

Literature & Illustration



BREYDENBACH . DÜRER . HUME . PIRANESI . HUXLEY . GOETHE . BLAKE . CATNACH
WHITTIER . COLLINS . MEREDITH . HARDY . POTTER . MCKNIGHT KAUFFER
MAUGHAM . SIMON . MUNNINGS . FORSTER . FARJEON . WOOLF . MILNE
SASSOON . LAWRENCE . ELIOT . JONES . BORGES . WAUGH . FLEMING . LEE
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1 'Of the vulgarity of fools'



A woodcut attributed to Dürer, from Sebastian Brant's *Narrenschiff*

[?]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 [MederWz. 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).

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 ibo1090000.

£750

2 'The objection of lust blaming virtue'



The second impression of the woodcut from Sebastian Brant's Narrenschiff

ANONYMOUS. 'Obiectio voluptatis criminantis virtutem'. A woodcut on f. 131v 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.

92 x 87mm (woodcut) on verso of quarto sheet (194 x 143mm), with gilt fore-edge. (A few light marks, margins trimmed causing small loss of headline). Recto of sheet hinged onto modern mount. *Provenance:* modern pencilled note about woodcut on mount – **Stephen John Keynes OBE, FLS** (1927-2017).

£295

Second impression. The first edition of Sebastian Brant's famous and immensely popular moral satire *Narrenschiff* (*The Ship of Fools*), published by Johann Bergmann of Olpe on 11 February 1494 at Basel, was followed by a second German edition in 1495, which was enlarged and included new woodcuts. A Latin edition translated by the humanist and playwright Jakob Locher, a student of Brant's, was published by Bergmann at Basel on 1 March 1497, which was enlarged with further new woodcuts – including this illustration – and Bergmann published a second Latin edition on 1 August 1497, from which the present leaf comes.

The subject of this woodcut is 'The Objection of Lust Blaming Virtue' and depicts a young woman barely preserving her modesty with a towel, holding a flower in one hand, and listening to – or perhaps dancing accompanied by – two musicians. A basin with water holding two tankards sits in the foreground, while an open door offers a glimpse into a room, and a hedge of flowers forms the background.

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.

Cf. BSB-Ink. B-817; GW 5054; ISTC ibo1090000.



3

BREYDENBACH, Bernhard von. *Peregrinatio in terram sanctam*. Mainz: Erhard Reuwich, 11 February 1486.

Part I, 2 only, folio (297 x 215mm). Collation: [14-18⁸ 19²]. 43ll. (only, of 148, l. 19/2r supplied in facsimile before 1976). 42-44 lines. Types: 2:149G (headings), 1:93G (text) [= Schoeffer 7:149G and 8:93G]. 5 woodcut illustrations and 6 woodcut alphabets in the text by and after Reuwich. 3-7 line initials, paragraph marks and capital strokes in red. (Occasional light spotting and marking, some light damp-marking, one l. cropped at head touching woodcut.) 20th-century vellum-backed marbled boards, spine lettered in gilt. A very good copy. *Provenance*: annotations on ll. 14/2-15/5 in a contemporary [?Germanic] hand (*vide infra*) – foliated in pencil by a mid- or late-20th-century [?British] hand – Maggs Brothers, London (*Oriental Miniatures & Illuminations. Bulletin No. 25* (1976), item 148 with pencil note of catalogue and item no. on upper pastedown; loosely-inserted, excised catalogue description; acquired in May 1976 for £275 by:) – **Stephen John Keynes OBE, FLS** (1927-2017).

£2,500

The first illustrated travel guide:

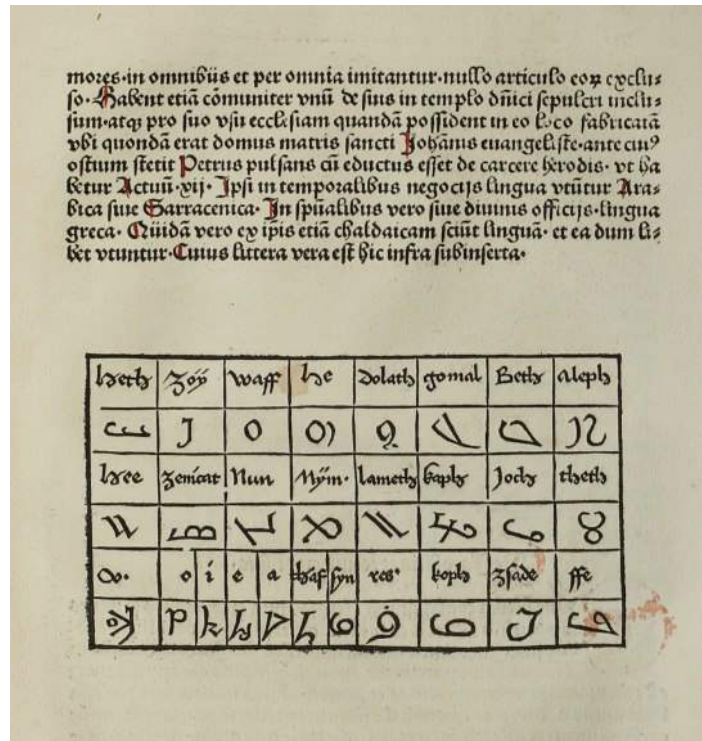
technically as well as artistically an exceptional achievement

First edition. *Peregrinatio in terram sanctam* is an account of a pilgrimage to Jerusalem and the monastery of St Catherine of Sinai undertaken by Breydenbach (1440-1497, the Dean of Mainz), the young aristocrat Graf Johann von Solms-Lich, his guardian Philip von Bicken, and their entourage. Breydenbach and his companions left Oppenheim on 25 April 1483 and arrived in Venice some fifteen days later, where they joined a larger party of pilgrims, before travelling to the Holy Land. The party left Venice



by sea on 1 June, making their way via Corfu, Rhodes, and Cyprus to Jaffa, where they disembarked and travelled on to Jerusalem, reaching the city on 11 July. After visiting the Church of the Holy Sepulchre, Bethlehem, Bethany, and the Jordan, the pilgrims departed for Mount Sinai on 24 August, and they viewed the relics of St Catherine at the monastery of Mount Sinai on 16 September. On 27 September Breydenbach and his companions began their return journey, reaching the Red Sea on 3 October, Cairo on 13 October, and Alexandria on 26 October 1483; at Alexandria they embarked for Venice and reached the Republic in January 1484.

On his return, Breydenbach began working on an account of his travels, which in 1485 led to the composition of the *Peregrinatio* with the assistance of the Dominican Martin Rath (or Roth) of the University of Mainz (although Breydenbach describes himself in the *Peregrinatio* as its author). The book was illustrated with woodcuts by the Dutch artist and xylographer Erhard Reuwich (c. 1455-c.1490) who travelled with Breydenbach. His illustrations 'made this publication technically as well as artistically an exceptional achievement' (*Grove Art Online*, s.n.). The



Peregrinatio was the first illustrated travel guide and enjoyed great popularity: this first edition of 1486 was followed by a German edition later in the same year, Dutch and French editions in 1488, and a Spanish edition in 1498; the Latin, German, and French editions were printed a number of times, with a total of twelve editions appearing by 1522.

The present fragment of Breydenbach's *Peregrinatio* comprises 43 leaves (including a final facsimile) which contain the entirety of the second section of

the first part (about a third of the book), a series of chapters on the inhabitants of the Holy Land, their religions and beliefs, and their languages. After a brief preface, it opens with passages on the birth, life, and death of Muhammad, and Islamic law given in the Quran (divided into five chapters), followed by sections on the Muslims, Jews, Greeks, Syrians, Copts, Nestorians, Armenians, Georgians, Abyssinians, and Maronites. It concludes with sections titled 'De causis varietatis errorum et sectarum multiplicium' and 'De Latinis qui sunt in Jerusalem'; lamentations on the state of the Holy Land; and a recital by Charles the Bald, taken from Vincent of Beauvais' *Speculum historiale*.

The first printed representations of the Arabic, Syriac, Coptic & Ethiopic alphabets

This section contains five woodcut illustrations by Reuwich which depict Muslim men and women; a Jew and his debtor; a group of Greek men with a dog, beside which a monk stands; a group of Syrian men; and two Abyssinians, one of them a priest. These depictions of the peoples of the Holy Land are accompanied by six woodcut alphabet tables, showing the characters of Arabic, Hebrew, Greek, Syriac, Coptic, and Ge'ez, with their Latin names above. These six tables include the first representation of Arabic, Syriac, Coptic, and Ethiopic characters in a printed book.

Leaves 14/2-15/5 bear a number of marginalia in a near-contemporary hand, likely Germanic, indicating that a late-15th- or early-16th-century owner of the book was a critical reader of the four chapters on these pages which relate to the birth, life, and death of Muhammad, which were also extracted from the *Speculum historiale*. This reader has underlined and annotated a number of sentences with the word 'No[n]', thus criticising, for example, the history of 'Cadigan', i.e. Khadijah (the Prophet's first wife) (f. 14/2v); the misspelling 'Jusidiari' (*recte* 'Judisiari', f. 14/3r); and the tale of the white dove picking previously concealed grains from Muhammad's ear, indicating to onlookers that the holy spirit was whispering to him (f. 14/4v). Other notes are discursive, including the Biblical quotation 'A fructibus eorum cognoscetis eas' ('Ye shall know them by their fruits', Matthew 7:16) as a commentary on a passage mentioning a false prophet ('pseudo prophetam', f. 14/3v); an expansion on the identity of 'Sergius', for whom the text notes simply that he is mentioned in the New Testament ('Sergius haereticus pessimus', 'the worst heretic', f. 14/4r); the interpretation of 'morbo pleuretico', the term used here for Muhammad's fits often attributed to epilepsy, as 'dolor laterum' ('pain in the sides', f. 14/5r);

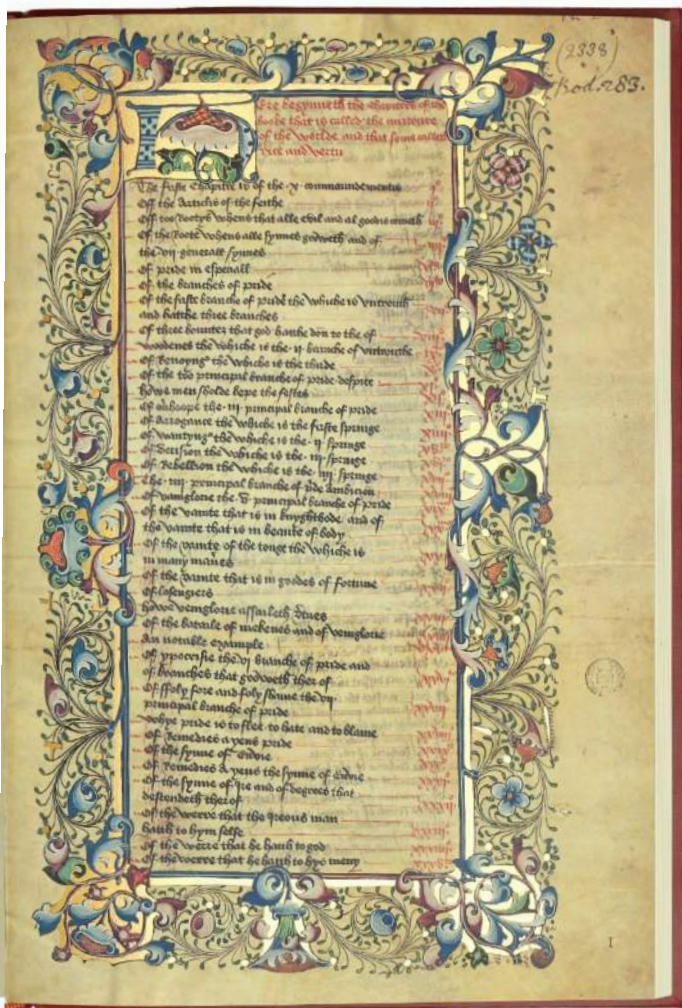


and a note querying whether the tomb of the Prophet was entirely destroyed in 1480 (referring to the passage in the text describing a thunderstorm that resulted in a great fire, likely the fire of 1481 that destroyed the mosque and dome, here misdated for the previous year). Yet other marginalia paraphrase or note the content of the text in the margin, such as the assertion that Muhammad possessed magical skills (f. 14/4r).

Most recently, this copy was in the library of the noted bibliophile and collector Stephen Keynes, a great-grandson of Charles Darwin and the founder and chairman of the Charles Darwin Trust. Like his father Sir Geoffrey and brother Quentin, Stephen Keynes was a member of the Roxburghe Club and, as his obituarist records, 'an enthusiastic collector of Western medieval manuscripts. He was drawn to them by the intrinsic beauty of their script and decoration [...]. The collection also included a range of gospel books and other artefacts from Ethiopia, reflecting another enthusiasm generated by his travels', and Keynes was also 'attracted by a couple of incunabula, for instructive comparison with his medieval manuscripts' (*The Book Collector* 66 (2017), pp. 830-831). It seems likely that this substantial fragment of Breydenbach's *Peregrinatio* would have been particularly attractive to Keynes for the first Western rendering of the Ge'ez alphabet in a printed book.

BSB-Ink B-909; Bod-Inc. B-552; Hugh William Davies, *Bernhard von Breydenbach and his Journey to the Holy Land 1483-4. A Bibliography* (London, 1911), no. 1; Gay 3652; GW 5075; HC *3956; Ibrahim-Hilmy I, p. 87; ISTC ibo1189000; Klebs 220.1; Pellechet 2979; Proctor 156; Schramm, *Der Bilderschmuck der Frühdrucke*, XV, 9-17, 19-20 (for the woodcuts present here); Schreiber 3628, nos 9-17, 19-20 (for the woodcuts present here).

A finely produced partial facsimile of a late-15th-century English manuscript,
illustrated with pen-and-ink drawings by 'the Caxton master'



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

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

£295

First edition, the issue for members of the Roxburghe Club. This is a beautifully produced 'partial reproduction' of 'a little-known late Middle English manuscript [MS Bodley 283] that, notably, contains the illustrations of an outstanding pen artist associated with William Caxton' (p. 1) – the 'Caxton Master'. Its text is associated with the Old French tradition of 'moral treatises for the use of laity before penance and more generally [...] practical guide[s] to Christian life by knowledge of the virtues and by recognition of vices and their invidious branches' (p. 11).

Moreover, MS Bodley 283 represents 'one of the most important examples of English production surviving from the second half of the fifteenth century', and provides 'the fullest Middle English version of [...] [the] French text which had been extremely popular for over two hundred years' (p. 1).

The manuscript is introduced by the famous codicologist Kathleen L. Scott, who had published her seminal work on *The Caxton Master and his Patrons* with the Cambridge Bibliographical Society four years previously, and would be the Lyell Lecturer at Oxford in 2004. Particularly interesting is her discussion of 'The Manuscript and its Production', which follows the history of the manuscript – with its original owner, a London draper named Thomas Kippyng, at its centre – from its conception, via its financing and physical construction, layout and choices in scribe and decorators, to its completion by binding. Scott also places the *Mirrore* into the complex history of its French manuscript ancestors, explores the style of the pen drawings (a mixture of 'two types of traditional scene with' the Caxton Master's own approach of introducing 'contemporary renderings of people and landscapes', p. 19), analyses the borders and initials (including a chapter on the 'Introduction of the Owl Border Style into England', pp. 41-44), and concludes with observations on the manuscript's international character which makes it 'indeed a mirror of its world, a representative and an epitome of its age' (p. 59). A summary description of MS Bodley 283 and listing of manuscripts identified by Scott as related to it conclude her introduction.

The facsimile illustrations include two plates of illuminated pages, with 'gold [...] applied by blocking, a novel method' (N. Barker, *The Roxburghe Club*, p. 258).

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

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

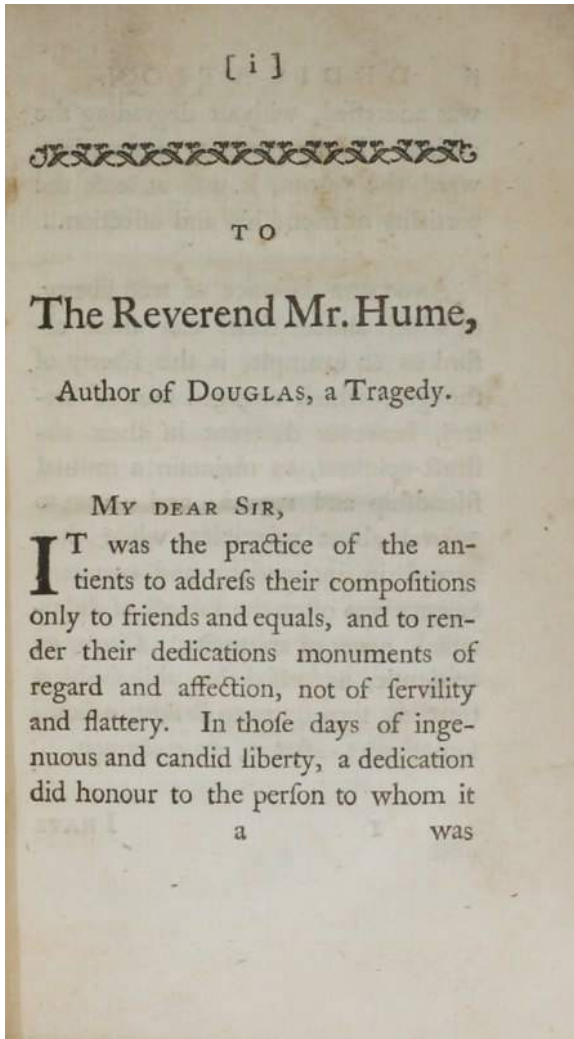
N. Barker, *The Roxburghe Club*, 'Catalogue of Books', no. 241 (erroneously dated '1981').

First edition, the issue presented to members of the Roxburghe Club by Desmond Flower. Flower, the chairman of the publishers Cassell from 1958 to 1979, 'had begun collecting books as an undergraduate at David's bookstall in Cambridge, and this continued with Voltaire at its centre' (N. Barker, *The Roxburghe Club*, p. 239). It was fitting, therefore, that his Roxburghe Club book reproduces and examines eight pages of Voltaire's lost play *Thérèse* – 'all that survive of a play written [in 1743] when Voltaire was at the height of his power' (p. 11) – which Flower owned. (The play was performed privately, but following criticisms from friends Voltaire decided not to proceed with a public performance of the work, and hence it had never been published.) 'These leaves reveal several details about their author and his methods. Although the first few pages are lacking, what we have begins with Scene 3, apparently of Act I. Here *Thérèse* herself has little to say, but the other characters are talking so obliquely that Voltaire is obviously setting up a comedy of manners almost as complicated at its start as Congreve's *Way of the World* over half a century before. The references to relationships and money indicate that *Thérèse* will turn out in the end to be a woman of substance, a standard formula well illustrated by the Rover in O'Keefe's later *Wild Oats*; being rich, she may perhaps make a happy misalliance with the servant Doriman, who may himself turn out to be someone quite different. But what appears most strongly from our fragment is that Voltaire was once again setting out to attack one of the lifelong targets which he abhorred: entrenched and undeserved snobbery. [...] Unless the rest comes to light one day, we will never know whether the play was good or bad. But I have a strong feeling that, once he got going in that which is now lost, Voltaire was socially skating on very thin ice, and that it was for reasons of prudence *vis-à-vis* the Censor that Mlle

Dumesnil and the Comte d'Argental were opposed to the play's production' (*loc. cit.*).

Since its text was unknown to him, Caron de Beaumarchais did not include *Thérèse* in his monumental edition of Voltaire, which was published between 1785 and 1789, although a text derived from a copy of this manuscript was included in Adrien-Jean-Quentin Beuchot's edition of the works and published separately as an offprint in 1830. Flower acknowledged the debt of Voltaire's admirers to Beaumarchais in the printing of this volume, which 'was designed by Mr. Geoffrey Green [...] and myself in Baskerville for a good reason. Caron de Beaumarchais obtained from the Baskerville estate all the great printer's material, which he used in the production of his great Kehl edition of Voltaire's works – much the most beautiful edition ever printed. After Beaumarchais' death the whole of the material came into the hands of the well-known French type-founders, Deberny & Peignot. Some years ago M. Charles Peignot was asked if he would present to the Cambridge University Press for their famous collection of rare types a selection of the Baskerville material. This he generously did [...]. Type sizes permitting, the text of this little book was to be hand-set in type cast from the original matrices. However it was eventually found that the hallowed matrices were tired and what was produced from them was no longer up to the high standard demanded by the Cambridge University Press printing office. Asked if I would like to start again, I said no. My introduction had already been printed, and I asked that this should be kept; the balance was set in Monotype which is excellent' (p. [4]).

N. Barker, *The Roxburghe Club*, 'Catalogue of Books', no. 243.



David Hume's Four Dissertations:

With the dedication to the dramatist John Home

which was suppressed in some copies

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

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

£1,250

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

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

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

In his dedication to John Home, dated 3 January 1757, the philosopher wrote that 'I have the ambition to be the first who shall in public express his admiration of your noble tragedy of Douglas; one of the most interesting and pathetic pieces, that was ever exhibited on any theatre. [...] the unfeigned tears which flowed from every eye, in the numerous representations which were made of it on this theatre; the unparalleled command, which you appeared to have over every affection of the human breast: these are incontestible proofs, you possess the true theatric genius of Shakespeare and Otway, refined from the unhappy barbarism of the one, and the licentiousness of the other' (pp. iv-vi). Dismayed by the controversy (and aware that many would seek to use the dedication to harm him), Hume 'withdrew the dedication [...], but cancelled the withdrawal four days later: in the interval 800 copies were sold without it [...]. He never reprinted it' (Jessup). Todd identifies three states of the preliminary quires (with the dedication correctly bound; without the dedication; and with the dedication erroneously inserted before B1), and this copy conforms to his state '(a)', with the dedication (ll. a1-a4) quired within the unsigned bifolium [A]1.2.

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

ESTC T4011; J. Fieser, *A Bibliography of Hume's Writings and Early Responses*, 14, A, 1 (issue with dedication to John Home); Jessop, *Hume*, pp. 33-35; Todd, 'David Hume. A Preliminary Bibliography', pp. 200-201.



HUXLEY, Aldous Leonard and Giovanni Battista PIRANESI (artist). *Prisons. With the "Carceri" Etchings by G.B. Piranesi. Critical Study by Jean Adhemar.* London: Jourde & Allard for The Trianon Press and 'distributed by Faber & Faber', [1949].

A presentation copy, apparently sent to Geoffrey Keynes by the Trianon Press in the year their celebrated collaboration on Blake's works began

Folio (335 x 281mm), pp. 36, [2 (blank, imprint)]. Heliogravure frontispiece and 18 heliogravure plates numbered I-XVI (plates VII and XVI in two states) after Piranesi printed by Aulard and with letterpress captions on versos, the plates loose as issued and retained by flap on final I., and one lettrine in the text by J.A. Carlotti. (Soft creases at edges of text II. and plates, plate I more heavily creased, fold of final I. torn.) Original grey wrappers with letterpress title-label on upper cover, fabric tape hinges. (Extremities lightly rubbed causing minor losses, corners creased.) A very good copy. *Provenance*: **Trianon Press** (loosely-inserted typed note 'With the compliments of the Trianon Press' on paper with printed Trianon Press paper; apparently presented to:) – **Sir Geoffrey Langdon Keynes FRCP, FRCS, FRCOG, FBA** (1887-1982; by descent to his son:) – **Stephen John Keynes OBE, FLS** (1927-2017).

£149.50

First and only edition, limited to 1,212 copies, this one of 1,000 unsigned copies. Published two hundred years after the first publication of Piranesi's engravings, Huxley's essay opens with a description of Jeremy Bentham's embalmed body in University College, London, before discussing Bentham's panopticon and incarceration through to the concentration camps of his own era, and then considering 'metaphysical prisons' (p. 16). The essay concludes with an examination of the prisons of Piranesi's *Invenzioni, capricci de carceri* (first published in 1749-1750) and their inmates: 'Piranesi's prisoners [...] are the inhabitants of a hell, which, though but one out of innumerable worst of all possible worlds, is completely credible and bears the stamp of an unquestionable authenticity' (p. [26]). Huxley's text is accompanied by a critical study of the *Carceri* by Jean Adhemar, Associate Curator of Prints at the Bibliothèque nationale de France, and fine reproductions of the second

state of the etchings, published as *Carceri d'invenzioni di G. Battista Piranesi* (1761), together with reproductions of plates VII and XVI of the first edition.

This copy was probably sent by the Trianon Press to the surgeon, literary scholar, and bibliographer Geoffrey Keynes in 1949 – the same year that the William Blake Trust and the Trianon Press began their remarkable programme of publishing facsimiles of William Blake's works with *Jerusalem* (1950), which continued until the publication of *Blake's Illustrations of Dante* (1978), the twenty-third volume to be published by the William Blake Trust. Shortly after the end of World War II Keynes had become concerned about scholarly access to the unique coloured copy of William Blake's *Jerusalem* owned by the Stirlings of Keir, which had survived the conflict but was possibly at risk of going overseas. Therefore he sought the owner's permission to produce a facsimile of the work and established the William Blake Trust to publish it. After seeing a volume of facsimiles of Cézanne's watercolours produced by the Trianon Press, Keynes met with the owners Arnold Fawcus and Patrick Macleod, who began work on the facsimile of *Jerusalem* in March 1949. Shortly after Geoffrey Keynes' death in July 1982 the Trust was wound up, prior to the incorporation of a new William Blake Trust in January 1983 under the chairmanship of Sir Geoffrey's son Stephen Keynes, who presumably inherited this volume from his father.

Prisons was published in an edition of 212 signed copies (of which 12 were *hors commerce*) and 1,000 unnumbered copies, as here. 'After printing, the type was dismantled' (p. [4]), ensuring that no further editions would be printed.

Eshelbach and Shoher, *Huxley*, 50.

8

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

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

£750

A surreptitious French printing of Faust --

apparently the first separate edition of Part I and a fragment of Part II together



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

1828; and the second section was completed in 1831, but would not be published in its entirety until shortly after the author's death on 22 March 1832.

The present edition was published in the year of Goethe's death, and presents the final 'authoritative' text in print at the time of his death, comprising part I of *Faust* in its entirety and the first act of part II through to l. 6036 (i.e. the text first published in *Goethe's Werke. Vollständige Ausgabe letzter Hand* in 1828; the present edition includes ll. 4335-4342, the two stanzas in part I which were not present in earlier texts). The fact that this edition was produced in the year of Goethe's death; that it purports to have been printed in Heidelberg – a city of the highest importance to German romanticism and significant in Goethe's life – but was actually printed in Paris; and that it presents the final text of Goethe's lifetime, all suggest that it was produced to satisfy the demand for Goethe's works in the immediate aftermath of his death.

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

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

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

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



From the library of Stephen Keynes, sometime chairman of the William Blake Trust

BLAKE, William (artist). *Blake's Illustrations of Dante. Seven Plates Designed and Engraved by William Blake, Author of "Illustrations of the Book of Job," &c. &c.* [Edited by Geoffrey Keynes]. London: Printed by Darantiere and 'published by The Trianon Press for The William Blake Trust', 1978.

Oblong folio (425 x 561mm), pp. [2 (title, verso blank)], [2 (imprint and list of trustees of the William Blake Trust)], [8 (text)], [2 (colophon and 'Publisher's Note')], [2 (fly-title for 'Early States and Related Drawings & Watercolours', verso blank)]. 7 facsimile plates after proofs of the original engravings by Blake, 3 facsimile plates after a trial proof and unfinished states of engravings by Blake, and 2 plates with 8 illustrations of drawings and watercolours by Blake, all printed by the Trianon Press. Original crushed morocco backed cloth boards by Reliural, Paris, spine lettered in gilt, top edges cut, others retaining deckles, facsimile of label from early edition tipped onto upper pastedown, cloth slipcase. (Slipcase slightly spotted and marked, slightly rubbed at edges.) A very good, clean copy. *Provenance: Stephen John Keynes OBE, FLS (1927-2017, ownership signature in pencil on front free endpaper).*

£700

First Trianon edition, copy B of 26 lettered A to Z 'reserved for the Trustees of the William Blake Trust and for the Publishers', from an edition of 440 copies printed on Lana rag paper. Towards the end of his life William Blake (1757-1827) completed his *Illustrations for the Book of Job*, which were commissioned by his friend John Linnell (1792-1882) and published in March 1825. As Sir Geoffrey Keynes explains in his essay which accompanies the engravings, Linnell 'immediately brought forward another idea with which Blake might occupy himself. This was the invention of a series of designs illustrating Dante's *Divine Comedy*. Blake had become familiar with Dante's poem when he acquired the first volume of Henry Boyd's translation of *The Inferno* in two volumes, Dublin, 1785. [...] Blake annotated Boyd's Prefaces with a number of pungent remarks on the nature of poetry and the translator's faulty ideas about Dante; he did not annotate the poem, though leaving evidence that he read it with care by making a number of corrections. This did not lead to any immediate response from Blake's creative genius. However, some twenty-four years later, when Linnell re-aroused his interest in Dante, he took up

the idea with enthusiasm and spent much of his last three years on the project, reading *The Divine Comedy* in Henry Cary's well-known translation, probably the second edition published in 1819, and even learning Italian so as to be able to read some of the book in its original form'.

Like the *Illustrations for the Book of Job*, Linnell intended that this would be a commission from Blake: '[n]o formal agreement seems to have been made, but after Blake's death in August 1827 Linnell found himself in possession of one hundred and two large sketches and watercolour designs for Dante, together with more or less finished copperplate versions of seven subjects chosen by Blake. During the three years 1825-7 Blake worked intermittently at Dante, but he was plagued by severe attacks of illness due to gall stones and found difficulty in working on the large copperplate engravings. [...] In February 1827 he was well enough to be able to walk from the Strand to Linnell's London house in Cirencester Place: "I call'd this Morning for a Walk & brought my Plates with me to prevent the trouble of your Coming thro' Curiosity to see what I was about. I have got on very forward with 4 Plates, & am getting better or I could not have come at all." On 25 April 1827 he wrote: "I am too much attach'd to Dante to think much of anything else. I have Proved the Six Plates & reduced the Fighting devils ready for the Copper." The attacks recurred and there are no further references to the Dante engravings; and Blake died on the twelfth of August of that year, leaving the series of engravings unfinished'. Despite claims upon them made by Catherine, Blake's widow, the engraved copper plates remained with Linnell, who had paid Blake a total of £130 for his work on them. Apart from a few working proofs of the engravings pulled by Blake, the first strikes were made from the engraved plates between 1827 and 1838 for Linnell, to be followed by 25 sets of 'Artist's Proofs' printed on India paper laid down onto French Colomlier

paper (on or around 26 September 1838) and 95 sets printed on India laid down onto Colombier (circa 29 September-2 October 1838); and a further edition of 50 sets on India paper was printed for Linnell's son, John Linnell junior, in about 1892. Following the death of the last member of the Linnell Family Trust, the copperplates were recovered from an outhouse where they had been stored, and sold in 1937 to the American bibliophile and philanthropist Lessing J. Rosenwald (1891-1979), who made some 20 sets of prints from them in 1953-1955 and a further 25 sets in 1968.

This facsimile edition was published in 1978 by the William Blake Trust, using one of the 25 sets of Artist's Proofs from the collection of the great Blake scholar and collector Sir Geoffrey Keynes (1887-1982), who had become fascinated by Blake as a young student at Cambridge. Shortly after World War II, Keynes and a small group of friends and associates formed the William Blake Trust (under his chairmanship) to publish finely produced facsimiles of Blake's illustrated works. The first series of the Trust's publications commenced with *Jerusalem* in 1951. *Blake's Illustrations of Dante* was the twenty-third title to appear in the series, and the last under Geoffrey Keynes' chairmanship. Following his death in July 1982, George Goyder held the position of chairman until the Trust was wound up in 1982, prior to the incorporation of a new William Blake Trust in January 1983 under the chairmanship of Sir Geoffrey's son Stephen Keynes. This copy of *Blake's Illustrations of Dante* was previously in the library of Stephen Keynes, and is one of only 26 'reserved for the Trustees of the William Blake Trust and for the Publishers'.

Bentley, *Blake Books Supplement*, p. 208.



[?CATNACH, James]. *A Political Alphabet for the Use and Instruction of Juvenile Politicians*. London: [?Mary] Birt, [c. 1842-1846].

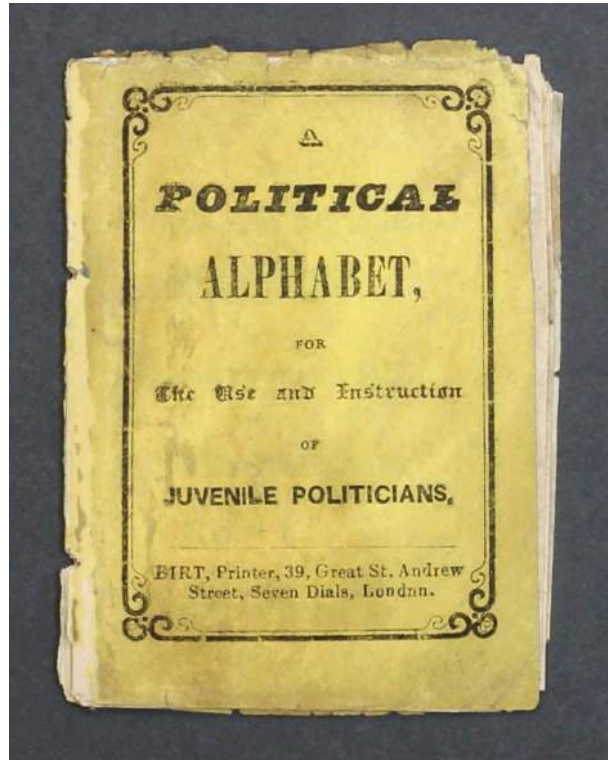
Sextodecimo (94 x 68mm), pp. 16. Title printed in ornamental and regular types, large initials for each alphabet entry. One woodcut illustration in the text. (Lightly marked, margins creased and sometimes chipped or with small marginal losses.) Original yellow wrappers, upper wrapper printed in black with ornamental woodcut border and letterpress title printed in a variety of types. (Wrappers slightly marked, edges creased and chipped causing small losses with marginal losses, splits on spine, shaken.) A very good copy in the original wrappers. *Provenance*: [?]Maggs Bros, London, catalogue 1025 (March 1982), item 18 (loosely-inserted copy of booksellers' description, apparently of this example; purchased by:) – **Stephen John Keynes OBE, FLS** (1927-2017, annotation in his hand on the description identifying the catalogue and its date).

A very rare mid-19th-century chapbook:

£450

A Political Alphabet for 'Juvenile Politicians' in verse

Early edition. This political alphabet for 'juvenile politicians' presents 26 humorous and acerbic quatrains, each dedicated to a political figure of the mid-nineteenth century, from Prince Albert to Zetland (presumably Thomas Dundas, 2nd Earl of Zetland (1795-1873), who inherited his father's title in 1839). Politicians involved with the Corn Laws such as Richard Cobden and Charles Pelham Villiers, and other Members of Parliaments (e.g. 'Tom Duncombe, a real ladies' man' and the social reformer W.B. Ferrand) feature, together with the prime minister Robert Peel and the Conservative politician Sir Robert Inglis ('Bob



Inglis, a chap for to pray'), and the Irish political leader Daniel O'Connell. Further notables are Wellington – 'old Nosey, a soldier so true, who frightened old Boney at great Waterloo' – and Queen Victoria. As *The Lancet* (vol. 148 (1896), p. 1846) commented: 'the rhymer picked out what he considered to be the salient points in the chief public characters of the date'.

Although this edition was published anonymously, the *Political Alphabet* is often attributed to James Catnach (1792-1841), the son of the printer and publisher of 'cheap attractively illustrated' and

children's books John Catnach (1769-1813). 'Cannibalizing his father's stock, which included fine blocks by the master woodcutter Thomas Bewick, [James Catnach] began publishing broadsheets and duodecimo chapbooks for children. [...] Catnach's career came at an important phase in the development of popular literacy. [...] The "literature of the poor" since the seventeenth century had been the broadsheet, but the popular ballad tradition was largely rural, and the urban masses demanded more immediate and grittily realistic reading matter. Catnach in particular set about satisfying this demand, and commissioned a constant stream of sensational ephemera on the interests of the day. On occasion he would write ballads himself, and hack his own woodcuts. He bridged between the oral and printed ballad, keeping a fiddler on hand and insisting on hearing an item before accepting it for printing. Many of his broadsheets were sold by "patterers", who would perform as well as selling their wares. [...] His [broad]sheets capitalized on the sensational, and were sometimes hoaxes. In 1818 he was imprisoned for libel [...]. He specialized in a wide variety of crude but attractive children's books and alphabets, priced between a farthing and a penny, contributing to popular education' (ODNB).

This *Political Alphabet* would continue to be popular in the second half of the nineteenth century: the text was reprinted in Charles Hindley's *The Life and Times of James Catnach* (London, 1878), pp. 400-404) with Birt imprint but a slightly altered title, 'A Political Alphabet for the Rise and Instruction...' (possibly misreading 'Rise' for 'Use' due to the ornamental type of the title-page) and some minimal variations. The only significant changes occur in the first quatrain on Prince Albert: Hindley's text

reads 'His time passes happily – I wish him good joy / Now he has one little maiden and one little boy' (which was in the case after the birth of Princess Victoria and Prince Albert Edward in 1840 and 1841 respectively), suggesting that this was the text of the original edition, published in 1841 (the year of Catnach's death and three years after his retirement). In this copy, these lines have been amended to read 'His time passes happily – I wish him more joys / He has two little maidens and two little boys', suggesting that the text was revised following the birth of Princess Alice in 1843 and Prince Alfred in 1844, but before the birth of Princess Helena, the fifth royal child, in 1846.

The Lancet dated the *Political Alphabet* to '1842 or thereabouts' (*loc. cit.*) and – given that Catnach died in 1841 and that this *Alphabet* was not printed in his own Seven Dials shop at 2 Monmouth Court (in the geographical centre of the London trade in popular ballads and chapbooks) but by Birt on Great St Andrew Street (now Monmouth Street) – it seems that this is an early edition issued under Birt's imprint soon after Catnach's death, and adapted from an earlier, apparently unrecorded Catnach publication. Since Thomas Birt died in 1841 this copy was probably printed by Mary Birt, his widow, who is believed to have continued the business until 1851.

The *Political Alphabet* is very rare, and we have not been able to locate a copy in WorldCat or Library Hub Discover, nor have we been able to trace any copy in commerce apart from the present example.

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

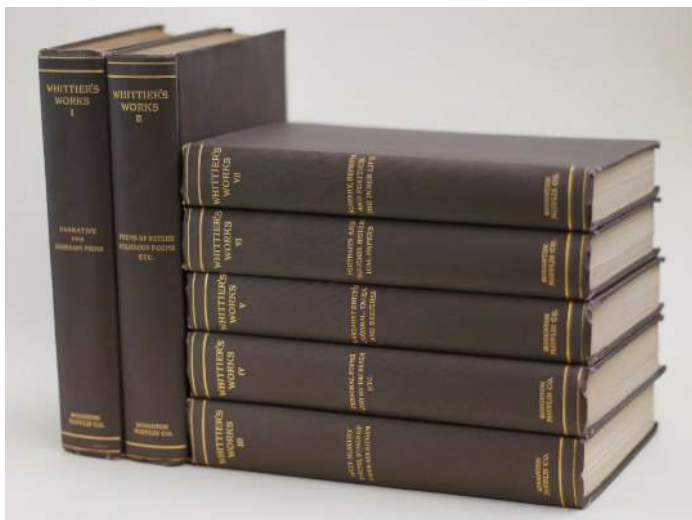
7 volumes, octavo (189 x 126mm), pp. I: [1]-10, [2 (illustrations, verso blank)], [11]-435, [3 (blank)]; II: [2 (half-title, verso blank)], [1]-7, [8 (blank)], [2 (illustrations, verso blank)], [9]-347, [1 (blank)]; III: [2 (half-title, verso blank)], [1]-7, [8 (blank)], [2 (illustrations, verso blank)], [9]-376; IV: [2 (half-title, verso blank)], [1]-8, [2 (illustrations, verso blank)], [9]-453, [3 (blank)]; V: [2 (half-title, verso blank)], [1]-436, [2 (blank)]; VI: [3]-8 (half-title, verso blank, title, imprint, contents)], [2 (illustrations, verso blank)], [9]-437, [3 (blank)]; VII: [3]-8 (half-title, verso blank, title, imprint, contents)], [2 (illustrations, verso blank)], [9]-402. Portrait frontispieces retaining tissue guards in all volumes, 44 plates and one facsimile, all retaining tissue guards. (A few light spots or marks, some quires clumsily opened.) Original brown ribbed cloth, spines lettered in gilt and ruled in gilt at heads and tails, top edges gilt, others uncut, some quires partially unopened. (Extremities lightly rubbed and bumped, upper hinge of I cracking.) A very good, partially unopened set in the original cloth. *Provenance:* Clarence Griggs (engraved armorial bookplates on upper pastedowns).

£175

*The Amesbury Edition of the works of the
great American poet and abolitionist Whittier*

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

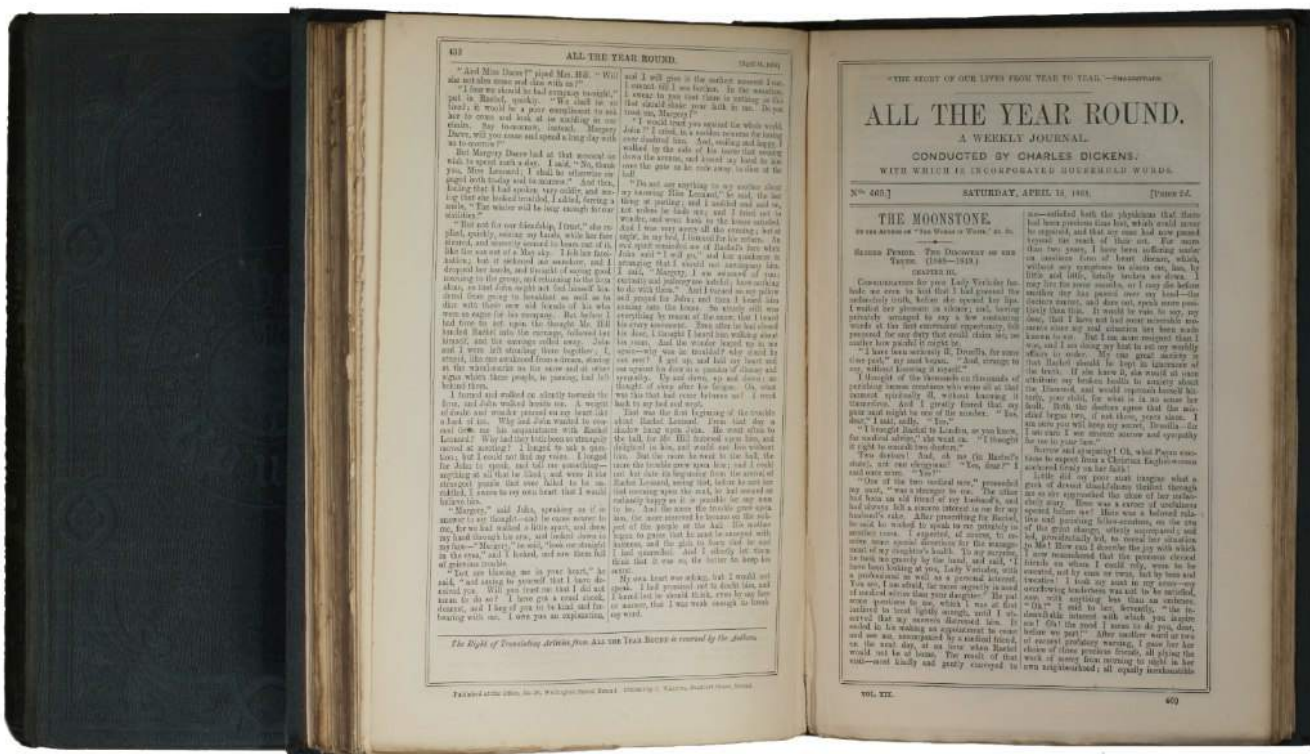
'Perhaps a word of explanation may be needed in regard to a class of poems written between the years 1832 and 1865. Of their defects from an artistic point of view it is not necessary to speak. They were the earnest and often vehement expression of the writer's thought and feeling at critical periods in the great conflict between Freedom and Slavery. They were written with no expectation that they would survive the occasions which called them forth: they were protests, alarm signals, trumpet-calls to action, words wrung from the writer's heart, forged at white heat, and of course lacking the finish and careful word-selection which reflection and patient brooding over them might have given. Such as they are, they belong to the history of the Anti-Slavery movement, and may serve as way-marks of its progress. If their language at times seems severe and harsh, the monstrous wrong of Slavery which provoked it must be its excuse, if any



is needed. In attacking it, we did not measure our words. "It is," said Garrison, "a waste of politeness to be courteous to the devil." [...] Grateful for the measure of favor which has been accorded to my writings, I leave this edition with the public. It contains all that I care to republish, and some things which, had the matter of choice been left solely to myself, I should have omitted' (l, pp. 14-15).

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

12



The first publication of *The Moonstone*, the 'first and the greatest of English detective novels'



COLLINS, William Wilkie. 'The Moonstone', in *All the Year Round. A Weekly Journal. Conducted by Charles Dickens. With which is Incorporated Household Words*, vol. XIX, pp. 73-80, 97-103, 121-127, 145-152, 169-174, 193-199, 217-223, 241-246, 265-270, 289-295, 313-319, 337-343, 361-367, 385-389, 409-413, 433-439, 457-462, 481-486, 505-511, 529-535, 553-559, 577-583, 601-606 and vol. XX, pp. 1-8, 25-30, 49-54, 73-79, 97-103, 121-127, 145-153, 169-176, 193-201. London: C. Whiting for All the Year Round and Chapman and Hall, 1868.

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

£950

First edition. The first appearance of one of the two novels by which Collins (1824-1889) is best remembered, published in *All the Year Round*, the journal edited and published by his close friend and literary associate, Charles Dickens (Collins had also served as the journal's temporary editor in 1867, while Dickens was in America). 'The Moonstone' has remained second only to *The Woman in White* in popularity among Collins's novels. Although not the first detective story, it is a classic of the genre, with many features repeatedly borrowed by later writers such as Arthur Conan Doyle, Agatha Christie, and Dorothy L. Sayers. Collins's accomplishment was remarkable, for the novel was written while he was under great stress. His mother, ill from the beginning of 1868, died in March. Collins, suffering the worst attack of illness he had ever had to endure, called her death the bitterest affliction of his life. He was too ill to attend her funeral, and for the first time dictated a short section of his novel to [his adopted daughter] Harriet Graves, later to become his regular amanuensis. His suffering, and the effects of the laudanum which relieved it, are reflected in the

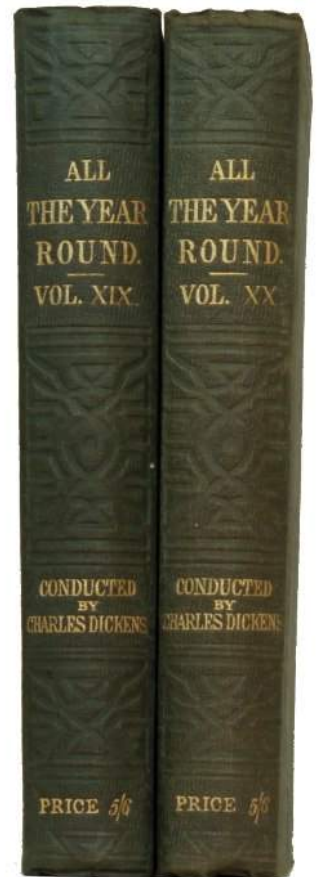
experiences of the character Ezra Jennings in *The Moonstone*' (ODNB).

The first of the thirty-two instalments of *The Moonstone* was published on 4 January 1868 as the first piece in issue number 454 of *All the Year Round*, and the successive instalments led the following numbers up to and including its concluding instalment number 485 (8 August 1868). The individual numbers of *All the Year Round* were issued weekly. Once sufficient numbers for a volume had been published, the publisher would bind up copies of the individual numbers (with newly-printed preliminary leaves providing the volume title-pages and contents), in cloth-bound volumes priced at 5s. 6d. – the form in which these two volumes were issued. The cloth-bound volumes of *All the Year Round* were frequently rebound by early owners, and thus they rarely survive in their original cloth bindings.

As the serial publication of *The Moonstone* in *All the Year Round* drew to a close, the text was prepared for publication in book form (which included a preface and a dedication to the memory of the author's mother); it is believed that the first edition in book form was issued between the 1st and 14th of July 1868 (cf. M.L. Parrish, *Wilkie Collins and Charles Reade*, p. 73). *The Moonstone* enjoyed a great success in Collins' lifetime, and continuing long after his death: in the twentieth century, T.S. Eliot wrote that '[t]he one of Collins's books which is the most perfect piece of construction, and the best balanced between plot and character, is *The Moonstone* [...]. *The Moonstone* is the first and the greatest of English detective novels' (*Selected Essays 1917-1932* (New York, 1932), p. 377).

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

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



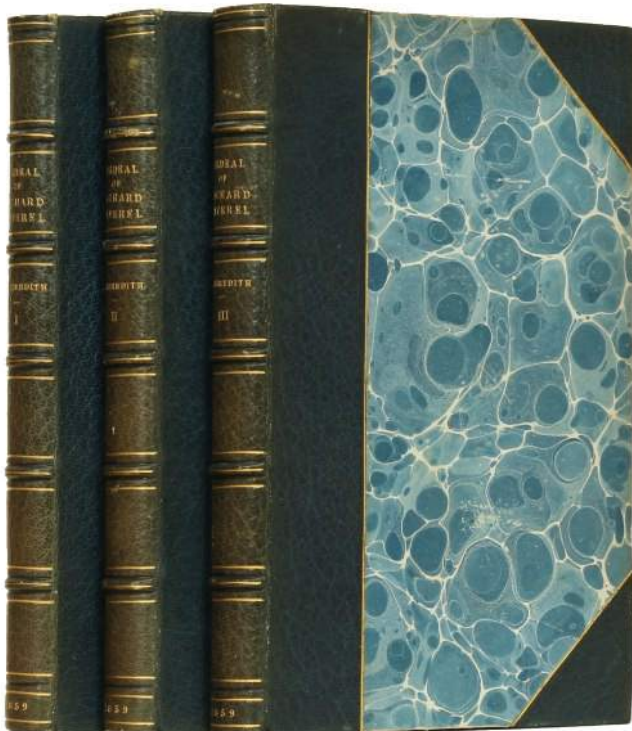
13

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

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

£495

*Meredith's 'startlingly original work' bound by Roger de Coverly
From the libraries of W.E. Darwin and Stephen Keynes*



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

modified the treatment of Richard's adultery or the glimpses of the *demi-monde* which were presumably the source of offence'. Despite the adverse reaction in Britain, translations did appear in France in 1865 ('severely compressed' according to Collie) and Italy in 1873, and Meredith then rewrote it for publication in Tauchnitz' 'Collection of British Authors' series (1875). The Tauchnitz text was used (with some minor changes) for the second British edition, which was issued by Kegan Paul in 1878, and Collie notes that 'when Meredith revised *The Ordeal of Richard Feverel* he did not delete or change those parts of the story previously judged to be offensive to the British matron. The changes, which were the beginning of a longish process of emendation, were structural and stylistic. They involved the condensing of the first four chapters and innumerable minor shifts of emphasis, but not the deletion of chapter xix, which did not occur until 1885' (ODNB). The first edition of *The Ordeal of Richard Feverel* is rare; Sadleir ranked it the fourth rarest of Meredith's works, observing of it and four of Meredith's other books that '[f]ew Victorian fictions are more seldom seen' (I, p. 380).

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

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

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

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



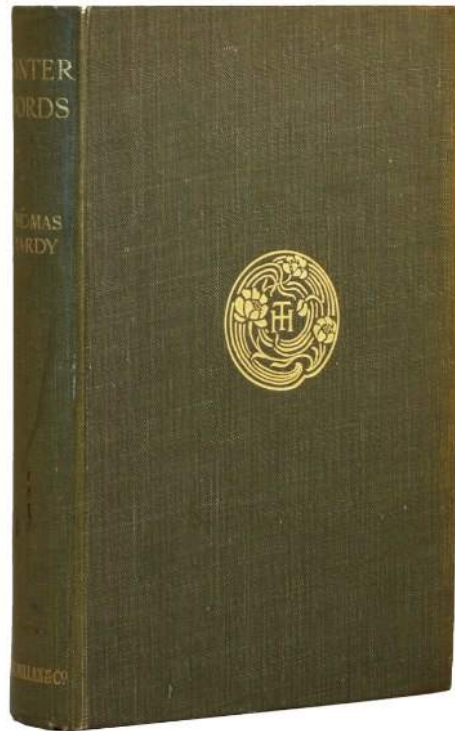
HARDY, Thomas. *Winter Words in Various Moods and Metres.* London: R. & R. Clark, Limited for Macmillan and Co., Limited, 1928.

Octavo (192 x 126mm), pp. xi, [1 (blank)], 202, [2 (imprint, verso blank)]. (A few light, marginal marks, light spotting on edges of bookblock.) Original olive-green cloth, upper board with gilt 'TH' monogram design, spine lettered in gilt, uncut, quires H-O partially or wholly unopened. (Extremities minimally rubbed, spine and edges of boards lightly faded, light marks on spine.) A very good, partially-unopened copy. *Provenance:* Chas. Thurnam & Sons, Carlisle (bookseller's ticket on lower pastedown) – early price in ink on upper pastedown.

£37.50

Hardy's final collection of poems: the work of six decades

First edition. *Winter Words* is a collection of 105 poems, which Hardy had been assembling at the time of his death in January 1928. From the "Introductory Note" which he had drafted, it would appear he had planned to bring out the volume on his birthday in June 1928, but already he foresaw it as "probably my last appearance on the literary stage" and had chosen for its close "He Resolves to Say No More". The poems had not yet been set in order or finally revised, and several he had questioned in the MS. would undoubtedly have been rejected altogether and others (unfinished and so destroyed by his instructions) would have been included. He had brought together, however, the work of over sixty years, 2 poems of 1866 and 1868 having been gathered with work of every subsequent decade (save the 70's), and in nothing is this last collection more characteristic of its author. Eleven of the poems had been



printed previously, 4 of these also being included in the group of 50 printed in the *Daily Telegraph* (Purdy).

Michael Millgate wrote that although *Winter Words* 'contains important poems evidently written or at least drafted many years earlier', he considered it 'none the less extraordinary that volumes issued by a poet in his middle and late eighties should show neither a decline in quality nor any significant shift in emotions, attitudes, or beliefs' (ODNB). *Winter Words* was first published in an edition of 5,000 copies on 2 October 1928, and a second impression appeared later in the same month.

A Bookman's Catalogue: The Norman Colbeck Collection, p. 343; Purdy, *Thomas Hardy*, pp. 252-262.



BURGESS, Walter William (artist). *Bits of Old Chelsea. A Series of Forty-One Etchings ... with Letterpress Description* by Lionel Johnson and Richard le Gallienne. London: Ballantyne, Hanson & Co. for Kegan Paul, Trench, Trubner & Co., 1894.

Folio (446 x 310mm), pp. vii, [1 (blank)], 84. Title printed in red and black and with publisher's device in red, mounted etched additional title printed on Japanese vellum. Etched frontispiece and 40 etchings printed by Frederick Goulding on Japanese vellum and signed in pencil by Burgess, all tipped onto blank ll. and retaining paper guards. (A few very faint marks, soft creases on the margins of a few plates, frontispiece creased.) Original maroon buckram, upper board lettered in gilt and with publisher's device in gilt, spine lettered in gilt, publisher's monogram on lower board, uncut, a few ll. unopened. (Light offsetting on endpapers, extremities slightly rubbed and bumped, foot of spine slightly chipped.) A very fresh, clean copy in the original buckram. *Provenance: David Enders (1922-2000).*

First edition, limited to 110 copies, of which 100 were for sale. This series of etchings was executed by the British engraver and painter Walter William Burgess RE (1856-1908) – who exhibited at the Royal Academy from 1874 to 1903 and was elected a Fellow of the Royal Society of Painter-Etchers and Engravers in 1883 – and printed by the master-printer Goulding (1842-1909), who worked for James McNeill Whistler, William Strang, Auguste Rodin, James Tissot, Alphonse Legros, *et al.* The etchings depict historic and picturesque buildings, sites, and monuments in Chelsea, including Chelsea Reach, Swan Walk, the Royal Hospital, Old Battersea Bridge, Cheyne Walk, Lindsey House, the Old Church, the More Chapel, the More Monument, Petyt House, Carlyle’s House, Queen’s House, George Eliot’s House, Turner’s House, Leigh Hunt’s House, Belle-Vue House, Whistler’s House, Franklin’s House, the Physic Garden, Glebe Place, and Lordship Place. The text accompanying Burgess’ images was written by two young poets who were highly-regarded figures in the ‘decadent’ literary circles of the 1890s – Lionel Johnson (1867-1902) and Richard Le Gallienne

Fine sketches depicting late-19th-century Chelsea, each signed by the artist



(1866-1947) – and both, with W.B. Yeats, Oscar Wilde, *et al.*, early members of the Rhymer's Club and contributors to *The Yellow Book*.

This copy is from the collection of the actor, restaurateur, and bibliophile David Enders, who was educated at Lindisfarne College and Wadham College, Oxford, before he was commissioned into the Welsh Guards in 1942. He was invalided out of the army in 1944 and then pursued a very successful career as an actor, both in the theatre and in radio drama. In 1950, Enders and his partner, the actor John Glen, opened the restaurant L'Aiglon in Old Church Street, Chelsea: 'the food was excellent and cheap enough to make it an economical alternative to eating at home for those living round about. The business expanded when their friend Sir Laurence Olivier suggested they start a restaurant at the Chichester theatre' (T. Pocock, 'David Enders' in *Chelsea Society Annual Report* (2000), pp. 63-64, at p. 64). Enders lived in Chelsea, latterly in Carlyle Square, for some fifty years. His obituarist wrote that, he 'might be described by a future anthropologist as a splendid example of Chelsea Man. [...] David was tireless in battling what he considered misguided developments in Chelsea; he was an active member of the Chelsea Society' (*loc. cit.*).

From the library of 'a splendid example of Chelsea Man'



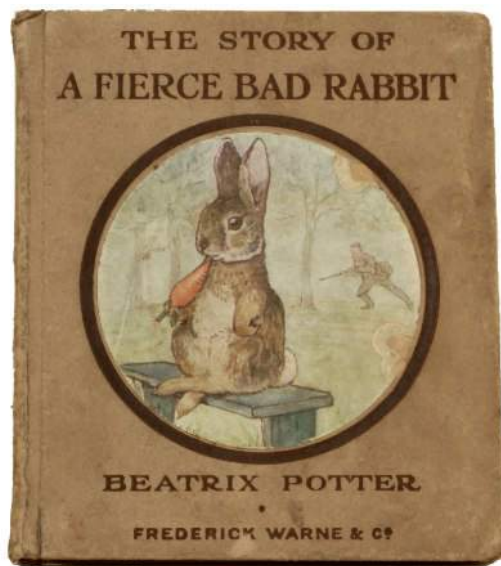
POTTER, (Helen) Beatrix. *The Story of a Fierce Bad Rabbit*. London and New York: Frederick Warne and Co., [c. 1916].

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

£150

Peter was much too good a rabbit, and she wanted a story about a really naughty one...

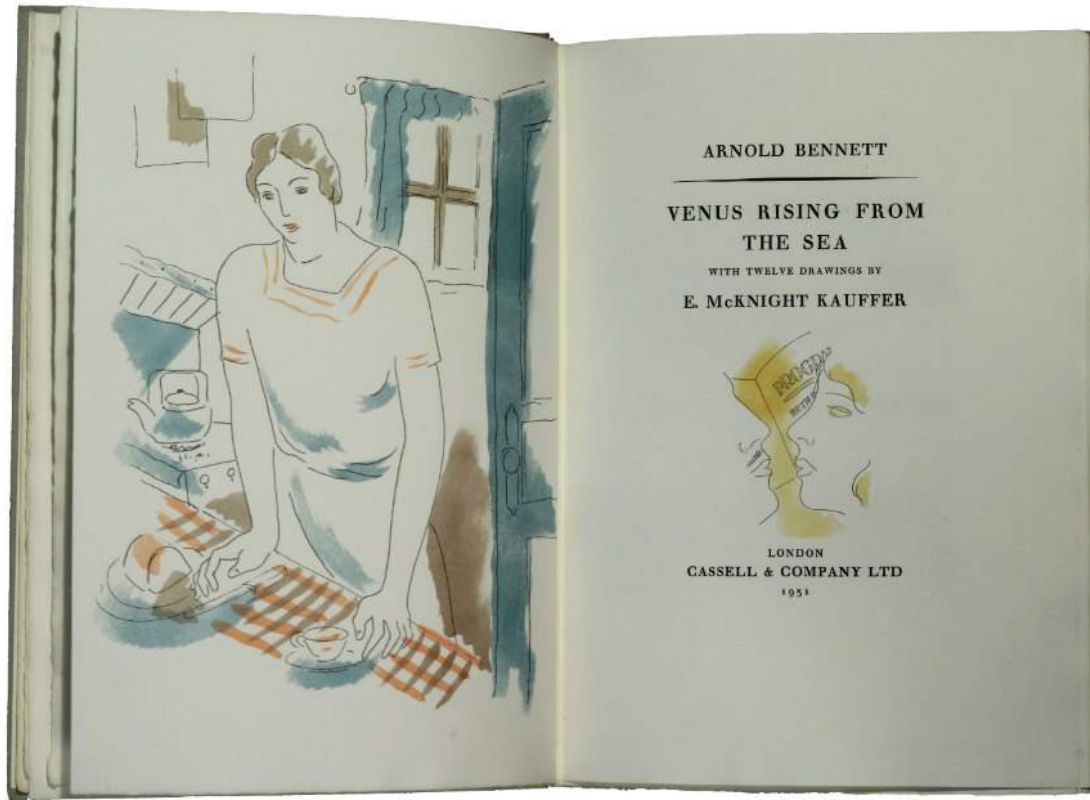
First or early edition in the book-form binding. *The Story of a Fierce Bad Rabbit* was written in 1906 for Louie Warne (the daughter of Harold Warne and niece of Potter's *fiancé* Norman Warne), 'who had told Aunt Beatrix that Peter was much too good a rabbit, and she wanted a story about a really naughty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



The Story of a Fierce Bad Rabbit and *The Story of Miss Moppet* were both published in November 1906 in a format which followed that of the original manuscripts – long, folded strips within wallet-style bindings – and *The Sly Old Cat* would have probably followed, had it not been for the problems which the format created for the booksellers retailing the books. Potter herself recorded: 'Bad Rabbit and Moppet were originally printed on long strips – The shops sensibly refused to stock them because they got unrolled and [were] so bad to fold up again' (*loc. cit.*). In 1916 Warne reissued the two

titles book in a more practical form (as found here), in a similar but fractionally smaller format than the other titles in the series. This copy dates from c. 1916 (later editions enclosed the publisher's name on the upper board in a single-ruled frame and used different endpapers).
Quinby 12A; cf. Linder, p. 426.

Illustrated by Edward McKnight Kauffer & signed by the artist



'beautifully illustrated, desirable and collectible'

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

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

£195

First edition illustrated by Kauffer, no. 297 of 350 copies signed by the artist. Arnold Bennett (1867-1931) had entered the publishing world as the editor of the weekly journal *Woman*, and inspired by the fiction of George Moore, wrote *A Man from the North* (1898) alongside becoming a prolific and well-off journalist. His early life as a writer was marked by a series of successes: Bennett's friend H.G. Wells helped him secure J.B. Pinker as his agent, 'an agreement which not only led to a lifelong friendship between the two men but eventually made Bennett one of the highest-paid authors of his age' (ODNB). Life and work in Paris and America saw Bennett develop as a successful writer of lighter fiction and (under the guidance of the American dramatist Edward Knoblock) pieces for the theatre. An exponent of realistic fiction of the time, Bennett he was sent to France as a public servant in World War I, and was put in charge of propaganda in France in 1918. Further successes followed in peacetime and '[f]or much of the 1920s he was famously the highest-paid literary journalist in England' and from his very first novel onwards 'could produce fictional work of rare distinction' (*op. cit.*).

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

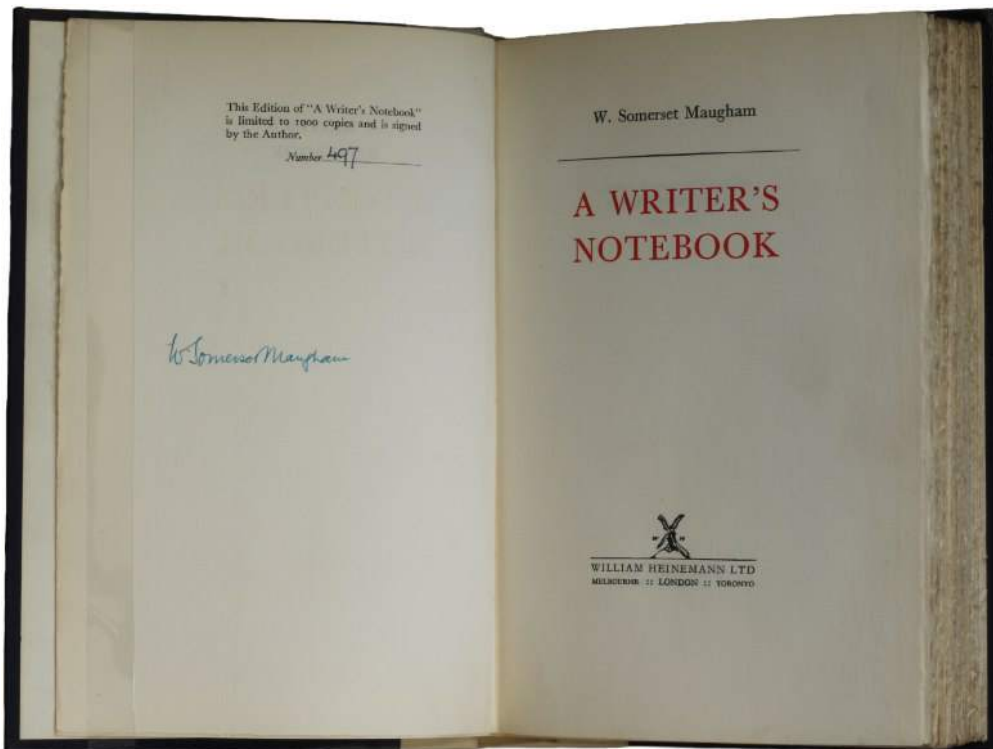
18

'my ghost will gently chuckle'

MAUGHAM, William Somerset. *A Writer's Notebook*. London: The Windmill Press for William Heinemann Ltd, 1949.

Octavo in 16s (227 x 152mm), pp. xvi, 349, [1 (blank)], [2 (blank l.)]. Title printed in red and black. (Some extremely light marginal browning, very light offsetting from title onto limitation l.) Original vellum-backed blue buckram, boards ruled in gilt, Maugham's symbol in blind on the upper board, gilt morocco lettering-piece on spine, top edges gilt, others uncut. (Slight fading on upper edge of boards, a few light marks, extremities lightly rubbed and bumped.) A very good, fresh copy.

£250



First complete edition, no. 497 of 1,000 specially-bound copies signed by the author. Published in the author's seventy-fifth year, *A Writer's Notebook* was based upon the notebooks which Maugham (1874-1965) kept throughout his life from the age of eighteen. He felt that 'when you know that you are going to make a note of something, you look at it more attentively than you otherwise would, and in the process of doing so the words are borne in upon you that will give it its private place in reality' (p xiii), but also acknowledges that '[t]he danger in using notes is that you find yourself inclined to rely on them, and so lose the even and natural flow of your writing which comes from allowing the unconscious that full activity which is somewhat pompously known as inspiration. You are also inclined to drag in your jottings whether they fit in or not' (*loc. cit.*). Warning that the

notebooks 'do not pretend to be a journal' (and thus do not record his encounters with the many notable and gifted figures he encountered in the course of his life), Maugham states that 'I never made a note of anything that I did not think would be useful to me at one time or another in my work, and though, especially in the early notebooks, I jotted down all kinds of thoughts and emotions of a personal nature, it was only with the intention of ascribing them sooner or later to the creatures of my invention. I meant my notebooks to be a storehouse of materials for future use and nothing else. As I grew older and more aware of my intentions, I used my notebooks less to record my private opinions,

and more to put down while still fresh my impressions of such persons and places as seemed likely to be of service to me for the particular purpose I had in view at the moment' (p. xiv).

The manuscript notebooks were bound in 'fifteen stoutish volumes', but Maugham excised any material which had been published previously – such as the notes which formed his travel narrative *On a Chinese Screen* (1922) – for this edition while retaining passages by his teenage self 'which seem to me now very exaggerated and foolish. [...] I have no wish to make myself out more sensible than I was. I was ignorant, ingenuous, enthusiastic, and callow' (p. xv). His preface concludes with the words, 'I do not publish [*A Writer's Notebook*] because I am so arrogant as to suppose that my every

word deserves to be perpetuated. I publish it because I am interested in the technique of literary production and in the process of creation, and if such a volume as this by some other author came into my hands I should turn to it with avidity. [...] I should have looked upon it as an impertinence to publish such a book when I was in the full flow of my literary activity; it would have seemed to claim an importance for myself which would have been offensive to my fellow writers; but now I am an old man, I can be no one's rival, for I have retired from the hurly-burly and ensconced myself not uncomfortably on the shelf. Any ambition I may have had has long since been satisfied. I contend with none not because none is worth my strife, but because I have said my say and I am well pleased to let others occupy my small place in the world of letters. I have done what I wanted to do and now silence becomes me. I am told that in these days you are quickly forgotten if you do not by some new work keep your name before the public, and I have little doubt that it is true. Well, I am prepared for that. When my obituary at last appears in *The Times*, and they say: "What, I thought he died years ago," my ghost will gently chuckle' (pp. xv-xvi).

A condensed version of *A Writer's Notebook* was published in *Cosmopolitan* in the United States between June and August 1949 (in tandem with a privately issued 'preprint' volume of 133 pages reproducing the condensed text), and the first complete edition of *A Writer's Notebook* was published by Heinemann in London on 3 October 1949 in two, simultaneous issues: the trade edition of 59,500 copies priced at 12s. 6d. and this signed, limited issue, which was printed from the forms of the trade issue on laid paper in a larger format, specially bound, and priced at £2 2s.

Stott (1973) A70c.



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

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

£195

First edition, no. 93 of 300 copies signed by the author.

André Simon (1877-1970), who 'was regarded as the leading authority in the world on wine and gastronomy' (ODNB), wrote *The Art of Good Living* 'to help the reader derive greater enjoyment and benefit from his or her food and drink' (p. 69) – and thus to live well – by conveying information about wines, foods, their histories, and ideal pairings. Gabler comments that, '[t]here are descriptions of vintage port, sherry, claret and other wines and of foods from hors d'oeuvres to desserts', with an additional gastronomic vocabulary and wine dictionary towards the end. 'From a historical perspective, connoisseurs may find the opening chapter on eating and drinking in the dining cars, hotels and restaurants of England to be of interest'.

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

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

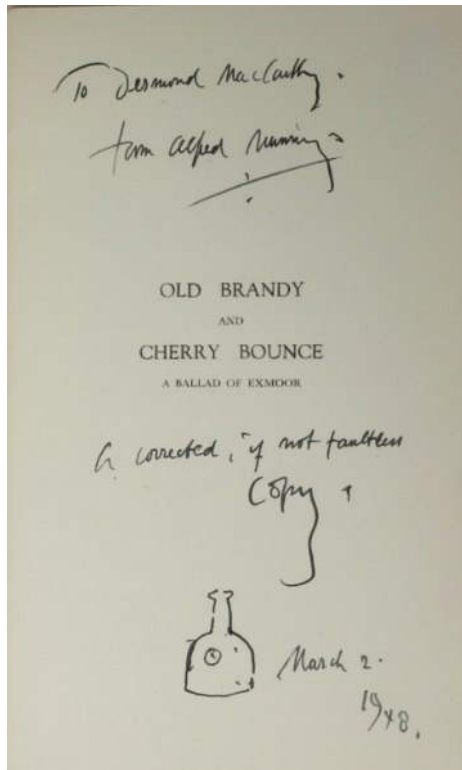
Gabler, *Wine into Words*, G36490; Cagle, *A Matter of Taste*, 988; Bitting, p. 436.



*Illustrated with two drawings by Munnings
of his horse 'Cherrybounce'*

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

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



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

The second poem, 'Cherry Bounce' (dated 'Withypool, 1942') describes Munnings setting out on 'a mare, / A bay, which I called "Cherry-bounce"' and journeying to an abandoned farm, its 'empty buildings bleak and bare', where he dismounts and explores the farmhouse: 'The fire dogs in the open hearth, / With ashes lying white and dead; / The plaster broken from the lath / Lie scattered from the ceiling shed'. The rider, grown drowsy in the late autumn heat, sits down and falls asleep, but wakes on hearing a voice cry out, sensing 'A strange forboding in the air'. Thinking of 'those who once had dwelt / In that dead house behind me there', he senses the shades of previous inhabitants surround him as 'an eerie breeze' lifts fallen leaves upwards:

With one loud snort the frightened mare,
Her nostrils blown in full dilate,
Stood head and tail erect in air,
Then with a bound she cleared the gate!!

She sailed away with all my hopes
Of ever getting home that day;
She disappeared beyond the slopes;
Her saddle and her bridle lay

Upon the ground, all useless now;

Forced to walk home at night, the rider encounters a ghostly figure whose name has been called out in the farmyard and who saves him from stumbling into a bog in the darkness. As they shelter together, she relates the tale of her lover's desertion and how she eventually drowned herself. In the morning, the narrator 'plodded on o'er many a track: / Across the moors I made for home', where he is greeted by the sight of 'that foolish mare / Stood watching from the stable door!'

Munnings had reared 'Cherrybounce' himself, naming her for a horse in R.S. Surtees' *Mr. Sponge's Sporting*

Tour (London, 1852), and he characterised her as 'a big, upstanding bay, sixteen and a half hands, with a white star on her forehead, a strong back and loin, thick, curly mane and tail, and good constitution. She's what you call a goer, and takes some holding; the best over a gate I've ever ridden. I've used her hard and often and never known her lame. [...] As one of many models, Cherrybounce has helped to run the show' (*An Artist's Life* (London, 1950), p. 14). Cherrybounce was a subject of Munnings' paintings as well as his poetry, and was depicted in a number of oils in the late 1930s and early 1940s, including 'Why Weren't you Out Yesterday?', 'Winter Exercise', and 'Cherrybounce and a Stable Boy'. This volume is illustrated with two pen-and-ink drawings of the horse: the first fills the half-page below the last stanza of the poem and shows Cherrybounce 'Stood watching from the stable door!' and the second (which covers the penultimate blank page), depicts Cherrybounce galloping across the countryside, while her saddle and bridle lie on the ground behind the farmyard's gate.

This copy was inscribed by Munnings to his friend Sir Desmond MacCarthy in 1948, while Munnings was still the President of the Royal Academy. He had been elected president on 14 March 1944 and became 'the Royal Academy's most controversial president' (ODNB), despite making Churchill the first Royal Academician Extraordinary. In 1949 Munnings revived the Academy's men-only annual banquet (which had not been held since 1939), and his 'uninhibited sixteen minute after-dinner speech at it made academy history: he berated the academy, the Arts Council, the Tate Gallery, and Anthony Blunt (surveyor of the king's pictures), and ranted against modern art, including "those foolish daubers" Cézanne, Matisse, and Picasso, whose influence, he said, had defiled British tradition' (*op. cit.*). Although the public largely shared his sentiments,

unsurprisingly the art world did not, and Munnings resigned the presidency at the end of 1949. During his presidency Munnings' work had been shown in the successful solo exhibition 'The English Scene' at the Leicester Galleries, London in 1947, and MacCarthy had written to him on 26 November 1947 stating that the exhibition's success demonstrated that 'at last lovers of pictures are asserting their faith that painting is a *representative* art, a principle which no one doubted till lately, and, secondly, that they are beginning to kick against the capture by the theoretical cliques of all the main channels of art criticism, who scare and hypnotise people with incomprehensible jargon [...] and spread esoteric snobbishness instead of appreciation' (R. Pound, *The Englishman. A Biography of Sir Alfred Munnings* (London, 1962), p. 167).

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

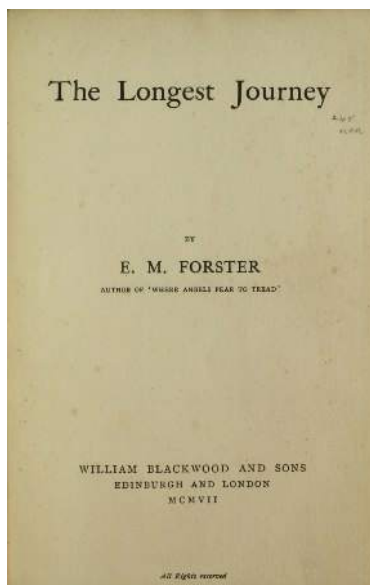
FORSTER, Edward Morgan. *The Longest Journey*. Edinburgh and London: William Blackwood and Sons, 1907.

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

£149.50

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

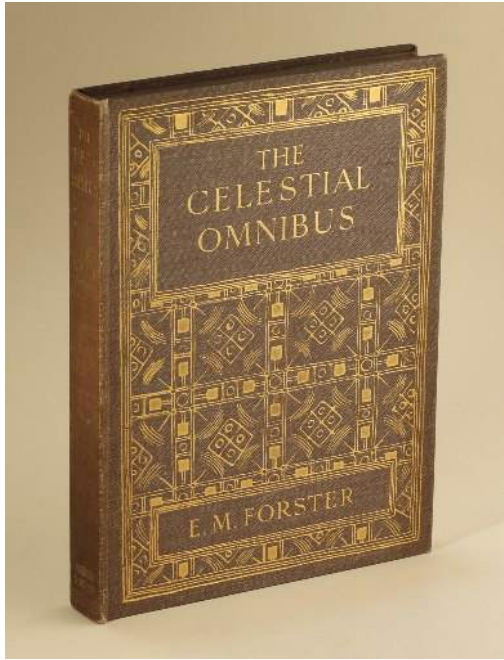
This copy is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club. Stephen Keynes' uncle and godfather John Maynard Keynes had been a friend of Forster's and a fellow Apostle, and in 1945, the year



before Forster became a fellow, Stephen Keynes won a scholarship to King's College, Cambridge. It seems likely that the 'H. Rackham' who previously owned this copy was Harris Rackham (1868-1944), the brother of the illustrator Arthur Rackham, and a classical scholar and fellow of Christ's College, Cambridge. Harris Rackham was also the husband of the suffragist and political activist Clara Dorothea Rackham (*née* Tabor, 1875-1966), who had been educated at Newnham College, Cambridge, and became the first woman Labour councillor on Cambridge city council in 1919. Clara Rackham would have served alongside Florence Ada Keynes (the mother of John

Maynard, Margaret, and Geoffrey Keynes, and thus the grandmother of Stephen Keynes), who had become the first female councillor in Cambridge after married women had become eligible for the role in 1914. Harris Rackham had died in the year prior to Stephen Keynes' arrival in Cambridge, and it seems likely that Stephen Keynes then acquired this copy while an undergraduate at Cambridge.

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



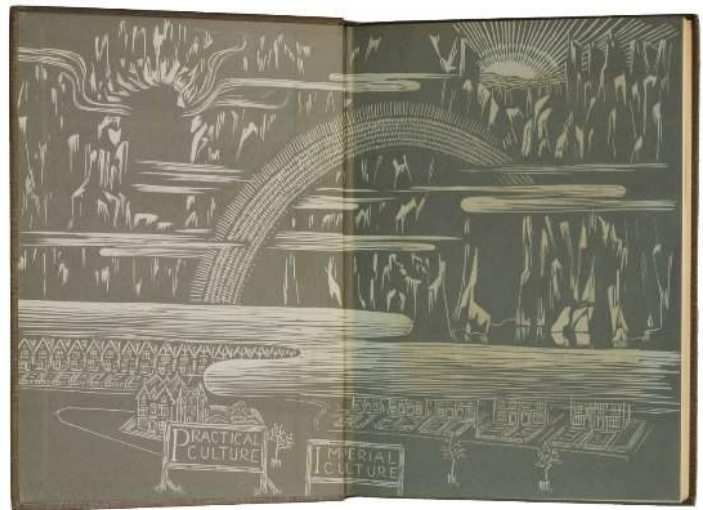
FORSTER, Edward Morgan. *The Celestial Omnibus and Other Stories.* London: Charles Whittingham and Co./Chiswick Press for Sidgwick & Jackson Ltd., 1911.

Octavo (184 x 135mm), pp. [viii], 164, [4 (advertisements)]. P. 95 misnumbered '94'. Running title printed in blackletter. (D₃ with light marginal crease.) Original light brown cloth gilt after Roger Fry, upper board blocked with gilt ornamental design and lettered in gilt, lower board blocked in blind with publisher's device, spine lettered and ruled in gilt, top edges gilt, light grey pictorial endpapers after a design by Fry. (Extremities very lightly rubbed, spine slightly faded). A very good, fresh copy in the original cloth. *Provenance:* **Sir Geoffrey Langdon Keynes FRCP, FRCS, FRCOG, FBA** (1887-1982; ownership signature on front free endpaper) – **Stephen John Keynes OBE, FLS** (1927-2017).

£395

First edition. Published the year after *Howards End*, *The Celestial Omnibus* was the first collection of Forster's short stories to be published, and collects six early pieces: 'The Story of a Panic', 'The Other Side of the Hedge', 'The Celestial Omnibus', 'Other Kingdom', 'The Curate's Friend', and 'The Road from Colonus', which had previously appeared in *The Albany Review*, *The English Review*, *The Independent Review*, *The Pall Mall Magazine*, and *Putnam's Magazine*. *The English Review* praised it with the words: '[t]he half-dozen stories in this book are full of the finest writing: humour, tenderness, and a touch of malice sometimes – malice smiling through tears, the clear-sightedness of the humane ironist. They all deal with the country to which the Celestial Omnibus may be supposed to run, the land of truth and poetry, where fauns and dryads still play in the beech-wood' (vol. 9 (1911), p. 532).

*The first of Bloomsbury's literary works ...
to include Bloomsbury art*



The present, first edition was a handsomely-produced volume with letterpress printed by the Chiswick Press, a striking binding designed by Roger Fry, and endpapers designed by Fry which illustrate the title story; it is also notable as 'the first of [the Bloomsbury Group's] literary works – and the only one of Forster's – to include Bloomsbury art' (S.P. Rosenbaum, *Georgian Bloomsbury. The Early Literary History of the Bloomsbury Group 1910-1914* (Basingstoke, 2003), p. 64). The first edition of 1,000 copies was published on 11 May 1911 and was followed in February 1912 by a second impression of 500 copies.

This copy is from the library of the surgeon, literary scholar, and bibliographer Sir Geoffrey Keynes – the brother of John Maynard Keynes, who had been a friend of Forster's and a fellow Apostle – and was inherited by his son Stephen Keynes, the nephew and godson of John Maynard Keynes. Stephen Keynes, who was also a bibliophile and a member of the Roxburghe Club, won a scholarship to King's College, Cambridge in 1945, the year before Forster became a fellow.

Kirkpatrick, *Forster* (1985) A5a.

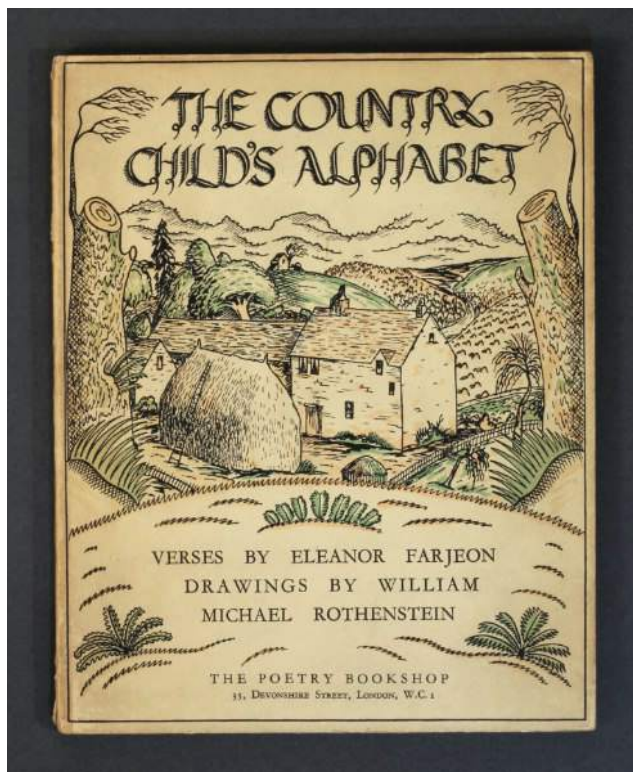
23

FARJEON, Eleanor and William Michael ROTHENSTEIN (artist). *The Country Child's Alphabet*. London: The Whitefriars Press, Ltd., for The Poetry Bookshop, 1924.

Quarto in 8s (213 x 168mm), pp. [55], [1 (blank)], [4 (advertisements)]. 26 full-page wood-engraved decorated letters by Rothenstein with letterpress text below. Original beige paper-covered boards, upper board with colour-printed illustration after Rothenstein. (Spine slightly darkened, extremities lightly rubbed and bumped causing small losses at spine-ends). A very good, clean copy. *Provenance:* [?]Maggs Bros, London, catalogue 1025 (March 1982), item 35 (loosely-inserted copy of booksellers' description, apparently of this example; purchased by:) – **Stephen John Keynes OBE, FLS** (1927-2017, annotation in his hand on the description identifying the catalogue and its date).

£175

*The first illustrated book by Michael Rothenstein,
from the library of Stephen Keynes*



First edition, issue in boards. 'Apple-Trees', 'Bees' and 'Cart' begin this alphabet for children, in which each letter is illustrated with an initial enclosing a depiction of the subject and accompanied by a short poem on the facing page. The verses were written by Eleanor Farjeon (1881-1965), the daughter of the Victorian novelist Benjamin Leopold Farjeon, who grew up surrounded by actors, writers, and musicians. Following her father's death, at the age of 22 she decided on a career as a writer to earn a living and wrote children's verses, songs, stories, retellings of traditional tales, and rhymed alphabets like this one. In 1956 Farjeon won both the Library Association's Carnegie medal and the first award of the international Hans Christian Andersen medal, and in 1959 the American Regina medal for her work for children.

(William) Michael Francis Rothenstein (1908-1993), the illustrator of *The Country Child's Alphabet*, was just 16 years old when he provided the initials for Farjeon. His father was Sir William Rothenstein (1872-1945), the painter and principal of the Royal College of Art, and the entire family involved in the arts (his elder brother, Sir John Rothenstein, was director of the Tate Gallery from 1938 to 1964). Michael grew up among his father's art collection. He was privately educated in the Cotswolds before he was sent to the School of Art and Woodcarving in South Kensington at the age of fourteen, and then the Chelsea Polytechnic. In 1924 Rothenstein enrolled at the Central School of Arts and Crafts, where he was a student when he received the commission for *The Country Child's Alphabet*, one of the few pieces of work he produced before he was afflicted by myxoedema, an illness which (among other things), disturbed his vision and

'left Rothenstein unable to produce any sustained work until the late 1930s' (ODNB). From the 1930s onwards he worked in watercolours, but by the 1950s he 'had also – possibly through the influence of his artistic neighbours in Essex, Edward Bawden, John Nash, and John Aldridge – started to produce a few wood- and linocuts'; and through a visit to Paris and discovery of American pop art 'he discovered the real direction of his life's work' (*loc. cit.*) – printmaking. Rothenstein was elected an associate of the Royal Academy in 1977 and a Royal Academician in 1984.

This book was formerly owned by Stephen Keynes, the son of the surgeon, bibliophile, and literary scholar Sir Geoffrey Keynes, who owned a red chalk sketch of Edmund Blunden by William Rothenstein (*cf.* G. Keynes, *The Gates of Memory* (London, 1981), p. 244), and the nephew and godson of the economist John Maynard Keynes. John Maynard Keynes not only knew members of the Rothenstein family through their connection with the Bloomsbury group, but also knew Eleanor's brother Herbert Farjeon – with whom Eleanor shared 'several happy collaborations' (ODNB) – through theatre circles.

The Town Child's Alphabet (London 1924), a companion volume to *The Country Child's Alphabet*, was illustrated by David Jones and both were collected in *Nuts and May* (London, 1926). Like its companion volume, *The Country Child's Alphabet* was issued in both paper wrappers (priced at 1s 6d.) and paper-covered boards, as here (2s).

WOOLF, Virginia. *Orlando: A Biography*. London: R. & R. Clark, Limited for Leonard and Virginia Woolf at The Hogarth Press, 1928.

Octavo (218 x 137mm), pp. 299, [1 (blank)]. Press-device after Vanessa Bell on title, half-tone frontispiece and 7 half-tone plates. (Some light spotting.) Original orange cloth, spine lettered in gilt. (Spine slightly faded, a few light marks, extremities lightly rubbed and bumped.) A very good copy. *Provenance*: E.[?]²K. Williams, 67 Barton Rd, Cambridge (cancelled ownership inscription in pencil on front free endpaper) – **Stephen John Keynes OBE, FLS** (1927-2017; ownership signature on front free endpaper with further note '1st Edn 12/6' in pencil on upper pastedown).

£275

Woolf's valentine for Vita Sackville-West, from the library of John Maynard Keynes' nephew and godson

First English edition. *Orlando* was conceived as 'a valentine' to Woolf's lover and friend Vita Sackville-West (the dedicatee of the book) and 'her beloved Knole' (J.H. Willis, *Leonard and Virginia Woolf as Publishers: The Hogarth Press 1917-1941* (Charlottesville, VA, 1992) p. 132). Woolf began writing *Orlando* in October 1927, and '[i]t took [her], writing at lightning speed, only five months to cover four hundred years in the transsexual escapades of Orlando: Vita at Knole and elsewhere. She finished the book on March 17, 1928. Part of the fun then came with supplying pictures of Orlando, including one posed by her niece, Angelica Bell [three others were modelled by Sackville-West], and writing the list of acknowledgements, a great inside joke for Bloomsbury. Vita, dazzled and bewitched when she read the novel, was moved to write to Virginia, "Darling, I



don't know and scarcely even like to write it, so overwhelmed am I, how you could have hung so splendid a garment on so poor a peg" (*op. cit.*, p. 133).

Orlando was first published in New York in a limited edition of 861 copies on 2 October 1928 (with a further eleven or so printed on green paper), and this edition was issued in London nine days later on 11 October 1928 in an edition of 5,080 copies; '[i]t sold so well and so quickly that [Leonard Woolf] immediately ordered a second impression of 3,000 copies and a third impression of another 3,000 in January 1929' (*loc. cit.*).

Kirkpatrick and Clarke, *Woolf*, A11b (noting that some [?]²advance copies were issued in brown cloth); Woolmer, *The Hogarth Press*, 185.



WOOLF, Virginia. *Three Guineas*. London: Garden City Press Ltd. for the Hogarth Press, 1938.

Octavo (182 x 120mm), pp. 329, [3 (blank)]. Press-device after Vanessa Bell on title, 5 half-tone photographic plates. Original lemon-yellow cloth (the primary binding), spine lettered in gilt, cream dustwrapper printed in mauve and blue with design by Vanessa Bell. (Light offsetting on endpapers as often, extremities lightly rubbed, spine and outer areas of boards slightly darkened, dustwrapper a little spotted and marked, spine faded, edges slightly chipped and with short tears, bookblock splitting between U8 and X1.) A very good copy in the dustwrapper. *Provenance:* **Stephen John Keynes OBE, FLS** (1927-2017).

£350

A feminist treatise by Woolf

from the library of John Maynard Keynes' nephew and godson

First edition. *Three Guineas* was written as a sequel to *A Room of One's Own* (1929), and both works discuss the themes of women, their education, and their need for economic independence against the background of the rise of fascism in Europe. The reviews were divided: reviewing it, the critic and essayist Queenie Leavis declared *Three Guineas* 'really unreviewable' and judged Woolf's views only applicable to a small section of the female population ('Caterpillars of the Commonwealth Unite' (*Scrutiny* 7 (1938), pp. 203-214); she was 'scornful of [its] "silly and ill-informed" "dangerous assumptions" and "nasty attitudes", its "self-indulgent sex hostility"' (H. Lee, *Virginia Woolf* (London, 1996), pp. 691-692). Equally, others called Woolf 'the most brilliant pamphleteer in England. The book was said to mark an epoch. But Leonard was lukewarm and most of her intimates, like Maynard Keynes and Vita, dismissive. None the less she shrugged off opposition. It was a positive relief, she said, to be attacked in *Scrutiny* and sent to Coventry by her friends: "I do my best work & feel most braced with my back to the wall. It's an odd feeling, though, writing against the current: difficult entirely to disregard the current. Yet of course I shall"' (L. Gordon, *Virginia Woolf: A Writer's Life* (Oxford, 1988 [1984]), pp. 257-258).

Three Guineas was first published on 2 June 1938, and Kirkpatrick records that 16,250 sets of sheets for were printed, stating that '[i]t is probable that more than 8000 copies were bound in lemon-yellow cloth', as here (the remaining c. 8,250 sets of sheets were bound up for inclusion in 'The Uniform Edition' of Woolf's works in 1943-1947).

Kirkpatrick and Clarke, *Woolf*, A23a; Woolmer, *The Hogarth Press*, 440.

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

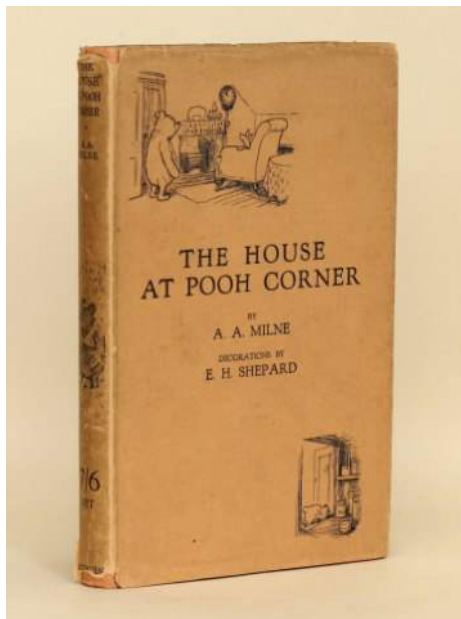
Octavo (188 x 121mm), pp. xi, [1 (blank)], 178, [2 (illustration, imprint)]. Frontispiece after Shepard, illustrations in the text after Shepard, some full- or double-page. (A few light marks, lower corners of first quire torn away, short marginal tear in π8.) Original salmon-pink cloth gilt, upper board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

The arrival of Tigger and the invention of Poohsticks

£750

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

Reviewing *The House at Pooh Corner* on publication, the *Times Literary Supplement* remarked that, here, 'the bear Pooh closes those few episodes in his life which have been



disclosed by Mr. Milne, for this is the last, he declares, of the Winnie-the-Pooh books. It is impossible not to recognize the wisdom of Mr. Milne's self-denying ordinance and equally impossible not to regret it. The series has won and deserved a unique place in nursery literature, and Mr. Milne is acting in Pooh's interests in safeguarding his reputation' (issue 1402 (13 December 1928), p. 985).

The first edition, trade issue of *The House at Pooh Corner* comprised 75,024 copies (there were also simultaneous issues of 28 copies on Japanese vellum and 373 large-paper copies), and by July 1968 Methuen

had sold 764,000 hardback copies and 500,000 copies in wrappers. This copy is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

27 *Inscribed for Xmas 1928*

SASSOON, Siegfried Loraine. *Nativity*. *Designs by Paul Nash*. (Number 7 of The Ariel Poems). London: The Curwen Press for Faber & Gwyer Limited, [1927].

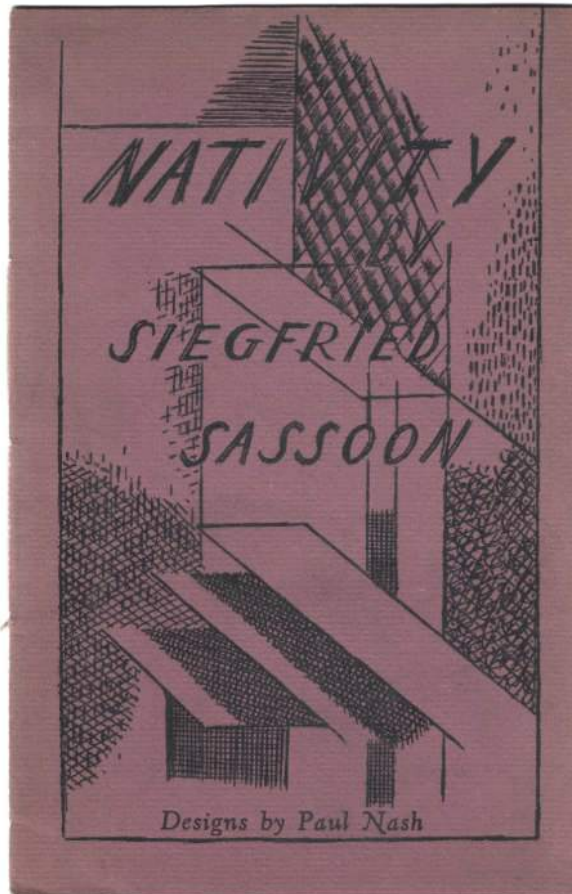
Octavo (186 x 118mm), pp. [8 (blank l., illustration, verso blank, text, list of Ariel poems, blank l.)]. One full-page, colour-printed illustration by and after Paul Nash. Original purple wrappers with flaps, upper wrapper with design by and after Paul Nash, lower wrapper with letterpress imprint. (Dustwrapper slightly rubbed at edges, faded on outer areas, and with small chip on lower panel.)
Provenance: presentation inscription dated 'Xmas 1928' on first blank – **Stephen John Keynes OBE, FLS** (1927-2017).

£35

From the library of Stephen Keynes, the son of Sassoon's friend and bibliographer Sir Geoffrey Keynes

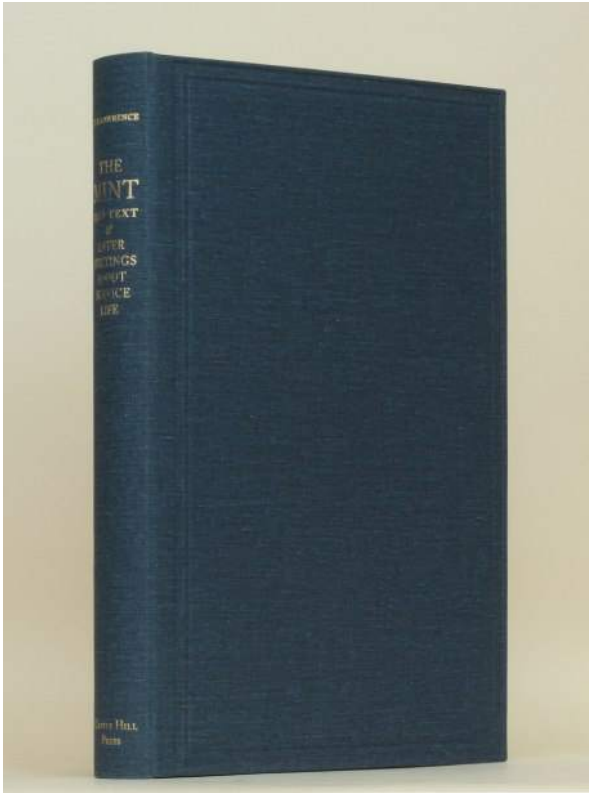
First edition, trade issue.

Sassoon's *Nativity* was the seventh title to be issued in the first series of Ariel Poems – a series of new poems on or around the theme of Christmas which were commissioned from both well-established and younger poets by Richard de la Mare (whose father Walter de la Mare contributed 'Alone' to the series). Each poem was illustrated by a young artist, drawn from a remarkable roster which included Eric Gill, Blair Hughes-Stanton, and E. McKnight Kauffer. The first eight were issued in autumn 1927 in anticipation of the Christmas market, and enjoyed great success; further series were issued in the following years.



The first edition of *Nativity* was published on 25 August 1927 in two forms: a limited issue of 350 copies bound in boards at 5s. and '[a]n unrecorded number of copies' (Keynes) issued in wrappers at 1s. This copy is from the library of the noted bibliophile and collector Stephen Keynes, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club. Stephen Keynes' father Sir Geoffrey Keynes had formed a close friendship with Sassoon in the 1930s and designed a number of his books, eventually writing a bibliography of his works.

A Bookman's Catalogue: The Norman Colbeck Collection, p. 726; Keynes, *Sassoon*, A27a.



LAWRENCE, Thomas Edward. *'The Mint' and Later Writings about Service Life.* Edited by Jeremy and Nicole Wilson. Fordingbridge: Book Printers Limited for Castle Hill Press, 2010.

Octavo (234 x 154mm), pp. xviii, 270. 8 monochrome plates printed recto-and-verso with illustrations. Loosely-inserted *erratum* slip. Original RAF-blue cloth, upper board with border of blind rules, spine lettered in gilt, top edges blue, pictorial endpapers, silk marker, original clear dustwrapper. A fine copy.

£125

'Library Edition', limited to 475 copies, this no. 462 of 250 copies bound in cloth. 'I had the ambition – before I turned back in 1923 and read the *Seven Pillars* in the cold light of revision – to write a real book: and I thought to find its subject in the Royal Air Force. The [...] chapters were noted down night by night in bed at the Depot. [...] The Depot I knew was a savage place. That is all changed now: so for fairness' sake I've picked out the few following extracts, mainly from letters to my friends: in the hope that they may give you an idea of how different, how humane, life in Cadet College was. There is no continuity in these last pages – [...] How can any man describe his happiness?' ('Explanation', p. [118]).

Lawrence made notes during the early years of his RAF service in 1922 and 1925, and then revised and augmented them while serving in India in 1927-1928. His 1928 manuscript was typed up and copies were distributed to a small circle of readers, including Air Marshal Sir Hugh Trenchard, whose concerns about the dangers of publication persuaded Lawrence to agree that it would not be published before 1950 (however, an edition of 50 copies priced at \$500,000 each was published in the United States in 1936 to secure copyright in the USA). In preparation for a 1950 edition, Jonathan Cape set up a revised version of the text in 1948, but the projected edition was delayed until 1955, to avoid the risk of a potential libel action – a risk which ended with the death of an officer whom Lawrence had described unfavourably.

The Castle Hill Press first published *'The Mint' and Later Writings about Service Life* in 2009 in an edition of 277 copies. Its text was based on Lawrence's 1928 manuscript, which is composed of two sections based on

his training at the RAF Depot at Uxbridge in 1922 and a third section on his experiences at RAF Cranwell in 1925. Lawrence had intended to add a fourth section, but the surviving notes were too meagre to permit a confident reconstruction of the author's intentions, so the editors assembled a selection of Lawrence's later writings about service life drawn from letters and reports dating from 1927 to 1935. These were arranged in diary form, like the preceding sections, and extend *The Mint* to the end of

Lawrence's RAF service. The 2009 Castle Hill Press edition was followed in 2010 by this 'Library Edition' of 475 copies, in which the selection of Lawrence's later writings is 'slightly shortened' (p. [iv]) and the appendix 'Letters About *The Mint*' is omitted.

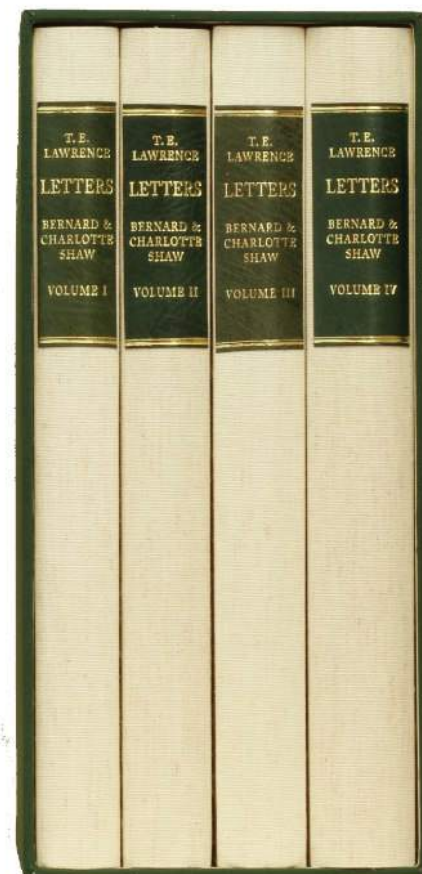
Cf. O'Brien A166 (NY, 1936 ed.) and A172-173 (London, 1955 eds).

29

LAWRENCE, Thomas Edward. *Correspondence with Bernard and Charlotte Shaw 1922-1926* [-1927; -1928; -1929-1935]. Edited by Jeremy and Nicole Wilson. Fordingbridge: Cambridge University Press (I), St Edmundsbury Press (II) and Book Printers Limited (III-IV) for Castle Hill Press, 2000-2009.

4 volumes, folio (281 x 173mm), pp. I: xx, 227, [1 (blank)]; II: xvii, [1 (blank)], 238; III: xii, [2 (fly-title, verso blank)], 250; IV: xxi, [1 (blank)], 282. Portrait frontispiece after Augustus John (I), and mounted photographic portrait frontispieces (II-IV), 3 folding photographic plates of which 2 with illustrations-recto-and-verso, one photographic plate with illustrations recto-and-verso, 2 mounted photographic illustrations of which one full-page, and one illustration in the text. (Small mark on text of III, p. 178, 2 illustrations in IV bound between pp. 2 and 3 rather than, as called for by the list of illustrations, on p. xxii.) Original quarter cloth over green paper boards, green crushed morocco spine labels lettered in gilt and with gilt rules, beige endpapers, top edges green, green cloth slipcase. (Two small indentations along edge of slipcase.) A very good set.

£650



*It was not until his wife's death in 1943
that Bernard Shaw began to understand the extraordinary nature
of her [his wife Charlotte's] correspondence with T.E. Lawrence*

First edition from an edition of 475 complete sets, this one of 150 sets bound in quarter cloth and numbered '311' in vol. IV. 'Both Bernard and Charlotte Shaw were sixty-five when they met T.E. Lawrence in March 1922. At thirty-three, he was easily young enough to be their son. G.B.S. was a world-famous playwright and a leading figure in the Fabian Society. Charlotte, who had inherited considerable investments, was a fitting companion. Highly cultured, she loved travel, literature, theatre, and fine art. Lawrence too was famous, but as a war hero. [...] His private ambition, however, was to be a great writer' (I, p. xiii), and his correspondence with the Shaws accompanies the key period of his work as a writer: volume I spans the years 1922 to 1926, the period in which Lawrence wrote, revised and published the 'Subscribers' Edition' of *Seven Pillars of Wisdom* of 1926. Volumes II and III cover Lawrence's RAF service in India (1927-1928), during which his relationship with Charlotte Shaw flourished, he revised *The Mint*, and began work on his translation of Homer's *Odyssey*, and volume IV gathers the letters from 1929 to Lawrence's death in 1935 (the last letter is from Charlotte Shaw on 7 April 1935 as she set out on a voyage, some weeks before the fatal motorcycle crash on 13 May).

'It was not until his wife's death in 1943 that Bernard Shaw began to understand the extraordinary nature of her correspondence with T.E. Lawrence. She had preserved almost all the letters she had received – over 300, some very long – and had recovered several of those that she herself had written to Lawrence. In her engagement diary, she had used symbols to note the dates that she wrote to Lawrence or received letters from him. When Bernard Shaw read her letters he said: "It takes a long time for two people to get to know each other, and from a diary I discovered lately, and some letters which she wrote to T.E. Lawrence, I realise that there were many

parts of her character that even I did not know, for she poured out her soul to Lawrence". On Lawrence's side too, this was a remarkable friendship. Taken as a whole, the correspondence adds up to almost twice the total length of his letters to any other recipient, and our edition is, by far, the largest Lawrence letters project since David Garnett's 900-page *Letters of T.E. Lawrence*. Although Bernard Shaw gave Garnett free use of the letters he had received from Lawrence, Charlotte Shaw refused to cooperate. The result, as we now know, was a glaring omission from the 1938 *Letters*, repaired to some extent in the selection edited recently by Malcolm Brown. No general collection, however, could use more than a small fraction of the Lawrence-Shaw correspondence. [...] Lawrence's correspondence with the Shaws between 1923 and 1935 is, without question, the most significant series of his post-war letters to survive. It covers an extraordinary variety of topics, and for much of the time the letters were so frequent that they provide something akin to a diary of his activities' (prospectus for volumes I and II).

Intriguingly the illustrations include material that was not meant to survive: '*Rois en exil*. No. 1. TES' (II, frontispiece) is a photograph of Lawrence in Karachi, originally sent to Charlotte Shaw with his letter of 16 June 1927, and annotated 'Burn this, when you have smiled at it. A queer looking object. [...] The kit is comfortable. They give it us to work in. If we go out we have to dress properly: but then I don't and won't go out. So I'm like this all day. [...] A queer climate, Karachi: cool, but moist. The moistest things in it are airmen-at-work-in-the-engine-shop, I fancy! Puddles!' (II, pp. 114-115).

Cf. O'Brien SA270 (vols I-II).

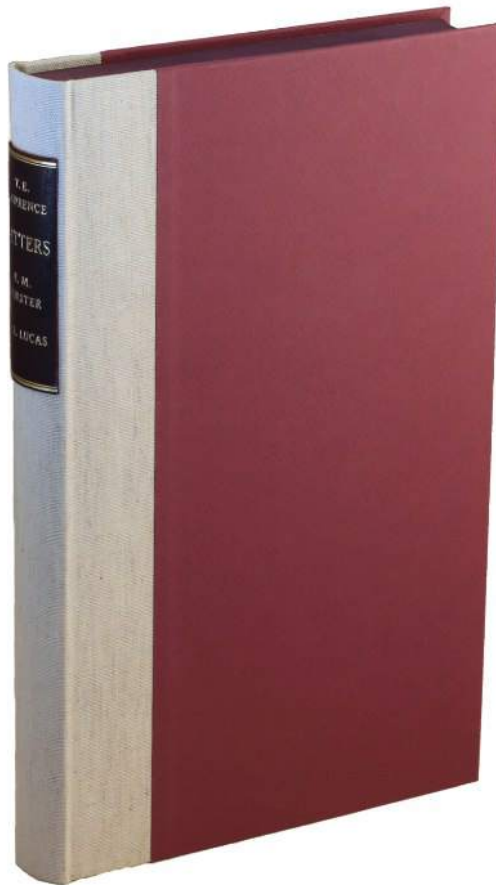
LAWRENCE, Thomas Edward. *Correspondence with E.M. Forster and F.L. Lucas. Edited by Jeremy and Nicole Wilson.* (T.E. Lawrence, *Letters*, Volume V.) [Fordingbridge]: Castle Hill Press, 2010.

Folio (282 x 173 mm), pp. xvi, 312. Mounted colour-printed portrait frontispiece of Forster after Dora Carrington. Original 'Quarter Cloth Fine Binding' of cream Rohalbleinen canvas backed boards covered with Fabriano Tiziano sides, gilt morocco lettering-piece on spine, top edges purple, light-brown endpapers. A fine copy.

£250

T.E. Lawrence's correspondence with E.M. Forster and F.L. Lucas

First edition, limited to 377 numbered copies, this number 258 of 225 copies bound in cloth. Although Forster had met Lawrence fleetingly in 1921, the friendship between them commenced when Siegfried Sassoon (a friend of both) suggested that Forster would be a useful and constructive critic of *Seven Pillars of Wisdom* in late 1923, while Lawrence was revising and editing the work. Lawrence concurred and Sassoon lent his copy to Forster, who wrote a long and full letter about it to Lawrence in February 1924, while he was attempting to finish *A Passage to India*. The concentration on another author's work seemed to assist Forster's writing; he noted at the end of one letter that 'your book helped me to finish a book of my own. Seemed to pull me together' (p. 9). Writing continued to be the central axis of their relationship, as Forster recalled in *T.E. Lawrence by*



his Friends: 'T.E. liked to meet people upon a platform of his own designing. In my own case it was the platform of aesthetic creation, where I had to figure as a great artist and he was a bungling amateur. This did not suit me in the least, but protests were useless, and after all the important thing was to meet' (p. 282). Apart from the correspondence between Lawrence and Forster, this volume collects Lawrence's presentation inscription in Forster's copy of the 'Subscribers' Edition' of *Seven Pillars of Wisdom* and Forster's review of the Cape 1935 edition; Forster's contribution to *T.E. Lawrence by his Friends*; texts relating to the *Letters of T.E. Lawrence* (which Forster had agreed to edit, although he later relinquished the task, which was eventually undertaken by D.G.

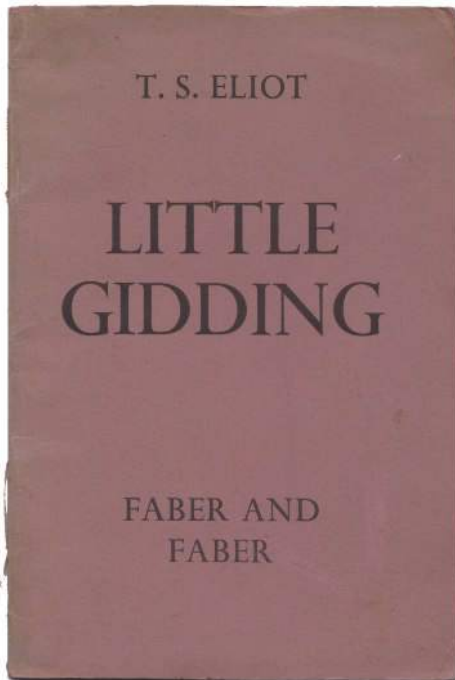
Garnett); and Forster's pieces on Clouds Hill and *The Mint* for *The Listener*.

The second part of the volume is dedicated to Lawrence's correspondence with the author and classicist F.L. Lucas (1894-1967), who was (like Forster) a fellow of King's College, Cambridge; had been a member of the Apostles; and had served with distinction during World War I, first on the Western Front and then in the Intelligence Corps (during World War II Lucas would work at Bletchley Park on the Ultra Project and prepare intelligence reports based upon Enigma decodes). Lawrence thought Lucas an excellent poet and pressed Forster to effect an introduction, which the novelist duly did in December

1925. Shortly afterwards Lawrence agreed that Lucas could read the 1922 'Oxford' edition of *Seven Pillars of Wisdom*, and in turn Lucas would dedicate his 1930 novel *Cécile* 'To the author of "The Seven Pillars of Wisdom"' (p. 287). The Castle Hill Press prospectus considered *Correspondence with E.M. Forster and F.L. Lucas* 'one of the most important volumes in the T.E. Lawrence *Letters* series. It includes a number of previously unpublished letters, in addition to detailed editorial notes and a scholarly index'.

This copy is in the 'Quarter Cloth Fine Binding' of cream canvas backed maroon boards with stained top edges.

31



The final poem of Eliot's Four Quartets

(first edition, first state)

ELIOT, Thomas Stearns. *Little Gidding*. London: R. MacLehose and Company Limited, The University Press Glasgow for Faber and Faber, 1942.

Octavo (222 x 143mm), pp. 16. (Light browning due to use of poor wartime paper stock.) Sewn into the original printed mulberry wrappers. (Slightly faded and creased at edges, lightly marked.)

£60

The 'lasting achievement of the second half of Eliot's career'

First edition, first issue sewn into the wrappers (the later copies were stapled). The poems that form *Four Quartets* – the ‘lasting achievement of the second half of Eliot’s career’ (ODNB) – were composed against the background of Eliot’s separation from his first wife Vivien and a renewed association with Emily Hale, the erstwhile *fiancée* of his youth. A sense of what might have been informed ‘Burnt Norton’ (the first poem to be composed), and with ‘its combination of symbolist indirection and meditative gravity, “Burnt Norton” gave Eliot the model for another decade of major verse. In its first movement the poem achieved dazzling brilliance, questioning the

familiar through riddling negations and reaching for (and finally attaining) a hold on a mysterious reality by a semantic, syntactic, and prosodic mastery that Eliot never thereafter surpassed’ (ODNB). The second poem (and the first published by Faber) was ‘East Coker’, which first appeared in *The New English Weekly*, and then ‘The Dry Salvages’ and ‘Little Gidding’, which were first published in these individual Faber editions.

Gallup A42; Sackton, *The T.S. Eliot Collection of the University of Texas at Austin*, A42.

32

JONES, David Michael (artist). *The Book of Jonah. Taken from the Authorised Version of King James I with Engravings on Wood by David Jones.* London: Will Carter at The Rampant Lions Press for Clover Hill Editions/Douglas Cleverdon, 1979.

Folio in 4s (282 x 192mm), pp. [4 (blank ll.)], [2 (half-title and first page of title)], [1]-[6] (second page of title, colophon, limitation statement, verso blank, fly-title, verso blank), 7-19, [1 (blank)], [2 (imprint, verso blank)]. Title printed in green and black across 2 pages with wood-engraved vignette by and after Jones, wood-engraved publisher’s device by and after Eric Gill on limitation statement, fly-title printed in green. 12 wood-engraved illustrations by and after Jones in the text. Original cloth-backed boards by the Scolar Press, spine lettered in gilt, boards covered in patterned paper designed by Sebastian Carter, top edges cut, others retaining deckles, acetate dustwrapper. (Acetate torn and creased, as often.) *Provenance:* **Stephen John Keynes OBE, FLS** (1927-2017, *vide infra*).

£575

*Inscribed by Douglas Cleverdon
to Stephen Keynes*

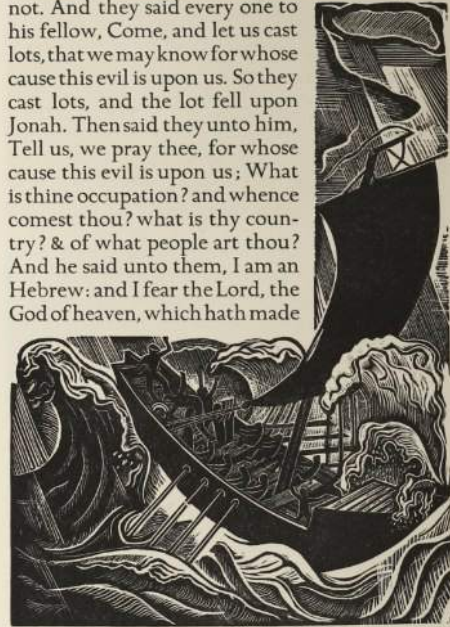


First Clover Hill edition, no. 10 of 300 copies on J. Green mould-made paper, from an edition of 410 copies and 60 sets of engravings, **this copy additionally inscribed 'for Stephen Keynes' by Douglas Cleverdon** after the copy number, and also signed by Cleverdon beneath his printed device.

Following the publications of his illustrations for the Golden Cockerel Press edition of Swift's *Travels into Several Remote Nations of the World ... by Lemuel Gulliver* in 1925, the artist and poet David Jones (1895-1974) was commissioned by Robert Gibbings (the owner of the press) to create thirteen wood-engravings for an edition of *The Book of Jonah*, which was issued in 1926. In his illustrations Jones depicts Jonah's Nineveh as a modern city, thereby implying his affinity with the biblical prophet – "Jonah" being a near homonym for "Jones". The best of these engravings is the last [...]. In it the prophet complains under his rocking shelter in the windy heat; the worm in the gourd plant evokes the serpent in Eden; Jonah's near nakedness resembles that of Jesus on the cross: all suggesting an intriguing correspondence between the Fall, Jonah's reluctance, and the redemption. Vital in its subtle variety, this brilliant combination of black-line and intaglio engraving expressing the delirium of heat is Jones's most impressive engraving to date' (T. Dilworth, *David Jones: Engraver, Soldier, Painter, Poet* (London, 2017), p. [94]).

In 1926, the year in which *The Book of Jonah* was published, Jones spent much time with the young bookseller Douglas Cleverdon (1903-1987), a recent graduate of Jesus College, Oxford, who had just established a bookshop in Bristol with a fascia painted by Eric Gill in letters which would form the basis of his celebrated sanserif typeface. Cleverdon remembered Jones as "unassuming and gentle, ... charitable in his

master came to him, and said unto him, What meanest thou, O sleeper? arise, call upon thy God, if so be that God will think upon us, that we perish not. And they said every one to his fellow, Come, and let us cast lots, that we may know for whose cause this evil is upon us. So they cast lots, and the lot fell upon Jonah. Then said they unto him, Tell us, we pray thee, for whose cause this evil is upon us; What is thine occupation? and whence comest thou? what is thy country? & of what people art thou? And he said unto them, I am an Hebrew: and I fear the Lord, the God of heaven, which hath made



9

judgements and free of malice" with "a lively sense of humour" and "an endearing chuckle" (*loc. cit.*), and the two men became life-long friends and collaborators: in 1929 Cleverdon would publish his edition of S.T. Coleridge's *Rime of the Ancient Mariner* with illustrations and an introduction by Jones; in his second career at the BBC, Cleverdon dramatized Jones' *In Parenthesis* (1948) and *The Anathemata* (1953), using casts including Richard

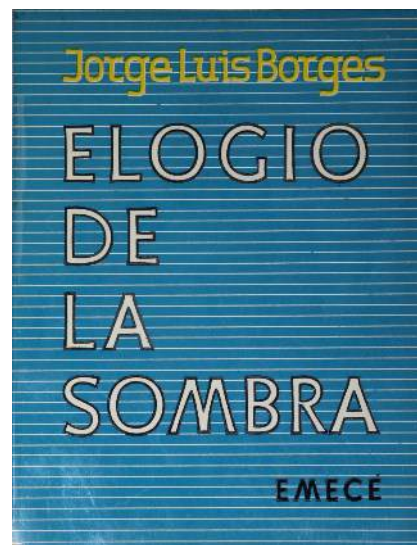
Burton and Dylan Thomas; and following his retirement from the BBC in 1969, Cleverdon published works by Jones under his Clover Hill Press imprint.

Issued after Jones' death in 1974, *The Book of Jonah* was printed for the Clover Hill Press by Will Carter's Rampant Lions Press. As Carter's son Sebastian related in *The Rampant Lions Press*, 'David Jones's engravings had been commissioned and printed by the Golden Cockerel Press in 1926, where the typeface used had been Caslon. The designs [...] were in a variety of shapes, including L and its mirror-image, and the text fitted around them. Douglas Cleverdon obtained permission from the Jones Estate to reprint the blocks [...] and approached Will early in 1979 to design the edition, using the Golden Cockerel Roman. Some adjustments of the relationship of blocks to text were necessary because the type was larger than in the earlier edition, and the format was made slightly taller. In the event, Will printed the type first, and the blocks separately, so that the inking could be adjusted to the needs of each. [...] I designed the patterned paper, working from the engraving which shows Jonah under water and weaving two fish in with a strand of seaweed. It was printed by offset lithography at the Stellar Press, and they ran it through the press twice to achieve a white of the right opacity'.

This copy was inscribed by Cleverdon to his friend, Islington neighbour, and fellow bibliophile Stephen Keynes. Stephen Keynes' father, Sir Geoffrey Keynes, had known Cleverdon as a young man, and had designed Siegfried Sassoon's *Vigils*, which Cleverdon published in 1934; Cleverdon had also published Keynes' *A Bibliography of Henry King* in 1977.

Sebastian Carter, *The Rampant Lions Press*, 159.

33



Borges on blindness & death

Inscribed & signed

BORGES, Jorge Luis and Hector BASALDUA (artist).
Elogio de la sombra. Buenos Aires: Emecé Editores, 1969.

Quarto (234 x 178mm), pp. 160, [4 (Borges' works, colophon, verso blank)], [2 (final blank l.)]. Title printed in brown and black, colour-printed frontispiece after Basaldua. (A few light marks, light offsetting from frontispiece onto title.) Original printed and laminated wrappers, colour-printed endpapers with design after Basaldua. (Spine slightly faded, edges slightly rubbed, small chip on fore-edge of upper wrapper.) *Provenance*: Maria del Carmen Ezcurra, 10 October 1969 (presentation inscription in Leonor Acevedo de Borges' hand on p. [13] (the section-title of the first piece), 'A una amiga admirable Maria del Carmen Ezcurra Leonor Acevedo de Borges Oct: 10/1969' with Jorge Luis Borges' signature in a space beneath the recipient's name).

£495

First edition. Following his marriage on 21 September 1967 to Elsa Astete Millán Borges spent seven months in Cambridge, MA giving the Charles Eliot Norton Lectures at Harvard University. While in the United States Borges made numerous literary pilgrimages, 'a los lugares favoritos de Hawthorne en Salem, a los de Emerson en Concord, a los de Melville en New Bedford, a los de Emily Dickinson en Amherst y a los de Longfellow a la vuelta de la esquina donde yo vivía' and also made many new friends: Jorge Guillén, John Murchinson [the dedicatee of "Pedro Salvadores"], Juan Marichal, Raimundo Lida, Héctor Ingrao y un matemático persa – Farid Hushfar – que había desarrollado una teoría del tiempo esférico que no entiendo del todo, pero que espero algún día poder plagiar. También conocí a escritores como Robert Fitzgerald, John Updike y el fenecido Dudley Fitts' (J.L. Borges, *Un Ensayo autobiográfico* (Barcelona, 1999), p. 95). Ironically (but entirely appropriately), Borges' Norton lectures were not published until hitherto lost tape recordings of them were discovered, which led to their appearance as *This Craft of Verse* in 2002.

Elogio de la sombra was published in the author's seventieth year, and collects poetry and prose pieces by Borges from 1967 to 1969, following the publication of his *Obra poética, 1923-1967* by Emecé in 1967. It comprises a prologue by Borges and the following works: 'Juan, I, 14'; 'Heráclito'; 'Cambridge'; 'Elsa'; 'New England, 1967'; 'James Joyce'; 'The Unending Gift'; 'El laberinto'; 'Laberinto'; 'Mayo 20, 1928'; 'Ricardo Güiraldes'; 'El etnógrafo'; 'A cierta sombra, 1940'; 'Las cosas'; 'Rubáiyát'; 'Pedro Salvadores'; 'A Israel'; 'Israel'; 'Junio, 1968'; 'El guardián de los libros'; 'Los gauchos'; 'Acevedo'; 'Milonga de Manuel Flores'; 'Milonga de Calandria'; 'Invocación a Joyce'; 'Israel, 1969'; 'Dos versiones de "Ritter, Tod und Teufel"'; 'Buenos Aires'; 'Fragmentos de un evangelio apócrifo'; 'Leyenda'; 'Una oración'; 'His End and His Beginning'; 'Un lector'; and the eponymous

'Elogio de la sombra'. Apart from the poem 'El laberinto', which had previously appeared in *Obra poética, 1923-1967*, none of these pieces had been published in book form before.

Writing in 1970, Borges commented that *Elogio de la sombra* was 'mi primer volumen enteramente nuevo desde 1960, y éstos fueron también mis primeros poemas escritos con la intención de hacer con ellos un libro. Mi principal preocupación en este libro, manifiesta a través de algunas de sus composiciones, es de índole ética, al margen de cualquier prejuicio religioso o antirreligioso. La "sombra" del título representa tanto la ceguera como la muerte' (*op. cit.*, p. 96). The first edition was published in August 1969 and comprised 6,000 copies, of which the first was numbered '1' by hand, signed by the author, and included Basaldua's original artwork for the frontispiece and the endpapers. The second edition was published by Emecé in November 1969.

This copy was inscribed several weeks after publication: as was often the case, Borges' mother (who was in her early nineties, but had acted as his amanuensis since he became blind in the 1950s) wrote and dated the presentation inscription, which Borges then signed.

Becco, *Jorge Luis Borges*, 19.

A mi amiga admirable
María del Carmen Guzmán

Luis Borges

María del Carmen Guzmán

Oct. 10/1969

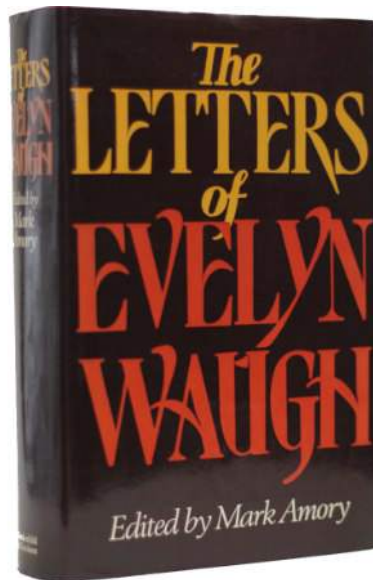
WAUGH, (Arthur) Evelyn St John. *The Letters ... Edited by Mark Amory.* London: Morrison & Gibbs Ltd for Weidenfeld & Nicolson, 1980.

Octavo (232 x 153mm), pp. xx, 664, [4 (blank)]. Illustrations of Waugh's letters in the text, some full-page. (A few spots on edges of bookblock, inkmark [?caused in production] on p. 529.) Original red cloth lettered in gilt on the spine, dustwrapper, lower panel illustrated with a portrait of Waugh by Henry Lamb. (Dustwrapper price-clipped, slightly creased at the edges, and slightly faded on spine and part of lower panel.) A very good copy in a very good dustwrapper.

£17.50

The last of the great letter-writers

First edition. 'Evelyn Waugh was the last of the great letter-writers, and his witty, elegant correspondence to a wide circle of friends contains more than a touch of malice. In the 1920s Waugh wrote to a schoolfriend about his undergraduate escapades at Oxford and to Harold Acton and Henry Green of his unhappy jobs, his literary plans and the break-up of his first marriage. In the 1930s his boisterous letters to Lady Mary Lygon recount his successes, social life and travels in Ethiopia and South America. During the war, writing to his second wife, Laura Herbert, he revealed the strength of his love for her more vividly than has appeared elsewhere, as well as recording the events that were to be turned into his war novels. With peace came the funniest of all his writings, inspired by worldly, fashionable women such as Ann Fleming, Lady Diana Cooper and Nancy Mitford. Waugh's main concern is to amuse, to describe the events of his life in a way that will give pleasure – and in this he is triumphantly successful. Waugh has at the same time created a record of his life more formal than diaries but more intimate



than autobiography, and thus more revealing and truthful than either' (dustwrapper blurb).

Waugh's letters were skilfully edited by his friend Mark Amory, who has produced a scholarly edition; each section is prefaced by a brief introduction, and concise but informative footnotes elucidate references in the letters. The first appendix reprints a correspondence between Waugh and Hugh Trevor-Roper on Roman Catholicism and recusants; e.g., EW: 'One honourable course is open to Mr Trevor-Roper. He should change his name and seek a livelihood at Cambridge' (unwittingly anticipating Trevor-Roper's mastership of Peterhouse College, Cambridge as Lord Dacre); HT-R: 'since my family were recusants for two hundred years while Mr. Waugh's Catholicism is, I think, still rather crude and green, I may perhaps claim a finer sense than he'. The second appendix provides thumbnail sketches of the correspondents and *dramatis personae*. The volume concludes with a comprehensive index.

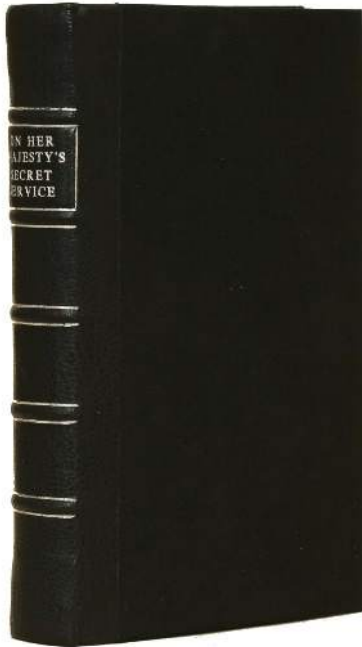
A Bibliography of Evelyn Waugh (1986), XLI.

James Bond in quarter black crushed morocco

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

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

£175



First edition. *On Her Majesty's Secret Service* was Fleming's eleventh James Bond book: '[a]fter the relative disappointment of *The Spy Who Loved Me*, Ian Fleming

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

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

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

36 *The first edition of Lee's autobiographical novel*

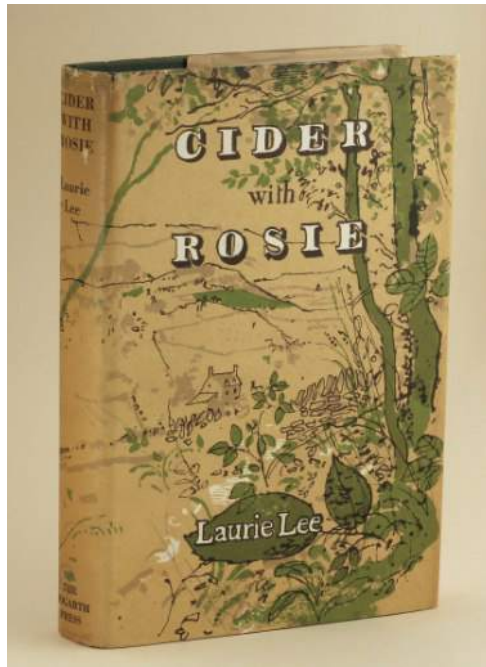
LEE, Laurence Edward Alan ('Laurie'). *Cider with Rosie. With Drawings by John Ward.* London: T. and A. Constable Ltd for The Hogarth Press, 1959.

Octavo (197 x 129mm), pp. [2 (blank l.)], [2 (half-title with publisher's preview, blank)], 280, [2 (illustration, blank)], [2 (blank l.)]. Frontispiece, 16 full-page and 10 further illustrations after John Ward in the text. (A few small marginal marks.) Original dark green boards, spine lettered and decorated in gilt, colour-printed dustwrapper designed by John Ward, not price-clipped. (Spine slightly leant, extremities lightly bumped, light spotting on top and fore-edges of book block, dustwrapper slightly creased and darkened at edges, spine darkened and slightly chipped at ends, and with minor abrasions.) A very good copy in the dustwrapper.

£295

First edition, first impression, second state. Laurie Lee's classic autobiographical novel about a childhood and youth in an isolated village during and following World War I had been commissioned in the late 1940s, and '[i]n 1957 the Hogarth Press offered Lee £500 "to give up all other work and get on with" *Cider with Rosie* [...]. The book was published to laudatory reviews in 1959, won the W. H. Smith award, and sold six million copies. Its success enabled Lee to buy Rose Cottage, Slad, "in the heart of the village, six stumbling paces from the pub" (ODNB). First published on 6 November 1959, 20,000 copies were sold in the first three weeks, and the first, second and third impressions were all printed prior to 22 December 1959.

The first edition was published on 6 November 1959, and the first three impressions of the first edition, all of which were printed before 22 December 1959, are 'commonly identified by the inclusion at page 272 of the paragraph beginning "There was a fire at the piano-works almost



every year, it seemed to be a way of balancing the books..."', which is present here. 'This paragraph provoked a civil claim for libel, and the quoted sentence (and the one preceding it) [...] was omitted from all later printings and editions' (Oliver-Jones); apparently all remaining copies including this passage were 'impounded in Gloucestershire' (letter from Lee to Ronald Batty, husband of Christina Foyle, 23 February 1972).

This is the second state of the first impression, which includes the publisher's preview on the half-title ('Laurie Lee, the youngest but one of a family of eight ...'), which is not present in very rare first state of the preliminaries (these two states of the first impression had not been identified when Oliver-Jones published his bibliography). This copy is bound in green boards, but copies are also known in a variant binding of blue boards (cf. Oliver-Jones A.10(c)).

Oliver-Jones, *Laurie Lee 1914-1997: A Bibliography*, A.10(b).

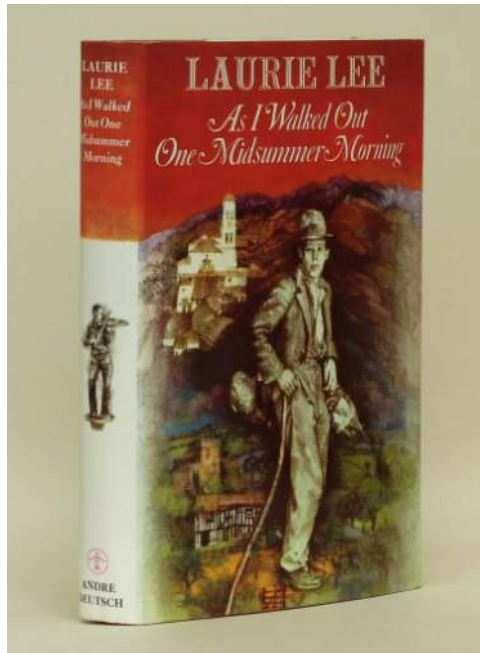
37 *The sequel to Cider with Rosie*

LEE, Laurence Edward Alan ('Laurie'). *As I Walked Out One Midsummer Morning*. Illustrated by Leonard Rosoman. London: Ebenezer Baylis & Son Ltd, The Trinity Press for André Deutsch, 1969.

Octavo (208 x 136mm), pp. 252, [4 (blank ll.)]. Illustrations in the text after Rosoman. (Some light, mainly marginal, spotting.) Original orange boards, spine lettered and decorated in gilt, dustwrapper with illustration after Shirley Thompson, not price-clipped. (Spine slightly leant, edges of dustwrapper very slightly rubbed.) A very good copy.

£39.50

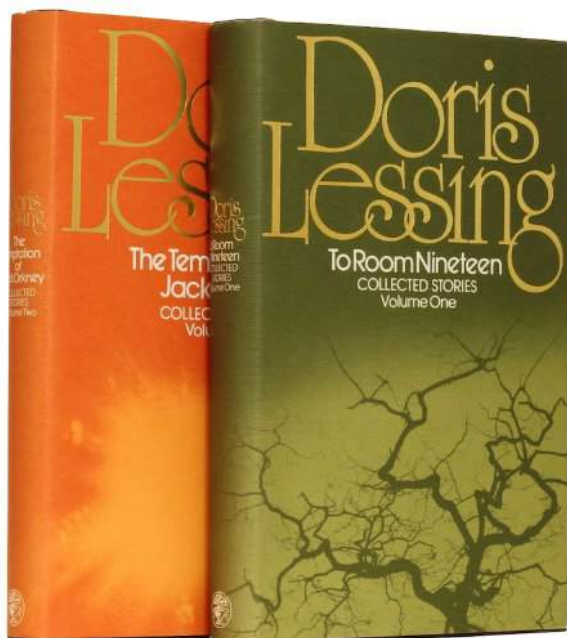
First edition. Published ten years after *Cider with Rosie*, Lee's classic autobiographical novel about a childhood and youth in an isolated village during and following World War I, *As I Walked Out One Midsummer Morning* is the second volume in Lee's autobiographical trilogy, which would conclude with *A Moment of War* in 1991. In the summer of 1934 'carrying only a small tent, his violin wrapped in a blanket, a change of clothes, a tin of treacle biscuits, and some cheese' the nineteen-year-old Lee 'set out to walk to London. Taking a circuitous route so that he could see "the real sea" [...] for the first time, he busked his way along the south coast, sometimes earning as much in an hour as a farm labourer in a week. In London he took lodgings in Putney, worked as a builder's labourer during the day, and spent his evenings in Soho cafés opening "the *Heraldo de Madrid*, which I couldn't read, and order[ing] Turkish coffee, which I couldn't drink"' (ODNB). When his building work ended, Lee decided to travel to Spain, and in July 1935 he sailed for Vigo, from where he 'walked and made his way to the south coast, passing through Valladolid, Madrid, Toledo,



Valdepeñas, Córdoba, and Seville. He recognized characters from his own village in the peasants of Galicia and Andalucia; though they led "hard and semi-starved lives", they welcomed him with almost medieval courtesy and hospitality. "The violin was a passport of friendship wherever I went", he later reminisced' (*op. cit.*) He spent the winter working as a violinist and odd job man at the Hotel Mediterraneo in Almunecar, a village 60 miles east of Malaga, and remained there until the village was bombed at the beginning of the Spanish Civil War, following which Lee and other British citizens were evacuated to England by HMS *Blanche* on 1 August 1936, as he relates in the penultimate chapter. The book concludes with an 'Epilogue', which describes Lee's life in England and his return to Spain via France in December 1937.

As I Walked Out One Midsummer Morning was the first of Lee's books to appear under André Deutsch's imprint and was published on 25 September 1969.

Oliver-Jones, *Laurie Lee 1914-1997: A Bibliography*, A.14(b).



*The scarce collected short stories of Doris Lessing,
'that epicist of the female experience'*

LESSING, Doris May (née TAYLER). *To Room Nineteen. Collected Stories: Volume One* [–*The Temptation of Jack Orkney. Collected Stories: Volume Two*]. London: The Anchor Press Ltd for Jonathan Cape, 1978.

2 volumes, octavos in 16s (215 x 136mm), pp. I: 336, II: 272. Original brown boards by William Brendon & Son Ltd, spines gilt with title and publisher's device, top edges brown (I) and orange (II), structured paper dustwrappers designed by Craig Dodd, lettered in gilt and white, not price-clipped. (Dustwrappers very slightly faded on spines and very slightly rubbed and creased at edges). A fine set in very good dustwrappers.

£50

First edition. Doris Lessing (1919–2013) had an unusual childhood, during which her family moved from Persia and Tehran to England (via Russia, where she observed the devastation of the Russian Civil War), and thence to Southern Rhodesia, where the young Doris rejected any formal education or upbringing, as 'she saw how marriage undertaken for marriage's sake and the subsequent arrival of children had destroyed her mother as an independent-minded woman, and she tried to distance herself from a way of life trapped by the past' (ODNB). She became a 'self-taught intellectual' through her extensive reading, and began writing and publishing stories even before taking up work as a telephone operator in Salisbury in 1937.

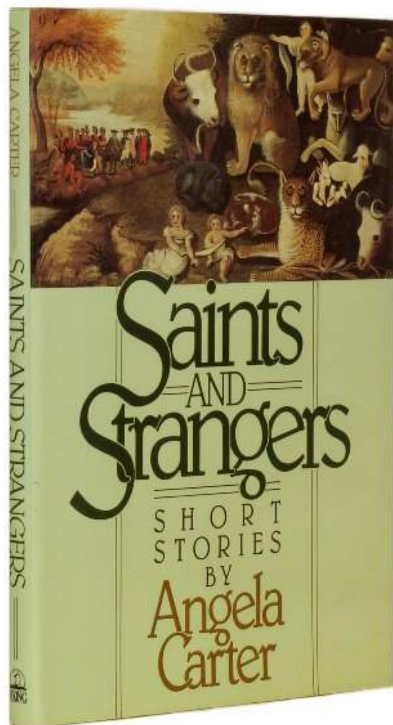
Following two marriages, the second of which ended in divorce in 1949, Lessing moved to South Africa – which provided the context for first novel, *The Grass is Singing* (1950) – and then to England. 'Lessing quickly made her mark in England, despite being a single mother with little money; she worked exceptionally hard. The short story would be a favourite vehicle throughout her writing career' (*loc. cit.*), even after the publication in 1962 of *The Golden Notebook* (a work that, according to Lessing herself, changed her) established her as a major writer of her time. Subsequently, in the search for an alternative to communism to form an ideal society, she delved into psychiatric and Sufi theories, wrote experimental as well as realist fiction, composed *Memoirs of a Survivor* (1974), a 'vividly apocalyptic experiment in autobiography' (*loc. cit.*), and from 1979 onwards also wrote, among other things, science fiction. Lessing won a number of major prizes over

the course of her varied career, and was finally awarded the Nobel prize for literature in 2007. 'The citation referred to her as "that epicist of the female experience, who with scepticism, fire and visionary power, has subjected a divided civilisation to scrutiny"' (*loc. cit.*).

This beautifully-produced set was the last collection of Lessing's stories published in her lifetime. The two volumes comprise 34 short stories written between 1951 and 1957, and 1958 and 1972, respectively. *Collected Stories* 'shows the full range of Doris Lessing's formidable capacities and will stand beside the two volumes of her *Collected African Stories* [1973] as a classic. It presents a study of humanity that is illuminating, always satisfying, often from angles from which we have never before dared to view it' (dustwrapper blurb). The work is scarce as a two-volume set, and is rarely found in such bright and clean condition.

39

From Angela Carter's library



CARTER, Angela Olive. *Saints and Strangers*. New York: R.R. Donnelley & Sons Company for Viking, 1986.

Octavo (228 x 150mm), pp. 126, [2 (blank l.)]. Original publisher's cloth-backed boards, lettered in red on the spine, dustwrapper, not price-clipped. (Small bump at foot of spine, dustwrapper minimally creased at edges.) A fine copy in a very good dustwrapper by Melissa Jacoby. *Provenance: Angela Carter* (1940-1992, presumably sent to Carter by the publisher; her posthumous booklabel designed by Sebastian Carter of the Rampant Lions Press on upper pastedown).

£150

*The first American edition of Black Venus
(revised & retitled for an American audience),
published as Carter taught writing in the USA*

First American edition and first thus. *Saints and Strangers* comprises the eight stories collected in *Black Venus* (which was first published in London in 1985), issued under a different title, with a different version of the story 'The Fall River Axe Murders' (as the colophon page states) and a revised arrangement of the stories. Its publication coincided with Carter's departure from London to the United States (where she taught for the fall semester at the Iowa Writers Workshop), and it was well received by critics such as Charles Newman, who wrote in *The New York Times*, 'Carter might easily be marketed as an eccentric English author, a fabulist and a feminist. But her writing transcends nationality and critical labels, genre and gender. "Saints and Strangers" is not only immensely readable in itself but should send readers to her other work – two collections of stories; a translation of the fairy tales of Charles Perrault; two works of nonfiction, "The Sadeian Woman" and "Nothing Sacred: Selected Writings"; and eight novels, among them "Nights at the Circus," published last year, and "The Infernal Desire Machines of Dr. Hoffman," just reissued by Penguin. Ms. Carter's is an absolutely unique voice, intensely literary without being precious, deep without being difficult, indifferent to formulas without being

"experimental," and funny without being superficial or cruel. The sense of humor in this volume is a distinctive and healthy blend of English distance and American wackiness' (7 September 1986).

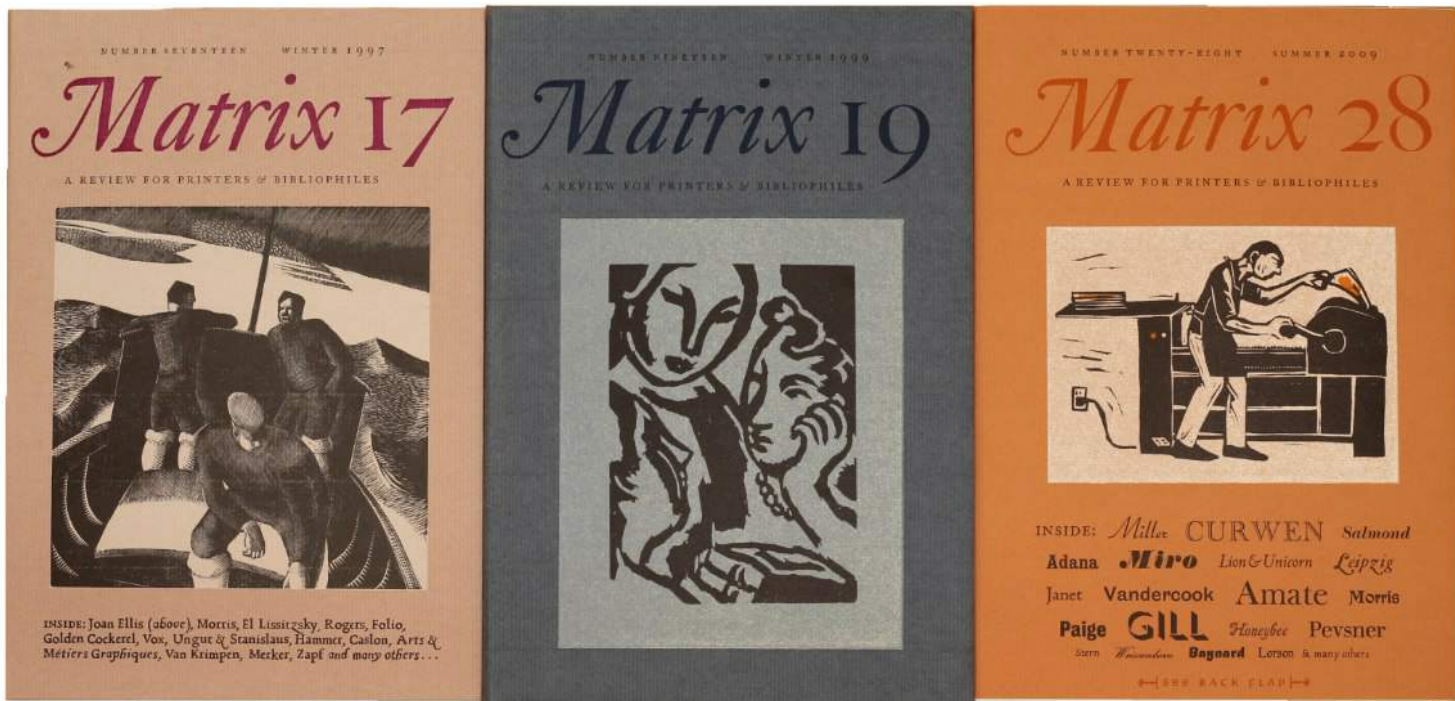
Saints and Strangers opens with the revised version of 'The Fall River Axe Murders', followed by 'The Kiss', 'Our Lady of the Massacre', 'Peter and the Wolf', 'The Cabinet of Edgar Allan Poe', 'Overture and Incidental Music for *A Midsummer Night's Dream*', and 'The Kitchen Child', and concluding with 'Black Venus', which had opened the collection in the British edition. The listing of original publications of the stories on the colophon was also revised and enlarged to note the appearance of 'The Cabinet of Edgar Allan Poe' and 'Black Venus' in American periodicals. The dustwrapper design by Melissa Jacoby replaces Don Macpherson's design for *Black Venus*, and the new dustwrapper blurb was written specifically for an American audience: '[t]he saints and strangers of Angela Carter's title are those who, in the words of the Puritan settlers of Massachusetts, would colonize the New World. And in this dazzling collection of short fiction, the focus is on the New World of both fact and the imagination'.



40

*An association set of Matrix from the library of Jeremy Wilson,
a contributor and the co-founder of the Castle Hill Press*





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

34 volumes, quarto (277 x 193mm), printed in a number of letterpress types on a variety of mould- and hand-made papers and richly illustrated. No. 32, p. 64 misnumbered '67' as noted on erratum on the dustwrapper turn-in, no. 33, pp. 54 and 55 transposed as noted on erratum slip. (Final tipped-in illustration in no. 14 apparently omitted in publication, one folding plate adhering to its own margin in no. 27.) Loosely-inserted advertisements for all except no. 15 retained, together with letterpress-printed news-letters, catalogues from the Whittington Press, and advertisements for publications (3 of the loosely inserted prospectuses lightly creased or darkened at edges.) Plain coloured paper over thin pasteboard with printed wrap-around colour-printed dustwrapper fixed to spine (nos 1-6), decorated coloured paper over thin pasteboard with loose colour-printed dustwrappers (nos. 7-34), no. 20 with additional protective glassine wrapper, edges untrimmed, most with coloured endpapers. (Early issues with occasional light spotting on upper edges, some nos. with light bumping at edges or light creasing on spines of dustwrappers, dustwrappers of nos 1-9 very lightly creased at edges and spines slightly faded, dustwrapper of no. 8 with small cut without loss, very small mark on dustwrapper of no. 17.) **A very good, clean set.**

Provenance: **Jeremy Michael Wilson** (1944-2017, bookplate inside upper cover of no. 1; subscribers' letter regarding no. 4 addressed by hand to Jeremy Wilson and signed by Rosalind Randle in no. 4, one loosely-inserted autograph letter signed from John Randle to Wilson in no. 5 together with photocopy of the *Times Literary Supplement* review of the number mentioning Wilson's article, one loosely-inserted autograph Christmas notecard signed by John Randle from the Whittington Press to Wilson in no. 18, and one loosely-inserted autograph notecard signed from John Randle to Wilson in no. 23).

£4,950

Reprint of no. 1 and first editions of nos 2-34, each limited to between 450 and 975 copies (no. 1 numbered 30 of 450, no. 2 numbered 266 of 450, no. 3 marked 'Presentation Copy', no. 4 numbered 500 of 590, and nos 5 and 6 identified on limitation statements as a 'Contributor's copy').

'Issued annually since 1981, *Matrix* has made distinguished contributions to the study, recording, preservation, and dissemination of printing history, and has done so utilizing a remarkable combination of authoritative scholarship and fine printing' (citation by the American Printing History Association on the award of its Institutional Award to the Whittington Press in recognition of *Matrix* in 2009). Published by the Whittington Press and edited by John Randle, the co-founder of the press, *Matrix* is 'almost certainly the last typographic journal to be printed by letterpress from metal type' (Whittington Press website), and is celebrated as much for the importance of its content as for its handsome production. *Matrix's contributors* include notable printers, illustrators, artists, engravers, paper makers, librarians, and booksellers, who engage with all of the major private presses and a large number of the small **presses** as well as presenting a number of often otherwise unpublished **personal accounts** and **correspondences** – from Richard Kennedy's account of 'My First Day at the [Hogarth] Press' illustrated with a line drawing of Virginia Woolf (no. 1) to Peyton Skipwith, 'Correspondence with Edward Bawden, 1972-1989' (no. 34). **Illustrations of types, proofs, presses, and workshops** join fonts often printed from the original

types and other materials produced specifically in limited edition. **Bibliographies** published in *Matrix* define it also as a reference work (see, for example, David Butcher's 'A Bibliography of the Books of J.G. Lubbock' in no. 14).

Matrix is notably international in outlook, with contributions on printing, publishing, and illustration in Germany, Italy (including articles on decorated papers), America, Brazil, Japan, China (including Chinese woodblock printing), Taiwan (including ceremonial and patterned papers), many with samples and illustrations. Indeed, thanks not only to the wealth of contributions – the Whittington Press estimated that in 2011 it contained some 7,000 pages and 800 articles – but also its '**innumerable broadsides, tip-ins and colour plates**', *Matrix* is an unparalleled resource and visual guide to the history and developments in British and international private press printing: '[i]t is this third-dimensionality that gives *Matrix* [...] its unique flavour' (Whittington Press website).

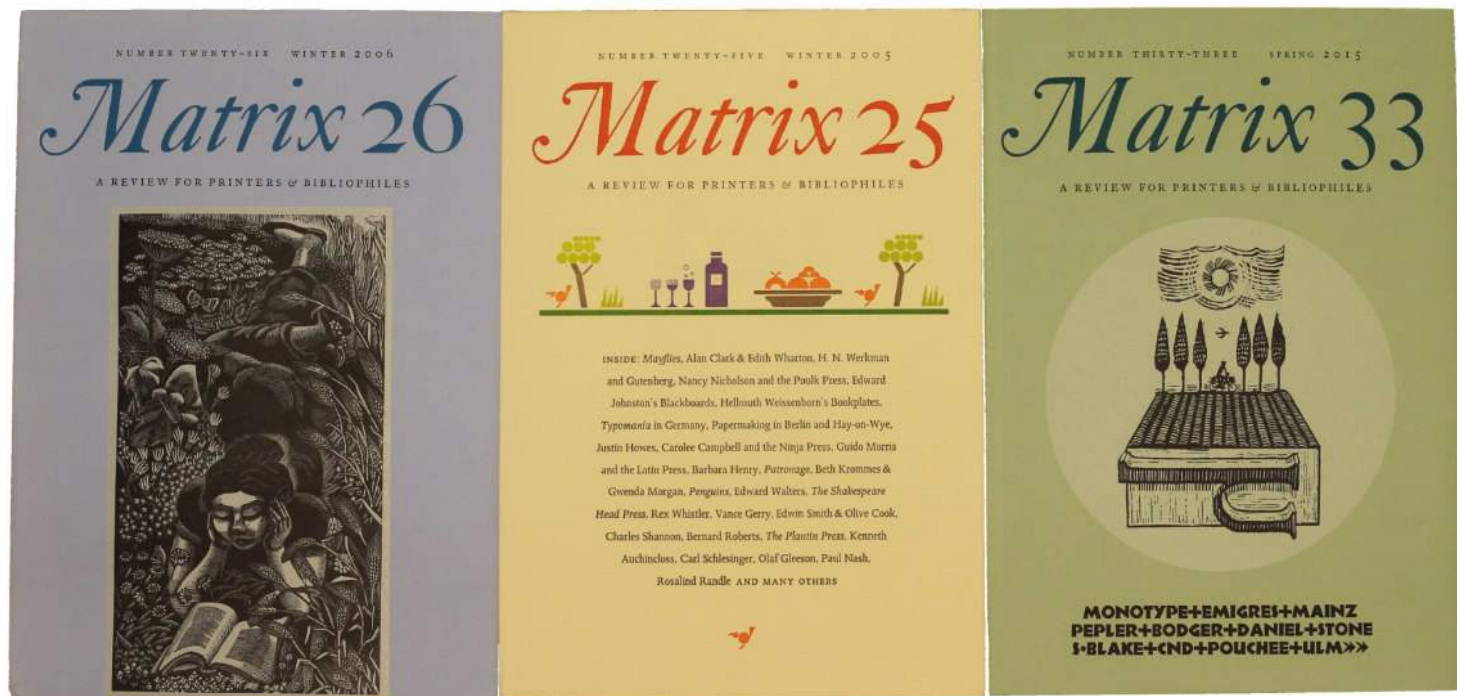
The Whittington Press was founded by John and Rosalind Randle in 1971 in the Gloucestershire village of Whittington. Its first book, Richard Kennedy's *A Boy at the Hogarth Press* (1972), was followed by a number of highly-regarded publications. *Matrix* was a success from its first appearance in 1981, and the first issue – which had been produced in an edition of 350 copies in response to interest expressed by prospective subscribers to an advertisement in *American Fine Print* – was quickly sold out (this set includes the 1985 reprint of the rare first issue).

This is a complete set from 1981 to 2016, and is an association set from the library of Jeremy Wilson, a contributor to *Matrix*, the editor of the Whittington Press edition of T.E. Lawrence's *Letters to E.T. Leeds* (1988), and co-founder of the Castle Hill Press. In addition to *Letters to E.T. Leeds*, Wilson was also the editor of T.E. Lawrence's *Minorities* (London, 1971), and the author of the National Portrait Gallery catalogue *T.E. Lawrence: Lawrence of Arabia* (London, 1988) and the authoritative biography *Lawrence of Arabia: The Authorised Biography of T.E. Lawrence* (London, 1989). Jeremy Wilson and his wife Nicole founded the Castle Hill Press in 1990, which has published finely-printed scholarly editions of works by Lawrence and the definitive series of Lawrence's letters. In 1985 Wilson contributed 'T. E. Lawrence and the

Printing of *Seven Pillars of Wisdom*' to *Matrix* no. 5 (pp. 55-69), and this and the following issue (which includes Michael Hutchin's article 'Memories of T.E. Lawrence, and Gregynog') are identified on the limitation pages as 'contributor's copies' (a loosely-inserted card from the Whittington Press also enquires about the possibility of further contributions).

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

Full details available on request.



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