

We spend our days, each
of us, looking for the
secret of life. Well, my
friends, the secret of
life is in art.

Oscar Wilde.

Oscar Wilde & His Circle
Catalogue 1512



Oscar Wilde & His Circle

The Cohen Collection Part 1

Catalogue 1512

London
Maggs Bros Ltd.

MMXXI

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This catalogue was produced under lockdown conditions during the first year of the Great Pandemic, and its production has been a collaborative effort between Phil Cohen, Ed Maggs, Alice Rowell, Theo Miles, Ivo Karaivanov, Ashley Baynton-Williams, and all the Maggs team.

- Front cover item 3
- Front endpapers from Wilde's *The House of Pomegranates*, item 15
- Frontispiece, previously unpublished portrait by Vander Weyde of Lillie Langtry as Effie Deans, styled by Millais. Effectively her first stage role. Item 223.
- Rear endpapers from Beardsley's endpapers for De Vere Stacpoole's *Pierrot! A Story*, item 137
- Rear cover, detail from the binding of John Gray's *Silverpoints*, item 181

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Foreword

Inspired by my mentor, Professor James G. Nelson, who was among the pioneers in the field, I chose the Aesthetic and Decadent Literature of the 1890s as my scholarly specialty. This relatively new area of study offered the unfettered opportunity to do original work. I had little interest in writing a pedantic dissertation on Keats's use of the semi-colon, Shakespeare's table manners, or Byron's aquatic skills. Instead, I headed for the frontier and the unexplored terrain beyond.

Jim's 'Nineties seminar met in a semi-basement with windows on one wall just below ceiling level. One day he brought to class a fine copy of John Davidson's *Fleet Street Eclogues* in polished dark blue buckram with a superb gilt-stamped cover design by Walter West. The moment he set the book down, the clouds parted and a fiery shaft of sunlight struck the cover from above, illuminating it to an incandescent brilliance. I had an epiphany: I was born to be a book collector. It soon became clear that the deliberately limited, often rare books of the aesthetes and decadents were usually difficult to access, so collecting could be considered an adjunct to my research. For my first book, *The Moral Vision of Oscar Wilde* (1978), I relied almost entirely on the holdings of the University of Wisconsin Library. In contrast, my second book, *John Evelyn Barlas, A Critical Biography*, depended heavily on my own collection. By the time that book appeared, 34 years after the first, the collection had grown to become an indispensable scholarly resource. In the early 1980s I had branched out to include another burgeoning area of literary study, New Woman/feminist writers 1880 – 1914. Photographic portraits and theatrical material of the period constitute my last major diversification. All the while, however, I very occasionally acquired interesting material by the second-generation Romantics, high Victorians, and precursors to my "core writers". Instead of the academic vocation for which I had trained, I enjoyed a managerial career in public service. But collecting kept me connected to my roots and provided a perfect complement to my vocation.

I have greatly enjoyed acquiring, owning, handling, and studying the materials in my collection. But I also understand that, in the context of culture and history, the collector's ownership is a mere legal concept. And it entails responsibilities as well as privileges. Collectors who build something of cultural significance are really just temporary custodians in a long and hopefully endless succession of individuals whose job it is to protect, preserve, illuminate and ultimately pass along what we only temporarily possess.

My interest has always been bringing together artifacts, often rare, that belong in each other's company. As the collection grew, I discovered an increasing number of interconnections within it and numerous bibliographical "points." At one time I intended to publish the fruits of my bibliographical research, but the catalogues will include this information, along with some of my research on the literary and historical background of specific items. But it's an understatement to say that the lion's share of the work, including the correction of my errors, was done by abler hands. The result, I hope, is a worthwhile contribution to the re-creation and understanding of select literary sub-cultures.

My ideal would be to aggregate and integrate all available information on the Aesthetes and Decadents. This gathering of all relevant books, letters, memoirs, photographs, ephemera, and scholarly studies would be the raw material for a visionary undertaking. Though I confess to technophobia, I can envision a fascinating interactive hologram streaming service. In the hands of an adroit team of well-read programmers with magical powers, the raw materials would yield, instead of still more tedious tweets and twitters, the Ultimate Literary/Historical Reality Show. Imagine, for example, entering the compound search term "30 August 1890" + "Café Royal" + "Oscar Wilde," and finding yourself seated at the table with Wilde, Sherard, Davidson, Barlas, and whoever else was present there and then, getting suitably tipsy in their company—a little absinthe goes a long way—and intently following their conversation.

Philip K. Cohen, Washington, D.C., March 2021

Introduction

This is the first of a short series of catalogues of material from the remarkable and extensive collection of Philip K. Cohen, PhD. Phil did his PhD under Jim Nelson at the University of Wisconsin-Madison, one of the great historians of the late 19th Century. Born with a strong collecting gene, he has assembled a really remarkable collection, full of rarity and beauty.

This first catalogue is devoted to Oscar Wilde and his circle. The circles of influence and friendship in any literary period, but particularly at the close of the nineteenth century, overlap like a baffling array of Venn diagrams, and it has been an unsettling job to try and divide the collection into more or less malleable sections.

Items included here could easily have found themselves in forthcoming catalogues which will include *The New Woman*, an area which Cohen has pursued assiduously for decades; *The poets of the Rhymers' Club*, with superb collections of books by Ernest Dowson and Lionel Johnson; *The Performing Arts*; or *Book Arts*.

Items are listed chronologically, subsequent editions of a book listed after the earliest edition.

Standard mounted dimensions of Carte de Visite cards, in centimetres, height before width:

Carte de Visite; 10 x 6.5

Cabinet Card; 16 by 11

Imperial Cabinet Card; 25 x 17

Oscar Wilde

It is a more than usually intimidating task to write an introduction to Oscar Wilde: surely this is for once someone who needs no introduction.

Besides, which Oscar to introduce? The glittering public intellectual who introduced a new aesthetic to the middle classes of the English-speaking world through dress, life, and work? The supporter of young writers, the sympathetic editor, the feminist, the socialist? The self-publicist and conversationalist of his generation, the master of paradox, uniquely blessed with the ability not to talk his ideas *out*, but to talk them *in* to his art, art which included the finest drawing room comic dramas ever written, still mainstays of all levels of theatre? The pioneer of homosexual equality, the martyr, or the first performance artist, who created his whole life as an artwork, to be finally trapped in his own legend?

Maybe as booksellers we should recognise the trap of trying to be cultural commentators, and restrict ourselves to something we should know about: Wilde and book-collecting.

The drama of his life, the quality of his writing, the depths of his influences, and the way his books and manuscripts reflect his aesthetic sensibility, make Wilde an almost uniquely rewarding subject for the collector. The disasters that befell him and so many of his associates also meant that their material was quite widely dispersed, providing ample opportunities to buy first rate material.

There was evidence of a modest but significant collectors' market in Wilde editions during his lifetime, with five appearances in the auction records in 1895 and four in 1896, including Charles Shannon's purchase of *The Sphinx* and *The House of Pomegranates* together in 1896 for £2, but it is notable that most of the auction records from those years that mention the name "Wilde" are for the Kelmscott Press edition of his mother's translation of *Sidonia the Sorceress*. In 1902 books from Wilde's bankruptcy sale were still in the market, Le Gallienne's *Book Bills of Narcissus*,

Volumes in Folio, and *My Lady's Sonnets* inscribed to Wilde were only worth £2/12/- in 1902/3, and Robert Sherard's *Whispers* inscribed to Wilde made £1/7/- on its own. The Wilde trade itself was strong, with some 30 items sold, to a maximum price of £6/15/- for what is described as the dedication copy of *The Sphinx*. To give some idea of the values of a coeval but rather dissimilar writer, there were only six Rudyard Kiplings in the record for that year: one of Kipling's black roses, *Echoes by two Writers* sold for £4/17/6d, and his *Schoolboy Lyrics* made £3/10/-, although a collected edition of Kipling made an anomalous £11.

Wilde benefitted early on from first rate bibliographical scholarship, and the pioneer bibliographer Christopher Millard began studying and collecting Wilde from the very early 1900s, and his still relevant *Bibliography of the Works of Oscar Wilde* began publishing in 1909. But interest was by no means limited to St. John's Wood cliques, and there was no evident reluctance to handle Wilde material even by the most establishment firms: for example Maggs, "the great moral illusionists" as they were caricatured, had been specialists in Wilde since the 1910s. When I joined the firm I was initially surprised at how Wilde was accommodated alongside establishment figures such as Churchill, Kipling and T.E Lawrence. The famously curmudgeonly and non-intellectual Bill Lent, to whom I was apprenticed, saw no paradox in this, and I now regret not having discussed the matter with him.

In the post first-war era, book-collecting was in a full-on boom, there were extensive columns in the press discussing auction prices, mad speculation in the works of contemporary authors, and people like T.J. Wise achieved near celebrity status. A. Edward Newton was one of those A-List book-collectors: his interest in Wilde began when he saw him lecture in Boston. He wrote in 1920 that "There is no halt in the constantly advancing value of first editions of Oscar Wilde" and this was quoted in the introduction to the sale of John Stetson's Wilde collection in that same year, the first great dispersal, which provided the foundations for the great William Andrews Clark collection, which later added hugely from the Dulau Catalogue. Nevertheless, in the vulgar commercial analysis, Wilde was beginning to be left behind by

his moustachioed Imperialistic rival, as the price of Kipling's *Schoolboy Lyrics* went from between £100 and £200 in 1920 to between £500 and £800 in 1928, a period during which the value of the large-paper *Importance of Being Earnest* went from around £10 to slightly under £30.

Both author's prices fell badly in the bonfire of the depression years of the 1930s and in the war. The first large paper *Earnest* to be offered at auction after the war was in 1948, when one with signed photos of original players Irene Vanbrugh and Evelyn Millard made all of eight pounds at Sotheby's. *Earnest's* price wandered upward, with relatively few being offered, to around the fifty pound mark in the late 1960s. No copies are offered in the 1970s and then in the 1980s something began to stir, when the very interesting Prescott copy with a letter from Wilde to Smithers made \$8,500 at Christie's in New York in 1981 and then in 1985 a "good ordinary copy" made \$3,300. The book continued climbing, and the most recent copies have been making the best part of \$30,000. An even more extreme example of the steepness of this climb is given by the dedication copy, inscribed to Robbie Ross: sold in New York in 1947 for \$475, when last offered by Sotheby's in 2012 from the library of Jacques Levy it made an astonishing \$362,500.

Incidentally, the last boom-era sale of a *Schoolboy Lyrics* was the Kern copy in 1929, when it made \$4,000. That same copy made only \$675 in 1945, and the most recent copy made £11,000 in London in 2016.

In more recent times, astonishing collections have still been formed: Mary Hyde, later Lady Eccles, formed her remarkable collection (now at the British Library) in the second half of the twentieth century, Mark Samuels Lasner's collection, now at the University of Delaware, was acquired from the 1970s onwards, and other private collectors have acquired some remarkable material. Not least among them is Phil Cohen: a retiring sort of fellow, this is the first time his collection has been exposed to the public.

Ed Maggs, Kilgortaree, March 2021.

[1] Poems.

First American edition. 8vo., original brown cloth, small gilt device on upper cover. Boston: Roberts Brothers, 1881

Binding a little worn, one proud gathering towards the end, and peculiar but not particularly offensive marginal stain to the front blank leaf. Nonetheless a good copy with the slightly over-large bookplate of the oddly named Holcombe Genung. Mason, 310. Wilde's first conventionally-published book, preceded only by *Ravenna*, his Oxford prize poem.

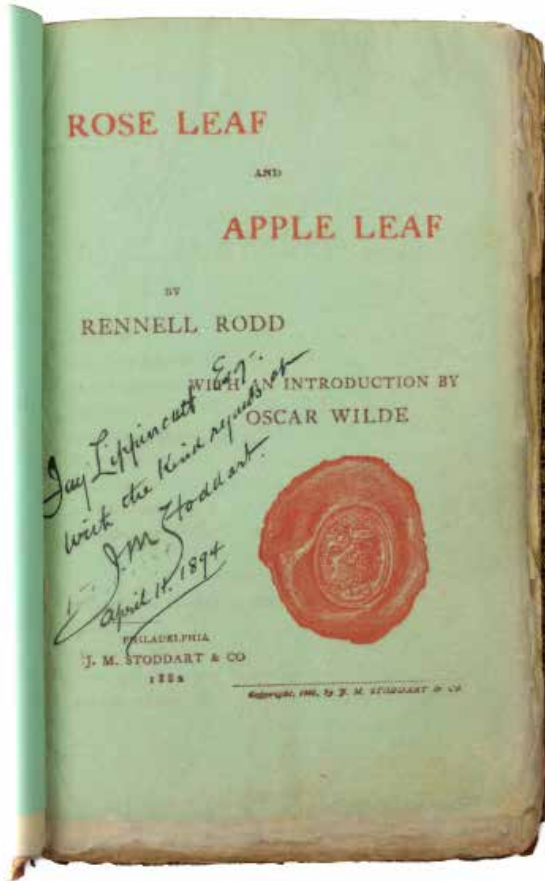
[2] RODD, Rennell. Rose Leaf and Apple Leaf.

With an Introduction, "L'Envoi", by Oscar Wilde. With illustrations throughout, some of them by James Edward Kelly. First edition, "Edition de Luxe", [One of 175 copies thus, per Ellmann]. Facsimile of Wilde's seal on the title page. Text printed in brown ink on rectos only, on a light and crisp light green Rittenhouse paper originally intended for currency, interleaved with blanks throughout. Contemporary (original?) black limp morocco. Philadelphia: J. M. Stoddart & Co., 1882

A fine association copy, inscribed by the publisher on the title-page: "Jay Lippincott Esq--. With the Kind regards of J. M. Stoddart. April 11. 1894."

In 1886, four years after publishing *Rose Leaf and Apple Leaf* under his own imprint, Stoddart brought along his interest in Wilde when he joined another Philadelphia publisher, Lippincott, as editor of *Lippincott's Magazine*. In that capacity, over dinner in London in 1889, he simultaneously commissioned Wilde to write *The Picture of Dorian Gray*, and agreed to publish Conan Doyle's *The Sign of the Four*.

Stoddart is generally considered to have been responsible for the slightly bizarre make-up of *Rose Leaf and Apple Leaf* with its brown ink on the thinnest of green paper, printed on rectos only. We think the recipient is probably Jay B. Lippincott, the grandson of the firm's founder Joshua B. Lippincott: he would have been only 18 at the time, and was to die in his forties.



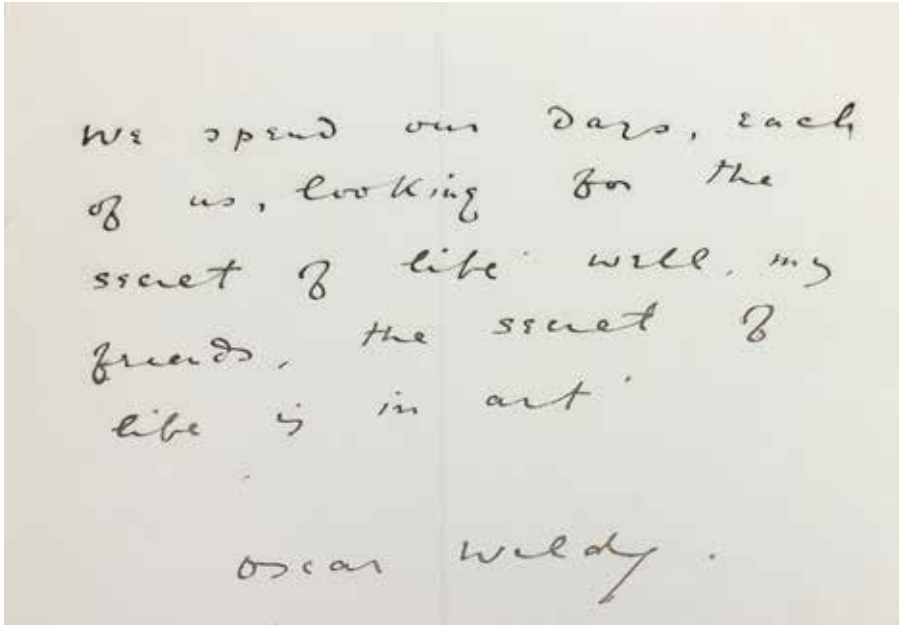
The author of these modestly aesthetic poems moved in fashionable London artistic circles in the 1880s and was close to Oscar Wilde, before they fell out very badly, apparently over the publication of this book. Rodd took offence both at Wilde’s addition of a dedication to himself (“To Oscar Wilde – ‘Heart’s Brother’ – These Few Songs and Many Songs to Come”) and to the tenor of the introduction, which was at least signed by Wilde: “we used to go in the afternoon and sketch from one of the big barges that bring the wine in autumn ... or wander along the low, sedgy banks, matching our reeds in sportive rivalry, as comrades used in the old Sicilian days”. Rodd may have regretted the intimacy that implied, but they clearly were close, and he inscribed his first book of verse *Songs of the South* to Wilde with “an inscription not

less startling for being in Italian” (Ellmann) which he translates as

At thy martyrdom the greedy and cruel
Crowd to which thou speakest will assemble;
All will come to see thee on thy cross.
And not one will have pity on thee.

Wilde arranged its publication on his first American tour, and its eccentricity and Wilde’s more highly flavoured persona were too much for the future diplomat (who was to play an important part in keeping Italy on the Allies side in the first war) to bear. Rodd was generous (if patronising) to “that brilliant but unhappy man” later, acknowledging that Wilde had opened his eyes a little: “Normal education and surroundings had exercised a certain restraint on an imagination which resented such control, and association with this daring and gifted personality brought me nearer to emancipation from convention.”

Binding worn at head and foot and along edges and rubbed along joints. Some stains along edges of half-title leaf and damage (not affecting text) to the top edge of 14 leaves toward the end of the text block, which is tight and clean. Mason, 242.



[3] Autograph Quotation Signed.

On plain, unwatermarked paper, 15 x 13 cm, cut slightly irregularly. No place or date, but almost certainly America, 1882.

A splendid aphoristic inscription by Wilde, quoting the coda to his lecture “The English Renaissance of Art.”

“We spend our days, each of us, looking for the secret of life. Well, my friends, the secret of life is in art. Oscar Wilde.”

This most attractive manuscript almost surely dates from Wilde’s 1882 American tour: two similar but briefer quotations appear in the auction records, each limited to just the final phrase, transcribed in Alabama and Brooklyn. Old central vertical fold, ink very slightly soft, leaf slightly unevenly cut at foot.

[4] The Happy Prince and Other Tales.

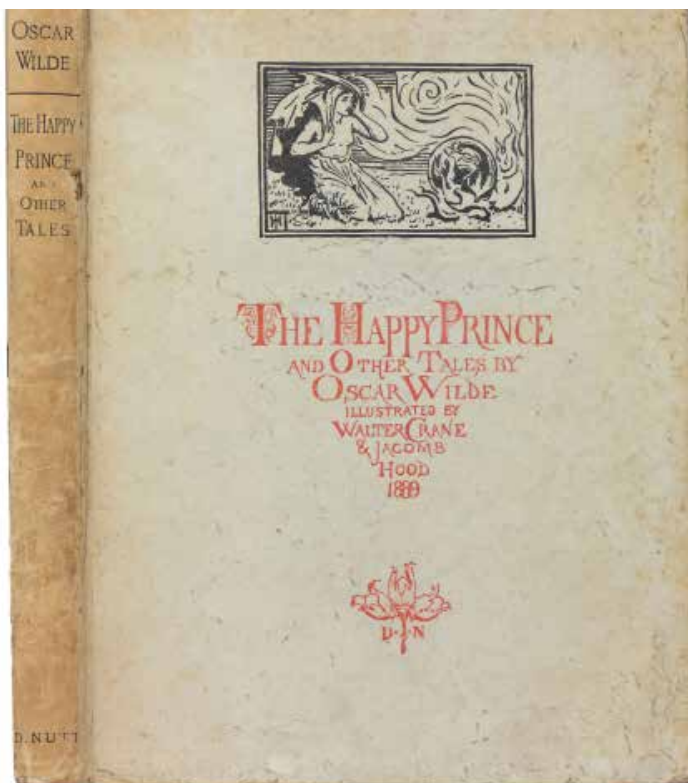
Illustrated by Walter Crane and Jacomb Hood. First edition. Small 4to., original printed wrappers over card. London: David Nutt, 1888

Some overall soiling to the binding, three inches of damage towards the foot of the upper joint, and some occasional very light fingering to the text. Contemporary pencil ownership inscription of one H.L. Napier, 1888, on the front free endpaper. Mason, 313.

[5] The Happy Prince and Other Tales.

Illustrated by Walter Crane and Jacomb Hood. First American edition. Small 4to., original grey cloth lettered in gilt and decorated in black and brown. Boston: Roberts Brothers, 1888

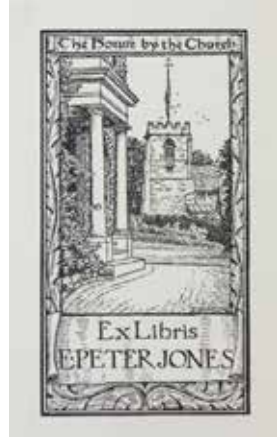
Very good copy with covers soiled and worn at extremities; internally tight and immaculate.



[6] The Happy Prince and Other Tales.

Illustrated by Walter Crane and Jacomb Hood. Second edition. 4to., original pictorial boards, lettered in red and illustrated in black. Uncut. London: David Nutt, 1889

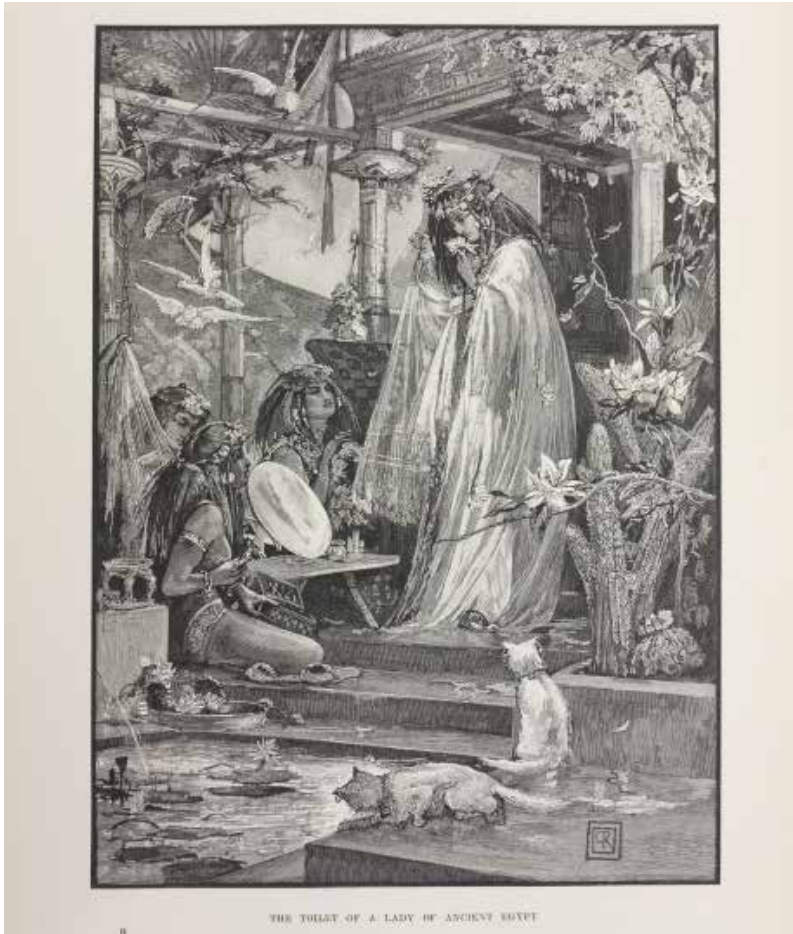
A little overall soiling to the binding, which appears to have been cleaned at some time, with success but leaving a little debris behind. Some foxing to text, and binding shaken in one or two spots. Withal, a presentable copy with a pleasant Arts and Crafts provenance, bearing as it does the bookplate of E. Peter Jones, friend and patron of C.R. Ashbee, and owner of Island House in Chipping Campden, which is illustrated on the bookplate drawn by Edmund New.



[7] The Woman's World.

Edited by Oscar Wilde. Well illustrated, including full page plates by Charles Ricketts, Walter Crane and Dante Gabriel Rossetti. Large 4to., early 20th Century red half morocco, titled elaborately in finest "Art Lettering". Vol. 1 No. 3 to Vol. 2 No. 14. London, Paris, New York, and Melbourne: Cassell & Company, Limited, January to December 1888

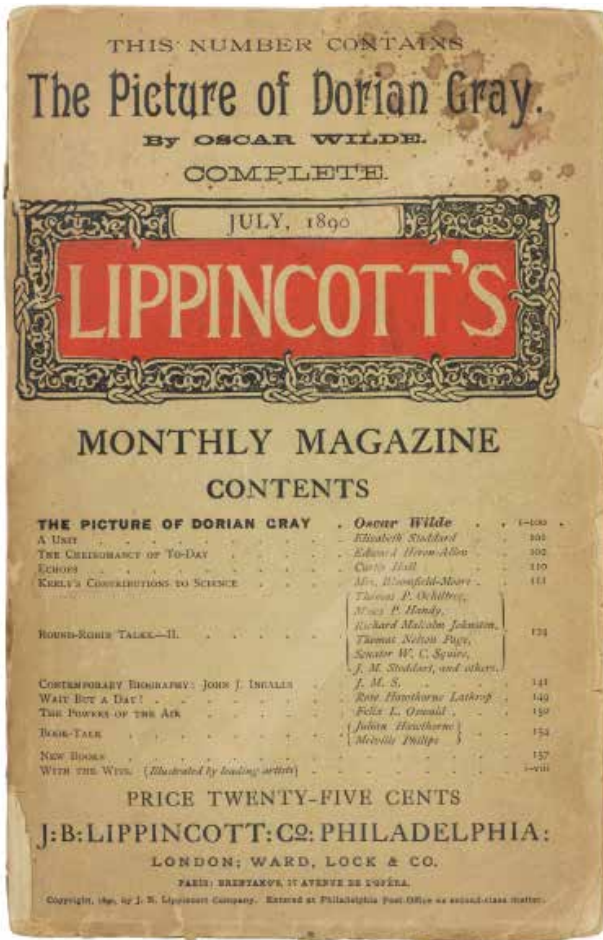
A single bound volume of *The Woman's World* under the editorship of Oscar Wilde. He began the job in June 1887 (when it was known by its earlier name of *The Lady's World*) and continued until October 1889. This run includes four reviews by Wilde: Mason, I, 279, 280, 281, and 283, including a warm notice of a drama by Michael Field, and a review of Henley, with which Wilde had much fun.: "a real passion for what is ugly, horrible or grotesque ... to artistically render a thing that is ugly requires the most exquisite alchemy of form, the most subtle magic of transformation. ... they are like anything and everything, except perfected poems – that they certainly are not."



There are also contributions by Lady Wilde, Arthur Symons, "George Fleming", Amy Levy, Lady Lindsay, Mathilde Blind, Ella Hepworth Dixon, Clementina Black, Constance Naden, "Ouida", Olive Schreiner, and Louisa Bevington. In other words, amidst the needlework, there is a strong New Woman theme.

The artwork includes two very early, very large and detailed drawings by Charles Ricketts.

Joint partly detached, otherwise in very good order, bright and shiny: the binding has the smack of continental work, possibly Scandinavian.



[8] The Picture of Dorian Gray.

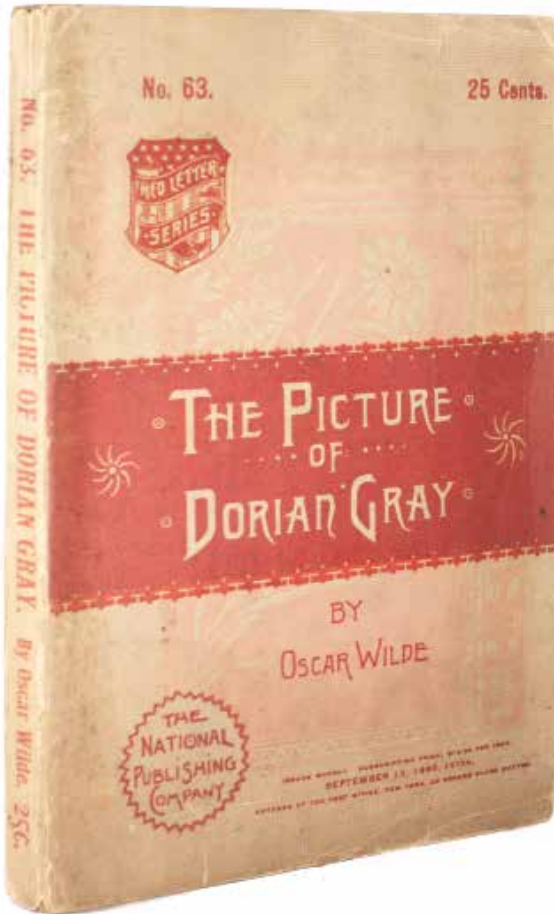
First appearance, American issue. 8vo., original printed wrappers. pp 1-100 of Lippincott's Monthly Magazine, Vol. 46, No. 271. Philadelphia: J. B. Lippincott Co.; London: Ward, Lock & Co.; Paris: Brentano's. (July [i.e., June 20] 1890)

The first appearance of Wilde's only novel, an epoch-changing piece of fiction.

In the eighties, aestheticism suffered for lack of example: Dorian Gray filled the need. With its irreverent maxims, its catch phrases, its conversational gambits, its insouciance and contrariness, it announced the age of Dorian ... Wilde summed up ideas that were only implicit in England, but expressed in the poems of Mallarmé and Verlaine and in the novels of Flaubert and D'Annunzio ... He was the more spectacular because his views, which agitated among the roots of literature and life, were presented with nonchalance. The use of dialogue lent undogmatic informality to his expression. (Ellmann).

Printed in America and published simultaneously in Philadelphia and London. The book's writing and publication was the fruit of a legendary dinner in London with Wilde, Conan Doyle, and J.W. Stoddart, proprietor of *Lippincott's*. Over this dinner Stoddart not only persuaded Wilde to commit to paper the story with which he had been entertaining his circle, but also to secure the second Sherlock Holmes book *The Sign of the Four*.

The serial publication was a great and scandalous success: Wilde rewrote the text slightly for the book edition, adding an aphoristic foreword and removing one scene that was too blatantly homosexual. Mason, 81. A very good copy, with not too much of the inevitable chipping to the wrappers. A plain bookplate of one John Stephen White is on the verso of the title page, and has puckered it a little. Internally clean and tight. Housed in a stout mid 20th-century case.



[9] **The Picture of Dorian Gray.**

Second pirated edition. 8vo., original printed wrappers. "Red Letter Series of Select Fiction Issued Weekly, No. 63". New York: The National Publishing Company, September 13, 1890

Preceded by another, more frequently encountered, pirated American edition, but still preceding the first English book edition. Referenced only in Millard's catalogue devoted exclusively to editions of Dorian, and not included in his Wilde bibliography. Based, of course, on the earlier Lippincott's text. Wrappers a little dusty, but an extremely good, near fine, copy of a fragile and rare edition.

[10] The Picture of Dorian Gray.

Small 4to., original heavy bevelled boards in imitation of the first edition, rebacked in brown leather, lettered in gilt. York: Charterhouse Press, 1904

A pirated edition, numbered 30 of a stated limitation of 800 copies. This edition is distinguished by the vanity of creating a frontispiece and explanatory illustration by the fictional Basil Hallward, artist of the eponymous Picture itself. In “The Artist’s Preface,” pp. xi-xii, Basil explains how he painted the portrait “in the spring of 1884”, with Wilde – not Wotton – visiting the studio constantly during the sittings. Basil explains how the concept of the novel was born: “The Radiant Youth was, to be sure, the very opposite of Wilde’s bad hero. . . .” Though in a larger format (22 x 16 cm), the book mimics the English edition, replicating the Ricketts title-page except for the publisher’s imprint and decorations, and the binding of grey paper over heavy bevelled boards. Not in Mason.

[11] The Picture of Dorian Gray.

First illustrated edition, with seven full-page illustrations after Paul Thiriat. Large 4to., later half calf over marbled boards. Paris: Charles Carrington, 1906 [i.e., 1910]

The plates are not the most highly skilled. One of the printed tissues is lacking, probably never bound in.

[12] Intentions; The Decay of Lying; The Pencil and Poison; The Critic as Artist; The Truth of Masks.

First edition. 8vo., original green cloth lettered and decorated by Charles Ricketts. London: James R. Osgood, McIlvaine and Co., 1891

Binding just a little tilted and with very light overall dust soiling, but a very good copy, just short of fine. Wilde’s essays, two in the form of dialogues, are full of brilliant paradoxical wit and wisdom, calculated to annoy the old school: “Truth is independent of facts always, inventing or selecting them at pleasure”; “those moral grounds which are always the last refuge of people who have no sense of beauty”, and the concluding “Not that I

agree with everything that I have said in this essay. There is much with which I entirely disagree. The essay simply represents an artistic standpoint, and in æsthetic criticism attitude is everything.” *The Decay of Lying* was read aloud, while still in proof for its periodical appearance by Wilde to Yeats (“We Irish are too poetical to be poets. We are a nation of brilliant failures”) at Christmas dinner in 1888, a meal which one would make a modest sacrifice to have been at. Mason, 341.

[13] Lord Arthur Savile’s Crime & Other Stories.

First edition. 8vo., original salmon coloured boards, lettered and decorated in red after Charles Ricketts. London: James R. Osgood, McIlvaine & Co., 1891

Mason, 345. Original thin paper-covered boards. Upper hinge repaired neatly at an early date, and with a little wear at head and foot of spine, but a remarkably clean and tight copy of a notoriously fragile book.



[14] Lord Arthur Savile’s Crime. A Study of Duty.

First separate edition, “one of 300 copies only”, this copy un-numbered. 8vo., original printed wrappers. No Place, “Privately Printed” [piratically, by Leonard Smithers], n.d. [1903]

Text block held by two staples and pasted into gray/blue wrappers printed in black (not dark blue, as called for by Mason). Nelson, Smithers, 1904.3, following Mason, indicates: “Published by Smithers and/or ‘Wright and Jones.’” Per Nelson, p. 264: “Smithers between 1900 and 1907 allied with a number of underground printers, the most important being a London bookseller and printer by the name of Alfred E. Cooper, who had throughout the Nineties been involved with the printing, distribution, and, at times, publication of works of erotica. ... Many of the Wilde pirated editions were distributed by ‘Wright and Jones,’ the style used by Cooper for his bookshops in Chelsea and Fulham Road.” Mason, 598. A fine copy.



[15] A House of Pomegranates.

“The Design and Decoration of this Book by Charles Ricketts and Charles Shannon.” Pictorial endpapers by Ricketts, First edition. 4to., original tan cloth, elaborately decorated in gilt and red after Charles Ricketts, cloth spine, lettered and designed on the spine. Handsome early morocco backed slipcase (slightly rubbed). London: James R. Osgood, McIlvaine, 1891

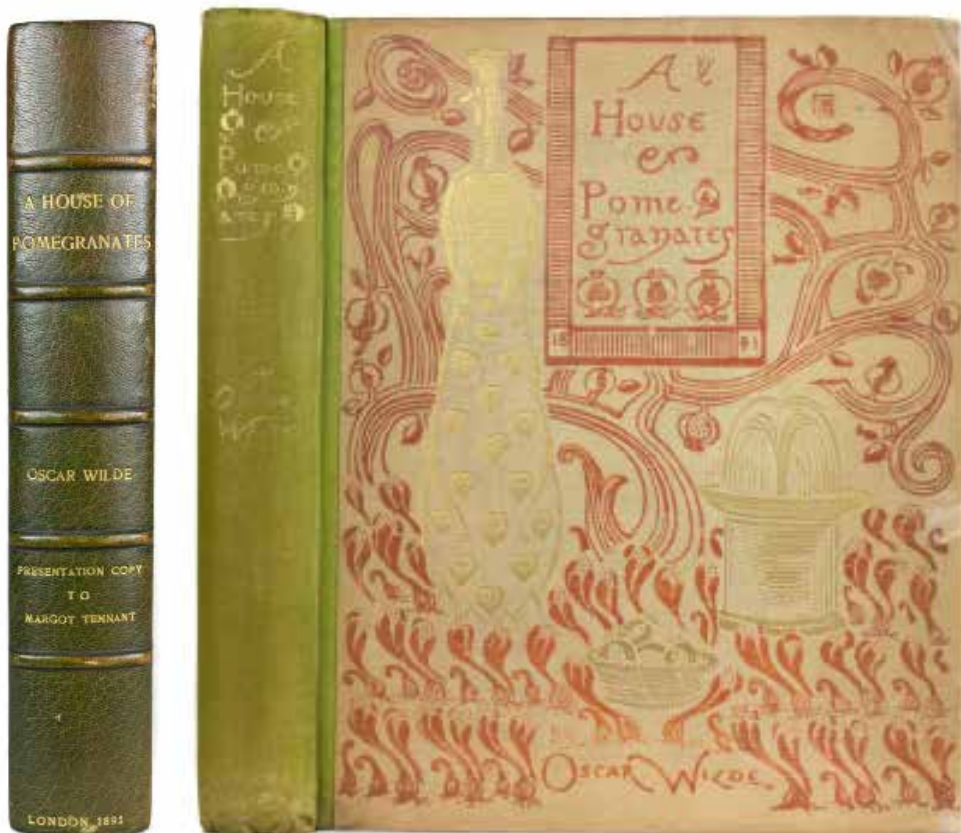
With a handsome presentation inscription on the front free endpaper to one of the four dedicatees of the stories “To Margot Tennant from her friend and admirer the author. Paris, Nov 91.”

Elizabeth Margaret “Margot” Tennant was born to a large (11 siblings) and wealthy Scottish family. She was charismatic and witty, and befriended Wilde, who visited her more than once at The Glen, the Tennant estate in the Scottish borders. She appears to have turned against him pretty comprehensively later, and writes with

little admiration of him in her *More or Less about Myself* (1934): “A large, fat, floppy man, in unusual clothes” ... “something monstrous and unreal thrown into a world of human beings” ... “I do not think that his stories, poems or plays will live”. She married Herbert Asquith, later Prime Minister, in 1894, the year before her husband as Home Secretary signed Wilde’s arrest warrant, and seems to have been a pretty illiberal Liberal, an anti-suffragist, and an appeaser of Germany in the late 1930s.

An unusually good copy of this most attractive volume of Wilde’s stories for children, of which Wilde wrote “Mr. Shannon is the drawer of dreams, and Mr. Ricketts is the subtle and fantastic decorator.” Protected by its handsome 1920s slipcase, it has only the slightest of wear to the extremities of the binding, which is particularly bright and clean, and of which its joints are tight and unrestored. The Shannon plates are less faint than normal, and the text extremely clean. Small leather booklabel of the Terry family sensitively placed on the verso of the front free endpaper, which has very slightly puckered the endpaper: lot 443 in the Terry sale of 1935.

With, loosely inserted, a sheet of notepaper (of her London home at 44 Bedford Square) signed by Margot Asquith as Margot Oxford & Asquith and dated Winter 1936; a 4 pp ALS from The Glen, Innerleithen, N.B., Scotland, 13 Jan. 1893. To “Dear Mr. Dorr,” (as yet unidentified) thanking him for a copy of S. Weir Mitchell’s verse drama *Francis Drake: A Tragedy of the Sea* (1893) which she reads but damns with the faintest of praise “I think he must be clever & it is charmingly done”. Though she does not refer to author or title, she approvingly quotes lines from the book (which permit its identification) and offers appreciative literary criticism. “My life is always full & busy what with people books & politics. England is on the eve of an exciting session & I shall go down to the House to hear the Home Rule debates. I have always been a Unionist myself & am convinced that even Gladstone will not be able to satisfy Irish aspirations & English tolerance.” “You must come & stay here it is so beautiful in Scotland especially where I live – No-one wd guess the colours & pictures that I carry about with me in my brain.”

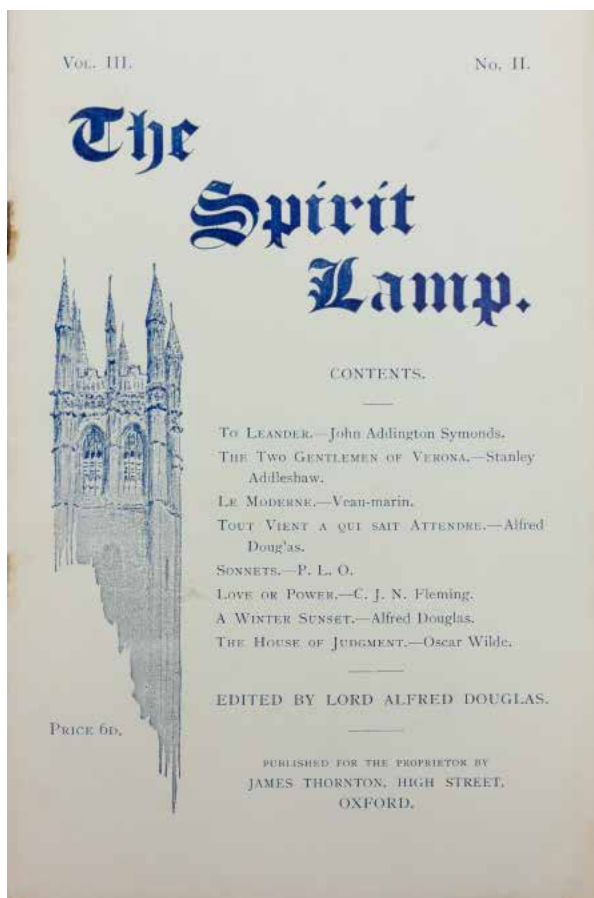


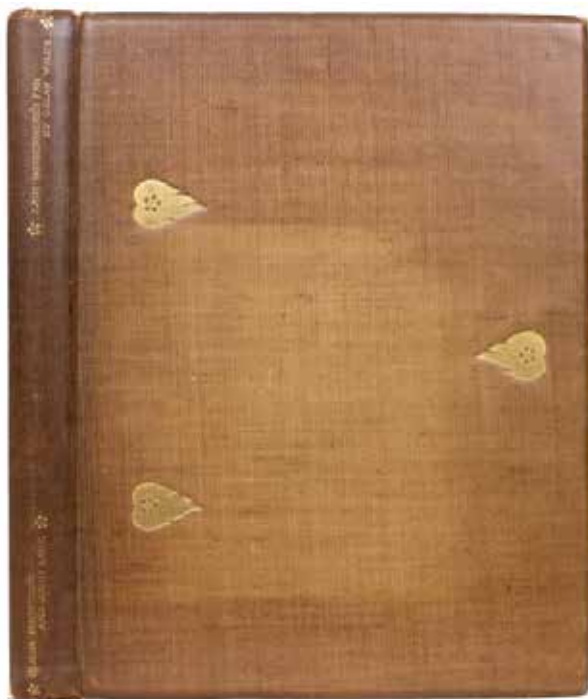
2pp ALS, 13 March 1929, on mourning paper to Lady Cave, widow of Sir George Cave. A personal, philosophical letter counselling her in the months after the death of her husband. In part: "If in any way I can help, you only have to command me. Don't listen to people who tell you *where* to live, or *how* to live. It is not that we have to die, it is that from the day we are born we are dying. Let us live *well*, & happily; & we can't do this if we think of our own great sorrow & great loneliness. ... Thank you for our talk" Signed "Margot Oxford."

[16] **The House of Judgment.**

In *"The Spirit Lamp,"* edited by Lord Alfred Douglas. Vol. 3, No. 2. 8vo., original printed wrappers. Oxford: Published for the Proprietor by James Thornton, 1893

Original printed wrappers. Wilde's essay is a beautifully written fable carrying the moral (later expanded in *The Picture of Dorian Gray*) that a life of sinful indulgence is equivalent to a life already in Hell. Later collected in *Poems in Prose*. This issue also includes John Addington Symonds' homo-erotic "To Leander" ("Thou standest on this craggy cove, Live image of Uranian love"). Staples slightly corroded, otherwise a fine copy. Mason 264.





[17] Lady Windermere's Fan. A Play about a Good Woman.

First edition, one of 50 large paper copies. Small 4to., original straw coloured buckram with gilt decorations by Charles Ricketts, uncut. London: Elkin Mathews and John Lane, 1893

Mason, 358. Nelson, 1893.26/67. Spine and part of both covers slightly unevenly darkened, and very slight wear at head and foot of spine, just sufficient to fray through the cloth.

[18] Lady Windermere's Fan. A Play about a Good Woman.

First edition, one of 500 small-paper copies. Small 4to., original reddish brown cloth, with gilt decorations by Charles Ricketts. Uncut. London: Elkin Mathews and John Lane, 1893

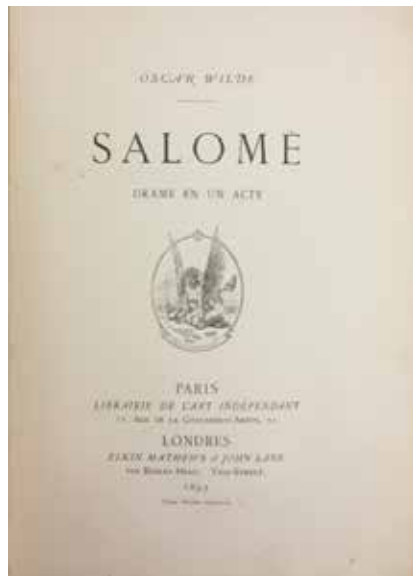
Mason, 357. A touch of darkening to the spine, and a few small areas of bubbling to the cloth on the front board, and a gilt inscription quite neatly effaced from the front free endpaper.

[19] **Lady Windermere's Fan. A Play about a Good Woman.**
"One of 250 copies". Small 4to., original cloth. "Paris, 1903" ver.
London: Leonard Smithers, 1903

A pirated reprint by a Smithers fallen on evil times. Nelson, 1903.2; per Mason, 627, "Announced in 1899 as No. 58 of Smithers's forthcoming publications". Spine a little faded, with minor wear to the extremities of the binding.

[20] **[Another copy]**

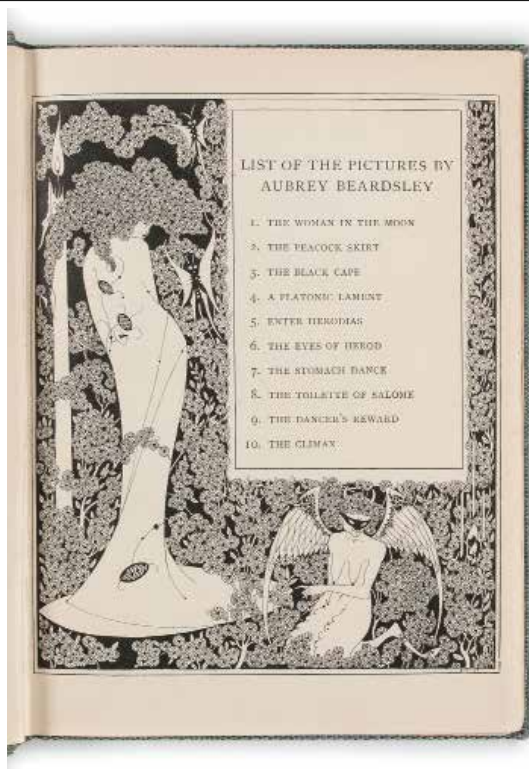
Front free endpaper excised, otherwise a bright and clean copy.



[21] **Salomé. Drame en un Acte.**

First edition. Small 4to., original tyrian purple wrappers. Paris: Librairie de l'Art Indépendant; London: Elkin Mathews et John Lane, 1893

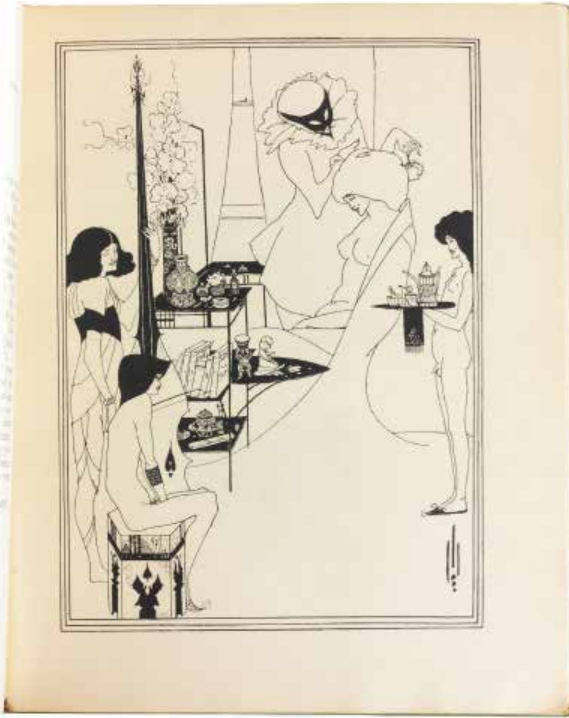
Wrappers rather faded (as ever), short (4 cm) separation of upper wrapper at head of spine, and with soft creasing at the lower fore edge corner, but unworn and unchipped. Mason, 348. Overall, a superior copy preserved in an early blue-green morocco backed slipcase.



[22] Salomé. A Tragedy in one Act.

Translated from the French of Oscar Wilde, with a pictorial title-page border, ten full page plates and a tail-piece by Aubrey Beardsley. First edition in English, first illustrated edition. "One of 500" ordinary copies (actually 750, see Nelson), of a total edition of 875. Small 4to., original blue canvas boards with a small design by Beardsley on both covers. Uncut and partly unopened. London: Elkin Mathews & John Lane, 1894

Very slight overall wear to the binding, but a very decent copy of a book that is never found in sparkling condition. See under Beardsley in this catalogue for an account of the troubled evolution of the illustrations for this remarkable book, one of the icons of decadent book illustration, and see also under Stuart Merrill for an account of the complications in first improving Wilde's French in the original edition, and then in translating it back into English.



[23] Salomé. A Tragedy in One Act:

Translated from the French of Oscar Wilde, with Sixteen Drawings by Aubrey Beardsley. First printing of this edition. Small 4to., original green cloth elaborately gilt after Beardsley. London: John Lane, The Bodley Head; New York: John Lane Company, 1907

An early attempt at a reconstruction of all of Beardsley's illustrations, including the two that were suppressed by the publisher in 1894, including the important "John and Salomé" and the first version of "The Toilette of Salomé". The plates are particularly well printed on japanese vellum. Mason, 355. A fine copy, with the bookplate of one Victor H. Power.

[24] A Woman of No Importance.

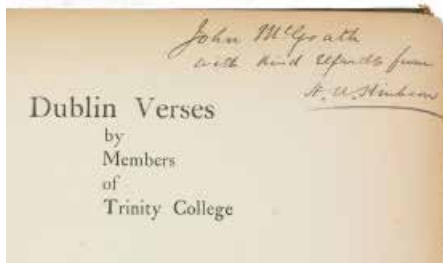
First edition, one of 500 copies. Small 4to., original red-brown cloth designed by Charles Ricketts. London: John Lane, 1894

Mason, 364. Very slight fading to spine and part of front cover, a couple of very minor string marks, but a very good copy indeed.

[25] A Woman of No Importance.

First edition, one of 50 large paper copies. Small 4to., original straw coloured buckram, uncut. London: John Lane, 1894

Mason, 365. Spine and parts of cover darkened, but a very good copy with wear at head of spine, some faint damp-staining to the boards, bookplate of Willis Vickery, whose large library was sold in 1933.

**[26] Dublin Verses by Members of Trinity College.**

Edited by H.A. Hinkson. First edition. 4to., original green cloth lettered and decorated in gilt. London: Elkin Mathews; Dublin: Hodges, Figgis & Co., 1895

Inscribed on the title-page: “John McGrath with kind regards from H. A. Hinkson.” McGrath (1848–1904) was an influential Dublin journalist and litterateur, and co-founder with W.B. Yeats of the Irish Literary Society. He and Yeats engaged in a manufactured controversy about whether London or Dublin should be considered the Irish intellectual capital.

The book has numerous contributions by Oscar Wilde, whose brother Willie is also represented, as are Standish O’Grady, Todhunter, and Rolleston, among others. Nelson, EM, 1895.7.

Binding rather distressed, with slight loss at head and foot of spine, discolouration at the fore-edge. Text somewhat browned, with occasional thumb-marks



[27] as “C.33”. The Ballad of Reading Gaol.

First edition, one of 800 copies of a total edition of 830. 8vo., original mustard cloth, white cloth spine. Uncut. London: Leonard Smithers, 1898

A significant association copy, with Gleeson White’s *Igdrasil* bookplate by Charles Ricketts on the front pastedown. This copy appears as Item 1162 in *Catalogue of Books from the Library of the Late Gleeson White* (London: A Lionel Isaacs, 1899), where priced at 7/6.

White (1851–1898), was the first editor of *The Studio*, from 1893–1895 where he commissioned Aubrey Beardsley for its cover design. Something of a cultural polymath he was also a significant if discreet proselytiser for homosexual rights, publishing many of the Uranian school of poets. He was also a very good designer of books, including Wratislaw’s *Caprices* and his own *Ballades and Rondeaux*, which helped make the fashion for various highly structured French verse forms in the 1890s, particularly among the Aesthetes and Decadents.

A very good copy with some wear to head of spine, small splits at foot of spine, light wear to corners, isolated bubbling, and glaze on boards effaced in places. Mason, 371.

[28] as "C.33". The Ballad of Reading Gaol.

Fourth edition. 8vo., original mustard cloth, white cloth spine. London: Leonard Smithers, 1898

Published the same year as the first edition, with the same title-page, and still lacking the author's name. The second edition introduced numerous minor but significant revisions, necessitating a new copyright in February, the first edition having been copyrighted in January. Mason, 375, notes that this edition of 1200 copies was printed on 4 March, along with the third edition of 99 signed copies. An excellent copy, with only the slightest of wear to the extremities of the binding.

[29] An Ideal Husband. By the Author of Lady Windermere's Fan.

First edition, one of 1000 copies. Small 4to., original pale pink cloth designed by Charles Ricketts. London: Leonard Smithers and Co., 1899

Nelson, LS, 1899.16, Mason, 385. Spine fractionally faded and light string marks along fore-edges of boards., but overall an excellent copy.

[30] The Importance of Being Earnest: A Trivial Comedy for Serious People by the Author of Lady Windermere's Fan.

First edition, one of 1000 copies printed (this copy un-numbered). Small 4to., original red-brown cloth, decorated in gilt with devices by Charles Shannon. London: Leonard Smithers and Co., 1899

Nelson, LS, 1899.6; Mason, 381. Spine faded with some light staining, and corners a bit bumped and some extremely light wear at extremities.

[31] Essays, Criticisms, and Reviews by Oscar Wilde. Now First Collected.

First edition, one of 300 numbered copies. 4to., slightly later binding of leather-backed blue cloth. London: Privately Printed, 1901

Mason, 589, "Published by 'Wright and Jones,'" Nelson, Smithers, 1901.2. A rough copy, which has at one time been flooded, with a little staining to some leaves and general cockling of text, in a poor quality binding, which is beginning to show some wear.

[32] The Duchess of Padua: A Tragedy of the Sixteenth Century.

Second edition. Large 8vo., original red wrappers, printed label on upper cover. Uncut. New York: Privately Printed [in Paris and published by Charles Carrington], n.d [1905]

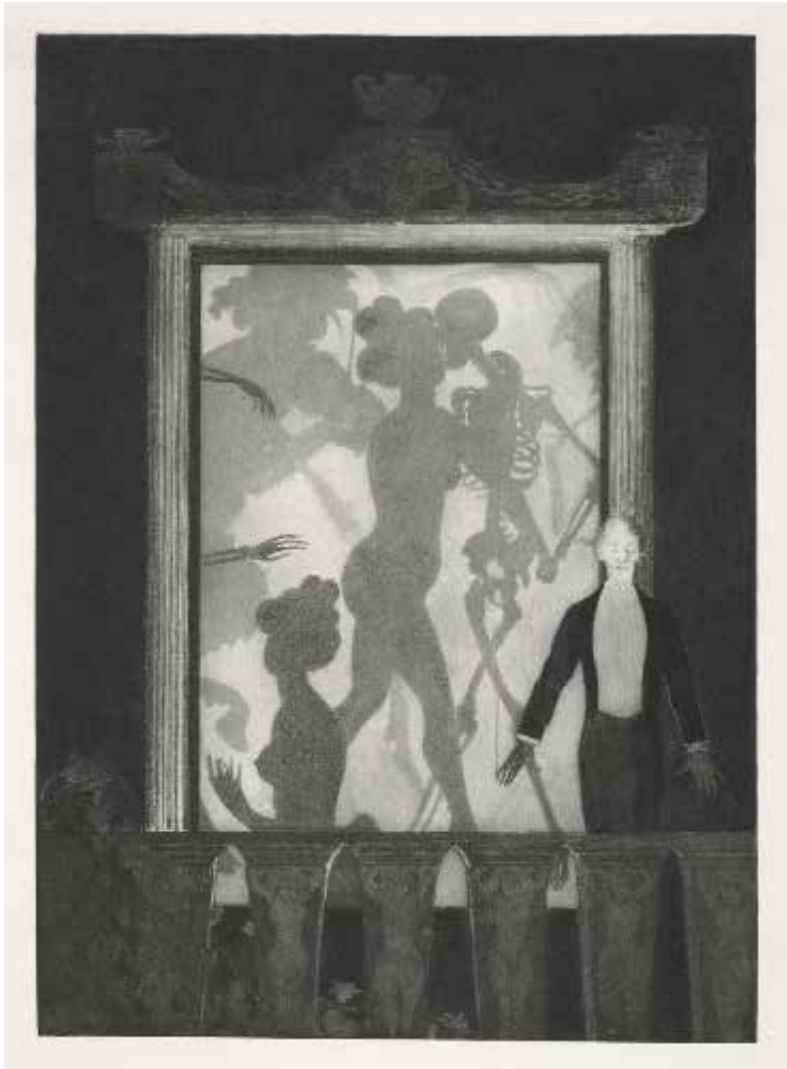
The first edition is one of the black roses of the Wilde canon, printed in 1883 in an edition of 20. The current edition was produced by the piratical Charles Carrington, who claimed in correspondence (quoted by Mason) that there were only 125 copies produced, 100 like this on hand-made paper, and 25 on Japanese Vellum. The book itself makes do with the all but meaningless "Private limited edition reserved exclusively for subscribers." The text, bizarrely, is a translation back into English from Max Meyerfeld's translation into German: Wilde of course had found himself in a similarly complex position over the text of *Salomé*. Prospectus laid in. A fine copy.

[33] De Profundis.

Translated by Max Meyerfeld, elaborate title page design by Walter Tiemann. First edition in German,. 8vo., original brown boards, vellum spine and corner tips. T.e.g., others uncut. Berlin: Verlag S. Fischer, 1905

Spine very slightly soiled, but a near fine copy, with an early note on the letterhead of the Bloomsbury bookseller E. Menken, "Kindly note that all the passages pencil-scored in the margin of the accompanying copy, do not appear in the English Edition. This German translation is the real first edition having been published some months before the English one."

Mason, pp. 444–45 , not a numbered item.



[34] The Harlot's House. A Poem by Oscar Wilde.

With Five Illustrations by Althea Gyles. Deluxe issue, one of fifty copies "With the illustrations in duplicate, the further set being proofs on India paper mounted, with black marginal borders, and the text printed on Japanese vellum." with the plates in Folio. Original cloth portfolio, London: Printed for Subscribers at the Mathurin Press [i.e., Leonard Smithers], 1904

Smithers had wanted to publish this single poem of Wilde's in his lifetime, but actually found trouble establishing the text, from its only earlier publication in *The Dramatic Review*. It is often considered one of the highpoints of Wilde's mature poetic style, as witnessed by this description by Edouard Roditi:

The whole poem of *The Harlot's House*, for instance, progresses in a carefully worded arabesque of generally simple but moving diction, towards the climax of its last line, whose dramatic finality is enhanced by its being two syllables shorter than any of the preceding lines:

Then suddenly the tune went false,
 The dancers wearied of the waltz,
 The shadows ceased to wheel and whirl,
 And down the long and silent street,
 The dawn, with silver-sandalled feet,
 Crept like a frightened girl

Its illustrator, Althea Gyles, is well known for her binding designs for several of W.B. Yeats' early books, including *The Wind among the Reeds* and *The Secret Rose*, two masterpieces of the genre. These macabre drawings, quite faithful renditions of the poem, are all the more impressive because of their size, standing nearly 40 cm tall. Her life ended badly, lived out in quite advanced squalor and poverty in London.

Nelson, LS, 1904.2; Mason, 594. Published at £6/6/-. Some small splits in cloth along joints of portfolio and wear at its corners, ties missing.

Text and plates in very nice condition.

[35] De Profundis.

With a preface by Robert Ross. First English edition, ordinary issue. 8vo., original blue cloth lettered and decorated in gilt. T.e.g., others uncut. London: Methuen & Co., 1905

Mason, 388. A near fine copy, with light foxing of preliminaries, spine a touch darkened and the slightest touches of wear to the extremities of the binding.

[36] Sebastian Melmoth.

Second edition. 8vo., contemporary half calfover blue cloth. London: Arthur L. Humphreys, 1905

First published 1904. Binding quite badly worn; attractive pictorial bookplate of Alicia Sidney Gladstone, showing the handsome Moortown House in Ringwood, Hants.

[37] Poems in Prose.

First and only Mosher edition, in their "Ideal Series of Little Masterpieces." 12mo., original stiff wrappers, printed tissue dust jacket. Portland, Maine: Thomas B. Mosher, 1906

Bishop, II, 298 (p. 242). Some very minor wear to the tissue dust jacket, and front inner hinge gaping slightly (it looks as if there may have been some glue seepage during binding), but a very good copy indeed.

[38] The Oscar Wilde Calendar: A Quotation from the Works of Oscar Wilde for Every Day in the Year with Some Unrecorded Sayings.

Selected by Stuart Mason [i.e., Christopher Sclater Millard]. First edition, 8vo., later black cloth. London: Frank Palmer, 1910

Printed entirely in dark green with red headings. Photos of Wilde in Rome in 1900 and of a portrait of him by Harper Pennington appear here for the first time. Text collates complete, per Mason, 637, including the half-title and terminal ads.

Ownership inscription and bookplate of Hong Kong sociologist Henry Lethbridge, and with binder's ticket of the "Johnny K.C. Company" of Hong Kong – the binding is by no means distinguished, but is at least sound.

[39] The Portrait of Mr. W. H.

as Written by Oscar Wilde Some Time After the Publication of His Essay, of the Same Title, and Now First Printed from the Original Enlarged Manuscript Which for Twenty-Six Years Has Been Lost to the World. First edition, one of 1000 copies. 8vo., original black cloth, gilt. New York: Mitchell Kennerly, 1921

Very fine copy of a book nicely printed on handmade paper. Wilde's Shakespearean entertainment, based around the notion that Shakespeare's Sonnets were addressed to a male lover. Based on an early essay published during his life, but here double the length.

Performance History

The history of Wilde's theatrical interpreters and producers has been relatively under-explored by his collectors. Cohen's fine group of photographs, documents and early programmes illuminates the theatre of the period and adds a rich dimension to the collection.

Among the highlights is a fine group of photographs of the great Mary Anderson, who among the many smart men and women at work in the late 19th Century theatre, pretty much takes the biscuit. There are portraits of the Elliott sisters, Maxine and Gertrude, who played opposite each other as Ladies Allonby and Stutfield in *A Woman of no Importance*; while in an ALS Mrs. Bernard Beere (the first Mrs. Arbuthnot) anxiously makes an appointment for care of what Wilde called her "wonderful rich voice". There are several fine portraits of George Alexander, Wilde's most successful producer and the man who first took Wilde's name from the billboards for *The Importance of being Earnest*, and then replaced it with *The Triumph of the Philistines*. Among other photographs we have the first interpreters of the parts of Lady Bracknell, Cicely Cardew, Lady Windermere, Lady Markby, Mrs. Arbuthnot, Lady Chiltern, Hester Worsley, Lord Windermere, Algernon Moncrieff and Sir Robert Chiltern.

Cohen's fine collection of Lillie Langtry photographs is presented separately: though a great friend and fellow-traveller of Wilde's in many respects, she only entered his work through her refusal to play Mrs. Erlynne in *Lady Windermere's Fan*.

We also have programmes for the first runs of *Lady Windermere's Fan*, *A Woman of No Importance* (for the actual first night), and *An Ideal Husband*, as well as one for the Wilde parody *The Poet and the Puppets*. Many of the programmes are from the collection of the extraordinary playgoer Thomas Howell, who not only signed but dated his copies: an online resource lists 108 Gilbert & Sullivan programmes from his collection. Posthumously we notably have a rare programme for *The Picture of Dorian Gray* starring Lou-Tellegen and written by the interesting Grace Constant Lounsbury.

Programmes

[40] Programme for the initial production of *Lady Windermere's Fan*,

28 x 20.7 cm, folded twice to form a three-panel brochure.
London: St. James's Theatre, 1892

A fine copy of the de-luxe issue of the programme for the first season of *Lady Windermere's Fan*. Dark cream paper printed in light brown, with full colour illustration of a Beefeater on recto of front panel. The play opened at St. James's Theatre on 20 February 1892, with George Alexander as Lord Windermere, Marion Terry as Mrs. Erlynne, and Lily Hanbury as Lady Windermere. It ran there until 29 July, and then toured briefly and reopened in London on 31 October, running until 30 November for a total of 197 performances.

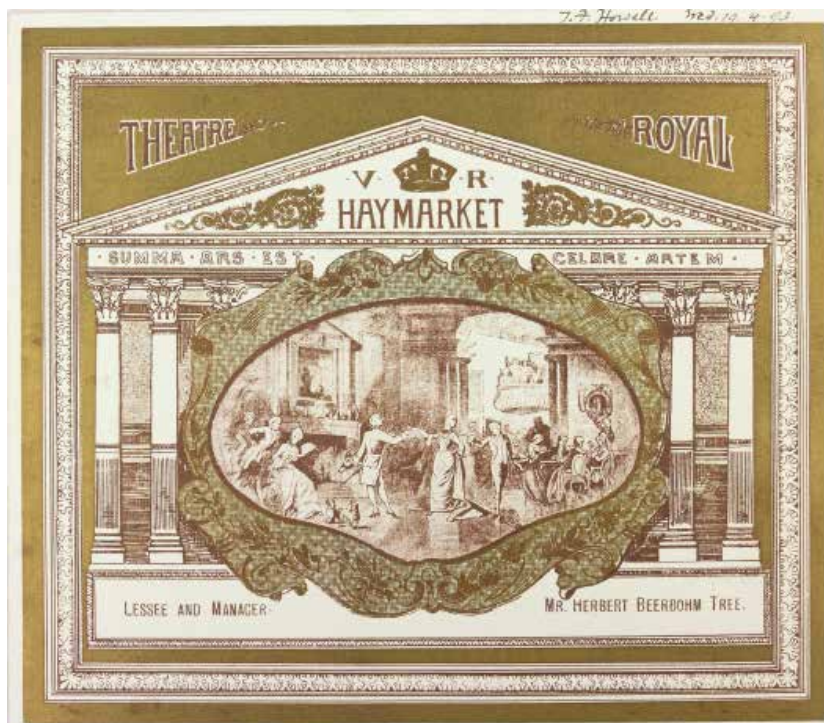
Using the British Library copy as a reference point, this example is not from one of the very first performances, since between its opening and April 15 1892 the running order had changed slightly, with the addition of a one-act opener *Midsummer Day* by Walter Frith. Additional evidence comes from the cast-list, for the role of Lady Windermere is now played by Winifred Emery.


[41] [Another issue]

The regular issue, for patrons in the cheaper seats, internally identical to the special issue but on lighter paper and printed in brown. Front cover with a different design of fanciful typography, *sans* the colourful beefeater. The advertisements in the two issues are the same except for the quack Medical Battery Co's Harness' Electric Corset "the 'very thing' for ladies ... assists in the HEALTHY DEVELOPMENT OF THE CHEST" – it's probably just happenstance, but it's pleasant to speculate as to whether this was judged to be acceptable for those in the cheap seats, but not for the Quality?

Near fine condition.





Theatre Royal  **Haymarket.**
 Sole Lessee and Manager MR. HERBERT BEERDOHM TREE

On Wednesday, April 19th. at 8.
 Will be produced a New and Original Play of Modern Life, entitled

A Woman of No Importance,

By OSCAR WILDE.

Lord Hoppit	...	...	MR. TREE
Sir John Pouchet	...	...	MR. HOLMAN CLARK
Lord Alfred Bufford	...	...	MR. LAWFORD
Mr. Kewell, M.P.	...	...	MR. ALLAN
The Ven. James Daubeny, D.D. (Dean of Woolley)	...	...	MR. KEMBLE
Gerald Arbuthnot	...	...	MR. FRID TERRY
Fangbar	(Butler)	...	MR. HAY
Francis	(Footman)	...	MR. MONTAGU
Lady Honesstun	...	...	MISS ROSE LECLERCQ
Lady Caroline Pouchet	...	...	MISS L'E TIERRE
Lady Sturfield	...	...	MISS HORLOCK
Mrs. Alton	...	...	MRS. TREE
Buster Woolley	...	...	MISS JULIA KEILSON
Alce	(Maids)	...	MISS KELLY
Mrs. Arbuthnot	...	...	MRS. BERNARD BREE

[42] Programme for A Woman of No Importance.

Single sheet folded to form four pages. Elaborate pictorial representation of the theatre on the front cover. London: Theatre Royal Haymarket, 1893

A fine copy of the deluxe issue, printed in gilt, from the first night performance, with the inscription of the indefatigable theatre-goer Thomas Howell, dated 19.4.93. Max Beerbohm was present as well, and described it in a letter (quoted by Cecil) to his friend Reggie Turner:

The first night was very brilliant in its audience. I could not see a single nonentity in the whole house ... when little Oscar came on to make his bow there was a slight mingling of hoots and hisses, though he looked very sweet in a new white waistcoat and a large bunch of little lilies in his coat. The notices are better than I had expected: the piece is sure of a long, of a very long run, despite all that the critics may say in its favour.

[43] Programme for A Woman of No Importance.

Single sheet folded to make four pages. London: Theatre Royal, Haymarket, 1893.

With a note at head in Thomas Howell's hand "Thursday 29 June 1893" – his second viewing. Some very slight soiling and crumpling, but an excellent copy.

[44] Programme for The Poet and the Puppets.

A Travestie by Charles Brookfield with music by J. M. Glover, preceded by George R. Sims and Cecil Raleigh, The Grey Mare: A Farcical Comedy in Three Acts. One sheet, 28.1 x 21.5 cm, folded twice vertically to form a three-panel brochure. Printed in black ink and liberally festooned with ads. London: The Comedy Theatre, Limited. Pencilled in at the top of the front panel: "1 July/92"

A rare and substantial ephemeron of one of the most celebrated anti-Wilde manifestations, a parody of *Lady Windermere's Fan* written by a confirmed enemy, based on a report in the Daily

12 July 192


THE
Comedy Theatre,
Limited.

Manager - Mr. CHARLES H. HAWTRBY.

EVERY EVENING at 8.15

THE GREY MARE.
A Farceical Comedy in Three Acts,
BY
GEORGE R. SIMS
AND
CECIL RALEIGH.

TO BE FOLLOWED BY

THE POET 
— AND —
THE PUPPETS

By CHARLES BROOKFIELD.
Music by J. M. GLOVER.

Acting Manager & Sec., Mr. E. F. BRADLEY.

Prices of Admission:—
Private Boxes, £1 1s to £4 4s.
Orchestra stalls, 10s 6d.
Dress Circle (Front Row 7s.) 6s.
Upper Boxes (Reserved), 4s. Pit, 2s.
Amphitheatre, 1s. 6d. Gallery, 1s.

BOX OFFICE OPEN DAILY FROM 10 A.M.
TO 10 P.M.

Doors Open at 8. Commence at 8.15.
Carriages at 11.

Telegraph that Wilde had described actors as little more than puppets. The report emanated from an evening at the Playgoers' Club in February 1892, and Wilde immediately rebutted it, incorporating the full quotation which was rather more modulated: the stage "was peopled with either living actors or moving puppets". Incidentally this evening also saw John Gray give a brilliant paper, the first time he had achieved any sort of public status.

Brookfield was a successful actor and later author and producer. Despite having gone close to the edge with a racy production he later became the Lord Chamberlain's Examiner of Plays – the feet on the ground of stage censorship in England. There was bad blood between Wilde and him: Ellmann reports that Wilde took Brookfield to task for the vulgarity of wearing gloves at tea – certainly sufficient grounds for a lifetime's animus. Vincent O'Sullivan knew them both and wrote that "With Brookfield, alas! Wilde became a monomania"; Christopher Millard, in the *Bibliography of Wilde*, wrote that "Charles Brookfield was largely responsible for collecting the evidence which brought about Wilde's downfall", and his friend J.B. Booth wrote of him "he was a really fine amateur detective, and assisted the police *con amore* in their campaign against one particular kind of vice." The production played for forty performances, and saw the stage debut of Harley Granville Barker, at the age of 14.

The last word on the subject has been written by Michael Seeney, in his wholly admirable *Spoofed!* Rivendale Press, 2018, on which we have drawn for this catalogue note.

Overall very good with some dust-soiling toward the bottom of front panel. A very fragile and ephemeral item.



[45] **Programme for the first production of *An Ideal Husband*** at the Theatre Royal, Haymarket. Single sheet folded to make four pages, printed in brown, decorated with various typographic devices. London: Theatre Royal, Haymarket. 1895

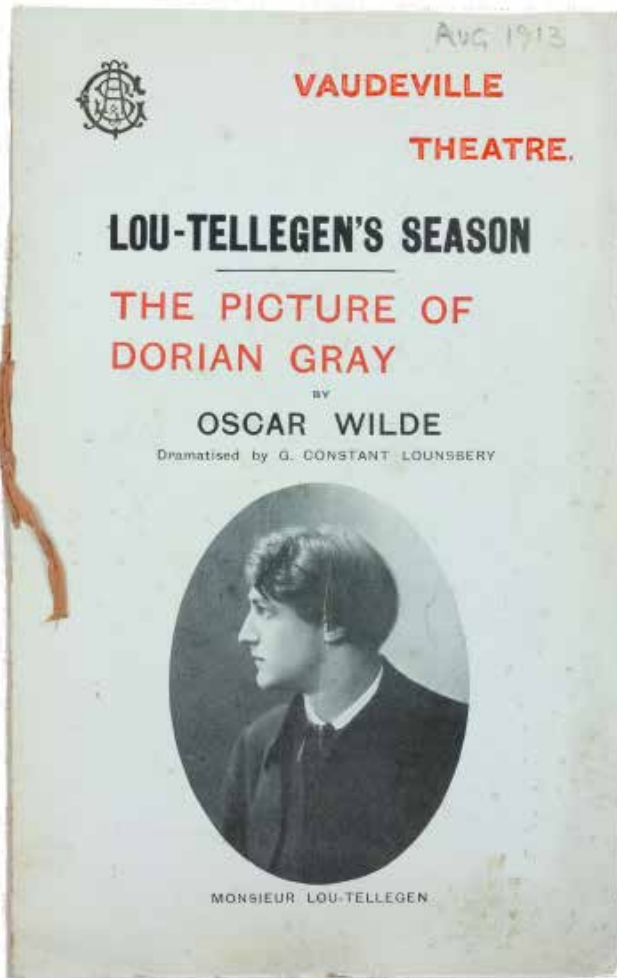
The play opened on 3 January 1895 and ran for 124 performances. This copy is for a matinée performance, and is neatly inscribed in the upper right corner: “T. F. Howell. / Mat. Mon. 25.2.95.” Aside from a minute tear in the fore-edge and some irregular dust-soiling, a remarkably well preserved copy.



[46] Programme for Mr. & Mrs. Daventry.

“Souvenir of the 100th performance of Mr. and Mrs. Daventry. A New and Original Play in Four Acts.” Original printed grey/green wrappers, bound with green/olive ribbon. Initial leaf, title-page and dramatis personae (including Mrs. Pat Campbell as Mrs. Daventry); p.[3]; pp. [4–15], full-page photogravures of the cast in costume and in character; p. [16], printer’s imprint: The London Stereoscopic and Photographic Company Limited. Royalty Theatre, under the Management of Mrs. Patrick Campbell. 1900–1 Season.

Wilde gets no mention. A near fine copy of this rare and attractive item.



[47] **LOU-TELLEGEN** [Isodore Louis Bernard Edmon van Dommelen]. **The Picture of Dorian Gray by Oscar Wilde** *Dramatised by G[race] Constant Lounsbury. Original programme, 12 pp sewn into card wrappers with a ribbon. Produced by Monsieur Lou-Tellegen. London: Vaudeville Theatre, n.d. [1913]*

Lou-Tellegen both produced and starred in this dramatic adaptation, and his photograph is on both front and rear covers, and again in the body of the programme. The play opened on 28 August 1913 but closed after only 36 performances.

Dutch-born Lou-Tellegen led an extreme life, initially as a prize fighter, trapeze artist, and stoker, and was twice jailed before he landed on the stage. He became a theatrical success when Sarah Bernhardt signed him to a five-year contract, and, before the first of his four marriages, had a fling with her. His acting career ended abruptly in 1934 when, with a nod in the direction of Dorian, his face was disfigured in a fire. He must later have had Wilde's masterpiece in mind when he applied make-up as if preparing for a performance before stabbing himself to death, before the bathroom mirror.

Grace Constant Lounsbery, a wealthy American, was a John Lane poetess and settled in Paris, moving in avant-garde circles. Alice B. Toklas wrote archly of her:

She was an intimate friend of two of Gertrude's intimate friends. Gertrude thought she was a false alarm. She was small and not unimpressive in her funny little way ... When she was young she came to Paris and fell in with Jean Cocteau. They were two infant prodigies of the social world. Her plays were produced in a semi-professional manner and she took great satisfaction from this. Grace Lounsbery amused me, but Gertrude found her very tiresome. In those days she lived in a flat in the Rue Boissonade, which was painted in the fashionable manner of the day in black. She considered herself an aesthete and a gourmet. Later she moved, with the beautiful Esther Swainson, down the rue d'Assas into a charming little pavilion.

OCLC reports only the copy at Tulsa.

Faint vestiges of a vertical crease and some soiling to the front wrapper; overall, very good.



Players and Producers.

[48] **ALEXANDER, George. Cabinet portrait photograph.**

Glasgow, Langfrier. c. 1890

Signed boldly at the head – a fine image. Langfrier had studios in London, Edinburgh and Glasgow, and there is another cabinet photograph from the same series, with the imprint of Langfrier in London: it may be that the print was mounted and sold in Glasgow, rather than being originated there. Alexander was Wilde's most important producer, and contributed significantly to the structure of *Lady Windermere's Fan* when he persuaded Wilde to suppress his melodrama tendency by revealing Mrs. Erlynne's secret gradually. He also as actor created the roles of Jack Worthing in *The Importance of Being Earnest* and Lord Windermere. It is sad that the most often quoted part of his relationship with Wilde is that as scandal broke out, he took Wilde's name off the credits for *Earnest* and then pulled the play itself, replacing it with Henry Arthur Jones's *The Triumph of the Philistines*.



[49] **ALEXANDER, George, and Marion TERRY. Cabinet portrait photograph of the two in Liberty Hall. London: Alfred Ellis. 1892**

With a contemporary inscription on the verso, identifying the production at St. James's Theatre, Dec 3 1892. Earlier that year Terry had created the role of Mrs. Erlynne in *Lady Windermere's Fan*: despite having been third choice for the role she scored a triumph.

[50] **ALEXANDER**, George, and Mrs. Pat **CAMPBELL**. **Cabinet portrait photograph**

*of the two in costume, on set in *The Second Mrs. Tanqueray*. London: Alfred Ellis. N.d., but 1893 or 1894*

Printed at foot “Mrs. Patrick Campbell & Mr. George Alexander / in ‘The Second Mrs. Tanqueray.’” Though a great success in this production, Alexander and Campbell did not often play together. From John Wearing’s ODNB entry on Alexander: “The play was significant in establishing the career of the temperamental and caustic Mrs Patrick Campbell (scouted by Mrs Alexander), who was cast as Paula Tanqueray. Alexander played opposite her as her insincere, spineless husband. While the carefully mounted production proved highly successful, Mrs Campbell irritated and annoyed Alexander: she found him distant and too dignified; Alexander thought her insufficiently decorous. They performed together again only rarely.”



[51] **ALEXANDER**, George and H. V. **ESMOND**. **Cabinet portrait photograph**
*of the two together in character in Henry Arthur Jones's *The Masqueraders*, which premiered in London in the spring of 1894. London: Alfred Ellis. No date, probably 1894*

Names of actors and play, but not playwright, printed at foot of mount. Fine condition.





[52] **ALEXANDER, George. Cabinet portrait photograph.**
Half-seated in business suit, smoking. London: Alfred Ellis & Walery.
No date

A good strong image, in near fine condition.

[53] **ALLAN, Maud. Postcard portrait photograph**
in character as Salomé. Her name and the name of the production
printed at foot. London: Rotary Photo, No. 4946A. "Foulsham and
Banfield" also printed at foot.

In 1906, her production, *Vision of Salomé*, based loosely on Wilde's play, debuted in Vienna, and her version of the dance of the seven veils became famous. About fine, unused.



[54] **ANDERSON, Mary. Cabinet portrait photograph**
head and shoulders, looking right. Newcastle, London: and New York: Mr. H. S. Mendelsohn's Studios. c. 1898

SIGNED and dated by the subject: “Mary Anderson de Navarro / July – 1898.”

Anderson was one of the queens of the American stage in 1883 when Wilde, with Steele Mackaye, a New York writer and theatre

impresario, made a deal with her for the production of *The Duchess of Padua*. Mackaye was to direct, and Anderson was to bankroll, produce, and star in the production, at Booth's Theatre in New York. Wilde got £1,000 upfront, with another £4,000 on her approval of the script. Wilde delivered on time, but Anderson rejected the play, effectively accusing Wilde of having written a melodrama: "the play, in its present form, I fear would no more please the public than would *Venice Preserved* or *Lucretia Borgia*."

Only six years later Anderson retired from the stage at the peak of her career, during a bout of "nervous exhaustion", widely believed to have been caused by one eloquently bad review of her homecoming performance in Louisville, Kentucky, from her early mentor.



She had apparently been pursued for some time by the dashing London barrister Antonio de Navarro, who on hearing of her crisis, travelled to her home to plead his case, successfully. They married, living in Broadway, Worcestershire, the home of the English Arts and Crafts movement. She (a little surprisingly) became a great cricketer, JM Barrie's "Dear Enemy" of the Allahakbarries Cricket Club: she is one of those uncertainly identified as E.F. Benson's Lucia.

[55] **ANDERSON, Mary.**
Cabinet portrait photograph
in profile, hooded. New York:
Sarony. No date

A magnificent image in very good condition.



[56] **ANDERSON, Mary. Cabinet portrait photograph**
in low-cut dress with high collar. New York: Campbell. No date

Image rather faded, otherwise in very good condition.

[57] **ANDERSON, Mary. Cabinet portrait photograph**
standing figure elegantly attired, with elaborate garden-scene props.
New York: Newsboy. No date

In very good condition, image slightly faded.



[58] ANDERSON, Mary. **Imperial cabinet portrait photograph**

with gilt bevelled edges, seated, to bottom of dark gown, wearing extravagant dark hat, in profile. London: Vander Weyde. No date

Warm, personal inscription in the upper left corner: “To big Gertrude / With Much love / from her little Mary.” The recipient may well be Gertrude Elliott, actress, who was on stage with Anderson (in character as Perdita) in the pageant to celebrate the Shakespeare Tercentenary in 1916 – her first major role had been in the first American tour of *A Woman of No Importance*. If this identification is correct the “Big” is ironic, for Gertrude was notably “petite”. Elliott was married to the great Shakespearian actor Johnston Forbes-Robertson, who toured in America with Anderson, and played Leontes in Anderson’s own production of *A Winter’s Tale* in London in 1887, during which Anderson daringly played both Hermione and Perdita. In her memoirs Anderson gives an interesting account of the radical decision, which sprang from Leontes’ response (invoking thoughts of Dowson and Cynara) to accusations of insufficiently mourning Hermione before making up to Perdita: “I thought of her, even in these looks I made.”

A dark, shaded image, with brilliant play of soft light on her arms, chest, and face: the usual Vander Weyde magic. Small chips along lower left edge of image in the dark gown, no visual information missing.



[59] ANDERSON, Mary. **Imperial cabinet portrait photograph.**

18 x 30.3 cm, on a slightly larger mount. London: Vander Weyde. No date, but c. 1887

Very sensitive, superbly lit artistic portrait, bust, almost in profile, in character as Hermione in *The Winter's Tale*, which toured Britain in 1887. On thick board mount with bevelled, gilt edges. A brilliant image, in a deliberately limited range of light tones, intended to suggest statuary, and creating an other-worldly atmosphere. From the premier London portrait studio, the first to use electric lighting in photography.

[60] **ARTHUR, Julia. Cabinet portrait photograph**

standing, to the knees. New York: Falk. Vendor rubber stamp on verso: Siegel-Cooper Company, New York. No Date

Sitter's name printed at foot of mount. The Canadian actress began her professional career in 1880, and made her Broadway debut as Lady Windermere in the American premiere on 5 February 1893, reprising the role in Ernst Lubitsch's 1925 movie. A strong image in very good condition.

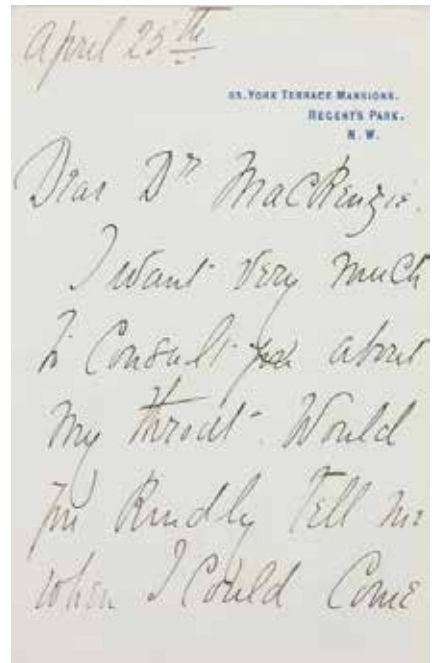


[61] **BEERE, Mrs Bernard. Autograph Letter Signed and Cabinet portrait photograph.**

3 pp., 8vo, 25 April n.y., (but not after 1892)

To "Dear Dr. MacKenzie," almost certainly Morell Mckenzie, founder of the "Hospital for Diseases of the Throat" in Golden Square in the heart of theatre-land, seeking an appointment: "I want very much to consult you about my throat. Would you kindly tell me when I could come to you? I have rehearsals from eleven until three but any other time would suit me." She encloses a small donation to the hospital.

Beere (whom he addressed as Bernie) was a close and loyal friend to Wilde. She was to have played the lead in his *Vera* in December 1881, which wasn't in the end produced, but did play Mrs.



Arbuthnot in the premiere of *A Woman of No Importance*. Wilde, writing from Holloway Prison asked Adey and Ross to tell her and the Leversons how “deeply touched I am by their affection and kindness” and she was one of the first people he wrote to on his release, writing a very beautiful and sad letter now at the Clark Library in UCLA: her voice was clearly one of her glories, and Wilde wrote that “I envy those who hear that wonderful rich voice of yours . . .” Signs of mounting on blank fourth page; otherwise in nice condition.

With a really fine cabinet portrait photograph by Barraud of London, head and torso, in character.

[62] **BROUGH**, Fanny Whiteside. **Autograph Letter Signed**, 4 pp., 8vo, 2 Feb. n.y.,

to “Dear Miss Gardiner,” making arrangements for a signed photograph to be got to her “I haven’t one, would you select any you prefer from Alfred Ellis . . . & ask him to send it on to me to sign.” with a genuine photographic portrait of “Miss Fanny Brough at Home,” full-length, in the Davidson Brothers’ *Quiet Hour Series of Celebrities at Home*.

Miss Brough played Lady Markby in the premiere of *An Ideal Husband*.

[63] **CAMPBELL**, Mrs. Patrick, 1865–1940 . **Cabinet portrait photograph**, seated, to the knees, sewing, in the role of Mrs. Ebbsmith. London: Alfred Ellis

Signed by sitter in lower third of image: “Yours truly, Beatrice Stella Campbell.” She made her stage debut in Liverpool in 1888. Her break-through role was in Pinero’s *The Second Mrs. Tanqueray* (1893), and she became a star in the playwright’s *The Notorious Mrs. Ebbsmith* at the Garrick in 1895.

Campbell never performed in any of Wilde’s work (though she was mooted for *Mr. & Mrs. Daventry* and did star in Frank



Harris's completion of it), but Wilde did take Aubrey Beardsley as his guest to see the production of *The Second Mrs Tanqueray*, writing to Mrs. Campbell with the irresistibly, extravagantly elegant: "Mr. Aubrey Beardsley, a very brilliant and wonderful young artist, and like all artists a great admirer of the wonder and charm of your Art, says that he must once have the honour of being presented to you, if you will allow it. So, with your gracious sanction, I will come round after Act III with him, and you would gratify and honour him much if you would let him bow his compliments to you. He has just illustrated my play of *Salomé* for me, and has a copy of the édition de luxe which he wishes to lay at your feet. His drawings are quite wonderful." But for an unidentifiable light stain of some sort in the lower left corner of the mount, in fine condition with bold signature.



[64] ELLIOTT, Gertrude,
& ELLIOTT, Maxine. **Large
cabinet portrait photographs.**

(16.5 x 11.8 cm plus narrow margins
on a mount 25 x 20 cm, & 14.5 x 10.5
on a mount) [London]: J. Caswell
Smith, Gainsborough Studio, 309
Oxford St. W.; standing, to the
knees. In the image: Copyright 1895
by W[?]. M. Morrison 6." Chicago:
Morrison, Haymarket Theatre

Portraits of the important
American-born actresses.
Gertrude is in mid-career, eyes
slightly downcast and lips barely
parted, and has signed the por-
trait, in the lower right corner
of the image "Yours very truly /
Gertrude Elliott." Maxine has also

signed hers, at the foot of the image, with a hard to decipher
ad-personam inscription.

Gertrude followed her older, and equally successful, sister Maxine
onto the stage, debuting as Lady Stutfield in an early production
of *A Woman of No Importance*, in which Maxine played Mrs
Allonby. In 1900, Gertrude married the actor Johnston Forbes-
Robertson, and they played opposite each other in the stage
adaptation of *The Light That Failed*, *Hamlet*, Shaw's *Caesar and
Cleopatra*, and Jerome K. Jerome's *The Passing of the Third Floor
Back*, among others. Incidentally, the internet might have been
created for the pleasure of hearing Forbes-Robertson's playing
Hamlet, recorded at the age of 57. She extended her acting career
20 years beyond her husband's retirement and became a produc-
er-manager in 1918. Her credits include appearances on the silver
screen. Mount very heavily foxed and worn at corners. Foxing
intrudes upon the image, though in much milder form. Signature
bold and clear.

[65] **GOODWIN, Nat. Cabinet portrait photograph**

standing, to below the waist, in formal attire, of the American actor. Chicago: Haymarket Theatre, Morrison

Overall, about very good, with some wear at bottom corners of mount. Goodwin, American actor/manager was the second husband of Maxine Elliott, the first American Mrs. Allonby in *A Woman of no Importance*.



[66] **HANBURY, Lily. Cabinet portrait photograph**

of the English actress, standing, to the knees. London: Window & Grove. No date

Sitter's name printed at foot of mount. Signed by sitter at bottom of image: "Faithfully yours, Lily Hanbury." When *Lady Windermere's Fan* premiered at St. James's Theatre on 20 February

1892, Hanbury appeared opposite George Alexander as Lady Windermere. Nice condition.



[67] **HANBURY, Lily. Cabinet portrait photograph,** to below the knees, of the English actress in costume and in character as Calpurnia in Julius Caesar, with printed caption at foot of mount. London: London Stereoscopic Company. No date

A well lit photograph.

[68] **LECLERCQ, Rose. Carte de Visite Portrait Photograph.**

London: Fradelle & Leach, Photos. No date, but between 1869 and 1872

Leclercq was the first Lady Bracknell when *The Importance of Being Earnest* opened at St. James's Theatre on Thursday, 14 February 1895. She was some 25 years younger in this photograph, but nevertheless she still stares the camera down in a rather scornful *Grande Dame* fashion. Very good condition.

[69] **LOFTUS**, Cecilia “Cissie”.
Cabinet portrait photograph.
tanding, to the knees, in her late twenties,
probably. London: Alfred Ellis. No date

An excellent pose, with fine production values. Scottish-born star who debuted in the music-halls in 1893, at age 17, the same year in which she eloped with Justin Huntly McCarthy, who was twice her age. Noted initially and primarily as a mimic, she impersonated Sarah Bernhardt, Yvette Guilbert, Ada Rehan, et al. She later starred opposite Henry Irving in *Faust* and *If I Were King*. She also wrote songs, appeared in Ibsen’s *A Doll’s House*, and played in *Peter Pan*. Early in her career, Max Beerbohm was a great fan, as was his friend, Reginald Turner, who based his first novel, *Cynthia’s Damages: A Story of the Stage* (1901), on her. She eventually acted in films. Excellent image with slight wear to corners of mount and a single thumb-tack hole in mount beneath image.



[70] **LOFTUS**, Cecilia “Cissie”.
Postcard Portrait photograph.
Full-length in period costume, seated
by a spinning wheel. London: J. Beagles
& Co., No. 181, photo by Window &
Grove. No date

Unused, near fine condition





[71] **MILLARD, Evelyn. Cabinet photographic portrait,**
standing, to the waist, wearing a fur coat.
London: The Biograph Studio. No date

English actress and actor-manager trained in Shakespeare but appearing in the work of a wide variety of playwrights. She is best known as the original Cicely Cardew in Wilde's *The Importance of Being Earnest*. When it premiered at St. James's Theatre on 14 February 1895, she starred with Irene Vanbrugh, playing opposite George Alexander and Allan Aynesworth. She first appeared on stage in London, at the Haymarket, in 1891 in Henry Arthur Jones's *A Dancing Girl*. In 1902, she starred in Stephen Phillips's *Paolo and Francesca*. Millard formed her own theatre company in 1908 and specialized in Shakespearean roles. She last acted in 1916. Fine condition.



[72] **MILLARD, Evelyn. Cabinet portrait photograph,**
bust portrait. London: Alfred Ellis. No date

Signed by the sitter, the inscription beginning at foot of image and ending at foot of mount: "Sincerely Yours Evelyn Millard. Sept. 19 1895." The image is similar to NPG Ax28280, which they date to 1892. Some foxing in background and at hairline; overall, very good.



[73] **MILLARD, Evelyn. Cabinet portrait photograph.**
Millard and Henry Ainley together in character,
almost certainly from Stephen Phillips' Paolo and
Francesca London: Alfred Ellis & Walery. N.d.
1902

Inscribed by Ainley “Yours very truly Henry Ainley 3-.ix.1902”. Ainley looks suitably absurd.

[74] NEILSON, Julia. **Cabinet portrait photograph**

in character as “Hypatia”, to the waist, in profile from the back. Integral to the image are her name in white and the number 9158 in black. On thick grey mount. Not a conventional cabinet photo in dimensions or mount. No studio name, no date, but probably 1893

Signed by the sitter at the foot. As a member of Herbert Beerbohm Tree’s company Neilson created the role of Hester Worsley in *A Woman of No Importance* (1893), and a year later played Lady Chiltern in *An Ideal Husband* under Lewis Waller’s management. She and her husband Fred Terry became producer-managers in 1900 and continued to manage until around 1930. She experienced her biggest commercial success in Baroness Orczy’s *The Scarlet Pimpernel* in 1905. Very nice condition.

[75] (NEILSON, Julia). **Cabinet portrait photograph**

to mid-waist, in character as “Hypatia”. N. pl.: Alfred Ellis, Photographer. [1893]

Boldly signed: “Truly yours / Julia Neilson-Terry.” A very fine portrait in fine condition.





[76] **POTTER**, Cora Urquhart.
Cabinet portrait photograph.

London: Vander Weyde. No date

A superb image by one of London's best studios. Potter, an American heiress who pursued a successful acting career in England and America, played a role in one of the stranger episodes of the Wilde story, as one of the buyers of options (with shades of Mel Brooks' *The Producers*) on the unwritten play that became *Mr. and Mrs. Daventry*. See Wilde's 20 June 1900 letter to Frank Harris (who later finally wrote Wilde's idea), *Letters* (2000), p. 1189, with Holland's note "before and during the negotiations with Harris, Wilde had sold some sort of options on the play to Mrs. Brown-Potter, Horace Sedger, Ada Rehan, Louis Nethersole, and Smithers." Photograph in nice condition.



[77] **POTTER**, Cora Urquhart.
Carte de Visite portrait photograph.

London: Barraud

Not a conventional Carte de Visite, being slightly narrower and with a promotional text for Taunus mineral water on the reverse.



[78] REHAN, Ada. Full-length and very dramatic cabinet portrait photograph

of the subject, standing, to below knees, in broad-brimmed hat, with right hand on hip. New York: Sarony. No date, probably 1892.

Signed by sitter on mount: "Ada Rehan / 1892." Minute chip at lower left corner of image, a couple of very faint fox marks in background. Otherwise very nice condition. Rehan, American actress of Irish origin, an heiress and successful actor was Wilde's second choice (after Lillie Langtry) for Mrs. Erlynne in *Lady Windermere's Fan*. She turned the prospect down, and was later one of the multiple purchasers of options on Wilde's terminal and uncompleted *Mr. & Mrs. Daventry*.



[79] **VANBRUGH, Irene. Cabinet portrait photograph,** *in character in J.M. Barrie's Walker, open book in one hand and parasol in the other. London: Alfred Ellis*

Printed at the foot of the mount: "Miss Irene Vanbrugh in 'Walker'". She had the lead role in this, J. M. Barrie's second play, a light comedy about an impostor posing as a man of substance, which went into rehearsal in the spring of 1892 under the direction of J. L. Toole. 3 years later she was to play Gwendolyn Fairfax in the first production of *The Importance of Being Earnest*, which also features the theme of imposture. Excellent condition.

[80] **WALLER, Lewis. Autograph Letter Signed,**
1¼ pp., 12mo, 1 September n.y. [1894]

to Frederick Mouillot, business partner with Henry Morell, Waller's co-producer of the premiere of *An Ideal Husband*, in which Morell played the male lead. "Yours of the 29 to hand – for which many thanks. I also got telegram yesterday asking for names for printing – these I can't let you have, as I have not yet selected the people, will wire directly I do. What answer, if any, has Arthur made re 'Ideal Husband'? I suppose Miss Farebrother must have her notice? Wire & ask Morell, will you? Sincerely Lewis Waller." It's tempting to think that the reference to Arthur might be a coded way of asking if Charles Hawtreys – a big box-office name – had yet accepted the role of Arthur Goring in *An Ideal Husband* which he played in the first production, alongside Waller himself as Sir Robert Chiltern.

[81] **WALLER, Lewis. Cabinet portrait photograph**
of Waller in character as Marcus Brutus. London: T.C. Turner. N.d., probably 1898

A fine image, signed "yours sincerely Lewis Waller" across the foot. Presumably from the Beerbohm Tree production of *Julius Caesar* of 1898.

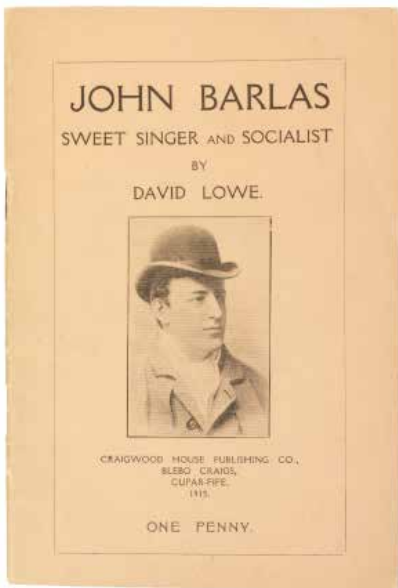
[82] **WALLER, Lewis. Cabinet portrait photograph**
¾ length, arms folded across chest. London Stereoscopic. No date

Signed at foot of mount: "Yours sincerely / Lewis Waller." A brilliant image with minor wear at lower corners of mount. Although undated, Waller's demeanour suggests a date in the mid 1890s.



John Barlas

The John Barlas collection formed by Phil Cohen is the finest in private hands. It is the result of 40 years of focused research and acquisition, culminating in the publication of what many would have thought was an impossible task, the first full length biography of the author, *John Evelyn Barlas, a Critical Biography: Poetry, Anarchy and Mental Illness in late Victorian England*. Published in 2012, it was described by Jad Adams as “a model of how to write the life of a previously neglected character, showing astute use of contemporary letters and newspaper accounts and a deep understanding of the context in which the poet lived”.



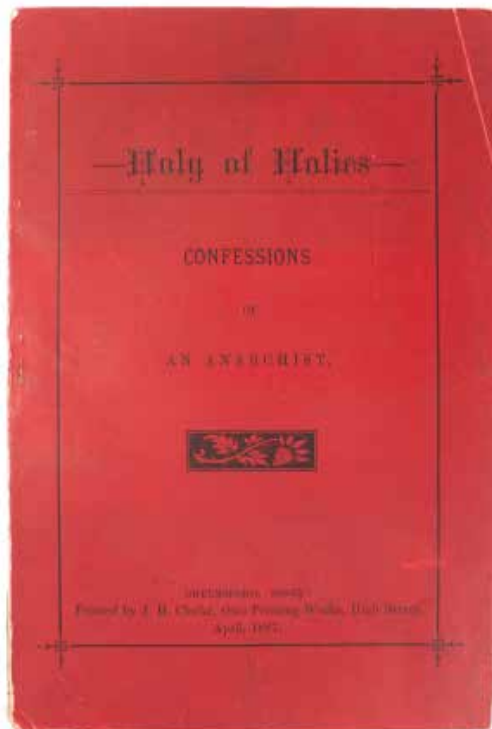
Barlas, poet and political activist, was born to an interesting, prosperous old family, and was well educated, handsome, generous, a brilliant conversationalist and a sensitive and highly accomplished poet. It is tempting to observe that he successfully overcame all the advantages that life had placed in his way, but this would be unfair, ascribing an element of choice to the ill-health that ultimately led to his spending the last 20 years of his life in Glasgow's Gartnavel Royal Asylum.

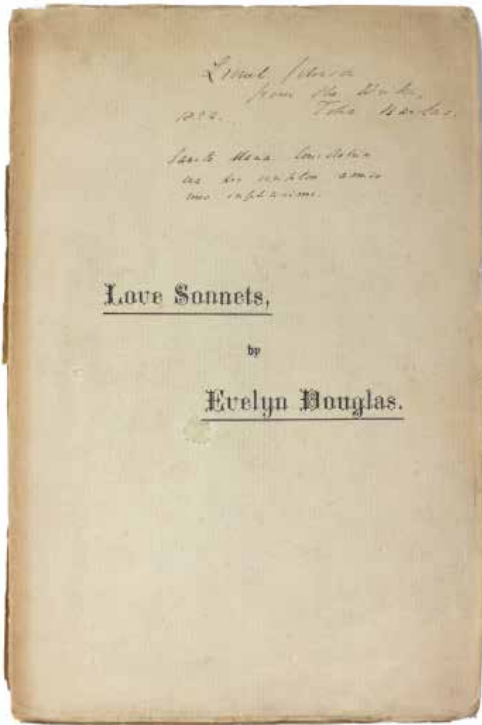
He and Wilde became friends shortly after he had come down from Oxford in 1883, and Wilde took him up with the the generosity, kindness and enthusiasm he showed towards many young poets. Barlas came to devote as much time to radical politics as to writing, and taught (by all accounts brilliantly) at Chelmsford Grammar School in Essex. Nearly all the work printed in his life was effectively self-published, mostly printed by local firms in Chelmsford during the 1880s, including *The Essex County Chronicle* and J.H. Clarke's "Otto Printing Works", and mostly under the pseudonym of "Evelyn Douglas". Barlas made only sporadic efforts to distribute and promote these books, and

the collection includes a rare ALS from him to one of his few supporters, more or less refusing to sell him any copies. They are now among the rarest titles of late 19th century verse.

Cohen makes a good case for the influence of Barlas on Wilde in politics, although Wilde's socialism was more cerebral than that of Barlas, who was an active and prominent proselytiser, travelling the country to address political meetings. The accepted version of his mental health problems is that they sprang from a beating received at a riot in Trafalgar Square in 1887 (the first of three "Bloody Sundays" in the history of England's relations with Ireland), but Cohen is sceptical of this narrative, citing earlier evidence of instability and circumstantial evidence that he was not even present on the day.

Nevertheless Barlas's behaviour became increasingly ill-regulated, and the defining moment came on the last day of 1891, when he made a stylised armed attack on Parliament and Wilde (with the socialist campaigner Henry Hyde Champion) stood bail for him. Incidentally, Wilde's acknowledgement of Barlas's thanks shows him at his finest: "My dear friend and poet. Thanks, a thousand thanks, for your charming letter. What I did was merely what you would have done for me or any friend of yours whom you admired and appreciated. We poets and dreamers are all brothers ... We will have many days of song and joy together when the spring comes, and life shall be made lovely for us, and we will pipe on reeds." Sadly, the days of song and joy did not last for either.





In Barlas's less troubled youth he was a popular figure in London's literary circles, attending the Rhymers' Club, and a friend not only of Wilde, but of Robert Sherard (his classmate at New College, Oxford), Lionel Johnson, and John Gray. He always had his supporters: notably during his lifetime the social reformer Henry Salt. As late as 1891 he wrote a very cogent and positive article on Wilde for *The Novel Review*.

Ernest Dowson memorably wrote that "To search for Barlas is like the search for the Sangreal", and Cohen's decades of pursuit have created a collection that reflects all aspects of Barlas's life, with copies of all the early printed books except the first two published at his own expense by Trubner of London. There are important association copies connecting fellow poets Lionel Johnson, John Davidson and Vincent O'Sullivan, correspondence from Barlas to Johnson as well as from Barlas's wife and son, and books from his library, including the copy of William Morris's *Life and Death of Jason* inscribed by Barlas to his wife with a moving poem of farewell:

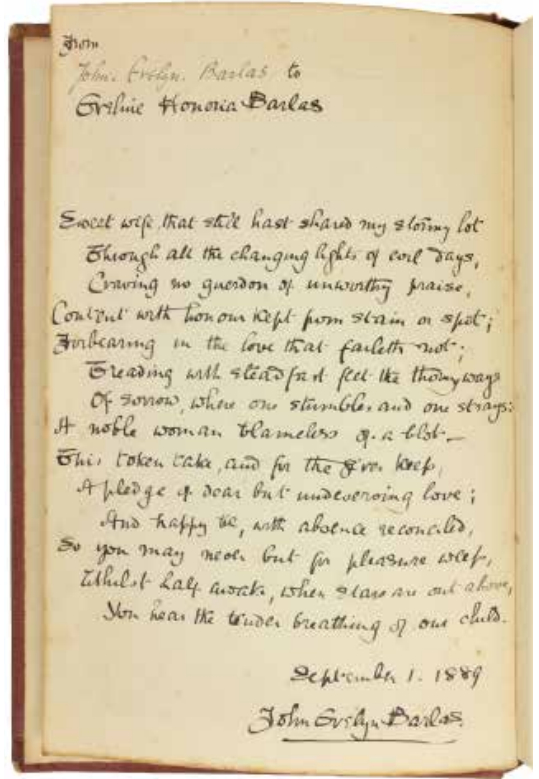
This token take, and for the giver keep,
A pledge of dear but undeserving love;
And happy be, with absence reconciled

We'd also draw attention to the copy of *Love-Sonnets* sent to Lionel Johnson – characteristically not inscribed by Barlas himself, but by the recipient (who also had much more than his fair share of mental anguish) "Lionel Johnson from the Writer, John Barlas. 1892. Sancta Maria Consolatio ora pro scriptore amico

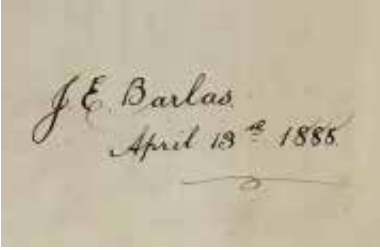
meo infelicissimo“ (“Holy Mary, our consoler, pray for the writer my most unhappy friend.”) John Davidson is a little more judgmental in the inscribed copy of *In a Music-Hall* sent to Robert Harborough Sherard, another member of the circle: “Of Barlas there is little to be said. His disease is not so much madness as impatience. Foiled in his literary ambition, and foiled in his attempt at agitation, he now—but you would not credit the truth if I wrote it.”

Later editions of Barlas were to be the province of small presses, Alan Anderson’s Tragara Press and Eric and Joan Stevens, both of them rather modest when compared with the anarchist printer Joseph Ishill’s elaborate and tastefully luxurious Oriole Press editions, printed in New Jersey in the 1930s.

The final note is left to Barlas’s friend and advocate Henry Salt, in his essay for *The Yellow Book*. “Of all rebels against the existing state of society, none perhaps are so irreconcilable as the passionate lovers of beauty and nature who, like Richard Jefferies, are for ever contrasting the actual with the ideal, the serfdom of the present with the freedom of the years to come. It is to this order of heart and mind, children of a golden past or a golden future, that Barlas belongs.”



[83] The Sonnets of William Wordsworth Collected in One Volume
with an Essay on the History of the English Sonnet by Richard Chenevix Trench, D.D.
 First edition of this collection. 8vo., original blue cloth decorated in black and gilt.
 London: Suttaby and Co., 1884.

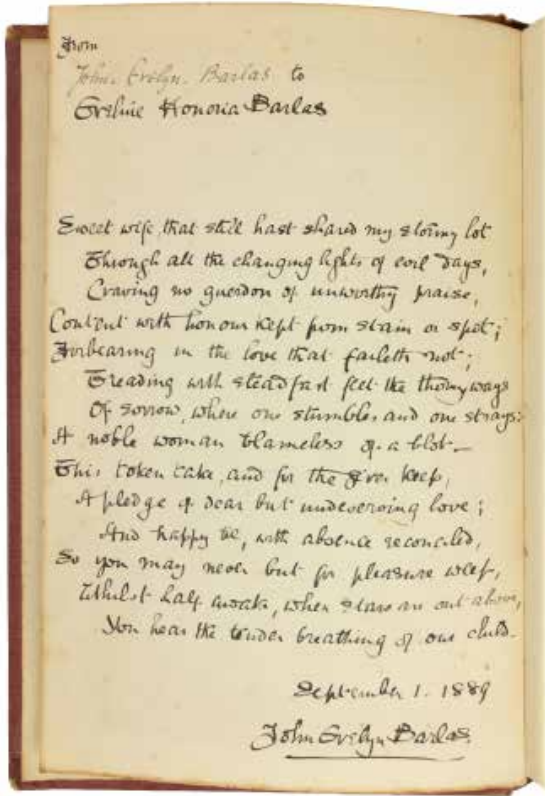


The copy of John Barlas, with his ownership inscription in a formal calligraphic hand on the verso of the front free endpaper: “J. E. Barlas. April 13 1885.” Cohen convincingly posits Wordsworth’s example as an inspiration for Barlas’s writing of sonnet sequences “for an extended narrative or integrated thematic structure”. As well as the larger example there is evidence of close reading – Wordsworth’s sonnet “To Sleep” (not the poem of that name beginning “A flock of sheep ...” but the one beginning “Fond words have oft been spoken of thee ...”) has the correction of a not very obvious misprint, and there are a couple of other punctuation corrections or revisions. Spine rather darkened, and binding cracked in two places.

[84] GILFILLAN, Rev. George.
Carte de visite portrait photograph
in clerical collar, seated, to just above feet. London: W. & D. Downey. No date



Gilfillan was an indefatigable author and editor, godfather of the Spasmodic poets, whose influence is also present in Barlas’s writings. He was a kind of Philip Gosse of the literary word, “torn between Athens and Jerusalem, earnestly struggling to reconcile the two” (Raymond MacKenzie in ODNB), and often alarmed the Presbyterian church. He was grand-uncle to Barlas, who was about 17 when Gilfillan died, and who had almost surely met him. A fine portrait in fine condition.



[85] MORRIS, William. *The Life and Death of Jason*.

A Poem.

Illustration on title page by Morris. "Eighth Edition, revised by the Author." Uncut. Original red cloth, printed label on spine. London: Ellis and White, 1882

The only Barlas inscribed presentation copy seen by Cohen in nearly fifty years of collecting, incorporating the only manuscript verse ever seen in the same period, and an important document recording Barlas's emotional state. A later edition of William Morris's *Life and Death of Jason*, it bears Barlas's attractive ownership inscription, later incorporated into a gift inscription to his wife to read "From John Evelyn Barlas to / Eveline Honoria Barlas," with a sonnet addressed to her, dated September 1 1889.

The sonnet is a touching statement of love, and an acknowledgement of his own impossibility:

Sweet wife, that still hast shared my stormy lot
 Through all the changing lights of evil days,

 Treading with steadfast feel the thorny ways
 Of sorrow, where one stumbles and one strays:

 This token take, and for the giver keep,
 A pledge of dear but undeserving love;
 And happy be, with absence reconciled,
 So you may never but for pleasure weep,
 Whilst half awake, when stars are out above,
 You hear the tender breathing of our child.

The couple lived apart intermittently during the late 1880s, but it seems that this period saw the end of any attempt at cohabitation, suggesting that this inscription was more than just a poetic statement of remorse and actually marked a point of more or less formal separation.

Binding faded and slightly worn at extremities, spine label chipped, but completely sound, the front free endpaper that bears the inscription in excellent condition.



**[86] Punchinello and His Wife
 Judith. A Tragedy by Evelyn
 Douglas.**

Only edition, first issue. 8vo., original "dark mustard" cloth, titled "Punch and Judy" diagonally across front cover, pale grey-green coated endpapers with blue fibres. Stamp of Poole, bookbinder of Chelmsford, on lower endpaper. 71 pp. Chelmsford: Printed at the "Essex County Chronicle" Office, 1886

A fine copy. OCLC reports five copies, two of them in North America, at

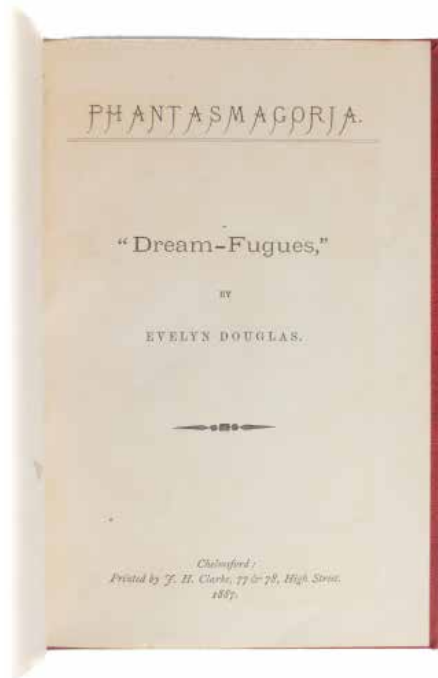
Arizona, & UCD. The BL copy, ex Mary Hyde, is John Gray's, inscribed "To the perfect artist from his friend, J.G. Barlas."

Cohen Bibliography 3.a, binding variant 1.

[87] Phantasmagoria: "Dream-Fugues" by Evelyn Douglas.

Only edition, first issue. 8vo., original red pebble-grain cloth, cream endpapers printed in green with floral pattern, the text block stapled together and then conventionally bound, as issued. 65pp. Chelmsford: Privately Printed by J. H. Clarke, 77 & 78, High Street, 1887

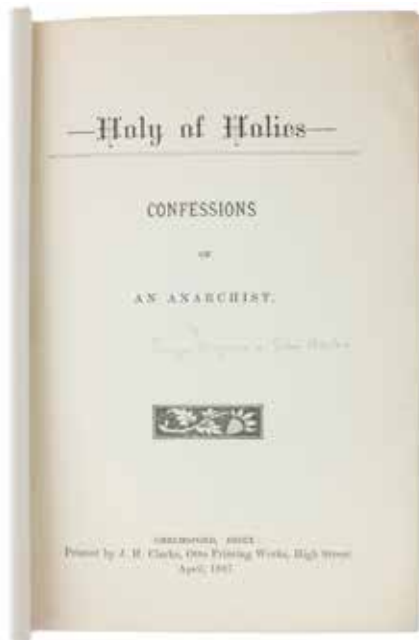
Staples just showing some rust through to the endpapers, otherwise fine. OCLC locates four copies in North America, at Yale, Princeton, Arizona, and Columbia. Cohen Bibliography 4.a.



[88] Phantasmagoria. "Dream-Fugues" by Evelyn Douglas.

Only edition, second issue. 8vo., original blue-green fine pebble-grain cloth, title lettered diagonally on the front cover, very pale green coated endpapers with a hint of light blue flecking, stamp on lower endpaper of the Chelmsford bookbinders Poole. 65pp. Chelmsford: A. Driver, Tindal Street. Chelmsford: Printed by J. H. Clarke, 77 & 78 High Street, 1887

This second issue has the crudely over-printed additional imprint of A. Driver on the title page, its faintness and unevenness suggestive of hand-stamping. Cohen Bibliography 4.b., binding variant (4). A fine copy, ex James Stevens Cox.



[89] Holy of Holies. Confessions of an Anarchist.

Only edition. 8vo., original violet printed wrappers. Chelmsford, Essex: Printed by J. H. Clarke, Otto Printing Works, High Street, April, 1887

The printed dedication “To Violet” is neatly matched by the colour of the wrappers. Cohen speculates as to her identity, with the strongest corporeal candidate an extraordinary young woman, always dressed in red to demonstrate her anarchistic convictions, with whom Barlas was often seen. The sonnets speak both to love, with poems addressed to a “genuinely strong, proud, and independent spirit, a New Woman of the Time” (Cohen)

and anarchy, at times drawing a parallel between his mental anguish and that of the oppressed of the world:

I have seen weakness, tortured, lift a hand
 To strike, and when no strength came to command,
 Drop anguished; seen a prisoned tiger wage,
 Day upon day, war with his iron cage,

Cohen bibliography, 5. OCLC reports North American holdings at Columbia and Princeton only. Some light wear at joints and extremities and a crease at the upper right hand corner of the front wrapper, but a very good copy of a fragile item.

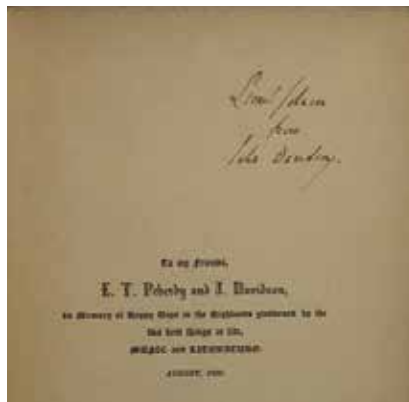
[90] Bird-Notes by Evelyn Douglas.

Only edition. 8vo., original printed wrappers. 70 pp. Chelmsford, Essex: Printed by J. H. Clarke, Otto Printing Works, High Street, 1887

An important association copy, inscribed by Lionel Johnson on the dedication page: “Lionel Johnson from John Davidson.”

Davidson is one of the two dedicatees of the book, having befriended Barlas in Scotland when teaching at Morrison's Academy. He later brought Barlas, his fellow Scot, to a meeting or two of the Rhymers' Club. Johnson was to have edited and introduced the edition of Barlas's poems that John Lane had hoped to publish in the early 1890s.

Rare. OCLC finds copies in North America at Princeton, Columbia, UBC, Arizona, & Indiana. Cohen, *Bibliography*, 7.



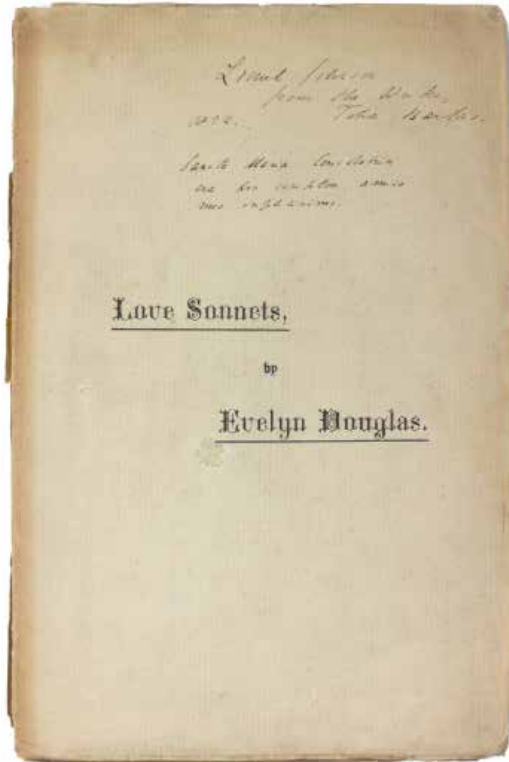
Wrappers very slightly soiled, with some wear to the corners, and upper hinge partly torn. Withal an excellent copy.

[91] Bird-Notes, by Evelyn Douglas.

Only edition. 8vo., original printed wrappers, uncut. 70pp. Chelmsford, Essex: Printed by J. H. Clarke, Otto Printing Works, High Street, 1887

The copy of Elkin Mathews, with a pencil inscription on the verso of the title page to that effect, and an ALS to him, 29 January 1896, from the poet's wife, Eveline Barlas. She sends him two copies each of the three latest editions, and offers "any reasonable reduction by the dozen. They have never been regularly published." She writes wishfully that "A vol: of selections is at present, under consideration & will, I hope, be published, very soon, so that those I have in hand, should sell off very quickly." Only 18 months previously Barlas himself had declined to sell all his remaining books to the bookseller Fred Kirke.

Pasted inside the front wrapper is a clipping from the *Echo* (21 July 1894), providing extensive detail regarding the arrest of Barlas, then resident in Crieff, on July 20 for assault. Wrappers somewhat foxed, with the foxing affecting the text block a little. Upper joint partly split and lower fore-edge corner bumped.



[92] Love-Sonnets by Evelyn Douglas.

Only edition. 8vo., original printed wrappers. 72pp. Chelmsford, Essex: Printed by J. H. Clarke, Otto Printing Works, 1887

Inscribed by the recipient on the upper wrapper “Lionel Johnson from the Writer, John Barlas. 1892. Sancta Maria Consolatio ora pro scriptore amico meo infelicissimo” (“Holy Mary, our consoler, pray for the writer my most unhappy friend.”)

Johnson has transcribed, on the front free endpaper, a letter from the novelist and poet George Meredith to the Leicester bookseller Fred Kirke, who seems to have solicited an encomium. One can only imagine Kirke’s emotion on reading the letter, dated Nov 12 1895, which begins as the ideal response, and ends with a blunt and contrary refusal. “... in the Sonnets ... he takes high rank among the poets of his time. I think the concluding Sonnet

Copy of a letter from Mr. Barlas to the Rev
of the Society.

Nov. 12. 1800.

Dear Sir, The sad story of the poet
and his return to me, as I had not
some excellent Sonnets of his, I think
you for the collection. It is in the
manuscript and in the original, that
he has high rank among the poets
of his time.

I think the copy which I have
included for utility of reference
in the work, is a duplicate. I
will do what I can to make an
impression of the merit of this poet
known. The difficulty of, I have not
time to write it, is
Yours very truly
John Barlas.

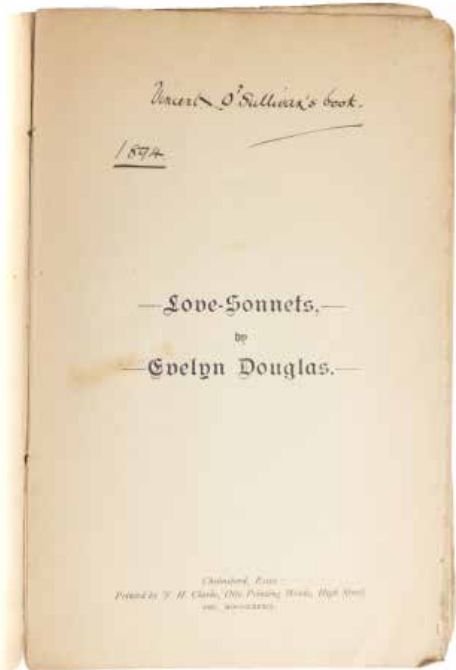
un-matched for nobility of sentiment; – & the workmanship is adequate. I will do what I can to make my opinion of the merits of this poet known. Unhappily, I have not time to write it.”

One manuscript correction to text in Barlas’s hand.

An important document recording the doomed attempts to promote Barlas’s literary career. Johnson, who himself had “issues” that compromised his productivity, was hoping to edit and introduce a selection of Barlas’s verse for John Lane, an unachieved project.

Cohen Bibliography 8.

Wrappers slightly soiled and worn, and slight damage at head and foot of spine.



[93] Love-Sonnets by Evelyn Douglas.

Only edition. 8vo., original printed wrappers. 72pp. Uncut. Chelmsford, Essex: Printed by J. H. Clarke, Otto Printing Works, 1887

The copy of Vincent O’Sullivan, with his bold and handsome assertion at the head of the title page “Vincent O’Sullivan’s book. 1894.” An attractive association between two friends of Wilde’s, and the only evidence of a direct relationship between them.

An atmospheric, seemingly heavily used copy, with the spine largely gone, covers rather darkened and worn. A significant stain on the upper cover has bled through to the endpaper and is just visible on the title page. Some light creases to the text speak to heavy reading.

[94] Love-Sonnets by Evelyn Douglas.

Only edition 8vo., contemporary blue binder’s cloth, front wrapper bound in. Uncut. Chelmsford, Essex: Printed by J. H. Clarke, Otto Printing Works, 1887

With the ownership inscriptions of one Michael R. Walton, and Samuel J. Looker, dated 1920. Looker was a fellow Socialist, who published widely on Richard Jefferies, and edited *One More Plume. The Grey Walls Anthology of Lesser-Known Poems 1586–1903* (1941), which included Barlas’s “The Magic Wine” (p. 24) and a long biographical note on the poet (pp. 60–61).

Many of the poems marked in pencil with an X, presumably by Looker, and one substantial textual alteration (replacement of one word) in a poem, not seemingly in the hand of Barlas or Looker, but apparently early.

Cohen, Bibliography 7. Slight wear to the extremities of the binding, front wrapper slightly soiled overall and text a little used throughout.

[95] **DAVIDSON,**

John. **In a Music-Hall.**

First edition. 8vo., original red cloth lettered in gilt. London: Ward and Downey, 1891

With an ALS from Davidson on the front paste-down endpaper, to "My Dear [Robert Harborough] Sherard."

Refers to a book he had promised to Sherard in exchange for one of his, which was published so long after the scheduled date that, when it finally appeared "I had lost all interest in it." Instead, he sends another, "just out, of which I have still some conceit."

Probably it might be the wisest course to let him do this and take the consequences. I begin to perceive clearly that I will never get out of London except to Southgate cemetery. Oscar I haven't seen since Barlas's trial. Yours John Davidson

The balance of the letter, which was partially published by Robert Sherard, is about Barlas, a fellow poet whom Davidson had introduced to the Rhymers' Club. The two had earlier taught together in Scotland. "Of Barlas there is little to be said. His disease is not so much madness as impatience. Foiled in his literary ambition, and foiled in his attempt at agitation, he now--but you would not credit the truth if I wrote it. I am afraid he will have to be secluded under restraint for some time. Meantime he will not break his bail. As soon as that expires his purpose is to throw a brick at the altar in Westminster Abbey as a protest against ecclesiastical authority. Probably it might be the wisest course to let him do this and take the consequences. I begin to perceive clearly that I will never get out of London except to Southgate Cemetery. Oscar I haven't seen since Barlas's trial."

Book in very good condition. The letter, on the cheap stationery that Davidson favoured, is glued to front free endpaper and the leaves are partially separated at the letter's hinge.



[96] Barlas and Lionel Johnson. An album.

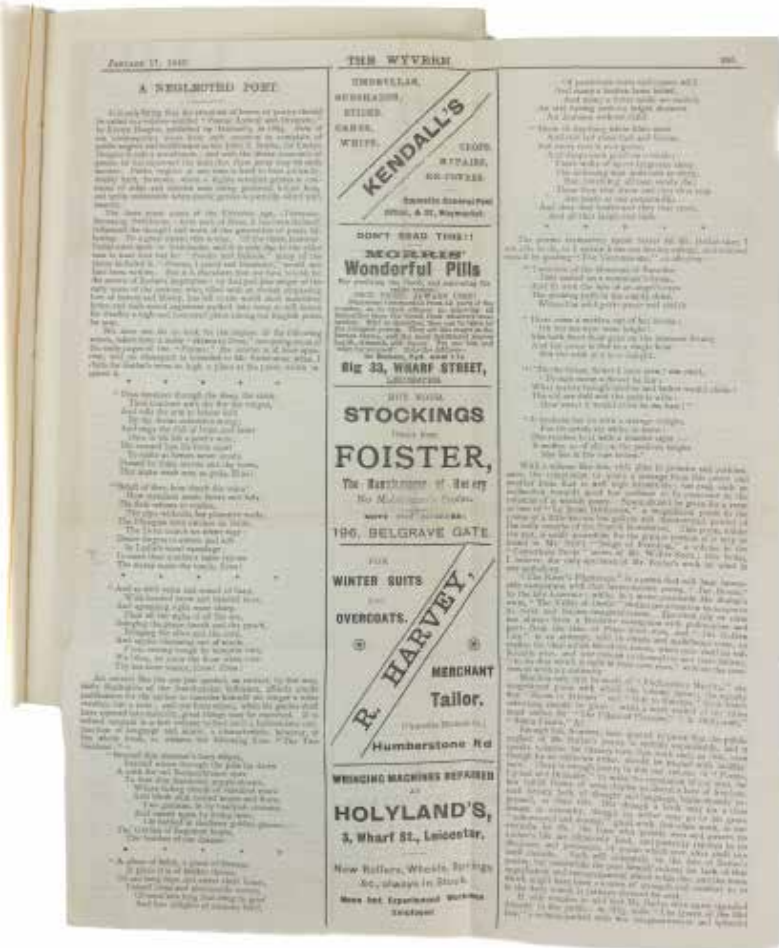
Neat album of drab boards with paper spine, album leaves and blank stubs. 23 x 15 cm.

An attractive small album almost certainly assembled by the Leicester bookseller Fred Kirke who, in partnership with a wealthy socialist Leicester merchant J.W. Barrs, attempted to drum up interest in Barlas in the 1890s.

Barlas, John. ALS 1 p. to Lionel Johnson, Apr 1 1892, from the address of Henry Hyde Champion, one of the founders of the Independent

Labour Party, and who, just a few months earlier, had stood bail (with Oscar Wilde), for Barlas after the shooting at the Houses of Parliament. The letter obscurely refers both to Wilde and to the event itself, forwarding a copy of the periodical *The Novel Review* with Barlas's essay on Wilde and apologising for "not answering your note about the Rhymer's Club: I have had a great deal of worry lately."

Barlas, Eveline Honoria. ALS, 4pp to Lionel Johnson, July 13 1898, from SE London. A sad and apologetic letter in which she tries to stir the dull embers of Barlas's literary career: "... Mr. Lane said he would publish a selection of my husband's verses, which would be ready by the following spring. More than a year has passed without any result. Mr. Lane also told me he had entrusted the selection & prefatory note to you ... is there any chance of this volume appearing before the public ... I have been disappointed so often that I almost fear it is a myth, or that any interest which has been worked up will be destroyed by this long delay ..."



Barlas, Eveline Honoria. ALS, Nov. 1 1898. 3 pp, from SE London, to Lionel Johnson. She thanks Johnson for his earlier note. "May I be allowed to ask whether your selection from my husband's poems are really to be published this Christmas. I have looked forward so long to this event, with great hopes, that if it be a success, which I hardly think it can fail in, it may also be the means of some happiness to Mr. Barlas himself & help towards the restoration of his health. Could you spare me a line to say if all arrangements are made & where the announcements will appear?" Neither announcement nor book ever appeared: as early as 1896 Henry S. Salt, in one of the few contemporary

articles on Barlas, was writing "... even as I have been writing this short article, designed to draw attention, however inadequately, to a neglected fount of song, has come the welcome news that a volume of selections from his poems is about to be laid before the public. No more interesting book of verse will have appeared for many a year..."

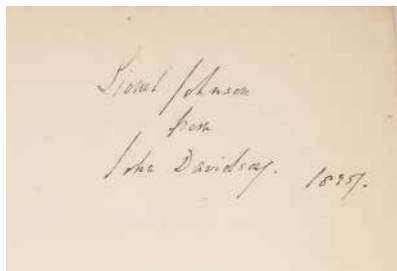
The Wyvern (Leicester newspaper). Single leaves from the issues of January 17 and April 3rd, 1896, with extensive articles "A Neglected Poet" by Fred Kirke (writing as "K") quoting extensively from Barlas and urging that "the poet himself sickens for lack of that approbation and encouragement which is his due, and the muse which might have been a source of strength and comfort to us in the daily round, is perhaps silenced for ever." The impact of this and the following article, the columns of which are separated by advertisements for Morris's Wonderful Pills, Stockings direct from Foisters, and the repair of wringing machines at Holylands, was modest. There are minor proofing corrections to the articles, which can only be by Kirke himself.

The Pall Mall Gazette 4 clippings from early 1892, in the aftermath of the revolver episode, including a long letter from R.H. Sherard written before sentence was passed, describing Barlas as "one of the finest poets in modern England" and "my oldest friend ... I have never fallen in with a man of greater heart or of more amiability. When I knew him he had twenty thousand pounds of fortune; when I last saw him it was in one of General Booth's shelters". [Sherard was in a position to know, as a regular beneficiary of Barlas's rash largesse.] "Chatterton, misunderstood, took arsenic; de Nerval, misunderstood, hanged himself in the Rue du Veau qui Tette; Douglas fired at Dieu Sait what monument. It was not his fault; it was the fault of the Philistine public which for ten years has been indifferent to him . . ."

Unidentified news clipping of September 1892, describing Barlas's arrest at Crieff for assault.

[97] Selections from The Songs of a Bayadere and Songs of a Troubadour. By Evelyn Douglas.

Only edition. 8vo., original printed wrappers. 57pp. Dundee: Printed by James P. Mathew & Co., 17, Cowgate, 1893



Inscribed on the front free endpaper by the recipient, "Lionel Johnson from John Davidson. 1897."

An important association copy, passed from one Rhymers' Club member to another, and in keeping with Barlas's stated aim of the edition, which was promotional: he inscribed the British Library copy "Privately circulated, & issued to review newspapers by the author." The slightest of soiling to the wrappers, but essentially a fine copy. Several poems marked in the contents pages with pencil emphases, conceivably by Johnson in preparation for the unborn John Lane edition.

Cohen Bibliography 8. OCLC reports copies at Columbia, Arizona, Cornell, Kentucky, Princeton, UBC & Bodley.

[98] Songs of Freedom.

First edition [?]. Selected & Edited, with an Introduction, by H. S. Salt. 16mo., original dark blue cloth with printed paper spine label. The Canterbury Poets, ed. William Sharp. London: Walter Scott, Limited, 24 Warwick Lane; New York: 3 East Fourteenth Street, n.d. [1893]

Walter Scott's publications are notoriously hard to codify. This copy has fourteen pp. ads at end, all with the Warwick Lane address, including a page devoted to "New Booklets" by Tolstoy, all of which were published in 1894. A mark of Barlas's obscurity is that this was the first anthology to include any of his work until Joseph Ishill's *Free Vistas* in 1933.

Includes excerpt from Barlas's "Le Jeune Barbaroux" (pp. 320–321) and an excerpt entitled by the editor "Stanzas from "The Golden City,"" (pp. 322–323). Turner, 522. Very good copy with chip to paper spine label not affecting printing.

[99] Songs of Freedom.

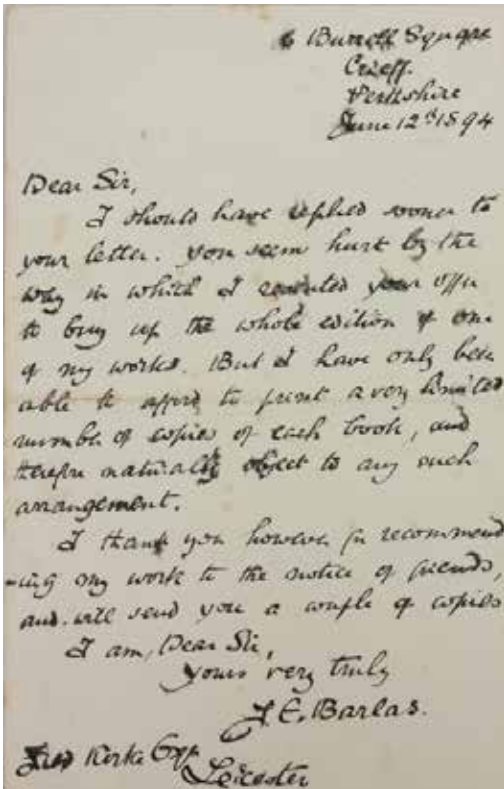
Selected & Edited, with an Introduction, by H. S. Salt. Later issue, green vertically ribbed cloth with gilt-stamped spine. The Canterbury Poets, ed. William Sharp. London: Walter Scott, Limited, 24 Warwick Lane; New York: 3 East Fourteenth Street, n.d. [1893].

Some discolouration to the binding, otherwise a very good copy.

[100] Songs of Freedom.

Selected and edited with an introduction by H.S. Salt. Later edition, completely reset. 12mo., original blue cloth gilt. The Canterbury Poets, ed. William Sharp. London and Newcastle-on-Tyne: The Walter Scott Publishing Co., Ltd., n.d. [originally published 1893.]

Undatable, but not published before 1902, an illustration of the longevity of this edition. A fine, bright copy.

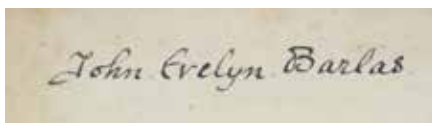
**[101] Autograph Letter Signed,**

1 p., 12mo, 12 June 1894

from 6 Burrell Square, Crieff, Perthshire, to Fred Kirke, Leicester. An interesting letter offering insight (albeit slightly oblique) into his valuation of his own work "You seem hurt by the way in which I resented your offer to buy up the whole edition of one of my works. But I have only been able to afford to print a very limited number of copies of each book, and therefore naturally object to any such arrangement." Remnants of a mounting hinge on verso, some smudges.

[102] Aristotle. The Organon or Logical Treatises of Aristotle. With the Introduction of Porphyry.

Literally Translated, with Notes, Syllogistic Examples and Introduction by Octavius Freire Owen, M.A. Volume 2 only of a two volume edition. 8vo., contemporary library binding (Bohm's) of blue cloth. London: G. Bell and Sons, 1910



John Barlas's copy, with his signature on the front free endpaper. The date of publication suggests that Barlas was capable of serious thought long after his institutionalization. Small puncture on spine, otherwise about fine.

[103] LOWE, David. John Barlas. Sweet Singer and Socialist.

Only edition. 8vo., original pictorial wrappers. 8vo., 20 pp. Blebo Craigs Cupar-Fife: Craigwood House Publishing Company, 1915

Effectively self-published. Lowe was a socialist activist, who met Barlas in the late 1880s. OCLC reports copies in Columbia, Arizona, Tulsa and Princeton.

[104] BARLAS, D.M. (son of the poet). Typed Letter Signed to H.S. Salt. 1 p., 4to, London: 3 January 1919,

A confident and eloquent letter, discussing his father's papers and plans for them:

I expect you will agree with me that it will be well to cover the whole ground, published and unpublished, before making the selection for an anthology? We have a very large quantity of verse which has not yet been turned over. I have wanted to do this for a long time but the cares of business in these troublous times has prevented me, and it will be a task of some magnitude.

He mentions that he only has fragments of an autobiography of his father, and how he would like to find the balance of it. Publication took some six years, Elkin Mathews Ltd. published a selection, edited by Salt, in 1925. Very good condition.

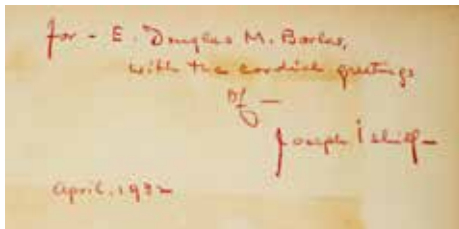
[105] Selections from the Poems of John E. Barlas (“Evelyn Douglas”).

Edited by H.S. Salt. Only edition. 8vo., original cloth backed boards, printed label on front cover. Original tissue jacket. London: Elkin Mathews Ltd., 1925

With a presentation inscription from Henry Salt to the famous Christian Socialist Conrad Noel (who hung the Sinn Féin banner alongside the Cross of St George in his Essex church). A very fine copy.

[106] RECLUS, Ellie. Plant Physiognomies.

Translated from a Collection of Unpublished MSS. By Rose Freeman-Ishill. With Introductory Appreciations by Elie Faure & Havelock Ellis. Including Wood-engravings by Louis Moreau. One of 200 copies. Large 8vo., original patterned boards over cloth spine. Berkeley Heights, NJ: Published and Printed Privately by the Oriole Press, 1931



Inscribed by the publisher to the son of John Evelyn Barlas, who would soon provide several of his father's unpublished manuscripts for publication by the Oriole Press: "For – E. Douglas M. Barlas with the cordial greetings of – Joseph Ishill. April, 1932." and with the later booklabels of Walter and Dorothy Donnelly, book collectors. With the exception of light wear to the bottom corners of the paper-covered boards and a little thumbing to the title page, a very nice copy.

[107] **HOPE, T.M. John Evelyn Barlas.**

The Essex Review, 42, No. 166, 90–93. *Original wrappers printed in red. Colchester: Benham and Company Ltd. (April, 1933)*

This brief article is based largely on David Lowe's 1915 pamphlet, but it does include some information not found elsewhere, such as an unsourced quotation from Barlas to the effect that Rogers, the headmaster at Chelmsford Grammar School, and the townspeople were open-minded and tolerant of his Socialism. A very good copy.



[108] **Free Vistas: An Anthology of Life and Letters.**

Illustrated after various artists, including John Buckland Wright, Raoul Dufy, William Blake, Maillol, Bernard Sleigh and Frans Masereel. 2 volumes. One of 299 copies and 205 copies respectively. Large 8vo., original parti-coloured cloth. Edited and Printed by Joseph Ishill. Berkeley Heights, NJ: Privately Published at The Oriole Press, 1933 & 1937

The first volume inscribed on the front free endpaper to one of its contributors. “For Bernard Sleight, with cordial regards of his friend – Joseph Ishill May, 1933.” Sleight was an artist, author, and teacher at the Birmingham School of Art.

The two volumes are Ishill’s great achievement. The first volume in particular is a remarkable book, reminiscent of a better organised James Guthrie, or a more politically centred Nonesuch Press, printed on a wide range of papers and even page sizes. The second volume includes “Yew-Leaf and Lotus-Petal: VII Sonnets by John Evelyn Barlas [“Evelyn Douglas”]. Extracts from a Posthumous Collection of Poems which Will Be Published in Book Form by the Oriole Press” (pp. [53]-68) with ‘Introductory’ by Henry S. Salt (pp. 55–59), and Barlas’s “Poems” (pp. 50–66). Spine and board edges a very little discoloured and rubbed, but a very good copy.

[109] Balm and Lillies. Trochaics by John Evelyn Barlas.

One of 97 copies of a total printing of 100. 8vo., original pale green boards, cloth spine, printed label on spine. Plain tissue jacket. Berkeley Heights, NJ: Published and Privately Printed by the Oriole Press, 1935

Fine copy in original plain tissue dustwrapper. Cohen Bibliography 13.

[110] Yew-Leaf and Lotus-Petal: Sonnets by John Evelyn Barlas.

Introduction by Henry S. Salt. Illustrated with erotic “woodcuts” (ver. wood-engravings) by John Buckland Wright. One of 120 copies of a total edition of 130. 8vo., original vellum-backed printed boards, printed label on spine. Berkeley Heights, NJ: Published Privately at the Oriole Press, 1935

A presentation copy from the printer to the social reformer Havelock Ellis on



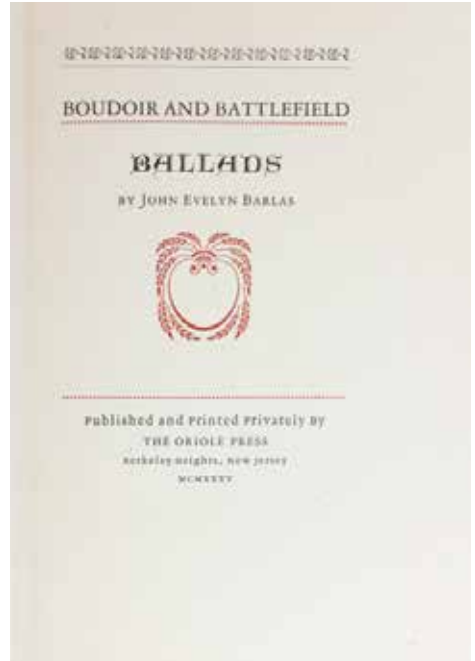
whom he published quite widely “For my dear friend Havelock Ellis with the affection of Joseph Ishill May, 1935.” Fine copy.

[111] Boudoir and Battlefield.

Ballads.

Decorated with various devices. One of 100 copies on Arak paper, of a total edition of 102. 8vo., original cloth backed cinnamon-coloured boards, black cloth spine. Plain tissue jacket. Berkeley Heights, NJ: Published and Privately Printed by the Oriole Press, 1935

A fine copy of this small masterpiece of printing. Cohen Bibliography 12.



[112] One Plum More. The Grey Walls Anthology of Lesser-Known Poems 1586–1903.

Selected with an Introduction and Notes by Samuel J. Looker. Only edition. Original grey cloth, dust jacket. 64 pp. Billerica, Essex: Grey Walls Press, 1941

Includes Barlas’s “The Magic Wine” (p. 24) from *Love Sonnets* (1889) and a substantial biographical note, which concludes “He deserves a wider fame than many of his contemporaries, who were less sincere and gifted than this tragic but courageous man of genius”. A fine copy in slightly worn and foxed dustwrapper.

[113] Oscar Wilde: A Study.

First separate edition, one of 100 copies printed. 8vo., original printed wrappers. Edinburgh: The Tragara Press, 1978

This paean to Wilde first appeared in *The Novel Review* (April 1892): “He does not use dynamite but the dagger—a dagger whose hilt is crusted with flaming jewels, whose point drips with

the poison of the Borgias. That dagger is the paradox. No weapon could be more terrible.” A fine copy. Halliwell, A.56. Cohen Bibliography 14.

[114] Six Sonnets by John Evelyn Barlas.

Edited with a note by Ian Fletcher. One of 95 copies printed 8vo., original printed wrappers. [12 pp] London: Eric and Joan Stevens, 1981

As new.

[115] The Lyric-Epic of Love. Being Love-Sonnets Divided into Books According to the Stages of Love's Growth and Harmonised with the Answering Moods and Phrases of Nature.

Introduction by Peter Mendes. One of 150 copies. 8vo., original yellow pictorial cloth. London: Privately Printed by Eric Stevens, 2001

Perfect condition, as issued.

[116] BUCKLAND WRIGHT, Christopher. To Beauty: John Buckland Wright's Work with Joseph Ishill of the Oriole Press.

One of 240 copies of a total edition of 246. Extensively illustrated. 8vo., original red cloth backed marbled boards, folding case, with original illustrated prospectus. Huddersfield, UK: The Fleece Press, 2007

The book reprints, from the original wood blocks, the nine Wright illustrations for *Barlas's Yew-Leaf and Lotus-Petal* (1935), as well as other examples of Wright's work which Ishill printed in the two volumes of *Free Vistas*. The longest section of the text discusses the Wright-Ishill collaboration on *Yew-Leaf and Lotus-Petal*. As new.

Aubrey Beardsley

The moral problem of casting this catalogue as “The Circle of Oscar Wilde” is nowhere more keenly felt than with Aubrey Beardsley, and we imply no subservience on Beardsley’s part by including him here. His genius (and his own knowledge of it) was too fully formed to allow him to be anyone’s satellite, let alone disciple. Nevertheless Wilde and Beardsley were so closely identified with the period that their names have become bywords for it, “the twin heads of fin de siècle decadence” (Sturgis). Wilde’s later claim that Beardsley was his creation has the smack of wishful thinking: “The worst thing you can do for a person of genius is to help him. That way lies destruction ... Once only did I help a man who was also a genius. I have never forgiven myself.”

Ellmann gives a stirring account of the first meeting of the two, at Edward Burne-Jones’ house, when the ambitious eighteen-year old Beardsley presented his portfolio to the grand old painter. As it happens Oscar probably wasn’t there at all, (Ellmann always preferred truth over fact) although Constance Wilde and their two infant children were. Beardsley himself was responsible for the misapprehension, having bragged about the presence of “The Oscar Wildes” at this handing-on of the flame, which might suggest that he had also slightly improved Burne-Jones’s reported advice to him: “I *seldom* or *never* advise anyone to take up art as a profession, but in *your* case *I can do nothing else.*”

Nevertheless, Beardsley certainly was taken up by Wilde as one of the coming young men in London, and he took his place in the Card Room at the Café Royal, before establishing a rather more sedate salon at home in Pimlico with his much loved sister Mabel. Beardsley kept a little distance from Wilde from quite early on in their relationship, as can be seen in his early representations of Wilde, who appears as a chapter heading in the *Morte Darthur*, and in a drawing later used as the frontispiece for Mason’s *Bibliography*, which shows Wilde at his desk with various source books, including “French verbs at a glance” in front of him.

The only actual collaboration between the two was over Beardsley's remarkable drawings for the English language edition of *Salomé*. The production of the book was a nightmare, partly because of Lord Alfred Douglas's petulance, and partly because Beardsley had no intention of playing second fiddle to Wilde. Beardsley had already had a stab at translating the text back into English (see in this catalogue under Stuart Merrill for the problems with the original French text) before Lord Alfred Douglas made his mark on it, and during its bickering evolution Beardsley (always keen to dissociate himself from Wilde's sex-life), made the very pointed observation that "the number of telegraph and messenger boys who came to the door was simply scandalous". The drawings are unambiguously brilliant, but serve the text about as well as do Matisse's lithographs for James Joyce's *Ulysses* although one assumes that Beardsley read the text, unlike Matisse. The very recognizable representations of Wilde himself in the book were a clear challenge to the older man's authority. Wilde couldn't deny the quality of the drawings, and was trapped.

Sturgis: "He sought artistic grounds for his dissatisfaction, complaining to Ricketts that Beardsley's drawings were altogether 'too Japanese' for a play that was essentially 'Byzantine'. Whatever the truth of this verdict, there lay behind it Wilde's uneasy awareness that Beardsley was not so much a disciple as a rival: the illustrations were threatening to upstage the text." Harold Child in the TLS (in 1908) wrote "what devil of mischief prompted some blunderer to have the English translation illustrated by Beardsley? To have read the play in the light of Beardsley's deadly irony is to be unable to give it independent judgment. The book becomes an amusing duel. 'This is tremendous!' says the author; 'This is humbug!' says the artist."

Beardsley's anxiety about a too-close association with Wilde was justified when he lost the remunerative art editorship of *The Yellow Book*, in the panic following Wilde's conviction. The false reports that Wilde went to jail with an issue of *The Yellow Book* under his arm (it was a novel by Pierre Louÿs), led the publishers to "clear the decks" of any association with Wilde, and Beardsley was sacked.

The golden lining to this cloud was that it led to the creation of *The Savoy*, maybe the most beautiful journal of its type.

Beardsley was sympathetic to Wilde's plight after Reading, and agreed to provide a frontispiece for *The Ballad of Reading Gaol*, but was already too advanced in his illness to deliver. Despite the sympathy he found Wilde a difficult companion, not least because he (Beardsley) was being financially supported by André Raffalovich, no friend of Wilde. Wilde had much practice in being snubbed in the last years of his life, but no rejection seems to have hurt him as much as that of Beardsley, who famously ducked into an alley in Dieppe to avoid him.

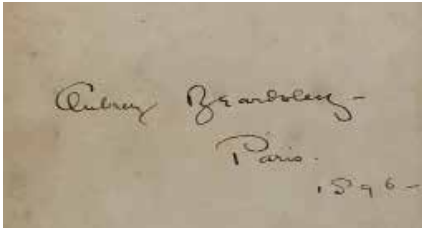
Among the highlights in the small but choice Beardsley collection here is a rare book from his library, a multi volume set of Balzac, later traded by Smithers to William Rothenstein for a drawing of Beardsley; his first illustrations in his school magazine, the pioneering design for the Avenue Theatre poster and programme, Olive Custance's copy of Arthur Symons' *Poems* with her beautiful and rare bookplate by Beardsley, and fine copies of *Le Morte Darthur* and both versions of *The Savoy*.

In preparing these catalogues from Cohen's collection, we have experienced all-but unresolvable identity crises over which catalogue some books belong in: please look also under Wilde, John Gray, and Vincent O'Sullivan in this catalogue, and await the "Rhymers' Club" catalogue for Beardsley's work on Ernest Dowson.

[117] **BALZAC**, Honoré de. **Oeuvres Completes.**

Illustrated throughout, a reprint of the Furne Edition of 1842–1848. Incomplete set, consisting of 11 of 20 volumes, later binder's cloth, significantly distressed. Paris: Chez Alexandre Houssiaux, 1855

First impression of this illustrated edition, which went through three printings in the year of publication. Of the 20 volumes, only 1, 4, 6, 8, 9, 10, 12, 13, 15, 16, and 18 are present.



Beardsley's copy, having been purchased by Smithers at his request. Later, when close to death, Beardsley asked Smithers to sell the set and credit his account accordingly, but Smithers in fact traded it to Will Rothenstein for a drawing of Beardsley. Beardsley has

signed the recto of the front free endpaper of Vol. 16: "Aubrey Beardsley, — / Paris. / 1896, —". Vol. 1, signed on the recto of the front free endpaper, "W. Rothenstein," bears Will's note on the front paste-down: "This copy of Balzac's works, which formerly belonged to Aubrey Beardsley I got from Smithers in exchange for a drawing of Beardsley, no trace of which I can now discover. Vol. 20 has Beardsley's index to the 20 vols." Volumes 4, 6, 8, 10, 12, 13, and 16 have Will's bookplate on the front paste-down. This particular set is well documented not only internally, but also in Beardsley's letters. In February or March 1896, he wrote to Smithers: "I am longing to get the Balzac. It was good of you to look out for one for me" (Letters, p. 115). On 7[?] March 1896 he wrote again to the same recipient: "The Balzac has arrived and is quite charming. I have already re-read two of the evergreen and comforting novels" (Ibid., p. 116).

He wrote again to Smithers on 1 February 1898, on the same subject: "I wish you would sell some of my books for me and put the results of sale to the credit of my account with you. You might catalogue the following ... Balzac 20 vols. . . ." (Ibid., p. 430).

In other letters to Smithers, Beardsley discusses Balzac's writings with a familiarity and depth that one would expect of an editor

rather than a merely enthusiastic reader. In addition to the grotesque silhouette Beardsley did for Smithers's edition of Balzac, a number of early Beardsley illustrations of Balzac are held by Princeton University. Indeed, Balzac was among his life-long passions. Per Zatlin, "The painter Jacques-Emile Blanche [see "Aubrey Beardsley," *Antée*. 1.11 (April 1907), 1103–22] declared that Beardsley knew Balzac's characters as if they were members of his family."

A very important and thoroughly documented association copy linking together Beardsley with one of his favorite authors, as well as with his close associates, Rothenstein and Smithers. The books have been cheaply bound in textured (faded) brick red cloth over very thin flexible boards. Bindings are entirely missing for Vols. 9, 15, and 18. One board is missing for Vol. 1, which has the gilt-stamping on the spine upside-down. Fragments of the spines are missing on Vols. 1, 8, and 13. The binding for Vol. 16, the only one to bear Beardsley's signature, is complete, though the cloth is separating along about half of the lower joint. Several volumes have localized damp-staining throughout. In all, a most distressed set redeemed by splendid associations.

[118] Eleven illustrations to: A Comic Opera, (In Three Acts), Entitled The Pay of the Piper: A Legend of Hamelin Town

in Past and Present. The Magazine of the Brighton Grammar School, Edited by E.H. Stevens, B.A. 8vo., original pictorial wrappers, Vol. XIV, No. 1 Extra Double Number, pp. 21–46. Brighton Grammar School, February 1889

Two separately paginated parts: the magazine itself, pp. [1]-24, followed by "The Brighton Grammar School Annual Entertainment, at The Dome, On Wednesday, Dec. 19, 1888". Tipped onto the verso of the front wrapper is a



printed notice explaining that, though the price of this double number is four pence, “it will be counted as an ordinary number paid for in the Annual Subscription.”

The programme was initially issued separately, but Lasner, AB, 5, notes that some copies “were issued (bound in) as a supplement to *Past and Present*, Vol. XIV, No. 1, February 1889.” This is the first series of Beardsley’s illustrations to be published, though his work had appeared in earlier issues of this magazine. Portions of wrappers missing at spine, and a segment is missing at the top of the front joint. Tiny fragments of the wrappers are missing at the lower corners, the front wrapper is lightly foxed, as are the edges of the text block. Despite this, a sound copy.

[119] BURNEY, Frances. *Evelina, or, The History of a Young Lady’s Entrance into the World.*

First edition thus. Elaborate title page border by Aubrey Beardsley. 8vo., original tan cloth gilt. 2 vols. London: J. M. Dent and Co., 1893

Lasner, AB, 24. A fine set.

[120] MALORY, Sir Thomas. *Le Morte Darthur. The Birth Life and Acts of King Arthur, of his Noble Knights of the Round Table, their marvellous Enquests and Adventures ...*

Edited with an introduction by John Rhys and a note on the illustrations by Aymer Vallance Illustrated with 353 drawings by Beardsley, nearly all used more than once (some as many as six times). First Beardsley edition, issue in wrappers. 12 volumes, original pictorial wrappers. London: J.M. Dent & Co. 1893–1894

Beardsley’s edition of *Le Morte Darthur* was one of the most astonishing arrivals of talent. It is effectively his first book commission, and is a tour de force of illustration, all produced before he was twenty years old. The publisher Dent, later described how it was “A new breath of life in English black and white drawing. Its chief feature was a wonderful balance in black and white, giving force and concentration as well as a sense of colour.” (quoted by Zatlin) and Beardsley himself wrote at the time “William Morris has

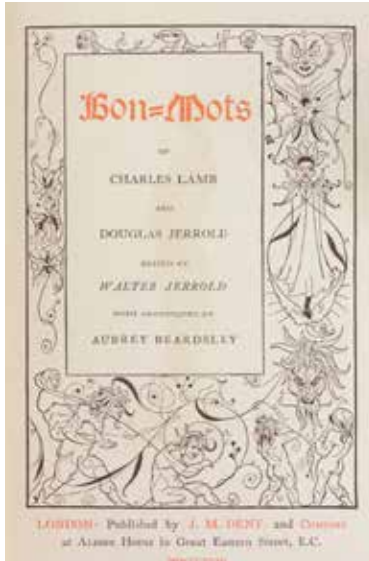


sworn a terrible oath against me for daring to bring out a book in his manner. The truth is that, while his work is a mere imitation of the old stuff, mine is fresh and original.” (also quoted by Zatlin).

William Morris: “quite below contempt; absolutely nothing except an obvious desire to be done with the job.”

A really excellent set, with some very slight chipping, and a very few repairs, but fresh and clean, in a stout modern folding box. Lasner, AB, 22.





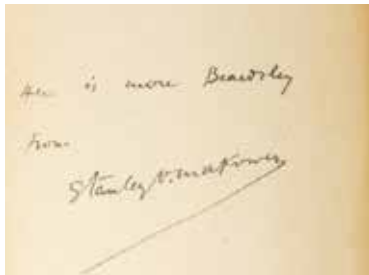
[121] Bon-Mots of Charles Lamb and Douglas Jerrold.

First edition thus. Illustrated with Grotesques by Aubrey Beardsley. 12mo., original white cloth, lettered in gilt and with Beardsley device in black. Bon Mots Series, [No. 2]. London: J. M. Dent and Company, 1893

Includes 29 new designs; 39 are reprinted from the first volume in the series, as are the title-page design and the front cover ornament. Lasner, AB, 19. A near fine copy.

[122] Bon-Mots of Charles Lamb and Douglas Jerrold.

Edited by Walter Jerrold, illustrated with Grotesques by Aubrey Beardsley. First edition, one of 100 large paper copies. 12mo., original brown cloth, lettered and decorated in gilt. Bon Mots Series, [No. 2]. London: J. M. Dent and Company, 1893



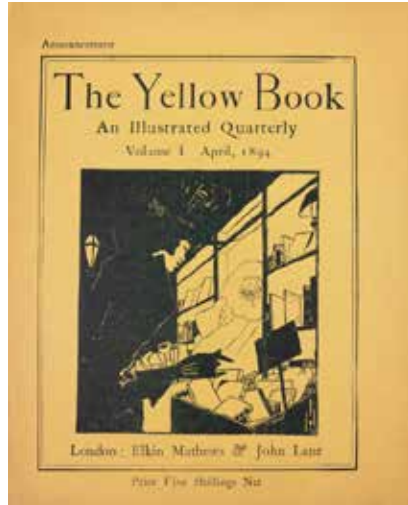
With a gift inscription from the Yellow Book author Stanley Makower "Here is more Beardsley / from / Stanley V.

Makower", presumably to William Covington, whose elaborate memorial bookplate is on the front pastedown endpaper: both were at Trinity College Cambridge. Spine rather darkened, some minor marking to the binding, and joints rather weak.

[123] Bon-Mots of Sydney Smith and R. Brinsley Sheridan.

Edited by Walter Jerrold, with Grotesques by Aubrey Beardsley. First edition, one of 100 large paper copies. 12mo., original light brown cloth lettered and decorated in gilt. Bon Mots Series, [No. 1]. London: J. M. Dent and Co., 1893

Lasner, AB, 18. Spine darkened, binding cracked in a few places but sound, and bookplate removed from front paste-down endpaper.



[124] Prospectus/order form for Vol. I of The Yellow Book.

Illustration by Beardsley on front cover. 4 pp. 8vo. Stitched into dark yellow printed wrappers, omitting the phrase, "postage paid". London: Elkin Mathews & John Lane, April 1894

A fine copy of this handsome prospectus: "The aim of the Publishers and Editors of THE YELLOW BOOK is to depart as far as may be from the bad old traditions of periodical literature, and to provide an Illustrated Magazine which shall be beautiful as a piece of bookmaking, modern and distinguished ... and popular in the better sense of the word ... In point of mechanical excellence THE YELLOW BOOK will be as nearly perfect as it can be made."

Lasner, AB, 65A, references issues with and without the above phrase, the former issue being in light yellow wrappers. Priority is not assigned.

[125] The Yellow Book.

Unidentified later printing of Beardsley's cover design for the prospectus/order form for No. 1 of The Yellow Book, on relatively thick cream paper, 28.5 x 22 cm.

Some soiling and pinholes in the wide margins.

[126] Avenue Theatre programme for Shaw's Arms and the Man.

Vertical design by Beardsley. Printed in blue. Single sheet folded to make 4 pp. 1894

This landmark design was Beardsley's first poster: it was commissioned by the remarkable actor and radical feminist Florence Farr for a series of plays she was producing (covertly funded by Annie Horniman) at the Avenue Theatre in early 1894. Her lover George Bernard Shaw was late with his play, and the season was forced to open with John Todhunter's *A Comedy of Sighs*, with Yeats's *The Land of Heart's Desire* as a curtain raiser. The Todhunter was failing, and the season was fit to be a disaster, until Shaw finally delivered the text of *Arms and the Man*. After the hastiest of rehearsals the play was a great success, Shaw describing it to Henry Arthur Jones thus: "I had the curious experience of witnessing an apparently insane success, with the actors and actresses almost losing their heads with the intoxication of laugh after laugh, and of going before the curtain to tremendous applause, the only person in the theatre who knew that the whole affair was a ghastly failure."

The current programme is for the Shaw phase of the season, and was used at the "insane" first night, with the inscription of the indefatigable theatre-goer "T.F. Howell 21.4.94 (1st Night)."

Lasner, AB, 62c.

[127] Good Reading about Many Books Mostly by Their Authors.

With many badly reproduced portraits of the authors, and two drawings by Beardsley. First edition. 8vo., original light brown cloth lettered in black and gilt. London: T. Fisher Unwin, 1894–95 [i.e., 1894]

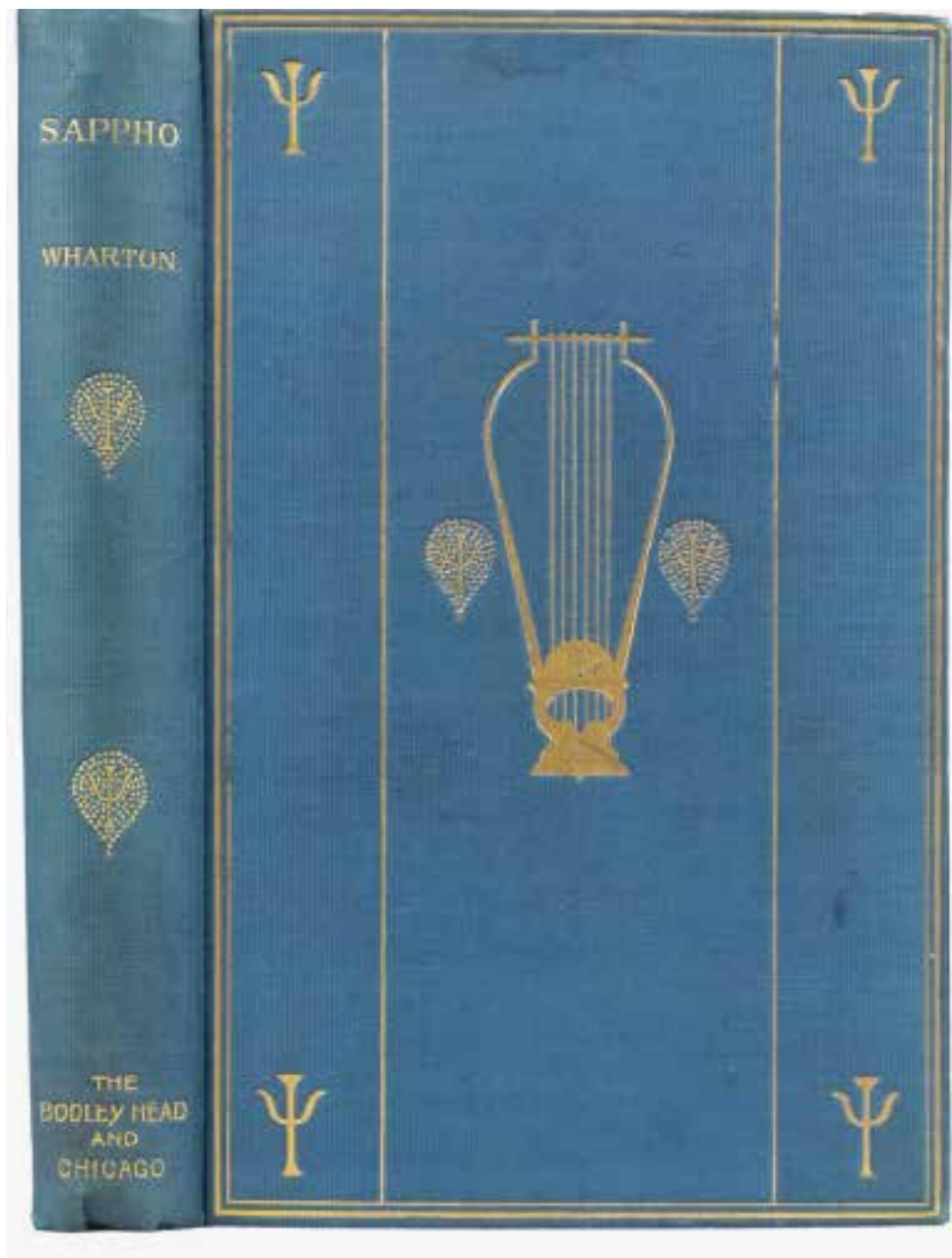
Beardsley's drawings are reproductions of the Pseudonym Library and Autonym Library posters. Lasner, AB, 75a, indicates that the latter is actually its first appearance in print. Binding and text nice and clean, but hinges cracked.



**[128] The Wonderful History of Virgilius the Sorcerer
Englised for the First Time.**

As told by Men of High Germany together with many Rimes made by Men of France and Italy and now first put into the English Tongue. First edition. Frontispiece by Aubrey Beardsley. 8vo., original printed wrappers. Medieval Legends, No. II. London: David Nutt, 1893 [i. e., 1894]

Lasner, AB, 55, notes that the book was published in January 1894. The frontispiece shows the wizard Virgilius consulting his great Black Book.



[129] Sappho. Memoir, Text, Selected Renderings, and a Literal Translation by Henry Thornton Wharton.

First edition thus. Frontispiece by Lawrence Alma-Tadema. 8vo., original blue cloth decorated after Aubrey Beardsley. T.e.g., others uncut. London: John Lane; Chicago: A. C. M'Clurg & Co., 1895

Third edition of this text, first published in 1885. The cover and spine design by Beardsley receives a full-page illustration in Lasner, AB, who denominates this item 87. Zatlin, quoting Brian Reade: "An example of the manner in which Beardsley's designs 'are all remarkable for their restraint, for meagre or minimal elegance' an elegance found also in the aesthetic ideal held by poets such as Ernest Dowson and in the graphic art of Charles Ricketts".

[130] The Idler Magazine. An Illustrated Monthly.

Edited by Jerome K. Jerome and Robert Barr. Various illustrations including one by Beardsley. 2 vols. 8vo., original green cloth gilt. London: Chatto & Windus. Vols. ... (August 1893-January 1894 & August 1894- January 1895)

Publisher's cloth bindings. Vol. 6 includes a drawing by Beardsley at p. 192, illustrating a group of essays under the general heading of "How to Court the Advanced Woman". The opening essay is by the co-editor's brother James Barr, writing as Angus Evan Abbott, responded to by a group of female authors, including Ella Hepworth Dixon, George Egerton & Sarah Grand. Beardsley's first version of the drawing was rejected – it seemed to display a pair of prostitutes, one of them rather fat, and the published version is more characteristically coded. Lasner, AB, 74. Nice condition. A very good set, board edges just a little worn.

[131] The Rape of the Lock.

Prospectus. Single sheet folded to make 2 pages. London: Leonard Smithers, January 1896

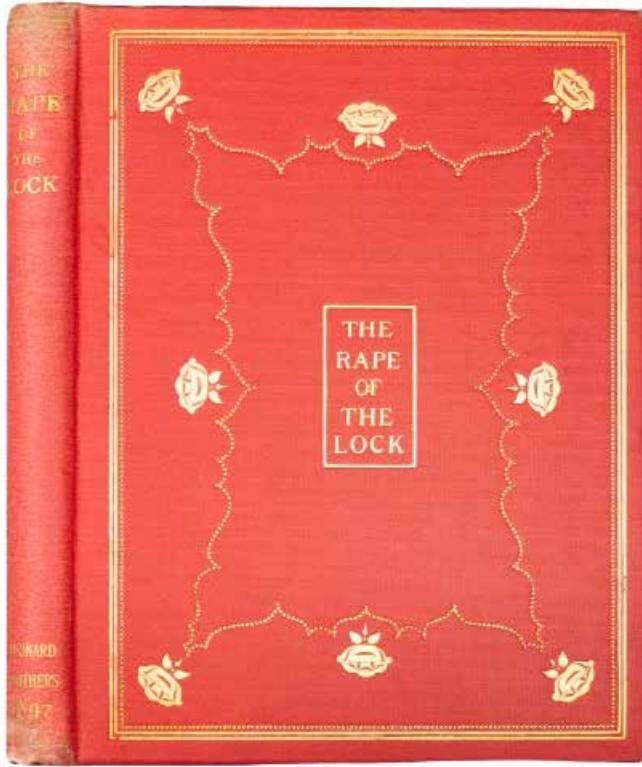
With the perforated order form intact and unused. This precedes the later illustrated prospectus for the same title. Both prospectuses were for the first Smithers edition, not his later Bijou edition. Extremely fine condition.



[132] POPE, Alexander. **The Rape of the Lock. An Heroi-Comical Poem in Five Cantos.**

First edition thus. Nine Drawings by Aubrey Beardsley. 4to., original blue cloth, richly decorated in gilt after Beardsley. London: Leonard Smithers, 1896

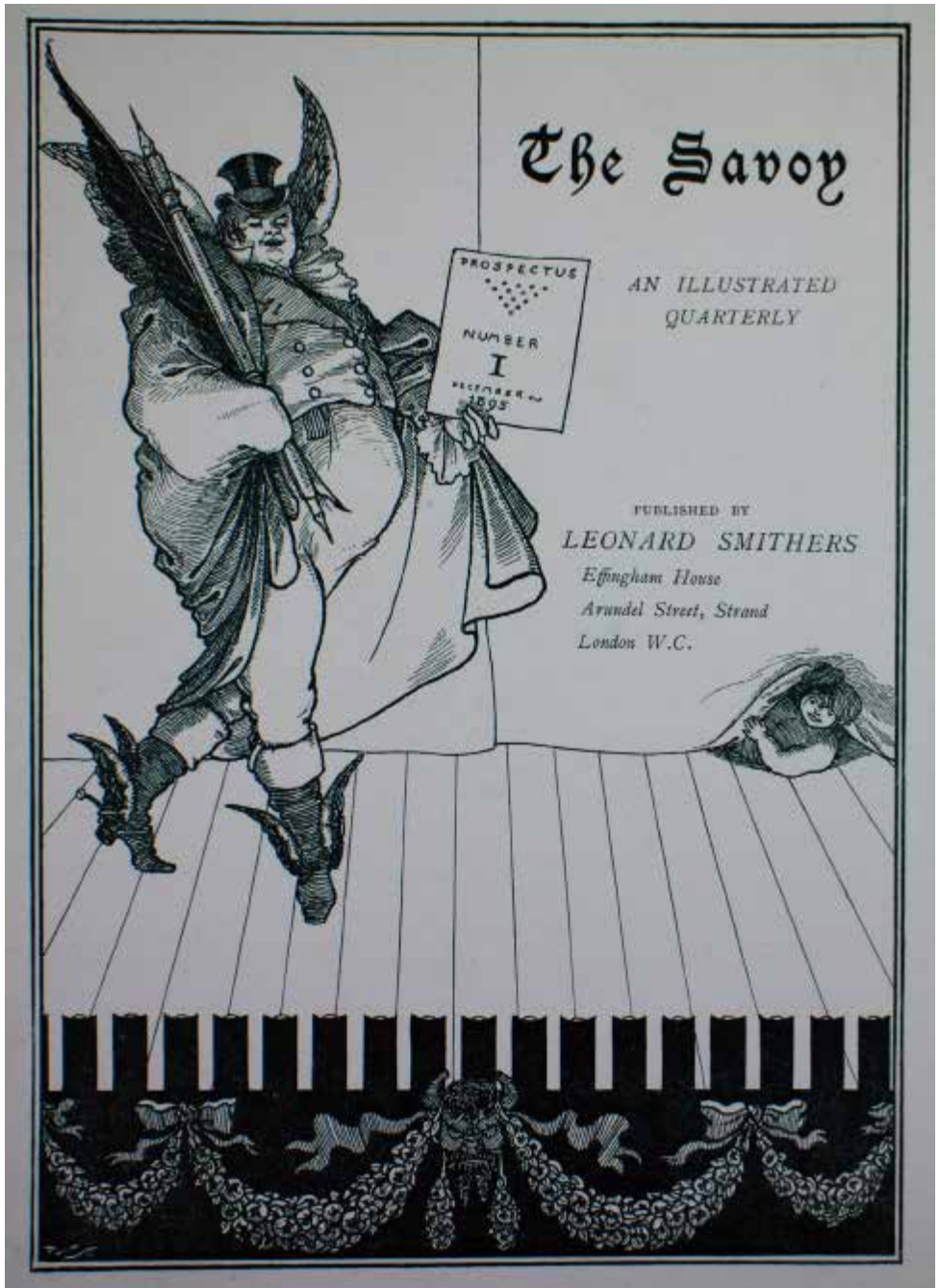
The first issue binding without “& Co.” at foot of spine. Per Lasner, AB, 105, 1000 copies of the ordinary issue were printed (and 25 on Japanese vellum). A very clean, bright copy with some foxing to the text, not affecting the plates. The illustrations show Beardsley in a rococo mood, recreating the stipple-engravings of Bartolozzi: altogether sunnier than the intense studies of *The Savoy* illustrations which followed immediately.



[133] POPE, Alexander. **The Rape of the Lock. An Heroi-Comical Poem in Five Cantos.**

Bijou edition. Nine drawings by Aubrey Beardsley. 16mo., original red cloth decorated after Beardsley. London: Leonard Smithers, 1896

Lasner, AB, 105A, 1000 copies on ordinary paper. Spine slightly faded but a really bright copy, with a contemporary gift inscription and bookplate of Robert F. Norton with lightly rubbed extremities; a few stray marks on rear cover. Overall, a very good/nice copy. This second Smithers edition, in a small format, is a complete success: the plates suffer little from their reduction, and the completely new binding design is a much more elegant affair than that of the larger format.



The Savoy

In the moral panic that followed Wilde's arrest *The Yellow Book* had sacked Beardsley, although they continued to use his format, and began its second and more conservative phase: as Betjeman wrote later " ... Buchan has got in it now: / Approval of what is approved of / Is as false as a well-kept vow."

Within three months Beardsley had found an even more attractive forum in *The Savoy*, the new periodical created by the opportunistic and ambitious bookseller, publisher and pornographer Leonard Smithers. The Savoy defiantly intended to "pick up the discarded banners left by the retreat of *The Yellow Book* into respectability" (Weintraub, introduction to the selection published in 1966). Arthur Symons was responsible for the textual side of the journal, and was every bit as defiant and unconventional as Beardsley: in the Editorial Note for the second number he speaks of the Savoy's reception as being nonetheless flattering because it has been for the most part unfavourable." Smithers became Beardsley's most loyal patron for the rest of his short and intense career, and the Savoy presented a vehicle for him to restore his reputation as the most brilliant graphic artist of his generation, in which he succeeded famously, combining his mischievous and subversive wit and mastery of line. You can never be quite sure what you are looking at in these mature drawings: every swelling is suggestive, and every smile is ambiguous: even after John Bull's modest erection was removed from the prospectus, the drawing still speaks of a ponderous ominous sexuality, and is the Madonna in the Christmas card really raising an eyebrow at the viewer; is the head of the self-portrait in "A Footnote" really meant to be that phallic?

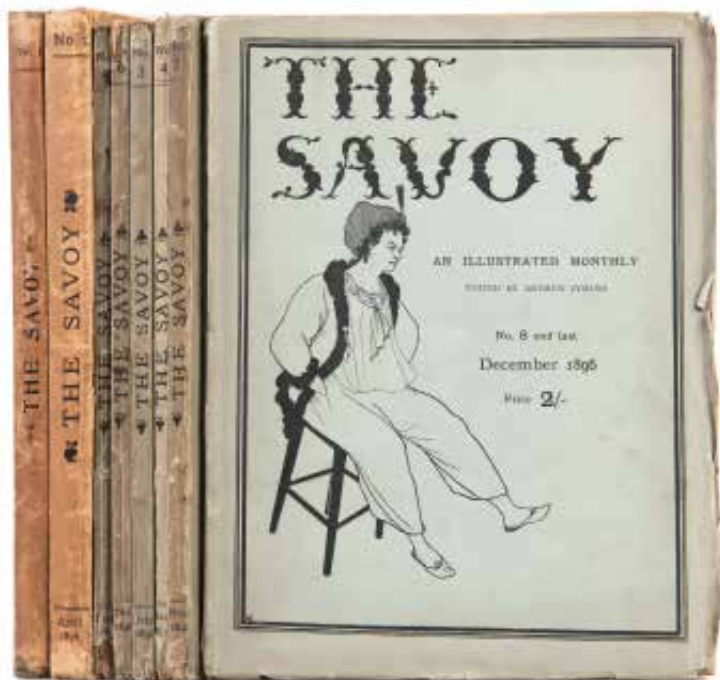
Beardsley's brilliance overshadows what would have been a significant journal even without him. Conder, Rothenstein, Beerbohm and Pennell were among the other illustrators, and besides Symons there are important contributions from, *inter alia*, Yeats, Joseph Conrad (his short story *The Idiots*), Ernest Dowson and Wratishlaw.

The periodical succeeded both in confounding the conservative and thrilling the avant-garde, but never found a mass market, not helped by being banned by W.H. Smith, who controlled the periodical distribution in Britain, and it only survived through this one year. The first two numbers were quarterly, the balance monthly, producing a total of eight numbers, originally issued in card wrappers, nearly always found in poor condition. Unsold sheets were bound later in very attractive blue cloth gilt, at first with the imprint of Leonard Smithers and later with the imprint of John Lane: the publisher's note mentions that "For the convenience of such subscribers as desire to bind up THE SAVOY into volumes, is appended a print of the covers ... pulled on white paper, which may be bound in, in substitution for the pink card-board covers."

[134] Prospectus for The Savoy.

Single folded sheet stapled into wrapper. London: Leonard Smithers, November 1895

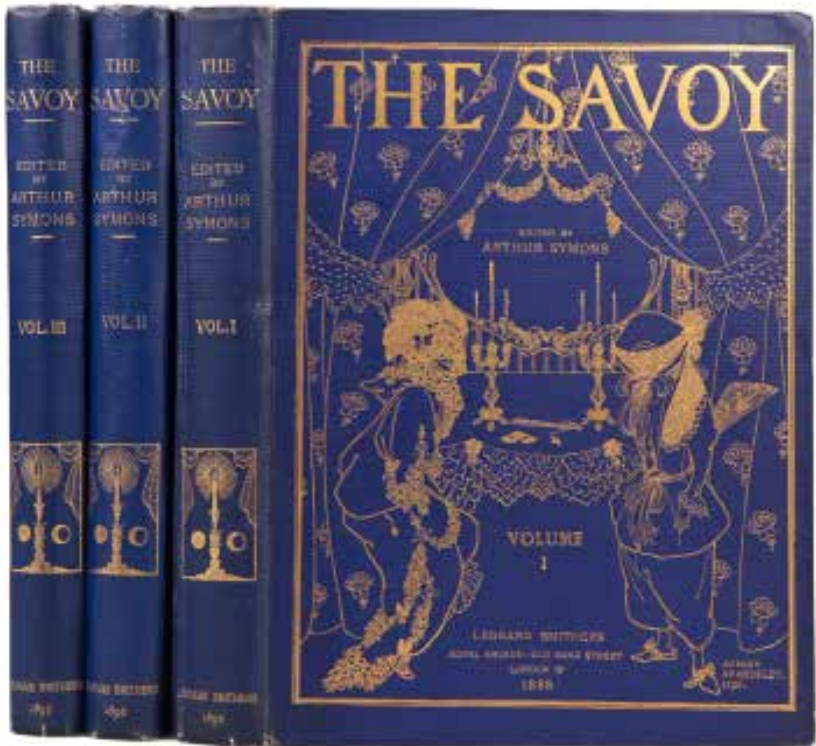
With the perforated order form intact and separate small format statement of trade terms. A fine copy of a great piece of graphic art, and scene of a splendid miniature scandal. Leonard Smithers rejected Beardsley's first drawing for the prospectus, in which the magazine was promoted by a smiling happy Pierrot figure: his objection was that it was too dainty, too flippant, and unlikely to appeal to the English middle classes, who were often represented by the figure of John Bull. Beardsley produced the present version, in which Bull's vigour is unmistakably, if minutely, demonstrated by an erect trousered penis. It's hard to believe that this passed notice, but all 80,000 copies of the prospectus had been distributed before it was pointed out by the author George Moore, a man whose behaviour and books were scandalously sexual themselves. An informal committee of the contributors appointed George Bernard Shaw to be their spokesman in asking Smithers to withdraw it. Smithers agreed, having already distributed all the copies. [See illustration on preceding page]



[135] The Savoy.

Edited by Arthur Symons. Nos. 1–8 , all published. Edited by Arthur Symons and Aubrey Beardsley. Literary contributions from Yeats, Conrad, G.B. Shaw, and others. Numerous illustrations by Beardsley; other illustrations by Charles Conder, Charles Shannon, Max Beerbohm, Walter Sickert and others. Eight individual parts, Nos. 1 and 2 in original paper-covered boards, and the remaining six in original printed wrappers, all after Beardsley. London: Leonard Smithers, 1896

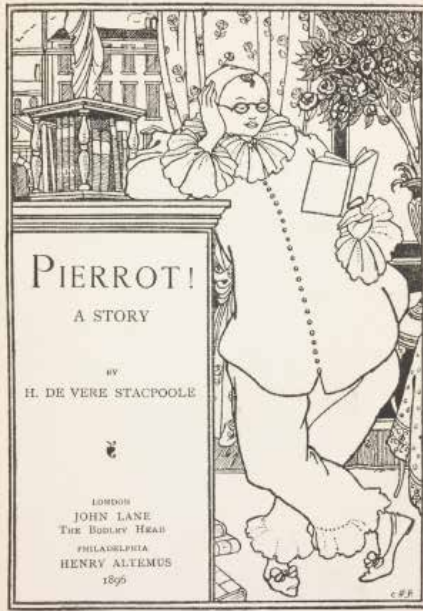
Beardsley Christmas card loosely inserted. In cloth clamshell box with leather spine label. Extremely nice set, with some tears to yapp edges of wrappers of Nos. 3–8 and small ink stains to wrappers of one number.



[136] The Savoy.

Edited by Arthur Symons. Literary contributions from Yeats, Conrad, G.B. Shaw, and others. Numerous illustrations by Beardsley; other illustrations by Charles Conder, Charles Shannon, Max Beerbohm, Walter Sickert and others. Three volumes. 4to., original blue cloth elaborately blocked in gilt, uncut. London: Leonard Smithers, 1896

Beardsley Christmas card loosely inserted. This set has the original wrappers bound in, the most complete form. About fine, bright set with small dent in spine of Vol. II and very light rubbing at extremities of spines.



[137] STACPOOLE, H. de Vere. **Pierrot! A Story.**

First edition. Binding, endpapers, and title-page by Beardsley. 8vo., original pictorial cloth. Uncut. Pierrot's Library, No. 1. London: John Lane; Philadelphia: Henry Altemus, 1896

Lasner, AB, 99. Some foxing to preliminary leaves, but a very good copy indeed of this minor masterpiece of book illustration. The Pierrot, genderless and homeless “a symbol of the alienated artist, consigned to life’s margins and consoling himself with doomed love and art.” played a large role in the aesthetics of the fin de siècle.

[138] The Parade. An Illustrated Gift Book for Boys and Girls.

Edited by Gleeson White. Many illustrations throughout. 4to., original pictorial cloth. London: H. Henry and Co. Ltd., 1897

Beardsley supplies an elegant title page border, Beerbohm a self-illustrated fable, Le Gallienne a rhyme for a nursery, with art work by Laurence Housman and Paul Woodroffe. Lasner, AB, 111. Spine just faded, and trifling wear to the binding, but overall very good indeed.

[139] A Book of Fifty Drawings by Aubrey Beardsley.

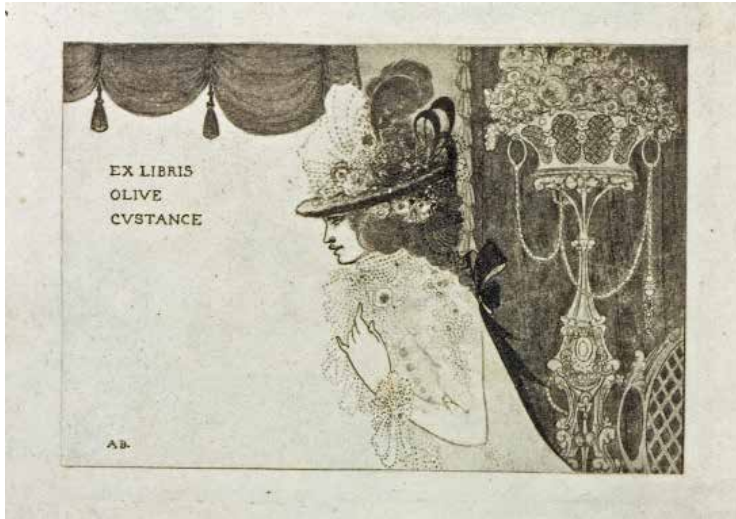
With an Iconography by Aymer Vallance, frontispiece photographic portrait of Beardsley, and fine reproductions of drawings by Beardsley. First edition, 4to., original red cloth gilt. London: Leonard Smithers, 1896

Five drawings, including the tailpiece (a silhouette self-portrait), here first published. Lasner, AB, 112; Nelson, LS, 1896.16, 500 copies printed. Crease to lower free endpaper, and the most minor wear to the board edges, but a very good copy indeed. A pencil note on the endpaper records its purchase from the 1922 Anderson Galleries auction of the library of Frank H. Richter.

[140] Poems by Arthur Symons.

First edition. 2 vols. 8vo., contemporary half blue-green morocco over boards, All edges gilt. London: William Heinemann, 1902

From the library of Olive Custance, with her bookplate (c. ... cm, appropriately printed in "olive green") by Aubrey Beardsley in both volumes. Custance commissioned the drawing for the bookplate, at the introduction of either John Lane or Leonard Smithers in 1897, at a cost of £10. Smithers was in charge of printing it, and Beardsley urged him to exercise all care "for heaven's sake do not allow the reproducer to touch the original; the pencil I used was so soft that the merest touch with the finger will rub it off. Pray drill this thoroughly into whoever you give the drawing for blockmaking." It's not clear if Beardsley and Custance met, but the drawing is clearly a portrait of Olive. Beardsley made



few bookplates, and bragged to Herbert Pollitt that “There is one more beautiful bookplate in the world. That makes two. Yours and another I have just made for a Miss Custance.” Custance was given to hyperbole in correspondence, and Beardsley noted (unsourced reference in *Jad Adams on Custance*) “Eleven pages from Olive this morning plus two pages of verse. Ye gods!”

Joints and extremities of bindings slightly worn, but still very good copies.

[141] SYMONS, Arthur. *Aubrey Beardsley*.

Six illustrations after Beardsley, two of which are here published for the first time, and a portrait of him by Jacques-Émile Blanche. First edition. Small 4to., original brown boards, cloth spine. Unicorn Quartos, No. 3. London: the Unicorn Press [1898]

The Unicorn was the imprint of T.W.H. Crosland, one-time colleague of Lord Alfred Douglas, who joined with him in his lawsuit against Robbie Ross. An excellent copy. Lasner 130.

[142] *Aubrey Beardsley and The Yellow Book*.

First edition. Small 4to., original pictorial wrappers. London and New York: John Lane, 1903

Lasner, 142. Very good copy with some staining to wrappers. Effectively a catalogue of Lane's Beardsley items still in print, though they are noted as "nearing exhaustion." Lane's preface concludes with the stirring observation that Beardsley was the "greatest, most brilliant, the wittiest, and the most lovable man it has ever been my privilege to know."

[143] Under the Hill and Other Essays in Prose and Verse by Aubrey Beardsley.

With a foreword by the publisher. Frontispiece portrait of Beardsley, and seventeen illustrations by him, three of which are here published for the first time. Large 4to., original white cloth elaborately decorated in gilt with design after Beardsley. Uncut. London and New York: John Lane Publisher The Bodley Head, 1904

One of 50 copies printed on Japanese vellum, and in this special binding. Per Lasner, 41, "This book contains no limitation notice. Documentation of the number of copies printed is found in a letter from Lane to R. A. Walker, 26 October 1915, inserted in a special issue copy in the Rare Book and Special Collections Division, Library of Congress." Spine just a fraction darkened, and some overall dust-staining, but a very good copy.

THIS issue contains five exceedingly brilliant Drawings by the late Aubrey Beardsley which have been regarded as too free in design for general circulation. Three of these illustrate THE SIXTH SATIRE OF JUVENAL (the Satire against Woman), and the remaining two designs were intended for LUCIAN'S TRUE HISTORY issued about twelve years ago, but were never included in the volume. These Drawings are printed from the original blocks, and as only a few engraver's proofs have previously been pulled, the impressions are perfectly clear, and may be regarded (considering the few copies now printed) as Proofs.

One hundred and twenty copies only have been printed (each numbered) on vellum paper, foolscap folio in size, and enclosed in suitable coloured wrapper.

This copy is No. 7.3.
LS



[144] BEARDSLEY, Aubrey. An Issue of Five Drawings Illustrative of Juvenal and Lucian.

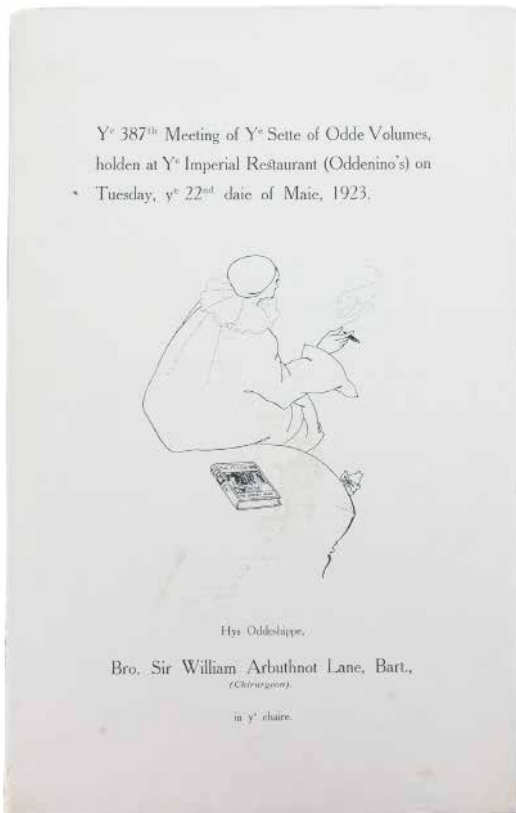
First edition, one of 120 copies, this numbered 73 and initialled by Smithers. Folio, original upper wrapper bound into light brown binder's cloth. London: N. pub.: [Leonard Smithers], 1906

From the colophon: "This issue contains five exceedingly brilliant Drawings by the late Aubrey Beardsley which have been regarded as too free in design for general circulation . . ." Lasner, AB, 149; Nelson, LS, 1906.2. With a small hole in the front wrapper, and a problem at the top gutter of the front binding endpaper caused by an overrun of glue in the binding, but a most superior copy, having been bound from an early date.

[145] Photolithograph of his chalk drawing of Mme Réjane in profile.

14.1 x 18.6 cm on a sheet of relatively thick and very shiny art paper measuring 21 x 28.2 cm, with no printing on either side. In sepia with triple border and stippling in black.

Probably from *The Second Book of Fifty Drawings*. This is the first of six drawings Beardsley made of the French actress Charlotte Réju, known as Réjane. A review in *The Yellow Book* spoke of “the devil in her body, heaven in her eyes” and William Archer described her as “the only woman in the world with a Beardsley mouth”.



**[146] Programme for 22
May 1923 meeting of Ye Sette
of Odde Volumes, at which
John Lane read a paper on
The Yellow Book.**

Single sheet folded to make four pages. Cover features Beardsley's smoking pierrot, with a copy of The Yellow Book added to the foreground. London: Ye Sette of Odde Volumes. 1923

John Lane is to deliver “an odd address on The Yellow Book”.

Our brother rises from his
chair:
He'll tell us if he'll only dare
Of Beardsley and of Baudelaire
Of Decadence and Dowson.

The wonderful drawing on the cover was originally drawn by Beardsley for an “Invitation to a Smoke” – a less formal Odde Volumes meeting – in 1895. With it is a printed design on card “In Memoriam: Aubrey Vincent Beardsley: 1878 – 1898”, a skilful pastiche of characters from Beardsley’s work, including Oscar, paying tribute around Beardsley in his coffin, boldly signed and dated by the artist Rupert T. Gould: Gould was quite a character, a cryptozoologist, general paranormal-enthusiast, and an horologist. He is played by Jeremy Irons in the filmic version of Dava Sobel’s *Longitude*.



Very light dust-soiling and small tear at bottom of fold of programme; about fine.

[147] Letters from Aubrey Beardsley to Leonard Smithers.

Edited with Introduction and Notes by R. A. Walker. Illustration by Beardsley (the previously unpublished first version of the Idler's Club drawing), photographs of Beardsley and of Smithers. First edition. 8vo., original black and gilt cloth. London: The First Editions Club, 1937

A very good copy.

Max Beerbohm

Max Beerbohm was the most informed and sensitive commentator on London's fin de siècle, and while he could contend with Whistler as one of Wilde's few equals in wit and style, he lacked Whistler's taste for contention. He and Wilde first met in 1893, when Max was still an undergraduate, during rehearsals for *A Woman of No Importance*, produced by Max's half-brother Herbert Beerbohm Tree. Wilde took to him immediately, and they met regularly, both in London and in Oxford as part of the circle of Lord Alfred Douglas. As with Beardsley, Max was too much his own man to defer to Wilde, preferring to tease and comment (not always kindly) with caricature.

"The Gods have bestowed on Max the gift of perpetual old age" Wilde famously said, and wondered of a mutual friend "When you are alone with Max, does he take off his face and reveal his mask?"

[148] Incomplete Autograph Letter Signed,
lacking the beginning, 3 pp., 8vo, n.d. [1894],

to Ada Levenson. Max writes from France, probably during a visit with Reggie Turner at the house of Madame d'Olivieira at Bois Guillaume near Rouen. "Madame herself is in very good form & full of lying anecdotes about M. le Maréchal MacMahon [French war-hero, Duke of Magenta] and Plon-Plon [Napoléon-Jérôme Bonaparte] ... We went down into Rouen this afternoon – I wore my black and white – The peasants turned out all along the route to wonder at us. The poor uncouth folk had never seen a pair of suède gloves perhaps." He hopes that *The Yellow Book* has accepted her "Snobbishness" "Harland is in Paris – I am sure he would love it."

[149] The Works of Max Beerbohm.
First edition, preceding the first English edition by four days. 8vo., original brown cloth, elaborately decorated after Margaret Armstrong. New York: Charles Scribner's Sons, 1896

The true first edition of Beerbohm's first book. A fine, bright copy of this delicious confection, the first book (collected essays) of a 24 year-old author. The portentous title of *The Works* is compounded by the tongue-in-cheek Bibliography (with preface) by John Lane, who echoes Oscar Wilde's quip by referring to how his "advancing years had nevertheless imprinted evidence of their flight in the pathetic stoop, and the low melancholy voice of one who, though resigned, yet yearns for the happier past".

[150] *The Works of Max Beerbohm.*

With a Bibliography by John Lane. First edition. 8vo., original red cloth, printed label on spine. Uncut. London: John Lane; New York: Charles Scribner's Sons, 1896

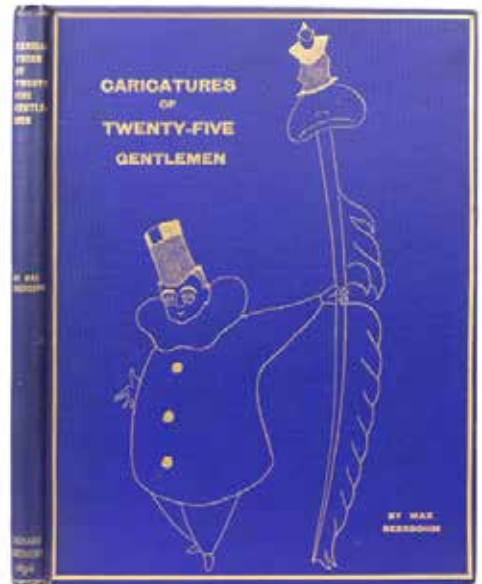
A fine copy in a fine half-morocco slipcase.

[151] *Caricatures of Twenty-Five Gentlemen*

with an Introduction by F. Raven-Hill. First edition, first issue. Small 4to., original brilliant blue cloth decorated in gilt. London: Leonard Smithers, 1896

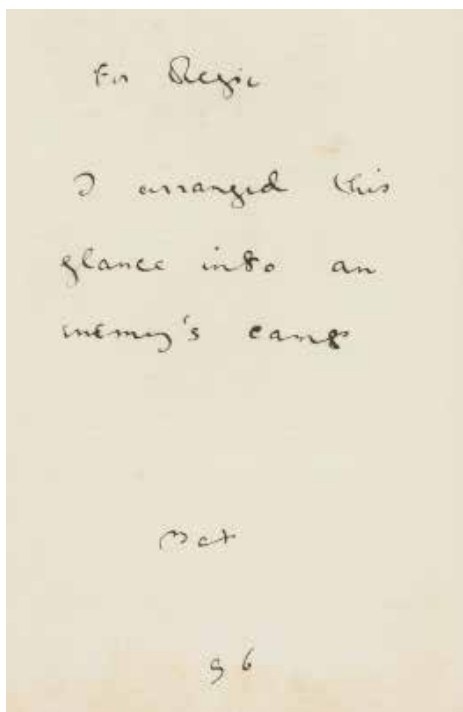
Max's first book of caricatures, including masterpiece portraits of Beardsley and Le Gallienne.

In the year following his imprisonment Oscar Wilde is notably absent, though Max includes his nemesis Lord Queensberry. Beerbohm described himself at the time as having "more brain than heart and an entire absence of passion", and his own carnal appetites were so modest as to be undetectable by the most sensitive of machines. He had many homosexual friends and certainly did not disapprove in principle, but he did abhor a fuss or scandal. Nevertheless, he remained an admirer and a friend, and



sent a copy of *The Happy Hypocrite* (which was heavily influenced by Dorian Gray) to Wilde on his release from prison. Nelson, LS, 1896.13, indicates that 500 copies were printed.

A fine copy of a physically beautiful book, often encountered in rather shabby state.



[152] SEAMAN, Owen. **The Battle of the Bays.**

First edition. 8vo., original maroon cloth, pictorial device on front cover in gilt after the title page design by Patten Wilson. London and New York: John Lane, 1896

With a gift inscription (as usual, with the slightly odd spelling of his abbreviated name) from Max Beerbohm to his close friend Reginald Turner, “For Regie I arranged this glance into an enemy’s camp. Max. 96.”

The battle-ground between Seaman and Beerbohm was parody., and this book includes Seaman’s parodies of Swinburne, Kipling, John Davidson and Richard Le Gallienne among others, as well as criticism in his own rather dull voice of the “Decadent” movement: Seaman was a prolific contributor, and later editor of *Punch*.

A fine copy, with Turner’s bookplate.



[153] **The Bodley Booklets:** Complete set, including **The Happy Hypocrite.**

First edition, first issue. Bodley Booklets, No. 1. New York and London: John Lane, 1897

A very good copy, wrappers slightly chipped as usual, and with just a little wear and soiling. This is the earlier state of the wrappers, with the full stop on the front cover.



Beerbohm sent Wilde a copy on his release from prison, and Wilde responded enthusiastically and gratefully in a beautiful letter (Holland p. 856) “I used to think gratitude a heavy burden for one to carry. Now I know that it is something that makes the heart lighter. *The Happy Hypocrite* is a wonderful and beautiful story”. Wilde disliked the “cynical directness of the name ... though I know what joy there is in picking up a brickbat and wearing it as a buttonhole ... The implied and accepted recognition of *Dorian Gray* in the story cheers me. I had always been disappointed that my story had suggested no other work of art in others ... on reading your surprising and to me quite novel story how useless it is for gaolers to deprive an artist of pen and ink. One’s work goes on just the same, with entrancing variations.”

Housed with the following in a smart modern folding box, to make a complete set of the Bodley Booklets, as below:

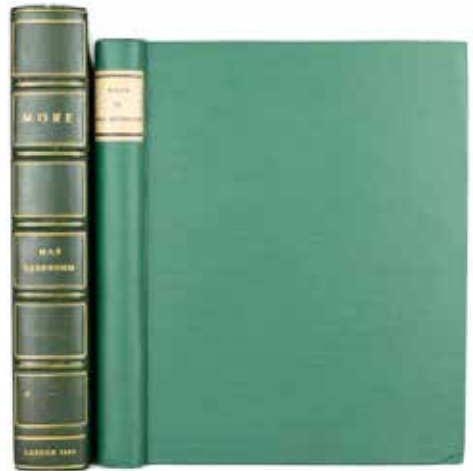
“Richard de Lyrienne” [i.e. David **HODGE**]. *The Quest of the Gilt-Edged Girl* by Richard de Lyrienne. Bodley Booklets No. 2. 1897 **SHARP**, Evelyn. *The Making of a Schoolgirl*. Bodley Booklets No. 2 [sic.]. 1897 **STREET**, G.S. *Some Notes of a Struggling Genius*. Bodley Booklets No. 4. 1898. **GRAHAME**, Kenneth. *The Headswoman*. Bodley Booklets No. 5. 1898. **ROLFE**, Frederick, as “Baron Corvo”. *Stories Toto Told me*. Bodley Booklets No. 6. 1899

The Le Gallienne parody is a rather lame affair, by a Glasgow journalist whose only other book appears to have been a life of Carlyle. Everyone of the period comes in for a tease, including Beerbohm repeatedly: when the narrator is being tried for stealing ladies' underwear from a washing line (for younger readers, this was once a common crime), Beerbohm gives evidence, but the judge deems him too young to take the oath. Evelyn Sharp's contribution is the longest, and has recently been recognised as a hidden classic, following its republication by OUP in 1989, "a revolutionary reworking of the school story, an ironic probing of what had been a patriarchal genre" (*Studies in Popular Culture*, 1994). Only twenty years old at the time, Sharp was to become an influential suffragist and pacifist. Kenneth Grahame's *The Headswoman* is a brilliant New Woman tale of the first female executioner, her efficiency and charm leading the villains to refuse to have their heads lopped by any other: "the fellows as is told off for execution come skipping along in the morning, like a lot of lambs in Maytime. and then the fun there is on the scaffold! The jokes, the back-answers, the repartees!"

Stories Told Me reprints the extraordinary Baron Corvo's contributions to *The Yellow Book*.

Some slight dust-staining to wrappers and crumpling to the overlapping fore-edges, but an excellent set.

[154] **Caricature of Beerbohm**
by "Sic," *Vanity Fair*, No. 404, 9
December 1897



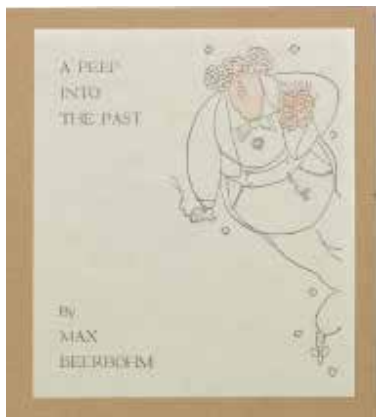
[155] **More.**
First edition. 8vo., original green cloth, printed label on spine.
London and New York: John Lane, 1899

A remarkably fine, bright copy in a handsome early half-morocco slipcase.

[156] Seven Men.

First edition. 8vo., original blue cloth lettered in gilt. London: William Heinemann, 1919

A near fine copy, spine just slightly faded, and the lightest of marking to the cover. The seven fictional subjects of these short lives include “Enoch Soames”, Beerbohm’s inspired tribute to the 1890s, lampooning the self-consciousness of some of the decadent poets.

**[157] A Peep into the Past.**

Illustrated by the author. First edition, one of 300 copies printed on Japanese vellum. Large 8vo., original buff boards, printed label on upper cover, cloth spine with printed label. [New York]: Privately Printed, 1923

A facsimile edition of the manuscript of Max’s brilliantly comic prospective-retrospective account of Wilde’s life from the position of his comfortable, obscure old age. Written while Max was an

undergraduate, it was apparently intended for *The Yellow Book*, but not used there, presumably because of its unmistakably camp references.

This piratical edition is widely attributed to Max Harzof, antiquarian bookseller of New York. David Randall, in his readable memoir *Dukedom Large Enough* gives a fine picture of Harzof, “irreverent, profane in speech, sloppy in dress, ill-at-ease with a necktie on, pugnacious on occasion – and withal the finest all-around bookman I have been privileged to know”. He has a particular place in the booksellers’ pantheon for being the first reported source of the great bookselling joke: “When he once charged his friend [Gabriel] Wells \$1,040 for a book he had just bought, and Wells asked about the odd price, Harzof answered (truthfully) “I wanted to make a thousand dollars today.”

An absolutely fine copy in original very slightly chipped original tissue dustwrapper in publisher's slipcase within publisher's box.

[158] LYNCH, Bohun. Max Beerbohm in Perspective.

With a Prefatory Letter and illustrations by Beerbohm. 8vo., original patterned boards, cloth spine, printed label on spine. Illustrated. London: William Heinemann, n.d. [1921]

A fine copy in very clean and fresh dustwrapper that lacks small fragments at head and foot of spine and is a little weak at the joints. In a fine and early half morocco slipcase. Rare in this order.

Edward Carson

[159] CARSON, Sir Edward.

Cabinet photographic portrait.

in semi-profile, almost to the waist, in middle age. London, Dublin, Glasgow, Manchester, and Belfast: Lafayette, Ltd., N.D., but probably c. 1897

A fine portrait of one of the arch-villains of the Wilde story, displaying his “powerful and brooding presence” (Boyce, ODNB).

Carson, a member of the Anglo-Irish ascendancy, laid the foundations of his career acting for Irish landlords in the wake of Gladstone's Land Act of 1881, earning the nickname “Coercion Carson” for the vigour with which he fought against the rights of tenants. In 1894 he was called to the English bar, where he added celebrity to wealth in acting for Lord Queensberry in Wilde's



disastrous libel action: his aggressive cross-examination of Wilde (they had been at University together) is one of the most notorious of its kind, fulfilling Wilde's prediction that Carson would "perform his task with the added bitterness of an old friend" (quoted by Ellmann).

In fact his task may not have been informed by any personal animus, rather a professional vigour. In Wilde's second, criminal trial, in which Carson had no role, he actually interceded informally for Oscar with Sir Frank Lockwood, the Solicitor-General, asking 'Can you not let up on the poor fellow now? He has suffered enough already.' The appeal was of no effect.

Carson later devoted much of his energy to politics, and was the most prominent Unionist politician, campaigning vigorously against Irish independence.

Slight silvering to the image, but still very striking.

Olive Custance

"As I walked by her side that May morning, I was only conscious of her voice and her exquisite girlhood; for though she talked with the aplomb of a woman of the world, a passionate candour and simple ardour in her manner would have betrayed her, had her face not plainly declared her the incarnation of twenty. Her talk, and something rather in her voice than her talk, soon revealed her as a curious mixture of youth and age, of dreamer and désillusionnée. One soon realised that she was too young, was hoping too much from life, to spend one's days with."

This is how Richard Le Gallienne, the most poet-like of fin-de-siècle poets described (and then dismissed) the slightly fictionalized Olive Custance in *The Quest of the Golden Girl*. Her gamine charm, wit, bookishness, well-bred self-confidence (sometimes expressed with a rather gushing enthusiasm) led to intense and sometimes fulfilled relationships with an unusually wide range of people. As a young woman she developed a crush on the poet

John Gray (not naturally a ladies' man), who she called the Prince of Dreams, or Prince of Poets, and wrote poems addressed to him:

I clasped your hand,
 But scarcely said a word;
 We stood as children stand
 Whose souls are stirred
 To great shy love they cannot comprehend.

The American heiress Natalie Barney in turn fell head over heels for Olive, declaring memorably if oddly that embracing Olive was “like embracing the English countryside”, as well as more conventional expressions of love such as “Come to me and we will be quiet—to soften (?) in each others' arms.... I only know that I so love your lips that I will do whatever they tell me...let me feel that I am all things to you ... and love me ... ah love me!... my beautiful white love . . .”. Olive's response showed a certain detachment “because I am indifferent to her she has a passion for me that is almost beautiful at times” but was more receptive to Barney's lover Pauline Tarn, who wrote as Renée Vivien: “Pauline went yesterday, we spent the day in Norwich giving each other presents ... she gave me an opal ring...a ‘wedding ring’ for me to wear when you take me out, (she says) that we may look married.”

Olive was a regular contributor of poetry to *The Yellow Book*, and Henry Harland, its literary editor seems to have fallen entirely for her as well, and wrote revoltingly of a photograph she had sent him “the loveliest girl, the most interesting-looking, the most poetic-looking the most appealing that I have ever seen.... I never saw such a lovely mouth, such lovely hair, such lovely hands, such lovely eyes— dreamy, mysterious eyes. Oh, what wouldn't I give to be looking into the real eyes.” The flirtatious letters that she wrote to Harland led to Harland's more hard-boiled assistant Ella d'Arcy exclaiming to him “What an appalling imbecile your Wild Olive seems to be. Such letters of hers as I have found in the Y.B. room, oh, such letters.”

The Le Gallienne affair began with fan-letters and led to a meeting at John Lane's apartments: Olive recording in her journal that

“the moment he looked at me I felt I should love him and that he would love me!” and the relationship did develop, although probably not as far as the sexually ambitious Le Gallienne would have liked. Adams posits that an intervention by Olive’s father dampened their intensity. She was certainly his muse for a while, inspiring the character of Nicolette in *The Quest of the Golden Girl*, an extract from which opens this essay, in which he also describes her as “dressing as a boy so they can go travelling together”.

This androgynous quality also played a role in her relationship with Lord Alfred Douglas, who after their surprising whirlwind wedding and initially happy marriage was to write “Why can’t you dress as a boy and come with me?” “You are a darling baby and you are exactly like a boy and you know perfectly well that I love you better than anyone else, boy or girl... you have everything. I used to wish you were a boy, now I am glad you are not.”

We have leant heavily on the work of Jad Adams’s *Olive Custance: A Poet Crossing Boundaries*, *English Literature in Transition, 1880–1920*, Volume 61, Number 1, 2018, pp. 35–65. Among his conclusions on this interesting and difficult-to-place woman:

Olive Custance’s life is a view into the world of the 1890s, of British upper-class people with literary tastes; of Bohemian life and of a culture where same-sex desire is tolerated if not celebrated ... if enjoying art and sex without an apparent morality was decadent, then that is what she was.



[160] Autograph Letter Signed,

from *Weston House, Norwich*, 2 pp., 8vo, n.d. [1894?],

Written from her family home of Weston House, “a neat cemented mansion, delightfully situated on the south side of the vale of the Wensum” (William White’s *History, Gazetteer, and Directory of Norfolk* 1883) to John Lane. She inquires with a slightly odd

usage about the status of a poem she has submitted for *The Yellow Book*, “Just a line to say I have seen no more of the “Yellow Book” poem – is that all right?” and asking to “remember me to all my friends at Ye Bodely [sic] Head, especially to John Davidson and Walter Sickert”. Dating from as early as October 1894, when her first poem appeared in *The Yellow Book*. Excellent condition.

**[161] PROBYN, May. Pansies:
A Book of Poems.**

First edition, first issue, 20 pp. of publisher's ads at end dated 1895. Pictorial title page. 8vo., original blue cloth, both covers blind-stamped with a floral design. London: Elkin Mathews, n.d. [1895]

With blind-stamped art nouveau design on both boards and title-page by the publisher's sister, Minnie Mathews, with her monogram and the date 1895 in lower right corner of title-page design. A mutilated copy – the front free endpaper is removed – with a fascinating gift inscription by the author on the verso of the half-title, which begins with a quotation from Frederick Langbridge's rather erotic poem “A Song for the Girl I Love:”



To
 “The girl I love,
 God love her!”
 Ah! Let me be your Singer, lady —and your slave awhile
 Untill your woman's heart shall tire of me!
 Only to lace your little shoes, to see
 Your hands move — given sometimes – suddenly,
 A tender word,—a smile!
 Olive Custance. 1895.

The front free endpaper is excised, presumably to hide the identity of the recipient: although it shares provenance with the copy of Custance's *Rainbows* inscribed to Pauline Mary Tarn, it seems that the two did not meet until 1901 when they had their brief affair. The inscription may be addressed to a child, as suggested by "little shoes", but Olive had neither daughter nor niece, and the poem referenced is unambiguously erotic, and so it is very possible that Custance may have had a crush, consummated or otherwise, on another woman as early as 1895, five years before her relationship with Natalie Clifford Barney, and the same time after she fell in love (at 16) with John Gray. Nelson, EM, 1895.5, not noting the secondary binding. But for the missing endpaper, a very good copy indeed.

[162] Opals.

First edition. 8vo., original grey boards. London and New York: John Lane, 1897

The slightest of wear to the extremities of the binding, but a very good copy indeed.

[163] Rainbows.

First edition. 8vo., original blue grey boards, printed label on spine. London and New York: John Lane, 1902

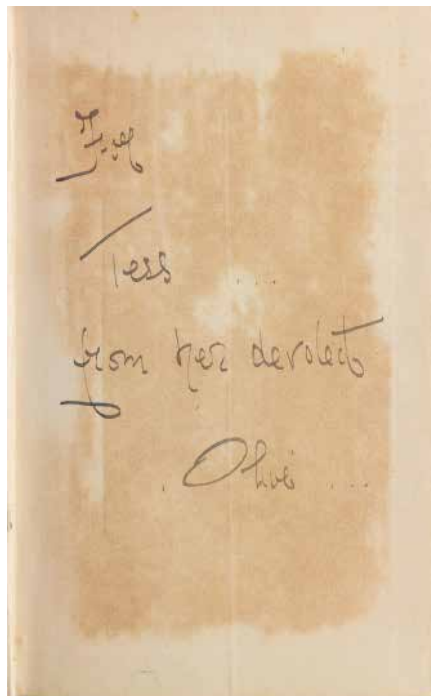
The copy of Thomas Mosher, printer, with his bookplate. The book is dedicated to Lord Alfred Douglas as "The Fairy Prince." Some slight discolouration to the boards and fading to the spine, and the slightest bit of damage to the head of the upper joint.

[164] Rainbows.

First edition. 8vo., original grey boards, printed label on spine. London and New York: John Lane, 1902

Inscribed on the front free endpaper: "For / Tess / from her devoted / Olive." "Tess", "Psyche", and "Pau" were among the nicknames employed by Pauline Mary Tarn (1877–1909), who wrote as "Renée Vivien".

The daughter of a wealthy English father and an American mother, Tarn left England for France at the age of 21, upon receiving her considerable inheritance, much of which she spent during a very intense ten year hedonistic binge. She is believed to have initiated her lesbian life there in 1900 with the “constantly inconstant” (Karla Jay) Natalie Clifford Barney, who in 1901 had a brief affair with Custance, as documented in the Custance Archive, Berg Collection, New York Public Library, which includes an extravagantly passionate love letter from Tarn to Custance dated 31 Oct. 1901. A year later, in 1902, during which she married Lord Alfred



Douglas, Olive inscribed a copy of her new book to her ex-lover. Tarn included her intimacy with Custance in her 1904 *roman à clef*, *A Woman Appeared to Me*.

In very good condition, marred only by a half-inch split at the top of the upper joint which extends a few mm. horizontally into the printed spine label, and foxing of the preliminary and terminal leaves. Last two gatherings unopened.

[165] Autograph Letter Signed,

34 Duke Street St. St. James's. 2 1/2 pp., 8vo, 2 July 1902,

A remarkable letter, written just a few months after her surprise and rushed marriage to Lord Alfred Douglas (“anything short of murder in the Douglas family is a source of congratulation”, Percy Wyndham quoted by Douglas Murray).

She seeks John Lane’s help in getting her husband work. “We are in London – looking for a tiny house I want you as a

kind friend to help me to find Alfred some work on one of the papers ... to please my father who wishes him to do something.” Specifically she asks for an introduction to Henry Norman, the [literary] editor of *The Daily Chronicle*. “as he has a great admiration for that paper” but is “so proud that he will never ask anyone to help him”. Although it had a fine book section, in which Edward Thomas was to review Olive’s *Rainbows* shortly after this letter, *The Daily Chronicle* was a markedly left-leaning newspaper and it’s hard to imagine Lord Alfred being at home there.

The reference to her father is interesting. Murray describes him as “A typical Victorian father, with a military background. Ignorant of culture, full of prejudice, used to being in control” who responded to news of their engagement (which lasted less than a week) by asking Scotland Yard for their files on Douglas, the notorious homosexualist. However, rather surprisingly, on their first meeting after their return from honeymoon in Paris, Douglas entirely charmed Colonel Custance with tales of huntin’ in Scotland, and they became quite close for a while, though it all went hideously wrong in the end as a result of the Douglas’s conversion to Catholicism, which was enough to make the Colonel launch a bizarre custody battle for Raymond, their son.

[166] The Blue Bird

by *Lady Alfred Douglas (Olive Custance) Author of ‘Opals’ and ‘Rainbows.’ First edition. 8vo., original full skiver, titled on front cover. London: The Marlborough Press Ltd., 1905*

Inscribed on the front free endpaper “For / Dear Mrs. Brent / from / Olive Douglas. ... New Years Day 1907. . .” Boards rubbed at head and foot of spine. Overall, a very good copy.

The Marlborough Press was an organ of the absurd T.W.H. Crosland, and went bankrupt soon after the publication of this book, on which event Olive bought the remaining stock, doubtless allowing for generous disbursement of holiday gifts such as the present example – to a domestic servant?

[167] The Inn of Dreams.

First edition. 8vo., original brown boards, printed label on spine. London: John Lane, The Bodley Head; New York: John Lane Company, 1911

Tiny, extremely faint, deaccession stamp of Yale University on verso of title-page, and traces of bookplate on front paste down endpaper; otherwise a very nice copy.

Rudolf Dircks

Dircks was an industrious author, writing short fiction for periodicals, one novel, doing lots of editing and writing a life of Rodin, before specializing in architectural history and settling down as librarian at RIBA.

On the evidence of his contribution to *The Savoy Magazine*, which was later collected with other similarly allusive short fictions in *Verisimilitudes*, published by T.W.H. Croslan's Unicorn Press in 1897, the lack of attention his fiction has received may be a little unfair. *Ellen* is a suggestive little New Woman story with hints of unconventional sexuality – the heroine effectively invites a man to father her child but not to be in a relationship.

As a contributor to the first number of *The Savoy*, Dircks was at its launch party with Yeats, Beerbohm, Arthur Symons, and Aubrey and Mabel Beardsley, an evening made particularly famous by Beerbohm's description of Yeats holding forth on "Catholic Dyahbolism". He obviously remained close to Symons, for a few years later he was acting as a script doctor for Symons on his translation of *Mariana* for Mrs. Pat Campbell.

[168] Players of To-Day.

With Sixty-Six Illustrations. First edition. 8vo., original pictorial wrappers, with the fanciest of art lettering. London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd., n.d. [1892]

Includes an early, witty, and favourable essay on Wilde – “Ingenuousness and vulgarity are alike impossible to Mr. Wilde ... possibly the most amusing man of his day”, with a photographic portrait. A very good copy with portions of wrappers missing at foot of spine.

[169] Verisimilitudes.

First edition. Title page printed in red and black. 8vo., original red cloth, lettered in gilt on the front cover. London: The Unicorn Press, 1897

Inscribed to the architect “W. Hilton Nash Esq. / with the Author’s compliments.”

Spine and part of front cover a little faded, and some light wear overall, but a very sound copy.

Lord Alfred Douglas

It would be charitable to describe Lord Alfred Douglas as a controversial figure, for he is pretty universally unpopular for the part he took in Wilde’s downfall, and for his later attitudes to it, widely seen as self-serving and dishonest. The truth is of course a little more modulated than the headlines, and Merlin Holland generously points out that many of the assertions made by Wilde in *De Profundis* are unfair: the misfortune that befell Wilde had more than one architect. Douglas had an unstable heritage from his madly aggressive father, and was solipsistic and sensitive to slight. His defenders, such as his biographer Douglas Murray, tend to concentrate on his virtues as a poet: his song-like sonnets (which always sound as if they are awaiting treatment by Ivor Gurney or Gerald Finzi), are very accomplished, but one can’t get away from James Agate’s view (in *Ego*, 9) that it is all on the outside: “Strip Milton and undress Wordsworth, set out their matter in prospectus English, and the world is still richer for a great thought. Take the clothes off Douglas, and nothing remains.”

Wilde certainly loved him, madly. Among the most moving letters from the rapidly ageing Wilde are those from Posilippo, where he went with Bosie shortly after his release, against all advice, for the most peculiar and short-lived period of domestic bliss: “He understands me and my art, and loves both. I hope never to be separated from him. He is a most delicate and exquisite poet, besides – far the finest of all the young poets in England ... He is witty, graceful, lovely to look at, loveable to be with. He has also ruined my life, so I can’t help loving him – it is the only thing to do.” [Letter to Leonard Smithers, October 1897].

[170] The Spirit Lamp.

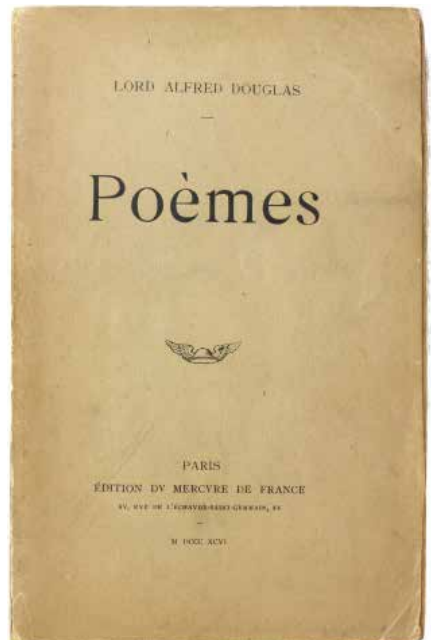
Edited by Lord Alfred Douglas. Single issue 8vo., original printed wrappers. Vol. 3, No. 3. Oxford, Published for the Proprietor by James Thornton, High Street, Oxford. (10 March 1893)

This issue (one of the eight edited by Douglas) leads with a modestly androgynous erotic poem by the Uranian Charles Kains-Jackson, and includes two essays and a poem by Douglas. Slight soiling to wrappers, staples rusted through the wrappers, but otherwise an excellent, unopened copy.

[171] Poèmes. Poems.

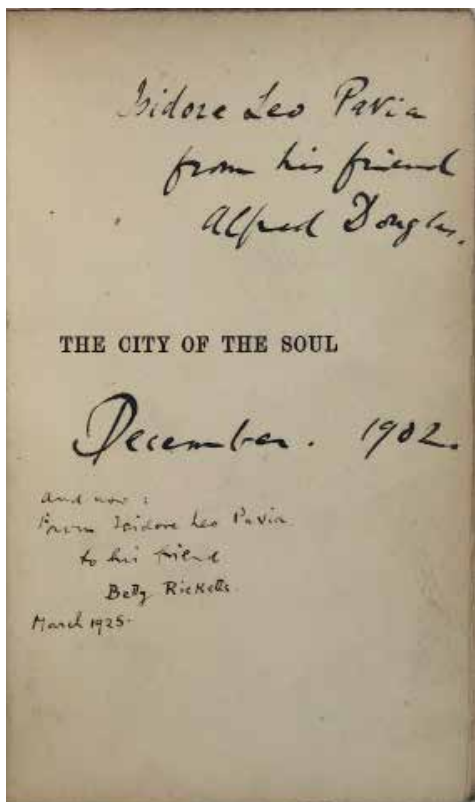
First edition. Parallel texts, with the French translations by Eugene Tardieu. Frontispiece portrait after Walter Spindler. 8vo., original printed wrappers. Paris: Edition du Mercure de France, 1896

Bosie’s first book, and a fascinating document in the history of Wilde’s reputation. Wilde was still in prison when it was published, and Bosie’s reputation in England was nearly as toxic as his own: he understandably declined the offered dedication and Leonard Smithers (of all people) declined to publish it in London.



The *Mercure de France* had a strong anglophile bent under the influence of Henry Davray, and they made a great success of the book, commissioning a newspaper article by Douglas on its publication, which was defiant, characteristically immodest and sensational: “This volume is exclusively concerned with beauty and I am pleased to think it is more Greek than any other poetry printed since the death of Keats. ... amid all the heroes of humanity twenty-five per cent at least were sodomites ... I give my personal experience when I say that sodomites, and I know a great many, are intellectually superior to other men.”

Text browned as usual, spine neatly creased where read (throughout) with a very small bit of damage at the foot, otherwise a near fine copy in a robust folding cloth box with leather spine label.



[172] **The City of the Soul.**

First edition. 8vo., original vellum backed boards. Uncut. London: Grant Richards, 1899

Inscribed by the author to Wilde’s German translator: “Isidore Leo Pavia from his friend Alfred Douglas. December 1902” with a later inscription from Pavia to Betty Ricketts.

Horst Schroeder, in “The Wildean” (January 2008) supplies a brilliant essay on Pavia, despite the unpromising opening that “much of Pavia’s life is known to us only from hearsay, in this case from the theatre critic and diarist James Agate, into whom Pavia bumped by chance in a London pub some day about 1923, never to leave him again.”

English-born to an artistic family, Pavia trained as a pianist and was unwisely launched at the age of fifteen in a performance that George Bernard Shaw had some fun with: “On Wednesday afternoon he went at the Waldstein sonata like a young avalanche, *fortissimo sempre crescendo e prestissimo sempre accelerando*, keeping his feet cleverly over the straightforward bits, staggering gamely through the syncopated passages, going headover heels up and down the flights of octaves, and finishing, flushed but unbeaten, after a record breaking neck-or-nothing ‘reading’ that would have made Rubinstein gasp and Madame Schumann faint. ... As to technique [...], among European experts, he would be described as having no technique at all. In short, Mr Pavia, like most English beginners, will have to turn his back on his first counsellors, and abandon premature recitalling for some years of hard study abroad.”

Pavia was indeed sent abroad to Vienna to study, but perhaps unsurprisingly developed stage fright to the extent that he could only perform to private salons and never played in public again. In collaboration with Hermann Freiherr von Teschenberg, he was the first translator of nearly all Wilde’s works into German.

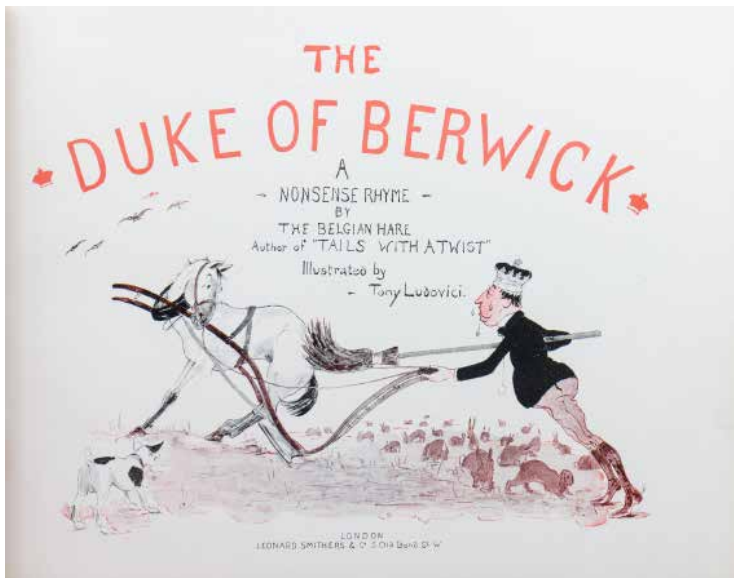
He was described by Agate as “perpetually hard up, and a wit who spends his life pouring vinegar on troubled waters. Everybody’s enemy except his own”: one would pay a certain amount of money to find the journal of this “Jewish Dr. Johnson”, described by Agate as “a quarter-of-a-million word haggis informed by a spite, rancour, and venom unequalled in my reading. As the reader guesses, the best of it is unprintable and unquotable, besides furnishing the courts with enough libel actions for twenty years.”

As well as acting as Agate’s secretary, they were partners, and Agate clearly loved him, despite everything – the final volume of Agate’s massive journal *Ego* was dedicated to his memory, and on Agate’s list “I thank thee, God, for all the things life has meant to me.” Pavia was the first-named non family member. Agate in the Concise Biographies section at the end of *Ego* describes his accomplishments: “Infant prodigy pianist, unsuccessful composer, music teacher.”

The later recipient, Betty Ricketts “an impulsive, generous creature” makes a couple of appearances in *Ego*, including in a reported exchange between Agate and Pavia “‘Betty has taken a load off my mind. She has promised to have me cremated.’ J.A. ‘When?’”.

The City of the Soul was Douglas’s first collection of poems to be published in England, and was published anonymously to a gratifying reception. His friend Lionel Johnson, supposedly unaware of the author’s identity reviewed it under the headline “A Great Unknown”: “Among crowds of clever versifiers, here comes a poet.” Many of the poems were written during that strange time in 1897 when Douglas and Wilde were re-united in Posilippo and Wilde was writing *The Ballad of Reading Gaol*.

Slight wear and soiling to the binding, but a very good copy.



[173] The Duke of Berwick.

A Nonsense Rhyme by the Belgian Hare, Author of "Tails with a Twist". Illustrated by Tony Ludovici. Oblong 4to., original pictorial boards. London: Leonard Smithers. 1899

This illustrated nonsense verse is one of the stranger offshoots of the Wildean canon, and is based on two minor characters in *The Picture of Dorian Gray*.

In Wilde's work the Duke of Berwick would leave the club room "in a marked manner" when Gray entered: "You ask me why Berwick leaves a room when I enter it. It is because I know everything about his life, not because he knows anything about mine. With such blood as he has in his veins, how could his record be clean?"

The second character is Sir Henry Ashton, who "had to leave England with a tarnished name" having been inseparable from Gray: "Did I teach [him] his vices?" asks Gray.

In Douglas's doggerel the priggish Duke is himself obliged to leave his Scottish ancestral castle (whither he has retreated from the moral bankruptcy of the big city), as a result of the unexplained consequences of a visit from one Sir Henry Ashton. The bizarre allegory takes on another dimension by the illustrations, made by the 17 year old Ludovici, who understandably thought it was Lord Queensberry who was being satirised, and used him as a model for Lord Berwick. Ludovici apparently used Smithers' secretary Florence Brimmacombe (who also cared for him as he was dying) as the model for Mademoiselle de Ponghera.

Ludovici, from an artistic family, later studied with Rodin in Paris, and grew up to be a fairly prominent cultural and political commentator, a supporter of eugenics and fascism, an opponent of contraception and feminism, and a commentator on Nietzsche.

Quite rare – Smithers went into bankruptcy a couple of weeks after publication. Some wear and soiling to the binding, internally fine.



[174] The Collected Poems of Lord Alfred Douglas.

First edition. 8vo., original green cloth, printed label on spine. London: Martin Secker, 1919

The copy of Douglas's sometime lover, the actor Esme Percy, with his ownership inscription on the front free endpaper, and an ALS to him from Douglas of 1937 loosely inserted. Percy (1887–1957), British actor on stage and silver screen, appeared in almost 40 films, mostly Hollywood productions. The letter discusses Percy's problems over the loss of an eye, the result of a 'playful mishap' with a Great Dane. Douglas advises him that the glass eye will look almost indistinguishable, and indeed Percy only took to wearing an eye-patch after the surrogate eye fell out during a performance of "The Lady's Not for Burning".

Characteristically Douglas turns the topic to himself, noting he has severe glaucoma in one eye, and reflects on their earlier relationship “I really don’t know how it is that we never met all these years, since we were boys (you of course are much younger than I am) & had a short (but distinctly fervent!) friendship. It is just fatality I suppose as I have always retained a feeling of affection for you. Do look me up if you are ever in these parts. Yours ever Alfred Douglas (Bosie).”

Spine a little darkened, some trivial wear to the lower edge of the boards, a few corners showing signs of having been turned down, and the later ownership inscription of the English writer Kenneth Hopkins.

With, a very handsome rich toned large cabinet photographic portrait of Percy, in character as the goatherd (a slightly androgynous goatherd, it must be said) in John Galsworthy’s *The Little Dream*. inscribed “To / Thomas Ross / thanking him / for his appreciation of my work at / the Gaiety Theatre / Esme Percy / 1911.”

[175] The Autobiography of Lord Alfred Douglas.

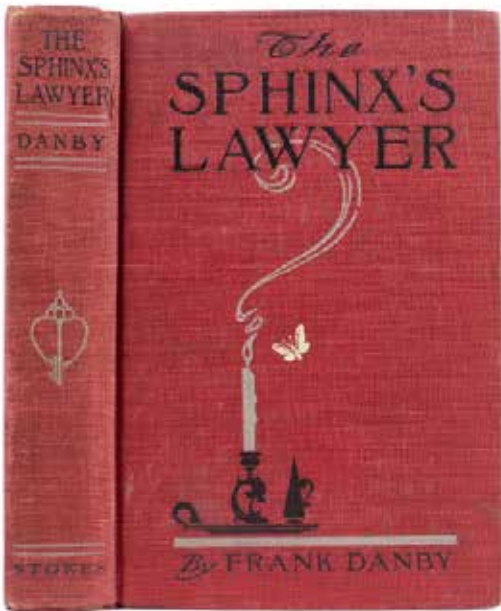
First edition. 8vo., original blue cloth, lettered in gilt. London: Martin Secker, 1929

Spine a little darkened, but a fine copy of this sustained splutter: “It is an outrage that I should be obliged at my age, after being married for twenty-six years, and with a son of twenty-five, to put all this into print ... No other living creature has been treated as I have been treated, and has invoked in vain, as I have done, the law of his country to help him against a conspiracy of persecution and blackmail which has gone on for more than thirty years, and is still going on to this day.”

The obligation was of his own making, of course, since the commission of the book came at a welcome time financially, and did well, reprinted and translated.

Julia Frankau

Julia Frankau, née Davis, married into the Frankau family of cigar importers, and wrote successfully as Frank Danby. She was friends with Ada Leveson and Marie Belloc Lowndes, but the only time Frankau comes into the Wilde biographies is as a satellite of her sister, who attempted to liaise between Henry Irving and Wilde. Her son Gilbert became a successful novelist and an unsuccessful politician: he later achieved some notoriety for his article titled “As a Jew I am not against Hitler.”



[176] as “Frank Danby”.

The Sphinx's Lawyer.

First American edition. 8vo., original red cloth lettered and decorated in black and grey. New York: Frederick H. Stokes Publishers, [1906]

The English edition was published the same year – we have no information as to precedence.

This pioneer example of metafiction is a thoroughly odd book: Frankau wrote a couple of controversial early novels set in the Anglo-Jewish world of

NW London that have led to a description of her “Jewish self-hatred”. This fictional narrative set in the years after Wilde’s death “‘defends’ Wilde by attributing his behaviour to his ‘untoward inheritance’ and ‘unstable body’” (Sarah Gracombe, in a 2010 essay published in *Prooftexts*). The novel also features unpleasant caricatures of a Jewish businessman and a vicious Jewess.

The Sphinx (Frankau was friends with Ada Leveson) of the title is the widow of the Wilde character Algernon Heseltine, “who had invested corruption with such pure poetry that press and

public alike were blinded for a time to its tendency ... the same perverted instincts, the same desires” and it is set after his death: “As soon as it was safe, and she obscure, they rallied round his wife, who seemed all of him that was left for them. Here were the friends of his brilliant boyhood, wrecks and derelicts, bitter, and tired, and old, failures one and all. There were here, too, men from the universities, exotic, intellectual, perverse, younger men from Woolwich and Sandhurst, vicious and pallid and eager. A scheme was on foot for bringing back to his native land the ashes of the great one, the Master. His death had canonised him; already a cult for him was aflame in France and in Germany, and other intellectual centres.” Frankau displays little sympathy with Algernon’s friends: “Many of Algernon’s friends, some remotely, some intimately, acquainted with him, were here, and all of them were wreckage. But it was wreckage that glittered brilliantly . . .”

Jad Adams records Olive Custance’s journal entry describing *The Sphinx’s Lawyer* as “vulgar and very absurd ... but interesting for some reason to me. But poor Oscar Wilde – how he would have hated being dragged into second-rate books.”

John Gray

“But poets never rhyme as they are bid”

John Gray’s biography has overshadowed his work. This is understandable, for his biography tells a moving story of a journey from humble origins to the heart of Oscar Wilde’s salon and then to a most unusual redemption. But it is also regrettable, for he had a unique poetic voice, fuelled by what he called the “bizarrerie of my mind”.

Both clever and handsome (“I never knew that anybody could be so beautiful”)¹, Gray’s formal education ended at the age of

¹ Attributed to Florence Gribbell, Raffalovich’s governess, who remained with him for her life as a sort of companion-governess.

13 when he joined his father at the Royal Arsenal in Woolwich, to apprentice as a metal turner. Despite this Dickensian wrench Gray continued to educate himself, displaying good language skills, and passed the Civil Service examination, eventually securing a post in the library of the Foreign Office, a moderately well-paid position at £200 a year, and with a far from punishing schedule which frowned on arriving after 11, taking more than an hour for lunch, and leaving before 5.

His tastes led him to The Vale, in Chelsea, to the aesthetic and chastely-coupled Charles Ricketts and Charles Shannon, and it was through connections made there that he met the two men who most shaped his life, Oscar Wilde and Marc-André Raffalovich. Wilde was heroically generous and supportive to young poets, and Gray's looks and intelligence put him in the first rank of disciples with (at least) a considerable emotional intimacy, which Gray later regretted. The etymology of his nickname "Dorian" is uncertain: was he named after Wilde's character, or vice versa? Wilde and Gray probably (authorities differ) met during 1889, as Wilde was writing *The Picture of Dorian Gray*, so either case is possible. The association stuck, and the first taste of the notoriety that it was to bring was a newspaper story (James Nelson suggests Richard Le Gallienne as its author) identifying Gray as the model, which brought the threat of a libel action from Gray and a climbdown from the newspaper, claiming it was a joke and that they didn't mean to suggest that Gray was a decadent narcissist.

Through the early 1890s Gray wasn't alone in wanting to distance himself from Wilde, as the older man became more outrageous, more obsessed with Bosie, increasingly believing his own publicity, and goading the mainstream world into some sort of response. In 1891 or 1892 Wilde had agreed to finance the Bodley Head's publication of Gray's *Silverpoints*, which was to become his most famous work and the most celebrated example of book design of the period. By the time it was published in 1893 the two had become largely estranged and the contract had been remade to a more conventional one, generous to the author, and with acknowledgement of Wilde's input only in his contractual receipt

of one copy in each binding. Looking back, with regrets, Wilde wrote in *De Profundis* (addressed to Bosie) that “When I compare my friendship with you to my friendship with such still younger men as John Gray and Pierre Louÿs I feel ashamed. My real life, my higher life was with them and such as they.”

The publication of *Silverpoints* was roughly congruent with Gray’s meeting with André Raffalovich in January 1893. Raffalovich, who was very wealthy and aesthetically and homosexually inclined, was already a sworn enemy of Wilde. Wilde had not only been staggeringly rude to him, but with his behaviour was threatening to destroy the quiet cohabitation that the Uranian world was evolving with conventional society. When Raffalovich offered to shelter and support Gray, who had been in dire straits financially as a result of trying to keep up with the Café Royal culture on the salary of a junior civil servant, it was a condition that he break completely with Wilde, which suited Gray well enough.

Gray maintained his close relations with Ricketts and Shannon, and provided many texts for their new venture, The Vale Press, “ransacking” (Dowling) the British Library for poets for their list – Henry Constable, Thomas Campion, Michael Drayton, Sir John Suckling. Most importantly, in 1896 they published his *Spiritual Poems*, a series he had begun in late 1893. McCormack quotes his *Rosary of the Cross* which couldn’t make his state of mind clearer

Holy Christ, upon thy cross of torture,
Deign to see the sinner at thy feet,
Ignorant, besotted,
Even in despair effete.

Two years after the publication of *Spiritual Poems* Gray was in Rome training for the priesthood at Scots College, nine years after a less successful English student, Frederick Rolfe. Gray was a model student and was ordained in 1901 and chose to take up a position as curate in a poor parish in Edinburgh, working among the poor of Cowgate. The work nearly killed him and during a

period of recovery in 1904 he was in Rome with Raffalovich, who had also become a Dominican, when the two of them hatched a plan to build a new church in Edinburgh, modelled on a “small, primitive church” their apartment overlooked: “a square, Romanesque campanile; low terra-cotta roofs around a courtyard, an unpretentious priest’s house tacked on the third side; an entrance gate: self-enclosed, rosy, modest, and of a fabric and design complete within itself.” (McCormack). In other words, to cheer up his partner, Raffalovich bought him a church.

It was built, as per spec, in the famously posh Morningside area of Edinburgh in little more than a year, drawn by the architect Robert Lorimer, otherwise well known for his war memorials: irresistibly and inevitably, Lorimer’s “Dorain Memorial” for the dead in the Macedonian campaign, is frequently misspelt as the “Dorian Memorial”. Raffalovich moved permanently to a very grand house nearby with Florence Gribbell, once governess, now companion and house-keeper, and established his own salon with famous Sunday lunches, after Mass. Gray was a successful and chaste parish priest for the rest of his life, typically only seeing Raffalovich at the Sunday lunches. Occasionally he would drop hints of his earlier friendships, but would never elaborate. His papers were carefully sifted, making his biography a difficult affair.

He didn’t manage to keep his promise of writing no more, and was regularly busy with editing and translating: his friend Aubrey Beardsley’s letters, the writings of St. Gertrude and St. Mechtilde, the extraordinary dream narrative of *Park*, and poetry, including the wonderful and strange *Flying Fish* with its irresistible opening

Myself am Hang, the buccaneer,
Whom children love and brave men fear
Master of courage, come what come,
Master of craft and called Sea-scum.

Whether you read his life as a triumph of the spiritual over the corporeal, or as a marker of the damage that the loose cannon of Wilde’s extravagance did to one sensitive man, it was a remarkable life.

The Cohen Gray collection is also remarkable, and I will let it speak for itself.

[177] COUPERUS, Louis. *Ecstasy; A Study of Happiness.*

By Louis Couperus. Translated from the Dutch by A. Teixeira de Mattos and John Gray, with a nine page note by Gray. First edition. 8vo., original blue cloth. London: Henry & Co., n.d. [1892]

Inscribed "To Richard Egan, from A. Teixeira de Mattos. 6 Feb., 1893." De Mattos, of Portuguese, Dutch, Jewish and English provenance, was a prolific translator, who married the widow of Wilde's brother Willie.

Binding slightly worn at extremities.

Silverpoints.

A book justly celebrated for its design by Charles Ricketts, *Silverpoints* is instantly recognisable by its format, which is roughly that of a large cheque book, held vertically. Its cover design consists of a field of feather or willow leaf devices, arranged on a background of wavy gilt rules: while the general arrangement is regular, the angles at which they are placed is irregular, giving an appearance of lightness and of motion.



The celebrity of Ricketts' virtuosic typography and binding design is deserved (Ada Levenson described "the tiniest rivulet of text meandering through the very largest meadow of margin") but has led to its treatment "as an icon, a two-dimensional symbol" (Dowling), whereas its actual poetry has been largely, and unfairly ignored. Whereas one might say the translations from Verlaine and Baudelaire were decadence "from central casting", there are wonders like "Poem" addressed to the rather uninspired

statue of Robert Burns which had just been unveiled in London. The verse simultaneously teases both decadence and mainstream Victorian artistic culture, and does it with a stark diction:

Geranium, houseleek, laid in oblong beds
On the trim grass. The daisies' leprous stain
Is fresh. Each night the daisies burst again,
Though every day the gardener crops their heads.

A wistful child, in foul unwholesome shreds,
Recalls some legend of a daisy chain
That makes a pretty necklace. She would fain
Make one, and wear it, if she had some threads.

Sun, leprous flowers, foul child. The asphalt burns.
The garrulous sparrows perch on metal Burns.
Sing! Sing! they say, and flutter with their wings.
He does not sing, he only wonders why
He is sitting there. The sparrows sing. And I
Yield to the strait allure of simple things.

In an entirely different mode, "The Barber" appears to describe the writer's horror of feminine sexuality as a woman's body transforms from marble to flesh, and in yet another key he further demonstrates affinity with nature with this odd but arresting detail from "Wings in the Dark"

Low on the mud the darkling fishes grope.
Cautious to stir, staring with jewel eyes;
Dogs of the sea, the savage congers mope,
Winding their sulky march Meander-wise.

The suggestion that Gray attempted to suppress the book by buying all available copies springs from a journal entry by the Michael Fields: its rarity on the market is however roughly appropriate both to its desirability and the number printed, so the claim may have stemmed from a conversational gambit, or an expression of a wish, for Gray certainly frequently disparaged the book as a signifier of his decadent years.

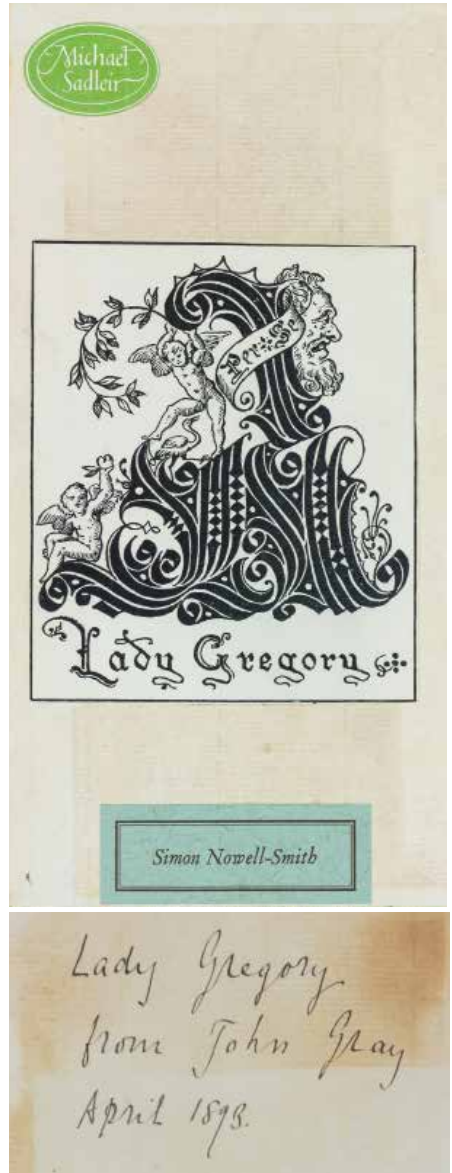
Don't be misled by the fact that the Cohen collection has five copies, variants and association copies: rather than suggesting that *Silverpoints* is a common book, it signifies that this is an uncommon collection.

[178] Silverpoints.

First edition, manuscript colophon stating this to be copy 116 of 250 copies. 8vo., original green cloth decorated in gilt. London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1893

A rare presentation copy, inscribed on the front free endpaper by the author: “Lady Gregory / from John Gray / April 1893”, with the recipient’s bookplate on front pastedown.

Lady Gregory moved much in London literary society in the ‘80s and ‘90s and was close friends with André Raffalovich – this collection has Raffalovich’s *Tuberose and Meadowsweet* (1885) inscribed to her. She remained in touch with Gray after his removal to Edinburgh, as per her letter to him (at the University of Delaware, to whom thanks for a reproduction) of 1904: “I grudge you to Scotland for though there are many devoted & hardworking priests – here the want of a large culture among them is felt”. See McCormack’s *The Man who was Dorian Gray* for Gray’s own account of how Lady Gregory participated in a spoof medium



session as Lady Celeste, with a “a thimble in her mouth for the Russian accent.”

With the book-labels of Michael Sadleir, Simon Nowell-Smith and Judith Adams Nowell-Smith. Foot of spine just bumped, and the very slightest of wear to lower corners of the binding, but effectively a fine copy.

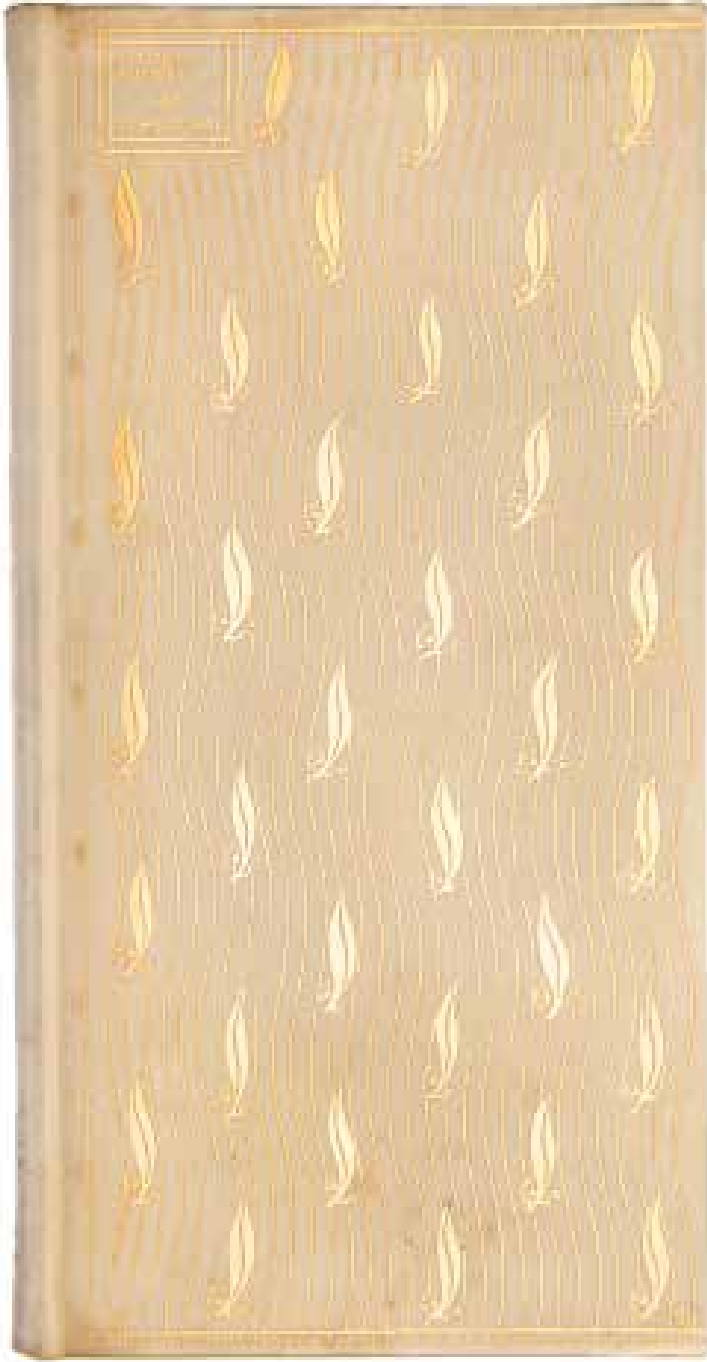
[179] Silverpoints.

First edition, [one of 30 copies in the special binding of a total edition of 250]. 8vo., original vellum, elaborately decorated in gilt. London: Elkin Mathews and John Lane at the sign of the Bodley Head, 1893

An out of series copy, without the printed notice of limitation to 25 copies normally found in these special copies. As with the other specials, this copy is printed on the subtly more luxurious (it is crisper and stiffer) Spalding paper, as opposed to the Van Gelder of the regular issue. The Walter Pater/Douglas Ainslie copy of the regular issue in this collection is also, atypically, printed on Spalding, and it, too, lacks the notice of limitation (250 copies). It collates like this special copy, except that it has two blank leaves at both the beginning and the end, as opposed to one each in this special issue.

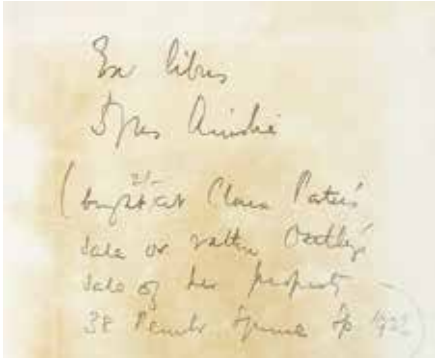
Nelson, 46/1893.5, notes the existence of “a few extra unnumbered copies”, in addition to the 25 numbered copies that bear the limitation notice.

About fine, entirely unwarped with gilt very bright and only the very slightest occasional soiling of the vellum. Internally immaculate, with a small Torquay bookseller’s label in the upper left corner of the front pastedown.



[180] Silverpoints.

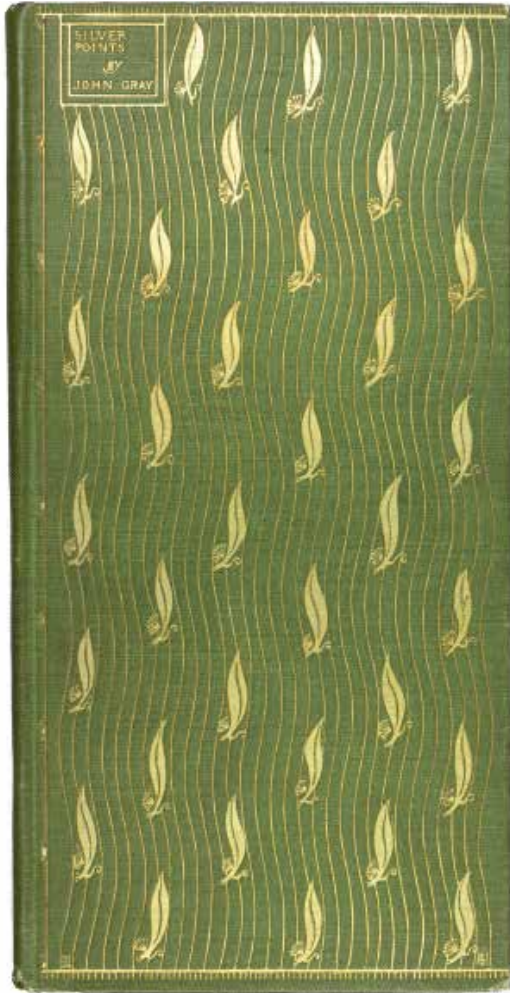
First edition, [one of 250 copies]. 8vo., original green cloth decorated in gilt. London: Elkin Mathews and John Lane at the sign of the Bodley Head, 1893



The Walter Pater/Douglas Ainslie copy, inscribed by the latter on the front free endpaper: “Ex libris Douglas Ainslie (bought 2/- at Clara Pater’s sale or rather Ottley’s sale of her property 38 New [?] Square Sp. 1922).”

A fine association: *Silverpoints* was heavily influenced by Walter Pater and Pater himself lived just long enough to have known it: according to Brocard Sewell (*In the Dorian Mode*, p. 50) “Pater and Swinburne praised *Silverpoints* privately.” The statement of provenance by Ainslie, friend of Wilde and Beardsley, is slightly confusing, and appears to conflate Walter Pater’s two sisters Clara (died 1910) and Hester (who died indeed in 1922). According to Billie Andrew Inman’s extensive researches, Pater died intestate and his books and manuscripts were inherited by his sisters. They gave some away at the time but the majority remained with them, and on Hester’s death in 1922 a tranche was inherited by her friend May Ottley, who in turn bequeathed them to her daughter Constance Ottley, from whom John Sparrow bought a good group in 1972. There is no mention of a sale in 1922.

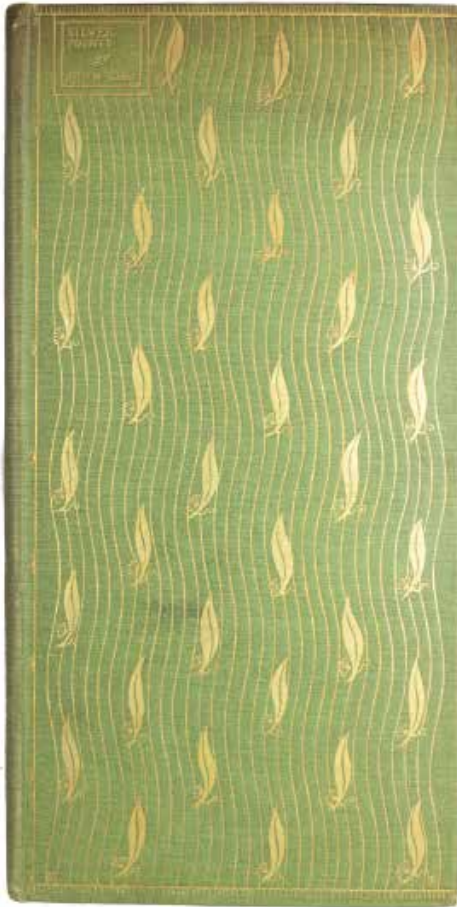
Unlike most copies of the regular issue, this copy is printed on Spalding handmade paper, crisper and stiffer than the Van Gelder, has two blank leaves between the front free endpaper and the title-page, and the verso of the title-page lacks the printed notice of limitation, positing this as a member of an unidentified class of copies for presentation. Though the gilt is bright and the binding is only very slightly worn at the extremities, there is an obtrusive crease toward the top of both boards, and the boards are somewhat soiled.



[181] Silverpoints.

First edition, one of 250 copies. 8vo., original green cloth decorated in gilt. London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1893

No. 106 of 250 regular copies on Van Gelder, without blanks between front free endpaper and title-page, and with the limitation notice on verso of title-page. A small patch of light soiling on the lower cover, but otherwise a really fine copy, in a remarkable state of preservation.



[182] Silverpoints.

First edition, one of 250 copies. 8vo., original green cloth decorated in gilt. London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1893

Without blank leaves preceding title-page, which has the printed notice of limitation on the verso. No. 187 of 250 regular copies. Printed on Van Gelder handmade paper.

With some slight wear to the binding at extremities, a neatly effaced inscription on the front free endpaper, but a very good copy.

[183] A Northern Aspect. The Ambush of Young Days: Two Duologues by John Gray and André Raffalovich.

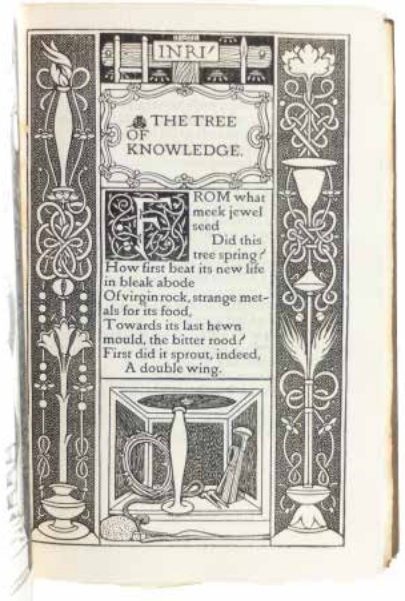
8vo., original printed wrappers, original thin card slipcase. Privately Printed and Not for General Distribution on 12 May 1895

Anderson, 2. A fine copy in fine slipcase, housed in a modern folding cloth box, with a leather label on the spine. Beardsley had agreed to illustrate these two playlets, but never delivered.

[184] Spiritual Poems, Chiefly Done Out of Several Languages.

By John Gray. One of 210 copies printed. Frontispiece and border designed and cut on the wood by Charles Ricketts. 8vo., original grey boards, printed label on front cover and spine, uncut. London: Hacon and Ricketts, 1896

The fourth book of the Vale Press, and the first contribution made by Gray to the project. A combination of original verse and loose translations of earlier authors: its mysticism puzzled his friends, and documents his transition from aesthete to priest. Van Capelleveen, A12. Anderson, 7. Spine just darkened, and very slight wear to board edges.



[185] CAMPION, Thomas. Fifty Songs.

Edited by John Gray, and decorated with woodcut borders and initials by Charles Ricketts. One of 210 copies. 8vo., original patterned boards, grey boards spine, printed label on spine. London: Hacon and Ricketts, 1896

Very small dampstain at foot of the spine, which is a little faded, otherwise a very good copy indeed.

**[186] DRAYTON, Michael. *Nymphidia & The Muses*
*Elizium.***

Edited by John Gray, and decorated with woodcut borders and initials by Charles Ricketts. One of 210 copies. 8vo., original patterned boards, grey boards spine, printed label on spine. London: Hacon and Ricketts, 1896

With the bookplate of Pickford Waller, showing a robed kneeling figure in profile, holding an open book. Prospectus laid in. Spine a little darkened and foxed, as are the edges.

[187] SUCKLING, Sir John. *The Poems & Songs of Sir John Suckling.*

Edited by John Gray, and decorated with woodcut borders and initials by Charles Ricketts. One of 210 copies. 8vo., original patterned boards, grey boards spine, printed label on spine. London: Hacon and Ricketts, 1896

Board edges a little worn, spine darkened.

**[188] NIETZSCHE, Friedrich. *A Genealogy of Morals.*
*Poems.***

Translated by William A. Haussmann and John Gray. Edited with a brief introduction by Alexander Tille, Vol. X of the Works of Friedrich Nietzsche. First edition. 8vo., original green cloth. New York: The Macmillan Company; London: Macmillan & Co., Ltd., 1897

First edition, preceding the English by two years. This first edition not listed in Brocard Sewell's *Bibliography*. Nine integral pp. ads at end for The Macmillan Company, New York, all priced in dollars. Gray's extensive translations occupy pp. 229–289. A very good copy.

The edition was planned to be in eleven volumes, of which three only were published.

The poetry section, totalling some 60 pages at the rear remains an obscure enterprise by Gray. Sewell doesn't mention it at all in his life of Gray, McCormack refers to it only in passing, and none of the translations appear to have been collected. This is puzzling.

Its neglect may relate to the British reputation of the editor Alexander Tille, professor at Glasgow University. He was a key figure in cultural transmission between Britain and Germany in the late nineteenth century, and something of a bellwether of the increasing tension between the two nations. He was a committed Social Darwinist and a member of the Pan German League, Alldeutscher Verband. In the wave of anti-German sentiment that was building in Britain at the end of the nineteenth century, he became a target, which led to a “climax on 23 February 1900. Some 500 students gathered in front of the university’s German class-room, singing patriotic songs while awaiting the arrival of the German lecturer, Dr Tille. On arriving, he refused to enter the room and made an effort to escape. The students set upon him and threatened to throw him into the River Kelvin. Together with several other Professors, Tille was “unceremoniously shoved into a class-room, where they were kept prisoners for some time. Dr Tille suffered somewhat hard usage at the hands of the students, and several of them possessed themselves of portions of his gown.” He resigned his lectureship soon after, and on his return to Germany published the confrontational anti-British book *Aus Englands Flegeljahren*.

[189] NIETZSCHE, Friedrich. A Genealogy of Morals.

Poems.

Translated by William A. Housemann [sic] and John Gray. Edited with a brief introduction by Alexander Tille, Vol. 1 of the Works of Friedrich Nietzsche. First English edition. 8vo., original blue cloth decorated in blind and lettered in gilt. Uncut. London: T. Fisher Unwin. 1899

Preceded by the American edition of 1897, with a cancel title-page reflecting Macmillan’s withdrawal from the project, handing over to Fisher Unwin. Gray translated the poems, which occupy pp. 223–282 . The single leaf of advertisements at rear suggests that in some tortured logic, the edition was to have been published in roughly reverse order, but in fact only regressed from Volume XI to Volume VIII, omitting volume IX. Sewell, *Two Friends*, Anderson Bibliography, 30.

Some modest damage to the spine, and a little used overall, with extensive contemporary manuscript annotations, mostly of marginal emphases and underlinings, by an unknown hand.

[190] CONSTABLE, Henry. *The Poems & Sonnets of Henry Constable.*

Edited from early editions and manuscripts by John Gray, with woodcut border and decorations by Charles Ricketts. One of 210 copies. 8vo., original patterned boards, grey boards spine. Uncut. London: Ballantyne Press, under the supervision of Charles Ricketts, 1897

Extremely light wear and fading at extremities of spine and lower corners.

[191] SIDNEY, Sir Philip. *The Sonnets of Sir Philip Sidney.*

Edited from the earliest editions by John Gray: the ornaments designed & cut on the wood by Charles S. Ricketts. One of 210 copies. 8vo., original patterned boards, boards spine, printed label on spine. Uncut. London: Hacon & Ricketts, 1898

A very good copy with extremely light wear at extremities of spine, lower joint, and one corner.

[192] *Last Letters of Aubrey Beardsley.*

With an Introductory Note by the Rev. John Gray. First edition. 8vo., original green decorated cloth, dustjacket. London, New York, and Bombay: Longmans, Green, and Co., 1904

Extremely fine copy in its very rare original dust jacket, with front and rear panels blank and spine reproducing, in dark red ink, the lettering and design on the spine of the book. Spine of dustwrapper missing fragment at top joint intersection and reinforced (unnecessarily) on verso with masking tape; otherwise complete and virtually perfect.

[193] *The Long Road.*

Only edition. 8vo., original printed wrappers. Oxford: Basil Blackwell, 1926

Gray's first book for 20 years, this collection of poems, whose title celebrates the country walking that was an important part of his life, includes the first book appearance of "The Flying Fish", first printed in *The Dial* in 1896.

Anderson, 15, indicates that 250 copies were printed. Very good copy with some separation of wrappers along lower joint.

[194] "October," a sort of Scottish travelogue,

pp. 688–693 in Blackfriars: A Monthly Review, 8, no. 92. 8vo., original printed wrappers. (Nov. 1927)

This issue also includes the essay by André Raffalovich (as Alexander Michaelson) on his friendship with Oscar Wilde. With the inoffensive stamps of the church of St. Charles Borromeo, Carthage, Ohio, and the publisher's stamp "SPECIMEN".

[195] O Beata Trinitas. The Prayers of St. Gertrude and St. Mechtilde.

Translated by Rev. John Gray. First edition. 8vo., original red cloth lettered in gilt. London: Sheed & Ward. 1928

This was the most commercially successful of Gray's writings, with three printings in all. It consists of new translations with introductions of the prayers of two nuns in the Benedictine convent at Helfta in Germany. Frederick Roden in his *Same Sex Desire in Victorian Religious Culture* makes an analysis that might have surprised not only the two nuns, but also John Gray himself, and "Michael Field":

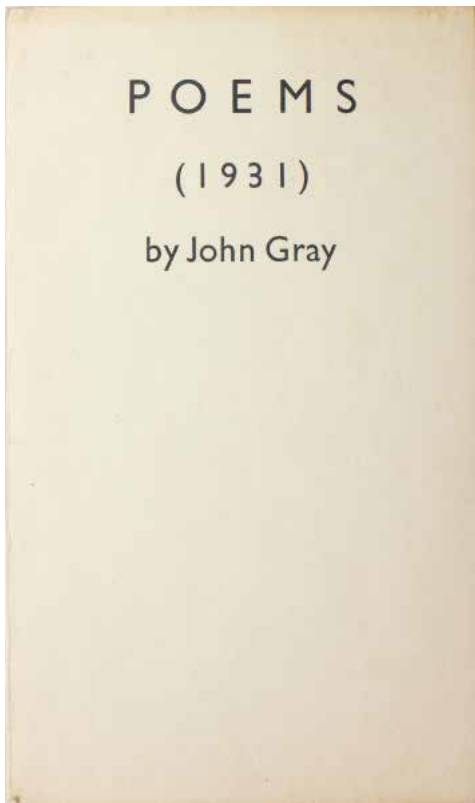
Gray's translations give voice to a medieval mystical tradition that he had effectively queered in the 1896 *Spiritual Poems*. More than three decades later, Canon Gray looked once again to past devotional literature for depicting a rhetoric of Christian same-sex desire. In this case, his translations served as a memorial to his two friends, Katherine Bradley and Edith Cooper.

Spine slightly faded. A copy with a pleasant provenance, bearing the Ex-Libris of the recently closed Benedictine Abbey of Our Lady of Good Hope in Colwich, Staffordshire, with a note that it was a gift from the Lady Abbess of Stanbrook in 1947. Dame Laurentia McLachlan, the Abbess at that time, would achieve fame as the central figure in *The Best of Friends*, the book and play about her friendship with Bernard Shaw and Sydney Cockerell.

[196] The True Prayers of St. Gertrude and St. Mechtilde.

Translated by Rev. John Gray. Second edition (the first published as O Beata Trinitas the previous year). 8vo., original red cloth, lettered in gilt. London: Sheed & Ward, 1928

Spine slightly faded, with an attractive calligraphic gift inscription. to, appropriately enough “Mother Gertrude” from the “Lady Abbess & the community of Syon Abbey”.



[197] Poems (1931).

First edition, one of 200 copies printed. 12mo., original printed wrappers, original tissue jacket. Printed by René Hague & Eric Gill. London: published for the Author by Messrs. Sheed & Ward, 6 November 1931

Tissue just a very little dusty, but a fine copy of this minor masterpiece of printing. Gray's last volume of original verse, dedicated to the memory of Charles Ricketts: Gray wrote two years later "I was an invention of Ricketts. He used to set me tasks to perform; he was infinitely patient with the performer and very hard upon the performance ... He was to me the kind of tyrant I have always approved of".

**[198] Park. A Fantastic Story by
John Gray.**

Frontispiece etched on copper by Dennis Tegetmeier. One of 250 copies. 8vo., original grey boards, red cloth spine. Printed by René Hague & Eric Gill. London: published for the Author by Sheed & Ward, April 1932

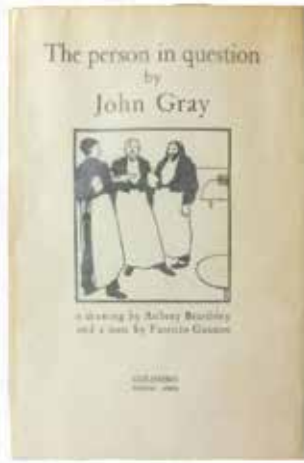
Eric Gill, on being asked to print this unusual fantasy, born from a dream (according to some authorities, had while in a medically administered heroin stupor), commented “it is a thoroughly weird business, typical of its author. I think there are very good things in it, and things that only a Catholic could have guessed at.”



Jerusha McCormack takes about 30 pages to describe the narrative, and Brocard Sewell about ten: neither succeed, but Sewell does conclude that “Park must surely achieve recognition as a minor classic, to be placed, perhaps, on the shelves of the discriminating, beside *Rasselas* and *Vathek*.” He goes on to quote Ruth Temple, who gives the only pithy account of this odd book, published in *The Bulletin of Research in the Humanities* in 1981:

Park is an involuntary time-traveller’s tale. *Park* has all the merits of Gray’s early prose; the writing is spare, simple, its rhythms disciplined. Through extreme economy in narration and description – ellipsis, juxtaposition instead of smooth transition – the reader is forced to collaborate as in the *nouveau roman* of the 1950s ... *Park* may be an allegory of Gray’s own life as he perceived it, both in its provisions and its deprivations, a life of ritual, of sensory beauty and inexplicable demands, of comradeship; a life, finally of accommodation in an alien world, to a rule imposed, and accepted because it comes – everything comes – from God.

A near fine copy.



[199] The person in question.

One of 40 copies of a total edition of 50. With a drawing by Beardsley and a note by Patricio Gannon. 4to., unbound as issued in original pictorial wrappers. Uncut and unopened. Buenos Aires: F. A. Colombo [for Patricio Gannon], 1958

Wrappers slightly cockled, but a very good copy indeed of a handsomely produced small book.

Gannon is described by the Borges Center at The University of Pittsburgh as “Anglo-Argentine writer, journalist and cattleman, 1901–77 , author of *Poets of the Rhymers’ Club* and editor of the *Argentine Anthology of Modern Verse*.”



[200] Leda.

With an Illustration by Aubrey Beardsley. Single sheet folded to make eight pages, uncut. Buenos Aires: Privately printed by F. A. Colombo, for the friends of Patricio Gannon, to wish them well at Christmas, 1961

First and last pages very lightly dust-soiled; otherwise fine.

[201] On Hymn Writing.

With a Preface by Father Brocard Sewell. One of 95 copies of a total edition of 127 privately printed for Alan Clodd by Alan Anderson at the Tragara Press, 1977

One bump to a corner, otherwise fine. Halliwell 21.

[202] Aubrey Beardsley. An Obituary Memoir by John Gray.

Frontispiece portrait of Beardsley by Felix Vallotton. One of 95 copies. 8vo., original grey wrappers printed in black. Translated from the French. Edinburgh: Privately Printed [Tragara Press], 1980

As new. Halliwell 73.

[203] Five Fugitive Poems.

Edited with a Prefatory Note by Ian Fletcher. One of 125 copies. 8vo., original purple wrappers, printed label on upper cover. Printed at Skelton's Press for Eric and Joan Stevens of London, 1983

Two of the six poems are here first published, including "Passing the love of Women", of which Fletcher notes that Gray "did not recall having written this poem ... it is not precisely in Gray's manner, suggesting rather a melancholy Uranian schoolmaster ... its competence and feeling, though are well above that of George Ives or any of the homo-erotic poets of the 1890s". McCormack, writing later, was in no doubt that it is Gray's work. Mint copy.

Halliwell 98.

[204] BANVILLE, Theodore de. The Kiss.

Translated by John Gray. Preface and Notes by Ian Fletcher. One of 30 copies printed on Barcham Green 'Tovil' paper from a total edition of 145 copies. Small folio, original marbled wrappers, printed label on front cover. Edinburgh: The Tragara Press, 1983

Original printed wrappers. Mint copy. Halliwell, 98a.

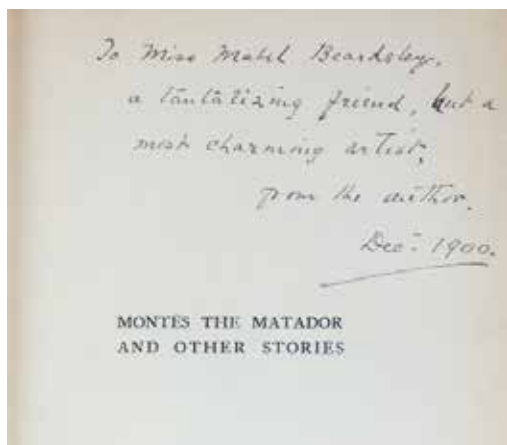
Frank Harris

Frank Harris, American-born author and journalist, was a great rogue, enthusiastic and indiscreet in his womanising, but charming and loyal. He offered counsel to Wilde at various times, largely ignored, and came to his help by paying for a three month trip to the South of France in early 1899, one of the last times that Wilde was in any sort of funds.

[205] HARRIS, Frank. Elder Conklin and Other Stories.

Title page printed in red and black with fancy art lettering by Herbert Horne. First English edition. 8vo., original green cloth lettered in gilt. London: W. Heinemann, 1895

The author's first book, preceded by the American edition in 1894. A couple of minor splashmarks to the binding, and spine a little darkened, but an excellent copy.



[206] Montes the Matador & Other Stories.

First edition. 8vo., original green cloth, lettered in gilt. London: Grant Richards, 1900

Inscribed by the author on the half-title: "To Miss Mabel Beardsley, a tantalizing friend, but a most charming artist, from the author. Dec: 1900."

Harris, by his own account, was one of the most sexually predatory of men. This inscription seems to be the only evidence of an intimacy (whether actual or attempted) between the roguish charismatic journalist and the brilliant, much-loved actress and writer, who inspired Yeats' great poems on her deathbed. Its calligraphy suggests a late change from "a tantalizing friend, and a most charming artist" to "a tantalizing friend, but a most charming artist", a slight but telling alteration that suggests acceptance of the failure of a seduction attempt.

Spine slightly tilted and faded, some very slight wear to corners, and upper hinge cracked internally.

[207] Mr. And Mrs. Daventry. A Play in Four Acts. Based on the original Scenario by Oscar Wilde.

With an introduction by H. Montgomery Hyde. First edition. 8vo., original blue-grey cloth, dust jacket. London: The Richards Press, 1956

A fine copy.

Robert Hichens

Hichens was a successful journalist and novelist, specialising in supernatural tales, frequently of the English in the east, whose career got off to a flying start on the back of parodying Wilde. His later life was spent in an unconventional relationship with the Swiss writer John Knittel, living with him, his wife and their children.

[208] **The Green Carnation.**

First edition, first issue, with 20 pp. of ads dated June 1894. 8vo., original pictorial wrappers. The Pioneer Series, No. 4. London: William Heinemann, 1894

The author's first book, the most famous novel-form parody of the Wilde milieu.

It was born collaboratively, not like *Frankenstein* on Lake Geneva, but on the Nile, on a cruise with Lord Alfred Douglas, E.F. Benson, G.S. Street, Reggie Turner and Turner's half brother Frank Lawson, a holiday where *The Picture of Dorian Gray* was the central text, recited from memory.



Bosie had been encouraged abroad by his parents both to avoid a sex scandal that was on the verge of erupting, and to wean him off Oscar, who was doing his best to be absent by not answering his letters. Richard Ellmann in *Oscar Wilde*:

Whether letters arrived from Wilde or not, he could not help being an unseen companion on their trip, constantly invoked in quotation and anecdote. Hichens listened attentively, and made notes for *The Green Carnation*, in which Wilde occupied literally, as Mr. Amaranth, the place he had occupied only in their talk on their voyage.

On its publication *The Green Carnation* – which “pretended to be a parody, but was more like a documentary” (Ellmann again) – was widely recognised as based on Wilde, to the extent that Wilde was believed by some to have written it himself. It made a significant contribution to Wilde’s growing notoriety.

Spine a bit darkened and some light wear to the extremities of the binding, but a very good copy in a stout modern folding box. Rare in this original condition.

[209] The Green Carnation.

First edition. 8vo., original green cloth decorated and lettered in white, front cover of the original wrapper bound in as title page. The Pioneer Series, No. 4. London: William Heinemann, 1894

At end, 4 pp. ads for Pioneer Series, followed by 24 pp. ads dated October 1894. Lettering on spine faded to illegibility, otherwise a near fine copy of this peculiar issue, which seems to lack all preliminary leaves but for the wrapper serving as title page.

[210] The Green Carnation.

First American edition. Carnation device (printed in green) on title page. 8vo., original green cloth. The Pioneer Series, No. 4. New York: D. Appleton and Company, 1894

Binding very slightly tilted, but a very good copy.

[211] An Imaginative Man.

First edition. 8vo., original dark grey cloth, lettered and decorated in gilt. Uncut. London: William Heinemann, 1895

Hichens’ second book, which, like *The Green Carnation* owed something to the author’s Nile cruise. The novel is set in the con-

temporary tourist world of Egypt, and the character Denison develops an ultimately destructive obsession with the Sphinx. A little wear to the board edges, but a very good copy.

[212] The Londoners: An Absurdity.

First edition. 8vo., original red cloth lettered in gilt. London: William Heinemann, 1898

Spine rather mottled and fore-edge foxed, but a very good copy.

[213] [with Wilson BARRETT] The Daughters of Babylon. A Novel.

First edition. 8vo., original blue pictorial cloth. Uncut. London: John MacQueen, 1899

A very good copy.

[214] The Slave: A Romance.

First edition. 8vo., original red cloth. London: William Heinemann, 1899

A very good copy with spine a little darkened and tilted, inscribed by the author to his sister.

Coulson Kernahan

Kernahan, friend of Wilde, was an initially successful journalist and novelist who acted as copy editor for *The Picture of Dorian Gray*.

[215] Captain Shannon.

With Sixteen Full-Page Illustrations by F. S. Wilson. First English edition. 8vo., original very dark grey cloth, lettered in red. London, New York, and Melbourne: Ward, Lock and Co. Limited, 1897

Preceded by an American edition of the preceding year. On the trail of a violent Irish anarchist who is a master of disguise. The bomber is thought by some, probably erroneously, to owe some-

thing to Oscar Wilde. Binding slightly tilted and spine a touch faded, but a very good copy.

[216] The Literary Gent. A Study in Vanity and Dipsomania.

First edition, wrapped issue. 8vo., original highly decorative black cloth wrappers. Strange Sins Series, No. 1. London, New York, and Melbourne: Ward, Lock & Co., n.d. 1897

Usually seen in cloth-backed boards. Four of these stories by Kernahan were first published together as a collection of *Strange Sins* in 1893. It seems to be a simple morality tale of drunkenness: not particularly strange after all.

[217] The Garden of God and Other Nature-Fancies and Studies.

First edition. 8vo., original red cloth, printed label on upper cover and spine. London: The Epworth Press, 1928

Inscribed by author on recto of ffep: "To Lady (Owen) Lloyd with sincere regards from Coulson Kernahan." One p. ads at end. Corrections in the author's hand on pp. 38 and 126. Very good copy. It's tempting to identify the recipient as Lady Lloyd George, whose maiden name was Owen, but it surely represents too garbled a version even for the rather ham-fisted Kernahan.

Lillie Langtry

Richard Ellmann, as often, can neither be improved upon or condensed, opening his passage on her with: "Lillie Langtry, arising from Jersey like Venus from the foam, if one can tolerate Wilde's opulent metaphor, was a breathing myth", and his account of her arrival in London society at a party at Lady Sebright's house in May 1877 has a mythical quality. Whistler, Millais, and Frederick Leighton all asked if she would sit to them: Frank Miles outdid them and drew two sketches of her on the spot.

She met Wilde through Frank Miles shortly after this party, when “he was engaged in the same storming of London by his wits that she was achieving by her looks.” Like Wilde’s creation of his own life as a work of art, he saw her beauty as “a form of genius,” and like him she lived on the line “between social prestige and opprobrium” (Ellmann). Ellmann unkindly describes her husband as a “nondescript Irish yachtsman” (most offensive to this cataloguer who aspires to that status), and he was largely absent from her early life in London. There were more than hints of romance between she and Wilde, with flowers and poems galore: Ellmann winningly says of one poem that “the versification is so bad as to hint that the sentiment was genuine”, but Wilde’s competition was seriously powerful, as she became the lover of the Prince of Wales. It was the Prince’s nephew Prince Louis of Battenburg was one of the candidates as father to her only child, delivered in secrecy in Paris, an episode that informed the plot of *Lady Windermere’s Fan* (“a greater and more serious tribute to Lillie than she was, for the moment, able to recognise” – Beatty). Langtry had by then turned to the stage, on Wilde’s advice and with great success, but turned down the part of Mrs. Erlynne with the famous refusal to play an older woman with a grown up daughter.

[218] Cabinet photographic portrait.

Dublin: Lafayette of Dublin.

Signed by Langtry across her hair, the signature descending slightly onto her forehead. Probably from her exhausting but wildly successful tour of the British Isles in 1882. Slight wear to one corner of mount; image and signature crisp and clear.





[219] Large photographic portrait

bust in profile, beautifully lit and focus very slightly softened. Matting leaves visible portrait 24 x 14 cm, with no studio identification visible.

Boldly signed by the sitter at foot of image. Obviously the work of a master photographer. Matted, framed, and glazed, the whole measuring 45 x 35 cm. Some very light foxing to image.

[220] Cabinet photographic portrait,
mounted on studio board of W. & D. Downey, 57 & 61 Ebury
Street, London.

Very good, image strong and clear.



[221] Photographic portrait,
10 x 7.5 cm, in her role as Effie Deans. Probably 1879.

A somewhat light albumen print, with fragments of three corners missing, far from the image, evidence that it has been removed from an album. A beautiful image recording her first theatrical performance.

Effie Deans was the heroine of Scott's *The Heart of Midlothian*, an innocent mother accused of matricide, and it was in this character that Millais (who was of course married to Effie Gray) chose to paint her: this was the first portrait of her to be shown publicly at the Royal Academy in 1877. Two years later the freshly wealthy Freake family commissioned a series of *tableaux vivants* based on the Waverley Novels, in which Millais recreated the painting with Langtry in the flesh. She was "rapturously received" and it gave her "a new taste of triumph. Here, in play acting, was the admiration that she craved but without all the usual attendant problems of reciprocation." (Beatty, Lillie Langtry. *Manners, Masks and Morals*. London, 1999.)



This image can't be found in the usual places, and is probably that mentioned by the National Portrait Gallery as that recorded for copyright purposes in 1881 by Henry Vander Weyde where described as "full face, open bodice".

[222] Cabinet photographic portrait

to below waist, of seated figure with face in profile. New York: Newsboy.

Probably taken at the beginning of her American tour in 1882. Very good condition with minor imperfections in the image not affecting Mrs. Langtry.



[223] **Imperial cabinet photographic portrait,** standing, to below the knees, in character as Hester Grazebrook in *An Unequal Match*. New York: Sarony, copyright 1882 by Napoleon Sarony.

Her first role in America. Nice condition.



[224] Imperial studio photographic portrait,

Image 19.7 x 31.2 cm, landscape format, full-length, on chaise longue, in profile, as Cleopatra, gazing, with hint of an enigmatic smile, into a mirror. London: Vander Weyde Light Studios. 1890.

Signed by the sitter, boldly centre of the mount: “Lillie Langtry,” and faintly in pencil toward right corner of mount: “Henry Vander Weyde.” Langtry’s production of *Antony and Cleopatra* ran at the Princess’s Theatre (London) from 18 Nov. 1890 to 21 Feb. 1891, 96 performances. Charles F. Coghlan played Antony. The studio mount is, in turn, mounted on thicker cardboard cut flush to the studio mount. Very light water-stain shadow along top of image, more pronounced along left edge of image toward the foot, and along bottom edge of mount. Overall, very good condition.

Stuart Merrill

American-born, Merrill grew up in Paris, where his father had a diplomatic post. Mallarmé taught him French, and Ghil was his classmate. He published his first book, *Les Gammes*, in 1887, to wide critical acclaim on the Continent. Very shortly thereafter, he became immersed in radical politics, supporting the Chicago Anarchists who were wrongly accused and convicted of the Haymarket bombing, and funding the Anarchist journal, *Les Temps Nouveaux*.

He was the manager of the Théâtre de l’Oeuvre in Paris where *Salomé* was first presented, and he was also the first person to help Wilde with its French: Holland quotes his *Souvenirs sur le Symbolisme*, here crudely translated by the present cataloguer: “One day Wilde sent me his play which he had written very quickly, at one go, in French, and asked me to correct blatant errors ... He wrote French as he spoke it, that is to say with a fancy which, although delightful in conversation, would have produced in the theatre, a terrible impression ... I remember that most of his character’s speeches began with the expletive “finally”. I deleted many “finallys.”” The collaboration didn’t work out, and Merrill passed Wilde on to Adolph Retté, who fared no better, and it fell to Pierre Louÿs to finish the job. Clearly no great damage was done to their friendship: Merrill organised a poorly supported petition addressed to the Queen for Wilde’s release from prison – Henry James was among those who declined to sign – and Wilde described him as “charming and sympathetic” in a letter to Bosie of July 1897.

[225] Pastels in Prose from the French.

Translated by Stuart Merrill with introduction by W.D. Howells. Illustrated by Henry W. McVickar. First edition. 8vo., original red cloth. New York: Harper and Brothers, 1890

The author’s second book, comprising translations of prose pieces by authors including Villiers de l’Isle Adam, Judith Gautier, J.K. Huÿsmans, Baudelaire (eight of his prose poems from *Le Spleen*

de Paris), and Mallarmé, whose student Merrill had been. Covers slightly discoloured, but a very nice copy.

[226] Pastels in Prose from the French.

Translated by Stuart Merrill. With Introduction by W. D. Howells. Illustrated by Henry W. McVickar. First edition, English issue. 8vo., original blue cloth decorated in silver. New York and London: Harper & Brothers, Publishers, n.d. [Copyright statement dated 1890.]

From the same sheets as the much more common American issue, but with different preliminary signature, and lacking two features of the American issue: the frontispiece and the leaf of ads at the end.

Very slight wear to lower edges, but an excellent copy.

[227] Autograph Letter Signed,

6 pp., 8vo, n.d. [1890],

to “My Dear Poet,” [i.e., Henry Austin], from New York City, with an added return address in Providence, RI, “after May 1 “.

Henry Austin was a founder and editor of *The Nationalist*, organ of the Boston-based Nationalist Educational Association, a socialist talking shop. Merrill contributed to the magazine, and organised the New York branch. They have swapped volumes of verse, and Merrill offers up some extraordinarily flowery flattery “You are a poet by right of love – love of sweet song and love of sweet women”. “How is Nationalism getting on? I have given it up for the moment, as I am burdened with literary work, and devote my spare moments to a French novel in which I depict a Christ born in the XIXth century. I follow as closely as a rationalist can the acts and words of the original Christ, and show how our present conditions are contrary to the charity preached by him. You may well imagine how fine the opportunity is for a vivid dramatization of the ideas of Socialism. May I be able to bring the work to a good end!”

[228] Autograph Letter Signed

in French, 4 pp., 12mo, 27 Feb. 1898

to “Mon cher [Gustave] Kahn,” mentioning his recent bout with influenza, but primarily commenting on *Monsieur Jordan*, a short story by Kahn in a recent issue of *La Revue Blanche*, an important Symboliste journal, which Kahn has sent him:

You are truly endowed with a Hoffmanesque mind, and I would like to see you write, if the spirit moves you, some other stories of the same type. A single word can define that literature: inquietante, in the etymological sense of the word. Henceforth I will no longer read you when I am feverish, toward midnight. At the foot of the bed, Monsieur Jordan made me spend a very bad night. That’s the complaint I address to you.

Gustave Kahn (1859–1936) was an influential poet, critic of art and literature, and writer of fiction and drama. He was a pioneer in *vers libre* and a mainstay of avant garde journals of the day, including *La Revue Blanche* and *La Mercure de France*. Kahn engaged in the public dialogue on a number of fin de siècle issues, including Anarchism, Socialism, Feminism, and Zionism.

Frank Miles

Though not himself a student at the University, George Francis Miles, known as Frank, met Wilde at Oxford in the mid-1870s, and by late 1879 they were sharing rooms just off The Strand, in Salisbury Street, a site now occupied by Shell Mex House: Wilde had the first floor and Miles the second. Harry Marillier, later a great tapestry expert and managing director of Morris and Company, but then a schoolboy, lodged on the ground floor, and Ellmann cites his astonishment at how Wilde had decorated his rooms: the panelling was entirely painted white, with much blue china, lilies, and Edward Poynter’s portrait of Lillie Langtry at one end “like an altar”. Miles was well enough known to have

been included with Wilde and Whistler in the burlesque *The Grasshopper* which parodied their pretensions onstage in 1877.

By August 1880, they had moved to 1 Tite Street, which the then-wealthy Miles had commissioned Edward Godwin to build (house-spotters please note that No. 1 subsequently became No. 26 and is now No. 44). Wilde is described in the 1881 census as Miles's "boarder", and although it seems unlikely that the couple were intimate, Wilde's growing celebrity led Miles's parents, upon whom he was financially dependent, to demand that their son part ways with his roommate.

Three years further on, Wilde was to move into Number 16 (now 34) with his new wife Constance: Godwin was hired to remodel the house. Besides his inherited wealth, Miles was for a while an extremely successful artist, with his portraits of beautiful young girls, beginning with Lillie Langtry (whom he introduced to Wilde). These were mass-produced and sold extremely well. It all went hideously wrong, and Miles was committed to an asylum in 1887, with a diagnosis of "general paralysis of the insane", normally associated with syphilis. He died in 1891, all but penniless.

[229] Autograph Letter Signed.

3 pp., 26 Tite Street., 12mo, n.d., (but after his mother's death in 1884

to "Dear Sir," A breezy, self-confident letter, to an unidentified editor:

Pray keep my sketches which are only scratches, bad – I mean to give you good ones, carefully done, for the article – & yourself. I shall be delighted to see you anytime, but it would be better for you to see my little garden on a hot morning in June as all the world shivers now.

Many thanks for the kind interest you take in my work. I trust you will think my landscapes justify it. Between ourselves I have had enthusiastic praise from Ruskin for certain watercolours done years ago, and I hope he will think I am fulfilling now the promises he saved for me. It is difficult to persuade the authorities one can do anything out of one's known style.

Ruskin had indeed championed Miles, once describing him as the “coming Turner.” Manuscript material by him is extremely rare.

[230] “Miss Chamberlain,”

photogravure of a lithograph of a bust portrait of a lovely young woman in a small hat. Image 15 x 11 cm on a sheet of stiff paper 30 x 22.5 cm. 7, Rue d'Argenteuil, Paris:

Remarkably well preserved with shadow along top edge and minute creases at three corners.

[231] Cabinet photograph of a drawing.

Bust portrait of a beautiful girl in semi-profile, incorporating the title “I’ve Been Roaming” and the artist’s signature, “Francis Miles / June 72.” At the foot of the mount appears the third stanza of George Darley’s poem, “I’ve Been Roaming,” which gained wide popularity after being set to music for voice and piano by C[harles] E[dward] Horn (1786–1849). Also at foot of mount: “Drawn by Francis Miles / Copyright.” London: W. A. Mansell & Co.

Nice condition.



[Friedrich] Max Müller.

Müller, Professor of Comparative Philology at Oxford, was to be a particular influence on the undergraduate Wilde, who became absorbed in his theories on language, culture and religion. It was his lectures on philology that informed this stirring passage in Wilde's "The Critic as Artist":

Criticism can re-create the past for us from the very smallest fragment of language or art, just as surely as the man of science can from some tiny bone, or the mere impress of a foot upon a rock, re-create for us the winged dragon or Titan lizard that once made the earth shake beneath its tread, can call Behemoth out of his cave, and make Leviathan swim once more across the startled sea. Prehistoric history belongs to the philological and archæological critic. It is to him that the origins of things are revealed. The self-conscious deposits of an age are nearly always misleading.

[232] Autograph Letter Signed.

2 pp., 8vo, 26 Feb. 1871

A fine letter, written three years before Wilde arrived in Oxford. Addressed to "Mrs Schwabe", probably Julia Schwabe, the wealthy German-born educational philanthropist who lived in Anglesey, it concerns the "simply babyish" attacks on her by Col Hamley: "I always doubt whether it is wise to answer such folly. England does not always defend herself against the occasionally equally silly attacks in German newspapers, and Germany is great enough to let such random talk pass unnoticed." Despite this wise counsel, he appends an ominous footnote "There is something brewing for Col. Hamley."

There is a gossipy aside, presumably apropos something Mrs. Schwabe had said about Charles Babbage's well-publicised campaign against street musicians: "If Babbage had noticed the Italian organ boys less, they would not always be playing under his window."

With a later ALS, July 1900, on his domestic North Oxford letterhead to “Dr. Dickson”, almost certainly William Purdie Dickson, Glasgow theologian and librarian. In a further reminder of fraught Anglo-German relations, he refers to Theodore Mommsen’s outspoken attack on British conduct in South Africa: “It is extraordinary that Mommsen should have been so wrong about the Boers.” Glasgow was the scene of a very public demonstration of the breakdown in cultural relations between Britain and Germany earlier in 1900, when Alexander Tille was violently ragged by his students, also objecting to his opposition to the Boer War.



[233] Carte de Visite photographic portrait

seated, in semi-profile. Oxford: Wheeler & Day. Sticker of Dalton & Lucy, London, on verso. c. 1875.

Very good condition.

Vincent O'Sullivan

“... it is like writing with my blood”.

O'Sullivan's trajectory is as tragic as Wilde's. From a West Cork family that had emigrated to America and made a fortune importing coffee in the Civil War period he came to London as a culturally minded remittance man, with no impulse to earning a conventional living. He first met Wilde in Dieppe in 1897, doubtless meeting Smithers at the same time, who later published him. He “lent” Wilde money on that first occasion, and helped again when he visited him in Posilippo, after Bosie's departure.

His family fortune was lost by an ill-judged speculation by his brother, and he proved unable to adjust to the loss of income, and himself became the subject of charity. Charles Whibley applied successfully for a Royal Literary Fund grant for him, writing that “his talents are not easily saleable and none know better than I how brave a fight he has made during the last few years”.

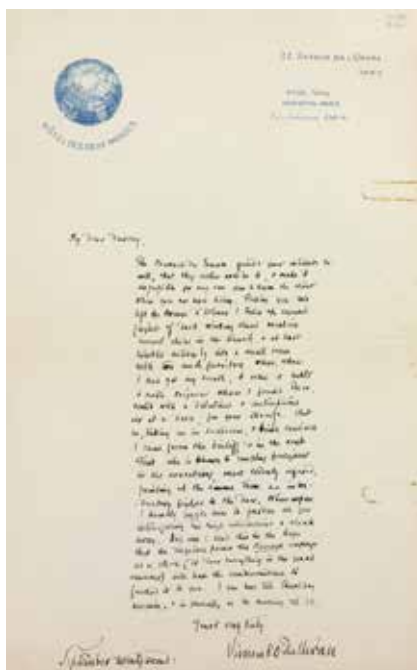
He was “single-minded in his devotion to literature” (Whibley), but whereas his poetry at worst comes across as a parody of decadence, he found his metier in economically written, macabre short stories, often of a supernatural nature, where his reputation is that of a master of the genre, published by a few discerning editors including H.L. Mencken and Edward O'Brien.

This small but choice collection gives a full flavour of the man, from elegant exuberance to stark desperation.

[234] A Sextet of Singers or Songs of Six

by George Barlow, J. A. Blaikie, “Paganus” (L. Cranmer-Byng), Vincent O'Sullivan, Walter Herries Pollock, Sidney H. Thompson. First edition. Small oblong 4to., original black cloth, lettered in gilt on front cover and spine. London: The Roxburghe Press, n.d. [1895]

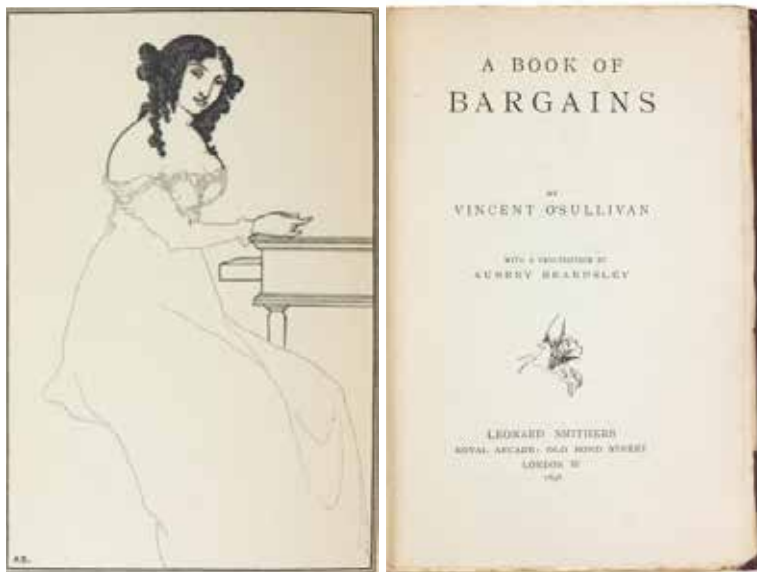
O'Sullivan's first appearance in print. Sims, B.I. Binding slightly worn, joints cracked, front free endpaper badly worn and creased, text pages with considerable marginal browning of an unusual nature, since the book is printed on good quality laid paper.



[235] Autograph Letter Signed,
1 p., 8vo. September 22 n.y. [c. 1895],

to Henry Davray, editor, friend of Dowson, Wilde and other 'Nineties figures. A self-confident, physically beautiful letter, in which the text block and margins are placed on the page with the artistry of a Ricketts of the correspondence world. O'Sullivan gives an elaborate and playful account of an unsuccessful visit to the offices of the *Mercure de France* attempting to find Davray's home address:

I asked a haughty and noble seigneur whom I found there, seated with a detached & contemptuous air at a desk, for your address. But he, taking me in suspicion, & being convinced I came from the bailiff's in the next street who is known to employ foreigners in his avocation, most sternly refused ... And now I send this in the hope that the disguised prince the *Mercure* employs as a clerk (it does everything in the grand manner) will have the condescendence to forward it to you.



[236] A Book of Bargains.

Frontispiece and "Puck on Pegasus" title page device by Beardsley. First edition, first issue. 8vo, original red cloth, lettered in gilt. London: Leonard Smithers, 1896

Beardsley and O'Sullivan's friendship suffered slightly in the production of this book, the frontispiece of which caused Beardsley some problems. At one stage he demanded that his name be removed from the title page (see Zatlin) but Smithers ignored him, and the good relations of author and artist resumed. Beardsley violated his normal claim of never reading the books he was illustrating, and said he was "much struck by O'Sullivan's stories, I believe they will be a success." In his memoir of Wilde, O'Sullivan refers to this title as a "book of very youthful stories written to burlesque the variety of Terror stories then somewhat in fashion" but the book crossed the blood-brain barrier between parody and art and launched O'Sullivan as a macabre fantasy author. Many of his most anthologised stories are in here, including "When I was dead". George Locke in his *Spectrum of Fantasy* memorably says of the stories "some but not all genuine fantasy." Nelson, LS, 1896.1; Sims, A.2; Lasner, AB, 109. Spine just faded, but a very good copy indeed.

[237] A Book of Bargains.

Frontispiece and "Puck on Pegasus" title page device by Beardsley. First edition, second issue. 8vo, original red cloth, lettered in gilt. London: Leonard Smithers, 1896

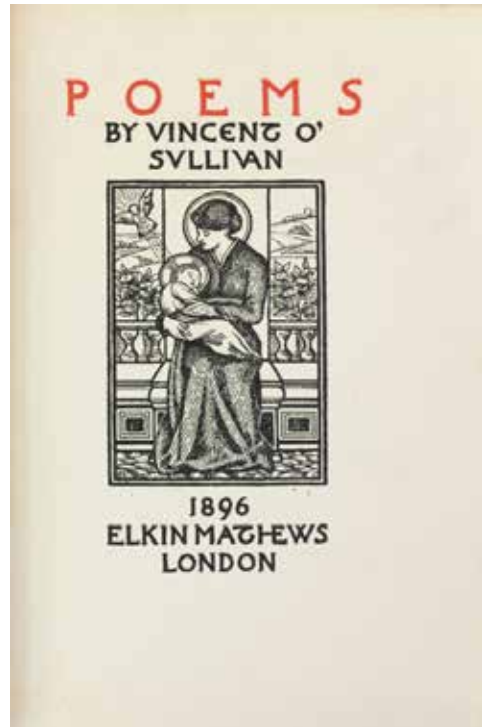
Spine very slightly faded, and the slightest of wear to the extremities of the binding; title page foxed from the tissue. This later issue can be identified by the change of imprint at the foot of the spine to "Leonard Smithers & Co."

[238] Poems by Vincent O'Sullivan.

First edition, one of 500 copies. Title page decorated in red and black by Selwyn Image. 8vo., original grey boards, printed label on spine. Uncut and partly unopened. London: Elkin Mathews, 1896

Spine a little darkened, and some very minor damage to spine ends, but a very good copy indeed, of a relatively uncommon book. Nelson, EM, 1896.22; Sims, A.1. Title-page reproduced in John Russell Taylor, *The Art-Nouveau Book* p. 70. Very good copy with wear at extremities, in fragile paper-covered boards, neat leather book-label of Charles

Bain Hoyt, whose important collection of Chinese and Korean ceramics is at the Fogg Museum in Boston. O'Sullivan's first volume of verse, consisting of conventional devotional and nature verse, with only occasional hints of the macabre – it's hard to believe that these poems were published just the year before the high decadence of *The Houses of Sin*.



“ ... in what a midnight his soul seems to walk! And what maladies he draws from the moon!”

[239] The Houses of Sin.

First edition, one of 400 copies. 8vo., original decorated boards with design by Aubrey Beardsley. Uncut. London: Leonard Smithers, 1897

Remnants of passion, remnants of defeat,
Ye rags and motley of out-worn desire,
Unto my hearth-rug drag your torpid feet
And light a barren fire.

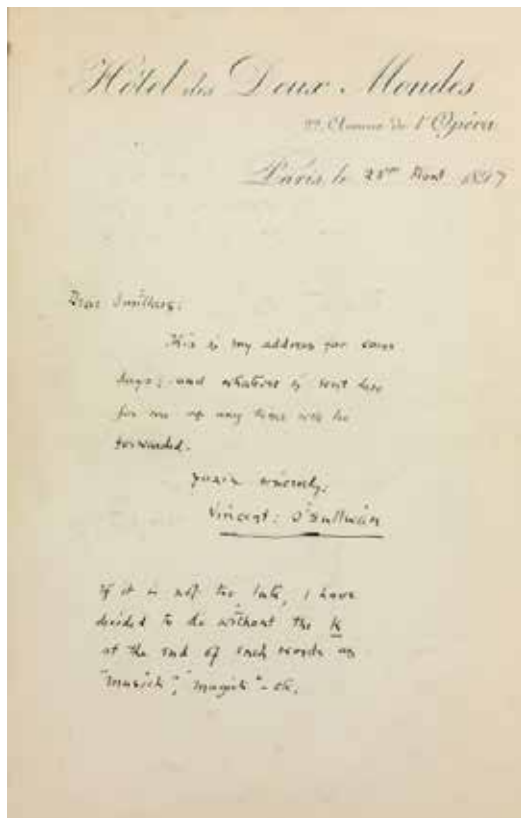
One of the more extreme expressions of the English Decadence, full of failing prostitutes and “tepid kisses odorous of the tomb”: make mine a Baudelaire-and-Bitter please. The cover illustration, in which a detached winged female head with the face of a pig kisses or approaches a portico (Beardsley used the word “peristyle” in correspondence with Smithers), takes some decoding, and Linda Zatlín writes a characteristically entertaining and thorough essay on it, which references the classical imagery of the wingéd phallus, Ricketts’ design for the binding of *The Sphinx* and Felicien Rops’ drawing “La Dame aux Cochons”, also known as “Pornokrates”.

Ernest Dowson was altogether more straightforward, if surprising, in his conclusion which exploits that uniquely flexible *fin de siècle* adjective ‘charming’ “I think it is one of Beardsley’s most charming covers – altogether one of the prettiest of the many pretty books you have published”.

Wilde wrote to Leonard Smithers from Naples on December 6, thanking him for his copy of

Vincent O’Sullivan’s poems: they are beautifully bound and printed: I like the format of the book intensely, and I think the poems better than his former ones – more concentrated in motive, better thought-out, more fully realised, but in what a midnight his soul seems to walk! And what maladies he draws from the moon!





The copy of John A. Spoor, whose library was famously sold at auction in New York in 1939. Nelson, LS, 1897.10; Sims, A.3; Lasner, AB, 120. Light overall soiling, spine just a little darkened but a very good copy.

[240] Autograph Letter Signed,

1 p., 8vo, from Paris, 23 August 1897

On the letterhead of the Hôtel des Deux Mondes, to his publisher Leonard Smithers, leaving his address and making the request that the antique usage of the terminal K be omitted in his *Houses of Sin* which was being prepared for the press:

“If it is not too late, I have decided to do without the K at the end of such words as “musick”, “magick”, etc.” Indeed it wasn’t too late, and the book has two “magics” and three “musics”: it would have been very perceptive had O’Sullivan been anticipating Max Beerbohm’s much later comic recreation of the quintessence of decadent poetry, in Enoch Soames’ *Negations*:

Lean near to life. Lean very near-- nearer.

Life is web and therein nor warp nor woof is, but web only.

It is for this I am Catholick in church and in thought, yet do let swift

Mood weave there what the shuttle of Mood wills.

[241] The Green Window: A Book of Essays.

First edition, one of 500 copies. 8vo., original green boards, paper spine, printed spine label. London: Leonard Smithers and Co., 1899

A series of aphoristic essays, all with monosyllabic titles. Their measured archness is sometimes over-ambitious to the point of pretension, but at their best they have a winning directness as in "Rush".

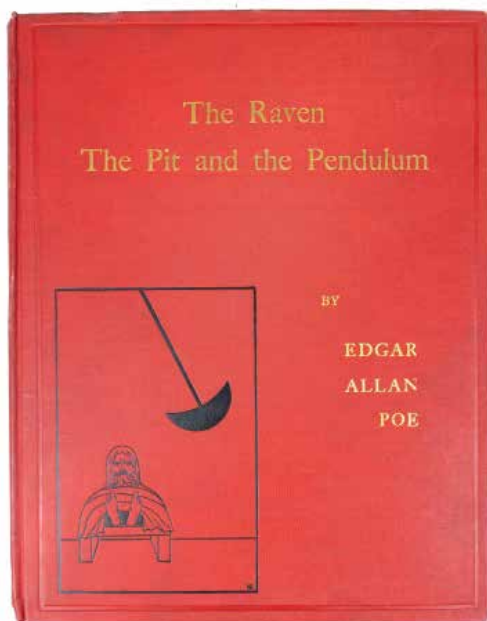
"Haste is the negation of dignity. This you will perceive if you go to a railway station and watch late people hurrying to catch a train; which, if they lose, they stand fuddled, mopping their brows, confessed fools in the sight of me. To lose a train after you have strained every nerve to gain it, is one of the great mistakes of life in little. If, on the other hand, you saunter to the place of departure, and, refusing to run, gaze on the train as it glides away with calm eyes, you do not apprise a jeering crowd that you have been defeated. To be leisurely is an act of faith and also an act of liberty ... it is not well to acquaint the world that you are eager after anything, for then it looks to see you fall."

The first issue, as per Nelson Smithers, 1899.10. Sims A.4. Spine darkened, and covers rather discoloured and slightly worn at edges

[242] The Green Window: A Book of Essays.

First edition, one of 500 copies. 8vo., original vertically ribbed brown cloth. London: Leonard Smithers and Co., 1899

The second issue, after the book had been taken over by Grant Richards, with their imprint at the foot of the spine. Very minor wear to the binding, but an excellent copy, with the bookplate of Adrian Goldstone.



[243] **POE, Edgar Allan. *The Raven. The Pit and the Pendulum.***

With Seven Illustrations and a Cover Design by William Thomas Horton and Some Account of the Author by Vincent O'Sullivan. First edition. 4to., original red pictorial cloth. Uncut and partly unopened. London: Leonard Smithers and Co., 1899

Nelson notes 750 copies printed: a striking book with Horton's characteristically bold binding design. String mark on lower edge of covers and a couple of disfiguring stains on the rear cover, but a very attractive copy.

[244] **A Dissertation upon Second Fiddles.**

First edition. 8vo., original brown vertically ribbed cloth. London: Grant Richards, 1902

Spine very slightly darkened, and a few minor stains to the binding, but a very good copy. Four blackly comic novellas: "Thomas Hardy filtered through a decadent sensibility" (Andrew Mangravite, *Victorian Web*).

[245] Human Affairs.

First edition. 8vo., original blue cloth. London: David Nutt, 1907

The opening tale has a struggling New Yorker finally making good with, announcing one evening "I was long in cotton four days ago on a panicky market. We're really pretty rich ... It's the big house, it's lots of servants, it's the steam-yacht, it's anything in the wide world you please". The O'Sullivan family fortune was based on coffee trading, and it was only two years after this publication that O'Sullivan's brother got the wrong side of the market in one big bet, and lost the family fortune at one go.

Spine slightly faded, and modest wear to the board edges. Sims, A.6. Very good copy.

[246] WHIBLEY, Charles. A Book of Scoundrels.

New edition. 8vo., original black cloth, with stylish galleys in gilt on front cover. London: Constable & Company Ltd., 1911

Presentation copy, inscribed on the recto of the front free endpaper: "To Vincent O'Sullivan with best wishes from Charles Whibley Christmas 1911." Whibley was a consultant to the Royal Literary Fund, and in 1913 recommended O'Sullivan for a £100 grant, which he got, and which Whibley probably topped up. Whibley's letter of commendation is worth quoting:

I am also sending you four of his books, which I should like you to return, as I value them a good deal, & three at least are out of print. May I add that he is a real man of letters, single-minded in his devotion to literature, & an admirable scholar. Unhappily his talents are not easily saleable and none know better than I how brave a fight he has made during the last few years.

Collected journalism on famous criminals, by this famous journalist, close friend of T.S. Eliot and of Cynthia Asquith. First published in 1897, when it bore a skull and crossbones device on the title page by his wife's brother in law James McNeill Whistler. Very good copy.

[247] The Good Girl.

First edition. 8vo., original lilac embossed cloth, lettered in gilt. London: Constable & Co., 1912

Uncommon. Some light staining to the cover, but an excellent copy, with the pale ownership inscription of one S. Reith. Sims, A.7.

[248] The Good Girl.

First edition, second impression. 8vo., original blue embossed cloth, lettered in gilt. London: Constable & Co., 1912

Spine minimally faded, otherwise fine.

[249] The Good Girl.

First "authorised" American edition, after a Dutton edition of 1912. 8vo, original blue cloth, printed label on spine. Boston: Small, Maynard & Company, 1917

Spine a little darkened, one bang to the upper fore-edge corner, otherwise a very good copy.

[250] Sentiment and Other Stories.

First edition. 8vo., original green cloth lettered in white. London: Duckworth & Co., 1913

Spine just a little faded, otherwise a very good copy indeed, binding unworn with a tight book block. Sims, A.8. Very nice copy.

[251] The Grim Thirteen. Stories by Thirteen Authors of Standing.

Edited by Frederick Stuart Greene. With an Introduction by Edward J. O'Brien. First edition. 8vo., original black cloth, lettered in red. New York: Dodd, Mead and Company, 1917

An anthology of short stories from serial publications, including O'Sullivan's spooky "The Abigail Sheriff Memorial": the introduction ambitiously speculates that O'Sullivan "this repatriated American, whom America refuses to appreciate" will succeed Henry James in the role of The Master. Spine just fractionally faded, but a very good copy indeed.

[252] The Best Short Stories of 1917 and the Yearbook of the American Short Story.

Edited by Edward J. O'Brien. First edition. 8vo., original dark blue cloth. Boston: Small, Maynard & Company Publishers, 1918

Includes O'Sullivan's "The Interval," pp. 383–390 . Light vertical stain down the spine, but a very good copy.

[253] The Best Short Stories of 1921 and Yearbook of the American Short Story.

Edited by Edward J. O'Brien. First edition. 8vo., original dark blue cloth, lettered in gilt on the upper cover. Boston: Small, Maynard & Company Publishers, 1922

Includes O'Sullivan's "Master of Fallen Years," pp. 321–36 . Spine slightly faded, and slight mottling to binding.

[254] BERTRAND, Louis. Saint Augustin

Translated by Vincent O'Sullivan with a 2 page note. First edition. 8vo., original blue grey cloth. London: Constable and Company Ltd., 1914

Blind-stamped "PRESENTATION COPY" on title-page. An ex-library copy, with a rubber stamp on the front endpaper. Binding very badly and unevenly faded, and rather worn with a couple of pinholes on the upper joint.

[255] BERTRAND, Louis. Saint Augustin.

Translated by Vincent O'Sullivan with a note. First American edition, from the English sheets. New York: D. Appleton & Company, 1914

Very slight wear at the head of spine, but an excellent copy.

[256] PERDRIEL-VAISSIERES, J. Rupert Brooke's Death and Burial Based on the Log of the French Hospital Ship Duguay-Trouin.

Translated by Vincent O'Sullivan. Illustration of Brooke's grave, after a photograph. 8vo., original plain wrappers, printed label on upper cover, original plain paper dust jacket. One of 300 copies printed by W.A. Bradley. New Haven: Yale University Press, 1917

Sims, B.5. Wrappers a little darkened around the edges, and with some of the endemic cockling around the printed label.

[257] PERDRIEL-VAISSIERES, J. Rupert Brooke's Death and Burial Based on the Log of the French Hospital Ship Duguay-Trouin.

Translated by Vincent O'Sullivan. One of 300 copies. 8vo., original blue-grey cloth, printed label on upper cover. Arts and Literature Series Number 5. London: Imperial War Museum, 1992

This edition (the Table of Contents bears only a remote relationship to the contents of the book) includes an Introduction, pp. [9]-14, by Martin Taylor, a letter from Alfred Brooke to his mother, a letter from Cathleen Nesbit to Mrs. Brooke, a photo-reproduction of an unpublished letter from Brooke to Walter De La Mare, five 1914 sonnets by Brooke, and "Fragment," an unfinished poem by Brooke dated April 1915 and probably previously unpublished. Fine copy with upper corners of the fragile paper-covered boards very slightly bumped.

[258] H.L. Mencken.

Frontispiece portrait of Mencken. First edition. 8vo., original printed wrappers. New York: Alfred A. Knopf, 1920

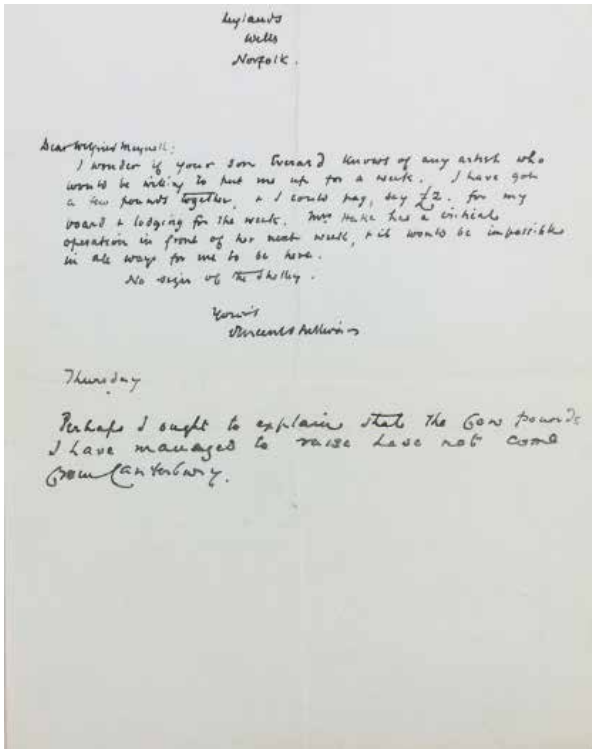
Three tributes to Mencken, by Burton Rascoe, O'Sullivan ("The American Critic") and a bibliography by F.C. Henderson. Sims. B.6. Spine just a little faded, but a very good copy indeed.

[259] [Various Authors]. Rip l'Homme Qui Dormit Vingt Ans et Autres Contes d'Amerique.

Traduits par Eve Paul Margueritte. Preface de Vincent O'Sullivan. First edition. 8vo., original printed wrappers. Paris: Ernest Flammarion, Editeur, n.d. [1924?]

O'Sullivan's preface occupies pp. [5]-15. Stories by Irving, Hawthorne, Fitz-James O'Brien, Harte, Aldrich, Bierce, Stockton, James, O'Henry & Richard Harding Davis. Sims, who supplies the date of publication, says of this and two other

fugitive titles: "I have not been able to find copies of any of these."
 Very nice copy of an extremely fragile item.



[260] Autograph Letter Signed,

1 p., 8vo, n.d.,

A muted letter to Wilfrid Meynell: "I wonder if your son Everard knows of any artist who would be willing to put me up for a week. ... Mrs Hake has a critical operation in front of her next week, & it would be impossible in all ways for me to be here."

O'Sullivan was staying in East Anglia with the writer Alfred Egmont Hake, the son of Thomas Gordon Hake, doctor to the pre-Raphaelites, or possibly his widow (AEH died in 1916). O'Sullivan needs to explain that he has "got a few pounds together" and could pay a couple of pounds for a week's accommodation, and adds the oddly ominous postscript "Perhaps I

ought to explain that the few pounds I have managed to raise have not come from Canterbury.”

[261] The Dublin Magazine. A quarterly Review of Literature, Science and Art.

Edited by Seamas O'Sullivan. 5 issues, 4to., original printed wrappers, overlapping edges. Dublin, October 1928 to April 1938

With the following contributions by O'Sullivan “The Next Room” in Vol. 3, No. 4 (October-December 1928), pp.12–20 , and “A Note on the Opera ‘Jonny,’” pp. 36–38 ; “In France,” Vol. 4, No. 1 (January-March 1929), pp. 16–29 , consisting of a series of book reviews; “Further Assurances,” Vol. 4, No. 2 (April-June 1929), pp. 48–56 , a series of reviews of books by Ambrose Bierce, Gertrude Atherton, Bulwer-Lytton, Tancred Martel, Poe, and Pierre Batiffol; “Two Saints,” Vol. 12, No. 4 (October-December 1937), pp. 41–43 , a story; “In Quiet,” Vol. 13, No. 2 (April-June 1938), pp. 63–66 , a story.

Seamas O'Sullivan (no particular relation) was one of the few editors who still published Vincent in these later years, though there was no money involved in it. It's not particularly relevant, but the cataloguer can't resist quoting Yeats on Seamas, a notably social but contentious man: “the trouble with Seumas is that when he's not drunk, he's sober”.

Wrappers somewhat worn, one upper cover separated.

[262] The Supernatural Omnibus: Being Selections of Stories of Apparitions, Witches, Witchcraft, Diabolism.

Edited by Montague Summers. First edition. 8vo., original black cloth. London: Victor Gollancz, 1931

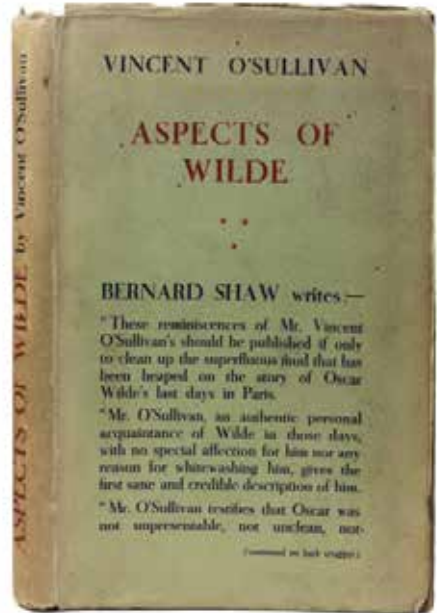
Includes O'Sullivan's “When I Was Dead,” pp. 234–37 ; “The Business of Madame Jahn,” pp. 251–57 ; “The Bargain of Rupert Orange,” pp. 460–78 , all of which first appeared in *A Book of Bargains* (1896). Spine badly and unevenly faded.

[263] Aspects of Wilde.

First edition. 8vo., original grey cloth over slightly flexible boards, dust jacket. London: Constable and Co. Ltd., 1936

The jacket prominently prints Bernard Shaw on the book:

Mr. O'Sullivan, an authentic personal acquaintance of Wilde in those days, with no special affection for him nor any reason for whitewashing him, gives the first sane and credible description of him.



This likeable book is deliberately anecdotal, the various aspects, all from O'Sullivan's own experience, presented in short unconnected essays. A handsome production, with self-consciously grand margins, printed on good paper.

The copy of the aristocratic suffragist Ruth Cavendish Bentinck, with her ownership inscription on the front free endpaper. Her large collection of feminist literature was given to the Women's Service Library (later known as the Fawcett Library and now The Women's Library) in the 1930s.

Slight darkening to edges of boards and spine and dust jacket a little used with short tears.

[264] Aspects of Wilde.

First edition. 8vo., original grey cloth. London: Constable and Co., Ltd., 1936

A fine copy of the issue in stiff cloth.

90 Morgan Hayes St
Place Vendôme
Paris.

January 5.

My dear Wilfrid
I hope you have not totally forgotten me.
I have often thought of you in my
involuntary roaming through this tough
world and also of your wife whose
death grieved me very much. The
hardest fate has been mine. I have
struggled without success. but at
present I am in a desperate situation.
I am ill and penniless. Could you either
by yourself or through your friends
send me twenty pounds? I must
somehow find this sum or ---- I
know that in your kindness of heart

[265] Autograph Letter Signed,

1 1/2 pp., 8vo, 5 January n.y. [but after the death of Alice Meynell in 1922]

An eloquently tragic letter to his friend and supporter Wilfrid Meynell.

I have often thought of you in my involuntary roaming through this tough world and also of your wife whose death grieved me very much. The hardest fate has been mine. I have struggled without success, but at present I am in a desperate situation. I am ill and penniless. Could you either by yourself or through your friends send me twenty pounds? I must somehow find this sum or ---- I know that in your kindness of heart you will understand how hard it is for me to write this letter. It is like writing with my blood and I would not write it if I were not driven by the direst necessity.

The letter is written c/o Morgan Hayes & Co, the address from which Morgan et Cie wrote to the enquiring literary historian Tom Garbaty: "we are sorry to say that in 1941, when we last endeavored to get in touch with Mr. Vincent O'Sullivan at his Paris address, our letter was returned to us undelivered by the Post Office and marked 'Deceased.'"

[266] Opinions.

Edited, with an Introduction by Alan Anderson. First edition. 8vo., original black cloth, dust jacket. London: Unicorn Press, 1959

First appearance of these essays in book form. Anderson's biographical/bibliographical introduction is an excellent source of information, and appears to be both the first substantial essay on O'Sullivan, and Anderson's first publication under his own name. Spine of dust jacket rather darkened, and with light general wear.

[267] Some Letters of Vincent O'Sullivan to A. J. A. Symons.

One of 110 copies on Strathmore "Grandee" paper of a total edition of 130. 8vo., original marbled paper wrappers, printed label on upper cover. Edinburgh: The Tragara Press, 1975

Mint copy. Halliwell 41.

[268] Fifteen Letters to Seamas O'Sullivan.

With an Introduction and Notes by Alan Anderson. First edition, one of 100 copies. 8vo., original green wrappers, printed label on front cover. Edinburgh: The Tragara Press, 1979

Mint copy. Halliwell 63.

[269] The Next Room.

Introduction by Richard Dalby. One of 115 regular copies. 8vo., original buff wrappers, printed label on upper cover. Edinburgh: The Tragara Press, 1988

This story first appeared in the Dublin Magazine (October-December 1928). Slight knock at head of spine, otherwise a fine copy. Halliwell 130.

[270] Master of Fallen Years.

Introduction by Alan Anderson. First edition, one of 75 copies. 8vo., original patterned wrappers, printed label on front cover, Edinburgh: The Tragara Press, 1990

Halliwell 142.

[271] Master of Fallen Years. Complete Supernatural Stories of Vincent O'Sullivan.

Edited, with an Introduction by Jessica Amanda Salmonson. First edition, one of 400 copies. 8vo., original black cloth decorated after Beardsley. Dust jacket. London: Ghost Story Press, 1995

A fine copy.

[272] SCOBLE, Robert. The Ruin of the O'Sullivans.

One of 58 copies from a total edition of 70. 8vo., original wrappers, printed label on front cover. The Raven Series, No. 6. Portsmouth, Callum James, March 2008

First printing of this short text, originally published in the TLS as "Not a Bean", on Vincent O'Sullivan's family history, which involves a two generation story from the South West of Ireland to tycoonage in the coffee trade, then bankruptcy and ruin as the result of one bad trading call. Includes the only known and authenticated photographs of O'Sullivan, as a student at Oscott, and in late middle age. Mint.

[273] Olivia Mist.

First edition, one of 65 copies. 8vo., original blue wrappers, printed label on upper cover. Beauty: Privately Printed [by Alan Anderson], 2009

First separate printing of a story that initially appeared in the [American] *Century Magazine* in November 1916. Purple paper wrappers with in-folded flaps and printed label on front wrapper.

[274] Thomas De Quincey.

One of 45 copies "hand-set in Bembo type and printed by Alan Anderson" 8vo., original purple wrappers, printed label on upper cover. Beauty: Privately Printed [by Alan Anderson], 2010

The text, an essay on De Quincey reviewing Malcolm Elwin's book, appeared originally in the *Scottish Bookman* (November 1935).

Walter Herries Pollock

Pollock wrote short stories, novels, poetry, and fiction, as well as being editor of the *Saturday Review* for a decade from 1884. He knew just about every important literary and theatrical figure in late-Victorian England, from the Imperialists Henley and Kipling to the Decadents. He sponsored Wilde for membership of the Savile Club and there are frequent references to him in Wilde's *Letters*. Wilde presents a brilliant vignette of him in a letter to A.G. Ross of October 1888:

The notice of *The Happy Prince* in the *Saturday*, which I only saw yesterday, fully explains Walter Pollock's guilty and agitated manner at the Savile. No wonder he looked pale and, with the reckless courage of despair, invited me to contribute largely and frequently to the pages of his wicked and Philistine paper.

[275] Autograph Letters Signed,

to Sir George Forrest, from Chawton Lodge, Alton, Hants. Each two full 4to pp. 3 Jan. 1915, & 22 Dec. 1922,

Forrest, a distinguished civil servant who spent most of his career in India, published extensively on Indian military and political affairs and wrote foreign-service biographies. The letters are lively, gossipy, and full of reminiscence of Henry Irving, Bram Stoker, and Ellen Terry.

[276] [With Andrew Lang] He. By the Author of 'It' 'King Solomon's Wives' and 'Bess'.

First edition, one of 25 large-paper copies. 8vo., original pictorial wrappers. London: Longmans, Green, and Co., 1887

A parody of Rider Haggard's *She*. Wrappers very slightly soiled overall, but a really excellent copy of a fugitive issue.

Frederick York Powell

York Powell, a remarkable polymath expert in a huge range of cultural history and literature, from Icelandic saga to symbolist verse, was a contemporary of Wilde's at Oxford, returning as Regius Professor of Modern History. His friendship with Wilde is deducible only through a few facts: he received one of the eighteen presentation copies of *The Ballad of Reading Gaol*, and was one of only four recipients to thank Wilde; his copy of *The Importance of Being Earnest* was sold at auction recently, and he signed More Adey's petition to the Home Secretary for remission of Wilde's sentence. A resident of West London's Bedford Park (Roy Foster describes him as a member of the "Bedford Park Mafia"), he was an intimate of the Yeats family (introducing WB to Mallarmé), and designed the logotype for his neighbour Elkin Mathews.

[277] Autograph Letter Signed,

4 pp., 16mo, 11 July 1893

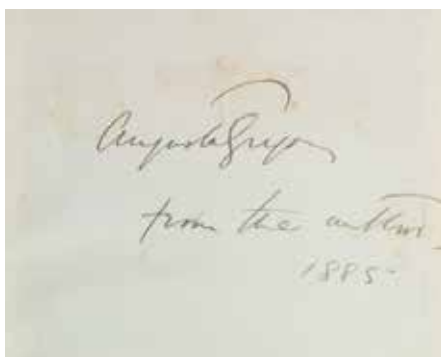
to an unidentified male recipient who has sent some specimens of his writing, specifically, a treatment of Dante, which Powell discusses in detail:

There is nothing really 'cynical' in Dante as you will agree on further study. . Doré is abominable as a Dante illustrator. Blake and Signorelli and best of all Botticelli (whom with Blake you omit)... Marriage is not a delusion (except to those who expect to be happy always and under any conditions) if a man marries a healthy woman that can breed and is good

tempered, if the man himself is healthy and good natured. But there will always be troubles in any station of life. But celibacy not only brings its own troubles, but it has a very bad effect upon the mind; and predisposes women to mensual fits and hysteria ... Read all the good books you can and write as little as possible about subjects you don't know well and you will make a good journalist soon enough.

Marc André Raffalovich

Raffalovich, wealthy and gay, became a sworn enemy of Wilde after receiving a series of insults from him. Raffalovich had an entire house on Park Lane in London, and was a famous entertainer of literary types: Wilde's response was to call his salon a "saloon", and on arriving for dinner to ask the butler for a table for four. Wilde, normally incapable of being directly rude about any earnest poet's work, made an exception for *Tuberose and Meadowsweet* saying the poems were "unhealthy and bring with them the heavy odours of the hothouse". Robert Sherard later made the unworthy suggestion that Raffalovich's relationship with John Gray was an act of revenge on Wilde. See under Gray for more on Raffalovich.



[278] RAFFALOVICH, Marc André. *Tuberose and Meadowsweet*.

First edition. 8vo., original green cloth decorated and lettered in gilt and black. London: David Bogue, 1885

Lady Gregory's copy of this important volume of predominantly homoerotic verse, with her bookplate and her inscription "Augusta Gregory from the author – 1885". During her London years, when she moved much in society, Lady Gregory was a regular guest of Raffalovich in Mayfair, where his sister Sophie sometimes acted as his hostess. Sophie was a committed Irish nationalist, but disliked Lady Gregory, whom she found "priggish and condescending" (Dictionary of Irish Biography). See under John Gray for her copy of *Silverpoints*.

With a few very minor marks to the binding, but a near fine copy.

Ricketts and Shannon.

Charles Ricketts and Charles Shannon, a life-long couple, were the most stable features of the cultural landscape of Aesthetic London. Ricketts was the most consummate book-designer, and his hand is on much of Wilde's work. Their work is spread through the collection – see for instance under John Gray – but any presentation of Wilde through his associates wouldn't be complete without their own section.



[279] RICKETTS & SHANNON,
Charles & Charles. **The Dial. An**
Occasional Publication.

Edited by Charles Shannon and Charles Ricketts. 4 issues, being Nos. 2 to 5, with prospectus for No. 2. With art by Ricketts, Shannon, Pissarro and others, and literature by Ricketts, Emile Verhaeren, John Gray, "Michael Field" and others. One of 200 copies (issue 2), or of 250 copies (issues 3 to 5). Folio, original buff/light brown printed wrappers with elaborate wood-engraved design by Ricketts. [London]: issue 2, The Editors in the Vale, Chelsea; others: L. Hacon and C. Ricketts. 1892 to 1897

One of the most spasmodic of artistic organs, as well as one of the most beautiful, its six issues were published erratically over eight years, illustrated with original lithographs and wood-engravings.

Van Capelleveen, A2a, A5, A8, A23. The prospectus for No. 2 is

With some very light wear and tear to the wrappers, but an excellent run.

**[280] RICKETTS, Charles. Autograph
Letter Signed,**

*The Vale, Chelsea, 1 p., 8vo, n.d. [dated in pencil
by a third party to 4 April 1892]*

to “Dear Mr. [Elkin] Mathews,” about decorations for a book, surely Wilde’s *Poems* (May, 1892). “Please put the additions you require where I have indicated. Kindly also remove the acorns I have scratched out. I do not like the colour in which it is printed & think it would look better in black. I do not quite understand your comment in reference to ‘the cover.’ Yours very truly, C. S. Ricketts.” Probably referring to a proof pull of the title-page, which is not present. Nice condition, with some evidence of having been removed from an album or letter book.



*Rennell Rodd,
1st Baron Rennell*

For an introduction to Rodd, see under Wilde for *Rose Leaf and Apple Leaf*, published in 1882.

[281] The Unknown Madonna and other Poems.

Frontispiece after W.P. Richmond. First edition. 8vo., original blue cloth lettered in gilt. London: David Stott, 1888.

A presentation copy, inscribed by the author on the front free endpaper: "M.P. Jersey from Rennell Rodd. Athens. March 1889." A very good copy, with foxed endpapers.

[282] Autograph Letter Signed, and Autograph Card Signed,
3 pp., 16mo, 29 June 1903, and 1 p. 20 Aug 1909

Both are written from the British Embassy in Rome, both to unknown recipients: the first granting English publication rights on a volume of poems, the second of routine diplomatic courtesies, elaborately expressed "I am very glad to accede to your request, coming as it does from one of those who help to link the chain which binds the mother to the daughter-lands."

Robert Sherard

Robert Harborough Sherard, writer and journalist, lived a life that alternated between prosperity and despair. He was capable of being charming and brilliant company, but his flaws included the breaching of confidences, and expressions of the more rabid end of English xenophobia and anti-semitism.

He lived much of his life in France, and knew Zola, Louÿs, Daudet and Maupassant, and wrote on them. He and Wilde first met in Paris in 1883 and Wilde appears to have been rather smitten, writing to him a couple of deeply purple letters "As for the dedication of your poems, I accept it: how could I refuse a gift so musical in its beauty, and fashioned by one who I love so much as I love you", and writing to Otho Lloyd that "he has a romantic story and a romantic face: I thought Chatterton was walking in when he appeared ... his father is a millionaire (English) and he starves here in a garret and lives in dreamland always: he interests me."

A first marriage failed, and he then made what seemed to be a very successful second marriage to the very wealthy American novelist Irene Osgood and lived in a fine country house in Northants. It

went horrendously wrong, and the divorce case (which included a battle over ownership of manuscripts), was the talk of the town for a while.

He was loyal to Wilde through the scandalous years, Wilde writing in the *De Profundis* letter to Bosie that he was “the bravest and most chivalrous of all brilliant beings”. The loyalty got to the extent of annoying Wilde the last time they met, in 1899 when Wilde described him as

“very insane, and sentimental: wept over a friendship of seventeen years; upon the other hand abused all my friends in the foulest way. I had to stop him in a peremptory manner. Three times he parted from me, and three times I found him following me to other places. He and Strong have each other on the brain. They think of nothing else. It is a great bore. Robert has almost lost all his good looks. He was dreadful of aspect last night: quite dreadful.”

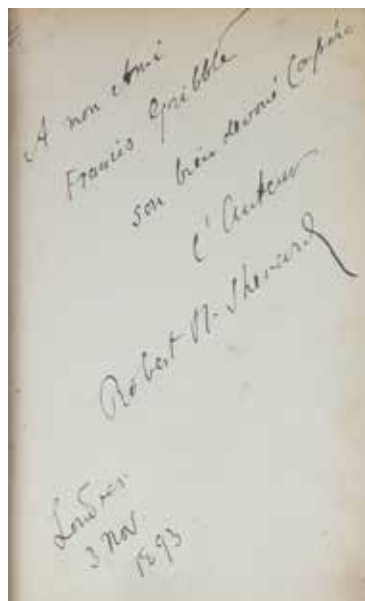
He wrote three books and many smaller items on Wilde, and enjoys the status of having been his first biographer with his *The Story of an Unhappy Friendship*.

[283] Emile Zola: A Biographical & Critical Study.

With Three Portraits, Facsimile Letter, & 5 Illustrations. First edition. 8vo., original brown vertically ribbed cloth. London: Chatto & Windus, 1893

A presentation copy, boldly inscribed by the author on the recto of the initial blank: “A mon Ami / Francis Gribble / Son bien dévoué Confrère / l’Auteur / Robert H. Sherard / Londres 3 Nov. 1893.”

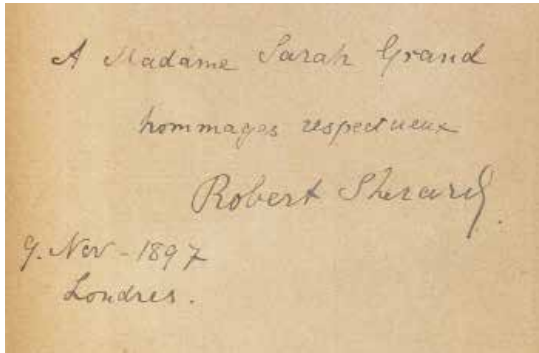
This is the first full length study of Zola in English. Gribble, like Sherard, was an expatriate English journalist in Paris, as well as



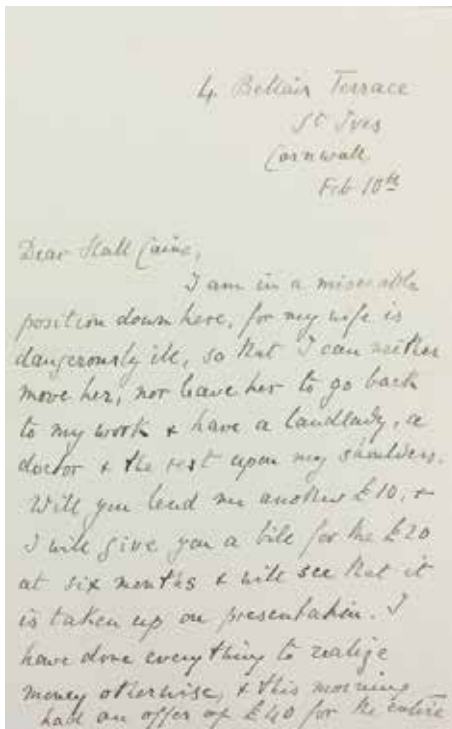
editor, biographer, and novelist. A wreck of a copy, lacking the frontispiece and one other plate. Though the text block is relatively tight, it is loose in the binding, which lacks almost half of the spine and is severely worn at the corners.

[284] The Iron Cross. A Story.

First edition. 8vo., original brown cloth decorated in black and lettered in gilt. London: C. Arthur Pearson Limited, 1897



Presentation copy, inscribed to the feminist novelist Frances E. McFall (“Sarah Grand”): “A Madame Sarah Grand / hommages respectueux / Robert Sherard. / 9. Nov – 1897. Londres” Spine just darkened, a very minor binding defect at the foot of the boards, and printed on cheap paper, but a very good copy of this uncommon title.



[285] Autograph Letter Signed,

1 1/2 pp., 8vo, 10 February n.y. [i.e., 1897]

from Bellair Terrace, St. Ives, Cornwall, to Hall Caine, begging for a second loan of £10:

I am in a miserable position down here, for my wife is dangerously ill, so that I can neither move her, nor leave to go back to my work & have a landlady, a doctor, & the rest upon my shoulders. ... I have done every thing to realize money otherwise, & this morning had an offer of £40 for the entire copyright of a long book

of mine from a publisher, to whom I had foolishly confided my circumstances, with the additional criterion, I should add about 15,000 words. I could not accept these terms. Yours very truly, Robert H. Sherard.

On Sherard's first marriage Wilde warned that she would be unfaithful, and he was right: they divorced in 1906.

Hall Caine was a successful Manx writer and self-appointed guardian of Dante Gabriel Rossetti – Max Beerbohm was an untiring scourge of what he saw as his self-serving position. Sherard had written articles on him in 1895 and 1897, apparently causing some distress when publishing Caine's comment that 'Celibacy in armies is as unnatural as it is in religious houses'. Wilde had earlier warned Sherard against publishing conversational confidences.

[286] Autograph Letter Signed.

1 p., 16mo, n.d. [1901],

from Argues-la-Bataille, par Dieppe. "Dear Peter Louys. Please send me a copy of *The Adventures of King Pausole*. I am writing for an important Boston newspaper, & I will give your book a long notice. If you could send any news about yourself, to use in the notice, it would be very welcome. I hope soon to be back in Paris & to see you again. Ever your friend, Robert H. Sherard." An unusual usage of the first name. With an unconnected envelope addressed to Louÿs.

[287] Oscar Wilde: The Story of an Unhappy Friendship.

With Portraits and Facsimile Letters. First edition, preceding the commercial edition by three years. 4to., original lime coloured cloth, board spine., spine and cover decorated in gilt. London: Privately Printed, The Hermes Press, 1902

Spine darkened, very slight discoloration and wear to binding extremities. Mason, 670.



[288] Autograph Letter Signed.

1 p., 8vo, 17 Jan. 1905,

on stationery of the Hotel Great Central in London.

A letter from Wilde's first biographer to Wilde's first bibliographer

My Dear [Christopher] Millard, I am here for a week & would like news of you. I have recently returned from Warsaw. Have you seen the "Home of the Aliens" articles in the *Standard*? Yours ever, Robert H. Sherard.

The reference is to one of Sherard's xenophobic news articles, which fed the anti-foreigner paranoia of the times.

Millard, born in 1872, never knew Wilde, but became an important part of his posthumous circle (as it were) as private secretary to Robbie Ross, and testifying on his behalf in the libel suit against Lord Alfred Douglas and T.W.H. Crosland. His *Bibliography*, published in 1914, is probably the longest lasting literary bibliography – his industry and acuity were remarkable, and it's hard to think of a work from that period which still has such a prominent role today. After release from his second jail sentence for homosexual acts, he became a bookseller, and his Wilde collection was sold in the great Dulau catalogue of 1928.

[289] Autograph Letter Signed.

1 ¼ pp., 8vo, 15 June 1909

on letterhead of Guilsborough Hall, Northampton (where he lived with his rich second wife, the American novelist Irene Osgood) in French to "Mon Cher Pierre Louys." He is preparing his new "bouquin" *My Friends the French*, which will treat of Louys, and asks if there is a portrait he can send for reproduction. The marriage went spectacularly wrong, but for now Sherard seems smote:

“C’est ici un rêve de beauté et ma femme – une Américaine – est très charmante, très élégante, et très spirituelle.”

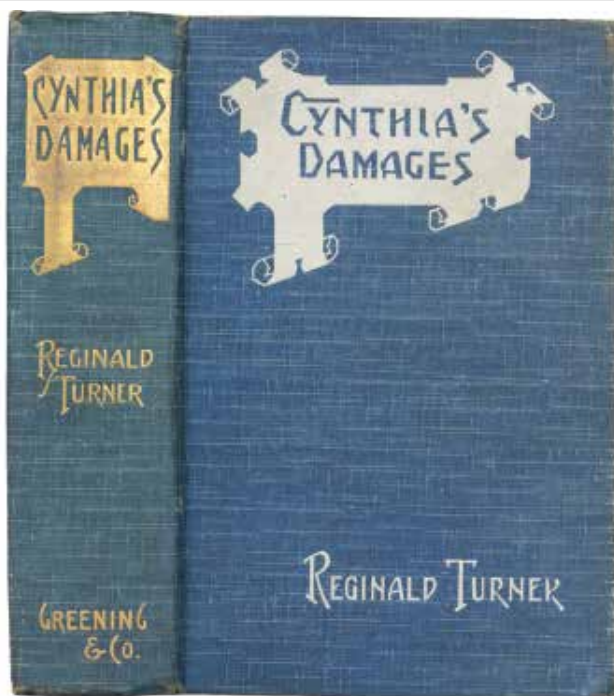
Reginald Turner

Reginald Turner was something of a model for Jack Worthing in that he never knew the identity of his parents, although he was widely supposed to have been born the wrong side of the sheets to Sir Edward Lawson, later Lord Burnham, newspaper proprietor. He was a loyal friend to Wilde, and was with Robbie Ross at his death, helping to prepare his body. He wrote quite extensively, but S.N. Berhman in his life of Beerbohm (whose best friend Turner was) described him memorably as “one of those men who talk like angels and write like pedestrians”: Ellmann was unkind-er and less elegant with his judgment that his novels were “feeble in their kind, about people of uncertain parentage who marry surprisingly well. Though Beerbohm loyally praised each book as he received it, they were dismally amateurish and gave only the most faded sense of Turner’s pungent wit.”

His biographer Stanley Weintraub wrote a good essay on his novels in *English Literature in Transition*: “Sadly, Reggie called his ill-fated offspring ‘stillborn children of my fancy.’ Now the rare copy of any of them which turns up for sale fetches five hundred times its original few shillings.” Weintraub finds more to praise in the novels than do Behrman or Ellmann, picking out some very Wildean aphorisms, such as “My first impressions are never wrong, ... I sometimes go wrong in my second ones.” Or his “He’s the steady one of the family, I hear. But nothing will ever make them rich. They are too fond of making money.” Turner was discreetly gay, and spent most of his life after the Wilde scandal in Europe.

[290] TURNER, Reginald. *Cynthia’s Damages: A Story of the Stage.*

First edition. 8vo., original blue cloth lettered and decorated in white. London: Greening and Company, 1901



The author's rare first novel, based on the character of the actress and music-hall star of the mid-Nineties, Cissie Loftus. It was very well received, with a particularly enthusiastic review by the Daily Telegraph, whose proprietor Sir Edward Lawson was one of the likelier candidates to be Turner's father. Like nearly all Turner's books, it remained a "First and Only Edition".

The eponymous Cynthia is an actress, who wins a breach of promise case against an infatuated aristocrat, and is based on Cissie Loftus, the model for Jenny Mere in Beerbohm's *The Happy Hypocrite*. Beerbohm and Turner played out a long epistolary game based around Max's supposed infatuation with Cissie, a remarkable episode in which Max obsessively watched her perform over and over again, but apparently only once actually met her.

Slight wear to board edges, but an excellent copy. OCLC records only the British copyright receipt copies, New York Public Library, and University of Virginia.

[291] TURNER, Reginald. Castles in Kensington.

First edition. 8vo., original red pictorial cloth, London: Greening & Co., Ltd., 1910

Traces of an erasure from the title page, but a very good copy.

[292] TURNER, Reginald. King Philip the Gay.

First edition, second impression. 8vo., original light blue-grey cloth decorated in gilt. London: Greening & Co., Ltd., 1911

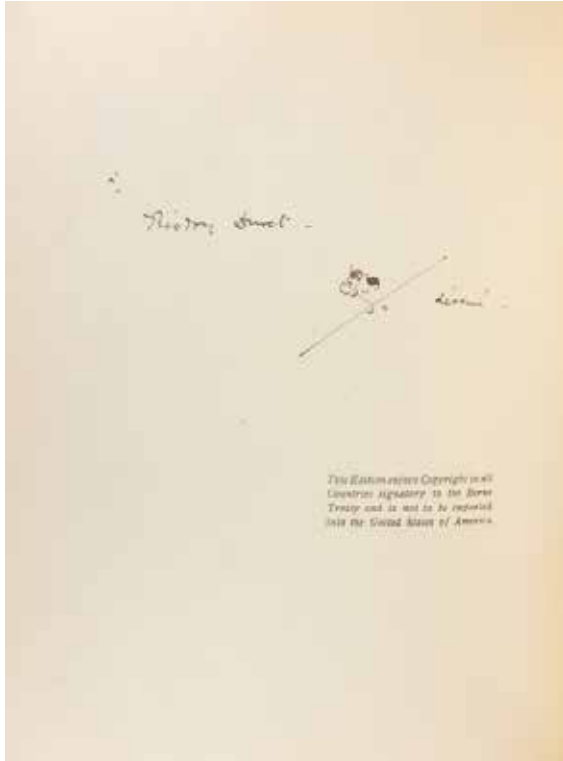
Spine faded and fore-edge foxed, but a very nice copy.

James McNeill Whistler

Whistler was the most prominent, and certainly the noisiest, rival to Wilde in the Salon Stakes in fin de siècle London. The two Tite Street neighbours were regularly in each other's company and famous for competitive quipping ("How I wish I had said that" – "You will, Oscar, you will"). They must have made a remarkable combination: Ellen Terry (quote by Ellmann) said they were "the most remarkable men I have ever known ... There was something about both of them more instantaneously individual and audacious than it is possible to believe". They fell out of course, for there was no other way for Whistler to develop relationships but to advance them to enmity. Their last comments on each other (both reported by Ellmann), show Wilde as winner of the wit stakes with his "My sentence and imprisonment raised Jimmy's opinion of England, and the English. Nothing else would have done so", which trounces Whistler's "Wilde is working on *The Bugger's Opera*."

[293] Eden vs. Whistler. The Baronet and the Butterfly. A Valentine with a Verdict.

First edition. Small 4to., original brown boards, lettered and decorated with a device by the author in gilt, beige cloth spine. Paris: Louis-Henry, May, 1899



Inscribed by Whistler with a characteristically elegant inscription incorporating his butterfly device “à Théodore Duret – dévoué.” Duret was introduced to Whistler by Monet and became his close friend, occasionally acting as his agent, sitting for a portrait by him, and writing *Histoire de J. McN. Whistler et Son Oeuvre*. A really fine copy, marred only by a couple of small light spots on the upper board, endpapers stained from reaction with the glue holding them to the boards. With the attractive bookplates of engineer George Clinton Ward and his daughter Louise Ward Watkins. The father played an important role in Southern California’s development, as a general manager for Henry Huntington, first at the Huntington Land and Improvement Company and then the Pacific Light & Power Company: according to a biographical essay on his daughter, his collection was inspired by the legendary one of his boss, and he in turn launched Louise as a bibliophile.

[294] Mr. Whistler's "Ten O'Clock."

First edition. Small 4to., original buff printed wrappers with Whistler's butterfly motif. Uncut. London: Chatto and Windus, 1888

A fine copy

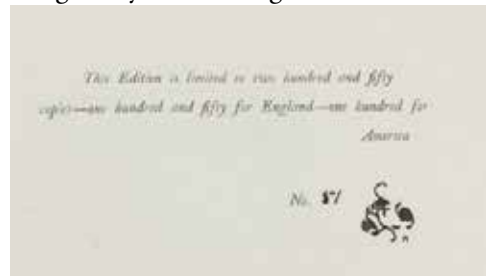
[295] The Gentle Art of Making Enemies.

First authorized edition, one of 250 copies numbered and "signed" by Whistler with his stylised butterfly motif. 4to., original brown boards, lettered and decorated in gilt on the front cover, cloth spine lettered in black. Uncut. London: William Heinemann, 1890

"Whistler lived a life made up of seemingly firm friendships which regularly ended in brief, conclusive quarrels. To be his friend was to court dismissal; Wilde managed it successfully for half a dozen years. He received the master's barbs in good part, one of his most attractive characteristics being his enjoyment of jokes against himself." (Ellmann). The break with Wilde came in 1885, and continued as a guerrilla war for the rest of their lives.

A minor element of it is reprinted here in *The Gentle Art of Making Enemies*, a sort of self-edited anthology of falling out with people, built around the famous court case where he sued Ruskin for libel. Whistler prints a brief exchange with Wilde which was conducted by correspondence in the public press, where Wilde responded to accusations of plagiarism vigorously and grandly, concluding "it is a trouble for any gentleman to have to notice the lucubrations of so ill-bred and ignorant a person as Mr. Whistler."

A very good copy, still fresh, despite a little shelf-wear to the lower edges of the boards. Self-confident but neat contemporary ownership inscription in pencil of Douglas Gordon, grandson of the Earl of Aberdeen, author of *Neglected Frescoes in Northern Italy*, 1890, and the attractively titled *Fifty Years of Failure*;



Confessions of an Optimist, London, 1905. He was one of the many guests at an impossibly grand and huge dinner for Whistler, given the previous year. Extremely attractive etched bookplate of Glasgow businessman and connoisseur Arthur Kay (“who may have known Whistler in the mid-1890s” *The Correspondence of JMW*, Uni. Glasgow) by his wife the Glasgow artist and contributor to *The Yellow Book* Katherine Cameron, incorporating bees and a text from Lucretius “floriferis ut apes in saltibus omnia libant omnia nos itidem depascimur aurea dicta”, or “as bees in the flowery glades sip all the sweets, so we likewise feed on all your golden words”.

**[296] Histoire de J. McN. Whistler et Son Oeuvre Par
Théodore Duret.**

18 full page reproductions of etchings, and smaller illustrations. “Edition de luxe”. 4to., contemporary binders’ cloth. Paris: H. Floury, Libraire-Éditeur, 1904

The first critical biography of Whistler. Binding rather discoloured, and spine faded.



Constance Wilde

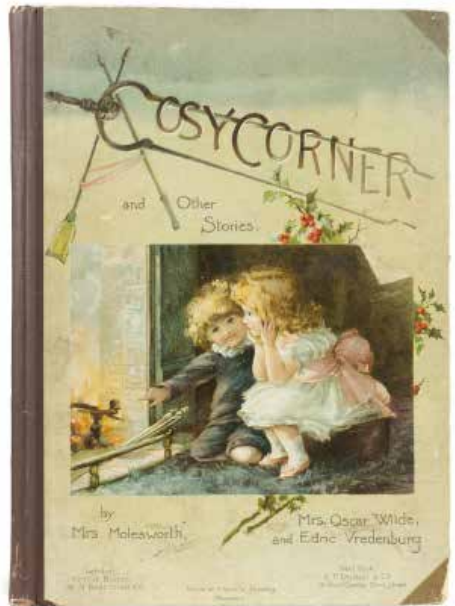
When Oscar married Constance “A grave, slight, violet-eyed little Artemis with great coils of heavy brown hair which make her flower-like head droop like a blossom” “respectability was achieved overnight” (Ellmann). An accomplished woman, she was a supporter of the Rational Dress Society and edited their *Gazette*, and took an active part in the suffragist cause, particularly as part of the campaign on behalf of Lady Sandhurst for the London County Council, in which election Sandhurst won a majority but was disqualified, for being female.

Kind-hearted, she never deserted Wilde. She predeceased him, from treatment for “spinal paralysis” at the age of 40, in 1898. “My way back to hope and a new life ends in her grave. Everything that happens to me is symbolic and irrevocable.”

[297] WILDE, Constance (Mrs. Oscar). A Cosy Corner and Other Stories.

8vo., original pictorial boards.
London: Ernest Nister; New York: E. P. Dutton & Co., n.d. [ca. 1888]

Signed contributions by Mrs. Molesworth, Edric Vredenburg, L. T. Meade, and Geraldine Butt. Mrs. Oscar Wilde is listed as a contributor in the cover title and could have written any of the unsigned pieces, including “A Cosy Corner,” “The Lesson Hour” [a poem], or “The Little Old Woman Who Flew So High.” Like so many of the Vredenburg/Nister collaborations, this is a hard item to pick over bibliographically, with authors listed on the title-page or cover title but including no signed contributions by them. Five elegant, if sentimental, chromolithographic illustrations and numerous line-drawings. Front hinge



separated, some wear to bottom corner of front board, acidic paper slightly embrowned; otherwise a remarkably well preserved copy of a fragile and uncommon children's book.

Theodore Wratismaw

Wratismaw was one of the quintessential poets of the 1890s. He published two slim volumes of heavily fragrancd verse (one of them published by Smithers), contributed to the Yellow Book, and was cited in Oscar Wilde's trial. He gave a stinker of a review of John Gray's *Silverpoints*, quipping that Gray "was an artist with a promising future behind him".

He once visited Wilde at Goring, and his modestly-famous account of it has the quality of a nightmare, in which everything goes wrong from the moment the train arrives and Wilde is waiting by the first-class carriages, only for Wratismaw to emerge from the second-class.



[298] **Caprices.**

First edition, one of 100 copies, second issue. 8vo., original glazed pictorial boards designed by Gleeson White. London: Gay and Bird, 1893

Booklabel of Simon Nowell-Smith, with his neat pencil note on the front free endpaper as to the issue point, which relates to the suppression of the quite rude poem "To a Sicilian boy", which clearly broke the coding rules of Uranian homo-erotic verse, and was cited in the Wilde trial. Interestingly, Wratismaw's

biographer D.J. Sheppard (in an on-line interview with James Conway) believes that Wratishlaw's

predominant interests seemed to have been heterosexual ... Aside from 'To a Sicilian Boy' and 'To a Boy', which I believe he wrote to order, Theodore loved writing about the erotic allure of women – indeed, he struggles to view them in any other regard. So I think the 'side-step' is most straightforwardly explained by a desire to ingratiate himself with patrons such as Charles Kains-Jackson and Gleeson White – a desire very possibly supplemented by his own erotic curiosity and a 'Shall I? Shan't I?' wish to get himself noticed.

Later copies, such as this have the cancelled sheet, although the dedication to Aubrey Beardsley of one of the replacement poems "At Midnight", an ungendered erotic verse, makes it look not much less queer. Per Nelson, LS, 1896.6, who notes that in his Catalogue 3, Smithers announced that "The few remaining copies of these charming poems have been transferred to me, from their late Publishers, by the author." A near-fine copy

[299] The Chap-Book.

emi-monthly. Printed in red and black. 3 issues, vol 2 nos ... and vol 3 no 5. 8vo., original self-wrappers. Chicago, Stone and Kimball. 1895

Three issues: Vol. 2, No. 7 (Feb. 15, 1895), including verse by Theodore Wratishlaw and a striking uncredited Symbolist illustration printed in gold; Vol. 3, No. 5 (July 15, 1895), including verse by Wratishlaw, prose by Zangwill, and decorations by Frank Hazenplug; and Vol. 4, No. 2 (Oct. 15, 1895), including Davidson's "The Ballad of an Artist's Wife," with decorations by Frank Hazenplug. All in nice condition.

[300] The Republic of Plato.

Translated by Thomas Taylor, Edited, with an Introduction, by Theodore Wratishlaw. First edition, probably a later issue or printing. 8vo., original red cloth. The Scott Library Series, 90. London: Walter Scott, n.d., but not before 1895, judging by the advertisements

Turner, 563, indicated that the book first appeared in August 1894, this copy collated per Turner, except that the ads have been augmented beyond 2 pp. Spine a little faded, otherwise near fine.

[301] Orchids.

First edition, one of 10 copies on Japanese vellum, numbered and signed by the publisher. 8vo., original boards, lettered in gilt on upper cover. T.e.g., others uncut. London: Leonard Smithers, 1896

Nelson (LS, 1896.7) notes that 12 copies of this issue were actually printed. These special copies are slightly shorter than the ordinary issue. Spine a little darkened, and some wear to joints, otherwise a very good copy indeed, with the pictorial bookplate of B. Adams Burnett.

[302] Orchids.

First edition, one of 250 copies. 8vo., original light beige cloth lettered in gilt. Uncut. London: Leonard Smithers, 1896

Spine just a little darkened, but a very good copy indeed.

[303] Algernon Charles Swinburne. A Study.

Frontispiece portrait of Swinburne. First edition. 8vo., original red cloth, decorated in black and lettered in gilt. London: Greening & Co., Ltd., 1900

Spine slightly faded, but an excellent copy.

[304] The Selected Poems of Theodore Wratishaw.

Selected with an introductory note and checklist by John Gawsorth. First edition. 8vo., original dark cream cloth, dust jacket. London: The Richards Press, 1935

A very good copy indeed in lightly soiled dustwrapper – this selection doesn't include the more Uranian of Wratishaw's poems.

[305] GAWSWORTH, John. 2 Autograph Letters Signed,
each 1 p., 4to, 8 December n.y. [1935]

Two courteous and sober letters from Gawsworth, to Galloway Kyle of the Poetry Society first suggesting and then arranging, a poetry reading by him from Wratislaw. "The late Mr Wratislaw, as I need hardly remind you, was a not inconsiderable poet of the 'nineties, and I should welcome the opportunity, should you care to grant me the favour, of reading his poems at one of your afternoon readings as it would be in some way the last personal tribute I could pay to a dead friend."

[306] Oscar Wilde. A Memoir.

Foreword by Sir John Betjeman. Introduction and Notes by Karl Beckson. First edition, one of 500 copies. 8vo., original purple cloth, dust jacket. London: The Eighteen-Nineties Society, 1979

Dust jacket slightly distressed at extremities. The first printing of Wratislaw's account of a weekend visiting Wilde at Goring, a weekend blighted by (among other problems) Wratislaw having the wrong trousers.

Bibliographical and biographical.



[307] Oscar Wilde Galop.

For the Piano or Cabinet Organ. Arr. by Snow. 35 x 27 cm. One sheet folded once to form four pages, within which is loosely inserted a half-sheet forming two pages. The three pp. containing the score are numbered 91–93, but with no indication that this copy has been extracted. Moultrie, Ohio: D. W. Crist, n.d. [ca. 1882]

Very good with splits at the fold, small tear along fore-edge of last two leaves, one very mild crease, and mild soiling to cover.

[308] HUTCHINSON, Thomas. Jolts and Jingles. A Book of Poems for Young People.

First edition, large paper issue, one of 60 copies signed by the author. 8vo., original printed wrappers. London: Stanesby & Co.; Derby and Nottingham: Frank Murray, 1889

With the printed dedication to Oscar Wilde, whom the author never met:

TO OSCAR WILDE.
 To you who wrote THE HAPPY PRINCE,
 The sweetest tale of modern times,
 In individual gratitude
 For hours of tearful happiness
 I dedicate these Children's rhymes.

The author was a headmaster in Northumberland. Wilde's acknowledgement of two copies of the book, from Tite Street on 5 April, concludes "I look forward with very much interest to reading them: they certainly present themselves in a very dainty form. I see that you are an amateur of the apparel of books."

[309] The Baron de Book Worms,

[review of The Picture of Dorian Gray, which had just appeared in Lippincott's Magazine], in Punch, Or the London Charivari, Vol. 99, No. 2558 (19 July 1890), p. 25.

The review includes a caricature of a chubby Oscar attempting to present a copy of Dorian to Mrs. Grundy (the Everywoman figure designed to reflect the mass of English public opinion). A few years later Max Beerbohm was to open his essay *A Peep into the Past* with "I wonder to how many of my readers the jingle of this name suggests anything at all? Yet, at one time, it was familiar to many, and if we search back among the old volumes of Mr Punch, we shall find many a quip and crank cut at its owner's expense. But time is a quick mover and many of us are fated to outlive our reputations and thus, though at one time Mr Wilde, the old gentleman of whom we are going to give our readers a brief account, was in his way quite a celebrity; today his star is set, his fame obscured in this busy changeful city."



Very fine copy in the original printed wrappers.



[310] (PHOTOGRAPHIC PORTRAITS). The Cabinet Portrait Gallery. Reproduced from Original Photographs by W. & D. Downey.

5 vols., complete. Small folio., contemporary green morocco. London, Paris, & Melbourne: Cassell & Company, Limited, First Series (1890) through Fifth Series (1894)

Woodburytypes of the highest quality, each portrait 17.8 x 12.1 cm on very thick card stock 24.2 x 18.3 cm, mounted on cloth stubs, with accompanying text on each subject.

Each volume contains 36 plates, for a total of 180, all of which are present. Subjects range in interest from royals and aristocrats to writers, including Wilde, Hardy, J. M. Barrie, and Le Gallienne, and actors including Sarah Bernhardt. Preliminaries sometimes foxed, but all plates perfect, and all texts tight in the bindings.

The major photographic portrait compendium of the period, printed with the highest possible production values.

[311] Oscar Wilde: A Study from the French of Andre Gide.

Translated with an introduction by Stuart Mason (ie C.S. Millard) With Introduction, Notes and Bibliography by Stuart Mason. First edition, one of 500 copies. 8vo., original grey boards, printed label on front cover and spine. Oxford: The Holywell Press, 1905

The copy of John Quinn with his Jack Yeats bookplate. Mason, 652. Very good copy with minor wear at head of spine and string marks along fore-edges of boards.

[312] BRÉMONT Anna, Comtesse de. Oscar Wilde and His Mother: A Memoir.

First edition. 8vo., original green cloth, lettered in gilt. London: Everett & Co., Ltd., 1911

A near fine copy. de Brémont, born in New York and later of Cincinnati, married a French aristocrat in New York and spent most of the rest of her life away from America, for a time as part of Brandon Thomas's theatrical enterprises. She was apparently initiated into the Order of the Golden Dawn at the same time as Constance Wilde: this memoir appears to be vapid and self-serving, but has the modest distinction of being the earliest biographical study mentioned in Mason's *Bibliography*, where it is No. 645.

[313] MILLARD, Christopher Sclater, as "Stuart Mason". Art and Morality. A Record of the Discussion Which Followed the Publication of "Dorian Gray."

New revised edition, with additional matter. 12mo., original green cloth lettered and decorated in gilt. London: Frank Palmer, 1912

Inscribed by the author "B. Robson Esq / with kind regards from / Stuart Mason / 25 September 1912." Eight-line errata slip tipped in following title-page. Fine copy with lightly foxed preliminaries. Millard was not a prolific inscriber of books under either identity, and it is tempting to connect this with the unidentified bookseller "Robson", who Robbie Ross and Grant Richards corresponded over in 1912, while he was offering the (forged) manuscript of *The Soul of Man under Socialism*.

[314] BIRNBAUM, Martin. Oscar Wilde: Fragments and Memories.

Frontispiece after an etching "from the life" by James Edward Kelly. First English edition, one of 750 copies. 8vo., original drab boards, cloth spine, printed label on upper cover. London: Elkin Mathews, 1920

The slightest of wear to the binding, but a near fine copy of this peculiarly endearing, and indeed very fragmentary, book. First published in New York in 1914.

[315] BIRNBAUM, Martin. Autograph statement signed

No place, no date,

on a card designed expressly for this purpose, in answer to the standard question of an autograph collector named Harris: What does the subject consider to be his/her "greatest satisfaction"? Answer: Introducing great artists to the public and helping to build important American art collections. He mentions Taft in Cincinnati and Grenville Winthrop in New York. Birnbaum, an American art dealer who handled some fine Beardsley drawings, is perhaps best known as the author of *Oscar Wilde: Fragments and Memories* (see above) Contrary to the suggestion of the title, Birnbaum never claims to have met Wilde. But he provides some interesting information on early American Wilde collections, lost archives of Wilde letters, Wilde's associations with American artists, and, more specifically, detailed bibliographical information about Rose Leaf and Apple Leaf. Fine condition.

[316] HOUSMAN, Laurence. Echo de Paris: A Study from Life.

First edition, one of 250 large paper copies signed by the author. 8vo., original cloth backed patterned boards. London: Jonathan Cape, 1925

Written largely in dialogue, this is a remembered account of a lunch in 1899 with Robbie Ross, Henry Davray and Oscar Wilde. It is convincingly recalled with an elegance and wit which rather deserts Housman in the postscript, where he

clumsily addresses the problem of the “homo-sexual”: “the whole problem shall henceforth be studied and treated from the medical, rather than from the criminal standpoint ... treatment shall be health-giving in character and purpose”. Wilde’s magnificence may have departed by 1899, but his eloquence remained, as he talked out the books he would no longer write. A very good copy.

[317] HOUSMAN, Laurence. *Echo de Paris: A Study from Life.*

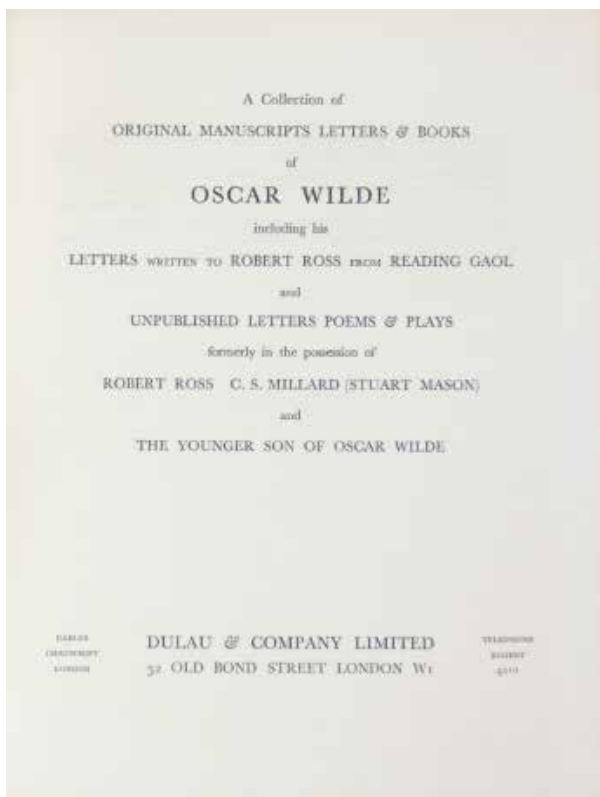
First edition, one of 750 small paper copies. 8vo., original cloth backed patterned boards. London: Jonathan Cape, 1925

Very fine copy in like dustwrapper.

[318] A Collection of Original Manuscripts Letters & Books of Oscar Wilde

Including His Letters Written to Robert Ross from Reading Gaol and Unpublished Letters Poems & Plays Formerly in the Possession of Robert Ross, C. S. Millard (Stuart Mason), and the Younger Son of Oscar Wilde. One of 100 special copies. 4to., original cloth backed boards, printed label on spine. London: Dulau & Company Limited, n.d., [1928]

Original coarse canvas spine with printed spine label and tan paper over boards. Spine just a little darkened, slight chipping to spine label, internally tight and immaculate. All items are individually priced, and this copy still has, loosely inserted, the printed slip saying that the manuscript portion was being offered en bloc initially but that they will take individual orders and fulfil them in the event of it not selling. It did sell intact, and is now the nucleus of the wonderful William Andrews Clark collection in Los Angeles.



[319] A Collection of Original Manuscripts Letters & Books of Oscar Wilde

Including His Letters Written to Robert Ross from Reading Gaol and Unpublished Letters Poems & Plays Formerly in the Possession of Robert Ross C. S. Millard (Stuart Mason) and the Younger Son of Oscar Wilde. First edition, ordinary issue, limited to 2000 copies. Small 4to., original printed wrappers, french-folded over plain card stock. Catalogue 161, Dulau & Company Limited. London: Dulau, n.d.

With slip indicating that manuscripts offered will be kept intact until the end of January. A bibliographically important publication printing for the first time many important letters and some poems. Refers to numerous items not included in Mason. Fine copy.

[320] DEVOE, Alan. *The Portrait of Mr. O. W.*

First edition, one of 275 copies. 8vo., original black cloth. New York: The Union Square Book Shop, 1930

A presentation copy, with a long inscription by the author to his landladies in a dangerously skilful imitation of Wilde's handwriting. Very good copy.

[321] MILLARD, Christopher Sclater, as "Stuart Mason".***Bibliography of Oscar Wilde.***

Illustrated. With a Note by Robert Ross. 2 vols. New York: Haskell House Publishers Ltd., 1972

A photographic reprint of the original edition published by T. Werner Laurie in 1914. Green cloth over boards. New in the original publisher's shrinkwrap.





