OXFORD
SHORT LIST 32

Oxford Life
by Dacre Balsdon

BLACKWELL’S RARE BOOKS

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1. **Balsdon (Dacre)** Oxford Life. *Eyre & Spottiswoode, 1957, FIRST EDITION, photographic frontispiece and 16 further plates, pp. 279, 8vo, original blue cloth, backstrip lettered in gilt, photographic endpapers, dustjacket very bright with a small trail of brown spots at head of front panel, owner's shelfmark at head of front flap, very good*  
   The author an Oxford don, who had earlier written a novel (A Freshman's Folly) set there.  
   £30

2. **Bellingham (Leo)** Oxford: The Novel. *Nold Jonson Books, 1981, FIRST EDITION, pp. [vi], 236, 8vo, original black boards, backstrip lettered in gilt, faint foxing to top edge, ownership inscription to flyleaf, dustjacket with a small amount of toning and owner's shelfmark at head of front flap, very good*  
   A novel of College life, following the protagonist from his undergraduate years to his becoming a fellow.  
   £50

3. **Betjeman (John)** Collected Poems. Compiled and with an Introduction by The Earl of Birkenhead. *John Murray, 1958, FIRST EDITION, title-page decorations printed in red, pp. xxvii, 279, foolscap 8vo, original cream cloth with single fillet border blind-stamped to both boards, backstrip lettered in gilt with slight lean to spine, top edge pink, dustjacket with backstrip panel slightly frayed at tips and faint sunning to the lettering thereon, short closed tear at head of rear panel, good*  
   Inscribed to the flyleaf: 'John Gibbins from John Betjeman, with gratitude, 1960'. Around the inscription Betjeman has drawn a curlicue border. The recipient was the publicity manager at John Murray.  
   £250

4. **Betjeman (John)** Summoned by Bells. *John Murray, 1960, PROOF COPY, pp. [vii], 111, 8vo, original green wrappers, front cover lettered and decorated in black with 'Book Proof' printed at foot, a little light creasing, very good*  
   £80

5. **Bone (Gertrude)** Came to Oxford. Illustrated by Muirhead Bone. *Oxford: Basil Blackwell, 1952, FIRST EDITION, frontispiece and 31 further plates by Muirhead Bone with some colour-printed, head- and tail-pieces to each chapter, pp. ix, 133, 4to, original blue cloth, backstrip lettered in gilt now tarnished, a little dusty around head, light foxing to inner margin of free endpapers with ownership inscription to flyleaf, dustjacket a touch frayed around head with some fading and rubbing to edges, owner's shelfmark at head of front flap, good*  
   £30

**Skeffington Dodgson's copy**

   Carroll's brother was also a Christ Church man; a newspaper clipping of an article by C.E. Carrington about the college that gives eminence to Carroll [from 1930?] is laid in, along with a later clipping about Carroll from the early 1990s. A nice Oxford association copy.  
   £150
7. [Coghill (Neville)] The Masque of Hope. Presented for the Entertainment of H.R.H. Princess Elizabeth on the Occasion of her Visit to University College, 25 May 1948 by Oxford University Dramatic Society. Geoffrey Cumberlege, Oxford University Press, 1948, FIRST EDITION, 5 monochrome plates, pp. 21, 8vo, original pink boards, light dustsoiling and a few pinprick foxspots to borders, browning to free endpapers, tissue dustjacket separated along backstrip panel, toned and creased overall, good £20

The ‘Masquers’ include Kenneth Tynan, John Schlesinger, Tony Richardson, and Robert Hardy.

8. [Colman (George)] The Oxonian in Town. A Comedy, in two acts, as it is performed at the Theatre Royal in Covent Garden. Dublin: Printed for G. Faulkner [and several others], 1769, FIRST EDITION, a little browned, and some damp-staining in the upper half, blank lower outer corner torn away from A5, pp. [viii], 25, 2], 8vo, modern paper wrappers (a little over glued to the title-page), good (ESTC T43533) £350

A short farce, presented just after Colman took over the running of the Covent Garden Theatre. The Advertisement alludes to the ‘extremely singular’ reception of the play, whose first two performances were well received. At the third, a clamour got up, on account of certain Irish persons thinking they had been slighted, if not the whole of the Irish nation. This probably accounts for the play first being published in Dublin. A London edition appeared the next year. The Oxonian, a student, is more or less a country bumpkin, ready to be fleeced by sharpers in the metropolis; only one of these (out of three) is possibly Irish - M'Shuffle.

9. Day (Lois) The Looker In. Jonathan Cape, 1961, FIRST EDITION, pp. 253, crown 8vo, original blue boards, backstrip lettered in gilt, top edge blue, ownership inscription to flyleaf, dustjacket designed by Hugh Marshall with the merest hint of fading to backstrip panel and at head of upper joint-fold, owner's shelfmark to front flap, very good £30

A novel concerning a ‘gauche’ Canadian woman whose experience of Oxford college life is characterised by ‘disillusionment’ [dustjacket blurb].

10. Dexter (Colin) Last Bus to Woodstock. Macmillan, 1975, FIRST EDITION, pages browned throughout as usual, pp. 256, crown 8vo, original terracotta boards, backstrip lettered in black, ownership inscription to flyleaf, dustjacket with owner's shelfmark to front flap, interesting and relevant clipping from the Oxford Journal laid in at front, very good £700


11. Dexter (Colin) Last Seen Wearing. Macmillan, 1976, FIRST EDITION, pages lightly toned as usual, pp. 288, crown 8vo, original blue boards, backstrip lettered in black with very small bump at foot, a few faint spots to top edge, ownership inscription to flyleaf, dustjacket with owner's shelfmark to front flap, very good £500

12. Dexter (Colin) The Silent World of Nicholas Quinn. Macmillan, 1977, FIRST EDITION, full-page diagram, pp. 254, crown 8vo, original black boards, backstrip lettered in white, very light foxing to top edge and one small spot to fore-edge, ownership inscription to flyleaf, dustjacket with owner's shelfmark to front flap, very good £700

A splendid copy of what is perhaps the scarcest of Dexter's early Morse books.

13. Dexter (Colin) The Dead of Jericho. Macmillan, 1981, FIRST EDITION, cancel-page blurb in place of half-title, light abrasion at head of dedication page, full-page plan of Jericho preceding text with a few small brown spots to leading edge of this and facing recto, pp. 224, crown 8vo, original black boards, backstrip lettered in gilt, slight lean to spine, dustjacket with some rippling to the rear panel, very good £400


£200

15. **Dexter (Colin)** The Riddle of the Third Mile. *Macmillan, 1983, FIRST EDITION*, usual light browning, faint in this instance, to the poor quality paper, pp. 224, crown 8vo, original grey boards, backstrip lettered in silver, faint browning to dustjacket, near fine

Inscribed by Dexter on the title-page ‘For Superintendent Hunter from Chief Inspector Morse June 84’.

£350

A signed proof copy

16. **Dexter (Colin)** The Wench is Dead. *Macmillan, 1989, UNCORRECTED PROOF*, map preceding text and 2 further illustrations, some type off-setting on final pages, pp. [viii], 188, crown 8vo, original printed wrappers, very good

Signed by Dexter above his name on the title-page

£120

17. **Dexter (Colin)** The Wench is Dead. *Macmillan, 1989, FIRST EDITION*, map preceding text and 2 further illustrations, pp. [viii], 200, crown 8vo, original mid brown boards, backstrip lettered in gilt, dustjacket, fine

Inscribed on the title-page: ‘For Peter Watson, [in Greek] A possession for all time, Colin Dexter’. The Greek quotation is from Thucydides.

£100

18. **Dexter (Colin)** The Jewel That Was Ours. With an appreciation by H.R.F. Keating. *Bristol: Scorpion Press, 1991, 42/150 COPIES signed by the author, full-page map, pp. viii, [ii], 275, 8vo* original quarter red leatherette with marbled boards, a touch of wear at tips of joints, backstrip lettered in gilt, top edge red, two small stickers at head of rear pastedown, glassine jacket, near fine

Additionally inscribed by the author on the limitation page, ‘For Peter Watson, [in Greek] A possession forever’. The Greek script is from Thucydides.

£140

19. **Dexter (Colin)** The Jewel That Was Ours. *Macmillan, 1991, FIRST EDITION*, full-page map, pp. [x], 275, 8vo, original blue boards, backstrip lettered in gilt, faint and very small white patch at foot of lower board, dustjacket with slight graze to rear panel and a little rubbing to the gilt of a couple of letters on front panel, near fine


£70

20. **Dexter (Colin)** The Way Through The Woods. With an appreciation by Jonathan Gash. *Bristol: Scorpion Press, 1992, 112/150 COPIES signed by the author, double-spread map, pp. [18], 296, 8vo*, original quarter red leatherette with marbled boards, a little wear at tips of joints, backstrip lettered in gilt, top edge red, two small stickers at head of rear pastedown, protective jacket, near fine

Additionally inscribed by the author on the limitation page, ‘For Peter Watson, [in Greek] A possession forever’. The Greek script is from Thucydides.

£140

21. **Dexter (Colin)** Morse’s Greatest Mystery. *Macmillan, 1993, FIRST EDITION*, pp. [x], 240, 8vo, original black boards, backstrip lettered in gilt, light bump to bottom corners, sky blue endpapers and page-marker, dustjacket, near fine

Inscribed by the author to the title page, ‘Bless you for your support, Mike! Colin Dexter’.

£90

22. **Dexter (Colin)** The Daughters of Cain. *Macmillan, 1994, FIRST EDITION*, pp. xii, 295, 8vo, original blue boards, backstrip lettered in gilt, pictorial endpapers, blue page-marker, dustjacket, fine

Inscribed on the title-page: ‘For Peter Watson, [in Greek] A possession for all time, Colin Dexter’. The Greek quotation is from Thucydides.

£70
23. **Dexter (Colin)** Death is Now My Neighbour. *Macmillan, 1996, FIRST EDITION*, pp. [xii], 349, 8vo, original black boards, backstrip lettered in gilt, blue page-marker, top corners very lightly bumped and a bump to bottom edge of lower board, dustjacket, very good

Inscribed by the author on the verso of the flyleaf: ‘My Darling Ann, Would never have completed the “Morse” books without you, Colin D’. The recipient is unknown, but this is a very fulsome inscription from Dexter.

£100

24. **Dexter (Colin)** The Remorseful Day. *Macmillan, 1999, FIRST EDITION*, pp. [x], 374, 8vo, original black boards, backstrip lettered in gilt, black page-marker, dustjacket, near fine


£100

25. **Dexter (Colin)** The Remorseful Day. *Macmillan, 1999, FIRST EDITION*, pp. [x], 374, 8vo, original black boards, backstrip lettered in gilt, black page-marker, dustjacket, fine

Inscribed by the author to the title-page: ‘For Mike - how very good to see you at the launch! Colin Dexter’.

£100

The poet’s own copy

26. **Drinkwater (John) & Frederic Austin (Composer)**, SONG FOR THE CITY OF OXFORD SCHOOL. *[n.d., circa 1930,]* manuscript musical notation in the composer’s hand, a little light creasing at head of most pages pp. [3], 4to, contemporary binding of blue cloth, backstrip lettered in gilt with wear at head, spots of light wear to corners and some black marks to upper board hinges strained, tape reinforcement to gutter of pp. 2-3, good

From the library of the Dymock poet John Drinkwater (a small Ex-Libris bookplate on the pastedown stating such), who composed the lyrics. Drinkwater had attended the school between 1891 and 1897, and had worked with the composer Frederic Austin previously, contributing the libretto for ‘Robert Burns’. The school was founded in 1881 and closed in 1966, with its most famous alumnus being T.E. Lawrence - its iconic George Street building now belongs to the University’s History Faculty.

£500

27. **Farrer (Katharine)** The Missing Link. *Collins, 1952, FIRST EDITION*, pp. 250, [4], 8vo, original black cloth, backstrip lettered in blue, top edge a trifle dustsoiled, ownership inscription to flyleaf, dustjacket with owner’s shellmark to front flap, backstrip panel lightly sunned with a short tear at foot, thin strip of browning at head of rear panel with a few small foxspots to the same, very good

The author was the wife of Austin Farrer, a notable theologian and Oxford don - both were close friends of the Inklings group. Her series of three detective novels featuring Inspector Richard Ringwood, of which this is the first, are set amongst the university’s colleges and in the city beyond.

£50

28. **Forster (Margaret)** Dames’ Delight. A Novel. *Jonathan Cape, 1964, FIRST EDITION*, pp. 220, crown 8vo, original green boards, backstrip lettered in gilt and faintly sunned through dustjacket, top edge lightly dustsoiled, ownership inscription to flyleaf, dustjacket with owner’s shellmark to front flap, very good

The author’s first book, following a ‘simple country lass’ who ‘goes up to Oxford on a scholarship’ [dustjacket blurb], and likely drawing heavily on her own experiences of a similar trajectory.

£50

29. **Fraser (Antonia)** Oxford Blood. *Weidenfeld & Nicholson, 1985, FIRST EDITION*, usual toning to pages, pp. 224, 8vo, original terracotta boards, backstrip lettered in gilt, ownership inscription to flyleaf, dustjacket with owner’s shellmark to front flap, very good

The fifth Jemima Shore mystery, set largely in Oxford where the heroine is investigating the ‘Oxford Bloods’ - these being ‘over-privileged undergraduates of the university’ [dustjacket blurb].

£30
30. **Gibbs (A. Hamilton)** Rowlandson’s Oxford. *Kegan Paul, Trench, Trubner, 1911, FIRST EDITION*, frontispiece loose with tissue guard and 15 further plates after Rowlandson water-colours, pp. xv, 210, 4to, original red cloth stamped in black to upper board, backstrip lettered in gilt with a spot of wear at foot and to lower joint, light wear to corners and one or two marks, ownership inscription to flyleaf with their shelfmark at head of front pastedown, good **£30**

31. **Hardy (Thomas)** Jude the Obscure. *Osgood, McIlvaine, 1896 [but 1895,] FIRST EDITION*, mixed first and second states, frontispiece-etching by H. MacBeth-Raeburn (tissue-guard present with one or two foxspots) and a full-page map of Hardy’s ‘Wessex’, one or two light handling marks, Hardy’s name written in pencil below his initials after the Preface, pp. [x], 516, 8vo, original green cloth with monogram medallion blocked in gilt to upper board, backstrip lettered in gilt and slightly softened at tips, corners a little turned in with a small amount of wear, t.e.g., others roughtrimmed, light spotting to endpapers with bookplate and small bookseller’s blindstamp to flyleaf, a little cracking to lower hinge, good *(Purdy, pp. 86-7)* **£250**

The Christminster of the novel modelled on Oxford. The states indicated by the presence of page numbers on partially blank leaves in signatures A-H, but Purdy is unable to fix definitively the significance of this detail.

32. **Jameson (Storm)** A Cup of Tea for Mr Thorgill. *Macmillan, 1957, FIRST EDITION*, pp. [iv], 300, crown 8vo, original green cloth, backstrip lettered in gilt, light dustsoiling to top edge, ownership inscription to flyleaf, dustjacket with owner’s shelfmark to front flap, backstrip panel and head of rear panel lightly sunned, very good **£30**

A novel set predominantly in the milieu of an Oxford college.

**Inscribed by Larkin - ‘A year’s hard work’**

33. **Larkin (Philip)** Jill. *Fortune Press, 1946, FIRST EDITION*, the odd faint foxspot to a handful of pages, pp. 200, crown 8vo, original pale green cloth, backstrip lettered in gilt that is slightly dulled, top edge sprinkled red, a few faint foxspots to endpapers with faint partial browning from dustjacket flaps, dustjacket bright but split along upper joint-fold, light chipping to corners and heavier at backstrip panel ends, publisher’s re-pricing to front flap, good *(Bloomfield A2a)* **£7,000**

Amusingly inscribed by the author to the half-title: ‘A year’s hard work and not a penny in return for/ Philip Larkin, 4/1958’. Inscribed copies of this book - particularly with its original dustjacket - are decidedly uncommon; the recipient of this copy was Larkin’s publisher at the Marvell Press, George Hartley, a note from whom to this effect is loosely inserted.

The author’s second book, and first novel. Bloomfield is unable to assign priority to the abundant variety of bindings, and doesn’t record that of this copy.

34. **MacLaren-Ross (J.)** Until the Day She Dies. A Tale of Terror. *Hamish Hamilton, 1960, FIRST EDITION*, pp. 186, [2], crown 8vo, original red boards, backstrip lettered in silver, top edge a trifle dusty with some faint foxing to this and fore-edge, ownership inscription to flyleaf, dustjacket with owner’s shelfmark at head of front flap, very good **£250**

The TLS review declared that ‘If Mr Alfred Hitchcock were ever to turn his attention to the sinister possibilities of North Oxford, we might see something like a film version of Until the Day She Dies’. An excellent copy in the dustjacket of this scarce Oxford thriller from the Fitzrovian author.

35. **Mais (S.P.B.)** Who Dies? *Hutchinson, [1949,] FIRST EDITION*, pp. 287, [1], crown 8vo, original blue cloth, publisher stamped in gilt at foot of upper board, backstrip lettered in gilt with a touch of fading at foot and slight lean to spine, top edges slightly dusty, ownership inscription to flyleaf, dustjacket frayed with small section missing at foot of backstrip panel and owner’s shelfmark at head of front flap, good **£30**

A thriller, set in Oxford from a prolific author and broadcaster.
36. **Morgan (W.G. Curtis)** An Oxford Romance. [A Cinematic Comedy Drama in XXII Scenes.] Carmarthen: The Druid Press, 1948, FIRST EDITION, small spot at leading edge of final few leaves with a smattering of very faint foxing at head of final page, pp. 72, foolscap 8vo, original white wrappers printed in blue, faint overall spotting, light rubbing to extremities with spine slightly cocked, good £50

37. **Morris (Jan, Editor)** The Oxford Book of Oxford. Oxford: Oxford University Press, 1978, FIRST EDITION, frontispiece map and 16 plates showing views of Oxford taken from Oxford Almanacks, contemporary gift inscription to verso of half-title, pp. xii, 402, 8vo, original blue boards, backstrip lettered in gilt, very light dustsoiling to top edge, illustrated endpapers, dustjacket price-clipped with gently faded backstrip panel which is a tiny bit rubbed at head, very good £60

Signed by the editor on the title-page.

38. **Murray (Rhoda)** The Making of Oxford. A Popular Account of the Growth of the City. With Illustrations by the Author. Oxford: B.H. Blackwell, 1912, FIRST EDITION, frontispiece photograph with tissue-guard, author’s small drawings throughout text, pp. viii, 114, crown 8vo, original blue cloth stamped in gilt to upper board, backstrip lettered in gilt and a little softened at tips, red flecking to upper half of lower board, t.e.g., others roughtrimmed, good £35

Signed by the author at the foot of the Preface.

39. **Nicholson (William)** Merton College, Oxford. Stafford Gallery, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, very good £240 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his ‘interest in historic architecture [...] had intensified’ after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much ‘in the effects of light and shade on the fabric of the city’s architecture as [...] in the buildings themselves’ (Campbell 112-3).

40. **Nicholson (William)** Queen’s College, Oxford. Stafford Gallery, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, traces of tape from previous mounting to verso, very good £200 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his ‘interest in historic architecture [...] had intensified’ after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much ‘in the effects of light and shade on the fabric of the city’s architecture as [...] in the buildings themselves’ (Campbell 112-3).

41. **Nicholson (William)** Wadham College, Oxford. Stafford Gallery, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, traces of tape from previous mounting to verso, very good £200 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his ‘interest in historic architecture [...] had intensified’ after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much ‘in the effects of light and shade on the fabric of the city’s architecture as [...] in the buildings themselves’ (Campbell 112-3).
42. **Nicholson (William)** Radcliffe Camera, Oxford.  *Stafford Gallery*, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, very good

£220 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his 'interest in historic architecture [...] had intensified' after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much 'in the effects of light and shade on the fabric of the city's architecture as [...] in the buildings themselves' (Campbell 112-3).

43. **Nicholson (William)** Clarendon Building, Oxford.  *Stafford Gallery*, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, three small wormholes at foot of image, good

£200 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his 'interest in historic architecture [...] had intensified' after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much 'in the effects of light and shade on the fabric of the city's architecture as [...] in the buildings themselves' (Campbell 112-3).

44. **Nicholson (William)** Christ Church Library, Oxford.  *Stafford Gallery*, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, slightly browned with some small spots to borders and tape residue from previous mounting, good

£180 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his 'interest in historic architecture [...] had intensified' after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much 'in the effects of light and shade on the fabric of the city's architecture as [...] in the buildings themselves' (Campbell 112-3).

45. **Nicholson (William)** Old Ashmolean Museum, Oxford.  *Stafford Gallery*, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, small amount of tape residue at head of verso, very good

£220 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his 'interest in historic architecture [...] had intensified' after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much 'in the effects of light and shade on the fabric of the city's architecture as [...] in the buildings themselves' (Campbell 112-3).

46. **Nicholson (William)** Oriel College, Oxford.  *Stafford Gallery*, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, small amount of tape residue at head of verso, very good condition

£220 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his 'interest in historic architecture [...] had intensified' after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much 'in the effects of light and shade on the fabric of the city's architecture as [...] in the buildings themselves' (Campbell 112-3).
47. **Nicholson (William)** Canterbury Gate, Christ Church, Oxford. *Stafford Gallery, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, very good* £220 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his ‘interest in historic architecture […] had intensified’ after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much ‘in the effects of light and shade on the fabric of the city’s architecture as […] in the buildings themselves’ (Campbell 112-3).

48. **Nicholson (William)** New College, Queen’s Lane, Oxford. *Stafford Gallery, 1905, signed in ink by the artist, lithograph printed on Japanese Vellum, 20 x 15 inches, small amount of tape residue at head of verso, very good* £220 + VAT in the EU

Nicholson made a series of watercolour, pen, and chalk drawings of the town between 1902 and 1903, which were published as two portfolios in 1905 by the Stafford Gallery; Campbell records that his ‘interest in historic architecture […] had intensified’ after he moved to Woodstock in 1898, and the views here record the manner of his interest, which was as much ‘in the effects of light and shade on the fabric of the city’s architecture as […] in the buildings themselves’ (Campbell 112-3).

49. **Oorthuys (Cas, Photographer)** Term in Oxford. With an Introduction by Alan Bullock. *Oxford: Bruno Cassirer, 1963, FIRST EDITION, 211 monochrome photographs of Oxford with many full-page, pp. 144, 4to, original blue cloth with ox blind-stamped to upper board, backstrip lettered in gilt, ownership inscription to flyleaf, dustjacket with owner’s shelfmark at head of front flap* £45


Signed by Philip Pullman and Korky Paul at the foot of the poster.

51. **(Oxford.)** KNIGHT (William, Editor) *The Glamour of Oxford. Descriptive Passages in Verse and Prose by Various Writers. Oxford: B.H. Blackwell, 1911, FIRST EDITION, one or two very faint spots at head of title-page and closing pages, pp. xxiv, 263, original blue cloth with double fillet border blind-stamped to both boards, Oxford scene stamped in gilt to upper board, backstrip lettered in gilt and slightly darkened with a few tiny white specks, t.e.g., others untrimmed, browning to free endpapers with ownership inscription to flyleaf, bookplate and tiny Oxford bookseller’s sticker to front pastedown, good* £35

A survey of literary Oxford from the 16th to the beginning of the 20th century, gathering work from over a hundred authors.

52. **(Oxford. University.)** The Oxford Almanack for the Year of our Lord God 1685. *Oxford: Printed at the Theater, 1684, printed on linen, engraved surface 525 x 450 to platemark, a few brown spots, mostly in the margins, 625 x 570mm to edge of mount, with approx. 10mm folded over, framed and glazed (subject to VAT in the EU)* £2,500 + VAT in the EU

The first Oxford Almanack appeared in 1673. There was none in 1675, making this the eleventh in a series which has otherwise been published annually for well over 300 years. They were from the beginning produced in largish numbers, though those printed ‘upon Cloath’ were necessarily fewer. Whether on paper or cloth (early on issued as silk handkerchiefs), their ephemeral nature has entailed a low survival rate, and an example as early as this, is rare indeed. Dr. Fell took an interest in these productions, and this was the penultimate one in which he was involved.

‘On the left, on a plinth, a figure in classical armour, trampling on his enemies, is crowned by Victory. On the right is a group of figures, including a seated woman with a book and another writing the eclipses for the year on a scroll. Neptune stands in his chariot behind. In the distance is a view of Oxford [from Loggan, Oxonia illustrata, 1675, with Tom Tower added]. Oxford was at this time strongly Tory, High Church, and monarchist, and the portrayal of the
triumph of Charles II over his enemies may reflect the University’s enthusiastic loyalty to the Crown following the Rye House Plot in 1683 ... The group on the plinth is from the engraving by Villamena after Goelius of the statue of Moschino ... with the head changed to a portrait of Charles II’ (Peter, The Oxford Almanacks, p. 34). The head is somewhat awkwardly placed.

53. **Pullman (Philip)** His Dark Materials. Northern Lights; The Subtle Knife; The Amber Spyglass [3 Vols.] Scholastic, 1995–2000, **FIRST EDITIONS**, pp. [viii], 408; [viii], 344; [viii], 552, 8vo, original boards, backstrips lettered in gilt, second and third volumes stamped in gilt to upper board, gift inscription to flyleaf of second volume, first issue dustjacket to first volume, dustjackets with merest hint of fading to backstrip panel of first two volumes with one or two very light surface marks to rear panel of former and a touch of rubbing to one corner of the same, small dink to rear panel of last volume, very good condition overall

Signed by the author, to the title-page of each volume.

54. **Pullman (Philip)** Lyra’s Oxford. Engravings by John Lawrence. *Oxford: David Fickling Books, 2003, FIRST EDITION*, several engravings by John Lawrence, folding-map, pp. [viii], 56, 16mo., original red cloth, backstrip and rear cover blocked in black, printed label on front cover, fine

Signed by the author on the title-page.

55. **Pullman (Philip)** His Dark Materials. Northern Lights; The Subtle Knife; The Amber Spyglass [3 vols.] Scholastic, 2007, **ONE OF 1,000 COPIES** signed by the author, crown 8vo, original wrappers, slipcase, publisher’s shrinkwrap, fine

A Borders exclusive back in 2007, an attractively presented set.

56. (Shakespeare Head Press.) **BEERBOHM (Max)** Zuleika Dobson, or An Oxford Love Story. With a Foreword and Illustrations by Osbert Lancaster. *Oxford, 1975, 580/750 COPIES signed by the artist, 2 colourprinted plates, reproductions of 5 pencil character sketches by Beerbohm within preliminaries, initial letter at the beginning of each chapter and the shoulder-titles printed in dark cerise, the title-page printed in black and cerise, pp. xvi, 190, sm.folio, original qtr. Oxford-blue morocco, gilt lettered backstrip with gilt blocked Lancaster drawing, ‘Bullingdon’ blue and white vertically striped board sides, bookplate, t.e.g., blue cotton-marker, near fine

57. **Sharp (Thomas)** Oxford Replanned. *Architectural Press [for Oxford City Council,] 1948, FIRST EDITION*, copious illustrations of the town including folding colour-printed maps, pp. 224, 4to, original blue cloth stamped in silver to upper board and backstrip, backstrip a little rubbed at tips, scuff to leading edge of upper board, edges a little dusty, endpaper maps, dustjacket heavily frayed with cracking to backstrip panel which has some loss at foot, ownership inscription at head of front flap, good

Sharp was commissioned by the City Council to propose his vision for the city, which though it had escaped bombing was in need of modernisation; his approach was bold, though not cavalier, and his proposals were only partially adopted. An interesting document of its time.

58. **Spencer (Philip)** Full Term. *Faber and Faber, 1961, FIRST EDITION*, pp. 192, crown 8vo, original red and black boards, backstrip lettered in gilt, a little light foxing to edges and ownership inscription to flyleaf, dustjacket designed by Felix Kelly with owner’s shellmark to front flap, very good

A detective novel set in Oxford.

59. **Stewart (J.I.M.)** Mark Lambert’s Supper. *Victor Gollancz, 1954, FIRST EDITION*, pp. 222, crown 8vo, original maroon boards, backstrip lettered in gilt now dulled, very minor bump to bottom corners, edges lightly dustsoiled and faintly spotted, ownership inscription to flyleaf and one or two small foxspots at head of pastedowns, dustjacket with backstrip panel a shade darkened, owner’s shellmark to front flap and a short closed tear at head of rear panel, good

The author’s first novel under his own name, joining a backlist of crime fiction under his pseudonym Michael Innes. A novel set in Florence and Oxford, where Stewart was a Lecturer in English Literature at Christ Church.
60. **Stewart (J.I.M.)** The Man Who Won the Pools. *Victor Gollancz, 1961, FIRST EDITION*, pp. 240, crown 8vo, original red boards, backstrip lettered in gilt now dulled, very minor bump to bottom corners, edges a little toned and spotted, ownership inscription to flyleaf; dustjacket with backstrip panel a shade darkened and owner’s shelfmark to front flap, very good £30

The larger part of the author’s output was his crime fiction under the pseudonym Michael Innes. Stewart was a Lecturer in English Literature at Christ Church and the action of the novel’s opening section takes place in Oxford.

61. **Thomas (Edward)** Oxford. Painted by John Fulleylove. Described by Edward Thomas. *A. & C. Black, 1903, FIRST EDITION*, 60 colour plates, tissue-guards with printed captions, browning and foxing to half-title and a few further foxspots, pp. xii, 264, [4], royal 8vo, original blue cloth, backstrip and front board blocked in gilt and black, backstrip lettered in gilt and bordered in black with a touch of fading and a few faint spots, extremities a touch rubbed, e.g. a nd a trifle dusty, other edges with some light foxing, endpapers browned with ownership inscription to flyleaf, owner’s shelfmark and small bookseller’s sticker to pastedown, good £70

62. **Thomas (Edward)** Oxford. Painted by John Fulleylove. Described by Edward Thomas. *A. & C. Black, 1903, FIRST EDITION*, 60 colour plates, tissue-guards with printed captions, light indentation at head of last few leaves, pp. xii, 264, royal 8vo, contemporary full calf, Convent of Notre Dame (Birkdale, Merseyside) prize binding with its crest stamped in gilt to upper board, gilt-tooled border to both boards, backstrip lettered in gilt with five raised bands and gilt-tooled compartments, a few faint pressure marks to both boards and top corners very slightly bumped, marbled edges and endpapers, programme for prize-giving ceremony laid in, ownership inscription to verso of flyleaf crossed-through and updated, good £60

63. **Walker (Richard)** The Flora of Oxfordshire, And its Contiguous Counties, (comprising the Flowering Plants only): Arranged in Easy and Familiar Language, According to the Linnaean and Natural Systems; Preceded by an Introduction to Botany with Illustrative Plates. *Oxford: Henry Slatter, 1833, FIRST EDITION*, folding Specimen Index, 12 engraved plates a little foxed as usual, some light foxing to initial and ultimate leaves, pp. cxxxv, 338, 8vo, modern quarter brown leather with marbled boards, backstrip with five raised bands preserving earlier leather label lettered in gilt, edges brown, ownership inscription to flyleaf with owner’s shelfmark at head of front pastedown, good £90

**Another Oxford spot**

64. **Wall (Martin)** A Letter to John Howard, Esq; F.R.S. [Oxford: 1785], ‘F.R.S.’ at head of text inked out, corrections in ink on p. 6 (the same corrections are found in a copy in Winchester College, in Wall’s hand; this hand is different), slightly browned, the outer pages more so, title page with cancelled stamp of the Radcliffe Library (duplicate), pp. 16, 8vo, stitched as issued without wrappers, outer leaves almost detached, fragile (ESTC T196152) £400

The Radcliffe Infirmary opened on St Luke’s Day (18 October) 1770, and in 1784 in the third edition of his State of the Prisons Howard made some critical remarks about it, both its architecture and its functioning. This is Wall’s rebuttal. The letter was printed for Subscribers and was presumably produced in generous enough numbers, but today it is rare, with just four copies recorded in ESTC: three in Oxford, one at Harvard.

Wall went to Winchester College, then to New College, Oxford, in 1763. He graduated BA in 1767, MA in 1771, BM in 1773, and DM in 1777, and was a fellow of New College until 1778. He studied medicine at St Bartholomew’s Hospital, and in Edinburgh. Wall began practice at Oxford in 1774; on 2 November 1775 he was elected physician to the Radcliffe Infirmary and in his Letter of 1785 he replied to John Howard’s criticisms of the infirmary. He became reader in chemistry in 1781. Having previously edited his father’s essays (1780), in 1783 he published his 1781 inaugural dissertation together with two more essays, one of them on the diseases prevalent in the south sea islands. He drank tea with Dr Johnson at Oxford in June 1784 and his essay on the south sea islands was presumably the origin of their conversation on the advantage of physicians travelling among barbarous nations.
‘Wall died in Oxford on 21 June 1824; an obituary records his capacity for exhilarating conversation and his hilarity of temper, lively anecdotes, and urbanity, as well as his free treatment of poor patients’ (ODNB).

A scarce novel of Oxford College life

65. [Wilmot-Buxton (Harry John)] The Mysteries of Isis; or, The College Life of Paul Romaine. A Story of Oxford. Oxford: T & G Shrimpton, 1866, FIRST EDITION, pp. xiii, 330 [final few pages numbered incorrectly], crown 8vo, original blue cloth with blind-stamped double fillet border to both boards, backstrip lettered in gilt and slightly darkened, corners lightly bumped with a couple of bumps to edges, some rubbing to extremities, top edge slightly dusty with a few tiny foxspots to fore-edge, yellow endpapers with ownership inscription to flyleaf and owner’s shelfmark at head of front pastedown, good

£200

A University novel of the reforming variety, which attempts ‘to paint Oxford life [...] from the undergraduates’ gallery’ (Preface). The Spectator’s review was not positive: ‘How a man gets to think himself qualified to sneer at philosophers and to patronize professors because he has a talent for reporting, is to us a greater mystery than any that are unfolded in this volume’. Considerations of literary merit aside, the novel is a scarce one.