1. **Whyte (Alexander) Velina. A moral tale. In two volumes. Vol. I [-II].** Printed for William Miller, 1812, FIRST EDITION, 2 vols., printed on blue paper, with half-title and errata leaf in vol. i, vol. ii without half-title and with Whyte’s Preface, some soiling and staining, a few early leaves in both vols. slightly frayed, a number of minor tears, none affecting text, pp. [vi], 216; [i], [v-] xii, 196, [4, ads], 8vo, uncut in contemporary half calf over drab boards, volume number in Roman numerals in gilt on spines, rubbed and worn, repairs to spines, ticket of bookseller J. Caldwell, Blandford Street, Manchester Square, inside front covers, and book-label of Constance Strachey, Sutton Court, dated 1887, inside front cover of vol. i, small armorial bookplate apparently removed from possibly later flyleaf in vol. ii, front flyleaf in vol. i also possibly later, sound (Garside & Schöwerling 1812: 65; BM copy only in COPAC and NSTC [W1797]; Cornell & UCLA only in the US; not in Sadleir or Wolff)

£3,250

A rare novel, somewhat sensational in its plot, but very serious in its treatment of the subject of slavery: set, largely, in Jamaica. The author’s preface, which, rather oddly, here is bound at the beginning of vol.ii (of which more anon), concentrates on one aspect of the novel, namely ‘the chapters which regard the condition and improvement of the slaves’. He asserts that ‘some plan of instruction for the negroes, was not only expedient, but a matter of imperious necessity.’ His proposal is for plantation schools along the lines of those recently established in England by Dr. Bell and Mr. Lancaster - he doesn’t enter into the dispute as to whom originated the system. It is the eponymous heroine who is chiefly responsible for the introduction of such a school on a certain (coffee) plantation in Jamaica. She is the only daughter of Manudelle, scion of an ancient Kentish family, now in somewhat reduced circumstances: his wife dies when the child was but seven years old. He brings her up according to his own notions of what a girl’s education should be, derived mainly from Turgot and Condorcet: he was determined that she should not turn out just one of the ‘beautiful automatons that crowd our assembles’. His neighbour is Colville, a Jamaican planter, and an abolitionist. Colville marries Velina: towards the end of 1795 Colville has to return to Jamaica, and Velina goes with him. Such was Colville’s prior goodness to his slaves, and such the success of the school, that when a slave revolt breaks out in other parts of the island, his slaves remain faithful to him. The novel was written between the Slave Trade Act of 1807, (which, as Whyte points out means that ‘the period is now arrived when the black population in the West Indies, must depend entirely on its own natural means of reproduction’), and the Slavery Abolition Act of 1833. Haunting the narrative is the Haitian Revolution (not so called of course), and one chapter takes us to the new Republic, and Toussaint makes an appearance. The mainspring of the plot is the machinations of Velina’s would-be seducer, before her marriage to Colville, and later in Jamaica. There are many themes: religious toleration among them. The author, a barrister himself, also lambasts the current state of the judiciary in Jamaica.

The make-up of the volumes is peculiar. Both vols. seem to have been recased, though not at all recently (the rear flyleaf in vol. ii is watermarked 1816), and accordingly one cannot be sure if the preliminary leaves have been interfered with. All the same, the Preface (signature b, beginning on p. [v]) has always been bound where it is: this pagination would fit it in with the preliminaries in vol. i, if it followed the half-title and title in vol. i - but the third leaf in vol. i, which bears the errata, is part of an incomplete gathering, being followed by a stub. In the BL copy (which is a good 15mm shorter than ours, and has been cruelly overstitched and rebound), the preface is in its natural place, and the Errata leaf is before the advertisements at the end of vol. ii. Two leaves in vol. i appear to be cancels, but there is no textual difference with the BL copy.

There is a Jamaica connection in the Strachey family. Jane Maria Strachey [née Grant], Lady Strachey (1840-1928), suffragist, was the second daughter of John Peter Grant (1807-1893) Indian administrator and later governor of Jamaica, and perhaps these volumes arrived at Sutton Court under this influence.
2. **[Austen (Jane)]** Sense and Sensibility: a Novel. In Three Volumes. The Second Edition. Vol. I [-III]. *Printed for the Author, By C. Roworth, and Published by T. Egerton, 1813, 3 vols., bound without half-titles and terminal blanks, sporadic foxing (as usual), slight defect to inner margin of 1 leaf in vol. i, 4 leaves almost loose in vol. ii (never caught by the sewing), minor worming in the lower margin in vol. iii, pp. [ii], 306; [ii], 278; [ii], 294, 12mo, contemporary half call, flat spines gilt in compartments, neat repairs to joints, new lettering pieces, engraved armorial bookplate inside front covers of vols. i and ii (Rumbold family), good (Gilson A2; Keynes 2) £8,000

Second edition of the author’s first book. The first edition, published in 1811, was sold out by July 1813. ‘The author introduced several alterations into the text of this edition, and one passage containing a reference to an improper subject was omitted’ (Keynes). ‘By a Lady’ on the title-page of the first edition is replaced by ‘By the author of Pride and Prejudice’, that novel having been published in January 1813.

**Female Difficulties, in boards**

3. **[Burney (Frances, ‘Fanny’, Madame d’Arblay)]** The Wanderer; or, Female Difficulties. By the author of Evelina; Cecilia; and Camilla. In five volumes. *Longman [et al.], 1814, FIRST EDITION, with half-titles, advertisements, and with the terminal blank in vol. iii, but without that in vol. ii, damp-stained, small hole in U3 in vol. i affecting 2 letters on either side, inner margin of last sheet in vol. v neatly strengthened at stitching, pp. xxvii, [i], 443; [iv], 458; [iv], 438; [iv], 359; [iv], 395, [1](blank), [4], 12mo, uncut in the original linen backed boards, manuscript titling on spines, linen a bit chipped, sound (Rothschild 552; Garside & Schöwerling 1814:17) £1,500

Fanny Burney’s last novel. It is not uncommon rebound, but not often seen in boards. ‘The Wanderer is profoundly historical and reveals more of it author than earlier novels or journals do.’ It is a novel, above all others, which encapsulates Fanny Burney’s ‘great theme of the problems, perplexities and dangers faced by women who have to make their own way in an uncertain, often hostile and threatening world which will not tolerate female independence in thought, word or deed.’ (D.D. Devlin. ‘The novels and journals of Fanny Burney.’ [1987]). The 4 pages of advertisements at the end of vol. v are remarkable for containing exclusively the works of women writers - except the very last item (one of 3 books ‘In the Press’) - Waverley. Waverley was of course anonymous: was its inclusion in this all-female list an effort to throw off track those who might seek to identify the author, or indeed intended to promote sales as the work of a woman?

4. **[Austen (Jane)]** Pride and Prejudice: a Novel in Two Volumes. Vol. I [-II]. Third Edition. *Printed for T. Egerton, 1817, 2 vols., bound without half-titles or terminal blanks, some foxing, water-staining in the lower outer quarter of the second half of vol. ii, tiny hole in B8 in vol. i between lines 7 and 8 (no loss of text), pp.[ii], 289, [1]; [ii], 311, 12mo, contemporary half call, flat spines gilt in compartments, neat repairs to joints, upper compartment of spine of vol. i renewed, new lettering pieces, early initials scrawled in a thin pen at head of title-pages, good (Gilson A5; Keynes 5) £5,000

The publishing history of this edition is not known. Jane Austen ‘was clearly not consulted (having sold the copyright) and no allusion to this edition has been traced in her surviving letters; it is not apparent whether A5 [i.e. this edition] was in fact issued before or after the author’s death [on July 18th, 1817]. Sales may not have been rapid; two copies have been seen in what appear to be later remainder cloth bindings’ (Gilson). ‘The chapters have been renumbered in this edition to suit the
division into two volumes [as opposed to the three of the first two editions], and these new numbers have been reproduced in most later reprints' (Keynes).


£1200

Godwin’s ‘fourth major, and darkest, novel’ (Mark Philp in ODNB), and in fact the work which he thought would be his literary valediction to the world - the burden of the Preface.

6. **Scott (Sir Walter)** The Abbot. By the Author of Waverly. In Three Volumes. *Paris: Published by P. Didot, Senior ... and A. and W. Galignani, 1831, 3 vols., with additional engraved title (from the Hurst, Robinson edition of 1824), with the imprint or date sliced off the bottom, and 4 engraved plates (imprint intact on the plates), complete with half-titles, occasional foiling, pp. viii, 238; [iv], 242; [iv], 249, 8vo, romantique binding by Martin (signed in gilt on the spine) of plum calf, sides with 2 blind roll tooled borders, the outer edge of each being a thin black only, gilt dots at the corners, enclosing a large lozenge, similarly edged, smaller central lozenge with a blind stamped floral motif at the centre, blind rays emanating from this to the limits of the larger lozenge, the spines with 2 pairs of raised bands, gilt and blind tooled, lettered in gilt direct, very good (Todd & Bowen291R31A-33A, and 146Dd for the plates)

£450

A dramatic binding, making for a very French Scott.

7. **Trollope (Mrs. [Frances Milton])** The Vicar of Wrexhill. *Richard Bentley, 1837, FIRST EDITION*, 3 vols., with 9 etched plates by A. Hervieu, with list of plates in vol. i, half-titles in vols. ii and iii (all called for), pp. [iv], 324; [iv], 328; [iv], 343, [1], large 12mo, contemporary half blue calf by Broadbere, Southampton, spines gilt, red lettering pieces and small oval numbering pieces, top edges gilt, minor wear, bookplates of L.P. Shawe-Storey and Christopher Knox, good (Sadleir 2346; Wolff 6835)

£500

Fanny Trollope excelled in biting satire and broad humour. This is one of her best: it ridicules evangelicalism. Christopher Knox's bookplate is possibly by Eric Gill. A nephew of Ronald Knox, Christopher was a forester who lived in the vicinity of Piggots, Gill’s home and workplace from 1928 until his death in 1940. Knox had the bookplate designed and etched at Pigotts; his widow, however, thought it probable that it was the work of one of Gill's apprentices.
So slight a claim to favour

8. [Brontë (Charlotte)] Jane Eyre. An Autobiography. Edited by Currer Bell. In Three Volumes. Smith, Elder, and Co., 1847, FIRST EDITION, 3 vols., half-titles present, advertisements discarded, half-title and title-page vol.iii guarded, pp.[iv], 304; [iv], 304; [iv], 311, [1], 8vo, late twentieth-century dark green crushed morocco, by Bayntun (Riviere), unobtrusive mark on upper side vol.ii, backstrips with gilt wavy line decorated raised bands between gilt rules, lettered direct in second and fourth compartments, with date at foot; sides with single gilt fillet border at three edges, ball and dot roll on the board edges, wide turn-ins with gilt fillets at edges, border and fleuron corner pieces, marbled endpapers, top edges gilt, in leaf green cloth slipcase, excellent (Parrish Victorian Lady Novelists pp.87-8: Smith 2: Wise 3)

£18,000

An unusually clean copy of a book which is notoriously liable to heavy foxing and browning.

Many of the large number of errors in headlines, differences in chapter headings, and textual data, in the first issue of the first edition of 'Jane Eyre' (as listed by Parrish in an appendix to his Victorian Lady Novelists at p.99 et seq., [augmented by Smith in his ‘The Brontë Sisters. A bibliographical catalogue.’ 1991, at p.24]), are present in this copy.

9. [Gaskell (Elizabeth Cleghorn)] Mary Barton: A Tale of Manchester Life. In two volumes. Vol. I [-II]. Chapman and Hall, 1848, FIRST EDITION, 2 vols., without the 2 pp. advertisements before the title in vol. i, scattered spots and minor soiling, pp. viii, 317, [3, blank]; [ii], 312, 8vo, recased (later end-papers) in the original mulberry cloth, blocked in blind, lettered in gilt on spine, repairs to head and tail of both spines with slight loss, spines slightly faded, preserved in a cloth folding box of approximately equal colour, good (Parrish p. 56; Wolff 2419, Sadleir’s copy, but not in Sadleir, ‘a fine copy despite repairs to tops of spine’)

£1,750

Mrs. Gaskell’s first novel, very scarce in the original cloth (No. 1 in Sadleir’s list of Comparative Scarceities). The novel was finished by late 1847 and sent to several publishers before William Howitt negotiated terms with Chapman and Hall. When it was published in October 1848 Gaskell’s “state of the nation” tale of Chartism, strikes, murder, and prostitution, misery and redemption prompted praise from concerned men as different as Samuel Bamford and Thomas Carlyle. Charles Kingsley applauded it in Fraser’s Magazine (April 1849), as explaining the unrest and Chartism to the threatened, uncomprehending middle classes’ (Jenny Uglow in ODNB).
10. **Thackeray (William Makepeace)** The Great Hoggarty Diamond. [Bound after:] Vanity Fair. A Novel without a Hero. New York: Harper and Brothers, [1848,] FIRST EDITION IN BOOK FORM of the ‘Great Hoggarty Diamond’, final ads discarded, 32 plates in ‘Vanity Fair’, foxed throughout (mostly lightly), plates toned, the upper blank corner of the illustrated title to vol. i torn away, some edges creased, pp. viii, [9]-332, [4], 67, 78-84 (as called for), 8vo., bound together in slightly later half dark red roan, marbled boards and endpapers, backstrip with four raised bands, second compartment gilt lettered direct, rubbed, a little chipping to backstrip, cornertips worn, morocco booklabel of Estelle Doheny, sound (Van Duzer 88) £900

The scarce first book-form edition of Thackeray’s ‘The Great Hoggarty Diamond’, originally published serially in ‘Fraser’s Magazine’ in 1841. This printing is based on the serial and hence is slightly different from the first English edition, which would be published in London the following year as ‘The History of Samuel Titmarsh and the Great Hoggarty Diamond’. This version is much scarcer than the first English edition: according to Van Duzer, Dickson could locate only one copy, in the Boston Athenaeum, and there are no copies now listed in COPAC. ABPC records only four appearances at auction, all in America, and none after 1989. Bound before it is a later printing of the first American edition of Vanity Fair, with no date on the title but with publisher’s ads including works issued in the early 1850s.

11. **Bronte (Charlotte)** Shirley. A tale. By Currer Bell, author of “Jane Eyre.” In three volumes. Smith, Elder and Co. 1849, FIRST EDITION, edges faintly browned, integral advertisements at end vol.iii present but inserted advertisements discarded, pp. iv, 303, [1]; iv, 308; iv, 320, 8vo, modern dark green morocco by Bayntun-Riviere, backstrips with gilt wavy line-decorated raised bands between double gilt rules, gilt lettered direct in second and fourth compartments, gilt fillet border on sides, wide turn-ins, marbled endpapers, a.e.g., slipcase, modern bookplate in vol. i, very good (Parrish p.99; Smith pp.22-24; Wise ‘Bronte Family.’ 6) £2,500

Charlotte Bronte’s second published novel, completed following the deaths in quick succession of her siblings Branwell, Emily, and Anne. Having the novel-in-progress to focus on proved beneficial to her emotional state during these family tragedies, and the resulting story ‘celebrates the need perceived by Charlotte Brontë for activity in women’s lives... Shirley has maintained its status as a socio-historical novel. As with all of Charlotte Brontë’s novels, the text is rich in literary and religious allusion’ (ODNB).

**The Suzannet copy**

12. **Dickens (Charles)** The Personal History, Adventures, Experience, & Observation of David Copperfield the Younger. Of Blunderstone Rookery. (Which He never meant to be Published on any Account). With Illustrations by H.K. Browne. Bradbury & Evans, May 1849-November 1850, FIRST EDITION IN THE ORIGINAL 20 MONTHLY PARTS (bound in 19 as issued), with the 38 plates by ‘Phiz’ bound 2 at the front of each part, frontispiece and dated vignette title-page in the final part with the other preliminary matter, advertisements as per Hatton and Cleaver (including the rare folding advertisement for Letts diaries, but without sample leaves), some plates lightly spotted or foxed, one advertisement in final part loose, one back advertisement in final Part loose, 8vo, original printed wrappers, spine of Part 1 repaired, small tear to the rear hinge of Part
LIST 64: Novel

19/20, tiny repairs to the fore-edges of Parts 2 and 3, preserved in a red cloth clamshell box with the Suzannet bookplate inside it and a modern bookplate above it (just covering the top of the earlier one), very good (Hatton & Cleaver pp. 253-72) £18,000

One of the scarcest and most desirable of the parts issues. This is an exceptional set (reflecting its Suzannet provenance), largely unsophisticated, with the wrappers minimally soiled and of an even brightness and colour.

13. **North (William)** The City of the Jugglers; or, Free-Trade in Souls. A Romance of the “Golden” Age. With four highly finished etchings, by F.H.T. Bellew. *H.J. Gibbs, 1850, FIRST EDITION, plates as per title-page, uniformly slightly browned, plates offset, frontispiece slightly foxed, bound without the advertisements, inscription at top of title-page cropped, pp. xii, 250, 8vo, contemporary half black calf, worn at extremities, spine chipped, lacking label, small hole in upper board at fore-edge penetrating into the first 20 pages (no more than a nick by the time it reaches the paper), sound £3,000

Rare. 'In his own time, William North (1825?-1854) was widely published (he wrote at least eleven books) and well-known, first in London and Paris, and in the early eighteen-fifties in New York, yet there is no modern biography, and there is no entry for him in such standard works as the Oxford Companion to English Literature, the Cambridge Bibliography of English Literature, or the Dictionary of National Biography.

'North’s The City of the Jugglers or, Free Trade in Souls, a satire and fantasia on the stockmarket frenzies of Britain in the late 1840s with a side-trip to the 1848 Revolution in Hungary, is one of the most original novels of the mid-Victorian period, but it is also the most elusive book by one of the nineteenth-century’s most elusive authors. Frederick Bellew’s frontispiece engraving is apparently the only known portrait of the book’s author' (from the University of South Carolina’s website: the University has made the text available both as an e-book and POD).

It is possible to believe that the cropped inscription are the vestiges of ‘With the author’s compliments.’

See cover image.

14. **[Bronte (Charlotte)]** Villette. By Currer Bell … In three volumes. *Smith, Elder and Co. … 1853, FIRST EDITION, publisher’s ads in vol. ii discarded, leaf L1 in vol. i remargined, some toning, pp. [iv], 324; [iv], 319, [1]; [iv], 350, 8vo, modern dark green morocco by Bayntun-Riviere, backstrips with gilt wavy line-decorated raised bands between double gilt rules, gilt lettered direct in second and fourth compartments, gilt fillet border on sides, wide turn-ins, marbled endpapers, a.e.g., slipcase, modern bookplate in vol. i, very good (Parrish p.95; Smith 6; Wise ‘Bronte Family.’ 7) £1,750

The last novel that Charlotte Bronte published in her lifetime (The Professor, the first she wrote, only saw print posthumously), Villette ‘reflects her maturity as both writer and woman. The sophistication of the style is revealed in the way Lucy’s narration repeatedly traps and encloses the reader in false assumptions, reflecting the disturbing effects that social repression has had on Lucy herself. Her deception and unreliability are part of the self-protective facade that Charlotte saw as a necessity for a woman’s survival in society’ (ODNB).
15. **Trollope (Anthony)** The Warden. *Longman, Brown, Green, and Longmans, 1855, FIRST EDITION, a little browned and spotted*, pp. iv, 336, 24 (ads, earliest state, dated September 1854), 8vo, original pale brown cloth horizontally grained, decorative frame blocked in blind on the covers, spine with hatched blind decoration and lettered in gilt, dark brick end-papers advertising Historical works and works on the arts (Sadleir’s Variety B), rebacked preserving original spine, faded, and worn at corners, slightly stained, sound (Sadleir 4) £2,500

In *The Warden* Trollope dealt with two evils: the misuse of charitable endowments by bishops and clergy of the Church of England, and the “undeserved severity” with which the press treated those clergymen paid large sums from such endowments. Trollope presented a morally interesting case because he did not make his central figure, Mr Harding, a lazy pluralist doing nothing for the elderly men in his care; rather Mr Harding is a good, almost saintly man, who unwittingly finds himself in the bad position of receiving high pay for little work. The Warden netted Trollope less than £10 in 1855 (“Indeed”, he wrote, “as regarded remuneration for the time, stone-breaking would have done better”). But it had fair critical success, and Trollope said that this time he “could discover that people around me knew that I had written a book” (Autobiography, 98) (ODNB).

16. **Reade (Charles)** It is never too late to mend. A matter of fact romance. In three volumes. Vol. I [-III]. *Richard Bentley, 1856, FIRST EDITION, 3 vols., woodcut illustration in the text at end of vol. ii, a few scattered spots (more in vol. iii than elsewhere)*, pp. [iv], 395, [1]; [ii], 349, [1]; [iii], 344, 8vo, original embossed pinkish-maroon ripple grained cloth, spines lettered in gilt, rebacked preserving the original spines, spines faded, and, to a slight extent, the boards near the spine, slip-case, good (Parrish pp. 183-84; Sadleir 2008; Wolff 5709) £350

In *It is Never too Late to Mend* the materials for his famously graphic exposure of the sadistic torture of prisoners, including the psychological torments caused by the “silent and solitary” system in vogue at the time, were drawn partly from his own on-the-spot research at Durham, Oxford, and Reading gaols, partly from newspaper articles - including an opportune report of brutalities at Birmingham gaol in *The Times* (12 September 1853), but quite largely from a book by Hepworth Dixon, *The London Prisons* (1850). Some of the most admired details of the gold-digging scenes in the same novel were taken from William Howitt’s *Land, Labour, and Gold*, or, *Two Years in Victoria*, and from other books (ODNB).

17. **Brontë (Charlotte)** The Professor, a Tale. By Currer Bell. In Two Volumes. *Smith, Elder & Co. 1857, FIRST EDITION, FIRST ISSUE, with 2 pages of adverts. at the end of vol. i and 16 pages of adverts. at the end of vol. ii dated June, 1857, with half-titles*, pp. viii, 294, 2; iv, 258, [2], 8, 16, 8vo, original embossed damson cloth by Westley’s, backstrips and extremities sunned, wear to lower joint of vol. i, a vertical mark to backstrip of vol. ii, modern bookplate to front pastedown, very good (Smith 7; Parrish p. 96; Wise 18) £3,500

Charlotte Brontë completed *The Professor* on 27th June 1846, transforming her Brussels experience into an exploration of a happier teacher-pupil relationship... [with her sisters’ first books] the three manuscripts were hawked around various publishers for a year and a half, always travelling in the same reused wrapper that betrayed the signs of previous rejection. Finally in July 1847 Wuthering Heights and Agnes Grey were accepted for publication by Thomas Cautley Newby. But The Professor suffered repeated rejection... [it] was never published in Charlotte Brontë’s lifetime, although she often returned to her first novel during her literary career, in an effort to revive what she referred to as her “idiot child” (ODNB). In 1857 Smith, Elder & Co. finally published it but despite Brontë’s previous successes it was not an immediate hit; the first edition sheets lasted through several bind-ups with different advertisement sections as well as a one-volume issue at a reduced price. The first issue, as here, is consequently scarce.
18. **Dickens (Charles)** *Little Dorrit*. *Bradbury and Evans, December 1855 to June 1857, FIRST EDITION IN ORIGINAL MONTHLY PARTS, first issue with the Rigaud reading in Part XIV, 20 parts in 19, etched frontispiece, vignette title-page and 38 plates by Hablot K. Browne ['Phiz'], complete with all advertisements as called for by Hatton and Cleaver, a modicum of foxing to the plates and in the margins of the text, 8vo, original printed wrappers, preserved in a very dark green (almost black) morocco pull-off case, fine £4,250

An exceptionally good copy, without a repair and none necessary.

19. **Eliot (George)** *Adam Bede*. *In Three Volumes*. *Edinburgh and London, William Blackwood and Sons, 1859, FIRST EDITION, complete with half-titles and advertisements at the end of vol. iii, lightly toned, some spotting, pp. [viii], 325; [viii], 374; [viii], 333, 16 (ads.), 8vo, original tan wavy-grained cloth by Edmonds & Remnants, with their ticket, sides with elaborate blind blocked borders, spines lettered in gilt, hinges cracking but strong, a bit rubbed and soiled, backstrips slightly darkened, leather booklabel of Estelle Doheny in all three vols., modern bookplate and contemporary ownership inscription to vol. i flyleaf, faint shadow on front board from expert removal of circulating library label, preserved in a cloth folding chemise and blue morocco-backed slipcase (the leather faded unevenly to green), good (£Sadleir 812; Wolff 2056) £1,250

The Doheny copy of Eliot’s first novel, scarce in the original binding without substantial repair.

‘Adam Bede at once placed its author in the front rank of contemporary literature. The fact that … [it] would be the most formidable rival to any later productions induced her to spare no pains in the effort to maintain her standard’ (ODNB).

20. **Hughes (Thomas)** *The Scouring of the White Horse; or, the Long Vacation Ramble of a London Clerk*. *Cambridge: Macmillan and Co. 1859, FIRST EDITION, first issue, some spotting, pp. xi, [i], 228, 16, 8vo, original pebble-grain blue cloth by Burn, with his lozenge shaped pink ticket on lower pastedown, upper side with gilt blocked figurative border incorporating title at head, repeated in blind on lower side, yellow chalked endpapers, gift inscription dated ‘Xmas 1858’ to front pastedown, rubbed and bumped at extremities, good (£Wolff 3330) £200

Though most famous for ‘Tom Brown’s Schooldays’, Hughes wrote very little fiction - only the two Tom Brown books (themselves ‘lightly fictionalized’ from his and his brother’s experiences), and this. Ostensibly a novel, it is more truly an account of the local customs of his home county of Berkshire, focusing on the regular games and festivities surrounding the maintenance of the White Horse of Uffington.
21. **Eliot (George)** The Mill on the Floss. In Three Volumes. *Edinburgh and London: William Blackwood, 1860, FIRST EDITION, first issue, half-titles, publisher’s catalogue in volume iii, without the preliminary advertisement leaf in volume i, contemporary signature on the title-page of volume i, just a few scattered spots or very minor stains, pp. [viii], 361; [iv], 319, [viii], 313, [16, ads], 8vo untrimmed in the original wave-grained cinnamon cloth, backstrip lettered and decorated in gilt (Carter A), covers blocked in blind, corners very slightly rubbed and a small ink stain on the front cover of volume ii, very good (Carter ‘Binding Variants’ pp.110-11; Parrish p.14; Sadleir 816; Tinker 1007 & Woolf 2060 (second issues)) £2,250

Without the advertisement leaf following the fly-title in vol. i recorded by Parrish, but demonstrated by Carter to be a later insertion. Carter describes the present ‘A’ variant as ‘extremely scarce in fine state to-day.’

22. **Eliot (George)** Silas Marner: the Weaver of Raveloe ... *William Blackwood and Sons, 1861, FIRST EDITION, first printing, half-title present, minor foxing at either end (at the end, affecting the ads, not the text), pp.[vi], 364, 16 Ads), 4 (ads, with press reviews dated January 1861, 8vo, original wavy-grain cinnamon cloth by Burn, with his lozenge ticket on lower pastedown, backstrip gilt lettered and decorated, Carter Variant ‘A’, slight wear at head and tail of spine, very good (Baker & Ross A6.1.a; Muir ‘Bookman’s Journal Supplement’ 4; Parrish p.15-16; Sadleir 819; Tinker 1008; Wolff 2063) £2,200

After The Mill on the Floss ‘George Eliot’s next work was the short novel Silas Marner, begun in November 1860, and finished in March 1861. She experienced much less depression and fewer delays than was usual for her in its composition. With its happy ending, its legendary plot of the miser who turns into a philanthropist and finds happiness in adopting a child, it is different from her other novels, while sharing their humour and breadth of understanding. Though contemporary readers were, on the whole, fondest of Adam Bede among her novels, the response to Silas Marner was gratifyingly warm. Eight thousand copies were sold by the end of 1861’ (ODNB). The first printing was of just over 4000 copies, the reprints being ‘implied’ second - sixth editions.

23. **Collins (Wilkie)** No Name. In three volumes. Vol. I [-III]. *Sampson Low, Son, & Co., 1862 FIRST EDITION, with half-titles in vols. i & ii (all called for), ragged closed tear at foot of title in vol. ii, some finger-marking, a few spots, pp. ix, 339; [iv], 363; [ii], 408, 8vo, original orange cloth stamped in blind, spines decorated and lettered in gilt, spines slightly darkened, neat repairs to hinges, russett cloth folding box, contemporary ownership inscription on fly-leaves of Fanny Barker, of The Edge, and lozenge shaped armorial bookplate of Agnes Barker inside front covers, good (Parrish pp. 45-46; Sadleir 601; Wolff 1371) £2,000

Parrish gives priority to the US edition, which was probably pirated. The colour of the binding is hard to pin down: it is somewhere between orange and scarlet, the latter in Parrish, and orange-scarlet in Sadleir. Following the runaway success of The Woman in White, Sampson Low printed 4000 copies, and all but 400 were sold on the day of publication. The Victorian critics frowned on the subject matter (illegitimacy), but the public had no such reservations.
24. Eliot (George) Felix Holt the Radical. In three volumes. Vol. I [- III]. William Blackwood and Sons, 1866, FIRST EDITION, half-titles, two leaves of integral advertisements precede publisher’s catalogue vol.iii, last 3 leaves of final advertisements foxed, a very few scattered spots and minor stains elsewhere, a few dog-ears in vol.i, pp.[iv], 303; [iv], 290; [iv], 283+[1] (blank), 4, 19, [1], 8vo, original sand-grain terracotta cloth, by Edmonds & Remnants, with their ticket on lower pastedown, Carter variant ‘A’ (see note), gilt lettered backstrips slightly rubbed at head and foot, sides with blind blocked border, the vols. slightly skewed, very good (Baker & Ross A8.1; Muir ‘Bookman’s Journal Supplement’ 7; Parrish p.20; Sadleir 814; Tinker 1010; Wolff 2058) £1,500

Carter doesn’t attempt to establish priority between the three variants other than to point out that the two presentation copies he was able to trace and the British Library copy are all in ‘A’ binding.

‘In some respects, this book holds an isolated position among her works, and, practically, alone warrants her being placed among eminent English writers of fiction who, in their novels, have treated political, as well as social, topics’ (CHEL).

An early reader has made a note in pencil on the rear flyleaf of vol. iii - ‘p. 152’, and on the relevant page has drawn a short line in the margin noting the use of ‘point device’, a usage cited in OED.

25. Hardy (Thomas) A Pair of Blue Eyes. A Novel. Tinsley Brothers, 1873, FIRST EDITION, without half-titles, mis-aligned ‘c’ in ‘clouds’ on page 5 of volume 2, C8 in volume 2 clumsily opened (not affecting text), some slight staining and soiling, pp.[iv], 303; [iv]+311; [iv], 262, 8vo, fairly recent half dark blue calf, spines gilt and blind tooled, lettered in gilt direct, good (Purdy p.8) £3,250

Hardy’s third novel, following Desperate Remedies and Under the Greenwood Tree and the first to carry his name. With its ‘romantic setting, the interplay of class and gender issues within its tragicomic plot, and the vitality of its heroine’ A Pair of Blue Eyes was ‘a favourite novel of many Victorians, Tennyson and Coventry Patmore among them’ (Michael Millgate, Oxford DNB). Purdy notes that the novel was published ‘in an edition presumably of 500 copies’ (see Purdy, Thomas Hardy - A Bibliographical Study, Oxford, 1979, p. 12).

26. Eliot (George) Daniel Deronda. Vol. I [- VIII]. William Blackwood and Sons, 1876, FIRST EDITION IN THE ORIGINAL 8 PARTS, half-titles, slips announcing publication of the forthcoming parts as called for, without most advertisements, 1 errata slip only (of 2), pp. [iv], 368; [iv], 364; [iv], 394; [iv], 370, 8vo, original printed green-grey wrappers, bordered in red, some consolidations to spines, preserved in 2 red cloth folding boxes, very good (Baker & Ross A11.1.a; Muir ‘Bookman’s Journal Supplement’ 13; Parrish pp.37-8) £4,500

Each pair of parts, called a separate Book on the wrappers, is continuously paginated to make one volume. Scarce in this state.

27. James (Henry) Daisy Miller A Study. New York: Harper and Brothers, [1878], FIRST EDITION, later issue with 107 titles listed in the initial advertisements, slightly browned, with a few minor stains and dog-ears, pp. [4, ads], [5-] 116, [12, ads], small 8vo, original green cloth, upper cover with a ¾ border of red rules with corner pieces, lettered in red and black, spine lettered in black, sound (BAL 10538; Edel & Laurence A8; cf. Supino 8.5.0) £1,000

The novella Daisy Miller had first appeared in Cornhill Magazine in June - July 1878, an immediate and widespread popular success. An impression with 107 titles in the initial advertisements is not listed by Supino (or elsewhere) and would fall between his queried third and fourth impressions.
28. **Hardy (Thomas)** *The Trumpet Major. A Tale. In Three Volumes.* *Smith, Elder, & Co., 1880, FIRST EDITION, without the preliminary blanks in vols. ii and iii (present in vol. i), some finger marking and minor stains, a few slightly careless openings, tear in upper margin of one leaf in vol. ii approaching but not touching the text, pp. [ii], vi, 296; vi, 276; vi, 260, 8vo, original primary binding of red diagonal-fine-ribbed cloth, blocked in black on front with a 3-panel design incorporating 2 vignettes (designed by Hardy), blocked in blind on back with a 2-rule border, spine blocked in gold and black with standard, sword and bugle, and lettered in blind and gold, ex-circulating-library copy with evidence of labels removed from top panel on front covers, rebacked, original spines preserved though with minor loss at head and tail and with the loss of a terminal letter on the spine imprint of 2 vols., spines a bit dulled, recased, sound* (Purdy pp.31-35; Sadleir 1115) £5,500

First edition in book form of Hardy's great novel of the Napoleonic war, written to commemorate the 75th anniversary of the Battle of Trafalgar. Although there is no getting away from the fact that this is an ex-circulating-library copy, it is, in the scheme of things, not all that bad, respectable even. The binding here is Purdey's primary binding, variant with the period after Smith. Elder & Co. beneath the superscript 'o', as opposed to a dash. Purdy conjectures that this might represent the second binding order of 150 copies. Sadleir's Variant A.

I wish my castle wasn't burnt; and I wish you were a De Stancy!

29. **Hardy (Thomas)** *A Laodicean; or, the Castle of the De Stancys. A Story of Today.* *Sampson Low, Marston, Searle & Rivington, 1881, FIRST ENGLISH EDITION, 3 vols., uniformly slightly browned (as usual), vol. iii a bit foxed, especially at the end, without the 32 page publisher's catalogue described by Purdy as 'occasionally bound in at the end' (i.e. in copies in the original cloth), pp. [iv], 312; [iv], 275; [iv], 269, 8vo, uncut in early 20th-century half green morocco, joints and corners a little worn, spines slightly faded, bookstamp to flyleaves of the Blackfriars of Llanarth, good* (Purdy pp. 36-40). £1,250

A Laodicean, in contrast to Hardy's earlier novels is 'modern' in period and theme (as declared on the title-page), and draws extensively on his experience as an architect. It is ranked third in Sadleir's A Schedule of Comparative Scarcities. It had been published in serial form in the US, but this edition is the first edition of its final form. The Blackfriars of Llanarth are an unexpected provenance.

30. **Stevenson (Robert Louis)** *Treasure Island.* *Cassell, 1883, FIRST EDITION, FIRST ISSUE, frontispiece map printed in 3 colours, some scattered spots, pp. viii, 292, 8 (Publisher's List dated 5-R 1083), 8vo, original green cloth, a few minor marks, extremities a trifle bumped, inner hinges cracked but holding firm, preserved in a blue morocco backed slip-in case with chemise, very good* (Beinecke 241; Prideaux 11) £8,000

The following points mark out the first issue of this classic: initial letter of 'vain' broken on page 40, 'a' not present in line 6 on page 63, the 8 to be found in the pagination on page 83 and 7 is present on page 127, the full-stop missing following the word 'opportunity' on page 178 and the word 'worse' in uncorrected form on page 197.
31. **Meredith (George)** Diana of the Crossways. A Novel. Considerably enlarged from “The Fortnightly Review.” In three volumes. Vol. I -[III]. Chapman and Hall Limited, 1885, FIRST COMPLETE EDITION, 3 vols., a little foxing, pp. viii, 344; vi, 335; vi, 330, 8vo, original terracotta cloth, decorative borders blocked in black at top and bottom of upper covers, spines lettered in gilt, inner hinges of vol. ii strengthened, corners bumped, the Esher copy with Oliver Brett’s armorial bookplate in each vol, good (Buxton Forman 21; Sadleir 1691) £200

'It was Diana of the Crossways (1885) that finally gained Meredith significant popular acclaim. Readers could see resemblances in the account of Diana Merion’s tribulations to the close relationships of Caroline Norton with Lord Melbourne (Lord Dannisburgh in the novel) and Sidney Herbert (Percy Dacier), and the allegation that she betrayed a political secret (concerning the corn law repeal). Possibly because of threats of legal action the serialization in the Fortnightly Review, which ran from June to December 1884, was abruptly terminated after twenty-six chapters. There were seventeen more in the three-volume version brought out by Chapman and Hall in February 1885—and the novel went into two further editions before the end of the year. Diana’s double disadvantage as an Irish woman tapped into two highly topical issues, home rule and women’s rights, on both of which Meredith was increasingly drawn to make public pronouncement. In addition, like many of Meredith’s novels, Diana contains commentary on the aims and techniques of fiction, made particularly potent by Diana’s being herself a novelist dedicated to ‘reading the inner as well as exhibiting the outer’ (Diana, chap. 1)’ (ODNB).

32. **Stevenson (Robert Louis)** Kidnapped. Being Memoirs of the Adventures of David Balfour in the year 1751 ... Cassell & Company, Limited, 1886, FIRST EDITION, FIRST ISSUE, with folding frontispiece map, minor foxing at beginning and end, pp. viii, 311, [1], [16, ads, dated April 1886], 8vo, original green cloth, spine lettered in gilt, inner hinges strained, text-block skewed, some wear to extremities and marks to spine, good (Prideaux 18; Beinecke 378; Princeton 31) £1,200

A reasonably good copy of a novel often read to pieces. It was issued in four different coloured cloths, but no priority is assigned: indeed Princeton 31 comprises all four all with first issue advertisements (as here). ‘It is far more than the adventure story for boys that it purports to be. Making skilful use of Scots it brilliantly evokes the atmosphere of Scotland in the period following the 1745 Jacobite rising and explores the differences between lowland and highland mentality in the contrasting characters of David Balfour and Alan Breck. It remains one of Stevenson’s most popular books, and there have been many film and television versions’ (ODNB).

33. **Stevenson (Robert Louis)** Strange Case of Dr Jekyll and Mr Hyde. Longman’s Green, and Co., 1886, FIRST UK EDITION, one or two finger marks, bound without the advertisements, pp. [viii], 141, crown 8vo, contemporary or near contemporary blue cloth, titled in gilt on the spine, good (Prideaux 17) £1,750

This copy may have been one of those in the first issue wrappers, since it would not have been necessary to rebind a copy in the salmon-coloured cloth. The front wrapper had the date 1885 with the publishers intending it for the Christmas market, but when it was ready the shops were already full of Christmas stock and the trade wouldn’t look at. Therefore it was delayed until January, which allowed the US edition to appear first, by a matter of four days. ‘In his fiction Stevenson is seen exploring moral ambiguity and duality in human nature; a recurring theme is the contrast and conflict between good and evil. He achieved world-wide success with his “shilling shocker” Strange Case of Dr Jekyll and Mr Hyde (1886), a moral allegory about the divided self and the problem of evil, the main incidents of which came to him in a dream. The characters of Jekyll and Hyde have become proverbial and the story has been widely translated, reprinted in countless editions, and dramatized (if often distorted) in plays and films’ (ODNB).
34. **Stevenson (Robert Louis)** *The Master of Ballantrae*. A Winter’s Tale. Cassell & Company, Limited, 1889, FIRST PUBLISHED EDITION, first issue with the ads dated July 1889, pp. viii, 332, [20, ads], 8vo, original pictorial cloth, spine slightly faded, and worn at either end, minor soiling to covers, bookplate of the dedicatee, Sir Percy Florence Shelley (Prideaux 27) £2,500

One of Stevenson’s last works, begun in America, continued in Tahiti, and finished in Hawaii: Stevenson was therefore unable to sign any copies. The lengthy and warm Dedication ‘To Sir Percy Florence and Lady Shelley’ is dated from Waikiki, May 17, 1889. In it Stevenson relates how much of the composition of it took place at sea: ‘It is my hope that these surroundings of its manufacture may to some degree find favour for my story with seafarers and sea-lovers like yourselves.’

Sir Percy Florence Shelley, 3rd Baronet (1819-89) was the son and only surviving child of Percy Bysshe Shelley and his second wife, Mary Shelley. He was thus the only grandchild of Mary Wollstonecraft to live beyond infancy. Stevenson and the Shelley’s had been neighbours in Bournemouth, and spent many days together yachting.

An ‘Author’s Edition’, consisting of 10 copies, one of which was destroyed, was printed in the US in 1888. Besides other differences, it contained only five of the twelve chapters which make up the published edition. The Master of Ballantrae ‘relates with great power and subtlety the bitter antagonism between two brothers in the period after the 1745 rising and the destructive effects of their hatred. In spite of its flawed ending it is generally regarded as a masterpiece’ (ODNB).

35. **Stevenson (Robert Louis)** *Catriona*. A Sequel to "Kidnapped." Being Memoirs of the Further Adventures of David Balfour at Home and Abroad ... Cassell & Company, Limited, 1893, FIRST EDITION, last leaf of ads dog-eared, minor foxing among the ads, pp. [ii], [x], 371, [16, ads], 8vo, original dark blue cloth, merest hint of fading to spine, text-block very slightly skewed, very good (Prideaux 39) £350

Catriona was first published under the title David Balfour in ‘Atalanta’ [Magazine], December, 1892, to September, 1893. The bookform edition appeared on the same day on both sides of the Atlantic, the US edition retaining the title ‘David Balfour’ as it continues to do. It was felt that British reader’s would conclude that ‘David Balfour’ was just another edition of Kidnapped, hence ‘Catriona’ in the UK. It is sometimes felt necessary to expalain the pronunciation of the heroine’s name: the spelling follows the Irish/Gaelic rule that a broad vowel must be preceded by another on the prior side of the consonant. Thus, the ‘o’ is inserted in the written form of the name, to no other purpose than to obey this rule, it being otherwise quite redundant.
36. **Edgeworth (Maria)** Castle Rackrent & The Absentee. Illustrated by Chris Hammond. With an Introduction by Anne Thackeray Ritchie. *Macmillan, 1895, pp. 1, 382, 2 (ads), 8vo, uncut and partly unopened in the original cloth and pictorial dust jacket, spine of jacket darkened, very good* £200

The first in Macmillan’s series of ‘Illustrated Standard Novels’ very scarce with dust jacket.

37. **Buchan (John)** Sir Quixote of the Moors. Being some Account of an Episode in the Life of the Sieur de Rohaine. *T. Fisher Unwin, 1895, FIRST EDITION, early ownership inscription to half-title, light foxing throughout and the odd handling mark, pp. 188, [4, ads], crown 8vo, original navy blue cloth, backstrip and upper board lettered in yellow and blocked to an overall design in red, yellow, green and black, backstrip ends and corners a little pushed with a few trivial marks overall, a touch of wear at head of upper joint, top edge a little dusty, faint browning to endpapers, good* £275

The author’s first novel.

38. **Conrad (Joseph)** An Outcast of the Islands. Fisher Unwin, 1896, FIRST EDITION, title-page printed in red and black, one or two faint foxspots to prelims, a tiny brown liquid stain towards gutter of pp.46-7, a few handling marks, pp. [vii], 391, crown 8vo, original dark green cloth, backstrip lettered in gilt with a couple of nicks at tips, slight lean to spine, t.e.g., others untrimmed, endpapers lightly browned in places, bookplates to flyleaf and to pastedown with bookseller’s blind stamp to former, good £950

The author’s second book.

39. **Bennett (Enoch Arnold)** A Man from the North. *London and New York: [University Press, John Wilson and Son, Cambridge, U.S.A. for] John Lane: The Bodley Head, 1898, FIRST EDITION, pp. [viii, including initial blank], 265, [3, 2 blank, printer’s device on recto of last leaf], 22 (ads), 8vo, uncut in the original red cloth, framed lettering in white on upper cover and spine, bookplate of J. Timothy Kenwick inside front cover, modern bookplate opposite, good* £750

Bennett’s first novel.