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1. (i) GRATIANUS. *Decretum*. With commentaries by Bartholomaeus Brixiensis and Johannes Teutonicus. Mainz: Peter Schöffer, 13 August 1472.

Folio (487 x 334mm), leaf 277 only (i.e. causa XXIV, questio I, part of capitula XX, all of XXI-XIV, and part of XXV). A single leaf printed in red and black on vellum, double column, 41 lines of text and 80 lines of commentary. Type 5:118G (text) and 6:92G (commentary). Headline, 2-line initials, and paragraph marks in red and blue. (Slight marginal darkening, natural flaw in lower blank margin.) A very good example. **Second or third edition** (*vide infra*). Bod-Inc. G180; BMC I, p. 29; GW 11353; H 7885*; HC 7885 (var.); ISTC ig00362000; Pellechet 5310 and 5310A (var.). [*The leaf extracted from a fragmentary copy and inserted in pocket between tissue guards within the following work prior to publication in 1971:*]

(ii) Hellmut LEHMANN-HAUPT and Charles MCCURRY. *Two Essays on the Decretum of Gratian ... Together with an Original Leaf Printed on Vellum by Peter Schoeffer at Mainz in 1472*. Los Angeles and San Francisco: Saul and Lillian Marks at The Plantin Press for Zeitlin & Ver Brugge and Bernard M. Rosenthal, Inc, 1971.

Folio (498 x 340mm), pp. [6 (half-title, verso blank, leaf-title, verso blank, title with Schoeffer's device in red, copyright statement)], [7 (Lehmann-Haupt and McCurry)], [1 (blank)], [2 (facsimile of Schoeffer's colophon with his device below printed in red and with paragraph mark added by hand in blue ink, blank)], [2 (colophon with Plantin Press device, verso blank)]. Title and text printed in red and black. Original vellum-backed and -tipped marbled boards by Max Adjarian, spine lettered in gilt, top edges cut, others retaining deckles, slipcase. (Extremities lightly bumped, slipcase split on joints and lacking top and bottom panels.) A very good copy. **First and only edition, no. 68 of 193 copies**. *The Canon Law Collection of the Library of Congress*, 93; *Katalog der Inkunabeln der Universitätsbibliothek Heidelberg*, 768.

Provenance (both items): loosely-inserted British bookseller's description of this copy clipped from a catalogue of incunabula issued after 1971 – **Stephen John Keynes OBE, FLS** (1927-2017).

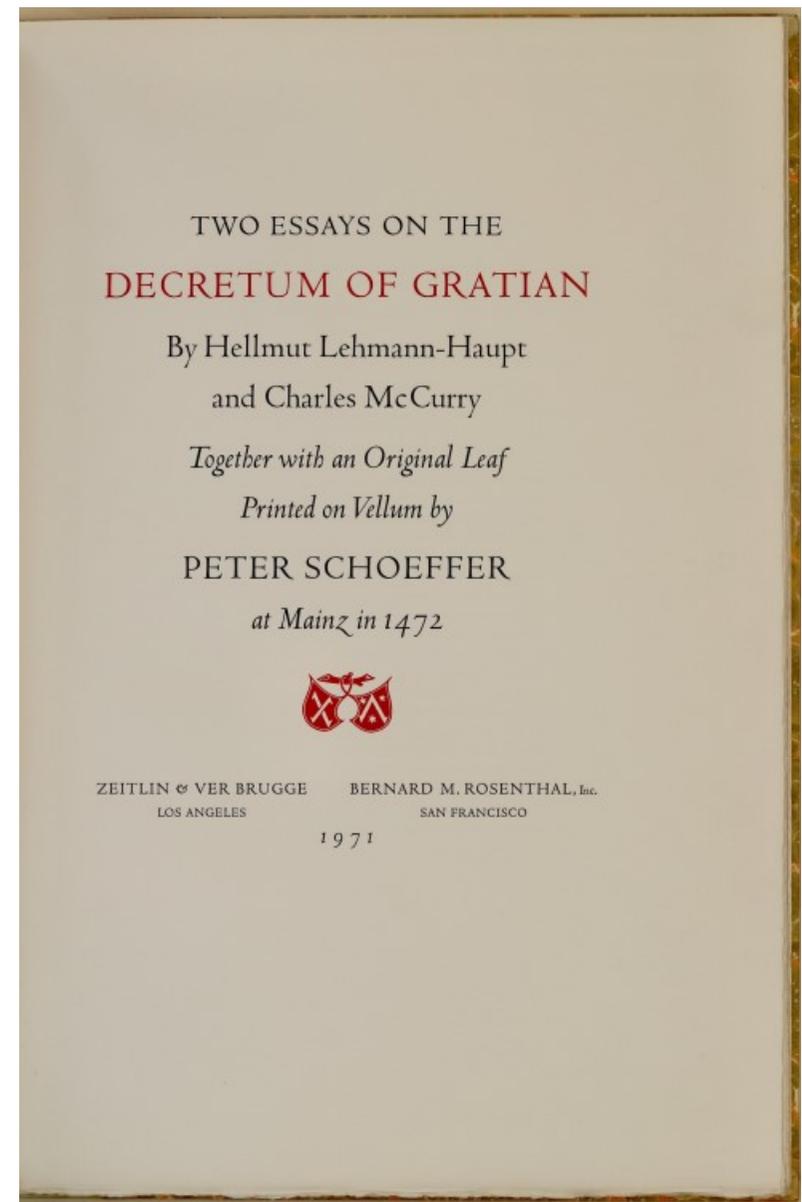
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I. t. e. i. e. r. o. m. i. **Q. u. i. p. a. t. r. i. a. g. n. o. m. e. d. e. t. e. p. r. a. c. e.** **Q. u. i. a. v. e. n. u. s. o. i. e. n. s. i. n. t. e. r. s. e. p. o. p. u. l. o. s. f. u. r. o. s. e. c. o. l. l. i. s. u. s. i. n. d. i. c. i. f. a. s. s. a. m. p. u. n. i. c. a. r. d. e. l. u. p. c. o. t. t. e. r. a. i. m. i. n. u. t. a. n. p. e. r. f. r. u. s. t. a. d. i. s. c. e. r. p. i. t. x. p. i. v. i. n. e. i. v. u. l. p. r. o. e. x. t. e. r. m. i. n. a. t. i. n. t. e. r. l. a. c. u. s. o. r. i. t. o. s. q. u. i. n. o. h. n. t. a. q. u. a. r. d. i. f. f. i. c. i. l. e. u. b. i. f. o. n. t. s. i. g. n. a. u. s. t. a. o. r. u. l. l. e. s. o. d. u. s. i. t. f. i. t. p. o. s. i. c. o. l. a. g. a. r. ff. de. s. t. i. c. o. l. i. s. i. c. u. m. q. u. i. d. e. p. e. b. i. i. o. m. i. s. q. u. i. t. o. b. a. n. e. n. s. e. d. i. g. n. i. o. r. t. o. m. u. s. a. f. i. s. u. s. d. u. e. s. u. n. t. e. c. c. l. e. s. i. e. v. n. a. c. a. t. h. o. l. i. c. a. q. u. e. n. o. p. a. t. i. u. r. p. o. l. l. u. t. o. s. h. a. b. i. t. a. r. e. i. n. f. e. c. u. b. a. b. e. a. t. x. p. m. b. a. b. i. t. o. r. e. q. u. e. i. n. v. i. n. o. d. e. b. e. t. e. n. e. r. e. f. i. c. n. e. c. p. e. t. u. s. i. m. o. e. s. t. i. b. i. p. d. i. c. a. n. u. s. e. t. b. a. b. i. t. o. r. e. c. u. l. i. d. i. g. e. n. d. i. a. l. i. a. e. s. i. b. e. n. e. d. i. c. t. a. q. u. e. n. o. e. s. t. b. e. r. e. e. s. t. p. v. i. t. a. n. d. e. n. e. a. n. d. i. c. t. a. n. e. q. u. i. s. p. o. l. l. u. a. m. u. r. r. e. s. e. r. u. e. n. d. a. e. s. t. g. b. e. n. e. d. i. c. t. a. s. p. o. s. t. a. m. o. n. i. c. o. n. e. s. t. 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A leaf from a vellum copy of Schöffer's edition of Gratianus' *Decretum*. Details of the life of the Italian theologian Gratian are scarce and frequently contradictory, but it is believed that he probably compiled his *Decretum* in the second quarter of the twelfth century, most likely *circa* 1140. What is certain, however, is that his work on canon law provided the basis for the study of the subject throughout the medieval era and remains the basis of canon law. As John C. Wei observes, '[f]ew, if any, medieval jurists have achieved as prominent a place in the Western legal tradition as Gratian, the "father of the science of canon law". His *Concordia discordantium canonum* or *Decretum*, as the book later became known, was the medieval equivalent of a modern bestseller, but even more successful and influential. Almost immediately after its publication, the *Decretum* became the foundational textbook for a new academic discipline of canon law and a valid law book in Catholic ecclesiastical court. As the first volume of what would eventually become the *Corpus iuris canonici*, the *Decretum* for centuries provided the starting point for analysis and elaboration of canon law issues. Teachers developed and refined new legal doctrines by lecturing on and engaging with the ideas set forth in the book. In turn, the body of jurisprudence that resulted from the learned commentary of the schools influenced the legislative decisions of contemporary popes and councils, particularly the new decretals and canons that came to form the *ius novum*. Together with medieval Roman law, these canonical sources and their learned commentary comprised a pan-European legal system, the *ius commune*' (*Gratian the Theologian* (Washington, D.C., 2016), pp. 1-2).

Following extensive circulation in manuscript form in the three centuries following its composition, the *editio princeps* of the *Decretum* was published in Strasbourg by Heinrich Eggestein edition in 1471, which was followed in 1472 by Schöffer's edition at Mainz and a second Eggestein edition. Since the chronological order of the two 1472 editions has not been established, Schöffer's edition is either the second or the third edition. This leaf is from one of the copies of Schöffer's edition printed on vellum and was extracted from a fragmentary copy of the work prior to 1971, when it was included in *Two Essays on the Decretum of Gratian*, which was limited to 193 copies (a number presumably determined by the number of leaves in the fragment). The two essays are Lehmann-Haupt's 'Peter Schoeffer of Gernsheim Printer of the *Decretum* at Mainz in 1472' (on the life and works of the printer), and McCurry's 'The Decretum of Gratian', which provides some biographical notes on the author and a note on the *Decretum*.

This copy was previously 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 Keynes and brother Quentin Keynes, 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 [...]. He was [also] attracted by a couple of incunabula, for instructive comparison with his medieval manuscripts' (*The Book Collector*, 66 (2017), pp. 830-831).



ELISBET D. G. ANGLIAE,
FRAN CIAE, ET HIBERNIAE,
REGINA.

Mortua Anno MDCI CorDI æ. At. 70
Crisp: van queboren sculps: A. 1625.

THE FIRST COMPLETE EDITION OF THE FIRST BIOGRAPHY OF ELIZABETH I,
'FOR ITS TIME AND PERHAPS FOR ANY TIME, A REMARKABLE WORK OF HISTORY'

2. CAMDEN, William. *Annales rerum anglicarum et hibernicarum regnante Elizabetha. ... Prima pars emendatior, altera nunc primum in lucem edita.* Leiden: 'ex officina Elzeviriana' [i.e Isaac Elzevier], 1625.

2 parts in one volume, octavo (182 x 118mm), pp. [12 (title, blank, author's address to the reader, publisher's address to the reader)], XVI ('Apparatus'), 855, [40 (indices)], [1 (blank)]. Engraved architectural title, engraved portrait of Elizabeth I by and after Crispijn van Queboren. Woodcut initials. (Occasional light spotting, some light browning, heavier in latter quires.) [?18th-century] vellum with yapp fore-edges, lettered in manuscript on the spine. (Slightly marked, vellum slightly bowed, re sewn and recased.) *Provenance*: early [?ownership] inscription on title dated 1625, excised causing marginal loss, and further neat underlinings, markings, and annotations in Latin, apparently in the same hand, including references to de Thou – Ludwig Rudolph, Duke of Brunswick-Lüneburg and Prince of Wolfenbüttel, Blankenburg library (1671-1735, engraved armorial bookplate on upper pastedown [Warnecke 252], with letterpress pressmark label pasted onto lower margin; donated as part of the Blankenburg library in 1748 to form the foundation collection of:) – Collegium Carolinum library (engraved armorial bookplate on upper pastedown; the greater part of the library was transferred to the Herzog August Bibliothek, Wolfenbüttel in 1890, and it seems likely that this copy was deaccessioned as a duplicate of the copy which the Herzog August Bibliothek currently holds).

£875

First complete edition. The historian and herald William Camden (1551-1623) was educated at Christ's Hospital school and St Paul's School before entering Magdalen College, Oxford as a chorister in 1566 – as the Earl of Leicester was celebrating his appointment as chancellor of the University with a grand reception for Elizabeth I. At Oxford Camden befriended the poet and soldier Sir Philip Sidney and the antiquarian Richard Carew, but his efforts to gain recognition and position at Oxford were thwarted by the religious controversies of the era, so that he left the city in 1570. In 1575 Camden was appointed second master at Westminster School, spending 'twenty-two years at the school that was emerging as academically one of the most prestigious in the kingdom, taking the place once held by St Paul's. He contributed significantly to its distinction, first as second master for eighteen years, with a yearly salary of £10,

and then as headmaster from 1593 to 1597, with a salary of £20. During this time of stability not only was he an effective educator and administrator, but he also travelled, collected material for and wrote the *Britannia*, brought it through its first four enlarged editions, and compiled a Greek grammar' (ODNB). The first edition of *Britannia* in 1586, which was dedicated to William Cecil, Lord Burghley – Camden's mentor at Westminster School –, received immediate recognition, 'had an enormous and lasting impact on multidisciplinary historical writing, and was also of the highest importance as a cultural icon affecting the national self-image' (*op. cit.*). Subsequent editions appeared throughout Camden's life, with those of 1600 and 1607 dedicated to Elizabeth I and James VI of Scotland and I of England respectively. They established Camden as a key figure in the consolidation of the intellectual infrastructure of the Elizabethan protestant state.

In 1597 Camden was installed as Clarenceux King of Arms at the College of Arms in a ceremony conducted by Lord Burghley, thus making him one of the three senior heralds; these heralds were 'the arbiters on matters of arms throughout the realm, and in Elizabethan England their influence and power were considerable. They sat in attendance at court, presided over tournaments, public processions, noble marriages and funerals; they granted arms and approved genealogies, determined on matters of title and degree, and had authority to confiscate any armigerous images that were determined to be false, inaccurate, or unauthorized' (*op. cit.*). The College of Arms was the professional centre of Camden's work for the remainder of his life, but he also continued to work on new editions of *Britannia*, before embarking on his last major literary work in 1608 – *Annales rerum Anglicarum, et Hibernicarum, regnante Elizabetha*, the first biography of the late Queen, who had died in 1603. It is frequently identified as 'the first English narrative history to have been founded almost entirely on primary sources' (P. Collinson, 'One of Us? William Camden and the Making of History', in *Transactions of the Royal Historical Society*, 8 (1998), pp. 139-163 at p. 141n).



The book had first been proposed in the late 1590s by Burghley, who had provided Camden with materials from his own archive and the queen's, but Camden had procrastinated until, in 1608, it seemed impossible to avoid undertaking it. The ascent of James VI of Scotland to the English throne as James I in 1603 made the biography a more complex problem for Camden, since, as Clarenceux King of Arms, 'he was a servant to the king, who was personally interested in how Camden would represent his mother, Mary, queen of Scots. [...] Political sensitivities surrounding the treatment of Mary greatly influenced Camden's work on the *Annales*. James himself pressed Camden to proceed with the biography, hoping for a more positive representation of his mother than that presented by [Camden's friend Jacques-Auguste de Thou's *Historiarum sui temporis* (Paris, 1604-1608)], and asked Camden to prepare a separate account of events in Scotland during his mother's reign [...]. Camden worked on the *Annales* with Cotton's help, and evidently shared information with De Thou up to 1613 and 1615. Afraid that a pirated edition was going to be printed at the king's request he completed the first three books of the biography, covering the years up to 1589, and hastened it

into print in 1615 [as *Annales rerum Anglicarum et Hibernicarum regnante Elizabetha ad annum salutis M.D. LXXXIX*], dedicating the work to his collaborator, Robert Cotton, whose library was indispensable to the project' (ODNB; Collinson comments of Cotton's contribution that, '[I]t appears that we should be as cautious in referring to the *Annales* as Camden's *Annales* as to the play *Henry VIII* as simply Shakespeare's *Henry VIII*', p. 154).

The second part, which contained the fourth book spanning the years from 1589 to 1603, had been completed by autumn 1613 (*cf.* Collinson p. 153), but Camden was reluctant to publish it, apparently for the political reasons given above, as Thomas Smith (who believed that the work had been completed by 1617) wrote in his 'Life of Mr. Camden': 'the Censures which [Camden] met with in the business of Mary Queen of Scots, and the private resentments of some persons who thought him too severe in the character of their ancestors;

made him peremptorily resolve, that the second part should not see the light, till after his death' (*Britannia ... The Second Edition, Revised ... by Edmund Gibson* (London, 1722), I, [f.] 1v, col. 2). To this end, Camden sent the manuscript to Pierre Dupuy in Leiden, with instructions that it should only be published in its complete form after his death. The complete work was first published in this edition in 1625, to be followed by a Latin edition of the fourth book issued in London in 1627, an English translation of the fourth book in 1629, and then an English translation of the complete work in 1630 as *The Historie of the Life and Reigne of the Most Renowmed [sic] and Victorious Princesse Elizabeth, Late Queene of England*. The Latin text of this edition not only adds the fourth book, but also incorporates the revisions that Camden made to the text of 1615, particularly relating to Mary Queen of Scots; for example, 'Quantamcunque in Davisonum iram, & dolorem ex morte Scotorum Reginæ Elizabetha conceperit, aut præsetulerit, certè acerbissimum dolorem nec sine summa iracundia Rex Scotorum vnicus eius filius hausit, qui matrem charissimam pietate coluit, quæ in filio conspici potest, longè maxima; & luctu lamentisque prosequutus est plurimis' (p. 466) was modified by Camden's deletion of the words 'aut præsetulerit' in his manuscript, so that it reads 'Quantamcunque in Davisonum iram, & dolorem ex morte Scotorum Reginæ Elizabetha conceperit;' in this edition (p. 501). As Collinson states, 'These were the most important two words which Camden ever wrote, or unwrote. For their implication was that Elizabeth was fully complicit in Mary's death and that her grief and anger were synthetic and diplomatic' (p. 160).

Written by a figure who was at the centre of the English establishment through Elizabeth's reign (Camden was seven when Elizabeth came to the throne and fifty-two when she died), who had witnessed many of its important events first-hand, who had access to many of the major archival sources, and who enjoyed the patronage of her chief counsellor, the '*Annales* is, for its time and perhaps for any time, a remarkable work of history' (P. Collinson, 'William Camden and the Anti-Myth of Elizabeth' in S. Doran and T.S. Freeman (eds), *The Myth of Elizabeth* (Basingstoke, 2003), pp. 79-98, at p. 92).

Copinger 759; Rahir 194; Willems 227.

**THE BELTON HOUSE COPY OF THE FIRST PUBLICATION OF
HOBBS' *DIALOGUE BETWEEN A PHYLOSOPHER AND A STUDENT,*
*OF THE COMMON-LAWS OF ENGLAND***

3. HOBBS, Thomas. *The Art of Rhetoric, with a Discourse of the Laws of England*. London: William Crooke, 1681.



2 parts in one volume, octavo (183 x 112mm), pp. [6 (title, verso blank, preface)], 1-168, '(1)'-'(208)'. Engraved portrait frontispiece. Wood-engraved initials. (Very light offsetting, occasional light spotting, very light offsetting from frontispiece onto title.) Contemporary British mottled calf, borders of blind rules with floral cornerpieces in blind, spine divided into compartments by blind rules, modern gilt morocco lettering-piece, board-edges roll-tooled in gilt, all edges speckled red. (Extremities a little rubbed and bumped, cracking on hinges and upper joint, small hole in front free endpapers, rear endpapers replaced.) *Provenance: John Cust, 1st Earl Brownlow, Belton House, Grantham* (1779-1853, engraved armorial bookplate on upper pastedown post-dating 1815 [Franks 7725]; by descent to:) – Peregrine Francis Adelbert Cust, 6th Baron Brownlow (1899-1978; sale, Sotheby's

London, 8 November 1971, lot 131, sold for £80 to:) – Francis Edwards, London (buyer of record) – R.D. Steedman, Newcastle (bookseller's ticket and pencilled collation note on upper pastedown) – **Stephen John Keynes OBE, FLS** (1927-2017).

£1,500

First edition. *The Art of Rhetoric, with a Discourse of the Laws of England* was published by William Crooke (bap. 1639, d. 1694) shortly after Hobbes' death in

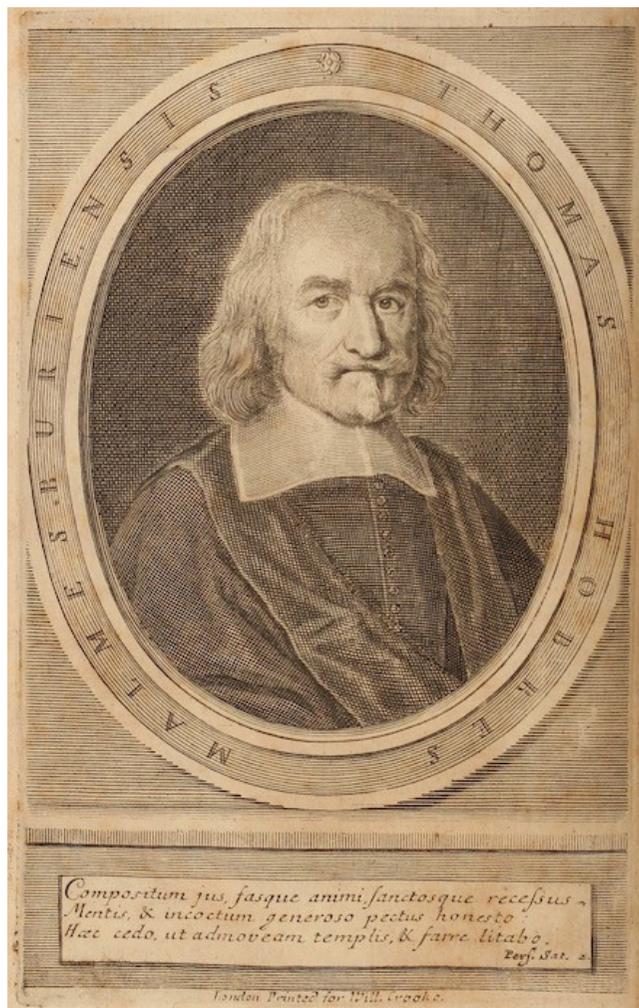
1679 and combines three works divided into two parts: the first part is formed of *A Briefe of the Art of Rhetorique* (pp. 1-134) and *The Art of Rhetorick Plainly Set Forth; with Pertinent Examples for the More Easie Understanding and Practise of the Same* (pp. 135-168), and the second part comprises *A Dialogue between a Phylosopher and a Student, of the Common-Laws of England* (pp. '(1)'-'(208)'). Hobbes' *A Briefe of the Art of Rhetorique* was first published anonymously in 1637 by Andrew Crooke (c. 1605-1674), and then reprinted (again anonymously) in *A Compendium of the Art of Logick and Rhetorick in the English Tongue* (London, 1651), before it was published in the present volume by William Crooke, who is believed to have been Andrew Crooke's nephew, and was successively his apprentice, collaborator, and successor. Both Andrew and William were the authorised publishers of Hobbes' works and in turn acted as his 'man of business'.

The attribution of *A Briefe of the Art of Rhetorique* to Hobbes has been questioned in recent years, but the case for his authorship has been convincingly restated by T. Raylor; cf. *Philosophy, Rhetoric, and Thomas Hobbes* (Oxford, 2018), pp. [281]-291. However, while Crooke ascribes *The Art of Rhetorick Plainly Set Forth* to Hobbes, it was actually the work of the puritan and Ramist Dudley Fenner (?1558-1587), but extracts from Fenner's *Artes of Logike and Rethorike, Plainelie Set Foorth in the English Tounge* (Middelburg, 1584) had been included in *A Compendium of the Art of Logick and Rhetorick in the English Tongue with A Briefe of the Art of Rhetorique* and, as Alan Cromartie explained, William Crooke appears not to have known of the 1637 edition and used the 1651 text for his edition, 'so he had no doubt leapt to the conclusion that both the rhetorics were Hobbesian' (Thomas Hobbes, *Writings on Common Law and Hereditary Right*, ed. A. Cromartie and Q. Skinner (Oxford, 2005), p. lxvii).

The final work, *A Dialogue between a Phylosopher and a Student*, was first published in 1681 from the manuscript which Hobbes had given William Crooke 'at least as early as 1673, presumably with an eye to circulation; a print-run was out of the question, because a book about the law had to be licensed by the senior judges, the most important of whom, Sir Mathew Hale, the Lord Chief Justice, had read it and expressed distaste for it' (*op. cit.*, p. lxvi). The manuscript remained unpublished at Hobbes' death, but Crooke seems to

have prevaricated before taking the decision to publish it with two works on rhetoric, possibly to distract attention from the controversial third part by prefacing it with texts which had been in print for at least thirty years. *The Art of Rhetoric* only has two title-pages, the first a general title and the second a part-title to *The Art of Rhetorick Plainly Set Forth*, but *A Dialogue between a Phylosopher and a Student* has a new sequence of signatures running B⁴ C-O⁸ P⁴, suggesting that Crooke had originally intended to publish it as a separate work with a preliminary quire A including a title-page and that it was 'a rather late decision to sell the works together' (*op. cit.*, p. lxviii). Certainly, Crooke took some pains in his preface to the reader to distance himself from Hobbes' political views and states, somewhat pusillanimously, that 'it is not to be expected that al[l] men should submit to his opinions, yet 'tis hoped none will be offended at the present publishing of these papers, since they will not find here any new fantastic notions, but only such things as have been already asserted with strength of argument by himself, and other persons of eminent learning. To the public at least this benefit may accrue, that some able pen may undertake the controversie, being moved with the desire of that reputation, which will necessarily attend victory over so considerable an adversary' (A4v). Apart from its appearance in this edition, Crooke subsequently included *A Dialogue between a Phylosopher and a Student* in his first volume of *Tracts of Thomas Hobb's* (1681), evidently using the same sheets with the collation B⁴ C-O⁸ P⁴ and may have intended to issue it as a separate work in 1682, since the list of 'Books Lately Printed for William Crooke [...] 1682' on Z4v of the second volume of *Tracts of Thomas Hobb's* (1682) advertises 'A Dialogue betwixt a Student and a Philosopher, about the Common Laws of England, in Octavo, by Thomas Hobbs'.

This copy is from Belton House, Grantham, which was built in the 1680s and housed a book collection from its earliest years, which grew, through the acquisitions of family members in the 1620s and successive generations, to a collection of some 11,000 titles in *circa* 15,000 volumes, making it the second-largest library owned by the National Trust at present. Books did, however, leave the library in a significant deaccession in the 1920s or 1930s; the sale of a selection of books and manuscripts offered with other properties at Sotheby's London on 15 April 1929; single-owner sales from the library at Belton House



by Sotheby's London on 4 March 1957 and 8 November 1971 (the latter including this volume); and a single-owner auction of books and other works on the premises by Christie's on 30 May 1984. This volume bears the engraved 'Belton House' bookplate first used by John Cust, 1st Earl of Brownlow, which has an earl's coronet surmounting the collar and insignia of a knight of the Royal Guelphic Order, which encircles the Cust and Brownlow crests (cf. P. Hoare, 'The Brownlowes and Custs of Belton House, Lincolnshire and their Bookplates' in *The Bookplate Journal*, vol. 6 (2008), pp. 3-38 at p. 21 with fig. 29). John Cust was educated at Eton College and Trinity College, Cambridge, travelled in Europe and Russia as a young man, pursued his scholarly interests

through his fellowships of the Royal Society and Society of Antiquaries of London, and his membership of the Roxburghe Club, and was awarded honorary doctorates by the University of Oxford (1834) and the University of Cambridge (1835). He served as the Tory Member of Parliament for Clitheroe from 1805 to 1807, before succeeding his father as the second Baron Brownlow in 1807 (he was created Earl Brownlow in 1815), and was appointed Lord Lieutenant of Lincolnshire in 1809, holding the position until 1852.

The 1st Earl Brownlow 'put considerable effort into expanding the library at Belton [...], and [expended] considerable sums of money in redesigning the architecture of the house's library. Jeffrey Wyatt, later Wyatville (1766-1840), was employed between 1809-10 to draw up a scheme to convert part of the old kitchen in the house's north-west wing into a new "great library". [...] When the famous bibliographer Thomas Dibdin visited Belton after John Cust's renovations were completed, he commented favourably on the new library room: "It is one of the prettiest books-depôts imaginable; containing some admirable volumes of virtú and antiques – all with good mellow-toned backs – such as comfort, while they attract, the eye of the bibliomaniac"' (A. Brundin and D. Roberts, 'Book-Buying and the Grand Tour: the Italian Books at Belton House in Lincolnshire', *The Library*, 16 (2015), pp. 51-79, at pp. 76-77). Although this volume was published at around the same time that Belton House was being built, the curatorial staff of Belton House have kindly confirmed that this volume was not included in the 1754 inventory of the library, so it seems most probable that it was acquired by the first earl (however, as Peter Hoare notes, the first earl placed his 'Belton House' bookplate 'in volumes already in the Library' ('The Perils of Provenance: Serial Ownership, Bookplates and Obfuscation at Belton House', *Library History*, 18 (2002), pp. 225-234, at p. 231), so it is possible that he inherited it).

This copy was most recently 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 Keynes and brother Quentin Keynes – and the first Earl Brownlow – Stephen Keynes was a member of the Roxburghe Club.

ESTC R7393; MacDonald and Hargreaves 13.

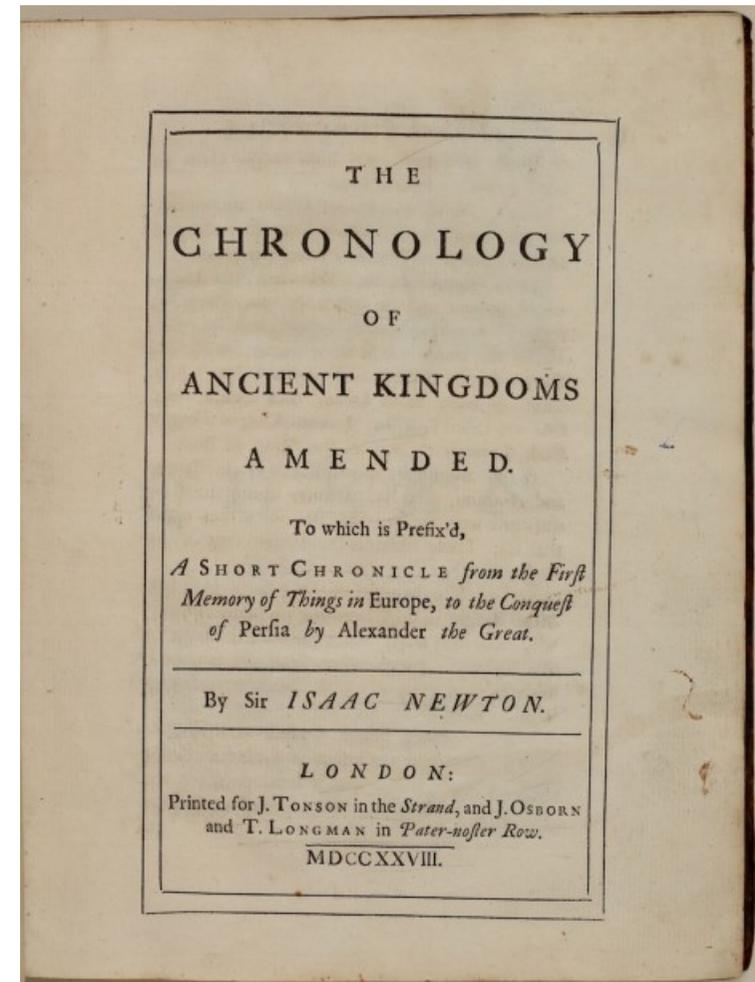
NEWTON'S REVISION OF ANCIENT CHRONOLOGY BASED ON ASTRONOMICAL OBSERVATIONS

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

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

£950

First edition, standard-paper issue. Newton's serious, scholarly interest in theology began a few years after his appointment as a Minor Fellow of Trinity College, Cambridge in 1667, probably due to the obligation to enter holy orders incumbent upon fellows of the college. In about 1670, '[i]n his usual style [Newton] purchased a notebook and entered a set of headings under which to collect the fruits of his reading in an orderly way [...]. He devoured the Bible, making himself a master of it to an extent that few could match, and tackled the early fathers of the church in a prodigious programme of reading that took him through all the major fathers and many lesser ones as well. Almost immediately his study found a focus. In his notebook headings such as "Christi passio, descensus, et resurrection" and "Christi satisfactio, & redemption", apparently expected to be major topics from the space allotted to them in anticipation, received very few entries. "Deus filius" ("God the Son"), on the other hand, spilled over the smaller space originally intended for it, and the entries he did set down suggest that very early he began to see a distinction between God the Father and God the Son and to question the status of Christ and the doctrine of the Trinity. It did not take Newton long to read himself right out of orthodoxy. He became fascinated with the theological struggle of the fourth century as a result of which trinitarianism was established as Christian orthodoxy. For Athanasius, the principal architect of trinitarianism, he developed more than a mere antipathy – passionate hatred is a better description. One of his manuscripts, "Paradoxical questions concerning the morals & actions of Athanasius & his followers" [...], virtually stood Athanasius in the dock and prosecuted



him for an extended litany of sins. Newton enlisted himself among the disciples of Athanasius's opponent, Arius, for whom Christ was not an eternal part of the Godhead but a created intermediary between God and man, a doctrine similar but not identical to modern unitarianism' (ODNB). These heterodox religious opinions were carefully concealed by Newton and did not impede his progress to the position of Lucasian Professor of Mathematics in 1669; the potential problem caused by the requirement for ordination was circumvented by a royal mandate removing the



TO THE
QUEEN.



A D A M,

AS I could never hope to write
any thing my self, worthy to be laid
A 2 before

obligation from the Lucasian Professor, thus avoiding any embarrassing examination of Newton's religious beliefs.

In *The Chronology of Ancient Kingdoms Amended* 'Newton attempts to determine the dates of ancient events from astronomical considerations and indicates the manner in which astronomy might be used to verify the views on the chronological points derived in the main from Ptolemy, which were held in

his time' (Babson). The text, which evolved over a long period of time, had its origins in Newton's 'most important theological composition, "Theologiae gentilis origines philosophicae" ("The philosophical origins of gentile theology")' (ODNB), which dates from the early 1680s, and 'removed the coming of Christ from the focus of world history and treated him as merely the latest in a series of prophets sent by God to reclaim mankind from false gods. But mankind has an innate tendency to idolatry; trinitarianism, the worship of a creature as God, was only another turn in the cycle that throughout history had repeatedly perverted worship' (*op. cit.*).

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

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

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

5. **BARBAULD, Anna Letitia.** *Hymns in Prose for Children ... A New Illustrated Edition.* London and New York: Dalziel Brothers for Frederick Warne and Co. and Scribner, Welford, and Co., 1869.

Octodecimo (142 x 94mm), pp. viii, 100. Colour-printed wood-engraved frontispiece, one wood-engraved illustration in the text, and 23 wood-engraved head- and tailpieces after F.W. Hulme, B. Foster, *et. al.* by Dalziel. (Paper lightly browned, a few ll. lightly marked or creased at margins, light offsetting from frontispiece onto title.) Original green cloth, board with borders blocked in blind, upper board with gilt title within ornamental frame, spine lettered in gilt, mid-yellow coated endpapers, all edges gilt. (Extremities lightly rubbed, spine slightly darkened, small cracks on upper hinge.) A very good copy in the original cloth.

£195



'New illustrated edition'. The poet, essayist and children's writer Anna Letitia Barbauld (*née* Aikin, 1743-1825) was born in Leicestershire to Presbyterian parents, the Reverend John and Jane Aikin. She was 'educated by her mother, who taught her to read by the age of two but who also, fearing that a girl brought up in the presence of schoolboys would become a "hoyden", strictly curbed her activity [...]. Later she persuaded her father [a schoolmaster] to teach her Latin and some Greek, and she read avidly in his library' (ODNB). In 1758, the Aikin family moved to Warrington, Lancashire, where John Aikin taught languages, literature, and divinity at the celebrated Warrington Academy, and '[a]mong its tutors and students she made lifelong friends, notably Joseph Priestley [...], his wife Mary [...], and William Enfield' (*op. cit.*). In the stimulating intellectual environment surrounding the Academy – which counted Johann Reinhold Forster, Jean-Paul Marat, and Priestley among its tutors and George Adam Forster, Samuel Galton, John Goodricke, and Thomas Robert Malthus among its alumni – Anna Aikin began to compose poetry. In 1773 she published her first book, *Poems*, which enjoyed great success and was reprinted throughout the eighteenth century.

Following her marriage in 1774 to the Reverend Rochemont Barbauld (1749-1808), an alumnus of the Academy, Anna and Rochemont Barbauld moved to Palgrave, Suffolk, where they opened a school for boys on 25 July 1774. It enjoyed great success, and 'drew boys from as far as New York and the West Indies; during the Barbaulds' tenure an estimated 130 boys passed through it. Several achieved eminence in later years: examples are William Taylor [...], whose translations of German literature influenced the first generation of Romantic poets, and Thomas Denman [...], drafter of the Reform Act of 1832. The school also occasioned [Anna] Barbauld's most influential books: *Lessons for Children* (4 vols., 1778-1779), written to teach Charles [Anna's nephew and the Barbaulds' adopted son] to read, and *Hymns in Prose for Children* (1781), a primer in religion for her youngest pupils. Reprinted in England and America throughout the nineteenth century, and translated into other languages, they profoundly affected reading pedagogy among the middle classes; the name Mrs Barbauld became virtually synonymous with infant instruction' (*op. cit.*).

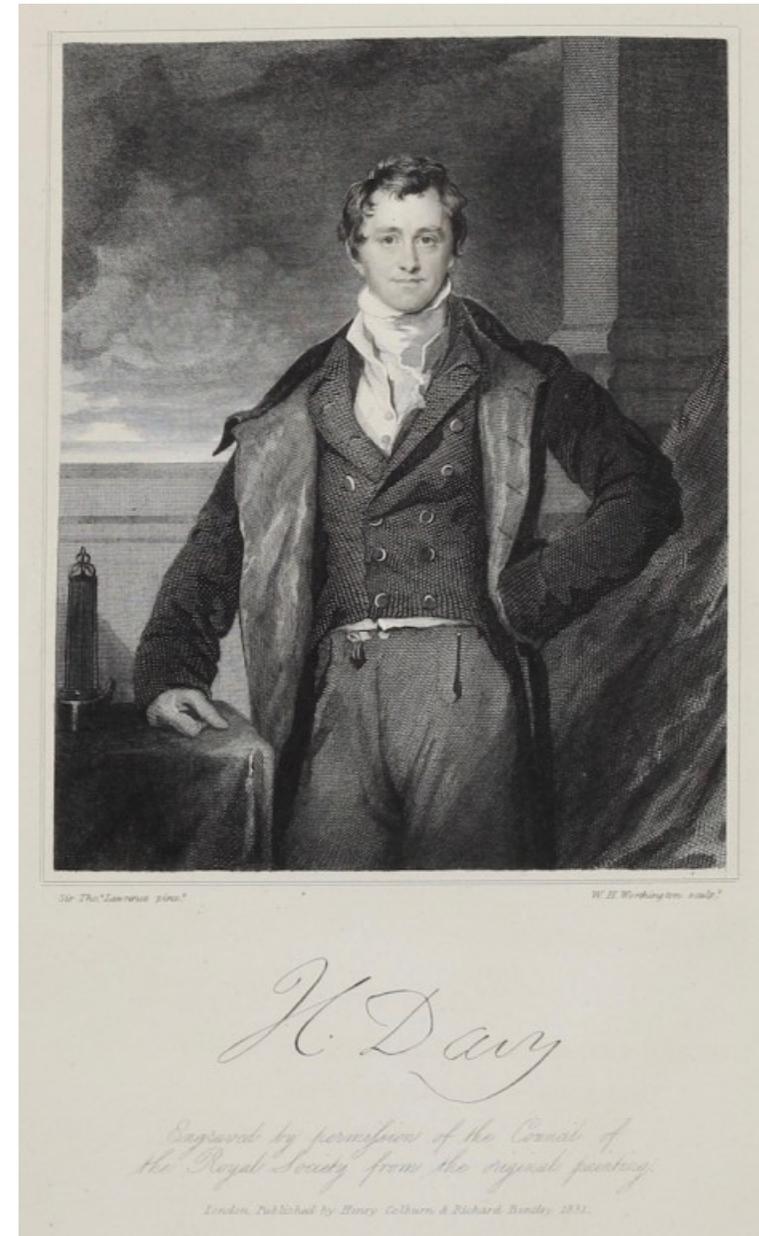
Although her literary and political writings covered a range of subjects which reflected her role in radical intellectual circles, her opposition to slavery, and her support for the ideals of the French Revolution, Barbauld's reputation in the two centuries following her death rests principally on her books for children.

Hymns in Prose for Children was intended to develop the spiritual understanding of children, since, although there were many books for children which 'unfold the system, and give a summary of the doctrines of religion, it would be difficult to find one calculated to assist them in the devotional part of it' (p. [v]). The only exception Barbauld identified was Isaac Watts' poetic *Hymns for Children* (1715), which she felt was unsuitable for children since it was written in verse, and '[t]he author of these Hymns has therefore chosen to give them in prose. They are intended to be committed to memory, and recited. And it will probably be found that the measured prose in which such pieces are generally written, is nearly as agreeable to the ear as a more regular rhythmus' (pp. vi-vii).

This edition was one of the earliest books issued by the eponymous publishing company established in 1865 by Frederick Warne (1825-1901), and is an early example of the company's commitment to colour-illustrated children's literature, which saw it publish books written and/or illustrated by Edward Lear, Randolph Caldecott, Kate Greenaway, Walter Crane, and Beatrix Potter in the late nineteenth and early twentieth centuries. The illustrations – which include a wood-engraved frontispiece printed in colours – appear to have been commissioned for this edition, and were drawn by Frederick William Hulme, B. Foster, and others, and engraved by the Dalziel Brothers, one of the leading engravers of the era.

This 1869 Warne edition of *Hymns in Prose for Children ... A New Illustrated Edition* is very rare: we can only trace one undated Warne edition of the title in the UK via COPAC (Glasgow University) and one undated Warne edition in WorldCat (University of Florida). These undated editions are most likely later than this dated edition of 1869 (e.g., an edition is listed in *Frederick Warne & Co.'s General Catalogue of Choice New Illustrated Works, Juvenile Publications, Reference and Useful Books, Issued at Popular Prices* (London, 1874), p. 31).

A 'VALUABLE, CANDID' BIOGRAPHY OF SIR HUMPHRY DAVY BT



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

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

£395

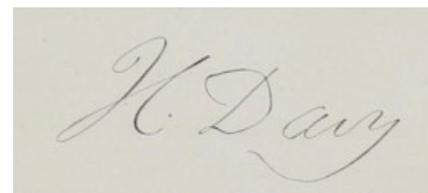
First edition. *The Life of Sir Humphry Davy*, the first posthumous biography of the scientist Sir Humphrey Davy, Bt (1778-1829), was written by the physician and author Paris (c. 1756-1856). As a young, self-educated scientist whose researches into Voltaic Piles were published in the Royal Society's *Philosophical Transactions* in 1801, Davy was appointed in January of that year to the post of Director of the Laboratory and Assistant Professor of Chemistry at the Royal Institution, where his successes as a researcher and as a lecturer confirmed his reputation at a national level. Davy's connections with the Royal Society grew over the years: in 1807 Davy was elected one of the two secretaries of the Royal Society (with the support of his patron Sir Joseph Banks, Bt); in the same year he also won the Royal Society's Rumford Medal for his invention of the Davy Lamp – a lamp which saved the lives of numerous miners and led Banks to write Davy 'a magnificent letter declaring that his work would place the Royal Society higher in popular opinion than all the abstruse discoveries beyond the understanding of ordinary people' (ODNB).

Finally, following the death of Banks, he was elected the President of the Royal Society on 30 November 1820. Under Davy's presidency, the Royal Society moved further towards the professionalism of science, but it was also marked by a violent schism between Davy and his younger *protégé* Michael Faraday. By the time he was re-elected President on 30 November 1826 Davy's health was declining, and in December, aged 48, he suffered a stroke. Davy spent

much of the following eighteen months abroad to convalesce, but suffered a second stroke in Italy on 20 February 1829, and therefore decided to return to England, via Geneva, where he died peacefully in his sleep on 29 May 1829.

Paris, the author of a number of successful books on medicine and science, was commissioned to write a biography of Davy for the sum of 1,000 guineas (cf. *Bibliotheca cornubiensis* II, p. 422). It appears to have been first issued in this one-volume, quarto first edition published in January 1831 by Colburn and Bentley at the price of 3 guineas, followed shortly afterwards by the cheaper, two-volume, octavo edition, which was sold at 28s (cf. *Bibliotheca cornubiensis* I, p. 110). The reception of Paris' biography was generally positive; for example, apart from a few caveats, *The Athenaeum* was generally laudatory in its review, commenting that, 'Dr. Paris has written the memoirs of his friend with an impartiality rarely found in contemporary biography [...]. [T]he book [...] is valuable, candid, and perhaps satisfactory' (no. 168 (15 January 1831), p. 39). The work is prefaced by a frontispiece, which reproduces the portrait of Davy by Sir Thomas Lawrence at the Royal Society, with a facsimile of Davy's signature beneath, and concludes with a bibliography of Davy's writings (pp. 540-543).

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



7. ROGERS, Samuel. *Human Life. A Poem*. London: Bensley and Son for John Murray, 1819.

Octavo (172 x 102mm), pp. 100. (A few light spots or marks, very light offsetting.) 19th-century British pebble-grained blue cloth, spine ruled and lettered in gilt, all edges speckled red. (Extremities lightly rubbed, offsetting onto free endpapers, half-title, and final page, short split at head of upper joint.) A very good copy, retaining the half-title. *Provenance*: traces of early pencil signature on title and brackets added in pencil (*vide infra*) – W.J. Hodges (late-19th-century ownership signature on title).

£75

First octavo edition, first impression. Published by the poet Rogers (1763-1855) in his later years, 'Human Life' was the poem 'which [he] preferred to any of his writings. Detailing various scenes from cradle to grave in the life of a gentleman from a background similar to Rogers's own, the poem gave Rogers the opportunity to confront his own sufferings in a vicarious form. He never married, and there is a wistfulness in the delineation of domestic scenes' (ODNB). It was well-received by his contemporaries, and the *Edinburgh Review* praised it in the following words: '[t]hese are very sweet verses. They do not indeed stir the spirit like the strong lines of Byron, nor make our hearts dance within us, like the inspiring strains of Scott; But they come over us with a bewitching softness that, in certain moods, is still more delightful – and soothe the troubled spirits with a refreshing sense of truth, purity, and elegance. They are pensive, rather than passionate; and more full of wisdom and tenderness than of high flights of fancy, or overwhelming bursts of emotion – while they are moulded into grace, at least as much by the effect of the Moral beauties they disclose, as by the taste and judgment with which they are constructed' (vol. XXXI (1819), p. 325).

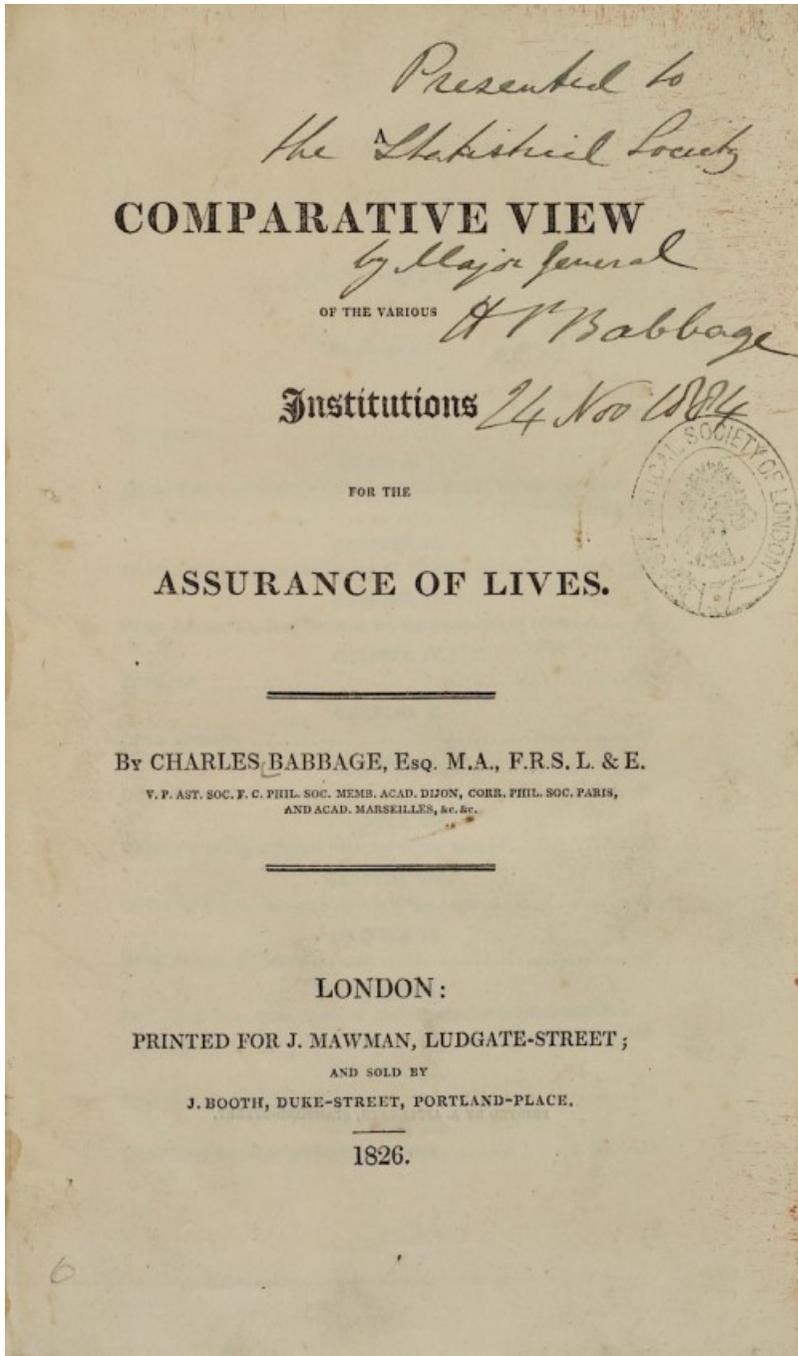
This volume contains the poem 'Human Life' (p. [5]-66), the author's 'Notes' on it (p. [67]-[81]), 'Lines Written at Pæstum March 4, 1815' (p. [83]-94), and 'The Boy of Egremont' (p. [95]-100). In his preface to *The Poetical Works of Samuel Rogers* (London, 1869), the poet's nephew Samuel Sharpe commented that '[“Lines Written at Pæstum”] were the first-fruits of his journey to Italy, and are warm with the enthusiasm of a visit to the land of Horace and Virgil, of Dante and Petrarch, of Raphael and Michael Angelo. The solemn temples of Pæstum had been much in his mind before starting on his journey; the copy of a Doric

column from one of those buildings stood every day before his eyes in the corner of his room; hence he naturally greeted them as an old acquaintance. [...] These lines are almost the first that he wrote in blank verse; and they mark the continued change of his taste from the more careful structure of his early verses to a looser and freer style. They were the forerunners of his larger poem on Italy, which he was at that time employed upon' (p. xxxii).

Human Life was first published in a quarto edition in early 1819 (Murray's records show that 750 copies were printed in January 1819), which is known in three states, and a putative first state posited by Simon Nowell-Smith in 'Note 251. Samuel Rogers. *Human Life*, 1819' (*The Book Collector* XIV (1965), pp. 362-365). The quarto edition was followed by an octavo edition, which appeared shortly afterwards in three states: a first impression of 4,000 copies printed by Bensley and Son in March 1819 (the present state), a second impression of 1,000 copies printed by Davison later in the same month, and a further 1011 copies printed by Bensley in April 1819. Nowell-Smith notes that the two Bensley printings are 'most easily distinguished by the addition of marginal brackets to mark rhymed triplets in "Human Life"' (p. 365), and it is interesting to note that an early owner of this copy has added in seven marginal brackets in pencil to identify these triplets. This first issue of the octavo edition was based on Nowell-Smith's Quarto iv, although he notes that 'three lines have been added to "Human Life" and two of the notes have been expanded' (p. 364), and this edition also includes a new note on rhymed triplets on p. [81], in which Rogers comments on his use of 'the old-fashioned triplet', adding that 'Dryden seems to have delighted in it'.

Cf. Lowndes p. 2118.

AN ASSOCIATION COPY INSCRIBED BY CHARLES BABBAGE'S SON AND COLLABORATOR TO THE STATISTICAL SOCIETY OF LONDON,
WHICH WAS CO-FOUNDED BY THE AUTHOR



8. BABBAGE, Charles. *Comparative View of the Various Institutions for the Assurance of Lives.* London: A. Applegath for 'J. Mawman [...] and sold by J. Booth', 1826.

Octavo (218 x 133mm), pp. xxxi, [1 (blank)], 170, [27 (letterpress tables)], [1 (blank)], [2 (imprint, verso blank)]. One folding letterpress table and letterpress tables in the text. (Some very light offsetting and scattered spotting, folding table slightly browned and creased, and minimally chipped at fore-edge.) Contemporary dark-brown cloth for the Statistical Society of London, spine lettered and decorated in gilt, light-cream coated endpapers, all edges speckled. (Extremities lightly rubbed and bumped, slight cracking on hinges.) A very good copy, retaining the final imprint I. O₄. *Provenance: Henry Prevost Babbage*, 24 November 1884 (1824-1918, gift to:) – Statistical Society of London (presentation inscription on title 'Presented to the Statistical Society by Major General H.P. Babbage 24 Nov 1884'; recorded in *Journal of the Statistical Society of London*, 47 (1884), p. 708, when it was bound in 'boards'; inkstamps on title and p. 40, and gilt crest on spine; presumably the copy listed in *Catalogue of the Library of the Royal Statistical Society* (London, 1908), p. 15).

£1,950

First edition. In 1824 Charles Babbage (1791-1871) was offered the position of Director and Actuary of the nascent Protector Life Assurance Company, with a prospective annual income of some £2,500 from the company and private practice as an actuary, and he 'spent several months studying the life assurance business and computed a new set of life tables' (ODNB). However, as Babbage explained in his autobiography, '[a]fter three months' labour, when the whole of the arrangements had been completed, and the day for our opening had been fixed, circumstances occurred which induced us to give up the plan' (*Passages from the Life of a Philosopher* (London, 1865), p. 475), and the business was closed before any policies were issued. Babbage spent the following year using his actuarial knowledge to compose the *Comparative View of the Various Institutions for the Assurance of Lives*, which appears to have been completed at the end of that year (the preface is dated 26 December 1825). The book was 'aimed [...] at the interested layman' (Tomash and Williams) – the introduction opens with the words, '[n]othing is more proverbially uncertain than the duration of human life, when the maxim is applied to an individual; yet there are few things less subject to fluctuation than the average duration of a multitude of individuals' (p. [xv]) – and was not written 'for the professional actuary but for the general populace unwary of the pitfalls of conveniently misrepresented benefits. It was, at least in part, a work of consumer protection with Babbage self-cast as champion of the exposé' (ODNB). This first edition of 1826 was followed by a German translation in the following year, which was

'extensively circulated' (Pocock), but the English edition was not reprinted in the nineteenth century.

This copy was presented to the Statistical Society of London by Major-General Henry Prevost (or Provost) Babbage, Charles Babbage's youngest son, who was educated at University College School and University College, London, and also spent time at his father's drawing office and workshop as a young man, learning engineering and draughting skills. Following his graduation, Henry Babbage sailed for India in 1843 as a military cadet, and spent more than thirty years serving in the Subcontinent, retiring to England with the rank of major-general in 1874. He had maintained his interest in his father's engines while in the army, and continued to work on them when he was in England on furlough in 1854-1856 and 1871-1873. On his death in 1871, Charles Babbage bequeathed his workshop, drawings, and remaining engine parts to Henry Babbage, who sold most of the contents of the workshop, but continued to work on the Analytical Engine. Henry Babbage also endeavoured to ensure his father's posthumous reputation, compiling *Babbage's Calculating Engines* (London, 1889) and assembling demonstration pieces from unused components of Difference Engine No. 1, which were given to the University of London, the University of Cambridge, the University of Manchester, and Harvard University.

PREFACE.

It is a matter of very little interest to the public, to be informed of the motives which have induced me to throw together the observations contained in the following pages. I have freely canvassed the various institutions for the assurance* of

* The terms *insurance* and *assurance* have been used indiscriminately for contracts relative to life, fire, and shipping; as custom has rather more frequently employed the latter term for those relative to life, I have in this volume entirely restricted the word *assurance* to that sense. If this distinction be admitted, *assurance* will signify a contract dependent on the duration of life, which must either happen or fail; and *insurance* will mean a contract relating to any other uncertain event which may partly happen or partly fail; thus, in adjusting the price for insurance on houses and ships, regard is always had to the chance of salvage arising from partial destruction.

The Statistical Society of London had been founded in 1834 by Babbage, Thomas Malthus, and Richard Jones, with the Marquis of Lansdowne as its president, and the Society soon established a library of statistical works. In 1884 Edward Stanford published the *Catalogue of the Library of the Statistical Society*, which listed some sixteen works by Babbage – but not *Comparative View* (although a review of the work was preserved in a volume of tracts on life assurance listed on p. 269). It seems likely that this copy, which may have been an author's copy retained by Babbage and then his descendants, was given to the Statistical Society shortly after the publication of the catalogue and in the year of its golden jubilee by Henry Babbage to make good the lacuna, and to ensure that his father's works were fully represented in the library of the society he had co-founded. **Association or presentation copies of *Comparative View* are very rare in commerce**, and the only copy we can trace in recent years was Henry Prevost Babbage's copy, later in the Erwin Tomash library (Sotheby's London, 18 September 2018, lot 720).

Goldsmiths' 24945; Kress C.1598; *Origins of Cyberspace* 36; Pocock, *A Chronological List of Books and Pamphlets*, p. 34; Tomash and Williams B10 (lacking imprint l. O4).

F a u s t

eine Tragödie

von

G o e t h e.

Erster und zweiter Theil.

Heidelberg.

1832.

A SURREPTITIOUS FRENCH PRINTING

– APPARENTLY THE FIRST SEPARATE EDITION OF PART I AND

A FRAGMENT OF PART II OF GOETHE'S *FAUST* TOGETHER

9. 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

[?]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 part ii 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.

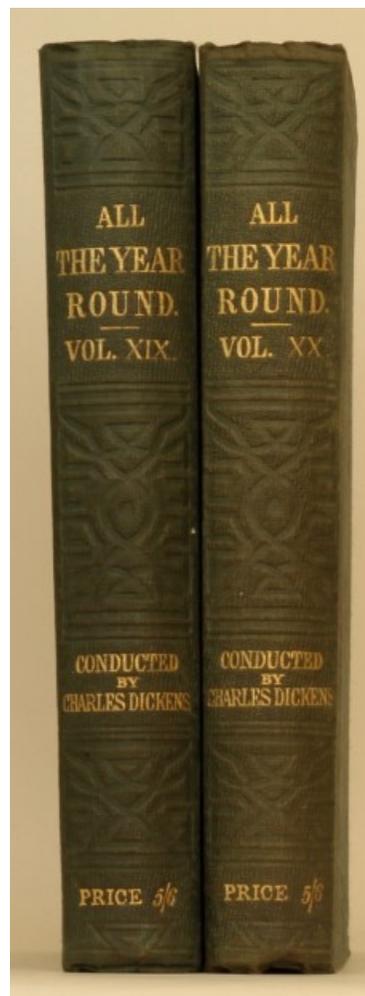
If this conjecture is correct, then this 1832 edition is the first separate publication of part I together with a fragment of part II of Goethe's *Faust*. The complete text of part II was first published separately the following year as *Faust. Eine Tragödie von Goethe. Zweyter Theil in fünf Acten* by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

THE FIRST PUBLICATION OF *THE MOONSTONE*

– 'FIRST AND THE GREATEST OF ENGLISH DETECTIVE NOVELS' – IN THE ORIGINAL CLOTH

10. 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.



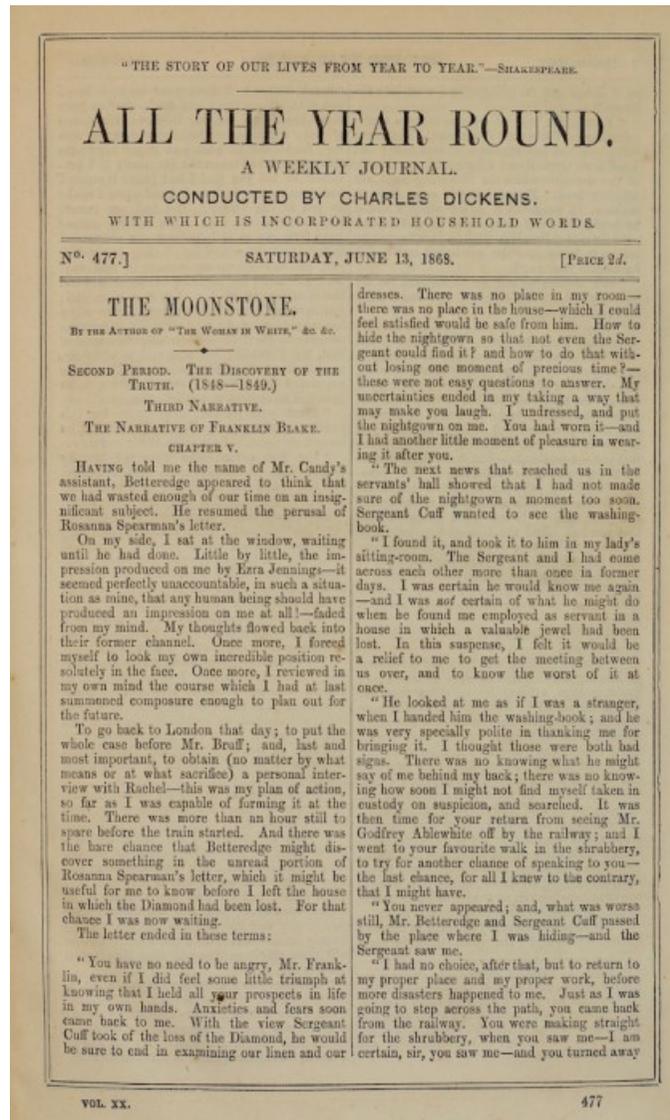
50 numbers bound in 2 volumes, octavo (243 x 162mm), pp. XIX: iv (volume-title, imprint, contents), 620 (nos 451-476); XX: [4 (volume-title, imprint, contents)], 596 (nos 477-501). Printed in double columns. (Occasional light spotting or marking, a few candlewax marks.) Original green cloth, boards blocked 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 also 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.

11. DOYLE, Sir Arthur Ignatius Conan. *'Dangerous Work'. Diary of an Arctic Adventure.* Edited by Jon Lellenberg and Daniel Stashower. London: Great Wall Printing Co. Ltd for The British Library, 2012.

Quarto (250 x 214mm), pp. [8 (half-title, frontispiece on verso, title, imprint and limitation statement on verso, contents, acknowledgements, map, portrait)], 368. Full-page colour illustrations reproducing the bindings and manuscript of Conan Doyle's notebooks, illustrations and maps in the text. Original cloth-backed boards, boards reproducing covers of original notebooks, spine lettered in gilt, printed endpapers, cloth slipcase decorated in gilt on upper panel. A fine copy.

£150



First edition, limited issue, no 45 of 150 copies. *'Dangerous Work'* was the young Conan Doyle's log, recording his experiences as a ship's surgeon aboard the Arctic whaler *SS Hope* on its voyage of 28 February to 11 August 1880. When Arthur Conan Doyle was a twenty-year old medical student at Edinburgh University, one of his fellow-students called Currie enlisted to serve as the surgeon on a whaling cruise to the Arctic. However, a last-minute change forced Currie to withdraw and find a replacement – and Doyle took up his position. The *Hope* sailed from Peterhead and quickly found itself in the Arctic, where Doyle assisted with the whaling as well as undertaking the surgeon's duties, although his lack of experience on the ice led to a number of accidents, during which he fell through thin sheets into the freezing sea – these mishaps earned him the nickname 'The Great Northern Diver'. The experiences of the cruise remained with Doyle to the end of his life – indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as 'Black Peter' – and he would later

recollect in his *Memories and Adventures* that, 'I went on board the whaler a big, straggling youth, I came off it a powerful, well-grown man' (Ware, Hertfordshire: 2007, p. 37).

Doyle's two-volume manuscript log of the voyage remained in his family's possession until 2004, when it was sold at auction by Christie's London ('The Conan Doyle Collection', 19 May 2004, lot 5), and it is reproduced here in a finely-printed colour facsimile, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: 'The Glamour of the Arctic', 'Life on a Greenland Whaler', 'The Captain of the "Pole-Star"' and 'The Adventure of Black Peter'.

12. 'TWAIN, Mark' [i.e. Samuel Langhorne CLEMENS]. 'A Connecticut Yankee in King Arthur's Court', in *The Century Illustrated Monthly Magazine*. Vol. XXXIX, New Series Vol. XVII, Nos 1-6 (November 1889-April 1890), pp. 74-83. New York and London: The De Vinne Press for The Century Co. and T. Fisher Unwin, 1890.

6 numbers bound in one volume, octavo in 4s (241 x 161mm), pp. [i]-viii (volume title, imprint, index), 3-160, 163-320, 323-380, 483-640, 643-800, 803-960. 6 frontispieces, numerous illustrations in the text, some full-page, including 6 by Daniel Carter Beard to illustrate 'A Connecticut Yankee'. (Occasional light spotting or marking.) Original full green cloth over bevelled boards, boards blocked in blind with elaborate strapwork design, spine blocked in blind with elaborate design and lettered in gilt, all edges speckled red. (Endpapers lightly spotted, extremities a little rubbed and scuffed.) A very good copy.

£75



First edition. Twain conceived, wrote, and then revised his celebrated satirical novel *A Connecticut Yankee in King Arthur's Court* over a period of five years between 1884 and 1889. A final typescript was prepared in April 1889, which Twain revised over the summer of that year, discovering a number of errors and unauthorised amendments, which had been introduced by the typist, in the process. Some of these were then corrected by the publisher, Frederick J. Hall, as the book was typeset, but a significant number escaped detection and persisted into the published text.

Meanwhile, as book was being typeset, 'Twain selected four excerpts from his story for publication in the November 1889 *Century Magazine*. He arranged for a second typescript to be made from the first, revised that typescript and supplied new passages to connect the excerpts. While most of the changes in these selections were made strictly for the sake of magazine publication, some dozen revisions were literary improvements which, because of Hall's production schedule, Mark Twain could not incorporate in the book' (M. Twain, *A Connecticut Yankee in King Arthur's Court*, edited by Bernard L. Stein (Berkeley, CA, 1983), p. 478). **The text published here appears not to have been published elsewhere**, but was drawn upon by Stein when he was preparing his authoritative text published in the University of California Press' edition of the works of Twain.

The six images which illustrate Twain's story in the *Century Magazine* also mark the beginning of Twain's creative partnership with Dan Beard, who would become 'Twain's favorite and most frequently chosen illustrator. [...] Always interested in both the pictorial and in collaborative projects, Twain found a marriage of both in his synergistic work with Dan Beard. At once a partner, a friend, and an inspiration, Dan Beard's art and influence helped Twain produce some of his most memorable and impactful pieces as well as to reconsider the role of illustration in his texts' (K.E. Bishop 'Illustrating Mark Twain: Daniel Carter Beard and His Influences' in *The Mark Twain Annual* 10 (2012), p. 109). *A Connecticut Yankee in King Arthur's Court* was the first of Twain's work that Beard illustrated, and Twain – who had frequently been disappointed by previous illustrators – praised Beard's work with the words, '[h]old me under permanent obligations. What luck it was to find you! There are hundreds of artists that could illustrate any other book of mine, but there was only one who could illustrate this one. Yes, it was a fortunate hour that I went netting for lightning bugs and caught a meteor. Live forever!' (quoted in A.B. Paine (ed.), *Mark Twain's Letters* (New York, 1917), II, p. 511).

PHOTOGRAPHS OF LATE-NINETEENTH-CENTURY ITALY BY FRATELLI ALINARI, SOMMER, AND OTHER LEADING STUDIOS

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

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

£750



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

Late-nineteenth-century English travel guides to Italy offered travellers advice on buying photographs of the scenes represented in this album, which were so popular that some Italian photographers sold prints internationally. This album, however, contains photographs from at least six different studios, so that it seems likely that the photographs were purchased from various studios or retailers by a tourist travelling through Italy, and then inserted into this album. The album itself was acquired in Rome, most probably between 1881 (the date of the later Alinari photographs) and 1900 (the death of Umberto I), and likely before 1892 (*vide infra*). The

selection of photographs is discerning, and the majority of the images came from highly-regarded and well-known studios, suggesting that the album was compiled for a wealthy traveller with an informed and educated interest in the architecture, arts, and archaeology of Italy.

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

Alinari periodically published catalogues of their photographs, which enable those present in this album to be dated: the latest examples appeared in the 1881 catalogue and none of them use the new numbering system introduced in 1892, indicating that the album was compiled before that date. The album contains eight photographs listed in Alinari's 1873 catalogue, comprising: 'No 1958 Firenze, Piazza della Signoria Loggia dei Priori detta de Lanzi (Orcagna)', 'No 1949 Firenze, Palazzo Vecchio (Arnolfo di Lapo)', 'No 1822 Firenze, La Cattedrale (Vista dal P. Pretorio)', 'No 1862 Firenze, Chiesa di S Croce, Piazza e Monumento a D Alighieri', 'No 1892 Firenze, Chiesa di S Marco il Chiostro, Ora Museo', 'No 2593 Firenze, Galleria Uffizi La Visitazione (Mariotto Albertinelli)', 'No 2999 Firenze, Galleria Pitti, Madonna della Seggiola (Raffaello)', 'No 3289 Firenze, Galleria Pitti Ritratto di Leonardo da Vinci', 'No 6502 Roma, Castello e Ponte S. Angelo (con Veduta del Vaticano[]) e S. Pietro', 'No 6470 Roma, Basilica di San Pietro (Bramante, Michelangelo ed Altro Maestri)', 'No 6482 Roma, Campidoglio (Michelangelo)', 'No 6528 Roma, Foro Romano, Visto dal Campidoglio', and 'No 6533 Roma, Foro Traiano'; six photographs listed in the 1876 supplementary catalogue, comprising: 'No 6502 Roma, Castello e Ponte S. Angelo (con Veduta del Vaticano[]) e S. Pietro', 'No 6470 Roma, Basilica di San Pietro (Bramante, Michelangelo ed Altro



Maestri)', 'No 6482 Roma, Campidoglio (Michelangelo)', 'No 6528 Roma, Foro Romano, Visito dal Campidoglio', 'No 6533 Roma, Foro Traiano', and 'No 6447 Roma, Anfiteatro Flavio o Colosseo'; and two photographs from the supplementary catalogue of 1881: 'No 9632 Bologna Le Torri Garisenda e Asinelli (del XII. Secolo)' and 'No 6328 Firenze, Panorama della Citta visto da S Miniato al Monte'.

The album also contains six images from the studio of the celebrated

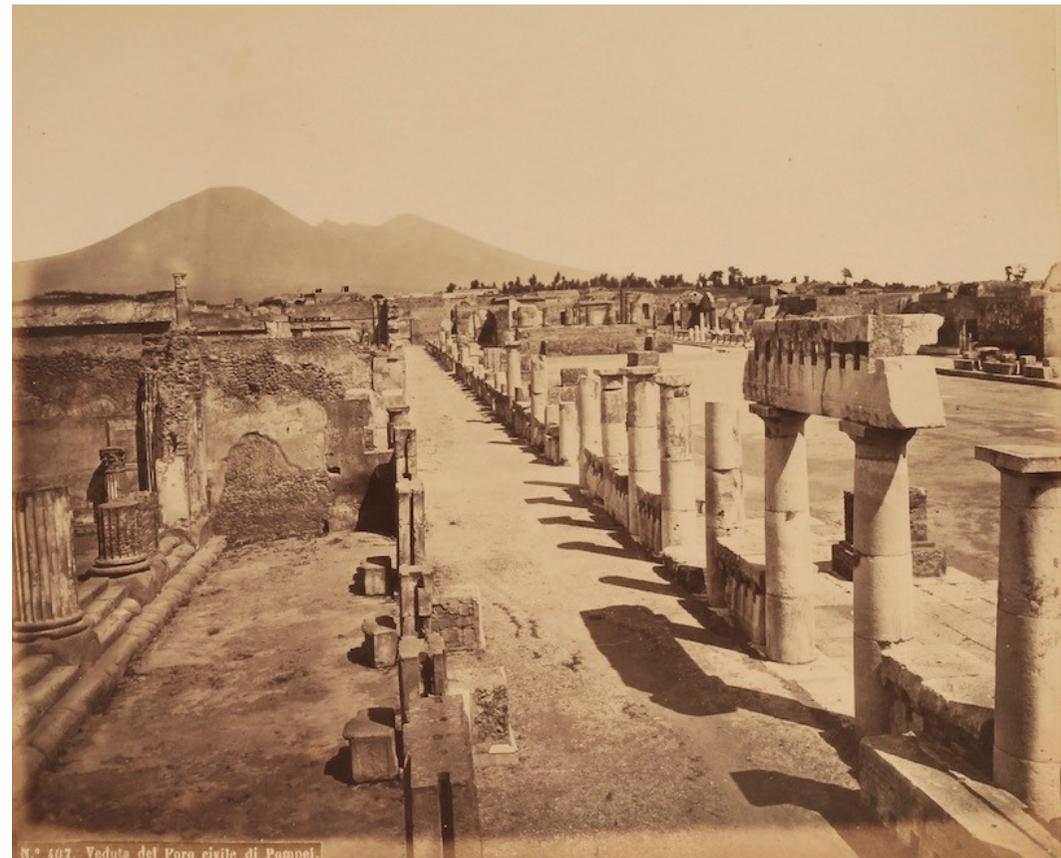
photographer Giorgio Sommer (1834-1914), who had been born in Frankfurt and had established his own business in 1853. In 1857 he emigrated to Italy and set up studios in Naples and Rome, and the high standard of his work led to his appointment as official photographer to Victor Emmanuel II, the king of Italy. Sommer was mainly resident in Naples, and established a very beneficial relationship with Giuseppe Fiorelli, the director of excavations at Pompeii, which enabled him to create a celebrated series of images of the archaeological excavations in the area, two of which are present in this album. The images of Pompeii and the landscapes which he also produced ensured the popularity of Sommer's photographs among tourists, so that his 'studio became something of a tourist attraction in its own right' (V.C. Gardner Coates, K.D.S. Lapatin, and J.L. Seydl, *The Last Days of Pompeii* (Los Angeles, 2012), p. 221). The photographs by Sommer are titled '7075 Lago Maggiore. Panorama da sopra Stresa', '7050 Lugano, Panorama da Monte S. Salvatore', '7031 Lago di Como, Cernobbio Panorama', '7021 Lago di Como, Bellagio dalla Villa [?]Giuseppe', 'No 1290 Panorama di Ercolano', and 'No 1293 Ercolano Casa d'Argo'.

Venice is depicted in six photographs by the studio of the renowned Italian photographer Carlo Naya (1816-1882), who studied law at the University of Pisa, before travelling extensively for some years. In 1857 he established his studio in Venice, which was particularly noted for its views of the city's monuments and works of art. His achievements were recognised by the Great Medal at the Universal Exhibition of London (1862), and gold medals at the exhibitions of Groningen (1869) and Dublin (1872). The six images are: '11 Venezia Canal Grande', '283. A. Venezia Canal Grande', '12. Venezia Ponte Rialto', '36. Venezia Canale di Canonica', '48. Venezia Piazza S Marco', and '6. A. Venezia Scala dei Giganti'.

Roberto Rive of Naples (*fl. circa* 1860-1890) is represented by eight photographs: 'Pozzuoli, Porto, Ponte Caligola e Capo Miseno No 103', 'Napoli, Pozzuoli, Tempio di Serapide, No 105', 'No 407, Veduta del Foro civile di Pompei', 'No 460, Casa di Diomede di Pompei', 'No A 414, La Basilica di Pompei', '1553 Il Campanile e Duomo di Pisa', 'No 2050 Genova, Scala dell'Università', and 'Genova veduta dalla Chiesa di S Maria di Carignano No 2017'. Of the other studios represented in the album, two views of Bologna ('No 268

Via Ugo Bassi' and 'No 295 Campo Santo, Sala Colombari') come from 'Fotografia dell'Emilia', the famous Bolgnese studio of Pietro Poppi (1833-1914), and another is from the Amodio studio in Naples ('Naples de Capodimonte').

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



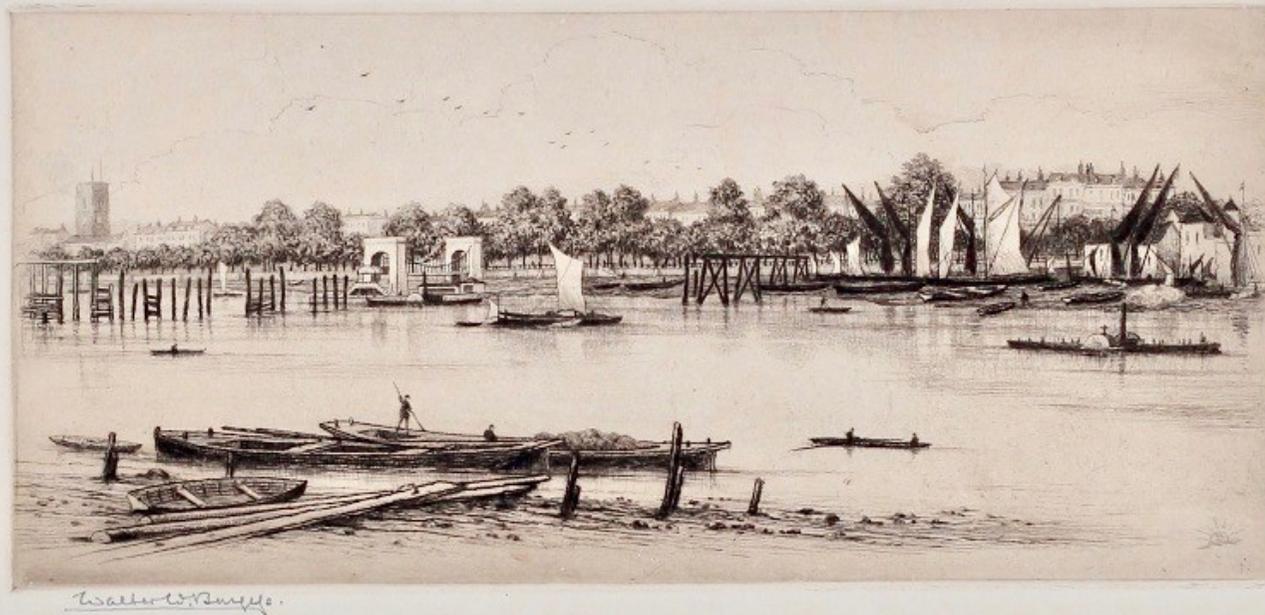
A FINE SERIES OF ETCHINGS DEPICTING LATE-NINETEENTH-CENTURY CHELSEA,

EACH SIGNED BY THE ARTIST, THE EDITION LIMITED TO 110 COPIES

14. 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).

£2,950



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 (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 for some fifty years, and 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.*).

15. **STUTZENBACHER, Robert.** *Das Diner: Practische Anleitung zu dessen Service und Arrangement nebst einer Sammlung hervorragender Menus ... Zweite, vermehrte und verbesserte Auflage.* Berlin: Rudolf Mosse, 1895.

Octavo (244 x 155mm), pp. VIII, 200. Printed in gothic type, with ornamental initials. Lithographic frontispiece printed in blue and gilt, and one double-page lithographic plate printed in blue and gilt with illustrations recto-and-verso, 2 colour-printed lithographic plates with alimentary tables recto-and-verso, and one lithographic section title. 51 full- or double-page menus with varying typographical and lithographic ornamentation, frames and illustrations, 5 full-page wood-engraved diagrams of table settings, one with an outline of a kitchen for a large household, and numerous diagrams and tables in the text. Woodcut head- and tailpieces. Original pictorial blue cloth by Gustav Fritzsche, Leipzig, boards with borders of black rules, upper board lettered in gilt and blocked with illustration in gilt and colours, spine lettered in black, all edges deep red, gilt-and-black patterned endpapers. (Extremities very lightly rubbed and bumped, spine slightly creased, light browning on endpapers.) A very good copy in the original pictorial cloth. *Provenance:* J.M. Spaeth, Berlin (bookseller's tickets on front pastedown and front free endpaper).

£125



Second, revised and enlarged edition. First published in 1893, *Das Diner* was prompted by its author's distress at the linguistic, cultural, and factual translation errors and inaccuracies in the publications on French dining culture and menus that were issued in Germany. The author, Robert Stutzenbacher, was the director of the Hotel de Pologne in Leipzig, presents himself as a well-travelled collector of menu cards, and was apparently successful in his endeavour of educating Germans properly about the art of French dining: as the foreword to this second edition states, he was prompted by the positive reviews of the first edition to correct and enlarge the text to produce this present edition, the last to appear during his lifetime (a posthumous third edition was published in 1901).

Das Diner is richly illustrated with diagrams of table settings, reproductions of photographs of contemporary feast tables, and even nutritional tables, which complement the individual chapters on table settings (describing the 'English system' and wedding feasts, but also simple breakfast tables and buffets); service (one's own for small, private functions as well as hired help, the care for silverware, and timing and logistics of service for larger parties); the order of dishes and how to handle the serving of wine; and an extensive section of dishes, by type, which in combination with each other will compose a menu, with German equivalents of the French names.

This is followed by tables of seasonal fish and game; a chapter on nutritious values of foods and the time needed for their digestion; a guide to prudent shopping for perishable foods, arranged in an alphabetical listing (from 'Austern' to 'Wurst' – both are only to be acquired in establishments known to observe rules of cleanliness to the utmost); guides to catering for parties; sample menus (including two vegetarian menus); a discussion of diets both historical and of other cultures; and insights into the planning of large kitchens. Altogether, a mouth-watering and cultural-historical snapshot of the art of French dining in late-nineteenth-century Germany.

NAPOLEON



EMPEROR

AN ICONOGRAPHY OF NAPOLEON

COMPILED BY THE EDITOR OF *THE CONNOISSEUR*

16. BAILY, James Thomas Herbert. *Napoleon. Illustrated with Prints from Contemporary and other Portraits.* London: The Cranford Press for The Connoisseur Magazine, 1908.

Quarto (277 x 213mm), pp. 126, [2 (blank l.)]. Title printed in red and black with publisher's device, half-title, title and text within printed decorative borders. Heliogravure portrait frontispiece after Delaroche, retaining tissue guard, 12 colour-printed plates with tissue guards, 2 collotype plates with tissue guards, and 19 plates printed recto-and-verso with monochrome illustrations included in the pagination. (A few light spots on tissue guards, text block slightly cockled.) Original red cloth by George Pulman & Sons, Ltd, London with their ticket on the lower pastedown, the upper board with central applied colour-printed portrait of Napoleon within an oval cartouche of a gilt wreath, and outer gilt border with bee cornerpieces enclosing gilt lettering, spine lettered and ruled in gilt and decorated with bee-tools and a crown, laid cream endpapers, top edges gilt. (Light spotting on endpapers, light scuffs on lower board, extremities lightly rubbed and bumped, spine slightly faded and with old repair to small hole.) A very good copy. *Provenance:* Davies & Son, Gloucester (early 20th-century bookseller's ticket on upper pastedown).

£95

First edition. A richly-illustrated biography of Napoleon by Baily (1865-1914), the editor and chief proprietor of *The Connoisseur*, which reproduced many of the best-known portraits by Delaroche, Appiani, Isabey, Philippoteaux, Vernet, David, Gros, Turner, and others in colour and monochrome. Baily had previously published *Emma, Lady Hamilton: A Biographical Essay with a Catalogue of her Published Portraits* (London, 1905), and was the author of biographies of the artists Francesco Bartolozzi and George Morland.

Levis, *A Descriptive Bibliography of the Most Important Books in the English Language, Relating to the Art & History of Engraving and the Collecting of Prints*, p. 209.

WRITTEN FOR ONE OF POTTER'S NIECES

'WHO HAD TOLD AUNT BEATRIX THAT PETER WAS MUCH TOO GOOD A RABBIT, AND
SHE WANTED A STORY ABOUT A REALLY NAUGHTY ONE'

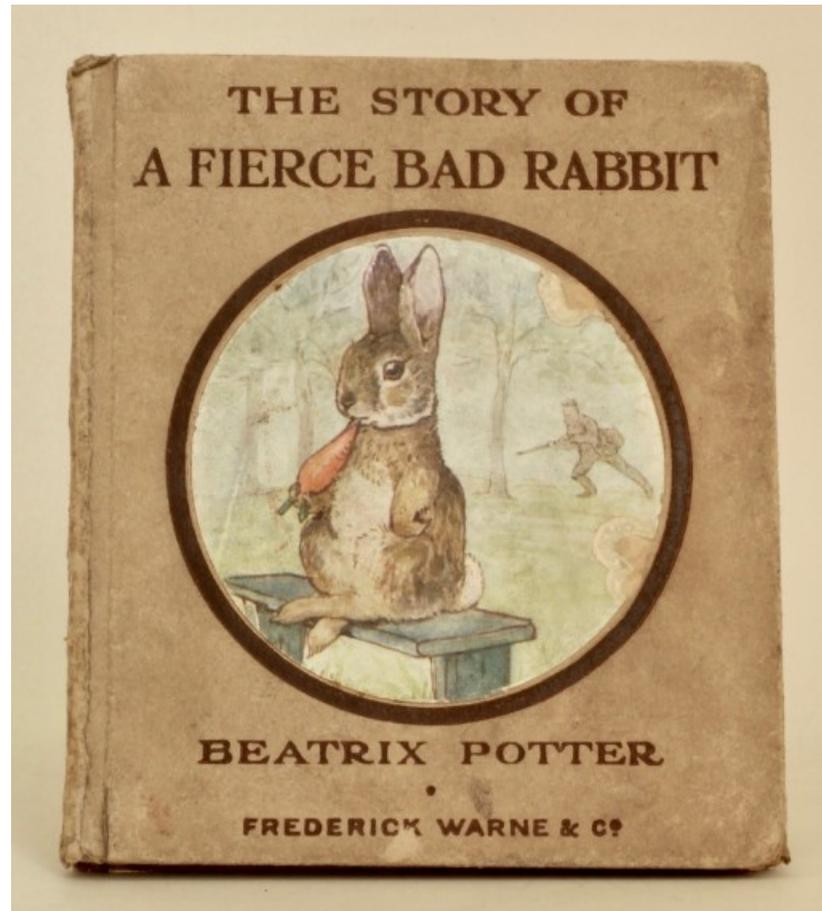
17. POTTER, (Helen) Beatrix. *The Story of a Fierce Bad Rabbit*. London and New York: Frederick Warne and Co., [c. 1916].

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

First or early edition in the book-form binding. *The Story of a Fierce Bad Mouse* 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 Mouse and *The Story of Miss Moppet* were both published in



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

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

A FINELY PRODUCED LIMITED EDITION OF ANDRÉ SIMON'S CLASSIC

INTER-WAR GUIDE TO CONNOISSEURSHIP

18. 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.

SIGNED, LIMITED EDITION OF *JOURNEY'S END*,

FROM THE LIBRARY OF DAVID ENDERS WHO PLAYED RALEIGH IN THE BBC'S 1956 RADIO PRODUCTION

19. SHERRIFF, Robert Cedric and Charles Vernon Oldfeld BARTLETT. *Journey's End*. A Novel. London: The Camelot Press Ltd. for Victor Gollancz Ltd, 1930.

Octavo (196 x 130mm), pp. 286, [2 (blank l.)]. (A few light spots.) Original vellum-backed black cloth by The Leighton-Straker Bookbinding Co. Ltd., spine lettered in gilt, top edges cut, others uncut, quires H-M unopened. (Light spotting on edges of bookblock, heavier spotting on endpapers, a few quires clumsily opened causing marginal tears, corners minimally rubbed and bumped.) A very clean, partially unopened copy. *Provenance: David Enders* (1922-2000, *vide infra*).

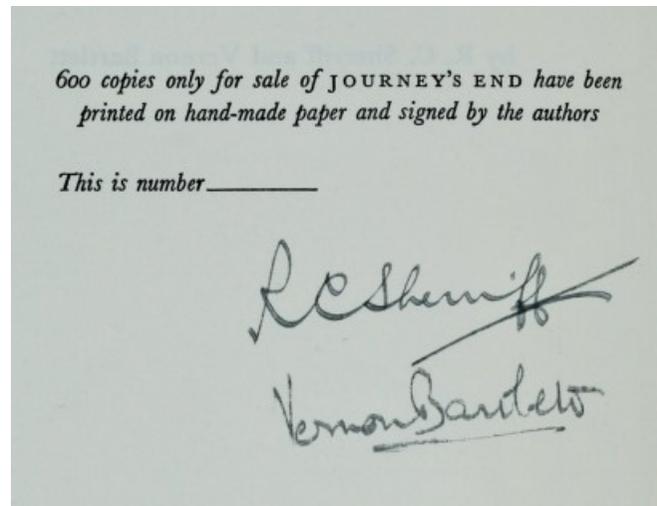
£195

First edition, one of 600 specially-bound copies printed on handmade paper and signed by the authors, this copy unnumbered. The playwright and scriptwriter Sherriff (1896-1975), was employed at the Sun Fire Office from 1914 until 1915, when he joined the Artists' Rifles. Following training in England, Sherriff was commissioned into the East Surrey Regiment as a Second Lieutenant, and was then posted to France, where he landed on 28 September 1916. Sherriff served on the Western Front until 2 August 1917, when he was severely wounded at the Battle of Passchendaele and sent back to England for treatment. Following his recovery Sherriff continued to serve with the East Surreys until the end of the war, leaving the army in 1919 with the rank of captain, to rejoin the Sun Fire Office.

In peacetime Sherriff began to write plays for amateur dramatic companies, frequently for productions intended to raise funds for local organisations, and *Journey's End* was probably the seventh of these post-war plays. Based upon Sherriff's letters home from the trenches, *Journey's End* was written in 1928. Following rejections from various managements, 'with some assistance from George Bernard Shaw, it received a critically acclaimed production by the Stage Society at the Apollo Theatre in December 1928 [produced and designed by the young James Whale, and starring a similarly youthful Lawrence Olivier as Captain Stanhope] and then began a long London run at the Savoy Theatre. The play is set entirely in a claustrophobic dugout before St Quentin on the eve

of the March offensive of 1918. Sherriff, who always favoured naturalism in theatre, had sought to give no more than a straight, simple impression of the terrors of the western front in a play written with so much honesty – no heroics, no pretence – that its characters stamped themselves upon the English theatre of their time: Osborne, the gentle schoolmaster; Raleigh, straight from school to the front line; Trotter, the ranker subaltern without imagination, and Stanhope, the captain with too much; Hibbert, his nerve gone. There were 594 performances in London, and the play was translated and performed in every European language. It toured extensively in the United States (where it had 485 performances in New York) and throughout the world; was made into a film; and in the sixty years after its first production in London, was revived twice' (ODNB).

The play was published by Victor Gollancz in 1929 in numerous impressions (Brentano's also published a number of impressions of the first American edition in New York in 1929); the novel, co-written with the author and journalist Bartlett (1894-1983), was published by Gollancz in 1930 in both trade editions, and this handsomely-produced, signed and limited edition. The novel enlarges upon the play by giving 'a sketch of the boyhood of the two principal characters and bring[ing] in Raleigh's sister, with whom Stanhope was in love' (Falls) – the changes are judged 'gracefully done' by Falls, who notes that '[t]he war scenes are very little changed and lose little of their dramatic force'.



Although not marked as such, this copy was previously in the library of the actor 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. Notably, Enders took the role of Raleigh in the BBC production of *Journey's End* broadcast on

the Light Programme, 1 October 1956. The production was well received: Peter Cushing – who made his screen debut in James Whale's *The Man in the Iron Mask* (1939) – later wrote to Enders that 'I have never heard a more excellent performance on the wireless'.

Falls, *War Books*, p. 297.

ILLUSTRATED BY EDWARD MCKNIGHT KAUFFER AND SIGNED BY THE ARTIST:

A 'BEAUTIFULLY PRODUCED, DESIRABLE AND COLLECTIBLE' PUBLICATION



20. 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, and 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, had previously illustrated Bennett's novel *Elsie and the Child* (1929) for Cassell, and these two handsome editions of Bennett's books '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).

'THE BEST THING I'VE DONE'

A PRESENTATION COPY, INSCRIBED BY SAYERS TO THE ACTOR DAVID ENDERS 'WITH MUCH GRATITUDE'

21. SAYERS, Dorothy Leigh. *The Just Vengeance. The Lichfield Festival Play for 1946.* London: The Camelot Press for Victor Gollancz Ltd, 1946.

Octavo in 16s (197 x 128mm), pp. 80. (Some ll. slightly creased.) Original black cloth, spine lettered in gilt, dustwrapper by The Fanfare Press. (Extremities lightly rubbed and bumped, diagonal creases on both boards affecting pastedowns, dustwrapper slightly spotted and partially faded, edges creased and chipped around edges causing short tears). A very good copy. *Provenance:* J.H. Clarke & Co. Ltd, Chelmsford (bookseller's ticket on upper pastedown) – **David Enders** (1922-2000, autograph presentation inscription 'Inscribed for David Enders with much gratitude, Dorothy L. Sayers').

£150

First edition, second impression. Dorothy L. Sayers (1893-1957) studied French at Somerville College, Oxford, and after graduating worked, among other things, as a publisher's assistant for Basil Blackwell – who found 'Sayers as an editor' to be like 'a racehorse harnessed to a cart' – and then as copywriter at the renowned advertising agency S.H. Bensons. 'A creator of what became known as the Campaign of the Century, the wildly popular and financially successful Mustard Club scheme for Colman's mustard, she also penned the slogan associated to this day with Guinness stout, "My goodness, my Guinness!"' (ODNB).

Sayers established herself as a writer of mysteries with her novels featuring Lord Peter Wimsey from the mid-1920s onwards, but she first wrote for the theatre encouraged by an old friend from her Oxford days, Muriel St Clare Byrne, more than a decade later. The resulting Wimsey play *Busman's Honeymoon* (1937) was so successful that it led to the commission of *The Zeal of thy House* for the Canterbury Festival of the same year, and Sayers went on to write plays for both the theatre and the radio. In the latter genre, 'her

culminating accomplishment [was] the cycle of twelve radio plays composed for the BBC on the life of Christ, *The Man Born to be King* (1941), which was broadcast to a huge audience of Britons during the darkest days of the Second World War' (*op. cit.*) in 1941 and 1942, and then published in 1943.

The Just Vengeance, a play about a shot-down airman whose spirit returns to his home and gradually comes to terms with suffering and redemption, was written by Sayers for the Lichfield Cathedral Festival of 1946. Sayers herself considered it 'The best thing I've done' (*The Letters of Dorothy L. Sayers: 1951-1957: In the Midst of Life*, p. 187), inspired by the circumstances of World War II, and the first play for which she was able to set all terms for its production. The premier was attended by Queen Elizabeth (consort of George VI), and '[a]fterwards Miss Sayers, Mr. Anthony Hopkins, who composed the music, and Mr. Frank Napier, the producer, were presented to the Queen' (*The Times*, 17 June 1946, p. 7).

Formally 'a miracle play of Man's insufficiency and God's redemptive act', *The*

Just Vengeance is 'founded upon two passages, one from *The Divine Comedy* and the other from St. Thomas à Kempis' (p. 9). Sayers emphasises in her introduction 'that the verse, as well as the whole architecture, of *The Just Vengeance*, is constructed for performance in a cathedral, rather than for reading in the study, and that the choruses assigned to the Choir were written for music' (p. 10). The effect is certainly dramatic in a piece written and performed so soon after the end of World War II, as the airman's explanation why unusual events do not seem strange to the people of Lichfield demonstrates (p. 15):

Why should they be astonished?

They have seen and heard too much; blood in the headlines,

Blood in the bodiless voice from the loud-speaker,

Blood in the siren-song and the drone of the bombers,

In eye-witness stories and columns of statistics;

They have hardened their hearts so that they many not break,

Deafened their ears, lest thought should split the brain;

The time has gone by when you could startle people

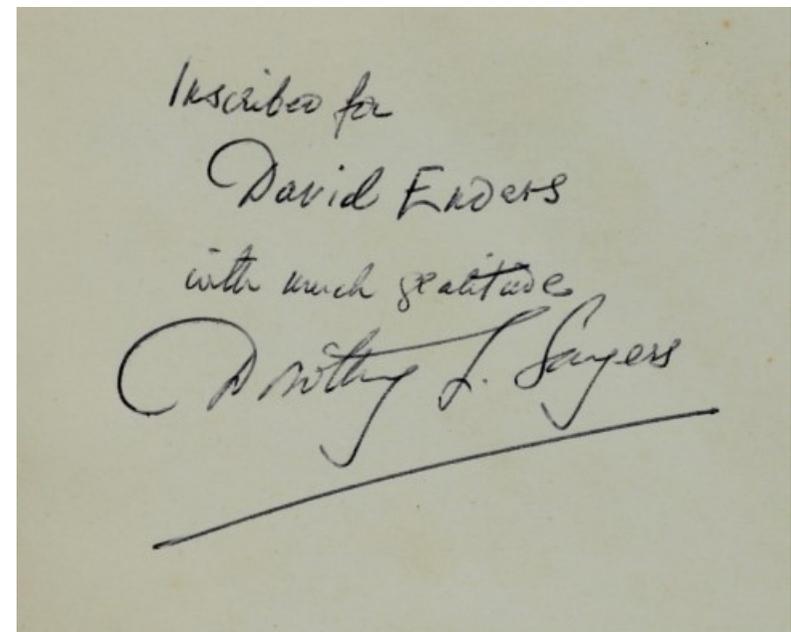
With words like that – they have grown used to numbering

Death by the million.

The first edition was published in June 1946, and it had reached a fourth impression by October 1946. This copy of the second impression was inscribed by Sayers to the actor 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, through which Sayers knew him: on 12 May 1952 she wrote to Norah Lambourne about the hiccups attending the recording of the programme 'For the Schools: Religion and Philosophy' for the same day, in which Sayers was to speak about Dante, accompanied by readings from the *Divine Comedy*; Richard Burton had left the BBC building without warning, possibly mixing up the dates, and Enders would have been a last minute replacement approved by Sayers if he had not been in Surrey (*The Letters... 1951-1957*, p. 47).

Loosely inserted is a typewritten page headed '(a) Notes. The Characters' relating to the characters in 'Kings in Judaea' (the first piece in *The Man Born to be King* cycle), with a handwritten note (apparently in Sayers' hand) of the name and Hampstead telephone number of the politician David Ginsburg (1921-1994). The inserted leaf is torn, lightly spotted, and creased and chipped at the edges.

Cf. Gilbert, *Bibliography of the Works of Dorothy L. Sayers*, A42 (1st ed.).



Inscribed for
David Enders
with much gratitude
Dorothy L. Sayers

'A SWIFTIAN SATIRE ON THE BURIAL CUSTOMS OF SOUTHERN CALIFORNIA [...]

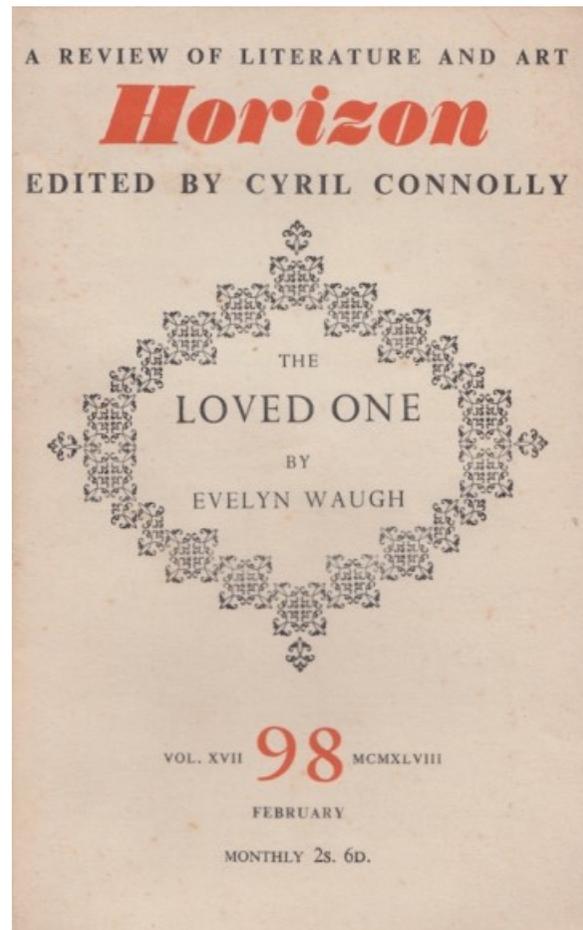
ONE OF THE MOST PERFECT SHORT NOVELS OF THE LAST TEN YEARS' (CYRIL CONNOLLY)

22. **WAUGH, Arthur Evelyn St John.** 'The Loved One. An Anglo-American Tragedy', in *Horizon*, vol. XVII, no. 98 (February 1948), pp. [78]-159. London: The Curwen Press, Ltd for Horizon, 1948.

Octavo (216 x 138mm), pp. [73]-[75] (advertisements), [76]-77 (introduction), [78]-159 (*The Loved One*), [160] (Chapman & Hall advertisement for forthcoming trade and limited editions of *The Loved One*). Original printed wrappers, upper cover printed in black and orange, lower cover with advertisement. (A few light spots and marks, spine slightly darkened, extremities slightly rubbed and creased, short split at foot of spine.) A very good copy in the original wrappers.

£50

First edition. Waugh's novel *Brideshead Revisited* was published in 1945, and shortly afterwards it was selected by the American Book of the Month Club, in a lucrative deal which not only provided Waugh with financial security, but also brought his work wide recognition in the United States and made *Brideshead* a bestseller in that country. In January 1947 Waugh and his wife Laura travelled Hollywood to discuss the possibility of filming the novel, but, although Waugh enjoyed the visit, he was unhappy with the proposed film script; the objections to the script raised by the American film censors on moral grounds enabled Waugh to withdraw from the project. The trip did enable Waugh to meet Chaplin and visit the Walt Disney Studios, but 'what really excited him was a visit to another Californian establishment. "I found a deep mine of literary gold in the cemetery of Forest Lawn and the work of the morticians and intend to get to work immediately on a novel staged there," he wrote in his diary. And to [his literary agent] A.D. Peters: "I am entirely obsessed by Forest Lawns [*sic*]. ... I go there two or three times a week, am on easy terms with the chief embalmer. ... It is an entirely unique place – the only thing in California that is not a copy of something else"' (H. Carpenter, *The Brideshead Generation* (London, 1989), p. 396).



Once he had completed it, Waugh offered his dark, mordant novella to Cyril Connolly (the editor of *Horizon*) for free, and Connolly dedicated this entire issue of the journal to the work. In his introduction, Connolly records that Waugh wrote to explain his decision with these words: 'I anticipated ructions [...] and one reason for my seeking publication in *Horizon* was the confidence that its readers were tough stuff' (p. [76]). Connolly commends the work to his readers with the words, 'Mr. Waugh [...] has written a Swiftian satire on the burial customs of Southern California [...]. *The Loved One* [...] is, in my opinion, one of the most perfect short novels of the last ten years and the most complete of his creations, a story cast in a kind of light but immensely strong aluminium alloy, like the one-piece chassis of a racing car. Lurking at the centre are the immense motives of love and death, our two most felt experiences, and receding away from the central theme are ranged dualisms of humorous contrast, the Megalo Studios and the British Cricket Club, the pets and the Loved Ones, the Delphic Oracle and Mr. Slump' (pp. [76]-77). The special issue of *Horizon* sold out overnight and was followed by British and

American editions later in 1948.

Davis, Doyle, Kosok, and Linck 142.

LIMITED EDITION SIGNED BY MAUGHAM, PUBLISHED 'BECAUSE I AM INTERESTED
IN THE TECHNIQUE OF LITERARY PRODUCTION AND IN THE PROCESS OF CREATION'

23. 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

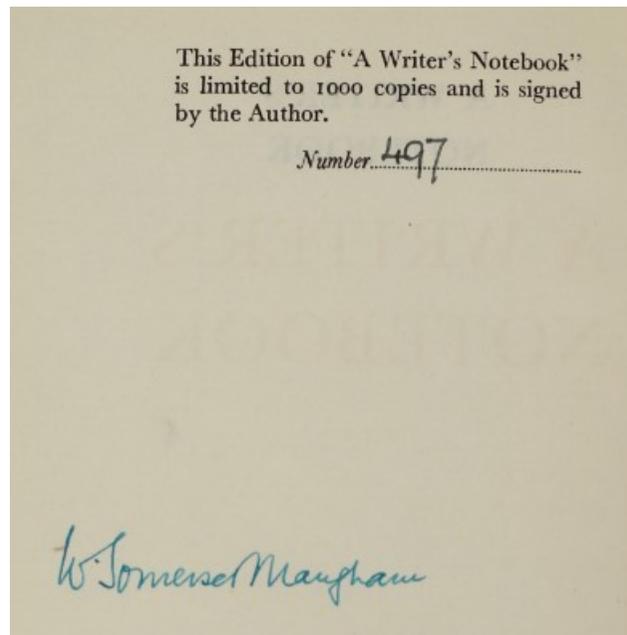
First complete edition, no. 497 of 1,000 specially-bound copies signed by the author. Published in the author's seventy-fifth year, *A Writer's Notebook*

was based upon the notebooks which Maugham (1874-1965) kept throughout his life from the age of eighteen, feeling 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); however, he 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) – when editing them for this edition, whilst 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



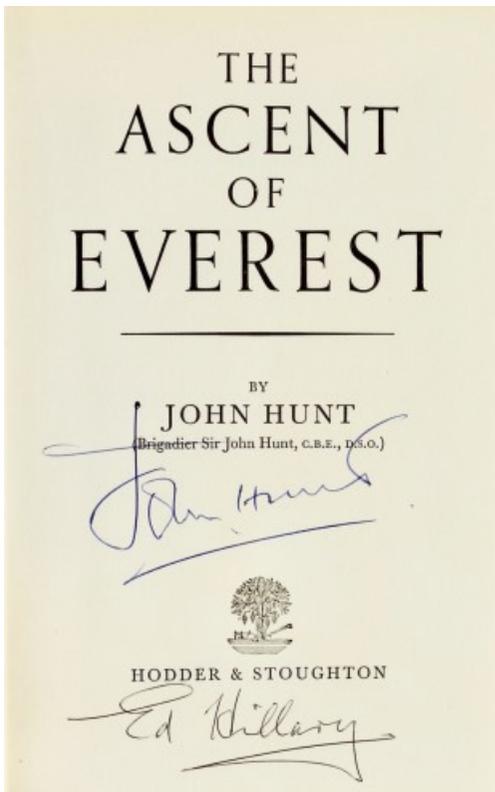
pleased to let others occupy my small place in the world of letters. I have done what I wanted to do and now silence becomes me. I am told that in these days you are quickly forgotten if you do not by some new work keep your name before the public, and I have little doubt that it is true. Well, I am prepared for that. When my obituary at last appears in *The Times*, and they say: "What, I though he died years ago," my ghost will gently chuckle' (pp. xv-xvi).

A condensed version of *A Writer's Notebook* were 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.

'THE ULTIMATE MOUNTAINEERING GOAL, THE SUMMIT OF THE WORLD, HAD BEEN ACHIEVED' –

THE ASCENT OF EVEREST SIGNED BY HUNT AND HILLARY



24. HUNT, (Henry Cecil) John, Baron HUNT. *The Ascent of Everest*. London: Hazell, Watson and Viney Ltd for Hodder and Stoughton, 1953.

Octavo (220 x 143mm), pp. xx, 300. Colour-printed photographic frontispiece, 7 colour-printed photographic plates, 5 with printed captions on versos, and 24 half-tone plates with 70 photographic illustrations recto-and-verso. 3 full-page maps, full-page view of the mountain with ascent route, and illustrations and diagrams in the text. (A few light marks.) Original blue publisher's cloth, spine lettered in gilt, top edges blue, dustwrapper with design after W. Heaton Cooper, not price-clipped. (Light offsetting on endpapers, faded on spine, extremities slightly rubbed and bumped, dustwrapper faded on spine, and with light creasing and short tears on edges). A very good, internally clean copy.

£450

First edition. Signed by John Hunt and Edmund Hillary on the title-page. 'The story of success after 32 years and 12 expeditions. 1953 was the year of the British. They knew this would be their last chance for the mountain [...]. The British picked as leader Colonel John Hunt, the Himalayan veteran who was a military officer and an expert in logistics. The expedition included some of the finest climbers in Great Britain, as well as George Lowe and Edmund Hillary from New Zealand, and Tenzing Norgay' (*Classics in the Literature of Mountaineering*). Hunt's detailed account of the ascent of Everest includes 'The Summit' (chapter 16) by Edmund Hillary, a narrative of the final assault on the mountain. The book is also richly illustrated with portraits of the team and photos taken *en route*: '[t]he [frontispiece] photograph of Tenzing standing on the summit, the flags streaming from his ice axe, has become famous, and the exploits of Hillary and Tenzing legendary, entering a lore and mythology of mountaineering. The ultimate mountaineering goal, the summit of the world, had been achieved' (*loc. cit.*). Scientific and medical preparations were essential to the expedition's success, and

the appendices include T.D. Bourdillon's illustrated essay on the oxygen equipment, Griffith Pugh and Michael Ward's essay on physiology and medicine, and Pugh and George Band's contribution on the carefully-calculated diet for the mountaineers.

Classics in the Literature of Mountaineering 39; Neate H135; NLS, *Mountaineering*, a703; Perret 2304; Yakushi H470a.

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Andante religioso, espressivo
dolce

Marko Rothmüller

Violino I. *p* *espressivo*

Violino II. *p* *espressivo*

Viola *p* *espressivo*

Violoncello *p* *espressivo* *espr.*

Alban Berg's Wozzeck
Wir armen Leute!

London, October 24, 1953.

(Author's manuscript.)

**A HOLIDAY GREETING CARD FROM ROTHMÜLLER WITH A FACSIMILE OF MUSIC FROM BERG'S WOZZECK,
THE TITLE-ROLE OF WHICH ROTHMÜLLER HAD PREMIERED IN ENGLAND**

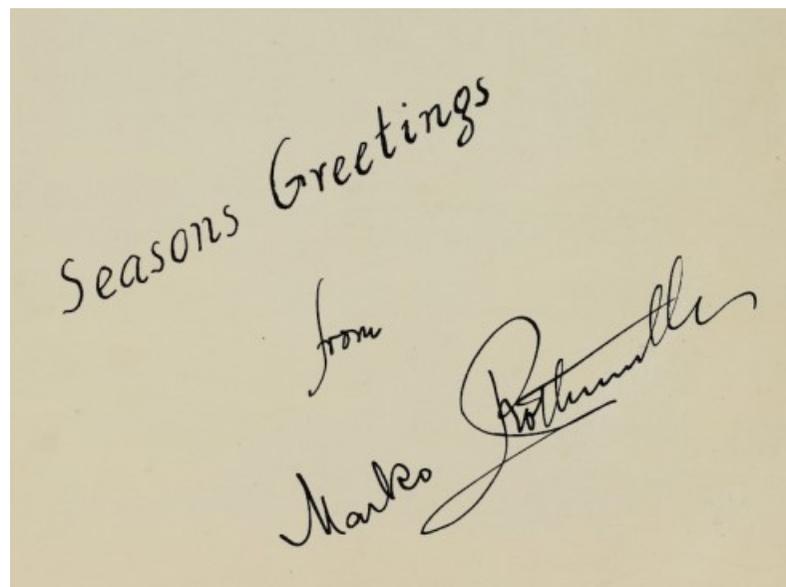
25. ROTHMÜLLER, (Aron) Marko. Printed greetings card with autograph manuscript inscription 'Seasons Greetings from Marko Rothmüller'. 61 Gloucester Rd., S.W.7, [?December 1953].

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

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

The Croatian baritone and composer Rothmüller – who is remembered for his 'magnetic stage presence and a voice of incisive and individual timbre' (Grove) – studied in Zagreb and Vienna (where he would join the Staatsoper in 1946), with Regina Weiss, Franz Steiner and Alban Berg. 'Having made his London début in 1939 as Krušina (*The Bartered Bride*) at Covent Garden, in 1947 he sang Rigoletto with the New London Opera Company at the Cambridge Theatre and John the Baptist (*Salome*) during the Vienna Staatsoper's season at Covent Garden. He was a member of the Covent Garden company from 1948 to 1952, singing a wide variety of roles including Amonasro, Rigoletto, Scarpia, Gunther, Tomsy (*The Queen of Spades*) and the title role in *Wozzeck* in its first British stage performance (1952). He appeared with the Glyndebourne company (1949-55) as Guglielmo, Count Almaviva, Don Carlo (*La forza del destino*), Macbeth and Nick Shadow. He made his New York début with the New York City Opera (1948) and later sang at the Metropolitan (1959-65), making his début as Kothner. From 1955 to 1979 he taught at Indiana University, Bloomington. [...] Interested in Jewish music, he wrote *Die Musik der Juden* (Zürich, 1951; Eng. trans., 1953 [...])' (*op. cit.*).

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



26. THOMAS, Dylan Marlais. *Under Milk Wood. A Play for Voices. Preface and Musical Settings by Daniel Jones.* London: The Aldine Press for J.M. Dent & Sons Ltd, 1954.

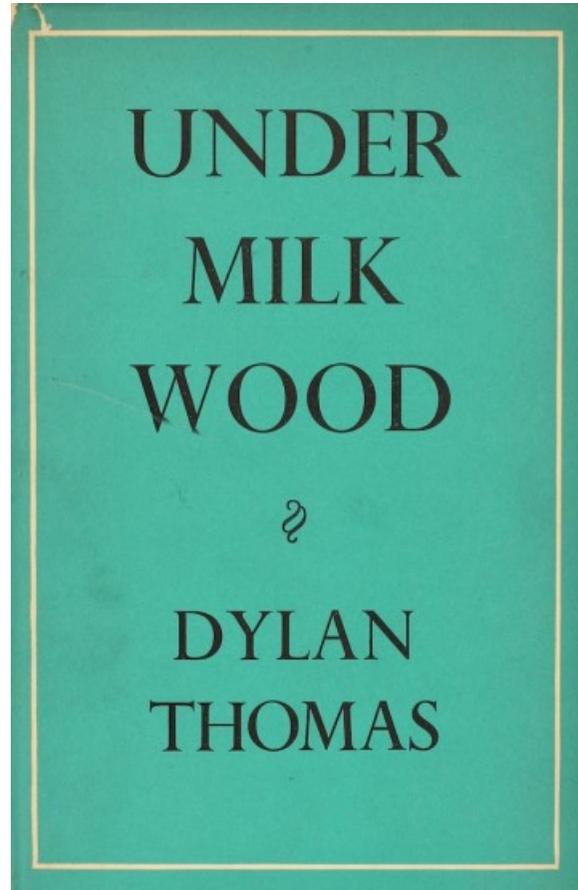
Octavo (183 x 119mm), pp. ix, 101, [1 (blank)]. Facsimiles of musical manuscripts by Jones in the text. Original light-brown cloth, spine lettered in gilt, top edges brown, dustwrapper with photographic portrait of Thomas on the lower panel, not price-clipped. (Extremities lightly bumped, dustwrapper darkened on spine, edges slightly rubbed and creased, and with short tears). *Provenance*: price ('8/6') and date ('3/54') in pencil on front free endpaper.

£195

First edition. '[T]he work by which he is best known' (ODNB), Dylan Thomas' radio play *Under Milk Wood* 'is an evocation of a Welsh town-that-never-was from midnight to midnight' (dustwrapper blurb), which opens with the words '[t]o begin at the beginning: It is spring, moonless night in the small town, starless and bible-black, the cobblestreets silent and the hunched, courters'-and-rabbits' wood limping invisible down to the sloeback, slow, black, crowblack, fishingboatbobbing sea. The houses are blind as moles (though moles see fine to-night in the snouting, velvet dingles) or blind as Captain Cat there in the muffled middle by the pump and the town clock, the shops in mourning, the Welfare Hall in widows' weeds. And all the people of the lulled and dumbfound town are sleeping now' (p. 1).

The play had its origins in the latter 1940s, but first appeared in a recognisable form in 1952, as 'LLAREGGUB: A Piece for Radio Perhaps', in the journal *Botteghe Oscure*, comprising about half of the text published here, with some variations and 'a note by Thomas outlining his hopes and intentions regarding the final version' (Rolph).

The work was completed in spring 1953, during Thomas' third visit to America, and it was first staged at the Poetry Center in New York on 14 May 1953.



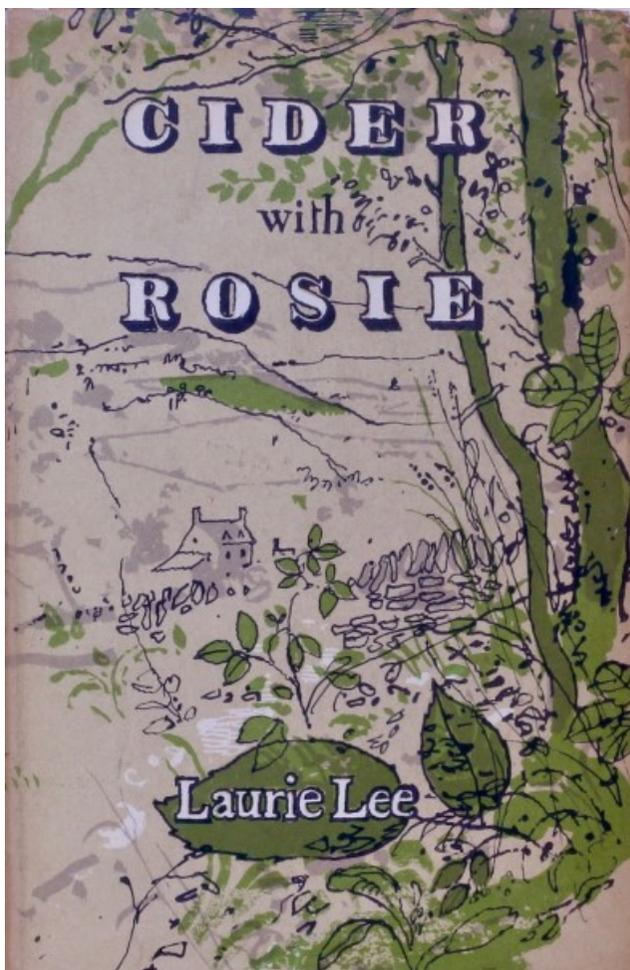
Thomas continued to revise the text with a view to publication, and had offered the first option on it to Wingate Ltd, an American publisher, in place of unfulfilled contractual obligations; however, Wingate sold the option to J.M. Dent, and Thomas continued his work on the text with Dent, until his untimely death in New York on 9 November 1953. *Under Milk Wood* was first broadcast on radio by the BBC on 25 January 1954, in Douglas Cleverdon's legendary production with Richard Burton – who famously described the play as 'all about religion, sex and death' (A. Sinclair, *Under Milk Wood ... Screenplay* (1972), p. 8) – playing the role of First Voice (which had originally been taken by Thomas).

From the various manuscripts and typescripts that survived after Thomas' death, which were first fully documented in Cleverdon's *The Growth of Milk Wood* (London, 1969), the published text was finalised by Thomas' friend and literary executor Daniel Jones, and issued by Dent on 5 March 1954, in this first edition of 6,400 copies. By May 1955 some 53,700

copies had been printed, and the work has remained in print since then, spawning a multitude of productions in various media and becoming one of Thomas' most celebrated works.

Rolph B21.

THE RARE FIRST STATE OF THE FIRST EDITION,
INSCRIBED BY LEE TO THE ACTOR DAVID ENDERS SHORTLY AFTER PUBLICATION



27. 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, blank)], 280, [2 (illustration, blank)], [2 (blank l.)]. Frontispiece, 16 full-page and 10 further illustrations after John Ward in the text. (A8-B2 with small marginal mark, very light marginal browning.) Original dark green boards, spine lettered and decorated in gilt, colour-printed dustwrapper designed by John Ward, not price-clipped. (Extremities lightly bumped and marked, dustwrapper lightly marked, edges creased and slightly chipped, spine darkened and with short tears at head.) A very good copy in the dustwrapper. *Provenance: David Enders* (1922-2000, autograph presentation inscription 'To David Enders with best wishes Laurie Lee. Jan 1960' on front free endpaper).

£650

First edition, first 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 three impressions of the first edition 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), and apparently all remaining copies including this passage were 'impounded in Gloucestershire' (letter from Lee to Ronald Batty, husband of Christina Foyle, 23 February 1972).

In addition to this change, this copy demonstrates the existence of two states of the first impression of the first edition – a distinction which does not seem to have been noted previously – as it does not include the publisher's preview on the half-title, which is usually found in first impressions of the first edition ('Laurie Lee, the youngest but one of a family of eight ...'), but

To David Enders
with best wishes
Laurie Lee.
Jan 1960

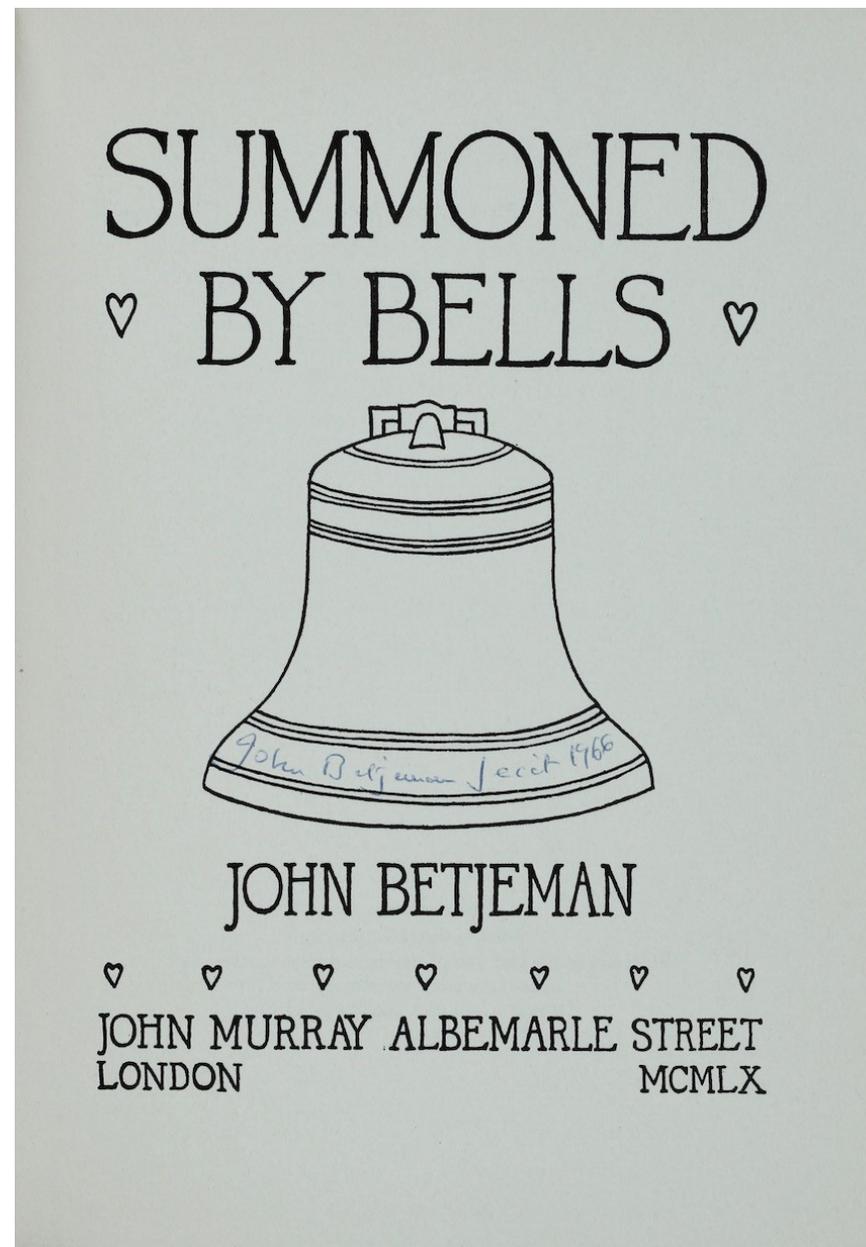
simply reads 'CIDER WITH ROSIE'. We have identified three further copies of the first edition which similarly lack the publisher's preview on the half-title, one inscribed by Lee in November 1959 to Jamie Hamish Hamilton; the second sent to Lee by Christina Foyle and Ronald Batty in 1972 for inscription and duly returned to them; and one inscribed in 1975 to 'Polly' (later in the library of Tom Maschler). The first of these and David Enders' copy were probably author's copies, and Christina Foyle likely received one of the earliest copies as a bookseller, so it seems probable that these copies without the preview form the first state of the first impression of the first edition, with an earlier state of the preliminaries before the publisher's preview was added to the half-title (the proof copy described by Oliver-Jones does not include a half-title).

This copy was probably an author's copy, sent to Lee by the publisher and retained by him for presentation to individuals, and it was inscribed by Lee in January 1960 (i.e. a little more than a month after its first publication), to the actor David Enders, who was educated at Lindisfarne College and Wadham College, Oxford, before he was commissioned into the Welsh Guards in 1942. Enders 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.

Both Enders and Lee lived in Chelsea, and would have known each other through the Chelsea social and arts circles, and perhaps also through the BBC: in February and March 1960, David Enders starred as Edward Ferrers in the BBC radio adaptation of Jane Austen's *Sense and Sensibility*, and Lee read from *Cider with Rosie* for the morning programme 'Home for the Day' during the same period.

Oliver-Jones, *Laurie Lee*, A.10(b) (calling for a 'publisher's preview' on the half-title which is not present here).

AN INSCRIBED COPY OF BETJEMAN'S AUTOBIOGRAPHY, WRITTEN WITH
'CHARACTERISTIC ANIMATION, HUMOUR, SADNESS, & ABUNDANCE OF DETAIL'



28. BETJEMAN, Sir John. *Summoned by Bells*. London: William Clowes and Sons Limited for John Murray, 1960.

Octavo (229 x 164mm), pp. [8 (half-title, other titles by Betjeman, title-page, colophon, contents, blank, author's note and acknowledgments, blank)], 111, [1 (blank)]. Illustrated title-page after Betjeman and 9 headpieces after Michael Tree. Original green cloth, boards blocked in blind with pattern based on the bell motif of the title-page, spine lettered and ruled in gilt, endpapers repeating bell pattern of boards, brown, laid paper dustwrapper lettered in red and black, upper panel repeating bell motif of title-page, lower panel repeating bell pattern of boards, not price-clipped. (Very short split at head of spine, dustwrapper slightly marked (as often) and slightly darkened on spine). A very good, clean copy in the dustwrapper.

£250

First edition, trade issue. Inscribed by the author on the title page. One of the best-known later works by Betjeman (1906-1984), the blank verse autobiography *Summoned by Bells* 'gives an account of his early life up to schoolmastering days with characteristic animation, humour, sadness, and abundance of detail' (ODNB). Betjeman had started work on the poem some twenty years before it was published, and consequently the final text was formed from an assemblage of the accumulated manuscripts and typescripts of two decades, as Jock Murray, its publisher, recalled: 'I do not remember that a complete manuscript exists. As I remember, it was an amalgam constructed with infinite trouble from separate parts of draft typescript and bits of manuscripts' (Peterson, p. 112).

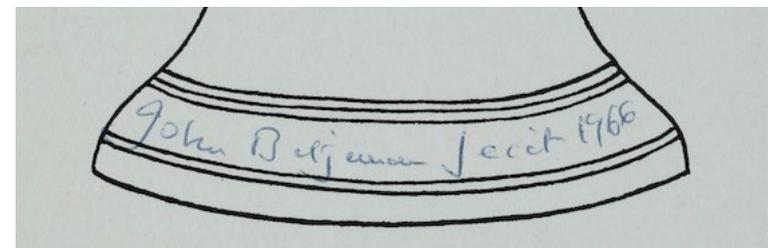
Betjeman was closely involved in the book's production, choosing the Antique Old Face type in which the book is set, overseeing the design of the hand-drawn title-page, and choosing Michael Tree to illustrate the volume, which is printed on 'antique laid paper made by Henry Bruce and Sons Limited' (colophon). The first edition was published on 28 November 1960 and comprised the signed, limited issue of 125 copies in a green leather binding (priced at 6 guineas) and the present trade issue of 75,000 copies (priced at 16 shillings).

Summoned by Bells was well received by the public, and nearly half of the trade edition had been sold before publication, with a further edition called for before the end of the year. While its critical reception was more mixed,

Philip Larkin was among its admirers: he disliked the design of the volume, but wrote of the poem, '*Summoned by Bells* comprises nine chapters of the kind of reminiscential verse Mr. Betjeman has already given us [...], demurely pedestrian, Leica-sharp in detail, recounting by selective episodic narrative his life from boyhood to involuntary departure from Oxford, done not in the spirit of farcical or shocking revelation [...], but with an eager pleasure in re-creating incidents and circumstances that still have power to move him. The personality is in abeyance. And indeed what first emerges from a reading of this poem is that Betjeman, though an original, is not an egoist: rather, he is that rare thing, an extrovert sensitive, not interested in himself but in the experiences being himself enables him to savour, including that of being himself' (*The Spectator*, 2 December 1960, p. 913).

This copy was inscribed by Betjeman in 1966, with the whimsical addition of the words 'John Betjeman fecit 1966' within the rim of the bell, in the manner of a manufacturer's name – a style of inscription he used in a number of copies of this title.

Peterson A29a.



A HANDSOME AND SCARCE SET OF THE COLLECTED STORIES OF DORIS LESSING, FOR WHOM

'THE SHORT STORY [WAS] A FAVOURITE VEHICLE THROUGHOUT HER WRITING CAREER'

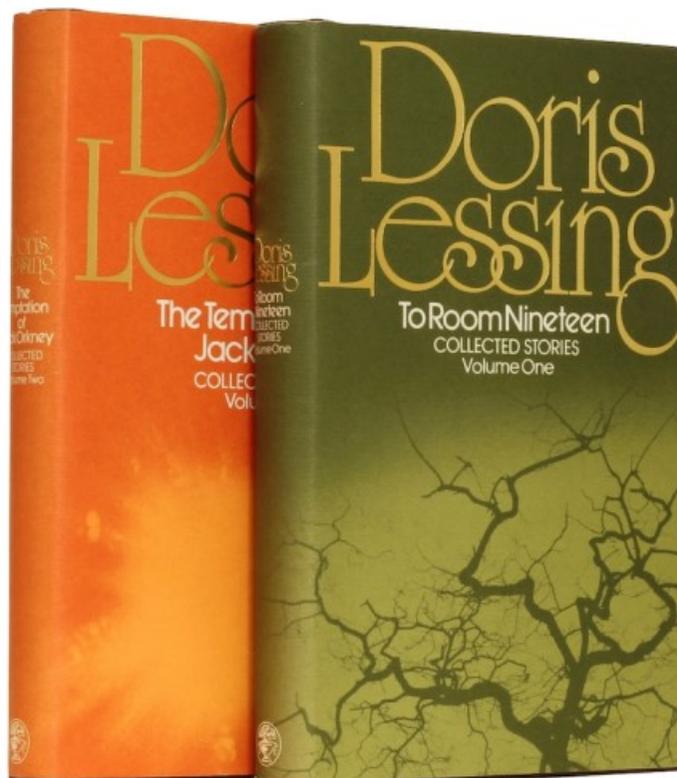
29. LESSING, Doris May (née TAYLER). *To Room Nineteen. Collected Stories: Volume One* [–*The Temptation of Jack Orkney. Collected Stories: Volume Two*]. London: The Anchor Press Ltd for Jonathan Cape, 1978.

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, and the two volumes comprise 34 short stories written between 1951 and 1957, and 1958 and 1972, respectively. *Collected Stories* 'shows

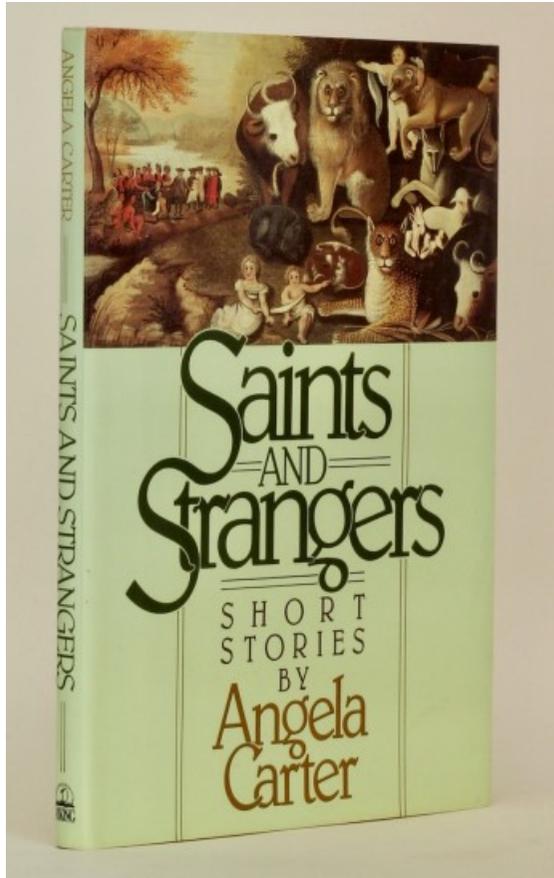
the full range of Doris Lessing's formidable capacities and will stand beside the two volumes of her *Collected African Stories* [1973] as a classic. It presents a study of humanity that is illuminating, always satisfying, often from angles from which we have never before dared to view it' (dustwrapper blurb). The work is scarce as a two-volume set, and is rarely found in such bright and clean condition.

THE REVISED AND RETITLED AMERICAN EDITION OF CARTER'S *BLACK VENUS*

30. 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



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. In the British edition the stories were ordered 'Black Venus'; 'The Kiss'; 'Our Lady of the Massacre'; 'The Cabinet of Edgar Allan Poe'; 'Overture and Incidental Music for *A Midsummer Night's Dream*'; 'Peter and the Wolf'; 'The Kitchen Child'; and 'The Fall River Axe Murders'. In the American edition, however, the collection 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 the volume concludes with 'Black Venus'. The listing of original publications of the stories on the colophon has also been revised for the American edition and been 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 this edition has a new dustwrapper blurb, rewritten 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'.



The publication of the American edition coincided with Carter's departure from London to the United States, where she taught for the fall semester at the Iowa Writers Workshop. *Saints and Strangers* was well received by critics in the United States, 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).

31. **RENDELL, Ruth Barbara, Baroness Rendell of Babergh.** *Matters of Suspense.* (*Mystery and Spy Authors in Limited Editions* 6). Helsinki: Tipografia Nobili for Eurographica, 1986.

Octavo (206 x 147mm), pp. 75, [1 (blank)], [2 (limitation statement, blank)], [2 (blank l.)]. Printed on Michelangelo hand-made paper. Original plain white wrappers, printed dustwrapper of hand-made brown laid paper, upper and fore-edges uncut. (Extremities of wrappers and dustwrapper very lightly rubbed, fore-edge of upper wrapper bumped causing very small split in dustwrapper fold). A very good, fresh copy.

£45

First edition thus, no. 17 of 350 numbered copies signed by the author 'Ruth Rendell 1986' on the title-page. By the early 1980s the crime writer Ruth Rendell

(1930-2015), had established herself as a popular crime writer with a gripping style, and, as an obituarist wrote, '[w]ith her friend and fellow crime writer PD James – with whom she shared the accolade of "Britain's Queen of Crime" (which she detested) – Ruth Rendell redefined the "whodunnit" genre, fashioning it into more of a "whydunnit"' (*The Daily Telegraph*, 2 May 2015).

Matters of Suspense is a collection of three stories, comprising 'The Fever Tree' (first published in *The Fever Tree and Other Stories*, 1982), and 'The New Girl Friend', and 'Loopy' (both first published in *The New Girl Friend and Other Stories*, 1985), and was the sixth title to be published by Eurographica in its series *Mystery and Spy Authors in Limited Editions*.

The first in the series was an introductory title – *The Modern Crime Story* by Julian Symons – and other contributors to the series included Ed McBain, Patricia Highsmith, and Eric Ambler (Rendell would contribute a second title to the series in 1990: *Three Cases for Chief Inspector Wexford*). The publications in the series were distinguished by their fine production and use of handmade Italian papers.

SEBASTIAN HAFFNER'S POSTHUMOUS MEMOIR & ESSAYS ON HITLER'S GERMANY,

FROM THE LIBRARY OF HIS CO-ÉMIGRÉ & OBSERVER COLLEAGUE GRITTA WEIL

32. **'HAFFNER, Sebastian' [i.e. Raimund PRETZEL] and Oliver PRETZEL (translator).** *Defying Hitler. A Memoir.* London: Weidenfeld & Nicolson, 2002. Octavo (197 x 128mm), pp. xii, 210. 4 ll. of plates with 15 black-and-white photographic illustrations recto-and-verso. (Margins a little browned.) Original brown boards, spine titled in gilt, photographically-illustrated dustwrapper, retaining price. (Top of spine and top board corners slightly bumped, dustwrapper very lightly creased at top.) Overall a very good copy. *Provenance:* **Gritta Weil** (1924-2009). **First English edition.** [*With:*]

'S. HAFFNER' and Jürgen Peter SCHMIED (editor). *Das Leben der Fußgänger. Feuilletons 1935-1938.* Munich and Vienna: Carl Hanser, 2004. Octavo (205 x 123mm), pp. 396, [1 (editorial note)], [1 (blank)]. Original ochre boards, spine lettered in white on a black label-background, photographically-illustrated dustwrapper, loosely-inserted promotional bookmark. (Foot of spine with very small bump, dustwrapper very slightly creased at the top.) Overall a very good copy. *Provenance:* **Gritta Weil** (1924-2009, **presentation inscription from Schmied** dated 'Bonn, September 2004' on title). **First edition, later printing.**

£70

Two works by Raimund Pretzel (1907-1999), who is better known by his pen name 'Sebastian Haffner', which he adopted after emigrating from Germany to London with his Jewish fiancée, Erika Schmidt-Landry (1899-1969), in order to protect the German part of his family from any consequences of his writings. Haffner began writing *Defying Hitler* in 1939, but the manuscript was only discovered after his death. It was first published in 2000 as *Geschichte eines Deutschen*, and then in this English translation made by his son. An unusual narrative from a non-Jewish critical perspective, the memoir documents Haffner's perspective on the developments in Germany between 1914 and 1933.

Das Leben der Fußgänger gathers Haffner's essays and journalistic pieces written between 1933 and 1938 for German newspapers, and thus up to the point of his emigration. During World War II Haffner was offered a position at *The Observer* by David Astor, and subsequently returned to Germany in 1954 as a correspondent for the newspaper, before ending his connexion with it in 1961 after profound disagreements with the paper's position developed: '[Haffner] had been one of the finest writers ever to work for *The Observer*; towards the end of his life he told *Der Spiegel* that "being able to influence David Astor was practically an affair of the heart. When I could no longer succeed at it, I lost a significant purpose in my life"' (Jeremy Lewis, *David Astor* (London, 2016)).

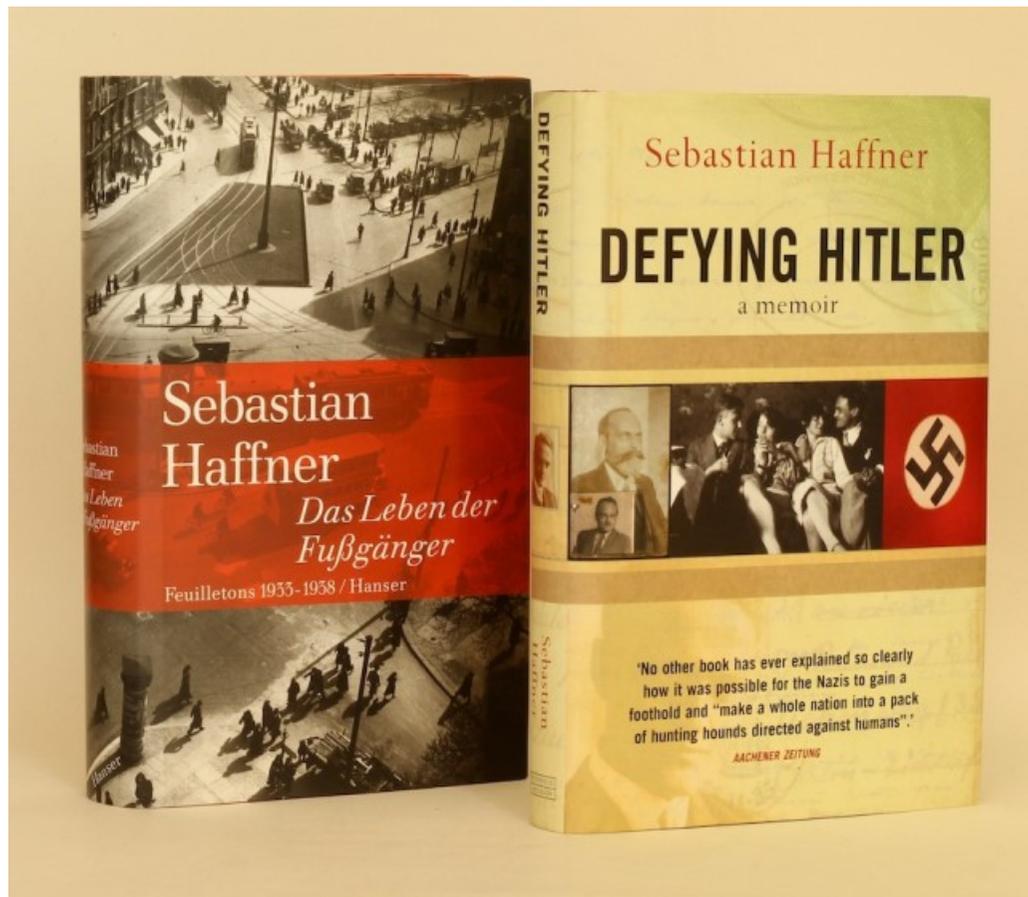
This is an important association set of these two books, from the library of another German refugee from the Nazis – Gritta Weil, who worked at *The*

Observer from 1945 until 1984. At *The Observer*, Weil became the 'Mother Superior' to the foreign writers' desk at the paper, where she guarded 'her senior charges with fierce loyalty' and organised the 'Friends of the Observer' (some 200 staff and associates) when, after the death of its editor David Astor, the *Observer* 'family' was at risk of dispersing. At her 80th birthday party in Stationers' Hall, Weil observed that, 'I never stop thanking Hitler and the Nazis for having been instrumental in making my life so rich, full and remarkable. I'll always remember my stroke of luck the moment I set foot on British soil: I couldn't ever have dreamed or wished for a better existence' (obituary, *The Independent*, 28 October 2009).

Weil and Haffner worked together for some twenty years, and she was thanked in the acknowledgements of Schmied's *Sebastian Haffner: Eine Biographie* (Munich, 2010) for sharing her memories of Haffner (p. 492), while Jeremy Lewis' biography of David Astor relates that Weil, 'recalled how Sebastian Haffner and Isaac Deutscher argued endlessly, Deutscher perched on a stool while

Haffner strode to and fro, waving his arms about'.

Loosely inserted, as collected by Gritta Weil, are reviews of Haffner's works from *The Observer* (10 January 1999), *The Sunday Telegraph* (19 May 2002 and 12 January 2003), *The Daily Mail* (10 May 2002), *The Mail on Sunday* (19 May 2002) and *The Spectator* (22 June 2002, photocopy), together with a compliments slip from Granada Television.

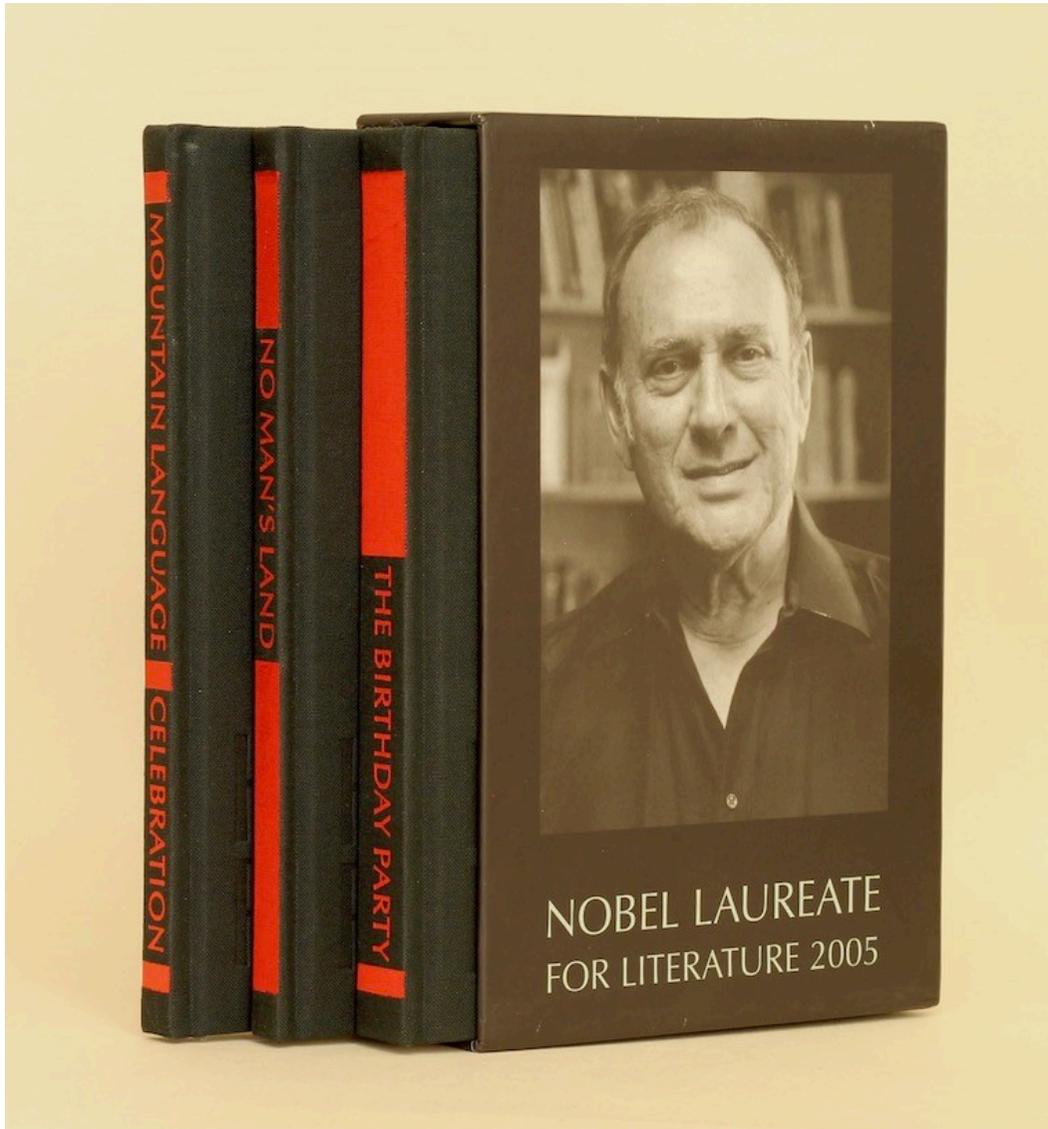


**A CELEBRATORY COLLECTION OF FOUR PLAYS BY HAROLD PINTER,
PUBLISHED TO MARK HIS NOBEL PRIZE FOR LITERATURE, 2005**

33. PINTER, Harold. I: *The Birthday Party*. II: *No Man's Land*. III: *Mountain Language. Celebration*. London: Faber and Faber Limited, 2005.

Four works in three volumes, octavo (197 x 125mm), pp. I: [10], 171, [1 (blank)], [10 (blank II.)]; II: [8], 88; III: [6], 100, [6 (blank II.)]. Original black cloth, upper boards blocked in blind 'Harold Pinter', spines lettered in red and with red block decoration, red endpapers, slipcase with lettering and with the playwright's portrait photograph on the back. (Extremities of slipcase very lightly rubbed and bumped.) A very fresh set.

£30



On the occasion of his winning the Nobel Prize for Literature in 2005, Faber and Faber issued this set of four of Pinter's best-known plays spanning his career from 1958 to 2000: *The Birthday Party* (first performed at the Cambridge Arts Theatre in 1958 and first published in 1960), *No Man's Land* (first performed by the National Theatre at the Old Vic and published in 1975), *Mountain Language* (first performed at the National Theatre and published in 1988), and *Celebration* (first performed at the Almeida Theatre in 2000 and published in the following year).

'Harold Pinter was born in London in 1930. He lived with Antonia Fraser from 1975 and they married in 1980. In 1995 he won the David Cohen British Literature Prize, awarded for a lifetime's achievement in literature. In 1996 he was given the Laurence Olivier Award for a lifetime's achievement in theatre. In 2002 he was made a Companion of Honour for services to literature. In 2005 he was awarded the Nobel Prize for Literature and, in the same year, the Wilfred Owen Award for Poetry and the Franz Kafka Award (Prague). In 2006 he was awarded the Europe Theatre Prize and, in 2007, the highest French honour, the Légion d'honneur. He died in December 2008' (Faber and Faber website).

The Swedish Academy declared Pinter '[t]he foremost representative of British drama in the second half of the 20th century' (slipcase).

TWO POSTERS FOR GILBERT & GEORGE'S 'MAJOR EXHIBITION' AT TATE MODERN IN 2007, BOTH SIGNED BY THE ARTISTS



34. 'GILBERT & GEORGE' [i.e. Gilbert PROESCH and George PASSMORE]. 'Ishmael A' and 'Ishmael B'. London: Tate Modern, 2007.

Two offset lithographic posters after Gilbert & George (each 761 x 508mm), with printed captions 'Gilbert & George / Major Exhibition / 15 February to 7 May / Tate Modern'. Each poster is signed across the image 'Gilbert and George' in gold and silver marker pens (Ishmael A) or silver marker pen (Ishmael B). The two posters are both contained in their original triangular, clear plastic containers, each with a paper label at the end, with printed captions 'Gilbert & George Signed Exhibition Poster Ishmael A' and 'Gilbert & George Signed Exhibition Poster Ishmael B' respectively. Both posters and their containers are in very good condition.

Signed by the artists. These two posters were published to promote the exhibition 'Gilbert & George: Major Exhibition', which ran from 15 February to 7 May 2007 at London's Tate Modern gallery: 'Gilbert & George place themselves, their thoughts and their feelings at the centre of their art, and almost all of the images they use are gathered within walking distance of their home in London's East End. Yet their pictures capture a broad human experience, encompassing an astonishing range of emotions and themes, from rural idylls to gritty images of a decaying London; from fantastical brightly-coloured panoramas to raw examinations of humanity stripped bare; from sex advertisements to religious fundamentalism. From the beginning, they wanted to communicate beyond the narrow confines of the art world, adopting the slogan 'Art for All'. As a result they have joined the very small handful of artists to become household names, and their impeccably-dressed figures are instantly recognisable to the general public. Bringing together a selection of pictures that spans their entire 40-year career, it is fitting that *Gilbert & George: Major Exhibition* is the largest retrospective of any artist to be held at Tate Modern' (exhibition text at www.tate.org.uk).

Gilbert & George signed a limited number of the posters for the exhibition, which were only available from the Tate Modern shop and sold out quickly. These two posters were purchased from the shop during the exhibition and have been kept in their original clear plastic triangular packaging since then. Both tubes have the original paper labels on the end, with the titles of the posters and the price. The posters are in very good condition, with the artists' clear, bold signatures across them.



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