



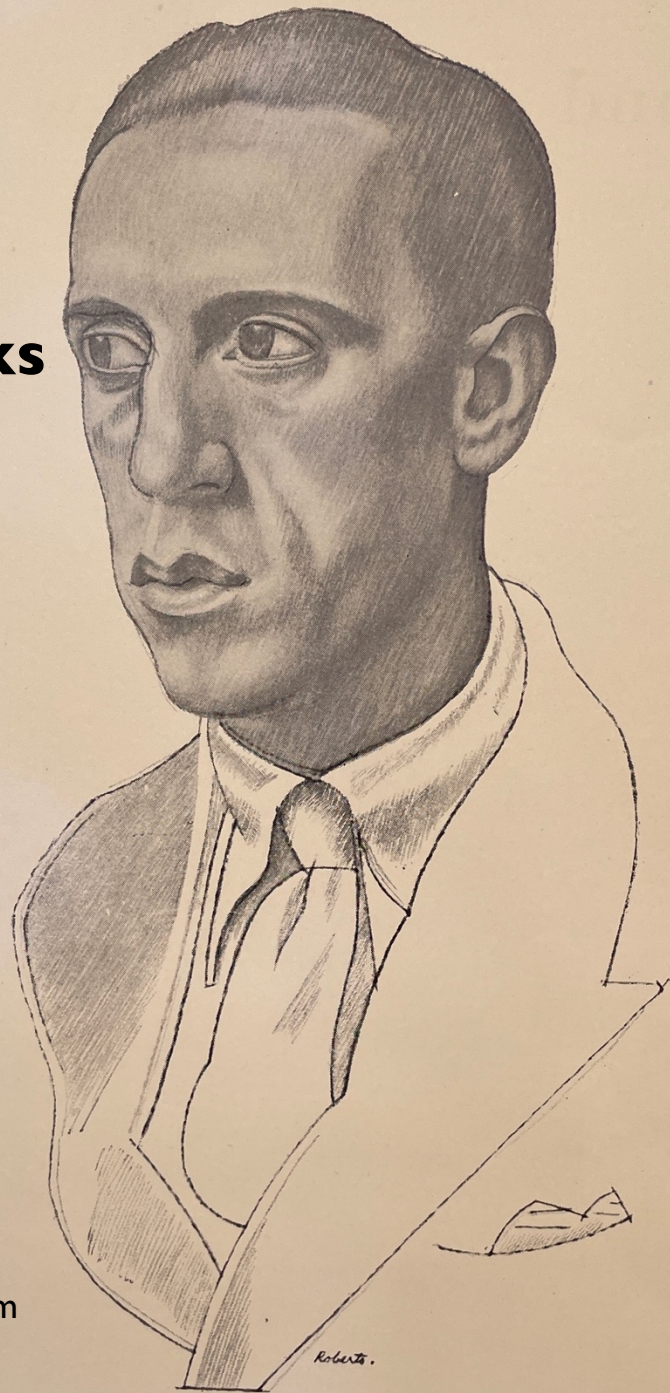
Quair Books

Highlights For York

2023

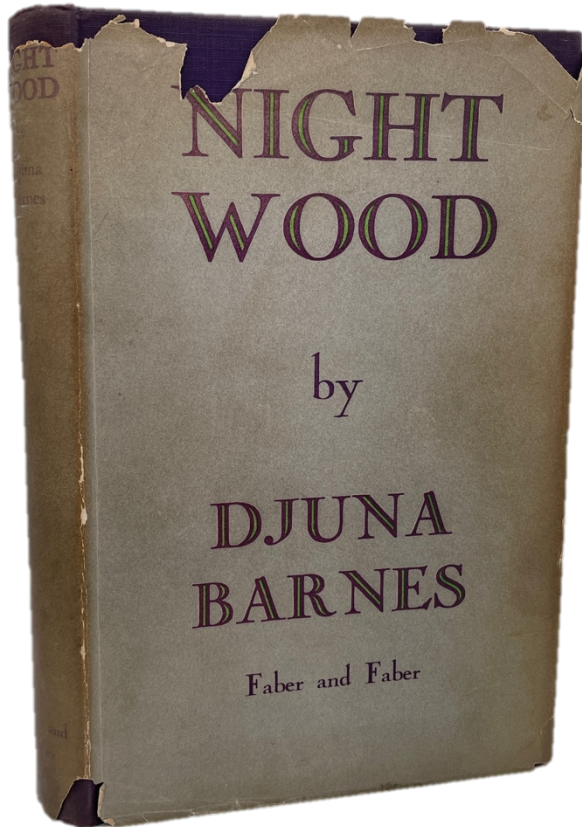
**Sept. 15-6
York
Racecourse
Stand 178**

+44 (0)7879441401
quairbooks@gmail.com
quairbooks.co.uk



RHYS DAVIES.
By WILLIAM ROBERTS.

MODERNISMS & MORE



1. BARNES, Djuna. *Nightwood*. London: Faber & Faber, 1936.

FIRST EDITION. 8vo. Original purple cloth, spine lettered in gilt. Top edge purple (considerably faded), bottom edge untrimmed. Boards sunned at edges and, patchily, at spine ends, corners bumped, with crumpling to top corner of bottom board. Discrete POI in black ink to ffeop: "To E.W.B. from TI [?]/ July – 1941", marginal loss and creasing to bottom edge of pp. 75-6, a few nicks and closed tears to later pages, some pencil scoring, mull showing between later gatherings, still, binding firm, scatter of spots to rear pastedown. In the original green and purple typographical dust jacket: spine and edges darkened, a few marks, losses, to top edges of front and rear panels especially, nibbling into the title 'N', separating at all joints, especially at rear flap. A well-handled copy of Barnes' celebrated, kookily queer modernist classic. Scarce, especially in the original dust jacket. Good+/ fair

Barnes' extraordinary second novel, a performance of high catharsis, gothic style and eccentricity, apparently helped her assimilate her deep grief over her separation from the American sculptor Thelma Wood. While Wood's surname makes up half of the title, she was far from flattered by the portrait of Robin Vote. According to Emily Holmes Coleman, the friend who worked doggedly to see *Nightwood* in print and eventually coerced T.S. Eliot to take it for Faber: "There has been nothing written of such intense jealousy before".

[ref: 2491] **SOLD**

2. CUNARD, Nancy; BLAKESTON, Oswald; EVANS (ed.); MITCHISON, Naomi et al (contributors). *[Little Magazine] The Twentieth Century*. London: J. Randell Evans on behalf of the Promethean Society, 1934.

One Issue: June 1934 (vol 6: no. 35). Stapled magazine (23 x 15cm), pp. [1], 258-320. Original red wrappers, printed in black, yapp edges. Wrappers unevenly sunned, soiled and rubbed, edges creased and

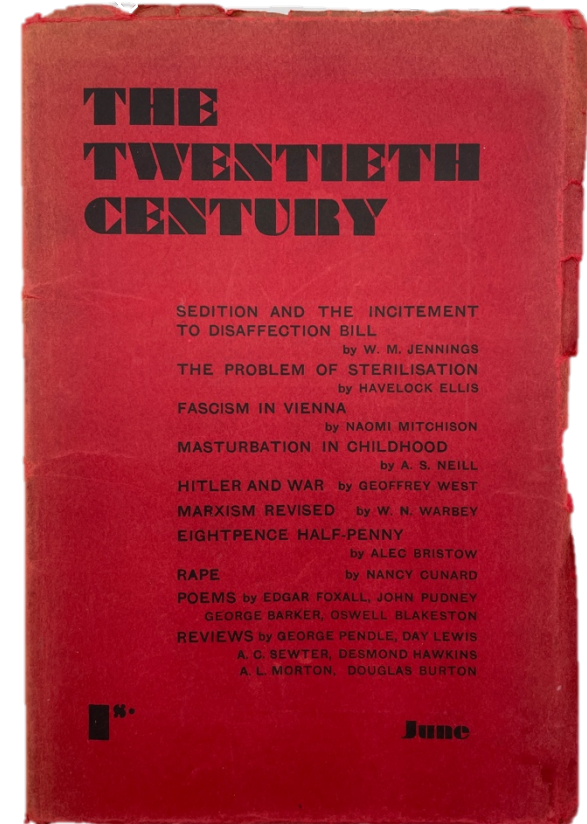
nicked, losses to head of spine and front leading edge. Staples rusty, toned, red splotch to leading edge and title page, a few fox spots. Else, clean and tight. Good. Scarce.

Comprising a catholic collection of authors and subjects: Naomi Mitchison, 'Fascism in Vienna'; Edward Pine, 'Farewell in Storm'; Havelock Ellis, 'The Problem of Sterilisation'; W. M. Jennings, 'Sedition'; Nancy Cunard, 'Rape'; Alec Bristow, 'Eightpence-Halfpenny'; John Pudney, 'Saturday

Heroes'; Geoffrey West, 'Hitler and War'; Edgar Foxall, 'Two Poems'; A. S. Neill, 'Masturbation'; Oswald Blakeston, 'Detectives in Wonderland'; and George Barker, 'Love Poems'; plus, book and music reviews.

First British appearance of Cunard's 3-page anti-racist poem, 'Rape,' which leads with the printed dedication: "To Heywood Patterson in jail, framed up on the vicious "rape" lie, twice condemned to death, despite conclusive and maximum proof of his innocence—and to the eight other innocent Scottsboro boys." Cunard's better-known work on the infamous 'Scottsboro Boys' case, her chapter 'Scottsboros—and other Scottsboros,' was included in her important and weighty contemporaneous collection, *Negro: Anthology* (1934).

[ref: 2492] **SOLD**



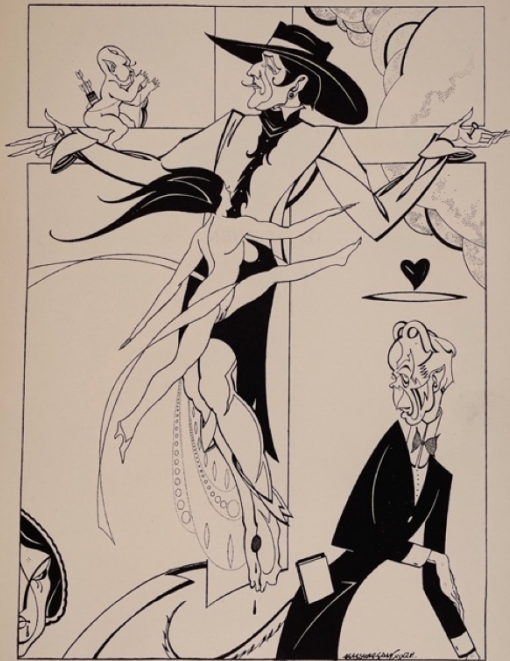
3. [HALL, Radclyffe]; EGAN, Beresford; STEPHENSON, P.R. *The Sink of Solitude: Being a series of satirical drawings occasioned by some recent events performed by Beresford Egan, Gent, etc.*

London: The Hermes Press, 1928.

FIRST EDITION. 4to, pp. [18] + 6 full-page b/w plates. Yellow paper wrappers, lettered in black. Spine fragile, chipped and worn, losses to spine ends and rear top corner, soiled and creased. Some foxing, else, clean and tight. A good copy of Egan's acerbic satire of Radclyffe

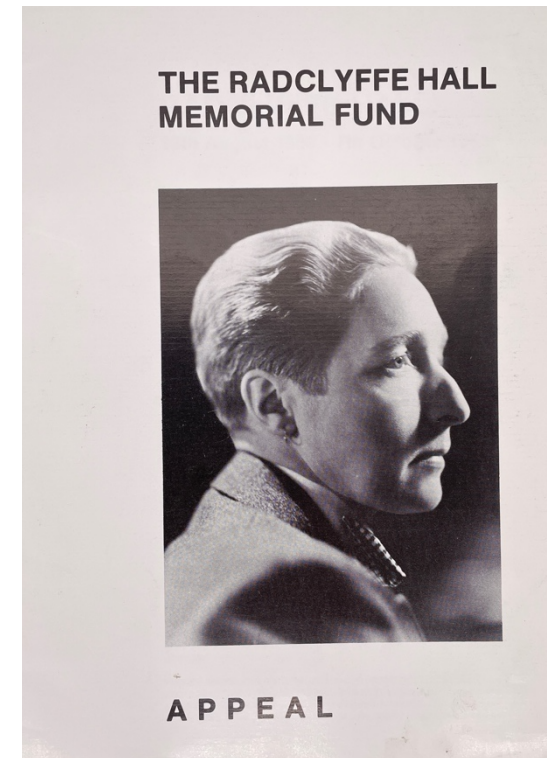
Hall's *The Well of Loneliness*, which caused the novelist considerable pain, both personal and spiritual. Egan's first book lampooned both Hall's novel and their seriousness, as well as the moral furore surrounding its banning for obscenity, with a keen focus directed at the role of the *Sunday Express*'s James 'phial of prussic acid' Douglas.

[ref: 2552] **SOLD**

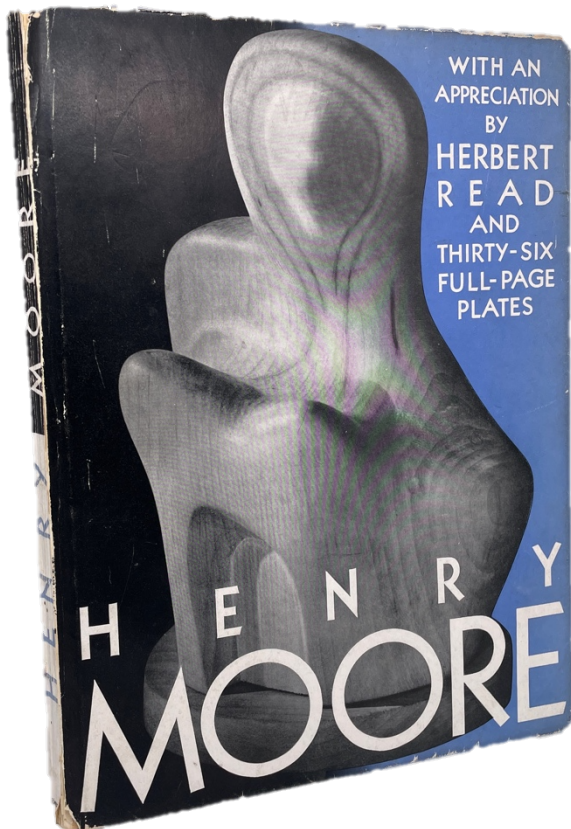


4. [HALL, Radclyffe]; BURRELL, Marya and STILL, Monica (organisers). **The Radclyffe Hall Memorial Fund Appeal.** Rye: Printed by Lithoweb Limited, n.d. [c. 1985]. Privately printed side-stapled pamphlet (20.8 x 14.8cm), pp. 6, incl. two full-page illustrations. Glossy white wrappers, printed and illustrated in black. Front wrapper gently soiled, else, clean, bright and tight. Near fine. A rare piece of ephemera, which speaks to the significance of Radclyffe Hall for later queer lives. JiscLHD lists no copies. Partners Marya Burrell and Monica Still spent years raising £7000 to restore Radclyffe Hall's burial vault in Highgate Cemetery's Lebanon Circle, which, by the 1980s, was not only bricked up, crumbling and damp, but had also, apparently, sustained damage by satanists (Midgley, 1994). At the gathering to mark the completion of its restoration in 1994, Still said: "The whole reason why Marya and I started this appeal was to repay a debt of gratitude to a woman who stood up at a time when it was very difficult to stand up and be counted."

The two women had met at 19, whilst nursing, and had become lovers, but soon separated. By a quirk of fate, they found each other again over thirty years later when Still appeared in a Pedigree Chum TV advert. Simon Midgley (1994) 'Lesbian writer rests in restored peace', *The Independent* [ref: 2560] **SOLD**



5. [MOORE, Henry]; READ, Herbert. **Henry Moore: Sculptor. An Appreciation by Herbert Read. With thirty-six plates.** London: Lund Humphries/ A. Zwemmer, 1934. FIRST EDITION, SIGNED BY THE ARTIST. 4to, pp. [16], incl. b/w frontis of Moore with Mother and Child, 1932 (green hornton stone) + six plates reproducing drawings 1928-1932 and 30 more showing sculptures 1924-1933. Original cream card boards, with integral dust jacket. Some foxing to half-title, a few grubby fingerprints, inscribed by Moore, splodgily, in black ink to half-title: "With best wishes/ from/ Henry Moore" (see image on final page). Else, clean and bright. Original integral illustrated dust jacket: edgewear, spine paper flapping at heel, adjacent small loss to front panel, three closed tears, longest to head and heel of front joint.



Nevertheless, a pleasing copy of the first modernist monograph on Moore, unusual inscribed by the artist. Very good

Not only does this Lund Humphries-designed publication mark Herbert Read's first extended essay (at ten pages) on the sculptor, but, importantly, it is the first monograph on Moore and provided "the fundamental ingredients of the Moore 'legend'", a parry through which Read sought to secure Moore's unrivalled leadership of British Modernism (Friedman, 1993). Indeed, the influential art and literary critic, poet and anarchist closed his essay by asserting that: "There has been no compromise in the life of Henry Moore, and now, in the fullness of his powers, he offers us the perfected product of his genius".

Itself adapted from his 1931 *The Listener* review of Moore's Leicester Galleries exhibition, Read's 'Appreciation' offers a fuller analytical assessment, which he would revise and build on ten years later in a survey of Moore's work, and which was then reprinted in Read's *The Philosophy of Modern Art* (1954) (see Davis, 1992; Cranfield, 2015).

[ref: 2532] **SOLD**

'THEY ARE DELIGHTFUL LITTLE BOOKS TO DECORATE A SHELF OR FIT A POCKET.'



6. SHAKESPEARE, William; GILL, Eric (illustrator); RIDLEY, M. R. (editor). *The New Temple Shakespeare (40 Volumes)*. London: J.M. Dent & Sons Ltd, 1934-38.

FIRST THUS (1934-36), incl. one reprint (Hamlet, 1938). 40 small 8vos, incl. notes and glossaries, housed in a custom period wooden bookcase (40 x 30 x 12cm). Title, half-title, binding designs by Eric Gill (five variations, excepting William Shakespeare: A Commentary, which features a unique title page decoration and illustration). Red cloth, gilt-stamped lettering to spines and gilt embossed series device to upper boards. Top edges gilt. All vols.: spines faded and dusty, boards predominantly bright, with occasional dusty marks; 16 vols. only: damage and loss to heads of spines; a number of cocked spines; Macbeth only: spine flapping with loss to head; King Henry VI Part III only: bump to tail, correspondingly, tear to rear endpaper, with mull showing. Some foxing to front matter of vols., else, internally, clean and bright. A robust set, delightfully housed in the custom period bookcase. Unusual. Very good-good-

A pleasing marriage of illustrator, publisher and title, with the New Temple Shakespeare articulating the ethos of both Gill (and his contemporary work at Pigotts Press) and Dent: affordable aesthetics, with content for the many.

[ref: 2531] **£175**

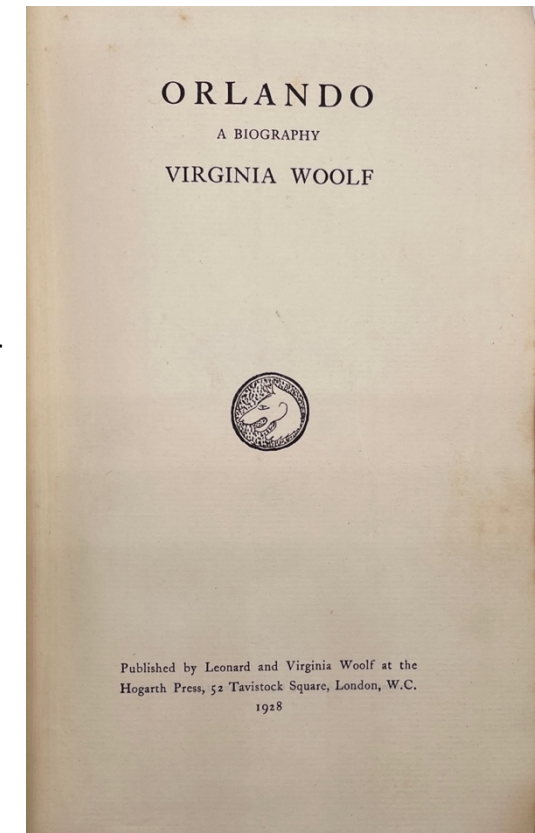
BLOOMSBURY & NEAR NEIGHBOURS

7. KENNEDY, Richard; HILLIER, Bevis (Introduction). *A Boy at the Hogarth Press*. London: Heinemann, 1972.
 FIRST TRADE EDITION, SIGNED BY THE AUTHOR-ILLUSTRATOR. 4to, pp. x, 85, [1], amply illustrated with b/w line drawings + fold-out map of 'The Hogarth Press [about 1928]', lettered in red. Original beige linen, spine and upper board blocked in black, lettered in gilt. Top edge yellow. Gentle pushing to spine ends. Signed by Kennedy in black pen to title page, scant spotting to endpapers and map. Else, clean and tight. In the original illustrated dust jacket: spine sunned and gently rubbed, wear and creasing to extremities, short closed tear to heel of spine. Still, a smart copy of Kennedy's account of his time at the Hogarth Press as office boy and general factotum: "a sort of literary Diary of a Nobody". Near fine/ very good [ref: 2548] **£75**

UNUSUAL IN ITS OWN WAY

8. WOOLF, Virginia. *Orlando: A biography*. London: Hogarth Press, 1928.
 FIRST UK EDITION, a Times Book Club circulating library copy. Demy 8vo, pp. 299. [1] + b/w frontis and 7 plates. Maroon cloth (versus the original orange), spine lettered in gilt (in different font and layout, with "Woolf" at heel, in place of "The Hogarth Press"). Understandably well used: shabby boards, rubbed and soiled, spine cocked, extremities bumped, echoing into text block, edges browned and foxed. Feps tanned, occasional foxing and marking throughout, tear to top of glamorous VSW portrait plate, "Orlando on her return to England", messy pencil notes and Times Book Club label (42 Wigmore Street, W1) to rear pastedown, rear hinge cracked, but binding firm. An unusual survival of Woolf's time-travelling, genderbending so-called biography, inspired by her lover and dedicatee, the aristocratic novelist and poet, Vita Sackville-West. Good-

In the late 1920s, around the time of the publication of *Orlando*, circulating libraries, such as Boots Book-Lovers Library, W. H. Smith and the Times Book Club, were popular with more affluent readers seeking access to contemporary titles; Woolf was a member of the latter (as was Vanessa Bell): "I will send a card to the Times bookclub at once" she wrote to Hugh Walpole in 1930, if he advised she should try J. B. Priestley's *The Good Companions* (cited in Wilson, 2012). Despite Woolf's association with highbrow modernism and the Hogarth Press' reputation as "a small, coterie publishing house", as publishers, the Woolfs needed to sell books and engage readerships, with circulating libraries being a key avenue for reaching broader publics.



In terms of the number of copies that the Hogarth Press would send to the *Times* Book Club, there seems to have been a wide variation. For instance, in a May 1927 entry in her diary, Woolf noted: “Times sent for 25 Violas [likely, Viola Tree’s 1926 *Castles in the Air*]”, while Nicola Wilson’s research shows us that for VSW’s *The Edwardians* (1930) – which was selected as a Book Society choice, a boon for author and publisher – “standard subscription orders of 100 copies or more” were put in by the *Times* book club and other circulating libraries, plus a number of repeat orders (Wilson, 2012). And then we have the 1928 Society of Bookmen [sic] report, in which surveyed publishers estimated that “between a quarter and two-thirds of all the books they published went to the four big circulating libraries” (Wilson, 2014).

Orlando was Woolf’s first popular and commercial success, with a first print run of 5080 copies, followed by another two impressions, each numbering 3000 copies. As such, orders from circulating libraries would surely have been greater than for previous Woolf titles (but not nearing the numbers for *The Edwardians*, which proved “the all-time Hogarth Press best-seller”). This copy, then, perhaps, roughly, numbers one in around 100-300 *Times* Book Club copies of the first British edition of *Orlando* that would have been in circulation: fewer than the first, limited and signed American edition of 861 copies and unusual in its own way. See item 22 for another circulating library survival.

Kirkpatrick A11b; Nicola Wilson (2012) ‘Virginia Woolf, Hugh Walpole, The Hogarth Press, and the Book Society’, *ELH* 79: 1 (Spring 2012), pp. 237-260; Nicola Wilson (2014) ‘Boots Book-lovers’ Library and the Novel: The Impact of a Circulating Library Market on Twentieth-Century Fiction’, *Information & Culture* 49:4, pp. 427-449 Virginia Woolf (1982) *The Diary of Virginia Woolf. Volume III: 1925-30* (Harmondsworth: Penguin).

[ref: 2546] **SOLD**

9. WOOLF, Virginia; NICOLSON, Nigel (ed.); TRAUTMANN, Joanne (assistant ed.). *The Letters of Virginia Woolf (six volumes)*. London: Chatto and Windus, 1980-83.

FIRST PB EDITION, except vol. I (second impression). Six large paperbacks, vols 2-6, incl. b/w frontispieces or plates. Illustrated wrappers by Angelica Garnett in various colours. All vols.: spines sunned and creased, gentle edgewear, some creasing to corners, occasional scoring to wrappers; vol II only: wrinkling and rubbing to front wrapper. Else, clean and tight. A pleasing set of Woolf’s Letters. Very good CWP 54, 55, 62, 63, 64 & 65.

[ref: 2534] **SOLD**



10. [HARRISON, Jane]; MURRAY, Gilbert. *Jane Ellen Harrison: An Address. Delivered at Newnham College, October 27th, 1928.*

Cambridge: W. Heffer & Sons Ltd, 1928.

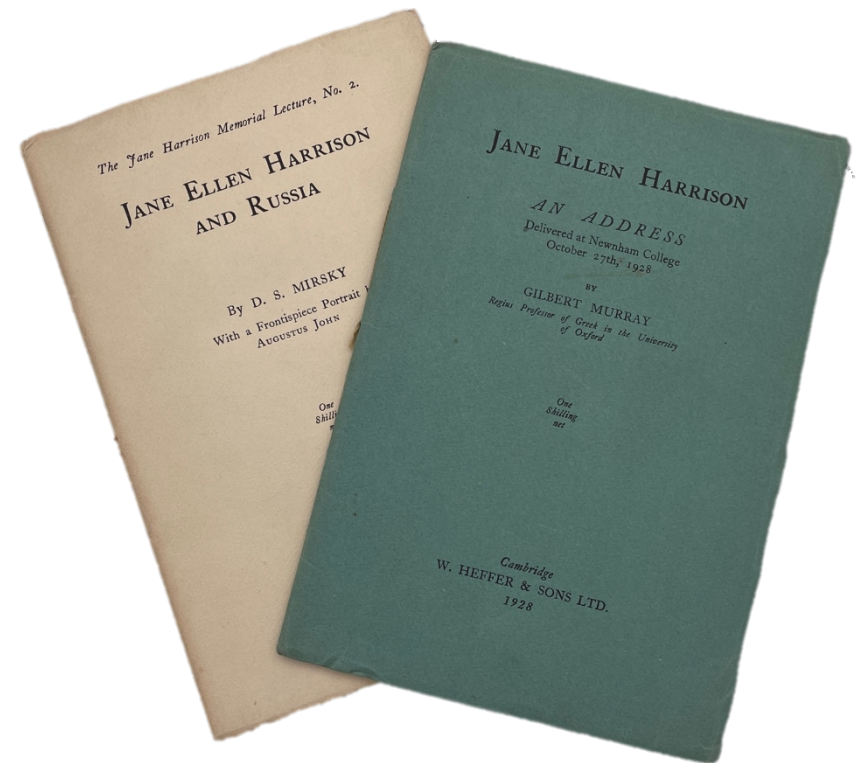
Together, two items. With: **D. S. Mirsky [Prince Dmitry Petrovich Svyatopolk-Mirsky], *Jane Ellen Harrison and Russian.*** Cambridge: W. Heffer & Sons Ltd, 1930.

Two pamphlets, side-sewn, pp. 21, [1]; 20 + colour frontis portrait by Augustus John. Grey-green and buff original wrappers, lettered in black. Yapp edges. Heads of spines pushed, edgewear and creasing to both pamphlets. Mirsky's only: short closed tear to leading edge of front wrapper, dust darkened at edges, with light marginal foxing at front. Else, clean, bright and tight. An excellent pair of the first and second (and, indeed, only) Jane Harrison Memorial Lectures at Cambridge University. Unusual.

Yorkshire-born Jane Ellen Harrison (1850-1928) was a pioneering classical scholar and founder member of the Cambridge Ritualists. Numbered in Newnham College's earliest students and, after repeated academic rebuffs, one of its earliest research fellows, she was "the first woman in England to become an academic, in the fully professional sense" and an academic star (Beard, 2010). Harrison, who was "strikingly handsome and glaringly eccentric", was a celebrated public lecturer and wrote with "wit [that] was provocative and peculiarly modern" (Beard, 1989).

Harrison's *Prolegomena to the Study of Greek Religion* (1903) and *Themis* (1912) provided the central theoretical thrust to the Ritualist movement; she argued "for the ritual origin of mythology, religion, theology, and drama" (Peacock, 1988) using "a heady mixture of Nietzsche, Durkheim, [Bergson, Freud,] bull-leaping – and, of course, blood" (Beard, 2010). A hero and subject of Mary Beard's, Harrison's successor highlights that she "changed the way we think about ancient Greek culture – peeling back that calm, white marble exterior to reveal something much more violent, messy and ecstatic underneath ("bloody Jane" they called her, for more reasons than one, I suspect)". Harrison's friend, fellow classicist and ritualist, who was the dedicatee of *Themis*, Gilbert Murray, similarly observed in 1955 that "while few people would accept the whole of her conclusions nobody could write about Greek religion without being influenced by her work" (ODNB).

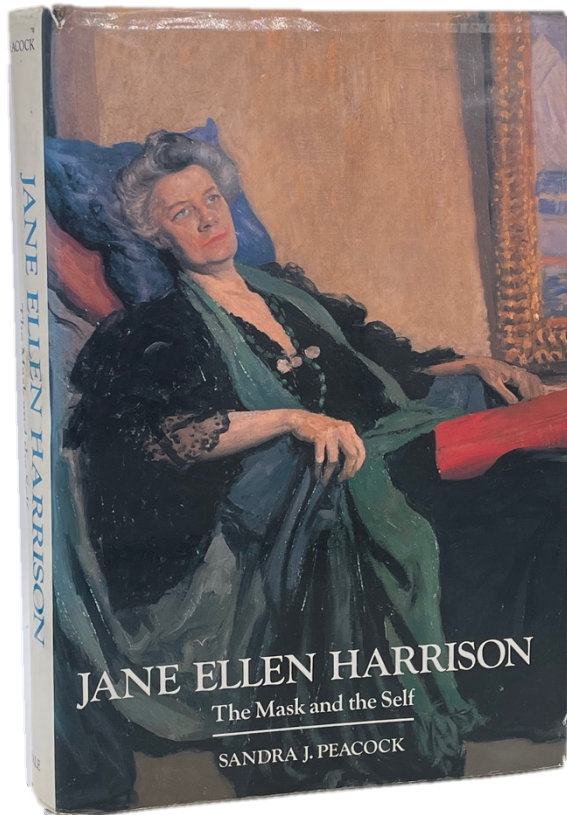
Harrison's companion and lover from 1913 until her death in 1928 was her ex-student and fellow translator, the writer and poet, Hope Mirrlees. The two women moved to Paris together in 1922, embedding themselves in the capital's large Russian émigré community. Together the women translated Archpriest Avvakum's *The Life of the Archpriest Avvakum* (Hogarth Press, 1924; with a Preface by Prince D. S. Mirsky) and



a collection of Russian fairy tales, *The Book of the Bear* (1926). Harrison, a talented linguist, with 16 languages, had also taught Russian at Cambridge.

Sandra J. Peacock (1988) *Jane Ellen Harrison: The Mask and the Self*. New Haven and London: Yale University Press; Mary Beard (1989) 'An eccentric out of context: review' TLS; Mary Beard (2010) 'Jane Ellen Harrison: My hero'. *The Guardian*
[ref: 2533] **SOLD**

AN INFORMATIVE COPY OF THE FIRST BIOGRAPHY OF THE PIONEERING CLASSICIST



I I. [HARRISON, Jane]; PEACOCK, Sandra J.; [CALDER, W. M.?]; [ACKERMAN, Robert?]. *Jane Ellen Harrison: The Mask and the Self*. New Haven and London: Yale University Press, 1988.

FIRST US EDITION, likely belonging to American classicist, William M. Calder III, one of its reviewers. Large 8vo. Original buff linen, spine lettered in black. Pushing to spine ends, faint spotting to top edge, black stain to top joint of front board. Occasional pen marginalia, including corrections to typos and (the rather numerous) spelling mistakes. A few stains. Three reviews laid in, including William M. Calder III's devastating piece in *Gnomon*, a typescript of Robert Ackerman's spiky 1990 review for *Victorian Studies*, plus the excised review itself, with: "For Chris - with memories of tropical nights/ in the Alhambra/ Bob" inscribed on its top margin: perhaps in the hand of Ackerman? Calder's detailed corrections in his review correspond with marked up, and corrected, passages in this copy of the biography, suggesting that this was Calder's working review copy. Else, clean and tight. In the original pictorial dust jacket (featuring Augustus John's fabulous portrait of Harrison): edgewear, chipping to extremities, but front panel remains pleasingly bright. A fascinating review copy of the troubled first biography of the pre-eminent classicist, which speaks to the contemporary skirmishes and discipline clashes of the late C20th American academy, namely, its dis-ease with feminism and Women's Studies. Very good/ very good
Peacock's biography caused considerable critical consternation upon publication, clearly touching a (disciplinary) nerve for many. Writing in *Gnomon* (having, it seems likely, worked from this very copy of the biography), the eminent American classicist William M. Calder III, called it "a catastrophe" and sought to put Peacock in her place; it is an excoriating piece and an uncomfortable read. After asking "What went wrong?", he laid blame at the door of Peacock's academic discipline and pedigree, snidely noting afterwards: "But she is a woman and, therefore, Americans believe, in some mystical way understands Harrison while [Robert] Ackerman, for example, with all his expertise never really could". He outlines that her youth (late 20s), her State University education and her PhD in Women's Studies make her ill-suited to write about Harrison. It is a character, and by extension, a discipline,

assassination. Having clearly spent considerable time noting and correcting the book's typos and mistakes, Calder's review itself ends on a misspelling.

Calder, Professor Emeritus of Classics at the University of Illinois at Urbana-Champaign, edited *The Cambridge Ritualists Reconsidered* (Illinois Classical Studies, Supplement 2, 1991), which included an essay by Robert Ackerman. The Former Director of Liberal Arts at the University of the Arts, Philadelphia, Ackerman's research, beginning with his doctoral thesis, 'The Cambridge Group and the Origins of Myth Criticism' (1969), was central to reviving scholarly interest in Jane Harrison and the Cambridge Ritualists.

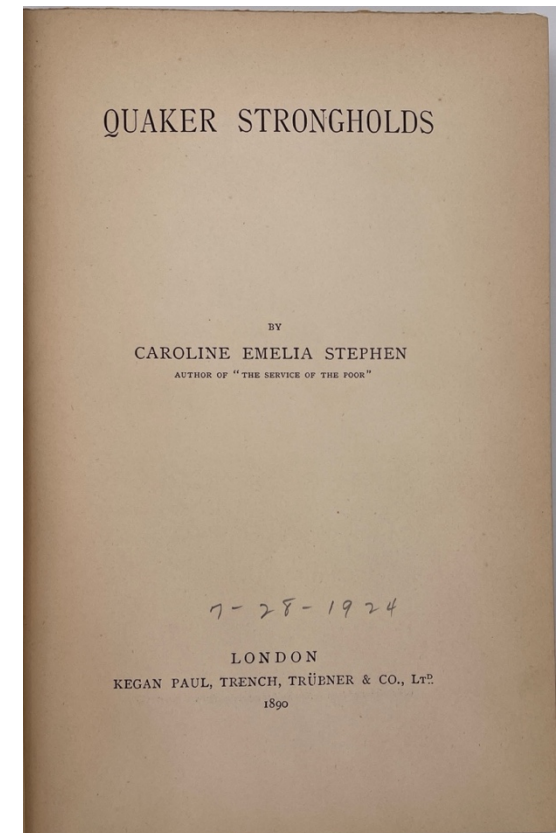
Mary Beard (1989) 'An eccentric out of context: review' *TLS*; Mary Beard (2010) 'Jane Ellen Harrison: My hero'. *The Guardian* [ref: 2535] **SOLD**

12. STEPHEN, Caroline Emelia. *Quaker Strongholds*. London: Kegan Paul, Trench, Trübner & Co. Ltd, 1890.

FIRST EDITION. 8vo, pp. [viii], 213, [1]. Original mushroom buckram, spine lettered in gilt, single blind ruling to boards. Black endpapers. Gently rubbed, wear and pushing to spine ends and corners. Front edges faintly spotted. Discrete POI to fly-leaf, a few spots, numerous pencil scores and "H.B. [?]" noted in margins by an engaged reader, spine cracked at pp. 96-7, but binding remains firm. Else, clean and tidy. A sturdy copy of Stephen's important book, through which she hoped to make "more widely known the true source and nature of such spiritual help" through sharing "our strongholds—those principles which cannot fail". Very good

Caroline Emelia Stephen (1834-1909) was Virginia Woolf's paternal aunt and benefactor. Like her niece, she carved out an alternative life following the death of her parents, but, unlike Woolf, she never married, living instead "in a convent of one" in The Porch in Cambridge, arguably influencing "Woolf's views on the importance of personal space in *A Room of One's Own*" (CVS, 2017). Stephen was a significant figure in the contemporary Quaker Movement, with her *Quaker Strongholds* (a copy of which she gifted to Woolf in 1898) and *Light Arising* (1908) proving "spiritual classics". A pacifist, whose influence can also be traced in Woolf's *Three Guineas*, with her cousin Sarah Stephen, Stephen established the Metropolitan Society for Befriending Young Servants to support working women.

Stephen left her niece £2500 (a considerably greater sum than her siblings received), suggesting a particular closeness between the pair. Stephen also "spurred Woolf to become a writer. During formational visits to her aunt between 1904 and 1906, the pair were involved in parallel projects of producing biographies of their fathers: Caroline Emelia Stephen edited *The Letters of Sir James Stephen* and Woolf wrote a sketch of her father for Frederic Maitland's *Life of Sir Leslie Stephen*, both of which were published in 1906." (CVS, 2017). Despite their fondness and Stephen's influence, Woolf remained



ambivalent about her aunt's religiosity, referring to her, variously, as "the nun", "the Quaker" and "the quacking Quaker".

Centre for Victorian Studies (2017) 'Virginia Woolf and Caroline Emelia Stephen', *Leeds Trinity Blog*

[ref: 2561] **SOLD**

WELSH ITEMS

13. DAVIES, Rhys. *The Woman Among Women [Blue Moon poem for Christmas 1931 series]*. [London]: [Blue Moon Press], 1931.

FIRST EDITION, unsigned and unnumbered (rather than one of 100 signed copies for sale): perhaps an additional copy printed for Davies' own use or from the unsigned, unnumbered edition published simultaneously?

Folded four-page pamphlet (23 x 14.5 cm), lettered in black. Comprises: [p.1]: title page; [p.2]: b/w illustration of the Madonna (or any woman) suckling a baby (Christ); [p.3]: 21-line poem; [p.4]: "Blue Moon Poem for Christmas 1931". A little creasing, gently toned, otherwise, lovely and clean. A near fine copy of this early ephemeral Rhys Davies publication. Uncommon, both in the trade and in British research libraries: JiscLHD lists three copies only (NLW/ LGC, Open University & Senate House (which holds the entire series)).

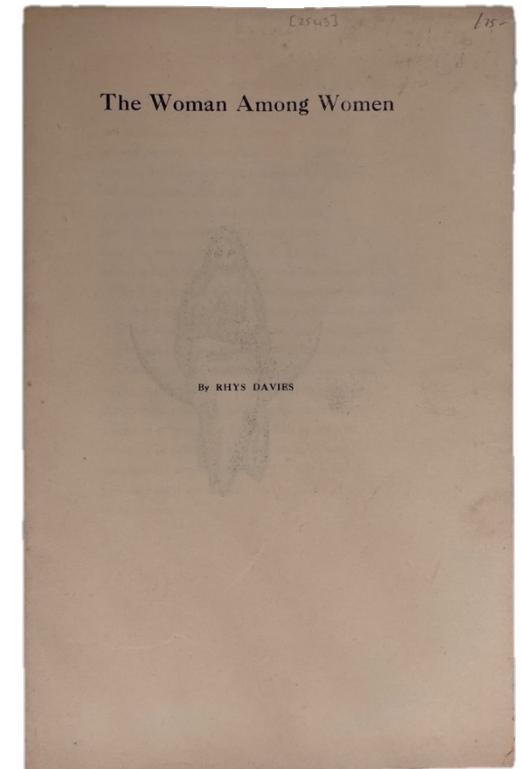
A beautiful, mournful poem for Christmas: "Let her be given scarlet flowers, a goblet of wine,/ ruddy, a good fat side of goose, spiced sauce/ that brings a flush

to pale cheeks, on her altar [...] For she is lonely/ and cold amid her marble, having borne/ without love."

One of 18 poems issued in the 1931 Blue Moon Christmas poem series. According to John Gawsworth, the 18 poems were sold together and an edition of 100 unsigned, unnumbered copies was published simultaneously. The limited edition poems were issued in an envelope, which featured a printed list of the 17 (?) poems in the series, with the caption "Blue Moon Christmas cards 1931".

Dubbed 'the Welsh Chekhov', Rhys Davies (1901-1978; OBE) was a prolific and prize-winning author, who chronicled working class life, especially of industrial Wales and especially women's lives, including, in his later career, lesbians. He is known predominantly for his short stories.

Charles Lahr (1885-1971), political activist and publisher, took over the Progressive Bookshop at 68 Red Lion Square, Holborn, in 1921. This became a centre for political radicals and new authors,



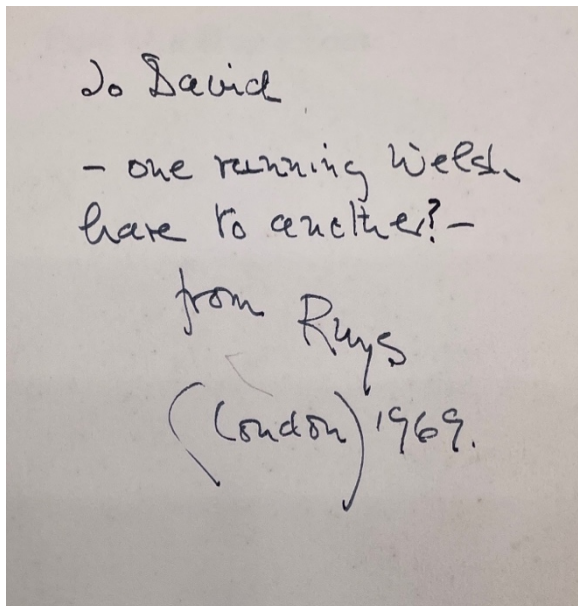
including Davies. Lahr started the Blue Moon Booklets in 1930, followed, a year later, by the Blue Moon Press (see also item 14).
[ref: 2543] £45

14. DAVIES, Rhys; ROBERTS, William (frontis artist); [LAHR, Charles and ARCHER, Esther (publishers)]. *The Song of Songs: And other stories*. London: E. Archer, [1927].

FIRST, LIMITED EDITION, SIGNED BY AUTHOR, no. 875 of 900 for sale, plus another 100 signed and specially bound. 8vo, pp. 53, [1] + b/w frontis portrait, captioned: 'Rhys Davies./ By William Roberts' (see image on title page). Buff marbled wrappers, front panel and spine lettered in black. Tanned, stained and foxed, edgewear, pushing to spine ends, corners curling, short closed tear to head of spine, edges foxed, and into front matter. Shaken, staining to bottom corner of frontis, signed by Davies in blue ink to title page. A robust copy of Davies' first book, which, through its illustrator and publisher, attests to his close and significant association with the milieu of the Lahrs' Progressive Bookshop (see also item 13). Good

Comprising: 'A Gift of Death', 'The Sisters', 'Mrs Evans Number 6', 'History', 'The Lily' & 'The Song of Songs', the collection was published by Charles and Esther Lahr, owners of The Progressive Bookshop at 68-69 Red Lion Street, London. "E. Archer" was Esther's anglicised maiden name (after Argeband) and was deployed, apparently, "to counter anti-German prejudice and for tax purposes." (Stephens, 2013). The Lahrs also published *The New Coterie Magazine*, in which Davies' first stories appeared, including 'A Gift of Death', 'The Sisters' and 'Mrs Evans Number 6'.

Davies met William Roberts through *The New Coterie Magazine* and they became friends. Alongside the portrait of Davies, Roberts also designed the wonderful monochrome dust jacket for Davies' first novel, *The Withered Root* (1927), which was typed up by and dedicated to Lahr. The artist was a signatory of the Vorticist manifesto and his work featured in *Blast*; he later referred to himself as an 'English Cubist'.
[ref: 2557] £45



15. DAVIES, Rhys; [REES, David]. *Print of a Hare's Foot: An autobiographical beginning*. London: Heinemann, 1969.

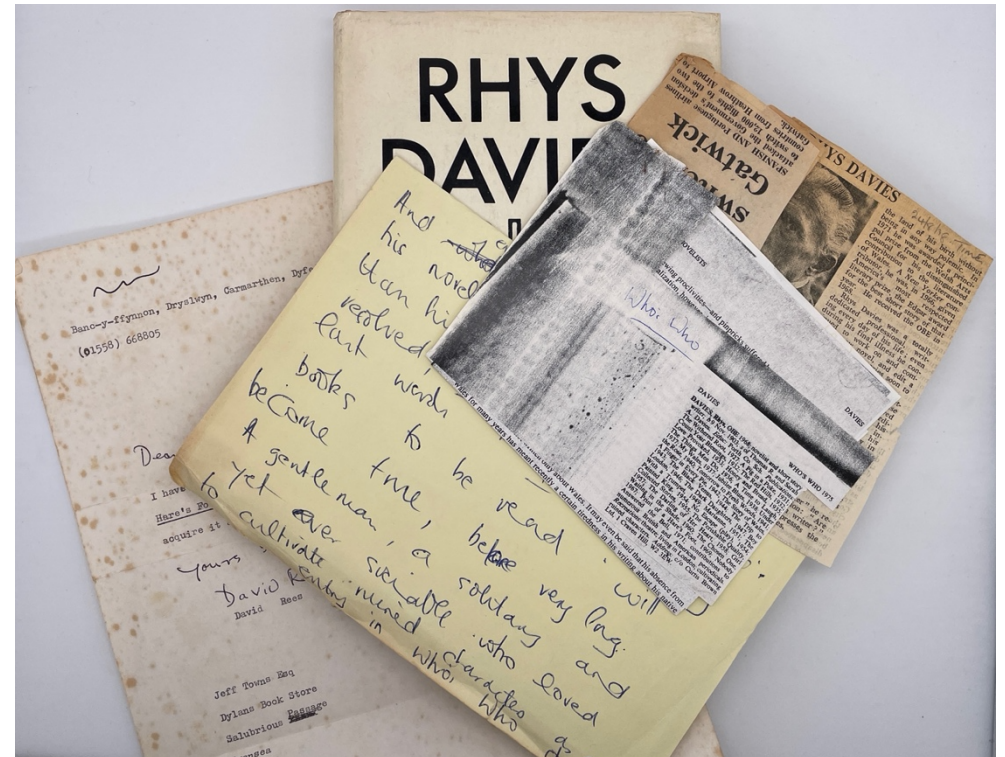
FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. [viii], 199, [1]. Fawn cloth, spine lettered in gilt. Extremities bruised and rubbed, fine bands of sunning to board edges, small bald patch to bottom board. Top edge a little dusty and spotted. Inscribed by Davies in the year of publication in blue pen to title page: "To David/ - one running Welsh/ hare to another? -/ from Rhys/ (London) 1969.", trace of rust to rear endpapers. Clutch of ephemera laid in, comprising: two clipped obituaries of Davies, a 2-page clipped photocopy of 1975 *Who's Who* entry for the author, 1 1/4 A4 page hand-written draft, seemingly the final section of a speech or piece celebrating Davies, perhaps by Rees? and 1 A4 page TLS (30.10.1996) to Dylans Bookshop, Swansea from Rees inquiring about selling this book. Else, clean and tight. In the original dust jacket: toned, a few marks, creasing to spine ends, closed tear to heel, taped on reverse. A grand association copy, uniting two friends, each of significance to the C20th literary landscape of Wales. Very good/ good+

David Rees (1928-2004), Davies' friend and inscriber, was a Welsh journalist, critic and, disparately, a scholar of both Welsh history and letters and international relations. He played an important role in situating Davies in the C20th Welsh literary landscape: in 1959 he published a "laudatory article" in the periodical *Wales*, 'Rhys Davies: Professional Author,' and would go on to write the first monograph on Davies for the Writers of Wales series in 1975. Suggestively, the handwritten draft references the debate about the importance of Davies' novels versus his short stories, which was the substance of Rees' 1959 article.

While Rees doesn't appear in the autobiography, which ends in the late 1930s and is notoriously light on names and relationships anyhow, he played a role in its production, accompanying Davies to Carmarthen (where the book opens), the author's first visit since 1938. The pair also drove up the Cothi Valley together (see Stephens, 2013). None of which explains, however, the question in Davies' inscription. If Rees is only questionably a "running Welsh hare", in his review of the autobiography, Gwyn Thomas thought Davies one: "He is certainly the hare of his title. One sees his foot-mark in the snow of his chilly experience, but the man himself, even in the act of self-revelation is hard to come by. A great storyteller always finds it hard to shed the last sardonic veil of mystification and obliquity" (cited in Stephens, 2013). More recent criticism has read Davies' obliquity as a lifelong conscious and artful veiling of his homosexuality (see Stephens, 2013).

Meic Stephens (2013) *Rhys Davies: A writer's life*. Cardigan: Parthian.

[ref: 2555] £150



16. [RUCK, Berta]; BAUM, Vicki. *Es War alles ganz anders: Erinnerungen [It was All Quite Different: Memories]*. Berlin: Verlag Ullstein, 1962.

FIRST EDITION, with TLS from author. 8vo, pp. 488, [1], [2 catalogue], [1] + b/w frontis and plates. Original white cloth, spine blocked in black and blue, lettered in black, blue stamped facsimile signature to upper board. Top edge blue (faded). Boards and edges foxed with some stains, occasionally into



margins. Tape traces (matching those on TLS) to front pastedown. Else, clean and tight. TLS (31.12.1930; in German) addressed to “Mrs Misses Ruck” laid in: gently spotted, toned and creased, closed tears to horizontal fold, tape residue to two edges and partially along horizontal fold, tantalisingly, the letter is cropped below Baum’s signature, with hints of red handwriting beneath. In the original illustrated dust jacket: soiled, edgewear, extremities chipped, loss to head of spine. A robust copy of Baum’s posthumously published memoir, with a fond New Year’s letter to her new friend and fellow novelist Berta Ruck. Good+/good+

Writing from her sick bed Baum is glad to hear from Ruck, noting: “I had a lot of fun with your letter. I think we will not get along about certain things, no matter how much we agree on many others”*. Ruck had visited Germany in July and November 1930, during which time she likely met Baum: the letter suggests as much, referring to “that nice ride in the fog”, though there is no hint as to the subject of their disagreement.

By the time of this correspondence, both women were best-selling authors and Baum’s *Menschen im Hotel* (1928) would shortly take her to Hollywood, where she worked on the screenplay for its successful adaptation as *Grand Hotel* (1932), and stayed, working as a screenwriter.

Berta Ruck (1878-1978) was a popular and prolific author of romances; later in life she wrote a number of memoirs about Wales. Having studied at the Slade, she began her publishing career as an illustrator. At the outbreak of WWII, Ruck and her husband,

the novelist Oliver Onions, left London and settled in Aberdyfi, Merioneth, where she lived for her remaining years.

*via GoogleTranslate

[ref: 2538] **SOLD**

17. [VULCANA aka Kate WILLIAMS]. Welsh Victorian Strong Woman Publicity Photograph. [Stockton-on-Tees?: Kenneth Maclver?], n.d.

Black & white print (20.8 x 10.8cm) on contemporary beige cardboard mount (31 x 19.7cm) with rounded corners and studio address (in Stockton-on-Tees) blind-stamped below print (see image on title page). The full-body studio portrait captures Williams face-on, in her usual performance wear of dark leotard over white singlet and white sash to her waist, white tights and dark plimsols with a black ribbon at her knee; she is seated on a fur-clad chair, in a typical pose with elbows raised and hands behind her head to emphasise her biceps. Both print and mount a little grubby, ragged edges to print, black printing glitch to bottom left corner, spotting and toning to mount, especially to rear, with remnants of tape from PO. Good+ Unusual

The world-famous Victorian strongwoman from Abergavenny was known for her “breath-taking beauty and jaw-dropping acts of strength”, such as lifting a grown man above her hand with one hand, as well as for her advocacy of the benefits of exercise for women and against the ills of corsetry.

Williams (1874/6-1946) joined her local gymnasium at 15, which was run by strongman William Hedley Roberts. He encouraged the adolescent Williams to perform as a strongwoman and she subsequently joined his troupe; they went on to reinvent themselves as the strong sibling act, Atlas and Vulcana. The so-called siblings performed on music hall stages across Britain, and as far afield as Paris, Algiers and Australia. Williams and Roberts became lovers, living in a thrupple with Roberts’ wife, Anna, who cared for their children while the pair toured; an arrangement all three carried to their graves.

Rebecca F. John (2023) ‘Vulcana, the Strongwoman History Forgot’, *Historia* online.
[ref: 2544] **SOLD**

INSCRIBED & ASSOCIATION COPIES

18. HUGHES, Frieda. *Waxworks*. Tarsset: Bloodaxe Books, 2002.

INSCRIBED BY AUTHOR. Slim trade paperback. Glossy illustrated wrappers, front wrapper featuring a photograph of Hughes’ sculpture Medusa. Gentlest edgewear. Inscribed in black pen to title page: “30th October 2003/ Dear Jeff/ With all good wishes, Frieda Hughes.” Else, clean, tight and tidy. A splendid copy of Hughes’ third collection. Unusual signed. Near fine.

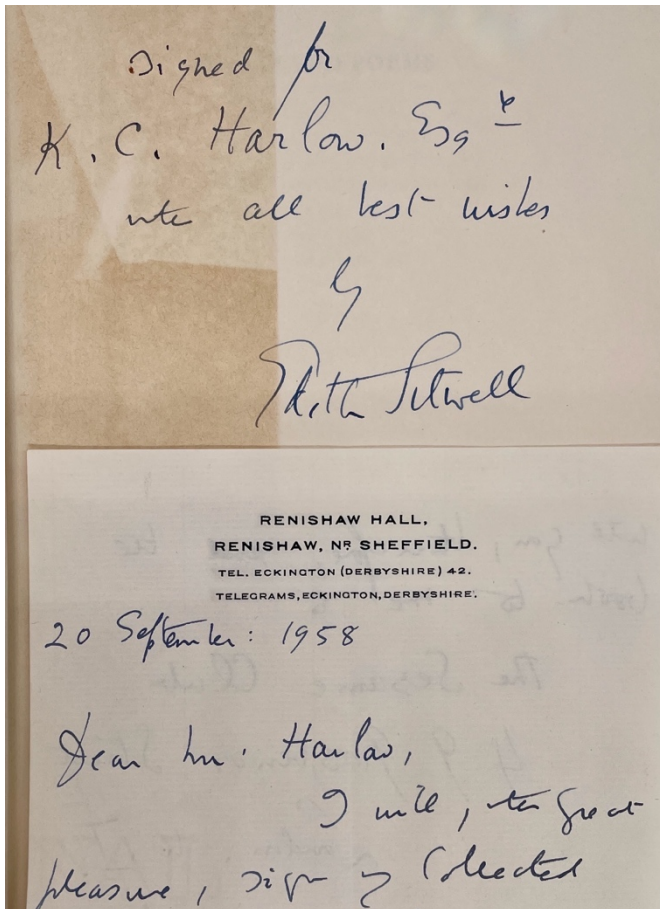
Hughes’ *Waxworks* “are figures from mythology and fable, the Bible and the annals of crime. But they are her own reinventions, sharply contemporary stories of anger and greed, love and sorrow, betrayal and jealousy” (rear wrapper).

[ref: 2527] **£35**

19. SITWELL, Edith. *Collected Poems*. London: Macmillan, 1957.

FIRST EDITION, INSCRIBED BY AUTHOR, plus 2-page ALS on Renishaw Hall-headed paper. Large 8vo, pp. xvi, Original blue cloth, red-stamped title panel, lettered and framed in gilt, to spine. Inscribed by Sitwell in blue ink to ffp: “Signed for/ K. C. Harlow, Esqr/ with all best wishes/ Edith Sitwell”, offsetting to feps. Head of spine bruised, gentle pushing to tail and top corners, top edge spotted. Folded 2-page ALS on





Sitwell's Renishaw Hall-headed paper (20.09.1958) laid in. Else, clean, tight and bright. In the original dust jacket: toned, spine darkened, creased at head of spine. A pleasing copy, unusual inscribed and with corresponding ALS. Very good/ very good.

With printed dedication: "To Bryher/ Osbert Sitwell/ and/ Sacheverell Sitwell".

In her letter, Sitwell advises that whilst she "will, with great pleasure, sign *Collected Poems*", her secretary is on holiday so will Mr Harlow send the book to The Sesame Club, London, WI for 2 October, including a reminder of her promise?

[ref: 2493] **SOLD**

20. SITWELL, Edith; LEHMANN, John and PARKER, Derek (editors). *Selected Letters [1919-1964]*. [New York]: [The Vanguard Press], n.d [1970].

PROOF COPY, with slip SIGNED BY LEHMANN. 8vo, pp. 264, but lacking title page, + b/w frontis and plates.

Original duck egg blue textured paper, gentle creasing and wear to extremities and edges, a few marks. Scatter of spots to top edge. Vanguard Press address label, with printed details of the title, signed in blue biro by Lehmann, pasted to Contents page. Two b/w reproductions of two of its plates, with text below, laid in: 'Photograph of Edith Sitwell by Cecil Beaton' marked up in orange, creased at edges, pink order slip to reverse; other clean. Else, clean and tight. A nice proof copy of the posthumously published *Letters*, edited and

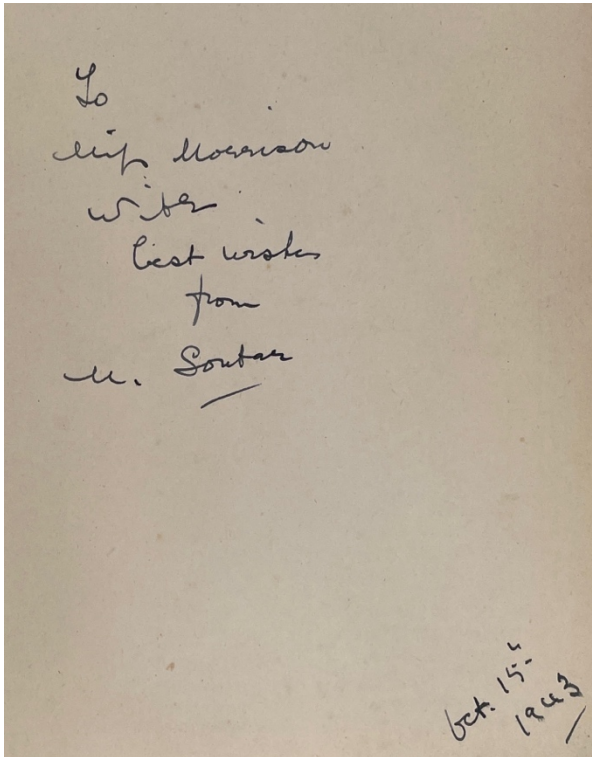
signed by "the darling of Edith Sitwell". Near fine.

The British edition appeared in 1970, published by Macmillan.

From 1944 the publisher and poet John Lehmann (1907-1987) became Sitwell's main literary adviser (aside from her brothers) and a trusted friend. Lehmann had published his portmanteau biography of the Sitwell Siblings, *A Nest of Tigers*, in 1968. [ref: 2559] **SOLD**



THE POSTHUMOUS COLLECTION, INSCRIBED BY THE POET'S MOTHER



21. SOUTAR, William; [SOUTAR, Margaret]. *The Expectant Silence*. London: Andrew Dakers Limited, 1945.

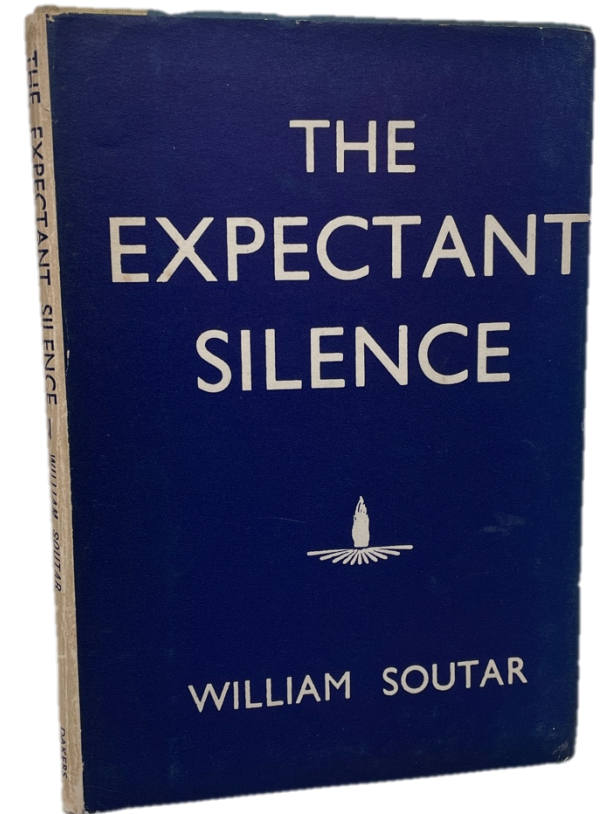
Second impression, inscribed by Soutar's mother. Slim 8vo, pp. 64. Quarter cream cloth, spine lettered in blue, textured blue paper boards, unicorn design stamped in cream to upper board. Extremities bruised, board edges sunned, with numerous dints. Inscribed by Margaret Soutar in blue-black ink to ffeep: "To Mrs[?] Morrison/ with/ best wishes/ from/ M. Soutar," with Soutar's death date added in her hand to bottom corner: "Oct. 15th 1943". Faint spotting to feps, else, pleasingly clean and tight, especially given the war economy paper. In the original blue dust jacket, lettered in white: price-clipped. rubbed, spine creased, edgewear and nicking, two closed tears, to front joint and rear panel.

Nevertheless, a pleasing association copy of this posthumously published collection. Very good/ very good

Until fairly recently an overlooked figure of the Scottish Renaissance, William Soutar (1898-1943) spent much of his short life bed-bound, due to ankylosing spondylitis. Known predominantly for his 'bairnrhymes', he wrote poetry in both Scots and English – "at its best the poetry exhibits a perfection and lyrical resonance that few poets achieve" – and was an inveterate diary-keeper, volumes that show "intellectual power and insight [... which make them] of international significance" (ODNB). Soutar's importance to Scottish literature was recognised in 2017, when he was memorialised at Makars' Court.

This selection of 60+ poems in English had been arranged for publication by Soutar shortly before his death, and include "some of the finest and most mature of [his] work" (front flap). Margaret Soutar's inscriber may have been the mother (or sister?) of William Morrison, Editor of the *Scots Observer*. Morrison – or Willie Mo – also lived with his parents in the 1930s, when Soutar wrote to submit poems to the journal (see the Manuscripts of William Soutar, University of Edinburgh).

[ref: 2537] £85



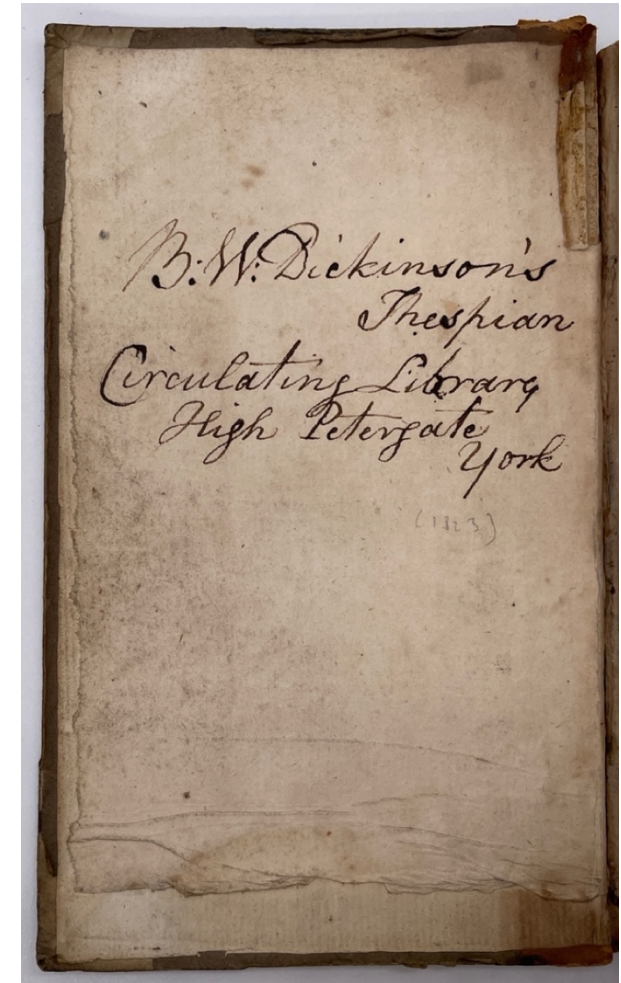
OTHER CENTURIES: c.1635-1867

22. [B. W. Dickinson's Thespian Circulating Library (c.1823)]; SHENSTONE, William. *The Poetical Works of William Shenstone. With the life of the author. And a description of the Leasowes.* London: C. Cooke/ Cooke's Pocket Edition of Select British Poets., [1795].

Cooke's Pocket Edition. 12mo, pp. 264 (pp. xxi-xxii excised), incl. two title pages + engraved frontispiece and ornamental tailpieces. Leather spine, four raised bands, rough grey paper boards. Leading and bottom edges untrimmed. As expected, well-handled: spine rubbed, small loss to head, blank circular label to top compartment, corners bumped, boards chipped and patched towards corners, paper label lettered in black – "330" – to upper board. Edges dusty. Hinges cracked, but binding firm, inscribed in sepia ink to front pastedown: "B: W: Dickinson's/ Thespian/ Circulating Library/ High Petergate/ York", pp. xxi-xxii excised, occasional grubby fingerprints, stains and fox spots. Aside from the excised page and one line of pencil scoring, Shenstone doesn't appear to have been much of a favourite for York's thespians. Nevertheless, a nice early C19th circulating library survival.

A York Directory of Trades and Professions for 1823 lists B. W. Dickinson's Thespian Circulating Library on bustling High Petergate, alongside a bookbinder, a law stationer, a carver, gilder and looking glass maker, a staymaker, a confectioner and pastry cook, amongst other businesses. The city featured another three circulating libraries, plus two subscription libraries. See item 8 for another circulating library survival.

[ref: 2549] **SOLD**

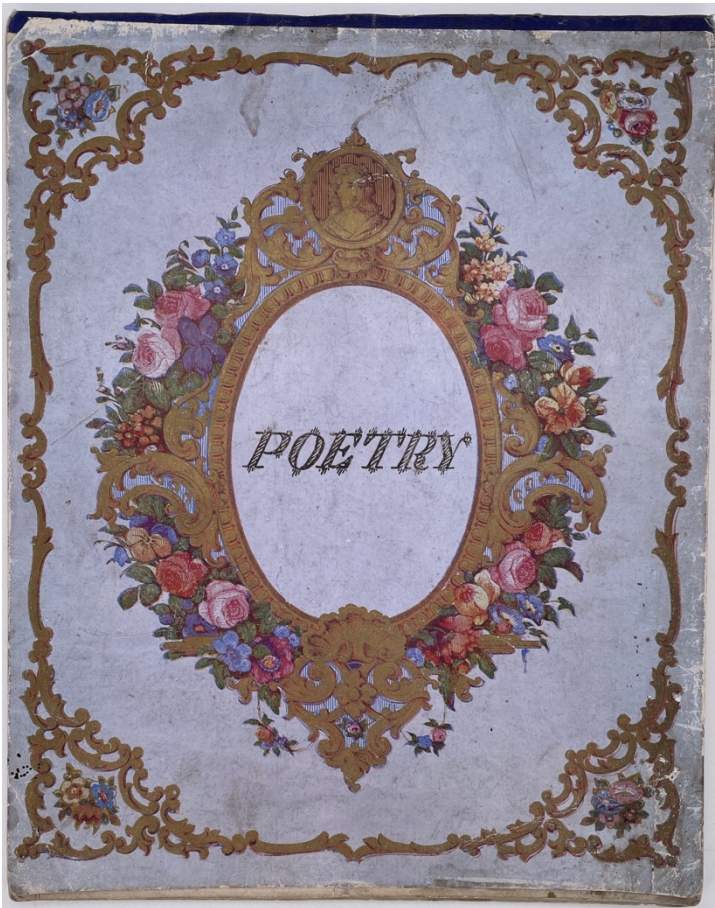


23. [STEPHENSON, Elizabeth]. *[Manuscript] Poetry*. [Grafton], [1867].

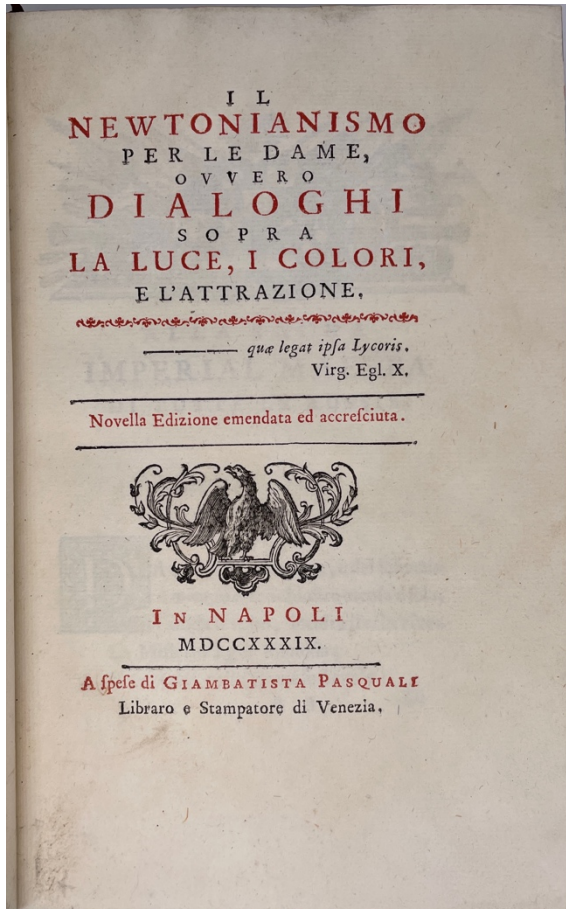
Medium oblong pamphlet (13.5 x 11.5cm), pp. [44], all with manuscript text, plus charming hand-coloured manuscript decoration of rose buds to first page. Attractive illustrated wrappers, lettered by hand in black ink. Rubbed, soiled and creased, edges dusty. "Elizabeth Stephenson/ Grafton/ 1867" inscribed to verso of front wrapper, very occasional fox spots, oval silver foil die-cut, featuring bucolic scene with lamb and shepherdess, laid in. Else clean. A careful and cared for collection of predominantly religious poems, hymns and prose, copied and compiled by a Victorian Yorkshire woman. Very good

Elizabeth Stephenson of Grafton, near Harrogate, appears to have had a taste for religious verse and prose. Her own compilation, of mostly unattributed pieces presumably copied in her own hand, opens with Felicia Hemans' 'On a Rose,' includes Mary Jane Deck Walker's hymn 'I Journey Through a Desert' and the English translation of the Latin poem that Lady Jane Grey – "this accomplished & unfortunate Woman" – is said to have scratched with a pin into the wall of her cell at the Tower of London, plus observations such as: "Afflictions are of God's sending, but of sin's deserving. Sin is the poison, affliction the physic."

[ref: 2562] **SOLD**



“FOR MISS WHITELOCKE/ FROM HER FRIEND & BROTHER/ G.O.”



24. ALGAROTTI, Francesco; [GORE, Sir Ouseley]; [WHITELOCK, Miss]. II
Newtonianismo Per Le Dame, Ovvero Dialoghi sopra La Luce, I Colori, e L'Attrazione
[Newtonianism for Ladies, Or Dialogues Concerning Light, Colour, And Attraction.]. Naples
 [but not]: A spese di Giambatista Pasquali, Libraro e Stampatore di Venezia., 1739.
 Third edition: “Novella Edizione emendata ed accresciuta” (new edition, amended and enlarged). 8vo, pp. [xxiv], 303, half-title, title in red and black with engraved vignette, attractive engraved head- and tailpieces and decorative initials. Full tree calf, re-backed with original spine – lettered, ruled and tooled in gilt – laid back down, single gilt ruling to board edges. All edges marbled, red ribbon marker. Joints professionally reinforced, chipped, and rubbed, edgewear, bottom corner of bottom board bumped and chipped, attendant creasing into text block. Inscribed in sepia ink to half-title: “For Miss Whitelocke/ from her friend & brother/ G.O.,” PO pencil note about provenance to ffeþ, some off-setting from engravings, occasional fox spots, pencil scoring and grubby marks, small loss to rear fep. Else, clean and bright. Still, a grand copy of this important popularisation of Newtonian optics, with an apt female provenance. Near fine. This edition fairly well represented in British and Irish research libraries, uncommon in the trade.

This best-selling exposition of Newtonian optics was originally published in 1737 and was one of the main channels through which both Newtonian ideas and experimental philosophy reached a wider public in continental Europe. In his “hybrid between a philosophical dialogue and a manual of style and good manners”, Algarotti describes a number of Newton’s experiments on the nature of light and colour via six dialogues between a chevalier and a marchioness, staged over five days in a villa near Lake Garda. Despite its light-hearted and conversational tone, which belies Algarotti’s radical aims, it was included in the 1739 *Index of Prohibited Books* (Mazzotti, 2004).

The third edition includes a dedication to ‘Her Sacred Imperial Majesty of All the Russias,’ four laudatory poems in English to My Lady Mary Wortley Montagu, My Lord Hervey, Signor Symmer and Signor B. Sillingfleet, an advertisement, a letter to Bernard le Bovier de Fontenelle (replacing the preface) and a sonnet by Voltaire. It closes with ‘Letters about the New System of Optics’ by Giovanni Rizzetti. An

English translation, by Elizabeth Carter, *Sir Isaac Newton’s Philosophy Explain’d for the Use of Ladies: In six dialogues on light and colours*, was published in the same year as the third edition, while a French translation had appeared in 1738. In subsequent editions of *Newtonianismo*, Algarotti sought to respond to Rome’s critiques and have it removed from the blacklist.

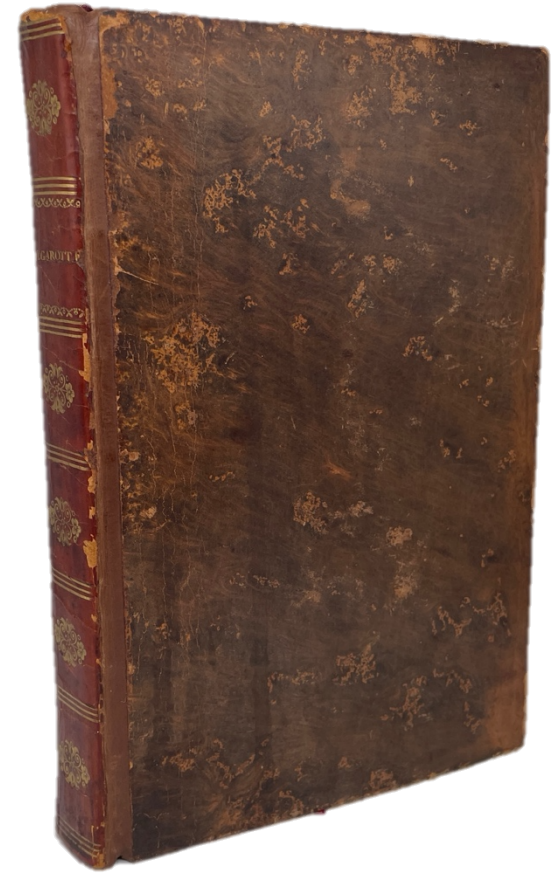
Count Francesco Algarotti (1712-1764) was an Italian polymath, philosopher and poet, art critic and collector, and an expert in Newtonianism, who had successfully reproduced some of Newton's experiments on light and colour while studying at Bologna. As the dedications perhaps hint at, during his 1736 visit to Britain, during which Algarotti completed *Newtonianismo*, he became embroiled in a lively love-triangle with John Hervey and Lady Mary Wortley Montagu, both of whom were smitten.

Limerick-born Sir Gore Ouseley, 1st Baronet GCH, PC (1770-1844) was an Anglo-Irish trader, linguist (who taught himself Persian, Sanskrit and Arabic) and diplomat. Returning from business and diplomacy in India, Ouseley married Harriet Georgina Whitelocke (1787-1848) in 1806 and was made Baronet in 1808 (ODNB). He was appointed His Britannic Majesty's Ambassador Extraordinary and Plenipotentiary at the Court of Persia from 1810-1814, where he negotiated the 1812 Anglo-Persian Treaty and later mediated between Persia and Russia. A founder member of the Royal Asiatic Society and President of the Society for the Publication of Oriental Texts, Ouseley created a magnificent collection of Oriental manuscripts, now held by the Bodleian in its 'Ouseley Additions' and 'Elliott' MSS.

Given his address to "friend and sister" it seems likely that Ouseley's inscribree was his sister-in-law to be, Mary Jane Whitelocke, later Burdett. We might also speculate that the Whitelocke sisters were educated and interested in languages and natural philosophy, and that Ouseley, who was elected a Fellow of the Royal Society in 1812 and later corresponded with and entertained Sir John Herschel, believed in an Algarottian (and Fontenellean) 'domestication of philosophy'.

Babson 146; Wallis, P. & R. 194.2; Massimo Mazzotti (2004) 'Newton for Ladies: Gentility, gender and radical culture', *British Society for the History of Science* 37:2, pp. 119-146

[ref: 2529] **£250**



A photograph of a handwritten inscription on a piece of aged, light-colored paper. The text is written in a cursive script and reads: "For Miss Whitelocke from her friend & brother G. O." The signature "G. O." is written in a larger, more stylized cursive at the bottom right of the inscription.

AN ANONYMOUSLY COMPILED SUITE OF C.17TH BIBLICAL ENGRAVINGS
BY JACOB VAN LANGEREN
(A NUMBER ATTRIBUTED BY BM TO WENCESLAUS HOLLAR)

25. [Anon]; VAN LANGEREN, Iacob Fl. [Jacob Van Langeren] (engraver); SLATYER, Guliel.[mus] [William Slatyer] (author). *Set of C17 Biblical engravings gathered into a single volume in the C19th.* [London]: s.n., [c.1635].

c.1635 illustrations to the book of Genesis gathered in a C19th pocketbook. Quarter black morocco, maroon morocco boards (9 x 16cm), ff. [i], 1-34 (numbered by hand on versos), with first, unnumbered leaf's recto inscribed in sepia ink: "To be first in boards[?]" and its verso pasted with cropped dedication page (to fit pocketbook) comprising two poems in Latin to King Charles (I), signed by Guliel. Slatyer and Iacob Fl. van Langeren; first numbered leaf, recto pasted with unfinished title page (without the title); subsequent rectos (2-34) feature two engravings per page (as printed), cropped and pasted, with ff. 2-11, 13-14 featuring couplets underneath in Latin, Greek, Hebrew and English, and ff. 12, 15-32 featuring descriptions in English. Boards darkened and dented, wear at extremities and edges, short closed tear to head of front joint. Spine cracked at dedication page, leading edges darkened with some wear and small losses to engraved pages, some pages separating, three page stubs at rear: lacking two leaves and rear sep? A striking collection of highly accomplished biblical engravings, a number attributed, by the British Museum, to Wenceslaus Hollar (see below). ESTC S4008/ STC (2nd ed.) 22634.5. The number of copies held in research institutes is difficult to gauge, given the likelihood of the engravings being bound into volumes. Notionally, then, Jisc LHD lists five holdings in Britain (BL, Bodleian, UoGlasgow, Trinity College, Cambridge & UoSheffield), OCLC adds another four copies in the US (Folger, Harvard, Morgan & National Gallery of Art Library).

Such compilations of engravings were usually a response to the highly circumscribed printing of Bibles in England, especially with illustrations, and thus continental sets tended to be repurposed. In this example, an English author appears to have paired up with a Dutch engraver (based, it seems, in England).

The seated Britannia watermark dates the pocketbook as early C19th. In terms of locating and dating the engravings, STC states London, ca. 1635, and ESTC gives the following foliation: [40] engraved leaves: Plate 1: title page (unfinished and without title), plate 2: dedication page, plates 3-16 comprising illustrations with couplets in Latin, Hebrew, Greek, and English and plates 17-40 featuring illustrations with text from the Bible in English. While the manuscript leaf numbers run consecutively ff. 1-34,





against ESTC, this compilation of illustrations is out of sequence and lacks six plates. Harvard University Library and the library of Trinity College, Cambridge both hold copies that also feature additional non-biblical plates by other artists, and are both incomplete, while the Folger Shakespeare Library and the Morgan Library’s copies are bound into an extra-illustrated volume of Bible-related works and a 1669 British Bible, printed by John Bill and Christopher Barker, respectively.

Additionally, according to Herbert, Slatyer and Langeren’s dedications to King Charles plus “many plates in Genesis and in the NT” place the engravings in a copy of the 1655 King James Bible published by E. T. for a Society of Stationers Guild (Darlow & Moule 645). The dedications and plates also feature in a copy of Henry Hills and John Field’s 1660 “extra-illustrated” edition of the King James Bible currently on the market (Herbert 669).

The Dutch engraver (fl. 1635), Jacob Van Langeren, also produced contemporaneous etchings of Charles I’s children, James II as Duke of York and Mary, Princess of Orange as Princess Royal (see Royal Collection Trust), as well as English county maps.

The role of William Slatyer (c. 1587-1647) Church of England clergyman and author, is unclear, perhaps he translated the text; his first publication, *Pandionium melos, in perpetuam serinissimae simul ac beatissimae Principis Annae reginae memoriam* (1619), was a set of

elegies and epitaphs on James VI and I’s Queen, Anne of Denmark, and was also issued in Hebrew, Greek, Latin, and English. At the time, Slatyer was Anne of Denmark’s chaplain and the title was addressed to Prince Charles (ODNB). Just over twenty years later, Slatyer found himself in disgrace: his *Psalmes, or, Songs of Zion* (1630) “intended for Christmas carols” were censured and burned in July 1631. Summoned before the court of high commission three months later, Slatyer confessed that he had “added thereunto a scandalous table to the disgrace of religion, and to the encouragement of the contemners thereof”; likely a list of popular tunes to



which the psalms might be sung (ODNB). This disgrace didn't stay Slatyer's hand, with *A Type of Trew Nobility* following in the same period as the dedication in this collection, c. 1635.

While Slatyer and Van Langeren's collaboration doesn't appear to have illustrated any contemporary Bibles, later printers, like Hills and Field, repurposed their dedications, and the engraver's plates, for use in Restoration Bibles, where "Invictissimo Potentissimoq Carolo" referred instead to Charles II.

In a contrasting attribution, the British Museum holds eight plates from the Genesis sequence, identified as by the prolific Bohemian engraver Wenceslaus Hollar and as illustrations for William Slatyer's *History of Gennises* (1662), as part of its Sir Hans Sloane bequest. Slatyer's title, however, hasn't survived or, indeed, may never have existed: it would have been posthumously published.

ESTC S4008/ STC (2nd ed.) 22634.5.

[ref: 2451] **SOLD**



H E N R Y
M O O R E

with best wishes
from.

Henry Moore

Proprietor Dr F L Philip
3, Butts Garth Farm,
Thorner, LS14 3DH, UK.

+44 (0)7879441401
quairbooks@gmail.com
quairbooks.co.uk

Payment by bank transfer, cheque or Paypal in Sterling.; institutions can be billed.

Postage, packaging and insurance costs will be added to orders.

All items offered subject to prior sale.

Books remain the property of Quair Books until paid for in full.

Books may be returned within 14 days of receipt in the same condition as they were dispatched.

Follow us on X & Insta: @quairbooks

Thanks for looking!

Cover images: see items 17 & 14; Closing image: see item 5.