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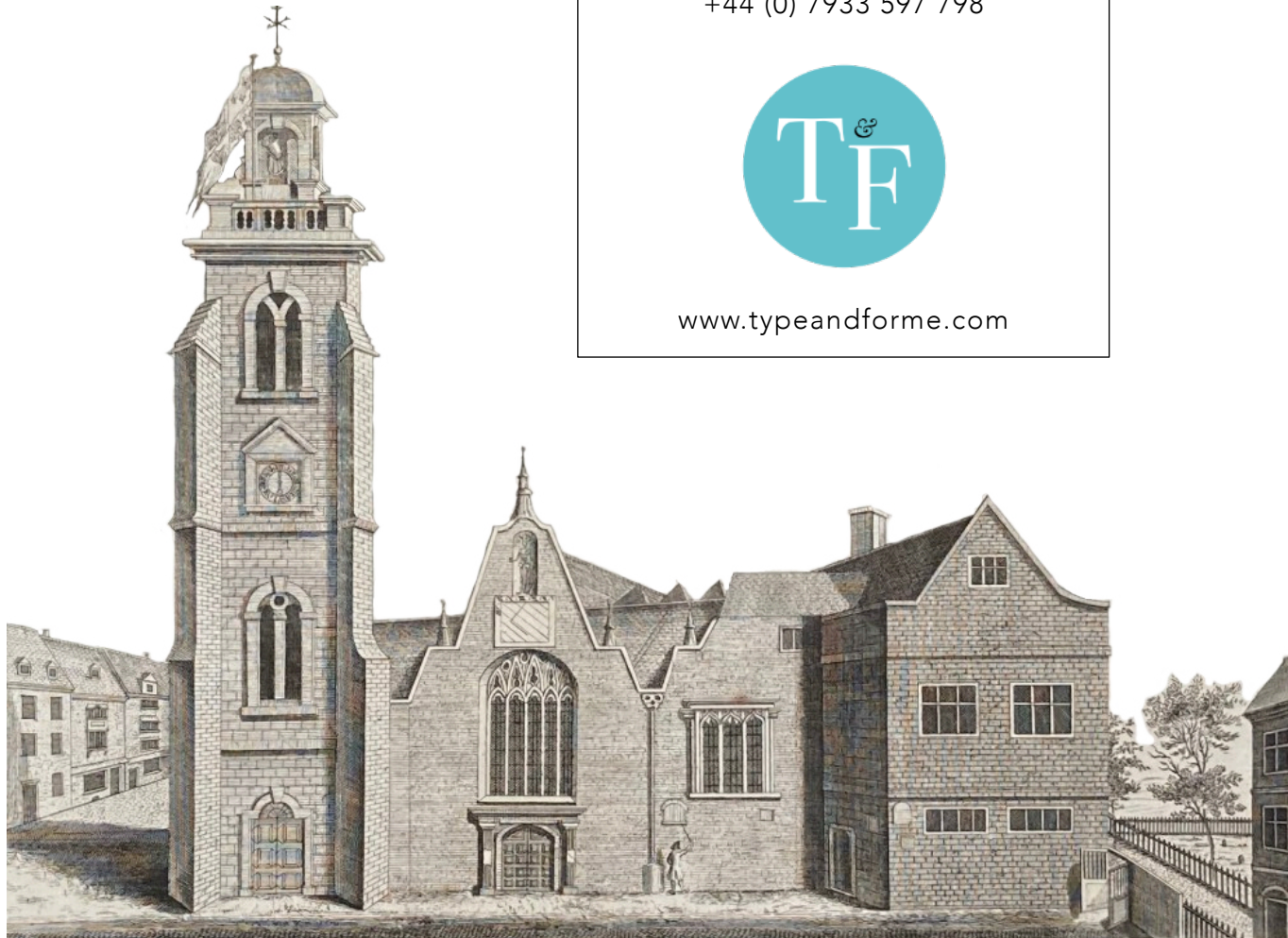
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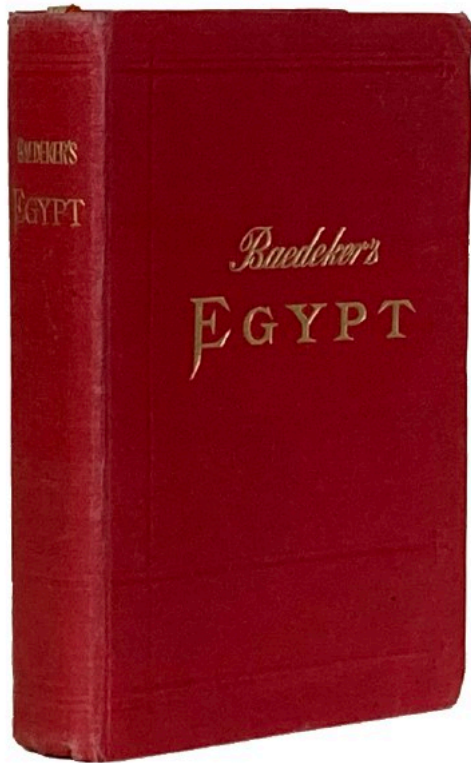
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13. WILLIAM PRESCOTT. *History of the Conquest of Mexico...* [with:] *History of the Conquest of Peru...*, 1860; 1857-1862. Contemporary prize binding.
14. J.K. ROWLING. *Harry Potter and the Chamber of Secrets*, 2002. First US deluxe edition.
15. ADAM SMITH. *An Inquiry into the Nature and Causes of the Wealth of Nations...*, 1806. First Creech octavo edition.
16. E.W. TRISTRAM. *English Medieval Wall Painting ... The Twelfth Century...*, 1944. First edition.
17. GEORGE VERTUE. Complete suite of Vertue's three engravings of the old church of St Martin-in-the-Fields, [c. 1744].
18. VICTORIA I. *Leaves from the Journal of Our Life in the Highlands...*, 1868. First edition.
19. SIR EDWARD WALKER. *A Circumstantial Account of the Preparations for the Coronation of His Majesty King Charles the Second...*, 1820. First edition.
20. EDWARD WILMOT. *Ugolino; or, The Tower of Famine. And Other Poems*, 1828. First edition.

THE FINAL ENGLISH EDITION TO BE PUBLISHED WHILE
EGYPT REMAINED PART OF THE OTTOMAN EMPIRE,
IN THE ORIGINAL CLOTH



1. BAEDEKER, Karl. *Egypt and the Sûdân. Handbook for Travellers... Seventh Remodelled Edition.* Leipzig, London, and New York: Breitkopf and Härtel for Karl Baedeker, T. Fisher Unwin, and Charles Scribner's Sons, 1914.

Octavo (157 x 104mm), pp. cxc, 458. 35 colour-printed maps and plans by Wagner & Debes after G. Schweinfurth, Wagner & Debes, *et al.*, 2 printed recto-and-verso, 8 double-page, 5 folding, and 4 double-page and folding, and 3 wood-engraved maps and plans by Wagner & Debes *et al.* after W. Sieglin *et al.*, 2 printed recto-and-verso and one double-page. Wood-engraved illustrations, diagrams, maps and plans in the text, some full-page or printed in black and red. (A few light marks.) Original flexible red cloth covers, upper cover lettered in gilt, both covers with blind-ruled borders, spine lettered in gilt and ruled in blind, light-yellow endpapers, upper endpapers with publisher's printed advertisements, lower endpapers with printed currency conversion rates and tables, all edges marbled, 2 silk markers, both faded at ends and slightly frayed. (A few light marks, extremities lightly rubbed, corners slightly bumped.) A very good, fresh copy in the original cloth covers. *Provenance:* Ryle Edward Charles Morris, December 1921 (1891-1971, pencilled ownership inscription on front free endpaper).

£195

Seventh 'remodelled' edition. 'Ever since the attention of the civilized world was re-directed to Egypt at the beginning of the 19th century, the scientific investigation of its innumerable

monuments has pointed with ever-growing certainty to the valley of the Nile as the cradle of history and of human culture. At the same time Egypt, like other Eastern countries, possesses high natural attractions, in the peculiar charms of its Oriental climate, the singularly clear atmosphere, the wonderful colouring and effects of light and shade, the exuberant fertility of the cultivated districts contrasted with the solemn desert, and the manners, customs, and appearance of a most interesting and most diversified population' (p. [iii]).

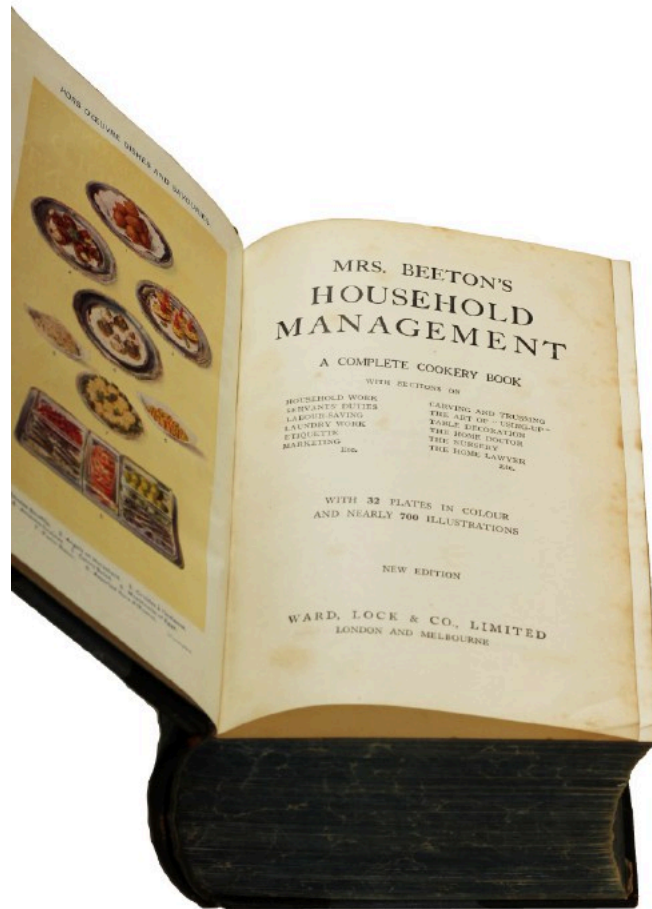
The first English edition of a guide to Egypt by Baedeker appeared in 1878 under the title *Egypt-Lower Egypt* and was followed by *Egypt. Second Part: Upper Egypt* in 1892. The fourth English edition of 1898 combined both Upper and Lower Egypt under the title *Egypt*, and they were treated together in the fifth and sixth English editions of 1902 and 1908 respectively, and the present, seventh edition. The seventh edition (which was first published in German in 1913), was the last edition to appear before World War I and hence the last to be published while Egypt remained part of the Ottoman Empire. The text of the first edition was based on materials provided to Baedeker by eminent Egyptologists – including the celebrated German scholar Georg Ebers (1837-1898) – and the preface records that the present, seventh

edition was 'founded on the combined work of several Egyptologists and other Oriental scholars' (p. [iii]).

The first part of the work (spanning nearly 200 pages) provides practical and historical information, divided in nine sections: 'Preliminary Information' (travel, finance, language, etc.); 'Geographical and Political Notes' (including contributions by the Egyptologist Sir Henry Lyons and the botanist and traveller Georg Schweinfurth); 'El-Islâm', written by Carl Heinrich Becker, a pioneer of western studies of Islam; 'Outline of the History of Egypt', 'Hieroglyphics', 'Religion of the Ancient Egyptians', and 'Historical Notice of Egyptian Art', all by the German-Jewish Egyptologist Georg Steindorff, who had succeeded Georg Ebers as professor of Egyptology at Leipzig in 1893; 'Buildings of the Mohomedans', by the architect and architectural historian Julius Franz Pasha; and 'Works on Egypt', a comprehensive bibliography of the sources drawn upon by the authors. The second part of the volume is dedicated to the descriptions of the routes through Egypt, which are extensively illustrated by the detailed maps.

Hinrichsen E252.

**MRS BEETON UPDATED FOR THE
POSTWAR LIFESTYLE OF THE 1920S
IN THE SCARCE HALF MOROCCO BINDING**



2. BEETON, Isabella Mary. *Mrs. Beeton's Household Management. A Complete Cookery Book ... New Edition.* London and Melbourne: Butler & Tanner Ltd for Ward, Lock & Co., Limited, [c. 1923].

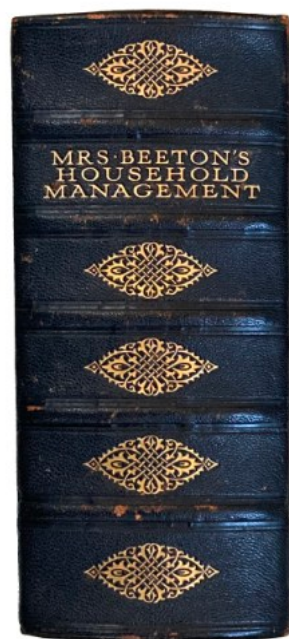
Octavo (211 x 140mm), pp. [i-iv (half-title, publisher's advertisements on verso, title, imprint on verso)], v-xvi ('Preface', 'Abridged Preface to the First Edition', 'General Contents', 'Colour Plates'), 1-8 ('Illustrations', 'Recipes and Directions for Each Meal', 'Economies and Substitutes', 'How to Use the Book', 'Index'), 9-1632 (text), 1633-1680 ('Analytical Index'). Colour-printed frontispiece, 31 colour-printed plates, and 65 half-tone plates with illustrations recto-and-verso. Letterpress tables and 14 full-page illustrations in the text. (Some light, mainly marginal spotting and some marking.) Original half black hard-grained morocco over blue cloth, spine gilt in compartments, lettered directly in one, others decorated with central strapwork design, marbled blue endpapers with cloth hinges, all edges marbled. (Extremities slightly rubbed and bumped, some slight rubbing and marking on boards, heavier on lower board, bookblock split at hinges). A very good copy in the scarce half-morocco binding.

£95

'New Edition'. Isabella Beeton's *The Book of Household Management* was first published in parts between 1859 and 1861 by her husband Samuel Beeton, and then appeared in book form – with colour-printed illustrations – in 1861 (as Bitting notes, it was 'one of the earliest cookery books

using colored illustrations', p. 32). The work was an immediate success, and there 'are many pointers to the reason for the book's astonishing popularity, chief of which were undoubtedly its ease of reference, its clarity of instruction, and its ability to answer questions on every conceivable aspect of household management and domestic affairs. [...] A total of 2,751 numbered recipes and household hints and instructions were given, and each of the recipes carried a legend at the end giving an average cost, the time necessary for cooking, the amount of persons it was sufficient for, and, where applicable, the months when the meat, game, or fish, was in season. This was a new innovation and one much appreciated by her many thousands of readers' (Quayle, *Old Cook Books*, p. 225). The year after his wife's death at the age of 28 in 1865, Samuel Beeton sold the rights to the book to Ward, Lock, and Tyler, who reissued the book in numerous editions through the nineteenth and twentieth centuries.

The present, 'new' edition was comprehensively revised and rewritten to take account of the societal changes which marked the 1920s in the immediate aftermath of World War I: the 'servant problem' and the adjustments necessary to run a household with fewer staff than would have been customary ten years earlier; the advent of dish-washing machines, electrical household apparatus, and the proliferation of ingenious 'labour-saving devices'; widespread car ownership; the increasing number of individuals and families living in flats; and the changing role of women in society. The 'Index' divides the contents of the volume into sections on 'Household Work', 'Table Service', 'Cookery', 'The Home Lawyer', and 'The Home Doctor' (which gather thematically information appearing in different chapters), but the bulk of the volume is dedicated to all aspects of food and drink (pp. 46-1460). This includes some 4,000 recipes 'many of which are contributed or adapted by Mr. C. Herman Senn', who was one of the most prolific and well-regarded writers on food and cookery working in Britain at the time. The section on cookery is eclectic and comprehensive, and includes sections on 'Vegetarian Cookery'



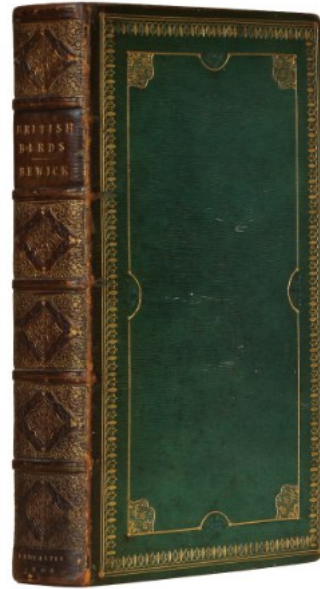
(pp. 1165-1190), 'Invalid Cookery' (pp. 1191-1228), 'Jewish Cookery' (pp. 1229-1236), together with a broad range of international cuisines, which are grouped firstly by cookery of the current or former British colonies – 'Australian Cookery', 'South African Cookery', 'Indian Cookery', and 'American and Canadian Cookery' (pp. 1237-1296) – and secondly the cuisine of European countries: 'French Cookery', 'German and Austrian Cookery', 'Italian Cookery', and 'Spanish Cookery' (pp. 1297-1334).

The editors' preface to this edition states that '[f]or more than half a century Mrs. Beeton has been the guide, philosopher and friend of countless happy homes' (p. v), and it includes a quotation from Clemence Dane's novel *The Regiment of Women*, published in 1917, indicating that this edition was issued after that date. According to the publisher's advertisement on the verso of the half-title, the work was available 'strongly bound, 12s. 6d.; also half-morocco',

and it was reviewed at this price in *Country Life* on 10 March 1923 (vol. LIII, No. 1366, p. 324), so it can be identified as the text which Ward, Lock first published in 1923, which Kathryn Hughes describes as 'the sixth major new edition' (*The Short Life and Long Times of Mrs Beeton* (2006), p. 373). Interestingly, advertisements for this work in other publications state that the price for the copies bound in half morocco (as here) was 25s. (i.e. twice the price of copies in standard bindings); certainly, this significant differential in price would explain why copies bound in half morocco are much scarcer on the market than those in standard bindings. We have only been able to trace one other copy of this edition in the half morocco binding on the market in recent years, which was sold at auction by PBA Galleries ('Antiquarian Books with Manuscripts and Food & Drink', 24 June 2021, lot 218).

Kathryn Hughes, *The Short Life and Long Times of Mrs Beeton* (2006), p. 447.

THE FIRST ONE-VOLUME EDITION OF BRITISH BIRDS, PRINTED ON A THIN PAPER WHICH
 'TOOK AN EXCELLENT IMPRESSION FROM THE BLOCK', IN A HANDSOME REGENCY BINDING



3. BEWICK, Thomas. *A History of British Birds ... Part I. Containing the History and Description of Land Birds* [– *Part II. Containing the History and Description of Water Birds*]. Newcastle: Edward Walker for T. Bewick 'sold by him, and Longman and Co., London', 1809.

2 parts in one volume, octavo in 4s (213 x 131mm), pp. I: [i]-xlii (title, verso blank, preface, 'Introduction to the History of British Land Birds', 'An Explanation of the Technical Terms Used in this Work', 'Contents of the First Part', 'Contents of the Second Part'), [43]-327, [1 (illustration)]; II: [i]-xviii (title, verso blank, preface, 'Introduction to the History of British Water Birds'), [19]-360, [1]-8 ('Books in the Press, and Other Works Published by Sharpe and Hailes, Opposite Albany, Piccadilly'). Wood-engraved title-vignettes, head- and tailpieces, and illustrations, some full-page, all by and after Bewick. (Some scattered spotting and offsetting due to paper

stock (*vide infra*), occasional light marking, a few ll. with small marginal chips.) Contemporary British straight-grained green roan gilt [?for Sharpe and Hailes], boards with borders of double gilt rules enclosing gilt foliate roll, panel of single gilt rules with elaborate foliate cornerpieces, sides with curved gouges enclosing blind palmette tools, flat spine gilt in compartments, lettered directly in one, others with elaborate gilt decoration, lettered directly with the imprint at the foot of the spine, board-edges ruled in gilt, gilt-ruled turn-ins, all edges gilt, green silk marker. (Spine faded, some rubbing and scuffing, causing small superficial losses, corners bumped.) A very good copy in a contemporary Regency binding. *Provenance*: Elizabeth Bligh (early ownership signature on front flyleaf) – 'd. P.^o a.^o d.^o 1818' ([?]purchase note dated 1818 on front flyleaf) – Raymond Emil Maddison (1931-2003, engraved armorial bookplate and pencilled ownership signature on upper pastedown; a few pencilled notes).

£695

Fourth edition of *Land Birds* and third edition of *Water Birds*, and the first one-volume edition of *A History of British Birds*. Bewick (1753-1828) was the son of a tenant farmer in Cherryburn, Northumberland, and grew up in the Northumbrian countryside, where he became known among his neighbours for his artistic abilities. In 1767 he was apprenticed to the engraver Ralph Beilby (1743-1817), which entailed a move to the city in order to lodge with his master. After completing his apprenticeship in 1774, during which he developed the skills as a wood-engraver for which he became famous, Bewick spent some time working in Newcastle and then London. Finding the capital disagreeable, Bewick returned to Newcastle and on 17 September 1777 signed an agreement to enter into a partnership with his erstwhile master, Ralph Beilby. The following thirteen years saw the partnership produce a large number of illustrations for books and other purposes, in the course of which Bewick and Beilby planned the first of their works on natural history – *A General History of Quadrupeds*. In his posthumously published *Memoir*, Bewick recalled that, while he drew the animals and then engraved his drawings in order to illustrate the work, 'Mr. Beilby, being of a bookish or reading turn, proposed, in his evenings at home, to write or compile the descriptions. With this I had little more to do than furnishing him, in many

conversations and by written memoranda, with what I knew of animals, and blotting out, in his manuscript, what was not truth. In this way we proceeded till the book was published in 1790' (*A Memoir of Thomas Bewick, Written by Himself* (Newcastle-upon-Tyne and London, 1862), p. 146). *A General History of Quadrupeds* was an immediate success, and it would reach seven editions, selling some 14,000 copies.

The success of their first collaboration encouraged the two partners to begin work in 1791 on a new book: *A History of British Birds*. The work was divided into two parts (dealing with land birds and water birds), and the first volume, *Land Birds*, was, once more, written by Beilby and illustrated by Bewick. The wood-engravings for the work comprised not only the illustrations of the species, but also numerous vignettes of daily life in the form of tail-pieces, since 'as instruction is of little avail without constant cheerfulness and occasional amusement, I interspersed the more serious studies with Tale-pieces of gaiety and humour; yet even in these seldom without an endeavour to illustrate some truth or point some moral' (T. Bewick, *History of British Birds* (Newcastle and London, 1826), I, p. [iii]). *Land Birds* was published in 1797 to great acclaim, but that year also saw Bewick's dissatisfaction with the partnership reach a level which led to its dissolution (the book's publication had been preceded by a last-minute disagreement about whether Beilby's name should appear on the title-page as the author). Therefore, responsibility for the second volume, *Water Birds*, fell entirely on Bewick's shoulders, who drew upon the books of Pennant, Willughby, Buffon, and other contemporary ornithologists. He was also assisted in writing the descriptions of the birds by the Reverend Henry Cotes and others, while the creation of the illustrations was undertaken with the assistance of Bewick's apprentices.

Water Birds was published in 1804, thus completing *A History of British Birds*, and although 'the text of the work contains little of originality or importance', its 'great popularity [arose] solely from the brilliance and fidelity of the woodcuts [...]. The success of the *History of British Birds* was immediate and

complete; six editions were issued in Bewick's lifetime [...]. The *Birds* marked Bewick's high-water mark as an artist' (Mullens and Swann, pp. 62-63). As Jenny Uglow notes, 'Water Birds crowned Bewick's achievement' (*Nature's Engraver: A Life of Thomas Bewick* (London, 2006), p. 306), and *A History of British Birds* was remarkable for its impact on British literary and visual culture over the following centuries; among the many influenced by Bewick were Wordsworth, who praised 'the genius of Bewick' in 'The Two Thieves' (1800); Alfred Lord Tennyson and Charles Kingsley, who were enthusiastic juvenile readers, as was Charlotte Brontë, whose *Jane Eyre* would open with the eponymous heroine reading *A History of British Birds*; and the young Beatrix Potter, who copied Bewick's engravings of animals. Bewick's fellow natural historians were similarly laudatory, and John James Audubon's *Ornithological Biography, or An Account of the Habits of the Birds of the United States of America* (Edinburgh, 1835) includes 'Reminiscences of Thomas Bewick', which narrates his meetings with Bewick while travelling through England, and concludes 'My opinion of this remarkable man is, that he was purely a son of nature, to whom alone he owed nearly all that characterized him as an artist and a man. Warm in his affections, of deep feeling, and possessed of a vigorous imagination, with correct and penetrating observation, he needed little extraneous aid to make him what he became, the first engraver on wood that England has produced' (vol. III, pp. 303-304).

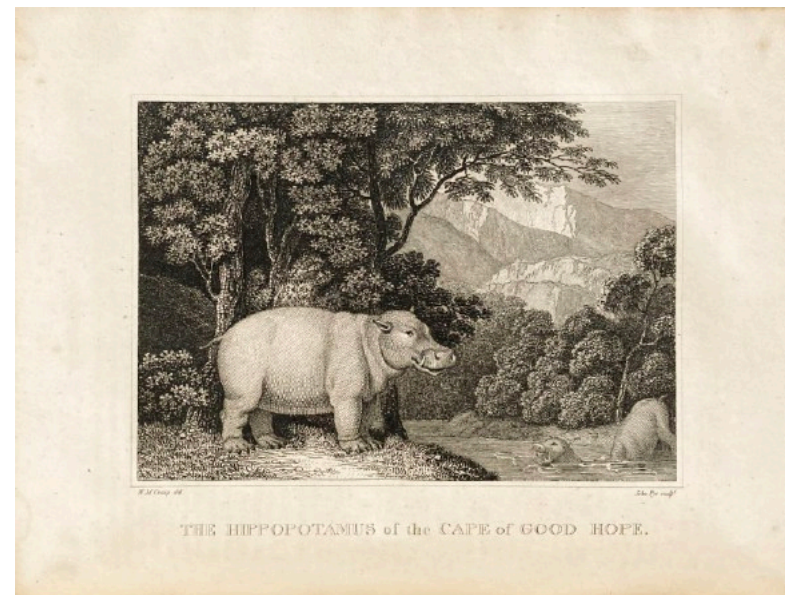
This present edition published in 1809 comprised 1,500 copies, and it was the first to be published in one volume, combining the fourth edition of *Land Birds* and the third edition of *Water Birds*, based on the texts of the preceding editions with minor revisions and editions. Roscoe notes that this edition was printed on 'a very thin and rather poor paper' which was, however, 'from the point of view of an artist anxious to show his work to the best advantage, more satisfactory than most of the papers previously used – it took an excellent impression from the block' (p. 88). Bewick had evidently taken great trouble over the book and was pleased with the results, writing that 'the prints in that Edition, look better than any that were done before – but this would not have

been the case, if I had not overlook'd the printing of the Book & insisted upon the pressman's doing as I wished' (quoted in Tattersfield). These efforts seem to have been appreciated by his readers, and Tattersfield comments that '[a]s evidence of its popularity, copies of this edition are comparatively scarce and rarely occur in fine condition'.

This copy is in a handsome Regency binding, executed between the book's publication in 1809 and 1818, when a note of that date was written on the front flyleaf. Unusually, it has an eight-page catalogue of books published by Sharpe and Hailes of London bound in at the end of the volume. The bookselling and publishing partnership of John Sharpe and N. Hailes seems to have been established in c. 1806 and they gave their address as 'opposite Albany, Piccadilly' in the imprint of Thomas Secker's *Family Sermons*, which they issued in 1810. On the evidence of other imprints, the partnership remained in Piccadilly until at least 1814, but the structure seems to have changed by 1818, when William Bingley's *Biographical Conversations on the Most Eminent & Instructive British Characters* was published with the imprint 'printed for John Sharpe, at Haile's Juvenile Library, London Museum, Piccadilly'. Since Sharpe and Hailes are not known to have published any of Bewick's books, it seems most probable that they were the booksellers who retailed this volume, raising the possibility that it was bound for them (the quality of the binding indicates that it was the work of a London binder rather than a provincial workshop). Certainly, on p. 7 of the present catalogue it states that volumes in the 'Biographical Notices' series 'may [...] be had elegantly bound in Calf, or in Morocco Leather, of any Colour. And separate Authors are constantly kept in a variety of Bindings, at 186, opposite Albany, Piccadilly'.

Mullens and Swann, p. 63; Roscoe 20; Tattersfield TB 1.18.

BLOMFIELD'S COMPREHENSIVE CONSPECTUS OF THE WORLD, ILLUSTRATED WITH ENGRAVINGS AFTER WILLIAM MARSHALL CRAIG, IN A CONTEMPORARY BINDING



4. **BLOMFIELD, Ezekiel.** *A General View of the World, Geographical, Historical, and Philosophical; on a Plan Entirely New.* Bungay: 'printed and published by C. Brightly and T. Kinnersley', 1804-1807.

2 volumes, quarto in 2s and 4s (262 x 206mm), pp. I: v (title, verso blank, preface), [1 (blank)], [1]-827 ('View of the World' I-III), [1 (blank)], [3]-254 ('Introduction. Preparatory View of the World'); II: [2 (title, verso blank)], [1]-695 ('View of the World' IV-XV), [1 (blank)], [28 ('General Index' and 'Explanatory Index')]. Engraved allegorical frontispiece by J. Barlow after William Marshall Craig in vol. I, 36 engraved plates by J. Barlow, T. Wallis, John Pye, and Rolfe after Craig, 21 engraved maps, 4 folding (including 'Map of the World' bound as a frontispiece to vol. II), and one folding letterpress table. Wood-engraved title-vignettes. (Some light browning, marking or spotting, marginal damp-marking affecting a few II. and plates, some folding plates creased, some short tears, mainly marginal, occasionally causing small losses.)

Contemporary British tree calf, spines gilt in compartments, gilt red morocco lettering-pieces in two, the lower with a contrasting green morocco inlay with the volume number in gilt, other compartments with central star tool in gilt, board-edges roll-tooled in gilt, marbled endpapers. (Some scuffing and scratching causing small superficial losses, corners bumped, some superficial cracking on joints, front flyleaf removed from vol. II.) A very good copy in a contemporary British binding. *Provenance:* early marginal pencil note on II, p. 437 – Thomas Kempster, Greenfield House, Llandysilio (1837-1893; 'Kempster' in pencil on verso of front free endpapers in a 20th-century hand; by descent to his daughter-in-law:) – Winifred Wilde (d. 1973; by descent to her great-nephew, the present owner).

£350

First edition. The Independent minister and writer Blomfield (1778-1818) was born into a poor Norfolk family, which moved to Norwich in 1783. As a boy Blomfield 'read widely, but the book that determined his lifelong studies was Anna Letitia Barbauld's *Evenings at Home* (1792-6), which quickened his interest in the phenomena of nature. At about fifteen he became imbued with strong religious convictions and was placed under the care of a nonconformist minister, the Revd S. Newton of Norwich. Under his capable mastership he rapidly acquired Latin, Greek, and Hebrew. After combating old doubts, in 1796 he joined Newton's church, and, resolving to become a minister, attended the Independent Homerton Academy' (ODNB). Following a year-long illness, Blomfield joined the congregation at the market town of Wymondham in South Norfolk and on 20 October 1800 he married Mary Fursnell. Shortly after his marriage, Blomfield delivered a course of lectures on history at Wymondham, and, as his family grew (it would eventually number eight children), 'he eked out a slender income by hack work for Brightley, a printer at

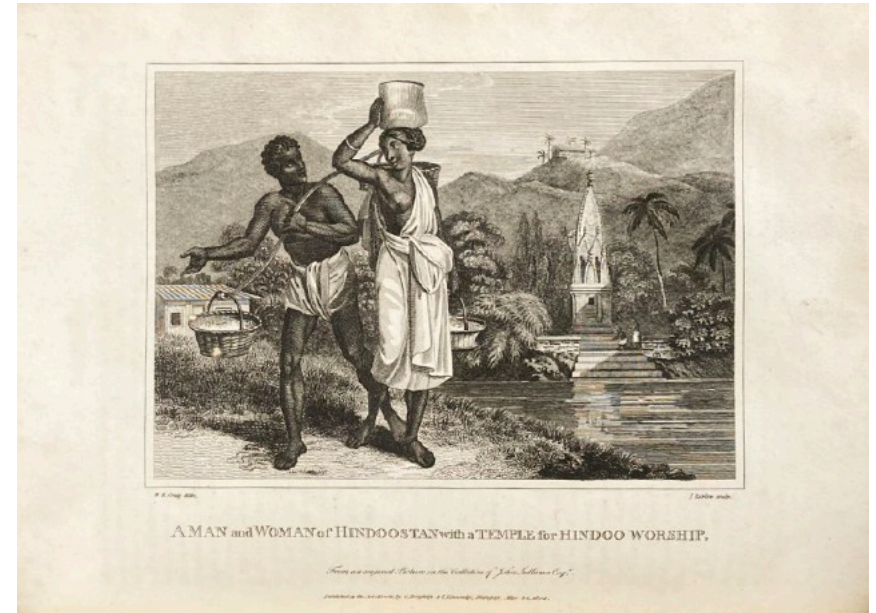
Bungay, and subsequently went into partnership with him' (*op. cit.*). Blomfield's first publication with Brightley and Kinnersley was *A New Family Bible: Containing the Old and New Testaments, with Notes, Illustrations, and Practical Improvements Selected from the Exposition of Matthew Henry, by E. Blomfield; Embellished with Fifty Beautiful Engravings*, which was published in two quarto volumes in 1803-1805.

A New Family Bible was followed by *A General View of the World*, a comprehensive and wide-ranging two-volume account of the continents and countries of the world, which drew upon many of the most notable works of travel and exploration of the era, including Joseph Addison's *Remarks on Several Parts of Italy, &c. in the Years 1701, 1702, 1703*, James Bruce's description of his travels in Abyssinia, William Coxe's *Travels into Poland, Russia, Sweden, and Denmark*, Jean-Baptiste du Halde's account of his travels in China and Tibet, Sir William Jones's *The History of the Life of Nader Shah, King of Persia*, works about Sir George Staunton's embassy to China, Michael Symes's *An Account of an Embassy to the Kingdom of Ava in the Year 1795*, and Constantin-François Volney's narrative of his travels in Egypt and Syria. The first part of *A General View of the World* is 'Introduction. Preparatory View of the World' and comprises eight chapters on a wide range of scientific subjects, titled 'Astronomy', 'Mathematical Geography', 'Meteorology', 'Geology', 'Mineralogy', 'Economy of Vegetation', 'Animated Nature', and 'On Man'. This is followed by the body of the work ('View of the World'), which is divided into 15 books. The first book provides an overview of the continents (Europe, Asia, Africa, and America) and is followed by 'The British Empire' (Book II), which describes the geography of the countries of the British Isles and provides a



history of Britain from the earliest times to Blomfield's own time. Book III, which concludes the first volume, is dedicated to 'Northern Europe' and gives detailed accounts of the countries from the Arctic Circle to Germany. Volume II comprises books IV to XIV, which describe 'The Southwest of Europe', 'The Russian Empire', 'Eastern Asia', 'The South of Asia', 'The Ottoman Empire', 'Christian Africa', 'Mahometan Africa', 'Pagan Africa', 'South America', 'West Indies', 'North America', and 'The Islands in the Pacific Ocean'.

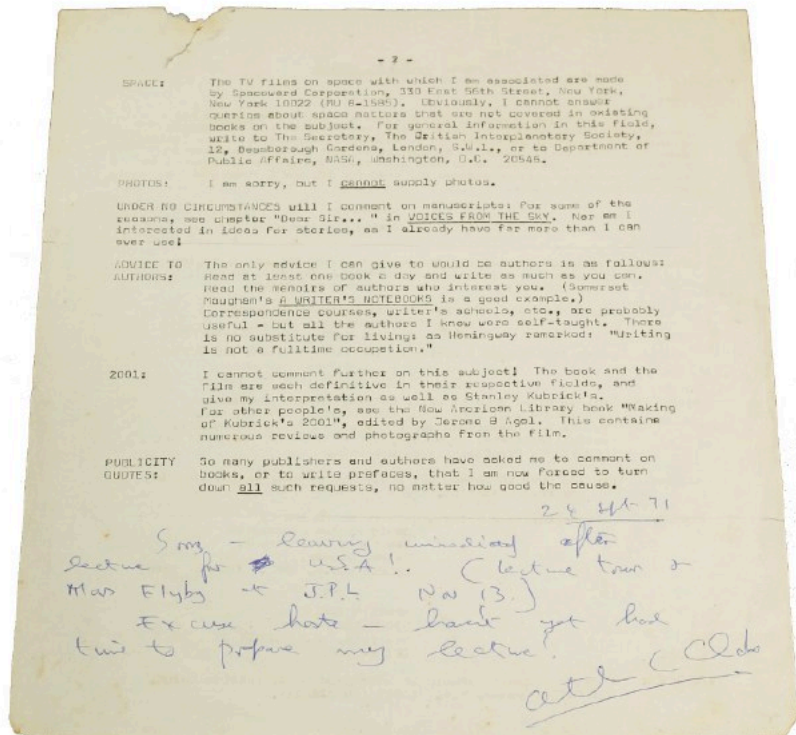
The designs for the plates which illustrate *A General View of the World* were commissioned from the artist W.M. Craig (1763 or 1764-1829), who was probably a nephew of the Edinburgh architect James Craig. After working as an artist in Manchester, and exhibiting in Manchester and Liverpool, W.M. Craig moved to London in c. 1791. In London he established himself as 'a miniature and portrait painter, varying this with occasional rustic figures and landscapes in watercolours [...], and domestic scenes' (ODNB), and was Drawing Master to Princess Charlotte of Wales, Miniature Painter to the Duke and Duchess of York, and Painter in Watercolours to Queen Charlotte. Craig's designs were engraved by a group of four engravers, including 'J. Barlow' (presumably the John Barlow (1759-c. 1810) who trained at the Royal Academy schools before working in London), and John Pye. It seems likely that the latter was the English engraver who was born in 1782, began working for James Heath in 1801, who produced a great many book illustrations as well as individual prints. In 1805 Pye embarked upon a lengthy collaborative partnership with J.M.W. Turner and he rose to prominence both as an extremely skilled engraver and as an effective advocate for engravers and printmakers. Although his criticism of the Royal Academy may have been an obstacle to official recognition in Britain, Pye was awarded a gold medal by the French government in 1846 and in 1862 he was elected a Corresponding Member of the Académie des Beaux-Arts of Paris, and his death in 1874 'deprived engravers of an individual who had been their best spokesman' and had encouraged 'projects which sought to make the relationship between engravers and their public closer and more aesthetically improving' (ODNB).



This set of *A General View of the World* is a contemporary British binding, which was probably executed by a provincial workshop (in the first volume, the binder has misbound 'Introduction. Preparatory View of the World' after 'View of the World' I-III). It is believed this set was inherited by Thomas Kempster (1837-1893) from his father, suggesting that the binding may have been produced by a Welsh bindery, and that it was executed at or shortly after the publication of the volumes. The set has remained in the possession of Thomas Kempster's descendants to the present day and has therefore not been offered on the market for more than a century.

Phillips, *Maps of America*, p. 805 ('South America, from the Best Authorities'); Sabin, *Bibliotheca Americana*, 5973; *South African Bibliography* I, p. 220.

**ARTHUR C. CLARKE ANTICIPATES THE MARS FLYBY OF MARINER 9:
AN EVENT THAT LED HIM TO PREDICT LIFE ON MARS BY THE END OF THE 20TH CENTURY**



5. CLARKE, Sir Arthur Charles. Mechanically reproduced typed letter signed ('Arth[ur] C Clarke') with autograph salutation ('Mr Paul'), autograph annotation 'PTO.', and dated autograph postscript, [s.l.], 24 September 1971.

2 pp. on one l. on wove paper with autograph additions, quarto (254 x 204mm). Folded for despatch. (Extremities lightly rubbed and darkened, some marking, corners creased, 30mm tear at head with small loss and marking.)

£395

Sir Arthur Charles Clarke (1917-2008) was an English writer of science fiction and non-fiction, whose best-known work was the script for *2001: A Space Odyssey* (1968), which was created in collaboration with Stanley Kubrick and based on stories by Clarke. Interested in space travel from a young age, Clarke had joined the British Interplanetary Society while still in school, studied physics and mathematics at King's College, London, and began to write science fiction while working in the civil service in the later 1930s. An officer in the Royal Air Force during the World War II, he worked with American scientist-engineers and published an important technical paper on 'Extra-Terrestrial Relays' in the journal *Wireless World* (1945), describing a 'geostationary orbit' that the International Astronomical Union later officially designated the 'Clarke Orbit'. In 1956 Clarke settled permanently in Sri Lanka, where he had discovered his love for the weightlessness of outer space in the form of scuba diving – a passion cut short when he contracted polio in 1962 and, 22 years later, post-polio syndrome, which confined him to a wheelchair for the final decades of his life. Continuing his career as a writer, at the end of his life, Clarke had written 'or collaborated on close to 100 books [...]. His works have been translated into some 40 languages' (obituary, *New York Times*, 18 March 2008).

This is a form letter from Clarke to an unidentified Mr Paul in response to his letter which was, as the printed text explains, one of the 'several thousand items of mail a year' received by Clarke. The form letter is 'designed to deal with about 90% of the questions I am asked' and contains Clarke's details including his correspondence addresses and those to which lecture requests and queries about rights should be sent; references for his biography, bibliography, and other information commonly requested by the media; and short paragraphs on 'advice to authors' and '2001' (beginning 'I cannot further comment on this subject!').

Clarke's autograph postscript dated 24 September 1971 forms an apology to Mr Paul, who apparently wished to meet with him: Clarke explains that he will

be 'leaving immediately after lecture for USA!' due to a 'lecture tour and Mars Flyby at J.P.L. Nov[ember] 13', before apologising for the 'haste – haven't yet had time to prepare my lecture!'.

The 'Mars Flyby' was that of NASA's *Mariner 9*, the first spacecraft to orbit another planet, which had been launched from Cape Canaveral on 30 May 1971 and was due to reach Mars on 13 November 1971 ('J.P.L.' refers to NASA's Jet Propulsion Lab). On 12 November, the day before the mission reached Mars, Caltech Planetary Science professor Bruce Murray gathered a panel of thinkers to discuss this momentous event and its implications. Under the moderation of the *New York Times* science editor and its designated reporter on *Mariner 9* Walter Sullivan, the conversation included Carl Sagan, Ray Bradbury, and Arthur C. Clarke, and was published in 1973 as *Mars and the Mind of Man*. Clarke commented: 'We are now in a very interesting historic moment [...], the frontier of our knowledge is moving inevitably outward. [...] Carl [Sagan], you've gone on record as saying that Jupiter may be a more hospitable home for life than any other place, including Earth itself. It would be very exciting if this turns out to be true. I will end by making one prediction. Whether or not there is life on Mars now, there will be by the end of this century' (cited in Maria Popova, 'Mars and the Mind of Man: Carl Sagan, Ray Bradbury and Arthur C. Clarke in Cosmic Conversation, 1971', themarginalian.org).

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



6. [?]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.

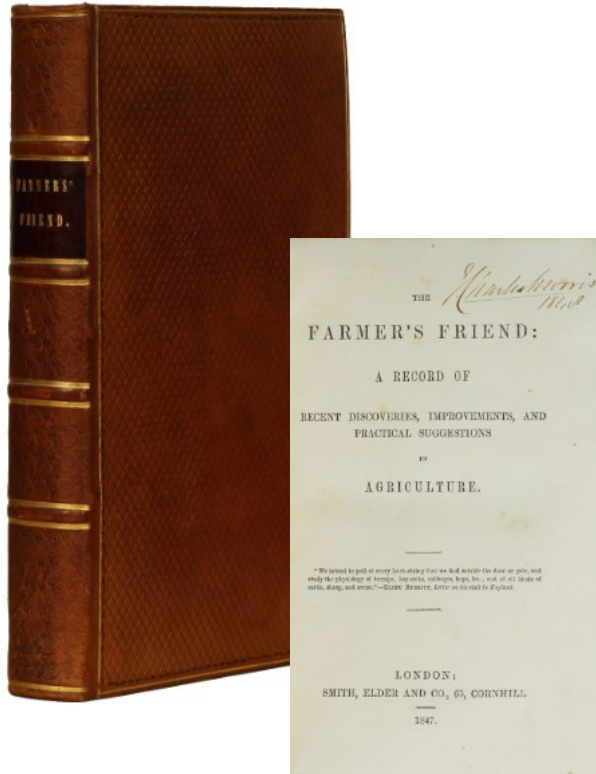
This example is from the collection of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin and a member of the Roxburghe Club, who assembled extensive collections which were particularly rich in prints, illuminated manuscripts, and printed books.

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 CRISP EXAMPLE OF 'A USEFUL AND PRACTICAL BOOK
ON A USEFUL AND PRACTICAL SUBJECT,
AND WELL WORTHY OF ITS NAME'

~

IN A CONTEMPORARY BRITISH BINDING



7. *The Farmer's Friend: A Record of Recent Discoveries, Improvements, and Practical Suggestions in Agriculture.* London: Stewart and Murray for Smith, Elder and Co., 1847.

Octavo (190 x 119mm), pp. xii (title, imprint, advertisement, errata, preface, contents), 340. Letterpress tables in the text, some full-page. (Occasional light spotting, a few small marks.) Contemporary British diced calf gilt, boards with border of blind foliate roll and single gilt rule, spine gilt in compartments, gilt morocco lettering-piece in one, others decorated with blind rolls, board-edges and turn-ins roll-tooled in blind, light-grey endpapers, all edges marbled. (Spine slightly faded, extremities lightly rubbed, corners slightly bumped, bound without the publisher's catalogue called for by Goldsmiths'.) A very good, crisp copy in a contemporary binding. *Provenance:* Thomas Charles Morris, 1848 (1808-1886, ownership inscription 'T. Charles Morris 1848' on title; pencil markings, apparently by Morris, on a few pp.; by descent to his son:) – Edward Harold Morris (1850-1929) – 'Valuable. H.V.' (pencil annotation on front free endpaper by the Welsh writer, historian, and bibliographer Herbert Millingchamp Vaughan (1870-1948), Morris's kinsman).

£125

First edition. *The Farmer's Friend* collected extracts from recent publications, in order 'to concentrate in a convenient form for reference, as much as possible of the varied and valuable information dispersed through a six months' series of our different agricultural journals' (p. [v]). The articles are arranged in six chapters under the titles 'On Live Stock', 'On Implements', 'On Draining', 'On Manures', 'On Cultivation and Crops', and

'Miscellaneous'. Although the preface states that the editor planned to publish further volumes of *The Farmer's Friend* every six months, only the present edition of the work appeared.

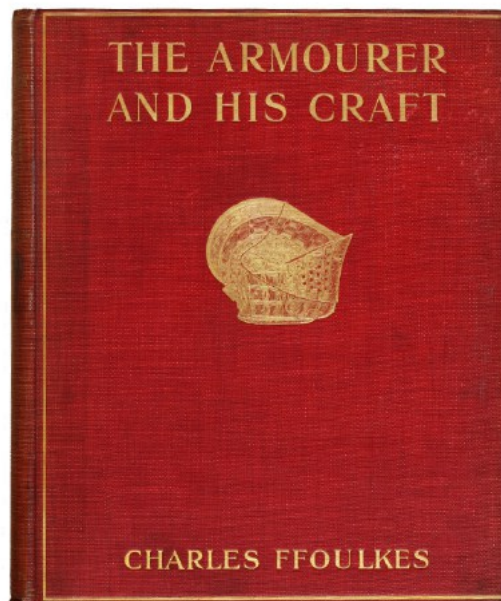
Despite this, *The Farmer's Friend* was generally well received by critics, such as the reviewer for *Tait's Edinburgh Magazine*, who wrote that '[t]his is a useful and practical book on a useful and practical subject, and well worthy of its name. The plan of the work, though claiming no merit on the score of originality, is an excellent one, and the volume will be welcomed by all that large portion of the community who are interested in farming operations. The valuable information contained in the different chapters has been compiled and arranged from various agricultural journals of the day, and other approved and satisfactory sources. The agriculturist may put full confidence in the book when he learns that such scientific and experienced men as Mr. Blacker, Professor Johnston, Mr. Smith of Deanston, Mr. Grey of Dilston, Liebig, Professor Daubeny, and others, whose names are esteemed by farmers, are amongst those whose articles form the contents. Agriculture has now attained to the dignity of a science, and that publication will prove itself indeed the "Farmer's Friend," which comprises, at a cheap rate, well sifted, carefully condensed, and comprehensive reports and papers, on all matters

relative to agricultural improvements and progress. On such subjects as live stock, implements, draining, manures, cultivation and crops, there is here a body of valuable information, which cannot fail of being of great utility to the farmer. The editor has executed his task with much judgment and discrimination' (*Tait's Edinburgh Magazine* vol. XIV (1847), p. 411).

This copy is from the library of Thomas Charles Morris, who served as Mayor of Carmarthen in 1846 and 1856, was a Justice of the Peace and Deputy Lieutenant for Carmarthenshire, and was Sheriff of Carmarthenshire in 1866. In 1848 (the year in which he acquired this volume) Morris purchased Penybanc Ucha, near Abergwili, Carmarthenshire, which he subsequently demolished in order to build a new house, Bryn Myrddin (completed in about 1858). On Morris's death the house and estate passed to his son Edward Harold Morris.

G.E. Fussell, *The Old English Farming Books: Vol. IV. 1840-1860* (London, 1984), pp. 47-48; Goldsmiths' V, 34996.1; Southampton University Library, *Catalogue of the Walter Frank Perkins Agricultural Library* (Southampton, 1961), 595.

THE 'MOST ORIGINAL WORK' WRITTEN BY CHARLES FFOULKES, THE NOTED HISTORIAN OF ARMS AND ARMOUR



8. FFOULKES, Charles John. *The Armourer and his Craft from the XIth to the XVIth Century*. London: William Brendon and Son, Ltd for Methuen & Co. Ltd, 1912.

Quarto (320 x 261mm), pp. xxii (blank l., half-title, publisher's advertisement, title printed in red and black, publication date on verso, dedication, verso blank, preface, blank, contents, illustrations, plates, acknowledgments, bibliography), [2 (blank, epigraph in black letter)], 199, [1 (imprint)]. Half-tone frontispiece after Jan Brueghel II and Hendrik van Balen with tissue guard and 31 half-tone plates. Illustrations and diagrams in the text, a few full-page, letterpress tables in the text. (A few light spots and marks, some light marginal toning.) Original crimson buckram gilt, upper board lettered in gilt and with central design blocked in gilt, enclosed within border of single gilt rule, lower board with border of single blind rule, spine lettered and ruled in gilt, top edges gilt, others uncut. (Offsetting and spotting on endpapers, spine faded, some light marking, extremities slightly rubbed and bumped.) A very good copy.

Provenance: Robert Sheldon Bridge (1882-1955, ownership signature on front free endpaper; bequeathed to:) – Nottingham High School, Nottingham ('The Bridge Bequest' bookplate on upper pastedown; early armorial inkstamps on pp. 1 and 193, ink stamp with manuscript accession number and class mark on verso of title, neat accession number in white on spine; sold on their behalf).

£149.50

First edition. The historian of arms and armour Charles ffoulkes (1868-1947) was educated at the Dragon School, Radley College, and Shrewsbury School, before entering St John's College, Oxford, which he left without graduating in 1889. After studying at the Académie Julien in Paris, ffoulkes exhibited his works at the Royal Academy and in France, but he 'abandoned painting for metalwork and the difficulties presented by this medium aroused in him something more than an aesthetic interest in arms and armour. About this time he met Harold Arthur Lee-Dillon, the seventeenth Viscount Dillon; a close friendship developed and Dillon, who was curator of the Tower armouries, and a former president of the Society of Antiquaries, influenced the direction of ffoulkes's scholarly interests' (ODNB). ffoulkes wrote a number of papers on arms and armour, and also lectured on the subject at Oxford, where he enrolled for a second time at St John's College, in order to study

for a BLitt degree, and published a facsimile edition of Louys de Gaya's 1678 work *Traité des armes*, with a preface by Dillon, in 1911. This was followed by *The Armourer and his Craft from the XIth to the XVIth Century*, which 'embodied his thesis and was his most original work' (*op. cit.*) and was dedicated to Dillon, and later in 1912 ffoulkes also published his catalogue of *European Arms and Armour in the University of Oxford (Principally in the Ashmolean and Pitt-Rivers Museums)*.

A contemporary review of *The Armourer and his Craft from the XIth to the XVIth Century* opened with the words '[t]he author is to be congratulated on an excellent piece of work', and praised the book for concentrating on the manufacture of arms and armour, and for its clarity of expression: '[t]he inevitable overlay of technical nomenclature applicable to the various parts of defensive armour is reduced to a minimum, and explanatory notes are furnished which banish any obscurity' (*The Athenaeum*, no. 4439 (23 November 1912), p. 632). The work is extensively illustrated, frequently drawing upon historical iconography, and the main text – which includes chapters titled 'Lists of European Armourers', 'Short Biographies of Notable Armourers', 'Lists of Armourers' Marks', and 'Polyglot Glossary of Words Dealing with Armour and Weapons' – is followed by thirteen

appendices reprinting primary sources from the 14th to the 17th centuries.

This copy is from the library of the schoolmaster R.S. Bridge, who was educated at Cheltenham College and Trinity College, Oxford, before embarking on a career as a schoolmaster at Bristol Grammar School as Senior Geography Master and at Nottingham High School as Senior History Master. Bridge, who bequeathed this and a number of other books to Nottingham High School, was also the author of *The Geography of Commerce & Industry* (London, 1920) and *Man and Commerce* (London, 1921). One of his former students, the novelist, playwright, and children's writer Geoffrey Trease recalled Bridge as a teacher whose 'method was in essence that of a university lecturer', which 'made it easy to like history' (*A Whiff of Burnt Boats* (London, 1971), p. 47; Trease also dedicated his 1967 book *The Grand Tour* to the 'memory of R.S. Bridge').

Royal Historical Society, *Writings on British History 1901-1933*, I, 359.



FIRST EDITION OF FLEMING'S FINAL JAMES BOND BOOK,
IN THE 'RATHER ELUSIVE AND MUCH PREFERRED' FIRST ISSUE DUSTWRAPPER
WITH TROMPE-L'ŒIL DESIGN BY CHOPPING

9. FLEMING, Ian Lancaster. *Octopussy and The Living Daylights*. London: Ebenezer Baylis & Son, Limited, The Trinity Press for Jonathan Cape, 1966.

Octavo (187 x 125mm), pp. 95, [1 (blank)]. (Very light spotting on top edges of bookblock.) Original dark-brown cloth by A.W. Bain & Co. Ltd [Gilbert's 'Binding A'], upper board titled in silver, spine lettered and decorated in silver, light- and dark-grey 'marble'-patterned endpapers, first-issue dustwrapper with *trompe-l'œil* design by Richard Chopping on upper panel, author portrait after Horst Tappe on lower panel, the four corners of the dustwrapper with Cape's decorative clip and the lower corner of the upper flap with the original price '10s. 6d.'. (Spine slightly leant, dustwrapper very slight marked, slightly creased and rubbed at the edges, a few small chips and tears at edges.) A very good, clean copy in the first issue dustwrapper.

£179.50

First edition, first issue dustwrapper. *Octopussy and The Living Daylights* was the second collection of Fleming's 'James Bond' stories (the first had been *For Your Eyes Only*, published in 1960), and was published posthumously following the author's death on 12 August 1964. The volume collected two stories – 'Octopussy' (which Fleming had completed in 1962) and 'The Living Daylights' (completed in 1961) – which were published for the first time in book form in this edition. 'Octopussy' reflected Fleming's fascination with stories of buried treasure, and 'was begun in 1962, and is similar in style to *Quantum of Solace* whereby James Bond is involved merely as a third party, to whom the core of the tale is recounted. Like Philip Masters, this story also features a tragic character in the form of Major



Dexter Smythe, who bears an uncanny resemblance to the ageing Fleming; both were formerly active military men, now residing in a Jamaican beach house and spending their time exploring the shores, and both were heavy smokers and drinkers in their sunset years who ignored medical advice to reduce their consumption. Likewise, Fleming and Smythe had heart problems, and both had survived a coronary [...]. As an active soldier, Smythe had served in the MOB 'A' Force, which was inspired by Fleming's own intelligence-gathering 30AU; the MOB, Fleming tells us, was tasked with removing any remaining pockets of German Abwehr and Gestapo units immediately after the Nazi collapse. This, as we know, "was pure autobiography" [...]; as an NID Commander, Fleming had been in Bavaria at the end of the war recovering the Kriegsmarine archive, and he would have been very familiar with the routines of the security forces and clean-up squads' (Gilbert, p. 440).

The second story, 'The Living Daylights' (working title: 'Trigger Finger'), has a Cold War setting and 'features an unusually morose James Bond, here assigned sniper duty to help a defector known as "272" escape from East Berlin. Fleming's half-sister Amaryllis was the inspiration for "Trigger", the cello-playing assassin whose hair "shone like molten gold". She is also name-checked in the story [...]. Another person close to Fleming lends his name to a character in this short story; Sir Stewart Menzies, the wartime MI6 chief and occasional dining partner of Fleming, would appear perhaps a little cheekily, somewhat demoted in rank, as "Corporal Menzies", the firing-range assistant who accompanies James Bond through his target practice' (*loc. cit.*).

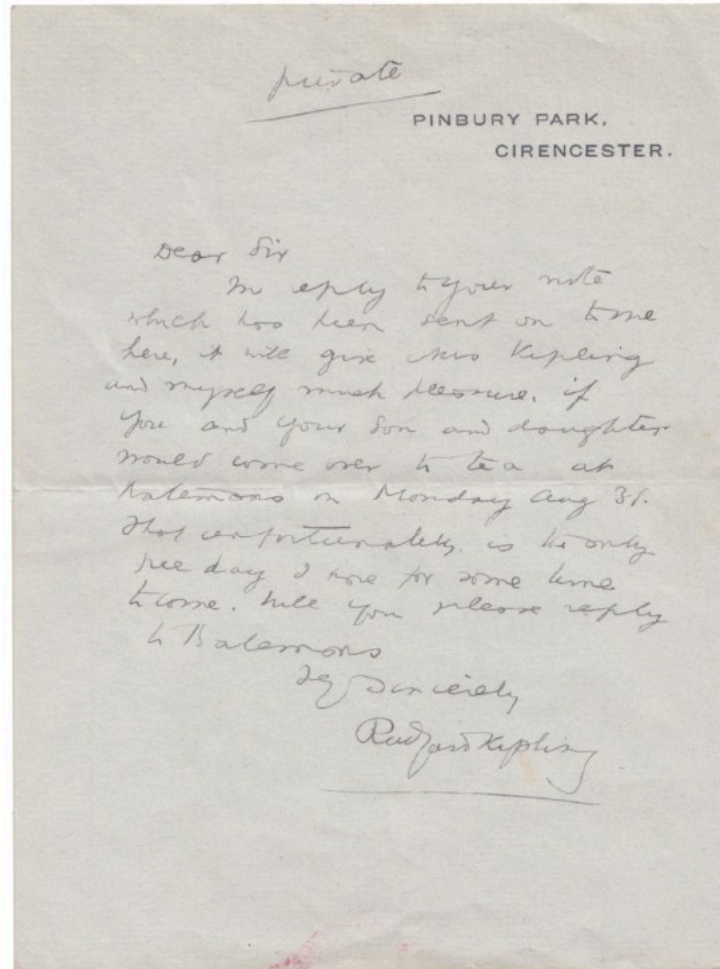
Gilbert notes that 50,000 sets of sheets of the first (and only) edition were printed, of which 45,119 copies were bound and issued, and the first copies

AN UNPUBLISHED LETTER FROM KIPLING TO A FORMER RESIDENT OF BATEMAN'S,
WHO WOULD VISIT A FEW WEEKS LATER AND DESCRIBE KIPLING'S BELOVED HOME IN THE 1870S

sold in spring 1966 at a price of 10s. 6d., which is printed on the upper flap of the first issue dustwrappers (as here) Sales of the first edition were very slow, however, possibly due to a lukewarm critical reception, the earlier publication of the two stories in periodical form, and the appearance of a paperback edition with an additional story in the following year. Consequently, copies of the first edition remained available for many years and were periodically repriced by the publisher: copies sold in c. 1968-1969 have a printed sticker with a price of 16s. placed over the originally dustwrapper price; copies sold in c. 1970-1972 have a sticker showing the post-decimalisation price of 80p.; and by 1980 the stickers were showing a price of £4.95. Finally, the book 'was effectively remaindered in the mid 1980s' (*op. cit.*, p. 447).

This copy has the original price of 10s. 6d. and no traces of any later price stickers, identifying it as one of the first issue copies, sold in c. 1966-1977. Writing in 2012, Gilbert commented that after the nadir of the 1980s and 1990s, prices for *Octopussy* and *The Living Daylights* 'have steadily risen, particularly for copies with the original price, which are now rather elusive and much preferred to post-decimal examples' (*op. cit.*, p. 447).

Gilbert, *Ian Fleming*, A14a(1.1).



10. KIPLING, Joseph Rudyard. Autograph letter signed ('Rudyard Kipling') to an unidentified correspondent [?Mr Whitehead] ('Dear Sir'). Pinbury Park, Cirencester, [?26-29 August 1925].

Octavo, 1p. Laid paper, watermarked 'Truslove & Han[son] / Hand Made / London', with printed 'Pinbury Park, / Cirencester' letterhead. (Folded for dispatch, a few light marks.) A very good example.

£395

A letter from Kipling to inviting a former tenant of Bateman's to visit the house. Rudyard Kipling (1865-1936) and his wife Caroline (1862-1939) had purchased Bateman's, a Jacobean house at Burwash, East Sussex in 1902, and it remained their family home for more than thirty years until Caroline's death. Bateman's was Kipling's 'idea of home, a sanctuary, private and protective, away from the noise of village and road, embedded in the richly wooded landscape of the Sussex Weald, "a real House in which to settle down for keeps", as he described it in his autobiography written as the end of his life' (A. Nicolson,

Bateman's East Sussex (Swindon, 2004), p. 5). This letter was written from Pinbury Park near Cirencester, an Elizabethan house which had been owned by the Bathurst family since the late 18th century, and was used as their summer residence by Lord and Lady Bathurst from 1902 to 1928. The Bathursts' guests at Pinbury Park included Queen Mary, and, although undated, internal evidence suggests that this letter was written by Rudyard Kipling during a visit in August 1925. Rudyard Kipling and his wife Caroline travelled from Bateman's to Oxford on Monday 24 August 1925, and called on Robert Bridges, the Poet Laureate, the following day.

An account of the meeting between the Poet Laureate and one of the most famous poets of the early twentieth century was recorded by Kipling in a letter to his daughter, Elsie Bambridge, written a few days later: '[t]he P.L. himself is a very tall and strikingly handsome white haired pointy-bearded man, who looks much younger than his age. [...] The diction, low, even and smooth and, as one might put it, aggressively "Oxford." Every note and tone appeared to be studied. [...] There was no talk (I took care of *that*) about verse or poetry at large, but there was a certain amount of ungenerous and typically narrow "Oxford" criticism of men (I did not know them) who appeared to have been trying to do things' (T. Pinney (ed.), *The Letters of Rudyard Kipling. Volume 5 1920-1930* (Iowa City, IA, 2004) pp. 259-260). On Wednesday 26th August Rudyard and Caroline Kipling continued their journey to Pinbury Park, arriving later that day and staying until Saturday 29th August, when they returned to Bateman's (cf. Pinney, p. 260, n.1), so it seems most probable that this letter was written from Pinbury Park between Wednesday 26th and Saturday 29th August 1925.

In the letter, which he marked 'Private' at the head, Kipling thanks the recipient for his note, which had been forwarded to Pinbury Park, and replies that 'it will give Mrs Kipling and myself much pleasure if you and your son and daughter would come over to tea at Batemans on Monday Aug 31' – since '[t]hat

unfortunately, is the only free day I have for some time to come' – and concludes with the words '[w]ill you please reply to Batemans'. It seems most probable that this letter was addressed to 'an old man of the name of Whitehead, who wrote to us once or twice, asking to be allowed to look over Bateman's, as that was a place where he had lived when a boy', as Kipling told his daughter in a letter of 12 September 1925 (Pinney, p. 261; the 31st of August fell on a Monday in 1925). Since there 'was something in his letter's simplicity which drew us', a visit to Bateman's was planned – presumably that proposed in this letter – but Whitehead could not 'come the first time that he had arranged', so 'we made a fresh appointment' (Pinney, p. 262).

Whitehead – 'small keen and seventy-nine!' – arrived at Bateman's with his son and daughter on 8 September 1925, and 'from the instant that he arrived, he stepped back fifty years in time, and moved in a world to which we had no key. He told us what the garden had been, and how the fields lay in his faraway time. [...] It appeared he was a young man who had learned farming in [1870] and had begun at Bateman's where he knew old Colonel Fielden's uncle [...]. And then he went into the house which he presently began to call "my house." For the while, it was his house to him. He went through it very slowly, room by room. He used as a boy to sit at the window of your boudoir with a saloon pistol and shoot at the jays who robbed the orchard, which was on the lawn. [...] A cheerful life! And one which he rehearsed in detail. [...] I do not think in all my life I have ever made any human being as happy as that queer tremulous old chap. He came at four and he left at twenty to seven! And he had talked and told old tales the whole while' (*loc. cit.*).

This letter cannot be traced in Pinney's edition of *The Letters of Rudyard Kipling* and is apparently unpublished. In later life, much of Kipling's correspondence was typed, either by himself or by his secretary, and autograph letters from this period are consequently less common than those from earlier years.

A RARE ENGRAVED FACSIMILE OF THE LAST MAJOR MAP OF LONDON PRODUCED BEFORE THE GREAT FIRE IN 1666,

BASED ON THE TWO SURVIVING ENGRAVINGS BY FAITHORNE



11. **NEWCOURT, Richard, the elder (cartographer) and William FAITHORNE the elder (engraver).** 'An Exact Delineation of the Cities of London and Westminster and the Suburbs thereof, together w[i]th ye Burrough of Southwark and all ye Through-Fares Highwaies Streets Lanes & Common Allies w[i]thin ye same Composed by a Scale, and Ichnographically Described by Richard Newcourt'. London: A.E. Evans & Sons, 1 May 1857.

Copper-engraved facsimile by George Jarman of the map-view engraved by Faithorne after Newcourt in 1658 (1038mm x 1798mm), dissected and laid down onto linen. Inset views of Westminster Abbey and St Paul's Cathedral, key to the churches identified on the map, history of the settlement by Newcourt, genealogy of Brutus of Troy, arms of the Livery Companies of the City of London, the royal arms and Newcourt's arms, and decorative scale. (Some light spotting and offsetting.) Guarded into contemporary green grained-cloth boards, upper board lettered in gilt, mid-brown paper pastedowns. (A few light marks, extremities slightly rubbed and bumped causing small tears and losses.) A very good example of a rare map. *Provenance:* Robert Edwin Witton Maddison, PhD, DLitt, FSA, FRAS (1901-1993, engraved armorial bookplate on upper pastedown).

SOLD

First edition of Jarman's facsimile. The topographical draughtsman and cartographer Richard Newcourt (c. 1610-1679) was a friend of the noted antiquarian and writer Sir William Dugdale, and drew a number of views of religious houses, which were engraved by Wenceslaus Hollar for Dugdale's *Monasticon Anglicanum* (London, 1655-1673). According to the ODNB, Newcourt's 'most important cartographic work was [...] *An Exact Delineation of the Cities of London and Westminster and the Suburbs Thereof*', which 'provides a particularly important record of London as it was before the great fire of 1666. Though lacking some of the fine detail of earlier maps, it delineated significantly the extent of the recently enlarged suburbs'.

Following the fire, Newcourt submitted a grid-based plan for rebuilding London, which was never built; however, although 'Newcourt's rigidly geometrical design [...] may have been inappropriate for London, [...] it formed the basis for the setting out of two cities in North America: Philadelphia in 1683 and Savannah in 1733' (S. Porter, *The Great Fire of London* (Stroud, 2009), p. 128).

An Exact Delineation of the Cities of London and Westminster was the last major map of London published before the Great Fire of London, and the only large-scale map of the city produced during the Commonwealth (although it is believed that the survey on which the map is based probably took place in the mid-1640s). It takes the form of a map-view which depicts the city from an aerial perspective and at its western edge shows St James's Palace and Park, Westminster Abbey, and Lambeth Palace. Holborn defines the north-western periphery of the city, while the central section extends up through the Charterhouse to Clerkenwell and Bunhill Fields (the last of these adorned with a series of windmills). The eastern edge of the City is marked by Tower Hill, although development extends along the north bank of the Thames to Limehouse. To the south of the river – which throngs with ships of various sizes and descriptions – the settlement on the South Bank is connected to the north bank by London Bridge. Most of these buildings are clustered around Southwark Cathedral, while on Bankside the Globe Theatre (which was destroyed in 1644-1645) is shown. To the east, the buildings on the south bank of the Thames reach as far as Rotherhithe.

The original 1658 printing of Newcourt's *Exact Delineation of the Cities of London and Westminster* is extremely rare – possibly due to the political upheaval preceding the Restoration in 1660, which saw the royalist Faithorne imprisoned and then exiled, possibly compounded by the destruction of the



engraved plates and printed copies of the map in the fire of 1666 – and only the copy in the Bibliothèque nationale de France was known until the mid-19th century. In about 1855, however, a second copy was ‘discovered [...] in a country library’ and acquired by the printsellers A.E. Evans & Sons (*The Art Journal*, n.s., vol. IV, (1858), p. 192). Evans published the present facsimile, which was engraved on copper by George Jarman, on 1 May 1857, using the newly discovered example for the map supplemented by a tracing of the title panel at the head from the copy in Paris (the title-panel was missing from Evans’s copy). Although Darlington and Howgego describe the map as zincographed, Evans state in their description of the map, which is reprinted in Fagan, that it was ‘engraved on copper’.

The facsimile was sold at £2 2s., according to Lowndes, and the newly discovered copy, which was offered for sale at £60, was subsequently acquired by the British Museum. Further editions of Jarman’s facsimile were published by Edward Stanford in 1863 (shortly before the business of A. & E. Evans closed in 1864) and 1878, but the first edition of the Jarman plates issued by Evans is much less common than the Stanford printings – Rare Book Hub only lists one copy of this edition at auction in the past 50 years (Bloomsbury Book Auctions, 18 November 2004, lot 305), while in the same period five copies of the 1863 Stanford edition were sold.

This example is from the noted library of the historian of science and bibliophile R.E.W. Maddison, who was educated at King’s College, London where he was awarded a BSc in 1921 and a PhD in 1924. After working as an industrial chemist and a schoolmaster at Wellington College, Maddison

devoted his professional energies to the history of science: he was awarded a Leverhulme Research Fellowship in 1962-1964 and was appointed Librarian of the Royal Astronomical Society (RAS) in 1965, holding the position until his retirement ten years later. Maddison’s obituarist J.A. Bennett wrote that, ‘[i]t is

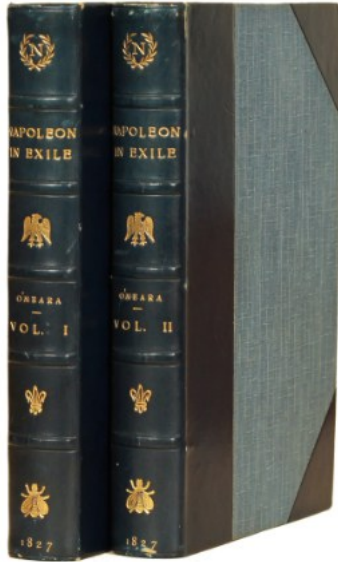
remarkable that he achieved so much in a field which he came to, at least professionally, late in life. [...] His major work as a historian was *The Life of the Honourable Robert Boyle*, published by Taylor & Francis in 1969’ (‘Obituary R. E. W. Maddison (1901-93)’, *Annals of Science*, vol. 52 (1995), p. 306), and Maddison was also an editor of *Annals of Science* from 1966 to 1974. The son of a bookseller, Maddison was ‘an ardent and perceptive book collector’ and ‘[f]or many years he acted as a consultant on scientific books to the old-established antiquarian bookseller, Edward G. Allen’ (R.E. Maddison, ‘Robert Edwin Witton Maddison (1901-1993)’, *Quarterly Journal of the Royal Astronomical Society*, vol. 36 (1995), p. 457-458 at p. 457).

Unsurprisingly, Maddison amassed a large and wide-ranging library, which reflected the breadth of his interests not only in the history of science, but also literature, cartography, history, music, languages, and other fields.

F. Crace, *Catalogue of Maps, Plans, and Views of London, Westminster & Southwark*, I: 35; Darlington and Howgego, *Printed Maps of London circa 1553-1850*, 12, derivative a; L. Fagan, *A Descriptive Catalogue of the Engraved Works of William Faithorne*, pp. 87-89; P. Glanville, *London in Maps*, p. 88; Lowndes p. 1393; G.E. Mitton, *Maps of Old London*, pp. 16-17.



**O'MEARA'S CELEBRATED ACCOUNT OF NAPOLEON'S
EXILE ON ST HELENA, IN A NAPOLEONIC BINDING**



12. O'MEARA, Barry Edward. *Napoleon in Exile; or, A Voice from St. Helena. The Opinions and Reflections of Napoleon on the Most Important Events of his Life and Government, in his own Words ... Sixth Edition*. London: J. M'Gowan and Son for Jones and Co, 1827.

2 volumes, octavo in 4s (201 x 130mm), pp. I: [iii]-xxviii (title, verso blank, note on the frontispieces and plates, prefaces to the first and second editions), [3]-512; II: [4 (title, verso blank, dedication, verso blank)], [1]-552. Engraved additional titles with vignettes after T.H. Shepherd, engraved frontispieces by T. Wollnoth *et al.* with guards, and 2 engraved plates by T.A. Dean and J. Barnett after Baynes *et al.* Letterpress tables in the text.

(Some light spotting or marking, light damp-marking on a few ll. and engravings.) Late 19th-/early 20th-century half blue calf over cloth, spines gilt in compartments, lettered directly in 2 and dated at the foot, others with 'N'-monogram, bee, fleur-de-lys, and eagle tools, marbled endpapers, top edges gilt. (Extremities slightly rubbed, possibly bound without half-titles.) A very good set in a Napoleonic binding. *Provenance*: occasional, early annotations and marginal markings – Hugh Selbourne (1906-1973, physician and bibliophile, inkstamps on I title verso; I, p. 51; II additional title verso; and II, p. 51).

£295

Sixth edition. The Irish physician Barry O'Meara (1786-1836) was medical attendant to Napoleon at St Helena from 1815 until he resigned from his post in July 1818, as the result of strong differences of opinion with the Governor, Sir Hudson Lowe, and was expelled from the island by Lowe. On his return to England O'Meara sent a letter to the Admiralty, insinuating that Napoleon's life was not safe in Lowe's hands, and then published *Napoleon in Exile* in 1822, which created a sensation, especially because of O'Meara's denouncement of the treatment meted out to Napoleon by Lowe and the government.

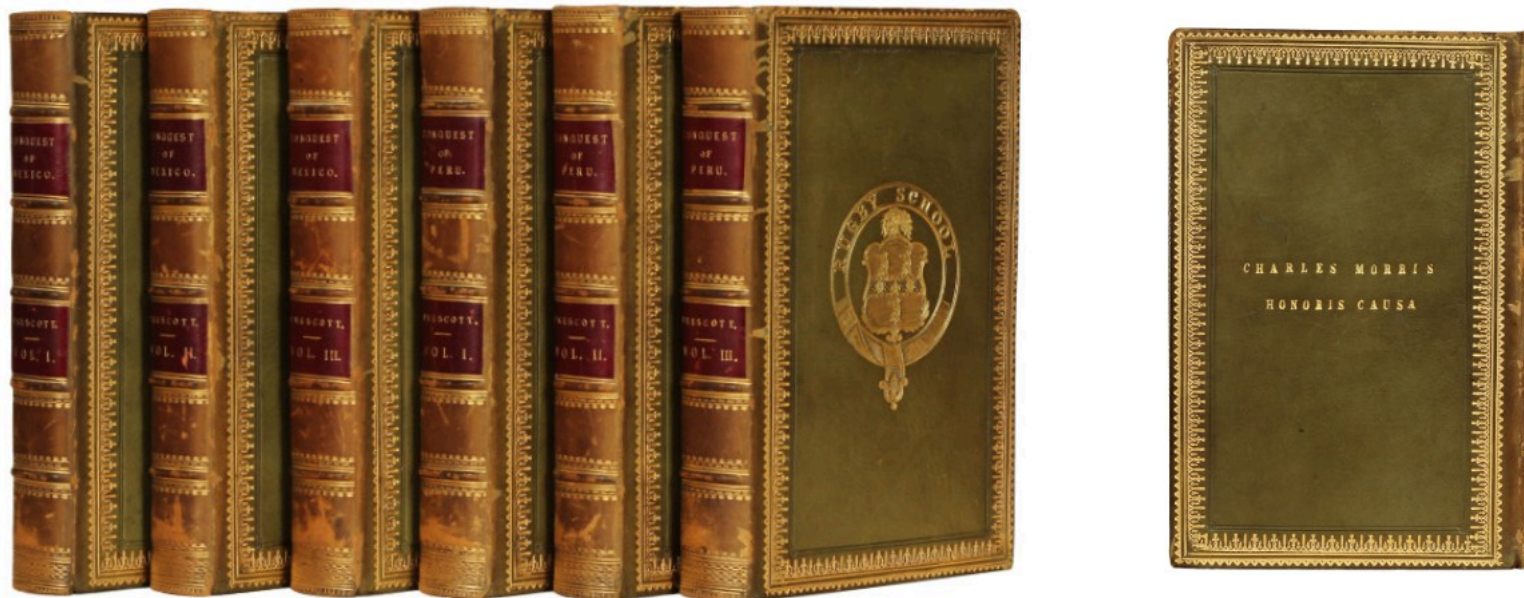
Its publication had been eagerly anticipated, and the appearance of the first edition in July 1822 'caused so much stir and was so much in demand that arrangements had to be made to keep those requiring copies in a long file to prevent [Simpkin & Marshall's] shop being overcrowded, purchasers being so numerous that they could not be supplied with sufficient despatch. The crowd of buyers were

made to pass through the shop in Stationers' Hall Court, and to prevent confusion had to pass out through Amen Corner' (J. Shaylor, *The Fascination of Books, with other Papers on Books & Bookselling* (London, 1912), p. 207). O'Meara was characterised by Byron in 'The Age of Bronze' (1823) as '[t]he stiff surgeon who maintain'd his cause / Hath lost his place and gain'd the world's applause', and five English editions of *Napoleon in Exile* appeared in the year of publication and translations into French (1822), German (1822), Dutch (1822), and Spanish (1827) followed rapidly. This sixth edition contains the 'Preface to the Second Edition' – which explains that '[t]his Edition has been carefully revised, a few verbal inaccuracies corrected, and a new Engraving added of a drawing from the statue presented to me by Napoleon on my leaving St. Helena' (I, p. [xxi]) – and was the first to be issued by Jones. It was also the first edition to include the engraved additional titles with a vignette after T.H. Shepherd depicting 'The Northumberland & Myrmidon Conveying Napoleon to the Island of St. Helena, Oct. 15, 1815'.

Despite its popularity with Napoleon's supporters due to its portrayal of Lowe as 'spiteful, arbitrary, and vindictive', *Napoleon in Exile* 'was received with scepticism, not least because of inconsistencies between it and earlier accounts by O'Meara' (ODNB); nevertheless, although it later became evident that O'Meara had overstated his case, the work remains an important primary source for Napoleon's exile on St Helena.

Kircheisen 4141.

PRESCOTT'S CELEBRATED HISTORIES OF THE CONQUESTS OF MEXICO AND PERU,
UNIFORMLY BOUND IN A HANDSOME FULL CALF PRIZE BINDING FOR RUGBY SCHOOL



13. **PRESCOTT, William Hickling.** *History of the Conquest of Mexico, with a Preliminary View of the Ancient Mexican Civilisation, and the Life of the Conqueror, Hernando Cortés ... Eighth Edition.* London: Richard Clay for Routledge, Warne, and Routledge, 1860.

3 volumes, octavo (170 x 111mm), pp. I: [iii]-xxx, 413, [1 (blank)]; II: [iii]-xix, [1 (blank)], 407, [1 (imprint)]; III: [iii]-xix, [1 (blank)], 444. Engraved portrait frontispieces by J. Cook and C. Cook with tissue guards. 2 folding engraved maps and one engraved facsimile. Wood-engraved illustrations in the text. (Some light spotting and browning, offsetting from engravings, bound without half-titles and final [?blank] ll. I, 2D8, II, 2D5-8, and III, 2F7-8, folding maps creased, one with short tears, a few gatherings clumsily opened.) 'Eighth edition'. Sabin 65263. [With:]

W.H. PRESCOTT. *History of the Conquest of Peru with a Preliminary View of the Civilisation of the Incas ... Fifth Edition* [– *New Edition*; – *Fifth Edition*]. London: Bradbury and Evans (I and III) and R. Clay, Son, and Taylor (II) for Richard Bentley, 1857-1862-1857.

3 volumes, octavo (170 x 114mm), pp. I: [iii]-xxxii, [1 (blank)], 334; II: [iii]-xvi, 357, [1 (imprint)]; III: [iii]-xv, [1 (blank)], 334. Engraved portrait frontispieces by Joseph Brown (I-II) and engraved facsimile frontispiece (III), all with tissue guards. (Occasional light spotting or marking, offsetting from engravings, bound without half-titles and final [?blank] ll. I, Y8, II, 2A4-8, and III, Y8.) 'Fifth' (I and III) and 'New' (II) editions. Cf. Sabin 65273 (5th ed. [?mis]dated 1854).

2 works in 6 volumes. Contemporary British green calf gilt prize bindings for Rugby School, boards with borders of gilt rolls enclosing double blind rules, upper boards with gilt arms of Rugby School, lower board of first vol. of each work lettered in gilt 'CHARLES MORRIS HONORIS CAUSA', spines gilt in compartments, gilt morocco lettering-pieces in 2, board-edges roll-tooled in gilt, turn-ins gilt with palmette roll, marbled endpapers, all edges marbled, purple silk markers. (Spines faded, extremities slightly rubbed and bumped.) A very good set of Prescott's 2 major works, uniformly bound in a closely contemporary prize binding. *Provenance*: Rugby School (arms on binding; awarded to:) – Charles Smyth Morris (1848-1912, presentation text on lower boards of first vol. of both works; by descent to his younger brother:) – Edward Harold Morris, Bryn Myrddin, Carmarthenshire (1850-1929, pencilled ownership inscriptions on titles of all vols).

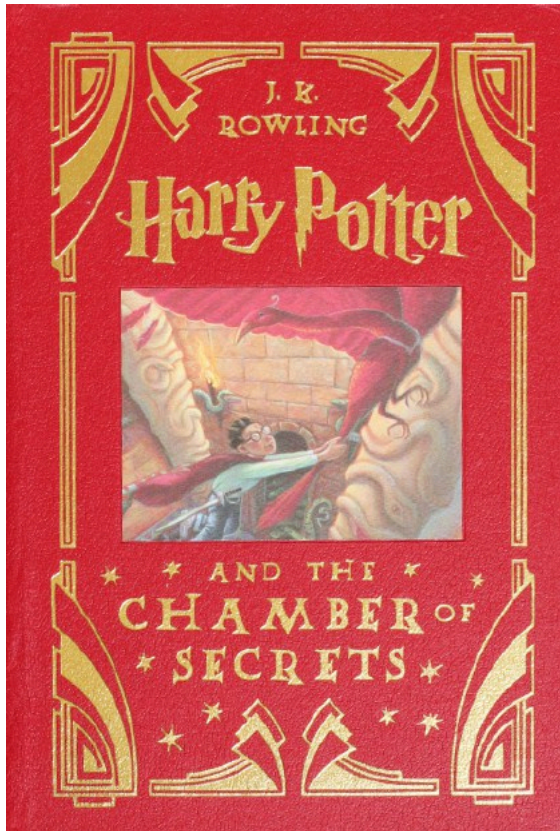
£450

A handsome set in a contemporary prize binding. The American historian Prescott (1796-1859) determined to study Spanish history as a young man, and he assembled 'the most extensive collection of Spanish materials' – both printed and manuscript – in the United States by 1848 (ANB). Prescott's 'outstanding merit was the scrupulous care and integrity with which he used his materials and the pains he took to find the exact truth. All of his statements are supported by abundant and

accurate references. Thus, today, the professional investigator and the history student, as well as the casual reader of literature, for whom Prescott's books were primarily intended, can fully appreciate how truly great, within their limits, they are' (Hill I, p. 240). Prescott's first major work was *History of the Reign of Ferdinand and Isabella, the Catholic* (Boston, MA, 1838), which was an 'immediate international success' and 'was highly acclaimed by foreign scholars and a commercial bestseller' (ANB). It was followed by *History of the Conquest of Mexico* (New York, 1843), and Prescott's 'vivid description of the Aztec civilization and dramatic narrative of Cortes's enterprise made [it] his most popular work' (*op. cit.*). Prescott's next work, *History of the Conquest of Peru*, was first published in New York in 1847, and the rights to the British edition were acquired by Richard Bentley, 'who purchased the copyright for eight hundred pounds [...] a large sum, as it was already doubtful whether an exclusive privilege could be legally maintained in Great Britain by a foreigner' (G. Ticknor, *Life of William Hickling Prescott* (London, 1864), p. 282), and he published the first British edition in the same year as the American edition. Like his *History of the Conquest of Mexico*, Prescott's *History of the Conquest of Peru* was based on an exhaustive study of original materials, and 'demand for the book was large: in five months five thousand

copies were sold in America, and an edition of half that number sold in England. By January 1, 1860, there had been sold of the American and English editions together, 16,965 copies' (H.W. Kent, *Bibliographical Notes on One Hundred Books Famous in English Literature* (New York, 1903), p. 188).

This set of the two works is uniformly bound in a handsome prize binding executed for Rugby School, which probably dates from *circa* 1863 (when Charles Morris entered the school) and 1866, when he left (*cf.* A.T. Michell (ed.), *Rugby School Register. Volume II. From August, 1842, to January, 1874* (Rugby, 1902), p. 221). Morris, who graduated from New College, Oxford before entering Lincoln's Inn in 1872, served as a Justice of the Peace in his native Carmarthen. He converted to Roman Catholicism in about 1883, and he appears to have corresponded with Cardinal (later Saint) John Henry Newman and was the probable recipient of Newman's letter of 4 January 1885 to 'Mr Morris', in which Newman thanks his correspondent for a 'touching letter' which was 'a great pleasure and cause of rejoicing and thanksgiving to me' (C.S. Dessain and T. Gornall (eds), *The Letters and Diaries of John Henry Newman ... Volume XXXI. The Last Years January 1885 to August 1890* (Oxford, 1977), p. 6).



FAWKES TO THE RESCUE!

THE CHAMBER OF SECRETS IN THE FIRST US DELUXE EDITION, WITH ADDITIONAL PRINT

SHOWING THE PHOENIX RESCUING HARRY, RON, AND GINNY

14. ROWLING, Joanne Kathleen. *Harry Potter and the Chamber of Secrets*. [New York]: Quebecor World for Arthur I. Irvine Books 'An Imprint of Scholastic Press', 2002.

Octavo (227 x 150mm), pp. VIII, [2 (section title, blank)], 341, [1 (colophon)]. Tipped-in colour illustration after Mary GrandPré on rear pastedown, extending the cover illustration, black-and-white title vignette and 18 headpieces after GrandPré. Original red bonded leather gilt, boards blocked with art deco-style gilt frame and lettered in gilt, upper board with applied colour-printed illustration after GrandPré, spine divided into 3 compartments by raised bands, compartments lettered and with thunderbolt device and publisher's device in gilt, all edges gilt, endpapers with green and purple repeat rhomboid pattern, clear acetate dustwrapper lettered in white 'COLLECTOR'S EDITION' on upper panel and with gilt sticker 'FULL-COLOUR FRAMEABLE JACKET ART INSIDE!', lower panel with white central art deco-style frame and text, barcode and price of \$75.00). (Extremities very lightly rubbed and bumped, dustwrapper slightly dusty, lower panel slightly creased.) A very good copy with the original tipped-in jacket art.

£149.50

First American Deluxe Edition, the 'children's artwork series in deluxe hardback' (Errington). The second volume in the Harry Potter series (first published in 1998) sees Harry return to Hogwarts, introduces Dobby the house elf, gets Ginny into a difficult situation, and sees Fawkes, the phoenix, come to the rescue.

The collectible illustration tipped onto the rear pastedown shows Harry, his best friend Ron Weasley and Ron's sister Ginny being lifted out of danger by Fawkes, depicting a key passage from the final chapter (p. 325, *vide infra*). The illustration appears in smaller detail (just showing Harry and Fawkes' tail) on the upper board, and it 'was created' by *Mary GrandPré 'using pastels on toned printmaking paper' (colophon, p. [342])*. 'Mary GrandPré began her career as an illustrator' studying at the Minneapolis College of Art and Design. 'While she has illustrated over 20 picture books, she is perhaps best known for her illustrations on the Harry

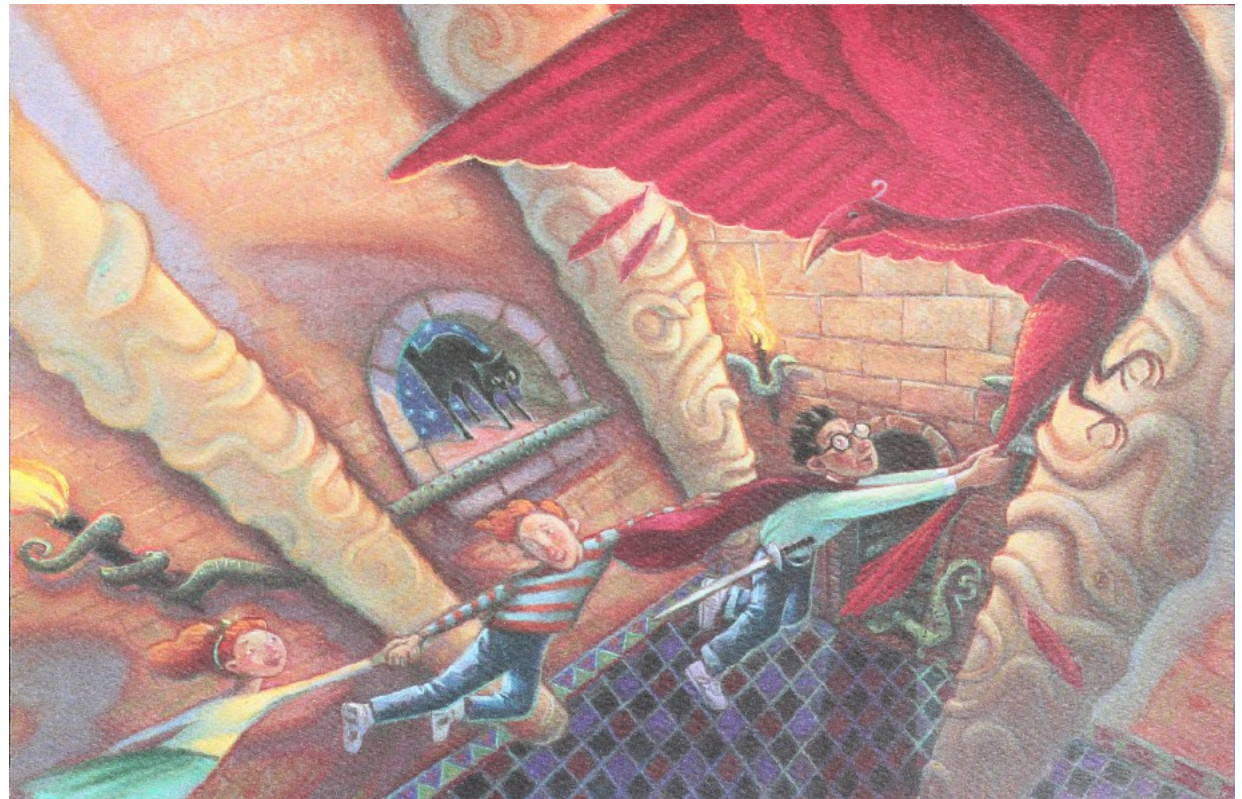
Potter books. She has also worked as the conceptual artist on Dreamwork's animated film "Antz" and on Blue Sky Studios' animated film "Ice Age" (marygrandpre.com). This deluxe edition was printed in Garamond on 'acid-free 70-pound Potter Offset paper, specially manufactured for Scholastic'.

The date on the imprint is October 2002, and this book was probably issued on the first of that month which (as Errington was informed by the publisher) was the publisher's usual release date for publications dated by month.

Philip W. Errington. *J.K. Rowling. A Bibliography 1997-2013* (London, 2015), A2(i).

Harry tucked the sword [of Gryffindor] and the Sorting Hat into his belt, Ron took hold of the back of Harry's robes, and Harry reached out and took hold of Fawkes's strangely hot tail feathers.

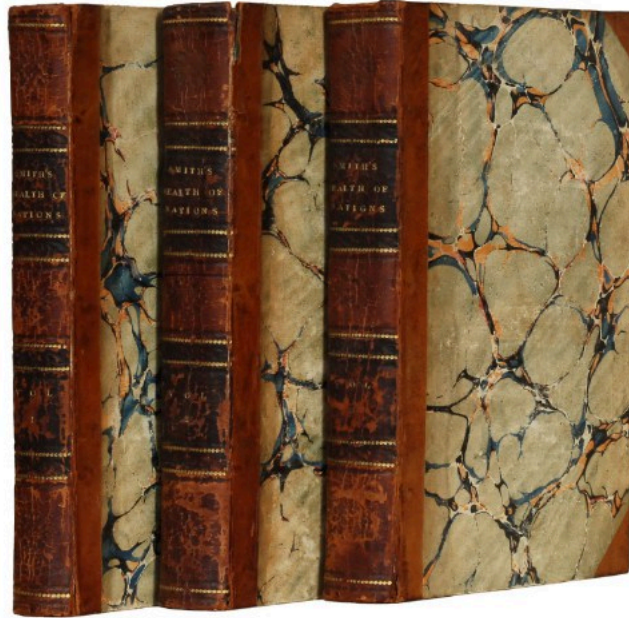
An extraordinary lightness seemed to spread through his whole body and the next second, in a rush of wings, they were flying upward.



A WORK WHICH 'HAD NO RIVAL IN SCOPE OR DEPTH WHEN PUBLISHED' AND HAS 'ACHIEVED CLASSIC STATUS',
IN A FORMAT WHICH WAS 'COPIED BY MANY EDITIONS THROUGH TO 1820'

15. SMITH, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations ... With a Life of the Author. Also, A View of the Doctrine of Smith Compared with that of the French Economists; with a Method of Facilitating the Study of his Works; from the French of M. Garnier*. Edinburgh: Mundell and Son (I) and Mundell, Doig, & Stevenson (II-[?]III) for 'William Creech; Mundell, Doig, and Stevenson; Arch. Constable and Company ... ; and T. Ostell, London', 1806.

3 volumes, octavo (207 x 131mm), pp. I: [i]-v (title, verso blank, contents), [1 (blank)], [i]-xxxiii ('Life of Dr. Adam Smith'), [1 (blank, verso of inserted l. 'c*')], [xxxiii (*sic*)]-xlvi ('A Short View of the Doctrine of Smith'), xlviii-lxiii ('Method of Facilitating the Study of Dr. Smith's Work'), [1 (blank)], [1]-360; II [i]-vi (title, verso blank, contents), [1]-512, [4 ('Appendix')]; III: [i]-v (title, verso blank, contents), [1 (blank)], [1]-448, [50 (index)]. Letterpress tables in the text, some full-page. (Some light spotting, browning, and occasional ink- or scorch-marks, II, III, R1 and R4 with paper flaws, the former slightly affecting text.) Contemporary half calf over marbled boards, spines gilt in compartments, gilt leather lettering-pieces in 2, others decorated in blind with central stamp, all edges speckled. (Slight rubbing, causing superficial losses on spines, corners slightly bumped, some cracking on joints.) A very good set.



Provenance: occasional pencil markings and neat corrections in ink by an early hand – [?]mid-19th-century bookseller's pencilled price of 6s. 6d. on vol. I upper pastedown – '?1st Edition HV' (pencil annotation on vol. I front free endpaper by the Welsh writer, historian, and bibliographer Herbert Millingchamp Vaughan (1870-1948), a kinsman of the present owner, incorrectly suggesting that this set might be a first edition of Smith's work).

£1,250

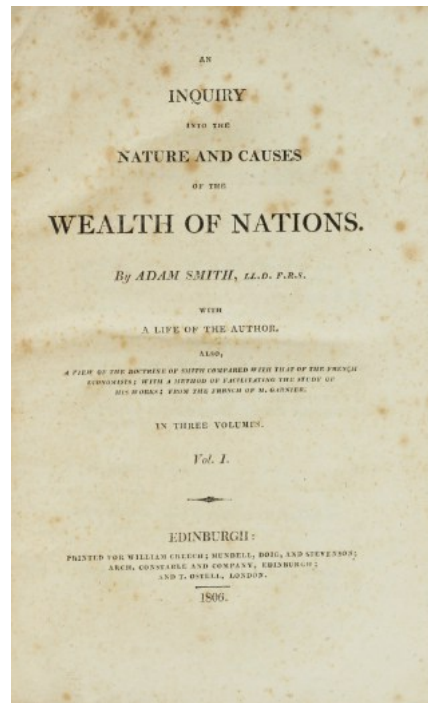
First Creech octavo edition, [?]first issue (*vide infra*). The political economist and moral philosopher Adam Smith (c. 1723-1790) published the first edition of his *Inquiry into the Nature and Causes of the Wealth of Nations* in 1776. It represented the culmination of decades of work on the subject, undertaken while professor of logic and moral philosophy at Glasgow University from 1751 to 1764, and then in the course of three years travelling in continental Europe, as a tutor to the young Duke of Buccleuch at the request of his stepfather, the politician Charles Townshend. During his travels Smith met Voltaire, d'Alembert, Mirabeau, Turgot, and other *philosophes*, and on his return from the continent Smith spent some months in London working for Townshend (who was Chatham's Chancellor of the Exchequer at the time) and gathering data for the *Wealth of Nations*, which was published on 9 March 1776 by W. Strahan and T. Cadell. (Although no printing records are known to survive, Tribe notes that 'it is probable that the press run was either 500 or 750 copies', p. 19.) Smith's *magnum opus* 'had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry' (ODNB).

PMM characterises the historic of economic thought before 1800 as divided into two phases, the first of which was ‘the mercantilist phase which was based not so much on a doctrine as on a system of practice which grew out of social conditions’ (J. Carter and P.H. Muir, *Printing and the Mind of Man* (London and New York, 1967), no. 221). This was followed by a second phase, ‘which saw the development of the theory that the individual had the right to be unimpeded in the exercise of economic activity’, and *Wealth of Nations* was ‘the first major expression’ of the latter theory. Smith ‘begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange [...]. Labour represents the three essential elements – wages, profit and rent – and these three also constitute income. From the working of the economy, Smith passes to its own matter – “stock” – which compasses all that man owns either for his own consumption or for the return which it brings him. *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control. Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work. *The Wealth of Nations* is not a system, but as a provisional analysis it is completely convincing. The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought’ (*loc. cit.*).

Strahan and Cadell published four further editions incorporating revisions and corrections in Smith’s lifetime – in 1778, 1784 (the first in three volumes, a format which Strahan and Cadell would continue to use for subsequent

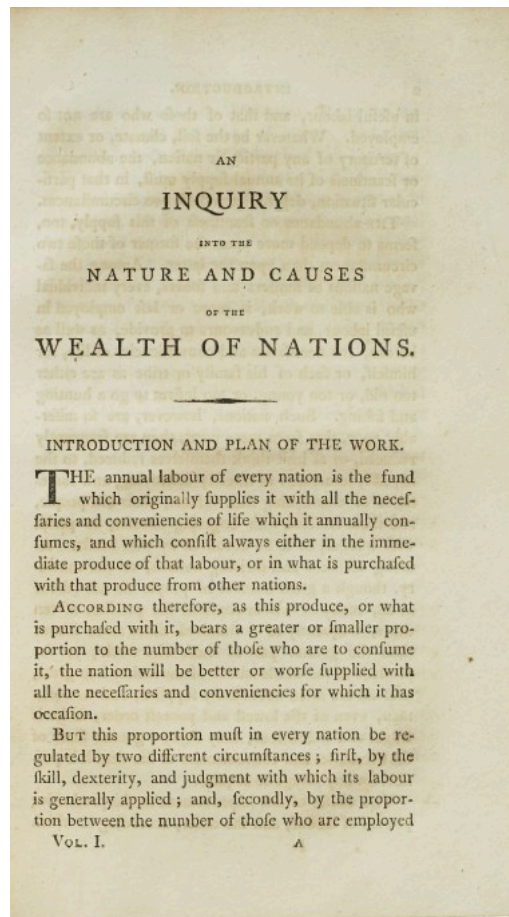
editions), 1786, and 1789 – and the firm and its successors then issued five further editions before the 28-year period of statutory copyright expired in 1804, comprising the sixth (1791), seventh (1793), eighth (1796), ninth (1799), and tenth (1802). Due to the work’s popularity and commercial success, it is unsurprising that the end of legal protection saw four new editions appear in 1805, including T. Cadell and W. Davies’s ‘eleventh edition’, which included ‘Notes, Supplementary Chapters, and a Life of Dr. Smith, by William Playfair’ and was intended to convey the impression that they continued to be the publishers of the standard and most authoritative text of *Wealth of Nations*.

This ambition was, however, undermined by Playfair’s ‘real lack of competence’ (Tribe, p. 34), which was evident to many informed readers – among them the political economist T.R. Malthus, who had been shown drafts of Playfair’s notes to the text and wrote to Cadell and Davies that ‘some of the notes appear to have merit, others not, and some of the most important points are not discussed at all’ (quoted in Tribe, p. 30). Once the text was published, the politician and political economist Francis Horner reviewed it in damning terms: ‘[i]n the whole course of our literary inquisition, we have not met with an instance so discreditable to the English press, as this edition of the *Wealth of Nations*. It may be given as a specimen of the most presumptuous book-making. The editor proves himself quite ignorant of his author, and of the science on which that author wrote [...]. We shall say no more of this publication, except to express our surprise that it should have appeared with the name of so respectable a bookseller; who, having had the original property of this immortal work, might have been expected to feel some tenderness and veneration for its fame’ (*Edinburgh Review*, vol. VII (1806), pp. 470-471).



The other three editions of *Wealth of Nations* published in 1805 were a two-volume edition published in London by Greenland and Norris; a four-volume edition published in Glasgow by R. Chapman; and a three-volume edition 'Comprehending a Life of the Author, and a View of the Doctrine of Smith, Compared with that of the French Economists' published in Glasgow 'at the University press, printed by and for J. & J. Scrymgeour, and for Mundell & Son, and Arch. Constable & Co. Edinburgh'. Tribe judges that the last of these was 'the most significant, since it contained a translation of [comte Germain] Garnier's "Comparative View" and "Method" from his 1802 French edition, together with a "Life of the Author"'. This set the overall pattern for subsequent editions – three volumes, without editorial notes, prefaced by a life of Smith and including Garnier's two essays' (p. 35), and this structure was adopted for the present edition published by Creech in Edinburgh in collaboration with the Scrymgeours' two associates and the London publisher Ostell.

The publisher William Creech of Edinburgh had a long-standing commercial association with Strahan and Cadell, and 'in 1776 Adam Smith's *Wealth of Nations* [...] was advertised in the Edinburgh newspapers by Creech as if he were its publisher, even though the imprint contains only the names of Strahan and Cadell; other evidence seems to corroborate Creech's involvement' (R.B. Sher, *The Enlightenment & the Book* (Chicago, IL, 2006), p. 340). In fact, Creech *did* co-publish the first edition of *Wealth of Nations*, and a small number of sets were issued with cancelled title-pages bearing the imprint 'London: printed for W. Strahan; and T. Cadell, in the Strand; and W. Creech, at Edinburgh.



MDCCLXXVI' are known (*cf.* ESTC N505134). This first octavo edition of *Wealth of Nations* published by Creech is known in two issues: one issue (as here) has five preliminary pages, comprising the title-page (watermarked '1805' in this copy) and contents (all paginated in lowercase Roman numerals), before the 'Life of Dr. Adam Smith'. The other issue appears to have a bifolium inserted after the title, paginated [3]-6 in Arabic numerals and containing Smith's 'Advertisement to the Third Edition' and 'Advertisement to the Fourth Edition', followed by the publisher's 'Advertisement to the Present Edition' (see, for example, the New York Public Library's set 8-TC). These three advertisements are not mentioned in the table of contents, and Tribe (who does not identify the present issue) comments that '[t]here is some irregularity in the numbering of the frontmatter to this edition that persists in later editions', suggesting that the issue without the advertisements might be the earlier of the two (it is also possible that the additional bifolium is only found in copies issued by one or more of the four publishers who collaborated on this edition).

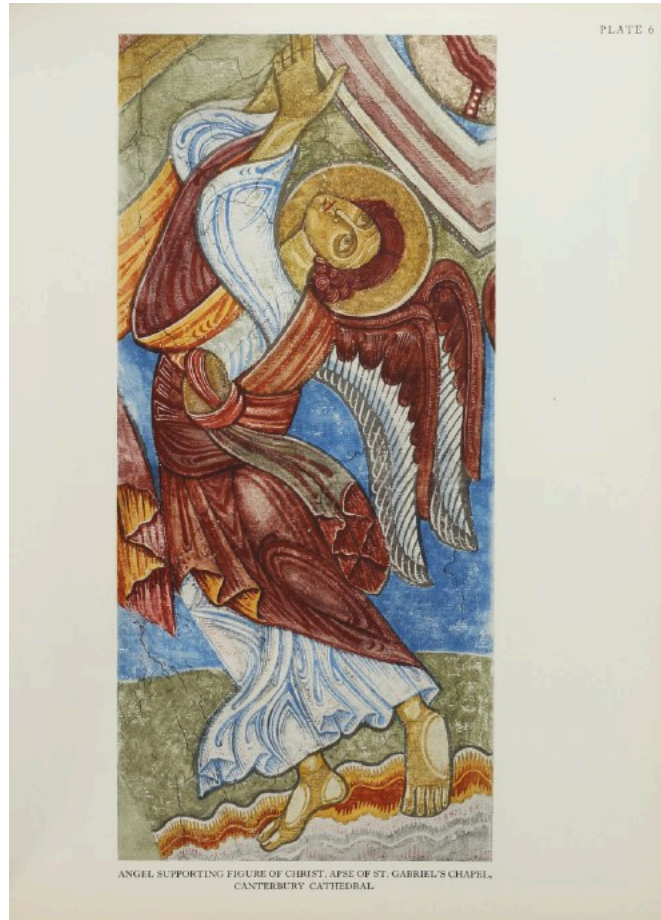
The publisher's 'Advertisement to the Present Edition' found in the other issue states that a new 'Account of the Life of the Author has been drawn up; and although it cannot be said that any facts relating to that truly great man are given, in addition to those which have already appeared, yet a more satisfactory account, it is presumed, will now be found of his studies and doctrines, than has been prefixed to any other edition of the Inquiry into the nature and causes of the Wealth of Nations' (p. [5]). Interestingly, the account of the 'Life of Dr. Adam Smith' refers to Playfair's

edition of *Wealth of Nations* published the previous year, and judges that 'after the general opinion, which has been so decidedly expressed on that edition of this work, it will not be necessary to say much more, than to observe, that if any favourable expectations were formed relating to it, they most assuredly have not been realized' (I, p. xxii) before quoting two contemporary reviews in a footnote – although these criticisms 'were moderated in the subsequent versions by the deletion of [these] footnotes' (Tribe, p. 35).

While the two translations from Garnier that follow the 'Life of Dr. Adam Smith' ('A Short View of the Doctrine of Smith' and 'Method of Facilitating the Study of Dr. Smith's Work') are both taken from the Scrymgeours' 1805 edition, Tribe considers that 'the format of [Creech's 1806] edition was the one copied by many editions through to 1820'. The Creech edition proved popular, and 'it extended to seven subsequent reprintings' (Tribe, p. 36).

C.J. Bullock, *The Vanderblue Memorial Collection of Smithiana* (Boston, MA, 1939), p. 14; *The Kress Library of Business and Economics: Catalogue 1777-1817*, B.5117; K. Tribe, *A Critical Bibliography of Adam Smith*, 90.

E.W. TRISTRAM'S MONUMENTAL AND AUTHORITATIVE WORK ON ENGLISH TWELFTH-CENTURY WALL PAINTINGS



16. TRISTRAM, Ernest William. *English Medieval Wall Painting ... The Twelfth Century. With a Catalogue by E.W. Tristram Compiled in Collaboration with W.G. Constable*. Oxford: printed by John Johnson, The University Press, Oxford and 'Prepared with the Assistance of the Courtauld Institute of Art and Published on behalf of The Pilgrim Trust by Humphrey Milford, Oxford University Press', 1944.

Quarto (315 x 245mm), pp. xii (half-title, verso blank, title, imprint, 'Preface', 'Contents', blank, 'Abbreviations'), 164, [2 (fly-title 'Plates')], [2 (fly-title 'Supplementary Plates')]. Colour-printed frontispiece, 5 colour-printed plates, 85 monochrome plates, and 15 half-tone 'Supplementary Plates'. (A few light spots and marks.) Original terracotta buckram, spine lettered in gilt. (Some light marking, extremities slightly rubbed.) A very good copy. Provenance: Robert Sheldon Bridge (1882-1955; bequeathed to:) – Nottingham High School, Nottingham ('The Bridge Bequest' bookplate on upper pastedown; early armorial inkstamps on pp. [v] and 164, ink stamp with manuscript accession number and class mark on verso of title, neat accession number in white on spine; sold on their behalf).

£125

First edition. The artist and art historian E.W. Tristram (1882-1952) studied under the arts and crafts architect W.R. Lethaby at the Royal College of Art, where he began to research medieval art in Britain and continental Europe. The study of wall paintings of that period had been neglected in the late 19th and

early 20th centuries, and Tristram made the recording and interpretation of England's medieval mural paintings his life's work: '[w]hile a student Tristram had begun making meticulous watercolour copies of medieval wall and panel paintings which were to grow into a very large and important collection, representing almost the only approach to a national records of these art works in Britain' (ODNB). In 1906 Tristram was appointed to the staff of the Royal College of Art, rising through a series of positions to professor of design in 1925 (on his retirement in 1948 he became professor emeritus). During his career 'Tristram handled and recorded almost every major and many minor wall paintings throughout the country, as well as a number of monuments' (*op. cit.*), and he was the 'leading expert in his field by the age of forty'. As the pre-eminent specialist on the subject, he was 'invariably consulted every time a wall painting was discovered in a village church: as M.R. James – with whom Tristram collaborated on the Eton College chapel "frescoes" – put it, "He is, indeed, the Sherlock Holmes or the Dr Thorndyke of the situation"' (*op. cit.*).

Tristram had begun to publish on medieval wall paintings in the 1920s, but his 'greatest works were the monumental volumes [...] entitled *English Medieval Wall Painting*, covering the twelfth and thirteenth century [...]. The offer elaborate discussions of iconography, technique, and subject

matter, with indexes and catalogues, and were almost entirely illustrated by his own copies' (*op. cit.*). The present volume was the first to be published, and was followed by the two-volume work *English Medieval Wall Painting ... The Thirteenth Century. With a Catalogue by E.W. Tristram Compiled in Collaboration with Monica Bardswell* (Oxford, 1950) and a posthumous volume, *English*



Wall Painting of the Fourteenth Century ... with a Catalogue by E.W. Tristram Compiled in Collaboration with Monica Bardswell, which was edited by his widow and published in 1955. More than 50 years after his death, the ODNB judged that Tristram's 'achievement as the recorder of English wall paintings and the most persistent publicist for their conservation is still unquestioned, and his scholarly publications remain the basis of modern art historical research in his field'.

This copy is from the library of the schoolmaster R.S. Bridge, who was educated at Cheltenham College and Trinity College, Oxford, before embarking on a career as a schoolmaster at Bristol Grammar School as Senior Geography Master and at Nottingham High School as Senior History Master. Bridge, who bequeathed this and a number of other books to Nottingham High School, was also the author of *The Geography of Commerce & Industry* (London, 1920) and *Man and Commerce* (London, 1921). One of his former students, the novelist, playwright, and children's writer Geoffrey Trease recalled Bridge as a teacher whose 'method was in essence that of a university lecturer', which 'made it easy to like history' (*A Whiff of Burnt Boats* (London, 1971), p. 47; Trease also dedicated his 1967 book *The Grand Tour* to the 'memory of R.S. Bridge').

**A RARE, COMPLETE SET OF VERTUE'S THREE ENGRAVINGS OF
THE OLD CHURCH OF ST MARTIN-IN-THE-FIELDS**



17. VERTUE, George (artist and engraver). The complete suite of Vertue's three engravings of the old church of St Martin-in-the-Fields, comprising:

(i) **G. VERTUE.** 'The South Prospect of St. Martin's Church in the Liberty of Westminster'. [London: G. Vertue, c. 1744]. Etched and engraved print by and after Vertue on laid paper with partial watermark 'R' (platemark: 235 x 330mm; sheet: 372 x 554). (Light marginal browning and creasing, a few light marginal spots and marks.) B. Adams, *London Illustrated 1604-1851*, 36.58; D. Alexander, 'George Vertue as an Engraver', 878; F. Crace, *Catalogue of Maps, Plans, and Views of London, Westminster & Southwark*, XVIII.35.

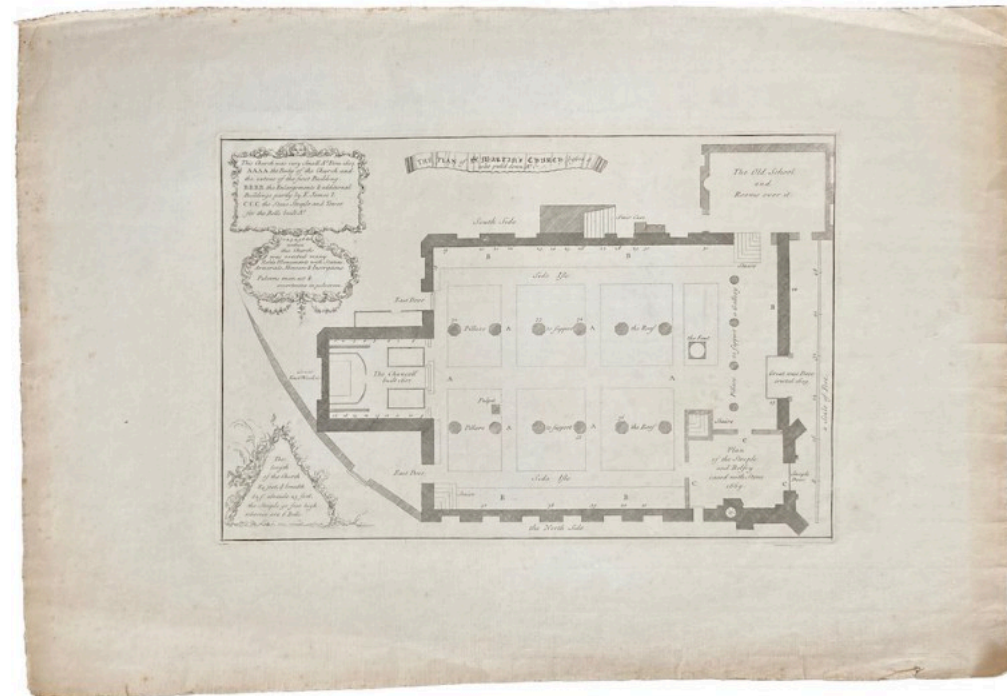
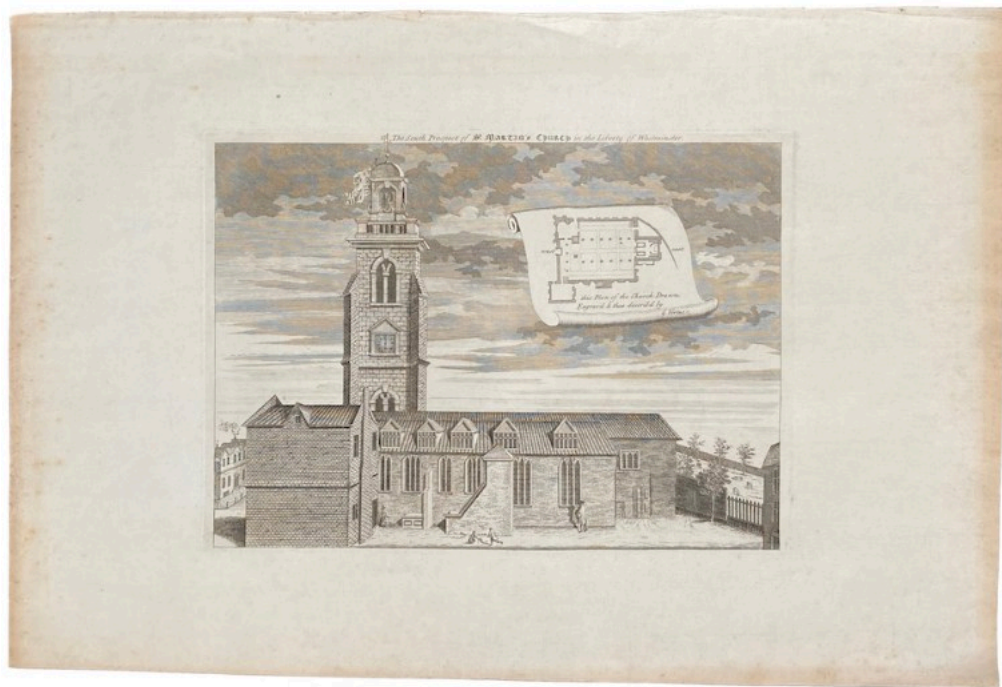
(ii) **G. VERTUE.** 'The West Prospect of St. Martin's Church in the Fields, Westminster'. [London: G. Vertue, c. 1744]. Etched and engraved print by and after Vertue on laid paper with partial watermark 'R' (platemark: 235 x 331mm; sheet: 356 x 536). (Light marginal browning, marking and creasing, scattered light spotting, soft vertical crease.) B. Adams, *London Illustrated 1604-1851*, 36.59; D. Alexander, 'George Vertue as an Engraver', 879; F. Crace, *Catalogue of Maps, Plans, and Views of London, Westminster & Southwark*, XVIII.34.

(iii) [**G. VERTUE**]. 'The Plan of St. Martin's Church before it was Pull'd Down Ao. 1730'. [London: G. Vertue, c. 1744]. Etched and engraved print by [?and after] Vertue on laid paper with a Strasburg lily watermark with the number '4' and the letters 'LVG' (the initials of the Dutch papermaker Lubertus van Gerrevink who was associated with British papermakers) below (platemark: 241 x 364mm; sheet: 402 x 577mm), retaining deckles on three sides. (Light marginal browning and creasing, a few light marginal spots and marks.) B. Adams, *London Illustrated 1604-1851*, 36.60; D. Alexander, 'George Vertue as an Engraver', 880.

£450

A rare, complete set of Vertue's three engravings of the old church of St Martin-in-the-Fields, which depict the historic church from the south and west, together with a plan of the building. The engraver, artist, and antiquary George Vertue (1684-1756) was born in the parish of St Martin-in-the-Fields and was apprenticed to two engravers in London, before establishing his own business in 1709 and continuing his artistic education under Sir Godfrey Kneller and others. His 1715 engraving of Kneller's portrait of George I established Vertue's reputation, and in 1717 he became a fellow of the recently re-founded Society of Antiquaries of London (which had been established in its modern form in 1707, but subsequently faltered). 'One of the objectives of the Society was "to collect and print all accounts of Antient Monuments that come into their hands". Initially it was easier to produce

prints than printed accounts, and from the start the Society began to produce engravings, since this was perceived as a self-financing way of promoting interest in the historical buildings and objects, which were being destroyed at a great rate. [...] Because he was an engraver as well as a member, Vertue was an obvious choice as the man to engrave the plates, but it has to be emphasized that Vertue was primarily a member of the Society rather than just its engraver' (D. Alexander, 'George Vertue as an Engraver', *The Volume of the Walpole Society*, vol. 70 (2008), pp. 207-517, at p. 213). Initially, Vertue had only published engravings of non-antiquarian subjects (e.g. portraits) himself, but from the 1730s he had begun to 'engrave prints on his own account, which were aimed at those who were interested in historic buildings or who sought information about the past' (*op. cit.*, p. 223).



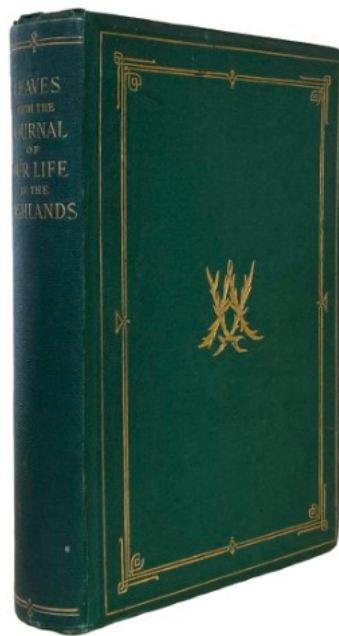
This group of three engravings were published by Vertue, and they depict the medieval church of St Martin-in-the-Fields from the south and west, and it includes a groundplan of the church, which gives the dimensions of the church and identifies additions made in 1607 ('The Chancell'), 1609 ('Great west Door'), and 1669 ('Steeple and Belfry cased with Stone'). By the beginning of the eighteenth century, however, the building was in a very parlous state, and in 1710 'several master craftsmen were appointed to survey the Church. They reported to the vestry: "We find That all the Walls round the said Church being built with Rubble and decayed with time are spread out by the Weight of the Roof and in all probabability cannot long support the Roof and in diverse places are only tyed in with severall Cramps of Iron. Wee do also find That the Roof of the said Church is very defective. Wee are also of opinion that the said

Church cannot be supported by repairing but must be rebuilt” (G. Gater and W.H. Godfrey (eds), *Survey of London ... Volume XX: Trafalgar Square and Neighbourhood (The Parish of St. Martin-in-the-Fields, Part III)* (London, 1940), p. 14). Eventually, an Act of Parliament was passed in 1720 to build a new church and, following the demolition of the old structure, work began on James Gibbs’s new church in 1722 and it was completed in 1726.

Since the engraved plan refers to the church ‘before it was pull’d down’, it is likely that the drawings of the church were made in c. 1720-1722, and this dating seems to be supported by an example of ‘The West Prospect of St. Martin’s Church’, which was sent by Vertue to Thomas Symonds (sale, ‘A Selection of Books from the Collection of Richard Hatchwell’, Bonhams New Bond Street, 6 October 2009, lot 118). In Symonds’s example, the engraved dedication, which reads ‘This Prospect of the Old Church was drawn, & is humbly inscrib’d by George Vertue a Native of the said Parish’, was amended in manuscript by Vertue to read ‘This Prospect of the Old Church is humbly inscrib’d by George Vertue a Native of the said Parish being drawn by Him on the pulling it down’. The drawings were then engraved by Vertue at some time between the demolition of the church and a meeting of the Society of Antiquaries on 26 September 1744, when ‘Mr Vertue was pleased to present the Society with 3 plats of St Martin’s Old Church’ (‘George Vertue as an Engraver’, p. 371). These three engravings were published by Vertue, and Alexander records that they were included in his catalogue of 1753 priced at 2s. 6d. for the suite of three (*op. cit.*, p. 394). Following Vertue’s death in 1756, his widow continued to sell his engravings and in November 1775 she gave the original engraved copper plates for these three prints to Society of Antiquaries.

Individual examples from Vertue’s suite of engravings of the old church of St Martin-in-the-Fields are occasionally offered on the market, but the complete suite of three is rarely found in commerce, and this set is particularly notable for the generous margins.

QUEEN VICTORIA & PRINCE ALBERT’S TRAVELS IN SCOTLAND, ENGLAND & IRELAND



18. VICTORIA I, Queen of Great Britain. *Leaves from the Journal of Our Life in the Highlands, from 1848 to 1861. To which are Prefixed and Added Extracts from the Same Journal Giving an Account of Earlier Visits to Scotland, and Tours to England and Ireland, and Yachting Excursions. Edited by Arthur Helps.* London: Smith, Elder and Co., 1868.

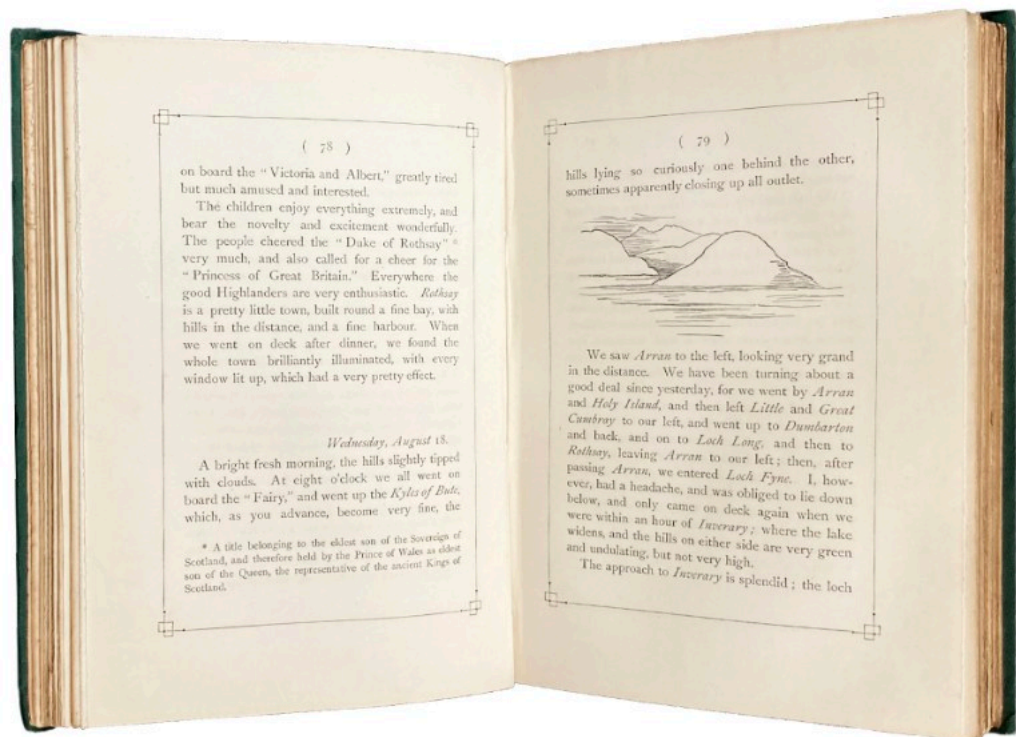
Octavo (209 x 146mm), pp. xv, [1 (blank)], [2 (contents)], [2 (section-title, verso blank)], 315, [1 (imprint)]. Steel-engraved frontispiece and one steel-engraved plate, both retaining tissue guards. Wood-engraved illustrations after the author in the text. (Some light spotting on the early ll., occasional light marking, upper margins slightly dust-marked.) Original green cloth gilt by Burn, London with their ticket on the lower pastedown, bevelled boards with gilt-ruled

borders and central gilt design of antlers within an elaborate gilt panel, spine lettered and decorated in gilt, coated chocolate-brown endpapers, uncut, quires I-X partially or wholly unopened. (Spine slightly darkened, a few light marks, extremities lightly rubbed and bumped, slight cracking on bookblock.) A very good, partially unopened copy in the original cloth. *Provenance:* Captain George Horatio Brand (d. 1914, contemporary ownership signatures on upper pastedown and title).

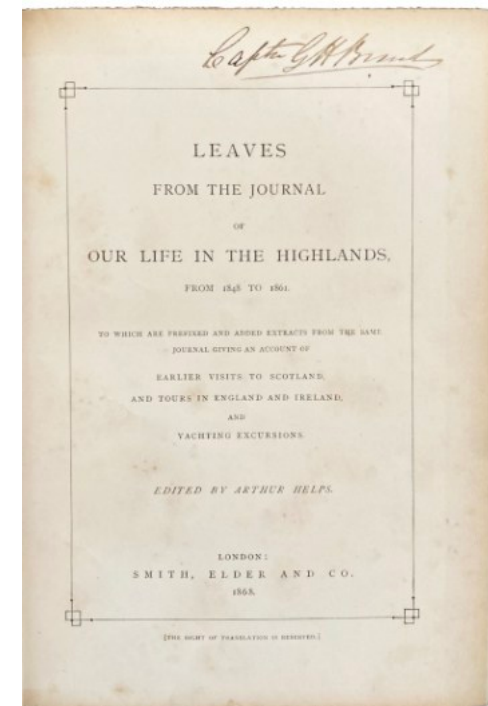
£79.50

First edition. Queen Victoria and Prince Albert made their first visit to Scotland in 1842, and Victoria recorded in her journal that ‘Albert says [that Dalkeith is] very German-looking’ (p. 13) – ‘[t]here could be no higher praise, and Victoria’s love affair with Scotland, which long survived her husband, began’ (ODNB). Following further visits to Scotland in 1844 and 1847, in 1848 Victoria and

Albert bought Balmoral Castle in Aberdeenshire, and rebuilt it between 1853 and 1855: 'Balmoral provided privacy in abundance and, for Victoria, a kind of freedom unavailable elsewhere [...] Victoria and Albert embraced Scottishness wholeheartedly. Balmoral was bedecked in tartan, the children were dressed in kilts, and the whole family took to highland pursuits. They made expeditions (some in transparent incognito) to local beauty spots, climbed and rode in the mountains, attended the local highland games, and rowed on the loch. Albert studied Gaelic, hunted, shot, and fished; Victoria followed, often taking her sketchbooks with her' (ODNB).



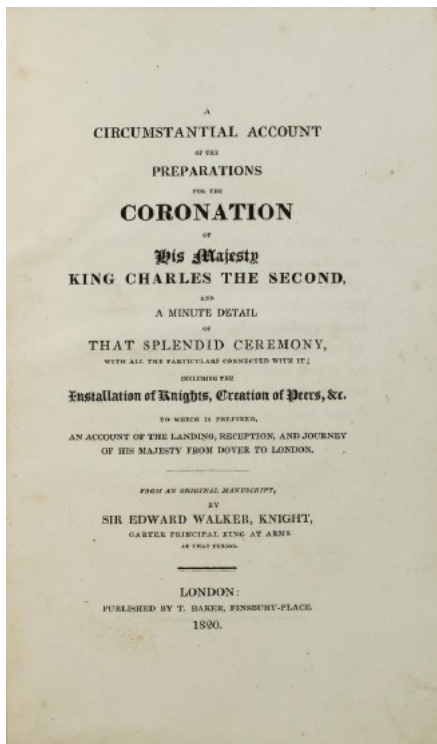
The first section of *Leaves from the Journal* describes the royal couple's early visits to Scotland, and the main, central section describes their life in the Highlands between the purchase of Balmoral and Albert's death in 1861. The final section, 'Tours in England and Ireland, and Yachting Excursions' describes two yachting trips in 1846, their first visit to Ireland in 1849, and a visit to the Lakes of Killarney in 1861. Written in the aftermath of Albert's death in 1861, which caused his widow the most extreme grief, *Leaves from the Journal's* dedication reads 'To the dear memory of him who made the life of the writer bright and happy, these simple records are lovingly and gratefully inscribed'.



This copy bears the ownership signatures of the soldier G.H. Brand, who was commissioned as a lieutenant in the 3rd or Royal Westminster Light Infantry Regiment of Middlesex Militia in 1860, promoted to captain in 1867, and advanced to major on 5 June 1880, before retiring in 1882. Brand presumably acquired the volume between its publication in 1868 and his promotion to captain in 1880.

G.C. Boase and W.P. Courtney, *Bibliotheca Cornubiensis* (London, 1874-1882), p. 824; C. Cline, *Women's Diaries, Journals, and Letters: An Annotated Bibliography* (New York and London, 1989), 2772.

A 'VERY MINUTE' ACCOUNT OF THE CORONATION OF CHARLES II AT WESTMINSTER ABBEY,
FROM SIR THOMAS PHILLIPPS'S CELEBRATED MIDDLE HILL LIBRARY



19. WALKER, Sir Edward. *A Circumstantial Account of the Preparations for the Coronation of His Majesty King Charles the Second, and A Minute Detail of that Splendid Ceremony with all the Particulars Connected with it; Including the Installation of Knights, Creation of Peers, &c. To which is Prefixed, An Account of the Landing, Reception, and Journey of His Majesty from Dover to London. From an Original Manuscript, by Sir Edward Walker, Knight, Garter Principal King at Arms at that Period.* London: Thomas Davison for T. Baker, 1820.

Octavo (239 x 145mm), pp. 131, [1 (imprint)]. Engraved plate of Walker's arms and 9 engraved or aquatint plates. 2 facsimiles in the text, one full-page. (Some light spotting and offsetting, very light damp-marking at upper margins of some ll. and plates.) 19th-century British calf gilt, boards with borders of double gilt rules, spine lettered directly in gilt and decorated in gilt, board-edges roll-tooled in blind, mid-brown endpapers, all edges speckled red. (Some light marking, extremities rubbed and bumped, boards scuffed.) A very good copy. *Provenance:* [?Joseph Lilly, London (1804-1870; acquired in 1850 by:)] – Sir Thomas Phillipps Bt, Middle Hill Library (1792-1872, inscription 'M[iddle].H[ill].C[atalogue].' on upper pastedown with further note 'Lilly 50') and pressmark 'XXVIII.d.10' on front free endpaper; traces of removed paper label on lower board; by descent to his grandson: – Thomas FitzRoy Fenwick (1856-1938, under whose ownership the sales of Phillipps's library took place) – Stanley Kelly (1912-2001, and by descent).



£275

First edition. Born in Somerset, Sir Edward Walker (1612-1677) entered the service of Thomas Howard, Earl of Arundel in 1633, and, thanks to Arundel's patronage, Walker was appointed Blanch Lyon Pursuivant-Extraordinary in 1635 – his first position as an Officer of Arms. In 1637 Walker was appointed Rouge Dragon Pursuivant, then Chester Herald in the following year, and began to undertake political and administrative roles. On 22 April 1642, shortly before the Civil War broke out, Charles I sent Walker and another herald to demand the surrender of Kingston-upon-Hull, and in the autumn of 1642 Walker became the king's Secretary at War, settling in Oxford in 1642, where he remained until the city surrendered in 1646. At Oxford, Walker was appointed Norroy King of Arms in 1644, was knighted on 2 January 1645, and became Garter King of Arms later in 1645. After a brief exile in France following the defeat of the King in 1646, Walker returned to join Charles I on the Isle of Wight, where the king was imprisoned from 1647-1648, but after the trial and execution in 1649 of Charles I, Walker joined his son, the exiled Charles II, in the Hague. In 1650 Walker travelled to Scotland with the new king, but returned to Holland later in the year and spent much of the following five years in the country, before joining Charles II at Cologne in 1655, where Walker was appointed Secretary of the Council and, the following year,

Secretary at War. Upon the Restoration in 1660 Walker returned to England, where he took up the role of Garter King of Arms once more (Edward Bysshe had, with the support of Parliament, held it from 1646 to 1660).

Walker played an important part in the coronation of Charles II at Westminster Abbey on 23 April 1661, and shortly afterwards wrote his account of the ceremony in a 52ll. manuscript dated 25 May 1661. The present book was, according to the editor, 'printed verbatim from the original manuscript' (p. [3]), and provides a 'very minute' account of the coronation 'containing every particular connected with it' (Moule). This account is preceded by an account of the King's return in 1660, details of the ceremonies and events which welcomed the returning monarch, a description of the regalia and ornaments used during the ceremony (some of which are illustrated), narratives of the ceremonies to create peers and Knights of the Bath, and an account of the monarch's procession from the Tower of London to Whitehall the day before the coronation.

This copy of *A Circumstantial Account* is from the celebrated library Sir Thomas Phillipps formed at Middle Hill, the estate he inherited from his father in 1818. Phillipps had already acquired a collection of 110 volumes by the age of 16, and, with an income of £6,000 per annum following his father's death, Phillipps 'set about buying books and manuscripts with gusto, copying and commissioning transcripts of historical documents, and from 1822 having them printed, usually coarsely and in small quantities, by a succession of his own printers on a private press' (ODNB). The extravagance of Phillipps's purchases led him to live on the Continent during the 1820s in order to economise – which proved difficult, since 'the French Revolution, the Napoleonic wars, and the secularization of the German monastic houses in

1803' meant that 'old books and manuscripts were more widely available than at any time before or since' (*op. cit.*). The pace of acquisition continued through Phillipps's life as he assembled a remarkable collection at Middle Hill, which necessitated a move (due to lack of space) to Thirlestaine House, Cheltenham in 1863 (as the ODNB notes, it 'took two years for a wagon train to transport the library across the Cotswolds to its new home').



The note 'Lilly 50' inside this copy suggests that Phillipps purchased it from the London bookseller Joseph Lilly in 1850. Lilly, who had been born in Birmingham, moved to London to serve an apprenticeship with Lackington, before establishing his own business at 5 Museum Street, Bloomsbury in 1831 (he would later have premises in Covent Garden and Pall Mall). F.S. Ellis characterised Lilly as 'a man of great force of character, combative, aggressive, and brusque to a degree which not infrequently bordered on rudeness; frugal to the point where frugality and parsimony are near neighbours, while his threadbare black suit and much-worn hat caused him to run the risk of being looked upon as a person of decidedly slovenly habits. He was, however, a man of kindly heart, though careful of his self-interest; and what was more to the point, with a very considerable knowledge of English books, and an instinctive

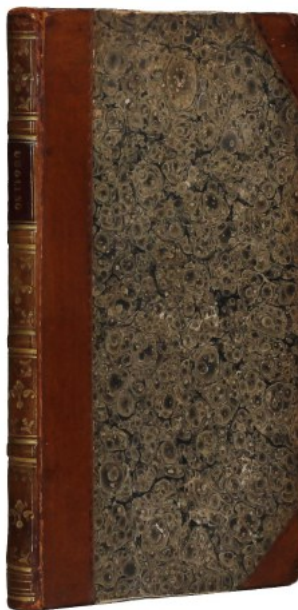
appreciation of many of those in foreign languages, albeit he understood not a word of them' (quoted in A.N.L. Munby, *Phillipps Studies No. 4: The Formation of the Phillipps Library from 1841 to 1872* (Cambridge, 1956), p. 4). Munby writes that Lilly 'had a large share in the formation of the library of Henry Huth, and it has been claimed that he bought and sold more copies of the First Folio of Shakespeare than any other bookseller. His relations with Phillipps were unusually cordial' (*loc. cit.*). Phillipps seems to have been a client of Lilly's since the 1840s, and the bookseller continued 'to do a good

deal of business with Phillipps' during the following decade (*op. cit.*, p. 65). Assuming that this volume was purchased from Lilly in 1850, it would have formed part of the Middle Hill Library before it was relocated to Cheltenham in the following decade.

After Phillipps's death the vast collections were dispersed, initially through a series of 22 auctions, before the 'still vast residue' (ODNB) was purchased by the London booksellers Lionel and Philip Robinson in 1947, who sold some of the books and manuscripts through their own business and a series of auctions at Sotheby's, before selling the remainder *en bloc* to the American bookseller H.P. Kraus in 1977. It seems most likely that this volume was sold from the Phillipps library in Britain, since it was subsequently in the collection of the British book collector and audio engineer Stanley Kelly, who had worked on the development of radar during World War II, before establishing himself as one of the leading British audio engineers of the post-war era and co-founding the periodical *Hi-Fi News & Record Review* in 1956.

H. and M. Hiler, *Bibliography of Costume*, p. 890; Lowndes, p. 2811; Moule, *Bibliotheca Heraldica Magnae Britanniae*, DCCCIV.

**A ROMANTIC-ERA POEM, BASED ON A STORY
WHICH INSPIRED DANTE AND SHELLEY,
IN A CONTEMPORARY BINDING**



half calf over marbled boards, spine gilt in compartments, gilt morocco lettering-piece in one, others decorated in gilt with central fleurons enclosed by floral cornerpieces, all edges sprinkled red. (Slightly rubbed and bumped, some superficial cracking on joints, short split on upper hinge.) A very good copy in a contemporary binding. *Provenance*: E. Evans, Cross, Carmarthen (early bookseller's ticket on upper pastedown) – Edward Harold Morris, Bryn Myrddin, Carmarthenshire (1850-1929, pencilled ownership inscription on title).

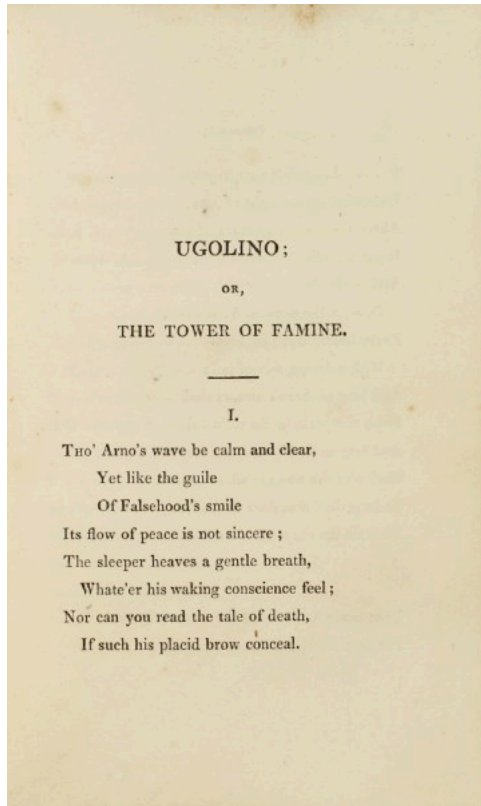
First edition. The title-poem, 'Ugolino; or, The Tower of Famine', takes its subject from events in the life of Ugolino della Gherardesca (c. 1220-1289), Count of Donoratico, the bellicose head of the Gherardesca family which was the leading Ghibelline house of Pisa during the 13th century. Ugolino forged an alliance with the rival Visconti family, leaders of the Guelph faction in the city, but a series of political and military conflicts created instability in Pisa, which only ended with a clash with Archbishop Ruggieri degli Ubaldini, the leader of the Ghibellines, who vanquished Ugolino on 1 July 1288. Ugolino, his son, and grandsons were captured, charged with treason, and incarcerated in Pisa's Torre dei Gualandi, where they eventually starved to death. One of the earliest accounts of these events is found in Giovanni Villani's early-14th-century *Cronica*, but the story achieved a lasting fame through its inclusion in Dante's *Inferno*, where Ugolino is placed in *Antenor* (a realm populated by those who betray their people) in the ninth circle of hell.

In his 'Preface' Wilmot explains that his poem is not 'a mere imitation' of Dante's narrative (which also inspired Shelley's 'The Tower of Famine') or Byron's 'The Prisoner of Chillon' (which had been published in 1816 and was loosely based on another historical imprisonment), but that 'its groundwork differs in some material points from Dante's tale, the dramatis personæ being in one

20. WILMOT, Edward.
Ugolino; or, The Tower of Famine. And Other Poems. London: T. Brettell for William Sams, Royal Subscription Library, 1828.

Octavo (163 x 101mm), pp. [2 (title, imprint on verso)], [i]-viii (part-title, verso blank, 'Preface', blank, "Advertisement'), [9-10 ('Sonnet', verso blank)], [11]-94. (Some light spotting and occasional light marking, bound without the half-title [A]1 and final [?blank] l. G8.) Contemporary British

£175

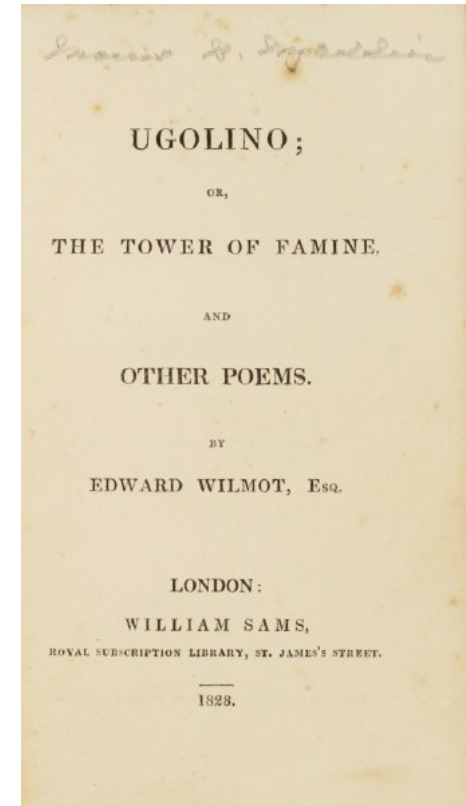


case a father and his four sons; in the other [sc. 'The Prisoner of Chillon'], a father, two sons, and two infant grand-children: this is on the authority of Villani, who says, "the Pisans imprisoned the Count Ugolino with two of his sons and two of his grand-children, the offspring of his son, the Count Guelfo," &c. Besides this difference, in Dante's magnificent but rapid sketch, many points of minor interest have been omitted which are yet deserving

of attention' (pp. iv-v). Wilmot's poem is prefaced by the 'Advertisement', which reprints two lengthy extracts from Villani's account of Ugolino, and his 'Sonnet. To the Manes of those who were Starved by the Pisans in the Tower of Famine'.

'Ugolino; or, The Tower of Famine' is followed by three further poems – 'The Broken Heart: A Fragment', 'The Maniac's Song', and 'Gipsy Scenes' – and the collection, which was advertised for sale at the price of 5s., appears to have been well received. One contemporary reviewer judged that '[t]here are considerable felicity of poetical thought, and a good ear for versification, displayed in this poem', before concluding that 'Mr. Wilmot has, undoubtedly, great poetical taste, and considerable poetical talent. [...]. We shall be very glad [...] to see his hand again, whether in verse or prose' (*The London Magazine*, no. IV (July 1828), pp. 613-615), while another opined that 'on the whole, this is a very pleasing little volume, and deserves a happy fate' (*The Athenæum*, no. 38 (16 July 1828), p. 596).

Interestingly, the title-poem may have been adapted for the stage by the prolific playwright and author Edward Fitzball (1793-1873), some years before it was collected in this volume;



Fitzball's *Ugolino; or, The Tower of Famine* was performed at the Surrey Theatre, London on 26 December 1821 (cf. L.S. Clifton, *The Terrible Fitzball: The Melodramatist of the Macabre* (Bowling Green, OH, 1993), p. 188).

T.W. Koch, *Catalogue of the Dante Collection Presented by Willard Fiske*, II, p. 490.



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