

‘THE CAUSE OF BIBLIOMANIA’

FINE EDITIONS FROM THE LIBRARY OF STEPHEN KEYNES OBE FLS

THE ROXBURGHE CLUB · THE WILLIAM BLAKE TRUST · CLOVER HILL EDITIONS

Type & Forme Twenties No. 2



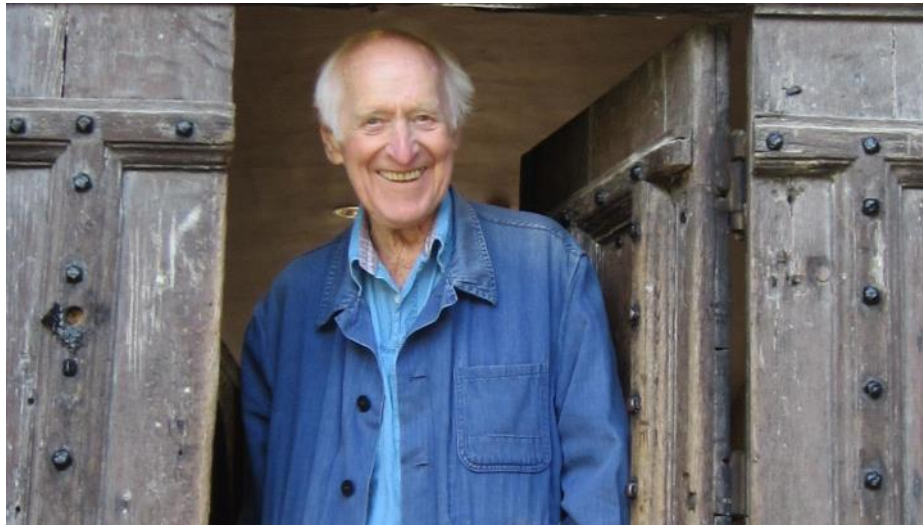
Introduction

This second catalogue in the series 'Type & Forme Twenties' is dedicated to fine, bibliophile publications from the library of Stephen Keynes OBE, FLS (1927-2017), the youngest son of the distinguished surgeon, bibliographer, and bibliophile Sir Geoffrey Keynes (1887-1982). Stephen Keynes became a member of the Roxburghe Club in 1978, following his father (elected in 1943), and preceding his brother Quentin Keynes (1987) and nephew Simon Keynes (2004), whose obituary of Stephen is reprinted from *The Book Collector* in an abridged and revised form at the end of this catalogue.

The Roxburghe Club takes its name from John Ker, 3rd Duke of Roxburghe (1740-1804), whose magnificent library was sold by R.H. Evans at an auction of 9,353 lots which began on 18 May 1812 and continued for 'the forty-one

following days, Sundays excepted' at the late owner's house on St James's Square, London. The sale realised £23,341, and the highlight was one of Roxburghe's great treasures – the Valdarfer Boccaccio of 1471, which sold on 17 June 1812 for £2,260 after a dramatic

bidding war won by George Spencer, Marquess of Blandford (later the 5th Duke of Marlborough), thus establishing a record price for any printed book. (This stood until 1884, when Bernard Quaritch purchased a copy of the 1459 Mainz Psalter printed on vellum for £4,950 at the auction of Sir John Thorold's library at Syston Park, Grantham.) Following the sale of the Valdarfer Boccaccio, eighteen bibliophiles met for supper at the St Alban Tavern and established the Roxburghe Club under the presidency of the Earl Spencer, the underbidder of the Boccaccio and



'one of the greatest book-collectors, not only in English history, but even in the history of the world' ¹ (Spencer would eventually acquire the Boccaccio seven years later, at the sale of Marlborough's White Knights library).

Since then, the Club's members have met every year on or about the 17th of June, to toast '[t]he immortal memory of John Duke of Roxburghe, of Christopher Valdarfer, printer of the Boccaccio of 1471, of Gutenberg, Fust and Schoeffer, the inventors of the art of printing, of William

Caxton, Father of the British press, of Dame Juliana Barnes and the St Albans Press, of Wynkyn de Worde and Richard Pynson, the illustrious successors of Caxton, of the Aldine family at Venice, of the Giunta family at Florence, of the Society of Bibliophiles Français at Paris, the prosperity of the Roxburghe Club, and the Cause of Bibliomania all over the world'.² The Club's original eighteen members grew to number thirty-one in 1813, then thirty-six in 1836, and finally forty in 1839, at which figure it has remained to the present day.

Within two years of its formation the Club had published its first book for presentation to the members: Sir William Bolland's *Certaine Bokes of Virgiles Aenaeis, Turned into English Meter. By the Right Honorable Lorde Henry Earle of Surrey, 1557* (1814). In the following two centuries nearly three hundred volumes have appeared under the Club's imprint, publishing unprinted manuscripts and republishing rare printed books in fine editions across a broad range of subjects and periods. Each member presents a book to the Club, and each member receives a copy with his or her name printed in red in the list of members; an issue of up to 300 copies can also be printed for sale to the public in order to offset the expense of producing the books, which is often significant (for example, the monumental folio *The Maps and Text of the Boke of Idrography Presented in 1542 by Jean Rotz to King Henry VIII* (item SIX) cost Viscount Eccles £88,000 in 1981). In addition to these books presented by members, the Club finances the publication of a number of 'Club Books' under the direction of the Printing Committee, such as *The Mirroure of the Worlde* or *Inigo Jones's Roman Sketchbook* (items ONE/TWO and ELEVEN respectively).

This catalogue comprises fourteen of the Roxburghe Club books presented to Stephen Keynes, beginning with *The Mirroure of the Worlde* (the first book to be published by the Club after his election), together with a set of unbound sheets of *The Mirroure of the Worlde* (items ONE and TWO), and four other bibliophile publications: Lehmann-Haupt and McCurry's *Two Essays on the Decretum of Gratian ... Together with an Original Leaf Printed on Vellum by Peter Schoeffer at Mainz in 1472* (1971; item THREE); the Nonesuch Press edition of John Donne's *Paradoxes and Problemes* edited by Geoffrey Keynes (1923; item TEN); one of 26 reserved copies of the William Blake Trust's edition of *Blake's Illustrations of Dante*, edited by Geoffrey Keynes (1978; item SEVENTEEN); and the Clover Hill Press edition of

David Jones' 1926 illustrations to *The Book of Jonah*, inscribed to Stephen Keynes by the publisher, his friend Douglas Cleverdon (1979; item NINETEEN). These nineteen items are arranged in chronological order of the creation or publication of the manuscript or printed book they pertain to.

The twentieth and final item is Stephen Keynes' copy of the menu and keepsake for 'A Saint Nicolas Day Feast' arranged by Alan Bell and David McKitterick to celebrate the seventieth birthday of Nicolas Barker, the Secretary of the Roxburghe Club. Barker was elected a member in 1970 and has published both a bibliography and a history of the Club; contributed to or designed several of its publications; and edited, written, or co-written a number of its publications, including *Medieval Pageant* (item FOUR), *The Towneley Lectionary* (item SEVEN), and *Horace Walpole's Description of the Villa at Strawberry Hill* (item FIFTEEN).

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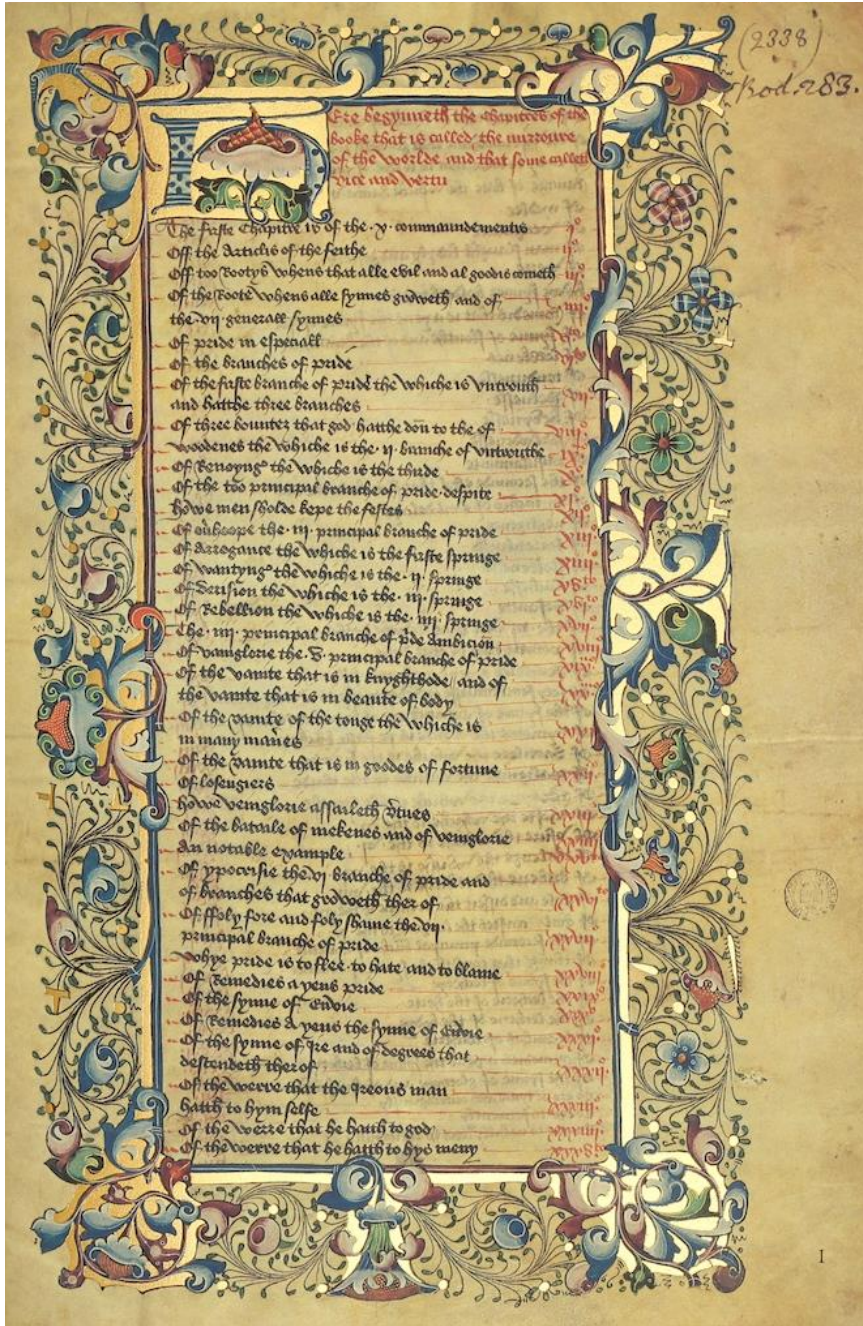
References in the catalogue to 'N. Barker, *The Roxburghe Club. A Bicentenary History*' and to 'Barker, "Catalogue of Books"' refer to Nicolas Barker's *The Roxburghe Club. A Bicentenary History* ([London]: The Roxburghe Club, 2012) and the 'Catalogue of Books Presented to and Printed by the Club 1812-2012' (pp. 303-330 of that work) respectively. The photograph of Stephen Keynes at Trinity College, Cambridge in 2015 on the previous page is by Lucy Edwards.

1 S. de Ricci, *English Collectors of Books & Manuscripts (1530-1930) and their Marks of Ownership* (Cambridge: Cambridge University Press, 1930), p. 73.

2 N. Barker, *The Roxburghe Club. A Bicentenary History* ([London]: The Roxburghe Club, 2012), pp. 30-31.

ONE / 1470

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



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

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

£295

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

The manuscript is introduced by the famous codicologist Kathleen L. Scott, who had published her seminal work on *The Caxton Master and his Patrons* with the Cambridge Bibliographical Society four years previously, and would be the Lyell Lecturer at Oxford in 2004. Particularly interesting

THE ROXBURGHE CLUB

MCMLXXX

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

The facsimile illustrations include two plates of illuminated pages, with 'gold [...] applied by blocking, a novel method' (N. Barker, *The Roxburghe Club*, p. 258), and Scott describes the reproductions (including the carefully selected colour plates showing the manuscript's 'impressive programme of illustration') as 'both exceptionally beautiful and faithful to the original' (pp. 2 and 1). The selected colour plates show, among others, the seven sins in personified form (e.g. 'Anger on a lion, stabbing himself'), the saints writing in books, the last judgement, and the garden of virtues. The noted manuscript scholar Linda E. Voigts wrote in her review of this 'important book' (*Speculum* 59 (1984), p. 416) that 'this volume should

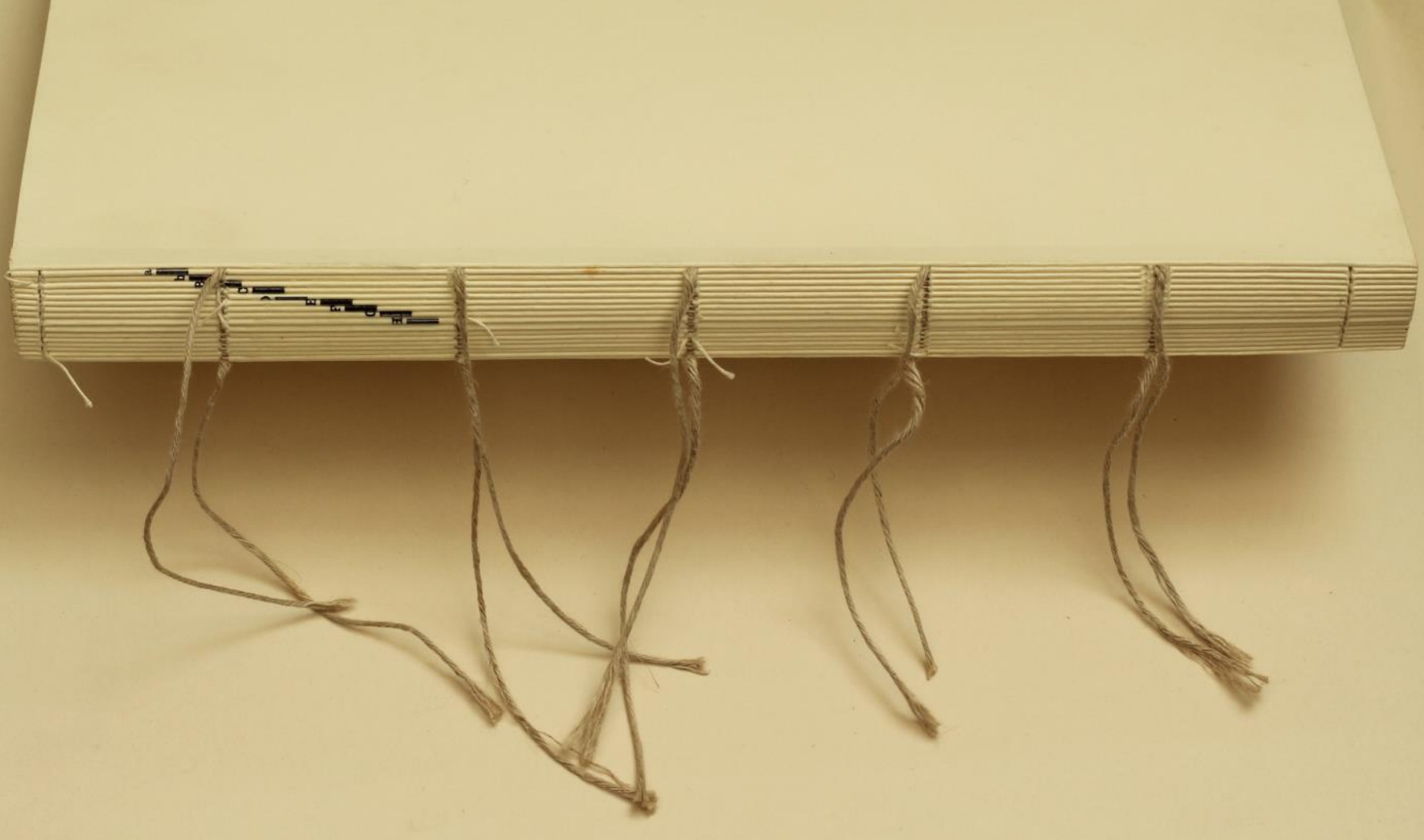
be lauded, both for the magnificent quality of the reproduction and for the opportunity it provided Scott to bring together and update her important studies of two late-fifteenth-century artists whose work can be seen in the codex' (*op. cit.*, p. 413).

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

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

CHRISTOPHER DOBSON, Esq, CBE, *Secretary*
JOHN P. W. EHRMAN, Esq, FBA
DESMOND FLOWER, Esq, MC, DLitt
*STEPHEN J. KEYNES, Esq
PAUL MELLON, Esq, KBE
HENRY S. MORGAN, Esq
JOHN G. MURRAY, Esq, CBE
J. NOWELL L. MYRES, Esq, CBE, LLD
HOWARD M. NIXON, Esq
SIMON H. NOWELL-SMITH, Esq
CHARLES A. RYSKAMP, Esq, PhD, LittD
JOHN SPARROW, Esq, OBE, DLitt

September 1980



TWO / 1470

UNBOUND, SEWN SHEETS OF *THE MIRROURE OF THE WORLDE*

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

Folio (378 x 254mm), pp. [10 (endpapers and blank preliminary ll.)], xiii, [1 (blank)], 68, [8 (endpapers and blank l.)]. Title printed in red and black. 21 colour-printed facsimile plates, printed additionally with gilt, numbered I-XXI, and 4 black-and-white plates with illustrations printed recto-and-verso. In folded sheets, all edges cut, top edges gilt, sewn onto cords but unbound. Preserved in a later padded envelope produced after 1989 with printed address label of Zaehnsdorf Limited, Bookbinders and Booksellers, addressed to Christopher Dobson, Honorary Secretary of the Roxburghe Club and with a manuscript note [?by Dobson] 'Mirror of the World text'. (Outer ll. lightly rubbed and marked, lower outer l. creased by production fault.) Very good condition. *Provenance*: [?]Christopher Selby Austin Dobson CBE, FSA (1916-2005, Secretary of the Roxburghe Club, addressee of envelope) – Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club).

£150

First edition, [?]trade issue, in sheets. This unbound copy of *The Mirroure of the Worlde* was probably sent to Christopher Dobson – the former Librarian of the House of Lords, who was elected a member of the Roxburghe Club in 1964 and served as its secretary from 1966 to 1990 – for checking before the volume was bound or to use as a dummy when designing the binding, and it includes blank endleaves at the beginning and end of the bookblock.

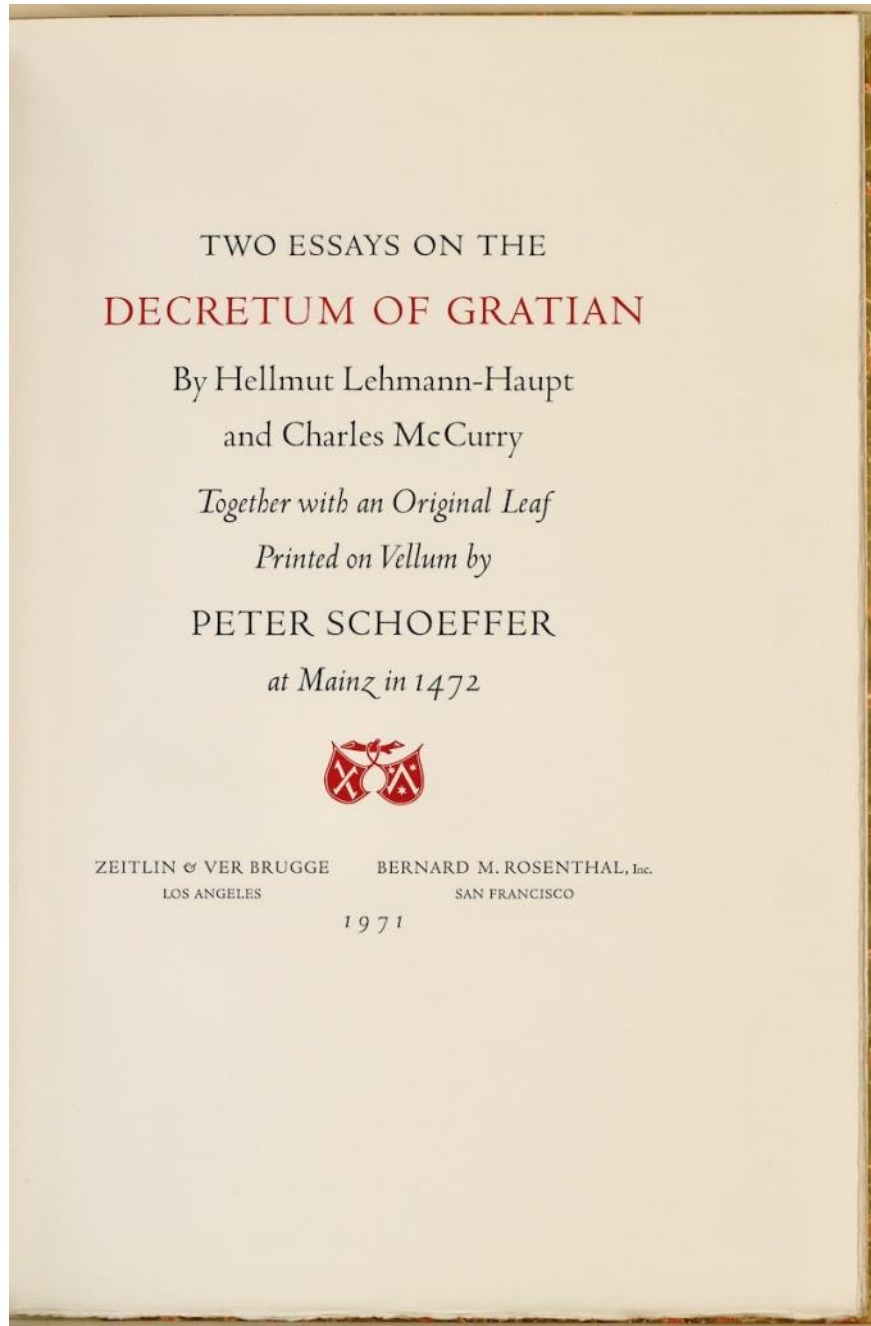
This copy was later placed in a padded envelope addressed to Dobson, and with a printed logo celebrating the maker's 25th anniversary in 1989. The padded envelope has been labelled in manuscript 'Mirror of the World text', and was presumably given to Stephen Keynes by Dobson at some time between 1989 and 2005. Given Kathleen L. Scott's focus on book production in her introduction to *The Mirroure of the Worlde*, the preservation of this copy in sheets, retaining the untrimmed cords and showing the sewing process in preparation for binding, is both apposite and attractive.

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



THREE / 1472

'AN ADMIRABLE FOLIO' FINELY PRINTED BY THE
PLANTIN PRESS AND BOUND BY MAX ADJARIAN,
LIMITED TO 193 COPIES



LEHMANN-HAUPT, Hellmut 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.* [With, inserted in pocket between tissue guards as issued:]

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.).

Provenance: 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).

£1,450

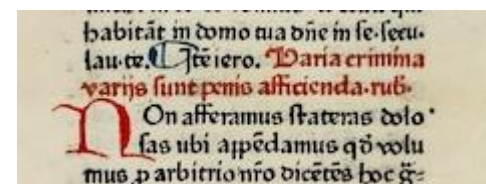
A leaf from a vellum copy of Schöffers' edition of Gratianus' *Decretum*. Details of the life of the Italian theologian Gratian are scarce and frequently contradictory, but it is believed that he probably compiled his *Decretum* in the second quarter of the twelfth century, most likely c. 1140. What 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, DC, 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

Schöffers' edition at Mainz and a second Eggestein edition. Since the chronological order of the two 1472 editions has not been established, Schöffers' edition is either the second or the third edition.

Two Essays on the Decretum of Gratian includes a leaf from a vellum copy of Schöffers' 1472 edition, and was printed in an edition of 193 copies (a number 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*. *The Book Collector* commented on the publication that it was an 'unusual and handsome new publication [...] an admirable folio, printed by the Plantin Press of Los Angeles. A large folio is an unfamiliar test to most printers these days, but Saul and Lillian Marks have risen to it without any sign of effort. In typographic design, composition and presswork, the book lives up to the leaf it was made to contain, and there is little praise higher than that' (vol. 22 (1973), p. 81).

This copy was previously in the library of Stephen Keynes, who was, 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).



FOUR / 1478

WAGNER'S EDITION OF
'WRITHE'S GARTER BOOK',
INCLUDING THE MEDIEVAL HISTORY OF THE ORDER
OF THE GARTER AND THE CEREMONY OF THE
KNIGHTHOOD OF THE BATH



WAGNER, Anthony Richard, Nicolas John BARKER and Ann PAYNE. *Medieval Pageant. Writhe's Garter Book. The Ceremony of the Bath and the Earldom of Salisbury Roll*. [London]: The Merrion Press for The Roxburghe Club, '1993' [but 1996, *vide infra*].

Folio (463 x 342mm), pp. [i]-xxi, [1 (blank)], 1-100, [2 (section title, blank)]. Title and list of members printed in maroon and black. 38 plates by the Westerham Press, one folding, with colour-printed and monochrome illustrations recto-and-verso. Original 'Roxburghe-style' binding of brown crushed morocco backed boards by Smith Settle, vellum tips, spine lettered in gilt, top edges gilt. (Extremities very lightly rubbed, some very fine, unobtrusive paint-spotting.) A very good copy. *Provenance*: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in maroon in the list of members on p. ix).

£295

First edition, the issue presented to members of the Roxburghe Club by the **DUKE OF BUCCLEUCH**. 'Writhe's Garter Book' was the name given to a monumental composite manuscript volume in the library of the Dukes of Buccleuch by Sir Anthony Wagner (1908-1995) in his *Catalogue of English Mediaeval Rolls of Arms* (Oxford, 1950). This title was, perhaps, slightly misleading, since the 'book' consists of seven distinct sections, of different dates between the fifteenth and the eighteenth centuries, which were bound up in their present form, with each leaf inlaid in a leaf of modern paper, by Charles Hering [...] for Elizabeth (1743-1827), wife of Henry, Duke of Buccleuch (1746-1812), and only daughter and heir of George, Duke of Montagu (1712-90). It was presumably at this time that the seventh and last section, containing some eighteenth-century material, was included. Of the rest, the second, third and fourth sections were written and painted by or for John Writhe, Garter King of Arms from 1478 till his death in 1504. The fifth section – part of a copy of the Salisbury Roll contemporary with Writhe's work – was bound up with

these by 1697, but how much further back the association goes will need further consideration. The first section, consisting of Statutes of the Order of the Garter with paintings of the Officers of the Order in their robes, are in the hand of a scribe used by John Writhe's son, Sir Thomas Wriothesley, Garter King of Arms from 1505 till his death in 1534, who authenticated it with his signature. At this stage, then, we can link three sections of the book, the second, third and fourth, definitely with Garter Writhe. The second (pp. 33-104) consists of a painted series of arms, crests and badges of Knights of the Garter with short accounts of their lives in the margins, written, down to 1488, in Writhe's own distinctive hand: these are continued down to 1510 in various hands associated elsewhere with Writhe and Wriothesley. [...] The third section is distinct from its neighbours in subject matter, though not entirely in style: it is a series of 24 illustrations of the successive stages of the ceremony of the Knighthood of the Bath, 23 of them coloured drawings (probably the work of two hands) and one, the sixth in order, a pen drawing in brownish ink, on which special interest has been focused. The first painting of this series is on the back of the last leaf of the Garter series and the first page of the ensuing fourth section is the back of the last leaf of this third section, thus indicating the original unity of the three sections [...]. The fourth section comprises pedigrees in Writhe's hand, including the ancestry of Elizabeth (Wydville), Queen of Edward IV, with paintings of arms. The sixth section consists of the original vellum Earldom of Salisbury Roll, cut up and mounted as single leaves of various sizes, and the fifth is a partial copy on sheets of paper of the Roll' (pp. 1-2).

A Roxburghe Club publication based upon 'Writhe's Garter Book' had been planned by the 8th Duke of Buccleuch (1894-1973) and preliminary research was undertaken by Sir Anthony Wagner, who had joined the College of Arms as Portcullis Pursuivant in 1931, and subsequently served as

Richmond Herald (1943-1961) and then Garter Principal King of Arms from 1961 until his retirement in 1978, when he was appointed Clarenceux King of Arms. The projected publication did not proceed further until 1978, when the 9th Duke of Buccleuch (who was elected a member of the Club in 1977) asked Wagner to edit sections of the manuscript for presentation to the Club. The complexity and scale of 'Writhe's Garter Book' made this a difficult task, 'but Wagner had made considerable progress when he was struck blind by a hospital infection, a dreadful affliction for any scholar but more especially for a herald. I did my best to complete the history of the different components, with expert support from Ann Payne. The eventual text was set and printed by the Merrion Press, for which the Duke purchased a press large enough for the vast sheet size' (N. Barker, *The Roxburghe Club*, p. 269), and the volume was bound in the or and azure of the Scott family, which are incorporated in the Buccleuch arms. Due to the complexities which faced both the editors and the printers, although the title-page is dated '1993' the volume was 'not in fact distributed until 1996' (*op. cit.*, p. 268).

Barker, 'Catalogue of Books', no. 258; Edwards, *Nicolas Barker at Eighty*, p. 58.



FIVE / 1520s

A RARE SIXTEENTH-CENTURY CHOIRBOOK
INCLUDING WORKS BY FAYRFAX AND LUDFORD,
'THE TWO TOWERING MUSICAL FIGURES OF THE
EARLY TUDOR PERIOD'



SKINNER, David. *The Arundel Choirbook: London, Lambeth Palace Library, MS 1. A Facsimile and Introduction.* [London]: The Charlesworth Group for The Roxburghe Club, 2003.

Folio (413 x 312mm), pp. xii, 26, [2 (section title, verso blank)], [2 (blank l.)], [2 (imprint, verso blank)]. List of members printed in red and black. 95 colour-printed plates with facsimiles recto-and-verso numbered 'or'-'94v', colour and black-and-white illustrations and diagrams in the text, Arundel College seal on title. Original 'Roxburghe-style' binding of maroon crushed-morocco-backed cloth gilt over bevelled wood boards, boards with gilt Arundel College seal, spine lettered in gilt, maroon endpapers. (Boards very lightly rubbed and marked.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red in the list of members on p. iii).

£295

First edition, the issue presented to members of the Roxburghe Club by the **DUKE OF NORFOLK**. David Skinner, the leading scholar and performer of early music, writes in his introduction to his facsimile edition of Lambeth Palace Library MS 1 that '[t]his is a story of one manuscript of thousands that may have circulated in late medieval England' (p. [1]). However, due to 'the destruction and devastation of liturgical reform', only two primary sources for Tudor church music of Henry VIII's reign survive today: the choirbook at Gonville and Caius College, Cambridge (MS 667/760) and the present manuscript, 'The Arundel Choirbook', which dates from c. 1525 and is now held by the Lambeth Palace Library. 'The Arundel Choirbook' was made for Edward Higgons, 'a Tudor lawyer and multiple plurist who was a canon of St Stephen's, Westminster' and 'retired in 1520 to the mastership of Arundel College in Sussex' (*loc. cit.*), where he would remain until his death in 1538. Together with the very similar Caius volume, the Arundel choirbook forms the chief repository for the works of Robert Fayrfax (1464-1521) and Nicholas Ludford (c. 1490-1557) – 'the two towering musical figures of the early Tudor

period' (*loc. cit.*) – and thus this facsimile edition presents a rare survival from an important and interesting era of English musical history.

The introduction outlines the historical background of the manuscript through a biography of Higgons, an account of the collegiate Chapel of the Holy Trinity, Arundel and its choral establishment prior to 1500, and a narrative of the College's final years, prior to its suppression in September 1544. The history of the Arundel music manuscripts provides the context for a more detailed analysis of the choirbook, its historiations, and its illuminated and gilded initials (which, intriguingly, including 'the rear view of a naked man climbing foliage' (p. 25), and allusions to wine and wine making). The facsimile of the choirbook itself was 'made from digital images provided by Digital Image Archive of Medieval Music' (N. Barker, *The Roxburghe Club*, p. 273), and it is preceded by a concordance of parallel survivals of parts in other manuscripts and list of their modern editions.

The Arundel Choirbook 'was presented in 2003 by Edward, former Earl of Arundel, who had just succeeded his father as 18th Duke of Norfolk' (*loc. cit.*).

Barker, 'Catalogue of Books', no. 270.





SIX / 1535

A MAGNIFICENTLY-PRODUCED FACSIMILE OF ROTZ' IMPORTANT ATLAS

EDITED BY HELEN WALLIS

ROTZ, Jean. *The Maps and Text of the Booke of Idrography Presented in 1542 by Jean Rotz to King Henry VIII. Now in the British Library. Edited by Helen Wallis with a Foreword by Viscount Eccles.* [London]: Eric Buckley at the Oxford University Press for The Roxburghe Club, 1981.

Folio (618 x 390 mm), pp. xvi, 96, [1 (blank)], [1 ('Index Map')]. Title, dedication, and list of members printed in red and black, chapter initials printed in red. Colour-printed title-vignette, 16 double-page, colour-printed plates of facsimiles, and black-and-white illustrations and one full-page black-and-white chart in the text. (A few very light marks, light creasing on lower corners of some quires.) Original half brown crushed morocco gilt over cloth, upper board with gilt rose-and-crown device, spine lettered and ruled in gilt, light-brown endpapers, top edges gilt. (A few light marks on spine, corners slightly bumped.) A very good copy. *Provenance*: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red in the list of members on p. [vii]).

£595

First edition, the issue presented to members of the Roxburghe Club by VISCOUNT ECCLES. The businessman, politician, and bibliophile David Eccles, 1st Viscount Eccles (1904-1999) was educated at Winchester College and New College, Oxford, where 'he managed to pay off his debts by buying and selling books. What began as an expedient turned him into an enthusiastic collector of antiquarian books, paintings, and sculpture throughout his life' (ODNB). After a successful career as a businessman, diplomat, and administrator, Eccles was encouraged to enter politics by Churchill, and in 1943 he was elected MP for Chippenham in Conservative interest. He remained its representative, holding a number of ministerial posts, until 1962, when he resigned his seat following a series of disagreements with Macmillan. In 1963 Eccles was appointed a trustee of the British Museum (becoming Chairman of the Trustees from 1968 to 1970); and in 1970 Edward Heath appointed him Paymaster-General with responsibility for the arts – effectively a minister for the arts, 'a role in which he achieved an enduring success despite becoming embroiled in controversy over the introduction of charges for museum entry. He took the initiative in separating the library at the British Museum

from the museum itself and combining it with the National Central Library and the National Lending Library for Science and Technology to create the British Library. He resigned in 1973 to become the first chairman of the British Library board (until 1978)' (*op. cit.*).

Appropriately, Viscount Eccles' *The Maps and Text of the Boke of Idrography Presented in 1542 by Jean Rotz to King Henry VIII* reproduces in facsimile a manuscript held by the British Library, which was 'one of the earliest treasures of the old Royal Library, MS. 20 E. ix' (N. Barker, *The Roxburghe Club*, p. 259). Eccles writes in his foreword that Rotz 'compiled his atlas to show how much more than the English the French knew about the far-distant parts of the world. Presumably he expected Henry to finance voyages of discovery. But by 1542 the King was disillusioned and far from well, his mind running on the coming wars with Scotland and France. He needed a powerful fleet and was less interested in world maps than in having English seamen taught the art of navigation. He had hired Rotz to do this, and with every prospect of success, since Rotz's knowledge of seamanship was outstanding. [...] Henry died before Rotz, in his endeavour to secure permission to go back to France, turned informer against England. On this side of the Channel we last hear of him slinking away with maps and charts of obvious use to the French in any plans to invade England or Scotland. Rotz was in disgrace in London. What then happened to his atlas? It may have been put away in a cupboard and forgotten. Certainly Gilbert and Hakluyt never saw it. From time to time parts of the atlas have attracted the attention of scholars. Now thanks to the British Library it has been possible thoroughly to research the author and his work, and to reproduce the atlas with the unrivalled resources of the Oxford University Press' (p. ix).

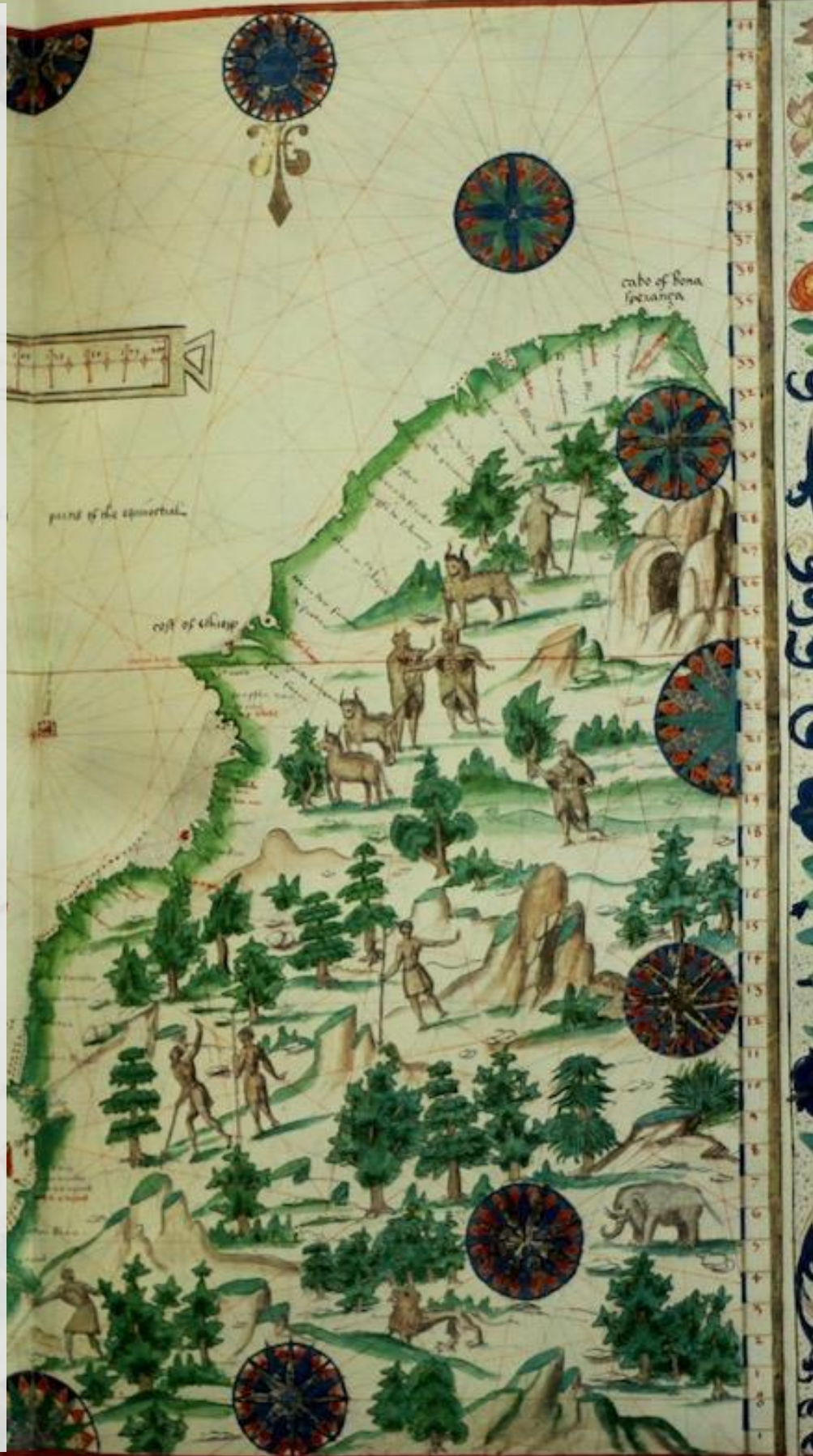
Barker records that the reproduction of the manuscript 'tested the Oxford University Press's resources in the still relatively new technique of colour photo-lithography to the

utmost. Work began in 1975, when the cost was estimated at £35,000, including the text. This was edited [...] by Helen Wallis, Skelton's successor as Map Librarian at the British Library. In her hands it grew, as she made discovery after discovery. This increased the value and interest of the book – the emergence of the Dieppe school of cartography, using maps bought or stolen from Spain, where they had been a closely guarded secret and their gift to Henry VIII by Jean Rotz, perhaps not French but a Scotsman, was exciting stuff – but it also increased its length. The colour plates, too, were a major technical problem, only solved when the Press installed the first Crossfield rotary scanner. The final bill was £88,000, which gave even Lord Eccles pause. But the book was a great success, with long complimentary reviews in the national and scholarly press' (*The Roxburghe Club*, pp. 259-260).

The preliminary texts on Rotz' life and works by Wallis, Janet Backhouse, W. Stanford Reid, Roger Desreumaux, P.E.H. Hair, D.B. Quinn, and W.C. Sturtevant are followed by a transcription of the manuscript, a bibliography, and an index. Among the essays, Wallis' 'Java-la-Grande: The First Sight of Australia' gathers and examines the evidence for and against the hypothesis (first advanced in 1786 by Alexander Dalrymple) that the landmass identified as Java-la-Grande by the Dieppoise cartographers was, in fact, Australia. This is the earliest surviving map by Rotz to show Java-la-Grande and, if this proposition is correct, this manuscript contains the earliest map by Rotz to mark Australia.

Apart from this issue for members of the Roxburghe Club (who numbered 40 at this time, according to the list on p. [vii]), there was an issue of 300 copies for sale.

Barker, 'Catalogue of Books', no. 244.



SEVEN / 1550

A LECTIONARY FOR CARDINAL ALESSANDRO FARNESE ILLUMINATED BY CLOVIO, 'THE LAST OF THE MANUSCRIPT ILLUMINATORS'



CLOVIO, Giulio (illuminator). *The Townerley Lectionary, Illuminated for Cardinal Alessandro Farnese by Giulio Clovio.* The New York Public Library Astor, Lenox and Tilden Foundations Manuscript 91. Described by Jonathan J.G. Alexander. [London]: Smith Settle for The Roxburghe Club, 1997.

Folio (498 x 351mm), pp. [2 (blank l.)], [9], [1 (blank)], 99, [1 (imprint)]. Title, dedication and list of members printed in maroon and black. Colour-printed frontispiece, 12 colour-printed plates with full-page facsimiles recto-and-verso, black-and-white illustrations in the text. Original 'Roxburghe-style' binding of maroon crushed-morocco-backed cloth gilt by Smith Settle, gilt arms of Townerley on the upper board, spine lettered in gilt, top edges gilt. (Extremities very lightly rubbed, short scratch on upper board, a few small, near-imperceptible marks on lower board.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in maroon in the list of members on p. [7]).

£295

First edition, the issue presented to members of the Roxburghe Club by SIR SIMON TOWNERLEY. *The Townerley Lectionary* presents 'what would have been the greatest liturgical manuscript of the sixteenth century, if it had ever been finished' (N. Barker, *The Roxburghe Club*, pp. 269-270) – the lectionary made for Cardinal Alessandro Farnese and illuminated by the priest and painter of Croatian descent, Giulio Clovio (1498-1578), possibly the most famous illuminator of the Italian Renaissance. 'One perception commonly expressed even today is that Clovio was the last of the manuscript illuminators and thus comes at the end of the great medieval tradition of book illumination [...] [and] that he represented the culmination of the art' (p. 22). Apart from the Townerley Lectionary at the New York Public Library, only three other illuminated manuscripts are firmly attributed to Clovio: fragments from a choir book, which are now part of the collection at Windsor Castle; a commentary on St Paul's Epistle to the Romans by Cardinal

Marino Grimani (now at the Sir John Soane Museum); and Clovio's masterpiece, the 'Farnese Hours', now in the Pierpont Morgan Library.

The 'Towneley Lectionary' and Clovio's involvement with its production have long posed a historical conundrum due to the incompleteness of the manuscript and the complexity of historical sources, as Jonathan Alexander explains in his introduction. First described in detail by Vasari, and later in Thomas Frognall Dibdin's account of John Towneley's library, the 'Towneley Lectionary' likely lost its original binding around 1798 during the looting which accompanied the Napoleonic invasion of Italy. 'All that survives [of the original manuscript is] a few leaves of text and six whole-page paintings with illuminated facing text pages, three [the Resurrection, the Adoration of the Shepherds, and The Last Judgement] by Clovio himself, the rest by three other artists' (Barker, *The Roxburghe Club*, p. 270); as Alexander states in his introduction, the 'manuscript only contains the Gospel Lections for a limited number of Feasts, Advent, Christmas, Epiphany, Easter, Octave of Easter, Third Sunday after Easter, Pentecost, St Peter in *Cathedra*, St Michael, All Saints, and the Common for a Doctor of the Church. The plan evidently was to have, at least for the major Feasts, a full-page miniature on a verso with on the opposite recto a decorated rubric' (p. 16). Alexander further suggests that 'the manuscript was still unfinished at Clovio's death in 1578, and that his pupil Massarelli worked on it' (p. 19), before placing Clovio and his work in the context of medieval and Renaissance book arts.

The fragmentary remains of the 'Towneley Lectionary' were 'bought by Charles Towneley for his uncle John Towneley, who had a magnificent binding with jewelled fittings made for it' (Barker, *The Roxburghe Club*, p. 270), which is examined by Clive Wainwright in his essay on the binding, which he judges 'one of the most important examples of

Regency Gothic Revival metalwork to survive' (p. 56). Nicolas Barker's 'The Script of the Towneley Lectionary', examines the calligraphy of the manuscript, which 'was considered both old and new at the time when the book was first commissioned' (p. 38), and the six different hands contributing to the production of the text.

Sir Simon Towneley, who presented this book to the Roxburghe Club in 1997, had been elected to the Roxburghe Club five years previously. It was possible to reproduce all the illuminated pages in the colour plates due to the decision 'to disbind the manuscript for conservation for conservation reasons' which 'coincided with the loan of separate illuminated pages to the exhibition "The Painted Page: Italian Renaissance book illumination 1450-1550" held at the Royal Academy of Arts, London, and the Pierpont Morgan Library, New York, from October 1994 to May 1995' (p. 1) – a decision which allowed 'photographs [to be] expertly taken by David Loggie of the Pierpont Morgan Library' (Barker, *The Roxburghe Club*, p. 270). The volume was designed by James Stourton, the art historian and sometime chairman of Sotheby's UK, who designed or printed three Roxburghe Club books and was elected a member of the Club in 2003.

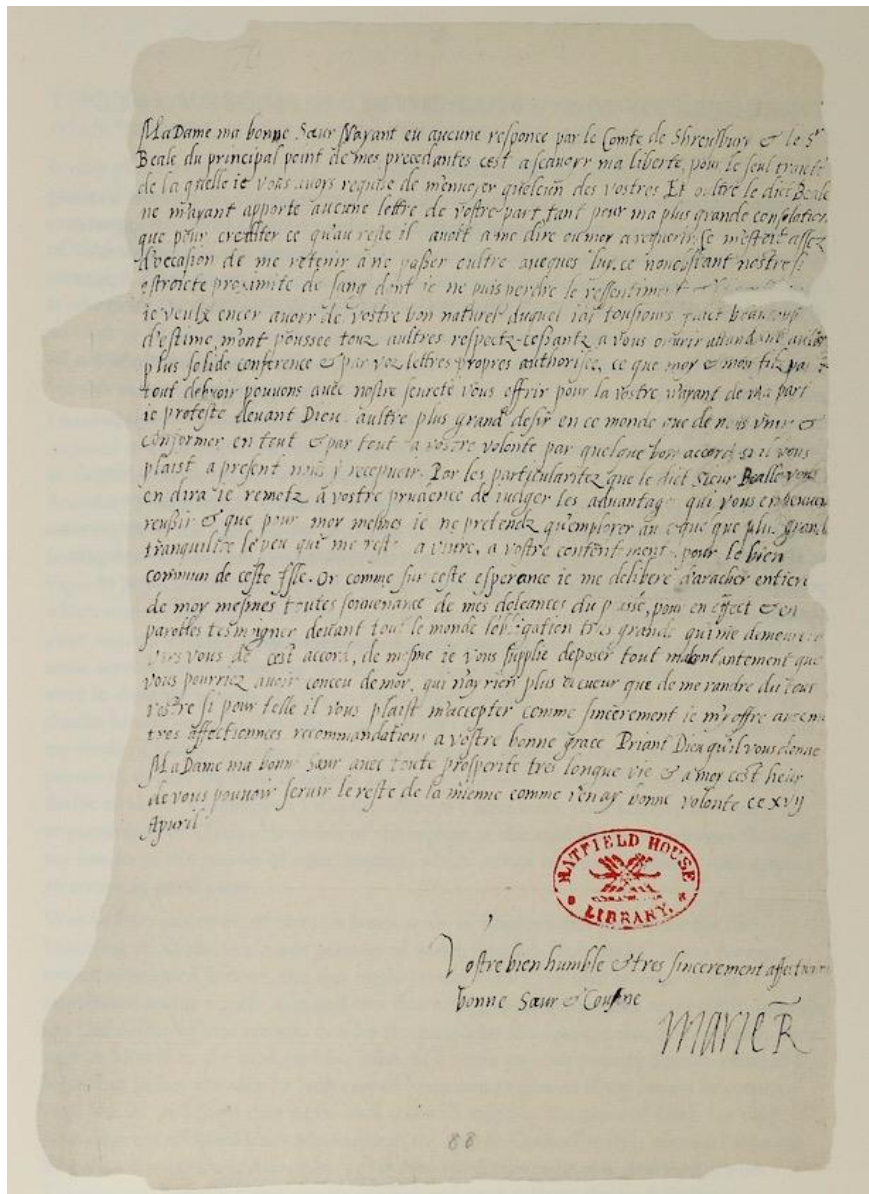
Barker, 'Catalogue of Books', no. 260; Edwards, *Nicolas Barker at Eighty*, p. 65.



EIGHT / 1580s

THE EXECUTION OF MARY QUEEN OF SCOTS, NARRATED THROUGH THE MANUSCRIPTS OF THE CECIL PAPERS

MARY QUEEN OF SCOTS—*The Last Years of Mary Queen of Scots. Documents from the Cecil Papers at Hatfield House. Edited with an Introduction by Alan G.R. Smith. [London]: Smith Settle for The Roxburghe Club, 1990.*



Folio (356 x 255mm), pp. x, 97, [1 (imprint)]. Title and list of members printed in maroon and black. 8 full-page colour illustrations and 3 monochrome illustrations in the text. Original 'Roxburghe-style' binding of brown crushed morocco backed boards gilt by Smith Settle, boards with vellum tips, and central gilt arms of Elizabeth I on the upper board and Mary Queen of Scots on lower board, spine lettered in gilt, top edges gilt, endpapers with arms of Elizabeth I, Mary Queen of Scots, William Cecil, Lord Burghley, and the Marquess of Salisbury printed in red. (Spine faded.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name and role of treasurer printed in maroon in the list of members on p. v).

£125

First edition, the issue presented to members of the Roxburghe Club by the **MARQUESS OF SALISBURY**. *The Last Years of Mary Queen of Scots* reproduces forty manuscripts from the Cecil Papers in the Salisbury archives at Hatfield House, which document the circumstances leading to the execution of Mary Queen of Scots on 8 February 1587 and its aftermath. They are prefaced by 'an admirable commentary by Alan Smith' (N. Barker, *The Roxburghe Club*, p. 263), which argues that 'Mary's European contemporaries [...] saw her life [...] as part of the great drama of late 16th century Europe, dominated in its western and central regions by the conflicts between Protestantism, as it emerged in its various forms from the early years of the Reformation, and Counter-Reformation Catholicism. Mary, a committed Catholic, who was, during her life, Queen regnant of Scotland, Queen Consort and then Queen Dowager of France, and claimant to the throne of England, was as clearly on one side of that great struggle as Queen Elizabeth, the child – almost in a literal sense – of Henry VIII's break with Rome, was on the other. In the situation which prevailed in Europe in the early 1580s, when Spanish power seemed to be carrying all before it, a successful attempt to assassinate Elizabeth and replace her by Mary might have made the advancing tide of

Catholicism irresistible throughout Europe. The relative fates of Mary and Elizabeth were, therefore, of the most momentous consequence for the whole course of European history' (p. 30). The manuscripts collected here were written or copied by William Cecil, Lord Burghley, Sir Francis Walsingham, and others, and illustrate the circumstances and political pressures which made Mary Queen of Scots' execution inevitable; they include a letter to Elizabeth I from her (illustrated), 'A Breff Note of the Indignytes and Wrongs Doone and Offred by the Queen of Scotts to the Queen's Majesty' (in two forms), a list of reasons against executing Mary Queen of Scots compiled by Burghley (illustrated), Elizabeth I's warrant for the execution of Mary Queen of Scots, and a description of the execution itself. Reviewing the work in *The Book Collector*, Nigel Ramsay wrote that the 'documents [...] are of such a gripping directness that their significance is immediately apparent' (vol. 43 (1994), p. 305).

The book concludes with 'An Epitaph, upon the Death of the Most Gracious and Vertuous Ladie Mary, Late Queene of Scots, and Mother to our Gracious Sovereigne Lord that now is, James the First' by Robert Southwell, taken from the anonymous volume *Epitaphs, the First, upon the Death of the Most Gracious and Vertuous Ladie Mary, Late Queene of Scots, the Other, upon the Death of Three Most Blessed Marters. Where-unto are Annexed, Devout Catholic Sonnets, Songs and Carrols; with Certain Letters, Sent from One Friend to Another being in Prison*, which bears the spurious imprint 'Printed at Roan. 1604'. As David Rogers' 'A Note on *Epitaphs* 1604' states, this volume 'is unique in two respects; not only is the copy in the Library of Hatfield House the only one known to have survived,



but it is also the sole anthology of Catholic verse now known which was put into print during the early recusant period. [...] The anonymous poem "An Epitaph, upon the death of ... Marie, late Queen of Scots", chosen by the unknown editor/publisher to open this printed anthology, is the one which has the greatest literary importance. It affords us a hitherto unrecognised early text of a poem written by Robert Southwell, the Jesuit martyr-poet, a poem which otherwise is best represented in the five near-contemporary manuscripts in which his shorter poems have been preserved. Small variants, unknown to the modern editors of his poems, show that the 1604 printed text was not set up from any of those five surviving manuscripts but forms an independent witness, all the more valuable in that none of the manuscript copies can be precisely dated. It is further important for its positive confirmation that the subject of the poem, sometimes entitled (somewhat enigmatically) simply "Decease, Release: Dum Morior Orior", is indeed Mary, Queen of Scots, as modern editors had concluded from internal evidence' (pp. 92-93).

The Last Years of Mary Queen of Scots is illustrated with four contemporary paintings from the collections at Hatfield House: the 'Rainbow Portrait' of Elizabeth I attributed to Isaac Olivier; a portrait of Mary Queen of Scots attributed to Rowland Lockey; Adam de Colone's portrait of James I of England and VI of Scotland; and Hans Eworth's portrait of Burghley. Apart from this issue for members of the Roxburghe Club (who numbered 39 at this time, according to the list on p. [v]), there was an issue of 250 copies for sale.

Barker, 'Catalogue of Books', no. 254.

A MAGNIFICENTLY PRODUCED AND FINELY ILLUSTRATED EDITION OF
LINSCHOTEN'S CELEBRATED *ITINERARIO* – 'THE KEY TO THE EAST'



LINSCHOTEN, Jan Huyghen van – *Jan Huygen van Linschoten and the Moral Map of Asia. The Plates and Text of the Itinerario and Icones, habitus gestusque indorum ac lusitanorum per indiam viventium. With a Study by Ernst van den Boogaart.* [London]: The Merrion Press and The Westerham Press for The Roxburghe Club, 1999.

Folio (615 x 430mm), pp. xiii, [1 (blank)] 282. Title and list of members printed in red and black. Colour-printed portrait frontispiece, colour-printed illustrations and maps in the text, one full-page and 10 double-page. One colour-printed plate and 30 black-and-white plates, one folding, forming a facsimile of *Icones, habitus gestusque indorum ac lusitanorum per indiam viventium, templorum, aedium, arborum, fructum, herbarum, aromatum...* (Amsterdam: Cornelis Nicolai, 1604), printed in oblong folio format (321x 379 mm), sewn and backed with fabric strip, and loosely inserted in pocket on lower pastedown as issued. (A few very small marks, marginal ink smudge [? production flaw] on p. 117.) Original 'Roxburghe-style' binding of chestnut-brown, crushed-morocco-backed boards gilt by Tom Valentine and Smith Settle, boards with vellum tips, applied central vellum panel with gilt blocked design on upper board, spine lettered in gilt. (Extremities very lightly rubbed). A very good copy. *Provenance*: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red in the list of members on p. vii).

£1,250

First edition, the issue presented to members of the Roxburghe Club by HARRY FREDERICK OPPENHEIMER. As a teenager the Dutch traveller Jan Huyghen van Linschoten (1563-1611) went to Spain and then Portugal in search of employment, eventually finding a position with João Vicente da Fonseca, the Portuguese Archbishop of Goa. '*Jan Huygen van Linschoten and the Moral Map of Asia* [...], the largest book so far presented to the Club [...] printed the English text of one of the classic texts of sixteenth-century exploration, Linschoten's *Itinerario*, the account of his journey to Goa, via Madeira, Guinea, the Cape,

Madagascar and Mozambique, in 1583-7, and his return via the Azores, where his journey was interrupted by English privateers. He had made it his business to note and recount all he could find out about Cochin and India generally, making moral judgements on both natives and Portuguese alike; he also secretly copied the Portuguese maps. This made his book of immediate interest in England, where it was printed in a rough and ready translation [by William Philip] in 1598, only two years after the Dutch original [of 1596]. This English translation formed the basis of the book, with its inaccuracies digitally corrected from the Hakluyt Society's text, and edited by Ernst van den Boogaart' (N. Barker, *The Roxburghe Club*, pp. 270-271).

Jan Huygen van Linschoten and the Moral Map of Asia was presented by the industrialist and philanthropist Oppenheimer (1908-2000), one of the last of the 'Randlords', who was educated at Charterhouse and Christ Church, Oxford before embarking on a successful business career in South Africa. Oppenheimer was also a noted bibliophile, who 'inherited a collection of books on South Africa and the history and discovery of Africa and a wider world, and vastly increased it. The Brenthurst Library, for which he created a new building at his home in Johannesburg, became the outstanding collection on its subject, and the Brenthurst Press has published three series of handsome books on the history and natural history of South Africa, including editions of unpublished manuscripts in the Library' (*op. cit.*, p. 266). The Dutch edition of the *Itinerario*, which was published at Amsterdam in 1596, was illustrated with engraved maps and illustrations by Johannes van Doetechum I, his son Baptista van Doetecum, and others, and the English text reprinted here uses reproductions of these illustrations from the copy of the 1596 Dutch edition in the Brenthurst Library, which was coloured by a contemporary hand. The engravings included captions in Latin and Dutch below the images, and English

translations of these captions are published beneath the illustrations in this edition.

From the 36 engravings by the van Doetechums which illustrate the 1596 Dutch edition, 30 depicting the peoples and natural history of the countries Linschoten visited were reprinted in 1604 by Cornelis Nicolai in an oblong folio format under the title *Icones, habitus gestusque indorum ac lusitanorum per indiam viventium, templorum, aedium, arborum, fructum, herbarum, aromatum...*, with Latin descriptive texts based upon the text of the *Itinerario* (English translations of these texts are printed below the illustrations from the *Itinerario* reproduced in *Jan Huygen van Linschoten and the Moral Map of Asia*). *Icones ...* is a very rare work. A bound black-and-white facsimile with a colour-

printed facsimile title forms part of *Jan Huygen van Linschoten and the Moral Map of Asia*, and is housed in a pocket on the lower pastedown of the main volume.

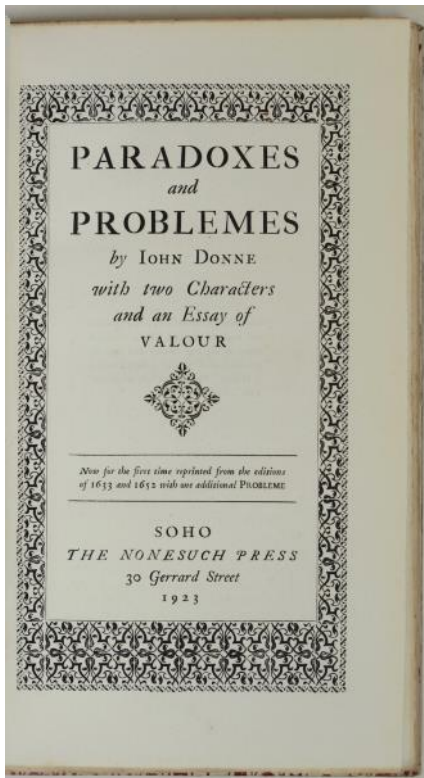
This book was '[p]rivately printed in an edition of 300 copies of which 160 copies are for sale. 40 copies bound in quarter morocco with an extra set of the plates numbered I-XL. 120 copies bound in buckram numbered 1-120' (limitation statement on p. [283] of the copies for sale). These copies were in a different binding from that of the Club issue; the 40 copies with a second suite of plates were bound in quarter green morocco (rather than chestnut-brown morocco, as here) and housed in a green box, and the 120 cloth copies were bound in green buckram.

Barker, 'Catalogue of Books', no. 263.



TEN / 1590s

THE NONESUCH PRESS EDITION OF DONNE'S
'CLEVER AND ENTERTAINING TRIFLES', FROM THE
LIBRARY OF THE EDITOR'S SON



DONNE, John. *Paradoxes and Problemes* by John Donne with Two Characters and An Essay of Valour. Now for the First Time Reprinted from the Editions of 1633 and 1652 with One Addi-tional Probleme. [Edited by Geoffrey Keynes]. Soho, London: Frederick Hall at Oxford University Press for The Nonesuch Press, 1923.

Duodecimo in 6s (224 x 130mm), pp. viii, 80. Title with type-ornament vignette and border, type-ornament headbands and wood-engraved initials in the text. Original patterned-paper boards, printed paper spine-label, uncut. (Offsetting on endpapers, spine faded, extremities slightly rubbed and bumped.) *Provenance*: Persis Sibley Miller (1902-1970, engraved bookplate by Harry M. French dated 1920 on upper pastedown) – Stephen John Keynes OBE, FLS (1927-2017, *vide infra*).

£75

First edition thus, no. 22 of 645 copies, 'printed [...] in the 17th century Fell types' on Vidalon cream laid paper. *Paradoxes and Problemes* was the sixth title published by the Nonesuch Press, which was established by Frances and Vera Meynell in 1923, with the assistance of their friend

David Garnett. 'The editorial work [on *Paradoxes and Problemes*] was begun by Francis Meynell, and then taken over by Geoffrey Keynes (b. 1887), then a young surgeon at St. Bartholomew's Hospital, who – through his friendship with David Garnett [...], and his interest in Birrell & Garnett and their books – had been introduced to Francis and Vera. [...] With Rupert Brooke [Keynes] had discovered Donne at Rugby, and had been a continuing reader of his work; early editions of Donne were sent to him in France during the First World War' (Dreyfus). This was the first book that Keynes, who had published his *Bibliography of the Works of John Donne* in 1914, worked on with the Meynells, and it 'began a wonderful friendship lasting for more than fifty years, ending only with Francis's death in 1975. He told me that I had produced, in whole or in part, sixteen books for the Nonesuch Press. I had a finger in a great many more besides' (G. Keynes, *The Gates of Memory* (Oxford, 1981), p. 180).

In his 'Bibliographical Note' which prefaces the text, Keynes explains that these 'clever and entertaining trifles [...] were probably written before 1600, during the more wanton period of their author's life. Owing to their scurrilous nature they could not be published during his lifetime, but shortly after his death the greater part of them were licensed to be printed' (p. v). Following their first appearance in the posthumous *Juvenalia* (1633), an enlarged edition was prepared by the author's son, which was published in 1652. Keynes' text is based upon these two editions, augmented with an eighteenth 'Probleme' concerning Sir Walter Raleigh which was omitted by Donne's son, but is preserved in a manuscript held by the Bodleian Library.

This copy was previously in the library of Persis Sibley Miller, an alumna of the University of California, and bears her bookplate, which was engraved by Harry M. French in 1920. It was later in the library of the bibliophile Stephen Keynes, the youngest son of the editor.

Dreyfus, *Nonesuch*, 6; Keynes, *Donne*, 46b; Ransom, p. 346.



ELEVEN / 1614

INIGO JONES' ROMAN SKETCHBOOK: 'HANDSOMELY PRINTED AND BOUND [...]

A SUPERB FACSIMILE OF THE ORIGINAL'

JONES, Inigo and Edward CHANEY (introduction and commentary). *Inigo Jones's 'Roman Sketchbook'*. [Edited by Robert Harding]. [London]: Smith Settle for The Roxburghe Club, 2006.

2 volumes, octavo (254 x 173mm), pp. I: [3 (preliminaries)], [1 (blank)], [96 (colour-printed facsimile of the manuscript)]; II: [9], [1 (blank)], 250. List of members printed in red and black on II, p. [9]. 43 full-page black-and-white illustrations in II. Original purple cloth by Smith Settle, spines lettered in gilt, light-brown endpapers, purple cloth slipcase lettered in gilt on back. (Slipcase very lightly rubbed.) A very good copy. *Provenance*: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red in the list of members on II, p. [9]).

£250

First edition, the issue for members of the Roxburghe Club. A lithographic facsimile of Jones' 'Roman Sketchbook' in the library at Chatsworth had been prepared for the 6th Duke of Devonshire by his librarian, John Payne Collier, and was published in 1831 in an edition of twenty copies (*cf.* the copy given to Collier by the 6th Duke of Devonshire and sold by Sotheby's New York, 11 June 2013, lot 130, which included a note in Collier's hand that 'of the note-book, only 20 copies were ever printed off'). The rarity of the facsimile and the shortcomings of its reproductions meant that a new edition of the sketchbook 'had long been planned, with the encouragement of the [11th] Duke of Devonshire, its owner [and a member of the Roxburghe Club], who had died in 2004 and to whose memory it was now dedicated. The text by Edward Chaney gave an exhaustive account of Jones's visit to Italy with Lord Arundel in 1614 and the first notes made there through to its later use to instruct his pupil, John Webb; the most interesting and surprising feature of this was the discovery of how much, both text and drawings, was copied from earlier sources. It was, further, an extended meditation on the extent of the sources from which Jones derived his

knowledge of classical and contemporary Italian architecture, and his own influence, then and later. The text and Jones's idiosyncratic spelling were transcribed diplomatically, with ample explanatory notes, with forty-four supplementary figures. Robert Harding, familiar with subject and period, acted as both publisher and editor. To ensure fidelity, each facsimile page was photographed directly on to the plate, without an intervening transparency' (N. Barker, *The Roxburghe Club*, p. 275).

Inigo Jones's 'Roman Sketchbook' was published by the Roxburghe Club (rather than presented to the Club by a member), and the finely-produced work was well-received and widely praised. Typical of its reception was a review by Gordon Higgott, which lauded 'Edward Chaney's [...] outstanding contribution to this recent body of scholarship [on Jones' manuscripts and drawings]. Handsomely printed and bound as a collector's edition [...], it presents a superb facsimile of the original and a substantial volume of biographical introduction, transcription and commentary, which sets Jones's drawings and notes within the broad arena of connoisseurship and collecting at the early Stuart court' (*The Court Historian* 13 (2008), pp. 203-206, at p. 203).

Barker, 'Catalogue of Books', no. 276; R. Healey, *Italian Literature before 1900 in English Translation*, 0650.



TWELVE / 18TH CENTURY

ONE OF THE GREAT EIGHTEENTH-CENTURY LIBRARIES AND
'ONE OF THE MOST IMPORTANT PRIVATE COLLECTIONS OF BOOKS AND MANUSCRIPTS
IN THE UNITED KINGDOM'



MORTLOCK, D.P. *Holkham Library: A History and Description. With an Introduction by the Earl of Leicester.* [London]: Smith Settle for The Roxburghe Club, 2006.

Folio (351 x 250mm), pp. [2 (preliminary blank)], xv, [1 (blank)], 140, [2 (final blank)]. Text printed in maroon and black. Colour-printed and black-and-white illustrations in the text, 35 full-page. Original 'Roxburghe-style' binding of green crushed morocco-backed boards, upper board with central gilt crest of the Earls of Leicester, spine lettered and ruled in gilt, top edges gilt, mid-grey endpapers. (Extremities very lightly rubbed.) A very good copy. *Provenance*: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in brown in the list of members on p. vii).

First edition, limited to 300 copies presented to members of the Roxburghe Club by the EARL OF LEICESTER, this no. 29 of 100 numbered, morocco-backed copies. Apart from the books owned by the lawyer, legal writer, and politician Sir Edward Coke (1552-1634) which are now in the collection, the library at Holkham Hall was formed by Thomas Coke, 1st Earl of Leicester (1697-1759) and the builder of Holkham, 'who, from 1712 to 1718, travelled extensively on the Continent, purchasing in Italy a number of valuable books and over 600 manuscripts, including many from the Giuseppe Valletta collection at Naples (the rest now in the Oratorian library of that city), from the library of San Giovanni in Verdara at Padua (the remainder now in the Venice Marciana) and the Greek manuscripts of the Giustiniani library at Venice, obtained *en bloc* in 1721. Coke's library is still preserved at Holkham; it was largely added to by Thomas William Coke, Earl of Leicester (1754-1842), and is one of the most important private collections of books and manuscripts in the United Kingdom, even if a few of the more recently purchased manuscripts have passed five years ago into the Pierpont Morgan Library' (S. de Ricci, *English Collectors of Books & Manuscripts (1530-1930) and their Marks of Ownership* (Cambridge, 1930), pp. 42-43).

Writing some seventy-five years later, the 7th Earl of Leicester brought de Ricci's assessment up to date in his foreword to this work, stating that '[t]he Holkham Library has some ten thousand printed books and 569 manuscripts and, despite disposals over the years, is still considered one of the finest private libraries in the world. [...] Thomas Coke was an avid participant in all country pursuits, but from a very young age he applied himself to and much enjoyed the classics. His scholarly bent was reflected in his purchases:



he bought books and manuscripts for their intellectual interest and not necessarily their beauty. He studied architecture in Rome, and while he was there he bought a first edition of Palladio's *I quattro libri dell'architettura*. That interest and his liberal education found their ultimate expression in the building of Holkham with all its classical allusions. Although the core of the library concentrates very much on the Renaissance, a wide range of interests are represented: from Sir Edward Coke's fourteenth-century English manuscripts right through to the Roman Catholic breviary presented to Coke of Norfolk in 1830 in appreciation of his support for Catholic emancipation. It is

perhaps surprising to encounter the very first use of the word "electricity" in William Gilbert's *De Magnete* of 1600. There is an astonishingly fine collection of 1100 Civil War and Commonwealth pamphlets collected by John Coke, a son of Sir Edward's and a staunch parliamentarian. From here we jump to a singularly beautiful volume of Americana; Mark Catesby's *The Natural History of Carolina, Florida and the Bahamas*, published in

London in 1665, describes new methods of feeding silkworms in Virginia' (p. XIII).

Two earlier owners of Holkham had been members of the Roxburghe Club: Thomas William Coke, 4th Earl of Leicester (1880-1949) was elected a member of the Roxburghe Club in 1911 while still Viscount Coke, and inherited Holkham and its library in 1942. He was followed by his son Thomas William Edward Coke, 5th Earl of Leicester (1908-1976), who was elected in 1964 and presented *The Holkham Library: Illuminations and Illustrations in the Library of The Earl of Leicester* by W.O. Hassall in 1970. Edward Douglas Coke, 7th Earl of Leicester (1936-2015) succeeded his father in 1994, and under his

eis qui dea nesciant aut orepnebat
 Epilogus qua docet qm **Cap. xxx.**
 tñsecundum sit auantate pñor recede
 tñb 7 ad uera sapiam aspirantibz. s.
 ad uerū de in quo solo uitas iucit.
 et uitas 7 bñtudo 7 ab his qñcā sūt
 ad uerū tñsūtū fac. **Lactancy**
diuinanum institutionū liber tñcū
incipit. De cōmendat ueritas 7
 omī pñtū eloqñtē 7 qñ nō sūt
 ea affectu pñi apertū 7 qñ restilo si
 pñia fac sciant eloqñia 7 qñ pñis
 tñcū maxime credentū est cū suā
 ignorantia pñtū. **Capitū. j.**



Ellēm qm
 uentis in
 obsuro la
 teret. tñc
 existimat
 ul' errore
 atq; i pen
 cia uulgi
 uarijs et
 inepas supstiaombz seruiētes ul'
 pñis pñtate ingenioz turbant
 ea potius qñ illustrantibz 7 si nō qñ
 lis in oratio tullio fuit qñ pñpū
 et admirabilis fuit aliquā tñ pro
 ximi eloqñtē 7 tñgere facultatē
 ut quantū ueritas in sua pñia ua
 let tñ ingenij quoq; uinbō mixta
 eret se aliquē 7 discussis diuicisq;
 tam publicis qñ eoz qui sapientē
 putant citozibz humano gñi clar
 simū lumē i feret. Qñ quicq; dñ
 bz ex causis fieri uellē ul' qñ magi
 possent credere hoies ornatē uer
 tatē qñ 7 mēdatio credūt capti

ownership the cataloguing of the printed books was completed in 1995 by D.P. Mortlock, the Holkham Librarian. This gargantuan project, which Mortlock began in 1985, led to 'the discovery of some undiscovered treasures. A London Bill of Mortality recording all deaths and their causes in the City of London for the week of 11-18 September 1634 fell from one of Sir Edward Coke's collections of Statutes. Another find was a collection of some early broadsides of the Virginia Company, all neatly folded in a volume of pamphlets' (p. XIV; cf. pp. 28 and 66).

The 7th Earl of Leicester was elected a member of the Roxburghe Club in 1999 and presented this volume in 2006 in an edition of 300 copies, of which 100 were numbered and bound in morocco-backed boards (as here) while 200 unnumbered copies were bound in buckram. The copies given to members of the Club were drawn from the numbered, morocco-backed copies, and this copy (no. 29) was presented to Stephen Keynes, whose name is the twenty-ninth in the list of the 39 members of the Club on p. VII.

Reviewing *Holkham Library*, Elizabeth Leedham-Green commented that, '[i]ts large format [...] allows of splendid full-page illustrations from a number of the magnificent manuscripts and printed books remaining at Holkham. These are accompanied by lively and informative descriptions, provoking an appetite for those which are described but not illustrated. [...] There are feeling accounts of those who have laboured in the past in this richest of vineyards, from Domenico Antonio Ferrari, the first librarian, via William Roscoe, to the lamented W.O. Hassall. We also meet some previously unknown characters: the hitherto neglected diminutive member of the Aldine dynasty, Paulus Minutius, and an early fifteenth-century binder, presumably from Eastern Europe, called Nicolaus Spiezwick' (*Times Literary Supplement*, issue 5415 (12 January 2007), p. 30).

Barker, 'Catalogue of Books', no. 273.

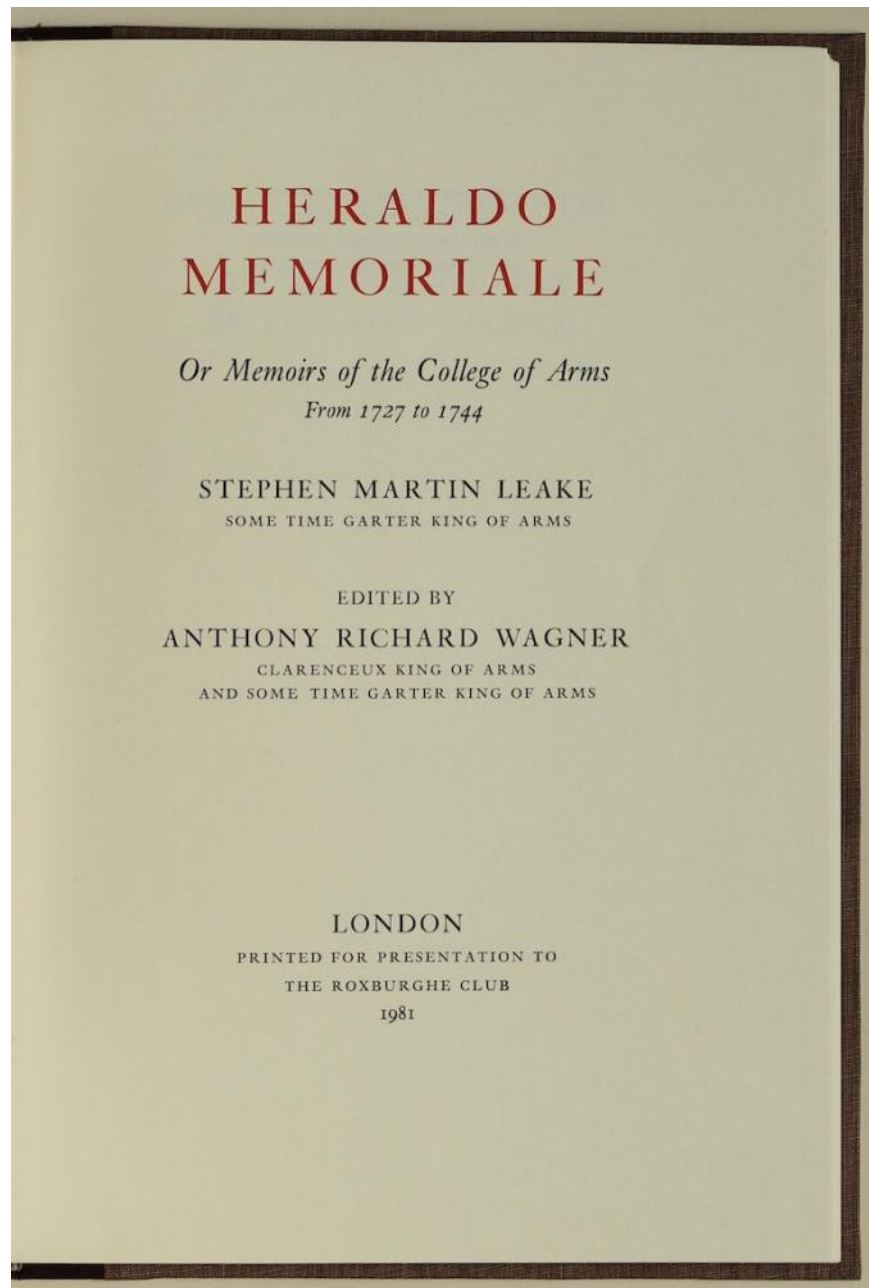
THIRTEEN / 1727

A HISTORY OF THE COLLEGE OF ARMS BY LEAKE,

'AN ORNAMENT TO THE COLLEGE,

A MOST ABLE AND WELL-INFORMED MAN',

EDITED BY ONE OF HIS SUCCESSORS



LEAKE, Stephen Martin. *Heraldo Memoriale, or Memoirs of the College of Arms from 1727 to 1744.* ... Edited by Anthony Richard Wagner. London: The Moxon Press for The Roxburghe Club, 1981.

Octavo (253 x 172mm), pp. xv, [1 (blank)], 120. Title and list of members printed in red and black. Colour-printed portrait frontispiece after Robert Edge Pine. (Lower corners of pp. 1-7 slightly creased and marked.) Original 'Roxburghe-style' binding of brown morocco-backed boards gilt, boards with gilt rules, spine lettered in gilt, top edges gilt, light-brown endpapers. (Spine-ends slightly rubbed, small bump on fore-edge of lower board.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name marked with a red asterisk in the list of members on p. vii).

£125

First edition, the issue presented to members of the Roxburghe Club by SIR ANTHONY WAGNER. The herald and numismatist Stephen Martin Leake (1702-1773) was forced by family misfortune to seek a position that would enable him to restore his finances, and after some false starts, was appointed Deputy Lieutenant for Tower Hamlets in 1724. In 1726 Leake was elected a Fellow of the Society of Antiquaries, 'and in the same year he published his *Nummi Britannici historia*, a concise essay on the entire series of English coinage which, though not without errors, was well written and well received; an enlarged second edition appeared in 1745 as *An Historical Account of English Money*, and was reissued with a supplement in 1793' (ODNB). Following an offer of the Gartership by Sir John Anstis (an offer withdrawn due to Anstis' nefarious motives), in May 1727 Leake was appointed Lancaster Herald at the College of Arms, where he remained until his death, becoming Norroy King of Arms in December 1729, Clarenceux King of Arms in 1741, and Garter Principal King of Arms in 1754.

The ODNB comments that, '[a]s a herald and king of arms, Leake chiefly directed his considerable energies and abilities towards reviving the fortunes of the College of

Arms, and [...] his activities did enhance the institution's reputation' (*loc. cit.*); he wrote a history of the College of Arms from its institution to 1771, titled *Heraldo Memoriale*. The book was divided into three parts, the first covering the College's history to 1727; the second the period from 1727 to September 1765; and the third the period from 1765 to July 1771. The first part was based on documents and oral history, and the second and third upon a journal which Leake kept from 1726. Together, the manuscript of the journal and the *Heraldo Memoriale* occupy six volumes, and the editor of this Roxburghe Club edition, Sir Anthony Wagner – who had joined the College of Arms as Portcullis Pursuivant in 1931, and subsequently served as Richmond Herald (1943-1961), Garter Principal King of Arms (1961-1978), and Clarenceux King of Arms from 1978 until his death in 1995 – determined to omit the first section in order to concentrate on Leake's era. As he states in his introduction, however, 'even that was much too long and selection within it was harder. Not only, however, was the choice of what came first logical, but, as it happened, that part seemed to me, on the whole, the most interesting. I decided, therefore, to stop at the death of the elder John Anstis, Garter, on the 4th of March 1743/4. Down to that moment the story derives tension from the struggle between Leake and Anstis. But after Anstis' death Leake had things pretty well his own way, so that the drama diminishes. The younger Anstis, who was Garter from 1744 to 1754, did what Leake told him; and from 1754 to the end of his narrative in 1770 and his death in 1773 Leake was Garter himself' (p. ix).

Wagner's essay concludes with two assessments of Leake's achievements: '[o]ne was written in his lifetime, in 1755, by Henry Hill [...], Windsor Herald: "His indefatigable Application joyn'd to his Ability and Genius for Heraldry made him the most perfect & Able Officer of this Time, his Collections were great & well digested, he was courteous &

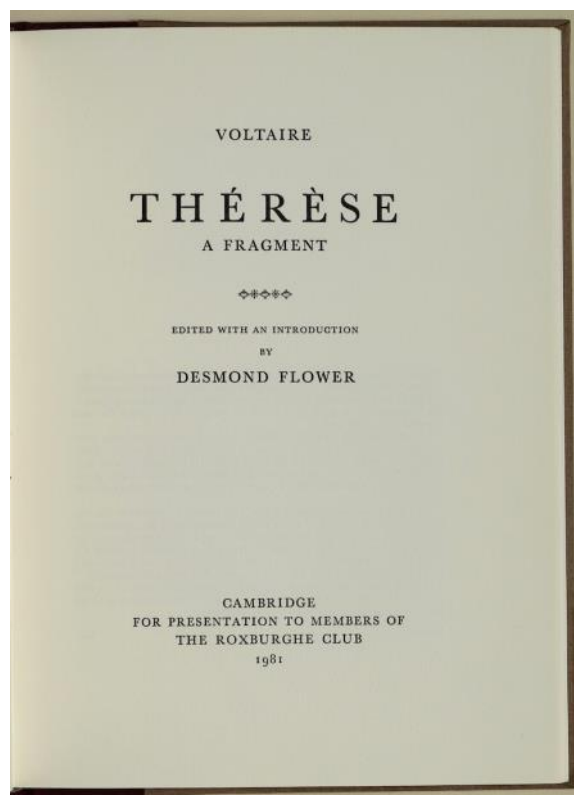
affable, & his mildness of Temper made him universally Respected & Regarded, his chief View was the benefit & Honor of the Society & that directed all his Actions, Ready at all times to advise & instruct the Officers with the utmost gentility of behaviour. In a word a better and more able Man can never be desired, nor could there be one more deservedly the chief of the College of Arms." The other is a note in his copy of *A History of the College of Arms* by Mark Noble by Sir Charles Young (1795-1869), Garter King of Arms, that "Garter Leake was an ornament to the College, a most able and well-informed man upon most subjects, but especially so upon the science of heraldry and the various duties of his office: in private life a most worthy and excellent person"' (p. xv).

Barker, 'Catalogue of Books', no. 245.



FOURTEEN / 1743

THE ONLY SURVIVING FRAGMENT OF A LOST PLAY BY VOLTAIRE



'VOLTAIRE' [i.e. François-Marie AROUET]. *Thérèse, A Fragment. Edited with an Introduction by Desmond Flower.* [London]: Cambridge University Press for The Roxburghe Club, 1981.

Folio (280 x 202mm), pp. [8 (preliminaries)], 20. List of members printed in maroon and black. 8 plates of colour-printed facsimiles, printed recto-and-verso. Original 'Roxburghe-style' binding of maroon crushed morocco backed boards, spine lettered in gilt, top edges gilt. (Extremities very lightly rubbed.) A very good copy. *Provenance*: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in maroon in the list of members on p. [7]).

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

^{in grip}

laisse la leffine je vous de la
complaisance, et de la m'hi entend tu?

tercia

je la joudray au respect, et je
nabuseray jamais d'indistinctions
Donc vous m'honoray comme vous
ne poudrez point m'ignorer
mabuseray point sans doute ny de mon état
car de ma jeunesse.

~~matthieu~~ ^{in grip}

je ne fais mais aller. Die leupen
Deschotes une quelle j'en ai vu
redire, comment fais tu pour parler
comme ça.

tercia

comment! comme ça, et ce mon fleur
que j'aurois dit quelque chose de mal a propos

^{in grip}

non au contraire, mais tu ne fais rien
et tu parles mieux que mon baillly
mon boles qui fait tout

tercia

vous me faites rougir, je dis ce que
m'inspire la simple nature. j'attache d'observer
ce melange qui est m'emble. g'attache
de viter cette mauvaise honte, et cette
affurance et l'effurance, et je voudrais
ne point d'plaire, sans chercher trop
a plaire

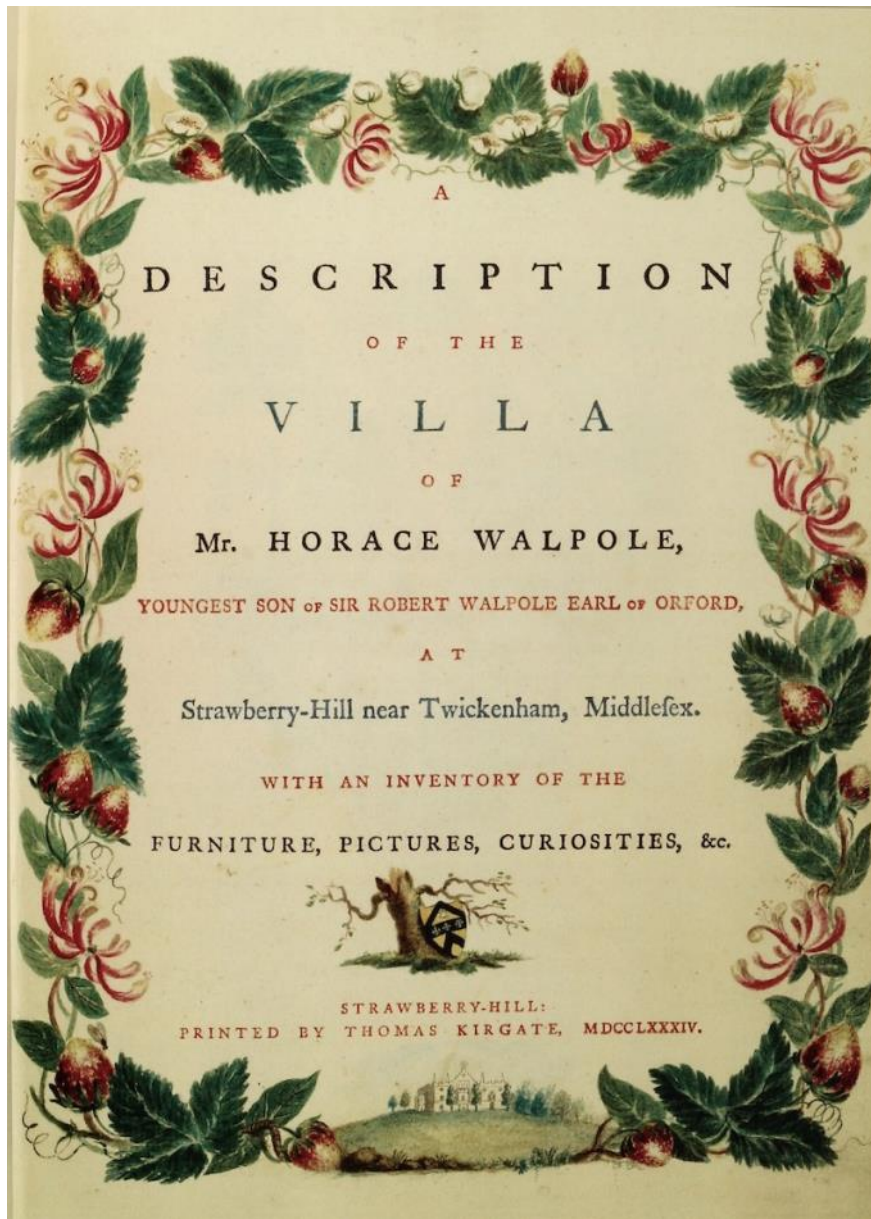
l'esperance. D'ouven a pare
ce qui se v'oudrait

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

Barker, 'Catalogue of Books', no. 243.

FIFTEEN / 1774

THE 'MAGNIFICENT FACSIMILE' OF THE
RICHLY EXTRA-ILLUSTRATED COPY OF
WALPOLE'S *DESCRIPTION*
INSCRIBED TO CHARLES BEDFORD
BY THE AUTHOR



WALPOLE, Horace, 4th Earl of ORFORD. *Horace Walpole's Description of the Villa at Strawberry-Hill. A Facsimile of the Copy Extra-Illustrated for Charles Bedford in the Collection of Lord Waldegrave of North Hill. Edited by Nicolas Barker.* [London]: Stanley Lane for The Roxburghe Club, 2010.

Quarto (303 x 217mm), pp. 214. Title and list of members printed in red and black. 328 colour-printed plates with facsimile illustrations printed recto-and-verso by Connekt Colour. Original 'Roxburghe-style' binding of red morocco backed boards gilt by Smith Settle, boards with gilt arms of Horace Walpole on the upper board and gilt arms of Lord Waldegrave on the lower board, spine lettered in gilt, top edges gilt, dark blue endpapers. (One corner slightly bumped.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red in the list of members on p. 9).

£395

First edition, the issue presented to members of the Roxburghe Club by **LORD WALDEGRAVE**. Horace Walpole's *Description of the Villa of Mr. Horace Walpole ... at Strawberry-Hill ... with an Inventory of the Furniture, Pictures, Curiosities, &c.* was first published in 1774, and a revised and enlarged edition was printed at Strawberry Hill by Thomas Kirgate for Walpole in 1784. Lord Waldegrave's introduction opens: "The importance of the *Description* in Walpolian studies cannot be exaggerated," wrote W.S. Lewis in his book *Rescuing Horace Walpole* [...]. Indeed, the Preface that Walpole himself wrote to his *A Description of the Villa of Mr Horace Walpole, Youngest Son of Sir Robert Walpole at Twickenham, Middlesex, with an Inventory of the Furniture, Pictures, Curiosities etc.* the subject of this book, represents a short but complete *apologia pro vita sua*. He describes and defends what he intended to achieve by the design of his house and the assembly of his collection, and relates both to his writing. [...] The Preface, short as it is, is Walpole's "manifesto", a declaration hedged about as

always with defensive self-mockery, of the underlying seriousness of his aesthetic and literary purpose. It was, by the time he wrote it, addressed to posterity, rather than his contemporaries. [...] Running through the Preface like a *memento mori* is the melancholy reflection that even the greatest collections may be dispersed. “Having lived, unhappily, to see the noblest school of painting that this kingdom beheld, transported almost out of the sight of Europe” – he means the sale of his father’s great collection at Houghton [...] to Catherine the Great – he holds out little hope for the longevity of his own house, “a paper Fabric”, or his collection, “an assemblage of curious Trifles, made by an insignificant Man”. [...] He thought [...] carefully about the more difficult challenge of transmitting his house and collection to posterity, even though the Preface is gloomy about his chances of achieving it: “the following account of pictures and rarities is given with a view to their future dispersion”. But, he says, in that case the *Description* will at least provide future owners of his objects of *virtu* with a genealogy “not so noble as those of the peerage, but on a par with those of race horses” (pp. 13-14).

In order to ensure the survival of the house and its collections, Walpole bequeathed them first to Anne Damer (1749-1828) with a life interest (which she ceded in 1811), and then to the Earls of Waldegrave, since his favoured niece Maria had married James, 2nd Earl Waldegrave in 1759, and the estate then descended to the 7th Earl. Sadly,

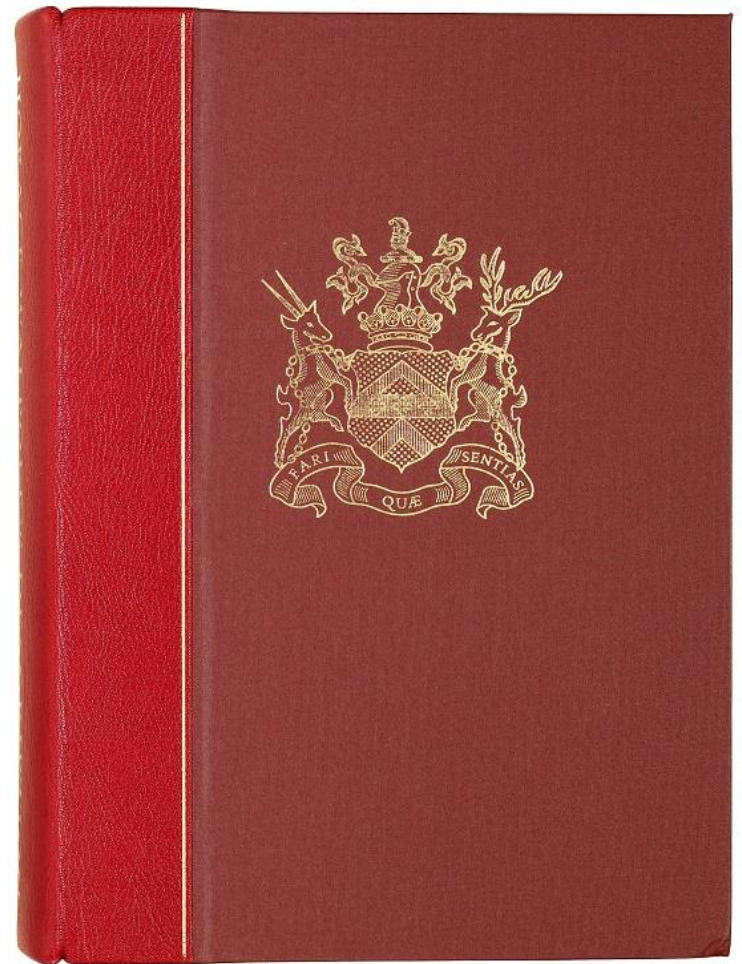


Walpole ‘could not have predicted that after centuries of skilful navigation through the savageries of England’s history [...] the Waldegrave family would spectacularly crash, in the half century after his death, into the worst excesses of the Regency and early Victorian period: nothing in the melodrama was omitted – gambling, sexual scandal, lawsuits about legitimacy, assaults on Officers of the Law, prison. The 7th Earl Waldegrave lived at Strawberry Hill with his elder (and illegitimate) brother, apparently sharing the sexual favours of a young adventuress called Frances Braham, the legitimate brother marrying her after the illegitimate, who had married her first, had drunk himself to death. This 7th Earl did indeed disperse Walpole’s collection, at the infamous sale in 1842 chaotically conducted by George Robins, whose equally chaotic catalogues demonstrate Walpole’s foresight in producing the *Description*’ (p. 15-16).

Happily, however, ‘[j]ust to prove that nothing in a Victorian melodrama can ever be described as implausible, from the seeds of this disaster came an extraordinary, if partial, recovery, and from the most unlikely source. Frances, the young adventuress, [...] now Frances, Dowager Countess Waldegrave, was left sole owner of all Waldegrave property. [...] She applied her beauty, energy, and intelligence to the conquest of English society, and her triumph gives poor Becky Sharp a master-class. Marrying first George Granville Harcourt, Peelite MP and son of the Archbishop of York, rich, respectable, and a widower of 61, she followed him by choosing from among many suitors

Chichester Fortescue, later Lord Carlingford. [...] He and Frances began [...] buying Walpoliana – sometimes things sold in 1842, sometimes things that had never belonged to the Waldegraves before, to restore some authenticity to Strawberry and to stock their new library at Chewton Priory. It is thanks to them [...] that I own the book presented here' (p. 16-17) – Charles Bedford's lavishly extra-illustrated copy of Walpole's *Description*, bequeathed by the author to Charles Bedford, his Deputy as Usher to the Exchequer, and the only one of the copies Walpole bequeathed to be inscribed by the author to the recipient.

Nicolas Barker's text describes the history of Strawberry Hill and Walpole's collections, and also the 18th- and 19th-century fashion for extra-illustration (or grangerisation) – with an emphasis on the extra-illustration of copies of Walpole's *Description* – before providing a detailed analysis of this copy, its illustrations, and its provenance prior to its acquisition by the Carlingfords in 1861. The work concludes with an appendix listing the contents of the seventeen extra-illustrated copies that could be located at the time of



publication, with a comprehensive concordance of all of the images used to extra-illustrate them. This edition of Walpole's *Description* was well-received critically – Bevis Hillier wrote in *The Spectator* that the 'magnificent facsimile of Horace Walpole's own catalogue of Strawberry Hill and its variegated contents' was 'masterfully introduced by the great bookman Nicolas Barker [...] and [...] superbly illustrated' (28 April 2010) – and the 200 copies available for sale were quickly exhausted; consequently, the work is now scarce in commerce.

Barker, 'Catalogue of Books', no. 280; Edwards, *Nicolas Barker at Eighty*, p. 89.

Book of Company
at
Auchinleck

since the succession of
James Boswell Esq.
in 1782.

SIXTEEN / 1782

'A TOUCHING PICTURE OF BOSWELL LATER IN LIFE' –

A PREVIOUSLY UNPUBLISHED MANUSCRIPT FROM THE FOUR OAKS FARM LIBRARY

PRINTED BY THE STINEHOUR PRESS

BOSWELL, James. *James Boswell's Book of Company at Auchinleck 1782-1795. Edited by the Viscountess Eccles [and] Gordon Turnbull.* [London]: The Stinehour Press for The Roxburghe Club, 1995.

Folio (298 x 262mm), pp. xii, 225, [1 (blank)], [1 (imprint)], [1 (blank)]. Title and list of members printed in maroon and black. 67 full-page facsimiles of the manuscript in the text. Portrait frontispiece after Sir Joshua Reynolds, black-and-white illustrations and facsimiles in the text, 14 full-page, one folding facsimile map printed in black and maroon, and title vignette. Original 'Roxburghe-style' binding of maroon crushed morocco backed boards gilt by Smith Settle, central gilt device on upper board, top edges gilt. (Extremities very lightly rubbed and bumped, a couple of very light marks on lower board.) A very good copy. *Provenance:* Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in maroon in the list of members on p. vii).

£225

First edition, the issue presented to members of the Roxburghe Club by MARY, VISCOUNTESS ECCLES.

Following the death of his father, Lord Auchinleck, in 1782, James Boswell inherited Auchinleck House, which his father built in 1762. When he took possession of the house, Boswell commenced the manuscript volume titled 'Book of Company at Auchinleck since the succession of James Boswell Esq. in 1782' – a visitor's book spanning the years 1782 to 1795, which was first published here. As the introduction notes, '[t]hough it is a small item, Boswell's *Book of Company* [...] has a special interest, for it is not only a record of eighteenth-century hospitality in the house of a country gentleman leading a seemingly quiet family life, but it also covers the important period, 1784-1791, when Boswell's conflict over what to do with his life was at its height. He loved his wife and children and took great pride in the house and estate at Auchinleck which he had inherited from distinguished ancestors. He wanted to manage the property well, to be a respected Edinburgh

advocate and a worthy Scottish laird. At the same time he longed to be in London, in the company of Dr. Samuel Johnson, gathering more facts for his long promised biography of the great man of letters; and he loved London itself, the excitement and variety offered by the capital city, a life of pleasures conspicuously lacking in Ayrshire. His wish to be in two different places, living two different lives, had for years been unsettling, and in December 1784, when the news reached him in Scotland that Dr. Johnson had died, he was stunned. Now the pressure to get down to writing Johnson's *Life* eclipsed all other desires. Rival biographers were appearing on all sides. Boswell's great ambition was at risk. [...] He was well aware of how much time and effort he would have to put into writing the book and seeing it through the press. How could he take proper care of his consumptive wife, see to the welfare of their children, manage Auchinleck, pursue his career as an advocate, and maintain the position his father had held in Scotland? These duties had to suffer – and they did – until the *Life of Samuel Johnson, LL.D.*, was published in 1791. Even at this late date the book would not have gone to press if a recent friend, Edmond Malone, the Shakespeare scholar and literary critic, had not believed in Boswell's genius and taken in hand his methods of work and his way of life, forcing him to finish the task' (p. 13).

The facsimile of the manuscript and facing transcriptions are followed by 'Liquors at Auchinleck' by David Buchanan, which examines the wines and spirits Boswell's guests were served (pp. 159-170); an 'Index of Persons Named in the Book of Company' (pp. 171-215) with brief biographies by Gordon Turnbull; a note on the biographer's sons James Boswell junior and Alexander Boswell, who were both members of the Roxburghe Club (pp. 217-219); and other postliminary matter.

Due to the decisions of successive generations of Boswell's descendants, his archive remained intact after his death in

1795, but inaccessible and unpublished, and eventually disappeared from sight; indeed, by the late nineteenth century many believed that the papers had been destroyed. In the early twentieth century the existence of the papers was confirmed by their owners, and following their descent to James, 6th Lord Talbot (the last of Boswell's direct descendants), he and his wife took a serious interest in the remarkable archive they had inherited. News of this trove began to spread (attracting the enthusiastic attentions of Dr A.S.W. Rosenbach, among others), and in 1926 'Ralph Heyward Isham made his first visit [...], armed with an impeccable introduction and with his heart set upon acquiring and publishing the papers. [...] His campaign for the papers, which he negotiated with Lady Talbot rather than with her husband, was conducted with charm and skill. [...] Within a year [Isham], with Lady Talbot acting as intermediary, persuaded Lord Talbot to sell him the whole collection of Boswell letters, followed, after some hesitation, by the journals, and finally by other Boswell manuscripts found afterwards in the castle – including the *Book of Company*' (p. 3). Viscountess Eccles and her first husband, Donald Hyde 'met Ralph Isham late in 1945. We were beginning to collect first editions and manuscripts of Samuel Johnson and James Boswell. [Isham] encouraged us and, in December, sold Don the *Book of Company*. It was given to me for Christmas. *The Book of Company* has long been my favourite Boswell manuscript in the library at Four Oaks Farm' (p. 4).



The literary scholar and bibliophile Mary, Viscountess

Eccles (née Crapo, 1912-2003), was educated at Vassar College (BA) and Columbia University (MA and PhD), and her doctoral thesis was published as *Playwrighting for Elizabethans, 1600-1605* (New York, 1949). 'The eighteenth-century interests of Donald Frizell Hyde (1909-1966), a lawyer whom she married on 16 September 1939, turned Mary's attention to Samuel Johnson and his circle. Beginning with the A.E. Newton sale of 1941, the Hydies began to acquire Johnsonian books and manuscripts [...]. In 1948 they outmanoeuvred Yale University to secure the great R.B. Adam collection. By the following decade the Hydies' library at Four Oaks Farm in

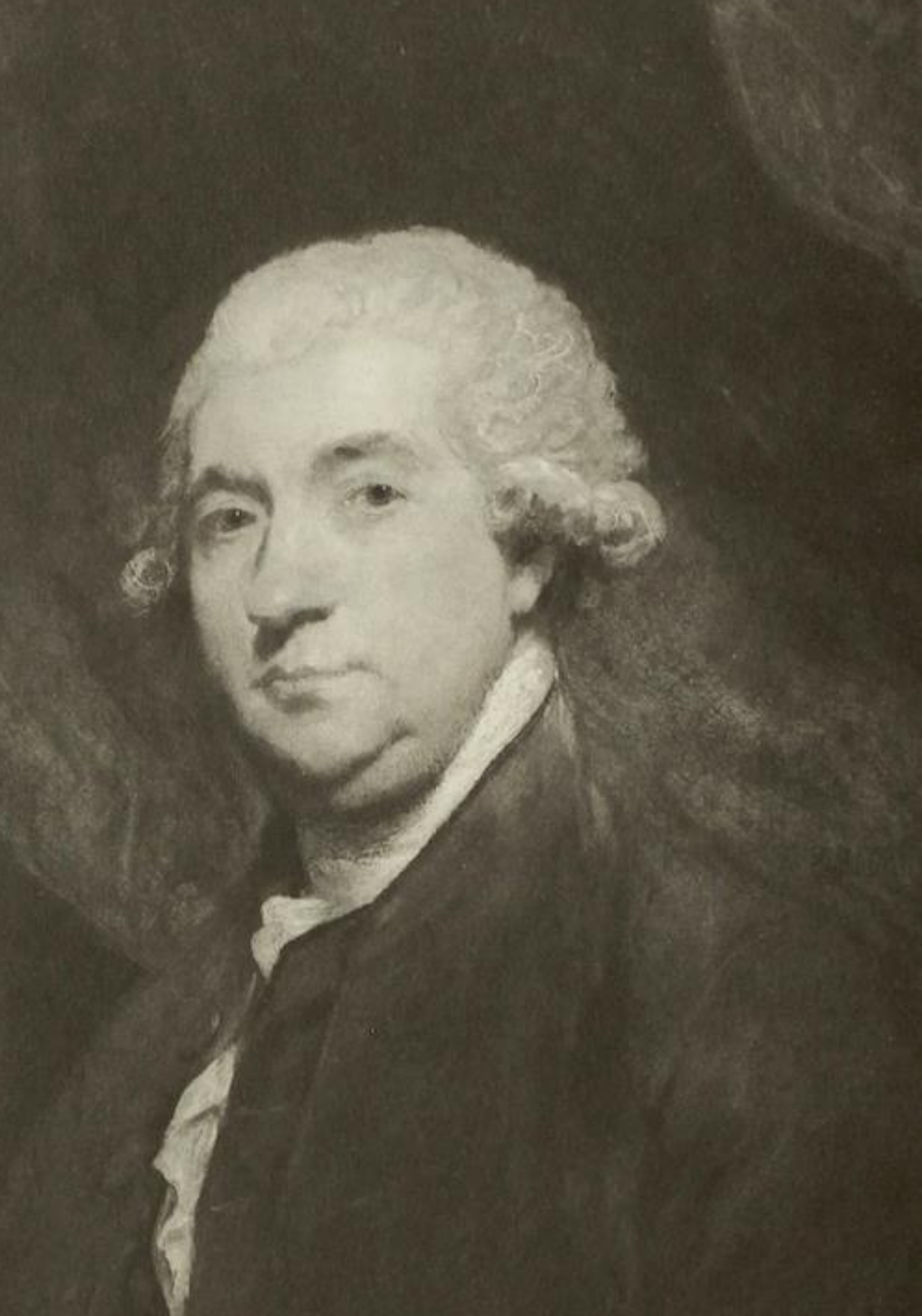
Somerville, northern New Jersey, had become a place of pilgrimage. Not only did they share their treasures with scholars and students, but they contributed to scholarship themselves, collaborating with E.L. McAdam on the first volume of the Yale edition of the works of Samuel Johnson, *Diaries, Prayers, and Annals* (1958). [...] After the death of her first husband Mary

Hyde threw herself into the writing of books that drew on materials in the Hyde collection. *The Impossible Friendship: Boswell and Mrs. Thrale* (1972) was followed by *The Thrales of Streatham Park* (1976), which transcribed and interpreted Hester Thrale's intimate record of family life' (ODNB). In 1984 she married the businessman, politician, and bibliophile David, Viscount Eccles (1904-1999); like Donald Hyde (elected 1964), Eccles was a member of the Roxburghe Club (elected 1966), and in 1985 his wife became the first female member of the Club. (For *The Maps and Text of the Boke of Idrography Presented by*

Jean Rotz to Henry VIII, now in the British Library, which was presented to the Club by Viscount Eccles in 1981, see item SIX.)

James Boswell's Book of Company 'made a touching picture of Boswell later in life; it was expertly edited by Gordon Turnbull, under the still more expert eye of Lady Eccles. It was given beautiful typographic form by Mark Argetsinger, set by Michael and Winifred Bixler, and printed, the facsimile in duotone, by the Stinehour Press' (N. Barker, *The Roxburghe Club*, p. 269), and the upper board of the binding is decorated with a design taken from an engraving made for the title-page of Boswell's *Journal of a Tour of the Hebrides* (1785), which is reproduced after the title-page. Apart from this issue for members of the Roxburghe Club (who numbered 43 at this time, according to the list on p. [vii]), there was also an issue for sale.

Barker, 'Catalogue of Books', no. 259.



SEVENTEEN / 1827

FROM THE LIBRARY OF STEPHEN KEYNES,
SOMETIME CHAIRMAN OF THE WILLIAM BLAKE TRUST, AND
SON OF THE VOLUME'S EDITOR AND FORMER CHAIRMAN



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

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

£700

First Trianon edition, copy B of 26 lettered A to Z 'reserved for the Trustees of the William Blake Trust and for the Publishers', from an edition of 440 copies printed on Lana rag paper. Towards the end of his life William Blake (1757-1827) completed his *Illustrations for the Book of Job*, which were commissioned by his friend John Linnell (1792-1882) and published in March 1825. As Sir Geoffrey Keynes explains in his essay which accompanies the engravings, Linnell 'immediately brought forward another idea with which Blake might occupy himself. This was the invention of a series of designs illustrating Dante's *Divine Comedy*. Blake had become familiar with Dante's poem when he acquired the first volume of Henry Boyd's translation of *The Inferno* in two volumes, Dublin, 1785. [...] Blake annotated Boyd's Prefaces with a number of pungent remarks on the

nature of poetry and the translator's faulty ideas about Dante; he did not annotate the poem, though leaving evidence that he read it with care by making a number of corrections. This did not lead to any immediate response from Blake's creative genius. However, some twenty-four years later, when Linnell re-aroused his interest in Dante, he took up the idea with enthusiasm and spent much of his last three years on the project, reading *The Divine Comedy* in Henry Cary's well-known translation, probably the second edition published in 1819, and even learning Italian so as to be able to read some of the book in its original form'.

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



£130 for his work on them. Apart from a few working proofs of the engravings pulled by Blake, the first strikes were made from the engraved plates between 1827 and 1838 for Linnell, to be followed by 25 sets of 'Artist's Proofs' printed on India paper laid down onto French Colombier paper (on or around 26 September 1838) and 95 sets printed on India laid down onto Colombier (circa 29 September-2 October 1838), and a further edition of 50 sets on India paper printed for Linnell's son, John Linnell junior, in about 1892. Following the death of the last member of the Linnell Family Trust, the copperplates were recovered from an outhouse where they had been stored, and sold in 1937 to the American bibliophile and philanthropist Lessing J. Rosenwald (1891-1979), who made some 20 sets of prints from them in 1953-1955 and a further 25 sets in 1968.

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

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

EIGHTEEN / 1863

A NINETEENTH-CENTURY WOMAN'S TRAVEL JOURNAL,
WITH CORRESPONDENCE FROM THE EARL OF PERTH AND CHRISTOPHER DOBSON,
THE SECRETARY OF THE ROXBURGHE CLUB, ON THE AUTHOR'S IDENTITY



As we appeared enjoying the breeze

PARKER, 'Miss'. *A Tour in Scotland in 1863*. [London]: Smith Settle for The Roxburghe Club, 1984.

Quarto (279 x 223mm), pp. [11 (preliminaries)], [1 (blank)], [104]. Title, dedication, and list of members printed in red and black. Facsimile of manuscript printed recto-and-verso in black and red on 208pp. Original 'Roxburghe-style' binding of roan backed boards gilt by Smith Settle, boards ruled in gilt and blocked with central gilt designs after illustrations in the manuscript, spine lettered in gilt within gilt cartouche, top edges gilt, maroon endpapers. (Extremities minimally rubbed.) A very good copy.

First edition, the issue for members of the Roxburghe Club. Barker, 'Catalogue of Books', no. 247. [*With, loosely inserted:*]

(John) David DRUMMOND, 17th Earl of PERTH. Autograph letter signed ('David Perth') to Stephen Keynes ('Dear Keynes'). Stobhall by Perth, 2 June 1984.

Quarto (230 x 152mm), 2 pp., with printed address at top of 1r, folded twice for posting and hole-punched at left margin. (Slightly creased at edges.) [*And:*]

Christopher Selby Austin DOBSON. Autograph letter signed ('Christopher') to Stephen Keynes ('Dear Stephen'). Loxbee, Mount Street, Battle, Sussex, 2 June 1984.

Quarto (210 x 151mm), 4 pp., with printed address at top of 1r, folded once for posting. (Slightly creased at edges.)

Provenance: Stephen John Keynes OBE, FLS (1927-2017, member of the Roxburghe Club, his name printed in red in the list of members on p. [7]; addressee of inserted letters).

£125

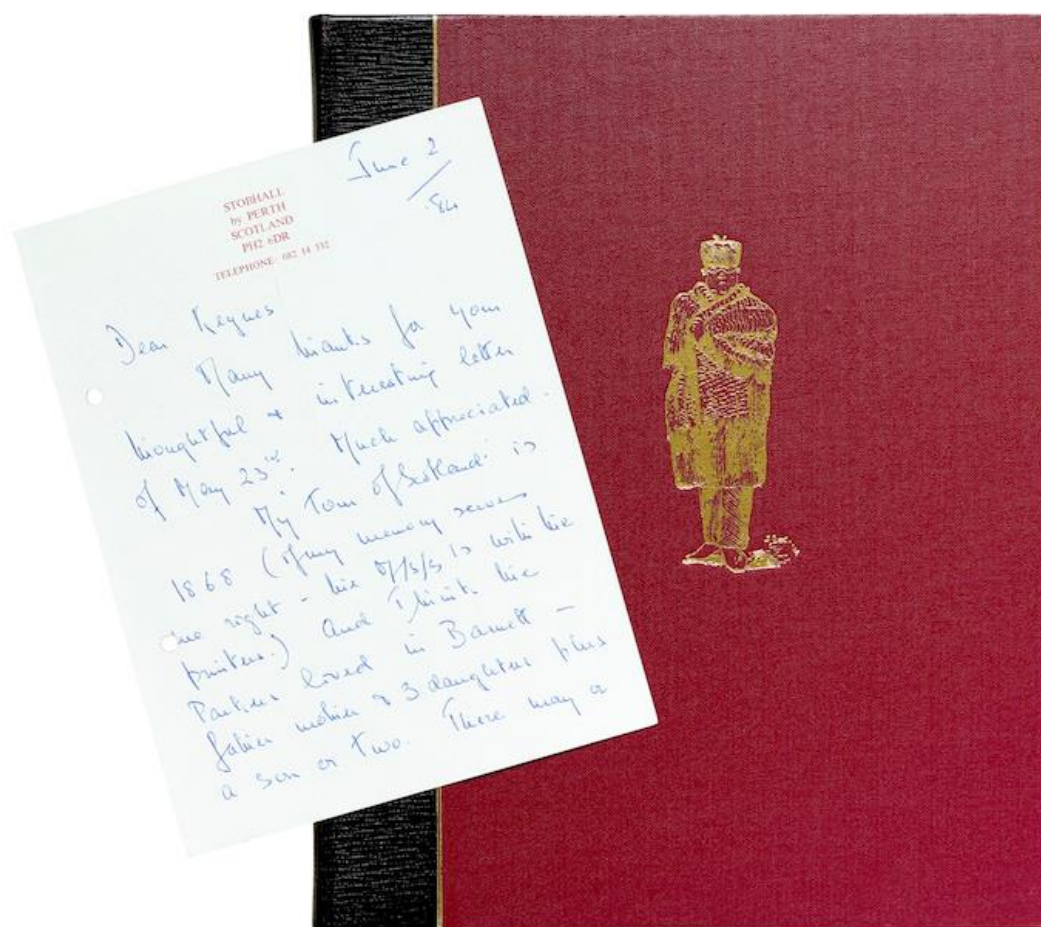
First edition of the issue presented to Roxburghe Club members by the **EARL OF PERTH, with two related letters.** In his introduction to *A Tour in Scotland in 1863*, the Earl of Perth explains his decision to choose this travel narrative as

the basis for his Roxburghe Club book, writing that '[t]he book I present is not a reproduction of a beautiful illuminated manuscript, nor the republishing of a rare or unique work by an author or poet of long ago nor the result of learned research; however it is illustrated, it is by an unknown author and it does add to our knowledge of travel to and in Scotland a hundred years ago. [...] [T]here are intriguing facts and deductions to be drawn from the story: Sundays for visitors to Edinburgh appear as days of energy and entertainment: rushing from one Kirk to another to hear the Minister preach – the longer the better! Sunday and two sermons at Callander, though there snuff taking and peppermint distracted, and again at Braemar before returning to a final Edinburgh round. Travel was far more adventurous in horse drawn vehicles than motor cars and they were of all kinds and sizes. The illustrations of these journeyings are one of the book's main delights. The Prince and Princess of Wales were in Edinburgh but the crowds and their carriage allowed no more than a glimpse of a fragment of her white hat. Crinolines in no way appeared to hamper the ladies climbing rocky and wet paths to see famous views and very becoming they look in them and their tricorn hats. Tourism was already well organised with guide books for visiting places of special attraction and failure to reserve rooms ahead lead to discomfort and trouble but the three sisters laughed at discomfort while Papa was sometimes aloof and, as a man, above it all' (pp. [10]-[11]).

The manuscript was acquired in c. 1974 'with the help of Dudley Massey [of Pickering and Chatto, London]' (p. [11]), and was written by a 'Miss Parker', whose identity was unclear: '[w]ho was the young (in her teens?) Miss Parker who gives us this delightful account of Paterfamilias and his womenfolk on tour? It would be splendid if the publication produced the answer – there are some clues throughout the book and probably several self-portraits' (p. [10]).

A Tour in Scotland in 1863 was prepared for publication in early 1984 (the preface is dated January 1984) and Stephen Keynes evidently wrote to the Earl of Perth about the manuscript on 23 May 1984, suggesting a possible identity for the author. Perth replied on 2 June 1984, thanking Keynes for his 'thoughtful & interesting letter', before giving details of the author and her family from memory (since the manuscript journal was with the printers) – 'I think the Parkers lived in Barnet – father[,] mother & 3 daughters plus a son or two' – and suggesting that they 'discuss further at the dinner' (presumably the anniversary meeting on 26 June 1984). Keynes also seems to have written to Christopher Dobson (the former Librarian of the House of Lords, who was the Secretary of the Roxburghe Club at this point), and Dobson also replied on the 2 June

1984 in a note headed 'Roxburghe Club & "Miss Parker"', in which he discussed forthcoming Roxburghe Club events before turning to the question of the authorship of *A Tour in Scotland in 1863*: 'I am sure that David Perth will have been grateful and indeed intrigued by your helpful & interesting letter to him about the identity of Miss Parker. Your hunch about the Parker of Browsholme family *may* be right; and I think *I may* have identified the girl. [...] [S]he is almost certainly the Sybil Catherine Parker in the Browsholme pedigree in my 1937 *Burke's Landed Gentry*'. More recently, however, it has been suggested that the Earl of Perth's location of the family in Barnet was correct, and that the manuscript was the work of one of the three daughters of Henry Barker of White Lodge, East Barnet, i.e. of Caroline Susan Parker (c. 1838-1929), Helen Parker, or Lucy Parker.



NINETEEN / 1926

DAVID JONES' ILLUSTRATIONS TO THE
BOOK OF JONAH,
INSCRIBED BY DOUGLAS CLEVERDON TO
STEPHEN KEYNES



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

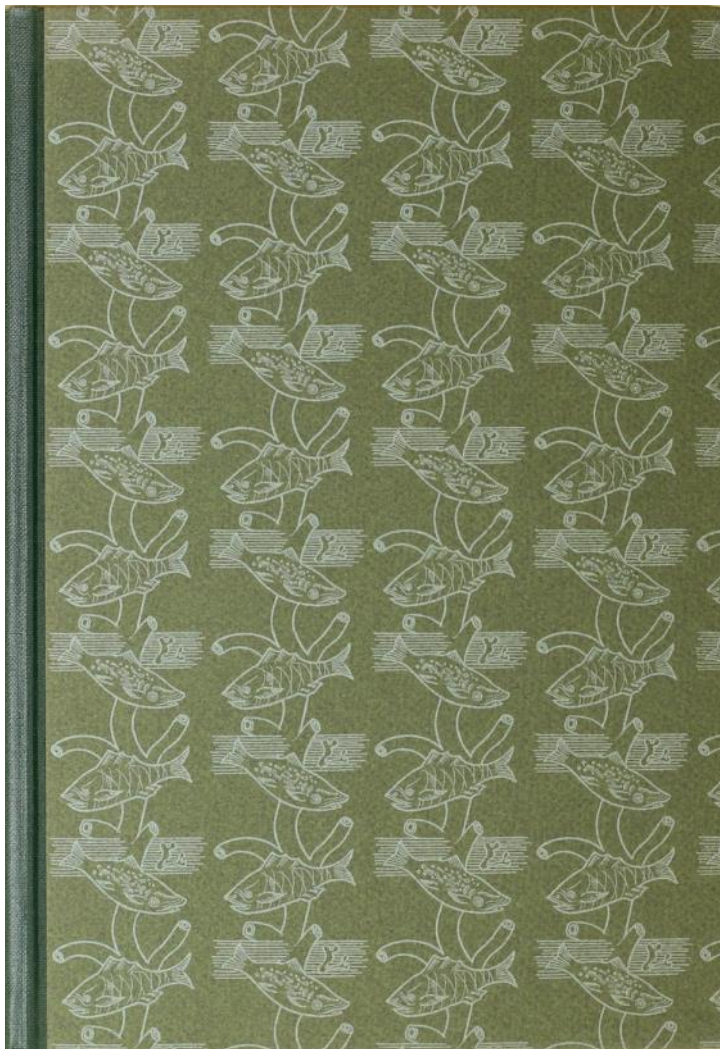
Folio in 4s (282 x 192mm), pp. [4 (blank ll.)], [2 (half-title and first page of title)], [1]-[6] (second page of title, colophon, limitation statement, verso blank, fly-title, verso blank), 7-19, [1 (blank)], [2 (imprint, verso blank)]. Title printed in green and black across 2 pages with wood-engraved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

£575

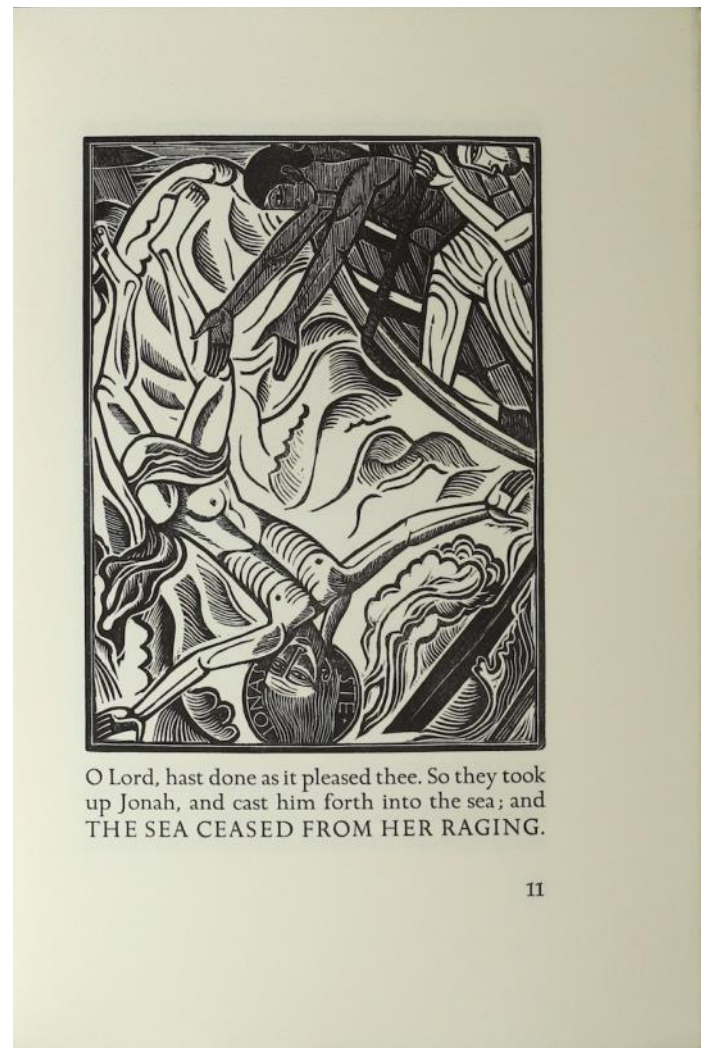
First Clover Hill edition, no. 10 of 300 copies on J. Green mould-made paper, from an edition of 410 copies and 60 sets of engravings, **this copy additionally inscribed 'for Stephen Keynes' by Douglas Cleverdon** after the copy number, and also signed by Cleverdon beneath his printed device. Following the publications of his illustrations for the Golden Cockerel Press edition of Swift's *Travels into Several Remote Nations of the World ... by Lemuel Gulliver* in 1925, the artist and poet David Jones (1895-1974) was commissioned by Robert Gibbings (the owner of the press) to create thirteen wood-engravings for an edition of *The Book of Jonah*, which was issued in 1926. In his illustrations 'Jones depicts Jonah's Nineveh as a modern city, thereby implying his affinity with the biblical prophet – "Jonah" being a near homonym for "Jones". The best of these engravings is the last [...]. In it the prophet complains under his rocking shelter in the windy heat; the worm in the gourd plant evokes the serpent in Eden; Jonah's near nakedness

resembles that of Jesus on the cross: all suggesting an intriguing correspondence between the Fall, Jonah's reluctance, and the redemption. Vital in its subtle variety, this brilliant combination of black-line and intaglio engraving expressing the delirium of heat is Jones's most impressive engraving to date' (T. Dilworth, *David Jones: Engraver, Soldier, Painter, Poet* (London, 2017), p. [94]).

In 1926, the year in which *The Book of Jonah* was published, Jones spent much time with the young bookseller Douglas Cleverdon (1903-1987), a recent graduate of Jesus College, Oxford who had just established a bookshop in Bristol with a fascia painted by Eric Gill in letters which would form the basis of his celebrated sanserif typeface. Cleverdon remembered Jones as "unassuming and gentle, ... charitable in his judgements and free of malice" with "a lively sense of humour" and "an endearing chuckle" (*loc. cit.*), and the two men became life-long friends and collaborators: in 1929 Cleverdon would publish his edition of S.T. Coleridge's *Rime of the Ancient Mariner* with illustrations and an introduction by Jones; in his second career at the BBC, Cleverdon dramatized Jones' *In Parenthesis* (1948) and *The Anathemata* (1953), using casts including Richard Burton and Dylan Thomas; and following his retirement from the BBC in 1969, Cleverdon published works by Jones under his Clover Hill Press imprint. Issued after Jones' death in 1974, *The Book of Jonah* was printed for the Clover Hill Press by Will Carter's Rampant Lions Press. As Carter's son Sebastian related in *The Rampant Lions Press*, 'David Jones's engravings had been commissioned and printed by the Golden Cockerel Press in 1926, where the typeface used had been Caslon. The designs [...] were in a variety of shapes, including L and its mirror-image, and the text fitted around them. Douglas Cleverdon obtained permission from the Jones Estate to reprint the blocks [...] and approached Will early in 1979 to design the edition, using the Golden Cockerel Roman. Some adjustments of



the relationship of blocks to text were necessary because the type was larger than in the earlier edition, and the format was made slightly taller. In the event, Will printed the type first, and the blocks separately, so that the inking could be adjusted to the needs of each. [...] I designed the patterned paper, working from the engraving which shows Jonah under water and weaving two fish in with a strand of seaweed. It was printed by offset lithography at the Stellar Press, and they ran it through the press twice to achieve a white of the right opacity'.

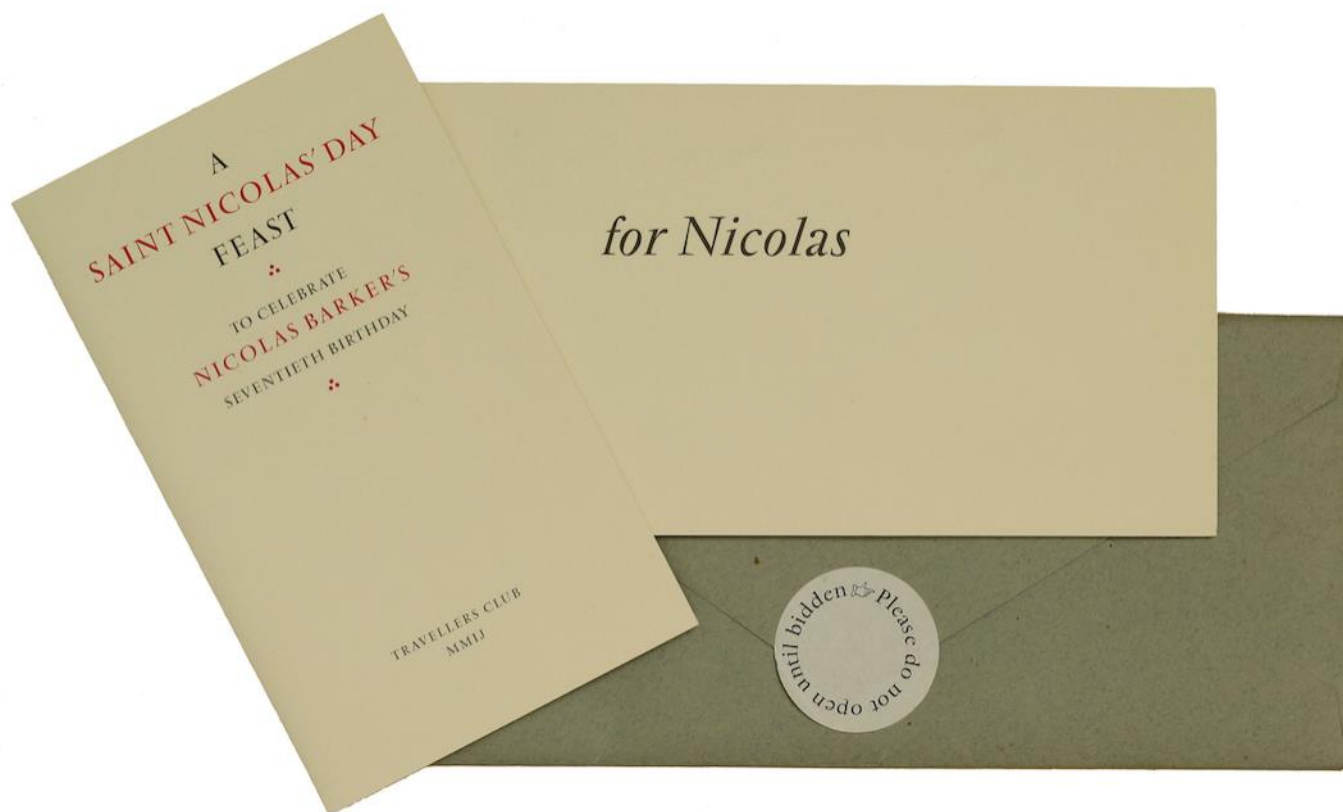


This copy was inscribed by Cleverdon to his friend, Islington neighbour, and fellow bibliophile Stephen Keynes, whose father Sir Geoffrey Keynes had known Cleverdon as a young man. (Geoffrey Keynes had designed Siegfried Sassoon's *Vigils*, which Cleverdon published in 1934, and Cleverdon had also published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

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

TWENTY / 2002

'A SAINT NICOLAS' DAY FEAST' –
THE RARE MENU AND KEEPSAKE CARD FOR
NICOLAS BARKER'S SEVENTIETH BIRTHDAY CELEBRATION



BARKER, Nicolas John – *A Saint Nicolas' Day Feast to Celebrate Nicolas Barker's Seventieth Birthday*. Travellers Club MMII. [?London: Simon Rendall for Alan Bell and David McKitterick], 2002. Octavo bifolium (210 x 127mm), 3pp. Printed in red and grey. Very good. [With:]

N.J. BARKER – *for Nicolas*. [?London: Simon Rendall for Alan Bell and David McKitterick], 2002. Agenda quarto bifolium (138 x 302mm), 4pp. Printed in grey on light grey structured paper, retaining deckle on one edge. Illustration of a rubbing of a 'Welsh slate [tablet]... designed, cut and gilded by Cardozo Kindersley Workshop[,] Cambridge[,] 2002' with quotation from Martianus Capella and letterpress translation on facing page. Very good.

Both items retained in the original grey envelope, retaining seal on flap reading 'Please do not open until bidden'.
Provenance: Stephen John Keynes OBE, FLS (1927-2017, a guest at the feast and subscriber to the tablet).

The rare menu and keepsake commemorating a feast given in honour of the seventieth birthday of the book historian, author, and editor Nicolas Barker OBE, FBA on 6 December 2002 (St Nicholas Day). Barker was educated at Westminster School and New College Oxford (of which he was made an Honorary Fellow in 2011) and in 1976, following a career in publishing at Bailliere, Tindall & Cox, Rupert Hart-Davis, Macmillan & Co. Ltd, and Oxford University Press, he was appointed Deputy Keeper at the British Library, where he remained until 1992. Among his numerous roles, Barker was Governor of the St Bride Foundation (1976-), President of the Double Crown Club (1980-1981), President of the Bibliographical Society (1981-1985), William Andrews Clark Visiting Professor at UCLA (1986-1987), Chairman of the London Library (1994-2004), Chairman of the Trustees, Type Archive (1995-), Scholar at the Getty Center for History of Art and the Humanities (1996), Sanders Reader in Bibliography at Cambridge (1999-2000), Pannizi Lecturer at the British Library (2001), and Rosenbach Lecturer at the University of Pennsylvania in 2002, in which year he was appointed an Officer of the Order of the British Empire 'for services to Charity and Books'.

Barker is, however, best-known to many bibliophiles through *The Book Collector* and The Roxburghe Club: he first contributed to *The Book Collector* in 1960 (nine years after it was founded), edited the journal from 1965 to 2015, and continues his connexion with it as Consultant Editor. His association with the Roxburghe Club spans a similar period: the first of his many books was *The Publications of the Roxburghe Club, 1814-1962* (1964), he was elected a member of the Club in 1970, serves as its Secretary, and published the anniversary history of the Club, *The Roxburghe Club: A Bicentenary History*, in 2012, writing in the epilogue that, '[i]t is fifty years since I was asked to write *The Publications of the Roxburghe Club*. It was printed by Brooke Critchley at the Cambridge University Press, and presented by Tim Munby, both already generous friends. Eric Millar, the Club's Secretary, became another; we were neighbours in Holland

Park, and met frequently in the last years of his life. Already engaged in printing and publishing for fifteen years, I was thus involved in the Club's publications before I became a member. Providing advice to the Club and its members has continued since. I have written the text of several books, designed or overseen the production of more' (N. Barker, *The Roxburghe Club*, p. 279); these include *Medieval Pageant* (item FOUR in this catalogue), *The Towneley Lectionary* (item SEVEN), and *Horace Walpole's Description of the Villa at Strawberry Hill* (item FIFTEEN).

Barker's seventieth-birthday feast at the Travellers Club in London was organised by Alan Bell and David McKitterick, and the menu records that the meal commenced with smoked eel and carrot salad, followed by rosettes of lamb with mint and redcurrant sauce alongside braised fennel, broccoli and fondant potatoes, and accompanied (appropriately) by a St Nicolas de Bourgueil 2000. It concluded with lemon tart and raspberry coulis, followed by coffee, malt whisky and late-bottled vintage port, and Lord Egremont, Robert S. Pirie, and Barker all spoke in the course of the feast.

A presentation was made to Barker of a Welsh slate tablet cut and gilded by the Cardozo Kindersley Workshop with a quotation from Martianus Capella, and subscribed to by a group of Barker's friends (including Stephen Keynes), who were invited to the meal. The menu is accompanied by a keepsake card illustrated with a rubbing of the slate tablet and a translation:

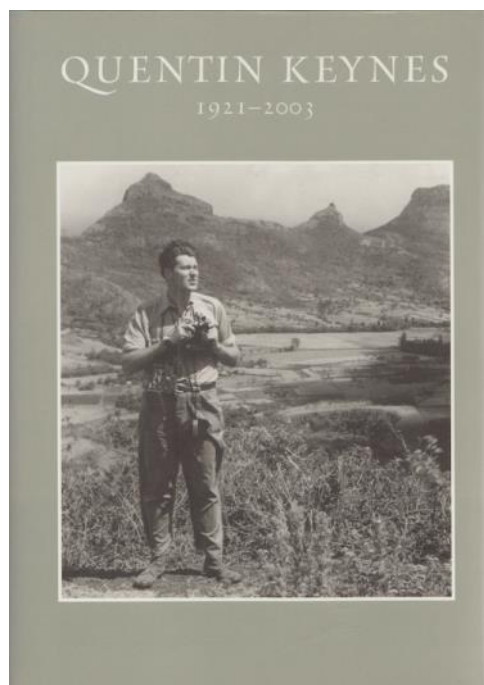
There are four aspects to my life –
letters, learning, enlightenment, and scholarship:
the letters I teach, the learning I represent as I teach,
the enlightenment I impart in my teaching,
and the scholarship my pupils will learn to employ.

It is not known how many sets of the menu and keepsake were printed, but it seems unlikely that more than one hundred were produced.

CODA / 2004

WITH A MEMOIR BY STEPHEN KEYNES

KEYNES, Simon Douglas (editor). *Quentin Keynes. Explorer, Film-Maker, Lecturer and Book-Collector 1921-2003.* Cambridge: Lecturis BV for Simon Keynes, 2004.



Octavo (208 x 145mm), pp. xii, 246, [2 (blank l.)]. Colour-printed portrait frontispiece and colour-printed and black-and-white illustrations in the text, some full-page. Original light-blue cloth, upper board blocked in gilt with 'Q GK' monogram after bookplate designed for Quentin Keynes, endpapers reproducing drawing by Ernest Grisct, dustwrapper. A fine copy.

£50

First and only edition, limited to 500 numbered copies.

After the death of the explorer, film-maker, and book-collector Quentin Keynes in February 2003, two separate memorial meetings were held in October 2003 at the Royal Geographical Society, London and the Explorers Club, New York. The first part of this volume collects the talks given at those meetings by Lord Egremont, Tarquin Olivier, Alexander Maitland, Tom Lamb, and Mary Lovell (London) and Stephen Keynes, John Heminway, John Frederick Walker, Sherman Bull, William Dylewsky, Jacques d'Amboise, and Jerry Hamlin (New York), prefaced by a 'Farewell to Quentin' by his older brother, Richard Keynes.

The second part of the volume is Simon Keynes' 'The Illustrated Quentin Keynes: Explorer, Film-Maker, and Collector' (pp. 61-237), a biographical memoir based upon personal recollection, the memories of others, and a close study of its subject's voluminous (if somewhat unkempt) archives. It concludes with an illustrated catalogue of ten remarkable and characteristic items from Quentin Keynes' collections: a watercolour drawing of 'Man in Walwich Bay' (1786); a map of Chiloe, off the coast of Chile, made on board HMS *Beagle* (1835); Darwin's German New Testament, with the ownership inscription of 'Charles Darwin H.M.S. Beagle'; a watercolour sketch by William Cornwallis Harris of Mzilikazi (Moselekatse), King of the Matabele (October 1836); Sarah Bowdich's *The Fresh-Water Fishes of Great Britain* (London, 1828-1838), one of about 50 copies, each illustrated with 46 original watercolours by Bowdich; a copy of Robert Moffatt's *Missionary Labours and Scenes in Southern Africa* (London, 1842) signed by Moffatt himself, members of his family, including his daughter Mary who married David Livingstone, Livingstone himself, and Henry Morton Stanley; David Livingstone's 'bottle' letter, addressed to the commander of an unspecified British ship (25 May 1859); Sir Richard Burton's 'East Africa Letter-Book' (1855-1859), which formed an important component of Quentin Keynes' Roxburghe Club book *The Search for the Source of the Nile* (London, 1999); Henri Gaudier-Brzeska's brush-and-ink drawing of Ezra Pound (1914); and Frank Budgen's pencil drawing of James Joyce executed in Zurich, during the writing of *Ulysses* (1919).

A small number of copies of this title are available.

Stephen John Keynes OBE FLS (1927 – 2017)

Simon Keynes

AN ERSTWHILE BANKER, Stephen Keynes reinvented himself in the 1970s and 1980s in many different guises, notably as a collector of Western medieval manuscripts. Born in 1927, he was the fourth and youngest son of Sir Geoffrey Keynes and his wife, Margaret (*née* Darwin). His elder brothers were Richard (1919-2010), Quentin (1921-2003) and Milo (1924-2009); of whom the first was a scientist, the second a self-styled 'explorer', and collector of books, and the third a surgeon who in later life became an editor, and writer on medical biography. The example set for the four boys by their father, whether judged from his 1922 tract *Blood Transfusion*, his *Bibliotheca Bibliographici* (1964), or his memoir *The Gates of Memory* (1981), was clearly influential; as was the example set for them all by their mother.

After attending primary school in Hampstead, Stephen followed his brother Richard to Oundle School. There he gravitated away from the sciences, and in 1945 won a scholarship to King's College, Cambridge, to read History. For his third year he changed to Economics Pt II, and profited from the teaching, in King's, of Professor A.C. Pigou. His uncle John Maynard Keynes had died in April 1946, towards the end of his first year, and for a while thereafter Stephen was assigned his late uncle's rooms in college.

Stephen Keynes's military service after the Second World War was with the Royal Artillery, and in 1951 he had embarked on a successful career as a merchant banker, with Charterhouse (later Charterhouse Japhet), but towards the end of the 1960s he became increasingly disenchanted, and eager to develop other interests. He would explain that he disliked the trappings of City life – bowler hats and brollies – but it went deeper than that. Although he retained certain interests in the City, he was able to take advantage, in the 1970s, of much greater freedom to travel often and far afield, giving full rein to his energy and enthusiasms. The most notable of his various projects originated in 1980. China, under Deng Xiaoping, was opening up. Two television producers, Alasdair Clayre and Peter Montagnon, were eager to take advantage of the new opportunities, with a view to the production of a twelve-part series for Channel 4. In Clayre's book *The Heart of the Dragon*, published in 1984 when the series was first aired, Keynes is acknowledged as one whose 'extraordinarily active participation' had made things possible, and is credited in particular with raising 'the not inconsiderable cost of the series, four million pounds, in the City of London'. At the twelfth International Emmy Awards, that year, the series won the accolade as 'Best Documentary'.

His commitments extended to charitable causes, especially to those promoting the creative and performing arts. From 1979 to 1996 he served as Chairman of the Whitechapel Art Gallery; and from 1981 onwards he took over from his father the superintendence of the William Blake Trust. He was also Chairman of the English Chamber Theatre (1986-92). During 'Darwin Year', in 2009, a chance conversation took him into collaboration with a psychologist, a composer, a choreographer, and a designer, leading to the composition and production of the award-winning *Comedy of Change*, in celebration of evolution, performed by Rambert Dance Company. All that Keynes did was of his own volition, and he took great pleasure from it all. He was appointed OBE in 1993.

For the cause of primary importance to him from the later 1980s onwards, Keynes was driven by commitment to his maternal inheritance. Down House, in the village of Downe, Kent, had been acquired by his great-grandparents Charles and

Emma Darwin in 1842. It was the place where Charles had written *On the Origin of Species* in the 1850s, where his and Emma's children were brought up, and where he grew old and died (in 1882). The house had passed out of the Darwin family in 1927, and for many years thereafter was maintained by the Royal College of Surgeons, as a museum. Only in 1996 did the estate pass into the hands of English Heritage, and receive from them the degree of attention it demanded and deserved. Keynes's major commitment, in the later 1980s and throughout the 1990s, was to help secure a future for Down House, not just as the laboratory and home of Charles Darwin, but also as a place for enthusing and teaching visitors about evolution, and the environment. In 1999, with the house saved for the nation, he founded the Charles Darwin Trust. He worked hard, with his fellow trustees, to devise schemes for the development of the CDT as an agency for improving scientific education in schools, and to secure their objectives. He also repatriated to Down House some furniture that had come to him from his mother, for display there – notably a wooden slide, used by successive generations of children on successive family stairs.

Against the background and within the context of all this activity, Keynes pursued his interests as a collector – not of one thing, or another, but of anything that he liked and wished to enjoy. The father's example was a hard act to follow; yet each one of the four brothers developed a line or lines of his own. The eldest collected pre-Columbian antiquities; the second, books on travel, exploration, natural history, and modern literature; and the third, English watercolours, ceramics, and Old Master prints. For his part, amidst his other interests and enthusiasms, Stephen was an enthusiastic collector of Western medieval manuscripts. He was drawn to them by the intrinsic beauty of their script and decoration, and by his admiration of the care and skill displayed in their making; he was also astonished that they were so cheap.

He was not, however, driven to collect by any desire to study an object in greater detail, and in relation to others of the same kind. Still less (he would insist) was he driven by the potential that one object or another might have as an investment. Some of the single leaves were framed and hung around the house; the bound volumes remained well within reach, some on open shelves, and others in cupboards or drawers. All were there to give pleasure to himself, and to be enjoyed or appreciated in conversation with others. He was always ready to make them available to palaeographers, art historians and other scholars, for closer inspection – because he always wanted to know more about them.

A collection of about twenty manuscript volumes, and about forty manuscript fragments, was the impressive result. A number of choice English books, of the later twelfth, thirteenth and fourteenth centuries, were joined by some fine examples of manuscript illumination from France, Germany, and Italy, and by others from the Low Countries. One of his most important acquisitions (at Christie's, in 1974) was the Mostyn Psalter-Hours, written probably at Westminster Abbey in the late thirteenth century. He sold it in 2016, with the intention that it should pass to the British Library; it was acquired with the help of a grant from the National Heritage Memorial Fund, and is now BL Add. MS 89250. Another important purchase was that of the Percy Hours in 1960 at the final sale of manuscripts from the celebrated library of C.W. Dyson Perrins, who had bought it in 1905. The Percy Psalter-Hours was created in northern England in the late 13th century for the noble Percy family and remained complete until it was divided into its two component parts in the eighteenth or nineteenth century, following which both were sold separately: the British Library acquired the Percy Psalter in 1990 and in 2019 it was able to reunite the two parts for the first time since they were separated when it purchased the Percy Hours from Keynes's estate (BL Add. MS 89379).

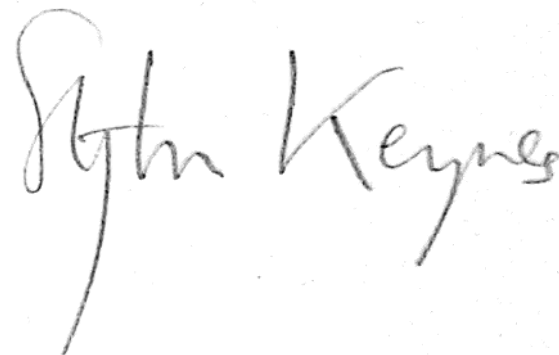
Among his other acquisitions was a leaf from an Anglo-Saxon benedictional, in square minuscule script, likely of its nature to have been used by a bishop – possibly St Dunstan of Canterbury, bishop of Worcester and London ([?]958-9) and Archbishop of Canterbury (959-88) – during the reign of King Edgar (959-75), which was acquired by the British Library in 2019 (BL Add. MS 89378). Even this tantalizing survival was eclipsed, however, by a mid-ninth-century Carolingian book, from the abbey of St Maximin, Trier, containing a life of St Mary of Egypt, augmented in the early tenth century by the addition of some private prayers. This last book, preserved in its medieval binding, and acquired by Keynes in 1975, retained all of its power to evoke the production and use of books a thousand years ago, and was for this simple reason most highly prized by the latest of its more recent owners. Stephen Keynes was elected a member of the Roxburghe Club in 1978, as a collector of manuscripts – an appropriately respectful number of years after his father (elected 1943), yet still comfortably ahead of his elder brother Quentin (elected 1987).

He was attracted by a couple of incunabula, for instructive comparison with his medieval manuscripts, but was not otherwise a collector of printed books. The shelves at his houses in London and Suffolk were filled with whatever had accumulated there, rather than with books which had been collected for a particular purpose. Many had remained at Lammas House, in Suffolk, after his mother's death in 1974, and his father's in 1982. Among them, for example, were a few which had belonged to Charles Darwin, and had come to his mother from her uncle Billy (1839-1914), or her aunt Etty (1843-1927), both well-known figures from her sister Gwen Raverat's timeless *Period Piece* (1954). They included *Quinti Horatii Flacci Opera* (1824), which reveals something of Darwin's interest in the odes of Horace, and *The Poetical Works of Sir Walter Scott, Bart* (1852), which shows what he considered to be suitable reading for his thirteen-year-old eldest son. The 'Liddell and Scott' and the 'Lewis and Short', on the other hand, bear labels indicating that they had belonged to Rupert Brooke, and are marked by Geoffrey Keynes as the copies which he and Brooke had used for their Greek and Latin at school. Amidst all this, Stephen was understandably determined to maintain his own. A copy of Alexander Gilchrist's *Life of William Blake* (1863), with some illuminating annotations by George Richmond, is marked 'SJK Collection' and, for the avoidance of doubt, 'Purchased by SJK (not GLK's Collection)'.

Although his true affections were always for people, Stephen Keynes passed his life surrounded by 'stuff', some inherited and some acquired, and took pleasure from it all. He loved to tell the stories that he associated with each picture, or object, just as he loved to relate recent adventures or encounters, to talk about his latest projects, to share his current enthusiasms, and to enjoy the prospect of everything that lay ahead. It could be exhausting for his interlocutor; yet one could only admire a man who so clearly derived so much pleasure from the unconventional but deeply enjoyable life that he had made for himself.

SIMON KEYNES, *the Elrington and Bosworth Professor of Anglo-Saxon in the University of Cambridge, is the nephew of Stephen Keynes. He contributed to the Roxburghe Club book The York Gospels (1986), edited and published Quentin Keynes: Explorer, Film-Maker, Lecturer and Book-Collector (2004), and was elected a member of the Club in 2004.*

This is a revised abridgment of his obituary which was first published in The Book Collector (vol. 66 (2017), pp. 827-833), and is published here with the kind permission of Professor Keynes and The Book Collector.

A handwritten signature in dark ink, reading 'Stephen Keynes'. The signature is written in a cursive, flowing style. The first name 'Stephen' is written with a large, looped 'S' and the last name 'Keynes' is written with a large, looped 'K'.

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