MR. PARRISH assembled a Hardy collection (in the words of Richard L. Purdy) “of remarkable extent and quality.” It included such rarities as *The Dorset Farm Labourer Past and Present* (1884); *Some Romano-British Relics found at Max Gate, Dorchester* (1890); the well-known copy of *Tess of the D’Urbervilles* (1891) in what may be a trial binding; and Part Second of *The Dynasts* (1905) in the first state. Mr. Parrish’s interest in variants resulted in the appearance on his shelves of six copies of *A Pair of Blue Eyes* (1873), two copies of *The Woodlanders* (1887), four copies of the Harper edition of *A Group of Noble Dames* (1891), and three copies of the American edition of *In Scarlet and Grey* (1896).

Mr. Parrish made no attempt, however, to acquire manuscript material for the collection, and as a result it included only eleven Thomas Hardy letters.

The Library has added to the collection more than 150 printed items, including twenty-four magazine appearances and a small number of theater programs. Many of the additions came from the Hardy collections of Carroll A. Wilson and Howard Bliss. Robert H. Taylor presented from his own collection J. S. Udal’s copy of *The Return of the Native* (1878); *The Trumpet-Major* (1880) in the primary binding; and presentation copies of *The Woodlanders* (1887), the fifth edition of *Tess of the D’Urbervilles* (1892), *Life’s Little Ironies* (1894), and *Jude the Obscure* (1896). Samuel Hynes gave Pocket editions and reprintings of fifteen volumes of verse. Other additions worthy of mention are a presentation copy of the privately distributed *The Famous Tragedy of the Queen of Cornwall* (1924) and *Notes on “The Dynasts”* (1929) with a presentation inscription from T. J. Wise to Howard Bliss (also a gift to the collection from Mr. Taylor).

There has been no sustained effort to acquire manuscript and other non-printed material for the collection, and, if it had not been for the generosity of Mr. Taylor, whose gifts included items from the Bliss collection, the acquisitions would have been very few in number. As it is, they include forty-nine letters written by Hardy and three pencil sketches drawn by him; an autograph receipt signed for payment for the final installment of *The Return of the Native* in the December 1878 issue of *Belgravia*; two photographs of Hardy’s study in Max Gate, one with an inscription by Hardy, the other inscribed by the first Mrs. Hardy; and eighty-six letters from Florence Emily Hardy to Howard Bliss. Three drawings by Leo Bates to illustrate “The Turnip-Hoer” in *Cassell’s Magazine*, August 1925, came from the Bliss collection. Finally, the Library acquired three portraits of Hardy: two by Reginald G. Eves, one in oil, the other in charcoal; and the third by Samuel J. Woolf, in charcoal.
1. The Abbey Mason. Inventor of the “Perpendicular” Style of Gothic Architecture. . . .
With marginal decorations by Harvey Emrich.
Purple decorated wrappers, printed in gold.

2. Address Delivered by Thomas Hardy on Laying the Commemoration Stone of the New Dorchester Grammar School, Twenty-first July 1927. [Cambridge: Printed for Florence Emily Hardy, 1927.]
[4] p. 25.5 cm.
Cover title.
“Twelve copies printed for Florence Emily Hardy at the University Press, Cambridge, August 1927. This is No. [in manuscript: 10. F.E.H.”
Yellowish gray wrappers.
Library label of Thomas Hardy.

Page [1], title, with photograph of Hardy; p. [2–4], text. 20.5 cm.
Consists of the address delivered at the Dorchester Grammar School, and brief introductory and concluding paragraphs by a reporter at the ceremony.
No. 18 of 50 copies.
Unbound, as issued.

Negative photostat of 2½ columns of galleys. Three pages. 59 by 12.5 cm.
Stamped on page one of the original: Library of Congress Copyright. Mar 14 1885 [in manuscript:] 6178–22 [stamped:] City of Washington.
Photostated from original in Library of Congress, Rare Book Collection, Oct. 30, 1942.
The article was published in the Detroit Post, March 15, 1885, under the title “Ancient Earthworks and What Two Enthusiastic Scientists Found Therein”; the typesetting of the galleys differs from that of the Post article.
Laid in case with two letters from Richard L. Purdy and one from the Library of Congress, all written to Mr. Parrish in Nov. 1942, containing further discussion of the origin of the copyright and of the galleys.

5. “And There Was a Great Calm”: 11 November 1918 . . . [London: Printed for Florence Emily Hardy, 1920.]
5, [1] p. 23.5 cm.
“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. December 1920. This is No. [in manuscript:] 25. F.E.H.”
Light greenish gray wrappers.
Inscribed by Hardy on t.p.: Thomas Hardy. Jan: 1921.

6. Any Little Old Song . . . . [Dorchester: Hy. Ling, Printers], [1934.]
Page [1], title, printed in red and black, with an illustration and decorative border in black; p. [2], blank; p. [3], the poem, with decorative border; p. [4], printer’s imprint. 11.5 cm.
French fold.
Unbound.
Laid in case with an autograph note on Max Gate stationery: With every good wish for Christmas & the New Year from Florence Hardy. Dec. 1936.

7. Copy 2.
With an additional line printed in red at foot of p. [1]: Christmas, 1934.
Unbound.
Inscribed by Mrs. Hardy on p. [2]: From F.E.H.
In an envelope addressed in Mrs. Hardy’s hand to Howard Bliss. Esq., postmarked 18 Dec 1934.
8. The Architectural Notebook of Thomas Hardy. 
viii, 39 p., facsim.: 1 leaf, 1–73, [70]–73, [1], 76–120, [157]–190 p. Front., illus. 18.5 cm. 
Pages 121–156 of the original notebook are blank and are not reproduced. 
Strong red buckram.

9. At Casterbridge Fair.
Page [433]. 22.5 cm.
Strong orange yellow illustrated wrappers.

10. At the War Office After a Bloody Battle.
Single sheet, printed on one side. 25.5 cm.
Facsimile of Hardy’s manuscript.
Unbound.

11. Before Marching and After . . . . [Privately printed, 1915.]
[8] p., Mounted portrait. 22.5 cm.
The portrait is a photograph of 2nd Lieutenant F. W. George.
“Of this Poem and Foreword . . . twenty-five copies only have been privately printed, by permission of the Author, for distribution among friends. [in manuscript:] No 12 Clement Shorter.” The Foreword is signed F. E. H. [Florence E. Hardy].
Dark purple wrappers. Pastedown endpapers.

Pages 826–827, 858–859. 42.5 cm.
No wrappers; unstitched.
The frontispiece is an illustration by C. S. Reinhart.
Blackish green vertical rib cloth, with the monogram TH in a floral medallion blocked in gold
on front cover, spine blocked in gold.

18. *A Christmas Ghost-Story.*
Page 200. 24 cm.
Reprinted from the *Westminster Gazette.*
Moderate yellowish pink illustrated wrappers.

[16] p. 16 by 9 cm.
Cover title.
A calendar for 1956, with quotations from the writings of Thomas Hardy compiled by Carl J. Weber.
Printed in red on light yellowish green paper.
No wrappers; stapled at top.

“25 copies only printed for Mrs. Thomas Hardy, by Henry Ling, Ltd., Dorchester, Dorset, 24th December, 1927. This is No. [in manuscript:] 5. F. E. H.”
Light bluish gray paper wrappers textured to resemble crushed leather.
Tipped in on p. [7] is an ALS of presentation, Florence Hardy to Mr. [Howard] Bliss, 17th February 1928.
Tipped in on verso of p. [7] are two clippings from the *Times:* the table of contents for the issue of Dec. 24, 1927, listing the above poem; and the poem itself.
Tipped in on p. [2] is a clipping dated Feb. 1, 1928, concerning the gift of the manuscript of *Christmas in the Elgin Room* to Magdalene College, Cambridge.

No. 19.
Wrappers as above, but light greenish gray.
Inscribed by Mr. Parrish on t.p.: Presented to me by Mrs Hardy at Max Gate. 14 Sept. 1936 M. L. Parrish.

22. … *The Church and the Wedding.*
Page 26. 22 cm.
White illustrated (by Paul Nash) wrappers, printed in blue and yellow.

Page 578. 25 cm.
Reprinted from *The Saturday Review.*
Moderate yellowish pink illustrated wrappers.

7 vols. Fronts. 24 cm.
Dark blue buckram, with the t.p. device, reproduced from an engraving by Reynolds Stone, blocked in blind on front cover.

xx, 521 p. Front. 20 cm.
Vol. 11 of “The Poetical Works of Thomas Hardy” is the 1910 edition of *The Dynasts.*
Dark green diaper cloth.
Adverts., 2 p. at back.
xxiv, 676 p. Front. 19.5 cm.
“Second Edition 1923.”
“Late Lyrics and Earlier,” p. [523]–676.
Dark green diaper cloth.

“Twenty-five copies only printed for Mrs. Thomas Hardy, by Henry Ling, Dorchester, Dorset, June 16th, 1924. This is No. [in manuscript:] 11. F.E.H.”
Pale orange yellow paper wrappers textured to resemble crushed leather.
Inscribed by Hardy at end of text on p. [5]: Thomas Hardy.

No. 21.
Library label of Thomas Hardy.

Page [1], title; p. [2], blank; p. [3], limited edition statement; p. [4], title, subtitle, and authorship statement; p. [5–7], the poem; p. [8], blank. 15.5 cm.
“No. 46 of 500 copies Privately printed for the first subscribers to The First Edition & Book Collector.”
Sheet imposed for a quarto, folded but not cut. Unbound.

30. Copy 2.
No. 384
Unbound.

Collation as in the preceding entry. 21 cm.

“No. 11 of 50 copies Privately printed for the first subscribers to The First Edition & Book Collector.”
Sheet imposed for a quarto, folded and cut except for a small area at center.
Unbound.

“… edition limited to fifty numbered copies for private circulation, of which this is No. [in manuscript:] 3 A J A Symons.”
Pale orange yellow wrappers of text paper.
Inscribed on inside front wrapper: For E. J. Evans esq with the compliments of A. J. A. Symons.

33. Copy 2.
No. 30.

34. … The Complete Poems of Thomas Hardy. Edited by James Gibson. [London and Basingstoke]: Macmillan [1976].
xxxvi, 1002 p. Front., illus., map. 22 cm.
Bright red buckram, with a circular medallion portrait of Hardy blocked in gold on front cover. Top edges stained red.

xxxvi, 1002 p. Front., illus., map. 22 cm.
“Reprinted with corrections 1978.”
Bright red buckram, with a circular medallion portrait of Hardy blocked in gold on front cover. Top edges stained red.

5 vols. Illus. 22.5 cm.
Dark blue buckram, with the publisher’s device blocked in blind on front cover.

37. The Convergence of the Twain. (Lines on the loss of the “Titanic.”)
Pages 765–766. 25 cm.
Reprinted from The Fortnightly Review.
Light brown illustrated wrappers.

“This poem, first printed in the Covent Garden Souvenir, May, 1912, and then in the ‘Fortnightly Review’ for June, 1912, is here first issued in book form, in an edition limited to ten copies. [in manuscript:] Richard Clay & Sons [printers] No. 6.”
Moderate greenish blue boards. Paper label on front cover.

Deep blue buckram, spine blocked in gold. Top edges stained light greenish blue.

xvi, 105 p., 1 leaf. 21.5 cm.
Printed on outside front wrapper: Uncorrected Proof Copy.
Contents lists Frontispiece and Index, which are absent from this printing.
Bright orange wrappers, with an overall design in white.

14 p., 1 leaf. 23 cm.
“Printed for Thomas J. Wise…. Edition limited to Thirty Copies. [in manuscript:] No. 18. T. J. Wise.”
Very pale green wrappers.

3 vols. 19.5 cm
Published anonymously.
Bookplate of John Lord Sheffield.

43. Copy 2.
Regular binding, as Vols. ii and iii of Copy 1. Vol. 1 inscribed on free front endpaper: Beatrice Lacey from J.O.

44. Copy 3.
3 vols. in 1. 19 cm.
Deep reddish brown sand cloth, covers blocked in blind, spine blocked in gold.
Inscription on free front endpaper dated 28 June 1877.

vii, 402 p. 17 cm.
At head of title: Leisure Hour Series.
“Author’s Edition.”
White buckram, covers and spine blocked in black. Adverts. on endpapers, printed in red, dated April 15, 1874.

46. Copy 2.
Series statement at head of t.p. has been reset, and “No. 32.” added.
Dark orange yellow diagonal fine rib cloth,
with oak branches, a spider web, etc., on front cover, a floral design and two vertical rules on back cover, and floral and other decoration (including the publisher’s device) on spine, all blocked in black. Different adverts. on endpapers, printed in red, dated Oct. 1884 on free back endpaper.

Bookplate of Arthur M. Brown.


4 prel. leaves, 384 p. Front. 19.5 cm.
Grayish olive smooth cloth, front cover blocked with large panels of red in which appear flowers and other decoration in the color of the cloth, publisher’s monogram blocked in blind on back cover, spine blocked in red. Floral-patterned endpapers, light gray on white.

Bookplate of Carroll Atwood Wilson.

48. The Distracted Young Preacher....
Printed in the Supplement to each number.
Pages 320, 339–340, 360, 380, 398–400. 43 cm.

No wrappers; unstitched.

49. ... ———....

Pages 501–510, 532–543, 595–600. 23.5 cm.
At head of title: From The New Quarterly Review. This is incorrect and should read: From The New Quarterly Magazine.

Moderate yellowish pink illustrated wrappers.

50. ... The Distracted Young Preacher. By Thomas Hardy.... Hester. By Beatrice May Butt....

179 p. 16 cm.
At head of title: Appletons’ New Handy-Volume Series. [41.]


Bookplate of Carroll Atwood Wilson.


7, [1] p. 23 cm.

“Of this Poem ... twenty-five copies have been privately printed by Clement Shorter for distribution among his friends.” Not numbered.


52. Copy 2.
In manuscript: No 21 C.K.S.

53. ———.... [London: Printed for Florence Emily Hardy, 1918.]

6 p., 1 leaf. 23 cm.

“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. July 1918. This is No. [in manuscript:] 16. F. E. H.”

Dark bluish gray wrappers. Deckle edges.

Library label of Thomas Hardy.

54. The Dorset Farm Labourer Past and Present....
Dorchester: Dorset Agricultural Workers’ Union, 1884.

1 prel. leaf., 21 p. 18.5 cm.

Without the halftitle and conjugate leaf (p. [23–24]) called for by Purdy. Bottom of p. 21 torn off; no words affected.

“... the authenticity of this pamphlet, where date and imprint are concerned, is open to serious question.” See Purdy, p. 49–50.

Unbound. Staples removed; stitched.


Pages [97]–107. 19.5 cm.
White illustrated wrappers, printed in black and blue. Deckle edges.

56. ———. New York: Privately Printed, 1927.  
15 p. 23.5 cm.  
"Printed from type for private distribution in an edition of 89 copies. This is copy No. [in manuscript:] 55."  
Grayish yellow boards. Paper label on front cover. Deckle edges.

xxii, 228, v p. 20 cm.  
First issue.  
Dark yellowish green smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold.  
Inscribed on pastedown front endpaper: C. R. Hart 3 March 1909.

xxii, 228, v p. 20 cm.  
Second issue.  
Title leaf pasted on a stub.  
Binding as in first issue.  
Adverts. as in first issue.

xxii, 228, v p. 19.5 cm.  
Dark green diaper cloth, front cover blocked in gold. T.e.g.  

60. Copy 2.  
Imprint at foot of spine in a different font.  
Inscribed on pastedown front endpaper: Carlos Baker 6/3/49

xiii, 302, 2 p. 19.5 cm.  
First state.  
American binding. Very dark green diaper cloth, front cover and spine blocked in gold. T.e.g.

xiii, 302, 2 p. 19.5 cm.  
Second state.  
Title leaf pasted on a stub.  
English binding. Dark yellowish green smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold.

63. Copy 2.  
Second state.  
Title leaf pasted on a stub.  
American binding. Very dark green diaper cloth, front cover and spine blocked in gold. T.e.g.

xiii, 302, 2 p. 19.5 cm.  
Dark green diaper cloth, front cover and spine blocked in gold. T.e.g.  
Inscribed on pastedown front endpaper: Carlos Baker 6/3/49

xiii, 355 p. 19.5 cm.  
Dark yellowish green smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold.

66. Copy 2.  
Dark green diaper cloth, front cover and spine blocked in gold. T.e.g.
  xiii, 355 p. 19.5 cm.
  Dark green diaper cloth, front cover and spine blocked in gold. T.e.g.
  Inscribed on pastedown front endpaper: Carlos Baker 6/3/49.

68. The Dynasts. An Epic-Drama of the War with Napoleon, in Three Parts, Nineteen Acts, & One Hundred & Thirty Scenes, the Time Covered by the Action Being About Ten Years. London: Macmillan and Co., Limited, 1910.
  xv, 525 p. Front. 20 cm.
  Dark green diaper cloth.

  xix, 322 p. 17.5 cm.
  Text on t.p. framed by purple rules.
  “First Pocket Edition 1924.”
  Dark purplish red smooth cloth, front cover blocked in gold and blind, spine blocked in gold. T.e.g.

  vii, 323–569 p. 17.5 cm.
  Text on t.p. framed by purple rules.
  “First Pocket Edition 1924.”
  Dark purplish red smooth cloth, front cover blocked in gold and blind, spine blocked in gold. T.e.g.

71. The Dynasts. An Epic-Drama of the War with Napoleon, in Three Parts, Nineteen Acts, & One Hundred & Thirty Scenes, the Time Covered by the Action Being About Ten Years. London: Macmillan and Co., Limited, 1927.
  3 vols. Front. in Vol. 1. 28 cm.
  Halftitle, parts of the t.p., and some headings throughout the text printed in red.
  “This is one of five hundred and twenty-five copies printed on large paper.” Signed in manuscript: Thomas Hardy.
  Light grayish yellowish brown decorated boards, with a curvilinear pattern in dark grayish olive. The paper has been wrinkled and pressed, giving it a tobacco-leaf texture, before application of the pattern. Vellum spine. Deckle edges.

  xii, 327 p. Front., plates, folding facsim., plan. 22.5 cm.
  “… in reality an autobiography. Mrs. Hardy’s … work was confined to a few editorial touches, and the writing is throughout Hardy’s own.”—Purdy, p. 265.
  Dark yellowish green buckram, with the monogram TH in a floral medallion blocked in gold on front cover. T.e.g.

  xii, 327 p. Front., plates, folding facsim., plan. 24.5 cm.
  Moderate yellowish green diagonal fine rib cloth, front cover and spine blocked in gold.

  “Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. February 1917. This is No. [in manuscript:] 24. F.E.H.”
  Light bluish gray wrappers. Deckle edges.

464  

T. Hardy nos. 75–83

ix p., 1 leaf, 443 p. 22.5 cm.

Dark blue buckram, spine blocked in gold.

76. The Famous Tragedy of the Queen of Cornwall at Tintagel in Lynnesse. A New Version of an Old Story Arranged as a Play for Mummers, in One Act, Requiring No Theatre or Scenery. . . .


The frontispiece and plate drawn by the author.

Grayish olive green smooth cloth, front cover blocked in blind, with a portion of the frontispiece drawing blocked in gold, spine blocked in gold.


[7], 76 p., 1 leaf. Front., plate. 25 cm.
The frontispiece and plate drawn by the author.

No. 191 of 1000 copies.

Black boards. Yellowish gray buckram spine.

Paper label on front cover. Deckle edges.

78. ———. . . [London: Macmillan and Co., Limited, 1924.]

Pages 527–569. 17.5 cm.

Caption title.

Light brown plain wrappers.

Inscribed by Hardy on p. 527: For Lawrence Grossmith: Thomas Hardy.

In a case with bookplate of the Motion Picture Country House (donated by Lawrence Grossmith).

See Purdy, p. 231.


Front., plates, illus. 22.5 cm.

Published anonymously.

Bound, with separate t.p. as above. Mrs. Allingham's maiden name appears incorrectly on t.p.; it should read “Paterson.”

Deep red morocco, by Zaehnsdorf: T.e.g. Light orange nonpareil marbled endpapers.

80. ———. . . With Twelve Illustrations. . . .


2 vols. Fronts., plates. 22 cm.
The illustrations are the same as those in The Cornhill.

Dark yellowish green diagonal fine rib cloth, with two illustrations blocked in black and decoration blocked in gold on front cover, spine blocked in black and gold.

Inscribed on each t.p.: E. E. Martin Augt 1879.

Bookplates of Edwin B. Holden and Carroll Atwood Wilson.


1 prel. leaf, iv, 474 p. 17 cm.

At head of title: Leisure Hour Series.

“Author's Edition.”

White buckram, covers and spine blocked in black. Adverts. on endpapers, printed in red, dated Nov. 17, 1874 on pastedown front endpaper.

82. ———. . . New York: John W. Lovell Company [after 1880].

iv, 474 p. 19 cm.


Dark yellowish brown diagonal fine rib cloth, front cover and spine blocked in black. Floral-patterned endpapers, deep yellowish brown on pale orange yellow.

Far from the Madding Crowd. French

T. Hardy

[83–90]

At head of title: Collection d’Auteurs Étrangers. Thomas Hardy.

“Justification du tirage”: the letter Z on a shield hanging from a branch, printed in red.

Gray, green, and dark red Stormont marbled boards. Moderate gray diagonal fine rib cloth spine, blocked in gold and with a dark red leather label.

84. **Fellow-Townsmen**
No wrappers; stitched.

85. ———
[5]–88 p. 12 cm.

Stamped on outside front wrapper: Library of Congress Copyright No. [in pencil:] 2661 h.[stamped:] 1880. City of Washington. Label pasted on outside front wrapper: Reserve Storage Collection (which has been crossed out and partially torn off). Stamped on inside front wrapper: Reserve Storage Collection (which has been lined out).


86. **Copy 2**
Moderate olive green diagonal fine rib cloth; blocking in black and red matches outside front wrapper of Copy 1, publisher’s monogram blocked in black in center of back cover. Adverts. as above.

Inscription on free front endpaper dated May 14, 1880.

87. ... **Fellow-Townsmen**. By Thomas Hardy....
And A Strange Guest. By the Author of “Guilty Without Crime,” etc., etc.... New York: George Munro, 1880.
24 p. 32.5 cm.

88. **The Fiddler’s Story. A Jingle on the Times**...
*London: Printed for Florence Emily Hardy, 1917.*
8 p., 1 leaf. 23 cm.
“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. October 1917. This is No. [in manuscript:] 5. F. E. H.”

89. **The First Countess of Wessex**...
Pages [20]–43. Illus. 25 cm.

90. **Forewords.** By the President [Thomas Hardy].
Pages [3]–4. 25 cm.
The frontispiece is a photograph of Hardy. Modern marbled boards and endpapers, purple on yellowish white. Deep purplish blue leather spine and corners. Original vivid orange wrappers, bound in.
Pasted on free front endpaper is an ALS, Hardy

91. *Forty Years in an Author’s Life: A Dozen Letters (1876–1915) from Thomas Hardy annotated by Carl J. Weber.*
Pages 108–117. 20.5 cm.
Brilliant purplish blue illustrated wrappers.

92. “Freed the Fret of Thinking”....
Page 959. 21.5 cm.
Light yellow decorated wrappers.

“This keepsake, printed for the Friends of the Bryn Mawr College Library in an edition of 750 copies, was designed by Douglass S. Livingston of Sutter House, Lititz, Pennsylvania.... The cover design is from a pencil sketch by Laurence Housman, and the frontispiece is from an hitherto unpublished portrait of Thomas Hardy by Sir William Rothenstein. The letters and illustrations, from the Adelman Collection at Bryn Mawr College Library, are published with permission.”
Light gray decorated wrappers, printed in moderate pink.

Cover title.
“Twelve copies printed for Florence Emily Hardy at the University Press, Cambridge, 21st November 1927. This is No. [in manuscript:] 3. F.E.H.”
Yellowish gray wrappers.

95. Copy 2.
No. 9.
Tipped in on blank leaf at back is a note on Max Gate stationery in Mrs. Hardy’s hand: Every good wish for 1928—from T.H. & F.E.H.

96. ———.
Pages 146–148. 24.5 cm.
Light greenish blue wrappers, printed in blue.

97. ———.
Pages 146–148. 24.5 cm.
Very light greenish blue wrappers, printed in black.
In *meredith collection [GM 168]*.

Page 66. 25 cm.
Reprinted from *The Times*.
Moderate yellowish pink illustrated wrappers.

99. *Going and Staying.*
Page 7. 26 cm.
Deep orange yellow decorated wrappers.

[6], 271 p. 19.5 cm.
Light yellowish brown smooth flecked cloth, with front cover divided by three gold rules into six panels, inside one panel three flowers blocked in gold, spine blocked in gold.
101. Copy 2.
Moderate brown diagonal fine rib flecked cloth, blocked as above but in dark brown. Secondary binding. See Purdy, p. 62.

[7], 292 p. Front., plates, illus. 19 cm.
The illustrations, which are for the first story only, “The First Countess of Wessex,” are by Alfred Parsons and C. S. Reinhart.
Dark olive diagonal fine rib cloth, with front cover and spine lettered in gold script and decorated in silver. On spine name of author (Hardy) above title.

103. Copy 2.
On thinner paper; cloth a shade lighter; no silver decoration on spine. On spine title above name of author (Hardy).
Adverts. as in Copy 1.

104. Copy 3.
On thinner paper; cloth as Copy 1; no silver decoration on spine; top edges sprinkled. On spine title above name of author (Hardy).
Adverts. as in Copy 1.

105. Copy 4.
On thinner paper; cloth as Copy 1; no silver decoration on spine; spine lettered in Roman capitals; top edges plain. On spine title above name of author (Thomas Hardy).
No adverts.

[5], 271 p. 18.5 cm.
At head of title: Macmillan’s Colonial Library. At foot of t.p.: No. 191.
“This Edition is intended for circulation only in India and the British Colonies.”
Dark bluish green smooth cloth.

2 vols. Fronts., plates. 21.5 cm.
In Vol. 1 no signature on p. 7; signature *F on p. 65. See Purdy, p. 20–21, for discussion of “Cancels.”
Moderate reddish brown diagonal fine rib cloth, front cover and spine blocked in black and gold.

1 prel. leaf, iv, 423 p. 17 cm.
At head of title: Leisure Hour Series.
White buckram, covers and spine blocked in black. Adverts. on endpapers, printed in red, dated May 9, 1876 on both front endpapers.

Pages [85]–87. Portrait. 20 cm.
An introductory paragraph by Rideout, followed by “The Author’s Preface,” signed Thomas Hardy, December, 1927. Preface written for a projected French translation of The Dynasts and here retranslated into English.
Unbound.

“Hardy’s Love Poems,” p. [101]–239.
Deep bluish green buckram, spine blocked in gold.

9, [1] p. 23 cm.
“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. February 1922. This is No.[in manuscript:] 5. F.E.H.”
Grayish blue wrappers. Deckle edges.

112. Copy 2.
No. 24.
Pale blue wrappers. Deckle edges.
Library label of Thomas Hardy.

Cover title.
“50 Copies only issued for private circulation and numbered. No. [in pencil:] 49.”
Unbound, as issued.

114. How I Built Myself a House.
Pages [161]–164. 26 cm.
Published anonymously.
The above weekly number contained in the monthly issue, Part 15, March 31, 1865.
Strong orange illustrated wrappers. Adverts. at front and back removed.

115. Copy 2.
The weekly number detached from a bound copy and given moderate yellowish brown wrappers, with Hardy’s name and title of his article printed on outside front wrapper.

26.5 cm.
In bound volume for 1865.
Dark green sand cloth, front cover blocked in gold and blind, back cover in blind, spine blocked in gold. Bevelled boards.

117. ————. (Reprinted from Chamber’s Journal for March 18, 1865.)

T. Hardy

Pages 2–5. 26.5 cm.
The above weekly number contained in the monthly issue, Part 169, Jan. 1, 1925.
Moderate orange illustrated wrappers.

118. ———.
Pages 7–13. 29 cm.
Dark orange yellow illustrated (by Alan Odle) wrappers.

119. ———.
Pages 162–167. 25 cm.
Moderate reddish orange illustrated wrappers, printed in black and green.

x, 279, [1] p. 19.5 cm.
Grayish yellow green smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover.
Adverts., 3 p. at back.

121. Copy 2.
Fore edges untrimmed. Partially unopened.
Bookplate of Thomas James Wise.

122. Copy 3.

123. Copy 4.
“First Edition November 1925 Reprinted November and December 1925.”

x p., 1 leaf, 279 p. 19.5 cm.
Moderate yellow green diagonal fine rib cloth, front cover blocked in dark green, spine blocked in gold.


1 leaf, x p., 1 leaf, 279 p. 22.5 cm.

"Of this special edition ... 100 copies have been printed, of which this is Number [in manuscript:] 50."

Light grayish red boards. Grayish yellow green smooth cloth spine. Paper label on spine.

Bookplate of Carroll Atwood Wilson.


x, 279, [1] p. 17.5 cm.

Text on t.p. framed by purple rules.

"First published 1925 First Pocket edition 1927."

Dark purplish red smooth cloth, front cover blocked in gold and blind, spine blocked in gold. T.e.g.

"By the Same Author. Uniform with this Edition," 1 leaf preceding halftitle.

127. An Imaginative Woman.


Pages 951–969. Illus. 24.5 cm.

Illustrated by Arthur Jule Goodman.

White illustrated wrappers, printed in green and red.

128. ... In the Evening. In Memoriam Frederici Treves, 1853–1923. (Dorchester Cemetery, 2 Jan. 1924). . . .


Page 7. 24.5 cm.

At head of title: Here is the poem as it appeared in the 1924 Dorset Year Book:—

Forms part of an article by the Honorary Editor of the Year-Book, Stanley I. Galpin, "'He was very kind to me.' Thomas Hardy, O.M., June 2nd, 1840–January 11, 1928," p. 3–9, which includes as well, on p. 6, the poem as it first appeared in The Times, January 5th, 1924; on p. 8, a reproduction in facsimile of an ALS from Hardy to Galpin, Oct. 5, 1911; and on p. 9, the text of a second letter from Hardy to Galpin, 25th September, 1922.

Light greenish blue wrappers, printed in dark blue, with an illustration ("The Birthplace of Thomas Hardy, O.M., Near Dorchester"), black on white, mounted on outside front wrapper.

In Dodgson collection [CLD 653 and 760].


"Of this Poem ... twenty-five copies only have been printed by Clement Shorter for private circulation, with the permission of the Author. February 1, 1916. [in manuscript:] No 10 Clement Shorter."

Dark purple wrappers. Pastedown endpapers.

130. An Indiscretion in the Life of an Heiress.


Pages [315]–378. 22 cm.

Light yellowish brown wrappers.

Bookplate of Paul Lemperly.

131. ———. . . .


No wrappers; stitched.

132. ... ———.


Pages 11–28, 76–91. 23. 5 cm.

At head of title: From The New Quarterly Review. This is incorrect, and should read: From
The New Quarterly Magazine.
Light yellowish brown illustrated wrappers.

“... an adaptation by the author of his first novel, *The Poor Man and the Lady*, which was never published.... This version appeared in *The New Quarterly Magazine* for July 1878.... The present edition consists of 100 copies of which this is No. [in manuscript:] 33 [printed:] F.E.H.”

134. Copy 2.
No. 37. Certificate of issue initialled F E H in manuscript, in addition to the printed initials. With a leather fore edge guard.

This is not in fact the first printing of the story in America; see above.
Blackish green diagonal fine rib cloth, with a double rule border blocked in blind on both covers and a shield in center of front cover blocked in gold, spine blocked in gold.
Calling card of Mr. and Mrs. George Willets Davison tipped in on free front endpaper.

136. ... Interlopers at the Knap.
Pages 674–688. 24 cm.
At head of title: From The English Illustrated Magazine.
Light brown illustrated wrappers.

29 p., 1 leaf. 22.5 cm.
“First Edition.”
No. 3 of 10 numbered copies.
Dark purplish blue vertical rib cloth, front cover blocked in gold.
Tipped in on p. 29 is a printed Christmas greeting from Carl J. Weber, with “To Carroll A. Wilson” and “December 1938” added in manuscript.
Bookplate of Carroll Atwood Wilson.

138. *Jezreel*....
The illustration is by C. M. Tongue.
Pale purplish blue wrappers, printed in dark purplish blue, with mounted colored illustration on outside front wrapper and mounted colored advertisement on outside back wrapper.

6 p., 1 leaf. 23 cm.
“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. September 1919. This is No. [in manuscript:] 14. F.E.H.”
Light gray wrappers. Deckle edges.
Bookplate of George Barr McCutcheon.

1 prel. leaf, vii, [1], 515, [1] p. Front., map. 20.5 cm.
Blackish green vertical rib cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold. T.e.g.
Signatures A–H in the first state, with partially blank pages numbered. See Purdy, p. 87.
141. **Copy 2.**
Signatures a–h in the first state.
Inscribed by Hardy on free front endpaper: To Charles Whibley: from Thomas Hardy. December: 1895.
Unopened.

142. **Copy 3.**
Signatures a–d, second state; signatures e–h, first state.
Inscribed on halftitle: Ida F Pickett.

143. ... ———... London: Macmillan and Co., Ltd., 1896.
    vii, [1], 515, [1] p. Map. 18.5 cm.
    At head of t.p.: Macmillan’s Colonial Library.
    At foot of t.p.: No. 294.
    “This Edition is intended for circulation only in India and the British Colonies.”—p. [ii].
    Dark bluish green smooth cloth. At foot of spine: Macmillan’s Colonial Library.

    iv p., 2 leaves, 488 p. Front., plates. 20 cm.
    Illustrated by W. Hatherell.
    Blackish green vertical rib cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold.

    iv p., 2 leaves, 488 p. Front., plates. 20 cm.
    Illustrated by W. Hatherell.
    Blackish green vertical rib cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold.

**Jude the Obscure. French**

    191 p. 21 cm.
    White glazed illustrated (by Ricardo Flores) wrappers, printed in color. On outside front wrapper: Collection Ollendorff. Adverts. on outside back wrapper.
    Bookplates of Clement K. Shorter (in case) and Carroll Atwood Wilson.

147. **Jude the Obscure: A Letter and a Foreword.**
    Foreword by Clement Shorter. The letter is from Thomas Hardy to Miss Jeannette Gilder, July 16, 1896.
    “Twenty-seven copies printed [by The Marion Press, Jamaica, New York] of which this is Number [in manuscript:] 8 pl.”
    Light gray wrappers. Deckle edges.
    Inscribed on flyleaf: Mr. Morris L. Parrish with friendly regards, from Paul Lemperly.

148. **Copy 2.**
    Number 26.
    Bookplate of George Barr McCutcheon.

    3 vols. 19.5 cm.
    With “or” in the halftitle of Vol. 1. See Purdy, p. 36.
    Dark gray sand cloth, with publisher’s monogram blocked in blind in center of both covers.
    Bookplate of George Barr McCutcheon.

150. ... **A Laodicean. A Novel.**... New York: Harper & Brothers [1881].
    71 p. Illus. 29.5 cm.
    With two illustrations by George Du Maurier.

151. ... *A Laodicean; or, The Castle of the De Stanleys. A Tale of To-day....* Illustrated by Du Maurier. New York: Henry Holt and Company, 1881. 1 prel. leaf, 432 p. Front., plates. 17 cm. At head of title: Leisure Hour Series—No. 131. Dark orange yellow diagonal fine rib cloth, with oak branches, a spider web, etc., on front cover, a floral design and two vertical rules on back cover, and floral and other decoration (including the publisher’s device) on spine, all blocked in black. Adverts. on endpapers, printed in red. Two leaves, one headed "Slips for Librarians to paste on Catalogue Cards," and the other headed "By the Same Author" on verso, precede t.p.

152. *A Laodicean. . . .* New York: Hovendon Company [n.d.]. 1 prel. leaf, 432 p. 19 cm. Grayish yellow green diagonal fine rib cloth, with an oak leaf pattern blocked on a very dark yellowish green panel in center of front cover and on spine. T.e.g.


156. *The Later Years of Thomas Hardy, 1892–1928.* By Florence Emily Hardy. London: Macmillan and Co., Limited, 1930. xi, 286 p. Front., plates. 22.5 cm. "The present volume forms the second and concluding part of a biography, the first part being *The Early Life of Thomas Hardy,* published in 1928."—p. v. "... largely written by Hardy himself.... the four concluding chapters are Mrs. Hardy’s work."—Purdy, p. 272–273. Dark yellowish green buckram, with the monogram TH in a floral medallion blocked in gold on front cover. T.e.g. Adverts., 2 p. at back.


158. *A Leader of Fashion....* In *Two Worlds,* Vol. 1, No. 2, Dec. 1925. New York. Page 125. 21.5 cm. "500 copies of this number were printed.... Of the 450 copies set aside for subscribers this is number [in manuscript:] 190." Yellowish white wrappers, front wrapper printed in black and orange. In the publisher’s black embossed cardboard slip-in case, on which is pasted a copy of the front wrapper (unnumbered).

159. *The Letters of Thomas Hardy.* Transcribed from the Original Autographs now in the Colby College Library and Edited with an
T. Hardy


[5], 301 p. 18.5 cm.
At head of title: Macmillan’s Colonial Library.
At foot of t.p.: No. 192.
“This Edition is intended for circulation only in India and the British Colonies.”
Dark bluish green smooth cloth.


[3], 268 p. 19 cm.
Moderate yellowish green smooth cloth, with six small masks arranged in a triangle blocked in gold on front cover and a single mask blocked in gold on spine.


T.p., halftitle, and bookset halftitle printed in black and red.
On halftitle: The Wessex Novels. 1.—Novels of Character and Environment.
Very dark red smooth cloth, spine blocked in gold.
Bookplate of Carroll Atwood Wilson.

Life’s Little Ironies. Swedish


§68 p. 20 cm.
Yellowish white decorated wrappers, printed in black and red. On outside front wrapper: Litteraturens Mästare. Adverts. on outside back wrapper.
T. Hardy

168. *The Market Girl. (Country Song.)*
In *The Venture: An Annual of Art and Literature,*
Edited by Laurence Housman and W. Somerset Maugham, 1903. London: At John Baillie’s.
Page 10. 26.5 cm.
Light grayish yellowish brown illustrated (by Laurence Housman) boards, front cover printed in black, with touches of pale green.
White linen spine without any type of finish.
Grayish green and white endpapers illustrated with full-page peacocks.
Book label of Elmer Adler.

In *The Owl,* No. 1, May 1919. London: Martin Secker.
Page 5. 32 cm.
Inserted preceding p. 5 is a leaf with the autograph signatures of all but one of the 18 contributors. Hardy has signed with the monogram TH only.

Pages [136]–146. Illus. 24.5 cm.
Moderate orange and pale orange yellow decorated wrappers.

No. 19 of 100 numbered copies, printed by The Southworth-Anthoensen Press.
Light bluish gray boards. White parchment paper spine.
Bookplate of Carroll Atwood Wilson.

2 vols. 19.5 cm.
Dark blue smooth cloth, with floral decoration blocked in black on front cover and on spine. Floral-patterned endpapers, light gray on white.

At head of title: Leisure Hour Series.—No. 191.
Dark orange yellow diagonal fine rib cloth, with oak branches, a spider web, etc., on front cover, a floral design and two vertical rules on back cover, and floral and other decoration (including the publisher’s device) on spine, all blocked in black. Adverts. on endpapers, printed in red, dated May 1886 on pastedown front endpaper. Advert., [2] p. at front.
2 copies.

174. *Memories of Church Restoration.*
Pages 59–80. 18.5 cm.
Light greenish gray wrappers. Advert. on outside back wrapper.
Bookplate of H. Buxton Forman.

175. *The Missed Train. . . .* 
Page 3. 31.5 cm.
Pale purplish blue illustrated boards.

xi, 256 p. 20 cm.
Moderate olive green smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover.
“Works of Thomas Hardy,” 4 p. at back.

“This facsimile of Moments of Vision and Miscellaneous Verses is taken from the original manuscript in the Old Library, Magdalene College, Cambridge. It has been photographed and printed by The Scolar Press at Ilkley in Yorkshire and bound by Weatherby Woolnough at Wellingborough in Northamptonshire. This edition is limited to 200 copies of which this is number [in manuscript:] 26. Walter Hamilton. [in type:] Walter Hamilton Master.”

Dark blue morocco. Marbled endpapers. A.e.g. in a lighter blue smooth cloth slip-in case.

178. Mute Opinion.

Moderate yellowish pink illustrated wrappers.

179. News for Her Mother. A Poem.…

Light greenish blue wrappers, printed in dark blue, with an illustration, dark blue on white, mounted on outside front wrapper.

180. Night in a Suburb (Near Tooting Common).…

Bright red wrappers, printed in gold.


“Twenty-five copies printed for Mrs. Thomas Hardy by Henry Ling, Dorchester, February 28th, 1925. This is No. [in manuscript:] One. F.E.H.”

Grayish blue wrappers, with the monogram TH embossed in black on front wrapper.

Inscribed by Hardy on t.p.: Thomas Hardy.

182. Copy 2.
No. 2 [sic].
Inscribed on t.p. in Mrs. Hardy’s hand: To Mr Howard Bliss. from T.H. & F.E.H. March 1925.

183. Copy 3.
No. Twenty-five.
Inscribed by Hardy on t.p.: Thomas Hardy.


“Printed for Thomas J. Wise…. Edition limited to Twenty Copies. [in manuscript:] No. 5. Thos. J. Wise.”
Very pale green wrappers.

Inscribed by Wise on halftitle: For Howard Bliss from his Friend Thos. J. Wise.

185. Copy 2.
No. 11.

The Old Clock.
See Swain, Charles, under miscellanea, No. 426.


“… 742 copies have been printed on Zanders hand-made paper, and 13 on gray French Ingres paper, by D. B. Updike, The Merrymount Press, Boston, January, 1929. Of these, 700 copies, numbered from 1 to 700, inclusive, are for sale, and will be distributed by Random House. This is copy number [in manuscript:] 204.”

White boards, with a wallpaper-style pattern—vertical bands of flowers and other decoration—in moderate reddish brown and very
dark yellowish green. Very dark yellowish green smooth cloth spine, blocked in gold.

On gray French Ingres paper. “This is copy number [in manuscript:] out of series.” Grayish green curl marbled cloth. Dark purplish blue solid-colored smooth cloth spine, blocked as Copy 1.

188. On an Invitation to the United States….
In The Southern Review, Vol. 6, No. 1, Summer 1940 (Thomas Hardy Centennial Issue). University, Louisiana: Louisiana State University Press.
Page 1. 26.5 cm.
Pale orange yellow decorated wrappers, printed in black and red.

x1 p., 1 leaf, 221 p. Front., plates, illus. 22 cm.
Strong blue smooth cloth. Top edges stained light yellowish brown.

190. Our Exploits at West Poley….
xii, 97, [1] p., 1 leaf. Illus. 19.5 cm.
Engravings printed in blue.
“Of this first edition in book form … published in September 1952 with wood engravings by Lynton Lamb one thousand and fifty copies have been printed of which 1000 are for sale. This is copy No. [in manuscript:] 862.”
Pale blue smooth cloth. Patterned endpapers, pale blue on yellowish gray.

191. ———….
[7], 109, [1] p. Front., illus. 20.5 cm.
Lamb’s illustrations for this edition are entirely different from those of the preceding edition.

“The first (limited) edition in book form … was published in September 1952. The present edition was first published in October 1952.”
Very deep red buckram.

192. The Oxen….
Published in “The Times,” 24th December, 1915. Reprinted at Hove, 28th December, 1915.
Page [1], title; p. [2], blank; p. [3], the poem; p. [4], blank. 20.5 cm.
On outside front wrapper: (Private Circulation Only).
Medium gray wrappers.

193. ———….
Page [1]: Christmas Greetings from Carroll A. Wilson, 1937. 2 Horatio Street, New York City. Page [2], The Oxen; p. [3], reproduction of a letter from Hardy to Gosse, dated 2-4-98; p. [4], a note on the letter. 20 cm.
Unbound.

194. A Pair of Blue Eyes. A Novel….
London: Tinsley Brothers, 1873.
3 vols. 19.5 cm.
Dark yellowish green diagonal fine rib cloth, blocked in black.
Bookplate of Carroll Atwood Wilson.

195. Copy 2.
Dark red sand cloth, same blocking in black.

196. Copy 3.
Dark grayish purple sand cloth, same blocking in black.
Adverts. as in Copy 2.

197. Copy 4.
Strong purplish blue diagonal fine straight-grain morocco cloth, different blocking in black on front cover, in blind on back cover, spine blocked in gold. Chapman and Hall adverts. on endpapers.
No advertisement catalogue.
Light brown illustrated wrappers, printed in brown and green.

204. The Place on the Map: A Poor Schoolmaster’s Story.


Pages 161–162. 24.5 cm.

Moderate greenish blue wrappers.

205. The Play of ‘Saint George.’ As Aforetime Acted by the Dorsetshire Christmas Mummers. Based on the Version in ‘The Return of the Native,’ and Completed from Other Versions, and from Local Tradition. Collocated and Revisied by Thomas Hardy. [Cambridge: Printed for private circulation by Florence Emily Hardy, 1921.]

1 prel. leaf, 8 p., 1 leaf. 19 cm.

“Twenty-five copies printed for private circulation by Florence Emily Hardy at the University Press, Cambridge, April 1921. This is No. 17. F.E.H.”

Grayish green wrappers.

Bookplate of B. George Ulizio.

206. Copy 2.

No. 19.


[3]–36 p. 19.5 cm.

“Version by Thomas Hardy,” p. [13]–23;


“The present, of which 1,000 copies are printed, constitutes the first published edition.”

Gold decorated wrappers, printed in black with decoration in red.

2 copies.
T. Hardy

208. ... \textit{Plots for Five Unpublished Short Stories}. Found amongst the Max Gate papers by Miss Evelyn Hardy and published by permission of the Trustees of the Hardy Estate. In \textit{The London Magazine}, Vol. 5, No. 11, Nov. 1958. Tadworth: William Heinemann Ltd. Pages 33–45. 2 portraits of Hardy. 21.5 cm. “Editor’s Note,” signed E.H. [Evelyn Hardy], p. 33–34; text of plots, p. 35–45. Wrappers; the front wrapper and spine in reddish brown, the back wrapper in white.


210. \textbf{Copy 2.}

Grayish blue buckram, front cover and spine blocked in gold as Copy 1. T.e.g. Adverts. as in Copy 1.


212. \textbf{Copy 2.}

20 cm. White smooth cloth, same blocking in gold. Bevelled boards. A.e.g. Bookplate of MHM Capes.


216. \textbf{Copy 2.}

Primary binding. Inscribed by Hardy on halftitle of Vol. 1: Thomas Hardy. Inscribed on free front endpaper of each vol.: J. S. Udal Inner Temple. With marginal annotations and markings by Udal. Bookplate of Carroll Atwood Wilson. The Hardy \textit{tls} of 9th November, 1918, inserted in this copy when it was in the Wilson collection, has been removed to the Parrish Collection manuscript file, while the inserted Hardy \textit{als} of 13.11.1918 is now in the Robert H. Taylor Collection, Princeton University Library.
T. Hardy

x, 465 p. Front. 17 cm.
At head of title: Leisure Hour Series.—No. 103.
"Author's Edition."
White buckram, covers and spine blocked in black. Adverts. on endpapers, printed in red, dated Dec. 10, 1878 on pastedown front endpaper.
Inscribed on p. [i]: Edith S. Appleton [and in another hand:] Wm Sumner Appleton. Boston 1904.

218. Copy 2.
Dark orange yellow diagonal fine rib cloth, with oak branches, a spider web, etc., on front cover, a floral design and two vertical rules on back cover, and floral and other decoration (including the publisher's device) on spine, all blocked in black.

"Of this first edition twenty-five numbered copies have been printed, of which this copy is number [in manuscript:] 3."
Dark blue vertical rib cloth.

Pages 4–5, 8–9, 12–13, 16, 19–25, 31. Illus. 42.5 cm.
The 4 full-page illustrations are by C. S. Reinhart.
White illustrated wrappers, printed in brown, blue, red, and black.


With 3 of the illustrations by C. S. Reinhart.
No wrappers; unstitched.

222. ... The Romantic Adventures of a Milkmaid. A Novel.... Illustrated.... New York: Harper & Brothers [1883].
23 p. Illus. 29.5 cm.
At head of title: Harper's Franklin Square Library. Number 322. [June 29, 1883.]
With the 4 full-page illustrations by C. S. Reinhart.
No wrappers; stapled.

223. ————. New York: John W. Lovell Company [1883].
91 p. 18.5 cm.

224. ... ————. New York: George Munro, 1883.
18 p. 30.5 cm.
No wrappers; stitched.

225. ————. New York: George Munro's Sons [1893?].
90 p. 18.5 cm.
Date of publication unclear. "No. 139. Issued Daily.—Dec. 15, 1883" appears at head of outside front wrapper. "Copyrighted by Geo Munro 1893" appears at foot of outside front wrapper, although the copyright may pertain to the cover design and not to the novel at all. The adverts. are dated 1896.

226. ———. . . . New York: George Munro’s Sons [1896].

90 p. 18.5 cm.

227. The Sailor’s Mother.
Page 1. 20.5 cm.
Light yellow green wrappers.

228. The Satin Shoes; A Quiet Tragedy. . . .
Pages [165]–167. Illus. 25 cm.
The two illustrations are by F. Walter Taylor. Light yellowish brown illustrated wrappers.

ix, 230 p. 19.5 cm.

ix, 230 p. 17.5 cm.
“First Edition 1914 … Pocket Edition 1919.” Dark purplish red smooth cloth, front cover blocked in gold and blind, spine blocked in gold. T.e.g.

xxvii, 433 p. Front. 22 cm.
Dark blue buckram, spine blocked in gold.

i, 214 p. 16 cm.

x, 144 p., 2 leaves. Front. 23.5 cm.
Series halftitle: The Riccardi Press Books. “Of this edition ... have been printed in the Riccardi fount on hand-made Riccardi Paper 1025 copies, of which 1000 only are for sale, and upon Vellum 14 copies, of which 12 are for sale. Paper copy Number [stamped:] 43.” Pale blue boards. Light grayish yellowish brown raw silk spine. Paper label on front cover and on spine, with an extra set of labels tipped in on verso of final leaf. T.e.g.; fore and bottom edges deckled.

234. Copy 2.
23 cm.
“Vellum copy Number [in manuscript:] 12.” Frontispiece signed in manuscript by the artist: Nicholson. And by the author: Thomas Hardy.
Flexible vellum, with a pair of dark olive cloth ties. T.e.g.

xi, 277 p. 15.5 cm.
Illustrated t.p.
Halftitle: Golden Treasury Series. Chosen Poems of Thomas Hardy.
"First published as 'Selected' Poems 1916 … Second Edition under the title of Chosen Poems 1929."
Greenish blue leather, front cover and spine blocked in gold. A.e.g. Blue, green, and purple marbled endpapers.

vii, 1076 p., 1 leaf. 19 cm.
Very deep red buckram. Map of Wessex on endpapers.

237. Copy 2.
18.5 cm.
Dark purplish blue flexible fine morocco, front cover and spine blocked in gold. A.e.g. Map on endpapers as above.
Adverts. as above.

Pages [1]–6. Front. 24 cm.
Four letters from Hardy to Edward Clodd, with background and commentary by Weber. Deep red wrappers.

239. Some Romano-British Relics found at Max Gate, Dorchester. (Read at the Dorchester Meeting, 1884; omitted from the Volume of that date). . . . (From “Proceedings” Dorset Natural History and Antiquarian Field Club, Vol. xi., p. 78, 1890.) Dorchester: “Dorset County Chronicle” Printing Works, 1890.
4 p. 21.5 cm.
Cover title.
Light greenish gray wrappers.

240. . . Some Unpublished Poems by Thomas Hardy.
Pages 28–39. Plate. 21.5 cm.
Edited with an introduction by Evelyn Hardy, p. 28–35. The five poems, p. 35–39.
Deep yellowish pink wrappers, printed in black and white.

241. Song of the Soldiers. . . . [Printed for private distribution by Clement Shorter, 1914.]
"This is one of twelve copies printed for private distribution by Clement Shorter. It has been corrected by the author and is issued with his permission, September 12, 1914."
Dark purple wrappers.

Page [1], title; p. [2], blank; p. [3], the poem; p. [4], blank. 20.5 cm.
"Published in 'The Times' 9th September, Reprinted at Hove by permission 16th September."
The earlier of two almost identical editions, with comma rather than period after “9th September”. See Purdy, p. 158.
Unbound, as issued.

Numbered 44 in pen-and-ink on p. [1].
Unbound, as issued.

244. ———. . . . Hove, 1915.
Leaf [1], title; leaves 2–3, the poem; leaf [4], blank. 21 cm.
"Reprinted from the ‘Times’ of the 9th September, 1914.”

245. *The Souls of the Slain*.
   Pages 433–436. 22.5 cm.
   Strong orange yellow illustrated wrappers.

   London: Duckworth & Co.
   Pages 1–4. 24.5 cm.
   Moderate greenish blue wrappers.

   xv, [1], 84, [1] p. 22.5 cm.
   “First Edition.”
   Black buckram.
   Inscribed in pencil on free front endpaper: H. St John Rumsey from the Author Vere H. Collins May 1928.

248. *Talks with Thomas Hardy*.
   Pages 180–185. 25 cm.
   “Excerpts from *Talks with Thomas Hardy at Max Gate, 1920–22*, by Vere H. Collins, recently published by Doubleday Doran, New York....”
   Moderate reddish orange illustrated wrappers, printed in black and green.

   cviii, 225 p. Front., plates. 23.5 cm.

   3 vols. 19.5 cm.

251. Copy 2.
   Regular blocking.
   Inscribed by Hardy on verso of halftitle of Vol. 1: Thomas Hardy.

252. Copy 3.
   Regular blocking.
   A mixture of first impression (1891) and second impression (1892) signatures. See Purdy’s footnote on this copy, p. 75.

   3 vols. 19.5 cm.
   Moderate yellowish brown smooth cloth, with two honeysuckle vines blocked in gold on front cover, spine blocked in gold.

   xii, 519, [1] p. Front. 19.5 cm.
   Light grayish brown smooth flecked cloth, with front cover divided by three gold rules into six panels, inside one panel three flowers
blocked in gold, spine blocked in gold.
Inscribed by Hardy on flyleaf: To Chas Whibley: From Thomas Hardy. September. 1892.
Book label: Sum Caroli Whibley.

[5], 421 p. Front., plates. 19 cm.
Includes 11 illustrations by Hubert von Herkomer and others.
Moderate reddish brown smooth cloth, with scattered clover leaves blocked in black and a coat of arms and banner blocked in black and gold on front cover, and with scattered clover leaves blocked in black and an armorial device blocked in gold and black on spine. Free front endpaper and flyleaf torn out.

[5], 455 p. Front., plates. 19 cm.
Includes the same 11 illustrations.
Moderate reddish brown smooth cloth, blocked as above.

xii, 457 p. Front., plates. 19 cm.
Includes the same 11 illustrations.
Moderate reddish brown smooth cloth, blocked as above.

258. ——— . . . [London]: Harper & Brothers, 1900.
144 p. 23 cm.
Vivid pink wrappers, printed in red. Adverts. on inside front and inside back wrappers.
Inscribed in Hardy’s hand on verso of t.p.: With the author’s kind regards: To Lady Dor-
Series halftitle: Cosmopolis-Reihe.
Light bluish green linen, front cover and spine blocked in gold and black. Top edges stained orange.

264. *The Thieves Who Couldn’t Help Sneezing….*
With a Foreword on Hardy’s First Christmas Story by Carl J. Weber. Waterville, Maine: Colby College Library, 1942.
xii, 17 p., 1 leaf. 19 cm.
No. 96 of 100 numbered copies.
Pale orange yellow patterned boards, printed in yellow, brown, and green. White parchment paper spine.

265. *The Thomas Hardy Calendar. A Quotation from the Works of Thomas Hardy for Every Day in the Year.* Compiled by C. P. London: Cecil Palmer [1921].
“First edition.”
Pale orange yellow decorated wrappers, printed in reddish brown, red, and green.

Very deep red buckram, spine blocked in gold.

Errata slip tipped in.
Very deep red buckram, spine blocked in gold.

xii, [2], 295 p. Front. 23.5 cm.
Light olive gray buckram, spine blocked in black.

xii, [2], 295 p. 22 cm.
Brilliant blue buckram.

xxvii, 164 p. Front. (facsim.). 22 cm.
The notebook is in the Beinecke Rare Book and Manuscript Library of Yale University.
Black buckram, spine blocked in gold.

Pages 569–588. 21.5 cm.
Very pale green illustrated wrappers.

Pages 134–135, 151. 42 cm.
No wrappers; unstitched.

273. ———. Girard, Kansas: Haldeman-Julius Company [after 1923].
59 p. 12.5 cm.
At head of title: Ten Cent Pocket Series No. 232.
Pale blue wrappers. Adverts. on outside back wrapper.
“Ten Cent Pocket Series,” v [i.e. 5] p. at back.

274. ———. Girard, Kansas: Haldeman-Julius Company [after 1923].
59 p. 12.5 cm.
At head of title: Little Blue Book No. 232.
Light bluish gray wrappers. Adverts. on outside back wrapper.
“Other Titles in Pocket Series,” v [i.e. 5] p. at back.

T. Hardy

[7], 34, [1] p., 1 leaf. Colored front., colored plates. 25.5 cm.
“Of this book five hundred and forty-two copies, of which five hundred are for sale, were printed by D. B. Updike, The Merrymount Press. . . . This is Number [in manuscript:] Out of Series.”
Blackish blue smooth cloth. Deep red leather spine. T.e.g.; fore and bottom edges deckled.

21 p., 1 leaf. Music. 22 cm.
“Two hundred and fifty copies of this play, the first English Edition, were printed for Mrs. Thomas Hardy . . . of which this is Number [stamped:] 98.”
White wrappers.
Tipped in on half title is a printed presentation slip from Cecil Hopkinson, The First Edition Bookshop Limited, London.

277. Copy 2.
Number 230.

Grayish olive green smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover.

279. ———. A Tragedy of Two Ambitions. . . .
In The Universal Review, September to December 1888. London: Swan Sonnenschein & Co. Pages 537–560. Plate, illus. 27.5 cm.
The six illustrations are by George Lambert.
Deep reddish orange smooth cloth, with a trumpeting angel on a globe and other symbolic motifs blocked in black and gold on front cover, spine blocked in black and gold.

280. To an Unborn Pauper Child.
Page [533]. 32 cm.
No wrappers; glued at spine.

281. To Shakespeare After Three Hundred Years. . . .
[London: Printed for Florence Emily Hardy, 1916.]
[4] p., 1 leaf. 22.5 cm.
“Fifty copies printed for Florence Emily Hardy at the Chiswick Press, London, E. C. 1916. This is No. [in manuscript:] 10. F. E. H.”
Pale blue wrappers. Deckle edges.

282. A Trampwoman’s Tragedy. . . .
[London: Printed for Florence Emily Hardy, 1917.]
8 p., 1 leaf. 23.5 cm.
“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E. C. March 1917. This is No. [in manuscript:] 25. F. E. H.”
Pale blue wrappers. Deckle edges.
Inscribed by Hardy on t.p.: Thomas Hardy. March: 1917.
Library label of Thomas Hardy.

3 vols. 19 cm.
Deep reddish orange diagonal fine rib cloth, with two illustrations blocked in black on front cover, double rule border blocked in blind on back cover, spine blocked in black and gold. Primary binding. See Purdy, p. 31–32.
T. Hardy


Secondary binding, with triple rule border blocked in blind on back cover.
Bookplate of Herbert S. Leon.

At head of title: Leisure Hour Series.—No. 118.
“Author’s Edition.”
Dark orange yellow diagonal fine rib cloth, with oak branches, a spider web, etc., on front cover, a floral design and two vertical rules on back cover, and floral and other decoration (including the publisher’s device) on spine, all blocked in black. Adverts. on endpapers, printed in red.
Two leaves, one headed “Slips for Librarians to paste on Catalogue Cards” and the other headed “By the Same Author” on verso, precede t.p.

287. Copy 2.
1 prel. leaf, 366 p.
Lacks designation “Author’s Edition.”
Plain endpapers. No leaves before t.p.

330 p. 19.5 cm.
Decorated t.p., printed in red and green. The t.p. is on a stub.
Very dark red vertical rib cloth, front cover blocked in blind, with a four-leafed clover at center blocked in gold. T.e.g.

289. The Turnip-Hoer....
Pages [28]–33. Illus. 23.5 cm.
With three illustrations by Leo Bates (the originals of which are in the Parrish Collection) in the text and a fourth in color on the front wrapper.
White illustrated wrappers, printed in colors.

290. Two on a Tower.
Moderate orange wrappers.
With a copy of the April 1882 issue, Vol. 49, No. 294, on the front wrapper of which is printed an announcement of the serial appearance of the novel.

3 vols. 19.5 cm.
Very dark green diagonal fine rib cloth, with publisher’s monogram blocked in blind in center of both covers.
Inscribed on free front endpaper of each vol.: J. S. Udal Inner Temple. With a few marginal notations by Udal, in pencil, in all three volumes.

1 prel. leaf, 366 p. 17 cm.
At head of title: Leisure Hour Series.—No. 142.
Dark orange yellow diagonal fine rib cloth, with oak branches, a spider web, etc., on front cover, a floral design and two vertical rules on back cover, and floral and other decoration (including the publisher’s device) on spine, all blocked in black. Adverts. on endpapers, printed in red.
Two leaves, one headed “Slips for Librarians to paste on Catalogue Cards,” and the other headed “By the Same Author” on verso, precede t.p.

3 vols. 20 cm.
Actually the second impression revised. See Purdy, p. 45–47.
Very deep purplish red sand cloth, with publisher’s monogram blocked in blind in center of both covers.

294. Two Poems.
In The London Mercury, Vol. 11, No. 61, Nov. 1924. London.
Page 7. 26.5 cm.
“An East-End Curate” and “Waiting Both.”
Moderate orange decorated wrappers.

295. Two Poems. Cynic’s Epitaph…. Epitaph on a Pessimist (From the French).
Page 456. 25 cm.
Moderate orange decorated wrappers.

2 vols. 19.5 cm.
Dark yellowish green sand cloth, blocked in black. Bevelled boards.

297. Copy 2.
2 vols. in 1. 19.5 cm.
Wants sig. o (p. 193–208) in Vol. 1, which was never bound in.
Reddish brown sand cloth, front cover blocked in black, back cover in blind, spine blocked in black and gold.

298. … ———…. New York: Holt & Williams, 1873.
1 prel. leaf, vi, 269 p. 17 cm.
At head of title: Leisure Hour Series.
White buckram, covers and spine blocked in black. Adverts. on endpapers, printed in red, dated May 10, 1873 on pastedown front endpaper.

vii, 342 p. 18 cm.
Pale yellow glazed illustrated boards, printed in color. Adverts. on back cover, on pastedown endpapers, and on both sides of free endpapers.
Library label of A. E. Housman.

300. The Variorum Edition of the Complete Poems of Thomas Hardy. Edited by James Gibson.
Bright red buckram, front cover and spine blocked in gold. Top edges stained red.

301. Voices from Things Growing.
Pages 119–120. 26 cm.
Strong orange decorated wrappers.

Page 106. 24.5 cm.
Light orange yellow decorated wrappers, printed in green and red.

Page 27. 22.5 cm.
Dark blue wrappers, with the seal of the society embossed in gold on outside front wrapper.

Halftitle: Thomas Hardy's Works. The Wessex Novels. Volume xvii. The Well-Beloved. Blackish green vertical rib cloth, with the monogram TH in a floral medallion blocked in gold on front cover, spine blocked in gold. T.e.g.
Bookplate of Franklin Murphy.

xiv p., 1 leaf, 490 p. Front., illus. 17.5 cm.
Text on t.p. framed by purple rules.
The illustrations, by Hardy, are for "Wessex Poems and Other Verses" only; "Poems of the Past and the Present" is unillustrated.
Dark purplish red smooth cloth, front cover blocked in gold and blind, spine blocked in gold. T.e.g.
Bookplate of Theodore Douglas Dunn.

Pages [3]–6. 32.5 cm.
No wrappers; stitched.

5 p., 1 leaf. 24 cm.
"Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London,
E. C. 1916. This is No. [in manuscript:] 14. F. E. H.”
Pale blue wrappers.
Mounted in a dark brown morocco folder, by Sangorski & Sutcliffe.

315. *The Whitewashed Wall*…
Page [175]. 24 cm.
Pale blue wrappers.

4 p., 1 leaf. 23 cm.
“Twenty-five copies printed for Florence Emily Hardy at the Chiswick Press, London, E.C. January 1925. This is No. [in manuscript:] 2. F. E. H.”
Yellowish gray wrappers.
Library label of Thomas Hardy.

317. Copy 2.
No. 8.

318. Copy 3.
No. 16.
Moderate blue wrappers.

319. *Winter Words in Various Moods and Metres*…
xi, 202 p., 1 leaf. 19.5 cm.
Grayish yellow smooth cloth, with the monogram TH in a floral medallion blocked in gold on front cover.

Pages [9]–142. 25 cm.
Hardy’s book of poems is presented complete, the order of the poems having been rearranged, with its own t.p., Contents, and Author’s Introduction.
Moderate reddish orange illustrated wrappers, printed in black and green.

xi, 184 p. 19.5 cm.
Light green diagonal fine rib cloth, spine blocked in gold.

1 prel. leaf, xi, 184 p. 24.5 cm.
T.p. printed in black and blue.
No. 246 of 500 copies.
Moderate green boards, with the author’s signature on a dark blue panel on front cover. Yellowish white parchment paper spine, blocked in gold.

323. *Wives in the Sere*.
Page 792. 25 cm.
Moderate yellowish pink illustrated wrappers.

324. *The Woman I Met*.
Pages 584–586. 25.5 cm.
Bright orange decorated wrappers.

3 vols. 20 cm.
Very dark green fine bead cloth, front cover blocked in black, back cover in blind, spine blocked in black and gold.
Bookplate of Warwick James Price.

326. Copy 2.
Style of lettering on spine of Vol. 1 differs slightly.
Same adverts.
Inscribed by Hardy on half-title of Vol. 1: To Sir Frederick Leighton, Bart. P.R.A. from Thomas Hardy. Mids. 1887.
Bookplate of Carroll Atwood Wilson in Vols 11 and 111.
The Hardy ACS of Oct. [Dec.?] 31, 1893 inserted in this copy when it was in the Wilson collection, has been removed to the Parrish Collection manuscript file.

327. Copy 3.
Very dark green pebble cloth, different blocking in black on front cover, in blind on back cover, in black on spine. Lettering on spine in a different font. Secondary binding. See Purdy, p. 54–55.
No adverts.
Bookplate of B. George Ulizio.

67 p. 29.5 cm.
At head of title: Harper’s Franklin Square Library. Number 572. [March 25, 1887.]
No wrappers; stitched.

364 p. 17.5 cm.
Dark orange yellow German marbled boards. Blackish blue smooth cloth spine.
Inscribed on t.p.: H C Townsend 5/14/87.

Page [1], colored illus.; p. [2–3], the poem; p. [4], list of 8 publications [The Ariel Poems]; p. [5], series and imprint; p. [6], certificate of issue. 18.5 cm.
Cover title.
“This is Number 1 of The Ariel Poems.”
“This edition on Zanders’ hand-made paper is limited to 350 copies. This is No. [in manuscript:] 106.”
Brilliant bluish green flexible illustrated boards.

[5] p. 18.5 cm.
“Twenty-seven copies printed. . . . Twelve copies only for sale.”
Grayish yellow wrappers; unstitched.

CONTRIBUTIONS

333. Arbroath Literary Club.
. . . Annual Supper. Wednesday Evening, 26th April, 1922. . . . [J. F. Hood and Son, Printers], [1922.]
Page [1], title; p. [2], Programme; p. [2–3], Toasts. 21 cm.
Printed in light brown, with decorative borders in gold.
Contains 78 brief quotations from Hardy’s works.
Unbound.
With a TLS from T. F. Dewar, Edinburgh, 5 May 1922, to Thomas Hardy, asking him to accept presumably this copy of the Arbroath Literary Club’s “toast list,” adorned with quotations from his works.

334. Archer, William.
Real Conversations. Recorded by William Archer. Conversation 1.—With Mr. Thomas Hardy.
Pages 308–318. Portraits. 25.5 cm.
The portraits, of William Archer and Thomas Hardy, are by Will Rothenstein.
T. Hardy

Moderate greenish yellow decorated wrappers, printed in green and red.

335. Archer, William.
*Conversations with Hardy.* Recorded by William Archer.
Pages 168–179. 25 cm.
“Reprinted from *The Critic*, July, 1901….” The note should read “April, 1901”; see preceding entry.
Moderate reddish orange illustrated wrappers, printed in black and green.

*Three Notable Stories. Love and Peril. To Be, or Not To Be. The Melancholy Hussar.* Respectively by The Marquis of Lorne, K.T., Mrs. Alexander [pseud.], Thomas Hardy. London: Spencer Blackett, 1890.
[7], 211 p. 19 cm.
“The Melancholy Hussar,” by Thomas Hardy, p. [151]–211.
Mrs. Alexander was the pseudonym of Annie French Hector.
Medium gray smooth cloth, with a crown blocked in gold on front cover and a cluster of irises blocked in shades of green and purple on front cover and on spine.

[7], 211 p. 18.5 cm.

London: James Clarke & Co., 1890.
Contribution by Thomas Hardy, p. 320–321.
Dark blue smooth cloth, front cover and spine blocked in gold and black.
“James Clarke & Co.'s Books,” dated 1/6/90, 8 p. at back.
In collins collection [wc 268].

London: Arthur L. Humphreys, 1912.
T.p. printed in red and black.
“Preface,” signed F. H. [Florence Henniker, who edited the book].
Diagonal fine rib cloth in vertical panels, the side panels and spine blackish blue, the center panel on front and back covers very deep red.
T.e.g.

*The Preservation of Ancient Cottages: An Appeal….* With a Note by Thomas Hardy, O.M.
[London]: The Royal Society of Arts [1927].
“Note by Thomas Hardy, O.M.,” p. 13–[16].
Yellowish gray wrappers. “Royal Society of Arts” membership information, etc., on inside front wrapper.

341. Copy 2.
Tipped in on p. 13 is an ALS from Sir Patrick Gower, Baldwin’s private secretary, to My dear Samuel, 10, Downing Street, n.d.: “Le voici!” Tipped in on back wrapper is a TLS from G. K. Menzies, Secretary of the Royal Society of Arts, to Howard Bliss, 9th October, 1928, stating that they have no knowledge of any copy with autograph signatures and that the copy is probably unique.

342. Barnes, William.
“Preface,” p. [iii]–xii.
Dark grayish olive green flexible smooth cloth, front cover and spine blocked in gold, back cover blocked in blind. T.e.g. Bookplate of John Quinn.

343. Copy 2.
Dark olive green flexible smooth cloth, blocking as above but both covers blocked in blind. Plain edges. Secondary binding.

344. Barrie, Sir James Matthew, Bart.
George Meredith . . . Portland, Maine: Thomas B Mosher, 1911. vi, 9 p., 1 leaf, 14.5 cm.
T.p. and colophon printed in black, with borders and device in red. Initial letters in text and borders on each page in red.
“Nine hundred and fifty copies of this book have been printed on Kisogawa hand-made paper . . . .” Greenish gray decorated wrappers, printed in reddish orange and gray; folded over flexible boards. No endpapers. Deckle edges. Another copy is in barrie collection [JB 66].

345. Barrie, Sir James Matthew, Bart.
T.p. printed in black with emblem in reddish orange. Initial letters in text, side note, and colophon in reddish orange.
Halftitle: George Meredith, 1909.
“Nine hundred and fifty copies of this book have been printed on Kisogawa hand-made paper . . . .”
Light grayish red decorated wrappers, folded over flexible boards. No endpapers. Deckle edges. Another copy is in barrie collection [JB 66].

vii, 11 p., 1 leaf. Front. 14.5 cm.
T.p. and colophon printed in black with device in orange. Initial letters in text and side note in orange.
“Seven hundred and fifty copies of this book have been printed on Van Gelder hand-made paper . . . .”
Light grayish red decorated wrappers, folded over flexible boards. No endpapers. Deckle
edges. Four blank leaves at front and five at back. Another copy is in Barrie collection [JB 68].


xxv, 154, [1] p., 1 leaf. Plates (some colored), music. 28 cm.


“Cry of the homeless,” by Thomas Hardy, p. 16. Portrait of Thomas Hardy, from a photograph of the painting by Jacques-Emile Blanche, following p. 16.

Brownish gray boards, with a leafy border and a circular cut of mother and child blocked in gray on front cover. Strong reddish brown buckram spine, blocked in gold.


xxv, 154, [1] p., 1 leaf. Mounted plates (some colored), facsims., music. 32.5 cm.


“Of this book, in addition to the regular edition, there have been printed and numbered one hundred and seventy-five copies de luxe, of larger format. Numbers 1–50 on French hand-made paper, containing four facsimiles of manuscripts and a second set of illustrations in portfolio. Numbers 51–175 on Van Gelder paper. Copy Number [in manuscript:] 18. D. B. Updike [printer].”

“Cry of the Homeless,” by Thomas Hardy, p. 16. Facsimile of the manuscript of the poem tipped in facing p. 16.

Portray as in regular edition except that it is printed on thinner paper and mounted. Yellowish gray boards, with a circular cut of mother and child blocked in gold on front cover. Pale blue smooth cloth spine, blocked in gold. Deckle edges. Matching portfolio (No. 18), without the blocking in gold on front cover, spine blocked in gold.

Bookplate of Carroll Atwood Wilson.

354. The Book of the Queen's Dolls' House. Edited by A. C. Benson, C.V.O and Sir Lawrence Weaver, K.B.E. With Ninety-two Plates of which Twenty-four are in Colour. London: Methuen & Co. Ltd. [1924].

2 vols. xcii, xxiv plates including fronts. (some colored), plans. 26.5 cm.

T.p. printed in black and red.

T.p. of Vol. i varies: The Book of the Queen's Dolls' House Library. Edited by E. V. Lucas. With Twenty-four Plates of which Eight are in Colour.

No. 867 of 1,500 copies.


Grayish purplish blue boards. On front cover: a crown, Queen Mary's monogram, and the date 1924, all stamped in gold. Yellowish white raw silk spine. Paper label on spine. Deckle edges.

In barrie collection [jb 223].


Pages 246–255. Illus. 33 cm.

“Thomas Hardy and the influence of Dickens,” by Thomas Hardy, p. 247.

White illustrated wrappers, printed in light orange brown.

In dickens collection [cd 793].


T. Hardy

Pages 189–193. 26 cm.
Contribution vi, by Thomas Hardy, p. 191.
Moderate orange illustrated wrappers.

21, [1] p., 1 leaf. 22.5 cm.
“Mr. Hardy’s Tribute,” p. 4.
Light grayish yellowish brown wrappers.

358. Dorchester Debating and Dramatic Society.
... The Hardy Plays, to be Presented By the Dorchester Debating and Dramatic Society ... at the Corn Exchange, Dorchester ... Nov. 15th & 16th, 1911.... “The Three Wayfarers” ... and “The Distracted Preacher”.... [Dorchester: Henry Ling Printer], [1911.]
Printed in blue throughout. The text is enclosed by a single rule frame.
Programme.
“Mr. Hardy’s Note on the Story,” p. [4].
White wrappers, printed in blue. The text on outside and inside front wrapper and on inside back wrapper is enclosed by a single rule frame.

359. ... The Hardy Plays Presented by the Dorchester Debating and Dramatic Society at the Cripplegate Institute, London, on Monday, November 27th, 1911, Under the auspices of the Society of Dorset Men in London. Dorchester: Ling, Printer [1911.]
8 p. Illus. 24.5 cm.
Cover title.
The text and each of the illustrations on p. 1–7 are enclosed by a single rule border in red.
Programme for “The Three Wayfarers” and “The Distracted Preacher.”
“Mr. Hardy’s Note on the Story,” p. 4.
Olive green decorated wrappers, printed in green and red. “The Hangman’s Song,” by Thomas Hardy, with music, on inside back wrapper.

360. ... The Hardy Plays Presented by the Dorchester Debating and Dramatic Society at the Weymouth Pavilion, on Friday, December 15th, 1911. Dorchester: Ling, Printer [1911].
8 p. Illus. 26.5 cm.
Cover title.
The text and each of the illustrations on p. 1–7 are enclosed by a single rule border in red.
Programme for “The Three Wayfarers” and “The Distracted Preacher.”
“Mr. Hardy’s Note on the Story,” p. 4.

361. Dorchester Debating and Dramatic Society.
“The Trumpet Major,” A Play in Four Acts, Adapted by A. H. Evans from the book of that title by Thomas Hardy, O.M., Will be presented by The Dorchester Debating and Dramatic Society, With the Author’s kind permission, At the Cripplegate Institute, London, On the Evening of Thursday, December 5th, 1912, Under the auspices of The Society of Dorset Men in London. [Dorchester: Henry Ling Printer], [1912.]
12 p. Illus. 28.5 cm.
Each page has a broad bluish green frame.
Programme.
“Rolli-cum-rorum (from the Trumpet Major),” Words by Thomas Hardy, O.M., Air by Harry Pouncy, Harmonised by Boyton Smith, p. 9–10; “Valencienne (from Wessex Poems),” Words by Thomas Hardy, O.M., Music by Boyton Smith, p. 10; “Budmouth Dears (from the Dynasts),” Words by Thomas Hardy, O.M., Music by Boyton Smith, p. 11–12.
Light olive green decorated wrappers, printed in bluish green, red, and silver. “Birthplace of Thomas Hardy, O.M.,” From a drawing by Mr. Leonard Patten, on inside front wrapper;
Programme of Music and “Casterbridge from Ten Hatches,” From a drawing by Mr. Leonard Patten, on inside back wrapper; text on outside back wrapper.

362. ... Dramatic and Operatic Matinée in Aid of the “Titanic” Disaster Fund, Tuesday, May 14th, 1912, at 2 o'clock.... [Printed by Eyre & Spottiswoode, Ltd., 1912.]
[40] p. Illus. 31.5 cm.
At head of title: Royal Opera, Covent Garden.
Kindly lent by The Grand Opera Syndicate, Ltd.
Programme.
“The Convergence of the Twain,” by Thomas Hardy, p. [2–3].
Light grayish yellowish brown illustrated (by Chas. A. Buchel) wrappers, the front wrapper printed in black, brown, and orange.

363. Ellis, Havelock.
[vii], 37, [1] p. 26 cm.
“Mr Hardy to Mr Ellis,” a letter dated April 29th, 1883, p. [vi–vii].
“This Edition (signed by the Author) is limited to 185 copies. No. [in manuscript:] 74. [printed:] Author: [in manuscript:] Havelock Ellis.”
Light grayish red boards. Black buckram spine. Deckle edges.

364. Fine Passages in Verse and Prose; Selected by Living Men of Letters. I.
Pages [297]–316. 25 cm.
Thomas Hardy’s selections and commentary, p. 304–306.
The sheets of the article extracted and bound with the original pale yellowish pink wrappers and adverts. at front and back.
Dark grayish green vertical straight-grain morocco cloth. T.e.g

365. Foster, Joshua James.
... Wessex Worthies (Dorset). With some account of others connected with the history of the County, and numerous Portraits and Illustrations.... With an Introductory Note by Thomas Hardy, O.M. London: Dickinsons, 1920.
[2], xviii, [2], 167 p. xxxi plates including front. 26 cm.
“Introductory Note,” p. [ix], and “A Call to National Service,” p. [150], by Thomas Hardy.
“The ‘Author’s edition’ of this work is limited to three hundred and twenty-five copies, of which this is No. [stamped:] 87.”
Grayish blue boards. Light grayish yellowish brown smooth cloth spine. T.e.g.

366. ... ————. With an Introductory Note by Thomas Hardy, O.M. London: Dickinsons, 1920.
[2], xviii, [2], 167 p. xlviii plates including front. 29.5 cm.
T.p. printed in black and red.
Contributions by Hardy as in the preceding entry.
“The Edition de luxe of this work is limited to fifty copies, of which this is No. [not numbered].”
Brilliant yellowish green buckram, with a small circular cut of a castle blocked in gold on front cover, in blind on back cover. Vellum spine. T.e.g.; bottom edges deckled.

367. General Passavant’s Will. By Grant Allen.
And other stories. London: Josephs & Edwards [after 1892].
This collection comprises all of the selections in Stories from “Black and White” and five additional stories.
“To Please His Wife,” by Thomas Hardy, p. [33]–43.
Moderate orange wrappers. Bound: light gray modern marbled boards and matching endpapers. Dark purplish blue leather spine and corners. Lettered on front cover and on spine: To
Please His Wife [“By” on front cover only]
Thomas Hardy.
Bookplate of Clement K. Shorter.
Pasted onto free front endpaper is an undated
autograph note from Hardy to Shorter.

368. The General’s Will. By Grant Allen. And
Other Stories. London: Richard Butterworth
& Co. [after 1892].
2 prel. leaves, 263 p. 18.5 cm.
On front cover and on spine: General Pas-
savant’s [i.e. Passavant’s] Will.
Contents same as those of Stories from “Black
and White,” with the last story in that edition
rotated to first position here.
“To Please His Wife,” by Thomas Hardy, p.
[101]–137.
Strong yellow green smooth cloth, with a flo-
oral decoration and horizontal rules blocked in
black on front cover and on spine.
Another copy is in the BARRIE collection [JB
234].

369. Hardy, Emma Lavinia Gifford.
Some Recollections by Emma Hardy, Thomas Har-
dy’s first wife. With notes by Evelyn Hardy. To-
gether with Some Relevant Poems by Thomas
Hardy. With notes by Robert Gittings. Jointly
edited by Evelyn Hardy and Robert Gittings.
London, New York, Toronto: Oxford Univer-
“Some Relevant Poems,” p. [63]–89.
Moderate reddish brown buckram.

370. Hardy, Florence Emily Dugdale.
The Book of Baby Beasts. Illustrations by E. J. Det-
mold. Descriptions by Florence E. Dugdale.
London: Henry Frowde, Hodder & Stoughton
[1911].
mounted plates. 28.5 cm.
Four 5-line stanzas, unsigned, heading a chap-
to Hardy by Mrs. Hardy’s sisters…. It is prob-
able that he had a hand in the revision of other
Light yellow brown boards, with a circular
colored picture by E. J. Detmold of a mouse
mounted on the front cover. Light olive brown
smooth cloth spine.

371. Hardy, Florence Emily Dugdale.
The Book of Baby Pets. Illustrations by E. J. Det-
mold. Descriptions by Florence E. Dugdale.
London: Henry Frowde, Hodder & Stoughton
[1915].
mounted plates. 29 cm.
A single quatrain, by Thomas Hardy, unsigned,
heading a chapter “About Lizards,” p. 75. “It is
probable that Hardy had a hand in the revision
of other poems in the book.”—Purdy, p. 317.
Light yellow brown boards, with a circular
colored picture by E. J. Detmold of a monkey
mounted on the front cover. Light olive brown
smooth cloth spine.

372. The Hardy Players of the Dorchester
Debating and Dramatic Society.
Souvenir Programme. Wessex Scenes from “The
Dynasts.” (A Drama of the Napoleonic Wars, in
Two Acts and Five Scenes) by Thomas Hardy,
O.M. Specially Adapted and Augmented for
the Red Cross Performances at the Corn Ex-
change, Dorchester … on Wednesday and
Thursday, December 6th and 7th, 1916, by the
Hardy Players of the Dorchester Debating and
Dramatic Society…. [Dorchester: Henry Ling
Printer], [1916.]
12 p. Front., illus. 28.5 cm.
The text on the odd-numbered pages is framed
by a single orange rule.
“Prologue,” p. 5, and “Epilogue,” p. 9, by Tho-
mas Hardy.
Light orange wrappers, with the text on out-
side front wrapper framed by a single darker
orange rule within a dark orange border.
Names of patronesses and patrons and infor-
mation concerning performances printed on
inside front wrapper. Stapled.
373. COPY 2.

"No. 9 of an edition limited to twelve autographed copies." Signed by Hardy on frontispiece.
Pale yellow wrappers, with the text on outside front wrapper framed by a single gold rule within a gold border. Inside front wrapper blank. Sewn with an ivory silk ribbon.
Bookplate of Harry Glemby.

374. HARPER & BROTHERS.

[xii], 106 p. Front. (mounted facsim.). 23.5 cm.
Letter from Thomas Hardy, May 29th, 1917, written in the third person and unsigned, p. 12.
"Twelve hundred and fifty copies of this book have been printed from type by Harper & Brothers for private distribution among their friends."
Light grayish yellowish brown boards. T.e.g.; fore edges deckled.

375. HENNICKER, HON. FLORENCE ELLEN HUNGERFORD MILNES.

In Scarlet and Grey: Stories of Soldiers and Others by Florence Henniker. And The Spectre of the Real by Thomas Hardy and Florence Henniker. London: John Lane; Boston: Roberts Bros., 1896.
[7], 208 p. 20 cm.
Vol. 25 of The Keynotes Series.
The design on t.p. (repeated on front cover) and the key monogram on verso of halftitle (repeated on back cover) are by Patten Wilson, as in London edition.
Moderate blue smooth cloth, with decorations blocked in green on covers, spine blocked in gold.


[7], 210 p. 17.5 cm.
Vol. 25 of The Keynotes Series.
The design on t.p. (repeated on front cover) and the key monogram on verso of halftitle (repeated on back cover) are by Patten Wilson, as in London edition.
Moderate blue smooth cloth, with decorations blocked in green on covers, spine blocked in gold.

377. COPY 2.

Moderate reddish brown smooth cloth, same blocking in green and gold.
Adverts. as above.

378. COPY 3.

Moderate yellowish green smooth cloth, with a more polished finish than Copies 1 and 2, same blocking in green and gold.
Adverts. as above.

xii, 305 p. Front., plates. 23 cm.
Reddish brown buckram, spine blocked in gold.
Signed by the editor on t.p., and inscribed by her on free front endpaper: To Will H. Low, with the editors compliments and thanks. Rosaline Masson, Edinburgh November 1925.
In Stevenson collection. Catalogue, Part v, No. 53.
380. The Ideal Film Renting Co., Ltd.  
... Far from the Madding Crowd by Thomas Hardy. O.M. Turner Film adapted and produced by Larry Trimble. London, W.: The Ideal Film Renting Co., Ltd. [1915].  
Cover title. At head of title: "Ideal" Picture Play.  
The illustrations are "still" photographs from the film.  
"This synopsis of the story was written by Thomas Hardy especially for the private exhibition on the 16th of November, 1915," p. [2]–[12].  
Light brown wrappers. Cast on inside front wrapper, text on inside and outside back wrapper.

381. Johnson, Lionel Pigot.  
The Art of Thomas Hardy.... With a Portrait Etched from Life by William Strang and a Bibliography by John Lane. London: Elkin Mathews and John Lane; New York: Dodd, Mead and Company, 1894.  
T.p. printed in black and red.  
Includes the following by Thomas Hardy: "Dialect in Novels," From 'The Athenaeum,' Nov. 30, 1878 (Not elsewhere reprinted), p. xvii; "William Barnes: A Biographical Note [Reprinted, by permission, from The Athenaeum of October 16, 1886] and The Fire at Tranter Sweatley's: A Wessex Ballad [Printed, by permission, from the original MS.]," p. [xlvii]–[lxiv].  
Yellow green buckram.  
Printed label pasted to pastedown front endpaper: This Book is now Published by John Lane at the Bodley Head in Vigo St. London W.

T.p. printed in pale green and olive.  
“This book is sold for the benefit of the Daily Telegraph Belgian Fund.”  
Introduction signed Hall Caine and dated Christmas 1914.  
“Sonnet on the Belgian Expatriation,” by Thomas Hardy, p. 21.  
White smooth cloth, with a decorative border on front cover and at upper left the monogram A in a design, all blocked in very dark bluish green, spine blocked in very dark bluish green.

383. Copy 2.  
Inscribed in what was said to be the hand of the King of the Belgians on free front endpaper: To Dr. & Mrs. Hibben With hearty thanks for lovely [?] mufflers & other comforts for our Soldiers. Christmas 1914.

384. Copy 3.  
28.5 cm.  
Probably a later issue. Without the date “Christmas 1914” at the end of the Introduction.  
Strong brown flexible morocco, with the monogram design as above, but blocked in gold, and with only a single rule border in blind rather than the decorative border, no blocking on spine. T.e.g.

385. ———. New York: Hearst’s International Library Co [1915].  
T.p. printed in pale green and olive.  
Leaf following free front endpaper torn out.  
“Sonnet on the Belgian Expatriation,” by Thomas Hardy, p. 21.  
Dark greenish gray buckram, blocked as Cop-
ies 1 and 2 of the English edition, but in blind and yellowish white.


Program.

“Prologue. Written for this production by Thomas Hardy,” p. [4].

White wrappers, with text on outside front wrapper in black and red and with adverts. on inside and outside back wrapper.

Adverts., p. [1–2] and [9–10].

Bookplate of B. George Ulizio.


xxv, 107, [1] p. 17.5 cm.

T.p. printed in black and red.

Letter from Thomas Hardy, January 10th, 1892, p. 32.

Yellowish white illustrated wrappers, printed in green.

In collins collection [wc 299].


xxiii, 211, [1] p. 16.5 cm.

The same letter from Thomas Hardy as in preceding item, p. 86.

Light yellowish brown wrappers.

In collins collection [wc 300].


384 p. Front., plates, illus., facsims. 22 cm.

“Thomas Hardy,” p. [129]–134.

Deep purplish red smooth cloth, spine blocked in gold. Top edges stained deep purplish red. Illustrated endpapers, white on black.

In stevenson collection. Catalogue, Part 111, No. 52.


xii, 164 p. Front., plates (some colored), illus., facsims., music. 29.5 cm.


Light blue buckram, with a design on front cover blocked in light brown, black, gray, and pink.

Adverts., 16 p. at back.


1 prel. leaf, vi, 96 p. Plates, illus. 19.5 cm.


Fig. 25, p. 76, of three fibulae “Taken From the Forehead of a skull exhumed at Max Gate,” is by Hardy.

Light yellow green diagonal very fine rib cloth.


[5], 1–[16], [2], 17–32, [8] p. Front., illus., facsims. 27 cm.

Includes reproductions of letters and other manuscript material by Hardy, printed transcriptions of letters, and on p. 27 Hardy’s poem “Domicilium.” One of 350 copies.

Moderate blue boards. Dark blue smooth cloth spine. Paper label on front cover and on spine. In a blue cardboard box with paper label.


259 p. 17.5 cm.

Same as Tales from Many Sources, Vol. 1, 1885.

Diagonal fine rib cloth, upper third brownish orange, lower two-thirds light orange yellow; with a slip-stitch design on front cover and on spine blocked in brown where the two pieces of cloth meet. Inscription on free front endpaper dated Dec. 12/93.


Programme.

“To Shakespeare. After three hundred years,” by Thomas Hardy, reproduction of the manuscript, p. [5].

Light gray and bluish gray wrappers with a crushed leather texture, the front wrapper printed in blue, red, and gold. Stapled and sewn with a blue silk ribbon.

Printed Notice on the death of James K. Hackett pasted to inside front wrapper.


The Hardy als of June 29, 1885, inserted in this copy when it was in the Wilson collection, has been removed to the Parrish Collection manuscript file.


With a small portrait of Hardy and two illustrations by W. Hennessy. Very dark greenish blue smooth cloth.


399. Copy 2. 18.5 cm.

No series statement. Grayish yellowish pink smooth cloth, with a
quill pen blocked in black and beige on front cover.

400. Study and Stimulants; or, The Use of In¬
toxicants and Narcotics in Relation to Intellectual
Life, as Illustrated by Personal Communications on
the Subject, from Men of Letters and of Science.
Edited by A. Arthur Reade. Manchester: Abel
Heywood and Son; London: Simpkin, Mar¬
shall, and Co., 1883.
2 prel. leaves, 206 p., 1 leaf. 19 cm.
Letter from T. Hardy, Dec. 5, 1882, p. 66.
Grayish yellowish brown diagonal fine rib
cloth, front cover blocked in black, back cover
in blind, spine blocked in gold and black. White
and grayish yellowish brown patterned endpa¬
pers.

401.———. Edited by A. Arthur Reade. Phila¬
delphia: J. B. Lippincott and Co.; Manchester:
Abel Heywood and Son, 1883.
2 prel. leaves, 206 p., 1 leaf. 19 cm.
“Printers, Abel Heywood and Son, Manches¬
ter.”
Contribution as above.
Dark grayish reddish brown diagonal fine rib
cloth. Glazed paper label on spine. T.e.g.
Both editions in anthony trollope collection [AT 443–444].

402. Sudermann, Hermann.
The Song of Songs…. A New Translation by Be¬
atrice Marshall. With an Introduction by John
Lane. London: John Lane The Bodley Head,
1913.
xxii p., 1 leaf, 487 p. 19 cm.
Letter from Thomas Hardy to John Lane, Max
Gate, December 15th, 1910, p. ix–x.
Dark olive imitation sand cloth, front cover
and spine blocked in blind and gold.
“List of Fiction,” 24 p. at back.
Inscribed on free front endpaper: From one
peach to another. Deal. August, 1913.

403. Tales from Many Sources. Vol. 1. New York:
Dodd, Mead & Company, 1885.
259 p. 18 cm.
[7]–40.
Blackish blue smooth cloth, with a small over¬
al pattern blocked in gold on covers and spine,
and with 27 horizontal wavy lines blocked in
gold on spine.

404. Copy 2.
As Copy 1, with the addition of seven horizon¬
tal wavy lines and lettering over these, blocked in
gold, at head of front cover.

405. Copy 3.
Blackish blue diagonal fine rib cloth, with the
lines and lettering on front cover and the lines
on spine, but without the overall pattern.
Another copy is in Stevenson collection. Cata¬
logue, Part 111, No. 2.

406. To Please His Wife. By Thomas Hardy. A
Memorial Swim. By W. Clarke Russell. The
Ghost of the Past. By Mrs. E. Lynn Linton.
And Other Tales. With 27 Illustrations. Vol. 1.
London: Croome & Co. [after 1892].
2 vols. with continuous pagination ([iii]–viii,
[1]–192 p.; 1 prel. leaf, [193]–349 p.).
Same as Stories from “Black and White,” but
bound in two vols. The original t.p. and half¬
title are omitted, so that the pagination of the
preliminary pages is inaccurate for this edi¬
tion. The edition in fact has no proper title. In¬
stead, each of the two vols. has a t.p. listing
three of the four stories in that vol. T.p. of Vol.
1 as above. T.p. of Vol. 11: Rebecca’s Remorse.
By James Payne. General Passavant’s Will. By
Grant Allen. The Golden Rule. By Mrs. Oli¬
phant. And Other Tales. With 27 illustrations.
Vol. 11. [imprint as Vol. 1].
On spine of Vol. 1: To Please His Wife. Thomas
Hardy. &c. &c. On spine of Vol. 11: General
Passavant’s Will. Grant Allen. &c. &c.
“To Please His Wife,” by Thomas Hardy, p.
[99]–145.
NOS. 406–414

T. Hardy

Quotations from *Tess of the D’Urbervilles* illustrated by photographs.
White wrappers, with text on inside front and inside and outside back wrappers.

411. *Which is the Finest View in Dorset? The Opinions of Some Well-known Dorset Men.* Illustrated by Sir Frederick Treves, Bart., G.C.V.O.
Pages 31–36. Illus. 24.5 cm.
“Mr. Thomas Hardy’s Opinion,” p. 31–32.
Light brown illustrated wrappers, printed in brown and green.

**WORDS SET TO MUSIC**

412. … *Before and After Summer. Ten Songs for Baritone and Piano.* Words by Thomas Hardy.
Music by Gerald Finzi… London [etc.]: Boosey & Hawkes Limited [n.d.].
55 p. 31 cm.
Each song has notice: Copyright 1949 in U.S.A. by Boosey & Co. Ltd.
Bluish gray wrappers, printed in green. Adverts. on outside back wrapper.
Adverts., verso of p. 55.

413. … *Earth and Air and Rain.* Ten Songs for Baritone and Piano. Words by Thomas Hardy.
Music by Gerald Finzi… London [etc.]: Boosey & Hawkes Limited [n.d.].
55 p. 31 cm.
At head of title: Winthrop Rogers Edition.
Each song has notice: Copyright 1936 by Boosey & Co. Ltd.
Light greenish gray wrappers, printed in green. Adverts. on outside back wrapper.
Adverts., verso of p. 55.

414. … *Her Song.* Poem by Thomas Hardy.…
1 leaf, 5 p. 31 cm.
Caption title.
Pale yellowish pink decorated wrappers, printed in black and red. On outside front wrapper: Songs to poems by Thomas Hardy. 11. Unstitched.
The first page of “Weathers,” poem by Thomas Hardy, music by John Ireland, is printed as an advertisement on outside back wrapper.


416. Rollicum-Rorum. Words by Thomas Hardy. Music by Gerald Finzi. [London: Boosey & Hawkes, Ltd., 1948.] Page [i], title; p. [ii], the poem by Hardy; p. 1–5, words and music; p. [6], blank. 31 cm. “Specimen Copy.” “Not To Be Sold.” Unbound; unstitched.


419. ... Weathers... Poem by Thomas Hardy. ... Music by John Ireland. London: J. B. Cramer & Co. Ltd.; New York: Chappell-Harms (Inc) [c1925]. Page [1], title; p. [ii], the poem by Hardy; p. 1–5, words and music; p. [6], blank. 31 cm. “Specimen Copy.” “Not To Be Sold.” Unbound; unstitched.

MISCELLANEA


421. Illica, Luigi. Tess; A Drama in Four Acts. (On Thomas Hardy’s “Tess of the D’Urbervilles”) by Luigi Illica.
T. Hardy


422. Copy 2.
Pale green wrappers. Adverts. on verso of second p. 50 and on inside and outside back wrapper. Stamped on outside front wrapper: Libretto Department.

423. MAGGS BROS. LTD.
... Thomas Hardy. A Collection of Books from his Library at Max Gate, Dorchester including Presentation Copies to Mr. and Mrs. Thomas Hardy. Also a Selection of Hardy First Editions, Original MSS., & Autograph Letters.... London: Maggs Bros. Ltd. [1938].
48 p. 21.5 cm. Catalogue No. 664.

12 p. 15.5 cm.
Cover title.
Unbound, as issued.

8 p. Illus. 19 cm.
Cover title.
“Order of Ceremony. Mr. C. H. St. John Hornby will introduce Sir James Barrie, O.M., and request him, on behalf of the subscribers, to unveil the statue. Sir James Barrie, O.M., will then speak, and at the conclusion of his Address will proceed to unveil the statue....”—p. [1]. Biographical sketch of Hardy, by J. W. MacKail, p. 3–8.
The single illustration is a photograph of the statue by Eric Kennington.
Light gray decorated wrappers.

426. [SWAIN, CHARLES.]
Although described by Weber as probably “the first known poem of Hardy’s,” “The Old Clock” is actually a transcript by Hardy, with variations from the original, of a poem by Charles Swain (1801–1874) entitled “The Old Cottage Clock.” See Purdy, p. 325.
“Two hundred and forty-five copies have been printed for the friends of Fred Anthoensen Christmas 1946.” Dark yellowish green wrappers. Paper label on outside front wrapper, printed in red.

427. WESTMINSTER ABBEY.
... The Funeral Service of the Late Thomas Hardy, O.M. Monday, January 16th, 1928. 2 P.M. [London: Vacher & Sons, Ltd.], [1928.]
Cover title.
Unbound, as issued; stapled.
With a printed card of admission to South Transept.

FROM HARDY’S LIBRARY

428. BROADLEY, ALEXANDER MEYRICK.
The Romance of an Elderly Poet. A Hitherto Unknown Chapter in the Life of George Crabbe Revealed by His Ten Years’ Correspondence with Elizabeth Charter 1815–1825. By A. M. Broadley ... and Walter Jerrold.... With Photograp-
vure Frontispiece and 16 Illustrations in Half-tone. London: Stanley Paul & Co. [1913].
Dark blue diagonal fine rib cloth. T.e.g.
Inscribed on free front endpaper: To Thomas Hardy O M this aftermath of another Dorset poet, sometime vicar of Evershot & Frome St Quintin. A M Broadley Sep 30 1913....
Library label of Thomas Hardy. Bookplate of Laura Mell Pleadwell.
No. 27 in Maggs Bros. catalogue No. 664 (1938).