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One of 25 copies Privately Printed by Clement Shorter for distribution among his friends.
Small 4to, *original wrappers, 1917.* £10 10s
Inserted is an Autograph Letter of Robert Browning to Mr. Gosse, dated July 25/76, in which he writes:—
"Your goodness confuses me indeed. I am sure you have 'looked to like, if looking liking more,' and succeeded by virtue of your own generosity." Etc.

Browning (Robert)—*continued.*

ONLY 25 COPIES PRINTED.

- 198 **Letters to my Son.**
Small 4to, 16 pp., *original wrappers.*
London, Privately Printed, 1917. £6 15s
Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.
These letters are concerned with the three Robert Brownings—Robert Browning the father of the poet, Robert Browning the famous poet, and Robert Barrett Browning, the son.
- 199 **Men and Women.**
FIRST EDITION. 2 vols., 12mo, *original cloth, uncut.*
London, 1855. £21
- 200 **Reflections on the Franco-Prussian War, July-October, 1870.**
8vo, *original wrappers, uncut.*
London, Printed for Private Circulation, 1919 £7 15s
One of 30 copies only.
With Autograph Letter Signed of R. Browning, 1 page, 8vo, 1874, inserted.
Thanking his correspondent for the gift of his Poems and his appreciation of them.
- 201 **The Ring and the Book.**
FIRST EDITION. 4 vols., 12mo, *original cloth, uncut.*
London, 1868. £27 10s
- 202 **Sordello.**
FIRST EDITION. F'cap. 8vo. *Fine copy in the original cloth, uncut, with the original printed label intact.*
London, Moxon, 1840. £14 14s
- 203 **The Statue and the Bust.**
FIRST EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere.* *London, 1855.* £10 10s
- 204 **Strafford; an Historical Tragedy.**
UNCUT COPY OF THE FIRST EDITION. 8vo, *bound by Riviere in full levant morocco, gold lines on sides, gilt back, uncut, t. e. g., and with the original printed label preserved.* *London, 1837.* £8 8s
- 205 **Forman** (Alfred). **At Browning's Grave, Westminster Abbey, December 31st, 1889.** Additional Sonnet to the 50 Privately Printed in 1886.
Post 8vo, 8 pp., *unbound.*
London, Privately Printed, 1899. £2 2s

Browning (Robert)—*continued.*

WITH VERSE.

- 206 **Autograph Letter Signed and Verse of four lines, to Archdeacon Farrar.**
2 pages, 8vo. *London, 18th December, 1887.* £52 10s

A remarkably fine letter of Robert Browning in which he sends a verse for the Queen Victoria Jubilee Window in St. Margarets', Westminster.

" . . . I suppose the more simple and obvious the thought and expression of it, the fitter will it be for your purpose. But I trust you will be as good as your own word, which promised that I was 'quite free to decline' in such a case: how much more are you at liberty to decline to accept my attempt." Etc.

"Fifty years' flight! Wherein should he rejoice
Who hailed their birth, who as they die decays?
This—England echoes his attesting voice:
'Wondrous and well—thanks, Ancient Thou of Days!'"

ON ROBERT BURNS.

- 207 **Autograph Letter Signed to Gordon Smith.**
3 pp., 8vo. *Warwick Crescent, 16th January, 1877.* £10 10s

Regretting his inability to be present at the unveiling of Burns' Statue at Glasgow which took place on 25th January.

"Pray allow me, by your intervention, to return my warmest thanks to the 'Burns' Monument Committee' for the honour of their request that I should be present at the unveiling of the Statue, and subsequent Banquet. It is a matter of deep concern to me that circumstances over which I have no control, oblige me to forego a gratification which I would so willingly accept were it in my power. . . .

"I passed this last autumn in sight of Ayrshire. How can it have happened that the Poet never bestowed on beautiful Arran the one additional charm of which it is susceptible, the magic of an association with his name?"

- 208 **BRUCE ROGERS PRINTING. A Consolatorie Letter or Discourse sent by Plutarch of Chaeronea unto his owne Wife as touching the Death of Her and His Daughter.**

8vo, *original boards.* *Boston and New York, 1905.* £1 10s

- 209 ——— **The Journal of Madam Knight.** With an Introductory Note by George Parker Winship.

With folding plate "An Exact Mapp of Part of New England and New York. 1702."

Post 8vo, *original half binding.*

Boston, Printed by Bruce Rogers, 1920.

£3 3s

Presentation copy to Edmund Gosse from Arthur Symons, with the following inscription on fly-leaf:—

"To Edmund Gosse
who has always been a wonderful friend to me,
from
Arthur Symons,
January 1, 1925."

Bruce Rogers Printing—*continued.*

209a ——— **Lowell** (James Russell). **Anti-Slavery Papers of James Russell Lowell.**

FIRST COLLECTED EDITION. With title and half-title.

2 vols., 8vo, *boards*. *Boston*, 1902.

£3 10s

One of 500 copies.

209b ——— **Democracy.** An Address delivered in the Town Hall, Birmingham.

Small 8vo, *half cloth*.

(*Cambridge*), *The Riverside Press*, 1902.

£2 2s

One of 500 copies.

209c ——— **Sargent** (George H.). **Amy Lowell**, a Mosaic.

Post 8vo, *original boards, uncut*. *New York*, 1926.

£1 15s

One of 450 copies.

209d ——— **Southey** (Robert). **Journal of a Tour in the Netherlands in the Autumn of 1815.**

8vo, *half buckram*. *Cambridge, Riverside Press*, 1902.

£12 12s

One of 500 copies.

210 ——— **Spenser** (Edmund). **Prothalamion: Epithalamion.**

With vignette and two illustrations.

Small folio, *original boards*.

Boston and New York, 1902.

£3 3s

One of 400 copies only printed.

211 ——— **Theocritus:** Translated into English Verse by Charles Stuart Calverley.

8vo, *original boards*. *Boston and New York*, 1906.

£3 10s

212 ——— **Wordsworth. Legouis** (Emile). **Wordsworth in a New Light.**

FIRST EDITION. 8vo, *original boards*.

Cambridge, Harvard University Press, 1923.

£5 5s

One of 750 copies.

ROBERT BURNS.

PRESENTATION COPY.

213 **Poems, chiefly in the Scottish Dialect.***Portrait.*FIRST EDINBURGH EDITION. 8vo, *original calf.**Edinburgh, 1787.***£300**

PRESENTATION COPY FROM ROBERT BURNS TO MISS AINSLIE. The presentation inscription is pasted on the reverse of the half-title, and carries the following in the poet's handwriting:—

“ To Miss Ainslie at Berrywell as a mark of affectionate esteem by the Author.”

Inside the cover is Miss Ainslie's bookplate on which she has written her name, Rachel Ainslie; and on the fly-leaf is the name of the last owner, in his autograph, Ainslie Douglas Ainslie, Delgaty Castle.”

It is preserved in a polished wooden box, lined with velvet. On the cover is a brass plate with the following inscription:—

“ This book was given by Robert Burns to my grand-aunt Rachel Ainslie and contains his autograph. It is hoped that it will always be kept in my family as an heir-loom. Ainslie Douglas Ainslie, Delgaty Castle, 1900.”

Miss Ainslie was sister to Burns' friend, Robert Ainslie. Burns, on his Border Tour, arrived at Berrywell, Berwickshire, the farm of Miss Ainslie's father, on the 5th May, 1787. On the Sunday, as related in his “ Journal,” he accompanied the family to church at Duns, and, being seated next Miss Ainslie, wrote the following lines in her Bible:—

“ Fair maid, you need not take the hint,
Nor idle texts pursue;
'Twas guilty sinners that he meant,
Not angels such as you.”

apropos of her search for a text against the impenitent denoted by the preacher.

In his “ Journal ” he sketches the young lady thus—“ Her person a little embonpoint, but handsome; her face, particularly her eyes, full of sweetness and good humour; she unites three qualities rarely to be found together—keen, solid penetration; sly, witty observation and remark; and the gentlest, most unaffected female modesty.”

214 **Poems, Chiefly in the Scottish Dialect.***Portrait.*

FIRST EDINBURGH EDITION. 8vo. *Fine copy in contemporary calf. Edinburgh, 1787.*

£30

First Issue with the misprint “ stinking ” on page 263.

Burns (Robert).—*continued.*

215 **Poems, Chiefly in the Scottish Dialect.** Another Copy.

Portrait.

FIRST EDINBURGH EDITION. 8vo, *original calf.*

Edinburgh, 1787.

£24

First Issue with the misprint "stinking" on page 263.

216 **Poems, Chiefly in the Scottish Dialect.**

Portrait.

THE FIRST LONDON EDITION. 8vo, *original calf (joints repaired).*

London, 1787.

£7 10s

217 **A Suppressed Ballad.**

Small 4to, *original wrappers.*

One of 25 copies privately printed by Clement Shorter for distribution among his friends, 1916.

£7 10s

The Ballad is prefaced by a long introduction by Clement Shorter in which he tells the History of the Verses, and quotes from a letter of Burns referring to them:

"As to France, I was her enthusiastic votary in the beginning of the business. But when she came to show her old avidity for conquest, in annexing Savoy etc. to her dominions, and invading the rights of Holland, I altered my sentiments. A tippling Ballad, which I made on the Prince of Brunswick's breaking his Camp, and sang one convivial evening, I shall likewise send you sealed up as it is not for everybody's reading."

218 **A Suppressed Ballad.** Another Copy.

Small 4to, *full levant morocco, with the original wrappers bound in, uncut, t. e. g. 1916.*

£17 10s

One of 25 copies privately printed.

With a Small Fragment of Burns Manuscript (only a few letters) bound in.

219 **BURTON** (Richard F.). **The Book of the Sword.**

With numerous illustrations.

FIRST EDITION. Imperial 8vo, *original cloth.*

London, 1884.

£4 4s

220 ——— **Goa, and the Blue Mountains;** or, Six Months of Sick Leave.

With several illustrations and a map.

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1851.

£5 5s

Burton (Richard F.)—*continued.*

221 ——— **The Kasidah.**

4to, *original cloth, uncut, t. e. g.* London, 1900.

£4 4s

222 ——— **A Sketch of the Career of Richard F. Burton.** By Alfred Bates Richards, Andrew Wilson, and St. Clair Baddeley.

Portrait.

Post 8vo, *boards.* London, 1886.

15s

SAMUEL BUTLER.

223 **The Authoress of the Odyssey,** Where and When she Wrote, who she was, the Use she made of the Iliad, and how the Poem grew under Her Hands.

Frontispiece and illustrations.

FIRST EDITION. 8vo, *original cloth, uncut.*

London, 1897.

£15 15s

Presentation copy from the Author, with the following inscription on fly-leaf—

“ F. B. Bickley
with the Author's very
kind regards. Nov. 1, 1897.”

224 **Erewhon,** or Over the Range.

FIRST EDITION. 8vo, *original cloth.*

London, 1872.

£25

225 **Erewhon.**

SECOND EDITION. Post 8vo, *original cloth.*

London, 1872.

£5 5s

This the Second Edition contains for the first time the 4 pp. preface by Butler.

226 **Life and Habit.**

Post 8vo, *original cloth, uncut.*

London, 1890.

£3 10s

227 **The Note-Books of Samuel Butler,** Author of “ Erewhon ”; Selections arranged and edited by Henry Festing Jones.

Portrait.

FIRST EDITION. Post 8vo, *original cloth.*

London, 1912.

£1 1s

Butler (Samuel).—*continued.*

- 228 **The Odyssey.** Rendered into English Prose for the use of those who cannot read the original.
Frontispiece.
 FIRST EDITION. 8vo, *original cloth, uncut.*
London, 1900. £4 15s
- 229 **Selections from Previous Works;** with Remarks on Mr. G. J. Romanes' "Mental Evolution in Animals" and a Psalm of Montreal.
 FIRST EDITION. Post 8vo, *original cloth, uncut.*
London, 1884. £3 10s
- 230 **Seven Sonnets and a Psalm of Montreal.**
 Small 8vo, *original wrappers.*
Cambridge, Printed for Private Circulation, 1904. £5 5s
- 231 **Shakespeare's Sonnets,** reconsidered, and in part rearranged with introductory Chapters, Notes, and a reprint of the original 1609 Edition.
 FIRST EDITION. 8vo, *original cloth.* *London, 1899.* £6 10s
- 232 **The Way of All Flesh.**
 FIRST EDITION. Crown 8vo, *original cloth, t. e. g.*
London, 1903. (Small label removed from front cover). £45
- 233 **The Way of all Flesh.**
 FIRST EDITION. Crown 8vo, *original cloth, t. e. g.*
London, 1903. £25
 This copy has not the Advertisements at end.
- 234 **A Bibliography of the Writings of Samuel Butler, and of Writings about Him,** by A. J. Hoppé.
 With some letters from Samuel Butler to the Rev. F. G. Fleay, now first published.
 Small 4to, *original cloth, uncut.* *London (1925).* £1 1s
- 235 **The Life and Letters of Dr. Samuel Butler.**
With 2 frontispieces and 3 other illustrations.
 2 vols., 8vo, *cloth, uncut.* *London, 1896.* £2 2s
-

LORD BYRON.

236 **The Corsair.** A Tale.FIRST EDITION. 8vo, *original wrappers, uncut.**London, 1814.*

£18 18s

The rare original issue, ending on page 100, and (as in Mr. Spoor's copy; see Wise's Ashley Library Catalogue), without the imprint at foot of page 100. Enclosed in buckram wrapper.

UNCUT SET.

237 **Don Juan.**

UNCUT SET OF THE FIRST EDITION.

Comprising Cantos 1 & 2, 4to, and Cantos 3-16, 8vo.

6 vols., *original boards, uncut.* *London, 1819-24.*

£300

Comprises :—

Cantos 1 and 2. 4to. Published by Thomas Davison, Whitefriars. 1819.

Cantos 3, 4, 5. 8vo. Thomas Davison, Whitefriars. 1821.

Cantos 6—8. 8vo. John Hunt. 1823.

Cantos 9—11. 8vo. John Hunt. 1823.

Cantos 12—14. 8vo. John Hunt. 1823.

Cantos 15, 16. 8vo. John and H. L. Hunt. 1824.

UNCUT SET.

238 **Don Juan.** Another Set.

UNCUT SET OF THE FIRST EDITION.

6 vols., *half levant morocco, uncut, t. e. g.**London, 1819-24.*

£225

239 **Fugitive Pieces.** A facsimile reprint of the suppressed edition of 1806.4to, *original vellum, uncut, t. e. g.**London, Printed for Private Circulation, 1886.*

£6 6s

One of seven copies printed on Japanese Vellum.

240 **The Genuine Rejected Addresses,** presented to the Committee of Management for Drury-Lane Theatre; preceded by that written by Lord Byron, and adopted by the Committee.

THE RARE FIRST EDITION.

Post 8vo, *half calf.* *London, 1812.*

£25

The history of the present publication may be told in a few words. On the completion of the New Theatre Royal, Drury Lane, the Committee of Management published the following advertisement:—

“REBUILDING OF DRURY-LANE THEATRE.”

“The Committee are desirous of promoting a fair and free Competition for an Address to be spoken upon the opening of the Theatre, which will take place on the 10th of October next: they have therefore thought fit to announce to the Public, that they will be glad to receive any such Com-

Byron (Lord): The Genuine Rejected Addresses.—*continued.*

positions, addressed to their Secretary at the Treasury Office in Drury-Lane, on or before the 10th of September, sealed up, with a distinguishing word, number, or motto, on the cover, corresponding with the inscription, on a separate sealed paper, containing the name of the Author which will not be opened, unless containing the name of the successful Candidate.

“Theatre Royal, Drury-Lane, August 13, 1812.”

“Owing to an accidental delay in the publication of the above advertisement, the Committee have thought proper to extend the time for receiving addresses, from the last day of August to the 10th of September.

A number of Addresses, indeed a very great number, were accordingly tendered to their acceptance: one of these, in course, could alone be spoken, but there was no doubt at all that one of them would be adopted. Whether the greater Bards disdained competition; or whether they revolted from gratuitous verse; whether a subject so obvious led the Writers into obvious thoughts; or, lastly, whether the Minor Poets were too feeble to hit the giant expectations of the Committee, cannot be decided; but certainly that Learned Body pronounced, on reading, or not reading them, that for some reason or other, all the Addresses presented were objectionable. In this dilemma, they put themselves under the care of Lord Byron, who prescribed in their case a Composition, which bears the honour of his Name, and occupies the first place in the following Collection.” (Introduction).

Practically all these Poetical pieces, including those of Lord Byron, naturally deal with Shakespeare, at the Opening of a Theatre where Shakespeare's Plays had been so successfully performed by Garrick and others.

241 **Hebrew Melodies.**

FIRST ISSUE OF THE FIRST EDITION.

8vo, *original wrappers, uncut.* London, 1815.

£35

Enclosed in buckram wrapper.

242 **Illustrations of the Works of Lord Byron.** From Designs by Cruikshank.

Portrait of Byron and 40 woodcuts.

8vo, *loose in original paper covers.*

London, circa, 1823.

10s 6d

243 **Lara.** A Tale.

Jacqueline. A Tale.

FIRST EDITION. F'cap. 8vo, *fine uncut copy in the original boards.*

London, 1814.

£7 10s

244 **The Liberal:** Verse and Prose from the South.

FIRST EDITION. 2 vols. in 1, 8vo, *half morocco, g. e.*

London, Printed by and for John Hunt, 1822-3.

£6 6s

Byron's "The Vision of Judgement, Heaven and Earth," The Blues, a Literary Eclogue. A Letter to the Editor of "My Grandmother's Review," and a translation of the First Canto of the Morgante Maggiore of Pulci, Shelley's Song written for an Indian Air, and May-Day Night, together with pieces by Leigh Hunt and others, first appeared in the pages of *The Liberal*.

Byron (Lord)—*continued*.

- 245 **Marino Faliero**, Doge of Venice. An Historical Tragedy, in Five Acts. With Notes. **The Prophecy of Dante**, a Poem.

FIRST ISSUE OF THE FIRST EDITION.

8vo, *original boards, uncut, with the printed label on back.*

London, 1821.

£15 15s

In this First Issue the speech of the Doge on page 151 consists of 5½ lines only. In the Second Issue seven new lines were introduced into this speech. The enlargement of the speech caused the text upon each succeeding page to run over until the end of the Act, and thus in the Second Issue page 154 carries 25 lines instead of 21 as in the First Issue.

- 246 **Marino Faliero**, Doge of Venice. The Prophecy of Dante, a Poem.

FIRST EDITION. 8vo, *original boards (with new back, but with the original printed label).* London, 1821. £1 1s

Second issue containing the seven extra lines in the Doge's speech on page 71.

- 247 **Mazeppa**. A Poem.

FIRST EDITION. 8vo, *original wrappers, uncut.*

London, 1819.

£8 8s

- 248 **Poems**, Original and Translated.

Frontispiece.

SECOND EDITION. F'cap. 8vo, *full new levant morocco gilt, g. e.*

Newark, 1808.

£10 10s

This, the Second Edition, contains several pieces which appear for the first time, viz., Song (page 26): To the Duke of Dorset (page 62): To the Duke of Delaware (page 116): Stanzas (page 168). Lines written beneath an Elm (p. 172).

- 249 **The Prisoner of Chillon**.

FIRST EDITION.

8vo, *original wrappers, uncut.*

London, Printed for John Murray, 1816.

£21

This is the First Issue of the First Edition with the recto of Signature E.8. blank. In the Second Issue the list of Advertisements of Byron's Poems is transferred from the reverse to the recto of Signature E.8, and the printer's imprint raised from the foot to the centre of the page.

- 250 **The Siege of Corinth**, a Poem. **Parisina**, a Poem.

FIRST EDITION. 8vo, *original wrappers, uncut.*

London, 1816.

£4 10s

Byron (Lord)—*continued.*

251 **Werner**, a Tragedy.

FIRST ISSUE OF THE FIRST EDITION.

Svo, *original wrappers, uncut.*

London, 1823.

£6 6s

This copy contains no Advertisements.

252 **Childe Harold**, Canto 2, Stanzas 93 and 94. Autograph Manuscript entirely in the hand of Lord Byron.

18 lines on 1½ pages, 4to.

£375

Stanza 93 reads:—

“ Let such approach this consecrated land,
And pass in peace along the magic waste:
But spare its relics, let no wanton hand
Deface the scenes already now effaced!
Not for such purpose were these altars placed:
Revere the remnants nations once revered.
So may our country's name be undisgraced!
So may'st thou prosper where thy youth was reared,
By every honest joy of love and life endeared!”

The manuscript differs slightly from the printed version.

ON “DON JUAN” AND “THE ISLAND.”

253 **Autograph Letter Signed (Initials) to John Hunt.**

1 page, Svo. 9th April, 1823.

£125

Of great literary interest and importance, mentioning “Don Juan” and “The Island.”

“I add a few lines to what I wrote last week to request that you will have ye goodness to mention to Mr. Kd. that it is essential for me to have the remaining Cantos in proof immediately, that I may correct the press, as also those of ‘The Island’ a poem in four Cantos, now received in London. The number of unpublished C's of D.J. (including the 15th lately sent) is ten in all, forming three series or even three vols., with only nine, allowing three for each.

“I open my letter (so do not calumniate the post) to say that I have just seen a young man late clerk to Galignani of Paris, who tells me that of all my works D. Juan is the most popular, and sells doubly in proportion, especially amongst the women who send for it the more that it is abused.” Etc.

254 **Autograph Letter Signed to Mrs. Massingbench, Piccadilly.**

1 page, 4to. *Littlehampton, 26th August, 1806.*

£63

“I lose no time in informing you, that my Lancashire cause is *gained*, and is extremely valuable. I shall be in Town in a few days. . . . If my parcels arrive, retain them till my arrival.”

Byron (Lord)—*continued*.

- 255 **Byroniana.** Hunt (Leigh). **Lord Byron and Some of his Contemporaries;** with Recollections of the Author's Life, and of his Visit to Italy.

Portraits.

SECOND EDITION. 2 vols., 8vo, *original cloth*.

London, 1828.

£5 10s

- 256 ——— **Medwin** (Thomas). **Conversations of Lord Byron:** Noted during a Residence with His Lordship at Pisa, in the Years 1821 and 1822.

With facsimile.

SECOND EDITION. 8vo, *original half calf*. London, 1824. 18s

BECKFORD COPY WITH MANUSCRIPT NOTES.

- 257 ——— **Moore** (Thos.). **Letters and Journals of Lord Byron,** with Notices of his Life.

Portrait.

FIRST EDITION. 2 vols., 4to, *cloth, edges uncut*. London, 1830.

£31 10s

With 2 pp. closely written of MS. Notes in his hand, also several leaves of other notes, all commenting upon statements contained in the work. From the Hamilton Palace Collection.

- 258 ——— **Byron** (Lady). **Remarks Occasioned by Mr. Moore's Notices of Lord Byron's Life.**

FIRST EDITION. 15 pp., 8vo, *unbound as issued*. 1830. £36

Excessively Rare. Only about 12 copies were privately printed.

Presentation Copy from Lady Byron, with inscription on title-page:—

“Wm. Mulready, Esqr.,

from Lady N. Byron.”

Accompanying this is a letter sent on behalf of Lady Byron to Mulready:—

“Lady B. being confined to her bed with a very severe cold she wishes me to say from her that considering you as one of her sincerest as well as oldest friends, she hopes you will not read the enclosed without interest.

You will observe that it is *not published* and as she is anxious not to get it into the newspapers she begs you will not to *part with it* or *let any copy be taken*—tho' *shew* it to whoever you please may like to see it. . . &c.”

The pamphlet is an attack upon Moore's Life of Byron as regards Lady Byron's married life with him.

The “Remarks” constitute Lady Byron's account of the sequence of events which together led her to decide upon a permanent and legal separation from her husband.

A considerable amount of information regarding this scarce and interesting pamphlet is to be found in “Lady Noel Byron and the Leighs,” privately printed in 1887.

- 259 **CAINE** (Hall). **The Bondman.** A New Saga.
FIRST EDITION. 3 vols., post 8vo, *original cloth*.
London, 1890. **£1 5s**
- 260 **CALDECOTT** (Randolph). **Irving** (Washington). **Old Christmas.**
With numerous full-page and other illustrations by R. Caldecott
1876.
Bracebridge Hall. Illustrated by R. Caldecott. 1877.
Together 2 vols. FIRST EDITIONS. Post 8vo, *newly bound by Riviere in full polished calf gilt, with original cloth covers bound in at end, g. e.* London, 1876-77. **£10 10s**
- 261 ——— **Irving** (Washington). **Bracebridge Hall.**
Illustrated by Randolph Caldecott.
FIRST EDITION. Post 8vo, *original cloth, g. e.*
London, Macmillan and Co., 1877. **£1 5s**
- 262 ——— **A Sketch Book of R. Caldecott's.**
48 coloured and other illustrations.
Oblong 8vo, *original cloth.* Circa, 1885. **7s 6d**
- 263 ——— **Blackburn** (Henry). **Randolph Caldecott: A Personal Memoir of His Early Art Career.**
Portrait and 172 illustrations. Large Paper Copy.
FIRST EDITION. 4to, *original cloth, uncut, t. e. g.*
London, 1886. **18s**
- 264 **CARLETON** (William). **Traits and Stories of the Irish Peasantry.**
With numerous full-page plates and woodcuts by Phiz, Harvey, Gilbert, etc.
2 vols., 8vo, *original cloth, uncut.* Dublin, 1843. **£6 6s**
The First Edition with these illustrations.
- 265 ——— **A very lengthy Autograph Letter Signed to the Editor of the "General Advertiser."**
3 full pages, folio. 17th December, 1857. **£3 10s**
Of great length concerning his novel "The Black Baronet," and his difficulties in finding a publisher; also defending himself against certain statements that had appeared in the "General Advertiser."

- 267 ——— **Wilhelm Meister's Apprenticeship.** A Novel. From the German of Goethe.

FIRST EDITION. 3 vols., post 8vo, *original boards, with the original labels nearly perfect, uncut.* Edinburgh, 1824. **£25**

- 268 ——— **Autograph Letter Signed to Mrs. Sarah Austin, the Translator.**

3 pages, 4to. *Craigentinnoch, 13th June, 1833.* **£35**

A long and interesting letter speaking highly of his correspondent's literary work, mentioning Goethe's Faust, her translation of Falk, and referring to the political unrest of the time.

" . . . Your *Falk*, which has long been expected, will prove a most welcome present; the extracts I see in the Newspapers whet my curiosity. I might have had the original in Edinburgh, but waited for your English with the Notes.

" My own course is utterly dubious at this moment; the signs of the times are quite despicable in England, nothing but a hollow barren jarring of Radicalism and Toryism for unmeasured periods, likely enough to issue in confusion and broken crowns; in which struggle I as one feel hitherto no call to spend or be spent. Alas, it is but a sowing of the wind, a reaping of the whirlwind. The stern destiny and duty of this and the next generation, which duty however there are enough and more than enough volunteering to do. Meanwhile, Literature one's sole craft and staff of life, lies broken, in abeyance; what room for music amid the braying of innumerable jackasses, the howling of innumerable hyaenas.

" I declare I sometimes think of throwing down the Pen altogether, as a worthless weapon; and leading out a colony of these poor starving drudges to the waste places of their old Mother Earth, when for the sweat of their brow bread will rise for them . . . But poor I, *ach Gott!* I am no Hengist or Alaric; only a writer of articles in bad prose; stick to thy last, O Tutor; the Pen is not worthless, it is omnipotent so thou have Faith.

" The Faust second part had reached Edinburgh before I left; I read it there with such interest as you may fancy. Several years ago I had occasion to study Helena, and particularly noted that chorus you mention. I consider the whole Play now completed as a thing wide, wide before me and deep; into which I have not been half way." Etc.

- 269 ——— **Autograph Letter Signed to Rev. Thomas Murray.**

4 pp., 4to. *Kinnaird House, 17 June, 1823.* **£31 10s**

" . . . You want to be informed how I spend my time here, and what novelties I have discovered in the country of the Celts. As to my time it passes in the most jocund and unprofitable manner you can figure. I have no professional labour to encounter that deserves being named. I am excellently lodged, and experience nothing but suitable treatment in all points. There are plenty of books, too, and paper and geese; there are mountains of mica-slate, and woods and green pastures and clear waters and azure skies to look at; I read, or write and burn, at rare intervals; I go scampering about on horseback; or lie down by

Carlyle (Thomas): A.L.S. to Rev. T. Murray.—continued.

the grassy slopes of the Tay, and look at Schiehallion and Bengebe with their caps of snow, and all the ragged monsters that keep watch around them, since the creation never stirring from their post; I dream all kinds of empyrean dreams, and live as idly as if I were a considerable proprietor of land. Such work, of course, will never do at the long run; and pity that it will not, for it passes very smoothly. . . .

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(Continued over)

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This story was printed in "Within the Tides" in 1915.

In the "Author's Note" to the 1923 edition of "Within the Tides" Conrad refers to the criticism evoked by the unhappy ending he gave to this story, a criticism which he considered quite unjustified; he goes on to say:—

" . . . I regard the Planter of Malata as a nearly successful attempt at doing a very difficult thing which I would have liked to have made as perfect as it lay in my power."

422 **Letter (Typewritten) with Autograph Corrections and Full Signature.**

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" . . . The root of the matter was in those men, the friends and fellow-workers of my youth. They lived their hard lives obscurely. The opportunity was not for them, the opportunity to show the great worth of the sea training and the sea tradition.

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(Continued over)

Conrad (Joseph): Letter (typewritten) Etc.—*continued.*

One remembers with a little amusement and not a little indignation the prophecies of several distinguished men (who ought to have known better) that the first half dozen sinkings by U-boats would clear the sea of all merchant ships. To an old seaman like myself it seemed a very strange pronouncement: for in the twenty years and more of my sea life I had never perceived that chicken-hearts were a part of the equipment of any ship or fishing-boat that ever went to sea." Etc.

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This interesting Document commences:—

“ Articles of Agreement made and entered into this third day of April in the year of our Lord one thousand eight hundred and thirty seven. Between Edward Wilson Banks of Witham in the County of Essex Gentleman of the one part and Charles Dickens of No. 15. . . . Furnivals Inn in the City of London Esquire . . . of the other part The said Edward Wilson Banks Doth hereby agree to let unto the said Charles Dickens All that Messuage or Dwelling house situate standing and being in Doughty Street in the Parish of Saint Pancras in the County of Middlesex and now marked or numbered 48 late in the occupation of John Welch with all and every the outhouses buildings yards gardens rights members privileges and appurtenances To hold the same unto the said Charles Dickens his executors and administrators from the twenty fifth day March last for the Term of Three Years thence next ensuing.” Etc.

Following the Agreement is a Schedule giving details as to the fitments of the house.

From this Agreement it is interesting to note that Charles Dickens did not enter Doughty Street till the 3rd of April or after, and therefore Forster, in his Life of Dickens, is in error when he states that Dickens went there in March.

Inventory of the Fixtures belonging to John Welch, Esq., taken at No. 48, Doughty Street, and valued to C. Dickens, Esq., March, 1837.

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" . . . I am exceedingly unsettled in my plans. I think I told you sometime ago—or I wrote it to De la Rue, I am not sure which, that I was not satisfied with the business managers of the newspaper. In the course of a little more time, I saw so much reason to believe that they would be the Ruin of what might otherwise have been made a very fine property, and that their proceedings would so commit and involve me, who had no power either of getting rid of them or controlling them—that I straightway stopped my letters, and walked bodily out of the concern. . . . Pending their disputes and differences among themselves, I cannot very well leave the town. But if the Paper should go by the board, then I should be strongly disposed to do so, and to go abroad for another year. For I have engaged to produce a new story in twenty monthly parts, and I think I could write it more comfortably and easily, abroad, than at home. . . . Against my coming away at all, there is the consideration that I am (nominally, God knows), a Law Student, and have a certain number of 'terms to keep' before I can be called to the Bar; and it would be well for me to recollect, as there are many little pickings to be got—prettily easily within my reach, which *can* only be bestowed on Barristers. Again, there is the consideration that the good people of England seem to be fonder of their favourite (your humble servant and physician) now, than ever; and that it might be a pity to run away from them, when they are so very kind. On the other hand if these people *do* ruin the Paper, I shall be very much annoyed, and would rather not have to be questioned and condoled with, and all sorts of things, in all Kinds of society. Now every day (to the exclusion of almost all other occupation) I have been discussing the pros and cons of all these questions with Forster. . . . I shall publish early next month, a little volume called 'Pictures from Italy'—astonish the consul by telling him the title, and give him my regards. An early copy shall be got to you, by some means or other. You have been in my society these many days, for I have just finished Rome, and am now working back to Genoa. The greater part of the descriptions are written in letters to Forster, but the putting of them together, and making additions to them, and touching them up, is rather a long job." Etc.

600 Autograph Letter Signed (with initials) to "My Dear F."

3 pp., 8vo. *Gad's Hill Place, 12th September, 1867.*

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An extremely interesting letter on the subject of ghosts, and referring to his prospective visit to America where he was to give a course of readings; also mentioning the Christmas story "No Thoroughfare" which he was "doing with Wilkie" (Wilkie Collins) for "All the Year Round."

"I am doubtful about the Ghost-stories, because they are perfectly inconsistent with your warranty (their incoherent numbering has nearly driven me mad) observe. In the Bishop's story, the Bishop's wife did not see the hand at the

Dickens (Charles): Autograph Letters, etc.—continued.

Autograph Letter Signed to "My Dear F."—continued.

Kitchen-curtain, she only repeats what the servants told her, and it is always possible that the Servants, or some of them, may have made the whole of the uproar which she only heard. Neither did she see the form pass inside the curtain. In your very first narrative, you get the second-hand evidence, such as could not be admitted in a Court of Law. The Black Cat story again, is second-hand. You claim to have got it at first hand, but you didn't so get it. A man comes to the Bishop and tells him such and such things, of which the Bishop's wife tells you. That is not the warranty you announce in the beginning. . . .

"I am truly grieved to hear that you are not well, but you do not—cannot be expected to—realize the difficulties of my life at this time. Expecting Dolly back—the American question still undecided until then—but the probability before me of leaving all I hold dear, on the 2nd of November. I have to fix my disturbed mind on the Xmas story I am doing with Wilkie, and to hammer it out bit by bit as if there were nothing else in the world; while the regulation of my personal affairs, the six months prospective management of a great periodical published every week, the course to be taken in America, the apportionment of 100 nights of hard work—tug at my sleeves and pull at my pen every minute in the day. In the face of all this, everything but the story must be dismissed, until the story is done. And when it is done, all this, which might take a year, will have to be disposed of in a hurried week or two." Etc.

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Office of All the Year Round, 19th August, 1869.

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A very fine and interesting letter referring to a tale which Fitzgerald was contributing to "All the Year Round" the copy of which had been mixed with the manuscript of another story; also mentioning a story by Captain Marryat's daughter which she had entitled "Veronique" before Mrs. Trollope had entitled her story "Veronica."

"My difficulty about your story has been, a report from Birtles that 'the copy of some part of another story had got mixed with it, and it was impossible to make sense.' You were then just married and gone. I waited until you should have leisure. Now that I hear from you, I tell you why I have waited, and ask—'Is the story made straight, and is it at the Printer's?' Reply, reply, reply, as Bishop's Duett says. Reply also to this:—'How long is it?'"

"'An Experience' is, according to my thinking, one of the most remarkable pieces I ever saw.

"The Authoress of 'Veronique' (Marryat's daughter) really had hit upon that title before Mrs. Trollope chose 'Veronica.' The fraudulent butler, you see, wouldn't change it: because he gets it advertised at our expense. Such are the wiles of fraudulent butlers in general!

"I hope that Mrs. Fitzgerald has wrought miracles in the way of diabolically direct and persistent decision on the part of an eminent literary personage. It will be the crowning triumph and glory of the great Institution of Matrimony.

"You ask me about Wills and Willmaking. I think the Soane case altogether too grimly dismal, and too recent, for revival. With the Berkely Family I will have nothing editorial to do, in possession, revision, remainder or expectancy. Another case better not raked up, until years shall have softened it."

Dickens (Charles): **Autograph Letters, etc.**—*continued.*

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" . . . My mother, who was also left to me when my father died (I never had anything left to me but relations), is in the strangest state of mind from senile decay; and the impossibility of getting her to understand what is the matter, combined with her desire to be got up in sables like a female Hamlet, illumines the dreary scene with a ghastly absurdity that is the chief relief I can find in it.

" Well! Life is a fight and must be fought out. Not new, but true, and I don't complain of it. . . .

" Wilkie has finished his White Woman (if he had done with his flesh colored one, I should mention that too) and is in great force." Etc.

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666 **The Pied Piper.**

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671 **Preludes.** 1921-1922.

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 September 1924.”

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 from John Drinkwater, 2/5/14.”

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674 **Rebellion.**

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676 **Some Contributions to the English Anthology.** (With special reference to the Seventeenth Century).

Royal 8vo, *original wrappers.*

London, Published for the British Academy, 1922. £2 5s

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from
John with love.”

677 **Some Contributions to the English Anthology.** Another Copy.

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678 **The Storm: A Play in One Act.**

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John Drinkwater,
1916.”

681 **Tides.**

FIRST EDITION. 8vo, *original vellum, uncut.*

London, Beaumont Press, 1917. £5 5s

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£1

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"Revised proofs of 'Swan Song,'
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Windmill Press,
Kingswood,
Tadworth,
Surrey. England."

(Continued over)

Galsworthy (John) Swan Song—continued.

On the inside he has listed the pages where corrections are to be made; and on the leaf following he has written:—

“Please go through very carefully and make all the corrections.

Note that the addition of blank pages makes it necessary to re-page the chapters in the *table of contents*.

Then for Press.

J. G. March 5, 1928.”

On the Contents leaf he has written:—

“Re-page these Chapters in Parts II and III.”

And has noted against each of the Chapters the new numeration. The Contents Leaf has Chapter IX RENCOUNTER in two different fonts of type. Numerous corrections and alterations are made by Galsworthy throughout the book.

WITH A.L.S. CONCERNING TWO MISPRINTS.

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 "Thank you very much for the gracious and kind manner in which you have acceded to my (half-impudent) request. I shall value your note to me in a higher and better way than as an autograph. I will tell you what I plan to do on Monday. . . . I should much like to see you again, but the great distances of London are such a bewilderment to me that I hardly know how long this expedition will take me."
 ". . . Mr. Gaskell sends me word of your kindness about that lecture, respecting which I took a warm interest, and which is now amplified, is it not? I am truly obliged to you for giving it to me, and so imparting a double value to it. I read (not *my* copy) it at Mrs. Wedgwood's the day after it came out, and I particularly thanked you for the broad basis you had taken for your nable and true ideas." Etc.
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(Continued over)

Greenaway (Kate) Autograph Letters, &c.—continued.

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New York, 1927.

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CHARLES LAMB.

- 990 **The Annual Anthology.**

FIRST EDITION. 2 vols., f'scap. 8vo, *full morocco, uncut, t. e. g.*
Bristol, 1799-1800.

£9 9s

This work contains contributions by Charles Lamb, Charles Lloyd, Southey, and others, and wants, as in all other copies, pp. 31 and 32, in volume I.

BEAUTY AND THE BEAST, "SURPRIZE" ISSUE, 1811.

- 991 **Beauty and the Beast.**

FIRST EDITION, *with plain plates, and in the original blue wrappers, bound in full levant morocco by Morrell, t. e. g.*

(London, Printed for M. J. Godwin, 1811).

£150

This is the "Surprize" issue. The front wrapper contains the woodcut illustration "Go, be a Beast!" but without being so lettered; the back wrapper is entirely blank. It was issued without title-page proper.

Lamb (Charles)—*continued.*

- 992 **Beauty and the Beast:** or, The Enchanted Rose. A Poetical version of an ancient tale.

Illustrated with a series of engravings, and Beauty's Song at her Spinning Wheel; set to music by Mr. Whittaker.

Second Edition. 16mo, boards, leather back.

London, William Jackson and Co., at the Juvenile Library, 1825.

£150

This is a copy with the plates in colours, and with the Music of Beauty's Song printed on two sheets. Both covers carry the woodcut illustration, with the lettering "Go, be a Beast! Homer."

The text of the present copy belongs to the "Surprise" issue of the first edition, the words Second Edition on the title-page being therefore misleading. Probably the unsold copies were bought up by Jackson after Godwin's failure as publisher in 1822, and issued with a new title-page. NO OTHER COPY WITH THIS TITLE-PAGE APPEARS TO BE KNOWN.

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This, the first of Charles Lamb's books for children, is so rare that it was unknown until a copy was discovered by E. V. Lucas in 1901, and since then only one or two others have come to light.

THE EXCESSIVELY RARE BOSTON ISSUE.

- 994 **Poetry for Children, Entirely Original.** By the Author of "Mrs. Leicester's School."

12mo, in the original binding of boards, leather back, preserved in a morocco pull-off case.

Boston, Published by West and Richardson, 1812.

£250

This, the First American Edition of "Poetry for Children," is equally as rare as the first edition published in London in 1808. Lamb, in a letter to Mrs. Norris in 1833, referring to "Poetry for Children," stated:—

"The first volume printed here is not to be had for love or money, not even an American edition of it. It is much the same as the London one."

This American edition included only 81 out of the 84 pieces of the first edition.

We are unable to trace a reference to the sale of a copy in any of the American Auction Sale Records.

Lamb (Charles)—*continued.*

- 995 **Prince Dorus:** or, Flattery put out of Countenance. A Poetical version of an ancient tale.

Illustrated with a series of elegant engravings.

London, Printed for M. J. Godwin. 1818.

Beauty and the Beast.

Illustrated with a series of engravings.

FIRST EDITION, *published without title-page.*

This is the " Surprise " Issue, with the word " surprise " spelt thus on page 11. (Lacks one plate).

- Dorset** (Mrs. C. A.). **Think Before You Speak:** or, the Three Wishes. A Tale. By the Author of the Peacock at Home.

Illustrated with a series of engravings.

London, Printed for M. J. Godwin. 1818.

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£52 10s

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- 996 **Satan in Search of a Wife.**

FIRST EDITION. F'cap. 8vo, *full morocco gilt, g. e.*

London, 1831.

£22 10s

- 997 **Lamb** (Charles), by Edward Moxon. (A Sympathetic Paper of Reminiscences).

8 pp., post 8vo, *bound by Riviere in full levant morocco, g. e.*

London, Privately Printed, 1835.

£12 1½s

Only a very few copies are known.

- 998 **Talfourd** (T. N.). **Final Memorials of Charles Lamb;** consisting chiefly of his Letters not before published with Sketches of some of his Companions.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut.*

London, Edward Moxon, 1848.

£4 15s

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London, 1899.

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" If you shall have the whole book ready soon, it will be best for Murray to see."

1001 **LAMB** (Lady Caroline). **Graham Hamilton.**

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Landor (Walter Savage)—*continued.*

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“ From a wish to see certain writings of C. Lamb in the *London Mag.* a few numbers were procured: in one of them, I found an abusive article, no doubt by Hazlitt, in which inferences were drawn to my prejudice from a trivial story, which, as I know from several quarters you repeated at Keswick (observe not from Southey) but treating it then as neighbourly gossip. I did not notice it. The same story must have passed from you to Hazlitt, a person who you knew was malignantly disposed towards Southey, Coleridge and myself. The particulars upon which you grounded this representation came to your knowledge as a guest invited to my table, and therefore could not have been repeated in any miscellaneous society with a view to lower my character, without a breach of the rules of gentlemanly intercourse, but persuaded as I was that you had talked in this strain to the individual in question, I was disinclined to write until I should be called upon to explain in sincerity my notion of this mode of dealing with ones friends. I will conclude the subject with a word. Such silly tales throw no light whatever upon the character, they are brought forward to illustrate.” Etc.

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“ . . . In the close of Act 4, after your speech and exit, strike out the line given to Damas. His going out explains without words. Strike out also Madame Deschappelles last speech and leave nothing but Pauline ‘Claude, Claude, my husband.’” Etc.

“ I now send you the play completed. I have done my part. I confess I now like Act 5 much. Perhaps in Act 1, it may be as well to omit the innkeeper’s joke about the hare, but without it, the dialogue is necessarily dull.” Etc.

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The last of him was heels in air."

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(Continued over)

Moore (George): In Single Strictness—continued.

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“ I was inexpressibly touched to get a letter from some lawyers as to some money. I have never had any account with my friends; some have gained and some lost; and I should feel there was something dishonest in a partial liquidation even if I could recollect the facts, which I cannot. But the fact of his having put asid; this memorandum was so characteristic of the latter days and so uncharacteristic of the first that it touched me greatly.

“ It is a riddle: did he not well to go wrong, if he there learned so much?

“ It will be solved one day, I suppose. The mystery of his life is great. Our chemist in this place, who had been at Malvern, recognised the picture. You may remember Walter had a romantic affection for all pharmacies? And the bottles in the window were for him a poem? He said once that he knew no pleasure like driving through a lamplit city, waiting for the chemist to go by.

“ All these things return now.

“ He had a pretty full translation of Schiller's Aesthetic Letters, which we read together, as well as the second part of Faust, in Gladstone Terrace, he helping me with the German. If nothing else is wanted with it, there is no keepsake I should value more than the MS. of that translation. They were the best days I ever had with him, little dreaming all would soon be over. It needs

Stevensoniana—*continued.*

a blow like this to convict a man of immortality and its burden. I always thought I should go by myself; not to survive. But now I feel as if the earth were undermined, and all my friends have lost one thickness of reality since that one passed. Those are happy who can take it otherwise: with that I found things all beginning to dislimn. Here we have no abiding city, and one felt as though he had, and O too much acted.

“But if you tell me he did not feel my silence. However he must have done so; and my guilt is irreparable now. I thank God at least heartily that he did not resent it.

“Are you really going to fail us? This seems a dreadful thing. . . . My poor wife who is not well off for friends, on this bare coast, has been promising herself and I have been promising her, as rare acquisition. And now Miss Burn has failed, and you utter a very doubtful note. You do not know how delightful this place is nor how anxious we are for a visit. Look at the names. ‘The Solitude’—is that romantic? The Palm Trees? how is that for the gorgeous East? Var? the name of a river—the quiet waters by! ’Tis true they are in another department, and consist of stones and a biennial spate; but what music, what a splash of brooks, for the imagination! We have hills; we have skies; the roses are putting forth, as yet sparsely; the meadows by the sea are one sheet of jonquils; the birds sing as in an English May—for, considering we are in France and serve up our songbirds, I am ashamed to say, on a little field of toast and with a sprig of thyme (my own receipt) in their most innocent and now unvoiced bellies—considering this, we have a wonderfully fair wood-music round this ‘Solitude’ of ours. What can I say more? All this awaits you. Kennst du das Land, in short.”

“Many thanks for the two photos which now decorate my room. I was particularly glad to have the Bell Rock. I wonder if you saw me plunge, lance in the rest, into a controversy thereabout? It was a very one-sided affair. The man I attacked cried ‘Boo-hoo’ and referred me to his brother and the big brother referred to more. I trod on my coat tails and snapped my fingers; but the great smiles would not budge; so I slept upon the field of battle, paraded, sang Te Deum, and came home after a review rather than a campaign.

“Please tell Campbell I got his letter. The wild woman of the west, alias Simorn, alias Daft Wife o’ Bonnelly has been much amiss and complaining sorely. I hope nothing more serious is wrong than just my ill-health and consequent anxiety and labour; but the deuce of it is, that the cause continues. I am knocked out of time, now; a miserable, snuffling, shivering, fever-stricken, night-mare ridden, knee-jottering, hoast-hoast-hoasting shadow and remains of a man. But wee’ll no gie ower jist yet a bittie. We’ve seen waur; and dod, mem, its my believe that we’ll see better. I dinna ken ’at I’ve muckle mair to say to ye, or indeed, anything; but just here’s guid-fellowship, guid health, and the wale o’ guid fortune to your bonney sel’; and my respec’s to the Perfessor and his wife and the Prinshiple, an’ the Bell Rock, an’ ony ither public chara’ters that I’m acquaint wi’.” Etc., etc.

Stevensoniana—*continued.*

“BEFORE VERY LONG WE SHALL BE IN OUR GRAVES. SICK AND WELL I HAVE HAD A SPLENDID LIFE OF IT, GRUDGE NOTHING, REGRET VERY LITTLE.”

1438 **Autograph Letter Signed to his Friend Baildon.**

1 $\frac{3}{4}$ pp., folio. *Vailima*. N.D.

£125

A long and magnificent letter reviving old memories, asking news of friends, and speaking of his work.

“ . . . Last time we saw each other, it must have been all ten years ago, we were new to the thirties, it was only for a moment, and now we're in the forties, and before very long we shall be in our graves. Sick and well, I have had a splendid life of it, grudge nothing, regret very little, and there (are) only some little poison corners of misconduct for which I deserve hanging and must infallibly be damned, and take it all over, damnation and all, would hardly change with any man of my time unless perhaps it were Gordon or our friend Chalmers: A man I admire for his virtues, love for his faults, and envy for the really A.1 life he has, with every thing that heart, my heart, I mean, could wish. . . . Do you know anything of Thomson? of Boyd, Williamson, Kinloch, John Young? . . .

“ Did you see a silly tale, John Nicholson's *Predicament*, or some such name, in which I had made free with your home at Murrayfield? There is precious little sense in it, but it might amuse. Cassells published it, in a thing called *Yule Tide* years ago; and nobody that ever I heard of reads or has ever seen *Yule-Tide*.

“ . . . Glad the ballads amused you. They failed to entertain a coy public: at which I wondered. Not that I set much account by my verses, which are the verses of a Prosator, but I do know how to tell a yarn, and two of the yarns were great. *Rahero* is for its length, I think, a perfect folk tale; savage and yet fine . . .

The *Spectator* said there was no psychology in it: that interested me much; my grandmother (as I used to call that able paper, and an able paper it is, and a fair one) cannot so much as observe the existence of savage psychology, when it is placed before it. I am at bottom a psychologist and ashamed of it; . . . I am going on with a lot of island work, exulting in the knowledge of a new world 'a new created world,' and I am sure my income will decline and fall off. For the effect of comprehension is death to the intelligent public, and sickness to the dull." Etc.

“ VIRGINIBUS PUERISQUE.”

1439 **Autograph Letter Signed “ R. L. S.” to W. E. Gosse.**

1 $\frac{1}{2}$ pp., 8vo. *Zurich*. N.D.

£25

A very fine and extremely interesting letter referring to his “*Virginibus Puerisque*” and to Gosse's poem, “*The Cruise of the Rover*,” mentioning the money paid by the publishers, Chatto & Windus, and Kegan Paul, for literary work, and also referring to the illness of his wife, who was thought to have had cancer.

“ This is merely a note to tell you what I am sure will please you. It is a little triumph over a sceptic. Henley writes ‘Gosse's poem, the *Cruise of the Rover*’ is really devilish good. I am much pleased and surprised.

“ I am rather in hope again. I feared my wife had cancer; I had to go down to Bern to fetch her away which I did with trouble, but I have got her so far back to Davos; and I have a great hope that her illness is not so serious.

“ Chatto & Windus gave me £100 for my book, which Paul would (practically) none of! that as against Paul's £20 for *Virg. Puer.*, makes a man think. I also found out Paul is something else. O come, come away from the Kegan Paulineun.” Etc.

"I HAVE 'HYPATIA' STORED BY ME TO BE THE COMPANION OF MY HOMEWARD VOYAGE."

- 1440 **STOWE** (Mrs. H. Beecher). **Autograph Letter Signed to Rev. Charles Kingsley.**

3 pp., 8vo. *Leeds, 4th September, N.Y.*

£12 10s

Written just before leaving for America and regretting she will be unable to visit Eversley Parsonage again before her departure. Mentioning Kingsley's "Hypatia."

"I am recalled by intelligence of the feeble health of one of my children, yet I leave rather sadly as one who has not yet fulfilled all the purposes of coming. There were many things of which I would have willingly heard you speak concerning these days in which we live, & this country of England & some things I would have told of the kindred country America. I cannot resist the strong impression that we are co labourers, one in heart and desire.

"I have 'Hypatia' stored by me to be the companion of my homeward voyage." Etc.

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"To my friends Arthur Bouchier & Violet Vanbrugh I offer the manuscript of the play that owes its success so largely to their magnificent services. It pleased them well, the evening in Brighton, there I first read it to them, & I shall always remember how sweetly their praise fell on ears unaccustomed to such largesse. They have been my sponsors in the world of drama; & may always be sure of all my gratitude & affection."

Alfred Sutro.

15th December, 1904.

Sutro (Alfred): The Walls of Jericho—continued

Inserted at end is the following note by Sutro:—

Plough & Harrow Hotel

Edgbaston

Birmingham.

From the Walls of Jericho, as they were being packed into a four-wheeler en route from the Shaftesbury Theatre, to the laurelled Emperor Arthur B.

MORITURUS TE SALUTO!

From the Author of the Play to the Admirable Actor who has kept those Walls a-standing ever since the 31st October, 1904.

THANKS!

From Sutro to Bouchier

AU REVOIR!

Yours ever

ALFRED SUTRO.

October 1, 1905.

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“Swinburne has never indicted a more searching and scathing satire.”—
(Mr. T. J. Wise).

Written by Mr. Swinburne (under the pseudonym of Thos. Maitland), in reference to Robert Buchanan's attack in the “Fleshy School of Poetry.”

The Pamphlet was rigidly suppressed in consequence of the unexpected result of the action for libel brought by Mr. Robert Buchanan against Mr. P. A. Taylor, the Proprietor of the “Examiner,” where it appeared.

Mr. T. J. Wise in the first part of his Swinburne Bibliography, was doubtful about the existence of any copies, and states: “If such a pamphlet does exist it must be of the utmost rarity. No copy is known to me, and a lengthy search recently instituted by the Editors of the ‘Literary Anecdotes of the 19th Century,’ in the hopes of finding a stray example, failed to discover the whereabouts of a single specimen.”

In the postscript, however, he was able to mention that a copy had come to light, and adds: “But it is in the highest degree improbable that many remain to be discovered; in the first place the nature of the letter is such that it is unlikely that more than a mere handful were originally printed, whilst the result of the libel action would naturally prompt the destruction of as many copies as could be recovered by the person or persons responsible for its circulation.”

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 Closed now, forsake us; yet the shaft that slew
 Can slay not one of all the works we knew,
 Nor death discrown that many-laurelled head.

Among the wondrous ways of men and time
 He went as one that ever found and sought
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 In dealing with Chapman the author also graphically treats of his great contemporaries, including Shakespeare, the shining luminaries of the "Golden Age" of English dramatic literature.

Swinburne (A. C.)—*continued.*

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 Thackeray's humorous ballad, "The Three Sailors," first appeared in this volume.
- 1597 **Simple Melodies.**
With illustrations by W. M. Thackeray.
Facsimiles of the Original Manuscript and Drawings.
 4to, *half roxburghe. Circa 1895. £3 10s*
 Very scarce, as only a few copies were issued.
- 1598 **The Snob: A Literary and Scientific Journal: Not Conducted by Members of the University.**
 Vol. I, Parts 4, 5 and 6 only (pp. 17-34).
 Post 8vo, *original wrappers. 1829. £8 10s*
 The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of that name.
- 1599 **Sultan Stork**, and other Stories and Sketches; To which is added The Bibliography of Thackeray, revised and considerably enlarged.
 FIRST EDITION. 8vo, *original cloth. London, 1887. 12s 6d*
- 1600 **The Tremendous Adventures of Major Cahagan.**
 FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.*
London, Bradbury and Evans, 1856. £2 2s
- 1601 **Unpublished Letters;** containing numerous illustrations. Printed for the first time with the kind permission of Lady Ritchie.
 FIRST EDITION. Small 4to, *original wrappers.*
London, Privately Printed, 1916. £10 10s
 One of 25 copies issued for private circulation.
- 1602 **Unpublished Verses.**
With 2 original drawings and facsimiles of the manuscripts.
 F'cap. 8vo, *original wrappers.*
London, Privately Printed (not for sale), London, 1899. £6 10s
 One of 25 copies only.

Thackeray (William Makepeace)—*continued.*

1603 **Vanity Fair:** A Novel without a Hero.

With full-page plates and woodcuts in the text by the Author.

FIRST ISSUE OF THE FIRST EDITION. 8vo, full calf, g. e.

London, 1848.

£21

This copy contains the Rustic Letters on page 1, and the " Steyne " woodcut on page 336.

1604 **Vanity Fair in Dutch—Het Schouwtooneel der Wereld.** Naar het Engelsch van W. M. Thackeray.

3 vols., each volume having an illustration on title-page, and a frontispiece giving two further illustrations.

8vo, original limp covers, edges entirely uncut, paper labels on backs. Haarlem, 1850.

£7 10s

The First Edition of " Vanity Fair " in Dutch.

1605 **The Virginians.** A Tale of the Last Century.

With full-page plates and illustrations in the text by the Author.

2 vols., 8vo, complete in the 24 original parts, with the original wrappers and advertisements. London, 1857-9.

£50

This copy has the Virginians Advertiser complete, but lacks three of the minor inset advertisements.

1606 **The Virginians.** Another Copy.

FIRST EDITION. 2 vols., 8vo, half morocco, uncut. Bound from the original parts with all the front wrappers preserved. 1858-59.

£8 15s

1607 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, unbound as issued, printed for private circulation, 1859.

£11 11s

This publication relates to the controversy over Yates' article on Thackeray, which appeared in *Town Talk* in June, 1858 (No. 225). It had been preceded by a sketch of Dickens which had met with great success. Thackeray feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise; not doing so, he was excluded from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

This is the issue with Dickens correctly spelt on page 14.

Thackeray (William Makepeace)—*continued*.

- 1608 **Hannay** (James). **Brief Memoir of the late Mr. Thackeray.**
31 pp., small 8vo, *original wrappers*. *Edinburgh*, 1864. £1 5s
Issued by one of Thackeray's most intimate friends.
- 1609 **Merimee** (Prosper). **The History of Peter the Cruel, King of Castile and Leon.** With Additional Notes.
2 vols. in 1, thick small 8vo, *original cloth*.
London, 1849. £4 10s
From the library of W. M. Thackeray, with his Embossed Stamp on title-page, and the following note on fly-leaf:—
"Part of Lot 120.
Purchased at the sale of the Library of William Makepeace Thackeray.
Palace Green, Kensington. 18th March, 1864."
- 1610 **W. M. Thackeray and Edward Fitzgerald, A Literary Friendship: Unpublished Letters and Verses by W. M. Thackeray; with an Introduction by Lady Ritchie.**
Small 4to, *original wrappers*.
London, Printed Privately by Clement Shorter for distribution among his friends, 1916. £11 11s
One of 25 copies only printed, signed by Clement Shorter.
- 1611 **Van Duzer** (H. S.). **A Thackeray Library.** First Editions and First Publications, Portraits, Water Colours, Etchings, Drawings, and Manuscripts.
Collected by Henry Sayre Van Duzer. A Few Additional Items are included, forming a Complete Thackeray Bibliography.
With 23 illustrations.
Imperial 8vo, *original cloth, uncut, t. e. g.*
New York, Privately Printed, 1919. £10 10s
One of 175 copies only printed, all numbered and signed.
- 1612 **Autograph Letter Signed to his Cousin.**
1 page, 8vo. *Onslow Square, 31st December, N.D.* £31 10s
Declining an invitation to Bath and continuing:—
" . . . I think the Inn is my best resting place—better for coming, for going, and so forth to a man perpetually on the move. Of course the first visit I pay is to my cousins, and the first dinner I eat shall be theirs if they will kindly give it me. . . .
"Such a crowd last night! I think cousin Boyne & Cousin St. John were rather scandalized by Cousin William's free speaking."

Thackeray (William Makepeace)—*continued.*

1613 **Autograph Letter Signed.**

$\frac{1}{2}$ -page, 8vo. *Cornhill, 24th November, 1859.*

£25

"If the article is short, perhaps a tour in the Scilly Islands might interest our public. I will look at the MS. if you will have the kindness to send it, and report again after it has been read by Your obdt. Servt. W. M. Thackeray.

1614 **Autograph Letter Signed to his Cousin.**

1 page, 8vo. *Onslow Square, 3rd October, N.Y.*

£18 18s

Promising to send a photograph of himself, and asking if his cousin had seen him "done as the Literary Gorilla? A very hairy and hideous baboon."

"About that photograph—why it is weeks and weeks since I owe you a letter. Yours came to me at Folkestone and I had no means of getting you a photograph other than one of those ill favoured pictures wch. you have seen and dont like. Then I went to Paris tempted by a very fine day and smooth sea and was ill there. Then I came home and had to hurry off to Scotland to my mother whose dear old husband died there.

"Have you seen me done as the Literary Gorilla? A very hairy and hideous baboon."

1615 **THOMPSON** (Francis). **Poems.**

Frontispiece.

FIRST EDITION. Square post 8vo, *original boards, uncut.* 1893.

£5 15s

1616 **THOMSON** (Hugh). **Coridon's Song and Other Verses from various sources.**

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Post 8vo, *original cloth gilt, g. e.* London, 1894.

12s 6d

1617 ——— **Mitford** (Mary Russell). **Our Village.**

With an Introduction by Anne Thackeray Ritchie, and 100 illustrations by Hugh Thomson.

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Post 8vo, *original cloth gilt, g. e.* London, 1893.

£1 16s

1618 ——— ——— **Our Village.**

With an Introduction by Anne Thackeray Ritchie, and 100 illustrations by Hugh Thomson.

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£2 5s

Only 470 copies of this Large Paper Edition were printed.

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 London, 1910. £5 5s
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- 1621 ——— **Merry Wives of Windsor.**
 The Ordinary Edition. Small 4to, original buckram.
 London, 1910. £1 10s
- 1622 **THOREAU (Henry D.). The First and Last Journeys of Thoreau,**
 lately discovered among his Unpublished Journals and Manuscripts.
 Edited by Franklin Benjamin Sanborn.
 2 vols., 8vo, half calf.
- Sir Walter Raleigh:** Lately discovered among his Unpublished Journals
 and Manuscripts: Introduction by Franklin Benjamin Sanborn. Edited
 by Henry Aiken Metcalf.
 1 vol., 8vo, half calf, uncut.
 Together 3 vols.
Boston, Printed Exclusively for Members of the Bibliophile Society,
 1905. £7 7s
- 1623 ——— **The Service.** Edited by F. B. Sanborn.
 FIRST EDITION. Royal 8vo, half morocco, uncut.
 Boston, 1902. £1 1s
- 1624 **TOMLINSON (H. M.). All Our Yesterdays.**
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 FIRST EDITION. Royal 8vo, original buckram, uncut, t. e. g. as
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 Post 8vo, original wrappers. London, 1929. 2s 6d

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1626 ——— **Illusion:** 1915.

THE LIMITED SIGNED EDITION.

Post 8vo, *original covers.* London, 1919.

£3 3s

This Edition is limited to 525 copies signed by the Author.

1626a ——— **War Books.** A Lecture Given at Manchester University,
February 15, 1929.

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Cleveland, Ohio, Rowfant Club, 1930.

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FIRST EDITION. 2 vols., 8vo, *original cloth, recased, uncut.*

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STANLEY'S RETURN FROM AFRICA.

1630 **"TWAIN** (Mark," Samuel L. Clemens). **Autograph Letter Signed "S. L. Clemens" to his English Publisher, Mr. Chatto (Chatto & Windus), concerning Stanley in Africa.**

1 page, 8vo. New York, 22nd June, 1889.

Also Autograph Draft Signed "Mark Twain" of his Cablegram to Stanley at Zanzibar.

1 page, oblong 8vo. 22nd November, 1889. Together, £7 10s

Stanley had in 1886 gone to Africa to take command of the expedition for the relief of Emin Pasha. After many disasters, he accomplished his purpose, and, on news arriving that he was returning, Mark Twain as partner in the publishing firm of "Charles L. Webster & Co.," of New York, was anxious to get in touch with him to secure the American rights in his (Stanley's) book. Mark Twain in his characteristic style writes his London Publisher:—

"As soon as you hear that Stanley has struck the region of telegraphs,

(Continued over)

Twain (Mark, Samuel L. Clemens): **A. L. S. "S. L. Clemens"**—*continued.*

please telegraph to him the letter I sent to you a day or two ago. I want him to get it before Osgood or any other American agent or publisher can get to him."

The cablegram (which is in pencil) to Stanley reads:—

"Stanley-Zanzibar—Hope you will give my firm Webster New York chance to publish your book before closing with any other American Firm—Mark Twain."

Accompanying is a copy of a letter from Mark Twain to Stanley, also one or two other papers on the matter.

- 1631 ——— **Autograph Letter Signed "S. L. C." to Mrs. Wirth.** £7 10s
2 pages, 8vo. N.D. C. 1897.

Written while on a visit to Europe and giving an account of the celebration of Thanksgiving Day in Vienna.

"November 25th was the American Thanksgiving Day. It was celebrated here at the house of the American Minister, Mr. Tower, by an assemblage of two hundred Americans & a sprinkling of their Austrian friends. The reception began at three in the afternoon, & the devotions were conducted in a proper thanksgiving spirit thence to the end of the day. According to custom, these devotions took the form of joyous & lively conversation, interspersed with piano & vocal music volunteered by the guests. There was no special speech-making, & none was needed, to make the occasion an enthusiastic tribute of homage & affection to the Republic & its flag. The reception was a surprise in one way, since it revealed the fact that there were more than double as many Americans in Vienna as had been supposed." Etc.

- 1632 ——— **Mark Twain's Autobiography.** With an Introduction by Albert Bigelow Paine. £2 2s
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PRESENTATION COPY from Queen Victoria to Canon Pearson, with a long signed inscription in her autograph, July 31st, 1881.

Victoria (Queen)—*continued.*

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8vo, *original cloth, uncut.* London, 1884.

£5 5s

Presentation Copy with Inscription in Queen Victoria's Autograph:—

“To Dr. William A. Ellison, M.D.

from Victoria R.I.

Balmoral, Nov. 8, 1894.”

- 1637 **WALKER (George).** **Don Raphael,** a Romance.

FIRST EDITION. 3 vols., 12mo, *fine copy in the original boards, uncut.* London, 1803.

£1 5s

The Author, George Walker, was a famous London bookseller and publisher. He wrote several novels after the then popular style of Mrs. Radcliffe.

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1695 **Pageant** (The). Edited by C. H. Shannon and J. W. Gleeson White, for 1896-7 (all published).

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1697 **The Piker Papers.**

8 pp., printed on one side only, forming 4 pp. of text.
4to, *unbound.* 1881.

£21

This is Whistler's account of his troubles with the new Society of Painter-Etchers. Whistler called his pamphlet "The Piker Papers" as Pike was the name of the newsagent who had become involved.

Mr. Pennell, in his *Life of Whistler*, writes as follows:—

"It was fortunate for him that, when he got back to town, events to distract his thoughts from grief followed fast. The new Society of Painter-Etchers had arranged to open their first exhibition in April at the Hanover Gallery. American artists who were just starting etching, and had never shown prints in London, were invited. Mr. Frank Duveneck, one of them, sent a series of Venetian prints. This was the occasion of 'the storm in an aesthetic teapot' which, had not Whistler thought it important as 'history,' would now be forgotten."

This was C. W. Dowdeswell's copy.

PRESENTATION COPY.

1698 **Ten O'Clock.**

FIRST EDITION. Square post 8vo, *original wrappers, uncut.*
London, 1888.

£16 16s

PRESENTATION COPY from Whistler:—
"To Miss Binnie."

Signed with his butterfly signature.

1699 **Ten O'Clock.**

FIRST EDITION. Square post 8vo, *original wrappers.*
London, 1888.

£2 15s

1700 **The Whirlwind: A Lively and Eccentric Newspaper.**

With illustrations. Vols. I and II (all published).
4to, *half buckram.* *London, 1890.*

£10 10s

Contains 3 Lithographs by Whistler, *The Winged Hat: The Tyre Smith; and Maunder's Fish Shop, Chelsea.*

1701 **Gallatin (A. E.). The Portraits and Caricatures of James McNeill Whistler.** An Iconography by A. E. Gallatin.

With 20 examples, 10 hitherto unpublished.
8vo, *cloth.* *London, 1913.*

£2 2s

1702 ——— **Whistler's Pastels** and other Modern Profiles.

NEW EDITION. 8vo, *cloth.* *New York, 1913.*

£2 2s

1703 **Pennell (E. R. and J.). The Life of James McNeill Whistler.**

With portraits and illustrations.
FIRST EDITION. 2 vols., small 4to, *half buckram.*
London, 1908.

£9 15s

1704 **Way (T. R.). Memories of James McNeill Whistler.**

Numerous illustrations.
Square 8vo, *original cloth, uncut.* *London, 1912.*

£1 5s

Whistler (J. McNeill)—*continued.*

1705 **18 Autograph Letters Signed (16 addressed to his Secretary, C. J. Hanson, and two to Lady Donoughmore and T. Nelson Maclean).**

Together 40 pp., 12mo and 8vo. *Circa* 1888-1893. **£135**

An interesting and very important series of letters chiefly written while travelling on the Continent, giving various instructions to his Secretary concerning his pictures, etc.

"What can you mean! Why have I no report from you this morning? I told you to write to this address *anyhow* so that no time should be lost, for even if I could not get a room, they knew me and would keep my letters.

"Must I always explain! . . .

"Tell John that he has again made a mess of the packing, and I cannot conceive what he could be thinking about when he left out my white waistcoat altogether! So that I am obliged to go about in my thick clothes. For I cannot even wear my thin serge trousers, as he has not put up the serge waistcoat with them, and what he expected me to do with the white trousers I am sure I don't know, did he think I was going to wear a black cloth waistcoat with them!! Of course there is no use sending the letters to-morrow.

"I shall either leave to-morrow night, or early on Saturday in which latter case I shall be in time for dinner, tell Lizzie, a small dinner for two or three, very simple, soup and small leg of lamb." Etc.

"It is too provoking that you should not have written. How do I know who is coming to breakfast on Sunday. How do I know anything about what is going on.

"If you could send the St. James Gazette, surely you could have sent a report of your own." Etc.

"Tell William to get at work *at once* in the studio. Everything must be in perfect order. The printing press in excellent *working order*, paper sorted, ink looked to, and fresh tubes ground, brushes clean and at hand, in short everything ready for my printing directly I return, and you may expect me almost at once. You will however hear finally from Paris, and you will get a telegram when to stop the letters." Etc.

"Did you go to the Private View of the Pastels? You can tell me all about it.

"I hope Roussel will be at the dinner, and he might write me a descriptive letter.

"Tell him that he may expect me in a few days, and meanwhile he might use his own judgment with the R. B. A.'s." Etc.

"I want [you] to go to Messrs. Durrant, the Press cutting people (they are close to you) Holborn Viaduct, and pay them the enclosed cheque.

"I don't know what my bill is, but they can give it to you with receipt on account.

"Ask if they will send *direct* to the *above address* in Paris, and will they begin by sending now six copies of the 'Pelican' of August 20th, and 6 of Sunday Times, Aug. 27th. Say that I am very well pleased with the way they serve me and only object to the number of repetitions. Say that I wish they would see to this. That I do not want the same cutting sent over and over again. This they continually do, not only when it is repeated in various papers but absolutely the *same cutting*, and sometimes even two or three of the same cutting in the packet!"

"If Gran has finished the frames, take them and the pastels yourself, *as they are* in their old frames to Sparkes, who is to take them out one by one, and re-frame each in its new frame. The pastels are not to be '*laid down*' that is pasted right down on the card board as he has lately done others for me, when I was there to retouch them, but to be mounted on a hinge as he does the etchings. Of

(Continued over)

Whistler (J. McNeill): 18 A.L.S.—continued.

course the cardboard will be cut to fit the new frame, and the pastel itself will fit exactly the 'sight' of the frame. He will find the marks of the sight, and the brown paper will of course extend beyond, behind the frame. However he will understand all this.

"I take all this precaution because I am not there, and in fear that the pastel might get a little rubbed or dimmed were the drawings 'laid down.' If however Sparks is sure that they will not be altered one bit, then he may lay them down, for I know they would look all the more solid, and fit their frames better, and appear smarter if they were 'laid down.'

"In short, I would really like them to be 'laid down' but I scarcely dare from this distance to give the order. You had better talk this over with Sparkes yourself without bothering before the Dowdeswells who might fidget in the matter, and you would be there while Sparkes tried the lying down of one of the simplest of the lot, and see if it was absolutely unchanged before he goes on. In that case Sparkes must say nothing about it, or the people would always believe or say that the pastels had been harmed. . . . If they won't wait at the Gallery, well then, they won't have them, that's all! and then they need not be taken out of their present frames until I get back." Etc., etc.

1706 Autograph Letter Signed (in full and with butterfly).

2 pp., 8vo. *9th February, N.Y.*

£21

A very fine and interesting letter referring to his characteristic recklessness, etc.

"Atlas, how could you!

"I know you carry the World on your back and am not surprised that my note to Oscar, on its way, should have fallen from your shoulders into your dainty fingers—but why present it in the state of puzzle!

"Besides, your caution is one sided and unfair, for if you print S—C—, why not A—Q—! Why not X Y Z at once!

"And how unlike me! instead of the frank recklessness which has unfortunately become a characteristic, I am for the first time disguised in careful timidity, and discharge my insinuating initials from the ambush of innuendo.

"My dear Atlas, if I may not always call a Spade a spade, may I not call a Slade Professor, Sydney Colvin?"

1707 An important Autograph Letter Signed (Butterfly) to Mr. Thomas Way.

2½ pp., small oblong 8vo. N.D. *With envelope.*

£15

Concerning the differences that had arisen between them over the printing of the lithographs, and in connection therewith, mentioning the "Ruskin v. Whistler" pamphlet and the "Ten O'clock."

" . . . About the difficulty. I do hope there will really be none.

"Mr. Chatto was very nice when he spoke to be about the little hitch, and certainly there is no notion on their part in any way to offend. Their proceedings they say are the usual ones with their own printers who I think you will admit are not without standing (Messrs. Spottiswoode). Surely also it can make no difference whether you print year in and year out for Chatto and Windus or for the rest of the world.

"Your prices and profits for any work would not differ from the known tariff for the same kind of work, and the 'Ruskin and Whistler' pamphlet was absolutely the same kind of work and quite as much care and fastidiousness was developed in its production as in our 'Ten O'clock.'

"However, as Mr. Chatto says, he trusts that you will all understand each other, I certainly hope so." Etc.

THE FIRST ISSUE.

1708 **WHITMAN** (Walt). **Leaves of Grass.***Portrait of Walt Whitman as frontispiece.*

FIRST ISSUE OF THE FIRST EDITION.

Small folio, *in the original cloth gilt, g. e.**Brooklyn, New York, 1855.***£550**

A fine copy of the First Issue of this work, before the Press Notices were added. The binding is green cloth, back and front covers bearing the words: "Leaves of Grass" in gilt, within a three-line gilt border, the spine containing the words "Leaves of Grass" in gilt, together with five gilt floral ornaments.

1709 ——— **Leaves of Grass.***Portrait of Walt Whitman as frontispiece.*

A FINE COPY OF THE FIRST EDITION, but in the second binding, having "Leaves of Grass" in gold on front cover and spine, the rest of decoration on front and back cover in blind. The portrait, however, is in the early state on thick paper, and there has never been Press Notices; edges white.

Small folio. *Brooklyn, New York, 1855.***£140**1710 ——— **Leaves of Grass.***With portrait.*Post 8vo, *original half morocco (a little broken).**Camden, New Jersey, 1876.***£10 10s**

With Walt Whitman's Autograph Signature on title.

OSCAR WILDE.1711 **After Reading**, being A Book of Letters written in Berneval from Oscar Wilde to Robert Ross.*Cover and decorations designed and cut on wood by Ethelbert White.*FIRST EDITION. 8vo, *half vellum, uncut.**London, Beaumont Press, 1921.***£3 18s**

One of 75 copies printed on Japanese vellum, and signed by the Publisher and Artist.

1712 **The Ballad of Reading Gaol.**8vo, *original cloth.* *London, 1899.***6s**

Wilde (Oscar)—*continued.*

- 1713 **De Profundis**, aufzeichnungen und briefe aus dem Zuchthaus in Reading.
 FIRST EDITION IN GERMAN. Crown 8vo, *original half parchment, uncut edges.* Berlin, 1905. **10s 6d**
 This edition contains at end translations of four letters written from Reading gaol, which were not published in England till 1908.
- 1714 **The Duchess of Padua: A Tragedy of the Sixteenth Century.**
 Royal 8vo, *wrappers.*
New York, Privately Printed, N.D. **£2 10s**
 Limited Issue reserved exclusively for subscribers.
- 1715 **A House of Pomegranates.**
 FIRST EDITION. Square 8vo, *bound by Riviere in full polished calf extra, uncut, t. e. g., the original pictorial covers bound in.*
 London, 1891. **£5 5s**
- 1716 **An Ideal Husband.**
 FIRST EDITION. 8vo, *original cloth, uncut.*
 London, 1899. **£4 10s**
- SIGNED COPY.
- 1717 **The Importance of Being Earnest: A Trivial Comedy for Serious People.**
 FIRST EDITION. LARGE PAPER COPY.
 4to, *original cloth, uncut.* London, 1899. **£42**
 One of 100 copies printed on Large Paper, signed by the Author.
- 1718 **Intentions.** The Decay of Lying; Pen, Pencil and Poison; The Critic as Artist; the Truth of Masks.
 FIRST EDITION. Post 8vo, *original cloth, uncut.*
 London, 1891. **£6 10s**
- 1719 **Phrases and Philosophies for the Use of the Young.**
 Post 8vo, *original wrappers, uncut.*
 London, *Privately Printed for Presentation,* 1894. **7s 6d**
 One of 75 copies printed for presentation only.

Wilde (Oscar)—*continued.*

1720 **The Picture of Dorian Gray.**

8vo, *original boards, uncut.* "Privately Printed, 1890." £21

It has been stated that this was privately issued at Oxford by Oscar Wilde to his friends, if so, it would therefore rank as pre-first edition. Stuart Mason, in his Bibliography of Oscar Wilde, however, considers it a pirated edition, the text being taken from Lippincott's Monthly Magazine for July, 1890, and was probably printed in London or Birmingham about 1904.

A copy was sold at the Stetson Sale in America, 1920, for \$175.00.

1721 **The Picture of Dorian Gray.**

Illustrated with 7 plates.

FIRST ILLUSTRATED EDITION.

Royal 8vo, *original half buckram, uncut, t. e. g.*

Paris, 1908.

£2 2s

1722 **Poems.**

Second Edition. Post 8vo, *vellum, uncut, t. e. g.*
London, 1881.

£3 3s

AUTOGRAPH COPY.

1723 **Poems.**

With decorative title-page and half-title designed by Charles Ricketts.

Post 8vo, *original violet cloth boards, with gilt lettering and designs, and decorative end papers, all by Charles Ricketts, uncut, t. e. g., as issued.* London, Elkin Mathews, 1892. £18 18s

One of 220 copies numbered and signed by the Author, Oscar Wilde.

1724 **Ravenna.** Recited in The Theatre, Oxford, June 26, 1878. By Oscar Wilde.

F'cap. 8vo, *original wrappers.* Oxford, 1878. £2 10s

The Genuine First Edition, with the Arms of the University on title-page and cover.

1725 **Resurgam.** Unpublished Letters.

4to, *original wrappers, uncut.* Privately Printed, 1917. £12 12s

One of 25 copies only.

1726 **Salome.** Drame en un Acte.

FIRST EDITION. Post 8vo, *fine copy in the original wrappers, uncut.*

Paris, 1893.

£9 18s

Wilde (Oscar)—*continued*.

1727 **The Spirit Lamp:** An Aesthetic, Literary and Critical Magazine.

Complete Set of the 15 Parts in the wrappers as issued, 8vo and small 4to.

Bound together in one volume, small 4to, *half levant morocco*,
t. e. g. 1892-3. **£15 15s**

This Oxford College Magazine was founded and first issued by Sandys Wason of Christchurch, who, with Lord Alfred Douglas, edited same.

Oscar Wilde made three contributions, namely:—

The New Remorse.

The House of Judgment.

The Disciple.

Mason, in his Bibliography, gives facsimiles of the wrappers, etc.

1728 **Waifs and Strays.** A Terminal Magazine of Oxford Poetry. Nos. 1 and 2.

F'cap. 8vo, *in the original parts.* Oxford, 1879. **£1 10s**

No. 1 of this short-lived Magazine contains a Poem by Oscar Wilde, entitled "Easter Day," which is one of the first writings to appear in print.

1729 **Works.**

The Finely Printed Library Edition on Hand-made Paper.

14 vols., 8vo, *original white buckram, uncut, t. e. g.*

London, 1908.

£27 10s

1730 **Three Autograph Letters Signed to his Publishers, Messrs. Mathews & Lane.**

23 pp., 8vo, and narrow oblong 8vo. *Worthing, St. James's Place and Homberg.* Circa 1893. **£105**

Three letters of great interest and importance entirely concerning Wilde's literary work.

He refers at length to the forthcoming publication of "The Sphinx," and the periodicals to which a copy was to be sent for review; mentions his "Duchess of Padua" and "Mr. W. H."

Wilde condemns the cover of "Salomé" and suggests a simple vellum wrapper; also mentioning Aubrey Beardsley, who drew ten pictures for the English edition of "Salomé."

"Salomé" was published in 1893, but the licenser of plays refused to sanction its performance.

"I have received your letter, in which it is stated that Mr. Lane will 'accept all responsibility assumed by the Firm' in the Matter of Mr. W. H. It is always best to write quite plainly in business matters. If this . . . means that Mr. Lane is going to publish the book, well and good. *If it means anything else, pray let me know.*

"The suggestion that the delay in the production of the book is in any way to be attributed to me can hardly be seriously made. Mr. Lane is quite aware that at his urgent solicitation and desire, repeatedly expressed both in London and at Goring, the agreement was, I believe, finally signed and stamped, the manuscript was handed over by me to Mr. Ricketts that he might select the type and form and suitable setting of the book, and convey the MS. to the printers. The MS. has been in Mr. Ricketts' hands for *more than a year*, during which time I have waited very patiently as I did not wish to interfere with the production

Wilde (Oscar): 3 A.L.S. to his Publishers—continued.

of 'The Sphinx'—or to cause any trouble. . . I am pleased to note that in the last letter received by me no absurd statements are made about the members of the Firm not having read the work, and so being relieved from any honourable responsibility to publish it. There is no objection to publishers reading the works they produce before publication, but if they enter into an agreement with an author to publish his work, they, if they desire to be considered an honest and honourable Firm, cannot plead their own carelessness, or lack of intellectual interest, as an excuse for the non-performance of their agreement. The plea, in the present case, seems intentionally insincere: the Firm is under an obligation to me to publish my Five act Tragedy, 'The Duchess of Padua,' the manuscript of which they have never seen, nor expressed any desire to see: nor was the MS. of 'Salomé' submitted to them beforehand: any desire on the part of Mr. Lane to have the MS. of my French play submitted to him for his approval would I fear have excited considerable amusement in myself and in others. . . .

"I am at present in favour of entrusting my plays to Mr. Mathews, whose literary enthusiasm about them has much gratified me, and to leave to Mr. Lane the incomparable privilege of publishing 'The Sphinx,' 'Salomé,' and my beautiful story on Shakespeare's sonnets." Etc.

" . . . The selection of reviews to which the book is sent must be a matter of arrangement between you and your partner and me. A book of this kind—very rare and curious, must not be thrown into the gutter of English journalism. No book of mine, for instance, ever goes to the National Observer. I wrote to Henley to tell him so, two years ago. He is too coarse, too offensive, too personal, to be sent any work of mine. I hope that the book will be subscribed for before publication, and that as few as possible will be sent for review. Where in a magazine of art, either French or English, we know that an important appreciation will be written, we can send a copy, but ordinary English newspapers are not merely valueless, but would do harm, just as they are trying in every way to harm 'Salomé,' though they have not read it. . . .

"I wd. not contemplate assigning to you the copyright of so important a poem for so small an honorarium as £10, but will do so, it being clearly understood that no new edition is to be brought out without my sanction: I mean no such thing as a popular or cheap edition is to be brought out: nor are you to be able to assign the right of publishing the poem to any other Firm. You will see that this is quite a reasonable demand on my part.

"I hope the 'Sphinx' will be a gt. success." Etc.

"The cover of Salomé is quite dreadful—don't spoil a lovely book. Have simply a folded vellum wrapper with the design in scarlet—much deeper and much better—the texture of the present cover is coarse and common—it is quite impossible—and spoils the real beauty of the interior. Use up this horrid Irish stuff for stories, etc.—don't inflict it on a work of art, like Salomé.

"It really will do you a great deal of harm—everyone will say that it is coarse and inappropriate. I loathe it. So does Beardsley."

4731 Autograph Letter Signed to Norman (Forbes-Robertson).

4 pp., 8vo. (*Tite Street, Chelsea, c. 1880*).

£25

An extremely interesting letter referring to his drama in four acts, "Vera, or the Nihilists," published in 1880; also informing Forbes-Robertson that Modjeska, the famous actress, had asked him (Wilde) to adapt a play for her.

" . . . I have not yet finished furnishing my rooms, and have spent all my money over it already, so if no manager gives me gold for the 'Nihilists' I don't know what I shall do; but then I couldn't really have anything but Chippendale and Satinwood. I shouldn't have been able to write.

Modjeska has asked me to adapt some play for her—we have not yet settled what—probably Luisa Miller. I am looking forward to her first night for wh. Barrett has just sent me stalls. . . . As for me I am lonely, desolé, and wretched. I feel burned out." Etc.

WILLIAM WORDSWORTH.1732 **A Description of the Scenery of the Lakes in the North of England.**

THIRD EDITION (now first published separately). With additions and illustrative remarks upon the Scenery of the Alps by William Wordsworth. *With folding map.*

12mo, *original wrappers.* London, 1822. **£12 10s**

The First Separate Edition. "Although the title page carries the words Third Edition, this was the first appearance of the work as a separate entity. Wordsworth's description (in an abbreviated form) originally served as an introduction to Wilkinson's Selected Views in Cumberland &c., 1810. It next appeared in the River Duddon in 1820. Then came the present so called Third Edition of 1822, to which a considerable amount of fresh matter was added, notably on page 42, this Sonnet, 'A Weight of Awe Not Easy to be borne.'"—T. J. Wise.

1733 **A Description of the Scenery of the Lakes in the North of England.** With Additions, and illustrative remarks upon the Scenery of the Alps.

Folding map.

(FOURTH EDITION). 12mo, *limp boards.* London, 1823. **£3 3s**

This Work was first separately published in 1822, but in this edition the text was enlarged and revised, including 27 lines from the then unpublished "Recluse."

1734 **Lyrical Ballads with a few other Poems.**

London, Printed for J. and A. Arch. 1798.

Lyrical Ballads. Volume II.

London, 1800.

Together, FIRST EDITIONS of both volumes. F'cap. 8vo, *original calf.* 1798-1800. **£185**

Volume I. is the First Issue of the First Edition with the Signature G I, uncanceled.

Enclosed in morocco box case.

Wordsworth (William)—*continued.*

- 1735 **Ode, performed in the Senate-House, Cambridge, on the Sixth of July, M.DCCC.XLVII.** At the First Commencement after the Installation of his Royal Highness the Prince Albert, Chancellor of the University. Written by William Wordsworth and set to Music by Thomas Attwood Walmisley.

8 pp., 4to, *in the original printed wrappers.* 1847. **£27 10s**

The wrapper carries the title:—

“Ode on the Installation of His Royal Highness the Prince Albert, Chancellor of the University.”

This is the issue published at Cambridge, with the Imprint of Metcalf & Palmer, to satisfy local demands.

PRESENTATION SET.

1736 **Poetical Works.**

5 vols., 12mo, *fine set bound by Bedford in full green morocco, gold lines on sides, gilt back, uncut, t. e. g.*

London, Longman, 1827.

£125

Presentation Set, with inscription by Wordsworth on title-page of Vol I.:—

“To Thos. Carr Esq.,
from the Author,”

and with the fly-leaf containing the following note by Wordsworth:—

“To Thos. Carr Esq.,

An acknowledgment of unremitting, judicious, and kind attention during several tedious illnesses of my children.

Wm. Wordsworth.

Rydal Mount,

May 11th, 1827.”

- 1737 **The Tribute:** A Collection of Miscellaneous Unpublished Poems, by Various Authors. Edited by Lord Northampton.

FIRST EDITION. 8vo, *original cloth, uncut.*

London, John Murray, 1837.

£1 10s

This contains contributions by William Wordsworth, Alfred Tennyson, Richard Monckton Milnes, Walter Savage Landor, and others.

- 1738 **The White Doe of Rylstone or the Fate of the Nortons.** A Poem.

Frontispiece.

FIRST EDITION. 4to, *original boards, uncut.*

London, 1815.

£31 10s

Wordsworth (William)—*continued.*1739 **The White Doe of Rylstone.**

Another Copy of the FIRST EDITION. Small 4to, *full polished calf gilt, g. e.* London, 1815. **£14 14s**

1740 **Yarrow Revisited, and other Poems.**

FIRST EDITION, with the rare "Erratum" slip. F'cap. 8vo, *original boards, uncut, with the paper label.*

London, 1835.

£9 9s1741 **Yarrow Revisited, and other Poems.**

FIRST EDITION. 12mo, *bound by Riviere in full polished calf gilt, g. e.* London, 1835. **£5 5s**

With the Erratum Slip.

FIRST SEPARATELY PRINTED EDITION.

1741a **We Are Seven.**

Illustrated with woodcuts.

THE FIRST SEPARATELY PUBLISHED EDITION.

32mo (3¼ by 2½ inches), *original wrappers.*

York: J. Kendrew, Circa 1820.

£38

This First Separately Published Edition of the popular Poem was printed as a Chap. Book, under the Title of "The Little Maid and the Gentleman; or, We are Seven." It was first printed in the "Lyrical Ballads," in 1798, and the Text of this issue agrees with that of 1798 Edition, which was slightly altered in the later Collected Editions of Wordsworth's Works.

Enclosed in morocco case.

1742 **Way** (G. L.). **Spencer Farm, with some account of its Owners.**

Plates and many wood engravings.

FIRST EDITION. 12mo, *original cloth, gilt edges, as published.*

Sudbury, 1845.

16s

A very scarce and little known Wordsworth item. It contains a long introductory letter by the poet dated from Rydal Mount, April 22, 1845. The only copy that is recorded occurred for sale in 1902, and realised five guineas.

1742a **Wise** (T. J.). **A Bibliography of the Writings in Prose and Verse of William Wordsworth.**

Numerous facsimiles.

Small 4to, *original boards.*

London, *Printed for Private Circulation Only*, 1916.

£4 15s

One of 100 copies only printed, signed by T. J. Wise.

Wordsworth (William)—*continued*.

- 1743 **Wordsworth** (William) and **Coleridge** (Samuel Taylor). **Two Lake Poets.** A Catalogue of Printed Books, Manuscripts and Autograph Letters by William Wordsworth and Samuel Taylor Coleridge, Collected by Thomas James Wise.
Portraits and facsimiles.
 4to, original buckram, uncut, t. e. g.
 London, Printed for Private Circulation, 1927. **£3 10s**
 One of 130 copies.

- 1744 **YEATS** (J. B.). **Passages from the Letters of John Butler Yeats**, selected by Ezra Pound.
 8vo, original boards, uncut.
 The Cuala Press, 1917. **£1 10s**

W. B. YEATS.

- 1745 **A Book of Irish Verse** selected from Modern Writers, with an Introduction and Notes by W. B. Yeats.
 FIRST EDITION. Post 8vo, original buckram, uncut.
 London, 1895. **£3 10s**
 Presentation Copy from the Author, with the following inscription on fly-leaf:
 "Miss Maud Gonne
 from W. B. Yeats,
 March 15th, 1896."
- 1746 **Broadsides.** A Complete Set, consisting of the 84 Original Issues, from 1908 to 1915.
 Together in 3 imperial 8vo buckram cases.
 Published Monthly by E. C. Yeats, at the Cuala Press, Churchtown, Dundrum, Dublin. **£10 10s**
- 1747 **Early Poems and Stories.**
 FIRST COLLECTED EDITION. Post 8vo, original cloth, uncut.
 London, 1925. **£4 4s**
 Presentation Copy from the Author, with the following inscription on fly-leaf:
 "Maud Gonne,
 from her friend
 W. B. Yeats.
 Sept. 27, 1925."

Yeats (W. B.)—continued.

1748 **Easter, 1916.**

8 pp., small 4to, *original green wrappers.*

Privately Printed by Clement Shorter for distribution among his friends, 1916. £5 15s

One of 25 copies issued for private circulation.

1749 **The Golden Helmet.**

One of 50 copies privately printed.

12mo, *original boards.*

New York, John Quinn, 1908. £6 10s

1750 **The Golden Helmet.** Another Copy.

One of 50 copies privately printed.

FIRST EDITION. 12mo, *original boards.*

New York, John Quinn, 1908. £8 10s

With the Author's signature on title.

1751 **The Green Helmet and other Poems.**

FIRST EDITION. 8vo, *original wrappers.*

The Cuala Press, Churchtown, Dundrum, 1910. £3 10s

With the Author's Signature and date on cover title.

1752 **The King's Threshold:** a Play in Verse.

8vo, *original boards, uncut, t. e. g.*

New York, Printed for Private Circulation, 1904. £4 4s

One of 100 copies. With the Author's Autograph Signature on title.

1753 **The King's Threshold:** and **On Baile's Strand:** Being Volume Three of Plays for an Irish Theatre.

FIRST ENGLISH EDITION. Post 8vo, *original boards, cloth back, uncut. London, 1904.* £2 2s

Inserted is an Autograph Letter Signed of Edmund Yates, 2 pp., 8vo.

1754 **Nine Poems.**

4to, *original wrappers.*

London, Privately Printed by Clement Shorter, 1918. £5 5s

"This little collection of Mr. Yeats' Poems is privately printed here for the first time in an edition limited to 25 copies by kind permission of the Author, William Butler Yeats." Each copy is numbered and signed by Clement Shorter.

Yeats (W. B.)—*continued.*

- 1755 **Responsibilities:** Poems and a Play.
 FIRST EDITION. 8vo, *original boards.*
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Sports and Pastimes: Horses and Horsemanship—continued.

and Commoners/ to whomsoever this Letter be presented WE Ulrich by the grace of God Duke of Wurttemberg and Teck count of Mumpelgart &c. our most amicable greetings to each as befits his estate. Reverend, most venerable, highly born, well born, noble and honorable sirs, nephews, uncles, brothers-in-law, cousins. Most loyally and to each in particular we do hereby give you to know that we have resolved to hold an entertainment and good company with a RACE OF GALLOPING HORSES for the distance of one mile from Neckarwyhingen as far as nearly to Bünigen near our town of Marbach on the Neckar on such conditions and terms as set out below.

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And each horse which is to start shall deposit one Rhenish florin at any of those places which at our pleasure we shall make known.

And on the eve of the RACE the stewards shall come together and deposit the money and from such stake money the prizes and prize money shall be augmented at the discretion of the stewards.

We will also on the aforesaid day offer two pieces of flannel free, and for one the men and the servants and for the other the women are to run a Race.

Finally it is our friendly prayer and wish that you should do us the favour to attend this our intended entertainment and company to help to bring it off successfully and we hope trusting to your friendship and goodwill not to be disappointed by your declining to accept the invitation and we shall be in friendship and most willingly obliged for your gracious acceptance.

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