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A Selection of English Literature

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Foreword

*Please, take a moment to look at this fine selection of English Literature titles from our stock. Here you will find an exquisite first edition of James Boswell's *The Life of Samuel Johnson* in a contemporary binding (item n. 1); a copy of the first Italian edition of *A Sentimental Journey through France and Italy* by Laurence Sterne in the translation by Ugo Foscolo (item n. 19); a complete set of the *Waverley Novels* by Sir Walter Scott in an exquisite gilt black morocco binding (item n. 15); and a fine contemporary portrait of Charles Dickens (item n. 25).*

Thomas J. Symonds
March 2022



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1. BOSWELL, James. *The Life of Samuel Johnson, LL.D. Comprehending An Account of his Studies and Numerous Works, in Chronological Order, A Series of his Epistolary Correspondence and Conversations with Many Eminent Persons; And various Original Pieces of his composition, never before published. The Whole exhibiting a View of Literature and Literary Men in Great Britain, for near half a Century, during which he flourishes. In Two Volumes. By James Boswell, Esq. ... Volume The First. [Second.]*

London: Printed by Henry Baldwin, for Charles Dilly, in The Poultry. MDCXCI

£ 14,000

FIRST EDITION, Second issue (reading "give" spelled correctly on p.135). 2 Volumes. 4to. Vol. 1: Engraved frontispiece portrait. (2), iv-xii, (8), 516 pp.; [A⁴], [-²], A-B⁴, B-Zz⁴, 3A-3T⁴, 3U²; Vol. 2: (2), 588 pp. [A]², B-4E⁴, 4F¹. [A]1 blank. Engraved plates facing N^{2v} (p. 92) and 4F^{1v} (p. 588). Vol. 2 lacking initial blank; occasional marginal pencil notes (vol. 2). Small leather bookplate of Barton Currie to front pastedowns of both volumes; small newspaper clipping pasted to rear pastedown (vol. 2). Occasional faint spotting; untrimmed pages. Contemporary original marbled paper boards with contemporary brown calf spine; original red morocco spine labels with gilt lettering; insignificant light rubbing; hinges a little tender. Housed in a modern morocco-backed drop-back box. A fine copy.

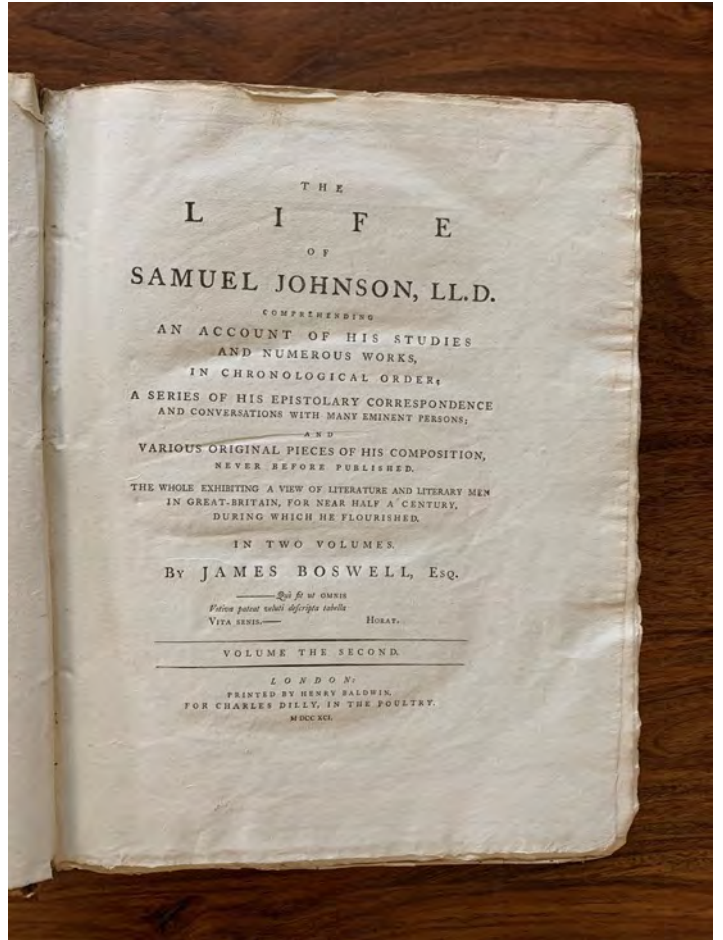
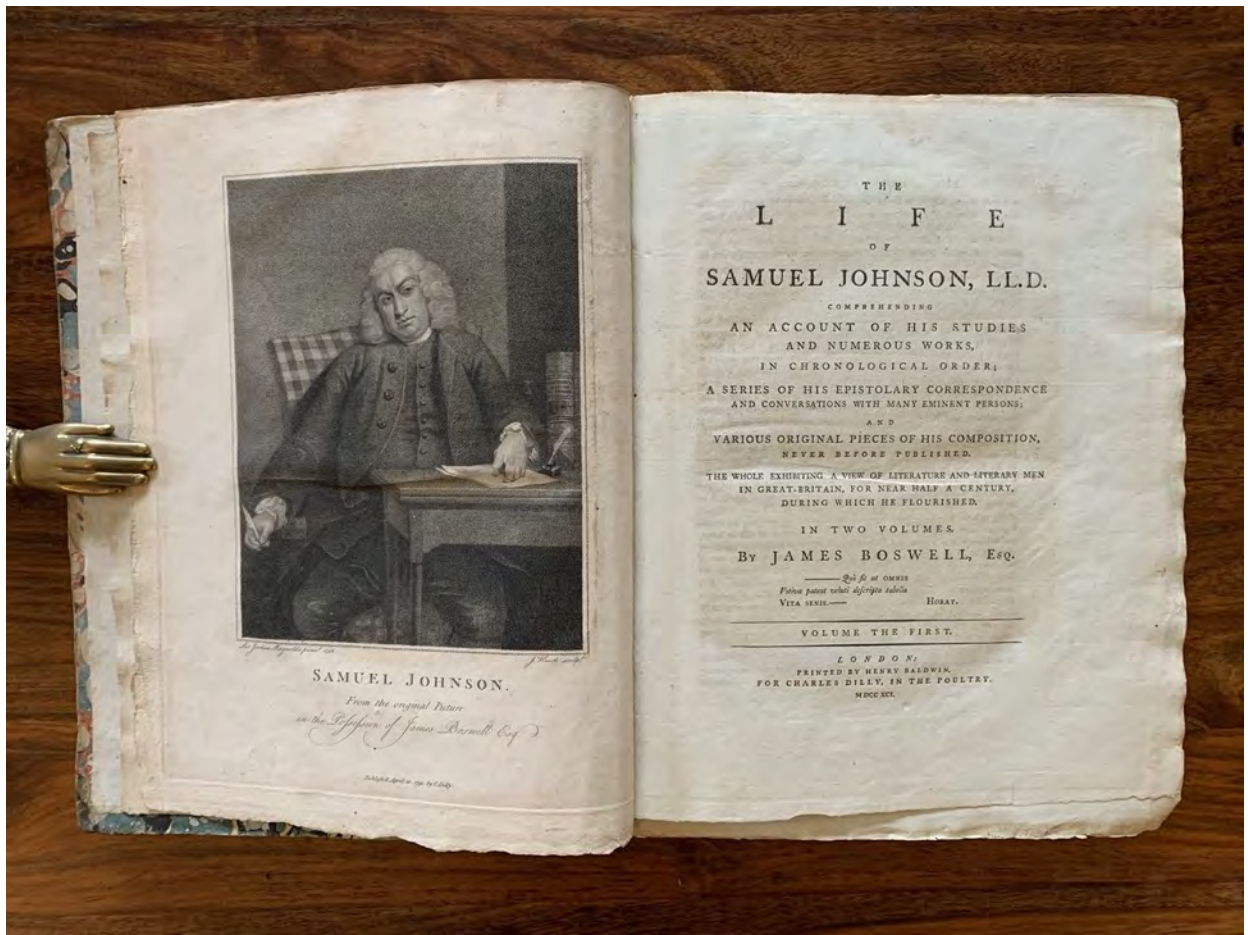
Rothschild 463.

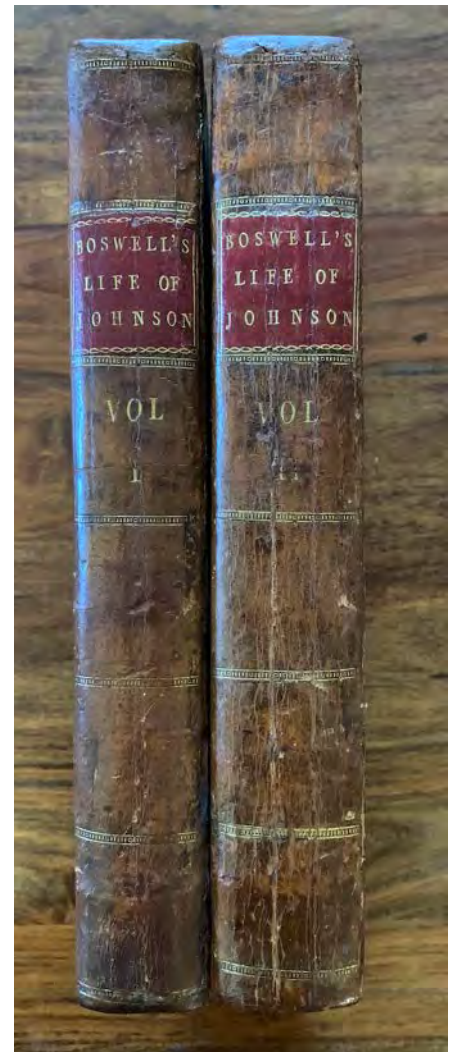
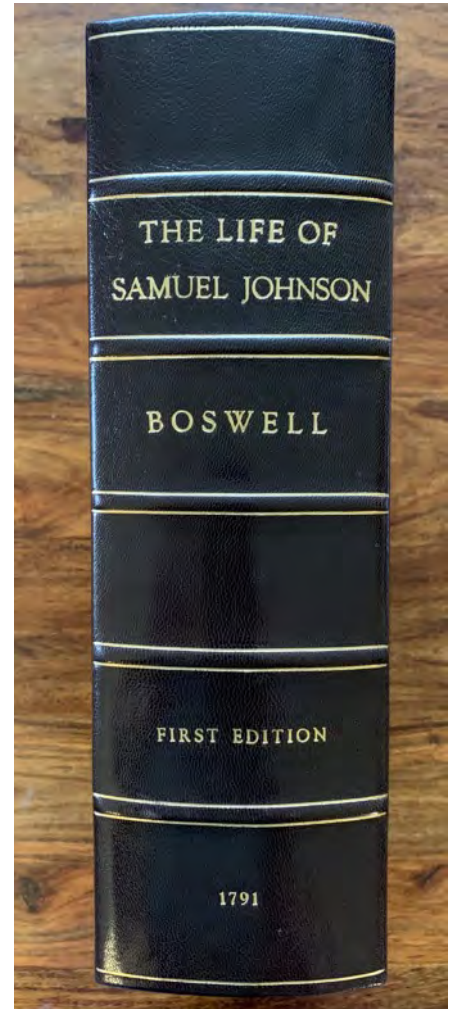
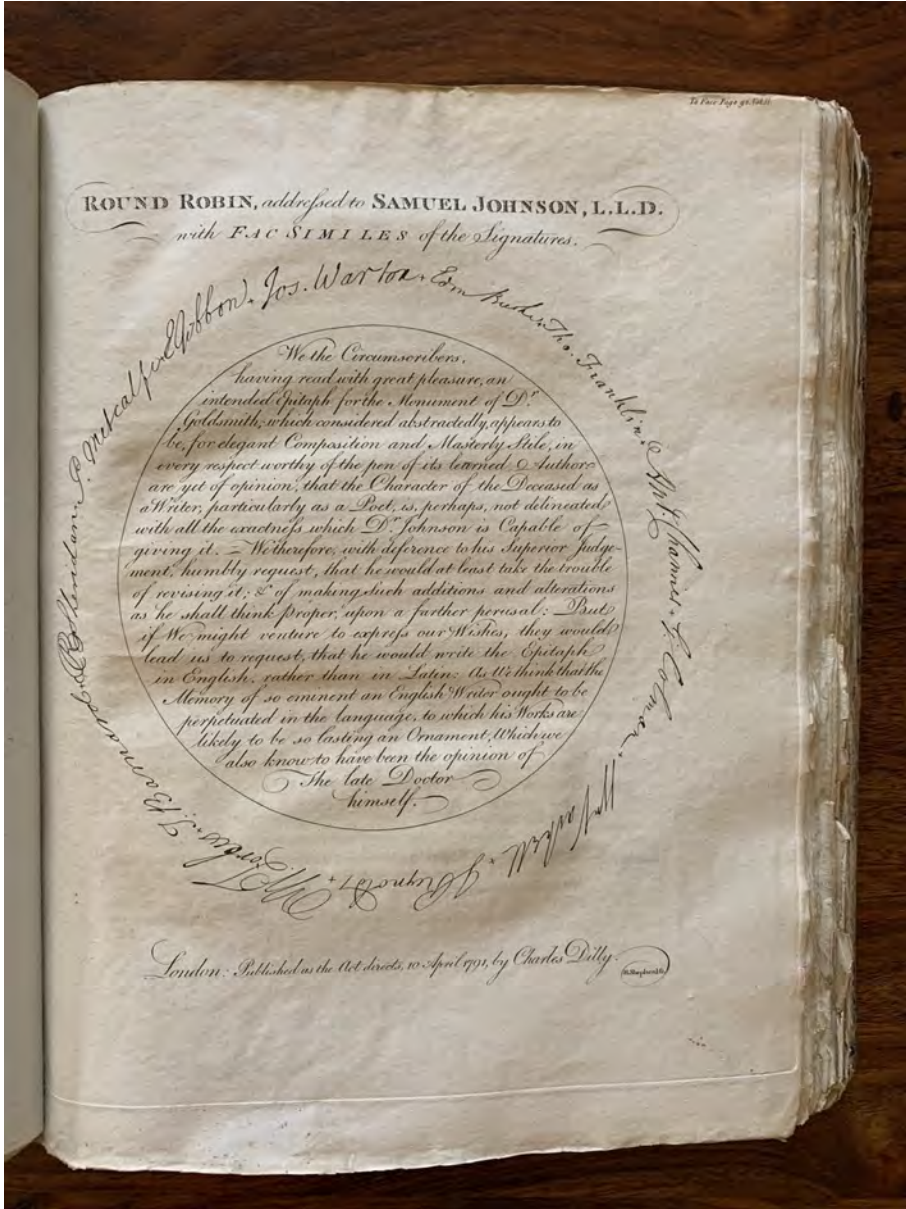
Untrimmed and in a beautiful and extremely well-preserved contemporary binding, this is a superb and exquisite FIRST EDITION of one of the most famous literary biographies ever published. It comes from the collection of the prominent American journalist and avid and distinguished bibliophile Barton Currie.

This attractive copy includes the wonderful engraved portrait of Johnson made by J. Heath after the famous painting by Joshua Reynolds and two other beautifully engraved plates – a facsimile of Johnson's handwriting and a "Round Robin" with facsimiles of signatures.

Boswell's The Life of Samuel Johnson is considered by some as one of the greatest biographies ever written in the English language. Boswell's personal acquaintance with Johnson began in 1763, and the author covered the entirety of Johnson's life by means of additional research. The biography does indeed take many critical liberties with Johnson's life, since Boswell makes some changes to Johnson's quotations and even censors many comments. This is why some contemporary critics have stated that it cannot be considered a proper biography.

However, the book is valued as both an important source of information on Johnson and his times, as well as an important work of English literature.





2. BOSWELL, James. *The Life of Samuel Johnson LL. D.*

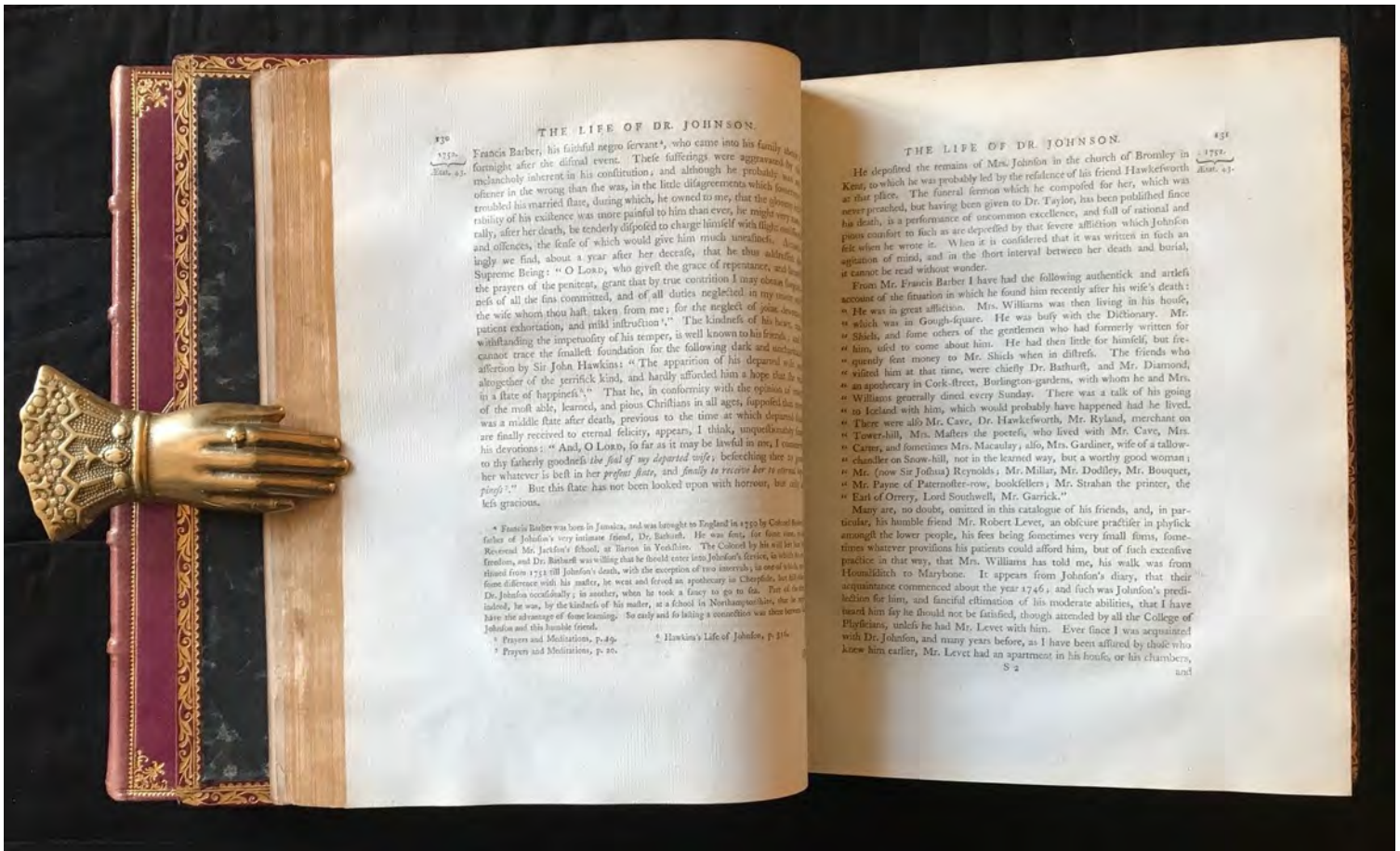
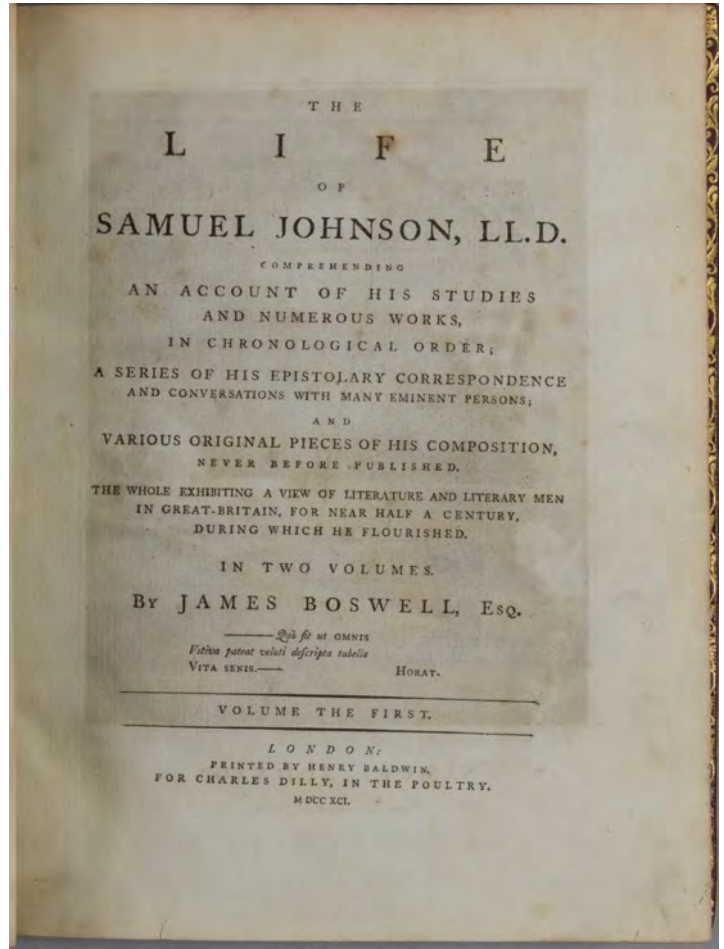
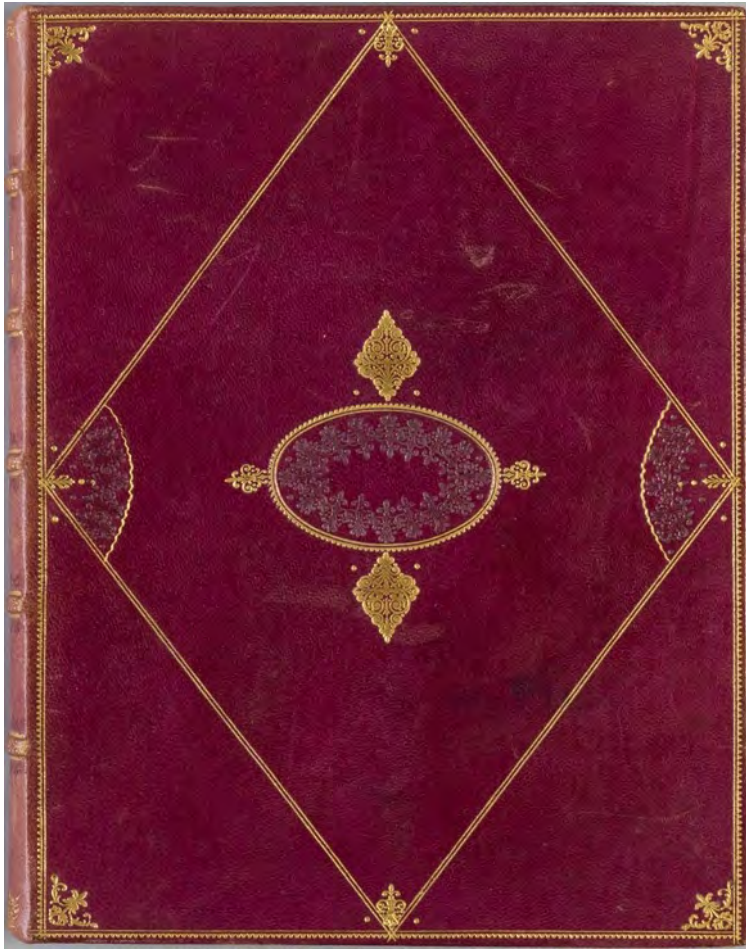
London: Henry Balwin, 1791.

SOLD

FIRST EDITION. Large 4to. 2 vols. pp. xii, (16), 516; 588, (2) Engraved frontispiece by J. Heath after Reynolds' portrait of Johnson. A very fresh, clean and crisp copy with only some spotting and light browning to flyleaves and first and final leaves. Marginal damp staining mostly visible on the back of the frontispiece. Light ink offsetting from frontispiece to title. A long list of ms. owners from the French Huguenot family of the Duvals. A number of handwritten notes, giving the impression that the compiler was present at some of the moments described in the text. Modern red morocco gilt, spine faded, marbled pastedowns. A fine copy.

The recognised masterpiece of English biography, the *Life of Samuel Johnson* is a monument to both its protagonist and its author. Following the death of Johnson and in order to satisfy the enormous demand for Johnson's anecdotes, this biography made extensive use of dialogues and it was noteworthy for the Boswell's ability in describing the human characters surrounding Johnson and Johnson's itself. Although many of the facts reported here are not accurate; and the continuity of its narrative is often interrupted, this book remains a precious source of information about the cultural world of the late eighteenth century.

This copy comes from the Duval family, a notable family of French expats who came to London after the persecution against the Protestants of the late seventeenth century. The handwritten notes that could be found in these two volumes would suggest that the compiler of these notes was actually present at some of the events described by Boswell in the text. The compiler also invites the reader to look for the facts in the *Gentleman's Magazine*, the magazine with which Johnsons has collaborated for years and that routinely reported on the London cultural scene.



330 THE LIFE OF DR. JOHNSON.

Francis Barber, his faithful negro servant, who came into his family about a fortnight after the dismal event. These sufferings were aggravated by the melancholy inherent in his constitution, and although he probably was not so often in the wrong than he was, in the little disagreements which sometimes troubled his married life, during which, he owned to me, that the objection of his rationality of his existence was more painful to him than ever, he might very naturally, after her death, be tenderly disposed to charge himself with slight faults and offences, the guilt of which would give him much uneasiness. Accordingly we find, about a year after her decease, that he thus addressed the Supreme Being: "O LORD, who givest the grace of repentance, and hastenest the prayers of the penitent, grant that by true contrition I may obtain forgiveness of all the sins committed, and of all duties neglected in my intercourse with the wife whom thou hast taken from me; for the neglect of *your* divine commandments, patient exhortation, and mild instruction." The kindness of his heart, notwithstanding the imperiousness of his temper, is well known to his friends, and cannot trace the smallest foundation for the following dark and uncharitable ascription by Sir John Hawkins: "The apparition of his departed wife, who was altogether of the jerrick kind, and hardly afforded him a hope that she was in a state of happiness." That he, in conformity with the opinion of some of the most able, learned, and pious Christians in all ages, supposed that she was a middle state after death, previous to the time at which departed souls are finally received to eternal felicity, appears, I think, unquestionably from his devotions: "And, O LORD, so far as it may be lawful in me, I commend to thy fatherly goodness the *final* of my departed wife, beseeching thee to grant her whatever is best in her present state, and finally to receive her to eternal bliss." But this state has not been looked upon with horror, but with thy mercies gracious.

* Francis Barber was born in Jamaica, and was brought to England in 1750 by Colonel Barber, father of Johnson's very intimate friend, Dr. Barlow. He was sent, for some time, to the Reverend Mr. Jackson's school, at Harrow in Yorkshire. The Colonel by his will left him his freedom, and Dr. Barlow was willing that he should come into Johnson's service, in which he remained from 1751 till Johnson's death, with the exception of two intervals, in one of which he was sent different with his master, he went and served as apothecary in Cheshire, but still Dr. Johnson occasionally, in answer, when he took a fancy to go to him. Part of his time, indeed, he was, by the kindness of his master, in a school in Northamptonshire, where he had the advantage of some learning. The only and so lasting connection was then between Johnson and this humble friend.

* Prayers and Meditations, p. 49.

* Hawkins's Life of Johnson, p. 216.

331 THE LIFE OF DR. JOHNSON.

He deposited the remains of Mrs. Johnson in the church of Bromley in Kent, to which he was probably led by the refusal of his friend Hawkerworth Key to which he was probably led by the refusal of his friend Hawkerworth Key as that place. The funeral sermon which he composed for her, which was never preached, but having been given to Dr. Taylor, has been published since his death, is a performance of uncommon excellence, and full of rational and pious comfort to such as are distressed by that severe affliction which Johnson felt when he wrote it. When it is considered that it was written in such a situation of mind, and in the short interval between her death and burial, it cannot be read without wonder.

From Mr. Francis Barber I have had the following authentick and ardent account of the situation in which he found him recently after his wife's death: "He was in great affliction. Mrs. Williams was then living in his house, which was in Gough-square. He was busy with the Dictionary. Mr. Shiel, and some others of the gentlemen who had formerly written for him, used to come about him. He had then little for himself, but frequently sent money to Mr. Shiel when in distress. The friends who visited him at that time, were chiefly Dr. Barlow, and Mr. Diamond, an apothecary in Cork-street, Burlington-gardens, with whom he and Mrs. Williams generally dined every Sunday. There was a talk of his going to Iceland with him, which would probably have happened had he lived. There were also Mr. Cave, Dr. Hawkerworth, Mr. Ryland, merchant on Tower-hill, Mrs. Maister the poetess, who lived with Mr. Cave, Mrs. Carter, and sometimes Mrs. Macaulay, also, Mrs. Gardiner, wife of a tallow-chandler on Snow-hill, not in the learned way, but a worthy good woman; Mr. (now Sir Joshua) Reynolds; Mr. Millar, Mr. Dodley, Mr. Bouquet, Mr. Payne of Paternoster-row, bookbinders; Mr. Strahan the printer, the Earl of Orrey, Lord Southwell, Mr. Garrick."

Many are, no doubt, omitted in this catalogue of his friends, and, in particular, his humble friend Mr. Robert Levet, an obscure practitioner in physick amongst the lower people, his fees being sometimes very small sums, sometimes whatever provisions his patients could afford him, but of such extensive practice in that way, that Mrs. Williams has told me, his walk was from Houndsditch to Marybone. It appears from Johnson's diary, that their acquaintance commenced about the year 1746, and such was Johnson's predilection for him, and fanciful estimation of his moderate abilities, that I have heard him say he should not be fatigued, though attended by all the College of Physicians, unless he had Mr. Levet with him. Ever since I was acquainted with Dr. Johnson, and many years before, as I have been assured by those who knew him earlier, Mr. Levet had an apartment in his house, or his chambers,

S 2

3. BOSWELL, James. *The original illustrations to 'Conversation with Gerald'*.

£ 7,500

Ink drawings, most on hand-made paper, in a large and elegant green Solander box lettered in gilt on front cover. A collection of 7 out of the 13 original drawings (nos. 1, 2, 4, 5, 6, 8, 13), plus a few preparatory sketches and one unpublished drawing. 6 large drawings (ca. 17 x 11 inch.); 4 medium-sized drawings (ca. 15 1/2 x 11 1/2 inch.); 1 medium-sized drawing on standard paper (ca. 9 x 14 1/2 inch.); 1 small drawing (ca. 7 x 11 inch.); 1 small drawing on standard paper (ca 8 x 8 inch.); two photographic reproductions.

Artist James Boswell (1906-71) made these drawings shortly before his death. Boswell "became a leader of a school of social satirists, whose influence is still felt today. He was a founder member of the Artists International Association, and of the artists who gave Left Review its cutting edge. Throughout his creative life he exercised a gift for satiric comment, comic invention, and the recording of the passing moment. Some of his vivid drawings of army life are in the Imperial War Museum and the British Museum." (Conversation with Gerald, pp. 210-11). Moreover, he was art editor of Lilliput.

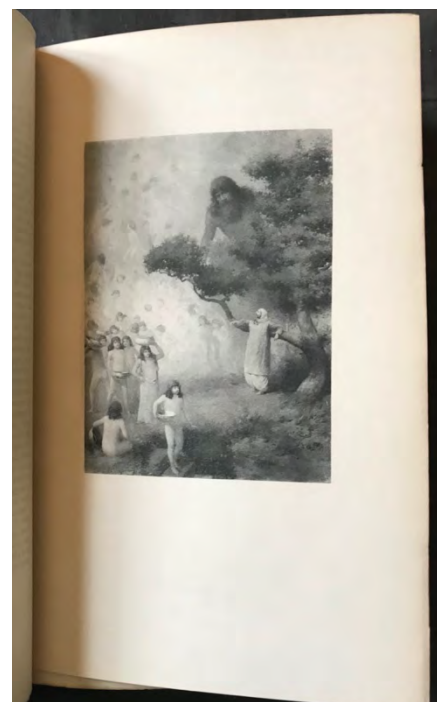
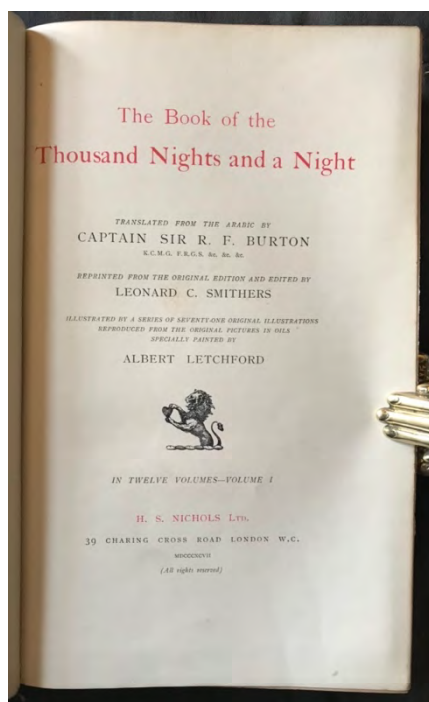


4. BURTON, Sir Richard F. (tr.). *The Book of the Thousand Nights and a Night*

London: H. S. Nichols, 1897.

£ 1,650

8vo, 12 vols. The illustrated library edition. Publisher's red half morocco, green cloth over boards, raised bands, gilt title to spine in English and Arabic, interlace panels to the third and fifth compartments, upper fore-edge gilt, the others uncut, beautiful marbled endpapers. Spines just a little worn and rubbed, an admirable collection withal. 71 photogravure plates taken from oil paintings by Albert Letchford, especially commissioned for this work, each with captioned tissue-guard. One of the variant issues of the Nichols-Smithers Editions, this styled the "illustrated 'Library Edition'" by Penzer (p.122), while the blocking to the tails of the spines identifies it as the Kamashastra Edition. A very good, attractive, and skilfully produced set. Chauvin IV, 229 refers to the 1893 issue of the "Library Edition", note at p.85 to the Letchford illustrations; Penzer pp.122-3.

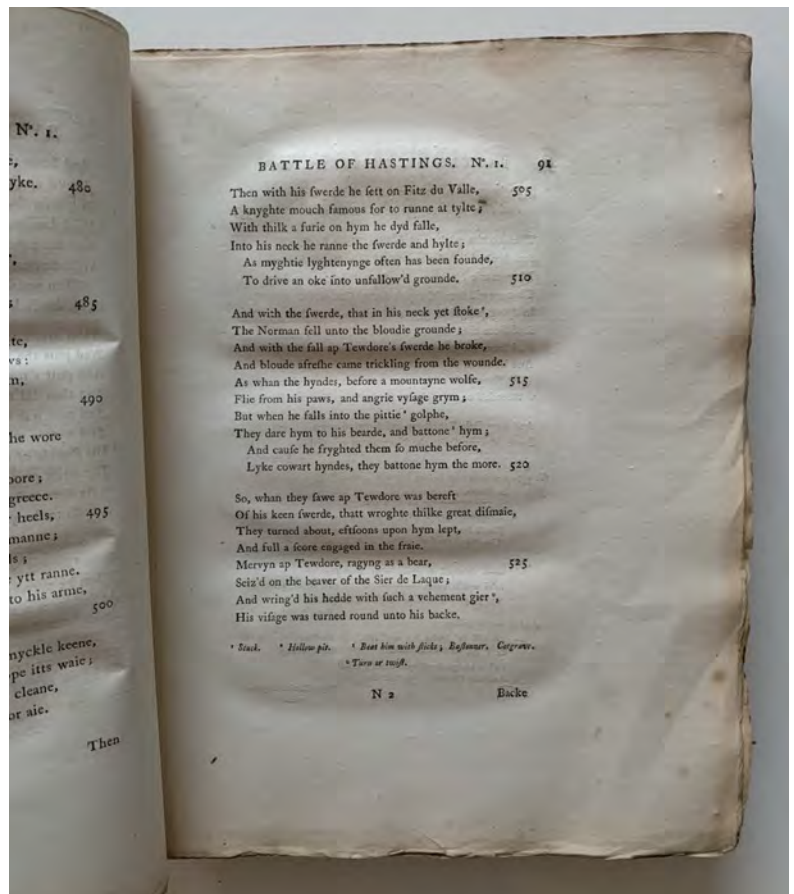
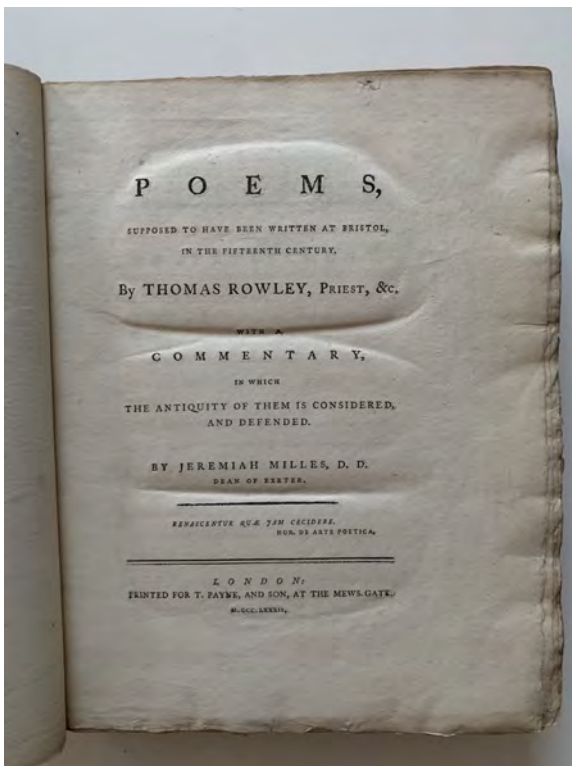


5. [CHATTERTON, Thomas] Thomas Rowley; MILLES, Jeremiah. *Poems Supposed to Have Been Written at Bristol in the Thirteenth Century By Thomas Rowley, Priest, &C. With a Commentary in Which the Antiquity of Them is Considered and Defended, By Jeremiah Milles*

London: Printed for T. Payne, 1782.

£ 1,000

Large 4to. First Edition xix (1), 545 pp, plus errata page. Title-page; Advertisement; Table of Contents. Manuscript inscription on first pastedown of previous owner (Albert Bassett Hopkins). In English; Roman and Italic type with occasional Gothic. Untrimmed pages, some uncut; wide margins. Slight browning, foxing and offsetting throughout. Contemporary ¾ boards spine neatly repaired, some wear, rubbing and staining. Overall, an excellent copy.



6. CROWLEY, Aleister. *Moonchild. A Prologue.*

London, The Mandrake Press, 1929.

£ 6,000

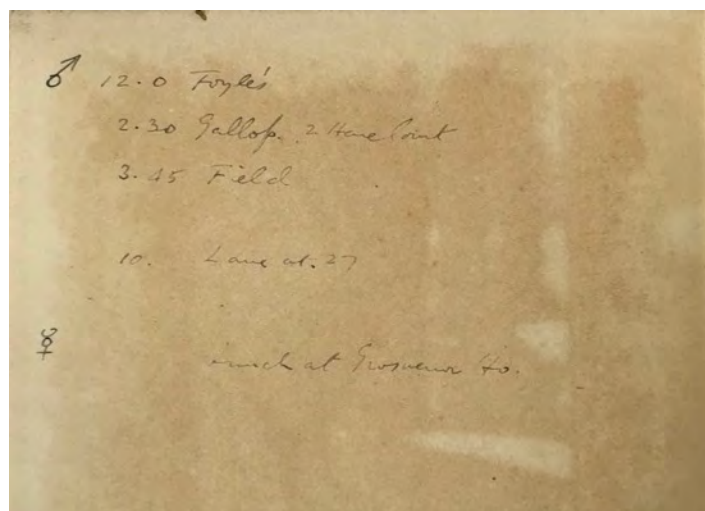
FIRST EDITION. 8vo. Original sea-green cloth, titles to spine gilt. With the pictorial Beresford Egan dust jacket almost completely intact, only upper part of dust jacket, covering head of spine, torn away. Text clean and crisp, flawless.

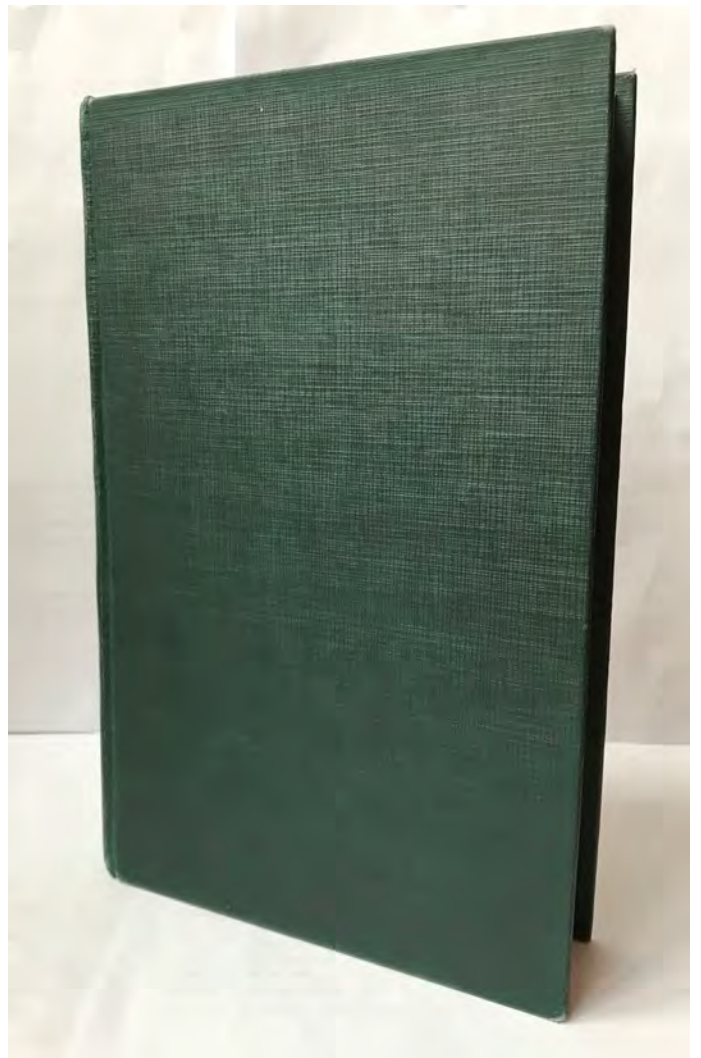
An important presentation copy inscribed by the author on front endpaper: "To Clements Hassell with sincere admiration of a fine artist and appreciation of an excellent friend, from Aleister Crowley, Oct 8, '32 e.v.". This "Clements Hassell" person is likely to be identified with Hilary Clements Hassell (1871-1949), who was a British painter of interiors and landscapes. 'E.v.' stands for 'era vulgaris', which is a Latin expression for 'common era'. This is placed after the date to differentiate it from Crowley's Thelemic calendar, which starts in 1904 (the year the author claimed he had received the 'Book of the Law'). On the rear endpaper, very presumably in Crowley's own handwriting, appear details of a two-day schedule accompanied by planetary symbols. These symbols represent days of the week (Mars, i.e. Tuesday, and Mercury, i.e. Wednesday). Crowley mentions Foyle's "lunch at Grosvenor House", where it is known he gave a lecture on Magick in 1932:

"In September 1932 Crowley was invited to a literary luncheon by Christina Foyle. Christina Foyle's owned Foyle's bookshop in London and held a literary lunch every year. This was a small coup for Crowley, to be invited as the guest of honour and speaker. Crowley spoke on The Philosophy of Magick which was well received. A queue of women formed at the end of the luncheon to have him autograph their books".

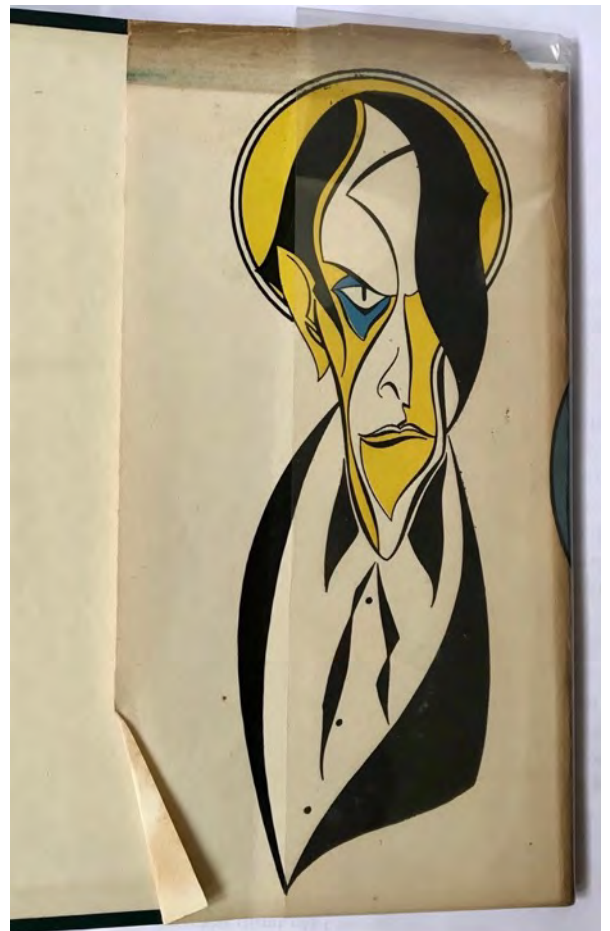
At the luncheon, Crowley was accompanied by his friend Louis Wilkinson (1888 - 1966) and met John Cowper Powys (1872 - 1963) for the first time and Sir Denison Ross.

Bibliography: Marlene Peckwood, *The Feng Shui Journey of Mr Aleister Crowley*, 2012, P. 205; J. Cowper Powys, *Letters to Glyn Hughes*, p. 13; Symonds, John. *The King of Shadow Realm*, pp. 308, 516. Churton, T. *Aleister Crowley: The Biography*, pp. 357-8.





To
Clements Hassell
with sincere admiration
of a fine artist
and appreciation of
an excellent friend
from Aleister Crowley
Oct 8, '32.21.



7. DICKENS, Charles. *Letter to Frederick Chapman.*

London, 1869

£ 2,000

Frames and glazed 22 x 14 ins (56 x 36cm). Autograph letter signed, 1 page, octavo, dated Sunday 16th May 1869: 'to 'F.[rederick] C.[hapman]', with the embossment of the Athenaeum Club, asking to be sent a copy of 'The Ruined Cities of Zulu Land' by Hugh Mulleneux Walmsley (' - I believe you published the book?').

In a frame, alongside an engraving of the author, with a facsimile signature below.



8. JOHNSON, Samuel; STRAHAN, G. (ed.). *Prayers and Meditations*

London: T. Cadell, 1785

£ 2,500

FIRST EDITION. 8.vo; xvi, 227, ad. Title-page inscribed with name of previous owner. Bound in contemporary one quarter ivory cloth over green paper boards. Printed label to spine. No sign of wear or soiling on the outside. On the inside, this is a very clean copy with only a few pencil marks throughout; t-p lightly browned; a worm track not affecting the text runs through pp. xv to 15. An exceptionally well-preserved copy of the very rare first edition of this work by Dr. Johnson.

Before his death in 1784, the great writer and literate Samuel Johnson (1709 – 1784) gave the manuscript containing his religious writings to his publisher George Strahan with the request of publishing them after his death. These invocations written by Johnson for important events were sided by autobiographical notes giving an account of the contingencies, which have prompted him to write them. However, Strahan decided to censor some of the passages of the manuscripts, where Johnson's Protestant orthodoxy could have been put into doubt. In his preface to this first edition, Strahan warns the reader of his hesitation in publishing – for instance – prayers that Johnson had written for deceased friends, as this did not conform to the Protestant doctrine. At the same time, he also provided the reader with the exact location of the manuscript (Pembroke College Library, Oxford), in order to make the handwritten prayers available to those who wanted to access them more freely. A set of four more prayers from 1752 was published by Strahan in the second edition of this book, following the receipt of new manuscript material.

Bibliography: OCLC 2168976; ESTC T115787; Courtney & Smith, p. 158 – 159; ACGB, 'Samuel Johnson. A Bicentenary Exhibition', pp. 136 – 137. 'To the Correspondents' in *The English Review* (VI, 1785), p. 400.

9. JOHNSON, Samuel; [CHALMERS, George (ed.)], *Debates in Parliament*

London: Stockdale, 1787

£ 750

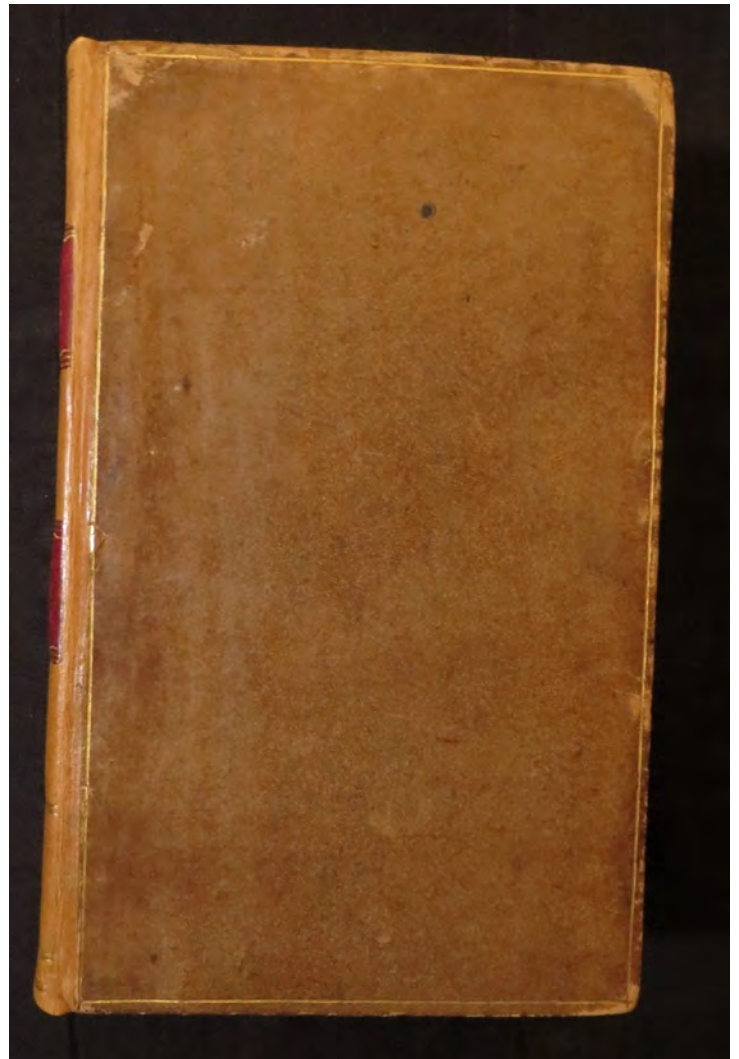
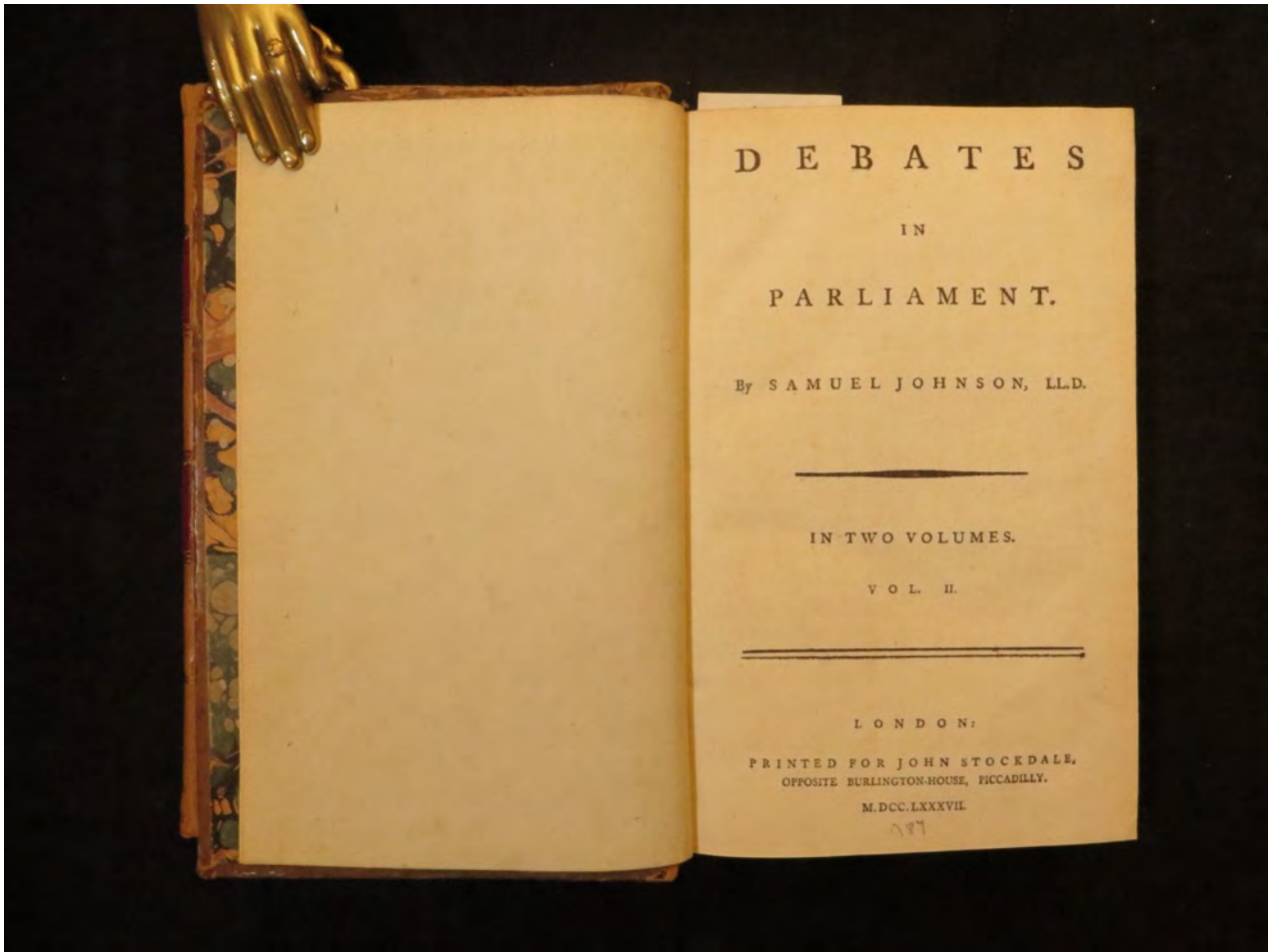
FIRST EDITION. 2 volumes, 8.vo. With title-page and table of contents. Bound in a C19th leather binding, re-backed with a more recent spine in seven compartments divided by double-filets; gilt lettering to spine and boards' edges. Perfectly clean throughout with very light tanning due to age and no foxing at all, a few occasional thumbmarks. A fine copy.

Appearing on 'The Gentleman's Magazine' from 1732 as the proceedings of the House of Commons, these debates were originally written by historian William Guthrie (1708 – 1770) and revised by Johnson, who was appointed to this by the magazine's chief editor Edward Cave (1691 – 1754).

The speeches, allegedly recorded by Johnson, were in fact almost entirely invented by him as he could only have access to some sketchy notes by employees of the House of Parliament and the order of the speakers with an indication of their vote: these were written 'from no material at all – the mere coinage of his own imagination' (Boswell, p. 150). Therefore, these fictitious speeches have no historical value. However, they certainly throw light on the utter ease, with which Johnson could speak authoritatively of almost every topic. It was when Johnson found out that these articles were translated and diffused abroad as authentic, that he stopped this commitment with the Gentleman's Magazine.

The 'Debates' were issued both as an addition to Hawkins' second edition of his 'Works of Samuel Johnson LL. D.'; and as two separate volumes, as it is the case of our copy. The editor of this work (George Chalmers, according to Boswell; or Hawkins himself), attributed the idea of 'Magna Lilliputia' to Edward Cave and decided to restore the correct names of people and place whilst providing us with a useful table to decrypt the anagrams hiding the parliamentary identities. Although this would not give any further credibility to the text, it would show Johnson's political intelligence in perfect detail.

Bibliography: Courtney & Smith, pp. 5 – 6, 162.

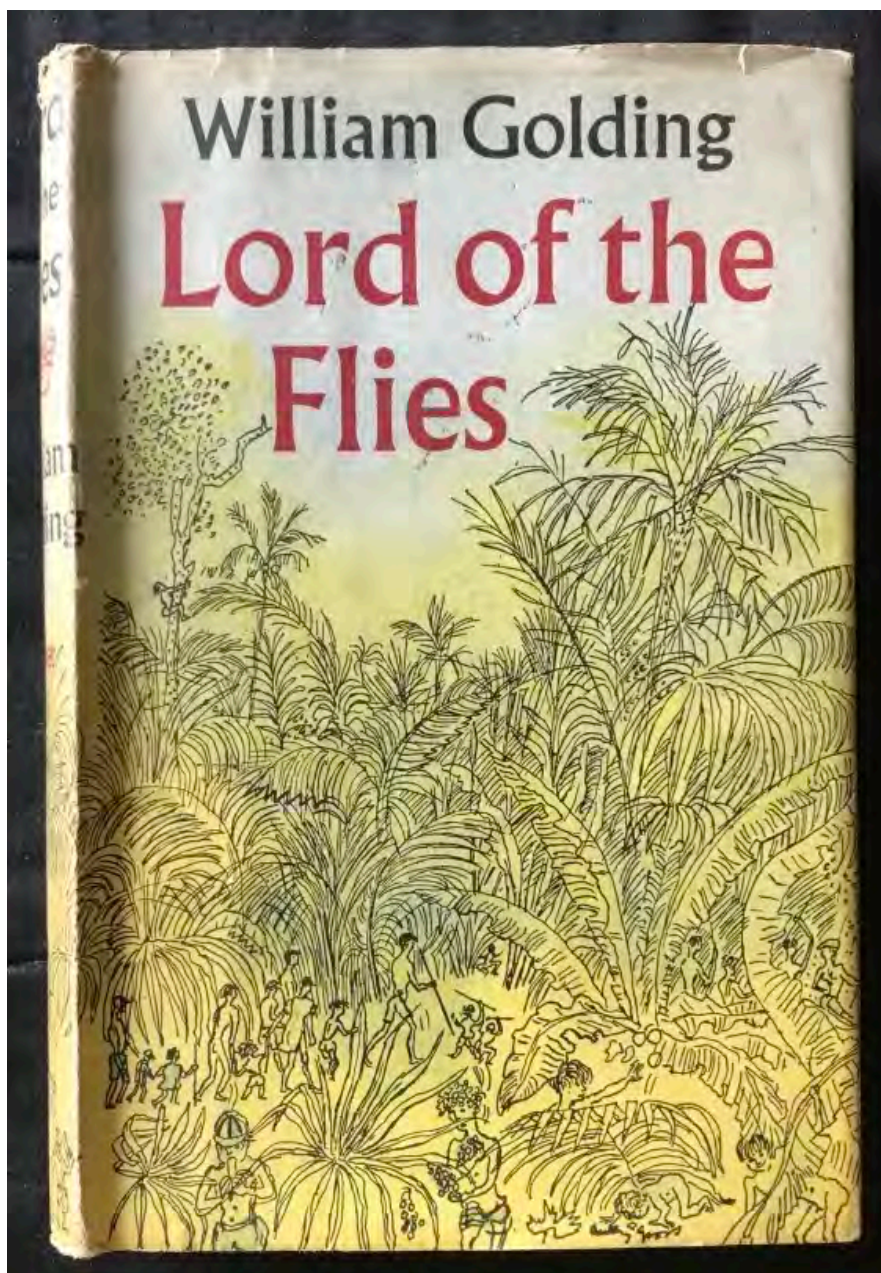


10. GOLDING, William. *Lord of the Flies*

London: Faber & Faber, 1957.

£ 1,000

8vo. 248 p., red buckram and title in white to spine. Fourth impression. Original dust jacket lightly soiled and with minimum sign of wear. A fine copy.



11. PINDAR, Peter [pseud. of WOLCOT, John]. *The Works of Peter Pindar, Esq.*

London: J. Walker and J. Harris, 1809.

£ 1,000

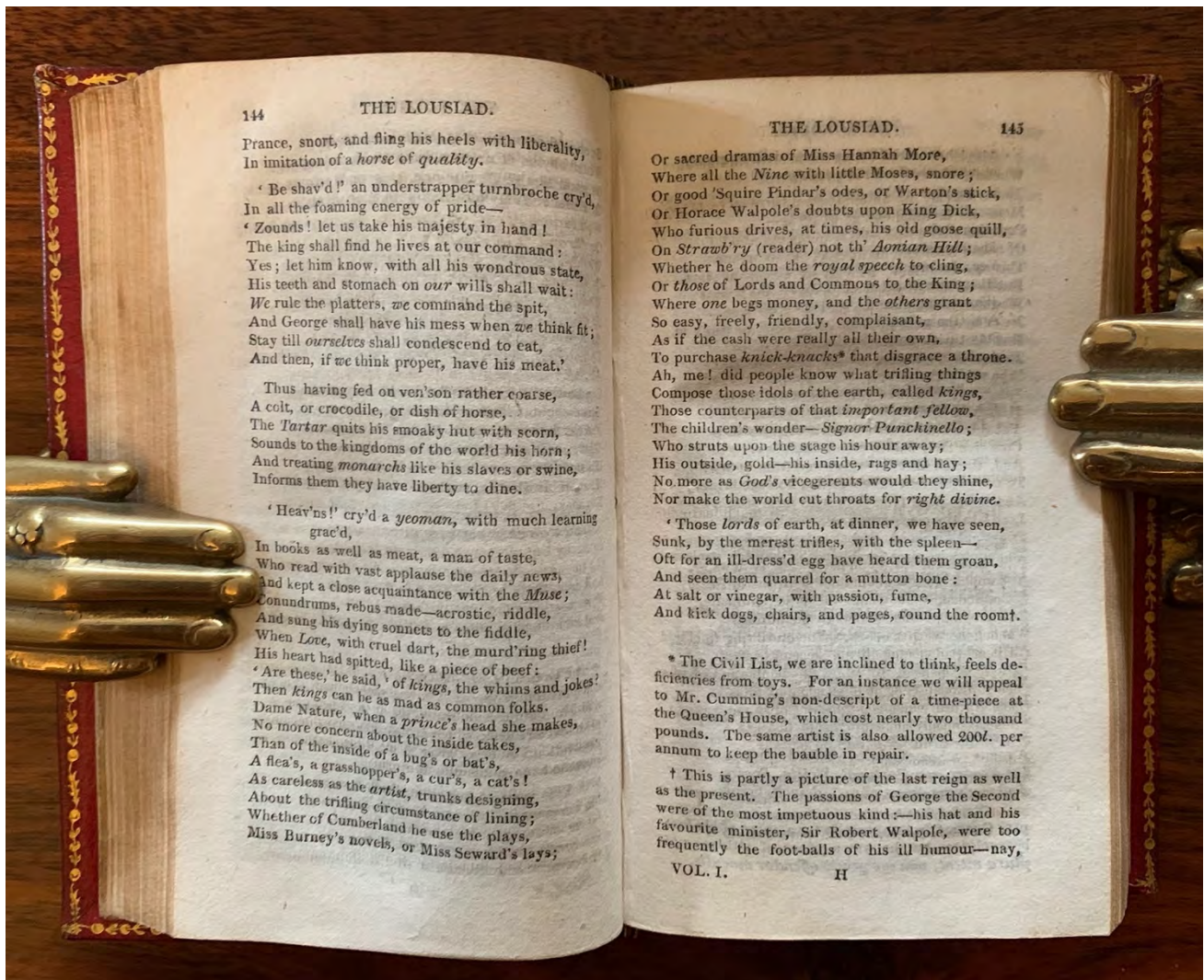
12mo. Four volumes, each one with half-title and frontispiece; engraved title-page with Peter Pindar's portrait on the first volume. Ms. ex libris of Sir George-William Denys, Baronet, on front endpaper of each volume. Bound in a lovely gilt-ruled straight-grain red morocco (fourth volume with some worm tracking on front cover), inner dentelles, author and title to gilt spine, marbled pastedowns, a.e.g. A lovely set in a beautiful binding.

Peter Pindar was the pen name of John Wolcot (1738 – 1819), an English satirist, who found that poetry paid better than his medical profession. Although he was trained as a physician, in 1780, Wolcot went to London and began writing satires.

His first targets were the members of the Royal Academy. For the art historian, the most relevant parts are the Lyric and Farewell Odes to the Royal Academicians for the years 1782, 1783, 1785 and 1786 (pp. 9-133). Here, the painter Benjamin West and other leading members are unmercifully satirised.

His 'Subjects for Painters' (pp. 445-506) are well-repaying readings, particularly the ones ridiculing the naturalist Sir Joseph Banks, King George III, and the Abyssinian traveller James Bruce. Other objects of his attack were Boswell, the biographer of Samuel Johnson, Hannah More, former bluestocking and playwright, and Bishop Porteus. Wolcot had a remarkable vein of humour and wit, which stung its subjects to the quick. He had likewise strong intelligence, and a power of coining effective phrases. In other kinds of composition, as in some ballads he wrote, an unexpected touch of gentleness and even tenderness appears. Among these are The Beggar Man and Lord Gregory. He died at his home in Latham Place, Somers Town, London, on 14 January 1819, and was buried in a vault in the churchyard of St Paul's, Covent Garden.





Prance, snort, and fling his heels with liberality,
In imitation of a horse of quality.

'Be shav'd!' an understrapper turnbroche cry'd,
In all the foaming energy of pride—
'Zounds! let us take his majesty in hand!
The king shall find he lives at our command:
Yes; let him know, with all his wondrous state,
His teeth and stomach on our wills shall wait:
We rule the platters, we command the spit,
And George shall have his mess when we think fit;
Stay till ourselves shall condescend to eat,
And then, if we think proper, have his meat.'

Thus having fed on ven'son rather coarse,
A colt, or crocodile, or dish of horse,
The Tartar quits his smoaky hut with scorn,
Sounds to the kingdoms of the world his horn;
And treating monarchs like his slaves or swine,
Informs them they have liberty to dine.

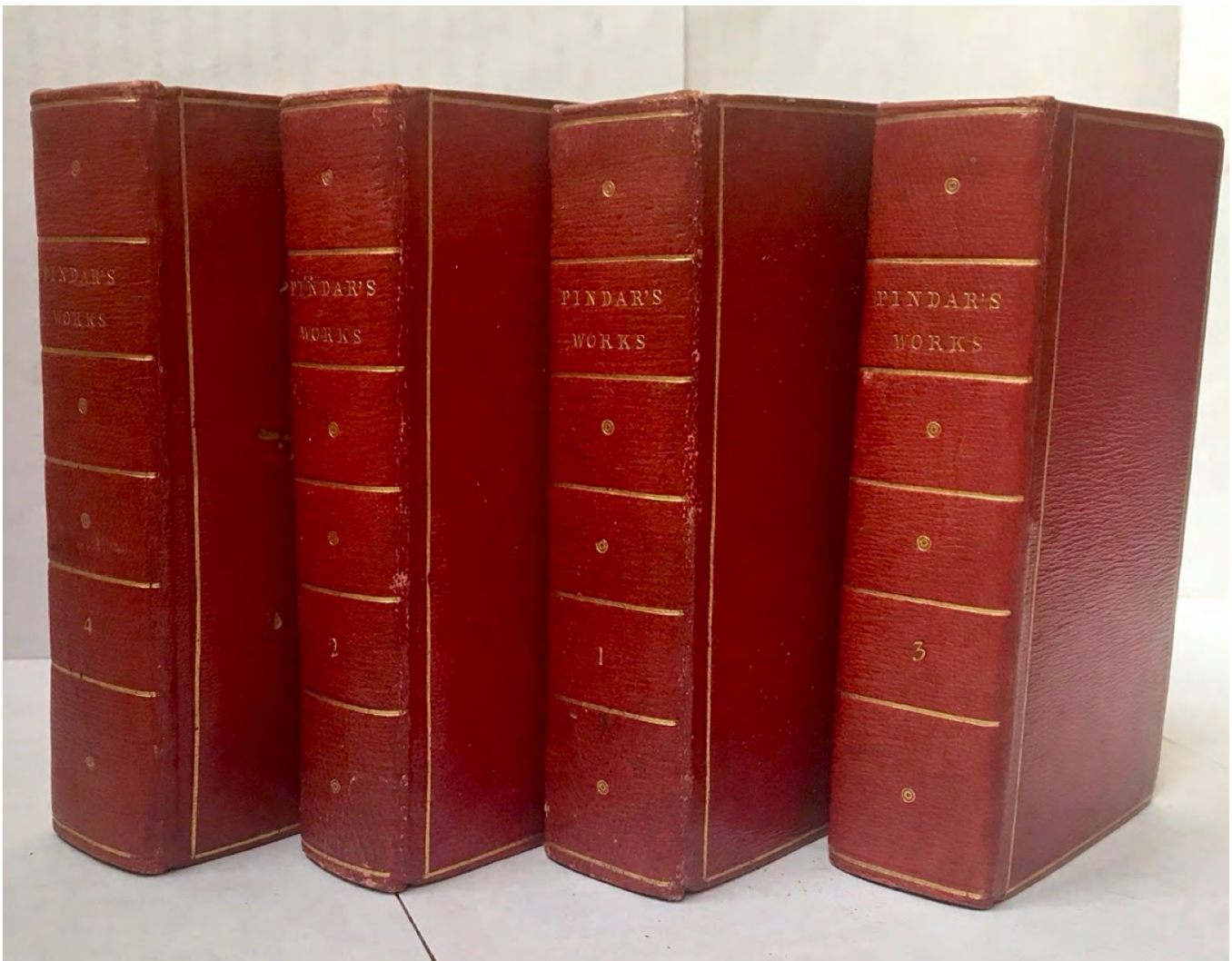
'Heav'ns!' cry'd a yeoman, with much learning
grac'd,
In books as well as meat, a man of taste,
Who read with vast applause the daily news,
And kept a close acquaintance with the *Muse*;
Conundrums, rebus made—acrostic, riddle,
And sung his dying sonnets to the fiddle,
When *Love*, with cruel dart, the murder ring thief!
His heart had spitted, like a piece of beef:
'Are these,' he said, 'of kings, the whims and jokes?
Then kings can be as mad as common folks.
Dame Nature, when a prince's head she makes,
No more concern about the inside takes,
Than of the inside of a bug's or bat's,
A flea's, a grasshopper's, a cur's, a cat's!
As careless as the artist, trunks designing,
About the trifling circumstance of lining;
Whether of Cumberland he use the plays,
Miss Burney's novels, or Miss Seward's lays;

Or sacred dramas of Miss Hannah More,
Where all the *Nine* with little Moses, snore;
Or good 'Squire Findar's odes, or Warton's stick,
Or Horace Walpole's doubts upon King Dick,
Who furious drives, at times, his old goose quill,
On *Strawberry* (reader) not th' *Aonian Hill*;
Whether he doom the royal speech to cling,
Or those of Lords and Commons to the King;
Where one begs money, and the others grant
So easy, freely, friendly, complaisant,
As if the cash were really all their own,
To purchase *knick-knacks** that disgrace a throne.
Ah, me! did people know what trifling things
Compose those idols of the earth, called kings,
Those counterparts of that important fellow,
The children's wonder—*Signor Punchinello*;
Who struts upon the stage his hour away;
His outside, gold—his inside, rags and hay;
No more as *God's* vicegerents would they shine,
Nor make the world cut throats for right divine.

* Those lords of earth, at dinner, we have seen,
Sunk, by the merest trifles, with the spleen—
Off for an ill-dress'd egg have heard them groan,
And seen them quarrel for a mutton bone:
At salt or vinegar, with passion, fume,
And kick dogs, chairs, and pages, round the room†.

† The Civil List, we are inclined to think, feels deficiencies from toys. For an instance we will appeal to Mr. Cumming's non-descript of a time-piece at the Queen's House, which cost nearly two thousand pounds. The same artist is also allowed 200*l.* per annum to keep the bauble in repair.

† This is partly a picture of the last reign as well as the present. The passions of George the Second were of the most impetuous kind:—his hat and his favourite minister, Sir Robert Walpole, were too frequently the foot-balls of his ill humour—nay,



12. PIOZZI, Hesther Lynch. *Anecdotes of the Late Samuel Johnson, LL. D. during his last twenty years of his life.*

London: T. Cadell, 1786

£ 750

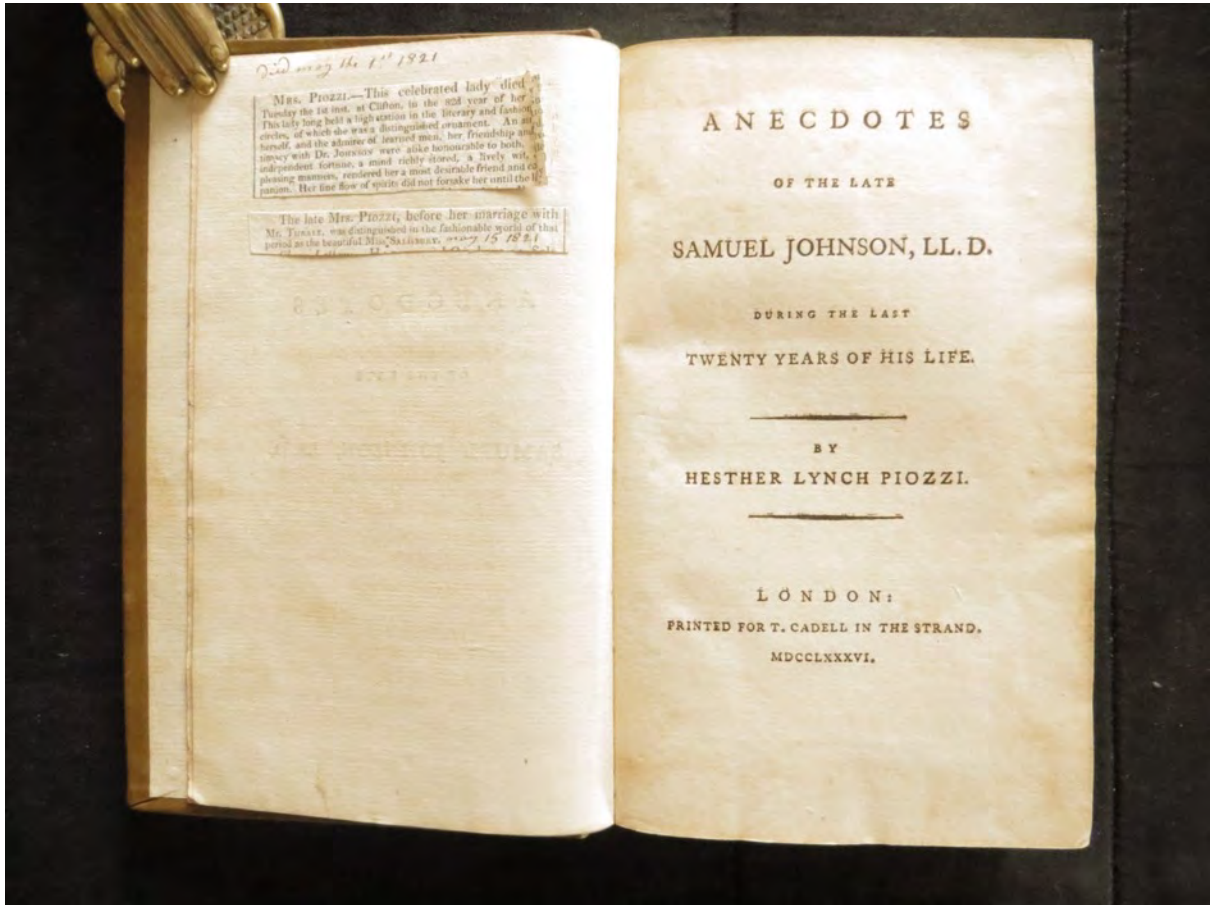
FIRST EDITION. 8.vo. viii, 306, (1). With half-title and title-page. Early newspaper cuttings about the author have been carefully glued on the verso of half-title; and on the last unnumbered page with the addition of some marginal notes. Bound in a modern leather binding with gilt borders and spine in six compartments divided by five raised bands and gilt lettering. A perfectly clean copy throughout.

Hesther Lynch Piozzi (née Salusbury) was the daughter of an important land-owner from Wales, who lost most of his fortune in a failed Canadian enterprise. After her marriage to Mr. Thrale, one of the leading beer merchants of the day, she started a circle of literates, artists and writers at their home in Streatham, which included the great painter Joshua Reynolds and other leading figures of the London cultural scene. Samuel Johnson was a constant presence at the Thrales' residence and the two started a deep friendship that went on for many years. We know that Johnson wrote verses for her and, as we learn from the cutting at the end of this copy, Hester was the only lady who was not pushed back by Johnson's extravagant and somehow rudish manners. After the death of his first husband, Hester married the Italian singer Gabriel Piozzi and moved to Italy. As the news of Johnson's death reached her, she wrote this book in order to commemorate his friend, whom she portrays in the most familiar way:

"I am aware that many will say, I have not spoken highly enough of Dr. Johnson; but it will be difficult for those who say so, to speak more highly. If I have described his manners as they were, I have been careful to show his superiority to the common forms of common life. It is surely no dispraise to an oak that it does not bear jassmine; and he who should plant honeysuckle round Trajan's column, would not be thought to adorn but to disgrace it".

Mrs. Piozzi's account is filled with humour and perfectly portrays the many peculiarities of Johnson. By portraying Dr. Johnson at the best of his wit, this book is a moving tribute to one of the most important English literate of all times. The publication of the book was such a success that this first edition, printed in a thousand copies only, went all sold on the same day it was published.

Bibliography: Courtney & Smith, p. 161; ACGB, 'Samuel Johnson. A Bicentenary Exhibition' (1984), pp. 113 - 122.

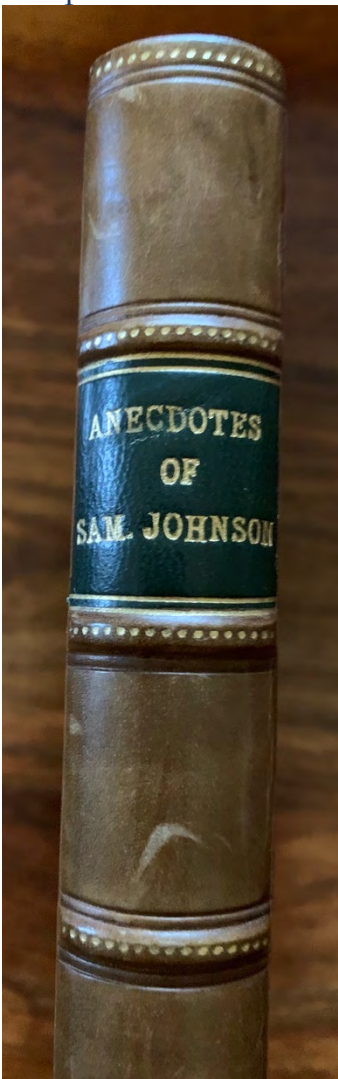


13. PIOZZI, Hesther Lynch. *Anecdotes of the Late Samuel Johnson, LL. D. during his last twenty years of his life.*

London: T. Cadell, 1786

£ 750

FIRST EDITION. 8.vo. viii, 306, (1). With half-title and title-page. Modern polished calf binding with blind-stamped tooling and decoration to covers; spine in six compartments divided by five raised bands and gilt lettering and date at foot of spine. Minor shelf wear to covers. An excellent copy.



A N E C D O T E S

OF THE LATE

SAMUEL JOHNSON, LL.D.

A N E C D O T E S *W. B. George*

OF THE LATE

SAMUEL JOHNSON, LL.D.

DURING THE LAST
TWENTY YEARS OF HIS LIFE.

BY
HESTHER LYNCH PIOZZI.

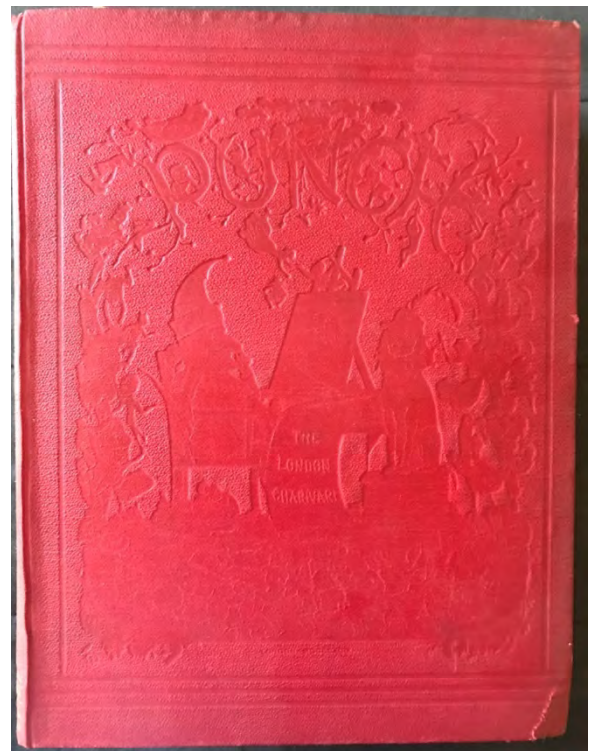
L O N D O N :
PRINTED FOR T. CADELL IN THE STRAND.
MDCCLXXXVI.

14. PUNCH, *The London Charivari* (Magazine)

London: Published at the Office (Bradbury, Agnew & Co.), 1853-59, 1863-77, 1889-91.

£ 800

Folio, 11 books, each including three volumes, copiously illustrated. Vol. 1: 1853-55: Vols XXV-XXVIII; Vol. 2: 1855-57: Vols XXIX-XXXI; Vol. 3: 1857-59: Vols XXXII-XXXV; Vol. 4: 1863-65: Vols XLV-XLVIII; Vol. 5: 1865-67: Vols XLIX-LII; Vol. 6: 1867-69: Vols LIII-LVI; Vol. 7: 1869-71: Vols LVII-LX; Vol. 8: 1871-73: Vols LXI-LXIV; Vol. 9: 1873-75: Vols LXV-LXVIII; Vol. 10: 1875-77: Vols LXIX-LXXII; Vol. 11: 1889-91: Vols XCVII-C. Vol. 10 (1875-77) with heavily dampstained and moulded back cover and final leaves. Generally in good condition, bound in publishers red buckram. Blind-stamped front covers, ruled along borders, with central panel framed by floral decoration with Punch's iconic jolly dwarf portraying on canvas a dog posing with a plumed hat. Gilt spine with year sequences. Hinges starting and fragile spines.



15. SCOTT, WALTER. *Waverley Novels*.

Edinburgh: Robert Cadell, 1841

£ 5,000

8vo; 48 vols (complete). All volumes with additional engraved pictorial titles and frontispieces. Internally clean pages; minor occasional foxing and some tanning due to age. Bound in original black morocco; gilt decoration and lettering; large armorial arms on boards (both relating to Scott, with motto "Reparabit cornua Phoebe" (the moon shall fill her horns again), "Watch weel"); spines tooled with decorations including the Scottish thistle and Lion Rampant; a.e.g. Minute shelf-wear to headcaps of spine of four vols. A bright set, in excellent condition.

The Waverley Novels is a series of more than two dozen historical novels published by the Scottish author, poet and historian Sir Walter Scott (1771 – 1832) between 1814 and 1832. Notwithstanding the popularity of the novels at the time of publication Scott only publicly revealed his authorship in 1827. Some of the notable works included in the series include Waverley (1814), Guy Mannering (1815), Rob Roy (1817), The Heart of Midlothian (1818), Ivanhoe (1819), Kenilworth (1821), Quentin Durward (1823), and Redgauntlet (1824). Some of the novels were originally published in a four-part series titled Tales of My Landlord.

All the stories were published together in this 48-volume series called Waverley Novels (1829–33), containing Scott's prefaces and final revisions but completed after his death. The series influenced generations of writers and earned Scott his reputation as the founder of the historical novel genre.

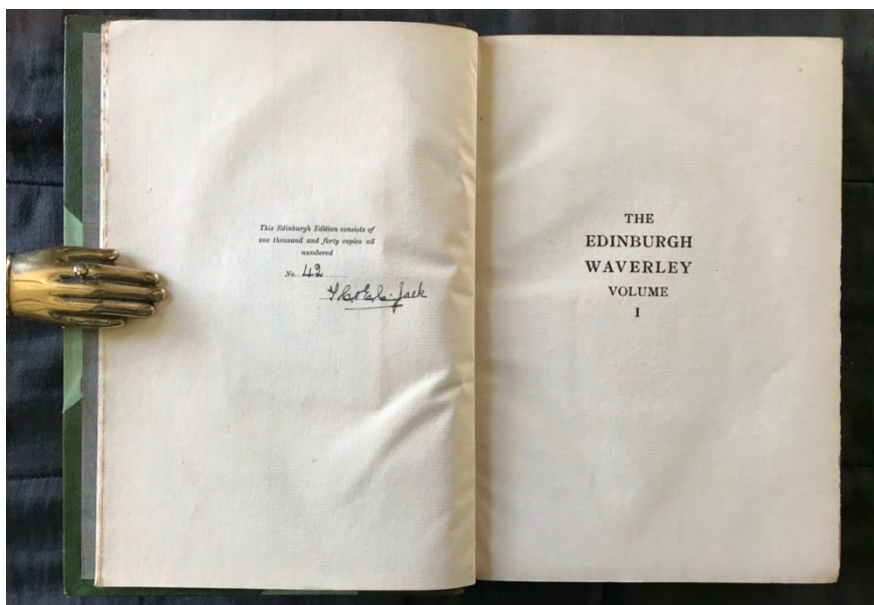
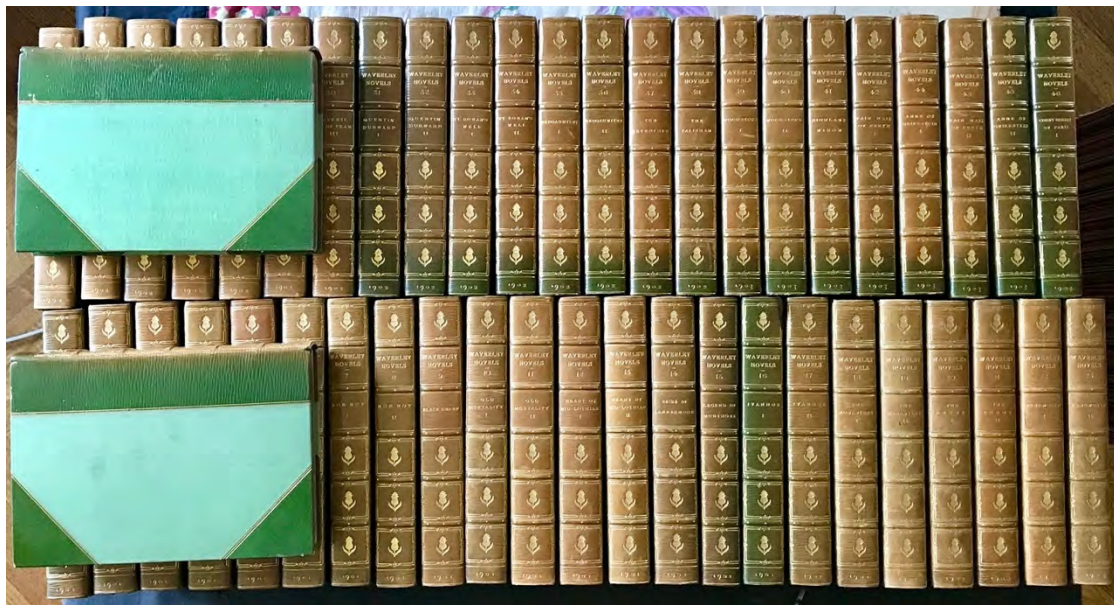
This complete 48 volume set is beautifully bound in a black morocco armorial binding with an extensive and exquisite gilt decoration. The two mottos related to Scott - "Reparabit cornua Phoebe" and "Watch weel" - appear on scrolls that surround the coat of arms of Scott, the crest of which is made up by a woman in Elizabethan costume holding in her hands a sun in splendor and a crescent moon.

16. SCOTT, Walter. *Waverley Novels*

Edinburgh: Printed by T. and C. Constable for C. and E. C. Jack Causewayside, 1901-1903.

£ 1,000

Large 8vo, 48 vols, title pages in red and black with vignettes. Frontispiece portraits of Scott with tissue guards. Various paginated, silk bookmarks. Two different bookplates with the name of John Herbert Bankes, on pastedowns and verso of first front fly. On the verso of the second fly of the first volume: "The Edinburgh Edition consists of one thousand and forty copies all numbered". Copy "No. 42", number handwritten in pen by the publisher who also signed it underneath. A lovely set bound in half straight-grain green morocco, light green cloth over boards, marbled pastedowns. Gilt spine in six compartments with low raised bands, each decorated with fleurons except for two, which show titles and numbers. Upper fore-edge gilt. Green colouring faded on most spines. Sold by Hatchard as printed on the upper corner of verso of first front endpaper. A fine copy.

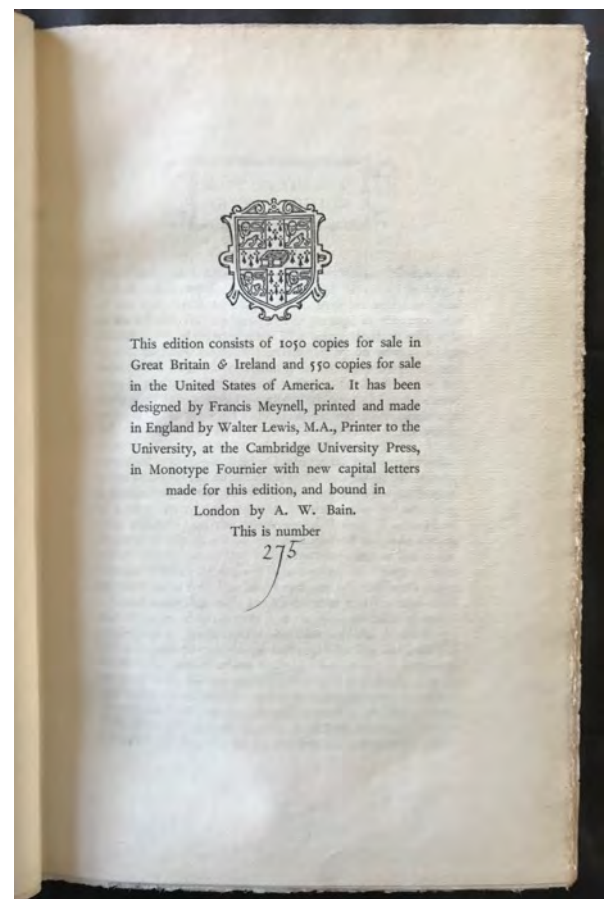
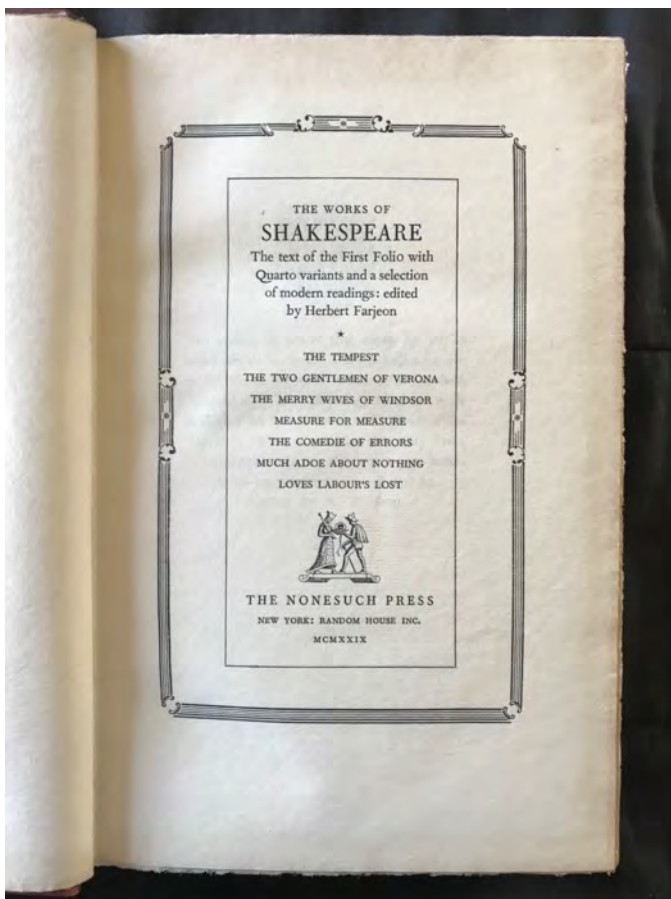


17. SHAKESPEARE, William. *The Works. The Text of the First Folio with Quarto Variants and a Selection of Modern Readings: edited by Herbert Farjeon*

London: Nonesuch Press, 1929-33.

£ 3,000

Large 8vo, 7 vols. Original tan morocco, raised bands, gilt titles to compartments, gilt rules to boards and turn-ins, top edges gilt. Spines lightly stained. Fresh, clean, crisp, untrimmed. An excellent a set; minor foxing to some spines. One of 1,600 sets published (this is number 275).



18. STANLEY, Thomas. *The History of Philosophy: containing the Lives, Opinions, Actions and Discourses of the Philosophers of every Sect. Illustrated with the Effigies of divers of Them. The Second Edition.*

London: Thomas Bassett, 1687.

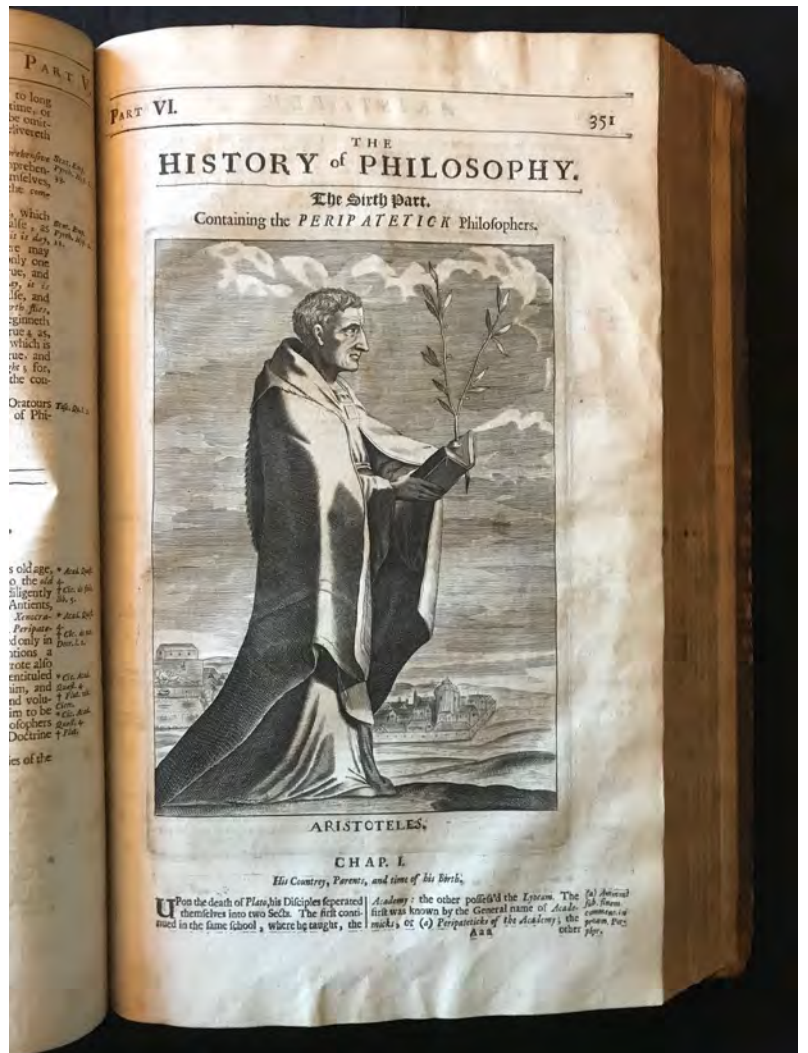
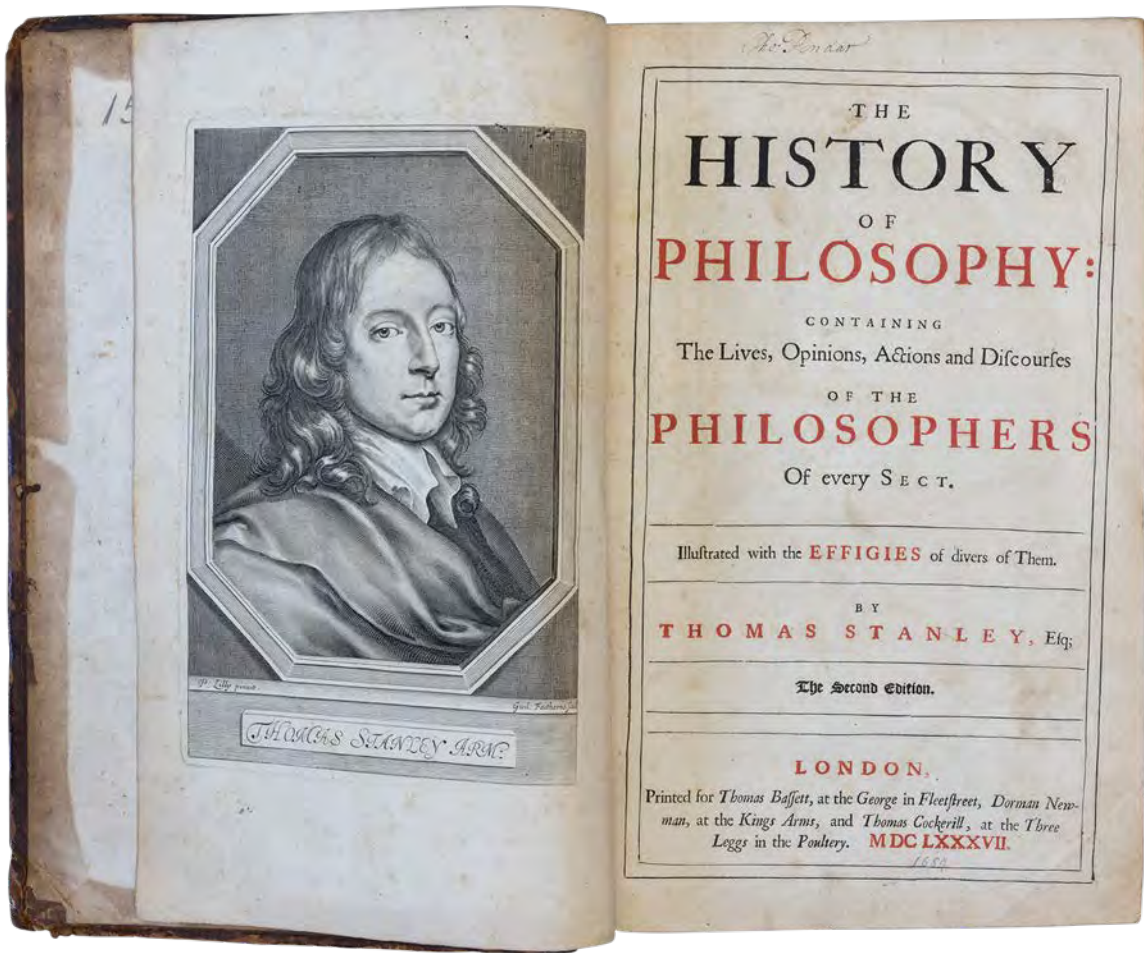
£ 1,850

Folio, pp. [xxviii] 1091 [i] including engraved portrait frontispiece. T3 (pp. 141/2) bound before T2 (pp. 139/40). Title in red and black. 26 engraved portraits of philosophers, a small engraving of a coin, an engraving of the orbits of the sun and planets around the earth, and a small woodcut musical illustration, all in text. Light age-browning, tears to X1 and 2C2, with no loss, bound in contemporary boards, rubbed, recently but sympathetically rebacked, red morocco gilt label. Inscriptions of Thomas Pindar, the first (on recto of front free endpaper) dated Kempley Court, June 30th 1690. Name-label bookplate on pastedown of Dr Gustavus Hinrichs.

“In its account of ‘Those on whom the Attribute of Wise was conferred’ in antiquity, with particular attention to Thales, Solon, and Socrates, the first volume established the pattern of “Lives and Opinions” followed in the later volumes. Volume 2 [...] included detailed accounts of the philosophical doctrines of Plato, Aristotle, and Stoicism [...] and volume 3 [...] encompasses Pythagoras and the pre-Socratics, Scepticism, and a particularly detailed and sympathetic account of Epicureanism [...] In these three volumes Stanley sought to give a comprehensive account of the various schools of Greek philosophy, in as impartial a way as possible. A fourth folio volume, The History of the Chaldaick Philosophy [...] is briefer and more tentative in treating the occult learning of ancient Egypt, Babylonia, and Persia [...] Stanley’s History of Philosophy was accepted as a standard authority for many years”. Warren Chernaik, ‘Stanley, Thomas’, Oxford Dictionary of National Biography, LII, pp. 240–243).

Provenance: 1) from the collection of Thomas Pyndar: “Reginald Pyndar settled much of the estate in 1686 on the marriage of his son Thomas and Elizabeth Hacket. Thomas, who rebuilt the old manor house (Kempley Court), succeeded to the manor on Reginald’s death in 1712 and left it to Elizabeth at his in 1722.” (<https://www.british-history.ac.uk/vch/glos/vol12/196-222>); 2) Gustavus Hinrichs (1836 – 1923): a physics professor from the University of Iowa and founder of the Iowa Weather Service.

Bibliography: Wing S 5239.



19. STERNE, Laurence; FOSCOLO, Ugo (tr.). *Viaggio sentimentale di Yorick lungo la Francia e l'Italia*. Traduzione di Didimo Chierico [i.e. Ugo Foscolo]

Pisa: Giovanni Rosini, 1813.

£ 10,000

FIRST ITALIAN EDITION, 8vo, PRESENTATION COPY FROM FOSCOLO TO GIOVANNI LESSI, inscribed on half-title "A Giovanni Lessi/ Ugo Foscolo/ Candidamente Dona/ Firenze MDCCCXIII", engraved portraits of Sterne and "Didimo Chierico" (Foscolo), uncut in nineteenth century vellum, spine gilt with red morocco title label.

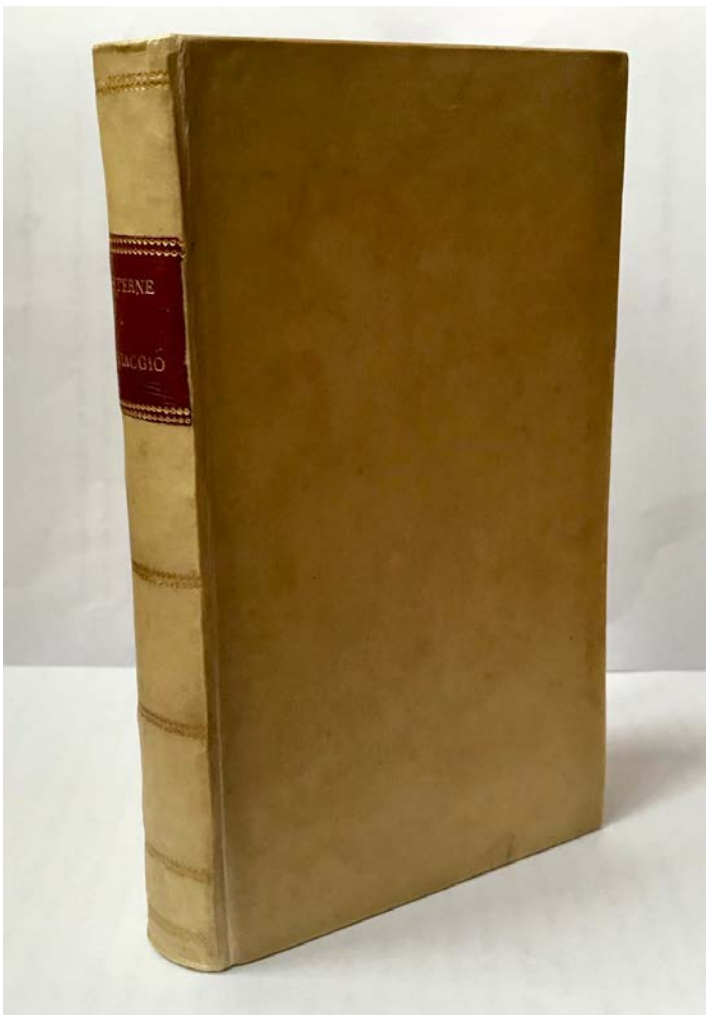
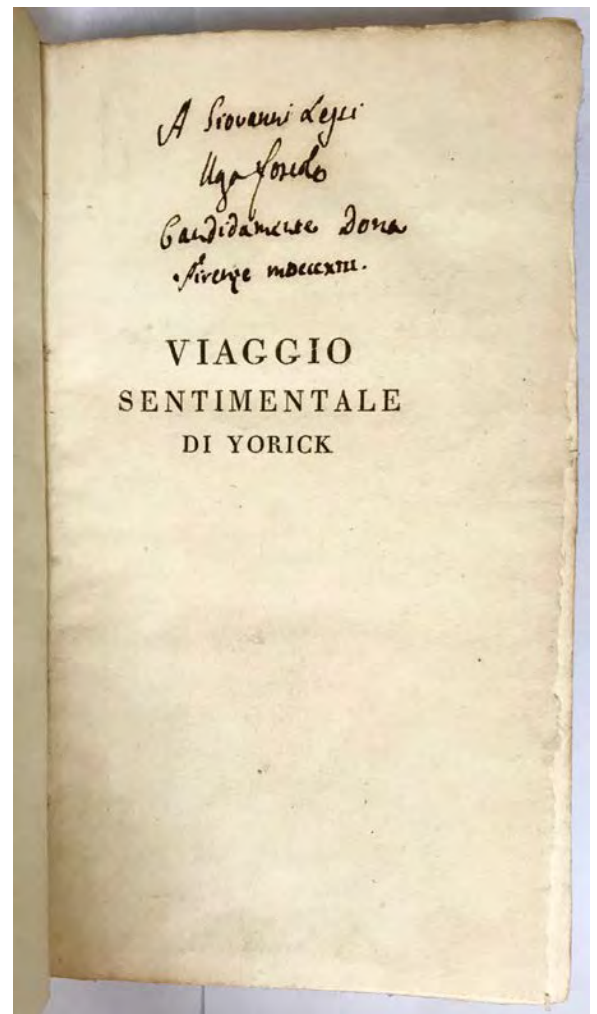
Ugo Foscolo, pen name of Niccolò Foscolo, (1778 – 1827) was a poet and a novelist, whose poems articulated the feelings of many Italians during the turbulent times of the French Revolution, the Napoleonic Wars, and the restoration of Austrian rule. Foscolo's poems rank among the masterpieces of Italian literature. Born of a Greek mother and a Venetian father, Foscolo was educated at Spalato (now Split in Croatia) and Padua and moved with his family to Venice in about 1793. There, he was introduced to the most important literary circles of the city. In 1797, the performance of his tragedy Tieste made him famous to a national level. Foscolo's early enthusiasm for Napoleon, proclaimed in his ode 'A Bonaparte liberatore' (1797), quickly turned to disillusionment when Napoleon ceded Venice to Austria in the Treaty of Campo Formio (1797).

Foscolo's very popular novel 'Ultime lettere di Jacopo Ortis' (1802) contains a bitter denunciation of that agreement and shows the author's despise of Italy's social and political situation. Some critics consider this 'romanzo epistolare' as the first modern Italian novel. When the Austrians and Russians invaded Italy in 1799, Foscolo joined the French side. Made a captain in the Italian division of the French army after the defense of Genoa in 1800, he had commissions in Milan, Bologna, and Florence, where he found time to get involved in many love affairs. Finally, Foscolo was sent to serve in France (1804–06). During that period he translated some classical works and Sterne's 'Sentimental Journey', into Italian whilst writing odes and sonnets.

The dedicatee of the present copy was Foscolo's friend Giovanni Lessi (1743–1817), a man of letters and a professor, who contributed to promoting Foscolo's version of the Iliad. In 1807, Foscolo returned to Milan and established his literary reputation with 'Dei Sepolcri', a polemic and patriotic poem against Napoleon's decree of forbidding tomb inscriptions. In 1808, the poem won the chair of Italian at the University of Pavia for its author. When the chair was abolished, Foscolo moved back to Milan. Satirical references to Napoleon in his tragedy 'Aiace' (first performed 1811) again contributed to lifting suspicion on him from the authority. In 1812, he moved to Florence, where he wrote 'Ricciarda' and most of his highly acclaimed, unfinished, poem 'Le Grazie' (published in fragments 1803 and 1818; in full in 1822).

In 1813, Foscolo returned to Milan. Napoleon fell the following year, the Austrians returned to Italy, and Foscolo, refusing to take the oath of allegiance, fled to Switzerland and then to

England in 1816. In London, Foscolo supported himself by teaching and writing commentaries on Dante, Boccaccio, and Petrarch for *The Edinburgh Review* and *The Quarterly Review*. He died in poverty. In 1871, with great national ceremony, his remains were moved from England and interred in the church of Santa Croce, in Florence.



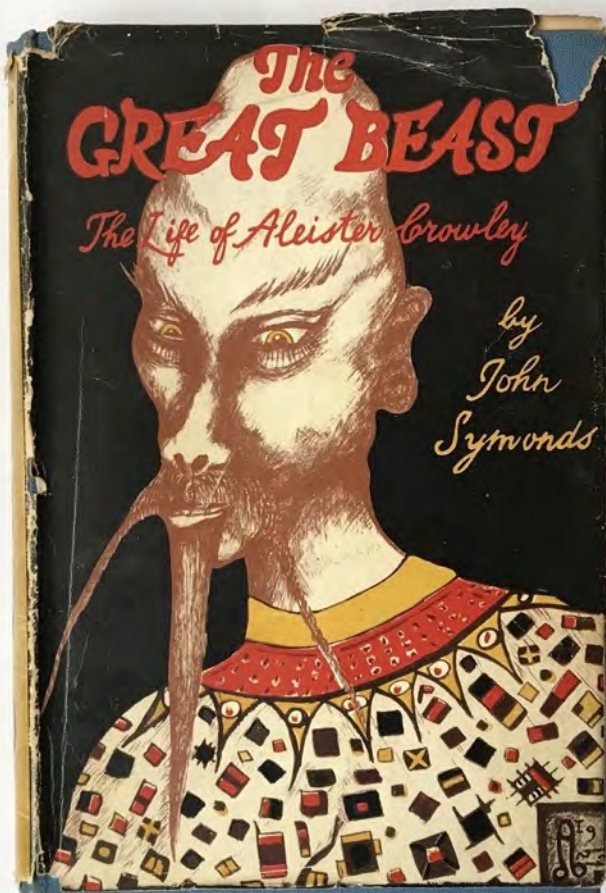
20. SYMONDS, John. *The Great Beast. The Life of Aleister Crowley.*

London: Rider and Company, 1951

£ 1,500

FIRST EDITION. 8vo, pp. 316, ill. AUTHOR'S PRESENTATION COPY inscribed on verso of front flyleaf: "For Michael Hamburger, / the fruit of our many discussions, from / John. Oct 26, '51". Bound in blue cloth, gilt title to spine. Original dust jacket overall in good condition: edges, hinges lightly rubbed and worn, just a few little marginal tears.

This is the first of four biographical books by John Symonds (1914-2006) on the notorious English occultist Aleister Crowley: the man who inspired the Beatles, the beat generation and fostered Western magic and Eastern esotericism. Symonds' biographies introduced the great public to 'The Great Beast'. Symonds met Crowley shortly before he died and was named by him his literary executor. He was fascinated – yet quite critical – of his subject, leading Crowley's personal secretary Israel Regardie to label him "that most hostile biographer". The present work has an inscribed dedication to Michael Hamburger OBE (1924-2007), a noted British translator, poet, critic, memoirist and academic of German literature.



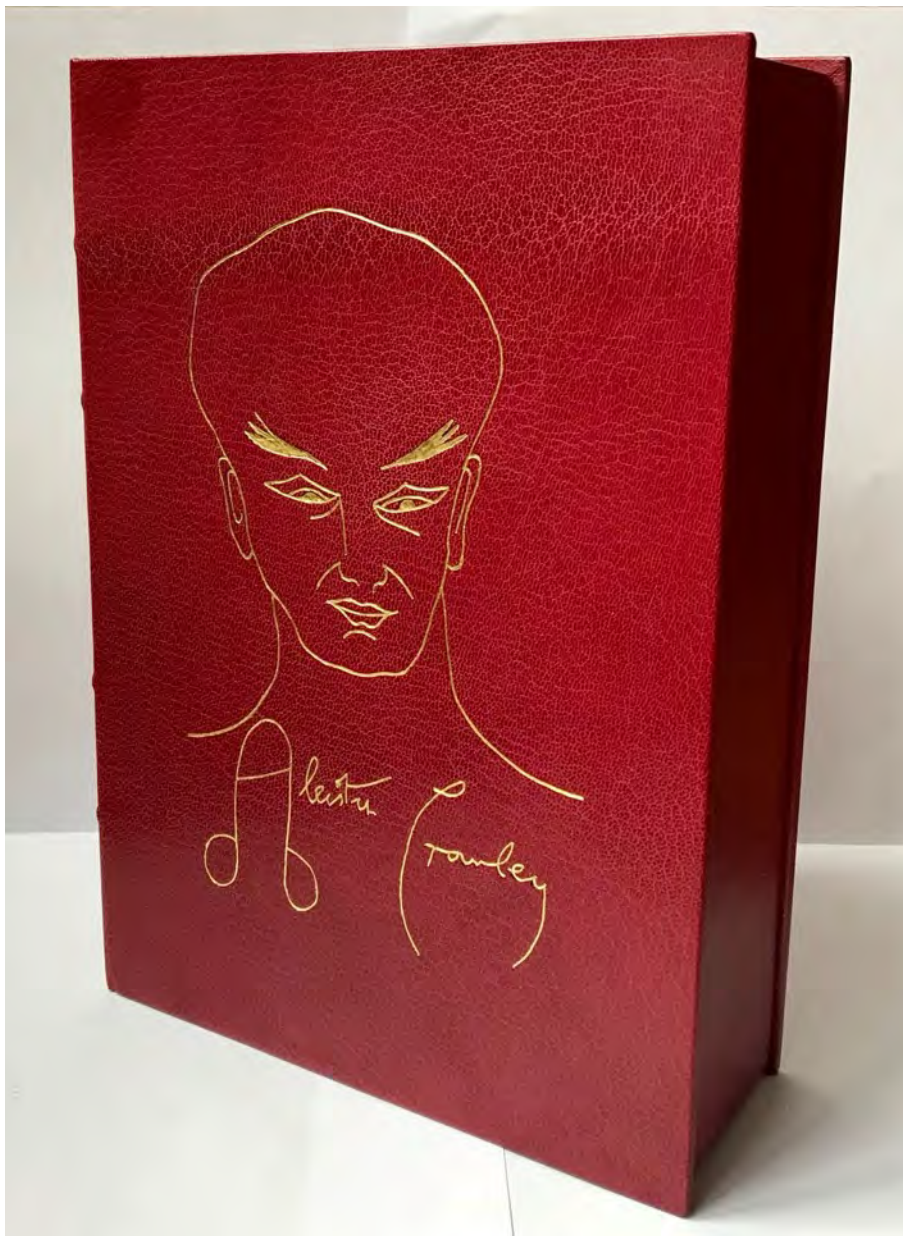
21. SYMONDS, John. *The King of the Shadow Realm. Aleister Crowley: his life and magic.*

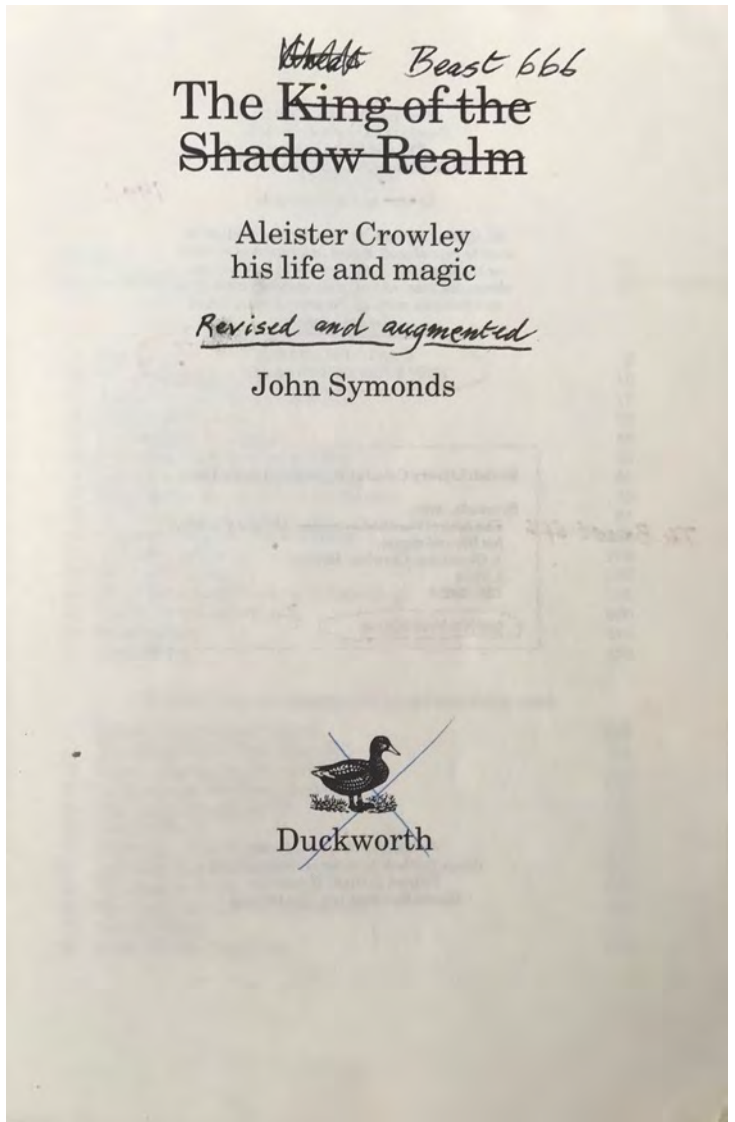
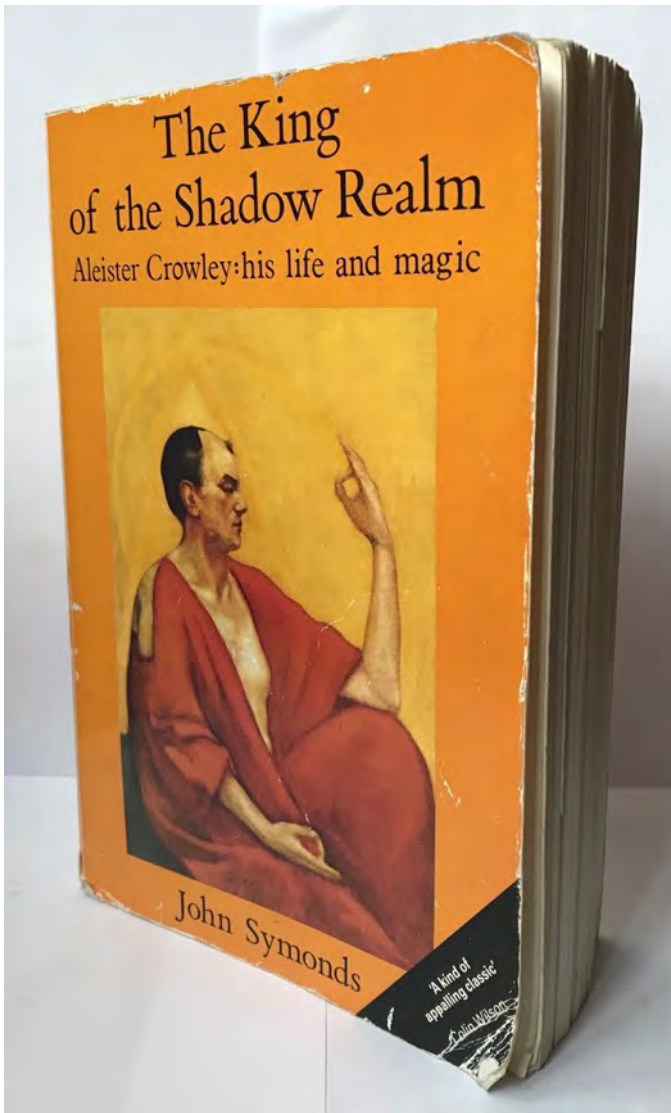
London: Gerald Duckworth & Co. Ltd, 1989.

£ 10,000

8vo, pp. x [ii] 558. Paperback, worn. Copy with author's revisions of "The King of the Shadow Realm", to be retitled "The Beast 666" (1996). Symonds' pen notes, corrections and typed paste-ins found extensively throughout. A magnificent Solander box, sumptuously bound in full red morocco with a stylised portrait of Crowley and his signature gilt on front cover. Spine in 5 compartments with raised bands, stamped title and the unicursal hexagram, one of the important symbols in Thelema, probably derived from Blaise Pascal's Hexagrammum Mystichum.

John Symonds' own corrected copy for the fourth edition of his biography of Aleister Crowley, to be entitled "The Beast 666". The first and second editions (1951 and 1971) had been called "The Great Beast", while the third (1989) was titled "The King of the Shadow Realm". The work was described by Colin Wilson as "a kind of appalling classic", as it illustrated Crowley's absolute depravity.





talk in new copy

120 I. Youth: On the Way to Greatness

that whoever contacts the angels of the different Aethyrs, which are beyond our three-dimensional space, will be taken through a series of initiations. And Enoch walked with God, and he was not.

But one's Holy Guardian Angel, if one can aspire to him, can shed on one all the Light one needs to increase one's spiritual awareness; so Crowley's astral travels with Neuburg in the Algerian desert, supposedly in accordance with Dee's Enochian magic, were unnecessary. He had his Holy Guardian Angel, Aiwass, to take him through any initiation he was ripe for.

The Vision and the Voice has no value as magic or poetry or prose. 'Sir, a man might write such stuff for ever, if he would *abandon* his mind to it,' Dr Johnson said. Divested of its verbiage, it is one long cry of defiance to Crowley's wretched parents. But Crowley has given us too much of that already, and much more was to come. Only a poet with no self-criticism whatsoever would publish a work like *The Vision and the Voice* and add later a commentary which covers the work in a fog of irrelevant associations and correspondences.

Victor Neuburg, Brother Omnia Vincam ('I shall conquer all'), was in love with Crowley. In a book of poems, *The Triumph of Pan*, Neuburg wrote:

Sweet wizard, in whose footsteps I have trod
Unto the shrine of the most obscene god.

The 'wizard' was Crowley; the obscene god, Pan, or Priapus. At their hotel in Biskra while on their tour of the Aethyrs, Neuburg wrote to Crowley's dictation a long letter to Fuller, dated 18 December 1909, in which this description of himself, Neuburg, occurs:

I have gone carefully through the proofs of *the Temple of Solomon the King* and dear, kind Victor has been good enough to glance at them, but is trying to soak up the credit. I have had an awful job at keeping him off these Arab boys. He has a frightful lust for brown bottoms, because when he was at school he was kicked by a man with brown boots; and being a masochist as well as a paederast, that accounts for it.

I did not know Neuburg but I knew the woman with whom he lived during the last decade of his life; this was Mrs Tharp, whom everyone called Runia; she was also known as Sheila McLeod - 'the Lady' in Jean Overton Fuller's well-researched biography of Neuburg. During the course of two years, I saw a great deal of Runia, for I had a flat in her house at 84 Boundary Road, St John's Wood, and I was present at most of her literary functions, during which she held forth at great length. At one of these séesances, Runia concluded her peroration by apologizing to her guests for keeping them 'enthralled' for so long. Neuburg had been the editor of 'the Poets' Corner' in the *Sunday Referee*, a national paper of the

green and wore a cloak.

11. In Search of Visions 121

time, and he had gathered round himself a number of poets, of whom the most distinguished was Dylan Thomas. Runia, in the background, regarded herself as the *femme inspiratrice* of the group. She was a tall woman with a small, round head which I thought too large for her brains. One day I informed her that I was going to make the acquaintance of Aleister Crowley. Alarm spread over her face. 'Don't,' she said. 'Why not?' 'Because he put a curse on Victor and it took me ten years of prayer to exorcise it.' She flattered herself. Crowley was Neuburg's living fate and Runia was unable to release the grip that the Beast had on him. The tie between the two men was of a nature which she knew nothing about, and at a depth to which she could not descend.

Neuburg died in Runia's arms before I arrived at 84 Boundary Road. In another house in the street, directly opposite Runia's house, lived Edward Fitzgerald, a member of the Crowley circle; he compiled a useful list of the Beast's many publications. He called on me to purchase a copy of *Olla*, the last work Crowley published in his lifetime, ~~the whole stock~~ of which Crowley had sent to my flat in Adelaide Road by Primrose Hill in North West London. I was the Assistant to the Grand Treasurer General of the Order (O.T.O.) and, shortly afterwards, Crowley's literary executor and heir to all his copyrights.

Furthermore I obtained the Probate of Crowley's Will. And it is further known that at the date hereunder written the last Will and Testament of the said deceased [Aleister Crowley] was proved in the Principle Probate Registry of the High Court of Justice and that Administration of all the estate which by law devolves to and vests in the personal representative of the said deceased limited for the purposes property and effects (including copyrights) of and in connection with the deceased's said profession was granted by the aforesaid Court to JOHN SYMONDS of 66 Lyncroft Mansions NW6 the surviving Executor. Dated 1st March 1971.

450 copies (of an edition of 500)

[insert this paragraph on page 120 after the paragraph which ends 'ripe for']

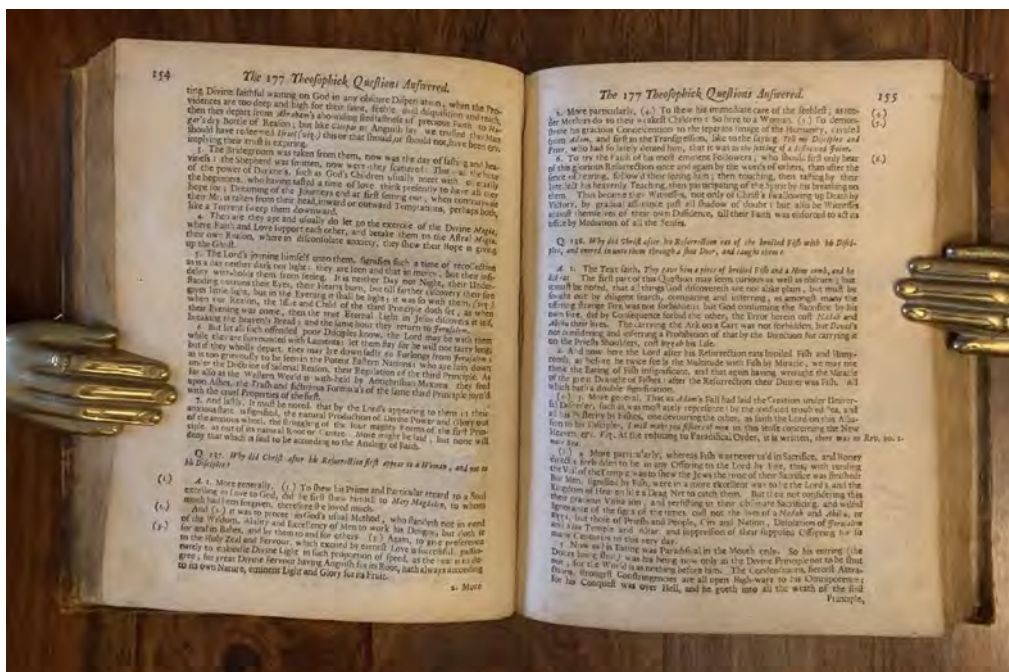
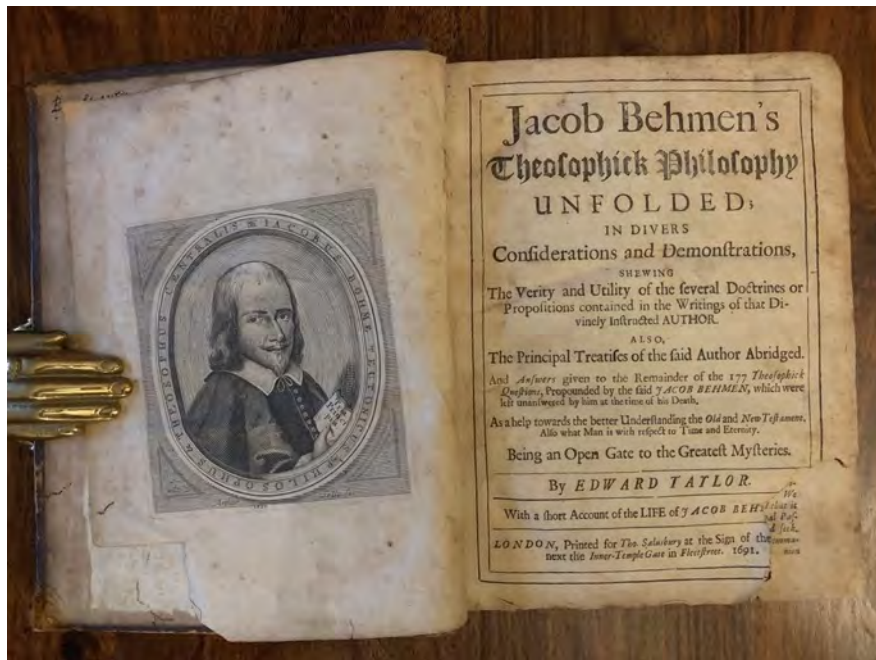
so held conversations with God; and God, growing impatient with ed him 'a whore'. Dee did not say what he thought he had done had failed to do that had made God so contemptuous of him; but nation is not far to seek. Dee, in spite of his great learning ht, had not been loyal to his spiritual tasks.

22. TAYLOR, Edward. *Jacob Behmen's Theosophick Philosophy Unfolded. In Divers Considerations and Demonstrations ... Being an Open Gate to the Greatest Mysteries. With a Short Account of the Life of Jacob Behmen*

London: Printed for Tho. Salusbury, 1691.

£ 800

8vo (20 x 16 cm); [xii], 434, [8] pp. Engraved frontis. with bust portrait of Jacob Behmen. Near contemporary manuscript inscription on top pastedown [Bought of Mr Martin Bridan Bookseller on Tyne Bridge March 17 1722]. Browning due to age, foxing and minor wormholes throughout. Bottom left corner of frontis. not affecting image and three letters at bottom of title page missing, Contemporary dark tan calf; blind-stamped tooling decoration on boards; spine in five compartments with raised bands; shelf-wear to covers; spine starting to at head of spine; corners bumped. A good copy.

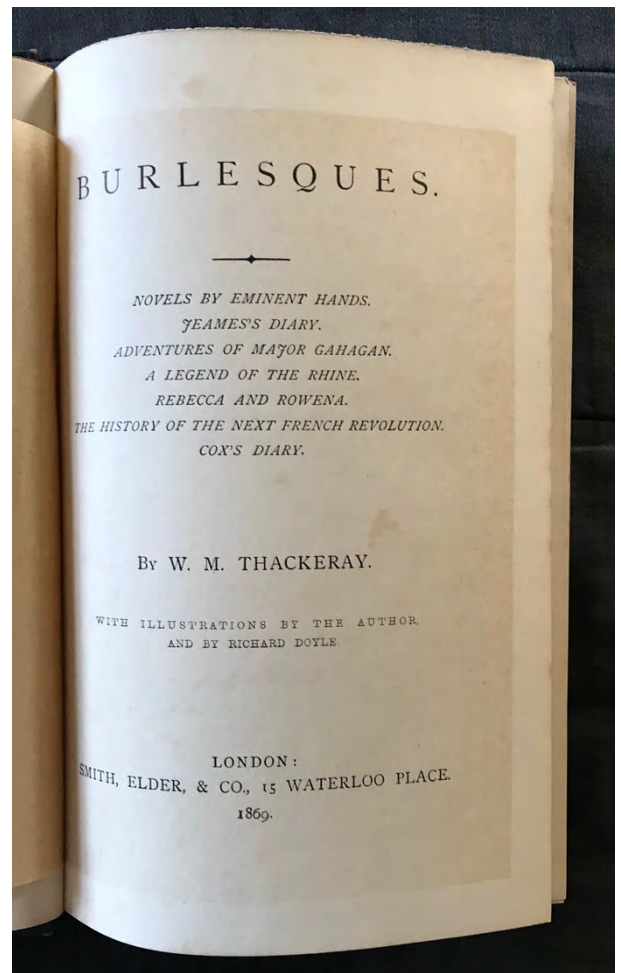
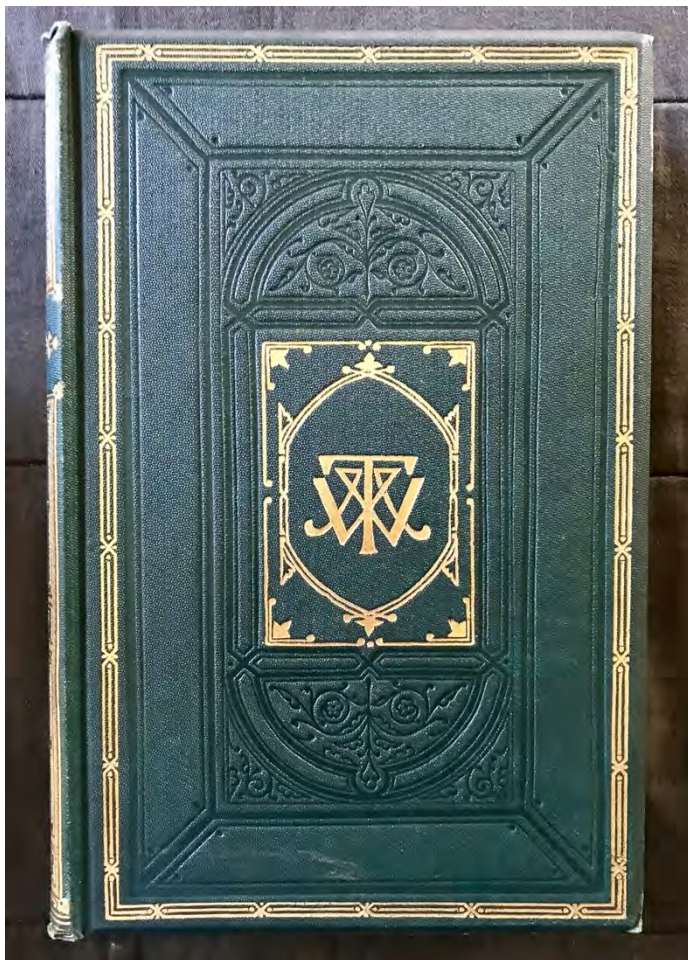
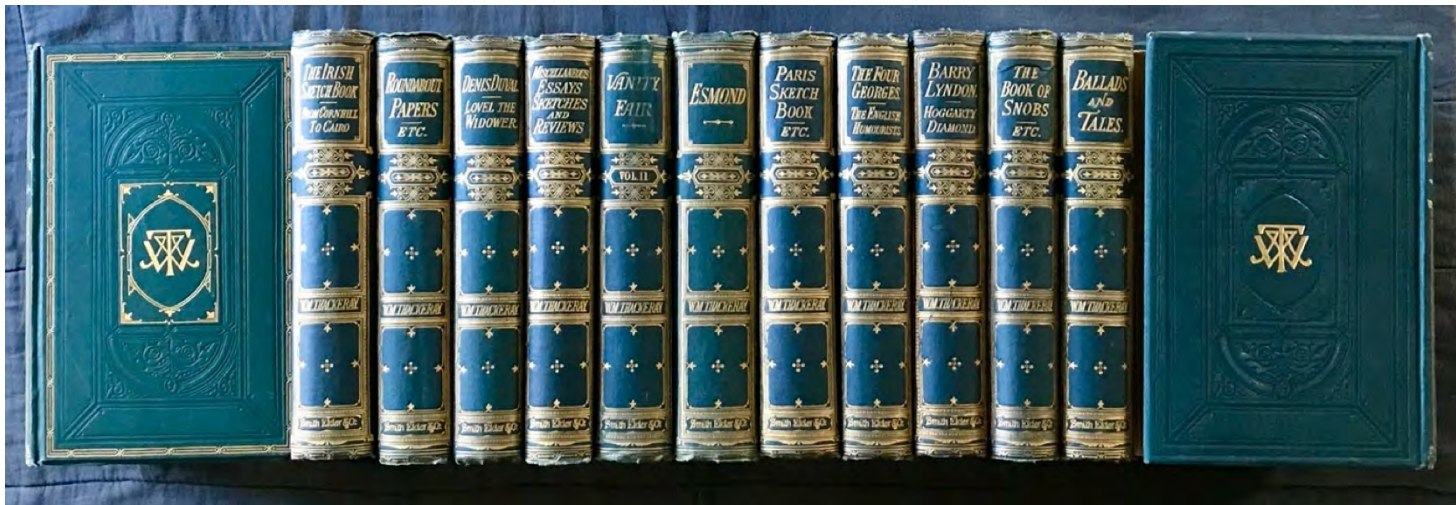


23. THACKERAY, William Makepeace. *Works of Thackeray*

London: Smith, Elder & Co., 1869-86.

£ 650

FIRST EDITION. 8vo, 24 vols, ill.. Bookplate on front pastedowns. Bound in elaborately blind-tooled green buckram, bevelled edges, gilt-stamped monogram of author's initials at centre of covers, front cover with entwined triple-fillet gilt along edges. A nice set.



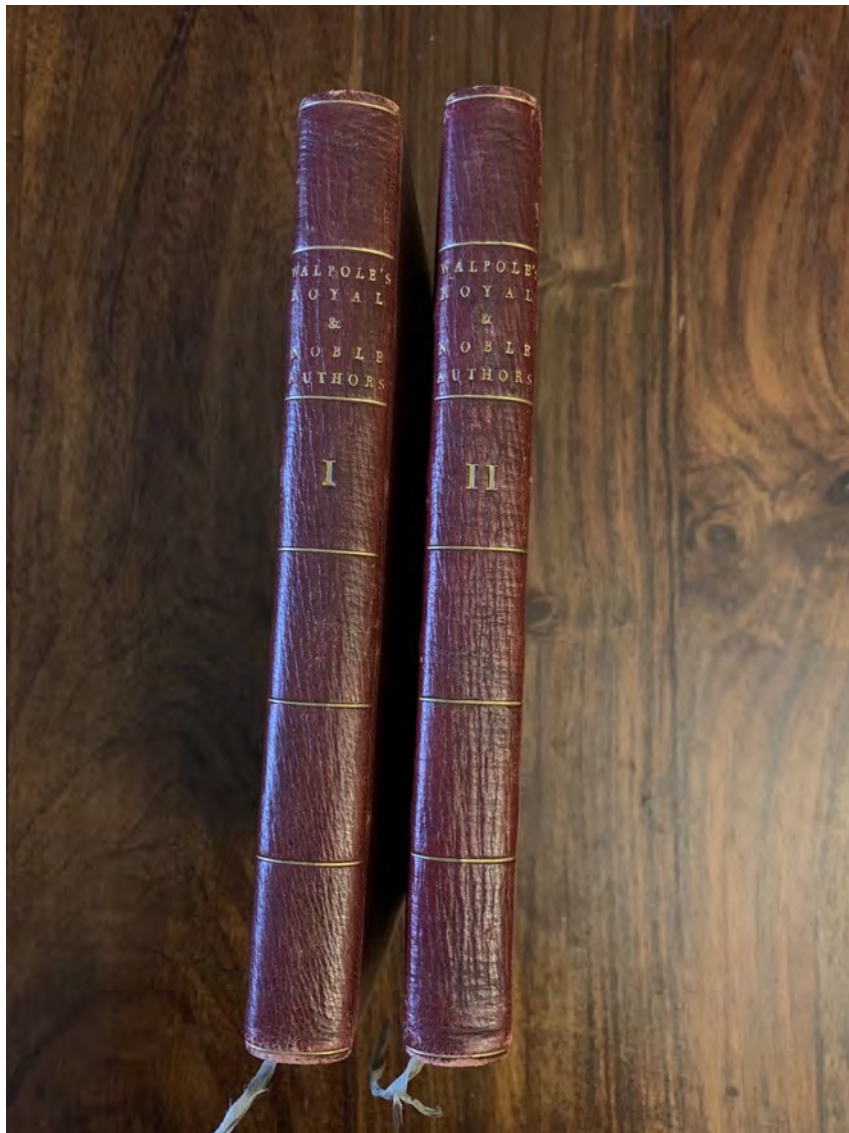
24. WALPOLE, Horace. *A Catalogue of the Royal and Noble Authors of England, with Lists of their Works. The second edition, corrected and enlarged.* Two volumes.

London: Printed for R. and J. Dodsley, 1759.

£ 850

2 volumes. 8vo (19 x 12 cm); (1) [vi], viii, [ii], 247, [5] pp.; (2) [ii], 250, [6]; with engraved frontispieces to both volumes (a scene of Earl Rivers and Caxton being presented to Edward IV and a music notation). Marbled endpapers; slight foxing to endpapers and blanks; otherwise, clean pages only slightly age toned. A very handsome contemporary red Morocco set; spines divided by raised bands tooled in gilt; gilt titling to second compartments and numbered in gilt to third compartments; gilt dentelles; spine slightly sunned; a.e.g.. A fine set, in excellent condition.

ESTC T63206.





Carl Averis presenting his book to Custom his Printer to Queen the Queen & Prince from a curious M.S. in the Archbishop's Library at Lambeth. The portrait of the Prince is from a drawing by the only one known of him, & has been engraved by Verelstam among the Heads of the Kings of the Province, in a Cap & Robe of State is probably Richard 3. of Gloucester as he resembles the King, and as Clarence was always too great an enemy of the Queen to be distinguished by her Brother. The book was printed in 1577 when Clarence was in Ireland, & in the beginning of the next year he was murdered.

C. Morgan

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R pou tou R pouing

R R pou R pouing

R R pou tou R pou tou pou R pou R pouing

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R R R pou R pou tou pou R pou R pouing pouing

Subscribed Arundell & Surre
This is a true Copie of the Originall Signed by his Maj^{ty}
Ed. Norgate Windfor

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25. [After WATKINS, John], *Portrait of Charles Dickens*.

London (?), c. 1861

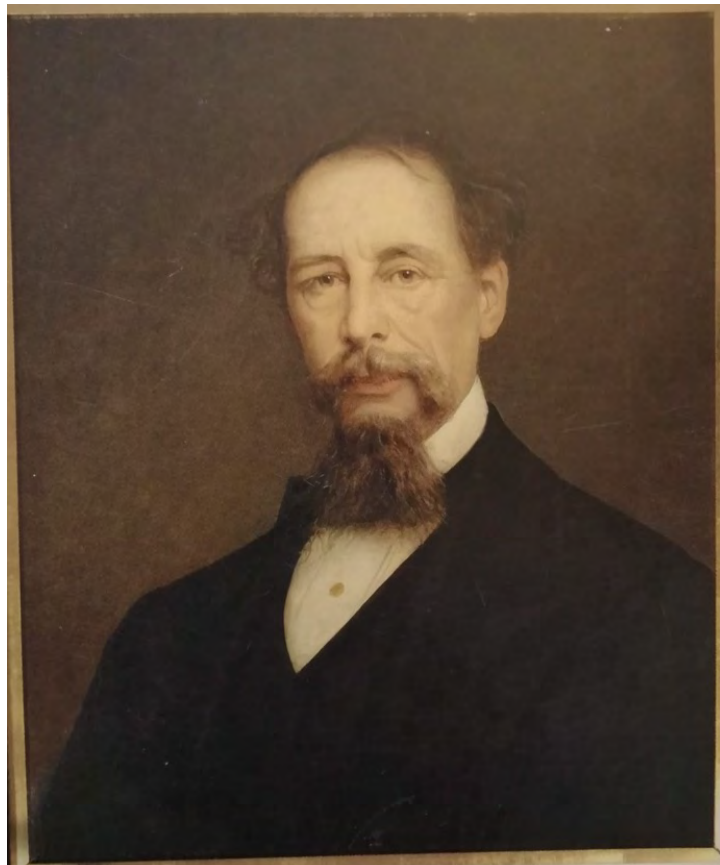
£ 34,000

Oil on canvas, 48.5 x 59 cm. A bust portrait of Charles Dickens from a photograph by John Watkins, which was taken in 1861. Although the attribution of this painting is obscure, the high quality of the painting, together with the accuracy of details such as the colour of the novelist's eyes, would point to a distinguished artist of the time.

Charles Dickens was extremely aware of his public image and would have his portrait been made only by artists whose artistic qualities he respected. Around the time Dickens went to the famous Watkins' brothers photographic studio for the first time, he was also having his portrait been made by his friend William Powell Frith. The final result of this portrait (now at the V&A) had left the great author rather unsatisfied. Kitton (1890) refers that further attempts to make another portrait from the Watkins' photographs were carried out by Frith but with no success.

This portrait of Dickens has been exhibited in 2012 at the Bodleian Library for the bicentenary of Dickens' birth. A photograph of this painting is in the National Portrait Gallery in London.

Bibliography: G. Kitton, Charles Dickens and His Illustrators (1888). Id., Charles Dickens by Pen and Pencil (1890).



26. WELLS, Herbert George. *The Passionate Friends: A Novel*.

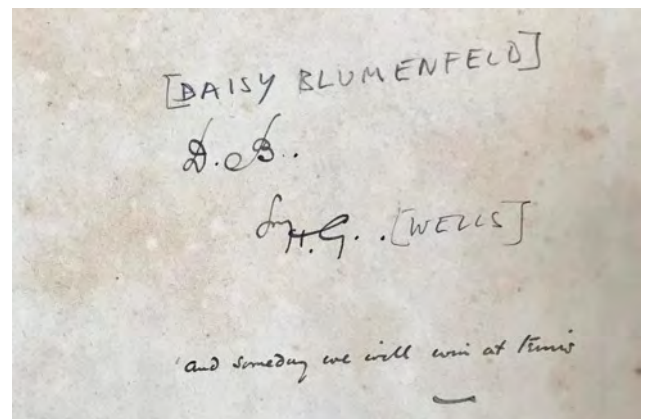
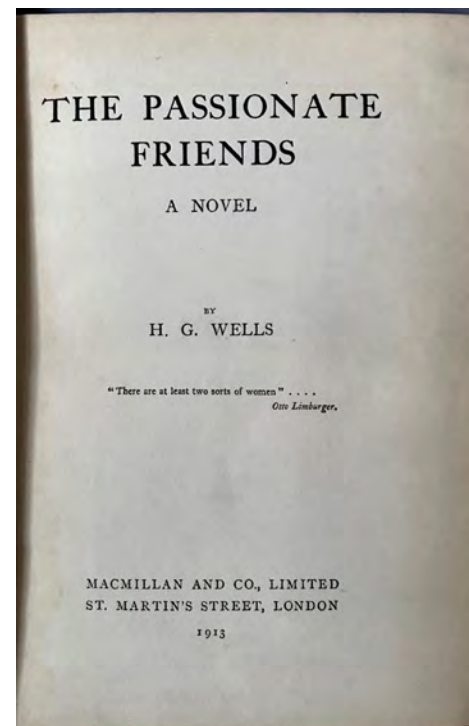
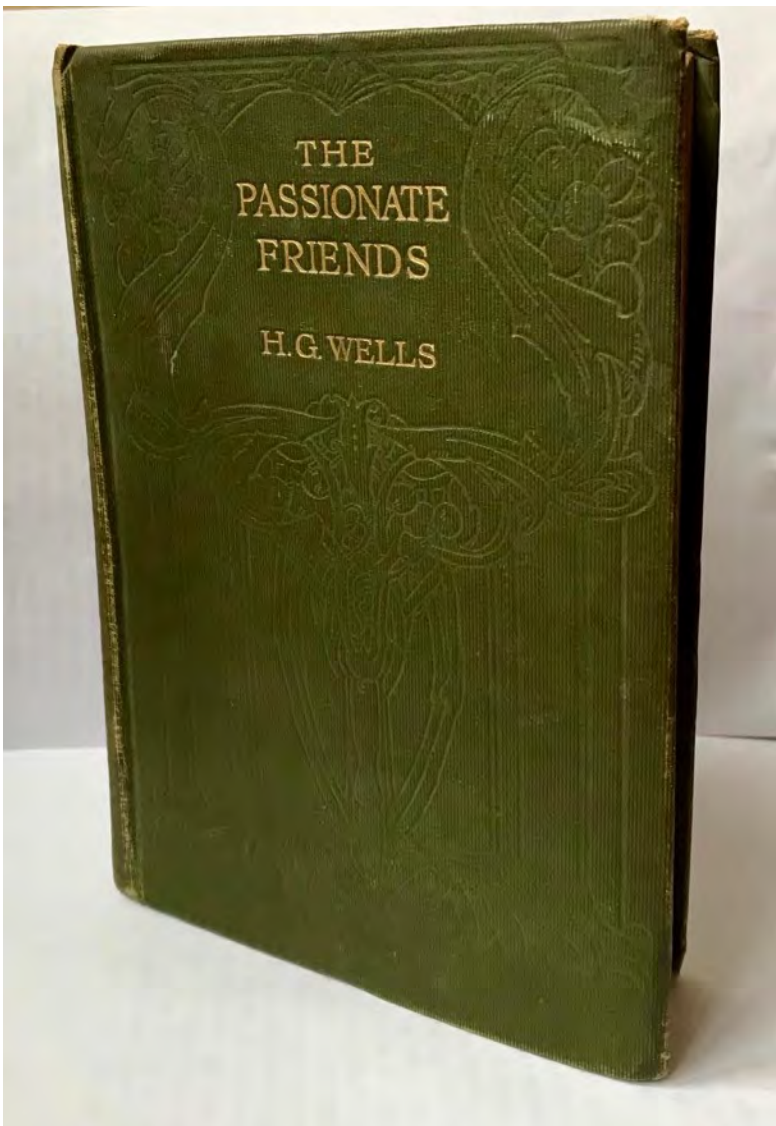
London: MacMillan and Co., 1913.

£ 2,000

FIRST EDITION. 8vo, original green vertically ribbed cloth, spine and front board with gilt lettering and vine motifs in blind, top fore-edge gilt. Light wear to joints, corners and spine caps. A Presentation copy, affectionately inscribed by the author to his friend Daisy Blumenfeld: "D. B. / from H. G. / and someday we will win at tennis".

Daisy Blumenfeld was the wife of R. D. Blumenfeld, chief editor of the Daily Express for over 30 years. He was a close friend and a neighbour of Wells, who was often invited at the residence to play tennis and discuss politics and narrative.

Bibliography: *Herbert George Wells Newsletter*, 1990.



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