



July
2025

1. **Blore Heath 1459 : An Elegy.**

Market Drayton: The Tern Press, 1987.



Limited edition of 100 copies, of which this is No. 1. One of the 10 Special copies. Signed by Nicholas Parry to the colophon, and containing 5 original Parry watercolours. The book measures roughly 15 by 21cm, it is bound by Graham Nicholson in full brown leather, lettered in gilt to the spine, with marbled endpapers front and rear. It is externally slightly spotted and rubbed. The text block is musty, with minor handling marks. The book is contained within a protective grey cloth covered drop-back box, lined with marbled paper. A book devoted to the Battle of Blore Heath, which took place during the Wars of the Roses near Market Drayton, the home of the Tern Press.

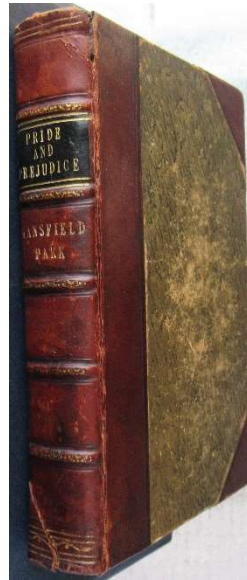
£300

2. **Austen, Jane. Pride and Prejudice and Mansfield Park.**

London: George Routledge and Co. and Simms & M'Intyre, 1849 and 1851.

Two volumes bound as one, 290 & 288 pages respectively. Seemingly the first appearance of *Pride and Prejudice* under the Routledge imprint (Gilson, E13), and a reprint of Simms's Parlour Library edition of *Mansfield Park*. The book is quite firmly bound in contemporary brown half-calf, with simple gilt tooling and a black title label to the spine, brown patterned paper covered boards and speckled edges to the text block. There are some splits and small chips to the leather at the spine ends, the boards are rubbed and the extremities are bumped. The text block is age toned and lightly marked, with minor spots of foxing, and a few dog-eared pages, in *Pride and Prejudice* page O6 is working loose at the bottom, but still attached at the top, and there are three pages protruding slightly, the gutters are cracked front and rear. To the front pastedown is the bookplate of Thomas Graham Murray, displaying the family crest of a stag's head and the motto "Macte Virtute", and to the front endpaper a later ink ownership inscription of one Rosemary Whitton. A utilitarian though not unattractive pocket-sized pair of Victorian Austen novels, possibly requiring some minor running repairs. The 1849 Routledge edition of *Pride and Prejudice* is quite rare, both commercially and in institutional holdings.

£1,300

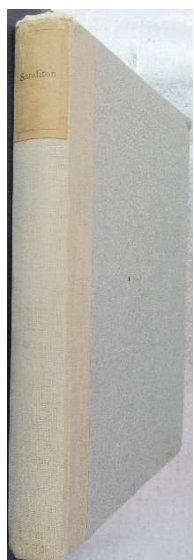


3. **Austen, Jane. Fragment of a Novel.**

Oxford: The Clarendon Press, 1925.

Second impression. 12 pages of titles & Preface, then 170 pages + 36 of Notes. The book formerly belonged to Lady Nancy Smiley (née Beaton, b. 1909 d. 1999) - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary, and is signed by her in pencil to the front endpaper. The book is firmly bound in quarter grey cloth over grey paper covered boards, with a paper title label to the spine, the extremities are bumped and rubbed, the spine is slightly sunned and the boards are lightly marked. The text block is slightly foxed and toned, with minor marks, and Smiley has crossed through the name of that of a former owner written above hers in ink to the front endpaper. A nice association copy.

£35

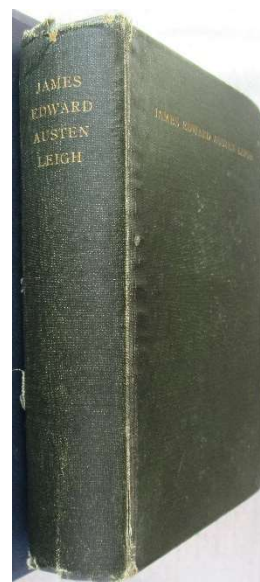


4. **Austen-Leigh, Mary Augusta. James Edward Austen Leigh.**

1911.

First edition. Privately printed. 351 pages. A memoir devoted to arguably the original Janeite, Jane Austen's nephew, who ushered in the modern era of Austenian appreciation with his 1870 'A Memoir of Jane Austen'. It was written by his daughter, Mary, herself a novelist, who went on to write biographical material about Austen, and includes material about Jane Austen and family, and indeed about the writing of the famous Memoir. This, a close family copy, formerly owned by Edward Compton Austen-Leigh (1840-1916), son of James and brother of Mary, with his bookplate to the front pastedown. The book is reasonably firmly bound in the original greenish black cloth, simply lettered in gilt, the cloth is rubbed and slightly marked, with a few short tears, the extremities are bumped. The text block is age toned, slightly marked and foxed, with cracking at points and a few dog-eared page corners. Another former owner has neatly highlighted a few passages in pencil and noted at the end: "finished May 27. 1941". Though only intended for "Private Circulation", it was evidently a reasonably large circle, and the book is fairly well represented in institutional holdings. This, however, is a pleasingly close family association copy, having originally belonged to Jane Austen's great-nephew. It also has good recent provenance, from a group of books formerly belonging to Lady Nancy Smiley (née Beaton, b. 1909 d. 1999) - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary.

£450

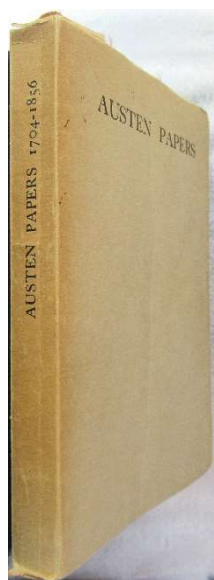


5. **Austen-Leigh, R. A. [Richard Arthur]. Austen Papers 1704-1856.**

Spottiswoode, Ballantyne & Co. Ltd., 1942.

First edition. 355 pages. Privately printed. The book is bound in the original cream coloured card wraps, lettered in black, which are quite creased, toned and marked, with minor tears. The text block is slightly toned and foxed, with a few dog-eared page corners, also some pencil annotations and highlighted passages. Though without any ownership inscriptions, the book is from a group formerly belonging to Lady Nancy Smiley (née Beaton, b. 1909 d. 1999) - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary. Quite a rare publication in its original format, containing much background material for those obsessed with Jane Austen and matters Austenian.

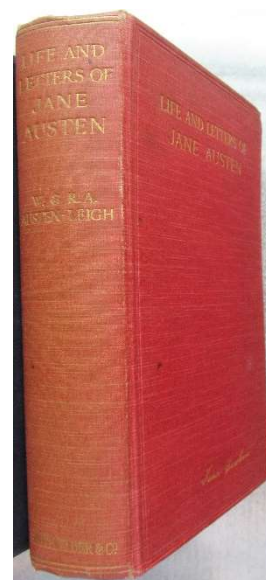
£200



6. **Austen-Leigh, William & Richard Arthur. Jane Austen Her Life and Letters.**

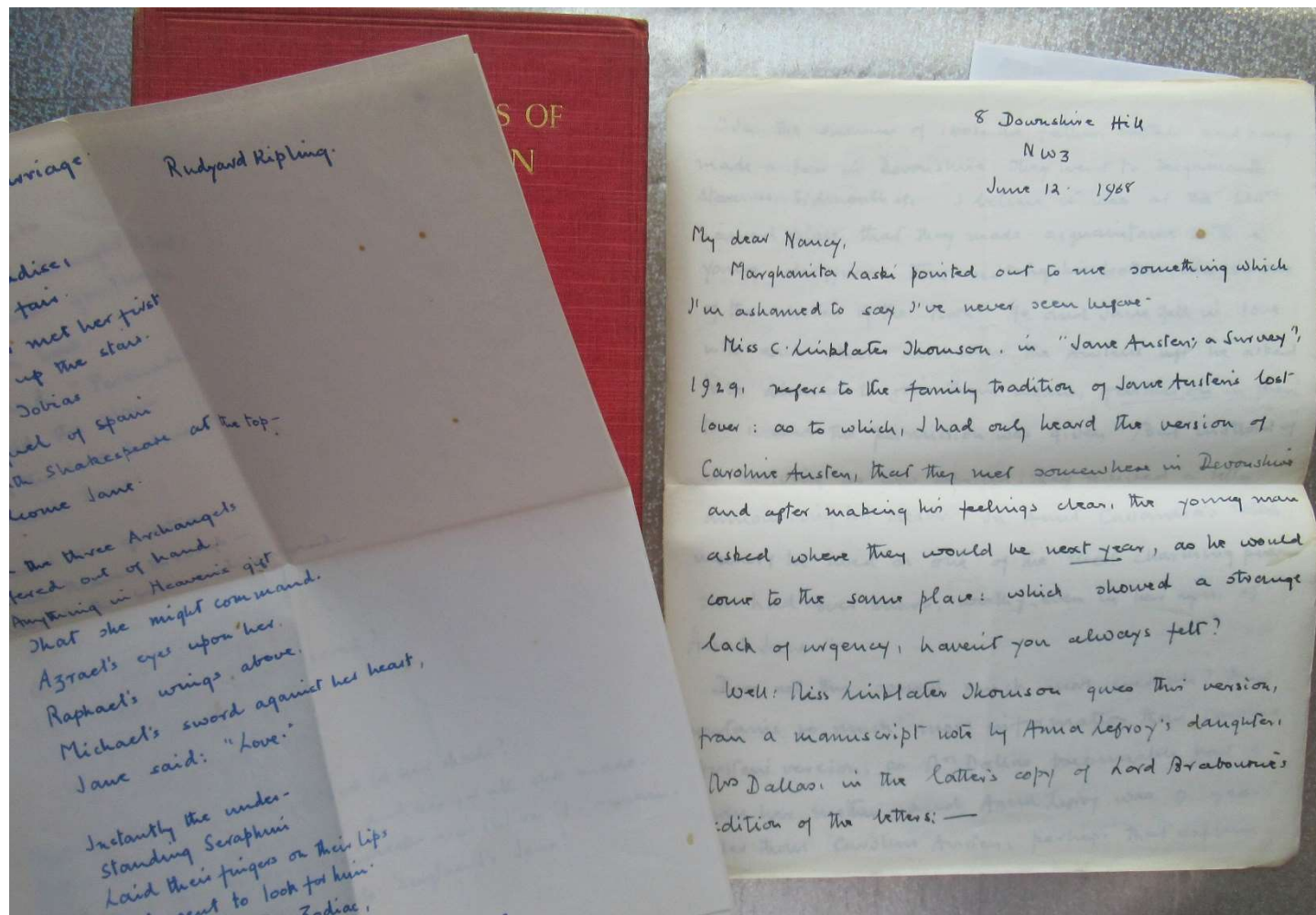
London: Smith, Elder & Co., 1913.

First edition. 437 pages + 2 of ads, a tissue-guarded frontispiece portrait of Austen, and 2 folding genealogical tables to the rear. The book formerly belonged to Lady Nancy Smiley (née Beaton, b. 1909 d. 1999) - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary, and is signed by her in pencil to the front endpaper. Loosely inserted are several Austen related letters and cuttings, including a 5-page manuscript letter to Nancy from Elizabeth Jenkins (1905-2010) - the novelist and Jane Austen biographer, who played a significant role in establishing the Jane Austen Society and purchasing Austen's Chawton home - discussing at length the alternative account given of Jane Austen's lost lover in C. Linklater Thomson's Jane Austen A Survey (1929), which she neglected to read when researching her Austen biography. The letter dated June 12th 1968, credits Margharita Laski with having pointed it out to her. Also loosely inserted is a manuscript copy of Kipling's 'Jane's Marriage', looking to be from the same period and in Jenkins' hand, with a couple of words differing from the published version, indicating that it was transcribed



from memory. The book is quite firmly bound in the publisher's red cloth, lettered in gilt, the extremities are bumped and rubbed, the spine is slightly faded and the cloth is lightly marked. The text block is slightly foxed, marked and age toned, with a few minor pencil annotations to the text. An excellent association copy, ideal for Janeites and those obsessed with all things Austenian.

£350

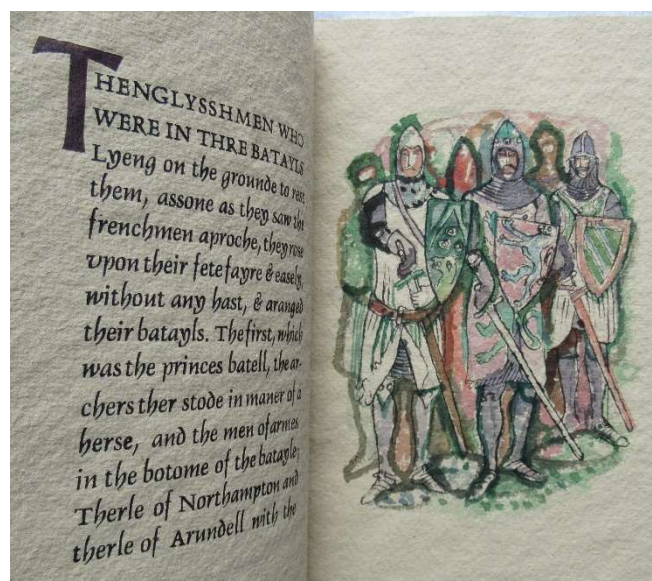


7. Bouchier, John AKA Lord Berners (1467-1533). From the Chronicles of Froissart : of the batayle of Crécy bytwene the kyng of England & the Frenche king.

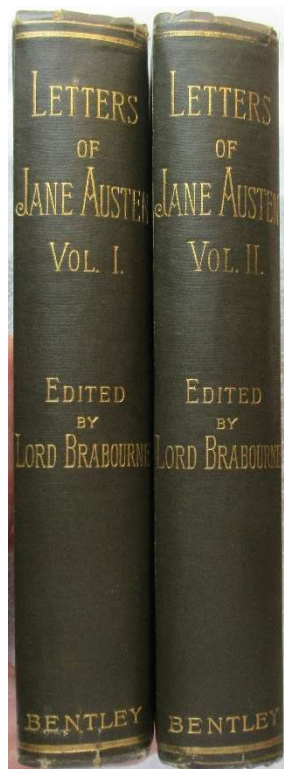
Market Drayton: The Tern Press, 1986.

Limited edition of 100 copies, of which this is No. 5. One of the 7 Special copies, printed on De Wint paper, signed by Nicholas Parry to the colophon, and with 7 original Parry watercolours. The book measures roughly 17 by 26cm, it is bound in greyish brown cloth, with an inset watercolour of a knight praying to the upper board, painted decoration to the surrounding cloth and dark green endpapers front and rear. It is externally lightly rubbed and marked. The text block is a trifle musty, with minor handling marks. Contained within a marbled paper covered slipcase, with paper title label, though the slipcase is a little tight for comfort and it may be wise to find the book a new box or some other alternative form of protection. One of the Press's larger and more ambitious productions on the heavy textured De Wint paper.

£750



8. **Brabourne, Lord Edward (editor). Letters of Jane Austen.**



London: Richard Bentley & Son, 1884.

First edition. 2 vols. 374 pages + 2 of ads and 366 pages + 2 of ads respectively. The books are reasonably firmly bound in the publisher's dark brown cloth, lettered and decorated in gilt, with bevelled edges to the boards, the cloth is lightly marked, the extremities are bumped and rubbed and there are a few minor tears, the spines are cocked. The text blocks are a little toned and foxed, both retain their frontispieces and tissue guards, there are the beginnings of cracks to the gutters, cracking at points throughout and a few closed tears to some page edges. Both volumes contain pencil corrections and annotations, with notes to the rear blanks and endpapers, some suggesting knowledge of the Austen family, and possibly made by a member of the Austen-Leigh, Hubback or Knatchbull families, as they come from a group of books formerly belonging to Lady Nancy Smiley - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary - all of which have some tangential family association. Also, loosely inserted, is a postcard to Nancy from Elizabeth Jenkins (1905-2010), the novelist and Jane Austen biographer, who played a significant role in establishing the Jane Austen Society and purchasing Austen's Chawton home. Quite a presentable copy of this collection of letters written by Austen to her sister, Cassandra, with some intriguing annotations.

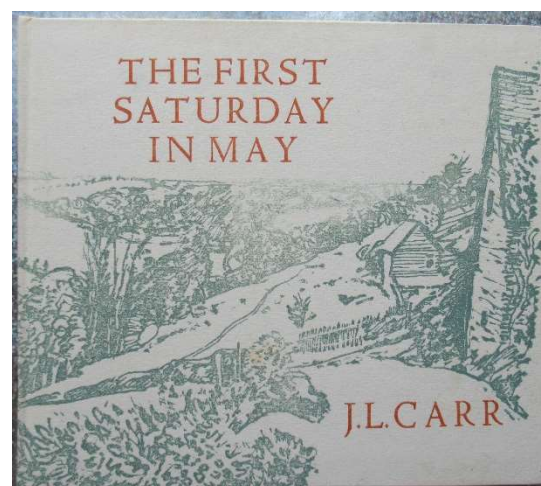
£400

9. **Carr, J. L. [Joseph Lloyd]. The First Saturday in May.**

Market Drayton: The Tern Press, 1993.

Limited edition of 140 copies, this No. 53. Signed by Nicholas & Mary Parry to the colophon. Containing 8 wood engravings, and printed on Lana paper. A small book (approximately 14 by 17cm), bound in white paper covered boards, lettered and illustrated in green and red. The outer boards are lightly marked and foxed, with minor bumping to the extremities. The text block is slightly musty, with minor handling marks. A beautifully produced and illustrated tribute to the beginning of the English cricket season.

£100



10. **Clare, John. The Primrose Bank.**

Market Drayton: The Tern Press, 1986.

Limited edition of 150 copies, of which this is No. 11. One of the 15 special copies, printed on Canterbury paper, bound in full painted leather, with marbled endpapers front and rear, and contained within a protective box, which

is covered in plain grey cloth. Signed by both Mary and Nicholas Parry to the colophon, and with 5 original watercolours by the latter. The boards of the book are slightly bowed. The text block is slightly musty, with minor handling marks. The cloth to the box is slightly marked and rubbed. A small (approximately 17 by 14cm), beautifully produced, delightfully tactile book.

£350

11. **Clare, John (edited by Eric Robinson).
The Flitting.**

Market Drayton: The Tern Press, 1991.

Limited edition of 100 copies, of which this is No. 37. Signed by Mary and Nicholas Parry to the colophon. Printed on T. H. Saunders paper, with 14 full-page illustrations and a decorated title page by Nicholas Parry. A small book (roughly 18 by 13.5cm), bound in quarter grey cloth with a red lettered paper title label to the spine, over illustrated paper covered boards. It is externally lightly marked, with minor rubbing and bumping at the extremities. The text block is a trifle musty, with minor handling marks.

£35

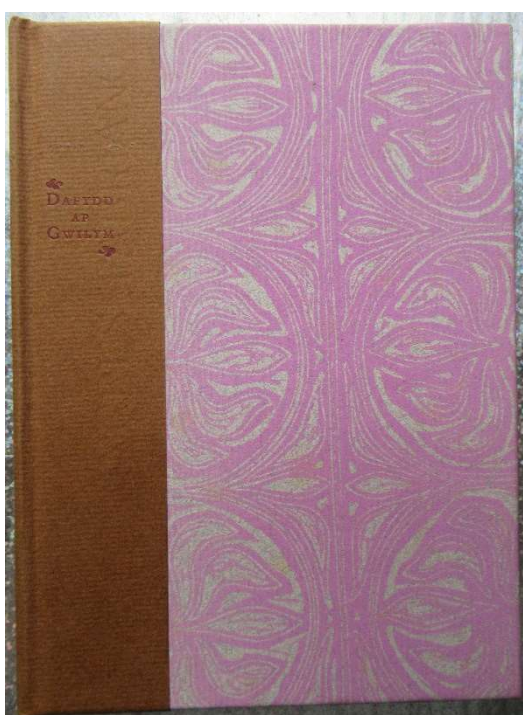


12. **Dafydd Ap Gwilym, (translated by Anthony Conran). Four Poems.**

Market Drayton: The Tern Press, 1984.

Limited edition of 180 copies, of which this is No. 2. Signed by Nicholas Parry and Anthony Conran. Printed in pink and black on Zerkall paper, with 4 wood engravings by Parry. A small book (approximately 12.5 by 17.5cm), bound in quarter brown paper, lettered and decorated in red, over pink and white patterned paper covered boards, with pink endpapers front and rear. The outer boards are lightly marked and rubbed. The text block is slightly musty, with minor handling marks.

£60

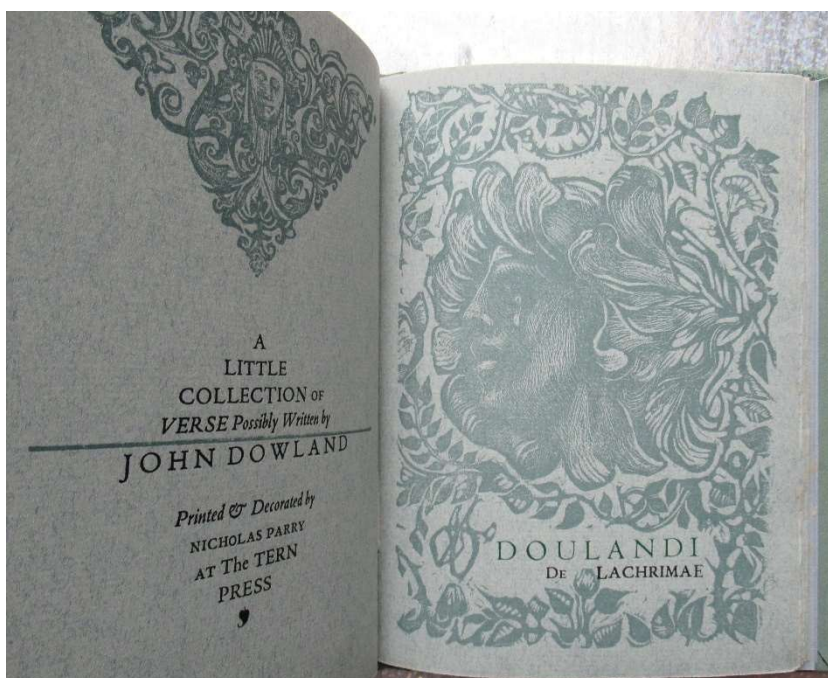


13. **Dowland, John (attributed).
Doulandi de Lachrimae.**

Market Drayton: The Tern Press, 1983.

Limited edition of 175 copies, of which this is No. 12. Signed by Nicholas Parry. Printed on green Zerkall paper, with 6 illustrations by Parry. A small book (approximately 14 by 17cm), bound in decorated green paper covered boards, with illustrated title label to the front board and titles in green to the spine. The outer boards are a little bumped and marked. The text block is a trifle musty, with minor handling marks.

£45



14. **Eliot, George (Pseud. Mary Ann Cross (née Evans)). The Spanish Gypsy A Poem.**

London: William Blackwood and Sons, 1868.

First edition. 358 pages. In a fine contemporary Holloway binding, of red Morocco, with elaborate gilt tooling to the boards, spine and turn-ins, raised bands and gilt titles to the spine, and all edges of the text block gilt. The binding is firm, the leather is lightly rubbed and marked, the extremities are slightly bumped and the spine is age darkened. The text block is slightly foxed and toned, with minor marks, more so to the earlier and later leaves, and there is the beginning of a crack to the front gutter. With a plethora of intriguing and elusive provenance: an elegant gift inscription to the first blank in black ink: "A. from L. 2 August 1868"; a bookplate to the front endpaper dated 1913 showing two entwined Cs below a ducal crown; and an attractively designed bookplate to the front pastedown with the initials R. G. The binder has retained the half-title page. The binding is fancy enough to have qualified for minor Royal ownership, and further research may establish who the former owners were, but it can at least be said with certainty that this is a particularly handsome, finely bound first edition of Eliot's epic historical poem.

£250

15. **Gaskell, Mrs [Elizabeth]. Wives and Daughters.**

London: Smith, Elder and Co., 1866.

First edition. 2 vols, 336 and 332 pages respectively, plus 18 illustrated plates. Bound as one in modern brown half-Morocco over matching cloth covered boards, tooled in gilt to the spine, with raised bands and a gilt lettered lighter brown title label, there are brown endpapers front and rear and all edges of the text are marbled, this latter looking to be much earlier. The binding is initialled "G. M." to the rear pastedown. Externally with very little wear. The text block is quite foxed, toned and marked, more so to the earlier and later pages, with a few dog-eared page corners. A handsome hefty volume, the first appearance in book form of Gaskell's final novel, published posthumously, with the finishing touches added by Frederick Greenwood following her sudden death.

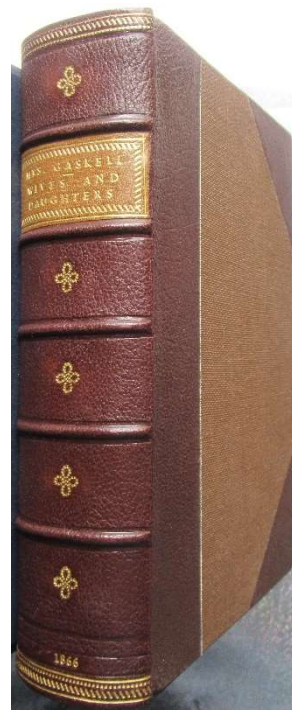
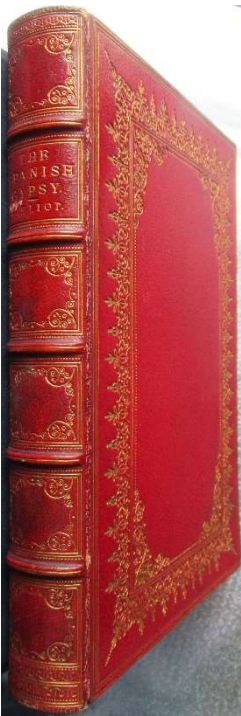
£600

16. **Griffiths, Bill (editor). The Rune Poem.**

Market Drayton: The Tern Press, 1989.

Limited edition of 125 copies, of which this is No. 79. Printed on Roma Del Sarto paper, with 29 etched lino prints by Nicholas Parry. Signed by Parry to the colophon. Bound in quarter grey cloth over decorative, textured paper covered boards, with orange endpapers front and rear. The outer boards are lightly rubbed and marked. The text block is a little musty, with minor handling marks. A small (approximately 17 by 13.5cm) but highly ambitious and beautifully produced edition of this enigmatic work of Anglo-Saxon poetry, edited and introduced by the equally enigmatic Griffiths, a one-time Hell's Angel, turned poet, scholar and pamphleteer.

£150

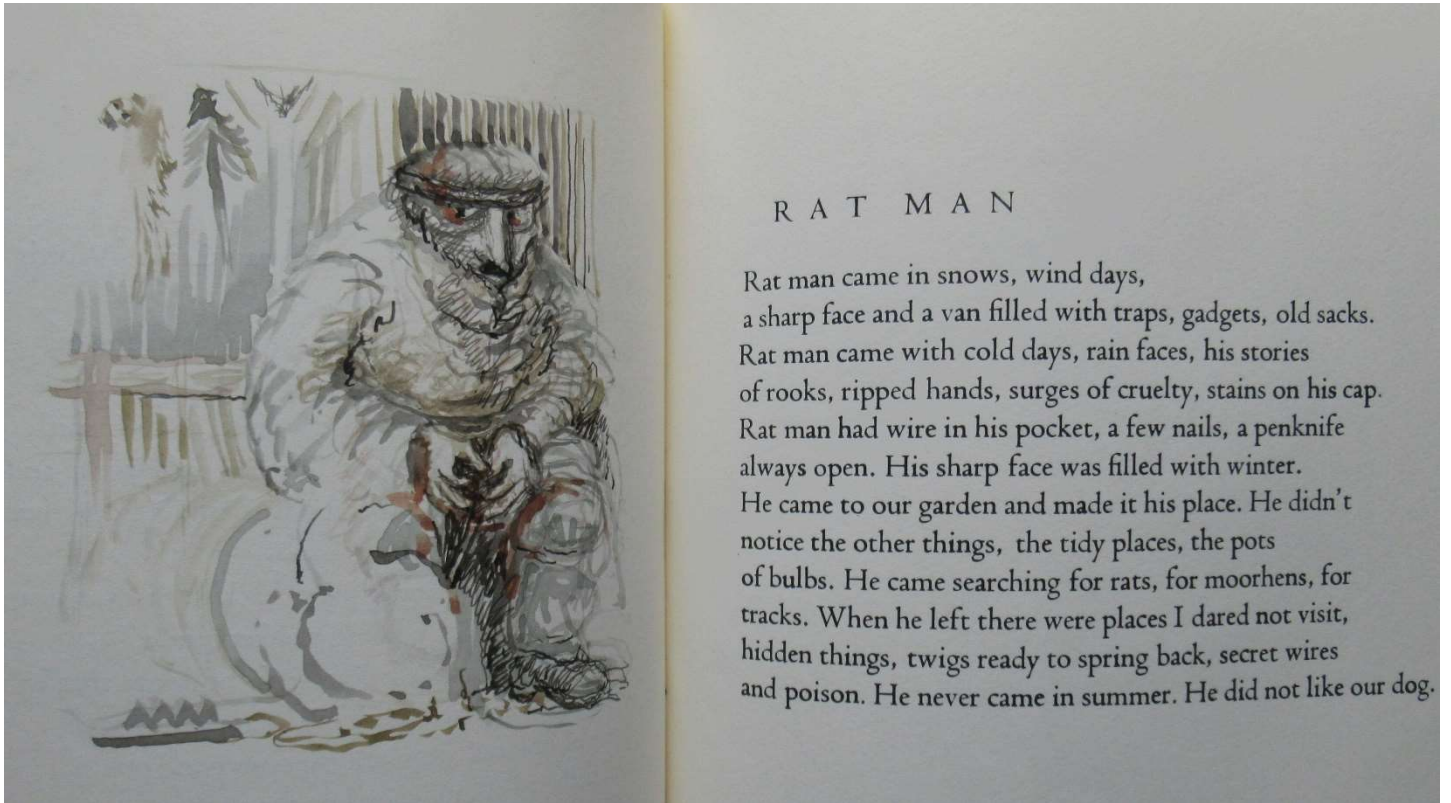


17. **Grubb, David. Eight Village Poems.**

Market Drayton: The Tern Press, 1986.

Limited edition of 50 copies, of which this is No. 3. One of the 10 Special copies, signed by Nicholas Parry to the Colophon, and with 8 original colour pen drawings by Parry. The book measures roughly 20 by 27.5cm, bound in full brown cloth, with brown endpapers. The cloth is externally lightly marked. The text block is a trifle musty, with minor handling marks. It is contained within a protective decorative cloth covered drop-back box. A short collection of poetry, conveying the nature of English village life and its characters, powerfully and enigmatically illustrated by Parry, and particularly terrifyingly in the case of 'The Rat Man'.

£350

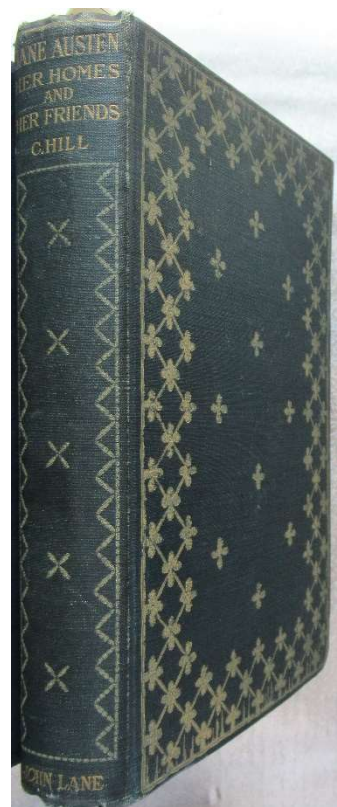


18. **Hill, Constance. Jane Austen Her Homes & Her Friends.**

London: John Lane, 1902.

First edition. 279 pages + frontispiece and 14 black and white plates, including a folding facsimile of a Jane Austen letter. The book formerly belonged to Lady Nancy Smiley (née Beaton, b. 1909 d. 1999) - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary, and her ownership inscription is written in pencil to the half-title, dated 1959. The book is quite firmly bound in the publisher's dark blue cloth, lettered and patterned in cream and gilt, the boards are slightly rubbed and marked, with bumping to the extremities. The text block is slightly foxed, marked and toned, with cracking at points, a few of the plates have become loose, and some have lost their tissue-guards, there is a neatly written ink ownership inscription dated 1903 to the half title page above that by Smiley, and some minor pencil annotations. A nice association copy.

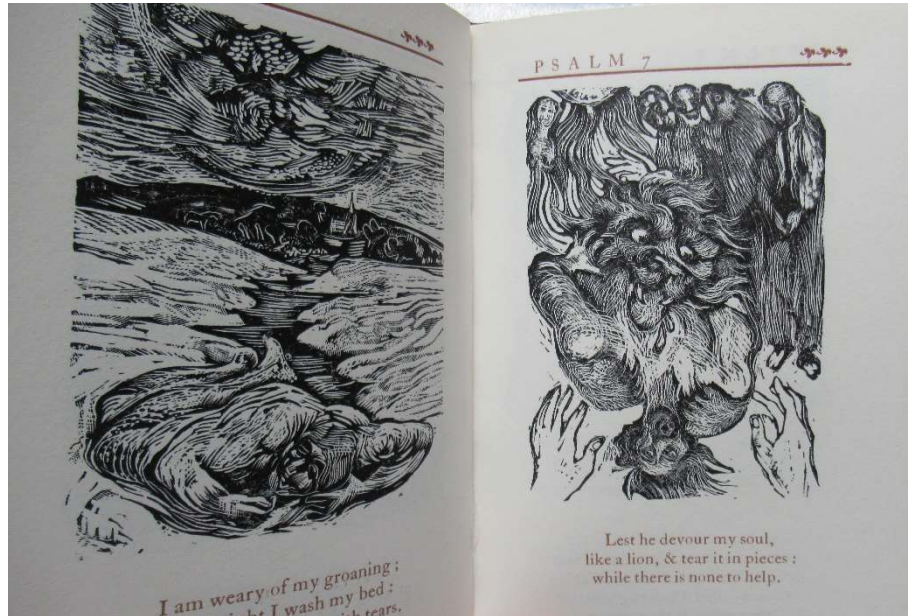
£80



19. **Holmes, E. M. (translator). Verses From The Psalms Book I and Book II.**

Market Drayton: The Tern Press, 1983 and 1986.

Limited editions, both of 175 copies, of which these are Nos. 10 and 1 respectively. Each signed by Nicholas Parry to the colophon. Printed on Zerkall paper in red, with 74 black and white wood engravings by Parry. Book I is bound in quarter black leather lettered in gilt to the spine, over pink paper covered boards decorated in red, with pink endpapers front and rear. Book II is bound in quarter blue cloth with a paper title label to the spine, over light blue paper covered boards decorated in darker blue, with light blue endpapers front and rear. Externally they are slightly bumped, marked and rubbed. The text blocks are slightly marked and musty, with faint spots of foxing. An ambitious,



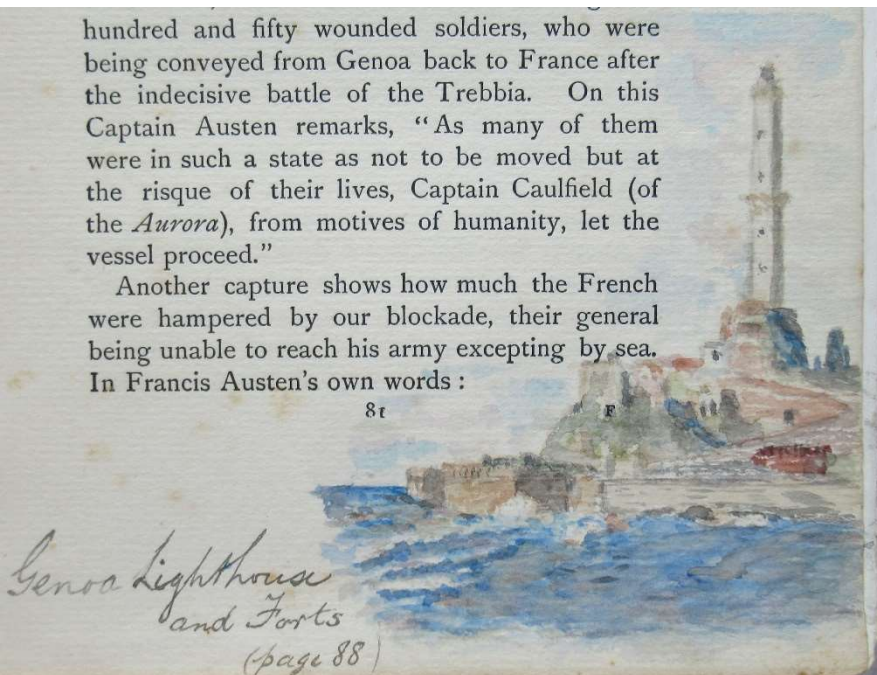
beautifully produced, fully illustrated version of the first two books of the Psalms. Presumably the Parrys originally intended to eventually print all 5 books, but ran out of inspiration or enthusiasm for the project.

£100

hundred and fifty wounded soldiers, who were being conveyed from Genoa back to France after the indecisive battle of the Trebbia. On this Captain Austen remarks, "As many of them were in such a state as not to be moved but at the risque of their lives, Captain Caulfield (of the *Aurora*), from motives of humanity, let the vessel proceed."

Another capture shows how much the French were hampered by our blockade, their general being unable to reach his army excepting by sea. In Francis Austen's own words :

8r



20. **Hubback, J. H. [John Henry] and Edith C. Hubback. Jane Austen's Sailor Brothers.**

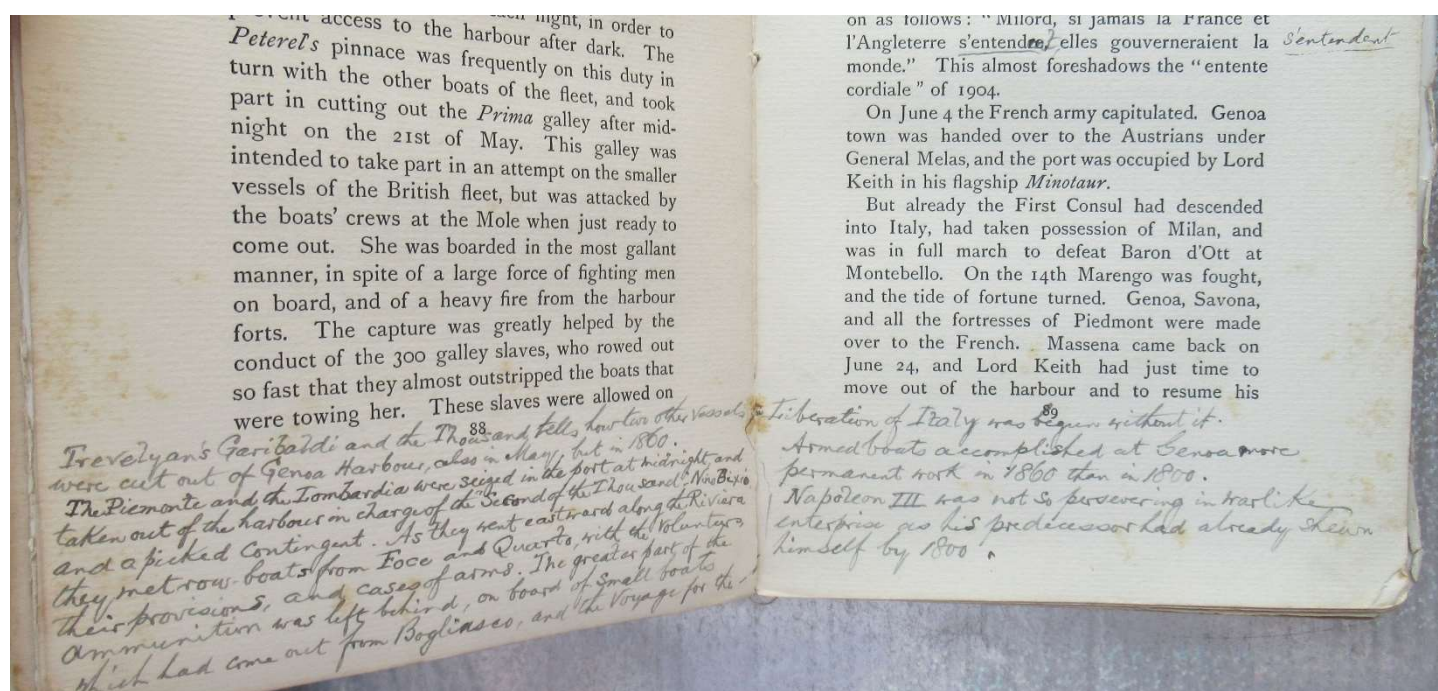
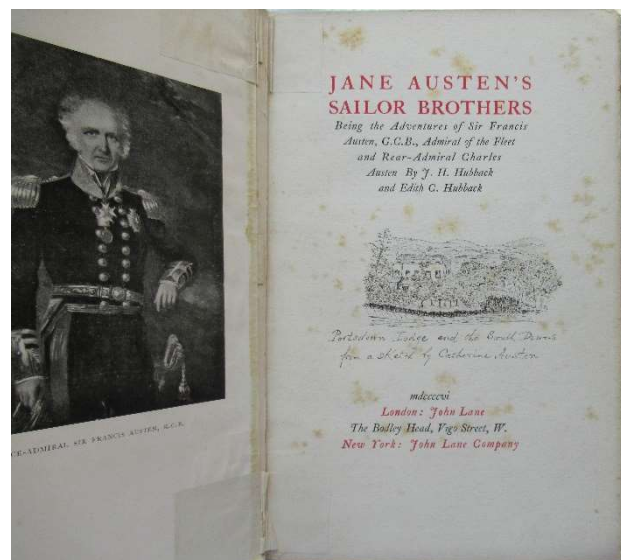
London: John Lane The Bodley Head, 1906.

First edition. 294 pages + 2 of ads and 24 black and white illustrated plates. A remarkable family copy, with the ownership inscription of John Henry Hubback (1844-1939) & his daughter Edith, and the dedication, which is to John's wife, Mary Page Hubback, is initialled. There are 14 small watercolours and 9 pen and ink sketches throughout the text, plus 43 significant textual additions, most handwritten others tipped-in, also minor hand corrections and shorter additions throughout. The extra material, including

commentary upon the book's creation, was made over several decades after publication, with dates noted in 1912, 1922 and 1925, showing a continuation of research, presumably intended to culminate in a second, substantially revised edition, which seems never to have come to fruition. J. H. Hubback's contributions are readily identifiable as he has signed or initialled some of them, some are in another hand, presumably that of Edith. The drawings and watercolours are well-executed, usually annotated and some are noted as copies made of sketches by Austen family members. The condition of the book itself is unsurprisingly poor given the number of times it has been worked over, it is still bound in the publisher's green cloth, with gilt lettering, the cloth is worn, torn, marked and rubbed. The text block is completely split at points, with numerous cracks, most plates are detached and there are many repairs using small gummed paper tabs to keep everything

broadly together. Fortunately, nothing has been lost and much has been added. A quite extraordinary volume, showing the development and maintenance of Austenian lore and Jane Austen's legacy by subsequent family members, containing some examples of her correspondence, in addition to providing biographical detail regarding her brothers. Jane Austen was John Hubback's great aunt, and her brother, Admiral Francis William Austen (1774-1865) was his grandfather. The Chawton House collection includes another family copy described as a "proof", similarly though alternatively enhanced. With good recent provenance, from a group of books formerly belonging to Lady Nancy Smiley (née Beaton, b. 1909 d. 1999) - a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary.

£450

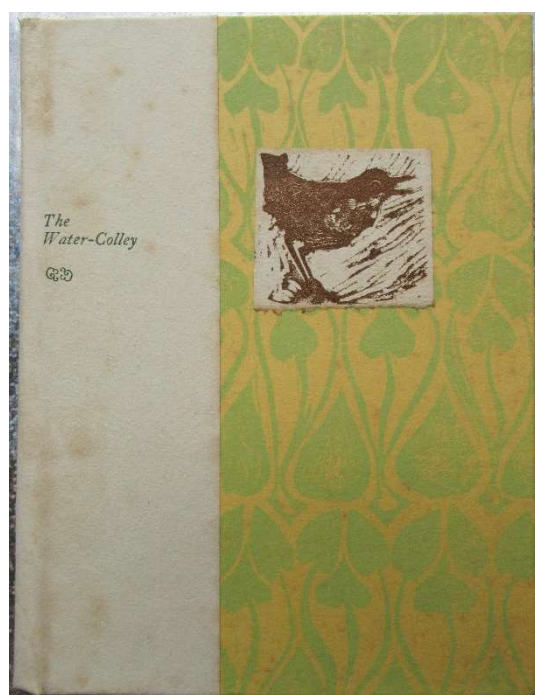


21. Jefferies, Richard. The Water Colley.

Market Drayton: The Tern Press, 1984.

Limited edition of 90 copies, of which this is No. 11. Signed by Mary and Nicholas Parry to the colophon. Printed on Hayle paper, with 8 decorations by Nicholas Parry. A small book (approximately 14 by 18.5cm), bound in quarter white paper lettered and decorated in green, over decorated yellow and green paper covered boards, with a woodcut of the Water-Colley to the upper board. The boards are slightly rubbed, toned and foxed. The text block is slightly musty, with faint spots of foxing and minor handling marks.

£35



22. **Jefferies, Richard. Sea, Sky, and Down.**

Market Drayton: The Tern Press, 1989.

Limited edition of 125 copies, of which this is No. 6. Signed by Mary and Nicholas Parry, with 15 full-page prints by the latter. Printed on T. H. Saunders paper. A small book (approximately 17.5 by 10cm), bound in blueish green cloth, with inset illustrated titles on paper to the front board and a paper title label to the spine. It is externally lightly rubbed and marked. The text block is slightly musty, with minor handling marks.

£60



23. **Jefferies, Richard (Edited by George Miller). Birth of a Naturalist.**

Market Drayton: The Tern Press, 1985.

Limited edition of 300 copies, this No. 25. Signed by George Miller and Nicholas Parry, one of the 280 copies printed on Views of the Rhine paper, and containing 4 separate engravings by Parry, in addition to 3 smaller in-text engravings. A small book (approximately 16.5 by 14.5cm), bound in patterned paper covered boards lettered in dark green, with plain green endpapers front and rear. The boards are slightly bumped to the extremities, with some light marks. The text block is slightly musty, with minor handling marks.

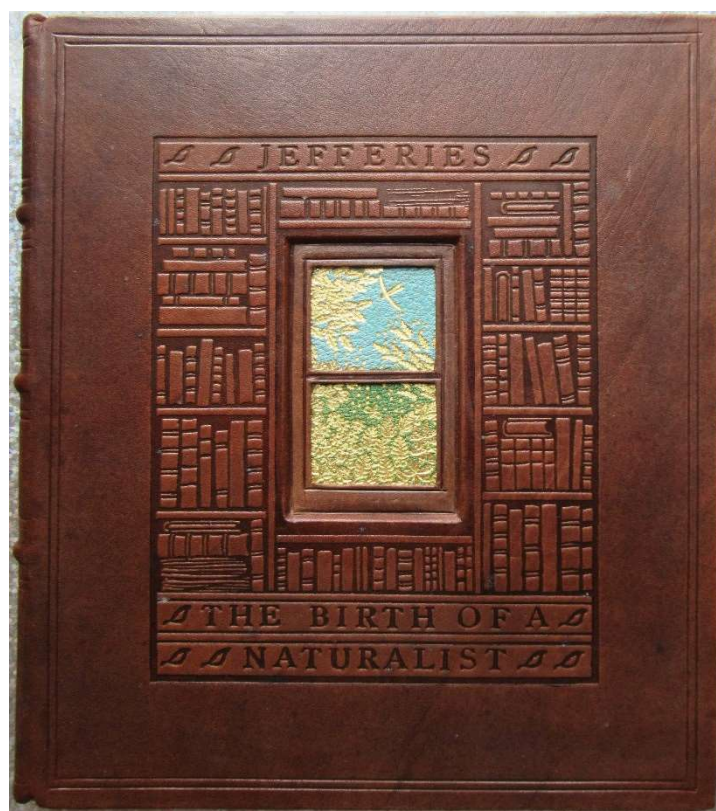
£45

24. **Jefferies, Richard (Edited by George Miller). Birth of a Naturalist.**

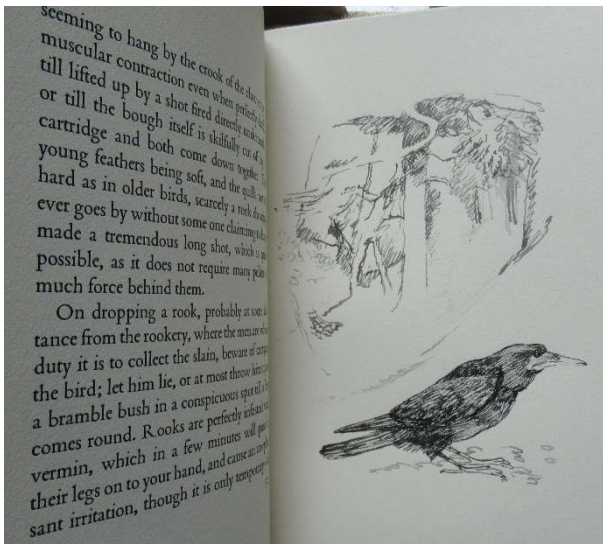
Market Drayton: The Tern Press, 1985.

Limited edition of 300 copies, this No. 14. One of the 20 special copies printed on Zerkall paper, bound in full tooled leather binding by George Miller, with inset decorative goatskin window to the front panel, patterned brown endpapers front and rear, and 6 original pen and watercolour illustrations by Nicholas Parry, in addition to 2 smaller in-text engravings. Signed by George Miller and Mary & Nicholas Parry. A small book (approximately 16.5 by 14.5cm), contained within a card slipcase covered in the same brown decorative paper as that used for the endpapers. The boards are slightly bumped to the extremities, with some light marks. The text block is slightly musty, with minor handling marks and faint foxing towards the page edges.

£400



25. **Jefferies, Richard (illustrated by Nicholas Parry). A Rook Book.**



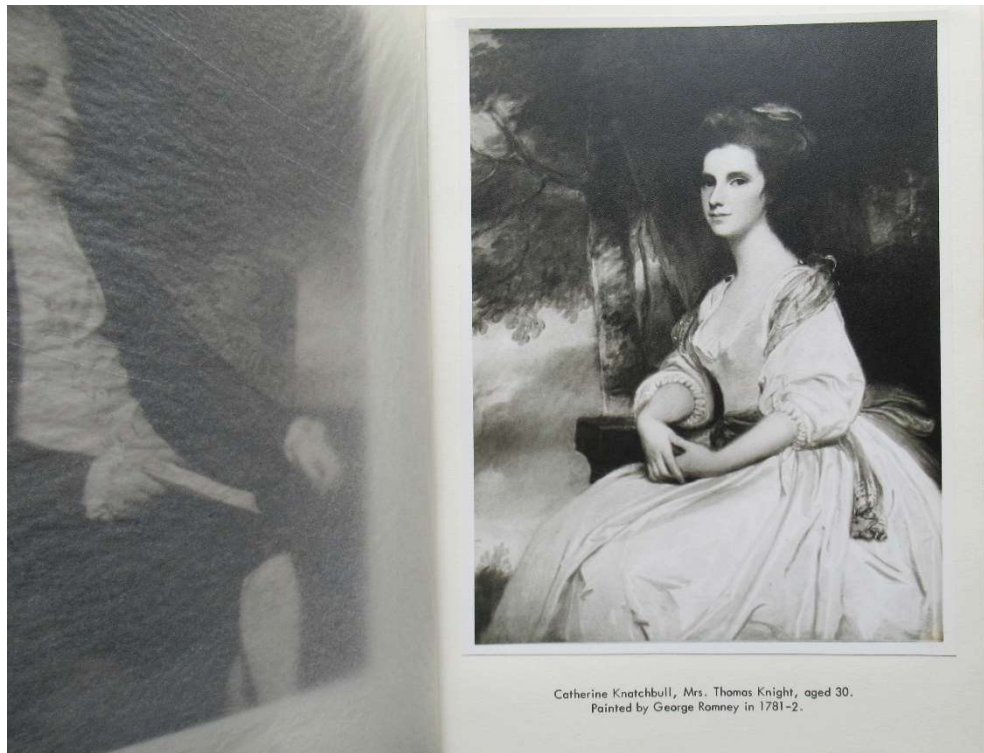
Market Drayton: The Tern Press, 1988.

Limited edition of 125 copies, of which this is No. 5. One of the 15 Special copies, signed by Mary and Nicholas Parry to the colophon, with 15 original colour drawings by the latter. Printed on Hardy Ends paper, the book measures roughly 16 by 26cm, it is bound in full pigskin by Mary Parry, with the titles in dark brown and gilt on a laid-on light brown pigskin label to the spine. It is externally slightly marked and rubbed. The text block is slightly musty with some marks. It is housed in a protective grey cloth covered drop-back box, lined with marbled paper. An attractively produced, tactile book, with the original artwork bringing additional life and vibrancy to the accompanying text.

£500

26. **Knight, Catherine Knatchbull (1753-1812) (edited by Alicia Pearson (née Knatchbull-Hugessen)). A Journey Through France and Belgium 1784 – 1785 : The Letters and Journal of Catherine Knatchbull, Mrs. Thomas Knight.**

A privately printed book, measuring 21.5 by 26.5cm. Pages printed on one side only. Comprising: title; 2-page Foreword & short Bibliography, signed off in ink by Pearson & dated 1964; high quality reproductions of the famous 1781/'82 Romney portraits of Thomas Knight and Catherine Knatchbull on heavy card facing one another with a tissue-guard between; Contents; a list of the Travelling party; then 78 pages devoted to 16 letters (with a tissue-guarded reproduction of the famous silhouette of Edward Austen being presented to the Knights opposite pg. 33); 3 pages of verse; a tissue-guarded reproduction of a view of Godmersham Park, the Knight's home; 24 pages of Catherine's travel journal; and 8 pages of people identified by Pearson from both letters & Journal, with short biographical details. The letters are approximately 41,500 words, the Journal a further 14,500, giving 56,000 words in total.



For those unfamiliar with the story and how it relates to Jane Austen, Thomas Knight (1735-1794) and Catherine, being childless, adopted Edward Austen (1768-1852), Jane's brother in 1783, who inherited the Knight's property, including Chawton House, in which Jane lived for the majority of the last 8 years of her life, between 1809 & 1817, the crucial period during which she published her novels. In 1797, three years after the death of her husband, Catherine Knight formally passed over control of the estates to Edmund, along with a handsome income, retiring herself to a smaller property, 'White Friars' in Canterbury. It is known from surviving letters that Jane Austen would visit Catherine, that the latter was supportive of Austen's writing career, and was aware of 'Sense and Sensibility' (1811) during its creation. However, for such a major figure,

Catherine Knatchbull Knight remains a surprisingly enigmatic figure in Austenian lore, with comparatively little written about her life before the 1790s.

The letters and journal entries combined cover a period between Sept. 24th 1784 and June 12th 1785. The 16 letters are written to Mrs. Jane Knight, Catherine's sister by marriage, and cover the whole period. The party are travelling for health rather than pleasure, though they do attempt to enjoy themselves, both Thomas & Catherine Knight are invalids. Going first to Nice to spend the winter from November to mid-February for the 'Climate', and incidentally magnetism, then in spring 1785 travelling via a stay in Paris to Spa in Belgium to take the famous restorative waters. The Journal entries cover the travel from Godmersham to Nice, via Calais; by poste to Lyons; on by Diligence on the river as far as Avignon; and via Tourves and Antibes to Nice, arriving on November 9th 1784. Where, after two nights in a hotel, they are settled in a rented house by November 11th. After arriving at Nice Catherine largely abandons journalling, favouring instead correspondence with a presumably interested and sympathetic recipient. The two modes of expression combine to give a dual perspective on the initial journey, and two opportunities to consider the character and personality of Catherine Knight. Taking a blend of both it would be fair to say that Knight was a woman not

overly prone to sentimental expression, more concerned with practical matters of comfort, perhaps unsurprisingly, given her condition, seeing little romance and much danger and inconvenience in travel itself, having embarked unwillingly, and being much perturbed by the expense. She is highly intelligent and observant, a lively, engaging and humorous communicator, and, once settled at Nice, where William Wilberforce and his mother are their neighbours (she plays chess regularly with Wilberforce & remonstrates with him over his decision to return to England to support Pitt in February 1785, though describing a rather more frosty relationship with his self-absorbed mother), seems much happier and becomes delightfully chatty, revelling in conveying the gossip to her sister.

£1,500

Some samples from the journal:

13th Oct. 1784: "We had design'd to go by water in the Diligence from Chalons to Lyons, but as Mr K. found ye accommodations were bad, & ye hours of stopping inconvenient for invalids we were induced to change our plans"

28th October 1784: "a violent cold high wind call'd vent le bize, arose in the night, & blew all day, w'th such violence, it was with great difficulty ye Mariners cou'd navigate the Vessel; we were very near running ashore, several

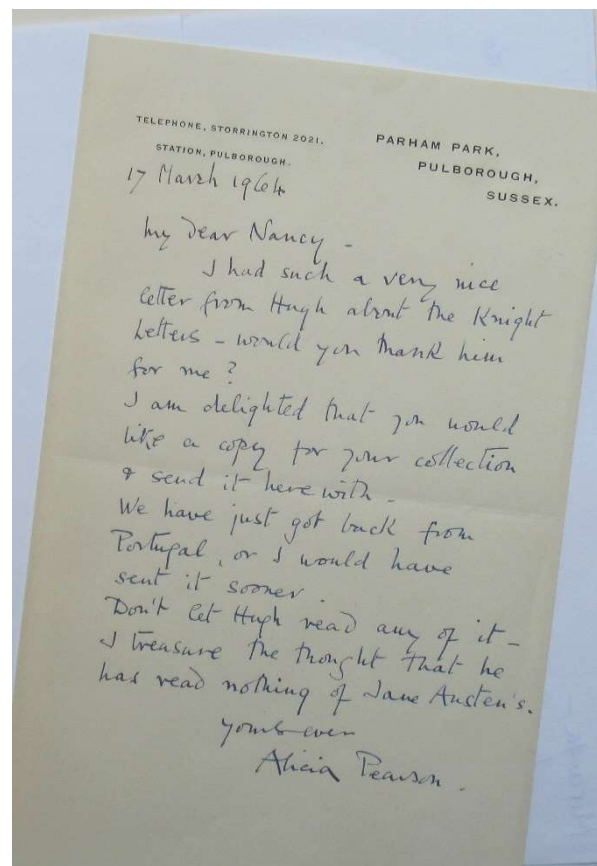
times, & at last were carried by the impetuosity of the wind on a gravel bank, about 8 miles from Avignon"

6th Nov. 1784 (near Frejus): "The prospect extremely beautiful & romantic, & quite delightful in those parts where views of the mediterranean broke upon us – The Alps are seen most part of the way"

And from the letters:

Oct 18th 1784 (on speaking French): "as to me I am such a fool, that unless with a Chamber Maid or Waiter, I am afraid to enter into conversation, & tho they tell me I perform very tolerably when I am under a necessity of putting myself forward, I do not gain courage, the least in the world"

Oct. 26th 1784 (on her health): As I know my dearest sister will be more anxious to have an account of my health than anything else, I must tell you without delay that I have felt little or nothing of my



TELEPHONE, STORRINGTON 2021. PARHAM PARK,
STATION, PULBOROUGH. PULBOROUGH,
SUSSEX.

17 March 1964

My Dear Nancy -

I had such a very nice letter from Hugh about the Knight letters - would you thank him for me?

I am delighted that you would like a copy for your collection & send it here with -

We have just got back from Portugal, or I would have sent it sooner.

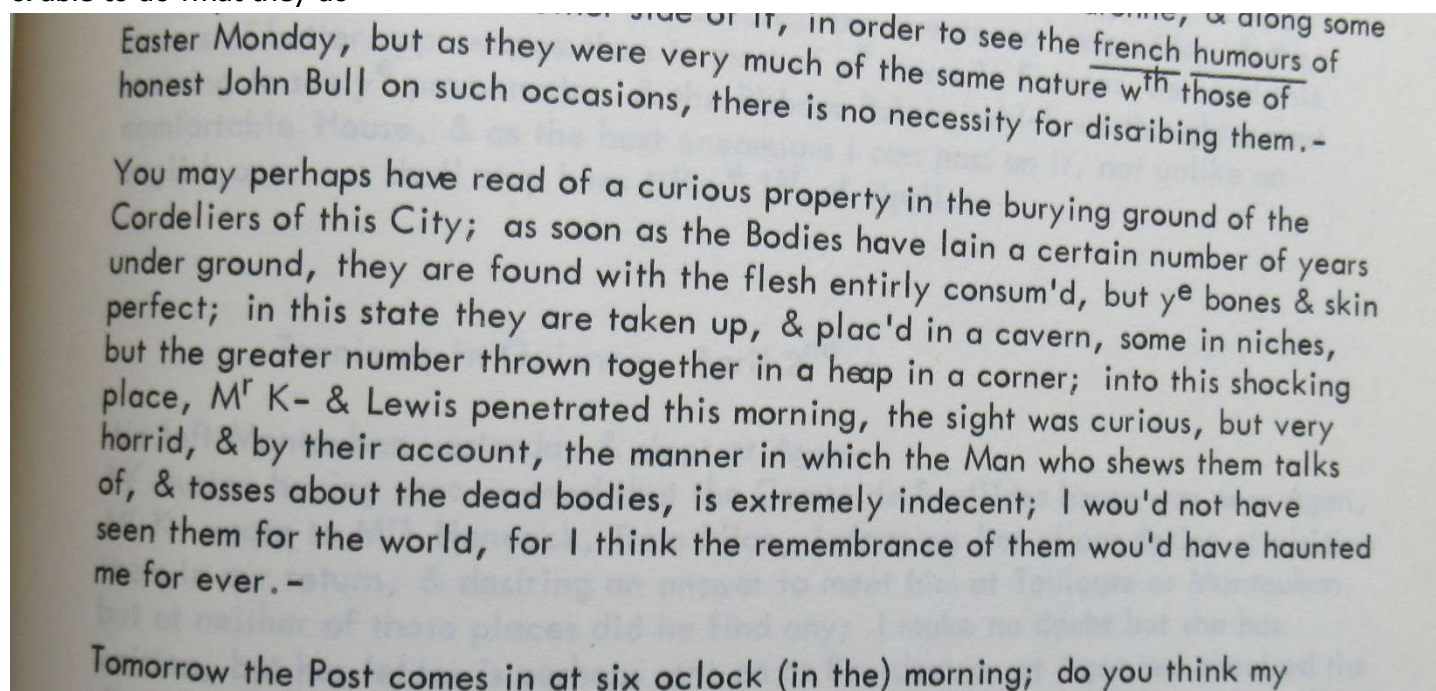
Don't let Hugh read any of it - I treasure the thought that he has read nothing of Jane Austen's.

Yours ever
Alicia Pearson.

complaint in my face since I began this letter. – To say the truth I was in a sad fright about it, for it came so periodically, & with so much violence, that I much fear'd, I should either set out when I ought to be confin'd to my room, or be oblig'd to put off our going"

Oct 28th 1784 (near Avignon after having been forced off the river by a storm): "we shelter'd ourselves in a miserable dirt cottage, where we were surrounded by a number of nasty little children, & almost poison'd with the smell of garlic, oil & lard on which several labourers were feasting"

Nov 6th 1784 (on travel): "I am more surprised every day, how those poor Creatures, who are sent out of their own Climate, to linger a few months in a warmer, are ever able to reach so distant a place as Nice, but I am still more surprised how Women can ever travel for pleasure, unless it is those who are as strong as Men, & able to do what they do"



Dec. 14th 1784 (on Wilberforce): "I am much pleased with Mr Wilberforce, he is quite as agreeable in company as he is in a Newspaper, & I cannot but regret, that he thinks of returning to England in less than two months to attend Parliament, he is in a weak state of health, but this Climate might restore him, if he gave it a fair trial; he is a chess player, & about my match"

Dec. 28th (from a long account of the craze for Magnetism in Nice caused by its practitioners, pupils of Dr. Mesmer): "I have a great desire to be magnetiz'd, but Mr K. – will not consent to it, on any account"

May 22nd (on taking the waters at Spa): "We rise at half past six, from that time till eight, I am drinking my glasses of water, which now amount in number to six, each glass containing about a qtr of a pint"

Alicia Pearson (1893-1974), was the grand-daughter of Frances Catherine Austen Knight, Lady Knatchbull (1793-1882), and writes in the Foreword: "These 17 Letters and the Journal were given to me by Mr. Wyndham Knatchbull, of Babington, Somerset, when he sold Babington in 1953.". Loosely inserted is a handwritten letter from Pearson to Lady Nancy Smiley, dated 17 March 1964 presenting her with this copy of the book. Nancy Smiley (née Beaton, b. 1909 d. 1999) was a committee member of the Jane Austen Society, whose husband was Sir Hugh Smiley, its honorary secretary, despite famously boasting of never having read any of Austen's novels. Pearson finishes her letter by referencing his ironic boast with a humorous flourish: "Don't let Hugh read any of it – I treasure the thought that he has read nothing of Jane Austen's". There are more recent letters loosely inserted from Smiley descendants & committed Janeites regarding the existence of the book and requesting its loan.

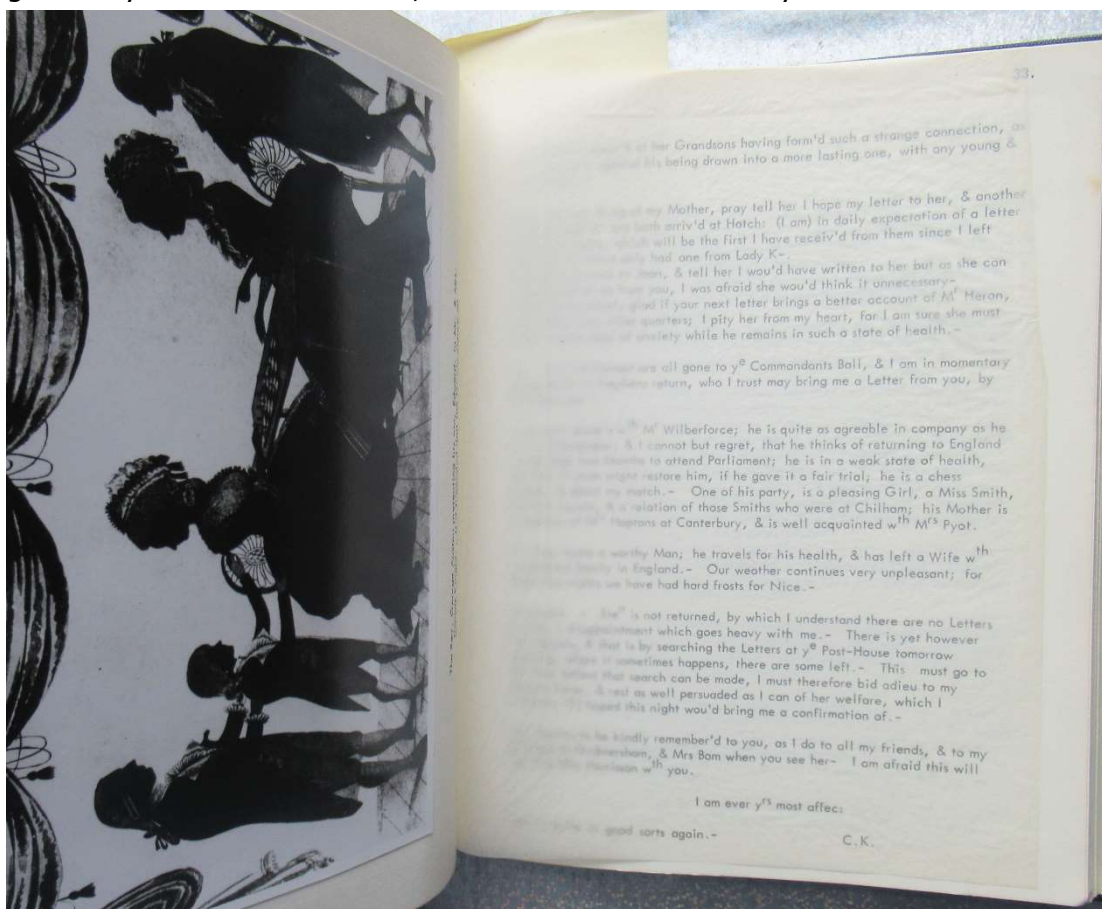
On the one hand, ignoring the Austenian aspect entirely, this is a rare, excellently edited and well-produced transcript record of an historically important journal and collection of letters. Detailing the travel experiences of a young woman in France, shortly before the Revolution, providing good detail of the condition of the towns, food, agriculture, theatrical entertainments, roads and people, noting the shabby and dilapidated state

of the houses belonging to the gentry, describing the repeated necessity of bribery at town gates and check points to avoid being searched, and the difficulty of obtaining a passport to enter Belgium. Added to which, Catherine Knight should clearly be considered as a notable historical figure in her own right, cultured, politically knowledgeable and well-connected, including with people who would lose their heads to the guillotine during the post-revolution Terror. It would be ridiculous to reduce her to a figure, only of interest due to her connection with Jane Austen.

Considered from another perspective, while the original journals and letters might well have survived, this transcript exists at all and was circulated in an unknown number of copies, meaning that we have a better chance of knowing more about Catherine Knatchbull Knight, precisely because of her connection with Jane Austen, and the interest of Janeites from the late-nineteenth century onwards. So, it would be folly not to consider the illumination they bring to a crucial event, the adoption by the Knights of Edward Austen. An event skirted over briefly in practically every text written about Austen since in a few cursory lines, e.g.:

"There was no issue of the marriage of Mr. and Mrs. Knight, and by degrees they made up their minds to adopt Edward Austen as their heir" (Jane Austen Her Life and Letters, 1913). Given that the Knights married in 1779, Thomas being quite significantly older than Catherine, and that Catherine was only 30 in 1783 when the couple resigned

themselves to being childless, evidently not by choice, as producing an heir to inherit was a crucial consideration of marriage, and formally adopted Edward, there seems to have been little speculation as to the reasons behind the marriage being childless. Without these documents from a year after Edward's adoption, one might be inclined to put it down to Catherine having suffered a dangerous miscarriage and been advised by doctors at the time, that pregnancy would be dangerous and unwise, or impotence on the part of Thomas. However, the indication here is that the cause was more likely a



medical complaint or variety of illnesses, which evidently affected both Knights, to such an extent that they knew no complete recovery was likely. Catherine describes symptoms, which sound like flu-like fatigue, and also repeatedly mentions the violent bouts of pain in her face, writing with a poignant combination of optimism and resignation at one point: "My pain in my face has never kept me awake ten minutes since I set out, but I am every now & then reminded of it, & I dare say shall be for a long time to come" (Apr. 4th 1785). We can conjecture that these recurrent pains did indeed trouble Catherine for the remainder of her life, from Jane Austen's own letters, writing of visits to 'White Friars': "The next morning, Mrs. Knight "had a sad headache which kept her in bed" (Jane Austen Her Homes & Her Friends, 1902). However, it is best left to those historians specialising in the diseases which troubled humanity in the past, who enjoy picking over the clues left in documents such as these, to retrospectively diagnose precisely which malady or maladies the symptoms & circumstances described suggest, and perhaps caused Edward Austen to prosper so remarkably well, with the resultant significant positive impact on the life of Jane Austen.



27. Miller, Geroage. A Prospect of Whitby.

Market Drayton: The Tern Press, 1984.

Limited edition of 100 copies. Signed by George Miller to the colophon, with 3 engravings by Nicholas Parry. A small book (roughly 13.5 by 10cm), bound in decorated cloth covered boards, which are lightly marked, with minor rubbing to the extremities. The text block is a trifle musty, with minor handling marks, and faint spots of foxing.

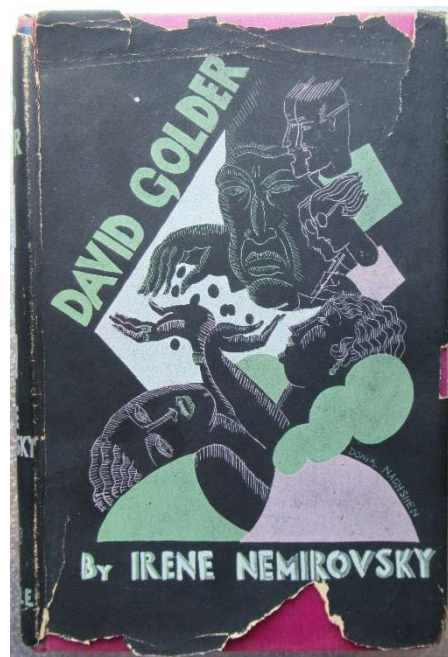
£35

28. Nemirovsky, Irene (Translated by Sylvia Stuart). David Golder.

London: Constable & Co Ltd, 1930.

First U.K. edition. 220 pages. The book is quite firmly bound in magenta coloured cloth, lettered and decorated in black. The extremities are slightly bumped and rubbed and the cloth is lightly marked. The text block is age browned, with minor marks, the front endpaper has been neatly removed. The dust jacket, designed by Donia Nachshen (1903-1987), who became well-known due to being the artist behind several major WW2 poster campaigns, is the original and not price clipped, it is age browned, with quite significant areas of loss, also more minor chips, closed tears and splits, with some thin paper archival tape repairs to the reverse. Nemirovsky's powerful first novel, about a wealthy Jewish Russian émigré banker, and the complexities of his family life and business relationships. The British first edition is rare, particularly in the fragile dust jacket, with striking Nachshen artwork, which shows an interesting remote creative collaboration between two Ukrainian born Jewish women, presumably initiated by the publisher as there is no obvious record of a connection between the pair.

£250



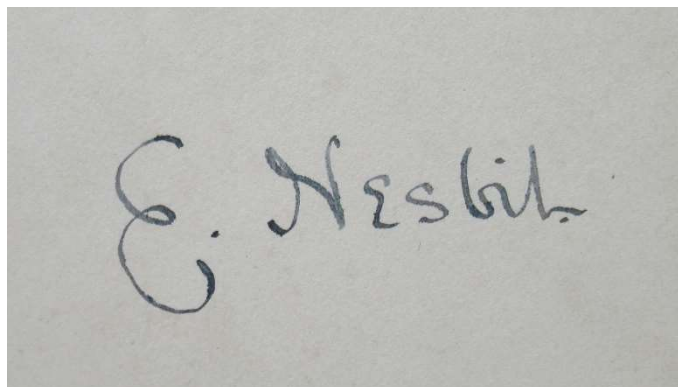
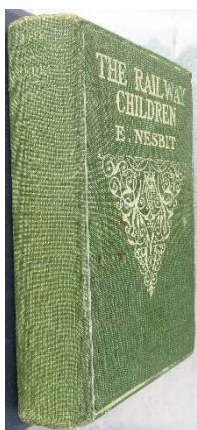
29. Nesbit, E. [Edith]. The Railway Children.

New York: The Macmillan Company, 1913.

U.S. reprint. 309 pages + 20 illustrated plates and 14 pages of ads. Signed by Nesbit in ink to the front endpaper for Sheelah Noone, the child of one of her neighbours in Jesson, Romney Marsh, with the latter's ownership inscription above Nesbit's and also to the half-title page. Loosely inserted is a folded document from 1924, regarding raising funds for an "E. Nesbit Memorial", which notes that one of the Noone family were on the Committee. The book is quite firmly bound in the publisher's green cloth, lettered in cream, the cloth is somewhat marked and rubbed and the extremities are bumped. The text block is slightly toned and marked, with some dog-eared

page corners. A thrilling and remarkable book, signed copies of Nesbit's best loved and most famous work are rare, and it is reasonable to conjecture that this would have been one of her own complimentary copies from the publisher, as it seems implausible that the Noone family would have an American rather than a British edition already in their possession.

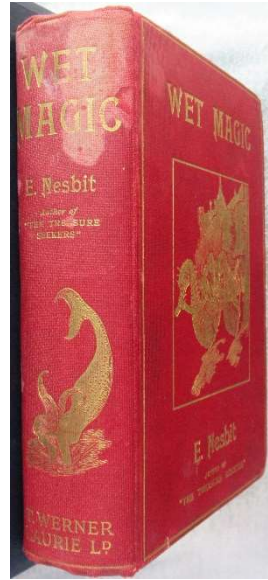
£1,000



30. **Nesbit, E. [Edith]. Wet Magic.**

London: T. Werner Laurie, Ltd., 1913.

First edition. 274 pages + 14 black & white illustrated plates and 1 page of ads. Signed by Nesbit in ink to the front endpaper for the child of one of her neighbours (the Noone family) in Jesson, Romney Marsh, with the child's initials, "D.N." in ink to the top of the same page. The book is quite firmly bound in the publisher's red cloth, lettered and decorated in gilt, the boards are slightly rubbed, bumped and marked with some past water damage to the spine and rear board. The text block is slightly toned and marked, with faint spots of foxing. Nesbit's last fantasy novel for children, involving a mermaid captured by a circus, and children faced with complex philosophical questions, such as whether it is better to endure awful reality or to take a pill which provides permanent blissful oblivion. Also, meta-fictional elements during an under-sea war, in which one of the enemies of the merfolk is a group of fictional characters, including Mr. Murdstone from David Copperfield, who become released and increasingly powerful the more the books they are in are read, and who can only be defeated by those who've never read the books and don't know who they are telling them so, and thereby wounding their vanity. Signed copies are uncommon.



£450

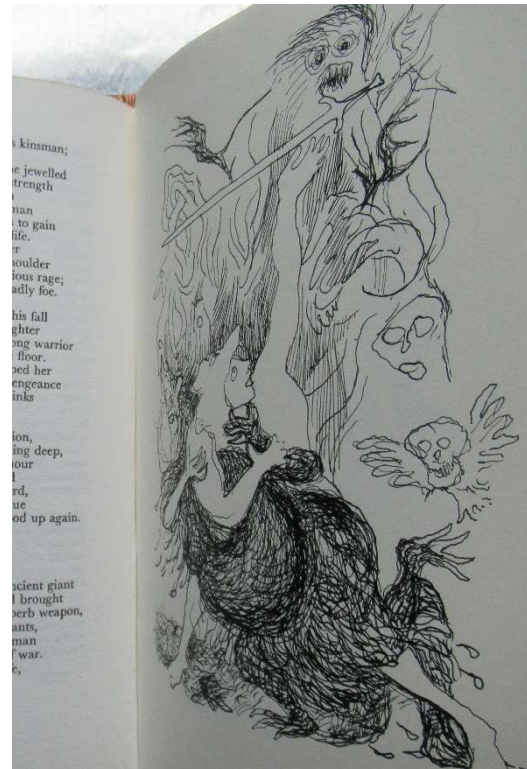
31. **Porter, John (translator). Beowulf.**

Market Drayton: The Tern Press, 1984.

First edition, limited to 300 copies, of which this is No. 5. One of the 10 Specials, signed by John Porter and Nicholas Parry to the Colophon, with 12 original pen and ink drawings by the latter. Printed on Chilham paper. The book measures roughly 17 by 26.5cm, and is bound in full grey Morocco, lettered in gilt to the spine, with an inlaid red Morocco cross to the upper board and grey endpapers front and rear. It is externally slightly toned, marked and rubbed. The text block is slightly musty, with faint spots of foxing and light handling marks. A true first edition, this being an entirely new and more artistic translation of Beowulf into modern English free verse by Porter, differing considerably from his more literal 1975 version (published by Bill Griffiths' Pirate Press), with an introduction and genealogical tables. It represents one of the Tern Press's largest and most ambitious projects,

which slightly over 40 years on remains a great success, a pleasingly tactile object to handle and a delight to read, with Parry's original artwork conveying the terrifying epic grandeur of the narrative and adding a liveliness and immediacy to the text.

£1,300



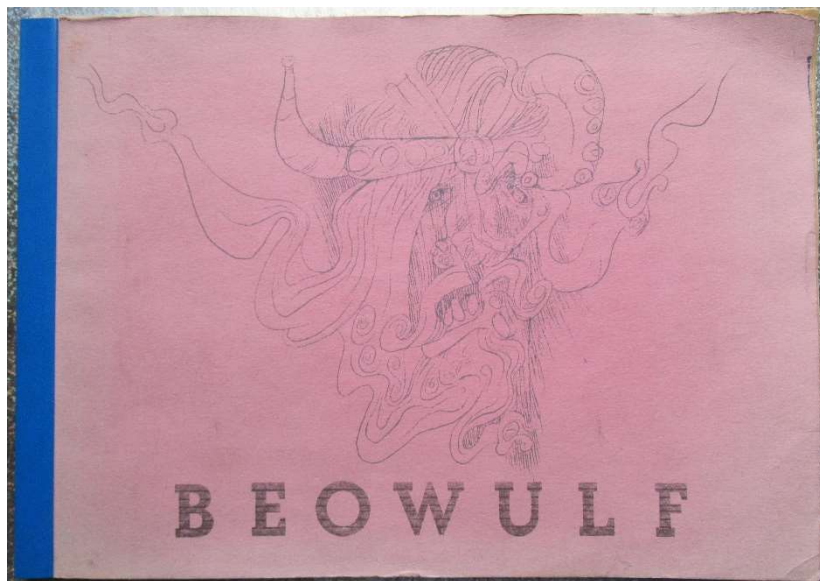
32. **Porter, John (translator), (Introduced by Bill Griffiths). Beowulf : Anglo-Saxon Text With Modern English Parallel.**

The Pirate Press, 1975.

First edition. 84 pages. An oblong book, measuring roughly 30 by 21 cm, form following function to allow the translation to face the original on a single page, with wide margins for annotations. The book is bound in

illustrated pink card covers, the whole simply secured with a blue plastic spine strip, the covers are somewhat faded, creased and marked, with some minor loss at the edges. The text block is age browned, with some minor marks. A highly ambitious and important early project from Bill Griffiths' small press, the first appearance of Porter's literal translation of *Beowulf*, produced with the aim of making the original more accessible, for as Griffiths notes in his introduction: "it is an eminently approachable poem. It need be no secret.". Porter went on to demonstrate his artistic talent, publishing a considerably looser English free verse translation of *Beowulf* in the mid-1980s, though he remains better known to scholars for this version, which has been reprinted several times. Although the first edition is well represented in institutional holdings, copies seldom appear on the market.

£130

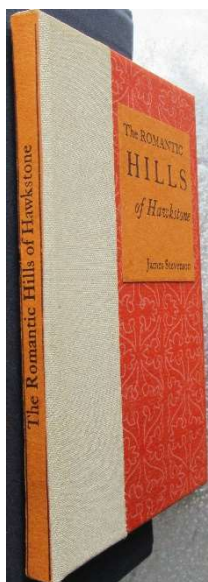


33. **Stevenson, James. *The Romantic Hills of Hawkstone*.**

Market Drayton: The Tern Press, 1985.

Limited edition of 100 copies. Signed by Nicholas Parry to the Colophon. Printed on Basingwerk paper, with 7 engravings by Parry and a small folding map tipped onto the rear pastedown. A small book (roughly 9.5 by 15.5cm), bound in quarter grey cloth over red decorated paper covered boards, with orange paper title labels to the spine and upper board, and purple endpapers front and rear. Externally lightly marked and rubbed, with the paper label to the spine lifting slightly. The text block is a trifle musty, with minor handling marks, and faint spots of foxing.

£45

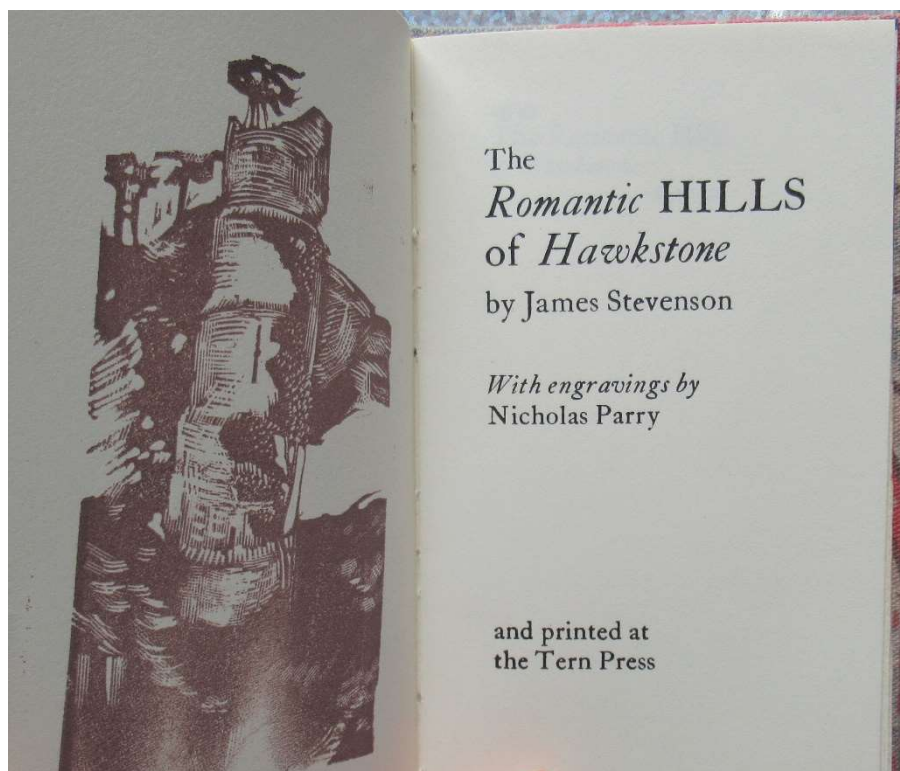


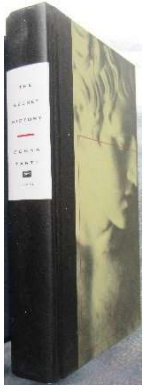
34. **Stevenson, James. *The Romantic Hills of Hawkstone*.**

Market Drayton: The Tern Press, 1985.

Limited edition of 100 copies, this being copy No. 1, Signed in pencil by Mary & Nicholas Parry to the Colophon. Printed on Basingwerk paper, with 7 engravings by Parry. A small book (roughly 9 by 15cm), bound in decorative cloth, with blue endpapers front and rear and additional purple blanks. Externally lightly marked and rubbed. The text block is a trifle musty, with minor marks.

£45



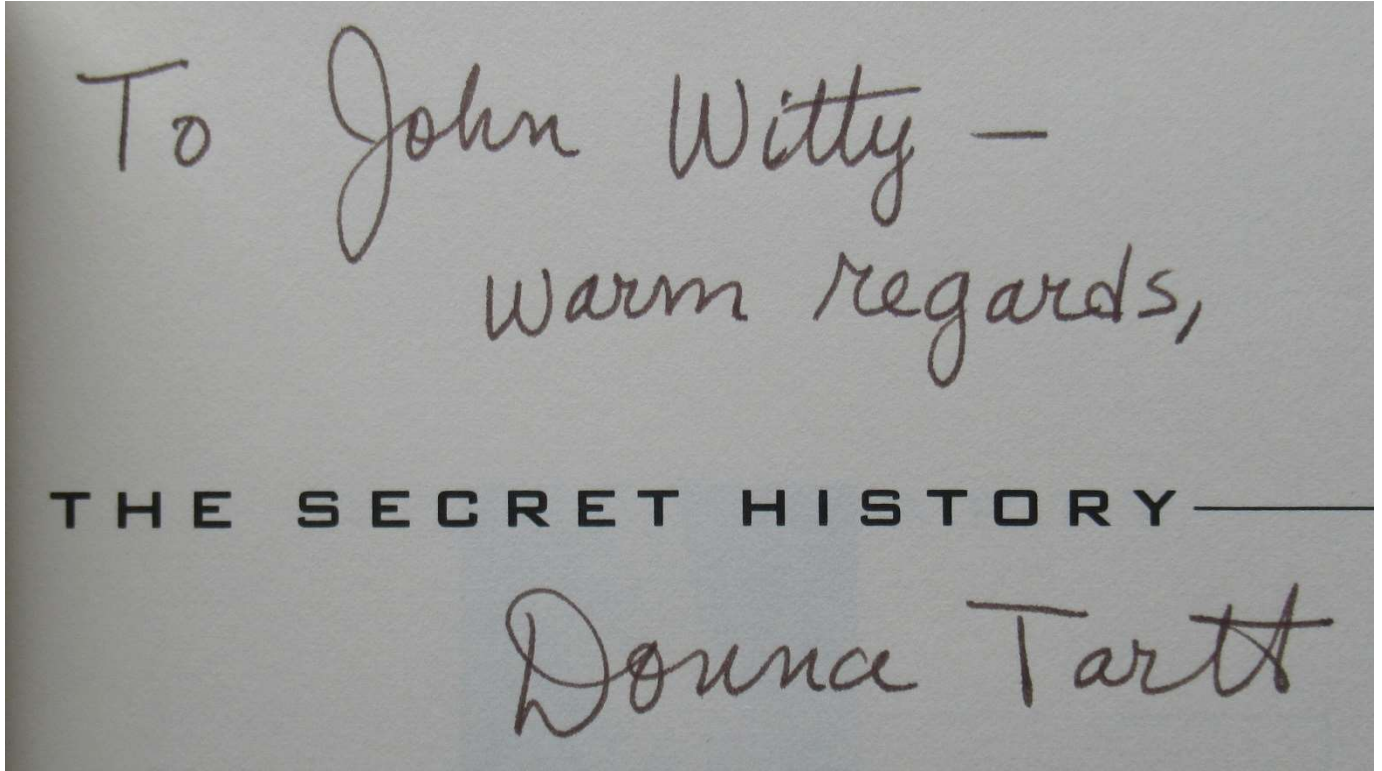


35. **Tartt, Donna. The Secret History.**

New York: Alfred A. Knopf, 1992.

First edition. 524 pages + colophon. Inscribed by the author to the half-title: "To John Witty – warm regards, Donna Tartt". The book is firmly bound in illustrated paper covered boards, which are lightly rubbed and bumped to the extremities. The text block has some light dusty marks and is a trifle toned. The printed acetate dust jacket is the original and not price clipped, it is slightly rubbed and marked.

£600

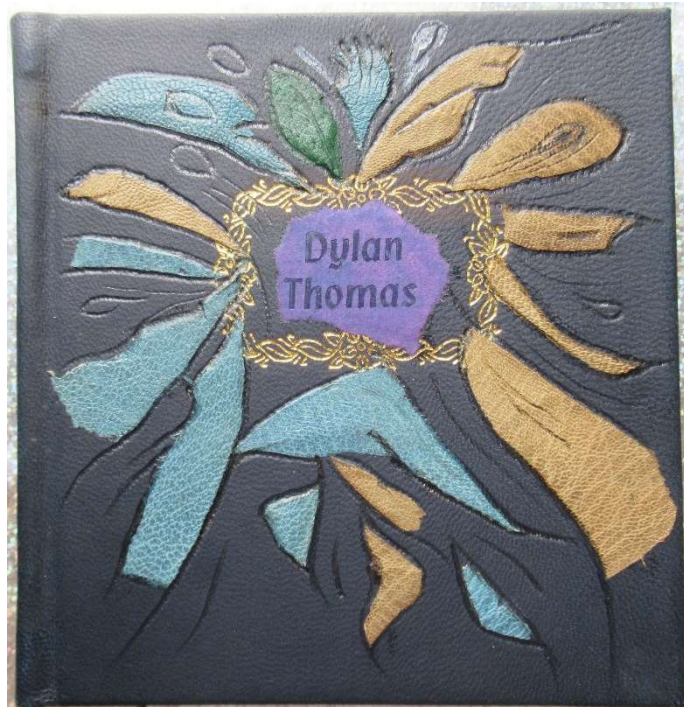


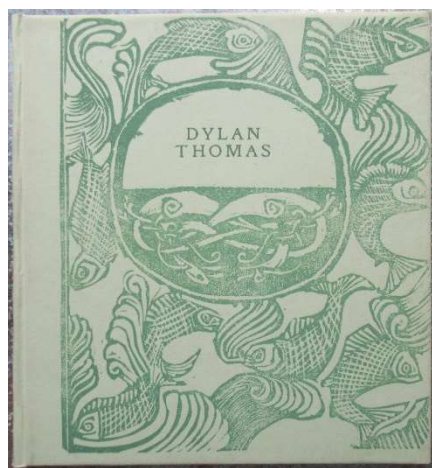
36. **Thomas, Dylan. Poem on His Birthday - In The Mustardseed Sun.**

Market Drayton: The Tern Press, 1983.

Limited edition of 85 copies, of which this is the "Artist's proof with watercolours", signed by Nicholas Parry. Specially bound in full dark blue leather, with elaborate on-lay decoration, tooling in gilt and black to the upper board, and marbled endpapers front and rear. Printed on Barcham Green paper, with 11 original watercolours by Nicholas Parry. A small book, roughly 14cm square. The outer boards are lightly marked, with slight lifting at the edges of a couple of the on-lays, and minor bumping to the extremities. The text block is slightly musty, with minor handling marks. A rather gorgeous volume, of interest for showing the working of Mary and Nicholas, with minor differences to the rest of the print run (in addition to the watercolours), such as the absence of the statement: "taken from the 'Collected Poems' & printed with the permission of J. M. Dent", which appears in green above the main colophon in the ordinary copies.

£500





37. **Thomas, Dylan. Poem on His Birthday - In The Mustardseed Sun.**

Market Drayton: The Tern Press, 1983.

Limited edition of 85 copies, of which this is No. 15, signed by Nicholas Parry. Printed on Barcham Green paper, with 12 illustrations by Parry. A small book (roughly 14 by 13.5cm), bound in light green paper covered boards, decorated and lettered in darker green. The outer boards are lightly marked and rubbed. The text block is slightly musty, with faint spots of foxing and minor handling marks.

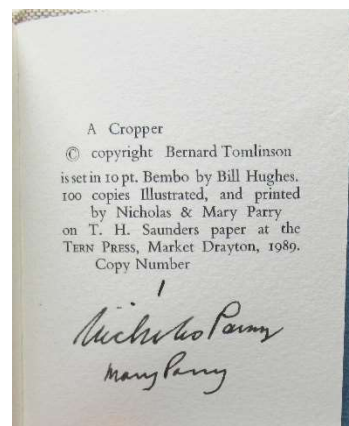
£50

38. **Tomlinson, Bernard. A Cropper.**

Market Drayton: The Tern Press, 1989.

Limited edition of 100 copies, of which this is No. 1. Signed by Mary and Nicholas Parry to the colophon. Printed on T. H. Saunders paper, with 6 illustrations by Nicholas Parry. A small book, bordering on the miniature at roughly 8 by 10.5cm, bound in grey cloth, with a paper title label to the spine, and blue endpapers front and rear. It is externally slightly bumped and rubbed. The text block is slightly musty, with minor handling marks.

£30



39. **Tomlinson, Bernard. Straws in the Wind.**

Market Drayton: The Tern Press, 1991.

Limited edition of 100 copies, of which this is No. 22. Signed by Mary and Nicholas Parry to the colophon. Printed on T. H. Saunders paper, with 8 illustrations by Nicholas Parry. A small book, bordering on the miniature at roughly 8 by 10cm, bound in decorated paper covered boards, lettered in red, with brown endpapers front and rear. It is externally slightly bumped and rubbed. The text block is slightly musty, with minor handling marks.

£25

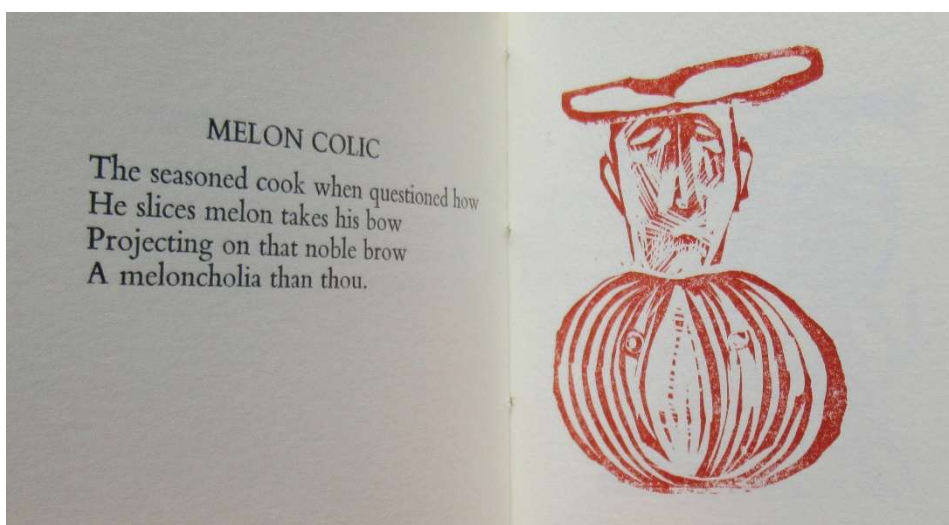


40. **Tomlinson, Bernard. Food For Thought.**

Market Drayton: The Tern Press, 1995.

Limited edition of 100 copies, of which this is No. 55. Signed by Mary and Nicholas Parry to the colophon. Printed on T. H. Saunders paper, with 8 illustrations by Nicholas Parry. A small book, bordering on the miniature at roughly 8 by 9.5cm, bound in grey cloth, with a paper title label to the upper board, and pink decorated endpapers front and rear. It is externally slightly bumped and rubbed. The text block is slightly musty, with minor handling marks.

£30



41. **Walton, Izaak & Charles Cotton (edited by John Major). The Complete Angler.**

London: Strahan & Co, (limited), 1881.

Deluxe limited edition of 250 copies, this No. 160, one of the 100 copies intended for the British market, the first 150 having been sent to America. 445 pages + 12 tissue-guarded plates. Undated but 1881 according to the British Library. Formerly the property of Baronet Sir Hugh H. Smiley, indeed, most likely both the first and third Baronets Smiley, with an attractive armorial bookplate to the front pastedown, a neat signature in purple copying pencil to the front endpaper and small name stamps to the second and fifth blanks. The book is firmly bound in the publisher's half-vellum, decorated and lettered in gilt, over brown card covered boards, with gilt to the top-edge of the text block. It is externally somewhat marked and rubbed, the boards are slightly bowed and there is some chipping to the edges of the card to the rear board. The text block is slightly foxed, dusty and age toned. A substantial, weighty and well-produced edition of the Compleat Angler, liberally illustrated throughout in addition to the plates.

£250

42. **Webb, Mary. The Prize.**

Market Drayton: The Tern Press, 1985.

Limited edition of 100 copies, of which this is No. 41. Signed by Nicholas Parry to the colophon. Printed on Zerkall paper, with 6 black and white illustrations by Parry, the opening page and first illustration additionally surrounded with illustrations in green. The book measures roughly 14 by 20.5cm, bound in quarter terracotta coloured cloth, over decorated paper covered boards, with a paper title label to the spine and one of the illustrations to the upper board. It is externally lightly rubbed and marked. The text block is a trifle musty, with minor handling marks.

£35



43. **Webb, Mary. The Prize.**

Market Drayton: The Tern Press, 1985.

Limited edition of 100 copies, of which this is No. 2. One of the 24 Special copies Signed by Mary & Nicholas Parry to the colophon. Printed on Zerkall paper, with 6 original watercolours by Nicholas Parry. The opening fully illustrated double-page spread surrounding the first section of text is particularly spectacular. The book measures roughly 14 by 20cm, bound in painted paper covered boards. It is externally in excellent condition, other than a few minor marks. The text block is a trifle musty, with minor handling marks. It is contained within a protective grey cloth drop-back box, with an illustration to the upper section and a paper title label to the spine, lined with marbled paper. The box has bowed slightly and is lightly toned, marked and rubbed. Loosely included in the box are: a typed signed letter from Nicholas Parry to a bookseller named Michael, also referencing Phil Mead, dated 10th

June 1985, announcing the intended production of 'The Prize', discussing the form it will take and offering a quarter of the print run in advance for half the retail price; a rough draft of the opening page with illustrations



and pasted on text; and a sample page printed on the ZerKall paper. An attractive, tactile and pleasing book, well-justifying the Special tag.

£300

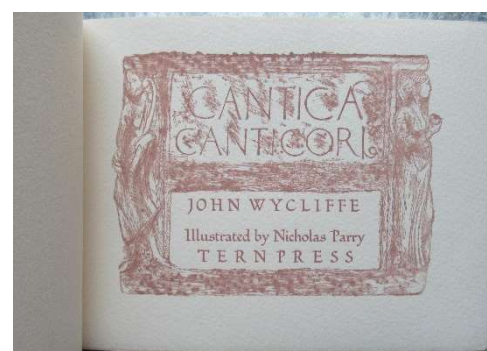


44. **Wycliffe, John (illustrated by Nicholas Parry). Cantica Canticori.**

Market Drayton: The Tern Press, 1991.

Limited edition of 110 copies, of which this is No. 8. Signed by Nicholas & Mary Parry to the colophon. Containing 22 etchings by the former. A small book (approximately 17.5 by 13.5cm), bound in floral patterned cloth, with grey endpapers front and rear. The boards are slightly bowed, with minor bumping to the extremities. The text block is slightly musty, with minor handling marks.

£70



Jonathan Frost Rare Books Ltd (ABA, ILAB, PBFA)

jfrbooksLtd@gmail.com

(+44) 0151 7331501 or (+44) 07766 711103