



Memorial card for David Pepler, 1934: item 343

## MISCELLANY 32

### L-Z

**275. LAWRENCE (Frieda) CROTCH** (Martha Gordon) *Memories of Frieda Lawrence*. Edinburgh: Tragara Press, (1975). Edition limited to 175 numbered copies, 150 on suede Abbey Mills paper, 25 on Barcham Green "Eltham" paper, this an unnumbered, unbound proof copy on Head's handmade paper (not noted by Halliwell). D.H. Lawrence died in Vence, where "Auntie", Martha Gordon Crotch (née Martha Harriet Gordon, 1879–1967), kept a pottery shop – which became the refuge for Lawrence's paintings after they were banned in England the year before. For two years she and Lawrence's widow, Frieda (1879–1956), were close friends. "I think I can truthfully say that few people had the opportunity to watch Frieda's reactions to the 'slings and arrows' of fortune as I had at this time. She appeared to me a woman of many great qualities – a sprinkling of some not so fine, with a strong touch of original sin to complete the picture . . ." £40

**276. LEAR (Edward)** *A Letter from Edward Lear to R.W. Raper*: [25 April 1883]. Edinburgh: Tragara Press, 1968. Light brown wrappers. Edition limited to 35 numbered copies. "My health has been very broken & feeble of late, & I have decided, – or rather it has been decided for me whether I would or not, – that I can never again go to England." He is telling those who used to visit "my little Exhibitions" that "whatever works I finish" will now be available at "Messrs Foord & Dickenson's": he specifies his prices, and hopes Mr Raper may stop some time at his house in San Remo. Born in 1812, Edward Lear survived almost another five years, dying in San Remo in 1888. Robert William Raper (1842–1915) was a Fellow of Trinity College, Oxford, Curator of the University Parks and later of the Botanic Garden in Oxford – and founder of the Oxford University Appointments Committee. £125

**277. LEEVES (Edward)** *Leaves from a Victorian Diary*. With an introduction by John Sparrow. London: Secker & Warburg, (1985). Covers slightly mottled, top edge slightly spotted; d.w. With the (Will Carter, rust) book-label of George Sims. £10

- 278. LE FANU (Alicia)** *The Flowers; or, The Sylphid Queen: a fairy tale in verse*. Illustrated with elegant engravings. By Miss Alicia Lefanu, grand-daughter of the late Thomas Sheridan, A.M. London: printed for J. Harris, 1809. Cont. half roan, marbled boards, printed paper label. Spine and boards rubbed, upper cover detached, plates rather foxed. Inscribed, "Susanna Maria Edmonds The gift of her Uncle, Richard Bowles Gearing. Nov<sup>r</sup> 9<sup>th</sup> 1829"; and below, "Hugh John Whitmore With much love from Camilla [Hasse]. In memorary [sic] of 'Wind and the Rain' Sidmouth, 9<sup>th</sup> Oct. 1958". Alicia Le Fanu or Lefanu (1791–1867) was the daughter of Henry Le Fanu and Anne Elizabeth Craford, née Sheridan; her mother was the daughter of the actor Thomas Sheridan and younger sister of Alicia Le Fanu (author of *Sons of Erin* and wife of Henry's brother Philip) and the playwright Richard Brinsley Sheridan. The book's first recipient, Susanna Edmonds, born 24 February 1823, the daughter of Richard Bowles Gearing's sister Susannah and Giles Edmonds, a Lechlade farmer, didn't make old bones (she was buried 7 May 1836), but nor did her uncle. Richard Gearing, born 23 September 1808 (his mother, another Susanna, died 11 days after his birth), died 17 April 1848; Richard's father, William Gearing, a farmer at Trouthouse and Butler's Court, Lechlade, outlived him by two years – the Gearing estate later passed to New College, Oxford. The playwright Hugh Whitmore, 22 in 1958, graduated as an actor at RADA in 1957, Camilla Hasse, 24, the year after; Merton Hodge's play *The Wind and the Rain* was first performed at St Martin's Theatre, London, in 1933. **£150**
- 279. LEHMANN (Rosamond)** *The Swan in the Evening: fragments of an inner life*. London: Collins, (1971). Covers a little mottled, d.w. price-clipped. Reprint (first edition 1967), with the ownership signature of Roy Fuller and his presentation inscription "passed on to Beryl Sims March '81 as having a better sense of the spiritual"; loosely inserted news-cuttings of a Sunday Times Magazine article on the author by Victoria Glendinning, 6 September 1981, and Roy Fuller's Independent obituary (by Anthony Thwaite, 28 September 1991). **£15**
- 280. LEVI (Peter)** *Beaumont (1861–1961): [a history of Beaumont College]*. (London): André Deutsch, (1961). D.w. a little frayed. With the (Humphrey Stone) bookplate of Anthony Hobson, and inscribed by the author, "Anthony affectionately Peter". Beaumont College, a Catholic public school in Old Windsor of Jesuit foundation, closed in 1967. **£20**
- 281. ----** *Ruined Abbeys: [a poem]*. (Northwood): Anvil Press Poetry, (1968). Wrappers. Upper cover very slightly marked. "Of this edition 200 copies have been numbered and the first fifty signed by the author", this one of the 50 signed copies and inscribed by the author, "Anthony with admiring affection Peter Levi"; with Anthony Hobson's (Humphrey Stone) bookplate. Poem written as a verse commentary to a 1966 BBC television programme about the Yorkshire abbeys Fountains, Rievaulx and Jervaulx. **£30**
- 282. ----** *The Head in the Soup: a novel*. London: Constable, (1979). D.w. With the (Humphrey Stone) bookplate of Anthony Hobson, and inscribed by the author, "Anthony with very good wishes for better soups Peter Levi july '79 Stonesfield". **£25**
- 283. ----** *The Frontiers of Paradise: a study of monks and monasteries*. London: Collins Harvill, 1988. Wrappers. First paperback edition (first edition 1987), with the (Humphrey Stone) bookplate of Anthony Hobson, and inscribed by the author with a drawing (pigeon sitting on a monk's head) and "Anthony love Peter". **£15**
- 284. ----** [The same, another edition]. New York: Weidenfeld & Nicolson, (1988). Cloth-backed boards; d.w. First US edition, with the (Humphrey Stone) bookplate of Anthony Hobson, and inscribed by the author, "Anthony best love Peter Levi", with a drawing of a monk; signed additionally by him on the title-page. "[T]his book has about forty brief, piercing, desultory essays, written in a poet's prose, and packed with inconsequential information. It is beautiful" (Don Cupitt, TLS, quoted on the d.w.). **£15**
- 285. LYRA:** an anthology of new lyric. Edited by Alex Comfort and Robert Greacen. [With a preface by Herbert Read]. Billericay: Grey Walls Press, 1942. Endpapers rather spotted, d.w. rubbed and slightly frayed at spine, and a little marked. With the (Alan Anderson, "Call me Ishmael", and Will Carter, blue) book-labels of George Sims. "This anthology appears in the third year of a war which every day reveals more clearly its apocalyptic character: it is not war in the ordinary sense which we are enduring, but a world revolution in which all conventions, whether of thought or action, break down and are replaced – not by new conventions, for conventions are of slow growth – but by provisional formulas which are immediately tested under fire" (Herbert Read). Contributors include G.S. Fraser, Wrey Gardner, J.H. Kirkup, Nicholas Moore, Norman Nicholson. Anne Ridler, Tambimuttu, Henry Treece, Vernon Watkins. **£125**
- 286. MacCOLL (D.S.)** Three letters to Laurence W. Hodson, one canvassing help to raise money for the Rodin Statue Fund: 7pp. 8vo (one letter in envelope, stamped and postmarked; with 4pp. printed Rodin Statue Fund appeal, single sheet, folded, and twice folded, for posting, again), Twickenham, 30 December 1900–24 April 1902. Dugald Sutherland MacColl (1859–1948), painter, was at the time of writing art critic for *The Saturday Review*; from 1901 to 1905 he was Editor of *The Architectural Review*, from 1906 to 1911 Keeper of the Tate Gallery, and from 1911 to 1924 Curator of the Wallace Collection. Laurence William Hodson (1863–1933), a Wolverhampton brewer, was an active picture collector and patron of the arts, and co-founder with C.R. Ashbee in 1898 of the Essex House Press. As art critic MacColl regrets pressure of work won't allow him to come in person to view the exhibition in Wolverhampton, but proposes to write about it, "pour encourager les autres", if Hodson were to send him the catalogue and tell him "how the thing has been worked". "I wonder," he adds, "if [William] Rothenstein sent you the circular of which I enclose a copy & which I think



will interest you. There is some talk of forming a permanent association for buying modern work for the Nat. gallery, or at least making the forces in London [?] get together for some further efforts." The circular promotes the raising of £300 to buy a bronze of Auguste Rodin's St John the Baptist "to be placed in a Public Gallery, preferably South Kensington Museum", and lists an executive committee "to carry out the scheme", and a grand list of subscribers, including MacColl, who have already contributed. The appeal was successful (on 15 May 1902 MacColl attended a dinner held at the Café Royal in Rodin's honour to celebrate the addition of St John the Baptist to the collection of the Victoria and Albert Museum) – so successful that MacColl, with Roger Fry and others, did indeed promote the foundation of a "permanent association" for fund-raising. The National Art-Collections Fund (today the Art Fund) was inaugurated at the Society of Antiquaries on 11 November 1903, with an opening balance of £700; Fry and MacColl were voted on to the first Executive Committee. In 1928 MacColl edited the celebratory *Twenty-five Years of the National Art-Collections Fund, 1903–1928*. **£150**

**287. -----** Letter to John Masefield about "the program for the new gallery at Bradford" – autograph letter signed, 2pp. 8vo, Twickenham, 15 November 1903. "I am much interested to hear of the program for the new gallery at Bradford," writes the artist and art critic. "I hope the exhibition will be as successful as that at Wolverhampton, & in the hands of the committee who are making arrangements I have no doubt it will be." Before ever John Masefield published his first book of poems, *Salt Water Ballads* (1902), the collector Laurence W. Hodson employed him as his secretary in Wolverhampton – notably in arranging the Art Section of the great Art and Industrial Exhibition held there in 1902. On the strength of this, William Rothenstein set Masefield to organizing the opening exhibition at the new Cartwright Memorial Hall in Bradford, in spring 1904. Masefield's biographer Constance Babington Smith implies that he made short work of this, but, given the date of MacColl's letter, this evidently wasn't the case. "So far as I am concerned," MacColl tells him, "I shall feel it an honour to contribute. It will be easy to specify the watercolours a little later." The first of the several portraits by William Strang of the future Poet Laureate dates from 1903; it was a drawing, inscribed to Laurence Hodson. **£60**

**288. MacDIARMID (Hugh) pseud., i.e. Christopher Murray Grieve.** *Direadh I, II and III: [poems]*. Foss: Kulgin Duval & Colin H. Hamilton, 1974. 4to. Red quarter morocco, gilt; slipcase. Edges very slightly spotted. Edition limited to 200 numbered copies designed by Martino Mardersteig, printed at the Stamperia Valdona and signed by the author; this copy additionally inscribed by him, "Signed with pleasure and gratitude for all her kindness, For Sheena Taylor With my best wishes 'Hugh MacDiarmid' (Christopher Grieve) Frenich. Sept 1975". "Cut, cleft, sheer edge, precipice, / Bearradh (from bearr, clip or shear) / With here a beithe (a birch wood) / And there a bad (a clump of trees) / Basdalach (cheery) with birds / (The point is 'not one bird, but a lot of birds,' / As the violinist said of Francesco da Milano's / 'La Canzone De Li Ucelli') / Each giving their aideachadh / (Act of confession, declaring aloud, / Clear utterance) – their ard-ghaoir / (A clear, thrilling sound), / Ardghuaileach, high-bowed like a ship, / Lifting its àrbhuide (gold-yellow) light / In the doorway of Heaven, anail a' Ghaidheil / Air a' mhullach, that to-day / As in yon school in Colonsay / Has a sgathach fhraoich / (Heather substitute for door), / Where towering, full-eyed, we stand / At ceann réidhte gach facial / (The head that makes every expression clear / Or every problem plain) / – Standing, freed of mortality's dallbhrat / With the móramh (the longest note in music) / Behind us, and before us / The brasphort (swift-going tune) / Of every river in Scotland . . ." Sheena Taylor was for many years the publishers' housekeeper at Frenich, by Foss, on Loch Tummel. **£125**

**289. -----** SCOTTISH RENAISSANCE SOCIETY: [appeal to raise money for commemorative plaques to Hugh MacDiarmid and Sydney Goodsir Smith]. [Edinburgh]: Scottish Renaissance Society, [c1979]. Single sheet, folded. [Printed at the Tragara Press]. The Scottish Renaissance Society, "Founded at the University of Edinburgh in 1951", Hon. President, Ian Finlay, Hon. Vice-presidents David Murison, Hamish Henderson and Ronald Mavor, sends a printed letter in the person of its chairman [Ian Holroyd] and Hon. Secretary appealing for funds for commemorative plaques to Hugh MacDiarmid (late President, died 1978), at India Buildings, Victoria Street, and Sidney [sic, five times] Goodsir Smith (late Vice-president, died 1975), at 18 Royal Terrace; to cost £200 to £300 each, and to be unveiled "on the same day in early 1981". **£30**

**290. MACDONALD (Sir Alexander) Bt.** BOOKPLATE for S<sup>r</sup> Alex<sup>r</sup> Macdonald Bar<sup>t</sup>. [c1735]. 100 x 82mm. Engraved armorial bookplate bearing the fine arms of Macdonald of Sleat ("Nec tempore nec fato"). Alexander Macdonald (1711–1746), 14th of Sleat and seventh Baronet (succeeded 1723), recovered the ancestral lands on Skye that had been forfeited following his uncle's participation in the 1715 Jacobite rising; he himself supported the other side in 1745. He died young, of pleurisy, and is now remembered for little but his part in the bizarre story of the abduction in 1732 of Lady Grange. **£25**

**291. McLAREN (Moray)** *If Freedom Fail: Bannockburn, Flodden, the Union*. London: Secker & Warburg, (1964). D.w. slightly darkened at spine. Inscribed by the author to Igor and Julian Vinogradoff, "For Igor and Julian with love The Labour of Love Moray McLaren August 1964"; loosely inserted a copy of *Union Compleat: an humble proposal* (by M, "a true lover of Britain", i.e. Moray McLaren; Edinburgh: M. Macdonald, 1962 – " 'Tis now generally conceded by all men of taste that, in every thing wherein the Scotch differ from the English, they are offensive . . .") and seven ALsS and five TLsS from the author, 14pp. 8vo (some with Igor Vinogradoff's MS notes), Edinburgh &c, 27 October 1944–20 July 1966. "I venture to enclose," writes McLaren to "Dearest Igor & Julian", 6 August 1964, "a publicity puff my publishers are putting on about my new book (very erudite, passionate & readable) to be out (DV) Sept 21<sup>st</sup> . . . What news? Write & tell me you still

live, love and drink." Moray David Shaw McLaren (1901–1971) and Igor Vinogradoff (1901–1987) met at the BBC in the 1930s. McLaren was Assistant Director of Talks, then Features and Drama, from 1935 to 1940. Vinogradoff, the Russian-born son of Sir Paul Vinogradoff, late Corpus Professor of Jurisprudence at Oxford, collaborated on historical documentary programmes with Felix Aylmer, Stephen Potter and others, 1937–40, notably with A.L. Lloyd on *Shadow of the Swastika*, a six-part radio drama telling the story of the Nazi party. From 1940 to 1945 McLaren was attached to the Foreign Office as head of the Polish Region Political Intelligence Department, and it is from here that the first letter in this interesting correspondence is sent, drawing Vinogradoff's attention to a BBC bulletin about the Polish Government in London. In 1946 Vinogradoff married, as his second wife, Julian Goodman (née Morrell, 1906–1989), daughter of Lady Ottoline Morrell. McLaren's second letter, to "My dear old Igor", dates from 1954: he and his own wife, Lennox, are going to Rome – does Vinogradoff still have friends there: "Is Peter Rodd still there?" McLaren hasn't been to the "glorious city . . . since you and I were last there in 1938". A flurry of letters from 1961 relates to possible meetings in London ("I spent a most amusing evening with P[eter] de P[olnay]. He's now 7 times larger than life in personality as well as in the flesh"), but the most substantial series seeks Vinogradoff's detailed help with a book about Patrick Gordon (1635–1699), soldier and diarist – and friend of Peter the Great, Tsar of Russia. Intended for a series on "Original Scots", this book seems never to have been published. The anonymous TLS reviewer of *If Freedom Fail* (Denis Brogan) was impressed by its "praeferoid" author, who "for a Scottish Nationalist . . . is decidedly hostile to the House of Stuart". His publishers are gung-ho with their blurb: "Moray McLaren thinks his country has the appearance of death," it concludes, "but he for[e]sees a resurrection. He believes that the break up of the English Establishment bandwagon, on which the Scots were invited to climb in 1707, may lead to a true spontaneous federalism within the British Isles, and an example to the rest of Europe." £250

**292. MacLEAN (Sorley)** *Reothairt is Contraigh: tagadh de dhàin 1932–72 / Spring Tide and Neap Tide: selected poems 1932–72*. [Le / by] Somhairle MacGill-Eain / Sorley MacLean. (Dùn Eideann): Canongate, 1977. D.w. (by Ruari McLean). Inscribed by the author, "To Ruari McLean with gratitude and great appreciation Sorley Maclean. 25.3.77". Parallel Gaelic/English texts. "There are poems of rage and contempt flung upon the bourgeoisie," wrote Denis Donoghue in his TLS review, "and a Scotland unequal to a poet's love. One of the satires in *Dain do Eimhir* is called 'Road to the Isles', full of contempt for the official themes of the Scottish Tourist Board; fairy mounds in Canna and Eigg, the seals in Eriskay, clarsachs, the kilted plaid, and the shade of Kennedy Fraser. 'I'll sing ditties', the poem ends, 'seinnear duanagan'. There are no ditties in *Reothairt is Contraigh*, no texts for a popular Scottish tenor, but the best of Maclean's poems are lyrics, personal, intimate, vocative and evocative." Seamus Heaney wrote in the LRB of the impression MacLean's "Hallaig" made on him when he heard the author read it once at the Abbey Theatre in Dublin (MacLean read the Gaelic, Heaney MacLean's English version): "This was the song of a man who had come through, a poem with all the lucidity and arbitrariness of a vision. On the one hand, it rose like a mist over the ancestral ground in which this poet's tap-root is profoundly lodged, a poem of almost familial intimacy arising out of a naturally genealogical imagination, embodying all the fidelities implicit in the Irish word *duchas*. On the other hand, by its nonchalant beauty, its feeling of being absolutely 'given', it belonged to the world of Eliot's 'Marina', Rilke's Orphic sonnets, indeed to the metamorphic world of Orpheus himself. It held fast to a field of indigenous obsessions, but its effect was not merely to celebrate indigenous ground: it opened that 'nailed and boarded window' of the first line in such a way that a sense of loss became a sense of scope, and what might have been a pious elegy became a rich and strange ode to melancholy." The poet Sorley MacLean (1911–1996) was born on Raasay, beginning his teaching career on Skye and ending it in Plockton, Wester Ross; born in Kirkcudbrightshire, the typographer Ruari McLean (1917–2006) was for a long time settled on the Isle of Mull. £125

**293. ----** *Reothairt / Spring Tide*. (Poetry Ireland Poems no. 18). [Dublin]: [Poetry Ireland], 1980. Single sheet. Twelve-line poem in both Gaelic and English versions, signed by the author (in both Gaelic and English nomenclatures) and with his autograph accenting inserted in the Gaelic version. "Again and again when I am broken / my thought comes on you when you were young, / and the incomprehensible ocean fills / with floodtide [sic] and a thousand sails . . ." £75

**294. McNABB (Vincent) & SHOVE (Herbert)** *The Catholic Land Movement: its motives, by Father Vincent McNabb, O.P., S.T.M.; its aims and methods, by Commander Herbert Shove, D.S.O., R.N.* With a foreword by G.K. Chesterton. London: Catholic Truth Society, (1932). Wrappers. Covers a little marked, staples very rusty, affecting the gutter throughout. "The past few decades have seen the birth and death of not a few 'Back to the Land' movements in Great Britain. So notorious is that fact that nearly everyone now distrusts all such attempts as 'Utopian ideals, desirable rather than attainable in practice.' British farming, we are told, 'does not pay' and the British farmer cannot 'compete' with his overseas congener. We have elected to become 'the Workshop of the World' and on our ability to maintain that position must depend our national life or death. Events are now showing that, if this be so, Britain is indeed sick unto death" (Commander Shove). £25

**295. MALLOCK (W.H.)** *The Heart of Life: [a novel]*. London: Chapman & Hall, 1896. Edge of upper cover slightly marked, H of "Heart" on the upper cover partially dull, first 50 or so pages darkened (or stained) at one corner; lacking half-title. "Fifth thousand" (book first published 1895) inscribed, ornamentally in red, by Tom Phillips to Hugh Whitmore, "For Hugh with very best wishes from Tom", with, loosely inserted, two APPCs from Phillips to Whitmore (Tom Phillips, Trobriand



Cricket and Time is a great dealer), one presenting the book – “here as promised the ‘Heart of Life’ which may cure you of Mallock . . . . .” Phillips himself was never cured of W.H. Mallock. It was in 1966 that he bought a (seventh-thousand) copy of Mallock’s previous novel, *A Human Document* (1892), and began reconstructing and redecorating it as *A Humument*, the project that happily diverted him for the next 50 years. “Whenever *A Humument* looked in danger of being finished,” wrote Charles Darwent in an obituary for *The Guardian* in 2022, “Phillips would begin to rework pages he had already reworked, or reshuffle existing pages randomly. He completed six print editions of *A Humument* for the publishers Thames & Hudson, the final one published in 2016. He had also produced in 2010 an iPad and iPhone version, which allowed users to shuffle its 392 pages for themselves. *A Humument* was shown in its entirety at the ICA in 1973 and in 2015 the Royal Academy Summer Exhibition dedicated a whole room to the work.” In a postscript to the 1980 edition the artist recorded, “I had never heard of W.H. Mallock . . . [but] I have since amassed an almost complete collection of his works.” **£125**

**296. MARCUS (Steven)** *The Other Victorians: a study of sexuality and pornography in mid-nineteenth-century England.* (Studies in Sex and Society). New York: Basic Books, [1966]. Covers rather mottled, top edge very slightly spotted, free endpapers slightly embrowned, d.w. slightly darkened at spine. Inscribed by the author to H. Montgomery Hyde, “22 January 1969 Montgomery Hyde in memory of another trial – warmly – Steven Marcus”, and with the later (Will Carter, rust) book-label of George Sims; loosely inserted news-cuttings of reviews of the book from the TLS [by Julian Symons] and Observer (by John Gross). **£25**

**297. MARKO THE PRINCE:** Serbo-Croat heroic songs. Translated by Anne Pennington . . . and Peter Levi. With introduction and notes by Svetozar Koljević. (London): Duckworth, (1984). Covers slightly mottled, d.w. Inscribed by Peter Levi, the co-translator, “for Anthony Hobson with great affection jly 27<sup>th</sup> 86 Whitsbury”, and signed by him on the title-page; with Hobson’s (Humphrey Stone) bookplate. **£25**

**298. MARSH (Sir Edward)** *Ambrosia and Small Beer: the record of a correspondence between Edward Marsh and Christopher Hassall.* Arranged by Christopher Hassall. (London): Longmans, (1964). Top edge a little spotted, free endpapers partially embrowned, d.w. faded at spine and slightly frayed. With the (Alan Anderson, “Call me Ishmael”, and Will Carter, rust) book-labels of George Sims. **£10**

**299. MATHEWSON (George)** *IN MEMORIAM GEORGE MATHEWSON (1925–1973):* [an essay and three poems by George Mathewson, with letters to him from T.S. Eliot and Geraldine Farrar, and tributes from Ephraim Massey and others]. (Edited by Slava Klima & Irving Massey). Edinburgh: privately printed at the Tragara Press, 1975. Cockerell marbled wrappers, printed paper label. Edition limited to 150 copies. Born in Buffalo, George Mathewson went to Milton Academy, outside Boston, and to Harvard, before taking a BLitt at Merton College, Oxford (for which he wrote his thesis on Shelley), and a doctorate at Princeton (on T.S. Eliot); he then joined the staff of the English department at McGill. This handsome memorial pamphlet prints three friendly letters from T.S. Eliot, 1952–8 – “Harvard men who happen to be also both Miltonians and Mertonians are not as common as blackberries and as a matter of fact you are the only man I know who possesses these three qualifications . . .” **£35**

**300. -----** [The same, another copy]. This copy with the printer’s copyright addendum tipped in at the limitation page, “The letters from T.S. Eliot are the copyright of Mrs Eliot, and may not be reprinted without her permission.” **£40**

**301. MAUGHAM (W. Somerset)** *A Maugham Twelve: stories selected and with an introduction by Angus Wilson.* London: Heinemann, (1966). D.w. With the (Humphrey Stone) bookplate of Anthony Hobson; signed by Angus Wilson, April 1985, at the foot of his introduction. **£20**

**302. MELVILLE (Herman)** ‘The Last of the Jacket’: being chapter xcii of *White-Jacket* or *The World in a Man-of-War*. [Edinburgh?]: [printed by Jonathan Clarke], [1972]. Grey printed boards; 8pp. text hand-printed on handmade paper, no printer’s name given. An elegant setting from Herman Melville’s fifth novel, published in 1850; copies apparent only at the National Library of Scotland and St Andrews University Library (the latter making the attribution to Clarke). “Already has *White-Jacket* chronicled the mishaps and inconveniences, troubles and tribulations of all sorts brought upon him by that unfortunate but indispensable garment of his. But now it befalls him to record how this jacket, for the second and last time, came near proving his shroud . . .” In the same year, 1972, Jonathan Clarke printed a pamphlet of his poems, *Tentatifs*, at Alex M. Frizzell’s Castlclaw Press. **£40**

**303. MERCER (David)** *The Generations: a trilogy of plays.* [With an appendix by Don Taylor]. London: John Calder, (1964). Free endpaper partially embrowned, d.w. torn and defective; ticket of Foyles, Charing Cross Road. Loosely inserted an ALS from Vanessa Redgrave to Hugh Whitmore, 1p. 8vo, [London], 12 September [1980] (“We are looking forward to seeing you tonight and I hope I have a chance to talk to you afterwards”), a printed ticket for the Workers Revolutionary Party Memorial Meeting for Mercer the same day (Redgrave and Roger Smith the speakers), and a news-cutting from the

same day's News Line reprinting an interview with Mercer from 1968. Whitmore, along with Mercer, was one of the successful squad of Don Taylor's new television playwrights. £45

**304. MEYNELL (Alice) BADENI** (June): *The Slender Tree: a life of Alice Meynell*. Padstow: Tabb House, 1981. Covers faintly mottled, top edge a little spotted, d.w. somewhat faded. With the (Will Carter, red) book-label of George Sims. £10

**305. The MITFORDS**: letters between six sisters [Nancy, Pamela, Diana, Unity, Jessica and Deborah]. Edited by Charlotte Mosley. London: Fourth Estate, (2007). Covers very faintly mottled; d.w. From the library of Anthony Hobson; signed on the title-page by the editor and the one surviving Mitford sister, Deborah Devonshire, and with, loosely inserted, a printed invitation to the book launch and news-cuttings of reviews from *The Sunday Telegraph* (by Selina Hastings) and *TLS* (Peter Parker). £40

**306. MONRO (Harold)** *The Winter Solstice*: [a poem]. Drawings by David Jones. (The Ariel Poems, No. 13). (London): (Faber & Gwyer), [1928]. Wrappers. Spine slightly worn, with some loss at foot. £10

**307. MOORE (Doris Langley)** *A Game of Snakes and Ladders*: [a novel]. London: Cassell, (1955). Top edge slightly spotted, free endpapers partially embrowned, d.w. price-clipped and rather frayed at spine. With the ownership signature of Hugh Whitmore; loosely inserted an ACCS to him, London (5 Prince Albert Road – the author's home), Good Friday [24 March 1989], from "C", i.e. Camilla Hasse, the book's dedicatee ("my niece and friend"), and an estate agent's advertisement from Boardroom Magazine for 5 Prince Albert Road (62-year lease, offers over £750,000). Camilla Hasse (née Camilla Jocelyn Langley) had attended RADA with Whitmore; Doris Langley Moore died on 24 February. "Doris was a very remarkable woman," writes her niece, "and I do miss her very much." £35

**308. -----** *My Caravaggio Style*: [a novel]. London: Cassell, (1959). Covers faintly mottled, d.w. price-clipped and slightly frayed, spine panel slightly darkened and marked. "Quentin Williams, an unsuccessful author working in a second-hand bookshop, is visited by an American dealer who specializes in manuscripts. In the absence of anything likely to tempt the customer, Quentin improvises a story of an unknown copy of Byron's burned *Memoirs* lying in an attic at his great-aunt's Welsh home" (d.w. blurb). £15

**309. MORGAN (Edwin)** *Song of the Child*: [a Christmas poem]. [West Linton]: [Castlelaw Press], [1971]. Single sheet, twice folded, laid in printed yellow ("CHRISTMAS GREETINGS") folder. Poem signed by the author in green ink at foot. "the child ran to the mountain / and he pulled the rocks about / – I'll take you to the cleaners you old mountain / for I'll let the fountain out // the child ran to his daddy / and he pulled his beard about / – I'll knock you off your rocky chair old daddy / for I'm what you're about . . ." £45

**310. ----** Letter to Ernst Honigmann about the "tragic" case of Tom Livingstone – autograph letter to "Dear Ernst" signed "Eddie": 2pp. 8vo (on a UNICEF greetings card), Glasgow, 19 August 2005. The Shakespeare scholar Ernst Honigmann (1927–2011) studied English Literature at Glasgow University, where Edwin Morgan (1920–2010) was a Lecturer from 1947, and taught there from 1954 to 1967; later he was a professor at Newcastle. Thomas Cairns Livingstone (1911–1995) was a lecturer at Glasgow when Morgan was still a student. "I quite agree with you," writes Morgan, "that there was something 'tragic' about TCL's decline, and I don't know what caused it. He was a kind of polymath in surprising areas of knowledge. It was in recognition of this that a small parting gift was rustled up when he left the Department, and there was something I did not like about Philip Hobsbaum's (peace be unto him) angry refusal to contribute even a penny. He was strictly speaking right to deplore Tom's drawing a university salary for doing almost nothing but he failed to appreciate the qualities Tom once had." Morgan gives advice on two stories Honigmann had sent him. Their "old-fashioned feel" leads to "a certain loss of credibility, mainly in the one about the writer . . . The theme of collaboration is interesting (shades of Shakespeare?), and the difficulty of writing about writers is well-known and has its own fascination. I wonder if Henry James's *THE ASPERN PAPERS*, which I do admire, is lurking in the background?" Morgan has cut himself shaving, he reports, and decided to start a beard – "at the moment no more than what the media call designer stubble. Put designer in front of any noun," he concludes, "and there's a transformation scene." After Livingstone's death the diaries of his father, also Thomas Cairns Livingstone, a mercantile book-keeper in Glasgow, were bought at auction by an antiques dealer who brought them to the BBC's Antiques Roadshow; the resulting excitement led to the publication of the two volumes *Tommy's War: a First World War diary 1913–1818* (2008) and *Tommy's Peace: a family diary 1919–1933* (2010). £50

**311. MOTTRAM (R.H.)** *Twelve Poems*. With a dedicatory poem by Edmund Blunden & illustrations by Rigby Graham. (Stoke Ferry): Daedalus Press, 1968. Wrappers. Two corners slightly creased. Edition limited to 312 copies, of which this is one of 300 numbered and signed by the author. £15

**312. MOUNT (Ferdinand)** *Very Like a Whale*: a novel. London: Weidenfeld and Nicolson, [1967]. Covers faintly mottled, upper cover panel of d.w. slightly nicked. With the (Humphrey Stone) bookplate of Anthony Hobson; loosely inserted a photograph of the author inscribed on the verso by Hobson, "Ferd Mount Ince Castle 10 July 2005". The author's first book.

- "He is currently chief leader writer and political columnist for the Daily Sketch," reads the publisher's d.w. note. "His numerous aunts and uncles include such intimidatingly professional authors as the Longfords and Anthony Powell." £30
- 313. -----** English Voices: lives, landscapes, laments 1985–2015. London [&c]: Simon & Schuster, (2016). D.w. With the pencilled ownership inscription ("H. & M. Cecil") of Mirabel Cecil. £10
- 314. MUIR (Edwin) AKROS.** Edited by Duncan Glen. Vol. 16 no. 47, August 1981. Special Edwin Muir Number. Radcliffe-on-Trent: Akros Publications, 1981. Wrappers. Spine faded; the odd marginal pencilling. Contributors include George Mackay Brown ("Edwin Muir at Newbattle"), George Bruce, P.H. Butter, Margery McCulloch, Alexander Scott. Duncan Glen and Sydney Tremayne remember Robert Garioch. £15
- 315. -----** CHAPMAN 49. Editor, Joy Hendry. Vol. IX, no. 6, Summer 1987. Special feature on Edwin Muir, 1887–1959 in celebration of his centenary. [With a cover drawing by Alasdair Gray]. Blackford: Chapman, 1987. Wrappers. Robert Calder, Morley Jamieson ("Recollections of Edwin and Willa Muir"), Fred Urquhart ("Edwin and Willa, A Memoir") and James D. Young write on Muir; other contributors include Angus Calder, Kathleen Raine and Tom McGrath. £10
- 316. MUNNINGS (Sir Alfred)** The Tale of Anthony Bell: a hunting ballad. By A.J. Munnings. (London): published privately, [1921]. Covers slightly darkened, and with mild wear at head of spine, upper cover slightly nicked. Printed at the Chiswick Press. "I wrote [this] many years ago . . . and my intention was to illustrate it profusely and publish it. Then it was put by for a long while until one day in a Soho restaurant I ventured to show it to John Masefield, who to my joy told me that it was very good!! and to publish it, and if I did he would review it!" It opens, "The frost is keen, and sparrows unseen / Are fighting amongst the holly; / The hunting is stopped, and the wintry sun / Has tried to thaw where the currents run / In the brook by Steepleton Folly . . . ." £40
- 317. MURDOCH (Dame Iris)** The Black Prince: [a novel]. London: Chatto & Windus, 1973. Covers faintly mottled; d.w. £10
- 318. MURRAY (Venetia)** The Twelve Days of Christmas: [a novel]. London: Collins, 1968. Front flap of d.w. a little creased. Inscribed by the author to Joy and Dennis Craig, "Darling Joy and Den, In remembrance of more than twelve [illegible] of fights, and rapprochements; disasters to be laughed at, and those to be taken seriously; of gay and happy meals with lots of 'can I have some wine, please?' And thanks that I was always given, by you both, not only the wine, but all that the phrase implies. With my love, always – your niece – Venetia. November 5<sup>th</sup> 1968 . . ."; with the (Humphrey Stone) bookplate of Anthony Hobson, son-in-law of Joy Craig (née Newton, later Vinogradoff; Cyril Connolly was son-in-law of Dennis Craig). Joy's elder sister Pauline married Basil, second son of the classical scholar Gilbert Murray; Venetia was their daughter. "In this sour and alarmingly witty novel the author describes life in the bourgeois jungle as the English Christmas rises to a crescendo of horror . . ." (d.w. blurb). £35
- 319. -----** Fred's First Waltz: [a novel]. London: Collins, 1980. Covers slightly mottled; d.w. Inscribed by the author to Tanya (her first cousin) and Anthony Hobson, "To Tanya and Anthony, To whom this book should be dedicated as much as to the children [the book is dedicated to the author's children Rupert and Sophy] – for being the rocks of Gibraltar through all the years – Oh! Or Whatever! What I mean is Thankyou darlings, with Millions of love Venetia"; with Anthony Hobson's (Humphrey Stone) bookplate. £25
- 320. -----** High Society: a social history of the Regency period, 1788–1830. (London): Viking, (1988). D.w. Inscribed by the author on the title-page to Anthony Hobson, "Darling Anthony – with all love Venetia November 18<sup>th</sup> 1998"; loosely inserted a printed invitation to the book launch and news-cuttings of reviews from The Times (Ian McIntyre), TLS (Jenny Uglow) and Sunday Telegraph (Kate Chisholm). £15
- 321. -----** Castle Howard: the life and times of a stately home. (London): Viking, (1994). D.w. Inscribed by the author to Anthony Hobson, "Dearest Anthony with much love from Venetia January 30<sup>th</sup> 1994"; loosely inserted an invitation to the book launch, a sheet of Hobson's MS notes, and the programme and menu for "An Autumn Banquet in honour of The Rt. Hon. David Cameron M.P.", Castle Howard, 8 September 2008. The author, wrote Polly Devlin in her Guardian obituary in 2004, had "a direct link to the subject of this book, but made no mention of it; Rosalind, Lady Carlisle, left Castle Howard to her eldest daughter, Lady Mary Murray, mother [actually, wife] of Gilbert Murray, Venetia's grandfather. She lived in Oxford and had no desire to live at Castle Howard and gave it to her brother Geoffrey Howard; if the later history of the house could be rewritten, what a marvellous chatelaine Venetia would have made." £35
- 322. MURRY (John Middleton)** The Letters of John Middleton Murry to Katherine Mansfield. Selected and edited by C.A. Hankin. London: Constable, (1983). Covers a little mottled, edges slightly spotted, d.w. faded at spine. With the (Will Carter, red) book-label of George Sims. £10
- 323. -----** MURRY (Katherine Middleton) Beloved Quixote: the unknown life of John Middleton Murry. (A Condor Book). (London): Souvenir Press, (1986). D.w. faded at spine and internally a little spotted. With the (Will Carter, red) book-label of George Sims. Biography by the subject's eldest child, from his second marriage. £10



- 324. NAIRN (Edward G.)** Distances: poems. (Edinburgh): Aurora Borealis, (2010). Marbled wrappers. "Put out by Aurora Borealis at Updike the Booksellers" in an edition limited to 120 numbered copies, printed by Alan Anderson, this copy unnumbered and inscribed by the printer, "proof copy", lacking the printed paper label and with an ALS inserted from Anderson to Beryl (Mrs George) Sims, 1p. 8vo, Beaulieu, 26 October 2011 – "Here is a proof copy of Edward's poems, which I hope you like . . . Please excuse my shaky writing." "After the war / when he was a civic poet i.e. / in his blue cap dedicatedly / sweeping railway platforms / with a three-foot brush, / he thought only / how everyone must see / he was a poet / just by the way / he used the brush / unusually." Few saw Edward G. Nairn (alias E. Gerard Nairn, né Edward Gillespie Nairns, 1918–2013) as a poet; they saw him simply as a bookseller, first in partnership with Kulgin Duval, then, as John Updike, with John S. Watson (Kulgin Duval and "Ian" Watson are Distances's dedicatees). Friend of Ian Hamilton Finlay, Hugh MacDiarmid and many other writers of the Scottish Renaissance, he surprised readers of this, his first book of verse, by his economy and accomplishment – if not his astute ear and dry wit. **£45**
- 325. NASH (John)** The Artist Plantsman: [a short memoir, with two illustrations by the author]. [London]: Anthony d'Offay, 1976. Wrappers. Edition limited to 450 numbered copies, printed at the Tragara Press. "I feel a slight pencil flourish even of part of a plant is more valuable than a photograph . . ." **£40**
- 326. O'DONOVAN (Patrick)** A Journalist's Odyssey: [selected journalism]. With a personal recollection by Robert Kee and biographical notes by Hermione O'Donovan. (London): Esmonde Publishing, (1985). D.w. very slightly marked. Tipped in at the front free endpaper an ALS from the author, 2pp. 8vo, Catholic Herald, 7 January 1981, to "Father Boyd", thanking him for his remarks on his column (the author died the same year). Patrick O'Donovan (1918–1981) was a special correspondent for The Observer, with, wrote his editor David Astor, "an instinct for the meaning of events. As a young foreign correspondent, he recognized as a positive force the tidal-wave quality of Mao's revolutionary war sweeping through Canton when others were treating it as just another shambles. At the other end of his register, he could describe formal occasions such as a state funeral, or prosaic events like a school sports day or even the Boat Race (which he reported from the streets of Hammersmith) in a way that both amused and moved. In style and humour, he had an affinity with the poet John Betjeman and his written words, like Betjeman's, always seemed intended to be read aloud." **£30**
- 327. OLD RHYMES OF SCOTLAND.** Collected by Abijah Murray in 1873. [With a foreword, unsigned, by John Morris]. Portobello: A. & J. Morris, 1986. Cloth-backed patterned boards. Loosely inserted an ALS from the printer, John Morris, to Alan Anderson, 2pp. 8vo, Edinburgh, 16 April 1886, and several trial pages. "Many thanks for the advice and general chat over the telephone this morning," he writes. "It helped to clear my mind a bit and in a number of other ways. Herewith my first 'published' book, I suppose. I also include proofs of some of John Haxby's decorations for my press and incidentally of some Old Style type (S&B alas) that I acquired a while back. It prints like a dream." Morris's text is printed from a MS of children's rhymes. "Most of the rhymes probably come from the Edinburgh area but Winchburgh in West Lothian and Blairmore on Loch Long occur in the manuscript as does the date 16 June 1873." **£50**
- 328. OLIVIER (Edith)** Four Victorian Ladies of Wiltshire: [Miss Annie Moberly, Mrs Alfred Morrison, Miss Barbara Townsend, Mrs Percy Wyndham]. With an essay on those leisured ladies. (London): Faber & Faber, (1945). Free endpapers lightly embrowned, corner of half-title slightly creased, d.w. slightly darkened and frayed at spine. With the (Humphrey Stone) bookplate of Anthony Hobson. **£30**
- 329. OLSEN (Frank) SANDERSON (John)** Frank Olsen, Theatre Organ Virtuoso: a memoir. (Thorold): Sanmar Marketing, 1985. Marbled wrappers, printed paper label. Edition limited to 50 numbered copies (for subscribers, list included), printed at the Tragara Press; this copy unnumbered and inscribed by the printer, "proof copy – out of series A.A. 15.x.85". Frank Charles Olsen (1909–1983), known as "Tricky Fingers", was a cinematograph theatre organist who had a full and successful career in the UK before moving to Canada in 1967. He died at the console of the "Duchess" in the Odeon, Leicester Square, while playing "Rule, Britannia!" **£50**
- 330. OMAR KHAYYAM** "Into this Universe, and 'why' not knowing . . .": [four quatrains from the Rubáiyát of Omar Khayyám, rendered into English verse by Edward FitzGerald]. [Edinburgh]: [printed at the Tragara Press], [1985]. Single card sheet, 218 x 141mm. Printed for George Sims, a proof for the front cover of his penultimate book catalogue, 106, and very Simsian in tone (he included the quatrains in his 1991 anthology of gloom, A Darkened Being). "For in and out, above, about, below, / 'Tis nothing but a Magic Shadow-show, / Play'd in a Box whose Candle is the Sun, / Round which we Phantom Figures come and go. // And if the Wine you drink, the Lip you press, / End in the Nothing all Things end in – Yes – / Then fancy while Thou art, Thou art but what / Thou shalt be – Nothing – Thou shalt not be less." **£20**
- 331. ONE HUNDRED & ONE BALLADES.** Contributed by Winifred Agar, Sidney Allnutt, Maurice Baring, Hilaire Belloc, E.C. Bentley, Cecil Chesterton, G.K. Chesterton, Geoffrey Howard, Diggory King, H.S. Mackintosh, Theodore Maynard, J.B. Morton, J.S. Phillimore, T. Michael Pope, C.K. Scott-Moncrieff, J.C. Squire, R. Weatherhead,



Louis Wharton. With illustrations by John Nash. London: Cobden-Sanderson, (1931). Spine slightly darkened, free endpapers slightly embrowned. With the (Humphrey Stone) bookplate of Anthony Hobson. £10

**332. ORIGO (Dame Iris) Marchesa Origo.** Allegra: [a life of Byron's daughter]. London: published by Leonard and Virginia Woolf at the Hogarth Press, 1935. D.w. a little faded, especially at spine. Loosely inserted the publisher's later wraparound band, "The story of Byron's daughter BY THE AUTHOR OF Tribune of Rome and War in Val d'Orcia" and a news-cutting (some offsetting) of The Times's 1988 obituary of the author. "She came towards him over the sea – a naked child, slender and fragile, with deep blue eyes and long fair curls – Allegra. She disappeared into the moonlight. Shelley clasped his friend's arm violently and remained motionless, fixedly watching the waves that broke upon the beach below. Then, 'There it is again! There!' he cried. And still his friend saw nothing. But Shelley saw her rise from the white surf, and 'clap her hands as if in joy, smiling at him' . . ."

£75

**333. ORIOLI (G.) Adventures of a Bookseller.** (The Lungarno Series No. 12). Florence: privately printed for subscribers by G. Orioli, [1937]. Wrappers. Spine slightly darkened and showing a little wear at foot. Edition limited to 300 numbered copies signed by the author; loosely inserted a news-cutting of the TLS's review (by Masolino D'Amico) of Alberto Vigevari's 1988 Italian edition, *Le avventure di un libraio*. Memoirs of the friend of Norman Douglas and publisher of Lady Chatterley's Lover. "Looking back at my long relationship with Lawrence," he writes, "I come to the conclusion that it was on the whole unsatisfactory. One had golden moments with him: no doubt of that. One had also the reverse . . . In matters of business he was more trouble than any one I have ever dealt with, and as a friend so incalculable and often so disappointing, and disheartening, that now and then I wonder how many of those who knew him well were really sad when he died. Incurably distrustful of your motives, and of everybody else's! Full of reservations! When least you expected it, he contrived to do or to say something which chilled your affection to the marrow . . . Lawrence was a homosexual gone wrong; repressed in childhood by a puritan environment. That is the key to his life and writings."

£300

**334. The OXFORD BOOK OF CONTEMPORARY VERSE 1945–1980.** Chosen by D.J. Enright. Oxford: Clarendon Press, 1980. Covers faintly mottled, pages starting to embrown from the edge; d.w. With the (Will Carter, blue) book-label of George Sims.

£10

**335. The OXFORD BOOK OF TWENTIETH CENTURY ENGLISH VERSE.** Chosen by Philip Larkin. Oxford: Clarendon Press, 1973. Top edge slightly spotted, d.w. faded at spine and slightly frayed. With the (Will Carter, blue) book-label of George Sims.

£20

**336. OXFORD POETRY 1916:** [an anthology]. Edited by W.R.C., T.W.E. and A.L.H. [i.e. W.R. Childe, T.W. Earp and A.L. Huxley]. Oxford: B.H. Blackwell, 1916. Cloth-backed boards, printed paper labels. Spine slightly darkened, upper cover very slightly scuffed, edges of covers very slightly faded, endpapers very slightly spotted, first and last pages embrowned. With the (Humphrey Stone) bookplate of Anthony Hobson. Contributors include Muriel Byrne, E.R. Dodds, Aldous Huxley, E.H.W. Meyerstein, Naomi Mitchison, Robert Nichols and L.A.G. Strong.

£30

**337. PAPADIAMANTIS (Alexandros) The Murderess:** [a novel]. Translated from the Greek by Peter Levi. London/ New York: Writers and Readers, (1983). D.w. With the (Humphrey Stone) bookplate of Anthony Hobson; inscribed by the translator, "Anthony love Peter", signed additionally by him on the title-page, and with a sheet of Hobson's MS notes loosely inserted.

£35

**338. PASCAL (Blaise) BELLOC (Hilaire) An Analysis of the "Lettres Provinciales".** [Offprint from *Studies*, September 1920]. [Dublin]: [Educational Company of Ireland], [1920]. Stapled at one edge, as issued. Staples very rusty. From the author's library; article extracted, and elementarily presented, from *Studies*: an Irish quarterly review of letters philosophy & science. "Pascal's 'Provincial Letters' have been in the past unceasingly used, and are even still used, as a weapon against the Catholic Church. The attack has been variously met; but I do not think there has yet appeared a short and convenient analysis of the specific accusations made . . ."

£35

**339. -----** [The same, revised and reprinted]. Pascal's "Provincial Letters". London: Catholic Truth Society, (1921). Wrappers. Spine slightly darkened, staples rusty. From the author's library; essay reprinted from the Irish Jesuit quarterly *Studies*, "with additions by the Author". "Of the many thousand Jesuit decisions [Pascal] selects what are, in appearance even, only 132, and in real numbers – if we exclude repetitions – only 89. Of these 89, three are wrongly quoted (because Pascal was badly briefed), 17 are merely frivolous, 7 are protests against commonsense decisions with which all the world now agrees, 2 are put so that they suggest what the Casuist never said, 11 are verbal tricks, deceiving the reader by the suppression of an essential in his opponent's position – as when one should say that Lord So-and-So had failed to vote against divorce, suppressing the fact that Lord So-and-So was a child in arms. 35 are purely domestic controversy upon points of Catholic practice (most of them petty) which cannot concern our opponents and in which they cannot pretend an active interest on Pascal's side or on the other. There remain, when the whole list has been gone through, **fourteen** points – only **fourteen** – out of all the 132 which merit consideration" – and these may directly be reduced to three: "one on Simony, one

on the action of judges for a benefit, and one on Usury – all three of which are doubtful. This conclusion is dry and without savour. But it is exact.” £25

**340. ----** [The same, another copy]. Upper cover slightly marked, staples rusty. From the author's library with, loosely inserted, an envelope blind-stamped "Royal Hibernian Hotel, Dublin", and with Belloc's detailed MS notes, "Equivocation & Mental Observation", on Pascal's Ninth Letter (remarking on the "neutral reservation" of "Before I was born"), and "Homicide", on Pascal's Seventh. £90

**341. ----** [The same, another printing]. London: Catholic Truth Society, (1934). Wrappers (light blue rather than white, and featuring a portrait of Pascal). Covers a little faded, staples rusty. "Thirteenth Thousand"; this copy from the author's library. £15

**342. The PENGUIN BOOK OF ENGLISH CHRISTIAN VERSE.** Edited by Peter Levi. (Harmondsworth): Penguin Books, (1984). Wrappers. With the (Humphrey Stone) bookplate of Anthony Hobson; inscribed by the editor, "A.H. d. P.L." and, on the title-page, "Anthony Hobson's ~~THE PENGUIN~~ BOOK OF ENGLISH CHRISTIAN VERSE", with the editor's signature below. £15

**343. PEPLER (David)** EGO SUM RESURRECTIO ET VITA: [memorial card for David Whiteman Pepler, with a wood-engraving by Eric Gill]. [Ditchling?]: [St Dominic's Press?], [1934]. 127 x 75mm (image 103 x 51mm). Cream laid paper. Very faintly spotted. Printed on the verso, "DAVID / WHITEMAN / PEPLER / 23 OCT. 1905 / 2 SEPT. 1934 / DONA EI / REQUIEM // INVENIMUS EUM / IN CAMPIS SILVAE". The eldest son of Hilary Pepler (né Harry Douglas Clark Pepler), printer and writer, with Eric Gill a founding member of the Guild of St Dominic, Ditchling, David Pepler married Gill's eldest daughter, Betty, in 1927; they had three sons and two daughters before his death from throat cancer. Gill's wood-engraving (Physick 866) had been executed for The Passion of Our Lord (Hague and Gill, 1934) and would be re-used for Gill's own memorial card in 1940. £150

**344. A PERFECT DESCRIPTION OF SCOTLAND.** Attributed to Sir Anthony Weldon; first published 1649. [Edinburgh]: [printed at the Tragara Press], [c1975]. Plain brown wrappers, hand-written title-page. With Alan Anderson's MS note at the end, "A reprint commissioned by the late Ian Grant, bookseller, who intended to write an introduction. This was never done, and the work was abandoned. A.A." Halliwell suggests "about 10" copies were printed. "First for the Country, I must confess, it is good for those that possess it, and too bad for others, to be at the charge to conquer it. The aire might be wholesome, but for the stinking people that inhabit it. The ground might be fruitfull, had they the wit to manure it . . ." £90

**345. PHILLIPS (Tom)** Works. Texts. to 1974. Stuttgart [&c]: Edition Hansjörg Mayer, (1975). Wrappers. Laminate starting to lift from covers in places. £10

**346. PLATH (Sylvia)** A Winter Ship: [a poem]. Edinburgh: Tragara Press, 1960. Single sheet, folded; white laid paper. Edition limitation unstated, but "about 60 copies" according to the printer. The author's first publication, A1 in Stephen Tabor's bibliography, though printed, at her insistence, without her name on it. "At this wharf there are no grand landings / to speak of. / Red and orange barges list and blister / Shackled to the dock, outmoded, gaudy, / And apparently indestructible. / The sea pulses under a skin of oil . . ." Sylvia Plath (1932–1963) published only two books in her lifetime, The Colossus (poems, 1960) and The Bell Jar (a novel, by "Victoria Lucas", 1963). Alan Anderson told Tabor, "I had written to Ted Hughes after the appearance in the London Magazine [February 1960] of his short story 'The Rain Horse', and in the course of our correspondence I offered to print something of his as a leaflet poem if he ever had anything suitable. He wrote in reply [19 May 1960] sending a poem of his wife's, she being at that time quite unknown to me . . ." Anderson set A Winter Ship and Plath, deciding it should be sent as a Christmas poem, made deliberate corrections to the proof: "We thought we'd like the date, place and press in upright letters," she told Anderson, "and my name deleted – as I'll write that on the inside myself, with Christmas greeting too. Would four dozen copies be too much of a burden for you?" Anderson told Tabor, "I would probably have run off an extra few copies to give away to friends – certainly not more than ten – so it is fair to assume about 60 copies were printed." Come Christmas, "I've sent lots of cards," Plath told her mother, c17 December 1960, "and in many enclosed my poem about 'Winter Ship' off T-Wharf [in Boston] . . ." Anderson told Tabor that he had printed two copies on grey Ingres paper, one for the author, one for himself, and Tabor noted that these were in white wrappers with a Cockerell marbled wrapper (a classic Tragara Press presentation). When, in June 2021, on behalf of Plath's daughter Frieda Hughes, Bonhams sold a family collection of books by Plath, it was a surprise that no fewer than 24 copies of the original printing were still in family hands – and that they were all in striking green and grey marbled wrappers, with a printed paper label. How odd that neither Tabor nor Steven Halliwell, the Tragara Press's bibliographer, had noted the prevalence of this binding; and that Alan Anderson had not corrected the record. The author wrote to him, 23 July 1960: "The pamphlets are absolutely beautiful. Ted and I are delighted with them, and especially with the handsome way you make up your covered booklets." Peter K. Steinberg (The Book Collector, Spring 2022), attempting an inventory of copies of A Winter Ship, concluded that, of Plath's order, 25 copies were bound in marbled wrappers (too precious to part with?), and 25 not; as a result of Bonhams' dispersal, the issue in marbled wrappers has become suddenly common in commerce. In 1971, eight years after the author's death, George Sims offered in G.F. Sims, catalogue 80, three proof copies of A Winter Ship, none (not even that on grey Ingres paper) in marbled wrappers – one "with corrections in [the author's] hand indicating that her name should be omitted"

and that "the Tragara Press imprint should be set in roman" (with another correction in Anderson's hand, two trial title-pages and "another rough proof", £30). The present copy derived from the private collection of John Updike (i.e. Edward Nairn and Ian Watson), the Edinburgh booksellers, given to them by, or bought directly from, Alan Anderson. **£2250**

**347. ----- Mirror:** [a poem]. [Edinburgh]: privately printed [at the Tragara Press], 1966. Single sheet, cream laid paper, 203 x 128mm, printed on both sides. Very slightly creased at one corner. On one side, the words "SYLVIA PLATH / (1932–1963) / Privately printed / 1st January 1966"; on the verso, the text of the poem "Mirror", 18 lines. Edition limitation unknown, but between four and ten copies (this copy suggests, in pencil, "6 copies"). Alan Anderson liked to print individual poems for friends, or as an exercise simply for his own satisfaction. The story is that, for want of anything else to do one New Year's Day, two years and 10 months after the author's tragic death aged 30, he plucked a poem from an anthology and set it up in type. "Now I am a lake. A woman bends over me, / Searching my reaches for what she really is . . . / In me she has drowned a young girl, and in me an old woman / Rises toward her day after day, like a terrible fish." (The poem was first printed in *The New Yorker*, 3 August 1963.) In a letter of 10 November 1972 (quoted by Revere Books of Pennsylvania), Anderson told a collector that he "took the poem from a Penguin collection of new poetry and printed 4 or 5 copies to give to friends – the poem was of course subject to copyright, and I have never mentioned its existence to anyone, so it was rather clever of you to have discovered it". Not in Tabor. **£1250**

**348. PLENDERLEITH (H.J.)** *The Preservation of Leather Bookbindings*. London: printed by order of the Trustees of the British Museum, (1950). Wrappers. Spine slightly faded, corner of last leaf slightly creased. Third printing (first published 1946); tipped in at front free endpaper a carbon-copy TS, 1p. 4to, "Treatment of Leather Bindings at the British Museum", dated in pencil "June 1952", and with a MS note (apropos gold-tooled bindings), "Mr Nixon [i.e. Howard Nixon, then Assistant Keeper] says no need to Wash in pure Cambridge atmosphere". **£15**

**349. PLOMER (William)** *Electric Delights*: [essays, reviews, poems and short stories]. Selected and introduced by Rupert Hart-Davis. London: Jonathan Cape, (1978). D.w. Inscribed by the editor, "Inscribed for Anthony [Hobson] in memory of dear William from Rupert August 98". **£25**

**350. POEMS OF THE FORCES:** the Fortune forces anthology. London: Fortune Press, [1949]. Covers faintly mottled, d.w. darkened at spine. With the (Alan Anderson, "Et in Arcadia ego", and Will Carter, blue) book-labels of George Sims, one of the contributors, with three poems to his name ("The Immanent Goddess", "River", "Poem 1", "Poem 2"); others include William Bell, Charles Causley, Anthony Curtis, Ian Davie, Gavin Ewart, John Gawsworth, Emanuel Litvinoff, H.B. Mallalieu, Erik de Mauny, Christopher Middleton and John Waller. **£125**

**351. POMPADOUR (Jean Antoinette Poisson) Marquise de.** MITFORD (Nancy) *Madame de Pompadour*: [a biography]. London: Hamish Hamilton, (1954). D.w. (by Cecil Beaton) very slightly nicked. With the (Humphrey Stone) bookplate of Anthony Hobson and his pencilled notes on the rear pastedown; loosely inserted a news-cutting of *The Sunday Times's* review (by Cyril Connolly). **£35**

**352. POWELL (Anthony) BLOOMFIELD (Paul) & BERGONZI (Bernard)** *L.P. Hartley by Paul Bloomfield [and] Anthony Powell by Bernard Bergonzi*. (Writers and Their Work No. 144). London: Longmans Green for the British Council and the National Book League, (1962). Wrappers. With the (Humphrey Stone) bookplate of Anthony Hobson. "Anthony Powell has been writing novels for over thirty years, but it is only comparatively recently that he has been recognised as a major living novelist . . ." **£10**

**353. ----- DAVIN (D.M.)** *Snow upon Fire: A Dance to the Music of Time*: Anthony Powell. (The W.D. Thomas Memorial Lecture . . . 1976). [Swansea]: University College of Swansea, [1977?]. Wrappers. With the (Humphrey Stone) bookplate of Anthony Hobson. **£20**

**354. POWELL (Lawrence Clark)** *To Newbury to Buy an Old Book*: [an essay]. Edinburgh: Tragara Press, 1973. Grey wrappers printed in red. Edition limited to 120 numbered copies, this copy unnumbered and inscribed by the printer, "Rough proof". Essay reprinted for L.L. Ardern, Kirkcudbright, from *Books in My Baggage* (1960). The engaging story of how the head librarian of the William Andrews Clark Memorial Library at UCLA, living briefly in London, journeyed to Newbury, Berkshire, to persuade the bookseller H.W. Edwards to part with Sir Leicester Harmsworth's theology collection. **£25**

**355. POWYS (John Cowper)** *Letters of John Cowper Powys to Louis Wilkinson 1935–1956*. [Edited by Louis Wilkinson]. London: Macdonald, (1958). Edges slightly spotted, d.w. darkened at spine and rather frayed. With the (Alan Anderson, "Call me Ishmael", and Will Carter, rust) book-labels of George Sims; loosely inserted Bernard Jones, John Cowper Powys (Dorchester: Dorset Natural History and Archaeological Society, 1962, "Dorset Worthies No. 3", single sheet, folded, a little spotted and creased), and a cutting of a large Macdonald newspaper advertisement for Powys's novels, c1961. John Cowper Powys contributed to the Sims "Likes & Dislikes" book, 7 May 1958. Likes included: "Being greeted at my window as I lie there on my couch by passing Toddlers. Being questioned by anybody about anything. Seeing the first



Dandelions." Dislikes: "People talking about their 'roots'. Television which I dislike the idea of, so much that I've never seen it and shall die without seeing it." £20

356. ---- The Religion of a Sceptic: [an essay]. (London): Village Press, (1975). Laminated wrappers. First UK edition (first published as Religion of a Sceptic by Dodd, Mead, 1925), this copy with the ownership inscription of Kenneth Hopkins, 4 February 1975; later (Will Carter, rust) book-label of George Sims. Kenneth Hopkins (1914–1988), poet, critic and publisher, was one of the stalwarts of the Powys brothers industry. £15
357. ---- WARD (Richard Heron) The Powys Brothers: a study. With 3 portraits by Gertrude M. Powys. London: John Lane, the Bodley Head, (1935). Some spotting of fore-edge and in text. With the (Will Carter, red) book-label of George Sims. £10
358. ---- MARLOW (Louis) *pseud.*, i.e. Louis Wilkinson. Welsh Ambassadors: (Powys lives and letters [John Cowper Powys, Llewelyn Powys, Theodore Francis Powys]). [With checklists of the books of Llewelyn Powys by Lloyd Emerson Siberell, of John Cowper Powys by Lloyd Emerson Siberell and P.H. Muir, and of T.F. Powys by B. van Thal and P.H. Muir; and lists of paintings by Gertrude Powys, and of books of Philippa Powys and A.R. Powys]. London: Chapman and Hall, (1936). Spine faded and a little worn at foot; rear free endpaper lacking. With the (Alan Anderson, "Et in Arcadia", and Will Carter, rust) book-labels of George Sims. "Louis Wilkinson first wrote to me in October 1949," Sims recalled, "about a catalogue I had issued of letters from 'Baron Corvo' . . ." It was Wilkinson who introduced Sims to Alyse Gregory, giving him access to a seam of Powyses. £10
359. ---- [The same, another edition]. Welsh Ambassadors: Powys lives and letters. With an introduction by Kenneth Hopkins. London: Bertram Rota, 1971. D.w. slightly faded at spine. Second edition, with a new introduction, this copy with the (Will Carter, rust) book-label of George Sims; loosely inserted Count Potocki of Montalk's eight-page prospectus A New Dorset Worthy (Plush: Mélissa Press, [1964]; slightly spotted and creased, with the author's autograph note, "The new book, The Whirling River, is the best produced of all my books, so far. Bound in very pale green cloth. How many can I sell you?"). Potocki makes his claim as "a new Dorset worthy": "If it should be alleged strange for a Pole to be a Dorset worthy, I should just like to know why a Welshman can be one and not a Pole. A Welshman is every bit as foreign as a Pole, more so if anything. I am alluding to John Cowper Powys, who went up to Blaenauvestiniog and set himself up as a Welshman and a Welsh prophet (descended from Glendower). That he was not a Welshman at all nor a prophet and was not descended from Glendower does not affect my case, for he did not write nor publish a line in Dorset, never resided in Dorset nor owned so much as a Dorset Horn. On top of that he is a pretentious, windy writer who is a disgrace to literature." £35
360. ---- MATTHIESSEN (F.O.) Theodore Dreiser. (The American Men of Letters Series). [New York]: William Sloane Associates, [1951]. Top edge slightly spotted, d.w. price-clipped and slightly nicked at top edge of front cover panel. With the bookplate of the Powys collector and bibliographer Lloyd Emerson Siberell, and, loosely inserted, his MS note, "Contains comments about Llewelyn and John Cowper Powys See index"; later (Will Carter, rust) book-label of George Sims. £15
361. ---- A REVIEW OF ENGLISH LITERATURE. Editor: A. Norman Jeffares. Volume Four, number one, January 1963: (John Cowper Powys [special number]). (London): (Longmans, Green), 1963. Wrappers. Top edge slightly spotted. Contributors include Kenneth Hopkins, G. Wilson Knight, Henry Miller, J.B. Priestley, Angus Wilson. £10
362. ---- COLLINS (H.P.) John Cowper Powys: old earth-man. London: Barrie & Rockliff, (1966). Covers faintly mottled, top edge slightly spotted, d.w. a little spotted and very slightly nicked. With the ownership signature of Kenneth Hopkins and later (Will Carter, rust) book-label of George Sims; loosely inserted news-cuttings of the TLS's reviews of Powys's Up and Out [by G. Wilson Knight], 1957, and Letters 1936–1954 (by George Steiner), 1975, and an ALS from the author to "Dear Stephens", 2pp. 8vo, [London], 18 June 1982 ("I'm sending the book I couldn't find last year. I hope Hopkins will forgive me. I'm in regular touch with Wilson Knight . . ."). £15
363. ---- HOPKINS (Kenneth) The Powys Brothers: a biographical appreciation. Southrepps: Warren House Press, 1972. Covers faintly mottled, top edge slightly spotted, d.w. price-clipped. New edition (first published by Phoenix House, 1967), this copy inscribed by the author, "Oliver with unalterable affection after untold years – Kenneth"; later (Will Carter, rust) book-label of George Sims. £15
364. ---- DREISER (Theodore) Notes on Life. Edited by Marguerite Tjader and John J. McAleer. [With an introduction by John Cowper Powys]. Alabama: University of Alabama Press, [1974]. Top edge slightly spotted, d.w. rather rubbed at spine and corners. With the ownership inscription of Kenneth Hopkins, London, 25 October 1974; later (Will Carter, rust) book-label of George Sims. £15
365. ---- MORGAN (H.J.) Catalogue Two: a collection of books by and about the Powys brothers, other members of the family, and their circle. Hatfield: H.J. Morgan, 1982. Stapled as issued. Staples slightly rusty. 502 items. £10
366. ---- GRAVES (Richard Perceval) The Brothers Powys: [a biography]. London [&c]: Routledge & Kegan Paul, (1983). Covers a little mottled, some spotting of edges and endpapers; d.w. With the (Will Carter, rust) book-label of George Sims. £10
367. ---- BERTRAM ROTA The Powys Family & Their Circle: [books from the collection of Lloyd Emerson Siberell]. (Catalogue 244). London: Bertram Rota, 1987. Wrappers. One corner mildly creased. 381 items; Siberell bookplate bookmark loosely inserted. Lloyd Emerson Siberell (1905–1968), an employee of the Norfolk and Western Railroad, was an early devotee

of the work of the Powys brothers, and author and publisher of *A Bibliography of the First Editions of John Cowper Powys*, produced (with an introduction by Powys) to celebrate the subject's 62nd birthday. £15

- 368. POWYS (Littleton C.) MYERS (Elizabeth)** *The Letters of Elizabeth Myers*. With a biographical introduction and some comments on her books by her husband Littleton C. Powys. London: Chapman & Hall, 1951. Spine faded at foot, covers slightly mottled, d.w. slightly darkened at spine. With the (Will Carter, rust) book-label of George Sims. Littleton Charles Powys, schoolmaster, after John Cowper Powys the second of the Revd Charles Francis Powys's large brood, married secondly, in 1943, the writer Elizabeth Myers; four years later, aged 34, she died of TB. £10
- 369. POWYS (Llewelyn)** *An Hour on Christianity*. (The One Hour Series). Philadelphia/London: J.B. Lippincott, [1930]. Edges slightly spotted, d.w. darkened at spine with some wear. First US edition of *The Pathetic Fallacy: a study in Christianity* (Longmans, 1930), with the ownership signature of Kenneth Hopkins; later (Will Carter, red) book-label of George Sims. "The afternoon [in 1952] when Beryl and I met Alyse for the first time [Alyse Gregory, 1884–1967, widow of Llewelyn Powys, 1884–1939, fifth of the Powys brothers]," Sims remembered, "the minutes seemed to flee as we talked and had tea . . . I was able to tell Alyse that I was an admirer of Llewelyn's books and able to specify the one I liked best which was *Earth Memories*. I also told her that I was hopeful of selling the letters from Llewelyn to Louis Wilkinson [of which she was custodian], to the University of California since the librarian there at the time, Dr. Lawrence Clark Powell, was interested in making a collection of his letters and papers." £25
- 370. -----** *Earth Memories: essays*. Illustrated with woodcuts by Gertrude Mary Powys. London: John Lane, the Bodley Head, (1934). Upper cover slightly bubbled. With the bookplate of R.W. de F. Feachem (Richard William de Fécamp Feachem, 1914–2005, archaeologist); later (Alan Anderson, "Et in Arcadia ego", and Will Carter, blue) book-labels of George Sims. £25
- 371. -----** *Damnable Opinions: [essays]*. London: Watts, (1935). Covers mildly damp-marked, free endpapers partially embrowned, some spotting of edges and prelims, d.w. price-clipped and rather worn. With the (Will Carter, blue) book-label of George Sims. £10
- 372. -----** *A Baker's Dozen: [essays]*. With an introduction by John Cowper Powys and decorations by Gertrude Mary Powys. London: John Lane, the Bodley Head, (1941). Free endpapers partially embrowned. With the (Will Carter, blue) book-label of George Sims; loosely inserted a news-cutting of a 1949 feature on Elizabeth Muntz's memorial stone to the author. £15
- 373. -----** *The Letters of Llewelyn Powys*. Selected and edited by Louis Wilkinson. With an introduction by Alyse Gregory. London: John Lane, the Bodley Head, (1943). Upper cover slightly marked, joints a little tender, some foxing of endpapers. With the (Alan Anderson, "Call me Ishmael", and Will Carter, rust) book-labels of George Sims; loosely inserted TSS of extra letters from Llewelyn Powys to A.R. Powys, 1900, with MS note, and to John Cowper Powys, 17 January 1926 (?), and a third text, "Labelled Venice Mss. 2", in all 16pp. 4to, with news-cuttings of a TLS obituary of Llewelyn Powys, 9 December 1939. £30
- 374. -----** *Swiss Essays*. (London): John Lane, the Bodley Head, (1947). Top edge a little spotted. With the (Will Carter, blue) book-label of George Sims. £10
- 375. -----** *The Cradle of God*. [With an introduction by Ernest Carr]. London: Watts, (1949). Edges slightly spotted, free endpapers partially embrowned, d.w. slightly faded and rubbed. Second edition (with a new introduction; first edition 1929), with the ownership inscription of Kenneth Hopkins, North Walsham, 21 December 1985; later (Will Carter, blue) book-label of George Sims. £15
- 376. -----** *Glory of Life and Now that the Gods are Dead*. London: Bodley Head, (1949). Edges slightly spotted. With the (Will Carter, blue) book-label of George Sims. *Glory of Life* was first issued by the Golden Cockerel Press in 1934, with wood-engravings by Robert Gibbings; *Now that the Gods are Dead* by the Equinox Co-operative Press, New York, in 1932, with illustrations by Lynd Ward. £20
- 377. -----** *Love and Death: an imaginary autobiography*. [With an introduction by Alyse Gregory]. London: Bodley Head, (1950). D.w. a little frayed. Second printing (first printing 1939), with the bookplate of the Powys collector Lloyd Emerson Siberell and later (Will Carter, blue) book-label of George Sims; loosely inserted a news-cutting of the TLS review [by J.D. Beresford]. £15
- 378. -----** *Llewelyn Powys: a selection from his writings made by Kenneth Hopkins*. London: Macdonald, (1952). Top edge spotted, d.w. rather frayed and chipped. Signed by the editor on the front free endpaper, and with the bookplate of the Powys collector Lloyd Emerson Siberell and later (Will Carter, blue) book-label of George Sims; loosely inserted, a TS of Kenneth Hopkins's review, 2pp. 4to, of John Cowper Powys and Llewelyn Powys, *Confessions of Two Brothers* (1982), with a news-cutting of the printed review, Eastern Daily Press, 30 July 1982. £40
- 379. -----** *Ebony and Ivory: [impressions of Africa &c]*. With an introduction by Louis Wilkinson [and decorations by Leonard N. Breach]. London: Richards Press, (1960). Covers rather marked, d.w. slightly frayed and chipped. New edition (with a new introduction; book first published 1929), with the ownership inscription of Kenneth Hopkins, London, 14 November 1961, and later (Will Carter, rust) book-label of George Sims. "Given to me by John Baker," notes Hopkins on a front endpaper, "on the day he and I agreed that I should write and he should publish a book on the Brothers Powys". And, "I also bought the other Powys's *Ebony & Ivory* and thought nought of it. A Bennett to F. Swinnerton 21/12/23 / . . ." £15



- 380. ---- WOOD (Anthony à)** *The Life & Times of Anthony à Wood*. Abridged from Andrew Clark's edition [of 1891–5] and with an introduction by Llewelyn Powys. London: Wishart, 1932. Spine slightly faded, both covers sometime damp-marked, some spotting of edges and endpapers, d.w. present but ragged. With the (Will Carter, red) book-label of George Sims; loosely inserted a TLS to Alyse Gregory, 1p. 4to, 6 February 1973, from David Gower at the Copyright Department of the BBC, which is proposing a "40-minute monologue taken from the writings of Anthony Wood, which we have commissioned David Wheeler to write", using Powys's abridgement – Gower proposes sending her a fee of £5. **£20**
- 381. ---- SIMS (George)** *A Catalogue of the Llewelyn Powys Manuscripts*. [Catalogue 20]. Hurst: G.F. Sims, [1953]. Wrappers. Staples rather rusted. Cover decoration by Eric Gill (from Troilus and Criseyde); printed by Robert Stockwell. In 1952, the year Sims moved to Hurst in Berkshire, Louis Wilkinson suggested that he get in touch with Llewelyn Powys's Alyse Gregory. "This proposal seems to me now," Sims wrote in *A Life in Catalogues*, "to have been one of the greatest strokes of fortune in my book-selling career . . . It was in 1953 that I suggested to Alyse that I should issue a catalogue of Llewelyn's manuscripts in the hope that some university library should provide a permanent home for them . . . So I went ahead and had far too many copies of the blue-wrapped catalogue printed. The collection failed to find a buyer at 2750 pounds, but later I was able to negotiate the sale of most of the MSS. at a lower price to the University of California." "It is a very rare privilege to issue such a Catalogue as this," Sims writes in a prefatory note: "indeed it is doubtful whether a comparably complete collection of manuscripts of an important modern writer has been offered for sale during the last decade. With a few exceptions (some MS. items were given away during the author's lifetime) this Catalogue describes the extant manuscripts of Llewelyn Powys." Cataloguing the catalogue almost 20 years (and 63 catalogues) later, Sims noted another rare privilege – "to stay in (Mrs. Llewelyn Powys's) Alyse Gregory's cottage on the Dorset downland and walk with her along from Durdle Door to Bat's Head and White Nose, to see Llewelyn Powys's memorial stone and hear the cry of a gull in her company – unforgettable experiences". **£10**
- 382. ---- HOPKINS (Kenneth)** *Llewelyn Powys: an essay*. London: Enitharmon Press, 1979. D.w. slightly faded at spine. With the (Will Carter, red) book-label of George Sims. **£15**
- 383. ----** [The same, another issue]. Wrappers. Spine slightly darkened. With the (Will Carter, rust) book-label of George Sims. **£10**
- 384. ----** *The POWYS JOURNAL*. Volume II, 1992. Editor, Peter J. Foss. (Lampeter): Powys Society, 1992. Wrappers. With the (Will Carter, rust) book-label of George Sims, who contributes "Alyse Gregory: A Happy Meeting", pp. 123–30. "When we knew Alyse, from 1952 to 1967, the year of her death, she resembled the American actress Lillian Gish and the poetess Marianne Moore, all once beautiful women who were unafraid of the changes that time brings . . ." **£15**
- 385. ---- STEVENS (Joan)** *Catalogue 13: Alyse Gregory, Llewelyn Powys, Gamel Woolsey, Kenneth Hopkins & others – Powys Family & Friends*. Yoxford: Joan Stevens, [c1994]. Wrappers. 142 items. **£10**
- 386. POWYS (T.F.) COOMBES (H.)** T.F. Powys: [a critical study]. London: Barrie and Rockliff, (1960). Covers slightly marked, top edge faintly spotted, d.w. slightly rubbed. With the (Will Carter, red) book-label of George Sims. **£10**
- 387. ---- THEODORE: essays on T.F. Powys** [by] Neville Braybrooke, Harry Coombes, Kenneth Hopkins, Elizabeth Muntz, Francis Powys, John Cowper Powys, Louis Wilkinson, Joy Wilson. With a story by T.F. Powys, *The Useless Woman*, and some letters of T.F. Powys to Littleton C. Powys and Elizabeth Myers. (Edited with a foreword by Father Brocard Sewell). (Aylesford): Saint Albert's Press, 1964. Wrappers. D.w. slightly faded at spine. Edition limited to 450 numbered copies, this copy with the (Will Carter, rust) book-label of George Sims. **£25**
- 388. RAINE (Kathleen)** *The Written Word: a speech delivered at the annual luncheon of the Poetry Society 1963*. London: Enitharmon Press, (1967). Wrappers. Edition limited to 210 numbered copies signed by the author; printed at the John Roberts Press. Loosely inserted a news-cutting of Maurice Wiggin's review of Raine's *The Lion's Mouth*. **£25**
- 389. ----** Letter to Robin Waterfield about contributions to *Temenos* – autograph correspondence card signed: 2pp. 8vo, London (*Temenos*, 47 Paultons Square), 27 January [c1984]. "If only I had known of Dr. Ostwald when we were having the greatest trouble in finding an adequate translator for Josef Pieper!" She thinks Ostwald's paper on Chuang Tze is not for them. "We are in fact planning a Novalis section in T 6 [*Temenos* 6, 1985] rather on the lines of the Milosz number, but have already Alfred Marnau, Christopher Bamford (who is half Hungarian) and an American who has done a great deal of work already on this, besides David Gascoyne & Jeremy Reed who are prepared to work on literal translations of the poems; for this (the poetry) Dr. Ostwald's English would not suffice." In 1985 H.G. Ostwald translated into English Richard Wilhelm's German translation of Lao Tzu's *Tao te ching*. Three years earlier Peter Russell and Tim Nevill were the translators for *Temenos* 3 of Pieper's "Work – Free Time – Leisure"; to the same issue, which was by way of an O.V. de L. Milosz special number, Waterfield contributed translations of Milosz aphorisms. **£50**
- 390. RANSFORD (Valerie)** *Quits: [poems]*. West Linton: Castlelaw Press, 1970. Wrappers. Upper cover very slightly creased. Edition limited to 250 numbered copies. "I understand this music. / The heathen raged together. / They thought I had a trophy. / I thought it was the weather. // They thought it worked like gold; / I thought it worked like credit. / They thought it was a secret, / But I went out and said it: // 'This isle is full of voices, / Without your kind permission. / Hear how the watchdogs forecast / The death of superstition.' " **£10**



- 391. RATTIGAN (Sir Terence) YOUNG (B.A.)** *The Rattigan Version: Sir Terence Rattigan and the theatre of character.* London: Hamish Hamilton, (1986). Covers faintly mottled, pages embrowning from the edge; d.w. With the ("The Best of Friends") bookplate of Hugh Whitemore. £10
- 392. READ (Sir Herbert)** *Pursuits and Verdicts: [reviews of crime fiction for Night and Day].* With a preface by Graham Greene. Edinburgh: Tragara Press, 1983. Café-au-lait wrappers, printed paper label. Edition limited to 135 numbered copies; loosely inserted the printer's autograph invoice, for six copies (priced £7.50) and two specials (25 were printed on paper made by Amatruda of Amalfi). When Graham Greene was responsible for the second half of the short-lived 1937 weekly *Night and Day*, he invited Herbert Read to undertake the role of crime fiction reviewer – "I happened to know," he writes in his preface, "that he was a little tired of his own reputation of a somewhat dry champion of modern artists. . . and it was soon evident that he had found an outlet for his hitherto suppressed sense of fun. How glad I was to see him exercise it on the portentous and pretentious Dorothy Sayers, while he let off the innocent Agatha Christie very lightly. My favourite quotation is one of gentle irony. 'Maynard poured some more coffee and broke the narcissistic shell of another egg.' We have always found our eggs distinctly indifferent of their own appearance." £75
- 393. -----** [The same, printer's proofs]. Printer's corrected page proofs. 23 leaves, printed rectos only, with Alan Anderson's MS corrections on six pages, including the title-page and both pages of Greene's preface; all pages present except the title-page verso (the copyright page). £150
- 394. REYNOLDS (Stephen)** *Letters of Stephen Reynolds.* Edited by Harold Wright. Richmond: published by Leonard & Virginia Woolf at the Hogarth Press, 1923. Spine slightly darkened, covers a little thumbled, corners mildly rubbed, top edge slightly spotted, free endpapers embrowned; traces of library-labels at foot of upper cover and on rear pastedown. With the pencilled ownership inscription of R.N. Green-Armytage, Bath, 1921 [sic], "A bracing book with the stuff of thought in it too"; later (Will Carter, rust) book-label of George Sims. Letters by the author of *A Poor Man's House* (1908) to Edward Garnett, Ford Madox Hueffer, H.G. Maurice, A.R. Orage and others; Reynolds died in the flu pandemic of 1918–19. £90
- 395. RICHARDSON (Sir Ralph) BERNARD QUARITCH** *Books from the Library of Sir Ralph Richardson.* (Catalogue 1296). London: Bernard Quaritch, [2002]. Wrappers. 168 items. £10
- 396. RICKETTS (Charles)** *Michael Field: [a reminiscence].* Edited by Paul Delaney. Edinburgh: Tragara Press, 1976. Olive-green wrappers. Edge of upper cover very slightly creased. Edition limited to 125 numbered copies. The artists Charles Ricketts (1866–1931) and his partner Charles Shannon (1863–1937) first met the "Michael Fields", the writers Katharine Bradley (1846–1914) and her niece and partner Edith Cooper (1862–1913), in 1894, the year Ricketts founded the Vale Press; the four formed a close friendship. Ricketts wrote his memoir for Mary Sturgeon (not "Spurgeon" as Paul Delaney has her), author of *Michael Field* (1921). £45
- 397. -----** [The same, another issue]. Cloth-backed blue printed boards. This special issue with an addition on the limitation page: "Ten special copies, lettered A–J, have been printed on blue laid paper and specially bound" – this copy "J", with the two plates of the Michael Fields (on cream paper) loosely inserted. £85
- 398. -----** *Some Letters from Charles Ricketts and Charles Shannon to 'Michael Field' 1894–1902.* Edited by J.G. Paul Delaney. Edinburgh: Tragara Press, 1979. Light brown wrappers. Edition limited to 145 numbered copies. "Cher Maître," they write in October 1895, "We are now completing a new Dial. Should you care to let us print your beautiful poem on the Tintoretto portrait, it would give us genuine pleasure . . . Verlaine has written on one of the Rossetti pictures. Bridges has sent a long poem and we have a very short Swinburne. There is a capital story by W.B. Yeats, a possible poem by Henley, a good John Gray and one or two mistakes for which we are not answerable. We do not refer to dear ridiculous Cunninghame Graham, who has written his contribution in Spanish (quite obviously)." £40
- 399. -----** **LAMB (Sir Walter)** *Series of letters from the Secretary of the Royal Academy relating to the loan of works by Charles Ricketts for the Winter Exhibition 1933 – two TLsS from W.R.M. Lamb to Laurence W. Hodson with MS receipt, copy letter from Hodson to Lamb (in the hand of his secretary Constance Belliss), MS list of Hodson's loans (in the hand of Constance Belliss), TLS from Lamb to Constance Belliss: 7pp. 4to &c, London, 2 November 1932–20 March 1933.* Walter Rangeley Maitland Lamb (1882–1961; KCV0 1943), Secretary of the Royal Academy of Arts from 1913 to 1951, was arranging "a Commemorative Exhibition of Works by a number of recently deceased Members of the Royal Academy", 14 artists including Sir Frank Dicksee (PRA), Sir George Frampton, Sir William Orpen, Charles Ricketts and W.L. Wyllie. Hodson writes back on 11 November, "On Mr Sturge Moore's request I have forwarded 10 Drawings by Charles Ricketts to Mr Desmond Fower [i.e. Flower] c/o Mess Cassells . . . who will forward them to you . . ." Lamb enumerates the loans in a handwritten receipt. The Times commented in a leader on the "extraordinary Englishness" of the exhibition, which opened on 7 January 1933, even if, "It is, admittedly, no exhibition for the person of brittle artistic virtue. He had better get him to a place where they make abstract apples." Orpen dominated the show in terms of volume, but, "In general artistic culture, RICKETTS takes the lead, and his designs for the stage, in particular, are of great interest as showing a purely English strain in the art of the theatre, emancipated from realism, but free from the sultry Orientalism of BAKST and

others . . . " The lender died on 3 March, aged 69, eight days before the exhibition closed. Constance Maud Belliss (1871–1945), Hodson's librarian-cum-secretary, was a cousin of his wife, Margaret (née Belliss). £150

**400. -----** HAWARD (Lawrence) Series of letters from the Curator of the City Art Gallery, Manchester, to Laurence W. Hodson and his executors relating to the loan of works by Charles Ricketts – TLS to the Executors, enclosing earlier TL copy letter to Laurence Hodson, with five TLsS to Hodson's secretary Constance Belliss: 8pp. 4to, Manchester, 7 February–15 May 1933. Lawrence Warrington Haward (1878–1957), Curator of the City Art Gallery, Manchester (now Manchester Art Gallery), from 1914 to 1945, was a music critic on the staff of *The Times* when he succeeded the gallery's first Curator, William Stanfield. He shared Sir Sydney Cockerell's view, reported his Manchester Guardian obituary, "that the attraction of suitable gifts (with its corollary the refusal of those that are unsuitable) is one of a curator's major duties". His charm and determination are evident in this correspondence. His initial letter to Laurence Hodson outlines his plan to organize "an Exhibition of works by Orpen, Ricketts and McEvoy, all of whom are represented by notable paintings in the Permanent Collection of this Gallery", an exhibition to last six weeks and to follow immediately after the Commemorative Exhibition at Burlington House. Might Hodson lend the same works by Charles Ricketts as he had lent to the Royal Academy? When Sturge Moore tells him that Hodson has died, he writes immediately to his Executors, and persuades Constance Belliss, Hodson's secretary, to overcome any probate difficulties and expedite the loan. Haward's exhibition was opened on 4 April by Sydney Lee, the RA Treasurer; on 10 April Sturge Moore gave "a lantern lecture" on "The Art of Charles Ricketts"; and by 11 May the show had already been seen "by over 19,000 visitors". On 15 May Haward sends news that Hodson's Ricketts drawings are on the way home to Bradbourne Hall. "I am sorry you were unable to get over to Mr. Sturge Moore's lecture," he writes, "which was a very remarkable comment of one artist on another artist's work. Sturge Moore is an old friend, as Ricketts was, and it may interest you to know that both he and Gordon Bottomley, who spent a long time here in the exhibition, felt that more justice had been done here to Ricketts' memory than was possible at Burlington House. The separation of the paintings, to which a group was added from Townshend House [home of Sir Lawrence Alma-Tadema], from the drawings undoubtedly contributed to this; so did the background which suited both drawings and paintings, whereas at Burlington House I felt that the colour of the paintings was killed by the walls." £150

**401. -----** CALLOWAY (Stephen) Charles Ricketts: subtle and fantastic decorator. Foreword by Kenneth Clark. (London): Thames and Hudson, [1979]. 4to. Wrappers. Spine slightly faded, upper cover slightly marked. With the (Will Carter, blue) book-label of George Sims. £10

**402. ROLFE (Frederick) "Baron Corvo".** COLUMBIA LIBRARY COLUMNS. Volume xxxiv number 1, November, 1984. New York: Friends of the Columbia Libraries, 1984. Wrappers. Spine slightly faded, staples a little rusty. With the (Will Carter, red) book-label of George Sims. Includes Miriam J. Benkovitz, "Frederick Rolfe, Baron Corvo, Writes to Wilfred Meynell". £10

**403. ROS (Amanda M.) pseud., i.e. Anna Margaret Ross (née McKittrick).** Irene Iddesleigh: [a novel]. By Mrs. Amanda M'Kittrick Ros. Belfast: printed by W. & G. Baird, 1897. Grey cloth decorated in gilt. A particularly nice copy; errata slip tipped in ("ERRATA" amended as usual in the author's hand, "Printers Errors A.M.M."). The author's astonishing first book (reissued by the Nonesuch Press in 1926): "Sympathise with me, indeed! Ah, no! Cast your sympathy on the chill waves of troubled waters; fling it on the oases of futurity; dash it against the rock of gossip; or, better still, allow it to remain within the false and faithless bosom of buried scorn . . . " £250

**404. -----** Poems of Puncture. London: Arthur H. Stockwell, [1912]. Wrappers. Spine faded and a little worn, covers chipped at edges with some loss, corners slightly creased, both covers almost detached. Author's autograph corrections on pp. 22, 31, 33, 39. "Beneath me hear in stinking clumps, / Lies Lawyer Largebones all in lumps; / A rotten mass of clockholed clay, / Which grows more honeycombed each day. / See how the rats have scratched his face? / Now so unlike the human race; / I very much regret I can't / Assist them in their eager 'bent' " ("Epitaph on Largebones – the Lawyer"). £300

**405. -----** Kaiser Bill!: [a poem]. [Belfast?]: [printed for the author], [c1915]. Single sheet, 269 x 107mm. Sometime once folded. Signed at the foot by the author. 60-line poem – "O Wilhelm! What a monstrous brute / For proud old England to salute, / With royal pomp! Last time you came / With eagled helmet all aflame: / Accompanied by your batch of spies / To 'spot' our English enterprise!" £125

**406. -----** Fumes of Formation: [verses]. Belfast: R. Carswell, 1933. Spine very slightly darkened. Of the 2000 copies printed, only 160 are said to have been bound, this copy in the second (square-backed) issue of 60. "Holy Moses! Have a look! / Flesh decayed in every nook! . . . " ("On visiting Westminster Abbey"). £75

**407. ROTA (Anthony)** The Changing Face of Antiquarian Bookselling 1950–2000 A.D. (The 1994 Sol. M. Malkin Lecture in Bibliography). [With a preface by Terry Belanger]. Charlottesville: Book Arts Press, 1995. Wrappers. Staples rusty. "About" 300 copies printed; this copy inscribed by the author, "For George & Beryl [Sims] with love from Tony & Jean 10.iv.95", and with his autograph correction on p. 14. £20

- 408. RUNCIMAN (Sir Steven)** *The Medieval Manichee: a study of the Christian Dualist heresy.* Cambridge: at the University Press, 1947. D.w. price-clipped and a little frayed, slightly darkened at spine with some loss at head. With the (Humphrey Stone) bookplate of Anthony Hobson, and signed by the author on the title-page. £40
- 409. -----** [The same, another printing]. Cambridge: at the University Press, 1955. Free endpapers faintly embrowned, d.w. price-clipped and slightly darkened at spine. Second printing, making additions to the foreword and bibliography; with the (Humphrey Stone) bookplate of Anthony Hobson and inscribed by the author on the half-title, "For Anthony Hobson Steven Runciman". £40
- 410. -----** *The Eastern Schism: a study of the Papacy and the Eastern Churches during the XIth and XIIth centuries.* Oxford: Clarendon Press, 1955. D.w. slightly darkened at spine, with a small nick at the head. With the (Humphrey Stone) bookplate of Anthony Hobson and inscribed by the author on the half-title, "For Anthony Hobson Steven Runciman"; loosely inserted a news-cutting of the TLS review [by Gervase Mathew] (some offsetting). £50
- 411. -----** *The Emperor Romanus Lecapenus and his Reign: a study of tenth-century Byzantium.* Cambridge: at the University Press, 1963. D.w. price-clipped and faded at spine. Reprint (first edition 1929), with the (Humphrey Stone) bookplate of Anthony Hobson and inscribed by the author on the half-title, "For Anthony Hobson Steven Runciman". £50
- 412. -----** *The Great Church in Captivity: a study of the Patriarchate of Constantinople from the eve of the Turkish conquest to the Greek War of Independence.* Cambridge: at the University Press, 1968. D.w. With the (Humphrey Stone) bookplate of Anthony Hobson; inscribed by the author on the half-title, "For Anthony from Steven". £125
- 413. -----** *Mistra: Byzantine capital of the Peloponnese.* (London): Thames and Hudson, [1980]. Covers slightly mottled, d.w. faded at spine. With the (Humphrey Stone) bookplate of Anthony Hobson and inscribed by the author on the half-title, "For Anthony Hobson Steven Runciman"; loosely inserted two news-cuttings from The Times (some offsetting), of Philip Howard's book review and Rachel Cullen's 80th-birthday profile of the author, 7 July 1983. £40
- 414. RUSHTON (Edward)** *Will Clewline: a press-gang ballad.* (West Linton): Castlelaw Press, 1970. 4to. Facsimile of a broadside first printed in Liverpool, 1801, mounted in a printed card folder. Edition limited to 250 numbered copies. The author's first career was as a seaman; he campaigned for the abolition of slavery and, as here, against press gangs (the ODNB, oddly, asserts this poem was first published in 1806). "Ye statesmen who manage this cold-blooded land, / And who boast of your seamen's exploits, / Ah! Think how your death-dealing bulwarks are mann'd, / And learn to respect human rights . . ." £15
- 415. RYDER (John)** *The Case for Legibility.* London [&c]: Bodley Head, (1979). D.w. faintly faded at spine. Inscribed by Anthony Rota to George Sims, "For George, these words of sound common sense by a man whose art we both admire. Tony 24.ii.89 [?]" ; with Sims's (Will Carter, red) book-label. Ryder, designer for the Bodley Head from 1957, was also, informally, responsible for designing the catalogues of Rota's firm Bertram Rota. £20
- 416. SACKVILLE-WEST (V.)** *Seducers in Ecuador: [a story].* London: published by Leonard and Virginia Woolf, 1924. Marbled red cloth, printed paper label; d.w. a little dusty, darkened and slightly rubbed at spine and with one small nick. Dedicated to Virginia Woolf. "It was in Egypt that Arthur Lomax contracted the habit which, after a pleasantly varied career, brought him finally to the scaffold . . ." £450
- 417. -----** *Knole, Kent: [a guide]. The catalogue of pictures and biographical notes of painters by Robin Fedden.* London: Country Life for the National Trust, 1950. Wrappers. Faintly creased. Signed by Robin Fedden on the title-page, 23 December 1976; new text for inside front cover (updating opening arrangements) tipped in. Guide first published 1948. £15
- 418. SALTER (J.H.) & (J.A.)** *Salter's Guide to the Thames.* (Thirty-fifth edition – revised). Oxford: Salter Bros, [c1933]. Wrappers. Last pages (of advertisements) a little creased. Invaluable guide to the river, with numerous tables, fold-out maps, atmospheric advertisements &c. £20
- 419. SANDERSON (Kenneth W.)** *The Centenary of Belgrave Crescent Gardens [Edinburgh].* Edinburgh: privately printed, 1977. Pale green wrappers. Edition limited to 200 copies: "This is one of a few additional copies printed by hand at The Tragara Press". According to Halliwell, set by Alan Anderson "but printed at the Summerhall Press". In 1877 Sir James Falshaw Bt, the first Englishman elected Lord Provost of Edinburgh (1874–7), "persuaded his neighbours to join him in buying the ground in front [of the newly built Belgrave Crescent] for a pleasure garden". £30
- 420. -----** [The same, another edition]. *Belgrave Crescent Gardens.* Drawings by Lilius Finlay. (Edinburgh): privately printed, 1983. Pale green wrappers. Spine very faintly faded. Edition limited to 300 copies, printed by Alan Anderson at the Tragara Press, this copy inscribed by him, "This is one of ten additional copies on Zerkall paper. AA." This edition revised, newly illustrated, and marking the year, 1982, that "the last of the original houses has been divided into flats". £45
- 421. SARTRE (Jean-Paul)** *Huis clos: pièce en un acte.* London: Horizon, 1945. Wrappers. Covers somewhat faded. Edition limited to 500 numbered copies, this copy with the (Humphrey Stone) bookplate of Anthony Hobson (mild offsetting). "Huis Clos ('Secret Session') was first performed as a play in Paris at the Vieux-Colombier Theatre in 1944, and had an immediate success. In this triangular drama Sartre's philosophical training is brought to bear on personal relations and the result is a



piece which holds the logic, anguish and bleak satisfaction of a difficult chess end-game whose conclusion is a perpetual check" (publisher's blurb). £25

**422. SAYERS (Dorothy L.)** The Letters of Dorothy L. Sayers 1899–1936: the making of a detective novelist. Chosen and edited by Barbara Reynolds with a preface by P.D. James. (London): Hodder & Stoughton, (1995). Covers faintly mottled, pages starting to embrown from the edge; d.w. Signed by the editor on the title-page. £15

**423. SCOTTISH NURSERY SONGS:** [a short anthology]. Portobello: John Morris, 1978. Patterned paper boards, printed paper label. "The horniegalloch is an awesome beast, / Soople and scaly. / He has twa horns and a hantle of feet, / And a forkie tailie." £20

**424. SCOTTISH POETRY:** [an anthology]. Edited by George Bruce, Maurice Lindsay and Edwin Morgan. Number One–6. Edinburgh: (Edinburgh University Press), [1966–72] [WITH] Scottish Poetry 7. Editors, Maurice Lindsay, Alexander Scott, Roderick Watson. [Glasgow]: University of Glasgow Press, 1974 [WITH] Scottish Poetry 8–Nine. Edited by Maurice Lindsay, Alexander Scott, Roderick Watson. (Cheadle Hulme)/(Manchester): Carcanet Press/Scottish Arts Council, (1975–6). 9 vols, all published. The first six in decorated boards (in two different formats), the last two in wrappers; 1, 2 and 7 in d.w.s. D.w. of 1 slightly frayed, that of 7 price-clipped, corners of 5 slightly rubbed, discreet ownership inscription in 5 and marginal marks in contents pages, some pencil notes in contents pages of 8, trace of price-label on upper cover of 9, lower cover rather stained. Important series of Scottish Arts Council anthologies (elegant, too, in their Edinburgh University Press incarnation) collecting new poems by writers including George Mackay Brown, Thomas Clark, Stewart Conn, Douglas Dunn, Ian Hamilton Finlay, Robert Garioch, Duncan Glen, Giles Gordon, W.S. Graham, Andrew Greig, Tom Leonard, Liz Lochhead, Norman MacCaig, Hugh MacDiarmid, Sorley MacLean, Edwin Morgan, Robert Nye, Charles Senior, Iain Crichton Smith, Sydney Goodsir Smith, Alan Spence, Valda Trevlyn and Joan Ure. £90

**425. SEFERIS (George)** George Seferis to Henry Miller: two letters from Greece. New Haven/Athens: Pharos, 1980. 4to. Wrappers. Spine slightly faded, two corners slightly creased. Edition limited to 750 copies "printed for friends of Pharos/Athens at the Meriden-Stinehour Press, Lunenburg, Vermont in commemoration of the entry of Greece into World War II on 28 October, 1940". £10

**426. SENIOR (Charles)** Selected Poems. Edinburgh: M. Macdonald, 1966. Wrappers. Signed by the author on the half-title. Charles Senior (1918–1975), a friend of George Mackay Brown from his Edinburgh days (they met in the Abbotsford in 1957), moved to Orkney in 1968 and two years later established a bookshop in Stromness – "Into very small premises at Graham Place (called after Stromness's eighteenth-century hero, Alexander Graham, who lived on the opposite side of the square)," wrote Brown in an obituary for The Scotsman, "he packed a cross-section of the world's literature, and a display case of antique prints (mostly Scottish)"; Senior and his wife were the dedicatees of Brown's An Orkney Tapestry (1969). His poems include "Words from an Orkney Sampler" ("Farmer fisher wife bairn / hen egg butter scone / sorrow joy peat warmth / music song prayer tale / howe cairn brough stone . . ."), "Flytin" (addressed to Hugh MacDiarmid), "On Receivin 'The Vision of the Prodigal Son' and 'The Twa Brigs' frae their Makar Sydney Goodsir Smith" and "Verses on a Rose Street Muse" (i.e. Stella Cartwright) – "Whyles in the presence / o' that richtfu' queen / I grow tic sae proportions / that I can haud the Castle Rock / within my airms and touch / the tentit fingers o' ilka hand. // At ae blink frae her een I'd raise the hale edifice / abune the lift whaur brenns / her brichtest stern, then / plank the lot doucely / on Schiehallion . . ." £25

**427. -----** [The same, another copy]. Spine slightly faded. Signed by the author on the half-title. £20

**428. -----** [The same, another copy]. Covers very spotted. Signed by the author on the half-title. £15

**429. -----** Harbingers: [poems]. (Modern Scottish Poets 2). Thurso: printed and published by John Humphries at Caithness Books, (1968). Wrappers. Covers a little marked and slightly creased. Inscribed by the author to Patrick Hughes, "For Paddy with the Best Wishes and Respects of Charles Senior", and with, loosely inserted, a presentation TLS from him to Hughes, 1p. 8vo, Cairston, 6 February 1969; tipped in at the end a printed order card for both books in the series (no. 1 was David Morrison's The White Hind) – "FREE WHISKY VOUCHER SENT WITH ORDERS OF OVER £2". Senior reports that "George [Mackay Brown] is here most weeks and he phones twice a week. He is well but I suspect he needs a holiday. He has been working so hard. His new book of short stories [A Time to Keep] is really fine . . . We see Father Bamber [Orkney's Catholic parish priest] when he can make the journey in a borrowed car." He adds an apologetic PS: "I note they havent put your name on the Photo [the photograph over the author biography, p. [5]]. I'll get it on NEXT PRINTING!" The biography reads: "Charles Senior was born in Glasgow in 1918 and educated at Eastbank Academy. He did not proceed beyond the first year of Secondary School because of prolonged physical incapacity. Largely self educated, he was a 'late starter' and his work has been widely published during the last sixteen years. He has now settled in Orkney in a cottage overlooking Scapa Flow. Making his home among Farmers and Fishermen has brought him closer to 'the realities of nature'. He now hopes to devote himself entirely to writing . . ." £50

**430. SEVEN POETS:** Hugh MacDiarmid, Norman MacCaig, Iain Crichton Smith, George Mackay Brown, Robert Garioch, Sorley MacLean. Edwin Morgan. With paintings and drawings by Alexander Moffat and photographs

by Jessie Ann Matthew[, interviews by Timothy Hyman and Marshall Walker, and essays by Neal Ascherson]. (Edited and designed by Christopher Carrell). (Glasgow): Third Eye Centre, 1981. Oblong 8vo. Wrappers; d.w. One corner slightly bumped, d.w. slightly marked and with a few nicks at edges. Published in connection with an exhibition at the Third Eye Centre, representing the first showing of Moffat's group portrait Poets' Pub, now in pride of place at the Scottish National Portrait Gallery, Edinburgh. £30

**431. SEX AND DEATH IN VICTORIAN LITERATURE:** [essays by Regina Barreca, Elisabeth Bronfen, Mary Ann Caws, Regenia Gagnier, Gerhard Joseph, James Kincaid, Carol Hanbery MacKay, Sylvia Manning, Hilary Schor, Robert Steiner, Garrett Stewart, Robert Tracy and Robert Zweig]. Edited by Regina Barreca. (Basingstoke/London): Macmillan, (1990). Covers faintly marked; d.w. With the (Will Carter, rust) book-label of George Sims. £25

**432. SHAW (George Bernard) SHAW AT CORNELL:** [illustrated publicity notice for] an exhibition at Olin Library October 9 through December 31, 1975. (Text by Christine M. Kreyling, Curator of the Burgunder Collection of Bernard Shaw). [Ithaca]: [Cornell University], [1975]. 4to. Single card sheet, folded. Slightly foxed and creased. With the (Will Carter, rust and red) book-labels of George Sims; loosely inserted a presentation ALS to him from Bernard F. Burgunder, 1p. 8vo, 10 January 1975 – "I hope you may find this interesting. The Beerbohm [a caricature of a very thin Shaw with a very round 'Member of Mrs Warren's Profession'], which I acquired better part of 55 years ago, is pictorially unpublished up to now . . ." Bernard Burgunder (1897–1986) gave his Shaw collection to Cornell in 1956 but never stopped adding to it; it is now claimed to be one of the largest Shaw archives in the world. £20

**433. SHOTTON (John) Christabel and Modern Man:** [poems]. Durham: privately printed for the author and published by The Antiquarian Bookshop, 89 Elvet Bridge, 1980. Stone-coloured cloth, lettering in gilt. Edition limited to 260 numbered copies printed by hand at the Tragara Press. Coleridge's Christabel completed, with other poems. £20

**434. -----** [The same, another issue]. Stone-coloured cloth, lettering in gilt. Of the edition of 260 numbered copies, this is one of 50 large-paper copies signed by the author. £35

**435. -----** [The same, in a variant binding]. Grey marbled cloth, printed paper labels. This copy unnumbered, and presumably that described by Halliwell – "A Large Paper copy bound in decorated cloth covered boards with a printed label has been identified". £50

**436. SIMS (George) Some Cadences:** poems written in 1945 by George Sims. [Edinburgh]: (printed by Alan Anderson), 1960. Curwen Press patterned wrappers. Edition limited to 75 numbered copies; printed by Alan Anderson [at the Tragara Press]. Loosely inserted the (Alan Anderson) printed compliments card of G.F. Sims (Rare Books). George Frederick Robert Sims (1923–1999), sometime poet and crime writer, set up in business as a second-hand bookseller in 1947. "Wind's littoral work is / To make beds uneasy / To counterfeit dreams and / To disturb them coldly, / Hold us where we know not. / Tide's trick is to present / Irons and bewilder, / Uncovering scars and / Washing them. (The absent / Swellstrength with dignity / Lifts distant heads that are / Not to be recognised). / What is this lost object? / A fish head, immobile / Clown face refusing its / Death story. What are these, / Its pillow straws? Golden / [L]ong hairs from a man's ear . . ." £40

**437. -----** Christmas 1973: [Christmas card from George Sims and family, printing Beryl Sims's poem "December 1971"]. (Edinburgh): (Tragara Press), 1973. Single sheet of green handmade paper, folded. Inscribed by Beryl Sims, "A happy Christmas and much love from George, Beryl & [their younger son] Tim". "Hanging on bare trees / Suspended in the air / The apples are made visible: / So, when we are dead / Our souls become apparent." £30

**438. -----** A Catalogue of Rare Books and Manuscripts No. 86 from G.F. Sims. Hurst: G.F. Sims, [1974]. Sewn as issued. "One of 12 copies printed by hand at The Tragara Press, Edinburgh" – on (very) pale blue handmade paper: 124 items, featuring an "incomparable" collection of author's corrected copies of the works of Logan Pearsall Smith, ex-Robert Gathorne-Hardy, £500, with a collection of interesting unpublished MS material from the same source, £500; "The great Norman Douglas rarity", Contributions to an Avifauna of Baden, his first separate publication in English, inscribed, £150; and R.C. Trevelyan's inscribed and annotated private issue of Bridges's The Testament of Beauty, £325. From catalogue 84, Alan Anderson took a hand in the production of Sims's catalogues, designing them and supervising the setting of them at Speedspools and their printing at the Summerhall Press. On rare occasions, for Sims's special customers, he would hand-print tiny editions such as this at the Tragara Press. £40

**439. -----** Rex Mundi: [a novel]. London: Victor Gollancz, (1978). Covers faintly mottled, top edge slightly spotted, d.w. price-clipped. "Holiday on Corfu: sun, sea and sex, retsina and bousouki . . . Harry Gilmour, a middle-aged antiquarian book dealer, can hardly believe his good fortune when one of the party's highly attractive girls is drawn to him. Life seems grand; but there are disquieting intimations . . ." (d.w. blurb). "Mr. Sims is a talented writer. He seems to have an instinct for descriptive words and an eye for detail, making even the operation of putting on socks seem significant" (Colleen Toomey, Daily Telegraph). £10

**440. -----** A Day in the Life of a Rare Book Dealer. (Reprinted in an edition of 5000 [sic] copies for the author's friends from American Book Collector November–December 1980). (New York): (American Book Collector), (1980). 4to. Single sheet, folded. (The limitation is presumably fanciful – it is more likely to be 50.) "So many people have asked me why



I sold my rare book business that I have learned to reply succinctly, 'the pressures.' A page from my 1979 Journal may give your readers some idea of what it is like to be perched atop the rare books business pyramid." It is a very full day. "6.00 AM Susan wakes me, telling me that there is a phone call from John Huston in Mexico. He wants to make a film based on a day in my life. I have to refuse; I always shun publicity – a pity, in a way, as he wanted Robert Redford (my look-alike) to star in it . . . 10.45 AM Begin the inspection of the library and soon make some interesting discoveries. For example: [1] Hamlet on vellum. Apparently printed for the author with the initials W.S. on the colophon but also a scribbled authorship note 'F. Bacon' on the title. So that old niggle remains despite all I have done to resolve it. [2] Some early attempts by Caxton at setting The Canterbury Tales. Obviously prentice work and rather touching in its way . . . 5.00 PM Helicopter to Grosvenor Square. I have to take controls for the landing as it calls for something more than just skill to land the great machine plumb in front of the Roosevelt statue. Mr. W. agrees to purchase the Hamlet and present it to the nation. He wants to pay cash so I have to phone the Bank of England to ask them to stay open . . ."

£20

**441. -----** Likes & Dislikes: a private anthology [compiled by George Sims] with contributions by John Betjeman, Cyril Connolly, Roy Fuller, Mary Gill, Alyse Gregory, Vyvyan Holland, William Plomer, Anthony Powell, John Cowper Powys, Martin Secker, Julian Symons, Helen Thomas, Sylvia Townsend Warner, Lawrence [sic] Whistler etcetera [viz. Alan Anderson, Jennie Anderson, Miriam Benkovitz, Will Carter, Anthony d'Offay, Kulgin Duval, Margaret Eaton, Peter Eaton, Charlotte Franklin, Colin Franklin, Kate Fuller, Robert Gathorne-Hardy, Joanna Hague, René Hague, H. Montgomery Hyde, Nina Matheson, William Matheson, John Moore, Percy Muir, Suzanne Neve, S.J. Perelman, Lady Violet Powell, Anthony Rota, Bertram Rota, Jean Rota, Beryl Sims, George Sims, Timothy d'Arch Smith, Frank Swinnerton, Kathleen Symons, Denis Tegetmeier, Petra Tegetmeier, Sheelagh Mary Tustin]. [Edinburgh]: privately printed (at the Tragara Press), 1981. Wrappers, printed paper label. Spine very slightly rubbed at foot. Edition limited to 100 numbered copies "for Beryl & George Sims and their friends". George Sims relates in a prefatory note the genesis of this unusual project – in 1958 in the White Hart pub in Nettlebed, Oxfordshire. George and Beryl Sims were having lunch with Julian and Kathleen Symons. "Isn't there something you like?" asked Kathleen Symons of George Sims, "a trifle tartly". Stung, perhaps, Sims went out and bought "an ordinary exercise book with lined paper" and began "to ask our friends to list their prejudices". Years later some of these friends were rather surprised to find these private prejudices published (however "privately printed"). Among the literary celebrities Sims garnered, John Betjeman liked "seeing a town for the first time / drink, tobacco, jolly girls / the Isle of Man / Art nouveau", Cyril Connolly "cold clear soups / melons muscats nectarines . . . / water, waterfalls, waves, fountains", Anthony Powell "Cats / Oysters / Burgundy / Petronius / Poussin", Julian Symons "Frozen Prawns"; John Cowper Powys disliked "Pouring Rain or Heavy Snow or The Game of Cricket or Travelling by Bus or Car or Letting someone else post my letters". Among the friends, Alan Anderson liked "Catalogues from G.F. Sims", Timothy d'Arch Smith "Baron Corvo / Cats / Wine / Restoration drama / Sun / Coronation Street / Dr Who / Books / The circus", Anthony Rota "Jean Rota . . . / clean sheets / ordering a new suit / going to the barber's"; Kulgin Duval "Good Food / Dogs / Cats / Scottish lochs / Wagner / Elizabethan Songs / Nash Houses / Novels / Roses / Fine printing / 16th Century German wood cuts"; Anthony d'Offay disliked "haggling . . . / Ralph Chubb . . . / first editions of All Our Yesterdays".

£275

**442. -----** [The same, another copy]. This a particularly crisp copy, with, loosely inserted, an APPCS (Madonna & Child by Gentile da Fabriano, from the Frick Collection) inscribed by Beryl Sims, "Edward [Nairn] & Ian [Watson] A happy Christmas & all good wishes for 1982 from George and Beryl".

£325

**443. -----** Rainbow Press: a complete collection of the publications of this distinguished contemporary press operated by [Olwyn Hughes] the sister of Ted Hughes, the Poet Laureate. [List compiled by George Sims]. Hurst: G.F. Sims (Rare Books), [c1981]. Single sheet, folded. Printed at the Tragara Press. 16 titles by Ted Hughes, Sylvia Plath, Thom Gunn, Seamus Heaney and others, offered for £1850.

£15

**444. -----** The 1859 Omar Khayyam in a jewelled binding: [a description]. [Edinburgh]: (printed for G.S. at the Tragara Press), (1984). Single sheet (Van Gelder Zonen laid), folded. Edition limited to 30 copies. Handsome printing of the description of the 1859 Rubáiyát in a jewelled Sangorski & Sutcliffe binding, 1911, offered in G.F. Sims's catalogue 105, £20,000. "Apart from the jewels, the rich and elaborate gold tooling, some of it in the highly skilled and laborious process known as 'close stopping', makes this binding glitter and gleam. Stanley Bray, the present Managing Director of Sangorski & Sutcliffe, has described George Lovatt's work of this kind as being the finest he has ever seen."

£40

**445. ----** Who is Cato?: [a novel]. (London): Macmillan, (1981). Covers faintly mottled, edges slightly spotted, d.w. price-clipped. "William Marshall saw himself as 'the shadow-man, the widower, the mourner'. His success as an art dealer, his pliant mistress, the wealthy trappings of his life were a thin varnish on an empty, disillusioned surface . . ." The author's first book with Macmillan – "George Sims's latest book is a series of brilliant, sharp snapshots which succeed one another with the discontinuity of pictures in an album . . . subtly put together and extremely well-written" (T.J. Binyon, TLS); "Envelopingly absorbing" (H.R.F. Keating, The Times).

£10

**446. -----** [Printed list of seven private-press books for sale]. [Compiled by George Sims]. Hurst: G.F. Sims (Rare Books), [c1985]. Single sheet, 209 x 139mm. Printed at the Tragara Press. The seven items offered are Horace's Carmina Alcaica (Ashendene, 1903) on vellum, in a "delightful" binding by Florence Paget, ex-Emery Walker, £2500; the Savonarola



*Epistola de contemptu mundi* (Kelmscott, 1894), £450; Sheila Thompson's "large collection" of Pear Tree Press proofs, drawings and ephemera, £450; Loyd Habery's *Daneway* (Seven Acres, 1929), £300, and *Poems* (Seven Acres, 1930), £250; Siegfried Sassoon's *The Path to Peace* (Stanbrook Abbey, 1960), one of 20 in vellum, with a letter from the author, £1000; and Tennyson's *In Memoriam* (Vale, 1910), with designs by Charles Ricketts, £120. **£15**

**447. -----** Catalogue 106. [Compiled by George Sims]. Hurst: G.F. Sims (Rare Books), [1985]. Wrappers. Staples a little rusty. Loosely inserted the compiler's several MS/TS drafts for the front cover and verso. "Designed and set at the Tragara Press and printed at the Summerhall Press, Edinburgh"; 456 items, including Robert Louis Stevenson's first book, *The Pentland Rising*, £1500; Eliot's first, *Prufrock*, in Hugh Walpole's copy, £1500; an archive of Frances Cornford letters and manuscripts, £1000; and the author's corrected page proofs of Timothy d'Arch Smith's *Love in Earnest*, £65. The catalogue, Sims's penultimate, is more than usually discursive. His choicest reading tip is Alison Lurie's *Love and Friendship* (first English edition, fine in dustwrapper, £20): "Her first published novel and dare we say her best one. Certainly the only one of her fine novels that we have read five times – as many times as MIDDLEMARCH!" "[O]n the front wrapper," he notes in one draft, "some cheerful lines from Omar . . . ; on the back wrapper an unrecorded Max caricature", and he intends a quotation from W. Carew Hazlitt (perhaps first intended for catalogue 105), "To the speculative investor in literary property what have we to say? He works with his eyes opened to the widest possibility of expansion, and carries his fortune or success in his hands . . ." The "cheerful" lines do appear, four quatrains from the *Rubaiyât* (the Tragara Press's setting supplied), but without attribution; David Garnett's home truth "Never be a bookseller . . ." is substituted for Hazlitt, and Max's caricature, item 29, is dropped perhaps because "SOLD", as indeed is 165, the 1887 T.J. Wise *Rubaiyât* on vellum. **£45**

**448. -----** Christmas 1986: [Christmas card from George Sims and family, printing Thomas Hardy's poem "The Darkling Thrush"]. [Loanhead]: [Tragara Press], 1986. Single sheet of yellow handmade paper, folded. Over the printed greeting "from Beryl & George", inscribed by Beryl Sims, "with all good wishes for Christmas and New Year". No formal attribution is made to the Tragara Press, but it matches other Christmas commissions by the Simses and is listed by Halliwell (suggesting "Olive green card"). "I leant upon a coppice gate / When Frost was spectre-gray . . ." **£30**

**449. -----** Christmas 1989: [Christmas card, printing George Sims's 1945 sonnet "All That Has Follied With the Sun is Done"]. [Loanhead]: (Tragara Press), [1989]. Single sheet of cream card, once folded. "All that has follied with the sun is done: / Today has been of autumn fires and where / Cordage of old blossomers in fine rage / Thrums . . ." **£30**

**450. -----** Last of the Rare Book Game: [essays on Oscar Wilde, Grant Richards, Robert Gathorne-Hardy and others]. Philadelphia: Holmes Publishing Co, 1990. D.w. very slightly faded at spine. Edition limited to 650 copies; loosely inserted the publisher's errata slip, a mock title-page printed by Alan Anderson for the same publisher's *More of the Rare Book Game* (by George Sims, 1988) and Anderson's single-sheet printed prospectus for the same, 1988. **£35**

**451. -----** A Darkened Being: an anthology compiled by George Sims. [Loanhead]: privately printed (by Alan Anderson at the Tragara Press), 1991. Printer's corrected proofs. 92 leaves, printed on cream Abbey Mills, rectos only, one leaf lacking (Richard Jefferies' contribution), but with two copies of the half-title; with the printer's MS corrections on nine pages, and two copies of the printer's prospectus, single sheets, folded (one with the words "Card slip-case" deleted). "A collection largely of agnostic writings," this advertises the book, "with extracts from 65 authors", Alyse Gregory claiming the prize with five extracts, followed by her husband Llewelyn Powys and Tolstoy with four each, then Logan Pearsall Smith and James Gould Cozzens with three, and Shakespeare, Graham Greene, Joseph Conrad and Edward Thomas with a brace apiece. "There is no truth" (Alyse Gregory); "There is no hope" (Richard Rumbold). "This selection seemed to me to focus on a grim side of George's outlook, not fully in character with the man I know," wrote David J. Holmes, publisher of Sims's *The Rare Book Game* and its successors. Anthony Rota was much dismayed by this grimness, its "unmitigated gloom and despondency, even despair (not so much agnosticism as nihilism)". "I have just completed a book for George Sims," wrote Alan Anderson to the Tragara Press collector Alex Bridge (5 October 1991). "It runs to 89 pages – much larger than I would normally tackle nowadays, but George is my oldest friend and I wanted to do it. I collected the copies from the binder yesterday – rather attractive in our usual restrained way . . ." **£40**

**452. -----** The Despain Papers: [a novel, original typescripts and page proofs]. [1991–2]. 3 vols. 4to. Binder's cloth, lettered in gilt. Covers of vol. [ii] faintly damp-marked, rear joint of [i] slightly tender. With the author's (Will Carter, red) book-label in vol. [ii] and (Will Carter, blue) book-label in [iii]. Vol. [i] is the first-draft TS, title-page (set by Alan Anderson?), epigraph page + 166pp. text, with the author's occasional autograph corrections throughout; [ii], the second-draft TS, (Alan Anderson?) title-page, epigraph page + 171pp., with the author's occasional autograph corrections; [iii], the publisher's proofs, stamped by the printer, KNA Press, "1-22-92", and inscribed by the author, "Second proofs. Jan. '92" and "Second corrected proofs George Sims Jan. '92", title-page, epigraph page + 145pp. text, with the author's autograph corrections. Loosely inserted in [iii] are what looks to be a mock dustwrapper design (the title almost certainly set by Alan Anderson) and a TS draft for the dustwrapper blurb, presumably written by the author himself: "Jack Quinn, a dealer in rare books and manuscripts, is asked by an American customer to discover what had happened to the papers of Gerald Despain, a fanatical anti-Semite and British traitor, who flew to Germany on the outbreak of war in September 1939 in order to join the Nazis. The papers had been sold in Marlow to a buyer who gave the name 'Mr. Principle'. This enquiry sets Quinn off on a picaresque quest in which he questions a highly successful art dealer, a devious auctioneer's clerk, the widow of a very wealthy

Conservative MP and a much decorated British general . . ." The book was published by Holmes Publishing Co, i.e. Sims's friend and fellow dealer David Holmes, in Philadelphia later in 1992. £450

453. ----- [The same, a large print edition]. The Despain Papers. (A Dales Large Print Mystery). Long Preston: Dales Large Print Books, [1996]. Wrappers. £10

454. ----- Beryl & George "amici per la pelle" 7 August 1993: [a golden wedding anniversary card, taking as text a quotation from T.S. Eliot's *The Elder Statesman*]. [Edinburgh]: (Tragara Press), [1993]. Cream card, once folded, printed in gold on p. [1] and black on pp. [3–4]. Edition limited to 25 copies; with a TLS from George Sims to Edward Nairn and Ian Watson, 1p. 8vo (on Tragara Press-printed paper), Hurst, [10 August 1993], in typed envelope, stamped and postmarked. The Sims' golden wedding party had to be cancelled as George was feeling too ill. "We wish you were here to help us drink some of the wine. I intended to distribute some of these A.A. cards at a party but it had to be cancelled because I've been ill with flu/virus." Sending this celebratory card to the Rotas, he commended its printing – "the first time [Alan Anderson] has printed in gold . . . AMICI PER LA PELLE [directed by Franco Rossi, 1955] was one of our favourite films." The Eliot quotation begins "But there's no vocabulary / For love within a family". £50

455. ----- The Rare Book Game: again: [mock title-page]. [Loanhead]: [printed at the Tragara Press], 1993. Single sheet. A little marked at the edges. Alan Anderson's trial title-page for a successor to the author's *The Rare Book Game* (1985), *More of the Rare Book Game* (1988) and *Last of the Rare Book Game* (1990). No such title was published. Instead followed *A Life in Catalogues* (1994). £25

456. ----- *A Life in Catalogues and other essays*. Philadelphia: Holmes Publishing Co, 1994. Author's corrected proofs. 4to. Binder's cloth, gilt. Covers slightly damp-marked. With the author's (Will Carter, blue) book-label and inscribed by him, "First page-proofs, corrected in MS. June '94". Title-page, dedication page, contents page + 129pp. text; 26 pages with the author's autograph corrections. The publishers billed the book as "Essays on Cyril Connolly, Ernest Dowson, Harold Frederic, Dr John Gordan, Henry James, Charlotte Mew, Christopher Millard, B. Traven and A LIFE IN CATALOGUES [an autobiographical exploration of Sims's own catalogues] Parts 1–4"; it was dedicated "to the memory of Roy Fuller, friend & mentor". £125

457. ----- *Sixteen Poems: written 1942–1945*. [Loanhead]: privately printed (at the Tragara Press), 1995. Wrappers, printed paper label. Edition limited to 85 numbered (and 15 lettered) copies "designed and printed" by Alan Anderson, this copy inscribed by the author to Edward Nairn, "Edward's copy George S. 18/10/95"; loosely inserted an ALS from him (on Tragara Press-printed paper) to Nairn, 1p. 8vo, Hurst, 18 October [1995] ("Nice to hear from you and thanks for the order . . . Beryl joins me in sending you both all good wishes"). "Come deceptions of each kind: / Those of gulls who whirl through / Frail snowfall taste of / Sea's spiced breath upon my window, / Then ease themselves upon tumbling, / With senseless cry celebrating / This world's terror / Those of thin thrush, sick / With cold, balanced on bare stick, / Piping of neglected hedges thick / With rose and cream-lipped honeysuckle. / Old crows, thrown like scraps away / In this grey hour of day / Make your tuneless cry your only song, / Bring forth your unsteady young, / Come, deceptions of Springkind." £50

458. ----- [The same, another copy]. This copy inscribed by the author to Ian Watson, Edward Nairn's partner in John Updike Rare Books, "Ian's copy George S. 18/10/95". £40

459. ----- [The same, author's MS/TS and printer's proofs]. Author's MS/TS, 21pp. 8vo, with his numerous corrections and alterations throughout; printer's proofs, 19pp., printed rectos only, with Alan Anderson's MS corrections on five pages. Together with the Tragara Press-printed prospectus for the book, single sheet, slightly creased and with one small mark, printing on the verso the poem "Come deceptions of each kind". The original title of the book was "Ten Poems", and the author intended an epigraph, L.P. Hartley's "The past is a foreign country – they do things differently there". £225

460. ----- POINTS 20: a magazine in English published in Paris. Edited by Sindbad Vail. Paris: Points, (1955). Wrappers. With the (Will Carter, rust) book-label of George Sims, contributor of the story "Experimental One", pp. 10–19. "A crowd of the old folks had just left the small rear entrance of their canteen and were walking down the narrow path when the X.X. machines went off, making their curious faint popping noises. The old folks were hunched closely together and the wire netting on each side of the path prevented them falling askew so the bodies piled up in neat heaps . . ." The last issue of Peggy Guggenheim's son's magazine. Sindbad Vail (1923–1986) put out the first in 1949; in its brief life it published work by Arthur Adamov, Brendan Behan, Marcel Bisiaux, David Gascoyne, Herbert Gold, Michael Hamburger, Philippe Jaccottet, Pierre Leyris, Christopher Logue, Mordecai Richler, Philippe Soupault and Alexander Trocchi. The other contributors to 20 include Judson Crews, Curt Gentry, Jan Rabie and Sharon Sciamia. £75

461. ----- HOLMES (David) George Sims & Friends. (Catalogue 76). (Collingswood, New Jersey): David J. Holmes Autographs, [2001]. Grey wrappers. Inscribed by the compiler to the subject's widow, "For Beryl from David 3/30/01. With love & thanks"; loosely inserted a presentation TLS to Mrs Sims from the author, 1p. 4to, Collingswood, 30 March 2001, and an earlier ALS, 1p. 4to, Collingswood, 18 July 2000. 88-page, 304-item catalogue, designed by Jerry Kelly and divided into five sections, "Books and Pamphlets by George Sims", "Books Printed under George Sims' Peacocks Press Imprint", "G.F. Sims Catalogues and Ephemera", "Association Books", and "Miscellaneous". The best handbook to George Sims outside his own books – most of which of a bookish sort (when not produced by the Tragara Press) were published by the cataloguer. David Jeffrey Holmes (1945–2016) began his bookselling career in Boston in 1972. "In 1974 when I was just



getting my feet wet as a rare book and manuscripts dealer," he writes in an introduction, "a colleague gave me a catalogue from G.F. Sims of Peacocks, Hurst, Reading, Berkshire. The catalogue was crammed with reasonably priced rare and interesting books and manuscripts, many of them by lesser known nineteenth and twentieth-century authors not often found in the typical high-spot catalogues. I quickly learned to drop everything when a Sims catalogue arrived, and phone in my order immediately, for George had loyal and eager customers everywhere, and most items did not languish on his shelves." Holmes's first visit to Hurst, in 1976, was almost a disaster, as the clocks had changed and he missed his train. But he and Sims became friends, "and the series of memorable and soon to become familiar (though less harried) Sunday trips from Paddington, past Slough and Reading to the Twyford Station were to become highlights of my career as a rare book dealer . . . Every volume had to be taken down off the shelves because so many of the books George dealt in were association books or contained inscriptions or had letters inserted. The question was not would the next book be an interesting copy, but how interesting would it be?" Holmes's letters to Beryl Sims are fond and friendly, giving news from home and reporting on the progress of his catalogue; hoping that the finished article meets with her approval. As well as giving an insight into George Sims's trade life and pastime as a writer of crime fiction, the catalogue indicates the breadth of his friendships, with books inscribed by Sims to, among others, Alan Anderson, Roy Fuller and (the designer of Holmes's publications) Ellis H. Neel Jr, and books inscribed to Sims by Richard Aldington, Alan Anderson, Miriam Benkovitz, Leon Edel, Roy Fuller, Philip Gosse, Harford Montgomery Hyde, James Laughlin, Mark Samuels Lasner, Shane Leslie, Michael Meredith, S.J. Perelman, Frederic Raphael, Martin Secker, Julian Symons, Helen Thomas and Cecil Woolf. **£75**

**462. SITWELL (Sir Sacheverell) Bt.** Doctor Donne & Gargantua: the first six cantos. London: Duckworth, 1930. Free endpapers partially embrowned, d.w. rather darkened and spotted. With the (Humphrey Stone) bookplate of Anthony Hobson. **£15**

**463. ----- SITWELLIANA 1915–1927:** being a handlist of works by Edith, Osbert and Sacheverell Sitwell and of their contributions to certain selected periodicals. Together with an introduction and some notes on the periodicals, and three portraits of the authors by Albert Rutherston. Compiled by Thomas Balston. [London]: Duckworth, 1928. Patterned boards, printed paper label. Spine slightly darkened, glassine d.w. darkened and slightly chipped. With the (Humphrey Stone) bookplate of Anthony Hobson. **£15**

**464. ----- HAND AND EYE:** an [80th-birthday] anthology for Sacheverell Sitwell: [poems by George Barker, Samuel Beckett, John Betjeman, George Mackay Brown, Patric Dickinson, Geoffrey Elborn, Seamus Heaney, Geoffrey Hill, Ted Hughes, Hugh MacDiarmid, Jon Silkin, Stephen Spender, R.S. Thomas, with a drawing by Henry Moore]. Edited by Geoffrey Elborn. [Frontispiece drawing by John Piper. Preface by Ronald Stevenson]. Edinburgh: privately printed at the Tragara Press, 1977. Printer's proofs, in brown card folder inscribed by him, "Hand and Eye / Proofs in first state", 15 leaves printed rectos only, pp. [1–4], [5–8], [20–1], [26–7], [28–9] printed on single sheets, folded, two copies of p. [13] (plate by Henry Moore), all other pages present except [18–19] (poems by Patric Dickinson and the editor); with Alan Anderson's substantive MS correction on p. [20] (Seamus Heaney's poem "Otter") and, loosely inserted, his MS list (on Tragara Press headed paper) of 11 "author's corrections [to these proofs] made in the published edition", by George Barker (2), John Betjeman (4), Geoffrey Hill (1) and Jon Silkin (4). The published edition was limited to 175 numbered copies. "Sir Sacheverell Sitwell's eightieth birthday fell on November 15 and to celebrate it a number of literary friends and admirers grouped together to prepare a birthday anthology for him. Hand and Eye . . . has a lovely John Piper drawing of Kirby Hall, Northants, as a frontispiece, and a pair of hands in black chalk is Henry Moore's contribution," noted the TLS, 18 November 1977. "The poets form a very effective constellation because they have provided not merely a string of celebratory verses but a general anthology with each author in a characteristic vein: Beckett, for example, ringing the changes on 'imagine si ceci un jour' or Betjeman on the omens of death sniffed in the Chelsea air, with hell not far beneath the pavement . . . It is almost impossible to do justice to that fertile pen – over-fertile sometimes, but rarely facile and never dull." **£300**

**465. SIX OXFORD POETS:** [poems by Jon Stallworthy, Elizabeth Jennings, Sally Purcell, John Wain, Francis Warner, Anne Stevenson]. Oxford: Bodleian Library, 1977. Wrappers. Loosely inserted the compliments slip of Bodley's Librarian. "This Keepsake was set in the Bodleian Library and printed at Truexpress to mark the occasion of the Oxford Writers' Exhibition November 1977–March 1978". **£10**

**466. SMITH (Logan Pearsall) Saved from the Salvage.** With a memoir of the author by Cyril Connolly. Edinburgh: privately printed at the Tragara Press, 1982. Plum wrappers. Edition limited to 110 numbered copies. "When not long ago an appeal was made for waste paper, I threw down the stairs of my bombed house a mass of old letters: I, too, wanted to do what I could to beat Hitler. Before the Borough Council van arrived, however, I luckily looked to see whether there were any papers that it might be wise to save from the patriotic pulping. So many letters did I find from deceased persons, that I almost felt like the old Major who was heard in his Club to mutter, 'all my friends, God damn them! are dead'. Some of the letters I put aside; and I put aside also a little packet of verses written in Venice at the end of the nineteenth century . . ." First printed in Horizon, March 1941; Cyril Connolly's memoir of Logan Pearsall Smith, though it is not here acknowledged, first appeared in The New Statesman, March 1946. **£45**

- 467. SMITH (Sydney Goodsir) MacDIARMID (Hugh) pseud.** Sydney Goodsir Smith: (a tribute to Sydney Goodsir Smith at the presentation of the Sir Thomas Urquhart Award, [14 December 1962]). Edinburgh: Colin H. Hamilton, (1963). Wrappers. Spine faded. Edition limited to 135 numbered copies, printed at the Dolmen Press; this copy inscribed by the publisher to Hazel Williamson, "for Hazel from Colin 5.vii.63". "There are many people among us who think that the age of miracles is past. Sydney Goodsir Smith is at least one living refutation of that notion. He is one of a small number, albeit one of the greatest of them, who, in the great desert of contemporary Scotland, continues like the prophet Elijah of old to derive nourishment from his own ravings. If I may be allowed to bring home the bacon I need have no hesitation in claiming that he is one of those writers we should read, mark, inwardly by jest." Hazel Williamson was Smith's lover, the dedicatee of his *The Aipple and the Hazel* (1951); they married in 1967, after the death of Smith's first wife, Marion. £40
- 468. SMITHERS (Leonard)** The LONDON MAGAZINE: a monthly review of literature. Edited by John Lehmann. September 1956 volume 3 no 9. (London): (Chatto & Windus), 1956. Wrappers. With the (Will Carter, blue) book-label of George Sims. Includes his article "Leonard Smithers", pp. 33–40; among other contributors are Roy Fuller, Louis MacNeice and Dylan Thomas. £15
- 469. ---- PHILLIPS Leonard Smithers & the 1890s:** the Booth collection of books published by Leonard Smithers, including works by Beardsley, Beerbohm, Crowley, Dowson and Wilde as well as manuscripts, association items, ephemera and clandestine publications. [To be sold at auction, 13 June 1996]. London: Phillips, 1996. Wrappers. With the (Will Carter, blue) book-label of George Sims; loosely inserted a printed prospectus for Max Beerbohm's essay *A Stranger in Venice*, to be published by Robert Booth, *The Winged Lion* (edition designed by Simon Rendall and printed by Martino Mardersteig, 1993), with Booth's ANS, "I suppose with the Smithers/Secker connections it was inevitable that I should become a publisher one day . . .". £25
- 470. SOME POEMS IN WARTIME.** [By Kenneth Allott, Roy Fuller, Geoffrey Grigson, Nicholas Moore, Frederic Prokosch, Anne Ridler, Francis Scarfe, Julian Symons, Ruthven Todd, George Woodcock]. London: Diemer & Reynolds, [1941]. Wrappers. Spine rubbed, covers unevenly darkened, upper cover slightly nicked at top edge, some spotting, staples rusty. £15
- 471. SOMMARIVA (Giovanni Battista) HASKELL (Francis)** An Italian Patron of French Neo-Classic Art. (The Zaharoff Lecture for 1972). Oxford: Clarendon Press, 1972. Wrappers. Inscribed by the author to Anthony and Tanya Hobson, "For Tania & Anthony, Francis March 1975:"; loosely inserted a news-cutting (some mild offsetting) of the TLS review [by Francis Watson]. £20
- 472. Henry SOTHERAN** The Piccadilly Register of interesting new books, English, French and German, and cheap remainders. (Edited by J.H. Stonehouse). No. 2. London: Henry Sotheran, 1936. Wrappers. Staples a little rusty. From the library of Siegfried Sassoon, with the monogram book-label. 480 items, concluding with Gertrude Jekyll and Christopher Hussey's *Garden Ornament*, "Without doubt one of the most beautiful Books of modern times", "Published at £3 3s. nett. Offered at £1 10s". £25
- 473. SPARK (Dame Muriel) STANNARD (Martin)** Muriel Spark: the biography. London: Weidenfeld & Nicolson, (2009). Covers very mildly mottled; d.w. Third printing in the year of publication; with the ownership signature of the subject's son, "S. Robin Spark". Samuel Robin Spark (1938–2016), artist, had a famously fractious relationship with his mother, not least over their Jewish heritage. Stannard quotes an interview with her in 1999: "He's made my life a misery," she told *The Observer*. "There's a long history. Whenever I lift the phone, 'snarl, snag, growl'. I'm tired of it – at my age [81] I feel I can live without it." She lived till 2006 and cut him out of her will. £35
- 474. SPENDER (Sir Stephen)** A GARLAND FOR STEPHEN [SPENDER]: [poems in honour of Stephen Spender's 82nd birthday by Dannie Abse, John Ashbery, George Barker, Patricia Beer, Joseph Brodsky, Alan Brownjohn, Charles Causley, Patric Dickinson, Geoffrey Dutton, D.J. Enright, Gavin Ewart, Roy Fuller, David Gascoyne, Bryan Guinness, Seamus Heaney, John Heath-Stubbs, Ted Hughes, Barry Humphries, Elizabeth Jennings, P.J. Kavanagh, Edward Lowbury, Roger McGough, Edwin Morgan, Pete Morgan, Iris Murdoch, Dorothy Nimmo, Charles Osborne, Ruth Pitter, David Plante, Peter Porter, Peter Reading, Peter Redgrove, Alan Ross, A.L. Rowse, Nikos Stangos, R.S. Thomas, Anthony Thwaite, Charles Tomlinson, Ted Walker and Roger Woddis]. Arranged by Barry Humphries. [Cover portrait drawing by David Hockney; other decorations by John Craxton, Ghika, Matthew Spender and Maro Gorky]. Edinburgh: Tragara Press, 1991. Green wrappers. Edition limited to 150 numbered copies. Barry Humphries, a friend of the Tragara Press and a collector of the Eighteen Nineties, had published *Shades of Sandy Stone*, his "reveries of a returned man", with the press in 1989, and married Lizzie Spender, daughter of Stephen Spender, in 1990. His garland for his father-in-law drew distinguished contributors. Seamus Heaney: "On Red Square, the brick wall of the Kremlin / Looked unthreatening, in scale, just right for people / To behave well under, inside or outside. // The big cleared space in front was dizzying. / I looked across a heave and sweep of cobbles / Like the ones that beamed up in my dream of flying // Above the old cart road, with all the air / Fanning off beneath my neck and breastbone. / (The cloud-



roamer, was it, Stalin called Pasternak?) // Terrible history and protected joys! / Plosive horse-dung on nineteen-forties roads. / The newsreel bomb-hits, as harmless as dust-puffs." Gavin Ewart: "Far nearer sixty years than fifty / since we met at Grigson's party! / Time, of such good meetings thrifty, / mixes arty, tarty, smarty / in its quick kaleidoscope – / friendship's more than we can hope! // All the same, when moons are blueing, / sometimes luck can hit the spot / and good be good and past undoing – / and fortunate – rather than not. / In our muddled world of men, / I believe that happened then!" £150

**475. -----** [The same, printer's proofs]. Printer's corrected proofs, 54 leaves, printed on rectos only, lacking half-title, copyright and limitation pages, but with additional printings of the Hockney cover, one on light green Sheepstor (the Ghika illustration is printed on the same), another on a handsome white laid paper; with the printer's MS corrections on 17 pages, some substantive (e.g., particularly, to the contributions of David Plante and Peter Porter), Seamus Heaney's contribution proofed in two forms (it began as "Setting", was then added to and became "Two Settings"), most pages without pagination. £300

**476. STEWART (Alexander)** *'Twixt Ben Nevis and Glencoe: the natural history, legends, and folk-lore of the West Highlands*. Edinburgh: William Paterson, 1885. Spine faded, corners of a few pages turned down. Real-photograph frontispiece of the author (by Ramsay, Bridge of Allan, but lacking tissue guard); pencilled note on title-page, "Nov. 1933 Reviewed, Celtic Magazine vol X p 578". The Revd Alexander Stewart (1829–1901), as "Nether Lochaber" a regular contributor to *The Inverness Courier* (and author of another similar book, *Nether Lochaber*, 1883) was a native of Benbecula and Minister of North Ballachulish and Ardgour, 1851–1901. The reviewer in *The Celtic Magazine*, that "monthly periodical devoted to the literature, history, antiquities, folk lore, traditions, and the social and material interests of the Celt at home and abroad" started by Alexander Mackenzie in 1876, is anonymous; he (or she) writes of the book, "Its contents are as various as the genius of its author is versatile . . . the book is one which every Highlander and lover of the Highlands ought to possess." £30

**477. STEWART (Robert)** BOOKPLATE for R. Stewart, Murdostoun. [c1855]. 86 x 69mm. Armorial bookplate ("Hinc orior") for Robert Stewart (1810–1866), Lord Provost of Glasgow 1851–4, after his acquisition in 1850 of the estate of Murdostoun, in north Lanarkshire, with a picturesque fortified house that had been the seat first of the Scotts, then of the Inglises. £15

**478. -----** BOOKPLATE for Stewart of Murdostoun. [c1870]. 90 x 72mm. Armorial bookplate, presumably for the successors of Robert Stewart of Murdostoun – beginning with his son Robert King Stewart (1853–1930; KBE 1918), sometime Grand Master Mason of Scotland. £10

**479. STRACHEY (Lytton)** *Ermyntude and Esmeralda: an entertainment*. Introduction by Michael Holroyd. Illustrations by Erté. (London): Anthony Blond, (1969). Covers faintly mottled, d.w. slightly faded at spine. With the (Humphrey Stone) bookplate of Anthony Hobson; news-cutting of the *Sunday Times* review ("Eminent erotica", by Jennifer Brumfitt) loosely inserted. £10

**480. STUDIES IN SCOTTISH LITERATURE**. Edited by Professor G. Ross Roy. Volume 1 number 1, July, 1963. Glasgow: William MacLellan, 1963. Wrappers. Spine slightly darkened. Inscribed on the upper cover, "For Neil Paterson from Neil Gunn". Contributions from Tom Scott ("Observations on Scottish Studies"), Nelson S. Bushnell (on Scott as a novelist of manners), A.M. Kinghorn, Thomas Crawford and Francis R. Hart ("The Hunter and the Circle: Neil Gunn's fiction of violence"). J.B. Pick later recalled that in 1961 Gunn was greatly cheered by a letter from Hart, a professor at the University of Virginia, declaring *The Green Isle of the Great Deep* (1944) to be "one of the most profoundly exciting books that I have read". Pick continued, "Nor was Francis Hart the only younger man now expressing enthusiastic admiration for his books. Apart from Neil Paterson, whose efforts on Neil's behalf bore fruit so varied that it would embarrass him to detail it, an impressive array of imaginative talent strove to ensure that Neil's achievements were fully recognised. They include Stewart Conn, George Bruce, Alexander Reid, Finlay J. Macdonald and Ian Grimble. All these combined at Neil Paterson's instigation, and with old friends like Stanley Cursiter, to give Neil a seventieth birthday party in Edinburgh, which [his wife] Daisy at least enjoyed, even when every man jack of those present delivered from the depths of his insobriety a speech the import of which he alone could grasp . . ." Neil Miller Gunn (1891–1973) was the subject of a broadcast tribute by James Edmund Neil Paterson (1915–1995) in 1967. £40

**481. SUMMERS (Montague)** *Letters to an Editor [1923–35]*: Montague Summers to C.K. Ogden. With an introduction and notes by D.E. Wickham. Edinburgh: Tragara Press, 1986. The editor's corrected proofs, 24 leaves, printed rectos only, title-page, introduction and letters, 20 pages with the editor's corrections and queries. The Tragara Press's edition was limited to 145 numbered copies. Montague Summers contributed *The History of Witchcraft and Demonology* (1926) and *The Geography of Witchcraft* (1927) to the series "The History of Civilization" edited by Charles Kay Ogden (1889–1957) for Kegan Paul, for whom Ogden also supervised the series the "International Library of Psychology, Philosophy and Scientific Method". For the same publishers in this period Summers wrote his *The Vampire: his kith and kin* (1928), *The Vampire in Europe* (1929), *The Werewolf* (1933), *The Restoration Theatre* (1935) and *The Playhouse of Pepys* (1935). £60

- 482. ----- SMITH (Timothy d'Arch)** Montague Summers: a talk. Edinburgh: privately printed at the Tragara Press, 1984. Green wrappers. Edition limited to 110 numbered copies. "The name of Montague Summers, its dactyl and spondee tripping lightly, almost wickedly across the tongue, seems to personify that blend of eroticism and religion which however reprehensible provokes . . . a perennial fascination in the minds of students of the human psyche . . ." Timothy d'Arch Smith was the author of *A Bibliography of the Works of Montague Summers* (1964, revised edition 1983) and co-edited a new edition in 1995 of Summers's first book, *Antinous and Other Poems* (1907). "This talk, shorn only of interpolations, frivolous for the most part, was given to The Society on 16 March 1984. The Society is a society in London. In accordance with occult precepts it requires no further advertisement" (Preface). **£40**
- 483. -----** [The same, another issue]. Patterned wrappers, printed paper label. Of the edition of 110 copies, this is one of 25 specially bound and printed on paper by Amatruda of Amalfi. **£60**
- 484. -----** [The same, printer's proofs]. Printer's corrected proofs, 26 leaves, printed rectos only, in printer's hand-titled wrapper inscribed, "Corrected proofs 5.xi.84", and patterned wrappers (the pattern of the 25 specially bound copies), with Alan Anderson's MS corrections on five pages; all pages present except title-page verso (the copyright page), two copies each of dedication page and p. 11. **£75**
- 485. SWINBURNE (A.C.) HENDERSON (Philip)** Swinburne: the portrait of a poet. London: Routledge & Kegan Paul, (1974). Free endpapers partially embrowned; d.w. With the (Will Carter, red) book-label of George Sims. **£10**
- 486. SYMONDS (John Addington)** The Memoirs of John Addington Symonds. Edited and introduced by Phyllis Grosskurth. New York: Random House, [1984]. Cloth-backed boards; d.w. Top edge slightly spotted. Reprint of the first US edition (book first published the same year by Hutchinson), with the (Will Carter, red) book-label of George Sims. **£10**
- 487. ----- GROSSKURTH (Phyllis)** John Addington Symonds: a biography. (London): Longmans, (1964). Top edge slightly spotted, d.w. faded at spine. with the (Will Carter, rust) book-label of George Sims; loosely inserted a news-cutting of the New Statesman review (by R. Ellis Roberts). **£10**
- 488. SYMONS (Julian)** The Object of an Affair and other poems. Edinburgh: Tragara Press, 1974. Green Batik paper wrappers, printed paper label. Edition limited to 90 numbered copies, of which this is one of 25 on brown Sheepstor handmade paper specially bound and signed by the author. The first of several titles by Julian Symons to come from the Tragara Press, in the same year as the first by his old friend Roy Fuller, *An Old War*: both authors introduced to Alan Anderson by George Sims, to whom Symons had given an early boost as a bookseller in unleashing him on the collections of his brother A.J.A. Symons. "A fiery elephant he called himself ['Fiery Elephant (B.S. Johnson 1933–1973)']. This creature roared / And stamped, trunk waving, rooting out imaginary / Enemies in the literary undergrowth, / Taking on everybody, Johnson v The World. / And Johnson could take punishment, my, see that elephant / Stop a publisher's rejection, both barrels, and come out / Bellowing with pain. And sorrow. But mostly anger. / Elephant Johnson never took a count. / Nobody chopped him down. / He chopped himself down. // But also but also / Looked for friendship and offered it, / Felt for young people, old people, all misfits, / Liked the companionship of pubs, / Watched Chelsea with eagerness, a South Londoner / ('We live in the North, so my boy Steve / Supports Arsenal, but I'm trying / To get him out of it'). The questioning eyes / Asked for something, the clumsy hands / Made inexplicit gestures, but the fiery / Elephant turned them into theories / About not telling lies in his fictions. / Who wants to tell lies in his fictions? / Is what elephants remember the truth? / These are never the problems of art." **£60**
- 489. -----** [The same, another copy]. Yapp edges of covers very slightly nicked at top. **£50**
- 490. -----** [The same, printer's proofs]. Folded sheets of Sheepstor, unsewn, lacking only pp. [3, author's note], [4, blank], [12–13, title poem: misprinted as blank, then title-page], [21–2, blanks], but with three extra title-pages (p. [1]), none with the copyright notice on p. [2] or the limitation page [23], one with p. [13] on the title-page verso, and p. [11] in place of the limitation page. Also, on a different stock, four extra poems printed rectos only, "All Things Cut Down", "A Square of Blue", "Recovering" and "The Little Winter", all poems of aching regret about the author's daughter, Sarah Louise Symons (1948–1976). "The little winter comes in June she wrote in a childhood poem [aged six – published by Tambimittu's Poetry London–New York, 1956]. / In one of the last photographs she sits upright on a sofa, unsmiling. // That was in March. On the bus from New York / She was hunched, face turned away, staring into darkness. // Her last birthday, September, staggered up our stairs, / Two litre bottles in basket. Again unsmiling. // But also I remember / Another autumn in Amherst, gold and brown, gay among shining leaves. // And also and also / Beaches in Kent, Cornwall, Spain, her endless enjoyment. // And homes made everywhere / Kilburn and Chiswick and Mousehole, a houseboat at Twickenham, // A flat in Wooton [sic] Rivers: / All enjoyed not endured, lack of money dismissed // With a smile and an elegant wave of the hand. / What did it matter? She stretched out arms to life, embraced it // Until the little winter came." In 1979 the Tragara Press printed for the author 50 copies of *Seven Poems for Sarah*. **£100**
- 491. -----** The Modern Crime Story. Edinburgh: Tragara Press, 1980. Marbled wrappers, printed paper label. Edition limited to 125 numbered copies, this copy one of 25 specially bound and signed by the author. Text of a lecture delivered at York University, Toronto, December 1973. Symons defines the several genres of crime story, from the "Multum Parva" mystery to the police procedural – and analyses the nature of his own work. It was only in the course of talking to a BBC producer



making a film about him that Symons “came to realise how completely my crime stories were based on the conception that we are all playing games in our lives and that crime is likely to occur when the games, which are basically protective devices, turn into reality”.

£75

- 492. -----** 1948 and 1984. (The Second Orwell Memorial Lecture). Edinburgh: Tragara Press, 1984. Pale green wrappers. Edition limited to 135 numbered copies. With the printer's page proofs, 28 leaves, printed rectos only, all present except title-page verso (copyright page) and limitation page, six pages with Alan Anderson's MS corrections; in blue card wrapper hand-titled by him and inscribed “Proof sheets”. Lecture delivered at London University, 25 February 1984. “Such an extremity of pessimism [in Nineteen Eighty-Four] suggests some weaknesses of the book,” writes Symons. “‘I ballsed it up rather, partly owing to being so ill while I was writing it, but I think some of the ideas in it might interest you,’ he wrote to me shortly before publication . . . It's the intensity with which Orwell felt that gives the book its terrible grandeur. So far from being ballsed up because he was so ill, it would be nearer the truth to say that the awful vision of a hopeless world could only have been produced by a sick man.”

£90

- 493. -----** Two Brothers: fragments of a correspondence. [With a frontispiece portrait drawing of the author by Wyndham Lewis]. Edinburgh: Tragara Press, 1985. Patterned wrappers, printed paper label. Edition limited to 130 numbered copies, of which this is one of 25 printed on paper made by Amatruda of Amalfi, specially bound and signed by the author; loosely inserted the press's typed invoice to John Updike Rare Books for their order for the title, with Alan Anderson's signed receipt, 13 June 1985. Fragments of the correspondence between Julian and his elder brother by 12 years, A.J.A. Symons, in the early years of the Second World War, with Julian's narrative. While he was in London attending tribunals protesting his pacifism, A.J. was ailing in Finchfield – where he died, on 26 August 1941. His advice to his younger brother is wise and salutary.

£75

- 494. -----** [The same, printer's proofs]. Printer's corrected proofs, in red printed covers inscribed by him “Corrected proofs”, 14 leaves, printed rectos only, all pages present except frontispiece and title-page verso (copyright page), paginated in pencil and with Alan Anderson's MS corrections on seven pages.

£75

- 495. -----** HORIZON: a review of literature and art. Edited by Cyril Connolly. Vol. IV, no. 22, October 1941. [London]: Horizon, 1941. Wrappers. Upper cover slightly marked, some spotting of edges and in text. With the (Alan Anderson, “Call me Ishmael”, and Will Carter, red) book-labels of George Sims. Includes A.J.A. Symons, “The Diner-Out”, and “A.J.A. Symons – 1900–1941”, I by Julian Symons, II by Vyvyan Holland. Other contributors include R.S. Thomas (“Homo Sapiens 1941”), Norman Cameron, Francis Scarfe and E.J. Scovell.

£15

- 496. -----** STONE TROUGH BOOKS A.J.A. Symons 1900–1941: an anniversary catalogue. [Compiled by George Ramsden]. With notes and comments by Julian Symons [and a cover decoration by Eric Ravilious]. (York): Stone Trough Books, 1991. Wrappers. 400 copies printed, by Smith Settle, this copy with the (Will Carter, rust) book-label of George Sims. “I can't help regretting the amount of time AJ spent on the minutiae of bibliography,” writes Julian Symons. “He made his own elaborate defence of it . . . but it does not convince me and perhaps did not convince him. Bibliography followed as an end in itself is surely a Mecca for little minds, not those that range widely like his.”

£15

- 497. TELFORD (Thomas)** To Sir John Malcolm on receiving his Miscellaneous Poems: a poem . . . written in the year 1831. [With a preface by Roland A. Paxton]. Edinburgh: Tragara Press, 1971. Pale green wrappers. Spine very slightly faded, upper cover slightly creased. Edition limited to 200 copies; errata slip tipped in. Loosely inserted a presentation TLS from Roland A. Paxton to the Edinburgh antiquarian bookseller J.R. Abbey, 1p. 8vo, Edinburgh, 5 October 1979, thanking him for “drawing my attention to the books with Telford's signature in them in the recent sale, I hope that you will accept the enclosed as a memento of the occasion. It has been out of print for sometime now . . .” Roland Arthur Paxton (1932–) was principal engineer, Lothian Regional Council, 1975–84, senior principal engineer, Scotland, 1984–90, and from 1994 an honorary Professor of Civil Engineering at Heriot-Watt University. The civil engineer Thomas Telford (1757–1834) once published poems as “Eskdale Tam”; this, the last of his known verses, was addressed to a fellow Eskdaleman, Sir John Malcolm (1769–1833), newly returned from India, where he was Governor of Bombay.

£35

- 498. TENNESON (Joyce)** Au-delà. (Cahier d'images). (Paris): (Contrejour), (1989). Wrappers. Edge of lower cover slightly scuffed. Inscribed by the photographer to Hugh Whitmore, “To Hugh with gratitude – Joyce '89”; loosely inserted three ANsS from her, on cards of her own photographs, 22 September 1989, 9 October 1989 and n.d. “I just want to thank you for helping us with this letter predicament – I'm very grateful. I've also just seen 84 Charing Cross Road [the 1987 cinema adaptation by Whitmore of James Roose-Evans's 1981 play], and was very moved by it. I'm sure you & David [Jones, her partner, the film's director] were pleased with the way it turned out . . .”

£50

- 499. TESSIMOND (A.S.J.) RICHARDS (Frances)** A Friendship with John Tessimond: [a reminiscence]. (Edinburgh): privately printed (at the Tragara Press), 1979. Orange wrappers, printed paper label. Edition limited to 110 numbered copies; printed for Alan Clodd. The painter Ceri Richards's widow, Frances (née Clayton, 1901–1985), herself a painter, recalls the poet Arthur Seymour John Tessimond (1902–1962). “He spent all his holidays in Paris, visiting the brothels . . .”

£25

- 500. THESIGER (Ernest)** *Adventures in Embroidery*. Edited by C.G. Holme. London/New York: *The Studio*, [1941]. 4to. Endpapers slightly embrowned; fragments of d.w. loosely inserted. "Embroidery only achieves its full success when it is carried out with two things borne in mind – a purpose, and a design that has a meaning and is worthy of the embroiderer's skill. Such is the apportioning of human talents, however – or their uneven development – that to a hundred fine embroiderers there is often not one who can perceive where stitchwork can most decoratively be applied and then create or adapt a design perfectly suited for the work in hand" (d.w. blurb). The author was a painter, trained at the Slade, before going on the stage; at the end of the First World War he set up a needlework school for those disabled physically or emotionally in the conflict. **£60**
- 501. THOMAS à Kempis.** *Of the Imitation of Christ*: four books. [Translation based on that by F.B., i.e. Anthony Hoskins SJ]. (The World's Classics). London [&c]: Humphrey Milford, Oxford University Press, (1943). Endpapers rather foxed, d.w. darkened at spine and a little chipped, internally quite foxed. Reprint (first published in the World's Classics series 1903), with the ownership inscription of the 23-year-old George Mackay Brown, "George M. Brown July 1945". **£35**
- 502. THOMAS (Dylan) BRINNIN** (John Malcolm) *Dylan Thomas in America*. [With a prefatory "statement" by Caitlin Thomas]. London: J.M. Dent, (1956). Lacking all plates but one; with the ownership signature and often caustic notes of Edwin Morgan and his numerous marginal pencillings. First UK edition of Brinnin's "intimate journal" (as Little, Brown subtitled it for their 1955 edition) of the US speaking tours that led to Thomas's early death in 1953, and Brinnin's bar crawls with him in London and Laugharne. Brinnin's account is detailed and observant, but displays a surprising lack of self-awareness and – which irks Edwin Morgan – a bewildering sensitivity to what he perceives as anti-American sentiment. Brinnin reports unkindly on friends of Thomas's who had come over to Laugharne from Oxford – "he a beet-faced, beard-thicketed Englishman who might have stepped out of Punch; she a steely-hard patrician with a Marxist, America-hating bias that crept into even the most innocuous moments of conversation". Morgan comments acidly, "Or is it just that anyone who is not pro-American has an 'A-hating bias'! The Am-pained disbelief that any reasonable person shd not love them is v. curious – & v. unrealistic". Caitlin arrives in New York and fiddles with the car radio, "a gadget which seemed to delight her". Morgan: "We do have them in Britain, old man". **£35**
- 503. ---- WATKINS (Vernon)** *Elegy for the Latest Dead*. With an introductory note by Gwen Watkins. (Edinburgh): privately printed (by hand for Alan Clodd at the Tragara Press), 1977. Plain brown wrappers. Edition limited to 120 numbered copies, 25 (signed by Gwen Watkins) on Sheepstor handmade paper, the rest on Abbey Mills antique laid paper, this copy unnumbered and inscribed by the printer, "Proof copy on Turkey Mill paper"; loosely inserted some further variant proof pages. The poem is dedicated "for Dylan Thomas". Thomas was to have been best man to Vernon Watkins on his marriage in 1944 to Gwendoline Davies, but he missed the ceremony. Both alumni of Swansea Grammar School, they had first met in 1935; Watkins met his future wife at Bletchley. "Elegy for the Latest Dead was the first of the many poems Vernon Watkins wrote to celebrate the great poet who had been his friend and to learn how to live with his own grief. That grief was never entirely assuaged" (Gwen Watkins). "Over this universal grave the sky / Brings to the grieving earth its great reward, / And it was right to lay ambition by, / The strongest way being deep and the way hard. / This body sleeping where the dead leaves lie / Gives back to trees from colours they discard / The patient light of its own penury / Out of whose silence wakes the living word . . ." **£40**
- 504. THOMAS (Edward)** *Digging*. (Postcard poem Three). (Stoke Ferry): (Daedalus Press), [c1968]. Card, 150 x 100mm. 16-line poem, "Today I think / Only with scents, – scents dead leaves yield, / And bracken, and wild carrot's seed / And the square mustard field . . ." **£10**
- 505. ----** *The Fear of Death*: [a short story]. Edinburgh: privately printed at the Tragara Press, 1982. Marbled wrappers, printed paper label. Edition limited to 95 numbered copies; a spacious printing in 18pt Baskerville, on Barcham Green "Langley" paper. Story (though it is less a story, perhaps, than a meditation) first printed in *The Nation*, October 1912. "On the evening after he met the Spirit of the Fear of Death he remembered a man once saying: 'Undoubtedly air and earth are full of spirits. Every place has its own, though we are not always aware of it, and far from always take heed of it. Yes; every place, every valley and street, every tree and gateway and crossing of roads. And not only every place, but every hour. They are good and evil; they are simple and complex. Some are new and some very ancient. Some are true, some are false, powerful, and usurping spirits . . .'" The Tragara Press's first title by Edward Thomas was *A Third-Class Carriage* (40 copies, 1967), issued on the 50th anniversary of his death. Thomas was a particular favourite of Alan Anderson's friend George Sims, who carried with him a copy of Thomas's *Selected Poems*, acquired in 1941, "for most of my five years in the Army"; Sims's catalogue 48 (c1960), mouth-wateringly, offered Thomas's "extant manuscripts". **£90**
- 506. ----** [The same, a proof copy]. Plain sheets, unsewn. This copy unnumbered, not printed on handmade but a lighter paper, and inscribed by the printer, "proof A.A. 21.iv.82". **£50**
- 507. ----** *A Sportsman's Tale*. With an introduction by R. George Thomas. Edinburgh: Tragara Press, 1983. Green wrappers, printed paper label. Edition limited to 125 numbered copies. Together with the printer's corrected proofs, 33 leaves, printed rectos only (lacking only half-title, title-page verso/copyright page, p. 34), with Alan Anderson's MS corrections on



the title-page, pp. 9, 10, 11, 15, 17, 19, 20 and 22. Printed from an unpublished manuscript of 1909–10. “My friend would be content with nothing but a day’s rough shooting . . .” **£150**

**508. ----** Helen & Edward Thomas: a handful of letters. Introduction by R. George Thomas. Edinburgh: Tragara Press, 1985. Brown wrappers, printed paper label. Edition limited to 165 numbered copies; loosely inserted two items of Tragara Press ephemera, *Some Recent and Forthcoming Publications of the Tragara Press*, Edinburgh (single sheet, folded, 1985), and *Benefit from Your Woodlands* (a promotional notice for Broadview Woodland Services, Highampton, Devon; single sheet, folded, 1985?), the latter not in Halliwell. Together with printer’s corrected proofs, eight leaves, printed rectos only (title-page, pp. 3, 32–7 only), loose in light green wrappers, printed paper label, inscribed by Alan Anderson “Corrected proofs” and with his corrections on pp. 3 and 34. Edward Thomas married Helen Noble in 1899. She outlived him by 50 years, dying in 1967. “This small selection from the hundreds of letters between Helen and Edward Thomas,” writes R. George Thomas, “is a birthday tribute to the poet’s only surviving daughter, Myfanwy.” The correspondence began in 1896. “I will write when I can,” reads his last letter, 7 February 1917, “but if we get busy and I can’t write more than once a week, don’t worry. There are hundreds of chances, remember. I am all and always your Edwy.” He died on 9 April, at the Battle of Arras. **£125**

**509. ----** [The same, another issue]. Patterned wrappers, printed paper label. Of the edition of 165 numbered copies, this is one of 35 specially bound and on Amalfi paper. **£45**

**510. ----** Letters to America 1914–1917. Introduction and notes by R. George Thomas. Edinburgh: Tragara Press, 1989. Dark green wrappers, printed paper label. Edition limited to 140 numbered copies, this copy inscribed by the editor to Gwyn Tudur Davies, “For Gwyn with every good wish George . . .”; MS correction on p. 6. Letters addressed to Edward Thomas’s aunt Margaret Townsend, in San Diego, California, and the poet Robert Frost, in Franconia, New Hampshire. “I should like to be a poet,” writes Thomas to Frost, 6 March 1917, “just as I should like to live, but I know as much about my chances in either case, and I don’t really trouble about either.” He was killed by a shell-blast five weeks later. Richard George Thomas (1914–2001), Professor of English Language and Literature at University College, Cardiff, 1967–80, was editor of *The Collected Poems of Edward Thomas* (1978) and *Edward Thomas: Selected Letters* (1995); Gwyn Tudur Davies was Acquisitions Librarian at the National Library of Wales. **£50**

**511. ----** [The same, another copy, with printer’s proofs]. This copy with, in addition, the printer’s corrected proofs, 39 leaves, printed rectos only (lacking only half-title, title-page verso/copyright page, limitation page), with Alan Anderson’s MS corrections on pp. 21 and 40, and variant (“2nd proof”) pp. 39 and 40. **£125**

**512. ----** THOMAS (Helen) *A Remembered Harvest: [hop-picking in 1904]*. Edinburgh: Tragara Press, 1970. Dark green wrappers. Corner of upper cover slightly creased. Edition limited to 95 copies (though according to George Sims, Catalogue 82, “in fact only 75 were produced”), this copy with the ownership label of J.L. Weir, Keeper of Manuscripts at Glasgow University Library. “Sixty years ago,” writes Helen Thomas, “we lived for three full years on a farm in the Weald of Kent, and looking back over my long life I choose this period as the happiest – the one during which my knowledge of and intimacy with the English country and farming way of life were immensely deepened. So much so that for ever after, even though I had to be alone, in no other element could my spirit and body be satisfied . . .” **£25**

**513. ----** THOMAS (Helen) *Edward Thomas: a talk*. [With a postscript by Myfanwy Thomas]. Edinburgh: Tragara Press, 1974. Dark green wrappers. Edition limited to 145 numbered copies; loosely inserted a proof sheet of the first and last two pages of text on Roman vellum. A talk delivered to the Swansea Literary Society in 1938: “he reminded me when I first met him of an early portrait of Shelley. The chin was strong and he was cleanshaven. He walked with a slow swinging stride. His expression was meditative and melancholy but the eyes were searching and undaunted . . . He loved the English language and used it as carefully in speech as in writing, not pedantically or preciously but carefully.” (Halliwell: “8pp. of proof sheets on Roman vellum have been identified.”) **£35**

**514. ----** LONDON MAGAZINE. Edited by Alan Ross. July 1984, volume 24 / number 4. London: London Magazine, 1984. Wrappers. Includes George Sims, “In Pursuit of Edward Thomas”, pp. [38]–51 (“Helen Thomas was in her eighties when I first met her but she had the eager enquiring mind of a much younger woman, with a natural vivacity and curiosity that led her to ask nearly as many questions as I did”); among other contributors are Lucian Freud (two etchings), D.J. Taylor (as David Taylor, on J.L. Carr) and Julian Symons. **£10**

**515. TIBET (David)** *Hypnagogue: a dream prologue* (Tallinn – Penang – London). [London]: Durtro, 2003. 4to. Green wrappers. Edition limited to 300 numbered copies signed by the author, “Printed for David Tibet and Durtro by Alan Anderson (may God bless him) at the Tragara Press”; this copy unnumbered and unsigned, and inscribed by the printer, “proof copy”. The artist/poet David Michael, alias David Tibet (né David Michael Bunting), first became involved with the Tragara Press in 1999, editing Count Stenbock’s *The Myth of Punch*. **£90**

**516. TRAGARA PRESS. BIRKBECK (J.A.)** *A Scottish Private Press: the Tragara Press*, Edinburgh: [a note, with checklist]. Dundee: privately printed ([at the] Rathalpin Press), (1970). Wrappers. Edition limited to 60 copies. **£30**

**517. ----** [The same, another copy]. Inscribed by the author to William Beattie, “For W. Beattie with the printer’s regards 16.vi.1970”. William Beattie (1903–1986) was Librarian of the National Library of Scotland, 1953–70. **£40**

- 518. ----- HALLIWELL (Steven)** Fifty Years of Hand-Printing: a bibliography of the Tragara Press. Compiled by Steven Halliwell. [With an introduction by David Burnett]. (High Wycombe): Rivendale Press, 2005. Spine slightly darkened, edges of covers slightly darkened, pages starting to embrown from the edges. Edition limited to 400 numbered copies, this copy inscribed by Alan Anderson, the principal of the Tragara Press story, to Beryl Sims, widow of his best friend in the book trade, "For Beryl with love and best wishes from Alan"; loosely inserted a long presentation ALS from him, 2pp. 8vo, Loanhead, 6 November 2006, a signed proof of Matthew Arnold's leaflet poem *The Buried Life* (with an illustration by Aubrey Beardsley, 50 copies printed at the Tragara Press to go with the "specials" of Halliwell's bibliography) and the Sims family's Christmas card for 1989 (printed at the Tragara Press, the text George Sims's poem "All that has follied with the sun is done"). "Unlike many other private presses," writes David Burnett, "the Tragara Press has not been concerned with fine printing per se, even though the standard of printing and presentation is consistently good and there have been some splendid examples of fine printing such as Gray's *Elegy* in 2003. Materials and craftsmanship are sound, but the purpose is to serve a text and not to create an artefact, an objet de vertu to be admired for itself alone . . . [Alan Anderson] is, moreover, not only a scholar printer but was also for nearly thirty years a professional bookseller. His long experience in this field has informed and enhanced a deep knowledge of the possibilities of the printed book . . ." The scholar printer is impatient with such flattery. "Here at last is Steven's book," he writes. "Of course I would have given you a copy at the time of publication had it not been for Steven's intention to supply you with a copy when he came over to find one or two of George's catalogues. I'm afraid," he continues, "you'll find it rather boring to read, for it is intended for use by booksellers and collectors – all those boring variants and proof copies which he has manage to trace. And the introduction might have been reduced by a few pages, particularly towards the end – all faintly embarrassing [sic]. But I am glad George's work got a good mention, for his encouragement was a great source of strength over the years. (You will see that your little Christmas poem is recorded ['December 1971', p. 137]) . . ." George Sims was an early supporter of the press, commissioned much work from it (he has a whole section devoted just to his catalogues and ephemera), and introduced to it such writers as Julian Symons and Roy Fuller. **£175**
- 519. James TREGASKIS & SON** Printing. (The 1017th Caxton Head Catalogue). I, Incunables – Books printed before 1501; II, Books about Incunables; III, Books about Printing after 1500; IV, Books about Publishing. London: James Tregaskis & Son, [c1935]. Wrappers. Spine slightly rubbed, staples a little rusty. From the library of Siegfried Sassoon, with the monogram book-label. Printed in red and black; 180 items. **£25**
- 520. TURN-OF-THE-CENTURY WOMEN:** [a journal]. (Editor, Margaret D. Stetz; Associate Editor, Mark Samuels Lasner). Volume 1, number 2, Winter 1984. Charlottesville: Turn-of-the-Century Women, 1984. Wrappers. Spine slightly darkened, lower cover partially faded, staples rusty. With the (Will Carter, red) book-label of George Sims. The Editor writes on Ella Hepworth Dixon, Eileen Sypher on Margaret Harkness. **£10**
- 521. TWELVE TO TWELVE:** [poems by Ted Hughes, Stevie Smith, George MacBeth, Peter Redgrove, Adrian Henri, Lee Harwood, Tom Pickard, Michael Hamburger, Edward Lucie-Smith, Seamus Heaney, Jon Silkin, William Plomer]. Edited by Jeni Couzyn [for] Poetry D-Day, Camden Festival 1970. London: Poets Trust, 1970. Wrappers. Loosely inserted the programme, single sheet, folded, for Poetry D-Day at the Roundhouse, 9 May 1970. **£15**
- 522. VOLTAIRE pseud, i.e. François-Marie Arouet. BARBER (Giles)** Les Dessous d'un livre-bombe: l'impression de la première version des *Lettres philosophiques*. [Offprint from *Le Livre et l'historien: études offertes en l'honneur du Professeur Henri-Jean Martin*] [Genève]: Droz, 1997. Wrappers. Loosely inserted an ALS from the author to the bookseller John Lawson, 2pp. 8vo, Oxford, 26 May [1997?]. "I believe we spoke some long time ago," writes Barber, "about the problems of Voltaire's Letters concerning the English nations & that you had a copy with the offset on the cancels about which (inter alia) I wrote in the enclosed article. As promised I send a copy, bearing in mind that, as it is in French few others than yourself will read it in the UK – just as since it is full of bibliography no one will read it in France (in any case its about an English book!)" **£10**
- 523. WAIN (John)** Poems for the Zodiac: Aries, Taurus, Gemini, Cancer, Leo Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, Pisces. (Drawings by Brenda Stones from a French Book of Hours of the fifteenth century). (London): (Pisces Press), (1980). 12 vols. Each a single sheet, folded, in patterned wrappers. Editions limited to 100 numbered copies signed by the author. Pisces – "Two fish, connected by a loving cord. /They love each other, and they praise the Lord // who shaped them clean and cold and undramatic, / not mammal, not amphibious, but aquatic . . ." **£90**
- 524. WARREN (Edward Perry) SOX (David)** Bachelors of Art: Edward Perry Warren & the Lewes House Brotherhood. London: Fourth Estate, (1991). Covers slightly mottled; d.w. With the (Will Carter, blue) book-label of George Sims. **£15**
- 525. WARRENDER (Lady Maud) BOOKPLATE** for Maud Warrender. [Designed by W.P. Barrett and engraved by J.A.C. Harrison]. 1898. 78 x 105mm (image 65 x 78mm), printed in red; signed "W.P.B.", 1897, in the plate, i.e. William Phillips Barrett of John & Edward Bumpus Ltd, the London booksellers. Ethel Maud Ashley-Cooper (1870–1945), youngest daughter of the eighth Earl of Shaftesbury, married in 1894 Commander (later Vice-Admiral) George John Scott Warrender



(succeeded 1901 as seventh Bt; KCV0 1911, KCB 1913). A prolific patron of the arts and amateur contralto, she was later the lover of the American operatic soprano Marcia Van Dresser. Her bookplate features two winged putti framed in a garland of flowers; they squat cheerily among stacks of leather volumes, one addressing himself to a huge musical score. £30

**526. WATSON (Sir William)** *Poems*. London: Macmillan, 1892. Spine dull, and a little rubbed at head and foot, covers a little marked (the upper cover with a prominent ring-mark), endpapers a little embrowned. Inscribed by the author on the half-title verso, "Coulson Kernahan with kind regards from William Watson Mar 4/92", with Kernahan's underlinings and marginal markings in the text, and his (sometimes astringent) pencilled notes on the rear pastedown; later bookplate of Giles Gordon. John William Watson (1858–1935) and John Coulson Kernahan (1858–1943) were exact contemporaries, born a day apart, the former the son of a Yorkshire grocer, the latter the son of an Irish-born Devonian Congregational minister. Kernahan approves some lines ("The loud impertinence of fame", p. 13; "And feed the wind with phrases", p. 104), but gives faint praise to Watson's "Epigrams" ("wise, stately, philosophic not inspired") and deplores the inclusion of a poem entitled "The Metropolitan Underground Railway" – "like seeing 'To Peckham' in Elysian Field". In 1928, Kernahan published a successor volume to his 1922 *Six Famous Living Poets* (John Masefield, Rudyard Kipling, Henry Newbolt, Maurice Baring, Alfred Noyes, John Drinkwater) entitled *Five More Living Poets*. Watson was included, alongside W.H. Davies, Walter de la Mare, Sheila Kaye-Smith and Owen Seaman. "Watson has genius," Kernahan wrote, "and my experience is that genius, in men of letters, at least, is almost invariably associated with rare power of observation, and a marvellously retentive memory, both of which can, of course be increased by cultivation. I was daily in his company when he was composing *Lachrimae Musarum*, his tribute to a great poet who 'far beyond our vision and our hail / Is heard for ever and is seen no more.' I say 'was composing' instead of 'was writing' intentionally, for not one of the hundred and thirty odd lines of the noblest and most enduring of all the many Threnodies in memory of Tennyson was committed to paper before the Threnody was complete. Till then it was inscribed only on the tablets of the poet's memory." £50

**527. ----- KERNAHAN (Coulson)** *Five More Famous Living Poets: W.H. Davies, Walter de la Mare, Sheila Kaye-Smith, Sir Owen Seaman, Sir William Watson*. (Keystone Library). London: Thornton Butterworth, (1936). Spine faded, and a little worn at head and foot, upper cover slightly marked, one leaf a little creased. First Keystone Library edition (first edition 1928). £10

**528. WAUGH (Arthur)** *Galaxy: a table-book of prose reflections for every day of the year*. Chosen and arranged by Elizabeth Myers. London: Todd, (1944). Wrappers. Covers slightly darkened, top edge a little spotted. With the (Will Carter, rust) book-label of George Sims. "No man of honest feeling could possibly dictate a love-letter" (24 March). £15

**529. WELLS (H.G.)** *The New Machiavelli*: [a novel]. London: John Lane, the Bodley Head, 1911. Covers a little faded and marked, almost detached, backstrip lacking, free endpapers rather spotted. Old ownership signature ("J. Dutt"? ) on front free endpaper, with the later ownership signature of Michael Foot, his marginal markings throughout (on the rear pastedown, "H.G. understood young voters [?] – who else among the Fabians could so [?] connect?") and inscribed by him, "To a much superior Isabel [i.e. Jill Craigie], who, I know, will not draw the wrong conclusions from a wonderful story *Love Michael*"; loosely inserted a news-cutting of a long article from *The Observer* by Anthony West, "My Father's Unpaid Debts of Love", 11 January 1976 (some offsetting), and an AbeBooks packing slip addressed to Foot from Red Star Books of Berkhamsted, 8 May 2003, supplying a second-hand copy of his 1995 biography of the author, H.G.: the history of Mr Wells. 30pp. of publisher's advertisements at end. Foot's biographer Kenneth O. Morgan names *The New Machiavelli* as one of Foot's favourite books. In an introduction to the 2005 Penguin Classics edition, he describes the novel as "the boldest statement of the Rights of Women in the new century" and specifies it as "the first H.G. Wells book I recommended to my future wife Jill Craigie" – quoting his inscription to her, the "much superior Isabel". They met in 1945 and married in 1949. £60

**530. ----- Joan and Peter**: [a novel]. London: [Collins], 1933. Spine worn at head, backstrip torn, free endpapers a little embrowned. Novel first published by Cassell, 1918, this edition unusual in bearing the name of no publisher, only the printer (Waterlow); with the ownership inscription of Michael Foot – "Read August 1994 Great in everything p396" – and with his vigorous pencil markings throughout, not least on p. 396, and his notes on the rear pastedown. Foot dubbed Wells's novel "a brave and comprehensive statement of his combined love of England and faith in a world citizenship. It was as eloquent as William Hazlitt and as far-seeing as Thomas Paine." £35

**531. WHISTLER (Rex)** *WHISTLER (Laurence) Rex Whistler 1905–1944: his life and his drawings*. London: Art and Technics, 1948. D.w. faded and ribbed at spine, a little marked and chipped, with some loss. With the (Humphrey Stone) bookplate of Anthony Hobson. £15

**532. WHITE (John Talbot)** *The Tattered Outlaw*: [poems]. Edinburgh: Tragara Press, 1957. Patterned wrappers. Edition limited to 65 numbered copies. The author's first book, and one of the Tragara Press's earliest titles. "I am obscurity standing in the wings / the sudden flare of footlights as I pass / from dark to dark – I also had my hour / that dribbled away with the turning of the glass." John Talbot White (1925–1983) was a Royal Navy shipmate of Alan Anderson's during the Second World War; on the last day of 1944 their ship set off from Alexandria to Greece, and they served the whole of 1945 together.

In 1965 Anderson published his poems *Of Forests and Silence* and *A Sequence for Modigliani*, in 1968 his *An Index to Lawrence Durrell's Reflections on a Marine Venus* and in 1970 *The Death of a King*, an edition of contemporary accounts of the *Battle of Flodden*. White later became an academic geographer. **£90**

**533. -----** [The same, another copy]. From the collection of Alex Bridge, with his bookplate and ownership inscription, 15 November 1984. **£75**

**534. WILDE (Oscar)** *Wilde v Whistler: being an acrimonious correspondence on art between Oscar Wilde and James A McNeill Whistler*. London: privately printed [for Leonard Smithers], 1906. Wrappers. Spine worn, covers somewhat darkened and chipped, the lower cover particularly so (torn and almost detached). Edition limited to 500 copies. Wilde reviewed Whistler's "Ten O'Clock" lecture in the *Pall Mall Gazette*, 1885, asserting the primacy of the poet over the painter; the controversy ran and ran. "It is a trouble for any gentleman to have to notice the lucubrations of so ill-bred and ignorant a person as Mr. Whistler, but your publication of his insolent letter left me no option in the matter . . . [&c &c]" (Wilde, 9 January 1890). **£90**

**535. -----** *Hellenism: [an essay]*. [Edited by Alan Anderson]. Edinburgh: printed for subscribers at the Tragara Press, 1979. Blue cloth, in clear plastic d.w. D.w. very slightly nicked at head of spine. Edition limited to 95 numbered copies. Undergraduate essay written at Oxford "in the summer of 1877, shortly after [the author's] return from Greece where he had spent the Easter vacation with Dr J.P. Mahaffy, his old tutor from Trinity College, Dublin. The text is chiefly based on a typescript made by Stuart Mason; this has been collated with an earlier manuscript draft in the United States, the first nine leaves of which are in a private collection [i.e. that of Mrs Donald F. Hyde, later Viscountess Eccles] and the final six leaves in the William Andrews Clark Memorial Library in California . . ." "Even the Utopian politicians of Athens," writes the 22-year-old Wilde, "were deceived by the austere external life of the Spartans, their rough clothes, coarse food and voluntary submission to hardship and poverty, and looked on them as a nation of natural philosophers. To regard them as a philosophic community striving to maintain the simplicity of the heroic age and acting always in an open, straightforward manner is quite at variance with history; for we know that in diplomatic matters they were exceedingly cunning and unscrupulous, harsh and overbearing when in possession of power and often giving way to great and deliberate cruelty. On the other hand, it would be erroneous to look on them as an uncultured people without any fine tastes or aesthetic tendencies . . . In [Alcman's] day, they appear to have been exceedingly fond of music, vocal and instrumental, of recitations and dinner-parties and good wine and the society of women." **£60**

**536. -----** R.A. GEKOSKI *Wilde, Beardsley and the Eighteen-Nineties: the collection of Giles Gordon*. With a foreword and afterword by Peter Ackroyd. (Catalogue 18). (London): R.A. Gekoski, 1994. Wrappers. Lower cover slightly marked. Edition limited to 750 copies, this copy with the (Will Carter, red) book-label of George Sims. 286 items from the collection of Giles Gordon (1940–2003), writer, publisher and literary agent. **£20**

**537. -----** WESTMINSTER ABBEY. [Order of Service for the] Dedication of a Memorial to Oscar Wilde 1854–1900. Poets' Corner, Tuesday 14 February 1995, 6 pm. (London): (Merrion Press), [1995]. Unsewn as issued. Loosely inserted the abbey's order of service for Evensong the same day, 5pm. Seamus Heaney delivered the address, Dame Judi Dench, Sir John Gielgud and Michael Denison gave readings; among others taking part were Thelma and Merlin Holland. **£40**

**538. -----** JOHN UPDIKE RARE BOOKS *Oscar Wilde, The Eighteen Nineties, the Art Nouveau Book: catalogue 16*. (Cataloguing by Nick Sherington). Edinburgh: John Updike Rare Books, [2000]. Wrappers. Loosely inserted a presentation ALS to Beryl Sims (on a compliments slip printed by the Tragara Press) from Edward Nairn at John Updike, 14 May 2000, and a cutting of the first two pages of James Fergusson's *Catalogue Review* from Bookdealer, 15 June. "Dear Beryl," writes Nairn, "Have been trying to phone you, but Alan [Anderson] thinks you are on holiday – just to let you know that we have dedicated this catalogue to George, its only begetter. I'm sure George would have found some errors, and it would have been nice to have its comments." Extraordinary catalogue from the doyens of 20th-century modern-literature dealing north of the Border; their dedication "to the memory of George F. Sims, whose books and many fine catalogues of the authors and publishers of the period did so much to promote interest in that remarkable time of revival in fine book publishing". A prefatory note reports, remarkably, "Several items in this collection of books from the 'Nineties still retain their original designed or printed dust jackets, some possibly unrecorded, while many more are in their original thin paper protective jackets, as issued, a few with printed titles on their spines, the books themselves mostly unopened. The nucleus of this collection had lain boxed since the turn of the century, the condition in many cases as published." Bookdealer's reviewer notes: "The condition of the books is remarkable. Here we find an 'unimpeachable' Ernest Dowson *Verses* (1896, £750), an 'unimpeachable', nay 'irreproachable', W.B. Yeats *The Countess Kathleen* in plain dust-jacket (1892, £650), a 'numinous' John Davidson *Fleet Street Eclogues* in plain dust-jacket (1893, £75), a 'blameless' Oscar Wilde *The Sphinx* (1894, £3,750). The holders of dust-jackets include Ford Madox Hueffer (*The Brown Owl*, his first book, 1892 [1891], £750), George Macdonald (*The Light Princess*, US edition, 1893, £750), Somerset Maugham (*Liza of Lambeth*, his first book, 1897, £950, and *The Making of a Saint*, first English edition, 1898, £2,250), Christina Rossetti (*Goblin Market*, 1893, decorated by Laurence Housman, £3,500) and Ernest Dowson (*The Poems*, 1904, decorated by Aubrey Beardsley, £850). Aficionados of the association copy are not neglected either. Here are William Morris's *The Roots of the Mountains* ('Superior Edition', 1890, but inscribed 1889, £3,250) and *News from Nowhere* (Large Paper Edition, 1891, £2,250) both



presented to his daughter Jenny, Thomas Balston's *Beerbohm* (The Works, 1896, £300), Charles Sayle's *Binyon* (Persephone, 1890, inscribed, £250), Lord Alfred Douglas's *T.W.H. Crosland* (The First Stone, 1912, £250), Arnold Muirhead's *Lionel Johnson* (Poems, his first book, 1895, £350), the publisher's own *Nora Hopper* (Ballads in Prose, her first book, 1894, with an autograph letter to John Lane, £450) and Robert Ross's *Missal* (£350). The catalogue runs to 282 items, including thirty-one Wilde pieces, from his first book, *Ravenna* (1878, £950) to *De Profundis* (1905, £125) and beyond, with an 'outstanding' *Salome* (first English edition, 1894, £1,250) and a signed limited *The Importance of Being Earnest* (1899, £5,500). It marks a grand coup for Updike." **£45**

**539. WILLIAMS (Jonathan)** *Elegies and Celebrations*. With preface by Ronald Duncan. (Jargon 13(b)). Highlands: (Jargon), 1962. Wrappers. Edition limited to 750 copies, this copy inscribed by the author for Charles Tomlinson, "Charles' copy from Jonathan 1983". **£35**

**540. -----** *Lines about Hills above Lakes: postals from Jonathan Williams*. With 2 drawings by Barry Hall & a foreword by John Wain. Fort Lauderdale: Roman Books, 1964. Wrappers, Covers darkened at edges and faintly spotted. Edition limited to 800 copies, this copy signed by the author, 1983, and with, loosely inserted, a typed invoice from the publishers, 10 April 1964, to Charles Tomlinson and "A Complete Listing of Jargon Books (1951/1960)"; Tomlinson's marginal pencilling on p. 7. **£35**

**541. WILLIAMSON (Henry)** *HENRY WILLIAMSON, the Man, the Writings: a symposium*. [With a foreword by Brocard Sewell, an introduction by Ronald Duncan and contributions by Sylvia Bruce, Alexandra Burgess, Hugh Cecil, Kerstin Hegarty, David Hoyle, Oswald Jones, E.W. Martin, Roger Mortimore, Diana Mosley, Brocard Sewell and Ruth Tomalin, and Ted Hughes's memorial address]. Padstow: Tabb House, (1980). Covers faintly mottled, d.w. price-clipped. With the (Will Carter, blue) book-label of George Sims. **£10**

**542. -----** *CARON (Sue) A Glimpse of the Ancient Sunlight: memories of Henry Williamson*. With a foreword & notes by Brocard Sewell. (Upton): Aylesford Press, (1986). Wrappers. Spine very slightly faded. Edition limited to 460 numbered copies, this copy with the (Will Carter, blue) book-label of George Sims. **£15**

**543. WILSON (Sandy)** *Who's Who for Beginners*. Words by Sandy Wilson. Photographs by Jon Rose. (London): Max Parrish, [1957]. Oblong 8vo. Decorated boards. Spine rather worn. Loosely inserted two Christmas cards designed and hand-coloured by Sandy Wilson (for 1990 and 1998) and inscribed by him ("... love, Sandy & Chak [Yui]") to Hugh Whitemore. The author of *The Boy Friend* invents a mischievous cast of characters from Marianna Amplitudo and Aubrey Kidderminster to Madeleine Mouchoir and Magda Zarabunkian. **£35**

**544. WISHART (Sylvia)** [Lighthouses, 1970], *Kirks by the Shore*, [1971], [Mills, 1972], [Castles, 1976]: [illustrations for four calendars]. [Kirkwall]: [J. & W. Tait], [1969–75]. Reproductions of 24 drawings for four calendars, secured at head as issued and retaining original hanging strings, but lacking the bimonthly calendars themselves (neatly excised); first illustration for 1976 loose. A little creased. Each calendar inscribed by the artist on the verso to Patrick Hughes, inscriptions for 1970 and 1972 incomplete (because partially excised with the calendars), that for 1970 a little faded. "Best wishes for 1970 from Sylvia," she writes. "You should have just packed a toothbrush & long johns & taken in the New Year with us – but maybe there's something about being at home at midnight for the change-over, even though next day brings the usual hard worked for disillusion. You would find a bed in Wishartland. Bunty [her sister] is home after 9½ years in Wonderland-Australia. I haven't seen much of George [Mackay Brown] lately. He's nursing another choked choob! But is mending with the help of the McInneses [Ian and Jean MacInnes]. Sus [Susie Gilbertson?] has been in bed with Mao 'flu & is only beginning to surface. I am trying to make the effort at work by shutting myself in the Strynd [her Kirkwall studio] for the dull days . . ." Next year, "Dear Paddy & some kirks for you[.] I have been taken nae weel in the head – I wouldn't say it was not mental, but mainly sinusitis! Snow is moving in from the south – a change in strategy. We are attacked on all fronts. I got two days in Rackwick – bonnie but rather miserable because I was a misery. I hope you recovered from Aberdeen . . . All the best for 1971 – with love from Sylvia. I'm sorry some of these haven't turned out very well." Four years later, again, "Paddy sorry it is not very good . . ." A pupil of George Mackay Brown's friend Ian MacInnes, Sylvia Wishart (1936–2008) was born, as Brown was, at Clouston's Pier, Stromness, and was his neighbour at Well Park; their close friendship might have become more than that, but is triumphantly represented in their single professional collaboration, *An Orkney Tapestry* (1969), his words to her pictures – some of which had derived from her first, 1969 calendar for the agricultural merchants J. & W. Tait. Rackwick, where she restored North-house, was the location of Patrick Hughes's telling author portraits used by his publishers for the short stories *A Time to Keep* (1969; though Hughes's vivid group photograph taken at North-house of Brown in the same jersey, with Wishart, Charles Senior, John Broom and Susie Gilbertson, tends to be credited to Bunty Wishart). Nineteen-seventy was the year that, emboldened by her advance from Tait's for the calendars, Wishart moved to 28 Victoria Street, Stromness, seven years later to become the premises of Margaret Gardiner's incipient Pier Arts Centre. "The outcome of her peregrinations [round Orkney] was anything but a simple documentary record," Mel Gooding writes in *Sylvia Wishart: a study* (2012). "Wishart brought to the task a formidable concentration, an eye for the telling prospect,

and a natural gift nurtured by study and informed by a deep feeling for the things of her native islands. It was a sustained discipline of attention that brought a sharpness of focus and definition to the actual: these drawings comprise a matchless visual record of Orkney that places her without question among the great topographical draughtsmen of her time." The calendar drawings, 44 in all, were published by the Pier Arts Centre as Sylvia Wishart: Orkney drawings 1968–77, with accompanying text by Bryce Wilson, in 2019. **£150**

**545. WODEHOUSE (P.G.) CONNOLLY (Joseph) P.G.** Wodehouse: an illustrated biography. With complete bibliography and collector's guide. London: Orbis Publishing, (1979). Spine faded, covers a little mottled. With the (Will Carter, red) book-label of George Sims. **£10**

**546. ---- McCURM (Robert)** Wodehouse: a life. (London): Viking, (2004). Covers faintly mottled, d.w. price-clipped. Inscribed by Sir Edward Cazalet, the subject's step-grandson, to Anthony Hobson, "Anthony with happy memories of Eton College Collection Meetings from Edward Cazalet 12 December 2004"; loosely inserted a news-cutting of the TLS review (by Peter Parker), a copy TL from Hobson to Cazalet, 2pp. 4to, 4 January 2005 (thanking for and praising the biography, counselling Cazalet not to donate Wodehouse's library to the British Library), and Cazalet's TLS in reply, 1p. 4to, London, 10 January. **£25**

**547. WOLFRESTON (Frances) MORGAN (Paul)** Frances Wolfeston and 'Hor Bouks': a seventeenth-century woman book-collector. (A revised version of an address presented to the Bibliographical Society on 21 October 1986). (Offprint from *The Library*, Sixth Series, Vol. 11 No. 3, September 1989). [London]: Bibliographical Society, [1989]. Inscribed by the author on the upper cover, "With Paul Morgan's compliments"; loosely inserted a TLS from him to John [Lawson] (to whom Morgan gives printed acknowledgement, p. 203), 1p. 8vo. Oxford, 19 January 1988, thanking him for sending Wolfreston's copy of Dorothy Leigh's *The Mothers Blessing*, and reporting on further Wolfreston researches. **£15**

**548. WOOLSEY (Gamel)** Twenty Eight Sonnets. North Walsham: Warren House Press, 1977. D.w. With the (Humphrey Stone) bookplate of Anthony Hobson; loosely inserted the publisher's compliments slip, with the typed note, "Sent at the request of [the author's widower] Mr Gerald Brenan". **£20**

**549. ----** The Last Leaf Falls: [poems]. North Walsham: Warren House Press, 1978. Wrappers; d.w. With the (Humphrey Stone) bookplate of Anthony Hobson; loosely inserted a presentation TLS from the publisher, Kenneth Hopkins, 1p. 4to, North Walsham, 5 December 1983, asking whether Hobson has any letters from the author or insights into her character. "Some years ago, Gerald Brenan assigned Gamel's copyrights to me, and since then I have published five collections of her poetry, and her Letters to Llewelyn Powys; and I am gathering material for a memoir, which will either be prefixed to her Collected Poems in due course, or published separately if it becomes too long for that." **£35**

**550. WORDSWORTH (William)** The Poetical Works of William Wordsworth. Complete in one volume. Paris: A. and W. Galignani, 1828. 20th-cent. boards, printed paper label. Spine slightly darkened, some staining of prelims and latter pages; lacking the advertisements. First one-volume edition (pirated from the five-volume edition of 1827), inscribed on the half-title, "For dear Mary Codrington, from her very affec<sup>te</sup> friend C. Augusta Somerset. Badminton February 10<sup>th</sup> 1837"; later book-label of David J. Hall. "In this Volume will be found the whole of the Author's published Poems, for the first time collected in a uniform Edition, with several new Pieces interspersed" (publisher's advertisement). Charlotte Augusta Frederica Somerset (1816–1850, married 1844 Philipp Baron de Neumann) was a daughter of the seventh Duke of Beaufort, and elder sister of Georgiana Charlotte Anne Somerset (1817–1884), who in 1836 married Christopher William Bethell Codrington, of Dodington, five miles from Badminton; Mary Bethell Codrington (1801–1887) was his elder sister. **£50**

**551. WYLIE (Elinor)** Last Poems of Elinor Wylie: poems transcribed by Jane D. Wise with other poems hitherto unpublished in book form. Foreword by William Rose Benét, with a tribute to Elinor Wylie by Edith Olivier. New York: Alfred A. Knopf, 1943. Cloth-backed boards. Covers very mildly faded, edge of upper board slightly bumped, d.w. a little rubbed at spine. With the bookplates of Ralph Friedrich and Anthony Hobson; ticket of John G. Kidd & Son, Cincinnati. **£20**

**552. X:** [a quarterly review]. Volume One 1960–61. Edited by David Wright and Patrick Swift. London: Barrie and Rockcliff, [1961]. Boards. Spine slightly darkened, huge gilt X on upper cover a little tarnished. Edition limited to 800 copies. Contributors include Craigie Aitchison, Samuel Beckett, Lucian Freud, David Gascoyne, Robert Graves, Derek Hill, Hugh MacDiarmid, Ezra Pound. **£15**

**553. YEATS (W.B.) O'CONNOR (Frank)** *pseud.*, i.e. Michael Francis O'Donovan. A Gambler's Throw: memories of W.B. Yeats. [With a frontispiece portrait by Augustus John]. Edinburgh: Tragara Press, 1975. Edition limited to 95 numbered copies, this an unnumbered, unbound proof copy on Hodgkinson azure handmade paper (the published edition was on Saunders cream wove). Text of a radio talk given on 13 February 1966. "Yeats once said somewhere that no Irishman was of any interest until he had lost his faith and been thrown out by his father. These were two things he never achieved himself." **£40**

**554. ---- TUOHY (Frank)** Yeats: [a biography]. (London [&c]): Macmillan, (1976). Covers slightly mottled; d.w. With the (Will Carter, red) book-label of George Sims. **£10**



- 555. ----- ELLMANN (Richard) W.B. Yeats's Second Puberty.** (A lecture delivered at the Library of Congress on April 2, 1984). Washington: Library of Congress, 1985. Wrappers. Staples rusty. With the (Will Carter, rust) book-label of George Sims. £10
- 556. ----- SYMONS (Arthur) An Anonymous Review of W.B. Yeats's *Ideas of Good and Evil* in the 27 June 1903 *Athenaeum*.** Edited with notes and an introduction by Bruce Morris. Edinburgh [but Loanhead]: Tragara Press, 1988. Blue wrappers. Edition limited to 120 numbered copies, this copy inscribed by the editor, "For William M. Murphy, With best wishes, Bruce Morris"; loosely inserted a presentation TLS from Morris to Murphy, 1p. 4to, Palo Alto, 29 July 1988, thanking him "for providing me with WBY's unpublished October 1908 letter to his father, which, as you note, is quite interesting. It's only too bad I did not have it when writing the introduction to this booklet . . ." He also encloses a copy of a second (unanswered?) letter, 2pp. 4to, 21 December 1987, seeking advice on a letter (fully quoted) from Symons to J.B. Yeats. The identity of the author of the anonymous review is confirmed in an undated letter from Symons to A.H. Bullen ("I have just sent into the *Athenaeum* a 5 column review of the '*Ideas*' "). Bruce Morris argues that, far from being "a passive mirror" to Yeats, Symons was "an equal partner". "Mr. Yeats," writes Symons, "preaches the virtue of excess, the sovereignty of the artist, the angelic dispensation of the moods, the poverty of reason, the illusion of progress . . ." And, "It is . . . as a poet, but as a poet with a philosophy, that Mr. Yeats speaks throughout this book of essays." Bruce Morris (1947–) wrote his 1977 PhD thesis at the University of Denver on Symons and Yeats; William Michael Murphy (1916–2008), Thomas Lamont Research Professor of Ancient and Modern Literature at Union College, Schenectady, New York, was author of *Prodigal Father: the life of John Butler Yeats* (1978) and *Family Secrets: William Butler Yeats and his relatives* (1995). £45
- 557. ----- SYMONS (Arthur) Letters to W.B. Yeats 1892–1902.** Edited by Bruce Morris. Edinburgh [but Loanhead]: Tragara Press, 1989. Café-au-lait wrappers, printed paper label; erratum slip tipped in. Edition limited to 110 numbered copies, this copy inscribed, "To William M. Murphy, With best wishes, From the editor, Bruce Morris March 1990"; loosely inserted a presentation TLS from Morris to Murphy, 1p. 4to, undated, drawing his attention to Yeats's letter to his father of 30 October 1908 (after Symons's severe mental breakdown), quoted on p. 7 – "He is a great loss to me, a great personal loss, and a great practical one. I thought of him a good deal when I wrote, always considering his approval or disapproval, and his support in the *Athenaeum*, which I always had when I wanted it, was very valuable"; on pp. 10–11 Morris gives Murphy printed acknowledgement for his help in supplying a transcript. £50
- 558. ----- [The same, another copy, with printer's proofs].** This copy with the printer's page proofs, 33 leaves, printed rectos only, all pages present except half-title, title-page verso (copyright page) and limitation page; three pages bearing Alan Anderson's careful MS corrections. £50

## RECENTLY PUBLISHED

- 559. RIDLER (Vivian) Heaven's Gate: the diary of an extra [23 March–15 April 1980].** Edited by Colin Ridler. Foreword by Nicolas Kent of Oxford Films. [With accounts by Colin Ridler of "The Movie and its Director", and of Vivian Ridler, "movie buff and accomplished amateur filmmaker"; and a check-list of Vivian Ridler's films]. Oxford: Perpetua Press, [2023]. Wrappers. [500 copies printed]. Vivian Ridler (1913–2009) was Printer to Oxford University, 1958–78. Last year the Perpetua Press published his *Diary of a Master Printer: a year in the life of the Printer to the University, Oxford [29 June 1970–30 June 1971]* (of which a few copies are still available, £25). His son has now edited the engaging account of Ridler's weeks as an extra in Michael Cimino's 1980 film *Heaven's Gate*, a disastrous financial flop at the time, but in its last edit, the "director's cut" of 2012, acclaimed by many as a masterpiece. Oxford stood in for 1870s Harvard (Mansfield College embellished with a huge, winched-in beech tree), and the former University Printer cut a striking figure in astrakhan waistcoat and top hat – all the while closely observant of the positioning of the cameras, and the detailed operating methods of Cimino and his cinematographer, Vilmos Zsigmond. "Possibly the most important film" Vivian Ridler himself made, writes his son, was 1851, a 1966 documentary about the Great Exhibition, deploying contemporary colour prints from the John Johnson Collection and a script by the film-maker's wife, the poet Anne Ridler. "The soundtrack consisted of Anne impersonating Victoria, interspersed with bursts of Rule Britannia and culminating in Handel's Hallelujah Chorus sung at the closing ceremony. It made a rousing and riveting film which Philip Larkin, when shown it at a dinner party held in his honour at Stanley Road [the Ridlers' Oxford home] in 1970, rightly called 'a work of art'." £15.99

### HEAVEN'S GATE The Diary of an Extra



The extra on Cattle Street, Oxford (laid with peat and sand)