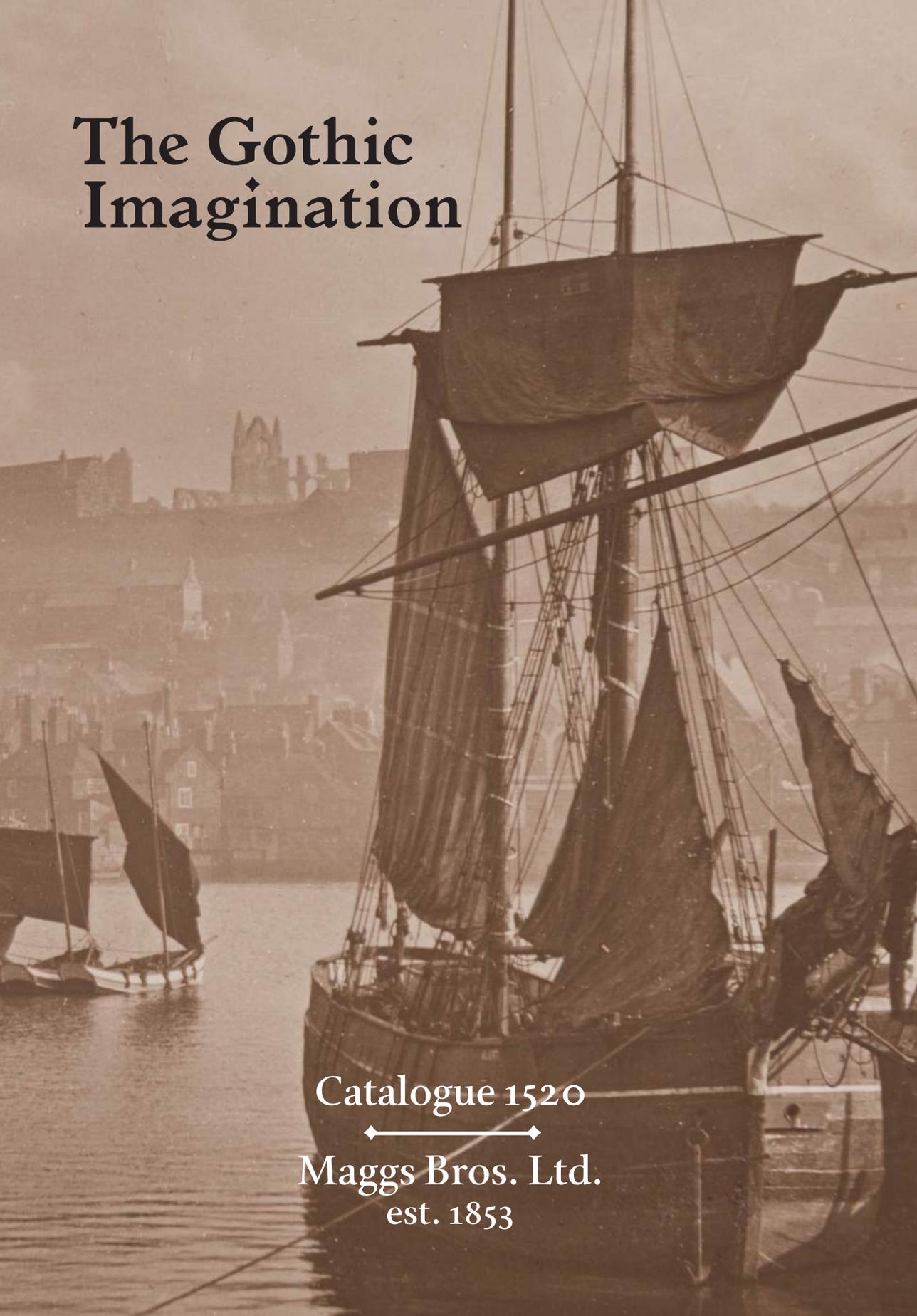


The Gothic Imagination



Catalogue 1520



Maggs Bros. Ltd.
est. 1853



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For all enquiries, please contact Bonny Beaumont:
bonny@maggs.com
+44 (0)20 7493 7160

Design by Euphemia Franklin, October 2022.
Typeset in Italian Old Style.

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Inside cover; image taken from item 142
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The Gothic Imagination

Catalogue 1520



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
PURVEYORS OF RARE BOOKS
& MANUSCRIPTS
MAGGS BROS. LTD. LONDON

Maggs Bros. Ltd.
est. 1853



Introduction

Catalogue 1520 is a collection of Gothic and Romantic literature primarily from the library of Richard Franklin and supplemented with recent additions to stock. Franklin was an influential molecular biologist, initially from his laboratory in New York which was among the pioneers of molecular research into viruses, and later at the Biozentrum in the University of Basel, of which he was a founder. The collection represents a broad understanding of the Gothic and reflects Franklin's scholarly reading habits.

Among the highlights are: a third edition of *Frankenstein* by Mary Shelley, being the first illustrated edition and final edition to be edited by the author (item 113); a fine triptych of printed ephemera pertaining to early nineteenth century stage adaptations of *Frankenstein* (items 114, 116 & 117); the second edition of *Wuthering Heights* in the original cloth (item 16); the first edition of *Vathek* by William Beckford (item 2); a first edition of John Polidori's *The Vampyre* (item 95); a first edition of Bram Stoker's famous vampiric novel *Dracula* (item 136); and a second edition of *The Castle of Otranto*, by Horace Walpole (item 146).

The selection also includes a number of books that were used as source material by prominent writers associated with the Gothic tradition, including E.C. Johnson's *On the Track of the Crescent* (item 143) upon which Bram Stoker relied heavily when writing the Carpathian scenes of *Dracula*, and Benjamin Morrell's *A Narrative of Four Voyages* (item 80) used by Edgar Allan Poe to inform the arctic setting of his only novel *The Narrative of Arthur Gordon Pym*.

Bonny Beaumont
bonny@maggs.com

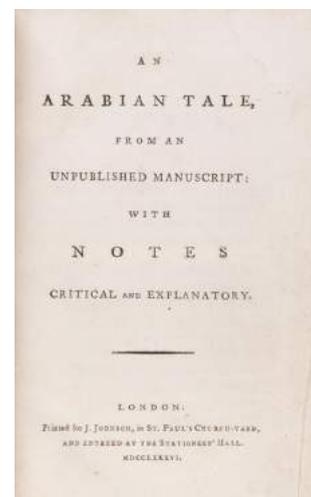
Opposite: 50.

1. **BARING-GOULD** (Sabine).
The Book of Were-Wolves: being an Account of a Terrible Superstition.
First edition. Engraved frontispiece. 8vo. xii, 266, [2, publisher's advertisements] pp. Contemporary half green calf with marbled paper covered boards, spine with five raised bands outlined in gilt, second panel lettered in gilt to red morocco label, sixth panel lettered in gilt. London, Smith, Elder and Co. 1865. £3,500

Baring-Gould's collection of were-wolf folk lore and mythology, exploring the ways in which myth and truth combine to create and perpetuate the superstition of the Were-Wolf.

The book was also a source for Bram Stoker, when writing *Dracula*, especially in his physical descriptions of were-wolves. Stoker extensively annotated a copy of Baring-Gould's book that he borrowed from the London Library which remains in their collection to this day.

A very good copy, with rubbing to extremities and joints, a little water staining along the top edge of the frontispiece, not effecting the illustration, bookplate to front pastedown.



2. **[BECKFORD (William)].**
An Arabian Tale, From an Unpublished Manuscript: with Notes Critical and Explanatory. [Vathek].
First edition, translated from the French by Rev. Samuel Henley. 8vo. vii, [1, blank], 334 pp. Near contemporary tree marbled calf, flat spine with six compartments outlined in gilt, second compartment lettered in gilt to red morocco label. London, J. Johnson. 1786. £5,000

The first publication of *Vathek* in any language, being translated from the French by William Beckford's friend Rev. Samuel Henley, and published contrary to Beckford's instructions before the French publication. The English edition did not acknowledge Beckford's authorship. Despite this,

Henley's translation is well-informed, it was the fruit of several months' collaboration with Beckford. The translation was later improved by Beckford in 1816, which remains the text predominantly read today.

Two near contemporary ownership inscriptions to front free endpaper, book plate of Allington to front paste-down.

A very good copy, joints and spine rubbed, and corners softly bumped. Rothschild, 352. Chapman & Hodgkin. 3. (A, i). Graham.

3. **[BECKFORD (William)].**
Vathek, Conte Arabe.
First Paris edition (third edition overall). 8vo. 190, [2, advertisements] pp. Near contemporary half calf with new marbled paper covered boards, flat spine with six panels outlined in gilt, second panel lettered in gilt to black morocco label, others tooled in gilt, red speckled edges. Paris, Chez Poinçot. 1787. £3,000

The second French edition of *Vathek*. The first edition in French, published in Lausanne, had been a rushed publication by Beckford after he found out that Henley had published the English edition without his permission. This Paris edition was heavily revised by Beckford and published a few months later in the same year.

A very good copy, some spotting to prelims. Chapman & Hodgkin. 3. (B, ii).

4. [BECKFORD (William)].
Vathek. Translated from the Original French.
Fourth edition in English. Engraved frontispiece. 8vo. [2], 284 pp. Recent half calf over contemporary marbled boards, flat spine outlined in six compartments, second panel lettered in gilt to black morocco label. London, Clarke. 1823. £300

A good copy, with evidence of repair to the front and back boards, three bookplates to front endpapers, Anne and F. G. Reiner, Robert Washington Oates and William Edward Oates. Frontispiece and prelims lightly spotted; top corner of front free endpaper trimmed. Chapman & Hodgkin. 3. (A, iv).

5. [BECKFORD (William)].
Italy; with sketches of Spain and Portugal.
First edition. Two volumes. 8vo. [4], xvi, 371, [1, blank]; xv, [1, blank], 381, [1, imprint] pp. Near contemporary half calf with marbled paper covered boards, five raised bands decorated in gilt, second panel lettered in gilt on red morocco label, third panel lettered and numbered in gilt to green morocco label, marbled edges. London, Bentley. 1834. £400

The first publication of Beckford's notebooks and diaries. This account was published later in Beckford's life, but the entries cover his life-changing tour of Europe (particularly Italy) in the 1780's. Italy had a lasting effect on Beckford and when he received his inheritance on the death of his Father, he immediately set out to the country again.

Both volumes with previous owner's book plate to the front pastedowns of "G. de Clifton Parmiter".

Extremities rubbed, considerable foxing to first and last couple of pages of both volumes, otherwise a good set.

6. [BECKFORD (William)].
Recollections of an Excursion to the Monasteries of Alcobaça and Batalha. By the Author of "Vathek".
First edition. Engraved frontispiece of the author. 8vo. xi, [1, blank], 228 pp. Near contemporary quarter vellum with marbled paper covered boards, spine decorated in gilt, with gilt lettering to red morocco label, marbled edges. London, Bentley. 1835. £400

Chapman and Hodgkin describe this work as being "by far the best book that Beckford wrote". The narrative was based on a travel journal Beckford kept in 1794.

A very good copy, boards and spine a little rubbed and marked, frontispiece lightly spotted. Book plate of Sir Robert Comyn to front pastedown. Chapman and Hodgkin, 9 (i).

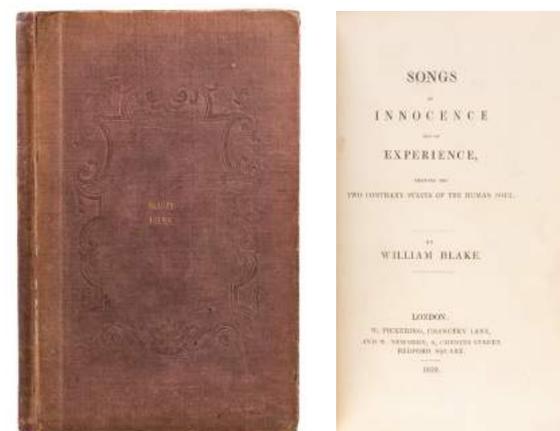
7. BLAKE (William).
Songs of Innocence and of Experience, Shewing the Two Contrary States of the Human Soul.
First typographical edition, second issue. 8vo. xxi, [3], 74 pp. Original embossed purple cloth, front cover lettered in gilt. London, Pickering. 1839. £5,500

The first publication of Blake's best-known work to be printed using moveable type, the previous appearances having been printed from original engravings by Blake. This is the issue omitting the poem 'The Little Vagabond', long held to be the first issue (see Keynes) - but now widely considered to be the second issue.

"After 1830 [...] At least four men intended to publish Blake's poems, but only two books appeared. In 1838 the first of the projectors, Richard Monckton Milnes, wrote to Aubrey de Vere: 'Have you ever seen any of Blake's poetry? I [am] think[ing] of publishing some selections from him which will astonish those who are astounded by anything of this kind.' Milnes never astounded his friends, perhaps because James John Garth Wilkinson published anonymously his edition of *Songs of Innocence and of Experience* in 1839. Wilkinson, however, was unwilling to shock his friends, and he prudishly cancelled 'The Little Vagabond', despite the counterweight of an enthusiastic Swedenborgian preface. [...]'" (Bentley). The suppressed poem is a cheerful polemic against the established church and the doctrine of suffering:

... *But if at the Church they would give us some Ale,
 And a pleasant fire, our souls to regale;
 We'd sing and we'd pray, all the live-long day;
 Nor ever once wish from the Church to stray, ...*

Near contemporary ownership inscription dated 1847 to front free endpaper. A good copy, re-backed with original spine laid down, bookseller's ticket to rear pastedown. Neat pencil annotations throughout. Marginal tear to B7 and 8, not effecting the text. Keynes, 135.



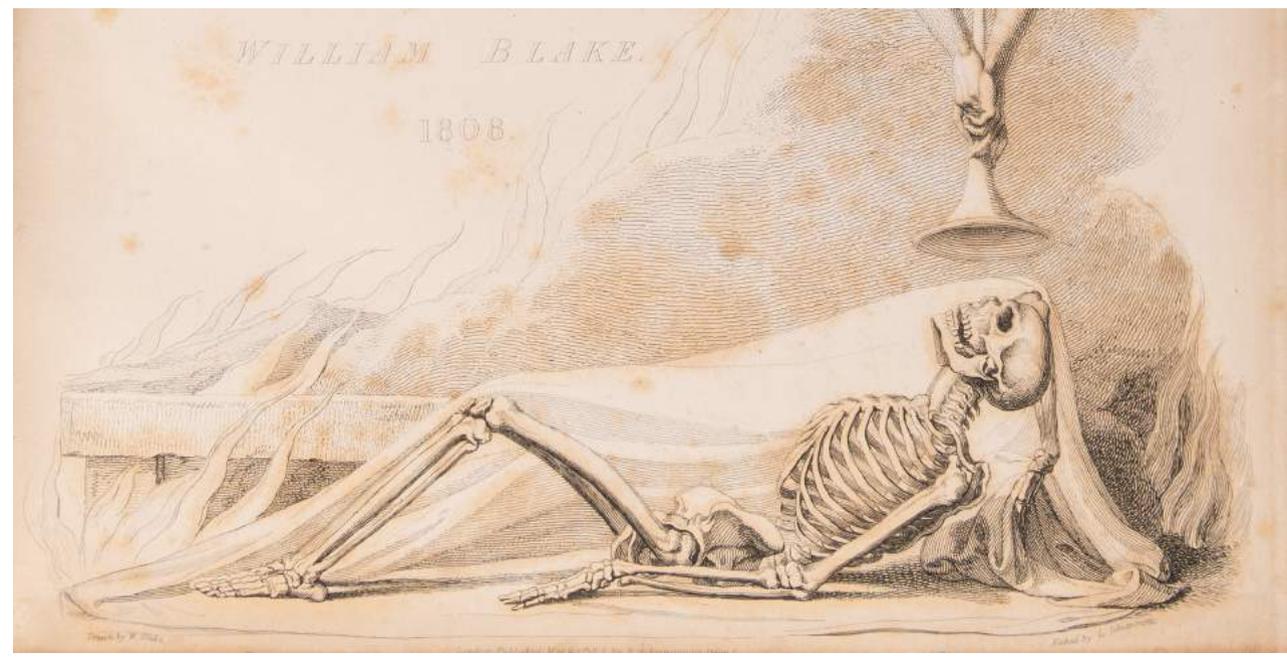
8. **BLAKE (William). BLAIR (Robert).****The Grave, a Poem.**

Third edition. Illustrated with eleven etchings, frontispiece and vignette title page, from original designs by William Blake. 4to. liv, 42 pp. Modern full brown calf, spine with five raised bands outlined in gilt, second and fourth panels lettered in gilt to red morocco labels. London, Bensley. 1813 [but c. 1870]. £750

“In October 1805, Blake was commissioned by the engraver and would-be publisher Robert H. Cromek to prepare forty drawings illustrating Robert Blair’s *The Grave*, a popular “Graveyard” school poem first published in 1743. Cromek planned to select twenty of these designs for a de luxe edition of the poem. In Cromek’s first prospectus of November 1805, Blake is named as both the designer and engraver of fifteen designs [...] In a second prospectus, also of November 1805, Cromek announced that Louis Schiavonetti would engrave twelve designs for the new edition. Blake had lost the potentially lucrative commission to engrave his own designs; his relationship with Cromek descended into anger and argument. In spite of their disagreement, Cromek included a portrait of Blake as a frontispiece to the volume, published in 1808. Cromek promoted the book aggressively and the illustrations to *The Grave* became Blake’s best known work through much of the nineteenth century.” (*The William Blake Archive*). When the original drawings re-surfaced in the early 2000’s in one of the great re-appearances, still in the portfolio from which they were used to solicit orders, it prompted an extended legal battle over ownership, and a dispute about the ethics of their dispersal.

This copy is the third edition, reprinted from the 1813 edition, probably by Camden Hotton who likely got the copperplates from Ackerman.

A good copy, with minor rubbing to tail of spine. Some spotting to plates and lacking tissues. Bentley, 435 (E). Damon.



9. **BLAKE (William). LAVATER (John Caspar).**
Aphorisms on Man. Translated from the Original Manuscript.
Fables by John Gay with a Life of the Author.
Second edition. Frontispiece by William Blake. Small 8vo. viii, 224 pp. Half 19th century brown calf with marbled paper covered boards, spine with five raised bands outlined in gilt, second panel lettered in gilt to morocco label, yellow edges. London, Bensley. 1789. £400

Book plate to front paste-down of Horace Pym. With some near-contemporary marginal annotations.

A good copy, hinges starting but firmly holding, extremities lightly rubbed. Keynes, 102.

10. **BLAKE (William). GAY (John).**
Fables by John Gay with a Life of the Author.
First edition with Blake's plates, large paper copy. Illustrated with seventy plates, 12 engraved by Blake. Two volumes bound in one. Large 8vo. xi, [1, blank], 225, [1, blank], vi, [1, blank], 187, [1, advertisements] pp. Near contemporary half red straight-grain morocco with marbled paper covered boards, flat spine with seven gilt bordered panels, second panel lettered in gilt, the rest tooled in gilt. London, Stockdale. 1793. £1200

Keynes notes in his bibliography that the illustrations in this edition are derivative of earlier editions, further noting that the first plate is "the most characteristic example of Blake's work."

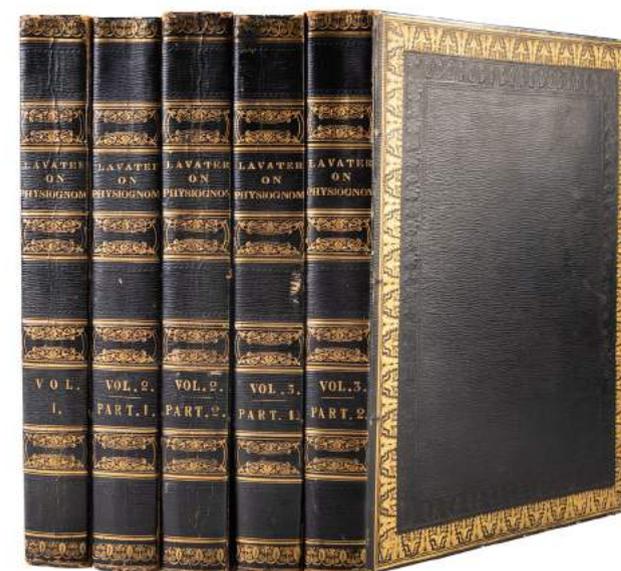
A very good copy, with rubbing to corners, extremities and boards, top and tail of spine also lightly rubbed. Some spotting to the prelims, final few pages and some of the plates, offsetting from plates. Keynes, 106.



11. **BLAKE (William). LAVATER (John Caspar).**
Essays on Physiognomy, Designed to Promote the Knowledge and the Love of Mankind.
By John Caspar Lavater, Citizen of Zurich, and Minister of the Gospel. Illustrated by engravings, accurately copied; and some duplicates added from originals. Executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter, D.D. Minister of the Scots Church, London-Wall. Third edition. One hundred and three copper engraved plates, and in total over five hundred engravings. Three volumes bound in Five, volumes II & III in two parts. Folio. With the half titles to each volume. Contemporary black straight-grain morocco, covers ornamented in blind, surrounded by elaborate gilt foliate borders, four raised spine panels with similar gilt patterning, other panels with gilt text, blue endpapers, gilt dentelles, edges in gilt. London, T. Bensley. 1810. £1,800

This classic of pseudo-science established the reputation of John Caspar Lavater, describing with examples how character may be read through physiognomy. This book was a great success across Europe, not least thanks to the elegance of its illustrations and the gravity of its authoritative format.

All four William Blake engravings complete with signatures, good condition, all in Vol I. Very minor faint offsetting from the various plates, slight wear to joints and corners, a few heavier scuffs to front joints of Vol. 2 part 1, and Vol. 3 part 1, overall, a very nice, near fine set in a fine contemporary binding of a book typically found in appalling condition. Bentley, 481 (C). Keynes 102 (grandly dismissing it with a regal "These engravings are of no special interest.")



12. **BLAKE** (William). **SWINBURNE** (Algernon Charles).
William Blake a Critical Essay.
Second edition. Frontispiece facsimile of Blake illustration and title page vignette, with seven facsimile illustrations from Blake. 8vo. iv, [4], 304 pp. Contemporary blue calf prize binding, spine with five raised bands, second panel lettered in gilt on red morocco label, other panels decorated in gilt, view of Cheltenham college stamped centrally to front cover within double gilt fillet borders to covers, marbled edges. London, Camden Hotten. 1868. £150

From the library of the English Shakespeare scholar A.C. Bradley.

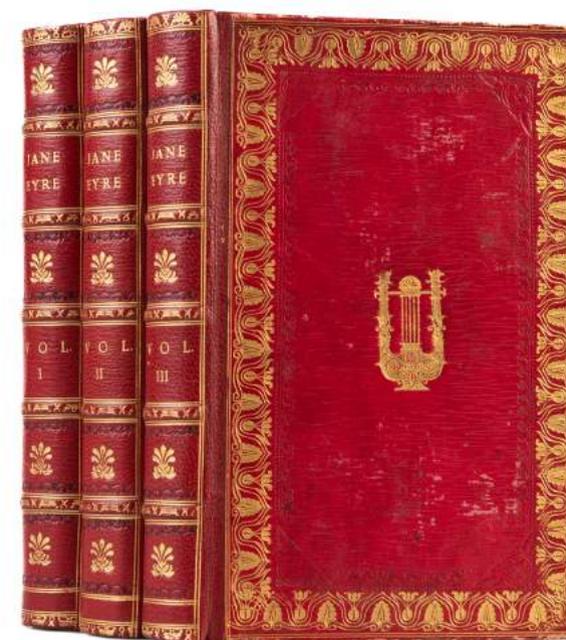
“Gilchrist’s biography elicited many other studies and appreciations of Blake in the next thirty years, of which the most influential was Swinburne’s *William Blake, a Critical Essay* (1868). This began as an essay for Gilchrist’s book and grew, with time and enthusiasm and knowledge, into a work of importance in its own right. Swinburne had sources of information which Gilchrist had not tapped (notably Seymour Kirkup), but the chief importance of his book is as an appreciation.” (Bentley).

A very good copy, spine and corners rubbed.

13. **BLAKE** (William). **YEATS** (W.B.)
The Works of William Blake. Poetic Symbolic and Critical. Edited with Lithographs of the Illustrated “Prophetic” Books” and a Memoir and Interpretation by Edwin John Ellis and William Butler Yeats.
First edition, large paper edition. Three volumes. 4to. Original half brown morocco over green cloth, lettered and decorated in gilt after Blake on the spines, top edges in gilt. others untrimmed. London, Bernard Quaritch. 1893. £2,000

Blake’s reputation had been established by the 1890s, but there still had not been a full collected edition of his works published. Yeats and Ellis were neighbours in Bedford Park, and embarked on this five year project together, discovering along the way an unknown prophetic book *Vala, or the Four Zoas*. Yeats was embarking on his deep study of the magical world and was determined to rescue Blake from the reputation of wilful eccentricity and into the stream of neo-Platonist thought. Not only did they issue Blake’s work at length, but they also undertook the “explanation of ‘The Symbolic System’ [which] occupied 185 pages, and the ‘Interpretation and Paraphrased Commentary’ another 300. And here, directed at a comparatively wide audience, were not only transcripts of the Prophetic Books but facsimiles of them as well.” (Bentley).

Slight wear to the edges of the binding, and a little foxing, principally to the fore-edge and the first and last leaves.

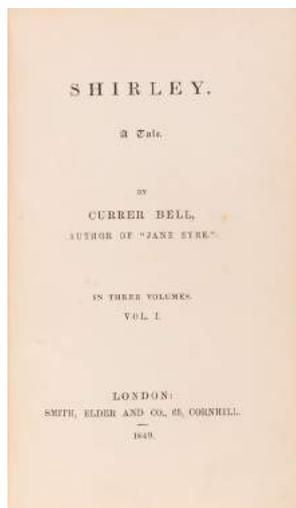


14. **[BRONTË** (Charlotte)]. **BELL** (Curren).
Jane Eyre: an Autobiography.
Third edition. Three volumes. 8vo. xi, [3], 303, [1]; [2], 304; [2], 304 pp. Near contemporary red morocco, spines with five raised bands tooled in gilt, second and fourth panels lettered and numbered in gilt, the rest tooled in gilt and black, covers with central gilt stamp of a lyre within borders of floral decoration in gilt and blind. London, Smith & Co. 1848. £5,000

The third edition of *Jane Eyre* published a year after the popular first edition. The text is the same as the second edition in all respects, save for an additional note from Charlotte Brontë, denying authorship of other works wrongly attributed to her.

“Newby had finally published *Wuthering Heights* and *Agnes Grey* by early December 1847, rushing to capitalize on the success of *Jane Eyre*, whose author was obviously related to Ellis and Acton Bell. He then embarked on a clever but unscrupulous advertising campaign to confuse the identity of the three Bell ‘brothers’, suggesting that the novels—including Anne’s *Tenant of Wildfell Hall* (June 1848)—were the work of one person. Charlotte and Anne travelled to London to confront Newby with his lies and to allay the concerns of Smith, Elder & Co., by proving their separate identities.” (ODNB)

Expertly re-backed, extremities very slightly rubbed, some faint browning throughout text. Wise, 5.



15. [BRONTË (Charlotte).] BELL (Currer).
Shirley. A Tale.
First edition. Three volumes. 8vo. iv, 303, [1], 16 [publisher's catalogue]; iv, 308; iv, 320 pp. Original embossed purple cloth, spines lettered in gilt. London, Smith & Elder. 1849. £2,500

Charlotte Brontë's second novel, which she began in 1848, but before she could finish it, she lost her three remaining siblings, Branwell, Emily and Anne in quick succession. After Anne died, she began writing the novel again and wrote to her publisher that it had helped with her grief.

Spines sympathetically re-backed, and less sympathetically faded, corners a little frayed, repairs to hinges evident, bookplate to front paste-downs. In a custom made box. Sadleir, 348. Wise, 6.

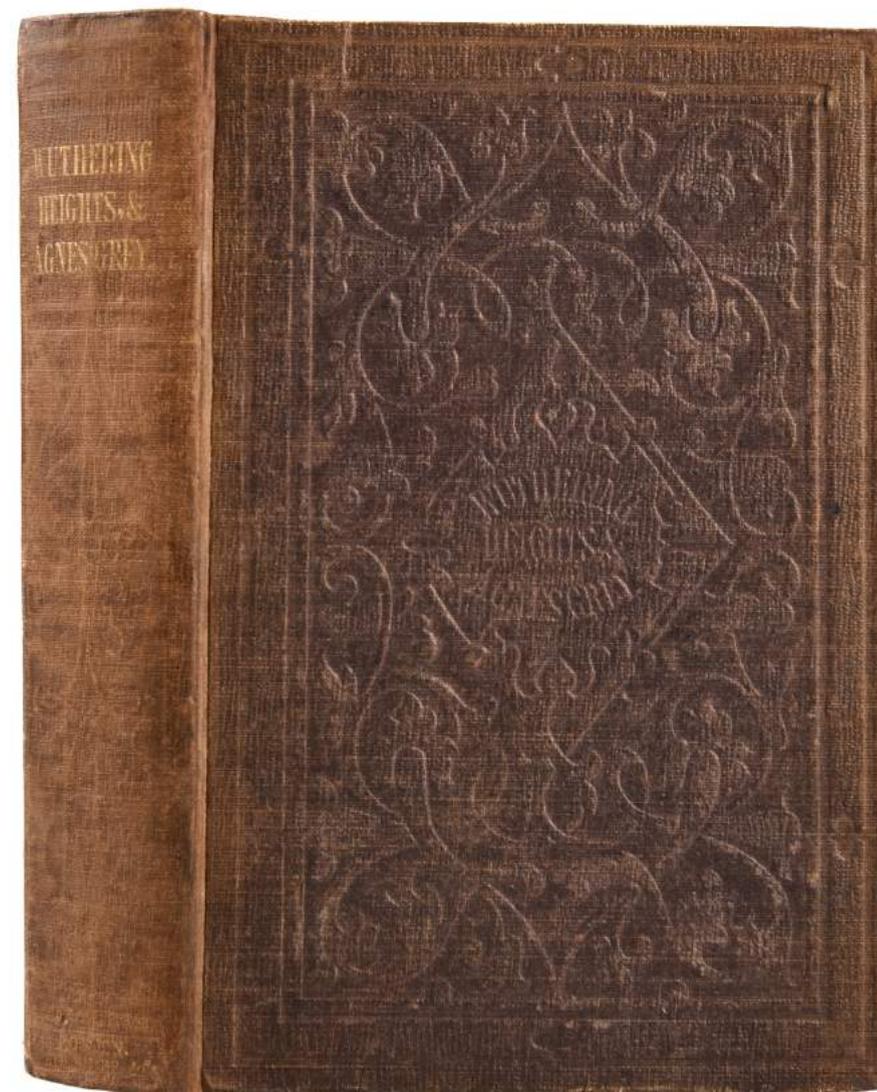
16. [BRONTË (Emily). and BRONTË (Anne).]
Wuthering Heights and Agnes Grey.
Second edition, first issue (with 1850 title page). 8vo. 504 (16, publisher's advertisements dated December 1850) pp. Original embossed purple cloth, spine lettered in gilt. Smith & Elder. 1850. £10,000

"*Wuthering Heights* is perhaps the finest example [of nineteenth century Gothic writing], articulating as it does the terrible possibility of a passion so intense as to transcend the barrier that separates the living from the dead." (McGrath).

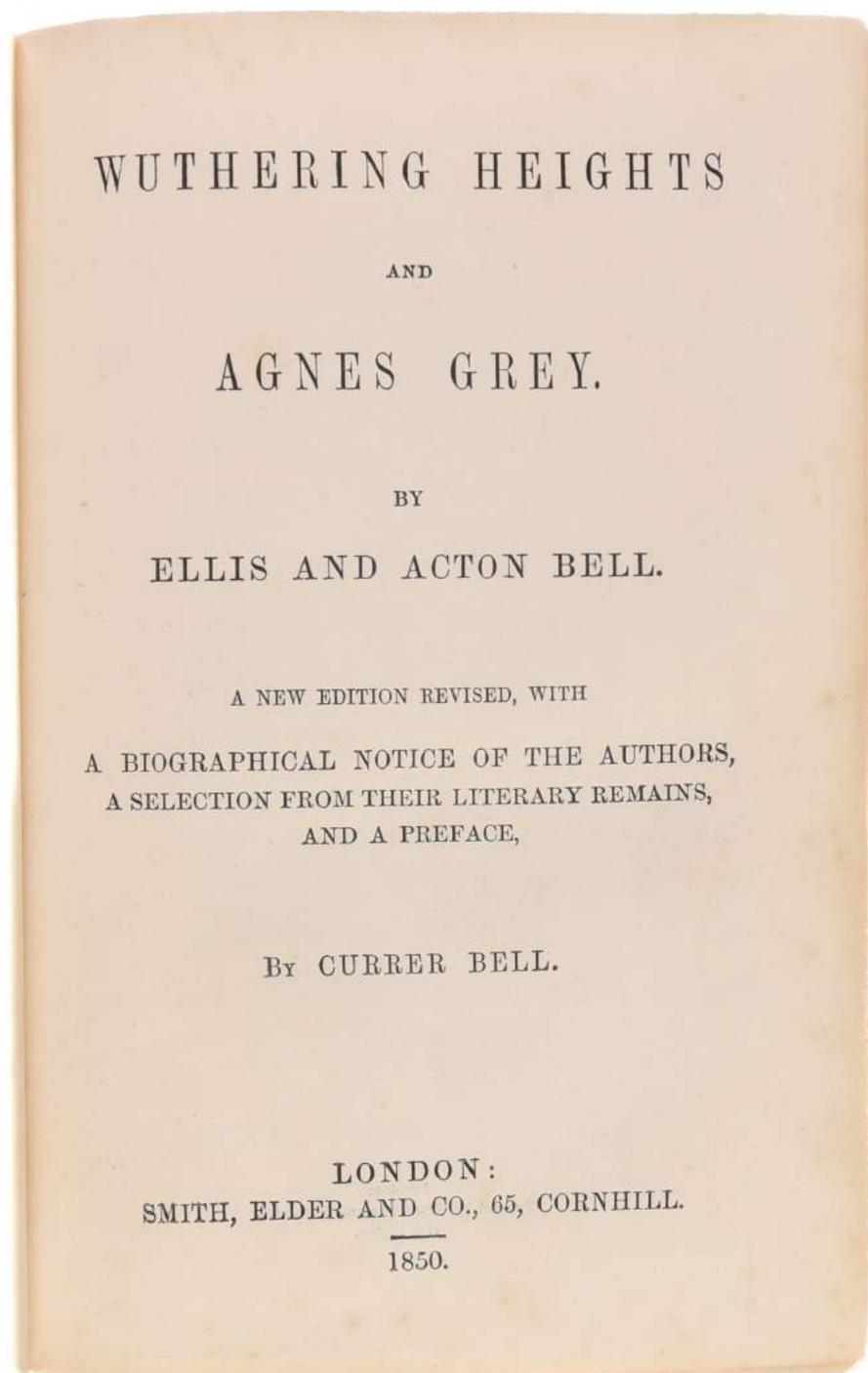
This, the second edition contained the first appearance of the Biographical Notice of "Ellis and Acton Bell" and a new preface to *Wuthering Heights* by Charlotte Brontë, in which she revealed to the readership the three sister's identities and sex for the first time, there having been much public debate about these subjects since the earlier publications. Charlotte also edited her sister's work, correcting punctuation, grammar and spelling, of *Wuthering Heights*. This edition is the text generally read to this day.

A very good copy, with repair to spine. Spine and lower board quite faded, cloth worn and rubbed, lightly foxed throughout. Wise, part II, 2.

16.



16.



17. **BRONTË** (Charlotte). **BELL** (Currer).
Villette.

First edition, first issue. Three volumes. 8vo. [4], 324, 12 [publisher's catalogue]; [4], 319, [1]; [4], 350, [2] pp. Original dark brown cloth, spines lettered in gilt and decorated in blind, covers decorated in blind. London, Smith & Elder. 1853. £2,500

The correct first issue of Charlotte Brontë's last novel to be published in her lifetime, with publisher's catalogue dated January 1853 at the end of volume one.

Sympathetically re-backed, a good set. Bookplates to front past downs covering a contemporary ownership inscription. Housed in a slightly oversized slip-case. (Michael Sadleir).

18. **[BRONTË** (Charlotte)]. **BELL** (Currer).
The Professor, a Tale.

First edition, later issue. Two volumes 8vo. viii, 294, 2 [publisher's advertisements]; [4], 258, [2], 8, 16 [publisher's advertisements] pp. Early twentieth-century half calf with brown cloth covered boards, spines with five raised bands, second and third panels lettered and numbered in gilt on brown and red morocco labels, book-binders signature by "Morrell". London, Smith & Elder. 1857. £800

With publisher's advertisements to rear of volume two dated November 1858 indicating a later issue.

Although the last of Charlotte Brontë's novels to be published, it was the first to be written, and "suffered repeated rejection. The novel had been a calculated reaction against the imaginative excesses of *Angria*: Charlotte had turned from 'that burning clime ... to a cooler region where the dawn breaks grey and sober' (*Farewell to Angria*, 1839), and the resulting suppression of her imaginative and poetic energy was not a happy one. *The Professor* was never published in Charlotte Brontë's lifetime, although she often returned to her first novel during her literary career, in an effort to revive what she referred to as her 'idiot child'." (ODNB).

A very good set, with a little rubbing to corners. Wise, 8.

19. [BRONTË (Charlotte)]. BELL (Currer). **Shirley. A Tale.**
 "A new edition", Cheap edition. 8vo. iv, 534, 4, [2, publisher's advertisements] pp. Original orange polished muslin, spine and boards printed in black, publisher's advertisements to endpapers. London, Smith, Elder. 1857. £300

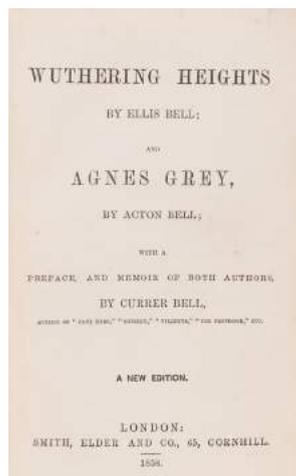
Published in uniform format with the other six volumes of Smith, Elder's "Cheap Edition" of the Brontë's life and works, two years after Charlotte Brontë's death and in the same year as Elizabeth Gaskell's famous biography.

A very good copy, spine faded, marks and rubbing to boards, spine slightly shaken. Contemporary ownership inscription of one Anna Hilgate, and later ownership inscription in pencil of Robert Elliot to title page.



20. [BRONTË (Charlotte)]. BELL (Currer). **Villette.**
 A new edition, "Cheap edition". 8vo. iv, 478, 4, [2, publisher's advertisements] pp. Original orange glazed muslin, spine and boards printed in black, publisher's advertisements for endpapers. London, Smith & Elder. 1857. £350

Uniform with the edition of *Shirley* listed above. A very good copy, spine faded, marks and rubbing to boards, rear joints cracking but holding, spine slightly shaken. Contemporary ownership inscription of a "Mrs B Cornhill August 1861" to title page, and later ownership inscription of one G. Topping to front free endpaper.



21. [BRONTË (Emily & Anne)]. BELL (Ellis & Acton). **Wuthering Heights, by Ellis Bell; and Agnes Grey, by Acton Bell; With a Preface and Memoir of Both Authors by Currer Bell, Author of "Jane Eyre".**
 "New Edition", third overall. 8vo. xix, [1], 446, 4 [publisher's advertisements] pp. Original orange glazed muslin, spine and covers printed in black, publisher's advertisements for endpapers. London, Smith & Elder. 1858. £850

Published in a uniform format to the editions of *Shirley* and *Villette* listed above. A good copy only, cloth covers lightly marked and rubbed, spine a faded, hinges cracking but holding, text-block shaken.

22. [BRONTË (Charlotte).] GASKELL (Elizabeth). **The Life of Charlotte Brontë, author of "Jane Eyre," "Shirley," "Villette," &c.**
 First American edition. Frontispieces. Two volumes. 8vo. [2, publisher's advertisements], viii, 285, [1, blank], 2 [publisher's advertisements]; [2, publisher's advertisements], viii, 269, [1, blank], 7 - 12 [publisher's advertisements]. Original purple cloth, spines lettered in gilt, covers decorated in blind, new endpapers. New York, Appleton. 1857. £500

The first American edition of Gaskell's famous biography of Charlotte Brontë, originally published in London earlier in the same year.

A very good set, with fading to spine and partly to boards, endpapers sympathetically renewed.

23. [BROWN (Charles Brockden)]. **Ormond; Or the Secret Witness.**
 First edition. 12mo. v, [6]-338, [2, publisher's advertisement] pp. Recent full green morocco, spine lettered and numbered in gilt to two black labels. New York, Forman. 1799. £1,500

Relatively well-held institutionally in the USA, but significantly rare in commerce.

Charles Brockden Brown's novels are examples of early American Gothic and influenced writers such as Edgar Allan Poe and, more surprisingly both Mary and Percy Bysshe Shelley. "In modifying contemporaneous English and German Patterns to fit his own theory of fiction, Brown adopted the Gothic formula of murder and midnight seduction for achieving effects of terror and horror, but he rejected familiar castle trappings and placed his stories in ordinary houses in American settings. Instead of ghosts and other supernatural or pseudo-supernatural manifestations, he used the wonders of nature and of human power which seem supernatural to the inexperienced observer." (Warfel, writing in BAL). Shelley's friend Thomas Love Peacock described how Constantia Dudley, the heroine of *Ormond* "held one of the highest places, if not the very highest place, in Shelley's idealities of female character" and the later commentator Eleanor Sickels, writing in *PMLA* (Vol 45, No.4) notes that Shelley addressed Claire Clairmont (member of the Villa Deodari writing party, mother to Byron's daughter Allegra and possible lover of PB) as "Constantia" in two lyrics.

Extensively restored, crude paper repairs to title page, publishers advert leaf and dedication leaf, with some but not significant loss to text, marginal tear to X2 touching two characters on recto. Browning throughout. Note from the binder loosely inserted, dated June 1963, explaining the repair and rebinding work done. BAL, 1497.

24. [BROWN (Charles Brockden).]
Arthur Mervyn; or, Memoirs of the Year 1793.
First edition, first issue. 12mo. vi [but 4], 224 pp., without half title.
Contemporary sheep, re-backed with original label laid down, housed in a chemise slip case. Philadelphia, Maxwell. 1799. £600

“*Arthur Mervyn; or, Memoirs of the Year 1793*, relates to the experiences of a curiosity driven eighteen-year-old country lad, who, during the yellow fever epidemic of 1793 in Philadelphia, stumbles upon almost every species of dishonesty.” (Warfel). Eleanor Sickels, (*op cit*) states its description of the consequences of the yellow fever plague as a source for Mary Shelley’s apocalyptic novel *The Last Man*.

A good copy, boards a little rubbed with some neat repair work to joint and corners. Bookplate to front paste-down and some browning internally throughout. Neat contemporary ownership inscription, W.T. Reade also to paste down. BAL, (1498).

25. BROWN (Charles Brockden).]
 DUNLAP (William).
Memoirs of Charles Brockden Brown, the American Novelist.
First UK edition. 8vo. [4], 337, [1 blank] pp. Late nineteenth century half brown pebble grain morocco, with marbled paper boards, spine with five raised bands outlined in gilt, second panel lettered in gilt. London, Colburn. 1822. £150

The first biography of Brockden Brown, written by his friend Dunlap five years after Brown’s death in 1810.

A very good copy, joints and corners a little rubbed. Bookplate to front paste-down.

26. BÜRGER (Gottfried Augustus). SPENCER (W.R.)
Leonora Translated from the German of Gottfried Augustus Bürger, by W. R. Spencer, Esq.
First edition in English. Illustrated by Lady Diana Beauclerc. Folio.
Contemporary half calf with marbled paper covered boards, flat spine with six panels outlined in gilt, second panel with red morocco label lettered in gilt. London, Edwards & Harding. 1796. £500

“Following Schiller came a string of German translations authored by minor German writers, and very quickly, of works by British writers modelled or masquerading as German translations. The impression of German ascendancy in the writing of the supernatural was confirmed in 1796 by the publication of no less than five different translations of Gottfried August Bürger’s ballad ‘Lenore.’” (Clery).

The original German was quoted in *Dracula*, with one of Jonathan Harker’s

companions whispering “Denn die Todten reiten Schnell” (“For the dead travel fast”) in the presence of the mysterious coach driver who had “a hard-looking mouth, with very red lips and sharp-looking teeth, as white as ivory” (Stoker).

A good copy only, some browning and rubbing of covers, re-backed and corners repaired.



27. [BURKE (Edmund).
**A Philosophical Enquiry into the Origin
of our Ideas of the Sublime and Beautiful.**
*Ninth edition. 8vo. ix, [7, contents], 342 pp. Nineteenth century half calf with
marbled paper covered boards, spine with four raised bands outlined with Grecian
rolls, second panel lettered in gilt to brown morocco label. London, Dodsley. 1782.*
£350

An early edition of Burke's treatise on the Sublime, described by the British Library's online resource *Discovering Literature: Romantics and Victorians*:

"First published in 1757, Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* exerted a strong influence on the Romantic and Gothic movements. In the work, he discusses the attraction of the grotesque, the terrible and the uncontrollable, a stark contrast to the prevailing 18th-century preferences for the controlled and balanced. Burke proposes that beauty stimulates love, but that the sublime excites horror. While beauty relaxes, the sublime brings tension. The feeling that something is sublime is triggered by extremes – vastness, extreme height, difficulty, darkness or excessive light. When discussing infinity, Burke uses the phrase 'delightful horror' to describe the 'truest test of the sublime'. Delight for Burke is the removal of pain. When we realise that horror portrayed in the arts is fictional, this allows us to experience pleasure. This work provided a rationale for why grotesque or extravagant architecture, Gothic novels and vast wilderness were so attractive."

A very good copy, with rubbing to extremities especially along the edge of the front cover.

28. BURKE (Edmund).
**Reflections on the Revolution in France,
and on the proceedings in certain societies in London relative to that
event. In a letter intended to have been sent to a gentleman
in Paris.**
*Third edition, first impression. 8vo. iv, 364 pp. Early twentieth century half brown
morocco outlined in gilt with reddish-brown cloth covered boards, spine with five
single raised bands outlined in blind, second panel lettered in gilt, the rest with an
ornate gilt stamps, top edge in gilt, marbled endpapers. London, J. Dodsley. £500*

Burke's greatest work in which he preaches the doctrine of historical continuity and respect for the past. "People will not look forward to posterity, who never look backward to their ancestors". It is "one of the most brilliant of all polemics" and, in many respects, proved to be a prophetic anticipation of the later course of the revolution. Although Burke did not initially condemn the French revolution, he was driven to write the *Reflections* through fear that the "aims, principles and methods in France might infect the people of England" (PMM). The effect of the book, reprinted several times in the first year of publication, was extraordinary: it created a reaction against the revolution;

it divided Englishmen into two parties and did much to ruin the Whigs, producing a new political combination. It estranged Burke from Fox and most of the Whigs, and he ultimately crossed the floor of the House.

The political writing on the French Revolution during this period is full of Gothic and Romantic imagery, the "first Revolutionary emblem was the castle-prison, the Bastille and its destruction by an angry mob. [...] In the writings of Burke such images form an elaborate figurative subplot which is both a rhetorical device to influence the views of the British public, and the expression of a deep imaginative reaction to the trauma of revolution." (Paulson).

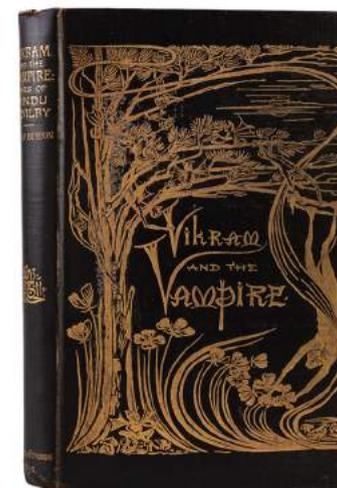
Provenance: contemporary ownership inscription of 'G. Cotton' (?) to head of p. 1, ink annotations to head of p. iii 'When the National assembly has completed it's work, it will have accomplished it's Ruin'

A very good copy, edges slightly rubbed. Todd, 53f.

29. BURTON (Richard F.)
**Vikram and the Vampire, or Tales of Hindu Devilry. Edited by his
Wife, Isabel Burton.**
*Limited large paper edition, one of 200 copies. Illustrated. Large 8vo. Original
black cloth, decorated and lettered in gilt. London, Tylston & Edwards. 1893.*
£500

Burton's translation and adaptation of *The Baital-Pachisi* (Twenty-Five Tales of Baital), was first published in 1870. The Baital is a spirit that haunts places where corpses are buried or burnt and inhabits and animates corpses, and the stories are framed with the Baital as narrator to the legendary King Vikram.

A very good copy, some offsetting to endpapers, ownership inscription to front free endpaper. Penzer, p. 82.



30. **BYRON** (George Gordon, Lord).
Part of the 1819 edition of Mazeppa containing Byron's A Fragment.
First edition, second issue. 8vo. [49] - 69, [1, blank] pp. Bound without the advertisements on p.71 and imprint on page 72. Marbled paper wrappers, with white label lettered in ink over brown spine. London, Murray. [1819]. [bound after:] The Prisoner of Chillon, and other Poems. First edition. 8vo. [6], 60 pp. Bound without advertisements on page 61. London, Murray 1816. £250

With "Ode" and "A Fragment" from the 1819 edition of *Mazeppa*, bound in at the end. The second issue with p. 70 blank.

This was the first appearance of "A Fragment" in book form, written by Byron in 1816 at the Villa Diodatti during a little competitive writing in which Mary Shelley famously began writing *Frankenstein*. Byron's doctor, John Polidori was also present that night, and would use Byron's fragment as the basis for a fuller story, *The Vampyre*; which when first published in the *New Monthly Magazine* was wrongly attributed to Lord Byron, (probably by the publisher Henry Colburn wanting to capitalise on his name). Byron was enraged, writing in a letter to his publisher John Murray: "**I have besides a personal dislike to Vampires, from the little acquaintance I have with them**". He urged John Murray to publish his 'Fragment' in defence, though he would later scold Murray for publishing it at the end of 'Mazeppa' without "a word of explanation".

Neat contemporary ownership inscription to front free endpaper, "Jane G. Constable" and in the same hand "Mary [unintelligible]"

A good copy, spine and covers rubbed, front cover chipped to outer edge, damp-staining to top and bottom margins throughout, and some browning and spotting, especially to prelims and final leaves. Wise, p.61. First edition, second issue. [and] p. 49, first edition, unknown issue the advertisement leaf (E8) not being present.

A FRAGMENT.

June 17, 1816.

IN the year 17—, having for some time determined on

a journey through countries not hitherto much fre

31. **BYRON** (George Gordon Noel, Lord).
The Works of Lord Byron.
First edition thus. Frontispiece. Four volumes. 8vo. Nineteenth century half calf with blue marbled paper covered boards, flat spines with six compartments outlined in gilt, second and fifth compartments lettered and numbered in gilt, speckled edges. London, John Murray. 1823. £500

An early collected edition published a year before his death.

A very good set, boards and edges a little rubbed, new endpapers, some foxing to prelims.

32. **MEDWIN** (Thomas). **BYRON** (George Gordon Noel, Lord).
Conversations of Lord Byron: Noted During a Residence with His Lordship at Pisa, in the Years 1821 and 1822.
Second edition. Facsimile frontispiece. 8vo. xxiii, 351, [1, blank], ciii, [1, publisher's advertisements] pp. Contemporary half brown calf with new marbled paper over original boards, flat spine with six panels outlined in blind and gilt, spine lettered in gilt. London, Henry Colburn. 1824. £200

"In the autumn of 1820 Medwin accepted Shelley's invitation to join him in Italy and spent many contented hours reading, writing, and conversing with Shelley and Lord Byron. After the deaths of Shelley and Williams in July 1822 and of Byron two years later, these conversations, which Medwin had recorded in his journal, became the basis for the highly popular but controversial *Conversations of Lord Byron*." (ODNB).

A very good copy, corners rubbed.

33. **[BYRON] BLESSINGTON** (Margaret, Countess of).
Conversations of Lord Byron with the Countess of Blessington.
First edition. Frontispiece. 8vo. iv, 412 pp. Twentieth century half calf with marbled paper covered boards, spine with five raised bands tooled and outlined in gilt, second panel lettered in gilt to black morocco label. London, Henry Colburn. 1834. £200

The Countess of Blessington and her husband on a tour of Europe "settled on 31 March 1823 in Genoa, where they met Lord Byron, whom they saw daily for approximately two months. From their conversations Lady Blessington gathered material for her most famous book, *Journal of Conversations with Lord Byron*". This became "a major nineteenth-century source for later biographers of Lord Byron, being praised for its grasp of the complex Byron and being valuable for its gossipy record of Byron's opinions of many of his intimates." (ODNB).

A very good copy, boards slightly browned, very light spotting to prelims and final few pages, a stain to page 17, not effecting the text.

37. [DE QUINCEY (Thomas)].
Confessions of an Opium Eater.
Second edition. 12mo. iv, 206 pp. Near contemporary full calf, spine with five raised bands tooled in gilt, second panel lettered in gilt to red calf labels, red speckled edges. London, Taylor and Hessey. 1823. £350

“During his lifetime and subsequently, De Quincey was best-known for *Confessions of an English Opium-Eater*, which gave him both a reputation and a pseudonym which he continued to exploit. [...] Highly regarded by the American reading public, he was extravagantly praised by Edgar Allan Poe, who emulated his treatment of the macabre and grotesque in his own fiction and drew on his presentation of crime and mystery in his detective stories.” (ODNB).

Near contemporary inscription to front fly-leaf “By De Quincey Scarce”, and later gift inscription to title page: “A C F from E C C 1899”.

A very good copy, joints rubbed, and label to fourth panel no longer present. Green, 355.

38. DICKENS (Charles).
Oliver Twist.
First edition, second issue. With illustrations by George Cruikshank. Three volumes. 12mo. [2], 331, [1]; [2], 307, [1]; [2], 315, [1] pp. Without half titles and advertisements. Twentieth century half brown morocco with marbled paper covered boards, spines with five raised bands outlined in gilt, second and third panels lettered and numbered in gilt, the rest tooled in gilt, top edges gilt. London, Bentley. 1838. £1,750

“*Oliver Twist* was originally conceived as a satire on the new poor law of 1834 which herded the destitute and the helpless into harshly run union workhouses, and which was perceived by Dickens as a monstrously unjust and inhumane piece of legislation [...] *Oliver Twist* developed into a unique and compelling blend of a ‘realistic’ tale about thieves and prostitutes and a melodrama with strong metaphysical overtones. The pathos of little Oliver (the first of many such child figures in Dickens), the farcical comedy of the Bumbles, the sinister fascination of Fagin, the horror of Nancy’s murder, and the powerful evocation of London’s dark and labyrinthine criminal underworld, all helped to drive Dickens’s popularity to new heights.” (Michael Slater in ODNB).

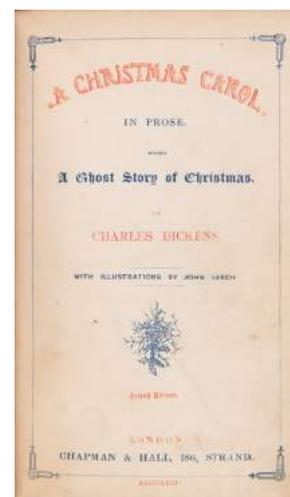
In *Oliver Twist* Dickens evokes a Gothic response to urban settings, using the Gothic to imply “that fear and foreboding are integral elements of a society which esteems self or money more than people. The reader’s expected shudder when encountering these settings of Dickens was to be one of moral horror, in the reflection that the Gothic was not necessarily an imaginary fancy in cheap novel but a part of the very nature of normal society.” (Keech).

The second issue, with Boz replaced by Charles Dickens to all title pages, the text on page 164, volume 3, is in the original state with “pilaster” rather than “pier” or “pedestal”, and the church plate being the final plate in volume 3.

A very good set, corners and edges a little rubbed. Smith, Part One, 4.

39. DICKENS (Charles).
The Adventures of Oliver Twist; or The Parish Boy’s Progress.
First one volume edition. With twenty-four illustrations by George Cruikshank. 8vo. xii, 311, [1] pp. Late nineteenth century half red straight-grain morocco with marbled paper covered boards, spine with five raised bands outlined in blind, second panel lettered in gilt, top edge gilt. London, Bradbury & Evans. 1846. £750

A good copy, joints and corners rubbed, spine lightly sunned. Previous owner’s bookplate to front paste-down. Podeschi, A39.



40. DICKENS (Charles).
A Christmas Carol. In Prose. Being a Ghost Story of Christmas.
Second edition. With illustrations by John Leech. 8vo. [6], 166, [2, publisher’s advertisements] pp. Modern red morocco, spine with five raised bands outlined in gilt, second and fourth panels lettered in gilt to blue and green morocco labels, all edges gilt, red and gold marbled endpapers, original covers bound in at the end. London, Chapman & Hall. 1843. £1,500

Published in the same year as the first edition. The first edition of *A Christmas Carol* sold out within the first five days of being issued and publishers Chapman & Hall quickly printed the second and third editions to meet the high demand.

“In October 1843 [Dickens] had the sudden inspiration of writing a Christmas story intended to open its readers’ hearts towards those struggling to survive on the lower rungs of the economic ladder and to encourage practical benevolence, but also to warn of the terrible danger to society created by the toleration of widespread ignorance and actual want among the poor. The result, written at white heat, was *A Christmas Carol: in Prose*, published by Chapman and Hall on 19 December as a handsomely bound little volume with four hand-coloured illustrations by John Leech, price 5s. This ‘Ghost Story of Christmas’, as it was subtitled, was a sensational success. The story of the archetypal miser Scrooge’s conversion to benevolence by supernatural means, and the resulting preservation of the poor crippled child, *Tiny Tim* (‘who did NOT die’), was greeted with almost universal delight (in the February 1844 number of Fraser’s *Thackeray* called it ‘a national benefit and to every man or woman who reads it a personal kindness’)” (Michael Slater in ODNB).

A very good copy, small mark to front board. Smith, Part Two, 4.

41. **DICKENS (Charles).**
The Chimes: A Goblin Story of Some Bells That Rang an Old Year Out and a New Year In.
First edition, first issue. With thirteen illustrations. 8vo. [8], 175, [1] pp. Original red cloth, spine and front board decorated and lettered in gilt, all edges gilt. London, Chapman and Hall. 1845. £400

The second of Dickens' Christmas books. Dickens was particularly pleased with the novella, writing to Thomas Milton: "I believe I have written a tremendous book, and knocked the 'Carol' out of the field."

A good copy, head and tail caps gently rolled, a few marks to boards and spine. With some repair work evident, with new endpapers. Smith, Part Two, 5.

42. **DICKENS (Charles).**
The Cricket on the Hearth a Fairy Tale of Home.
First edition, first state. With fourteen illustrations. 8vo. [8], 174, [2, advertisements] pp. Original red cloth, front board and spine decorated in gilt, all edges gilt. London, Bradbury and Evans. 1846. £400

A good copy only, re-backed, corners and edges worn, new end papers. Book plate to front paste down and neat ownership inscription to recto of frontispiece, slight lean-to text block. Smith, Part Two, 6.

43. **DICKENS (Charles).**
The Battle of Life. A Love Story.
First edition, second state. With thirteen illustrations. 8vo. [6], 175, [1], [2 publisher's advertisements] pp. Original red cloth, spine and front board lettered and decorated in gilt, all edge gilt, original yellow endpapers. London, Bradbury & Evans. 1846. £850

The rare second state, with *A Love Story* etched in viny letters on a scroll as part of the vignette titlepage.

Head and tail caps a little frayed, white mark to front board, otherwise a very good copy. A lengthy ownership inscription to half title, and book plate to paste-down. *The Battle of Life* was published on 19th December 1846, the inscription dates from the 23rd December 1846, meaning it was purchased only a few short days after publication. Smith, Part Two, 8.

44. **DICKENS (Charles).**
The Haunted Man and the Ghost's Bargain.
First edition. With seventeen illustrations. 8vo. [8], 188 pp. Original red cloth, spine and front board lettered and decorated in gilt, all edges gilt. London, Bradbury & Evans. 1848. £325

Dickens fifth and final Christmas book.

A good copy, spine re-backed, crude repair to head and tail of spine, corners and edges bumped, boards and spine marked. Smith, Part Two, 9.

42.



45. **DICKENS (Charles).**
Bleak House.

First edition in book form. With 38 illustrations by H. K. Browne, frontispiece and title page vignette. 8vo. xvi, 624 pp., bound without half-title. 20th Century half green morocco with green buckram boards, spine with five raised bands, second and third panel lettered in gilt, edges marbled. London, Bradbury and Evans. 1853.

£850

“The satire of *Bleak House* focuses on the obfuscations and delays of the court of chancery which result in widespread human misery and suffering, but the novel’s complicated plot and centripetal organization bring into the picture a great cross-section of contemporary English society, from the aristocratic Dedlocks down to Poor Jo, a London crossings-sweeper, and reveal social injustice, stupidity, muddle, misguided and self-regarding benevolence, charlatanism, and gross irresponsibility pervading all areas of the national life. The court of chancery, ‘most pestilent of hoary sinners’, serves as the great emblem of this grim state of affairs. Writing at the height of his powers, Dickens adopts a virtuoso form of double narration, and the novel has since the middle of the twentieth century been widely acclaimed as his greatest work.” (Michael Slater in ODNB).

A good copy, spine and corners a little rubbed, frontispiece and title page vignette considerably darkened, the rest less heavily toned, some light spotting. Smith, Part One, 10.

46. **DICKENS (Charles).**
A Tale of Two Cities.

First edition, second state. With 14 illustrations by H. K. Browne, frontispiece and title vignette. 8vo. viii, [2], 254 pp. Original green cloth, re-backed and repaired, gilt lettering to spine, and blind stamped to spine and boards. London, Chapman and Hall. 1859.

£2,000

In the scarce olive-green secondary binding, which according to Smith probably indicates a later state, as does the correct numbering of Page 213.

A fair copy, with a good deal of repair work, quite noticeable soiling to boards and fading and browning to spine, corners rubbed and a little frayed, plates a little toned and preliminaries spotted. Smith, Part Two, 13.

47. **DICKENS (Charles).**
The Mystery of Edwin Drood.

First edition, bound from the original wrappers. With twelve illustrations. 8vo. vii, [1], 190, [2, publisher’s advertisements], pp. [Bound in at the back] the front page and advertisements to the original six monthly parts. Nineteenth century half calf with marbled paper covered boards, spine with five raised bands tooled in gilt, second panel lettered in gilt to black morocco label, the rest decorated in gilt, top edge gilt. London, Chapman and Hall. 1870.

£650

The Mystery of Edwin Drood was initially planned to be published in eleven monthly instalments, but only six were completed before Dickens died of a stroke on the 9th June 1870. “It was to be a murder story, ‘the originality of which was to consist in the review of the murderer’s career by himself at the close, when its temptations were to be dwelt upon as if, not he the culprit, but some other man were the tempted’ (Forster, 808). It was the culmination of Dickens’s lifelong fascination with the demeanour and psychology of murderers and he was, his daughter Katey remembered, ‘quite as deeply fascinated and absorbed in the study of the criminal Jasper as in the dark and sinister crime that has given the book its title’” (ODNB).

A very good copy, corners and joints a little rubbed. The original wrappers bound in at the back trimmed by the binder with some loss to text. Smith, Part One, 16.

46.





48. **DORÉ** (Gustave). **MILTON** (John).
Paradise Lost.

Edited with notes and a life of Milton, by Robert Vaughan. First edition thus. Fifty full plate engravings by Gustave Doré, with an extra illustration opposite page 24. Folio. Near contemporary half black morocco with marbled paper covered boards, spine with five raised bands outlined in gilt, second panel lettered in gilt, the rest tooled in gilt. London, Petter, and Galpin. [1865]. £250

In Doré's *Paradise Lost* "the dreamer takes some of his grandest flights into that unsubstantial, vague, supernatural world which it was the highest faculty of his genius to people. ... Occasionally the imaginative interpreter of the sacred page, and of the greatest poem in the English language, misses the spirit of the text, or strains or falsifies it; but in both there are creations of perfect beauty, and of impressive grandeur. In these two books we may discern the first inclination of Doré's mind to sacred subjects, wherein he found at last his highest inspiration, and by which he climbed to the heights where the malignant mediocrities who had tormented him so long, failed to reach him." (Jerrold).

A good copy, some rubbing to extremities. Book plates to paste down endpaper.

49. **DORÉ** (Gustave). **HUGO** (Victor).
Toilers of the Sea. Authorised English Translation by W. Moy Thomas.
With illustrations by Gustave Doré.

First one-volume edition, first illustrated. Two full page engravings by Gustave Doré. 8vo. xii, 370 pp. Original green cloth, spine lettered in gilt, boards stamped in blind. London, Sampson Low, Son, & Marston. 1866. £125

The first English translation of Victor Hugo's *Toilers of the Sea*, translated by W. Moy Thomas originally published in three volumes earlier in the same year, the present edition being the first in one-volume and the first to include Doré's illustrations.

"Early in 1867 Sampson Low, in London, published the English version of Victor Hugo's *Les Travailleurs de la mer*. It appeared under the title *Toilers of the Sea*. Doré drew two superb, starkly black-and-white illustrations especially for this translation. No-one was better fitted to show the celebrated struggle with the octopus, or Gilliatt on the wreck of the *Durandal*. Victor Hugo, in 'exile' in Guernsey, sent him pontifical praise." (Richardson).

A good copy, extremities rubbed, some occasional foxing, text block slightly shaken.

Opposite: 48.

50. **DORÉ** (Gustave). **JERROLD** (Blanchard).

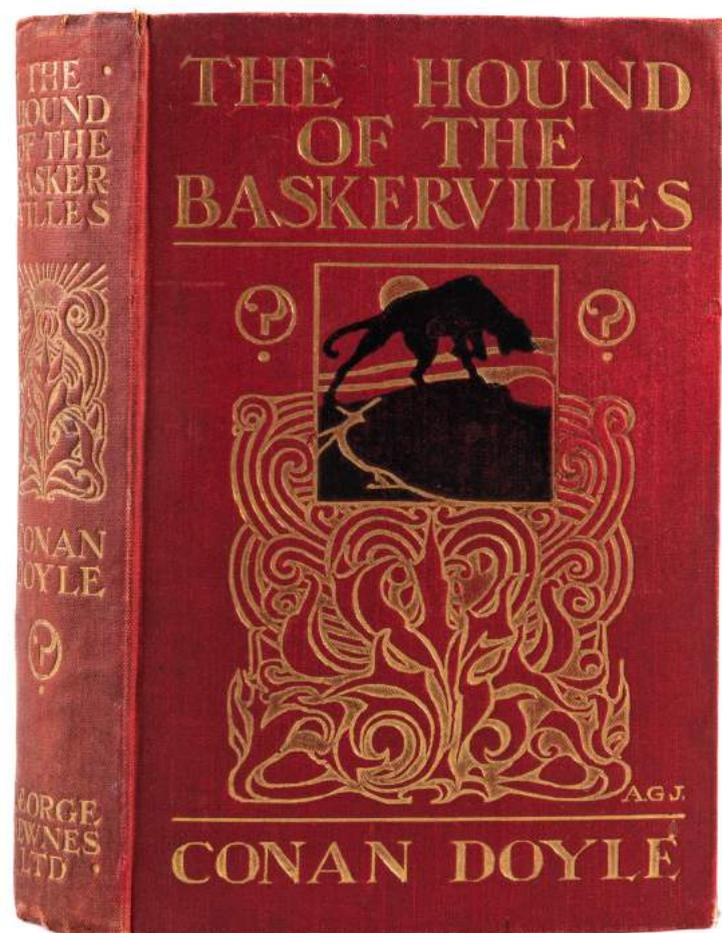
London. A Pilgrimage.

First edition. Frontispiece, engraved half-title, in text vignettes throughout, and fifty-two full plate engravings by Gustave Doré. Folio. Contemporary half morocco, with marbled paper covered boards, spine with five raised bands outlined in gilt, second panel lettered in gilt. London, Grant. 1872. £400

“Doré’s *London* is not a solid, all-embracing documentary. There are Norman arches in his London Bridge, and fifty horses racing in his Derby. His *London* is an almost Impressionist series of pictures. Some of them inspired Van Gogh; they still make a strong, if biased, comment on Victorian society.” (Richardson).

A very good copy, extremities and corners rubbed, boards marked. Internally quite bright.

51.



51. **DOYLE** (Arthur Conan).

The Hound of the Baskervilles.

First edition. Cover design by A.G.J. Frontispiece and fifteen plates by Sidney Paget. 8vo. Original scarlet pictorial cloth, gilt and black. London, George Newnes, Limited. 1902. £4,500

Conan Doyle’s first and only foray into the literary tradition of the ‘explained supernatural’ popularised by Ann Radcliffe. If the Gothic novel can be seen as a representation of the struggle between the enlightenment and the unexplained, *The Hound of the Baskervilles* might be viewed as the triumph of reason over the supernatural.

The novel “almost uniquely presents [...] the hero-detective acting specifically as the champion of empirical science, facing its crucial challenge, the challenge of the seemingly supernatural. Hence, in solving this case Holmes does more than expose crime and defeat a criminal, he expunges heroically a family curse and demonstrates reassuringly the sufficiency of reason” (Kissane).

Contemporary ownership inscription to front paste-down.

A very good copy, some rubbing and fraying to extremities, and to the spine panel which is a little faded, with some loss to gilt lettering. Text block leaning slightly, and light offsetting to endpapers. Green, A26, a.

52. **DU MAURIER** (George).

Peter Ibbetson, Trilby, The Martian in Harpers New Monthly Magazine.

First editions of the original serialised novels bound together. Three volumes. 4to. Near contemporary half navy blue morocco outlined in gilt with marbled boards, spines with five raised bands bordered in gilt, second and fourth panels lettered in gilt, top edges gilt. New York, Harper. 1891, 1894, 1896 - 97. £500

The original serialised appearances of George Du Maurier’s only novels, bound together in uniform bindings.

“In March 1889 Du Maurier offered his close friend Henry James the plot of a novel which he had conceived, and which eventually became *Trilby*. In response James suggested that Du Maurier should write the book himself. Du Maurier returned home and completed the opening chapters of a different novel, *Peter Ibbetson*. This, probably the best of his books, sets an account of his own Passy childhood into a supernatural story. A couple meet in dreams after they are separated in life. Like all of Du Maurier’s novels it is illustrated by the author himself. The comparative success of *Peter Ibbetson* encouraged Du Maurier to write a second novel, *Trilby*. Parisian student days gave him a background for the first part of the novel, which concludes, like *Peter Ibbetson*, with supernatural events. Here the musician Svengali mesmerizes a tone-deaf Irish model, Trilby O’Ferrall, who becomes a world-famous singer. The popularity of *Trilby*, which gave two expressions (the trilby hat and Svengali) to the English language, overwhelmed and exhausted Du Maurier, particularly

after the book was adapted into a play and produced by Herbert Beerbohm Tree at the Haymarket Theatre, with Gerald Du Maurier playing the minor role of Dodor. The novel nearly plunged George Du Maurier into a libel suit. The initial serialization in Harper's Magazine included a character, Joe Sibley, who was clearly drawn from James Whistler. Whistler threatened to sue, and the passages and most of the illustrations in which he appeared were removed before publication in book form. Du Maurier wrote a third novel, *The Martian*, again using the formula of mingled autobiography and science fiction, but the book, which began serialization only in the month of his death, was weaker than its two predecessors." (Leonée Ormond, in ODNB).

A very good set, a little rubbing to corners and joints. Early gift inscription to flyleaf of first volume.

53. **FUSELI (Henry). KNOWLES (John). Editor.**
The Life and Writings of Henry Fuseli.
First edition. Frontispiece to volume one. Three volumes. 8vo. Original brown decorated cloth, spines lettered in gilt. London, Henry Colburn & Richard Bentley. 1831. £250

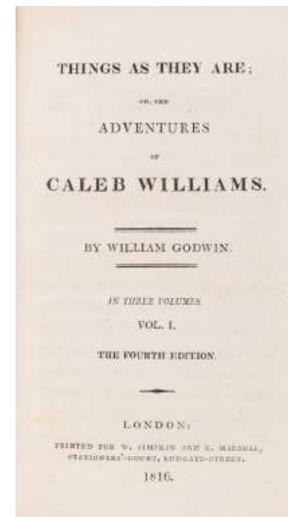
John Knowles' biography of Henry Fuseli, whose painting *The Nightmare*, described by Horace Walpole as "Shockingly mad, madder than ever, quite mad" brought him fame and would become the emblem of Gothic terror. Fuseli was said to have had a dinner of raw pork chops in order to induce his nightmare, a practice that many Gothic and Romantic authors like Ann Radcliffe, would later copy, not always to desired effect.

A good set, re-cased, with original cloth laid down with some loss to spines. Extremities rubbed and bumped, some offsetting to title page.

54. **GODWIN (William).**
St Leon: A Tale of the Sixteenth Century.
Second edition. Four volumes. 12mo. [4], xii, 331, [1]; [4], 331, [1]; [4], 286; [4], 336, [1, Errata, 1, blank] pp. Late nineteenth century half brown calf over pebbled cloth boards, flat spines lettered and ruled in gilt, all edges marbled. London, G. G. and J. Robinson. 1800. £800

After the success of his first novel, *Caleb Williams*, "Godwin determined to write another novel. "It struck me that if I could 'mix human feelings and passions with incredible situations' I must thus attain a sort of novelty." The result was *St Leon*, the trials and tribulations of a man who owns the philosophers' stone and immortality, but is unable to enjoy their benefits." (Bleiler).

A good set, some rubbing to extremities, spotting to prelims, and previous owners bookplate to paste downs. Bleiler, 700.



55. **GODWIN (William).**
Things as They Are; or, the Adventures of Caleb Williams.
"Fourth edition". Three volumes. 12mo. xi, [1, blank], 296; [2], 292; [2], 345, [1, blank] pp., bound without half titles. New half brown cloth with marbled paper covered boards, spine lettered in white to black morocco label. London, Simpkin and Marshal. 1816. £200

"*Things as they are, or, The Adventures of Caleb Williams* (1794), the first and most successful of [Godwin's] six major novels and the most widely read of all his works (and the only one to be adapted for the stage, by George Coleman as *The Iron Chest*). Godwin's ambitions for the novel clearly changed over time: a new ending was added after he completed it, considerable additions and changes were made to subsequent editions, and he gave

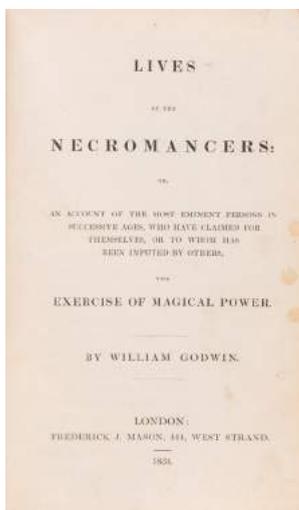
different accounts of its construction and intent at different points in his life. The most compelling description is in his reply to a hostile review in the loyalist *British Critic*. Denying that it was designed to bring 'odium upon the laws of my country', he insisted that the object was of greater magnitude: to expose the evils which arise out of the present system of civilised society; and to lead the enquiring reader to examine whether they are ... irremediable ... to disengage the minds of men from presuppositions, and to launch them upon the sea of moral and political enquiry." (ODNB).

A very good set.

56. **GODWIN (William).**
St. Leon: a Tale of the Sixteenth Century.
Bentley Edition. 8vo. x, 478 pp., with frontispiece and engraved title page. Original purple cloth, spine lettered in gilt on two morocco labels outlined in gilt. London, Colburn and Bentley. 1831. £100

Standard Novels No. 5. With added two-page preface by Godwin.

A good copy, rebacked, with original labels and new endpapers, covers faded, some spotting to prelims.



57. **GODWIN (William).**
Lives of the Necromancers: or an account of the most eminent persons in successive ages, who have claimed for themselves, or to whom has been imputed by others, the exercise of magical power.
First edition. 8vo. xx, 465, [1, Errata] pp., bound without half title. Recent half calf retaining the contemporary marbled paper covered boards, spine with five raised bands tooled in gilt, second panel lettered in gilt to red morocco label, red speckled edges. London, Frederick J. Mason. 1834. £750

Godwin's last book, reviewed by Edgar Allan Poe a year after its publication in the Southern Literary Messenger: "the Necromancy of Mr. Godwin is not a Treatise on Natural Magic. It does not pretend to show the manner in which delusion acts upon mankind — at all events, this is not the object of the book. The design, if we understand it, is to display in

their widest extent, the great range and wild extravagancy of the imagination of man. It is almost superfluous to say that in this he has fully succeeded. His compilation is an invaluable work, evincing much labor and research, and full of absorbing interest. The only drawback to the great pleasure which its perusal has afforded us, is found in the author's unwelcome announcement in the Preface, that for the present he winds up his literary labors with the production of this book. The pen which wrote *Caleb Williams*, should never for a moment be idle."

A very good copy, though sophisticated.

58. **[GRAVEYARD POETS]. COWPER (William).**
Poems.
Second editions. Two volumes bound in one. 8vo. [iv], 367, [1, blank]; [viii], 359, [1, contents to volume one] pp. With the half title to volume two. Rebound (date uncertain) in the covers of a binding of contemporary half calf with marbled paper covered boards, flat spine with five panels outlined in gilt, second panel lettered in gilt on red morocco label, green edges. London, J. Johnson. 1786. £250

An attractive if sophisticated early edition of Cowper's poems. The second volume consists of the six-thousand-line poem, 'The Task', "was an immediate critical and popular success, and its popularity continued to grow. Its condemnation of slavery and advocacy of the humane treatment of animals were slightly in advance of changes in public opinion, so that the poem became more representative of its readers' views as time went by. [...] Above all, Cowper demonstrated in The Task that blank verse could render every topic from the most mundane aspects of gardening to the day of judgement—a lesson not lost on the next generation of poets." (John Baird in ODNB).

Cowper is one of the "Graveyard poets" who were a significant precursor to the Romantic poets.

Provenance: Neat contemporary ownership inscription to front paste-down endpaper of volume one "Lyell-Hopton 1784." and title page, and several ink annotations and some occasional underlining in the same hand.

Signature B4 of volume one is a cancel, and p.242 volume two is correctly numbered. Spine rubbed with some minor loss to the headcap, boards slightly scuffed, else a very good copy indeed. Russell, 70, and 71.

59. **[GRAVEYARD]. [COWPER (William)]. HAYLEY (William).**
The Life and Posthumous Writings of William Cowper, Esqr. with an Introductory Letter to the Right Honourable Earl Cowper.
First edition. With five engravings by William Blake after others. Three volumes. 4to. [8], xii, 413 [1]; [12], 422; [2], xxxi, [1, blank], 416, [4, contents] pp. Twentieth century quarter speckled calf, with marbled paper covered boards, spines lettered and numbered in gilt. Chichester, Seagrave. 1803, 1804. £450

"Hayley's biography (1803) revealed the charm of Cowper's letters, and stimulated interest in his personal life. As reprints multiplied on both sides of the Atlantic, a division grew between evangelical readers who saw Cowper as tragically separated by mental illness from his saving faith, and those who thought him a sensitive soul driven mad by the grim theology of Calvin." (ODNB).

Previous owner's bookplate to paste down of each volume, of R. G. Cave Esq.

A very good set, some water staining to lower portion margins of the prelims of volume two, not effecting the text.

60. **[GRAVEYARD]. GOLDSMITH (Oliver). PARNELL (Thomas).**
Poems by Goldsmith and Parnell.
With illustrations by John and Thomas Bewick. Large 4to. xx, 76 pp. Modern quarter brown calf with brown cloth covered boards, spine lettered in gilt to red morocco label. London, Bulmer. 1795. £300

This volume including the life of both the authors, and 'The Traveller', and 'The Deserted Village' by Goldsmith, and 'The Hermit' by Parnell. With lovely illustrations by John and Thomas Bewick full page illustrations and vignettes.

A very good copy. Calf a little faded, and some foxing, restoration to top right corner of title-page, presumably to replace a clipped ownership inscription.

61. [GRAVEYARD]. GRAY (Thomas).

Poems by Mr. Gray.

4to. [8], xxvi, 107, [1, blank] pp. Mid-19th-century brown calf, spine with five raised bands outlined in gilt, second panel lettered in gilt to black morocco label, covers outlined in gilt with a gilt coat of arms centrally stamped, all edges gilt. Parma, Bodoni. 1793. £300

Including the much reprinted 'Ode on the Death of a Favourite Cat' which concludes:

...Not all that tempts your wandering eyes
And heedless hearts, is lawful prize;
Nor all that glisters, gold...

Described by John Baird in ODNB as "a graciously indirect compliment to Walpole by way of moralizing a domestic accident".

Gray was a friend of Horace Walpole, and it was with his support and encouragement that Gray had his writing published, although initially anonymously.

A very good copy, extremities, joints, and spine a little rubbed.

62. [GRAVEYARD]. YOUNG (Edward).

The Complaint: or Night Thoughts on Life, Death, & Immortality.

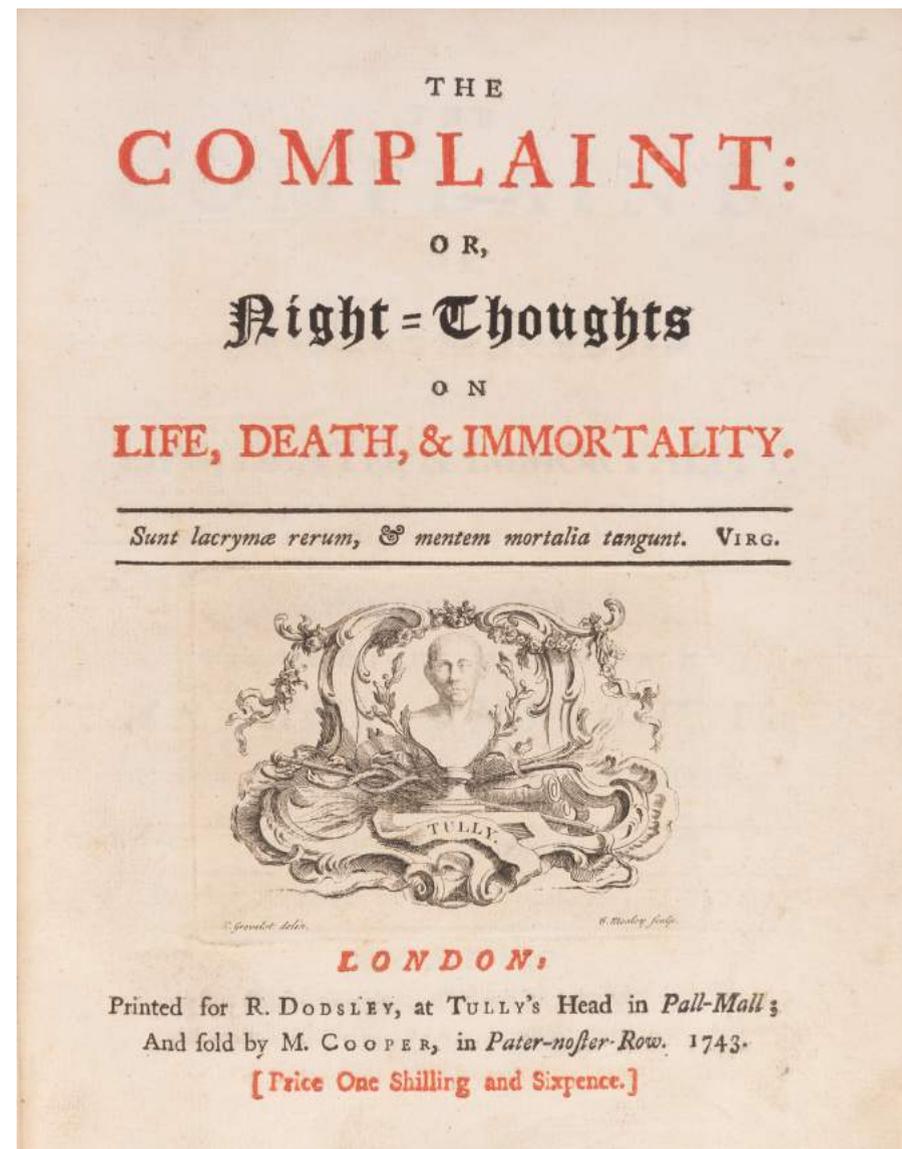
Six parts bound in one, second edition of part one (the first edition having appeared in folio format), First editions of parts two - six. Frontispiece (bound in at front from part five). 4to. [2] 30; [3] - 44, [3] - 34; [2], 47, [1]; [3] - 60; v, [1, blank], 42, [2, advertisements] pp. Contemporary mottled calf, spine with five raised bands, second compartment lettered in gilt to red label, all others decorated in gilt, covers with double gilt fillet borders. London, Dodsley and Cooper. 1742 - 1744. £450

Pursuing "consolation for the loss of his stepdaughter in 1736 and his wife and son-in-law in 1740, Young wrote *The Complaint, or, Night-Thoughts on Life, Death, and Immortality* (1742-6), arguably the century's greatest long poem. Its nine 'Nights', issued serially in quartos tending to greater length, total nearly 10,000 lines of blank verse. The first of these maintain the quasi-autobiographical fiction of a nocturnal speaker lamenting the loss of child, spouse, and friend and finding Christian consolation." The first *Nights* were a great success and "Young was induced to restate copiously and refine his points, overextending the work until its popularity fell off, though recent criticism has focused on these later *Nights*. Over 100 collected editions of the *Night-Thoughts* were published in the next five decades, including translations in most European languages, many in German. [...] read closely by Wordsworth and Coleridge, the poem remained popular among middle-class readers well into the 1800s." (James May in ODNB).

The title page for the fourth part is bound in at the front of this copy, it being the "general" red and black title page which was probably intended to be prefixed to collections when the fourth part was published.

Thomas Hammond Foxcroft's book plate to front paste-down.

A good copy, boards and hinges rubbed and scuffed, corners bumped, and hinges rubbed. Rothschild, 2620.



63. [GRAVEYARD]. YOUNG (Edward).
The Complaint: or, Night Thoughts on Life, Death, & Immortality.
Nine parts (all published) bound in one. Frontispiece (bound in at front from Part Five). 4to. 30; 44; 34; [4], 47, [1]; [3] - 60; [2, blank], v, [1, blank], 42; vii, [1, contents], 72; [4], 70; [4], 146 pp. Contemporary calf, spine with five raised bands outlined in gilt, second compartment lettered in gilt to red label, cover with double gilt fillet borders. London, Dodsley, Cooper, Hawkins. 1743 - 1745. £400

All nine parts bound in one: First part, third edition; second part, third edition; third part, fourth edition; fourth part without title but almost certainly the first edition as pagination matches Chapman's description; fifth part without title page also likely the first; sixth part, first edition lacks the advertisement leaf for ten volumes of "Fifty Old Plays" published by Dodsley; seventh without title page, first edition; eighth, first edition; ninth, first edition.

Contemporary ink manuscript corrections to the final part, on pages 12, 13 (in a different hand? and in pencil), 75, 129, and 144.

A very good copy, expert repairs to spine, neatly re-cornered, boards a little rubbed. Rothschild, 2620.

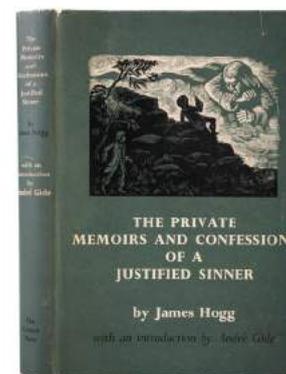
64. HOGG (James).
The Suicides Grave Being the Private Memoirs & Confessions of a Justified Sinner Written by Himself with a Detail of Curious Traditionary Facts & Other Evidence by the Editor.
First illustrated edition. Frontispiece, and six engraved plates. 8vo. [8], 266 pp. Original green cloth, spine lettered in gilt, and stamped in black, front cover lettered and stamped in black, top edge gilt. London, Shiells. 1895. £1,250

The first unbowdlerised edition since the notoriously rare first edition published in 1824.

All of Hogg's works were heavily bowdlerized in the nineteenth century and so the "collected editions offer a bland and lifeless version of Hogg's writings. It was in this version that he was read by the Victorians, and unsurprisingly he came to be regarded as a minor figure, of no great importance or interest." (ODNB).

The story is presented as a "found document", dug up from the grave of the protagonist Robert Wringhim. The story's most supernatural element is the "demonic doppelganger" who shadows Robert, the boundaries between the two characters blur as the story progresses, suggesting that the doppelganger is perhaps a reflection of Robert's "darker side". An interesting early use of this gothic trope written just over sixty years before Robert Louis Stevenson's famous representation of the theme of "man's double being" and Joseph Conrad's career-long exploration of duality.

A very good copy, spine a little darkened, some spotting to prelims.



65. HOGG (James).
The Private Memoirs and Confessions of a Justified Sinner. With an Introduction by André Gide.
Second impression. 8vo. Original blue cloth, spine and front cover lettered in gilt, dust jacket. London, The Cresset Press. 1964. £25

A very good copy, dust jacket rubbed in places.

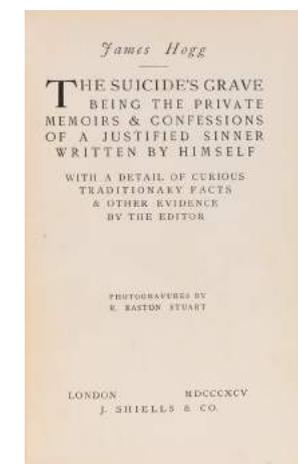
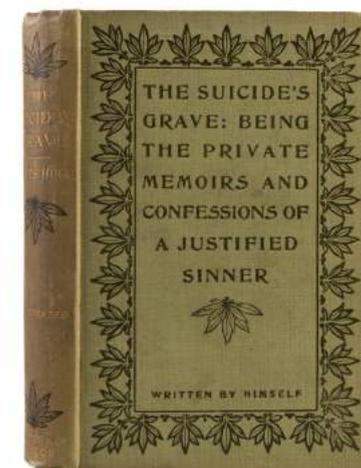


66. HOUSMAN (Clemence).
The Were-Wolf by Clemence Housman with Six Illustrations by Laurence Housman.
First edition. 8vo. Original brown cloth, spine and front board outlined and lettered in black with central black leaf. London, John Lane. 1896. £150

The first novel by the suffragette and illustrator Clemence Housman. "The Were-Wolf, was written to entertain her fellow students in the engraving class at Kennington and was first published in Atalanta, and then in 1896, illustrated by Laurence Housman, by John Lane at the Bodley Head." (ODNB).

Variant without 16pp advertisement at the rear, with the remainder or second issue binding.

A very good copy, edges slightly rubbed. Bleiler (848).



Right (both): 64.

67. **JAMES (M.R.)**
Ghost Stories of an Antiquary.
First edition. Frontispiece and three plates by James McBryde. 8vo. xi, [1, blank], 270, [2, blank], [16, advertisements] pp. Original buff buckram, upper cover and spine blocked with the title in black and red rules, lower cover with red rules, yapp edges on the covers, fore and bottom edges uncut, publisher's catalogue dated November 1904. London. Edward Arnold, 1904. £2,000

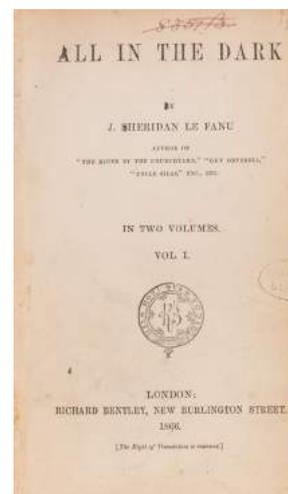
The major collection of stories by M.R. James, "the best ghost-story writer England has ever produced" (Michael Sadleir, *Introduction to James's Collected Ghost Stories*.) James himself described the most valuable components of a good ghost story as "the atmosphere and the nicely managed crescendo. ... Let us, then, be introduced to the actors in a placid way; let us see them going about their ordinary business, undisturbed by forebodings, pleased with their surroundings; and into this calm environment let the ominous thing put out its head, unobtrusively at first, and then more insistently, until it holds the stage." (foreword to *Ghosts and Marvels*).

A very good copy, spine a little darkened, and extremities lightly rubbed. A little offsetting to endpapers and spotting to prelims.

68. **JAMES (M.R.)**
A Thin Ghost and Other Stories.
First edition, first impression. 8vo. 152 pp. Original black pictorial cloth with spiderweb design in grey to front cover, spine and front cover lettered in grey. London, Edward Arnold. 1919. £1,750

The author's third collection of ghost stories, which features five tales, including 'The Diary of Mr Poynter' and 'The Story of a Disappearance and an Appearance'.

Front joint slightly rubbed, otherwise a very good copy.



69. **LE FANU (Sheridan).**
All in the Dark.
First edition. Two volumes. 8vo. vi, 299, [1, blank]; iv, 290 pp. Modern library binding, of red cloth, gilt lettering to spines on black morocco labels. London, Bentley. 1866. £750

Rare in commerce, no records of sales at auction since 1962.

All in the Dark is a satire on the Victorian bourgeois obsession with spirit-ualism which was first serialised in the *Dublin University Magazine*. It was a departure from his usual style and did not prove very popular: he would later write: "I am half sorry I wrote *All in the Dark* with my own name to it".

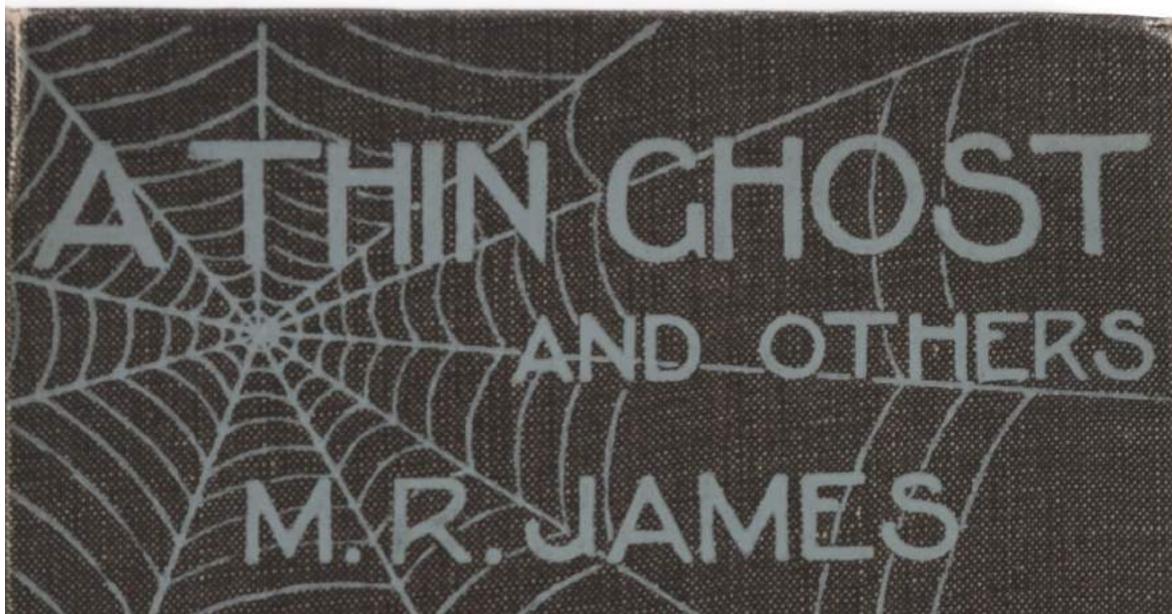
Ex-library copy, with de-accession stamps to title pages of both volumes from Birmingham Library.

70. **[LEE (Sophie)].**
The Recess, or, a Tale of Other Times.
Fourth edition. Three volumes. Small 8vo. [8], 263, [1, blank]; [4], 298; [4], 356 pp. Contemporary continental binding of blue decorated paper boards, spine lettered and numbered in gilt to light brown calf labels, edges yellow. London, Cadell. 1792. £150

"*The Recess, or, A Tale of Other Times* (3 vols., 1783–5), a novel exploring the conflict between Elizabeth I and Mary Queen of Scots told through the eyes of Mary's fictional daughters. It enjoyed immense popularity for many years and was translated into five languages. Its success established the taste for both Gothic and historical fiction, of which it is one of the earliest examples in English literature." (ODNB).

Provenance: Wachtmeister bookplates to front paste down of each volume, and contemporary ownership inscription of "Henriette Wachtmeister" (1769–1858, née Falkenberg af Bålby) to front free end-paper of each volume. Additional near contemporary ownership inscriptions of "Heda Hamilton" Sophie Louise Hedvig Marianne Hamilton (1833 - 1900, née Barnekow daughter of Ulrika Eleonora Sofia Barnekow, née Wachtmeister) to the recto of B1 of each volume, an attempt to scratch the name out has been made to volume three.

A good set, extremities of spines and boards rubbed, spines darkened, B1 of volumes one and two tipped back in. T8 vol 2 tipped in.



71. **LEWIS** [(Matthew Gregory).].
The Monk: a Romance.
Third edition. Three volumes. 12mo. v, [3], 232; [2], 287, [1, blank]; [2], 315, [1, publisher's advertisement]. Later green quarter morocco with marbled paper boards, flat spines with six panels outlined in gilt, second and fifth panels lettered and numbered in gilt, the others decorated in gilt with central tooled motif. London, Bell. 1797. £750

“Lewis mentioned having begun a romance in the style of Horace Walpole’s *Castle of Otranto* (1764), and a letter written shortly after he arrived in The Hague hints that he had been encouraged to persist in this plan by reading Anne Radcliffe’s novel *The Mysteries of Udolpho* (1794). *The Monk*, perhaps the most celebrated of all English Gothic novels, nevertheless differs from Radcliffe’s work in its use of German sources, its delight in the unexplained supernatural, sexual transgression, and an aesthetic of horror, as well as its (often misogynistic) burlesque elements.” (ODNB).

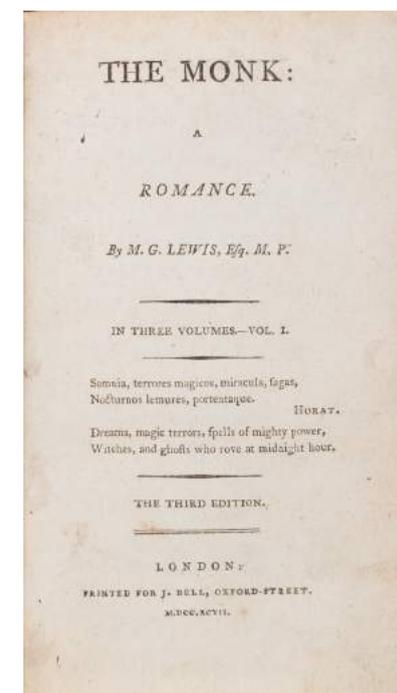
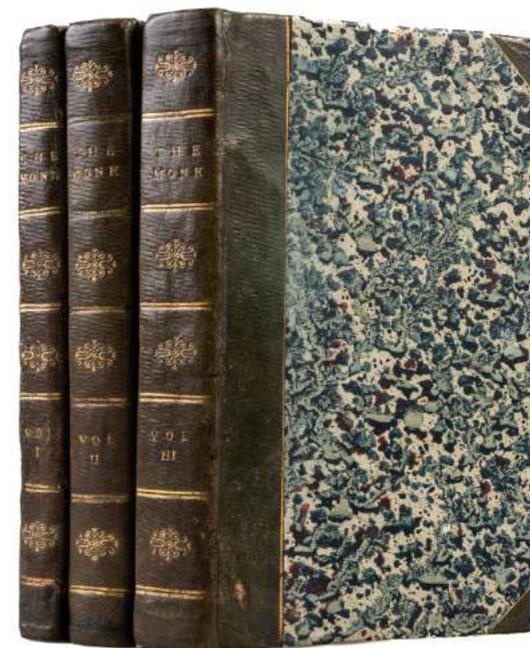
A quite heavily restored set, all three volumes rebaked, corners repaired.

72. **LEWIS** (Matthew Gregory).
Tales of Wonder.
First edition. Two volumes. Large 8vo. [6], 236; [6], [237] - 482 pp. Contemporary calf, flat spines with six panels outlined and tooled in gilt, second and fourth panels lettered and numbered in gilt. London, Bulmer and Bell. 1801. £950

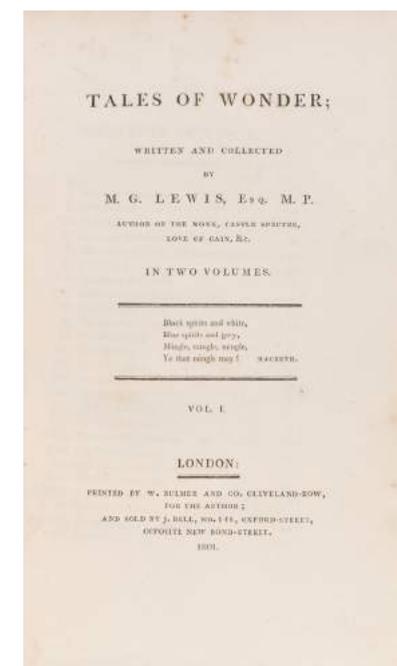
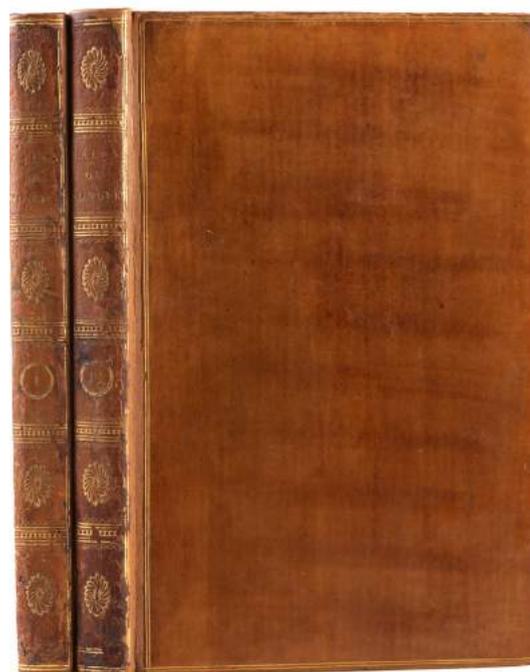
“In 1798 Lewis announced to [Walter] Scott his plan to publish a collection of ‘Tales of Terror’, adding that ‘a Ghost or a Witch is a sine-qua-non ingredient in all the dishes, of which I mean to compose my hobgoblin repast’ (Peck, 118). [...] The collection appeared in late 1800 or early 1801 as *Tales of Wonder*, and, in addition to traditional material and nine original poems by Lewis (the best being ‘Alonzo the Brave and Fair Imogine’), included five ballads by Scott, eight by Robert Southey, and one by Scott’s polymath friend John Leyden. Lewis’s original poems display a remarkable variety of metrical feet, stanzaic form, and rhyme scheme, confirming Walter Scott’s comment that Lewis ‘had the finest ear for the rhythm of verse I have ever heard—finer than Byron’s’ (ibid., 123). Eight were Lewis’s translations from the German, including five from Herder’s *Volkslieder*, the main faults of which are over adornment and sentimentality. Of the sixty pieces included, about two-thirds had been published before in collections by Thomas Percy, David Herd, and other eighteenth-century compilers, a fact which contributed to the book’s poor public reception and its popular appellation ‘Tales of Plunder.’” (ODNB)

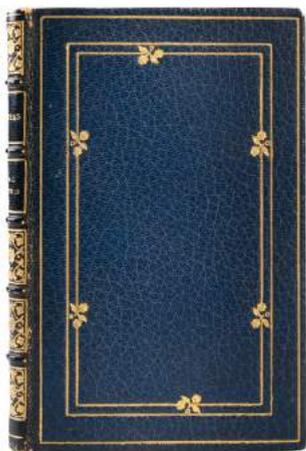
With the bookplate of the Stanley family to front pastedowns, and two ownership inscriptions of on fly-leaves. A very good copy, rebaked with original spine laid down.

71.



72.





73. **LEWIS** (Matthew Gregory).

Poems.

First edition. 8vo. viii, 112 pp. Early twentieth century blue morocco, spine with five single raised bands outlined in gilt, second and third panels lettered in gilt, the rest elaborately tooled in gilt, covers with a gilt fillet border and central gilt panel with floral tooling, top edge gilt, blue cloth endpapers. London, Shury. 1812. £1,000

Monk Lewis's scarce final work, appearing the month after the death of his father.

In 1815, "Lewis then departed on a continental tour which lasted for a year and a half, visiting Byron and the Shelley circle at the Villa Diodati in Geneva during August 1816. Here he made a translation for Byron (whom he had first met in 1813) of part 1 of Goethe's Faust, which influenced the latter's Manfred and other works." (ODNB).

A handsome wide margined copy, joints a little rubbed

74. [**MATURIN** (Charles)].

Melmoth the Wanderer: a Tale.

First edition. Four volumes bound in two. 12mo. xii, 341, [1, blank]; [2], 321, [1, blank]; [2], 368; [2], 453, [1, blank] pp. without half titles. Nineteenth century quarter calf over marbled boards, spines with six single raised bands decorated in gilt, second and fourth panels lettered and numbered in gilt on brown calf labels, the rest tooled in blind, marbled edges. Edinburgh, printed for Archibald Constable Company. 1820. £4,000

"In 1820 Maturin published his masterpiece, *Melmoth the Wanderer*, the book for which he is chiefly remembered. On the surface it is a return to the Gothic mode of his first romance, where he initially displayed his talent for 'darkening the gloomy, and of deepening the sad; of painting life in the extremes, and representing those struggles of passion when the soul

trembles on the verge of the unlawful and the unhallowed' (preface, *The Milesian Chief*, 1812, iv–v). However, it too carries on the religious preoccupations of his last phase. With its Chinese box structure of tales within tales, and its obsessive elaboration of its Faustian theme, it constitutes a high-water mark in the Gothic genre. On the surface its most salient quality is its anti-Catholic paranoia, but its real achievement is to invest the form with a new, poetic intensity. On the whole Melmoth was given a hostile reception on the grounds that Maturin impersonated his wicked characters with immoral eloquence." (ODNB).

Neat early ownership inscription to verso of both front free endpapers dated 1862.

A very good set, some rubbing to spines and corners, with some evidence of repair. Sadleir, 1667. Bleiler, 1134.

75. **MATURIN** (Charles).

Bertram; or, the Castle of St. Aldobrand; a Tragedy in Five Acts.

"Seventh Edition". Small 4to. [8], 82 pp. Contemporary half calf with marbled boards, flat spine with six panels outlined in gilt, second panel lettered in gilt. London, John Murray. 1819. [bound with:] SHEIL (Richard). Evadne; or, the Statue: A Tragedy in Five Acts: as Performed at the Theatre Royal, Covent-Garden. Small 4to. [2, half title], vi, [4], 86, [2] pp. London, Murray. 1817.

£200

"Maturin wrote his play [Bertram] in 1814, inspired by Richard Lalor Sheil's *Adelaide*, which had enjoyed a great success at the Crow Street Theatre, Dublin. Worried that a Dublin production would injure his clerical reputation, Maturin turned to [Walter] Scott for advice. Scott judiciously excised a scene in which the devil appears bodily on stage, and, after first trying John Kemble, sent the play to Byron, then on the newly formed management committee for Drury Lane. Byron was entranced by the text, and gave it to George Lamb, who also could not put it down. The play opened on 9 May 1816, and was a sensation, running to over forty performances. Murray published the amended version of the play, and even at the exorbitant price of 4s. 6d. it went through at least seven editions within the year. Maturin received £350 from Murray, and £500 for his share of the box office. He visited London for a week in late May 1816 after the committee invited him to the capital to be lionized, but was intensely disappointed by his reception. It was Maturin's only trip outside Ireland." (ODNB)

A good copy, rubbed, especially to boards and corners, joints a little cracked.



76.

MILTON (John).

Paradise Lost. A Poem in Twelve Books.

First folio and first illustrated edition, fourth edition overall. 12 full page engravings, and frontispiece. Folio. [4], 343, [1, blank] pp. Half calf with marbled paper covered boards, spine with five raised bands outlined in gilt, second panel with red morocco label lettered in gilt, all others tooled in blind. London, Miles Flesher for Jacob Tonson. 1688. £2,500

“What was perceived as the awesome seriousness of *Paradise Lost* (first published in 1667) became the corner-stone of the sublime, a concept so all-pervasive that Mary Wollstonecraft could complain in 1787 that she was ‘sick of hearing of the sublimity of Milton’; this was not a complaint about Milton, but rather a protest about the invoking of the sublime as a substitute for a proper critical understanding of Milton’s poetry. [...] The appropriation of Milton by the Romantic poets included both critical comment—Shelley and Blake championed Milton’s Satan—and creative imitation, most notably *The Prelude*, in which Wordsworth aspires to establish himself as the successor to Milton. Blake illustrated all of Milton’s major poems (except *Samson Agonistes*) and wrote two Miltonic poems, *The Four Zoas* (a rewriting of *Paradise Lost*) and *Milton, a Poem in Two Books*.” (ODNB).

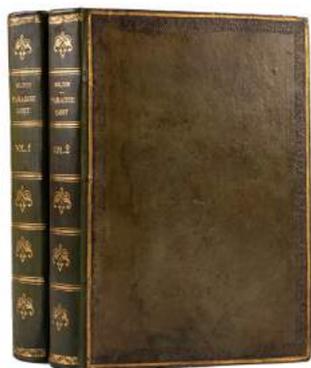
The frontispiece portrait of Milton is by R. White, and is derived from Faithorne. Of the twelve full-page engravings, one for each book, ten are signed by Michael Burghers, the fourth is by P. P. Bouche, and the eighth is anonymous. Most of the plates are from the designs of J. B. Medina, and the others from B. Lens and possibly Dean Aldrich. Apparently the copyright for this work was shared by Bentley and Jacob Tonson, as copies occur with Tonson and Bentley’s name together and with Tonson’s name alone (as in the Pforzheimer copy). With a six page list of subscribers.

Spine re-backed, new endpapers and boards. Frontispiece and title page laid onto archival quality paper, leaf A4 and the first plate repaired to the lower corner. Some minor browning and staining throughout.

77. **MILTON** (John).
Paradise Lost. A Poem in Twelve Books. [with] Paradise Regain'd. A Poem in Four Books. To which is added Samson Agonistes: And Poems upon Several Occasions.
Third Baskerville edition. Two volumes. 8vo. [28], 416; [28], [4], lxxii, [3 -] 390 pp. Modern full brown calf, spines with five raised bands outlined in gilt, second compartment lettered in gilt to red morocco label. Birmingham, Baskerville. 1760. £400

The most commercially successful publication of the Baskerville press.
 Contemporary ownership inscription to title pages of Jane Dickenson 1768.

A very good set, some occasional spotting.



78. **MILTON** (John). **MARTIN** (John), Engraver.
The Paradise Lost of Milton.
With twenty-four mezzotints by John Martin. Two volumes. Large 8vo. [6], 228; [4], 218 pp. Contemporary green calf, flat spines with six panels outlined and tooled in gilt, second and third panels lettered and numbered in gilt, cover stamped in blind, all edges marbled. London, Septimus Prowett. 1827. £500

Paradise Lost was “ideal material for Martin, who echoed Milton’s solemnity while opening out his cadences in the imagery of groves and chases bathed in silvery light and an underworld where fires tongue the darkness and bridges span nothingness and

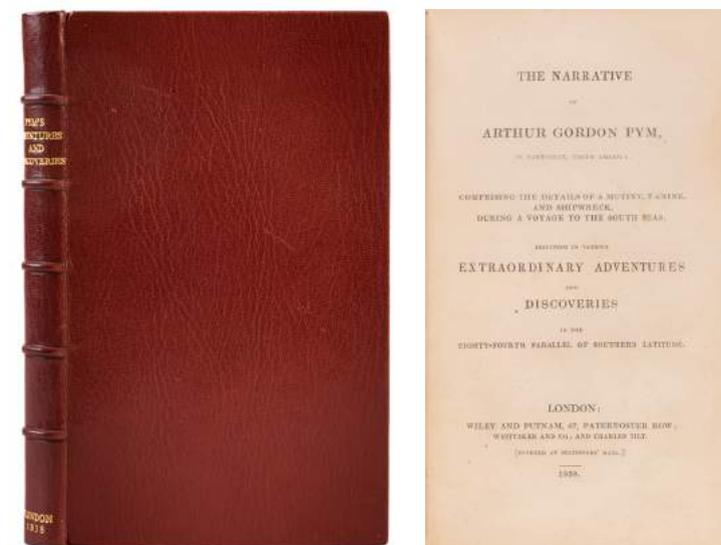
Satan’s armies infest the gloom. In mezzotint Martin’s vision thrived. His subjects, biblical and Miltonic, lent themselves to vast generalizations dotted with microscopic particulars.” (ODNB).

Charlotte Brontë’s copy of this edition of *Paradise Lost* is held at the Brontë Parsonage Museum. Milton’s influence on Charlotte Brontë has been widely acknowledged.

This edition being the octavo edition, there was also a large folio edition published simultaneously.

Contemporary ownership inscription to front fly leaf.

A very good copy, spines re-backed with modern green calf. Final leaves of volume two soiled, not effecting the text.



79. **POE** (Edgar Allan).
The Narrative of Arthur Gordon Pym, of Nantucket, North America: Comprising the Details of a Mutiny, Famine, and Shipwreck, During a Voyage to the South Seas; Resulting in Various Extraordinary Adventures and Discoveries in the Eighty-Fourth Parallel of Southern Latitude.
First English edition. 12mo. New red morocco, spine with five raised bands, first and final panel lettered in gilt. London, Wiley and Putnam. 1838. £3,000

Poe’s first and only novel, published in England a few months after the first edition in America. The British edition omitted the final paragraph of the novel which had contributed to critics dubbing the novel a literary hoax, which of course it was:

And now we rushed into the embraces of the cataract, where a chasm threw itself open to receive us. But there arose in our pathway a shrouded human figure, very far larger in its proportions than any dweller among men. And the hue of the skin of the figure was of the perfect whiteness of the snow.

The omission of this paragraph may explain why the novel was taken more seriously in England, with George Putnam the publisher noting that: “whole columns of these new ‘discoveries’, including the hieroglyphics found on the rocks, were copied by many of the English country papers as sober historical truth”.

A very good copy, with some browning within, faded contemporary ownership inscription to half title, some creasing to top left corner throughout, and a few very minor stains not effecting the text. BAL, 16201. Bleiler, 1313.

80. [POE (Edgar Allan)]. [POLAR].
MORRELL (Benjamin).
A Narrative of Four Voyages.
First edition. Frontispiece. 8vo. Original red cloth, printed paper label to spine. New York, Harper. 1832. £400

One of Edgar Allan Poe's sources when writing *The Narrative of Arthur Gordon Pym*, which is set in the Antarctic. "The account of the South Sea is taken mainly from Capt. Benjamin Morell's *Narrative of Four Voyages*. Indeed, Poe lifted directly from this book uncredited in a lengthy passage describing the "Biche-de-mer", [Morrell pp. 401 – 402, and Poe, *Narrative of Arthur Gordon Pym*, First English edition, pp. 204 - 206].

A fair reading copy, severely faded, especially the spine, staining to boards, and some creasing to spine, joints cracked though holding firm, fraying to head and tail caps as well as to extremities and back board. Spotting and browning throughout, and illegible contemporary ink ownership inscriptions to front and rear paste-downs. *The Works of Edgar Allan Poe*, ed. by Stedman and Woodberry, 1899.

81. POE (Edgar Allan). LESLIE (Miss).
The Gift: A Christmas and New Year's Present for 1840.
First edition. Illustrated. 8vo. Original full brown morocco, elaborately decorated in gilt. Philadelphia, Carey & Hart. 1839. £750



The first appearance of Edgar Allan Poe's short story, "William Wilson" an early doppelganger tale, said to be partly autobiographical. The protagonist in the story shares his birthday with Poe, and the school at the beginning of the story is based on that Poe went to as a boy for three years in North London.

A very good copy, extremities a little rubbed. Some spotting to the plates. Neat contemporary ownership inscription to the front free endpaper.

82. POE (Edgar Allan).
The Casket and Philadelphia Monthly Magazine. Volume XVII. [First Appearance of "The Man of the Crowd".]
First edition. Illustrated. 8vo. Near contemporary half black morocco with marbled paper covered boards, spine with five raised bands second and fourth panels lettered and dated in gilt. Philadelphia, Graham. 1840. £450

The first appearance of "The Man of the Crowd", a short story which was a key influence for Arthur Conan Doyle in writing Sherlock Holmes, and especially for the character of Moriarty. The narrator follows an old man whom he notices is carrying a dagger under his cloak: "'This old man,' I said at length, 'is the type and the genius of deep crime. He refuses to be alone. He is the man of the crowd. It will be in vain to follow; for I shall learn no more of him, nor of his deeds.'"

The story was published simultaneously in *The Gentleman's Magazine* also published by George R. Graham, in the same month, December 1840.

A good copy, boards and corners rubbed, some spotting within.

83. POE (Edgar Allan Poe).
The Conchologist's First Book: a System of Testaceous Malacology, arranged expressly for the use of Schools, in which the animals, according to the cuvier, are given with the shells, a great number of new species added, and the whole brought up, as accurately as possible, to the present condition of the science.
Second edition. Illustrated. 12mo. Quarter calf with the original printed blue boards, spine decorated and lettered in gilt. Philadelphia, Haswell, Barrington, and Haswell. 1840. £400

For the Poe collector who has everything. Poe contributed the preface and introduction to this work, but the rest of the text was written by Thomas Wyatt who felt the book would sell better under Poe's name, and it did, as witnessed by this second edition.

A good copy, boards a little marked and rubbed, some spotting to the first and last few pages.

84. **POE** (Edgar Allan).
Southern Literary Messenger. Vol. XV, No. 12. December 1849.
First edition. Folio. Original printed wrappers, printed in black. Richmond, Virginia, Macfarlane & Fergusson. 1849. £250

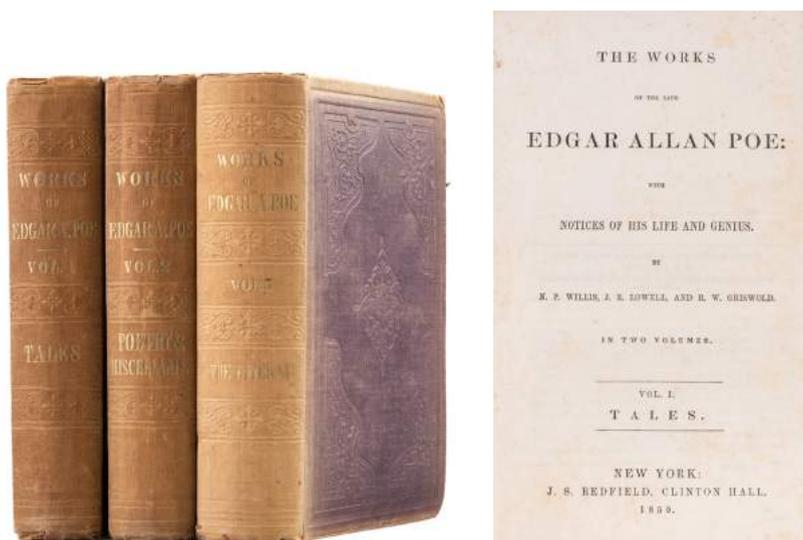
A posthumous publication of Poe, in the magazine in the pages of which Poe's literary career had first become a dependable source of income. This issue contains Poe's "Sonnet to My Mother" in a small article on p. 759, which had first appeared in July in the "Flag of Our Union".

In good condition, edges worn, some spotting and discolouration, wrappers with some crude repair work to bottom portion and along the spine.

85. **POE** (Edgar Allan).
The Works of the Late Edgar Allan Poe with Notices of his Life and Genius. [with] The Literati: Some Honest Opinions about Autorial Merits and Demerits, with Occasional Words of Personality together with Marginalia, Suggestions, and Essays.
Edited by N. P. Willis, J. R. Lowell, and R. W. Griswold. First edition. Frontispiece volume one. Three volumes. 8vo. Original purple embossed cloth, spines lettered in gilt. New York, Redfield. 1850. £2,000

Published a year after Poe's death, and the first attempted collection of his poetry and prose. Griswold's memoir of Poe, contained in volume three, also became infamous for being a slanderous and inaccurate account of Poe's life.

A very good set, spines sunned, and occasional spotting. Contemporary ownership inscriptions to each volume dated 1850, and later inscriptions dated 1923.



86. **POE** (Edgar Allan).
The Poetical Works of Edgar Allan Poe.
Edited by James Hannay. Illustrated. 8vo. Original green cloth, decorated and lettered in gilt and in blind to front cover and spine. London, Abbey & Co. 1856. £150

An early reprint of the 1853 edition of Poe's poetry, including a note on the author's life.

A very good copy, rubbed and scuffed to edges, as well as some markings.

87. **POE** (Edgar Allan).
The Poetical Works of Edgar Allan Poe: with a notice of his Life and Genius by James Hannay Esq.
Illustrated. 8vo. Original blue cloth, elaborately decorated and lettered in gilt to covers and spine, edges gilt. London, Brown. [1856]. £150

A very good copy of an attractive collection of Poe's poetry. A little rubbed especially to head and tail caps.

88. **POE** (Edgar Allan).
Histoires Extraordinaires par Edgar Poe traduction de Charles Baudelaire.
*First edition. 8vo. xxxi, [1, blank], 330, [2, table of contents and blank] pp. Contemporary quarter morocco with marbled paper covered boards, spine with four raised bands panels outlined in blind, second and fourth panels lettered in gilt. Paris, Michel Levy Freres. 1856. [with:] POE (Edgar Allan). **Nouvelles Histoires Extraordinaires par Edgar Poe traduction de Charles Baudelaire.** First edition. 8vo. xxiv, 287, [1, table of contents] pp. Contemporary quarter calf with marbled paper covered boards, flat spine with compartments outlined in gilt, second panel lettered in gilt to red morocco label. Paris, Michel Levy Freres. 1857. £1,250*

The first two collections of Baudelaire's famous translations of the works of Edgar Allan Poe into French, "so distinguished and so well known" that Rémy de Gourmont "believed they alone would have assured Baudelaire a place in the history of French literature" (Hyslop, *Baudelaire on Poe*).

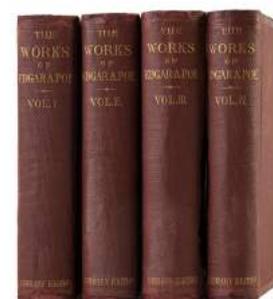
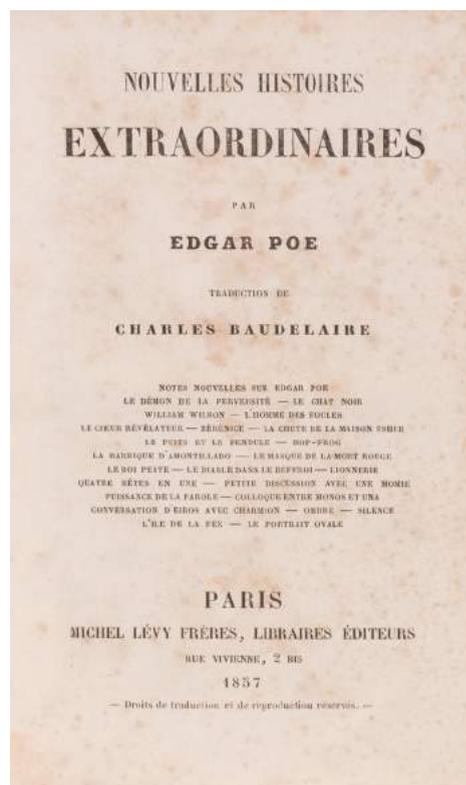
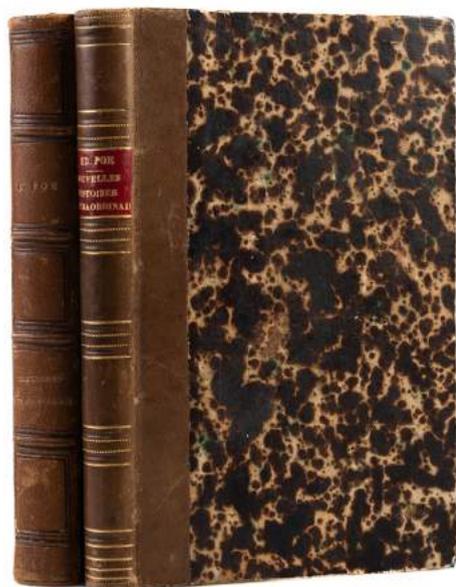
Baudelaire was deeply influenced by both Poe's writings as well as the tragic difficulties of Poe's life, which Baudelaire associated with his own struggles. On Poe's influence, Baudelaire would reflect in a letter to the literary critic Armand Fraisse:

... In 1846 or 1847 I happened to see some stories by Edgar Poe. I experienced a peculiar emotion. ... And then, believe me if you will, I found poems and short stories which I had conceived, but vaguely and in a confused and disorderly way, and which Poe had been able to organise and finish perfectly. Such was the origin of my enthusiasm and of my perseverance (quoted in Hyslop).

The first two volumes of Baudelaire's translations presented here, *Histoires Extraordinaires* (1856) and *Nouvelles Histoires Extraordinaires* (1857), appeared before the publication of his great masterpiece *Les Fleurs du mal* and served to establish Baudelaire's reputation in the French literary world.

Baudelaire would go on to publish a translation of Poe's only novel *The Narrative of Arthur Gordon Pym* in 1858, followed by Poe's lengthy theoretical work *Eureka* in 1863 and a final volume of Poe's stories published under the title *Histoires grotesques et sérieuses* in 1865. By the end of Baudelaire's life, he had accomplished one of his main aspirations – to make Poe “a great man in France,” perhaps even greater than he was in America (quoted in Hyslop).

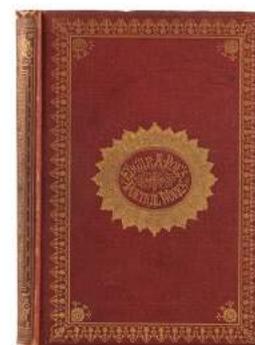
Very good copies, with some rubbing to extremities and the corners, Vol. 1 with faint damp staining to the lower corners of terminal leaves, not effecting text, some occasional light spotting to both volumes. *Théophile Gautier*, .



89. POE (Edgar Allan).
The Works of Edgar Allan Poe.
'Library Edition'. Edited by N. P. Willis, J. R. Lowell, and R. W. Griswold. Frontispiece to Vol. 1. Four Volumes. 8vo. Original brown pebble-grain cloth, spine lettered in gilt. New York, Widdleton. 1861. £200

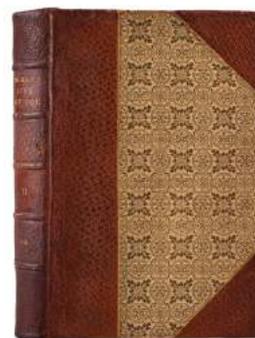
An early reissue of Poe's collected works.

Rebacked, new endpapers, otherwise very good.



90. POE (Edgar Allan).
The Poetical Works of Edgar Allan Poe with Original Memoir.
Illustrated. Small 4to. Original red cloth, decorated and lettered in gilt. London, Sampson Low. 1866. £150

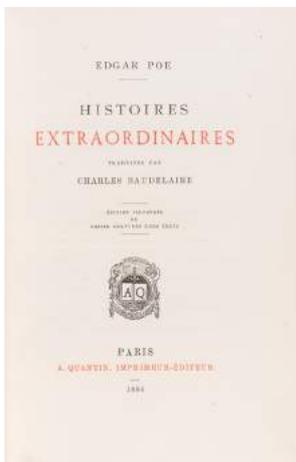
A good copy, corners, hinges rubbed, head and tail caps frayed, spine darkened, stain to upper left corner of back board, ownership inscription to front free endpaper.



91. POE (Edgar Allan). INGRAM (John H.)
Edgar Allan Poe his Life, Letters, and Opinions.
First edition. Frontispieces. Two volumes. 8vo. Contemporary half brown morocco over decorated paper covered boards, five raised bands down the spine, the second and third panels lettered and numbered in gilt, edges of leather bordered in gilt to both front and back boards, top edges gilt. 1880. £200

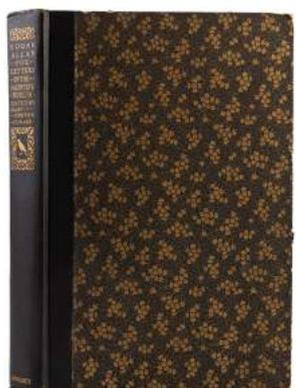
The first reliable account of Poe's life, and to some extent published to redeem Poe from the negative biography written of him by Rufus Wilmot Griswold in 1850.

Sympathetically re-backed, a little rubbed at extremities, else very good.



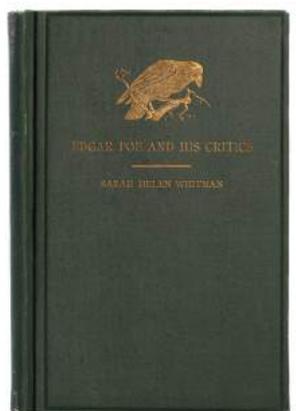
92. **POE** (Edgar Allan). **Histoires Extraordinaires par Edgar Poe traduites par Charles Baudelaire. [With] Nouvelles Histoires Extraordinaires par Edgar Poe traduction de Charles Baudelaire.** *First illustrated edition of Baudelaire's French translation. Two volumes. 8vo. xxxii, 382; [4], xix, 410 pp. Contemporary quarter morocco with marbled paper covered boards, spines with five raised bands panels, second and last panels lettered in gilt, second volume with original wrappers bound in. Paris, Quantin. 1884.* £850

A good set, extremities a little rubbed.



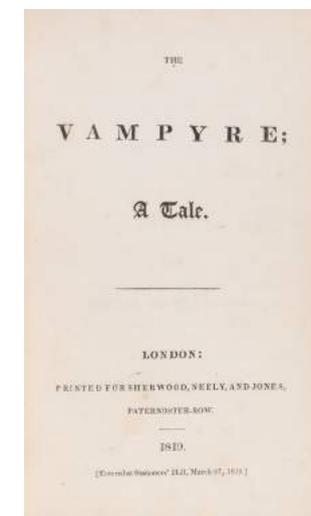
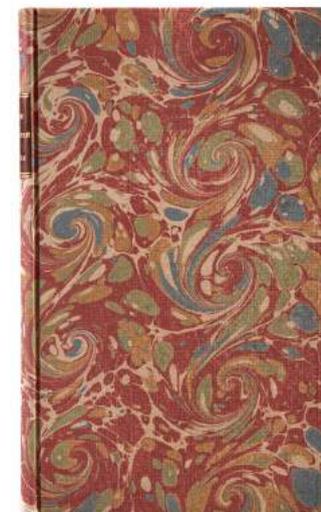
93. **POE** (Edgar Allan). **Edgar Allan Poe Letters Till Now Unpublished in the Valentine Museum Richmond, Virginia. Introductory Essay and Commentary by Mary Newton Stanard.** *Limited edition. Number 525 of 1550. Frontispiece and facsimile illustrations of letters. Large 8vo. Original quarter black cloth over gilt decorated paper covered boards, spine lettered and tooled in gilt. Philadelphia, Lippincott. 1925.* £100

A very good copy.



94. [**POE** (Edgar Allan)]. **WHITMAN** (Sarah Helen). **Edgar Poe and his Critics.** *Second edition. Frontispiece. 8vo. Original green cloth, with gilt lettering and decoration to front board. Providence, Tibbitts and Preston. 1885.* £45

A near fine copy, some rubbing to extremities.

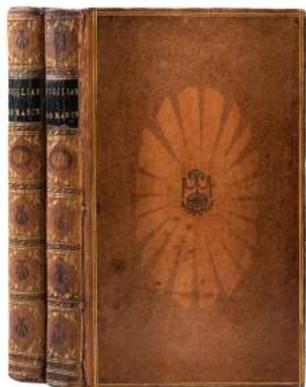


95. [**POLIDORI** (John William)]. **The Vampyre; a Tale.** *First edition, third issue. 8vo. 84 pp. Modern marbled paper covered boards, spine lettered in gilt on red morocco label. London, Sherwood, Neely, and Jones. 1819.* £4,500

“Although by no means the first appearance of the vampire in European literature, Polidori’s tale established the prototype later developed in Sheridan, Le Fanu’s *Carmilla* and Bram Stoker’s *Dracula*” (ODNB). The third issue, with the typo “lmost” at the bottom of page 36, and the re-setting of “Extract of a Letter from Geneva” removing the passage suggesting improprieties of Mary Shelley and Claire Clairmont.

“On 1 April 1819 the work which made Polidori famous was published in Henry Colburn’s *New Monthly Magazine*. It was entitled ‘The Vampyre: a Tale by Lord Byron’, and was also published in book form by Sherwood, Neely, and Jones. Although Byron produced a fragment of a tale on this subject and, according to Polidori, had suggested the groundwork of ‘The Vampyre’, it was in fact entirely Polidori’s work, although published by Colburn without his acquiescence. Polidori sought an injunction against Colburn for attributing the tale to Byron, while Byron disowned the work [...] Colburn was of course capitalizing on Byron’s fame by attributing ‘The Vampyre’ to him; he seems to have received the tale via John Mitford from the Countess of Breuss at whose instigation Polidori had written it in the summer of 1816, although he managed successfully to shift the blame for the fraud onto Polidori’s shoulders. Despite its troubled genesis, *The Vampyre* went through five editions in 1819 alone and achieved spectacular success in Europe, where Byron’s disavowal was less well known; Goethe described *The Vampyre* as Byron’s masterpiece” (ODNB).

A very good copy. Bleiler, 1323.



96. **RADCLIFFE (Ann)].**
A Sicilian Romance.
Third edition. Two volumes. 12mo. [4], 239, [1, blank]; [4], 216 pp. Contemporary speckled calf, flat spines elaborately panelled in gilt, second panels lettered in gilt on black morocco labels, the third panels numbered and decorated in gilt, the rest decorated with black and gilt devices, covers with double-fillet gilt borders, with central decorative black tooling. London, Hookham and Carpenter. 1792. £500

Radcliffe's second published work following *The Castles of Athlin and Dunbayne* this being the third edition published a year after the first. It is also the

novel in which she "introduced the device she would become famous for: apparently supernatural occurrences are spine chillingly evoked only to be explained away in the end as the product of natural causes." (Clery). Radcliffe is credited with popularising what is now known as the Gothic genre, and her use of the explained supernatural was emulated by many authors. "Before *The Castles of Athlin and Dunbayne* only a handful of Gothic novels had been published; by the time *Udolpho* appeared, the genre accounted for roughly a third of all new novels [...] critics were united in saying that Radcliffe had transformed her 'meagre' materials into a new, powerful and 'enchanted' form." (ODNB).

A very handsome set, some discreet repairs to joints, and a few marks to the front and back boards of volume two, head and tail caps of both volumes a little chipped.

97. **RADCLIFFE (Ann).**
The Romance of the Forest: interspersed with some pieces of poetry.
Second edition. Three volumes. 12mo. v, [1, blank], 276; [2], 286; [2], 347, [1, publisher's advertisements] pp. Contemporary quarter calf with later marbled boards, spines with five single raised bands, second panel lettered in gilt on red morocco labels, the third panels numbered in gilt on small circular green morocco labels, the rest tooled in gilt, yellow edges. London, T. Hookham & J. Carpenter. 1792. £500

The Romance of the Forest, originally published earlier in the same year, was "Ann Radcliffe's first major novel, as well as the one which established her reputation as the first among her era's writers of romance. [...] Her supreme achievement in this novel is probably the use she makes of stock Gothic features like the ominously prophetic dream and the fragmented manuscript full of intimated horrors [...] these parallel worlds of supernatural and natural terrors converge in the *expliqué*-as-revelation which concludes the novel and proves, as usual, that evil in this world is traceable to the acts of evil men who are inevitably exposed by the goodness of divine Providence." (Murray).

Neatly rebacked and recornered with portions of the original spine laid down, but still an attractive set. Some faint offsetting to the corners of endpapers. Paper repairs to two closed tears to the margin of L1, volume two, touching the text but not effecting legibility. Engraved book labels to each volume of Mrs Ives, Catton.

98. **[RADCLIFFE (Ann)].**
The Castles of Athlin and Dunbayne.
A Highland Story.
Second edition. 12mo. [4], 280 pp. New half calf with marbled paper covered boards, flat spine ruled in gilt with gilt lettering. London, Hookham & Carpenter. 1793. £850

The second edition of Radcliffe's first novel, printed four years after the first publication.

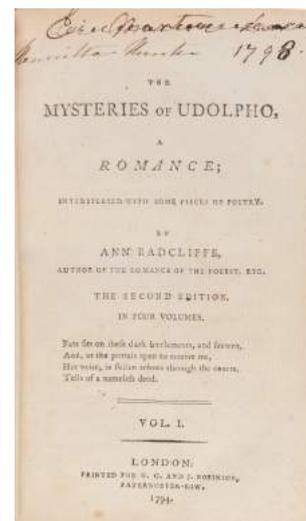
"Her first romance, set in Scotland, features a heroine who is nearly blackmailed into marrying the murderer of her father and the usurper of the family castle, a threat he prosecutes by holding the heroine's brother at knife-point. Predictably, the comely peasant youth who rescues the heroine himself turns out to be a usurped nobleman." (ODNB).

A very good copy, contemporary ownership inscription to half title and final leaf, "H Ewing".

99. **RADCLIFFE (Ann).**
The Mysteries of Udolpho. A Romance.
Second edition. Four volumes. 12mo. [4], 428; [4], 478; [4], 463, [1]; [4], 428 pp. Recent quarter brown morocco with marbled paper covered boards, flat spines each with two compartments outlined and lettered in gilt. London, Robinson. 1794. £800

The second edition, published in the same year as the first.

"*The Mysteries of Udolpho* is the perfected synthesis of the modern and medieval romances which Walpole had prescribed and had ostensibly attempted thirty years before the publication of Mrs. Radcliffe's greatest work. All the elements of an emergent and more refined species of Gothic tale which could be discerned in *The Romance of the Forest* flourish in concert here. Amid a vast expanse of novel, the Radcliffian heroine (now called Emily) meanders leisurely through pastoral fields and Alpine Mountain reaches. Or she flees in terror (when she does not swoon) through spacious halls and endless



corridors as obscure and devious as the inscrutable malignancy that rules over their darkness and revels in the awful ruin environing it." (Murray).

Radcliffe's popularity at the point at which this novel was published is attested to by the fact that she received £500 from the publishers for it, which was a great deal considering the average paid was £80, and her nearest contemporary competitor Frances Burney's "highest figure, before 1797, was £250" (ODNB).

A good set, with some evidence of repair. E. B. Murray, *Ann Radcliffe*. ODNB.

100. **RADCLIFFE (Ann).**
A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany, with a Return down the Rhine: to which are added Observations During a Tour to the Lakes of Lancashire, Westmoreland, and Cumberland.
Second edition. Two volumes. 8vo. vi, 479, [1, blank]; [2], 423, [1, blank] pp. Contemporary speckled brown calf, spines with five raised bands outlined in gilt, second and fifth panels lettered and numbered in gilt, the rest elaborately tooled in gilt. London, Robinson. 1795. £300

The publication of a travel narrative by Ann Radcliffe is a great testament to the author's popularity in after the success of *The Mysteries of Udolpho*. "Everybody was eager to read what Mrs. Radcliffe thought about anything. *The Journal of a Tour* did not sell as the romances did, but such notable critics as the famous Ladies of Llangollen and Miss Anne Seward were much pleased with it." (Grant). Radcliffe is often praised for her description of landscapes which she was understood to have brought "to a new peak of perfection, an expertise particularly evident in the way in which she interweaves the sublime and picturesque into the fabric of her narratives." (ODNB).

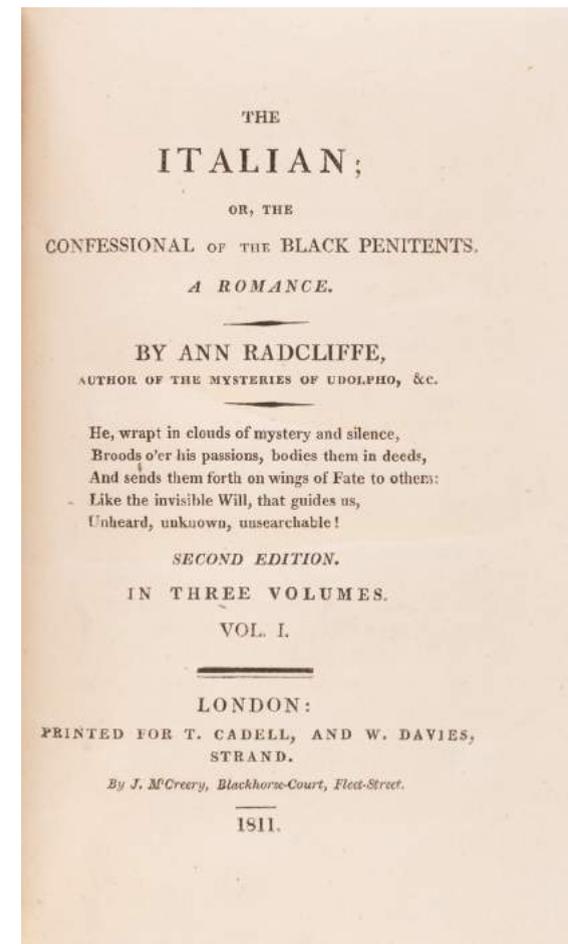
"The relevant portion of the *Journey*, like the diary excerpts in Talfourd's 'Memoir', are concerned with Ann Radcliffe's reaction to the sublime, the beautiful, and the Gothic in the landscape and architecture which she saw in England. Like many contemporary travellers before and after her, she observed the landscape with an eye taught to discriminate among the natural features she passed through according to the rules of the picturesque [...] Like Burke, she emphasizes the psychological effect of the sublime which produces 'a high tone of mind' and, when simply adorned, does not 'jar upon the feelings'" (Murray).

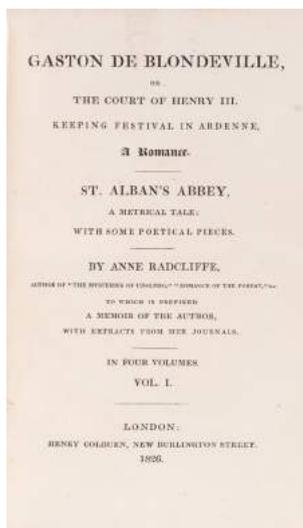
A very good set, some browning to endpapers, and bookplates to paste-downs.

101. **RADCLIFFE (Ann).**
The Italian; or, the Confessional of the Black Penitents. A Romance.
Second edition. Three Volumes. 8vo. [4], 255, [1, blank]; [4], 253, [1, blank]; [4], 307, [1, blank] pp. Modern quarter brown cloth with grey paper covered boards, spines lettered in gilt on brown morocco labels. London, T. Cadell. 1811. £200

Radcliffe's last novel to be published in her lifetime, set in Naples, and the first of the Gothic genre to feature the Roman Inquisition. *The Italian* is often compared with Matthew Lewis's *The Monk*. Lewis had written to his mother that *The Mysteries of Udolpho* gave him inspiration to write his novel, so it is plausible that there is some reciprocal influence here. However, it may also be that the similarities come from Schiller's works, an author we know both writers were familiar with. Regardless, *The Italian* is considered by many modern readers as a prominent contender against *The Mysteries of Udolpho* as Radcliffe's greatest work.

A very good set.





102. **RADCLIFFE (Ann).**
Gaston de Blondville or Court of Henry III. Keeping Festival in Ardenne, A Romance.
St Alban's Abbey, a Metrical Tale; with some Poetical Pieces. By Anne Radcliffe author of "Mysteries of Udolpho," "Romance of the Forest," &c. to which is prefixed a memoir of the author, with extracts from her journals. With a memoir of the author by William Talfourd and extracts from her journals. First edition. Four volumes. 12mo. [4], 132, 186, [2, publisher's advertisements]; [4], 399, [1, blank]; [6], 375, [1, imprint]; vi, [2], 331, [1, imprint], 2, publisher's advertisements] pp., without the half titles to Vols. 1 & 2. Contemporary green straight-grain morocco, spines with five raised bands decorated in gilt, second and fourth panels lettered and numbered in gilt to black morocco labels, the rest decorated in blind, boards outlined decoratively in blind within a double-fillet gilt border, edges marbled. London, Colburn. 1826. £950

First edition of Radcliffe's last and posthumously published novel, in which she does away with her use of the explained supernatural altogether.

There is much speculation as to why Ann Radcliffe published nothing after *The Italian*, despite still writing. In Talfourd's short memoir prefixed to this edition, he suggests that she had come into an inheritance and was no longer dependant on additional income. However, "[g]iven that the same sources indicate that Ann Radcliffe began writing for pleasure, it hardly seems credible that she stopped because of her wealth [...] Ann Radcliffe's sensitivity to criticism appears to provide a more likely explanation. When her third romance was published in 1791, her style of writing was still relatively novel; by the mid-1790s, the market was awash with Radcliffe's imitators. Although Radcliffe herself was untouchable, those who followed her were subject to a great deal of derision. Moreover, the reviewers began to undermine Radcliffe herself, through insinuation, innuendos, and faint praise. While they did not attack her on political grounds, apart from the Jacobinical smear of being at the head of 'terrorist novel writing', critics did accuse her of subverting norms of gender and genre and of making such basic errors as suspending tripods from ceilings." (ODNB).

A very good set, slightly faded boards and extremities a little rubbed.

103. **[REEVE (Clara)].**
The Old English Baron: A Gothic Story.
Frontispiece. 12mo. xi, [1, blank], 263, [1, blank] pp. Recent brown calf, spine with 5 raised bands outlined in blind, first panel lettered and outlined in gilt to red morocco label, dated in gilt on the bottom of the spine. London, Dilly. 1789. £200

Reeve's best known novel, published twelve years after the first, which was printed anonymously under the title *The Champion of Virtue*. "It was not until 1777, thirteen years after the publication of *The Castle of Otranto*, that a viable successor appeared. In that year Clara Reeve had *The Champion of Virtue* printed privately in Colchester. The following year a revised version was brought out by the London publishers Dilly, to whom the author had sold the copyright for £10, with a new title, *The Old English Baron*." (Clery).

A very good copy, some offsetting to the title page.

104. **REEVE (Clara).**
The Old English Baron: a Gothic Story.
Frontispiece and one other engraving. 12mo. xi, [1, blank], 263, [1, blank] pp. Contemporary calf, flat spine with six panels bordered in gilt, second panel lettered in gilt on black morocco label, others decorated in gilt, covers with blind decorative roll borders, marbled edges. London, Dilly. 1789. £200

Not, despite the designation on the title page, a fourth edition, this is a pleasant if uncategorisable early issue.

A very good copy, slightly rubbed to corners and joints. Previous owner's bookplate (George le Hunte, Irish-born colonial administrator – British New Guinea, South Australia, Trinidad & Tobago) to paste down.

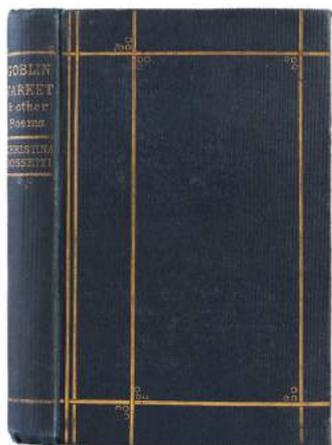
105. **REEVE (Clara).**
The Old English Baron: A Gothic Story.
"The Ninth Edition". Frontispiece and Seven other engraved plates. 8vo. xi, [1, blank], 263, [1, publisher's advertisement] pp. Contemporary half straight grained brown morocco with pink paper covered boards, spine with five raised bands outlined in gilt, lettered and decorated in gilt, all edges gilt. London, 1811. £140

A very good copy, joints, corners, and head and tail caps rubbed, paper covered boards faded.

106. **REEVE (Clara). WALPOLE (Horace).**
The Old English Baron. A Gothic Story. [With] The Castle of Otranto. A Gothic Story.
Two volumes bound in one. Engraved title pages for volume one and two. Small 8vo. 160; [4], 155, [1, blank] pp. volume one without half title. Contemporary calf, flat spine with panels bordered in gilt, second and fourth panels lettered in gilt on black morocco label, others decorated in blind, covers with single gilt and triple-fillet borders in blind, marbled edges. Chiswick, Whittingham. 1823. £150

A lovely little copy, spine re-backed sympathetically.

107. **ROSSETTI (Christina).**
Goblin Market and Other Poems.
First edition. With two designs by D.G. Rossetti. 8vo, vii, [viii], 192pp, [16pp publisher's ads]. Original dark blue ribbed cloth, elegant design stamped in gilt on upper cover, in blind on lower; lettering and gilt decorations to spine; brown endpapers. London and Cambridge, Macmillan. 1862. £3,000



Written in 1859 while volunteering at the St Mary Magdalene Penitentiary for 'fallen women' in Highgate, Rossetti's enigmatic, many-layered poem is one of temptation, sisterly devotion, darkness, love, and redemption. Although initially receiving a less than stellar review by the great nineteenth-century critic, John Ruskin, it struck a chord with the public, and continues to fascinate and inspire commentators, illustrators and readers to this day.

Inscribed on front free endpaper "Minna Duckworth", dated "1862"; and on the recto of the frontispiece, "M C Furse". Minna was the nickname of Sarah Emily Duckworth (1827-1918), sister of Herbert Duckworth (barrister, who married Julia Jackson in 1867 (later Julia Stephen, one of the Pattle sisters)). All four Stephens - Julia, Leslie, Vanessa, and Virginia - spent Christmases at Minna's house. M. C. Furse was Celia Furse, daughter of Henry and Margaret Newbolt.

Slight lean to binding, cloth very lightly rubbed in places, softening to corners, very occasional light foxing. An excellent copy.

108. **SCHILLER (Friedrich).**
The Ghost-Seer; or, Apparitionist. An Interesting Fragment, Found Among the Papers of Count O***.**
First edition in English. 8vo. [4], 242 pp. Contemporary calf, spine flat with six panels outlined in gilt, lettered in gilt to red morocco label. London, Vernor and Hood. 1795. £500

Originally published in German in 1789, this first translation into English "instantly established a new Gothic narrative type; if the Radcliffean narrative can be termed 'feminocentric supernaturalism', the narrative on the *Ghost-Seer* model instantiates a 'paranoiac supernaturalism', featuring a 'male chase' in which hunter and hunted systematically exchange roles. Here, the simulation of marvellous disguises and prepares for the revelation of a nightmare-like reality, a waking nightmare beyond a nightmare. The substance of everyday existence is honeycombed by invisible conspiracies, nothing can be taken for granted, friends, lovers, relations may be hired assassins; the outwardly normal order of things may be only a mise-en-scene contrived by unknown and malevolent puppet-masters." (Clery).

A very good copy, joints and corners rubbed with some loss to top right corner. Contemporary ownership inscription to front free endpaper. **Rare.** ABPC / Rare Book Hub list only one copy to have sold at auction, appearing Christies in 2004.

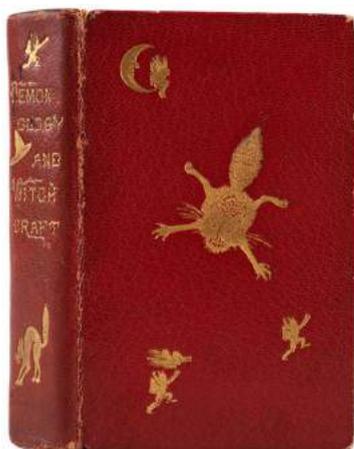
109. **SCHILLER [(Friedrich).].**
Maria Stuart ein Trauerspiel.
First edition. 8vo. 237, [1] pp. Twentieth century calf, spine with five raised bands, second and third panels lettered in gilt, the rest outlined and tooled in gilt, covers bordered and tooled in gilt and blind, the front lower turn in signed Hatchards, 187, Piccadilly. Tubingen, Cotta'schen Buchandlung. 1801. £350

A verse play by Schiller depicting the last days of Mary, Queen of Scots. Book plate to front paste down of Stanley William Sykes.

A very good copy, with some marking to boards.

110. **SCOTT (Sir Walter).**
Letters on Demonology and Witchcraft, Addressed to J. G. Lockhart, Esq.
First edition. Frontispiece engraved by Lizars after Skene, with 36 plates by George Cruikshank. Small 8vo. [4], ix, [1], 402 pp. Late nineteenth century red morocco, spine lettered and decorated in gilt, covers stamped with gilt designs of demons and a cat, top edge gilt, signed by the binders Chas J. Sawyer. London, Murray. 1830. £850

Scott, famous for his historical novels, such as the Waverly novels and *Ivanhoe*, here writes a collection of essays and anecdotes in the form of letters to his son



in law J. G. Lockhart on the history of Witchcraft and Demonology, included are discussions of fairies, brownies, elves and ghosts. In 1830, Scott had suffered from a stroke, and was still in need for funds to pay off his enormous debts. His son in law suggested he write this book as it would be less taxing on him than the usual lengthy novels he produced. It is thought to have initiated a flurry of similar writings, including William Godwin's *Lives of the Necromancers*.

With extra-illustrations, each of the twelve plates by George Cruikshank in three different states, one uncoloured, one coloured and one uncoloured mounted tissue proof.

A very good copy, front joints and extremities rubbed, spine a little faded.

111. [SHELLEY (Mary Wollstonecraft)].

The Last Man by the Author of Frankenstein.

Second edition. Three volumes. 12mo. xi, [1, blank], 358; [2], 328; [2], 352 pp. Recent grey and beige paper covered boards, spines lettered in black to white label. London, Colburn. 1826. £3,500

The second edition of Shelley's apocalyptic novel, printed in the same year as the first. *The Last Man* is a dystopia set in the twenty first century in which all of humanity except one man dies in a devastating pandemic. It was roundly criticised at the time, seemingly for being too horrific. "In an era that celebrated conquest and the growth of empire, [...] *The Last Man* stands out as a single voice of protest against war and conquest. There is no such thing as progress, Mary says. A man setting sail is not a glorious symbol of expansion. Rather, exploration is

yet another meaningless action, a futile gesture in a world where all empires decay and die." (Gordon).

A very good set, some offsetting to prelims of every volume, more so to volume one. Lyles, B2c..

112. [SHELLEY (Mary)]. REYNOLDS (Frederic Mansel). Editor.
The Keepsake. For the years 1828 to 1833, 1835, and 1837.

First editions. Illustrations. Eight volumes. 8vo. Volumes, 1828, 32, and 33 in original red silk cloth, spine lettered in gilt, 1829 and 1837 in 20th century half morocco with marbled paper covered boards and red cloth covered boards, spine lettered in gilt, the rest in contemporary morocco, elaborately decorated in gilt. London, Longman. 1827–32, 1834, and 1836. £1,250

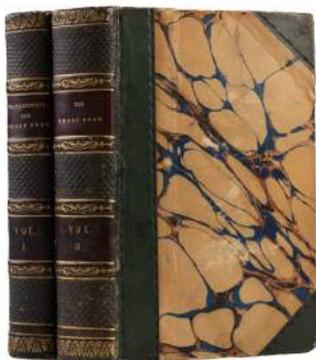
A good run of the *Keepsake* books, literary annuals released for the Christmas market, this series having begun in 1828. It was edited by Frederic Mansel Reynolds, contributing authors included, Mary Shelley (as "author of Frankenstein"), Percy Bysshe Shelley, Lord Byron, Robert Southey, and Sir Walter Scott, many of the texts being their first appearances.

All of Mary Shelley's contributions represent first appearances, her writing for these publications was one of the ways in which she earned a living, which was made particularly difficult for her after Percy Bysshe Shelley's death by her father in law who hadn't approved of their marriage, and didn't approve of her writing either, especially using the Shelley name.

Regardless, she was prolific during this period, "Mary Shelley wrote twenty-one stories for magazines and annuals between 1823 and 1839. Her heroines suffer at the hands of their enemies, and often die rather than conform to the demands of society." (Gordon). "If the images in the annuals offer a piece of femininity preserved in amber, the stories and poems within them undermine both that ideal of femininity, and that structure of economic value." (Sussman).

A very good set, cloth on volumes 1828 and 32 rubbed, especially to spines, and joints of 1833 also. The others also lightly rubbed. Some light foxing and discolouration internally, usually only to prelims. Some copies with contemporary ownership inscriptions, and volumes 1828 and 32 with Blackie & Sons private library sticker. Lyles, D1c, D1d, D1e, D1f, D1g, D1h, D1i, D1j, D1l, D1n, D1p, D1q, D1r, D1s, E1, E2, E4, E5, E8, E9.





113. **SHELLEY (Mary W). SCHILLER [(Frederick).]. BROCKDEN BROWN (Charles).**

Frankenstein: or the Modern Prometheus. [With] The Ghost-Seer! [With] Edgar Huntley; or, the Sleep Walker.

First illustrated, and third edition of Frankenstein overall. Three books bound in two volumes as issued. 8vo. xii, 202, [2], 163, [1]; [2], 176, xvi, 258 pp. Contemporary quarter green calf with marbled paper covered boards, four raised bands decorated in gilt, second and fourth panels lettered and numbered in gilt to red calf labels, the others decorated in blind, marbled edges. London, Colburn and Bentley. 1831. £12,500

The final authorised and first illustrated edition of the most famous, and arguably best, novel of the Gothic genre. It was revised by Shelley for the Bentley's Standard Novels series and is the version of the text most frequently read to this day. It is also the first appearance of Mary Shelley's introduction to the story, in which she explains the circumstances in which the novel was written.

Frankenstein was famously the product of a stormy evening in Geneva. Although there has been some question as to the veracity of Mary Shelley's version of the events, it remains a very good story. On a stormy night in June 1816 at the Villa Diodatti, Byron announced to the group assembled, including, Mary Shelley, Percy Shelley, and Polidori, that they should all attempt to write a ghost story. Mary Shelley's effort composed for this friendly competition would go on to become *Frankenstein*.

In her introduction, Shelley explains that the tale was inspired by a terrible dream following an evening of conversations with Shelley and Byron in which they discussed an experiment of Erasmus Darwin (Charles grandfather). Darwin was said to have reanimated a piece of "vermicelli" in a glass case. The "vermicelli" is likely a reference to the vorticella which Darwin explains in his notes to *The Temple of Nature* shows no sign of life except when in water but is capable of lying dormant in a dry state for months. This prompted the notion of the possibility of a corpse being reanimated and what terrible consequences that would precipitate.

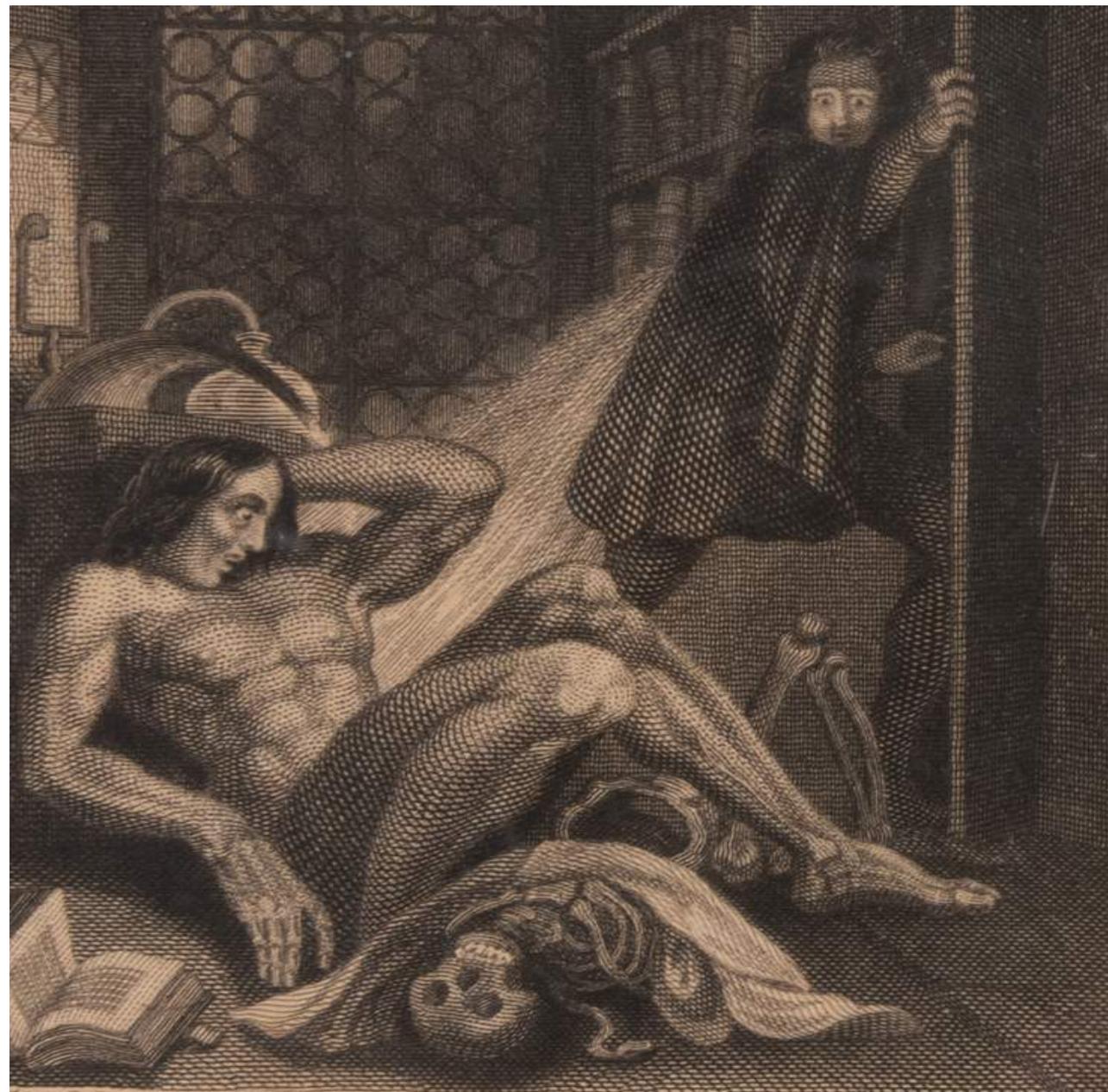
She described her dream thus:

I saw—with shut eyes, but acute mental vision, —I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion. Frightful must it be; for supremely frightful would be the effect of any human endeavour to mock the stupendous mechanism of the Creator of the world. His success would terrify the artist; he would rush away from his odious handywork, horror-stricken. He would hope that, left to itself, the slight spark of life which he had communicated would fade; that this thing, which had received

such imperfect animation, would subside into dead matter; and he might sleep in the belief that the silence of the grave would quench for ever the transient existence of the hideous corpse which he had looked upon as the cradle of life. He sleeps; but he is awakened; he opens his eyes; behold the horrid thing stands at his bedside, opening his curtains, and looking on him with yellow, watery, but speculative eyes.

Bookplate of T. L. Malsie to front pastedowns of both volumes.

A very good set, boards and extremities a little rubbed, foxing to title pages and frontispieces. Lyles, B4a.



FRANKENSTEIN.
A ROMANTIC DRAMA, IN THREE ACTS.
BY RICHARD BRINSLEY PEAKE.



Dramatis Personæ.

[See page 7.]

First Performed at the Lyceum Theatre, 1823.

FRANKENSTEIN	Mr. Wallack.	A GUIDE (an old man)	Mr. R. Phillips.
CLERVAL (his friend, inlov with Elizabeth)	Mr. Bland.	ELIZABETH (sister of Frankenstein)	Mrs. Austin.
WILLIAM (brother of Frankenstein)	Master Boden.	AGATHA (daughter of De Lacey)	Miss L. Dance.
FRITZ (servant of Frankenstein)	Mr. Keeley.	SAFIE (an Arabian girl, betrothed to Felix)	Miss Povey.
DE LACEY (a banished gentleman—blind)	Mr. Rowbotham.	MADAME NINON (wife of Fritz)	Mrs. T. Weippert.
FELIX DE LACEY (his son)	Mr. Pearman.	Gipsies, Peasants, Choristers, and Dancers (Male and Female).	
TANSKIN (a gipsy)	Mr. Shield.		
HAMMERPAN (a tinker)	Mr. Salter.		

SCENE.—Geneva and its vicinity.

No. 431. Dicks' Standard Plays.

114. [SHELLEY (Mary)]. PEAKE (Richard Brinsley). *Frankenstein. A Romantic Drama in Three Acts.* [Presumption; or, The Fate of Frankenstein]. First edition. Illustrated title vignette. 8vo. 16 pp. Sewn without wrappers. London, John Dicks. [N.d. but c. 1872]. £2,000

The first appearance in print of the very first dramatic adaptation of *Frankenstein*. The play was first performed in 1823 and was enthusiastically received with Mary Shelley herself attending a performance.

The dramatizations of *Frankenstein* have always played a vital role in the popular dissemination of the story. Indeed, it was not until the present production of Peake's *Presumption; or the Fate of Frankenstein* that a second edition of the novel was published with the help of Mary Shelley's father, William Godwin. On the announcement of the coming production, Shelley's father William Godwin wrote to her to say that it would likely be "some sort of feather in the cap of the author of the novel, a recommendation in your future negociacions [sic] with booksellers". Within three years of this production came fourteen dramatizations based on Shelley's novel, some more loosely derived than others, but this is among only four that can be found in print.

The play was also the first to introduce several popular *Frankenstein* tropes, which have significantly influenced the public's perception of the *Frankenstein* myth. The play introduced the character of the laboratory assistant here named Fritz, though now more commonly thought of as Igor, who is deployed as a comic foil. Further, the monster never speaks, although there are many contemporary sources, including Shelley herself, that mention T. P. Cooke's sympathetic portrayal of the role; "Cooke played -----'s part extremely well; his seeking, as it were, for support; his trying to grasp at the sounds he heard; all, indeed, he does was well imagined and executed." (Shelley, in a letter to Leigh Hunt 9th September 1823). Finally, the play includes the first appearance of the phrase "It lives!", which *Frankenstein* exclaims after the monster begins to rise, a phrase that is echoed in the famous Boris Karloff 1931 cinematic version, Colin Clive playing Dr *Frankenstein*: "It's alive!"

The publisher of the present small pamphlet John Dicks published a series of standard plays, one a week from 1864 until 1882 when he began publishing two a week, amounting to a total of one thousand altogether printed in the series. "Many of the popular melodramas, farces, and comedies of the nineteenth century exist only in a Dicks imprint." (ODNB).

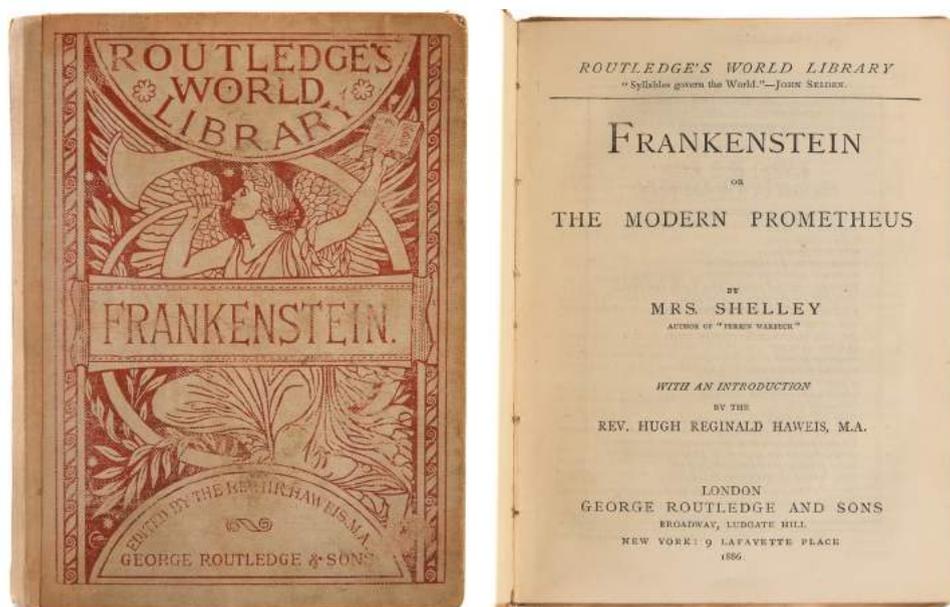
A very good, clean copy, sometime disbound from a pamphlet volume, with remnants of the original spine. See: Lyels, Appendix III, A1.

115. **SHELLEY (Mary).**
Frankenstein.
A new edition. 16mo. 160 pp. Original cream boards printed in red designed by Walter Crane, new spine. London, George Routledge and Sons. 1886. £800

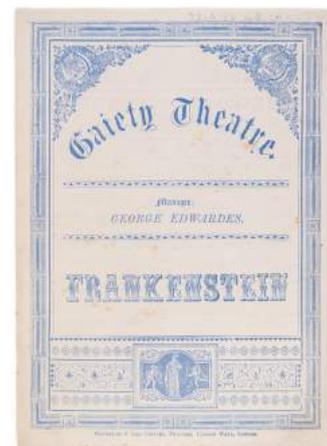
A “cheap” nineteenth century reprinting of the 1831 version of the text, one of Routledge’s World Library series, which aimed to print affordable copies of desirable books. Without Mary Shelley’s introduction, but with a new and very critical introduction by the editor Reverend Reginald Haweis. He begins: “I issue *Frankenstein* with some degree of hesitation, but after mature reflection. The subject is somewhat revolting, the treatment of it somewhat hideous.”

The story did offend Victorian morality and was in some ways too radical. The idea that man could be made by man, without assistance from God was too abhorrent, and the author’s association by marriage with Percy Shelley didn’t help this matter as he had been scandalised for showing atheistic tendencies. It is interesting to see a Victorian review of the novel, and nineteenth century editions of *Frankenstein* are commercially scarce, though widely held institutionally in the UK.

A very good copy, with evidence of repair to joints and a new spine, boards lightly rubbed and a little soiled. An ex-library copy, with Sidmouth Church Library stamp to front free endpaper. Lyles, B17a.



116. **[SHELLEY (Mary)].**
Gaiety Theatre. Frankenstein. Manager George Edwardes.
First edition. 8vo. [8] pp. Original paper wrappers printed in blue. London, Waterlow & Sons Ltd. [1887]. £500



The original programme for the production of *Frankenstein* at the Gaiety Theatre, a Christmas burlesque extravaganza which opened on the 24th December and ran for 106 performances “the longest run of any British dramatization of the novel” (Forry).

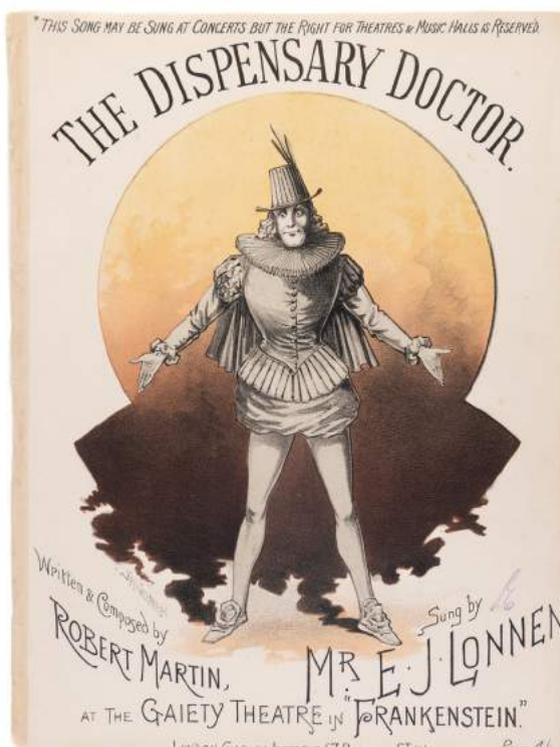
The play starred Nellie Farren in a breeches role as Dr Frankenstein. It was written by Richard Butler and H. Chance Newton, and the music was composed by William Meyer Lutz with “incidental songs” composed by Robert Martin. The play has

never been published in its entirety. The original typescript sent to the Lord Chamberlain’s office for approval is held at the British Library, and two musical scores were published, the entire score as well as separate issue of the score for “The Dispensary Doctor” (see next item), both are considerably rare.

Frankenstein or the Vampire’s Victim, would be the last adaptation of the novel to be produced in the nineteenth century. This production like *The Model Man* was conceived for the Christmas audience, and emphasised extravagance and staging over plot, the “extensive list of credits in the program demonstrates that the production was quite elaborate: [...] There was an orchestra of fifty players and a chorus of one hundred voices.” (Stuart). It is also the first dramatization of *Frankenstein* to feature vampires, and thus for the first-time placed “on stage the creations of Mary Shelley and John Polidori” (Forry), a merger that would be repeated many times thereafter. The adaptation is an important moment in the popularisation of the story and process of the eventual establishment of the novel as a “classic”.

Any printed materials pertaining to nineteenth century adaptations of *Frankenstein* are scarce, which speaks to the disposable and ephemeral nature of such material.

An excellent example, some spotting, and a little creasing to back page.



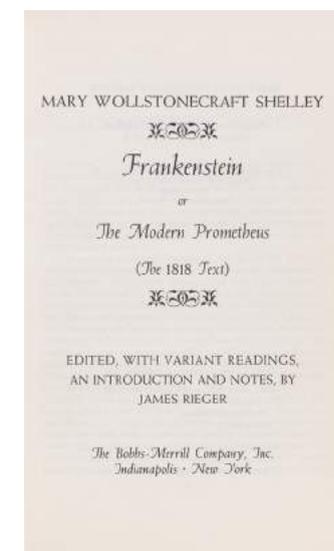
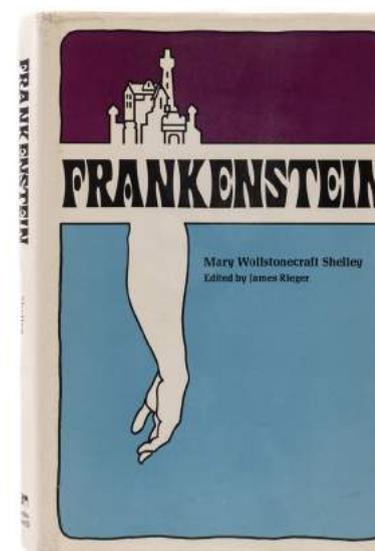
117. [SHELLEY (Mary)]. MARTIN (Robert).
**Gaiety Theatre. Sheet Music for The Dispensary Doctor in
 Frankenstein, or The Vampire's Victim. Manager George Edwardes.**
First printing. 4to. Original illustrated wrappers. London, Jeffery's. [c. 1888].
 £750

The sheet music and lyrics of 'The Dispensary Doctor' from *Frankenstein, or The Vampire's Victim*, the 1887 burlesque production of *Frankenstein*. 'The Dispensary Doctor' was sung by E. J. Lonen, who plays Visconti the Viscount Vampire, and written and composed by Robert Martin, who wrote "incidental songs" for the play.

Rare. OCLC/ Library hub list only three copies held institutionally world-wide, all three in the UK, University Oxford Library, National Library of Scotland, and the British Library.

The full score was also published by Jeffery's and is similarly rare, with five copies held world-wide, at University Oxford Library, University of Glasgow Library, the British Library, Stanford University Library, and Harvard University. There was no publication of the text, but The British Library holds the typescript licensed for performance by the Office of the Lord Chamberlain on 19 December 1887.

A very good copy, with tape reinforcement along the spine, and trimmed along the bottom edge with some loss of text only effecting the front cover.



118. SHELLEY (Mary Wollstonecraft).
Frankenstein or The Modern Prometheus. (The 1818 Text).
Edited by James Rieger. 8vo. Original purple cloth, spine lettered in black, dust jacket. New York, Bobbs-Merrill. [1974].
 £150

The first reproduction of the 1818 edition of *Frankenstein*, all other modern editions following the 1831 version of the text (except the 1882 Lovell's Library edition), which was heavily revised by Shelley. This edition also includes appendices, Mary Shelley's introduction to the 1831 edition, Byron's "A Fragment", and Polidori's "The Vampyre".

A very good copy, top edge of dust jacket a little rubbed.

119. [(SHELLEY) Mary. Frankenstein]. BALDICK (Chris).
**In Frankenstein's Shadow Myth, Monstrosity, and Nineteenth-century
 Writing.**
First edition. 8vo. 208 pp. Original navy blue cloth, spine lettered in gilt, dust jacket. Oxford, Clarendon Press. 1987.
 £80

A fine copy.

120. SHELLEY (Mary Wollstonecraft).
Frankenstein: or, the Modern Prometheus 1823.
First issue of this Facsimile printing of the second edition. 8vo. Original brown cloth, spine lettered in gilt, dust jacket. Oxford, Woodstock. 1993.
 £50

A fine copy.

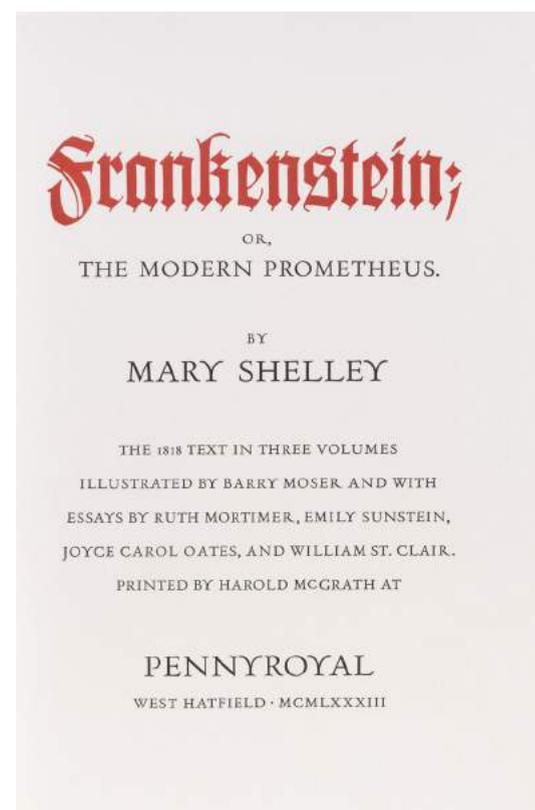
121. **SHELLEY (Mary). MOSER (Barry).
Frankenstein; or, The Modern Prometheus.**

Limited edition, number 23 of 250 copies signed by the illustrator, and with a signed pencil drawing by him. With 52 woodcut illustrations by Barry Moser, portfolio of 52 woodcut illustrations signed by Moser, and signed and dated original pencil drawing. With essays by Ruth Mortimer, Emily Sunstein, Joyce Carol Oates, and William St Clair. Original quarter morocco with red cloth boards, spine with five raised bands, second panel lettered in gilt to red morocco label, with portfolio and original slipcase. West Hatfield, Penny Royal. 1984. £5,000

One of the 250 limited edition printings with Barry Moser's woodcut illustrations to *Frankenstein*, and with a portfolio of plates signed by Moser. This copy is also one of the 50 special copies with a signed and dated original pencil drawing.

With the bookplate of Paul Edward Chevalier to paste-down.

A near fine copy, slipcase lightly rubbed.



122. [SHELLEY (Mary)]. [POLAR]. FRANKLIN (John). **Narrative of a Journey to the Shores of the Polar Sea, in the Years 1819, 20, 21, and 22.**
First edition, first issue. Frontispiece, eighteen black and white plates, and eleven coloured plates, four folding maps at the rear. 4to. xvi, errata slip, 768, 8 [publisher's advertisements dated 1823] pp. Original drab boards, with printed label to spine. London, John Murray. 1823. £2,250

The first edition of Sir John Franklin's narrative of the 1818-1822 Coppermine Expedition, intended to map uncharted territory in the Northwest Passage. The story is a gruelling one of freezing hardship and starvation. Franklin was reduced to eating soup made of human hair, supplemented with boiled shoe leather. For this he became known as "the man who ate his boots".

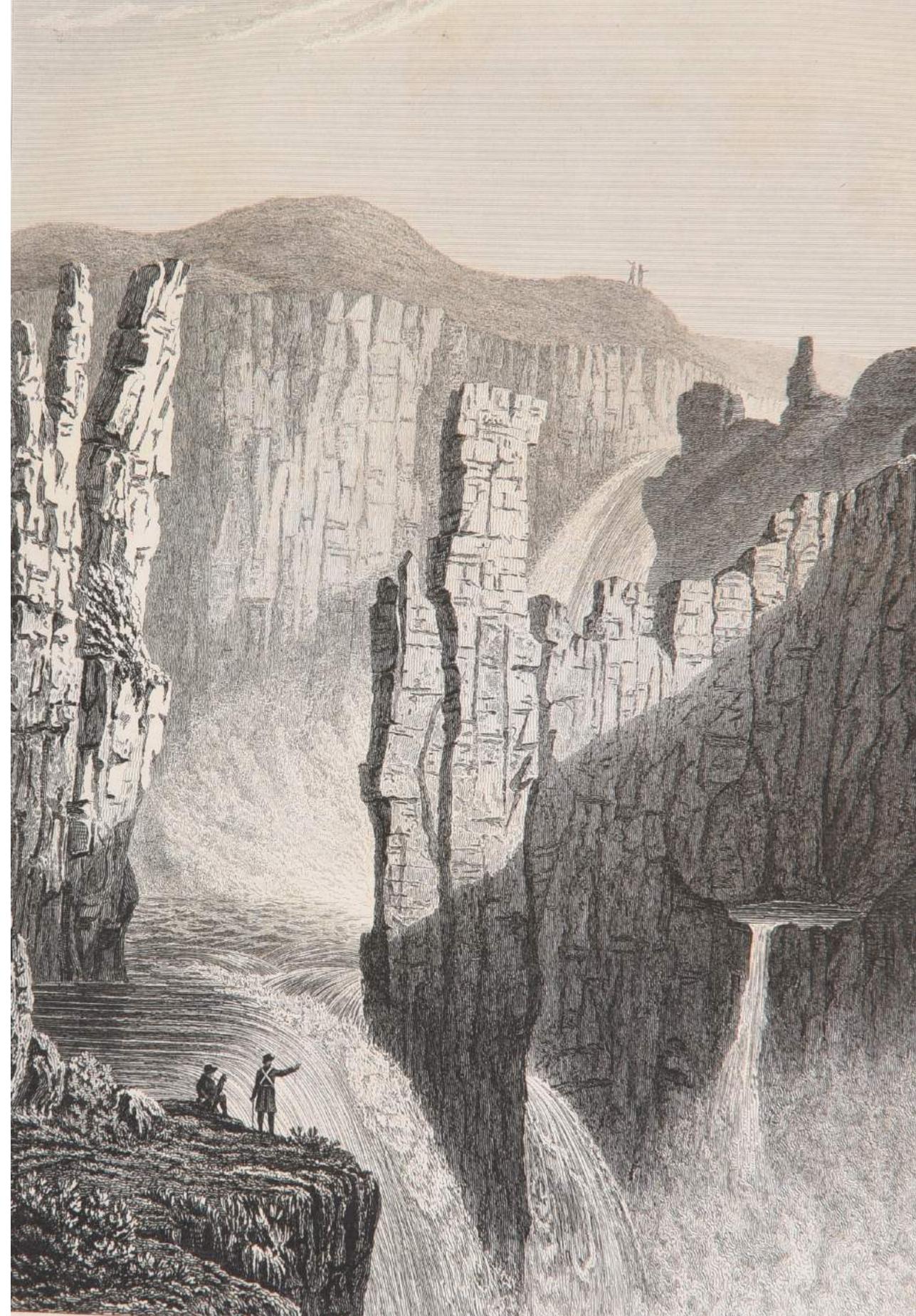
There exists a longstanding myth that the Arctic frame of Mary Shelley's *Frankenstein* was in some way inspired by this voyage. There is in fact no tangible link, and yet there remains an almost irresistible desire to connect the story with the disasters of Franklin's expeditions, and there are several tantalising coincidences and parallels.

Frankenstein was published on 1st January 1818, the very same day as the first newspaper report of this expedition hit the British press. Moreover, the character Robert Walton, who encounters Dr Frankenstein while his ship is trapped in the Arctic ice, can be seen as both a mirror for Frankenstein and for Franklin: "Walton turns back in face of disaster after listening to Victor's story, but both men share the same resistance to turning back. Walton's fictional goal is to reach the north pole and failing that he might be content with finding the north-west passage, Franklin's goal to find passage if failed would similarly be assuaged if they had the good fortune to reach the north pole." Not a difficult comparison to draw, as both tales of Frankenstein and Franklin have been used as parables for the dangers of scientific exploration and the "Progress of Mankind".

It has also been argued, notably by Adriana Craciun, that the popularisation of "disaster narratives" in print culture created a symbiotic relationship for the publication of Gothic romances and Polar travel narratives such as the present work, which was published to great success. She asserts that "it is difficult to write a popular narrative of polar exploration that is not a disaster narrative with details as formulaic as any Gothic romance: madness, mutiny, murder, and cannibalism. *Frankenstein* indulged in the first three and, despite its vegan monster, evoked fears of cannibalism in its popular political transformations." The terrible fate of Franklin's subsequent 1845 expedition in the ships *Erebus* and *Terror*, and its slow reportage back to the British public through the numerous search parties sent to look for them, certainly fulfilled this formula.

Bookplate of the Ludlow Literary and Philosophical Society, and contemporary note "Sent to the Philosophical Society by Rev. R. F. Hallifax", the bookplate of James Acker overlaid, and his ownership inscription to front free endpaper dated 1838.

A good copy, re-cornered, boards and spine a little rubbed especially the joints, a few little chips to head and tail caps, and some ink stains to back board.

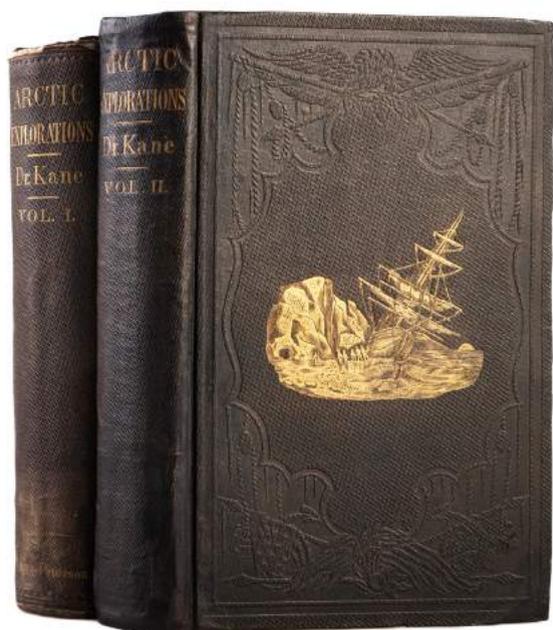


123. **SHELLEY (Mary)]. [POLAR]. KANE (Elisha Kent).**
Arctic Explorations: The Second Grinnell Expedition in Search of Sir John Franklin, 1853, '54, '55.
First edition. Two volumes. Frontispieces, Vignette title pages, four maps including two fold outs, eighteen full page engravings, and numerous vignettes throughout. 8vo. [2, publisher's advertisements], 464, [2, publisher's advertisements]; 467, [3, blank] pp. Original black cloth, spines lettered in gilt, and boards stamped in blind, and volume two with central gilt stamp. Philadelphia, Childs and Peterson. 1857. £350

The second expedition funded by American merchant Henry Grinnell of which this book is the account, was headed by Elisha Kent Kane. Although they failed to determine the fate of Sir John Franklin and his crew, the expedition did set a record for reaching further north than had previously been achieved. The accomplishments and perils faced during this expedition earned Kane the title of "America's first Arctic hero" (ANB). In 1852 Kane met and fell in love with Margaret Fox, one of the sisters from Rochester New York whose manifestations of "spirit rappings" are considered instrumental in the birth of modern Spiritualism. In 1856 they were married.

Ownership inscription to title page, and book plate to front paste-down of Fitzwilliam Sargent, John Singer Sargent's father. Ex-library stamps, from the Nice Library.

A good set, extremities of volume one rubbed and frayed, extensive repair work to volume two, re-cornered and re-backed, with some loss to the original spine. Some foxing and offsetting to the text.



124. **[SHELLEY (Mary)]. [POLAR]. MCCLINTOCK (Sir Francis Leopold).**
The Voyage of the 'Fox' in Arctic Seas. A Narrative of the Discovery of the Fate of Sir John Franklin and his Companions.
First edition. Frontispiece, two folding maps, one folding facsimile, and thirteen full plate engravings. 8vo. xxvii, [1, blank], 403, [3, publisher's advertisements] pp. Modern quarter blue morocco with marbled paper covered boards, flat spine with five panels outlined in gilt, second panel lettered in gilt to black morocco label. London, John Murray. 1859. £200

The first edition of McClintock's account of the Fox's expedition to find out what had happened to Franklin and his crew. The expedition made several important discoveries, including the only written record left by Franklin's crew, recording his death, and suggesting the plan of the rest of the crew to travel south to reach North American mainland.

A good copy, spine sunned, prelims a little spotted.

125. **SHELLEY (Percy Bysshe).**
The Poetical Works of Percy Bysshe Shelley. Edited by Mrs [Mary] Shelley.
First collected edition. Frontispiece. Four volumes. 8vo. xvi, [2], 380; [4], 347, [1]; viii, 314, [2]; viii, 361, [1] pp. Contemporary half calf with green pebbled cloth covered boards, spines with five raised bands outlined in black, lettered in gilt to black morocco label, all edges marbled. London, Moxon. 1839. £1,000

After Shelley died, Mary Shelley was keen to disseminate his works and bring him the recognition that he didn't receive in his lifetime. His father Sir Timothy Shelley objected to his son's works being published and prohibited Mary from doing so by threatening to withdraw the financial support he was providing for his grandson (her son by Percy), Percy Florence Shelley.

However, in the summer of 1838 Edward Moxon "offered her £500 to edit a four-volume set of Shelley's collected works. He also wanted her to provide biographical material for those readers who had already encountered Shelley's poems and were eager to know more about him." (Gordon). Fortunately for Mary, Sir Thomas's legal representation had changed and his new lawyer was more sympathetic, and persuaded her father-in-law to allow her "to publish Shelley's work by telling him he should be proud of his son's poetry and reminding him that the Shelley name no longer spelled scandal" (Gordon). He would not, however, allow her to publish a biography, and so she wrote extensive notes on each poem, putting them into context as editor, rather than biographer.

She did censor the work somewhat, to make it more palatable to the conservative readers, so that "New readers, unaware of Shelley's radical ideas and the scandals attached to his name, bowed to Shelley's genius and ushered him into the halls of the great English poets." (Gordon). She "presented *Queen Mab* in this volume with so many excisions as to make it both harmless and meaningless [...] later in the year a one-volume edition of the poems appeared

in which *Queen Mab* was printed entire, with Shelley's notes. It was for publishing this volume that Edward Moxon was tried on June 23, 1841, for blasphemous libel", the last case of its kind in England (White).

A very good set, joints, and corners rubbed. Two bookplates to front pastedowns.

126. **SHELLEY** (Percy Bysshe).
Essays, Letters From Abroad, Translations and Fragments, by Percy Bysshe Shelley, Edited by Mrs. Shelley.
First edition. Two volumes. 8vo. xxxii, 319, [1]; viii, 360 pp. Original brown cloth, spines lettered in gilt, covers blind stamped. London, Moxon. 1840. £300

After publishing an edition of Percy Shelly's poetry, Mary Shelley set about picking and editing the prose for these volumes, "wrestling with what to include and what to leave out. She didn't want "to mutilate" Shelley's work and yet she knew that some of his ideas were too shocking for the public to handle." (Gordon).

A very good set, head and tail caps a little bumped, and spine slightly faded. Bookplate to front paste-down.

127. **SHELLEY** (Percy Bysshe)]. **MEDWIN** (T.)
Memoirs of Percy Bysshe Shelley by T. Medwin, Esq. and Original Poems and Papers by Percy Bysshe Shelley. Now First Collected.
First edition. Small 8vo. viii, 180, [2, publisher's advertisements]. New dark grey paper covered boards, spine lettered in gilt to black paper label, speckled edges. London, Whittaker, Treacher & Co. 1833. £200

A good copy only, with mild damp staining to outer margin throughout not effecting the text, and some spotting to top margin also running throughout.

128. **[SHELLEY** (Percy Bysshe)]. **MEDWIN** (Thomas).
The Life of Percy Bysshe Shelley.
First edition. Two Volumes. Facsimile Shelley letter in volume one. 8vo. Later half polished calf over dusky pink cloth, five raised bands to spine, second and fourth panels lettered in gilt on red morocco labels, the rest decorated in gilt. London, Thomas Cautley Newby. 1847. £500

"The first full-length biography of the poet. Though Medwin was working abroad from limited sources and his faulty memory sometimes led to misquotations or errors in dates, he seems to be guilty of only two deliberate distortions in his writings on Shelley: the implication in the *Conversations* that he had been present at Shelley's cremation and the conflation in the

'Memoir of Shelley' of two trips abroad into one to disguise the married poet's elopement with young Mary Godwin. Well aware that such mendacity was no longer feasible and fearful of adverse publicity, Mary Shelley strenuously opposed the publication of Medwin's biography and condemned it unread, interpreting Medwin's request for reimbursement of his expenses in exchange for withdrawal from publication as an attempt at blackmail. Her reaction, [...] is largely responsible for the general disrepute in which Medwin's biography has long been held. Admittedly the book is riddled with small inaccuracies such as his reference to Claire Clairmont as Mary Shelley's 'half sister' (p. 129), but his depiction of Shelley is straightforward, undistorted by the conflicting emotions that led Hogg to exaggerate Shelley's eccentricities and even deliberately to alter documents. An ardent admirer and astute critic of Shelley's poetry, Medwin had neither the motive nor the inclination to harm his cousin's reputation as Mary Shelley feared." (ODNB).

A really lovely set.

129. **SHELLEY** (Percy Bysshe Shelley).
A Philosophical View of Reform.
Edited by T. W. Rolleston. With two photographs of the original manuscript. First edition. 8vo. Original quarter beige cloth over blue boards, spine lettered in black, dust jacket. London, Humphrey Milford, Oxford University Press. 1920. £100

First edition of this previously unpublished Shelley manuscript, an expression of Shelley's political imagination.

A good copy, tape repairs to inner panels of dust jacket, and a few nicks and tears to the edges, some discoloration.

130. **SOTHEBY** (William). **WIELAND** (Christoph). **[FUSELI** (Henry)].
Oberon, a Poem. From the German of Wieland.
Translated from the German of Christoph Wieland. First illustrated English edition (second overall). With twelve engraved plates by Henry Fuseli. Two volumes. 8vo. [4], 203, [1]; [4], 229, [1, blank], [2, bookseller's advertisements] pp. Contemporary half black morocco with marbled paper covered boards, spines flat with five panels outlined in gilt, lettered and numbered in gilt. London, Caddell & Davies. 1805. £300

Fuseli gained notoriety after exhibiting his work *The Nightmare* at London's Royal academy in 1782, which remains one of the most iconic images of the Gothic.

A very good set, joints slightly weakened, head and tail caps and corners bumped and rubbed with some loss. Two bookplates to each front paste-down.

Strange Case

OF

DR JEKYLL

AND

MR HYDE

BY

R. L. STEVENSON



LONDON

LONGMANS, GREEN, AND CO.

1886

Price One Shilling

131. **SOTHEBY (William). WIELAND (Christoph). [FUSELI (Henry)]. Oberon, a Poem. From the German of Wieland.**
Translated from the German of Christoph Wieland. First illustrated English edition (second overall). With twelve engraved plates by Henry Fuseli. Two volumes. 8vo. [4], 203, [1]; [4], 229, [1, blank], [2, bookseller's advertisements] pp. Contemporary half black morocco with marbled paper covered boards, spines flat with five panels outlined in gilt, lettered and numbered in gilt. London, Caddell & Davies. 1805. £300

Fuseli gained notoriety after exhibiting his work *The Nightmare* at London's Royal academy in 1782, which remains one of the most iconic images of the Gothic.

A very good set, joints slightly weakened, head and tail caps and corners bumped and rubbed with some loss. Two bookplates to each front paste-down.

132. **STEVENSON (Robert Louis). Strange Case of Dr Jekyll and Mr Hyde.**
First UK edition, first issue. 8vo. [8], 141, [1, blank, 2 publisher's advertisements] pp. Contemporary half green calf with green buckram boards, with neatly re-backed spine five raised bands, second panel lettered in gilt to red calf label, the rest elaborately tooled in gilt, top edge gilt. London, Longmans, Green and Co. 1886. £3,000

First issue, with the manuscript correction to front wrapper, correcting the date from 1885 to 1886, the book had been delayed to avoid the Christmas market, as it was felt it would be lost in the deluge.

"At the beginning of 1886, a story was published which redrew the map of horror: instead of demons and devils *outside*, it dealt explicitly with demons and devils *inside*, and in the process added a new phrase – a Jekyll and Hyde personality – to the English language." (Frayling).

The doppelgänger or double had already been a popular trope in Gothic literature, found in Edgar Allan Poe, *The Tell-tale Heart*, and *William Wilson*, and Shelley's *Frankenstein* among many others, but Stevenson so perfectly employs the theme to illustrate the hypocrisy of Victorian society and "created a physical embodiment of the heart of darkness [...] which takes the reader from normality towards a world of chaos and disintegration. A *truly* frightening prospect, and a challenge to Victorian complacency." (Frayling).

With the bookplate of Paul Morgan Chapman M.D. to front paste down endpaper, and his ownership inscription in ink to half title.

Opposite: 132.

133. **STEVENSON (Robert Louis).**
Island Nights Entertainments Consisting of the Beach of Falesá the Bottle Imp the Isle of Voices.
First edition. With illustrations. 8vo. 16 pp. advertisements. Original blue cloth, spine and front board lettered and decorated in gilt, top edge gilt. London, Cassell. 1893.
£200

“For the last four years of his life Stevenson made his home on his plantation of Vailima, beautifully situated 600 feet above sea-level, on the mountainside among thick woods, with fine views of the Pacific.” Here, he continued to write copiously, including the stories in this little volume. ‘The Beach of Falesá’, [is] regarded as one of his finest short stories. He described it as ‘the first realistic South Sea story; I mean with real South Sea character and details of life’ (ibid., 7.161). It was collected [...] with two other tales, ‘The Bottle Imp’, a German folk story given a Hawaiian setting (which was published in translation in a Samoan missionary magazine), and ‘The Isle of Voices’, a Polynesian fable. The first full, unbowdlerized version of ‘Falesá’ did not appear until 1984.” (ODNB).

A good copy, head and tail caps rubbed and frayed, joints and corners rubbed.

134. **STEVENSON (Robert Louis).**
The Body-Snatcher.
First edition in book form. Illustrated. Small 8vo. Contemporary half black morocco outlined in gilt over marbled paper covered boards, spine with five raised bands outlined and lettered in gilt, top edge gilt, original cloth binding bound in at the back. New York, Merriam Company. 1895.
£400

During his time studying as an undergraduate at Edinburgh university, Stevenson refined his writing skills, and was “drawn to the legends of Edinburgh, especially the ‘ugly actions, in ugly places [which] have the true romantic quality and become an undying property of their scene’”. *The Body Snatcher* is adapted from the story of William Burke and William Hare, it was a common occurrence in the 19th century for so called ‘resurrection men’ to dig up the bodies of recently deceased people to sell to anatomists. Burke and Hare instead suffocated their victims. Burke was publicly hanged in 1829, his body was dissected at the University of Edinburgh and his skeleton donated to the permanent collection.

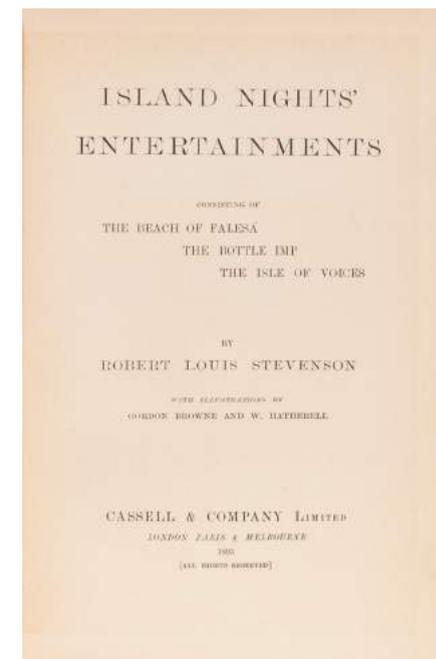
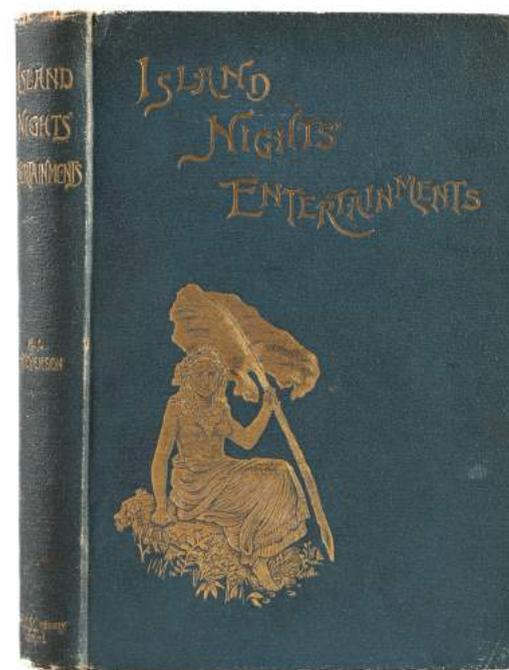
A very good copy, joints and extremities a little rubbed, bookplate to paste down.

135. **STEVENSON (Robert Louis).**
The Strange Case of Dr. Jekyll and Mr. Hyde with other Fables.
First collected edition. 8vo. Original blue cloth, spine lettered in gilt, top edge gilt. London, Longmans. 1896.
£100

A posthumously collected edition of some of Stevenson’s stories, including the first appearance in book form of the twenty Fables.

A good copy, spine a little darkened, top and tail caps rubbed.

133.



136. STOKER (Bram).

Dracula.

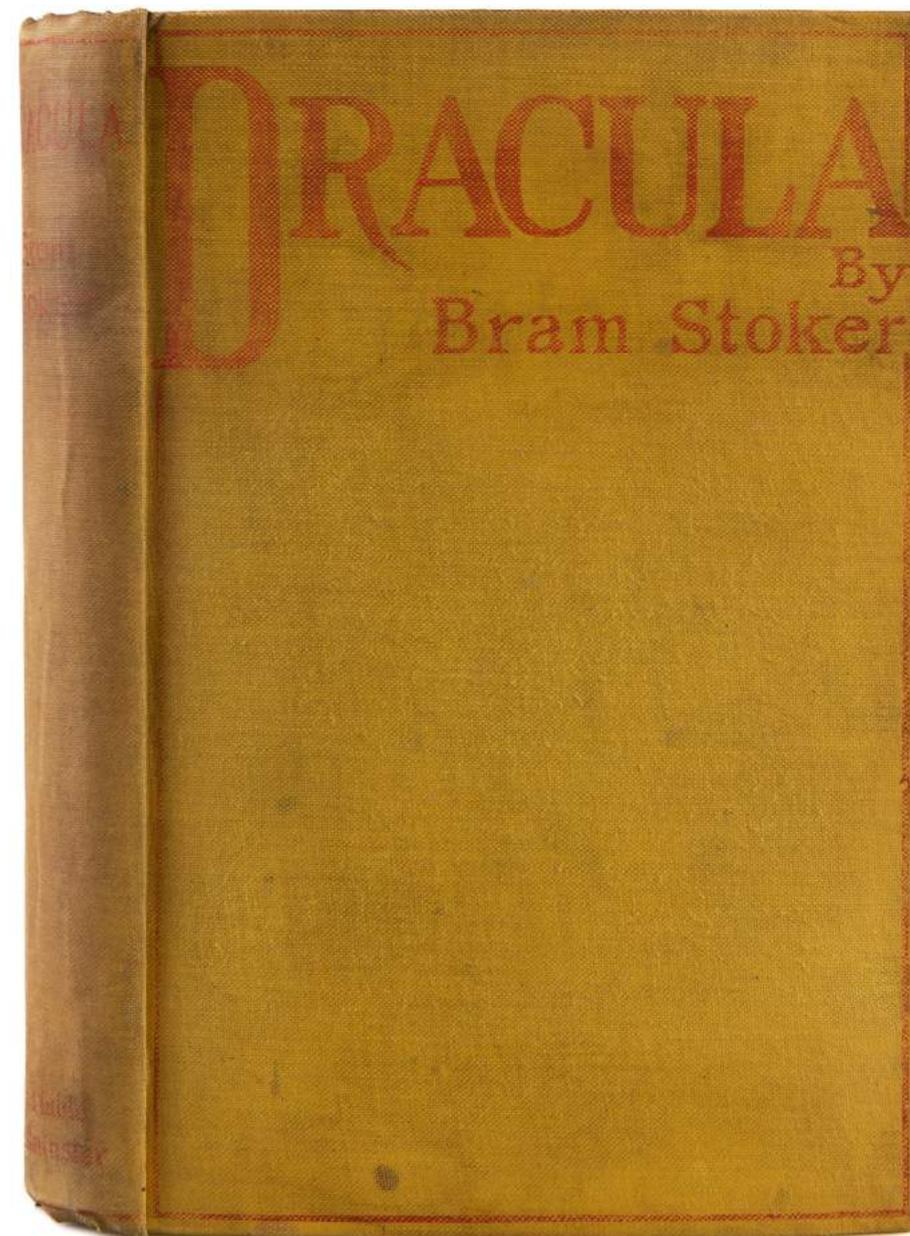
First edition, later issue with Shoulder of Shasta advert, and 16pp publishers' advertisement the first of which is dated. 8vo. [8], 390, [2, and 16 publishers' advertisements] pp. Lacking the half title. Original yellow cloth, spine lettered in red, and front and back covers lettered and bordered in red. London, Archibald Constable & Company. 1897. £7,500

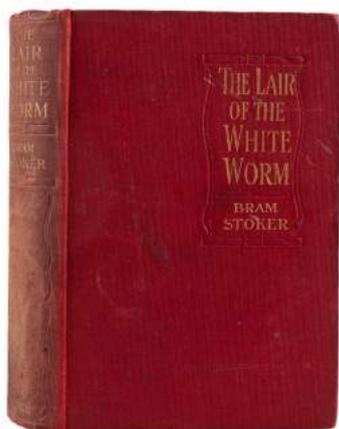
One of the most famous horror novels ever written, and certainly the most famous Vampire of them all: indeed, Count Dracula ranks second only to Sherlock Holmes as the most frequently portrayed character in the entire history of film. Dracula's influence on popular culture and later representations of Vampires is unquestionable, as is its contribution to the proliferation of the Gothic genre into the twentieth century. Stoker spent six years plotting *Dracula*, which "was obsessional, not to say unusual" for the "Grub Street hack" (Belford). It is widely and quite rightly considered a masterpiece.

It is rare to find a nice copy in the original cloth, the yellow is usually badly soiled, and the red of the lettering faded. This copy has held together very well, and despite the loss of the half title it is well preserved.

First edition, later issue with *Shoulder of Shasta* advertisement in the rear along with 16pp of publishers' advertisements dated 1898. There is some conjecture as to editions, issues and impressions of *Dracula*. There are no surviving records of the total number of copies sold of the first edition, or whether there were reprints. Certainly, the very first copies issued were without *The Shoulder of Shasta* advert: since this is integral to the final quire, it is likely that this represents an entirely new impression. The 16pp. of advertisements, however, are not integral to the text and would have been sewn in when the sheets were bound. The first advertisement is *The Pupils of Peter the Great*, by R. Nisbet Bain, which is dated 1898, though it also was first published in 1897. The other adverts are un-dated but are also all published in 1897 or earlier. It is very unlikely that the publisher printed new sheets every time they included a new catalogue, so it would be most accurate to describe the book as a second impression, second issue.

A very good copy, missing the half title, with evidence of the stub pasted down to endpaper. Cover lightly soiled, and lettering a little faded, more so to spine. Endpapers with some foxing and toning.





137. STOKER (Bram).

The Lair of the White Worm.

First edition. Frontispiece, six colour illustrations. 8vo. viii, 328, 16 [publisher's advertisements] pp. Original red cloth, spine and front board lettered and decorated in gilt and blind. London, William Rider and Son. 1911.

£850

Stoker's last novel, "After it he decided to recycle published work rather than struggle with new ideas." (Belford).

It "became Stoker's most popular novel after *Dracula*", "A dark tale of womanhood, the novel stars Lady Arabella, who dresses in white, speaks in sibilant sentences, and is a giant primordial worm – 200 feet long and two thousand years old – who terrorizes the Yorkshire countryside. To eradicate the

ancient worm, the hero, Adam Salton, concentrates his efforts against its lair, in a hidden chamber in Lady Arabella's home." (Belford).

A very good copy, spine worn and discoloured, front board with a few discreet stains, some spotting throughout. Two contemporary ownership inscriptions to front free and paste-down endpapers.

138. STOKER (Bram).

Dracula's Guest and Other Weird Tales.

First edition. 8vo. Original red boards, spine lettered in gilt and decorated in blind, front boards decorated and lettered in blind. London, George Routledge. 1914.

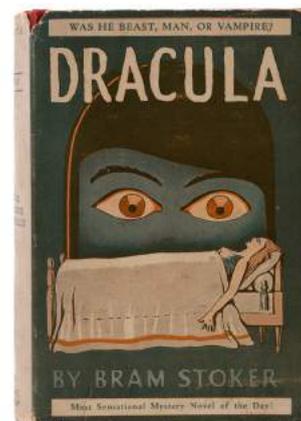
£1,500

"A posthumous collection of previously published stories. Including 'Dracula's Guest'. A fragment omitted from the novel *Dracula*." (Bleiler).

"The opening chapter of the novel, which described in some detail Jonathan Harker's stop-over in Munich on the way to Transylvania, was excised from the printer's copy. According to Florence Stoker, this was done because of 'the length of the book', but it might also have had something to do with its resemblance to Le Fanu's *Carmilla*. [...] In April 1914

(two years after Bram's death), the Munich chapter was published by Florence, in a different form, as the short story *Dracula's Guest*." (Frayling).

A good copy, marks to boards and spine, head and tail caps slightly frayed, spine a little shaken, hinges splitting but holding, some occasional spotting throughout, edges dusty. Contemporary ownership inscription to front paste-down.



139. STOKER (Bram).

Dracula.

"Stage play edition". 8vo. Original red cloth, spine and front board lettered and decorated in black, dust jacket. New York, Grosset & Dunlap. [c. 1927].

£750

Published in tandem or slightly after the New York 1927 production of the stage play written by Hamilton Deane in 1924. The play was the first authorised theatrical adaptation since the reading at the Lyceum theatre in 1897 by Stoker. Bela Lugosi played the Count for the first time in the Broadway adaptation and would later famously play the role in the Universal Pictures 1931 adaptation.

A very good copy, extremities of dust jacket rubbed, top left corner of front panel chipped.

140. STOKER (Bram).

Dracula.

"Seventeenth Edition". 8vo. Original green cloth, spine and front cover lettered and decorated in black, dust jacket. London, Rider. 1927.

£150

The dust jacket illustration closely resembles that of the first paperback edition of 1901. This edition likely released to coincide with the revision of Hamilton Deane's stage play put on in London and New York in the same year.

A good copy, large chips and significant rubbing to dust jacket, browning, and some spotting throughout text, hinges starting, missing the front and rear free endpaper.

141. STOKER (Bram).

Dracula.

Modern Library Edition. 8vo. Original green cloth, spine lettered in gilt, dust jacket. New York, Random House. [c. 1960].

£35

A good copy, with tape repairs to dust jacket spine.

142. [STOKER (Bram)]. SUTCLIFFE (Frank Meadow).
Dock End, Whitby [with] St. Hilda's Abbey, Whitby.
Two photographs mounted, Dock End carbon print, and St. Hilda's Abbey, albumen print, both numbered in negative. 153 x 200mm [and] 155 x 200mm. c. (1890). £750

Frank Meadow Sutcliffe opened a photography studio in Whitby in 1876, where he made a living for the next forty-six years as a portrait photographer, but he is known for his incredible photographs of Whitby and its people. He has been called “the Pictorial Boswell” of the town, and his work provides “a portrait of Whitby that is both an extraordinarily detailed record of the life in and around the town at the end of the nineteenth century and also one man’s vision of the place he loved”. (Hiley).

He never tired of his subject and was one of the pioneers of “Naturalistic photography” promoted by P. H. Emerson, moving away from the more staged style that had been widely used in early photography. “Whitby Abbey, for example, had in the past, he said, usually been depicted by engravers as a bare ruin. But photographers should always aim for something more than “mere postcard records of facts.” “By waiting and watching for accidental effects of fog, sunshine or cloud,” he advised, “it is generally possible to get an original rendering of any place. If we only get what any one can get at any time, our labour is wasted; a mere record of facts should never satisfy us.” Surviving Sutcliffe photographs show the abbey under varying conditions of weather, light, and fog, and in his photographs of Whitby and Eskdale the changing seasons transform the town and countryside.” (Hiley).

During a holiday in Whitby, Stoker began writing the scene in which Count Dracula arrives on a ghost ship. “His conversations with local fishermen and coastguards, his researches in the Whitby Museum, Subscription Library and Warm Bathing Establishment on the Quay (now Pier Road), and the notes and drawings he made while he sat in the churchyard of the parish of St Mary – 199 steps known as ‘the Church Stairs’ above the east side of the harbour – were to become Chapters VI to VIII of the novel [...]” (Frayling). These two photographs, apart from being atmospheric and captivating representations of the town, also provide an interesting insight into how Stoker would have encountered Whitby when he began writing *Dracula* there.

St. Hilda's abbey with some silvering to the edges, otherwise both in very good condition.







143. [STOKER (Bram).] JOHNSON (E.C.)
On the Track of the Crescent.
First edition. 8vo. Original red cloth, spine lettered in gilt, boards bordered in blind.
 London, Hurst and Blackett. 1885. £1,500

Rare in commerce, no copy found at auction since 1899.

One of the books Bram Stoker used and made extensive notes on while writing *Dracula*; having never visited the Carpathians, he relied on the descriptions in several travel books. The copy he used of this book is still held by the London Library, where he was a member for the seven years he was writing *Dracula*. Stoker's membership form for the London Library was seconded by his close friend Henry Hall Craine, to whom he dedicated *Dracula* using his nickname "Hommy Beg".

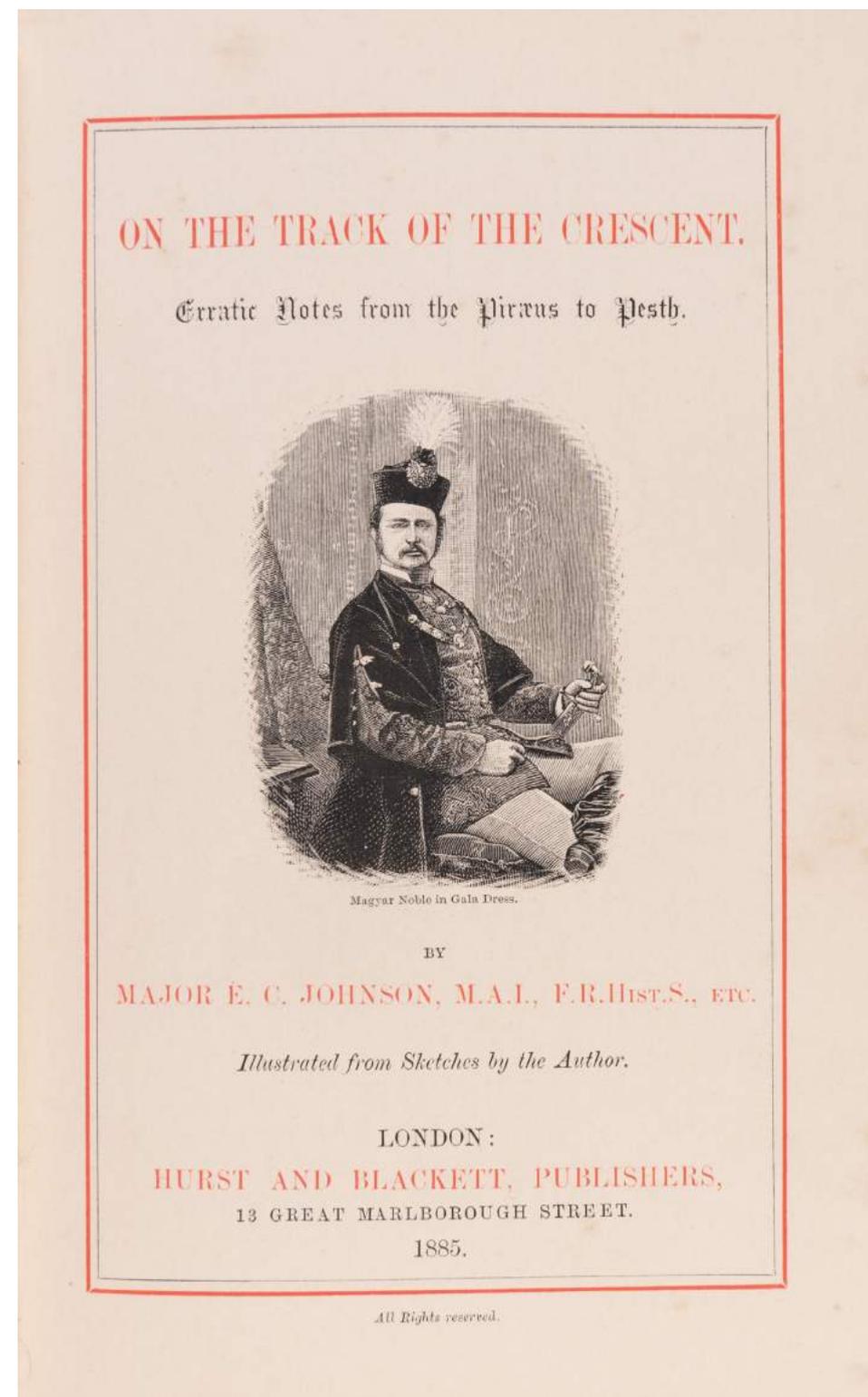
The preliminary notes that Bram Stoker made for *Dracula* are held at the Rosenbach Library and were transcribed and published by Robert Eighteen-Bisang and Elizabeth Miller in 2008. They are fascinating reading for any *Dracula* enthusiast interested in the origins of the story.

There are several passages in *Dracula* which can be seen from the notes and the text to have come, at least in part, from Johnson's descriptions of landscapes, mountains and castles. Similarities in language can also be seen, for example: "... the **grand** old castle for which we were bound came into view. **Perched** up on a height, its **frowning** battlements and grim old towers presented a perfect picture of a mediaeval stronghold" (Johnson, p. ...); "the **frowning** mountains" (Stoker), "We saw it in all its **grandeur**, **perched** a thousand feet on the summit of a sheer precipice" (Stoker).

More practical comparisons can also be found in descriptions of landscape, dress, custom and food. Early in the novel, Jonathan Harker stops at an inn on his way to Castle Dracula and has a meal of a paprika chicken dish which caused him to "drink up all the water in my carafe and was still thirsty." Johnson describes the same paprika dish in similar terms: "As to its mildness I subsequently had some doubts, for my throat next morning was a 'caution'."

Johnson also describes "A large cross with a coarsely carved figure of our Saviour, was a prominent object by the roadside, and to it all the Wallachs paid the greatest reverence, some kneeling before it for some minutes [...]". In *Dracula* Harker describes a similar scene in his journal: "By the roadside were many crosses, and as we swept by, my companions all crossed themselves. Here and there was a peasant man or woman kneeling before a shrine, who did not even turn round as we approached, but seemed in self surrender of devotion to have neither eyes nor ears for the outer world." Johnson adds further that, "These crosses in the Tyrol generally mark the spot where some deed of blood has been perpetrated, and, I dare say, have the same sad signification in Transylvania. Generally, these crucifixes have, in addition to a figure of the Saviour, one of the Virgin Mary; and in this the heart is exposed, and a dagger or arrows are sticking in it." Several irresistible parallels can be drawn here.

A very good copy.

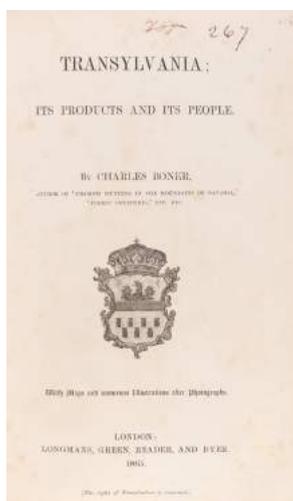


144. [STOKER (Bram)]. GERARD (E.)
The Land Beyond the Forest Facts, Figures, and Fancies from Transylvania.
First edition. Frontispiece, with engraved plates and illustrations, and map of Transylvania. 8vo. viii, [2, list of illustrations and blank], 403, [1, blank] pp. Original green cloth, spine lettered in gilt. New York, Harper. 1888. £450

Stoker made substantial notes on Emily Gerard's article 'Transylvanian Superstitions' (1885) which is credited with being the most important source of information for him about Transylvanian folklore. Gerard's article was revised by her and published in book form for the first time here. Gerard had much to say, "about the diabolical Scholmance, where occult practices may be learned; and about 'the vampire, or nosferatu, in whom every Roumenian peasant believes as firmly as he does in heaven and hell.'" (Frayling). For example, in Stoker's notes on the article he records the different ways to slay a vampire: "vampire or nosferatu: To kill vampire drive stake through corpse or fire pistol shot into coffin or cut off head & replace in coffin with mouth full of garlic, or extract heart & burn it & strew ashes over grave" (Stoker's notes).

A very good copy, with some scuffing and rubbing to spine.

145. [STOKER (Bram)]. BONER (Charles).
Transylvania; its Products and its People.
First edition. Illustrated, and with five folding maps. 8vo. Original green cloth, spine and boards lettered and decorated in gilt and blind. London, Longmans. 1865. £500



Another source for Stoker while writing *Dracula*, "The Notes show that Stoker found "Borgo Prund" in Boner's book on Transylvania. He then borrowed a description of mountains in other parts of the Carpathians—"rocky crags towered range on range," "savage grandeur," "the abode of eternal snow," and "steep and rocky sides cut by chasms"—and attached them to his immortal version of the Borgo Pass." (Stoker's notes).

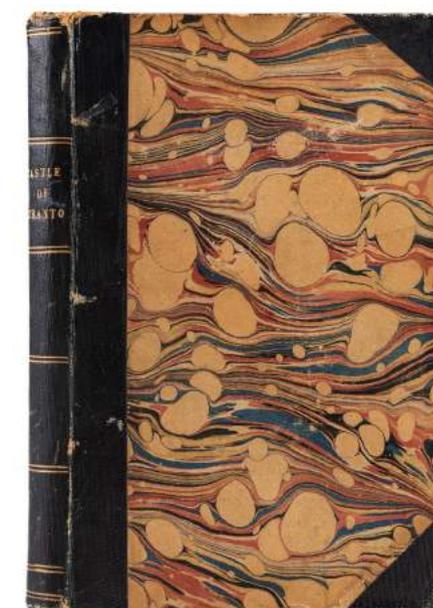
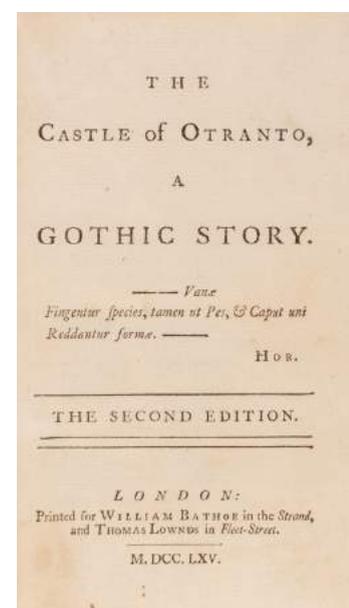
A very good copy, with some scuffing and rubbing to extremities a little torn and rubbed and head and tail of spine, binding slightly shaken. Some spotting to the prelims.

146. [WALPOLE (Horace)].
The Castle of Otranto, a Gothic Story.
Second edition. 8vo. xvi, 200 pp. Early nineteenth century half black morocco with marbled paper covered boards, flat spine with five compartments outlined in gilt, second panel lettered in gilt. London, William Bathoe and Thomas Lownds. 1765. £2,000

Walpole's infamous mock tale of medieval horror, widely regarded as the first and surely amongst the most influential gothic novels. It was originally published anonymously in the previous year in a small edition of 500 copies and was disguised as the translation, by one "William Marshal, Gent", of an Italian story by Onuphrio Muralto supposedly published in 1529.

The present second edition is significant for the inclusion of the subtitle 'a Gothic Story' for the first time, along with the inclusion of the Sonnet to Lady Mary Coke signed 'H.W.' and a new unsigned introduction written by Walpole for this edition in which he first revealed the book to be a hoax. Although the title page of the second edition still did not directly credit Walpole's authorship, it did amusingly bear the addition of a quote from Horace in Latin. These (not-so) subtle references were not lost on contemporary readers: "From the initials, H.W. in this edition, and the beauty of the impression, there is no room to doubt it is the production of Strawberry-Hill." (*The Monthly Review*, May 1765).

A very good copy, some light wear to the extremities, very small worm-track to lower margin throughout the entire book, not affecting text, further worm track to the extreme upper right corner starting at E7 ending at M8 also not affecting text, neat ink marginal annotation to p. 41. Hazen, 17.



147. **WALPOLE (Horace).**
The Castle of Otranto a Gothic Story.
Translated by William Marshal, Gent. from the original Italian of Onuphrio Muralto, Canon of the Church of St Nicholas at Otranto. Sixth edition. Two engraved frontispieces. 4to. [4], xxxii, 245, [1, blank] pp. Rebacked with later calf spine retaining the contemporary mottled calf boards, spine with four raised bands tooled in gilt, second compartment lettered in gilt to red morocco label, the rest tooled in gilt, elaborate gilt roll border to covers, new endpapers, blue speckled edges. 1791. £850

A handsome, large paper copy, with two variant impressions of the frontispiece present. Engraved armorial bookplate of the 19th Century politician Robert Westley Hall Dare to front pastedown. Hazen, 17.

148. **[WALPOLE (Horace)]**
Castello di Otranto. Storia Gotica.
Translated by George Sivrac. First edition in Italian. Frontispiece, and six engravings by Birrell, from drawings by Anne Milicent Clarke. 8vo. x, [2], 253, [1, errata] pp. Without the half title. Contemporary mottled calf, flat spine with six panels outlined in gilt, second panel lettered in gilt to black morocco label, others decorated in gilt with central devices. London, Molini, Polidori, Hay-Market, Edwards. 1795. £500

The present translation completes the circle of this great literary hoax, originally presented as having been translated from a fictitious Italian story from the sixteenth century, now rendered in modern Italian vernacular: in a concentric Gothick circle, one of its publishers was the father of J.W. Polidori, author *The Vampyre*.

Variation with no footnote on page viii.

A very good copy, joints repaired, upper head-cap exposed. Hazen, 17.

149. **[WALPOLE (Horace)].**
Jeffrey's Edition of the Castle of Otranto, a Gothic Translation by William Marshal, Gent. from the Original Italian of Onuphrio Muralto, Canon of the Church of St. Nicholas at Otranto.
Frontispiece and six additional illustrations, all hand coloured and decoratively bordered in gilt, pink, red, black and green [have another look at plates]. 8vo. xvi, 152 pp. Contemporary mottled calf, flat spine with six panels outlined in gilt, second panel lettered in gilt to black morocco label, others with central gilt tooling, covers decoratively bordered in gilt, marbled endpapers. London, Cooper and Graham. 1796. £800

An extremely attractively illustrated edition of Walpole's great classic. Spine heavily worn, joints cracked but holding firmly, notwithstanding a very good copy.

149.



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Opposite: 26.