

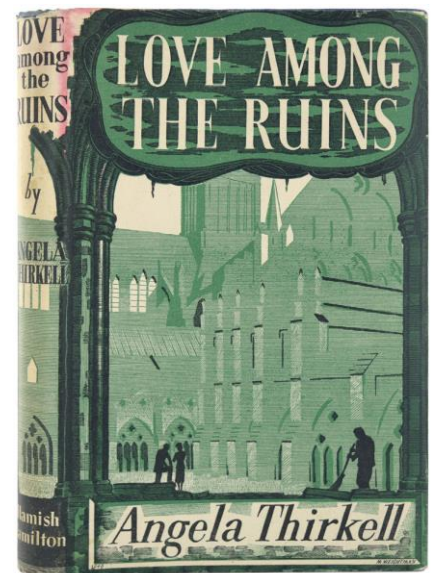
Valentine

Love blossoms, babies boom

1. **Thirkell (Angela) Love Among the Ruins.** A Novel. Hamish Hamilton, 1948, *FIRST EDITION*, pp. 382, crown 8vo, original blue cloth, backstrip lettered in gilt, endpaper maps, dustjacket with an attractive engraved design by M. Weightman, some faint red bleed around the head of the backstrip and some very shallow chipping to same, very good

£250

A post-war novel of Barsetshire: 'in the revivifying sunshine of a glorious summer [...] there is a blossoming of engagements and weddings and of hopeful new babies' (dustjacket blurb).



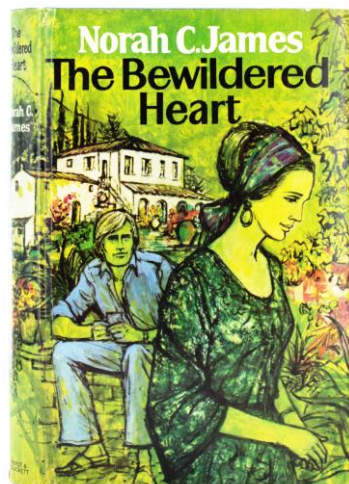
2. **(Romance.) The Loves of Mirtil, Son of Adonis.** A Pastoral. [n.pr.] 1770, *FIRST ENGLISH EDITION*, engraved title page and six engraved plates, paper toned and lightly dustsoiled, a little spotting throughout, one plate's lower margin 1cm shorter, pp. iv, [4], 139, [1], 8vo, twentieth-century plain green paper boards backed with cloth, a little grubby but good (ESTC T118871)

£300

Translated from the anonymous 'Les amours de Mirtil', published 1761 with a false 'Constantinople' imprint; the text has

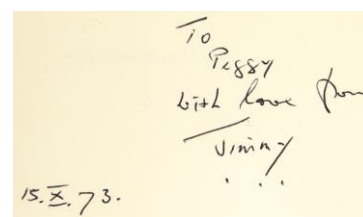


been attributed to Fontenelle. The plates here are by J. Caldwell after Gravelot, and are close but reversed copies of those in the original. Oddly scarce in the UK, with ESTC listing only three copies - Brighton Central, BL, and Bodleian - outside of the 13 in the USA.



3. **James (Norah C.) *The Bewildered Heart*. Hurst & Blackett, 1973, FIRST EDITION**, pp. 185, crown 8vo, original blue boards, backstrip lettered in gilt, very slight lean to spine, dustjacket, near fine
£250

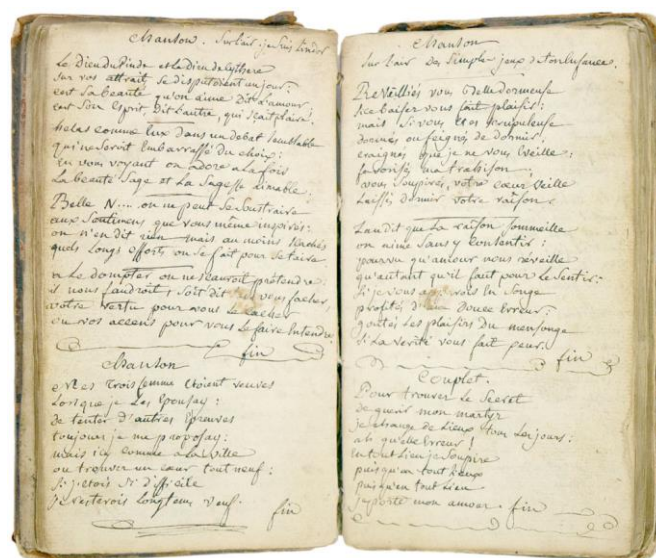
Inscribed by the author on the flyleaf, using her nickname: 'To Peggy, with love from Jimmy, 15.x.73'
 A late, romantic novel by the author of 'Sleeveless Errand', remote from that debut in both time and style.



4. **(French Songs. Manuscript.) RECEUIL DE CHANSONS [France:] 1780**, manuscript in ink on paper, 117 pages including continuation onto rear paste-down, 12mo, 1½ pp. music, a little browning, and a little staining, mainly ink splashes, contemporary mottled calf, spine gilt in compartments, top 2 compartments of spine defective, and the third flapping, corners worn, boards held on by a few threads

£600

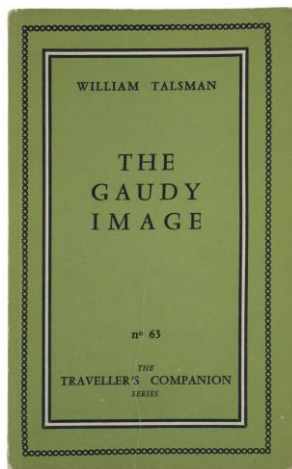
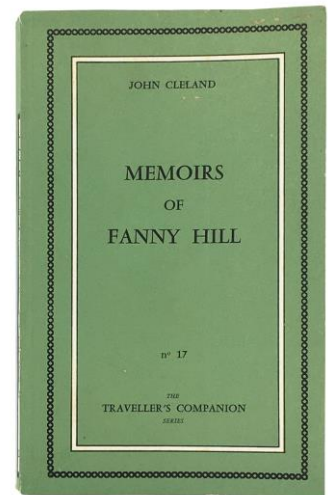
An interesting, and somewhat informal, collections of songs, mainly amatory, in a single, fairly neat and legible, hand. In many instance the appropriate air is identified, in one case written out in musical notation. Some of the subjects are unusual. One, a Romance, descants upon the joys of the Mohammedan Paradise. Another, 'Complainte d'un mouche qui mourut pour avoir piqué le sein d'une jolie Dame' is attributed to Cardinal de Bernis. There is also 'Le Philosophe déabusé', while another Chanson nouvelle derides the astronomers 'Buffon, Lacaille et D'Alembert', since true beauties are found here on earth (in female form). Diversion is found with 'L'heureux jardinier de Versailles.'



5. **Cleland (John) *Memoirs of Fanny Hill***. [Traveller's Companion series, no. 17.] *Paris: The Olympia Press, 1956, FIRST OLYMPIA PRESS EDITION, strip of foxing to fore-margin of final leaf and flyleaf, pp. 223, [1, list], foolscap 8vo, original green wrappers, a couple of very faint spots to white areas, touch of rubbing to extremities, repricing sticker to rear (up to 1200F), good*

£30

A notable edition, insofar as it is 'unabridged'[sic] and unexpurgated - the text based on that of the original edition of 1749.



6. **Talsman (William) *The Gaudy Image***. [Traveller's Companion Series, no. 63.] *Paris: The Olympia Press, 1958, FIRST EDITION, typographic border to title-page printed in green, pp. 260, foolscap 8vo, original green wrappers, light rubbing to extremities, surface abrasion to rear with the publisher's repricing stamp (to 18F) at foot of same, pen-mark to fore-margin of rear cover, very light vertical crease to front, good (Kearney 138)*

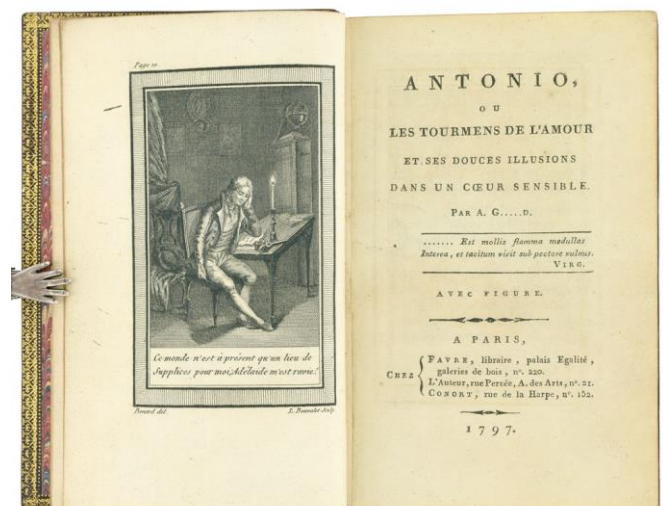
£25

A novel of gay New Orleans; the author probably a pseudonym, apparently for one James M. Smith.

7. **[Galland (Antoine)] *Antonio***, ou Les tourmens de l'amour et ses douces illusions dans un coeur sensible. *Paris: Chez Favre, l'Auteur, Conort, 1797, FIRST EDITION, with an engraved frontispiece, a trifle browned in places, last 2 leaves with small fragments missing from fore-edge, pp. [iv], 287, 12mo, late 19th- or early 20th-century brown crushed morocco, spine lettered in gilt, monogram AC at foot, surmounted by a crown (of sorts), gilt edges, joints cracked and a little worn, but sound (Barbier, Genre romanesque, 1751-1800, 97.25)*

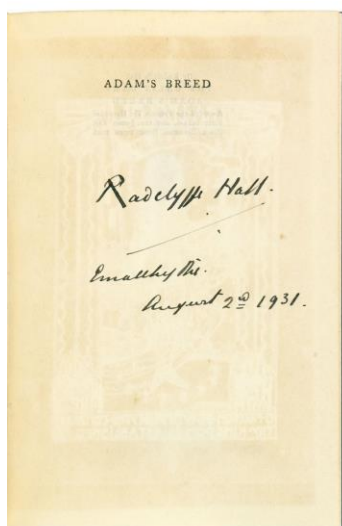
£950

Our author is not to be confused with the translator of the Thousand and One Nights nearly a century before. This is one of a small number of erotic tales he published between his release from prison (for writing against the Convention) and before he accompanied Napoleon on the expedition to Egypt. This is a rare book: 3 copies only in WorldCat, KVK adding only BnF and Augsburg.



‘Jack’ of Arc and troop

8. (Suffrage.) HOLME (Vera), Evelina Haverfield, Margaret C. Greenlees. **Books from the library of [...] with gift inscriptions, etc. [6 Vols.]** - Surtees (Robert Smith), Handley Cross; or, Mr. Jorrocks's Hunt, 1854, second issue, without Leech's name in the Preface, with a gift inscription to the flyleaf: ‘Vera Holme from E. Haverfield & Adam - a present for a good child on her 31st Birthday, Aug. 29. 1912 "The Flah"[?]' and a quotation from Oliver Herford on the facing pastedown (‘I sometimes think the pussy willows grey, Are angel kittens who have lost their way, And every bulrush on the river's bank, a cat tail from some lovely cat astray’), with the Jessie M. King bookplate of Vera Holme



- Fitzpatrick (Percy, Sir), Jock of the Bushveld, Longmans, Green, 1909, in a W.H. Smith gift binding of full pigskin and gilt, the upper board with blind stamped wreath enclosing the message ‘E.H. from V.’ stamped in gilt; inscribed on the initial blank: ‘To my best and dearest friend Evelina Haverfield, for her birthday, Aug: 9th, 1910, from Vera Holme’, and with the Jessie M. King bookplate of Vera Holme
- Fortescue (J.W., Hon.), The Story of a Red-Deer, Macmillan, 1912, inscribed on the half-title: ‘Vera Holme, from her loving E. Haverfield, Xmas 1913’ with the Jessie M. King bookplate of Vera Holme
- Dobrée (Bonamy), Sarah Churchill, Gerald Howe, 1927, inscribed on the flyleaf: ‘Margaret C.

Greenlees, from V.L.H., 29th May 1928’

- Shaw (Clement), Letizia Bonaparte (Madame Mère), Gerald Howe, 1928, inscribed on the flyleaf: ‘Margaret C. Greenlees, from V.L.H., 29th June 1928’

- Hall (Radclyffe), Adam’s Breed, Jonathan Cape, 1929, signed and dated by the author in 1931 with the Jessie M. King bookplate of Vera Holme *various, 1909- 1929, various sizes and formats, very good condition overall*

£3850

A group of books with superb associations touching on a few prominent figures in the militant Suffrage movement: all were at one stage in the ownership of Vera L. Holme, the majority with her striking bookplate and all but one with gift inscriptions either to or from her - in the earlier books we have birthday gifts between Holme and her long-term partner, the high-born suffragette and aid-worker Evelina Haverfield; latterly, a couple of gifts from Holme to Margaret C. Greenlees - who, along with Margaret Ker, was part of a ménage formed with Holme at Lochearnhead. In all cases there is, in the book itself, some resonance with the biography of the respective owners.

Vera 'Jack' Holme was an actress and musician, who became involved in the militant suffrage movement around 1908, serving a prison sentence for stone-throwing in 1911; she served as chauffeur to Emmelines Pankhurst and Pethick-Lawrence - 'wearing a striking uniform in the WSPU colours, with a smart peaked cap, decorated with her RAC badge of efficiency' (ODNB). Industry magazine 'The Chauffeur' considered her to have been the very first female chauffeur in the country. Her hair cut short, in a uniform associated with ordered masculinity, Holme became a totemic figure - in later years she was associated with the circle of Jessie M. King, who designed her bookplate featuring the appropriate figure of Joan of Arc (the quotation at foot is from Edward Carpenter).

Holme met the Hon. Evelina Haverfield (née Scarlett) through the WSPU and they lived together in Devon from 1911; in common with her partner, she suffered (or rather achieved) imprisonment in that year, having attempted to break a police cordon by leading horses out of their ranks - two earlier arrests had avoided jail terms after fines were paid without Haverfield's consent. Haverfield was, as the incident with the police horses might indicate, 'a keen sportswoman' (ODNB), and all of the gifts between her and Holme convey a love of animals - and in the case of the Fitzpatrick, a reference to her time in South Africa where, with her then-husband, she 'formed a retirement camp for horses left to die on the veldt'. During the First World War, and after, Haverfield worked for the Serbian cause - in which she was assisted by Holme, who carried on her work there as the administrator for the Haverfield Fund for Serbian Children, following her partner's death from pneumonia in 1920 in Bajna Bashta (where she had founded an orphanage for Serbian children). It was whilst an ambulance and relief lorry driver in Serbia for the Scottish Women's Hospitals that Holme met Ker and Greenlees; the two books here inscribed to the latter are, appropriately enough, from the publisher's 'Representative Women' series. Jill Liddington, in an essay on the Scottish Women's Hospital Units' work in the Balkans from the book 'Aftermaths of War', refers to the 'flamboyant Holme-Greenlees coterie' as analogous to that of 'Radcliffe Hall [sic]' (p. 413) - a signed copy of whose 'Adam's Breed' is illustrative of the association, their acquaintance likely to have been made through the theatre director and suffragist Edith Craig.



9. (Schiff.) MAUROIS (André) *The Climates of Love*. [Translated from the French by Violet Schiff and Esme Cook.] James Barrie, 1957, *FIRST ENGLISH EDITION*, pp. 213, 8vo, original blue boards, backstrip lettered in gilt, the boards bowing a little and with slight lean to spine, a few spots to fore-edge, faint partial browning to free endpapers, dustjacket by Biro with a

couple of short closed tears and faded backstrip panel, good
£80

Inscribed by the translator on the flyleaf, 'To dear Marjorie, with fond love from Violet, July 1957' - the recipient was Marjorie Wells, daughter-in law and secretary to H.G. Wells; the inscription speaks partly of the association between the Schiff and Wells families, but probably rests more on their common friendship with S.S. Koteliansky, whom Marjorie had cared for during the period of illness leading up to his death in 1955.

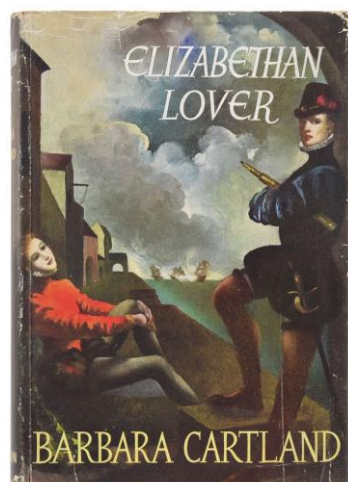
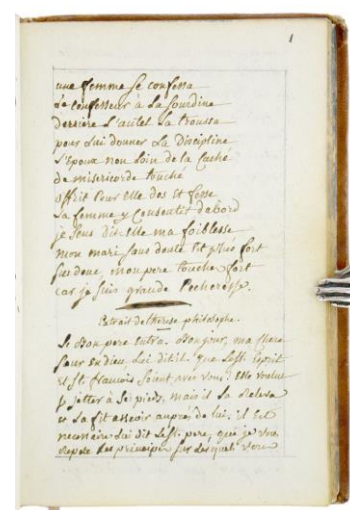
Michault to Balzac

10. (Erotica.) [ÉLOGE] DE LA FLAGELLATION dans la médecine et dans les plaisirs de l'amour, ouvrage singulier Traduit du Latin de J.H. Meibomius. Nouvelle édition, revue, corrigée et augmentée du joli poème de l'Amour fouetté. Paris: Mercier, An VIII, [1800], woodcut device on title, a few splashes here and there, pp. [iv], 141, [3, ads], small 12mo, slightly later tree sheep, gilt roll tooled borders on sides, spine gilt in compartments, red lettering piece, spine a little faded, slight wear, with copious MS additions (see below)

£1750

A tidy little edition, with Notes, rare. The printed text is followed by a substantial 178 pp. MS 'Recueil de Pieces Erotiques et d'autre Genres, 1822.' These are extracts (in French) in prose and verse, from a wide variety of sources, usually noted. These include Justine, L'Academie des Dames, Brantôme, La belle libertine, Rabelais, Balzac, &c, as well as plenty of verse, prose, games, anecdotes, advices, not attributed. The compiler had antiquarian interests, as, for instance, reference is made to Le Doctrinal du temps présent de Pierre Michault (1466).

BL only in WorldCat, but not in Kearney.



11. Cartland (Barbara) Elizabethan Lover.

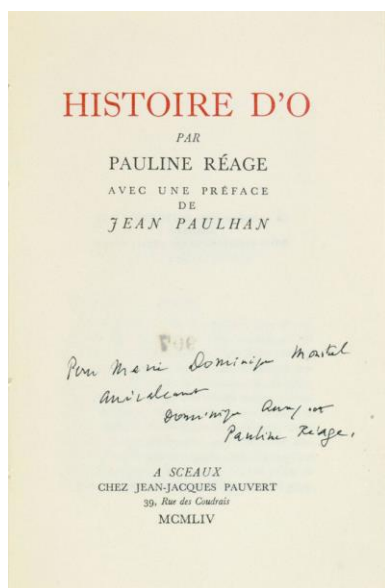
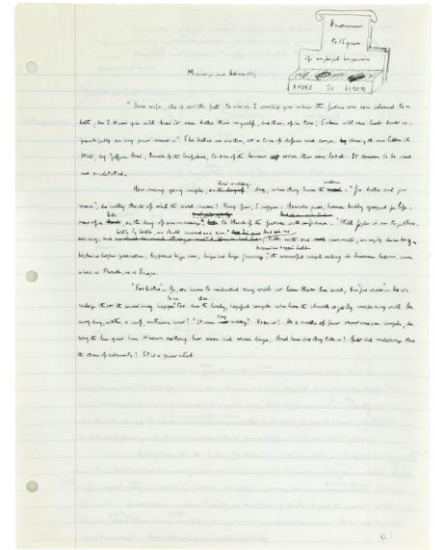
Hutchinson, 1953, FIRST EDITION, pp. 239, crown 8vo, original red boards, backstrip lettered in gilt, edges faintly toned, dustjacket by Anna Zinkeisen, lightly rubbed and creased to extremities with the odd nick, very good
£150

A 'story of the courageous, virile, full-blooded days of Elizabethan England'; sufficiently early in her career for the list of the author's works to fit comfortably on a single page, this is her fiftieth novel - and dedicated as such to her mother.

12. Maurois (André) Marriage and Adversity. A Monument to 15 Years of Conjugal Happiness. [n.d., circa 1941,] MANUSCRIPT in black ink on ruled paper, accompanied by a carbon-copy typescript of the same with a few holograph amendments, small drawing at head of manuscript by author dedicating the work to his wife and incorporating its subtitle, the first page truncated and its material repeated subsequently, numerous deletions, corrections, and emendations by the author pp. [3]; [3], rectos only, 4to, the two versions held together by a paperclip along with a small card with the subtitle written in the author's holograph, very good condition

£650

An unpublished meditation on the value of marriage, citing his own experience and various historical examples.



Inscribed copies of the first edition, & the pre-history and after-life of the text

13. Réage (Pauline, pseud. for Anne Desclos, a.k.a Dominique Aury) Histoire d'O, a collection formed by John Baxter [58 Vols]. Paris, London, New York, et al.: Various publishers, 1925- 2004, FIRST EDITIONS and later editions, including many illustrated versions of the primary text, various sizes and formats, original wrappers (predominantly), cloth or boards, one of the key Aury texts in an attractive calf binding by Claude Adelaide-Bremond, dustjackets present where applicable, the condition ranging from fair to fine but in the condition (particularly in respect of the key texts) good overall

£4250

For a work that so rapidly achieved fame and notoriety, the protection of the identity of L'Histoire d'O's author was a considerable achievement: the majority of the names suggested in contemporary circles were, naturally enough given the book's subject-matter, men – including Alain Robbe-Grillet and Jean Paulhan, both of whom played key roles in its history which are represented by this superb archive of editions of the work and related material.

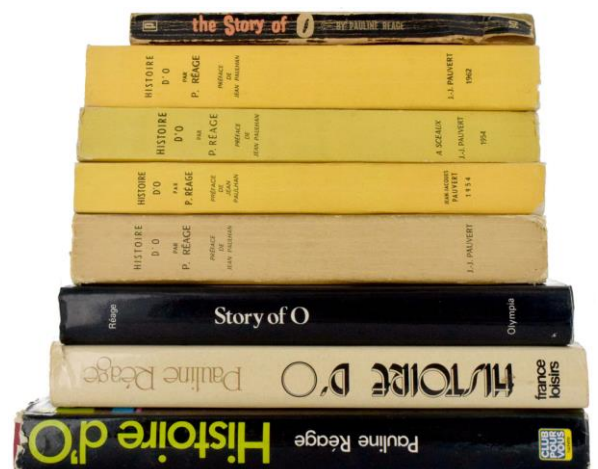


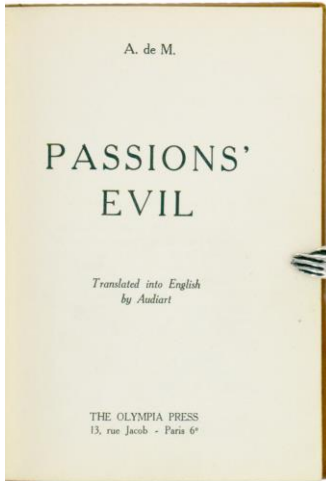
The collection includes two copies of different issues of the first edition, inscribed by the book's true author Anne Desclos under her usual nom-de-plume, Dominique Aury (one also signed as Réage) – the fact of her authorship not having been revealed until forty years on, when Desclos was in her eighties, explains the scarcity of presentation copies with only a few such having appeared at

auctions in Paris in the last twenty years. Those here, inscribed to the filmmaker Marie-Dominique Montel, who interviewed Desclos about the book towards the end of her life, are the core of this collection formed by Montel's husband, the author and bibliophile John Baxter. It includes numerous subsequent editions of the work, including those issued by Jean-Jacques Pauvert over the fifteen years following its initial success, and its sequel, the limited edition with lithographs by Leonor Fini, various other illustrated editions (including a comic-strip version) as well as artistic responses to the work, and editions in English (amongst which the Grove Press edition of Richard Seaver). The pictorial responses include the 1975 film version - present here in the form of both a DVD and a celluloid still.

Whilst the continuing interest in the work is reflected in secondary material, including 'Conversations with Pauline Réage' published in 1979 and the first biography of Aury from 2006, its impact is perhaps best measured by a companion work that playfully inserts itself into the question of the author's identity: 'L'Image' by Jean de Berg appeared in 1956, dedicated to Réage and with an introduction signed with the initials 'P.R.' – though in fact by Alain Robbe-Grillet, who would soon after marry the book's true author, Catherine Rstakian. The first edition with the etching by Hans Bellmer, one of 90 copies, is scarce and present here along with an 'hors commerce' review copy.

The parallel literary career of Dominique Aury, as critic, editor and translator is well represented – including scarce examples of her own poetry and her translation of Evelyn Waugh's 'The Loved One' – as is that of her lover, and the inspiration for 'L'Histoire d'O', Jean Paulhan (amongst which, a book inscribed to Georges Sadoul). But the legacy of both is subsumed by the status of the work which began as a Sadeian experiment in literary seduction and became a classic of erotic literature.





14. (De Musset.) 'A. de M.' [i.e., Alfred de Musset] *Passions' Evil*. Translated into English by Audiart [i.e., Austryn Wainhouse.] *Paris: The Olympia Press, 1953, 414/750 COPIES, a couple of light handling marks to margins, pp. 120, [1], foolscap 8vo, contemporary calf binding, the backstrip with red lettering pieces and gilt decorations between five raised bands, a little rubbed, a.e.g., marbled endpapers, good* (Kearney 23)

£350

A translation by Austryn Wainhouse of a work, 'Gamiani, ou Deux nuits d'excès', attributed to de Musset - and the lesbian Countess of Gamiani considered a portrait of his lover, George Sand.

15. Garnett (David) *La femme changée en renard* [Lady into Fox.]

Traduction de Jane-Simone Bussy et André Maurois [Les Cahiers Verts, 43.]

Paris: Bernard Grasset, 1924, FIRST FRENCH EDITION, 188/400

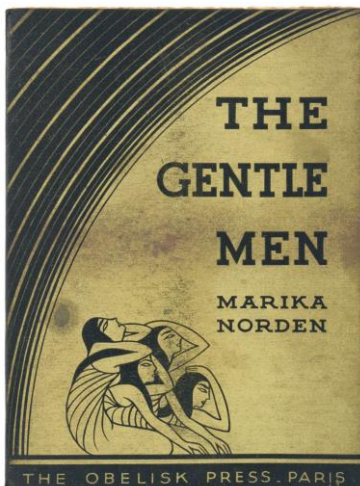
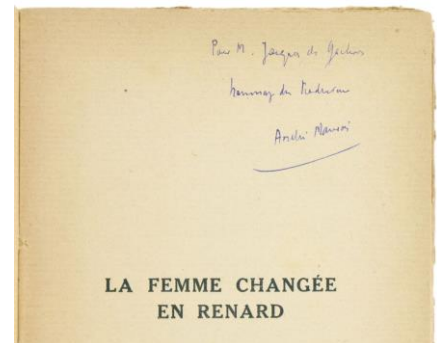
'Exemplaires du Presse', wood-engraved illustrations by R.A. Garnett (uncredited), page-borders toned, single manuscript correction by André Maurois to p. 183 (as seen in other presentation copies), pp. [iv], 184, foolscap 8vo, original pale green wrappers, backstrip and borders toned with a few spots, lean to spine, marked as a press copy with initials 'S.P.' at foot of front, good

£85

Inscribed by the translator on the half-title, to a fellow-author: 'Pour M. Jacques des Gachons, Hommage du traducteur, André Maurois'.

A lauded novel, praised by Eliot among others and the recipient of the Hawthornden prize, here in its first translation.

Garnett would reciprocate by translating Maurois's Swiftian satire 'Voyage au pays des Articoles' a few years later. His co-translator here was Jane-Simone Bussy, the daughter of Simon and Dorothy Bussy - the latter née Strachey and adding to the Bloomsbury credentials of the present work (otherwise represented by its author, his wife as illustrator, and his lover Duncan Grant as the dedicatee).



16. Norden (Marika, pseud. for Mirjam Vogt) *The Gentle Men*. *Paris: The Obelisk Press, 1935, FIRST EDITION* pp. 352, crown 8vo, original black wrappers printed in gold, lightly rubbed, edges untrimmed, very good (Pearson A-33)

£75

Structured as letters that ‘a Norwegian woman writes to her English lovers’, with a dedication to ‘The Gentle Men of Britain, from a Biter Bitten’ - it is regarded less positively by Pearson as ‘the story of four very lucky escapes, told by a self-absorbed non-writer’.

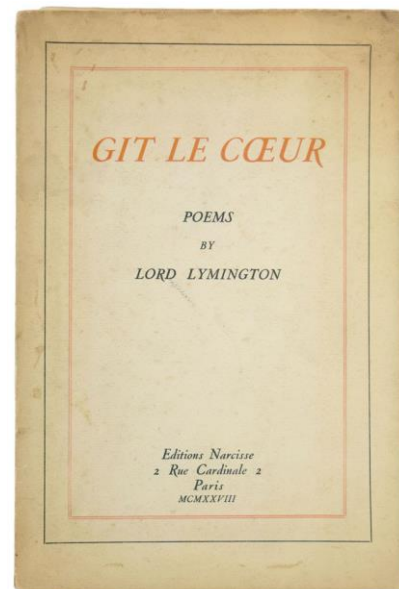
17. Lymington (Lord [Gerald Wallop]) *Gît le Coeur*.

Poems. *Paris: Editions Narcisse (Black Sun Press), 1928, FIRST EDITION, 180/200 COPIES printed in black and red on Hollande Van Gelder Zonen paper, a few tiny spots to page-borders, pp. [100], 8vo, original cream wrappers printed in red and black, these a little browned with some faint soiling and spotting, edges untrimmed and a little browned, contemporary gift inscription to flyleaf ('Tons of love, Vera, Christmas 1928'), good (Minkoff A-8)*

£225

Scarce.

The Anglo-American peer's first book: brought up in Wyoming, Gerald Wallop, the son of the 8th Earl of Portsmouth (a title to which he succeeded), attended Balliol College and became a Conservative MP the year after this book was published; he published a second book with the Crosbys in 1929, but subsequent work was in the form of agricultural tracts that evinced a developing tendency towards the far-right.

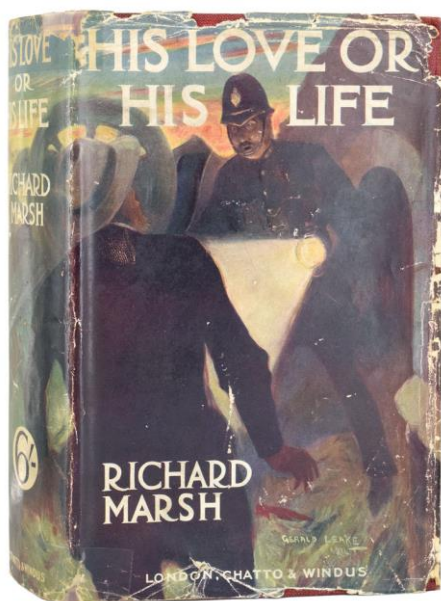
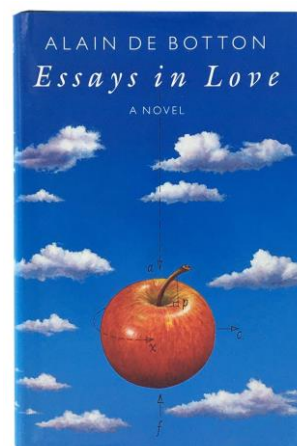


18. Botton (Alain de) *Essays in Love*. A Novel.

Macmillan, 1993, FIRST EDITION, pp. [vi], 249, crown 8vo, original blue boards, backstrip lettered in gilt, a few faint spots to top edge, dustjacket, near fine

£60

The first edition of the author's first novel is surprisingly uncommon.

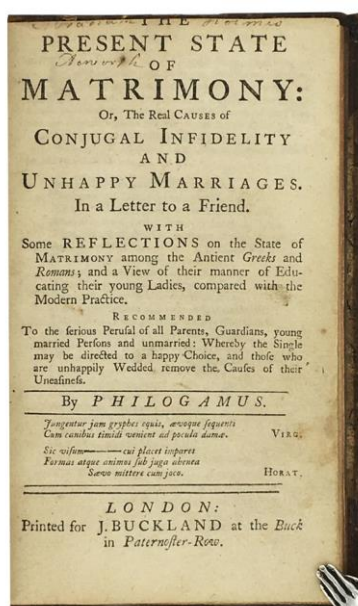


19. Marsh (Richard) *His Love or His Life*. A Romance. *Chatto & Windus, 1915, FIRST EDITION, title-page printed in red and black with 'Presentation Copy' blind-stamp, pp. vi, 309, [2, ads], 32 [ads], crown 8vo, original red cloth, lettered in gilt to backstrip and upper board, single-fillet blind-stamped border to both boards, the backstrip a shade darkened with slight lean to spine, minor bump to top corners, the edges toned and faintly spotted with a few small spots to endpapers,*

original pictorial dustjacket by Gerald Leake with some chipping heaviest at head of folds, light rubbing and soiling with tape repair (internal and external) to backstrip panel ends, good

£1500

A late work (published in the year of his death) by a major author of the period, who had first emerged as the author of adventure stories - under the wing of G.A. Henty - using the name Bernard Heldmann; he adopted the pseudonym based on his mother's maiden name and his given first name following disgrace - he had been prosecuted for issuing forged cheques in 1884 and sentenced to a jail term, with the Richard Marsh name first appearing in 1888. His most famous work is 'The Beetle' - a work whose popularity at one time outweighed Bram Stoker's 'Dracula', published in the same year. The presence of a pictorial dustjacket on a work of this period is uncommon.



On conjugal infidelity, unhappy marriages and 'gendered' social space

20. (Marriages. Unhappy ones.) [Philogamus.] **THE PRESENT STATE OF MATRIMONY: The Present State of Matrimony;** or, the Real Causes of Conjugal Infidelity and unhappy marriages. In a letter to a friend. With Some Reflections on the State of Matrimony among the Antient Greeks and Romans; and a View of their manner of Educating their young Ladies, compared with the Modern Practice. Recommended To the serious Perusal of all Parents, Guardians, young married Persons and unmarried: Whereby the Single may be directed to a happy Choice, and those who are unhappily Wedded remove the Causes of their Uneasiness. *Printed for J. Buckland, [?1739], decorated ornaments, title and [*]2*

(bookseller's advertisement) trimmed at head affecting half of first line and part of early ms. ex-libris, occasional slight toning, a few leaves a bit foxed (heavier to last two) or a trifle dusty at margins, small light marginal water stain to gathering A, pp. [4], 79, [1], [*]2 and last verso with advertisement of booksellers J. Buckland and J. Hawkins respectively, 8vo in 4s, mid-19thC English half calf over marbled boards, modern reback, extremities rubbed, 19thC bookplate of Philip Absalom to front pastedown, slightly later autograph Abraham Holmes Acworth inked to title.

£650

A good copy of the second edition of this most interesting pamphlet, written by 'Philogamus' ('lover of marriage'), from the genre of 'advice literature', entirely devoted to conjugal infidelity and unhappy marriages. First published in the same year, it seeks to explore the 'causes of cuckoldom', which 'had grown so common', offering 'a vivid account of the gendered segregation within the public sphere' (Roulston, p.36). It provides a brief historical context, reaching out to antiquity, for infidelity and unhappy marriages, with observations on how ancient families worked. Causes include the corruption of

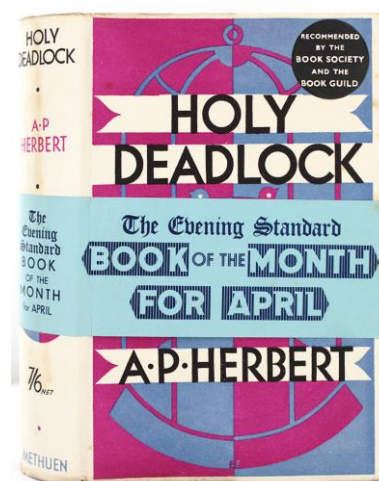
morals, the wrong ways of educating youth, the mismatch in age and personality between husband and wife. For instance, young girls are generally left with teachers of education, dance, singing, etc., who are 'young smart Fellows, acquainted with all the rakish Arts of the Town'. Else, novel husbands may come immediately authoritative towards their wives, thus estranging them very quickly, or they may become very jealous, or betray their wives first, thus causing the wives to do the same. A very interesting work on early views of 'gendered' social space.

Only LC and Washington State copies recorded in the US.

ESTC N21008; Lowndes II, 1239. C. Roulston, 'Space and the Representation of Marriage in Eighteenth-Century Advice Literature', *The 18thC*, 48 (2008), pp.25-41.

- 21. Herbert (A.P.) *Holy Deadlock*. Methuen, 1934, FIRST EDITION**, pp. [viii], 311, 8 [Publisher's list], crown 8vo, *original maroon cloth, backstrip lettered in gilt, top edge maroon, other edges lightly spotted, free endpapers gently browned, dustjacket in superb shape with a few faint spots and the original wraparound band present, very good* **£80**

Herbert's satirical and 'unashamedly propagandist' novel on divorce law was a phenomenal success that ignited the debate that led to the Matrimonial Causes Act of 1937, and brought the author into Parliament (as the independent M.P for Oxford University).



- 22. Brett (Simon, Illustrator) *Fifty Folio Love Poems* [second printing.] The Folio Society, 1997, wood-engraved Brett illustrations throughout, 24mo, original cream silk, black silk label inset to upper board and lettered in gilt, backstrip lettered in gilt, slipcase, fine** **£15**

- 23. (Flint.) VERHAEREN (Émile) *The Love Poems*. Translated by F.S. Flint. Constable, 1916, FIRST ENGLISH EDITION**, pp. x, 94, crown 8vo, *contemporary binding of full limp vellum, the backstrip with purple morocco label lettered in gilt, purple ribbon ties all intact, a.e.g., some spotting to endpapers, the flyleaf with a 1919 gift inscription 'To Edna from Gerald on her 19th birthday', very good* **£135**

An attractive binding, likely for the presentation recorded in the inscription. Flint's knowledge and expertise in respect of Francophone poetry was an important aspect of his status in British



literary circles, here demonstrated in his translations of the Belgian Symbolist - undertaken whilst Flint was at the centre of the Imagist movement.

Brockman designer binding

24. (Binding.) (Piper.) TAMBIMUTTU
(Translator) India Love Poems. (The Texts taken from Sanscrit, Telugu, Kannada and the Assamese). [*Printed at the Rampant Lions Press for*] Paradine and PL Editions, 1977, ONE OF 200 COPIES (this unnumbered) printed on Arches Velin pure rag paper and signed by Tambimuttu and John Piper, 18 superb colourprinted lithographic plates by John Piper, the title-page printed in pale green, pp. [66], folio, bound by Stuart Brockman in red and blue French Levant with strips of black goatskin, gilt border and rules to both boards, backstrip lettered in gilt, all edges gilt on the rough, turn-ins of black goatskin with endpapers of marbled paper by Louise Brockman (the pastedowns blue, the free endpapers red), fine
£4250



A stunning binding, the curvaceous stripes of Brockman's design reflecting the elemental aspects of the verse and Piper's illustrations, as well as evoking the female form. Although the publication was limited to two hundred copies, very few were actually sold - perhaps explaining the existence of unbound copies in sheet form, as this formerly was, before this designer binding was added by Stuart Brockman. Though its original fate betokens an unsuccessful commercial venture, it is an incredibly handsome production, enhanced by Piper's stunning illustrations.

Piper writes of his work for 'India Love Poems': 'The illustrations, to use musical analogies, are variations, rhapsodies or inventions on sculpture and paintings in Indian temples of the Golden Age, from the VIth century to the XIIIth. They are not intended to be representational of the form or colour of the works themselves but are affected by the spirit and purpose of them, and often by particular poses'.

25. Kennedy (Richard) 'Let us Walk in the Garden' [watercolour]. n.d., c. 1980s ink and watercolour on paper, signed in pencil at foot, foreground image of couple, the man in pink robe and turban, the kneeling woman in yellow and blue, backed by tangled forest of orchres and greens, with second couple and blurred



mountains in distance, image: 47.6 x 31.5cm, framed and glazed: 68 x 53.2cm, mounted, with metallic frame

£95

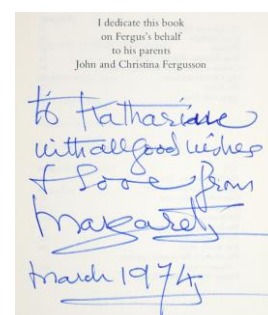
Richard Kennedy, writer and artist, illustrated numerous children's books, notably the Penguin edition of Peter Pan and Puffin's Pippi Longstocking. As a writer, his most famous book, the delightful *A Boy at the Hogarth Press*, describes his eccentric apprenticeship as a teenager, assisting Leonard and Virginia Woolf at the press, the very text chosen as the first title to be printed in 1972 by the Whittington Press, with whom Kennedy enjoyed a long and prolific relationship, providing illustrations and designs for many editions, including *The Mirror & the Eye: Rubaiyat of Omar Khayyam*, 1984, which this image may relate to, He was a great admirer of the vorticist, Henri Gaudier-Brzeska, but able to excel in a variety of styles, such as his freely drawn line (as here), the evocation of the forest and blue mountains, in particular, highlighting the nature of the medium.

26. (Fergusson.) MORRIS (Margaret) *The Art of J.D.*

Fergusson. A Biased Biography. [Foreword by Hugh MacDiarmid.] *Glasgow and London: Blackie, [1974,] FIRST EDITION, frontispiece photographic portrait, 8 colour plates and further illustrations to the text, some full-page, a couple of faint spots to prelims, trailing pen-mark to fore-margin of one page, corresponding to that used in authorial inscription, pp. 223, 8vo, original blue cloth, backstrip lettered in gilt, a little rubbed around tail of upper board, the edges lightly spotted, dustjacket with a hint of fading to the backstrip panel which is slightly nicked at head, very good*

£100

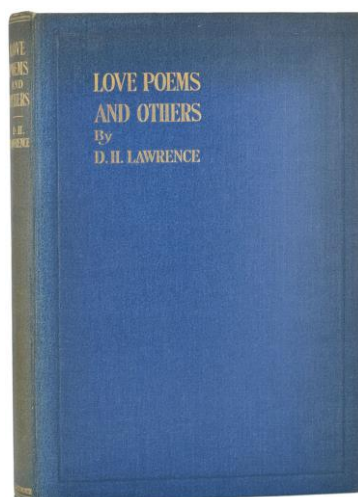
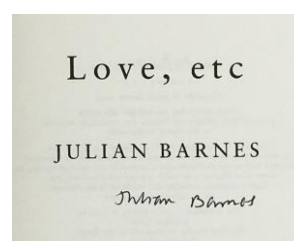
Inscribed by the author, the artist's partner and muse but also a dancer and choreographer of some renown: 'To Katharine, with all good wishes & love from Margaret, March 1974'.



27. Barnes (Julian) *Love, etc.* Jonathan Cape, 2000, FIRST EDITION, pp. [vi], 250, crown 8vo, original black boards, backstrip lettered in gilt, dustjacket, fine

£25

Signed by the author on the title-page.



28. Lawrence (D.H.) *Love Poems and others.* Duckworth, 1913, FIRST EDITION, pp. [vi], lxiv, 8vo, original blue buckram, lettered in gilt to upper board and backstrip with a

blind-stamped border to upper board and publisher's device in blind to lower, the backstrip gently faded, t.e.g, a couple of tiny spots to other edges, good (Roberts A3(2): Hayward 327)

£250

The author's first collection of poetry; this the variant with the 'i' omitted from the word 'is' in line 16, p. xlv.

'These are the poems of Lawrence's youth, before he went away with Frieda. Jessie Chambers, Helen Corke, Louie Burrows and perhaps others unnamed appear in the poetry' (Roberts).

29. Walmsley (Leo) *Love in the Sun*.

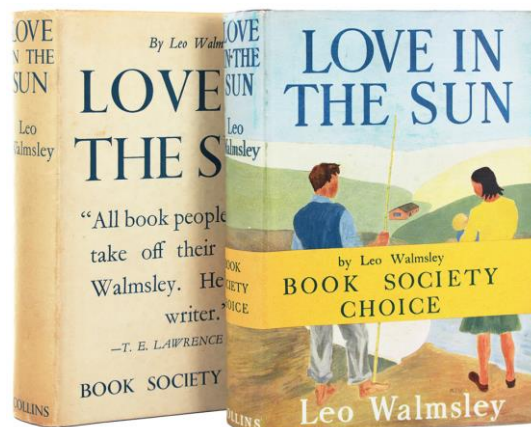
Collins, [1939,] FIRST EDITION, pp. 380, crown 8vo, original blue cloth, backstrip lettered in gilt, top edge yellow and very faintly spotted, tail edge roughtrimmed, dustjacket with a pictorial design signed 'MBW' (the author's wife), original Book Society Choice wraparound band, near fine

£750

[With:] **Walmsley (Leo) *Love in the Sun*.**

Collins, [1939,] FIRST EDITION, pp. 380, crown 8vo, original blue cloth, backstrip lettered in gilt, tail edge roughtrimmed, a few tiny spots to edges, cream dustjacket with a typographic design printed in blue, very good

It is not clear which of these two dustjacket designs should take priority - but the pictorial one is less common. Both carry the same price of 8s.6d. and the same quotes in praise of Walmsley's work, from Arthur Quiller-Couch, Ralph Straus, Daphne du Maurier, H.G. Wells, John Brophy, and T.E. Lawrence; the typographic design gives more prominence to the latter by placing a portion of it in large type on the front panel, and one might suppose that to be the second issue with the emergence of that marketing strategy - it is also true that the wraparound band would have obscured that quote when in its customary position, so perhaps the pictorial design followed when that attribute was required. A bibliographic puzzle.



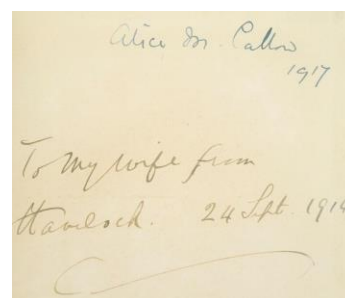
'To my wife'...

30. Ellis (Havelock) *Impressions and Comments*.

Constable, 1914, FIRST EDITION, frontispiece photogravure portrait of the author, pp. vii, 262, [2, ads], 8vo, original blue buckram, backstrip lettered in gilt, wear at ends of backstrip and joints, cloth unevenly faded, slightly later ownership inscription of Alice M. Callow to flyleaf (see below), fair

£300

A journal of the pioneering sexologist's intellectual and cultural life during 1912-13, inscribed by the author on the flyleaf: 'To my Wife from Havelock. 24 Sept. 1914'.



Ellis married Edith Lees in 1891, the two having met at a meeting of The Fellowship of the New Life (from which the Fabian Society derived). Edith Ellis was a women's rights activist, and lectured and wrote on this and other themes linked to her socialist beliefs – she was also a novelist, and the couple's unstinting admiration for one another's work was in inverse proportion to their sexual attraction. Both had numerous female sexual partners during its course. Edith Ellis died in 1916, from diabetes, having endured a long spell of deteriorating physical and mental health. The book subsequently passed into the ownership of Alice Callow, a close friend from her later years, who after her death founded the Edith Ellis Fellowship Society; as Lees had been for the Fellowship of the New Life, Callow was the first secretary of the Higher Thought Centre in South Kensington, where Edith Ellis spoke – along with her friend, Edward Carpenter – in her later years, when her interest in spiritualism and Sufism grew. An interesting association.

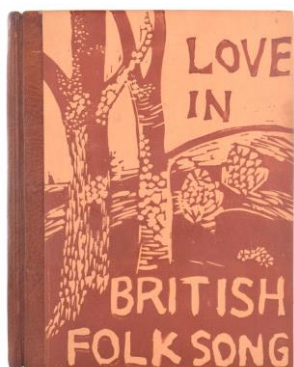


31. [Swift (John), illustrator]? Love in British Folk Song.

[c.2005] manuscript in ink, with 5 striking original painted illustrations, vestiges of pasted-in broadsheet reproduction at end of chapter 4, pp. 29, 8vo, morocco-backed boards, with linocut cover featuring wooded hillside and title, a few marks to rear board, slightly worn, good

£195

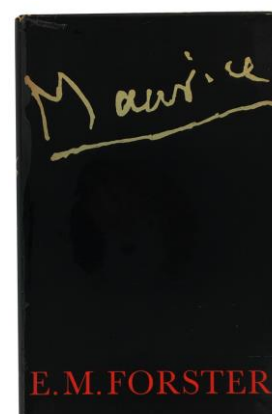
An unfinished examination of the nature, origins and form of the British folk song, which highlights the importance of oral transmission, defines the ballad structure and discusses modes and word-setting, drawing on the work of commentators and collectors such as Nina Epton, Baring-Gould, Cecil Sharp and Frank Kidson. From the library of John Swift, Emeritus Professor of Art Education at the University of Central England, Birmingham until his retirement in 2001. We suspect that Professor Swift illustrated the work, provided the cover design, and at the publishing house he established with his wife, produced the book, but we have been unable to establish the identity of the author.

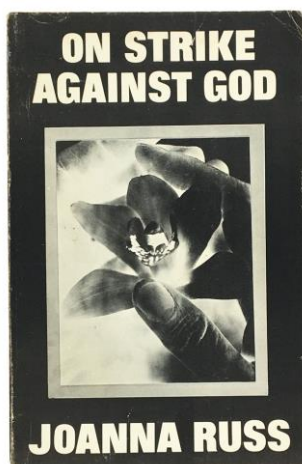


32. Forster (E.M.) Maurice. A Novel. *Edward Arnold, 1971, FIRST EDITION*, pp. xi, 241, crown 8vo, *original black cloth, backstrip lettered in gilt, top edge pink, ownership inscription of Barbara Bagenal (see below), dustjacket slightly rubbed to extremities with the laminate lifting a little, very good*

£60

A Bloomsbury Group association copy - being the copy of artist Barbara Bagenal (née Hiles), a friend of Carrington from the Slade who assisted the Woolfs with their early printing and had relationships with Clive Bell, Saxon Sydney Turner, David Garnett and John Maynard Keynes.

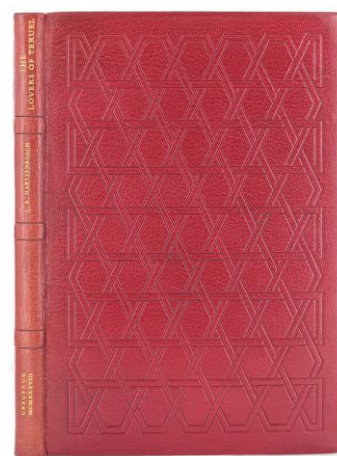




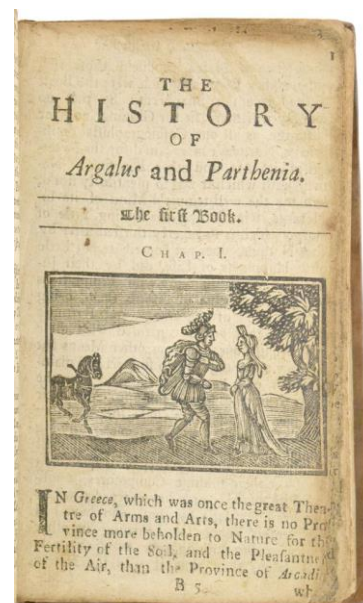
33. **Russ (Joanna) *On Strike Against God*. Brooklyn, NY: Out & Out Books, 1980, FIRST EDITION**, pp. [iv], 107, [1], crown 8vo, *original wrappers, a touch of rubbing and creasing at extremities, good*
£45

The novel's title refers to the shirtwaist-makers' strike of 1909-10 in New York and Philadelphia, 'the first large strike of women workers in this country'; the author's final novel, a work of realism with a lesbian relationship at its heart.

34. **(Gregynog Press.) HARTZENBUSCH (Juan Eugenio) *Lovers of Teruel: a Drama in Four Acts in Prose and Verse***. Translated from the Spanish by Henry Thomas. Newtown, Powys: Gregynog Press, 1938, 157/155 COPIES (from an edition of 175 copies) printed on Batchelor handmade paper, 5 initial letters designed by Alfred Fairbanks printed in red, pp. xii, 113, imperial 8vo, *original scarlet morocco, backstrip gilt lettered and banded in blind, each board with a Moorish interlaced strapwork design blind-stamped, t.e.g., others untrimmed, preserved in slipcase, near fine* (Harrop 38)
£300



35. **(Sidney.) [QUARLES (John)?] *The Unfortunate Lovers***. The History of Argalus and Parthenia. In Four Books. Adorn'd with Cuts. Printed by W[illiam], O[nley], and sold by the Booksellers, c.1705, frontispiece with woodcut illustration by William Onley above 12-line verse, 4 further woodcut illustrations, verso of final Preface leaf with printer's advertisement 'A Catalogue of Books &c.', frontispiece, final leave and B12 neatly re-attached at gutter margin, close-cropped margins with occasional loss of letters, notably on first 3 leaves of first book where fore-edge also slightly frayed, pp. [viii], 159, [i], 12mo, early 19th-century calf, rebaked retaining boards, backstrip and green marbled endpapers, final leaf verso with contemporary ownership inscription 'Anne Hargels[?] Her Book', front endpaper with early 19th-century ownership inscription, good
£1500



The History of Argalus and Parthenia, a perfectly self-contained episode from Sidney's Arcadia and thus ripe for adaptation, was re-fashioned for the stage by Henry Glapthorne in 1633, and versified by Francis Quarles in 1629, this version running to over 30 editions before 1730. Its popularity is further borne

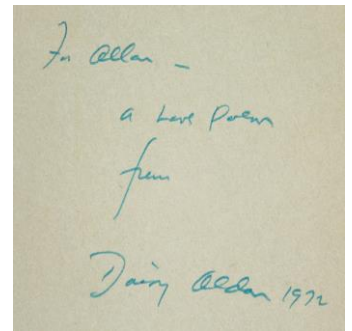
out by Julius Lloyd's 1862 biography of Sidney in which he reports that Argalus and Parthenia had been published separately on several occasions and was still being published cheaply. In the Preface of this uncommon, early, illustrated prose edition, the author states that though Mr. Quarles' versification 'has flourish'd very well, yet I doubt not that it will thrive much better in its Original Soil.' He also commends the universally instructive nature of the work: '...with so many pass note Declamations upon several (I may say all) Occasions that it may well be stil'd, The Lovers Common Place Book...' Though the author of this particular version is unrecorded, an early inscription on the front end paper reads 'by John Quarles'. John (matriculating from Exeter College, Oxford, in 1643), the son of Francis, is known to have written A Continuation of his father's work, in 1659, but his connection with this particular work is uncorroborated.
ESTC T177894 (2 in UK: BL, Bodleian; 3 in US: 2 at Harvard, Yale)

36. Aldan (Daisy) Love Poems of... New York, NY: Barlenmir House, [1972,] *FIRST EDITION*, pp. [viii], 56, crown 8vo, original pale grey cloth, backstrip lettered in gilt, some incredibly faint spotting to extremities of cloth, dustjacket slightly rubbed at extremities, very good
£200

Inscribed by the author on the flyleaf: 'For Allan, A Love Poem, from Daisy Aldan 1972'. The recipient was possibly the poet Allan Kaplan.

The child of an actor, and a child actor, Aldan was published in 'Poetry' aged 12 – native to the city, she went on to be an integral member of the New York School, involved in various aspects of the avant-garde there; she and her partner, Olga Petroff, were the subject of a portrait by Grace Hartigan, 'Two Women'.

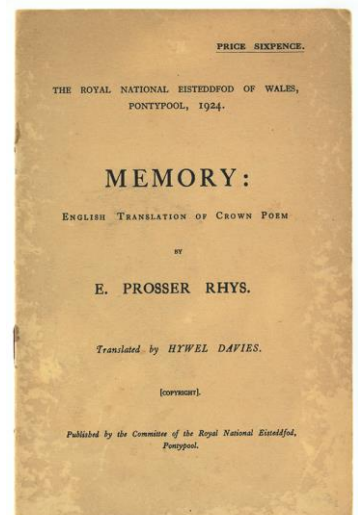
Her poetry was admired by Anaïs Nin, with whom she edited the transatlantic, bilingual magazine 'Two Cities'; in the blurb, it is noted that 'many of her poems have been presented with Eurythmists in new, experimental art forms' – this collection includes one expressly intended for that function, 'For a Eurythmist'.



'to bind our lovely friendship close'

37. Rhys (E. [Edward] Prosser) Memory [Atgof]: English Translation of Crown Poem. Translated by Hywel Davies. Pontypool: The Committee of the Royal National Eisteddfod, [1924,] *FIRST EDITION*, pp. 14, foolscap 8vo, original stapled buff wrappers, some light rubbing and the staples rusted, good
£2000

A notable, and scarce, publication - the prize-winning poem at the National Eisteddfod not generally published or translated. That it was is perhaps a token of the stir that Rhys's poem



created. Subtitled 'The Story of a Sensible Lad', it is an ecstatic exploration of youthful feeling - 'When I would yield myself to every whim,/ And taste delight of the forbidden fruit'. The amorous episodes recounted include relationships with both men and women.

T.S. Eliot clears his diary, for Emily Hale

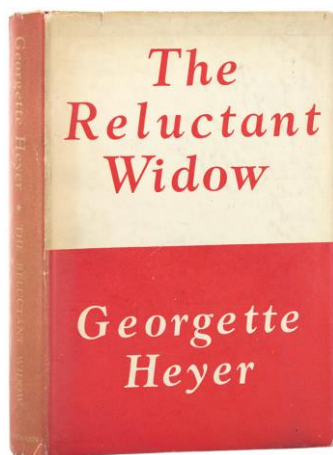
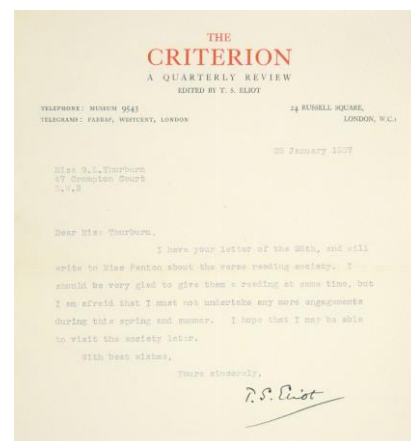
38. Eliot (T.S.) Typed Letter signed, to Gwynneth L. Thurburn. 28 January 1937, typed on a single side of Criterion-headed paper, signed in black ink at foot, p. [1], 4to sometime folded, very good condition (Plus VAT in the EU) **£325**

An unpublished and rather slight letter, some six lines, which carries a more weighty subtext.

Eliot writes to 'Miss Thurburn', of the Central School of Speech and Drama, declining her invitation to read at their 'verse reading society'. Though Eliot doesn't enlarge upon his reason for refusing to 'undertake any more engagements during this spring and summer', we might assume that it relates in part to the prospect of spending a good portion of those months in the company of some New England visitors – foremost amongst which was Emily Hale, alongside her guardians Aunt Edith and Uncle John, their itinerary including the customary trip to the Cotswolds that Eliot cherished (an earlier such visit would inspire 'Burnt Norton').

Hale's significance in Eliot's life is well established: their relationship, beginning 25 years earlier, was in its nature romantic, each party deriving the expectation of marriage at different points; though unconsummated, she served as the inspiration for some of his most tender verse.

Gwynneth Thurburn was a progressive drama teacher (this, coincidentally, also Hale's profession), who had earlier collaborated with Eliot in training the amateur choruses for 'The Rock' and 'Murder in the Cathedral' – along with Elsie Fogerty, the school's founder – and Eliot's correspondence with her begins around the time of the play's production. Thurburn was first a student, then a teacher, and finally the Principal at the Central School, where – among others – she taught Judi Dench and Vanessa Redgrave.



In the dustjacket

39. Heyer (Georgette) The Reluctant Widow. William Heinemann, 1946, FIRST EDITION, pp. [iv], 306, crown 8vo, original red cloth, backstrip lettered in gilt, author's monogram to upper board in blind, top edge a little dusty, dustjacket with a few small chips and nicks at extremities, some very faint dustsoiling and the backstrip panel a shade faded, very good **£300**

Uncommon as a first edition; a nice copy of a book often found in poor condition due to the production economy standards still in place following the war.

40. (Female patricide) *The Tryal of Mary Blandy, Spinster; for the Murder of her Father, Francis Blandy, Gent.* At the Assizes held at Oxford for the County of Oxford, on Saturday the 29th of February, 1752 [...] *London: Printed for John and James Rivington [...] 1752. FIRST EDITION, sympathetically repaired marginal and gutter tears to the title-page and elsewhere, sometime folded but withal a good copy; pp. [2],46, folio; recent binding of half goatskin and marbled paper over boards, spine with raised bands* (ESTC T51990)

£575

This is a contemporary and rather salacious account of the trial of Mary Blandy, a thirty-two year old woman executed for parricide in eighteenth-century Oxford.

The case was sensational; Blandy was a respectable and well-educated young woman from Henley upon Thames who was convicted of murdering her father with arsenic, despite her defence that she believed the poison to have been a love potion. She alleged that the tincture had been supplied by her lover, William Henry Cranstoun. Cranstoun had a wife in Scotland, and Blandy's father was increasingly suspicious of his claim that he planned to annul this pre-existing union. The 'love potion' was supposedly intended to sway her father to their cause, but instead it caused his death - Francis Blandy's gradual and agonising decline is here reported in detail.

The trial was of some forensic interest, as there was expert testimony about arsenic presented by Dr. Anthony Addington. Addington's testing for trace residues of arsenic would be rudimentary by today's standards, but it was at the cutting edge of proto-forensic medicine. Addington's testimony made his career, and he eventually became the family doctor to William Pitt, Earl of Chatham. His son was Henry Addington, future Prime Minister and Home Secretary (as Viscount Sidmouth).

On Easter Monday, 6 April 1752, Blandy was hanged outside Oxford Castle prison for the crime of parricide. Her case attracted a great deal of attention from the press. Many pamphlets claiming to be the 'genuine account' of Mary Blandy were published in the months following her execution. The reaction among the press was mixed, but while some believed her version of the story, most thought that she was lying. The debate over whether or not she was morally culpable for her crime continued for years after her death. Her case was re-examined in the nineteenth century, with several texts portraying her in a more sympathetic light. The present work however belongs to the immediate and condemnatory context of her execution.

Scarce to market; only one record for its sale at auction, incomplete, and within a sammelband of other works.

