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**JANE AUSTEN**

SENSE AND SENSIBILITY

VOLUME I



EDINBURGH: JOHN GRANT

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1906

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*Penelope Compton*

THE

T E M P L E

O F

V I R T U E,

A

D R E A M.

PUBLISHED BY

JAMES FORDYCE, D. D.

THE SECOND EDITION.

IN A DREAM, IN A VISION OF THE NIGHT,  
WHEN DEEP SLEEP FALLETH UPON MEN,  
IN SLUMBERINGS UPON THE BED; THEN  
HE OPENETH THE EARS OF MEN, AND  
SEALETH THEIR INSTRUCTION.

ELIHU.

L O N D O N :

PRINTED FOR T. CADELL IN THE STRAND.

MDCCLXXV.

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Cover images: see #18 (resized) & #14 (resized)  
P.2 image: see #24 (resized)

## A COLLECTION OF GLASGOW SCHOOL OF ART MATERIAL: 1902-1935

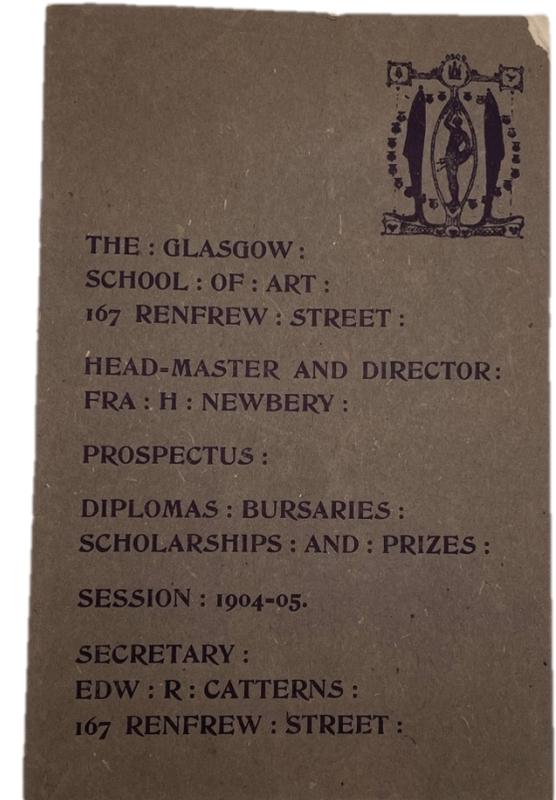
A small collection of printed and ephemeral material relating to studying at the Glasgow School of Art (GSA) in the early decades of the twentieth century, offering fascinating insight into the running of GSA – through a student's eyes – during significant years of transformation, expansion (including development of its buildings) and a fast-growing reputation connected with the heyday of the Glasgow School Style. The charismatic and energetic Francis H Newbery was Headmaster and staff included Jessie M King (Design, Bookbinding and Decoration and Design, Ceramic Decoration) and Ann Macbeth (Design and Instruction, Art Needlework and Embroidery) and 'Visitors' Charles R. Mackintosh.

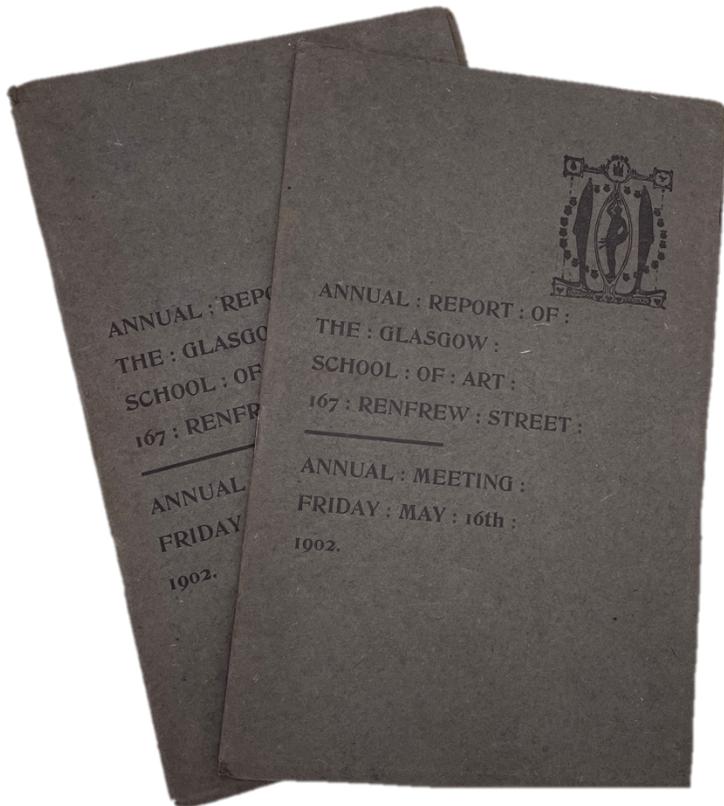
The 1900-1 Session marked an important "period of transition" and a new beginning for the School in terms of "organization and official recognition", with GSA able to award its own diplomas, "having been transferred to the Scotch Education Department" and designated the Central Institution for Higher Art Education for Glasgow and the West of Scotland, rather than being under the Science and Art Department, South Kensington.

In 1901 GSA introduced a four-year diploma course, as well as Art 91D classes for day schoolteachers (later known as Art 55 classes). The School also restructured into a Higher and a Lower School, with courses of Study arranged into four departments: Drawing and Painting; Architecture; Modelling; and Design and Decorative Art.

The early 1900s saw the development of The Glasgow Style, which "helped to boost GSA's international reputation and to support the growing recognition of work by female artists and designers"; the style is in evidence in the typeface and use of colons on the front wrappers, and the stamped GSA coat of arms. The latter incorporated insignia from the city of Glasgow's coat of arms (leaping salmon with rings in their mouths, plus a bell, mitre and robin, all connected with St. Mungo), but replaced the oak tree with a standing nude holding brushes and a palette in one arm, and raising a blazing torch above their head, and featured recognisable Glasgow Style decorative motifs, including hearts and lines. In 1902 GSA produced lapel pins featuring its coat of arms designed by Jessie M. King; a coat of arms designed by Charles Rennie Mackintosh was hung in the stairwell of the Mackintosh building (but was lost in the 2018 fire, with only the bell surviving).

Comprising eight items (individually priced, please see below):





**1. The Glasgow School of Art; KING, Jessie M. *Annual : Report : of : The : Glasgow : School of Art : 167 : Renfrew : Street Annual : Meeting : Friday : May : 16: 1902.*** Glasgow: GSA, 1902.

*WITH: Annual : Report : Of : The : Glasgow : School of Art : 167 : Renfrew : Street. Annual : Meeting : Friday : November : 14th : 1902. Two side-stapled booklets (22.8 x 14.5cm), pp. 16.*

*Grey-green paper wrappers, front wrappers lettered in black, black-stamped GSA coat of arms to top right corners. Some nicking and creasing to edges and extremities, faint tobacco odour, minor rusting and offsetting from staples. Else, pleasingly clean and tidy. Very good*

A scarce pair of the 59th and 60th Annual Reports of the Glasgow School of Art for Sessions 1900-1 and 1901-2, when the charismatic and energetic Francis H Newbery was Headmaster, and staff included Jessie M King and 'Visitors' Charles R. Mackintosh. The 1901-2 academic year was "the first complete year of work under the official recognition of the Scotch Education Department". Including board and staff members, student figures and occupations, abstracts of income and expenditure, bursaries and appointments of former students.

[ref: 3141] **SOLD**

**2. The Glasgow School of Art; [STOKER, Bram]. *The : Glasgow : School of Art : 167 : Renfrew : Street Head=Master and Director : Fra : H : Newbery : Prospectus : etc.*** Glasgow: GSA, [1904].

*Side-stapled booklet (21.2 x 13.8 cm), pp. 54, [2 blank] (see image on p.3). Grey-green textured paper wrappers, front wrappers lettered in black with black-stamped GSA insignia to top right corner. Small loss to top corner of front wrapper, a little crumpled at corners, creased*

*and gently toned, faint tobacco odour, minor rusting and offsetting from staples. Else, pleasingly, clean. Very good*

A scarce copy of a Glasgow School of Art Prospectus for the Session 1904-5, including an introduction to the School and an overview of its structure, information about fees and course outlines, plus details of diplomas, bursaries, scholarships and prizes. Francis H Newbery was Headmaster, and staff included Miss Jessie M King, Miss Ann Macbeth and Miss Olive Smyth.

From 1902-3, alongside Maintenance Scholarships and Local Bursaries GSA awarded a Bram Stoker Gold Medal for "The best imaginative work of the Session in any branch of effort in the School."

[ref: 3142] **SOLD**

**3. The Glasgow School of Art. *The : Annual : Report : of : The : Glasgow : School : of : Art : 167 : Renfrew : Street. Session : 1906-7.*** GSA, [1907].

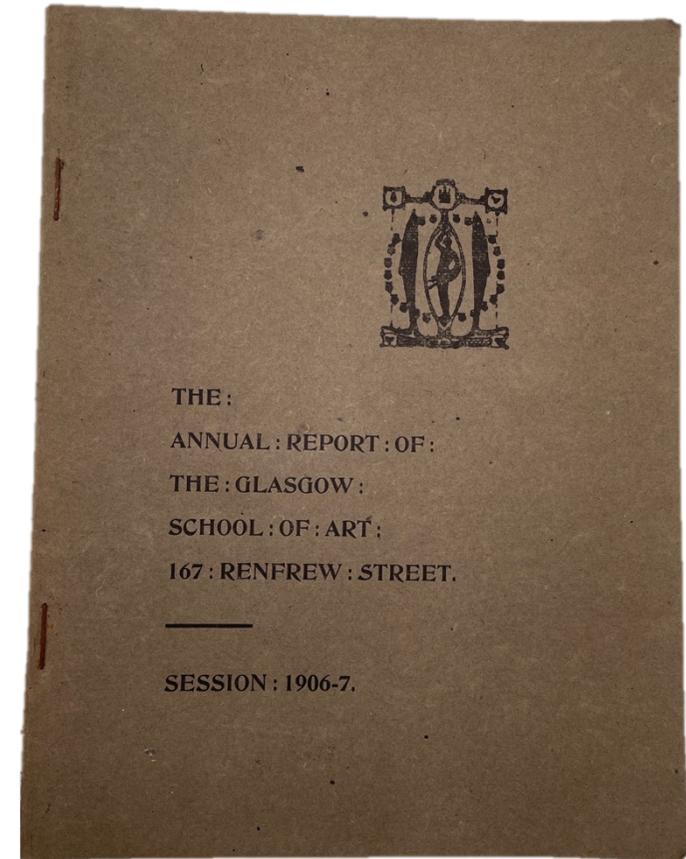
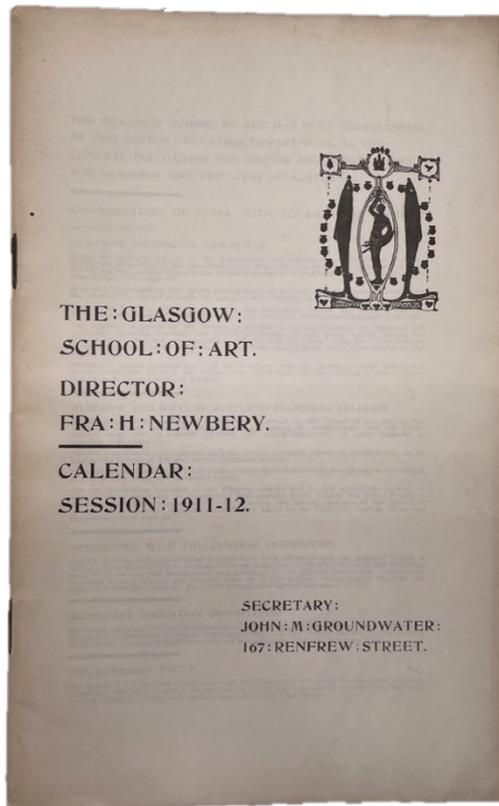
4to-sized, side-stapled pamphlet (24.6 x 19cm), pp. 32. Grey-green textured paper wrappers, front wrapper lettered in black with black-stamped GSA insignia to top right. A little creased, rusty staples. Else, clean and tidy. Very good

A scarce copy of the 65th Annual Report of the Glasgow School of Art for Session 1906-7, when the charismatic and energetic Francis H Newbery was Director and Head-master, and staff included Jessie M King (Design, Bookbinding and Decoration and Design, Ceramic Decoration) and Ann Macbeth (Design and Instruction, Art Needlework and Embroidery).

Featuring 'Reports from the Departments,' including 'Copy of a Report on the Work Done in the Art Needlework Class, (Signed) Ann Macbeth, Jessie R. Newbery and Fra. H. Newbery.' Also featuring an update on 'School Buildings: Extension and Completion of Premises,' which notes that the Scotch Education Department grant of £15,000 was matched by local fund-raising, with a list subscribers included in Appendix VI. The architects were, of course, Messrs. Honeyman, Keppie and Mackintosh. The first half of the GSA building was completed in 1899 and the second in 1909.

The student body was 1213, being an increase of 65 Students on the previous year.  
[ref: 3150] **SOLD**

**4. The Glasgow School of Art; NEWBERY, Francis H. (Head=master); GROUNDWATER, John : M (Secretary). *The : Glasgow : School of Art. Director : Fra : H : Newberry. Calendar Session : 1911-12.*** Glasgow: GSA/ Begg, Currie & Russell Printers, [1911].



Side-stapled booklet (24.2 x 15.2 cm), pp. 87, [1], incl. Plans of the School and Diploma Timetables. White paper wrappers, front wrapper lettered in black, black-stamped GSA insignia to top right corner. Tobacco-toned, a little crumpled, staples rusty. Else, pleasingly, clean. Very good

A comprehensive and lengthy (at 87 pages) overview of the 1911-12 Session, including an introduction to the School and an overview of its structure, information about fees and course outlines, plus details of diplomas, bursaries, scholarships and prizes. Also featuring two-pages of floor plans for the School.

[ref: 3148] **SOLD**

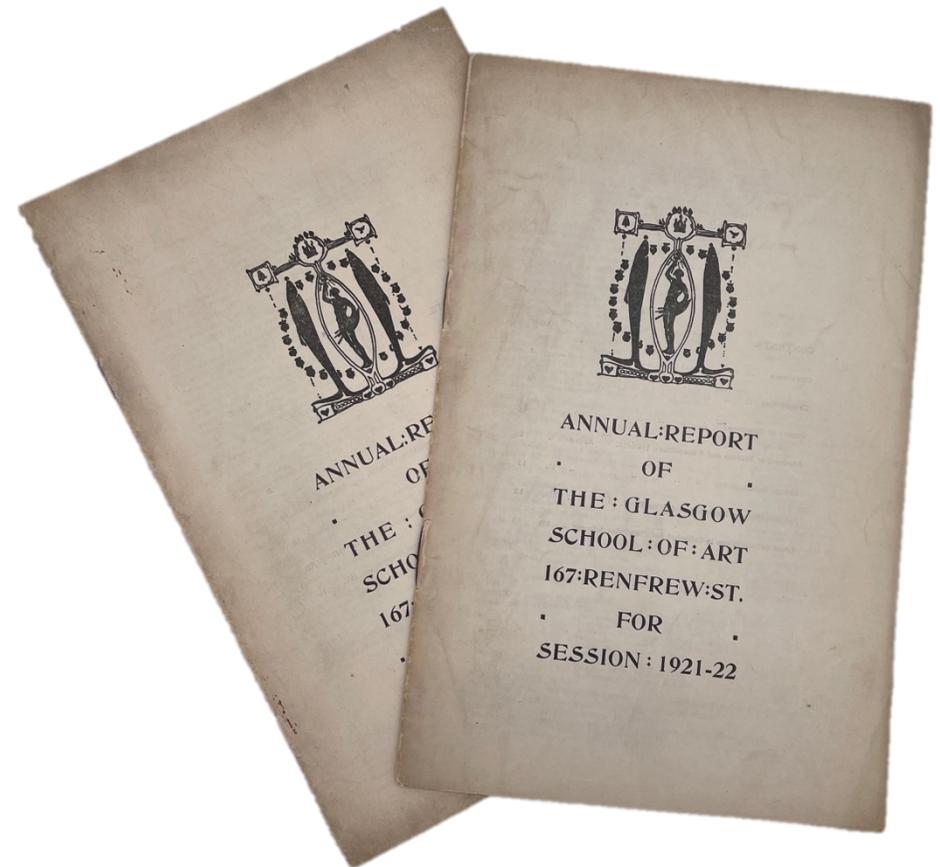
**5. The Glasgow School of Art. Annual : Report. of. The : Glasgow : School : of : Art 167 : Renfrew : St. For. Session : 1921-22.** GSA, [1922-3].

WITH: Annual : Report. of. The : Glasgow : School : of : Art. 167 : Renfrew : St. For. Session : 1922-23. Two side-stapled pamphlets (21.5 x 14cm), pp. 16. White paper wrappers, lettered in black below black-stamped GSA Coat of Arms. Well-handled and soiled, creased and dog-eared, rusty staples; Annual Report (1921-22) separating at heel 'til bottom staple, charcoal ruling to pp. 10-11 and 12-3. Good+

A scarce pair of the 80th and 81st Annual Reports of the Glasgow School of Art for academic years 1921-22 and 1922-3, when John Henderson was Director and John Keppie, Esq was a Governor.

A total of 1,086 and 1,296 students were enrolled in the respective Sessions. The University of Glasgow introduced a BSC in Architecture to be taught at Glasgow School of Architecture.

[ref: 3149] **SOLD**





periods of study, John Henderson was GSA Director, having taken over from Francis H Newbery, who had retired due to ill-health. According to GSA digitised records, Margaret R. Wilson (SI368 Person) "was born on the 24th of January 1901. She attended day classes in drawing and painting at The Glasgow School of Art from 1918 to 1924. She resided in Comedie, Stepps and worked as a clerk."  
[ref: 3140] **SOLD**

**7. Glasgow School of Art. *The Glasgow School of Art, Central Institution Calendar, Session 1935-36.*** GSA/ Printers James C. Erskine & Sons, [1935].

*Large 8vo, pp. 61, [2 adverts, 1 colophon] + b/w illustrations and plates featuring examples of student work from the different courses. Grey textured paper wrappers, front wrapper lettered in black with black-stamped GSA insignia to top right, ruled in black. Edgewear, creased and rubbed, rust echo to front wrapper. Edges tobacco-toned. Some foxing and soiling, a few nicks to leading edges of later pages, else, clean. Printed 'Fees' reminder for students laid in. Very good*

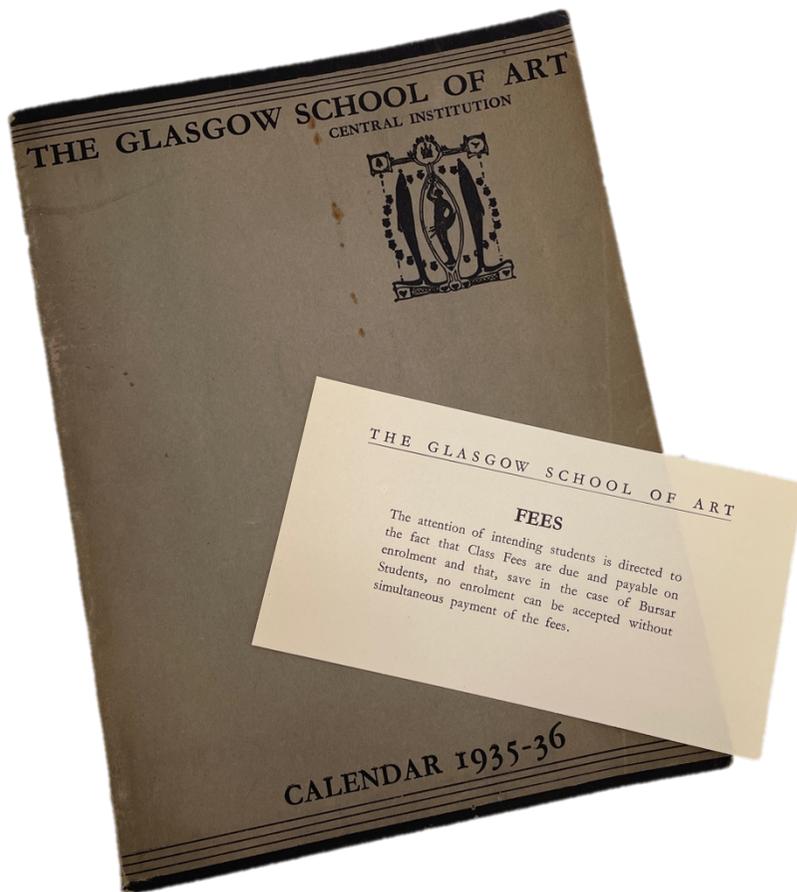
A scarce GSA Calendar for Session 1935-6, showing how the institution (and the design of its publications) had adapted to cultural and social change; it features plates showcasing student work for an expanded number of departments, including 'Drawing and Painting,' 'Commercial Art,' 'Modelling, Sculpture and Ceramics,' 'Industrial Design and Crafts,' and 'Interior Design,' as well as adverts to the rear.

New courses included Communication Design, Industrial Design and Interior Decoration, while design classes for bakers and confectioners were also introduced. The Director was William O. Huchinson.

A total of 1167 students were enrolled in the 1935-6 Session.

[ref: 3151] **SOLD**

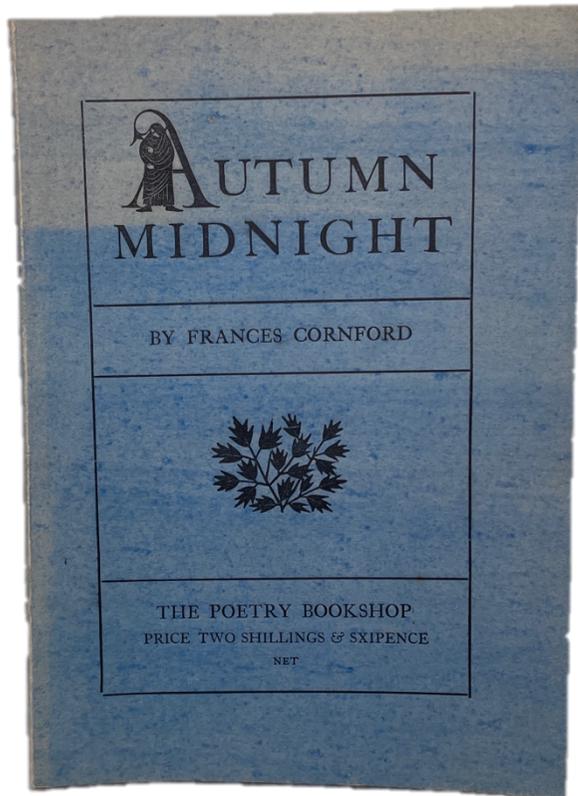
**8. Glasgow School of Art; NISBETT, James D. (editor). [Cover Title:] *The Palette: Glasgow School of Art Annual.*** Glasgow: GSA, 1922. *Large booklet (31 x 35cm), pp. lii, incl. numerous b/w illustrations and adverts, plus colour plates. Illustrated paper wrappers, lettered in black and decorated in orange, blue and black. Toned, bumped, creased and nicked, lengthy closed tear to front wrapper (taped at reverse). Else, clean and bright. Very good.*



A very good copy of the third and final volume of the Glasgow School of Art Annual, featuring prose, poetry and artwork by past and present students and staff. [ref: 3152] **SOLD**

**9. CORNFORD, Frances; GILL, Eric (illustrator); [HILL, Ernest F. & Catherine] *Autumn Midnight*.** London/ Ditchling: The Poetry Bookshop/ S. Dominic's Press, 1923.

*FIRST EDITION (shorter variant). Sewn booklet (20.7 x 14.8cm), pp. 23, [1], incl. b/w wood engraved frontis, title page dedication device, plus 16 initials, four tailpieces and printer's device by Eric Gill. Original pink paper wrappers, printed in black (including the misspelling 'sxipence'), with a blue wash, likely added by Ernest or Catherine Hill. Leading edge untrimmed. Gently rubbed, water mark to wash on rear wrapper, creases to bottom corners. Else, clean and bright. Near fine. Evan R. Gill describes several variants.*



A unique, personalised copy of Frances Cornford's 1923 poetry collection, amply illustrated with engravings by Eric Gill; from the library of British artists Ernest and Catherine Hill: a lovely copy.

Frances Cornford (1886-1960, née Frances Crofts Darwin) was an English poet.

Granddaughter of Charles Darwin, she was a cousin of Gwen Raverat with whom she collaborated on later collections and to whom, alongside her husband Jacques, Cornford and Gill dedicated the edition: "To J. & G.R. from F.C. & E.G."

Ernest F. Hill, RBSA (1873-1960) was a British painter, arts educator and Vice President of the Royal Birmingham Society of Artists (RSBA). An early Newlyn group member, he worked primarily in watercolour, favouring British landscape and coastal scenes; he exhibited at the Royal Academy until 1946, Royal Institute of Oil Painters, but his paintings were most often hung in Birmingham (CAI, 2021). Hill was Headmaster of the prestigious Bournville School of Art and Crafts, and was well-connected in regional cultural networks, as well as with the Cadbury family. Less is known of Catherine Hill, who was a watercolour artist, print maker and book binder. Their library reflects these interests, featuring numerous arts and crafts, typographical and fine press books, often in excellent condition, thanks to the addition of hand-marbled wrappers, and occasionally personalised, as here. Gill, 273

[ref: 3203] **£125**

“WITH MRS WILLIAM SHARP’S COMPLIMENTS”

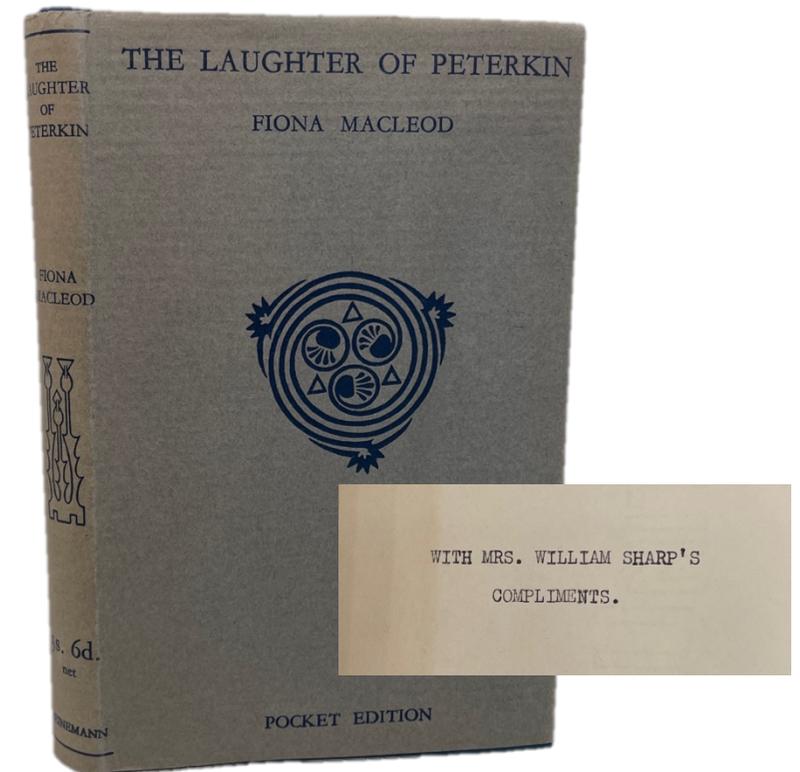
**10. “MACLEOD, Fiona” (William SHARP); SHARP, Mrs William (Elizabeth A. Sharp); [HILL, Ernest F.]. *The Laughter of Peterkin: A retelling of old tales of the Celtic underworld (Vol. VIII of The Works of “Fiona Macleod”).***

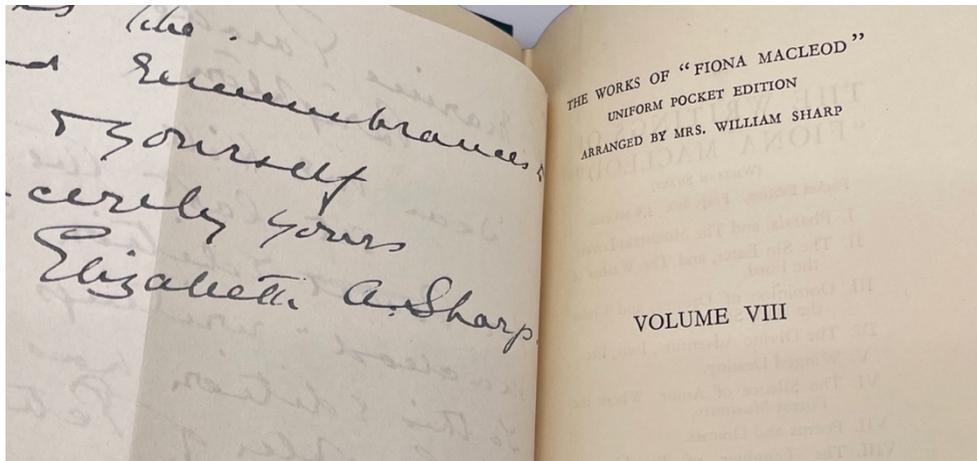
London: William Heinemann Ltd, 1927.

*FIRST POCKET EDITION, with ALS from ELIZABETH A. SHARP. 8vo. Original blue cloth, lettered and decorated in gilt and blind. Top edge blue, bottom untrimmed. Pushing to head of spine. Ernest Hill’s dated (24 Nov. 1927) name and Selly Oak address inscribed in blue-black ink to ffep, Mrs William Sharp’s typed compliments slip on cream paper pasted to ffep (band of offsetting), friendly 1.5-page ALS to “Mr Hill” taped to series title page: folded, offsetting to endpapers and blanks, else, clean, bright and tight. In the original grey dust jacket, lettered and illustrated in blue: gently toned, spine darkened, gentle edgewear. Near fine/ very good. Unusual.*

A near immaculate association copy of the first pocket edition of Fiona Macleod’s collection of Celtic tales, “With Mrs William Sharp’s compliments” slip and her friendly ALS, discussing the new edition, pasted in; from the library of British artists Ernest and Catherine Hill.

Writing as Fiona Macleod, William Sharp’s Celtic romances had snagged the attention of late Victorian readers, becoming central to the Celtic revival and proved his most successful literary outputs. He went to great lengths to keep his pseudonym intact, even embroiling his sister, Mary Beatrice Sharp, in his cross-sex/ gender masquerade by persuading her to pen letters as Macleod. Evidently, by 1927, his mask had slipped. Sharp had died in 1905, with Elizabeth (1856-1932), his wife, becoming his literary executor. A critic and translator of Heine, she edited the posthumously published Uniform Edition of *The Works of “Fiona Macleod”*. In her affable note, Elizabeth Sharp writes Ernest Hill to announce the arrival of “the long wished for Pocket Edition of the Fiona Macleod writings” and inform him that she has directed the publishers to “send you a copy of it in its new dress” (i.e. this book). Sharp’s correspondent was Ernest F. Hill, RBSA (1873-1960), a British artist, arts educator and Vice President of the Royal Birmingham Society of Artists (RSBA); see item 2 for further details.





It's not clear how Sharp and Hill knew each other, but the Birmingham School of Printing, to which Hill was connected, would go on to publish a handsome illustrated edition of Fiona Macleod's *The Immortal Hour* in 1937.

[ref: 3199] **£150**

**11. YOUNGMAN CARTER, Philip. [A Striking Signed b/w Scaperboard Print, showing draymen un/loading barrels outside Jamaica Inn, Bodmin Moor].** c. 1925.

*Framed and mounted print, signed by artist (see closing image). B/w scaperboard print on buff paper (17 x 21 cm) initialled 'YC,' and signed below in pencil "Youngman Carter" to bottom right corner, white paper mount, with three pencil rules, mid-C20th black and gilt narrow wood frame with raised detail (32 x 35.4cm): slight wave to print, else clean and bright; numerous surface chips to frame, largest to bottom left corner, top right corner bumped, some scoring and rubbing. Near fine/ good-*

An unusual, signed scaperboard print of the in/famous smuggling inn on Bodmin Moor by British graphic artist, wine connoisseur, *Tatler* editor and Marjory Allingham's husband and sometime collaborator, Philip 'Pip' Youngman Carter, likely executed in the 1920s, during a trip to the west country; (likely, then) pre-dating Daphne Du Maurier's best-selling 1930 novel (whose US first edition featured Rex Whistler's gothic dust jacket illustration and title page vignette, rather than a Youngman Carter illustration) and which raised the profile of Jamaica Inn even further. Philip Youngman Carter (1904-1969) is perhaps best known as a prolific and stylish mid-century dust jacket artist; he produced DJ art for his wife as well as fellow crime novelists such as Carter Dickson, Georges Simenon and Gladys Mitchell, alongside other literary and genre writers, including H. G. Wells, Rebecca West, John Steinbeck, J. B. Priestley and, according to his Margery Allingham Society biography, Daphne du Maurier. A journalist and editor of *Tatler*, he was author of 40 short stories and, following Allingham's death, he "completed her last [Albert Champion] novel and produced two poised and idiomatic sequels" (MAS, undated).

'Philip Youngman Carter,' The Margery Allingham Society (MAS) Website. Undated. [ref: 3171] **SOLD**

## SIGNED, INSCRIBED & ASSOCIATION COPIES: 1869-1996

**12. THACKERAY, MISS [Anne]; ROGER DE COVERLY (binder); WALKER, Frederick (frontis engraving). *To Esther, And other sketches*.** London: Smith, Elder & Co., 1869.

FIRST EDITION, SIGNED BY AUTHOR. 8vo, pp. [viii], 394 + b/w frontis by 'F W' (Frederick Walker); no adverts to rear. Signed binding by Roger de Coverly (see left-hand figure on p. 13): half teal morocco, five spine bands, tooled in gilt, gilt-stamped title to second compartment, "E.B.P." stamped in gilt to front board, blue marbled paper. Top edge gilt. Matching marbled endpapers, a few later gatherings uncut. Spine darkened, joints and extremities rubbed. Bottom edge foxed. Signed by Thackeray with a thick nib in black ink to half title, front and rear foxed, occasionally into margins, else, clean and tight. Very good.

A first edition copy of Anne Thackeray's 1869 short story collection, signed in "her round, ballooning hand," and dressed in a handsome (if well-handled) signed binding by Roger de Coverly; unusual signed.

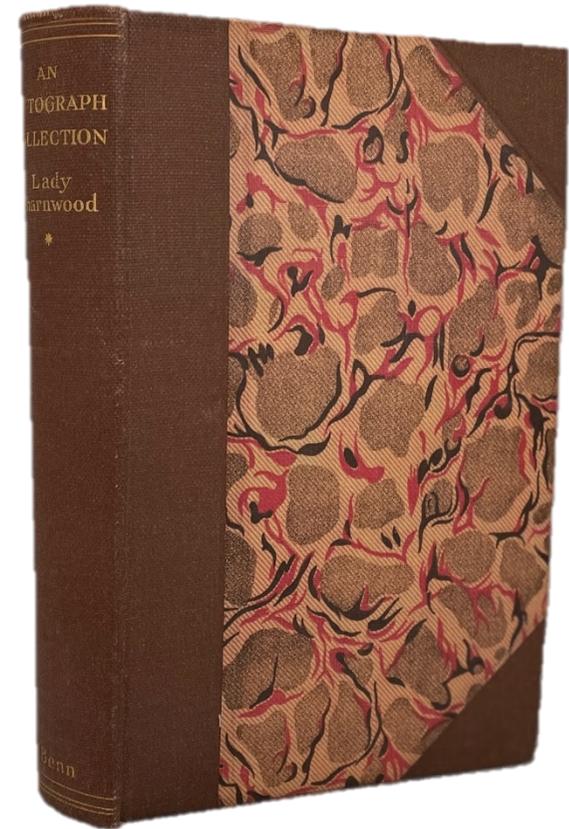
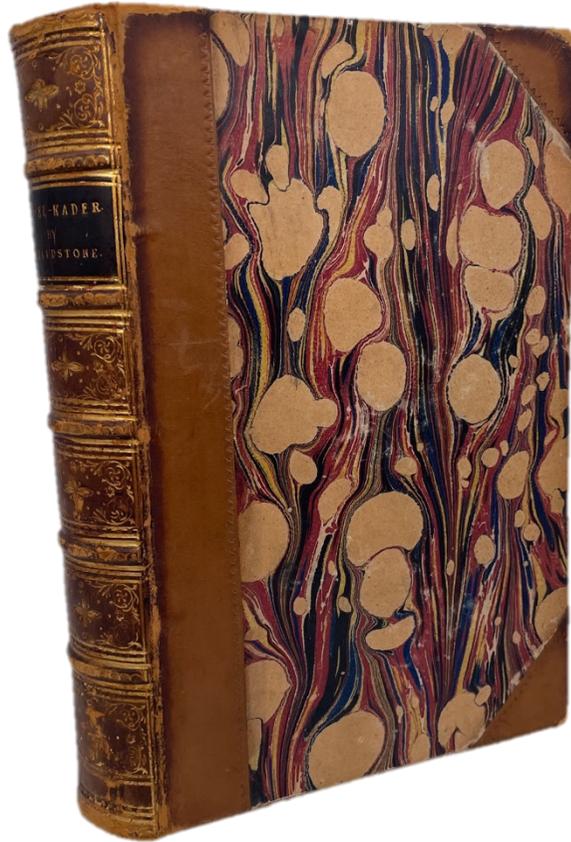
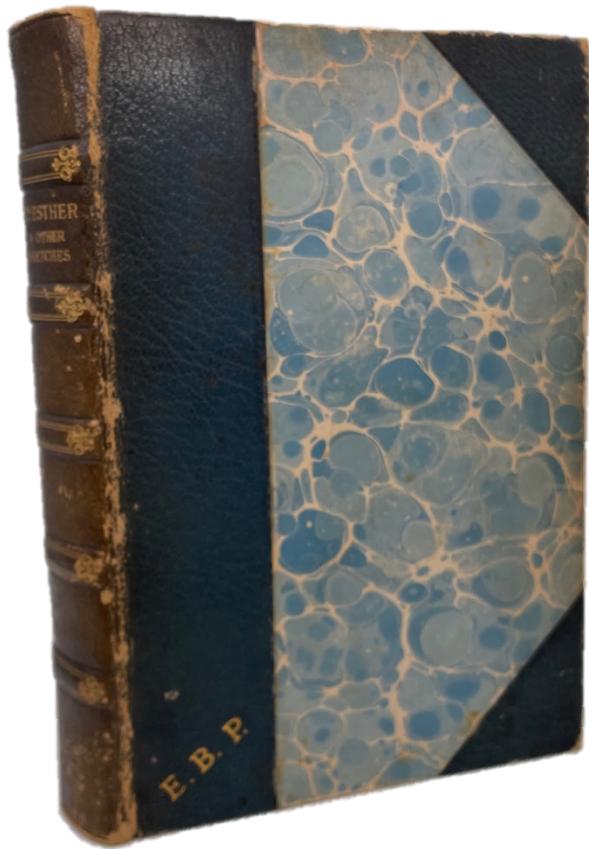
The British author Anne Thackeray (later Lady Ritchie; 1837-1919), whose novels and short stories were "highly regarded in their time" and included a novelisation of the life of the C18th artist Angelica Kauffman RA, was born into a literary family. The daughter (and biographer) of William Makepeace Thackeray and Isabella Gethin Creagh Shawe, later, she was 'Aunt Anny' to Virginia and Vanessa Stephen and their siblings. Thackeray's younger sister Minny married Leslie Stephen in 1867, and the trio lived, fairly successfully, together until Minny's death from pre-eclampsia in 1875; Thackeray wrote *To Esther*, as well her novels *The Village on the Cliff* (1867) and *Old Kensington* (1873) at their shared home in Onslow Gardens, London.

Thackeray Ritchie had a highly variable signature; her early preference for thick, loaded nibs is also seen in inscribed copies held by Eton Library, including a copy of *To Esther* inscribed to Minny Stephen and featuring a moving, private doodle of intertwined hands.

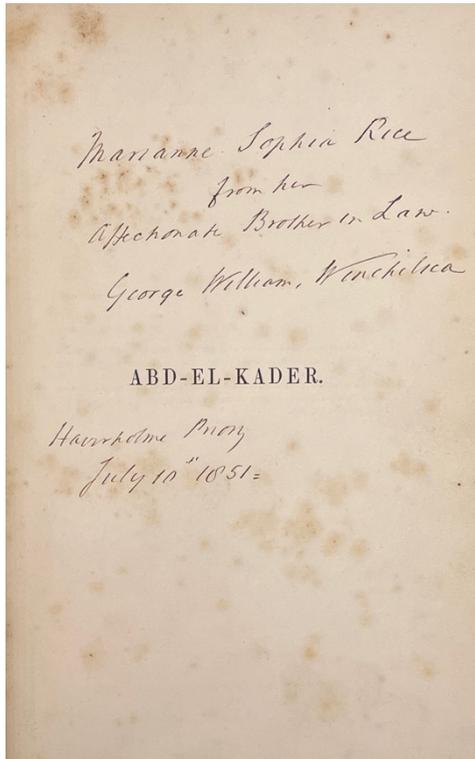
Roger de Coverly (1831-1914) was a London-based and Zaehnsdorf-apprenticed bookbinder. His bindery was patronised by aristocrats, artists and writers, including T E Lawrence. His style was "rather conservative and retrospective but the good quality materials used [as here] and his stated goal, to bind 'excellently rather than cheaply' made up for lack of originality, for some at least" (Marks, 2015). Not in Sadleir; Wolff 5886; Henrietta Garnett (2004) *Anny: A Life of Anne Thackeray Ritchie* (London: Chatto & Windus); P J M Marks (2015) 'The Singing Bookbinder: Roger de Coverly,' *BL Untold Lives* Blog. [ref: 3190] **£300**



Anne Thackeray



(See Items 12, 13 & 26)



**13. MAIDSTONE, Viscount (FINCH-HATTON, George William, Earl of Winchilsea); [RICE, Marianne Sophia]; [RICE, Henry Edward Harcourt]. *Abd-el-kader: A poem. In six cantos.*** London: Chapman and Hall, 1851.

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, pp. xxxix, [1], 351, [1], incl. title-page vignette. Contemporary half tan calf, gilt-tooled spine, five raised spine bands, black morocco title label lettered in gilt, marbled boards (see middle figure on p. 13). Edges speckled red. Rubbed, edgewear, head of spine and top corners worn and bruised, some chips. Some foxing, heaviest at front and rear, Henry Edward Harcourt Rice's armorial bookplate to front pastedown, fondly inscribed by Finch-Hatton in brown ink to half-title: "Marianne Sophia Rice from her affectionate Brother in Law, George William, Winchilsea, Haverholme Priory, July 10th 1851=". Narcissus bloom pressed at pp. 210-11, with attendant off-setting. Else, clean and tight. Good+

A handsomely bound, if well-handled, copy of the scarce first edition of George William Finch-Hatton, 10th Earl of Winchilsea's epic poem and "experiment" in long-form ballad metre about his near contemporary, the Algerian warrior and Sufi spiritual leader Emir Abd el-Kader, fondly inscribed in the year of publication to his sister-in-law, Marianne Sophia Rice, the great-niece of Jane Austen; decades earlier Austen had described the poet- and peer-to-be as "very handsome and agreeable, [he] danced very well, and flirted famously [...] all the young ladies were in love with George Hatton". It was Finch-Hatton's third marriage, to Fanny Margaretta Rice (1820-1909), that later knit him into the Austen family: the sister of Finch-Hatton's inscribree, they were both daughters of Elizabeth Austen and granddaughters of Jane Austen's most fortunate brother, Edward Austen Knight.

George William Finch-Hatton, 10th Earl of Winchilsea, 5th Earl of Nottingham (1791 - 1858) was an English peer and Tory politician, a vociferous opponent of the Roman Catholic Relief Bill 1829 and the

Reform Act. His public critique of the former led to his infamous duel with the Prime Minister, Arthur Wellesley, 1st Duke of Wellington that same year. Both survived.

A near contemporary of Finch-Hatton (who, indeed, acknowledged himself as "singularly fortunate" in finding "such a hero as the Numidian Emir as yet unappropriated by others"), Emir Abd el-Kader (1807/8-1883) was a scholar, diplomat, religious and military leader who headed the resistance against French colonial forces in Algeria. In 1847 he was forced to surrender and by 1851, and the publication of Finch-Hatton's poem, Abd el-Kader was being held in France; his fate became a *cause célèbre* in certain circles. Louis-Napoleon Bonaparte would release him the following year and provide him with a pension. Abd el-Kader moved to the Levant, eventually settling in Damascus, where he protected Christians during the pogrom of 1860.

This copy was handed down another generation in the Rice family (of Rice Portrait fame), with the armorial ex libris belonging to Henry Edward Harcourt Rice (1864-1943), the only son of Fanny and Marianne's eldest brother, Admiral Sir Edward Bridges Rice and his wife Cecilia Caroline Harcourt. [ref: 3197] **£375**

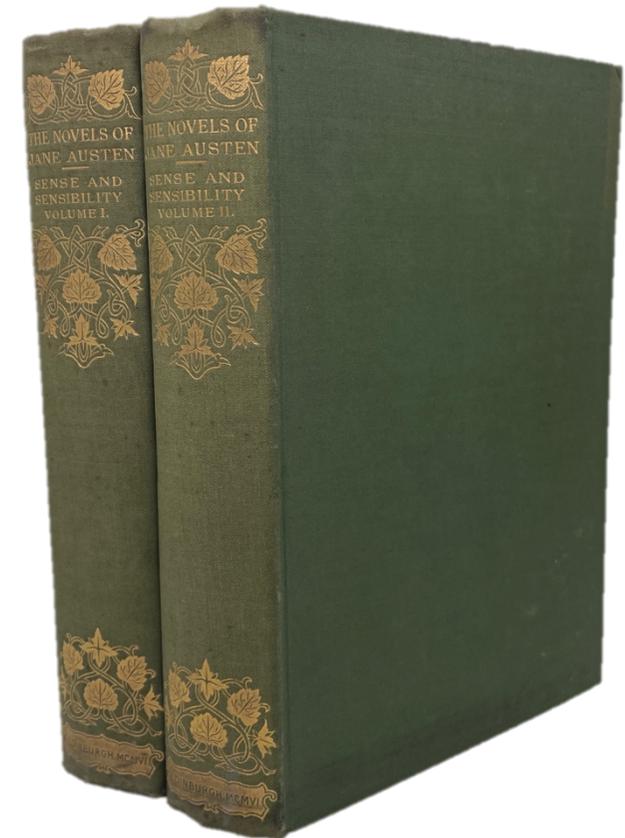
FROM THE LIBRARY OF IRÈNE OSGOOD, GUILSBOROUGH HALL

**14. AUSTEN, Jane; [OSGOOD, Irène]; [UNITED DOMINIONS TRUST LTD]. *The Novels of Jane Austen: Sense and Sensibility (Winchester Edition, Volumes I & II)*.** Edinburgh: John Grant, 1906.

WINCHESTER EDITION, IRENE OSGOOD'S COPIES. Two volumes. 8vos, title pages lettered in red and black, featuring decorative foliate 'JA' monograms (see right-hand image on title page); frontis portrait of Jane Austen to vol. I. Publisher's green cloth, spines lettered and decorated in gilt. Top edges gilt, others untrimmed. Extremities bruised, sunning to spines and boards, gentle soiling and mottling. Edges toned. 'The Staff Library, United Dominions Trust Ltd, Bankers: nos. 5 & 6' book labels to ffep, pencil location notes: 'Lounge Hall Book Case' to ffep and first blank, plus previous bookseller's pencil notes to vol. I; inscribed in brown ink to title pages: "Guilborough Hall" and "Irene," some foxing and soiling, liquid stains to leading margins, heaviest in vol. I. Else, clean. Good+

An apt romance-related association copy of the two-volume Winchester edition of Jane Austen's *Sense and Sensibility*, from the library of the "colourful" American *fin de siècle* romance novelist and garden designer, Irène Osgood of Guilborough Hall, Northampton; and, following her death, from the staff library of the British finance house United Dominions Trust (founded 1919).

Richmond, Virginia-born, Irène Osgood (1869-1922; formerly Nannie Belote) was a popular and prolific novelist, poet, playwright and publisher, as well as an innovative gardener and enthusiastic country sportswoman. A girl and woman of self-transformation who possessed "natural charm and imperiousness" in abundance (a contemporary considered her "one of the most fascinating women I have ever met"), and who didn't shy from drama, by her late teens the "Southern belle Nannie Irene Belote [had] aggrandized and ennobled herself to Nonie Irène de Belote," and eloped with the wealthy Colorado coal tycoon, John Cleveland Osgood, becoming his first wife in 1887 (*American Aristocracy*, 2025). John Osgood established the Cleveland Publishing Company, New York to issue his wife's writing, and published her first and most well-known novel *The Shadow of Desire* in 1893. This first outing was fairly well received, except by *The Spectator*, whose critic was troubled by its suggestive title and the show of female desire, observing: "One married woman is infatuated by [the male protagonist]. Another not only allows him to kiss her, but in the madness of the moment, 'gives back kisses hot & fast'".



The Osgoods divorced in 1899 and with her “more than favorable” settlement Osgood bought the Northamptonshire country estate, Guilsborough Hall, “one of the most beautiful houses in the Midlands”. As well as assembling an enviable library (which included the Winchester Edition of Austen’s novels (later disbanded), shelved, apparently, in the Lounge Hall Book Case), Osgood developed and designed Guilsborough’s gardens, winning “the admiration of all the authorities on artistic gardening”. She created “a ‘hanging Italian garden’ on the roof, planted up as a white garden, predating [Vita Sackville-West’s] famous white garden at Sissinghurst in Kent by more than twenty years” (Lyon, 2017).

Osgood remarried twice, her second marriage was short-lived (Capt. Charles Pigott Harvey died unexpectedly), while her third, in 1908 (two years after the publication of this edition of *Sense and Sensibility*) to Robert Harborough Sherard, the impoverished great-grandson of William Wordsworth and first biographer and friend of Oscar Wilde, proved unhappy, violent and disruptive. They divorced in 1915, following a headline-making trial on both sides of the Atlantic.

While neither their novels nor their lives (indeed, the more critical accounts of Osgood cast her as Willoughby-esque in character and aspiration) have much in common, both Austen and Osgood were dedicated to their writing and each worked concertedly to see and keep their work in print. Both novelists required the help of male relatives to navigate the gendered publishing cultures of their eras, and both felt the need to conceal themselves at particular moments, with Austen publishing her novels anonymously and Osgood anonymously founding her own publishing house, John Richmond Limited, to circumvent accusations of literary fraud by Sherard during their divorce proceedings.

A wonderful association copy of *Sense and Sensibility*, uniting two quite different R/romantic novelists.

Anon (2025) ‘Irene Osgood (1869-1922)’, *American Aristocracy*; Neil Lyon (2018) ‘Useless Anachronisms?’ *A Study of the Country Houses and Landed Estates of Northamptonshire Since 1880* (Northampton: Northamptonshire Record Society).

[ref: 3169] **SOLD**

### INSPIRATION FOR *LADY CHATTERLEY’S LOVER*?

**15. ELLIS, Mrs Havelock [née LEES, Edith Mary Oldham]; [THOMAS, Antony Charles]. *Kit’s Woman: A Cornish Idyll*.**

London: Alston Rivers, Ltd, 1907.

*FIRST THUS, INSCRIBED BY AUTHOR. 8vo, title page printed in red and black. Original green linen, paper label to spine, lettered in black, ruled in red. Gently rubbed, traces of paper label and a few marks to upper board. Edges foxed and browned. Endpapers heavily and unevenly browned, a few chips (previous insect damage?), Anthony Charles Thomas’ illustrated ex libris to front pastedown, inscribed by Ellis in sepia pen to ffep: “Harry Edmunds, from EMO Ellis, Xmas 1908”. Foxed, else, clean and tidy. Good. JiscLHD locates four copies only (BL, Bodleian, CambridgeUL & NLS). Unusual.*

A robust, inscribed copy of the “considerably revised and in parts rewritten” and re-titled 1907 edition of Edith Ellis’ most popular, protean and (inadvertently) persecuted novel about free love and female desire, set in Cornwall, with a pleasing Cornish provenance: from the

collection of Charles Thomas (1928-2016), the eminent British historian and archaeologist, who was Professor of Cornish Studies at Exeter University.

In its original iteration as *Seaweed* (1898), Ellis' first novel – her own “sex bomb,” as she discussed it in a letter to her friend Edward Carpenter – was accidentally swept up in the furore and subsequent censorship for obscenity of her husband Havelock Ellis' *Sexual Inversion* (1897) and suppressed. The trial, and the potential for exposure as a queer woman, deeply affected Edith Ellis, who had provided ‘Case XXXVI.–Miss H., aged 30’ for her husband's book.

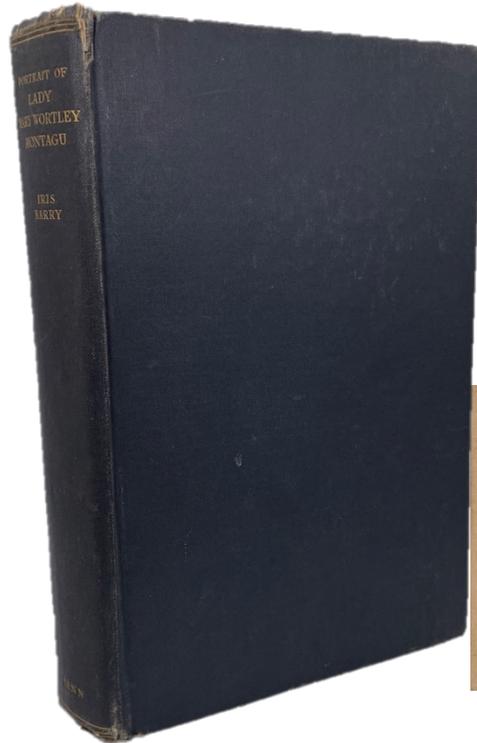
*Seaweed*, and *Kit's Woman*, are also significant for their subject matter, “which in many ways anticipates, and quite possibly inspired, D.H. Lawrence's *Lady Chatterley's Lover*, another famously censored and suppressed book” (Wallace, 2008). Following her 1907 revisions, which toned down *Kit's* “coarseness” and removed several “erotically charged passages,” Ellis would revise it yet again for the American market as *Steve's Woman*, “eliminating much of the Cornish dialect”; it also had a theatrical iteration as “a four-act play that received a special performance at the Court Theatre with Beryl Faber playing the leading role” (ibid). Finally, a popular, paperback edition of *Kit's Woman* was published posthumously in 1916, possibly to help clear the debts Ellis had left.

Edith Mary Oldham Ellis (née Lees; 1861-1916), known professionally as Mrs Havelock Ellis, was an author and lecturer embedded in the overlapping progressive circles of *fin de siècle* England. A ‘New Woman’, she was a feminist and socialist, a one-time vegetarian and an advocate of eugenics, as well as, briefly, secretary of The Fellowship of the New Life (a precursor to the Fabian Society). Ellis was gregarious and well-networked across radical groups, publishing and lecturing in the UK and US, but with strong ties to Cornwall, where she farmed and made her home (the Ellises sought a different conjugal formation based on shared values and comradeship rather than sexual attraction; they had separate incomes and residences). Ellis bought several cottages at Carbis Bay and renovated them for tenants, alongside keeping animals on a free hold. As well as an invert, she described herself as: “a farmer, lodging-house keeper, novelist, dramatist, and observer.”

Jo-Ann Wallace (2008) ‘The Very First Lady Chatterley? Mrs. Havelock Ellis's *Seaweed*,’ *English Literature in Transition, 1880-1920*, 51: 2, pp. 123-137.

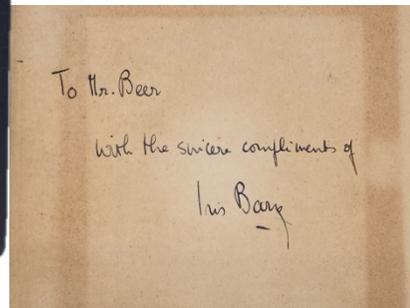
[ref: 3195] £275





**16. BARRY, Iris; [BEER, C. E.]; EVE, CECIL G. W. *Portrait of Lady Mary Wortley Montagu*. London: Ernest Benn, 1928.**

FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, incl. b/w portrait frontis and seven plates. Original black cloth, spine lettered in gilt. Wear and bumping to extremities, spine ends frayed, 1.5cm split to front joint. Edges tobacco-toned. Inscribed by Barry in black ink to ffeep: "To Mr Beer, with the sincere compliments of, Iris Barry," with the inscriber's name penned, in a different hand, above, the facing pastedown features Cecil G. W. Eve's attractive decorative ex-libris, with acquisition note above in pencil, stating: "21.3.44 Chancery Lane," feps toned. A little shaken, occasional spots, patch of off-setting from flower formerly laid in, chapter initials hand-coloured in orange by a PO. Else, clean. Good- Unusual inscribed.



A well-handled copy of the first edition of Iris Barry's sole biography, a 'Portrait' of the important Bluestocking author and poet, Lady Mary Wortley Montagu, inscribed in the year of publication to Mr C. E. Beer and, later, from the collection of bibliophile Cecil Eve; unsurprisingly filmic in aspiration, Barry sought to "bring her [subject] back, not as a museum piece, but as a real person [...] very much alive": "a rebel in an age of rebellious thought," Barry placed Montagu in a lineage of thought that led "now to the American secession, now to the French Revolution, now to Mary Wollstonecraft, Godwin and eventually Mrs Pankhurst," and deemed her "the first of the

New Women" (Foreword).

Birmingham-born Iris Barry (1895-1969; formerly Crump; later Porter, then Abbott) was the first film curator at MOMA, founding its film department and assembling its archive and library, as well as introducing a film circulation programme. A pre-eminent early film critic in Britain, she reviewed films for *The Spectator* (1923-1928) and *British Vogue* (1924-6), as well as being the film correspondent for the *Daily Mail* (1925-1930): as such "she was central in shaping an emergent intellectual film culture in Britain, in which film was discussed as an art as well as an industry. Also instrumental in this sense was the Film Society in London, which she co-founded in 1925" (ODNB).

It was Barry's literary, rather than filmic, aspirations that first brought her to London: she moved to the capital in 1916/7, encouraged by Ezra Pound, to immerse herself in its modernist literary milieu; her circle included T. S. Eliot, Richard Aldington, Edmund Dulac, Mary Butts, John Rodker, and Arthur Waley. She supported herself by working at the Ministry of Munitions and as assistant librarian at the School of Oriental Studies (later, SOAS). Her early poems and short stories were published in Harold Munro's *Poetry and Drama*, Harriet Monroe's *Poetry* magazine, *The Egoist*, and the *Little Review*. Windham Lewis became Barry's lover in 1918, and they had two children together, separating in 1922.

Barry's first novel, *Splashing into Society*, was published in 1924, with her best-known title, *Let's Go to the Pictures*, following two years later. This biography followed two years after that, in 1928, and the speculative fantasy *Here is Thy Victory* in 1930, the year she moved to the USA to find work. Never one to mince her words, Barry had been sacked by Lord Rothermere for describing the production of Elinor Glyn's film *Knowing Men* (1930) as at "an abysmally low level" (ODNB).

[ref: 3180] **SOLD**

**17. JACOB, Naomi; LLOYD BAKER, J.P., Miss Olive (Vote of Thanks); GIBSON, Councillor Howard A. (Loyal Toast); [Queen Elizabeth II]. *Coronation ER II Gloucester Literary Club Annual Dinner, Friday, 24th April, 1953, at the Mercers' Hall, Gloucester.*** Gloucester: Gloucester Literary Club/ Orchard & Ind Ltd Printers, 1953.

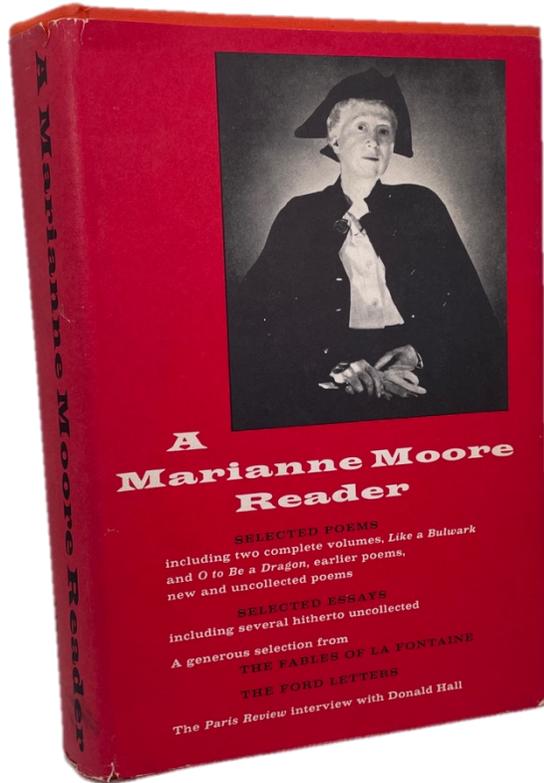
*Booklet (20.3 x 12.7cm), pp. [4]. Cream card wrappers with crimped edges, lettered in red, royal insignia in red raised relief, opening at the centre to a two-page spread featuring the menu and itinerary printed in navy, first and final pages blank. Wrappers gently soiled and toned, a few spots. Inscribed in Jacob's spirited, flowing hand and blue ink to recto of first blank: "It's a lovely pie, but I like the Outside - best! Naomi Jacob". Else, clean and bright. A terrific coronation-cum-literary memento marking the Gloucester Literary Club's Annual Dinner in late April 1953 in honour of the Coronation of Elizabeth II and inscribed with a jaunty verse by the event's key speaker, Naomi Jacob, likely referencing the second course, Lamprey Pie, rather than her speech, 'Life is what you make it'; the dinner featured other typically post-war fare, including Cream of Tomato Soup and Charlotte Russe.*

Ripon-born, Naomi 'Mickie' Jacob was a popular novelist and broadcaster, best known now for her flamboyant masculinised dress, love of women, and, in literary terms, her seven-novel Gollancz saga (1930-1958), following several generations of a Jewish family (much like her own). In 1953, however, she would still have been burnished with the glow of her valued war-time contributions, during which she "display[ed] the energy of five women," working as a lecturer with the Ministry of Information and for ENSA, the Entertainments National Service Association; she had cut a dashing figure, teaming her Eton crop and monocle with a Women's Legion uniform.

Like Jacob, Olive Lloyd-Baker (1902-1975), who gave the Vote of Thanks, was a woman of substance and energy: she came from a Gloucestershire land-owning family, running the estate and seat, Hardwicke Court, for 50 years, having inherited it from her grandfather Granville Lloyd-Baker at the age of 22. [ref: 3138] **£50**



## MARIANNE MOORE & PROMOTIONAL CULTURES



### 18. MOORE, Marianne; [WALDMAN, Bernard]; [CONNOLLY, Mary Joe?]. **A Marianne Moore Reader.** New York: The Viking Press, 1961.

FIRST EDITION, INSCRIBED & CORRECTED BY AUTHOR. Large 8vo. Original orange cloth, spine lettered in gilt. Top edge orange. Pushing to spine ends, edges gently toned. Inscribed by Moore in blue biro to ffep: "For Mary Connolly, From Bernard Waldman and Marianne Moore, March 3rd, 1962" and signed by Moore in black ink to title page, adding below "(For Mr Waldman)," Moore also amended the limitation page, with: "November 16 1962," and made corrections to pp. 199 and 297. Half-title and final blank unevenly toned, else, clean, bright and tight. In the original illustrated dust jacket, here, unusually, red, rather than orange, and slightly short for the boards, as well as lacking the black band to the bottom edge of the front panel, seen on other copies: wear and nicking to spine ends and front bottom corner, nicks to spine and front joint. Near fine/ Very good

For Mary Connolly  
From Bernard Waldman  
and Marianne Moore  
March 3rd, 1962

A bright and intriguing, double-signed first edition copy of *A Marianne Moore Reader*, inscribed, first, to her friend the New York advertising executive and MMB founder, Bernard Waldman, and, then, it seems likely, to the award-winning photographer & King Syndicate columnist, Mary (Joe) Connolly (from both the poet and Waldman), as well as featuring Moore's own corrections; a copy which speaks to Moore's later, direct engagement with promotional/commercial US cultures, and likely inscribed as a favour for Waldman.

A friend of Moore's from the 1940s, Bernard Waldman (d. 1981) was a NYC-based advertising executive, and founder and president of the Modern Merchandising Bureau (MMB), who was deeply embedded in post-war intellectual and cultural circles; he, like Moore, was a close friend and advocate of E. McKnight Kauffer, who worked for his agency. In 1963, a year after Moore penned their joint inscription, Waldman would introduce her to his client, the fashion designer Ben Zuckerman, who made two suits and a coat for the poet: the tailored pieces serving as publicity for the designer, as Waldman, with MMB, had previously co-ordinated new fashions to coincide with, and promote, particular Hollywood film releases; two of Zucherman's tailored pieces are now held by the Rosenbach Museum and Library in its Marianne Moore collection.

It seems likely that the joint inscribtee is Mary Joe Connolly "an award-winning photographer [for King Features Syndicate]" and columnist, whose "editorial work included ghosting the *Hints from Heloise* column; [she was] a Jill of all trades," and surely a professional acquaintance of Waldman's. She was the daughter of Joe Connolly, and "knew every star of King Features Syndicate and the Hearst empire, because her father

was president of King Features, International News Service, *Good Housekeeping*, *American Weekly*, *Pictorial Review*, and the many other domains of that empire” (Marschall, 2020).

The relationship between Waldman and Moore proved promotional through a more personal avenue too: Waldman’s daughter is the Frost medal-winning poet and educator, Grace Schulman, who met Moore as a teenager and later wrote her doctorate about the poet, becoming an important critic of her modernist mentor. Moore “remained an influential figure” for Schulman “—and a “miraculous” friend — until her [MM’s] death in 1972” (Gebell, 2021).

Rick Marschall (2020) ‘A Major About-Face,’ *Yesterday’s Papers Blog*; Monica Gebell (2021) ‘Grace Schulman,’ *The Shalvi/Hyman Encyclopedia of Jewish Women, The Jewish Women’s Archive*; Grace Schulman (1984) ‘Marianne Moore and E. McKnight Kauffer: Two Characteristic Americans,’ *Twentieth Century Literature*, 30(2/3), pp. 175-180.

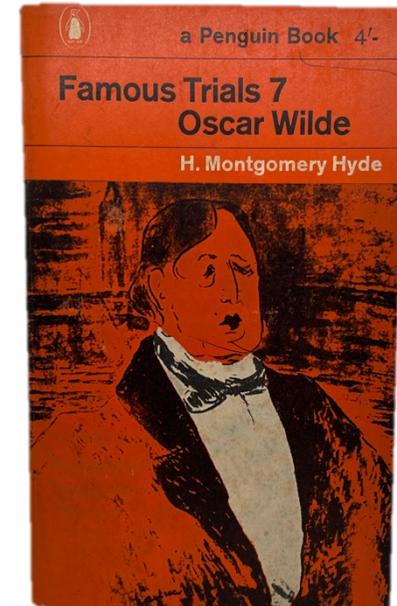
[ref: 3193] **SOLD**

**19. MONTGOMERY HYDE, H.; [HUTCHINSON, Jeremy]. *Oscar Wilde. Famous Trials, Seventh Series.*** Harmondsworth: Penguin Books, 1962.

FIRST PENGUIN EDITION, INSCRIBED BY AUTHOR. MMP. Illustrated orange wrappers. Toned and foxed. Inscribed by Montgomery Hyde in blue ink to verso of biog. page: “For Jeremy Hutchinson, In admiration of his gallant defence at Bow Street of Miss Fanny Hill, from, H. Montgomery Hyde. February 1964,” biog. page loosening at top. Else, clean. Good+

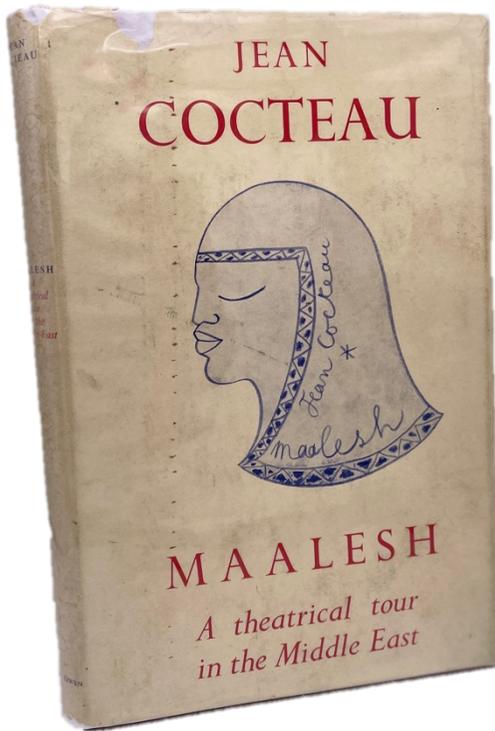
An apt infamous-British-trials-related association copy of the first Penguin edition of H. Montgomery Hyde’s account of the Wilde trials, inscribed to the British barrister Jeremy Hutchinson in the month he lost the obscenity trial against Gareth Powell’s uncensored Mayflower Books edition of *Memoirs Of A Woman Of Pleasure: Fanny Hill* (1963); Hutchinson had worked on the (successful) defence team in *The Lady Chatterley trial*, R v Penguin Books Ltd (1960), the test case for the Obscene Publications Act 1959. Three years before the publication of this new and enlarged paperback edition of Montgomery Hyde’s account of the Wilde trials, the Unionist MP for Belfast North had been deselected by his party, having argued in favour of the decriminalisation of homosexuality in a debate about implementing the Wolfenden report.

[ref: 3201] **SOLD**



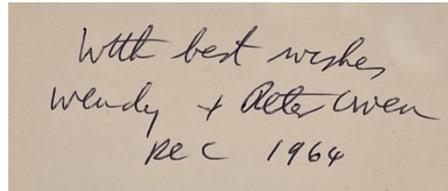
**20. COCTEAU, Jean; HOECK, Mary. C. (translator); [OWEN, Peter & Wendy]. *Maalesh: A theatrical tour in the Middle-East.*** London: Peter Owen Limited, 1964.

FIRST UK EDITION, SIGNED BY EDITOR. 8vo, incl. b/w frontis portrait of Cocteau + plates, two featuring drawings by the artist. Original red cloth, spine lettered in gilt. Pushing to spine ends. Inscribed in black biro to



ffep: "With best wishes, Wendy & Peter Owen, Dec 1964," else, clean, tight and bright. In the original illustrated dust jacket, featuring a sketch by Cocteau: spine darkened and splodged, soiled, extremities chipped, losses to top edge of front and back wrapper. Very good/ good+

A tight, bright copy of the first edition in English of Jean Cocteau's "fragment of autobiography" documenting a 1949 theatrical tour centring on Egypt and Turkey, inscribed by Cocteau's editor in Britain, Peter Owen and his first wife, the "candid novelist of the 1960s," Wendy Owen.



Whilst Cocteau was a celebrated figure in France, and known primarily in artistic and literary circles for his films, Peter Owen was crucial in cultivating recognition for his writing in the UK.

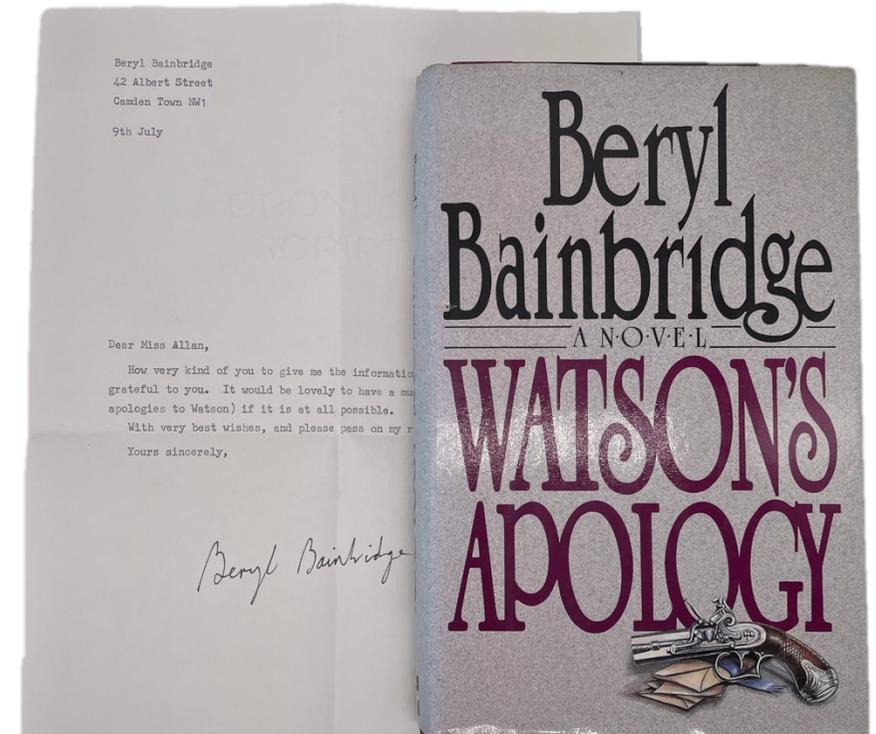
[ref: 3194] **SOLD**

**RESEARCHING MURDER:  
"IT WOULD BE LOVELY TO HAVE  
A MUG-SHOT OF THE OLD BOY"**

**21. BAINBRIDGE, Beryl. *Watson's Apology: A novel.* London: McGraw-Hill Book Company, 1984.**

FIRST US EDITION, INSCRIBED BY THE AUTHOR, with related TLS. 8vo. Quarter maroon cloth, spine lettered in gilt, black paper boards, decorated in blind. Leading edge untrimmed. Blue endpapers. Pushing to heel of spine, front top corner bumped. Inscribed by Bainbridge in black pen to half-title: "To Peter, in memory of a taxi ride with Clive/ Claire[?], love Beryl Bainbridge". Four-line typed A4 letter on cream paper addressed to "Miss Allan," signed by Bainbridge in black pen, laid in: folded twice. Else, clean and tight. In the original grey dust jacket, lettered in black and maroon: edgewear and creasing. Very good/ very good

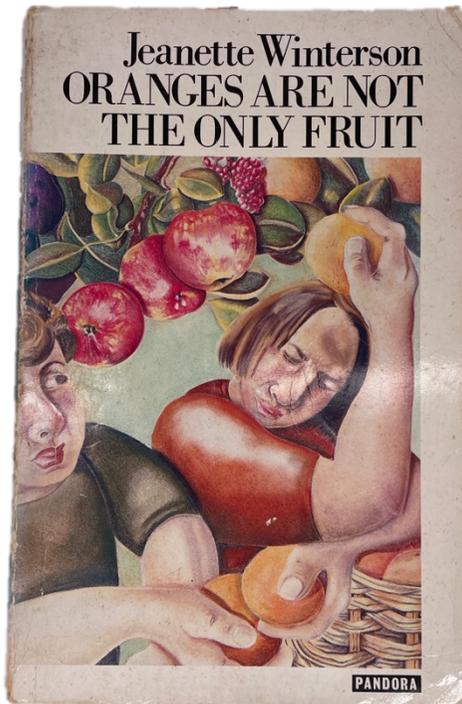
A pleasing inscribed first US edition copy of Bainbridge's Victorian true crime novel, *Watson's Apology*, with related TLS laid in.



In her brief letter, Bainbridge thanks a Miss Allan for “the information about Parkhurst,” the Isle of White prison in which John Selby Watson – “a solid specimen of middle-class respectability” – was incarcerated following his murder conviction for bludgeoning his wife to death in 1871, and adding: “It would be lovely to have a mug-shot of the old boy (my apologies to Watson) if at all possible”.

Bainbridge’s inscribree, Peter, seems to have been a friend or close acquaintance (she rarely signed with “love”); she also sends her “regards to Peter” in closing her letter to Miss Allan.

No mugshot appears in the novel. [ref: 3200] **£75**



**22. WINTERSON, Jeanette; SLUGLETT, Sue (cover illustration); DALLEY, Marion (cover design). *Oranges are not the Only Fruit*.** London: Pandora Press, 1985.

*Second impression, SIGNED BY AUTHOR. Trade paperback. Original illustrated wrappers, lettered in black. Lean to spine, rubbed, soiled and creased. Edges and margins tanned, liquid splodges to top edges and into top margins of front matter, signed and dated by Winterson in black biro to biog. page: “Jeanette Winterson, 1989,” a few grubby fingerprints. Else, clean. Good-*

A well-thumbed, signed copy of the second impression (also printed in 1985) of the first British edition of Jeanette Winterson’s critically acclaimed and award-winning first novel; an experimental, lyrical and raw coming-of-age and -out story set in 1980s Lancashire, interweaving autobiographical elements with borrowings from Romance, Biblical and magical realist traditions.

[ref: 3182] **SOLD**

“THE MEMORY THAT FLASHES BRILLIANTLY CLEAN”

**23. GODDEN, Rumer; BERNHARDI, Jill (editor). [*Manuscript account of ‘A First Memory’: one-page hand-written account by Rumer Godden on her headed note paper, plus a signed postcard addressed to Jill Bernhardt.*] With: *First Memories of the Famous. Compiled and edited by Jill Bernhardt. Illustrated by Mark Wilde.*** n.l.: Coalville

Publishing Company Ltd, 1996.

Three items relating to Rumer Godden’s contribution to the Cancer Relief Macmillan fund-raising book, *First Memories of the Famous* (1996), comprising: an undated one-page hand-written account in blue ink on Godden’s ‘Ardnacloch, Moniaive’-headed paper: cream, laid paper with watermarks, printed in black, folded with a little creasing; a one-line postcard, again on Godden’s personal stationary, addressed to Jill Bernhardt, wondering: “Will this do?” and highlighting, “It is true”; plus, first edition copy of *First Memories of the Famous*: perfectly-bound paperback

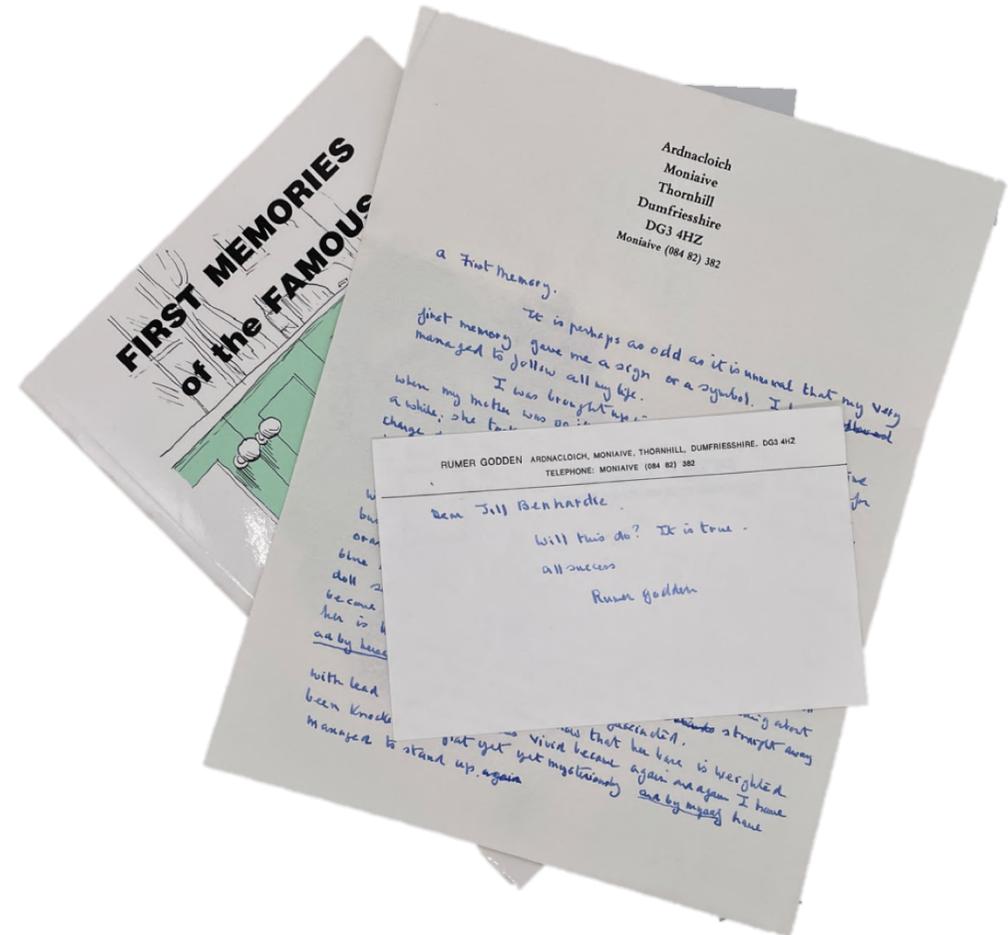
(21 x 14.8cm), pp. ix, [i], 68, incl. b/w illustrations. Glossy, illustrated paper wrappers. Gentlest edgewear, faint band of sunning to rear wrapper, else, clean and tight. Near fine

A powerful and affecting first memory penned in Rumer Godden's hand on her personal stationary and reproduced in the 1996 fund-raising book for Cancer Relief Macmillan, *First Memories of the Famous*, with a signed postcard; Godden's "very first memory [...] gave [her] a sign or a symbol I have managed to follow all my life": she recalls the gift of "a tiny doll sent to me by [her sister] Jon from England", which "is not like any other doll" [...] because "every time she is knocked over straight away and by herself she stands up again." Godden notes that despite now understanding its mechanism, the doll "remains vivid because again and again I have been knocked over flat yet, yet mysteriously and by myself have managed to stand up again."

A prolific and prize-winning novelist, of both children's and adult fiction, Rumer Godden (1907-1998) was in her late 80s and living in Dumfriesshire when she recorded this memory, which still "flashe[d] brilliantly clean". A fiercely independent woman – "prickly and indomitable, always went her own way" – Godden spent the first half of her life in colonial India, as the memory suggests. She trained as a dance teacher and in 1930 "to the alarm of her circle [...] she opened the Peggie Godden School of Dance in Calcutta [sic], where she unconventionally accepted both Indian and Eurasian pupils" (ODNB). Six years later, and briefly back in the UK, pregnant with her second child, she made her name with *Black Narcissus* (1939), later brought to the screen by Powell and Pressburger in an adaptation apparently "much despised by Godden" (ibid). Later still, she moved to the UK and for a decade followed fellow authors Henry James and E F Benson in renting Lamb Cottage in Rye.

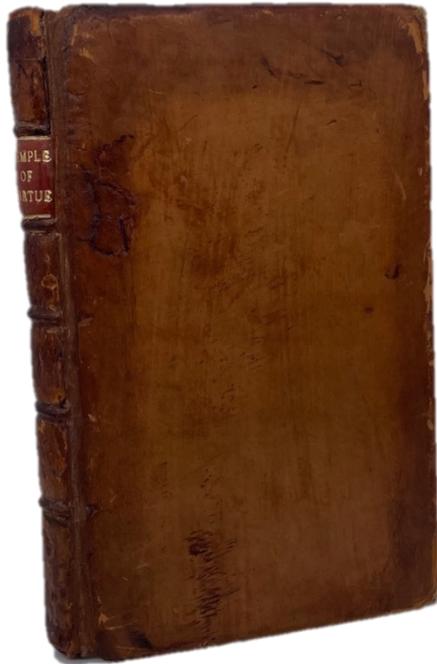
Dolls also feature centrally in several of Godden's best-loved children's books, including *The Dolls' House* (1947) and *The Story of Holly and Ivy* (1958).

[ref: 3179] £175



## WOMEN COLLECTORS & BENEFACTORS

### HER BOOK: FROM PENELOPE (COMPTON) PENNINGTON, BARONESS MUNCASTER TO THE BIBLIOTHECA LINDESIANA



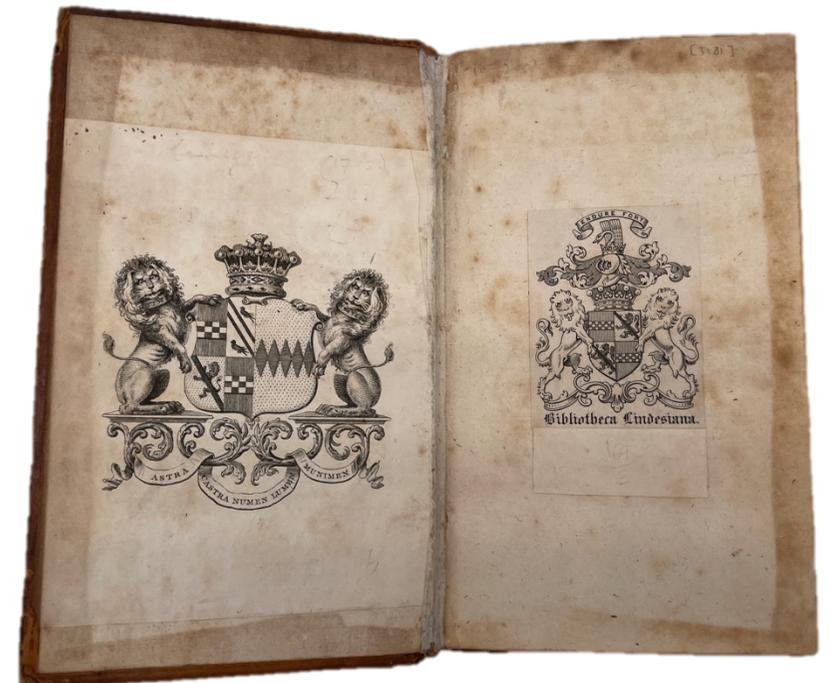
**24. [FORDYCE, David]; FORDYCE, James (additions and introduction); [(COMPTON) PENNINGTON, Penelope, LADY MUNCASTER]. *The Temple of Virtue, A dream.***

**Published by James Fordyce, D.D.** London: Printed for T. Cadell in the Strand, 1775.

Second (London) edition. 8vo, pp. [2 blank], viii, 110 [2 blank]. Contemporary full calf, professionally re-jointed and re-backed, original spine laid back down, five raised bands, new tan title label lettered in gilt to second spine compartment, faded gilt roll-tooling to edges, boards worn, scuffed and scored, damage to upper board, faint cup stain to bottom board. Foxing and offsetting from binder's glue to pastedowns, engraved Lindsay armorial ex libris to front pastedown, smaller Bibliotheca Lindesiana library plate to ffep, 'Penelope Compton' boldly inscribed in brown ink to head of title page (see image on p.2), leaf-stub after title page (pagination complete, though ESTC T62594 notes, for the non-variant edition: "With a half-title"), occasional fox spots, else, pleasingly clean, bright and tight. Good+ ESTC T62594 (with variant dedication leaf); final entry for 'Fordyce, James' in *Bibliotheca Lindesiana*. Vol. II, col. 3451.

A bright copy of the (variant) London second edition of Scottish moral

philosopher David Fordyce's popular educational allegory, with fascinating female and bibliophilic provenance: featuring the ownership inscription of Penelope Compton, later Baroness Muncaster, maternal grandmother of Alexander Lindsay, creator of the Bibliotheca Lindesiana, plus two armorial Lindsay family bookplates: a scarcer, earlier engraved ex libris, plus the Bibliotheca Lindesiana library label.



The Bibliotheca Lindesiana, arguably the greatest library formed during the nineteenth century, was created by Alexander Lindsay (1812-80), known for most of his life as Lord Lindsay, and his son (James) Ludovic Lindsay (1847-1913), 25th and 26th Earls of Crawford and 8th and 9th Earls of Balcarres, and housed primarily at Haigh Hall, Wigan. From around 1830 Lindsay “invested huge amounts of financial capital to expand the much-depleted family library into a panoptical repository of ‘the best and most valuable books, landmarks of thought and progress, in all cultivated languages, Oriental as well as European’” (ODNB). The Bibliotheca Lindesiana was dispersed in the early twentieth century; in 1901 its manuscript collections (plus Chinese and Japanese printed books) were bought by Enriqueta Rylands, becoming the foundation, alongside the 2nd Earl of Spencer’s collection, of the John Rylands Library. The outstanding Crawford philately library was acquired by the British Library.

Penelope Pennington, Baroness Muncaster (1744-1806; formerly Compton) was descended from “distinguished ancestors,” being “the great grand-daughter of Charles, son of Spencer, 2nd Earl of Northampton [... while] Sir Edward Nicholas, Secretary of State under Charles I and Charles II, was also her great great grandfather” (Barker, 1978). When she married the soldier, Tory politician and friend of William Wilberforce, Sir John Pennington, 5th Baronet and 1st Baron Muncaster (bap. 1741-1813) in 1778 (three years after she inscribed her name in this copy of *The Temple of Virtue*), she “brought a large dowry and a varied inheritance,” which included several significant books which would eventually join the Bibliotheca Lindesiana, alongside this one. The couple had three children, with their second daughter the Hon. Maria Margaret Frances (1783-1850) the only one to survive them both; in 1811 Maria married James Lindsay, Baron of Wigan, 24th Earl of Crawford and 7th Earl of Balcarres (1783-1869), becoming Countess of Crawford. The couple made Muncaster Castle their home, rather than Haigh Hall (relations were strained between Lindsay father and heir); their first son, Alexander Lindsay, was born in 1812, six years after the death of his maternal grandmother, Baroness Muncaster, who “died accidentally [in 1806] while out canvassing for her husband,” for the seat of Westmoreland, but her books remained.

Alongside her Second Folio of Shakespeare, “bound volumes of Civil War Tracts given to [Sir Edward] Nicholas by the King, an interesting copy of the 1568 ‘Bishops’ Bible’, and - unexpectedly - the diary (1735-50) of Mrs Gunning, mother of the three famous beauties,” Penelope Compton (as was) valued this book sufficiently to take it to her new home at Muncaster Castle, where it joined the Octagonal Library, and valued it enough to pass it on to her daughter Maria. James and Maria Lindsay would have chosen to remain at Muncaster Castle indefinitely, but were forced to leave in 1820, upon the death of the 2nd Baron Muncaster, when its contents were dispersed. Despite the ongoing disagreement with his father, James Lindsay managed to persuade him to buy “altogether some 5000 volumes [of the Muncaster Castle Library]” for Haigh Hall, meaning Penelope Compton’s books joined the Lindsay family library, the foundation of the Bibliotheca Lindesiana; the family itself would not move to Haigh for another two years (Barker, 1978).

Descended from bibliophiles herself, Maria Lindsay gently directed her young son’s acquisition of books, advising him (at 8 and a half): “I have no objection to your spending your shilling in the purchase of a book, but it must not be a *silly* one. There are many little books which unite instruction and amusement at the same time” (cited in Barker, 1978): she surely, then, approved of Fordyce’s *Temple of Virtue* (an allegorical argument for twinning fiction with instruction as a pedagogic strategy); perhaps it even played a part in her own, and Alexander Lindsay’s, education?

ESTC T62594; *Bibliotheca Lindesiana. Vol. II: Catalogue of the Printed Books Preserved at Haigh Hall, Wigan, Co. Pal. Lancast.* ([Aberdeen]: Aberdeen University Press, 1910): the book features as the final entry under 'Fordyce, James' on col. 3451; Nicolas Barker (1978) *Bibliotheca Lindesiana: The lives and collections of Alexander William, 25th Earl of Crawford and 8th Earl of Balcarres, and James Ludovic, 26th Earl of Crawford and 9th Earl of Balcarres* (London: 'Printed for Presentation to the Roxburghe Club, and Published by Bernard Quaritch').  
 [ref: 3181] £600

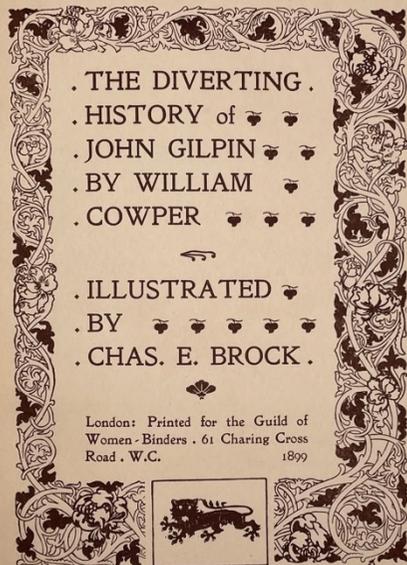
**25. COWPER, William; BROCK, Chas. E. (illustrator); RHYS, Ernest (introductory essay); GUILD OF WOMEN-BINDERS (publisher); [LADY ABERDEEN, Ishbel]; [VISCOUNT RIDLEY, Matthew White]. *The Diverting History of John Gilpin.*** London: Printed for the Guild of Women-Binders, 1899.

SPECIAL LIMITED EDITION, no. 43 of 100 copies on Japanese Paper for the Guild of Women-Binders. 4to, pp. 49, (1); illustrated with engraved frontispiece, 11 engraved plates, and numerous in-text and head-piece engravings, by Charles Brock. Contemporary beige buckram, spine lettered in gilt.

Edges untrimmed. Grubby boards. Offsetting to feps, armorial ex libris of Matthew White, Viscount Ridley 2nd Baron Wensleydale to front pastedown and Herbert Grant Smith's illustrated ex libris (reproducing Daniel Maclise's sketch of Charles Lamb) opposite to fsep, inscribed in brown ink to first blank: "A New Year's Card for Matt Ridley from Ishbel, Haddo House, Jan 1 1902". Toned, scatter of fox spots to tissue guards, else, clean and tight. Very good. JiscLHD locates one copy only (BL), with another (possibly?) held by the Fitzwilliam (from the catalogue, it appears to be missing).

A grand copy of this scarce special edition of William Cowper's popular comic ballad printed on Japanese paper for the Guild of Women-Binders and limited to 100 copies only, inscribed by the industrious Scottish philanthropist, vicereine (of Ireland and Canada) and supporter of women's causes, Ishbel, Lady Aberdeen to her brother-in-law Matthew White, Viscount Ridley 2nd Baron Wensleydale, the recently elected Tory MP for Stalybridge; a gift that speaks to Lady Aberdeen's support of women artisans.

"A woman of immense influence and dedication," Ishbel (Gordon), Lady Aberdeen (1857-1939; formerly Marjoribanks) and her husband John Hamilton-Gordon, Lord Aberdeen (later Marquess of Aberdeen and Temair) were "thoughtful and dedicated philanthropists," their reforming zeal underpinned by their shared evangelical faith. They founded and funded organisations and opportunities for working people, especially girls and women, originally on their own estate, Haddo House, Aberdeenshire (where Ishbel inscribed this copy), and eventually internationally, in England, Ireland, the USA and Canada; Lady Aberdeen was an international public figure and President of the The International Council of Women (ICW).



The Guild of Women-Binders was a collective of female artisans, which sought to promote and sell the work of established women bookbinders as well as to train novice female artist-practitioners. Founded by London bookseller Frank Karslake in May 1898 the Guild was a business venture, which wasn't a success, folding in 1904. The Guild also published several titles, as is the case here: other copies of this title have featured bindings by the Guild.

[ref: 3154] **SOLD**

## A COLLECTOR'S COPY

**26. LADY CHARNWOOD; [MEADE, Constance Isobel]. *An Autograph Collection and the Making of It.*** London: Ernest Benn Limited, 1930.

*FIRST EDITION, INSCRIBED BY AUTHOR. 8vo, with b/w plates, incl. a photographic reproduction of Charnwood's Jane Austen letter fragment. Original three-quarters brown buckram, backstrip lettered in gilt, attractive patterned paper boards (see left-hand figure on p.13). Gentle rubbing and pushing to extremities, edges foxed, bump to bottom corners of last fifth of text block. Inscribed in black ink to ffep: "For my dear friend Miss Meade, with the love of the writer, Dorothea Charnwood, 29th July 1931," with the former's ex libris to half title (featuring her initials, "C I M," above a black double-head eagle (for the Meade family), with the Clan Carmichael motto below: "Tout Jour Prest"), foxed, heaviest at beginning, musty, else, clean and tight. Very good*  
A scarce (and aptly) autographed copy of the first edition, in patterned boards, of "the indefatigable autograph hunter" Lady Charnwood's "labour of love—in gratitude for the additional interest which my life has derived from the collecting of autograph letters," inscribed to her "dear friend" and fellow benefactor, Miss Constance Meade.

Dorothea Benson, Lady Charnwood (1876-1942; formerly Thorpe) was an author and pre-eminent C20th autograph collector; her three folio volumes of autographs (described here) are now held by the British Library, forming its Charnwood Autograph Collection (Add MS 70949). Lady Charnwood's literary autograph collection (Volume II) included items such as the original censored letter written by Charlotte Brontë to Dr Epps from the sickbed of Emily, plus a fragment of a Jane Austen letter with her signature, a rarity even then: "I have hardly ever seen a collection in which Byron is not represented or one in which Jane Austen is," she observed.

Like her friend, Miss Constance Isabel Meade was the benefactor of an important paper collection, the Constance Meade Collection of Ephemeral Printing held by the Oxford University Press, but re-named in 1968 after its collector, the English papyrologist and printer of the Oxford English Dictionary, John Johnson, when it was transferred to the Bodleian. The granddaughter of Thomas Percy (1729-1811), Bishop of Dromore, friend of Samuel Johnson and compiler of the important ballad collection, *Reliques of Ancient English Poetry* (1765), who "possessed one of the finest libraries in Ireland," Meade also presented her grandfather's collection of printed ephemera and around 120 volumes, mostly of literary works published in his lifetime, including annotated copies of Goldsmith and Johnson, to the Bodleian.

[ref: 3155] **SOLD**

## OTHER ITEMS: HORACE TO TONI MORRISON

27. [HORACE] QUINTI HORATII FLACCI. *Opera, Denuo emendata*. Taurini [Turin]: Typis Bartholomæi Zappatæ, M. D. C. LXXXIV [1684].

EARLY TURIN EDITION. In Latin. 18mo (in 12s and 6s), pp. 300, incl. woodcut printer's device to title page, plus one woodcut header to 'Vita Horatii'. Collation: A-R<sup>12/6</sup>. Limp vellum, overlapping edges, hand-written title – "Horatii" – in thick sepia ink to spine. Soiled, creased and scored, a few cracks, wear to corners and edges, ink inscription to front board (possibly "D. Clark"). Edges browned, small burn mark to top edge. POI in sepia ink to verso of front vellum wrapper and repeated in Latin on verso of first(?) blank, which is now pasted to front wrapper forming its endpaper, "1684" inscribed in sepia ink to title page, small burn mark to printed date, some dog-earring and nicking to edges, ink stains throughout, occasional toning and faint spotting. POI repeated again in English to rear vellum fore-edge flap: "William Nairne Clarke - Linnkeith, Blairgowrie, Perthshire". Else, internally clean and bright. Good+ We have been unable to trace any copies via JiscLHD or WorldCat; no USTC nor SBN/ IT numbers assigned.

A rare C17th pocket-sized edition of Horace's Works (newly amended), issued by Turin-based Bartholomeo Zappata, with C19th Scottish provenance: one POI declaims (in Latin), "William Nairne Clark's book – Linnkeith, Blairgowrie, June 29 - 1883 -".

William Nairne Clark (born 1863) was the third son and child (of eleven) of David Clark/e (1804-1881) and Ann Henderson Goodlet of Rattray, Perthshire. Linnkeith House in Blairgowrie (and Rattray) was designed and built by Glasgow architect John Honeyman in 1862 for Clark/e. The large family apparently lived in some style: Linnkeith was a 2-storey, 4-bay, L-plan gabled house with Tudor detail on Balmoral Road, overlooking the River Ericht; its single storey

south wing housed the billiard room, while the garden boasted a planetarium.

It's unclear what happened to our avid inscriber, but two of his brothers would emigrate to Australia, like William's namesake and likely distant paternal relative, William Nairne Clark (1804-1854), the public notary and publisher, birder and survivor of the first duel recorded in Western Australia, who was born in neighbouring Coupar Angus. Our William Nairne Clark would have been 20 when he inscribed his name and address, over and over, in this wee *Horace*.

[ref: 3191] £750



**28. [BADEN-POWELL, Robert]. [ALBUM OF SCOUTING PHOTOGRAPHS (c. 1920s-1930s)].** [Broad Street, Oxford & Gilwell Park, Epping Forest], [c. late 1920s to early 1930s].

*Photograph album featuring 36 silver gelatin b/w and sepia photographs (8.2 x 5.7cm) of Scouts, leaders (including women), and their related activities in interwar England. Later, neat 'snapshot' album (12.5 x 17cm), [pp. 18]. Textured buff paper boards lettered and decorated in blue.*

*Extremities pushed, soiled, faint splodging, 'Scout 2' pencilled on upper board. 'No. 3378' pencilled to front pastedown. Occasional wrinkling to brown mount paper, some photographs over-exposed, a few creased, else, clean and bright. Very good*

An engrossing collection of contemporary silver gelatin photographs capturing the interwar growth of the boy scout movement in the UK, a period which saw the acquisition of Gilwell Park and the introduction of World Scout Jamborees, through a southern English lens, and even featuring a photograph of the founder himself, Robert Baden Powell, at a large scout gathering. Other photographs show unidentified Scouts and leaders camping in the English countryside (possibly Kent?), posing and walking en mass in Oxford (on Broad Street), plus photographs showing larger gatherings in rural locations, a number certainly taken at Gilwell Park (including an image of Gidney Cabin).

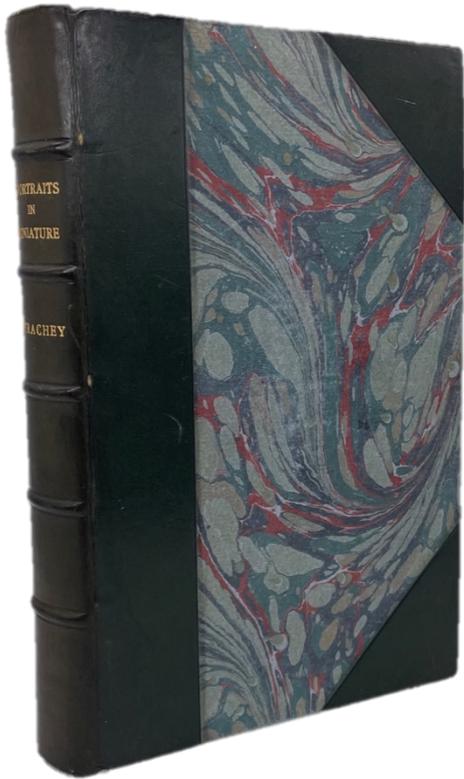
Gilwell Park, The Scout Association's principal camp site and activity centre in the UK, was bought for the Association in 1919 by William de Bois Maclaren to provide camping facilities for London Scouts; it soon became a training and Scoutcraft centre. Gidney Cabin was built in 1929 and named after the Park's first Camp Chief, Francis Gidney (1890-1928), thus dating the latter half of the album (if displayed by date) as post-1929.

[ref: 3172] **£100**

**29. STRACHEY, Lytton; [STUART, James Gray]. *Portraits in Miniature: And other essays.*** London: Chatto & Windus, 1931.

*FIRST TRADE EDITION, JAMES GRAY STUART'S COPY. 8vo. Attractive signed Bumpus binding: three quarters olive calf, five raised bands, spine stamped in gilt, green and red marbled boards. Gilt top edge, others untrimmed. Matching marbled endpapers. Spine gently sunned, lightest rubbing. James Gray Stuart's armorial ex libris to front pastedown, some faint foxing to front matter*





and margins; slip of paper, inscribed in pencil: "Portraits in Miniature, Lytton Strachey →especially 'The Sad Story of Dr Colbatch,'" possibly in Stuart's hand, laid-in. Else, clean, tight and bright. Very good

A pleasing, Bumpus-bound first edition copy of the Bloomsbury writer's 1931 collection of essays, from the library of the Scottish Unionist politician, James Gray Stuart (from 1959 1st Viscount Stuart of Findhorn); Strachey's pieces were originally published in the *New Statesman*, *Nation*, and *Life and Letters Today*, and include pen portraits of John Aubrey, James Boswell, Mary Berry, plus 'Six English Historians,' though it is 'The Sad Story of Dr Colbatch,' about scholarly skirmishes surrounding Richard Bentley, that Stuart seems to have singled-out.

James Gray Stuart, 1st Viscount Stuart of Findhorn (1897-1971) was a long-serving Conservative MP for Moray and Nairn: "Stuart, whose turn of phrase was often more expressive and pungent than epigrammatic [...] reputedly reacted to winning the seat at the general election of 1923 by saying: 'This is bloody ridiculous'. But he held the seat for thirty-six years until 1959." (ODNB). By 1931, and the publication of Strachey's essay collection, Stuart was still serving his "undistinguished" apprenticeship in parliament, but would eventually be promoted to Conservative chief whip and joint-Parliamentary Secretary to the Treasury in Churchill's war-time coalition government, later serving as Secretary of State for Scotland under both Churchill and Sir Anthony Eden: "despite his unspectacular style it was a spectacular success" (ODNB).

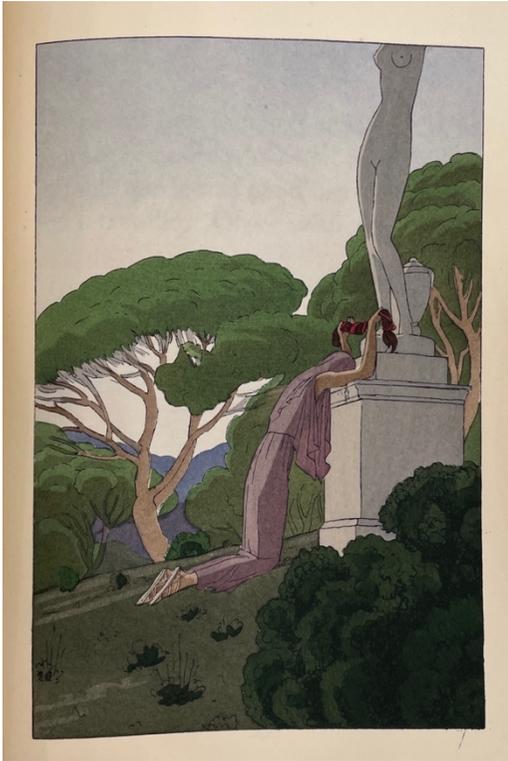
[ref: 3196] **SOLD**

### ART DECO-STYLED LESBIAN LITERARY HOAX

**30. LOUÏS, Pierre; MARTY, André Édouard (illustrator); [CREAN, Major]. [FINE BINDING] *Les Chansons de Bilitis: Traduites du Grec par Pierre Louÿs. Illustrations de A.-E. Marty.*** Paris: Éditions de Cluny, 1937.

LIMITED EDITION, no. 30 of 1500. In French. 8vo, pp. 327, [1 blank] +colour frontis and 11 Art Deco-style plates by Marty; printed in orange and black. Finely bound by O. Habersaat in three quarters green morocco, single gilt rules, gilt-tooled spine with heart designs highlighted in red morocco, marbled boards. Top edge gilt, others untrimmed. Green marbled endpapers with gilt highlights, green, red and yellow ribbon marker. Spine tobacco-toned, gently rubbed. Lengthy gift inscription in blue pen to second blank, addressed to "a ce tres cher Major Crean" and quoting Charles Péguy, gently tobacco-toned, scatter of fox spots to margins of plates, some grubby finger-marks, else clean and tight. In a custom-made slipcase: green cloth edges, marbled sides: scantest rubbing and shelf wear to top edge and corners. Very good/ very good

A deliciously bound and strikingly illustrated copy of this 1937 limited edition of Pierre Louÿs' Lesbian literary hoax, featuring twelve colour plates by the French fashion illustrator and theatrical designer, André Édouard Marty.



First published in 1894, Pierre Louÿs' playful literary hoax purportedly translated the recently unearthed verses of Bilitis, a 6th century BCE female poet from Mytilene (Lesbos), and acolyte of 'Psappha'. The decadent author failed to hoodwink contemporary classicists, but his book was, nevertheless, a publishing phenomenon, variously reissued and oft-translated by private presses in France and abroad. Moreover, Louÿs' collection of prose poems would influence twentieth century lesbian cultures, from Natalie Clifford Barney's *Cinq Petits Dialogues Grecs* (1902) to the 1950s US political and social lesbian group, Daughters of Bilitis (Castle, 2003).

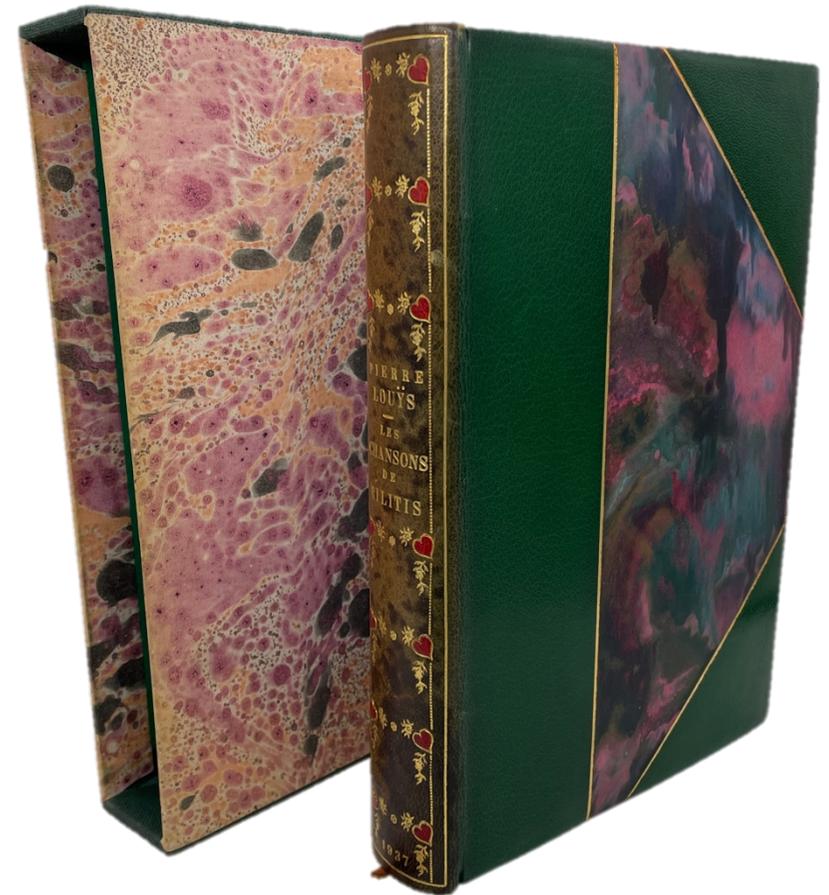
André Édouard Marty (1882-1974) was a Parisian fashion illustrator and theatrical designer, associated with the *Gazette du Bon Ton*. His career flourished in the interwar period, when his work appeared in *Vogue*, *Femina*, *L'Illustration des Modes*, *Monsieur*, *Harper's Bazar*, *Le Sourire* and *House and Garden*, amongst other publications; he illustrated around 50 books. The year of publication was a significant one for Marty, who worked alongside the architect Louis Süe at the Exposition Internationale 1937, on the decoration of the jardin d'hiver of the

Pavillon de la Société des Artistes Décorateurs, painting four wall panels devoted to the subjects of Pole Vaulting, Horseback Riding, Basketball and Tennis.

The binder Otto Habersaat was active in Paris from 1940 to 1960.

The affectionate gift inscription to "very dear Major Crean," for Christmas day 1943, rather intriguingly (and possibly suggestively), quotes lines from the French poet Charles Péguy: "Nos Français sont comme tout le monde, dit Dieu. Peu de saints beaucoup de pêcheurs. Un saint trois pêcheurs. Et trente pêcheurs. Et trois cents pêcheurs. Et plus." Borrowed both by the French resistance and Vichy followers, it remains frustratingly unclear who our inscriber was.

Terry Castle (ed.) (2003) *The Literature of Lesbianism: A Historical Anthology from Ariosto to Stonewall*. New York: Columbia University Press. [ref: 3202] **£400**





**31. CLARKE, Lige and NICHOLS, Jack. *I Have More Fun With You Than Anybody*.** New York: St. Martin's Press, ©1972. FIRST EDITION, REVIEW COPY. 8vo. Original blue cloth, spine lettered in silver. Pushing to spine ends. PO pen correction to p. 92 (lines inverted), else, clean, bright and tight. One A4 page typed SMP press blurb and related SMP postcard, with stamped publication date, laid in: folded and gently creased at edges. In the joyful illustrated dust jacket, featuring photographs of Clarke and Nichols: wear and creasing to spine ends and front panel corners. Near fine/ very good

A rather splendid first edition, review copy of this frank, "delightful and enlightening" double autobiography by the American gay rights activists and lovers, Lige Clarke and Jack Nichols, with SMP review material laid in, and outlining: "*I Have More Fun With You Than Anybody* is the provocative account of [the couple's] relationship, their lives, and their world. It is the first autobiography to shatter the stereotype of tortured gay lovers."

Lige Clarke (1942–1975) and Jack Nichols (1938–2005) met through the Mattachine Society, co-created and wrote 'The Homosexual Citizen' column for its *Review* (and from 1968 for *Screw*), and co-founded and co-edited *Gay* (1969–1974). They were both prominent gay rights activists; Clarke was murdered in Mexico only three years after this title was issued.

[ref: 3099] **£125**

**32. MORRISON, Toni (foreword); RILEY, Clayton (introduction); DRAPER, Louis, FRANCIS, Ray, JACKSON, Bill, TOMLIN, Elaine, WEST, Edward et al (photographers). *The Black Photographers Annual, 1973. With a foreword by Toni Morrison and an introduction by Clayton Riley.*** New York: Black Photographers Annual, Inc., ©1972.

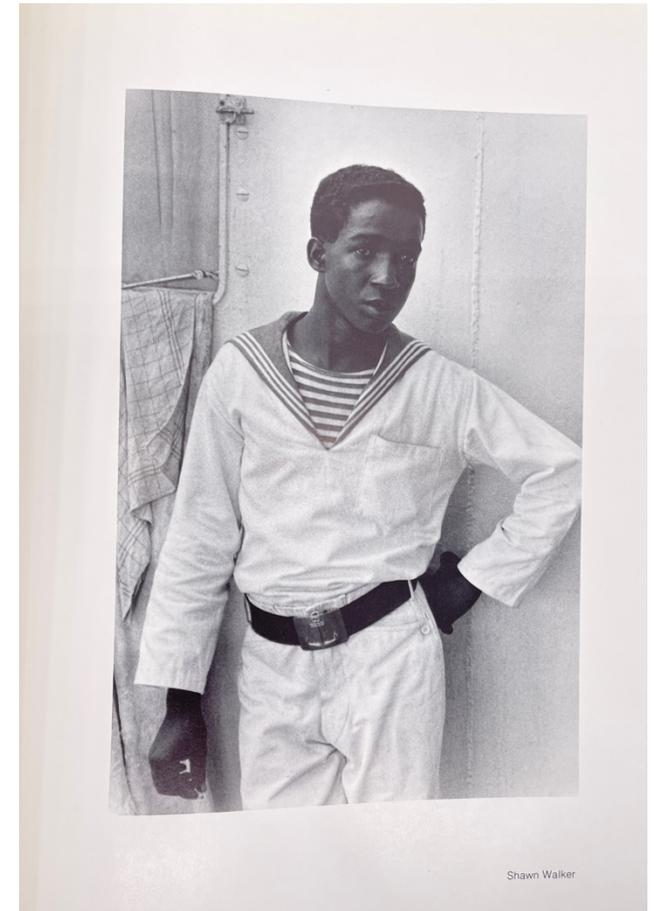
*FIRST EDITION (paperback). 8vo (25 x 21 cm), pp. 144, mostly featuring b/w photographs. Original laminated cream card wrappers, spine and front wrapper lettered in black, cover illustration featuring four b/w photographs. Wrappers toned, as usual, and gently soiled, vertical crease to front wrapper, edgewear. Small green stain to first blank, discrete gift POI title page, else, clean and bright. Good+*  
A bright copy of the first edition (paperback) of the important first *Black Photographers Annual* (1973), a radical, “rare, true and free” book, according to Toni Morrison, featuring the work of 49 photographers, including Daniel Dawson, Ray Francis, Dorothy Gloster, and Moneta Sleet; championed by Morrison and introduced by activist Clayton Riley: it was “a first [...] an original idea complemented by enormous talent, energy and some of the most powerful and poignant photography I have ever seen,” whose aim was to help define “a new Blackness, real and strong as our history, pushing consciousness toward a new place” (foreword & introduction).

*The Black Photographers Annual* was published in four volumes between 1973 to 1980 by a collective of black photographers loosely associated with the NYC-based Kamoinge Workshop, with Brooklyn-based photographer Joe Crawford its editor and Joe Walker as associate editor. This first issue comprises two sections: a selection of 55 images by a range of photographers, untitled except name and location, followed by ‘Portfolios,’ comprising brief biographies of an artist followed by 3-7 of their photographs, featuring Ray Francis, Ming Smith, Vance Allen, Anthony Barboza, Shawn Walker, and Louis Draper, amongst others. Apart from Riley’s introduction and the brief biographies, “the images were presented entirely without editorial context” in keeping “with the desire to identify these makers as photographic artists,” and with the imagery running “the gamut from journalism to abstraction, displaying an almost encyclopedic range of creativity among the contributors as, indeed, one would expect to see in a volume that sought to introduce an active, diverse group of artists to the wider field of photographic practice.” (Williams, 2016).

The paperback and hardback editions were issued simultaneously.

Carla Williams (2016) ‘*The Black Photographers Annual*: A short-lived magazine was the essential venue for black photographers, paving the way for previously untold histories,’ *Aperture*, Summer 2016.

[ref: 3198] **SOLD**



Thanks for reading!

