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Established 1923



Portraits,
Letters
& Books

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HOURS OF BUSINESS. Visitors welcome, by appointment please.

Unless otherwise described, all the books in this catalogue are published in London, in the original cloth or board bindings, octavo or crown octavo in size. Dust-wrappers should be assumed to be present only when specifically mentioned.

September 2016

The following list of Portraits, Letters & a few books includes 23 portraits by Howard Coster (1885-1959), one of the great portrait photographers of his day. Following a childhood in the Isle of Wight and early work as a photographer in South Africa, Coster came to London with his wife in 1926 and opened a studio close to Fleet Street. He quickly established a reputation with his portraits of leading literary figures such as G.K. Chesterton (see item 66), Arnold Bennett, A.A. Milne and John Galsworthy (see item 73). Initially advertising himself as a 'Photographer of Men' to distance himself from the Society portraiture of Bond Street, he was later also to take many memorable portraits of the famous women of the time: Vera Brittain, Rebecca West, Radclyffe Hall, Edith Sitwell and Vita Sackville-West (see item 118).

T. E. Lawrence recalled having his photograph taken by Coster as follows: "On Friday I was on the embankment by the Temple ... a little bare-headed man rushed up and said, 'Colonel Lawrence?' Used to be, I replied. 'I want to photograph you'. But who are you, I asked. 'My name is Howard Coster'. A professional, I asked. 'Yes, but this for myself. I don't want to sell it or show it. You and Gandhi are the two people I want to take'. So I went along, for the joke of it, and he put me on a little chair, made me take my tunic off, and photographed me about a dozen times. A little shop in Essex Street. Rather a nice little stammering man, I thought. Works for Vogue! Had chased me for 5 minutes, afraid to speak."

By the mid-1930s, Coster was adding to his other literary portraits (such as the only studio studies of Isherwood, Auden and Spender together) numerous figures from the worlds of theatre, film and music: John Gielgud and Peggy Ashcroft; Alexander Korda; Charles Laughton, and Laurence Olivier and Vivien Leigh; Myra Hess, and Benjamin Britten with Lennox Berkeley. Allen Lane's newly launched Penguin books frequently bore Coster's portraits of their authors.

Coster is perhaps noted for his innovative and dramatic use of lighting. Carefully judged, low-key effects illuminate character and suggest atmosphere in studies such as those of the crime writer Edgar Wallace or the oboist Leon Goossens. The significant contribution Coster made to British photography was appraised in the 1985 exhibition 'Howard Coster: camera portraits of the twenties and thirties' at the National Portrait Gallery, London, curated by Terence Pepper.



1. **Aldington (Richard)**. Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in black ink in the lower right-hand corner, and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. 23 x 28 cm. [1931]. £180
Richard Aldington (1892 -1962), English writer and poet, is best known for his World War I poetry. He was prominent in several literary capacities, most notably as a founding poet of the Imagist movement, which included H.D. (Aldington's wife, Hilda Doolittle), James Joyce, D.H. Lawrence, and William Carlos Williams. As a novelist, he vividly conveyed the horror of World War, most notably *Death of a Hero* (1920). He was also a prolific critic, translator, and essayist. Though he considered his novels to be his most important works, he received much critical attention for his biographies of such contemporaries as *Lawrence of Arabia* and *D.H. Lawrence*

2. **Aldington (Richard)**. *Exile and other poems*. 1923. First Edition. Of 750 copies, this is one of only 50 numbered and signed by the author. End-papers just a little darkened, otherwise a very nice copy. £135

3. **Aldington (Richard)**. *The Eaten Heart*. The Hours Press, Chapelle-Réanville, Eure, 1929. First Edition. One of 200 copies signed by the author. Small folio. Quarter cloth, marbled boards, uncut. Boards discoloured and somewhat rubbed, some foxing, the lettering to the upper board (which was problematic for the Press in the first place) all but invisible, but a very good copy. £80

4. **Aldington (Richard)**. *A Dream in the Luxembourg*. 1930. First Edition. One of 308 numbered copies signed by the author. Spine a little faded, boards slightly rubbed and soiled and some spotting throughout, but a nice copy. £40

5. **Aldington (Richard)**. *At All Costs*. 1930. First Edition. One of 275 numbered copies, signed by the author. Head and foot of spine and edges of covers worn and slightly bruised, but a nice copy; preliminaries and end leaves somewhat darkened and foxed. £40

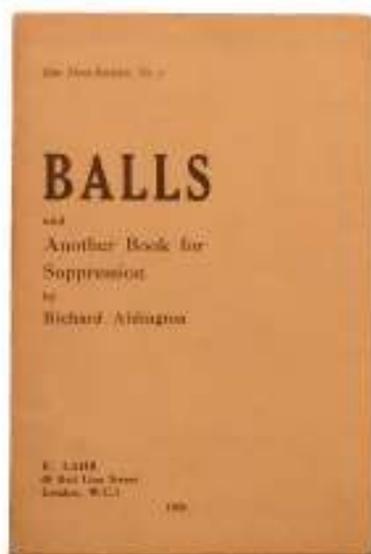
6. **Aldington (Richard)**. *At All Costs*. 1930. First Edition. Original cloth. Slight snag in cloth at foot of spine, otherwise a nice copy; slight foxing throughout. £20



7. **Aldington (Richard)**. *Last Straws*. Hours Press, Paris, 1930. First Edition. Of 700 numbered copies, this is one of 500 unsigned. Tall 8vo. Marbled paper boards. Endpapers a little browned, but a very nice copy. £85

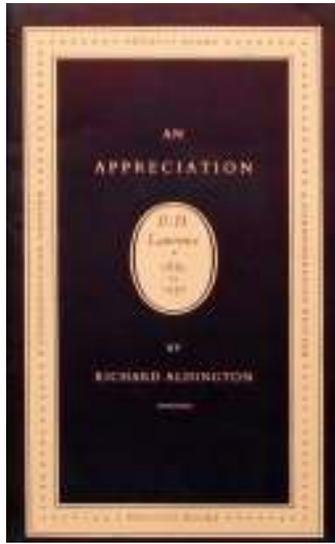
This story was later collected in the American edition of *Soft Answers* (1932) but was omitted from the English Edition.

8. **Aldington (Richard)**. *Two Stories*. [Elkin Matthews and Marrot], 1930. First Edition. One of 530 numbered copies, signed by the author. Fly-leaves darkened, otherwise a very nice copy in slightly frayed dust-wrapper. £35



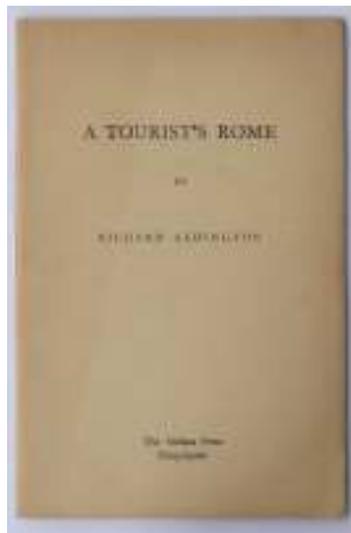
9. **Aldington (Richard)**. *Balls and Another Book for Suppression*. Blue Moon Booklets, 1931. First Edition. Wrappers. Staples rusted, otherwise a very nice copy. Scarce. £60
Two mocking anti-censorship articles: the first an extended essay in double-entendre on the importance of ball games in public and private life, the second a plea for the suppression of Shakespeare's songs by "Our Moral Expert in Literature".
10. **Aldington (Richard)**. *Stepping Heavenward; a record*. Orioli, Florence, 1931. First Edition. One of 808 numbered copies on handmade paper, signed by the author. Fine copy in dust-wrapper. £90
11. **Aldington (Richard)**. *Stepping Heavenward; a record*. Orioli, Florence, 1931. First Edition. One of 808 numbered copies on handmade paper, signed by the author. Uncut and partly unopened. Very nice copy; bookseller's small label on rear pastedown. £50
12. **Aldington (Richard)**. *The Colonel's Daughter*. Chatto and Windus, 1931. First Edition. One of 210 numbered copies, signed by the author. Spine slightly faded, otherwise a very nice copy. £40
13. **Aldington (Richard)**. *The Colonel's Daughter*. Chatto and Windus, 1931. First Edition, First Binding. Slight foxing at margins, otherwise an exceptionally nice copy in dust-wrapper. £65
14. **Aldington (Richard)**. *Women Must Work*. Chatto & Windus, 1934. First Edition, First Binding. Free end-papers just a little darkened, otherwise a very nice copy in dust-wrapper. £65

15. **Aldington (Richard)**. *The Romance of Casanova*. 1946. First English Edition. Fine copy in dust-wrapper which has a short closed tear at the foot of the spine panel. £20



16. **Aldington (Richard)**. *D.H. Lawrence; an appreciation*. Illustrations. Harmondsworth, 1950. First Edition. Wrappers. Fine copy. £12

17. **Aldington (Richard)**. *Frauds*. Illustrations. 1957. First Edition. Very slight foxing of some margins, otherwise a very nice copy in dust-wrapper. £20



18. **Aldington (Richard)**. *A Tourist's Rome*. The Mélissa Press, Draguignan, 1960. First Edition. Wrappers. Wrappers a little browned and just a little foxing, else a very nice copy. £20

Hand-printed by Count Potocki of Montalk, and part previously published in Rome, a Book of Photographs, by R.S. Magowan.

19. **Aldington (Richard)**. *Literary Lifelines: The Richard Aldington-Lawrence Durrell Correspondence*. Edited by Ian S. MacNiven and Harry T. Moore. 1981. First English Edition. Fine copy in dust-wrapper. £20

20. **Aldington (Richard)**. Kershaw (Alister). *A Bibliography of the Works of Richard Aldington from 1915 to 1948*. Introduction by Richard Aldington. 1950. First Edition. End-papers a little darkened, otherwise a very nice copy in dust-wrapper. £15

21. **Aldington (Richard)**. McGreevy (Thomas). *Richard Aldington: An Englishman*. 1931. First Edition. Lettering on spine faded, otherwise a very nice copy in dust-wrapper. £25



22. **Bates (H.E.)**. Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in pencil on the mount. 24 x 29 cm, mounted, mount foxed. [1956].

£180

A handsome portrait of the novelist H.E. (Herbert Ernest) Bates, CBE, one of the finest short story writers of his generation, with more than 20 story collections published in his lifetime, and of course, the enduring *Darling Buds of May*, *My Uncle Silas* and *Love for Lydia* series - all made famous by TV adaptations.

23. **Bates (H.E.).** *The Seekers.* 1926. First Edition. Very slight foxing of title-page, otherwise an exceptionally nice copy in slightly torn original glassene wrapper. With the author's signed autograph presentation inscription. £180
24. **Bates (H.E.).** *Catherine Foster.* Cape, 1929. First Edition. Rough green cloth. Very nice copy. £75
25. **Bates (H.E.).** *Seven Tales and Alexander.* Scholartis Press, 1929. First Edition. One of 1,000 copies. Fine copy in very slightly darkened dust-wrapper with the price partially erased from the upper panel. £75
26. **Bates (H.E.).** *The Hessian Prisoner; short story.* Foreword by Edward Garnett. Frontispiece by John Austen. Furnival Books, No. 2, 1930. First Edition. One of 550 numbered copies, signed by the author. Spine and edges of covers slightly faded and cloth of lower cover bubbled, but internally a very nice copy. £65
27. **Bates (H.E.).** *The Tree; a story.* Blue Moon Booklets, [1930]. First Edition. Wrappers. Very nice copy. £60
28. **Bates (H.E.).** *A Threshing Day.* 1931. First Edition. One of 300 numbered copies signed by the author. Spine slightly faded and some spotting to covers, free end-papers a little browned, otherwise a nice copy. £120
29. **Bates (H.E.).** *Charlotte's Row.* Jonathan Cape, 1931. First Edition. Fine copy in dust-wrapper that is a little darkened at spine panel. £85
30. **Bates (H.E.).** *Mrs. Esmond's Life.* Privately Printed, 1931. First Edition. One of 300 numbered copies, signed by the author. Spine and edges of covers just a little darkened, otherwise a very nice copy. £80
31. **Bates (H.E.).** *The Story without an End and The Country Doctor.* White Owl Press, 1932. First Edition. Preliminaries just a little foxed, otherwise a very nice copy. £40
32. **Bates (H.E.).** *The Poacher.* 1935. First Edition. Spine slightly faded and spotted and edges of some leaves lightly foxed, otherwise a nice copy. £45

33. **Bates (H.E.).** *The Greatest People in the World and other stories.* By Flying Officer "X". British Publishers Guild, Cape, 1942. First Edition, cheap issue. Wrappers. Fine copy. £25

Published simultaneously with Cape's trade edition as No. 16 in a series issued by the British Publishers Guild, a wartime co-operative set up "with the object of issuing and maintaining a comprehensive list of good books in uniform cheap editions".

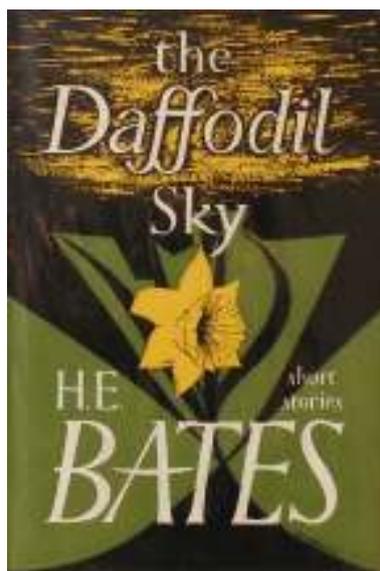
34. **Bates (H.E.).** *The Tinkers of Elstow.* Illustrations by Randolph Schwabe. [Privately Printed for Lyons & Co.], [1946]. Second Edition. Very nice copy. £25

The story of a Royal Ordnance Factory at Elstow in Bedfordshire, managed for the Ministry of Supply by Lyons and Co. during the Second World War

35. **Bates (H.E.).** *Dear Life.* Cover design, dust-wrapper design, end-paper and title-page illustrations by Ronald. Joseph, 1950. First Edition. Fine copy in dust-wrapper that is a little frayed and worn at edges and head and foot of spine and has a slight tear in upper panel. £20

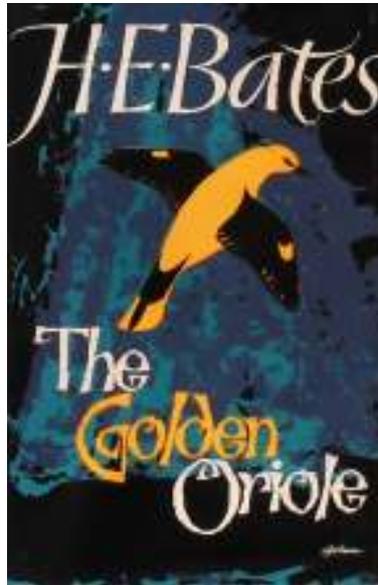
36. **Bates (H.E.).** *Pastoral on Paper.* Photographs by John Gay. Map end-papers and drawings by Leslie S. Haywood. Medway Corrugated Paper Company, New Hythe, Maidstone, [1953]. First Edition. 4to. Covers a little spotted and slight residue from adhesion of dust-wrapper along bottom edge of lower cover, otherwise a very nice copy in rubbed and worn dust-wrapper with closed tear in top edge of upper panel. Scarce. £65

A promotional work on paper and paper-making with particular regard to the production of corrugated paper for packaging.



37. **Bates (H.E.).** *The Daffodil Sky.* Michael Joseph, 1955. First Edition. Fine copy in dust-wrapper. £40

38. **Bates (H.E.).** *When the Green Woods Laugh.* 1960. First Edition. Fine copy in dust-wraper. With the author's autograph signature on the title-page. £50
The third novel in the Larkin family series.



39. **Bates (H.E.).** *The Golden Oriole; five novellas.* Michael Joseph, 1962. First Edition. Fine copy in dust-wraper. £35
40. **Bates (H.E.).** *A Moment in Time.* Michael Joseph, 1964. First Edition. Fine copy in price-clipped dust-wraper. £65
41. **Bates (H.E.).** *The Vanished World: An Autobiography. Volume One.* Illustrations by John Ward. Michael Joseph, 1969. First Edition. Fine copy in dust-wraper. £12
42. **Bates (H.E.).** Strindberg (August). *Plays: Second Series.* 1924. Reprint. Nice copy. From the library of H.E. Bates, bearing his early pencilled autograph signature on the fly-leaf. £45



43. **Bates (Ralph).** Coster (Howard). Striking head-and-shoulders portrait photograph of Ralph Bates by Howard Coster. [1935]. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower left-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. Approximately 11 x 9 ins. (28 x 23 cm). A superb image in the photographer's inimitable style and in fine state. £120

Born in 1899 in Swindon, Ralph Bates started working as a carpenter at the age of 16. One year later he enlisted and served in the Royal Flying Corps until the end of the First World War. In 1923 he went to Spain, where he worked as a mechanic, living first in the Pyrenees region, later on the Costa Brava. Spain was the backdrop to his first two novels, *Sierra* (1933) and *Lean Men* (1936). The next, *The Olive Field* (1936), is based on the events that led to the Spanish Civil War, in which Bates was an active participant. He became editor of *Volunteer for Liberty*, the magazine of the International Brigades. Sent on a mission by the Spanish government to the United States, he met his future wife, Eva Salzman. After the Republican defeat, he and his wife lived in Mexico, which inspired the novel *Fields of Paradise* (1940), eventually settling in New York, where he taught at N.Y.U. until his retirement in 1968. He returned to Spain after Franco's death and, shortly before his own in November 2000, at the age of 101, was honoured in Berlin for his participation in the Spanish Civil War.

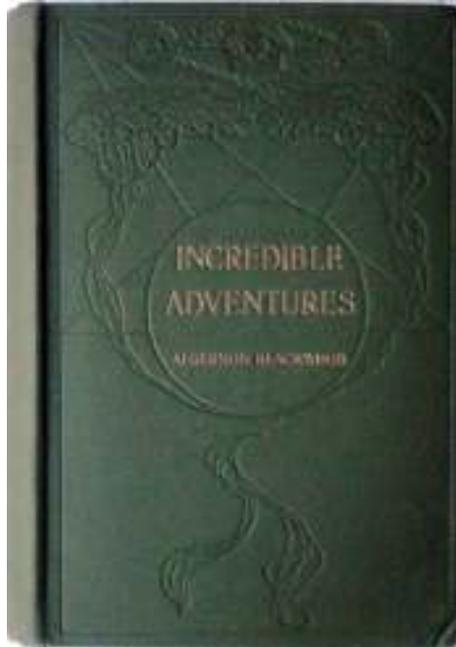


44. **Blackwood (Algernon).** Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower left-hand corner, and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. 23 x 28 cm. [1929]. £80

An English writer of tales of the supernatural, his two best known stories are probably *The Willows* and *The Wendigo*. Though Blackwood wrote a number of horror stories, his most typical work seeks less to frighten than to induce a sense of amazement and awe. In an appreciative article penned for *The Guardian* in October 2007, the novelist Kate Mosse notes: "Blackwood died in 1951 at the age of 82. His was a committed, vivid, appreciative life, which produced a set of tales inspired by rocks and hills and rivers and caves, lonely farms and plain boarding houses, dark brooding skies and glamorous snowscapes. And always, beneath the accessible everyday the shadow of something just hidden".

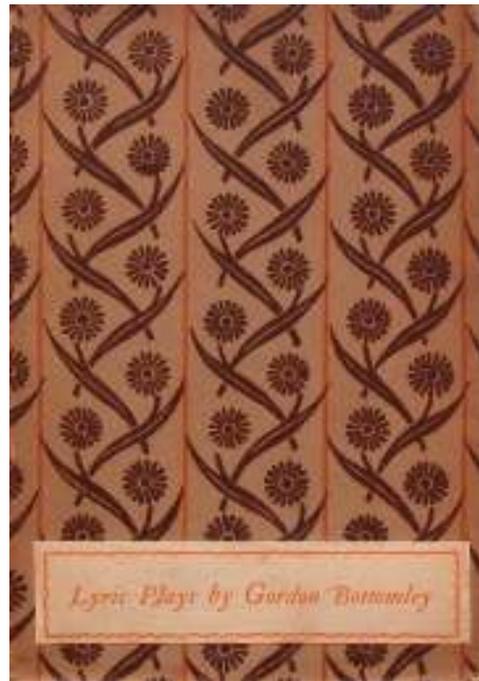
45. **Blackwood (Algernon).** *Pan's Garden; a volume of nature stories.* Frontispiece, plates and illustrations by W. Graham Robertson. Macmillan and Co. Limited, 1912. First Edition. Original green pictorial cloth decorated in gilt and black, 8 pages undated advertisements at end. Just a little wear, slight spotting to end-papers, but a nice copy. £100

46. **Blackwood (Algernon).** *A Prisoner in Fairyland* (the book that 'Uncle Paul' wrote). Macmillan and Co. Limited, 1913. First Edition. Original green pictorial cloth decorated in gilt and black, 8 pages undated advertisements at end. Just a little wear, occasional slight spotting, light ring-mark to upper cover, otherwise a nice copy. £120



47. **Blackwood (Algernon).** *Incredible Adventures*. Macmillan and Co. Limited, 1914. First Edition. Original green cloth gilt, 8 pages undated advertisements at end. Just a little wear and gilt on spine partly dulled, fore-edge slightly spotted, but a nice copy; inscription on front free end-paper. £120

48. **Blackwood (Algernon).** *The Wave; an Egyptian Aftermath*. Macmillan and Co., Limited, 1916. First Edition. Blind-stamped cloth lettered in gilt. Cloth a little rubbed, end-papers slightly browned and a little spotting at fore-edge, otherwise a nice copy; ownership signature on front free end-paper. £120



49. **Bottomley (Gordon)**. Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in pencil on the mount 23.5 x 29 cm, lightly mounted. [1939].

£60

Born in Keighley in 1874, English poet and playwright Gordon Bottomley began working as a bank clerk at the age of 16. At 18, he contracted tuberculosis, recurrences of which limited his ability to work. He began writing poetry in the 1890s' and was greatly influenced by the Romantic poets, the Pre-Raphaelite Brotherhood and William Morris. He corresponded with many famous writers, poets and artists, the most notable of which was his friendship with the artist Paul Nash.

50. **Bottomley (Gordon)**. *Lyric Plays*. 1932. First Edition. Wrappers. Backstrip darkened and lettering label chipped, otherwise a very nice copy. With the author's signed autograph presentation inscription, dated 1938, to Denys Kilham Roberts, on the fly-leaf.

£30



51. **Campbell (Roy)**. Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in pencil on the mount. 24 x 28.5 cm, lightly mounted. [1936]. £120
Roy Campbell (1901-1957), Poet and translator, was born in South Africa and known for his satirical works and autobiographies, including *Broken Record* (1934) and *Light on a Dark Horse* (1951). Although admired by T.S. Eliot, Dylan Thomas, and Edith Sitwell, Campbell was heavily criticised by the Bloomsbury Group for the fascist opinions expressed in his writing. A controversial figure throughout his life, he converted to Catholicism in 1935 and supported Franco in Spain.

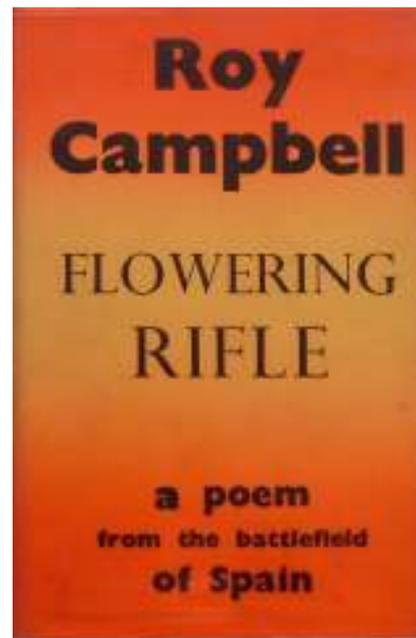
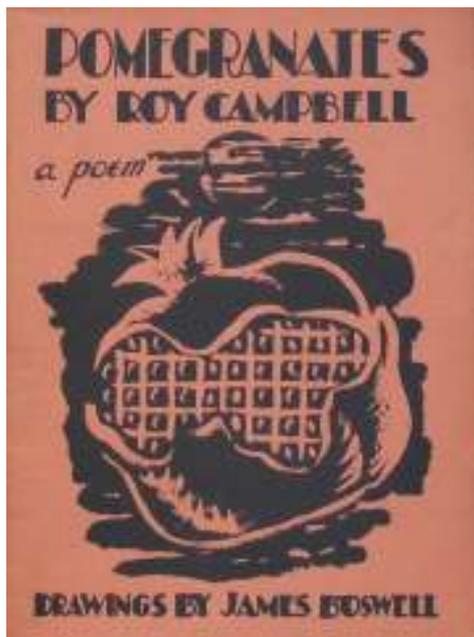
In 2009, Roger Scruton wrote, "Campbell wrote vigorous rhyming pentameters, into which he instilled the most prodigious array of images and the most intoxicating draft of life of any poet of the 20th century... He was also a swashbuckling adventurer and a dreamer of dreams. And his life and writings contain so many lessons about the British experience in the 20th century that it is worth revisiting them".

52. **Campbell (Roy)**. *The Flaming Terrapin; a poem*. Jonathan Cape Ltd, 1924. First Edition. Original quarter green cloth, patterned paper-covered boards, orange paper lettering label to spine. End-papers just a little darkened and tape-stained, otherwise a very nice copy in dust-wrapper. In this example the inner panels of the dust-wrapper have been trimmed, apparently by the publisher, to remove the price and other printed matter. £60

The author's first book.

53. **Campbell (Roy)**. *The Wayzgoose; a South African satire*. 1928. First Edition. Slight darkening of preliminaries and end leaves, otherwise a nice copy in tape stained dust-wrapper; small slip of paper bearing a correction (in an unknown hand) to one of the poems neatly mounted on fly-leaf. £30

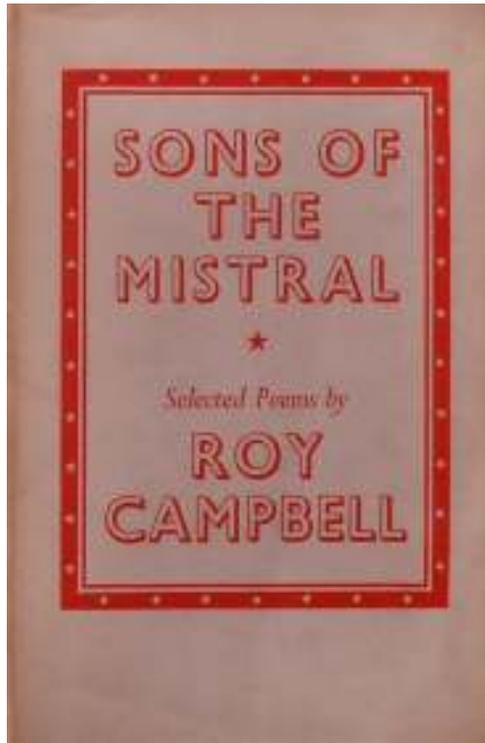
54. **Campbell (Roy)**. *The Georgiad; a satirical fantasy in verse*. Boriswood Limited, 1931. First Edition. One of 170 numbered copies signed by the author, being one of 150 copies on handmade paper. Quarter cloth, decorated boards, top edge gilt, others uncut. Spine a little sunned, otherwise a very nice copy. £120



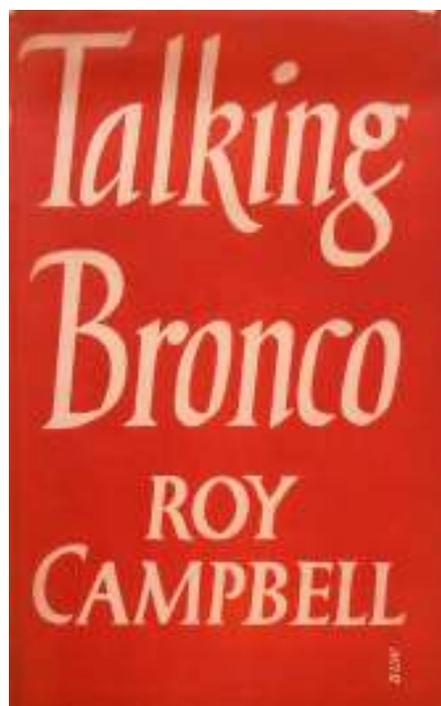
55. **Campbell (Roy)**. *Pomegranates; a poem*. Drawings by James Boswell. Boriswood, 1932. First Edition. Wrappers. Fine copy. £30

56. **Campbell (Roy)**. *Flowering Reeds; poems*. Boriswood, 1933. First Edition. Spine and edges of covers just a little darkened as are the end-papers, otherwise a very nice in very slightly darkened and worn dust-wrapper. £60

57. **Campbell (Roy)**. *Flowering Rifle: A Poem from the Battlefield of Spain*. 1939. First Edition. Edges of leaves foxed, otherwise an exceptionally nice copy in dust-wrapper. £90



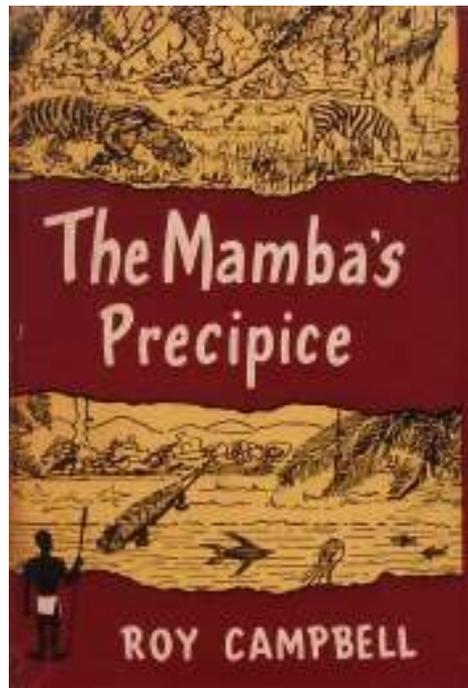
58. **Campbell (Roy)**. *Sons of the Mistral; poems*. 1941. First Edition of this selection. End-papers just a little darkened, otherwise a very nice copy in slightly darkened and soiled dust-wrapper. £25



59. **Campbell (Roy)**. *Talking Bronco; poems*. 1946. First Edition. Fine copy in dust-wrapper which has a ragged closed tear at the upper spine fold. £30

60. **Campbell (Roy)**. *Collected Poems*. 1949. First Edition. Spine a little darkened, otherwise a nice copy. With the author's signed autograph presentation inscription on the fly-leaf. £80

61. **Campbell (Roy)**. *Light on a Dark Horse; an autobiography (1901-1935)*. 1951. First Edition. Very nice copy in slightly worn and soiled dust-wrapper. £30



62. **Campbell (Roy)**. *The Mamba's Precipice*. Illustrations by Dolf Rieser. 1953. First Edition. End-papers a little darkened, otherwise a very nice copy in price-clipped dust-wrapper which has a few closed tears and internal tape repairs; inscription on fly-leaf. Scarce. £35

63. **Campbell (Roy)**. *Nativity*. Colour plate by James Sellars. Faber and Faber, Ariel Poem, 1954. First Edition. Wrappers. Nice copy without the original printed envelope. £15

64. **Campbell (Roy)**. Alexander (Peter). *Roy Campbell: A Critical Biography*. Illustrations. 1982. First Edition. Corners of some leaves just a little creased, otherwise a very nice copy in dust-wrapper. £20



65. **Century Magazine.** *Original colour poster advertising the August [1898] issue of the Century Magazine.* The Century Co., New York,. 1898. Single sheet, printed one side only, approx. 44 x 28.5cm (17.5 x 11.25 ins.). Imprint pf "G.H. Buek & Co., N.Y. Lith." in lower margin. Very slight creasing to corners, tiny marginal tear and single, faint horizontal fold, otherwise an exceptionally nice copy. £70

A striking colour poster depicting an American army officer walking through a tented camp in the Philippines. The articles announced for the "August Century" include, "The Battle of Manila Described by Eye-Witnesses", "The Philippines - Three Interesting Articles - Illustrated" and "Impressions of an Artist with the Fleet", marking the fall of Manila during the Spanish-American War.



66. **Chesterton (G.K.).** Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower right-hand corner and in pencil on the mount, and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. 22.5 x 27.5 cm, lightly mounted, mount browned. [1926]. £250

An arresting portrait of the poet, novelist and critic, and one of the dominating figures of the London literary scene in the early twentieth century. "Not only did he get into lively discussions with anyone who would debate him, including his friend, frequent verbal sparring partner, and noted Irish playwright George Bernard Shaw, but he wrote about seemingly every topic, in every genre, from journalism to plays, poetry to crime novels. 'He said something about everything and he said it better than anyone else'" declared Dale Ahlquist, president of the American Chester Society, on the society's Web site. Most of Chesterton's literary output was nonfiction, including thousands of columns for various periodicals, but today he is best remembered for his fictional work—a mystery series about Father Brown, a Catholic priest and amateur detective" (<https://www.poetryfoundation.org/poems-and-poets/poets/detail/g-k-chesterton>).

67. **Chesterton (G.K.).** Braybrooke (Patrick). *The Wisdom of G.K. Chesterton*. Cecil Palmer, 1929. First Edition. Lettering label on spine a little rubbed and soiled, otherwise a nice copy. With the signed autograph presentation inscription of the Dedicatee, W. Ingram, on the front free end-paper. £30



68. **Drinkwater (John).** Coster (Howard). Distinguished portrait photograph of John Drinkwater by Howard Coster, [1934]. Contemporary bromide print from the original glass plate negative, approximately 11 x 9 ins. (28 x 23 cm). £120

Initially an insurance clerk, in the period immediately before the First World War, John Drinkwater was one of a group of poets, including Rupert Brooke, who were associated with the Gloucestershire village of Dymock. In 1918, he scored his first major success with his play, *Abraham Lincoln*. He published his first collection of poetry in 1923. Most of his later writing, however, failed to live up to the promise and popularity of his earlier work and his fame gradually declined. He progressed into literary criticism, and later became manager of Birmingham Repertory Theatre.

69. **Drinkwater (John).** **Poetry Bookshop (The).** *For a Guest Room.* Two coloured drawings by Claud Lovat Fraser. Poetry Bookshop, Rhyme Sheet - Second Series, No. 12, [1921]. New printing, "Eighth Thousand". Broadside, approx. 15 x 8 inches. Fine, unblemished copy. £40

This broadside was particularly popular, running to at least eight impressions. Woolmer, *The Poetry Bookshop*, B2:12.

70. **Drinkwater (John).** *A Book for Bookmen; Being Edited Manuscripts & Marginalia. With Essays on Several Occasions.* Plates. 1926. First Edition. One of 50 numbered copies signed by the author. Full brown buckram lettered in gilt, top edge gilt, others uncut. End-papers somewhat spotted, otherwise a very nice copy. £200

71. [Drinkwater.] Brooke (Rupert). *Lithuania; a play*. Preface by John Drinkwater. Sidgwick & Jackson, 1935. First English Edition. Original yellow wrappers. Wrappers a little darkened and soiled, otherwise a nice copy. £45



72. Ertz (Susan). Coster (Howard). Striking head-and-shoulders portrait photograph of Susan Ertz by Howard Coster. [1930]. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower right-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. Approximately 11 x 9 ins. (28 x 23 cm). A superb image in the photographer's inimitable style and in fine state. £80

Although Coster always advertised himself as a "Photographer of Men" he did occasionally portray women, though it can be said that his style and especially his lighting technique did not suit female portraits. However, it seems to have suited Susan Ertz, the Anglo-American novelist, better than some. Though little-remembered today, her work was very popular between the wars on both sides of the Atlantic.



73. **Galsworthy (John).** Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower right-hand corner and in pencil on the mount, and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. 23 x 28 cm, lightly mounted, image a little foxed. [1935]. £100

Novelist and playwright; Galsworthy began his literary career with a volume of short stories, *From the Four Winds* (1897). He reached his maturity as an author in 1906 with the publication of the first novel in the trilogy *The Forsyte Saga*, considered to be a critique of Victorianism. In the same year his first play, *The Silver Box*, appeared at the Court Theatre in London. A popular and prolific writer in the realist vein, he refused a knighthood in 1918, but was appointed to the Order of Merit in 1929 and in 1932 was awarded the Nobel Prize for Literature.

74. **Galsworthy (John).** *The Plight of the Miners; a national danger.* 1928. First Edition. 4-page leaflet. Very nice copy. £10

75. **Galsworthy (John).** *A Modern Comedy.* 1929. First Edition. Publisher's full purple morocco. Spine very slightly faded, otherwise a very nice copy in torn slipcase. £25

76. **Galsworthy (John).** *Over the River.* 1933. First Edition. Spine slightly rolled, otherwise a very nice copy in dust-wrapper that is defective at head of spine panel. £20

77. **Gray (John).** *Old Gough.* Tragara Press, Edinburgh, 1990. First Edition. One of 75 numbered copies. Wrappers. Fine copy, bookplate. £30

A short story first published in *The Butterfly* in October 1893 for which the author drew on his experiences as an apprentice metal turner in the Woolwich Dockyard.



78. **Gunther (John).** Coster (Howard). Striking head-and-shoulders portrait photograph of John Gunther holding a cigarette by Howard Coster. [1936]. Contemporary bromide print from the original glass plate negative, approximately 11 x 9 ins. (28 x 23 cm.). £50

John Gunther (1901-1970) American journalist and author achieved success through a series of popular sociopolitical works known as the "Inside" books (1936-1972), including the best-selling *Inside U.S.A.* in 1947. He is best known today for the memoir *Death Be Not Proud* about the death of his beloved teenage son, Johnny Gunther, from a brain tumor.

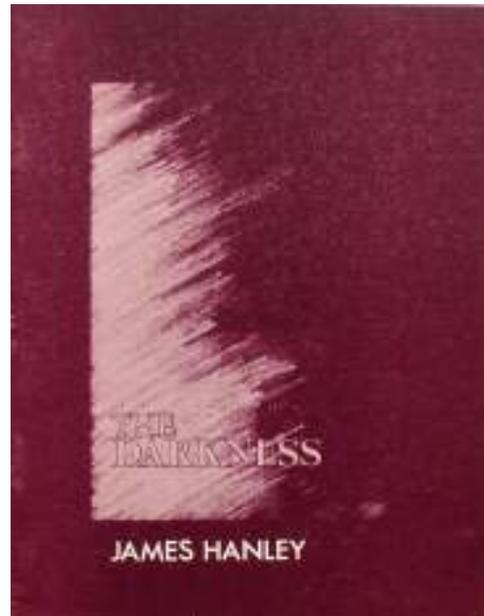
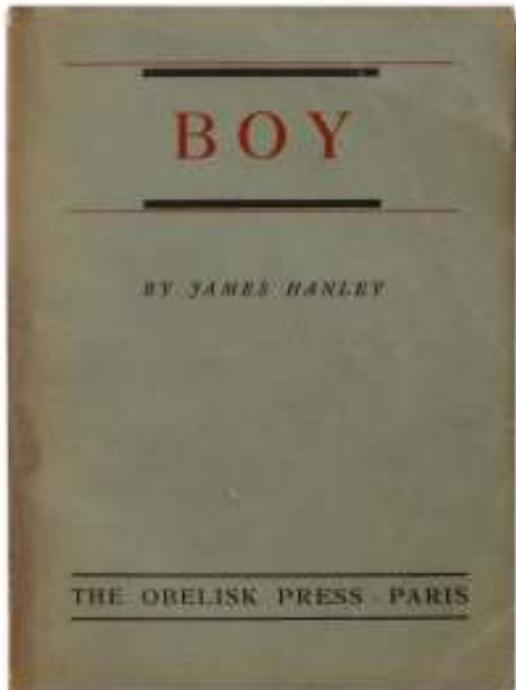


79. **Hanley (James)**. Mounted print of the portrait by Sydney Earnshaw Greenwood (in the National Portrait Gallery), signed on the mount by Hanley and the artist. 14 x 20 cm. £180

James (Joseph) Hanley (1897- 1985), novelist and playwright, published his first novel *Drift* in 1930. He subsequently wrote a number of novels and short stories about seamen and their families, including *Boy* (1931), which was the subject of a notorious obscenity trial.

80. **Hanley (James)**. *The Last Voyage*. Foreword by Richard Aldington. Frontispiece by Alan Odle. Furnival Books, 1931. First Edition. One of 550 copies, signed by the author, this unnumbered. Spine and covers somewhat faded, but internally a nice copy. £40

81. **Hanley (James)**. *Stoker Haslett*. Joiner and Steele, 1932. First Edition. One of 350 numbered copies, signed by the author. Light foxing throughout, but a nice copy. £50



82. **Hanley (James)**. *Boy*. Obelisk Press, Paris, 1946. Second Obelisk Press Edition. Original blue-grey wrappers, printed in red and black. Backstrip and edges of wrappers slightly faded and wrappers slightly creased and marked, but a very good copy, browned throughout as usual; a previous owner's signature, dated Paris 12th July 1949, on the half-title page. The price on the lower wrapper has been faintly obscured by what appears to be a printed blue line. £18

The first Obelisk Press edition was published in 1935 with a second impression in 1938. The text was reset for this edition. Pearson, *Obelisk*, A-37(c).

83. **Hanley (James)**. *The Closed Harbor*. New York, 1953. First American Edition. Very nice copy in rubbed and torn dust-wrapper. £30

84. **Hanley (James)**. *The Darkness [a short story]*. Covent Garden Press, 1973. First Edition. One of 600 copies. Wrappers. Spine and edges of wrappers just a little rubbed and lower wrapper slightly darkened, otherwise a very nice copy. Inscribed by the author on the front free end-paper: "For Ann From James. Oct 25th 1973". £40

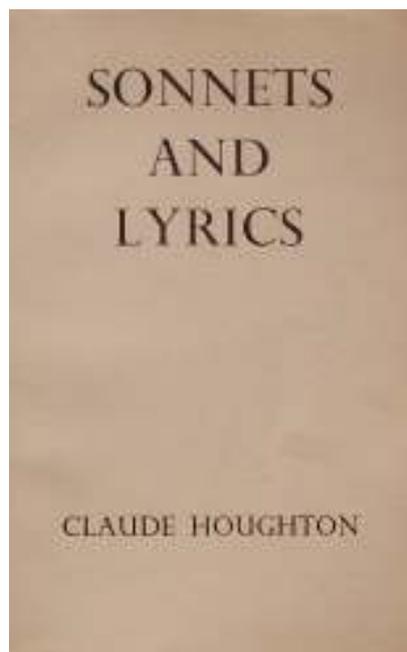


85. **Houghton (Claude)**. Coster (Howard). Seated half-length portrait by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in pencil on the mount. 24 x 29 cm, lightly mounted. [c.1945]. £100
Between the wars Claude Houghton (full name Claude Houghton Oldfield) was a highly regarded writer of novels and short-stories with supernatural and metaphysical themes, such as *I Am Jonathan Scrivener* (1930), *Julian Grant Loses His Way* (1933), *Three Fantastic Tales* (1934) and his novelisation of Jerome K. Jerome's *The Passing of the Third Floor Back* ([1935]). He died in 1961.

86. **Houghton (Claude)**. Coster (Howard). Head-and-shoulders portrait photograph of Claude Houghton by Howard Coster. c.1935-1936. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower left-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. Approximately 11 x 9 ins. (28 x 23 cm). A superb image in the photographer's inimitable style and in fine state. £150

87. **Houghton (Claude)**. *The Tavern of Dreams; poems*. 1919. First Edition. Fine copy in dust-wrapper. Signed by the author. £20

88. **Houghton (Claude).** *The Tavern of Dreams; poems.* 1919. First Edition. Fine copy in dust-wrapper. £15

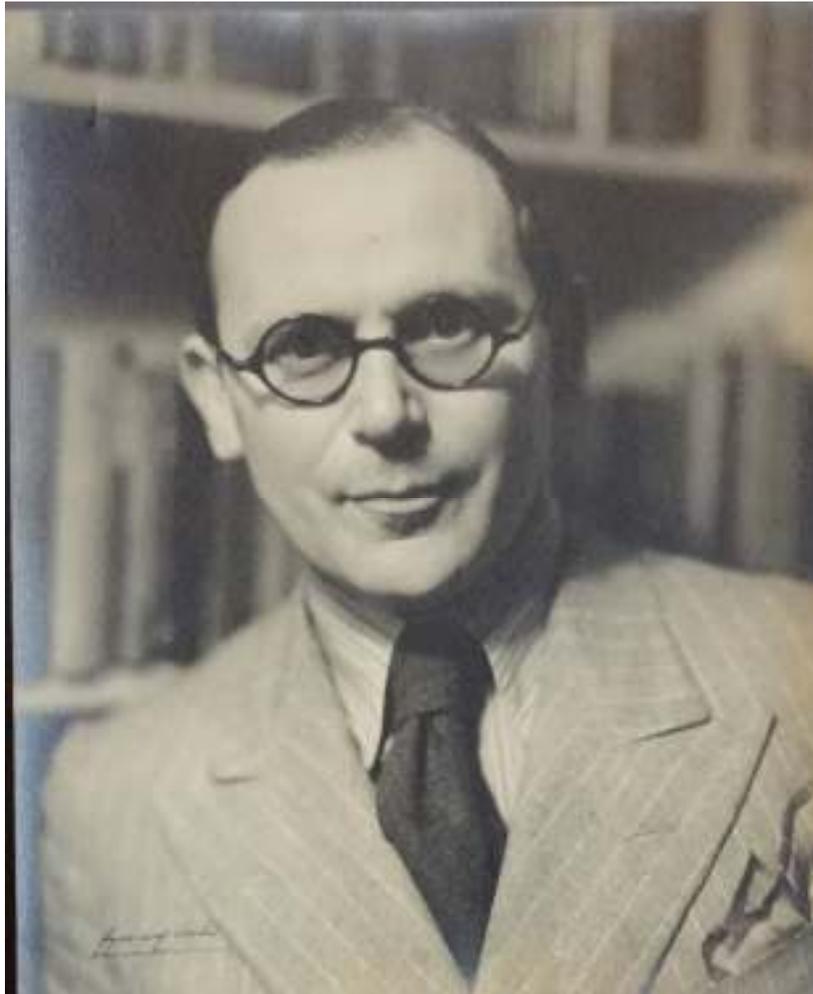


89. **Houghton (Claude).** Eight-page advertisement leaf for Houghton's plays, "Judas" and "In the House of the High Priest". C.W. Daniel, [1923]. First Edition. Wire-stitch rusty, otherwise a fine copy. Signed by Houghton. £15

90. **Houghton (Claude).** *Sonnets and Lyrics.* Privately Printed, 1941. First Edition. One of 100 copies. Wrappers. Wrappers a little dust-soiled, but a very nice copy. £20



91. **Kaye-Smith (Sheila).** Coster (Howard). Attractive head-and-shoulders portrait photograph of Sheila Kaye-Smith by Howard Coster. [1930]. Contemporary print from the original glass plate negative, approximately 11 x 9 ins. (28 x 23 cm). £80
Kaye-Smith's most popular novels *Green Apple Harvest* (1920) and *Joanna Godden* (1921) portray the farming communities, landscapes and dialect of her native county, Sussex - later parodied by Stella Gibbons in the comic novel *Cold Comfort Farm* (1932). Kaye-Smith combined writing thirty-one novels with teaching the running of a farm with her husband. Her most enduring works are two studies of Jane Austen written in collaboration with the author G.B. Stern.



92. **Laver (James).** Coster (Howard). Head-and-shoulders portrait photograph of James Laver by Howard Coster. c.1935-1936. Contemporary print from the original glass plate negative, signed by the photographer in black ink in the lower left-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. Approximately 11 x 9 ins. (28 x 23 cm). A superb image in the photographer's inimitable style and in fine state. £110

James Laver was born in Liverpool and educated at the Liverpool Institute and New College Oxford. A distinguished art critic, he was Keeper in the Departments of Engraving, Illustration and Design, and of Paintings in the Victoria & Albert Museum, and wrote widely on art and costume.



93. **Lucas (E.V.).** Thompson (Joyce Wansay). Graphite portrait of E.V. Lucas, signed by both the sitter and artist, Joyce Wansay Thompson. Approx 24 x 29 cm. dated Oct 15 1935. Loosely taped on sugar card mount. 1935. £350

“Lucas had a great appetite for the curious, the human, and the ridiculous. If he were offered a story, an incident or an absurdity, his mind instantly shaped it with wit and form. He read a character with wisdom, and gravely turned it to fun. He versified a fancy, or concentrated in an anecdote or instance all that a vaguer mind might stagger for an hour to express. But his was the mind of a critic and a commentator; and the hideous sustained labour of the ambitious novelist was impossible to him” (Frank Swinnerton)

Joyce Wansay Thompson was born in 1909 and trained at the Royal Academy (schools). She worked as a designer of both furnishing and dress fabrics for, amongst others, the firm that became Tootal Fabrics. She also designed tapestry kits and was a talented artist. In World War II, she worked as a nurse, returning to the field of design afterwards. She died in 1994. Her portrait of John Drinkwater is in the National Portrait Gallery.

94. **Lucas (E.V.).** *A Book of Verses for Children.* Compiled by E.V. Lucas. Colour pictorial title-page and end-papers, illustrations. Grant Richards, 1897. First Edition. Original pictorial cloth. Binding a little rubbed and dulled, but a nice copy, skilfully rebacked with a red cloth spine lettered in gilt. Scarce. £100

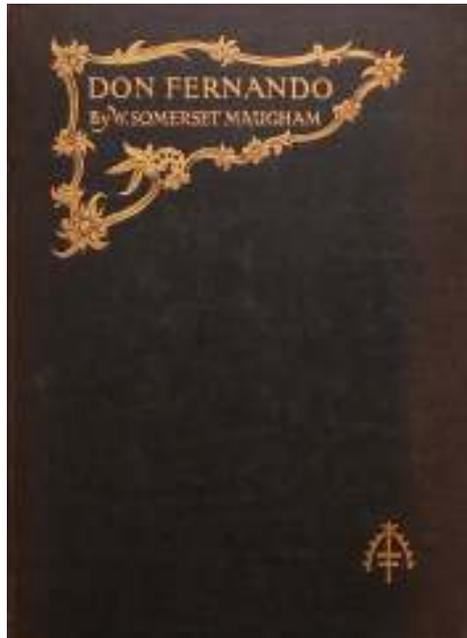


95. **Maugham (W. Somerset).** Evans (Powys). Original pencil portrait drawing of Somerset Maugham by Powys Evans (which may have appeared in *Fifty Heads* in 1928), signed by the artist. 16 x 24 cm, on thin paper, lightly mounted. [n.d., c.1925]. £200
Powys Evans (b. 1899) was an illustrator who worked under the name 'Quiz'. He studied at the Slade School of Art but abandoned a career as an oil painter in favour of portrait illustration, and made his name with a set of caricatures of Lovat Fraser's designs to *The Beggar's Opera* (1922). Exhibited at the Little Rooms and published as a portfolio, these caricatures attracted the attention of the assistant editor of the *Saturday Review*, who then employed Evans as the house caricaturist to produce pen and ink portrait drawings and satirical portraits of prominent people of the day. Contributing to a wide variety of periodicals, Evans produced a notable series of portraits in pen and ink for the *London Mercury* (some of which reappeared in *Fifty Heads*, 1928) and a number of caricatures for *G K's Weekly*.

The current charming sketch of Somerset Maugham is a rough portrait outline in pencil, taken from life: a similar sketch is held at the National Portrait Gallery in London.

96. **Maugham (W. Somerset).** Typed Note signed, to the collector Kenneth Harlow, 1 page, 8vo, 2 November 1958, thanking him warmly for a letter. £80

97. **Maugham (W. Somerset).** *Of Human Bondage*. William Heinemann, 1915. First English Edition (without the advertisements, no priority). Cloth with some soiling and gilt lettering to spine dulled, but a very good copy. Inscribed by the author on the half-title: "14th October 1946 by W. Somerset Maugham for J.J. Hawksford", with, loosely inserted, a Typed Note signed by the author, Dorchester Hotel, 12 October 1946, with envelope, to Hawksford, agreeing to sign the book if he leaves it at the hotel. £3,500



98. **Maugham (W. Somerset).** *Don Fernando; or, Variations on Some Spanish Themes*. 1935. Spine and covers somewhat faded and marked and occasional light foxing, otherwise a very good copy. With VSP's pencilled autograph monogram on the fly-leaf. From the Library of V.S. Pritchett ("VSP"). £35

99. **Maugham (W. Somerset).** *Cosmopolitans; very short stories*. Heinemann, 1936. First English Edition, third issue. Spine slightly rolled and edges of leaves, preliminaries and end-leaves foxed, but a very good copy. £25

100. **Maugham (W. Somerset).** *The World of Somerset Maugham; an anthology*. Preface by W. Somerset Maugham. Edited by Klaus W. Jonas. 1959. First Edition. Very nice copy in faded and frayed dust-wrapper. £20
Contains critical articles by St. John Ervine, Swinnerton and Glenway Wescott, "A Note on Maugham Collections" by the editor and a bibliography. The preface by Maugham is reprinted from *The Gentleman from Cap Ferat* by Jonas (1956).

101. **Maugham (W. Somerset).** *Purely for My Pleasure*. Colour frontispiece, plates. [1962]. First Edition. Folio. Very nice copy in dust-wrapper, but lower cover and lower panel of dust-wrapper at some time scribbled on and scratched. £45

102. **Maugham (W. Somerset).** Curtis (Anthony). *The Pattern of Maugham*. Hamish Hamilton, 1974. First Edition. Fine copy in dust-wrapper. £20

103. **Maugham (W. Somerset).** Maugham (Robin). *Somerset and All the Maughams*. Illustrations. 1966. First Edition. Very nice copy, ink annotation to one leaf. £15

104. **Maugham (W. Somerset).** Whitehead (John). *Maugham: a Reappraisal*. New York, 1987. First American Edition. Very nice copy in dust-wrapper. Signed by the author on the title-page. £20



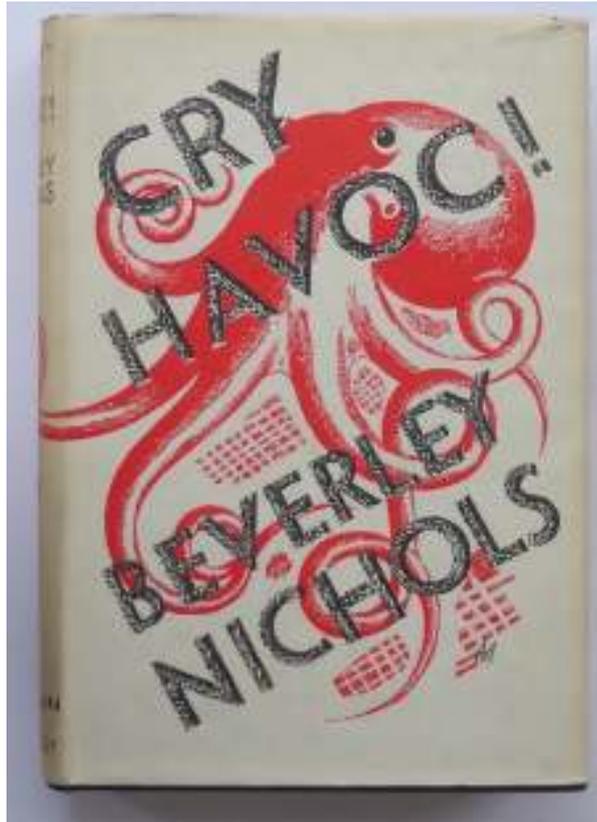
105. **Morrison (Arthur).** Full-length portrait photograph showing him standing on steps to a house with a dog, inscribed "Yours sincerely Arthur Morrison" in the lower right-hand corner. 14.5 x 2.5 cm. c.1940. £100

Arthur George Morrison (1863-1945), one of the most important 'slum novelists' was born and raised in the East End of London. His journalism was first published in the *Globe* in 1885 and he then worked as a clerk to the Beaumont Trustees, becoming sub-editor of the house paper, the *Palace Journal*. He left at the end of 1890 to join the editorial staff of the evening *Globe* before publishing his first book, *The Shadows around Us*, a collection of supernatural tales, in 1891. It is his acclaimed and controversial East End works though, *Tales of Mean Streets* (1894), *A Child of the Jago* (1896), and *The Hole in the Wall* (1902), for which he is best known.



106. **Nichols (Beverley).** Coster (Howard). Distinguished portrait photograph of Beverley Nichols by Howard Coster. [1934]. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower left-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. Approximately 11 x 9 ins. (28 x 23 cm). A superb image in the photographer's inimitable style and in fine state. £85

Beverley Nichols (1898–1983) was a prolific writer on subjects ranging from religion to politics and travel. Besides novels, mysteries, short stories, essays and children's books, he also wrote non-fiction books on travel, politics and religion. Today he is perhaps best remembered today for his gardening books, "written in a poetic manner, with a rich creative language, evoking emotional and sensual responses" (*Down the Garden Path*, 1932).



107. **Nichols (Beverley)**. *Cry Havoc!* Jonathan Cape, 1933. First Edition. Fine, bright copy in like dust-wrapper which is just a little marked and nicked and is a touch browned at the spine panel. £120

108. **Nichols (Beverley)**. *A Village in a Valley*. Illustrations by Rex Whistler. Jonathan Cape, 1934. First Edition. End-papers a little spotted but a nice copy in repaired dust-wrapper by Whistler; inscription on front free end-paper. £30

109. **Novello (Ivor)**. Portrait photograph showing Novello as a young man, mounted below it his autograph signature and musical notation and inscription "Keep the home fires burning". The photograph 122 × 79 mm. Framed and glazed. £80
 Born in Wales in 1893 as David Ivor Davies, Ivor Novello (1893-1951) took his stage name from his mother, singer and voice teacher Clara Novello Davies. He shot to fame overnight with his 1914 song 'Keep the Home Fires Burning', one of the most famous songs of World War I. Like his contemporary Noël Coward, Novello was a multi-talented matinee idol on stage and film, a writer and composer. He also wrote plays for himself to star in, including *The Rat* in 1924, followed by *Symphony in Two Flats*, *The Truth Game* and *Proscenium*.

110. **Novello (Ivor)**. Profile portrait photograph, signed by Novello, embossed on lower outer corner, 138 × 86 mm. £60



111. **Novello (Ivor)**. Harrington (E). Profile head-and-shoulders portrait photograph, signed by Novello. 137 × 85 mm. £60

112. **Novello (Ivor)**. Collection of theatre programmes and other material, comprising: twelve programmes for *As It Used to Be* at the Little Theatre, 1914 (Novello impersonated the young Mozart); *Symphony in Two Flats* at the New Theatre, 1929; *Party* at the Arts Theatre Club, 1932; *I Lived with You* at the Prince of Wales' Theatre, 1932; *Proscenium* at the Globe Theatre, 1933; *Full House* at the Theatre Royal Haymarket, 1935; *Fresh Fields* at the Criterion Theatre, 1937; *King's Rhapsody* at the Palace Theatre, 1949 (2 copies of the souvenir programme, one signed by Novello and three of the performers, together with the ordinary programme); *Gay's the Word* at the Saville Theatre, 1951 (2, ordinary and souvenir). Illustrations. 4to and 8vo. Original wrappers. A little wear, but generally in nice condition. £225

Together with a programme for the *Salute to Novello* at the London Coliseum, 1951; a programme for *The Ivor Novello All Nations Tribute* at the Theatre Royal Drury Lane, 1972; and a copy of the *Ivor Novello Memorial Address*, 1951; together 15 items.

113. **Novello (Ivor)**. Periodicals variously containing plays by Novello, and an interview with him by John Gliddon, comprising: *The Play Pictorial* (5 issues); *The New London Magazine*; *Theatre World* (7 issues). Illustrations. 1924-1945. Thirteen volumes. 4to and 8vo. Original wrappers. A little wear, but generally in nice condition. £150
The plays are *The Rat*; *Symphony in Two Flats*; *I Lived With You* (2); *Fresh Fields* (2, one a duplicate); *Perchance to Dream*; *Murder in Mayfair* (2, one a duplicate); *Proscenium*; *Full House* and *The Happy Hypocrite*.

114. **Novello (Ivor)**. *I Lived with You*; *party symphony in two flats*. With an introduction by Edward Marsh. 1932. Very nice copy in slightly frayed dust-wrapper; bookplate. With the author's signed autograph presentation inscription to Warwick Deeping. £70

115. **Novello (Ivor)**. MacQueen-Pope (W.). *Ivor; the story of an achievement, a biography*. Frontispiece, plates. 1954. New Edition. Ex-library copy in slightly frayed and somewhat soiled dust-wrapper; bookplate. £10

116. **Novello (Ivor)**. Reed (Joseph Verner). *The Curtain Falls*. Frontispiece, plates. New York, 1935. Third Printing. Good copy only, with the bookplate of Ivor Novello. £25



117. **Reed (Douglas)**. Coster (Howard). Distinguished head-and-shoulders portrait photograph of Douglas Reed by Howard Coster. [1934]. Contemporary bromide print from the original glass plate negative, approximately 11 x 9 ins. (28 x 23 cm). £60
Douglas Launcelot Reed (1895-1976), journalist, playwright, novelist and author of a number of books of political analysis.



118. **Sackville-West (Vita).** Coster (Howard). Half-length portrait photograph by Howard Coster, showing her in hat and scarf. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower right-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. c. 23 x 27.5 cm. [1934]. £250

An arresting photograph of the famed writer, gardener and wife of Sir Harold Nicolson.

119. **Sackville-West (Vita).** *The Letters of Vita Sackville-West to Virginia Woolf.* Edited by Louise De Salvo and Mitchell A. Leaska. New York, 1985. First Edition. Fine copy in dust-wrapper. £25



120. Sargent (Sir Malcolm). Thompson (Joyce Wansey). Graphite portrait of Sir Malcolm Sargent, signed by both the sitter and artist, Joyce Wansey Thompson. Approx 25 x 30 cm., dated 1935. Loosely taped on paper mount. 1935. £350
Sir Malcolm Sargent (1895-1967) conductor, organist and composer, widely regarded as Britain's leading conductor of choral works, was chief conductor of the Proms from 1948 to 1967.



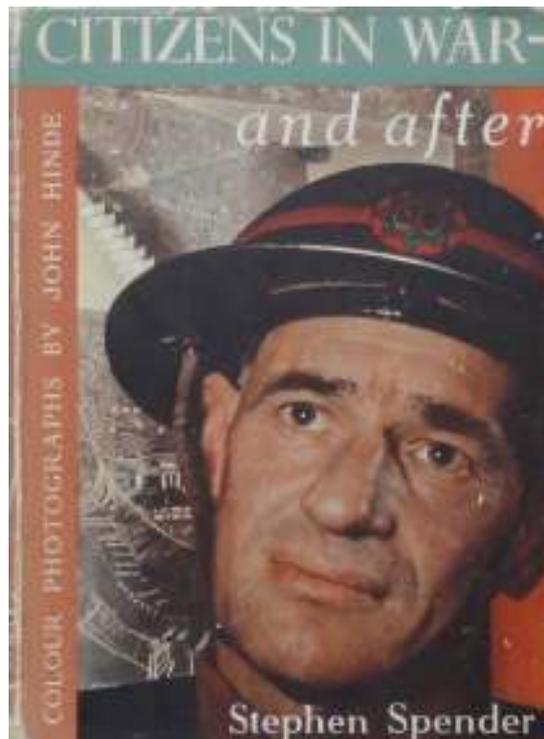
121. **Spender (Stephen).** Coster (Howard). Head-and-shoulders portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower right-hand corner. 23 x 28 cm, lightly mounted. [1936]. £200

Sir Stephen Harold Spender (1909-1995) was a member of the generation of British poets who came to prominence in the 1930s, a group-sometimes referred to as the Oxford Poets-that included W. H. Auden, Christopher Isherwood, C. Day Lewis, and Louis MacNeice. His book *The Thirties and After* (1979) recalls these figures and others prominent in the arts and politics and his *Journals 1939-1983*, published in 1986 and edited by John Goldsmith, are a detailed account of his times and contemporaries. His passionate and lyrical verse, filled with images of the modern industrial world yet intensely personal, is collected in such volumes as *Twenty Poems* (1930), *The Still Centre* (1939), *Poems of Dedication* (1946), *Collected Poems, 1928-1985* (1986).

World Within World, Stephen Spender's autobiography, contains vivid portraits of Virginia Woolf, W. B. Yeats, T. S. Eliot, Lady Ottoline Morrell, W. H. Auden, Christopher Isherwood and many other prominent literary figures. First published in 1951 and still in print, *World Within World* is recognised as one of the most illuminating literary autobiographies to come out of the 1930s and 1940s. There can be few better portrayals of the political and social atmosphere of the 1930s.

122. **Spender (Stephen)**. Autograph note, signed, March [1954]. 12mo. To Encounter publishers, a short message, grateful for their "kind message and good wishes", written on the printed slip received from the editors informing Spender that they were unable to use his manuscript. £35

123. **Spender (Stephen)**. *Poems*. 1933. First Edition. Fine copy in darkened and frayed dust-wrapper that has neat internal repairs. £75

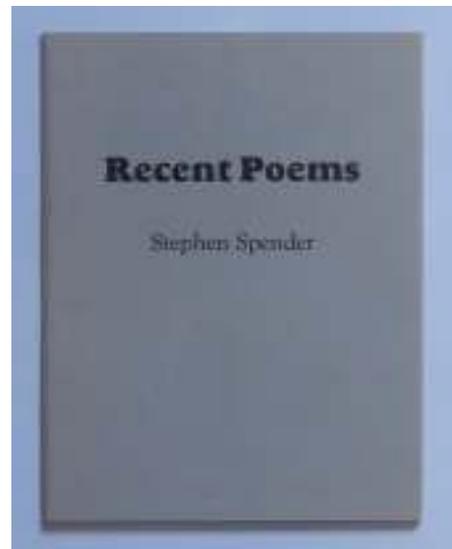


124. **Spender (Stephen)**. *Citizens in War - and After*. Foreword by Herbert Morrison. 48 colour photographs by John Hinde. George G. Harrap & Co. Ltd., 1945. First Edition. End-papers and edges of some leaves foxed, otherwise a very nice copy in rubbed and worn dust-wrapper; ownership signature on front free end-paper. £30
A tribute to Britain's civil defence services and their workers during the Second World War. Although the great majority of the photographs are clearly posed, they do provide a remarkable and vivid colour record of the period

125. **Spender (Stephen)**. *Sirmione Peninsula; a poem*. Illustrations by Lynton Lamb. Ariel Poem, New Series, 1954. First Edition. Wrappers. Fine copy in publisher's envelope. £12

126. **Spender (Stephen)**. *Inscriptions [poems]*. Wrapper design by Richard Beer. Poetry Book Society Limited, 1958. First Edition. One of 1,100 copies. Wrappers. Corner of lower wrapper creased, otherwise a very nice copy. Inscribed by the author on the title-page: "To Frances [Cornford] with love from Stephen & Natasha Christmas 1958". £50
Reproduced from the author's manuscript.

127. **Spender (Stephen)**. *Art Student; a poem*. Poem of the Month Club, 1970. First Edition. Broadsheet, 11 by 15 inches. Very nice copy. With the author's autograph signature. £25



128. **Spender (Stephen)**. *W.H. Auden; a memorial address ... delivered at Christ Church Cathedral, Oxford on 27 October, 1971*. Private Printed for Faber and Faber, 1973. First Edition. Wrappers. Fine copy. £100

129. **Spender (Stephen)**. *Recent Poems*. Anvil Press Poetry, 1978. First Edition. One of 400 numbered copies, signed by the author. Wrappers. Fine copy. £30

130. **Spender (Stephen)**. *Recent Poems*. Anvil Press Poetry, 1978. First Edition. One of 400 copies signed by the author. Printed wrappers. Fine copy. Presentation Copy, inscribed by the author on the title-page: "for [the printer] Philip Bryden by Stephen Spender with thanks for his beautiful printing Dec. 1978". £120

131. **Spender (Stephen).** *Letters to Christopher: Stephen Spender's Letters to Christopher Isherwood. With "The Line of the Branch" - Two Thirties Journals.* Edited, with an introduction, by Lee Bartlett. Photographs. Black Sparrow Press, Santa Barbara, 1980. First Edition. Wrappers. Upper corners of leaves slightly bruised, otherwise a very nice copy. £20



132. **Swinnerton (Frank).** Coster (Howard). Striking head-and-shoulders portrait photograph of Frank Swinnerton by Howard Coster. c.1935-1936. Contemporary print from the original glass plate negative, signed by the photographer in black ink in the lower right-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. Approximately 11 x 9 ins. (28 x 23 cm). A superb image in the photographer's inimitable style and, other than a slight indentation in the top left hand-corner, in fine state. £120

Frank Swinnerton was a prolific novelist and critic. In addition to serving variously as an editor and a drama critic he wrote over 30 novels. For half a century, Swinnerton's novels displayed the iconoclasm and sensuality of his modernist roots. They include *Nocturne* (1917), *Harvest Comedy* (1937), *A Month in Gordon Square* (1953), and *Nor All Thy Tears* (1972). He also wrote studies of Gissing (1912) and Stevenson (1914).

133. **Swinnerton (Frank)**. Incorporated Stage Society membership application form (250 x c.185mm). Completed and signed (twice) in his own hand, describing himself as "Publishers Reader, Novelist, Journalist". Proposed and signed by Hugh de Sélincourt, 18th October 1910. Torn slightly, affecting printed text only. £40

134. **Swinnerton (Frank)**. *The Georgian Literary Scene*. William Heinemann, 1935. First English Edition. Upper cover spotted and some foxing throughout, but a good copy. £10



135. **Walpole (Hugh)**. Coster (Hugh). Half-length portrait photograph by Howard Coster. Contemporary print from the original glass plate negative, signed by the photographer in white ink in the lower right-hand corner and bearing his studio stamp, "Howard Coster, Photographer of Men" on the verso. c. 23 x 27.5 cm. [1931]. £100
Sir Hugh Seymour Walpole (1884- 1941) was a prolific writer: he published thirty-six novels, five volumes of short stories, two plays and three volumes of memoirs. His skill at scene-setting, his vivid plots, his high profile as a lecturer and his driving ambition brought him a large readership in the United Kingdom and North America, where on lecture tours in the 1920s, he was more lionised than Dickens had been 80 years earlier. He was close friends with Virginia Woolf and Henry James, wrote Hollywood scripts, served with the Red Cross in Russia during World War I - and even knew Adolf Hitler in the 1920s. His was an eventful life. And yet his ripping yarns has failed to stand the test of time, unlike his more critically-acclaimed contemporaries, due in part to Somerset Maugham who based the vituperative character Alroy Kear (*Cakes and Ale*, 1930) on him, and ruined his literary reputation. The critic Logan Pearsall Smith described it as "the red-hot poker that killed Hugh Walpole".



136. **Ulmann (Doris)**. Seated half-length portrait of an unidentified male by Doris Ulmann. [c.1930]. 6 x 8 inches. Formal studio head and shoulders portrait of an unidentified urbane male professional holding a pen, platinum print glued to off-white mount, with Ulmann's pencilled signature below the print on the right hand side. Approximately 6 x 9 inches. £75

Doris Ulmann (1882-1934), was a native of New York City. Educated in public school at the School of Ethical Culture and Columbia University, she intended to become a teacher of psychology. Her interest in photography was at first a hobby, but after 1918 she devoted herself to the art professionally. She was a member of the Pictorial Photographers of America. Ulmann documented the rural people of the South, particularly the mountain peoples of Appalachia and the Gullahs of the Sea Islands, with a profound respect for her sitters and an ethnographer's eye for culture.

In an interview with Dale Warren of Bookman Doris Ulmann referred to her particular interest in portraits. "The faces of men and women in the street are probably as interesting as literary faces, but my particular human angle leads me to men and women who write. I am not interested exclusively in literary faces, because I have been more deeply moved by some of my mountaineers than by any literary person. A face that has the marks of having lived intensely, that expresses some phase of life, some dominant quality or intellectual power, constitutes for me an interesting face. For this reason the face of an older person, perhaps not beautiful in the strictest sense, is usually more appealing than the face of a younger person who has scarcely been touched by life." ("Doris Ulmann: Photographer-in-waiting," Bookman, 72, 129-144.)



137. **Wolfe (Humbert)**. Coster (Howard). Studio portrait photograph of Humbert Wolfe by Howard Coster. [1934]. Contemporary bromide print from the original glass plate negative, approximately 11 x 9 ins. (28 x 23 cm). £50

Poet and civil servant, born Umberto Wolff in Milan, Wolfe obtained British nationality in 1891, studied at Wadham College, Oxford, and entered the civil service in 1908 as a senior clerk with the Board of Trade. He made a significant contribution to the war effort as controller of labour regulation in the Ministry of Munitions during World War One, and was appointed deputy Secretary to the Ministry of Labour in 1938. As a writer he published over forty books of prose and poetry including *Lampoons* (1925) and *Requiem* (1927), which bought him literary fame, and critical writings including *Notes on English Verse Satire* (1929) and biographical studies. Though his works are little read today, the following epigram from *The Uncelestial City* continues to be widely known and quoted:

You cannot hope to bribe or twist
(thank God!) the British journalist.
But, seeing what the man will do
unbribed, there's no occasion to.

138. **Wolfe (Humbert)**. *Homage to Meleager*. Fountains Press, New York, 1930. First Edition. One of 464 numbered copies signed by the author. Three quarter dark blue morocco gilt, buckram sides, top edge gilt, others uncut. End-papers a little browned, otherwise a very nice copy. £40

139. **Wolfe (Humbert)**. *A Winter Miscellany*. Edited and compiled by Humbert Wolfe, with additional original poems by the editor. Decorations by Frank Adams. Eyre and Spottiswoode, 1930. First Edition. One of 225 numbered copies, signed by the editor. Quarter vellum gilt, patterned paper sides. Fine copy in slipcase (title written by hand on spine of slipcase). £30



140. **Yeats-Brown (Francis Charles Claypon)**. Coster (Howard). Striking head-and-shoulders portrait photograph of Francis Charles Claypon Yeats-Brown, nude, with a towel slung over his right shoulder, by Howard Coster. [1937]. Contemporary bromide print from the original glass plate negative, approximately 11 x 9 ins. (28 x 23 cm).

£100

Born in 1886, the British writer Francis Yeats-Brown wrote books that reflected his experiences as a British Army officer in India and his interest in yoga. His best-known work is the autobiographical *Lives of a Bengal Lancer*. Yeats-Brown was a member of the 5th Royal Irish Lancers during the first World War and later made a career as a polo correspondent for *The Times* and *The New York Herald*.

A 1935 film based on Yeats-Brown's best-selling *The Lives of a Bengal Lancer* starred Gary Cooper and was nominated for six Oscars. Fluent in a number of local languages and reportedly prone to dressing up in native dress and disappearing for days at a time in the native souk, Yeats-Brown, like T. E. Lawrence, performed undercover intelligence work, in his case, in the guise of a middle-class German woman living in Istanbul. He became involved in right-wing politics during the 1930s. This included membership of the January Club. In articles published in newspapers such as the *Sunday Observer* he praised General Francisco Franco in Spain and Adolf Hitler in Germany, claiming that Hitler had cured unemployment in Nazi Germany and had produced a prosperous society.

Letters

141. **Barrère (Camille)**. Seven autograph letters signed, 23 July to 1 September 1871, and no date. 12 pages. About his *The Story of the Commune*, which was reprinted from the *Pall Mall Gazette* in 1871 as he hoped. Some letters rather frayed. £45

142. **Belloc (Hilaire)**. A) Report on Essays: 9 June 1928. Autograph Manuscript, 4pp, small 4to, on notepaper with the printed heading "Pixton Park, Dulverton" (the home of Arthur Waugh).

Belloc lists fifty-seven of his essays, providing each with a serial number, a word count and a brief critical comment, e.g. "(4) On Epigrams 1750 Good. A little rewriting would improve it". "(13) Decline of Reason. 1250 Doubtful because definitely Catholic". "(27) Witchcraft 1250 Fair. But rewrite a lot". At the foot of p.[ii] he gives a total number of words and on pp. [iii] and [iv] there follow his analysis of the quality of the essays ("First Rate", "Very good", "good", etc.), based on various other numbers and markings that appear beside most titles. The first leaf a little soiled, otherwise in excellent state throughout.

B) A single leaf, 8vo, clearly removed from a book, bearing the autograph inscription: "AD Peters from the Author. HBelloc. 1927". Beneath this is a pencilled note in an unknown hand: "The Fourth Man". Edges of leaf somewhat frayed and soiled, not affecting inscription, otherwise in very good state.

C) Unpublished Poems by Hilaire Belloc. Carbon typescript, 9pp, 4to. Undated. Comprises one untitled poem (2pp), a number of epigrams (4pp), "The Ballad of Mrs. Willy James" (1p) and "Lines to a fan" (1p).

CHESTERTON (G.K.) and BELLOC (Hilaire). A single leaf, 8vo, possibly removed from a book, bearing a pencil sketch by G.K. Chesterton and depicting a severe-looking seated gentleman writing at a table. Beneath this in Belloc's hand is an ink caption: "The first great Specialist writing 'Special circumstances: Bastardy' ". This inscription has been lightly pencilled over and on the verso is a pencilled note in an unknown hand: "G/K/ Chesterton Illustration for Belloc novel". £850

143. **Blunden (Edmund)**. Autograph postcard, signed, 31 August 1938. To Raymond Anderson of Cassell, pleased with Desmond Flower's intention to include a John Clare letter in his selection, probably *The Pursuit of Poetry* (1939). £30

144. **Bridie (James)**. Autograph letter and typed letter, both signed, London and Drymen, 25 June and 26 July, no year. 3 pages. To Mr Scott-James, recommending a story sent to him and saying that "a guinea a page seems very little" but that he does want a piece printed in *The London Mercury*. £35

145. **Burne-Jones (Georgiana)**. Three autograph letters signed, to Mr French, London and Rottingdean, 6 October 1907 to 2 May 1918, six pages excluding integral blanks, small 8vo, the last letter torn in two and in poor condition, arranging to meet, mentioning an exhibition, eloquently writing of the war and asking if he knows "The beginning of the World" which she "published many years ago ... designs of my husband in black & white". £80

146. **Coward (Noël)**. Seventeen Autograph Letters signed, six Typed Letters signed, and eight Typed Letters, mostly Blue Harbour and Firefly but also London, Bermuda, France and Vineyard Haven, Mass., some dates but mostly no year or 1930s, one to Olwen Bowen-Davies, the rest to Clemence Dane, 48 pages, various sizes, autograph signatures including "Francis Bacon", "Martin Luther" and "Edith Cavell", the Typed Letters with typed signatures including "Mrs Gaskell", "Mary Baker Eddy", "Olive Snell", and "Harriet Beecher Stowe", four Autograph Postcards, two signed, and thirteen telegrams, together with two Typed Letters signed by Coley [Cole Lesley], an Autograph Letter signed by Lorn Loraine and two of CD's carbon typescript replies. The letters are full of warmth and wit, Coward discussing in detail his writing and acting (about a film with Larry "I appear as a queer, drunk, elderly masochist. No Winifred it is not type casting!"), the performances and success of his plays, ballet and musicals, his travels, his painting, his house, garden and staff in Jamaica ("I have also bought, for a mere tra la la, the entire top of a mountain!"). He gives a detailed critique of Charles Morgan's *The River Line* ("His unconscious but none the less violent sex mania must make life very difficult for Mrs Morgan ... As for Mrs Murvin and her ineffable breeding and poise and manner and again that lethal capacity for "Understanding" If you ever gave me one of those worldly-wise quizzical glances there would be a terrible terrible scene and the gutters of Tavistock Street would run with blood and Ben [CD's dog] would have one of his neurotic come-overs and Olwen would run screaming into the night ... I must say I should hate a world shadowed by Mr Morgan's untidy magnanimity [sic]. His mind does get in the way so"), and of CD's *Come of Age* and other works. He thanks CD for gifts and mentions guests including Joan Sutherland, Lynn Fontanne and Alfred Lunt, and the death of Ivor Novello. There is an angry rant about the war and the press coverage about him. Together with the letters are a number of wartime carbon typescripts: poems, a talk and tributes by Coward, as well as a short autograph poem, not in Coward's hand but on 17 Gerald Road letterhead:

The property of literary stars
Should not be left in hired motor cars
Whatever haste the owner may be in
For a white-lady or a double gin
So please remember that, Miss Clemence Dane
And kindly don't let this occur again

£6,100

147. **Davis (Bette)**. Typed Letter signed, Walton-on-Thames, 27 April 1951, 1 page, 4to, to Clemence Dane, thanking her for flowers and agreeing that "it would be more fun to wait until the Fairbanks arrive". £300

148. **De Quincey (Thomas)**. Autograph Letter signed, no place, no date, but Thursday morning, 1 page, to James Fenin "care of Mister Blackwood", asking him to return "the MS. The reason why is a metaphysical reason" which he will later explain, saying that he is writing "from the very centre of a dinner party", and mentioning Mr Burton "who does me the favour to carry on this path; and to-morrow ... he will leave it in passing through George Mint. Pray oblige him". Sometime folded, one trivial tear without loss at blank margin, in excellent condition, "De Quincey" in ink on otherwise blank verso. £1,200

149. **Dobrée (Bonamy)**. Three typed letters signed, 30 September 1948, 6 September 1958 and 18 September 1963. 5 pages, one envelope. To Laurence Brander, discussing Brander's work on Thackeray, saying that De Quincey is "one of the Great Neglected" and on his own work: "I potter on. It would seem that my last years will be occupied in editing, to wit Mrs Radcliffe's *Mysteries of Udolpho*, a selection of De Quincey, and the poems of Charles Cotton – the last major job ..."; with an inscribed flyer for four lectures to be given by Dobrée at Gresham College, and to Siegfried Sassoon about his lukewarm review of Sassoon's *Meredith*. £30

150. **Doves Press**. Cobden-Sanderson (Thomas). Autograph Letter Signed, to Marianne, December 1911. Two pages, quarto, extensive notations around margins as well as text. One small tear at lower left corner and one horizontal and two vertical folds from envelope. £300
Cobden-Sanderson expresses regret at having missed his visitor (possibly due to his trip to the Lake District that month), and discusses the recently published Wordsworth volume.

151. **Dundas (Robert, M.P., later Second Viscount Melville)**. Autograph letter signed, Melville Castle, 2 January 1806. 2 pages, 4to. Ordering some cows for the estate ("The bull of course is an essential member of the establishment"). £20

152. **Dyment (Clifford)**. Autograph manuscript poem signed, St. Augustine at 32, (12 lines), no date. 2 pages. To Margaret, with a Christmas greeting, signed by Dyment and his wife, and with a further short autograph note from Dyment. Together with an autograph letter signed, 31 December 1951. 3 pages. To the same recipient, a contemporary poet, expressing his distress that her work is not to be included in *New Poems*: "I spoke my enthusiasm loudly at each of our meetings ...". £30

153. **Eliot (T.S.)**. Autograph signature on a piece of paper cut from what would seem to be a standard printed letter or form (perforation marks at lefthand edge), as Churchwarden (Eliot was Churchwarden of St Stephen's in London for many years).

£90

154. **Ervine (St John)**. Typed letter, signed and bearing autograph corrections, 15 December 1948. 8vo. To Reginald Arkell, hoping to attend the next gathering of dramatists. He goes on to inquire as to the correct pronunciation of his surname and then discusses, at length, his observation that "Left Wing chaps" almost always have "hideous" names, describing it as "the natural affinity between ugly minds and ugly names".

£25

155. **Fairbanks Junior (Douglas)**. Three long and affectionate Typed Letters signed or initialled, 1947, with much detail about *The Exile*, five further Typed Letters and an Autograph Letter signed, an Autograph Postcard signed, a Typed Letter dictated, about a possible revival of *A Bill of Divorcement*, and two long telegrams, all but one to Clemence Dane (the other to her secretary and companion Olwen Bowen-Davies), together with her carbon typescript replies.

£2,000

156. **Farrar (Dean)**. Autograph card signed, Canterbury, 27 March, no year. To Kennedy, thanking him for a letter of sympathy on a recent bereavement, "This is really the first sorrow of my life; it will teach me to sympathise more deeply with others, it has quickened my hope for Eternity ...".

£25

157. **Francis (Dick)**. Typed letter, signed, 6 December 1976. 4to. To Michael Underwood (Secretary of the Detection Club), proposing Duncan Kyle as a member of the Club and noting, in the way of supporting his proposal, that Kyle has "turned out a number a good number of thrillers" and is Chairman of the Crime Writers' Association.

£25

158. **Gheorghiu (C.Virgil)**. Ten carbon typed letters, nine of which signed, and three signed postcards from Gheorghiu to W.A. Bradley (and seven carbon typed letters from her in return), comprising the discussion of the film contract for 'Le Vingt-Centime Heure and Gheorghiu's work on his novel *La Seconde Chance*. Also material relating to his contract with Heinemann and Paris publicity for the novel. Also a photocopy of an autograph fine copy of 'Journal' by Gheorghiu signed and inscribed to Bradley, and one typed letter signed from Ecaterina Gheorghiu. 1948-1950.

£200

159. **Gielgud (Sir John)**. Four Typed and fifteen Autograph Letters signed, to Clemence Dane, 1939, 1943 and no year, discussing in particular his performance in *The Doctor's Dilemma* and regretting at length that he could not read an appeal Clemence Dane had written, together with an Autograph Christmas Card signed incorporating a photograph of him, together with eleven letters and a card signed by Katie Gielgud.

£900

160. **Gielgud (John)**. 10 autograph letters signed, all dated without years except for one of 1967, and one autograph postcard signed, no date. Slight foxing to some pages. 8vo. To T.C. Worsley, covering diverse subjects including discussion of scripts, "exhausting but excessively stimulating" rehearsals, productions and reviews, about which Gielgud remarks "I hate thanking critics for giving me a good notice ... [it] implies personal bias on both sides". However, in another letter, he is grateful for Worsley's "always ... sensitive appreciation". The series of letters provides a personal and honest commentary on theatre, the work of Worsley and that of Gielgud himself. He writes, "I'm afraid I'm not happy about your play and certainly couldn't play it. It really is too close to my own experiences to make it possible for me". Together with two Autograph and one Typed Letter signed by Sir Peter Hall to Worsley.

£300

161. **Gill (Eric)**. Lodge (Oliver). Autograph manuscript poem signed, on a postcard, Toronto, postmarked 29 March 1941. To Mrs Eric Gill, entitled "I.M.S. E.G. 1882-1940" and beginning "To the end of the world the terrible news is blown / That I shall never see his face ...".

£80

162. **Graves (Robert)**. Collection of correspondence to Karl Gay and related material
1. From W.S. Merwin

a) Typed letter, signed, to Karl and his wife, Irene "Rene", 29 December 1987. 2pp., 8vo. Together with a Christmas card, inscribed and signed. Reminiscing about their Christmas together in Deya, and discussing personal news of his life and theirs', including gardening, Karl's health, and writing:

"The books inch out. I am trying to press on with new prose and poems. Robert, you know, remains one of the great examples to me, for that- his habits of steady work, even though sometimes I thought what he worked on wasn't worthy of his time and attention."

Merwin raises the prospect of completing some writing on Graves and "about that time".

b) Typed letter, signed "Bill" [W.S. Merwin], postmarked 22 February 1988. One page, 8vo. Together with photocopy of typescript poem "Late Spring" (First published in *Antaeus Anthology*. Doubleday, 1987)

Regarding an anonymous letter that Merwin received from Deya, Mallorca, requesting a poem written or inspired by the town as a contribution to a volume. He encloses the abovementioned poem to be passed on to the appropriate person and notes it is to be published in May in his book *The Rain in the Trees*.

“ ... the poems I wrote in Deya were of course very early poems. I remember Rene saying that no doubt they would be better when I had acquired a little more experience, and I hope she was right.”

2. From James Reeves

a) Typed letter bearing autograph corrections, signed, 29 January [1935], 2pp., 4to. Amongst personal matters the letter provides various references to Reeves' writing as well as that of the literary circle in Deya, including his first “noteworthy essay” and his book *Natural Need* (Seizin Press, 1935), a book that Gay had apparently begun, and Laura Riding's *Progress of Stories* (Seizin Press, 1935).

Reeves concludes the letter as follows: “We tried a game of being you, Laura and Robert at the meal-table at Arkesden but it wasn't a success; so when are you coming to do it yourselves?”

b) Typed letter, signed, on blue paper airmail letter form, to “Dearest Karl” at the University of Buffalo, 9 September 1965. Discussing the struggles associated with being a freelance author and events in Majorca: “All I have heard since I was last there makes us less and less inclined to go back. I won't minimise your losses- after all, it was your home ...” Although the context is unclear Reeves comments “You once told me that you were Robert's conscience, so it is not illogical that you should have been eliminated.”

c) Typed letter, signed, on blue paper airmail letter form, 8 February 1968, addressed to Gay at the Lockwood Memorial Library. Reeves writes of his friendship with Martin [Seymour Smith] and of other personal news. He promises to send a personal copy of “Stickney” (Homage to Trumbull Stickney; poems. Selected and Introduced by J. Reeves and S. Haldane. Heinemann, 1968) and asks for advice about distribution in America.

d) Typed letter, signed, on blue paper airmail letter form 23 August 1970. He talks at length of the lives of mutual friends and of his writing: “a Chaucer in my PBS series coming soon; an educational work *Inside Poetry* with Martin out any minute; children's stories, and now an anthology of 20th et. satire”. He refers to himself as “a bit of a pioneer” in regards to his annotated selection of the poetry of Emily Dickinson.

e) Autograph note in pencil, no date: “Have your breakfast when you want it and I'll have mine when I wake”.

f) Autograph postcard, signed, used as greetings card; without date or stamp: “New Years Greetings from us all. Writing. Love James”

3. From Harry Kemp

Autograph letter, signed, 6 December 1986, mounted on page [11] of card bearing a photograph of Brighton Pavilion. Thinking to write after being asked by Richard Graves if he could send any information for “volume 11” [of his biography of his uncle: Robert Graves; *The years with Laura 1926-40*. Weidenfeld & Nicolson, 1990]. Mounted on page [III] of card is a typescript copy of poem “Black Christmas” by Kemp (from *Collected Poems*, May 1985).

4. From Michael Mott

Broadside of “The Well” on orange card with typed letter and autograph note, signed, on the verso, 13 May 1979. Writing with news that he will be returning to Atlanta after spending the year at the college of William and Mary as writer-in-residence. He also tells of being awarded a Guggenheim Fellowship “to help me write the official biography of Thomas Merton” (*The Seven Mountains of Thomas Merton*, Boston, Houghton Mifflin, 1984) and adds “Another collection comes out soon” (possibly

Counting the Grasses, Anhinga Press, 1980)

As printed below poem: "An Iron Mountain Press Broadside. "The Well" first appeared in *Georgia Review* 28 (1974): 317."

5. From Alastair Reid

Autograph letter, signed, Geneva, 3 February 1963. One page, 4to. "My dear Karl & Renee", remarking that despite being in Mallorca twice the previous summer it would have been "hazardous" to see them: "But next time, I will. Altho' I'm excluded from Spain now, and only hope that will change."

He explains that he is in Geneva working on a *New Yorker* piece on translation and will have a "fat book out this year" (probably *Passwords: Places, Poems, Preoccupations*, Little Brown, Boston, 1963).

6. From Robert Graves

Photocopy of autograph letter, Deya, May 1972 (one page, 4to), together with photocopy of typescript poem "The Collector; to Kenneth Gay", also dated May 1972 (lpp.,4to). The poem seeks Gay's counsel concerning a "daft collector" who "Employs as spy in our Majorcan village! Paying him fifteen bucks a hundred words! For all the murkiest scandal of the cafe! **That** claims the slightest relevance to Graves." In the letter, as well as discussing his health and mutual friends, Graves comments that he is using "the best criminal-lawyer in N.Y. on the Collector in the poem".

7. From Jane Hodge (wife of Alan Hodge)

Typed letter, signed, on blue paper airmail letter form, 4 May 1970. With news of Alan's "mild nervous breakdown" and of his "grimmish weeks in hospital". Hence writing without his knowledge so as not to trouble him, asking for payment for the "Grave-Riding correspondence".

8. Other material

a) Invitation to memorial service for Robert Graves at St. James's Church, Piccadilly, 22 January 1986. Printed by hand at the New Seizin Press, Deia. The invitation includes an extract from "To Be Poets". Together with Order of Service.

b) Order of Service for the unveiling of a memorial to First World War Poets in Poet's Corner, 11 November 1985, at which Graves' "Two Fusiliers" was read.

c) Original photo showing Karl Gay (foreground) with two others, possibly members of Graves' "extended family".

d) Invitation to a tribute to Jacob Bronowski, 20 September 1974. £300

163. **Haggard (H. Rider)**. Autograph Letter signed. Redcliffe Square, London, 17 February 1889. 3 pages, 8vo, minor tears at folds. £250

We have not been able to decipher the name of the recipient (possibly "Halne", but the letter is interesting, mentioning that he has discussed the matter with [Walter] Besant, declining to join a council for which Haggard feels unqualified ("I [am] a most ignorant person in all financial matters") but hoping that the "great reform will meet with success". He concludes: "I am sure that your great reform will meet with success. It is enormously plucky of you to undertake it, for the paths of reformers are made but with thorns".

164. **Harrison (Tom)**. Autograph letter signed, Brighton, 26 September 1971. 1 page, folio. To T.C. Worsley, complimenting him on his book which he considers both fine and important: "Important because you have caught—in a way flattering to M[ass] O[bservation] ideas—the tone, the motivation of English / Spanish participation". £40

165. **Higgins (Brian)**. Two long autograph manuscript poems signed, Hull, no dates. 4 pages, 4to and folio. One poem addressed to Roy Campbell, beginning "The turmoil of this century/Has been the chorus of your verse", the other Song—And the Song's Reply Debunking the Singer. Together with two long fragments of autograph letters by Higgins, one signed. £60

166. **Hill (Brian)**. Autograph letter signed, 29 April 1957. 2 pages. To Roy Campbell's widow, offering condolences on his death. £15

167. **Hill (Geoffrey)**. Autograph letter, signed (Cambridge, 2007). Foolscap. Folded for mailing, otherwise in very nice state. £35
Hill recalls a poetry reading some thirty years earlier at which Ted Hughes failed to appear and because by "some foresight, or foreboding" he had with him two of Hughes's books *Martin Bell* and he took to the platform and in consequence "The poems *MB* and *I read* were Hughes's, not our own".

168. **Huxley (Aldous)**. Autograph Letter signed, to the collector Kenneth Harlow, 1 page, 8vo, 30 October 1958, saying that he is sorry but he does not have time to sign a book. £300

169. **Inge (W.R.)**. Autograph letter signed, no date. 1 page. To Mr Marshall [presumably the novelist Archibald Marshall], acknowledging a novel: "It seems to me to be the best thing that you have written ... I am particularly glad that the Yankees read your books; it is good for them to know how a gentleman looks at life ...". £20

170. **Kavanagh (P.J.)**. Autograph manuscript draft of poem "Like the heron", May 7, no year, and typed copy of same poem signed. Also, typed television script 'William Cowper', working copy with autograph notes and rough, penned drawings, 13 pages. An autograph postcard to John Cotton of The Poetry Society, sent with the above mentioned items which Kavanagh donated to be sold for the society's fundraising campaign, no date, hole-punched (not affecting text) and stapled to reply, 6 February 1974, from Cotton, thanking Kavanagh for the donation. 4to. £200

171. **Montague (C.E.)**. Autograph letter signed, Manchester, 12 March 1925. 4 pages, with envelope. To James Agate replying to his offer, explaining: "I don't like reading—never did—am still of the same mind as I was on the first day of school ... The chief things I do like I have been gushing about within the last year ... Behold me in the ... middle of a novel which I must get done this summer ... I wish I could be a dramatic critic—or at least live in a town where there were plays. As I know what the inside of a theatre is made of, I am the veriest varlet that ever chewed a tooth ...". £60

172. **Murdoch (Iris)**. Autograph Letter, signed. St. Anne's College, 10 June. No year. 1p, 8vo. To Mr. [John Alexander] Rolph, grateful for his "interesting" suggestion but responding that she has nothing suitable at present. £70

173. **Niven (David)**. One Autograph and one Typed Letter signed, California, 8 December 1959 and no year, 18 pages, folio, to Clemence Dane, mostly in great detail about his travels. £300

174. **Novello (Clara, Countess Gigliucci, soprano)**. Autograph letter signed, 26 July 1857. 4 pages. To Ellen, giving news of her travels and plans to go to the Norwich Festival. Mounted on card tear slightly affecting text. £40

175. **Olivier (Sir Laurence)**. Typed Letter signed by his secretary, Gerrards Cross, 19 October 1943, 2 pages, 4to, to Clemence Dane, extravagantly praising a play she had sent him. £100

176. **Pritchett (V.S.)**. Autograph letter, signed, [August, 1945]. 4to. To his wife, detailing domestic news, hearing of the surrender of Japan announced on the radio, cooking lunch, typing a story, car tax problems, visiting the local pub, etc. £35

177. **Rees (George)**. Autograph letter signed, 23 February 1968. 1 page, 4to. To T.C. Worsley, in praise of *Flannelled Fool*, and discussing homosexuality in the young of the day ("it all seems rather sad and dreary"). £15

178. **Roberts (F.S., Field-Marshal, Lord)**. Typed letter signed, Ascot, 27 November 1911. 1 page, 4to, with envelope. To Herbert Strang, thanking him for *The Air Scout*: "It is capital reading and should interest more than boys" and about Strang's forecast of events in China. £50

179. **Russell (Leonard)**. Typed letter signed, 6 November 1953. 2 pages. To G.B. Stern ("Peter"), about a book she has reviewed: an American professor had written a spoof paper about Jane Austen being a crypto-Communist, which had been taken seriously by the author of the book. £30

180. **Sackville-West (Edward)**. Autograph letter and typed letter, both signed, Dorset and Tipperary, 9 August and 18 November 1958. 2 pages, 4to and 8vo, with one envelope. To Robert Goodyear, thanking him for the gift of a book (*Mrs Loveday*), discussing conversion to Catholicism and planning to meet. £45

181. **Sadleir (Michael)**. Pencil autograph note in the hand of Michael Sadleir concerning a variant form of Ouida's "Toxin" (1895). Undated. Single sheet of lined paper, torn across bottom margin without apparent loss of text. Approx. 7-ins. x 7-ins. (18 x 18 cm). £50

Sadleir notes that he has recently acquired a copy of Ouida's "Toxin" that "claims membership of Unwin's Century Library". He describes the copy in detail and states that his research has failed to find any trace of the Century Library and concludes that the series "died stillborn". In his "XIX Century Fiction: A Bibliographical Record" Sadleir describes "Toxin" as appearing in Unwin's Pseudonym Library, but adding "the 'series' status of this book is obscure". Sold together with a cutting from a bookseller's catalogue dated in Sadleir's hand and a cutting of his review of Carroll A. Wilson's "Thirteen Author Collections of the Nineteenth Century...".

182. **Samuel (H.L.)**. Four typed letters signed, 19 September 1951 to 14 February 1952. 4 pages, 8vo and 4to. To Dr Weltman, concerning the work of Professor Pannwitz and the theory of relativity. £35

183. **Sergeant (Howard)**. Two Autograph Letters and three Typed Letters, all signed "Howard". Dulwich, 1964-65. 5 pages Small 4to. To John Rolph, bookseller and publisher, partner in the Scorpion Press. £50

Friendly letters from the editor of the quarterly poetry magazine *Outposts* and publisher of verse under the Outposts Publications imprint. Sergeant suggests collaboration on the selection of verse for two anthologies of Commonwealth poets and later welcomes Rolph's suggestion that Doris Lessing and Patrick Wilson be included. He speaks of being "frantically busy", of all his "bookplets" going well. He finds that "just as soon as [his] poets become profitable, they're taken up by one of the larger publishers".

184. **Shaw (George Bernard)**. Typed Letter, signed, dated 28th December 1925, from the Publicity Manager of the British Monomarks Company, soliciting Shaw's opinion of the company's services, with a lengthy holograph marginal endorsement by Shaw, signed and dated 30th December 1925. London, 1925. 1 page, 4to. In a very nice state, with three folds, and laid down on hard board. Evidence of small closed tear along the horizontal fold, across but not obscuring two lines of text. £350

Shaw offers an excoriating response to the toadying enquiry of a corporation minion, pointing out that his reason for taking out a Monomark was to ensure privacy from the very kind of annoyance offered by the enquirer. He declares in stentorian tones 'I am what is called a Celebrity'. In the ensuing lines he creates a comedic scenario of the 'unfortunate victim of his own notoriety', chased through the streets by cars full of the press and advertising executives. A masterstroke of wit and rebuttal, and a prescient vision of contemporary celebrity culture.

185. **Simon (Sir John)**. Typed letter signed with an autograph postscript, 23 February 1933. 2 pages, on Foreign Office letterhead. To the Duchess of Rutland, about Nepal and giving her the disappointing answer that the potential purchaser of her house, "Prince" Bishnu of Nepal, probably has no authority to act for his uncle, Prime Minister of Nepal. £30

186. **Somerset (Edward Adolphus Seymour, Eleventh Duke of)**. Seven autograph letters or letters signed or initialled, 6 January 1813 to 19 August 1814, and no date. 8 pages, integral addresses, 4to and 8vo. To Mr Coombs, about rent due and the like (the Duke was esteemed an excellent landlord). £50

187. **Stallworthy (Jon)**. Four autograph letters, signed, Oxford University Press, 5 June 1963 to 29 August 1963. 8vo. The first to Mr. Sealy and the subsequent three to [Bruce] Arnold who edited *The Dubliner* 1962-68. He writes to thank Arnold for his decision to include three of his poems in the August issue of *The Dubliner* (which later became *The Dublin Magazine*) and apologising for not having "an Irish article up my sleeve". The last letter to Arnold congratulates him on *The Dubliner*: "[it] looks- and reads- extremely well". To Mr. Sealy, he writes to ask for a decision on some poems. £40

188. **Terry (Ellen)**. Autograph letter signed, to Dora Scott, Halifax, 10 March, no year, 1 page, oblong 8vo, short closed tear not affecting text, explaining that she is in the middle of her spring tour but hoping to see her. £60

189. **Thorndike (Dame Sybil) and Lewis Casson**. Twelve Autograph and one Typed Letter and two Autograph postcards signed by the former often "Sybil and Lewis") and two fragments, 40 pages and three airmail letters, and an Autograph airmail Letter signed by Lewis Casson, to Clemence Dane, discussing various matters but Clemence Dane's plays in particular, with two carbon typescript replies by Clemence Dane. £750

190. **Tupper (Martin F.)**. Two autograph letters signed, postmarked 1845 and 28 August 1868. 4 pages. Regarding some song settings of Tupper's verse ("With respect to Mr Guylott I have made it all right by giving him some entirely new words, which he will put to his music ... one Williams is bringing out the song of 'never give up'; of course without my knowledge or licence ...", the second letter a note in the third person giving his signature. The first letter with penny-red stamp, but with the addressees' details cut away, the second rather spotted. £30

191. **Waugh (Evelyn)**. Two Autograph Postcards and a Note signed, Combe Florey and no place, September 1964 and no dates, agreeing to sign books. £900

192. **Whitehead (John)**. A collection of twelve volumes comprising: *Flash and Outbreak*; poems, 1946, nice copy in somewhat soiled and slightly chipped dust-wrapper; another copy, very good copy only, Presentation Copy, inscribed by the author; *Far Frontiers*; *people and events in North-Eastern India 1857-1947*, plates, 1989, wrappers, fine copy; *John Lehmann's 'New Writing'*; *an author-index 1936-1950*, frontispiece, [1990], fine copy; *A Commentary on the Poetry of W.H. Auden, C. Day Lewis, Louis MacNeice, and Stephen Spender*, Lampeter, 1992, fine copy; *Literary Essays and Reviews* (with some Ellen Terry letters), 1993, fine copy in dust-wrapper, with an Autograph Postcard signed by the author loosely inserted; *Murmurs in the Rose*; *poems*, Fortune Press, 1951, end-papers browned, otherwise a very nice copy in somewhat browned dust-wrapper; *Eight Modern Masterpieces*; *critical essays*, 1994, fine copy in dust-wrapper; *Hardy to Larkin*; *seven English poets*, 1995, fine copy in dust-wrapper, signed by the author on the title-page, with an Autograph Card signed by the author loosely inserted and a carbon typescript *The Wessex Novels*, 4to, 14 pages; his centenary edition of Kipling's *The Barrack-Room Ballads*, 1995, fine copy in dust-wrapper, signed by John Whitehead on the title-page; corrected carbon typescript of *An Early Poetical Notebook of W.H. Auden*, no date, cloth, with additional pages in pocket at end, fine copy; and a copy of the offprint of his article in *The Book Collector*, 'A Shakespearean Riddle Solved', 1992, wrappers fine copy. £130

193. **Williams (E. Harcourt)**. Autograph postcard signed, no date. To Mr Connell, returning the play *An Imaginary Conversation*, which he has enjoyed and seen "at the Court", but regretting that "no music hall manager would look at it ... they want only a name and rubbish". £15

194. **Williams (Emlyn)**. Two autograph letters signed, 29 November and 3 December 1968. 3 pages. To T.C. Worsley, giving reasons why he is rejecting the script of a play based on Worsley's *Five Minutes*, *Sir Matthew*. £30

195. **Williams (Oscar)**. Autograph letter signed, no place or date. 1 page. To Wrey Gardiner, presenting poems and mentioning his anthology *A Little Treasury of American Poetry* ("Is the 'poetry slump' still on in England?"). £25

196. **Winn (Godfrey)**. Three autograph letters, signed, no dates. 6 pages, 8vo and 4to. To T.C. Worsley, about Connolly's review of his book, and expressing his own admiration, and regretting a "sparring match". £30

197. **Wordsworth (John, classical scholar)**. Autograph letter signed, Bordeaux, no date. To Mr Graves in Dublin, giving details of a debt owed by the Greer family, and with only the following political reference "... the French press is muzzled. We shall probably hear tomorrow or the next day of the millions who have voted for Napn. The thing does not surprise me – he has the Church and the Army on his side ..." This would appear to date the letter 1848 (the election of Louis Napoleon). Somewhat tattered slightly affecting text. £40

And finally ...

In the process of compiling this catalogue, I came across two portraits which I have annoyingly been unable to identify. I assume they are literary figures. The curmudgeonly looking fellow with his dog is signed 'Samuel Xmas 1927' in the lower right corner; the mount is signed in pencil by W.J. Butt who is more usually associated with topographical views. Dear wise and learned reader, I seek your counsel.

