

[洋古書コレクション]

ジョージ・ライランズ氏旧蔵
【シェイクスピア及び演劇関連資料】
コレクション

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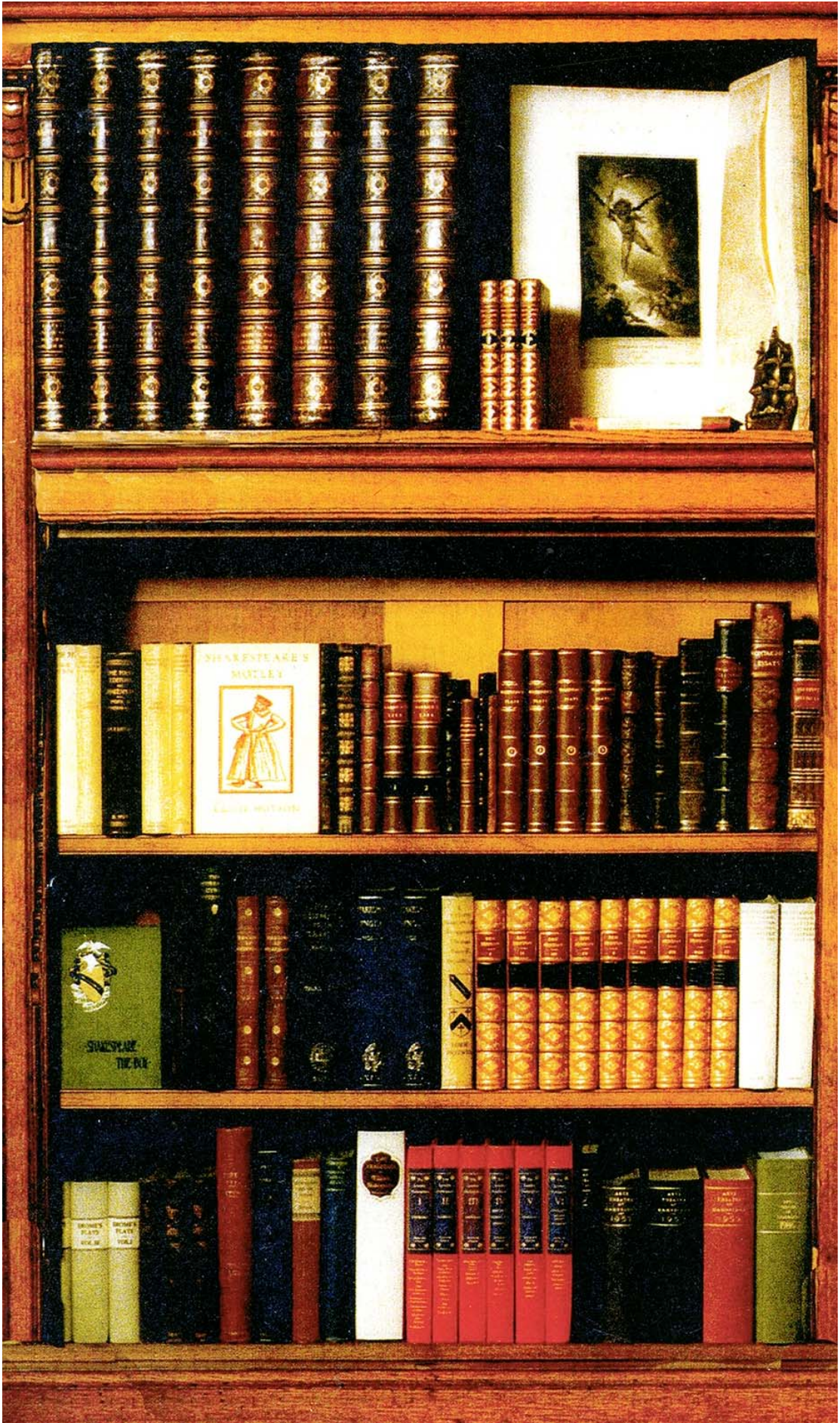
¥7,200,000 [税別]

本コレクションは、1999年に98歳の高齢で逝去された、イギリスの高名なシェイクスピア学者で、且つシェイクスピア劇の演出家として知られたジョージ・ライランズ氏の旧蔵コレクション「シェイクスピア及び演劇関連資料」です。

内容的な特長は、氏自身の多くの著作・BOYDELL SHAKESPEARE と呼ばれる豪華な劇作集や幾つかの全集、多数の版本・復刻版・Offprint・シェイクスピアに関する重要雑誌の特集号（多くは装丁を施してある）・主としてシェイクスピア劇とその演出に関わった氏の書き込み本・多くの優れた友人達からの署名入り献呈本・Gielgud の Autograph letter・シェイクスピア劇公演のパンフレット・シェイクスピア劇のレコーディングカセット（9点・非売品）等で構成されている非常に興味あるコレクションです。極めて多くの本には氏の蔵書票または氏のサインがあります。長期間にわたり、極めて丹念に収集・保存されたコレクションで、演劇史研究機関および研究者にとっては誠に垂涎のコレクションと申せましょう。本コレクションについて、王立シェイクスピア劇場の副会長スタンレー・ウエルズ教授からの推薦文を頂いております。

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INTRODUCTION

Prof. Stanley Wells.
Shakespeare Birthday Trust 会長
Royal Shakespeare Theatre 副会長
Oxford edition of Shakespeare's Works 編集長

George (Dadie) Rylands 氏は、シェイクスピア作品の研究と実演（パフォーマンス）にその生涯を捧げました。学者として、文学のそして演劇人として、20世紀の英国シェイクスピア劇界の人々に深く感謝された指導者でした。このコレクションは、シェイクスピア研究で優れた業績を残した彼の研究資料のすべてを入手できる又と無い機会です。

この中には、幾つかの大変貴重な資料が含まれています。この目録に記載されている1点1点が、John Gielgud 卿、Dame Peggy Ashcroft、Michael Redgrave 卿、Ian McKellen 卿などの錚々たる顔ぶれの役者、そして舞台監督の Peter Hall 卿 John Barton との交流が如何に深かったかを物語っています。ケンブリッジ大学キングス・カレッジでの、書籍で満ち溢れた部屋での研鑽により、賢明で慈悲深い教師・マーロウ ソサイティが制作したシェイクスピア作品の監督・シェイクスピアの詩と作品の朗読作品の監督として、または評論家・編集者・番組制作者・一般向け講演者・シェイクスピア作品のアンソロジー The Ages of Man の編集者として、多岐にわたる活躍をしています。アンソロジーの成功により、多くのリサイクルを行った John Gielgud 卿からの親しみのこもった手書きの書簡もこのコレクションに含まれています。

彼が広範囲にわたる分野への研究を深めていったことは、この目録に明白に現れています。John Florio 訳モンテーニュ「エッセー（随想録）」の極く初期の版（「エッセー」は「リア王」と「テンペスト」にその影響が強く見られます）、出回る事の余り無い初期シェイクスピア研究書等々。その中には Lewis Theobald による Alexander Pope 版への容赦ない批判の書である Shakespeare Restored, Maurice Morhann による性格描写に纏わるフォルスタッフについての評論、オリジナルな装丁を保っている Thomas Rymer による「オセロ」についての新古典主義的評論のそれぞれの初版本が含まれています。

Boydell 版の挿し絵は、100枚のうち97枚がオリジナルのまま良好に保たれています。

18世紀初頭から20世紀後半にかけての初期シェイクスピア評論のファクシミリ版

（著者による書名つきのものが多数含まれています）British Academy の紀要 Shakespeare Lectures も多数含まれています。シェイクスピアと同時期の劇作家たち、Francis Beaumont, John Fletcher, John Ford, Ben Jonson, John Marston, Philip Masinger, Richard Brome などの全集の珍しい版が製本された状態で収められています。

シェイクスピア劇の舞台製作についての歴史を研究されている方々にとっては、マーロウソサイティによる舞台を監督した際に使用された台本は極めて価値のあるものとなるでしょう。マーロウソサイティは学生を中心に結成されている組織で、彼の指導のもと、Derek Jacobi 卿、Ian McKellen 卿、Peter Hall 卿、Trevor Nunn 等、数多くの俳優達、そして彼の教えを世界中に広げた若者達が養成されて来ました。コレクションには「コレオレイナス」のヴォラムニア役のための台本、また Margaret Drabble が演じた「シンペリン」のイモージェン役についての台本が含まれています。そして何枚にもわたる「ハムレット」の舞台写真も貴重なコレクションのうちのひとつです。

コレクションには、舞台設計や立ち位置などを書き込んだ「恋の骨折り損」「トロイラスとクレシダ」の台本、そして「ヘンリー6世」3部作など、初期の歴史劇に関する覚書も含まれています。この「ヘンリー6世」などは彼によって新たにシェイクスピア劇のレパートリーとして加えられたと言っても過言ではありません。演劇史にとっては又と無い

貴重なものです。

そして、彼がケンブリッジで活躍する以前に勤務していた Virginia Woolf と Leonard Woolf の Hogarth Press で発行したものが含まれています。Hogarth Press 発行の珍しいものの中には、自身の詩集、著書 Words and Poetry, Lytton Strachey の署名本、Siegfried Sassoon からの献呈本、Frances Partridge の著書などがあり、いくつかのものには書簡も付け加えられています。友情と文学と演劇に彩られた彼の遺産は、将来のシェイクスピア研究への大いなる刺戟となるでしょう。

(訳責：文生書院)

GEORGE RYLANDS, CH, CBE,

1902 - 1999

George Humphrey Wolferstan Rylands otherwise known as 'Dadie', owing to his childish attempt to pronounce the word 'baby', had a long association with Cambridge. He spent most of his life there, in rooms at King's College which were decorated by Dora Carrington and Douglas Davidson. He held practically every office at the college: Fellow, Dean, Steward, Assistant Bursar, Praelector, Director of Studies and University Lecturer in English. He is, however, best known for being a Shakespearean scholar and director, but his interests were far more diverse and encompassed English Literature as a whole and in particular its power to move the heart.

Born in 1902, his life spanned nearly a century. He was educated at Eton where he produced the first play in College Hall which was *Twelfth Night*. He took the role of Viola and it was regarded by those present as a 'not to be forgotten' production. He went up to Cambridge as a Classics scholar and began to establish a wide circle of friends who recall his good looks and boundless energy and enthusiasm. Frances Partridge, a life-long friend refers to 'his genius for friendship' and states that 'his vitality and charm bowled me over.' Noel Annan in his memoir remembers that he 'sparkled with wit, allusions and amusement.' At about this time he met and became close to Leonard and Virginia Woolf, later working for them at the Hogarth Press, Lytton Strachey and others in the Bloomsbury group as well as academics in Cambridge and Oxford, including A.C. Benson who was captivated by him and Maurice Bowra. Similarly his long involvement with the theatre and those working in it enabled him to develop close friendships with many successful actors and actresses such as Peggy Ashcroft, John Gielgud, Peter Hall, Michael Redgrave and Ian McKellen to name but a few.

In 1928, he began acting and producing plays for the Marlowe Society. It was here that his skills as an interpreter of Shakespearean verse and his ability to impart it to others became renowned. Peter Hall describes his direction: 'he taught us how to breathe... above all he taught us that speaking Shakespeare is about preserving the balance and beauty of the entire line rather than emphasising words as though they were in italics.' Noel Annan suggests that Rylands gave to performers 'a discipline that after the war was to transform for three decades the speaking of verse at Stratford and on the London stage.'

The Marlowe Society acquired a reputation as a testing ground for aspiring actors. So, in 1957, when the entire Shakespeare Canon was recorded, some of those who took part originated from there, while many of the professional actors hailed from Cambridge. It was finally completed in 1964, the year of Shakespeare's quartercentenary. His most notable Shakespearean production was *Hamlet* which took place in 1945 with John Gielgud giving what was said to be his most outstanding performance in that role. Rylands as director 'unravelling the play rather than imposing himself upon it.' It was followed by *The Duchess of Malfi* with Peggy Ashcroft in the lead role and it too was widely acclaimed.

He was Governor of the Old Vic, Chairman of the Apollo Society, which meant arranging and taking part in recitals all over the country and also Chairman of the Arts Theatre which he tirelessly supported by fund raising, and at one time he even contributed to it from his personal finances. From 1948 to 1972 he sat on the Advisory Board of *Shakespeare Survey* and he wrote many articles for this publication.

Rylands wrote verse of his own and several books on Shakespeare, and compiled many anthologies, the most popular being his collection *The Ages of Man – A Shakespeare Anthology* in 1939. He had previously written *Shakespeare the Poet* in *A Companion to Shakespeare Studies*. In 1951, he gave the British Academy lecture on *Shakespeare's Poetic Energy*. Frances Partridge describes hearing a lecture given by Rylands, 'He read his quotations in a voice of intense vitality and emotion... Nothing of the dry, nothing arid about him – just this splendid infectious enthusiasm.'

George Rylands died on 16th January 1999. Noel Annan says he was regarded by his friends as Plato thought of Socrates, 'a man of whom we may say that of all whom we met at that time, he was the wisest, justest and best.'

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Notes

- 1. Places of publication are as stated.
Where a place of publication is not stated it can
be assumed that it was published in London.**
- 2. All books are 8vo in size unless otherwise stated.**
- 3. With the exception of the primary works of the
Dramatists, all the books listed are First editions
or 'First Edition thus' unless otherwise stated.**
- 4. It is emphasised that books are in good
or very good condition unless otherwise
stated. Any defects have been carefully
noted in the catalogue. Many of the titles
have been annotated by George
Rylands, particularly those copies of the
primary works used by him as Director of
Production.**
- 5. The majority of the books listed have
the bookplate of George Rylands or his
his ownership signature.**
- 6. There are some occasional library stamps
which give an indication of their provenance.**

GEORGE RYLANDS' PUBLICATIONS

– Writings, Anthologies, Criticism

A RARE PUBLICATION FROM THE HOGARTH PRESS

1. **RYLANDS, George.** RUSSET AND TAFFETA. Leonard & Virginia Woolf at the Hogarth Press, 1925. 4to. 8pp. Brown and black marbled wrappers, printed label on upper cover. Preserved in portfolio with marbled boards and ties.

Dedicated to Virginia Woolf. One of about 300 copies printed. An extremely rare publication; No. 75 in *A Checklist of the Hogarth Press 1917 – 1938* by J. Howard Woolmer.

2. **RYLANDS, George.** WORDS AND POETRY. With an introduction by Lytton Strachey. Leonard and Virginia Woolf at the Hogarth Press, 1928. Second impression. xvi, 244pp. Yellow cloth. Dust-jacket designed by E. McKnight Kauffer.

No. 175 in *A Checklist of the Hogarth Press 1917 – 1938* by J. Howard Woolmer.

SCARCE LIMITED EDITION

3. **RYLANDS, George.** POEMS. Printed and published by L. & V. Woolf at the Hogarth Press, 1931. 20pp. Green patterned boards, white paper label lettered in black on upper cover.

No. 12 of a limited edition of 350 copies, signed by the author. No. 269 in *A Checklist of the Hogarth Press 1917 – 1938* by J. Howard Woolmer.

4. **RYLANDS, George.** PARTS OF POETIC SPEECH. The Royal Institution of Great Britain, 1955. 14pp. Pamphlet in green buckram.

A lecture given by Rylands at a weekly evening meeting with references to some of Shakespeare's plays including Hamlet, Othello and Macbeth.

5. **RYLANDS, George.** COLLEGE VERSE. Dedicated to the Friends and Companions of the Sister Foundations of King Henry VI at Eton and Cambridge [1916 – 1988]. Hackney, The Stourton Press, 1989. 24pp. Orange and cream decorated wrappers, printed label with an engraved vignette of King's College, Cambridge on upper cover.

One of a limited edition of 150 copies, this copy signed on the title-page by George Rylands.

FINE PRESENTATION BINDING

6. **THE AGES OF MAN. SHAKESPEARE'S IMAGE OF MAN AND NATURE.** An Anthology, selected and arranged by George Rylands. William Heinemann, 1939. Second impression. xviii, [358]pp. Light brown calf, gilt and blind-stamped on spine and upper cover.

7. **THE AGES OF MAN.** Queen's Theatre, c.1949. 16pp. Programme in green buckram.

Theatre Programme of John Gielgud's acclaimed one-man-show, which was based on the anthology of the same title, selected and arranged by George Rylands. This scarce and ephemeral programme contains an article by George Rylands.

8. **THE AGES OF MAN. SHAKESPEARE'S IMAGE OF MAN AND NATURE.** An Anthology, selected and arranged by George Rylands. William Heinemann, 1950. xviii, [358]pp. Grey cloth, red label on spine. Dust-jacket.

9. **BRADBY, Anne [Editor]. SHAKESPEARE CRITICISM 1919-35.** Oxford University Press, 1936. 12mo. xiv, 288, [16]pp. Dark blue cloth.

Includes *The Early Shakespearean Manner and Development to the Mature Style* by George Rylands.

10. **A COMPANION TO SHAKESPEARE STUDIES.** Edited by Harley Granville-Barker, and G.B. Harrison. Cambridge, The University Press, 1934. x, 408pp. Green cloth.

Contains an essay by George Rylands entitled *Shakespeare the Poet*. Presentation slip from Harley Granville-Barker tipped-in.

11. **THE SHAKESPEARE EXHIBITION.** The Arts Council of Great Britain, 1964. 4to. 143pp. Pictorial wrappers.

Catalogue of exhibition held in Stratford-upon-Avon, Edinburgh and London to mark the 400th anniversary of Shakespeare's birth. Contains *The Lost Poet* by George Rylands.

12. **SHAKESPEARE, William. HAMLET.** Edited by George Rylands. Oxford, The Clarendon Press, 1974. 256pp. The New Clarendon Shakespeare. Black boards.

FINE WOOD ENGRAVINGS

13. **SHAKESPEARE, William. THE TRAGEDIES.** With an introduction by George Rylands and wood-engravings by Agnes Miller Parker. New York, The Heritage Press, 1959. xxii, 1362pp. Quarter cream cloth, decorative peach, gold and mauve boards, contained in a maroon box.

14. **DIE LEBENSALTER. SHAKESPEARES NATUR- UND MENSCHENBILD. AUSWAHL UND ANORDNUNG VON GEORGE RYLANDS.** Deutsch herausgegeben von Sigismund v. Radecki. In der Übersetzung von A.W. Schlegel und L. Tieck. Die Sonette in der Nachdichtung von Karl Kraus. Freiburg, Herder, 1964. xvi, [550]pp. Paperback.

German translation of *The Ages of Man*.

15. **THE WORKS OF WILLIAM SHAKESPEARE. RECORDED BY THE MARLOWE DRAMATIC SOCIETY AND PROFESSIONAL PLAYERS, DIRECTED BY GEORGE RYLANDS, UNDER THE AUSPICES OF THE BRITISH COUNCIL. THE CRITICS VIEW. A SELECTION OF PRESS COMMENT 1958-1963.** Argo Record Co., 1963. 20pp. Original wrappers in green buckram.

16. **ELIZABETHAN TRAGEDY. SIX REPRESENTATIVE PLAYS [EXCLUDING SHAKESPEARE].** Selected with an introduction by George Rylands. Marlowe, Heywood, Tourneur, Chapman, Webster and Ford. G. Bell & Sons, 1933. xix, 623pp. Maroon cloth. Dust-jacket.

17. **WEBSTER, John. THE DUCHESS OF MALFI.** With introductory essays by George Rylands and Charles Williams. Illustrated by Michael Ayrton. Sylvan Press, 1945. xxii, 88pp. Red cloth. Dust-jacket.

Contains an essay by George Rylands entitled *On the Production of the Duchess of Malfi*.

LIMITED EDITION SIGNED BY MICHAEL AYRTON

18. **WEBSTER, John. THE DUCHESS OF MALFI.** With introductory essays by George Rylands and Charles Williams. Illustrated by Michael Ayrton. Sylvan Press, 1945. xxii, 88pp. Dark blue cloth.

Number 37 of an edition limited to 1,000 copies, each signed by the artist. Signed by George Rylands on p. v, at the beginning of his essay, *On the Production of the Duchess of Malfi*.

19. **THE PSALMS OF DAVID. COVERDALE'S VERSION.** Edited with an introduction by George Rylands. With thirty-two drawings by Frideswith Huddart [Baroness de Lynden]. Faber & Gwyer, 1926. 4to. xi, 130pp. 32 black and white drawings. Red cloth.

FINE PRIVATE PRESS EDITION DEDICATED TO PEGGY ASHCROFT

20. **QUOTH THE RAVEN 'NEVERMORE', OR MUCH ADO ABOUT NOTHING. AN ANTHOLOGY OF NEGATION.** Compiled by George Rylands. Hackney, The Stourton Press, 1984. [80]pp. Quarter maroon cloth, decorative maroon, cream and blue boards.

No. 363 of a limited edition of 450 copies.

21. **A DISTRACTION OF WITS NURTURED IN ELIZABETHAN CAMBRIDGE.** An anthology selected and introduced by George Rylands. With drawings by Michael Ayrton. Cambridge, Printed by the university printer for friends in printing and publishing. Christmas 1958. [38]pp. 11 illustrations. Black and cream decorated boards, red label, spine.

One of 500 copies, containing 32 poems and prose passages.

22. **THREE PLAYS BY NOEL COWARD.** A review by George Rylands. Faber & Gwyer, 1926. [3]pp. Appears in *The New Criterion. A Quarterly Review*. Volume 4, Number II, April 1926, pp. 392-4. Printed wrappers.

RECOLLECTIONS BY GEORGE RYLANDS OF FRIENDS AND PLACES

23. **A.E. HOUSMAN. POET AND SCHOLAR. WESTMINSTER ABBEY.** Bromsgrove, The Housman Society, 1996. 40pp. Green pictorial wrappers.

Contains a contribution by George Rylands on p. 33, supporting a commemoration of A.E. Housman in Poets' Corner.

24. **JOHN HAYWARD, CBE, 1904-1965: SOME MEMORIES.** Shenval Press, 1965. 4pp. Printed wrappers.

Contained in *The Book Collector*, Winter 1965. Includes a contribution by George Rylands, pp. 448-451.

25. **JOHN MAYNARD KEYNES, 1883-1946. FELLOW AND BURSAR.** Cambridge, King's College, 1949. 42pp. Green buckram.

A Memoir prepared by direction of the Council of King's College Cambridge. Contains an article entitled *The Arts* by G.H.W. Rylands.

26. **DICK DAVID, REMEMBERED BY HIS FRIENDS.** Cambridge, The University Press for L.A. Davies, 1994. xi, 144pp. Dark green cloth.

Contains a contribution entitled *Cambridge* by George Rylands. Dick David had a long association with the Marlowe Society and the Cambridge University Press.

27. **RECOLLECTIONS OF VIRGINIA WOOLF, BY HER CONTEMPORARIES.** Edited by Joan Russell Noble. Peter Owen, 1972. x, 207pp. 4 photographic plates. Blue cloth. Pictorial dust-jacket.

Contains 7 page contribution by George Rylands who worked with Virginia and Leonard Woolf at the Hogarth Press in Richmond during the 1920s.

28. **BLOOMBURY REFLECTIONS.** Edited by Alen MacWeeney and Sue Allison. With a foreword by Frances Spalding. Ryan Publishing, 1990. 4to. 100, [xii]pp. Dark blue cloth. Dust-jacket.

Contains two full-page coloured photographic portraits of George Rylands in his rooms at King's College, Cambridge. One portrait shows him sitting with the door, decorated by Dora Carrington in the 1920s, in the background. These are accompanied by an essay in which he recalls his work with Leonard & Virginia Woolf for the Hogarth Press, before his eminent academic career began. The editors have written dedicatory messages to George Rylands on the half-title. The book also includes an essay by Frances Partridge.

SHAKESPEAREAN STUDIES

29. **SHAKESPEARE QUARTERLY.** 1948. 120pp. Coloured pictorial wrappers.

Edition No. 1, issued under the auspices of the Austrian Shakespeare Society. Contains numerous articles, including *Homage to Shakespeare* by Frederick S. Boas.

30. **THE SHAKESPEARE ASSOCIATION BULLETIN.** New York, The Shakespeare Association of America, 1944. 46pp. Original wrappers in green buckram.

Volume XIX, No. 3, July 1944. Contains *Mr Dover Wilson, the Critics and Falstaff* by Robert W. Babcock.

31. **THE SHAKESPEARE ASSOCIATION BULLETIN.** New York, The Shakespeare Association of America, 1934. 55pp. Original wrappers in green buckram.

Volume IX, No. 3, July 1934. Contains *Othello the Man* by Elmer Edgar Stoll.

32. **SHAKESPEARE'S ENGLAND. AN ACCOUNT OF THE LIFE AND MANNERS OF HIS AGE.** Oxford, Clarendon Press, 1950. Two Volumes. xxiv, 546pp; x, 610pp. Blue cloth.

A comprehensive scholarly anthology.

SCARCE LIMITED EDITION

33. **JOHNSON'S PROPOSALS FOR PRINTING, BY SUBSCRIPTION, THE DRAMATICK WORKS OF WILLIAM SHAKESPEARE.** Corrected and illustrated by Samuel Johnson, London, June 1, 1756. Oxford University Press, 1923. 15pp. Marbled wrappers.

One of 250 copies printed.

34. **PORTRAITS OF SHAKESPEARE.** Washington, The Folger Shakespeare Library, 1935. 12mo. Beige printed envelope containing 12 black and white reproductions of portraits of Shakespeare on cream paper. Loosely inserted is a folded strip of 10 views of the Folger Shakespeare Library.

35. **ABBOTT, E.A.** A SHAKESPEAREAN GRAMMAR. An attempt to illustrate some of the differences between Elizabethan and modern English. For the Use of Schools. Macmillan, 1873. 12mo. xxiv, 511pp. New edition. Red cloth, neatly rebacked preserving the original spine.

36. **ABERCROMBIE, Lascelles.** A PLEA FOR THE LIBERTY OF INTERPRETING. Annual Shakespeare Lecture of the British Academy, 1930. Oxford University Press, 1930. 30pp. Original wrappers in green buckram.

37. **ALEXANDER, Peter.** SHAKESPEARE'S LIFE AND ART. James Nisbet, 1946. 247pp. Reprint of the 1939 edition. Blue cloth.

38. **ALEXANDER, Peter.** SHAKESPEARE'S HENRY VI AND RICHARD III. Cambridge, The University Press, 1929. viii, 229pp. Quarter red cloth, beige boards, printed beige label.

39. **ALEXANDER, Peter.** HAMLET. FATHER AND SON. The Lord Northcliffe Lectures, University College, London, 1953. Oxford, The Clarendon Press, 1955. vii, 189pp. Dark blue cloth. Dust-jacket.

40. **ALEXANDER, Peter.** SHAKESPEARE'S PUNCTUATION. Annual Shakespeare Lecture of the British Academy, 1945. Oxford University Press, 1945. 24pp. Original wrappers in green buckram.

41. **ASHTON, Geoffrey.** SHAKESPEARE'S HEROINES IN THE NINETEENTH CENTURY. Catalogue of an exhibition held at Buxton Museum and Art Gallery, July 22nd - August 17th, 1980. Derby, Derbyshire Museum Service, 1980. 76pp. 38 black and white photographic reproductions. Pictorial wrappers.

**SEVENTEENTH-CENTURY INDEX TO THE PASSAGES
AND WORDS OF SHAKESPEARE**

42. **AYSCOUGH, Samuel.** AN INDEX TO THE REMARKABLE PASSAGES AND WORDS; Made Use of by Shakespeare; Calculated to Point out the Different Meanings to Which the Words are Applied. Dublin, William Jones, 1791. 672pp. Book-plate of Augustus Hughes-Hughes. Contemporary half brown calf, marbled boards, gilt and blind-stamped decorated spine, title label.

43. **BAGEHOT, Walter.** LITERARY STUDIES. WITH A PREFATORY MEMOIR. Edited by Richard Holt Hutton. Longmans, Green & Co., 1879. Two Volumes. lxvii, 406pp; 444 [24]pp. Dark blue cloth.

Contains 46 page essay *Shakespeare - the Man* [1853].

44. **BAILEY, John.** POETS AND POETRY. Oxford, The Clarendon Press, 1911. Being articles reprinted from the Literary Supplement of "The Times". 217pp. Light green cloth, cream printed label.

Contains articles on Shakespeare's Tragedies, Dryden and Shakespeare.

45. **BARING, Maurice.** DEAD LETTERS. Constable, 1910. xiii, 243pp. Dark blue cloth.

A humorous treatment of Shakespeare and others.

46. **BARING, Maurice.** UNRELIABLE HISTORY. William Heinemann, 1934. vii, 521pp. Blue cloth.

Contains several chapters relating to Shakespeare's plays.

47. **BARNET, Sylvan.** CHARLES LAMB AND THE TRAGIC MALVOLUMEIO. 11pp. Offprint from *Philological Quarterly*, Volume XXXIII, Number 2, April 1954. Green buckram.

A letter from the author to George Rylands dated October 30, 1954 is loosely inserted.

AN EXTRAORDINARY WORK OF LITERARY RESEARCH

48. **BARTLETT, John.** A NEW AND COMPLETE CONCORDANCE OR VERBAL INDEX TO WORDS, PHRASES, & PASSAGES IN THE DRAMATIC WORKS OF SHAKESPEARE, with a supplementary concordance to the poems. Macmillan, 1894. 4to. 1910pp. Dark green cloth.

49. **BATHURST, Charles.** REMARKS ON THE DIFFERENCES IN SHAKESPEARE'S VERSIFICATION IN DIFFERENT PERIODS OF HIS LIFE, and on the like points of difference in poetry generally. John W. Parker, 1857. 12mo. 218pp. Brown cloth.

Signed presentation copy from the author.

50. **BAX, Clifford [Editor].** ESSAYS BY DIVERS HANDS, being the Transactions of the Royal Society of Literature of the United Kingdom. New Series Volume 24. Oxford University Press, 1948. x, 159pp. Dark blue cloth, cream printed label.

Containing the Wedmore Memorial Lecture, on *Shakespeare and Politics*, by Robert Speaight.

51. **BEECHING, H.C.** WILLIAM SHAKESPEARE: PLAYER, PLAYMAKER, AND POET. A reply to Mr. George Greenwood, M.P. Smith, Elder, 1908. 12mo. ix, 104, [4]pp. Light blue cloth.

A cutting from The Morning Post dated November 18, 1910, of an article by Andrew Lang entitled *Shakespeare, Ben Jonson, and Mr. Greenwood, M.P.* is loosely inserted.

52. **BEECHING, H.C.** THE CHARACTER OF SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1917. Oxford University Press, 1917. 25pp. Original wrappers in green buckram.

53. **BENNETT, H.S.** SHAKESPEARE'S AUDIENCE. Annual Shakespeare Lecture of the British Academy, 1944. Oxford University Press, 1944. 16pp. Original wrappers in green buckram.

Inscribed by the author to 'George Rylands - who ought to have given the lecture, from his devoted friend. H.S.B.'

54. **BENTLEY, Gerald Eades.** THE SWAN OF AVON AND THE BRICKLAYER OF WESTMINSTER. Princeton, The University Press, 1946. 18pp. Original wrappers in green buckram.

The inaugural lecture of Gerald Eades Bentley, Professor of English in Princeton University, delivered on March 15, 1946.

55. **BENTLEY, Nicolas.** TALES FROM SHAKESPEARE. Mitchell Beazley, 1972. 111pp. 24 black and white illustrations, 6 coloured plates. White cloth, decorated in gilt, with a coloured illustration.

Inscribed on half-title, 'presented to George Rylands by Denis on his birthday, 14th November 1972.'

56. **BERGSOE, Paul.** DEN VIRKELIGE HAMLET OG SHAKESPEARE. Copenhagen, H.A. Sollings, 1949. 14pp. Pale green printed wrappers.

57. **BERRY, Edward.** SHAKESPEARE'S COMIC RITES. Cambridge, The University Press, 1984. x, 221pp. Black cloth.

58. **BETHELL, S.L.** THE WINTER'S TALE: A STUDY. Staples Press, [1947]. 128pp. Brown cloth.

59. **BINNS, J.W.** SOME LECTURES ON SHAKESPEARE IN EIGHTEENTH-CENTURY OXFORD: THE "PRAELECTIONES POETICAE" OF WILLIAM HAWKINS. Hildesheim, Olms-Weidmann, 1987. 33pp. Offprint from *Shakespeare, Text, Language, Criticism: Essays in Honour of Marvin Spevack*. Edited by Bernhard Fabian and Kurt Tetzeli von Rosador. White printed wrappers.

Inscribed on upper cover by the author.

LARGE PAPER COPY

60. **BIRRELL, Augustine.** OBITER DICTA. Elliot Stock, 1887. First series. 4to. 233pp. Ink drawing signed F. Yates, tipped-in. Green cloth. Leaves uncut.

Contains an essay on Falstaff and actors.

LARGE PAPER COPY

61. **BIRRELL, Augustine.** OBITER DICTA. Elliot Stock, 1887. Second series. 4to. 289pp. Green cloth with gilt design, altered in ink on upper cover from First to Second series. Rubbed and nicked at head and foot of spine. Some notes in outer margin.

62. **BLUNT, Anthony.** AN ECHO OF THE "PARAGONE" IN SHAKESPEARE. The Warburg Institute, c.1955. 3pp. Offprint from the Journal of the Warburg Institute, Volume 2, No. 3. Original wrappers in green buckram.

Given to Dr. Rylands by the author, who was Director of the Courtauld Institute of Art, London.

63. **BOAS, F.S.** ASPECTS OF CLASSICAL LEGEND AND HISTORY IN SHAKESPEARE. Annual Shakespeare Lecture of the British Academy, 1943. Oxford University Press, 1943. 28pp. Original wrappers in green buckram.

64. **BOAS, F. S.** SHAKSPERE AND HIS PREDECESSORS. John Murray, 1930. vi, 555pp. Reprinted December 1930. Red cloth.

65. **BONNARD, G.** ARE OTHELLO AND DESDEMONA INNOCENT OR GUILTY? Amsterdam, Swets & Zeitlinger, 1949. 10pp. Offprint from English Studies, XXX, 4 October 1949. Original wrappers in green buckram.

Inscribed by the author on upper cover.

66. **BOYDELL, John.** THE BOYDELL SHAKESPEARE PRINTS. With an introduction by A.E. Santaniello. New York, Arno Press, 1979. Folio. [246]pp. Maroon decorative boards.

Contains reproductions of all 100 prints in the Imperial Folio *Collection of Prints* first published in 1805, plus separately engraved prints from the nine volume Boydell edition of Shakespeare's works published in 1802, included in this collection - * See Catalogue entry Nos. 442 and 321.

RARE PAMPHLET VINDICATING SHAKESPEARE

67. **BRACEBRIDGE, C. Holte.** SHAKESPEARE NO DEERSTEALER, OR A SHORT ACCOUNT OF FULBROKE PARK, NEAR STRATFORD-ON-AVON. Printed by Harrison and Sons, 1862. 32pp. Original wrappers in green buckram.

A scarce booklet which includes a facsimile of a lithograph of the Deer Barn at Grove Field, Warwickshire drawn by W. Jackson. The author intends to prove that Shakespeare killed a deer at Fulbroke, probably in the year 1587, and in so doing he committed no offence, however he did anger Sir Thomas Lucy.

68. **BRADBROOK, M.C.** SHAKESPEARE AND ELIZABETHAN POETRY. A Study of his Earlier Work in Relation to the Poetry of the Time. Chatto & Windus, 1951. viii, 279pp. 3 photographic illustrations. Blue cloth. Dust-jacket.

69. **BRADLEY, A.C.** SHAKESPEAREAN TRAGEDY. Lectures on Hamlet, Othello, King Lear, Macbeth. Macmillan, 1932. Second edition. xi, 498 [2]pp. Dark blue cloth.

70. **BRADLEY, A.C.** CORIOLANUS. Second Annual Shakespeare Lecture of the British Academy. New York, Oxford University Press, 1912. 19pp. Original wrappers in green buckram.

71. **BRADLEY, A.C.** A MISCELLANY. Macmillan, 1929. 267pp. Dark blue cloth.

Contains chapters on *Coriolanus* and *Scene-endings in Shakespeare and in The Two Noble Kinsmen*, in addition to more general topics.

72. **BRETON, Nicholas.** MELANCHOLIKE HUMOURS. Edited with an Essay on Elizabethan Melancholy by G.B. Harrison. The Scholartis Press, 1929. 89pp. Tan cloth.

73. **BRIDGES, Robert.** COLLECTED ESSAYS, PAPERS, ETC. Oxford University Press, 1927. vii, 29pp. Quarter blue cloth, grey boards, paper label.

Given to George Rylands by Roger Senhouse, later the well-known publisher and director of Secker and Warburg, who has pencilled a dedication on the endpaper – ‘Dadie Love from Roger. King Lear. March 1944. As flies to wanton boys, are we to “the Gods”; they kill us for their sport.’

74. **BRINK, Bernhard Ten.** FIVE LECTURES ON SHAKESPEARE. Translated by Julia Franklin. George Bell, 1895. 12mo. 248, [12]pp. Maroon cloth.

PLUTARCH: THE MAIN SOURCES FOR JULIUS CAESAR, ANTONY AND CLEOPATRA AND CORIOLANUS

75. **BROOKE, C.F. Tucker.** SHAKESPEARE’S PLUTARCH. Edited by C.F. Tucker Brooke. Two volumes. Chatto and Windus, 1909. xxiv, 211; xix, 230pp. Full suede with Shakespeare’s crest embossed on the upper covers, top edges gilt.

Volume 1 contains the main sources of *Julius Caesar*. Volume 2 contains the main sources of *Antony and Cleopatra* and of *Coriolanus*.

76. **BROOKE, C.F. Tucker.** THE SHAKESPEARE APOCRYPHA, being a collection of fourteen plays which have been ascribed to Shakespeare. Oxford, The Clarendon Press, 1929. lvi, 456pp. Red cloth with gilt decorative design.

77. **BROOKE, C.F. Tucker.** ESSAYS ON SHAKESPEARE AND OTHER ELIZABETHANS. New Haven, Yale University Press, 1948. x, 220pp. Beige cloth.

78. **BROWN, Ivor.** SHAKESPEARE. Collins, 1949. 352pp. Red cloth. Inscribed by the author on title-page.

79. **BROWNLOW, F.W.** TWO SHAKESPEAREAN SEQUENCES. Henry VI to Richard II and Pericles to Timon of Athens. Macmillan, 1977. [x], 245pp. Green cloth.

80. **BYRNE, M. St. Clare.** ELIZABETHAN LIFE IN TOWN AND COUNTRY. Methuen, 1961. xi, 340pp. Revised edition. Paperback.

Contains a chapter on the Globe Theatre.

81. **CALVERT, Albert F.** BACON AND SHAKESPEARE. Dean, 1902. x, 133pp. Frontispiece. 22 illustrations. Dark red cloth, all edges gilt.

82. **CAMPBELL, Lily B.** SHAKESPEARE'S TRAGIC HEROES. Slaves of Passion. Cambridge, The University Press, 1930. xii, 248pp. 14 black and white illustrations. Red cloth.

THE ONLY ENCYCLOPEDIA OF SHAKESPEARE AND HIS WORKS

83. **CAMPBELL, Oscar James [Editor] & QUINN, Edward G. [Associate Editor].** THE READER'S ENCYCLOPEDIA OF SHAKESPEARE. New York, Thomas Y. Crowell, 1966. 4to. xv, [iii], 1014pp. Quarter black cloth, blue linen boards, black label. Dust-jacket.

A most comprehensive work of reference, which gives essential information about every aspect of Shakespeare's life and work. There are seven categories: *Shakespeare, the Man, Shakespeare's Works, Elizabethan Life, Characters in the Plays, Production, Scholarship and Criticism and Documents.*

84. **CARRITT, E.F.** A CALENDAR OF BRITISH TASTE FROM 1600 TO 1800, being a Museum of Specimens and Landmarks chronologically arranged. Routledge & Kegan Paul, 1948. xiii, 476pp. Dark blue cloth.

85. **CECIL, Lord David.** ANTONY AND CLEOPATRA. The fourth W.P. Ker Memorial Lecture delivered in the University of Glasgow, 4th May 1943. Glasgow, Jackson, Son, 1944. 30pp. Original wrappers in green buckram.

Inscribed by the author on upper cover.

86. **CHAMBERS, E.K.** WILLIAM SHAKESPEARE. A STUDY OF FACTS AND PROBLEMS. Oxford, the Clarendon Press, 1930. Two volumes. xviii, 576pp; xv, 448pp. 30 black and white illustrations. Dark blue cloth.

87. **CHAMBERS, E.K.** THE DISINTEGRATION OF SHAKESPEARE. Oxford University Press, 1924. The Annual Shakespeare Lecture of the British Academy, 1924. 22pp. Original wrappers in green buckram.

88. **CHAMBERS, E.K.** SHAKESPEAREAN GLEANINGS. Oxford University Press, 1944. 147pp. Frontispiece. Dark green cloth. Dust-jacket.

89. **CHAMBERS, R.W.** THE JACOBEAN SHAKESPEARE AND MEASURE FOR MEASURE. Oxford University Press, 1937. Annual Shakespeare Lecture of the British Academy, 1937. 60pp. Original wrappers in green buckram.

90. **CHARLTON, H.B.** HAMLET. Manchester University Press, 1942. 24pp. Offprint from the Bulletin of the John Rylands Library, Volume 26, No. 2, May-June, 1942. Original wrappers in green buckram.

Inscribed by the author.

91. **CHARLTON, H.B.** SHAKESPEAREAN COMEDY. Methuen, 1938. 303pp. Green cloth.

92. **CHARLTON, H.B.** SHAKESPEARE. POLITICS AND POLITICIANS. Oxford, the University Press, 1929. 24pp. The English Association, Pamphlet No. 72. Original wrappers in green buckram.

93. **CHUTE, Marchette.** SHAKESPEARE OF LONDON. New York, E.P. Dutton & Co., 1949. xii, 397pp. Map of Shakespeare's London on endpapers. Dark red cloth with gilt decorative design.

94. **CLEMEN, Wolfgang.** SHAKESPEARES BILDER. Ihre Entwicklung und ihre Funktionen im dramatischen Werk. Mit einem Ausblick auf Bild und Gleichnis im Elisabethanischen Zeitalter. Bonn, Peter Hanstein, 1936. viii, 339pp. Cream wrappers.

Inscribed by the author to George Rylands on front fly-leaf.

95. **CLUTTON-BROCK, A.** SHAKESPEARE'S "HAMLET". Methuen, 1922. 12mo. vii, 125pp. Dark green cloth.

96. **COGHILL, Nevill.** SHAKESPEARE'S PROFESSIONAL SKILLS. Cambridge, The University Press, 1964. xvi, 224pp. Blue cloth, red label on spine. Pictorial dust-jacket.

97. **COLERIDGE, Samuel Taylor.** SPECIMENS OF THE TABLE TALK OF SAMUEL TAYLOR COLERIDGE. John Murray, 1836. Second edition. xxviii, 326pp. Portrait frontispiece. Book label of John R. Tutin. Brown cloth.

Coleridge called Shakespeare 'the myriad-minded man.' Here he mentions some of the plays in particular *Love's Labour Lost*, *Twelfth Night* and *The Comedy of Errors*, as well as the sonnets.

98. **COLERIDGE, Samuel Taylor.** BIOGRAPHIA LITERARIA. Edited by Ernest Rhys and with an introduction by Arthur Symons. J.M. Dent, 1939. xv, [i], 334pp. No. 11 in Everyman's Library. Orange cloth.

SIEGFRIED SASSOON'S COPY

99. **COLLINS, A.S.** TIMON OF ATHENS : A RECONSIDERATION. Oxford University Press, 1946. 96-108pp. Book-plate of Siegfried Sassoon. Original wrappers in green buckram.

Inserted is a letter of presentation from the author to Siegfried Sassoon in which he thanks him for his generous offer towards his anthology request and he also says 'I am happy that you approve my choice of your poems.' He goes on to express his gratitude and offers this article on Timon as a token of his appreciation.

100. **COOPER, Duff.** SERGEANT SHAKESPEARE. Rupert Hart-Davis, 1949. 100pp. Black cloth. Dust-jacket.

101. **COUNCIL, Norman.** WHEN HONOUR'S AT THE STAKE. Ideas of Honour in Shakespeare's Plays. George Allen and Unwin, 1973. 165pp. Blue cloth.

A look at honour and its effects in Shakespearean England followed by a study of it in the plays, Henry IV, Julius Caesar, Troilus and Cressida, Hamlet, Othello and King Lear.

A CURIOUS AND RARE SATIRICAL WORK

102. [**CRAFT, Zachary. Pseudonym**]. THE FIRST SITTING OF THE COMMITTEE ON THE PROPOSED MONUMENT TO SHAKSPEARE. CAREFULLY TAKEN IN SHORT-HAND BY ZACHARY CRAFT*, AMANUENSIS TO THE CHAIRMAN. Cheltenham, G.A. Williams, Librarian, 1823. 91[3]pp. Quarter maroon linen, grey marbled boards.

*The author was Charles Kelsall.

103. **CRAIK, George L.** THE ENGLISH OF SHAKESPEARE, illustrated in a Philological Commentary on his Julius Caesar. Chapman & Hall, 1859. Second edition, revised and improved. 12mo. xvi, 350pp. Brown close-grained cloth with blind-stamped decorative design.

104. **CRANE, Walter.** FLOWERS FROM SHAKESPEARE'S GARDEN. A Posy from the Plays, pictured by Walter Crane. Studio Vista, 1980. Facsimile reprint of the 1906 edition. 4to. 40pp. Colour illustrations throughout. Grey cloth with silver pictorial design. Dust-jacket.

Produced towards the end of Crane's life this series 'combines the originality of his earlier illustrative work with haunting fragments of quotation from Shakespeare.'

105. **CUNLIFFE, Richard John.** A NEW SHAKESPEAREAN DICTIONARY. The Gresham Publishing Company, 1922. xii, 346pp. Green cloth.

A scholarly work which aims to present and define concisely the constituents of Shakespearean language.

106. **DANE, Clemence.** WILL SHAKESPEARE: AN INVENTION IN FOUR ACTS. William Heinemann, 1921. 131pp. Red cloth.

107. **DAVID, Richard.** SHAKESPEARE AND THE PLAYERS. Annual Shakespeare Lecture of the British Academy, 1961. Oxford University Press, 1961. 21pp. Original wrappers in green buckram.

Inscribed on upper cover to George Rylands by the author.

108. **DE BRAY, Lys.** FANTASTIC GARLANDS. An Anthology of Flowers and Plants from Shakespeare. Dorset, Blandford Press, 1982. 4to. 144pp. Brown cloth. Dust-jacket.

Contains 64 illustrations depicting 200 plants that Shakespeare mentions in his works. There are applicable quotations from the plays which show Shakespeare's knowledge of the flora of Elizabethan England. There is also a description of each plant and its uses.

109. **DE MADARIAGA, Salvador.** ON HAMLET. Hollis & Carter, 1948. xii, 130pp. Black cloth. Dust-jacket.

110. **DICK, Oliver Lawson [Editor].** AUBREY'S BRIEF LIVES. Edited from the Original Manuscripts. Secker & Warburg, 1949. cxiv, 408pp. Red cloth.

Edited by Oliver Lawson Dick, with an introduction, a glossary of persons and a bibliography, this edition of Aubrey's famous classic creates the characters of Shakespeare and many of his contemporaries in a few telling paragraphs.

111. **DUTHIE, George Ian.** THE "BAD" QUARTO OF HAMLET: A CRITICAL STUDY. Cambridge, The University Press, 1941. 12mo. xi, 279pp. Quarter red cloth, tan boards.

112. **DONNER, H.W.** SOME PROBLEMS OF SHAKESPEAREAN TRANSLATION. Stockholm, Almqvist & Wiksell, 1963. 25pp. Annales Academiae Regiae Scientiarum Upsaliensis. Original wrappers in green buckram.

Inscribed by the author on upper cover.

113. **DOWDEN, Edward.** SHAKSPERE: A CRITICAL STUDY OF HIS MIND AND ART. Kegan Paul, Trench, Trübner, c.1915. xvii, 434pp. Dark maroon cloth with gilt decorative design.

114. **DRAPER, John W.** TEMPO IN LOVE'S LABOUR'S LOST. Amsterdam, Swets & Zeitlinger, 1948. 8pp. Offprint from English Studies. Original wrappers in green buckram.

Inscribed by the author on the upper cover

115. **EDINBOROUGH, Arnold.** THE EARLY TUDOR REVELS OFFICE. New York, The Shakespeare Association of America, 1951. 8pp. Offprint from Shakespeare Quarterly, Volume II, January 1951, No.1. Grey wrappers.

Inscribed by the author on front inside cover.

116. **EDINBOROUGH, Arnold.** CANADA'S CREDIBLE LEAR AND MOVING RICHARD. New York, The Shakespeare Association of America, 1964. 6pp. Offprint from Shakespeare Quarterly, Volume V, Autumn 1964, No. 4. Blue wrappers.

Inscribed by the author on upper cover.

117. **ELLIOTT, G.R.** DRAMATIC PROVIDENCE IN MACBETH. A STUDY OF SHAKESPEARE'S TRAGIC THEME OF HUMANITY AND GRACE with a Supplementary Essay on King Lear. Princeton University Press, 1960. xvi, 252pp. Light brown cloth. Dust-jacket.

118. **ELLIS-FERMOR, Una.** SOME RECENT RESEARCH IN SHAKESPEARE'S IMAGERY. A paper read before the Shakespeare Association on March 19th, 1937. Oxford University Press, 1937. 39pp. Original wrappers in green buckram.

119. **ELTON, Oliver.** STYLE IN SHAKESPEARE. Annual Shakespeare Lecture of the British Academy, 1936. Oxford University Press, 1936. 29pp. Original wrappers in green buckram.

120. **ELTON, Oliver.** A SHEAF OF PAPERS. Liverpool, University Press, 1922. 169pp. Quarter buff linen, tan boards, paper label.

In addition to general topics, contains a chapter on *Hamlet the Elizabethan*.

121. **EVANS, B. Ifor.** ENGLISH LITERATURE. Longmans Green & Co. for the British Council, 1944. 42pp. 21 black and white illustrations. Red wrappers.

122. **FALCONER, Alexander Frederick.** SHAKESPEARE AND THE SEA. Constable, 1964. xvi, 164pp. Green cloth, red label. Dust-jacket.

A study of Shakespeare's maritime knowledge and his use of it in his plays and poems.

THE BEST EDITION

123. **FAUCIT, Helena, Lady Martin.** ON SOME OF SHAKESPEARE'S FEMALE CHARACTERS: Ophelia, Portia, Desdemona, Juliet, Imogen, Rosalind, Beatrice, Hermione. Edinburgh, William Blackwood & Sons, 1891. New and enlarged edition. viii, 410, [24]pp. Blue cloth with decorative design.

124. **FIEDLER, H.G.** A CONTEMPORARY OF SHAKESPEARE ON PHONETICS AND ON THE PRONUNCIATION OF ENGLISH AND LATIN. A contribution to the history of phonetics and English sounds. Oxford University Press, 1936. 21pp. Original wrappers in green buckram.

125. **FLATTER, Richard.** HAMLET'S FATHER. William Heinemann, 1949. Proof copy. 206pp. White wrappers.

126. **FLATTER, Richard.** SHAKESPEARE'S PRODUCING HAND. A Study of his Marks of Expression to be found in the First Folio. William Heinemann, 1948. ix, 184pp. Tan cloth.

127. **FLOR, Joao Almeida [Editor].** COLOQUIO SOBRE SHAKESPEARE. 7, 8 & 9 May 1987. Lisbon, Fundacao Calouste Gulbenkian, 1990. 168pp. Red cloth. Dust-jacket.

The text of 12 papers delivered at the conference, by various international scholars.

128. **FORSYTH, Helen.** SONNETS FOR SHAKESPEARE. The Globe Playhouse Trust, 1975. 21pp. Decorative white wrappers.

Foreword by Levi Fox, Director of the Shakespeare Birthplace Trust. Signed by author on inside of upper cover. Letter from the author to George Rylands dated 23.6.75 loosely inserted.

129. **FOX, Levi.** AN ILLUSTRATED INTRODUCTION TO SHAKESPEARE'S BIRDS. Norwich, Jarrold Colour Publications in association with the Shakespeare Birthplace Trust, Stratford-upon-Avon, 1977. 16pp. Pictorial wrappers.

Dr. Fox was appointed Director of the Shakespeare Birthplace Trust in 1945.

130. **FRIEDMAN, William F. & Elizabeth S.** THE SHAKESPEAREAN CIPHERS EXAMINED. An Analysis of Cryptographic Systems Used as Evidence that Some Author Other than William Shakespeare Wrote the Plays Commonly Attributed to Him. Cambridge at the University Press, 1957. xvii, 303pp. 10 illustrations. Grey cloth.

131. **FRIPP, Edgar I.** SHAKESPEARE STUDIES, Biographical and Literary. Oxford University Press, 1930. x, 176pp. 34 black and white photographic illustrations. Quarter brown cloth, light brown boards.

132. **GESTETNER, J.M.** A COMMENTARY & QUESTIONNAIRE ON A MIDSUMMER NIGHT'S DREAM (Shakespeare). Sir Isaac Pitman, 1927. 32pp. Grey wrappers.

133. **GIBSON, H.N.** THE SHAKESPEARE CLAIMANTS. A Critical Survey of the Four Principal Theories Concerning the Authorship of the Shakespearean Plays. Methuen, 1962. 320pp. 4 photographic illustrations and a further reproduction of text from the Northumberland Manuscript. Blue cloth.

A critical survey which examines the authorship of the Shakespearean plays.

134. **GILL, William Arthur [Editor].** MORGANN'S ESSAY ON THE DRAMATIC CHARACTER OF SIR JOHN FALSTAFF. Henry Frowde, 1912. 12mo. 185pp. Dark green cloth with gilt decorative design.

See also catalogue entry nos. 257 and 258 for editions of Morgann's famous essay included in this collection.

135. **GOLLANCZ, Israel.** ALLEGORY AND MYSTICISM IN SHAKESPEARE. A MEDIEVALIST ON "THE MERCHANT OF VENICE". Reports of three lectures by Sir Israel Gollancz. In Memoriam. Printed for Private Circulation by Geo. W. Jones at "The Sign of the Dolphin" in Gough Square, London, June 1931. 68pp. Portrait frontispiece. Quarter beige buckram, grey boards.

**A SPECIAL COMMEMORATIVE VOLUME,
USING A TYPEFACE FOR THE FIRST TIME, BASED ON THAT DESIGNED BY
NICHOLAS JENSON IN 1470**

136. **GOLLANCZ, Professor I.** SHAKESPEARE TERCENTENARY OBSERVANCE IN THE SCHOOLS AND OTHER INSTITUTIONS, 1616-1916. Tercentenary Committee, 1916. 31pp. Oak and acorn design on double title-page with black and red lettering. Printed on hand-made paper with Shakespeare's crest printed in red and with decorative letters and designs throughout. Quarter linen, marbled boards.

Presentation copy from the printer George Jones: 'With grateful thanks for a much appreciated kindness from the Printer of the Shakespeare Tercentenary Observance. 25th Aug. 1938.' There is a brief description of Shakespeare's life and work followed by *Notes on Shakespeare the Patriot* by Professor I. Gollancz. Finally there is a selection of *Songs from Shakespeare*.

137. **GORDON, George.** SHAKESPEAREAN COMEDY AND OTHER STUDIES. Oxford University Press, 1945. 12mo. vi, 158pp. Dark blue cloth with gilt decorative design.

138. **GORDON, George.** THE LIVES OF AUTHORS. Chatto & Windus, 1950. viii, 207pp. Yellow cloth. Dust-jacket.

Includes *Morgann on Falstaff*.

139. **GORDON, George.** SHAKESPEARE'S ENGLISH. Oxford, at the Clarendon Press, 1928. 24pp. S.P.E. Tract No. XXIX. Original wrappers in green buckram.

140. **GORDON, Giles [Editor].** SHAKESPEARE STORIES. Illustrations by Robin Jacques. Hamish Hamilton, 1982. 239pp. Brown cloth. Pictorial dust-jacket.

Includes contributions from Angela Carter, Salman Rushdie, Kingsley Amis, Brigid Brophy, and others.

141. **GRANVILLE-BARKER, Harley.** ASSOCIATING WITH SHAKESPEARE. Oxford University Press, 1932. 31pp. Original wrappers in green buckram.

An address delivered to the Shakespeare Association at King's College, London, on November 25th, 1931.

142. **GRANVILLE-BARKER, Harley.** FROM HENRY V TO HAMLET. The Annual Shakespeare Lecture of the British Academy, 1925. Oxford University Press, 1925. 29pp. Original wrappers in green buckram.

143. **GRANVILLE-BARKER, Harley.** PREFACES TO SHAKESPEARE. First Series: Love's Labour's Lost, Julius Caesar, King Lear. Sidgwick & Jackson, 1933. Second impression. 231pp. Blue cloth with gilt decorative design.

144. **GRANVILLE-BARKER, Harley.** PREFACES TO SHAKESPEARE. Second Series: Romeo and Juliet, The Merchant of Venice, Antony and Cleopatra, Cymbeline. Sidgwick & Jackson, 1930. 345pp. Blue cloth with gilt decorative design.

Some notes by George Rylands pencilled in margins.

145. **GRANVILLE-BARKER, Harley.** PREFACES TO SHAKESPEARE. Third Series: Hamlet. Sidgwick & Jackson, 1937. 329pp. Blue cloth with gilt decorative design.

Inscribed by the author on endpaper.

146. **GRANVILLE-BARKER, Harley.** PREFACES TO SHAKESPEARE. Fourth Series: Othello. Sidgwick & Jackson, 1945. 223pp. Blue cloth with gilt decorative design. Dust-jacket.

Includes a loosely inserted envelope containing a letter dated 31st March, 1946 of 128 words, from the author to George Rylands, following his review of the title, in which he says 'you "do me proud", indeed you do.'

147. **GRANVILLE-BARKER, Harley.** PREFACES TO SHAKESPEARE. Fifth Series: Coriolanus. Sidgwick & Jackson, 1947. viii, 195pp. Blue cloth with gilt decorative design. Dust-jacket.

148. **GRANVILLE-BARKER, Harley.** MORE PREFACES TO SHAKESPEARE. A Midsummer Night's Dream, A Winter's Tale, Twelfth Night, Macbeth, and "From Henry V to Hamlet." Edited by Edward M. Moore. Princeton, University Press, 1974. 167pp. Grey cloth, with gilt decorative design. Dust-jacket.

149. **GRANVILLE-BARKER, Harley.** PREFACES TO SHAKESPEARE. Volume 1: Hamlet, King Lear, The Merchant of Venice, Antony and Cleopatra, Cymbeline. Volume 2: Othello, Coriolanus, Romeo and Juliet, Julius Caesar, Love's Labour's Lost. B.T. Batsford, 1958. First two volume edition. 543; 449pp. Royal blue cloth. Dust-jackets.

150. **GREENWOOD, Sir George.** THE SHAKESPEARE PROBLEM RESTATED. Condensed by Elsie Greenwood, with a foreword by the Lord Ponsonby of Shulbrede. The Athenaeum Press, 1937. First edition thus. xiii, 175pp. Frontispiece, being 'The Earliest Presentment of the Stratford Bust.' Red cloth. Dust-jacket.

151. **GREG, W.W.** PRINCIPLES OF EMENDATION IN SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1928. Oxford University Press, 1928. 72pp. Original wrappers in green buckram.

DEDICATED TO DAVID GARRICK

152. **GRIFFITH, Mrs Elizabeth.** THE MORALITY OF SHAKESPEARE'S DRAMA ILLUSTRATED. T. Cadell, 1775. xiii, 528pp. Full contemporary mottled calf, decorative spine, gilt, red label.

In the dedication the author states that 'There is one striking similarity between Shakespeare and You, in a very uncommon particular : He is the only Dramatic Writer, who ever alike excelled in Tragedy and Comedy; and we may without flattery venture to affirm, That you are the only Performer who ever appeared with equal advantage, both in the Sock and Buskin.'

* See also Catalogue entry No . 576 *Memoirs of the Life of David Garrick etc.* 1808.

153. **GRILLO, Ernesto.** SHAKESPEARE AND ITALY. Glasgow, Robert Maclehose, [1949]. 12mo. 159pp. Dark blue cloth.

154. **HAINES, C.M.** SHAKESPEARE IN FRANCE. CRITICISM. VOLTAIRE TO VICTOR HUGO. Oxford University Press, for the Shakespeare Association, 1925. viii, 170pp. Brown cloth, gilt armorial crest on upper cover.

The Harness Prize, 1922, was awarded for this work.

155. **HALLIDAY, F.E.** SHAKESPEARE AND HIS CRITICS. Gerald Duckworth, 1949. xi, 522pp. Black cloth. Dust-jacket.

156. **HALLIDAY, F.E.** A SHAKESPEARE COMPANION 1564-1964. Gerald Duckworth, 1968. 569pp. Portrait frontispiece. 32pp. of black and white photographic illustrations. Endpapers depict a map of London in the time of Shakespeare and Stratford-on-Avon and district. Black cloth. Pictorial dust-jacket.

157. **HARRIS, Frank.** THE MAN SHAKESPEARE AND HIS TRAGIC LIFE STORY. Frank Palmer, 1909. xix, 426pp. Green cloth.

158. **HARRIS, Frank.** THE WOMEN OF SHAKESPEARE. Methuen, 1911. xix, 288pp. Frontispiece. Green cloth.

159. **HARRISON, G.B.** SHAKESPEARE. Ernest Benn, 1931. Revised edition. 12mo. vii, 156, [4]pp. Brown cloth.

160. **HARRISON, G.B.** INTRODUCING SHAKESPEARE. Pelican Books, 1948. Two gravure plates one being a portrait of Shakespeare from the engraving in the First Folio, the other depicts the Hall of the Middle Temple. Four further illustrations included in the text. Paperback.

161. **HAZLITT, William.** CRITICISMS AND DRAMATIC ESSAYS OF THE ENGLISH STAGE. Edited by his son. G. Routledge & Co., 1851. xix, 324, [viii]pp. Second edition. Brown cloth.

These essays include Hazlitt's views of Edmund Kean's performances as Shylock, Richard III, Hamlet, Othello and Romeo etc.

162. **HAZLITT, William.** CHARACTERS OF SHAKSPEARE'S PLAYS. Edited by his son. John Templeman, 1838. 12mo. xxviii, 325pp. Third edition. Dark green cloth.

163. **HAZLITT, William.** LECTURES ON THE ENGLISH POETS. Edited by his son. John Templeman, 1841. [viii], 407pp. Third edition. Green cloth. Neatly rebacked preserving the original spine.

Included is a lecture on Shakespeare and Milton.

164. **HAZLITT, William.** CHARACTERS OF SHAKESPEAR'S PLAYS. Edited by Ernest Rhys. J.M. Dent, 1912. xxiv, 275pp. Reissue of the 1906 edition. Tan cloth.

165. **HEILMAN, Robert B.** APPROACH TO "OTHELLO". Reprinted from the January Number of The Sewanee Review, 1956. 19pp. Original wrappers in green buckram.

Presentation copy initialled by the author 'With my respects' on upper cover.

166. **HILL, Susan.** SHAKESPEARE COUNTRY. With photographs by Rob Talbot, in association with Robin Whiteman. Michael Joseph, 1987. Small 4to. 191pp. Black cloth. Pictorial dust-jacket.

167. **HOLMES, Martin.** SHAKESPEARE'S PUBLIC. The Touchstone of his Genius. John Murray, 1960. xiii, 237pp. Frontispiece. 6 illustrations. Green cloth.

A look at the plays in relation to the audiences of the time.

168. **HOLROYD, Michael.** LYTTON STRACHEY. A CRITICAL BIOGRAPHY. Volume I, the unknown years (1880-1910). Heinemann, 1967. xxii, 479pp. Brown cloth, black label. Dust-jacket.

Contains references to Strachey's early essays on Shakespeare. Lytton Strachey was one of George Rylands' close friends in the Bloomsbury Group and Rylands in his youth looked on him as his literary mentor.

169. **HOTSON, Leslie.** I, WILLIAM SHAKESPEARE, DO APPOINT THOMAS RUSSELL, ESQUIRE. Jonathan Cape, 1937. 296pp. Light green cloth.

170. **HOTSON, Leslie.** THE FIRST NIGHT OF TWELFTH NIGHT. Rupert Hart-Davis, 1954. 256pp. 8 black and white photographic illustrations. Green cloth. Dust-jacket.

171. **HOTSON, Leslie.** MORE LIGHT ON SHAKESPEARE'S SONNETS. New York, The Shakespeare Association of America, 1951. 8pp. Grey printed wrappers. Reprinted from Shakespeare Quarterly, Volume II, Number 2, April 1951.

Presentation copy to George Rylands, signed by the author on first page.

172. **HOTSON, Leslie.** MR W.H. Rupert Hart-Davis, 1964. 328pp. Coloured portrait frontispiece of a young man leaning against a tree c.1588 by Nicholas Hilliard. 6 black and white illustrations. Green cloth. Dust-jacket.

Author's presentation copy.

173. **HOTSON, Leslie.** SHAKESPEARE'S MOTLEY. Rupert Hart-Davis, 1952. 133pp. 3 black and white photographic illustrations. Green cloth. Pictorial dust-jacket.

174. **HOTSON, Leslie.** SHAKESPEARE VERSUS SHALLOW. The Nonesuch Press, 1931. xiv, 375pp. Frontispiece. 8 illustrations. Blue cloth.

175. **HOTSON, Leslie.** SHAKESPEARE'S SONNETS DATED, and other essays. Rupert Hart-Davis, 1949. 224pp. 9 black and white illustrations. Green cloth. Dust-jacket.

176. **HOTSON, Leslie.** SHAKESPEARE'S WOODEN O. Rupert Hart-Davis, 1959. 335pp. 21 black and white illustrations. Green cloth. Dust-jacket.

Autograph postcard from the author to George Rylands loosely inserted. This reads in part 'We must get a word to you before we sail away today to congratulate you on the splendid notices of the "Trolius". It was evidently a triumph, and those who know anything know to whom we owe the excellent speaking. This is the first time we've ever regretted the lack of a TV set...'

177 **HOWELL, Thomas.** A FEW STRAY THOUGHTS UPON SHAKESPEARE. Thomas Bosworth, 1867. 62pp. Full dark red morocco, raised bands with gilt-ruled decorative design.

178. **HUNT, Doris.** THE FLOWERS OF SHAKESPEARE. Foreword by Flora Robson. Exeter, Webb & Bower, 1980. 4to. 64pp. Green cloth. Pictorial dust-jacket.

A collection of beautiful reproductions of nineteenth-century illustrations of flowers mentioned in Shakespeare's plays and poems.

179. **HUNTER, G.K.** WILLIAM SHAKESPEARE - THE LATE COMEDIES. Longmans Green, 1962. No. 43 of Writers and their Work, a series published for the British Council and the National Book League. Yellow wrappers.

180. **HYDE, Mary [Editor].** BERNARD SHAW AND ALFRED DOUGLAS. A CORRESPONDENCE. New Haven, Ticknor & Fields, 1982. xli, 237pp. Black cloth.

Presentation copy from the author (Viscountess Eccles). Much of the correspondence between the famous playwright and Lord Alfred Douglas concerns the identity of Mr W.H., to whom Shakespeare dedicated many of his sonnets. Lord Alfred Douglas was acknowledged as one of the finest writers of sonnets in his day.

OPINIONS OF SHAKESPEARE AND HIS WORKS A.D. 1591 – 1693

181. **INGLEBY, C.M.** SHAKESPEARE'S CENTURIE OF PRAYSE, BEING MATERIALS FOR A HISTORY OF OPINION ON SHAKESPEARE AND HIS WORKS, A.D. 1591-1693. Second edition revised, with many additions, by Lucy Toulmin Smith. N. Trubner & Co., for the New Shakspeare Society, 1879. Large 8vo. xxiii, 471pp. Half brown calf, black close-grained cloth, raised bands, red label.

182. **INGLEBY, C.M., TOULMIN SMITH, L. & FURNIVALL, F.J.** THE SHAKSPERE ALLUSION-BOOK: A COLLECTION OF ALLUSIONS TO SHAKSPERE FROM 1591 TO 1700. Re-edited, revised and re-arranged, with an introduction by John Munro (1909), and now re-issued with a preface by Sir Edmund Chambers. Oxford University Press, 1932. Two volumes. lxxxviii, 527; x, 558pp. Blue and green cloth. Dust-jackets.

183. **INTERNATIONAL SHAKESPEARE CONFERENCE.** SHAKESPEARE AND THE ELIZABETHANS. Twenty-Third International Shakespeare Conference, held in Stratford-upon-Avon, August 1988. Birmingham, The University of Birmingham, 1988. 23pp. Report of the Original wrappers in green buckram.

184. **INTERNATIONAL SHAKESPEARE CONFERENCE.** SHAKESPEARE AND POLITICS. Report of the Twenty-Fourth International Shakespeare Conference, held in Stratford-upon-Avon, August 1990. Birmingham, The University of Birmingham, 1990. 30pp. Original wrappers in green buckram.

185. **INTERNATIONAL SHAKESPEARE CONFERENCE.** SHAKESPEARE AND SEXUALITY. Report of the Twenty-Fifth International Shakespeare Conference, held in Stratford-upon-Avon, August 1992. Birmingham, The University of Birmingham, 1992. 22pp. Original wrappers in green buckram.

186. **JACK, Adolphus Alfred.** YOUNG HAMLET. A conjectural resolution of some of the difficulties in the plotting of Shakespeare's play. Aberdeen, The University Press, 1950. 12mo. xxix, 176pp. Black cloth. Dust-jacket.

Pencilled comments in the margins by George Rylands.

187. **JEFFARES, A. Norman.** A REVIEW OF ENGLISH LITERATURE. Edited by A. Norman Jeffares. A Coleridge Number. Volume VII. Number I. Longmans, 1966. 105pp. Red and white wrappers.

Includes an article entitled *Coleridge on Shakespeare's Preparation*.

188. **JEFFARES, A. Norman.** A REVIEW OF ENGLISH LITERATURE. Edited by A. Norman Jeffares. Renaissance Drama. Volume II. Number 4. Longmans 1961. 99pp. Brown wrappers.

Included in the contents are three articles relating to Shakespeare: *Timon of Athens*, *The Trial Scene in The Merchant of Venice*, and *I Know Not 'Seems': A Study of Hamlet*.

189. **JEFFARES, A. Norman.** A REVIEW OF ENGLISH LITERATURE. Edited by A. Norman Jeffares. Literary Magazines. Volume IV. Number 2. Longmans, 1963. 114pp. Turquoise wrappers.

Included in the contents are two articles relating to Shakespeare: *As You Like It: A Grammatical Clue to Character* and *The Transfer of Power in King Lear and The Tempest*.

190. **JEFFARES, A. Norman.** A REVIEW OF ENGLISH LITERATURE. Edited by A. Norman Jeffares. Volume V. Number 4. Longmans, 1964. 105pp. Brown wrappers. Included in the contents are four articles relating to Shakespeare: *Poems on Shakespearean Themes*, *Editions of Shakespeare*, *The Comedy of Errors. Rescued from Tragedy* and *Shakespeare's Theology*.

191. **JEFFARES, A. Norman.** A REVIEW OF ENGLISH LITERATURE. Edited by A. Norman Jeffares. Volume V. Number 2. Longmans, 1964. 119pp. . 4 photographic illustrations, two of them being portraits of Shakespeare. Turquoise wrappers.

Included in the contents are seven articles relating to Shakespeare: *Continuity and Innovation in Shakespeare's Dramatic Career*, *The Shift of Power in Julius Caesar*, *Hamlet: The Search for Identity*, *The Structural Pattern of The Winter's Tale*, *The Triumph of Time in The Winter's Tale*, *Shakespeare's Comic Dukes* and *The Marlowe Society Records*.

192. **JOHNSON, R. Brimley [Editor].** FAMOUS REVIEWS. Selected and edited with introductory notes by R. Brimley Johnson. Sir Isaac Pitman & Sons, 1914. 498pp. Red cloth.

Includes anonymously written *Shakespeare Himself Again*.

SHAKESPEARE AND SAMUEL JOHNSON

193. **JOHNSON, Samuel.** A DICTIONARY OF THE ENGLISH LANGUAGE: In Which the Words are Deduced from their Originals, Explained in their Different Meanings, and Authorized by the names of the Writers in whose Works they are Found. Abridged from The Rev. H.J. Todd's Corrected and Enlarged Quarto Edition, by Alexander Chalmers. C. and J. Rivington et al, 1826. vii, 832pp. Quarter calf, marbled boards, gilt decorated spine, red label, neatly rebacked preserving the original spine.

The introduction states 'This book may serve as a glossary or expository index to the poetical writers' such as Shakespeare, Spenser and Milton.

194. **JONES, Edmund D. [Editor].** ENGLISH CRITICAL ESSAYS (NINETEENTH CENTURY). Oxford University Press, 1921. viii, 610, [8]pp. Green cloth.

Chapters include: Charles Lamb, *On the Tragedies of Shakespeare, Considered with Reference to their Fitness for Stage Representation*; Thomas Carlyle, *The Hero as Poet. Dante, Shakespeare*; and Ralph Waldo Emerson, *Shakespeare; or, the Poet*.

195. **JONES, Edmund D. [Editor].** ENGLISH CRITICAL ESSAYS (SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES). Oxford University Press, 1924. viii, 460, [16]pp. Reprint, first published in *The World's Classics* in 1922. Green cloth.

Annotated by George Rylands. Chapters include: Ben Jonson, *To the Memory of William Shakespeare* and John Dryden, *An Essay of Dramatic Poesy*. Dryden's *Essay of Dramatic Poesy* is considered to be the most important piece of English literary criticism in the 17th century. He considers which models should be adhered to: the ancients, the French or the Elizabethans and lays the foundations for future Shakespearean criticism. Dryden revered Shakespeare saying he was 'the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul.'

196. **JONES, Emrys.** SCENIC FORM IN SHAKESPEARE. Oxford, The Clarendon Press, 1971. 269pp. With the library stamp of the Notre Dame College of Education, Bearsden. Dark blue cloth, gilt crest. Dust-jacket.

197. **JONES, Ernest.** HAMLET AND OEDIPUS. Gollancz, 1949. 166pp. Black cloth.

Ernest Jones' famous Freudian interpretation of *Hamlet*, reviewed by George Rylands.

198. **JOURDAIN, Eleanor F.** DRAMATIC THEORY AND PRACTICE IN FRANCE 1690-1808. Longmans, Green, 1921. x, 240pp. Green cloth.

199. **JUSSERAND, J.J.** WHAT TO EXPECT OF SHAKESPEARE. First Annual Shakespeare Lecture of the British Academy. Oxford University Press, 1911. 24pp. Original wrappers in green buckram.

200. **JUSSERAND, J.J.** THE ENGLISH NOVEL IN THE TIME OF SHAKESPEARE. Translated from the French by Elizabeth Lee. New edition with introduction by Philip Brockbank. Ernest Benn, 1966. xiii, 433pp. Illustrations. Green cloth.

Includes numerous woodcut illustrations reproduced from rare sources.

201. **KELLETT, E.E.** RECONSIDERATIONS. LITERARY ESSAYS. Cambridge, The University Press, 1928. 280pp. Blue cloth, green labels.

Contains *Some Pitfalls in Shakespearean Criticism*.

202. **KENT, William, and another.** EDWARD DE VERE, THE SEVENTEENTH EARL OF OXFORD, THE REAL SHAKESPEARE. Hull, A. Brown for the Shakespeare Fellowship, 1947. 30pp. Original wrappers in green buckram.

203. **KERMODE, Frank.** SHAKESPEARE: THE FINAL PLAYS. Longmans, Green & Co., 1963. 59pp. Published for the British Council and the National Book League. Yellow wrappers.

204. **KNIGHT, G. Wilson.** THE WHEEL OF FIRE. Essays in Interpretation of Shakespeare's Sombre Tragedies. Oxford University Press, 1930. xix, 296pp. Brown cloth.

205. **KNIGHT, G. Wilson.** BYRON AND SHAKESPEARE. Routledge & Kegan Paul, 1966. xv, 381pp. Red cloth. Dust-jacket.

206. **KNIGHT, G. Wilson.** THE IMPERIAL THEME. Further Interpretations of Shakespeare's Tragedies including the Roman Plays. Oxford University Press, 1931. ix, 367pp. Rust cloth.

207. **KNIGHT, G. Wilson.** SHAKESPEARE AND TOLSTOY. Oxford University Press, 1934. 27pp. Published for the English Association. Original wrappers in green buckram.

Heavily annotated in pencil by George Rylands.

208. **KNIGHT, G. Wilson.** THE SHAKESPEAREAN TEMPEST. New York, 1931. 23pp. Included in *The Symposium, A Critical Review*, October 1931, Volume II, No. 4, pp. 484-506. Original wrappers in green buckram.

209. **KNIGHT, G. Wilson.** SHAKESPEAREAN PRODUCTION: with especial reference to the tragedies. Faber & Faber, 1964. 323pp. 31 black and white photographic illustrations. Red cloth.

210. **KNIGHTS, L.C.** SHAKESPEARE THE HISTORIES. Longmans, Green & Co., 1962. 55pp. Published for the British Council and the National Book League. Yellow wrappers.

211. **KOKOSCHKA, Oskar.** KING LEAR. Ganymed Original Editions, 1963. Folio. 4pp. Prospectus for limited edition (275) of Shakespeare's King Lear with original lithographs by Oskar Kokoshka. Preserved in portfolio case with marbled boards.

An unusual and interesting publication, with two full-page reproductions of the lithographs.

212. **KRUTCH, Joseph Wood.** SAMUEL JOHNSON. New York, Henry Holt, 1944. xiv, 599pp. Red cloth, black labels. Frontispiece. 13pp. of black and white photographic illustrations. Pasted in on endpapers are newspaper reviews of the book.

A biography of Samuel Johnson that is considered to be 'A modern and more human alternative to Boswell's Life.' A whole chapter is devoted to Shakespeare, it conveys the disparity in outlook between the two men as well as Johnson's perception of Shakespeare's literary talent.

213. **LAIRD, John.** PHILOSOPHICAL INCURSIONS INTO ENGLISH LITERATURE. Cambridge, The University Press, 1946. 223pp. Blue cloth, printed label. Dust-jacket.

Chapters include: *Shakespeare on the Wars of England.*

214. **LAMB, Charles.** THE WORKS OF CHARLES LAMB. George Newnes, (c. 1935). ix, [i], 814pp. Portrait frontispiece. Olive green cloth.

Includes an essay which first appeared in 1811 in *The Reflector*, Leigh Hunt's quarterly periodical, entitled *On the Tragedies of Shakespeare. Considered with Reference to their fitness for stage-representation.* Lamb takes the view 'that the plays of Shakespeare are less calculated for performance on a stage, than those of almost any other dramatist whatever.' He discusses the difficulties that are encountered when trying to stage certain scenes in *King Lear* and is of the opinion that it cannot be acted. His admiration for Shakespeare is as a poet rather than a playwright.

215. **LAMB, Charles.** THE LIFE, LETTERS AND WRITINGS OF CHARLES LAMB. Edited by Percy Fitzgerald. With Portraits. T. and A. Constable, [c.1900]. The Enfield edition. Six volumes. xxiv, 429; viii, 438; viii, 443; vii, [i], 444; vi, 432; xi, [i], 487pp. Engraved portrait frontispiece. 48 illustrations. Red cloth with gilt decorative design on upper covers, top edges gilt. A very handsome set of the stereotype reprint of Fitzgerald's edition, first published in 1875.

Volume V has a portrait frontispiece of Shakespeare and it contains *Tales from Shakspeare* which Lamb first published in 1807. He described the tragedies while his sister Mary wrote about the comedies.

216. **LAWRENCE, W.J.** SHAKESPEARE'S WORKSHOP. Oxford, Basil Blackwell, 1928. ix, 161pp. Green cloth.

217. **LAWRENCE, William Witherle.** SHAKESPEARE'S PROBLEM COMEDIES. New York, The Macmillan Co., 1931. ix, 259pp. Black cloth.

218. **LEE, Sidney.** SHAKESPEARE AND THE ITALIAN RENAISSANCE. The Annual Shakespeare Lecture of the British Academy, 1915. Oxford University Press, 1915. 25pp. Original wrappers in green buckram.

219. **LEE, Sidney.** A LIFE OF WILLIAM SHAKESPEARE. John Murray, 1908. Illustrated Library Edition. Newly revised. xl, 385pp. Coloured frontispiece. 6 photogravures. 84 illustrations. Crimson blind-stamped cloth.

220. **LEECH, Clifford.** SHAKESPEARE: THE CHRONICLES. Longmans Green & Co., 1962. 47pp. Published for the British Council and the National Book League. Yellow wrappers.

221. **LEFRANC, Abel.** A LA DECOUVERTE DE SHAKESPEARE. Paris, Editions Albin Michel, 1945. 598pp. Modern green buckram.

Given to George Rylands by Roger Senhouse, the well-known publisher of Martin Secker & Warburg.

222. **LEGOUIS, Emile.** THE BACCHIC ELEMENT IN SHAKESPEARE'S PLAYS. The Annual Shakespeare Lecture of the British Academy, 1926. Oxford University Press, 1926. 20pp. Original wrappers in green buckram.

223. **LEISHMAN, J.B.** VARIATIONS ON A THEME IN SHAKESPEARE'S SONNETS. Oxford University Press, c.1957. 37pp. Offprint from Elizabethan and Jacobean Studies, presented to Frank Percy Wilson. Original wrappers in green buckram.

Presentation copy from the author to George Rylands.

224. **LEWIS, C.S.** HAMLET. THE PRINCE OR THE POEM? The Annual Shakespeare Lecture of the British Academy, 1942. Oxford University Press, 1942. 18pp. Original wrappers in green buckram.

ROLE OF THE HERO IN SHAKESPEARE'S PLAYS

225. **LEWIS, Wyndham.** THE LION AND THE FOX. The role of the Hero in the plays of Shakespeare. Grant Richards, 1927. 326pp. Light blue cloth.

THE FIRST SHAKESPEAREAN CONTROVERSY

226. **LOUNSBURY, Thomas R.** THE FIRST EDITORS OF SHAKESPEARE [POPE AND THEOBALD]. THE STORY OF THE FIRST SHAKESPEAREAN CONTROVERSY AND OF THE EARLIEST ATTEMPT AT ESTABLISHING A CRITICAL TEXT OF SHAKESPEARE. David Nutt, 1906. xxii, 579pp. Dark green cloth.

227. **LUCAS, F.L.** TRAGEDY IN RELATION TO ARISTOTLE'S POETICS. Printed by Virginia and Leonard Woolf at the Hogarth Press, 1927. 12mo. 158pp. Orange cloth with red design on spine and upper cover.

Includes many references to Shakespeare's plays. Edited by George Rylands and Leonard Woolf. No. 129 in *A Checklist of the Hogarth Press 1917 – 1938* by J. Howard Woolmer.

228. **MACAULAY, Rose.** SOME RELIGIOUS ELEMENTS IN ENGLISH LITERATURE. Leonard & Virginia Woolf at the Hogarth Press, 1931. 160pp. Light orange cloth.

Includes references to Shakespeare throughout. Edited by George Rylands and Leonard Woolf. No. 265 in *A Checklist of the Hogarth Press 1917 – 1938* by J. Howard Woolmer.

229. **MACCALLUM, M.W.** SHAKESPEARE'S ROMAN PLAYS AND THEIR BACKGROUND. Macmillan, 1925. xv, 666pp. Dark blue cloth.

230. **MACDONALD, Hugh [Editor].** PORTRAITS IN PROSE. A collection of characters. George Routledge, 1946. xxiii, 350pp. Black cloth.

Includes William Shakespeare by Ben Jonson.

231. **MACDONALD, W.L.** POPE AND HIS CRITICS. A Study in Eighteenth Century Personalities. J.M. Dent, 1951. x, 340pp. 8 plates. Three illustrations in the text. Green cloth.

Contains a chapter on *Homer and Shakespeare*.

232. **MACKAIL, J.W.** SHAKESPEARE AFTER THREE HUNDRED YEARS. The Annual Shakespeare Lecture of the British Academy, 1916. Oxford University Press, 1916. 22pp. Original wrappers in green buckram.

233. **MACKAIL, J.W.** THE APPROACH TO SHAKESPEARE. Oxford, The Clarendon Press, 1930. 144pp. Dark blue cloth.

234. **MADDEN, D.H.** THE DIARY OF MASTER WILLIAM SILENCE. A Study of Shakespeare and of Elizabethan Sport. Longmans, Green, Co., 1897. x, 386pp. Black cloth.

SCARCE CATALOGUE TO COMMEMORATE THE TERCENTENARY OF THE FIRST FOLIO SHAKESPEARE A.D. 1623-1923

235. **[MAGGS BROS].** SHAKESPEARE AND SHAKESPEAREANA. A Catalogue issued in Commemoration of the Tercentenary of the First Folio Shakespeare, A.D. 1623-1923. Maggs Bros., 1923. Small 4to. 339pp. Frontispiece. Over 30 illustrations. Formerly in the library of the Fitzwilliam Museum, Cambridge. Cream wrappers.

'The most extensive catalogue that has yet been attempted by a bookseller, and is profusely illustrated with plates and bibliographical notes.' Preface.

236. **MAGUIN, Jean-Marie.** OF GHOSTS AND SPIRITS WALKING BY NIGHT: A Joint examination of the Ghost scenes in Robert Garnier's "Cornelie", Thomas Kyd's "Cornelia" and Shakespeare's "Hamlet" in the light of Reformation thinking as presented in Lavater's book. Montpellier, Bulletin du Centre d'Etudes et de Recherches Elisabethaines de l'Universite Paul Valery, 1972. 15pp. Cream wrappers with Shakespeare's crest on upper cover.

237. **MAHOOD, M.M.** BIT PARTS IN SHAKESPEARE'S PLAYS. Cambridge University Press, 1992. ix, 252pp. Grey cloth. Dust-jacket.

An exploration into the relevance of Shakespeare's minor characters which also considers the practice of doubling certain roles.

238. **MARCHAM, Frank.** WILLIAM SHAKESPEARE AND HIS DAUGHTER SUSANNAH. Grafton & Co., 1931. 4to. 82, [30]pp. Quarter maroon buckram, grey boards.

239. **MARRIAN, F.J.M.** SHAKESPEARE AT GRAYS INN – A TENTATIVE THEORY. Villiers Publications, 1967. 11pp. Original wrappers in green buckram.

240. **MARRIAN, F.J.M.** SHAKESPEARE'S SONNET FRIEND AS PIONEER OF THE NEW WORLD. Villiers Publications, 1977. 22pp. Original wrappers in green buckram.

241. **MASEFIELD, John.** WILLIAM SHAKESPEARE. Heinemann, 1961. vii, 184pp. Blue cloth. Dust-jacket.

The author was the English Poet Laureate.

ONE OF A HUNDRED COPIES

242. **MATTHEWS, Bache.** POOR SCOUNDRELS. Some notes on Shakespeare's fellows. Privately printed, 1933. 12mo. 6pp. Original wrappers in green buckram.

243. **MAYER, Alfred.** ANNALS OF EUROPEAN CIVILIZATION, 1501-1900. Cassell, 1949. xxii, 457pp. Black cloth. Dust-jacket.

Contains complete listings headed *Shakespeare, William* and *Shakespeare-Apochrypha*.

244. **McALINDON, T.** SHAKESPEARE AND DECORUM. Macmillan, 1973. [x], 227pp. Green cloth.

Words, deeds and decorum in Shakespeare's plays, with chapters on *Richard II*, *Hamlet*, *Othello*, *Macbeth*, and *Anthony and Cleopatra*.

245. **McCAUGHEY, G.S.** THE HUMANITIES ASSOCIATION BULLETIN. Volume XVIII: No. 1. Humanities Association of Canada, 1967. 100pp. Red wrappers with black design.

Presentation copy: 'To Dadie, With Kindest Regards from Philip. August 1971.' Most probably given to Rylands by Philip Gardner who has a piece in this volume on the *Meaning in the Poetry of William Empson*. McCaughey has a piece titled *Shakespeare Today: Two Talks for Radio*.

246. **McKERROW, Ronald B.** THE TREATMENT OF SHAKESPEARE'S TEXT BY HIS EARLIER EDITORS, 1709 – 1768. The Annual Shakespeare Lecture of the British Academy. Oxford University Press, 1933. 35pp. Original wrappers in green buckram.

247. **McMANAWAY, James G., DAWSON, Giles E. & WILLOUGHBY, Edwin E. [Editors].** JOSEPH QUINCY ADAMS MEMORIAL STUDIES. Washington, The Folger Shakespeare Library, 1948. x, 808pp. Red cloth.

56 Elizabethan studies published in honour of the Director of the Folger Shakespeare Library, many of them on detailed aspects of Shakespeare and his works.

248. **MELCHIORI, Barbara.** STILL HARPING ON MY DAUGHTER. Rome, Edizioni di Storia e Letteratura for The British Council, 1960. 15pp. Appeared in English Miscellany, A Symposium of History, Literature and the Arts, No. 11. Printed wrappers.

An article on father-daughter relationships in Shakespeare's later plays.

249. **[MILTON, Frank].** A QUESTION OF SHAKESPEARE. Bishop's Stortford, the Author, c.1960. 24pp. Inscribed on upper cover. Original wrappers in green buckram.

Thirty questions and answers.

250. **MILWARD, Peter.** BIBLICAL INFLUENCES IN SHAKESPEARE'S GREAT TRAGEDIES. Bloomington and Indianapolis, Indiana University Press, 1987. xvi, 208pp. Blue cloth.

251. **MILWARD, Peter.** "THE PAPIST AND HIS POET" – THE JESUIT BACKGROUND TO SHAKESPEARE'S PLAYS. Tokyo, The Renaissance Institute, 1994. 33pp. Lilac wrappers.

252. **MILWARD, Peter.** LOVE AND MARRIAGE IN SHAKESPEARE'S PLAYS. Annotated by Noriko Ishizuka. N.P. Yumi Press, 1996. [ii], vii, 116pp. White wrappers. Pictorial dust-jacket.

253. **MILWARD, Peter.** THE CATHOLICISM OF SHAKESPEARE'S PLAYS. Tokyo, The Renaissance Institute, 1997. 144pp. No. 23 in the Renaissance Monographs series. Paperback.

VOLTAIRE MISREPRESENTS SHAKESPEARE

254. **MONTAGU, Mrs.** AN ESSAY ON THE WRITINGS AND GENIUS OF SHAKESPEAR, COMPARED WITH THE GREEK AND FRENCH DRAMATIC POETS. With some remarks upon the misrepresentations of Mons. De Voltaire. The third edition. Printed by H. Hughs, near Lincoln's-Inn-Fields; for Edward and Charles Dilly, in the Poultry, 1772. 288pp. Full tan calf, red label.

This title is referred to in the preface to Mrs. Griffith's *The Morality of Shakespeare's Drama*, included in this collection – *see Catalogue entry No.152.

255. **MONTAGUE, C.E.** DRAMATIC VALUES. Methuen, 1911. 12mo. ix, 276pp. Green cloth with gilt decorative design. Contains two essays entitled *Shakespeare's Way with Agincourt* and *Playgoing at Stratford-on-Avon*.

AN IMPORTANT AND EARLY SOURCE BOOK

256. **MONTAIGNE, Lord Michael de.** THE ESSAIES OR, MORALL, POLITIKE, AND MILITARIE DISCOURSES OF Lo. Michael de Montaigne, Knight of the Noble Order of S. Michael, and one of the Gentlemen in Ordinary of the French Kings Chamber...Whereunto is now newly added an Index of the principall matters and personages mentioned in this Booke. Printed by M. Flesher for Rich: Royston in Ivie-lane next exchequer office, 1632. Third edition. Folio. pp. [x] 1-179, [ii] 631 [xii]. Engraved title-page. Half light brown calf, blue and red marbled boards, elaborately tooled spine, gilt, raised bands, red label. First translated by John Florio into English in 1603, Montaigne's *Essayes* is in three books with a separate title-page to each. The engraved title and page one of the preliminaries have been laid down (not recent); the last few leaves of the index are fragile but complete.

The essays were born when Montaigne retired to his residence to examine himself, and thereby all human experience. The evolution of the essays from commonplace book to independent reflection is epitomised by the evolution of Montaigne's essays. For this reason his early English texts are of great interest to today's literary historians, and are used as a source book by Shakespeare scholars, notably for *King Lear* and *The Tempest*.

*See Catalogue entry No. 307 - John M. Robertson's *Montaigne and Shakespeare* included in this collection. As it is the first edition with an index, this is the most assessable of the early English editions.

SEMINAL WORK OF SHAKESPEARE CRITICISM

257. **MORGANN, Maurice.** AN ESSAY ON THE DRAMATIC CHARACTER OF SIR JOHN FALSTAFF. T. Davies, 1777. First edition. 185pp. Library stamp of the nineteenth-century Gilles Circulation library on the title page. Quarter brown calf, raised bands, green boards.

F.E. Halliday writes: 'Maurice Morgann (1726-1802) was Under-Secretary of State in Shelburne's ministry, 1782, and the author of several very able pamphlets on political affairs. Though he ordered all his papers to be destroyed on his death, he had published in 1777 his *Essay on the Dramatic Character of Sir John Falstaff*, in which he defends Falstaff from the charge of cowardice, maintains that Shakespeare's characters have a 'wholeness' that distinguishes them from the creations of other writers, and inaugurates the 'objectivistic' school of criticism by lifting Falstaff out of his dramatic environment and considering him as a real person. But most remarkable, coming from the age of reason, is Morgann's discovery of the magic of Shakespeare's poetry.' The very scarce first edition.

FROM THE LIBRARY OF LYTTON STRACHEY

258. **MORGANN, Maurice.** AN ESSAY ON THE DRAMATIC CHARACTER OF SIR JOHN FALSTAFF. Wheatley & Adlard. 1825. New edition. xv, 189pp. Book-plate. Cloth-backed boards.

From the library of Lytton Strachey, with the larger book-plate designed for him by Dora Carrington. See also catalogue entry 134.

259. **MORRIS, Christopher.** MACHIAVELLI'S REPUTATION IN TUDOR ENGLAND. Firenze, Leo S. Olschki, 1970. 18pp. Offprint from *Il Pensiero Politico*, Anno II, No. 3. Original wrappers in green buckram.

Letter from the author to George Rylands loosely inserted. This reads 'Dear Dadie, I have, as you will see, been poaching once again on your preserves, hence this infliction. Please accept it with my high esteem and best wishes. It was read to a conference in Perugia in October 1969 – its Centenary year. Please tell me if there is much arrant nonsense in the literary parts.' Christopher Morris was a fellow at King's College, Cambridge.

260. **MORRIS, Christopher.** SHAKESPEARE'S POLITICS. *The Historical Journal*, 1965. 16pp. Offprint pp. 293-308. Green buckram.

Presentation copy to George Rylands from the author.

261. **MORRIS, Helen.** SHAKESPEARE AND DURER'S APOCALYPSE. *Shakespeare Studies*, c.1964. 11pp. Offprint from *Shakespeare Studies*, IV. 8 black and white illustrations. Original pictorial covers in green buckram.

Presentation copy to George Rylands from the author.

262. **MOULTON, Richard G.** THE MORAL SYSTEM OF SHAKESPEARE: A popular illustration of fiction as the experimental side of philosophy. New York, The Macmillan Co., 1903. viii, 381,[4]pp. Maroon cloth.

263. **MOULTON, Richard G.** SHAKESPEARE AS A DRAMATIC ARTIST: A popular illustration of the principles of scientific criticism. Oxford, The Clarendon Press, 1888. Second edition, enlarged. xiii, 368, [8]pp. Red cloth.

264. **MUIR, Kenneth.** SHAKESPEARE: THE GREAT TRAGEDIES. Longmans, Green & Co., 1961. 46pp. Published for the British Council and the National Book League. Yellow wrappers.

265. **MUIR, Kenneth.** SHAKESPEARE: HAMLET. Edward Arnold, 1964. 61pp. Quarter green cloth, grey boards. Dust-jacket.

266. **MURRY, John Middleton.** KEATS AND SHAKESPEARE: A study of Keats' poetic life from 1816 to 1820. Oxford University Press, 1926. Second impression. xi, 248pp. Orange cloth, printed label.

Signed by the cast of *The Importance of Being Earnest* by Oscar Wilde, directed by George Rylands for the Amateur Dramatic Club, Cambridge, and performed from the 4th to 14th June, 1932.

267. **MUSTANOJA, Tauno F.** KING HENRY THE SIXTH, I, iii, 30: PIEL'D PRIEST. Paris, Didier, c.1960. 8pp. Offprint from *Melanges de Linguistique et de Philologie*, published in memoriam, Fernand Mosse. Original wrappers in green buckram.

Presentation copy to George Rylands from the author.

268. **NAGATA, Yoshiko.** THE EXTERIOR AND THE INTERIOR: A RENAISSANCE THEME IN KING LEAR. Tokyo, The Renaissance Institute, 1990. vi, 220pp. No. 16 in the Renaissance Monographs series. Paperback.

The author acknowledges his debt to Rev. Peter Milward, Professor of English Literature at Sophia University.

THE BEST EDITION

269. **NARES, Robert.** A GLOSSARY; OR COLLECTION OF WORDS, PHRASES, NAMES AND ALLUSIONS TO CUSTOMS, PROVERBS, ETC. WHICH HAVE BEEN THOUGHT TO REQUIRE ILLUSTRATION, IN THE WORKS OF ENGLISH AUTHORS, PARTICULARLY SHAKESPEARE AND HIS CONTEMPORARIES. John Russell Smith, 1876. A new edition, with considerable additions both of words and examples, by James O. Halliwell, and Thomas Wright. Two Volumes. A-J, ix, 476; K-Z, 505, [32]pp. Maroon cloth, printed labels.

270. **NICOLL, Allardyce.** STUDIES IN SHAKESPEARE. Published by Leonard and Virginia Woolf at the Hogarth Press, 1927. 164pp. Orange cloth.

Edited by George Rylands and Leonard Woolf. No. 135 in *A Checklist of the Hogarth Press 1917 – 1938* by J. Howard Woolmer.

THE MYSTERY OF MR. W.H.

271. **NISBET, Ulric.** THE ONLIE BEGETTER. Longmans, Green, 1936. 112pp. Light green cloth. Dust-jacket.

The publishers write 'When Thomas Thorpe printed the first edition of Shakespeare's Sonnets in 1609 and dedicated them to their "onlie begetter....Mr. W.H." he laid the foundations of the greatest and most fascinating mystery in English literature.' This book examines the subject in depth while possibly revealing the identity of Mr. W.H.

272. **NORMAN, Charles.** SO WORTHY A FRIEND: WILLIAM SHAKESPEARE. A new and revised edition. New York, Collier Books, 1961. 319pp. 5 illustrations. Paperback.

An imaginative biography which recreates the life and times of Shakespeare in a most vivid way.

273. **NYE, Robert.** THE LATE MR SHAKESPEARE. A novel. Chatto & Windus, 1998. 399pp. Red cloth. Pictorial dust-jacket.

274. **O'BRIEN, Veronica.** TEACHING SHAKESPEARE. Edward Arnold, 1982. 88pp. Paperback.

275. **OTIS, William Bradley & NEEDLEMAN, Morriss H.** AN OUTLINE-HISTORY OF ENGLISH LITERATURE TO DRYDEN. Revised edition. New York, Barnes & Noble, 1937. 326pp. Quarter blue cloth, blue wrappers.

Includes a chapter on *William Shakespeare*.

GOETHE AND SHAKESPEARE

276. **OXENFORD, John [Translator].** CONVERSATIONS OF GOETHE WITH ECKERMANN AND SORET. Translated from the German. Revised edition. George Bell & Sons, 1898. xxvii, 583, [48]pp. Maroon blind-stamped cloth.

Contains references throughout to Shakespeare and his plays.

277. **PAGET, H.M. & PAGET, Walter.** SHAKESPEARE PICTURES. Ernest Nister, [c.1900]. 12pp. 6 coloured reproductions of paintings of Shakespearean characters, with appropriate quotations. Coloured illustrated boards.

278. **PALMER, George Herbert.** INTIMATIONS OF IMMORTALITY IN THE SONNETS OF SHAKSPERE. Boston and New York, Houghton Mifflin, 1912. vii, 57pp.

Presentation copy signed by the author to a former owner.

279. **PARROTT, T.M.** THE PROBLEM OF TIMON OF ATHENS. Oxford University Press, for the Shakespeare Association, 1923. 34pp. Original wrappers in green buckram.

280. **PARTRIDGE, Eric.** SHAKESPEARE'S BAWDY: A literary and psychological essay and a comprehensive glossary. Routledge & Kegan Paul, 1955. New revised edition. 226pp. Dark blue cloth. Dust-jacket.

281. **PATER, Walter.** APPRECIATIONS. With an Essay on Style. Macmillan, 1915. 261pp. Blue cloth, gilt decorated spine.

A collection of essays including those on *Love's Labour Lost*, *Measure for Measure* and Shakespeare's English Kings.

282. **PEARSON, Hesketh.** A LIFE OF SHAKESPEARE. Harmondsworth, Penguin Books, 1942. 160pp. Paperback.

A SCARCE STUDY

283. **PERRETT, Wilfrid.** THE STORY OF KING LEAR FROM GEOFFREY OF MONMOUTH TO SHAKESPEARE. Inaugural-Dissertation der Hohen Philosophischen Fakultät der Universität Jena zur Erlangung der Doktorwürde vorgelegt von Wilfrid Perrett, BA, aus Bridgwater in England. Weimar, R. Wagner Sohn, 1903. ii, 33pp. Text of the lecture in English. Original wrappers in green buckram.

HAMLET AND PICASSO

284. **PICASSO-ARAGON.** SHAKESPEARE. New York, Harry N. Abrams, 1964. Limited edition, No. 920 of 1000 copies printed. Large folio. 125pp. 13 gravure illustrations. Pink boards. Dust-jacket.

Picasso made some drawings of Shakespeare to celebrate the four hundredth anniversary of his birth. He elaborated on them using images from Hamlet, with amusing results. Louis Aragon wrote an essay *Shakespeare, Hamlet and Us* to accompany the drawings. Also included is his piece *Murmur* which is written in a style influenced by the surrealists.

285. **PILIKIAN, Hovhanness I.** THE COPY FOR MAHUMODO. Beirut, Lotus Publications, 1964. 347pp. Shakespeare 400:II. Decorative wrappers.

A Muslim study of Shakespeare's plays in which Hovhanness Pilikian interviews himself about general matters of poetry and drama within the limits of significant references to the play in question.

286. **POLLARD, Alfred W.** THE FOUNDATIONS OF SHAKESPEARE'S TEXT. The Annual Shakespeare Lecture of the British Academy, 1923. Oxford University Press, 1923. 18pp. Original wrappers in green buckram.

Loosely inserted is a letter from Professor Pollard to H.G. Bennett. Bennett and George Rylands were friends.

287. **POLLARD, Alfred W.** SHAKESPEARE'S FIGHT WITH THE PIRATES AND THE PROBLEMS OF THE TRANSMISSION OF HIS TEXT. Cambridge, The University Press, 1920. Second edition, revised with an introduction. 110pp. Quarter red cloth, buff boards.

288. **PRINCE, F.T.** SHAKESPEARE: THE POEMS. Longmans, Green & Co., 1963. 56pp. Published for the British Council and the National Book League. Yellow wrappers.

289. **PRITCHETT, V.S., BRONOWSKI, J., POWELL, Enoch, & others.** SHAKESPEARE: THE COMPREHENSIVE SOUL. British Broadcasting Corporation, 1965. 88pp. Light orange cloth. Pictorial dust-jacket.

290. **QUENNELL, Peter.** SHAKESPEARE. THE POET AND HIS BACKGROUND. Readers Union, Weidenfeld & Nicolson, 1964. xvi, 352pp. Red cloth.

291. **QUILLER-COUCH, Sir Arthur.** PATERNITY IN SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1932. Oxford University Press, 1932. 20pp. Original wrappers in green buckram.

292. **QUILLER-COUCH, Sir Arthur.** SHAKESPEARE'S WORKMANSHIP. T. Fisher Unwin, 1918. 368pp. Green cloth.

293. **RALEIGH, Walter.** SHAKESPEARE AND ENGLAND. The Annual Shakespeare Lecture of the British Academy, 1918. Oxford University Press, 1918. 18pp. Original wrappers in green buckram.

294. **RALEIGH, Walter.** SHAKESPEARE. Macmillan, 1907. 232, [4]pp. Red cloth.

295. **RALEIGH, Walter.** SIX ESSAYS ON JOHNSON. Oxford, The Clarendon Press, 1910. 184, [8]pp. Green cloth, paper label.

Contains *Johnson on Shakespeare*.

296. **RALLI, Augustus.** A HISTORY OF SHAKESPEAREAN CRITICISM. Oxford University Press, 1932. Two Volumes. x, 566pp; vi, 582pp. Maroon cloth.

This work follows the course of aesthetic opinion on Shakespeare from his own time to the end of 1925 in England, France and Germany.

297. **REESE, M.M.** SHAKESPEARE HIS WORLD AND HIS WORK. Edward Arnold, 1958. xiii, 589pp. Blue cloth. Dust-jacket.

A comprehensive study of Shakespeare's life and work which also examines his background and the times in which he lived.

298. **RENDALL, Gerald H.** SHAKE-SPEARE: HANDWRITING AND SPELLING. Cecil Palmer, 1931. 55pp. Quarter cream cloth, grey striped boards.

299. **REYNOLDS, Sir Joshua.** PORTRAITS. Character sketches and other manuscripts of Reynolds recently discovered among the Private Papers of James Boswell and now first published. Prepared for the press with introductions and notes by Frederick W. Hilles. William Heinemann, 1952. xv, 181pp. Dark blue cloth, gilt design on upper cover.

Contains *Reynolds on Shakespeare*.

300. **RHODES, R. Crompton.** SHAKESPEARE'S FIRST FOLIO. A STUDY. Oxford, Basil Blackwell, 1923. 147pp. Quarter beige cloth, black boards.

301. **RIBTON-TURNER, C.J.** SHAKESPEARE'S LAND being a Description of Central and Southern Warwickshire. Simpkin, Marshall, Hamilton, Kent, [c.1893]. xxiv, 416pp. Frontispiece. 11 illustrations. Also includes a map of Warwickshire and Panorama of Edge Hill folded in and 10 plans of historical sites and a map of Edge Hill. Green cloth.

WILLIAM RICHARDSON'S IMPORTANT EARLY STUDIES OF CHARACTER ANALYSIS

302. **RICHARDSON, William.** A PHILOSOPHICAL ANALYSIS AND ILLUSTRATION OF SOME OF SHAKESPEARE'S REMARKABLE CHARACTERS. The third edition, corrected. J. Murray, 1784. 12mo. 207pp. Full calf, raised bands, gilt ruled border.

303. **RICHARDSON, William.** ESSAYS ON SOME OF SHAKESPEARE'S DRAMATIC CHARACTERS. TO WHICH IS ADDED AN ESSAY ON THE FAULTS OF SHAKESPEARE. Fifth edition. J. Murray & S. Highley, 1798. vi, 401pp. Original full tree calf with coat of arms blind-stamped on upper cover, gilt design on spine.

304. **RICHARDSON, William.** ESSAYS ON SHAKESPEARE'S DRAMATIC CHARACTER OF SIR JOHN FALSTAFF, AND ON HIS IMITATION OF FEMALE CHARACTERS. TO WHICH ARE ADDED SOME GENERAL OBSERVATIONS ON THE STUDY OF SHAKESPEARE. J. Murray, 1789. 12mo. 96pp. Quarter tan calf, brown marbled boards.

William Richardson, 1743-1814, was Professor of Humanity at the University of Glasgow, 1773-1814. F.E. Halliday writes: 'He is one of the Shakespeare critics who wrote between the publication of Johnson's classical and balanced estimate of Shakespeare in his "Preface" of 1765, and the romantic criticism of the early 19th century. He is classical in his matter, in his insistence on Shakespeare's genius as a creator of character, romantic in his manner, in analysing the character in greater detail. This he did, however, as "an exercise no less adapted to improve the heart, than to inform the understanding...to make poetry subservient to philosophy." In 1774, he published *A Philosophical Analysis and Illustration of some of Shakespeare's Remarkable Characters*, an analysis of Macbeth, Hamlet, Jaques and Imogen. This was followed in 1784, by an examination of Richard III, Lear and Timon, and in 1789, of Falstaff and the Female Characters.'

305. **RIGHTER, Anne.** SHAKESPEARE AND THE IDEA OF THE PLAY. Chatto and Windus, 1964. 224pp. Second impression. Homerton College Library stamp. Light green cloth, gilt lettering.

306. **ROBERTSON, John M.** MONTAIGNE AND SHAKSPERE. Swan Sonnenschein, 1897. 169, [3]pp. Quarter vellum with gilt decorative design, decorative pale green cloth.

*See Catalogue entry No. 256 – Montaigne's Essays, the 1632 edition, included in this collection.

307. **ROBERTSON, John Mackinnon.** ELIZABETHAN LITERATURE. Williams & Norgate, 1914. 12mo. 256, [8]pp. Green cloth.

SHAKESPEARE'S BOYHOOD

308. **ROLFE, William James.** SHAKESPEARE THE BOY. With Sketches of the Home and School Life the Games and Sports, the Manners, Customs and Folk Lore of the Time. Chatto and Windus, 1897. viii, 256pp. Frontispiece. 40 illustrations. Previous owner's signature on the title page. Green cloth with Shakespeare's Coat of Arms in gilt and silver on upper cover.

309. **ROSSITER, A.P.** WOODSTOCK. A MORAL HISTORY. Edited with a Preface by A.P. Rossiter. Chatto and Windus, 1946. [viii], 255pp. Blue cloth. Dust-jacket.

The first fully edited version of the old play *Woodstock*, sometimes known as *Richard II*.

310. **ROSSITER, A.P.** ENGLISH DRAMA FROM EARLY TIMES TO THE ELIZABETHANS. Its background, origins and developments. Hutchinson's University Library, 1950. 176pp. Frontispiece depicting Gothic Drama – Grunwald's *Christ and the Tormentors*. Blue cloth.

311. **RUBINSTEIN, H.F.** NIGHT OF ERRORS. A play about Shakespeare in one act. Heinemann, 1964. 26pp. Blue wrappers.

Presentation copy from the author to George Rylands on his birthday.

312. **RUSSELL, John.** SHAKESPEARE'S COUNTRY. B.T. Batsford, 1942. vii, 152pp. Coloured frontispiece. 3 coloured plates. 120 photographic illustrations and further reproductions throughout the text. Red cloth.

RARE AND IMPORTANT SEVENTEENTH-CENTURY WORK OF CRITICISM

313. **RYMER, Mr.** A SHORT VIEW OF TRAGEDY; ITS ORIGINAL, EXCELLENCY, AND CORRUPTION. WITH SOME REFLECTIONS ON SHAKESPEAR AND OTHER PRACTITIONERS FOR THE STAGE. Printed and are to be sold by Richard Baldwin, near the Oxford Arms in Warwick Lane, and at the Black Lyon in Fleetstreet, between the two Temple-Gates, 1693. 12mo. 184pp. Book-plates. Some slight internal staining. Old brown calf.

In this work Rymer severely criticizes Shakespeare's *Othello*. In his eyes *Othello* 'was a bloody farce without salt or savour.' He denies that Shakespeare showed any capacity in tragedy, although he allows him comic genius and humour. In addition to the book-plate of George Rylands on endpaper, there is also that of A.N.L. Munby, the well-known Cambridge bibliophile.

314. **SAINTSBURY, George.** SHAKESPEARE. With an appreciation by Helen Waddell. Cambridge, The University Press, 1934. 12mo. 131pp. Red cloth.

315. **SCHELLING, Felix E.** SHAKESPEARE BIOGRAPHY, AND OTHER PAPERS CHIEFLY ELIZABETHAN. Philadelphia, University of Pennsylvania Press, 1937. x, 143pp. Dark blue cloth. Dust-jacket.

316. **SCHOENBAUM, S.** WILLIAM SHAKESPEARE: A DOCUMENTARY LIFE. Oxford, The Clarendon Press in association with the Scholar Press, 1975. Folio. xviii, 273pp. Portrait frontispiece. 219 black and white text illustrations, including a fold-out. Endpapers depicting different views of Stratford-on-Avon and London. Black cloth. Pictorial dust-jacket.

317. **SCHUCKING, Levin Ludwig.** THE BAROQUE CHARACTER OF THE ELIZABETHAN TRAGIC HERO. The Annual Shakespeare Lecture of the British Academy, 1938. Oxford University Press, 1938. 29pp. Original wrappers in green buckram.

318. **SCOTT, Janet G.** LES SONNETS ÉLISABÉTHAINS. LES SOURCES ET L'APPORT PERSONNEL. Thèse présentée à la Faculté de lettres de Paris pour le doctorat d'université. Paris, Librairie Ancienne Honoré Champion, 1929. 343pp. Red cloth.

Presentation copy from the author to Professor Grillo, the Shakespearean scholar.

319. **SCOTT-GILES, C.W.** SHAKESPEARE'S HERALDRY. J.M. Dent, 1950. x, 237pp. Black cloth, with Shakespeare's heraldic design in gilt on upper cover.

320. **SHAW, Bernard.** PLAYS AND PLAYERS. ESSAYS ON THE THEATRE. Selected with an introduction by A.C. Ward. Oxford University Press, 1952. 12mo. xv, 350pp. Dark blue cloth, blind-stamped crest on upper cover.

JOHN BOYDELL, PUBLISHER 'THE COMMERCIAL MAECENAS'

321. **SIMON, Oliver [Editor].** SIGNATURE. A QUADRIMESTRIAL OF TYPOGRAPHY AND GRAPHIC ARTS. Signature, 1949. 4to. [ii], 62pp. Illustrations. Cream wrappers.

Contains an article by Thomas Balson *John Boydell, Publisher* with seven collotype plates illustrating Shakespeare.

An account of the life and career of John Boydell, 1719 – 1804, who was responsible for producing the celebrated edition of *The Dramatic Works of Shakespeare* (included in this collection – *see Catalogue entry No. 442) and for being a patron of the Arts. Boydell started his working life as an engraver and rapidly achieved success. So much so that in 1786, when Boydell was sixty-seven years of age, plans were laid to 1) commission two series of Shakespearean oil-paintings, one large and the other small, from all the principal artists of the day; 2) to build a gallery for their permanent exhibition; 3) to publish, without text, an Imperial Folio collection of engravings from the large pictures (see catalogue entry No. 67); 4) to publish a Folio edition of Shakespeare's dramatic works with the utmost typographical magnificence, and to embellish it with engravings of the smaller pictures. This grandiose and complicated scheme was to involve the firm of Boydell in an outlay of £100,000, a stupendous sum at the time. The Shakespeare Gallery in Pall Mall, London, opened four years later in 1790, having undertaken the formidable task of commissioning, at great expense, original works of art illustrating Shakespeare's plays, by almost all the prominent English artists of the 18th century. In 1802, he published the massive nine folio volume edition of *The Dramatic Works of Shakespeare* from the text edited by George Steevens, a work of the utmost typographical magnificence from types designed by W. Martin and printed on Whatman handmade paper.

322. **SIMPSON, Percy.** STUDIES IN ELIZABETHAN DRAMA. Oxford, The Clarendon Press, 1955. 265pp. Dark blue cloth. Dust-jacket.

323. **SIMPSON, Percy.** THE THEME OF REVENGE IN ELIZABETHAN TRAGEDY. The Annual Shakespeare Lecture of the British Academy, 1935. Oxford University Press, 1935. 38pp. Original wrappers in green buckram.

AN INDISPENSABLE WORK FOR THE STUDENT OF SHAKESPEARE

324. **SIMPSON, Richard.** THE SCHOOL OF SHAKSPERE. INCLUDING 'THE LIFE AND DEATH OF CAPTAIN STUKELEY,' WITH A NEW LIFE OF STUKELEY, FROM UNPUBLISHED SOURCES; 'NOBODY AND SOMEBODY;' 'HISTRIO-MASTIX;' 'THE PRODIGAL SON;' 'JACK DRUM'S ENTERTAINMENT;' 'A WARNING FOR FAIR WOMEN,' WITH REPRINTS OF THE ACCOUNTS OF THE MURDER: AND 'FAIRE EM.' Edited, with introductions and notes by Richard Simpson, and an account of Robert Greene, his prose works, and his quarrels with Shakspere. Chatto & Windus, 1878. Two Volumes. xxii, 359, [36]pp; 492pp. Red cloth, label on spines.

George Rylands has commented – 'A work almost indispensable to the Shakespeare student.'

325. **SIMPSON, R.R.** SHAKESPEARE AND MEDICINE. E. and S. Livingstone, 1959. vii, 267pp. Illustrations. Orange leather.

There are eight illustrations which relate to the work and correspondence of John Hall, physician and son-in-law of Shakespeare. A study of Shakespeare's knowledge of the medical matters of the time and the use of it in his plays.

326. **SISSON, C.J.** SHAKESPEARE. Longmans, Green, 1955. 50pp. Published for the British Council and the National Book League. Wrappers.

327. **SISSON, C.J.** THE MYTHICAL SORROWS OF SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1934. Oxford University Press, 1934. 28pp. Original wrappers in green buckram.
328. **SISSON, C.J.** SHAKESPEARE'S TRAGIC JUSTICE. Methuen, [c.1950s]. vi, 106pp. Blue cloth.
329. **SMART, John Semple.** SHAKESPEARE: TRUTH AND TRADITION. With a Memoir by W. Macneile Dixon. Edward Arnold & Co., 1929. 224pp. Two black and white photographic portraits. Black cloth.
330. **SMITH, David Nichol.** SHAKESPEARE IN THE EIGHTEENTH CENTURY. Oxford, The Clarendon Press, 1928. 91pp. Black cloth.
331. **SMITH, G. Gregory [Editor].** ELIZABETHAN CRITICAL ESSAYS. Oxford University Press, 1950. Two volumes. xcii, 431pp; 509pp. Dark blue cloth. Dust-jackets.
332. **SMITH, Logan Pearsall.** ON READING SHAKESPEARE. The Statesman and National Publishing Co., 1932. 82pp. Contained in *Life and Letters* edited by Desmond MacCarthy, September 1932, Volume VIII, No. 46. Red and beige wrappers.
333. **SMITH, Logan Pearsall.** ON READING SHAKESPEARE. Constable, 1933. 191pp. Green and beige cloth, small oval design in gilt on upper cover.
334. **SPEAIGHT, Robert.** SHAKESPEARE IN BRITAIN. New York, The Shakespeare Association of America, 1963. 17pp. Offprint from *Shakespeare Quarterly*, Volume XIV, Autumn 1963, Number 4. Grey wrappers.
335. **SPEAIGHT, Robert.** SHAKESPEARE IN BRITAIN. New York, The Shakespeare Association of America, 1966. 10pp. Offprint from *Shakespeare Quarterly*, Volume XVII, Autumn 1966, Number 4. Grey wrappers.
336. **SPENCER, T.J.B.** THE TYRANNY OF SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1959. Oxford University Press, 1959. 19pp. Original wrappers in green buckram.
Inscribed by the author on first page.
337. **SPENCER, T.J.B.** SHAKESPEARE AND THE NOBLE WOMAN. Heidelberg, Quelle and Meyer, 1966. 49-62pp. A compliments slip attached from Professor T.J.B. Spencer, The University of Birmingham, Department of English. Green wrappers.
Text of a lecture delivered at the University of Basel in 1964.
338. **SPENCER, T.J.B.** SHAKESPEARE: THE ROMAN PLAYS. Longmans, Green, 1963. 56pp. Published for the British Council and the National Book League. Yellow wrappers.
339. **SPENCER, T.J.B.** "GREEKS" AND "MERRYGREEKS": A BACKGROUND TO TIMON OF ATHENS AND TROILUS AND CRESSIDA. Columbia, University of Missouri Press, 1962. 11pp. Original wrappers in green buckram.
A reprint from *Essays on Shakespeare and Elizabethan Drama, in Honour of Hardin Craig*. Inscribed by the author on first page.

340. **SPENCER, T.J.B. [Editor].** SHAKESPEARE: A CELEBRATION, 1564-1964. Harmondsworth, Penguin Books, 1964. 134, [8]pp. Paperback.

341. **SPENCER, T.J.B.** THE SOPHISTRY OF SHAKESPEARE. Rome, Edizioni de Storia e Letteratura, 1966. 17pp. Offprint from English Studies Today, fourth series. Original wrappers in green buckram.

Inscribed by the author on first page.

342. **SPENCER, Theodore.** DEATH AND ELIZABETHAN TRAGEDY: A study of convention and opinion in the Elizabethan drama. Cambridge, Mass., Harvard University Press, 1936. xii, 288pp. Black cloth.

Includes notes on front endpaper, in George Rylands handwriting, about *The Duchess of Malfi* performed by the Marlowe Society in 1924 and in which Rylands played the Duchess, and later directed (in 1945) with John Gielgud and Peggy Ashcroft in the leading roles.

343. **SPURGEON, Caroline F.E.** KEATS'S SHAKESPEARE: A descriptive study based on new material. Oxford University Press, 1928. viii, 178pp. Frontispiece. 20 illustrations. Brown cloth.

'I never quite despair and I read Shakespeare - indeed I shall I think never read any other Book much...I am very near agreeing with Hazlitt that Shakespeare is enough for us.' Keats in a letter to Haydon, 1817.

344. **SPURGEON, Caroline F.E.** LEADING MOTIVES IN THE IMAGERY OF SHAKESPEARE'S TRAGEDIES. Oxford University Press, 1930. 46pp. Published for the Shakespeare Association. Original wrappers in green buckram. Wrappers a trifle rubbed.

345. **SPURGEON, Caroline F.E.** SHAKESPEARE'S IMAGERY AND WHAT IT TELLS US. With charts and illustrations. Cambridge, The University Press, 1935. xvi, 408pp. Brown cloth.

346. **SPURGEON, Caroline F.E.** SHAKESPEARE'S ITERATIVE IMAGERY. (i)AS UNDERSONG, (ii) AS TOUCHSTONE, IN HIS WORK. The Annual Shakespeare Lecture of the British Academy, 1931. Oxford University Press, 1931. 34pp. Original wrappers in green buckram.

Inscribed by the author to George Rylands on upper cover.

347. **STOLL, Elmer Edgar.** RECENT SHAKESPEARE CRITICISM. Weimar, Hermann Bohlaus Nachfolger, 1938. 32pp. Offprint from Shakespeare jahrbuch, Volume 74. Text in English. Original wrappers in green buckram.

348. **STOLL, Elmer Edgar.** ART AND ARTIFICE IN SHAKESPEARE. A study in dramatic contrast and illusion. Cambridge, The University Press, 1933. xv, 178pp. Green cloth.

349. **STOLL, Elmer Edgar.** FROM SHAKESPEARE TO JOYCE. Authors and Critics; Literature and Life. New York, Doubleday, Doran & Co., Inc., 1944. xx, 442pp. Light blue cloth, gilt design on spine.

350. **STOLL, Elmer Edgar.** HAMLET THE MAN. Oxford University Press, 1935. 29, [3]pp. The English Association, Pamphlet No. 91. Original wrappers in green buckram.

351. **STOLL, Elmer Edgar.** SHAKESPEARE'S YOUNG LOVERS. The Alexander Lectures at the University of Toronto, 1935. Oxford University Press, 1937. 118pp. Dark green cloth. Dust-jacket.

352. **STOLL, Elmer Edgar.** THE TEMPEST. 28pp. Offprint from Publications of the Modern Language Association of America, Volume XLVII, No. 3, September 1932. Green buckram.

353. **STOLL, Elmer Edgar.** SHAKESPEARE STUDIES. HISTORICAL AND COMPARATIVE IN METHOD. New York, The Macmillan Co., 1927. xi, 502pp. Blue cloth.

Signed by members of the cast of *The Importance of Being Earnest*, produced by George Rylands in Cambridge, June 4th - 14th 1932.

354. **STRACHEY, Lytton.** CHARACTERS AND COMMENTARIES. Chatto and Windus, 1941. xi, 320pp. Blue cloth. Dust-jacket.

Some of the pieces had previously appeared in periodicals, but two are published here for the first time. One relates to Shakespeare, it was written at the time of Lytton Strachey's death and was an unfinished study on *Othello*. He had intended to write a whole series on Shakespeare's plays. There is also an essay about J.A.R. Marriot entitled *The Claims of Patriotism* which refers to *English History in Shakespeare*, Marriot's recently published book in which he says that Shakespeare's historical plays are 'for England and the English-speaking world, a political message, the significance of which cannot at this moment of our history be over-emphasised.' There is also an essay on *Shakespeare at Cambridge* and Strachey's Introduction to George Rylands' book *Words and Poetry* which was first published in 1928.

355. **STRIBRNY, Zdenek.** CHARLES UNIVERSITY ON SHAKESPEARE. Praha, Universita Karlova, 1966. 177pp. 8 illustrations, some coloured. Ivory cloth.

356. **SWINBURNE, Algernon Charles.** A STUDY OF SHAKESPEARE. William Heinemann, 1918. 309pp. Dark blue cloth. Dust-jacket.

A critical study of Shakespeare's poetry by an acclaimed poet of a different era.

357. **SYKES, H. Dugdale.** SIDELIGHTS ON SHAKESPEARE: being studies of The Two Noble Kinsmen, Henry VIII, Arden of Feversham, A Yorkshire Tragedy, The Troublesome Reign of King John, King Leir, Pericles Prince of Tyre. Stratford-upon-Avon, the Shakespeare Head Press, 1919. xi, 207pp. Quarter green buckram, brown boards.

358. **TAINÉ, H.A.** HISTORY OF ENGLISH LITERATURE. Translated from the French by H. van Laun. Edinburgh, Edmonston & Douglas, 1873-4. New edition. Four volumes. xvi, 433; xii, 447; xiv, 462; xviii, 476pp. Brown hard-grain morocco, bound by H. & C. Treacher, Brighton.

In addition to a chapter on Shakespeare, there are references throughout to his influence on other writers.

359. **THOMSON, J.A.K.** SHAKESPEARE AND THE CLASSICS. George Allen & Unwin, 1952. 254pp. Red cloth. Dust-jacket.

360. **THORNDIKE, Ashley.** SHAKESPEARE IN AMERICA. The Annual Shakespeare Lecture of the British Academy, 1927. Oxford University Press, 1927. 22pp. Original wrappers in green buckram.

361. **TILLYARD, E.M.W.** THE ELIZABETHAN WORLD PICTURE. Chatto & Windus, 1943. Second impression. vii, 108pp. Red cloth. Dust-jacket.

362. **TILLYARD, E.M.W. [Editor].** LAMB'S CRITICISM. A SELECTION FROM THE LITERARY CRITICISM OF CHARLES LAMB, with an introduction and short notes. Cambridge, The University Press, 1923. xvi, 114pp. Dark green cloth.

Includes essays on Shakespeare, Elizabethan drama and dramatists.

363. **TOLSTOY, Leo.** TOLSTOY ON SHAKESPEARE. Everett & Co., Christchurch, The Free Age Press, 1907. *Shakespeare and the Drama*, by Leo Tolstoy, translated by V. Tchertkoff. 12mo. 120pp. Photographic portrait of Tolstoy taken in 1906 by the translator V. Tchertkopp. Green wrappers.

Other articles are *Shakespeare and the Working Classes*, by Ernest H. Crosby; Mr. G. Bernard Shaw on *Shakespeare* and *The Press against Shakespeare*.

364. **TRAVERSI, Derek.** SHAKESPEARE: THE EARLY COMEDIES. Longmans, Green, 1960. 46pp. Published for the British Council and the National Book League. Yellow wrappers.

365. **UPTON, John.** CRITICAL OBSERVATIONS ON SHAKESPEARE. Printed for G. Hawkins, in Fleet-street, 1746. 362pp. Old full calf, raised bands.

This was a popular book of criticism by John Upton, 1707 - 1760, an Oxford professor, as was his father before him. The eighteenth century was known for its emendations of Shakespeare's work, to 'improve' it.

366. **VAUGHAN, Henry Halford.** NEW READINGS AND NEW RENDERINGS OF SHAKESPEARE'S TRAGEDIES. Kegan Paul, Trench & Co., 1881-6. Two volumes. xii, 594 [Second edition]; vi, 588pp. Dark brown cloth.

367. **VOCADLO, O.** SHAKESPEARE AND THE SLAVS. Offprint from *The Slavonic & East European Review*, Volume XLIV, Number 102, January 1966. 15pp. Grey wrappers. Presentation copy from the author.

368. **WALDOCK, A.J.A.** HAMLET: A STUDY IN CRITICAL METHOD. Cambridge, The University Press, 1931. 101pp. Red cloth.

369. **WALKER, Alice.** EDWARD CAPELL AND HIS EDITION OF SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1960. Oxford University Press, 1960. 15pp. Original wrappers in green buckram.

Inscribed and initialled on upper cover by the author.

370. **WALKER, Alice.** TEXTUAL PROBLEMS OF THE FIRST FOLIO: RICHARD III, KING LEAR, TROILUS & CRESSIDA, 2 HENRY IV, HAMLET, OTHELLO. Cambridge, The University Press, 1953. viii, 170pp. Quarter red cloth, buff boards. Dust-jacket.

371. **WALKLEY, A.B.** DRAMA AND LIFE. Methuen & Co., 1907. viii, 331, [40]pp. Dark blue cloth, gilt ruled border on upper cover.

Contains five chapters specifically on Shakespeare as well as general subjects.

372. **WARD, A.W.** HAKESPEARE AND THE MAKERS OF VIRGINIA. The Annual Shakespeare Lecture of the British Academy, 1919. Oxford University Press, 1919. 47pp. Original wrappers in green buckram.

373. **WELLS, Stanley.** SHAKESPEARE. THE WRITER AND HIS WORK. Longman Group for the British Council, 1978. 104pp. 17 black and white photographic reproductions. Pictorial wrappers.

A leading authority on Shakespeare, Dr. Wells has produced a concise and scholarly survey of all the plays and poems. In clearly set-out groups each work is discussed for its literary, poetic and theatrical qualities. This is followed by a review of four centuries of the publication of Shakespeare's works, their theatrical history, and of his critics.

374. **WELLSTOOD, Frederick C.** CATALOGUE OF THE BOOKS, MANUSCRIPTS, WORKS OF ART, ANTIQUITIES AND RELICS EXHIBITED IN SHAKESPEARE'S BIRTHPLACE. Stratford-upon-Avon, The Trustees and Guardians of Shakespeare's Birthplace, 1944. New edition. With a supplementary list of recent additions. 180pp. 59 black and white photographic illustrations. Red wrappers.

A SCARCE PAMPHLET

375. **WHELER, R.B.** AN HISTORICAL ACCOUNT OF THE BIRTH-PLACE OF SHAKESPEARE. Reprinted from the Edition of 1824, With a few Prefatory Remarks by J.O. Halliwell. Stratford-on-Avon, The Shakespeare Museum, 1863. 19pp. Frontispiece: an etching on thick card illustrating Shakespeare's Birthplace from an engraving by De la Motte dated 1788. Original wrappers in green buckram.

This edition was sold at Shakespeare's Birth-Place for the Benefit of the Birth-Place Fund. Scarce.

376. **WHITE, Beatrice.** AN INDEX TO 'THE ELIZABETHAN STAGE' AND 'WILLIAM SHAKESPEARE: A STUDY OF FACTS AND PROBLEMS' BY SIR EDMUND CHAMBERS. Oxford University Press for the Shakespeare Association, 1934. 161pp. Black cloth.

OSCAR WILDE'S IMAGE OF HIMSELF

377. **WILDE, Oscar.** THE PORTRAIT OF MR W.H. The Greatly Enlarged Version Prepared by the Author After the Appearance of the Story in 1889 but not Published. Edited, with an introduction by Vyvyan Holland. Methuen, 1958. First edition thus. xv, [i], 90pp. Blue cloth. Dust-jacket.

Wilde was intrigued by the mystery surrounding the dedication to Mr. W.H. in Shakespeare's sonnets published in 1609. There was an idea put forward in 1766 by a Shakespearean scholar named Thomas Tyrwhitt who claimed W.H. was a boy-actor called Willie Hughes. Wilde created a fictional account of the boy giving him credence by finding references in the sonnets which he used to support his story. An example of this is the marriage referred to in Sonnet 82 which Wilde suggests is that of Willie Hughes to Shakespeare's Muse. Wilde continues by proposing that the young boy played the female roles which were created for him by Shakespeare

and that Marlowe then lured the boy away to perform in a play for him and that led Hughes to his encounter with the enigmatic Dark Lady. She falls in love with him so Shakespeare tries to divert her attention by writing some sonnets to her, this does not prove to be wholly successful. The story ends with the narrator realising that the theory the story is based on cannot be verified. The editor, Vyvyan Holland, was Oscar Wilde's son.

SIEGFRIED SASSOON'S COPY

378. **WILLIAMS, Charles.** A MYTH OF SHAKESPEARE. Oxford University Press, 1929. Second impression. 146pp. Book label. Cream boards. Dust-jacket.

Book label of Siegfried Sassoon, the poet.

379. **WILLIAMS, Charles [Editor].** A SHORT LIFE OF SHAKESPEARE WITH THE SOURCES. An abridged version of "William Shakespeare, a Study of Facts and Problems," by Sir Edmund Chambers. Oxford, the Clarendon Press, 1933. vii, 260pp. Frontispiece of black and white photograph of Shakespeare's monument in Westminster Abbey. Dark blue cloth.

380. **WILLOUGHBY, Edwin Elliot.** THE PRINTING OF THE FIRST FOLIO OF SHAKESPEARE. Oxford University Press for the Bibliographical Society, 1932. Small 4to. xiii, 70pp. Folding frontispiece of a facsimile of the First Folio of *Anthony and Cleopatra* showing original proof corrections followed by three further illustrations: a tail-piece from *The Winter's Tale* and original pages from *Romeo and Juliet* and *Troilus and Cressida*. Rebound in green buckram.

381. **WILLOUGHBY, Edwin Elliot.** A PRINTER OF SHAKESPEARE. The Books and Times of William Jaggard. Philip Allan, 1934. xvi. 304pp. Frontispiece. 11 plates and 5 illustrations. Blue cloth.

William Jaggard has been much neglected considering that he was responsible for preserving half of Shakespeare's plays for posterity, this volume describes his dealings with many celebrated writers and gives an account of the publishing world of the time.

382. **WILSON, F.P.** THE BIBLIOGRAPHICAL SOCIETY. 1892-1942. Studies in Retrospect. Bibliographical Society, 1945. 4to. [x], 215pp. Frontispiece. Quarter linen, brown boards, top edge gilt.

Includes an essay *Shakespeare and the New Bibliography* by F.P. Wilson.

383. **WILSON, F.P.** SHAKESPEARE AND THE NEW BIBLIOGRAPHY. Revised and edited by Helen Gardner. Oxford, The Clarendon Press, 1970. xi, 136pp. Dark blue cloth. Dust-jacket.

Inscribed to George Rylands by the author on front fly-leaf.

384. **WILSON, F.P.** SHAKESPEARE AND THE DICTION OF COMMON LIFE. The Annual Shakespeare Lecture of the British Academy, 1941. Oxford University Press, 1941. 33pp. Original wrappers in green buckram.

Inscribed and initialled to George Rylands on upper cover by H.S. Bennett.

385. **WILSON, J. Dover.** WHAT HAPPENS IN HAMLET. Cambridge, The University Press, 1935. viii, 334pp. Brown cloth.

Presentation copy from the author to George Rylands – 'in gratitude for much help upon many evenings.'

386. **WILSON, J. Dover.** THE ELIZABETHAN SHAKESPEARE. The Annual Shakespeare Lecture of the British Academy, 1929. Oxford University Press, 1929. 27pp. Original wrappers in green buckram.

387. **WILSON, J. Dover.** THE MANUSCRIPT OF SHAKESPEARE'S HAMLET AND THE PROBLEMS OF ITS TRANSMISSION. AN ESSAY IN CRITICAL BIBLIOGRAPHY. Cambridge, The University Press, 1934. Volume II: Editorial problems and solutions. vi, 260pp. Quarter red linen, light brown boards.

388. **WILSON, J. Dover.** THE FORTUNES OF FALSTAFF. Cambridge, The University Press, 1943. viii, 143pp. Red cloth. Pictorial dust-jacket depicting Falstaff.

389. **WILSON, J. Dover.** WHAT HAPPENS IN HAMLET. Cambridge, The University Press, 1937. xx, 7pp. Green buckram.

A proof copy of the preface to the second edition, with a letter by Mr. Harold Child on some recent productions of *Hamlet*, preface to the first edition, and notes [to second edition, 1937]. An unusual proof given by the author to George Rylands.

390. **WILSON, J. Dover.** THE ESSENTIAL SHAKESPEARE. A BIOGRAPHICAL ADVENTURE. Cambridge, The University Press, 1932. viii, 148pp. Frontispiece of the Grafton portrait of Shakespeare. Green cloth.

391. **WINNY, James.** THE PLAYER KING. A THEME OF SHAKESPEARE'S HISTORIES. Chatto & Windus, 1968. 219pp. Black cloth. Dust-jacket.

392. **YATES, Frances A.** SHAKESPEARE AND THE PLATONIC TRADITION. Edinburgh, The University Press, 1942. 12pp. Offprint from University of Edinburgh Journal, Autumn 1942. Original wrappers in green buckram.

393. **YATES, Frances A.** A STUDY OF LOVE'S LABOUR'S LOST. Cambridge, The University Press, 1936. vi, 224pp. Quarter red cloth, buff boards.

394. **YOUNG, G.M.** SHAKESPEARE AND THE TERMERS. The Annual Shakespeare Lecture of the British Academy, 1947. Oxford University Press, 1947. 19pp. Original wrappers in green buckram.

SHAKESPEARE'S WORKS

FINE ILLUSTRATED EDITION

395. **AS YOU LIKE IT.** SHAKESPEARE'S COMEDY. With illustrations by Hugh Thomson. Hodder & Stoughton, c.1910. 4to. xxxv, 143pp. 40 mounted coloured plates. Green cloth.

396. **THE TRAGEDY OF CORIOLANUS.** Edited by G.B. Harrison. Harmondsworth, Penguin Books, 1955. 160pp. The Penguin Shakespeare. Paperback.

397. **CORIOLANUS.** A FACSIMILE OF THE FIRST FOLIO TEXT. With an introduction by J. Dover Wilson, and a list of modern readings. Faber & Gwyer, c.1930. Printed by the Chiswick Press. Folio. ii, 33pp. Quarter dark green cloth, light green boards. Inscribed on endpaper, 'Dadie from John': a pencil note in George Rylands's hand explains, 'The gift of John Lehmann'. John Lehmann edited the literary magazine, *Penguin New Writing*.

398. **CYMBELINE.** With an Introduction by George Brandes. William Heinemann, 1904. 12mo. xviii. 144pp. Frontispiece, representing Smith as *Iachimo*. Green blind-stamped cloth.

399. **HAMLET 1603; HAMLET 1604.** Being Exact Reprints of the First and Second Editions of Shakespeare's Great Drama, From the Very Rare Originals in the Possession of His Grace the Duke of Devonshire; With the Two Texts Printed on Opposite Pages, and So Arranged that the Parallel Passages Face Each Other. And a Bibliographical Preface by Samuel Timmins. Sampson Low, 1860. xv, 100, [16]pp. Light brown calf, bound by Leighton, Son and Hodge.

George Rylands has annotated this copy with stage directions.

FINE PRESENTATION BINDING

400. **HAMLET.** The Works of Shakespeare. Edited by William Aldis Wright. Volume XXXII. Macmillan, 1894. One of 500 copies printed on hand-made paper. xi, 233pp. Contemporary full dark blue morocco, raised bands, gilt decorations to spine depicting daggers, a mask and a skull, top edge gilt bound by Jones and Evans.

Inscription to George Rylands from a grateful pupil, 'As a memento of my best term – all due to you, 17th March 1932.'

401. **HAMLET.** Edited by A.W.Verity. Cambridge, The University Press, 1935. Iviii, 262pp. The Pitt Press Shakespeare for Schools. Cloth.

402. **HAMLET PRINZ VON DANEMARK.** Edited by Paul Wiegler. Berlin, Transmare Verlag, 1947. 408pp. Parallel text in English and German. Black cloth with gilt decorative design.

Inscribed by Wolfgang Hanel on endpaper, to the Marlowe Society, to mark their visit, in difficult times, to Berlin in September 1948.

403. **THE TRAGICALL HISTORIE OF HAMLET PRINCE OF DENMARKE, 1603.** Introduction by G.B. Harrison. John Lane, The Bodley Head, 1923. xxxii, 73, [6]pp. No. VII in the Bodley Head Quartos series. Beige cloth with dark blue design.

404. **HAMLET.** Edited and with an introduction by John Dover Wilson. Cambridge, The University Press, 1941. xcvii, 310pp. Portrait frontispiece of Robert Devereux. Brown cloth with blind-stamped crest.

405. **HAMLET PRINZ VON DANEMARK. TRAUERSPIEL IN FUNF AUFZUGEN.** Translated by August Wilhelm von Schlegel. Leipzig, Philipp Reclam, c.1920. 12mo. 111pp. Decorative wrappers.

406. **HAMLET: PRINCE OF DENMARK.** Sands, 1903. 12mo. 151pp. The "Pocket Falstaff" Edition. Red cloth.

407. **SHAKESPEARE RESTOR'D: OR, A SPECIMEN OF ERRORS.** The Examination and Correction of the Tragedy of Hamlet. NP, 1725. Dedicated to John Rich Esq., by Lewis Theobald. 4to. viii, 194pp. Brown cloth. Lacking title-page.

408. **THE SECOND PART OF THE HISTORY OF HENRY IV.** Cambridge, The University Press, 1958. 130pp. Edited by John Dover Wilson. The Cambridge Pocket Shakespeare. Blue cloth. Dust-jacket.

409. **THE LIFE AND DEATH OF SIR JOHN FALSTAFF.** With an Introduction by George Radford. J.M. Dent, 1923. 4to. xxiv. 156pp. Light blue cloth, gilt lettering. Coloured frontispiece followed by 13 further colour illustrations by Signor G.B. Galizzi.

A single consecutive record of Falstaff's life and death beginning with *The Merry Wives of Windsor* followed by *Henry IV (Parts I and II)* and ending with *Henry V*.

410. **THE WARS OF THE ROSES.** Adapted for the Royal Shakespeare Company from William Shakespeare's *Henry VI, Parts I, II, III, and Richard III*, by John Barton in collaboration with Peter Hall. British Broadcasting Corporation, 1970. xxv, 242. Historical family tree on endpapers. Black and white cloth.

Inscribed on fly-leaf, 'To Dadie from John,' with a pencil note in George Rylands's hand, 'Presentation copy from John Barton.'

411. **JULIUS CAESAR.** Edited by John Dover Wilson. Cambridge, The University Press, 1970. xlvii, 219pp. Paperback.

412. **THE TRAGEDY OF KING LEAR.** Edited by G.B. Harrison. Harmondsworth, Penguin Books, 1937. 151, [7]pp. The Penguin Shakespeare. Paperback. Pictorial dust-jacket.

413. **KONIG LEAR. TRAUERSPIEL IN FUNF AKTEN.** Leipzig, Philipp Reclam, c.1920. 111pp. Decorative wrappers.

414. **LOVE'S LABOUR'S LOST.** Edited by John Dover Wilson. Cambridge, The University Press, 1960. lxii, 213pp. Proof copy. Light blue wrappers.

415. **MACBETH, A TRAGEDY, BY WILLIAM SHAKESPEARE, AS ARRANGED FOR THE PUBLIC READINGS OF HENRY IRVING AND ELLEN TERRY.** Nassau Steam Press, 1890. 61pp. Green buckram.

416. **MACBETH, AS ARRANGED FOR THE STAGE BY FORBES ROBERTSON AND PRESENTED AT THE LYCEUM THEATRE ON SATURDAY, SEPTEMBER 17, 1898.** The Nassau Press, 1898. 72pp. Quarter green cloth, drab boards. Book-plate of Florence Cunard with inscription 'Dadie from Roger 29/2/39.' Scarce.

417. **A MIDSUMMER NIGHT'S DREAM.** Edited by J.W. Lever. Longmans, 1961. xxiv, 205pp. New Swan Shakespeare. Paperback.

418. **PERICLES, PRINCE OF TYRE.** Grant Richards, 1904. Folio. 69pp. The Edinburgh Folio. Volume IX, Part 37. Grey printed boards.

419. **RICHARD III.** A screenplay written by Ian McKellen and Richard Loncraine, annotated and introduced by Ian McKellen. Doubleday, 1996. 300pp. Numerous black and white photographic reproductions. Paperback.

Inscribed on title-page 'For Dadie with love, Ian McKellen, 26 April 1996.'

420. **ROMEO AND JULIET. PARALLEL TEXTS OF THE FIRST TWO QUARTOS, [Q1] 1597 - Q2 1599.** Edited by P.A. Daniel. N. Trubner, 1874. 4to. viii, 179pp. "Published for the New Shakspeare Society". Presented to the members of the Society by H.R.H. Prince Leopold, one of its Vice-Presidents. Maroon cloth.

421. **TROILUS AND CRESSIDA.** Edited by Alice Walker. Cambridge, The University Press, 1950. lv, 254pp. Proof copy in plain light blue wrappers. Date incomplete on title-page.

George Rylands' signature on upper cover and note on lower cover.

422. **THE WINTER'S TALE.** Abridged by Leon Garfield. Illustrated by Elena Livanova and Stanislav Sokolov. Heinemann Young Books, 1994. 4to. 48pp. The Animated Tales. Paperback.

A SERIES OF SHAKESPEARE'S UNEDITED TEXTS

423. **KING LEAR 1608 [Pied Bull Quarto].** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1939. iii, 84pp. Shakespeare Quarto Facsimiles, No. 1. Dark blue cloth. Dust-jacket.

424. **THE MERCHANT OF VENICE 1600 [Hayes Quarto].** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1939. iii, 76pp. Shakespeare Quarto Facsimiles, No.2. Dark blue cloth, top edge gilt. Dust-jacket.

425. **THE MERRY WIVES OF WINDSOR 1602.** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1939. iii, 56pp. Shakespeare Quarto Facsimiles, No. 3. Dark blue cloth. Dust-jacket.

426. **HAMLET. SECOND QUARTO 1604-5.** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1940. iii, 103pp. Shakespeare Quarto Facsimiles, No. 4. Dark blue cloth. Dust-jacket.

427. **PERICLES 1609.** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1940. iv, 70pp. Shakespeare Quarto Facsimiles, No. 5. Dark blue cloth. Dust-jacket.

428. **HAMLET. FIRST QUARTO, 1603.** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1951. v, 66pp. Shakespeare Quarto Facsimiles, No. 7. Dark blue cloth. Dust-jacket.

First quarto edition of the complete text was reprinted in 1605. The first edition of the play of 1603, known as the 'Bad Quarto', was a pirated edition lacking much of the text.

429. **ROMEO AND JULIET, SECOND QUARTO, 1599.** Introduction by W.W. Greg. The Shakespeare Association and Sidgwick & Jackson, 1949. iii, 92pp. Shakespeare Quarto Facsimiles, No. 6. Dark blue cloth.

These facsimiles of Shakespeare's unedited texts which were published during his lifetime are of great importance to the Shakespearean scholar.

ILLUSTRATED LIMITED EDITIONS - THE PLAYERS' SHAKESPEARE

430. **LOVES LABOUR'S LOST.** Ernest Benn, 1924. The Players' Shakespeare. Printed from the Folio of 1623. Limited edition of 500 copies. 4to. liv, 93pp. 5 coloured plates by Norman Wilkinson. 3pp. black and white stage settings. Quarter beige linen, grey boards.

431. **THE TRAGEDIE OF JULIUS CAESAR.** Ernest Benn, 1925. The Players' Shakespeare. Printed from the Folio of 1623. Limited edition of 500 copies. 4to. lxxvii, 89pp. 5 coloured and some black and white drawings by Ernst Stern. Quarter beige linen, grey boards.

432. **THE TRAGEDIE OF CYMBELINE.** Ernest Benn, 1923. The Players' Shakespeare. Printed from the Folio of 1623. Limited edition of 500 copies. 4to. lvii, 134pp. 6 coloured and some black and white illustrations by Albert Rutherston. Quarter beige linen, grey boards.

433. **THE TRAGEDIE OF KING LEAR.** Ernest Benn, 1927. The Players' Shakespeare. Printed from the Folio of 1623. Limited edition of 500 copies. 4to. xciv, 109pp. 5 coloured and some black and white plates by Paul Nash. Quarter beige linen, grey boards.

434. **THE POEMS OF WILLIAM SHAKSPEARE. A NEW EDITION.** L.A. Lewis, 1840. Portrait frontispiece of Shakespeare from an engraving by Freeman. 281pp. Book-plate of Peter Rylands. Red moire silk.

PRESENTATION COPY FROM LYTTON STRACHEY

435. **THE POEMS OF SHAKESPEARE.** Edited with an introduction and notes by George Wyndham. Methuen, 1898. cxlvii, 343pp. Book-plate. Green cloth.

Inscribed on endpaper - 'For Dadie from Lytton.' Early book-plate of Lytton Strachey. A unique copy with an interesting individual history.

THE FIRST PRINTED APPEARANCE OF MR. W.H.

436. **SHAKE-SPEARES SONNETS.** Never Before Imprinted. At London by G. Eld for T.T. and are to be Solde by John Wright, Dwelling at Christ Church gate, 1609. Noel Douglas, 1926. 70pp. The Noel Douglas Replicas, William Shakespeare Sonnets. Cream boards.

A reproduction of the quarto which was probably published without Shakespeare's authorization. Presented to George Rylands on June 6th 1991, shortly after the death of Peggy Ashcroft - inscribed on endpaper 'Darling Dadie, with thoughts of Peggy [Ashcroft] and love, Sarah.'

437. **THE SONNETS OF SHAKESPEARE.** With an introduction and notes by H.C. Beeching. Boston, Ginn, 1904. lxvii, 145pp. Athenaeum Press Series. Green cloth with blind-stamped design on upper cover.

'With the Publishers' compliments' stamped on title-page. Lytton Strachey's ownership signature on endpaper. Subsequently given by him to George Rylands (who noted this in pencil). Loosely inserted is a slip of King's College Cambridge paper, with the following type-written: 'from the Preface to his edition of the Sonnets by John Dover Wilson [CUP: 1966: page x], Apart from Rollins's, the edition from which I have learnt most is H.C. Beeching's, which is almost unknown in this country because his little book, published in America in 1904, is so rare that I know of only two copies, one at the Cambridge University Library and the other owned by Blair Leishman, who lent it to me not long before his death, and which I now cherish as a bequest both for its own sake and in memory of its owner.' Spine slightly scuffed and worn at head and foot. There are a few pencilled side-notes, possibly by Lytton Strachey. A copy of a rare edition that has a particularly interesting history.

438. **THE SONNETS OF WILLIAM SHAKESPEARE.** The Riccardi Press, 1913. [iv], 78pp. Decorative design on title-page. Quarter linen, grey boards, top edge gilt.

A limited edition, No. 126 of 1000 copies printed on handmade Riccardi paper.

439. **SHAKESPEARE'S SONNETS.** Edited with introduction and notes by Tucker Brooke. Oxford University Press, 1936. 346pp. Dark blue cloth with blind-stamped design.

440. **SHAKESPEARE'S SONNETS.** Edited as a continuous sequence by S.C. Campbell. Bell Hyman, 1978. xxxvi, 177pp. Paperback.

441. **SONNETS.** Master William Shakespeare. Poet. Kettering, J.L.Carr. N.D. 16mo. 16pp. Pictorial wrappers.

**THE ORIGINAL AND WORLD RENOWNED BOYDELL SHAKESPEARE
A MAGNIFICENTLY PRINTED AND ILLUSTRATED LARGE FOLIO EDITION
IN NINE VOLUMES**

442. **THE DRAMATIC WORKS OF SHAKESPEARE,** revised by George Steevens. Printed by W. Bulmer and Co., Shakespeare Printing Office, for John and Josiah Boydell, George and W. Nicol: from the Types of W. Martin, 1802. Nine volumes. Folio. 97 engraved plates after Wedstall, Hamilton, Smirk, Stothard, H. Fuseli and others. Marbled endpapers. A most handsome set in contemporary full-calf, raised bands, gilt decorated spines, gilt and blind-stamped decorative design to upper and lower covers, all edges marbled, skilfully rebacked, restoring any defects to covers and spine and preserving original spines.

This edition contains the text of the preface to Alexander Pope's edition of the Shakespeare's works, published in 1725 together with Samuel Johnson's preface to his edition of 1765. Edited and revised by George Steevens the Boydell edition aimed to give the purest and most accurate text of Shakespeare's works. George Steevens, 1736-1800, the eighth editor of Shakespeare, was educated at Eton and King's College, Cambridge.

'The Boydell Shakespeare, which the Shakespeare Press was established to print, is its most famous performance..... This work was meant to be a magnificent national edition, in which splendour of production was to go hand in hand with correctness of text' - Updike, *Printing Types* 11.144. Updike emphasises that the renaissance in English printing that occurred at the end of the eighteenth century was primarily the work of Boydell and Nicol, and that William Martin the type-cutter, who made the splendid type used in this edition, had learned his trade in Baskerville's type-foundry, and modelled his designs on the contemporary founts of Didot and Bodoni. Lowndes *Bibliographer's Manual* (1861) notes that there should be 100 plates, which include portraits of George III and his Queen, not present in this copy. Lowndes also says that they are usually lacking.

(*See also Catalogue entry Nos. 66 & 321).

THE CAMBRIDGE SHAKESPEARE

443. **THE WORKS OF WILLIAM SHAKESPEARE.** Edited by William Aldis Wright. Macmillan and Co., 1893. Limited edition, one of 500 sets printed on hand-made paper. Forty volumes. 4to. Book-plates of Ernest Ridley Debenham throughout. Original deep pink cloth, paper label on spine. A scarce work.

Volume I. The Tempest. xlii, 105pp. Volume II. The Two Gentlemen of Verona. [viii], 95pp. Volume III. The Merry Wives of Windsor. [viii], 118pp. Volume IV. Measure for Measure. [viii], 128pp. Volume V. The Comedy of Errors. [viii], 81pp. Volume VI. Much Ado About Nothing. [viii], 111pp. Volume VII. Love's Labour's Lost. [viii], 128pp. Volume VIII. A Midsummer-Night's Dream. [viii], 97pp. Volume IX. The Merchant of Venice. viii, 120pp. Volume X. As You Like It. [viii], 112pp. Volume XI. The Taming of the Shrew. [ii], vi, 126pp. Volume XII. All's Well That Ends Well. [viii], 139pp. Volume XIII. Twelfth Night; or, What You Will. [viii], 111pp. Volume XIV. The Winter's Tale. [viii], 143pp. Volume XV. King John. [viii], 126pp. Volume XVI. King Richard II. [ii], vi, 147pp. Volume XVII. The First Part of King Henry IV. vii, 150pp. Volume XVIII. The Second Part of Henry IV. [viii], 153pp. Volume XIX. King Henry V. [ii], vi, 152pp. Volume XX. The First Part of King Henry VI. [viii], 121pp. Volume XXI. The Second Part of King Henry VI. vii, [i], 144pp. Volume XXII. The Third Part of King Henry VI. vii, [i], 135pp. Volume XXIII. King Richard III. xii, 207pp. Volume XXIV. King Henry VIII. [viii], 146pp. Volume XXV. Troilus and Cressida. viii, 175pp. Volume XXVI. Coriolanus. [viii], 184pp. Volume XXVII. Titus Andronicus. vii, [i], 122pp. Volume XXVIII. Romeo and Juliet. [ii], ix, [i], 168pp. Volume XXIX. Timon of Athens. [viii], 139pp. Volume XXX. Julius Caesar. [viii], 117pp. Volume XXXI. Macbeth. [viii], 125pp. Volume XXXII. Hamlet. xi, [i], 234pp. Volume XXXIII. King Lear. [ii], ix, [i], 213pp. Volume XXXIV. Othello. vii, [i], 195pp. Volume XXXV. Antony and Cleopatra. [viii], 185pp. Volume XXXVI. Cymbeline. [viii], 178pp. Volume XXXVII. Pericles. viii, 145pp. Volume XXXVIII. Poems and Sonnets. [ii], xiv, 276pp. Volume XXXIX. Reprints. [ii], xxii, 151pp. Volume XL. Reprints. [iv], 177pp.

The project, which was to produce an edition of Shakespeare's complete works adhering to agreed rules was thought about and discussed for some years prior to the printing of the first act of Richard II by way of a specimen in 1860. The intention was to produce a thoroughly researched and scholarly work giving results of the collation and explanations in notes on each page and using as a basis the texts of the very earliest edition available, namely the Folio of 1623. However over half the plays are based on even earlier quarto editions. There is considerable debate about the merits and failings of the first Folio and here the editor suggests that 'The truth seems to be that it is of very varied excellence, differing from time to time according to the state of the MS. from which it was printed, the skill of the compositor, and the diligence of the corrector.' In the preface he explains how some of the difficulties in the text were resolved in regard to the reading, grammar, orthography, metre and punctuation. There is also an account of many other previous editions of Shakespeare's work and their merits and errors are discussed. A work that is extraordinarily detailed and precise that also succeeds in offering the Shakespearean scholar a wide range of information.

A GIFT FROM LYTTON STRACHEY

444. **SHAKESPEARES COMEDIES, HISTORIES, & TRAGEDIES, BEING A REPRODUCTION IN FACSIMILE OF THE FIRST FOLIO EDITION 1623 FROM THE CHATSWORTH COPY IN THE POSSESSION OF THE DUKE OF DEVONSHIRE, K.G.** With an introduction and census of copies by Sidney Lee. Oxford, The Clarendon Press, 1902. No. 134 of a limited edition of 1,000 copies. Folio. xxxv, 908pp. Beautifully bound in quarter speckled tan calf with raised bands and highly decorative red and green marbled boards.

A note has been written by George Rylands, on his book-plate, 'Gift of Lytton Strachey.'

A HANDSOME SET OF AN IMPORTANT CRITICAL EDITION

445. **THE LONDON SHAKESPEARE.** A new annotated and critical edition of the complete works in six volumes, edited by the late John Munro. With an introduction by G.W.G. Wickham. New York, Simon and Schuster, 1957. Volumes 1 and 2: Comedies. xcvi, 678; viii, 679 – 1469pp. Volume 3: Histories. vi, 771pp. Volume 4: Histories, Poems and Sonnets. vi, 772 – 1514pp. Volume 5: Tragedies. vi, 886pp. Volume 6: Tragedies, Bibliography, Glossary. vi, 887 – 1690pp. Uniformly bound in red cloth, black label, gilt.

446. **THE WORKS OF WILLIAM SHAKESPEARE.** Gathered into one volume. Oxford, Shakespeare Head Press, 1934. x, 1,263pp. Frontispiece. Red cloth with portrait of Shakespeare in gilt on upper cover.

447. **THE WORKS OF WILLIAM SHAKESPEARE IN REDUCED FACSIMILE FROM THE FAMOUS FIRST FOLIO EDITION OF 1623.** With an introduction by J.O. Halliwell-Phillipps. Chatto & Windus, 1876. xi, 399, [32]pp. Modern blue cloth, red label, top edge gilt.

THE OXFORD SCHOLARLY EDITION OF THE WORKS PREPARED BY W.J. CRAIG

448. **THE TRAGEDIES OF SHAKESPEARE.** Oxford University Press, 1925. The text of the Oxford Edition prepared by W.J. Craig; with introductory studies of the several plays by Edward Dowden, and a full glossary. Two volumes. 618; 697pp. Interleaved. Dark blue cloth.

449. **THE COMEDIES OF SHAKESPEARE.** Oxford University Press, 1932. The text of the Oxford Edition prepared by W.J. Craig; with a general introduction by Algernon Charles Swinburne; introductory studies of the several plays by Edward Dowden, and a full glossary. Two volumes. xxxviii, 517; 611pp. Interleaved. Dark blue cloth.

450. **THE HISTORIES AND POEMS OF SHAKESPEARE.** Oxford University Press, 1925. The text of the Oxford Edition prepared by W.J. Craig; with introductory studies of the several plays and poems by Edward Dowden, and a full glossary. Two volumes. 629pp; 585pp. Interleaved. Dark blue cloth.

The following plays have copious annotations by George Rylands on the interleaving – *King Lear*, *Anthony & Cleopatra*, *Twelfth Night*, and *King John*.

451. **SHAKESPEARE'S TRAGEDIES.** Collins Clear-Type Press, c.1935. Frontispiece. 526pp. Dark blue leatherette with gilt design.

452. **TRAGEDIES.** J.M. Dent, 1935. 981, [15]pp. Green cloth with blind-stamped design on upper cover.

453. **THE DRAMATIC WORKS OF SHAKESPEARE.** William Pickering, 1826. 783pp. Frontispiece. Red morocco, raised bands, all edges gilt. Inscribed 'George Rylands from Humphrey Higgins, June 1931.'

454. **THE GOLDEN SHAKESPEARE.** An anthology compiled by Logan Pearsall Smith. Introduction by Robert Gathorne-Hardy. Constable & Co, 1949. xli, 700pp. Maroon cloth with gilt decorative design.

Pencilled notes on endpaper by George Rylands.

455. **THE BEAUTIES OF SHAKSPEARE.** By the Rev. William Dodd. Frederick Warne, 1877. xii, 351, [16]pp. publisher's advertisements. Engraved frontispiece of Shakespeare with tissue guard. The Lansdowne Poets. Highly decorated yellow cloth, all edges gilt.

456. **THE BEAUTIES OF SHAKESPEARE,** Selected From the Works of this Admirable Author. By Alexander Campbell. Tegg and Castleman, 1804. 238pp. Engraved frontispiece. Uncut. Cream and green boards.

457. **THE PRINCE'S CHOICE.** A Personal Selection from Shakespeare with an introduction by The Prince of Wales. Hodder & Stoughton, 1995. 137pp. Dark blue cloth with the Prince of Wales's feathers in gilt on spine and upper cover. Dust-jacket.

ILLUSTRATED BY ARTHUR RACKHAM

458. **TALES FROM SHAKESPEARE BY CHARLES AND MARY LAMB.** With 8 colour plates and line drawings in the text by Arthur Rackham. J.M. Dent, 1957. First edition thus. xi, 304pp. Beige and blue decorated cloth.

GEORGE RYLANDS WORKING COPIES AS DIRECTOR

459. **ALL'S WELL THAT ENDS WELL.** J.M. Dent, 1912. 12mo. viii, 153pp. The Temple Shakespeare. Red cloth with blind-stamped design on upper cover.

Pencil notes by George Rylands.

460. **ANTONY AND CLEOPATRA.** J.M. Dent, 1919. 12mo. viii, 186pp. The Temple Shakespeare. Maroon cloth with blind-stamped design on upper cover.

Extensive pencil notes by George Rylands, as producer of the play.

461. **CORIOLANUS.** J.M. Dent, 1923. 12mo. viii, 194pp. The Temple Shakespeare. Maroon cloth with blind-stamped design on upper cover.

Pencil notes by George Rylands, actor's copy for Volumnia.

462. **HAMLET.** Edited by John Dover Wilson. Cambridge, The University Press, 1958. 167pp. The Cambridge Pocket Shakespeare. Light blue cloth.

Text annotated by George Rylands.

463. **HAMLET.** J.M. Dent, 1899. 12mo. xvi, 215pp. The Temple Shakespeare. Maroon soft leather with gilt crest on upper cover.

Annotated by George Rylands, as producer.

464. **HENRY IV, PART II. J.M.** Dent, 1919. 12mo. 178pp. The Temple Shakespeare. Maroon cloth with blind-stamped design on upper cover.

Text annotated by George Rylands.

465. **LOVE'S LABOUR'S LOST.** J.M. Dent, 1919. 12mo. x, 140pp. The Temple Shakespeare. Maroon cloth with blind-stamped design on upper cover.

Pencil notes by George Rylands.

466. **A MIDSUMMER NIGHT'S DREAM.** J.M. Dent, 1902. 12mo. xiii, 112pp. The Temple Shakespeare. Maroon soft leather with gilt crest on upper cover.

Some annotations in pencil. Loosely inserted: an 8vo sheet with hand-written notes about the play by George Rylands.

467. **OTHELLO.** J.M. Dent, 1931. 12mo. x, 177pp. The Temple Shakespeare. Maroon cloth with blind-stamped design on upper cover.

Prompt copy, with pencil notes by George Rylands, as producer.

468. **OTHELLO.** The Plays of Shakespeare. With an introduction by George Brandes and a plate representing Henderson as Iago. William Heinemann, 1904. xvi, 136pp. Green cloth with gilt design on spine, blind-stamped design on upper cover.

Inscribed 'Prompter's copy, March 1943' by George Rylands, and annotated by him.

469. **OTHELLO.** Edited by Alice Walker and John Dover Wilson. Cambridge, The University Press, 1971. lxxix, 246pp. Paperback.

Annotated by George Rylands.

470. **KING RICHARD II.** Edited by John Dover Wilson. Cambridge, The University Press, 1971. xcii, 250pp. Paperback.

471. **ROMEO AND JULIET.** Edited by John Dover Wilson and G.I. Duthie. Cambridge, The University Press, 1959. 139pp. The Cambridge Pocket Shakespeare. Blue cloth.

Annotated by George Rylands, as producer.

472. **THE TRAGEDY OF CYMBELINE.** Edited by G.B. Harrison. Harmondsworth, Penguin Books, 1957. 160pp. The Penguin Shakespeare. Paperback.

Prompt copy annotated by George Rylands, his last Marlowe Theatre Production.

473. **THE NEW CLARENDON SHAKESPEARE.** Oxford, The Clarendon Press, 1938-1957. Eight volumes. As you Like It, Coriolanus, Hamlet, Julius Caesar, King Lear, The Merchant of Venice, The Tempest, The Winter's Tale. Mid-blue cloth with blind-stamped design on upper covers.

474. **THE NEW SHAKESPEARE.** Cambridge, The University Press, 1921-1966. Thirty-six volumes. Edited by Sir Arthur Quiller-Couch, John Dover Wilson and others. Each volume has a portrait frontispiece. All's Wells that Ends Well. 1929, 1955 editions [annotated]; Antony and Cleopatra. 1950 edition; As You Like It. 1926 edition; The Comedy of Errors. 1922 edition; Cymbeline. 1960 edition; Henry IV. Part 1. 1946 edition; Henry IV. Part 2. 1946 edition; Henry VI. Part 1. 1952 edition [annotated]; Henry VI. Part 2. 1952 edition [annotated]; Henry VI. Part 3. 1952 edition; Julius Caesar. 1949 edition; King John. 1936, 1954 editions; King Lear. 1960 edition; Love's Labour's Lost. 1923 edition; Macbeth. 1947 edition; Measure for Measure. 1922 edition; Merchant of Venice. 1953 edition [annotated]; The Merry Wives of Windsor. 1921, 1954 editions; A Midsummer-Night's Dream. 1929 edition; Much Ado about Nothing. 1953 edition; Othello. 1957 edition; Pericles. 1956 edition; Richard II. 1951 edition; Richard III. 1954 edition; Romeo and Juliet. 1955 edition; Sonnets. 1966 edition; The Taming of the Shrew. 1928 edition; Timon of Athens. 1957 edition [annotated]; Titus Andronicus. 1948 edition [annotated]; Twelfth Night. 1959 edition; The Two Gentlemen of Verona. 1921, 1955 editions [annotated]; The Winter's Tale. 1931 edition. All annotations by George Rylands.

475. **THE TEMPLE SHAKESPEARE**, with preface & glossary by Israel Gollancz. J.M. Dent, 1894-1926. 109 volumes. A uniform edition with an engraved frontispiece. 12mo. All's Well that Ends Well. 1894, 1902, 1904 editions; Antony and Cleopatra. 1896, 1907 editions; As You Like It. 1902, 1904, 1910, 1919 editions; The Comedy of Errors. 1894, 1896, 1897 editions; Coriolanus. 1896, 1897, 1898 editions; Cymbeline. 1900, 1902, 1910, 1929 editions; Hamlet. 1906, 1919 editions; Julius Caesar. 1896, 1897, 1899, 1903 editions; King Henry IV. Part 1. 1897, 1904, 1906, 1919 editions; King Henry IV. Part 2. 1919, 1925 editions; King Henry V. 1895, 1898, 1919, 1924 editions; King Henry VI. Part 1. 1895 edition; King Henry VI. Part 2. 1895 (2 copies, different binding). 1897, 1913 editions; King Henry VI. Part 3. 1895 (2 copies, different binding). 1897 edition; King Henry VIII. 1895, 1906 editions; King John. 1894, 1897, 1899, 1903, 1912, 1927 editions; King Lear. 1897, 1911 editions; King Richard II. 1897, 1923 editions; King Richard III. 1896 edition; Love's Labour's Lost. 1897, 1924 edition; Macbeth. 1898, 1910 editions; Measure for Measure. 1894, 1898, 1901 editions; The Merchant of Venice. 1894, 1895, 1898, 1902, 1903, 1905 editions; The Merry Wives of Windsor. 1894, 1919 editions; A Midsummer-Night's Dream. 1895, 1896 editions. Much Ado about Nothing. 1896, 1903, 1906 editions; Othello. 1919 edition; Pericles. 1897, 1898, 1899 editions; The Race of Lucrece. 1896; Romeo and Juliet. 1896, 1903, 1909, 1919 editions; The Taming of the Shrew. 1894, 1897, 1898 editions; The Tempest. 1894, 1896, 1903, 1904, 1910 editions. Timon of Athens. 1897, 1906 editions; Titus Andronicus. 1896, 1897 editions; The Two Gentlemen of Verona. 1894, 1902 editions; Troilus and Cressida. 1897 edition; Twelfth Night. 1894, 1898, 1906, 1910, 1915 editions; Venus and Adonis. 1896, 1899 editions; A Winter's Tale. 1902, 1926 editions. Quarter maroon soft leather, maroon boards with gilt crest on upper covers. Some spines chipped.

476. **THE NEW TEMPLE SHAKESPEARE.** J.M. Dent, 1934-35. Decorations by Eric Gill.

A uniform edition of: Hamlet, Macbeth, Richard II. Three volumes. 12mo. Red cloth with gilt design on upper cover, top edges gilt.

Annotated by George Rylands.

CONTEMPORARY DRAMATISTS – STUDIES

477. **A SMALL BUT IMPORTANT COLLECTION OF ELIZABETHAN AND STUART LITERATURE. CATALOGUE ONE.** J.F.T. Rodgers & Co., c.1980. 75pp. Paperback.

Details of 57 books, most of which are illustrated.

478. **ANNAN, Noel G.** THE MARLOWE SOCIETY TRADITION. Cambridge, Bowes & Bowes, 1950. 21pp. Contained in The Cambridge Journal, Volume III, No. 10, July 1950. Buff wrappers.

479. **BAKELESS, John.** CHRISTOPHER MARLOWE. Jonathan Cape, 1938. 357pp. Green cloth.

480. **BAMBOROUGH, J.B.** BEN JONSON. Published for the British Council and the National Book League by Longmans, Green & Co., 1959. 43pp. Light green wrappers.

481. **BOAS, Frederick.** CHRISTOPHER MARLOWE. A BIOGRAPHICAL AND CRITICAL STUDY. Reprinted, with corrections, and the addition of a supplementary note. Oxford, The Clarendon Press, 1960. xvi, 336pp. Green cloth.

482. **BRADBROOK, M.C.** THEMES AND CONVENTIONS OF ELIZABETHAN TRAGEDY. Cambridge, The University Press, 1935. viii, 275pp. Dark tan cloth, gilt lettering and design on spine.

483. **BROCKBANK, J.P.** MARLOWE: DR. FAUSTUS. Edward Arnold, 1962. 62pp. Green cloth. Dust-jacket.

484. **BUTLER, E.M.** THE FORTUNES OF FAUST. Cambridge, The University Press, 1952. xvii, 365pp. Engraved frontispiece of Faust in his study. Dark blue cloth. Pictorial dust-jacket.

485. **BUXTON, John.** SIR PHILIP SIDNEY AND THE ENGLISH RENAISSANCE. Macmillan, 1954. xi, 284pp. Green cloth.

486. **CHUTE, Marchette.** BEN JONSON OF WESTMINSTER. New York, E.P. Dutton, 1953. 380pp. Map on endpapers depicting Jonson's city. Dark blue cloth with gilt design on upper cover.

487. **EDWARDS, Philip.** THOMAS KYD AND EARLY ELIZABETHAN TRAGEDY. Published for the British Council and the National Book League by Longmans, Green & Co., 1966. 48pp. Yellow wrappers.

488. **ELLIS-FERMOR, U.M.** CHRISTOPHER MARLOWE. Methuen, 1927. xii, 172, [8]pp. Royal blue cloth.

489. **ELLIS-FERMOR, U.M.** THE JACOBEAN DRAMA. An Interpretation. Methuen, 1936. xv, 336pp. Black cloth.

There are many references to Shakespeare and his contemporaries and a general study of the times with an emphasis on the differences between the Elizabethans and the Jacobean. Included in this volume is a chapter on *The Shakespearean Transmutation*.

490. **GOLDWORTHY, W. Lansdown.** BEN JONSON AND THE FIRST FOLIO. Cecil Palmer, 1931. 64pp. Engraved portrait. Dark blue cloth.

491. **HAZLITT, William.** LECTURES ON THE DRAMATIC LITERATURE OF THE AGE OF ELIZABETH. Third edition. Edited by his son. John Templeman, 1840. viii, 333, [16]pp. Dark green cloth, gilt lettering, blind-stamped decoration on upper cover, uncut.

THE NONESUCH PRESS

492. **HOTSON, J. Leslie.** THE DEATH OF CHRISTOPHER MARLOWE. The Nonesuch Press, 1925. 76pp. 5 plates, including one folding. Brown buckram.

493. **HUNTER, G.K. & S.K. [Editors].** JOHN WEBSTER. A CRITICAL ANTHOLOGY. Penguin Books, 1969. 328pp. Paperback.

494. **INGRAM, John H.** CHRISTOPHER MARLOWE AND HIS ASSOCIATES. Grant Richards, 1904. xvi, 305pp. Green cloth.

495. **JEFFARES, A. Norman.** A REVIEW OF ENGLISH LITERATURE. A Drama Number. Edited by A. Norman Jeffares. Volume VII. Number 4. Longmans, 1966. 92pp. Orange and cream wrappers.

Two articles concerning Marlowe entitled *Marlowe: The Forerunner* by Robert Speaight and *Edward III: Marlowe's Dramatic Technique* by Marion Perret are included.

496. **LEECH, Clifford.** JOHN FORD. Longmans, Green, 1964. 40pp. Frontispiece. Yellow wrappers.

A study of the plays of one of Shakespeare's contemporaries who lived from c.1586-c.1639. Best known for his play *'Tis Pity She's a Whore* but not given enough acknowledgement for *Perkin Warbeck*, a play which the author considers deserves to be revived.

497. **MORRIS, Helen.** ELIZABETHAN LITERATURE. Oxford University Press, 1958. ix, 239pp. Black cloth. Dust-jacket.

498. **MULRYNE, J.R.** THOMAS MIDDLETON. Published for the British Council by Longman Group, 1979. 58pp. Green wrappers.

499. **PALMER, John.** BEN JONSON. George Routledge & Sons, 1934. xi, 330pp. Portrait frontispiece. Green cloth. Dust-jacket.

500. **RICHARDS, I.A.** TOMORROW MORNING, FAUSTUS! AN INFERNAL COMEDY. Routledge & Kegan Paul, 1962. 58pp. Pale grey boards. Dust-jacket.

7 type-written sheets of additional text, with instructions by the author where they should be placed loosely inserted. Presentation message to George Rylands from the author on half-title.

501. **TUVE, Rosemond.** ELIZABETHAN AND METAPHYSICAL IMAGERY. RENAISSANCE POETIC AND TWENTIETH-CENTURY CRITICS. Chicago, The University of Chicago Press, 1947. xiv, 442pp. Red cloth.

WORKS BY CONTEMPORARY DRAMATISTS

502. **FIVE ELIZABETHAN COMEDIES.** Edited and introduced by A.K. McIlwraith. Oxford University Press, 1965. 12mo. xx, 308pp. Blue cloth.

Includes plays by John Lyly, George Peele, Robert Greene, Thomas Dekker, and an anonymous play entitled *The Merry Devil of Edmonton*.

503. **LYRICS FROM THE DRAMATISTS OF THE ELIZABETHAN AGE.** Edited by A.H. Bullen. Sidgwick & Jackson, 1913. xxx, 298pp. The Pocket-Book Series. Green cloth with blind-stamped design.

504. **ARDEN OF FEVERSHAM.** J.M. Dent, 1897. 12mo. xi, 114pp. The Temple Dramatists. Dark green boards.

Some hand-written notes by George Rylands.

505. **BEAUMONT, Francis & FLETCHER, John.** BEAUMONT AND FLETCHER. Edited, with an introduction and notes by J. St. Loe Strachey. Vizetelly & Co., 1887. xl, 471pp. Engraved portrait frontispiece of Francis Beaumont with tissue guard. The Mermaid Series. The Best Plays of the Old Dramatists. Unexpurgated edition. Light brown cloth highly decorated in black, gilt lettering on spine.

Containing *The Maid's Tragedy*, *Philaster*, *The Wild-Goose Chase*, *Thierry and Theodoret* and *The Knight of the Burning Pestle*.

506. **BEAUMONT, Francis & FLETCHER, John.** THE DRAMATICK WORKS OF BEAUMONT AND FLETCHER; COLLATED WITH ALL THE FORMER EDITIONS, AND CORRECTED; With notes, critical and explanatory, by various commentators; and adorned with fifty-four original engravings.

Ten volumes. T. Evans, and P. Elmsley, in the Strand; J. Ridley, St. James's Street; J. Williams, No. 39, Fleet-Street; and W. Fox, Holborn, 1778. Volume 1: Prefaces, Commendatory Poems, *The Maid's Tragedy*, *Philaster*, *King and No King*, *Scornful Lady*; Volume II: *Custom of the Country*, *Elder Brother*, *Spanish Curate*, *Wit Without Money*, *Beggars' Bush*; Volume III: *Humorous Lieutenant*, *Faithful Shepherdess*, *Mad Lover*, *Loyal Subject*, *Rule a Wife and have a Wife*; Volume IV: *Laws of Candy*, *False One*, *Little French Lawyer*, *Tragedy of Valentinian*, *Monsieur Thomas*; Volume V: *Chances*, *Tragedy of Rollo*, *Duke of Normandy*, *The Wild-Goose Chase*, *A Wife for a Month*, *Lovers Progress*, *Pilgrim*; Volume VI: *Captain*, *Prophetess*, *Queen of Corinth*, *Tragedy of Bonduca*, *The Knight of the Burning Pestle*; Volume VII: *Lovers Pilgrimage*, *Double Marriage*, *Maid in the Mill*, *Knight of Malta*, *Love's Cure, or the Martial Maid*; Volume VIII: *Women Pleas'd*, *Night-Walker*; or, *The Little Thief*, *Island Princess*, *Woman's Prize*; or, *The Tamer Tam'd*, *Noble Gentleman*; Volume IX: *Coronation*, *Sea-Voyage*, *Coxcomb*, *Wit at Several Weapons*, *Fair Maid of the Inn*, *Cupid's Revenge*; Volume X: *The Two Noble Kinsmen*, *Tragedy of Thierry and Theodoret*, *Woman-Hater*, *Nice Valour*; or, *The Passionate Madman*, *Honest Man's Fortune*, *Masque*, *Four Plays*, or *Moral Representations*, in One. Most volumes have the book-plate of John Pritt Harley. Uniformly bound in full tree calf, decorative gilt spines, red and black labels, skilfully rebacked preserving the original spines.

507. **BEAUMONT, Francis & FLETCHER, John.** THE TWO NOBLE KINSMEN. Edited with a preface, notes and glossary by C.H. Herford. J.M. Dent & Co., 1897. 12mo. xii, 149pp. Engraved portrait frontispiece of John Fletcher. The Temple Dramatists. Black leather.

THE RARE COLLECTED WORKS EDITED BY R.H. SHEPHERD

508. **BROME, Richard.** THE DRAMATIC WORKS OF RICHARD BROME, CONTAINING FIFTEEN COMEDIES NOW FIRST COLLECTED. John Pearson, 1873. Three volumes. Volume I: ix, 468pp. Engraved portrait. Volume II: xxii, 505pp. Volume III: xii, 550pp. Facsimile of edition published for Humphrey Moseley, Richard Marriot, and Thomas Dring, in 1653. Modern beige and blue boards.

Containing – Volume I: *The Madd couple well matcht, The Novella, The Court Begger, The City Witt and The Damoiselle.* Volume II: *The English Moor, or The Mock-Marriage, The Love-Sick Court, or The Ambitious Politique, Covent Garden Weeded, The New Academy, or The New Exchange and The Queen and Concubine.* Volume III: *The Northerne Lasse, The Sparagus Garden, The Antipodes, A Jovial Crew and The Queen's Exchange.*

Richard Brome, c.1590 – 1652, is first identified in the preface to Ben Jonson's 'Bartholomew Fayre'; he seems to have been Jonson's servant and apprentice and his first play, 'A Fault in Friendship', was written with Jonson's son in 1623. His work was good enough to be performed regularly by The King's Men, the leading company of London to which Shakespeare belonged. Of Brome's plays 15 have survived and the influence of Jonson is clear, though Brome was more concerned than Johnson to present a credible plot. Brome's work displayed steady improvement and he might have achieved real distinction if the Puritans had not closed the theatres in 1642, thus blasting his career. He died in poverty.

509. **CHAPMAN, George.** GEORGE CHAPMAN. Edited, with an introduction and notes by William Lyon Phelps. T. Fisher Unwin, 1895. 478pp. Mermaid Series. Pink cloth with blind-stamped design. Frontispiece portrait of George Chapman.

Containing *All Fools, Bussy d'Ambois, The Revenge of Bussy d'Ambois, The Conspiracy of Charles, Duke of Byron and The Tragedy of Charles, Duke of Byron.* In an integral ex libris, George Rylands has pencilled his name, and 'Dec.'22.'

510. **CHETTLE, Henrie & KEMP, William.** HENRIE CHETTLE, KIND-HARTES DREAME, 1592. WILLIAM KEMP, NINE DAIES WONDER, 1600. John Lane, The Bodley Head, 1923. 100pp. Original title-pages in facsimile. The Bodley Head Quartos, edited by G.B. Harrison. Beige cloth with dark blue design.

511. **DEKKER, Thomas.** THOMAS DEKKER. Edited, with an introduction and notes by Ernest Rhys. T. Fisher Unwin, c.1895. xlvi, 473pp. Engraved frontispiece of The Fortune Playhouse, erected in 1622, from a view taken in 1811. Mermaid Series. Light red cloth, gilt lettering on spine.

Containing *The Shoemaker's Holiday, The Honest Whore - Part the First, The Honest Whore - Part the Second, Old Fortunatus and The Witch of Edmonton.*

512. **DEKKER, Thomas.** SONGS FROM THE DRAMATISTS. Norwich, Martin Kinder, 1931. 39pp. White boards, red and black-printed labels. Dust-jacket. No. 238 of a limited edition of 250 copies.

THE BEST EDITION

513. **FORD, John.** THE WORKS OF JOHN FORD. With notes critical and explanatory by William Gifford. A new edition, carefully revised, with additions to the text and to the notes by the Rev. Alexander Dyce. James Toovey, 1869. Three volumes. lxxx, 320; 322; 424pp, Black cloth, brown labels, spines gilt.

Containing – Volume I: *The Lover's Melancholy, 'Tis Pity She's a Whore and The Broken Heart.* Volume II: *Love's Sacrifice, Perkin Warbeck and The Fancies Chaste and Noble.* Volume III: *The Lady's Trial, The Sun's Darling, The Witch of Edmonton, Fame's Memorial, Poems, Honour Triumphant and A Line of Life.*

SCARCE LIMITED EDITION

514. **GENTLEMAN, R.L.** DIELLA: CERTAINE SONNETS. Edinburgh, E. & G. Goldsmid, 1887. Unpaginated. 84pp. printed single side, title and half title in red and black, vignettes, decorative head and tail pieces throughout. The Bookworm's Garner, No. 1. Dark brown boards, cream label.

No. 4 of limited edition of 97 copies signed by the publisher.

515. **GREENE, Robert.** ROBERT GREENE. Edited with introduction and notes by Thomas H. Dickinson. T. Fisher Unwin, c.1895. lxxvii, 452pp. Woodcut portrait of Robert Green from John Dickinson's *Greene in Conceit* (1598). Mermaid Series. Light red cloth.

Containing: *Alphonsus, King of Arragon, A Looking-Glass for London and England, Orlando Furioso, Friar Bacon and Friar Bungay, James the Fourth and George-a-Greene, the Pinner of Wakefield.*

516. **GREENE, Robert.** A NOTABLE DISCOVERY OF COOSNAGE, 1591; THE SECOND PART OF CONNY-CATCHING, 1592. John Lane, The Bodley Head, 1923. 120pp. Original title-pages in facsimile. The Bodley Head Quartos, edited by G.B. Harrison.

517. **GREENE, Robert.** THE TRAGICAL REIGN OF SELIMUS, SOMETIME EMPEROR OF THE TURKS. A PLAY RECLAIMED FOR ROBERT GREENE, M.A. OF BOTH UNIVERSITIES. Edited with a preface, notes and glossary by Alexander B. Grosart. J.M. Dent, 1898. 12mo. xxii, 107pp. The Temple Dramatists. Black roan with gilt design.

518. **HEYWOOD, Thomas.** THOMAS HEYWOOD. Edited by A. Wilson Verity, with an introduction by J. Addington Symonds. T. Fisher Unwin, c.1895. xxxiv, 427pp. Mermaid Series. Pink cloth with blind-stamped design.

Containing *A Woman Killed with Kindness, The Fair Maid of the West, The English Traveller, The Wise Woman of Hogsdon and The Rape of Lucrece.*

519. **JONSON, Ben.** DISCOVERIES, 1641; CONVERSATIONS WITH WILLIAM DRUMMOND OF HAWTHORNDEN, 1619. John Lane, The Bodley Head, 1923. 135pp. The Bodley Head Quartos, edited by G.B. Harrison. Beige cloth with dark blue design on upper cover.

520. **JONSON, Ben.** THE WORKS OF BEN JONSON IN NINE VOLUMES. With notes critical and explanatory, and a biographical memoir by W. Gifford, Esq. Printed for G. and W. Nicol; F.C. and J. Rivington; Cadell and Davies; Longman and Co. et al, 1816. Nine volumes. Library stamp of King's College, Cambridge. Full tan calf, skilfully rebacked preserving the original boards.

Volume I: *Memoirs of Jonson, &c., Every Man in his Humour*. Volume II: *Every Man out of his Humour, Cynthia's Revels and The Poetaster*. Volume III: *Sejanus, The Fox and The Silent Woman*. Volume IV: *The Alchemist, Catiline and Bartholomew Fair*. Volume V: *The Devil is an Ass, The Staple of News and The New Inn*. Volume VI: *The Magnetic Lady, A Tale of a Tub, The Sad Shepherd, The Case is Altered and Entertainments, &c.* Volume VII: *Masques at Court*. Volume VIII: *Masques, &c., Epigrams and Underwoods*. Volume IX: *Underwoods, Translations, &c., Discoveries, English Grammar and Jonsonius Virbius*.

521. **JONSON, Ben.** THE WORKS OF BEN JONSON. With a biographical memoir by William Gifford. A new edition. George Routledge, 1879. 819pp. Additional engraved title-page Portrait frontispiece Dark red cloth.

Contains *Every Man in his Humour, Every Man out of his Humour, Cynthia's Revels or, The Fountain of Self-Love, The Poetaster or, His Arraignment, Sejanus His Fall, Volpone or, The Fox, Epicoene or The Silent Woman, The Alchemist, Catiline His Conspiracy, Bartholomew Fair, The Devil is an Ass, The Staple of News, The New Inn or, The Light Heart, The Magnetic Lady or, Humours Reconciled, A Tale of a Tub, The Sad Shepherd or, A Tale of Robin Hood, The Fall of Mortimer, The Case is Altered, Entertainments, &c., Masques, &c., Epigrams, The Forest, Underwoods, Leges Convivales, Translations from the Latin Poets, Timber or, Discoveries made upon Men and Matter, The English Grammar and Jonsonius Virbius or, the Memory of Ben Jonson*.

522. **JONSON, Ben.** TIMBER, OR DISCOVERIES MADE UPON MEN AND MATTER. Edited with introduction and notes by Felix E. Schelling. Boston, Ginn, 1892. xxxv, 166, [2]pp. Dark blue cloth.

523. **KYD, Thomas.** THE SPANISH TRAGEDY. EDITED WITH A PREFACE, NOTES AND GLOSSARY BY J. SCHICK. J.M. Dent, 1933. . The Temple Dramatists. 12mo. xliii, 146pp. reproduction of the original frontispiece of the edition of 1615. Red and black decorative title-page. Dark green boards, gilt lettering on spine.

524. **MARLOWE, Christopher.** THE JEW OF MALTA; AND THE MASSACRE AT PARIS. Edited by H.S. Bennett. Methuen, 1931. ix, 267, [8]pp. Red cloth, gilt.

Inscription on endpaper - "To George Rylands from H.S. Bennett, October 1931".

525. **MARLOWE, Christopher.** DOCTOR FAUSTUS. Edited by John D. Jump. Methuen, 1971. lxiii, 144pp. Frontispiece and one further illustration. The Revels Plays. Paperback.

Annotated by George Rylands, as producer, with a page of notes loosely inserted.

526. **MARLOWE, Christopher.** DOCTOR FAUSTUS. LE FAUST DE CHRISTOPHER MARLOWE. Texte français et introduction de Philippe de Rothschild. Paris, Seghers, 1972. 139pp. Dark red pictorial wrappers.

Presentation copy to George Rylands from Philippe de Rothschild.

527. **MARLOWE, Christopher.** MARLOWE'S FAUSTUS. GOETHE'S FAUST. From the German by John Anster. With an introduction by Henry Morley. George Routledge, 1884. 315pp. Third edition. Brown cloth, beige label.

528. **MARSTON, John.** THE WORKS OF JOHN MARSTON, REPRINTED FROM THE ORIGINAL EDITIONS. With notes, and some account of his life and writings by J.O. Halliwell. From the library of old authors. John Russell Smith, 1856. Three volumes. 12mo. xxii, 304; 303; 335pp. Marbled endpapers. Full calf, raised bands, ruled borders, gilt decorations, red and black labels, gilt, skilfully rebacked preserving original boards.

Volume I: *Antonio and Mellida, The Tragedie of Sophonisba and What You Will.* Volume II: *Parasitaster or, The Fawne, The Dutch Courtezan and The Malcontent*, [Written by John Webster, Augmented by Marston]. Volume III: *Eastward Hoe* [made by Geo. Chapman, Ben Johnson, John Marston], *The Insatiate, Countesse, The Metamorphosis of Pigmaliions Image and Certaine Satyres, The Scourge of Villanie, The Lorde and Lady Huntingdon's Entertainment of their Right Noble Mother Alice Countesse Dowager of Darby, The firste Nighte of her Honour's Arrivall at the House of Ashby, City Pageant, on the Occasion of the Visit paid by the King of Denmark to James I in 1606; and other Verses.*

529. **MASSINGER, Philip & FORD, John.** THE DRAMATIC WORKS OF MASSINGER AND FORD. With an introduction by Hartley Coleridge. Edward Moxon, 1840. lxxi, 762pp. Half red morocco, marbled boards, neatly rebacked.

530. **MASSINGER, Philip.** PHILIP MASSINGER. Edited, with an introduction and notes by Arthur Symons. T. Fisher Unwin, c.1895. Two volumes. 12mo. Mermaid Series. xxxii, 496; 469pp. Engraved portrait frontispieces of Massinger and John Lowin. Light red cloth.

Volume I: *The Duke of Milan, A New Way to Pay Old Debts, The Great Duke of Florence, The Maid of Honour and The City Madam.* Volume II: *The Roman Actor, The Fatal Dowry, The Guardian, The Virgin-Martyr and Believe as you List.*

531. **MASSINGER, Philip.** THE PLAYS OF PHILIP MASSINGER. With notes critical and explanatory by W. Gifford. Printed for G. & W. Nicol; F. & C. Rivington; Payne; Barker; Cadell & Davies et al, 1805. Four volumes. clix, 343; 520; 590; 591pp. Engraved frontispiece of the author by T. Cross, 1623. Full calf, gilt, skilfully rebacked preserving the original boards.

Volume I: *Introduction essay, etc.; The Virgin-Martyr; The Unnatural Combat and The Duke of Milan.* Volume II: *The Bondman; The Renegado; The Parliament of Love; The Roman Actor and The Great Duke of Florence.* Volume III: *The Maid of Honour; The Picture; The Emperor of the East; The Fatal Dowry and A New Way to Pay Old Debts.* Volume IV: *The City Madam; The Guardian; A Very Woman; The Bashful Lover and The Old Law.*

532. **MASSINGER, Philip.** A NEW WAY TO PAY OLD DEBTS. A COMEDY. Edited with an introduction and notes by Muriel St. Clare Byrne. Falcon Educational Books, 1949. 168pp. Mid-blue cloth. Pictorial dust-jacket.

533. **MIDDLETON, Thomas.** THOMAS MIDDLETON. With an introduction by Algernon Charles Swinburne. Edited by Havelock Ellis. T. Fisher Unwin, c.1895. Two volumes. 12mo. xlii, 453; xiii, 485pp. Engraved portrait frontispieces of Thomas Middleton and of Moll Frith as the Roaring Girl. The Mermaid Series. Light green limp leather.

Volume I: *A Trick to Catch the Old One, The Changeling, A Chaste Maid in Cheapside, Women Beware Women and The Spanish Gipsy.* Volume II: *The Roaring Girl, The Witch, A Fair Quarrel, The Mayor of Queenborough and The Widow.*

534. **NASHE, Thomas.** PIERCE PENILESS, HIS SUPPLICATION TO THE DIVELL [1592]. John Lane, The Bodley Head, 1924. xii, 138pp. The Bodley Head Quartos, edited by G.B. Harrison. Beige cloth.

535. **RASTELL, John.** THE FOUR ELEMENTS. Edited by Roger Coleman. As performed at the University Printing House, Cambridge in the Summer of this year, now printed for Friends at Christmas, 1971. One of 500 copies printed at the Cambridge University Press. 73pp. Five drawings in red by Charles Keeping. One example of printed music, being a reproduction from the British Museum. Quarter red buckram, buff boards.

536. **SHIRLEY, James.** JAMES SHIRLEY. With an introduction by Edmund Gosse. Vizetelly & Co., 1888. xxx, 466pp. The Best Plays of the Old Dramatists. Unexpurgated edition. Portrait frontispiece of James Shirley. The Mermaid Series. Light brown cloth.

Annotated by George Rylands with his notes loosely inserted. Contains *The Witty Fair One*, *The Traitor*, *Hyde Park*, *The Lady of Pleasure*, *The Cardinal* and *The Triumph of Peace*.

537. **TOURNEUR, Cyril.** THE REVENGER'S TRAGEDY. Edited with an introduction, notes and glossary by G.B. Harrison. J.M. Dent, 1934. 12mo. xiii, 136pp. The Temple Dramatists. Olive green cloth with blind-stamped design.

FINE LIMITED EDITION FROM THE FANFROLICO PRESS

538. **TOURNEUR, Cyril.** THE WORKS OF CYRIL TOURNEUR. Edited by Allardyce Nicoll, with decorations by Frederick Carter. The Fanfrolico Press, 1929. 4to. ix, 344pp. Grey cloth with gilt decorative design.

Contains *The Transformed Metamorphosis*; *The Revengers Tragaedie*; *A Funerall Poeme upon the Death of the Most Worthie and True Souldier, Sir Francis Vere*; *The Atheist's Tragedie: or the Honest Man's Revenge*; *The Character of Robert Earle of Salesburye*; *A Griefe On the Death of Prince Henrie*; *Laugh and Lie Downe: or, The Worlde's Folly* and *The Character of Salisbury [Clifton Hall Exemplar]*.

A limited edition being one of 750 copies printed.

539. **WEBSTER, John.** THE WHITE DEVIL. Edited, with an introduction, notes and glossary by G.B. Harrison. J.M. Dent, 1933. 12mo. xv, 168pp. The Temple Dramatists. Dark green boards with blind-stamped design.

Annotated by George Rylands, as producer of the play for the Marlowe Society.

540. **WEBSTER, John.** THE DUCHESS OF MALFI. Edited by Elizabeth M. Brennan. A. & C. Black, 1983. xlvi, 142pp. Paperback.

BEAUTIFULLY ILLUSTRATED EDITION

541. **WEBSTER, John.** THE DUCHESS OF MALFI, AND THE WHITE DEVIL. TWO PLAYS. Illustrated by Henry Keen. John Lane, The Bodley Head, 1930. 254pp. Twelve dramatic full-page illustrations taken from etchings. Two newspaper cuttings of reviews by Desmond MacCarthy tipped-in on endpaper. Black cloth, ornate gilt decoration on spine and upper cover. Dust-jacket.

542. **WILLOBIE, Henry.** WILLOBIE HIS AVISA, 1594. With an essay by G.B. Harrison. John Lane, The Bodley Head, 1926. 271pp. Original title-page in facsimile. The Bodley Head Quartos, edited by G.B. Harrison. Beige cloth with dark blue design.

THEATRE STUDIES – Actors and Acting

SCARCE CAMBRIDGE PUBLICATION

543. **SHAKSPEERE IN CAMBRIDGE. A MEMORIAL OF THE TERCENTENARY.** Cambridge, Foister & Jagg, [1869].
BOUND WITH: **HALL, H.T. CAMBRIDGE DRAMATIC ALBUM.** Cambridge, Published for the author, by H. Wallis, Bookseller, Sidney Street, 1868. [ii], 14; [iv,], 29pp. Modern red marbled boards.

A history of performance of Shakespeare in the town.

544. **A HISTORY OF SHAKESPEAREAN PRODUCTION.** Arts Council of Great Britain, 1948. 36pp. Catalogue of an exhibition arranged by The Arts Council of Great Britain and the Society for Cultural Relations with the U.S.S.R., 1948-49. Pictorial wrappers.

WITH ELEVEN FINE CHROMOLITHOGRAPHIC PLATES

545. **SHAKESPEAREAN TABLEAUX.** Paul Jerrard. c.1840-50. 26pp. 11 full page highly coloured chromolithographs within richly ornamental oval borders and printed on heavy board. Enamel cover richly embossed in gold, floral endpapers printed on white moiré silk. Ivory enamelled calf embossed in gold.

The plates depict scenes from Shakespeare's plays, and are accompanied by extracts to illustrate the scenes. A very unusual title in the High Victorian decorative tradition of 'elegant Drawing-Room books' in fancy bindings, published during the 1840s and 1850s.

546. **THE 1950 CAMBRIDGE SUMMER FESTIVAL OF MUSIC AND DRAMA.** Cambridge, 1950. 76pp. Quarter brown buckram, brown decorative boards.

A set of programmes for the Festival, which was promoted by the Cambridge Arts Theatre Trust, of which George Rylands was Chairman of the Trustees, with the support of the Arts Council of Great Britain. Inscribed by Noel Annan, 'To Dadie - with grateful thanks, N. Xmas 1950.'

547. **THE 1951 CAMBRIDGE SUMMER FESTIVAL OF MUSIC AND DRAMA** Cambridge, 1951. 128pp. Quarter red buckram, red decorative boards.

A set of programmes for the Festival for that year. Inscribed by Noel Annan, 'To Dadie - to remind the Architect-in-Chief of a memorable achievement. N. Xmas 1951.' An additional interest is that this was the year of the Festival of Britain and the programmes reflect this.

SPECIAL PRESENTATION COPY OF THE MARLOWE SOCIETY PROGRAMME WITH 33 ORIGINAL PHOTOGRAPHS OF THE CAST

548. **HAMLET.** Cambridge, Printed at the University Press, 1932. 4to. Quarter blue buckram, blue boards.

Contains the programme of a production of *Hamlet* by the Marlowe Society in March 1932, and 33 original photographs of members of the cast and of the production.. A unique record.

549. **HAMLET.** The National Theatre, 1963. 28pp. Yellow wrappers.

Programme of the production which opened at the National Theatre on 22nd October 1963.

550. **THE FAIRY QUEEN. AN OPERA BY HENRY PURCELL. AS PERFORMED AT THE NEW THEATRE, CAMBRIDGE, 10-14 FEBRUARY 1931, WITH THE DIALOGUE TAKEN FROM SHAKESPEARE'S A MIDSUMMER NIGHT'S DREAM IN PLACE OF THE ALTERATIONS MADE BY THE ANONYMOUS LIBRETTIST OF 1692.** Introduction by Dennis Arundell. Cambridge, The University Press 1931. 12mo. 62pp. Blue wrappers.

551. **THE MARLOWE SOCIETY. 1907-1937.** Menu for a dinner of The Marlowe Society, held in the Audit Room, King's College, Cambridge, on Sunday June 13th 1937. Includes a toast to Rupert Brooke.

552. **THE LADY OF PLEASURE.** By James Shirley. Cambridge, The Festival Theatre, 1995. 28pp. Tan wrappers.
Programme for the Marlowe Society's production, 10-25 March 1995.

553. **HER INFINITE VARIETY. AN 80TH BIRTHDAY TRIBUTE TO PEGGY ASHCROFT.** Royal Shakespeare Company, 1987. 28pp. Blue pictorial wrappers.

Programme of tribute by Peggy Ashcroft's friends and colleagues, The Old Vic, 20th December 1987. George Rylands took part in this tribute and contributed *Max Beerbohm on Benson's Henry V*. The programme includes a photograph of George Rylands and a biographical note.

554. **HENRY V.** Shakespeare's Globe, 1997. 24pp. Pictorial wrappers on stiff card.
Programme of the production which opened at the Globe on 14th June 1997. Two type-written pages in draft, *Shakespeare Survey: a retrospect* by Philip Edwards are loosely inserted.

555. **LE PRINCE HAMLET DE DANEMARK; OU, LE FRATRICIDE PUNI. VERSION INEDITE.** Paris, Editions Bordas, 1946. 34pp. Appears in *La Revue Theatrale*, No. 3, october-novembre 1946. 15 illustrations. Pictorial wrappers.

556. **SHAKESPEARE AT ST. GEORGES. THE WINTER'S TALE.** St. George's Theatre, 1980. Oblong 4to. 12pp. Pictorial card covers in ring binding.
A programme of the production.

557. **ANTONY & CLEOPATRA.** The National Theatre, 1987. 32pp. Introduction by Anne Barton and notes by Tirzah Lowen. Pictorial wrappers.
Programme of the production which opened at The Olivier Theatre on 9th April 1987.

558. **THE ARTS THEATRE CAMBRIDGE.** Cambridge, The Cambridge Arts Theatre Trust, 1950-1959. Ten volumes. Non-uniform quarter cloth, decorative boards.

A complete run of programmes for productions at the theatre, of which George Rylands was Chairman of the Directors and Trustees, 1946-82. Several of the volumes are dedicated to George Rylands by Noel Annan, who was Provost of King's College. This college has been a major benefactor of the theatre, and an *ex officio* trustee of the theatre. The founder of the Arts Theatre was John Maynard Keynes, who was Bursar of King's. George Rylands became Chairman following the death of Lord Keynes in 1946. The object of the Cambridge Arts Theatre Trust is the entertainment of the city and the university. Its name describes, and the form of a pentagon given to the auditorium of the Arts Theatre by the architect symbolises, its purpose of providing homes in Cambridge for the five arts of drama, opera, ballet, music and cinema. A unique and full record of productions at one of the United Kingdom's leading theatres during a period of change.

559. **THE ARTS THEATRE CAMBRIDGE.** Cambridge, The Cambridge Arts Theatre Trust, 1986. Green cloth.

A complete run of programmes for productions at the theatre during its fiftieth anniversary year. George Rylands was Chairman of the Directors and Trustees of the Theatre, 1946-82.

560. **ARCHER, William.** ABOUT THE THEATRE. Essays and Studies. T. Fisher Unwin, 1886. 350, [2]pp. Book-plate of Gaillard T. Lapsley. Dark green cloth.

561. **ARCHER, William.** STUDY AND STAGE. A Year-Book of Criticism. Grant Richards, 1899. xi, 250pp. Dark blue cloth.

A NOTABLE SHAKESPEAREAN ACTOR

562. **ARCHER, William.** WILLIAM CHARLES MACREADY. Kegan, Paul, Trench, Trübner & Co., 1890. vii, 224pp. Bound with biographies edited by the author, also in the 'Eminent Actors' series, of Charles Macklin by E.A. Parry, and of Thomas Betterton by Robert W. Lowe. Book-plate of Charles B. Cochran. Maroon cloth.

Tipped-in are the obituary notices of Macready's wife and son, dated 1909. Charles B. Cochran was a famous theatrical impresario.

563. **BARTON, Margaret.** GARRICK. Faber & Faber, 1948. 324pp. 16 black and white illustrations. Red cloth. Dust-jacket.

564. **BEARMAN, Robert.** STRATFORD-UPON-AVON AS IT WAS. Nelson, Lancs, Hendon Publishing, 1979. 48pp. Photographic wrappers.

The author was Senior Archivist at the Shakespeare Birthplace Trust, Stratford-upon-Avon, retiring in 2007.

565. **BILLINGTON, Michael.** PEGGY ASHCROFT. John Murray, 1988. xii, 312pp. Black cloth, gilt lettering. Dust-jacket.

Inscribed on fly-title, 'Happy Birthday Dadie, with gratitude from the author, and love from the Publisher and the subject, Peggy, and Jock with admiration.' Includes many references to George Rylands.

566. **BRENNAN, Anthony.** ONSTAGE AND OFFSTAGE WORLDS IN SHAKESPEARE'S PLAYS. Routledge, 1989. ix, 321pp. Black cloth. Pictorial dust-jacket.

An analysis of the function of reporting and of stage absence in Shakespeare's plays and of the structure of Shakespeare's battles, both on and off stage.

567. **BRIDGEWATER, Howard.** EVIDENCE CONNECTING SIR FRANCIS BACON WITH "SHAKESPEARE". The Bacon Society, 1943. 35pp. Original wrappers in green buckram.

Presentation slip from the author loosely inserted.

568. **BROOKE, Tucker.** SHAKESPEARE OF STRATFORD. A HANDBOOK FOR STUDENTS. New Haven, Yale University Press, 1926. viii, 177pp. Black cloth, buff labels.

569. **BYRNE, M. St. Clare.** A HISTORY OF SHAKESPEAREAN PRODUCTION. Arts Council of Great Britain, 1947. 35pp. Pictorial wrappers.

An exhibition catalogue.

570. **CHILD, Harold.** THE SHAKESPEAREAN PRODUCTIONS OF JOHN PHILIP KEMBLE. Oxford University Press, 1935. 22pp. Grey wrappers. Published for the Shakespeare Association. Original wrappers in green buckram.

571. **CROSSE, Gordon.** SHAKESPEAREAN PLAYGOING 1890-1952. A.R. Mowbray, 1953. 164pp. Frontispiece. 14pp. of photographic illustrations. Green cloth.

Personal recollections of performances by a variety of actors and actresses spanning sixty years.

572. **CUMBERLAND, Richard.** MEMOIRS OF RICHARD CUMBERLAND. WRITTEN BY HIMSELF. CONTAINING AN ACCOUNT OF HIS LIFE AND WRITINGS, INTERSPERSED WITH ANECDOTES AND CHARACTERS OF SEVERAL OF THE MOST DISTINGUISHED PERSONS OF HIS TIME, WITH WHOM HE HAS HAD INTERCOURSE AND CONNEXION. Lackington, Allen & Co., Temple of the Muses, Finsbury Square, 1807. Two volumes. 432; 500pp. Engraved portrait frontispiece and three engraved plates. Diced calf, gilt decorative design on spine.

Tipped-in is a letter from Richard Cumberland to his cousin, Ella, the author's great grand-daughter, dated 19th January 1898. Includes many references to famous actors – Garrick, Mrs. Siddons and anecdotes of the theatre of the eighteenth century. He refers to *Shakespeare in the Shades* a drama written by the author at the age of twelve.

573. **DARLINGTON, W.A.** THE ACTOR AND HIS AUDIENCE. Phoenix House, 1949. 188pp. Yellow cloth. Dust-jacket.

574. **DAVID, Richard.** SHAKESPEARE IN THE THEATRE. Cambridge, The University Press, 1979. xv, 263pp. Purple cloth. Dust-jacket.

Presentation copy from the author to George Rylands, who writes on the endpaper – ‘To Dadie – who first instructed me on how Shakespeare’s words work, and who has never failed to give the most generous encouragement to his pupil, Dick.’

575. **DAVID, Richard.** STRATFORD 1954. New York, The Shakespeare Association of America, 1954. 14pp. A reprint from Shakespeare Quarterly, Volume V., Autumn 1954, Number 4. Grey wrappers.

An accompanying letter to George Rylands from the author is loosely inserted.

DAVID GARRICK: THE FAMOUS EIGHTEENTH-CENTURY SHAKESPEAREAN ACTOR

576. **DAVIES, Thomas.** MEMOIRS OF THE LIFE OF DAVID GARRICK, ETC. INTERSPERSED WITH CHARACTERS AND ANECDOTES OF HIS THEATRICAL CONTEMPORARIES. THE WHOLE FORMING A HISTORY OF THE STAGE, WHICH INCLUDES A PERIOD OF THIRTY-SIX YEARS. A new edition, with additions and illustrations, in the form of notes. Longman, Hurst, Rees & Orme, Paternoster Row, 1808. Two volumes. xxi, 381; xii, 502pp. Engraved portrait frontispiece of David Garrick after Joshua Reynolds. Full modern calf, raised bands with ruled borders in gilt, black and red labels.

577. **DEELMAN, Christian.** THE GREAT SHAKESPEARE JUBILEE. Michael Joseph, 1964. 326pp. Frontispiece. 10pp. photographic illustrations. Endpapers illustrated with a plan of Stratford. Light maroon cloth. Pictorial dust-jacket.

An account of the Great Shakespeare Jubilee of 1769 which was the first Shakespeare festival. It was organised and produced by the actor David Garrick.

SIGNED LIMITED EDITION

578. **DRABBLE, Margaret.** STRATFORD REVISITED: A LEGACY OF THE SIXTIES. Shipston-on-Stour, The Celandine Press, 1989. 17pp. Maroon hand-made marbled wrappers, cream label.

Number 144 of a limited edition of 150 copies. Signed by the author.

579. **ECCLES, Christine.** THE ROSE THEATRE. Nick Hern Books, 1990. xx, 268pp. 50 illustrations. Paperback.

On endpaper George Rylands has written 'Gift from Peggy Ashcroft.'

580. **EDINBOROUGH, Arnold.** A NEW STRATFORD FESTIVAL. New York, The Shakespeare Association of America, 1954. 4pp. A reprint from Shakespeare Quarterly, Volume V, January 1954, Number 1. Grey wrappers.

Presentation copy from the author to George Rylands.

581. **EDINBOROUGH, Arnold.** THE STRATFORD SHAKESPEAREAN FESTIVAL. New York, The Shakespeare Association of America, 1963. 4pp. A reprint from Shakespeare Quarterly, Volume XIV, Autumn 1963, Number 4. Grey wrappers.

582. **EDINBOROUGH, Arnold.** CANADA'S PERMANENT ELIZABETHAN THEATRE. New York, the Shakespeare Association of America, 1957. 4pp. A reprint from Shakespeare Quarterly, Volume VIII, Autumn 1957, Number 4. Grey wrappers.

583. **FFRENCH, Yvonne.** MRS SIDDONS. TRAGIC ACTRESS. Derek Verschoyle, 1954. xvi, 256pp. Revised edition. Frontispiece. 8 black and white illustrations. Red cloth.

584. **FLETCHER, Ifan Kyrie.** SPLENDID OCCASIONS IN ENGLISH HISTORY, 1520-1947. Cassell, 1951. Oblong folio. xiii, 138pp. Coloured frontispiece. 11 coloured and 66 monochrome illustrations. Blue cloth with elaborate gilt decorative design.

Signed by the author.

The Shakespeare Jubilee at Stratford-on-Avon in 1769 is one of the occasions described in this volume. David Garrick was the acknowledged master of the English stage and was most renowned for his performances in Shakespeare's plays. He was approached by the Corporation in Stratford regarding the acquisition of a statue of Shakespeare for the new Town Hall. Plans for a celebration around this event developed and Garrick inevitably became involved in the organisation of it. The highlight was to be his performance of an *Ode upon dedicating a Building, and Erecting a Statue, to Shakespeare* that he had written himself. It proved very popular and it was generally considered that 'honour had been done to the supreme dramatist by the supreme actor.' One of the illustrations is an engraving which portrays Garrick reciting the ode.

585. **FOAKES, R.A.** ILLUSTRATIONS OF THE ENGLISH STAGE 1580-1642. Scolar Press, 1985. 4to. xviii, 180pp. Includes over 80 illustrations. Tan cloth. Dust-jacket.

This book gathers together for the first time all the important surviving visual evidence on the English stage from the rise of professional theatres in London to their closing in the Commonwealth period.

PRESENTATION COPY FROM JOHN GIELGUD

586. **GIELGUD, John.** AN ACTOR'S BIOGRAPHY IN PICTURES. Compiled and described by Hallam Fordham, with personal narrative by John Gielgud. John Lehmann, 1952. 128pp. Light green cloth with gilt decorative design. Dust-jacket.

Presentation copy from the author to George Rylands.

587. **GIELGUD, John.** STAGE DIRECTIONS. Heinemann, 1963. xiv, 146pp. Lilac cloth with black and gilt decorative design on spine. Dust-jacket. Coloured frontispiece. 8pp. photographic illustrations.

Included are chapters on *Richard II*, *Hamlet*, *King Lear* and also on the roles of Benedick, Leontes and Cassius.

PRESENTATION COPY FROM JOHN GIELGUD

588. **GIELGUD, John.** STAGE DIRECTIONS. Hodder & Stoughton, 1988. xiv, 146pp. 8pp. photographic illustrations. Paperback.

Signed presentation copy from the author to George Rylands.

589. **GIELGUD, John.** SHAKESPEARE. HIT OR MISS? Written with John Miller. Sidgwick & Jackson, 1991. xi, 192pp. Black cloth. Dust-jacket.

There are a couple of references to George Rylands. One relates to Shakespeare and a production of *Hamlet* which praises Gielgud's performance and goes on to say that the producer George Rylands 'had made even the Scandinavian politics intelligible and exciting.'

PRESENTATION COPY FROM JOHN GIELGUD

590. **GIELGUD, John.** AN ACTOR AND HIS TIME. In collaboration with John Miller and John Powell. Sidgwick and Jackson. 1979. 253pp. Yellow ochre cloth. Dust-jacket.

Presentation copy from the author to George Rylands.

591. **LETTERS AND POST-CARDS FROM JOHN GIELGUD.** Three Letters, Three Cards and Two Christmas cards written by John Gielgud to George Rylands. Enclosed in maroon portfolio with ties.

An ALS letter written on headed notepaper from Wotton-Underwood dated January 16.86. It consists of 218 words and in it Gielgud explains why he will be unable to attend the 'great occasion' [The Arts Theatre's Golden Jubilee] on the 2nd. He has had an exhausting week filming and a great deal of travelling to do as well. He goes away again to Yugoslavia on the 3rd for a month of what he anticipates will be hard work. A trip to Cambridge would be just too much driving as he gets tired more quickly now he is 81 and he doesn't want to risk

getting a cold and perhaps putting the film in jeopardy. He hopes Dadie will understand and he ends 'My love to you and all most heartfelt regrets-As ever John.'

Two ALS cards both addressed 'To Dearest Dadie' dated on Jan 22.86. and Jan 25.86. and written from Wotton-Underwood. In the first card which consists of 47 words, John Gielgud expresses his regret at being unable to attend an occasion which he refers to as 'the timely tribute to your unfailing enthusiasm and enterprise.' It is signed 'Love and all good things As ever John.' He says in the second card which consists of 36 words, that he 'shall be thinking most fondly of you all on Sunday and wishing so much I could have been there with you all.' It is signed 'Ever John.'

A third ALS card dated Aug 19.88. written from Wotton-Underwood and consisting of 69 words begins 'Dear Dadie' and goes on to discuss an interview that the two of them made that 'still reads well' that Gielgud is proposing to include in a volume about the theatre of the past. He has also sent 'an old attempt of mine' that he thinks Dadie might like to skim through. It is signed 'Love as ever John.'

An ALS letter written on headed notepaper from Wotton-Underwood dated February 9.93. consisting of 170 words. Gielgud thanks Dadie for his letter and confesses to finding public ceremonies exhausting. He comments on a play by Joe Ackerley which has had good reviews. He saw the original production with George Hayes in the lead which he did not appear to have enjoyed. He thinks Gerald du Maurier, who would not have considered acting it would have been a better choice. He continues by discussing books he has read recently, *Mrs. Shakespeare* by David [sic] Nye * which Alec Guinness sent him which he considers a 'brilliant pastiche' and Peter Ackroyd's 'splendid little novella' about Oscar Wilde's last days. He also admits to reading Proust, but he has to skip some parts as the 'party chat and endless snobbery' proves too much.

An ALS letter written on headed notepaper from Wotton-Underwood and dated May 24.93. consisting of 28 words in which Gielgud describes visiting Dadie's rooms only to find him away. He is disappointed they won't coincide as he will have finished filming in the area. He has been playing 'a silly part in a so called mystery series.' He took the opportunity to go to the Fitzwilliam but found it 'less fascinating than I remember it at least thirty years ago.' He wishes Dadie well in his new decade and signs it 'Love as ever John.'

An ALS Christmas card with a message consisting of 47 words beginning 'Dearest Dadie' he continues by saying that 'Peggy [Ashcroft] says you are in good form' and 'wasn't it awful my missing my degree in Cambridge?' He was unwell but he explains that he offered a lame excuse as he didn't want the press to bury him. Signed 'John.'

An ALS Christmas card consisting of 11 words 'Dearest Dadie from one dogged old party to another John Gielgud.'

**Mrs. Shakespeare* is by Robert Nye.

SIGNED PRESENTATION COPY

592. **GRANVILLE-BARKER, Harley.** THE STUDY OF DRAMA. Cambridge, The University Press, 1934. 93pp. Dark red cloth. Dust-jacket.

A lecture given at Cambridge on 2 August 1934, with notes subsequently added.

Signed presentation copy: 'George Rylands from Harley Granville-Barker. Paris. Dec. 1934.'

593. **GUTHRIE, Tyrone.** A LIFE IN THE THEATRE. Hamish Hamilton, 1961. vii, 320pp. Readers Union. Yellow and grey mottled cloth. Dust-jacket.

594. **HARTNOLL, Phyllis [Editor].** THE OXFORD COMPANION TO THE THEATRE. Third edition. Oxford University Press, 1967. xv, 1,088, [80]pp. 176 illustrations. Dark blue cloth. Dust-jacket.

NINETEENTH-CENTURY ACTOR-MANAGER AND NOTABLE SHAKESPEAREAN ACTOR

595. **IRVING, Laurence.** HENRY IRVING. The Actor and His World. By his grandson. Faber & Faber, 1951. 734pp. Frontispiece. Numerous illustrations throughout the text. Blue-green cloth.

596. **ISAACS, J.** PRODUCTION AND STAGE-MANAGEMENT AT THE BLACKFRIARS THEATRE. Oxford University Press, 1933. 28pp. Published for The Shakespeare Association. Original wrappers in green buckram.

597. **JOHN, Rob.** LIVING WITH LADY MACBETH. Cambridge, University Press, 1995. 54pp. Act Now Plays. Paperback.

598. **JOSEPH, B.L.** ELIZABETHAN ACTING. Oxford University Press, 1951. 157pp. Oxford English Monographs. Green cloth. Dust-jacket.

THE FAMOUS ACTING FAMILY – A SCARCE NINETEENTH- CENTURY TITLE

599. **KEMBLE, Frances Ann.** RECORD OF A GIRLHOOD. Richard Bentley, 1878. Three volumes. 299; 336; 321pp. Brown blind-stamped elaborately decorated cloth.

The Kembles were a famous acting family. Francis Ann, known as Fanny was the granddaughter of Roger, a strolling actor-manager and Sarah Ward, daughter of a provincial manager. Her father, Charles was an accomplished player who married the actress and dancer Maria Theresa de Camp. Her aunt was the famous tragic actress, Sarah Siddons who dominated the English stage with her gifted performances. Despite Fanny's background and her staggeringly beautiful appearance she was not intent on a theatrical career but only took to the stage to help her father who was in financial difficulties. She was an immediate success, having a talent that was able to shine in a wide range of roles, including Shakespearean parts such as Juliet, Portia, Beatrice and Bianca. Her final role as Lady Macbeth was considered her most outstanding. Throughout her acting life she received acclaim wherever she performed. She was the author of a number of works including *Notes on Some of Shakespeare's Plays*, published in 1882. These volumes contain many illuminating thoughts about the theatrical world at the time, including Fanny's opinion of Edmund Kean, 'He has the first element of all greatness-power.'

600. **KENNEDY, Dennis.** GRANVILLE BARKER AND THE DREAM OF THEATRE. Cambridge, The University Press, 1985. xiv, 231pp. Coloured frontispiece. Numerous photographic illustrations throughout the text. Pink cloth. Dust-jacket.

601. **KEYNES, Milo [Editor].** LYDIA LOPOKOVA. Weidenfeld & Nicolson, 1983. xvii, 238pp. Numerous photographic illustrations. Maroon cloth. Dust-jacket.

The editor is the son of John Maynard Keynes. Presentation copy to George Rylands. Milo Keynes has written on the endpaper 'For Dadie : given with love, respect and gratitude: this is the first copy of all. Milo. Cambridge, April, 1983.' There are a number of references to George Rylands within the texts, and the contributors include Quentin Bell, Anton Dolin, Ninette de Valois, Frederick Ashton, Dennis Arundell, David Garnett, Cecil Beaton, Isaiah Berlin, and Virginia Woolf.

602. **LAMBORN, E.A.G. and HARRISON, G.B.** SHAKESPEARE. THE MAN AND HIS STAGE. Oxford University Press, 1923. 128pp. Tan cloth with decorative design.

603. **LAWRENCE, Boyle [Editor].** CELEBRITIES OF THE STAGE. George Newnes, c.1910. Folio. 106pp. 49 coloured photographs. Blue cloth with ornate gilt design.

Contains biographical notes of famous actors and actresses of the day including those notable for their Shakespearean roles – Sir Henry Irving, Ellen Terry, Forbes Robertson, Herbert Beerbohm Tree etc.

604. **LEGGATT, Alexander.** KING LEAR. Manchester, The University Press, 1991. viii, 146pp. Shakespeare in Performance. Paperback.

605. **LUMLEY, Frederick.** THEATRE IN REVIEW. Edinburgh, Richard Paterson, 1956. xvi, 201pp. Vignette. 16pp. photographic illustrations. Red cloth. Pictorial dust-jacket, slightly torn, with a small amount of loss.

In his contribution, T.C. Worsley, drama critic of the *New Statesman*, writes about the achievements at Stratford and how it has become the focus of Shakespearean productions.

ONE OF THE FINEST TRAGEDIANS OF HIS OWN OR ANY TIME

606. **MACREADY, William Charles.** THE DIARIES OF WILLIAM CHARLES MACREADY 1833-1851. Edited by William Toynbee. With forty-nine portraits. Two volumes. Chapman & Hall, 1912. xvi, 512; vi, 543pp. Red cloth with gilt design.

607. **O'CONNOR, Garry.** ALEC GUINNESS. MASTER OF DISGUISE. Hodder & Stoughton, 1994. xiv, 316pp. Black cloth.

A biography of one of the twentieth century's most versatile actors whose repertoire included many Shakespearean roles.

608. **O'CONNOR, Garry.** RALPH RICHARDSON. AN ACTOR'S LIFE. Hodder & Stoughton, 1986. 281pp. 8 pp. photographic illustrations. Paperback.

609. **RABY, Peter.** "FAIR OPHELIA": A LIFE OF HARRIET SMITHSON BERLIOZ. Cambridge, The University Press, 1982. xiii, 216pp. Frontispiece. 43 illustrations. Black cloth.

610. **SPEAIGHT, Robert.** SHAKESPEARE ON THE STAGE. AN ILLUSTRATED HISTORY OF SHAKESPEAREAN PERFORMANCE. Boston, Little, Brown & Co., 1973. 304pp. Crimson cloth. Dust-jacket.

On endpaper George Rylands has written: 'Page 228. My production of Gielgud's Hamlet, 1944.'

611. **SPRAGUE, Arthur Colby.** SHAKESPEARE AND THE ACTORS. THE STAGE BUSINESS IN HIS PLAYS [1660-1905]. Cambridge, Mass., Harvard University Press, 1945. Third printing. xxv, 442pp. Frontispiece. 11 illustrations. Dark tan cloth, cream label.

612. **SPRAGUE, Arthur Colby.** SHAKESPEAREAN PLAYERS AND PERFORMANCES. Cambridge, Mass., Harvard University Press, 1953. xii, 222pp. Frontispiece. 11 illustrations. Dark blue cloth.

613. **STERNE, Richard L.** JOHN GIELGUD DIRECTS RICHARD BURTON IN HAMLET. A JOURNAL OF REHEARSALS. Heinemann, 1968. 149pp. 8 pp. photographic illustrations. Plans of sets on endpapers. Navy blue cloth. Dust-jacket.

A letter regarding presentation of this book to George Rylands by Peter Yapp and an invitation to George Rylands for a luncheon at the Royal National Theatre in honour of Sir John Gielgud loosely inserted.

614. **SWIFT, Clive.** THE PERFORMING WORLD OF THE ACTOR. WITH A PROFILE OF GLENDA JACKSON. Hamish Hamilton, 1981. 114pp. Dark brown cloth. Dust-jacket.

A card to George Rylands from the author, which accompanied this book, is loosely inserted.

615. **TANITCH, Robert.** ASHCROFT. Hutchinson, 1987. 4to. 159pp. Superbly illustrated throughout. Black cloth. Dust-jacket.

A letter from Eliza, Peggy Ashcroft's daughter, to George Rylands, dated 11th June 1991 is loosely inserted.

616. **WALKLEY, A.B.** PLAYHOUSE IMPRESSIONS. T. Fisher Unwin, 1892. viii, 261pp. Quarter beige cloth, green boards.

617. **WATKINS, Ronald.** MOONLIGHT AT THE GLOBE. An Essay in Shakespeare Production, Based on Performance of a Midsummer Night's Dream at Harrow School. Drawings by Maurice Percival; Foreward By R.W. Moore. Michael Joseph, 1946. 136pp. Blue cloth with silver design. Frontispiece. Numerous illustrations. Dust-jacket.

618. **WELLS, Stanley [Editor].** SUMMERFOLK. Essays Celebrating Shakespeare and the Stratford Theatres. Ebrington, Long Barn Books, 1997. xii, 194pp. Paperback.

619. **WILLIAMS, Harcourt.** FOUR YEARS AT THE OLD VIC 1929-1933. Putnam, 1935. xiii, 250pp. Frontispiece. 32 illustrations. Red cloth.

Presented to George Rylands on his 93rd birthday by Rob Clare.

620. **WILSON, J. Dover & WORSLEY, T.C.** SHAKESPEARE'S HISTORIES AT STRATFORD 1951. Photographs by Angus McBean. Max Reinhardt, 1952. Second edition. x, 95pp. Coloured frontispiece. 32 illustrations. Beige cloth.

Dover Wilson places the four histories *Richard II*, the two parts of *Henry IV*, and *Henry V* in their historical context while Worsley who was a drama critic for the *New Statesman* gives an appreciation of the four plays. Also included is a foreward by Anthony Quayle.

621. **YATES, Frances.** NEW LIGHT ON THE GLOBE THEATER. The New York Review, 1966. Broadsheet preserved in portfolio, marbled boards with ties.

An article in The New York Review of Books, May 26, 1966.

622. **YOUNG, Stark.** THE THEATRE. New York, Hill & Wang, 1959. 124pp. Paperback.

623. **YOUNG, Stark.** THE FLOWER IN DRAMA AND GLAMOUR. Theatre Essays and Criticism. New York, Charles Scribner's Sons, 1955. xiv, 223pp. Revised edition. Dark red cloth with gilt design. Dust-jacket.

On endpaper George Ryland has written 'The gift of John Gielgud.'

624. **YOUNG, Stark.** IMMORTAL SHADOWS. A Book of Dramatic Criticism. New York, Hill & Wang, 1948. x, 270pp. Paperback.

THE LIFE AND WORK OF GEORGE RYLANDS RECOLLECTED BY HIS FRIENDS

625. **ANNAN, Noel.** OUR AGE. PORTRAIT OF A GENERATION. Weidenfeld & Nicolson, 1990. x, 479pp. Dark blue cloth. Dust-jacket.

Contains many references to George Rylands. Inscribed, 'To dearest Dadie with my love, Noel', on endpaper, and signed by the author on title-page.

626. **BENSON, A.C.** THE DIARY OF ARTHUR CHRISTOPHER BENSON. Edited by Percy Lubbock. Hutchinson, c.1930. 320pp. Dark blue cloth.

Contains references to George Rylands as an undergraduate.

627. **CARRINGTON, Dora.** CARRINGTON. LETTERS AND EXTRACTS FROM HER DIARIES. Edited by David Garnett. With a biographical note by Noel Carrington. Oxford, The University Press, 1979. 516pp. Wrappers.

Contains several references to George Rylands. Dora Carrington was a key member of the Bloomsbury Group and a close friend of Lytton Strachey and George Rylands. When in 1927 Rylands took possession of his rooms at King's College, Cambridge, where he lived for over 60 years, she and Douglas Davidson – who was influenced by Duncan Grant – painted the famous murals on the doors and fireplaces, where they may be seen to this day.

628. **EDMONDSON, Paul.** BOOKS AND COMPANY. Stay this Moment: In Memoriam Dadie Rylands. Gloucestershire, Susan Hill, 1999. 121pp. The Quarterly Journal. Issue Two. Cream wrappers.

An article in which Rylands relates his memories to Edmondson who was studying for a Ph.D at the Shakespeare Institute of the University of Birmingham. Rylands talks of his life and friendships.

629. **GADD, David.** THE LOVING FRIENDS. A Portrait of Bloomsbury. New York, Harcourt Brace Jovanovich, 1974. 210pp. Quarter black cloth, grey boards. Dust-jacket.

Contains an account of George Rylands brief partnership with Leonard and Virginia Woolf's Hogarth Press in 1924, and of his friendship with the Woolf's, Lytton Strachey, Desmond MacCarthy and other members of the Bloomsbury Group.

630. **KENNEDY, Richard.** A BOY AT THE HOGARTH PRESS. Illustrated by the author. With an introduction by Bevis Hillier. Penguin Books, 1978. 100pp. Paperback.

A description of George Ryland's visit to the Hogarth Press. Kennedy considers him to be very good looking and is rather shocked as Rylands encourages Virginia Woolf 'to talk about how much she enjoyed kicking up her heels.'

631. **NEWSOME, David.** ON THE EDGE OF PARADISE. A.C. BENSON: THE DIARIST. John Murray, 1980. xiii, 405pp. Green cloth. Dust-jacket.

Contains many references to George Rylands as an undergraduate, and a photograph on the front cover of George Rylands with his tutor, A.C. Benson.

632. **PARTRIDGE, Frances.** MEMORIES. Victor Gollancz, 1981. 244pp. Blue cloth. Dust-jacket.

Many references to George Rylands, a contemporary undergraduate of the author at Cambridge.

633. **PARTRIDGE, Frances.** EVERYTHING TO LOSE. DIARIES 1945-1960. Victor Gollancz, 1985. 383pp. Brown cloth. Dust-jacket.

634. **PARTRIDGE, Frances.** HANGING ON. DIARIES, DECEMBER 1960 - AUGUST 1963. Collins, 1990. 186pp. Red cloth. Dust-jacket.

The entry for March 23rd 1963 refers to the author listening to a lecture by George Rylands at the Royal Institution on *Shakespeare and Troy*, and her comments on it.

635. **PARTRIDGE, Frances.** OTHER PEOPLE. DIARIES, SEPTEMBER 1963 - DECEMBER 1966. HarperCollins, 1993. 297pp. Blue cloth. Dust-jacket.

Contains references to meeting and dining with George Rylands in Paris and Cambridge. The cover has a photograph of George Rylands sitting back to back in a Cambridge garden with another member of the Bloomsbury circle, Eardley Knollys.

636. **PARTRIDGE, Frances.** GOOD COMPANY. DIARIES, JANUARY 1967 - DECEMBER 1970. HarperCollins, 1994. xvi, 48pp. Green cloth. Dust-jacket.

Contains several references to encounters with George Rylands.

637. **PARTRIDGE, Frances.** LIFE REGAINED. DIARIES, JANUARY 1970 - DECEMBER 1971. Weidenfeld & Nicolson, 1998. xv, 256pp. Dark green cloth. Dust-jacket.

Contains numerous references to George Rylands. Inscribed by the author on the title-page, 'For darling Dadie, with much love and happy memories, from Frances.'

IMPORTANT AUTOGRAPH LETTER

638. A LETTER FROM FRANCIS PARTRIDGE. An ALS letter written on headed notepaper from 16, West Halkin Street, London dated Sunday 11th December '88 consisting of approximately 546 words. Francis Partridge begins her long letter by saying how much she has been 'delighting' in Dadie's 'Rylands' essays. Her response to them is very positive, they are 'richly packed.... with scholarship, quotations and stimulating not to say inspiring ideas, as quite to bowl me over.' She found the passage on *King Lear* about the key abstract words in the tragedies most fascinating and she praises other pieces in the work. She continues her praise with 'every page brings your voice into my ears and your special way of illuminating Shakespeare and others.' She goes on to discuss and give her opinions on a production of *Cymbeline* she has seen. The final part of the letter describes how she hurt her finger, went to Spain and caught mumps. She ends affectionately in the hope of seeing Dadie soon, perhaps in London. Enclosed in a maroon buckram folder.

639. **SPALDING, Frances.** DUNCAN GRANT. Chatto and Windus, 1997. xv, 570pp. Frontispiece. 8 coloured and 16 black and white illustrations. Red cloth. Pictorial dust-jacket.

George Rylands is mentioned on several occasions, in particular concerning the decorating of his rooms in Cambridge by Davidson, a young man influenced by Duncan Grant's work.

640. **A LETTER FROM LEONARD WOOLF.** A TLS letter on headed notepaper from Monk's House dated 22/7/56. Leonard Woolf has received the script of the Virginia anthology and says to Dadie 'I think it is extremely good. I don't know how you managed to get it as good; it must have been a hard task with the odd team you had to control. Your own part in it is perfect.' Signed 'L.' Enclosed in a maroon buckram folder.

641. **WOOLF, Virginia.** A WRITER'S DIARY. Being Extracts from the Diary of Virginia Woolf. Edited by Leonard Woolf. The Hogarth Press, 1954. Second impression. x, 372pp. Orange cloth.

Virginia Woolf describes a meeting with George Rylands when he says 'I (Virginia) have no logical power and live and write in an opium dream. And the dream is too often about myself.'

642. **[KINGS COLLEGE].** Rylands, George Humphrey Wolferstan 1902-99. Fellow Dean Steward, Assistant Bursar, Praelector, Director of Studies and University Lecturer in English. A Memoir. Cambridge, King's College, 2000. 31pp. 4pp. photographic illustrations. Blue wrappers.

Recollections written by Rylands friends Noel Annan, John Barton, Steven Runciman, Frances Partridge compiled by Peter Jones. An account of Rylands life and works as seen by those close to him. It captures many aspects of his character as well as his extraordinary energy and enthusiasm for life and gives a thorough description of all the many projects he was involved with, theatrical and otherwise. Above all it gives a picture of an inspiring and legendary man of King's.

ADDENDUM

643. **DAVID, Richard.** The Janus of Poets. Being an essay on the Dramatic Value of Shakespeare's Poetry both Good and Bad. Cambridge, University Press, 1935. Green cloth.

SOUND RECORDINGS OF SHAKESPEARE DIRECTED BY GEORGE RYLANDS

644. **ROMEO & JULIET.** Unabridged. The Marlowe Society and Professional Players. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. George Rylands plays Friar John. Two cassettes.

645. **MACBETH.** Unabridged. The Marlowe Society and Professional Players. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. George Rylands plays An English Doctor. Two cassettes.

646. **MUCH ADO ABOUT NOTHING.** Unabridged. The Marlowe Society and Professional Players. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. The cast includes John Gielgud and Peggy Ashcroft. Two cassettes.

647. **THE WINTER'S TALE.** Unabridged. The Marlowe Society and Professional Players. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. George Rylands plays Archidamus. Two cassettes.

648. **OTHELLO.** Unabridged. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. George Rylands plays Lodovico, Second Senator and Fourth Gentleman. Two cassettes.

649. **ANTONY & CLEOPATRA.** Unabridged. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. George Rylands plays Varrius and Taurus. Two cassettes.

650. **THE TWO GENTLEMEN OF VERONA.** Unabridged. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press.

George Rylands plays Thurio. Two cassettes.

651. **THE TAMING OF THE SHREW.** Unabridged. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. Two cassettes.

652. **CORIOLANUS.** Unabridged. Recorded under the auspices of the British Council. Directed by George Rylands in association with Cambridge University Press. Two cassettes.

These cassettes are a reissue of some of the recordings made on vinyl by Argo Record Company (see catalogue entry 15) between 1958 and 1963. They were produced as a trial run in 1998 and only ten copies were made. They have not been marketed commercially. The recordings follow the text of the *New Shakespeare*, edited by John Dover Wilson, with the Marlowe Society of Cambridge University and leading professional players taking part, directed by George Rylands. Among the professional players were John Gielgud, Peggy Ashcroft, Beatrix Lehmann, Michael Bates, Penelope Balchin, Patrick Wymark, Irene Worth, Jill Balcon, Miles Maleson, Corin Redgrave, Michael Hordern, Sir Derek Jacobi, John Barton, and Sir Ian McKellen.