

LITERATURE / ART
TRAVEL / SCIENCE





LITERATURE

ITEMS 1-22

ART

ITEMS 23-30

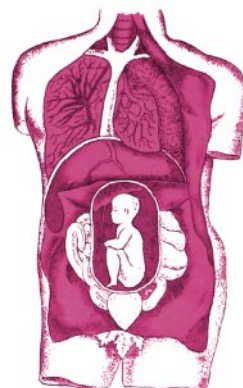


TRAVEL

ITEMS 31-41

SCIENCE

ITEMS 42-50

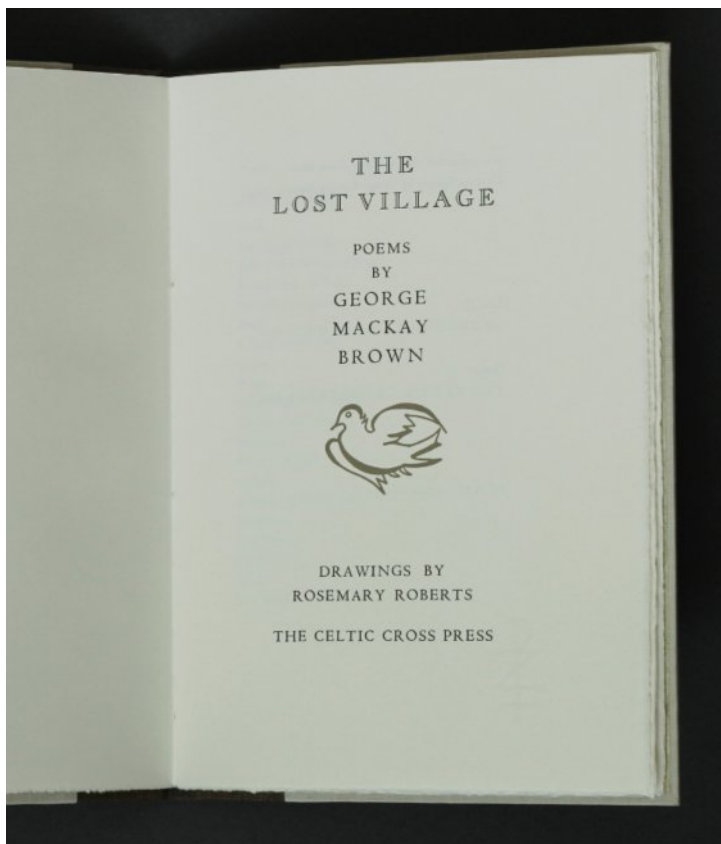


TYPE & FORME

enquiries@typeandforme.com . +44 (0) 7933 597 798



L I T E R A T U R E



ONE OF 185 COPIES

SIGNED BY

GEORGE MACKAY BROWN

1. BROWN, George Mackay and Rosemary ROBERTS (artist). *The Lost Village. Poems.* Collingham, Wetherby: The Celtic Cross Press, 1992.

Octavo (213 x 149mm), pp. [2 (blank l.)], [6 (title, other works by Brown published by the press and copyright statements, contents, verso blank, preface, dedication)], [20 (text)], [2 (colophon, verso blank)], [2 (blank l.)]. Title-vignette, 20 illustrations in the text, and press-device on colophon, by and after Roberts, all printed in light-brown. Original brown cloth backed light-brown cloth boards by The Fine Bindery, upper board repeating title-vignette in gilt, spine lettered in gilt, light-green endpapers, top edges cut, others uncut and retaining deckles. A fine copy.

£175

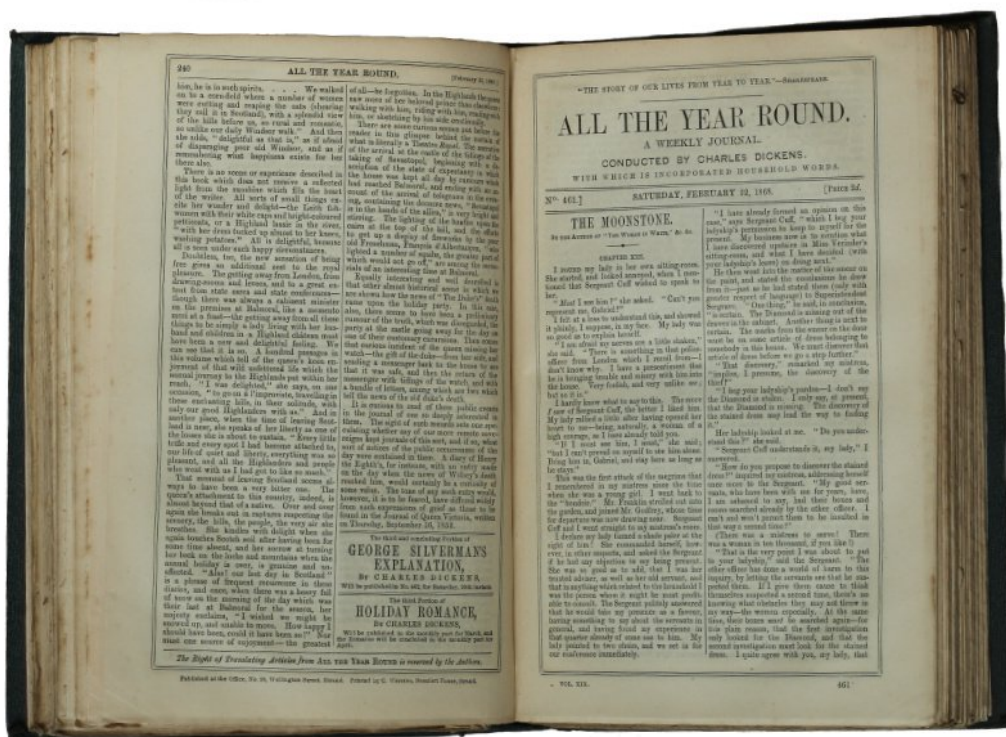
First edition, no. 171 of 185 copies signed by Brown. 'A few years ago someone sent me a copy of Picasso's dove of peace. It seemed a beautiful and powerful image. A nuclear war is so unthinkable that I wondered if it was possible to write a group of verse equivalents of Picasso's dove. I imagined a village in a fold of some remote range of mountains – the Pyrenees or the Caucasus or the Himalayas – where the remnants of a people ravaged by war have been settled for centuries. There, they live very much like villagers the world over, except that the "heroism" and "romance" of war are, for them, taboo subjects. Can "the global village" come to inherit the innocent joys and sorrows of our lost village among the mountains? It is a dream. May the nations of earth wake up and find that the dream is true' (preface).

The Celtic Cross Press was established in 1984 in Collingham, West Yorkshire, by the artist and printer Rosemary Roberts, and issued a series of some twenty-five volumes of poetry and short prose over the following four decades. Most were illustrated by Roberts, who also typeset the Press' publications and printed them. The writers published by The Celtic Cross Press often drew their inspiration from religious subjects, and they included the celebrated Orcadian poet George Mackay Brown (1921-1996), whose first collection, *The Storm, and Other Poems*, was published at the author's own expense by the Orkney Press in an edition of 300 copies. His publications over the following forty years appeared under the imprints of both major publishers and private presses. The Celtic Cross Press, the most significant of the latter, published fourteen titles (both poetry and prose) by Brown between 1989 and 2013.

In George Mackay Brown's *The Lost Village*, Picasso's dove is echoed in Roberts' title-vignette, which is repeated on the upper board of the binding. *The Lost Village* was set in Centaur and printed by the Celtic Cross Press on Zerkall paper.

William S. Peterson, 'George Mackay Brown. A Bibliographical Study of a Twentieth-Century Orkney Writer' (<https://gmbbibliography.wordpress.com>), s.v.

THE FIRST PUBLICATION OF *THE MOONSTONE* – IN THE ORIGINAL CLOTH



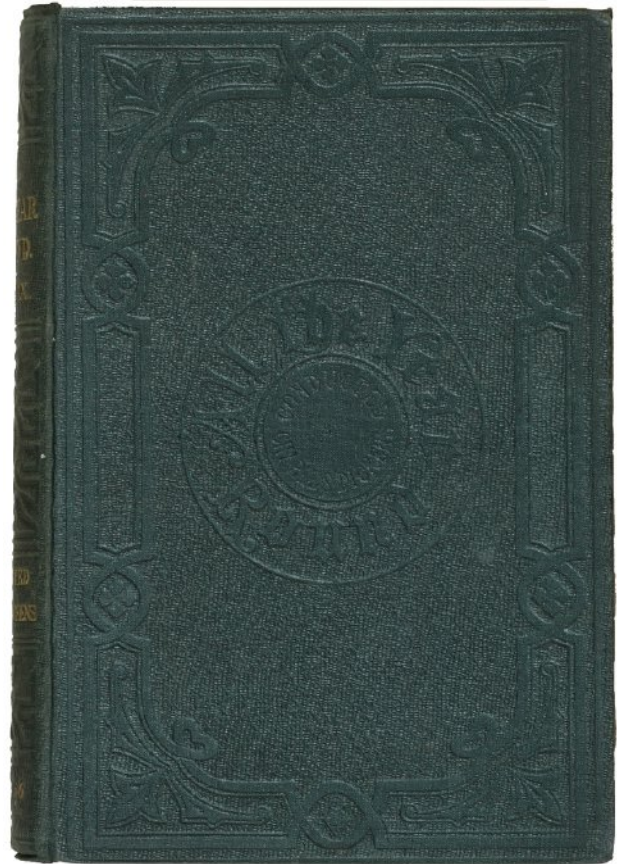
2. COLLINS, William Wilkie. 'The Moonstone', in *All the Year Round. A Weekly Journal. Conducted by Charles Dickens. With which is Incorporated Household Words*, vol. XIX, pp. 73-80,

97-103, 121-127, 145-152, 169-174, 193-199, 217-223, 241-246, 265-270, 289-295, 313-319, 337-343, 361-367, 385-389, 409-413, 433-439, 457-462, 481-486, 505-511, 529-535, 553-559, 577-583, 601-606 and vol. XX, pp. 1-8, 25-30, 49-54, 73-79, 97-103, 121-127, 145-153, 169-176, 193-201. London: C. Whiting for All the Year Round and Chapman and Hall, 1868.

50 numbers bound in 2 volumes, octavo (243 x 162mm), pp. XIX: iv (volume-title, imprint, contents), 620 (nos 451-476); XX: [4 (volume-title, imprint, contents)], 596 (nos 477-501). Printed in double columns. (Occasional light spotting or marking, a few candlewax marks.) Original green cloth, boards blocked in blind with central title roundel enclosed by strapwork borders, spines lettered in gilt and decorated in blind, chocolate-brown coated endpapers, uncut, some quires unopened. (Spines slightly faded, extremities lightly rubbed, corners bumped, upper hinge of XX partially split, some quires clumsily opened causing small marginal losses.) A very good set in the original cloth. *Provenance*: J.D. Whitehead (engraved armorial bookplate on upper pastedowns of XIX and XX) – 'JAW' (engraved bookplate [?of J.A. Whitehead] in XX over J.D. Whitehead bookplate).

£850

First edition. According to T.S. Eliot '[t]he one of Collins's books which is the most perfect piece of construction, and the best balanced between plot and character, is *The Moonstone* [...]. *The Moonstone* is the first and the greatest of English detective novels' (*Selected Essays 1917-1932* (New York, 1932), p. 377). It 'has remained second only to *The Woman in White* in popularity among Collins's novels. Although not the first detective story, it is a classic of the genre, with many features repeatedly borrowed by later writers such as Arthur Conan Doyle, Agatha Christie, and Dorothy L. Sayers' (ODNB). Indeed, *The Moonstone* enjoyed a great success both in Collins' (1824-1889) lifetime and continuing long after his death.



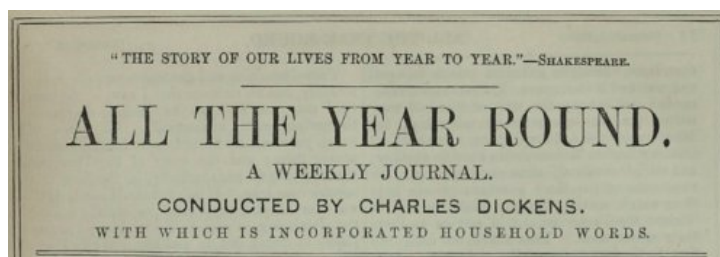
'Collins's accomplishment was remarkable, for the novel was written while he was under great stress. His mother, ill from the beginning of 1868, died in March. Collins, suffering the worst attack of illness he had ever had to endure, called her death the bitterest affliction of his life. He was too ill to attend her funeral, and for the first time dictated a short section of his novel to [his adopted daughter] Harriet Graves, later to become his regular amanuensis.

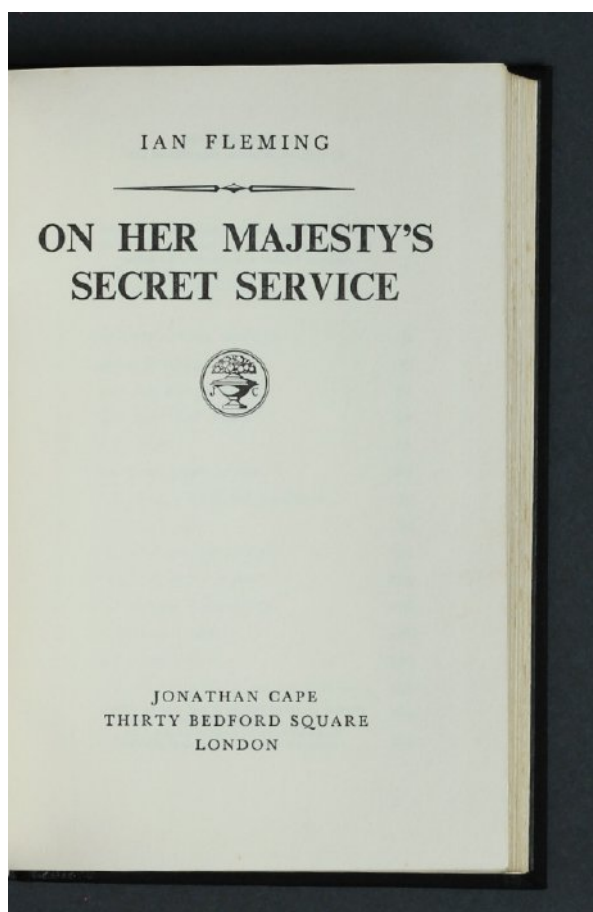
His suffering, and the effects of the laudanum which relieved it, are reflected in the experiences of the character Ezra Jennings in *The Moonstone*' (*loc. cit.*).

This is the first appearance of one of *The Moonstone*, one of the two novels by which Collins is best remembered. It was published in *All the Year Round*, the journal edited and published by his close friend and literary associate, Charles Dickens (Collins had also served as the journal's temporary editor in 1867, while Dickens was in America). The first of the thirty-two instalments of *The Moonstone* was published on 4 January 1868 as the first piece in issue number 454 of *All the Year Round*, and the successive instalments led the following numbers up to and including its concluding instalment number 485 (8 August 1868). The individual numbers of *All the Year Round* were issued weekly. Once sufficient numbers for a volume had been published, the publisher would bind up copies of the individual numbers (with newly-printed preliminary leaves providing the volume title-pages and contents), in cloth-bound volumes priced at 5s. 6d. – the form in which these two volumes were issued. The cloth-bound volumes of *All the Year Round* were frequently rebound by early owners, and thus they rarely survive in their original cloth bindings. As the serial publication of *The Moonstone* in *All the Year Round* drew to a close, the text was prepared for publication in book form (which included a preface and a dedication to the memory of the author's mother); it is believed that the first edition in book form was issued between the 1st and 14th of July 1868 (*cf.* M.L. Parrish, *Wilkie Collins and Charles Reade*, p. 73).

Apart from *The Moonstone*, these two volumes of *All the Year Round* are also notable for the first British publication of two stories by Dickens: 'Holiday Romance' in four parts (issue numbers 457, 459, 464, and 467, first published slightly earlier in the same year in *The Atlantic Monthly*) and 'George Silverman's Explanation' in nine chapters over three instalments (numbers 458, 460, and 462, also first published slightly earlier in the same year in *Our Young Folks*). They further include the first publication of the occasional paper 'The Ruffian. By the Uncommercial Traveller' (number 494), which was first published in book form in Chapman and Hall's thirty-volume *Works of Charles Dickens. Illustrated Library Edition* (1873-1876).

Cf. Barzun and Taylor, *A Catalogue of Crime*, 576; Hubin, *Crime Fiction*, p. 88; M.L. Parrish, *Wilkie Collins and Charles Reade*, pp. 72-73; Sadleir 598; Wolff 1368; for the contributions by Dickens, *cf.*: Eckel pp. 220 and Kitton, *The Minor Writings of Charles Dickens*, pp. 138 and 141.





FIRST EDITION
BOUND IN QUARTER BLACK
CRUSHED MOROCCO

3. **FLEMING, Ian Lancaster.** *On Her Majesty's Secret Service*. London: The Alden Press for Jonathan Cape, 1963.

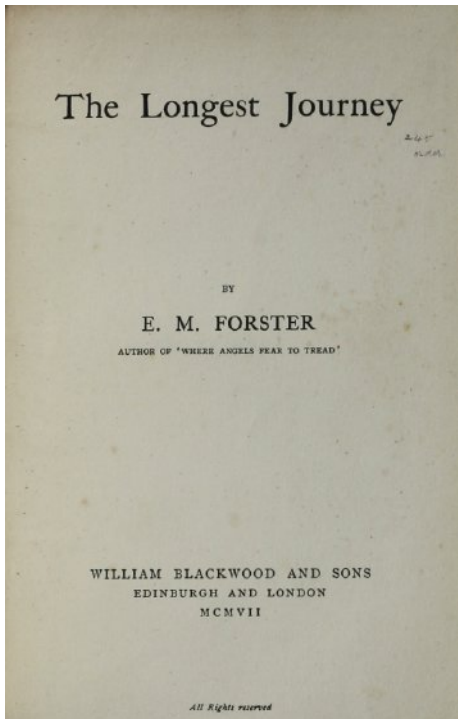
Octavo (188 x 120mm), pp. 288. (Light spotting on edges of bookblock, l. B10 lightly creased.) Modern black crushed morocco backed cloth, spine divided into compartments by silver rules and lettered directly in one, black endpapers, upper and lower pastedowns with 'ski-track' motif in silver. A very good copy.

£175

First edition. *On Her Majesty's Secret Service* was Fleming's eleventh James Bond book: '[a]fter the relative disappointment of *The Spy Who Loved Me*, Ian Fleming made a concerted effort to produce another James Bond novel adhering to the tried and tested formula, which was exactly what happened, being peppered with nods to his past glories. The reappearance of Blofeld and SPECTRE links the story with *Thunderball*, the last traditional Bond episode before the experimental novel, and we are reintroduced to the Deuxième Bureau headed by René Mathis. In Tracy, we find Fleming's most complex heroine since Vesper Lynd of *Casino Royale*, whose resting place is mentioned herein. Indeed, the opening scenes occur in and around Royale-les-Eaux and its famous casino, which was the setting for the earlier epic encounter with Le Chiffre, and Bond's old enemy SMERSH; his memorable foe, up until *From Russia, With Love*, is mentioned several times here. Bond's father-in-law Draco reminds us of 007's avuncular ally Darko in *From Russia, With Love* – even the names are virtually the same; and Irma Bunt is vaguely reminiscent of Rosa Klebb, both in name and hideousness. For a good period of the story James Bond needs to assume an alias, which was the case in most of the early novels including *Live and Let Die* and *Dr No* (as Mr Bryce), *Moonraker* (as Detective Sgt James) *Diamonds are Forever* (as Peter Franks) and *From Russia, With Love* (as David Somerset). Towards the end of the novel, Tracy accuses Bond of selfishness "the way you go on playing Red Indians", which was another explicit reference to *Casino Royale*' (Gilbert, p. 351).

Gilbert notes that 44,625 copies of the first edition were bound for publication. This copy has been attractively rebound in quarter black crushed morocco over black cloth, and the 'ski-track' motif blocked in white on the boards of the original binding has been reproduced in silver on the black endpapers.

Gilbert, *Ian Fleming*, A11a(1.1).



THE FIRST EDITION

4. **FORSTER, Edward Morgan.** *The Longest Journey.* Edinburgh and London: William Blackwood and Sons, 1907.

Octavo (187 x 125mm), pp. [8], 360. (Occasional light spotting, marginal mark on p. 21.) Early-/mid-20th-century blue cloth, spine lettered in gilt. (Extremities lightly rubbed and bumped, spine slightly darkened, offsetting from pastedowns onto free endpapers). A very good copy. *Provenance:* H[?arris] Rackham (ownership signature on front free endpaper) – [?bookbinder's] neat pencilled notes on pastedowns, title, and pp. 352 and 360 – **Stephen John Keynes OBE, FLS** (1927-2017, pencil ownership signature on front free endpaper).

£149.50

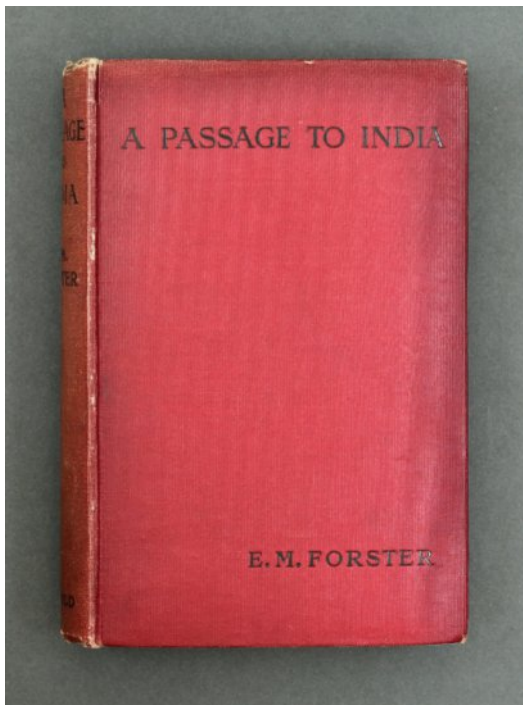
First edition. Forster's first published novel, *Where Angels Fear to Tread*, was published in 1905, and '[d]uring winter 1905-6 and all through the next year Forster was at work on *The Longest Journey*, a novel with strongly autobiographical elements (it was his own favourite) about Rickie Elliott, who is idyllically happy at Cambridge but then stumbles into marriage and a life teaching at an English public school. Its themes are truth and loyalty versus convention and self-interest, the English countryside versus suburbia, the constrictions of bourgeois marriage, the aesthetic impulse versus the worldly, the tragic result of ignoring the defining or "symbolic" moment' (ODNB). *The Longest Journey* was published in April 1907 (probably on the 16th of April) in an edition of 1,587 copies, and a second impression of 525 copies was printed a few months later in June 1907.

This copy is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club. Stephen Keynes' uncle and godfather John Maynard Keynes had been a friend of Forster's and a fellow Apostle, and in 1945, the year before Forster became a fellow, Stephen Keynes won a scholarship to King's College, Cambridge. It seems likely that the 'H.

Rackham' who previously owned this copy was Harris Rackham (1868-1944), the brother of the illustrator Arthur Rackham, and a classical scholar and fellow of Christ's College, Cambridge. Harris Rackham was also the husband of the suffragist and political activist Clara Dorothea Rackham (*née* Tabor, 1875-1966), who had been educated at Newnham College, Cambridge, and became the first woman Labour councillor on Cambridge city council in 1919. Clara Rackham would have served alongside Florence Ada Keynes (the mother of John Maynard, Margaret, and Geoffrey Keynes, and thus the grandmother of Stephen Keynes), who had become the first female councillor in Cambridge after married women had become eligible for the role in 1914. Harris Rackham had died in the year prior to Stephen Keynes' arrival in Cambridge, and it seems likely that Stephen Keynes then acquired this copy while an undergraduate at Cambridge.

Connolly, *The Modern Movement*, 19 ('the most romantic and passionate of the novels'); Kirkpatrick, *Forster* (1985), A2a.

FROM THE LIBRARY OF JEREMY WILSON, THE CO-EDITOR OF T.E. LAWRENCE'S
CORRESPONDENCE WITH E.M. FORSTER AND F.L. LUCAS



5. **FORSTER, Edward Morgan.** *A Passage to India*. London: Butler & Tanner Ltd for Edward Arnold & Co., 1924.

Octavo (188 x 120mm), pp. 335, [3 (publisher's advertisements)]. (Some light spotting, heavier on first and last ll., a few ink marks, book block cracking at hinges and between U8 and X1, tears, apparently caused in production, on T4.) Original maroon cloth, upper board and spine lettered in black. (Light offsetting on free endpapers, spine faded, extremities lightly rubbed and bumped.) A very good copy. *Provenance: Jeremy Michael Wilson* (1944-2017, ownership signature on front free endpaper).

£450

First edition. Forster first travelled to India in 1912, and during his six-month visit he conceived the novel which became *A Passage to India*. The first seven chapters were written in England in 1913, but it was only completed some ten years later with the encouragement

of friends such as Leonard and Virginia Woolf, and following a critical reading of the draft of T.E. Lawrence's *Seven Pillars of Wisdom*, 'which helped me to finish a book of my own' (T.E. Lawrence, *Correspondence with E.M. Forster and F.L. Lucas. Edited by Jeremy and Nicole Wilson* ([Fordingbridge], 2010), p. 9).

Connolly comments that 'Forster's great novel bridges the Edwardian-Georgian era. The Mahommedan Aziz, the Hindu Dr Godbole, the emancipated Englishman Fielding and the sibylline Mrs Moore are his most complete creations against a crisis that is emotionally experienced and also worked out ethically and philosophically. [...] "A miracle of intelligence, tact, irony, prudence and ability" (André Gide)'.

This copy was previously in the collection of the distinguished Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters, including Lawrence's *Correspondence with E.M. Forster and F.L. Lucas*. Connolly, *The Modern Movement*, 45; Kirkpatrick, *Forster* (1985), A10a.

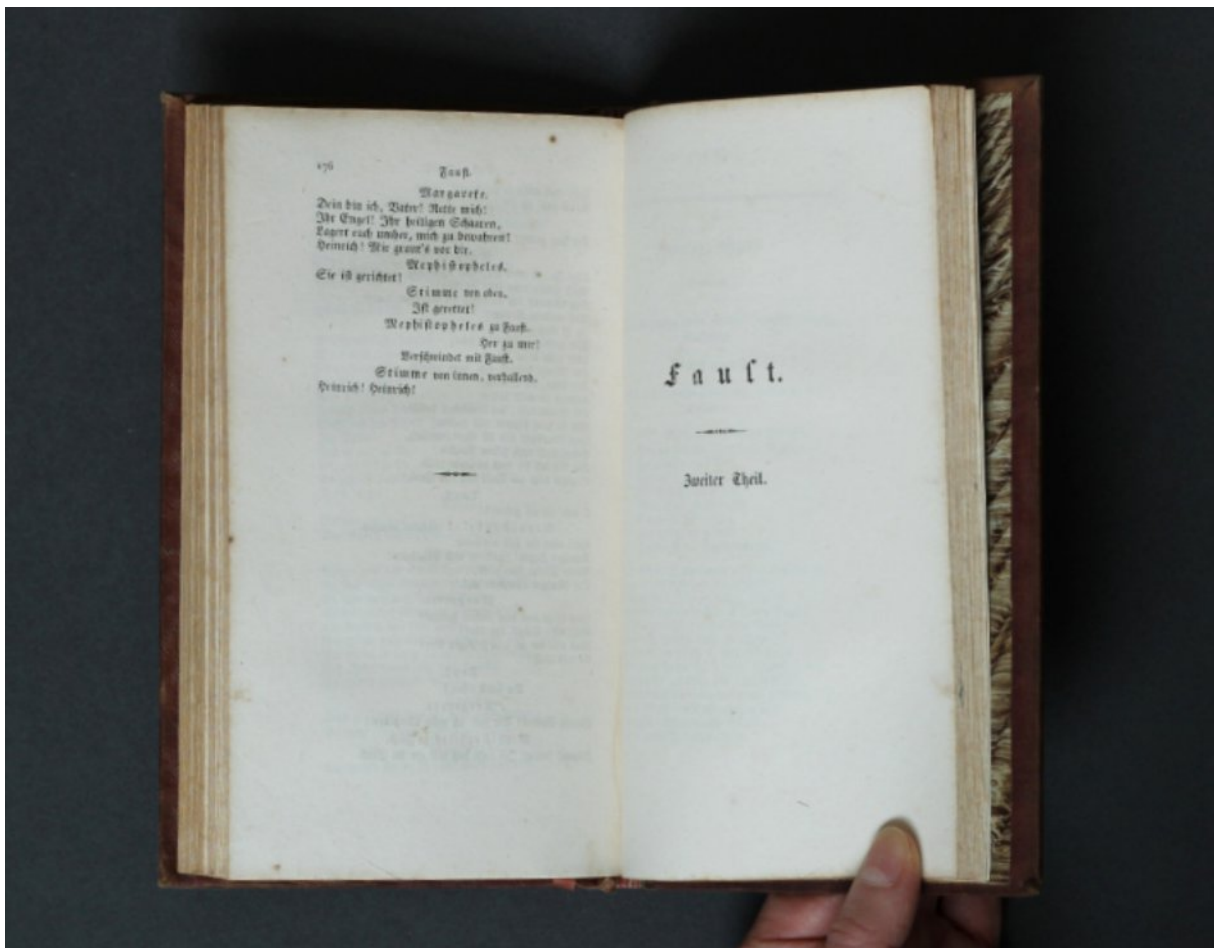
**A SURREPTITIOUS FRENCH PRINTING OF GOETHE'S FAUST –
APPARENTLY THE FIRST SEPARATE EDITION OF PART I
AND A FRAGMENT OF PART II TOGETHER**

6. GOETHE, Johann Wolfgang von. *Faust eine Tragödie von Goethe. Erster und zweiter Theil.* 'Heidelberg' [i.e. Paris: Paul Renouard for Heideloff et Campé], 1832.

2 parts in one volume, duodecimo in 6s (188 x 107mm), pp. [4 (half-title, blank, title, blank)], 223 [1 (blank)] (p. 123 misnumbered '12'). Printed in gothic type, type-ornament headbands and woodcut tailpieces. (Some light spotting throughout, a few small marks.) Contemporary [?German] brown *moiré* cloth, spine with title in gilt between decorative gilt tools, all edges speckled red, brown marbled endpapers, pink silk marker. (Extremities slightly rubbed and bumped, spine and upper parts of boards a little faded, small marks on upper board, short crack on upper hinge.) A very good copy in a contemporary binding.

£695

[?]First separate edition of part I and a fragment of part II together. Goethe's famous adaptation of the myth of Faust, the scholar who sells his soul to the devil, grew out of the writer's lifelong fascination with the topos: he had seen a puppet theatre version as a child, and produced a first draft, the *Urfaust*, by 1775 – although this would not be published during his lifetime, and only appeared in print in 1887. Encouraged by Schiller, Goethe took up work on *Faust* again in 1797, and its completion would occupy him for the rest of his life, resulting in a number of different texts and editions: a fragment was finished in 1788 and first published in 1790; the completed part I appeared in 1808; the first act of part II through to l. 6036 ('Lustgarten') was finished by Goethe and sent to J.G. Cotta (his publisher) in 1827, and appeared (together with part I) in volume 12 of the *Ausgabe letzter Hand* of Goethe's works in 1828; and the second section was completed in 1831, but would not be published in its entirety until shortly after the author's death on 22 March 1832.



The present edition was published in the year of Goethe's death, and presents the final 'authoritative' text in print at the time of his death, comprising part I of *Faust* in its entirety and the first act of part II through to l. 6036 (i.e. the text first published in *Goethe's Werke. Vollständige Ausgabe letzter Hand* in 1828; the present edition includes ll. 4335-4342, the two

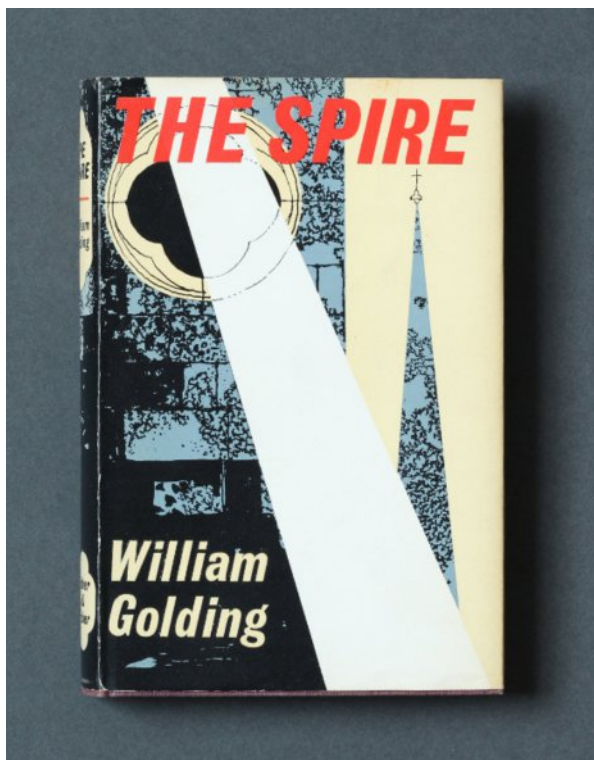
stanzas in part I which were not present in earlier texts). The fact that this edition was produced in the year of Goethe's death; that it purports to have been printed in Heidelberg – a city of the highest importance to German romanticism and significant in Goethe's life – but was actually printed in Paris; and that it presents the final text of Goethe's lifetime, all suggest that it was produced to satisfy the demand for Goethe's works in the immediate aftermath of his death.

According to Goedeke, the first two separate publications of part I together with the first act of part II (i.e. this text) were an edition printed by Renouard and published by Barrois fils in Paris in 1832 (IV/3, p. 615, 5.1.a) and an edition 'Heidelberg, 1832. gr. 8. [Pariser Nachdruck. E. Heideloff und Campe]' (IV/3, p. 615, 5.1.b). It seems likely, however, that these two editions are one and the same, and that the spurious imprint 'Heidelberg. 1832' and information gathered from other sources created a 'ghost' and caused the belief that there were two separate editions; certainly, the contemporary *Bibliographie de la France* XXI (1832) only records one edition of *Faust* produced in France in 1832: '810 FAUST, ein tragedie [sic] von Goethe. Erster und zweiter theil. (*Faust*, tragédie de Goethe. Première et deuxième parties.) In-12 [...] Imp. de P. Renouard, à Paris. – A Midelberg; et à Paris, chez Théophile Barrois fils, chez Paulin, Heideloff et compagnie, Bobée et Hingray' (p. 93).

Since the transcription of the title in the *Bibliographie de la France* is not completely accurate, it is possible that 'Midelberg' is a mistranscription of 'Heidelberg', and that 'Heideloff et compagnie' should read 'Heideloff et Campé'; this is confirmed in part by the Bibliothèque nationale de France's description of its copy: 'Faust, eine tragödie von Goethe. Ier und Iler Theil. – Heidelberg (Paris, gedruckt bei P. Renouard), 1832' (*Catalogue générale des livres imprimés de la Bibliothèque nationale* (Paris, 1915), XLII, p. 595). Therefore, it seems reasonable to hypothesise that there was only one edition of *Faust* with this text published in 1832, which was printed in Paris by Paul Renouard and published by either Heideloff et Campé alone or by a syndicate composed of Heideloff et Campé, Théophile Barrois fils, Paulin, and Bobée et Hingray, but given the imprint 'Heidelberg' to reduce the likelihood of the detection of the publisher of the piracy.

If this conjecture is correct, then this 1832 edition is the first separate publication of part I together with a fragment of part II of Goethe's *Faust*. The complete text of part II was first published separately by Cotta the following year as *Faust. Eine Tragödie von Goethe. Zweyter Theil in fünf Acten* (1833), and both parts were finally published together as a separate work by Cotta as *Faust. Eine Tragödie von Goethe. Beide Theile in Einem Bande* in 1834.

Katalog der Goethe-Bibliothek Dorn 163; Engel, *Zusammenstellung der Faust-Schriften* 718 ('Renouard (Barrois fils)') and 719 ('E. Heideloff und Campe'); Goedeke IV/3, p. 615, 5.1.a ('Renouard (Barrois fils)') and 5.1.b ('E. Heideloff und Campe'); cf. PMM 298 (1834 edition of parts I and II).



A FRESH, BRIGHT COPY OF
GOLDING'S FIFTH NOVEL
IN THE JOHN PIPER DUSTWRAPPER

7. **GOLDING, William Gerald.** *The Spire*. London: R. MacLehose and Company Limited, The University Press Glasgow for Faber and Faber, 1964.

Octavo (184 x 123mm), pp. 223, [1 (blank)]. (A few very light marks on quires N and O.) Original purple cloth, spine lettered and decorated in gilt, dustwrapper with illustration after John Piper, not price-clipped. (Extremities minimally rubbed, spine very slightly leant, dustwrapper very lightly rubbed at edges and very slightly browned on the lower panel.) A very good, clean copy in a very fresh, bright dustwrapper. *Provenance*: **Stephen John Keynes OBE, FLS** (1927-2017).

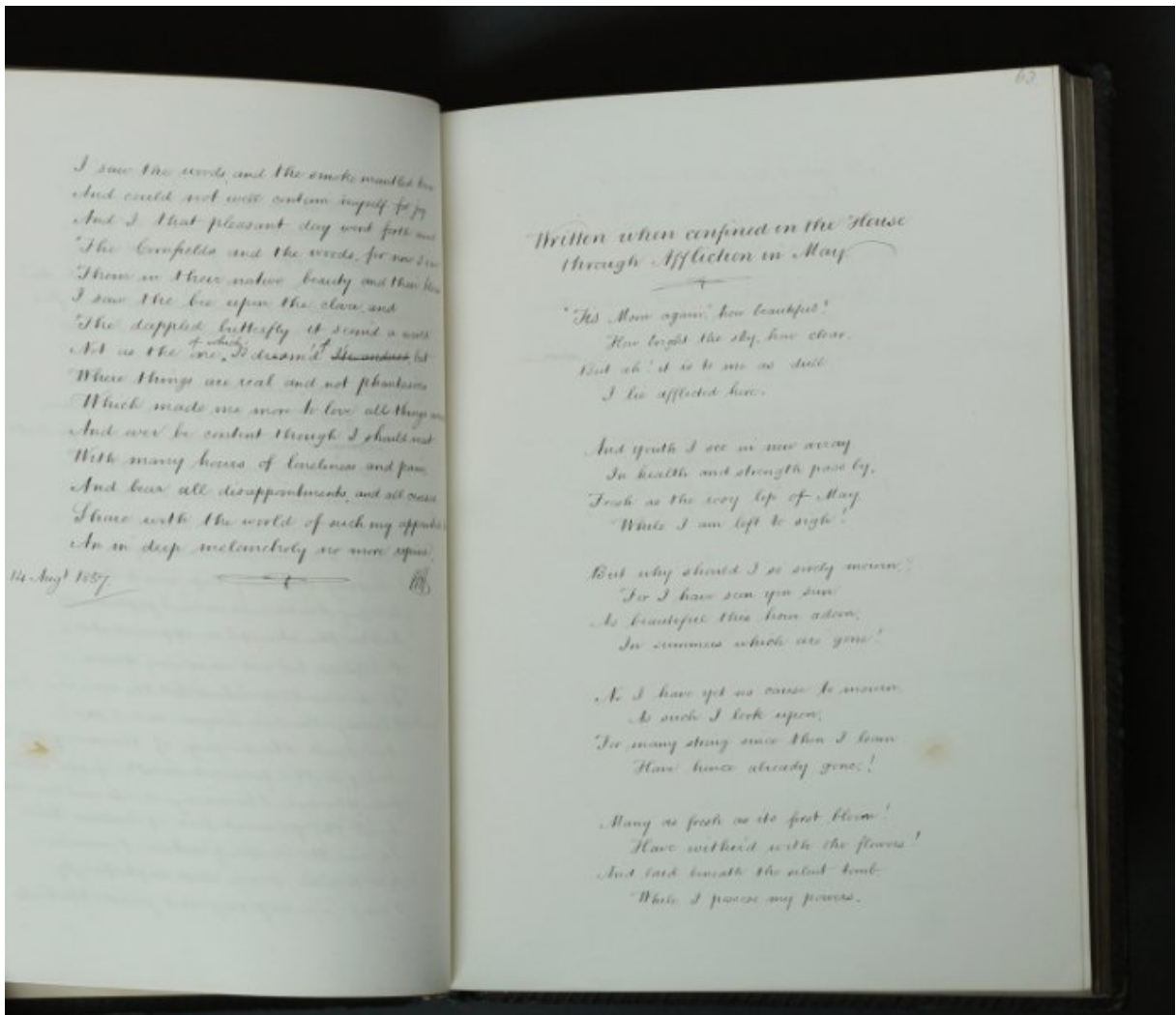
£125

First edition. *The Spire* was Golding's fifth novel and centres upon a Dean's plans to build a huge spire at his cathedral, despite warnings about the architectural risks involved in creating such a grandiose edifice. Although the cathedral is never named, Golding had taught at Bishop Wordsworth's School (which is within the grounds of Salisbury Cathedral) between 1945 and 1962, and it is believed that the restoration and partial rebuilding of the cathedral's famous spire – the tallest in Britain – in 1949-1951 provided the initial inspiration for the novel. *The Spire* was published on 10 April 1964 in an edition of 15,326 copies, with a striking dustwrapper designed by the artist John Piper.

This copy is from the library of the noted bibliophile Stephen Keynes, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

Gekoski and Grogan, *William Golding*, A8(a).

A MANUSCRIPT COLLECTION OF POEMS
BY A 19TH-CENTURY YORKSHIRE POET



8. 'H, W' [?William HOWARTH]. M.S. Poems [titled thus on spine]. [?Sheffield, c. 1866].

Quarto (246 x 185mm), manuscript on paper watermarked 'Towgood's Extra Super', pp. [3 (contents)], [1 (blank)], 269, [1 (blank)], [2 (blank l.)]. Written and paginated in one neat cursive hand of the nineteenth century with ornamental lines under titles and between poems, poems in the first part (pp. 1-112) signed 'WH' and some dated between 1855 and 1866. (Occasional very light offsetting from 3 loosely inserted dried plant leaves, light marking on pp. 129-134, first 2 ll. excised, some page numbers slightly cropped by binder's knife.) Contemporary green polished calf gilt, boards with gilt double rules and rose corner ornaments enclosing border of blind dots, spine richly gilt in 6 compartments divided by raised bands, gilt red morocco lettering-piece in one, others decorated with elaborate designs in gilt, board-edges roll-tooled in gilt, turn-ins roll-tooled in blind, all edges gilt, chocolate-brown endpapers, green silk marker. (A little rubbed and scuffed causing small losses at extremities and cracking on lower joint, skilfully re-cornered, upper board skilfully rejoined.)

£495

A manuscript volume of apparently original and unpublished poems from the Victorian era, which contains 49 poems signed with the initials 'WH', some dated between June 1855 and January 1866, as well as one long poem titled 'Life is Not a Dream' in four books totalling 431 stanzas (pp. 113-268). This manuscript volume was presumably created soon after the final poem was completed and contains fair copies of these poems written in an even hand of the nineteenth century (most probably the author's). The author appears to have lightly amended and annotated the poems with references over a period of time, demonstrating a continuing engagement with his own work.

With faith and the Bible as constant points of reference, the poems seem to have provided a means of meditation and solace in their writer's life. Many address feelings of doubt or despair, record thoughts on history, and mark life events. Death is a recurring theme, whether defied in the rousing lines 'Written after Hearing One Say "There is Nothing now Worth Living for"' (pp. 16-19), lamented as avoidable in 'On a Culprit in his Cell the Night Previous to his Execution' (pp. 11-15), or anticipated in 'The Contemplation of a Suicide' (pp. 43-44). Historical themes abound, whether ancient ('The Fall of Pompeii', pp. 86-87), medieval (e.g. on the 11th-century Pope Gregory VII in 'Hildebrand', pp. 45-47), early modern ('Queen Mary II', beginning 'Illustrious Daughter of a bigot King...', pp. 88-89), or contemporary, like the poem 'Loss of "The London"' (dated January 1866, on pp. 99-102), commemorating the eponymous British steamship that sank in the Bay of Biscay on 11 January 1866.

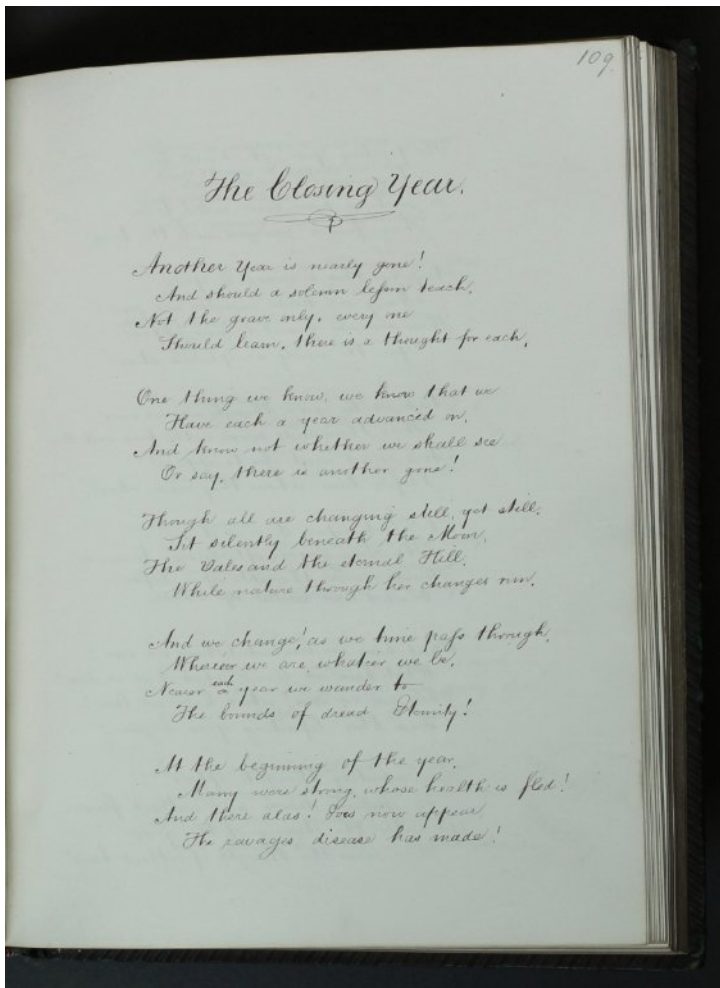
Particularly touching are the poems relating to personal struggles, like that 'Written when Confined in the House through Affliction in May' (pp. 63-64), 'The Appearance of Morning after a Dream of Trouble' (p. 106), and the affecting 'Anxiety' (pp. 32-34), some central stanzas of which are clearly heartfelt:

What is it when a Patient lies
With look intent upon the eyes
Of his Physician? oh! twill be
A look of deep anxiety!

The Mother by her dying Child,
With clasped hands and aspect wild!
The look, the tear, we might imply
Us caused by stern anxiety!

When a loved Son's to battle gone
What is the most wish'd for to be known?
Why whether he will e'er return
Anxiety! Anxiety!

The most personal of the poems, 'Lines on the Death of Helen Howarth, who died 25th June 1865 (Aged 5 Weeks)' (p. 97) provides some clues as to the possible identity of the poet: the district of Ecclesall Bierlow in South Yorkshire recorded the death of one Helen Howarth on 25th June, giving her age as '5 weeks' and identifying her father as the 'edge tool manufacturer and merchant' James Howarth II of 291 Glossop Road, Ecclesall Bierlow, Sheffield. James was the son of the edge tool manufacturer, member of Sheffield Town Council, and Wesleyan lay preacher James Howarth I (1812-1891), whose obituary appeared in the *Sheffield Independent* on 31 July 1891. (The likelihood of the author being a native of Yorkshire is reinforced by the poem 'Written on the View of Fountains Abbey' (p. 21), while the religious sympathies expressed are clearly protestant and anti-Catholic.)



It seems likely that the author of these poems, who signed with the initials 'WH', was either William Howarth (1803-1869, the older brother of James Howarth I) or William Henry Howarth (1841-1904, the son of James Howarth I and brother of James Howarth II). The occasional use of a long 's' throughout the volume (for example, on pp. 42, 49, 59, 86, and 99) and the date of the latest poems falling within three years of his death makes it more probable that William Howarth was the author, and it is possible that the handsome binding was commissioned after the author's death (certainly, the cropping of the page numbers shows that the binding was executed after the manuscript was written). It would, moreover, seem likely that William Henry

Howarth would have used the initials 'W.H.H.' to distinguish himself from his uncle and that there would be more progression evident between the poems of the fourteen-year-old William Henry Howarth written in 1855 and those of the twenty-five-year-old dated 1866; the similarity of style and subject in the poems across that thirteen-year span would be more likely in a poet in his fifties and sixties.

DAVID HUME'S FOUR DISSERTATIONS
WITH THE DEDICATION TO THE DRAMATIST JOHN HOME,
HUME'S KINSMAN & FRIEND, WHICH WAS SUPPRESSED IN SOME COPIES



9. HUME, David. *Four Dissertations. I. The Natural History of Religion. II. Of the Passions. III. Of Tragedy. IV. Of the Standard of Taste.* London: [William Bowyer] for A. Millar, 1757.

Duodecimo (163 x 95mm), pp. [2 (title, verso blank)], vii (dedication), [1 (blank)], [2 (section-title to 'Dissertation I', verso blank)], 240. Ll. C12 and D1 *cancellantia*, K5-8 *cancellanda* and excised. Woodcut title vignette, type-ornament headbands and decorations. (Some variable light spotting, small sections excised from margins of title with old repairs on verso, bound without half-title π1.) Contemporary British calf, boards with gilt-ruled borders, skilfully rebacked, gilt morocco lettering-piece. (Offsetting boards onto free endpapers and first and last ll., splitting on hinges, front and rear free endpapers reversed [?when rebacked], boards rubbed and scuffed.) *Provenance*: 19th-century pressmark on upper pastedown – late-19th-/early-20th-century printed [?lot] ticket on upper pastedown.

£1,250

First edition. The pieces comprising *Four Dissertations* were composed when David Hume (1711-1776) was resident in Edinburgh, where he had been elected Keeper of the Library of the Faculty of Advocates and Clerk to the Faculty in 1752. On 12 June 1755 Hume wrote to the publisher Andrew Millar offering him 'four short Dissertations, which I have kept some years by me in order to polish them as much as possible. One of them is that which [the artist] Allan Ramsay mentioned to you. Another of the Passions; a third of Tragedy; a fourth, some Considerations previous to Geometry & Natural Philosophy. The whole, I think, would make a volume a fourth less than my Enquiry; as nearly as I can calculate: but it wou'd be proper to print it in a larger type, in order to bring it to the same size and price. I wou'd have it publish'd about the new year; I offer you the property for fifty guineas, payable at the publication. You may judge, by my being so moderate in my demands, that I do not propose to make any words about the bargain' (J.Y.T. Grieg, *The Letters of David Hume* (Oxford, 2011), I, p. 223).

The last essay, on 'Geometry & Natural Philosophy', was removed on the advice of the mathematician Lord Stanhope, and in order to make good the lacuna Hume suggested replacing it with two unpublished pieces on suicide and on the immortality of the soul. The volume proceeded to typesetting as a collection of five essays – 'The Natural History of Religion', 'Of the Passions', 'Of Tragedy', 'Of Suicide', and 'Of the Immortality of the Soul' – of which a small number of copies were printed and circulated. Very shortly afterwards, however, concerns over the controversial nature of the two new pieces caused the relevant leaves (K5-12, and L1-12) to be cancelled; they were replaced with Hume's 'Of the Standard of Taste'. This restructuring of the text was achieved by resetting quire K as an eight-leaf quire bearing the final pages of 'Of Tragedy' with some further text on K5-8, and setting a new twelve-leaf quire L bearing 'Of the Standard of Taste'. The unidentified text on K5-8 evidently troubled the author or the publisher, and it was cancelled by excision, as here (no copies are known to exist with those leaves still present).

The publication of the volume was further complicated by another change: the suppression of the dedication to the author's friend and kinsman, the minister and dramatist John Home. Home's tragedy *Douglas*, which had been staged in Edinburgh on 14 December 1756, attracted the praise of luminaries such as Robert Burns, Horace Walpole, and Thomas Sheridan, but also 'sparked a religious controversy. Presbyterian opposition to drama was exacerbated by the circumstances: the dramatist was a clergyman and performances were attended by ministers. Charges were brought against [Home's friend and fellow-minister] Alexander Carlyle, and Thomas White of Liberton was suspended, though with mitigated sentence on his pleading "that he attended the representation only once, and endeavoured to conceal himself in a corner to avoid giving offence"' (ODNB).

In his dedication to John Home, dated 3 January 1757, the philosopher wrote: 'I have the ambition to be the first who shall in public express his admiration of your noble tragedy of Douglas; one of the most interesting and pathetic pieces, that was ever exhibited on any

theatre. [...] the unfeigned tears which flowed from every eye, in the numerous representations which were made of it on this theatre; the unparalleled command, which you appeared to have over every affection of the human breast: these are incontestible proofs, you possess the true theatric genius of Shakespeare and Otway, refined from the unhappy barbarism of the one, and the licentiousness of the other' (pp. iv-vi). Dismayed by the controversy (and aware that many would seek to use the dedication to harm him), Hume 'withdrew the dedication [...], but cancelled the withdrawal four days later: in the interval 800 copies were sold without it [...]. He never reprinted it' (Jessup). Todd identifies three states of the preliminary quires (with the dedication correctly bound; without the dedication; and with the dedication erroneously inserted before B₁), and this copy conforms to his state '(a)', with the dedication (ll. a₁-a₄) quired within the unsigned bifolium [A]^{1.2}.

Four Dissertations was published on 7 February 1757 in two forms: the ordinary paper copies (as here) and 'a few on "superfine Royal Paper"' (Todd); it was never reprinted as a separate work. In this copy the typographical error 'ative' is present on p. 9 but that on p. 131 has been corrected to 'lancing'.

ESTCT4011; J. Fieser, *A Bibliography of Hume's Writings and Early Responses*, 14, A, 1 (issue with dedication to John Home); Jessop, *Hume*, pp. 33-35; Todd, 'David Hume. A Preliminary Bibliography', pp. 200-201.

**THE SIGNED LIMITED EDITION OF MANNING'S 'IRONIC, ELEGANT, INCONCLUSIVE'
DEBATES ABOUT RELIGION IN DIFFERENT ERAS –
WITH A NEW PIECE DEDICATED TO T.E. LAWRENCE**

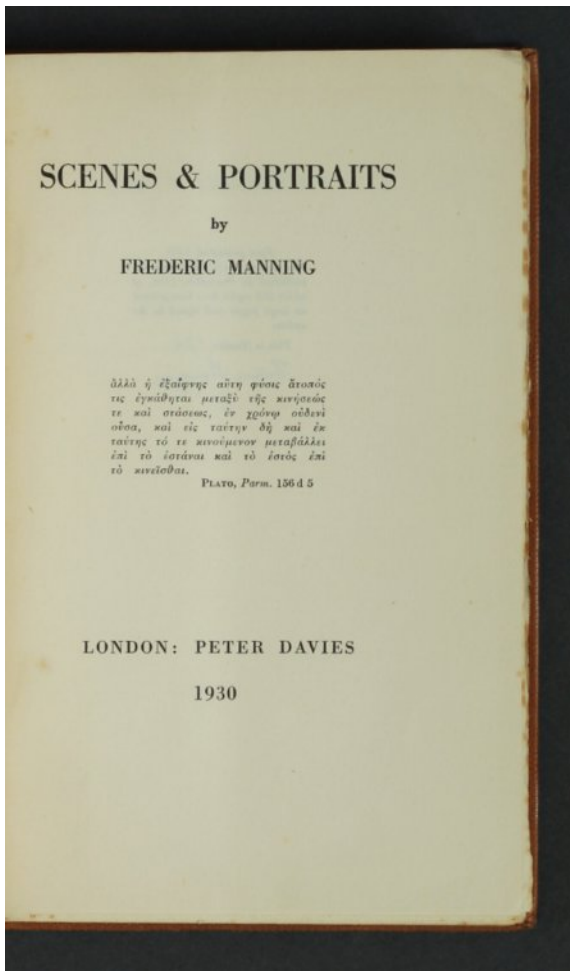
10. MANNING, Frederic. *Scenes & Portraits*. London: Robert MacLehose and Co. Ltd., The University Press, Glasgow for Peter Davies, 1930.

Octavo (207 x 130mm), pp. [8 (half-title, other works by Manning, title, limitation statement, dedication, verso blank, contents, verso blank)], 291, [1 (imprint)]. (Occasional light spotting, heavier on deckles.) Original light-brown buckram over bevelled boards, spine lettered and ruled in gilt, top edges gilt, others uncut, modern slipcase. (Extremities minimally rubbed, lower corners slightly bumped, small mark on lower board.) A very good, clean copy. *Provenance*: The Roycroft, 27 Rowe Street, Sydney (early bookseller's ticket designed by Adrian Feint on upper pastedown).

£95

Revised and enlarged edition, no. 176 of 250 large-paper copies signed by the author. The writer Frederic Manning (1882-1935) was born in Sydney to the politician and accountant Sir William Patrick Manning and his wife, Honora, who were both of Irish origin. Frederic

Manning suffered from asthma throughout his life and was consequently mainly educated at home, and as a teenager he 'formed a close intellectual friendship with Arthur Galton [...], a scholarly Englishman who had moved to Sydney as secretary to the governor' (ODNB). Manning visited England with Galton in 1898, remaining until 1900, and returned in 1903 to take lodgings with Galton, who had been appointed vicar of Edenham, Lincolnshire.



In England Manning became part of contemporary literary and artistic circles and counted Max Beerbohm, William Rothenstein, Ezra Pound, and Richard Aldington among his friends – indeed, Pound later said that Manning 'whom he always highly esteemed, had been his first literary companion in England' (*op. cit.*). Manning's first books – the verse monologue *The Vigil of Brunhild* (1907) and *Scenes & Portraits* (1909) – 'were well received by a small, discriminating readership. [...] Manning began to be talked of as an outstanding new talent' (*op. cit.*). A collection of poetry followed, and then military service during World War I, first as a private (seeing service at the Somme) and then as an officer, but heavy drinking and mental health issues led to his resignation in 1918.

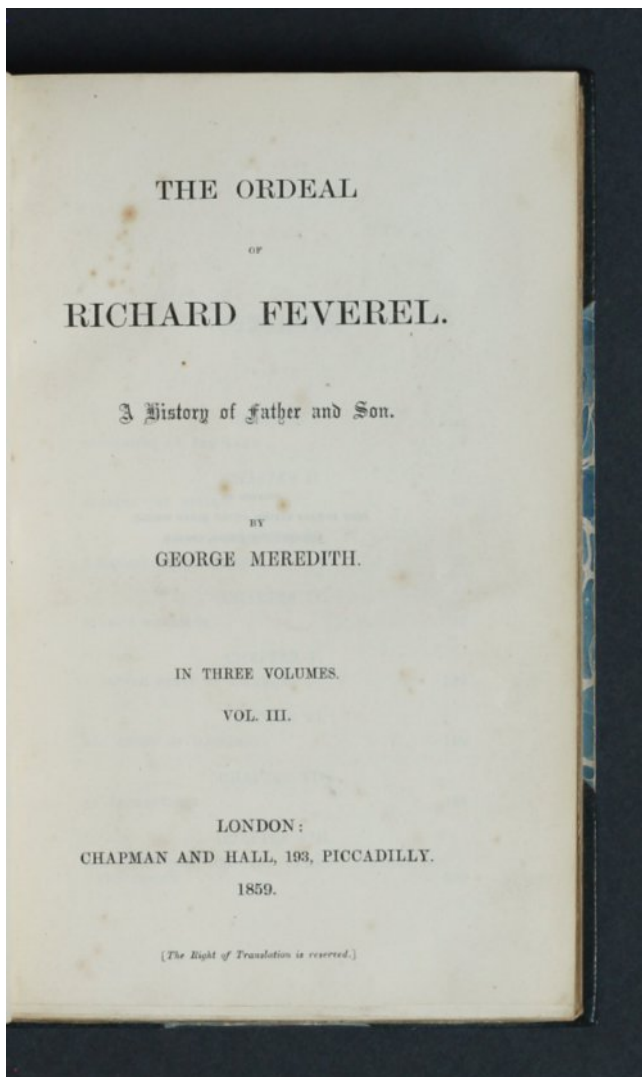
In the postwar era Manning continued to write, but Galton's death in 1921 had

deprived Manning of an anchor and 'without a mentor he seemed likely to drift, until in 1929 the publisher Peter Davies persuaded him to write a short novel about the western front. The market for war books was suddenly opening up; urged on by Davies, who allowed no opportunity for revisions, Manning worked fast. Unlike most other authors of the time, he wrote about the troops, using their normal language. *The Middle Parts of Fortune* appeared anonymously in a small, private edition in 1929 [...]. The expurgated version, *Her Privates We*, by Private 19022, was published by Davies in 1930' (*op. cit.*). As Sir William Rothenstein wrote, Manning's friend T. E. Lawrence 'knew [...] *Scenes & Portraits* almost by heart. Like Max Beerbohm, he thought this book contained the strongest and subtlest prose of recent times' (A.W. Lawrence (ed.), *T.E. Lawrence by his Friends* (London, 1937), p. 287), and he identified the anonymous author as the writer of *Scenes & Portraits*.

Assisted by Lawrence's praise, Manning's book became a bestseller and Peter Davies reissued *Scenes & Portraits*, 'a collection of debates – ironic, elegant, inconclusive – about religion in different periods of society' (ODNB) in a revised and enlarged form for a new readership. This enlarged edition added 'Apologia Dei', a new piece which was dedicated to Lawrence (under his pseudonym 'T.E. Shaw'), and was issued in both a trade edition and the present signed limited edition.

O'Brien, *T.E. Lawrence*, F701 and sF0599; E. Sudduth, *The Joseph M. Brucoli Great War Collection*, p. 142.

FROM THE LIBRARIES OF W.E. DARWIN AND STEPHEN KEYNES



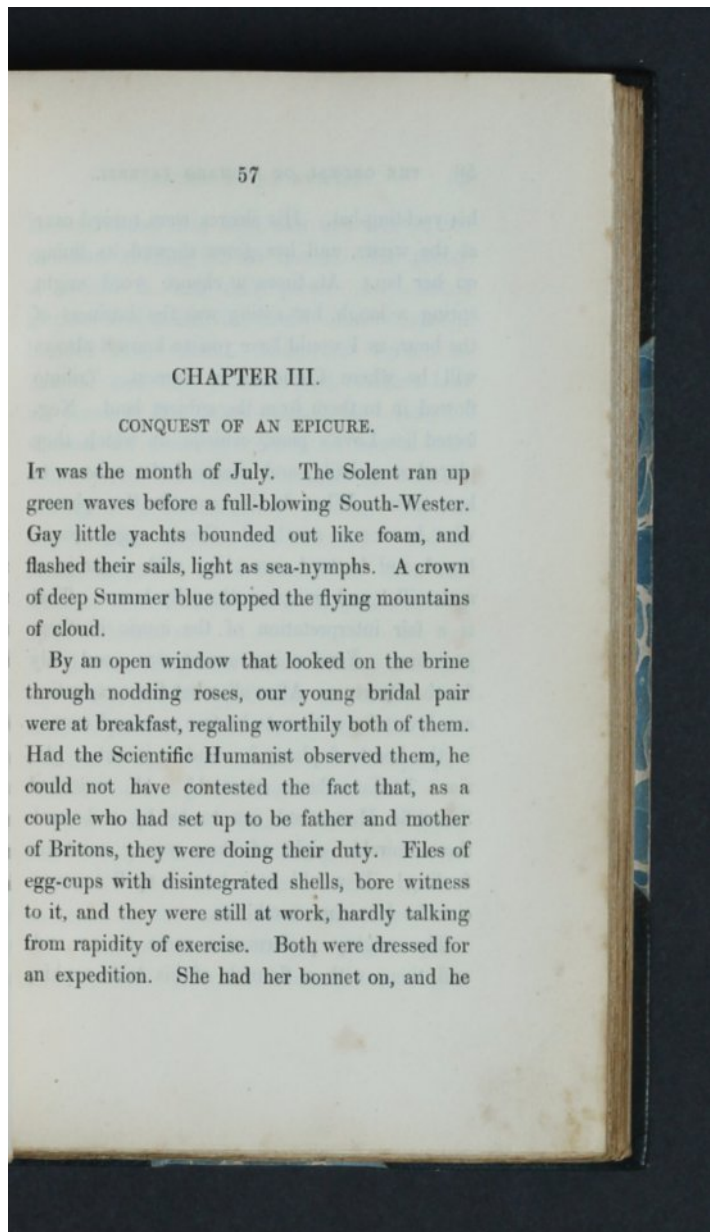
11. **MEREDITH, George.** *The Ordeal of Richard Feverel. A History of Father and Son.* London: John Edward Taylor for Chapman and Hall, 1859.

3 volumes, octavo (196 x 123mm), pp. I: iv (title, imprint, contents), 303, [1 (imprint)]; II: iv (title, imprint, contents), 348; III: iv (title, imprint, contents), 395, [1 (blank)]. (Some scattered spotting, a few light marks, short tear on I, E3.) Late 19th-/early 20th-century half blue crushed morocco gilt over marbled boards by Roger de Coverly with his stamp on the front free endpapers, spines gilt in compartments, lettered in gilt directly in 2 and dated in gilt directly at the foot, top edges gilt, marbled endpapers. (Extremities very lightly rubbed, corners minimally bumped, spines a little darkened.) A very good set in a handsome binding by Roger de Coverly. *Provenance:* **William Erasmus Darwin** (1839-1914, engraved armorial bookplates; by descent to his great-nephew:) – **Stephen John Keynes OBE, FLS** (1927-2017).

£495

First edition. The first full-length novel by Meredith (1828-1909), *The Ordeal of Richard Feverel* was written between August 1857 and June 1859 when he was living in Chelsea. It 'is a startlingly original work, particularly in its stylistic diversity and sexual frankness, with a rich literary genealogy that includes "new comedy" as well as the novel of education and chivalric romance. Elements of his philosophy, which became influential, were already distinctively demonstrated. The commitment to trust in natural energy and instinct over the constraints of system and reason, reiterated through all Meredith's writing, encouraged belief in the persistence of mystery and wonder in the natural world without requiring adherence to Christian myth (Darwin's *On the Origin of Species* was published in the same year). *Feverel's* originality was recognized, but at the cost of some notoriety. "I am tabooed from all decent drawing-room tables" (*Letters*, 1.39), Meredith lamented when Mudie's circulating library, which had taken 300 copies, withdrew the novel. Though he revised *Feverel* several times, he never modified the treatment of Richard's adultery or the glimpses of the *demi-monde* which were presumably the source of offence'.

Despite the adverse reaction in Britain, translations did appear in France in 1865 ('severely compressed' according to Collie) and Italy in 1873, and Meredith then rewrote it for publication in Tauchnitz' 'Collection of British Authors' series (1875). The Tauchnitz text was used (with some minor changes) for the second British edition, which was issued by Kegan Paul in 1878. Collie notes that 'when Meredith revised *The Ordeal of Richard Feverel* he did not delete or change those parts of the story previously judged to be offensive to the British matron. The changes, which were the beginning of a longish process of emendation, were



structural and stylistic. They involved the condensing of the first four chapters and innumerable minor shifts of emphasis, but not the deletion of chapter xix, which did not occur until 1885' (ODNB).

The first edition of *The Ordeal of Richard Feverel* is rare; Sadleir ranked it the fourth rarest of Meredith's works, observing of it and four of Meredith's other books that '[f]ew Victorian fictions are more seldom seen' (I, p. 380).

This set is handsomely bound in half crushed morocco by the noted bookbinder Roger de Coverly (1831-1914), who trained with Joseph Zaehnsdorf and J. & J. Leighton before establishing his own business in 1863. A profile published in *The British Bookmaker* in 1892 stated that 'the business is still not very large, but rather select, and numbers among its customers some very eminent names' (vol. V, pp. 179-180 at p. 180), including Archibald, 5th Earl of Rosebery, William Morris, and T.J. Cobden-Sanderson (who became de Coverly's pupil).

It seems likely that the binding on this set was commissioned by W.E. Darwin, the oldest son of Charles Darwin, whose observations on his son's development were published in *The Expression of the Emotions in Man and Animals* (London, 1872) and 'A Biographical Sketch of an Infant' (*Mind*, no. VII (July 1877), pp. 285-294). In *Period Piece* (London, 1952) his niece Gwen Raverat recalled the eccentricities of her 'really first-class uncle' (p. 181) and his 'unself-consciousness', relating that at Charles Darwin's funeral in Westminster Abbey, William Darwin 'was sitting in the front seat as eldest son and chief mourner, [and] he felt a draught on his already bald head; so he put his black gloves to balance on the top of his skull, and sat like that all through the service with the eyes of the nation upon him' (p. 176). This set then passed by descent to W.E. Darwin's great-nephew Stephen Keynes, a noted bibliophile and collector, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

The copy of volume III in this set does not include the 16 pages of advertisements dated 1 July 1859 at the end, which is present in the Sadleir set and recorded in 'some copies' by Collie.

Buxton Forman, *George Meredith*, 5; Collie, *George Meredith*, IIIa; Sadleir, 1701.



TIGGER UNBOUNDED, HEFFALUMPS, AND THE INVENTION OF POOHSTICKS



12. MILNE, Alan Alexander and Ernest Howard SHEPARD (illustrator). *The House at Pooh Corner*. London: Jarrold and Sons Ltd for Methuen & Co. Ltd., 1928.

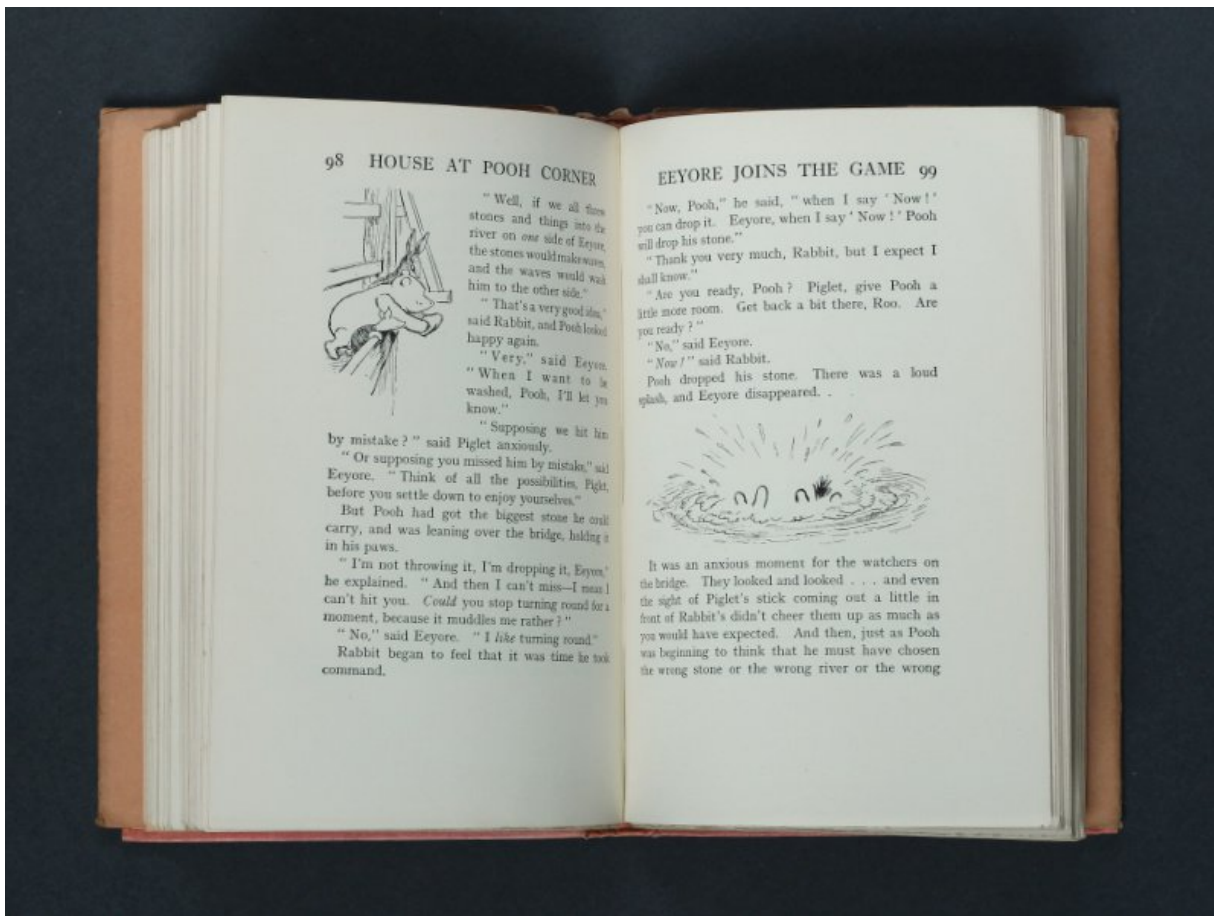
Octavo (188 x 121mm), pp. xi, [1 (blank)], 178, [2 (illustration, imprint)]. Frontispiece after Shepard, illustrations in the text after Shepard, some full- or double-page. (A few light marks, lower corners of first quire torn away, short marginal tear in π8.) Original salmon-pink cloth gilt, upper board with border of single gilt rule and central design after Shepard, spine lettered and ruled in gilt, top edges gilt, decorated endpapers with design after Shepard, dustwrapper with design after Shepard. (Partial offsetting on endpapers, spine and outer areas of boards slightly faded, extremities lightly rubbed and bumped, dustwrapper lightly marked, and a little creased and chipped at the edges affecting the imprint at the foot of the spine.) A very good copy retaining the dustwrapper. *Provenance: Stephen John Keynes OBE, FLS (1927-2017)*.

£750

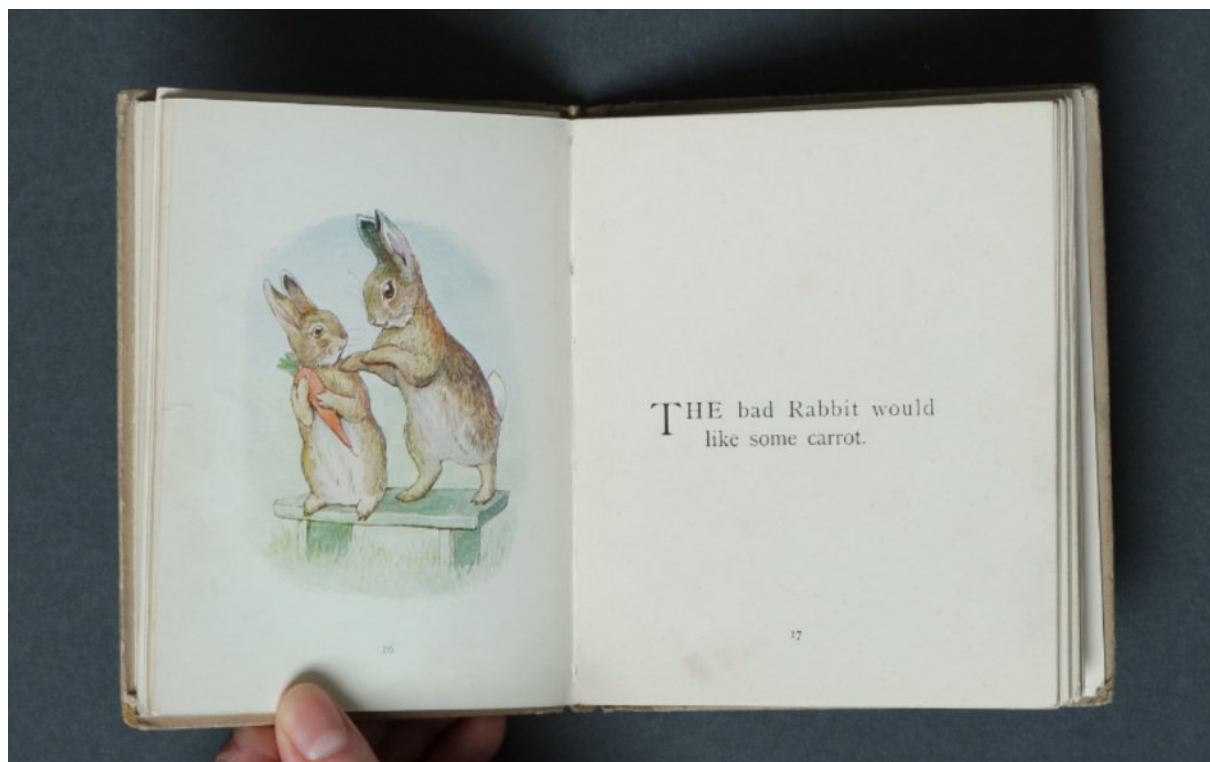
First edition. *The House at Pooh Corner*, 'the last of the four great children's books [...], is probably now the most loved and popular of all. It introduces Tigger and the game of Poohsticks, and the underlying theme – of a child growing up and away from his toys, putting away childish things – gives it a particular resonance' (A. Thwaite, *The Brilliant Career of Winnie-the-Pooh* (London, 1994), p. 109). The accidental dropping of a fir-cone into the river 'was the beginning of the game called Poohsticks, which Pooh invented, and which he and his friends used to play on the edge of the Forest. But they played with sticks instead of fir-cones, because they were easier to mark' (p. 94).

Reviewing *The House at Pooh Corner* on publication, the *Times Literary Supplement* remarked that here 'the bear Pooh closes those few episodes in his life which have been disclosed by Mr. Milne, for this is the last, he declares, of the Winnie-the-Pooh books. It is impossible not to recognize the wisdom of Mr. Milne's self-denying ordinance and equally impossible not to regret it. The series has won and deserved a unique place in nursery literature, and Mr. Milne is acting in Pooh's interests in safeguarding his reputation' (issue 1402 (13 December 1928), p. 985).

The first edition, trade issue of *The House at Pooh Corner* comprised 75,024 copies (there were also simultaneous issues of 28 copies on Japanese vellum and 373 large-paper copies), and by July 1968 Methuen had sold 764,000 hardback copies and 500,000 copies in wrappers. This copy is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.



WRITTEN FOR ONE OF POTTER'S NIECES,
FOR WHOM 'PETER WAS MUCH TOO GOOD A RABBIT'



13. POTTER, (Helen) Beatrix. *The Story of a Fierce Bad Rabbit*. London and New York: Frederick Warne and Co., [c. 1916].

Quarto (123 x 105mm), pp. 54. Title-vignette, colour-printed half-tone frontispiece, and 14 colour-printed half-tone plates, all after Potter, the frontispiece and plates included in the pagination. (Some light marks or spots, frontispiece detached but present.) Original tan paper-covered boards, upper board with central applied illustration after Potter, upper board and spine lettered in brown, endpapers illustrated with designs after Potter [Quinby XII and XIII]. (Lightly marked, extremities slightly rubbed and bumped, spine-ends chipped, applied illustration with small losses.) A very good copy in the original binding. *Provenance*: 'Barbara' (neat pencilled name on upper pastedown).

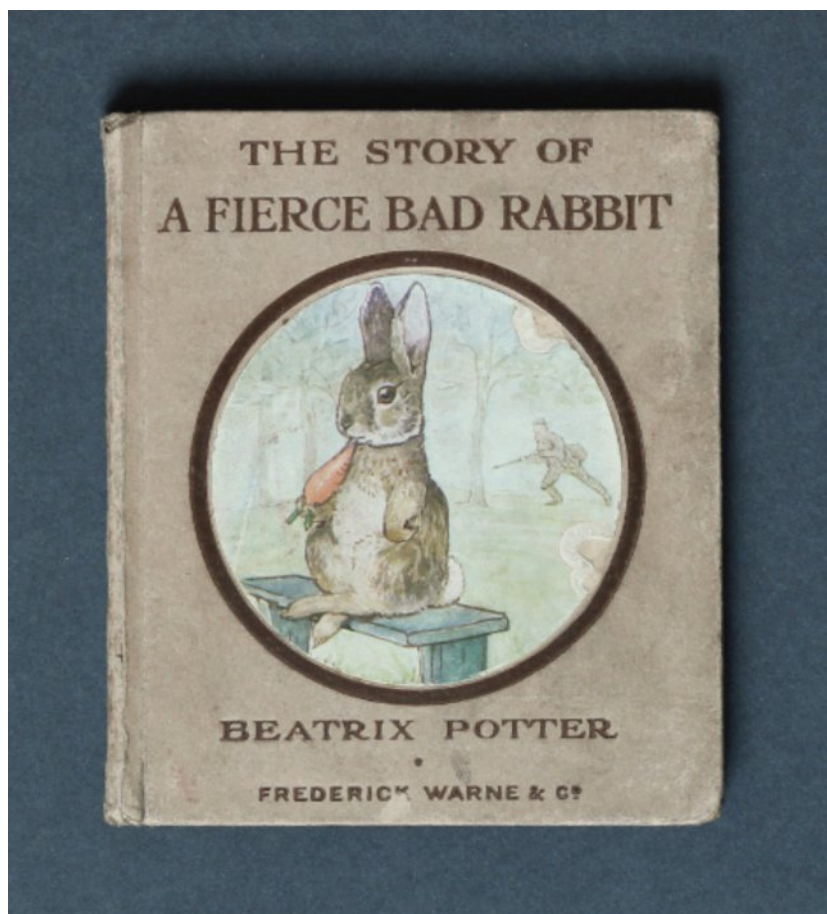
£149.50

First or early edition in the book-form binding. *The Story of a Fierce Bad Rabbit* was written in 1906 for Louie Warne (the daughter of Harold Warne and niece of Potter's *fiancé* Norman Warne), 'who had told Aunt Beatrix that Peter was much too good a rabbit, and she wanted a story about a really naughty one' (L. Linder, *A History of the Writings of Beatrix Potter* (London, 1971), p. 183). It was the first of a series of three stories written in the early months of 1906 for very young children – the other two were *The Story of Miss Moppet* and *The Sly Old Cat* – and each manuscript was composed of 'fourteen pictures and fourteen pages of simple

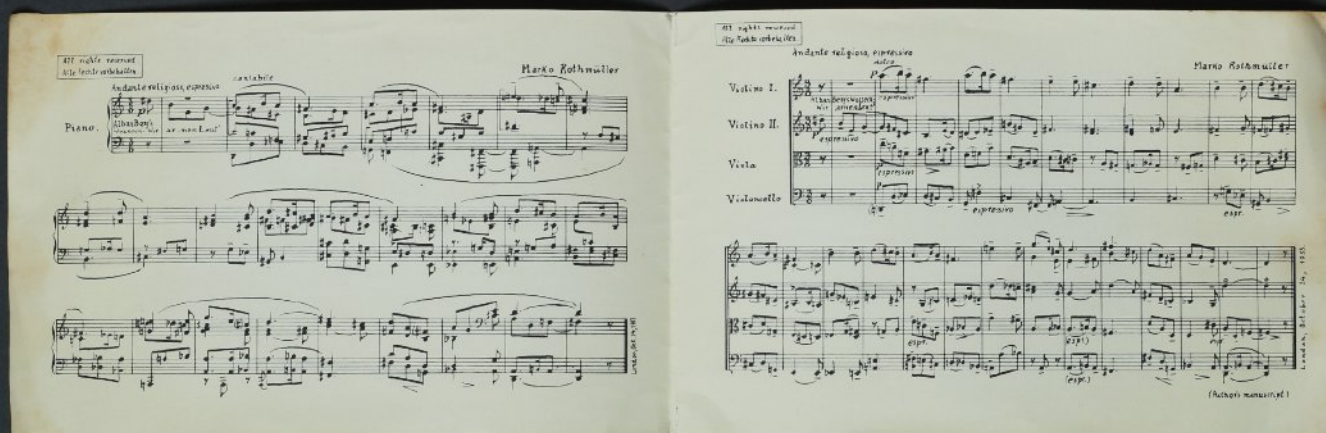
text. The pictures and text were arranged in pairs and were in panoramic form, mounted on a long strip of linen, and folded concertina-wise into a wallet with a tuck-in flap' (*loc. cit.*).

The Story of a Fierce Bad Rabbit and *The Story of Miss Moppet* were both published in November 1906 in a format which followed that of the original manuscripts – long, folded strips within wallet-style bindings – and *The Sly Old Cat* would have probably followed, had it not been for the problems which the format created for the booksellers retailing the books, which Potter herself recorded: 'Bad Rabbit and Moppet were originally printed on long strips – The shops sensibly refused to stock them because they got unrolled and [were] so bad to fold up again' (*loc. cit.*). In 1916 Warne reissued the two titles book in a more practical form (as found here), in a similar but fractionally smaller format than the other titles in the series. This copy dates from c. 1916 (later editions enclosed the publisher's name on the upper board in a single-ruled frame and used different endpapers).

Quinby 12A; cf. Linder, p. 426.



A MUSICAL HOLIDAY GREETING CARD FROM THE BARITONE MARKO ROTHMÜLLER



14. ROTHMÜLLER, (Aron) Marko. Printed greetings card with autograph manuscript inscription 'Seasons Greetings from Marko Rothmüller'. 61 Gloucester Rd., S.W.7, [?December 1953].

3pp. on a bifolium, oblong octavo (150 x 235mm), manuscript inscription and address on first page, inner pages with facsimile of manuscript music dated 24 October 1953, final page blank. (Slightly creased and darkened or marked at edges.) In very good condition. *Provenance:* **Gritta Weil** (1924-2009).

£95

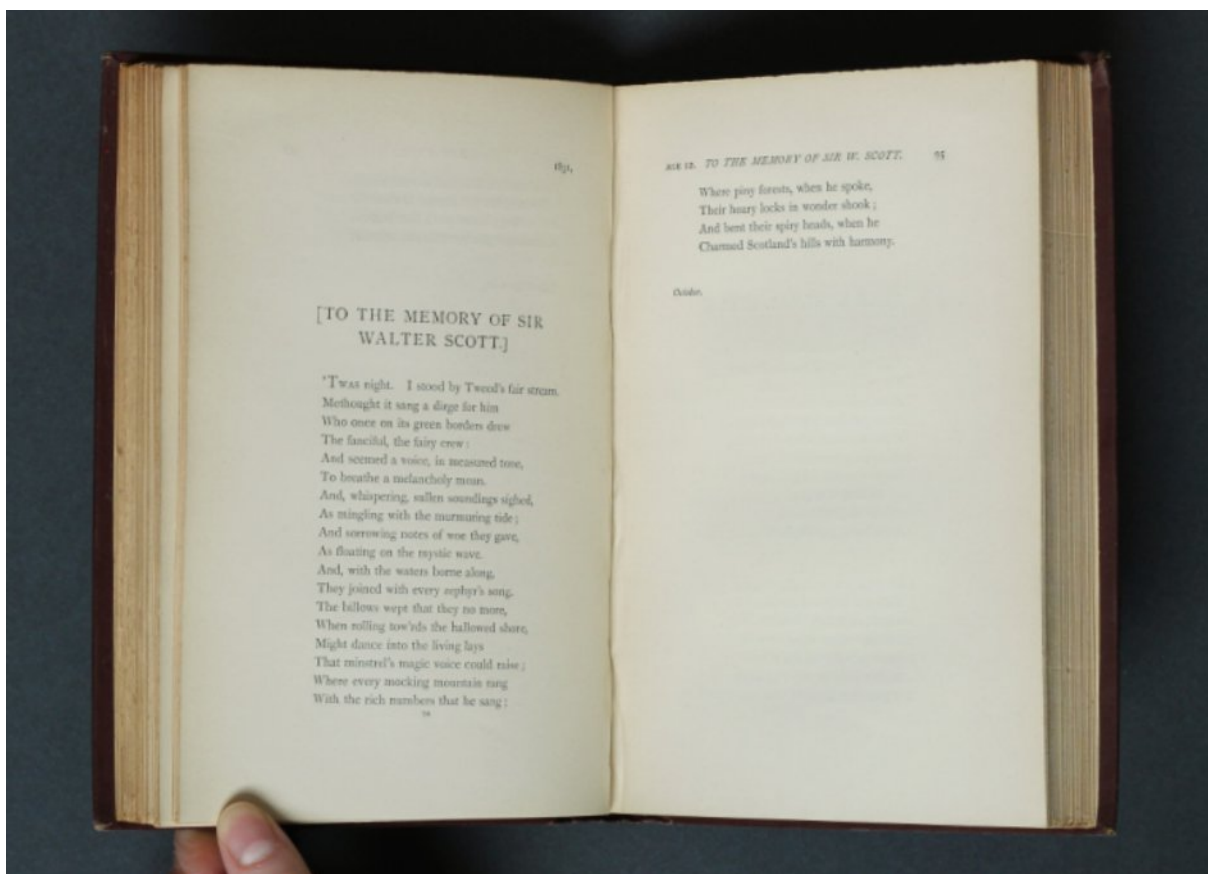
This holiday greeting card with a manuscript greeting from Marko Rothmüller (1908-1993) is a facsimile of the piano and string parts for 'Wir arme Leut' from Alban Berg's *Wozzeck*, in which Rothmüller took the title-role in its first British stage performance in the previous year.

The Croatian baritone and composer Rothmüller – who is remembered for his 'magnetic stage presence and a voice of incisive and individual timbre' (Grove) – studied in Zagreb and Vienna (where he would join the Staatsoper in 1946), with Regina Weiss, Franz Steiner and Alban Berg. 'Having made his London début in 1939 as Krušina (*The Bartered Bride*) at Covent Garden, in 1947 he sang Rigoletto with the New London Opera Company at the Cambridge Theatre and John the Baptist (*Salome*) during the Vienna Staatsoper's season at Covent Garden. He was a member of the Covent Garden company from 1948 to 1952, singing a wide variety of roles including Amonasro, Rigoletto, Scarpia, Gunther, Tomsy (*The Queen of Spades*) and the title role in *Wozzeck* in its first British stage performance (1952). He appeared with the Glyndebourne company (1949-55) as Guglielmo, Count Almaviva, Don Carlo (*La*

forza del destino), Macbeth and Nick Shadow. He made his New York début with the New York City Opera (1948) and later sang at the Metropolitan (1959-65), making his début as Kothner. From 1955 to 1979 he taught at Indiana University, Bloomington. [...] Interested in Jewish music, he wrote *Die Musik der Juden* (Zürich, 1951; Eng. trans., 1953 [...])' (*op. cit.*).

This card is from the collection of Gritta Weil, a refugee from Nazi Germany who came to England on a *Kindertransport* in 1939 and, following a series of jobs, became the Senior Secretary to the foreign writers' desk at *The Observer* from 1945 until 1984, where she was known affectionately as the 'Mother Superior'. Weil was a lifelong opera enthusiast and her friends included Carl Ebert, a co-founder of the Glyndebourne Festival and its Artistic Director from 1934 to 1939 and 1947 to 1959, while Rothmüller was a member of the company. It seems likely that Weil met Rothmüller through Ebert, and the music within the card is dated 'London, October 24, 1953', indicating that this card was given in December 1953, the year that the English translation of Rothmüller's book was published in London under the title *The Music of the Jews. A Historical Appreciation*.

**THE FIRST COLLECTED EDITION OF RUSKIN'S POETRY,
WHICH ENJOYED 'A NOTABLE SUCCESS'**



15. RUSKIN, John. *The Poems ... Now First Collected from Original Manuscript and Printed Sources; and Edited, in Chronological Order, with Notes, Biographical and Critical, by W[illiam].G[ershom]. Collingwood. Volume I. Poems Written in Boyhood; 1826-1835 [–Volume II. Poems Written in Youth; 1836-1845: and Later Poems].* Orpington and London: Ballantyne Press for George Allen, 1891.

2 volumes, octavo (188 x 122mm), pp. I: xx, 291, [1 (blank)]; viii, 360. Printed slip with copyright notice tipped onto gutter of I, [v]. 2 double-page facsimiles. (A few light marks, a few II. slightly creased.) Original brown grained cloth, boards with borders of single blind rules, spines lettered and decorated in gilt, trimmed, some quires partially or entirely unopened. (Light spotting and offsetting on endpapers, a few light, near-imperceptible marks, spines slightly leant, some light rubbing and bumping at extremities.) A very good set in the original cloth.

£69.50

First edition, octavo issue, one of 3,000 sets. This first collected edition of the poetry of John Ruskin (1819-1900) was edited the author, artist, and antiquary W.G. Collingwood (1854-1932), who had first met Ruskin while he was an undergraduate at Oxford in the early 1870s. At Oxford Collingwood attended Ruskin's lectures and (like his contemporary Oscar Wilde) worked on Ruskin's road at Hinksey. Collingwood became close to Ruskin – who would later recall him as 'one of the best and dearest of those Oxford pupils' (J. Ruskin, *Works*, ed. by E.T. Cook and A. Wedderburn (London, 1906), XXVI, p. 568) – and began to visit Ruskin at Brantwood in the Lake District. Following studies at the Slade School of Fine Art under Alphonse Legros between 1876 and 1878, Collingwood dedicated the 'succeeding years [...] to helping Ruskin. Collingwood stayed at Brantwood in 1881 as his assistant and travelled with him in the following year to Switzerland, where he filled his sketchbooks with details of French and Italian sculpture and collected material for his *Limestone Alps of Savoy*, published in 1884 as a supplement to Ruskin's *Deucalion*. [...] in 1891 he moved to Lanehead, Coniston, to be even nearer to Ruskin. In this decade he edited a number of Ruskin's texts: *Poems* (1891), *Studies in both Arts* and *Poetry of Architecture* (1893), *Verona and other Lectures* (1894), and *Lectures on Landscape* (1897). His biography of Ruskin, published in 1893 and rewritten in 1900, became a standard work' (ODNB) and Collingwood organised a number of exhibitions of Ruskin's work in the early twentieth century.

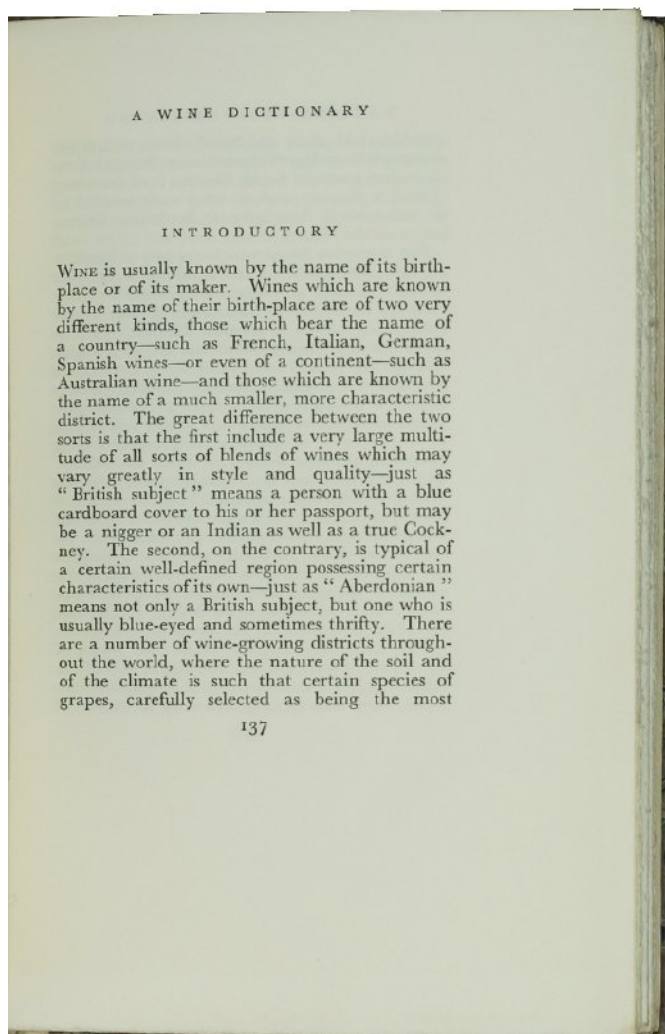
Collingwood's edition of Ruskin's poems is divided into two volumes, the first comprising Ruskin's poems written in childhood (i.e. between the ages of seven and sixteen) – which includes his first publication in the *Spiritual Times* of August 1829 – and the second the poetry of his youth, composed between the ages of sixteen and twenty-six, when his interest in poetry declined (a fifteen-page appendix contains 'Poetry and Fragments of Later Years', written between 1846 and 1887). While a number of these poems had previously been published in the rare, privately-printed *Poems* which the author's father had prepared (against his wishes) in 1850 or in other works, Collingwood's edition also 'collected many

obscure and unpublished verses' (T. Hilton, *John Ruskin* (New Haven and London, 2002), p. 868). The first volume also includes Collingwood's introduction, a catalogue of the manuscripts used as the basis for the text with their locations, and facsimiles of three of Ruskin's manuscripts; both volumes contain supplementary biographical and critical notes.

The edition was well-received. Timothy Hilton comments that Allen and Collingwood's 'handsome edition' was 'a notable success' (*loc. cit.*). This first edition of Ruskin's *Poems* appeared in three issues: a quarto edition of 800 sets in a half vellum binding, a quarto edition of 2,000 sets bound in cloth, and the present octavo edition of 3,000 sets bound in cloth.

Wise, *John Ruskin*, 1132, III.

THE FINELY PRODUCED LIMITED EDITION OF ANDRÉ SIMON'S CLASSIC GUIDE TO CONNOISSEURSHIP IN THE 1920S AND 1930S



16. SIMON, André Louis. *The Art of Good Living. A Contribution to the better Understanding of Food and Drink together with a Gastronomic Vocabulary and a Wine Dictionary ... with ... a Foreword by Maurice Healy.* London: Constable & Co Ltd, 1929.

Octavo (231 x 150mm), pp. xvi, 201, [1 (blank)], [2 (publisher's advertisement)]. Colour-printed frontispiece after Bouchot, retaining tissue guard, and 11 half-tone illustrations after Grandville, Goya, Daumier, *et al.*, retaining tissue guards. (Small marginal mark on p. 129.) Original vellum-backed marbled boards, spine lettered in gilt, top edges gilt, others uncut. (Small area of upper board slightly faded, extremities very lightly rubbed and bumped.) A very good, bright copy. *Provenance:* Henry Sotheran Ltd, London (bookseller's ticket on upper pastedown) – later pencilled marginal note on p. 72.

£195

First edition, no. 93 of 300 copies signed by the author. André Simon (1877-1970), who 'was regarded as the leading authority in the world on wine and gastronomy' (ODNB), wrote *The Art of Good Living* 'to help the reader derive greater enjoyment and benefit from his or her food and drink' (p. 69) – and thus to live well – by conveying information about wines, foods, their histories, and ideal pairings. Gabler comments that, '[t]here are descriptions of vintage port, sherry, claret and other wines and of foods from hors d'oeuvres to desserts', with an additional gastronomic vocabulary and wine dictionary towards the end. 'From a historical perspective, connoisseurs may find the opening chapter on eating and drinking in the dining cars, hotels and restaurants of England to be of interest'.

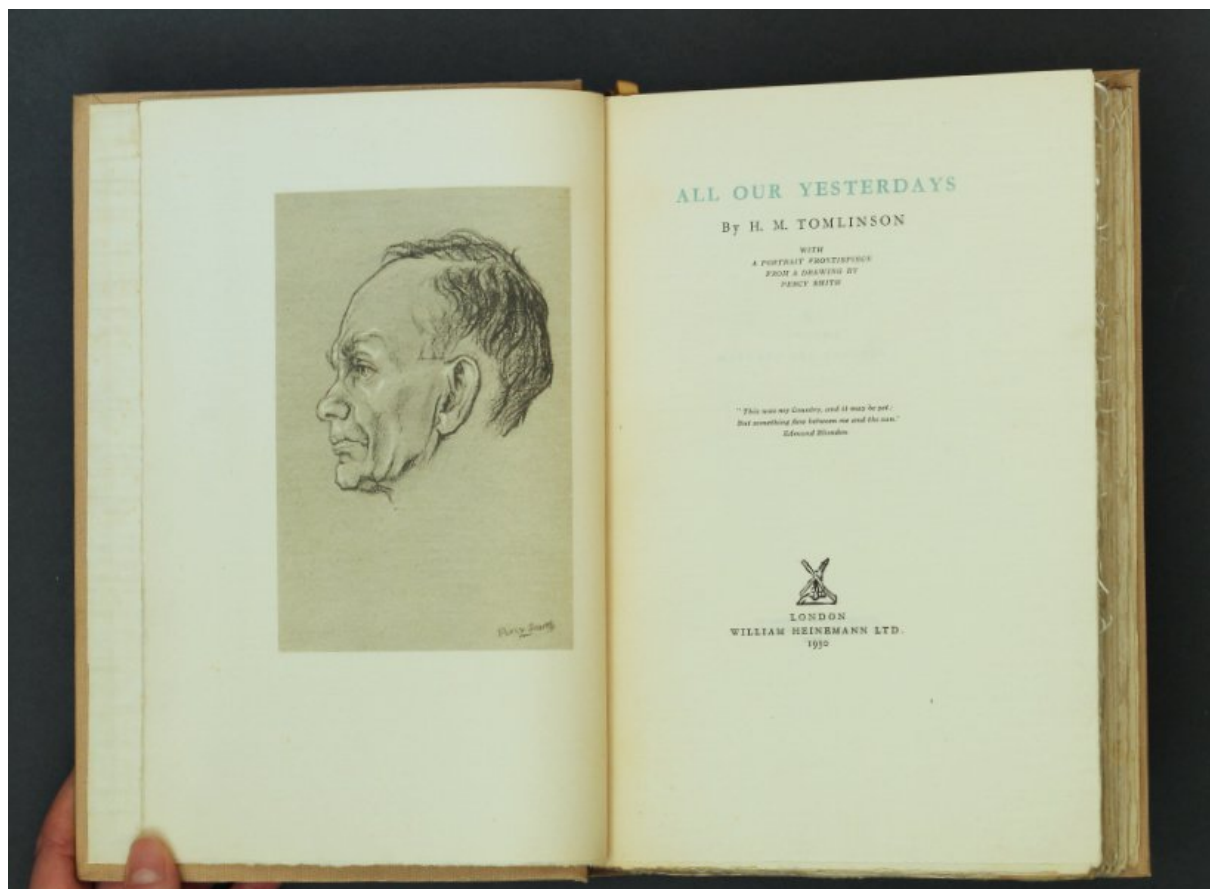
While the work is, appropriately, dedicated 'To Melchior Marquis de Polignac[,] a great gourmet and a great host', Simon introduces *The Art of Good Living* within the context of the recent past: 'Like all arts, the art of good living has known many vicissitudes. Like all arts, the art of war excepted, it needs peaceful and prosperous times to attain any degree of perfection. During war [...] the mere fact of keeping alive is so grim a business that few, if any have the means, even if they had the inclination, to cultivate the art of good living' (p. 3). Post-war 'greed and ostentation' then slowly give way to a more relaxed enjoyment of the fine things in life – as is the case at Simon's time of writing. *The Art of Good Living* is, therefore, a celebration of all good things that, while no longer scarce, can now for the first time be appreciated in good taste.

In addition to this richly illustrated, finely produced limited edition, an unlimited edition was published by Constable in 1929, and an American edition by Knopf in 1930. Although the artist of the frontispiece is given on the title as Daumier, it is fact Bouchot, as is correctly stated below the image.

Gabler, *Wine into Words*, G36490; Cagle, *A Matter of Taste*, 988; Bitting, p. 436.

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SIGNED LIMITED EDITION OF TOMLINSON'S NOVEL OF THE GREAT WAR –
FROM THE LIBRARY OF LEWIS CARROLL'S BIBLIOGRAPHER
SIDNEY HERBERT WILLIAMS



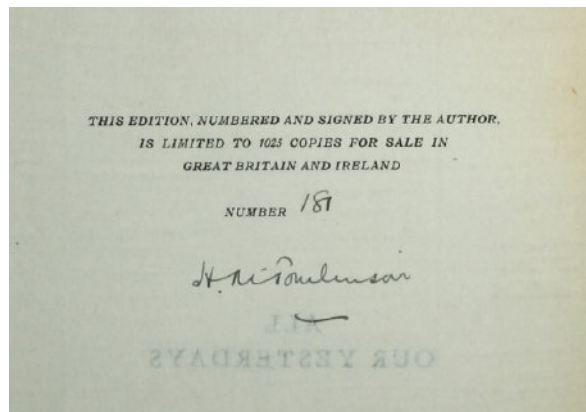
17. **TOMLINSON, Henry Major.** *All Our Yesterdays*. London: The Windmill Press for William Heinemann Ltd., 1930.

Octavo (240 x 156mm), pp. [2 (blank l.)], [12 (half-title, limitation statement, blank, frontispiece, title, imprint, dedication, verso blank, contents, verso blank, part-title, verso blank)], 539, [1 (blank)], [2 (blank l.)]. Title printed in blue and black, and with publisher's device. Collotype portrait frontispiece after Percy Smith. (A few light marginal marks.) Original cream buckram gilt over bevelled boards, upper board blocked with gilt design, spine lettered and decorated in gilt, top edges gilt, others uncut, yellow silk marker, slipcase with copy number in pencil on the spine. (Some light offsetting on endpapers, spine slightly darkened, unobtrusive small mark on lower board, slipcase lightly marked, spine bumped and rubbed.) A very good, clean copy in the original slipcase. *Provenance*: **Sidney Herbert Williams FSA**, Inner Temple, London (engraved bookplate by P.W. Cole dated 1914 on upper pastedown).

£45

First edition, no. 181 of 1,025 copies signed by the author, 'for sale in Great Britain and Ireland' (an American limited edition was also published in 1930). The novelist and journalist H.M. Tomlinson (1873-1958) worked in a shipping office as a young man before becoming a reporter for the radical *Morning Leader* newspaper (which had already published some of his writings). Travels in South America for the newspaper provided the material for his first book, *The Sea and the Jungle*, which was published in 1912, the year that the *Morning Leader* merged with *The Daily News* to become *The Daily News and Leader*. In August 1914, on the outbreak of World War I, Tomlinson became a war correspondent in Belgium and France, and was the official correspondent at British General Headquarters in France from 1914 to 1917, when he moved to *The Nation* to become the Assistant Editor. Tomlinson remained at *The Nation* until 1923 while publishing a number of collections of his travel writings and other pieces. In 1927 he published *Gallions Reach*, his first novel which won the Femina Vie Heureuse Prize and was a success in both Britain and the United States.

Tomlinson's second novel, *All Our Yesterdays*, took World War I as its subject and was also well-received: the *Times Literary Supplement* considered that '[a]lthough we are sometimes oppressed by the weight of Mr Tomlinson's portentousness, we can only stand in admiration before the ample, solid and richly chased structure that he has raised out of his broodings on the War. It is the work of a poet who thinks in the great

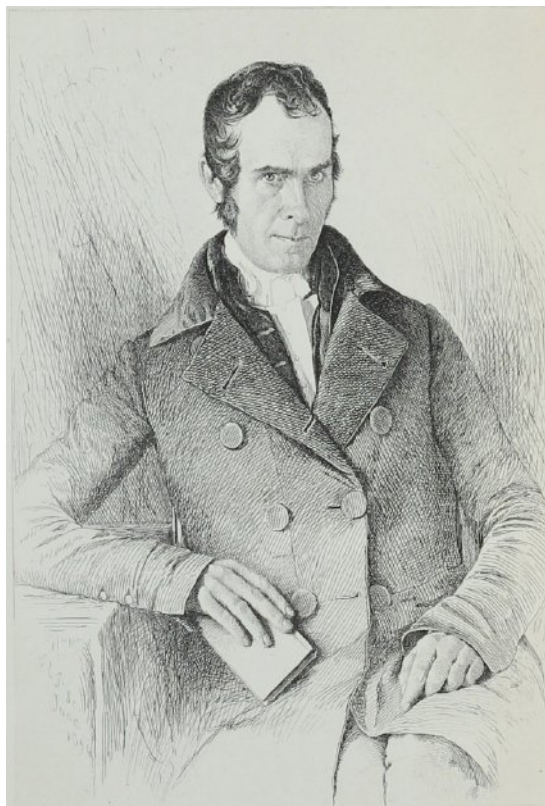


rhythms of English prose and can match his style, though he fails, as a novelist, to match his characters, to the march of gigantic events' (no. 1460 (23 January 1930), p. 58). Similarly, Falls characterises it as 'a very fine book' and thinks that '[c]ertain of its scenes, as that when the principal character drives from G.H.Q. to revisit his old comrades in the trenches, are perfection itself', while cautioning that '[t]he denial of intelligence to any senior officer, the unending though never clamorous bitterness, do not belong to the true philosopher'. As one of the group of war novels which appeared in a short space of time in the late 1920s and early 1930s and included Edmund Blunden's *Undertones of War* (1928), Robert Graves' *Good-Bye to All That* and Frederic Manning's *The Middle Parts of Fortune* (1929), and Henry Williamson's *The Patriot's Progress* and Siegfried Sassoon's *Memoirs of an Infantry Officer* (1930), *All Our Yesterdays* remains one of Tomlinson's best-known books.

This copy is from the library of the barrister, bibliophile, and bibliographer S.H. Williams, the author of *A Bibliography of the Writings of Lewis Carroll* (London, 1924) and *Some Rare Carrolliana* (London, 1924), and the co-author of *A Handbook of the Literature of the Rev. C.L. Dodgson* (London, 1931).

C. Falls, *War Books*, p. 299 (UK trade edition); E. Sudduth, *The Joseph M. Bruccoli Great War Collection*, p. 212 (UK trade edition).

THE 'AMESBURY EDITION', INCLUDING WHITTIER'S ANTI-SLAVERY 'PROTESTS,
ALARM SIGNALS, TRUMPET-CALLS TO ACTION'



18. WHITTIER, John Greenleaf. *The Complete Writings ... With Portraits, Illustrations, and Facsimiles.* Boston and New York: The Riverside Press for Houghton Mifflin Company, 1892 (I-III, V-VII) and 1894 (IV).

7 volumes, octavo (189 x 126mm), pp. I: [1]-10, [2 (illustrations, verso blank)], [11]-435, [3 (blank)]; II: [2 (half-title, verso blank)], [1]-7, [8 (blank)], [2 (illustrations, verso blank)], [9]-347, [1 (blank)]; III: [2 (half-title, verso blank)], [1]-7, [8 (blank)], [2 (illustrations, verso blank)], [9]-376; IV: [2 (half-title, verso blank)], [1]-8, [2 (illustrations, verso blank)], [9]-453, [3 (blank)]; V: [2 (half-title, verso blank)], [1]-436, [2 (blank)]; VI: [3]-8 (half-title, verso blank, title, imprint, contents), [2 (illustrations, verso blank)], [9]-437, [3 (blank)]; VII: [3]-8 (half-title, verso blank, title, imprint, contents), [2 (illustrations, verso blank)], [9]-402. Portrait frontispieces retaining tissue guards in all

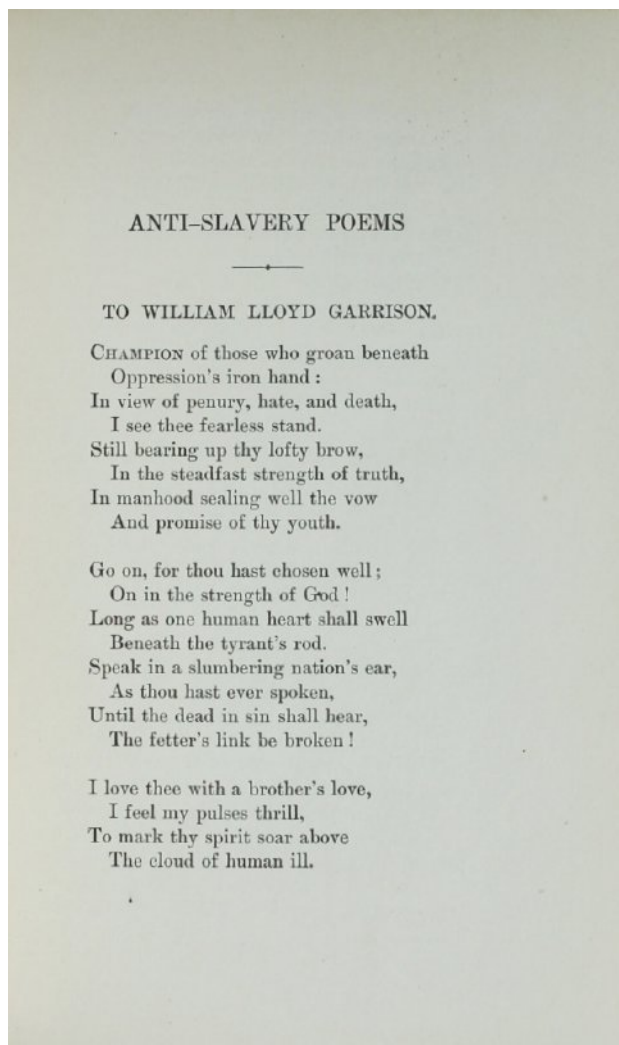
volumes, 44 plates and one facsimile, all retaining tissue guards. (A few light spots or marks, some quires clumsily opened.) Original brown ribbed cloth, spines lettered in gilt and ruled in gilt at heads and tails, top edges gilt, others uncut, some quires partially unopened. (Extremities lightly rubbed and bumped, upper hinge of I cracking.) A very good, partially unopened set in the original cloth. *Provenance:* Clarence Griggs (engraved armorial bookplates on upper pastedowns).

£149.50

'Amesbury Edition'. The Amesbury Edition of the *Complete Writings* of Whittier (1807-1892) is divided into two sections: 'The Poetical Works' (volumes I-IV) and 'The Prose Works' (volumes V-VII). With a new introduction, it is essentially based upon the Riverside Edition of 1888, which was prepared with Whittier's assistance shortly before his death, and was intended to form a definitive edition of the works of the great American poet and abolitionist. The text included a number of pieces which Whittier had not previously reprinted, and which he included with some reservations, as he explains in his introduction:

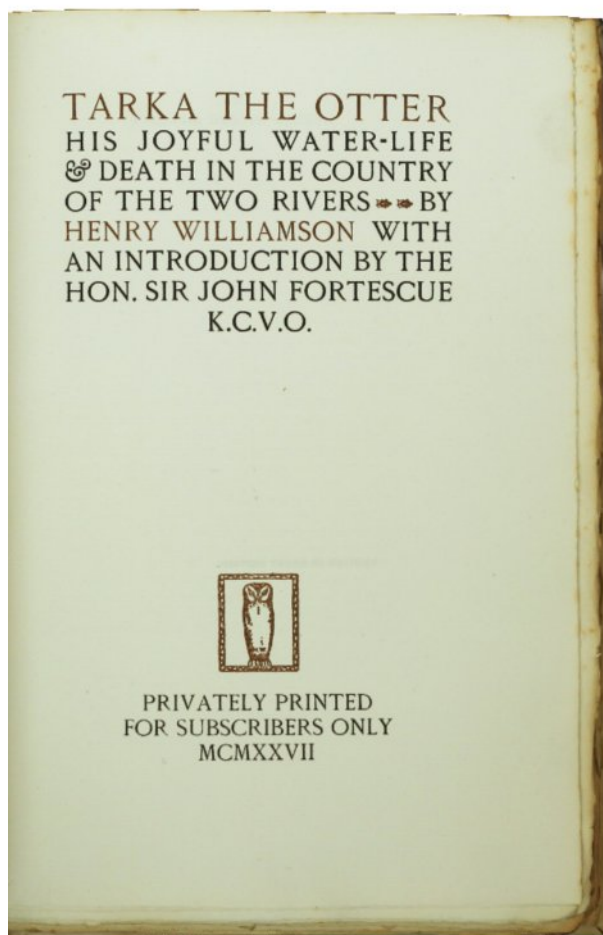
'Perhaps a word of explanation may be needed in regard to a class of poems written between the years 1832 and 1865. Of their defects from an artistic point of view it is not necessary to speak. They were the earnest and often vehement expression of the writer's thought and feeling at critical periods in the great conflict between Freedom and Slavery. They were

written with no expectation that they would survive the occasions which called them forth: they were protests, alarm signals, trumpet-calls to action, words wrung from the writer's heart, forged at white heat, and of course lacking the finish and careful word-selection which reflection and patient brooding over them might have given. Such as they are, they belong to the history of the Anti-Slavery movement, and may serve as way-marks of its progress. If their language at times seems severe and harsh, the monstrous wrong of Slavery which provoked it must be its excuse, if any is needed. In attacking it, we did not measure our words. "It is," said Garrison, "a waste of politeness to be courteous to the devil." [...] Grateful for the measure of favor which has been accorded to my writings, I leave this edition with the public. It contains all that I care to republish, and some things which, had the matter of choice been left solely to myself, I should have omitted' (I, pp. 14-15).



This set bears the late 19th-/early-20th-century armorial bookplates of one Clarence Griggs, likely the Clarence Griggs (1857-1939), who was born in Ottawa, Illinois and was educated at the University of Michigan. Griggs practised as a lawyer in Ottawa, and held the positions of Master in Chancery of the La Salle County Circuit Court (1898-1899) and County Attorney for La Salle County (1896-1910), and was also a director of the First National Bank of Ottawa. According to *The National Cyclopædia of American Biography*, Griggs 'was a gifted writer and orator and took a keen interest in literature' (vol. XXVIII, p. 63).

**WILLIAMSON'S CLASSIC TALE OF TARKA THE OTTER, ONE OF A LIMITED EDITION OF
100 NUMBERED COPIES, SIGNED AND WITH A SMALL DRAWING BY WILLIAMSON**



19. WILLIAMSON, Henry William. *Tarka the Otter. His Joyful Water-Life & Death in the Country of the Two Rivers ... With an Introduction by the Hon. Sir John Fortescue K.C.V.O.* London: Chiswick Press, 'Privately printed for subscribers only', 1927.

Octavo (241 x 163mm), pp. [4 (blanks with signature on first p.)], [2 (blank, limitation), [2 (half-title, verso blank)], [3 (title, imprint, dedication)] [1 (blank)], ix-xii, [2 (section title, verso blank)], 3-255, [1 (colophon)]. Printed in brown and black 'on English handmade paper', title with Williamson's wood-engraved owl device printed in brown, wood-engraved printer's device on colophon printed in brown, initials, foliate paragraph marks and marginal paragraph titles printed in brown. (Scattered light spotting, heavier on deckles and first l.) Original full vellum, gilt brown leather spine label with central foliate decoration and framed with gilt rules,

top edges gilt, others uncut and retaining all deckles, modern cloth slipcase. (Very light marking, minor scratching on lower board, spine label lightly rubbed, corners very lightly bumped.) A very good copy.

£1,950

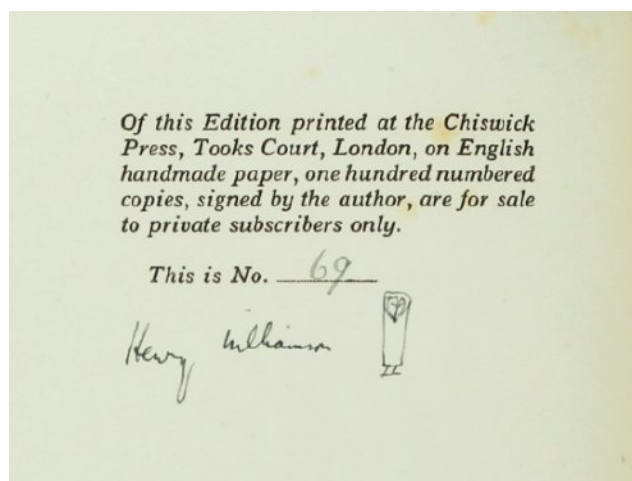
First edition, no. 69 of 100 copies signed by Williamson, with a small ink sketch of an owl by him on the limitation statement. 'Dimmity on meadow and water, the eve-star shining above the hill, and Old Nog the heron crying *kra-a-ark!* as his slow wings carried him down to the estuary. A whiteness drifting above the sere reeds of the riverside, for the owl had flown from under the middle arch of the stone bridge that once had carried the canal across the river' (p. 3). Thus begins this first, limited edition of Henry Williamson's classic story following the birth, 'joyful water-life' and death of Tarka, an otter, in the 'country of two rivers' (the Taw and the Torridge in North Devon).

Henry Williamson (1895-1977) had been a sensitive child who loved roaming the countryside. The First World War was a life-changing experience for him 'particularly his participation in the Christmas truce of 1914 [which] affected him deeply' (ODNB), and he emerged from the

War determined to be a writer, retreating to north Devon after a difficult adjustment to post-war life in London. His first novel, *The Beautiful Years*, was published in 1921, but it was the story about the life of an otter, the classic novel *Tarka the Otter*, published in 1927, that brought him fame and won him the Hawthornden Prize of 1928.

When he started work on the book, 'Williamson had learnt the ways of the otter hunt, had written about otters and had developed his narrative skills to the point where he was ready to undertake a whole book about one animal. The result was to become both influential and a classic of English natural history. In *Tarka* Williamson does not preach, or rant, or promote a cause, he simply tells a story and leaves the reader to form his own response – though he had his own ideas as to what that response would be. In a notebook for 1925 [...] he wrote: "The Otterhunters will say, we have no use for this man; he is one of those people who are half inclined to be our enemies ... The Anti-Hunting Humanitarians will say, we have no use for this man; he is half-inclined to side with the otter-hunting beasts ... The Otters will say, Nothing, for they will not know anything of it; and perhaps at the End of this Planet they will say, He understands us, Perhaps not..."[.] It was perhaps because of this innate "understanding" that the book had a greater impact than Williamson ever expected or intended. He had not set out to influence ecological thinking, but the book did, and there can be little doubt that it contributed at least indirectly to the eventual return of the otter to its native territory in the West Country and elsewhere. The writing took more than three years, part of them spent looking after a sick wife and baby (William) who was failing to thrive, and many drafts, but when it was finished his papers show that he sensed he had produced something special and was determined to get the best possible deal from a publisher' (Matthews).

Tarka the Otter established the friendship between Williamson and T.E. Lawrence: Edward Garnett, the well-known critic and reader for Jonathan Cape, to whom a draft of Williamson's



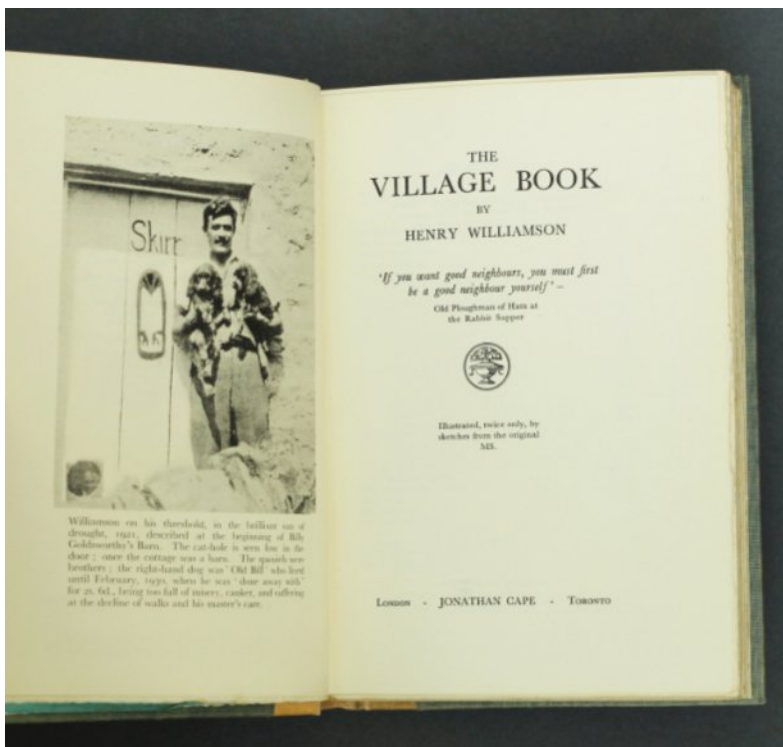
Tarka had been sent by Sir John Galsworthy for appraisal; in turn, Garnett, who was a close friend of Lawrence, sent the latter a copy to his station at Karachi with the Royal Air Force in 1928. Lawrence found *Tarka* '[t]he best thing I've met for ever so long. Fresh, hopeful, fecund,

and so, so, careful. It is heartening to see a writer caring much for his words and chasing and chiselling them with such firmness. [...] I'll read [*Tarka*] many times yet' (letter from T.E. Lawrence to Edward Garnett, 20 January 1928). Indeed, Lawrence would also shape future editions of *Tarka* to some extent: both he and Sir John Fortescue thought that the first word of the first chapter, 'Dimmity', was too precious, so that it was changed to 'Twilight' in later editions.

This handsomely produced first, privately published edition was issued in August 1927 in 100 copies and sold – as detailed in the four-page prospectus advertisement – with 'a brief description of the book, a short history of its numerous drafts, quotations from Sir John Fortescue's Introduction, and an order form' (Matthews) by 'Mr. Williamson, At the Sign of the Owl, Georgeham, North Devon'. The owl is a motif throughout *Tarka* (who is described as having been born in 'Owlery Holt', the character of 'Old Nog' is a white owl, and a snowy owl from the Arctic features in the chapter 'The Great Winter'), so that Williamson's hand-drawn addition of his owl device to the limitation statement is a particularly apt touch. The first trade edition was eventually published by Putnam in October 1927 in a large-paper edition of 1,000 copies, followed by a cheaper issue in the same month.

I. Waveney Girvan, *A Bibliography and a Critical Survey of Henry Williamson*, pp. 30-31; Hugoe Matthews, *Henry Williamson. A Bibliography*, A8 (1927a).

THE SIGNED LIMITED EDITION OF WILLIAMSON'S SHORT STORIES OF RURAL LIFE



20. **WILLIAMSON, Henry William.** *The Village Book ... Illustrated, Twice Only, by Sketches from the Original MS.* London and Toronto: The Alden Press for Jonathan Cape, 1930.

Octavo (202 x 140mm), pp. [1-6 (blank, limitation, half-title, books by Williamson, title, imprint)], 7-8 (contents), [9-10 (prefatory note, blank)], 11-344, [2 (blank l.)]. Collotype portrait frontispiece, 2 illustrations after Williamson in the text, Williamson's wood-engraved owl device on final p. (A few light marginal spots or marks.) Original vellum-backed green cloth boards, upper board with Williamson's owl device in gilt, spine lettered in gilt, top edges gilt, others uncut and retaining all deckles, upper flap from dustwrapper pasted onto upper pastedown, lower flap loosely inserted, modern dark green cloth slipcase. (Some slight fading on boards, spine slightly discoloured and bumped at foot.) A very good copy. *Provenance*: G.A. Poynder Hunt & Co., Reading (bookseller's ticket on front pastedown with the address updated in manuscript, printed bookseller's promotional slip tipped onto inner margin of p. 309, address updated with red ink stamp) – Gatehouse Books, Settle (purchased by:) – Peter Danby-Smith (loosely inserted invoice).

£149.50

First edition, no. 72 of 504 copies signed by Williamson from the 'Special Signed Edition'. *The Village Book* presents 55 of Williamson's rural-themed short stories, written after his move to Georgeham ('Ham') in 1921 and covering the period of his residence there for the following nine years. It is divided into two sections: 'The Spirit of the Village: Winter and Spring' and 'Air and Light of the Fields and the Sea: Winter and Spring'. Several of the stories had been previously published elsewhere.

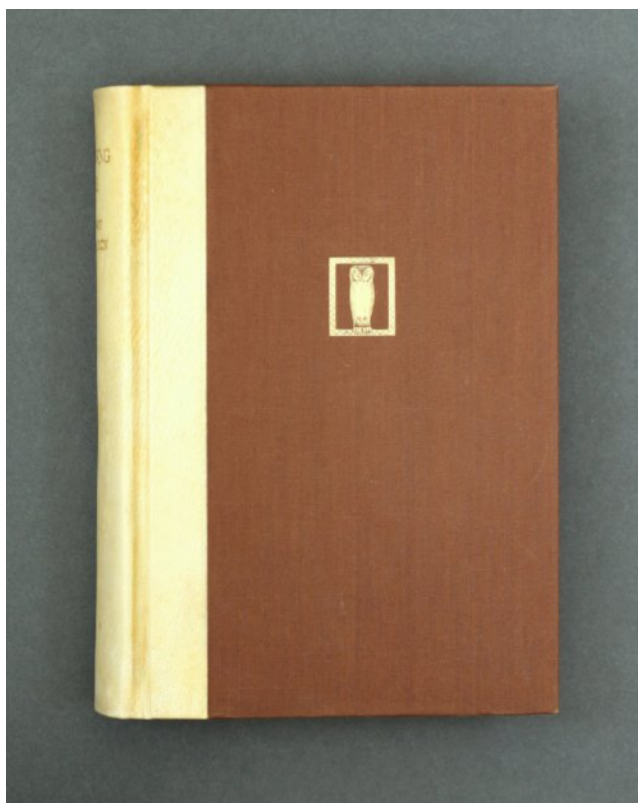
'The long [story] *First Day of Spring* which appears in *The Village Book* was submitted to Desmond McCarthy, editor of *Life and Letters*, under the pseudonym of John Barrowquail, accompanied by a letter which expressed the hope that the Editor would recognise original work and publish it. It shared the fate of the manuscript sent to another Editor [...] and the inscribed copies of *Dandelion Days* [...] sent to the late A.B. Walkley and the late Sir Edmund Gosse' (Girvan) – i.e. its receipt by McCarthy was never acknowledged, and hence it is uncertain whether it ever arrived.

'The original contract [with Jonathan Cape] for the book is dated 1 June 1928, with a provisional title of "LIFE IN A WEST COUNTRY VILLAGE"' (Henry Williamson Society website), but Williamson missed the submission date at the end of the same month, and it would take two more years for the book to be published. The trade issue of the first edition of *The Village Book* 'consisted of between 2,000 and 3,000 copies' (Girvan), and was published simultaneously with this limited signed edition.

Williamson's book was generally very well received by the critics; indeed, the publication was so successful that, in 1945, most of the stories from both *The Village Book* and its successor, *The Labouring Life* (1932), were rearranged and revised to form the compilations published as *Tales of a Devon Village* and *Life in a Devon Village* by Faber and Faber Limited.

I. Waveney Girvan, *A Bibliography and a Critical Survey of Henry Williamson*, pp. 47-48; Hugoe Matthews, *Henry Williamson. A Bibliography*, A14 (1930a ii).

A BRIGHT COPY OF THE SIGNED LIMITED EDITION OF
WILLIAMSON'S COLLECTION OF SHORT STORIES OF THE COUNTRYSIDE,
WITH THE RARE CELLULOID DUSTWRAPPER



21. WILLIAMSON, Henry William.
The Labouring Life. London and
Toronto: The Alden Press for Jonathan
Cape, 1932.

Octavo (204 x 140mm), pp. [2 (limitation,
blank)], [2 (half-title, books by
Williamson)], [4 (title, imprint, contents)],
491, [1 (owl device)]. Printed on paper by
John Dickinson & Co., Ltd. Collotype
portrait frontispiece, Williamson's wood-
engraved owl device on final page. (Very
light spotting on first and last ll. and some
deckles, final p. with light offsetting.)
Original vellum-backed brown cloth
boards by Nevett Ltd., upper board with
Williamson's owl device in gilt, spine
lettered in gilt, endpapers reproducing

manuscript map of Georgeham and environs by Williamson printed in brown and green, top edges
gilt, others uncut and retaining all deckles, celluloid dustwrapper with marbled paper flaps, early-/
mid-20th-century dark green moiré cloth slipcase. (Extremities minimally rubbed and bumped, spine
slightly darkened, dustwrapper slightly darkened, cockled, and torn with small loss, slipcase slightly
faded and rubbed at edges.) A very good, fresh copy retaining the rare celluloid dustwrapper.
Provenance: Clearwater Books, Ferndown (purchased by:) – Peter Danby-Smith (loosely inserted
invoice).

£495

First edition, no. 78 of 122 copies signed by Williamson. A companion volume to *The Village Book*, this more mature collection of Williamson's short stories is divided into two parts: 'The Spirit of the Village: Summer and Autumn', and 'Air and Light of the Fields and the Sea: Summer and Autumn'. Williamson explains in his introductory 'Note' dated 'Christmas, 1931' that '*The Labouring Life* is not intended as a guide to farm-work; it is a collection of short stories and sketches which have bases in reality, or what seemed to have happened in one village and its neighbourhood as seen through the author's eyes. Like its fellow, *The Village Book*, it is an imaginative work, created for two reasons: first, for the reader's entertainment; second that the spirit and letter of village life in the decade following the Great War be

contained for future students of English country life. [...] While writing the antecedent *Village Book* it seemed that property was the root of all evil; but since the writer has left the village of Ham, where most are small property-owners, there has been time for reflexion, whereafter it would appear that the problem is one of narrowness of interest. Newspapers, wireless, motorbuses, higher wages which mean better dwellings, better food and clothes (especially raincoats), all these are tending to remove, for the time being, the greatest enemy of mankind – fear' (pp. 9-10). Whimsically, the frontispiece shows Williamson fishing, or, as the caption has it, 'A Typical Day in the Author's Life'.

The Labouring Life was generally very well received. The writer Helen Thomas wrote in *Now and Then* that 'one of Mr. Williamson's most striking qualities is the sense he gives us of the flow of life where trout and fly, fox and otter, yokel and artist, waster or saint are an essential part of the flood down which they are swept'; 'at one moment we are charmed by the tender beauty of the writing, the next we are laughing aloud at the amusing situations and conversations of the village people' – '[t]here is no other so-called "nature writer" with whom we can compare Mr. Williamson' and 'his appreciation of what is left of joy and fun and beauty' (*Now and Then*, Summer 1932 (no. 42), p. 24). In 1945 most of the stories from both *The Labouring Life* and its predecessor *The Village Book* (1930) were published (in a new arrangement and revised form) by Faber and Faber Limited as *Life in a Devon Village* and *Tales of a Devon Village* respectively.

This signed, limited issue of the first edition appeared in the same year as the more common, cloth-bound trade issue, which was published by Jonathan Cape in an edition of 4,000 copies in May 1932. The limitation of 122 signed copies (of which, according to the limitation statement, 118 were for sale) was apparently determined by the number of subscribers, and this edition also contains a seven-page 'Preface, or What You Will' dated '25th February, 1932', 'in which Williamson addresses the issue of "truth" in the book with reference to an incident he had deleted from "Survival and Farewell"' (Matthews). This preface was not included in the trade edition and the full text was only reprinted some sixty years later, when it was included in J. Gregory's edition of *Threnos for T.E. Lawrence and Other Writings* (Longstanton, 1994).

Unusually, this copy retains the original celluloid dustwrapper with its paper flaps; due to the friable nature of celluloid, dustwrappers of this type from the early twentieth century rarely survive in such good condition. Although we have not been able to trace another copy of the limited edition with a slipcase, it seems possible that the contemporary green moiré cloth slipcase was issued by the publisher.

Hugoe Matthews, *Henry Williamson. A Bibliography*, A16 (1932 ii).

WOOLF'S LAST NOVEL,
FROM THE LIBRARY OF JOHN MAYNARD KEYNES' NEPHEW AND GODSON



22. **WOOLF, Virginia.** *The Years*. London: R. & R. Clark, Ltd for the Hogarth Press, 1937.

Octavo (180 x 120mm), pp. [4 (half-title, other titles by Woolf, title, imprint)], 469, [3 (blank)]. Press-device after Vanessa Bell on title. (Short, clean tear on T8.) Original green cloth, spine lettered in gilt, cream dustwrapper printed in black and brown with design by Vanessa Bell. (Extremities lightly rubbed, spine slightly leant, dustwrapper darkened on spine, lightly marked, some tears, laid down onto paper without loss.) A very good, clean copy in the dustwrapper. *Provenance*: W. Heffer & Sons Ltd, Cambridge (bookseller's ticket on upper pastedown) – **Stephen John Keynes OBE, FLS** (1927-2017; note '1st Edition' in pencil on front free endpaper).

£295

First edition. *The Years* was the last of Woolf's novels to be published during her lifetime and tells the story of the Pargiter family over the course of 50 years, from the 1880s onwards. Woolf had begun work on the novel (provisionally titled *The Pargiters*) in 1932 and the first draft was completed in September 1934. The first draft of some 900 pages of manuscript was

extensively revised and heavily cut over the following years, and passed through eight different titles before Woolf settled on *The Years*; as she wrote in her diary on 15 September 1935, 'that name is fixed; dropped like a billiard ball into a pocket' (*Diary*, IV, p. 342). Although the scope and depth of the cuts and revisions, and the long period of gestation they caused, reflect to some extent the doubts that both Virginia and Leonard Woolf felt about the work's literary merit, the edition of 18,142 copies published on 15 March 1937 was the largest of any of her works: '[*The Years*]' commercial success completely overshadowed Virginia's other novels. It sold over 13,000 copies in the first six months [...]. In America, Harcourt Brace printed 10,000 copies for the first edition and quickly reprinted, as *The Years* sold over 30,000 copies in six months' (J.H. Willis, *Leonard and Virginia Woolf as Publishers: The Hogarth Press 1917-1941* (Charlottesville, VA, 1992), p. 290).

This copy is from the library of the bibliophile Stephen Keynes, the son of the distinguished surgeon, bibliographer, and bibliophile Sir Geoffrey Keynes (1887-1982) and the nephew and godson of John Maynard Keynes, Baron Keynes (1883-1946). Both Geoffrey and Maynard Keynes were friends of the Woolfs, and both lived at 38 Brunswick Square, the large Bloomsbury town house which was leased by Maynard Keynes and became the home of Virginia Woolf, Duncan Grant, Adrian Stephen, Leonard Woolf, and other members of the Bloomsbury Group at various times between 1912 and 1915.

Kirkpatrick and Clarke, *Woolf*, A22a; Woolmer, *The Hogarth Press*, 423.





A R T

**'OF THE VULGARITY OF FOOLS' – A WOODCUT ATTRIBUTED TO DÜRER
FROM SEBASTIAN BRANT'S *NARRENSCHIFF***



23. [?]DÜRER, Albrecht. 'De turpiloquio stultorum'. A woodcut by Dürer on f. 82r of Sebastian Brant's *Stultifera navis: narragonice perfectionis nunquam satis laudata navis per Sebastianum Brant ... per Iacobum Locher, cognomento philomusum: suevum: in latinum traducta eloquium ...* [Basel]: Johann Bergmann of Olpe, [1 August] 1497.

116 x 86mm (woodcut) on recto of quarto sheet (197 x 139mm), with partial watermark [Meder Wz. 15] and gilt fore-edge. (A few very light marks, margins trimmed causing small loss of foliation at head). Verso of sheet hinged onto modern mount. *Provenance*: late 15th/early 16th-century manicule and manuscript annotation on verso of sheet – [?Maggs Bros, London, *Early Presses and Monastic Libraries of North-West Europe*, catalogue 890 (1964), item 160 (loosely-inserted photocopy listing other woodcuts from this edition)] – modern pencilled note about woodcut on mount – **Stephen John Keynes OBE, FLS** (1927-2017).

£750

Fourth impression. This woodcut by Dürer illustrates chapter 72 'De turpiloquio stultorum' ('Of the vulgarity of fools') in Sebastian Brant's famous and immensely popular moral satire *Narrenschiff*. Brant invented a 'Saint Grobian', who was the patron saint of 'Grobians' – coarse, ill-mannered, and foul-mouthed people – and the woodcut depicts a pig wearing a crown and a bell around his neck. The recto and verso of the sheet contains the text of the entire chapter, which explores the theme further; an early reader has indicated the verse 'Obsceni mores: & turpia verba: colendos / Efficiunt homines: nil pudor ipse valet' with a manicule and annotated it 'de turpi loquio' ('of vulgar speech').

The poet and publisher Sebastian Brant (1458-1521) studied and taught law at the University of Basel, and wrote on politics and morals mostly in reworkings of classical themes – his vernacular masterpiece *Narrenschiff* (*The Ship of Fools*) is a combination of the tradition of carnival, of motifs and maxims drawn from folklore, and adaptations of quotations from antiquity and the Bible. The first edition was published by Johann Bergmann of Olpe on 11 February 1494 at Basel and was illustrated with a series of 114 woodcuts (including some repeats), of which 73 were firmly attributed to the young Dürer (1471-1528) by Friedrich Winkler in *Dürer und die Illustrationen zum Narrenschiff* (Berlin, 1951). Dürer had lived in Basel between 1492 and 1493, working as a journeyman woodcutter. The woodcuts he produced for the first edition of *Narrenschiff* were used by Bergmann in the first and second German editions of 1494 and 1495 respectively; the first Latin edition (1 March 1497), which was translated by Brant's student, the humanist and playwright Jakob Locher; and the second editions of Locher's Latin text (1 August 1497), from which the present leaf comes.

This example is from the collection of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin and a member of the Roxburghe Club, who assembled extensive collections which were particularly rich in prints, illuminated manuscripts, and printed books.

Meder, *Dürer-Katalog*, III, VII, 1497b; Schoch, Mende and Scherbaum, *Albrecht Dürer. Das druckgraphische Werk*, III, 266.47 (woodcut) and 266.III (volume); cf. BSB-Ink. B-817; GW 5054; ISTC ib01090000.



A HOGARTH CLASSIC: THE SLEEPING CONGREGATION



24. HOGARTH, William. 'The Sleeping Congregation ... Retouched & Improved April 21 1762 by the Author'. [London]: 'Wm Hogarth ... April 21 1762' [?but Baldwin, Cradock and Joy, 1822].

Etched and engraved print on wove paper by and after Hogarth (platemark: 265 x 210mm; sheet: 280 x 225mm). (A few light marginal marks, silked on verso). Verso of sheet hinged onto modern mount (traces of earlier hinges visible). *Provenance*: pencilled number '38' on verso of sheet in an early 20th-century hand – **Stephen John Keynes OBE, FLS** (1927-2017).

£149.50

Fourth state, [?]early nineteenth-century issue. The painter and engraver William Hogarth (1697-1764) was unable to study at university or train in a profession due to the debts his father accrued in failed attempts to publish Latin and Greek textbooks and establish a Latin-speaking coffeehouse in London. Therefore, Hogarth was apprenticed to the silver-plate engraver Ellis Gable from *circa* 1714 onwards and in 1720 he set up as a copper-engraver, the same year in which he enrolled at the St Martin's Lane Academy. In 1724 Hogarth joined James Thornhill's drawing school in Covent Garden, and his marriage to Thornhill's daughter Jane in 1729 opened up new commissions and opportunities for him. In the early 1730s he had much success as a painter of conversation pieces, and also developed his 'modern moral subjects' – 'pictorial narratives of contemporary-life subjects in series' (ODNB) – which famously included *A Harlot's Progress* (the engravings of the paintings published by subscription in 1732) and *A Rake's Progress* (completed 1734). The later 1730s and 1740s saw Hogarth's establishment as a portraitist; eventually he would be named the 'father of British painting' (ODNB).

Hogarth is perhaps still best known for the satires that established his fame from 1721 onwards, including this engraved plate, 'The Sleeping Congregation'. Based on a rough oil sketch of 1728 – and possibly inspired by 'the universal sleep that concluded the third book of Pope's *Dunciad Variorum* (1729)' (Paulson) – the 'scene is a perpendicular Gothic, an iconoclasted Anglican church. Roman Catholic idolatry has been expunged. [...] [I]n the one remaining piece of stained glass, the cross has been replaced by the *royal* cross of St. George. The only trace of art is the disjointed angel who now serves as a supporter of the royal arms. Worship has only been displaced from images of God to the monarch [...] [or] to a family escutcheon, here attached to a pillar, showing a chevron sable between three owls (creatures of the night and dullness). [...] At a more popular level, devotion is being displaced from the image of the Virgin or any other icon to the sleeping young woman (with an exposed bosom) who, dozing with her prayer book open to the service "OF MATRIMONY", has displaced her own worship to thoughts of a husband. From the ogling clergyman's point of view, *she* is the idol. But for the majority of the congregation spirituality has been replaced by – or returned to – sleep. As if the image itself of somnolence were insufficient, Hogarth adds the words: "*Come unto me all ye y^t labour and are Heavy laden & I will give you Rest Mat 11 28.*" On the side of the pulpit: "*I am afraid of you, lest I have bestowed upon you labour in vain Galats 4th 11.*" [...] The sand in the hourglass, marking the length of the reading, has completely run out:

implying both the length of the sermon and, as usual with Hogarth, that “time has run out” (Paulson).

A number of interpretations have been placed upon the inverted triangle on the wall, and Paulson hypothesises that, due to ‘the early identification of the officiant as a portrait of the important Freemason John Theophilus Desaguliers (1683-1744)’, it was ‘intended [...] as a masonic triangle to suggest the secularization of the church into a lodge’. Certainly, this association has been widely accepted by Freemasons and the original copper plate was purchased by the Quatuor Coronati Lodge of London in 1921 (it is now in the Lewis Walpole Library, Yale).

This fourth state of the print can be identified by the additional inscription on the right-hand margin and the two warts on the forehead and cheek of the reader’s face. *BM Political and Personal Satires* states that ‘[t]his plate, in the fourth state, was used for “The Works of William Hogarth from the original Plates restored by James Heath, Esq., R.A.” London, no date (1751.d.) In this case “Price One Shilling” is scarcely visible’, as here, so this plate is likely to have come from one of Baldwin, Cradock and Joy’s editions of the Heath plates published from 1822 onwards.

This example is from the collection of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin and a member of the Roxburghe Club, who assembled extensive collections which were particularly rich in prints, illuminated manuscripts, and printed books.

BM, Political and Personal Satires, no. 2285; Paulson, *Hogarth’s Graphic Works* (1989), no. 140.



PHOTOGRAPHS OF LATE-NINETEENTH-CENTURY ITALY
BY LEADING STUDIOS OF THE TIME



25. ITALY – FRATELLI ALINARI, Georgio SOMMER, Carlo NAYA, Roberto RIVE, Pietro POPPI, *et al.* (photographers). A late-nineteenth-century album of photographs of Italy, titled 'Italia' on the upper board. [?Rome], [circa 1881-1892].

Oblong folio (250 x 350mm). 58 large (*circa* 200 x 255mm) and 8 small (*circa* 155 x 100mm) black-and-white photographic prints produced by various techniques mounted on the 30 guarded-in card leaves of the album and the front and rear flyleaves, one print circular, the remainder rectangular, many with a caption and order number in the negative or on white border below, 5 trimmed photograph captions and 2 manuscript slips with captions loosely inserted. (Occasional light browning and marking of mounts, some variable, mainly marginal fading of prints, short splits on a few guards, one loosely inserted caption torn in half.) Original late-19th-century Italian full vellum gilt by Olivieri (signed in gilt 'Olivieri Leg.' at the foot of the spine), boards with gilt roll-tooled borders within red rules, enclosing red-ruled panels with gilt floral cornerpieces, upper board titled in gilt, spine gilt in 5 compartments between multiple gilt rules enclosing ornamental central tools, endleaves of patterned green-and-yellow-printed woven silk, maroon fabric hinges, all edges red. (Light offsetting on free endleaves and flyleaves, extremities lightly rubbed and bumped, boards a little marked and slightly rubbed, small chip on spine.) Very good condition overall. *Provenance*: late 19th-/early 20th-century [?retailer's] note of contents and price pencilled onto verso of front free endpaper ('30 fogl. L22') – two loosely inserted slips with manuscript captions in English in a late 19th-/early 20th-century hand.

£750

A handsomely bound collection of photographs of the architecture, art, and archaeological sites of Italy, prefaced by the portraits of King Umberto I of Italy (1844-1900, *reg.* 1878-1900) and his wife, Margherita of Savoy (1851-1926), and ending with two portraits of Italian women in regional costume (these four portraits mounted on the flyleaves). The cities and areas depicted are Naples, Bologna, Verona, Florence, Venice, Pompei, Rome, Pisa, Ercolano, Lugano, the Lago Maggiore, Pisa, and Genova; and the museums and artworks include the Uffizi, the Galleria Pitti in Florence, and Michelangelo's Last Supper from the Convent of Santa Maria delle Grazie in Milan.

Late-nineteenth-century English travel guides to Italy offered travellers advice on buying photographs of the scenes represented in this album, which were so popular that some Italian photographers sold prints internationally. This album, however, contains photographs from at least six different studios, so that it seems likely that the photographs were purchased from various studios or retailers by a tourist travelling through Italy, and then inserted into this album. The album itself was acquired in Rome, most probably between 1881 (the date of the later Alinari photographs) and 1900 (the death of Umberto I), and likely before 1892 (*vide infra*). The selection of photographs is discerning, and the majority of the images came from highly-regarded and well-known studios, suggesting that the album was compiled for a wealthy traveller with an informed and educated interest in the architecture, arts, and archaeology of Italy.



N.° 407. Veduta del Foro civile di Pompei.

Sixteen of the photographs – nearly a quarter – are from the renowned studio Fratelli Alinari, which was established in Florence in 1854 by the brothers Leopoldo, Giuseppe, and Romualdo Alinari, and continues to the present day. The studio quickly acquired a reputation for its views of historic monuments and panoramas of cities as well as its reproductions of works of art, winning second prize at the Exposition universelle in Paris in 1855 and a gold medal at the Brussels Exposition universelle de photographie of 1856, and enjoying the patronage of the Italian royal family. Fratelli Alinari's reputation grew in Britain after John Ruskin praised their work and Prince Albert commissioned photographs of Raphael's drawings from the studio, and by the end of the nineteenth century they were selling their photographs to 'a vast public, from the most eminent scholars, especially those of art history, to wealthy foreign tourists' (J. Hannavy (ed.), *Encyclopaedia of Nineteenth-Century Photography* (New York and London, 2008), p. 26). Alinari periodically published catalogues of their photographs, which enable those present in this album to be dated. The album contains photographs listed in Alinari's 1873 catalogue and the 1876 supplementary catalogues of 1876 and 1881, mainly taken in Florence, Rome, and Bologna.



The album also contains six images from the studio of the celebrated photographer Giorgio Sommer (1834-1914), who had been born in Frankfurt and had established his own business in 1853. In 1857 he emigrated to Italy and set up studios in Naples and Rome, and the high standard of his work led to his appointment as official photographer to Victor Emmanuel II,

the king of Italy. Sommer was mainly resident in Naples, and established a very beneficial relationship with Giuseppe Fiorelli, the director of excavations at Pompeii, which enabled him to create a celebrated series of images of the archaeological excavations in the area, two of which are present in this album. The images of Pompeii and the landscapes which he also produced ensured the popularity of Sommer's photographs among tourists, so that his 'studio became something of a tourist attraction in its own right' (V.C. Gardner Coates, K.D.S. Lapatin, and J.L. Seydl, *The Last Days of Pompeii* (Los Angeles, 2012), p. 221).

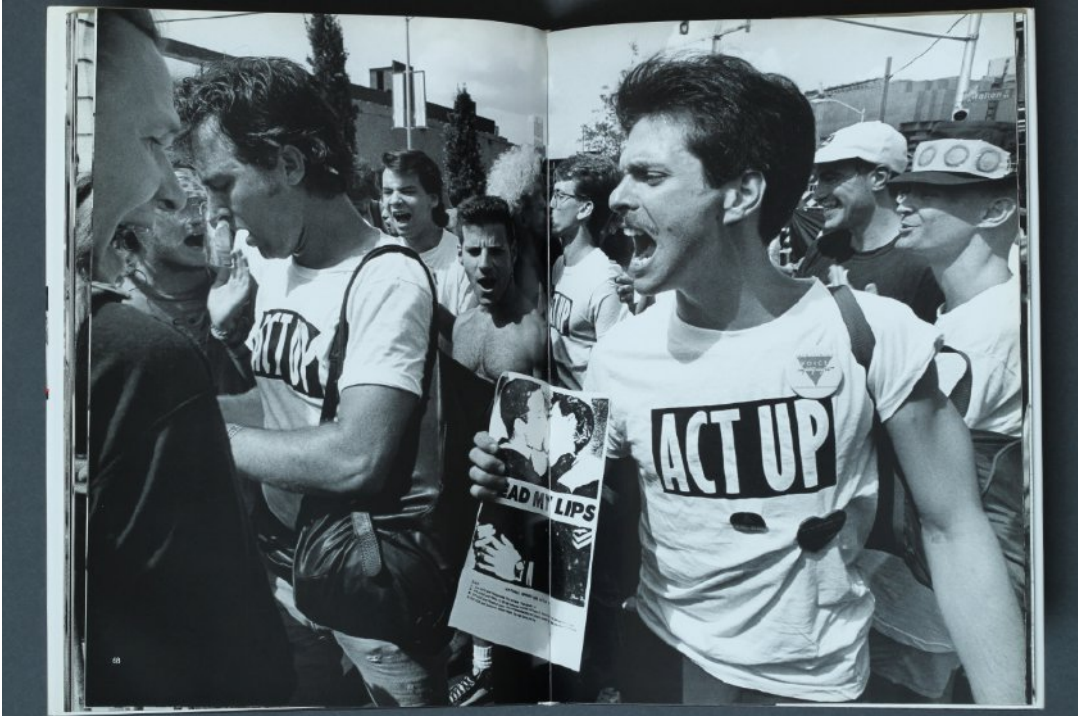
Venice is depicted in six photographs by the studio of the renowned Italian photographer Carlo Naya (1816-1882), who studied law at the University of Pisa, before travelling extensively for some years. In 1857 he established his studio in Venice, which was particularly noted for its views of the city's monuments and works of art. His achievements were recognised by the Great Medal at the Universal Exhibition of London (1862), and gold medals at the exhibitions of Groningen (1869) and Dublin (1872).

Roberto Rive of Naples (*fl. circa* 1860-1890) is represented by eight photographs of Naples, Pisa, and Genova, among others. Of the other studios represented in the album, two views of Bologna come from 'Fotografia dell'Emilia', the famous Bolgnese studio of Pietro Poppi (1833-1914), and another is from the Amodio studio in Naples ('Naples de Capodimonte').

The album itself was made by Oliveri in Rome, a bindery famous for its decorated bindings in vellum and other materials which was awarded a prize at the International Exhibition of 1862 in London and a bronze medal at the Exposition universelle in Paris in 1867. The contemporary *Handbook of Rome and its Environs* (10th edition, London, 1871) offers this advice on bookbinders: 'Rome was formerly celebrated for its bindings in white vellum, but which has fallen off since the cessation of the manufacture of that article in the Abruzzi: the best are Olivieri, Piazza di Spagna, at the corner of Via Frattina, especially for ornamental bindings; Moschetti [...]; Volpari [...] and Bencini' (p. xxii).



KLEIN'S CLOSE UP SIGNED 'WILLIAM KLEIN' ON THE HALF-TITLE



26. KLEIN, William. *Close Up*. New York: Brausdruck Heidelberg for Thames and Hudson Inc, 1990.

Folio (340 x 241mm), pp. [1]-12 (half-title, imprint, title, colophon, preface, captions), [1 (blank)], 14-[173] (photographs), 174-175 (biography, filmography, bibliography, etc.), [1 (blank)]. 80 double-page duotone photographic illustrations after Klein. (Some very light marginal toning.) Original black boards, upper board and spine lettered in white, black endpapers illustrated with colour-printed reproductions of Klein's marked-up contact sheets, dustwrapper illustrated with reproduction of marked-up contact sheets, not price-clipped. (Extremities very lightly rubbed, dustwrapper slightly faded on spine and minimally creased at edges.) A very good copy in the original dustwrapper.

£250

First American edition, signed on the half-title 'William Klein'. The photographer, artist, and film-maker William Klein was born in New in 1928 and studied art in Paris, following two years' service in the United States Army. After working for some years as an artist, Klein took up photography. In 1954 he was offered a job as a photographer for *Vogue* in New York, and in 1956 Klein published his landmark book *Life is Good and Good for You in New York*, which won the prestigious Prix Nadar. This was followed by a series of books on Rome, Moscow, and Tokyo before he moved to working as a film-maker in the mid 1960s, continuing his work as a still photographer and publishing further works. Through exhibitions of his photographs and his photobooks Klein 'is recognized as one of the most important practitioners of twentieth-century photography, who helped establish the genre known as snapshot photography or street photography. The use of the wide-angle lenses to distort the image,

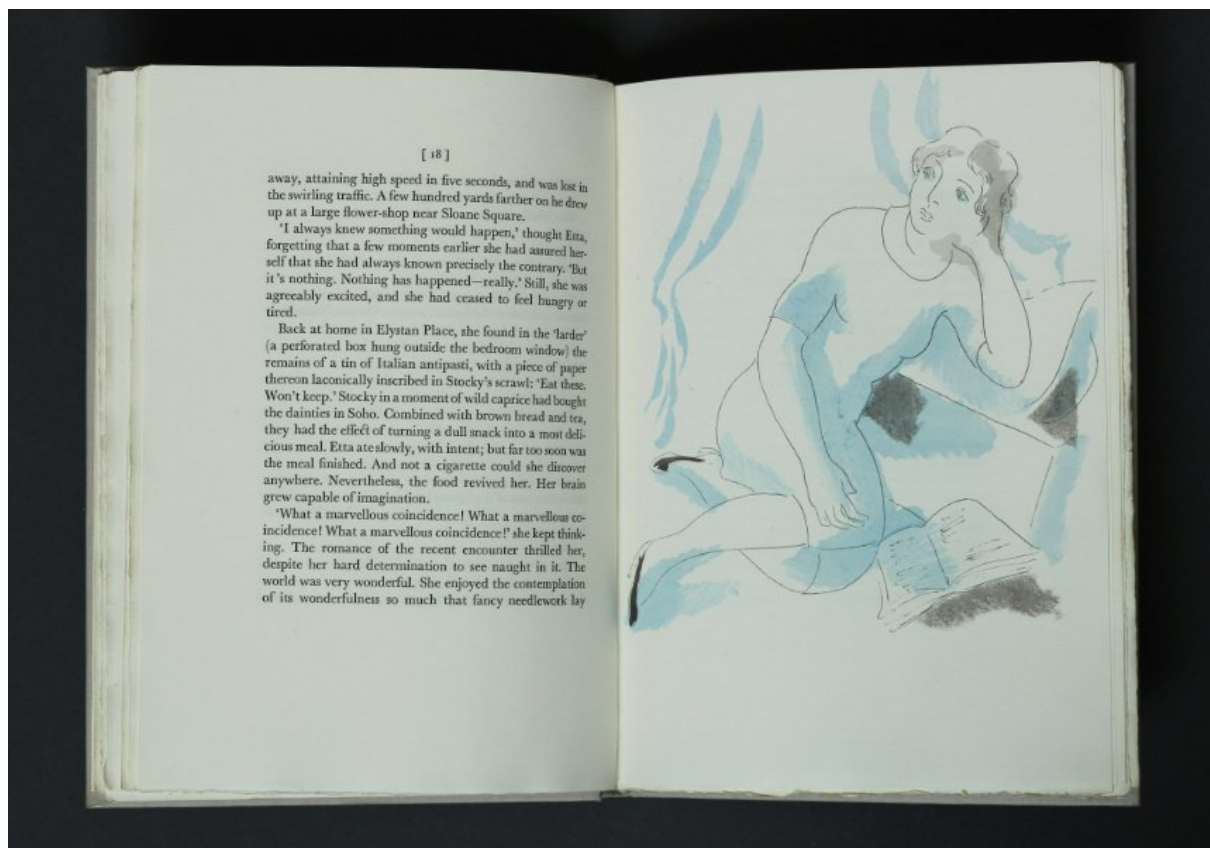
fast film, extreme contrast, grainy printing, and blurry and streaked imagery is Klein's photographic language' (L. Warren (ed.), *Encyclopedia of Twentieth-Century Photography* (London, 2005), p. 877).

The photographs brought together in *Close Up* date from 1954 to 1989. As the dustwrapper blurb states, '[f]or William Klein, the ultimate expression of photography is the book form. The books he designed and photographed in the 1950s and 60s were among the most innovative and influential in photographic history. Breaking with the medium's taboos and traditions, he developed a radically new way of taking pictures, combining black humour, lyricism and acerbic social observation with daring graphic invention. From the beginning he rejected the prevailing myths of objectivity and non-intervention and redefined the relationship between the photographer and his subject, whether in the snapshot, in reportage or in the posed picture. In 1965, Klein abandoned photography for more than fifteen years to make films [...]. However, the photographic boom of the 1980s prompted a rediscovery of Klein's work [...]. Klein retrospectives were published and exhibited throughout the world. But, not satisfied with showing only images from the past, Klein began taking photographs for a new book Using a wide-angle lens, he photographed point blank – close up – and this volume is the result. Organized around several early photographs, which serve as prototypes, it offers boisterous variations on its theme, rushing upon the viewer an avalanche of new, unpublished images of the anonymous and the famous – in crowds, confrontations and processions; backstage in politics; in society, fashion and sport. Here 80 superb, large-size photographs, including unforgettable images of Muhammad Ali winning in Zaïre, President Mitterrand in Paris, the Pope in Lourdes, Jesse Jackson in Atlanta and a host of others'.



'BEAUTIFULLY PRODUCED, DESIRABLE AND COLLECTIBLE':

ILLUSTRATED BY EDWARD MCKNIGHT KAUFFER AND SIGNED BY THE ARTIST



27. KAUFFER, Edward McKnight (artist) and Enoch Arnold BENNETT. *Venus Rising from the Sea. With Twelve Drawings by E. McKnight Kauffer.* London: The Curwen Press for Cassell & Company Ltd, 1931.

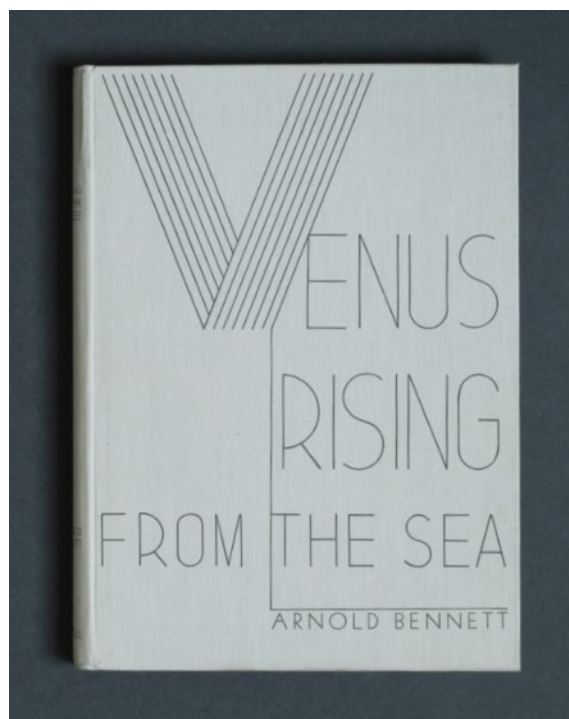
Folio in 4s (270 x 195mm), pp. [4 (blank ll.)], [2 (blank, limitation statement)], [2 (half-title, blank)], [2 (title, imprint)], 110, [4 (blank ll.)]. Pochoir-coloured frontispiece and title-vignette, 7 pochoir-coloured plates, and 2 pochoir-coloured illustrations in the text, all after Kauffer. (Very occasional very light marking). Original grey cloth binding designed by Kauffer, upper board and spine lettered and decorated in grey, top edges cut, others uncut, original with grey printed label on the spine. (Extremities very lightly rubbed and bumped, slipcase rubbed and bumped causing cracking on joints and small losses at extremities). A very good, fresh copy.

£195

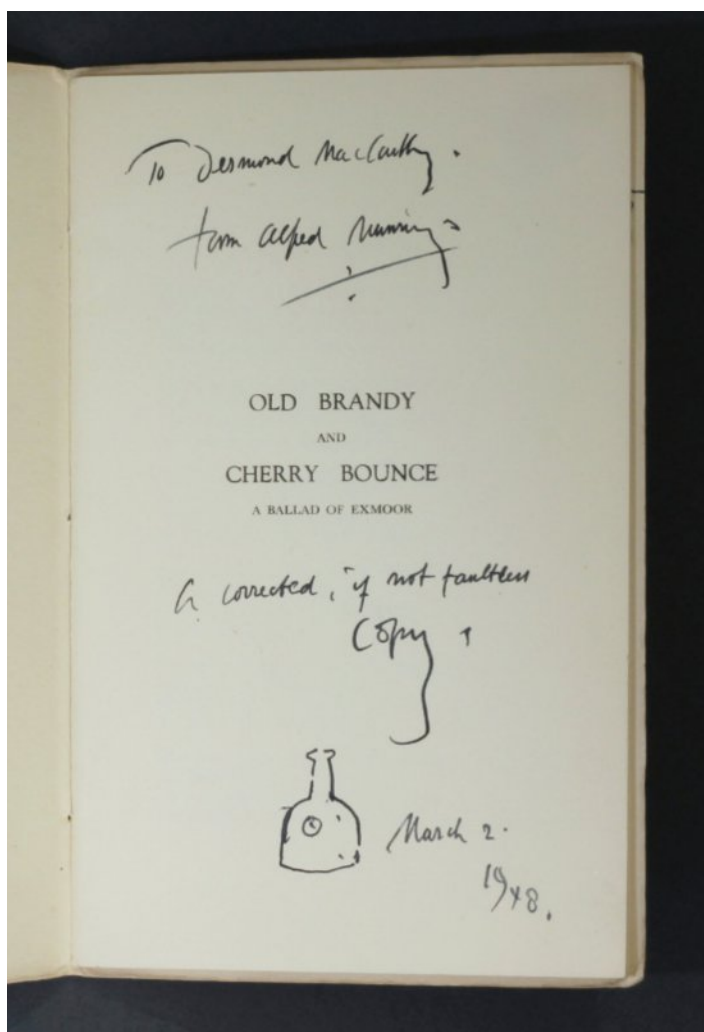
First edition illustrated by Kauffer, no. 297 of 350 copies signed by the artist. Arnold Bennett (1867-1931) had entered the publishing world as the editor of the weekly journal *Woman*, and inspired by the fiction of George Moore, wrote *A Man from the North* (1898) alongside becoming a prolific and well-off journalist. His early life as a writer was marked by a series of successes: Bennett's friend H.G. Wells helped him secured J.B. Pinker as his agent,

'an agreement which not only led to a lifelong friendship between the two men but eventually made Bennett one of the highest-paid authors of his age' (ODNB). Life and work in Paris and America saw Bennett develop as a successful writer of lighter fiction and (under the guidance of the American dramatist Edward Knoblock) pieces for the theatre. An exponent of realistic fiction of the time, Bennett he was sent to France as a public servant in World War I and was put in charge of propaganda in France in 1918. Further successes followed in peacetime; '[f]or much of the 1920s he was famously the highest-paid literary journalist in England' who, from his very first novel onwards, 'could produce fictional work of rare distinction' (*op. cit.*).

Bennett's long short story 'Venus Rising from the Sea' was written between April and May 1929 and published in the journals *Story-Teller* (November 1930) and *Woman's Home Companion* (three instalments from May 1931 onwards). This limited edition was the first publication in book form. It was illustrated by the Anglo-American artist E. McKnight Kauffer (1890-1954), who was one of the most important graphic artists and illustrators working in Britain in the 1920s and 1930s, when his 'sprightly, jazzy, designs were part of the social fabric of progressive, forward-looking Britain in his time' (ODNB). Kauffer, whose 'lifelong love of books – of which he became a distinguished illustrator' (*op. cit.*) began when he was working for a bookseller and art dealer in San Francisco in 1910. He had also illustrated Bennett's novel *Elsie and the Child* (1929) for Cassell. Both *Elsie* and this handsome editions of *Venus* 'were beautifully produced, desirable and collectible' (E.W. Gordon 'Kauffer, Art, Markets and the Hogarth Press' in H. Southworth (ed.), *Leonard and Virginia Woolf, The Hogarth Press and the Networks of Modernism* (Edinburgh, 2010), pp. 179-205, at p. 185).



ILLUSTRATED BY MUNNINGS WITH TWO DRAWINGS OF HIS HORSE
'CHERRYBOUNCE' AND INSCRIBED TO SIR DESMOND MACCARTHY



28. MUNNINGS, Sir Alfred James. *Old Brandy and Cherry Bounce. A Ballad of Exmoor.* Colchester: 'printed privately' by Cullingford & Co. Ltd. for the author, [circa 1943-1948].

Octavo (203 x 127 mm), pp. 17, [2 (blank)], [1 (imprint)]. Original printed wrappers. (Slightly faded on spine, a few light marks, extremities slightly rubbed and creased.) A very good, clean copy. *Provenance:* Sir (Charles Otto) Desmond MacCarthy, 2 March 1948 (1877-1952, presentation inscription from Munnings on half title 'To Desmond MacCarthy, from Alfred Munnings a corrected, if not faultless, copy. March 2. 1948.' with a pen-and-ink drawing of a brandy bottle by Munnings, further illustrated with two pen-and-ink drawings of his horse 'Cherry Bounce' on pp. 17 and [19]).

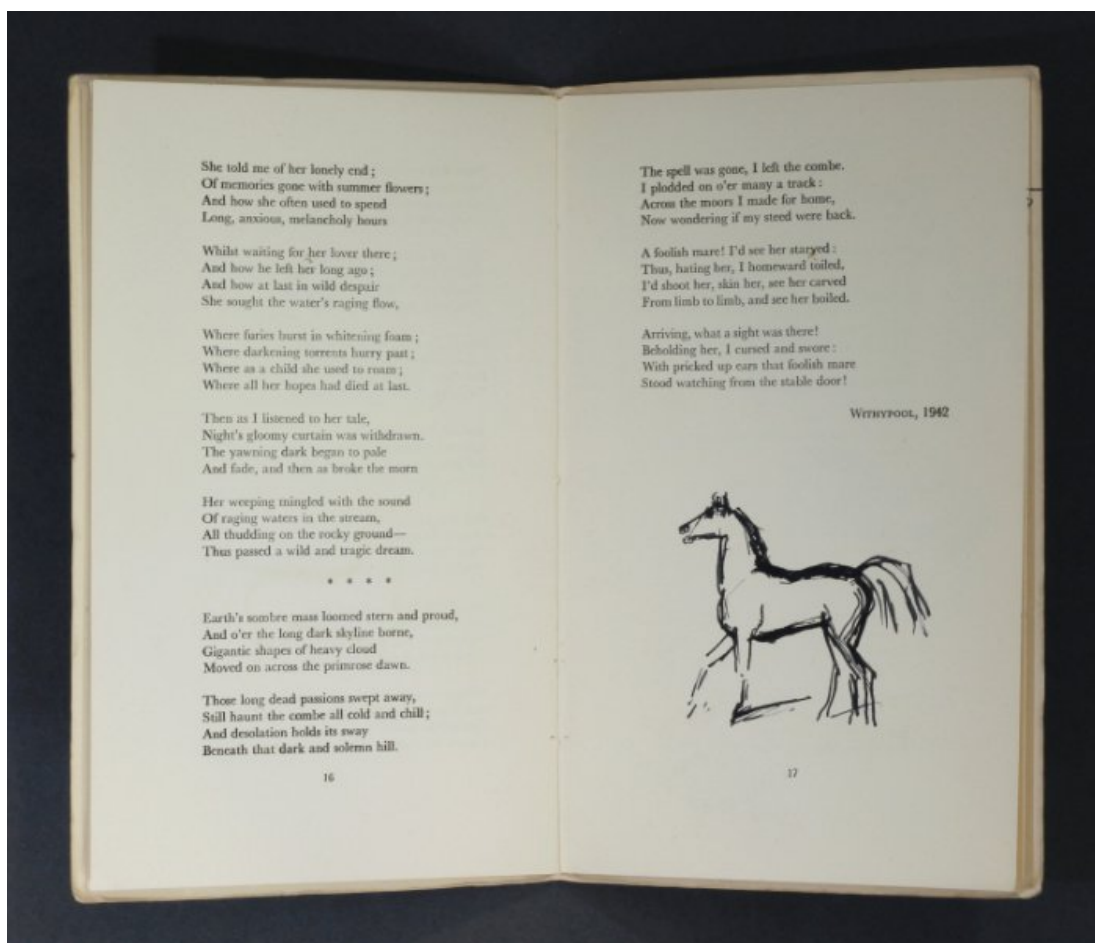
£950

First edition, second, corrected issue. The artist Sir Alfred Munnings (1878-1959) wrote poetry throughout his life. This privately-printed volume collects two of his poems, written during World War II, when 'Munnings retired to his cottage on Exmoor, where [...] he painted landscapes, Dartmoor ponies, and hunting scenes, and, feeling more at peace with himself than he had since the early Newlyn days, wrote gentle reflective poetry rather than the long ballads and obscene verses in which he once indulged' (ODNB). The first of these poems, 'Old Brandy', is dated 'Withypool, December, 1943', and describes smugglers bringing brandy and lace to England by sea, and provided Munnings' subject for the drawing below his presentation inscription on the half-title.

The second poem, 'Cherry Bounce' (dated 'Withypool, 1942') describes Munnings setting out on 'a mare, / A bay, which I called "Cherry-bounce"' to an abandoned farm and, after his horse has bolted, encountering a ghostly figure who saves him from stumbling into a bog in the

darkness. As they shelter together, she relates the tale of her lover's desertion and how she eventually drowned herself. Munnings had reared 'Cherrybounce' himself, naming her for a horse in R.S. Surtees' *Mr. Sponge's Sporting Tour* (London, 1852). Cherrybounce was a subject of Munnings' paintings as well as his poetry, and was depicted in a number of oils in the late 1930s and early 1940s, including 'Why Weren't you Out Yesterday?', 'Winter Exercise', and 'Cherrybounce and a Stable Boy'.

This volume is illustrated with two pen-and-ink drawings of the horse: the first fills the half-page below the last stanza of the poem and shows Cherrybounce 'Stood watching from the stable door!' and the second (which covers the penultimate blank page), depicts Cherrybounce galloping across the countryside, while her saddle and bridle lie on the ground behind the farmyard's gate.



This copy was inscribed by Munnings to his friend Sir Desmond MacCarthy in 1948, while Munnings was still the President of the Royal Academy. He had been elected president on 14 March 1944 and became 'the Royal Academy's most controversial president' (ODNB), despite making Churchill the first Royal Academician Extraordinary. In 1949 Munnings revived the Academy's men-only annual banquet (which had not been held since 1939), and his

'uninhibited sixteen minute after-dinner speech at it made academy history: he berated the academy, the Arts Council, the Tate Gallery, and Anthony Blunt (surveyor of the king's pictures), and ranted against modern art, including "those foolish daubers" Cézanne, Matisse, and Picasso, whose influence, he said, had defiled British tradition' (*op. cit.*). Although the public largely shared his sentiments, unsurprisingly the art world did not, and Munnings resigned the presidency at the end of 1949. During his presidency Munnings' work had been shown in the successful solo exhibition 'The English Scene' at the Leicester Galleries, London in 1947, and MacCarthy had written to him on 26 November 1947 stating that the exhibition's success demonstrated that 'at last lovers of pictures are asserting their faith that painting is a *representative* art, a principle which no one doubted till lately, and, secondly, that they are beginning to kick against the capture by the theoretical cliques of all the main channels of art criticism, who scare and hypnotise people with incomprehensible jargon [...] and spread esoteric snobbishness instead of appreciation' (R. Pound, *The Englishman. A Biography of Sir Alfred Munnings* (London, 1962), p. 167).

Inscribed copies of *Old Brandy and Cherry Bounce* are rare in commerce – particularly when illustrated with drawings of Cherrybounce. We have only been able to locate three in recent years, all of them inscribed after this copy and only one illustrated with a drawing of Cherrybounce: a copy inscribed to Adrian Bury (1 September 1954), illustrated with drawings of a brandy bottle and a landau carriage (with Maggs Bros, London); a copy inscribed to H. Bradfer Lawrence (23 April 1955), illustrated with a drawing of a brandy bottle and glasses (Sotheby's London, 13 July 2006, lot 43); and a copy inscribed to an unidentified recipient (apparently in 1959, the year of Munnings' death), illustrated with one drawing of Cherrybounce (Christie's King Street, 19 May 2006, lot 87). As Munnings' inscription in this copy indicates, the first issue of the work included a number of errors (for example, 'grave' for 'graves' in the third stanza), which were corrected in this second issue.



A FINELY PRODUCED, PARTIAL FACSIMILE OF
A LATE-FIFTEENTH-CENTURY ENGLISH MANUSCRIPT,
ILLUSTRATED WITH PEN-AND-INK DRAWINGS BY 'THE CAXTON MASTER'

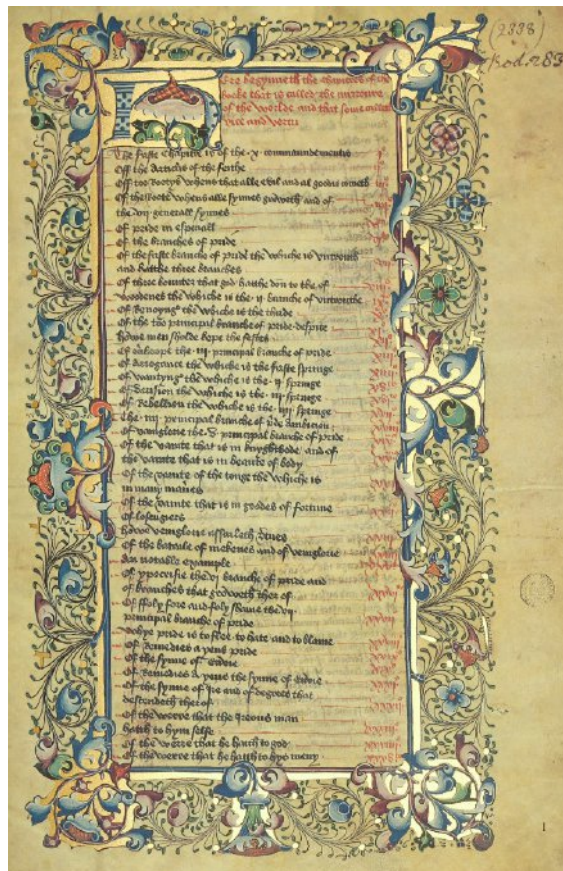


29. SCOTT, Kathleen L. *The Mirroure of the Worlde. MS Bodley 283 (England, c. 1470-1480): The Physical Composition[,], Decoration and Illustration.* [London]: Eric Buckley at the Oxford University Press for The Roxburghe Club, 1980.

Folio (378 x 254mm), pp. [4 (preliminary blank ll.), xiii, [1 (blank)], 68, [2 (blank l.)]. Title and list of members printed in red and black. 21 colour-printed facsimile plates, printed additionally with gilt, numbered I-XXI, and 4 black-and-white plates with illustrations printed recto-and-verso. Original 'Roxburghe-style' binding of maroon crushed-morocco-backed boards, spine lettered in gilt, top edges gilt. (Minimal light rubbing, extremities very slightly bumped.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red and marked with an asterisk in the list of members on p. v).

£295

First edition, the issue for members of the Roxburghe Club. This is a beautifully produced 'partial reproduction' of 'a little-known late Middle English manuscript [MS Bodley 283] that, notably, contains the illustrations of an outstanding pen artist associated with William Caxton' (p. 1) – the 'Caxton Master'. Its text is associated with the Old French tradition of 'moral treatises for the use of laity before penance and more generally [...] practical guide[s] to Christian life by knowledge of the virtues and by recognition of vices and their invidious branches' (p. 11). Moreover, MS Bodley 283 represents 'one of the most important examples of English production surviving from the second half of the fifteenth century', and provides 'the fullest Middle English version of [...] [the] French text which had been extremely popular for over two hundred years' (p. 1).



The manuscript is introduced by the famous codicologist Kathleen L. Scott, who had published her seminal work on *The Caxton Master and his Patrons* with the Cambridge Bibliographical Society four years previously, and would be the Lyell Lecturer at Oxford in 2004. Particularly interesting is her discussion of 'The Manuscript and its Production', which follows the history of the manuscript – with its original owner, a London draper named Thomas Kippyng, at its centre – from its origin of conception, via its financing and physical construction, layout and choices in scribe and decorators, to its completion by binding. Scott also places the *Mirrore* into the complex history of its French manuscript ancestors, explores the style of the pen drawings (a mixture of 'two types of traditional scene with' the Caxton

Master's own approach of introducing 'contemporary renderings of people and landscapes', p. 19), analyses the borders and initials (including a chapter on the 'Introduction of the Owl Border Style into England', pp. 41-44), and concludes with observations on the manuscript's international character which makes it 'indeed a mirror of its world, a representative and an epitome of its age' (p. 59). A summary description of MS Bodley 283 and listing of manuscripts identified by Scott as related to it conclude her introduction.

The facsimile illustrations include two plates of illuminated pages, with 'gold [...] applied by blocking, a novel method' (N. Barker, *The Roxburghe Club*, p. 258). Scott describes the reproductions (including the carefully selected colour plates showing the manuscript's 'impressive programme of illustration') as 'both exceptionally beautiful and faithful to the original' (pp. 2 and 1). The selected colour plates show, among others, the seven sins in personified form (e.g. 'Anger on a lion, stabbing himself'), the saints writing in books, the last judgement, and the garden of virtues. The noted manuscript scholar Linda E. Voigts wrote in her review of this 'important book' (*Speculum* 59 (1984), p. 416) that, 'this volume should be lauded, both for the magnificent quality of the reproduction and for the opportunity it provided Scott to bring together and update her important studies of two late-fifteenth-century artists whose work can be seen in the codex' (*op. cit.*, p. 413).

Reviewing *The Mirroure of the Worlde* in *The Book Collector*, Jeremy Griffiths judged that '[t]his Roxburghe Club volume has been produced to a characteristically high standard, with excellent reproductions from the *Mirroure of the Worlde* itself and from manuscripts referred to by Dr Scott in her valuable introduction. If one agrees that certain aspects of MS Bodley 283 can be better understood from the perspective of book design, there is some appropriateness in the reproduction of the manuscript by the Roxburghe Club, whose own books have always been conceived as something more than their contents' (vol. 32 (1983), p. 238). This was the first book issued by the Roxburghe Club after Stephen Keynes was elected a member in 1978, and hence the first to include his name in the list of members.

Barker, 'Catalogue of Books', no. 241 (erroneously dated '1981').



A COMPLETE SET OF *MATRIX* DOWN TO 2016,
FROM THE LIBRARY OF JEREMY WILSON,
A CONTRIBUTOR AND THE CO-FOUNDER OF THE CASTLE HILL PRESS



A Printer's Prayer

O Great Master Type-setter, set me straight upon my feet so that I may have strength in my body, lock me up in the forme of the world that I may fit well with my fellow types to become the good word, plane me down that I be not conceited, preserve my face that I may make a good impression for thee, and when I have served my utmost, let me at last go into the melting pot in content that I may be recast into a new and better type. Amen

from *Book of Typefaces*, colophon to *Matrix II*

30. RANDLE, John (editor). *Matrix. A Review for Printers & Bibliophiles.* Issues 1-34. Andoversford and Risbury: The Whittington Press, 1982-2016.

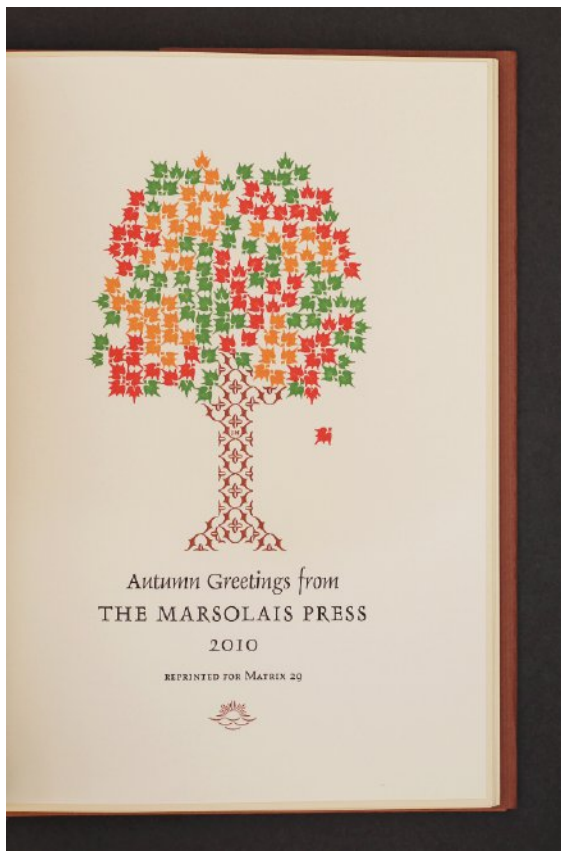
34 volumes, quarto (277 x 193mm), pp. I: [2 (blank l.)], 70, [2 (blank l.)], [7], [1 (blank)], [2 (blank l.)]; II: [2 (blank l.)], [6], 112, [2 (blank l.)], [1], [1 (blank)]; III: [2 (blank l.)], [6], 151, [1 (blank)]; IV: [2 (blank l.)], [6], 150, [1], [1 (blank)]; V: [2 (blank l.)], [6], 164, [1], [1 (blank)]; VI: [2 (blank l.)], [6], 182, [1 (blank)]; VII: [2 (blank l.)], [6], 166, [1], [1 (blank)]; VIII: [2 (blank l.)], [6], 191, [1 (blank)]; IX: [2 (blank l.)], [6], 200, [1], [1 (blank)], [2 (blank l.)]; X: [2 (blank l.)], [6], 237, [1 (blank)], [2 (blank l.)]; XI: [2 (blank l.)], [6], 207, [1 (blank)], [2 (blank l.)]; XII: [2 (blank l.)], [6], 222, [2 (blank l.)]; XIII: [2 (blank l.)], [6], 234, [2 (blank l.)]; XIV: [2 (blank l.)], [6], 236, [1], [1 (blank)], [2 (blank l.)]; XV: [2 (blank l.)], [6], 234, [1], [1 (blank)], [2 (blank l.)]; XVI: [2 (blank l.)], [6], 203, [2], [1 (blank)], [2 (blank l.)]; XVII: [2 (blank l.)], [6], 195, [1 (blank)], [1], [1 (blank)], [2 (blank l.)]; XVIII: [2 (blank l.)], [6], 236, [1], [1 (blank)], [2 (blank l.)]; XIX: [2 (blank l.)], [6], 245, [1 (blank)], [2 (blank l.)]; XX: [2 (blank l.)], [6], 234, [2 (blank l.)]; XXI: [2 (blank l.)], [6], 238, [2 (blank l.)]; XXII: [2 (blank l.)], [6], 198, [2 (blank l.)]; XXIII: [2 (blank l.)], [6], 203, [1 (blank)], [1], [1 (blank)], [2 (blank l.)]; XXIV: [2 (blank l.)], [6], 169, [2], [1 (blank)], [4 (blank ll.)]; XXV: [2 (blank l.)], [6], 196, [1], [1 (blank)], [2 (blank l.)]; XXVI: [2 (blank l.)], [6], 209, [2], [1 (blank)], [4 (blank ll.)]; XXVII: [2 (blank l.)], [6], 209, [2], [1 (blank)], [2 (blank l.)]; XXVIII: [2 (blank l.)], [6], 180, [1], [1 (blank)], [2 (blank l.)]; XXIX: [2 (blank l.)], [6], 118, [2 (blank l.)]; XXX: [2 (blank l.)], [6], 113, [2], [1 (blank)], [4 (blank ll.)]; XXXI: [2 (blank l.)], [6], 127, [4], [1 (blank)], [4 (blank ll.)]; XXXII: [2 (blank l.)], [6], 128, [5], [1 (blank)], [2 (blank l.)]; XXXIII: [2 (blank l.)], [6], 166, [2 (blank l.)]; XXXIV: [2 (blank l.)], [6], 168, [1], [1 (blank)], [2 (blank l.)]. Printed in a number of letterpress types on a variety of mould- and hand-made papers. Numerous illustrations and tipped-in plates in colour and black-and-white. Loosely-inserted advertisements and letterpress-printed, illustrated news-letters/accompanying letters from the Whittington Press retained for each issue, additionally one loosely-inserted autograph Christmas notecard from the Whittington Press to Wilson, signed by John Randle (18, Winter 1998). Decorated, coloured paper over printed wrappers or thin pasteboard, edges untrimmed, colour-printed dustwrapper, (mostly) coloured endpapers, 1-6 in plain coloured wrappers with printed wrap-around dustwrapper fixed to spine, 20 with additional protective glassine wrapper. (Early issues with occasional light foxing on upper edges, dustwrappers of 1-9 very lightly creased at edges and spines slightly faded and (for wrappers attached to spines) creased, 2 lightly bumped on one corner, dustwrapper of 8 with small cut without loss, 22 and 24 with small bump at foot of spine, very small mark on dustwrapper of XVII, final tipped-in illustration in 14 apparently omitted (no traces of glue, but caption printed onto page), a few of the loosely inserted prospectuses lightly creased.) **A very good, clean set.** *Provenance:* **Jeremy Michael Wilson** (1944-2017, bookplate inside upper cover of 1).

£4,950

First editions of issues 2-34, with the 1985 reprint of issue 1, limited to 450 copies (nos 1-2), 475 (3), 590 (4), 630 (32), 660 (31 and 34), 700 (28), 715 (5 and 33), 725 (29-30), 750 (27), 760 (25-26), 800 (19 and 23-24), 825 (18 and 20-22), 850 (17), 900 (8), 925 (9-10 and 12-16), 950 (6-7 and 15), 955 (11), 975 (14) copies (issue no. 1 marked as copy no. 30; issue no. 2 as copy no. 266; issue no. 3 as 'Presentation Copy'; and issues nos 5 and 6 marked on limitation statements 'contributor's copy').

As 'almost certainly the last typographic journal to be printed by letterpress from metal type', *Matrix* is the acclaimed, finely produced journal of the Whittington Press. 'We estimated that when *Matrix* entered its fourth decade in 2011 it contained some "7000 pages, 800 articles, and innumerable broadsides, tip-ins and colour plates". It is this third-dimensionality that gives *Matrix* [...] its unique flavour' (Whittington Press website). Indeed, it was a success from the very beginning, and the first issue of *Matrix* – which had been produced in an edition of 350 copies in response to interest expressed by prospective subscribers to an advertisement in *American Fine Print* – was quickly sold out (this set includes the 1985 reprint of the rare first issue).

Matrix's contributors include Enid Marx, Sebastian Carter, Brooke Crutchley, Douglas Cleverdon, Richard Kennedy, Christopher Skelton, Leonard Baskin, George Ramsden, and a large number of other notable printers, illustrators, artists, engravers, paper makers,



librarians, booksellers. The articles discuss key figures in the history of private press, from Edward Bawden, Bruce Rogers, Reynolds Stone, and Eric Ravilious to Harold Curwen, Edward Johnston, Berthold Wolpe, and Enid Marx, and printing phenomena like *Printing & the Mind of Man* or *Verve*, to name but a few. Both authors and subjects of *Matrix* cover all of the major private presses and a large number of the small presses, including the Alcuin Press, The Bodley Head, Clover Hill Press, Corvinus Press, Curwen Press, St Dominic's Press, Doves Press, Gregynog Press, Hogarth Press, Kelmscott Press, Nonesuch Press, Rampant Lions Press, Stinehour Press, Talbot Press, Trianon Press, and Westminster Press, and many others.

Women engravers, illustrators, collectors, and printers, among others, feature widely, see

e.g. Maureen Richardson, 'Paper as an Art Form' (accompanied by a sample of her blind-stamped hand-made paper, (issue 6), a silk screen print of an illustrated poem by the actress-turned printer Gloria Stuart signed by Stuart (8), one of a series of four mezzotints printed by Shirley Jones in an edition of 300 sets of four copies for *Matrix*, signed in pencil (9), and Joanna Jamieson, O.S.B., 'Letters to a Ditchling Disciple' (i.e. letters from Desmond Chute, assistant to Eric Gill, to Sister (Dame) Werburg (Eileen Grace Welch), in *Matrix* 14, with illustrations of wood-engraving techniques and plates of wood-engravings).

Papermaking and paper arts feature widely, e.g. in *Matrix* 3, where Maureen Richardson discusses 'Papermaking by Hand', and Anne Chambers' 'Techniques of Marbling Paper' (issue 11), which contains three samples of Compton marbled paper alongside the article by Solveig Stone (15). Maureen and Brian Richardson's 'Paper, Papyrus and Pseudo-Papyrus' includes one sheet of papyrus made by the Ragab Papyrus Institute, Cairo, and one of Richardson's vegetable (leek) papyrus. There are also samples of wallpapers in Olive Cook's article 'Peggy Angus and her Wallpapers' (16); and Musa Iğrek discusses 'Mustafa Düzgünman's School of Turkish Marbling (Ebru)' (31). Further noteworthy are the tipped-in samples of Curwen pattern papers designed by Albert Rutherston, Paul Nash, Eric Ravilious and Graham Sutherland (5), and samples of Curwen Papers designed by Elizabeth Friedlander (20).



Matrix presents a number of personal accounts and correspondences of those working at the printing press, in the type foundry, at the engraver's table, in the bindery, and in other crafts and employments around the production of private press books, their materials, and their illustrations, generally otherwise unpublished – e.g. Richard Kennedy's account of 'My First Day at the [Hogarth] Press' illustrated with a line drawing of Virginia Woolf (issue 1), Brooke Crutchley on 'The Cambridge University Press in the Early '30s' (4), Joanna Selborne, 'Eric Ravilious and The Golden Cockerel Press: Correspondence with Robert Gibbings 1926-29' (14), Anne Ridler on 'Working for T.S. Eliot' at the OUP (21), or Peyton Skipwith, 'Correspondence with Edward Bawden, 1972-1989' (34).

Illustrations of types, proofs, presses, and workshops further bring the book production-

related crafts of the past and present to life; fonts are often printed for *Matrix* from the original types, and other materials produced specifically in limited edition.

The bound-in booklets are numerous and varied, and include John O'Connor, 'Twins', with coloured linocuts (issue 11) and 'An Alphabet and Initials Engraved on Wood by Eric Gill' designed and printed for *Matrix* by Sebastian Carter at the Rampant Lions Press (15), among many others.

The loosely-inserted materials preserved with this set comprise, among others, finely produced advertisements for Christopher Skelton, *The Engravings of Eric Gill* (Skelton's Press Limited, 1983), 'Joseph Fry's Baskerville Revived!' (Fleece Press), The Whittington Press' projected *Wallpapers at the Curwen Press* with an introduction by David McKitterick, Miriam Macgregor's *Midwinter*, as well as a projected limited edition of *The Black Figures of Edward Gordon Craig* by Christopher Skelton, and others. A folding advertisement for the Whittington Summer Show 1985 by the Whittington Press with wood-engraving by John Lawrence, and a bifolium 'The Country Mouse and the Town Mouse, Illustrated by John R. Biggs' are particularly charming.

Finally, it is worth noting that *Matrix* is very international in its outlook. Numerous contributions on world private press printing include articles on South America (e.g. Catherine Dixon and Henrique Nardi, 'Letterpress from the Street: Gráfica Fidalga, São Paulo'), Taiwan (e.g. on modern Taiwanese sheets of cash and ceremonial papers), Japan (including articles on Japanese patterned papers and on 'Juzo Takaoka, Japanese Master-Craftsman' (*Matrix* 32)), and a number of articles discussing and featuring samples of Chinese woodblock prints, paper cuts, ceremonial papers, decorated papers, and prayer sheets. Modern American private presses (and samples of their work, e.g. a Wayzgoose



broadside, *Matrix* 19) and presses in Australia (e.g. the tipped-in 'Pattern for Plain Heart' by Sue Wootton, Ampersand Duck, 2012 (*Matrix* 31)) feature widely.

The Whittington Press was founded by John and Rosalind Randle in 1971 in the Gloucestershire village of Whittington. Its first book, Richard Kennedy's *A Boy at the Hogarth Press* (1972), was followed by a number of iconic publications, which included T.E. Lawrence's *Letters to E.T. Leeds* (1988), which was edited and introduced by the distinguished Lawrence scholar, Jeremy Wilson, who was the previous owner of this set. Wilson was also the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. In 1985 Wilson contributed 'T. E. Lawrence and the Printing of *Seven Pillars of Wisdom*' to *Matrix* 5 (pp. 55-69), and this and the following issue (which contains Michael Hutchin's article 'Memories of T.E. Lawrence, and Gregynog') are identified on the limitation pages as 'contributor's copies' (a loosely inserted card from the Whittington Press also enquires about the possibility of further contributions).

Cf. O'Brien, T.E. Lawrence, G1648, G1666, G1685, G2328, sG0198, and sG0294.





TRAVEL

AN AUSTRALIAN TREE – FROM JOSEPH BANKS' *FLORILEGIUM*



31. PARKINSON, Sydney and Frederick Polydore NODDER (artists), Gerald SIBELIUS (engraver). 'Plate 89. Acacia Legnota, Pedley, Mimosa anceps (Leguminosae)'. London: Alecto Historical Editions in association with the British Museum (Natural History), 1980-1990.

Platemark circa 457 x 305mm. Printed à la poupée on acid-free Somerset mould-made 300gsm paper manufactured by the Inveresk Paper Company. The sheet is watermarked 'AHE', measures 724 x 556mm, and bears blind embossed stamps incorporating the publishers' and printer's chops, the copyright symbol, and date of publication; the initials of the individual printer, the plate number, and

the edition number are recorded in pencil. The engraving is protected by a bifolium of acid-free Somerset mould-made 300gsm paper, cut to form a window mount on which is recorded the modern and Banksian names of the plant, the location and date of its collection and the names of the artists and engraver.

£510

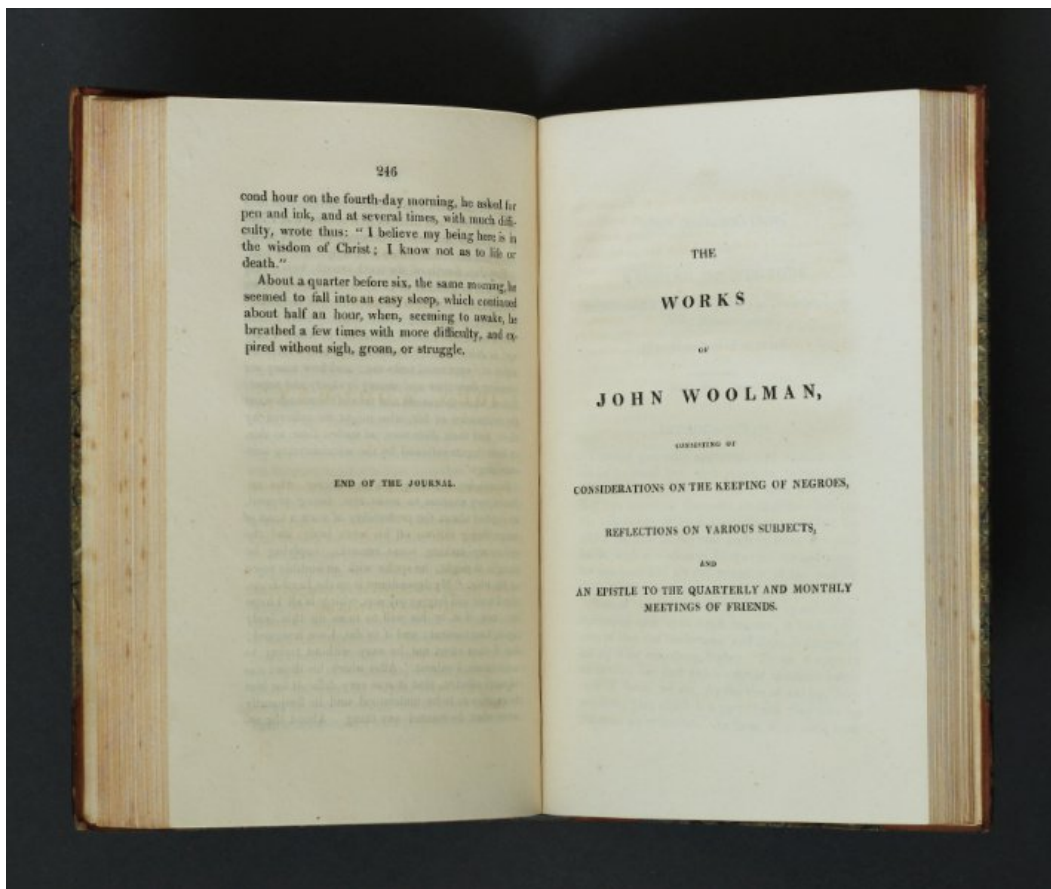
Limited to 116 impressions, this no. VIII of 10 hors de commerce and numbered 'HC VIII/X'. 250 years ago Captain James Cook and his crew – among them the Lincolnshire botanist Joseph Banks – became the first Europeans to set foot on the eastern coast of Australia. His Majesty's Bark *Endeavour* had been sent to the Pacific with the purpose of observing the 1769 transit of Venus across the sun, launching from Plymouth in 1768, and approaching New Zealand via Brazil and the Society Islands in the course of the following nine months. But it was Cook's decision to proceed via the east coast of the continent then known as New Holland in 1770 that would be the first step towards the British settlement of Australia – a fundamental moment in the history of exploration and science.

After the departure from Botany Bay, during the onward journey along Australia's east coast, HMB *Endeavour* struck a reef, and the necessary repairs – undertaken near the mouth of the Endeavour River, where modern-day Cooktown is located – delayed any further progress until August 1770. This second period spent on previously unexplored shores provided Banks and Solander with further opportunities to discover the flora of eastern Australia. Joseph Banks' botanical discoveries – some 1,300 previously unknown botanical species – revolutionised European understanding of natural history.

This Acacia tree, which Banks and his team collected between 17 June and 4 August 1770 during one of their plant gathering campaigns in Australia, is now known by the common name of 'heath wattle'. The Acacia Legnosa can be found on the Queensland coast, often along streams and in groves that are beautifully populated with its bright golden-yellow blossoms in June. Its flat seed pods are up to 12 cm long.

Interestingly, while the mount states (possibly in error) that Joseph Banks and his party saw this species at Endeavour River, the National History Museum, which holds both the original sketches and the finished drawings for Joseph Banks' *Florilegium*, notes the place of discovery as Botany Bay and Bustard Bay.

**A REMARKABLE AND RARE ARTEFACT
OF BACKHOUSE AND WALKER'S BRIEF SOJOURN ON MAURITIUS,
DURING THEIR CELEBRATED MISSION TO THE SOUTHERN HEMISPHERE**



32. BACKHOUSE, James and George Washington WALKER – John WOOLMAN. *A Journal of the Life, Gospel Labours, and Christian Experiences of that Faithful Minister of Jesus Christ, John Woolman, Late of Mount Holly, in the Province of New Jersey, North America. To which are Added, his Works, Containing his Last Epistle, and Other Writings. A New Edition.* London: William Phillips, 1824.

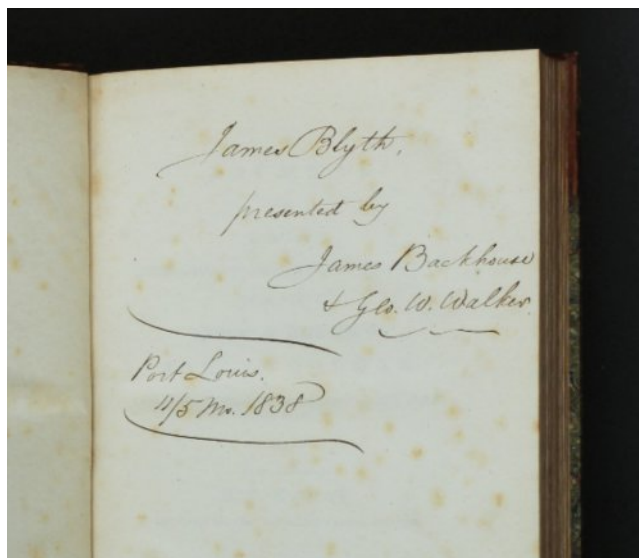
Octavo (210 x 132mm), pp. 416. (Some light spotting.) Contemporary British half calf over marbled boards, the flat spine divided into compartments by gilt rules and lettered directly in one, all edges speckled red. (Endpapers a little spotted, extremities slightly rubbed, small hole at foot of upper joint.) A very good, crisp copy. *Provenance:* **James Backhouse and George Washington Walker**, Port Louis, Mauritius, 11 May 1838 (1794-1869 and 1800-1859, respectively; gift to:) – James Blyth (1801-1873, presentation inscription on front flyleaf in Backhouse's hand 'James Blyth, presented by James Backhouse & Geo. W. Walker. Port Louis. 11/5 Mo. 1838'; Blyth's engraved armorial bookplate on upper pastedown).

£295

'New Edition'. The American anti-slavery campaigner and minister of the Society of Friends (Quakers) John Woolman (1720-1772) was born in New Jersey to a Quaker family. As a young man he became a firm opponent of slavery, travelling throughout Pennsylvania, Maryland, Virginia, and North Carolina to speak out against its evils: 'at Philadelphia yearly meeting on 26 August 1758 [...] Woolman made an impassioned appeal for Friends to abolish the practice of holding slaves: "In infinite Love and goodness He hath opened our understanding ... concerning our duty toward this people; and it is not a time for delay" [...]. On that day the Quakers began the process by which they freed their slaves – the first large body so to do in America. Dean Willard Sperry of Harvard Divinity School says that if he "were asked to date the birth of social conscience in its present-day form" he would place it at the time Woolman spoke at Philadelphia yearly meeting in 1758' (ODNB). In May 1772 Woolman sailed to England and travelled throughout the country, arriving in York in September 1772, where he contracted the smallpox of which he died on 7 October 1772. His *Journal* was first published in 1775 and was widely recognised as a classic of spiritual autobiography, which attracted the praise of John Stuart Mill and Charles Lamb, and has remained in print since.

This edition is divided into two parts: the first is composed of the text of the 'Journal' (pp. [15]-246), prefaced by two memoirs of the author: 'The Testimony of Friends in Yorkshire, at their Quarterly-meeting held at York, the 24th and 25th of the third month, 1773, concerning John Woolman' (pp. [3]-7) and 'A Testimony of the Monthly Meeting of Friends held in Burlington, the first day of the eighth month [...], 1774, concerning our esteemed friend, John Woolman' (pp. [8]-13). The second part of the volume ('The Works of John Woolman', pp. [247]-416) collects five pieces by Woolman: 'Some Considerations on the Keeping of Negroes' (first published in 1754); 'Considerations on Pure Wisdom, and Human Policy; on Labour; on Schools; and on the Right Use of the Lord's Outward Gifts' (first published in 1768); 'Considerations on the True Harmony of Mankind, and How it is to be Maintained' (first published in 1770); 'Remarks on Sundry Subjects' (first published posthumously in 1773); and 'An Epistle to the Quarterly and Monthly Meetings of Friends'.

This copy was previously in the library of James Blyth, and was given to him by the distinguished Quaker missionaries James Backhouse and George Washington Walker. Backhouse was born into a distinguished family of natural historians and horticulturists based in Darlington, and was educated in Leeds, before returning to Darlington. In 1815 James and his brother Thomas purchased a nursery in York, and in 1824 began missionary work in York. Walker was born in



London, but brought up in Newcastle upon Tyne as a Unitarian and educated at a Wesleyan school in Barnard Castle. In 1814 Walker was apprenticed to a Quaker linen draper in Newcastle, began to attend meetings of the Society of Friends, and, partly due to his friendship with Backhouse, joined the Society in 1827. 'In 1831, in obedience to a "call", Walker accompanied Backhouse on what turned out to be a twenty-seven-year mission to the southern hemisphere. They landed at Hobart Town on 8 February 1832, after a five months' voyage. Encouraged by the governor of Van Diemen's Land, Sir George Arthur, they visited convicts, and reported on the living conditions of convicts and Aborigines (there and on Flinders Island). In Launceston they gathered a body of Quakers, who held their first yearly meeting in 1834. [...] After three years in Van Diemen's Land, Walker and Backhouse went to Sydney and made the acquaintance of Samuel Marsden, the senior chaplain there. When they returned to Hobart, at the request of the new governor, Sir John Franklin, they assisted Alexander Maconochie in the writing of his controversial report on penal conditions. In 1838 they travelled to Cape Town, visiting Mauritius on the way' (ODNB, s.n. Walker). In 1840 the two missionaries parted ways; Walker travelled to Hobart Town, where he married the Quaker Sarah Benson Mather and settled, and Backhouse returned to York, where he wrote *A Narrative of a Visit to the Australian Colonies* (London and York, 1843) and *A Narrative of a Visit to the Mauritius and South Africa* (London and York, 1844).

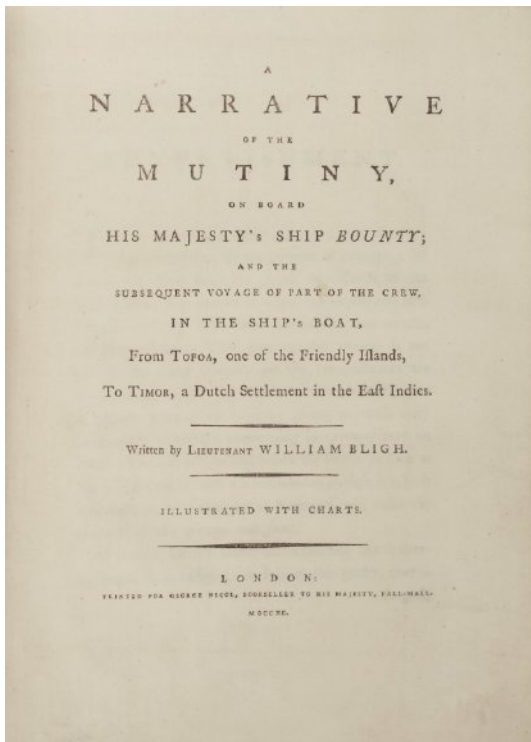
In the latter work, Backhouse recorded the two missionaries' arrival at Port Louis, Mauritius on 7 March 1838, describing the town as 'beautifully situated on the west side of the Mauritius, in a cove formed by a series of basaltic hills, portions of which are woody: they vary in height from 1,058 to 2,639 feet. [...] The population of Port Louis in 1836, was 27,645, of whom 6,679 males and 6,664 females were free, and 8,247 males and 6,055 females were apprentices. Most of the latter and some of the former were persons of colour' (*Narrative of a Visit to the Mauritius and South Africa*, pp. 3-4). They only stayed for some twelve weeks, before they departed for Cape Town on 27 May, but during this time they made themselves familiar with the island and its inhabitants, and in May Backhouse wrote 'A Letter to Thomas Fowell Buxton, on the State of the Population of the Mauritius', with a particular emphasis on slavery. On the 27th of April Backhouse and Walker met their friend John Lane, the commander of Stratford, a vessel at Mauritius, and then called upon his employers, Blyth Brothers & Company, the leading shipping company on the island, who Backhouse described as 'merchants of highly honourable character, who are said to act upon the high principle, "As ye would that men should do unto you, do ye even so unto them," a principle rarely to be found in operation among mercantile men' (*Extracts from the Letters of James Backhouse, whilst Engaged in a Religious Visit to Van Diemen's Land, New South Wales, and South Africa. Accompanied by George Washington Walker* (London, 1842), II, p, 39). It seems likely that they met James Blyth, to whom this volume was inscribed, on that occasion.

Blyth, an influential figure, had settled in Mauritius in 1830 and had been instrumental in founding the Mauritius Commercial Bank; he was a member of the island's Legislative Council from 1833 until he returned to England in 1839. He appears to have met the missionaries on a

number of occasions in May 1838 before their departure. Backhouse and Walker stayed with Blyth from 17 May to 18 May at his residence four miles from Port Louis, where 'Philip Blyth joined us, and we spent a little time very pleasantly, and had much conversation on the state of the colony, the improvement of which appears to be much retarded by the retention of old French law, and by the influence of persons of principles far from Christian in the administration of it' (*op. cit.*, II, p. 47). This volume was inscribed to Blyth on 11 May.

Lowndes, p. 2990.

**BLIGH'S OWN ACCOUNT OF THE MUTINY ON THE *BOUNTY*
AND HIS 3,500-MILE VOYAGE TO SAFETY IN AN OPEN BOAT**



33. BLIGH, William. *A Narrative of the Mutiny, on Board His Majesty's Ship Bounty; and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofua, One of the Friendly Islands, to Timor, a Dutch Settlement in the East Indies.* London: George Nicol, 1790.

Quarto (266 x 210mm), pp. iv, 88. 3 folding engraved charts by W. Harrison and J. Walker after Bligh, and one engraved folding plate of the plan of *The Bounty's* launch. (Lightly washed, one chart slightly creased and with old marginal repairs.) Late 20th-century half red morocco over marbled boards in a period style, spine divided into compartments with gilt Greek-key rolls, gilt lettered directly in one. A very good copy.

£6,950

First edition. William Bligh (1754-1817), descended from an army and navy family at Tinten in Cornwall and an 'able seaman' even at the young age of 8, 'gained his lieutenant's passing certificate on 1 May 1776. Bligh must have shown distinct ability in these postings, for in March 1776, preparing for his third voyage of exploration to the Pacific Ocean, Captain James Cook chose the still quite junior officer as master of the *Resolution*. For three years Bligh oversaw the working of the ship, and assisted in the navigation and charting of this immense voyage (1776-80), which explored the islands and coastlines of the northern Pacific Ocean, and which saw Cook killed at Kealakekua Bay, Hawaii, in February 1779' (ODNB).

After a promotion to lieutenant, service on several line-of-battle ships in the North Sea and the Mediterranean, and trading voyages to the West Indies, '[i]n mid-1787, as a consequence of Sir Joseph Banks's patronage [who would in 1805 procure a governorship of the New South Wales colony for him], Bligh received the command of the *Bounty*, then being fitted to transport breadfruit and other plants from the islands of the central Pacific Ocean and from south-east Asia to the West Indies. This proposed plant transfer was part of an elaborate scheme to increase British trade with Asia: the mechanization of the spinning and weaving industry then beginning was creating the capacity for greatly expanded production; cotton goods might be manufactured in England, and exported to India and, especially, China; the growth of this trade would both give East India Company ships outward cargoes, and lessen the need for the British to find silver with which to purchase Chinese goods; for greater production of cotton goods, more raw supplies were needed; if plantation owners might feed slaves more cheaply, then large-scale cotton cultivation might become feasible in the West Indies; the breadfruit and other fruits and vegetables which grew in great abundance in the eastern tropics might become cheap staples for the slaves' (*loc. cit.*).

The *Bounty* set off in December of 1787, reached Tahiti in the following October, loaded 1,000 young breadfruit plants and set sail again when the famous mutiny took place. Bligh was set



adrift by the mutineers in the ship's 23-foot-long launch, and undertook one of the most remarkable open-boat voyages, which also produced important cartographical and survey data: '[e]veryone knows that the *Bounty's* crew, led by Fletcher Christian, mutinied and set

Bligh and eighteen loyal crewmen adrift in a 23-foot launch shortly after the ship had left Tahiti in April 1789. In their small boat Bligh and his companions made a remarkable journey of more than three and a half thousand miles from Tofoa to Timor in six weeks over largely uncharted waters. What is not so well known is that in the course of this hazardous journey Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it – an extraordinary feat of seamanship' (Wantrup, p. 128).

A Narrative of the Mutiny is Bligh's own account of the mutiny on the *Bounty*, written and published within months of his return to England. Bligh was anxious to ensure that his version of events was widely publicised. The *Narrative* 'gives Bligh's first, and lasting, opinion of what caused the mutiny. This issue was of great importance to Bligh, for on it turned his career and public image. As he was manifestly not the harsh disciplinarian flogger of the kind usually regarded as the main cause of a mutiny (such as Captain [Hugh] Pigot of HMS *Hermione*), and as Bligh never accepted that his personal manner – as a foul-mouthed nagger – could provoke anybody to mutiny, he was left with little option but to find an explanation in the character and conduct of the mutineers. He found such an explanation in the charms of Tahitian women: he, Bligh, did not cause the men to mutiny; they mutinied for their own evil and pathetic ends' (Gavin Kennedy, *Captain Bligh: The Man and his Mutinies* (London, 1989), p. 183).

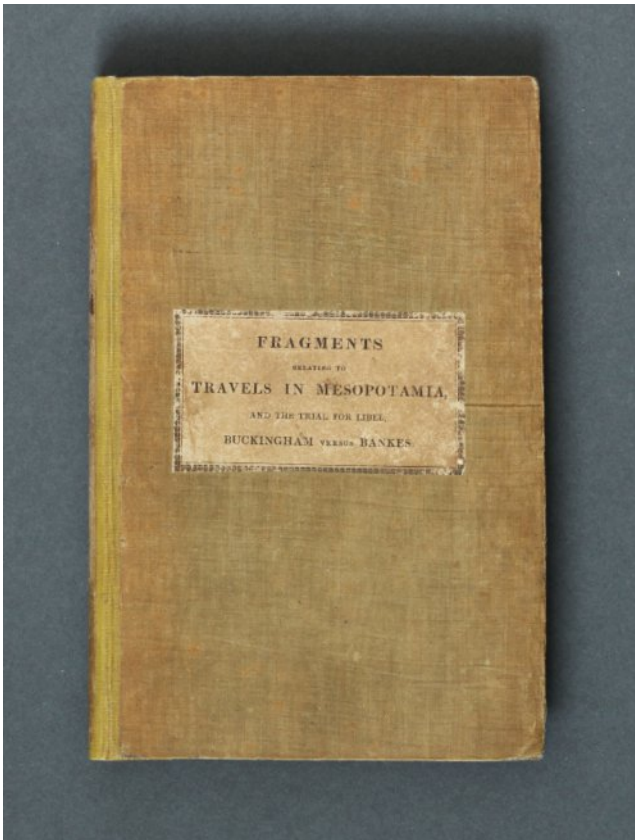
In the *Narrative*, Bligh explains it thus: '[t]he women at Otaheite are handsome, mild and chearful in their manners and conversation, possessed of great sensibility, and have sufficient delicacy to make them admired and beloved. The chiefs were so much attached to our people, that they rather encouraged their stay among them than otherwise, and even made them promises of large possessions. Under these, and many other attendant circumstances, equally desirable, it is now perhaps not so much to be wondered at, though scarcely possible to have been foreseen, that a set of sailors most of them void of connections, should be led away; especially when, in addition to such powerful inducements, they imagined it in their power to fix themselves in the midst of plenty, on the finest island in the world, where they need not labour and where the allurements of dissipation are beyond anything that can be conceived' (pp. 9-10).

ESTCT7185; Ferguson 71; Hill 132; Kroepelien 87; Sabin 5908a; Wantrup 61.

**A GREAT RARITY INSCRIBED TO THE MAYOR OF LIVERPOOL,
FOLLOWING THE CREATION OF HIS COMMITTEE TO BREAK
THE EAST INDIA COMPANY'S MONOPOLY ON CHINESE TRADE**

34. BUCKINGHAM, James Silk. *Fragments Relating to Travels in Mesopotamia, and the Trial for Libel, Buckingham versus Bankes* [titled thus on upper board]. [?London: the author, 1827].

A collection of three titles, issued together as one under this title and comprising:



(i) **J.S. BUCKINGHAM.** *Travels in Mesopotamia. Including a Journey from Aleppo to Bagdad, by the Route of Beer, Orfah, Diarbekr, Mardin, & Mousul; with Researches on the Ruins of Nineveh, Babylon, and Other Ancient Cities.* London: D.S. Maurice for Henry Colburn, 1827.

Pp. [i]-xv, [1 (blank)], [4 (contents and illustrations for vols. I and II)], [61]-76, [1]-24 (section-title 'Appendix to Travels in Mesopotamia, by J.S. Buckingham', verso blank and appendix). 27 wood-engraved plates bound between index and appendix, numbered 'Chapter I.'-'Chapter XIII' and 'Chapter I.'-'Chapter XIV', the latter with 'VOL. II.' at the foot. (Some plates cropped at foot with loss of vol. number.) For the second (first octavo) edition, cf. Atabey 163; Ghani, p. 55.

(ii) **J.S. BUCKINGHAM (editor).** *Opinions of Reviewers on the Travels in Mesopotamia, by J.S. Buckingham.* [?London: ?D.S. Maurice for the author, 1827].

Pp. [1]-16 (title, 'Opinions').

(iii) [**J.S. BUCKINGHAM (editor)**]. *Verbatim Report of the Action for Libel in the Case of Buckingham versus Bankes, Tried in the Court of the King's Bench, at the Guildhall, in London, before the Lord Chief Justice Abbott, and a Special Jury, on Thursday, the 19th Day of October, 1826.* London: 'Printed by Cheese, Gordon, and Co. ... and sold by all booksellers', 1826.

Pp. [1]-[4] (half-title, verso blank, title, verso blank), [5]-91, [1 (blank)].

3 parts in one volume, octavo (210 x 132mm). (Scattered light spotting, purple ink marking on lower margins of early pages.) Original light-brown cloth, upper board with applied paper title-label with printed text 'FRAGMENTS / relating to / TRAVELS IN MESOPOTAMIA, / and the trial for libel, / BUCKINGHAM versus BANKES' enclosed within border of rules and type-ornaments, spine with applied paper title-label with printed text 'BUCKINGHAM versus BANKES', a few quires partially unopened. (Extremities lightly rubbed and bumped, cloth slightly marked and bubbled, skilfully rebaced retaining original spine and paper title-label, which is rubbed.) *Provenance:* Nicholas Robinson, Liverpool, 12 January 1829 (1769-1854, autograph presentation inscription from Buckingham on front free endpaper 'Liverpool. Janr 12. 1829 To Nicholas Robinson Esq Mayor of Liverpool as a humble memento of his obliged & faithful servant JS Buckingham'; by descent to:) – Nicholas Robinson (b. 1842, engraved armorial bookplate on upper pastedown).

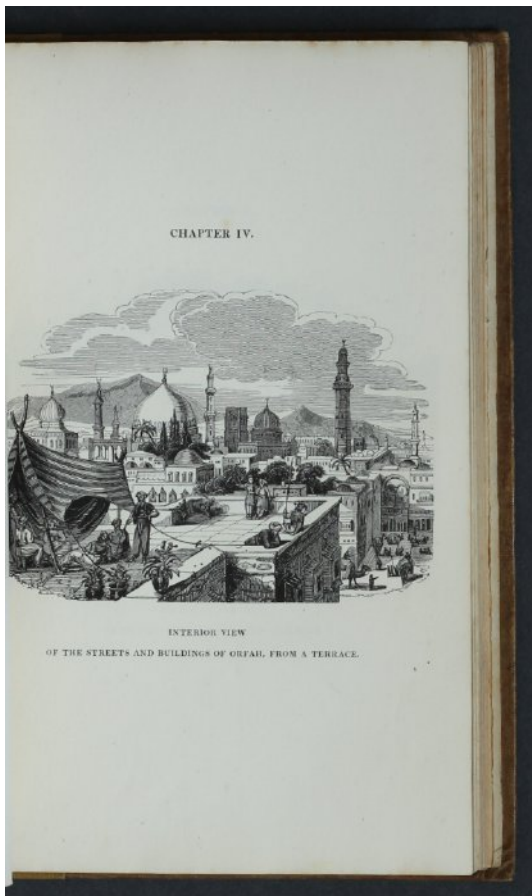
£2,950

First and only edition. The traveller and writer J.S. Buckingham (1786-1855) was born near Falmouth and was 'drawn to a seafaring life from an early age, having only a limited education at various local schools. While on his third voyage, in 1797, he was taken prisoner by the French and was confined for several months at Corunna as a prisoner of war. [...] Buckingham spent much of his early life as a sailor in the Atlantic and the Mediterranean, and between 1813 and 1818 travelled extensively in Egypt, Palestine, and Persia. In October 1818 he established at Calcutta a newspaper called the *Calcutta Journal*. His forthright criticisms of the East India Company and the Bengal government led to his expulsion from India and the suppression of the paper by the acting governor-general, John Adam, in April 1823. Buckingham campaigned for financial compensation for many years and redress was recommended by a select committee of the House of Commons in August 1834; but it was not until long afterwards that the East India Company conceded the injustice of the suppression by granting him a pension of £200 a year' (ODNB).

Between 1815 and 1816 Buckingham undertook a twelve-month journey from Mumbai to Egypt, travelling out by sea and returning by land, and this expedition provided the material for four travel books: *Travels in Palestine, through the Countries of Bashan and Gilead, East of the River Jordan* (London, 1821), *Travels among the Arab Tribes Inhabiting the Countries East of Syria and Palestine* (London, 1825), *Travels in Mesopotamia* (London, 1827), and *Travels in Assyria, Media, and Persia* (London, 1829). In January 1816, on his return journey to Mumbai, Buckingham stopped at Jerusalem, where he made the acquaintance of the English traveller and artist William John Banks (1786-1855). 'They visited several sites around Jerusalem together and Buckingham joined Banks' planned expedition to Jarash and Umm Qais. The party of six set off on 28 January 1816, and reached Nazareth on 4 February' (D. Boyer, 'Guilty or Innocent? The Buckingham vs. Banks Libel Trial of 1826', in N. Cooke and V. Daubney (eds), *Lost and Now Found. Explorers, Diplomats and Artists in Egypt and the Near East* (Oxford, 2017), pp. 183-204, at p. 185). The two men parted on good terms, but in the first issue of his *Calcutta Journal* (2 October 1818), Buckingham published a substantial prospectus for his forthcoming book *Travels in Palestine*; the issue 'reached Egypt nine months later and came to Banks' attention.

Banks was enraged when he saw the references to plans and descriptions relating to the eight-day trip from Jerusalem to Nazareth in 1816. On 12 June 1819, while in Thebes, Banks wrote a scathing letter to Buckingham based on what he had seen in the prospectus [...], accusing him of having copied and stolen material from Banks while they had travelled together. He demanded retraction of the section in the book relating to the Jerusalem-Nazareth trip and [that Buckingham] return "all that portion of the work advertised, that treats of a journey made at my expense and compiled from my notes". [...] Around six months later, in late 1819, an open copy of [Banks' letter] was sent with Mr [H.W.] Hobhouse to India. Banks gave instructions for it to be shown to the British consuls in Aleppo and Bagdad, and to anyone Hobhouse wished to in India, with the intention of ruining Buckingham's

reputation. [It] took almost 12 months to reach Buckingham in India, arriving in Calcutta in June 1820. Buckingham delayed nearly three weeks before replying with a brief letter of rebuttal. Buckingham did not comply with Bankes' demands regarding the book [...] and published it the following year. Buckingham considered that the distribution of [Bankes' letter] constituted publication, and on his arrival in England from India towards the end of 1823 he brought a libel action against Bankes' (*op. cit.*, pp. 185-186). The trial was delayed by various factors, but eventually took place on 19 October 1826, and Buckingham won his action and £400 damages. Nevertheless, the period of seven years during which Bankes' claims circulated, together with attacks of others, did significant damage to Buckingham's reputation. He evidently prepared *Fragments Relating to Travels in Mesopotamia*, which



appears to have been privately printed for its author, in order to refute the charges levelled against him.

The first part of the work is formed of reset and repaginated pages from the first and second volumes of *Travels in Mesopotamia*, comprising the preface (in which Buckingham seeks to clear his name), details of the contents and illustrations, the index, and the appendix, 'containing a brief statement of the result of certain legal proceedings, connected with the literary character of the author', together with the 27 plates which precede the work's chapters. This is followed by the very rare, sixteen-page *Opinions of Reviewers on the Travels in Mesopotamia*, which opens with the words: 'It may not be considered an inappropriate addition to this appendix to the "Travels in Mesopotamia" to add a few extracts from such Reviews as have already appeared' (p. [3]),

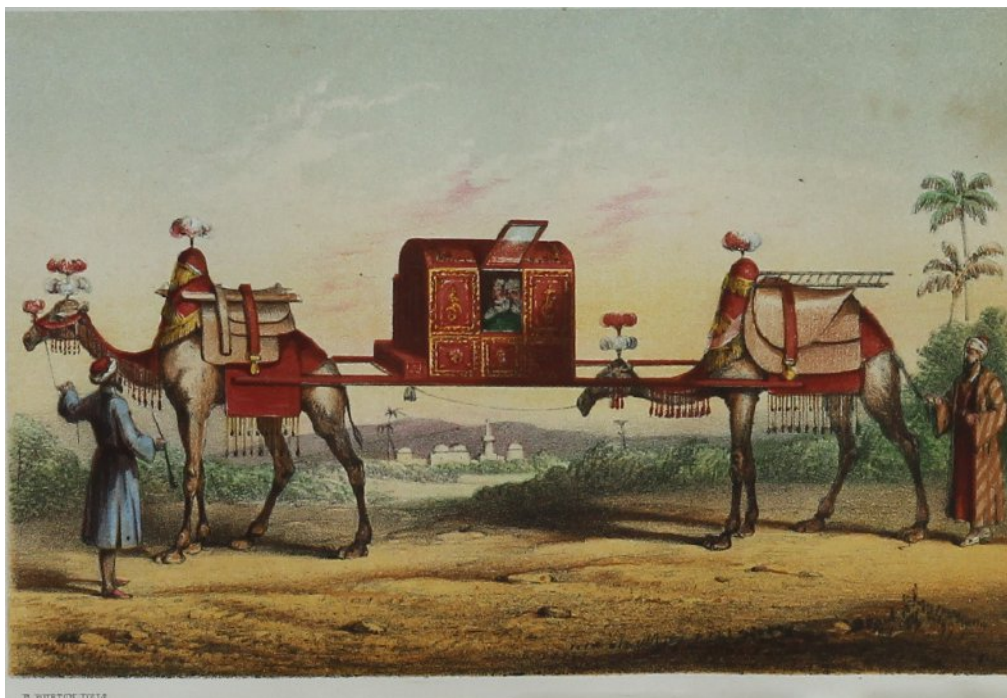
suggesting that it was printed at the same time as the reset 'Appendix' and by the same printer; certainly the paper stock is the same in both works, as are the types (for example, both the 'Appendix' and *Opinions* employ an unusual apostrophe, which is slightly rotated counter-clockwise). It seems likely that the *Opinions* were also issued separately, although we have only found one such copy, which is in a collection which owned the quarto edition of *Travels in Mesopotamia* (*Catalogue of the Library of the Norfolk and Norwich Literary Institution* (Norwich, 1870), p. 56). The final part is the *Verbatim Report of the Action for Libel in the Case of Buckingham versus Bankes*, which appears to have been edited by (and possibly printed by

Cheese, Gordon, and Co. for) Buckingham, and was issued as a separate work and made widely available to the public via the book trade.

Fragments Relating to Travels in Mesopotamia was presumably privately printed for Buckingham to distribute to those he thought would be supporters in his career as a Whig politician and reformer after his return to England in 1823. We have only been able to identify three other copies of *Fragments Relating to Travels in Mesopotamia*: Sir John Soane's copy, which was inscribed to Soane in May 1827 (ref. no. 1808; the volume was rebound for Soane in 1830, thus losing its original binding and consequently being misidentified in the online catalogue); the Hopkirk copy in the original cloth inscribed the month after ours to Mrs. Geo. W. Wood on 4 February 1829 (Sotheby's London, 13 October 1998, lot 678); and an unscribed copy in the original binding (Peter Harrington, *Travel* (cat. 138, 2017), item 25). The work cannot be traced in either COPAC or WorldCat, although it is possible that other examples have been misidentified. The latest reviews in *Opinions* are from April issues of periodicals, so it seems likely that *Fragments Relating to Travels in Mesopotamia* was not completed before April 1827, and the presentation inscription dated May 1827 in Soane's copy provides a *terminus ante quem* for the work.

The provenance of this copy is particularly interesting: on his return from India to England, Buckingham had established the monthly journal *Oriental Herald and Colonial Review*, which ran from 1824 to 1829 and provided a platform for his campaign against the East India Company. He found willing associates for this campaign in Liverpool, whose merchants wanted to end the East India Company's monopoly on trade with China, and Buckingham arrived in the city on 2 January 1829, where he gave four lectures on his travels and the iniquity of the East India Company's monopoly on the 5th, 7th, 9th, and 10th of January. At the conclusion of the first lecture Nicholas Robinson, a wealthy corn merchant and the Mayor of Liverpool from 1828 to 1829, 'moved a resolution of thanks for the speaker and the audience voted it with great enthusiasm' (R.E. Turner, *James Silk Buckingham 1786-1855. A Social Biography* (London, 1934), p. 239). A petition was also circulated, which 'asked the mayor to call a public meeting to consider the Company's monopoly, and within five days one hundred and sixty-two of the town's leading bankers, merchants, and burgesses had signed it. The mayor set the meeting for January 28 and appointed a committee under the chairmanship of John Gladstone, father of the great Liberal, to draw up resolutions to be presented at that time. Besides adopting these resolutions, which demanded the removal of all restrictions upon trade with India and China and condemned the Company's government in India, the meeting took action to arouse the country. It authorized a committee headed by the mayor to proceed as might be deemed advisable toward this end and started a subscription to raise a fund to support the movement throughout the kingdom' (*op. cit.*, pp. 239-240). Buckingham gave Robinson this volume the day after the meeting. It is a remarkable artefact of the roles played by Buckingham and Robinson in the diminution of the Company's powers, which saw it lose its remaining monopolies in 1833 and paved the way for the transfer of Indian administration from the Company to the British government in 1858.

**BURTON'S ACCOUNT OF HIS *HAJ* – A CLASSIC OF TRAVEL LITERATURE, WHICH
'SURPASS[ED] ALL PRECEDING WESTERN ACCOUNTS OF THE HOLY CITIES'**



35. BURTON, Sir Richard Francis. *Personal Narrative of a Pilgrimage to El-Medinah and Meccah.* Edited by Thomas L. Wolley. London: A. and G.A. Spottiswoode (I-II) and Spottiswoode & Co. (III) for Longman, Brown, Green, and Longmans, 1855-1856.

3 volumes, octavo (223 x 140mm), pp. I: [i]-xiv, [2 (errata, verso blank)], [1]-388, [1]-24 (publisher's advertisements printed by Wilson and Ogilvy, dated September 1854); II: [i]-iv, [1]-326; III: [i]-x, [2 (list of plates, verso blank)], [1]-448, [1]-24 (publisher's advertisements printed by Wilson and Ogilvy, dated November 1854). Printed in Roman and Arabic types. Tinted lithographic frontispiece (I) and colour-printed lithographic frontispieces (II-III) by Hanhart after Burton (I-II) and J. Brandard (III), those in I and II retaining tissue guards. 3 colour-printed lithographic plates by Hanhart after Burton and Brandard, and 7 tinted lithographic plate by Hanhart after Burton, all retaining tissue guards, one wood-engraved plate, 3 folding engraved maps and plans by E. Weller and J. Adlard after E. Weller, and one wood-engraved plan. Wood-engraved illustrations in the text. (Some light spotting and offsetting, occasional light marking, some quires clumsily opened causing marginal tears and occasional losses.) Original blue cloth by Edmonds and Remnants, London with their ticket on the lower pastedowns of vols I and III, boards blocked in black with broad decorative borders, spines blocked with designs in black and lettered in gilt, terracotta pastedowns with printed advertisements on pastedowns, uncut, modern blue cloth slipcase. (A few light marks, extremities somewhat rubbed and bumped, skilfully rebacked, retaining original spines, vol. I book block cracked in quire A.) A very good, internally clean set in the original cloth, retaining the half-title in vol. III and the publisher's catalogues in vols I and III. *Provenance:* **Stephen John Keynes OBE, FLS** (1927-2017).

£3,950

First edition. Following his rustication in 1842 after an unauthorised visit to a steeplechase, the explorer and author Richard Burton (1821-1890) left Oxford for a commission in the Honourable East India Company's Bombay Army. He arrived in India on 28 October 1842 and (in addition to his duties as an infantry officer), worked variously as a surveyor, intelligence officer, and interpreter, achieving particular distinction as a linguist: Burton's 'phenomenal gift for mastering languages, apparent from childhood, flowered in India as he periodically exhibited proficiency in the East India Company's language examinations. Within a year of his arrival, he had scored first in both the Hindustani and Gujarati examinations, administered under the strict supervision of the accomplished orientalist Major-General Vans Kennedy. Altogether Burton passed seven language examinations in India; over the course of his lifetime, he mastered more than forty languages and dialects' (ODNB).

This ability to assimilate languages and cultures rapidly and comprehensively stood him in good stead when he was gathering intelligence in disguise, but a bout of cholera (and the hostility of some of his military colleagues) led to Burton's return to England on sick leave in 1849. In the following years Burton wrote four books based on his experiences in the Bombay Army: *Goa and the Blue Mountains* (London, 1851); the semi-autobiographical *Scinde, or, The Unhappy Valley* (London, 1851); *Sindh, and the Races that Inhabit the Valley of the Indus* (London, 1851), which is 'still widely regarded as the best textbook on many aspects of Scindi ethnology' (M. Lovell, *A Rage to Live. A Biography of Richard and Isabel Burton* (London, 1999), p. 109); and *Falconry in the Valley of the Indus* (London, 1852).

In England Burton also learnt that the Royal Geographical Society had a fund of £200 available for an expedition to Arabia, which had never been drawn upon by its intended beneficiaries, and proposed that he use it to join 'the Egyptian caravan for Cairo, and to penetrate via Medinah and Meccah, through the province of Hadramaut to the southern coast of Arabia' (*op. cit.*, p. 118). This was approved, and with 'support from the Royal Geographical Society and a leave from the East India Company, Burton sailed from England in April 1853. Burton first travelled to Egypt, where he spent a month in Alexandria and some further weeks in Cairo renewing his familiarity with Islamic mannerisms. He modified his former persona [of Mirza Abdullah of Bushehr, half Arab and half Iranian, under which disguise he had previously travelled,] to become Sheikh Abdullah, a wandering Sufi dervish and practitioner of medicine. So successful was he in the latter role that he soon developed a thriving practice. He also perfected his Arabic, which he had learned in India, at [the] venerable al-Azhar University. After the fasting month of Ramadan he proceeded by camel to Suez, whence a tumultuous voyage on a pilgrim boat took him to the Arabian port of Yanbu' al-Bahr. He then travelled by caravan to Medina, arriving on 25 July 1853. There he remained for some weeks as he explored the city, visiting the Prophet's tomb and venturing to nearby sites such as the battlefield at Uhud. On 31 August he departed Medina with the Damascus caravan and reached Mecca early on 11 September 1853. Later that morning he proceeded to the Great Mosque and stood before the Kaaba' (ODNB).

Burton described his arrival thus: '[t]here at last it lay, the bourn of my long and weary pilgrimage, realising the plans and hopes of many and many a year. The mirage medium of Fancy invested the huge catafalque and its gloomy pall with peculiar charms. There were no giant fragments of hoar antiquity as in Egypt, no remains of graceful and harmonious beauty as in Greece and Italy, no barbarous gorgeousness as in the buildings of India; yet the view was strange, unique – and how few have looked upon the celebrated shrine! I may truly say that, of all the worshippers who clung weeping to the curtain, or who pressed their beating hearts to the stone, none felt for the moment a deeper emotion than did the Haji from the far north. It was as if the poetical legends of the Arab spoke truth, and that the waving wings of angels, not the sweet breeze of morning, were agitating and swelling the black covering of the shrine. But, to confess humbling truth, theirs was the high feeling of religious enthusiasm, mine was the ecstasy of gratified pride' (III, pp. 199-200). Burton was also one of the small number of pilgrims who were raised up to the entrance of the *Kaabah*, more than two metres above the ground, in order to enter the holiest place in Mecca.

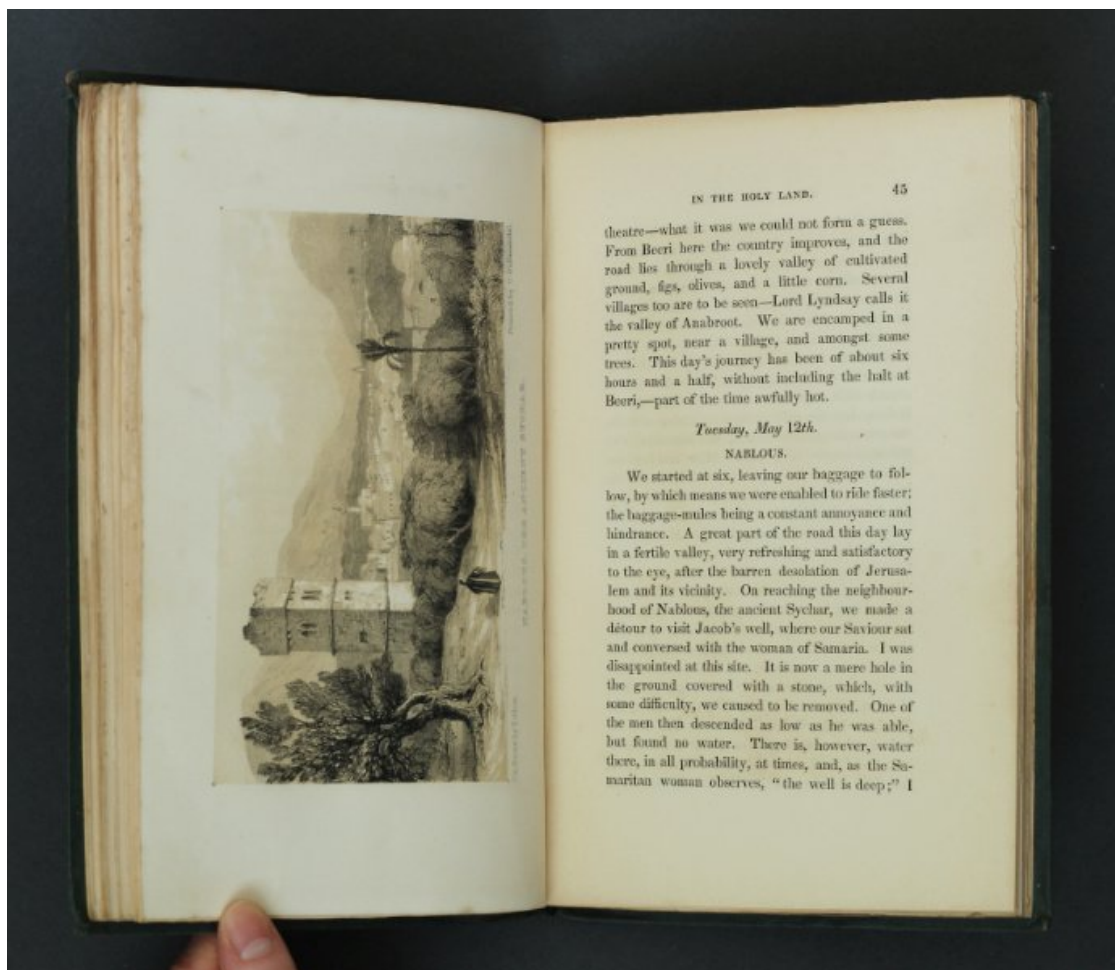
In the following week, Burton undertook the rites that formed part of the pilgrimage, circumambulating the Kaaba, drinking the Zemzem water, and stoning the devil at Mount Arafat, which entitled him to call himself *Hajji* and to wear a green turban. Throughout, 'he secretly made the detailed notes that enabled his resulting book to surpass all preceding Western accounts of the holy cities. Burton had originally hoped to continue east into the unexplored regions of central Arabia, but unrest among the Bedouin tribes prevented him, so he returned to Egypt in the early autumn of 1853' (ODNB).

Much of the *Personal Narrative of a Pilgrimage to Al-Madinah and Meccah* was written while Burton was abroad and the book was seen through the presses by Thomas L. Wolley, who provided a preface in which he explained that the original plan to publish the three volumes together was frustrated by the delayed arrival of the manuscript of the third volume from India. Therefore, the first two volumes were published together in 1855 and the last volume in 1856. The work 'made Burton famous and became a classic of travel literature' (ODNB), and – as Penzer wrote in 1923 – it is '[v]ery rare' (p. 50).

This set is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust. Stephen Keynes was a member of the Roxburghe Club, as was his older brother Quentin Keynes, who was a noted collector of Burton's works and presented *The Search for the Source of the Nile: Correspondence between Captain Richard Burton, Captain John Speke and Others, from Burton's Unpublished East African Letter Book: together with Other Related Letters and Papers* to the Club in 1999.

Casada 53 ('the best known of a Burton's original works'); Gay 3634; Ibrahim-Hilmy I, p. 111; Kalfatovic 0462; Penzer, pp. 49-50.

AN ARISTOCRATIC ENGLISHWOMAN'S TRAVELS THROUGH THE MIDDLE EAST,
ILLUSTRATED WITH HER HUSBAND'S DRAWINGS

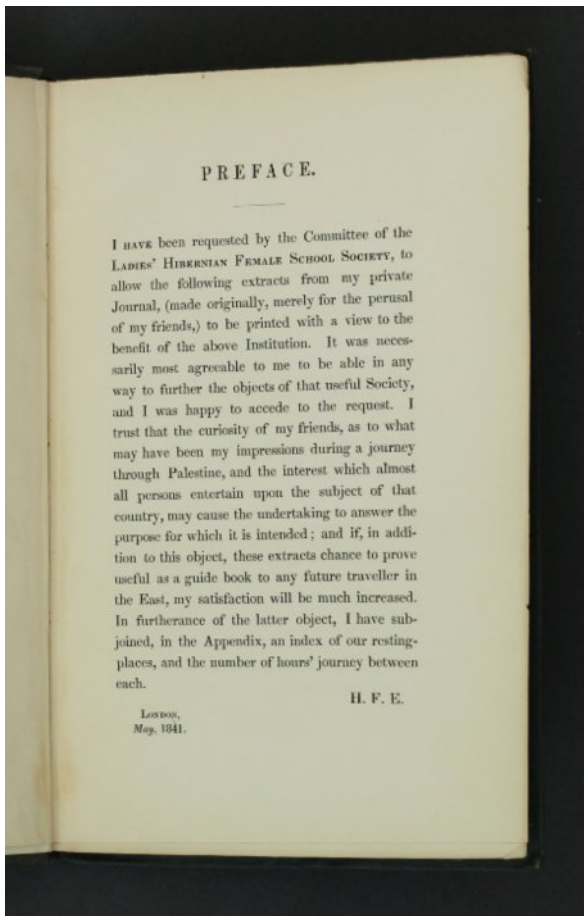


36. EGERTON, Harriet Catherine, Countess of ELLESMERE. *Journal of a Tour in the Holy Land, in May and June, 1840 ... With Lithographic Views, from Original Drawings, by Lord Francis Egerton.* London: Harrison and Co. 'for private circulation only; for the benefit of the Ladies' Hibernian Female School Society', 1841.

Octavo (222 x 140mm), pp. [8 (half- title, title, preface and notice, versos blank)], 141, [1 (blank)], [2 (imprint, verso blank)]. Tinted lithographic frontispiece and 3 tinted lithographic plates by T. Allom after Francis Egerton, printed by C. Hullmandel, and wood-engraved illustrations in the text. (A few light spots, very light offsetting onto title (as often), very light marginal damp-mark on frontispiece.) Original green cloth by Edmonds and Remnants, London with their ticket on the lower pastedown, boards blocked in blind with central cartouche enclosed by borders of rules and dots, spine lettered in gilt and ruled in blind, lemon-yellow endpapers, uncut. (Spine slightly faded, light marking and slight lifting of cloth on boards, extremities a little rubbed and bumped, short superficial splits at spine-ends.) A very good copy in the original cloth.

£275

First and only edition, printed 'for private circulation only' to benefit the Ladies' Hibernian Female School Society. Lady Egerton (1800-1866) and her husband, the politician and poet Francis Egerton (*né* Leveson-Gower), 1st Earl of Ellesmere (1800-1857), visited the Holy Land during their travels on their yacht around the Mediterranean in the winter and spring of 1839 to 1840. '[H]er journal followed the course she took with her husband, starting at Rome, and finishing on the way home from Rome. Having landed at Jaffa, Lady Egerton went to Jerusalem, Bethlehem and Jericho before visiting the Dead Sea, and returning to Jerusalem. She travelled on to Beirut, taking in a range of sites on the way, before making an excursion to Baalbec. Her way back to Italy was by way of Rhodes, Smyrna and Athens. Lady Egerton passed comment on the different religions, and on the Ottoman administration, then the target of much criticism' (Theakstone). The lithographs which illustrate the book are from Francis Egerton's original drawings (he later published his own account of these travels in 1843 as *Mediterranean Sketches*), and the appendix includes details of their routes and the provisions and supplies that they took.

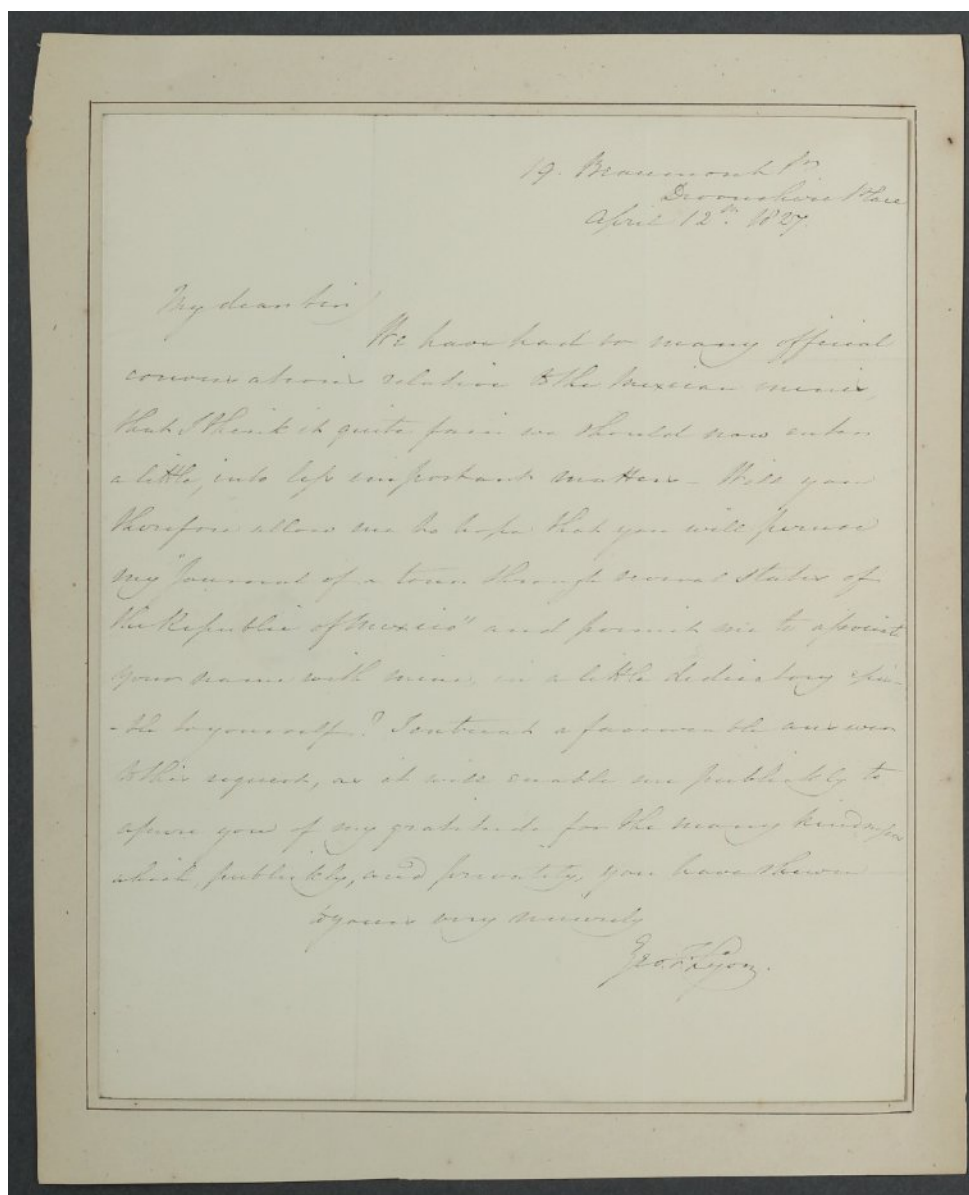


The preface explains that, '[t]he profits arising from the sale of this work are for the benefit of the "Ladies' Hibernian Female School Society," which was formed in 1823, having, as its sole object, the temporal and eternal interests of the *female* population of Ireland, by uniting a Scriptural education with those necessary arts of domestic and humble life of which they were, at that time, almost universally ignorant [...]. The Society has 232 schools, containing 13,696 scholars; a great proportion of whom are the children of Roman Catholics, who thankfully avail themselves of the instruction afforded them in these Protestant schools. The number of schools would be double, had the Committee funds commensurate with the demands upon them; and the fact that this is the *only Society* labouring in Ireland for the *exclusive* benefit of the *female* children of

that country, affords a powerful plea for assistance from British Christians, and particularly from British ladies' ([A]4r).

Abbey, *Travel*, 384; Blackmer 536; Robinson, *Wayward Women*, pp. 112-113; Röhricht, 1921; Theakstone, p. 90.

'TO ASSURE YOU OF MY GRATITUDE FOR THE MANY KINDNESSES
WHICH PUBLICLY, AND PRIVATELY, YOU HAVE SHEWN':
LYON SEEKS TO DEDICATE A BOOK TO JOHN TAYLOR



37. LYON, George Francis. Autograph letter signed ('Geo. F. Lyon') to John Taylor ('My dear Sir'), 19 Beaumont Street, Devonshire Place, [London], 12 April 1827.

One page on a bifolium with integral address panel, quarto (226 x 185mm), watermarked 'Whatman 1826'. Folded for despatch, address and traces of seal on l. 2v, tipped onto later album l. (Small holes caused by removal of seal, later repairs.) Very good condition overall. *Provenance:* late-19th/early-20th-century manuscript label with description of the letter – late-20th-century typed [bookseller's] description of the letter.

£850

A letter from George Lyon to the mining engineer and geologist John Taylor, requesting the latter's permission to 'associate your name with mine, in a little dedicatory epistle to yourself' in Lyon's forthcoming book *Journal of a Residence and Tour in the Republic of Mexico in the Year 1826. With some Account of the Mines of that Country* (London, 1828).

The explorer, naval officer, and writer Lyon (1795-1832) was educated at Dr Burney's Naval Academy, Gosport, Hampshire, entered the navy in 1808, and was commissioned as a lieutenant in 1814. After the end of the Napoleonic wars in 1815, in the course of which he saw much action, he embarked upon his first, celebrated expedition by chance: 'Lyon was at Malta in September 1818 when Joseph Ritchie [...] arrived there on his way to Tripoli to begin his attempt to reach central Africa from the north. Captain Frederick Marryat, who was to accompany Ritchie, proved unable to do so, and Lyon volunteered to take his place [...]. In November Lyon joined Ritchie at Tripoli. He already had some knowledge of Arabic, and for the next four months studied the language and religious and social customs of the Arabs, adopting the alias Said-ben-Abdallah. After long delays at Tripoli and a short expedition to the Gharian Mountains, they and a servant, transparently disguised as Muslims, left Tripoli for Murzuq, the capital of Fezzan [...]. Lyon suffered from dysentery and the extreme heat, and on 20 November 1819 Ritchie died. Lyon, in poor health and the victim of Ritchie's mismanagement of the whole expedition, pushed on to Tajarhi, and thence managed to reach Tripoli in March 1820, and London in July 1820' (ODNB).

Lyon published his account of the journey as *A Narrative of Travels in Northern Africa in the Years 1818, 19, and 20* (London) in 1821, the same year in which he was promoted commander and took the command of HMS *Hecla* as part of Captain W.E. Parry's expedition to search for a Northwest Passage in 1821-1823. This important Arctic expedition, which charted new territories and gathered much important ethnographical information, provided the subject for Lyon's second book, *The Private Journal of Captain G.F. Lyon, of H.M.S. Hecla, during the Recent Voyage of Discovery under Captain Parry* (London, 1824). It also led to the command of a further Arctic expedition on HMS *Griper*, with 'instructions [...] to reach Repulse Bay by whatever route he judged best, and from it to examine the coast of the mainland westward to the point where John Franklin's voyage had ended its survey. [Lyon] sailed on 6 June, but the season proved unfavourable, and he returned to England in November' (*op. cit.*), where he published *A Brief Narrative of an Unsuccessful Attempt to Reach Repulse Bay: through Sir Thomas Rowe's "Welcome," in His Majesty's Ship Griper, in the Year MDCCCXXIV* (London, 1825). The remarkable achievements of the thirty-year-old Lyon were recognised not only by promotion in the navy, but also by the award of the freedom of his native city of Chichester in 1824 and an honorary doctorate from the University of Oxford the following year. On 5 September 1825 Lyon married Lucy Louisa, the eldest daughter of the soldier and Irish nationalist Lord Edward Fitzgerald, and shortly afterwards travelled to Mexico.

Following the end of the Mexican War of Independence in 1821, when the newly independent state needed to revive its economy, emissaries were sent to England to find businesses which

would be willing to invest in the commercial exploitation of the country's mineral resources. An agreement was reached with the mining engineer and entrepreneur John Taylor (1779-1863), who established the Real del Monte and Bolaños Mining Companies and sent a series of commissioners and specialists to Mexico. Among the commissioners was Lyon, who embarked for Mexico on 8 January 1826, returning a year later, suffering the loss of his papers and mineral specimens when his ship was wrecked at Holyhead on 14 January 1827.

In this letter Lyon writes to Taylor: '[w]e have had so many official conversations relative to the Mexican mines, that I think it quite fair we should now enter a little, into less important matters', before asking permission to dedicate *Journal of a Residence and Tour in the Republic of Mexico in the Year 1826* to Taylor, since 'it will enable me publicly to assure you of my gratitude for the many kindnesses which publicly, and privately, you have shewn [...] Geo. F. Lyon'. Taylor evidently acceded to the author's request – Lyon's narrative of his 'personal adventures during a residence of eight months in various parts of that country' (I, p. [v]) was published in 1828 with a dedication to Taylor. Lyon returned to South America after his book was published, but ill-health caused him to sail from Buenos Aires for England on *Emulous*. He died at sea on 8 October 1832.

Autograph letters from Lyon are rare in commerce; we can only locate one example in ABPC.

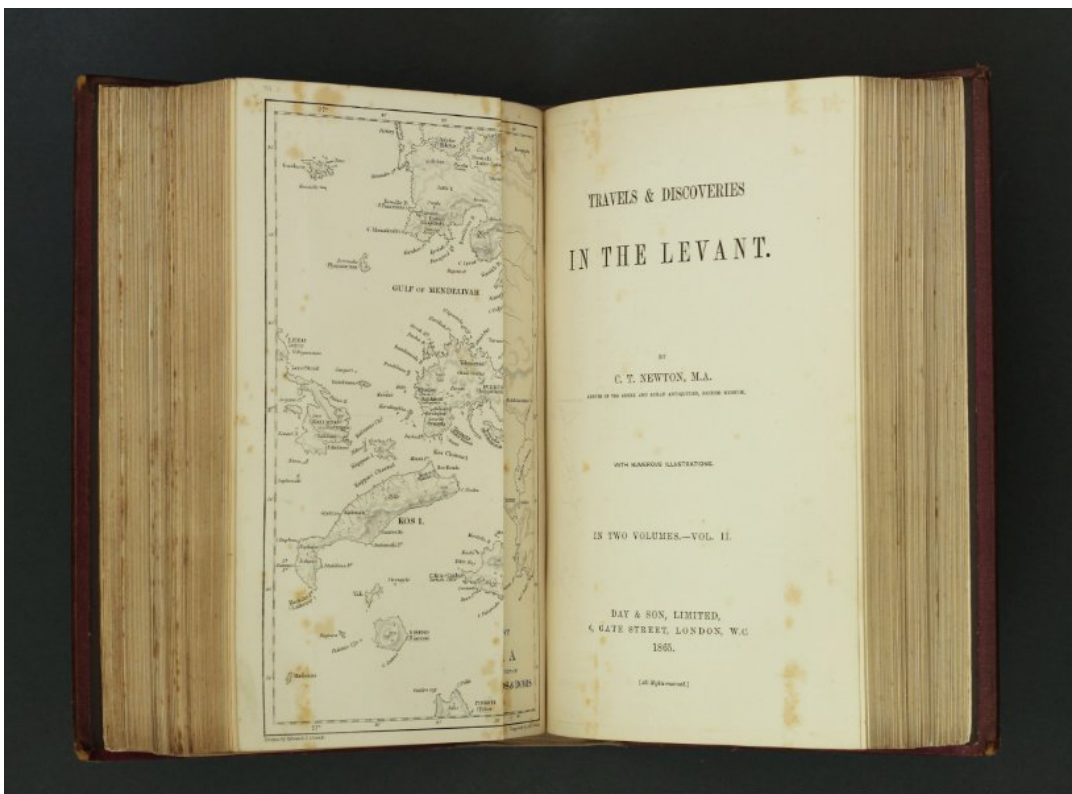
NEWTON'S 'VERY INTERESTING WORK' ON HIS EXPEDITIONS AND EXCAVATIONS IN THE LEVANT

38. NEWTON, Sir Charles Thomas. *Travels and Discoveries in the Levant*. London: Cox and Wyman for Day & Son, Limited, '1865' [but c. 1869].

2 volumes bound in one, octavo (240 x 154mm), pp. I: [4 (half-title, verso blank, title, verso blank)], 360; II: [2 (title, verso blank)], [vii]-xii (contents), [2 (woodcuts and erratum)], 275, [1 (blank)]. Printed in Greek and roman types. Bifolia I, L2.7 and M2.6, and I. II, L2 marked as *cancellantia*. 8 engraved maps, plans, sections and elevations by J. & C. Walker *et al.* after Edward J. Powell *et al.*, 4 folding. 11 etched and engraved plates by W. Severn, A. Severn, *et al.* after photographs by D.E. Colnaghi and B. Spackman, and drawings by Mary Newton, 1 folding. 7 aquatint plates by W.J. Alais after photographs by D.E. Colnaghi and B. Spackman, and drawings by A. Berg. Woodcut illustrations in the text. (Some light spotting, heavier around plates, occasional light marking, small marginal tear on I. II, M1, a few plates cropped slightly affecting imprint.) Original remainder binding of purple cloth gilt, boards with elaborate gilt borders, spine lettered and decorated in gilt, all edges gilt, chocolate-brown endpapers. (Extremities slightly rubbed and bumped, spine faded, skilfully rebacked retaining original spine.) A very good copy. *Provenance*: Frank Stephenson, 29 July 1869 (contemporary prize inscription '1st Class Latin Frank Stephenson Twickenham School July 29th 1869' on front free endpaper) – **Jeremy Michael Wilson** (1944-2017, booklabel on upper pastedown).

£495

First edition, one-volume [remainder] issue. The archaeologist C.T. Newton (*bap.* 1816, *d.* 1894) was educated at Shrewsbury School and Christ Church, Oxford, where he befriended John Ruskin. In 1840 he became an Assistant in the Department of Antiquities at the British Museum, where 'he took advantage of the opportunity to study at first hand a wide range of antiquities, including coins, and acquired a thorough training in curatorship. He was active in the Archaeological Institute, writing papers for their annual meetings and serving as one of the secretaries at the 1846 meeting. In 1848 he published an important article in the *Classical Museum* on the mausoleum at Halicarnassus. Other papers at this period show him already making an English contribution to the study of classical archaeology, which had been initiated on the continent by Winckelmann' (ODNB). In 1852 Newton resigned his position, to take up that of Vice-Consul at Mytilene, the capital of Lesbos, where he remained until 1859. In conjunction with his diplomatic role Newton was also authorised to act on behalf of the British Museum and acquire antiquities for its collections, either through excavation or purchase.



Travels and Discoveries in the Levant is based upon Newton's work in the Levant and is 'a very interesting work' which 'is in the form of letters and begins with Newton's appointment as vice-consul [...]. There are long notices on Mitylene, his life there, the local residents, and the archaeological sites. Newton also spent several months at Rhodes as acting consul (April 1852 to Jan. 1853), and in 1854-5 he carried out excavations at Kalymos. In 1856 he began the series of expeditions to the coast of Asia Minor which resulted in the excavations of the Mausoleum at Halicarnassus. Volume 2 of *Travels* contains a popular account of his

discoveries at Halicarnassus' (Blackmer). The work is illustrated with views of Rhodes, Cos, Kalymos, and Mitylene, together with plates of antiquities, many engraved from photographs by Sir Dominic Ellis Colnaghi (1834-1908) – who had successively served as Consul in Corsica (1862), Cyprus (1864), and Turin (1865), and also provided an appendix to volume I narrating his tours in Lycia and Mitylene in 1854 – and Corporal B. Spackman RE, who had participated in the expeditions (Newton was one of the first archaeologists to include a photographer on his staff). One of the engravings reproduces a drawing by Newton's wife, the accomplished artist (Ann) Mary Severn (1832-1866), the daughter of the artist Joseph Severn, and a number of the engravings were produced by her brothers Walter Severn (1830-1904) and Arthur Severn (1842-1931).



Travels and Discoveries in the Levant first appeared in 1865 in two volumes bound in green cloth, and the sheets of the first edition appear to have been issued later in the present, one-volume form in what is presumably a remainder binding of purple cloth. The contents of the first issue of the sheets seems to have been reduced slightly for this issue: vol. I, pp. [v]-xiv (the preface, contents, lists of plates and woodcuts, and errata), vol. II half-title and pp. [xiii]-xiv (list of plates), and 15 of the plates from the work have been omitted from this copy (vol. I, nos 1 and 15; vol. II, nos 1-2, 4, and 8-17). None of the errata noted have been corrected, and the *cancellantia* match those of the first issue, confirming that the one-volume issue uses the same sheets as the first, two-volume issue; it seems likely the one-volume issue appeared shortly after the first issue and, on the basis of the inscription in this example, not later than 1869.

This copy was previously in the collection of the noted T.E. Lawrence scholar Jeremy Wilson, the editor of T.E. Lawrence's *Minorities* (London, 1971) as well as the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson was also the co-founder, with his wife Nicole, of the Castle Hill Press, which has published scholarly editions of works by Lawrence and the definitive series of Lawrence's letters.

Atabey 869 (first issue); Blackmer 1193 (first issue); Cox II, p. 518.

'THE FACT THAT NO AMERICAN WAS EVER A RESIDENT IN THAT ... COUNTRY BEFORE ME ... WILL, PERHAPS, TEND TO IMPART A SOMEWHAT SPECIAL INTEREST TO THIS VOLUME': PERKINS IN PERSIA



39. PERKINS, Justin. *A Residence of Eight Years in Persia, among the Nestorian Christians; with Notices of the Muhammedans*. Andover, New York, etc.: Allen, Morrill & Wardwell for Allen, Morrill & Wardwell, M.W. Dodd, et al., 1843.

Octavo in 4s (232 x 142mm), pp. xviii, [2 (illustrations and tables)], 512. Lithographic portrait frontispiece by Thayer & Co. after Perkins retaining tissue guard, and 26 lithographic plates by Thayer & Co. after Perkins, 23 hand-coloured. One folding lithographic map by Thayer & Co. after L.H. Bradford. (Some variable foxing and spotting, a few light marks, map creased and torn.) Original brown cloth, boards blocked in blind with borders of broad and narrow bands with elaborate foliate cornerpieces, spine ruled in blind and lettered and decorated in gilt, ochre endpapers. (Extremities rubbed and bumped causing small losses, spine chipped at ends and with abrasions.) A very good copy in the original cloth, which is notably susceptible to wear. *Provenance*: J.H. Tomlinson, June 1847 (dated presentation inscription on front flyleaf recording gift to:) – [?]M. Atherton – unidentified institution (traces of bookplate or labels on upper pastedown and front flyleaf, traces of [?]pressmarks on spine) – Stephen John Keynes OBE, FLS (1927-2017).

£875

First edition. In about 1827 Persia had been visited by the celebrated missionary Dr Joseph Wolff, who was 'a great traveler, and a voluminous writer. To this latter fact was due the

decision of the ABCFM [American Board of Commissioners for Foreign Missions] to send men in 1830 to examine the condition of the Nestorian Church, described by Dr. Wolff[f]. As a result the ABCFM determined to establish a mission to the Nestorians' (H.O. Dwight, H.A. Tupper, and E.M. Bliss (eds), *The Encyclopedia of Missions* (New York and London, 1904), p. 582). The missionary Justin Perkins (1805-1869) – an alumnus of Amherst College and Andover Theological Seminary – and his wife Charlotte Bass (1808-1897) embarked for Persia in the autumn of 1833, reaching Tabriz about a year later. In the summer of 1835 the physician Dr Asahel Grant and his wife joined them, and in November 1835 the two missionaries and their wives arrived at Urmiah, where they founded a mission station. A mission school was established a few years later. Perkins became an 'eminent Syriac scholar' (Smith) through learning the local language from Nestorian clerics and developed an alphabet for the writing of Neo-Aramaic or modern Syriac, using the classical Syriac script, which enabled him to embark upon a translation of the Bible into modern Syriac in 1839.

A mission press was established with the arrival of Edward Breath, a skilled printer who brought a hand-press with him, in November 1840, so that Perkins was able to undertake a remarkable programme of translation and publication. As Thomas O'Flynn states, '[o]f the major contributors to the development of modern literary Syriac, most influential was Justin Perkins, who with an indispensable team of Assyrian translators, writers and printers, was responsible, *inter alia*, for the translation and publication of the Bible (New Testament in 1846, Old Testament in 1852); *Zahriri d-Bahra* or 'Rays of Light', one of the first magazines published in Persia and a mouthpiece of the mission (*ante* 1849 running to 1918); western spiritual classics such as John Bunyan's *The Pilgrim's Progress* (1678-84); Richard Baxter's *The Saints' Everlasting Rest* (1650); *The Reformed Pastor* (1656); *Call to the Unconverted*, followed by Philip Doddridge's *The Rise and Progress of Religion in the Soul* (1745); and Christian Gottlob Barth's *A Brief History of the Church of Christ* (1837). Perkins also supervised the printing of countless tracts. These included originals in Syriac, as well as translations from countless British evangelical tracts such as *Dialogue on the Papacy*, Legh Richmond's *The Dairyman's Daughter* (1812) and Hannah More's *The Shepherd of Salisbury Plain* (1795). About five hundred English hymns, many by hymn writers William Cowper (1731-1800) and John Newton (1725-1807), were included in the mission's Syriac hymnal. Several text books on geography, arithmetic, algebra and theology were also published. Perkins's Syriac commentaries on the Books of Exodus (*Nuhara d-'al Ktaba d-Mapqana*) and Daniel (*Nuhara d-'al Ktaba d-Daniel Nbiya*) both published in 1869, and that on Genesis (*Sepra d-Brita*) in 1886, marked his final contributions' (*The Western Christian Presence in the Russias and Qajar Persia, c.1760-c.1870* (Boston and Leiden, 2017), pp. 631-632).

Perkins returned to America with his family on furlough in 1842. On the journey he began to read through his notes of the past eight years, with a view to selecting some notable incidents. In his preface, however, he writes that 'I found the mass, which had been gradually accumulating on my hands, during my residence in Persia, so large and miscellaneous, that it was no easy matter to make such a selection. Thus engaged, the idea occurred to me, of

copying out portions of those notes for future use [...]. The result is this volume, which is made up of a simple record of facts and observations, given, to a considerable extent, as they were originally recorded, amid the scenes whence they were drawn' (p. [v]-vi). Although some extracts from Perkins' journal had previously appeared in the *Missionary Herald*, the text was extensively revised and rewritten for *A Residence of Eight Years in Persia*, which was intended for a popular audience, rather than a specialist one: 'I have [...] combine[d] miscellany and incident with accurate, missionary and general information, in the hope of thus rendering the work more acceptable to different classes of readers, and more useful to the cause which it primarily seeks to promote. From that vast and varied forest, in which I have so long lived and ranged, I have desired to cull a few leaves, of all the different colors, descriptions and sizes, and so group them together, that the reader may see them in some measure as the author saw them, and be furnished with a correct miniature of that forest; while I would keep him constantly reminded, however, of the great object that carried me thither, and informed respecting the prosperity and progress of that object. [...] The fact that no American was ever a resident in that ancient and celebrated country before me, and the position which the Nestorian church now occupies in the sympathies of Christendom, and its relation to the prospective extension of the Redeemer's kingdom, are circumstances which will, perhaps, tend to impart a somewhat special interest to this volume' (pp. vi-vii).

Nearly twenty years later Perkins published *Missionary Life in Persia: being Glimpses at a Quarter of a Century of Labors among the Nestorian Christians* (Boston, 1861), a 'smaller volume' which 'serves as an epitome of his larger and better known *Residence in Persia*' (Smith P56).

Ghani, p. 300; Hiler, p. 699; Schwab 440; Smith, *American Travellers*, P57.

**AN ACCOUNT BY 'ONE OF THE BEST KNOWN COMMENTATORS
ON POST-NAPOLEONIC PARIS', IN A REGENCY BINDING
BY 'THE INMATES OF THE MALE REFUGE HOXTON'**



40. SCOTT, John. *A Visit to Paris in 1814; Being a Review of the Moral, Political, Intellectual, and Social Condition of the French Capital ... Fourth Edition, Corrected, and with a New Preface Referring to Late Events.* London: A. Strahan for Longman, Hurst, Rees, Orme, and Brown, 1816.

Octavo (211 x 130mm), pp. lxxv, [1 (blank)], 343, [1 (blank)]. (Occasional spotting.) Contemporary British green calf by 'The Inmates of the Male Refuge Hoxton' with their ticket on the upper pastedown, boards with borders of blind rules enclosing frame of rolls terminating in palmette cornerpieces, spine gilt in compartments divided by raised flat bands roll-tooled in gilt, latter gilt black morocco lettering-pieces in 2, others decorated in blind, board-edges roll-tooled in gilt, turn-ins roll-tooled in blind, all edges speckled red, drab-brown endpapers. (Short tear on rear flyleaf, spine and outer edges of boards faded, lightly rubbed at extremities, corners bumped.) A very good copy in a handsome Regency binding.

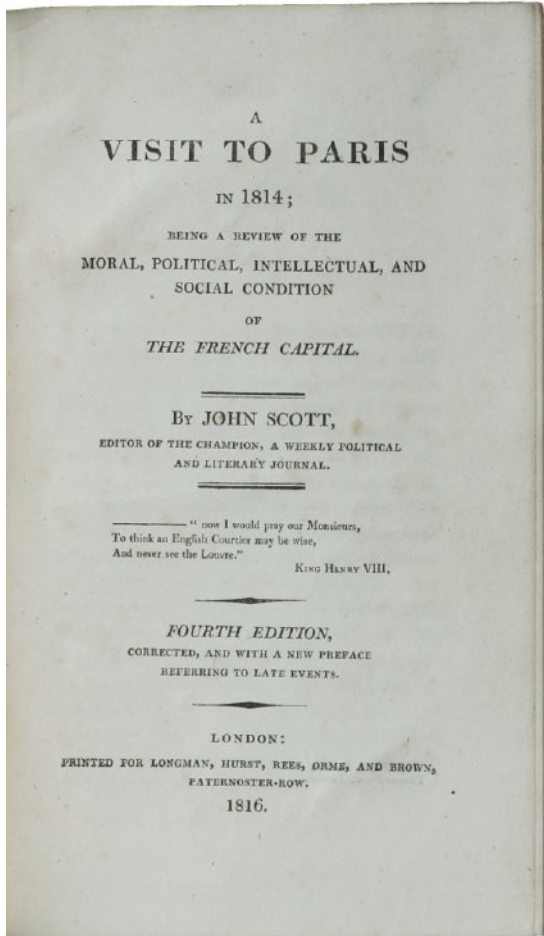
£500



Fourth edition, incorporating the additional material of the enlarged, second edition. The author and journalist Scott (1784-1821) was a friend or associate of many writers of his period, including Byron (his schoolfriend), Leigh Hunt, Hazlitt, and Wordsworth. He edited a number of radical and liberal journals, including *The Statesman*, *The Censor*, and *Drakard's Stamford News*, and was also the owner of *Drakard's Paper* (later renamed *The Champion*). In January 1820 Scott published the first issue of the *London Magazine*, a literary magazine with a liberal bias, which was edited by Scott and intended to serve as 'an antidote to the rabid toryism of *Blackwood's Magazine*' (ODNB). Scott contributed about a third of the journal's articles and pieces himself under a series of pseudonyms, and he was an enthusiastic supporter of Keats, Leigh Hunt, and the 'Cockney School' of poetry. Scott's attacks on articles by Lockhart and others in *Blackwood's Magazine* denigrating the 'Cockney School' led to a duel between Scott and Jonathan Henry Christie, Lockhart's agent in London, on 16 February 1821, during which Scott was shot in the abdomen – a mortal wound, which led to his death some days later on 27 February. Nonetheless, despite his fame as an important figure in the history of British Romanticism, as Colbert writes, 'Scott is one of the period's best and most lively travel writers and reviewers, and deserves far more attention as a major figure in his own right' ('The European Tour, 1814–1818 (Excluding Britain and Ireland)', p. 16).

'In October 1814 [Scott] visited Paris for the first time and afterwards recorded his impressions in *A Visit to Paris in 1814* (1815). He sent a copy of this work to Wordsworth and while visiting B.R. Haydon in his studio in April 1815 met the poet, who was sitting for his cast. The two men became close friends. After Waterloo, Scott took the opportunity of revisiting the French capital via the battlefield and Brussels' (ODNB). The events of 1815 caused the work to be revised, and the second edition recorded the 'change of the political situation of France [...] caused by the return of Buonaparte from Elba, and the expulsion of the Bourbons from the nation [...]. The three months that have carried off the First Edition of the "VISIT," have both commenced and concluded the second reign of "the Emperor"' (p. iii). Consequently, the author expanded his preface with further observations on the most recent

events, and 'an amusing Journal, kept by a friend of mine, who was in Paris during the whole of the duration of Buonaparte's second reign' (p. xvii). The journal reports, among other things, Napoleon's abdication, and how, on 8th July, 'I saw Buonaparte make his last entry,— and the contrast between the cry of a small but fierce faction composed of mere mob and military, and the shout of a redeemed and rejoicing people, has made an impression on my mind never to be effaced' (p. lxiv; the journal covers pp. xliii-lxviii).

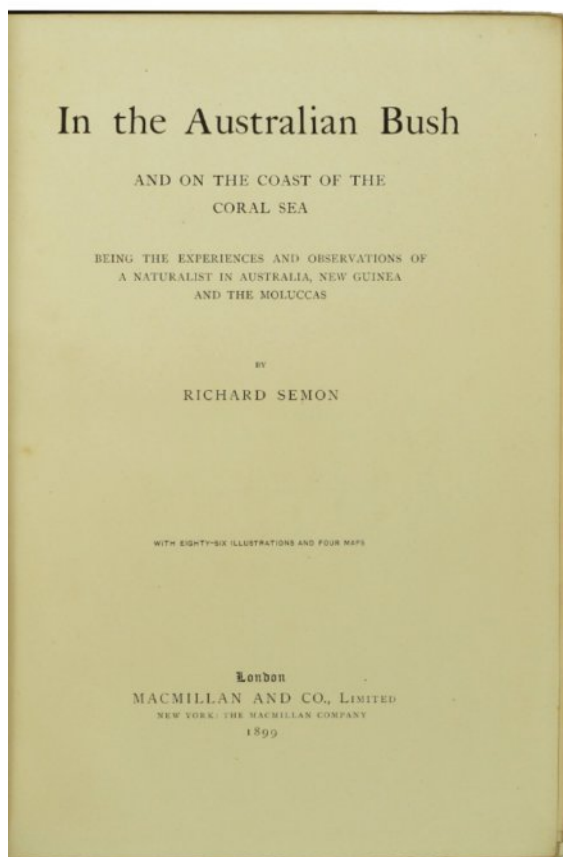


A third edition appeared in 1815, followed by this fourth edition in 1816, the year in which Scott published a sequel, *Paris Revisited*, which reached a third edition in the same year; together, these various editions of the two works meant that Scott was 'one of the best known commentators on post-Napoleonic Paris' (Colbert, p. 15). Interestingly, l. A8r has a dagger beside the press-figure at the foot, presumably to indicate that it is a *cancellans*, and the text on the verso of the leaf varies slightly from that of the third edition, ending the penultimate sentence on p. xvi 'since flattering appearances and generous professions were with him the usual harbingers of oppression and ruin', rather than 'since flattering appearances and generous professions were with him the usual harbingers of ruin and oppression' (the reading found in the third edition).

This copy was bound by the 'Inmates of the Hoxton Male Refuge', run by the Refuge for the Destitute, which was established in 1805, 'for the moral and religious reformation of criminal youth of both sexes' (*The Metropolitan Charities* (London: 1844), p. 47). Ramsden's *London Book Binders 1780-1840* proposes 1815 as a possible earliest date of working, and it seems likely, based on the style of the binding, that this binding was executed at or shortly after the date of publication.

Colbert, 'The European Tour, 1814-1818 (Excluding Britain and Ireland)', 15/34; Lowndes, p. 2220.

**'FOR THE READER WHO LIKES TO ACCOMPANY A TRAVELLER TO FOREIGN SHORES':
SEMON'S ACCOUNT OF HIS THREE-YEAR-LONG ZOOLOGICAL EXPEDITION
THROUGH AUSTRALIA AND THE INDONESIAN ARCHIPELAGO**



41. SEMON, Richard Wolfgang. *In the Australian Bush and on the Coast of the Coral Sea. Being the Experiences and Observations of a Naturalist in Australia, New Guinea and the Moluccas.* London: R. & R. Clark, Limited for Macmillan and Co., Limited, 1899.

Octavo (250 x 170mm), pp. xv, [1 (blank)], 552. Illustrations in the text after Semon and A. Giltsch, 35 full-page, and 4 folding maps by Stanford's Geographical Establishment printed in black and blue. (Occasional light spotting, some light, generally unobtrusive bumping or chipping of margins.) Original green cloth, boards with upper and lower borders of blind rules, spine lettered in gilt and ruled in blind, top edges gilt, others uncut. (Light offsetting on endpapers, a few light marks and bumps, extremities lightly rubbed, corners slightly bumped.) A very good copy in the original cloth. *Provenance:* The Times Book Club, London (bookseller's ticket on lower pastedown) – A.R.

Partridge, 3 April 1914 (ownership inscription on front free endpaper) – Dorothy Geidt, 1934 (pencilled ownership inscription on front free endpaper).

£149.50

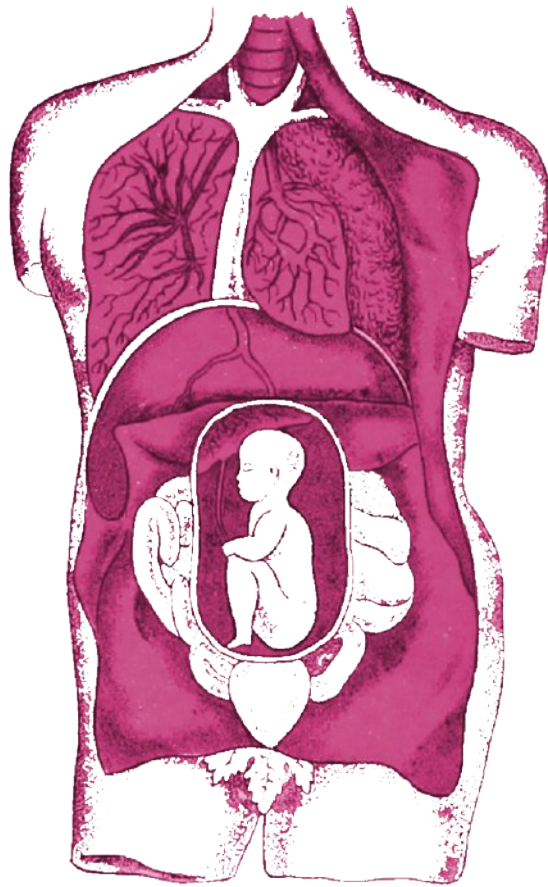
First English edition. The zoologist and traveller Semon (1859-1918) was born in Berlin and became interested in natural history through his reading of the works of Charles Darwin, Ernst Haeckel (Darwin's leading German disciple), and other naturalists. In 1879 Semon entered Jena University to study zoology under Haeckel and then in 1881 enrolled at Heidelberg University to study medicine, where he also attended lectures on zoology. He was awarded his doctorate at Jena for a thesis on 'Das Nervensystem der Holothurien' in 1883, and the following year he qualified as a medical doctor at Heidelberg. In 1885 Semon took part in Robert Flegel's last expedition to Africa but was forced to return home due to malaria; he instead spent 1885-1886 working at the Zoological Station in Naples with his compatriot Anton Dohrn (a scientific associate of both Darwin and Haeckel). Semon returned to Jena in 1886 to take up a position at the university. In 1891 he was appointed associate professor, but prior to commencing his new role he embarked on a scientific expedition to Australia and the Indonesian Archipelago (1891-1893).

The results of his extensive travels through the area were published in four volumes as *Zoologische Forschungsreisen in Australien und dem Malayischen Archipel* (Jena, 1893-1913), which were 'important contributions to the vertebrate zoology of the explored regions' (Wood). Alongside these volumes detailing the scientific findings of the expedition, Semon published a popular narrative under the title *Im australischen Busch und an den Küsten des Korallenmeeres. Reiseerlebnisse und Beobachtungen eines Naturforschers in Australia, New-Guinea und den Molukken* (Leipzig, 1896; translated into English under the present title), since '[m]uch [...] that I experienced and observed during my travels is ill-adapted to [*Zoologische Forschungsreisen in Australien und dem Malayischen Archipel*], which appeals exclusively to the professed naturalist. Many occasional observations concerning animals and plants, countries and their inhabitants, and the impressions produced by the sight of the Australian Bush, the Coral Islands of Torres Straits, the tropical charms of New Guinea, Java, and Amboyna, as well as a general picture of that far Australian world, its continents and islands, could only find expression in the freer and more popular form of a book of travel. Thus it is that this simple narrative, which perchance may offer some special interest to the naturalist, is intended for the reader who likes to accompany a traveller to foreign shores and nations; for him who does not mind entering into his labours and worries, but who, on the other hand, may perhaps find pleasure in sharing his delight in nature and in human life, a delight awaiting any one happy enough to behold those glorious regions with clear eyes and a responsive mind' (p. viii). In his 'Preface to the English Edition' (which is dated 'Summer 1898'), Semon states that the English text was 'written under my own superintendence' but 'its contents do not differ in any important particular from the German edition' (p. [ix]). Nonetheless, George Bond Howes, a distinguished English zoologist who saw the English edition through the press, 'improv[ed] it [...] in various directions, particularly by some alterations made necessary by the progress of science since the commencement of the book' (*loc. cit.*).

In the Australian Bush and on the Coast of the Coral Sea was well-received by critics, one reviewer writing that, following the publication of his scientific reports, 'Dr. Semon has given us further cause for gratitude, as he has narrated his varied experiences of travel, and has recorded numerous observations on the habits of animals that would either have been unrecorded or buried in the obscurity of a technical treatise. [...] The author of "In the Australian Bush" [...] is not only a trained laboratory student, but he is a field naturalist as well. He revels in the varied aspects of nature, whether it be the monotonous Australian bush or a glorious tropical jungle, and he is not ashamed to let the reader share his joy and enthusiasm' (*Nature*, vol. LX (1899), p. 169).

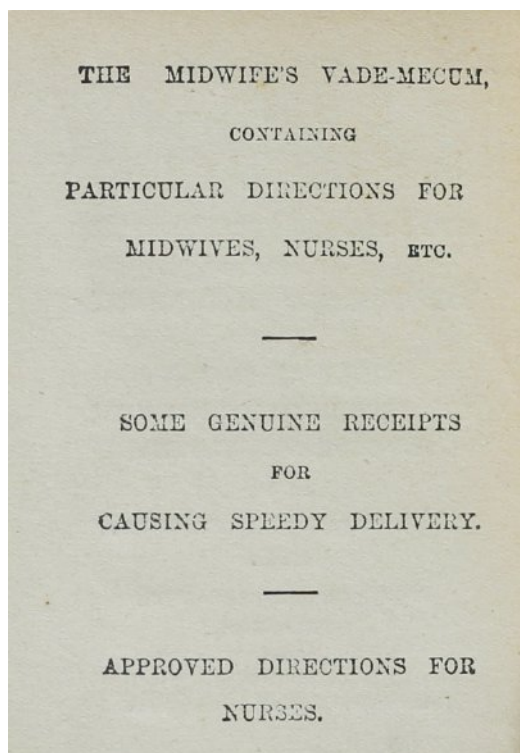
BM(NH) VIII, p. 1178; Ferguson 15574; A.S. Troelstra, *Bibliography of Natural History Travel Narratives* (Leiden, 2016), p. 398; Wood, p. 562.





SCIENCE

**PSEUDO-ARISTOTLE'S MASTERPIECE, FAMILY PHYSICIAN,
EXPERIENCED MIDWIFE, AND OTHER MEDICAL WRITINGS**



42. ARISTOTLE, pseud. *The Works of Aristotle the Famous Philosopher, Containing his Complete Masterpiece, and Family Physician; his Experienced Midwife, his Book of Problems, and his Remarks on Physiognomy. Complete Edition, with Engravings.* London: 'printed for J. Smith, High Holborn', [c. 1850-1880].

Sextodecimo (120 x 85mm), pp. 463, [1 (blank)], [1 (blank verso of seventh plate)], '464'-'465' (seventh and eighth plates)], [1 (blank verso of eighth plate)], [8 ('Useful Receipts')]. Lithographic frontispiece printed in red and black depicting a young woman bathing in a stream, lithographic additional title printed in red and black ('Medical Knowledge' with imprint 'London published for the Booksellers') with vignette depicting a new-born baby with its mother and a midwife or nurse, and 8 lithographic plates

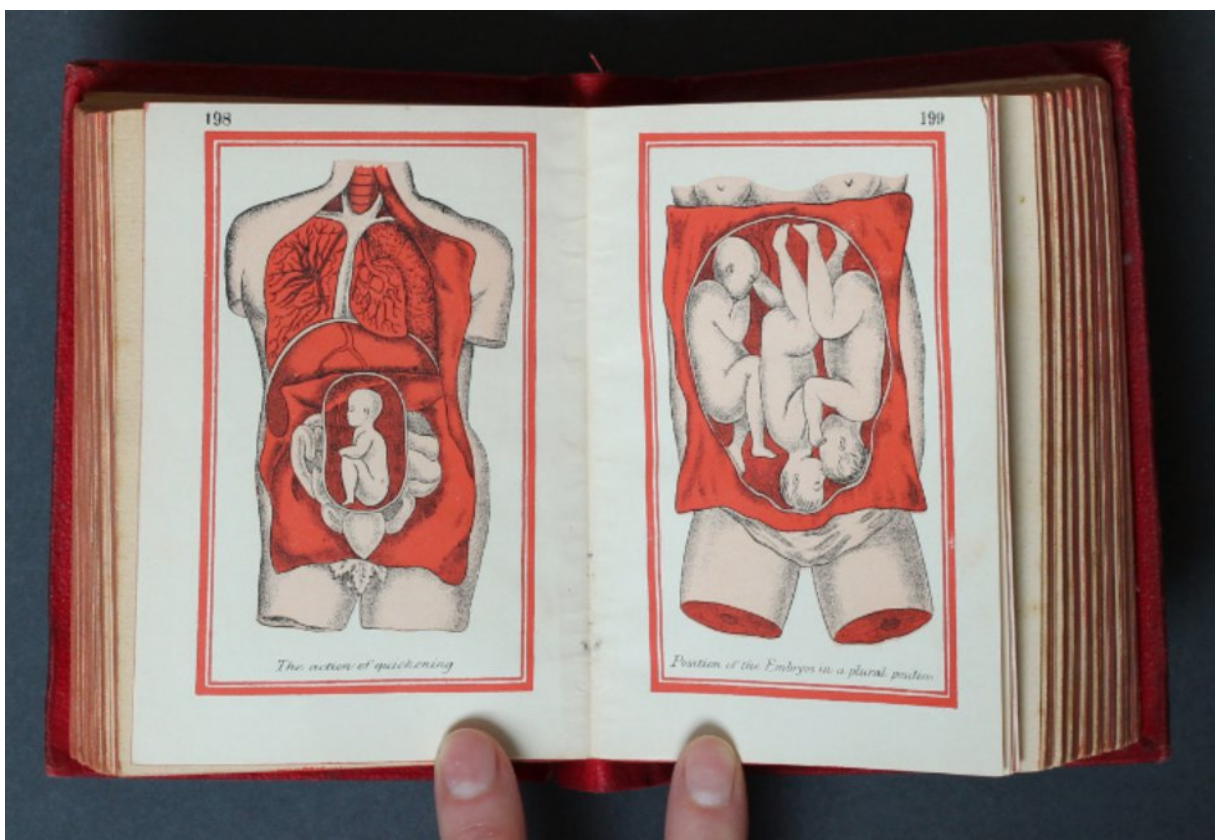
printed in red and black (frontispiece, additional title, and plates all printed on coated stock but included in the pagination). Wood-engraved illustrations in the text. (Some light browning, occasional light spotting or wax-marking, a few ll. slightly creased at margins, small indentation on additional title.) Original red pebble-grain cloth, boards blocked with upper and lower borders of triple black rules, upper board with central ornamental band in black extending onto spine, lower board with central caduceus enclosed by leafy sprays, spine blocked in gilt with title and decorated with gilt putto reading a book, spine-ends decorated with gilt rules and dots, coated lemon-yellow endpapers, all edges red. (Spine slightly faded, extremities slightly rubbed and bumped, slightly shaken.) A very good copy in the original cloth.

£95

Reprint. In the early modern period the popularity of manuals on conception, pregnancy and childbirth – especially Nicolas Culpeper's *Directory for Midwives* (1651) – intersected with the continued popularity of Aristotelian works and the skills of writers and booksellers in reacting quickly to such trends for their own benefit. In this environment, the pseudo-Aristotelian *Aristotle's Masterpiece* (first published in 1684) became 'the best-selling guide to pregnancy and childbirth' and witnessed 'more editions than all other popular works on the topic combined' through to the late nineteenth century (Mary E. Fissell, 'Hairy Women and Naked Truths: Gender and the Politics of Knowledge in *Aristotle's Masterpiece*', *The William and Mary Quarterly* 60 (2003), pp. 43-74, at p. 43). Indeed, such was its impact on popular culture that

references to it can be found in the literature of the early twentieth century; for example, Leopold Bloom is shown a copy in a Dublin bookshop in James Joyce's *Ulysses* (1922) and references to the text recur in the novel, while the second chapter of Evelyn Waugh's *Vile Bodies* (1930) describes customs officers at Dover searching Adam Fenwick-Symes' luggage for banned books, and consulting a list 'which began "Aristotle, Works of (Illustrated)"'.

The first edition of the text, which appears to have survived in three main states, was a combination mostly of Levinus Lemnius' *Secret Miracles of Nature* (1559, first and only English edition 1658) and the anonymous *Complete Midwives Practice*, which was itself a compilation of earlier texts, and the text was revised, reworked, and modified throughout the following two centuries. The present, attractive mid-nineteenth-century copy appears to be one of a number of variant editions produced in the 1850s which continued the tradition of making these topics attractive to a contemporary audience, here with red-and-black lithographic plates as illustrations. This copy has a slightly risqué frontispiece, depicting a nude woman bathing her feet sitting at the side of a lake. The facing, additional title shows two women tending to a baby, apparently illustrating the topic of midwifery. The other plates are somewhat stylised anatomical images of each month of pregnancy from conception to

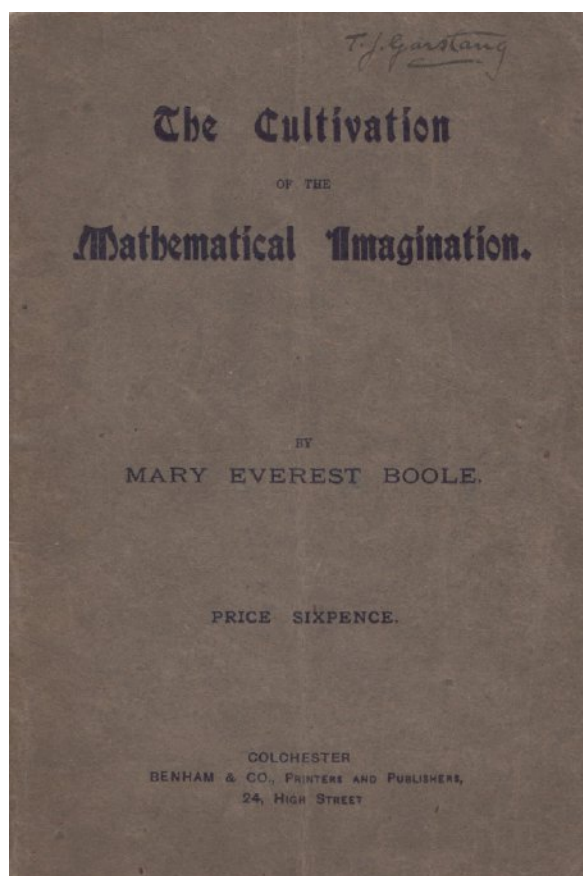


delivery, and near-nude portraits of man, woman and child ('Nature') and a woman's figure surrounded by the signs of the zodiac. The illustrations in the text agree closely with those in other editions, and show physical abnormalities from the wonderful to the monstrous.

The textual contents are comprehensive and interesting: from virginity to the assignation of the child's sex in the womb; from the difficulties and complexities of conception to the perils of each month of pregnancy; from the progress of and complications in childbirth to children's diseases; and from breastfeeding to cures for common diseases. Towards the end, there are sections on physiology presented in a question-and-answer structure (including the questions on why the world spins in a drunk man's head, why old men have difficulty sneezing, and why milk is not wholesome, all answered within the humoral theory of the time), as well as an extensive section on physiognomy. Overall, the entire spectrum of family health is covered.

This edition is scarce, and we can only trace three copies which appear to match it in UK institutional collections via JISC Library Hub Discover: British Library, Cambridge University Library, and Royal College of Nursing Library.

**A PIONEERING WORK ON PSYCHOLOGICAL APPROACHES TO THE
MATHEMATICAL EDUCATION OF CHILDREN,
FROM THE LIBRARY OF A MATHEMATICS MASTER AT BEDALES**



43. BOOLE, Mary Everest.

The Cultivation of the Mathematical Imagination.
Colchester: Benham & Co.
[?for the author], [?1902].

Octodecimo (184 x 125mm), pp. 34, [2 (blank l.)]. (Very light, mainly marginal spotting, lightly creased.) Original grey printed wrappers. (Slightly rubbed at edges causing minimal loss at foot of spine, light vertical crease on wrappers.) A very good copy in the original wrappers. *Provenance*: **Thomas James Garstang** (contemporary ownership signature on upper wrapper).

£195

First edition. The scholar and educationist Mary Everest (1832-1916) was educated by her father, the Reverend Thomas Roupell Everest (a brother of Sir George Everest, the sometime Surveyor-General of India after whom Mount Everest is named), and at schools in England and France. 'Algebra and arithmetic were special interests and she read avidly, particularly works on religion and the ancient occult sciences' (ODNB). In 1850, while visiting her maternal uncle John Ryall, the Vice-President of Queen's College, Cork, Mary Everest met the mathematician, logician, and educator George Boole (1815-1864), the founder professor of mathematics at Queen's College. Five years later she married Boole and worked with him on his mathematical studies, assisting him with his textbooks *A Treatise on Differential Equations* (1859) and *A Treatise on the Calculus of Finite Differences* (1860). In 1864, however, Boole died of pleuro-pneumonia, contracted while walking home from the university in a rain-storm, and left her a widow with five daughters.

In 1865 Mary Boole returned to England and took up the position of librarian at Queen's College, London (England's first college of higher education for women), where she also 'ran a student residence, and offered a series of Sunday evening "true logic" classes, in which she discussed religion, psychology, spiritualism, and mathematics' (*op. cit.*). By 1873, however, her more unorthodox opinions and ideas led the college to end her employment, and she began to publish more widely on a very wide range of subjects while pursuing her interests in psychic and psychological matters. Towards the end of the nineteenth century Mary Boole 'joined the then very active progressive movement in education, speaking at meetings of the Parents' National Educational Union, contributing to the *Parents' Review*, and contacting progressive schools. [In her publications] she demonstrated how psychology can contribute to better teaching of elementary science and mathematics; her understanding of a child's unconscious assimilation of abstract concepts was well ahead of her time' (*op. cit.*).

The Cultivation of the Mathematical Imagination was presumably privately published by Mary Boole in 1902; according to a loosely-inserted letterpress slip signed with Mary Boole's initials, '[t]he following paper was written by Prof. [John] Perry's wish, in order to facilitate comprehension of how to put pupils into the condition of mind in which such mathematical knowledge as they may acquire at school will be of use in after-life for the understanding of the physical sciences'. She proposes that children flourish when taught by teachers who have well-cultivated mathematical imaginations, since '[m]any forms of tragic waste of young life might be avoided by accustoming children to take the joy of scientific discovery quietly, as they take those other analogous delights: fresh air, exercise and sunshine' (p. 4). She also quotes both her late husband and Charles Babbage in support of her case, particularly commending Babbage's *The Ninth Bridgewater Treatise. A Fragment* (1837), which was 'unfortunately out of print – chiefly, it seems to me, because of the preference of the average reader for vague guesses and insincere sentiment over exactitude, in matters of mental and moral development. It will be reprinted, if England comes to its senses before our civilisation crumbles' (p. 22).

Contemporary readers perceived *The Cultivation of the Mathematical Imagination* as a valuable contribution to Perry's campaign to reform mathematical education. *Nature* judged that '[t]he methods advocated by the authoress belong chiefly to the kindergarten stage of education, but there are many suggestions that are appropriate to a slightly more advanced stage; the central idea is always that of leading up to general truths by means of concrete processes. [It] should be very helpful to teachers who wish to find out how to prepare the minds of young children to receive formal mathematical instruction' (vol. LXVI (1902), p. 15). Perhaps due to its slight form and private publication by the author – presumably in a small edition – *The Cultivation of the Mathematical Imagination* is **rare in commerce**, particularly in the original wrappers. Similarly, while WorldCat records five copies in UK institutional collections, it only locates one copy overseas (Columbia University, New York).

This copy bears the ownership signature of T.J. Garstang, who had been educated at Oxford University, was a member of the London Mathematical Society, and held the position of Senior Mathematical Master at Bedales School. Garstang was also an advocate of Perry's ideas and the author of a number of pieces on improving the teaching of mathematics, including 'Mathematics' in *The Public Schools from Within: A Collection of Essays on Public School Education, Written Chiefly by Schoolmasters* (London, 1906), pp. [12]-21, *Methods of Teaching Mathematics: A Paper Read at the North of England Education Conference, January 9, 1909* ([?London], 1909), and 'School Mathematics in Relation to School Science' in F. Hodson (ed.), *Broad Lines in Science Teaching* (New York, 1910), pp. 93-107; interestingly, in the last of these pieces Garstang quoted from George Boole's lecture 'The Claims of Science in Relation to Human Nature'. The loosely-inserted letterpress slip 'The following paper was written ...' found in some copies is not present here.

**'ONE OF THE MOST IMPORTANT REFERENCE BOOKS TO BE PUBLISHED IN THE
TWENTIETH CENTURY ON THE CULTURE OF SCIENCE, TECHNOLOGY, AND MEDICINE'**

44. BURCKHARDT, Frederick Henry and Sydney SMITH (editors). *A Calendar of the Correspondence of Charles Darwin 1821-1882, with Supplement.* Cambridge: Cambridge University Press, 1994.

Quarto (275 x 214mm), pp. [i]-viii, 1-581, '581A'-'581B' (addenda and corrigenda), 582-690, '[S(i)]'- 'S(iii)' (supplement part-title, verso blank, supplement contents), [1 (blank)], 'S1'-'S46'. Portrait frontispiece after Thomas Herbert Maguire and one plate after P.A. Rayon after W.W. Oules. Original black cloth, spine titled in gilt on panel blocked in green, imprint in gilt at the foot of the spine. (Extremities minimally rubbed.) A very good, clean copy. *Provenance: Stephen John Keynes OBE, FLS* (1927-2017).

£149.50



Second, enlarged edition with supplement. The American scholar Frederick Burckhardt (1912-2007) established the Darwin Correspondence Project in 1974 with the ambition of publishing all of Darwin's correspondence. As a necessary first step an inventory of all known correspondence was compiled, and published by Burckhardt and his colleague Sydney Smith (1911-1988) as *A Calendar of the Correspondence of Charles Darwin: 1821-1882* (New York, 1985) – the first publication of the Darwin Correspondence Project (it was followed later in the same year by the first volume of

The Correspondence of Charles Darwin which is projected to extend to thirty volumes with the last scheduled to appear in 2022). The *Calendar* is prefaced by an introduction outlining the scope of Darwin's correspondence, a history of the Darwin Archive in Cambridge University Library providing details of the groups of material acquired from Darwin's descendants in the century after his death, the parameters of the calendar, and the editorial methodology employed. This is followed by a list of provenances of the letters listed and then the calendar, which gives details of each letter's date, physical form, provenance, etc. and a brief summary of the contents, and appendices providing bibliographies of Darwin's published works and works printing his correspondence, a biographical register with brief details of correspondents with the calendar numbers of their correspondence, a bibliography of biographical sources, and a general index.

The original *Calendar* increased the number of Darwin letters recorded from 2,845 to 13,925 and was – as James R. Moore wrote in an essay review which examined in depth the scope of Darwin's networks revealed by the *Calendar* and the extent to which his thought permeated so many aspects of nineteenth-century life and thought – 'a monumental achievement – one of the most important reference books to be published in the twentieth century on the culture of science, technology, and medicine. It has been edited and produced to a very high standard, although, inevitably, there are errors[,] [...] inconsistencies, and omitted published correspondence' (*Isis*, 76 (1985), pp. 570-580, at p. 578).

In the present 1994 edition the text of the 1985 *Calendar* was revised by the addition of a *Supplement* following the same structure as the original work (newly-discovered letters were

located within the existing numerical sequence by the use of adjacent numbers distinguished by alphabetical suffixes), and the original entries of the 1985 *Calendar* which were corrected or amended by the *Supplement* are marked with a black dot, thus enabling the revised entries to be readily identified. Writing of this second edition of the *Calendar* and the volumes of the *Correspondence* published to that point, Jon Hodge judged that 'Fred Burckhardt's team have done a superb job, not merely in making archival material available, but in working as historians to make history from this material, in giving contexts as well as texts and in integrating documentary research and interpretive scholarship. In doing so they are themselves erecting a landmark within the history of the history of science' (*The British Journal for the History of Science*, 29 (1996), pp. 374-375, at p. 375).

Although not marked as such, this copy is from the library of the noted bibliophile and collector Stephen Keynes, the great-grandson of Charles Darwin and the son of Sir Geoffrey Keynes, who was a fellow of the Linnean Society (where Charles Darwin and Alfred Russel Wallace's papers enunciating the theory of evolution were first read), and the founder and chairman of the Charles Darwin Trust. As a descendant of Darwin, Stephen Keynes would have doubtless found the history of Darwin's letters which passed through his family's hands of particular interest (indeed, the *Calendar* includes a number of letters owned by his brothers Richard and Quentin Keynes), as well as more generally for his work with the Charles Darwin Trust.

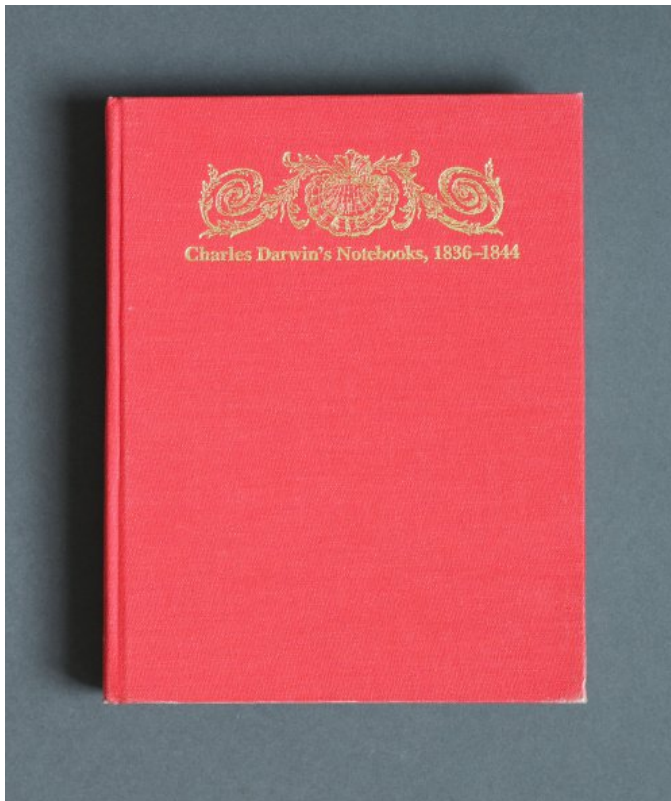


'A DEFINITIVE TEXT MEETING THE MOST EXACTING MODERN STANDARDS'

45. DARWIN, Charles Robert. *Charles Darwin's Notebooks, 1836-1844. Geology, Transmutation of Species, Metaphysical Enquiries. Transcribed and Edited by Paul H. Barrett ... Peter J. Gautrey ... Sandra Herbert ... David Kohn ... Sydney Smith.* London and Cambridge: St Edmundsbury Press for British Museum (Natural History) and Cambridge University Press, 1987.

Quarto (274 x 214mm), pp. viii, 747, [1 (blank)]. Half-tone frontispiece of two notebook pages, one full-page illustration and 2 full-page maps in the text, numerous facsimiles in the text. (A few light marks, light marginal toning, light creasing at corners of some quires.) Original red cloth, upper board blocked with design in gilt and lettered in gilt, spine lettered in gilt. (Extremities slightly rubbed and bumped.) A very good copy. *Provenance:* **Stephen John Keynes OBE, FLS** (1927-2017).

£79.50



First edition. The preliminary text states that 'Darwin's notebooks provide an invaluable record of his scientific thinking and, most importantly, the development of his theory of natural selection. This edition of the notebooks, prepared to the highest modern standards of textual editing, thus affords a unified view of Darwin's professional interests. The *Red Notebook*, used on the voyage of H.M.S. *Beagle* and afterwards in England, contains Darwin's first evolutionary statements. In July of 1837, Darwin began his "Transmutation Notebooks" (B-E) devoted to the solution of the species problem, and in the third notebook of this series he first

formulated the theory of natural selection. To this can now be added another species notebook reconstructed from loose sheets; this "Torn Apart Notebook" represents the fifth Transmutation Notebook. This volume also contains Notebook A on geology, Notebooks M and N on man and behaviour, and other notebooks from the period 1836-1844' (p. [i]).

Reviewing *Charles Darwin's Notebooks, 1836-1844*, Darwin's biographer Adrian Desmond wrote that Barrett and his fellow editors 'provide a definitive text meeting the most exacting modern standards. The scholarship [...] is nothing short of superb. [...] The editing is exemplary' (*The British Journal for the History of Science* 21:4 (1988), p. 496). Comparing this edition with Gavin de Beer's earlier publication of notebooks B-E (1960-1967), Desmond opined that 'the act of bringing these notebooks together again (Darwin was after all writing many of them simultaneously, or at least consecutively over a short period) gives us a more coherent, rounded picture of his private metaphysical, social, and transmutationist thoughts. This in turn allows an understanding of the wider context of his science, which was partly denied by de Beer's original selection of exclusively transmutationist notebooks. [...] These notebooks are the raw material for some of the best and most incisive history of biology today: the analysis of Darwin's creative thought, almost on a day by day basis, at the time of his first evolutionary speculations' (*loc. cit.*).

Although not marked as such, this copy is from the library of the noted bibliophile and collector Stephen Keynes, the great-grandson of Charles Darwin and the son of Sir Geoffrey Keynes, who was a fellow of the Linnean Society (where Charles Darwin and Alfred Russel

Wallace's papers enunciating the theory of evolution were first read), and the founder and chairman of the Charles Darwin Trust. David Kohn, Professor Emeritus of History of Science Emeritus at Drew University, Director and General Editor of the Darwin Digital Library at the American Museum of Natural History, and one of the editors of this volume, was formerly Honorary Senior Research Fellow at the Charles Darwin Trust.

'VALUABLE, CANDID, AND PERHAPS SATISFACTORY':

THE BIOGRAPHY OF SIR HUMPHRY DAVY, BT

46. DAVY, Sir Humphry, Bt – John Ayrton PARIS. *The Life of Sir Humphry Davy.* London: Samuel Bentley for Henry Colburn and Richard Bentley, 1831.



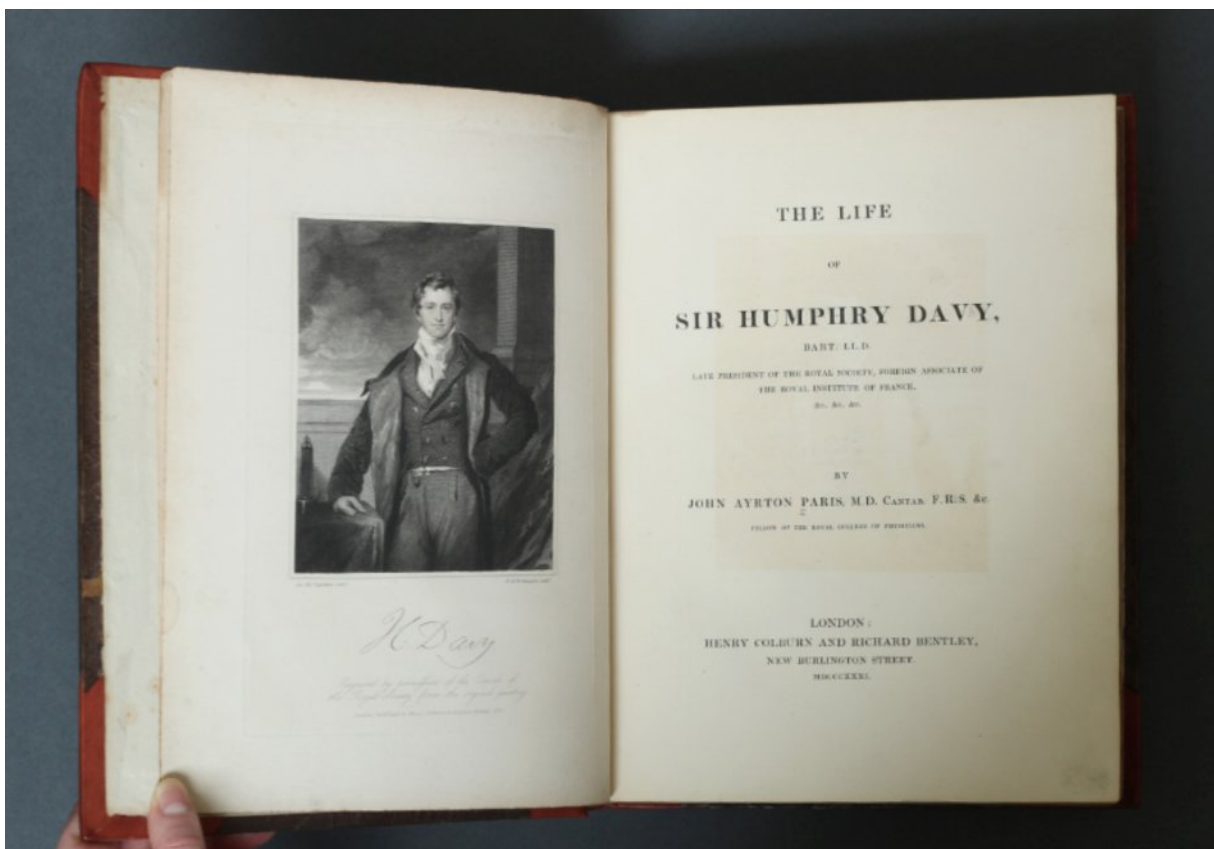
Quarto (272 x 210mm), pp. xv, [1 (blank)], 547, [1 (imprint)]. Engraved frontispiece by W.H. Worthington after Sir Thomas Lawrence, one folding facsimile plate by J. Swaine, wood-engraved illustrations in the text. (Bumped at lower edge of early quires, causing very short marginal tears, small marginal damp-mark on frontispiece, light offsetting onto title, short tears on facsimile and S2, the latter just touching text, short marginal chip on 2G4.) Modern blind-tooled half calf in a period style over contemporary, patterned cloth covered boards, spine gilt in compartments, gilt morocco lettering-piece in one, lettered directly with date at the foot, all edges speckled. (Cloth slightly faded and chipped, hinges skilfully reinforced, bound without publisher's advertisements found in some copies.) A very good, clean copy with generous margins. *Provenance:* 19th-century pencil note on verso of title – very faint traces of institutional ownership on title and faint pencil notes on dedication.

£395

First edition. *The Life of Sir Humphry Davy* is the first posthumous biography of the scientist Sir Humphrey Davy, Bt (1778-1829). As a young, self-educated scientist whose researches into Voltaic Piles were published in the Royal Society's *Philosophical Transactions* in 1801, Davy was appointed in January of that year to the post of Director of the Laboratory and Assistant Professor of Chemistry at the Royal Institution, where his successes as a researcher and as a lecturer confirmed his reputation at a national level. Davy's connections with the Royal Society grew over the years: in 1807 Davy

was elected one of the two secretaries of the Royal Society (with the support of his patron Sir Joseph Banks, Bt); in the same year he also won the Royal Society's Rumford Medal for his invention of the Davy Lamp – a lamp which saved the lives of numerous miners and led Banks to write Davy 'a magnificent letter declaring that his work would place the Royal Society higher in popular opinion than all the abstruse discoveries beyond the understanding of ordinary people' (ODNB). On 30 November 1820, following Banks' death, he was elected the President of the Royal Society. Under Davy's presidency, the Royal Society moved further towards the professionalism of science, but it was also marked by a violent schism between Davy and his younger *protégé* Michael Faraday. By the time he was re-elected President on 30 November 1826 Davy's health was declining, and in December, aged 48, he suffered a stroke. Davy spent much of the following eighteen months abroad to convalesce, but suffered a second stroke in Italy on 20 February 1829, and therefore decided to return to England, via Geneva, where he died peacefully in his sleep on 29 May 1829.

The Life of Sir Humphry Davy was written by the physician and author John Ayrton Paris (c. 1756-1856). The author of a number of successful books on medicine and science, Paris was commissioned to write a biography of Davy for the sum of 1,000 guineas (cf. *Bibliotheca cornubiensis* II, p. 422). It appears to have been first issued in this one-volume, quarto first edition published in January 1831 by Colburn and Bentley at the price of 3 guineas, followed shortly afterwards by the cheaper, two-volume, octavo edition, which was sold at 28s (cf.

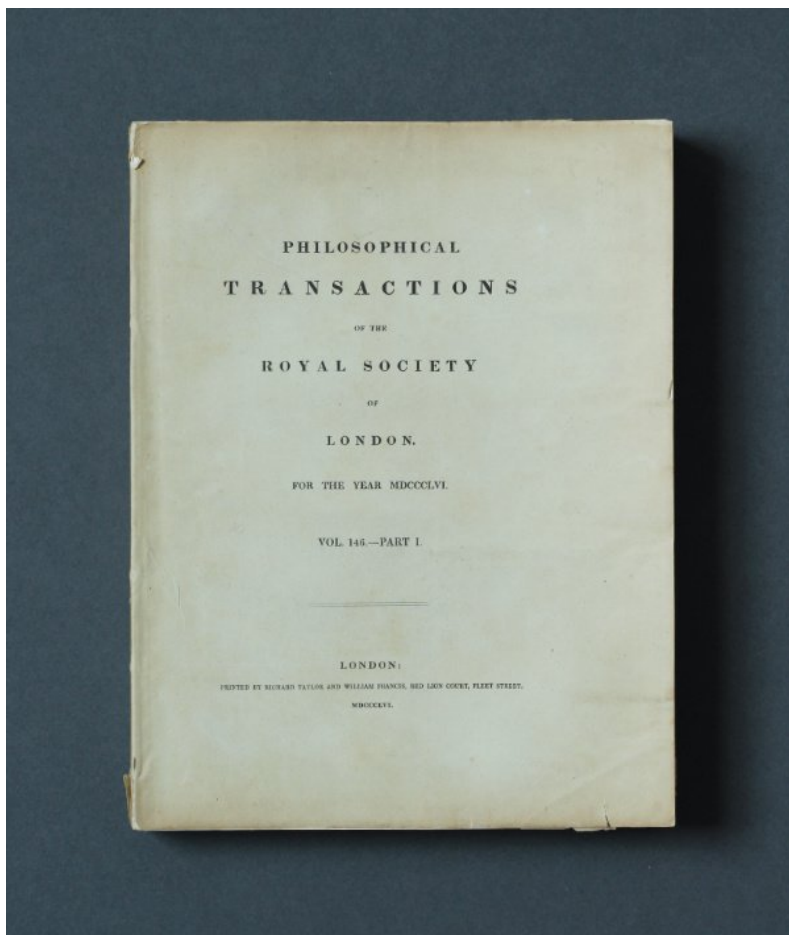


Bibliotheca cornubiensis I, p. 110). The work is prefaced by a frontispiece, which reproduces the portrait of Davy by Sir Thomas Lawrence at the Royal Society, with a facsimile of Davy's signature beneath, and concludes with a bibliography of Davy's writings (pp. 540-543).

The reception of Paris' biography was generally positive; for example, apart from a few caveats, *The Athenaeum* was generally laudatory in its review, commenting that, 'Dr. Paris has written the memoirs of his friend with an impartiality rarely found in contemporary biography [...]. [T]he book [...] is valuable, candid, and perhaps satisfactory' (no. 168 (15 January 1831), p. 39).

Bibliotheca cornubiensis I, p. 110; Bolton, p. 192; *Roy G. Neville Historical Chemical Library* I, p. 337; cf. Osler 7687 (two-volume, octavo ed.).

**THE CONCLUSION OF FARADAY'S GROUND-BREAKING
'EXPERIMENTAL RESEARCHES IN ELECTRICITY' –
IN THE ORIGINAL WRAPPERS WITH VIRTUALLY ALL QUIRES UNOPENED**



47. FARADAY, Michael. 'Experimental Researches in Electricity – Thirtieth Series', in: *Philosophical Transactions of the Royal Society of London. For the Year MDCCCLVI. Vol. 146. – Part I*, pp. 159-180. London: Richard Taylor and William Francis [for the Royal Society], 1856.

Quarto (297 x 228mm), pp. x (title, blank, advertisement, list of recipients of copies and subscribers, blank, contents), 418, [2 (blank l.)]. 8 lithographic plates and maps by J. Basire, W. Lens Aldous, and George West after West *et al.*, printed by Day & Son *et al.*, 5 engraved plates and maps by James Basire III after Lionel Beale *et al.*, and 2 engraved graphs by Basire, one folding. Letterpress tables (some full-page) and wood-engraved illustrations and diagrams in the text. (Very occasional light spotting, heavier on a few plates, short marginal tear on title due to clumsy opening, pl. IX with short tear, pl. XIII detached but present.) Original grey printed wrappers, entirely uncut and (apart from a few quires) entirely unopened. (Wrappers lightly browned and marked, extremities slightly bumped, short tear on upper wrapper, spine-ends with short splits causing small losses at foot.) A very good, fresh copy in the original wrappers. *Provenance*: [?]early-20th-century manuscript volume number on spine.

£195

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IX. *Experimental Researches in Electricity.—Thirtieth Series.* By MICHAEL FARADAY, Esq., D.C.L., F.R.S., Fellerian Prof. Chem. Royal Institution, Foreign Associate of the Acad. Sciences, Paris, Ord. Baron Pour le Mérite, Esq., Memb. Royal and Imp. Acad. of Sciences, Petersburg, Florence, Copenhagen, Berlin, Göttingen, Modena, Stockholm, Munich, Bruxelles, Vienna, Bologna, Commander of the Legion of Honour, &c. &c. 159

First edition. Faraday (1791-1867), who had been employed as an apprentice bookbinder by the bookseller George Ribeau since he was fourteen years old, first encountered science in

1812, when one of Ribeau's customers gave him tickets to attend four of the final lectures delivered by Humphry Davy, the professor of chemistry at the Royal Institution. Faraday subsequently started his scientific career as an assistant at the laboratory of the Royal Institution, of which he would become the director in 1825. By the time of the publication of this present paper he had achieved international renown, which was reflected in numerous awards and honours, including a Royal Society fellowship and membership of the Prussian order of merit and the French Légion d'honneur. Published in 1856, and thus during a period of exceptional activity and innovation within the circles of the Royal Society, this issue of the *Philosophical Transactions* concludes Faraday's ground-breaking series of 'Experimental Researches in Electricity' – the papers relating his major discoveries in electricity and magnetism.

'With this work Faraday [...] perfected his methodical way of recording and keeping control of his experimental results. On 25 August 1832 he commenced numbering the paragraphs of his laboratory notebook in a sequence that would conclude on 6 March 1860 with paragraph 16,041. He would cross-refer between entries and on at least two occasions he compiled indexes allowing him quickly to locate the results of experiments conducted many years previously. Faraday published his induction work in the first of a series of papers with the overarching title *Experimental Researches in Electricity*. The papers were nearly all published in the *Philosophical Transactions* and their paragraphs also were sequentially numbered ending with paragraph 3430 of series thirty in 1856' (ODNB). Most of these papers were then collected in *Faraday's Experimental Researches in Electricity*, which was published in three volumes between 1839 and 1855 (concluding with paragraph 3234), and 'encompasses the entire range of Faraday's remarkable achievement, including his discovery of electromagnetic induction, his demonstration of the identity of all forms of electricity, his first general theory of electricity as a function of interparticulate strain, and the last series of researches on magnetism, containing the germ of modern field theory, in which Faraday rejected his earlier model of the transmission of magnetic energy in favour of one locating the manifestation of magnetic energy in the field surrounding the magnet' (Norman 762). The present 'Thirtieth Series', which was read to the Royal Society on 15 and 22 November 1855, comprised paragraphs 3363 to 3430 and was first published in this volume of *Philosophical Transactions* in 1856, the year after the publication of final volume of *Experimental Researches in Electricity*. It thus forms both a supplement and a conclusion to the series.

Other works in this volume include a paper by the Irish chemist and physicist Thomas Andrews 'On the Constitution and Properties of Ozone' – Andrews 'proved that ozone is a form of oxygen' (*Encyclopaedia Britannica*), with this paper (likely the first to propose this theory) concluding that 'ozone, from whatever source derived, is one and the same body, having identical properties and the same constitution, and is not a compound body, but oxygen in an altered or allotropic condition' (p. 13); a paper by Humphrey Davy's brother

John, a surgeon and naturalist whose help Darwin enlisted on the question of the survival of fertilised salmon eggs ('Some Observations on the Ova of the Salmon, in Relation to the Distribution of Species; in a Letter Addressed to Charles Darwin'); three articles by the mathematician and astronomer George Biddell Airy, who had invented the first successful mechanical system of compass correction in 1838 ('Discussion of the Observed Deviations of the Compass in several Ships, Wood-built and Iron-built...', 'Account of Pendulum Experiments undertaken in the Harton Colliery...' and its 'Supplement'); the Irish-born natural philosopher John Tyndall's 'Further Researches on the Polarity of the Diamagnetic Force', which continued his argument with Faraday, who had discovered diamagnetism in 1845; and James Prescott Joule's 'Introductory Research on the Induction of Magnetism by Electrical Currents' (i.e. electromagnetism).

**RARE VEGETARIAN RECIPES FROM WORLD WAR I, WRITTEN FOR THE WAR EFFORT
AS WELL AS IN SUPPORT OF VEGETARIAN ORPHANAGES**



48. [HALL, George W.] *Food in War Time.* 110 *Inexpensive Recipes. Home Made Bread, Hay Box Cooking, A Cure for Rheumatism, Tables of Food Values.* London: The Campfield Press for G. Bell & Sons, Limited, [1917].

Vicesimo-quarto (184 x 119mm), pp. 48. (Occasional very light creasing.) Original buff printed wrappers with woodcut illustration signed 'ATY' on upper wrapper. (Extremities lightly rubbed and bumped, short tear on lower wrapper, staples lightly corroded). A very good copy. *Provenance:* N. Cummings (contemporary ownership inscription on p. 1 and pencil markings in the text).

£95

'Revised and Enlarged' edition, 65th thousand. Prompted by the outbreak of World War I in 1914 and first published by 1915, *Food in War Time* was initially written by George W. Hall, an advocate of a healthy vegetarian diet, 'to bring some nutritious and inexpensive foods to the knowledge of the large number of workers, who it was thought would be thrown out of employment in consequence of the war'. But finding that the rise in food prices was a much more pressing problem for British society it also answered the necessity 'for all to become better acquainted with foods that have been too long neglected in this country, so that the worker's efficiency may be maintained in spite of the lower purchasing power of their wages or income' (p. 4). According to the preface, however, the possibility of saving money for the war effort by reducing the consumption (and hence import) of sugar, meat, tea, tobacco, and alcohol was the main objectives of this recipe book: '[a]t the present time an urgent call is made to all who love their country, and desire to assist in winning the great war, to reduce expenditure to the lowest limits and to lend every penny saved to the Government, to ensure our brave men, who are fighting on land and sea, being supplied with all essentials. They are making the greatest sacrifices for us, and we ought on our part to willingly do our bit, and sacrifice some of our comforts, and what is still harder, some of our prejudices' (*loc. cit.*).

The recipes provide a vivid picture of nutritious food preparation on a budget, covering soups and stocks, lentil, rice, haricot, macaroni, nut and cheese dishes (including nut roast), curries (a list of suppliers of curry powder is given) and other vegetable dishes, salads and sauces, sweets, pastry, bread and cakes, and porridge and egg dishes. One chapter also introduces hay box cooking – described as a Norwegian custom useful also in England to save energy (gas or fire) – including the construction of a hay box from a grocer's packing case, and timings for preparing vegetables, pulses, fruit, macaroni, and overnight oats with it. Hall's general advice ('Explanations and Suggestions', pp. 44-47) includes tips on avoiding food waste, substitutions of ingredients in general cooking (nut fat for lard, nut margarine for butter, etc.), meal planning, and equipment and suppliers, and advice on other vegetarian and wholefoods cookery books available from the London Vegetarian Society or local booksellers. A former owner of this recipe book has marked individual recipes with exclamation and question marks in the margin, as well as underlining or marking others, providing a good impression of the success of the individual dishes judged by a (likely) contemporary cook.

The advertisements on the wrappers and first leaf further fill out the picture: Allinson's unadulterated wholemeal flour and the products of Mapleton's Nut Food Co., Ltd. (including 'nutter suet' and 'fruitarian cakes', which form part of the raw food movement) join advertisements for Cadbury's chocolate, marmite ('pure', 'the same nutrient value as a well-prepared meat extract') and, on the rear wrapper, 'A Grand Bargain Parcel Most suitable for a gift to the boys in trench and cap or at sea, or for Prisoners of War in Germany' from Shearn's Health Stores in London, comprising plum pudding, fruit cake, muscatels (i.e. raisins from the

muscatel grape), figs, mixed nuts, 'Frunut' (a fruit and nut cake), Melarvi Biscuits (apparently a popular wholemeal biscuit), chocolates, dates, and a honey and nut preserve.

Interestingly, Hall supports his claims about the nutritiousness of meals based on legumes, beans, pulses, dairy products, and nuts, with a chemical-physiological rationale: '[t]hey provide the nitrogeous (muscle-forming) part of the nourishment of millions of the hardiest people in the world' (*loc. cit.*). There is a table with 'food values' (protein, calories, and cost relative to nutrition) drawn up with the help of *Food Economy in War Time*, written by the Professors of Agriculture and Biochemistry Thomas Barlow Wood and Frederick Gowland Hopkins, and published by Cambridge University Press in January 1916. The effect of a vegetarian diet on the body is further explained in chapters on the avoidance of rheumatism via the correct choice and preparation of food stuffs, and on the 'Ten Medical Maxims'.

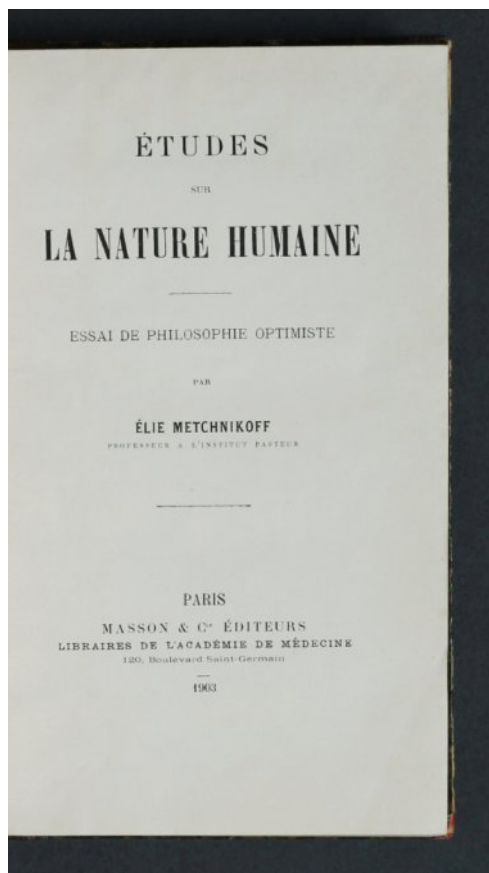
Food in War Time reveals some biographical information about its little-known author: he intriguingly refers to himself as 'providing from 5,000 to 6,000 meals weekly of similar foods for all sorts and conditions of men and women' (*loc. cit.*), and declares *Food in War Time* a collaborative project, with his wife developing the recipes and his friends helping with its production. 'That this little book has not been produced for the sake of making a profit will be apparent to any one with a knowledge of the present cost of paper and printing, but should any profit accrue, part will be devoted to the work of two orphanages that are demonstrating that the foods herein recommended are satisfactory and adequate for growing children, and the balance to societies which are doing their best to induce people generally to use them freely' (p. 47). These orphanages probably include that listed elsewhere in the book as a source for a recipe booklet which 'can be obtained – and a very deserving cause helped – by application to the Matron of the Vegetarian Orphanage [...] Liverpool' (p. 39).

Food in War Time appears to have been very popular, with a number of issues and editions appearing between ca 1914 and ca 1919. An earlier revised and enlarged edition was the 55th thousand which was probably published in 1916 (it cites the edition of *Food Economy in War Time* of January 1916), suggesting that this present printing, the 65th thousand, appeared in the following year.

This issue is rare: via OCLC we can only locate one copy in institutional collections at the Bodleian Library ([?]erroneously dated 1919, but dated '[1917]' in the British Library's microfilm copy made from the Bodleian's example).

cf. Lavonne B. Axford, *English Language Cookbooks, 1600-1973*, p. 165 (55th thousand).

**NOBEL PRIZE WINNER METCHNIKOFF ON THE PRESERVATION OF LIFE:
‘[S’IL] EST IMPOSSIBLE DE VIVRE SANS FOI, CELLE-CI NE POURRA ÊTRE QUE LA FOI
DANS LA PUISSANCE DE LA SCIENCE’**



49. METCHNIKOFF, Elie. *Études sur la nature humaine. Essai de philosophie optimiste.* Paris: L. Barnéoud & Cie for Masson & Cie, 1903.

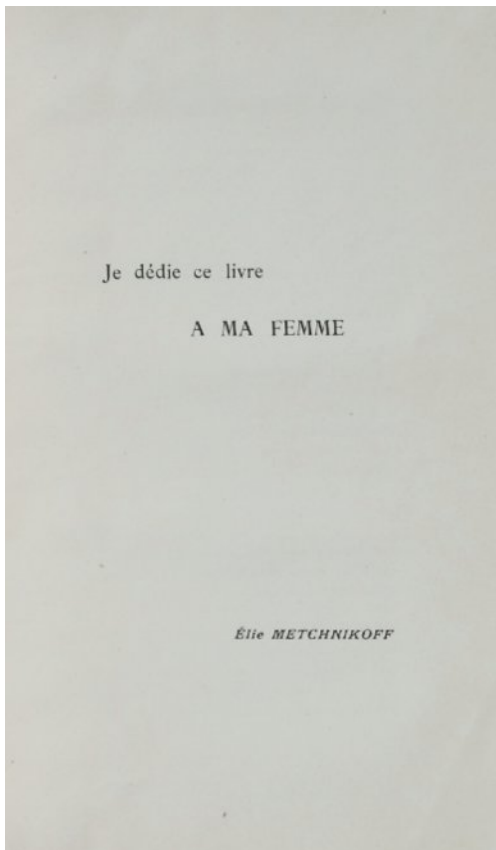
Octavo (219 x 132mm), pp. [6 (half-title, verso blank, title, verso blank, dedication, verso blank)], II (preface), 399, [1 (blank)]. 20 illustrations in the text, 5 full-page. (A few light marks.) Contemporary [?]French roan-backed marbled boards, red cloth tips, spine gilt in compartments, gilt leather lettering-piece in one, marbled endpapers, all edges sprinkled red. (Spine slightly faded, extremities a little rubbed and bumped, upper hinge partially cracked). A very good copy in a contemporary binding.

£149.50

First edition. The Russian zoologist and pathologist Metchnikoff (1845-1916) is best known for his pathological work in the second half of his life, following his 1882 discovery of the phenomenon of phagocytosis at the private laboratory he had established in Messina. On his return to Russia he was appointed head of the newly established bacteriological institute in Odessa, a position he resigned in 1887 due to difficulties at the institute. In search for a new home Metchnikoff travelled to Paris, where his friend and scientific associate Louis Pasteur offered him a position at the newly founded Institut Pasteur; the Metchnikoff family moved permanently to Paris in 1888. 'Metchnikoff quickly became a revered member of the small circle of the Institute, where friendships and working relationships were close. He began to attract students to his laboratory and set most of them to work answering the various objections to the theory of phagocytosis, elucidating ways in which the white blood cells were attracted to and ingested bacteria, or determining how, in general, the mechanism of immunity worked. Among his many talented students was Bordet, who in 1919 received the Nobel Prize for his work on complement fixation' (DSB IX, p. 334). Metchnikoff's continued researches into immunity culminated in his comprehensive *L'immunité dans les maladies infectieuses* (1901), 'a magnificent review of the entire field of both comparative and

human immunology' (*loc. cit.*). In 1908 Metchnikoff and Paul Ehrlich were jointly awarded the Nobel Prize for their work on immunity.

In Paris Metchnikoff enjoyed some of the happiest years of his life, in a stable and supportive environment that was conducive to a more positive spirit – the pessimism that had marked his earlier years (which had included two attempts to take his own life) was replaced by a more optimistic philosophical position. 'In a series of books and lectures between 1903 and 1910 Metchnikoff developed his thoughts on the prolongation of life. He stressed proper hygienic and dietary rules. His idea of orthobiosis, or right living, included careful attention to the flora of the intestinal canal. He believed that intestinal putrefaction was harmful and that the introduction of lactic-acid bacilli, as in yogurt, accounted for the longevity of the Bulgars. He introduced sour milk into his own diet and thought that his health improved' (*op. cit.*, pp. 334-335).

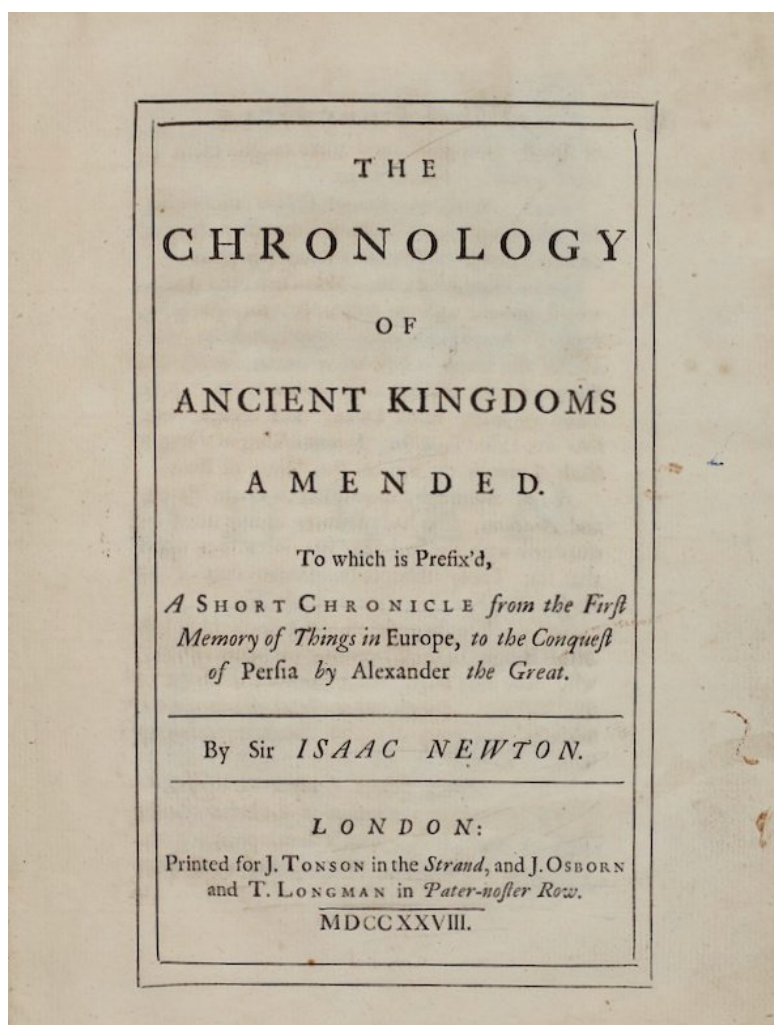


The first of these books was *Études sur la nature humaine*, which is divided into three parts: the first, 'Les désharmonies de la nature humaine' discusses pathological failures in both animals and humans; the second discusses the efforts of philosophical and theological systems to ameliorate the problems of aging and mortality; and the third outlines the defences against illness, ageing, and death that science can provide. Metchnikoff felt that the philosophical systems of the nineteenth century offered little besides pessimism and that only science could offer a credible solution. He concluded his study with the words, '[s]i un idéal capable de réunir les hommes dans une sorte de religion de l'avenir est possible, il ne peut être basé que sur des principes scientifiques. Et s'il est vrai, comme on l'affirme souvent, qu'il est impossible de vivre sans foi, celle-ci ne pourra être que la foi dans la puissance de la science' (p. 392).

This work contains the first use in a book of the word 'gérontologie', which Metchnikoff coined, on p. 386; the *Oxford English Dictionary* also cites the English translation as the first use of 'gerontology' in English.

Cf. Waller 19978 (2nd ed., Paris: 1904).

NEWTON, THEOLOGY, AND ASTRONOMY:
A POSTHUMOUS PUBLICATION WITH AN IMPORTANT HISTORY



50. **NEWTON, Sir Isaac.** *The Chronology of Ancient Kingdoms Amended. To which is Prefix'd, A Short Chronicle from the First Memory of Things in Europe, to the Conquest of Persia by Alexander the Great [edited by John Conduitt].* London: J. Tonson, J. Osborn and T. Longman, 1728.

Quarto (230 x 182mm), pp. xiv, [2 (contents and advertisement/errata)], 376. Printed in roman and greek type. Engraved arms of the dedicatee by P. Foudrinier at head of dedication, one engraved initial, and 3 engraved folding plates. (Occasional light marking, short tear on B3, plates slightly creased.) Contemporary British sheep gilt, boards with gilt-ruled borders, spine gilt in compartments, [?later] gilt morocco lettering-piece in one, board-edges roll-tooled in blind, all edges speckled red. (Slightly rubbed and scuffed, causing small losses at extremities, splitting on joints, skilfully reinforced.) A very good, crisp copy in a contemporary binding. *Provenance:* [Edward or possibly Roger] Howman (engraved armorial bookplate of Roger Howman MD (1640-1705), also used by his son (Edward Howman MD, d. 1753; Franks 15570) and grandson (Roger Howman, d. 1766); cf. David Pearson 'English Book Owners in the Seventeenth Century', s.v.) – Edwin Ash, Poulton, Wiltshire, 8 May 1874 (ownership inscription on upper pastedown) – Kate Reylock (trial signatures on lower pastedown).

£950

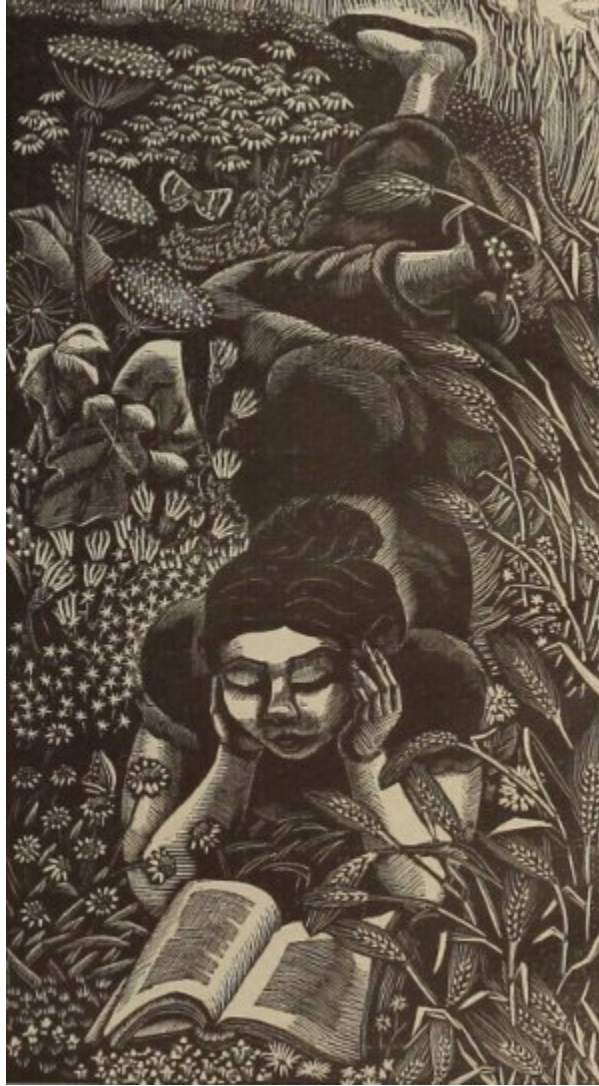
First edition, standard-paper issue. Newton's serious, scholarly interest in theology began a few years after his appointment as a Minor Fellow of Trinity College, Cambridge in 1667, probably due to the obligation to enter holy orders incumbent upon fellows of the college. In about 1670, '[i]n his usual style [Newton] purchased a notebook and entered a set of headings under which to collect the fruits of his reading in an orderly way [...]. He devoured the Bible, making himself a master of it to an extent that few could match, and tackled the early fathers of the church in a prodigious programme of reading that took him through all the major fathers and many lesser ones as well. Almost immediately his study found a focus. In his notebook headings such as "Christi passio, descensus, et resurrection" and "Christi satisfactio, & redemption", apparently expected to be major topics from the space allotted to them in anticipation, received very few entries. "Deus filius" ("God the Son"), on the other hand, spilled over the smaller space originally intended for it, and the entries he did set down suggest that very early he began to see a distinction between God the Father and God the Son and to question the status of Christ and the doctrine of the Trinity. It did not take Newton long to read himself right out of orthodoxy. He became fascinated with the theological struggle of the fourth century as a result of which trinitarianism was established as Christian orthodoxy. For Athanasius, the principal architect of trinitarianism, he developed more than a mere antipathy – passionate hatred is a better description. One of his manuscripts, "Paradoxical questions concerning the morals & actions of Athanasius & his followers" [...], virtually stood Athanasius in the dock and prosecuted him for an extended litany of sins. Newton enlisted himself among the disciples of Athanasius's opponent, Arius, for whom Christ was not an eternal part of the Godhead but a created intermediary between God and man, a doctrine similar but not identical to modern unitarianism' (ODNB). These heterodox religious opinions were carefully concealed by Newton and did not impede his progress to the position of Lucasian Professor of Mathematics in 1669; the potential problem caused by the requirement for ordination was circumvented by a royal mandate removing the obligation from the Lucasian Professor, thus avoiding any embarrassing examination of Newton's religious beliefs.

In *The Chronology of Ancient Kingdoms Amended* 'Newton attempts to determine the dates of ancient events from astronomical considerations and indicates the manner in which astronomy might be used to verify the views on the chronological points derived in the main from Ptolemy, which were held in his time' (Babson). The text, which evolved over a long period of time, had its origins in Newton's 'most important theological composition, "Theologiae gentilis origines philosophicae" ("The philosophical origins of gentile theology")' (ODNB), which dates from the early 1680s, and 'removed the coming of Christ from the focus of world history and treated him as merely the latest in a series of prophets sent by God to reclaim mankind from false gods. But mankind has an innate tendency to idolatry; trinitarianism, the worship of a creature as God, was only another turn in the cycle that throughout history had repeatedly perverted worship' (*op. cit.*). It developed through the following decades but remained in manuscript and unknown outside the

author's circles until 1716, when the Italian Abbé Antonio Schinella Conti (a friend of Newton's) spoke of Newton's work on chronology to the Princess of Wales, who demanded to see the text. 'Newton had no intention of surrendering a manuscript he considered potentially damaging. Because he could not refuse a royal command, he hastily composed an "Abstract", later called the "Short chronology", which put the work in a shape, little more than a list of dates, which Newton deemed suitable for the princess's eyes' (*op. cit.*). Conti, however, took a copy of the 'Abstract' to Paris, where he showed it to French scholars who questioned Newton's chronology, and the text was eventually published – without Newton's knowledge or consent – as *Abrégé de la chronologie de [...] Isaac Newton, fait par lui-même, & traduit sur le manuscrit anglais* (Paris, 1725), including criticisms of Newton's proposed chronology. Upon learning of the work, Newton responded with 'Remarks upon the Observations made upon a Chronological Index of Sir Isaac Newton, Translated into French by the Observator, and Publish'd at Paris', which appeared in the *Philosophical Transactions of the Royal Society of London* in late 1725, and continued to work on the text during the final years of his life.

After Newton's death in 1727, the manuscript was discovered by his heirs and edited for publication by his niece's husband, John Conduitt, who dedicated it to Queen Caroline, the former Princess of Wales, whose husband had ascended to the throne as George II in 1727. The final, published text comprises the 'Short Chronology', followed by six chapters enlarging upon the evidence from a variety of sources, including the Bible, literature, astronomy, and archaeological finds, which Newton drew upon to establish his chronology: 'Of the Chronology of the First Ages of the Greeks'; 'Of the Empire of Egypt'; 'Of the Assyrian Empire'; 'Of the Two Contemporary Empires of the Babylonians and Medes'; 'A Description of the Temple of Solomon'; and 'Of the Empire of the Persians'. The first edition of *The Chronology of Ancient Kingdoms Amended*, for which the rights were sold for £350, was published in two states: an issue on large and thick paper and a standard-paper issue (as here).

Babson 215; ESTC N2784; Gray 309; Wallis 309.



Item 30, *Matrix*

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