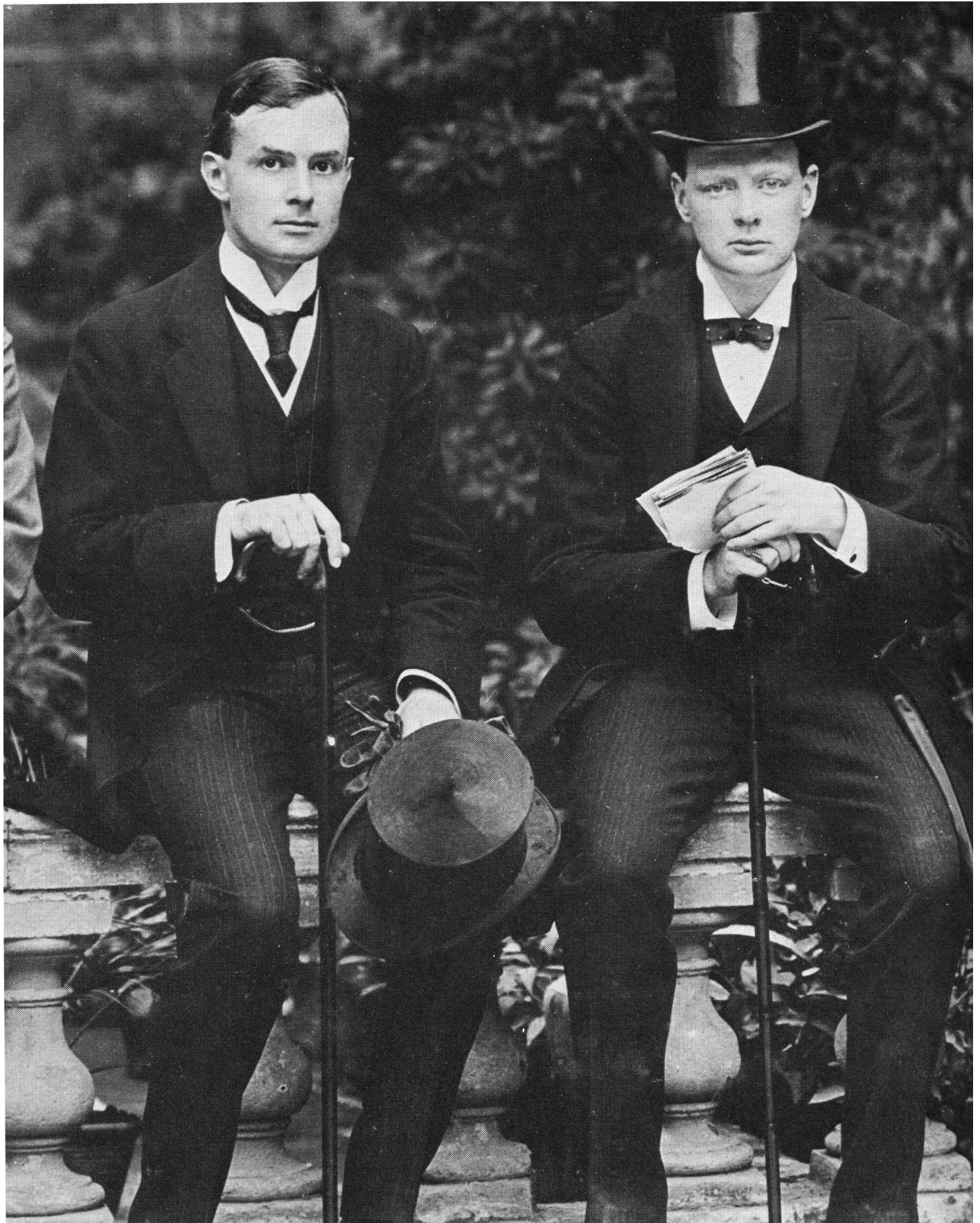


THE
WELL-
DRESSED
CIVIL
SERVANT



EDDIE MARSH WITH WINSTON CHURCHILL, IN 1907.

THE
WELL-DRESSED
CIVIL SERVANT

RUPERT BROOKE
EDDIE MARSH
CHRISTOPHER HASSALL
& their friends

Catalogue 1507

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AN INTRODUCTION TO EDWARD MARSH

This catalogue is from the library of John Schroder. His first purchase of a book by Rupert Brooke was made in Cambridge in 1939, and provided the impetus for the creation of a collection initially focused on Brooke himself, but which soon expanded to include Brooke's friend and biographer Eddie Marsh, and Marsh's friend and biographer Christopher Hassall: consequently to a certain extent the collection and catalogue revolves around the figure of Marsh himself, reinforced when Schroder was able to buy all of Brooke's correspondence to Marsh, now at King's College Cambridge. Schroder celebrated the collection in the handsome catalogue printed for him by the Rampant Lions Press in 1970.

Marsh, the Well-Dressed Civil Servant, was a dapper, puckish and popular figure in the drawing rooms of Edwardian and Georgian England. He was very clever and highly educated, well-connected, courteous, amiable and witty, and was a safe single man at a house or dinner party, especially one in need of a tame intellectual. For his part, he loved the *mores* of the unconventional upper-classes of England, the Barings, Lyttons, Custs, Grenfells and Manners, although he himself was not of the aristocracy, but of "the official class". As an official he was a senior one, and was Winston Churchill's private secretary for many years, with a great personal chemistry between them. Initially quoting Lady Lytton, he wrote "The first time you meet Winston you see all his faults, and the rest of your life you spend in discovering his virtues' . . . I dined alone with him in his flat in Mount Street, and so far as he was concerned all my doubts were dispelled – he was the man for me, though I could still hardly see myself as the man for him."

This collection illuminates less his professional world and aristocratic connections, and more his literary life. Although he was an impeccable and tasteful translator (we have the manuscript of his school prize winning translation of Terence, as well as interesting copies of his translations of La Fontaine and Horace), he was by nature more of a patron rather than a creator. His support and love for Rupert Brooke survived the latter's death ("the worst blow I have ever had"), and he continued to edit and publish Brooke's work as well as writing his first full biography. Within months of Brooke's death, he met the songwriter Ivor Novello: "I should have been immensely surprised to be told beforehand that my next great and, so to speak, 'influencing' friend would be a composer of popular music, half my own age; but so it was", and in his turn Novello's librettist Christopher Hassall became the beneficiary of Marsh's experience and counsel.



Marsh.

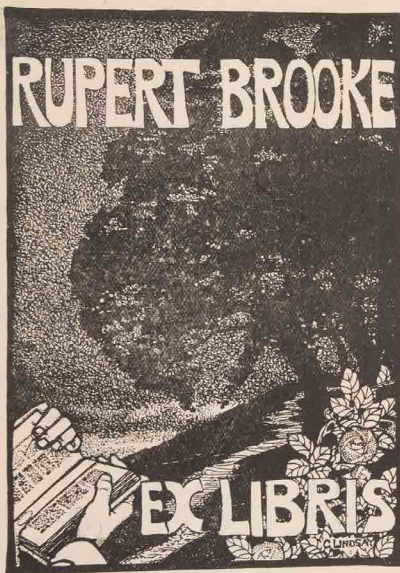
THIS BOOK BELONGED
TO RUPERT BROOKE.

Ex libris

Rupert Brooke

RB

W. Rothstein 1915



Marsh was famously conservative in his cultural tastes, and proudly declared “I have always been a Conformist”, and that his only flash of “Rebel Spirit” was his choice of Zola as a University prize. D.H. Lawrence described him as the “policeman of poetry”, and his four *Georgian Poetry* anthologies were the circled wagons of traditional prosody, set against the onrush of modernism. For his part he conducted the battle without rancour, as seen in his extensively and respectfully annotated copy of T.S. Eliot’s *Points of View*.

Schroder bought directly from Hassall, who had inherited Marsh’s library and papers, as well as from Frances Cornford and Joan Hassall, as well as more generally in the trade (particularly from Rota) and at auction. This selection includes important and interesting (sometimes both) books from the libraries of W.W. Gibson, Siegfried Sassoon, Stephen Gooden, William Rothenstein, Walter de la Mare, Clemence Dane, John Masefield, Gordon Bottomley, Michael Sadleir, Frances Horner, E.H.W. Meyerstein, Brooke’s publishers Sidgwick & Jackson, Brooke’s Cambridge tutor J.T Sheppard, his fiancée Cathleen Nesbitt, Dorothy Stevenson of the Orchard in Grantchester and Ivor Novello, as well as books from Hassall, Marsh and Rupert Brooke’s libraries.

Almost every book has some unique claim to one's attention, whether it be the editions of Jonson and Austen that Brooke took with him to Canada and the Pacific, the copy of Brooke’s 1914 *and Other Poems* that Marsh sent to Denis Browne, who died in Gallipoli before receiving it, or rare items by more fugitive authors such as the renegade New Zealand poet Walter d’Arcy Cresswell, the brilliant but short-lived Australian novelist and translator Helen Simpson, or the expatriate Scot Edward Davison.

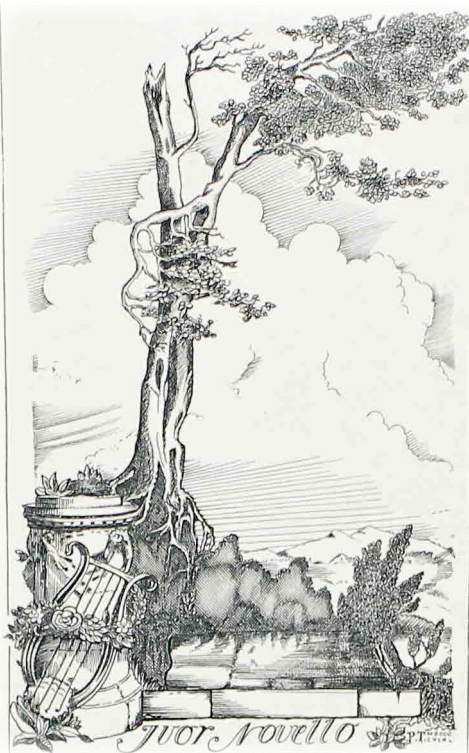
Some initially unpromising books come to life when investigated: Robert Bridges’ *Milton’s Prosody* is annotated extensively by Marsh, who could recite from memory the first four books of *Paradise Lost* at the age of twelve, and had his first meeting with Bridges at the age of fifteen; a reprint edition of Mead Falkner’s *Moonfleet* has Geoffrey Keynes’ note that it was stolen by Siegfried Sassoon, and Sassoon has supplied a watercolour of him in the act.

This catalogue has been prepared by Ed Maggs, working from home in the strange pandemic spring of 2020, and books will be despatched directly. We will be softly re-opening our Bedford Square and Curzon Street premises over the coming weeks, but for the time being sales are from the catalogue only: everything is of course effectively on approval. Schroder's bookplate is not always present and is only mentioned when it has stained the books.

More illustrations at the online version of the catalogue:

<https://www.maggs.com/browse/catalogues/schroder/>

Orders and inquiries please either by the website through the above link, to ed@maggs.com, or by telephone to his unfamiliar direct line at +44(0)20 3906 7069. All items subject to prior sale, and to our normal terms of business, viewable at www.maggs.com.



Stolen by Siegfried Sassoon, April 1946

1. **ARNOLD** (Matthew). *Essays in Criticism*. First and Second Series. Second printing in the "Eversley Series". 8vo., 2 volumes, original red cloth, uncut. London, Macmillan & Co. 1896. £100

With a gift inscription on the front free endpaper from Reginald Balfour, one of Marsh's "spoilt darlings of high heaven" to Eddie Marsh "E. Marsh from R.B. Christmas 1896. The Danes" and a manuscript sonnet by Balfour (a translation from Dante), signed with initials and dated December 1896 on the rear endpaper of the 2nd volume. Marsh described Balfour (in A Number of People) as "one of the dearest of my Cambridge friends . . . Reggie died early, and is only remembered by those who knew him; but by them always. I apply to him in my mind a couplet from my translation of La Fontaine:

*Some few there be, spoilt darlings of high Heaven,
To whom the magic grace of charm is given"*

Marsh used the same quotation to describe Ivor Novello in his speech unveiling a memorial for his friend, suggesting a similar depth of feeling towards the two men. "The Danes" was Lady Lytton's "small house" (as described by Marsh, with only 8 bedrooms) in Hertfordshire.

2. **BEERBOHM** (Max). **SCOTT** (Dixon). *Men of Letters*. Frontispiece portrait of the author. Edited with an introduction by A. St. John Adcock, with an introduction by Max Beerbohm. First edition, proof copy. 8vo., original brown cloth. London, Hodder and Stoughton. 1916. £75

With various variants from the finished version - Max's introduction has various minor corrections which mean the whole introduction is reset, with a different line count, Adcock's preface is unsigned, and many of the essays themselves don't yet have the bibliographical reference as to where they had originally been published.

Scott died on a troopship on the way to Gallipoli in 1915, and this anthology of his very good critical writing was published as something of a memorial.

3. **BLUNDEN** (Edmund). *Shells by a Stream*. New Poems. First edition. 8vo., original green cloth lettered in gilt. London, MacMillan & Co. Ltd. 1944. £75

With a nice presentation inscription "Christopher Hassall with the kindest wishes of his old friend Edmund Blunden November 1944" and with a further note "approved by Claire Poynting", who was Blunden's partner and the dedicatee of this book.

4. **BRIDGES** (Robert). *Milton's Prosody*. An Examination of the Rules of The Blank Verse in Milton's later Poems, with an account of the Versification of Samson Agonistes. First edition thus (a combination of two earlier titles), one of 250 copies on large paper. 4to., original plum coloured cloth, lettered in gilt on the front cover. T.e.g., others uncut. Oxford, at the Clarendon Press. 1893. £500

Eddie Marsh's copy, with his quite extensive pencil notes, amounting to a couple of hundred words or so, in which he makes some original observations of his own, and disputes some of Bridges' conclusions. In one place he rather wickedly suggests that "R.B. is carried away here by the joy of finding that he has disciples who will go all lengths", and at other times he appears to be suggesting that Bridges is rather straining at gnats "surely this enclitic quality of a pronoun is the commonest thing in the world."

And Marsh knew a thing or two about Milton: "when my mother read me the first book [of Paradise Lost] I burst into tears, not as might be thought from boredom, but from an overpowering recognition of beauty . . . Milton may be said to have pretty well spanned my bookish life." (from A Number of People). He had the first four books by heart by the age of 12, and at the age of 15

*E. Marsh
from
R.B.
Christmas. 1896. The Danes.*

*Christopher Hassall
with the kindest wishes of
his old friend
Edmund Blunden
November 1944
approved by Claire Poynting
(the dedicatee)*

(the same age that he recited Milton from memory to Aubrey de Vere, friend of Tennyson and Browning), he first met Robert Bridges, a meeting during which Bridges talked of, and read out verses by, a young unpublished Jesuit friend of his, one Gerard Manley Hopkins.

5. BRIDGES (Robert). *Ode for the Bicentenary Commemoration of Henry Purcell, With other Poems and Preface on the musical Setting of Poetry*. First edition. 8vo., original printed wrappers, robust cloth folding box. London, Elkin Mathews. 1896. £125

A presentation copy inscribed to the 24 year old Eddie Marsh "Ed Marsh from RB Sept 14 1896". Wrappers slightly defective, particularly to the spine, which is nearly detached. Marsh was only 15 when he first met Robert Bridges, a meeting during which Bridges talked of, and read verses by a young unpublished Jesuit friend of his, one Gerard Manley Hopkins.

6. BRIDGES (Robert). *The Spirit of Man. An Anthology in English & French from the Philosophers & Poets made by the Poet Laureate in 1915*. First edition. 8vo., original paper backed boards. London, Longmans, Green & Co. 1916. £75

Eddie Marsh's copy, with a compliments slip from the publishers laid in, with his name & address supplied by Bridges, using the unusual abbreviation of "Ed. Marsh". Endearingly, Marsh himself has noted that the address is in Bridges' own hand.

7. BROOKE (Rupert). "The Bastille". A Prize Poem. Recited in Rugby School, June 24 1905. Reprint of first separate printing. Single sheet folded to make 4 pp. Rugby, George E. Over. N.d. [c. 1920]. £350

A fine copy. Keynes (item 5 in the Bibliography) tells us that this was a reprint organised for "The Rane", Brooke's mother, around 1920.

8. BROOKE (Rupert). *1914 & Other Poems*. Third impression. [Edited with a very brief chronology by Edward Marsh.] Frontispiece portrait after Sherrill Schell. 8vo., original black cloth, printed label on the spine. London, Sidgwick & Jackson. 1915. £35

The copy of William Rothenstein, with his ownership inscription dated 1915. Binding slightly marked, but a very good copy.

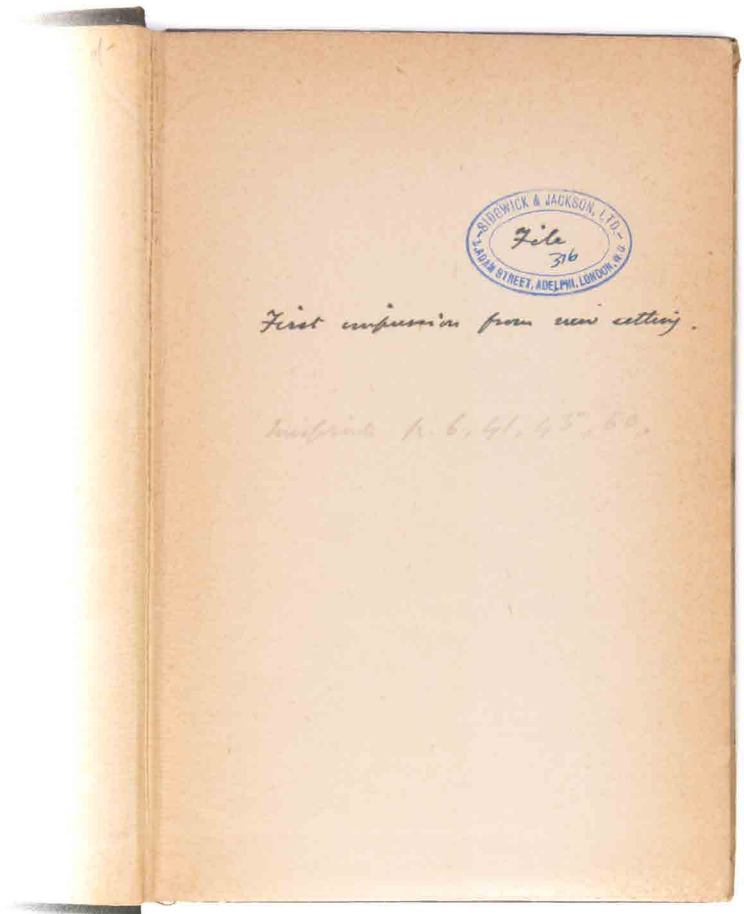
9. BROOKE (Rupert). *1914 & Other Poems*. First edition. [Edited with a very brief chronology by Edward Marsh.] Frontispiece portrait after Sherrill Schell. 8vo., original black cloth, printed label on spine. London, Sidgwick & Jackson. 1915. £475

Spine just a fraction faded, otherwise a near fine copy. With the ownership inscription of R Sidgwick, identified by Frank Sidgwick's widow as Frank's sister Rose.

I can't quite believe in words like "serviceable", "unagreeable" & quite certain in ex 89. p. 13. Then in trisyllabic words such as "timeable" the a is certainly short. If what RB says were true there would surely be instances of "possible" or something of the kind (or the kind does occur) As it is, not only instances call for the a to be stressed or pronounced longer than we pronounce it nowadays, and ex. 104 on p. 14 repeats the whole thing. Milton has of course no scruple at shortening these vowels in trisyllables (compare "luxury" etc) One positive instance which can only be read one way repeats his whole theory. He again doesn't give an instance of such a pronunciation of "voluntary" being necessary - and his attempt at such extraordinary on 29 looks like a hopeless admit the rhythm of P.R. 14. 82

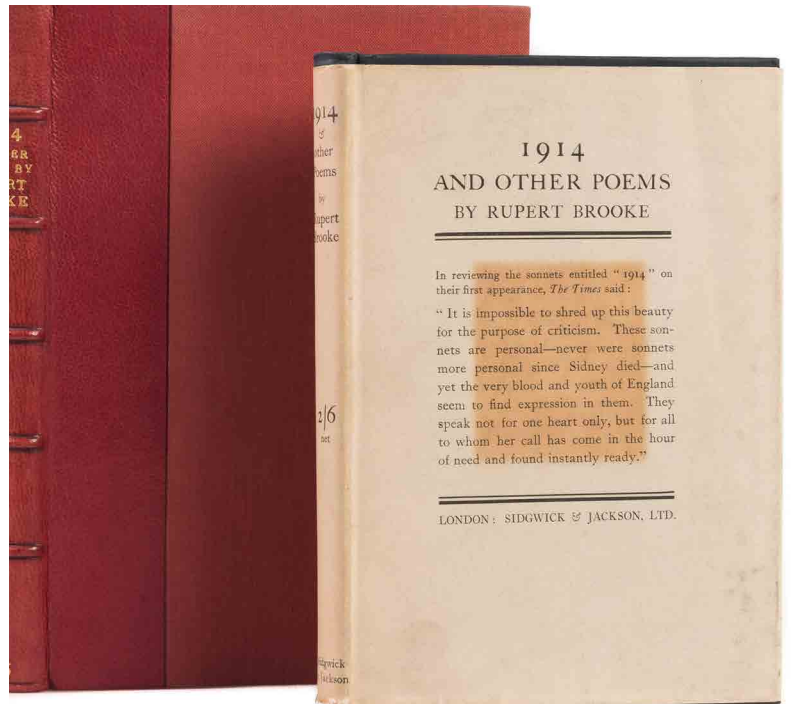
10. BROOKE (Rupert). *1914 & Other Poems*.
 2 copies: one of the 22nd and one of the 23rd im-
 pression. [Edited by Edward Marsh.] Frontispiece
 portrait after Sherrill Schell. 8vo., original black
 cloth, printed label on spine. Dust jacket on the lat-
 er copy. London, Sidgwick & Jackson. 1918. £250

*The publisher's file copies of the last impression from
 the first edition plates, and the first reset edition, both
 copies with their oval "file" stamp on the front free
 endpaper and notes identifying the significance of these
 two impressions: the later impression has an additional
 pencil note describing the four misprints that had been
 freshly inserted in this new setting. Both bindings a
 little used and faded, but sound, the dust jacket slightly
 soiled, with chips at its extremities.*



11. BROOKE (Rupert). *1914 and Other Poems*.
 [Edited by Edward Marsh]. Frontispiece portrait of
 Brooke after Sherril Schell. First edition. 8vo., original
 black cloth, printed label on spine, printed dust jacket
 (as usual slightly under-sized) and plain tissue outer
 jacket. Handsome modern red morocco case. London,
 Sidgwick & Jackson. 1915. £3,250

*Except for staining from John Schroder's leather book
 label (on the slipcase) an unusually fine copy, with only the
 slightest of wear and soiling to the printed dust jacket, and
 a little browning to the spine of the outer tissue jacket.
 The first printing, of 1000 copies. Over the next 26 years,
 nearly 160,000 copies in 38 impressions were sold, before
 the title was taken over by Faber and Faber.*



12. BROOKE (Rupert). 1914 and Other Poems.

[Edited by Edward Marsh.] Frontispiece portrait after Sherrill Schell. First edition. 8vo., original black cloth, printed label on spine. London, Sidgwick & Jackson. 1915. £2,000

Inscribed by Edward Marsh to Brooke's fellow Dymock poet W.W. Gibson, 12 days before the date of publication "Wilfrid from Eddie June 4th 1915." Spine somewhat darkened and label a little chipped.

Gibson was one of Brooke's three literary executors, and was also a significant beneficiary of Brooke's estate: in a letter to Eddie Marsh as Brooke was setting off 1913 to North America and the Pacific he placed Gibson first in the list of things he was commending into Marsh's keeping, ahead of Cathleen Nesbitt, *The Nine Muses*, and *the Spirit of Wisdom and Goodness*.

A photograph of a book spine with a handwritten inscription in cursive ink. The text reads "Wilfrid. from Eddie" on the first line and "June 4th 1915" on the second line. The spine is made of a light-colored material, possibly leather or cloth, and shows some signs of wear.

13. BROOKE (Rupert). 1914 and Other Poems.

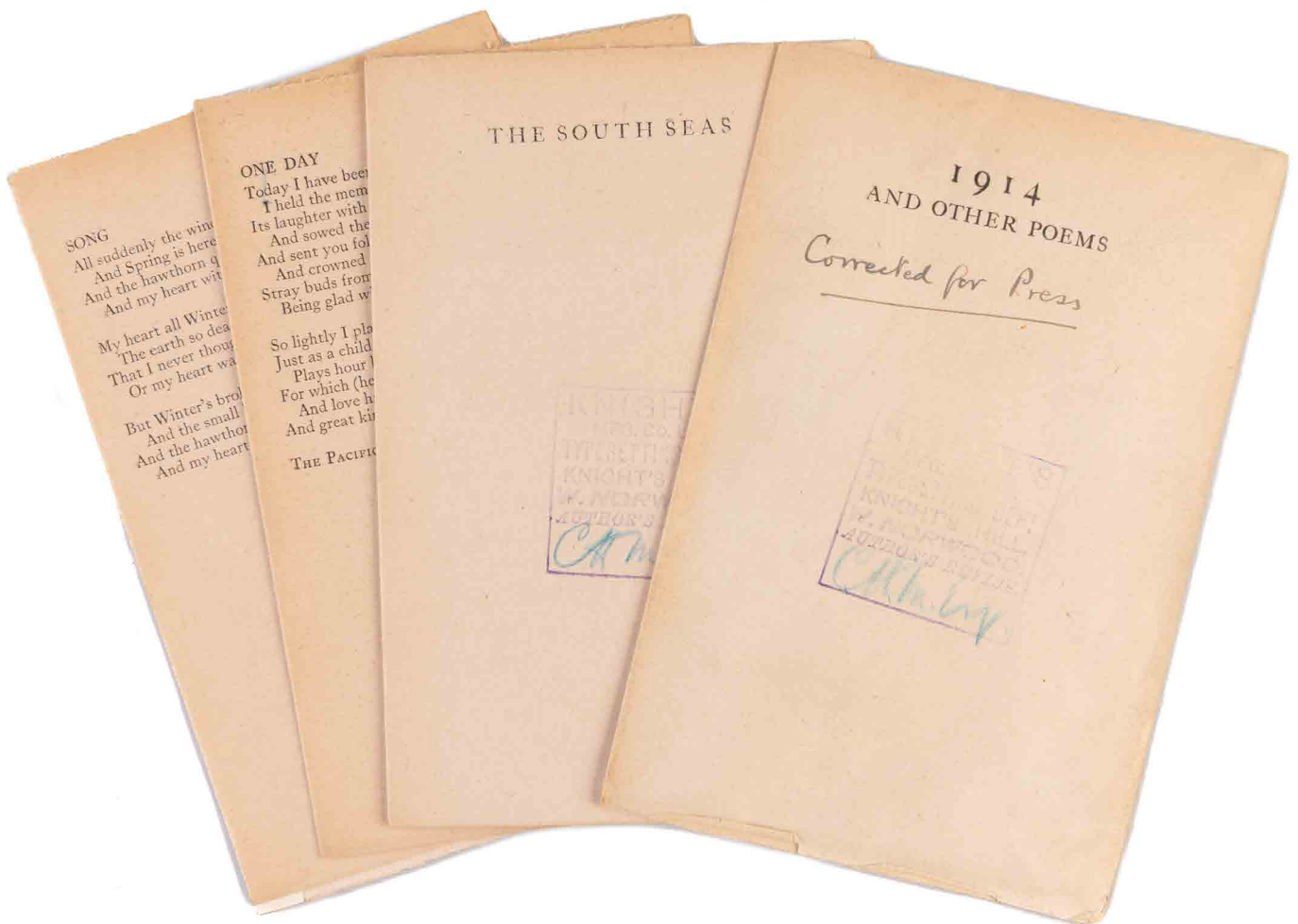
[Edited by Edward Marsh.] Frontispiece portrait after Sherrill Schell. First edition. 8vo., original black cloth, printed label on spine. Dust jacket. Fine red morocco backed folding case (spine faded). London, Sidgwick & Jackson. 1915. £5,000

A near fine copy with offsetting from John Schroder's bookplate, in the dust jacket, which is a little chipped at the extremities, darkened on the spine, and spotted overall. Inscribed to Denis Browne by Eddie Marsh "For Denis. from Eddie June 4 1915."

A tragic association copy: Browne was a schoolfriend of Brooke and a fellow-member of the Hood Battalion (through the office of Marsh). He was with Brooke as he died on board ship in the Mediterranean, and provided the most frequently quoted description of Brooke's burial place: "one of the loveliest places on this earth, with grey-green olives round him, one weeping above his head: the ground covered with flowering sage, bluish grey & smelling more delicious than any other flower I know".

A photograph of a book spine with a handwritten inscription in cursive ink. The text reads "For Denis. from Eddie" on the first line and "June 4th 1915" on the second line. The spine is made of a light-colored material, possibly leather or cloth, and shows some signs of wear.

This copy was inscribed twelve days before publication and sent with a covering letter to Browne, who saw neither, dying on June 8th in Gallipoli while storming a Turkish trench. His body was never identified. Marsh was private secretary to Churchill, one of the architects of the Gallipoli landings and at this distance we can only speculate on his inner feelings, for with characteristic emotional continence he wrote, in *A Number of People*: "I will not dwell on these times. I have no contribution to make to the history of the War, and if I had, it would be out of place in this kind of book. Moreover I naturally saw everything from Winston's point of view, which he himself has put with great force and fullness . . . Nor will I say much of my private sorrows. Rupert Brooke's death in April 1915, was the worst blow I have ever had, and it changed everything for me. He was followed with two months by Denis Browne, the young musician so dear to us both . . . by the end of the War, nearly every one of the closest among my younger friends had been killed - I had to begin all over again."



SONG

All suddenly the wind
And Spring is here
And the hawthorn g
And my heart wit

My heart all Winte
The earth so dea
That I never thoug
Or my heart wa

But Winter's bro
And the small
And the hawthor
And my heart

ONE DAY

Today I have been
I held the mem
Its laughter with
And sowed the
And sent you fol
And crowned
Stray buds from
Being glad w

So lightly I pla
Just as a child
Plays hour
For which (he
And love h
And great ki

THE PACIFIC

THE SOUTH SEAS

1914
AND OTHER POEMS

Corrected for Press

Times: April 26. 1915

DEATH OF MR. RUPERT
BROOKE.

SUNSTROKE AT LEMNOS.

We regret to record the death, on April 23, at Lemnos, from the effects of sunstroke, of Rupert Brooke, the poet, a sub-lieutenant in the Royal Naval Division.

"W. S. C." writes:—"Rupert Brooke is dead. A telegram from the Admiral at Lemnos tells us that this life has closed at the moment when it seemed to have reached its springtime. A voice had become audible, a note had been struck, more true, more thrilling, more able to do justice to the nobility of our youth in arms engaged in this present war, than any other—more able to express their thoughts of self-surrender, and with a power to carry comfort to those who watch them so intently from afar. The voice has been swiftly stilled. Only the echoes and the memory remain; but they will linger.

"During the last few months of his life, months of preparation in gallant comradeship and open air, the poet-soldier told with all the simple force of genius the sorrow of youth about to die, and the sure triumphant consolations of a sincere and valiant spirit. He expected to die; he was willing to die for the dear England whose beauty and majesty he knew; and he advanced towards the brink in perfect serenity, with absolute conviction of the rightness of his country's cause and a heart devoid of hate for fellow-men.

"The thoughts to which he gave expression in the very few incomparable war sonnets

14. BROOKE (Rupert). 1914 and Other Poems. Edited by Edward Marsh.] Frontispiece portrait after Sherrill Schell. Unbound page proofs stamped "Author's Revise" of the first edition. 8vo., unbound as issued on proofing paper. London, Sidgwick & Jackson. 1915. £2,500

An atmospheric set of page proofs, from Sidgwick & Jackson's files, with various proofing corrections in an unidentified hand, mostly of punctuation, but with two revised readings. In very good condition, in a handsome blue morocco portfolio case.

15. BROOKE (Rupert). 1914 and Other Poems. [Edited by Edward Marsh]. Frontispiece portrait of Brooke after Sherril Schell. First edition. 8vo., original black cloth, printed label on spine, handsome half red Morocco folding box. London, Sidgwick & Jackson. 1915. £750

The publisher's file copy of one of the most successful books of poetry of the period, which went on to sell more than 150,000 copies over 24 years. It is marked on the front free endpaper in proofreader's blue crayon FILE COPY above the note "Publish 16 June 1915", opposite a clipping of the first report of Brooke's death (described here as being from sunstroke) in The Times, who print Churchill's semi-anonymous essay "From W.S.C.". FILE copy also asserts itself on the spine labe. Frontispiece now loosely inserted, binding very slightly worn.

16. BROOKE (Rupert). **1914 and Other Poems.** [Edited by Edward Marsh.] Frontispiece portrait after Sherrill Schell. First American edition. 8vo. Two copies of the edition printed to obtain copyright, of which only 87 copies were printed. New York, Doubleday, Page & Company. 1915. £750

An unusual copyright issue, in that it was produced by a different publisher to that of the regular first American edition, since 1914 and other Poems was actually published in New York by John Lane, when negotiations with Doubleday broke down after the fairly conventional practice of quickly "publishing" a prophylactic tiny edition to secure American copyright. Two copies of the copyright edition are here housed together in the one case. The first is in original proof wrappers, and is Sidgwick & Jackson's file copy, noted as such in ink on the upper wrapper; the second is in contemporary half blue morocco by Stikeman, and is one of the copies with the misleading printed leaf inserted stating (and this tortured phrasing has been transcribed correctly) that it is a "Unique First Edition of Rupert Brooke's Poems issued by Doubleday, Page & Co. in anticipation of getting the American Publication rights Messrs. John Lane & Co. obtaining same from Mr. Brooke's executors this edition was not regularly issued. Eighty Seven Copies were printed." The binding has, additional to the stamp of Stikeman, the binders, the name of Himebaugh & Browne, New York booksellers, and we suspect that they were behind this issue which does turn up from time to time. Bound copy a bit weak at the upper joint, wrapped copy in very good order apart from where stained by contact with the binding (which is of moderate quality only) of the other copy. Both housed together in a fine red morocco backed folding box.

17. BROOKE (Rupert). **Democracy and the Arts.** With a preface by Geoffrey Keynes. Portrait frontispiece of Brooke after V.H. Mottram. First Edition. 8vo., original quarter morocco, Cockerell marbled paper covered boards. London, Rupert Hart-Davis. 1946. £150

Brooke's essay was delivered by him to the Cambridge University Fabian Society on 24th November 1910. Number 133 of 240 copies in this binding. A fine copy, with most of the original tissue jacket.

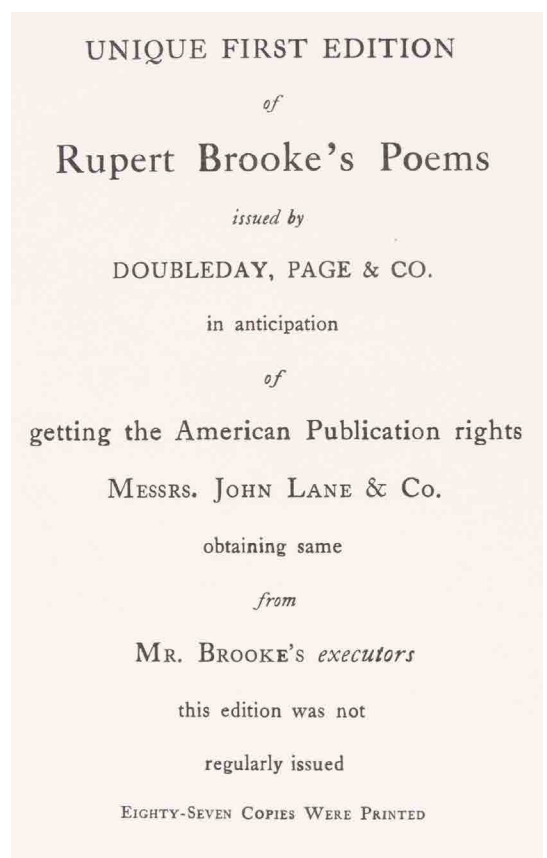
18. BROOKE (Rupert). **Fragments.** Now first collected some being hitherto unpublished. First edition, one of 99 copies printed. Small 4to., original blue-grey boards, imitation vellum spine. Hartford (Ct) Privately Printed. 1925. £100

A fine copy, with the leather booklabel of John Schroder, which has, as usual, offset to the facing endpaper. Printed for Richard Potter, whose Brooke collection is now at Dartmouth.

19. BROOKE (Rupert). **Letters from America.** Frontispiece portrait of Brooke. Edited with a Note by Edward Marsh. Preface by Henry James. First edition. 8vo., original black cloth, printed label on spine. London, Sidgwick & Jackson. 1916. £200

An eloquent association copy, linking successive phases of Marsh's life, inscribed by him to Ivor Novello "Ivor from EM. June 14 1916" and with Novello's large bookplate by Paul Tanqueray, better known as the quintessential Bright Young Thing photographer, in whose studio Cecil Beaton first learnt his trade.

Marsh writes in A Number of People of meeting this "remarkably good looking young man" in 1915. "I should have been immensely surprised to be told beforehand that my next great and, so to speak, 'influencing' friend would be a composer of popular music, half my own age; but so it was. As usual, I was borne away on the new current, all my high-blown notions 'tost and fluttered into rags, the sport of winds', and soon I was as much worked-up about the musical



Ivor from EM.
June 14. 1916

comedies at the Gaiety as ever I had been about the Stage Society." Marsh if he was anything, was a patron, and he was a constant friend and supporter of the young songwriter, introducing him to the actor Bobbie Andrews, who became his lifelong companion. It was through Novello that Marsh came to know Christopher Hassall, who in turn took on the role of recipient of patronage after Novello's early death. Binding rather distressed, with some staining, fading and wear, but sound withal. Various proofing marks, seemingly not in Marsh's hand, apparently in preparation for a later edition.

20. BROOKE (Rupert). Lithuania.
Setting typescript for the first English edition.
23 pp A4. 1935. £250

Extensively marked up for the press, with some minor textual revisions. With Sidgwick & Jackson's rubber stamp on the covering sheet. The first English edition of Brooke's one-act play, produced in Chicago in 1915, was printed in 1935.

21. BROOKE (Rupert). Lithuania. A Drama in one Act. First edition. 8vo., original pictorial wrappers. Chicago, The Chicago Little Theatre. 1915. £450

A fine copy, with the later presentation inscription from the proprietor of the theatre "For Phyllis Mack" [possibly Phyllis Jack] from Maurice with his "obstinate and unwelcome 'love' and (thank God!), after more than thirty years, hero-worship still. 30.IV.1941" and with a copy of the programme for the "fourth season" including their production of Lithuania, as a curtain-raiser for The Pretty Sabine Women by Leonid Andreyev, described by them as "a lapse into Futurism". In our experience the programme is much rarer than the book.

We've not been able to identify the recipient of the book, but in 1941 Browne was back in his homeland, England, where he had established a successful career as a mainstream theatrical producer, including the great success of R.C. Sherriff's Journey's End. The Little Theatre (note the English spelling) launched the movement leading to hundreds of Little Theaters throughout the United States.

22. BROOKE (Rupert). Lithuania. A Play in one Act. With a prefatory Note by John Drinkwater. First English edition. 8vo., original yellow printed wrappers. London, Sidgwick & Jackson. 1935. £45

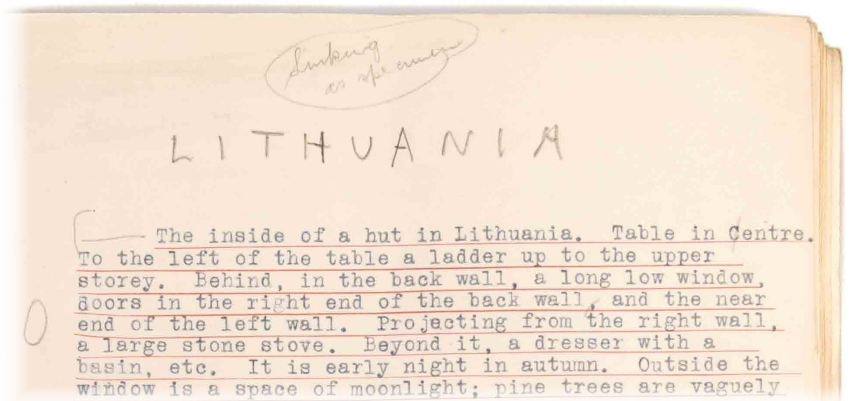
The publisher's file copy, with their numbered stamp on the half title, and their note "Published 31st October 1935 1/6 net." Fore-edge slightly crumpled, and a little staining to the wrappers.

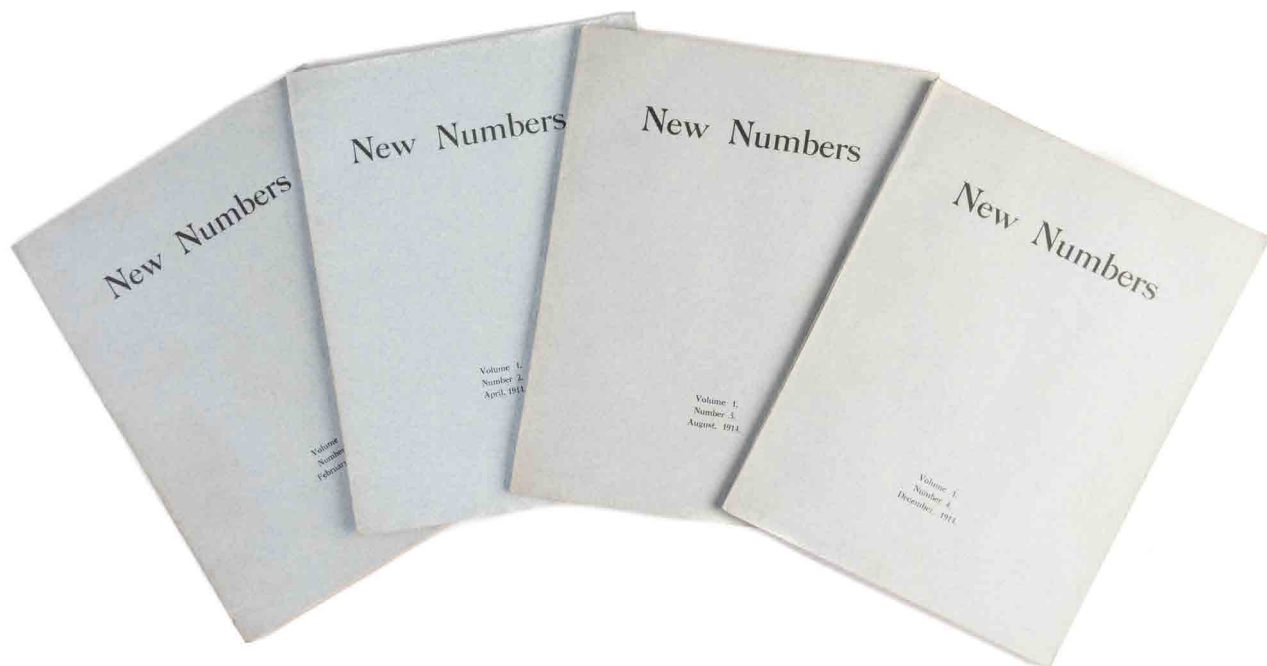
23. BROOKE (Rupert). Lithuania. A Play in one Act. With a prefatory note by John Drinkwater. First English edition. 8vo., original yellow printed wrappers. London, Sidgwick & Jackson. 1935. £100

With a brief and breezy ALS from Geoffrey Keynes "My dear Jack, alias Proviss, This has just come from Sidgwick. It is not published until 21st, so you mustn't sell it before that date however hard up you are. I think it looks quite nice." The recipient is likely to be J.C. Squire, editor of the London Mercury - is "Proviss" a mis-spelt reference to Magwitch in Great Expectations who uses the pseudonym "Provis" when he returns unofficially from Australia?

24. BROOKE (Rupert). Lithuania. A Play in one Act. With a prefatory Note by John Drinkwater. First English edition. 8vo., original yellow printed wrappers. London, Sidgwick & Jackson. 1935. £85

With Geoffrey Keynes's neat presentation inscription to W.W. Gibson, Brooke's fellow Dymock poet.





25. BROOKE (Rupert). *New Numbers*.

Volume one, numbers one to four, all issued. 4to., original printed wrappers. Ryton, Dymock, Gloucester. February to December, 1914. £500

A very good set indeed, in a handsome blue morocco slipcase (slight damage to spine) with the later signature of John Drinkwater, one of the poets herein, dated from Chicago in 1932. A total of fifteen poems by Brooke in the four numbers, with most famously the five war sonnets, including 'The Soldier.'

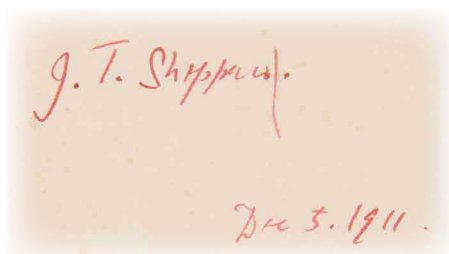
26. BROOKE (Rupert). *Poems*.

First edition. 8vo., original black cloth, printed label on spine. Fine red morocco backed folding box, with bookplate of John Schroder. London, Sidgwick & Jackson. 1911. £5,000

With an unsigned autograph presentation inscription from the author to "J. T. Sheppard Dec 5. 1911" on the front free endpaper, and with three manuscript corrections to the text, the two normal ones ("Libido" to "Lust", and "greasy" to "queasy") and a third in the poem 'Menelaus and Helen' where one word is added. John Tresidder Sheppard was Brooke's Classics tutor at King's College Cambridge and later Provost. He was a prominent Apostle and enthusiastically gay. Noel Annan in his ODNB appreciation wrote of him: "Sheppard was a character. His mane of white hair brought him dignity which he masked with clowning. Shrewd yet naïve, tough yet appearing to be tottering on the verge of senility, tirelessly interested in people, helping them by stealth, histrionic in the highest degree, quick to spot the comic and to mock the pompous, the possessor of a gargantuan ego that was directed almost entirely to good ends, he was one of the most remarkable dons of his day."

With a TLS from Sheppard to the bookseller Percy Muir, dated July 1954, thanking Muir for having pointed out the annotation: "I am indeed grateful for the trouble you have taken in the matter and for the generous way in which the firm has acted."

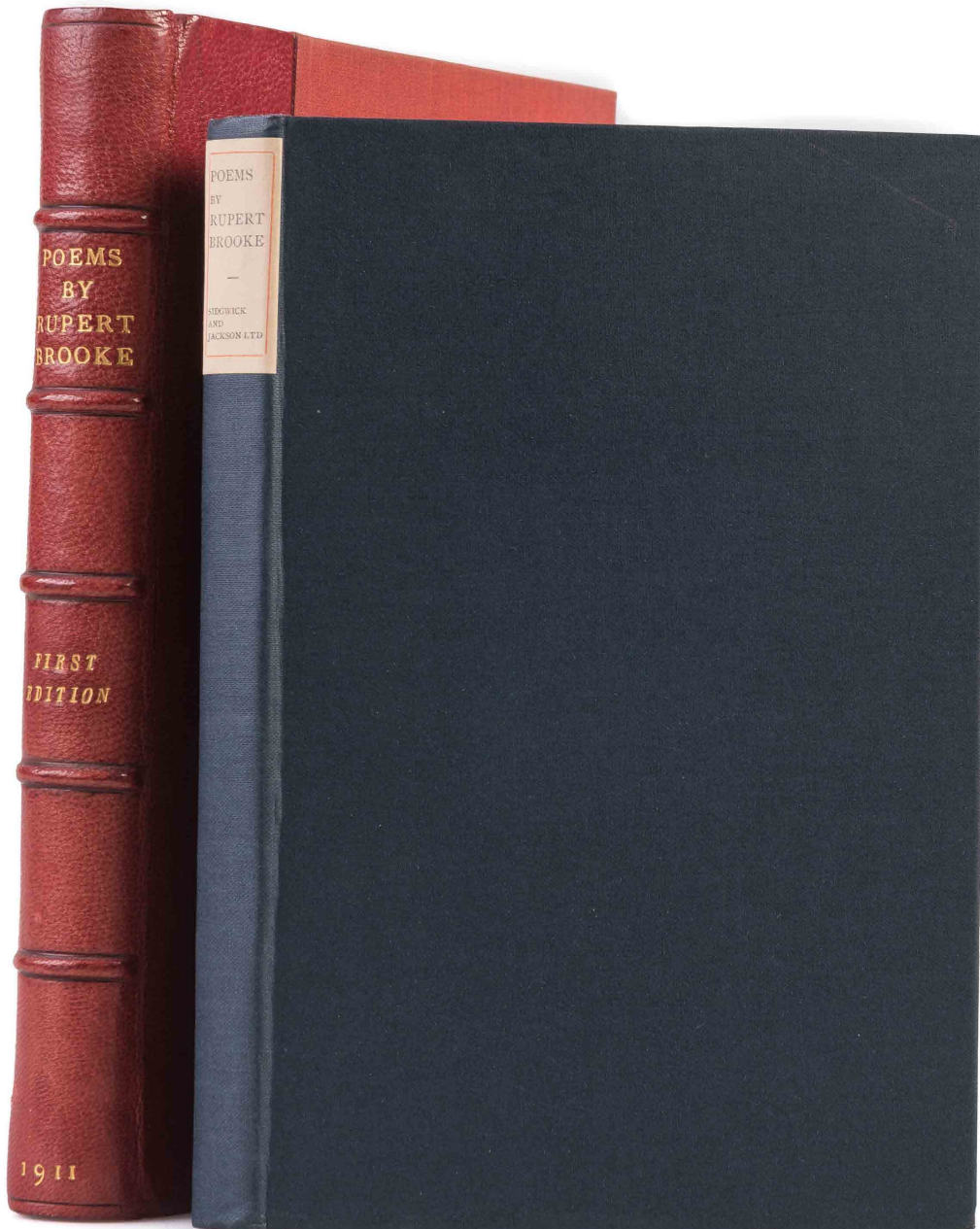
Spine label a bit darkened, but a near fine copy with the exception of a most unusual tear on the contents leaf where it appears that a fountain pen has been used to stab then rip at the paper, leaving an ink stain on the opposing blank leaf and a long tear in the page itself, from the gutter diagonally, but not reaching the edges. Although how it happened is mysterious, one would have said that it is more the result of accident than design.



27. BROOKE (Rupert). *Poems*. First edition. 8vo., original black cloth, printed label on spine. Handsome red Morocco folding case. London, Sidgwick & Jackson. 1911. £2,250

Brooke's first book of poems, published in an edition of 500 copies. It was an immediate success on publication, establishing his reputation. Edward Thomas in reviewing this book wrote "He is full of revolt, self-contempt, and yet arrogance too... Copies should be bought by everyone over forty who has never been under forty. It will be a revelation."

A remarkably fine copy - issued with no dust jacket.



28. BROOKE (Rupert). *Poems*. First edition, second impression. 8vo., original black cloth, printed label on spine. London, Sidgwick & Jackson. 1913. £300

An almost completely fine copy, in a smart red morocco folding box. The only edition reprinted in Brooke's lifetime, and no more common than the first printing of two years earlier.

29. BROOKE (Rupert). **Rupert Brooke 1887 - 1915.** Illustrated with photographs printed on flimsy tissues. Small oblong folio, printed on rectos only in brown ink, original brown boards, printed device and lettering on front cover. No Place, "This Book is number 13 of a limited edition of twenty-one copies printed by Douglas Wilson." No date. [1974.] £225

Spine slightly faded, but a fine copy. The typography and letterpress is of reasonable quality, but the vanity of printing the photographs on tissue-like paper so that they act as an overlay on the poems is a complete success. OCLC finds copies in America at Indiana and UNC Greensboro, and the copy in Geoffrey Keynes's collection at Cambridge is inscribed to him by Douglas Wilson in 1974, as likely a date as any for its printing. Wilson was at the Royal College of Art at the time at the same time as Peter Blake, and after a career which involved being the head of design for Ladybird Books, he moved to teaching graphics, and has published at least two books with Blake, firstly his edition of Alice in Wonderland and then his book of Alphabets by Blake.

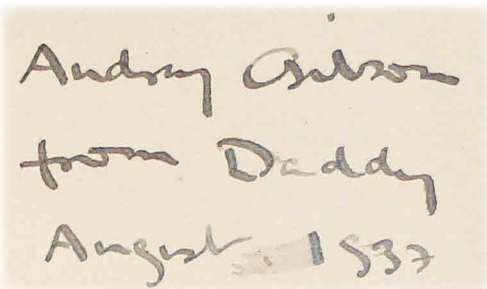
30. BROOKE (Rupert). **Rupert Brooke to the Editor of the Poetry Review.** One of 50 copies printed. First edition. 4to., original printed wrappers, leather label on the upper cover. Peekskill, Watch Hill Press. 1929. £450

With some very slight wear to the wrappers, but a very good copy indeed of a handsome production from Crosby Gaige's personal press. Gaige was a successful Broadway producer and bibliophile, and established the press at his eponymous country house, and had the services of one of the great designer/printers, Frederic Warde. Apparently his own copy, with the booklabel "From the books of Crosby Gaige." The colophon credits the owner of the letter, the American writer Mrs. Frances Noyes Harte, whose The Bellamy Trial he was producing in 1929: it may be no coincidence that the letter here printed was Brooke's attack on Ezra Pound, who had had the cheek to dismiss the English poets Lascelles Abercrombie and the arch-conservative Alfred Noyes.

31. BROOKE (Rupert). **Selected Poems.** First edition. Frontispiece portrait of the author. 8vo., original purple cloth, title lettered in gilt on the spine. London, Sidgwick & Jackson. 1917. £150

With a heart-breaking inscription from W.W. Gibson to his daughter Audrey "Audrey Gibson from Daddy August 1937." Gibson was one of the principal heirs to Brooke's estate, which helped support him and his family for the rest of his life: Audrey was to die in 1939, in a landslide in Italy. From his poem on her birth:

*Baby asleep on my arm,
Would that my heart could enfold you,
Cherish you, shelter you, hold you
Ever from harm.*



Audrey Gibson
from Daddy
August 1937

Cathleen from EM.
March 1917

32. BROOKE (Rupert). *Selected Poems*. First edition. Frontispiece portrait. Small 8vo., original red-brown skiver, dust jacket. London, Sidgwick & Jackson. 1917. £950

A near fine copy, with the slightest signs of handling to the binding, with a touchingly simple inscription from Eddie Marsh to Cathleen Nesbitt (as per the Schroder catalogue) on the front free endpaper "Cathleen from EM."

*Cathleen Nesbitt, actress, was one of the loves of Rupert Brooke's life. He became infatuated with her after seeing her (twice) on the stage as Perdita in Harley Granville Barker's 1912 production of *A Winter's Tale* (initially cast as Mopssa, a minor character, she was promoted during rehearsals). See item 65 in this catalogue for his copy of *A Winter's Tale*.*

*Eddie Marsh rather set him up with Nesbitt over dinner, and they became a couple (although apparently a chaste one) for the rest of his life. Christopher Hassall gives a charming account of her effect on Brooke: "She was the 'perfect stranger', in no way associated with his past existence, and totally ignorant of it. He was innocent and unoffending in her eyes, and she in his, and unwittingly she brought into his life something of the freshness and ideal 'innocence' from her own sheep-shearing scene in *The Winter's Tale*. As *Perdita* he had first set eyes on her, and so she remained. "He famously wrote sonnets to her ("Cathleen! Loveliest creature! Nymph divine! / Unhoped for, unapproachable, yet mine!"), but despite the effusive tone of such poems, Nesbitt measured Brooke shrewdly, writing later that "I felt if I were married to him I would probably suffer a great deal" (ODNB). Although they were believed to be engaged to be married, it never seemed likely to actually happen, irrespective of his early death. Certainly her personal ambition was incompatible with Brooke's view of women: he was doubtless being a little melodramatic when he told her "I loathe the idea of women acting in public", adding later "I hope you'll be giving up this stage business soon", but the fact that she went on to establish herself as a considerable success suggests, at the least, the potential for friction. Nevertheless, they must have been a beautiful, charming couple.*

33. BROOKE (Rupert). *The Collected Poems of Rupert Brooke*. With frontispiece portrait and title page cut on the wood by Gwen Raverat. One of 1000 copies. 4to., original vellum, lettered in gilt on spine and front cover. Uncut. London, Philip Lee Warner, publisher to the Medici Society. 1919. £350

A fine copy of the superior issue bound in vellum

34. BROOKE (Rupert). *The Collected Poems of Rupert Brooke*. With frontispiece portrait and title page cut on the wood by Gwen Raverat. One of 1000 copies. 4to., original linen backed boards, paper labels on front cover and spine. T.e.g., others uncut. London, Philip Lee Warner, publisher to the Medici Society. 1919. £75

Corners reinforced with heavy paper protectors in a slightly crude but functional bit of home restoration.

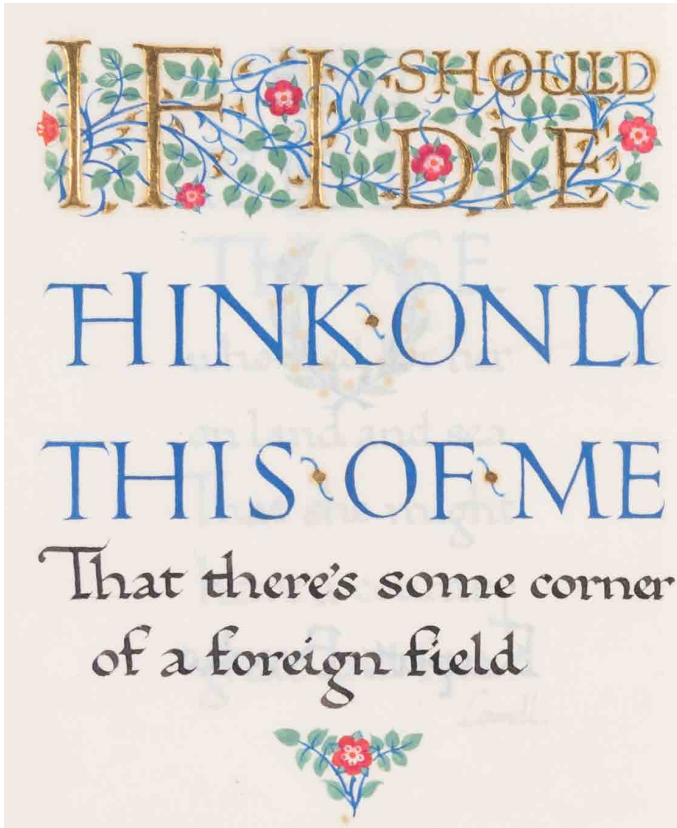
35. BROOKE (Rupert). *The Collected Poems of Rupert Brooke*. With frontispiece portrait and title page cut on the wood by Gwen Raverat. One of 1000 copies. 4to., original canvas-backed boards, printed label on upper cover and spine. London, Philip Lee Warner, publisher to the Medici Society. 1919. £350

With the ownership inscription of Brooke's friend W.W. Gibson on the front free endpaper. Spine and covers unevenly faded, and with some very light wear to the extremities, but a presentable copy of this most handsome edition, with a meaningful early provenance.



36. BROOKE (Rupert). *The Complete Poems of Rupert Brooke*. Frontispiece portrait of the author. Salesman's dummy of the first edition. 8vo., original very dark blue cloth blocked and lettered in gilt. London, Sidgwick & Jackson. 1932. £220

With the text complete only up to page 22, and the balance made up of blank sheets, and with the "Index of First Lines" complete at the end. Schroder's catalogue notes that he bought this directly from Sidgwick and Jackson, who told him that three or four copies were got up thus for their salesmen.



37. BROOKE (Rupert). *The Soldier*. Calligraphic manuscript on vellum, 6 pages of calligraphy, with extra integral blank leaves, each page with a coloured floral device picked out in gilt, the opening line of text an elaborate panel of gilt upper case lettering over a floral field. Red morocco, low bands on spine, with blind rules terminating in single gilt dots, gilt rule around board edges. Unsigned, undated. £1,750

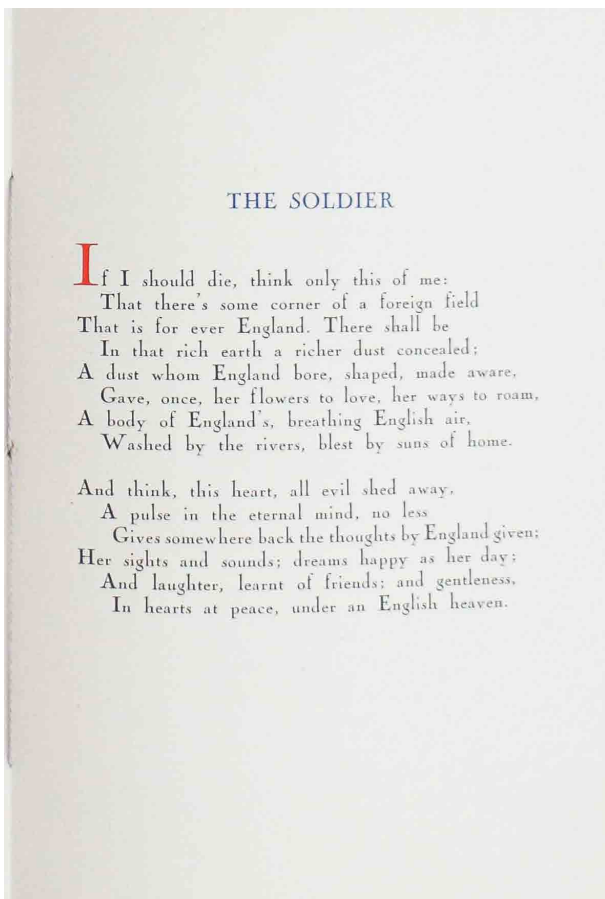
A high quality calligraphic manuscript, unsigned but clearly professional. A leather presentation label on the front pastedown is "To JHS from PHM & LED" is dated by an unknown hand to Christmas 1959, but the manuscript itself is surely somewhat earlier, probably the work of the 1920s.

38. BROOKE (Rupert). *Twenty Poems*. First edition thus. 12mo., original pictorial wrappers, original mailing envelope. London, Sidgwick & Jackson. 1935. £150

The publisher's file copy, with their rubber stamp and ink note giving the publishing date, in perfect condition, still in the original mailing envelope, itself also in fine condition and with the same stamp.

39. BROOKE (Rupert). *Two Sonnets*. With a Memoir of [sic] Winston Churchill. 4 leaves, in original wrappers. "Somewhere in Occupied Holland". [Fred Batten, printed in Den Haag by N.G. Van der A at the Drukkerij Albedon] 1945. £500

Fine copies of the two printings of this underground edition of 'The Soldier' and 'Safety', with Winston Churchill's obituary notice from the Times. Both are limited to 100 numbered copies, and while the typesetting of the poems appears to be identical, but with different colourways, the title pages and colophons are quite different, with varying readings in each colophon "We give this reprint, without use of steam, somewhere in occupied Holland" and "We give this reprint somewhere in occupied Holland, in consequences of the war circumstances without using electrical current." According to Publish and be Free: a Catalogue of Clandestine Books printed in The Netherlands where this is No 44, this was published by Fred Batten and printed in Den Haag by N.G. van der A (Drukkerij Albedon).



S+8 242 ~ My paper reminds me
to conclude.
the Xed pages -
8+5 279. nunchion

E 8. mizzle
44 collect = gather.
69. On poets in love.
15. "Spencer"
215. Deedily:

P. 37 Repulsive = giving a repulse to

40. [BROOKE (Rupert).] AUSTEN (Jane). *Sense and Sensibility, Emma & Persuasion*. New Century Library edition. Frontispiece illustration. 12mo., original limp leather. London, T. Nelson & Sons. No date, c. 1905. £1,200

Rupert Brooke's copy, with the posthumous label "This Book Belonged to Rupert Brooke", and with Eddie Marsh's manuscript note on the front free endpaper drawing our attention to Brooke's modest notes on four occasions in the text (there are others besides), and to notes by Brooke on the rear endpapers. Brooke's attention was caught by Austen's vocabulary more than her narrative - In *Emma* he notes the words "mizzle" and "deedily", the use of the verb "to collect" as in "to understand", and the adjective "repulsive" as in "to give a repulse". He is also understandably taken with the observation (also in *Emma*) that "A poet in love must be encouraged in both capacities or neither." *Sense and Sensibility* "suffers from a double plot", but does include the word "nunchion", and he admires the wrapping-up phrase in Lucy's letter "my paper reminds me to conclude". Binding quite neatly restored, but still showing some signs of pocket and haversack - this is presumably the Austen that Brooke read in Canada, and then took around the Pacific. He wrote to Cathleen Nesbitt about the ominous effects of dusk on board ship on the *St. Lawrence*: "I began to think I could see things coming out of it - large black things you know - I don't know what - turning and looking at you and bellying - so I came and shut myself in here, in my cabin, and read Jane Austen, and started this letter to you."

41. [BROOKE (Rupert).] BAILEY (J.C.). *The Claims of French Poetry. Nine Studies in the Greater French Poets*. First edition. 8vo., original plum cloth. London, Archibald Constable. 1907. £1,000

Rupert Brooke's copy, with the alarming inscription in his hand "In Memoriam Rupert Brooke November 1907." [see illustration in the Introduction to this catalogue.] Binding marked and faded, otherwise a very good copy, with the usual heavy offsetting (not affecting the inscription) from the leather bookplate of John Schroder.

42. [BROOKE (Rupert).] BEAUMONT & FLETCHER (Francis & John). *The Knight of the Burning Pestle*. Edited by F.W. Moorman. 12mo., original green cloth, fine red-morocco backed folding box. London, J.M. Dent & Co. 1898. £750

Rupert Brooke's copy, with his bold ownership inscription on the front free endpaper, and quite extensive annotations, mostly indicating redactions, as it were in preparation for a production.

43. [BROOKE (Rupert).] BERGSON (Henri). *L'Evolution Créatrice*. Fifth edition. 8vo., contemporary binder's cloth. Paris, Felix Alcan. 1909. £500

With the small posthumous book label. "This book belonged to Rupert Brooke". Binding somewhat soiled, and short split to upper joint. The Bergson title appears in a list of books that Brooke was planning to bring with him on the 1910 caravan tour with Dudley Ward wherein they planned to foster the Fabian campaign for the reform of the Poor Laws by leafleting and public-speaking.

44. [BROOKE (Rupert).] BOISSY (Gabriel). *Message sur la Poésie Immortelle prononcé à Skyros pour l'inauguration du monument dédié à Rupert Brooke*. Illustrated with two lithographs by Léo Lelée after Tom-bros. One of 225 copies in total, this one marked Hors Series, and additionally inscribed by Boissy to Emile Henriot. Small folio, original printed wrappers, original tissue. Paris, L'Estampe Moderne. 1931. £75

Apart from a significant scratch in the tissue outer wrapper only, a fine copy.

45. [BROOKE (Rupert).] CASSON (Stanley). *Rupert Brooke and Skyros*. With woodcut illustrations by Phyllis Gardner, made after photographs by Casson. First edition. Square 8vo., original plain boards, printed title on upper cover. London, Elkin Mathews. 1921. £50

46. [BROOKE (Rupert).] CASSON (Stanley). *Rupert Brooke and Skyros*. With woodcut illustrations by Phyllis Gardner, made after photographs by Casson. First edition, one of 100 copies on hand made paper. Square 8vo., original grey boards, vellum spine, title lettered in gilt on spine. Silk marker ribbon. Uncut and unopened. Original tissue jacket. London, Elkin Mathews. 1921. £175

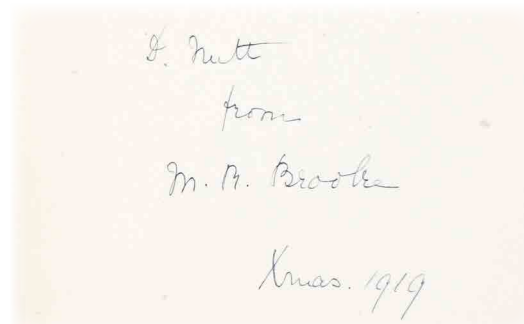
A fine copy in slightly distressed original tissue jacket.

47. [BROOKE (Rupert).] CHESTERTON (G.K.) *The Napoleon of Notting Hill*. First edition. 8vo., original green pictorial cloth. London, John Lane the Bodley Head. 1904. £375

*Rupert Brooke's copy, with his large bookplate and single word annotation drawing the reader's attention to an unidentified reference to Samuel Butler's *Erewhon*, and the ownership inscription of Gwen Raverat. Binding recased with some new material, and lacking the frontispiece, though W. Graham Robertson's six other illustrations give ample evidence of his having based the look of the central character on Max Beerbohm.*

48. [BROOKE (Rupert).] DE LA MARE (Walter). *Rupert Brooke and the intellectual Imagination*. First edition. 8vo., original grey boards, dust jacket. London, Sidgwick & Jackson. 1919. £75

A fine copy in the dust jacket that is just a little darkened on the spine, and has some very minor wear. Inscribed by Brooke's mother "D. Nutt from M.R. Brooke": the publisher David Nutt had died much earlier, but his son Alfred still carried on the firm under his name, publishing among others Robert Frost.



D. Nutt
from
M. R. Brooke
Xmas. 1919

49. [BROOKE (Rupert).] DE QUINCEY (Thomas). *Essays from de Quincey*. Edited by J.H. Fowler. Unstated edition. 12mo., original blue cloth. London, Adam and Charles Black. 1900. £950

With Brooke's ownership initials on the half-title and extensive marginal emphases and five words of notes, seemingly by Brooke, in de Quincey's essay 'On the Knocking at the Gate in Macbeth'. The Schroder catalogue records that this book had been a gift from Brooke to Estrid Linder, the Swedish student who was helping him with Strindberg: the bold inscription "Rupert Brooke" on the front free endpaper would seem to be in her hand rather than Rupert's.



50. BROOKE (Rupert). DONNE (John). *Poems of John Donne*. Edited by E.K. Chambers with an introduction by George Saintsbury. "The Muse's Library". 2 volumes, 12mo., original blue cloth gilt. London, George Routledge. N.D., [not before 1905] £5,000

"Who is so safe as we . . ."

Rupert Brooke's set, with his ownership initials in the first volume and bold ownership inscription "Ex libris Rupert Brooke" in the second, and with Eddie Marsh's neat note on the front pastedown of the first volume "Rupert Brooke's pocket-copy of Donne. Given to EM by his Mother. 1915" and with a moving undated 4 page ALS from Cathleen Nesbitt making arrangements for a public reading being organised by Marsh, asking if she can "read in juxtaposition the Donne 'All Kings & all their Favourites' [i.e. 'The Anniversary'] and "my" sonnet of Rupert's, 'Safety'. He'd either not known, or forgotten the 'Anniversarie' & when I first read it to him - at Yarmouth of all places, by a driftwood fire - he chanted "who is so safe as we" like a litany - & the sonnet arrived a few day's later." The couplet is indeed emphasised in the margins by Brooke.

*Both volumes are replete with pencil annotations, showing a close reading of the text, and offering suggested mis-readings, notes on metre, lots of marginal emphases, and cross-references to other authors such as Marlowe. The marks are throughout, but Brooke pays particular attention to Elogy II, describing the editor as a "fool". The rear endpapers of both volumes are more or less covered in manuscript notes, including a partial index of his observations in the text, and these notes are continued on a single sheet of Rugby letterhead. Many commentators have noted Donne's influence on Brooke's poetry, beginning with his friend James Elroy Flecker, who in his review of *Poems of 1911* described him as "our Donne Redivivus".*

See the description of item 32 in this catalogue for a note on Brooke and Nesbitt's relationship. Both volumes recased with a little new cloth but perfectly sound, housed together in a fine morocco-backed cloth.

51. [BROOKE (Rupert).] FLECKER (James Elroy). *The Grecians. A Dialogue on Education*. First edition. 8vo., original green cloth, lettered in gilt on the spine and blocked in blind on the front cover. London, J.M. Dent. 1910. £750

*The copy of Flecker's university friend Rupert Brooke, with his initialled ownership inscription on the front free endpaper: the two became friends when Flecker was doing two years of oriental language study, after graduating with a Third from Oxford. Flecker died young, and Brooke wrote his obituary for *The Times*. Offsetting from the leather bookplate of John Schroder, not affecting the inscription: Schroder's catalogue tells us that this was a gift to him from Frances Cornford.*

52. [BROOKE (Rupert).] FOSTER (The Rev. H.C.) *At Antwerp and the Dardanelles*. First edition . 8vo., original orange cloth lettered in black. London, Mills & Boon Ltd. 1918. £100

The author is described as "late Chaplain Second Royal Naval Brigade" and was on the Hood with Brooke. He gives a first hand description of Brooke's company on the ship, and of his final illness: "Never had his face looked more beautiful than now; his eyes flashed with a brightness that was unearthly, and as he talked one read in his countenance that dazzling purity of mind which betrays itself so often in his poems."

A fine early expression of the Brooke legend.

53. [BROOKE (Rupert).] GUIBERT (Armand). *Rupert Brooke*. Avec un portrait, et une Préface par H. Fauconnier. First edition, one of 500 copies, this copy marked "Servizio Stampa". 8vo., original printed wrappers, uncut. Genova, Emiliano degli Orfinia. 1933. £150

Slight darkening to the edges of the wrappers, but a very good copy, with the fugitive prospectus on thin paper. Inscribed warmly by the author "To Wilfrid Gibson who deserves it as a poet and as a personal friend this loving tribute to a dear memory Armand Guibert '33".

54. [BROOKE (Rupert).] HAYNES (E.S.P.) *Typed Letter Signed to Eddie Marsh*. 2 pp, from his chambers at 9 New Square, Lincoln's Inn. 23 March 1939. £150

An interesting, jovial letter, from the celebrated London lawyer and lightweight author, with unprofessionally indiscreet reminiscences of Rupert Brooke's mother, for whom he acted. "I do not remember seeing her after the Summer of 1918 when she dined at my house. She sat next [to] Robbie Ross and distinguished herself by asking him why he was not at the front . . . John Henniker-Heaton . . . owing to his naturally thick utterance gave her the impression of being drunk nor was the situation improved by his asking her if she was in any way related to a poet called Rupert Brooke of whom he did not think much! The last I heard of her was in 1920 when she told Julian Huxley that I was in the habit of making young men drunk." Haynes was a married man, but fond of male company, and Evelyn Waugh, for whom Haynes acted in the divorce from She-Evelyn, reports that he spent a lot of money on oysters and hock on entertaining the young novelist.

55. [BROOKE (Rupert).] HEADLAM (Walter). *A Book of Greek Verse*. Translations by Walter Headlam, of Greek verse to English, and vice versa. First edition. 8vo., original boards lettered in gilt. Cambridge; at the University Press. 1907. £350

Spine very darkened and some marking to the binding. With the posthumous "This Book Belonged to Rupert Brooke" label. Hassall's biography of Brooke has an eloquent description of Headlam, Classical scholar at Kings College, who inspired Brooke in his appreciation not only of the classics but of the Elizabethan dramatists.

56. [BROOKE (Rupert).] JONSON (Ben). *Masques and Entertainments*. Volume IX of the Carisbroke Library. Edited by Henry Morley. 8vo., original green cloth, skiver spine. London, George Routledge. 1890. £275

Spine mostly missing, and significant dampstaining to the margins of the text block. Rupert Brooke's copy, with the posthumous label "This Book Belonged to Rupert Brooke". Jonson's The Masque of Queens is quite extensively annotated with a few words and several emphases.

THIS BOOK BELONGED
TO RUPERT BROOKE.

72. Hieronimo - the old plays still
went on more than one hundred years
in the popular theatre.

R.F.

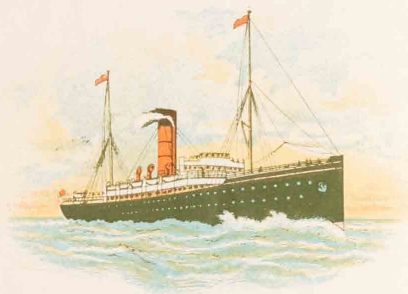
180. Reference to Dogberry & Shylock
- Trueman + Adamus
played it! Look up

181. R.F. takes 2 1/2 hrs. N.B.

Adam Overdo a pathetic would be follower of
Haroun al Raschid (?). In that sense, B.F.
realistic. The romantic comedy would
have accepted the possibility of A.O.
disguising himself & seeing everything, &
made him an all-wise (& all-forgiving)
judge.

A.O. is, moreover a semi-Puritan; a good
Liberal, - v. p. 217, et al. - distinguished
from the real Puritan, carefully. But
near him, & certainly of the type which
made the Civil War.

UNION LINE



B.F. 348. B.F. pulling fun at himself, on board.
379. M.P. 9
389. Dramatic News: L.U.
414. Silliboy
422. The loss of the 9 faceted Volley method.
Has something of his old inimitable
vigour of writing, especially in IV.
But he gets such dull characters & they don't stand out at all. Not interesting.
They don't stand out at all. Not interesting.

B.F. 348. B.F. pulling fun at himself, on board.
379. M.P. 9
389. Dramatic News: L.U.
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But he gets such dull characters & they don't stand out at all. Not interesting.
They don't stand out at all. Not interesting.

57. [BROOKE (Rupert).] JONSON (Ben). *The Complete Plays of Ben Jonson*. Everyman edition. Series editor Ernest Rhys. Introduction to this work by Felix Schelling. 2 volumes. 12mo., original green cloth. London, J.M. Dent & Sons. No date, c. 1905. £3,500

A significant association copy, redolent both of the serious scholarship of the young Brooke, and of the romance of what Marsh called his *Wanderjahr*, with the posthumous "This book belonged to Rupert Brooke" label in both volumes, manuscript index at rear of both volumes, annotations and marginal emphases scattered throughout, and five pages of loose notes written on Union Line notepaper.

The notes are at times substantial: of *The Magnetic Lady* he writes "The play doesn't come off, somehow. He seems to need a lighter hand: the part about the girls is as it stands, unpleasant. Tiredness in portrayal of humours. The age was out of touch with him." On *The Staple of News* "He loves the staccato volley method. Has something of his old inimitable vigour of writing, especially in IV. But he gets such dull characters & they don't stand out at all. Not interesting." There are several cross-references to Webster's work, and one to Kyd's *The Spanish Tragedy*: "Hieronimo - the old plays still went on more than one thing, prob in the popular theatre." Brooke makes interesting observations on *Bartholomew Fair* "Adam Overdo, a pathetic would be follower of Haroun al-Raschid. In that sense, BF realistic. The romantic comedy would have accepted the possibility of AO disguising himself & seeing everything, & made him an all-wise (& all-forgiving) judge. AO is, moreover a semi-Puritan: a good Liberal - distinguished from the real Puritan, carefully. But near him, & certainly of the type which made the Civil War."

Christopher Hassall records how Brooke took the *Jonson* and *Jane Austen* (see item 40 in this catalogue) when going to a remote camp near Lake George in Canada "in case he should feel sated with spectacular scenery." They are referred to again when Brooke is on passage from Samoa to Fiji on the SS *Tofua*, of the Union Line (hence the letterhead): "There's nothing else in the way of my European existence I think. That part of it which is left, out here, reads Ben Jonson. Kindly turn up his *New Inn* (which is sheer Meredith) and read Lovel's song in act IV, the second verse will dispel the impression of the first, that it is by Robert Browning." That passage is indeed marked by Brooke.

Many pages turned down and some wear to the binding. Handsome modern red morocco backed folding box.

58. BROOKE (Rupert). MARSH (Edward). **Rupert Brooke. A Memoir.** First American edition. Frontispiece portrait of the author. 8vo., original black cloth, printed label on spine and front cover. New York, John Lane. 1918. £150

A presentation copy, inscribed by the author to Wilfrid Gibson, just three days after the armistice, "Wilfrid from E.M. Nov 14 1918". Spine a little darkened, otherwise fine.

To
Wilfrid Gibson
from
John Drinkwater
1916.

59. [BROOKE (Rupert).] MASEFIELD (John). **Rupert Brooke. An Essay.** First edition, one of 115 copies printed. 8vo., original blue boards, printed labels on front cover and spine. London, printed for the Author at the Chiswick Press. 1916. £150

Boards slightly faded around the edges, but an excellent copy, inscribed on the colophon leaf "To Wilfrid Gibson from John Drinkwater 1916."

60. [BROOKE (Rupert).] MILTON (John). **Poetical Works.** Edited by David Masson. Reprinted edition. 3 volumes. 8vo., original red cloth. London, MacMillan & Co. Ltd. 1910. £875

Rupert Brooke's copy with his moderately extensive annotations to Comus and his presentation card to Dorothy Stevenson, the daughter of the proprietor of The Orchard in Grantchester, where Brooke lived from 1909-1911. Two years before the date of this edition Brooke had directed and played in a production of Comus in Cambridge.

O.D. Stevenson
from
Rupert Brooke Esq
Anson Battalion
Second Naval Brigade
Bethshanger
Eastry
Kent.

61. [BROOKE (Rupert).] MORLEY (Henry) edits. **Ideal Commonwealths.** Plutarch's Lycinus, More's Utopia, Bacon's New Atlantis, Campanella's City of the Sun, and a Fragment of Hall's Mundus Alter et Idem. First edition thus. 8vo., original green cloth, printed label on spine. London, George Routledge and Sons. 1885. £750

Binding cracked in one place, spine a bit darkened - in decent second-hand condition: it is a cheap publication and the paper smells acidic and is a little browned, though not brittle. With the posthumous book label "This book belonged to Rupert Brooke" and with annotations in his hand to the passage from Campanella's City of the Sun. The notes are mostly marginal emphases, but he also makes a slightly odd correction to the editor's slightly odd calculation of the length of a pace, and adds the phrase "a way out" to a statement that "the community of wives is not instituted among the other inhabitants of their province". Brooke and his friends among the Neo-Pagans and later the Apostles were not unusual in their ambitions towards various Utopias. It is interesting that, given Brooke's unwillingness to be either monogamous or limited to one orientation, that he should (on the admittedly modest evidence of this one book) appear to be particularly interested in the work of Thomas Campanella, whose seventeenth-century ideal state included a "community of wives", whereby the social aspect of relations between men and women should be treated separately from the sexual aspect, with procreation carefully controlled by the state for the benefit of the quality of the population.

62. [BROOKE (Rupert).] POTTER (Richard Montgomery Gilchrist). **Rupert Brooke A Bibliographical Note on his Works Published in Book Form.**

One of 52 copies printed. 4to., original blue cloth-backed boards, printed label on front cover and spine. Hartford, Connecticut. 1923. £75

A remarkably pretentious volume, luxuriously printed by Finlay Brothers of Hartford - there were also five copies printed on vellum. Binding slightly stained in places.

Shakespeare
Othello a pathetic play
As so to us

LOCRINE

Stopping the passage of the fleeting shippes,
Do lie like mountaines in the congeald sea:
Where if I finde that hatefull house of hers, 60
Ile pull the fickle wheele from out her hands,
And tie her selfe in euerlasting bands.
But all in vaine I breath these threatnings;
The day is lost, the Hunnes are conquerors,
Debon is slaine, my men are done to death, 65
The currents swift swimme violently with
blood,

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63. [BROOKE (Rupert).] [SHAKESPEARE (William).] **The Shakespeare Apocrypha.** Being a Collection of Fourteen Plays which have been ascribed to Shakespeare. Edited with introduction, notes and bibliography by C.F. Tucker Brooke. First edition. 8vo., original red cloth lettered in gilt. Oxford, at the Clarendon Press. 1908. £1,500

Rupert Brooke's copy, with his posthumous book label and ownership inscription "Rupert Brooke Cambridge June 1908." With over 350 words in Brooke's hand and numerous marginal emphases, displaying a close reading, the fruit of which was a seven page manuscript review (apparently unpublished), now in Kings College Cambridge. The notes regularly refer to Swinburne as an authoritative source; the two plays which receive the closest attention are Edward III and Two Noble Kinsmen. An early typescript attempts to list the notations.

Very slight wear to binding, joints partially cracked. A perfectly respectable copy in a handsome red morocco backed folding box.

64. [BROOKE (Rupert).] SHAKESPEARE (William). **The Tragedies of Shakespeare.** Everyman edition, edited by Ernest Rhys. Elaborate title page border. 12mo., original green cloth. Fine red morocco backed folding box. London, J.M. Dent & Co. No date, c. 1900. £750

Binding slightly used, but sound. With the ownership inscription of Rupert Brooke on the front free endpaper, and pencil notes to the text of Othello consisting of extensive redactions as if for an abbreviated school production, and several words of marginal notes which, with the many marginal emphases, concentrate on Iago's part.

Christopher Hassall records that in the summer of 1910 Brooke attended the Fabian Society summer school in Wales, bringing with him his Shakespeare and Aristotle.

65. [BROOKE (Rupert).] SHAKESPEARE (William). **The Winters Tale.** With introduction and notes by William Henry Hudson (a different one). 12mo., original orange cloth lettered in gilt. London, George G. Harrap & Co. No date, c. 1900. £750

With the small booklabel on the front paste-down endpaper "THIS BOOK BELONGED TO RUPERT BROOKE."

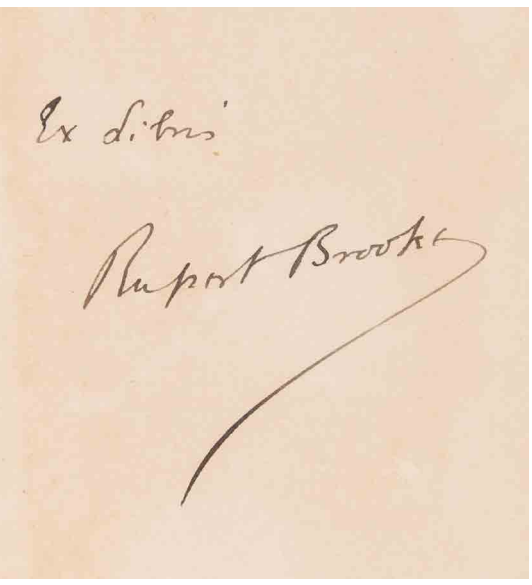
Brooke's copy of the play in which he first saw Cathleen Nesbitt, one of the loves of his life. See item 50 in this catalogue for a note on Brooke and Nesbitt's relationship, and the importance of this particular text in it.

66. [BROOKE (Rupert).] STERNE (Laurence). **Tristram Shandy.** "All the World's Classics" edition. 16mo., original red cloth. London, Henry Frowde. No date, c. 1900. £750

Rupert Brooke's copy, with his assertive and elegant inscription "Ex Libris Rupert Brooke" on the front free endpaper.

67. [BROOKE (Rupert).] STRINDBERG (August). **Plays.** Translated, with an introduction by Edwin Bjorkman. Frontispiece portrait of the author. 8vo., original green cloth lettered in gilt. London, Duckworth & Co. 1913. £1,000

The copy of Rupert Brooke, with his initials on the front free endpaper. A fine copy. Brooke had lectured on Strindberg and Ibsen to the Heretics in Cambridge, apparently sympathising with Strindberg's problematic position on women: "the morbid symptom of lovelessness is that denial of sex called feminism, with its resultant shallowness of woman and degradation of man. Feminism disgusted Strindberg . . . its accompaniments of natural and unnatural vice shocked him." Paul Delany goes so far as to say that "Rupert's aim in 1912-1914 was to become an English Strind-



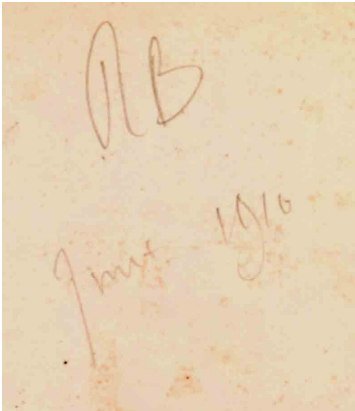
berg”, but an earlier commentator, St John Ervine, wrote in 1915 that Brooke “was influenced to some extent by Strindberg, and I once heard him speak of women in the Strindbergian manner; but it never occurred to me that that was any more than a passing mood”.

68. [BROOKE (Rupert).] VANDERBORGHT (Paul). **Hommage à Rupert Brooke**. Composé et présenté par Paul Vanderborght. Poèmes de Rupert Brooke traduits par Roland Hérelle. One of 100 copies printed on Arches paper. 4to., later half green morocco by Gray of Cambridge. Bruxelles, l'Églantine. 1931. £75

A memorial volume of tributes and memorials in poetry and prose, and translations of Brooke's own verse, put together by “Le Comité Rupert Brooke”, an international organisation seemingly originating in Cairo in 1929 - Paul Vanderborght is described as its founder and general secretary, and it claimed a massive list of committee members in London, Athens, Cairo, Paris, Anvers, Brussels, Italy, Germany, Switzerland, Spain, the Netherlands, Rumania, India, Persia, Japan, Mexico, Cuba, Costa Rica, Argentina, Uruguay, Chile and Peru. Contributors include Walter de la Mare, Lascelles Abercrombie, Denis Browne, and Eddie Marsh. A very good copy, in a high quality later binding.

69. [BROOKE (Rupert).] WATSON (William). **The Poems of William Watson**. First edition, Volume 2 only (of 2). 8vo., original green cloth gilt, spine darkened. London, John Lane the Bodley Head. 1905. £500

With Brooke's bookplate on the front free endpaper. Christopher Hassall cites Watson as an important early influence on the schoolboy Brooke



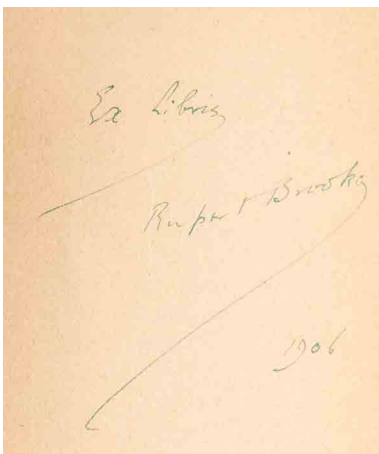
70. [BROOKE (Rupert).] WEBSTER (John). **Webster and Tourneur**. With an introduction and notes by John Addington Symonds. Mermaid edition. 16mo., original red cloth. London, T Fisher Unwin. No date, c. 1900. £1,000

Rupert Brooke's copy, with his ownership inscription on the front free endpaper, Eddie Marsh's note on the front paste-down endpaper, and minor notes on about a dozen pages. With some dampstaining at the foot of the front cover, otherwise a very good copy in a fine modern morocco backed folding box. Brooke's Fellowship dissertation was John Webster and the Elizabethan Drama, and is his most substantial prose work.

71. [BROOKE (Rupert).] YEATS (W.B.) **Tables of the Law and the Adoration of the Magi**. Second edition, the first trade edition. Small square 8vo., original printed wrappers. London, Elkin Mathews. 1904. £650

Rupert Brooke's copy with his attractive inscription “Ex Libris Rupert Brooke 1906” on the front free endpaper. A pencil note identifying as James Joyce the “young man” whose praise persuaded Yeats to reprint these two stories may not be in Brooke's hand.

Text block rather browned, otherwise about fine.



72. CORNFORD (Frances). **On a Calm Shore.** Designs by Christopher Cornford, printed in colour. First edition. 8vo., original pictorial boards, acetate dust jacket. London, the Cresset Press. 1960. £20

A fine copy - the transparent dust jacket, which has an informative blurb on its inside panel, is in fine condition but for a clean tear on the lower panel. Designed and printed by Nicolas Barker, this was Cornford's last book in her lifetime, as she died while it was in press.

73. CORNFORD (Frances). **Travelling Home and other Poems.** Illustrated by Christopher Cornford. First edition. 8vo., original red cloth. London, the Cresset Press. 1948. £125

A presentation copy, inscribed to Eddie Marsh, "For Eddie with love from Frances Christmas 1948." Binding slightly faded in parts.



74. CRESSWELL (Walter D'Arcy). **Lyttelton Harbour. A Poem.** Frontispiece portrait of the author by Allan Barns-Graham (nephew of the St. Ives artists Wilhelmina B-G). First edition. 8vo., original boards, printed label on front cover. Auckland, the Unicorn Press. 1936. £350

Inscribed "For Eddie Marsh very gratefully & fondly from D'Arcy Cresswell. Auckland 1936". With a copy of the prospectus, also inscribed, and an 8 page ALS written on the backs of composition typescripts. The letter gives a detailed picture of his life in Auckland, where he was living rather primitively in a "bach" in the garden of Jane Stronach on the outskirts of Auckland. [For non-Kiwi readers, this word "bach" is pronounced 'batch' and is a small light building - more than a shed, less than a house - that would often serve as a holiday cabin: an English usage might be "chalet".] He complains of the "ignorant and stupid piece of suppression" that stopped the publication of his Poet's Progress in New Zealand (in an odd echo of the English actor Wilfrid Brambell he was apparently rather disrespectful about the city of Christchurch). At first he thought "that the blame might be partly mine; but now I wonder how they could have been so unjust and silly. I don't think I'm a bit too harsh in the poem I send you with this, nor do I exaggerate the revulsion I feel for my country: I mean for its social & civic life, while for its natural life I feel a compensating reverence & awe." He lists the people he is chasing for patronage "I am dreadfully in debt for it, & dreadfully in debt everywhere. I just don't how I shall get thro' this year."

Cresswell was a problematic character, briefly famous for his part in a gay blackmail scandal when the Mayor of Whanganui attempted to murder him. When in England, Marsh played his usual role of patron to Cresswell: Hassall makes the rather coded note that he "was introducing Cresswell to literary London and as a companion was finding refreshment in his forthright and unconventional cast of mind".

75. CRESSWELL (Walter D'Arcy). **Modern Poetry and the Ideal.** First edition. 8vo., original printed wrappers. Auckland, The Griffin Press. 1934. £25

With a presentation inscription to Eddie Marsh "Eddie from D'Arcy Auckland '34". Wrappers somewhat chipped and missing a sizeable triangle from the lower cover.

76. CRESSWELL (Walter D'Arcy). **The Bay of Biscay.** One of 50 copies signed by the author. 8vo., Six leaves, original plain wrappers. S.I. [printed in London by Elliott and Sons], 1931. £100

With the printed dedication to Maurice Baring, and inscribed to "Edward Marsh" on the colophon leaf. A rather watery sonnet. OCLC reports five copies, only one of which is in the US - at Delaware.

77. [CRESSWELL (Walter d'Arcy).] **Time lags abed.** One of 50 copies. 8vo., 6 leaves only, stapled into original unlettered decorative wrappers, [printed for the author by the Columbia Press, London] 1930. £100

With the poet's inscription to Eddie Marsh on the colophon leaf "For Eddie". A single sonnet by New Zealand born poet, OCLC reports five copies, only one of which is in the US - at Delaware.

78. CUST (Henry). **Occasional Poems.** Fine frontispiece portrait. First edition, one of 400 copies. Small 4to., original vellum backed boards. Jerusalem, Privately Printed. 1918. £100

A fresh copy with the usual ms proofing corrections, and the unusual inserted slip explaining that though privately printed, copies are available from booksellers. The copy of Eddie Marsh, with an elegant ALS from Nina Cust, asking "if you can pull any strings to get it 'understandingly' reviewed, will you pull?"

Cust, who didn't die on the Eastern front as the odd imprint might suggest, but of a heart attack at home in Hyde Park Gate, was the quintessential aristocratic hedge-sparrow, spreading his genes widely. Diana Cooper was definitely his daughter: less certainly was Margaret Thatcher his grand-daughter. Marsh tells the story of how he once drunkenly teased a friend over dinner in company and when the friend later noted that "you've ruined my life, but it was worth it", Cust responded that "your letter was of a kind I am more accustomed to receive from women."

79. DARWIN (Bernard), Edits. **The Game's Afoot! An Anthology of Sports Games & the Open Air.** First edition. 8vo., original dark green cloth, lettered in gilt. London, Sidgwick & Jackson. 1926. £40

One small mark on the spine, otherwise a very smart copy, with the bookplate of Walter de la Mare.

80. DAVISON (Edward). **Nine Poems.** One of 150 copies. 8vo., original printed wrappers. New York, Privately printed for the author at the Spiral Press. 1937. £50

Inscribed on the colophon to Eddie Marsh "E.M. - with the warmest remembrances from Edward Davison". Scottish born, Davison was professor of English at the University of Colorado in Boulder. He had an unusual and difficult war, naturalising as an American citizen and running the Nazi re-education programme for German prisoners of war. The connection with Marsh may have come through Robert Frost, Dymock poet and friend of Davison.

81. (DE LA MARE (Walter).) **A Book of Verse.** Chosen for Students at Home and Abroad by Sir Henry Newbolt. First edition. 8vo., original dark blue cloth lettered in gilt. London, G. Bell & Sons. 1922. £35

The copy of Walter de la Mare, with his large pictorial bookplate - de la Mare is the most represented poet here, with ten poems, two ahead of William Blake.

Chancellor's House, 17, Hyde Park Gate, S.W.

Dear W. Marsh

May I give you
this little book. And
if you can pull any
strings to get it
"understandingly" reviewed
will you pull?

82. (DE LA MARE (Walter).) *Poems of To-day: Second Series*. First edition. 8vo., original brown cloth, decorated in white. Dust jacket. London, Published for the English Association by Sidgwick & Jackson. 1922. £25

Walter de la Mare's copy, with his attractive large pictorial bookplate: four of the poems here are his. The fragile dust jacket is largely intact, though browned and chipped at its extremities.

83. DEHN (Paul). *Romantic Landscape*. First edition. 8vo., original blue cloth. London, Hamish Hamilton. 1952. £50

A presentation copy, inscribed to Eddie Marsh "To Eddie with love from the Author Paul Dehn July 1952." Marsh couldn't suppress his proof-reading impulses, and makes one marginal note. The soldier and screenwriter (Goldfinger and The Spy who came in from the Cold among others) was a near neighbour of Marsh's in Chelsea.

84. DEHN (Paul). *The Day's Alarm*. First edition. 8vo., original cloth backed patterned boards. London, Hamish Hamilton. 1949. £50

A presentation copy, inscribed on the front free endpaper "To Eddie Marsh from Paul Dehn. March '52".

85. DOBSON (Austin). LOCKER LAMPSON (Frederick). *London Lyrics*. With Introduction and Notes by Austin Dobson. Fine frontispiece portrait. First edition. 8vo., original blue cloth. London, MacMillan & Co. 1904. £50

With an attractive presentation inscription "E.H. Marsh with the best regards of Austin Dobson 19.xii.1904."

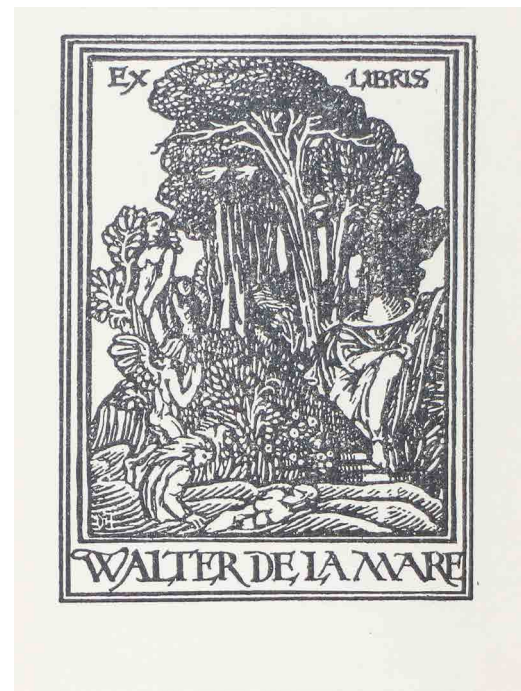
*Marsh and Dobson were befriended by Edmund Gosse, and Marsh gives a charming account of Dobson in his *A Number of People*: "... a dear little man, stumpy, with pince-nez and a large grey moustache, and a very low shy voice - rather like a large, intelligent and kindly guinea-pig, or perhaps a beaver."*

86. GIELGUD (John) and many others. *The Recording Shade*. Chronicler of his Majesty's Servants. A Prologue written by Christopher Hassall, spoken by John Gielgud at a Matinee Given in the the Presence of Their Majesties the King & Queen, 16 December 1937. 4to., Printed in England by the Shenval Press. 1937. £250

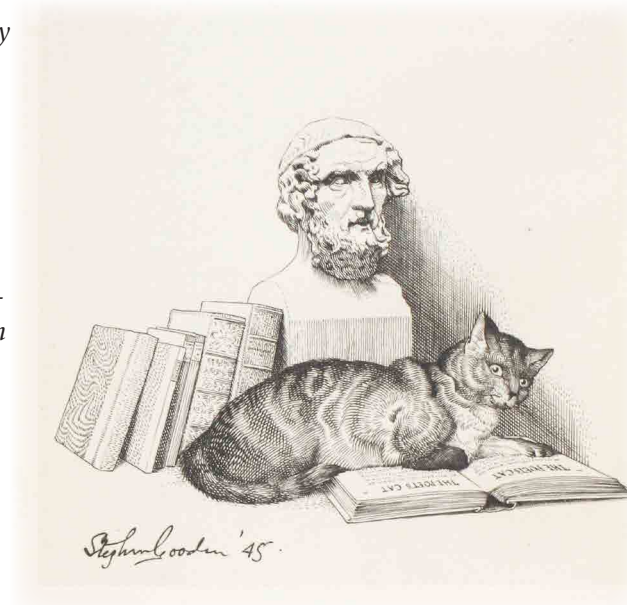
A souvenir programme for a charity production, signed on the title page by Hassall, and on the specially provided "Autographs" leaves at the end by many theatrical types, including Gielgud himself, Violet Vanbrugh, Ivor Novello, Flora Robson, Coral Browne and Marie Tempest. Covers slightly soiled with some accidental scrawling.

87. GOODEN (Mona). *The Poet's Cat*. An Anthology compiled by Mona Gooden. Frontispiece after an engraving by Stephen Gooden. 8vo., original red cloth. London, George G. Harrap. 1946. £50

A Gooden family copy, inscribed on the front free endpaper "To Mother with much love from Mona February 1947", with a copy of Stephen Gooden's bookplate for her, and an ALS from Eddie Marsh thanking her for the book, and rather giving the game away as to how much of it he has read by only commenting on his own contribution (one of the La Fontaine fables) by pointing out a misprint.



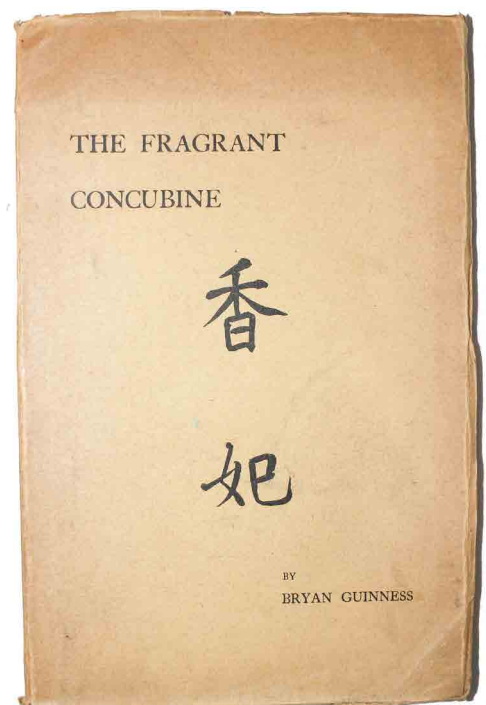
*E. H. Marsh
With the best regards
of Austin Dobson
19. xii. 1904*



88. GUINNESS (Bryan). *The Fragrant Concubine. A Tragedy*. First edition. 8vo., original printed wrappers. S.I. £200

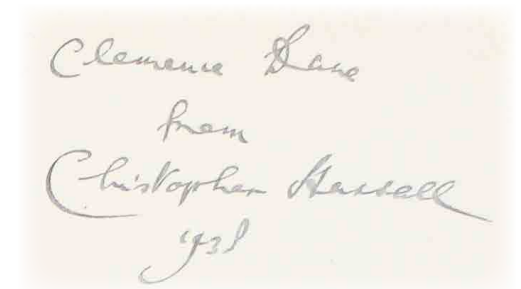
Wrappers a little dusty and with a few marginal creases. A presentation copy, inscribed to Eddie Marsh "For Eddie with every good wish from Bryan. Jan 1938". OCLC records copies at Texas (Evelyn Waugh's copy), North Western, SUNY, University of Kansas and the Bodleian. Not found in the British Library catalogue.

The play ran successfully the following year in the West End. This has all the makings of a private edition for friends.



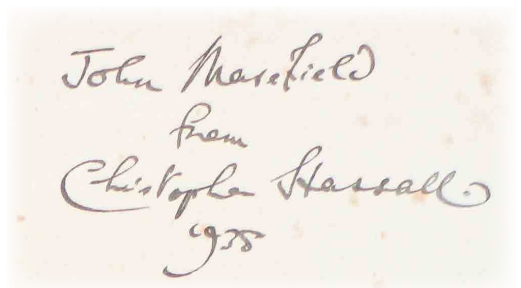
89. HASSALL (Christopher). *Christ's Comet. The Story of a Thirty Years' Journey that began and ended on the same Day. A Play in Three Acts*. Title page design by Joan Hassall. First edition. 8vo., original orange cloth, dust jacket. London, William Heinemann Ltd. 1937. £125

Dust jacket slightly darkened on the spine. A presentation copy, inscribed "Clemence Dane from Christopher Hassall 1938". The remarkable Clemence Dane - described by the V&A who have lots of her archive as "The Invisible Woman of British 20th Century Culture" - was a playwright, artist, screenwriter and novelist. She was a close friend of Noel Coward and was the model for his Madame Arcanti in Blithe Spirit. Her connection with Hassall would have been through Ivor Novello - she adapted Max Beerbohm's The Happy Hypocrite for the stage with Novello as Lord George Hell and produced a fine bronze bust of Novello in the part, a cast of which is memorial to him in the Theatre Royal Drury Lane.



90. HASSALL (Christopher). *Christ's Comet. The Story of a thirty years' Journey that began and ended on the same Day. A Play in three Acts*. First edition. 8vo., original orange cloth, dust jacket. London, William Heinemann. 1937. £30

Spine of jacket just a little darkened, but a very good copy, from the library of John Masefield, with his book label and a presentation inscription "John Masefield from Christopher Hassall" on the front free endpaper.



91. HASSALL (Christopher). *Christ's Comet. The Story of a thirty years' Journey that began and ended on the same Day. A Play in three Acts*. "Friends of Canterbury Cathedral Edition." 8vo., original printed wrappers. Canterbury, H.J. Goulden Ltd. 1938. £120

An entirely reset printing. The author's copy, apparently used by him in directing its performance at the Canterbury Festival in 1938, with modestly interesting marginal pencil emphases, and signed by about fifty people, including all the cast.

For Ivor

Who gave me the leisure,
which is to the poet
what a £100,000 deal
is to the playwright.

from

Chris.

Drury Lane, Oct 9th 1936.

and then to John Schroder
1964

from Joan Hassall.

92. HASSALL (Christopher). *Devil's Dyke*. With Compliment and Satire. Pictorial title page by Joan Hassall. First edition. 8vo., original blue cloth, dust jacket. London, William Heinemann Ltd. 1936. £500

A tremendous copy, with a presentation inscription to Ivor Novello "For Ivor Who gave me the leisure which is to the poet what a £100,000 deal is to the playwright. From Chris, Drury Lane, Oct 9th 1936" and a subsequent inscription "And then to John Schroder 1964 from Joan Hassall." Joan has also signed the title page - this was her first wood-engraving commission.

One assumes that through some trick of fate this copy remained in the Hassall family, or was returned to it. Hassall was Novello's lyricist for his four hugely successful musicals in the 1930s. Careless Rapture was running at the time of this inscription.

Dust jacket slightly darkened on the spine, and with a couple of short tears.

93. HASSALL (Christopher). *Devil's Dyke*. With Compliment and Satire. Illustrated title page by Joan Hassall. First edition. 8vo., original pale blue cloth, dust jacket. London, William Heinemann. 1937. £45

A presentation copy, inscribed "Mrs Masefield with gratitude and best wishes from Christopher Hassall. 1937", and the small bookseller's label identifying the book as having come from his library. Dust jacket slightly darkened and worn.

94. HASSALL (Christopher). *Notes on the Verse Drama*. [Issue Number 6 of THE MASQUE]. First edition. Wood-engraved illustration by Joan Hassall. 8vo., original pictorial wrappers after Rex Whistler. London, the Curtain Press. 1948. £30

The author's copy, with his inscription on the title page.

95. HASSALL (Christopher). *Penthesperon*.

Title page vignette by Joan Hassall. First edition. 8vo., original red cloth. London, William Heinemann Ltd. No date. 1938. £50

With a gift inscription in an ebullient hand from Eddie Marsh to W. W. Gibson "Wilfrid from Eddie March 13th 1939" endorsed "And from Christopher Hassall."

96. HASSALL (Christopher). *Penthesperon*.

Title page vignette by Joan Hassall. First edition. 8vo., original red cloth. London, William Heinemann Ltd. No date. 1938. £50

A presentation copy, inscribed on the front free endpaper "Gordon Bottomley from Christopher Hassall. Christmas 1938" and with the booklabel "From the Emily & Gordon Bottomley Bequest".

97. HASSALL (Christopher). *S.O.S. ... 'Ludlow'*. First edition. 8vo., original blue cloth, dust jacket. London, Jonathan Cape. 1940. £35

A presentation copy to John Masefield, inscribed on a slip pasted to the front free endpaper "with friendship and admiration" at Christmas 1940.

98. HASSALL (Christopher). *SOS . . . 'Ludlow'*. First edition, uncorrected proof copy. 8vo., original printed wrappers. London, Jonathan Cape. 1940. £450

With Hassall's proofing corrections throughout, sometimes minor and in one case important, with the poem "Waterloo Station 1914-1940" which he strikes out with the comment "Cut this right out. I can't bear it any more"

and the long note, written later, explaining "the writing here is very ordinary. And as for the sestet, it implies my son will not be a C.O. It's all right for me. But I shall forbid my son to take part in any way - for the good of his own soul - or cut him off root-and-branch".

The poem is a moving and unusually direct (in Hassall's word "ordinary"), description of the similarity between the two generations of young men entraining at Waterloo station for two different wars.

Hassall's son was an infant at the time, and Hassall imagines him in the same situation in future conflict. The later note makes it clear that Hassall would expect the son to be a Conscientious Objector, although Hassall himself had a fairly distinguished war career in anti-aircraft operations. See John Guest's *Broken Images* (partially composed of letters to Hassall, a copy at item 101 in this catalogue) for an account of the life of an aesthetically minded wartime soldier. The book itself contains poems of the war which deserve more attention than they have received - although he can't completely get away from the "poetic" diction, he tills the same ground as Henry Reed, using the contrast between war and nature:

Throughout this charnel winter nature had quietly compiled
Her anthology of mankind's
Favourite quotations, linking summer to summer.
But enough for us was the thought alone
That all those obsessed months someone actually hadn't
Been thinking what we had been thinking.

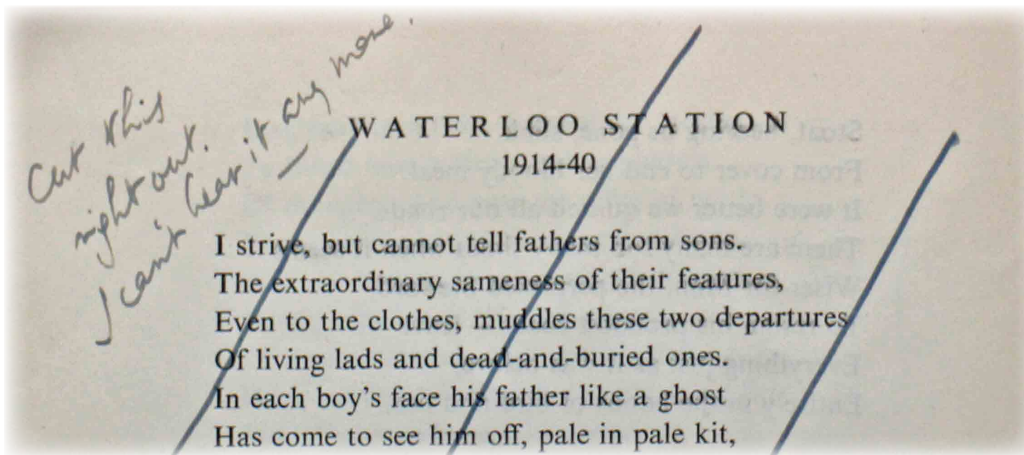
The book also includes the likeable ode to Siegfried Sassoon's home "Heytesbury".

99. HASSALL (Christopher). *The Devil's Dyke with Compliment and Satire*. Engraved title page by Joan Hassall. First edition. 8vo., original pale blue cloth, dust jacket. London, William Heinemann Ltd. 1936. £35

With a joking presentation inscription to Eddie Marsh "Eddie, for my birthday, with love, Christopher March 24 50." Spine slightly darkened, otherwise a fine copy.

100. HASSALL (Christopher). *The Red Leaf*. Title page wood-engraving by Joan Hassall. First edition. 8vo., original beige cloth dust jacket. London, Oxford University Press. 1957. £75

Signed by the author on the title page, and with a proof of the title page engraving inscribed by the artist with initials to Sydney Carlyle Cockerell.



Eddie,
for my birthday,
with love,
from Christopher
March 24.50.

101. [HASSALL (Christopher).] GUEST (John). **Broken Images**. First edition. 8vo., original blue cloth, dust jacket. London, Longmans, Green & Co. 1949. £150

A fine copy with Longmans compliments' slip, an extensive prospectus quoting many favourable reviews, and a long presentation inscription from the author to John Schroder, explaining that the book is based on letters written by him to Christopher Hassall, who appears in the first part of it as "Vernon". The book has a reputation as a forgotten classic: Guest went through early training with Christopher Hassall, the architect Denys Lasdun, and the socialite Angus Menzies, and the three of them appear in the first part before Guest was sent to North Africa and then Italy. Guest went on to work in publishing, at Longmans, and this is his only book, a precisely observed memoir of his time in the army, with detailed accounts of day to day life.

102. INGPEN (Roger). SHELLEY (Percy Bysshe). **Verse and Prose from the Manuscripts of Percy Bysshe Shelley** Edited by Sir John Shelley-Rolls and Roger Ingpen. London, Privately Printed (by the Curwen Press). 1934. £25

A fine copy of this handsomely made book, with Ingpen's inscription on the half-title "Edward Marsh from Roger Ingpen a small return for much kind advice. July 6, 1934."

103. [KEYNES (Geoffrey).] BROOKE (Rupert). **The Poetical Works of Rupert Brooke**. Edited, with a preface, by Geoffrey Keynes. First edition thus. 8vo., original blue cloth, dust jacket. London, Faber & Faber. 1946. £35

With Keynes's inscription on the front free endpaper "Mona Gooden from Geoffrey Keynes Dec 1946" and with an accompanying ALS (also enquiring about the publication date of her anthology The Poet's Cat) on the very handsome nineteenth-century letterhead of the library of Trinity College Cambridge. Very handsome engraved bookplate of Mona Gooden (by her husband Stephen) loosely laid in.

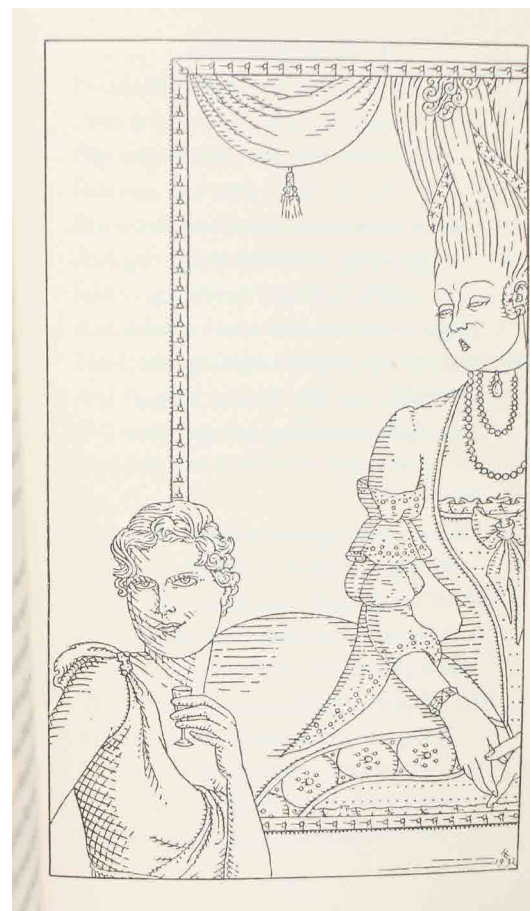


104. LAVER (James). **Ladies' Mistakes**. Cupid's Changeling; a Stitch in Time; Love's Progress. With nine illustrations by Thomas Lowinsky. First edition. 8vo., original orange cloth, printed label on spine. London, Nonesuch Press. 1933. £75

Binding very slightly soiled, spine label a bit chipped. Inscribed "For Eddie Marsh, one of Belinda's earliest friends, with every good wish from James Laver. 20.10.33". Belinda, who "Assumed a vice, though she had it not, Concealed no blemish with a beauty spot" is the heroine of two of these gentle verse satires on The Bright Young Things, taking inspiration from Pope's Rape of the Lock. Laver was a senior curator at the V&A, and was one of the pioneers of the serious study of fashion history. His success with these satires of modernity (two of which had earlier been published successfully by the Nonesuch Press) led to a comic novel of sexual discovery Nymph Errant published in 1933, which became an eponymous musical by Cole Porter. Binding very slightly soiled, spine label a bit chipped.

105. MARSH (Edward). Edits **Georgian Poetry 1911-1912**. Edited by Edward Marsh. First edition. 8vo., original brown boards, lettered and decorated in gilt and red. London, the Poetry Bookshop. 1912 £50

With a presentation inscription to George Wyndham from the editor, signed with initials. George Wyndham, politician, died young: although married to Sibell Grosvenor, he is also supposed to have been the lover of Sybil Eden and the father of the future Prime Minister Anthony Eden.



106. MARSH (Edward). Edits **Georgian Poetry 1916-1917**. Edited by Edward Marsh. First edition. 8vo., original green boards, lettered in gilt, dust jacket. London, the Poetry Bookshop. 1917. £65

Quite uncommon in the dust jacket, the spine of which is a little darkened, otherwise a very good copy indeed. Includes Sassoon's 'They'.

107. MARSH (Edward). Edits **Georgian Poetry 1916-1917**. Edited by Edward Marsh. 8vo., original green cloth, lettered in gilt, dust jacket. London, the Poetry Bookshop. 1922. £100

An unstated reprint, printed on hand made paper, and identified only on the dust jacket as "Special Edition".

108. MARSH (Edward), Edits **Georgian Poetry. 1913-1915**. "Fourteenth Thousand." 8vo., original blue grey boards. London, the Poetry Bookshop. 1919. £250

Spine defective, lacking a thumb-nail size chip, and joints weak. The copy of Ivor Novello with his pictorial bookplate by Paul Tanqueray, and inscribed to him by the editor "Ivor from E.M."

109. MARSH (Edward). **Minima**. First edition, one of 1000 copies printed. Large 8vo., original green cloth, dust jacket. London, Eyre & Spottiswoode. 1947. £200

A very good copy in its slightly soiled jacket, with Marsh's fine presentation inscription to Ivor Novello "For Ivor with all love from Eddie. October 1947."

110. MARSH (Edward). **The Trident**. Volume 1, No. 6. 8vo., original printed wrappers. Cambridge, Printed for Subscribers Only. E. Johnson. December, 1891. £100

Eddie Marsh's own copy of his early [first?] appearance in print, with two poems in the Trinity College Cambridge magazine, with his notes pointing them out.

111. [MARSH (Edward).] BRIDGES (Robert). **The Testament of Beauty. A Poem in Four Books**. Second reprint of the first edition. Frontispiece portrait of the author. Small 4to., original vellum-backed boards, uncut. Oxford, at the Clarendon Press. 1938. £50

With a gift inscription to Christopher Hassall from Eddie Marsh "Christopher from Eddie in consolation for a Murder in a Playhouse October 21 1938", with various pencil marginal emphases by Hassall. Some foxing.

The previous night had seen the re-opening of the Oxford Playhouse, with a production of And so to Bed in which Irene Vanbrugh, the first Gwendolen Fairfax in The Importance of Being Earnest, and now in her fiftieth year as an actor, had read Hassall's verse prologue. The cataloguer can only speculate as to the nature of the Murder.

For Ivor
with all love from Eddie
October 1947

Christopher
from Eddie
in consolation for a Murder in a Playhouse
October 21 1938

+ This is touchingly like Dr Johnson's remark:
 "Sin a woman's preaching is like a dog's walking
 on his hinder legs. It is not done well;
 but you are surprised to find it done at all."
 "DIFFICULT" POETRY

The difficulty of poetry (and modern poetry is supposed to be difficult) may be due to one of several reasons. First, there may be personal causes which make it impossible for a poet to express himself in any way but an obscure way; while this may be regrettable, we should be glad, I think, that the man has been able to express himself at all. Or difficulty may be due just to the nature of the subject.

112. [MARSH (Edward).] ELIOT (T.S.) *Points of View*.
 First edition. 8vo., original blue green cloth. London, Faber & Faber. 1941. £500

The copy of Eddie Marsh, with quite extensive manuscript notes to several of the essays. They show a balanced judgment on Eliot, ranging from enthusiastic agreement to hostile scorn, especially on any grammatical or stylistic lapses. The most extensively annotated essay is "Tradition and the individual talent": he approves of Eliot's point that the "existing order" of works of art is altered and it is no surprise that "the past should be altered by the present as much as the present is directed by the past". A fascinating copy, demonstrating a close critical reading of two of the early-twentieth-century's arbiters of poetical taste.

The first copy
 for
 Christopher
 from
 Eddie
 March 17th 1941

113. MARSH (Edward). HORACE. *The Odes of Horace*.
 Translated from English Verse by Edward Marsh. First edition thus. 8vo., original purple cloth. London, Macmillan & Co. Ltd. 1940. £100

With a fine formal presentation inscription to Christopher Hassall "The first copy for Christopher from Eddie March 17th 1941." With modestly extensive pencil emphases to the text and a half page manuscript index on the rear free endpaper, by Hassall. Spine faded and binding a little worn.

114. MARSH (Eddie). LA FONTAINE (Jean de). *Forty-Two Fables of La Fontaine*. Translated by Edward Marsh. First edition. 8vo., original oatmeal cloth, printed labels on front cover and spine. London, William Heinemann Ltd. 1924. £75

With a presentation inscription on the front free endpaper to Frances Horner "Frances with love and 'The Hare and the Frogs' from Eddie Nov 19th 1924." The dedicatee of that particular fable was described by Marsh in his memoir as "the wisest of women; in friendship staunch and serviceable uniting keen criticism with shining benevolence; practical and broad-minded as befitted the friend of Burne-Jones: the perfect mistress of perfect houses". He was particularly taken with her aphorism that "One can get in almost anywhere by writing Admit Two on one's visiting-card."

115. MARSH (Eddie). LA FONTAINE (Jean de). *Forty-Two Fables of La Fontaine*. Translated by Edward Marsh. First edition. 8vo., original oatmeal cloth, printed labels on front cover and spine, dust jacket. London, William Heinemann Ltd. 1924. £30

*With a gift inscription from Marie Belloc Lowndes, the dedicatee of *The Two Cocks*. Spine a little darkened, and some very slight wear to its extremities.*

Stephen Gooden. 1924

116. MARSH (Eddie). LA FONTAINE (Jean de). *Forty-Two Fables of La Fontaine*. Translated by Edward Marsh. First edition. 8vo., original oatmeal cloth, printed labels on front cover and spine. London, William Heinemann Ltd. 1924. £125

With the simple but beautiful calligraphic ownership inscription of Stephen Gooden, who shortly after was to embark on his masterful series of engravings to illustrate the full scale translation.

117. MARSH (Edward). LA FONTAINE (Jean de). *Forty-Two Fables of La Fontaine*. Translated by Edward Marsh. First edition, one of 15 copies for presentation of a total edition of 165. 8vo., original vellum-backed boards. Uncut. London, William Heinemann. 1924. £75

Michael Sadleir's copy, inscribed for him on the colophon.

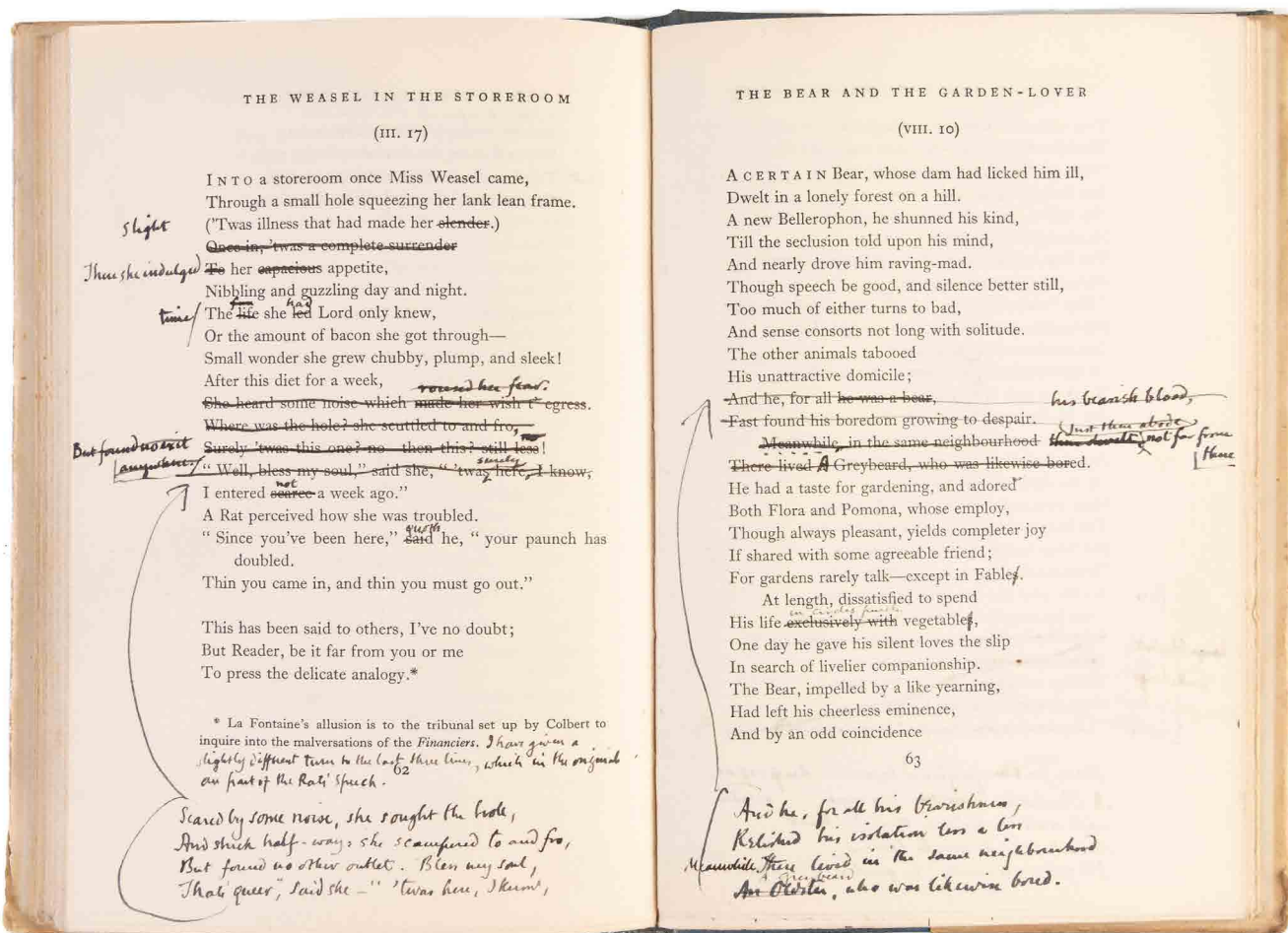
This first edition, printed upon mould-made paper, consists of 165 numbered copies signed by the author, of which 150 are for sale and 15 for presentation.

This is copy No. *Presentation to Michael Sadleir.*

118. MARSH (Edward). LA FONTAINE (Jean de). *More Fables of La Fontaine*. Translated by Edward Marsh. First edition, one of 165 copies signed by Marsh. 8vo., original vellum backed boards. London, William Heinemann. 1925. £50

With a little discolouration to the binding and jacket, and some foxing to initial and terminal leaves.

Edward Marsh



119. MARSH (Edward). LA FONTAINE (Jean de). *More Fables of la Fontaine*. Translated by Eddie Marsh. First edition. 8vo., original blue cloth, printed label on spine and front cover, dust jacket. London, William Heinemann. 1925. £675

Marsh's copy, marked "Corrected Copy" on the upper panel of the dust jacket, and with his extensive revisions throughout. Every fable is revised, some extensively, and some with new footnotes. In one place Marsh transcribes dialogue from *The Importance of Being Earnest* to reinforce the fable of the Two Doctors - this didn't make it to the final edition, but an initial check suggests that all the revisions to the fables themselves did get incorporated into later editions.

120. MARSH (Edward). LA FONTAINE (Jean de). *The Fables of Jean de La Fontaine*. Translated by Edward Marsh. Illustrated with 26 engravings on copper by Stephen Gooden. One of 525 sets signed by Marsh and Gooden. 2 volumes. Large 8vo., original vellum, original slipcases. Uncut and largely unopened. London, William Heinemann Ltd. 1931. £250

A very good set indeed, with a little mottling to the vellum bindings.

121. MARSH (Edward). LA FONTAINE (Jean de). *The Fables of Jean de la Fontaine*. Translated into English verse by Edward Marsh. With twelve illustrations after engravings by Stephen Gooden. First trade edition. 8vo., original brown cloth. London, William Heinemann Ltd. 1933. £250

With a really fine presentation inscription "To E.H.W. Meyerstein for Air-Shelter reading from Edward Marsh. Sept 1939" and with a 6 page ALS to Meyerstein, dated Nov 1939, and clearly in response to Meyerstein's close reading of the book (or at least the beginning of it), in which Marsh makes an enthusiastic and good-natured defence of his translation of 'The Fox and the Crow', which Meyerstein has extensively annotated in his copy, effectively rewriting it.

Although the letter, which is more than a bit flirtatious, implies that they're not close "Must you call me 'Sir E'? I think it's presuming on your youth!" they were neighbours in Grays Inn, and may have only recently met, maybe in an air raid drill (one notes Marsh's other-worldly misuse of the phrase "Air-Shelter"). Spine a little faded, but a very good copy with a few newspaper clippings laid in, including John Wain's review of Meyerstein's posthumous memoir, which describes him as "a frightening human gargoyle, a formidable savant with the heart of a terrified child, an artist whose work, always driving towards nobility was always held back by petulance, spite, or just plain oddity."

122. MARSH (Edward). LA FONTAINE (Jean de). *The Fables of Jean de la Fontaine*. Translated into English verse by Edward Marsh. With twelve illustrations after engravings by Stephen Gooden. First trade edition. 8vo., original brown cloth. London, William Heinemann Ltd. 1933. £350

Marsh's own copy (ex Rota Catalogue 150) with his substantial revision of one line and various inserted leaves, comprising: Autograph note on St. John's letterhead from the scholar William Grayburn Moore, thanking Marsh for "much enjoyment and stimulus, to students and to myself, through the study of your translations" and making a suggestion of a misreading and chasing up a reference; 5 pp of manuscript notes of revisions for this edition, including many proofing corrections but several substantial changes; a leaf with a significantly variant translation of one fable, and a leaf with a quotation from Trollope "Mrs Proudie is so very kind as to say that she will take me in, with my poodle, parrot and pet old woman".



They pretend Glycerium has a child, to frighten away
Chremes. I know what you're doing. Absurd;
Your performances are not skillfully timed, Davus.
Da. Mine? St. Are your pupils forgetful of their
parts? Da. I have not an idea what you're talking
about. St. (aside) If this fellow had attacked me
unprepared, in the case of a real marriage, what
a scrape he would have got me into! But now, he
is in danger, & I am all safe.

Scene II

LESBIA, SIMO, DAVUS.

Le. (Lesbia comes out of Glycerium's house, & speaks to Archilochus within)
Now, Archilochus, I see that she has everything that
is usual, & what is necessary for her health. Now
the first thing you've got to do is to give her a bath;
after that, then give her what I told you to give
her to drink, & the quantity & I told you. I'll come
back soon. (Speaking to the audience) A fine boy is born
to Pampulilus. I pray the gods it may live: since
his father is of a good disposition, & has shewn
forn injuriam
esse ortum?
perpere:
clamat de
11
m idoneus
proscipere
sua coator
vill. ut alibi

St. Could anyone who knows you help thinking you
were at the bottom of this? Da. What do you mean?
St. She did not tell them secretly what was to be done
to the lady, but after she had come out, she shouts
out to the women inside! O Davus, do you despise
me so much? Da. Or do I seem so fit in your eyes,

123. MARSH (Edward). LA FONTAINE (Jean de) The Fables of Jean de la Fontaine. Translated into English verse by Edward Marsh. With twelve illustrations after engravings by Stephen Gooden. First trade edition. 8vo., original brown cloth. London, William Heinemann Ltd. 1933. £120

A presentation copy, inscribed by the translator to Wilfrid W. Gibson, poet, close friend of Rupert Brooke, "with love".

124. MARSH (Edward). . TERENCE (Publius). Andria. Accommodata ad usum Scholae Regiae Westmonasteriensis. 8vo., contemporary binders' half cloth. Londini: Impensis G.W. Ginger, Westmonasterii, Juxta Schola Regam 1871. £500

With Eddie Marsh's complete translation on the interleaved blanks, totalling 55 pages of manuscript, completed by him as a scholar at Westminster school, at the age of 13. He is already striving for a casual voice in translation, and sometimes achieves it: "It's a true proverb, which is common among the people, that everyone takes best care of number one. I'll go home and tell my master & I'm afraid that for my sorry news I shall get sorry wages."

125. MASEFIELD (John). The everlasting Mercy. First edition. 8vo., original blue cloth. London, Sidgwick & Jackson. 1911. £40

With an attractive inscription on the half title "Francis Meynell Nov 1911 (read aloud with Eddie Marsh on the night of Nov 16th at his rooms. We both thought it magnificent)." Spine a little faded and some staining to boards.

126. MEYNELL (Alice). Collected Poems of Alice Meynell. First edition thus. Frontispiece portrait after John Singer Sargent. 8vo., original blue-green cloth gilt. London, Burns and Oates. 1913. £35

With a gift inscription from the author's son Francis Meynell to Eddie Marsh, dated May 1913. Binding somewhat discoloured.

My dear Eddie: you tried to help
me to be a poet when I was
young, and if anyone could have
done it you would.

Ever affectionately
Francis Meynell

Sept. 1944

127. MEYNELL (Francis). *Fifteen Poems*. Title page with a wood-engraving by Eric Gill. 8vo., original blue cloth, dust jacket. London, The Nonesuch Press; J.M. Dent & Sons Ltd. 1944. £75

A very good copy, with very minor wear around the jacket edges: with a very endearing ALS from Meynell to Eddie Marsh: "My dear Eddie: you tried to help me to be a poet when I was young, and if anyone could have done it you would. Ever affectionately Francis Meynell Sept 1944. The dust jacket prints one last poem 'Bomber's Harvest' "written after my book was printed", and also includes the note that "The use of a small parcel of prewar English handmade paper has imposed a limit of 470 copies on this edition."

128. MEYNELL (Alice). *The Colour of Life, and other Essays on Things seen and heard*. "Ninth edition." 8vo., original blue cloth gilt. London, John Lane the Bodley Head. 1906. £20

With a gift inscription from Francis Meynell, the poet's son, to Eddie Marsh, dated 1911.

129. MEYNELL (Alice). *The Rhythm of Life*. "Ninth printing". 8vo., original cloth, elaborately gilt. London, John Lane. 1905. £25

A very good copy, inscribed "Eddie from Francis, 1911". Hassall records how the following year Francis Meynell made the fruitful introduction between Eddie Marsh and Harold Monro, who became the editor and publisher of *Georgian Poetry*.

130. MEYNELL (Alice). *Ceres' Runaway and other Essays*. First edition. 8vo., original brown cloth. London, Burns & Oates. No date. [1909]. £25

With an attractive unsigned gift inscription from the author's son Francis Meynell to Eddie Marsh, quoting the title of one of the essays here printed, "Eddie from the child of new tumults. 1911."

Eddie, from the child of new tumults.
1911

131. [MORTON (J.B.) "Beachcomber".] *Gorgeous Poetry. 1911-1920*. First edition. 8vo., original buff boards, title printed on cover and spine. London, Philip Allan & Co. 1920. £120

Spine a bit darkened and worn, a few splashmarks on the cover, with Christopher Hassall's pencil note that it was a gift from Rupert Hart-Davis. Morton's rare second book: he was to become the ultimate comic journalist "Beachcomber" and although he is no Beerbohm, these parodies of Marsh's *Georgian Poetry* are cheerfully competent, while never quite burying his own voice:

My sorrow that I,
With the ever-singing birds
Of yellow-haired Aengus
About my path,
Cannot do this sort of thing
Like Yeats.

132. OWEN (Wilfred). *Poems*. With an Introduction by Siegfried Sassoon. Frontispiece portrait of Owen. First edition. Small 4to., original red cloth, printed label on spine. London, Chatto & Windus. 1920. £500

In poor condition, with a prominent ink stain on the front cover, recased with new spine and fragments of original label laid down, title page badly browned by the tissue. With the ownership inscription of Margery Ledward, wife of the War Artist Gilbert Ledward, and a transcription of Owen's poem 'Asleep', maybe by her daughter Patricia, who wrote and edited poetry in the 1939-1945 war.

133. OWEN (Wilfred). *The Poems of Wilfred Owen*. A new Edition including many Pieces now first published, and notices of his Life and Work by Edmund Blunden. Frontispiece portrait of Owen. First edition, special issue, one of 150 numbered copies, signed by Blunden at the end of the preface. Large 8vo., original heavy bevelled cloth, spine lettered in gilt. London, Chatto & Windus. 1931. £500

With some minor scratches on the front cover, spine a little darkened, and very light fraying at the extremities of the binding: withal a stout and attractive copy. With an inscription on the front endpaper recording its gift in December 1940 from "Olive" to "P. Ledward", presumably Patricia Ledward: see the preceding item for her.

134. PITTER (Ruth). *Persephone in Hades*.

First edition, one of 100 numbered copies. 8vo., original printed wrappers. "Printed by A. Sauriac Printer of Marstas, Auch" (Gers, France), August 1931. £250

With a presentation inscription on the half-title "To Christopher Hassall from Ruth Pitter March 1937". Wrappers very slightly crumpled and worn, with a few ink stains on the front wrapper.

Any meeting of minds between Pitter and Hassall may have been only of modest significance - a couple of years after this she wrote (in a published letter to Herbert Palmer), saying that Hassall imitates George Crabbe: "Imitation is a bad thing and, if we must imitate, we ought to take a loftier model than Crabbe. And I hate the old atmosphere of log-rolling and back-scratching, what you might call the marshy effluvium."

135. PRICE (Candelent). *Celtic Ballads and Chansons*.

With reproduction of a drawing by Amy Morgan Price. First edition. 8vo., original blue cloth. London, Arthur Henry Stockwell. No date. £100

With a gift inscription on the title page "Ed Marsh from Robt Bridges 1915." A deeply obscure book of very morbid mystical poems, almost all of them dealing with death or suicide. The illustrator, Amy Morgan Price, established a reputation as a jewellery designer, but of the author we can find nothing except the printing of the even stranger sounding "Completion" of Keats's Hyperion in 1922 though assume that he/she was one of Amy's siblings. The printed dedication "The Memory of T.L.C.P." is to the late and magnificently named Theodore Lorenzo Candelent Price, Amy's father.



136. REDWOOD ANDERSON (John). *The Curlew Cries*. First edition. 8vo., original green cloth. London, Oxford University Press. 1940. £40

A presentation copy, inscribed on the front free endpaper "Edward Marsh with cordial greetings from J. Redwood Anderson 12.xii.1940."

137. ROSTREVOR HAMILTON (George). *The Tell-Tale Article*. A Critical Approach to Modern Poetry. First edition. 8vo., original blue cloth. London, William Heinemann Ltd. 1949. £20

With the author's initialled presentation inscription to Eddie Marsh, dated April 1949. Rostrevor Hamilton seems to boil the problem with modern poetry down to lack of belief in the "greatness" of humans.

138. SASSOON (Siegfried). *Counter-Attack and other Poems*. First edition. 8vo., original red printed wrappers. London, William Heinemann. 1918. £575

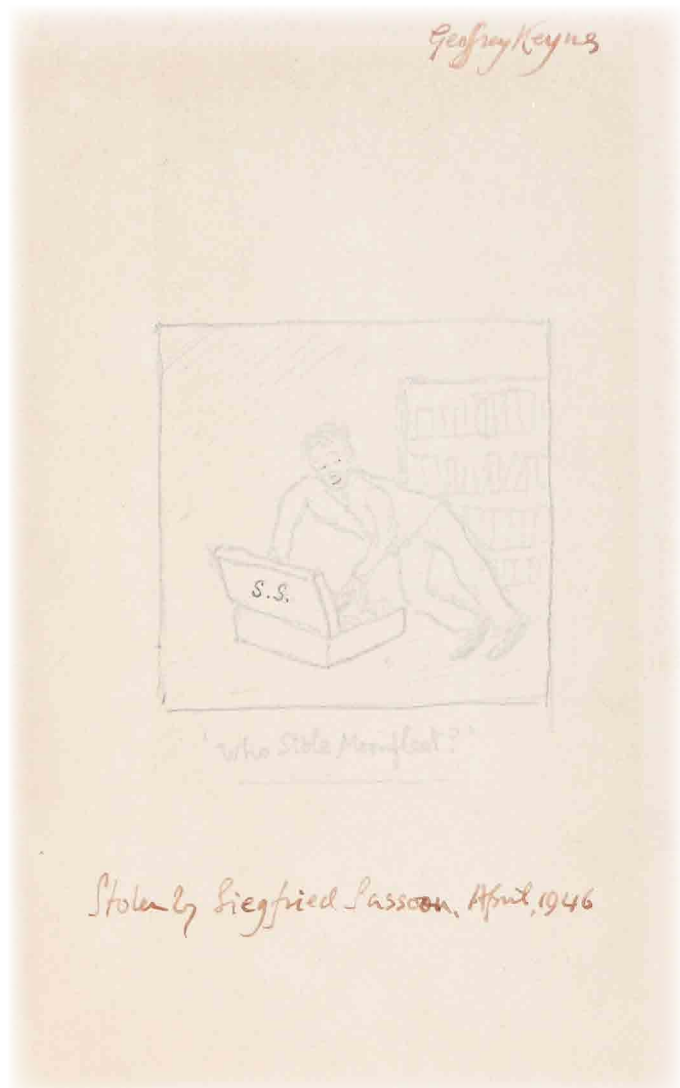
With an interesting contemporary gift inscription in Eddie Marsh's hand "MS from EM", with an early hand (probably Hassall's) identifying the recipient as Millicent Sutherland, Duchess of Sutherland: "Meddlesome Millie", the grand and fearless social reformer was certainly a friend of Marsh's, and knew a thing or two about the First War, having directed ambulances and field hospitals in Northern France. Her third and last marriage - to George Ernest Hawes - was apparently unsuccessful on account of his orientation. A rather superior copy in terms of condition with very minor wear to the extremities of the wrappers, a small cup ring on the front cover, and the characteristic foxing throughout.

139. SASSOON (Siegfried). *Memoirs of an Infantry Officer*. First illustrated edition, illustrated extensively by Barnett Freedman in black and white and colour 8vo., original pictorial cloth. London, Faber & Faber. 1931. £650

A presentation copy, inscribed on the first blank leaf "to Edward Marsh from Barnett Freedman 1931." A very good copy.

140. [SASSOON (Siegfried).] FALKNER (John Meade). *Moonfleet*. "Florin books" edition. 12mo., original grey cloth. London, Jonathan Cape. 1934. £750

Originally the copy of Geoffrey Keynes, with his ownership inscription at the head of the front free endpaper, his note at the foot reading "Stolen by Siegfried Sassoon, April, 1946" and a pencil and ink sketch by Sassoon depicting himself in the act of hiding the book in his suitcase. Spine slightly darkened and binding slightly tilted. John Schroder displays an oddly coy bit of cataloguing, in deliberately substituting the word "borrowed" for "stolen", but putting it in square brackets.



141. [SASSOON (Siegfried).] HODGSON (Ralph). *Silver Wedding and other Poems*. First edition. 12mo., original printed pictorial wrappers. Printed by the Boerner Printing Co, Minerva Ohio, for the author. 1941. £500

With Siegfried Sassoon's gift inscription to Eddie Marsh signed with his monogram at the head of the title page "E.M. from SS", and with an ALS dated March 1942 to him accompanying the book "I know you will be pleased with it; though he has given us so little that is new, it is all R.H. & no one else - and the whole thing is so full of flavour and distinction. "Copies are also on their way to Christopher Hassall, and Maurice Baring "he had been reading The Old Century, & was kind enough to say he'd seldom enjoyed a book more)"; he is within 2000 words of the end of The Weald of Youth - "my everlasting opusculum" - and complains that his servants "few & not roses - continually give notice" and that Hester's mother has dumped three van loads of "furniture, pictures, & knick-knacks on us, so the whole place is like a junk shop & I tread about among stacks of objects of art & virtue which don't interest me much".

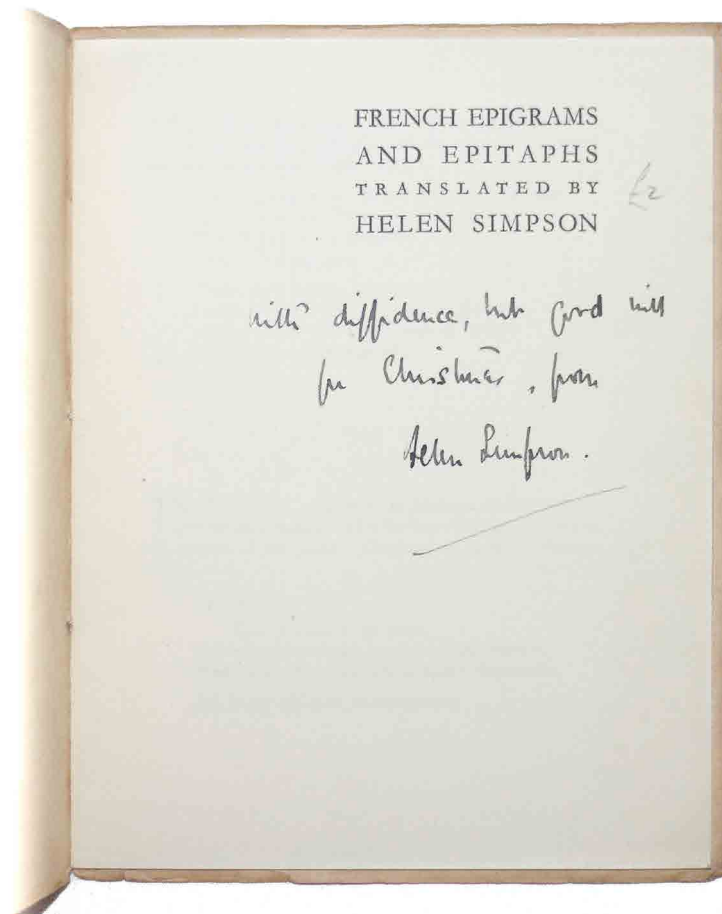
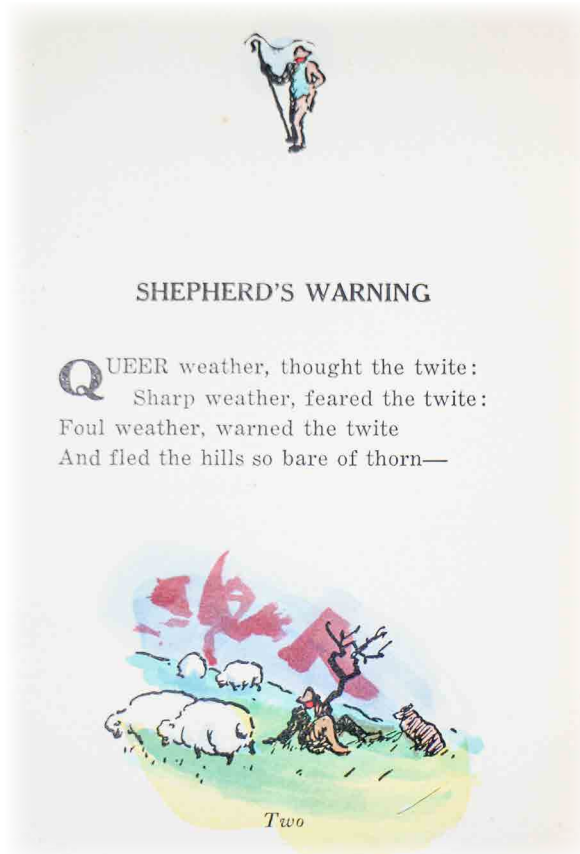
142. SIDGWICK (Frank). *Some Verse. & More Verse* by F.S. First editions. 8vo., original grey boards, printed labels on front covers. London, Sidgwick & Jackson. 1915 & 1921. £75

Spine slightly defective on the second volume. The first volume inscribed "E.H. Marsh from F. Sidgwick" and the second with the more intimate "E. Marsh from a Georgian versifier."

Sidgwick, of course, was Brooke's publisher, and he and Marsh worked closely together in the promotion of his literary legacy.

143. SIMPSON (Helen). *French Epigrams and Epitaphs*. Translated by Helen Simpson. Small 4to [8] pp. Sewn into original plain wrappers. [Privately] printed at the Pelican Press. No date, c. 1930. £450

A rare privately printed book by the Australian novelist and playwright who died young, at the age of 42. Her Under Capricorn was filmed by Hitchcock, and Boomerang won the James Tait. A near fine copy, inscribed to Eddie Marsh "Dear Mr. Marsh, you saw this before it was fledged. I hope you'll accept it in part payment of the pleasure I've had from your La Fontaine. Helen Simpson." The connection with Marsh may have been Ivor Novello: Simpson was close to the remarkable Clemence Dane, who collaborated with Novello. With the translator's presentation inscription "with diffidence, but good will for Christmas, from Helen Simpson." Found by the current cataloguer inside a copy of a later book by Christopher Hassall, this may be inscribed to him, but is more likely to be inscribed to Eddie Marsh, himself a great epigrammatic translator from the French. Beautifully printed by the Pelican Press, this elegant series of squibs, translated from Rousseau, Voltaire, Madame de Pompadour and others, has escaped the notice of bibliographers: not found in OCLC or the British Library.



144. [SIMPSON (Helen).] *The Women's Comedy*. Now for the first time printed, and hath not been played. Fine wood-engraved device on title page and engraved initials and cartouches throughout. 8vo., original patterned boards, linen spine, printed label on upper cover. London, Printed for the Author by the Pelican Press. 1926. £375

Of the 14 copies located by OCLC, 12 are in antipodean institutions: only Bodley in the UK, and Chapel Hill in the USA.

145. STRONG (L.A.G.) *Call to the Swan*. First edition. 8vo., original green cloth. London, Hamish Hamilton. 1936. £35

With a typed letter of presentation to Edward Marsh "My dear Eddie, It's a long time since I did anything like this, but I hope you won't think the muse has gone rancid in the interval ..."

146. SYMONS (A.J.A.) *Emin the Governor of Equatoria*. First edition, one of 300 copies. Small 4to., original cloth backed boards. London, the Fleuron Ltd. 1928. £275

With a fine presentation inscription "For Eddie Marsh with envy for his possessions, and his cook, and admiration for his discernment cordially AJA Symons." Marsh, in Some People, gives his housekeeper and cook Mrs. Elgy pride of place (and a portrait) in his chapter Personalities and recounts her endearing "I may not be a posh cook, but I hope I'm a cook." [See illustration at end of catalogue].

147. TAYLOR (Laurette). "The Greatest of These - " A Diary with Portraits of the Patriotic All-Star Tour of "Out There". Illustrated with photographs. First edition. 8vo., original cloth. New York, George H. Doran Company. 1918. £100

With the alarming presentation inscription "To Edward Marsh and Rupert Brooke in memory of the time they saw "Peg O' My Heart" together! Laurette Taylor 1919.

Taylor's greatest success was in Peg O' My Heart, written by her husband: a few years' after this inscription a young Noel Coward was to take inspiration from difficult evenings with Taylor and her husband for Hay Fever.

148. THOMPSON (Francis). *Poems*. "Eleventh Edition". Small 4to., original straw coloured cloth, lettered and decorated in gilt. London, Burns and Oates. 1910. £35

Spine slightly darkened, but a good copy, with a gift inscription "Eddie Marsh from Francis Meynell. July 27th 1911"

149. THORP (Joseph). *A Knight's Heart, and other Verses*. First edition. 16mo., original grey boards, linen spine, title lettered on front cover. London, Elkin Mathews. 1909. £125

A fine copy, with a handsome calligraphic presentation inscription to Eddie Marsh in uncial letters "EM 1912 JT" (originally written out at the back in error), with a brief ALS "Dear EM Here's a poor return for a charming evening ..."

Thorp was an important figure in the revival of book production in the mid-twentieth century, as part of the Curwen Press.

THE WOMEN'S COMEDY

NOW FOR THE FIRST TIME
PRINTED, AND HATH NOT
BEEN PLAYED



PRINTED
FOR THE AUTHOR
BY THE PELICAN PRESS
LONDON MCMXXVI

EM
1912 JT

150. TROTTER (Jacqueline). *Valour and Vision. Poems of the War 1914-1918.* Selected and edited by Jacqueline T. Trotter. First edition. 8vo., original red boards, printed label on upper cover and spine. London, Longmans, Green & Co. 1920. £40

The copy of Ethel Desborough, mother of Julian Grenfell, with an inscription "Desborough, Panshanger, Jan 16 1920. From the compiler" on an initial blank leaf. The anthology includes her son's "Into Battle" "And he is dead who will not fight / And who dies fighting has increase." Of Jacqueline Trotter, we know little, except that she was named after her grandmother Jacqueline Otter, who married Alexander Trotter: they somehow failed to double-barrel their family names. Spine and covers a little faded and worn: a decent copy.

151. WALEY (Arthur). *One Hundred and Seventy Chinese Poems.* "New edition." Illustrated with drawings by Madeleine Pearson. 8vo., original wood-patterned boards, imitation white leather spine lettered in red, front cover decorated in red. London, Constable & Co. 1962. £150

With a shaky presentation inscription "To Christopher Hassall from Arthur Waley April 1962."

152. WHISTLER (Laurence). *Audible Silence.* First edition. 8vo., original white boards, dust jacket. London, Hart-Davis. 1961. £75

A very good copy, near fine, with the author's presentation inscription to Christopher Hassall "Christopher, dearest friend, from Laurence, December 1961."

153. WHISTLER (Laurence). *Children of Hertha and other Poems.* With decorations by Rex Whistler. First edition, one of 300 copies. 8vo., original decorative wrappers, printed label on upper cover. Oxford, "Printed for Subscribers by the Holywell Press." 1929. £350

With the author's attractive calligraphic presentation inscription to Christopher Hassall, with a verse squib "desiring you to look the sillier, he foists upon you all his juvenilia." With four cartouches, and a complete pictorial title page, by Rex Whistler. Extremities very slightly worn, with some minor damage to the spine.

154. WHISTLER (Laurence). *Engraved Glass 1952 - 1958.* Illustrated throughout. First Edition. Folio, original cloth, white on covers, black on spine, with gilt decoration and photograph of an engraved goblet. London, Rupert Hart-Davis. 1959. £50

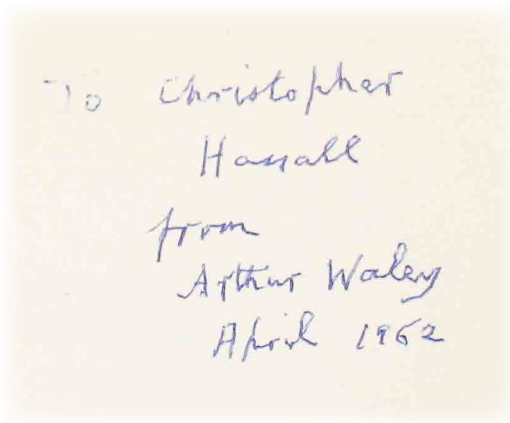
With a fine presentation inscription on the front free endpaper to Christopher Hassall "For Christopher my dear friend, from Laurie 1959." With a few slight signs of handling.

155. WHISTLER (Laurence). *Four Walls.* First edition. 8vo., original brown cloth. London, William Heinemann. 1934. £40

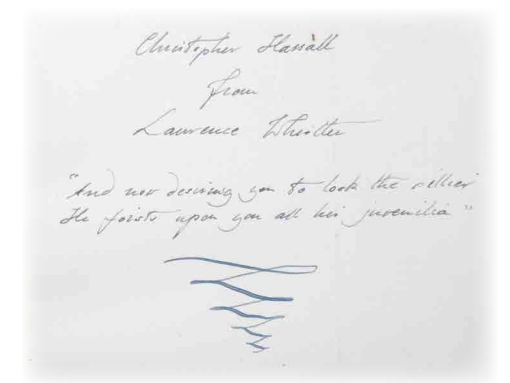
A presentation copy, inscribed by the author "Christopher Hassall from Laurence Whistler - with admiration and affection. Aug. 1935". Annotated by the recipient with many marginal emphases and a few words.

156. WHISTLER (Laurence). *In time of Suspense.* Vignette on title page by Rex Whistler. First edition. 8vo., original red cloth. London, William Heinemann. 1940. £40

A presentation copy, inscribed to Eddie Marsh "For Eddie with love from Laurence. April, 1940."



To Christopher
Hassall
from
Arthur Waley
April 1962



Christopher Hassall
from
Laurence Whistler
*And now desiring you to look the sillier
He foists upon you all his juvenilia*
LW

157. WHISTLER (Laurence). **In time of Suspense.** Vignette on title page by Rex Whistler. First edition. 8vo., original red cloth, dust jacket. London, William Heinemann. 1940. £30

With an attractive presentation inscription to Christopher Hassall "For Christopher with love & gratitude for so many helpful suggestions from Laurence. April 1940."

158. WHISTLER (Laurence). **Ode to the Sun and other Poems.** First edition. 8vo., original red cloth. London, William Heinemann. 1942. £20

With the author's neat presentation inscription to Christopher Hassall, Christmas 1942.

159. WHISTLER (Rex & Laurence). **Restoration Love Songs.** Edited by John Hadfield. With decorations by Rex Whistler. One of 660 copies. 8vo., original cloth backed marbled boards, t.e.g., others uncut. Hitchin, the Cupid Press. 1950. £25

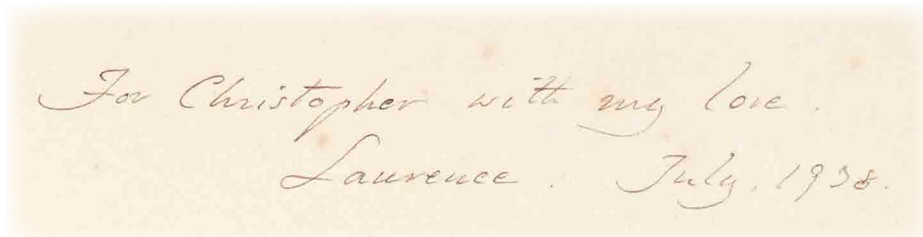
Spine slightly faded and covers very slightly discoloured. With a Christmas gift inscription to Christopher Hassall from Eddie Marsh.

160. WHISTLER (Rex & Laurence). **Restoration Love Songs.** Edited by John Hadfield. With decorations by Rex Whistler. One of 660 copies. 8vo., original cloth backed marbled boards, t.e.g., others uncut. Hitchin, the Cupid Press. 1950. £30

With a nice inscription to Christopher Hassall from Laurence Whistler "Christopher, with much love from Laurence & Theresa." Christmas 1950.

161. WHISTLER (Laurence). **Sir John Vanbrugh Architect and Dramatist.** Illustrated with many plates, and a title page decoration by Rex Whistler. Small folio, original pale blue cloth London, Cobden-Sanderson. 1938. £75

Binding showing some signs of handling, otherwise about fine, with an attractive presentation inscription to Christopher Hassall from the author, July 1938.



*For Christopher with my love.
Laurence. July, 1938.*

162. WHISTLER (Laurence). **The Burning-Glass.** First edition, [one of fifty copies]. 8vo., original printed wrappers with printed label on upper cover. Printed for Laurence Whistler, Siegfried Sassoon & Geoffrey Keynes at the Chiswick Press. May, 1941. £450

Wrappers very slightly dusty. Inscribed by the author to Christopher Hassall at the colophon, stating that this is copy number 12 of 50.

163. WHISTLER (Laurence). **The View from the Window.** First edition. 8vo., original green Linson boards, dust jacket. London, Hart-Davis. 1956. £35

With an attractive presentation inscription on the front free endpaper "Christopher Hassall from LW with love July 1956."

164. WHISTLER (Laurence). **The World's Room. The Collected Poems.** With decorations by Rex Whistler. First edition. 8vo., original purple cloth, dust jacket. London, William Heinemann. 1949. £40

A very good copy in a slightly worn dust jacket, with an attractive presentation inscription on the front free endpaper to Christopher Hassall "For Christopher with my love. LW July 1949."

165. WILLIAMS (Iolo Aneurin). New Poems.

First edition. 8vo., original grey boards, lettered in black. London, Methuen & Co. 1919. £30

With a rather faded presentation inscription "To E. Marsh from Iolo Williams Nov. 1919".

166. WILLIAMS (Iolo Aneurin). Poems.

First edition. 8vo., original grey printed boards. London, Methuen & Co. Ltd. 1915. £30

With a presentation inscription "To Eddie Marsh from Iolo A. Williams 20/9/15".

167. YOUNG (Andrew). A Prospect of Flowers. A Book about Wild Flowers.

Title page by John Nash. First edition. 8vo., original pale blue-green cloth. London, Jonathan Cape. 1945. £75

A presentation copy, inscribed on the front free endpaper "To Eddie Marsh from Andrew Young." Marsh is second in the list of acknowledgements, inter alia for correcting the proofs.

168. YOUNG (Andrew). Out of the World and Back.

First edition. 8vo., original patterned boards, dust jacket. London, Rupert Hart-Davis. 1958. £40

A near fine copy, with the author's presentation inscription on the front free endpaper to Christopher Hassall "To Christopher from Andrew" and a fairly formal ALS accompanying the book. There are three pages of pencil notes by Hassall on the rear endpapers: unconnected with the text they seem to be preparatory notes for an article on opera and operetta.

169. YOUNG (Andrew). Speak to the Earth.

First edition. 8vo., original multi-coloured cloth. London, Jonathan Cape. 1939. £40

With a presentation letter tipped in from the author, dated December 20 1939 "Dear Sir Edward, I hope you will be good enough to accept this book and with it my best wishes".

Plaintow
Blunporth
Sussex
20th December 1939
Dear Sir Edward,
I hope you will be
good enough to accept
this book and with it
my best wishes
Yours sincerely
Andrew Young

for Eddie Marsh
with envy for his
possessions, and his cook,
and admiration for his
discernment

cordially

AJA Symons