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Our premises are on the second floor of the main Blackwell's bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and next door to the Weston Library.

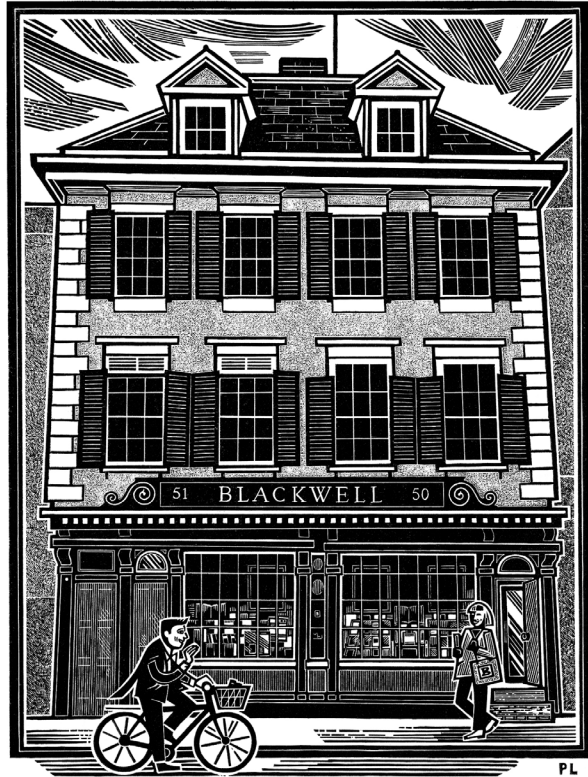
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Front cover illustration: Item 74
Rear cover illustration: Item 3

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1.
(Anémona Editores.) DELLEKAMP
(Marianna) *Recuerdo*.

Mexico City, 2024, 6/12 COPIES (plus 3 proof editions) signed and numbered by the artist, French folded, first and final page with reflected printer's ornament printed in olive green, 5 double-spreads and a single page of screen/archival inkjet prints depicting silver spoons, knives and forks, annotated in Spanish in pencil, with English printed translation at end

pp. 18, oblong, 26.5 x 32.5cm

publisher's butterscotch cloth, with spoon, fork and knife printed in grey both on upper board and spine, new £975

'This book is the record of a collection gathered by my mother over many years from silverware owned by women close to her as well as a collection of memories I began to assemble when my mother was diagnosed with Alzheimer's disease. As the pages of this book are turned and time passes by, my memories will fade, as my mother's did.' (Dedication). A beautifully produced evocative work, combining the tangible silver, gold and tarnished cutlery metal, so crisply delineated they appear 3-dimensional, with the elusive nature of memory - 'Recuerdo las fresas en mi pastel de cumpleaños' (I remember the



strawberries on my birthday cake), 'Recuerdo reírme sin razón' (...laughing for no reason), 'Recuerdo la oscuridad del mar' (...the darkness of the sea); the final poignant line: 'Recuerdo porque no quiero olvidar' (I remember because I don't want to forget).

2.
(Anémona Editores.) KRASSOLEVITCH (Iván)
***Signos*.**

Mexico City, 2024, 2/10 COPIES (plus two proof copies), 4 corrugated mini-blinds, each with black upper board with punctuation mark (full-stop, apostrophe, two bracket forms) in gloss black, and black lower board numbered and signed by the artist, the first opening out to a black circle surrounded by crimson oval quadrants with black quarter circles at each corner, the second, a ladder of alternating



black and crimson slanted blocks; the third, a curtain of parallel parenthesis brackets with one printed in crimson; the fourth, one and two half pairs of bold curly brackets punctuated by crimson anvil forms, text printed in white on inner box lid

each mini-blind held in crimson frame, the four frames attached to lower inner board of black box, the outer box lid with title and artist printed in white, new £825

‘Este libro es un homenaje a los signos ortográficos y tiene como origen mi fascinación por el lenguaje y su plasticidad. Este libro es un homenaje a las persianas.’ (This book is a tribute to punctuation marks and has as its origin my fascination with language and its plasticity. This book is a tribute to blinds.) (Iván Krassoievitch)
The artist’s statement is followed by the Real Academia Española y Asociación de Academias de la Lengua Española dictionary’s definition of punctuation marks. A graphically striking work, beautifully executed, which elevates the humble, and often overlooked, punctuation mark to a new artistic level.

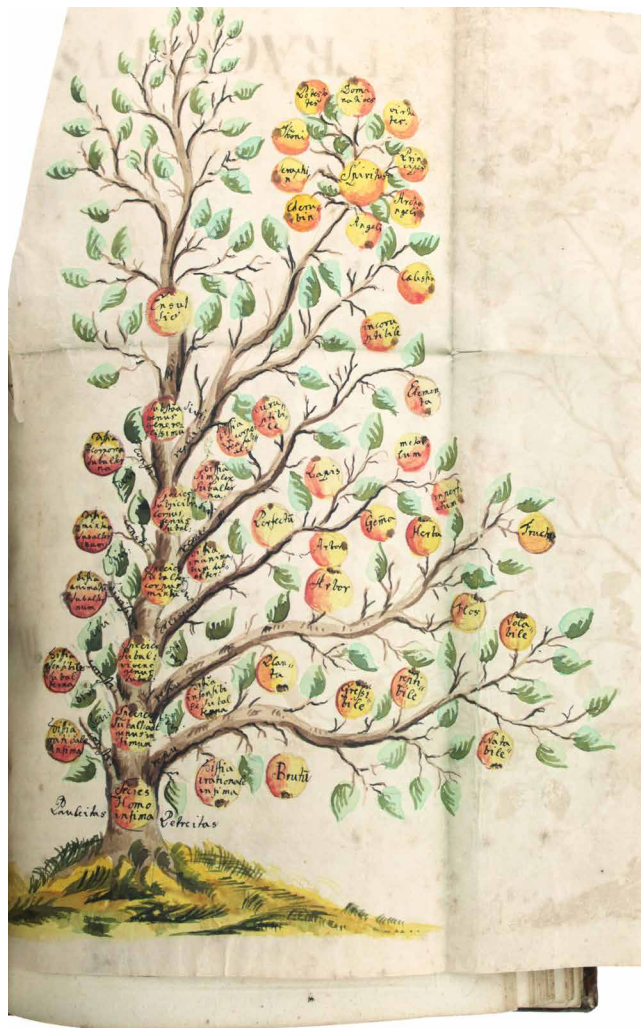
3.
TREES OF KNOWLEDGE
(Aristotle.) (Porphyry.) (Philosophical Manuscript.) **‘Rectissima ad Omnem Humanam Scientiam Semita, seu Philosophia Rationalis. Vulgo logica quaestionibus ac resolutionibus menti Aristoteles conformibus illustrata et praemonstrata.’**

Germany (?) c. 1690. Latin manuscript on paper, brown ink, text within blind ruled borders, calligraphic headings, ten hand drawn and coloured knowledge trees (one folding); variously toned and a little marked

pp. [2], 65, [360], 4to

contemporary full sprinkled calf, boards ruled blind, spine gilt in compartments with a gilt-lettered (chipped) paper label, speckled edges; old stain to upper cover, but an appealing volume £2,750

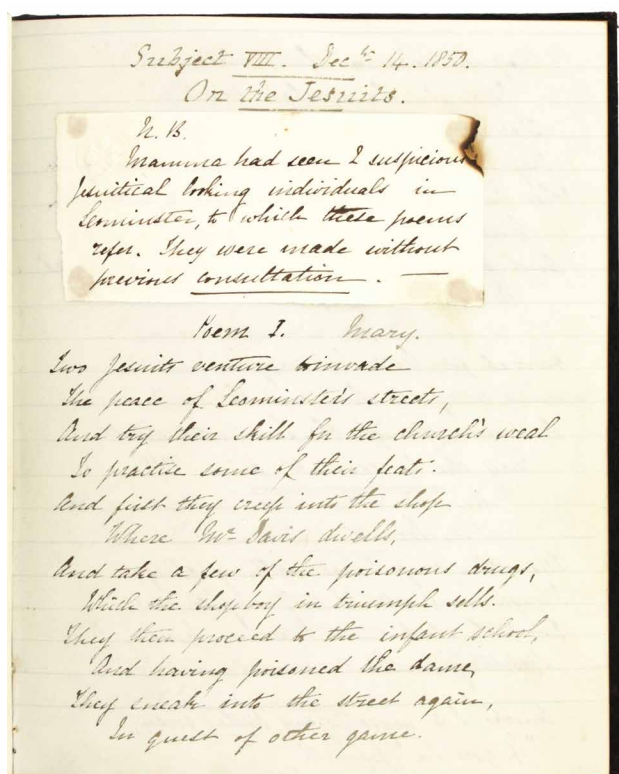
A dense-yet-legible philosophical manuscript with beautifully executed knowledge trees. This is a fair copy commentary in five chapters on philosophical texts by Aristotle (via Porphyry) in



Latin. The text closes with forty ‘conclusiones pro baccalaureatu’ suggesting its use as a copy text for academic study.

After its translation into Latin by Boëthius, the Introduction (Isagoge) by neoplatonic philosopher Porphyry of Tyre became a staple text in European schools and universities until well into the Enlightenment. Written around 270 CE and considered the first systematic commentary on Aristotle, it placed Aristotelian Categories into a neoplatonic framework. Porphyry is known for his development of the eponymous Arbor Porphyriana, the metaphorical ‘tree of knowledge’ which became a classic figurative tool and influenced the development of taxonomy and other enlightenment disciplines (Lima, p. 28). His tree was solely textual, but it became a powerful visual trope, as here, where the student has produced ten trees with branches and ripe fruits representing connected concepts.

See: Manuel Lima, *Visual Complexity: Mapping Patterns of Information* (Princeton, 2011, pp. 28-31.)



4.
SWAMPED AT ETON
 (Arkwright Family.) **Album of manuscript verse: 'Poetry at Hampton Court'.**

Hampton Court, Herefordshire: 1850-1854, nineteenth-century lined paper notebook, about one third of the leaves in use

pp. [45], 4to

full coarse burgundy morocco, blind anthemion rolled border, yellow endpapers, red speckled edges, ms. label on upper cover: 'Hampton Court / Early Poems' £650

A fascinating manuscript volume of poems written by the family of John Arkwright (1785-1858) of Hampton Court Castle, Herts. Grandson of the famed entrepreneur Richard Arkwright (1732-92), John purchased Hampton Court castle in 1810 and raised a large family. Here, in dialogue with each other, members of the extended family explore various subjects, give details about their lives, and poke fun at one another, through poetry. Subjects vary from the local - such as 'On the Jesuits' (occasioned by an interaction with a possible Jesuit in Leominster), 'On the benighted

State of Herefordshire'; via the serious - 'The Death of a Favourite' - to the frivolous, with the last entry (pasted in) entitled 'How did you like the Ball'. The first entry is dated July 31 1850, and the last January 1854, although they run on a little after the last dated entry.

The poems are often accompanied by little contextual notes which illuminate the writers' daily lives. One of the poems by Caroline concerns her brother George: 'A Dimple - also George's boat being swamped at Eton (1850)' - probably during the procession of boats on the Fourth of June celebrations. This is George Arkwright (1807-56) an alumnus of Trinity College Cambridge (B.A. in 1830, M.A. in 1833) who would go on to be a Tory MP, and many of whose juvenile compositions appear here.

5.
 (Arkwright Family.) **Drawing room album and commonplace book.**

[n.p.,] c.1850, a mid nineteenth-century drawing-room album, coloured paper leaves, about half of the pages inscribed, ink manuscript in various hands, with verse and sentiment, and partially illustrated with well-executed pencil and/or pen-and-ink drawings, loosely inserted etchings and botanical watercolours, pressed flowers etc.



ff. [c.100], small 8vo

contemporary green roan ornately embossed blind and gold, all edges gilt, gilt foliate dentelles, marbled endpapers, lower cover beginning to give at joints, some rubbing, but attractive £450

An extension of the poetry volume by the Arkwright family, but this time with extra-familial inclusions and various illustrations, including some very attractive views of ships at sea, topography, flora and fauna including some (dubious) giraffes. There are several attractive pressed flowers amongst the verse, which is in several hands, signed with the initials of various people, presumably visitors to the family home at Hampton Court Castle, Herts. One imagines the family imposing an injunction that visitors must add to the book, resulting in an interesting array of content and hands. The topics are immensely varied, and include 'A Reflection at Sea', excerpt from Sewell's *Sacred Thoughts*, 'The Dancing Child', 'The Idol', the life of a slow worm, and a drawing room charade.

6.

Austen (Jane) *The Novels in 5 Volumes: Sense and Sensibility; Pride and Prejudice; Mansfield Park; Emma; Northanger Abbey and Persuasion.* [Illustrated by Charles E. Brock (the second volume) and Hugh Thomson. Introductions by Austin Dobson.]

Macmillan, 1901- 907, frontispieces (most with tissue-guards) and further illustrations, some light spots

8vo

original salmon-pink cloth, upper boards and backstrips lettered in gilt and with a decorative design to both printed in brown, a hint of fading to the backstrips, lightly rubbed to extremities, all edges gilt, endpapers slightly browned, a few volumes with a faint waterstain to borders, three with contemporary ownership inscription of M. Bennets, the fourth with gift inscription to the same, three with Falmouth bookseller ticket to front pastedowns, very good £2,000

An attractive set in the decorative publisher's binding.



7.

Austen (Jane) *Austen's Novels: Persuasion. With an Introduction by Angela Thirkell; Emma. With an Introduction by Monica Dickens; Pride and Prejudice. With an Introduction by Elizabeth Bowen; Mansfield Park. With an Introduction by Ann Bridge; Northanger Abbey. With an Introduction by Daphne Du Maurier; Sense and Sensibility. With an Introduction by Naomi Royde-Smith* [6 Vols.]

Williams & Norgate, 1946-1949, FIRST EDITIONS WITH THESE INTRODUCTIONS, first volume with portrait frontispiece, a few faint spots to prelims and occasionally to page-borders, final gathering of fourth volume browned

pp. xv, 272; xv, 400; xv, 368; xiv, 394,- xiv, 274; xiv, 306, foolscap 8vo

original green cloth, four volumes with lettering in gilt to backstrips and upper boards, vols 4 & 5 with lettering in blue to backstrips only, very slight lean to spine in a couple of cases, some

light rubbing at extremities, the last volume with top corner of upper board gently knocked, first and last volume with green top edges, a few volumes with light spotting or toning to edges, second and last vols with ownership inscriptions to front endpapers, dustjackets, one or two very light marks in a couple of cases, shallow chipping to extremities, a few with browned backstrip panels, a very good set
£1,250

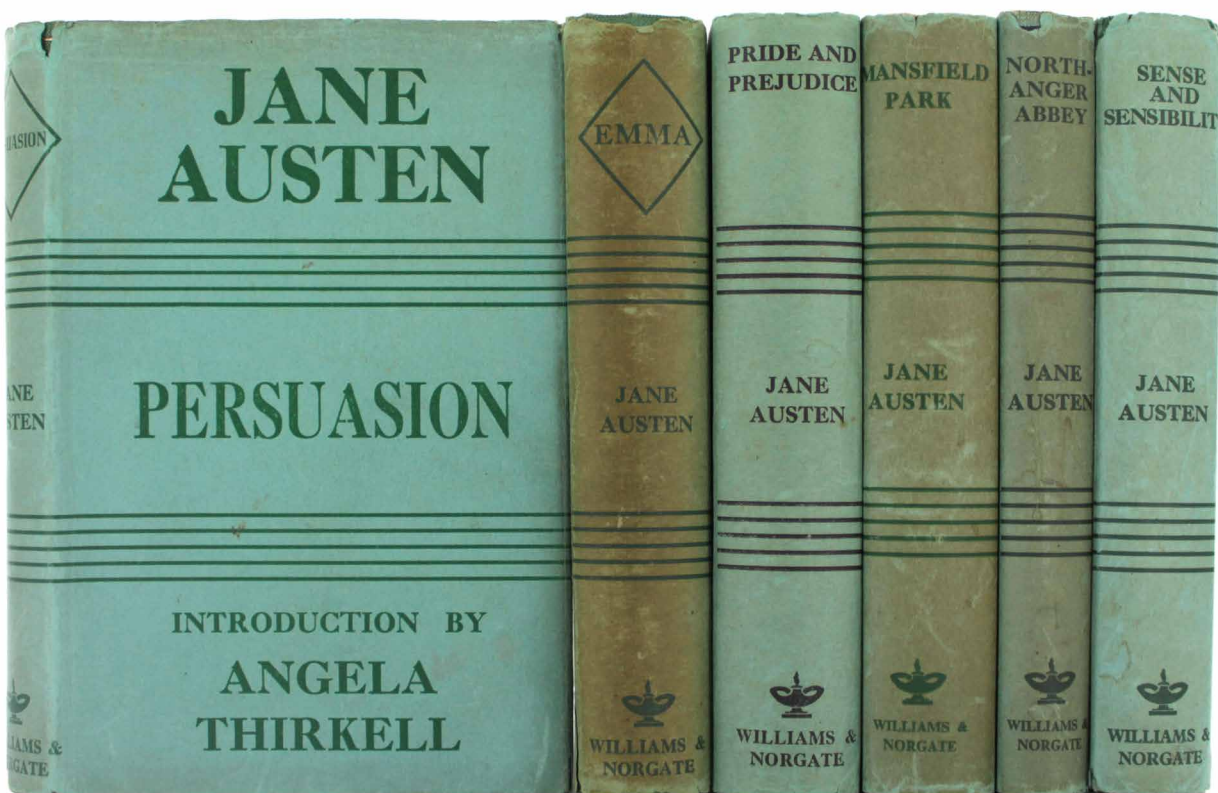
An appealing set of Austen's novels, each with a new Introduction by a contemporary novelist.

8.

Baynes (Pauline) *Original illustration for Beatrix Potter's 'Country Tales': p. 25, 'Daisy & Double saw the white foam - they thought it was fun to race with the snow-broth'.*

circa 1987, gouache on card, some pencil marks visible, trace of previous taping at head (obscured by mount), pencil caption in the artist's hand

11 x 9 cm (image size)





the image and caption mounted together, very good condition £900

An illustration for the story 'Daisy and Double', one of three stories in Potter's *Country Tales* (Frederick Warne, 1987) - drawn from her *Fairy Caravan*, but published in the UK for the first time here, with new illustrations by Baynes.

9.
Baynes (Pauline) Original illustration for Beatrix Potter's 'Country Tales': p. 29, '...they... shook their curly coats - "I want my mammy! baa, baa!" bleated Double [sic]'

circa 1987, gouache on card, some pencil marks visible, trace of previous taping at head (obscured by mount), pencil caption in the artist's hand (in this instance, the quotation slightly incorrect)

11 x 9 cm (image size)

the image and caption mounted together, very good condition £900

An illustration for the story 'Daisy and Double', one of three stories in Potter's *Country Tales* (Frederick Warne, 1987) - drawn from her *Fairy Caravan*, but published in the UK for the first time here, with new illustrations by Baynes.

10.
Baynes (Pauline) Original illustration for Beatrix Potter's 'Country Tales': p. 31, 'When the lambs tried to scramble the bank, they rolled back'.

circa 1987, gouache on card, some pencil marks visible, trace of previous taping at head (obscured by mount), pencil caption in the artist's hand

11 x 9 cm (image size)

the image and caption mounted together, very good condition £900

An illustration for the story 'Daisy and Double', one of three stories in Potter's *Country Tales* (Frederick Warne, 1987) - drawn from her *Fairy Caravan*, but published in the UK for the first time here, with new illustrations by Baynes.

11.
Baynes (Pauline) Original illustration for Beatrix Potter's 'Country Tales': p. 35, 'Then the woolly person reached out a skinny black arm & tried to claw hold of Daisy...'

circa 1987, gouache on card, some pencil marks visible, trace of previous taping at head



(obscured by mount), pencil caption in the artist's hand

11 x 9 cm (image size)

the image and caption mounted together, very good condition £900

An illustration for the story 'Daisy and Double', one of three stories in Potter's *Country Tales* (Frederick Warne, 1987) - drawn from her *Fairy Caravan*, but published in the UK for the first time here, with new illustrations by Baynes.

12.

Baynes (Pauline) [Original painting:] [Kitten in grass & Decorated initial 'H'.]

circa 1990, watercolour and gouache

8.5 x 19 cm & 3.5 x 3.5 cm approx.

the two pieces mounted together, framed and glazed, very good condition £3,000

A charming piece; late work by Pauline Baynes, produced for the collection of children's prayers, *Thanks Be to God* (Lutterworth Press, 1990) - but not used in the published work, a copy of which accompanies, where a similar illustration replaces it on p. [17].

[With:] A card sent by the artist to a friend (a fellow illustrator) in 1993, referring to this work ('The kitten was a demonstration page...') among various others which she is sending as 'a belated happy birthday'; Baynes was by this time in her early 70s, and describes herself as 'feeling particularly adrift - holidays always have that effect on me!', and apologising that 'my writing is going a bit haywire as is my work with a shaky hand'.

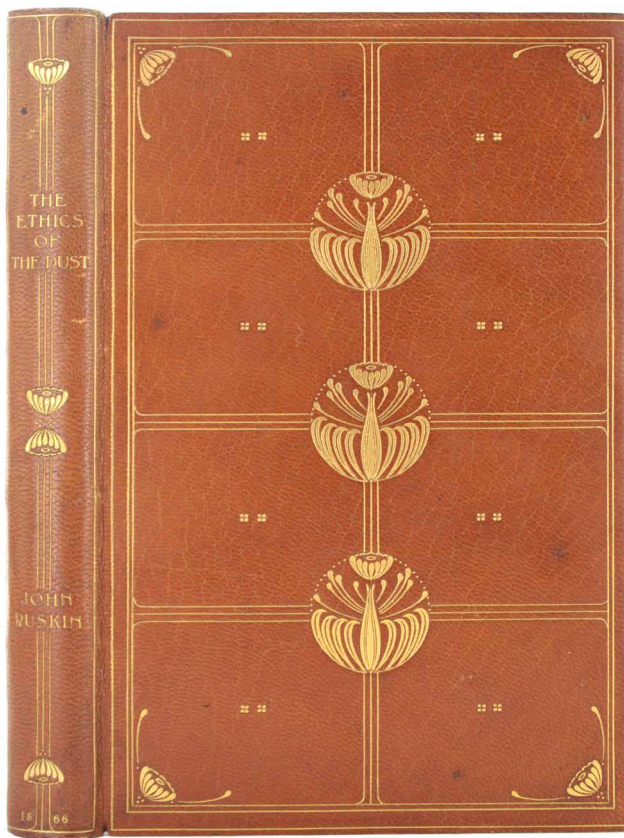
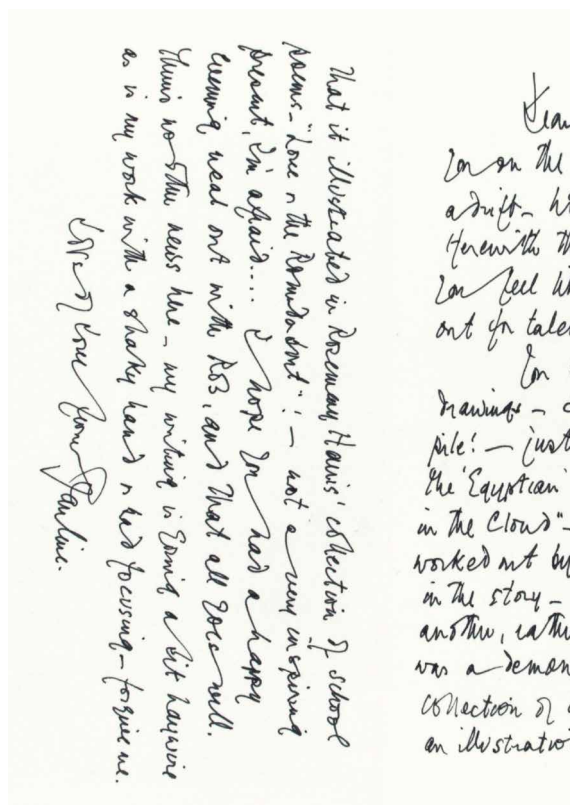
13.

BAGGULEY BINDING
(Binding.) **RUSKIN (John)** *The Ethics of the Dust. Ten Lectures to Little Housewives on Elements of Crystallisation.*

Smith, Elder, 1866, FIRST EDITION

pp. ix, [3], 244, crown 8vo

early twentieth-century[?] binding of tan morocco by G. T. Bagguley, Newcastle-under-Lyme (his stamp to front turn-in), gilt tooling,



the boards repeating a decorative border formed of eight panels each with a repeated cluster of dots at centre, central floral motif repeated thrice in a vertical line with a further floral decoration repeated to board-corners, backstrip lettered in gilt with the smaller floral motif repeated, touch rubbed at tail and a few dark specks (more so to lower board), all edges gilt, turn-ins repeating the smaller motif, marbled endpapers, front pastedown with the burgundy leather book-label of W. A. Foyle, Beeleigh Abbey, very good £1,500

Bagguley was a Staffordshire bookseller and binder active from the end of the nineteenth-century through to the middle of the next; the floral motifs to this binding, particularly in the formation deployed on the backstrip, have an Art Nouveau flavour.

14.
PROFIT AND PATRIOTISM
(Broadside.) (Bank of England.) [Drop head title:] *Bank Meeting, February 6, 1798. In the Press and speedily will be Published, with Notes and Illustrations, The Interesting and patriotic Speech, made by Mr. E. Kemble, Relative to the Support of the State, In the Present Alarming Crisis, with the Particulars of the Emigrant French School Master, with whom Master K. is under Tuition [...]*

[London: 1798,] slight browning along a former central vertical fold, broadside (450 x 340 mm), good £425

An unrecorded broadside announcing the publication of two works by Edward Kemble, partner in the tea brokerage of Venn and Kemble and Bank of England shareholder.

Among Pitt's schemes to raise money for the war with France was the 'Voluntary Contribution'. Corporations were expected to participate, and shareholders of the Bank of England met on 23rd June 1798 and decided on a donation of two hundred thousand pounds. Kemble was an enthusiastic supporter of this plan, and his speeches in favour are advertised here, though they themselves appear not to have survived. Eighteenth-century wars proved lucrative for bankers as well as offering opportunities for displays of patriotism.

BANK MEETING.
FEBRUARY 6, 1798.

In the Press, and speedily will be Published,
With Notes and Illustrations,
**The Interesting and Patriotic
S P E E C H,**
MADE BY
Mr. E. Kemble,
Relative to the Support of the State,
In the Present Alarming Crisis,
WITH THE
**Particulars of the Emigrant
French School Master,**
WITH WHOM
Master K. is under Tuition.
TO WHICH WILL BE ADDED,
Master K's Age and Opinions of the Present Convulged
State of France.

In a few Days will be Published, by Mr. KEMBLE, Sen. Thoughts and
Observations on the Spirit of the Rising Generation.

Society of Mystics.

We Paul Pry about, Tommy Tickleum, Solomon Watermouth, Nathan Never-right, and divers others, seeing the necessity of protecting the practices, which we have for years, been in the habit of pursuing; do unanimously agree to the following Resolutions.

RESOLUTION 1st.

It is unanimously agreed to by the Members of the Society, that any Person who shall be robbed of his Property, if he complains of the same he shall be scouted by us; But the Thief who robbed him shall be lauded, and encouraged.

RESOLUTION 2nd.

That we being all of one fraternity, think it advisable to stick by one another thro' thick and thin, and however black or villianous the conduct of any of us may be, we will use our best endeavour, to make the "wrong appear the better reason".

RESOLUTION 3rd.

That, in order to carry these objects, into effect, it is determined unanimously by the Members of this Society, that there shall be no straight forward dealings whatever, by any of the Members thereof; but it shall be their constant endeavour to Mystify that which is plain, and make crooked that which is straight; that Black shall be called White, and that White shall be called Black.

RESOLUTION 4th.

No person who can possibly discover Right from Wrong, shall be admitted a Member of this Society and if any Member of this Society, shall be found guilty of a praise-worthy or honourable action, he shall be expelled.

By order of the Society,
TIMOTHY TICKLETOBY
Secretary

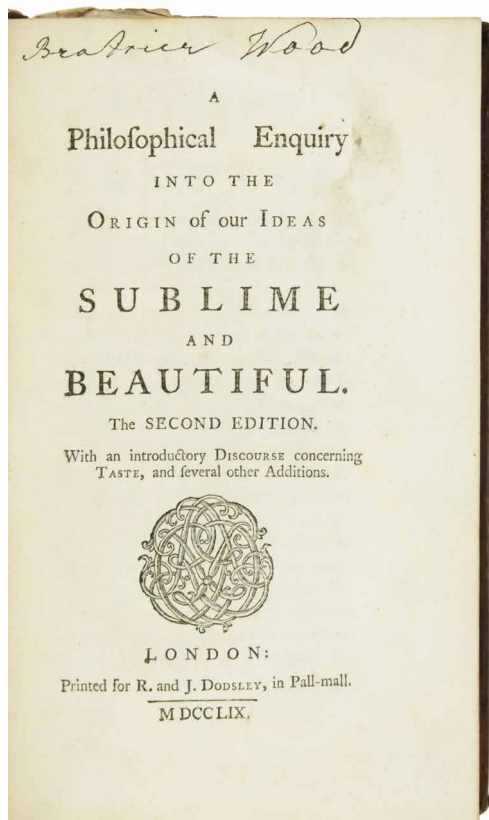
R. B. Jones Printer

15.

(Broadside). 'Society of Mystics.' We Paul Pry about, Tommy Tickleum, Solomon Watermouth, Nathan Never-right, and divers Others, seeing the necessity of protecting the practices, which we have for years, been in the habit of pursuing; do unanimously agree to the following resolutions [...]

[Whitchurch, Salop]: R. B. Jones Printer, c. 1820, folio broadside (c. 350 x 215 mm), printed on one side only, sometime folded, a few spots, good £250

This curious provincially printed broadside presents the four resolutions of a so-called Society of Mystics. Likely a political satire (or private joke), this takes the earnest tradition of societies printing their proceedings and resolutions, and turns it on its head. Rather than the religious or transcendental type, these mystics are thieves, whose 'constant endeavour [is] to Mystify that which is plain, and make crooked that which is straight.' If any members themselves should happen to be robbed, 'the Thief who robbed him shall be lauded, and encouraged', etc. We have not been able to locate another copy.



16.

[Burke (Edmund)] A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. The Second Edition. With an introductory Discourse concerning Taste, and several other Additions.

London: Printed for R. and J. Dodsley [...] 1759, the odd light smudge but else a very clean copy

pp. ix, [7], 242, [2], 8vo

contemporary sprinkled calf, spine gilt in compartments with flower stamp; hinges tender and a couple of spots to the upper cover; ownership inscription to the title: Beatrice Wood (Todd 5b) £1,750

An appealing copy of the second edition (first published 1757) of Burke's important treatise on aesthetics. 'His enduring achievement was to have tackled a difficult subject in a fashion accessible to any educated reader' (ODNB), and to produce a work which would have a profound impact - particularly on the Romantics and their conception of the sublime.

17.

WITH EXTRA PRINTS AND BINDING SAMPLES

(Centaur Press.) COOK (J. Kingsley)

Aftermath. Seven Poems and Wood Engravings from drawings made in London and Bristol after the air raids of the Second World War.

The Centaur Press, 1986, 3/4 COPIES (from an edition of 100 copies) signed by Cook, printed on BFK Rives paper, each illustration with press device blind-stamped to bottom corner, these special copies with prints of two of the engravings on Japanese silk paper ('The City Church' and 'The Greening'), each numbered and signed by Cook

ff. 16, large 4to

deluxe binding of full red morocco, the upper board with silver lettering label, backstrip lettered in silver, edges untrimmed, the book and folders containing extra prints together in cloth and board slipcase, fine £700



Laid into this copy, along with an invoice and the original prospectus, are four letters from the artist to the book's original owner, explaining that he only had two copies of this special edition bound and they sold more readily than anticipated, then apologising for the delay in getting further copies back due to the binder not having stock of the red goatskin required; present are the four samples of alternative colours offered by Smith Settle, but Cook counsels against this hasty solution. The book's original owner, Anthony Dowd, was a collector of and authority on bindings.

A work conceived, at least in its visual element, during the Second World War, when Cook began making drawings of bombed buildings in London and Bristol whilst on leave from the Merchant Navy; he began work on the engravings after the war and continued into the 1980s, adding poems at that point. Cook studied at the Royal Academy, and was taught engraving by Noel Rooke at the Central School of Arts and Crafts; his work is impressive.

18.
OPIUM WAR SHIPS' LOGS
Chimmo (William) Illustrated Manuscript
Logs of H.M.S. Cornwallis and other vessels.

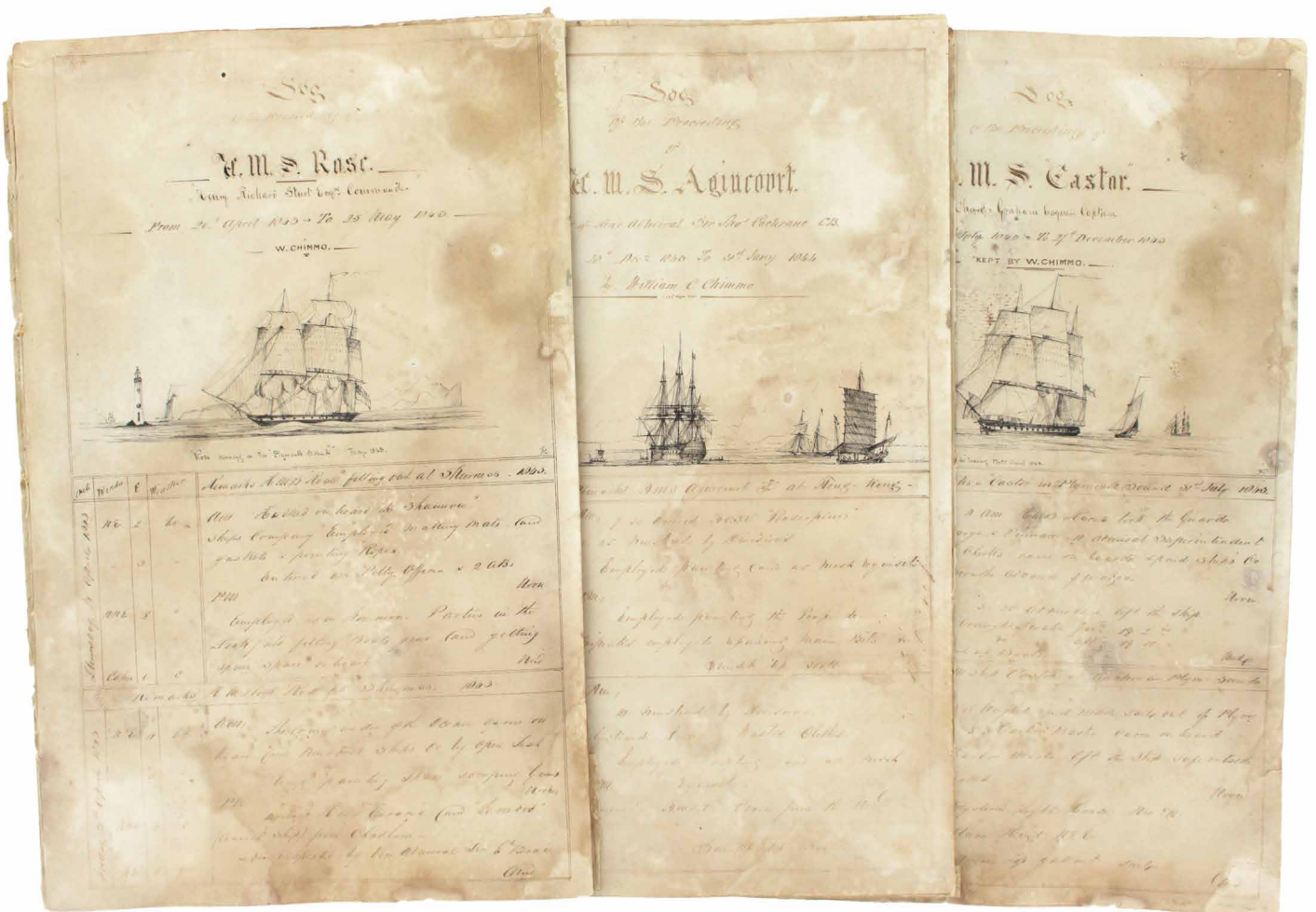
1841-1844, illustrated manuscript, 14 pen and ink drawings, 2 topographical views, pen-and-watercolour naval signals

pp. 74 (loose sheets 220 x 320 mm)

some text faded (in some places badly) with occasional holes, chips and repairs, lightly browned with some old water damage, recent red case
£3,750

Beautifully illustrated logs of proceedings on board the H.M.S. Cornwallis, Rose, Modeste, Castor, and Agincourt, from the early 1840s, by seaman and accomplished artist William Chimmo (1828-1891).

In the first Anglo-Chinese war (1839-42) Chimmo took part in actions off Canton in the fleet commanded by Sir William Parker. His log gives a blow-by-blow account of the action at the Battle of Zhenjiang (Chinkiang) on July 21 1842, '4am: Daylight landed 4500 troops, by the steamers, from the troop ships. 7am: All troops landed and marched to the hill ... 11.45am: Troops gained the rampart and gradually drove the enemy from their retreat. 12pm: Magazine blew up the city ...'. The documents are of interest not only for the tabulated information about the ships' activities, but also for the illustrations, executed with exceptional finesse, which accompany them. The documents contain fourteen captioned pen-and-ink drawings, including a landscape view of the assault on Zhenjiang, as well as the Castor leaving Plymouth Sound, the Cornwallis anchored off Pulau Penang, a detailed technical sketch captioned 'Hoisting on board a mortar at Madras',



and a view of Porto Santo (there is another executed in atmospheric watercolour).

The logs are from the earliest years of what would be a lengthy seafaring career; William Chimmo entered the Royal Navy in 1841 as a midshipman at around thirteen years old, and retired in 1873 as a Captain. He travelled on surveying missions in the Pacific, Fiji, Australia, the northwest coast of Scotland, the west coast of America, the line from Ceylon to Java, and while serving as midshipman his ship, H.M.S. Herald, was charged with searching for Sir John Franklin and his lost men. He was Commander of the third HMS Gannet from 1865 until 1868. Some of his journals, were published as *Euryalus: Tales of the Sea* (1860), and some of his Labrador excursion notes appeared after his death. Illustrated journals and a watercolour of his, in the vein of the present work, have achieved high prices at auction in the last decade.

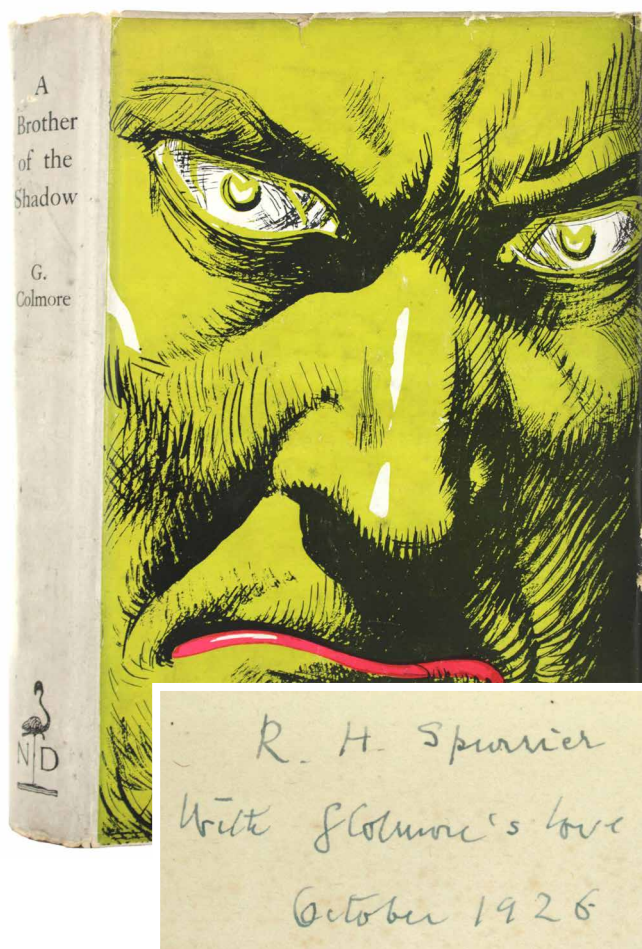
19.
Colmore (G. [Gertrude]) **A Brother of the Shadow.**

Noel Douglas, 1926, *FIRST EDITION*, opening leaves spotted (recurrent at rear)

pp. 320, crown 8vo

original quarter white cloth with blue boards, backstrip lettered in black, a few light marks to boards, top edge dusty, others untrimmed, dustjacket with a striking design (by 'Mendoza'), slightly rubbed at extremities, the backstrip panel a little dusty and with shallow chipping at head, a few tiny nicks elsewhere, very good
£2,250

Inscribed by the author at the head of the flyleaf: 'R.H. Spurrier, With G. Colmore's love, October 1926'.



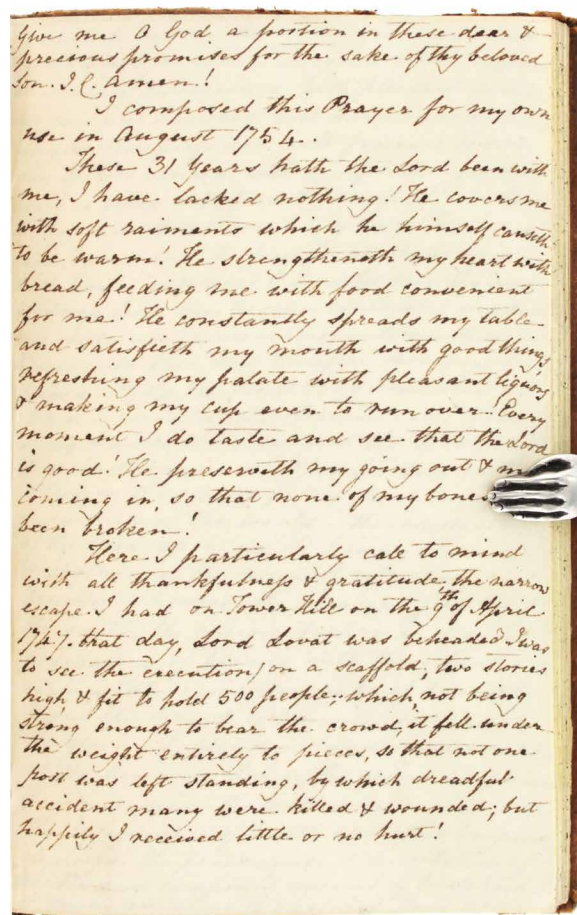
The book, a dark tale of demonic possession with themes relating to the author's interests in theosophy and animal rights, is altogether uncommon, but presentation copies are rare - the author, whose earlier work included *Suffragette Sally* and a biography of Emily Wilding Davison, died the month after the novel was published.

20.
PRAYERS AND A BEHEADING
 (Commonplace book.) **Mid eighteenth-century devotional diary.**

[London,] 1745-c.1770, written in a neat hand on rectos only, offsetting to prelims and endpapers but very clean and legible

ff. [89], small 8vo

contemporary full tan sheepskin, rolled and ruled blind; leather scratched and in some places peeling at board edges, but solid, large



and attractively printed label on the front pastedown for Moore's Stationers, Bishopsgate
 £500

Dense yet legible mid eighteenth-century commonplace book - mainly in English but also with some French - which contains Biblical excerpts (and a lengthy biblical index at the end), various emphatic prayers of the author's own composition, exhortations against sin (particularly of the flesh) and observations about the best way to live as a Christian.

The book was added to until at least the 1760s, and the middle pages reveal some biographical details of our author: thirty one years old in 1754, and involved in the work of the Society for Promoting Christian Knowledge (founded 1698). He was present at Tower Hill on April 9 1747, for the execution of the notorious Jacobite Simon Fraser, 11th Lord Lovat. Not only was he the last man in Britain to be beheaded, but his execution was so well attended that the scaffolding holding the audience collapsed, killing nine people and

injuring many more. Citing this disaster, the present author cites divine providence for his protection (evidently attending a public execution was not at odds with a devotional outlook). This is remarkably clean and bright internally for what is essentially a journal, with very little of the characteristic blotting and crossing-out that one might expect.

21.
BALM WINE AND TREACLE BEER
(Cookery.) **Manuscript recipe book.**

[Lincolnshire:] 1737-[c.1870], manuscript recipe book in several hands, with an index at the end and a couple of newspaper clippings pasted in; first couple of gatherings and final leaves detached (others working loose), variously browned, with some staining and marks of obvious culinary use, marginal fraying to the endleaves, but legible withal

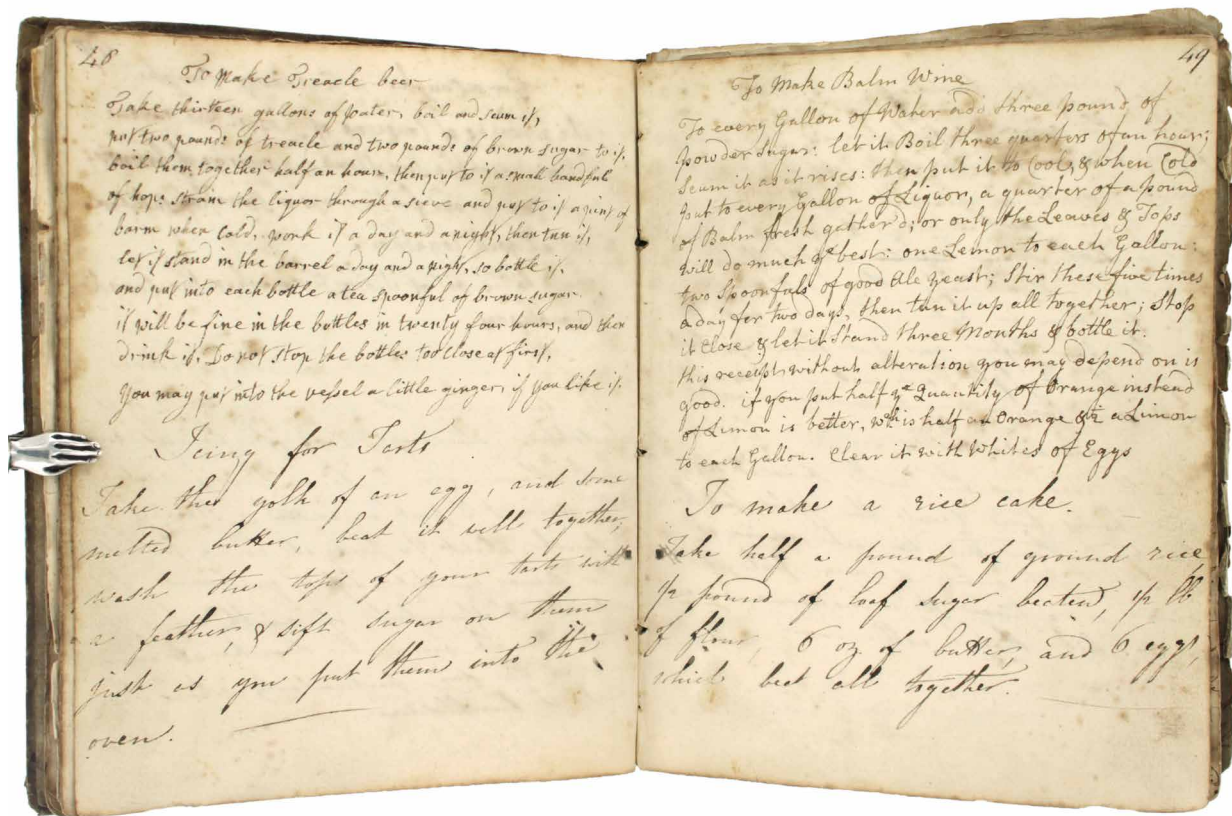
pp. 77, 4to

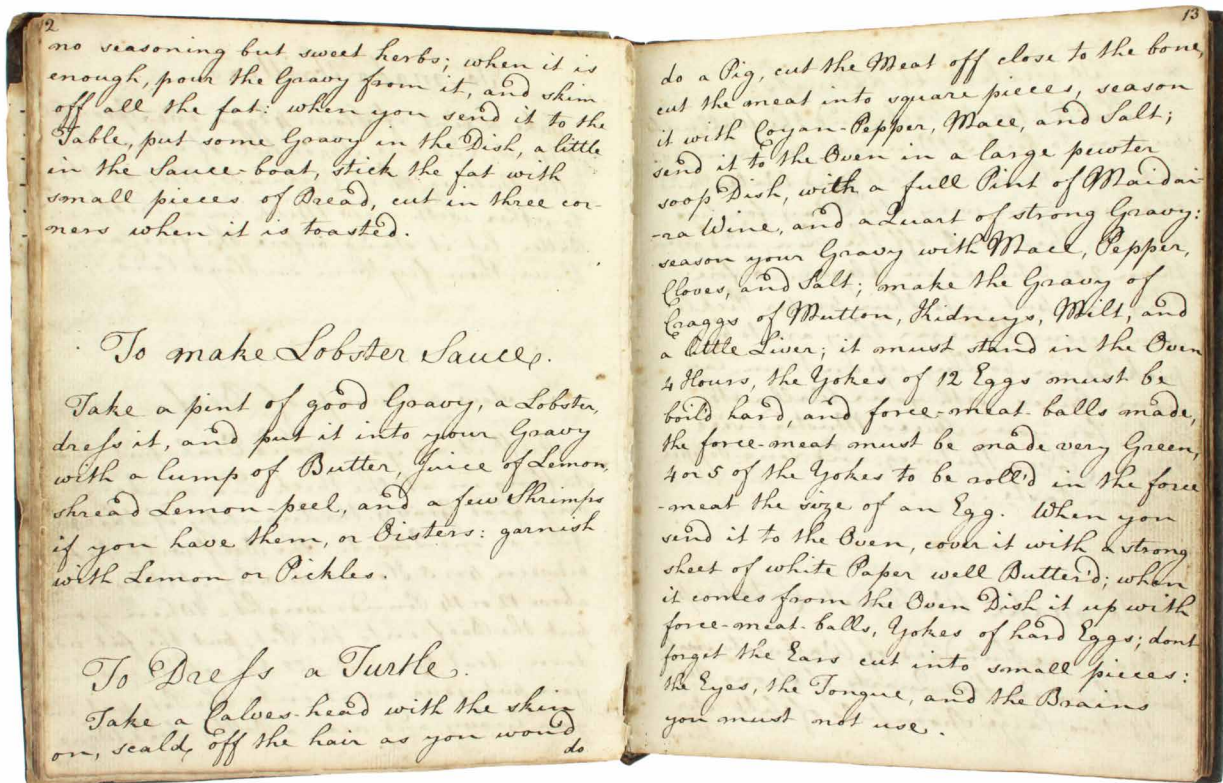
contemporary vellum-backed boards, rather soiled and bowed £2,250

This eclectic volume was added to over at least a century (the first date is 1737 and the last is 1867), with about the first third comprising recipes from the 1700s. The book contains wines (balm, currant, damson, grape), cakes ('plumb', tea, lemon, almond, caraway, 'wiggs' - a kind of enriched and leavened teacake) and all manner of general dishes (and some medicines - including a treatment 'for the whooping cough' and advice on how to make eau de cologne).

This is a fascinating record of recipes both familiar and forgotten: 'green peas soup without meat', catchup, sturgeon pickle, stewed oysters, 'blanch mange' (without the chicken which was sometimes added in this period), 'trifle', various custards, and treacle beer. Mince pies appear, both with and without meat, as do Norfolk Punch, Derbyshire Pudding, and - our favourite - Oxford Sausage. The pasted-in newspaper clippings are an interesting combination; one is a coffee recipe supposedly favoured by Napoleon, and the other is for deterring worms from grass lawns.

Begun by one E. Martin, of Lincolnshire, the book was likely the work of several generations of the same family.





22.
'TO MAKE CHAMPAIGN'
(Cookery.) Manuscript recipe book.

[n.p.,] c. 1800-1820, neat manuscript recipe book with prefatory table of contents, various ms. slips and a scrap from a contemporary newspaper loosely inserted; contents leaves strengthened with adhesive tape, one leaf loose, a little browning to the prelims and the odd marginal nick, but very clean and legible

pp. [8, contents], 69, [c. 80, blank], 4to

contemporary reversed calf, ornately blind-panelled; joints and hinges cracked (upper cover just holding) with some loss of leather extending onto the boards £1,750

An early nineteenth-century recipe book in at least three hands, containing many sweet and savoury concoctions as well as basic cures and medicines. There are instructions on stewing beef, making lobster sauce, dressing turtle (aka brawn), preparing tongue, and pickling cucumbers, lemons and 'wallnuts'. The medicines are largely

intended for the treatment of bronchial disorders, and the juxtaposition of culinary and medicinal sees 'to make pink tincture' alongside 'to make fritters'.

The recipes include 'Lord Cholmondelley's receipt to make a Partridge Pye', two recipes in the Dutch style (wafers and mutton) Jerusalem Cream, White Soup, 'Pease, a la Francoise', and various unusual and hedgerow wines such as birch, blackberry, raisin and shrub. The alcoholic preparations include a recipe 'to make Champaign', which calls for a solution of birch water, loaf sugar, lemon juice, and brandy, with the injunction to first 'smoke the pot with brimstone'.

Loosely inserted are some chits which help to date the book, which was evidently compiled gradually over several years (the most recent details the stopping up of a large barrel of ginger wine in 1818). They include a clipping from a newspaper, some shopping lists, further recipes, and - off topic - a sombre poem about matrimony which counsels against marrying for money alone.

23.
REX WHISTLER DUSTJACKET
Crump (C.G.) *The Red King Dreams*, 1946-1948.

Faber and Faber, 1931, FIRST EDITION

pp. 383, crown 8vo

original quarter black cloth with red (upper) and green (lower) cloth sides, backstrip lettered in silver, top edge green and speckled with waterspots, free endpapers with some faint spots, dustjacket with a design by Rex Whistler, a tiny nick at head of lower joint-fold, otherwise in excellent state, very good £675

A university novel set in the near-future, by an author who attended Balliol College, Oxford - though this satire is set at the 'University of Weston Poggs'.

The only novel by archivist and historian Charles George Crump.

24.
Dearmer (Geoffrey) *They Chose to be Birds*.

William Heinemann, 1935, FIRST EDITION, some light foxing

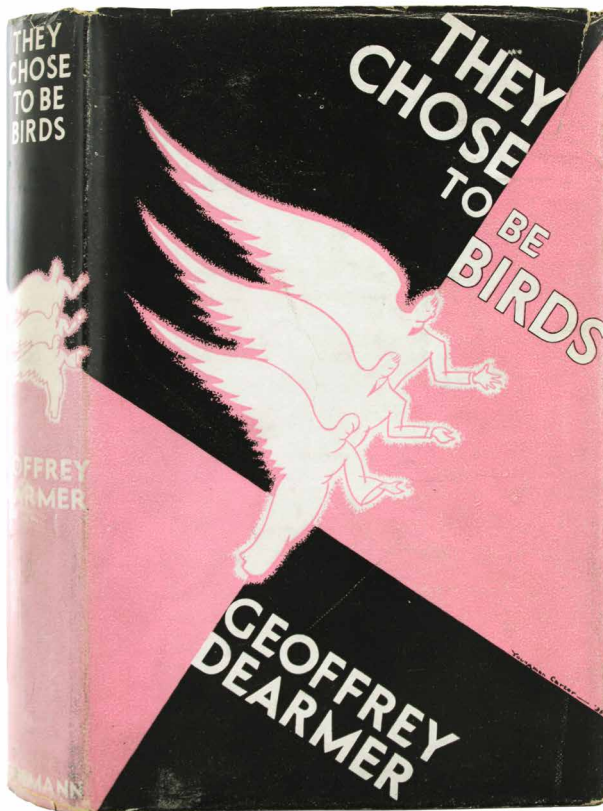
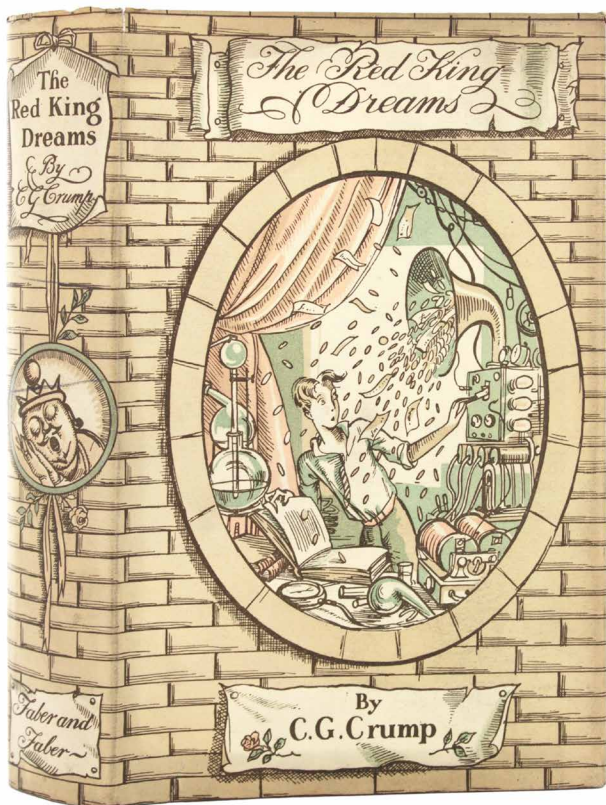
pp. [viii], 280, crown 8vo

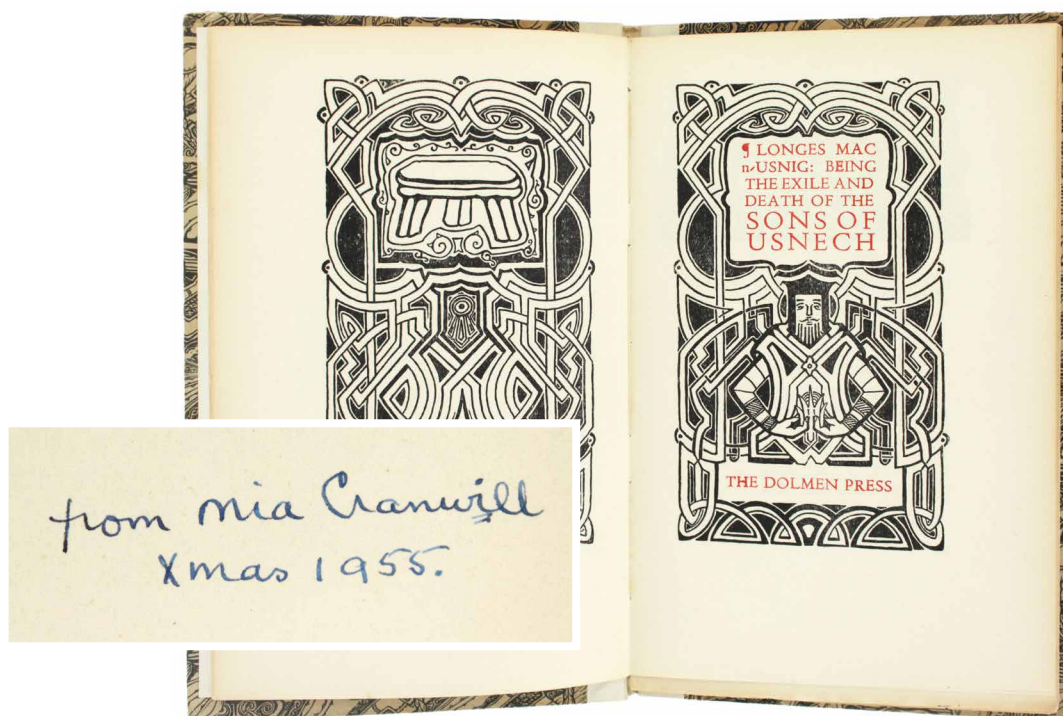
original green cloth, backstrip lettered in white, publisher's device stamped in blind to lower board, edges spotted, dustjacket with a striking design by Youngman Carter, small closed tear at head of front panel, a couple of miniscule nicks and gently rubbed at extremities, very good

£750

The author's second novel, preceded also by volumes of poetry and plays - scarce.

A work of science fiction based on the relationship between religion and biology, by the son of author Mabel Dearmer, in which a family metamorphose into different types of birds - the preacher, Arthur Fellows Fall, electing to become a parrot to continue his ability to talk.





25.
**SIGNED BY, AND WITH LETTERS FROM,
 THE ILLUSTRATOR**
 (Dolmen Press.) **CRANWILL (Mia,
 Illustrator) & Thomas Kinsella (Translator)**
*Longes Mac n-Isnig: Being the Exile and
 Death of the Sons of Usnech.*

*Dublin: Dolmen Press, 1954, 120/200 COPIES
 (from an edition of 225 copies), title and initial
 letters printed in red, title-page design, 5
 headpieces and 2 full-page illustrations by Mia
 Cranwill (see below), one leaf at rear a little
 creased at corner*

pp. 32, [1], 8vo

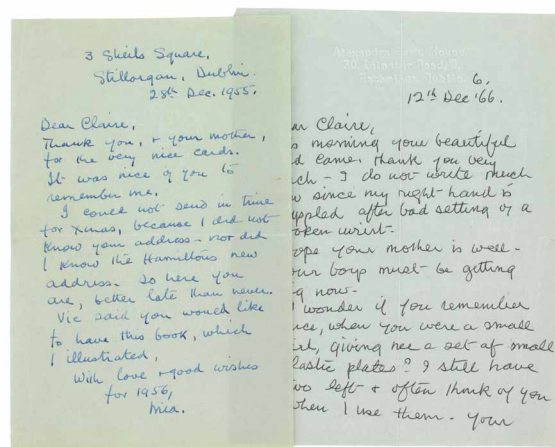
*original quarter white boards, the sides with
 buff paper patterned with a Cranwill design,
 gentle knock at foot of backstrip, some very
 faint white marks to lower board and a little
 wear at extremities, textblock edges a little
 toned, very good (Miller 16) £1,750*

Signed by the illustrator on the initial blank:
 'from Mia Cranwill, Xmas 1955'. Laid in are two
 autograph letters from Cranwill to the dancer and
 artist Claire Faraci: the first, 1p., from the time of
 the inscription, thanks Faraci and her mother for
 the cards and sends this book; the second, 2pp.,

from ten years later, explains that she no longer
 writes much 'since my right hand is crippled' and
 remembers a childhood gift as well as mentioning
 that Faraci's aunt often visits. Though explaining
 in some detail her poor health, Cranwill insists
 that she is 'always serene & happy'.

Cranwill and Faraci had both been born in Ireland
 and moved to England in their youth (Cranwill
 returned to Dublin, whereas Faraci ended up in
 New York); the majority of her career was spent
 in metalwork, and her Celtic designs in this book
 have elements of that medium.

Accompanied by an issue of 'The Irish Housewife
 Annual' from 1958, with an article on Cranwill's
 career.





26.
(Elies Plana.) CORBETO (Albert, Edits and
Contributes) *The Freedom of the Press:
From the Enlightenment to the Counter-
Revolution. Text by Albert Corbeto, Josep
Ramoneda, Louis de Bonald, Nicolas de
Condorcet. Linocuts by Elies Plana.*

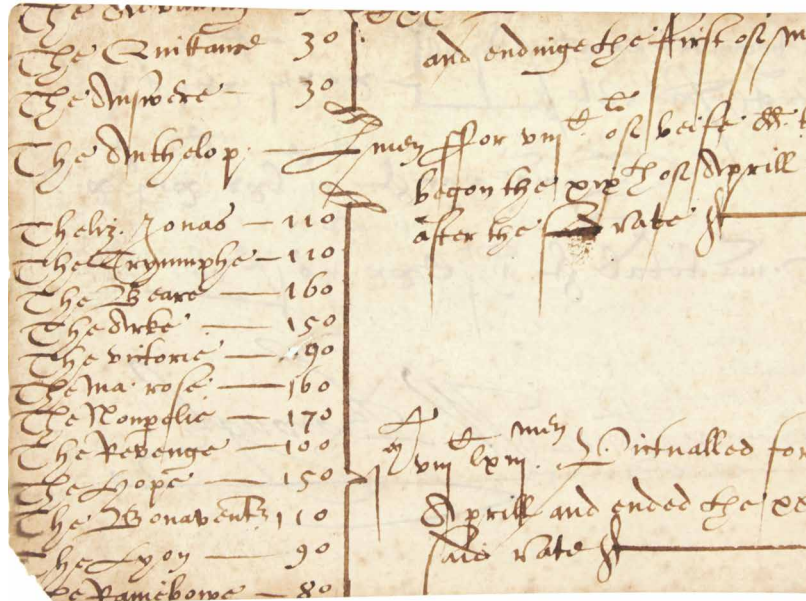
*Barcelona: Elies Plana for the Associació de
Bibliòfils de Barcelona, 2023, 14/22 COPIES
(from an edition of 50 copies in English), title-
page linocut design printed in black and yellow,
further linocuts to the text including many full-
page, double-page reproduction of an original
lithograph*

pp. 161, folio

*original quarter terracotta cloth with marbled
boards, printed label inset to upper board,
matching cloth fore-edges, backstrip lettered in
black, matching cloth and board slipcase, fine*
£590

A handsomely produced scholarly work,
printing original French texts (of 1776 and 1826
respectively) alongside modern essays on the
theme.

There were a further 200 copies in the Catalan
edition, translated into English here by Dustin
Guerri.



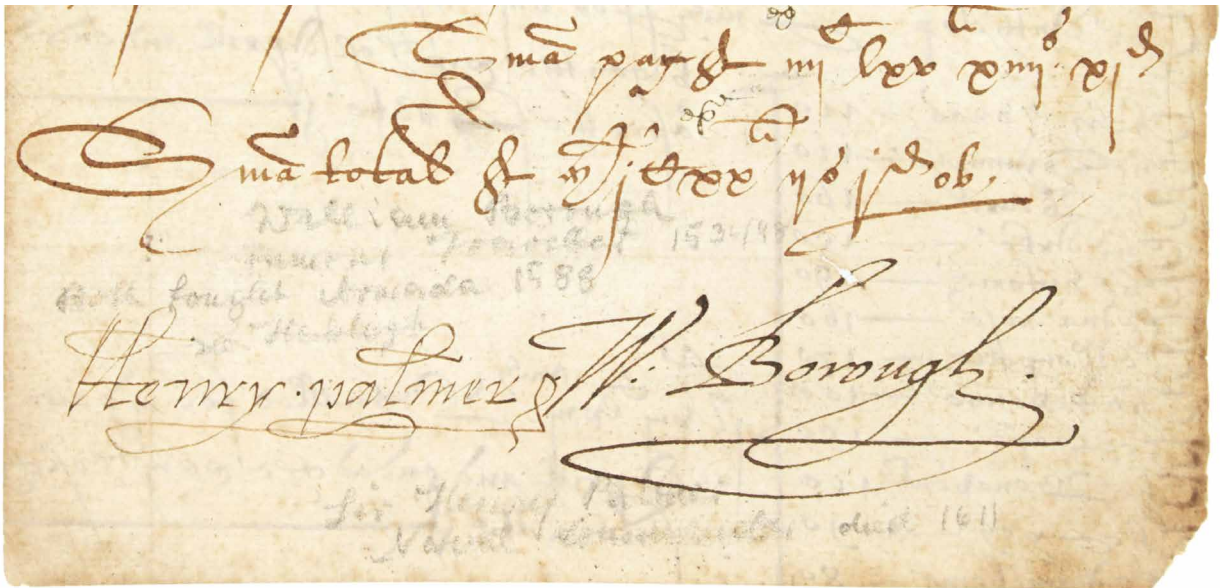
27.
(Elizabethan Naval Manuscript.) **A portion
of a manuscript victualling account for ships
in the Royal Navy under Elizabeth I.**

*c.1588, manuscript in brown ink on paper
(82 x 130 mm), written on both sides in a fine
secretarial hand, with the signatures of William
Borough (1536-99) and Sir Henry Palmer
(1550-1611)* £2,500

An important fragment listing victualling and
crew for fifteen sixteenth-century Elizabethan
naval vessels. Signed by two of Elizabeth's senior
naval advisors: Controller and Clerk of her
majesty's ships - 'probably the most experienced
navigator of the day' (ODNB) - William Borough,
and Henry Palmer, Naval Surveyor.

The vessels listed here were involved in the battle
of the Spanish Armada as well as the skirmishes
and raids which presaged it. The Bonaventure,
the Lion (under the command of Borough, one
of the signatories here), and the Rainbow were
400-tonners which (along with the Dreadnought)
represented the Queen's investment in a crown-
and-city backed pillaging mission led by Francis
Drake in 1587, during which he attacked the
Spanish fleet and the port of Cadiz.

Drake and the other 'Sea Dogs' were
commissioned by the Queen to attack and loot
the Spanish fleet. The group also included Drake's
kinsman Sir John Hawkins, Sir Martin Frobisher



and Sir Walter Raleigh, all of whose vessels are listed here: Drake's flagship the *Revenge* (which would later be lost off the Azores in 1591), Hawkins' the *Victory*, and the *Triumph*, which was captained by Frobisher. Raleigh had used his vast wealth to build the *Ark*, but it was later purchased for the Crown (and renamed the *Ark Royal*, as here), becoming the ship in which Lord Howard led the fleet to victory.

Other ships here include the *Elizabeth Jonas* (at 800 tonnes), the *Antelope*, the *Mary Rose*, the *Revenge*, the *Hope*, and the *Nonpareil* (formerly the *William and Mary*). A small but fascinating piece of Elizabethan naval ephemera.

See: David Loades, *The Making of the Elizabethan Navy 1540-1590: From the Solent to the Armada* (Boydell & Brewer, 2009).

28.

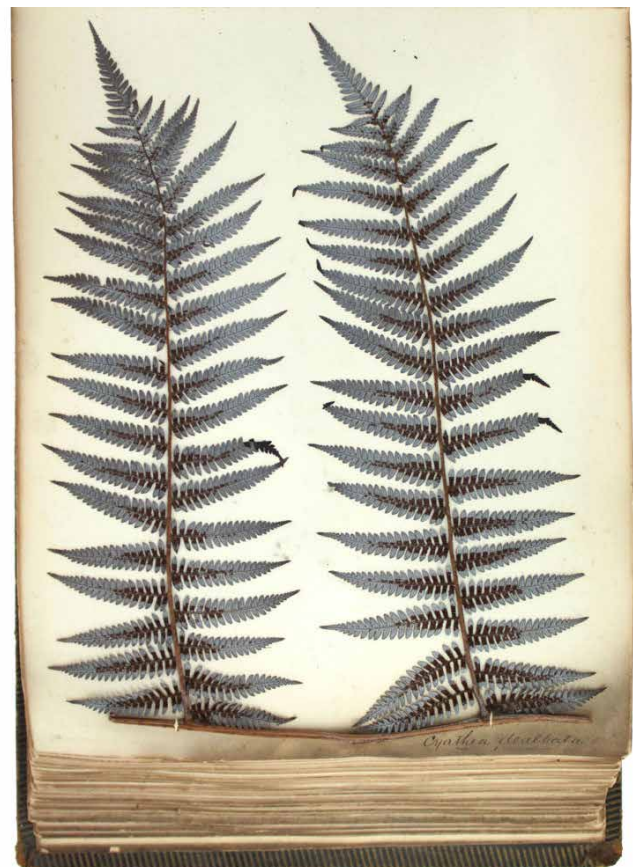
(Ferns.) FARJEON (Benjamin Leopold)

[Cover title:] *New Zealand Ferns*.

c.1865-7. A large album containing pressed dried fern specimens, mounted on the rectos of 64 stiff card leaves with neat Latin captions

ff. [64], oblong folio (260 x 370 mm)

full contemporary diced green morocco, ruled gilt with gilt title (*New Zealand Ferns*) to upper cover; extremities rubbed with corners slightly bruised. presentation inscription written to



front free endpaper, 'Mrs N. Chevalier, with kind regards, B.L. Farjeon, Dunedin, November 1867' £1,850

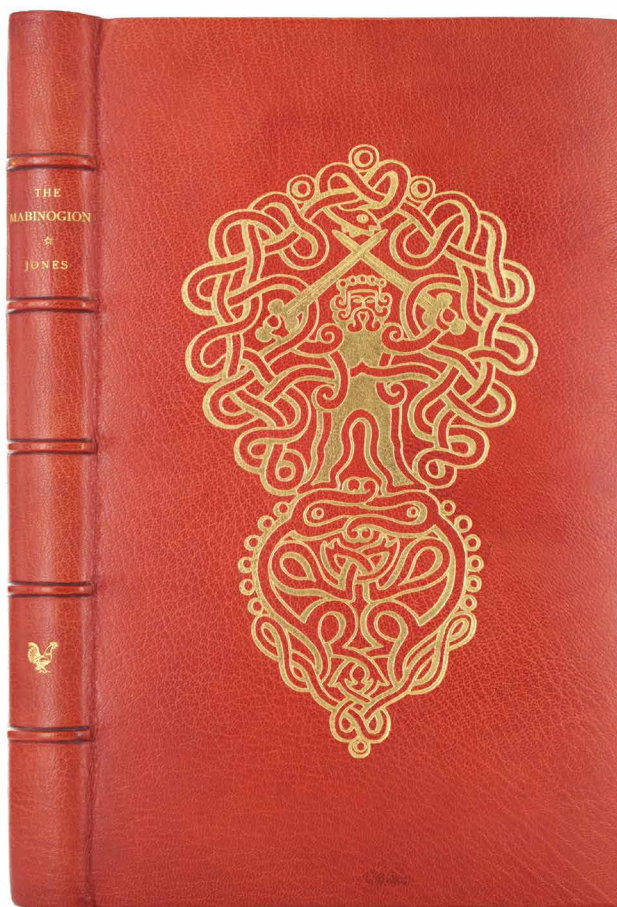
64 remarkably well preserved fern specimens, attractively presented in a large album with a dedication by prolific author B.L. Farjeon. The ferns remain vibrant in colour and texture (some still have seeds), and represent the extraordinary breadth of New Zealand Polypodiopsida and Polypodiophyta. The Victorian fern craze was well underway in this period; the term Pteridomania was coined by Charles Kingsley in *Glaucus* (1855) in the same year that the first scientific account on New Zealand ferns, Hooker's *Flora Novae-Zelandiae* appeared. This album is doubtless part of the craze, but is an unusually well-presented and well preserved album of specimens. It would merit comparison with lists of extinct ferns, to see if any of the examples here are no longer extant.

The provenance nicely illustrates the socio-cultural world of mid nineteenth-century immigrants to New Zealand. The album was compiled by Benjamin Leopold Farjeon (1838-1903), an English novelist, playwright, printer and journalist who in 1854 emigrated to Australia. He worked as a gold miner in Victoria, where he started a newspaper, before moving to New Zealand in 1861. He settled in Dunedin, working as a journalist and later becoming manager and sub-editor of the Otago Daily Times. Farjeon produced nearly 60 novels, many of which were illustrated by his friend Nicholas Chevalier (1828-1902), whose wife Caroline (Nee Wilkie, 1836-1917) is the dedicatee here. Caroline was a British writer, and one of the first women to write about travelling in New Zealand. Farjeon was also the father of five extraordinary children, including the much-feted author Eleanor Farjeon (1881-1965).

See: Goulding, 'Early Publications and Exhibits of New Zealand Ferns and the Work of Eric Craig', *Records of the Auckland Institute and Museum*, Vol. 14 (10th December 1977), pp. 63-79.

29.
(Golden Cockerel Press.) JONES (Gwyn and Thomas, translators) **Mabinogion. A New Translation from the White Book of Rhydderch and the Red Book of Hergest... with illustrations by Dorothea Braby.**

1948, 50/75 COPIES (from an overall edition of 550) specially bound by Sangorski & Sutcliffe, and signed by the artist and translators, printed on mould-made paper by The Chiswick Press, title printed in orange and black, 20 full-page



scraper-board engravings by Dorothea Braby, initial leaves with two tiny faint spots

pp.[i], 266, [i], folio

original orange Cape morocco, signed S&S on upper board lower turn-in, boards with repeated elaborate gilt-blocked design by Braby, spine with raised bands, gilt lettering and gilt cockerel insignia, boards with a few faint marks, top edge gilt, untrimmed fore-edge with a couple of spots, blue buckram slipcase, very good (Cockalorum 176; Cock-a-Hoop LXXXII)
£3,000

A magnificent production, immediately hailed by Welsh scholars, book design critics and the general reading public alike as a great success, Braby's intricate, mysterious illustrations, reproduced from photographic blocks made from the original scraper-board designs, perfectly mirroring the tone of the text.

[With:] From Reviews of two recent Golden Cockerel Press books: *The Mabinogion*; *Endymion*, [1949], pp. [ii], broadsheet with John Buckland-Wright cockerel engraving, "Merely to look at this sumptuous book, outside or within, in these exigent times brings the delightful surprise that the sudden blossoming of a rosebush would give in the chilling days of December... flowers of refinement and enchantment amidst the nettles of barbarism." *The Times Literary Supplement*"

30.

Goudge (Elizabeth) *The Little White Horse*. Illustrated by C. Walter Hodges.

University of London Press, 1946, FIRST EDITION, colour-printed frontispiece and 3 further colour plates with further line drawings to the text

pp. vi, 286, crown 8vo

original blue cloth with vignette stamped in gilt to bottom corner of upper board, backstrip lettered in gilt and lightly sunned through the jacket, endpaper maps, dustjacket by Hodges, a little browned to backstrip panel and borders, slightly rubbed and chipped at extremities, very good £550

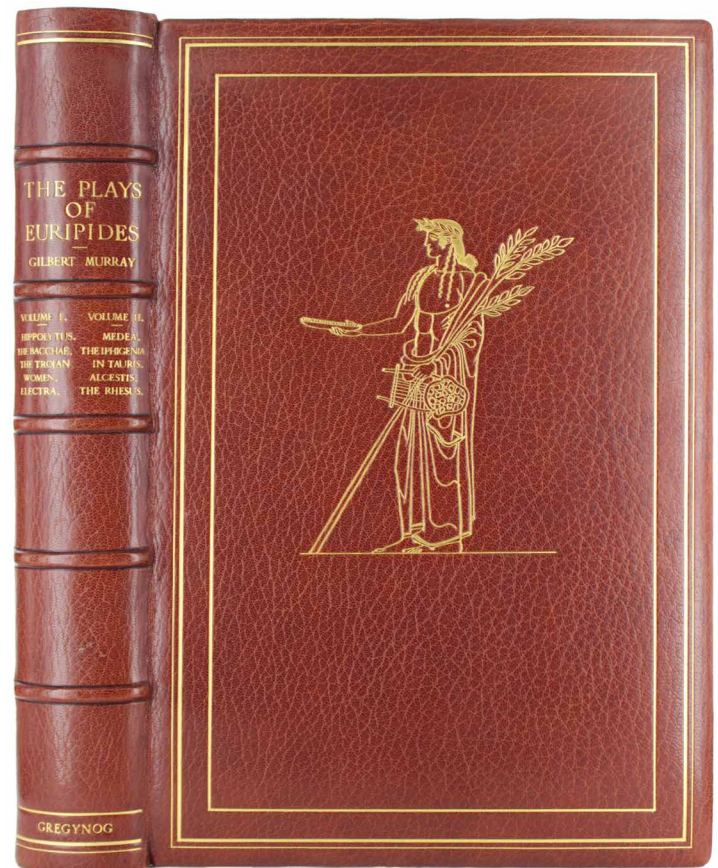
The winner of the Carnegie Medal that year, and the subject of renewed interest when nominated by J.K. Rowling as her favourite children's book.

31.

(Gregynog Press.) EURIPIDES. *The Plays...* Translated into English Rhyming Verse by Gilbert Murray. With wood-engravings from the Greek Vase Paintings by Robert Ashwin Maynard and Horace Walter Bray. [2 vols bound as one.]

Newtown, Powys: Gregynog Press, 1931, 19/25 (or 35, see below) COPIES (from an overall edition of 500), specially bound by George Fisher after a design by Maynard and/or Bray, printed on Batchelor handmade paper, 32 wood-engravings, title-pages printed in black and russet brown, edges of endpapers faintly toned, very occasional faint spots

pp. [xi], 269, [iii], 263, [i], folio



original polished russet brown Levant morocco, gilt-blocked figures of Apollo on upper board and Achilles on lower board, each within triple gilt-ruled borders, spine with raised bands, lettered in gilt, top edge gilt, near fine (Harrop 18) £5,000

'Its simplicity makes it a book for the connoisseur of typography. The narrow pages which carry the short lines of Murray's translation are tightly set in Bembo and the beautiful Fairbank italic is used for stage directions.' (Hutchins, 1976, p.28)

[with:] 1955 receipt from the Press to the original owner, Captain Vickerman, and two letters from E. Powell of the Press informing the original owner that the book is available and highlighting the limitation number error in Dr. Thomas Jones' bibliography. The letter states that there were 35 specially bound copies, not 25 as stated by Jones; the last 16 were near completion when George Fisher retired, and were finished off at the National Library of Wales by Fisher's assistant, Ewart Bowen. This copy is one of those completed by Bowen: 'It differs from the rest in that the panel of gold lines is not so heavy as the original, but is, in my opinion, rather nicer looking.'

32.

(Gregynog Press.) SAINT DAVID. *The Life of Saint David.*

Newtown, Powys: Gregynog Press, 1927, 6/25 COPIES specially bound from a design by Horace Walter Bray by George Fisher (from an overall edition of 175 copies), printed in Poliphilus on Batchelor handmade paper, chapter openings printed in sky blue, initials in red and paragraph marks added in red with a quill by Bray, 25 hand-coloured wood-engravings by R.A. Maynard and Bray

pp. [iii], 41, [i], 4to

original polished scarlet Levant morocco, both covers with gilt Celtic cross, the lateral arms interlocking with gilt rules, spine with gilt-ruled raised bands and title in gilt; press, designer and binder names stamped in gilt at lower turn-in of rear cover, top edge gilt, housed within custom-made felt-lined morocco drawer slipcase, fine (Harrop 7) £11,750

XVII. Of the little Bell which was given to Maeddog or Aeddan by Saint David, and how an Angel bore it back to Aeddan over the Irish Sea.



AT this time well nigh the third or fourth part of Ireland was subject unto David the Waterman. There Maeddog was, who also from his infancy was known as Aeddan, to whom St. David gave the little bell, which was called "Cruedin." But when sailing to Ireland Aeddan forgot his bell. And he sent a messenger to holy David that he might send his beloved little bell back to him. And Saint David said, "Go, boy, again to thy master." And lo! the little bell on the morrow was safe in the hand of the good Aeddan, for an Angel bore it across the sea before the boy he sent for it had come thither.

XVIII. How Modomnoc sailed to Ireland, and how his Bees followed him & would not leave him, and of the blessing of the Bees by Saint David.

AFTER that time it was that Modomnoc, having served David with humility for many years, took ship and sailed over to Ireland. Now Modomnoc had attended to

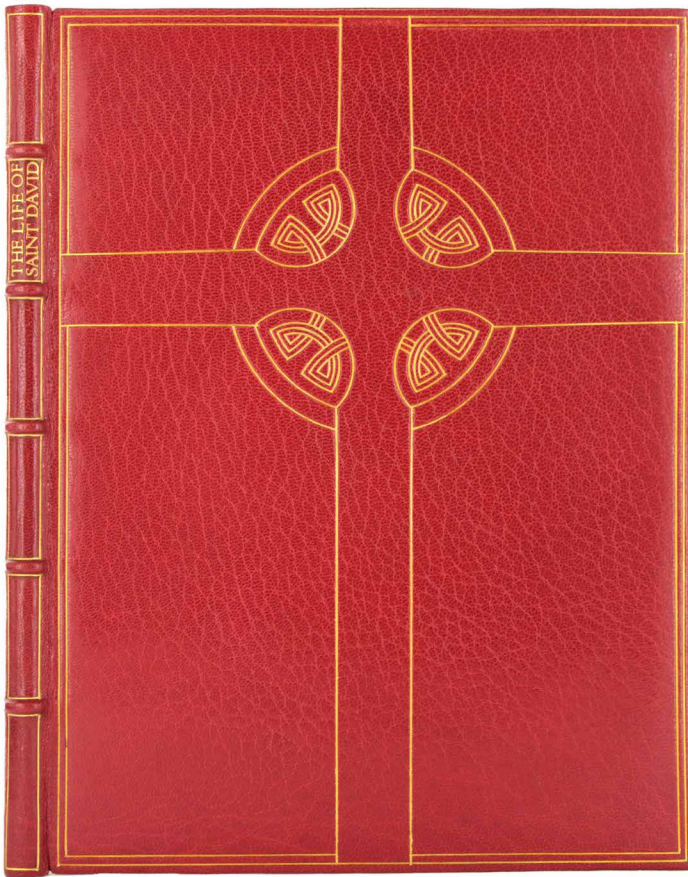
26

the beehives of the Monastery in Vallis Rosina, and when he went down to the ship, behold a swarm of bees followed him, & settled where he sat in the ship's prow. But he, unwilling to take them from the brethren of the Monastery returned with them, and came again to Saint David, while they swarmed around him & then flew back to their old beehives. And David blessed him for that humble service. And again, bidding farewell to the father and his brethren, Modomnoc started on his journey & again the bees followed him. And so it was, yet a second, and a third time. And at the third time Saint David told Modomnoc to take them also. Then David spoke to the bees and blessed them, saying: "May the land, O bees, to which you go, abound with your offspring. Never may your children be wanting within its shores. For now our own sacred close shall be deserted by you for ever, and your offspring shall no more grow up among us. Go in peace!" And since that time, as is well known, the island of Ireland is enriched with great store of honey.



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27



An exquisite book, the hand-coloured wood-engravings, coloured by the bindery women under the direction of Bray, a new departure for the press, and the first book from the press to include in the colophon the name of the accomplished pressman, Herbert John Hodgson. 'This slim quarto, the bravest experiment in illustration so far, was the first book to be printed on *damp* hand-made paper... Maynard had only recently learned the technique through a chance remark made to him by Bernard Newdigate of the Shakespeare Head Press.' (Harrop). The title-page vignette was translated from a small brass of Saint David which had only been discovered in Hereford Cathedral a few months before the book's production, a rubbing taken in person by Maynard and Bray. (*The Miss Margaret Sidney Davies Complete Collection of Special Gregynog Bindings*, De Zilverdistel, 1995)

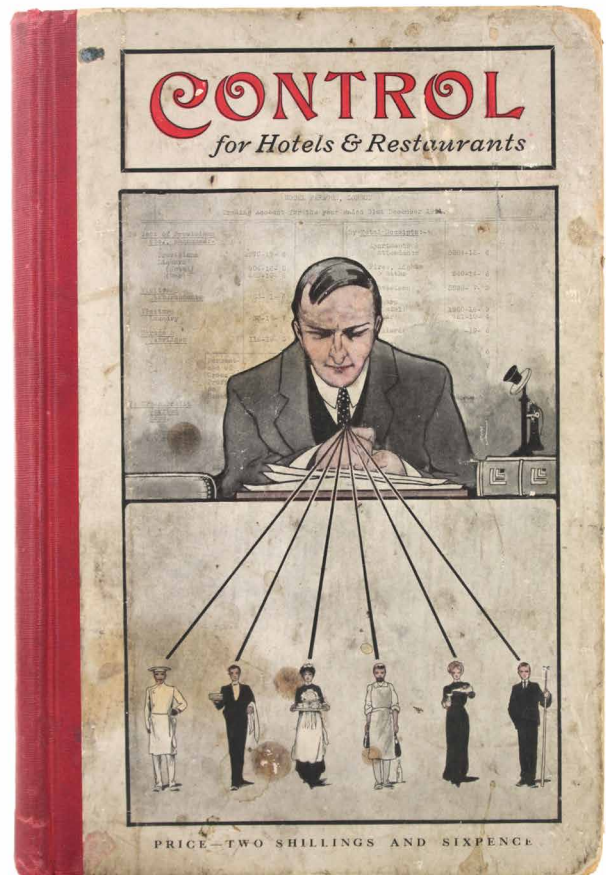
33.
Guiney (J.P.) Control, for Hotels and Restaurants.

[Lamson Paragon Supply Company,] n.d. [circa 1913,] *FIRST EDITION*, illustrations throughout, one or two handling marks to fore-margin

pp. 78, [6], 8vo

original quarter red cloth, illustrated boards, light soiling and wear, good **£400**

An outline of checking and control systems for the hospitality industry, aiming to 'prevent irregularities, with all their evil consequences; to promote discipline among the staff, with consequent better service to patrons; and to ensure maximum profits at a minimum cost'. Scarce.





spotted, compliments slip laid in (a manuscript note that 'Miss Hall is a Bury lady'), dustjacket with a stunning design by Esmé Roberts, slightly chipped at corners with some faint spots and the backstrip panel faintly browned, very good
£550

Inscribed by the author on the half title: 'Miss Ivy Hill, F.L.A., Greetings and good wishes, Eleanor Dunbar Hall, 31/7/36'. Scarce, a novel of life on a street in a 'North Country industrial town' (blurb).

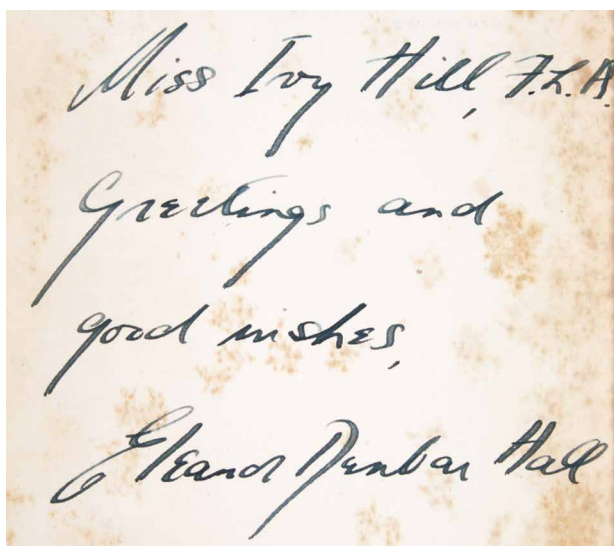
35.
(Heavenly Monkey Editions) HODGSON (Barbara) *Mrs Delany Meets Herr Haeckel. Radiolaria, tetracoralla, pediastra, etc., rendered in paper mosaicks.*

[Vancouver:] 2016, ONE OF 6 A.P. COPIES (from an edition of 31 copies), signed by the author, printer (Rollin Milroy) and binder (Claudia Cohen), 43 cut-paper tipped-in interpretations of microscopic organisms over 11 plates, mounted on Arches (white), Ingres (cream) and Hahnemuhle Ingres (black) paper, 11 further cut-out interpretations and ornaments within the text, including the spectral frontispiece and colophon, where text is printed in overlapping circles around red tipped-in branching device

pp. 16, [vi], [22, plates], [iv], 8vo

polished dark brown morocco by Claudia Cohen, boards gilt-ruled with onlay russet corners with gilt fleurons, both boards with intricate gilt device, the cover's device over russet onlays, spine lettered in gilt with angled gilt stripes, head and foot with russet gilt-stamped onlays, clamshell box with marbled edges and spine with gilt morocco label repeating book spine design, fine £2,950

An exquisite book, engendered from research for Hodgson and Cohen's 2013 tour-de-force, *Cutting Paper*, in which technique and subject-matter are perfectly aligned. Inspired by the artistic renderings of the microscopic discoveries of the biologist Ernst Haeckel (1851-1911), who discovered thousands of species, particularly single-celled organisms, and the intricate paper mosaicks of Mary Delany, whose highly detailed and accurate botanical collages were brought to a wider public by the 2009 John Soane's

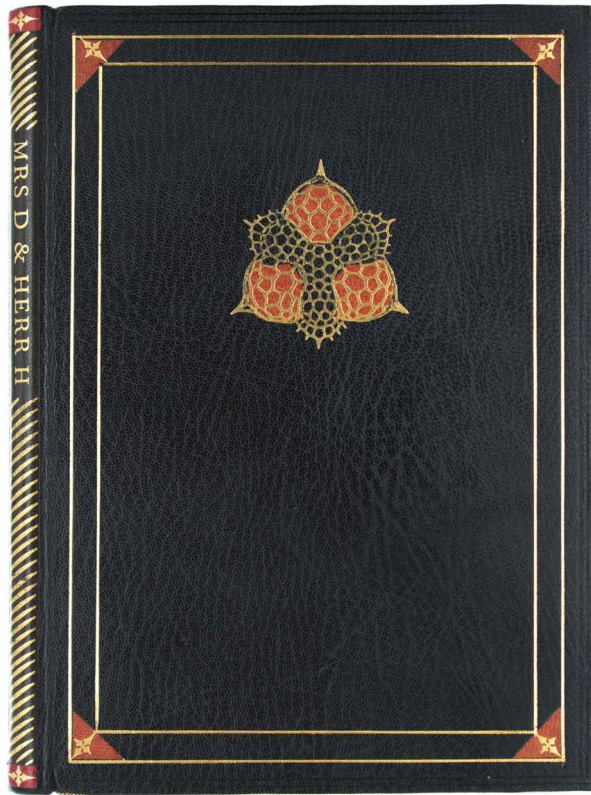


34.
Hall (Eleanor Dunbar) *Tambour Terrace*.

George G. Harrap, 1936, FIRST EDITION, spotting to prelims, receding into text but recurrent at rear

pp. 307, crown 8vo

original turquoise cloth, backstrip lettered in gilt and sunned through the dustjacket, edges



Museum exhibition and subsequent book, Mrs. Delany & her Circle, the author has produced an immaculately executed creation, using blades, scissors and a screw punch and papers 'In the spirit of Mary Delany... bought, traded and scrounged from a variety of sources' (p.15)

36.
Hull (Katharine) & Pamela Whitlock. *The Far-Distant Oxus*. Introduction by Arthur Ransome.

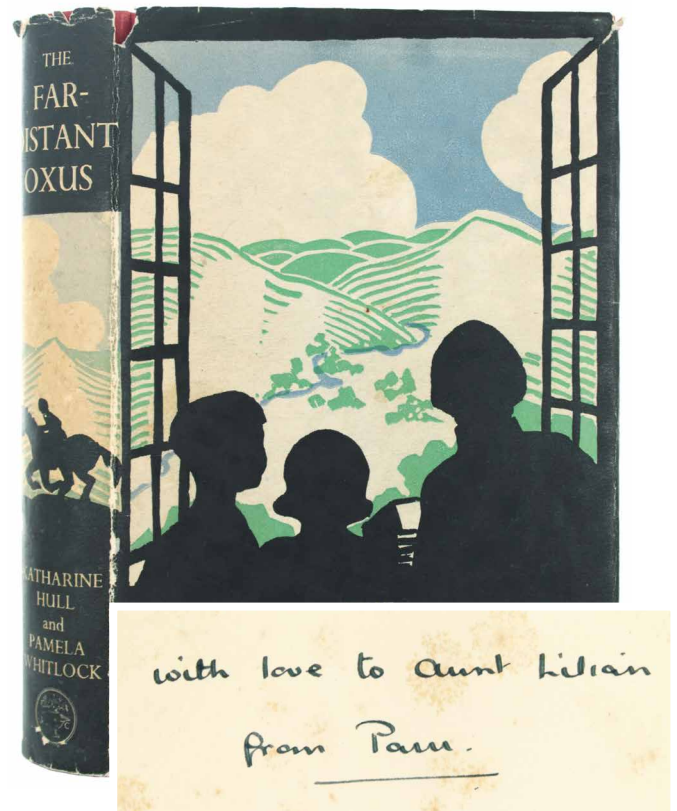
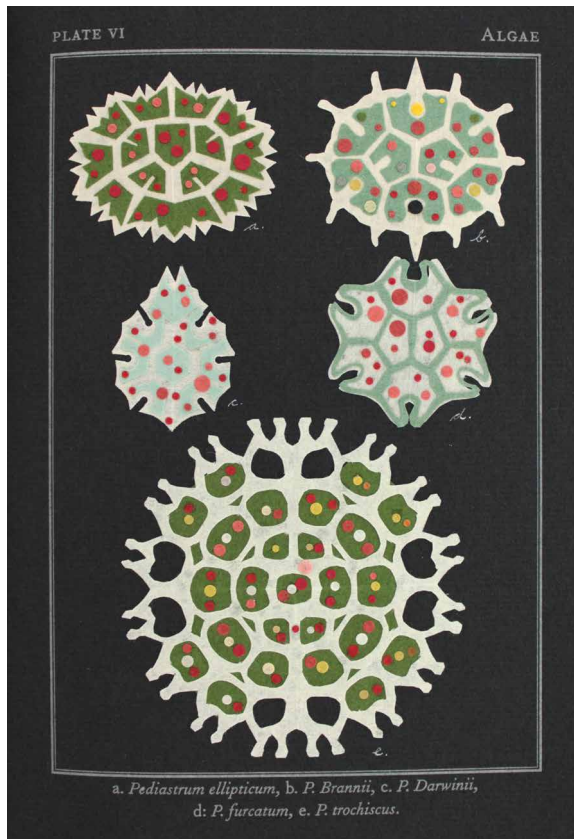
Jonathan Cape, 1937, FIRST EDITION, frontispiece and 25 full-page illustrations by Whitlock, with further tailpieces, some very faint spotting

pp. 351, crown 8vo

original red cloth, backstrip lettered in gilt, top edge red now a little faded, faint spotting to edges, endpaper maps colour-printed, dustjacket chipped to extremities with a little rubbing, some very light soiling, very good

£425

Inscribed on the half-title by one of the teenage authors of this adventure story: 'With love to Aunt



Lilian, from Pam' - this being Lilian Slater, her father's sister.

The novel is uncommon inscribed. In his Introduction, Ransome - whose work is a model for the schoolgirls' tale of adventure - recounts how they sent the manuscript to him in the hope that he might place it with his publisher, Cape

37.

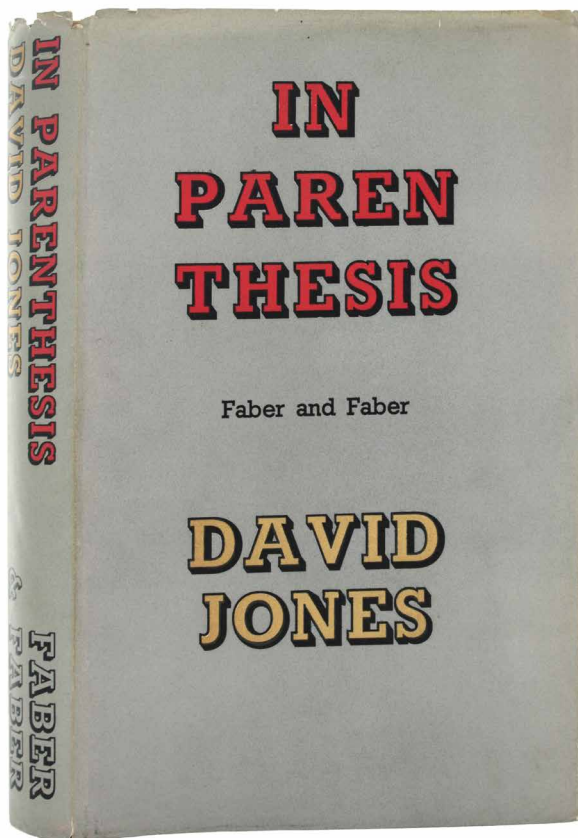
Jones (David) *In Parenthesis*. Seinnnyessit e gledyf ym penn mameu.

Faber and Faber, 1937, FIRST EDITION, frontispiece and plate at rear, both by the author, also a map

pp. xv, [vi], 225, [1], crown 8vo

original beige cloth, backstrip lettering in gilt and grey, the former against a grey ground, gentle bump to bottom corner of upper board, dustjacket slightly chipped at head of backstrip panel, faint vertical crease to rear panel, very good **£3,750**

A superb copy of one of the finest books to emerge from the Great War.



38.

Kiddell-Monroe (Joan, Illustrator) *Seven drawings and a lettering-piece for 'The Heroes' by Charles Kingsley.*

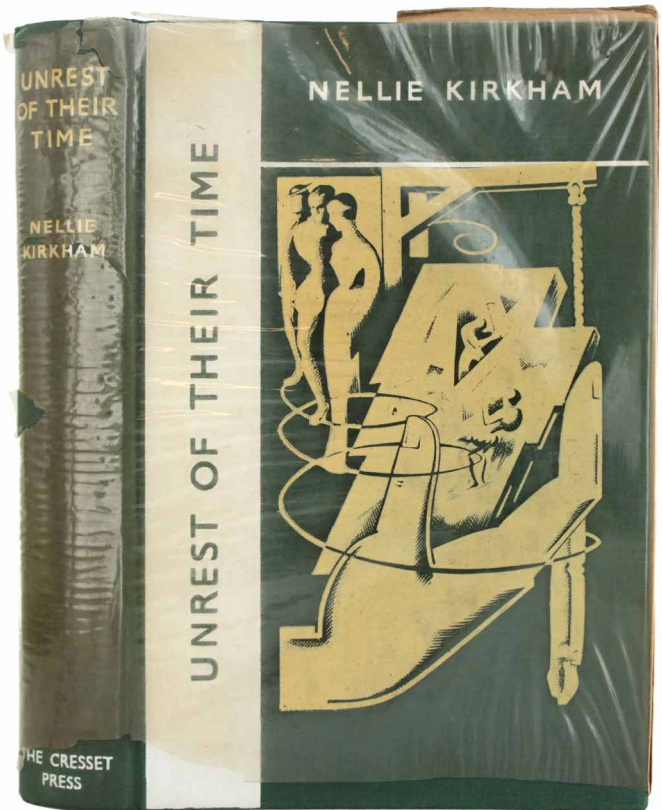
n.d., [circa 1963,] ink on paper, some use of correction fluid, each laid down on card with size, format and location marks to borders, various sizes, the 8 pieces displayed together in mount, very good condition **£400**

Joan Kiddell-Monroe was an illustrator for whom animals and myths were recurrent focuses of her work; the present illustrations were produced for a Dent edition of Charles Kingsley's Victorian retelling of Greek mythology.

[With:] A copy of the first printing of the edition for which these illustrations were produced, very good in dustjacket.



To Sylva & Edmund,
 With much love & deep
 gratitude for their
 friendship & unflinching
 encouragement, from
 Nellie.



39.
**INSCRIBED TO SYLVA AND EDMUND
 BLUNDEN**
 Kirkham (Nellie) *Unrest of their Time*.

*Cresset Press, n.d. [1935,] FIRST EDITION, some
 text printed in brown (see below)*

pp. x, 263, crown 8vo

*original green cloth, lettered in white to
 backstrip and upper board, lean to spine,
 'transmatic' dustjacket with a design printed in
 cream to the glassine of front panel (see below),
 the printed paper flaps including the blurb by
 Edmund Blunden (see below), a little chipped to
 backstrip panel, publisher's letter regarding this
 book laid in (citing Blunden and C.E.M. Joad),
 very good* £1,500

Inscribed by the author on the flyleaf, at time of
 publication: 'To Sylva and Edmund, with much
 love and deep gratitude, for their friendship and
 unflinching encouragement, from Nellie, March
 1935'. The recipients were Sylva Norman and her
 husband Edmund Blunden, whose endorsement
 of this, Kirkham's debut novel, occupies the rear
 flap.

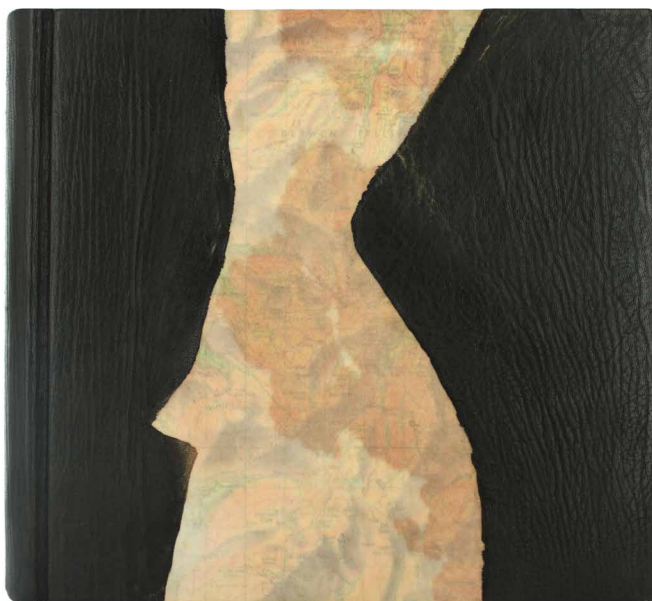
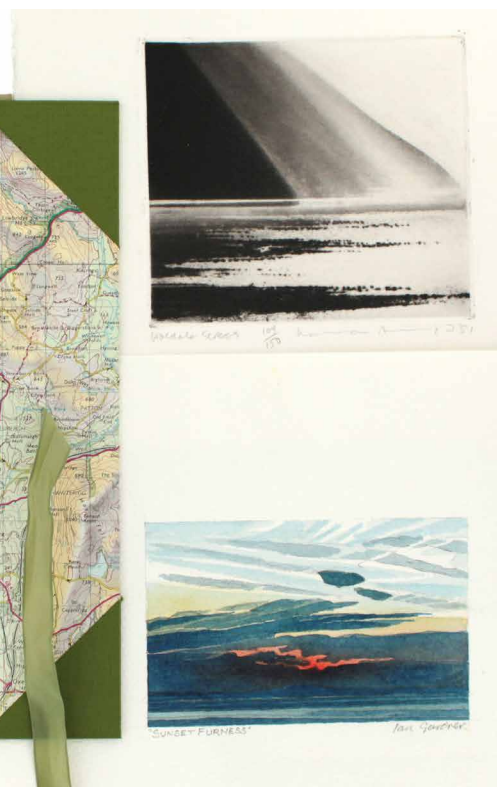
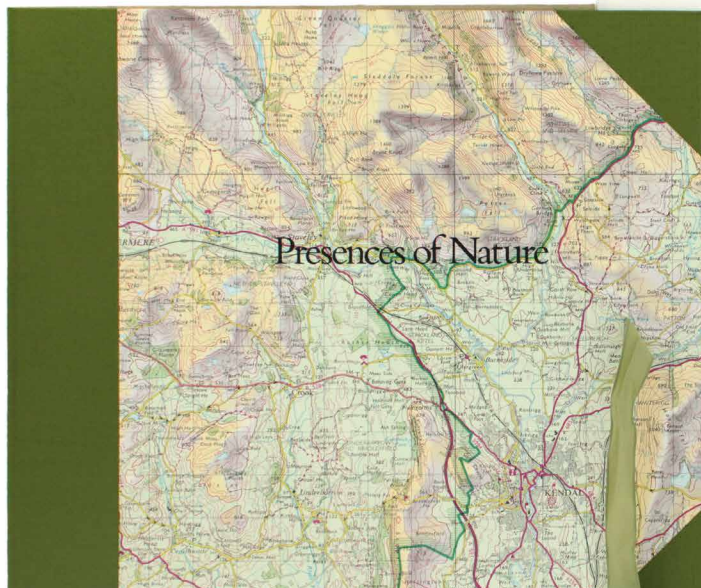
Kirkham was a Derbyshire author and illustrator;
 this is an ambitious work, set in her home county,
 which uses J.W. Dunne's *Experiment with Time* as

the basis of its narrative - the coevalness of present
 and past represented by the printing of the text in
 black and brown for the respective time periods.

The printed 'transmatic' jacket, an experiment
 that the publisher explored for a few books
 around this time, carries a wood-engraved design
 that is not signed - other examples from Cresset
 featured the work of Gertrude Hermes and John
 Farleigh, and the fore-grounding of the hand in
 the cover-illustration of this novel may encourage
 attribution to the former.

40.
(Lake District.) HANSON (Neil, Editor)
*Presences of Nature: Words and Images of
 the Lake District*.

*Carlisle Museum & Art Gallery, [1982,] 4/10
 COPIES (from an edition of 160 copies) signed
 by all of the 41 contributors and accompanied
 by a cloth-and-board portfolio containing
 an original watercolour by Ian Gardner, and
 original drawing by David Nash, etchings by
 Norman Ackroyd and Donald Wilkinson, and*



A wonderful tribute to the region, here in its most limited version with exclusive additional material. The majority of the work in the book itself is previously unpublished: the text includes work by Ian Hamilton Finlay, Fleur Adcock, Melvyn Bragg, Roy Fisher, Tony Harrison, Glyn Hughes, Frances Horowitz, Norman Nicholson, Jon Silkin, et al.; the visual material from Andy Goldsworthy, Fay Godwin, Norman Ackroyd, Paul Joyce, David Nash, Hamish Fulton, et al.

41.
**PRINTED DEDICATION TO HIS SISTER,
 RICHMAL CROMPTON**
 Lambourne (John) *The Kingdom That Was.*

John Murray, 1931, FIRST EDITION, light spotting to opening leaves

pp. vii, 302, [10, ads]

crown 8vo, original red cloth, backstrip and upper board lettered in gilt, the backstrip darkened with lettering dulled, edges lightly spotted, dustjacket with an excellent design by Donia Nachshen, slightly nicked, chipped and rubbed at extremities, price-clipped, very good

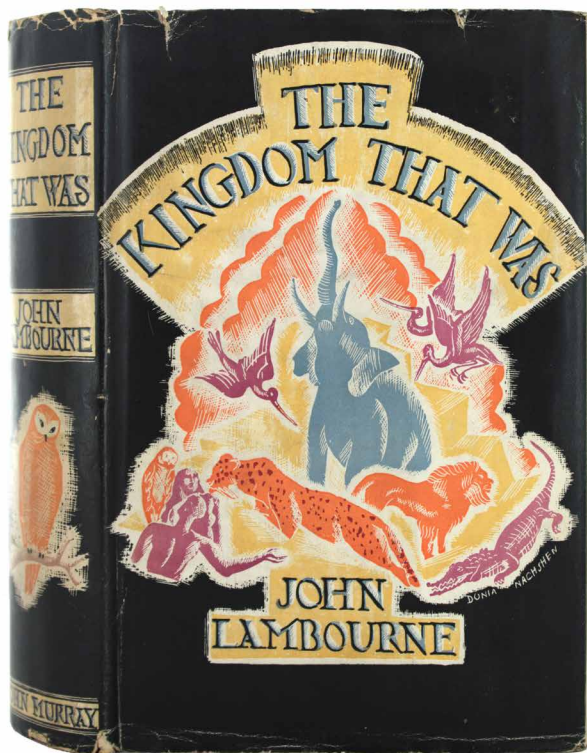
£325

photographic prints by Fay Godwin and John A. Davies, all of this additional material signed by the respective artists, the book itself richly illustrated throughout

pp. 223, 4to

original deluxe binding by Faith Shannon of dark green goatskin, partially cut away to expose boards with maps of the region covered by translucent vellum, pale green edges, the book and portfolio together in slipcase, fine

£3,000



A fantasy of ancient Africa, ruled by animals. The author had spent time in Rhodesia during the Great War. The book's printed dedication to 'My sister, Ray' - that is, Richmal Crompton (the family name was Crompton Lamburn).

The dustjacket is the work of the Ukrainian-born artist Donia Nachshen, best known for her wartime posters but also a prolific book-illustrator.

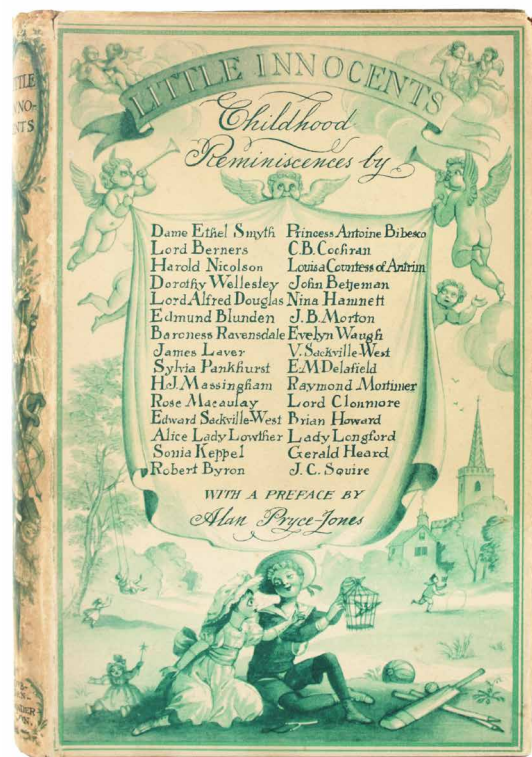
42.
INSCRIBED BY A CONTRIBUTOR, TO
HIS AUNT

Laver (James), Evelyn Waugh, Lord Berners, Harold Nicolson, Edmund Blunden, Robert Byron, Sylvia Pankhurst, John Betjeman, Nina Hamnett, Brian Howard, Rose Macaulay, et al. *Little Innocents. Childhood Reminiscences.*

Cobden-Sanderson, 1932, FIRST EDITION, half-title browned, the odd light spot or handling mark to borders

pp. viii, 124, crown 8vo

original green cloth, backstrip lettered in gilt, backstrip and borders darkened, a couple of



light marks, rubbed to edges, edges toned, dustjacket by Rex Whistler (supplied), slightly toned and rubbed with some spots to rear panel and a little chipping to extremities, very good
£175

Inscribed on the flyleaf by contributor James Laver: 'For Auntie, with love from James, Xmas 1932'. Laver's contribution refers to the generation preceding the recipient, recounting the two years spent in his grandmother's house following the death of his mother when he was only three-and-a-half years of age.

*For Auntie
with love from
James [Laver]
Xmas 1932.*

43.
DESIGN BY PAUL SMITH
 Lawrence (D.H.) *Lady Chatterley's Lover*.

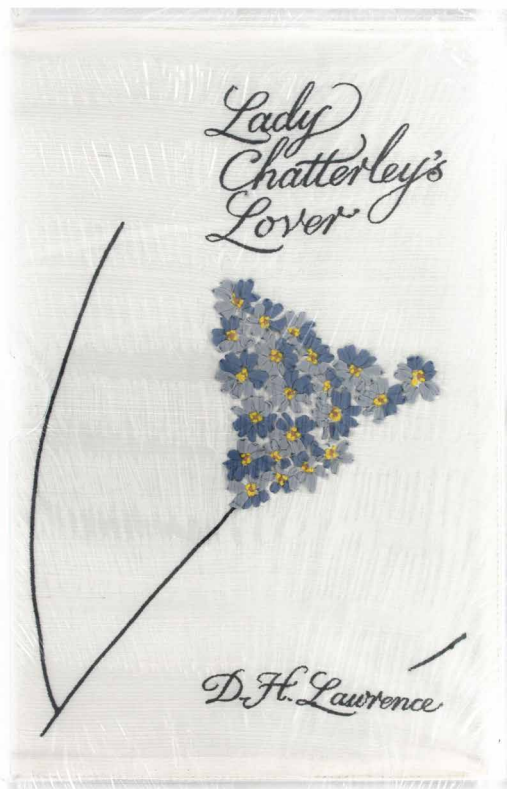
Penguin, 2006, 947/1,000 COPIES, printed in purple

pp. xxxvi, 364, 8vo

original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, stripe-design page-marker, clear perspex slipcase with limitation label, shrink-wrapped (this slightly open, in a winsome way, at rear), fine **£800**

One of five titles selected by Penguin, issued to celebrate the house's sixtieth anniversary each with a dustjacket design by a notable modern artist or designer - here with a playful floral design by British fashion designer, Paul Smith.

44.
 Lewy (Charles) and Vladimir Sollogub (librettist) [*Manuscript music*] *La Nuit de St. Sylvestre*. (opéra proverbe en un acte paroles du Conte Sollohub, musique de Charles Lewy)

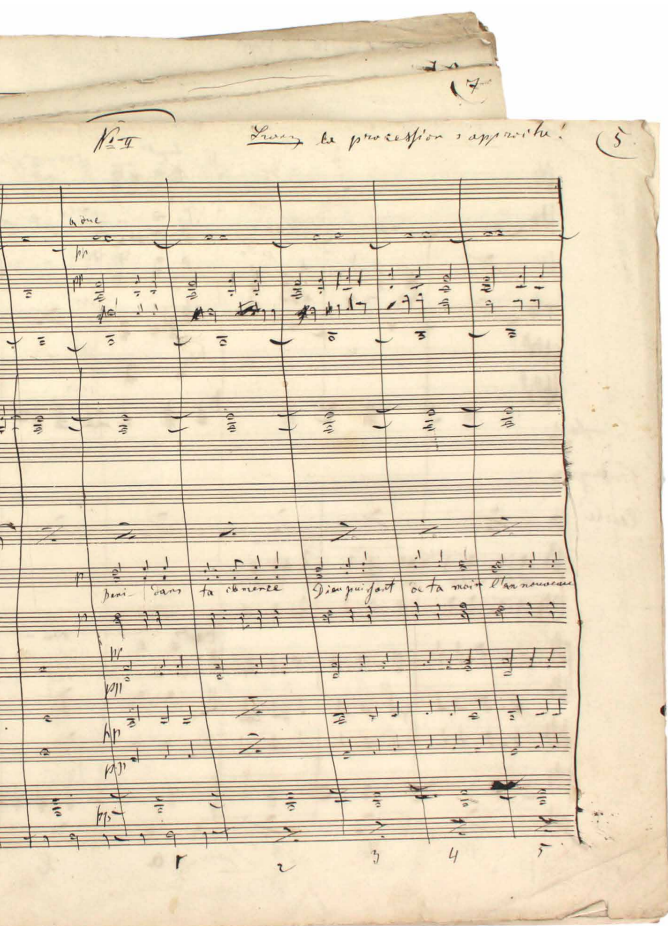


1860, neatly inscribed music manuscript in ink scored for flute, oboe, clarinet, bassoon, horns, timpani, strings, chorus and two soloists, with several amendments and crossed-through bars, the one act divided into 7 scenes, a few wilder pencil inscriptions, the manuscript concluding with the signed inscription 'A Petersbourg par l'ordre du Czar le 15 Avril 1860 / Charles Lewys.'

23 loose landscape bifolios (93 pages), 26 x 38cm

title bifolio repaired with tape at gutter margin, outer leaves dusty, occasional short tears at leaf edges, otherwise good **£4,000**

An apparently unpublished work from the composer Charles (Karl) Lewy (1823-1883), who later in his career became a mainstay of the musical life of Vienna, and the writer, Vladimir Sollogub, an aristocratic member of St. Petersburg high society, close friend of Pushkin, the painter Prince Gagarin and Tolstoy, librettist of 'Undina'



(later used by Tchaikovsky for his opera), and central to the artistic salons and cultural life of St. Petersburg. Behind this work lies the notable figure of Anton Rubinstein, celebrated pianist and composer, and favourite of the Imperial family (he had performed for Tsar Nicholas I at the Winter Palace at the age of 14), who, with the help of Grand Duchess Elena Pavlovna, founded the highly influential Russian Musical Society in St. Petersburg in 1859, an organisation which heralded a period of rich musical life within the city, responsible for regular symphonic and chamber concerts with frequently adventurous programming. It is, therefore, no surprise, that Rubinstein may well have approached the somewhat obscure Lewy, a friend since childhood (in Berlin), dedicatee of his second piano concerto, and fellow lodger when he first arrived in the city, to provide a score for his programme of concerts. (Pursglove, V.A. *Sollogub and High Society*, 1998; Taylor, *Rubinstein*, 2007)

The tone of the libretto, featuring a love-struck couple on New Year's Eve, is reflected in the musical style - suspenseful violin staccato

accompaniment, dramatic use of timpani, extreme dynamics, touches of chromaticism and rapid key changes - one of the pencil inscriptions, perhaps in Lewy's hand, hinting at the effort involved: 'je suis mort en le maudi (?) [cursed] d'art!'

45.
WITH CHARMING HAND-COLOURED
ILLUSTRATIONS

Lofting (Hugh) *Doctor Dolittle's Caravan*.

Jonathan Cape, 1927, FIRST EDITION, colour-printed frontispiece and further illustrations by the author, with the title-vignette and 5 of the full-page illustrations skilfully hand-coloured, light foxing to title-page and a few further spots

pp. 319, crown 8vo

original grey cloth, the upper board and backstrip with lettering and border in purple, a few spots to edges, endpapers with colour-printed design by the author, dustjacket with onlaid Lofting illustration to front panel, price-clipped, lightly soiled with gently browned backstrip panel and a few nicks (internally tape-repaired), very good £225

An example of well-executed hand-colouring adding charm to the work - the only pity that it isn't more extensively carried out.



"She got her wings all tangled up in the blackberry brambles"

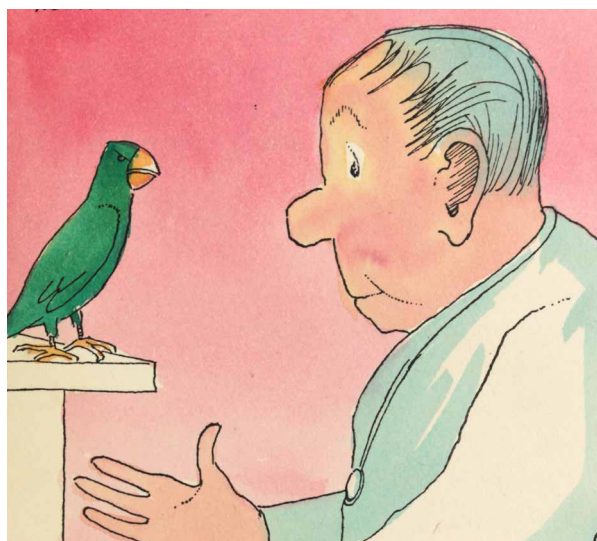
46.
WITH CHARMING HAND-COLOURED ILLUSTRATIONS
Lofting (Hugh) *Doctor Dolittle's Return.*

Jonathan Cape, 1933, FIRST EDITION, colour-printed frontispiece, title-page design and 14 full-page illustrations by the author, 12 of the latter charmingly hand-coloured, contemporary gift inscription to half-title, a few spots

pp. 288, crown 8vo

original grey cloth, the upper board and backstrip with lettering and border in green, a few spots to edges, endpapers with colour-printed design by the author, dustjacket with onlaid Lofting illustration to front panel, price-clipped, lightly soiled with gently browned backstrip panel and a few nicks (internally tape-repaired), very good **£250**

The hand-colouring to this book is well-executed and enhancing - particularly noticeable given that the register of the colour-printing to the frontispiece is a little off. It is possibly the work of the book's original recipient, one Stephanie Coltant, who received this book for Christmas from her father in the year of publication.



47.
WITH A 'CACHE OF CURIOSITIES'
(Lone Oak Press.) RORER (Abigail, Illustrator) *Extinct: The Western Black Rhinoceros. Engravings...* With a poem by Don McKay.

Petersham, MA: The Lone Oak Press, 2020, XII/14 COPIES (from an edition of 70 copies) signed by Abigail Rorer, printed on Zerkall mould-made paper, frontispiece and 20 further engravings, many full-page and one double-spread, some printed in more than one colour,



a handful with hand-colouring, these deluxe copies with an additional suite of the engravings in a grey cloth portfolio with red leather label to front, each tissue-guarded, and signed and numbered to match the book

pp. [52], 8vo

original quarter grey morocco with patterned boards with a drawn design to replicate rhinoceros skin, the lower board with an aperture onto red morocco (to represent a bullet-hole), backstrip lettered in black on a red leather label, the book and portfolio together in a dropback box of grey morocco, board and cloth, with a recessed compartment containing a further 16 smaller-format engravings (each signed and numbered, some with hand-colouring) and a postage stamp, fine £1,750

An evocative tribute to the Western Black Rhinoceros, an extinct subspecies; Rorer's work is both beautiful and harrowing. As well as an additional suite of the engravings in the book, the deluxe edition includes a 'cache of curiosities' containing a further 16 engravings.

48.

Mayor (F.M. [Flora McDonald]) **The Room Opposite, and Other Tales of Mystery and Imagination.**

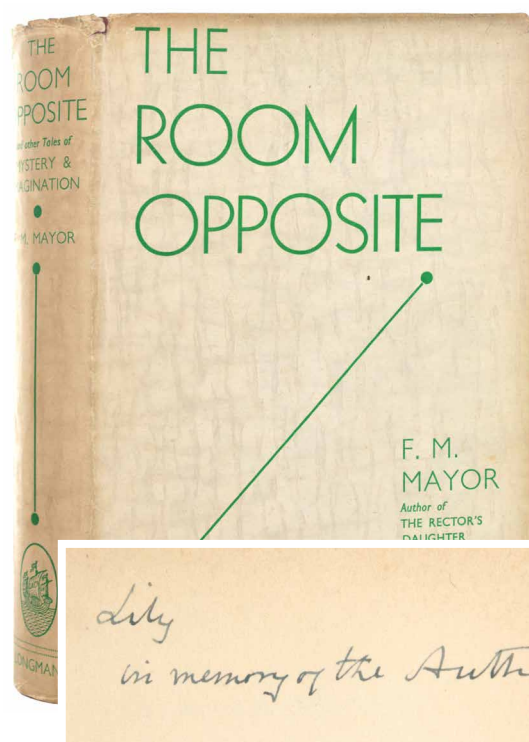
Longmans, Green, 1935, FIRST EDITION, a few small spots to borders of half-title and final page of text

pp. v, 322, crown 8vo

original salmon-pink cloth, the upper board and backstrip lettered in dark blue, the upper board with a band of dust-darkening at head, a few small spots to edges and borders of free endpapers, gift inscription to flyleaf (see below), dustjacket faintly browned, light chipping to extremities, very good £875

A posthumous collection of stories. Her work was admired by the Woolfs, whose Hogarth Press published her novel *The Rector's Daughter*, as well as E.M. Forster, Rosamond Lehmann, John Masefield (who wrote her Times obituary), et al.

The present work cites on its front flap the approval of no less an authority on the macabre



than M.R. James, who submits that 'the stories in this volume which introduce the supernatural commend themselves to me very strongly'. Some of the stories draw on Mayor's acting background, the profession she gravitated towards following graduation from Newnham College, Cambridge.

The gift inscription is presumably contemporary: 'Lily, in memory of the Author'; not itself signed, it would be reasonable to suppose it was from someone close to Mayor.

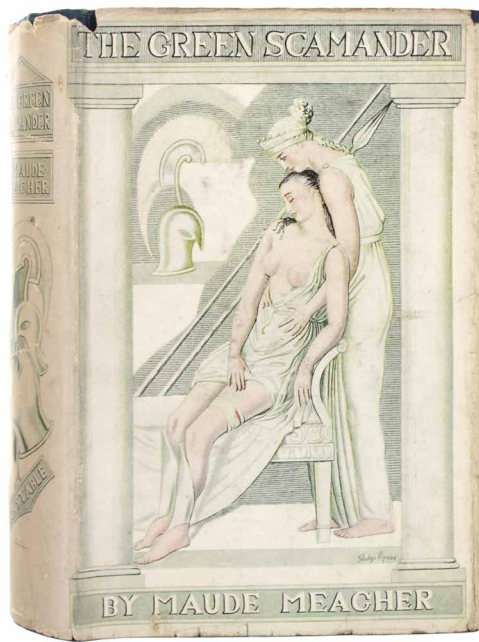
49.

GLADYS HYNES DUSTJACKET
Meagher (Maude) **The Green Scamander.**
With a Map.

Constable, 1934, FIRST ENGLISH EDITION, folding map at rear, a couple of spots to page-heads

pp. ix, 284, crown 8vo

original blue cloth, backstrip lettered in red, slight lean to spine, extremities gently rubbed, a few spots to edges with top edge a little darkened, the dustjacket by Gladys Hynes, slightly chipped, the backstrip panel slightly browned, very good £300



A feminist fantasy of the Trojan War - from the point of view of the Amazon tribe, ruled by Queen Penthesilea with her partner Camilla. It was later the subject of author Sarah Waters' doctoral thesis, and her published essay 'Wolfskins & Togas: Maude Meagher's *The Green Scamander* and the Lesbian Historical Novel'.

The UK edition is scarcer than its US predecessor, and with a distinct cover-design by the artist Gladys Hynes.

Hynes studied at the London School of Art with Nina Hamnett, with whom she enjoyed an enduring friendship; she worked at Roger Fry's Omega Workshops and lived with John Rodker and Mary Butts for a time - Rodker commissioned her illustrations for Ezra Pound's *Cantos*, which the poet admired. Her dustjacket designs are few, and all for Constable.

50.
FROM CORVID TO COVID
 (Midnight Paper Sales.) SCHANILEC
 (Gaylord) **American Crow. Report from Quarantine.**

Wisconsin: Midnight Paper Sales, 2021, 45/88 COPIES printed on Gampi-shi White paper and signed by Schanilec, 3 colour-printed wood-engravings by him, 2 of which fold out into large sheets, initials and other decorations engraved or cut in wood, these and the text printed in various colours

ff. 7 [french-folded bifolia], [1], 4to



the sheets loose as issued within a cloth chitsu case by Studio Alcyon, fine £2,850

A quite stunning document of a country, and world, in crisis: 'Tossed by the relentless jolts of the news cycle, what began as a simple rumination on death evolved into a volume of illustrated concept journalism' (Schanilec, website).

Having experienced a flashpoint in the onset of the coronavirus pandemic, March 2020, in the context of a book fair no less, Schanilec then discovered a dead crow's feather in the snow that he set about engraving - that project (abandoned, but preserved here, 'entombed', as Schanilec puts it, 'in the back panel of the case') was the germ of a larger reflection on the state of the world that incorporates the murder of George Floyd, the legacy of Trump's presidency, and the pandemic, with text drawn from Amanda Gorman, the US Constitution, Schanilec's own poetry, et al.

51.
IN THE DUSTJACKET
Milne (A.A.) **Winnie-the-Pooh.**

Methuen, 1926, FIRST EDITION, drawings by E. H. Shepard throughout

pp. xvi, 160, foolscap 8vo

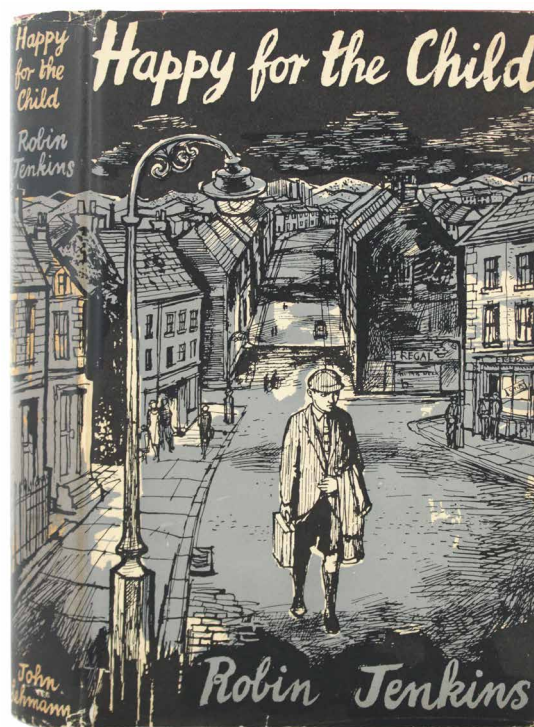
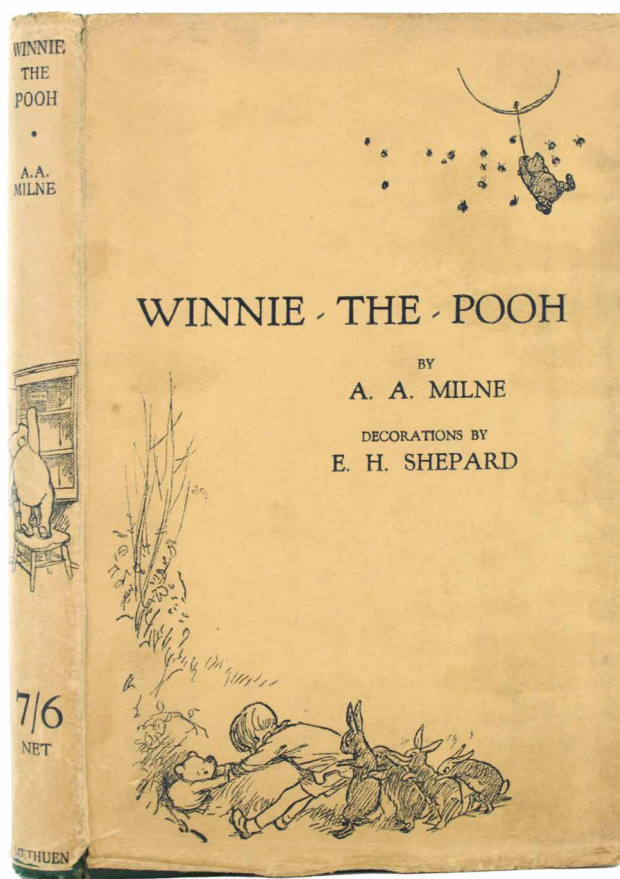
original dark green cloth, Shepard designs of Pooh and Christopher Robin with single fillet border to the upper board blocked in gilt, backstrip lettered in gilt, very slight lean to spine, gentle bump to bottom corner of upper board, top edge gilt, others roughtrimmed with a few small spots to tail edge, Shepard maps to endpapers with a few faint spots, dustjacket (the correct first issue) with Shepard vignettes, some light soiling overall, a little chipped and nicked at extremities, very good £3,000

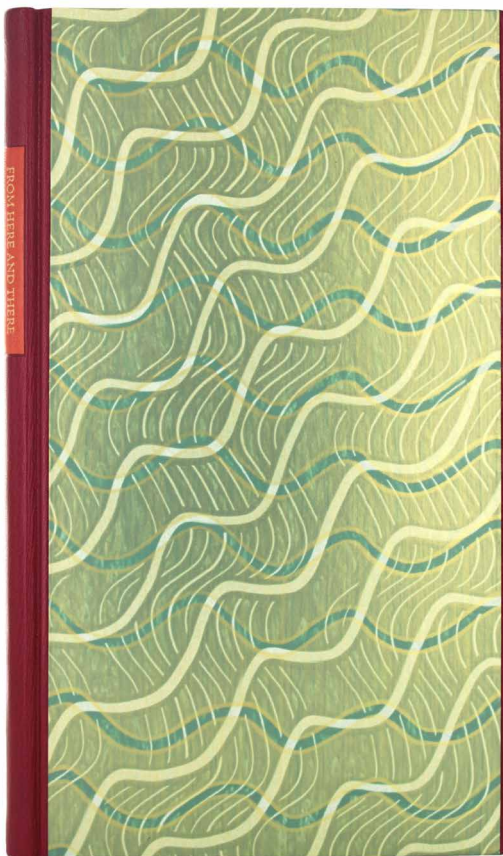
52.
(Minton.) JENKINS (Robin) **Happy for the Child.**

John Lehmann, 1953, FIRST EDITION, a couple of small spots to prelims and opening leaves

pp. 286, crown 8vo

original red boards, backstrip lettered in silver, lean to spine with gentle knock at head of





upper joint, edges spotted, the endpapers more faintly so, dustjacket by John Minton, neatly price-clipped, slightly nicked and chipped at extremities, touch of sunning to the backstrip panel, rear panel and flaps faintly spotted, very good £900

One of the less common Minton dustjackets. The Scottish author's second novel, based on his own experiences of the disparity between his working-class home-life and that of the prestigious school (Jenkins attended Hamilton Academy) to which a scholarship has propelled him.

53.
(Mixolydian Editions.) WAGENER (Richard)
From Here and There.

Petaluma, CA: Mixolydian Editions, 2022, FIRST EDITION, Z/26 COPIES (from an edition of 60 copies) signed by the artist, printed in black and fuchsia on Zerkall mould-made paper, 20 wood-engravings by Wagener with 6 of these colour-printed, these deluxe copies with an additional card portfolio containing prints of 6 of the engravings, each signed and numbered by the artist

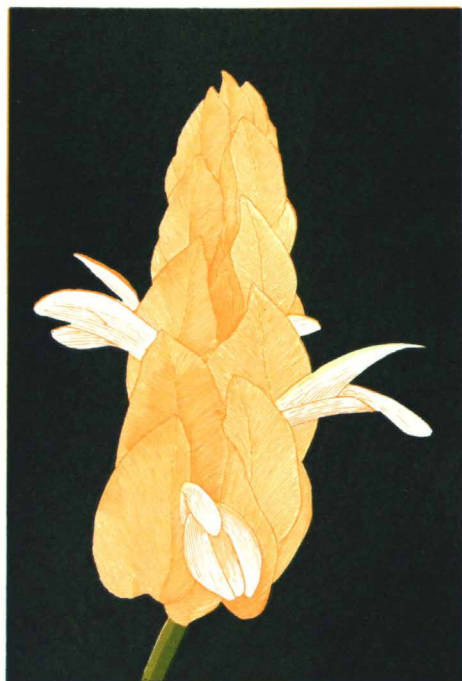
pp. [72], folio

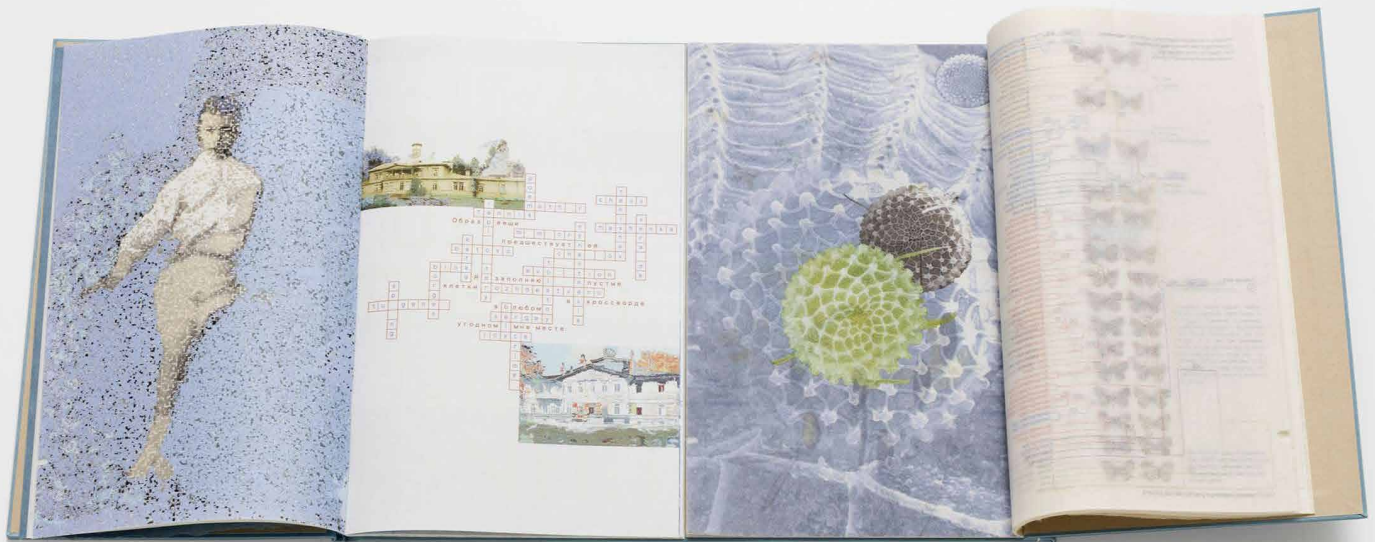
original quarter red morocco, shimmering paste-paper boards, the backstrip with pink leather label lettered in gilt, matching leather leading-edge to both boards, edges untrimmed, the book and portfolio together in a cloth dropback box with leather label, original prospectus also enclosed, fine £1,250

An exquisite record of botanical travel, the various engravings based on plants seen in gardens around the world: Austria, Finland, Lithuania, Britain and Australia, as well as those closer to the artist's home in California - at the Huntington and Sonoma.

54.
(Nabokov.) BERGELT (Tatjana) **Pas de Deux.**

Helsinki and Weimar: Tatjana Bergelt, 2022, 9/22 COPIES (plus artists' proof), two books bound as facing volumes, type set in Eliot Sans and Lucida Grande, printed on Japanese Kozo Inbe and Kozo Murakumo paper among others,





text in English and Russian, typographical designs and varied illustration styles throughout, using inkjet and photo collage, two Nabokov facsimiles, each book with a fold-out map leprello tracing, in parallel, the migratory journeys of Nabokov and his lepidoptery study, the *Polyommatus Blue* butterfly

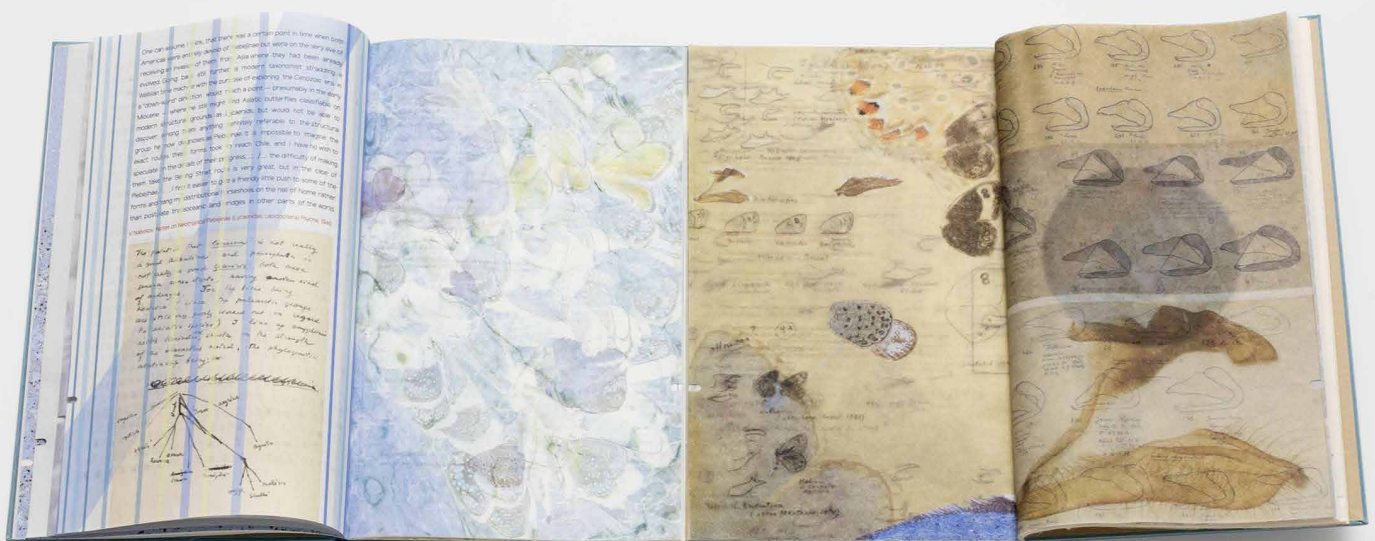
ff. 14, leporello; 13, leporello, oblong, 27.5 x 35cm

publisher's French door binding by Thomas Lüttich with silver-blue iridescent paper-covered boards, hot foil embossed title, right spine Japanese bound, left spine stitch bound, housed in shimmered paper box with silver-stamped parallel symbol on upper board, new £4,750

A tour-de-force from the renowned Finnish artist/printer, combining meticulous scholarship with a striking aesthetic in a highly detailed exploration of the parallels between Nabokov's life as writer and lepidopterist, and that of his particular study, the *Polyommatus Blue* butterfly. The

parallel pages include genealogy/phylogenetic development depicted in a complex multi-imaged tree, a crossword puzzle (a favourite Nabokov activity) opposite a decorative lattice flower-head butterfly environment, a coded chess game record (Rubinstein and Lasker) facing a microscopic photograph of a butterfly wing, and the two maps, one outlining Nabokov's flight from the revolution in Russia to Europe then America, the other showing the migration of the *Polyommatus* from Asia to South America 11 million years before; the butterfly-informed leaves throughout printed on the more fragile gossamer-style paper. Bergelt's attention to detail is such that even in the colophon it states that the book is not published by 'Gosizdat', the Soviet State publishing house, thus eluding to Nabokov's issues with censorship. Overall, an extraordinary combination of entomology, linguistics, typography, literature, design and illustration.

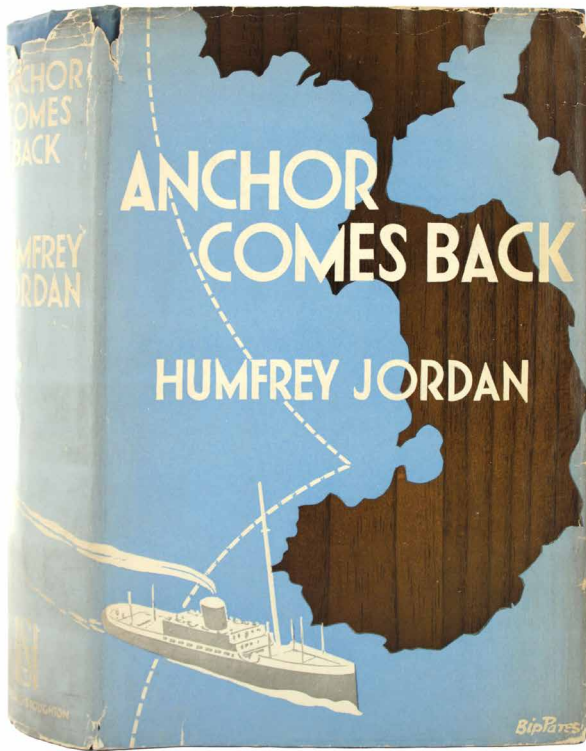
[With:] **Tatjana Bergelt: Image, Word, Book**, 2024, pp. 104, an illustrated catalogue of essays on Bergelt's work, including one on *Pas de Deux* by Viola Shat.



55.
WITH LETTERS TO BIP PARES
 (Pares.) JORDAN (Humfrey) **Anchor Comes Back.**

Hodder & Stoughton, 1939, *FIRST EDITION*, 3 section-title designs by Bip Pares

pp. 406, crown 8vo



original blue cloth, backstrip and upper board lettered in black, the backstrip a little soiled, slight lean to spine, a few spots to edges, the flyleaf with a full-page map by Bip Pares printed in blue (a few spots visible at head), Bip Pares dustjacket chipped at head of gently faded backstrip panel, some more shallow chipping at extremities (these also a little rubbed), very good £200

Laid in are two letters to the book's illustrator, Bip Pares: the first is from the publisher, R. Percy Hodder-Williams, setting her a 'very difficult task', which is 'to beat your wrapper for Sea Way Only' for the new Humfrey Jordan novel (the present work); Hodder-Williams states the setting for the book ('the scene is the Burmese coast, but the theme, of course, is once a sailor, always a sailor') and makes some suggestions for the design, requesting a 'great bold, simple wrapper'. The letter has Pares's notes for sizing in pencil to the margins, with a little firework decoration by her also. It is accompanied by a signed sheet of 'Notes on Sketches' by the author, stating his approval for Pares's ideas for both wrapper and map, offering some detailed description of places and ships upon which the novel is based to help the illustrator - in lieu of her requested photographs.

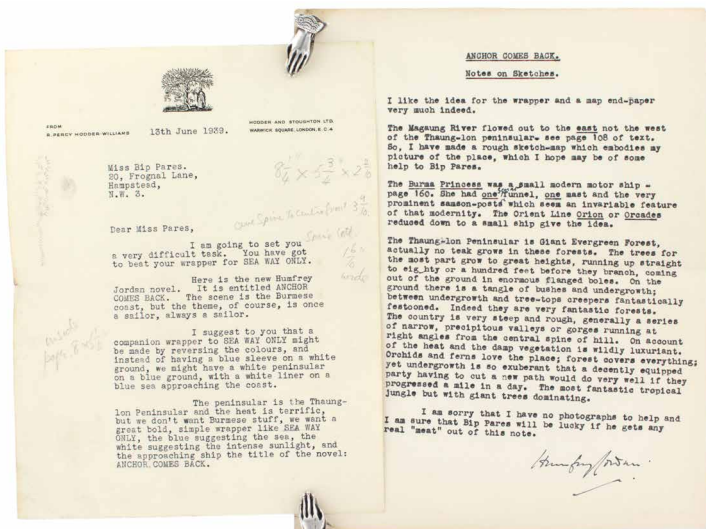
Ethel 'Bip' Pares was a prolific illustrator and cartographer, the best of whose work in respect of the former is in the first rank of her period - much of her work was for Hodder, with whom she published her travel memoir *Himalayan Honeymoon*.

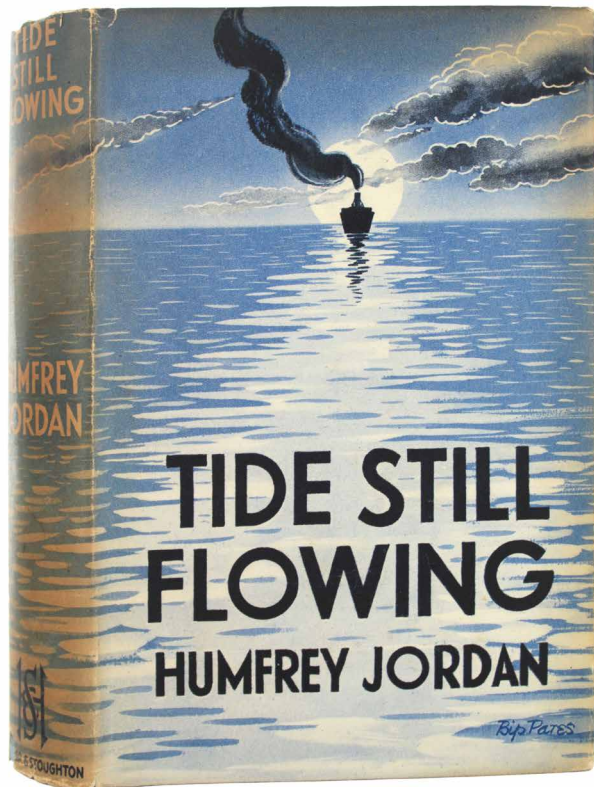
56.
WITH LETTERS TO THE ILLUSTRATOR
 (Pares.) JORDAN (Humfrey) **Tide Still Flowing.**

Hodder & Stoughton, 1940, *FIRST EDITION*, title-page and 5 section-title designs by Bip Pares, one gathering on browned paper

pp. 383, crown 8vo

original blue cloth, upper board and backstrip lettered in black, the latter gently faded, Bip Pares dustjacket, a little sunned to borders and backstrip panel, the latter with a chip at foot, very good £200





TLs, from the following month, continues to stress the work's urgency and encloses Humphrey Jordan's own letter to Hodder-Williams, discussing her work and his willingness to supply her with data, 'although I fear that I have not any photographs which will help her', as well as confirming that he will make recommended alterations to the text and stating the difficulty of writing now that he is 'a soldier of sorts again'.

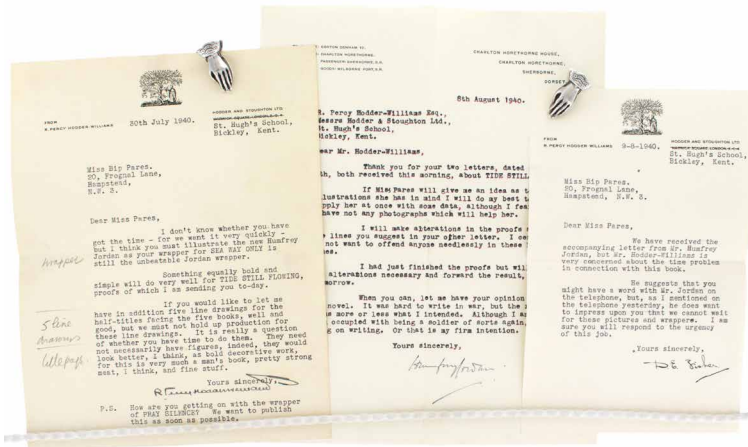
Ethel 'Bip' Pares was a prolific illustrator and cartographer, the best of whose work in respect of the former is in the first rank of her period - much of her work was for Hodder, with whom she published her travel memoir *Himalayan Honeymoon*.

57.
VANISHINGLY OBSCURE
Paul (Phyllis) *An Invisible Darkness*.

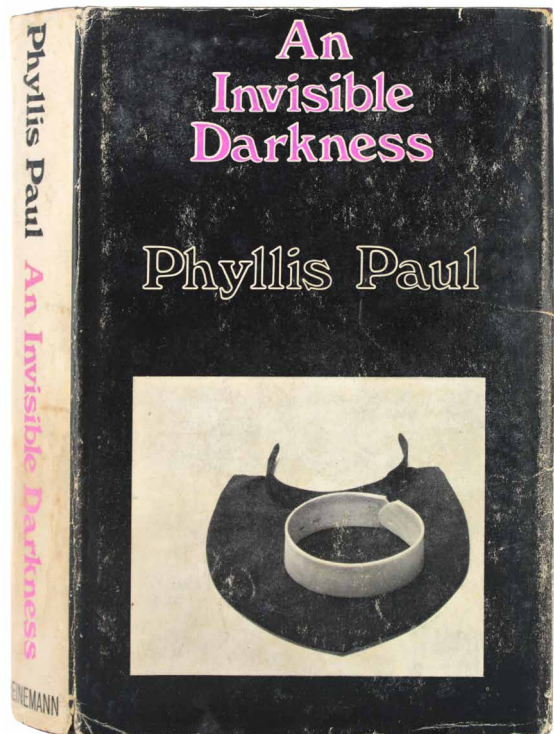
Heinemann, 1967, FIRST EDITION

pp. [iv], 314, crown 8vo

original charcoal-grey boards, backstrip lettered in black, edges lightly spotted, dustjacket, slightly rubbed and nicked at extremities, faint waterstaining to the backstrip panel, very good £1,800



Laid in are letters, two from the publisher and one from the author, sent to the book's illustrator, Bip Pares. In the first TLs, dated 30th July 1940, with Pares's pencil notes to the margin, R. Percy Hodder-Williams hopes that she will have the time ('for we want it very quickly') to illustrate the present work, for which something in the 'bold and simple' vein of her work on *Sea Way Only* ('still the unbeatable Jordan wrapper') - as well as the internal illustrations ('bold decorative work, for this is very much a man's book...'); the second



Scarce.

The last of eleven novels by an author whose work is well-regarded (Elizabeth Jane Howard's observation of a 'violent beauty' in her style is one of the quotes featured on the rear flap), but about whom very little is known - not inappropriately given that darkness is a presiding theme of her work. Her death, aged 70, after being hit by a motorcycle, is one of few concrete facts.

The present novel, maintaining a 'vague but persistent air of insanity and menace', is set in her home county of Sussex, where a 'shabby, tortured old man, confused in mind and given to wild dreams and hallucinations' (blurb) disturbs the peaceful coastal resort of Castle Bay.

58.

Pienkowski (Jan, Illustrator) & Jessie G. Townsend. [Manuscript:] **Annie, Bridget and Charlie. An A.B.C. for children of rhymes recollected by Jessie G. Townsend. Drawn by Jan Pienkowski.**

n.d. [circa 1967,] paste-up for the finished work, comprising 43 leaves with Pienkowski's original coloured illustrations and the accompanying text laid down, the large capitals in different colours and drawn direct by the illustrator, markings relating to sizing and colouring

to margin, the material lifting in places (but secure), the odd tear but not affecting main body of work

unpaginated, 4to

contained in a blue notebook, the endpapers with a Pienkowski design (lettered in pale blue against an olive-green ground, with his coloured illustration at the centre), sections missing at backstrip ends, tape securing hinges, the Puffin paperback of the published work and a greetings card based on the endpaper design both laid in, the whole fragile but secure, good
£2,250

The original manuscript version of a charming alphabet, notable as the first work of Polish-born illustrator Jan Pienkowski - published by Jonathan Cape in 1967.

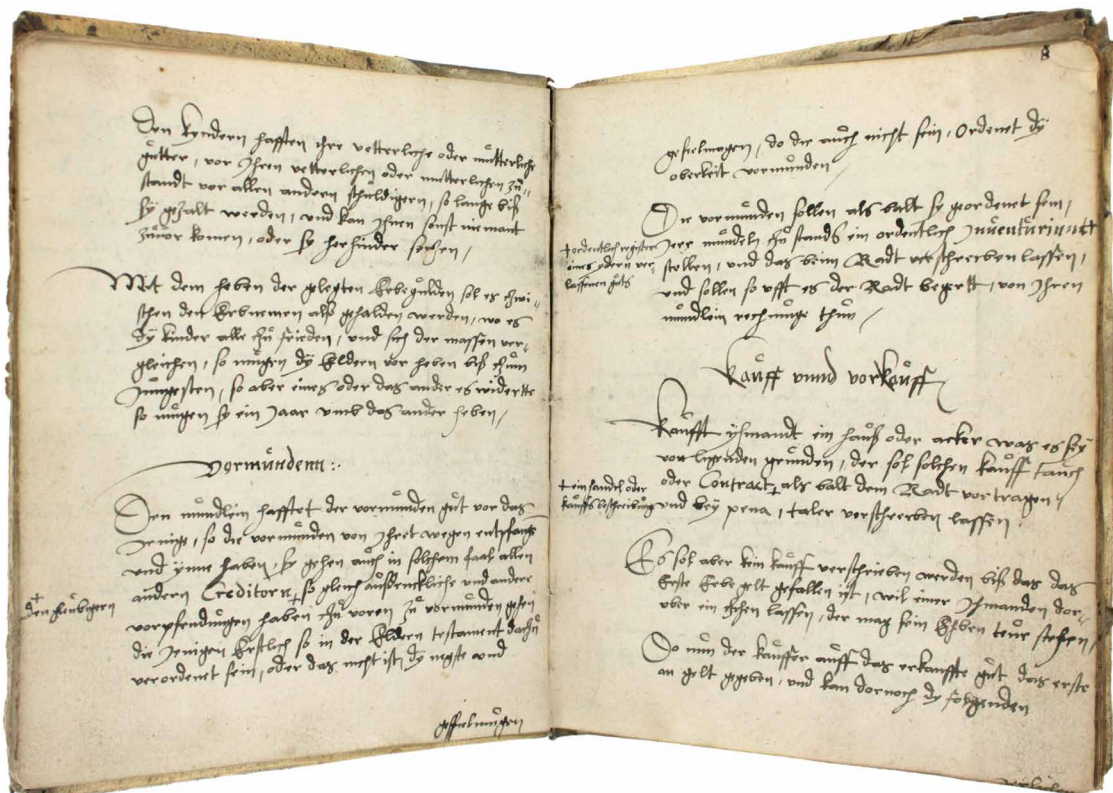
[With:] A copy of the first edition in dustjacket.

59.

EARLY SILESIAN LAW
(Poland.) Laws of Sagan.

Żagań, 'decretum den 24. Julii, 1577 [-1578]', manuscript in dark brown ink on paper, somewhat dust-soiled, fraying to the edges of the prelims, a few tiny holes, but hardly any





loss of text, a little browned or finger-stained,
overall in remarkably good condition

ff. [8], 16, small 4to

contemporary blind-embossed pigskin with
central armorial panels - one featuring a
version of the Silesian Eagle - surrounded by a
foliate roll and another with profile roundels,
stars, lions and the monograms 'SPF' and 'VG',
slightly stained and scraped, wanting the ties,
front cover with conspicuously restored corner,
modern red box £2,750

A curious survival in an attractive armorial
binding, this is an early formulation of laws and
statutes for the Silesian town of Sagan, today's
Żagań, in Poland. The laws codified in this neat
manuscript seek to govern both the spiritual and
the quotidian lives of the town's inhabitants. A
number of statutes relate to civic order, stipulating
mandatory attendance at and good behaviour
in church, as well as strict ordinances governing
the public performance of music - 'by day and
by light' only - and control on revelry at inns and
during festivals.

The laws represent a preoccupation with children
entering into unsanctioned engagements,

geschreyen, so der nicht nicht sein, Ordent
arbeit vermindern

Der vorvunden sollen als salt so yordent sein,
turdent gegeben, der mündel so handt im ordent
mündel, und das dem Radt als ystrenen kuffen,
kuffen salt und sollen so oft so der Radt
mündel vermenge sein

Kauf und Verkauf

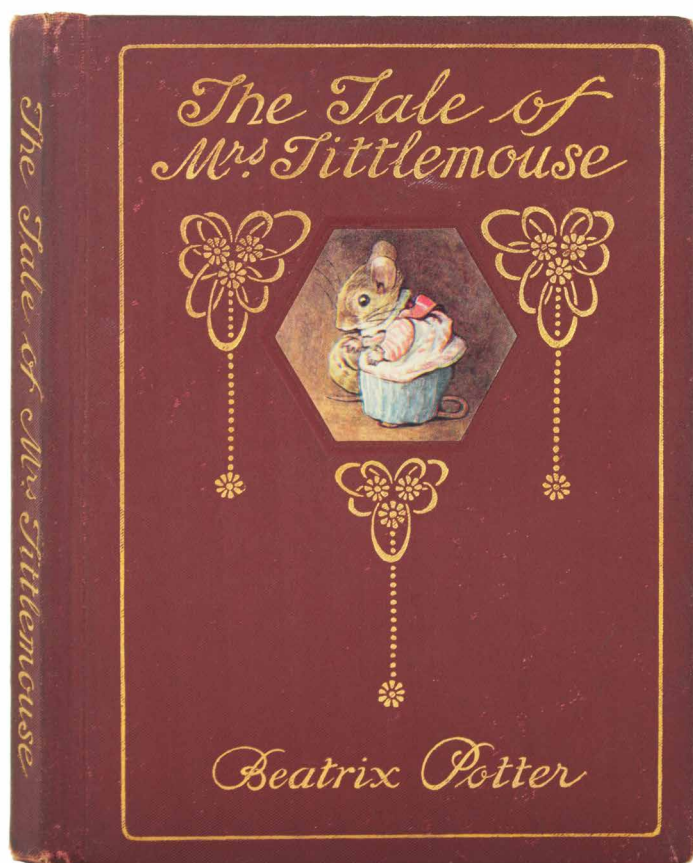
Kauf ist mannt im kauf oder arker was so
von kuffen yndent, der so salt so kauf fang
oder Contract, als salt dem Radt vertragen
+ im landt der kuffe ystrenen und die yma, taler verffreyen kuffen

So salt aber dem kauf verffreyen werden salt das
Eitel so salt so salt ist, weil immer ymanden der
wir im kuffen kuffen, der may sein kuffen
bent so salt

So may der kuffen salt das verffreyen salt das salt
an salt ystrenen, und kon dorvone so salt

misdemeanours which are met with disinheritance
and banishment; the pointed reference to 'all
future' secret engagements surely suggests that
such an undesirable union has already taken
place. The laws deal at length with obligations
surrounding inheritance of assets, which must be
registered with the city council along the basic
division of 'farendes good' and 'unfarendes good'
(i.e. movable assets and real estate). Rights of
ownership in marriage are outlined: women who
have produced living children have greater rights
than those who do not, and there are various
inheritance strata, no doubt broadly reflective of
the large size of families and complicated family
arrangements that arose from the high infant
mortality rate and generally low life expectancy.

The laws date to a period of Hapsburg dominion
over the town; Elector Maurice of Saxony ceded
Sagan to the Bohemian king Ferdinand I of
Habsburg in 1549, and so it remained until 1627
(when Ferdinand II gifted Sagan to Albrecht von
Wallenstein, his supreme commander in the
Thirty Years' War). Created by a scribe who signs
himself 'A. Kotte', the document is dated both
1577 and 1578. It would reward further research,
and comparison with comparable towns in Silesia
and beyond.



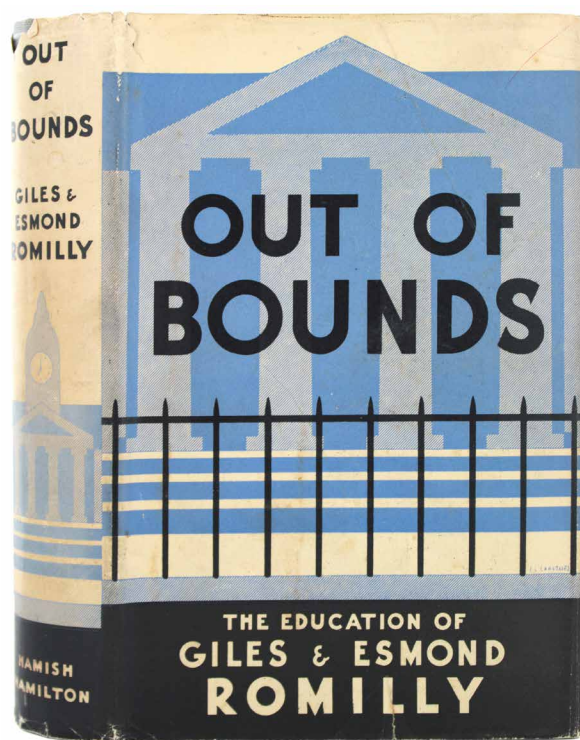
60.
DELUXE FIRST
Potter (Beatrix) *The Tale of Mrs. Tittlemouse.*

Warne, 1910, *FIRST EDITION*, deluxe issue, (first two impressions identical), frontispiece and 26 further full-page colour illustrations by the author

pp. 85, 16mo

original brick-red moiré cloth, front board lettered in gilt with onlay hexagonal pictorial label flanked by 3 repeated gilt-stamped decorations, spine gilt-lettered, all edges gilt, corners and head & foot of spine faintly rubbed, near fine (Linder p.429) £4,250

A very fresh example, particularly internally, of the de luxe first edition of Potter's tale of maintaining tidiness under difficult circumstances; the number and variety of Mrs. Tittlemouse's visitors - a beetle, lady-bird, butterfly, toad etc. - the perfect vehicle for Potter's carefully observed illustrations.



61.
Romilly (Giles and Esmond) *Out of Bounds.*
The Education of...

Hamish Hamilton, 1935, *FIRST EDITION*, frontispiece photograph of the authors, some light foxing

pp. 310, crown 8vo

original blue cloth, backstrip lettered in silver and lightly sunned through the jacket, lean to spine, spots to edges, dustjacket with cancel flaps (as issued), design to front and backstrip panels by J.L. Carstairs, a little chipped and nicked at extremities with some light soiling and a few spots to rear panel, very good £500

An account of a firebrand adolescence, written whilst both authors were still in their teens, detailing their battle with the public school system - as represented in their case by Wellington College, 'where they became allies in a rebellion against the militaristic and conservative values' (ODNB). Experiencing an awakening to left-wing politics quite at odds with the upbringing and education, they set about a programme of activism that included inserting pacifist leaflets inside

the hymn-books at the school's Armistice Day service, and launching a magazine with the same title as the present account - the furore provoked by which (the Daily Mail alerted its readers to the 'Red Menace in Public Schools') led to Esmond absconding, before a brief return to the education system at the co-educational Bedales, following which they launched their literary careers with this 'precocious and unexpectedly even-tempered' work (ODNB).

Both brothers continued their communist activity by joining the International Brigades to fight against Franco in the Spanish Civil War, with Esmond there marrying Jessica Mitford - a cause for further controversy. During the Second World War, Giles, working as a war correspondent in Scandinavia, was imprisoned at Colditz; Esmond, meanwhile, had also worked as a journalist, in the US, but returned to England and disappeared whilst on service as a navigator on a flight destined for a raid on Hamburg.

62.

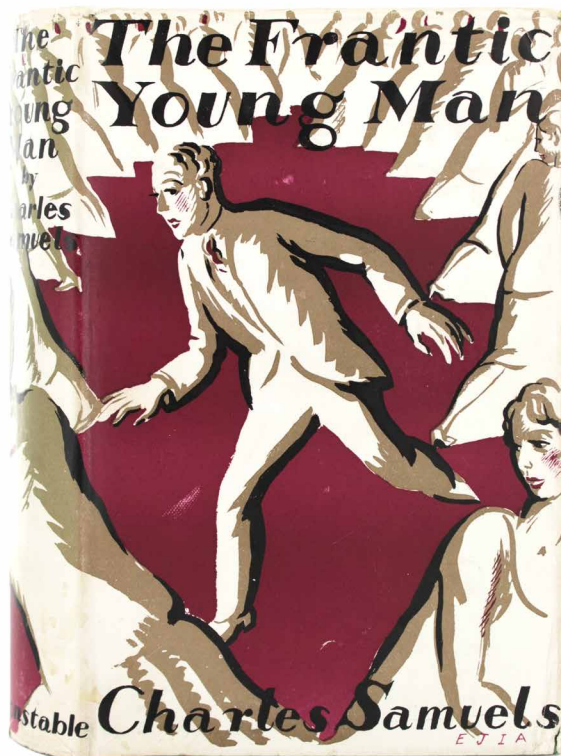
(Saint Dominic's Press.) **HORAE BEATAE VIRGINIS MARIAE, Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae.**

Ditchling: Saint Dominic's Press, 1923, [ONE OF 220 COPIES], with 12 wood engravings by Eric Gill and two (St. Dominic and St. Catherine) by Desmond Chute, printed in black and red with plainchant notation, the black neumes on red lines, a few faint marginal smudges, endpapers slightly toned

pp. [ii], 75, 4to

publisher's cream unlettered linen, board edges lightly soiled, backstrip faintly toned, untrimmed, very good (Taylor & Sewell A108)
£1,475

This elegant version of the Dominican Rite is given an honourable mention by Stanley Morison in his *English Prayer Books* (Cambridge UP, 1943) where he describes it as excelling 'the very high quality of Dominican typography already established in Desclée's editions... The Ditchling Horae B.V.M. is a fine quarto printed in red and black and gives the complete chant. The hours are distinguished by wood-engravings [almost all] cut by Eric Gill... the best example I have seen of English liturgical-music printing.'



63.
EARLY ARDIZZONE DUSTJACKET
Samuels (Charles) *The Frantic Young Man.*
With drawings by Margaret Freeman.

Constable, 1929, FIRST ENGLISH EDITION

pp. [viii], 289, crown 8vo

original green cloth, backstrip and upper board lettered in blue, the latter with small bump to bottom corner and a small faint stain towards foot, backstrip faintly spotted, Australian bookseller ticket to front pastedown, the dustjacket with a striking design signed 'EJIA' (i.e., Edward Ardizzone), a couple of tiny nicks at extremities but a very clean example, very good £500

The debut novel of a young New Yorker; a tale of anxious young adulthood. The author was later a biographer of Hollywood actors including Buster Keaton and Clark Gable.

The English edition is principally of note for the dustjacket design, not present on its US counterpart, by the young Edward Ardizzone - signed with his full initials and without some of the characteristic features of his developed style.

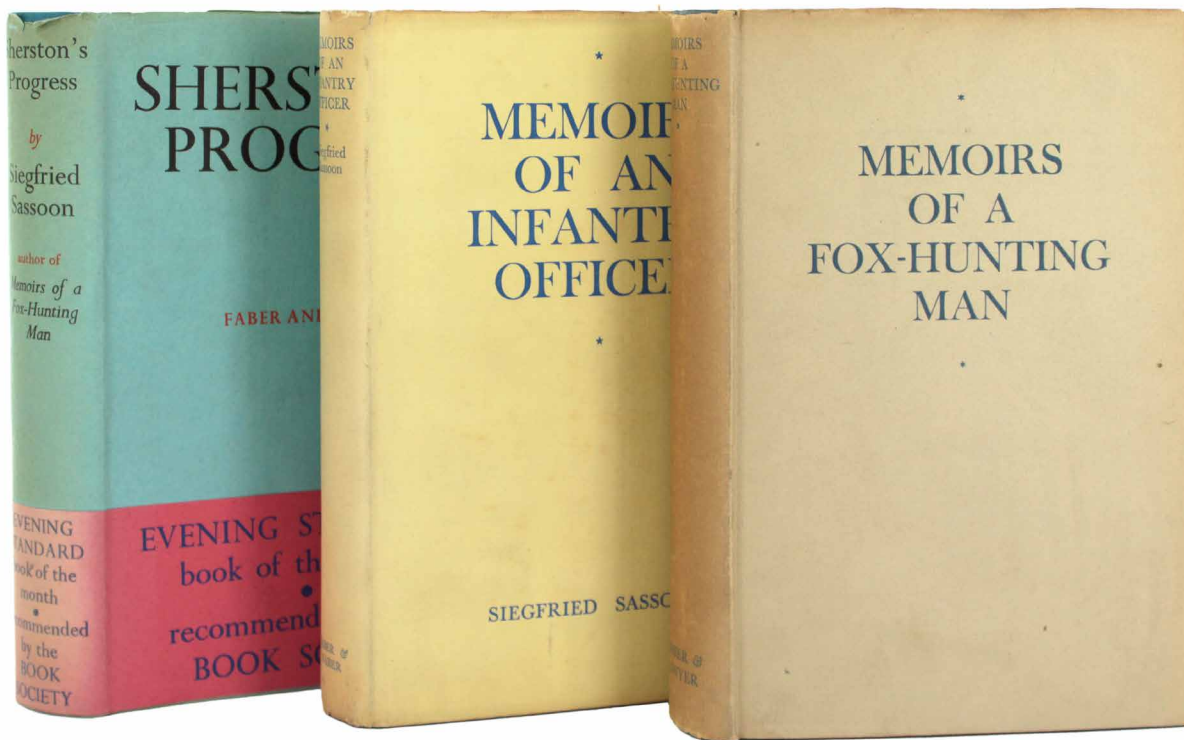
64.
Sassoon (Siegfried) [*The Sherston Trilogy:*]
Memoirs of a Fox-Hunting Man; Memoirs of an Infantry Officer; Sherston's Progress. [3 Vols.]

Faber and Gwyer & Faber and Faber, 1928-1936, FIRST EDITIONS

pp. 395; 334; 280, crown 8vo

original blue cloth, backstrips lettered in gilt, cloth to first volume faintly mottled, that to backstrip of second volume gently faded, slight lean to spine of first and last volumes, different colour topstain to each volume, a few spots to edges, light spotting to endpapers, the flyleaf of third volume with faint contemporary pencil ownership inscription, dustjackets, backstrip panels gently sunned and a little nicked at tips, first two volumes with some faint spots to borders of flaps, the third volume with the original pink wraparound band, a very good set (Keynes A30a; A33a; A40a) £1,650

An excellent set of Sassoon's celebrated memoirs, beginning in childhood but dominated by the Great War; the veil of anonymity established in the first volume, is partially lifted in the second



volume, where the author's identity is disclosed on the binding and dustjacket (but not on the title-page), and entirely by the time of the last instalment.

65.

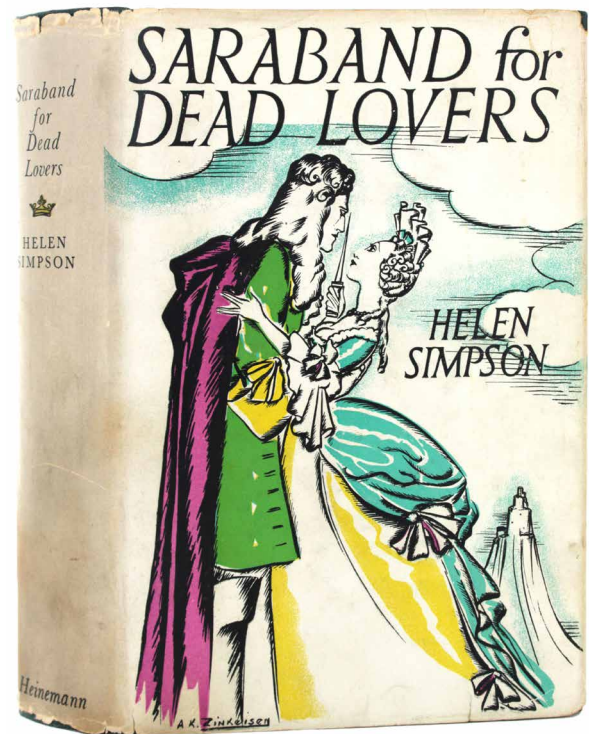
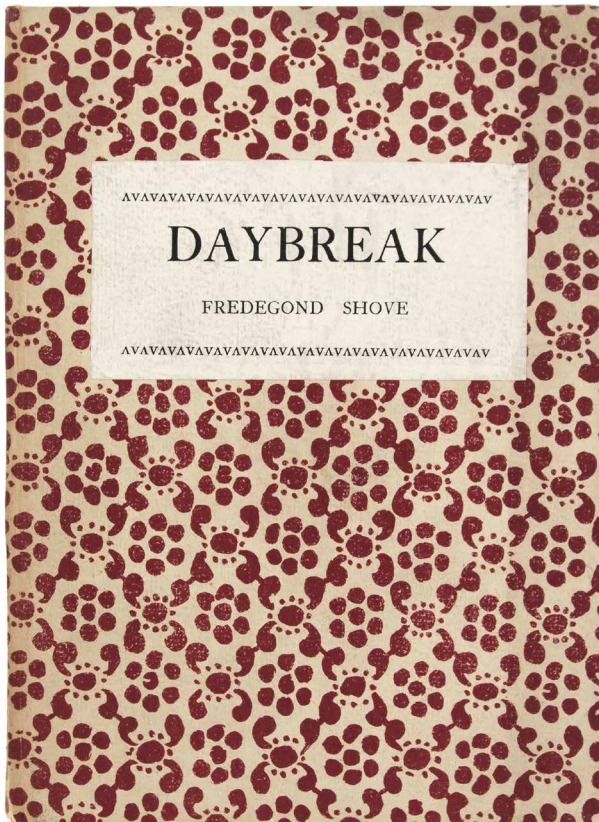
Shove (Fredegond) Daybreak.

Leonard & Virginia Woolf at The Hogarth Press, 1922, FIRST EDITION, errata-slip loosely inserted, a couple of leaves towards close with light crease to top corner

pp. 43, [2, ads]

small 4to, original cream boards patterned with a design printed in brick-red (one of the two variants depicted by Woolmer), the backstrip faintly toned and just a hint of rubbing at extremities, very good (Woolmer 24) £800

One of 250 copies printed. A nice copy of a scarce book, poetry by Virginia Woolf's cousin (née Maitland).



66.

ANNA ZINKEISEN DUSTJACKET Simpson (Helen) Saraband for Dead Lovers.

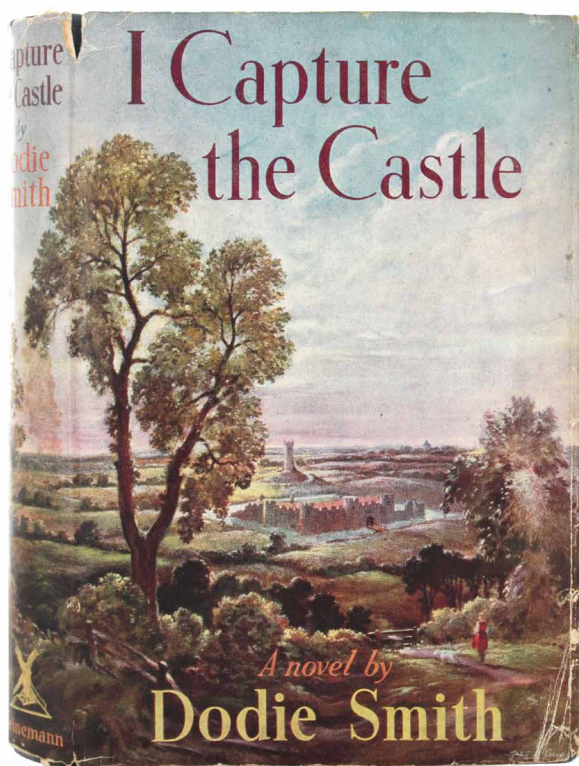
William Heinemann, 1935, FIRST EDITION, miniscule nick to leading edge of Contents page, faint outbreak of spots at close

pp. [viii], 293, crown 8vo

original green cloth, backstrip lettered in gilt, edges slightly spotted, contemporary Book Society plate to front pastedown, dustjacket by Anna Zinkeisen, slightly chipped to extremities with a couple of faint handling marks, very good £200

Simpson was an Australian-born author who studied at Oxford, where she was sent down before completing her degree (apparently for breaking rules regarding the separation of the sexes in dramatic pursuits). She was a close friend of Dorothy L. Sayers, and a member of the Detection Club; she collaborated regularly with Clemence Dane – most successfully on the novel, *Enter Sir John*. The present novel, a Hanoverian romance, was made into a film by Basil Dearden in 1948.

The dustjacket carries a striking design by Scottish artist Anna Zinkeisen.



67.
Smith (Dodie) *I Capture the Castle*.

William Heinemann, 1949, FIRST EDITION, each section-title with an illustration by Ruth Steed (based on sketches by the author)

pp. [iv], 338, crown 8vo

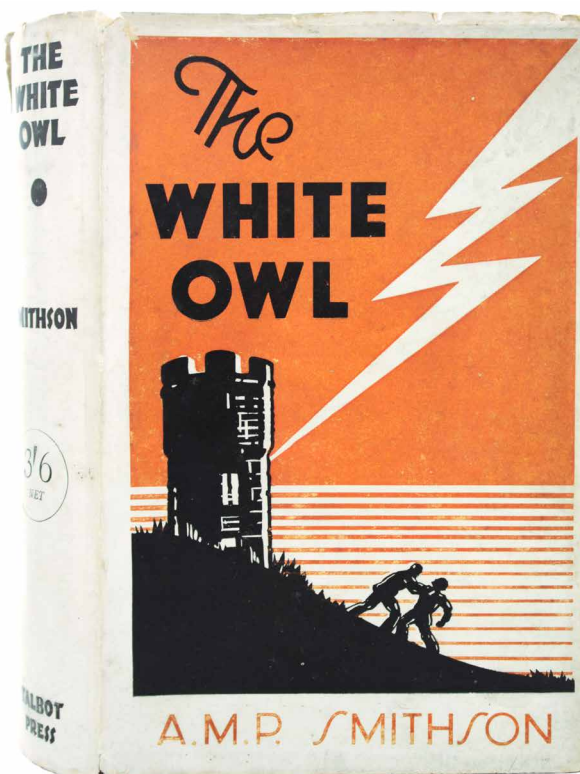
original blue cloth, the upper board with a Steed vignette stamped in gilt, backstrip lettered in gilt with just a touch of fading, top edge red, the others with a few small spots, dustjacket nicked and chipped with thumbnail sized chip at foot of rear panel, slight rubbing to extremities, faint blotch to backstrip panel, very good £950

68.
Smithson (Annie M.P.) *The White Owl*.

Dublin: Talbot Press, 1937, FIRST EDITION, some light spotting throughout

pp. 300, crown 8vo

original beige cloth, backstrip lettered in dark blue, edges spotted, Galway bookseller ticket to



front pastedown, dustjacket, slight chipping to extremities, nicks to rear panel with attendant creasing, very good £975

Smithson's novel is a 'romantic mystery of modern times with a most unusual theme' (blurb) - that being black magic, and Smithson uses a present-day descendant of a fourteenth-century witch to explore whether the 'Satanic work' (her Foreword) of the earlier period continues in a modern setting. 'Do those who traffic with the Powers of Darkness hand on a fearful legacy to their children?' (blurb).

The dustjacket is identifiably a later issue, in the sense that it refers to her next two books (both 1939) in the list on the rear panel, but the first printing of the text is rare in any form and this is an excellent copy.

69.
A POIGNANT COPY
Steen (Marguerite) *The Lost One. A Biography of Mary (Perdita) Robinson*.

Methuen, 1937, FIRST EDITION, frontispiece and 15 plates, title-page designed by William Nicholson



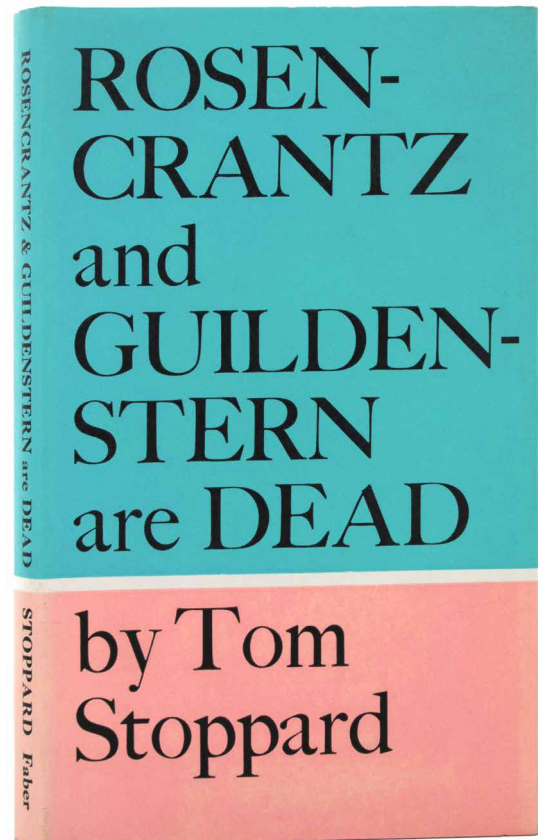
pp. xiii, 238, [1], crown 8vo

original red cloth, backstrip lettered in black, light spotting to edges, dustjacket with a design by William Nicholson (see below), some light dustsoiling, the backstrip panel slightly browned, a touch of nicking and chipping at extremities, very good £200

Steen's biography of the author, and sometime-lover of George IV, is uncommon - and notable for the presence of work (on both title-page and dustjacket) by Steen's own partner, William Nicholson.

This copy has, laid in at the front, the publisher's review slip - it was sent to the critic Peter Burra, and a pencil note by his mother, Ella Burra, on the front flap records that 'Peter was reviewing this book when he was killed', in an air crash two days before the book was published on 29th April 1937.

Peter was reviewing
this book when he
was killed.



70.

Stoppard (Tom) **Rosencrantz and Guildenstern are Dead.**

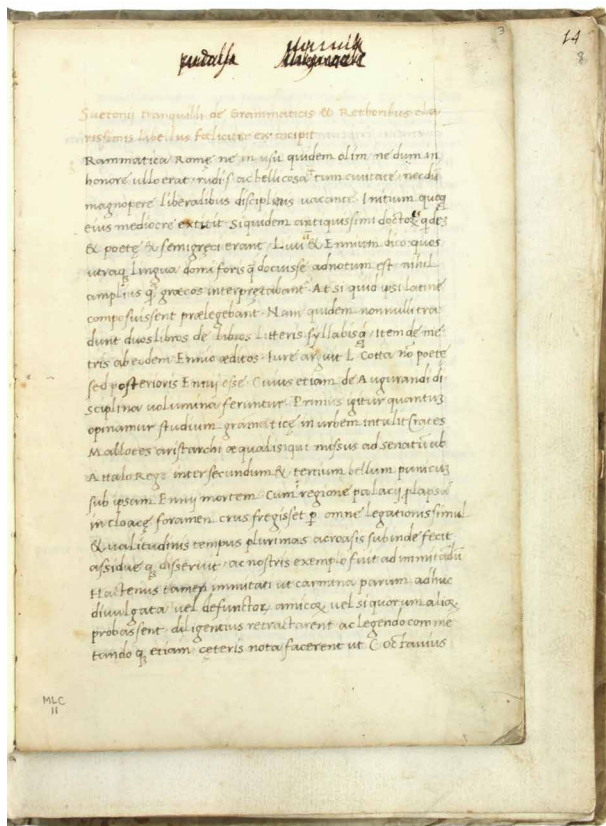
Faber and Faber, 1967, FIRST EDITION

pp. 96, crown 8vo

original blue cloth, backstrip lettered in gilt, very faint partial browning to free endpapers, dustjacket, near fine £3,000

Signed by the author on the title-page. Stoppard's first published play; the cloth-bound issue is scarce.

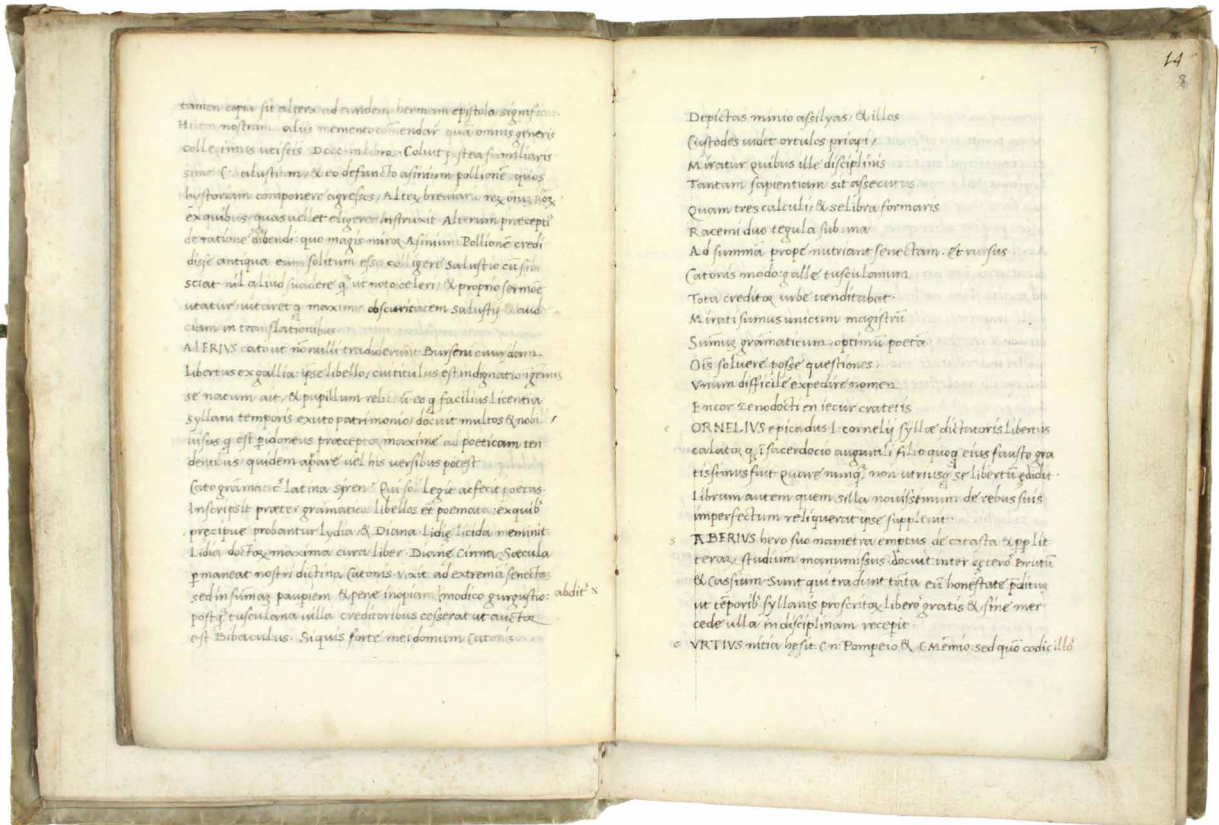
by
TOM STOPPARD
Tom Stoppard.

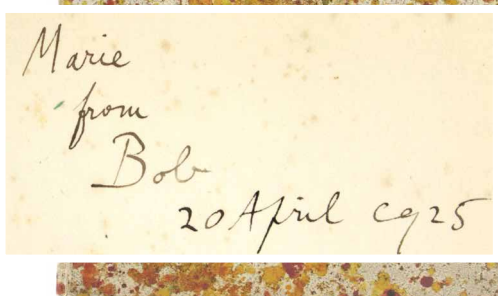
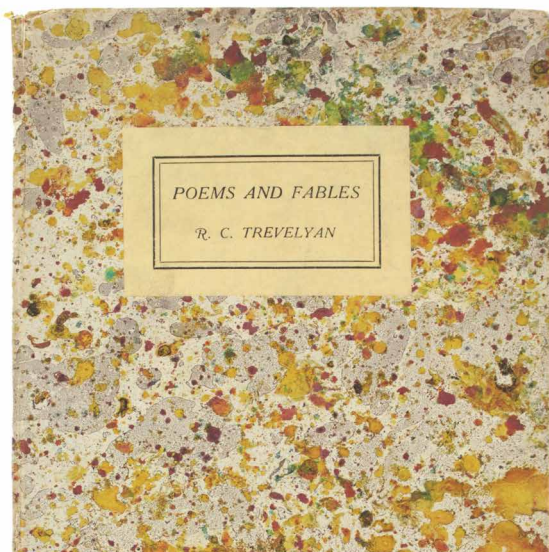


71.
 SIXTEENTH-CENTURY SUETONIUS ~
 COLKER MS
 Suetonius. *De Grammaticis et Rhetoribus.*

Italy: c.1450, manuscript on paper (208 x 144 mm) with ladder watermark, ff. ii, 10, ii (modern foliation 1-14), in a fifteenth-century *Italic* hand, occasional scribal annotations in the margins, spaces for large initials left blank (but with marginal instructions); first two leaves with small loss at lower right corner and a tear; modern card covers

[Bound into:] twentieth-century manuscript in the hand of Richard C. Jackson (see below), (230 x 170 mm), 111 leaves, text on 38, brown ink with red marginal decoration, his ex-libris inside the upper card cover, and on the first page of his manuscript (dated 1897 and 1900 respectively); the whole bound in a repurposed 19th-century Italian vellum binding, recent red box (Faye & Bond, Supplement to de Ricci's Census (1962), p. 517) £9,000





73.
INSCRIBED BY THE AUTHOR
 Trevelyan (R.C.) *Poems and Fables*.

Leonard and Virginia Woolf [at the Hogarth Press,] 1925, FIRST EDITION, faint spotting to prelims (recurrent at rear)

pp. 23, crown 8vo

original marbled boards, printed label to upper board, backstrip with a tiny nick at head, gentle rubbing to extremities, bottom corners slightly bumped, light spotting to endpapers, very good (Wollmer 78) £625

Inscribed by the author on the flyleaf, in the month of publication: 'Marie, from Bob, 20 April 1925'.

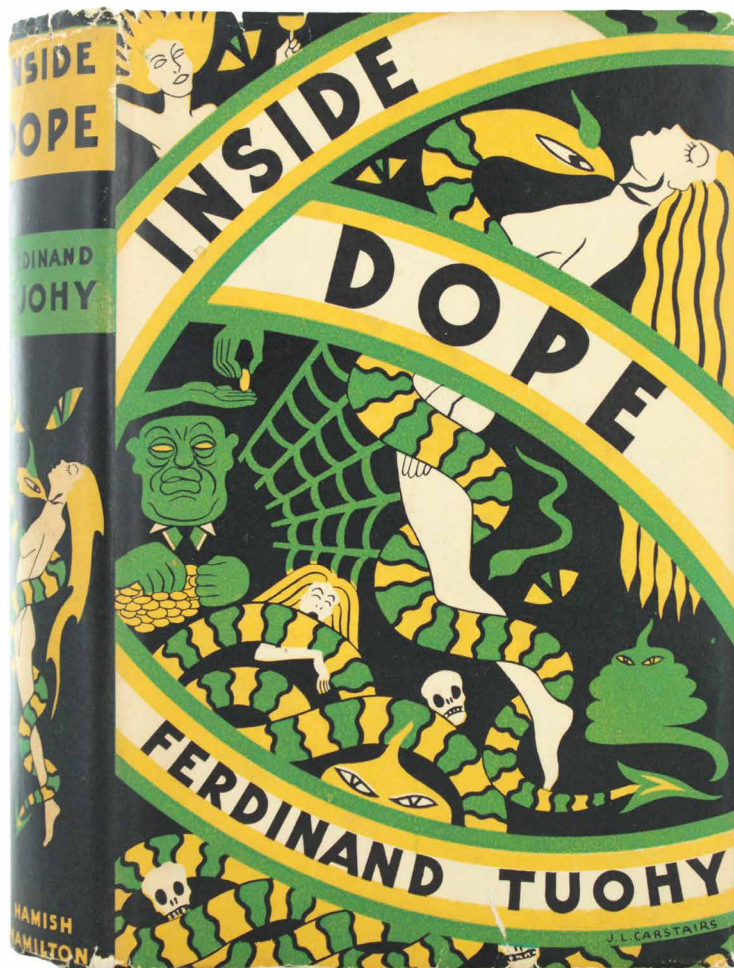
One of around 300 copies printed, the marbled paper used on the boards varies (this is pale grey with flecks of brown, green and ochre); as Woolmer records, Hogarth Press is not mentioned on the title-page, but the publisher's device is present at rear.

74.
Tuohy (Ferdinand) *Inside Dope. An Exposure of the Dope Traffic.*

Hamish Hamilton, 1934, FIRST EDITION, the specious note 'Printed in Canada' added in manuscript to title-page (the printed statement to verso clarifies in fact printed in Guernsey)

pp. 256, crown 8vo

original green cloth, lettered in red to upper board and backstrip, the latter a little faded at tips, bookseller ticket to front pastedown, dustjacket by J.L. Carstairs, slightly chipped and nicked to extremities with a touch of browning to borders of flaps, discreetly price-clipped, very good £3,000



A scarce book by a British journalist, for many years the foreign correspondent of the Sphere, documenting the international traffic of narcotics in recent times. Not without sensational elements - the author notes the alarming military usages developed during the Great War (during which he had been an intelligence officer) and refers to the 'ample evidence' of their growing place in sport - Tuohy's is a serious account, though far from dry, and sprinkled with contemporary slang.

The dustjacket, by J.L. Carstairs, is glorious.

75.

Tutuola (Amos) *The Palm-Wine Drinkard, and his Dead Palm-Wine Tapster in the Deads' Town.*

Faber and Faber, 1952, FIRST EDITION

pp. 125, crown 8vo

original red cloth, backstrip lettered in black and red (against a black ground), free endpapers with faint partial browning, Barnett Freedman dustjacket, a hint of sunning to the backstrip panel, shallowest of chipping to extremities, very good £950

An important book, one of the first novels by an African writer writing in English.

The Nigerian author's most successful work, published under the recommendation of T.S. Eliot, and subsequently praised by Dylan Thomas, Kingsley Amis, V.S. Pritchett, et al; Tutuola blends a Yoruba folk-tale sensibility with a contemporary realism.

76.

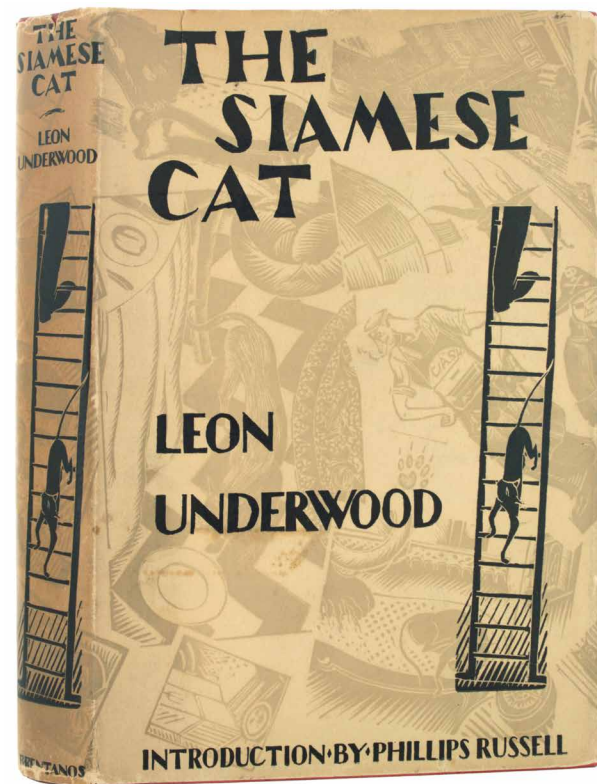
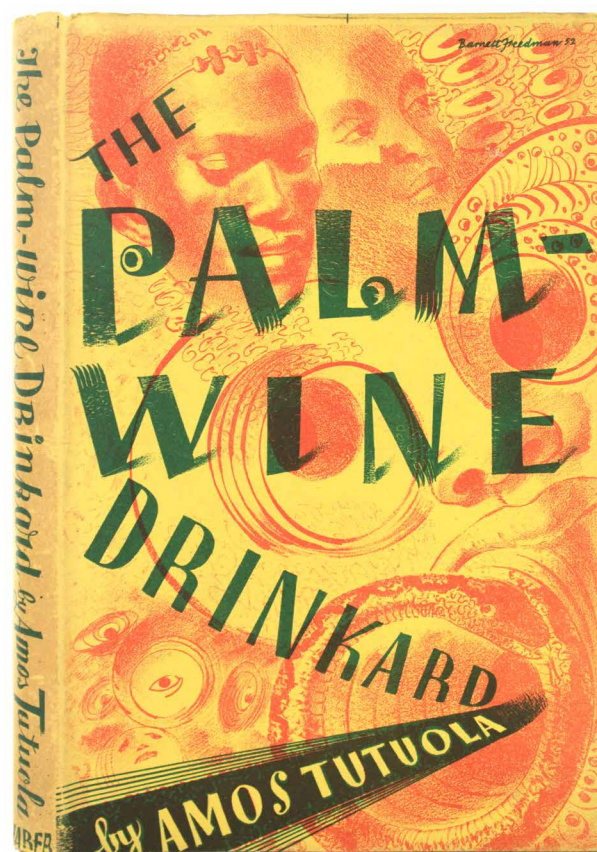
CATS AND CUTS

Underwood (Leon) *The Siamese Cat. Story and Cuts.* [Introduction by Phillips Russell.]

New York: Brentano's, 1928, FIRST EDITION, woodcut illustrations by the author throughout

pp. xv, [1], 269, crown 8vo

original orange cloth, the upper board with a lattice design stamped in red and a woodcut vignette by Underwood stamped in black, backstrip lettered in black, a band of mottled discolouration around foot of cloth, top edge

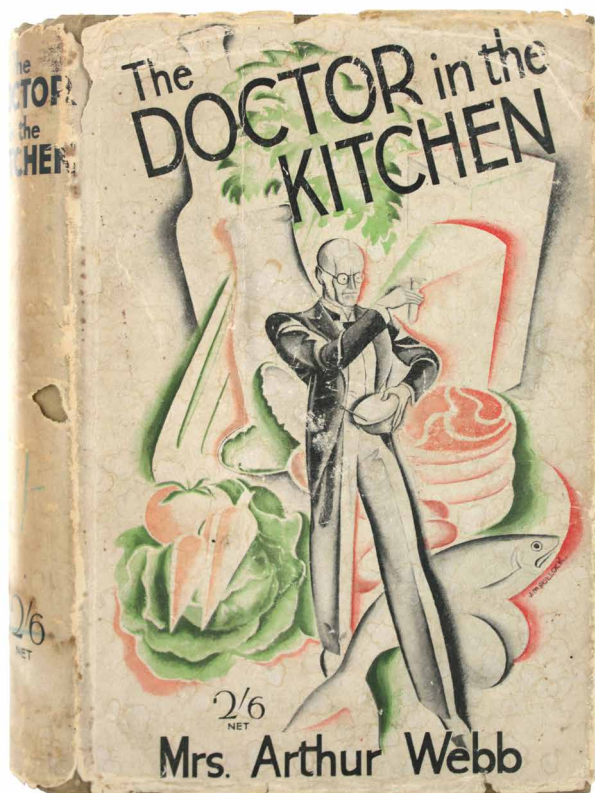


orange with a few inkspots, endpapers with an Underwood design partly printed in pale green, dustjacket to a design by the author, backstrip panel a shade browned, a few small nicks, price-clipped at head of rear flap, very good
£150

Leon Underwood was one of the leading British wood-engravers of a very rich era in the medium, but the present work was only published in the US. It is an adventure novel driven by the 'daily hopes and fears incident in the life of an idealist', namely its feline hero, who travels from his London home to New York, displaying a 'spirit of complete detachment from human affairs' (Introduction); incorporating frequent outbreaks of verse, the novel's blurb compares it to Carroll's 'Alice' in terms of its possible demographic.

77.
Webb (Mrs. Arthur [Mabel Elizabeth])
Doctor in the Kitchen.

George Newnes, [1935,] FIRST EDITION, frontispiece and 3 photographic plates with further illustrations to the text, blank section for Notes at rear, half-title spotted



pp. vi, 122, [8, Notes], crown 8vo

original sage-green cloth, backstrip lettered in black, edges toned, a few faint spots to free endpapers, old price in pink pencil to flyleaf, dustjacket with a design by J.M. Pollock, rather chipped, browned and soiled, good £150

Scarce in the dustjacket. A book of cookery for invalids by the wife of businessman Arthur Webb - she a journalist and broadcaster who specialised in domestic economy. As well as culinary care, the restorative nature of some of which must have depended on the recipient not being in a position to protest, the present work has sections on light, warmth, ventilation and other aspects of comfort for the patient.

78.
Wells (H.G.) **The Time Machine. An Invention.**

Heinemann, 1895, FIRST EDITION, a few faint spots to half-title and final page of ads, the former with neat ownership inscription

pp.[vii], 152, [16, ads], foolscap 8vo

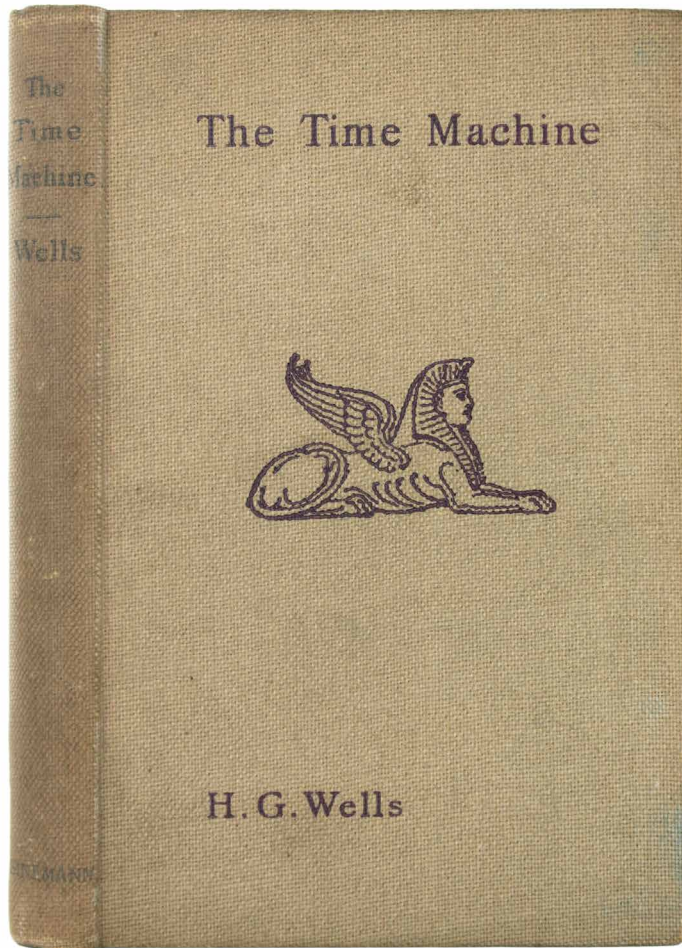
original grey cloth, backstrip and upper board lettered in purple, the latter with Sphinx vignette stamped in same, publisher device in purple to lower board, backstrip a little browned, very faint discolouration to bottom corner of upper board, top edge dusty, others untrimmed and toned, endpapers heavily spotted, small ex libris label at foot of front pastedown, very good (Wells 4; Wells Society 4)
£7,000

A group of the early 'scientific romances' that brought the author to fame, and which still resonate over a century on - with a particularly good copy of the earliest of them, *The Time Machine*.

79.
Wells (H.G.) **The Island of Doctor Moreau.**

Heinemann, 1896, FIRST EDITION, frontispiece with spotting to border (tissue-guard present, foxed), a few spots to prelims

pp. x, 222, [34, ads], crown 8vo



original tan cloth, backstrip lettered in black, pictorial design and lettering to upper board stamped in red and black, backstrip browned with wear at ends and a trace of wax to surface at foot, some spots and soiling to cloth, wear at corners, top edge dusty, other edges roughtrimmed and toned, a few spots to endpapers, free endpapers faintly browned, address blind-stamp to top corner of flyleaf and small ex-libris label at foot of facing pastedown, fair condition (Wells 7; Wells Society 8) £850

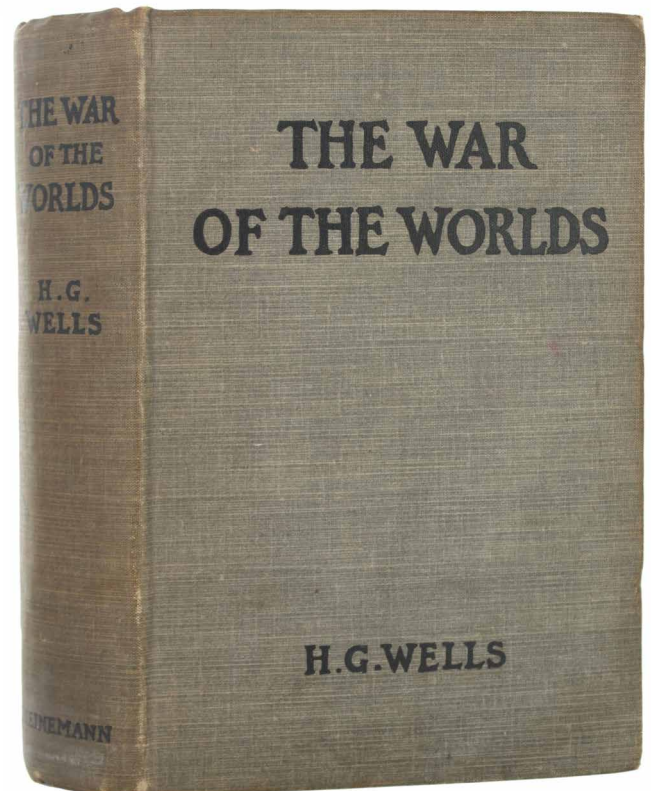
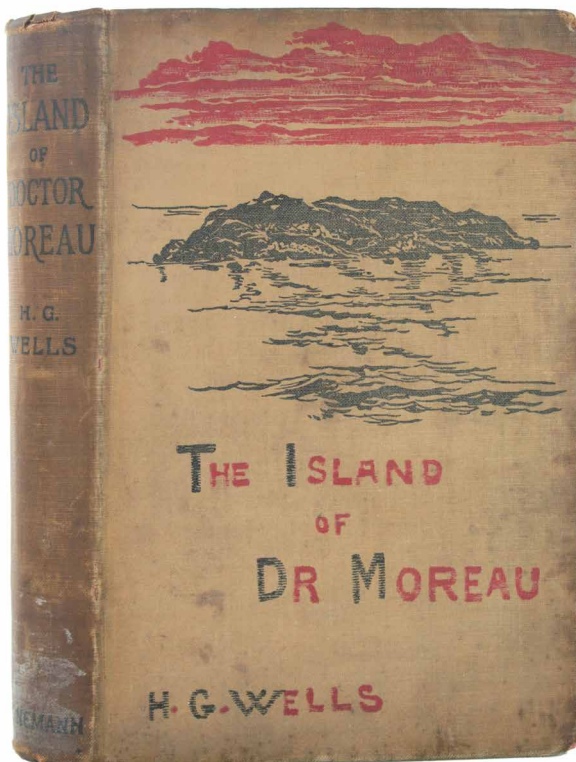
80.

Wells (H.G.) **The War of the Worlds.**

Heinemann, 1898, FIRST EDITION, waterstain to bottom corner carrying through (recedingly) first half of textblock, one or two light spots, a couple of pages slightly browned from previous insert

pp. viii, 304, 16 (Publisher's List dated 1897), cr.own 8vo

original grey cloth, lettered in black to upper board and backstrip, lean to spine, backstrip browned, edges rubbed, some light handling to cloth, edges untrimmed and toned, endpapers



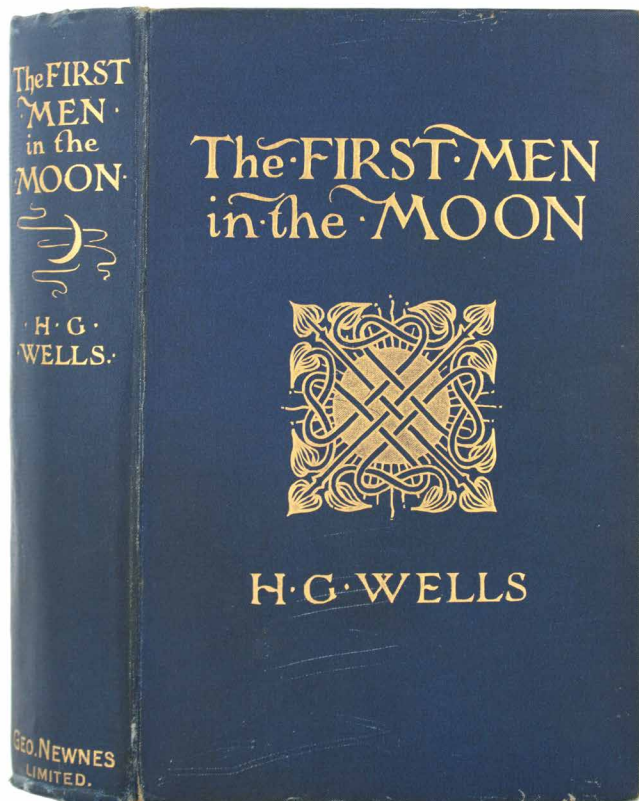
spotted, the front pastedown with small ex-libris label at foot and the beginning of the waterstain (see above) at bottom corner, slight tenderness (with a bit of surface cracking) to front hinge, good (Wells 14; Wells Society 14) £1,750

81.
Wells (H.G.) *The First Men in the Moon*.

George Newnes, 1901, FIRST EDITION, 12 plates (by Claude Shepperson), a couple of spots to half-title

pp. vii, 342, crown 8vo

original blue cloth, the lettering and decorations to upper board and backstrip blocked in gilt (i.e., the first issue), a couple of faint scuffs to cloth and a touch of rubbing and wear to extremities, a few spots to textblock edges, black endpapers, very good (Wells 18; Wells Society 18) £750



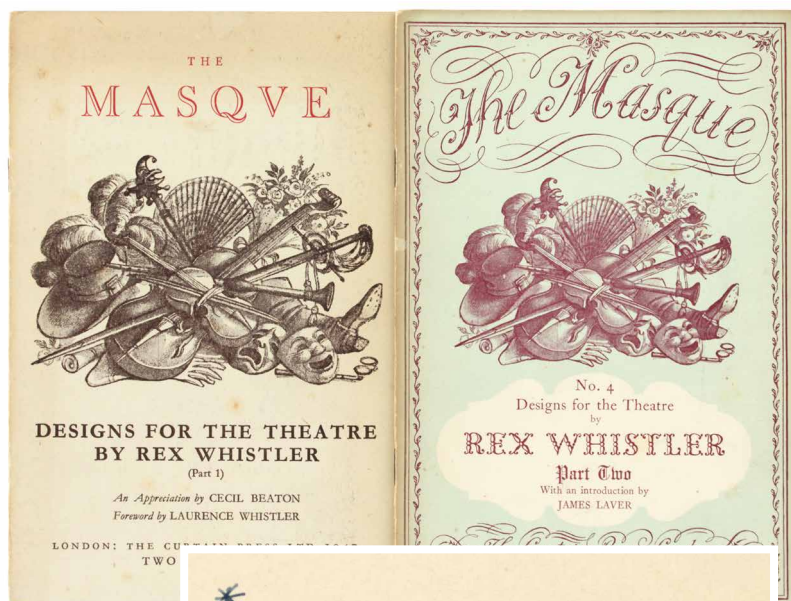
82.
Whistler (Rex, Contributor) et al. *The Masque: vols 1-9*.

The Curtain Press, 1946-1949, FIRST EDITIONS, illustrated extensively throughout, plates in monochrome and colour

pp. 16; 20; 24; [34]; 40; 40; 32; 44; 64, 8vos

original illustrated wrappers, vols 1-6 stapled, vols 7-9 in stiff card wrappers, some staples a little rusted and some light rubbing to backstrips, all but vol 9 with ownership monogram on rear covers, ownership inscriptions of same throughout, 2 original subscription order forms laid in, one corrected in pen, ad for 'Masque of Christmas' laid in to front of vol 7, original patterned-paper slipcases housing vols 1-6 and 7-9, printed paper labels to spines and front panels, very good £250

A complete run of the short-lived but attractively produced 'theatre notebook' edited by Lionel Carter, with contributors including Cecil Beaton, Christopher Hassall, Sacheverell Sitwell and Laurence Whistler. The latter writes on his brother Rex Whistler, whose designs for theatre feature prominently in the series, with three full issues devoted to the subject.



*
Barbara Pym
Christmas - 1947
*

83.
BARBARA PYM'S COPIES
Whistler (Rex, Illustrator) **The Masque:**
Designs for the Theatre... Parts One & Two.
[2 Vols.]

The Curtain Press, 1947, FIRST EDITIONS, each volume with 8 colour plates, the second with 17 sepia plates, further decorations

pp. 20, [36], foolscap 8vo

original stapled wrappers, repeating a cover design by Laurence Whistler, slightly sunned around the spine and with a few faint spots, the contemporary ownership inscription of Barbara Pym (Christmas 1947) to head of title-page and inside cover respectively, small ex libris label for Pym at foot of each inside front-cover, very good £250

The copies of novelist Barbara Pym, before any of her novels had been published.

The text is provided by Cecil Beaton and Laurence Whistler in Part I, and James Laver in Part II.

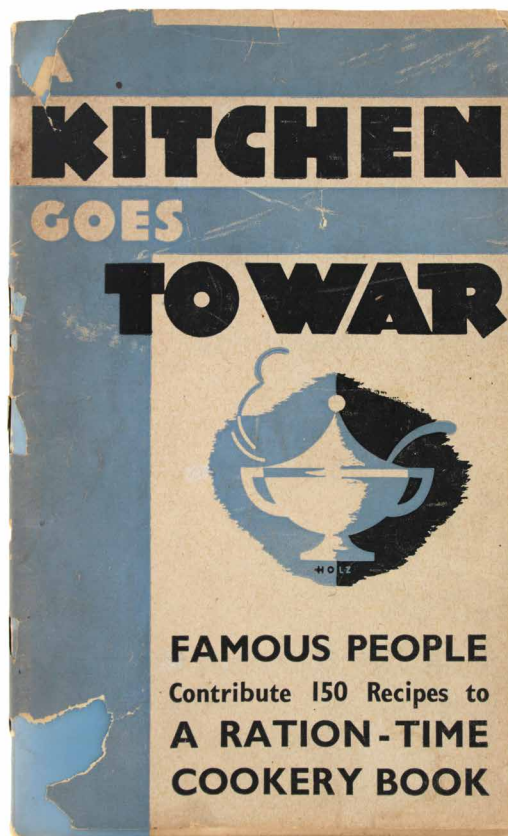
84.
'MYSTERY POTATOES' AND 'OMELET AGATHA CHRISTIE'
(World War Two.) CHRISTIE (Agatha) et al.
(Contributors) **A Kitchen Goes to War. A Ration-Time Cookery Book with 150 Recipes Contributed by Famous People.**

John Miles, 1940, FIRST EDITION, title-page vignette and headpieces to each section, these by Walter Holz, page-borders slightly toned

pp. xii, 113, [2], foolscap 8vo

original wrappers with a design by Walter Holz, dustjacket repeating wrapper design, this with some heavy chipping around the backstrip panel (but all in one piece), very good £375

A scarce wartime cookery book in which 'each recipe is supplied by a well-known personality' - these from the worlds of politics, sport, the theatre and art, as well as numerous authors, including Agatha Christie (her 'Mystery Potatoes' involving adding cream and anchovies, whilst 'Omelet Agatha Christie' employs shrimp and tongue).



85.

Wragg (Arthur) [Original pen and ink drawing:] 'This is my beloved, and this is my friend, O daughters of Jerusalem!'

[circa 1952,] black ink on thin card, some lines scored for effect, tipped to art paper which has sizing marks for publication to margin (these concealed by mount), 24.5 x 17cm (image size), tipped into a mount, very good condition **£600**

An original illustration from Wragg's edition of *The Song of Songs*.

Wragg's work often employed Biblical themes, frequently in harness to his political beliefs; he was a socialist and pacifist, imprisoned for conscientious objection during the Second World War when he was a member of Canon Dick Sheppard's Peace Pledge Union - his striking images were used on their pamphlets. Though evincing the same talent for the effects of dark and light as much of that propagandist work, the present illustration is much more mellow in its theme.

[With:] A copy of the book for which this was produced.



M. J. Cornwallis Thursday 24 Feb

10 536 " 20. 10 Scout Barges Cutters & all Boats manned (and armed) up the Canal under Genl Stoddart.

11 " " " 11 30. 55 " Regt. escaladed the walls under cover of shot & shell from the Auckland Steamers.

11 1/2 " " " 11 45 Troops gained the ramparts - and gradually drove the enemy from their retreat.

12 38 " " 12 Ammagazine blew up in the City - between 12 (and 2 observed several magazines blow up with an awful explosion -

2 " " " 5 P.M. Admiral came off with 2000 men and small arm men.

6 " " " Boats arrived; Off wounded men (and prisoners.

Departed this Life Major J. Umacke. Bill's from a Coup-de-soliel. at 8.45 P.M. (Thid)



Assault on the City of Ching-keang-fou. 1842.

