



# ANTIQUATES

FINE & RARE BOOKS

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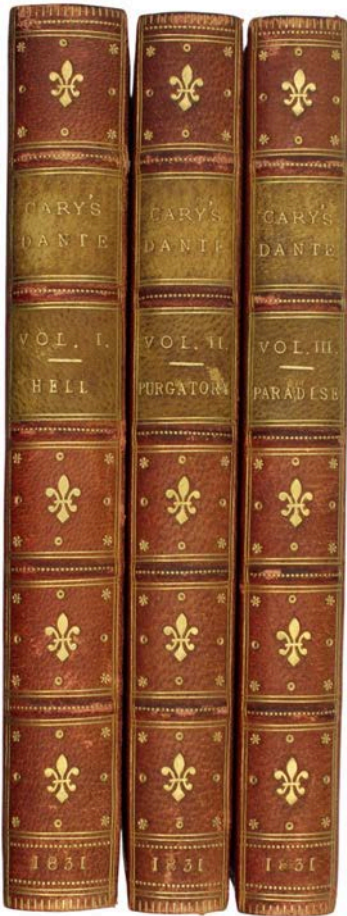
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*J. P. Coleville  
Heath's Court  
Oct. 14: 1841*

## COLERIDGE FAMILY DANTE



- 1) **ALIGHIERI, Dante.** The vision; or hell, purgatory, and paradise, of dante alighieri. Translated by the rev. henry francis cary...  
*London. Printed for John Taylor, 1831. Third edition.*

12mo. In three volumes. [10], li, [1], 280; xi, [1], 286; [2], 271pp, [29]. Nineteenth-century gilt-tooled red straight-grain morocco, contrasting green morocco lettering-pieces, T.E.G., marbled endpapers. Lightly rubbed, spines a little faded. Ownership inscriptions of J. T. Coleridge to front blank fly-leaves.

*'In the years 1805 and 1806, I published the first part of the following translation with the text of the original. Since that period, two impressions of the whole of the Divina Comedia, in Italian, have made their appearance in this country. It is not necessary that I should add a third: and I am induced to hope that the Poem, even in the present version of it, may not be without interest for the mere English reader.'*

The third edition of Henry Francis Cary's (1772-1844) popular and influential blank-verse translation of Dante's *Divine Comedy*, much admired by Keats and Coleridge, originally privately printed for the author at his own expense, after failure to secure a publisher.

Commercially the first edition was a failure despite positive commentary in the *Monthly Review* and *Gentleman's Magazine*. It was only after Samuel Taylor Coleridge made positive comments on the translation in a February 1818 lecture on European literature, in the same month as Ugo Foscolo in the *Edinburgh Review* deemed the translation 'a great acquisition to the English reader', that its popularity began to grow. As a consequence, Taylor and Hessey acquired the remaining stock of *The Vision* for £109. The sheets with a new title page bearing the Taylor and Hessey imprint were reissued in 1818, but with the original 1814 date. Soon after they remitted another £125 for the second edition, which was published in 1819 in a larger octavo format. This third edition, in effect a reprint of the second of 1819, demonstrates the continued demand for Cary's translation, and the lasting impact of Coleridge's praise on the work's popularity.

Provenance: **John Taylor Coleridge (1790-1876)**, judge, and sometime editor of the *Quarterly Review*, nephew of the Romantic poet, Samuel Taylor Coleridge.

Cunningham, *The Divine Comedy in English 1782-1900*, p.19. Jackson p. 565.

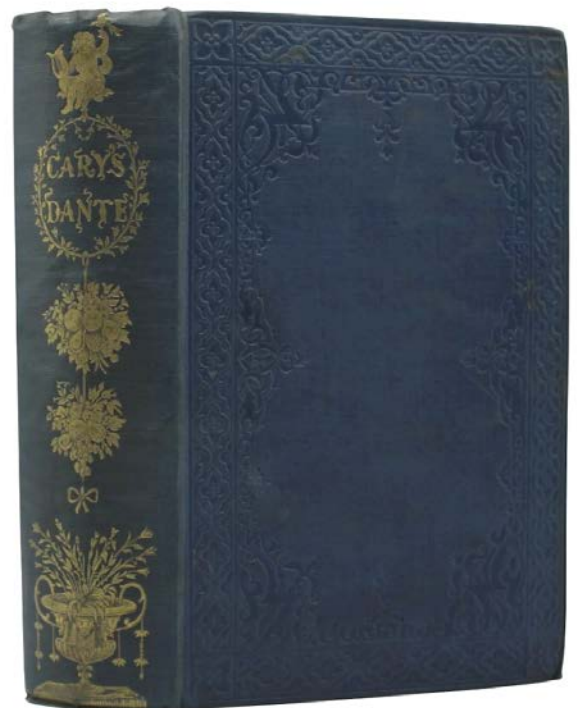
£ 950

- 2) **ALIGHIERI, Dante.** The vision; or hell, purgatory, and paradise, of dante alighieri.  
*London. Henry G. Bohn, 1847. New edition, corrected.*

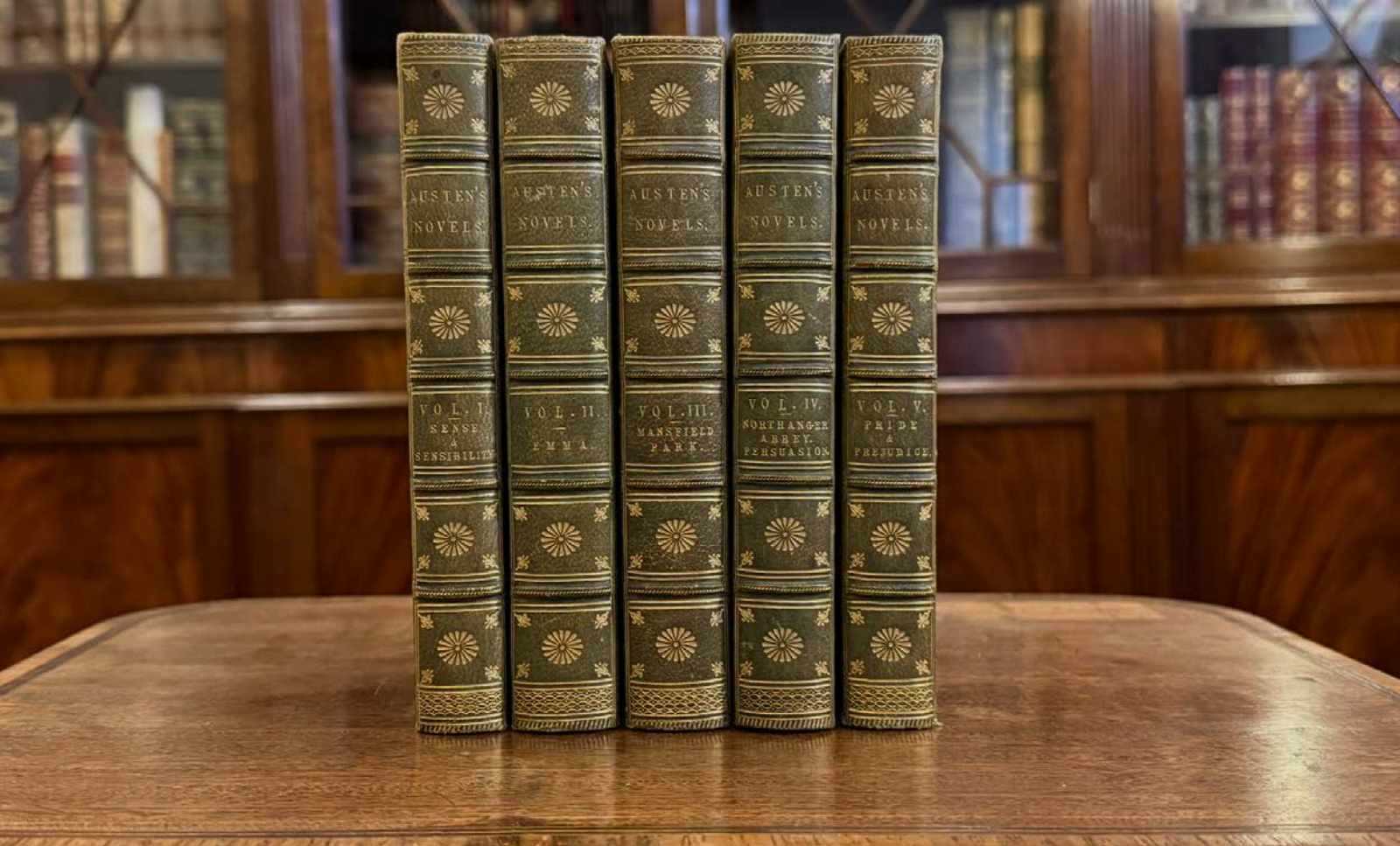
8vo. xlviii, 543pp, [1]. With an engraved portrait frontispiece of the author. Original publisher's blind-stamped blue cloth, lettered and decorated in gilt to spine. Lightly rubbed and marked, spine lightly sunned. Armorial bookplate of Clan Cranstoun of Corehouse, Lanark to FEP. Browning to recto of frontispiece, light scattered spotting.

An attractively bound edition of the Reverend Henry Francis Cary's (1772-1844) popular and influential blank-verse translation of Dante's *Divine Comedy*, much admired by Keats and Coleridge. Immensely respected among scholars, in part due to its influential literary patrons, a later translator of Dante, **Charles Lyell (1796-1849)**, dedicated his work to the Rev. Cary as 'the unrivalled translator of the vision of Dante...with respect and esteem'.

£125







### AUSTEN IN CONTEMPORARY MOROCCO

- 3) **AUSTEN, Jane.** *Sense and sensibility: a novel.* London. Richard Bentley, 1846.

8vo. [3], vi-xv, [1], 331pp, [1]. Without half-title, with an engraved frontispiece.

[Uniformly bound with:] **AUSTEN, Jane.** *Emma: a novel.* London. Richard Bentley, 1849. 8vo. [2], 435pp, [1]. Without half-title. with an engraved frontispiece.

[And:] **AUSTEN, Jane.** *Mansfield park: a novel.* London. Richard Bentley, 1847. 8vo. [2], 424pp. Without half-title, with an engraved frontispiece.

[And:] **AUSTEN, Jane.** *Northanger abbey. A novel; Persuasion.* London. Richard Bentley, 1848. 8vo. [2], 440pp. Without half-title, with an engraved frontispiece. *Persuasion* has separate dated title page; pagination and register continuous.

[And:] **AUSTEN, Jane.** *Pride and prejudice. A novel.* London. Richard Bentley, 1846. 8vo. [2], 340pp. Without half-title, with an engraved frontispiece.

Uniformly bound by Charles White of London (stamp-signed to FFEPs, dated 1850) in contemporary richly gilt-tooled green crushed morocco, A.E.G., marbled endpapers, gilt dentelles. A trifle rubbed, spine and boards of fifth volume unevenly sunned. Internally clean and crisp.

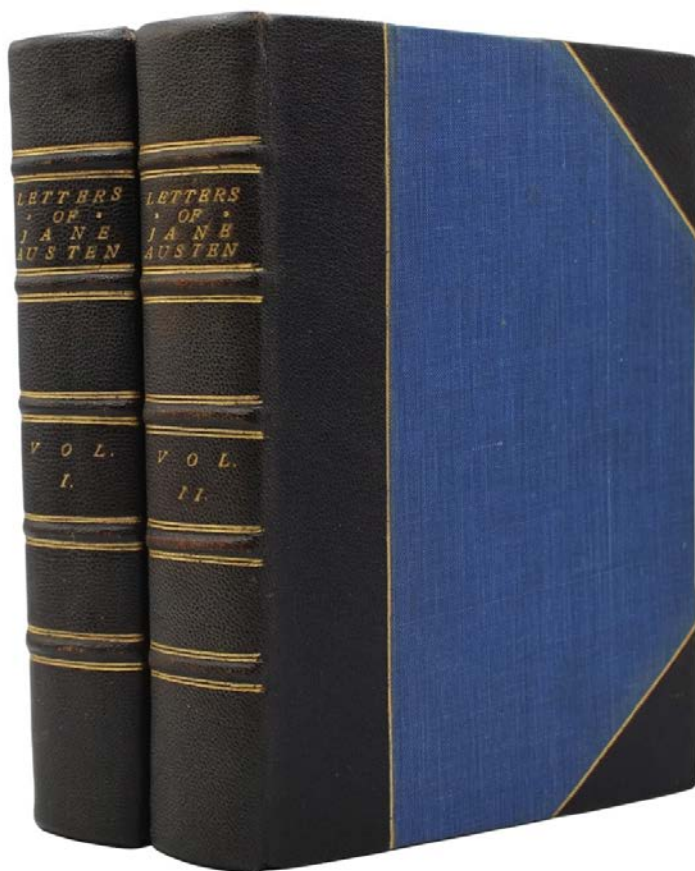
**A rather unusual survival - in fine dated contemporary morocco bindings by Charles White of Pall Mall - of all Jane Austen's six novels, in five volumes, as usual.** After 1818, no reissues of her works appeared in Britain until 1833 when English publisher **Richard Bentley (1794-1871)**, whose Standard Novels series - which first appeared in 1831 - popularized the single-volume format for English novels, had secured the copyright to her works.

Because Bentley retained the copyrights of *Sense and Sensibility* until 1839, *Pride and Prejudice* until 1841, *Mansfield Park* until 1842, *Emma* until 1857, and *Northanger Abbey & Persuasion* until 1860, the only way to secure for early Victorian readers to complete set of her novels in uniform edition were to buy the Bentley editions. The publisher was unsurprisingly keen to capitalise on this, and issued collected editions of her complete novels 'from the plates of the Standard Novels edition', with half titles reading 'Miss Austen's Novels', and a volume number, and without any reference to the Standard Novels on the title pages. As the half-titles in this set have been discarded, the absence of any reference to the latter would suggest that set was likely issued as such, rather than compiled from single volumes.

c/f Gilson D1-6.

£ 6,250





## THE FIRST COLLECTION OF AUSTEN LETTERS

### 4) AUSTEN, Jane. Letters of Jane Austen.

London. Richard Bentley & Son, 1884. First edition.

8vo. In two volumes. xv, [1], 374, [2]; [4], 366pp, [2]. With half-titles, frontispieces, and a terminal leaf of publisher's advertisements to each volume. Early twentieth-century navy half-morocco, ruled and lettered in gilt, blue cloth boards, T.E.G. A trifle marked, spines lightly sunned. Bookplates of A. Bethune Morgan to FEPs.

The sole edition of the first published selection of any of Jane Austen's correspondence; ninety-four letters written to her elder sister Cassandra; compiled and published by politician and bibliophile Edward Hugessen Knatchbull-Hugessen, Baron Brabourne of Brabourne (1829-1893) who had inherited the original manuscripts from his mother, Fanny Catherine, Austen's niece.

Gilson G1.

£ 750

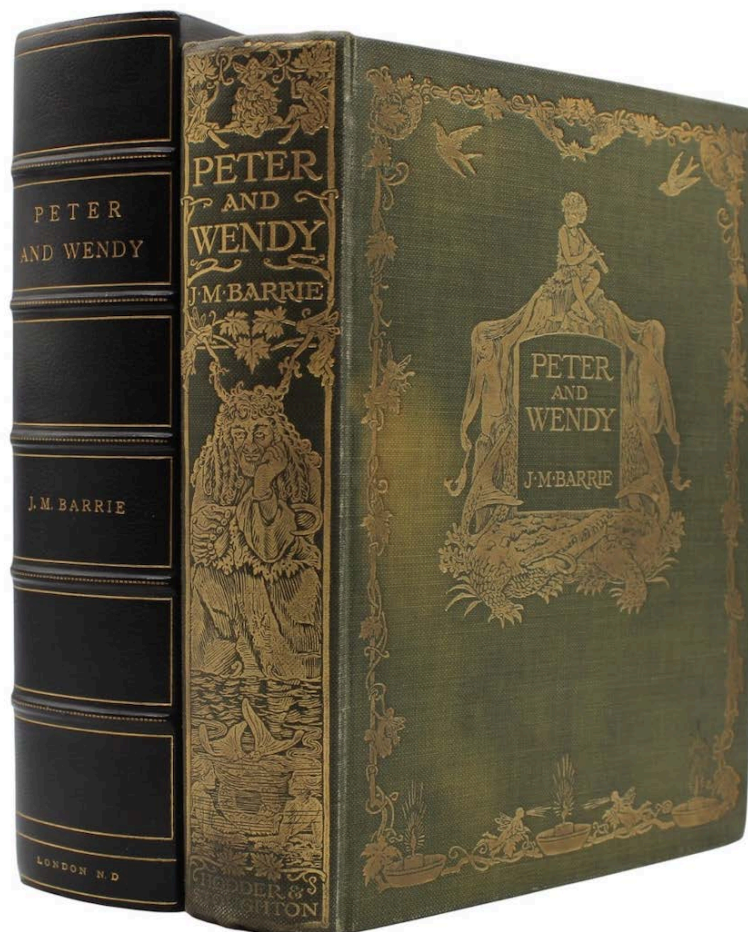
### 5) BARRIE, J. M. Peter and Wendy.

London. Hodder & Stoughton, [1911]. First edition.

8vo. viii, [1], 267pp, [1]. With half-title, a half-tone frontispiece, half-tone illustrated title page, and a further 11 half-tone plates by F. D. Bedford. Original publisher's gilt-stamped green cloth. Housed in modern custom navy morocco-backed blue cloth slipcase. Slightly rubbed and marked, upper board a trifle faded. Endpapers lightly browned.

The first edition, in original cloth, of Barrie's perennially popular juvenile fantasy novel. The book was an instant success following several years of theatre productions from the West End debut in 1904 to Broadway in 1905, and the adaptation of the stage play to *The Peter Pan Picture Book* in 1907.

£ 1,500



## PROPERTY OF A PRIORY

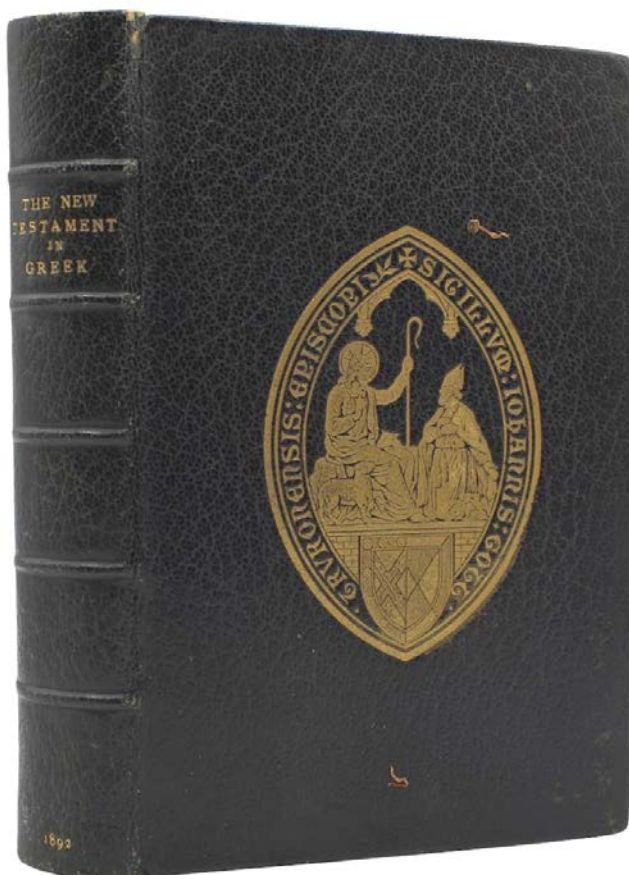
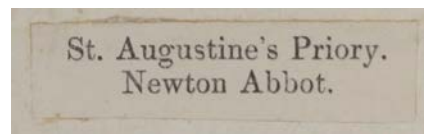
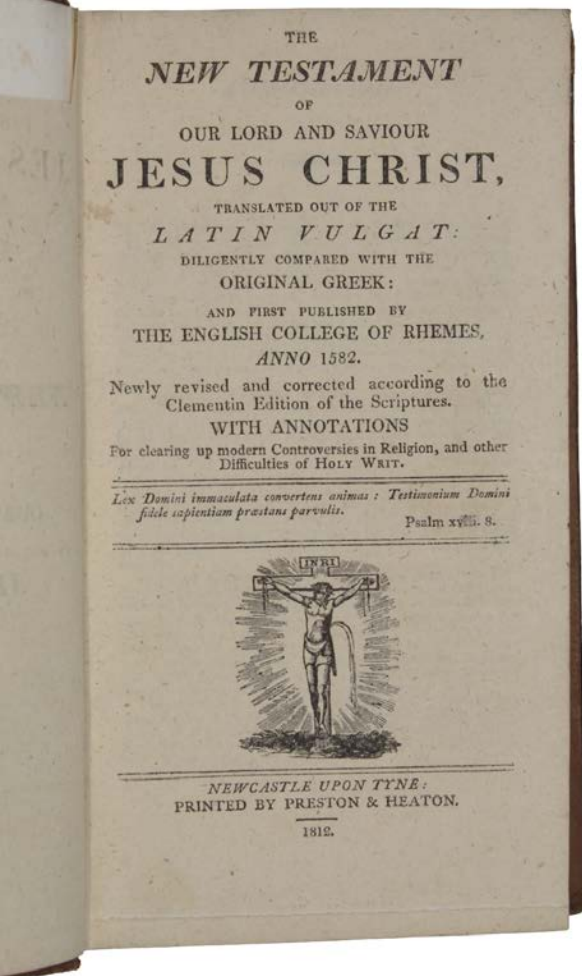
- 6) [BIBLE - N.T., English]. The new testament of our lord and saviour jesus christ...

*Newcastle upon Tyne. Printed by Preston & Heaton, 1812.*

12mo. [8], 412pp. Printed in double columns. With a half-title. Contemporary gilt-ruled marbled calf. Lightly rubbed, head of spine chipped. Book-label of St. Augustine's Priory, Newton Abbot to FEP, head of half-title shaved, loss to foot of leaf 16, scattered spotting.

**A Regency Tyneside edition of the New Testament, formerly the property of the Abbotskerswell Prior, Devon.** The priory, which housed an enclosed order of Augustine nuns from 1861 until 1983, was notably designed by architect Joseph Hansom, of cab fame.

£ 125



- 7) [BIBLE - N.T., Greek]. WESTCOTT, Brooke Foss. HORT, Fenton John Anthony. The new testament in the original greek.

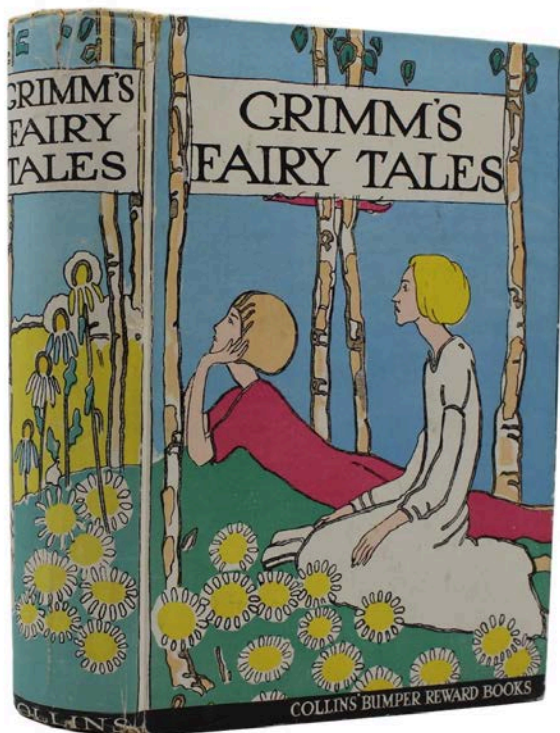
*Cambridge and London. Macmillan and Co., 1892. Fifth edition.*

8vo. [4], 618pp, [2]. With half-title. Contents leaf bound at rear. Finely bound by Stoakley, late Hawes, for Macmillan & Bowes of Cambridge in contemporary black morocco, lettered in gilt to spine, with the supralibros of John Gott, Bishop of Truro to upper board. A.E.G., marbled endpapers. Lightly rubbed. Prize bookplate of Joseph Harding White, with the signature of John Gott, to FEP. Manuscript notes listing priests, deacons and critical quotes to verso of FFEP and first blank fly-leaf. Very occasional light spotting, initial leaves lightly browned.

**The fifth edition, finely bound and presented as a prize by John Gott, Bishop of Truro (1830-1906), of the New Testament in the original Greek.** Also known as the Westcott and Hort text, after its editors, bishop and theologian **Brooke Foss Westcott (1825-1901)**, and theologian **Fenton John Anthony Hort (1828-1892)**, this comprehensively researched edition marked a turning point in Biblical scholarship, inciting the continued preference for the Alexandrian text-type still seen in critical editions today.

£ 125





WITH A JESSIE M. KING BINDING

8) **BROTHERS.** Grimms' Fairy tales.  
*London & Glasgow. Collins' Clear-Type Press, [s.d., c. 1928].*

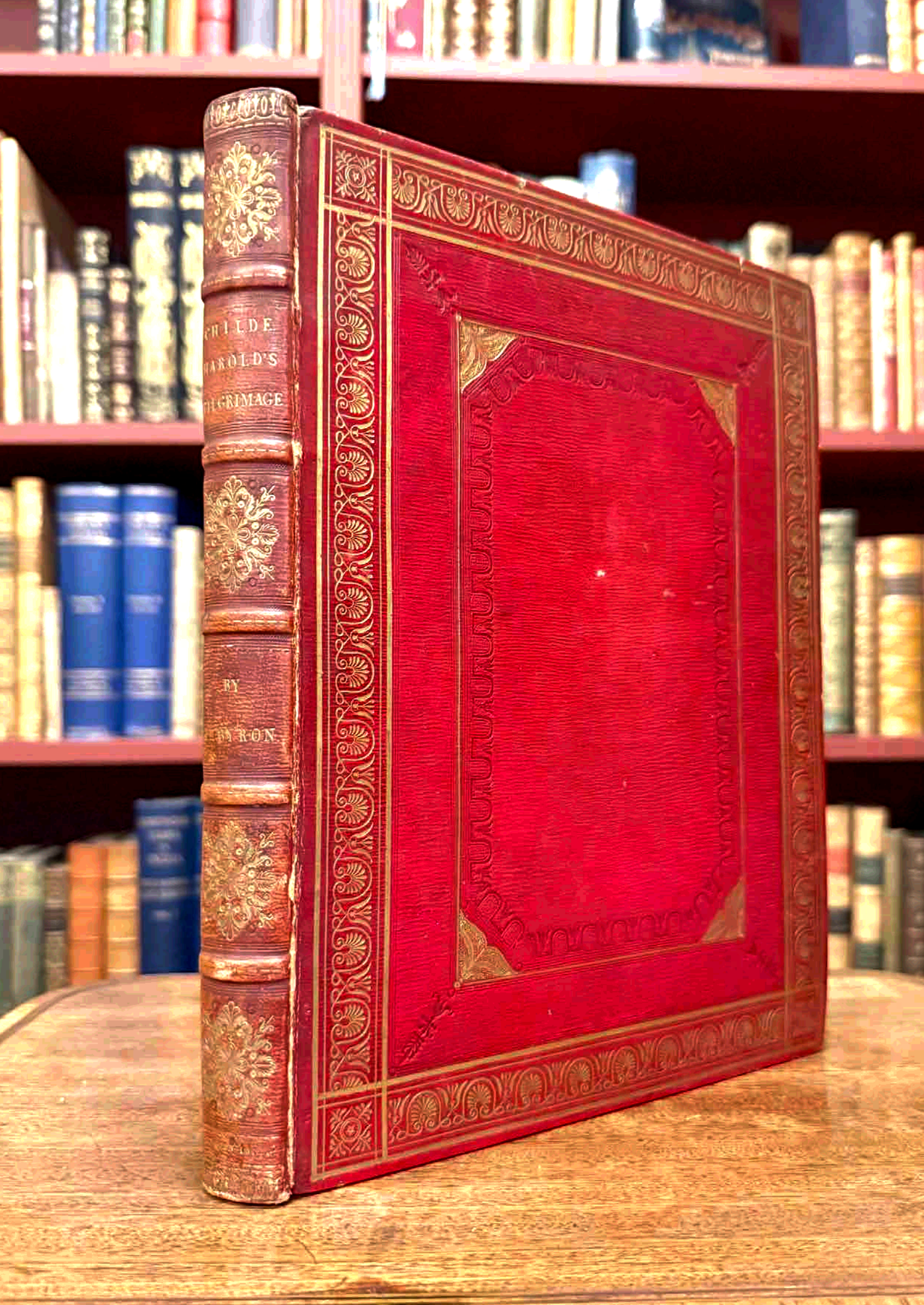
8vo. 215pp,[5]. With an illustrated coloured frontispiece and title page, numerous line illustrations in the text, and two terminal leaves of publisher's advertisements. Original publisher's pictorial paper boards. Lightly rubbed, sunned spine chipped and torn at head. Inked ownership inscription to recto of FFEP, very occasional spotting.

A selection of tales extracted from the Brothers Grimm and adapted for a juvenile readership, the fourth number in *Collins' Bumper Reward Books* series, with a striking cover design by illustrator and designer Jessie Marion King (1875-1949).

£ 450









9) **BYRON, Lord.** Childe Harold's Pilgrimage. A romaunt. *London. Printed for John Murray, 1812. First edition.*

Quarto. viii, 266pp. Without half-title and advertisements. With engraved facsimile of a Romaic letter. Handsomely bound in contemporary red straight-grain morocco, elaborately tooled in gilt and blind, A.E.G. Lightly rubbed and marked, spine sunned. Armorial bookplate of George Chetwynd to FEP, armorial bookplate of Sir Anthony Eden loosely inserted, pencilled inscription 'Sotheby's April 22 1837' to verso of FFEP, blind-stamp of Grendon Hall, 1850 to title page, scattered spotting, facsimile letter lightly browned.

[Together with:] **BYRON, Lord.** Childe Harold's Pilgrimage. Canto the third. *London. Printed for John Murray, 1816. First edition.* 8vo. [4], 76pp, [5]. With a half-title and two terminal leaves of publisher's advertisements. Uncut in contemporary (original?) buff wrappers. Rubbed, remnants of early paper shelf-label to foot of worn spine, lightly marked and creased. Very occasional light spotting.

[And:] **BYRON, Lord.** Childe Harold's Pilgrimage. Canto the fourth. *London. John Murray, 1818. First edition, second issue.* 8vo. xiv, [12], 257pp, [3]. Original publisher's two-tone paper boards, printed paper lettering-piece. Rubbed, boards held by cords only, spine heavily worn but retaining portion of lettering-piece.

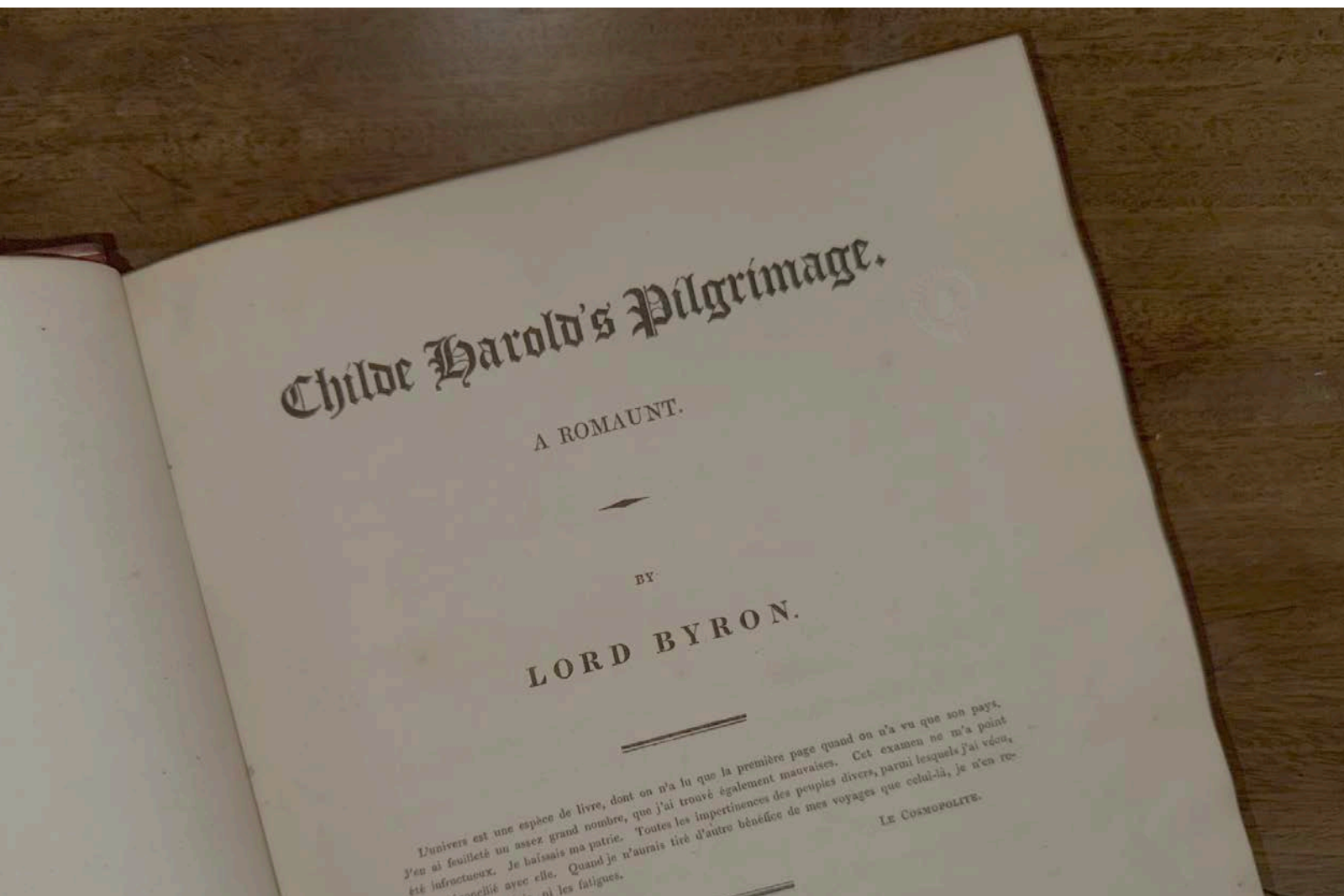
Housed in modern custom red and blue cloth clamshell case.

Sir Anthony Eden's (1897-1977) copy of the first edition, decadently bound, of cantos I and II of Byron's continental epic, together with the first edition of canto III, and the first edition, second issue of canto IV, both in original boards. The mock-epic narrative poem describing the titular Childe Harold's journey through Europe was composed, at least in part, whilst the poet himself undertook a similar expedition.

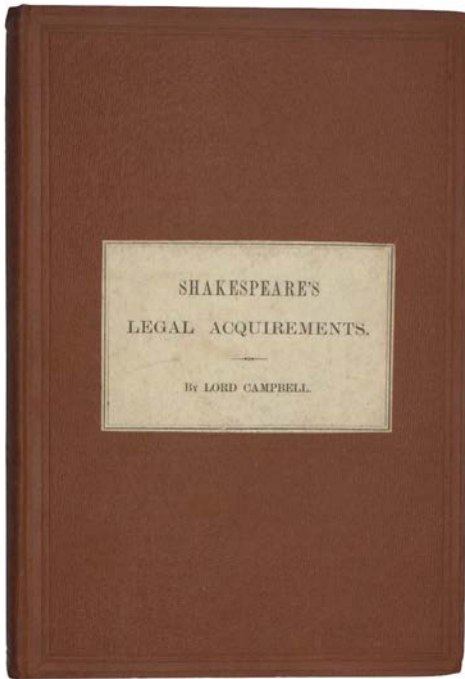
Eden was named secretary of state for war after Churchill became Prime Minister in 1940, and later during the Second World War once more served as foreign secretary. Notably, he was responsible for reading aloud the Joint Declaration by Members of the United Nations, issued on December 17, 1942, to the British House of Commons: a statement which was the first to use the phrase 'United Nations' in a political context. Churchill himself accepted the use of the title with the acknowledgement that it was used in Byron's *Childe Harold*; it seems likely that the Romantic classic influenced not one, but two of England's most essential wartime leaders.

Eden succeeded Churchill as Prime Minister in 1955. In 1956, his failure to respond effectively during the Suez Crisis, and the subsequent loss of party and public support, ultimately led to his resignation from office in 1957. He was knighted in 1954 and created earl of Avon in 1961.

£ 3,750



## PRESENTATION COPY



**10) CAMPBELL, John Lord.** Shakespeare's legal acquirements considered.  
*London. John Murray, 1859. First edition.*

8vo. 117pp, [1], 32pp. With half-title and a terminal catalogue of publisher's advertisements. Original publisher's brown cloth, printed paper lettering-piece pasted to upper board. Lightly rubbed. Presentation inscription 'From the author' and inked ownership inscription of J.T. Coleridge, Heath's Court, dated January 26th 1859, to head of first blank fly-leaf. Scattered spotting, browning to blank fly-leaves.

A presentation copy of the first edition of a curious work dissecting Shakespeare's use of legal terminology and practices by John Campbell, 1st Baron Campbell (1779-1861), who makes the argument that, based on the knowledge of the law displayed in his dramatical works, the great Bard likely had legal training or professional experience.

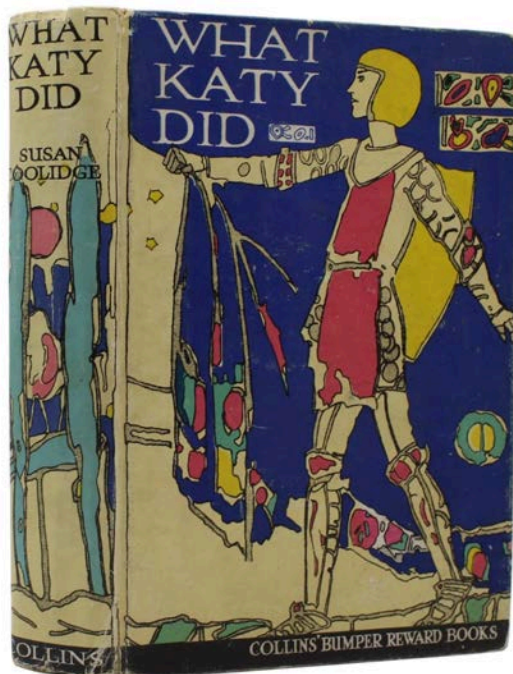
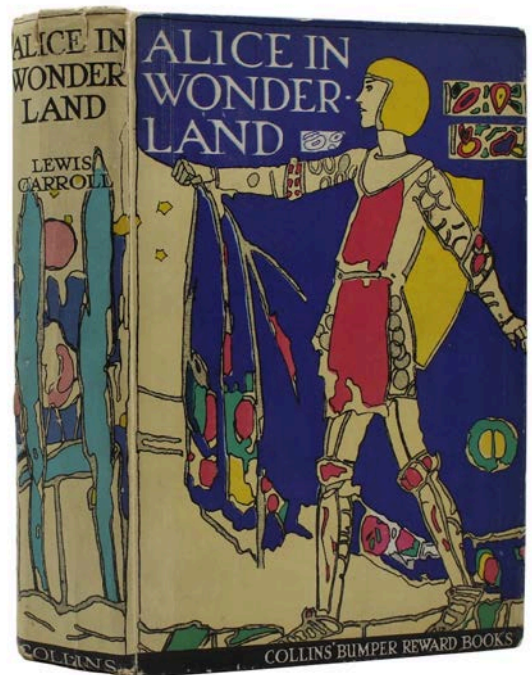
£ 150

**11) CARROLL, Lewis.** *Alice in Wonderland.*  
*London & Glasgow. Collins' Clear-Type Press, [s.d., c. 1928].*

8vo. vi, [2], 190pp. With an illustrated coloured frontispiece and title page, numerous line illustrations in the text. Original publisher's pictorial paper boards. Lightly rubbed, sunned spine chipped and torn to head. Contemporary inked gift inscription to recto of FFEP, without RFEP, adhesive residue at gutter.

A delightful edition of Carroll's beloved children's classic, the seventh number in *Collins' Bumper Reward Books* series, with a cover design by illustrator and designer Jessie Marion King (1875-1949).

£ 250



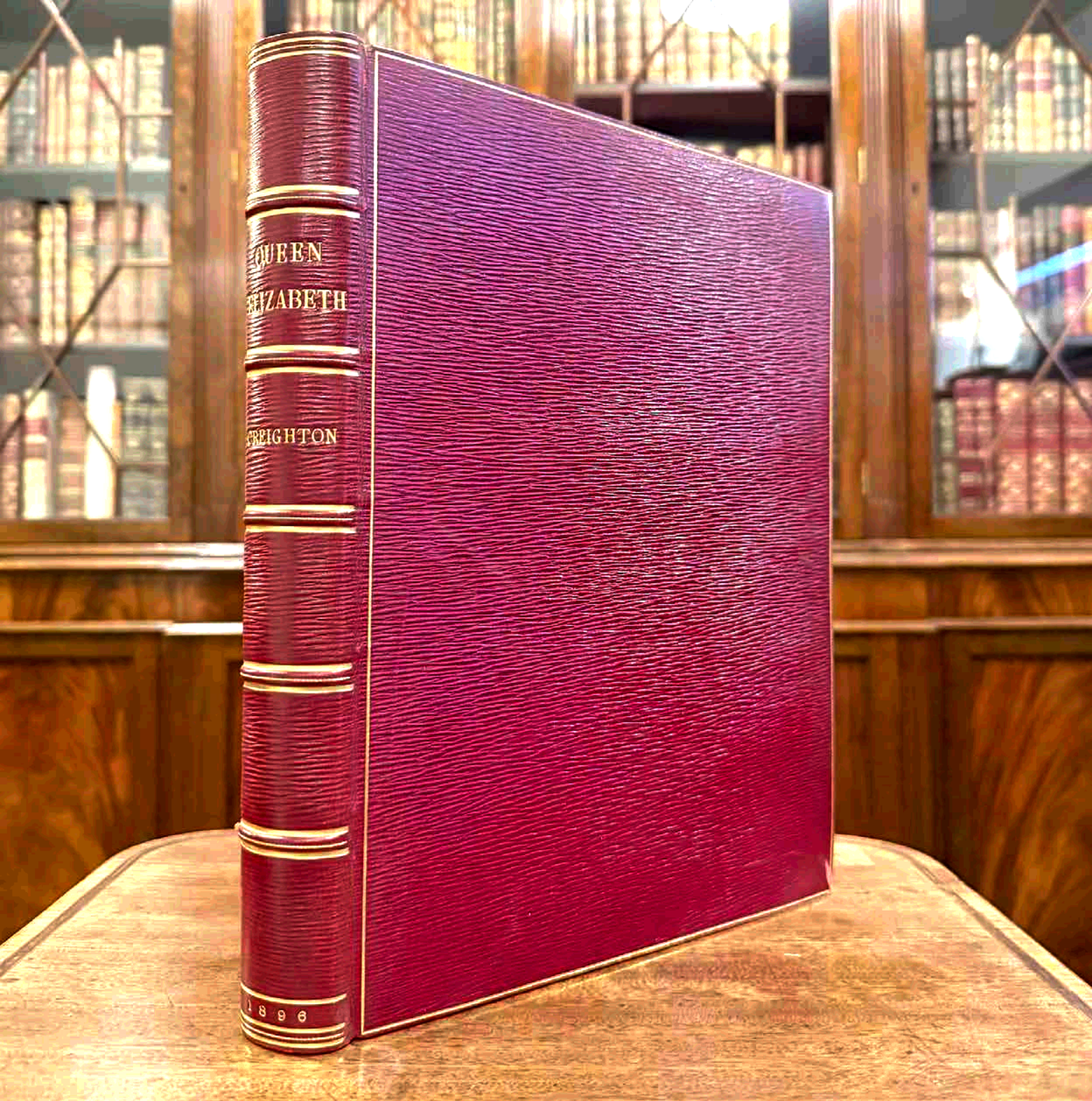
**12) COOLIDGE, Susan.** *What Katy Did.*  
*London & Glasgow. Collins' Clear-Type Press, [s.d., c. 1926].*

8vo. 156pp. With an illustrated coloured frontispiece and title page, numerous line illustrations in the text, and a terminal leaf of publisher's advertisements. Original publisher's pictorial paper boards. Lightly rubbed, sunned spine chipped at head. Contemporary prize-label of Blanchville School, Birmingham, to recto of FFEP, very occasional spotting.

A charming edition of Sarah Chauncey Woolsey's (1835-1905) perennially popular juvenile novel charting the adventures of an American tomboy; the fourth number in *Collins' Bumper Reward Books* series, with a cover design by illustrator and designer Jessie Marion King (1875-1949).

£ 250





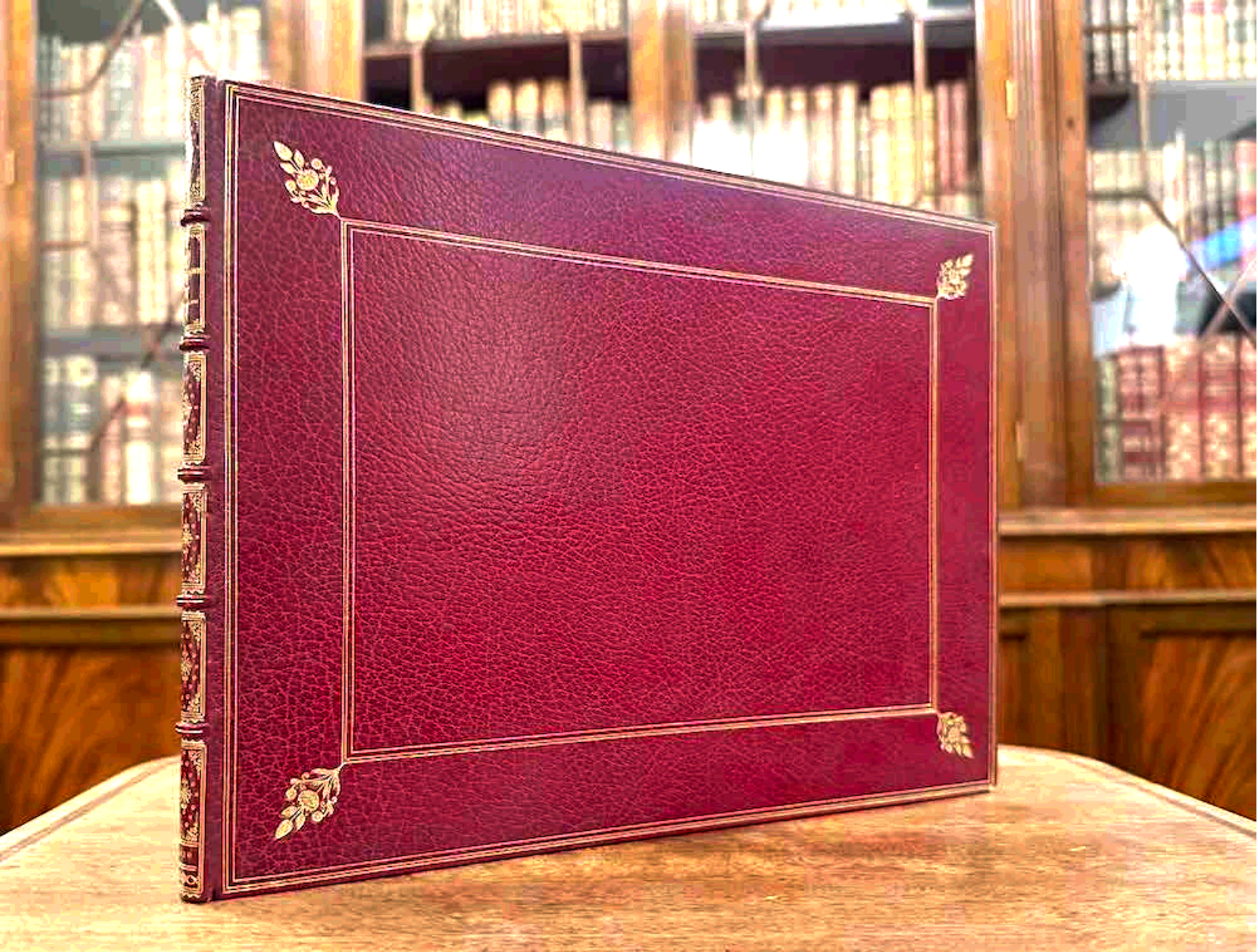
- 13) **CREIGHTON, Right Rev. Mandell.** *Queen elizabeth.*  
*London, Paris, and Edinburgh. Bousod, Valadon & Co., 1896. First edition.*

Quarto. Title in red and black. [2], ii, 199pp, [3], [201]-202pp, [2]. With a half-title, a frontispiece, a further 24 plates, and numerous engraved illustrations in the text. Finely bound by Riviere & Son (stamp-signed to front turn-in) in contemporary red straight-grain morocco, ruled and lettered in gilt, A.E.G., marbled endpapers, gilt dentelles. Original publisher's printed buff wrappers bound in. Slightest of rubbing to extremities. Internally clean and crisp.

The first edition, an exquisite production, sumptuously bound, of historian and sometime Bishop of London Mandell Creighton's (1843-1901) richly illustrated study of the reign of Elizabeth I.

£ 450





#### UNDIVIDED PROOF IMAGES

**14) CRUIKSHANK, George.** [The humourist: a Complete Set of the Forty Celebrated Coloured Etchings by george cruikshank of which thirty are Choice Undivided Proofs Before the Publisher's Inscriptions and of the utmost rarity].  
[London]. Published by J. Robins & Co., 1819. First edition.

Oblong quarto. 40 hand-coloured etchings on 20 leaves, with a neat manuscript title leaf bound in at front. Handsomely bound in contemporary richly gilt-tooled red crushed morocco, A.E.G., green paper endpapers, gilt dentelles. Typed bookseller's description tipped-in to front blank fly-leaf. Slightest shelf-wear to extremities, else a fine copy.

First issued in forty six-penny parts between 1819 and 1820, *The Humourist* gave the prolific illustrator George Cruikshank (1792-1878) his first prolonged opportunity to conceive original illustrations, and demonstrates his skill in lampooning stereotypes of English society.

This volume collects all his images for the work, in undivided state, two to a sheet; 30 of which are proofs before letters (i.e. before the publisher's imprint was added). The remaining 10 are presented on india paper, mounted.

cf. Cohn 419.

£ 2,000







### 'THE SURVIVAL OF THE FITTEST'

- 15) **DARWIN, Charles.** The variation of animals and plants under domestication.  
*London. John Murray, 1868. First edition, first issue.*

8vo. In two volumes. viii, 411, [1], 32; viii, 486pp, [2]. Bound by Edmonds & Remnants (ticket to REP of Vol. II) in original publisher's green cloth, lettered in gilt. Lightly rubbed and marked, a little chipping to head and foot of spines. Hinges just starting, occasional light spotting, else a crisp set.

A crisp copy of the first edition, first issue (with 12 errata across both volumes, and the publisher's imprint featuring on a single line to the foot of each spine) of English naturalist Charles Darwin's (1809-1882) ground-breaking study of variation within plants and animals, caused by the modification of species by breeders and horticulturists.

*The variation of animals and plants under domestication* is notable for containing the first appearance of the term 'survival of the fittest' as a substitute for Darwin's more anthropomorphic 'natural selection'; and the first expression of his theory of Pangenesis, the inheritance of acquired characteristics.



### EVOLUTION'S FIRST APPEARANCE - GOLDSMID-MONTEFIORE'S COPY

- 16) **DARWIN, Charles.** *The descent of man, and selection in relation to sex.*  
*London. John Murray, 1871. First edition, first issue.*

8vo. In two volumes. viii, 423, [1]; viii, [2], 475pp, [1]. With half-titles, without publisher's advertisements. A crisp set in attractive contemporary gilt-tooled tan half-calf, marbled paper boards, contrasting green morocco lettering-pieces, marbled edges, marbled endpapers. Housed in modern clamshell cases, green half-morocco, grey sides, brown morocco lettering-pieces. Lightly rubbed to extremities, bumping to corners. Later bookplates of Claude Goldsmid-Montefiore to FEPs, small thumb-mark to foot of p.327 of Vol. II.

*'It is manifest that at least a large number of naturalists must admit that species are the modified descendants of other species; and this especially holds good with the younger and rising naturalists. The greater number accept the agency of natural selection; though some urge, whether with justice the future must decide, that I have greatly overrated its importance. Of the older and honoured chiefs in natural science, many unfortunately are still opposed to evolution in every form.'*

**The first edition, first issue of the first of any of the naturalist and father of evolutionary biology's works to use the term 'evolution'.**

*The Descent of Man* was Darwin's second great work on evolutionary theory, expanding upon many of the themes first outlined in *On the Origin of Species* (London, 1859), and by finally exploring the logical outcome of his theory of natural selection - that Man had evolved from apes - was arguably more explosive than his previous work. It was published in an edition of just 2500 copies, this first issue of the first edition, with errata to the verso of Vol. II title and an additional leaf of postscript noting the 'serious and unfortunate error' affecting pages 297-299).

*The Descent of Man* clearly presented a challenge to the established Judeo-Christian explanations for the origins of humanity; this copy is all the more interesting in that it bears the bookplate **Claude Goldsmid-Montefiore (1858-1938)**, the intellectual founder of Anglo-Liberal Judaism, and present of the World Union for Progressive Judaism.

Freeman 937.

£ 4,500



H. M. A.



## AN ADDITION TO THE DESCENT OF MAN

- 17) [DARWIN, Charles. Et al.]. [The bound collection of autograph letters, CDVs, calling cards and scraps addressed to and assembled by Hodder M. Westropp, including two choice examples from Charles Darwin, each with important scientific content, signed, with original envelopes]. [ms.]. [s.n., 1850s-80s].

Quarto. 36 autograph letters signed (of which 18 with their envelopes), 17 *cartes de visite* (of which three signed), 23 clipped signatures or examples of handwriting of named individuals, and five engraved calling cards. Mounted on, and occasionally loosely inserted between, 40 leaves (and the two free endpapers) of a finely bound contemporary gilt-tooled hard-grained morocco, with initials to the centre of upper board.

By far the highlight are:

**DARWIN, Charles.** [Autograph letter signed 'Ch. Darwin' to Hodder M. Westropp, regarding the latter's communication of an incident at the Zoological Gardens in Vienna, which the author thanks him for, and notes that 'When ever I bring out a corrected edition, I will correct the case of priority']. *Down, Beckenham. April 22 [1871]*. Manuscript on paper [1]pp of a single 8vo bifolium, with the original stamped postal stationary envelope, addressed in Darwin's hand.

[and]

**DARWIN, Charles.** [Autograph letter signed 'Ch. Darwin' to Hodder M. Westropp, regarding the latter's publication *The cycle of development* (London, 1881), suggesting that 'The comparison of the stages of the life of an individual animal with those of a species or whole nation seems to me far fetched']. *Down, Beckenham, May 26 1881*. Manuscript on paper [3]pp of a single 8vo bifolium, with the original stamped postal stationary envelope, addressed in Darwin's hand.

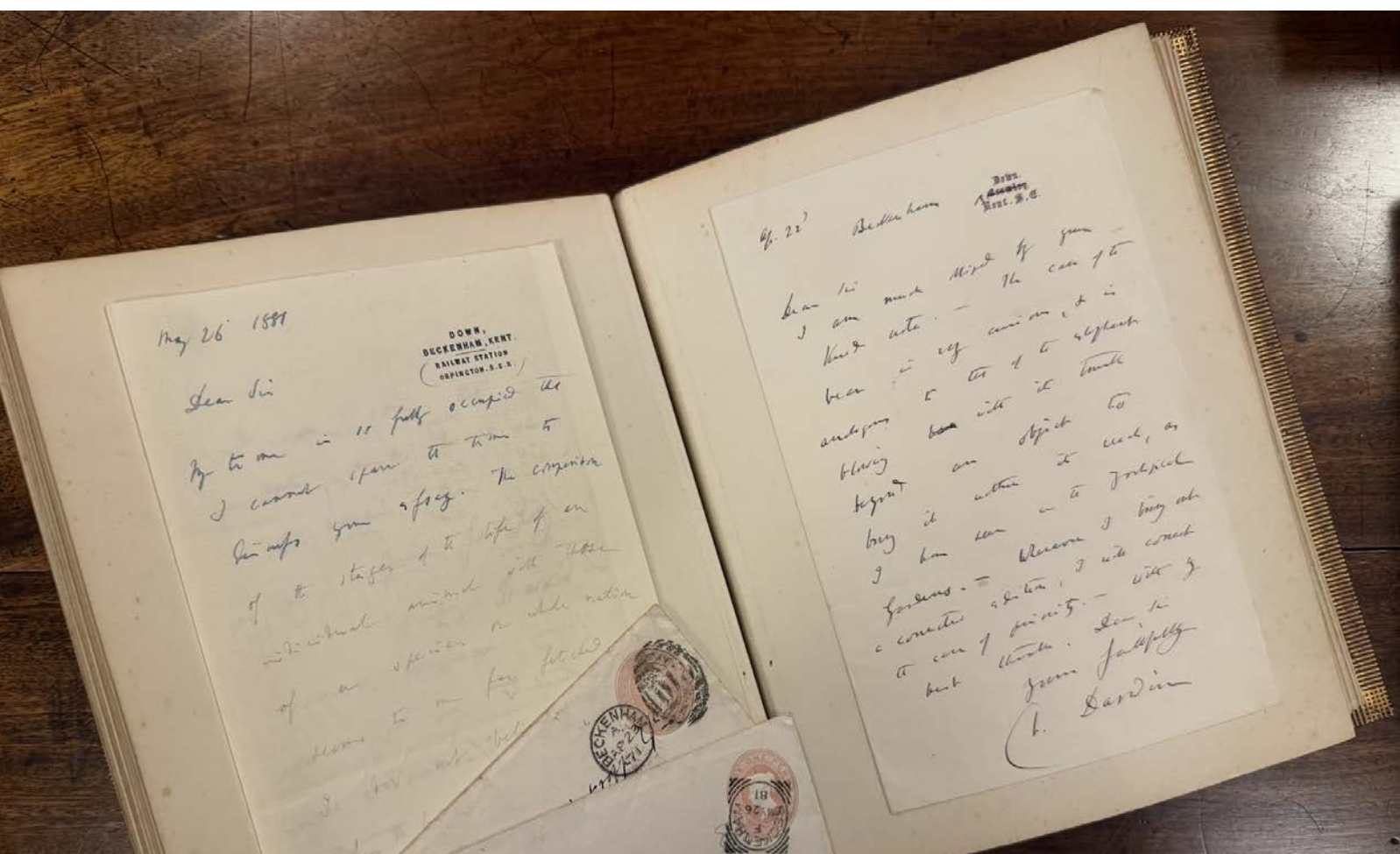
**A finely bound collection of manuscript material assembled by, and largely addressed to, influential Irish archaeologist Hodder M. Westropp (1820-85) - the author of the first *Handbook of archaeology* (London, 1867) - only recently dispersed from family ownership.**

Included are two significant autograph letters from English naturalist and father of evolutionary biology **Charles Darwin (1809-1882)**.

The first, from the spring of 1871, thanks Westropp for his note - which had communicated the Irishman's experience:

*('in the Zoological Gardens at Vienna, I saw a bear exhibit an amount of reason, which we could scarcely give the brute credit for. In the gardens the bears cage is built out into a little pond. Boys generally throw pieces of bread to the bear when in the water. Sometimes the bread was thrown in the water at some little distance from the bars of the cage, and out of reach of the bears paws In this case, I saw the bear deliberately create a current with his paw and gradually draw the piece of bread within his reach', Darwin Correspondence Project, 'Letter no. 7703').*

In the same letter Darwin adds that: 'The case of the bear is very curious and is analogous to that of the elephant blowing with its trunk beyond an object to bring it within its reach, as I have seen in the Zoological Gardens.- When ever I bring out a corrected edition, I will correct the case of priority'.







Darwin kept his word, and this reference duly appeared in the second edition of *The Descent of Man* (p.76, London, 1874):

*'Again a well-known ethnologist, Mr. Westropp, informs me that he observed in Vienna a bear deliberately making with his paw a current in some water, which was close to the bars of his cage, so as to draw a piece of floating bread within his reach. These actions of the elephant and bear can hardly be attributed to instinct or inherited habit, as they would be of little use to an animal in a state of nature. Now, what is the difference between such actions, when performed by an uncultivated man, and by one of the higher animals?'*

The second letter, composed a decade later in the spring of 1881, was evidently provoked by the publication of Westropp's *The cycle of development* (London, 1881) the subtitle of which neatly explains the content: 'essays in illustration of the order, uniformity and invariable sequence in the cyclical development of man'.

In his letter Darwin apologises for being 'so fully occupied that' he could not 'spare the time to discuss your essay', but proffering his rather negative opinion regarding Westropp's comparison of the stages of the life of an individual animal with those of a species or whole nation, which 'seems to me far fetched'.

He continues:

*'I do not believe that there has been progress in the case of all organisms; on the contrary much degradation during many generations, as with parasitic crustaceans and probably with parasitic worms.'*

*'The belief in much degradation is spreading amongst many naturalists, as may be seen in Ray Lankester's recent little book. On the other hand, I know of no evidence opposed to the belief in continuous progress in many lines of descent.'*

Just three Darwin letters to Westropp (and one from the latter to the former) are recorded by the Darwin Correspondence Project; the two included in this volume are by far the most important, the third, a perfunctory note of thanks for the presentation by Westropp of two papers, appears to have once been bound in, with the lacunae now explained by an undated ALS from Francis Darwin, thanking the unnamed recipient for 'the copy of one of my father's letters you have had the kindness to send to me. It shall be safely returned'. This letter, reference DCP-LETT-8055A, is now in the Smithsonian.



Westropp and Darwin were almost exact contemporaries, and clearly well aware of each other's work. Indeed, the details provided by the current autograph letters aside, Darwin also referenced Westropp's paper 'On cromlechs and megalithic structures', (*The Journal of the Ethnological Society of London*, No. 1, 1869, pp53-9) in the first edition of *Descent of Man* (London, 1871, pp232-3), relating his own views on the 'close similarity between the men of all races in tastes, dispositions and habits' to the 'same observation' which 'has been made by archaeologists with respect to certain widely-prevalent ornaments, such as zigzags'. Westropp's *Cycle of Development* (London, 1881) similarly included three references to Darwin's *Descent of Man*.

The highlights of remainder of this fine volume include autograph letters - often relating to Westropp's presentation of works or offprints - from scientists including **Sir Charles Lyell (1797-1875)** and **Sir John Lubbock (1834-1913)** and the archaeologist **Austen Henry Layard (1817-1894)**, signed CDVs from Napoleon III and Garibaldi, and the cut signatures of Queen Victoria, Maria Edgeworth and Robert Southey. More extensive series of correspondence include multiple ALSs from Bulwer Lytton (5) and Gladstone (7). As a whole, this volume well illustrates the depth of study and wide scholarly network of an often overlooked mid-nineteenth century Irish archaeologist.

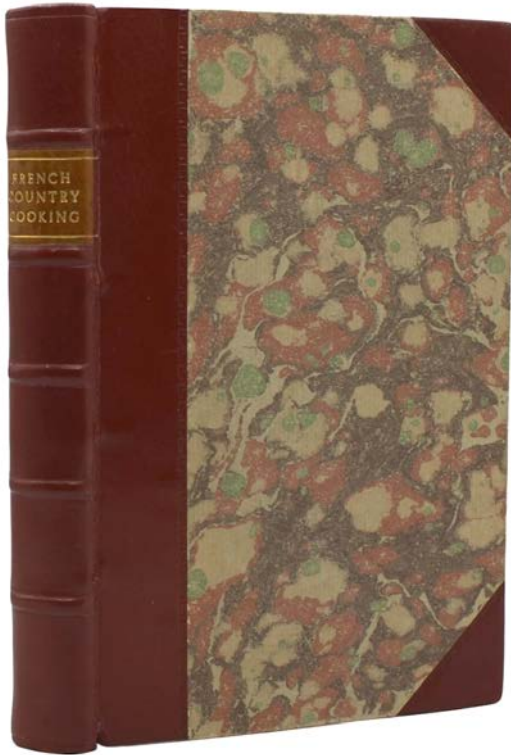
Provenance: **Hodder M. Westropp (1820-1885)**, thence by family descent via **Frederick George Michael Westropp (1905-2010)**, of Church Row, Hampstead.

£ 25,000

believe in continuation for prop  
in my view of descent.  
I am very this my  
not want to be short  
of reason, dear Sir  
Yours faithfully  
Ch. Darwin



## WITH AN AUTOGRAPH LETTER



**18) DAVID, Elizabeth.** French country cooking.  
London. John Lehmann, [1951]. First edition.

8vo. 247pp, [1]. Handsomely bound in contemporary blind-tooled half-morocco, marbled paper boards, contrasting tan morocco lettering-piece. Clean and crisp. With a loosely inserted A.L.S. dated 29th May, 1979: 'Dear Mrs. Poulson, Thank you so very much for your letter of May 9th. My goodness, that binding sounds very grand indeed - too much so I am afraid for my very simple little. It was only my second effort, and it all needs rewriting. Oh well, its a period piece now I suppose - Thank you for the very kind things you say - I appreciate your words very much indeed - yours Elizabeth David'.

The first edition of Elizabeth David's (1913-1992) culinary classic, together with a typically modest autograph letter.

Very simple little book. It was only my second effort, and it all needs rewriting. Oh well, its a period piece now I suppose -  
Thank you for the very kind things you say - I appreciate your words very much indeed -  
Yours  
Elizabeth David

Her second published book, following on from the immensely successful *A Book of Mediterranean Food* (1950), *French Country Cooking* introduced the British public to the delectable recipes commonly cooked in rural France; a public no doubt hungry for culinary indulgence at a time when rationing was still in force.

£ 950

**19) DEBRETT, John.** The baronetage of england: containing their descent and present state; their collateral branches, births, marriages and issues...a list of persons who have received the honour of knighthood, and of British subjects possessing foreign orders of knighthood.  
London. Printed for F. C. and J. Rivington et al., 1819. The fourth edition, considerably enlarged.

8vo. In two volumes. [2], xlii, [2], 633pp, [1]; [3], 762-1400pp. With 61 engraved plates depicting the crests of English barons. Uncut and partially unopened in original publisher's blue paper boards, paper lettering-pieces to spine. Rubbed and marked, chipping to head of each spine, with light surface wear to joints. Bookseller's ticket of W. Curtis, Plymouth and inked ownership inscription to FFEP of both Vols. Leaves lightly browned, very occasional light spotting.

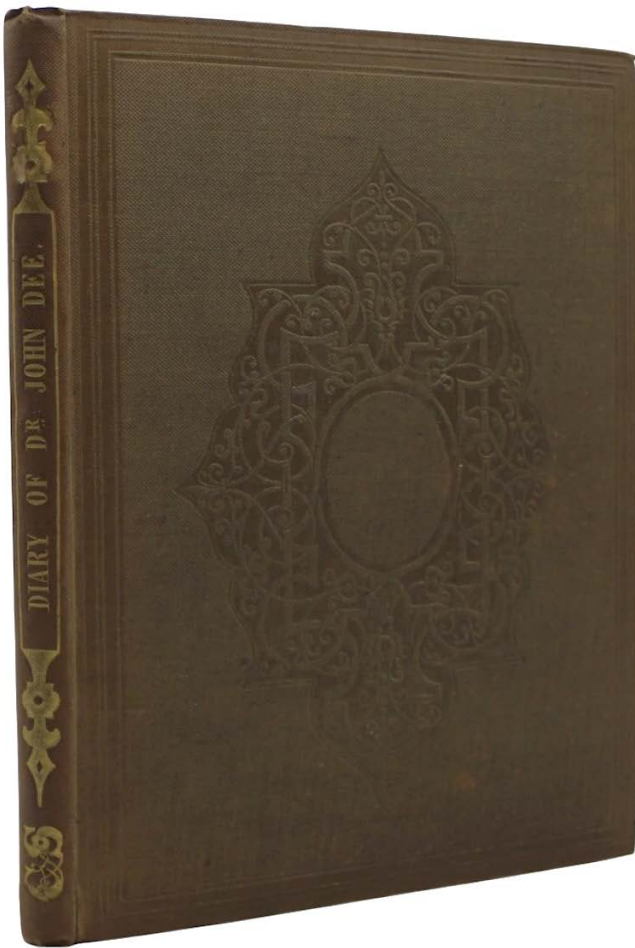
The fourth edition, in original boards, of the renowned guide to the English baronetage by English publisher and compiler of reference books John Debrett (1753-1822), well known for his earlier compilation of the *Peerage of England, Scotland, and Ireland, containing an Account of all the Peers* (1802). His work lives on in the advancements of his company, Debrett's, which remains the modern recognised authority on British peerage, aristocracy, and etiquette.

£ 200





WITH A CATALOGUE OF DEE'S MSS



- 20) **DEE, John.** The private diary of dr. john dee, and the catalogue oh his library of manuscripts, from the original manuscripts in the ashmolean museum at oxford, and trinity college library, cambridge.  
*London. Printed for the Camden Society, 1842. First edition.*

Quarto. viii, 102, [2], 35pp, [1]. With a half-title. Original publisher's brown cloth, stamped in gilt and blind. A trifle rubbed, lightly sunned. Armorial bookplate of Rugby School to FEP, ink-stamp of Arnold Library Rugby to title page.

The most sought-after volume produced by the prodigious Victorian Camden Society, an institution founded in 1838 to reprint early historical manuscripts and rare printed works, this was the first printing of both the private diary of and catalogue of manuscripts owned by John Dee (1527-1608/9) Anglo-Welsh scholar, astrology, occultist, alchemist and advisor to Queen Elizabeth I. As the preface notes, the diary was 'written in a very small illegible hand on the margins of old Almanacs, discovered a few years ago by Mr. W.H. Black, in the library of the Ashmolean Museum at Oxford' which the editor, Shakespearean scholar and antiquary **James Orchard Halliwell (1820-1889)** suggests will 'tend perhaps to set Dee's character in its true light, more than any thing that has yet been published'. Whilst the library catalogue, 'valuable for the notices which it preserves of several middle-age treatises not now extant' is preserved in Trinity College, Cambridge, the collection itself, said to have cost Dee 'the sum of three thousand pounds', is long since dispersed.

Provenance: From the recently dispersed Arnold Library, Rugby School.

£ 950

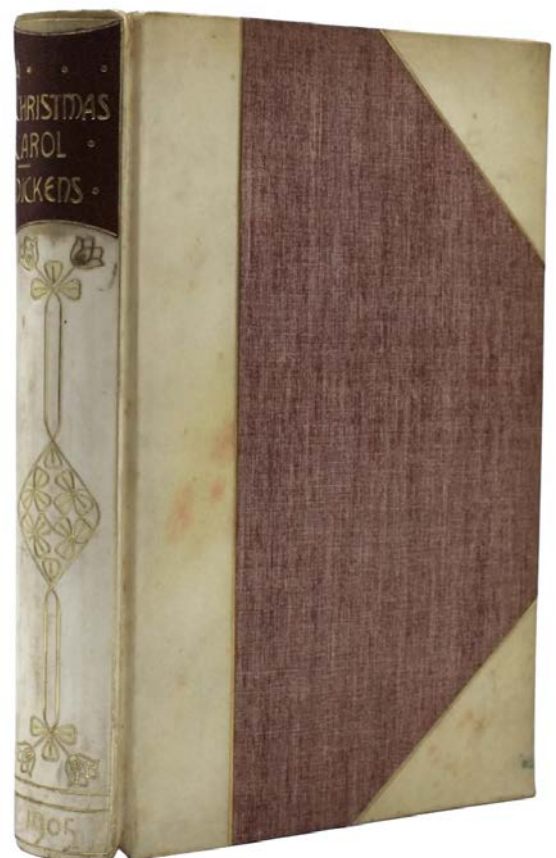
BROCK ILLUSTRATES A CHRISTMAS CAROL

- 21) **DICKENS, Charles.** A christmas carol in Prose being A Ghost Story for Christmas.  
*London. J. M. Dent & Co., 1905.*

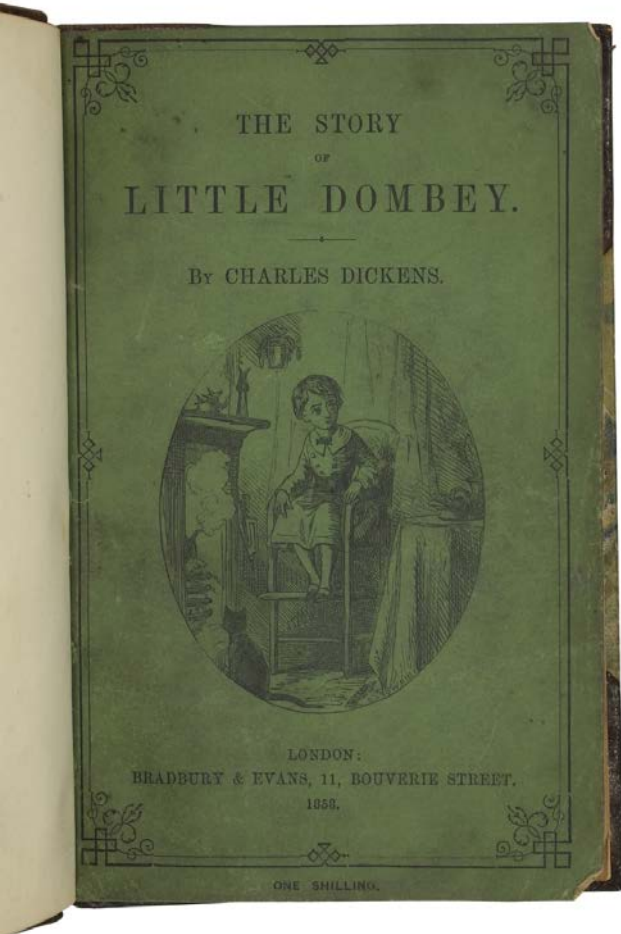
8vo. viii, 158pp. With half-title, an engraved title page in red and black, chromolithograph frontispiece, seven further chromolithograph plates, and numerous in-text illustrations by C.E. Brock. Finely bound by Morrell (stamp-signed to verso of FFEF) in contemporary gilt-ruled half-vellum, contrasting red morocco lettering-piece, mauve cloth boards. Marbled endpapers, T.E.G. Lightly rubbed and marked, light staining to upper board. Very occasional light scattered spotting.

A fine vellum-bound edition of the perennially popular festive fable, illustrated with numerous chromolithograph plates by renowned English painter and book-artist C. E. Brock (1870-1938).

£ 325







22) **DICKENS, Charles.** The story of little dombey.  
*London. Bradbury & Evans, 1858. First edition, first issue.*

16mo. [2], 121pp, [3]. With a terminal leaf of publisher's advertisements. Contemporary dark green half-morocco, tooled in gilt and black, marbled paper boards, T.E.G. Original publisher's green pictorial wrappers bound in. Lightly rubbed, spine sunned. Very occasional light spotting.

The first edition of an abridged and partially re-written extract from *Dombey and Son* (1858), issued to correspond with the author's immensely successful reading tours. Dickens first recited *The Story of Little Dombey* on 10th June, 1858. It remained a part of his repertoire for the remainder of his public speaking career.

Podeschi B171.

£ 250

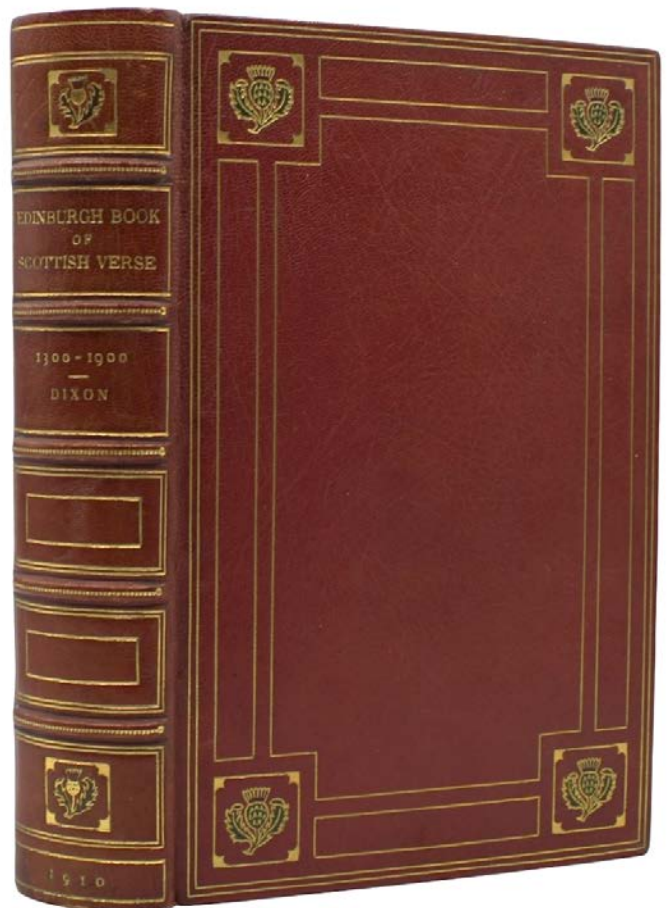
### WITH THISTLE ONLAYS

23) **DIXON, W[illiam] Macneile.** The edinburgh book of scottish verse 1300-1900.  
*London. Meiklejohn and Holden, 1910. First edition.*

8vo. xx, 938pp, [2]. With a half-title. Finely bound by Zachnsdorf (stamp-signed to front turn-in) in contemporary gilt-ruled red morocco, red and green morocco thistle onlays to upper board and within spine compartments. Marbled endpapers, T.E.G. Very lightly rubbed and marked. Armorial bookplate (signed W.P.B. 1909) to FEP. Internally clean & crisp; overall a fine copy.

The first edition, handsomely bound by Zachnsdorf, of an exhaustive anthology of Scottish poetry from its earliest specimens to modern achievements, compiled by British writer and academic William Macneile Dixon (1866-1946), professor of English Literature in the University of Glasgow.

£ 250







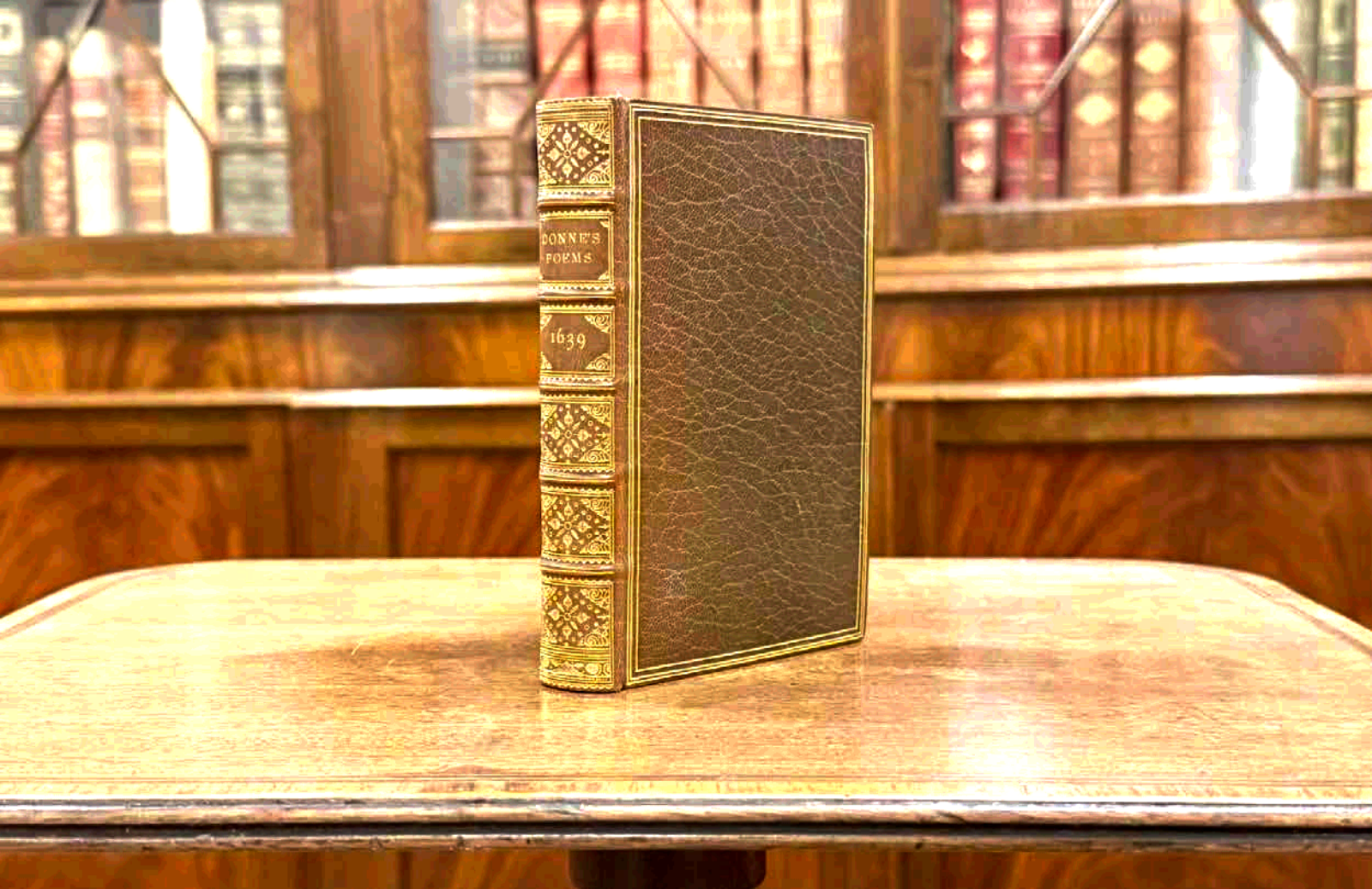
POEMS,  
By J. D.  
VVITH  
ELEGIES  
ON  
THE AUTHORS  
DEATH.



Strength, Mirth, and wit that Time  
Golden Age; but t'was not thine.  
er yeares, so much refine  
Mirth, & wit; as thy pure mind  
(Angels) nothing but the Praise  
in those last, best Dayes.  
oke, (thy Embleme) which begins  
endes, with Sighes, & Teares for sin.  
IZ: WA:

L O N D O N,  
Printed by M. F. for JOHN MARRIOTT  
and are to be sold at his Shop in St Dunstons  
Church-yard in Fleet-street.  
1 6 3 9.





#### DONNE'S POEMS, BOUND BY RIVIERE

**24) DONNE, John.** Poems By j.d. with elegies on the authors death.

*London. Printed by M. F. for John Marriot, and are to be sold at his Shop in St. Dunstons Church-yard in Fleet-Street, 1639. Third edition.*

8vo. [8], 300, [4], 301-388pp, [32]. With the frontispiece portrait of a young Donne (engraved by William Marshall, perhaps after a Nicholas Hilliard Miniature, dated within the plate 'Anno Dni. 1591', and featuring verse by Izaak Walton). Finely bound in gilt-tooled nineteenth-century crushed green morocco. A.E.G. Spine a little sunned, with a few small marks and scuffs to boards, but otherwise fine. The Esher copy, with the bookplate of Oliver Brett to FEP. A little browning to endpapers, occasional side-note shaved.

**A choice copy, finely bound by Riviere and previously in the possession of Lord Esher, of the third edition of the collected poems of English poet and clergyman John Donne (1572-1631).**

Despite his birth into a Catholic family - an accident of genealogy which debarred him from taking a degree at either Oxford or Cambridge Universities, both of which he attended during his youth - Donne became an Anglican minister in 1615 at the behest of King James I. According to many sources one of the most celebrated preachers of his age, he has posthumously become the most celebrated non-dramatic poet of the Seventeenth Century.

His work can largely be separated into two genres, the *Divine Poems*, thought to have been written around 1610-11, and his *Songs and Sonnets*, largely impossible to date. These are composed of love poems which 'encompass the intimate and tender but intellectually strenuous 'A Valediction Forbidding Mourning', the dark turbulence of 'Twickenham Garden', the sombre majesty of 'A Nocturnall upon St Lucies Day', and libertine lyrics founded on an emotionally complex misogynist casuistry' (OCEL).

Unlike his theological writings and his *Devotions* (London, 1625), Donne's literary efforts were distributed during his lifetime almost solely in manuscript. The first printed editions were collected by his son John, and published first in 1633, with a second edition of 1635 slightly enlarged. This third edition is - as with all the early editions - highly sought after by the modern audience, not only because holograph manuscripts have not survived (Keynes notes that 'None of Donne's poems seems to have survived as written by his own hand', p.114.), but also owing to a twentieth-century resurgence in Donne's popularity. Keynes notes that in this specific edition 'The errata of 1635 have been omitted and the Epistle to The Progresse of the Soule has been printed in its proper place between pp.300 and 301. There are a number of minor changes in the text'.

ESTC S1702. Grolier, *Wither to Prior* 28, Keynes 80. Pforzheimer 297. STC 7047.

£ 7,500



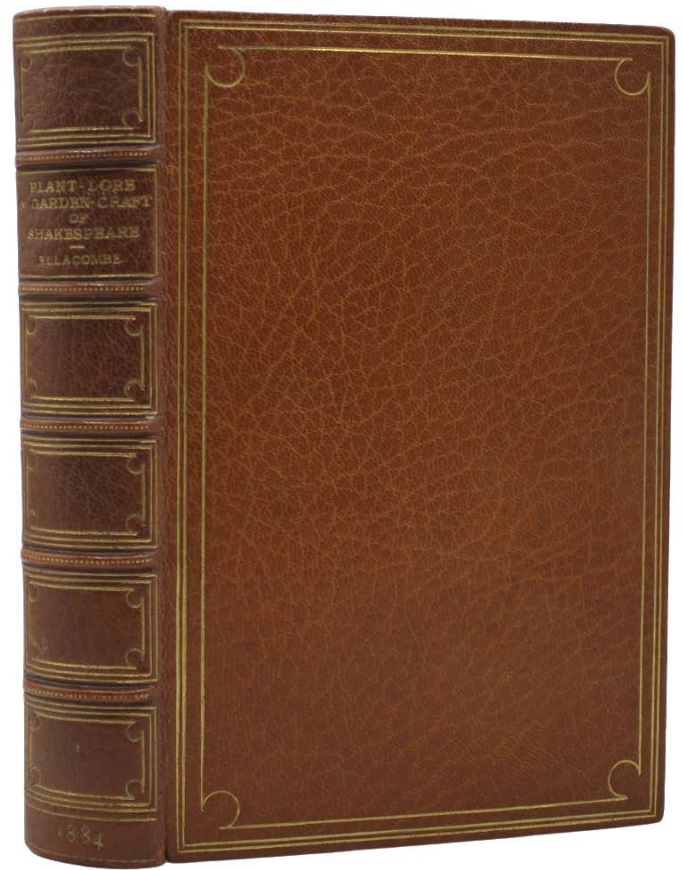
## A SHAKESPEREAN FLORIST

- 25) **ELLACOMBE, Rev. Henry N.** The plant-lore & garden-craft of shakespeare.  
*London. Printed for W. Satchell and Co., 1884. Second edition.*

8vo. [12], 438pp. With half-title and initial list of press notices to verso of said half-title. Finely bound by Bickers & Son. of London (stamp-signed to front turn-in) in contemporary gilt-ruled tan morocco, marbled endpapers, A.E.G. Light spotting to endpapers and blank fly-leaves. A fine copy.

The second edition, finely bound by Bickers & Son., of a fascinating study of Shakespeare's botanical references by the Reverend Henry Nicholson Ellacombe (1822-1916), vicar, plantsman and gardener. Listed in alphabetical order, Ellacombe's Plant-Lore meticulously catalogues each mention of flora in the Bard's works, cross-referencing with the imagery of Chaucer, Spenser and Ben Jonson for greater literary understanding.

£ 250



## FIRST ENGLISH ESCOFFIER

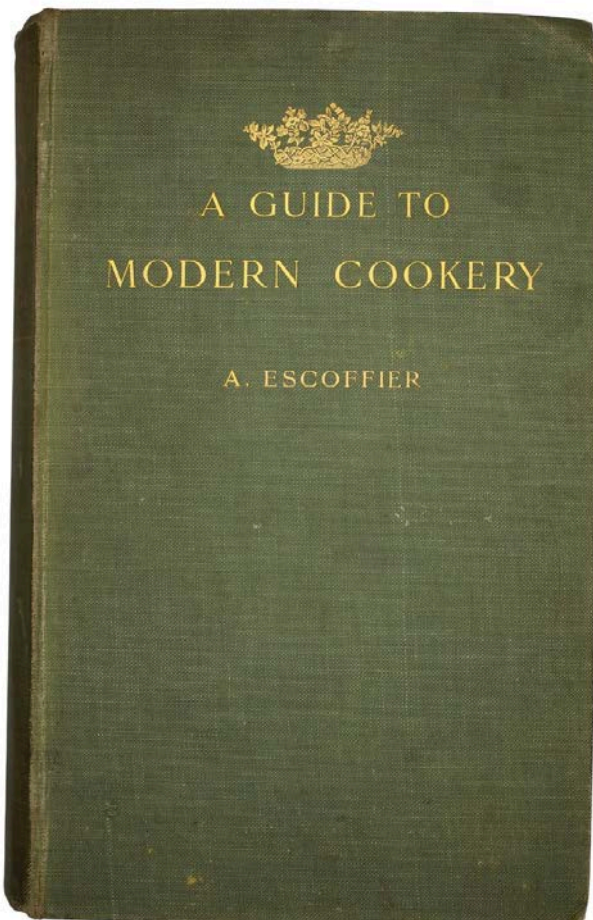
- 26) **ESCOFFIER, A[uguste].** A guide to modern cookery.  
*London. William Heinemann, 1907. First edition in English.*

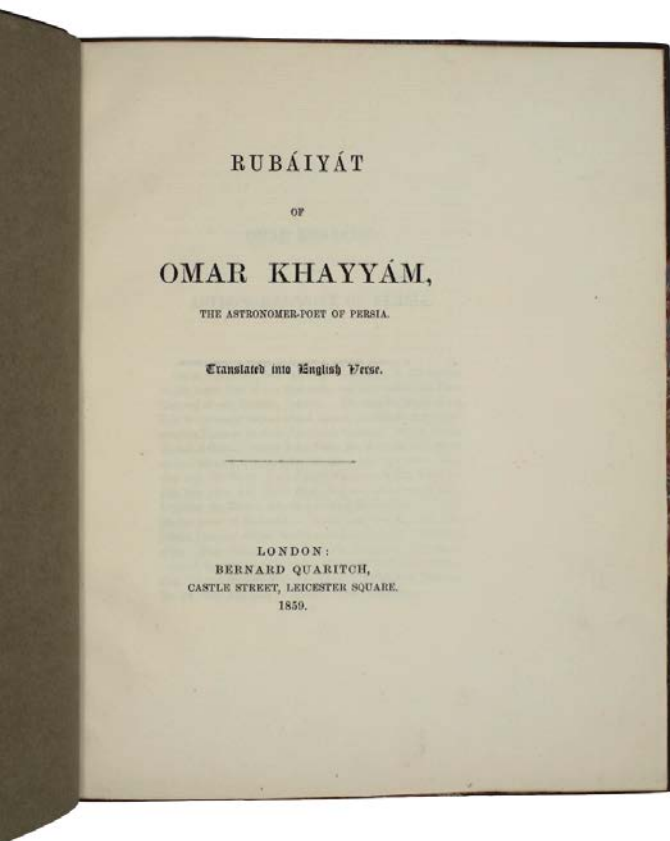
8vo. xvi, 880pp. With a photographic portrait frontispiece. Original publisher's gilt-stamped green cloth, green edges. Lightly rubbed, spine a little sunned, spine with some chipping, corners bumped. Upper hinge neatly repaired, occasional scattered spotting.

The first edition in English of French culinary artist and restaurateur Auguste Escoffier's (1846-1935) culinary classic, *Le Guide Culinaire* (1903).

Escoffier's revolutionary text ordered dishes according to presentation sequence and notably included the first *à la carte* menus. The enduring legacy of the work is unquestionably the introduction of the *brigade de cuisine*, Escoffier's highly efficient hierarchical division of kitchen labour, influenced by his military service, which remains the standard practice throughout the modern restaurant trade.

£ 500





## THOMAS WISE'S REPRINT

27) [FITZGERALD, Edward (trans.)]. *Rubáiyát of omar khayyám*, the astronomer-poet of 25persia. Translated into English Verse. [London]. [Privately reprinted], [1887]. First reprint of the first edition.

Quarto. 21pp, [3]. Printed on Dutch laid paper watermarked Vangelder. Handsomely bound by Worsfold (stamp-signed to verso of FFEP) in contemporary brown half-morocco, ruled and lettered in gilt, marbled paper boards, T.E.G., marbled endpapers. Original publisher's printed buff wrappers bound in. Slightest of rubbing to extremities, spine lightly sunned, else fine.

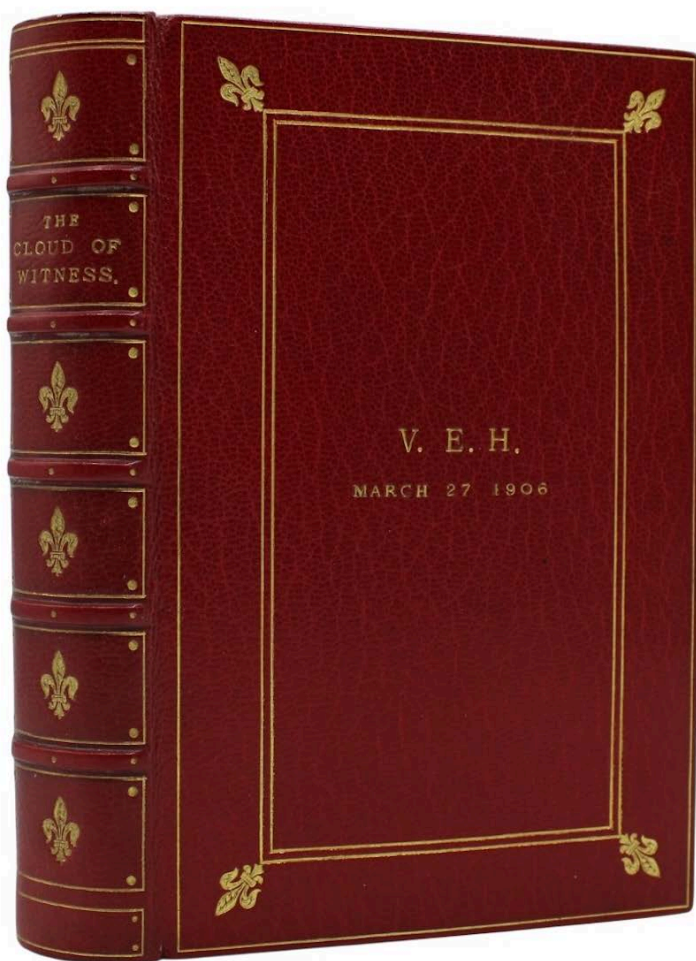
The first facsimile reprint of the first edition of Fitzgerald's *Rubáiyát*, produced for the notorious Thomas J. Wise (1857-1937), book collector, editor, thief and forger. According to Wise himself, in his 1895 catalogue of Ashley Library publications, only 25 copies (including four on vellum) of the reprint were issued. His type-facsimile reprint sits alongside countless other privately printed facsimiles, replicating the most iconic works of the nineteenth century's greatest poets and novelists.

Wise's *Rubáiyát* bears a second, easily identifiable private imprint indicating its real publication year of 1887. His most notorious works, however, lacked any such descriptors. Instead, Wise is largely remembered today for his extensive creation of false imprints; beginning in 1887, with a fraudulent publication of Shelley's *Poems and Sonnets*, Wise and his collaborator H. Buxton Forman (1842-1917) produced false first editions of rare or lesser-known works by Rossetti, Byron, Swinburne, Tennyson and Browning. His experience as a bibliographer allowed him to weaponize his reputation within the book trade to launder said creations as recently unearthed, secretly printed, or found in hidden caches within newly dispersed libraries. The eventual discovery of his overwhelming deceit is now considered one of the book trade's greatest scandals.

£ 500







**28) GELL, Mrs. Lyttelton.** *The Cloud of Witness: a daily sequence of Great Thoughts from Many Minds following the 26christian seasons.*

*London. Henry Frowde, [s.d.], [c. 1900].*

16mo. xix, [1], 552pp, [16]. With a half-title and frontispiece. Handsomely bound by Bumpus (stamp-signed on front turn-in) in contemporary gilt-tooled red morocco, lettered in gilt to upper board 'V. E. H. March 27 1906', A.E.G. Housed in custom red cloth slipcase. Inked gift inscription to front blank fly-leaf. An immaculate copy.

**A sumptuously bound copy of Christian evangelist Edith Lyttleton Gell's (1860-1944) immensely popular anthology of devotional verse, first published in 1891.**

Bumpus benefitted from a reputation for remarkably well-executed bindings in classical designs from its foundation in 1780 well into the twentieth-century. In actuality the 'bindery' never produced a single binding, instead outsourcing the work to esteemed firms including Sangorski & Sutcliffe and Rivière.

£ 375

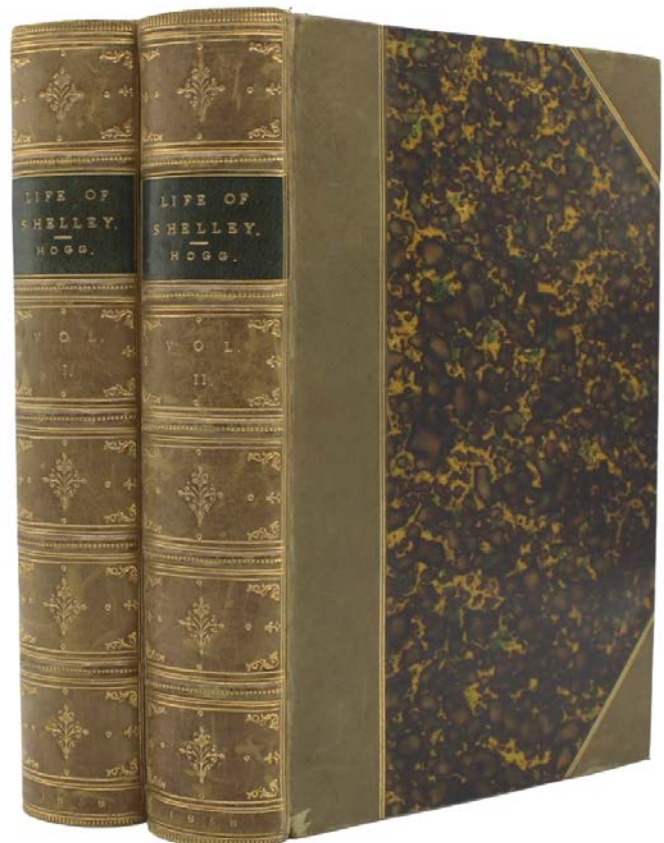
#### ALL PUBLISHED

**29) HOGG, Thomas.** *The life of percy 26bysshe shelley.*  
*London. Edward Moxon, 1858. First edition.*

8vo. xxxii, 479pp; [4], 557pp. With an engraved portrait frontispiece of Shelley to Vol. I and a half-title to Vol. II. Attractively bound in later gilt-tooled olive half-calf, marbled boards. Marbled endpapers. Very lightly rubbed and marked. Occasional light scattered spotting, heavier to endpapers.

**An attractively bound first edition of Thomas Jefferson Hogg's (1792-1862) authoritative biography of Percy Bysshe Shelley.** Hogg, an intimate friend, was approached by the Shelley family after the great Romantic poet's death and requested to undertake the present work. Following the publication of the first two volumes, however, the Shelley family declared their dissatisfaction; Hogg was left to abandon his second two volumes, which remain incomplete and unpublished.

£ 250



ΤΗΣ ΤΟΥ

Ο ΜΗΡΟΥ

ΙΛΙΑΔΟΣ

Ο ΤΟΜΟΣ ΠΡΟΤΕΡΟΣ.

QUI, QUID SIT PULCHRUM, QUID TURPE, QUID UTILE, QUID NON,  
PLANUS AC MELIUS CHRYSIPPO ET CRANTORE DICIT.

GLASGUA E;  
IN AEDIBUS ACADEMICIS,  
EXCUDEBANT ROBERTUS ET ANDREAS FOULIS,  
ACADEMIAE TYPOGRAPHI,  
MDCCCLVI.



## THE FOULIS HOMER, LARGE PAPER

- 30) **HOMER.** [The Iliad, in Greek].  
*Glasgae, [i.e. Glasgow]. Excudebant Robertus et Andreas Foulis, 1756.*

xi, [1], 312; [4], 336pp. Marginal paper repairs to 3K2 3T2; a2 4k1. ESTC T90244.

[Bound uniformly with:] **HOMER.** [The Odyssey, in Greek]. [8], 297, [1]; [4], 336pp. ESTC T90244.

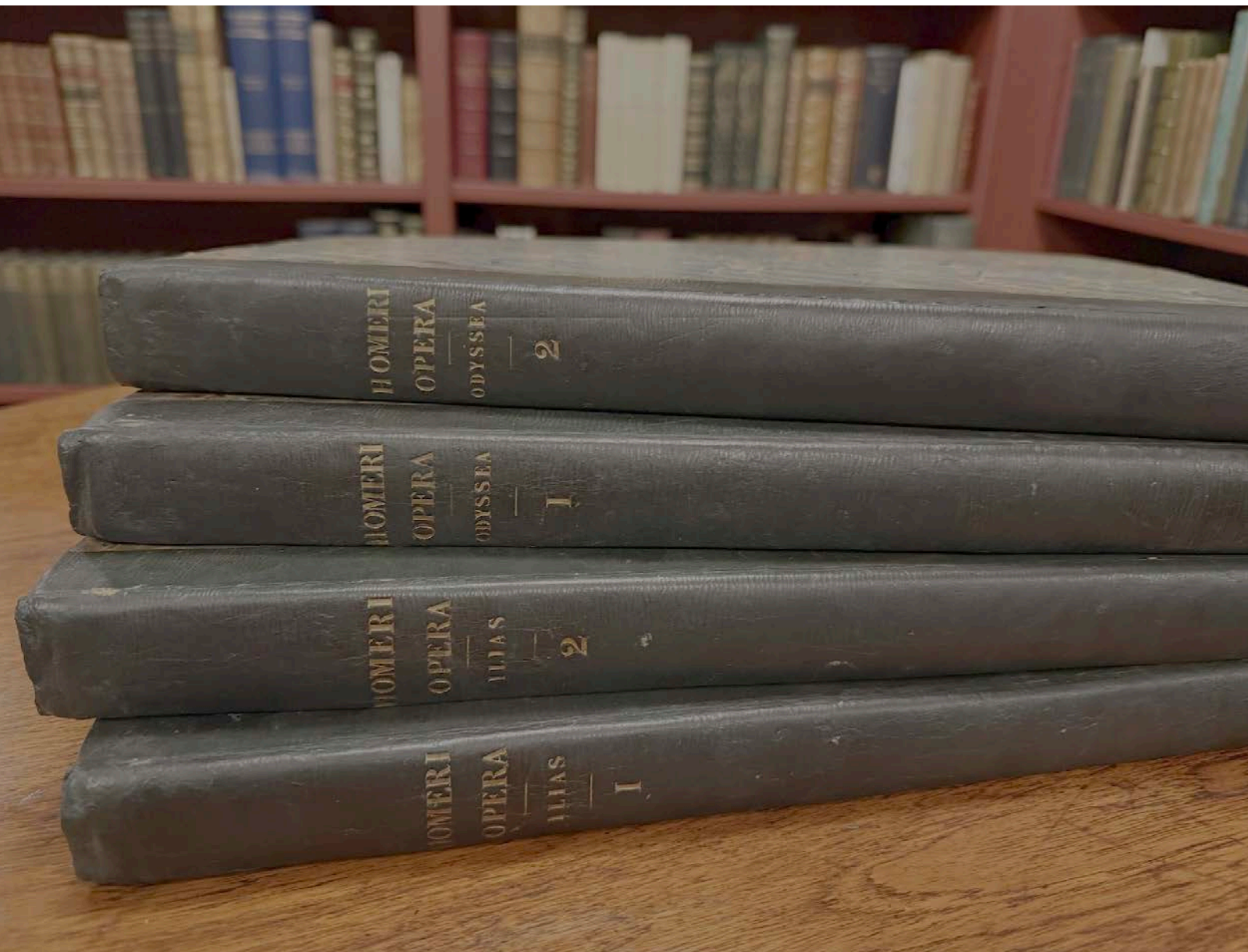
Folio. Four volumes. Large paper copy, untrimmed, printed on writing demy folio paper, measuring 387 x 240 mm, with the watermark of a fleur-de-lys within a crowned shield (Gaskell's no. 7). With half-titles to each volume, but without the general title (not issued until 1758), as usual. Nineteenth-century straight-grained gilt-tooled green half-morocco, marbled boards. Rubbed, neatly furbished with occasional scuff to boards, otherwise a very presentable set. Some spotting/markings to endpapers and very occasionally to text; occasional old marginal paper repairs (in the main to the very edges of pages).

Recognised in its own day as a typographic masterpiece, with both separate works the winning medal of the Select Society of Edinburgh for the finest printed work in Greek type, the 1756-8 Homer's *Iliad* and *Odyssey*, edited by James Moor and George Muirhead and produced by the brothers Robert and Andrew Foulis was described by the printers' chief bibliographer, Philip Gaskell as one which 'towers in importance over all the other' publications.

That they are presented here unpressed, in such a large paper format, untrimmed and as such with most generous margins (measuring 387 x 240 mm), only adds to their charm. For reference, the size of the Chatsworth copy was 375 x 235 mm.

Gaskell 319.

£ 6,250



SIGNED BY PRESIDENT HOOVER

GEORGIUS AGRICOLA  
DE RE METALLICA

TRANSLATED FROM THE FIRST LATIN EDITION OF 1556  
with

Biographical Introduction, Annotations and Appendices upon  
the Development of Mining Methods, Metallurgical  
Processes, Geology, Mineralogy & Mining Law  
from the earliest times to the 16th Century

BY

HERBERT CLARK HOOVER

A. B. Stanford University, Member American Institute of Mining Engineers,  
Mining and Metallurgical Society of America, Société des Ingénieurs  
Civils de France, American Institute of Civil Engineers,  
Fellow Royal Geographical Society, etc., etc.

AND

LOU HENRY HOOVER

A. B. Stanford University, Member American Association for the  
Advancement of Science, The National Geographical Society,  
Royal Scottish Geographical Society, etc., etc.



Published for the Translators by  
THE MINING MAGAZINE  
SALISBURY HOUSE, LONDON, E.C.

1912

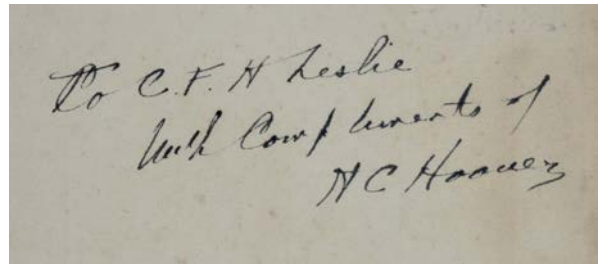
31) [HOOVER, Herbert Clark]. AGRICOLA, Georgius. De re metallica. Translated from the first latin edition of 1556 with Biographical Introduction, Annotations and Appendices upon the Development of Mining Methods, Metallurgical Processes, Geology, Mineralogy & Mining Law from the earliest times to the 16<sup>th</sup> Century by Herbert Clark Hoover and Lou Henry Hoover. London. Published for the Translators by The Mining Magazine, 1912. First edition in English.

Folio. [4], xxxi, [1], 640pp, [2]. Illustrated throughout with reproductions of woodcuts. Original publisher's parchment, lettered in black. A trifle rubbed and marked. Very occasional light spotting. Presentation copy, inked inscription to FFEP: 'To C. F. H Leslie with compliments of H C Hoover'.

The first edition in English, translated by engineer and thirty-first president of the United States Herbert Clark Hoover (1874-1964) and his wife (1874-1944), of Agricola's seminal treatise on mining and metallurgy, first published in Latin in 1556.

The recipient of this copy was Charles Frederick Henry Leslie (1861-1921), English businessman and first-class cricketer.

£ 1,250



PRESENTED BY THE PRINTER

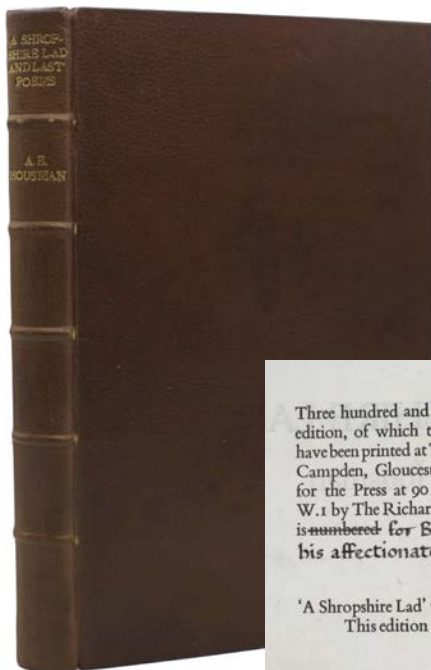
32) HOUSMAN, A. E. A shropshire lad and last poems. [Chipping Campden]. [The Alcuin Press], [1929].

8vo. Limited edition of 325 copies. This copy out-of-series, inscribed on the limitation page: 'for B. M. Chandler, from his affectionate friend, the printer'. Two volumes bound as one. 91, [1]; 67pp, [1]. Printed in red and black. Publisher's deluxe brown crushed morocco, lettered in gilt to spine. A trifle rubbed. Small worm-track to lower hinge.

A handsomely bound, provincially published pairing of two of Alfred Edward Housman's (1859-1936) most acclaimed poetry collections.

The Alcuin Press was founded by Herbert Patrick Reginald Finberg (1900-1974) in 1928. The workshop, located in Chipping Campden, Gloucestershire, specialised in producing fine books in limited editions employing hand-set types and hand-made paper. Finberg, an alumni of the equally distinguished private press, the Shakespeare Head, having relocated the workshop to Welwyn Garden City in 1935, continued to operate until 1936.

£ 1,500



Three hundred and twenty five copies of this edition, of which three hundred are for sale, have been printed at The Alcuin Press, Chipping Campden, Gloucestershire, and are published for the Press at 90 Newman Street, London, W.1 by The Richards Press Limited. This copy is numbered for B. M. Chandler, from his affectionate friend, the printer.

'A Shropshire Lad' was first published in 1896.  
This edition is published in 1929.



A  
**DICTIONARY**  
 OF THE  
**ENGLISH LANGUAGE:**

IN WHICH  
 The WORDS are deduced from their ORIGINALS,  
 Explained in their DIFFERENT MEANINGS,

AND  
 Authorized by the NAMES of the WRITERS  
 in whose Works they are found.

Abstracted from the FOLIO EDITION,

By the AUTHOR  
**SAMUEL JOHNSON, A. M.**

To which is prefixed,  
 A GRAMMAR of the ENGLISH LANGUAGE.

IN TWO VOLUMES.

VOL. I.

The THIRD EDITION, corrected.

LONDON,

Printed for A. MILLAR; W. STRAHAN; J. RIVINGTON; J. HIN-  
 TON; R. BALDWIN; J. DODSLEY; L. HAWES, W. CLARKE  
 and R. COLLINS; R. HORSFIELD; W. JOHNSTON; T. LOWNDEN;  
 T. LONGMAN; E. LAW; and M. RICHARDSON.  
 MDCCLXVI.

**33) JOHNSON, Samuel.** A dictionary of the english language: in which the words are deduced from their originals, explained in their different meanings...To which is prefixed, a grammar of the english language. . London. Printed for A. Millar et. al., 1766. The third edition, corrected.

8vo. In two volumes. Unpaginated. Modern half-calf, marbled boards, contrasting red morocco lettering-pieces. Lightly rubbed. Small worm-track to terminal two gatherings of Vol. I, touching text in places with slight loss of sense. Leaves browned, very occasional early manuscript annotations. scattered spotting.

The third edition of Samuel Johnson's (1709-1784) *English Dictionary*, among the most influential in the history of the English language. Until the completion of the *Oxford English Dictionary* 173 years later, the volume was viewed as the pre-eminent English dictionary.

The execution of such a project in the seventeenth century was no small feat: according to Walter Jackson Bate, the *Dictionary* 'easily ranks as one of the greatest single achievements of scholarship, and probably the greatest ever performed by one individual who labored under anything like the disadvantages in a comparable length of time'.

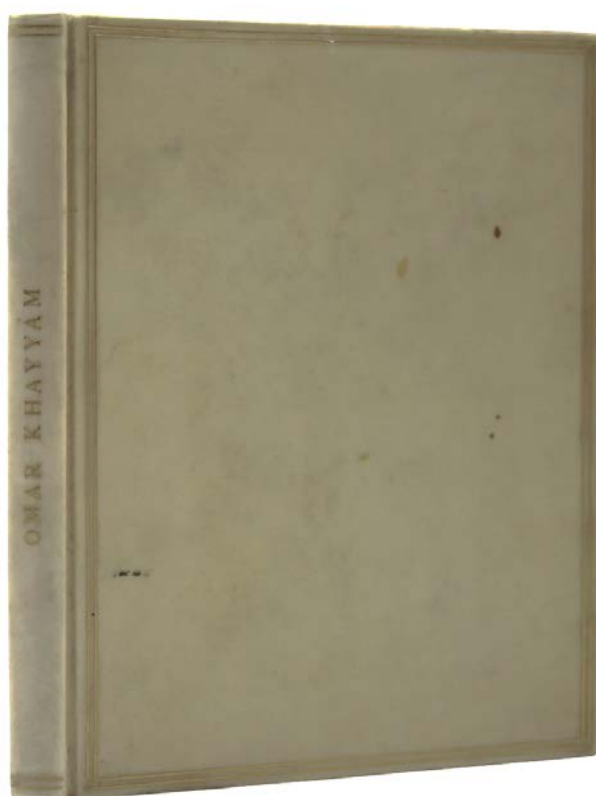
£ 450

**34) KHAYYÁM, Omar.** Quatrains of omar khayyám. London. Elkin Mathews, 1909.

Quarto. [60pp]. With half-title. Contemporary gilt-ruled vellum, lettered in gilt to spine. Marbled endpapers, A.E.G. Lightly rubbed and marked. Bookplate of A. A. Piggot to FEP, with inked ownership inscription of the same dated 1910 to first blank fly-leaf. Spotting to endpapers and initial leaves.

A fine, vellum-bound edition of the *Rubáiyát*, the title which the material's original translator, Edward FitzGerald, gave his translation of a selection of Persian poems attributed to Omar Khayyám (1048-1131), Persian poet, mathematician and astronomer. This adaptation, 'done into verse' by Arthur B. Talbot, is derived from the literal prose translation completed by Edward Heron-Allen (1861-1943) in 1898.

£ 125



**35) KIDD, R[obert].** A poem on the meeting of the gentlemen yorkshire c volunteers, at settle, in craven, 21st August, 1794.  
*Settle. Printed and sold [for the author] by T. Troughton. [s.d., c.1799]. Second edition.*

Quarto. 16pp. 19pp, [5]. With half-title reading 'Poems. Yorkshire Cavalry and Rear Admiral Lord Nelson', and a terminal list of subscribers.

8vo. Later red cloth, lettered in gilt to spine. Lightly rubbed and marked, boards lightly stained. Armorial bookplate of Thomas Grayshaw to FEP. Leaves browned, scattered spotting. Small worm-tracks running through head of text-block, without loss of sense.

The second edition - we could not locate a first - of two scarce provincially-printed military poems by Yorkshireman Robert Kidd, who is described on the title as 'Late Writing Master, and Teacher of Mathematics, at the Free Grammar School, of Giggleswick near Settle, Now Land Surveyor'. Although not dated, the subject matter of the second poem, British victory at the Battle of the Nile in August 1798, points towards a late eighteenth-century or early nineteenth-century date of publication.

The first of the two poems draws inspiration from the meeting of the Settle Volunteers of The Craven and North-West Yorkshire Highlands on August 21st, 1794, commending the men as 'The Country's Bulwark, Chieftains to your King'; the patriotic ode concludes with the fitting exhortation of 'God save the King - God save the Volunteer.'

The second, 'A poem on the glorious victory Obtained on the first and second of August, 1798', celebrates in a traditional patriotic tone the momentous victory of Nelson at the Nile, and includes a novel form of verse dedication, that begins:

*With profoundest Veneration,  
 For the British Legislation;  
 The present Administration,  
 And each sound Denomination;  
 From the Head of Coronation (sic)  
 To the lowest Situation;  
 I submit this Publication,  
 To their candid Approbation.*

Closing, somewhat hopefully, with an exhortation to:

*'Pray for the War's Termination,  
 The bold Warriors Salvation;  
 The poor Widow's Sustenance,  
 The Orphan's Accommodation;  
 The Infidel's Illumination,  
 For the Gospel's Propagation;  
 The whole World's Preservation,  
 And a lasting Pacification.'*

The volume concludes with a terminal list of subscribers, of which all listed hail from hamlets, villages and towns in North Yorkshire, Cumbria, or nearby Lancashire; a terminal note professes the existence of 'upwards of 1000 more'. Somewhat remarkably, given those numbers, copies of this work are very poorly represented, institutionally. OCLC locates three copies worldwide, at Stanford, North Yorkshire County Library, and York; COPAC adds no further.

Not in ESTC.

**A POEM**  
 ON THE  
 MEETING OF THE GENTLEMEN  
**YORKSHIRE C VOLUNTEERS,**  
 AT SETTLE, IN CRAVEN,  
 21st August, 1794.

BY R. KIDD.  
*Late Writing Master, and Teacher of the Mathematics, at the Free Grammar School,  
 OF GIGGLESWICK NEAR SETTLE,  
 Now Land Surveyor.*

SECOND EDITION.

SETTLE:  
 PRINTED AND SOLD [FOR THE AUTHOR] BY T. TROUGHTON, MAY BE HAD OF  
 W. BAYNES, 55. PATERNOSTER ROW  
 LONDON.

**A POEM**  
 ON THE  
**GLORIOUS VICTORY**  
*Obtained on the first and second of August, 1798.*  
 BY REAR ADMIRAL  
**SIR HORATIO NELSON, K. B.**

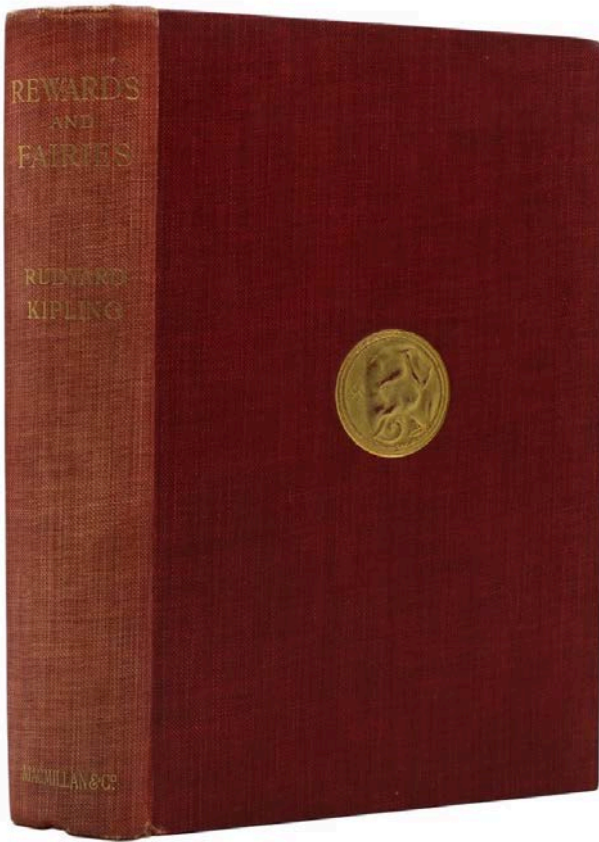
BY R. KIDD.  
*Late Writing Master, and Teacher of the Mathematics, at the Free Grammar School,  
 OF GIGGLESWICK NEAR SETTLE,  
 Now Land Surveyor.*

SECOND EDITION.

SETTLE:  
 PRINTED AND SOLD [FOR THE AUTHOR] BY T. TROUGHTON, MAY BE HAD OF  
 W. BAYNES, 55. PATERNOSTER ROW  
 LONDON.



## FIRST APPEARANCE OF 'IF'

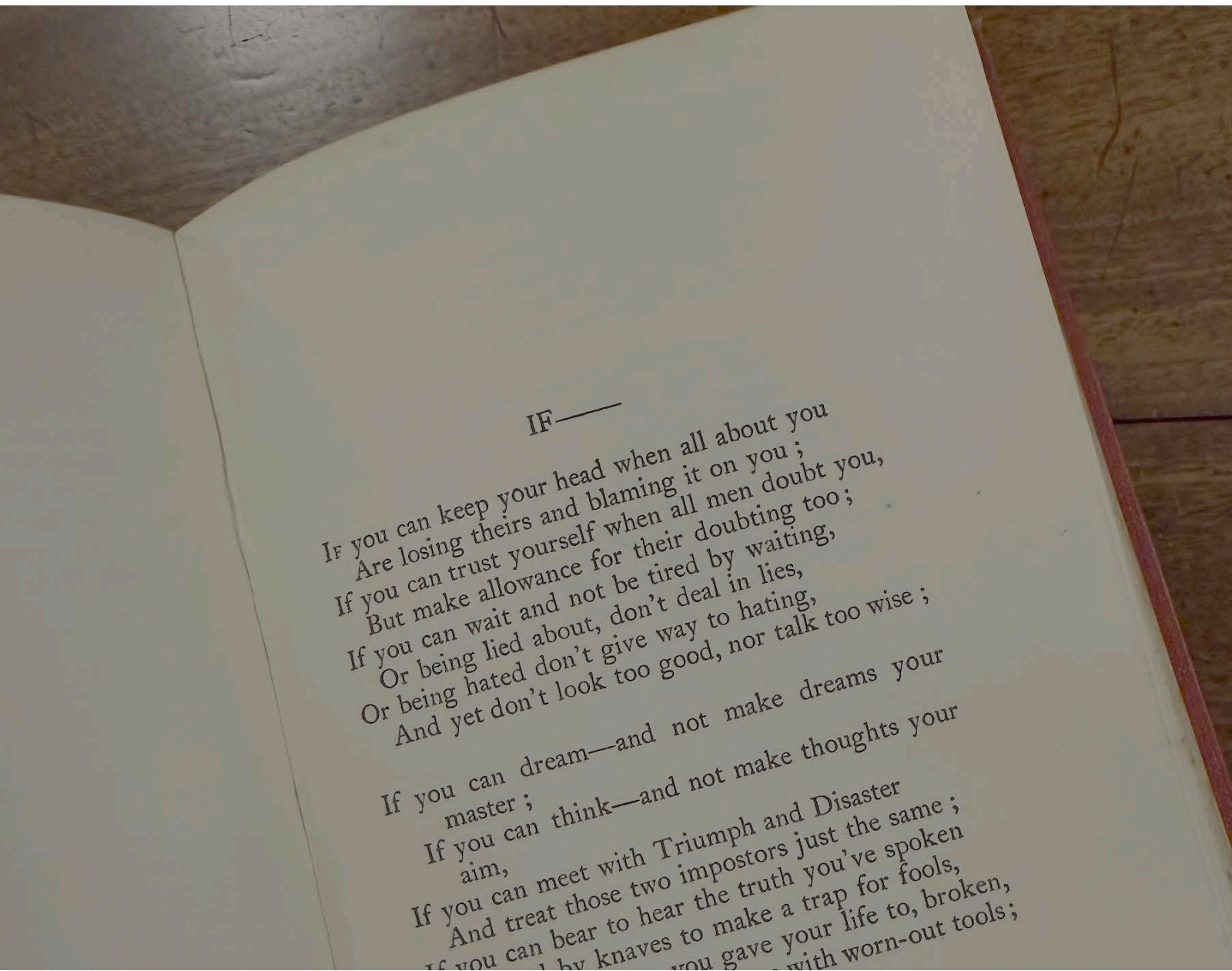


**36) KIPLING, Rudyard.** Rewards and fairies.  
*London. Macmillan and Co., 1910. First edition.*

8vo. xii, 338pp, [2]. With half-title, four plates by British painter Frank Craig, and a terminal leaf of publisher's advertisements. Original publisher's gilt-stamped red cloth, lettered in gilt to spine. Spine lightly sunned. Light spotting to endpapers and title.

**The first edition of Rudyard Kipling's (1865-1936) collection of historical fantasy stories set in historic and prehistoric Sussex.** The collection marked the first appearance of 'If', one of Kipling's most celebrated poems, which recalled the traditional Victorian virtues of 'stiff upper lip' stoicism. The poem's subject matter was inspired by the actions of Dr. Leander Starr Jameson, leader of the 1895 Jameson Raid against the Boers in South Africa. Despite the general's resounding defeat, the British press, in an attempt to salvage momentum, depicted Jameson as a hero in the middle of the disaster, and the loss as a British victory.

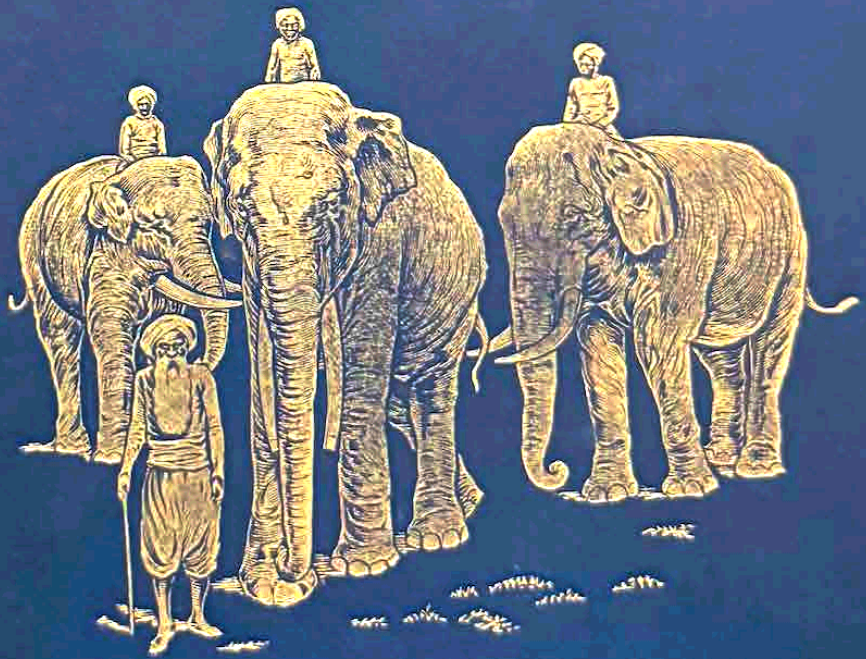
£ 150





THE  
JUNGLE  
BOOK

RUDYARD  
KIPLING



MACMILLAN & CO



INSCRIBED BY THE AUTHOR

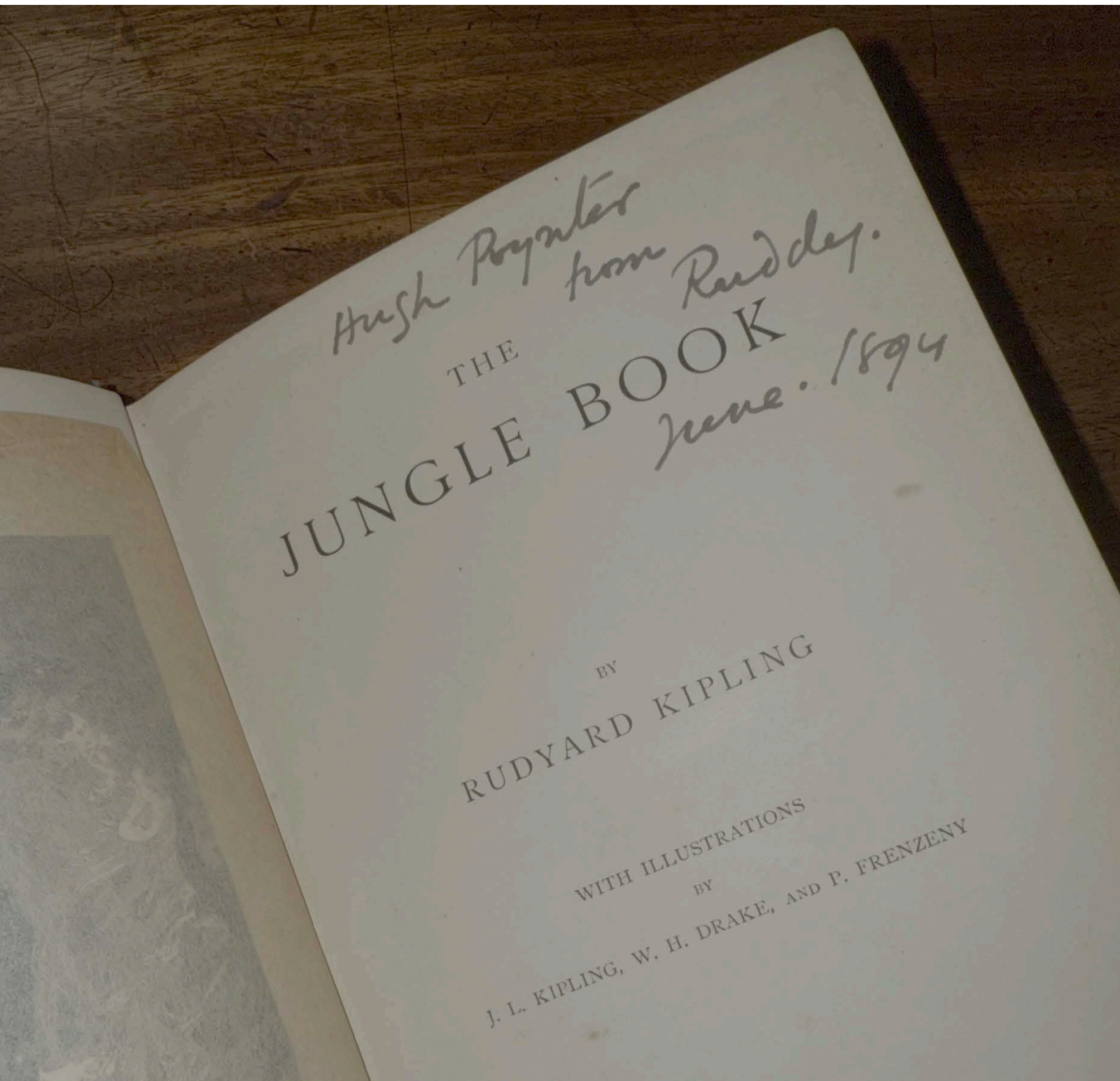
- 37) **KIPLING, Rudyard.** *The jungle book.*  
*London. Macmillan and Co., 1894. First edition, second impression.*

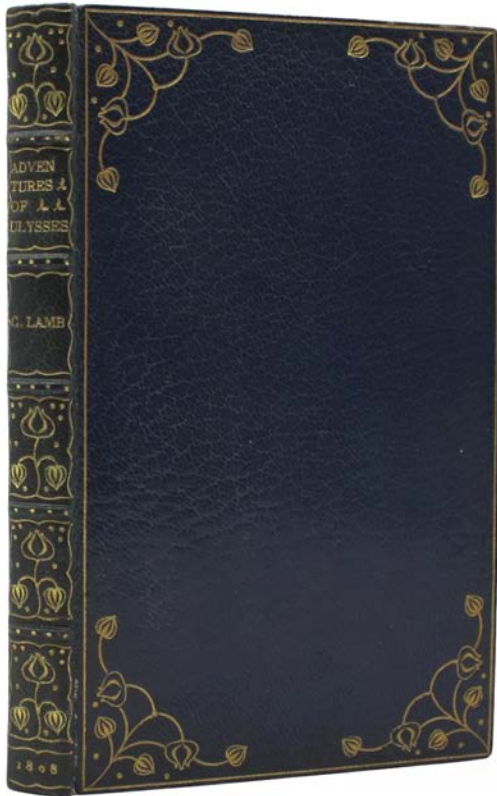
8vp. vi, [2], 212pp. With tissue guarded frontispiece by W. H. Drake and numerous illustrations by J. L. Kipling, Drake, and Frenzeny in the text. Original publisher's pictorial gilt-stamped blue cloth, A.E.G. A trifle rubbed, spine dulled, cocked. Contemporary pencilled ownership inscriptions of Hugh Edward Poynter to FEP and verso of frontispiece, later private ink library stamp to verso of frontispiece. Presentation copy, inked inscription to head of title page: 'Hugh Poynter from Ruddy. June. 1894'.

**The first edition, second impression, of Kipling's enduring children's fables.** The stories were first published in periodicals between 1893 and 1894; an immediate success, *The Jungle Book* was reprinted twice in 1894 and twice again the following year.

**Hugh Edward Poynter (1882-1968)**, artist, second son of **Sir Edward Poynter (1836-1919)** and **Agnes Macdonald (1843-1906)**, and cousin of Rudyard Kipling.

£ 2,500





**38) LAMB, Charles.** The adventures of ulysses.

London. Printed by T. Davison...for the Juvenile Library, No. 41, Skinner-Street, 1808. First edition.

12mo. vi, 203pp, [1]. With an engraved frontispiece and an additional engraved title page. Finely bound by Wood of London (stamp-signed to front turn-in) in later gilt-tooled navy morocco, T.E.G., marbled endpapers. Slightest of rubbing to extremities. Engraved bookplate of George G. Stevenson to FFEP.

*'The agents in this tale, besides men and women, are giants, enchanter, sirens: things which denote external force or internal temptations, the twofold danger which a wise fortitude must expect to encounter in its course through this world. The fictions contained in it will be founded to comprehend some of the most admired inventions of Grecian mythology. The ground-work of the story is as old as the Odyssey, but the moral and colouring are comparatively modern. By avoiding the prolixity which marks the speeches and the descriptions in Homer. i have gained a rapidity to the narration, which I hope will give it more the air of a romance to young readers...'*

**A choice copy, finely bound and one of just 1000 copies printed, of the first edition of English essayist and poet Charles Lamb's (1775-1834) romantic adaptation of Chapman's Homer for children.**

This work was one of the earliest commissioned by the Godwins for their nascent Juvenile Library at Skinner Street, Snow Hill, following Lamb's successful collaboration with his sister Mary to make the plots of Shakespeare's plays accessible to a juvenile audience (*Tales from Shakespear. Designed for the use of young persons*, 1807), which features first in a list of four titles offered by the Library in the publisher's advertisements to the final leaf of this volume. Godwin, perhaps tempered by reasons of commerce, was uncharacteristically squeamish in his response to reading Lamb's manuscript. He asked the author to remove references to giants vomit, blinding, and barked at references to blood and the devouring of limbs. Vomit aside, Lamb objected vociferously, pointing out that Godwin himself would usually have objected to such interference; 'As an author I say, to you as an author. Touch not my work. As a bookseller I say, Take the work such as it is, or refuse it.'

£ 1,500

**39) LAMB, Charles.** The essays of elia.

London. J. M. Dent & Co., 1904. Fifth edition.

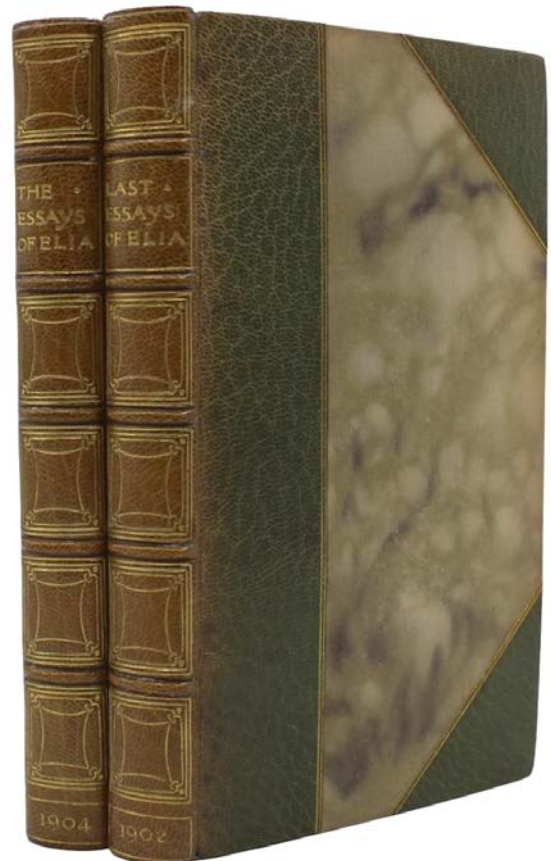
8vo. xxii, 294, [2]. With half-title, an engraved title page, an engraved portrait frontispiece, and 15 further engraved plates.

[Uniformly bound with:] **LAMB, Charles.** The Last essays of Elia. London. J. M. Dent & Co., 1902. Fourth edition. xi, [1], 254pp, [2]. With half-title, an engraved title page, an engraved portrait frontispiece, and 15 further engraved plates.

Finely bound for H. Sotheran & Co. (stamp-signed to verso of FFEP of each volume) in contemporary gilt-ruled morocco, marbled boards. Marbled endpapers, T.E.G. Spines sunned. Bookplates to FEPs. Very light spotting to initial leaves of Vol. I, else internally clean & crisp.

**The fourth and fifth editions, finely bound for Sotheran's of publisher J. M. Dent's collected essays of Charles Lamb (1775-1834), illustrated by eminent line artist C. E. Brock (1870-1938).** The essays had initially appeared in John Scott's *London Magazine* between 1820 and 1825 under the pseudonym 'Elia', a pen name first used by Lamb for an essay on the South Sea House. Lamb drew upon his own experience and correspondence for the pieces, with his dramatic persona allowing for the representation of a more naive and whimsical take on contemporary events.

£ 375







All this is my private name & address. I'm one of the Cadets' clavers: not a cadet. God be praised - Life is v. good, at here.

Dear Gallett

A bit slow in the reply: but better I think. What?

Lowell Thomas? Curses on L.T. Wh

Your bet with Makin will have to be decided  
sent me up here, to a fresh station

have no leisure after the day's

my proofs only receive treatment on

and Sundays: and then usually

rain: for I love the road: a

Consequently the book will not be

new year:

You & Makin each get a copy  
(but un-illustrated) text. Remember

Tell him Darraegs are slow (compared  
Brough). Yet I'll accept one of the

T.D.'s if he will offer me one.

a run-about, when I felt lazy & peace



All this is my present name &  
address. I'm one of the Cadets'  
claves: not a cadet: God be  
praised - Life is v. good up here.

Dear Goelett

A bit slow in the reply: but better than last time,  
I think. What?

Lowell Thomas? Curses on L.T. What?

Your bet with Makins will have to be declared off. They  
sent me up here, to a fresh station, where I  
have no leisure after the day's work. So  
my proofs only receive treatment on half-days  
and Sundays: and then usually only if it  
rains: for I love the road: and my bike.  
Consequently the book will not be ready till the  
new year:

You & Makins each get a copy of the complete  
(but un-illustrated) text. Remember me to him.  
Tell him Darraeqs are slow (compared with my  
Brough). Yet I'll accept one of the three Brooklands  
T.D.'s, if he will offer me one. It would do for  
a run-about, when I felt lazy & peaceful.

#### LAWRENCE ON THE 1926 EDITION OF SEVEN PILLARS

- 40) **LAWRENCE, T. E.** *Seven pillars of wisdom: a triumph.*  
*London. Jonathan Cape, [1935].*

Quarto. 672pp. Limited edition of 750 copies, of which this is number 50. With a photogravure portrait frontispiece of Lawrence (from the plaster bust by Eric Kennington), 53 plates (four in colour), and four folding maps. Original publisher's tan pigskin-backed buckram boards, T.E.G. others uncut, marbled endpapers. Without dustwrapper. A trifle rubbed, spine lightly sunned. Bifolium advertisement for 'Lawrence of Arabia Memorial' pasted to FFEP. O'Brien A041.

[And:] **KNOWLES, Richard. KURITZ, Marc.** *A Fresh Station: T. E. Lawrence writing and riding at Cranwell. [Horbury and San Diego]. Rickaro Books / Churchill Book Collector, 2019.* Limited edition of 150 copies, of which this is number one, signed by the authors. 36pp, [2]. Bound by the Fine Book Bindery (the only copy specially bound thus) in blue-grey morocco, navy morocco lettering-piece. Housed in custom cloth solander case.

[Containing:] [An autograph letter in Lawrence's hand referencing his work on the subscriber's edition of *Seven Pillars of Wisdom*. [s.i.], [s.n.], 1925].

A previously unrecorded autograph letter by T. E. Lawrence, accompanied by the copy of *Seven Pillars of Wisdom* in which it was discovered, and a unique copy *A Fresh Station*, an essay analysing the letter's contents.



F

## APPLICATION FOR MECHANICAL TRANSPORT

From :— To :—

1. Description of vehicle required and names of all passengers
2. Purpose for which it is required, including particulars of gear (if any) to be used, stating reasons for not using public conveyance
3. Place and time to pick up and date
4. Approximate time for which required

Signature \_\_\_\_\_  
Approved \_\_\_\_\_

*Officer i/c M.T. for O.C.*

**The Driver has instructions to carry out the above orders—any alteration of this order, en route, is to be noted on the back of this form.**

28056/1748 25,000 10/18 (P1027a) W. & Co.

The letter, totalling 164 words across 22 lines, is on the blank verso of a Royal Air Force 'Application for Mechanical Transport'. Both the upper right lower left corner, ostensibly bearing a date and Lawrence's signature respectively, have been excised - plausibly due to the significant value his signature consistently demands.

The letter was written whilst Lawrence was stationed to the RAF Cadet College at Cranwell, where he notably completed the 1926 'subscriber's' edition of *Seven Pillars of Wisdom*.

*'All this in my present name & address. I'm one of the Cadet's slaves: not a cadet: God be praised. Life is v. good, up here.*

*Dear Goslett A bit slow in the reply: but better than last time I think, What? Loweel Thomas? Curses on L. T. What? Your bet with Makins will have declared "off". They sent me up here, to a fresh station, where I have no leisure after the day's work. So my proofs only receive treatment on half-days and Sundays: and then usually only if it rains: for I love the road: and my bike. Consequently the book will not be ready till the new year: You and Makins each get a copy of the complete (but un-illustrated) text. Remember him to me. Tell him Darraqs are slow (compared with my Brough). Yet I'll accept one of the three Brooklands T. D.'s if he will offer me one. It would do for a run-about, when I felt lazy & peaceful.'*

The 'Goslett to whom the letter is addressed is **Raymond Goslett (1885-1961)**, Army Service Corps officer who played a crucial role in the supply of Al Aqabah and to whom Lawrence became close. 'Makins' is **Arthur Dayer Makins (1888-1974)** Royal Flying Corps flight lieutenant who served with X Flight in Arabia. Both gentlemen were cited by Lawrence in the acknowledgements of *Seven Pillars*.

Though brief, the letter is nonetheless captivating. It affords tantalising glimpses into Lawrence's tumultuous relationship with the fame he had garnered for his wartime exploits. He alludes not only to the imminent completion of the limited 'subscriber's' edition of *Seven Pillars*, but offers elusive remarks surely demonstrating his distaste for American journalist and radio commentator Lowell Jackson Thomas (1892-1981), whom he curses, no doubt as it was to Thomas that Lawrence owed his reluctant fame. Most poignantly, Lawrence references his love of the road and the escapism afforded by his beloved Brough Superior motorcycle - the machine on which he would make his last fateful ride.

**A rare opportunity to acquire an ephemeral survival from the pen of one of the most singular British figures of the twentieth century, a revered and idolised wartime hero determined to evade the glare of public attention.**

£ 7,500



#### BOUND BY BAYNTUN-RIVIERE

- 41) **LAWRENCE, T. E.** *Seven pillars of wisdom: a triumph.*  
*London. Jonathan Cape, [1935]. First trade edition.*

Quarto. 672pp. With a photogravure portrait frontispiece of Lawrence (from the plaster bust by Eric Kennington), 53 plates (four in colour), and four folding maps. Bound by Bayntun-Riviere (stamp-signed to front turn-in) in contemporary gilt-tooled brown morocco, A.E.G., marbled endpapers. Housed in custom tan cloth slipcase. An immaculate copy.

A handsomely bound copy of the first trade edition of Lawrence's magisterial account of the Arab Revolt during the First World War.

O'Brien A042.

£ 1,250





### MEMORIALISING LAWRENCE OF ARABIA, IN PLASTER

- 42) [LAWRENCE, T. E.]. [WRIGHT, Thomas]. [A low-relief memorial plaster wall plaque portrait of Lawrence] .  
[Birmingham]. [Graves Gallery, distributed by W. Heffer & Sons Ltd, Cambridge, 1935/6].

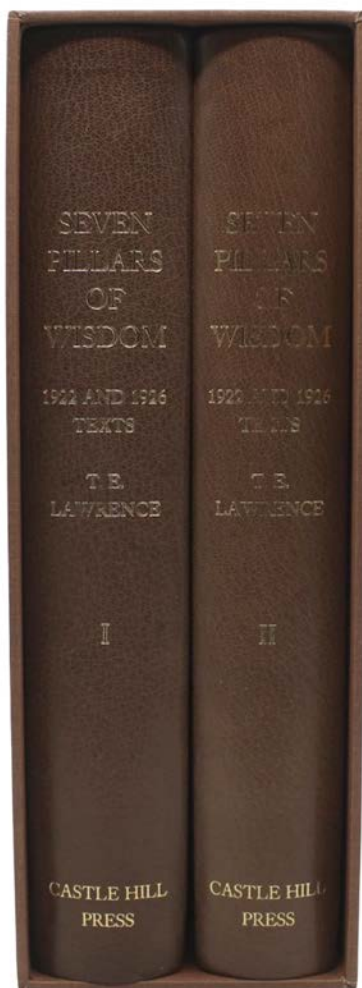
Dimensions 172 x 257 x 320mm. Relief sculpture in plaster, white finish, with integral metallic hook to head. One of two small chips to the painted surface, else fine.

A rare memorial portrait plaque of T. E. Lawrence, inscribed at head 'LAWRENCE', with above his dates '88/1935', produced in an edition of 124 copies - after the original work of the little known sculptor Thomas Wright - at the Graves Gallery of Birmingham, and distributed by Heffers. Originally available in two colours; in painted plaster, as here, 'White', for 12/6, and with a 'Bronze' finished, for 15/-.

Accompanying the plaque is a advertisement clipped from a newspaper, dated in manuscript 1936, which is corroborated by the information noted by Charles Grosvenor in his survey of Lawrence iconography. The latter also notes that the plaque was removed from Heffer's catalogue in 1946, but that in 1948 a 'further twenty-four plaques were discovered, presumably beyond the initial one hundred'.

Grosvenor, *An Iconography: The Portraits of T. E. Lawrence*, 65.

£ 2,500 [+VAT in the UK]



## LIMITED PARALLEL PILLARS

**43) LAWRENCE, T. E.** *Seven Pillars of Wisdom: a triumph.* 1922 and 1926 texts. Fordingbridge. Castle Hill Press, 2008.

Folio. Limited edition of 50 copies; 37 of which for sale, this being number 16, hand-numbered and signed by the editor, Jeremy Wilson. In two volumes. Printed in double columns. Original publisher's morocco-backed brown buckram boards, lettered in gilt, brown top edge stain. Housed in original publisher's unadorned brown buckram slipcase. Upper board of Vol. I ever so slightly marked, else a fine set.

**A limited parallel text edition, contrasting the 1922 'Oxford' and 1926 'subscribers' variants of Lawrence's magnum opus; authoritatively edited and published by his official biographer - and founder of Castle Hill Press - Jeremy Wilson (1944-2017).**

As Wilson notes in his prefatory remarks, the relationship between the texts is self-explanatory, with the 1922 text presented on the left and 1926 text on the right, with the aim 'to keep equivalent passages closely parallel'. The inspiration for this edition struck Wilson whilst compiling his invaluable *Lawrence of Arabia, The Authorised Biography* (1989), which necessitated filing documents parallel with relevant chapters of both editions. Wilson continues, stating that he considers this parallel edition 'a working document rather than a finely printed edition', excusing the possibility that 'a few errors may have crept in' due to combined texts totalling 'more than half a million words'.

£ 1,500

## ONE OF 20 COPIES

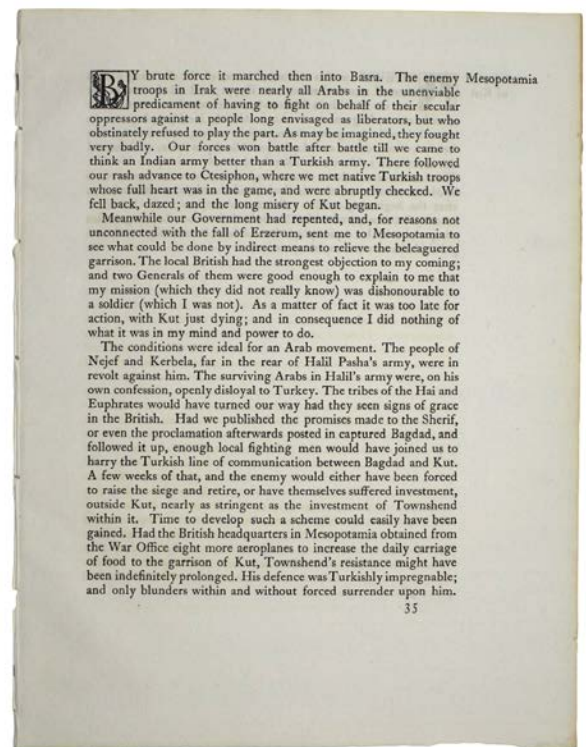
**44) [LAWRENCE, T. E.]. EILERS, Charles.** *A shy bird: The U. S. copyright edition of Seven Pillars of Wisdom.* Upper Denby. The Fleece Press, 2018.

Large 8vo. 150pp, [4]. Printed in William on Munken Pure paper. With a photographic portrait frontispiece, 10 tipped-in photographic plates, and numerous photographic illustrations in the text (the majority colour-printed). Original publisher's imitation half-vellum blue Strathmore Grandee boards, gilt-lettered black morocco lettering-piece to spine ('in homage to the Doran binding of *Seven Pillars of Wisdom*'). Housed in original publisher's blue cloth clamshell case. A fine copy.

Limited edition of 275 copies, this one of only 20 copies (17 for sale) bearing an original leaf (housed in printed paper folder) from the second-state prospectus (1925) for the London *Seven Pillars of Wisdom*, 1926.

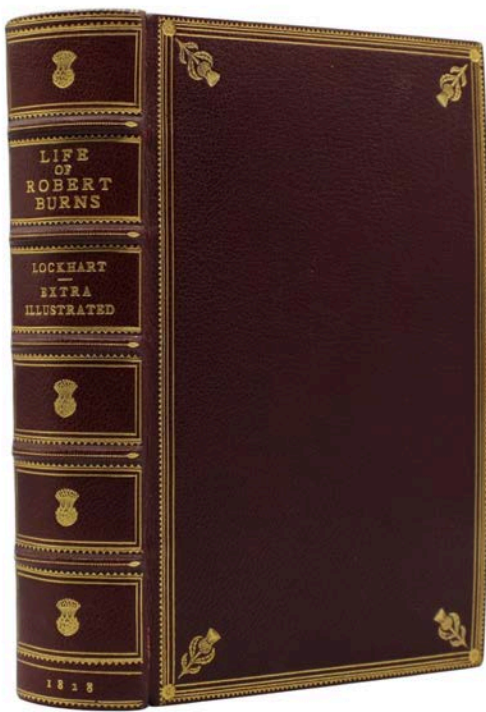
**A fascinating account of the intriguing publication history of the U.S. copyright edition of *Seven Pillars of Wisdom*; a handsome production, bound in imitation of the Doran edition, typeface specifically designed by Maria Doreuli, based on William Caslon's eighteenth-century metal type - a font family favoured by Lawrence.**

Prior to private publication of *Seven Pillars* in Britain in 1926, Lawrence felt it necessary to take steps to avoid the book being pirated in the United States. To this end, he arranged for an American edition of 28 copies, two of which were delivered to the Library of Congress in order to establish copyright. The remaining copies were nominally offered for sale, however, to deter purchase they were priced at \$20,000 each. Unsurprisingly, none sold. Eilers, following extensive research, charts the history of each of copy.



£ 850





## FOYLE'S EXTRA-ILLUSTRATED COPY

### 45) LOCKHART, J. G. Life of Robert Burns.

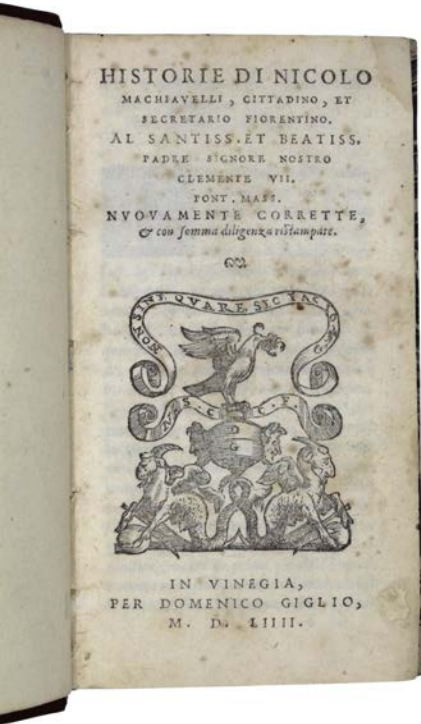
*Edinburgh. Published by Constable and Co., 1828. First edition.*

8vo. [2], vi [i.e. vii], [1], 446pp. With a half-title. Extra-illustrated with 52 engraved plates of portraits and views. Finely bound by Root & Son in twentieth-century richly gilt-tooled red morocco, A.E.G., marbled endpapers, gilt dentelles. W. A. Foyle's copy, with his morocco bookplate to FEP.

A finely bound, richly extra-illustrated copy of the definitive Regency biography of the foremost Scottish Romantic poet and lyricist Robert Burns, composed by near-contemporary writer and literary editor John Gibson Lockhart (1794-1854), Walter Scott's son-in-law, and dedicated to James Hogg and Alan Cunningham, both themselves leading Scottish poets and noted proponents of the Scots Ballad.

William Alfred Westropp Foyle (1885-1963), bookseller, co-founder of the eponymous bookshop on Charing Cross Road. Following his purchase of the former medieval monastery of Beleigh Abbey in 1943, Foyle built an extensive personal library. In July 2000, after the death of his daughter and successor Christina, the library was dispersed at Christie's over three days, at the time being the most valuable English private library ever to be offered in Britain or on the Continent. Those books that remained with the family - including this volume - were sold by Dominic Winter Auctioneers in 2023 following the death of Foyle's grandson Christopher. Foyle was a particular fan of extra-illustration; the extra-illustrations featured here are engravings of Scottish views and portraits of eminent Britons (the vast majority of which are Scots), either contemporaries of Burns or influences upon his work.

£ 950



### 46) MACHIAVELLI, Nicolo. Historie di nicolo machiavelli, cittadino, et secretario fiorentino... *In Vinegia [i.e. Venice]. Domenico Giglio, 1554.*

12mo. 157 [i.e. 257]ff, [1]. Nineteenth-century calf-backed marbled paper boards, lettered in gilt to spine. Lightly rubbed. Marbled endpapers, remnants of bookplate to FEP, small marginal holes to title page and initial leaf of text, light damp-staining to head of initial gathering, scattered spotting.

A revised mid-sixteenth century Italian edition of Renaissance polymath and political philosopher Niccolo Machiavelli's (1469-1527) *Florentine Histories*, first published posthumously in 1532.

The work, Machiavelli's most extensive, charts the history of the city of Florence from its foundation to the death in 1492 of Lorenzo di Piero de' Medici. The book was commissioned by Pope Leo X in 1520 and in upon completion in 1525, officially presented to Pope Clement VII.

Bertelli & Innocenti 106.

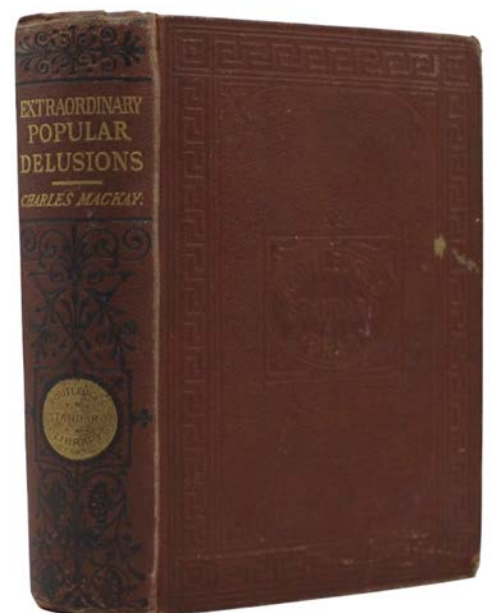
£ 850

### 47) MACKAY, Charles. Memoirs of extraordinary popular delusions and the madness of crowds. *London. George Routledge and Sons, [s.d., c. 1870].*

8vo. Two volumes bound together, as issued. viii, 303, [1]; vi, 322pp. With an engraved frontispiece and numerous engraved illustrations in the text. Original publisher's brown pebbled cloth, stamped in gilt, black, and blind. Lightly rubbed, marked, and dulled. Upper hinge cracking.

A crisp copy, in the original state, of Routledge's standard library edition of a significant title in the history of bubbles, popular delusions, and bull markets by Scottish writer Charles Mackay (1814-1889). The work includes extensive studies of the Mississippi Scheme, the South Sea Bubble and Tulipomania as well as the alchemists and magnetisers. Divided into 'National Delusions', 'Peculiar Follies' and 'Philosophical Delusions', it is the first three chapters on economic exuberance that has ensured the work's enduring popularity.

£ 150





**SIGNED LIMITED EDITION - ONE OF 250 COPIES**

- 48) **MANDELA, Nelson.** Long walk to freedom.  
[London]. Little, Brown and Company, [1994].

8vo. Limited edition of 250 copies signed by the author, of which this is number 133. [12], 630pp. Original publisher's full dark green morocco, ruled and lettered in gilt, A.E.G. Housed in original publisher's green cloth slipcase. A fine copy.

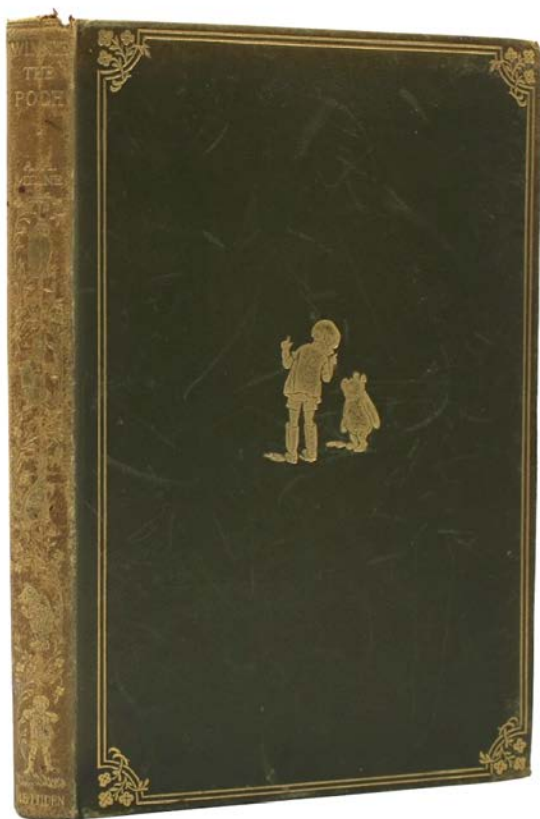
*'As readers will discover, this book has a long history. I began writing it clandestinely in 1974 during my imprisonment on Robben Island...I resumed work on it after my release from prison in 1990.'*

**The signed limited edition, deluxe edition - one of just 250 copies - of the iconic auto-biography of Nelson Mandela (1918-2013), South African activist and statesman, published in the year he became the first president of post-apartheid South Africa.**

Issued simultaneously with the unsigned trade edition, and a larger edition of 1000 numbered copies, signed, bound in quarter morocco-backed cloth, this copy of the signed limited edition in full morocco is accompanied by the original slipcase.

**£ 6,250**





**49) MILNE, A. A.** Winnie-the-pooh.  
*London. Methuen & Co., [1926]. First edition, deluxe issue.*

8vo. xi, [4], 158pp, [2]. Illustrated throughout by Ernest H. Shepard. Original publisher's gilt-stamped pictorial limp green sheep, A.E.G., pictorial endpapers. Lightly rubbed, spine sunned. Early inked gift inscription to half-title, very occasional light spotting.

**The first edition, deluxe issue, of Milne's first collection of stories featuring the eponymous beloved bear.**

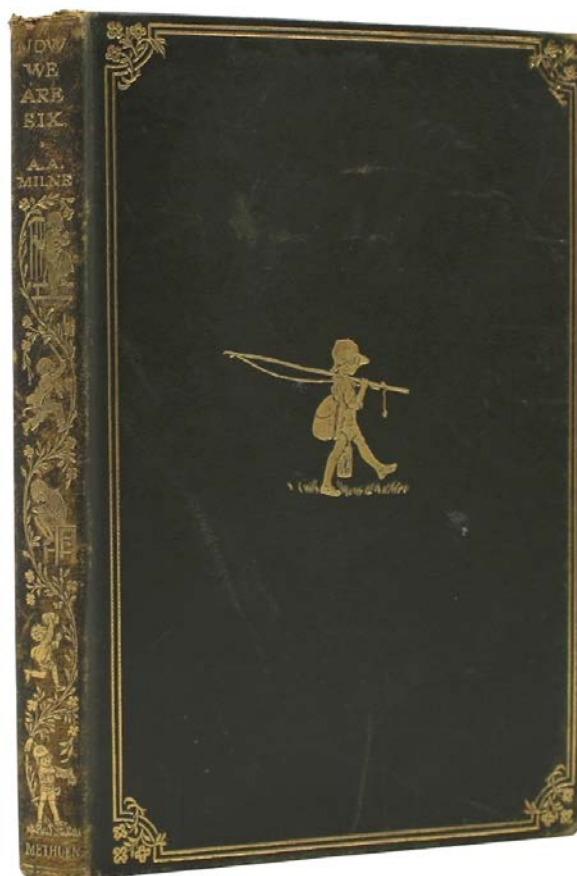
£ 750

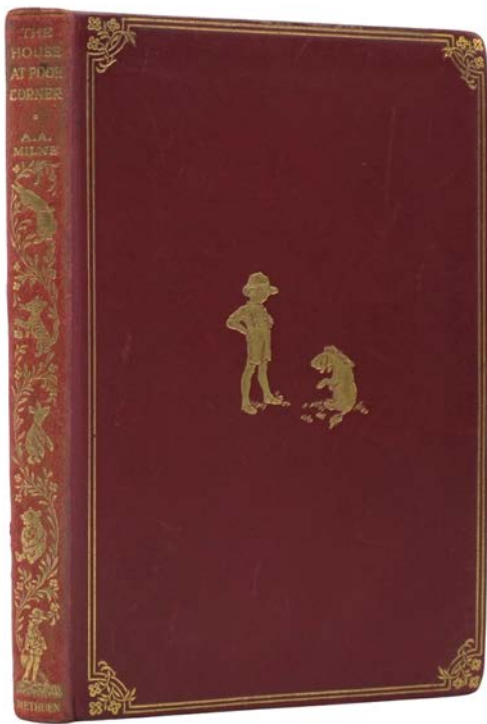
**50) MILNE, A. A.** Now we are six.  
*London. Methuen & Co., [1927]. First edition, deluxe issue.*

8vo. x, [2], 103pp, [1]. Illustrated throughout by Ernest H. Shepard. Original publisher's gilt-stamped pictorial limp green sheep, A.E.G., pink pictorial endpapers. Lightly rubbed, spine sunned. Early inked gift inscription to half-title, very occasional light spotting.

**The first edition, deluxe issue (issued concurrently with the trade issue), of Milne's second book of poetry for children; one of 5,000 specially bound copies, 1,500 in green sheep, as here, and 1,500 in blue and 2,000 in red.**

£ 325





**51) MILNE, A. A.** The house at pooh corner.  
*London. Methuen & Co., [1928]. First edition, deluxe issue.*

8vo. xi, 178pp, [2]. Illustrated throughout by Ernest H. Shepard. Original publisher's gilt-stamped pictorial limp red roan, A.E.G., pink pictorial endpapers. Lightly rubbed, spine sunned. Early inked gift inscription to half-title, very occasional light spotting.

*'The House at Pooh Corner is probably now the most loved and popular of all as it introduces Tigger and the game of Poohsticks' (Thwaite, p.109).*

The first edition, deluxe issue, of Milne's final Pooh book; one of 4,000 specially bound trade copies, 1,600 in red calf, as here, and 1,200 in green and blue respectively.

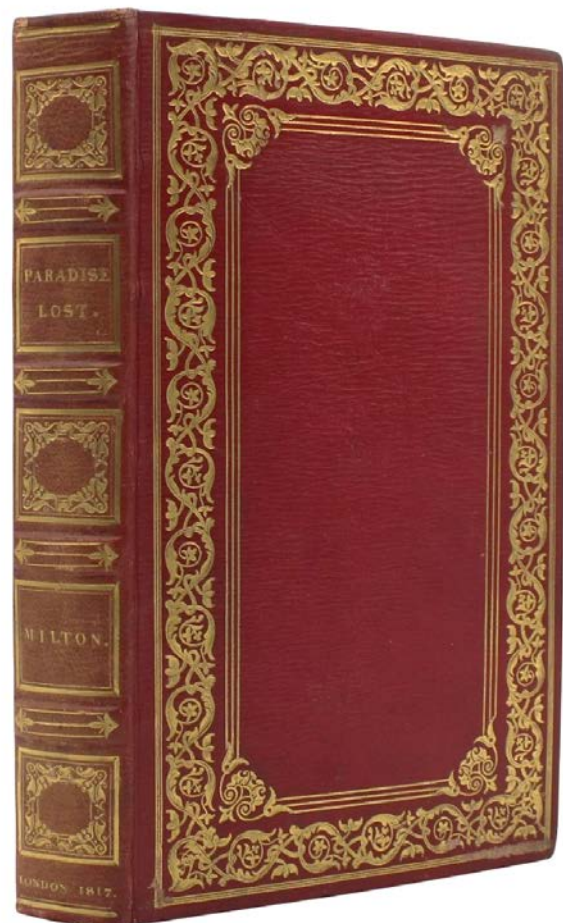
£ 375

**52) MILTON, John.** Paradise lost.  
*London. Printed for F. C. and J. Rivington, et. al., 1817.*

8vo. xlviii, 384pp. With an additional engraved title page and engraved portrait frontispiece of the author. Finely bound in contemporary gilt-tooled red straight-grain morocco. Marbled endpapers, A.E.G. Lightly rubbed, spine sunned. Armorial ink-stamp of one H. P. Seale to verso of FFEP. Light browning to title and frontispiece, otherwise internally clean and crisp.

An attractively bound copy of Milton's inimitable Biblical epic, complete with an additional engraved title page depicting Adam and Eve reclining, listlessly, in Eden, after Edward Francis Burney (1760-1848).

£ 200







### THE VALE PRESS EDITION - FINELY BOUND BY CAPTAIN GLADSTONE

**53) MILTON, John.** Early poems.

London. [Vale Press]. Sold by Messrs Hacon and Ricketts at the Sign of the Dial, [1896]. Privately printed, limited to 310 copies.

Quarto. ciii, [3]. With a woodcut frontispiece, border and initial letters designed and cut by Charles Ricketts. Exquisitely bound in richly-gilt tooled green crushed morocco by C.E.G. Gladstone, signed by him in gilt to front turn-in, with repeated fleur-de-lys tooling to spine, and a remarkable rose-design to boards formed of a series of four different concentric patterns, each with numerous flower and leaf motifs; both the centre of each boards and the surrounding Tudor rose devices feature elaborate red morocco onlays, T.E.G., thick, gilt-decorated turn ins, and silk doublures. Very slightly rubbed to read of spine, else a fine copy.

The first work to emerge from the Vale Press, edited by Charles Sturt, and designed by Charles Ricketts, finely rebound by Captain Charles Elsdon Gladstone (1855-1919), Royal Navy officer and amateur book-binder, whose work - the subject of a detailed article by Philippa Marks (*The mysterious Captain Gladstone, RN - a bookbinding James Bond?*, British Library Untold lives blog, May 28 2020) - is widely admired, but little truly understood.

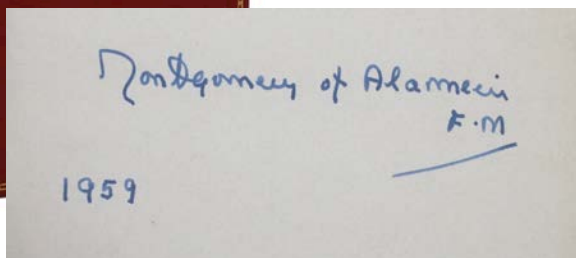
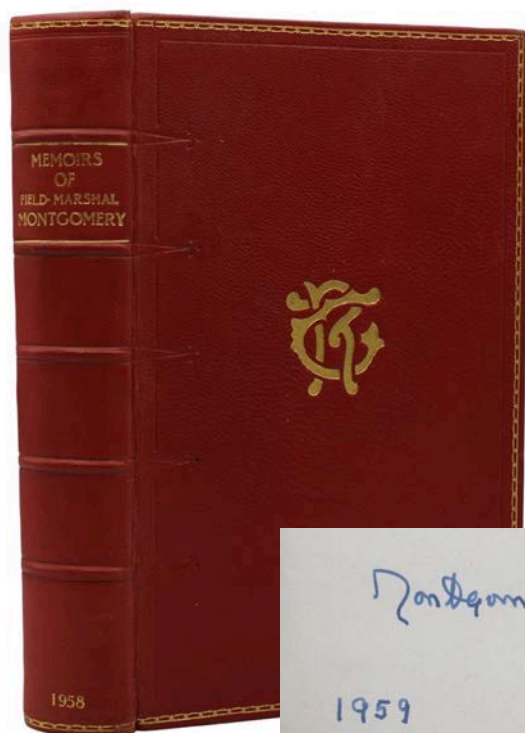
The Vale Press was a collaboration between the versatile *fin de siècle* artist, illustrator, printer and book-designer **Charles de Sousy Ricketts (1866-1931)** and the wealthy Barrister **William Llewellyn Hacon (1860-1910)**, which operated in Chelsea for just eight years between 1896 and 1904. The woodcut border, specially produced for this edition - which includes 'On the morning of Christ's Nativity' was sold at thirty shillings - was not used again.

Ricketts explained his theory of book production in his bibliography of the press, which was the final work printed before the punches and matrices were 'for the most part' discarded 'in the Thames' whilst his own beautiful Vale font was melted down'.

*'A Kelmscott book, and, if I may say so, a Vale book, is a living and corporate whole, the quality of beauty therein is all-pervading; it is not decorated as a modern house is decorated by the upholsterer and the picture dealer; it is conceived harmoniously and made beautifully like any other genuine work of art. Unity, harmony, such are the essentials of fine book building.'*

Ricketts, *A bibliography of the books issued by Hacon & Ricketts*, p.xix.

£ 3,750



## PRESENTATION COPY

**54) MONTGOMERY, Field-Marshal the Viscount [Bernard Law].** The memoirs of field-marshal the viscount montgomery of alamein, k.g.. London. Collins, [1958]. First edition, third impression.

8vo. 574pp. [23] leaves of plates/maps. Contemporary brick-red morocco, tooled in gilt and blind, initialled in gilt 'R.C.' to upper board, marbled endpapers, gilt dentelles. A trifle rubbed. Prize label of Norman Court School to FEP. Presentation copy, inked inscription to title page: 'Montgomery of Alamein F. M. 1959'.

The autobiography of senior British Army officer Bernard Law Montgomery, first Viscount Montgomery of Alamein (1887-1976), pre-eminent Field Marshal venerated as one of the most illustrious Allied commanders of the Second World War.

These candid memoirs, written in Monty's characteristically forthright style, though incorporating his early life and military service, prioritise his command of the British Eighth Army in North Africa and his leadership role during Operation Overlord.

£ 375

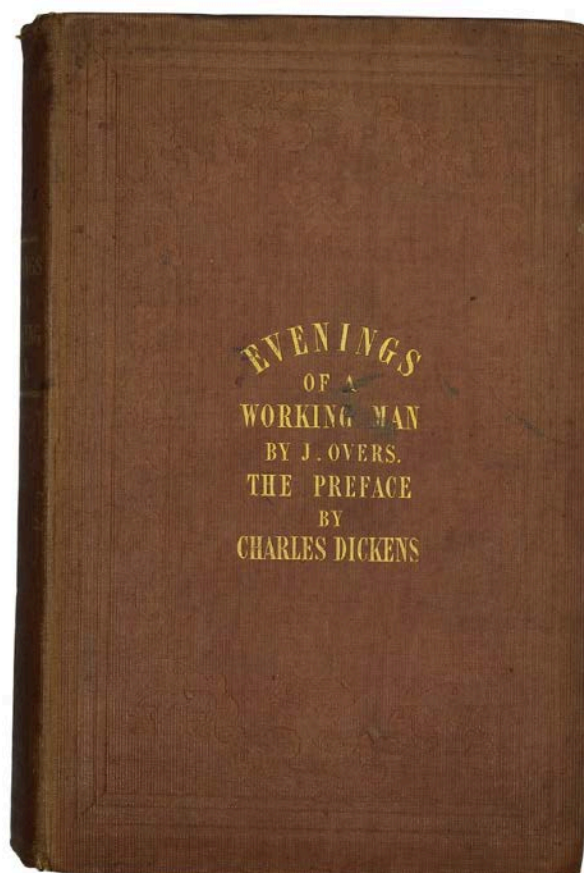
## A DICKENSIAN WORKING MAN

**55) OVERS, John.** Evenings of a working man, being the occupation of his scanty leisure...with a preface relative to the author, By charles dickens. London. T. C. Newbery, 1844. First edition.

12mo. [2], xiii, [3], 205pp, [3]. Title in red and blue. With a half-title and three terminal pages of publisher's advertisements. Original publisher's brown cloth, stamped in gilt and blind, A.E.G. Lightly rubbed and marked, cocked, spine dulled. Scattered spotting.

The sole edition of the only published work of John Overs, who, we learn from a laudatory preface supplied by Dickens, was a working man who earned his weekly wages 'by plying of the hammer, plane, and chisel, before being struck down by a 'wasting affection of the lungs' from which he was dying at the time of publication.

£ 375







### PHOTOGRAPHING PUGIN

- 56) **PUGIN, Augustus Welby N. AYLING, Stephen.** Photographs from Sketches by Augustus Welby N Pugin By Stephen Aylng. London. Published by S. Aylng, 1865. First edition.

Folio. In two volumes. With half-titles, a mounted albumen frontispiece to Vol. I., chromolithographic title pages, chromolithographic dedication leaf, 4pp indexes, and 500 albumen prints mounted two per leaf, numbered in manuscript. Original publisher's dark brown morocco-backed brown cloth boards, lettered in gilt to spines, gilt monograms to upper boards. Lightly rubbed and marked. Later inked ownership inscription of P. A. Robson and later bookseller's typed description to recto of FFEP of Vol. I, very occasional light spotting.

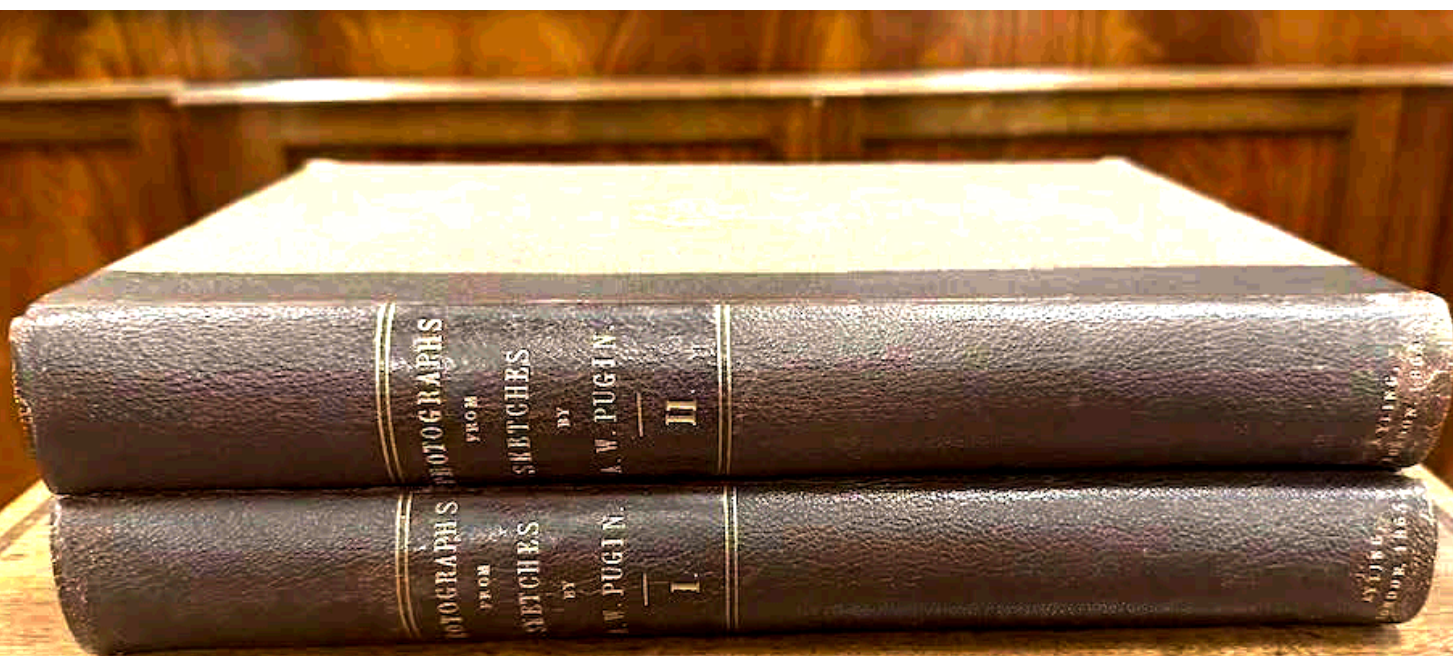
The sole edition of photographer Stephen Aylng's (1824-1879) monumental suite of albumen prints depicting the foremost designs of British Architect Augustus Welby Northmore Pugin (1812-1852), primarily celebrated for his pioneering role in the Gothic Revival and as the designer of the Palace of Westminster.

The drawings were selected and edited by Pugin's eldest son, Edward Welby and individually reproduced as albumen photographs, each mounted and numbered by hand to correspond to the letterpress index. The publication remains the most extensive and valuable group of Pugin drawings to be made available.

Provenance: **Philip Appleby Robson (1871-1951)**, architect, specialist in the design of school and college buildings, including Eastbourne School of Art and Technical College and the High School for Girls in Rotherham, Lancashire.

Gernsheim 274.

£ 2,500





57) **QUILLER-COUCH, A[rthur] T[homas]**. *The Oxford Book Of English Verse*.

*Oxford. Clarendon Press, 1904. Ninth impression.*

8vo. xii, 1084pp. With half-title. Attractively bound in contemporary gilt-tooled half-vellum, contrasting olive green morocco lettering-piece, marbled boards. Marbled endpapers, top edge gilt. Very lightly rubbed. Armorial bookplate of Lt.-Col. John Trevor Spencer to FEP, with his inked gift inscription to his daughter, Lillian Mary Latina Spencer, from 'her affect. father', to verso of FFEP. Additional manuscript number to head of FFEP. Light scattered spotting.

An attractively bound copy of the monumental *Oxford Book Of English Verse*, selected and edited by English writer Sir Arthur Thomas Quiller-Couch (1863-1944), in its distinctive India Paper edition; its compact nature led to this impression serving frequently as a 'knapsack book' across the British Empire and in the military.

£ 200

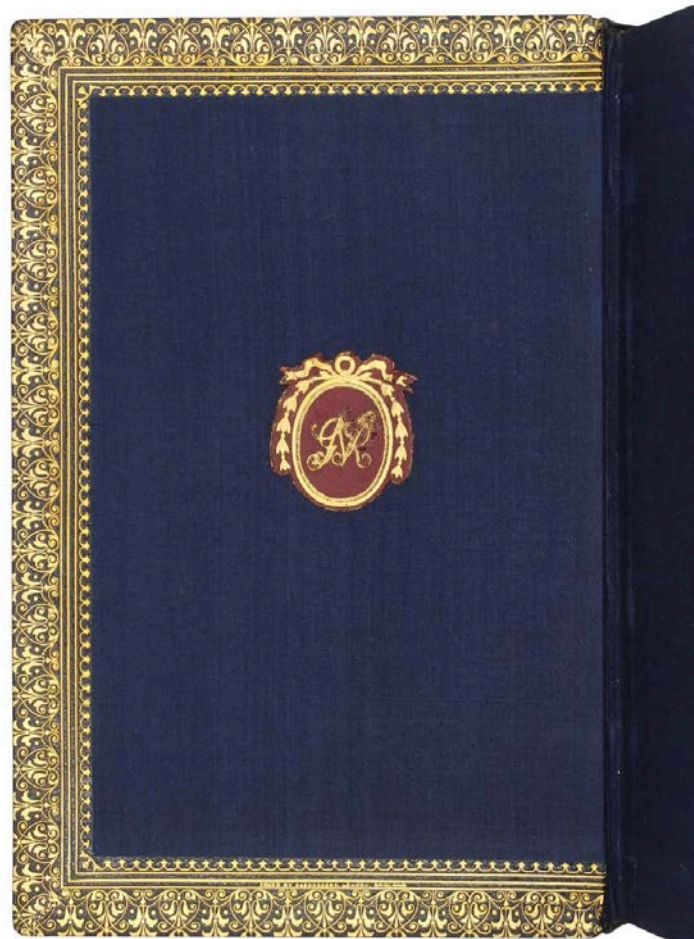
#### A KING'S COPY?

58) **READE, Winwood**. *The martyrdom of man*.  
*London. Triebner & Co., 1872. First edition.*

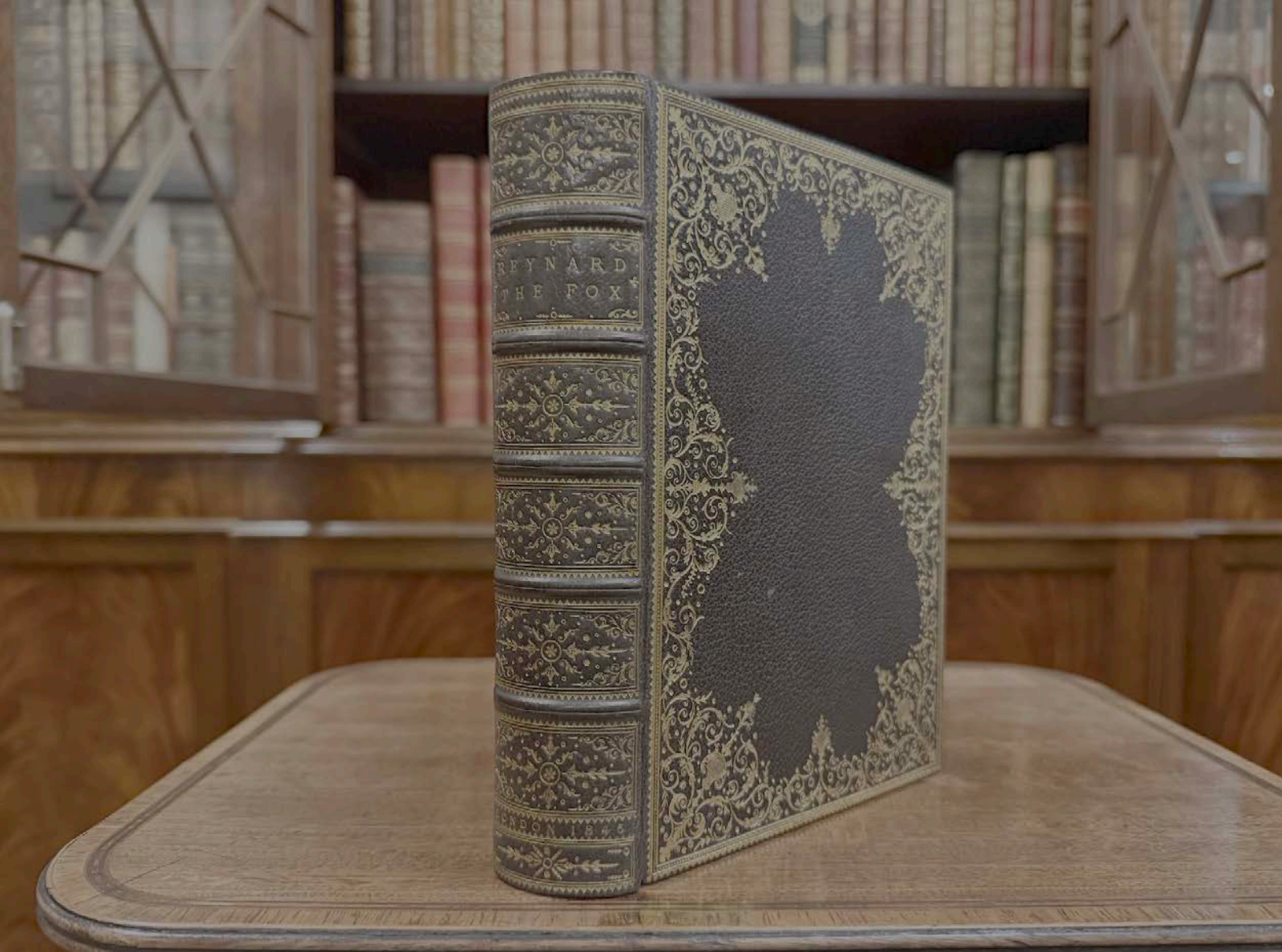
8vo. viii, 544pp. Handsomely bound by Zaehnsdorf (stamp-signed to front turn-in) in contemporary crushed black morocco, T.E.G., black cloth endpapers, gilt dentelles. Original publisher's green cloth covers bound in. A trifle rubbed. Red morocco book-label of George V to FEP.

The first edition of novelist and controversialist William Winwood Reade's (1838-1875) elaborate and learned impeachment of Christianity from a historical and ethnological standpoint. This book, which has been described as a 'bible for secularists', defies easy categorization. According to Reade, his original intention was to restore Africa to a central place in world history through a consideration of such themes as the role of Islam, the history of the slave trade, and the evolution of mankind. The book which actually emerged is a somewhat romantic study in universal history, treating the evolution of civilizations in the Mediterranean and the Near East in terms of the impact of war, religion, liberty, and the intellect on human life. Reade's militant agnosticism is manifest in his provocative account of the role of science in the modern world, in which Christianity itself is dismissed as the product of a passing age of superstition. Such sentiments were too radical for the orthodox press. Yet, despite unfavourable reviews, the book was to sell extremely well.

£ 750







### FINELY BOUND BY RIVIERE

- 59) **[REYNARD THE FOX]. [NAYLOR, Samuel].** Reynard the Fox. A renowned Apologue of the Middle Age, reproduced in Rhyme. London. Longmans, 1845.

Quarto. [4], 55pp, [1], ccli, [1]. Title and text beautifully illuminated with capital letters in red and blue.

[Extra illustrated with:] A Series of Sixty Etchings Illustrative of the History of Reynard the fox. Fifty six by Aldert van Everdingen (A.D. 1621 to 1675) And Four by Simon Fokke (A.D. 1746). London. Joseph Cundall, 1845. 60 etchings, neatly captioned in manuscript indicating where they should be inserted into this volume.

Exquisitely bound in nineteenth-century elaborately gilt tooled black crushed morocco by Riviere. Marbled endpapers, T.E.G., others uncut.

*'Are you aware, said Herder to Goethe, that we have an epic poem, in German, as wise and as original as the Odyssey - Reynard the Fox? Goethe confessed that, having only heard of the book as modernised by Gottsched, he had not thought it worthy of any particular notice. The book was produced: Goethe carried it away with him, and almost immediately began his work'.*

So Samuel Naylor explains the origins of his own English translation, made from the irregular ('doggrel is not the precise term') Low German version of Alkmar, into English verse. 'After the example of Goethe, the poem has been divided into cantos, or, more properly, pauses (here called fyttes), which, in the earlier editions, are distributed over numerous books'. The resulting work was finely printed, with elaborate initials - reminiscent of the manuscript tradition - printed in red and blue.

This exquisitely bound copy - generously margined, and without doubt one of the most elaborately finished pieces that we have handled from the Riviere workshop - has been extra-illustrated with Joseph Cundall's collection of sixty tinted etchings that was produced to be uniform to the Longman's edition.

McLean, *Joseph Cundall*, p.58.

£ 2,500





RUSSELL'S  
TOUR  
THROUGH  
SICILY  
IN 1815





#### WILLIAM BECKFORD'S COPY

- 60) **RUSSELL, George.** *A tour through sicily, in the year 1815.* Illustrated by a Map and eighteen interesting plans and views. London. Printed for Sherwood, Neely, and Jones, 1819. First edition.

8vo. [2], x, 289pp, [3]. With engraved folding map of Sicily, hand-coloured in outline, seventeen further plates (including both plans and views) and a vignette plan of the Lipari Islands; without half-title, but with terminal blank. Finely bound in contemporary richly-tooled tan half morocco, grey boards, with rectangular corner pieces, for William Beckford (and attributed, likely correctly, to Charles Lewis). A trifle rubbed to extremities, surfaces, one small patch of faint damp-staining to front endpapers and preliminary margins, else internally immaculate. William Beckford's copy, with one and a half pages of pencilled notes relating to the text in his hand to blank fly-leaf.

**A choice copy, finely bound for William Beckford and with his extensive pencilled notes suggesting a close reading of the text, of a detailed account of a tour of Sicily, 'for the purpose of visiting the temples and other Grecian antiquities still existing in that celebrated region of poetry and fable' completed in 1815 by George Russell, of His Majesty's Office of Works.**

Sicily had remained relatively unknown to an English audience until the late eighteenth-century, when Swinburne and Brydone both published works on the island. Russell draws the reader's attention, in his introduction, to his own production incorporating accounts of several 'distinguished places, of which no account is given' by those earlier travellers, in addition to 'a description of the volcano of Macaluba, Castro Giovanni, the ancient Enna, the lake of Proserpine' and the 'valley of Ispica'.

The pencilled notes by Beckford are voluminous; some 53 lines in length, referencing six separate parts of the text, and suggest a close reading. The first and fourth, referencing pages 29 and 126 respectively, concern the Botanic Gardens at Palermo and a convent garden at Piazza. The third, p.82, notes a 'Decided preference shown the English by the Sicilians - the more extraordinary when we consider their horror of heretics & flaming attachment to the Catholic Faith', whilst the final, p.186, refers to the 'Excellent wines at Syracuse - the Calabrese of a bright red colour - the moscaltello of a delicate flavour of rich amber hue', and the presentation to the author of a bottle of wine which he found 'extremeley palatable', and was by repute 'made after the directions laid down by Hesiod and Homer'.

Sold as lot no.1555 ('MS. notes by Mr Beckford, half morocco, gilt edges, by C. Lewis') in the third portion of the 1883 'Hamilton Palace' sales of Beckford's library, to Bain, for 11s.

£ 3,250

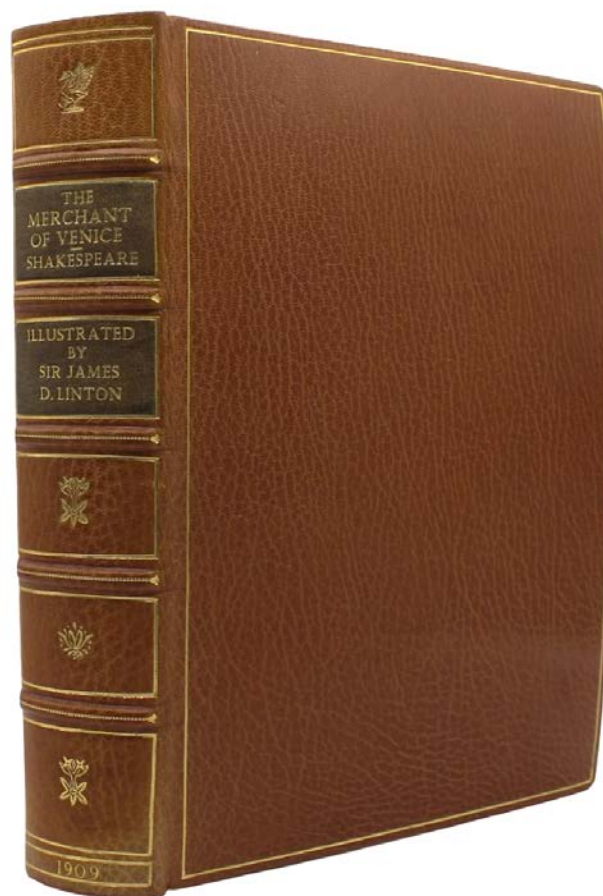
- 61) **[SHAKESPEARE, William].** Shakespeare's comedy of the merchant of venice.

*London. Hodder & Stoughton, [1909]. First edition.*

8vo. [2], xxxiv, 143pp, [1]. With the original publisher's cloth bound at rear. With half-title, a chromolithograph frontispiece and 35 further chromolithograph plates by English painter James Dromgole Linton. Finely bound by Sangorski & Sutcliffe (stamped to front turn-in) in contemporary gilt-tooled tan morocco, contrasting brown morocco lettering-pieces to spine. Marbled endpapers, A.E.G. Very lightly rubbed, with a little fading to spine. Internally clean and crisp.

A richly illustrated edition, finely bound by Sangorski & Sutcliffe, of Shakespeare's Venetian comedy, furnished with 36 chromolithograph plates by decorated English oil painter and lithographer Sir James Dromgole Linton (1840-1916).

£ 375



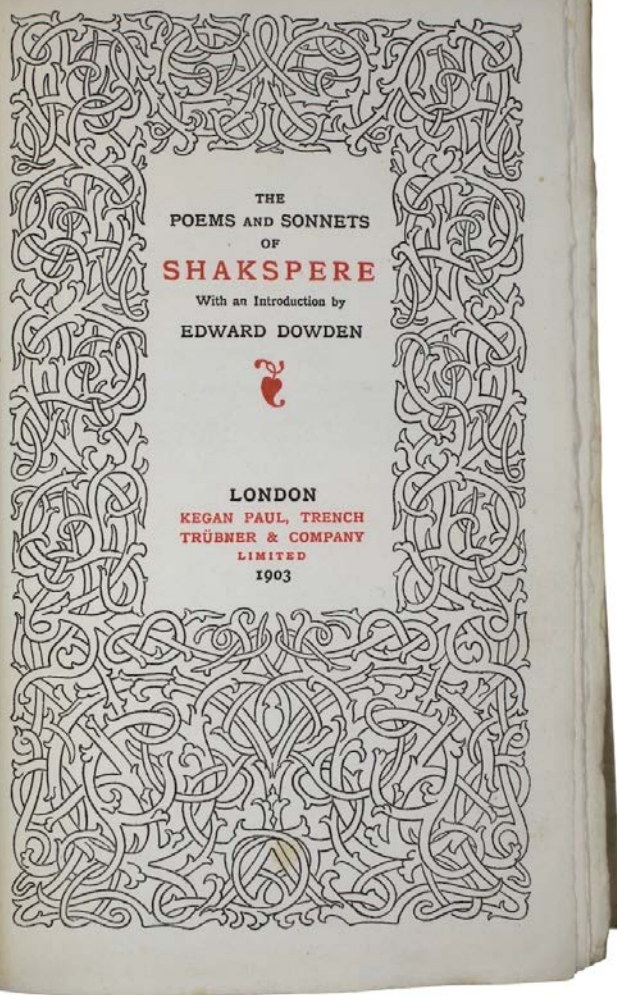
LIMITED TO 400 COPIES

- 62) **SHAKESPEARE, William.** The poems and sonnets of shakspere.  
*London. Kegan Paul, 1903.*

8vo. Limited edition of 400 copies on Arnold and Foster's unbleached hand-made paper, of which this is number 15. lxi, [1], 323pp, [1]. With a frontispiece. Title page, initial letters, and other decorations by W. B. Macdougall. Original publisher's limp vellum, lettered in gilt to spine, T.E.G. A trifle rubbed and discoloured. Silk joint stays perished, armorial bookplate of William C. M. Owen to FEP.

A handsome limited edition of the complete poetical works of Shakespeare, with an introduction Irish poet and professor of oratory and English literature at Dublin University Edward Dowden (1843-1914), an authority on the Bard.

£ 375





## AN ELEGY ON KEATS' DEATH

- 63) **SHELLEY, Percy B.** *Adonais*. An Elegy on the death of John Keats, author of *Endymion*, *Hyperion*, etc. Cambridge. Printed by W. Metcalfe, and sold by Messrs. Gee & Bridges, 1829. First British edition.

8vo. viii, 28pp. Handsomely bound by Riviere & Son (stamp-signed to front turn-in) in later green crushed morocco, lettered in gilt, T.E.G., gilt dentelles. A trifle rubbed, spine dulled. Scattered spotting.

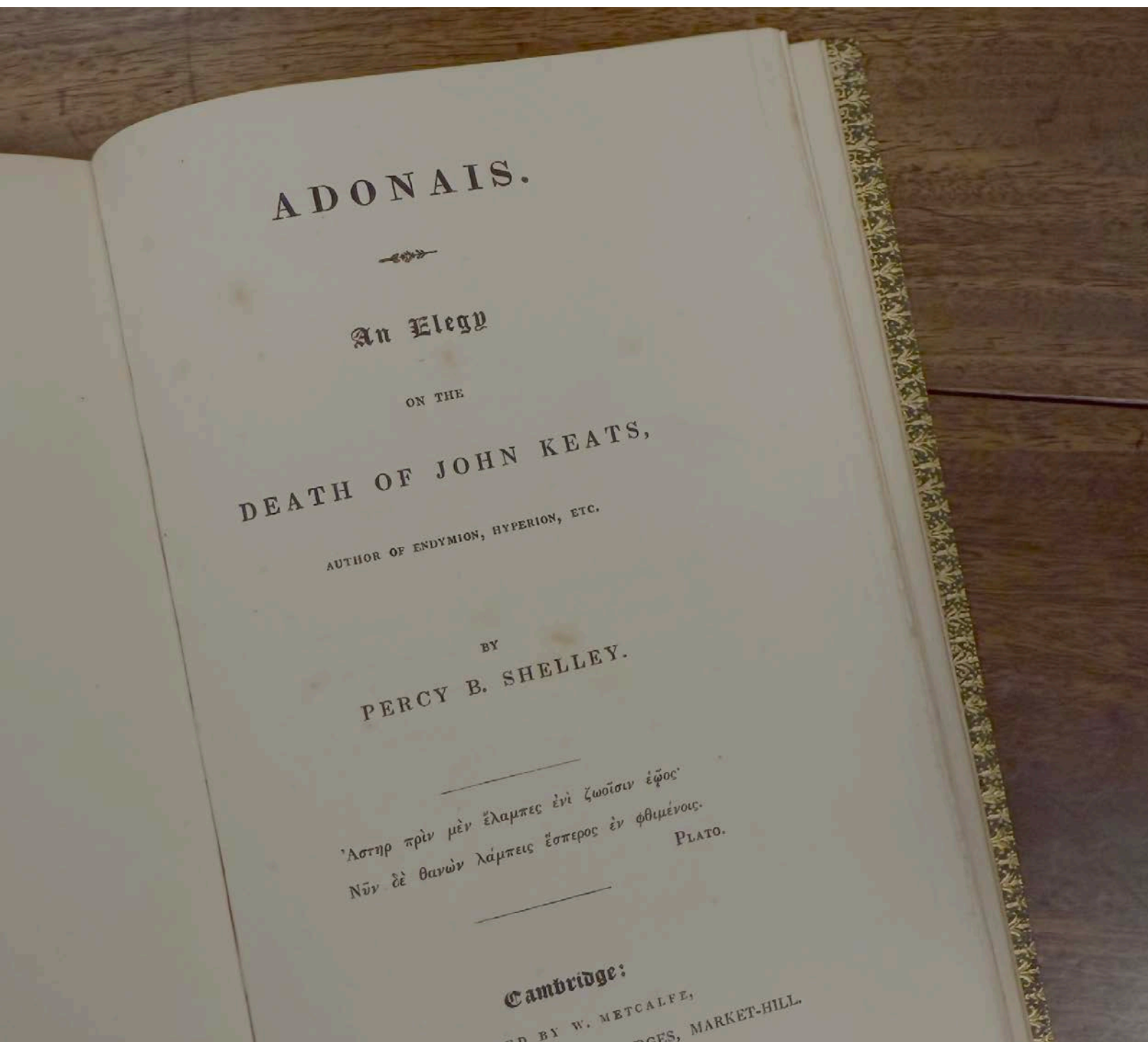
*"The present Edition is an exact reprint (a few typographical errors only being corrected,) of the first edition of 'Adonais,' - dated 'Pisa, with the types of Didot, MDCCCXXI.'"*

The first British edition of Shelley's poignant elegy on the death of Keats, in resounding Spenserian stanzas, which he considered the most exquisitely wrought of all his literary efforts; initially published under his supervision at Pisa in 1821.

The poem is prefaced by an impassioned attack directed at the critics of the *Quarterly Review*, whose 'savage criticism' of Keats' *Endymion*, Shelley believed, had had 'the most violent effect on his susceptible mind' and hastened his untimely death. *Adonais* has the distinction of being only poem of Shelley's to have a second edition in his lifetime.

In his critical exploration of the poem, *Shelley Adonais* (1891), Pre-Raphaelite William Michael Rossetti (1829-1919) comments that 'The Cambridge edition, an octavo in paper wrappers, is now still scarcer than the Pisan one'.

£ 2,000



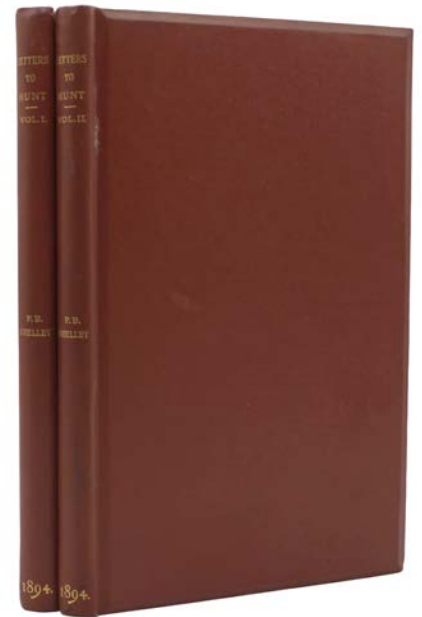
EDITED BY THOMAS WISE

- 64) **SHELLEY, Percy Bysshe.** Letters from percy bysshe shelley to j. h. leigh hunt. London. Privately printed, 1894. First edition.

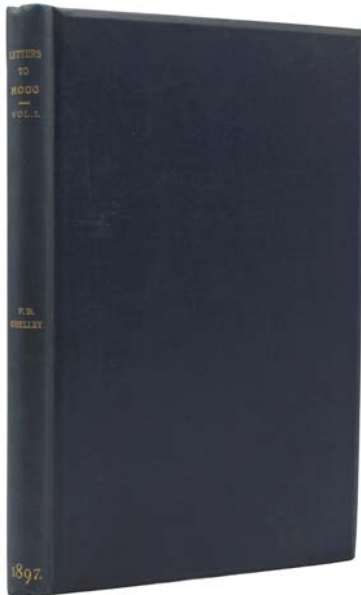
8vo. Limited edition of 30 copies. In two volumes. ix, [1], 74, [2]; vii, [1], 69pp, [3]. With half-titles. Original publisher's brick-red cloth, lettered in gilt. A trifle marked and bumped.

The first edition of a limited run of Shelley's collected correspondence with critic and essayist Leigh Hunt, to whom he dedicated his Roman verse drama *The Cenci* (1819). Hunt, Shelley, and Byron were close friends and collaborators; the three had departed for Pisa in the summer of 1822 to complete work on their upcoming periodical, *The Liberal*. Tragically, Hunt not long after bid Shelley a safe journey as they unknowingly spent their final day together, the stormy Italian seas of Lerici claiming the young Romantic poet's life just hours later.

This two-volume compilation was edited by notable Shelley Society member, publisher and notorious forger Thomas J. Wise, who is largely remembered today for his extensive creation of false imprints; beginning in 1887, Wise and his collaborator **H. Buxton Forman (1842-1917)** produced false first editions of rare or lesser-known works by Rossetti, Byron, Swinburne, Tennyson and Browning. His famous Shelley forgeries included his first fraudulent publication, *Poems and Sonnets* (1887), and a pirated 'first' edition of *Hellas* (1887).



£ 375



- 65) **SHELLEY, Percy Bysshe.** Letters from percy bysshe shelley to thomas jefferson hogg. With notes by W. M. Rossetti and H. Buxton Forman. Volume I. London. Privately printed, 1897. First edition.

8vo. Limited edition of 30 copies. Volume I, all published. x, 97pp, [3]. With a half-title. Original publisher's navy cloth, lettered in gilt to spine.

The first edition, privately printed, of a selection of correspondence between Shelley and his intimate friend, barrister and writer Thomas Jefferson Hogg (1792-1862). The two men met after matriculating at University College, Oxford, and were jointly expelled after collaborating on an infamous pamphlet, 'The Necessity of Atheism'.

Hogg produced perhaps the authoritative biography of Percy Bysshe Shelley - he was approached by the Shelley family after the great Romantic poet's death and asked to undertake the project on their behalf. Following the publication of the first two volumes, however, the Shelley family declared their dissatisfaction; Hogg was left to abandon his second two volumes, which remain incomplete and unpublished.

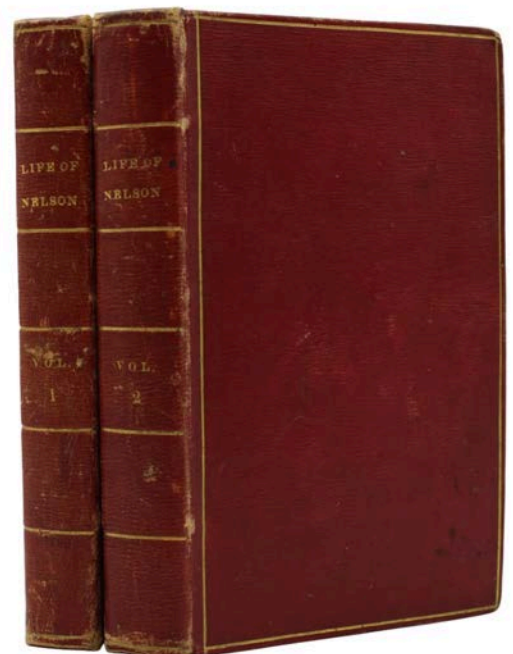
£ 375

NELSON IN RED MOROCCO

- 66) **SOUTHEY, Robert.** The life of nelson. London. Printed for John Murray, 1813. First edition, first issue.

8vo. In two volumes. viii, 253, [3]; viii, 280pp. With half-titles, an engraved portrait frontispiece of Nelson to Vol. I, and engraved reproductions of his signature as frontispiece to Vol. II. Contemporary gilt-ruled red morocco, A.E.G. Lightly rubbed and marked, spines a trifle dulled. Marbled endpapers, armorial bookplates of Thomas Baring to FEPs, near contemporary inked ownership inscription of Acheson to front blank fly-leaves. The first edition, first issue, with page 258 of Vol. II incorrectly paginated.

**Robert Southey (1774-1843)**, English romantic poet. Appointed Poet Laureate in the same year as the first publication of this enduring biography of the English naval hero Horatio, Lord Nelson. An enduring, laudatory and patriotic portrait, the work has remained in print for the majority of its 200-year history.



£ 450





#### IN THE ORIGINAL PARTS

- 67) **STANIER CLARKE, James. M'ARTHUR, John.** The life and services of Horatio Nelson viscount; duke of bronte; vice admiral of the white, etc..  
*London. Fisher, Son, & Co. [s.d., c.1840]. First edition.*

8vo. In 36 parts. 526, 500, 223pp, [8]. With 38 engraved plates, many of which portraits, three additional engraved title pages (to Part 1, Part 33 and Part 35), and a large folding map of Bologne to Part 30.

Original publisher's pictorial buff paper wrappers. Rubbed and marked, with heavy spotting to wrapper of Part 1, light scattered spotting to wrappers of further parts. Part 25 mislabelled 24, and corrected; Part 31 mislabelled 16, and corrected. Some parts partially or fully unopened. Many wrappers detached, lower wrapper to the first part absent. Contemporary inked ownership inscription of R. Purdy of Aylsham to head of each upper wrapper, excluding Part 7.

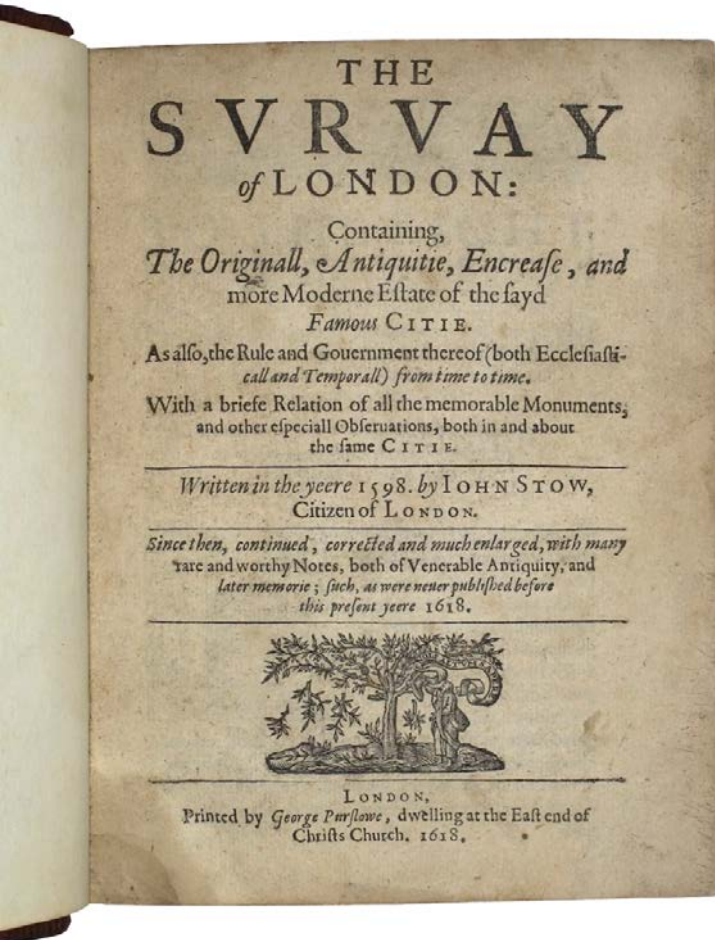
In three navy clamshell boxes, contrasting gilt-tooled morocco lettering-pieces.

**A rare survival, in the original parts, of Clarke and M'Arthur's biography of Nelson, expanded from the two-volume folio edition of 1809 with the addition (in volume three) of memoirs from Nelson's naval sergeant Allen, his flag captain Hardy, and his successor as Commander in Chief of the Mediterranean Fleet in the wake of his death at Trafalgar.**

This work was evidently available in at least three different formats; in three printed volumes, as per the title pages and pagination; seven 'divisions'; and rarest of all, in this 36-part format, with fragile paper wrappers reminiscent of many weekly issued Victorian novels, as popularised by the publishers of Charles Dickens.

Provenance: from the library of Ronald Fiske of Norfolk; he has noted it is 'Extremely Rare. I know of no other copy in the original parts (it came from Purdy of Aylsham).'

## SHAKESPEARE'S LONDON



**68) STOW, John.** The survey of london: Containing The Originall, Antiquitie, Encrease, and more Moderne Estate of the sayd Famous Citie... London. Printed by George Purslowe, 1618. Third edition.

Quarto. [12], 20, [4], 21-980pp, [4]. Contemporary mottled calf, recently rebacked, black calf lettering-piece, endpapers renewed. Boards rubbed. Armorial bookplate of Frederick Arthur Hawker to FEP, small burn-marks to leaves Y8 and Z1, marginal burn-holes to leaves Ss3-5, small worm-track to head of single gathering (Pp1-8), burn-holes to leaves Mmm1-5, touching text in places with slight loss of sense, latter half of text-block dampstained.

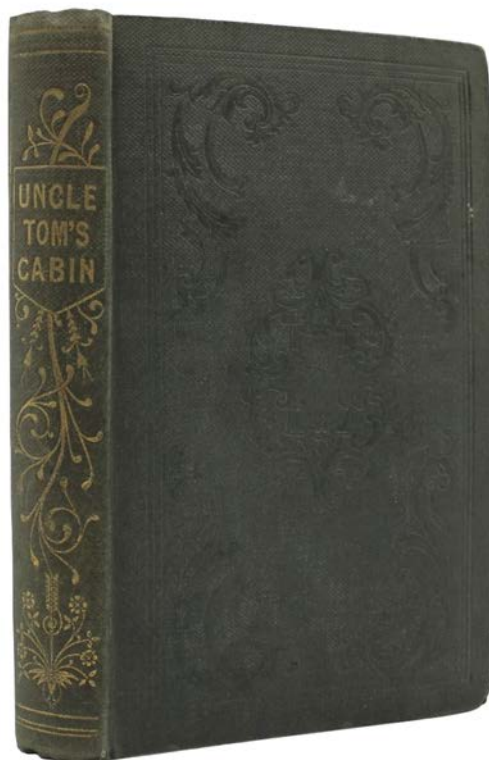
**The third edition of leading English late-Tudor chronicler, historian, and antiquary John Stow's (1524/25-1605) monumental and detailed study of the capital in the age of Shakespeare.**

Whilst not mentioning the Bard (or indeed any literary figures), his theatres or his plays at all, this work was the definitive work on the houses, streets and wards of the capital - the home of the playgoers and actors of the Jacobean age - published during just after his death.

First published in 1598 and improved by Stow for his second edition of 1603, both - fittingly - printed by **John Windet (fl. 1584-1611)**, the official City printer, this third edition was extensively improved by his friend, the playwright, translator and 'Citie-Child' **Anthony Munday (bap. 1560, d. 1633)**. The two dedications, to John King and George Bolles - respectively the then Bishop and Lord Mayor of London - include the claim that he spent 12 years on this task, which the title notes as 'continued, correct and much enlarged' from Stow's original, with 'rare and worthy Notes, both of Venerable antiquity, and later memorie'.

ESTC S117891, Wing 23344.

£ 1,250



**69) STOWE, Mrs. [Harriet] Beecher.** Uncle tom's cabin; or, negro life in the slave states of america. London. E. Appleyard, 1852.

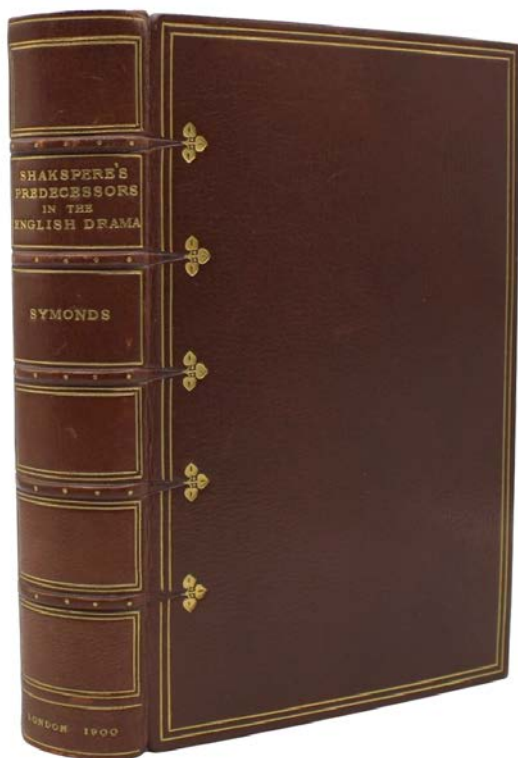
12mo. xii, 282pp. With an initial leaf of publisher's advertisements and a half-title with an engraved illustration to verso serving as frontispiece. Original publisher's green cloth, stamped in gilt and blind. Clean and crisp.

**An exceedingly rare early edition - 'reprinted from the latest American copy' - of Harriet Beecher Stowe's incredibly influential abolitionist narrative.** Pivotal in the incitement of Northern states to the abolitionist cause, the text was controversial among African American reformers and revolutionaries and would later be criticised extensively for its creation of racist stereotypes.

OCLC records a single copy of this edition (University of the South); COPAC adds no further.

£ 125





70) **SYMONDS, John Addington.** Shakspeare's predecessors in the english drama.

*London. Smith, Elder, & Co., 1900. New edition.*

8vo. xix, [1], 551pp. With a half-title. Extra-illustrated, with an engraved portrait frontispiece of Shakespeare and 24 additional steel engraved plates. Finely bound by Morrell (stamp-signed to verso of FFEF) in contemporary gilt-tooled brown morocco, gilt leaf-sprays to spine-margins of each board, A.E.G. From the library of Viscount Birkenhead, with his armorial bookplate to FEP and a loosely inserted newspaper clipping of his portrait. Occasional light spotting, some browning to plates. A fine copy.

A new edition, attractively bound by Morrell, of a study in Early Modern dramatics by writer and advocate of sexual reform John Addington Symonds (1840-1893), whose *Problem in Greek Ethics* (1873) contains the first recorded use of the word 'homosexual' in its English-language context.

£ 375

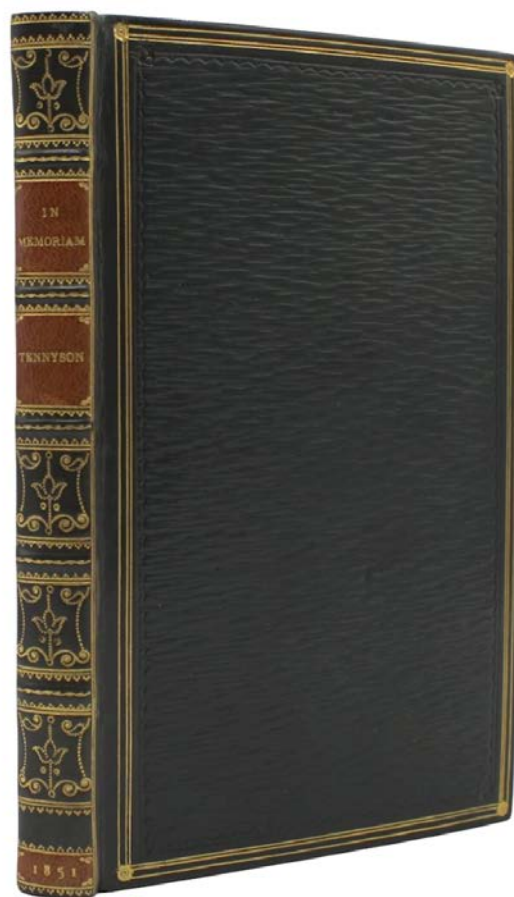
71) **[TENNYSON, Alfred Lord].** In memoriam.

*London. Edward Moxon, 1851. Fourth edition.*

8vo. vii, [1], 211pp, [1]. With half-title. Finely bound by Zaehnsdorf (stamp-signed to verso of first blank fly-leaf) in contemporary gilt-tooled, straight-grain forest green calf, contrasting tan morocco lettering-pieces. Gilt dentelles. Light browning to endpapers. A fine copy.

The fourth edition, finely bound by Zaehnsdorf, of Tennyson's elegiac narrative poem; first published in 1850, the lyric verse was composed in memory of his Cambridge friend Arthur Henry Hallam (1811-1833), who died of cerebral haemorrhage at the age of twenty-two.

£ 200





# Farmer Giles of Ham

BY J. R. R. TOLKIEN

*embellished by*

PAULINE DIANA BAYNES



PAULINE BAYNES, M.S.I.A.

ROCK BARN COTTAGE, DOCKENFIELD, FARNHAM, SURREY. GU10 4HH

TEL. HEADLEY DOWN 3306.

Oct 28<sup>th</sup> '80

Dear Mr King,

Thank you for your letter.  
Of course I shall be delighted to  
sign the copies of "A map of Narnia"  
for you. Yes, indeed, they were done  
especially for Penguin Books. I put  
the idea forward to them following the  
success I had had with the poster  
maps of Middle Earth for George Allen &  
Unwin, based on the Tolkien books.

All good wishes to you.

Yours sincerely

Pauline Baynes.

#### ILLUSTRATING THE INKLINGS

- 72) **TOLKIEN, J. R. R.** Farmer Giles of Ham.  
London. George Allen and Unwin, [1949]. First edition.

8vo. 78pp, [1]. With a colour frontispiece and numerous monochrome illustrations in the text by Pauline Diana Baynes. Original publisher's pictorial orange cloth, original publisher's pictorial dustwrapper. Very minor shelf-wear, dustwrapper price-clipped and a trifle rubbed and chipped to edges. Contemporary inked gift inscription to recto of FFEP. With a loosely inserted A.L.S. by the illustrator dated 28th October, 1980: 'Dear Mr. King, Thank you for your letter. Of course I shall be delighted to sign the copies of "A map of Narnia" for you. Yes, indeed, they were done especially for Penguin Books. I put the idea forward to them following the success I had had with the poster maps of Middle Earth for George Allen & Unwin, based on the Tolkien Books. All good wishes to you. Yours sincerely, Pauline Baynes'.

**The first edition of Tolkien's charming fable set in an alternate medieval Oxfordshire.**

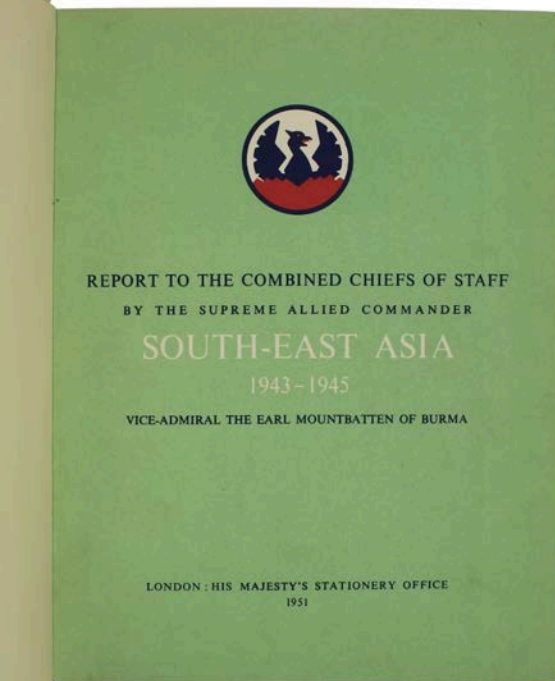
Tolkien was delighted with the illustrations supplied by **Pauline Baynes (1922-2008)**, writing that: 'I am pleased with them beyond even the expectations aroused by the first examples. They are more than illustrations, they are a collateral theme. I showed them to my friends whose polite comment was that they reduced my text to a commentary on the drawings' (Scull & Hammond, p. 112). Baynes would illustrate the majority of Tolkien's literary efforts, including later editions of his Middle-Earth epic and several of his posthumously published works.

One wonders whether the recipient of the autograph letter included with this copy may have been **Gerald M. King (1935-2024)**, illustrator of fantasy ephemera, philatelist, and author of *Alice Through the Pillar Box and What She Found There: A Philatelic Phantasy* (1978). Baynes illustrated the 1968 Blackie edition of *Alice in Wonderland and Through the Looking Glass*.

Hammond & Anderson A4a

£ 2,500

## ANTHONY EDEN'S COPY - IN MEMORY OF HIS SON



**73) VICE ADMIRAL THE EARL MOUNTBATTEN OF BURMA.** Report to the combined chiefs of staff by the supreme allied commander south-east asia 1943-1945. London. *His Majesty's Stationery Office, 1951. First edition.*

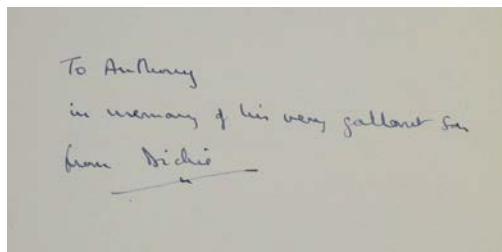
Quarto. xi, [1], 280pp. With 39 maps and four charts. Contemporary cream cloth, contrasting brown morocco lettering-piece. Original publisher's printed green wrappers bound in. Lightly rubbed and marked. With later bookplate 'From the Library of the Earl of Avon', i.e., Sir Anthony Eden, loosely inserted. Presentation copy, inked inscription to verso of upper wrapper: 'To Anthony, in memory of his very gallant son from Dickie'.

A poignant and significant presentation copy of the definitive HMSO report of the Burma campaign during the Second World War, inscribed by the author, Louis Mountbatten, first Earl Mountbatten of Burma (1900-1979), whom Churchill had appointed as Supreme Allied Commander South East Asia Command (SEAC) in the summer of 1943; to then Foreign Secretary Sir Anthony Eden, whose eldest son, Simon Gascoigne Eden - a navigator with the 62nd Squadron RAF VR - had been serving in Burma when his plane went missing in June 1945. His death was confirmed the following month, just before the 1945 General Election.

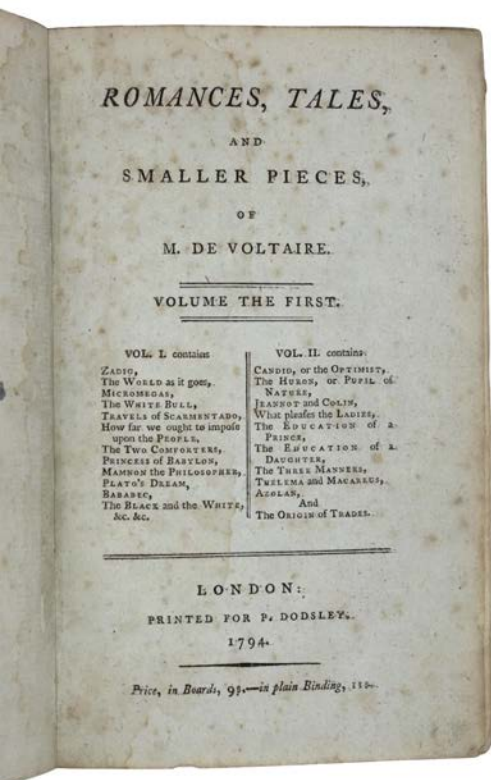
From the library of **Sir Anthony Eden (1897-1977)**, Lord Avon, British foreign secretary (1935-38, 1940-45, and 1951-55) and Prime Minister (1955-1957). Following active service in the First World War, Eden read Oriental languages at Oxford. He was elected to the House of Commons in 1923. In 1935 he was appointed foreign secretary, a position he resigned in 1938 to protest Prime Minister Neville Chamberlain's appeasement of Nazi Germany. When Churchill became Prime Minister in 1940, he was named secretary of state

for war, and later during the Second World War once more served as foreign secretary. Eden succeeded Churchill as Prime Minister in 1955. In 1956, his failure to respond effectively during the Suez Crisis, and the subsequent loss of party and public support, ultimately led to his resignation from office in 1957. He was knighted in 1954 and created earl of Avon in 1961.

£ 3,250



## CANDIDE, AND MORE



**74) VOLTAIRE.** Romances, tales, and smaller pieces. London. Printed for P. Dodsley, 1794.

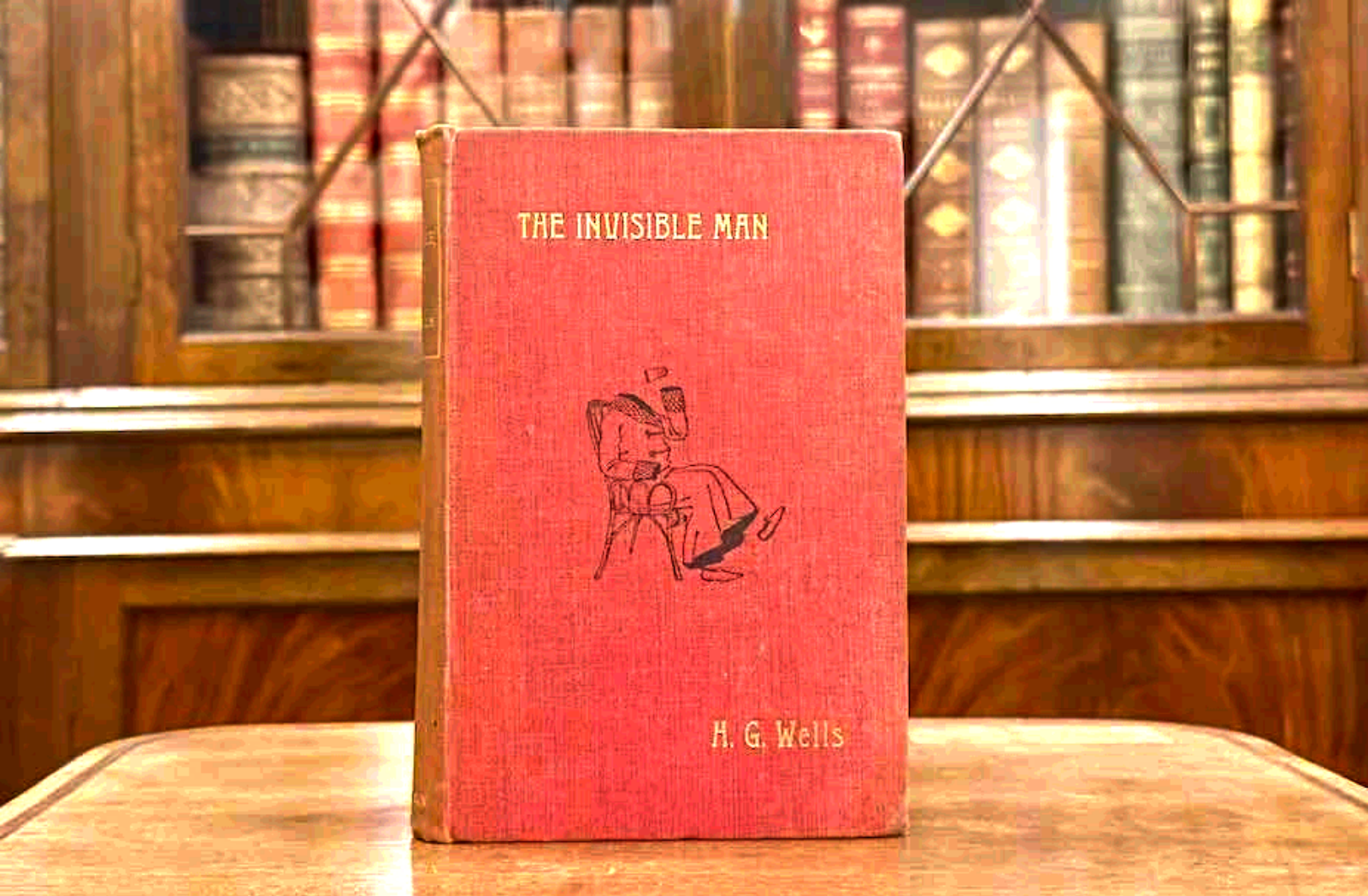
8vo. In two volumes. [2], 340; [2], 341pp, [1]. Contemporary sheep boards, recently rebacked. Boards rubbed. Armorial bookplates of J. T. Abbott, Abbeville, Darlington to FEPs, early ownership inscriptions of Wilson Beckett, Heighington and later gift inscriptions to front blank fly-leaves,

A handsome edition of Voltaire's shorter literary efforts, taken from the French edition of 1764. In addition to an early English appearance of his masterpiece, *Candide*, - which seems to conform to the first English translation published by Nourse in 1759, only with the addition of explanatory footnotes - this collection also contains the spurious continuation of *Candide*, under title *Candid, or The optimist. Part second*, commonly attributed to literary critic and author **Charles-Claude-Florent Thorel de Campigneulle (1737-1805)**.

ESTC T45219.

£ 450





75) **WELLS, H. G.** *The Invisible Man: A Grotesque Romance.*  
*London. C. Arthur Pearson, 1897. First edition, first impression.*

8vo. viii, 245pp, [3]. First page numbered '2'. With a half-title and a terminal leaf of publisher's advertisements. Original publisher's pictorial red cloth, lettered in gilt. A trifle rubbed and marked, spine dulled. Hinges starting, early ink-stamp of M. C. Aston to head of half-title, leaves lightly toned.

**The first edition of Wells's highly influential science fiction novel.** *The Invisible Man* was issued in four distinct editions in its first year of publication, each with a variant ending; initially serialised in *Pearson's Weekly* between June and August, the first edition in book form appeared in September, with the second edition shortly thereafter in November - the same month as the first American edition.

£ 1,500

*FINIS*

