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**'UNDOUBTEDLY THE MOST POPULAR HISTORY OF AMERICA THAT HAD THEN BEEN WRITTEN' ,  
IN A HANDSOME CONTEMPORARY FRENCH ARMORIAL BINDING**



**1. SOLÍS Y RIBADENEYRA, Antonio de.** *Histoire de la conquête du Mexique, ou de la Nouvelle Espagne, par Fernand Cortez, traduite ... par l'auteur du Triumvirat* [i.e. Samuel de Broë, seigneur de Citry et de la Guette]. *Quatrième édition*. Paris: La Compagnie des Libraires, 1714.

2 volumes, duodecimo in alternating 8s and 4s (155 x 86mm), pp. I: [2 (title, list of retailers on verso)], [32 (preface, contents, publishers' catalogue)], 537, [19 (index)]; II: [2 (title, verso blank)], [12 (contents, publishers' catalogue)], 494, [18 (index and privilege)]. 12 engraved plates, 10 folding, and 2 engraved folding maps. Woodcut title-vignettes, head- and tailpieces, and initials. (Some variable, generally light browning, some marking, one

plate trimmed touching title, short tears on maps.) Contemporary French mottled calf gilt, boards with central gilt arms of Monsieur and Madame de May [Olivier 313], borders of triple gilt fillets, gilt-ruled board-edges, spines gilt in compartments, gilt leather lettering-pieces in 2, others decorated with central flower tools enclosed by curlicues, marbled endpapers, all edges stained red, blue silk markers. (Slightly rubbed and bumped, one lettering-piece chipped causing small loss, short cracks on joints.) A very good set in a contemporary French armorial binding. *Provenance:* **Monsieur and Madame de May** (binding) – **Anthero Carreiro de Freitas** (1891-1961, engraved armorial bookplates by Isaias Peixoto after Antonius Lima on upper pastedowns dated 1955) – Henry Sotheran Ltd, London (*Travel and Exploration*, 2009, no. 20).

**£795**



**Fourth French edition.** First published in Spanish in 1684 under the title *Historia de la conquista de México*, this account by the dramatist and historian Solís y Ribadeneyra 'was undoubtedly the most popular history of America that had then been written; and the number of editions published even up to the nineteenth century, in Spanish, French, Italian, English and German, testify to its popularity long after the initial interest of its historical information had passed. [...] His principal sources of inspiration for this history were the letters of Hernan Cortes, the works of Francisco Lopez de Gomara, Bernal Diaz del Castillo, and some miscellaneous documents. In addition to a full account of the relations between Cortes and Montezuma, there is an abundance of data concerning the intimate lives of the Indians' (Cox II, p. 239). This French translation by de Broë was first published in Paris in 1691 and remained the standard French edition until the late nineteenth century, when Phillippe de Toulza produced a new translation.

Solís y Ribadeneyra (1610-1686) was an official historian for the American colonies to King Charles II of Spain (1661-1700). Interestingly, this set was previously in the library of Madame and Monsieur de May. Olivier notes that Madame de May was the wet nurse of the duc d'Anjou (1683-1746), who succeeded Charles II as King Philip V of Spain in 1700. As king of Spain, Philip V inherited Spain, Spanish America, the



Spanish Netherlands, and parts of Italy from Charles II. This led to the War of the Spanish Succession (1701-1714), which finally ended through the Treaties of Utrecht (1713-1714) in the year that this work was published. The Treaties of Utrecht saw Philip V lose some of his European possessions but retain control of Spain and Spanish America (including Mexico as part of the Virreinato de la Nueva España). Madame de May's husband Nicolas Rouillé (or Rouilliers) was also, according to Olivier, *valet de chambre* to the duc d'Anjou. In 1718 Madame de May purchased the *seigneurie* of Chatou and Montesson (although this was repealed in 1720), and on the basis of dated books from her library, she seems to have lived into the late 1720s.



This set was later in the travel and exploration library of the Portuguese diplomat Anthero Carreiro de Freitas, who had served as his country's Minister Plenipotentiary to Chile during the early 1950s, ending his career as Portugal's Chief of Protocol.

J.T. Medina, *Biblioteca hispano-americana 1493-1810*, III, p. 321 (issue with the imprint of Guillaume Cavelier, one of the Compagnie des Libraires); A. Palau y Dulcet, *Manual del librero hispanoamericano* (1948-1977), 318678 (this issue); J. Sabin et al., *A Dictionary of Books Relating to America*, 86477.



A HAND-COLOURED MAP OF IRELAND BY FADEN,  
WHOSE 'MAPS WERE REPUTED THE FINEST BEING ENGRAVED  
ANYWHERE IN THE WORLD'

**2. FADEN, William.** 'A Map of Ireland Divided into Provinces and Counties, Shewing the Great and Cross Roads with the Distance of the Principal Towns from Dublin'. London: William Faden, 17 September 1798.

Engraved map by and after Faden on laid paper watermarked 'JBATES', hand-coloured in outline (platemark: 715 x 555mm; sheet: 755 x 572), folded vertically for binding, traces of guard on verso. Annotated and numbered on the verso 'Irelande 7' in a contemporary hand. (Very light offsetting, slightly creased, short marginal tear, small candle-wax mark.) A very good example with contemporary hand colouring.

**£295**

**First edition.** The engraver and cartographer William Faden (1749-1836) served an apprenticeship with the London engraver James Wigley before going into partnership with the family of the deceased map maker Thomas Jefferys as 'Faden and Jefferys'. During 'the years of the American wars Faden came to prominence with maps and atlases of considerable historical note' (ODNB), and following an inheritance from his father in 1783, Faden bought out the remaining Jefferys interest and took sole control of the business. In the same year Faden was appointed 'Geographer in Ordinary' to King George III and the Prince of Wales (the engraved compass rose on the present map has the latter's heraldic badge above it). 'Systematic in the acquisition of the best available maps, Faden





developed the most competent cartographic service of the period. His was an international concern, in contact with map makers throughout Europe. He supplied government departments and commissioned fresh surveys. A gold medallist of the Society of Arts in 1796, his activities foreshadowed the emergence of national cartographic agencies. He brought out the first published Ordnance Survey map, *An Entirely New & Accurate Survey of the County of Kent* (1801). Some of his plates were likewise adopted as official Admiralty maps. When he moved at this time to larger premises at no. 5 Charing Cross, his maps were reputed 'the finest being engraved anywhere in the world' (*op. cit.*).

'A Map of Ireland Divided into Provinces and Counties' was included in Faden's *General Atlas* and was also issued as a folding map laid

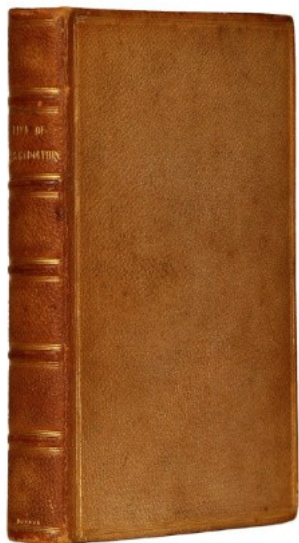
down on linen. As Tooley notes, 'Faden apparently did not publish standard atlases with printed titles, but made up collections to suit his customers' requirements, and bound them up without title or list of contents [...]. The number may vary from 20 to 60' (R.V. Tooley, *Maps and Map Makers* (1952), p. 52). In the Library of Congress copy of the *General Atlas* this map was the seventh in the volume, and the guard on the verso of this map together with the manuscript inscription 'Irelande 7' suggest that this map was extracted from a copy of the atlas with a similar order and composition to that of the Library of Congress copy, apparently from the library of a French (or francophone) owner.

P.L. Phillips and C.E. LeGear, *A List of Geographical Atlases in the Library of Congress*, 6013, no. 7; T.R. Smith and B.L. Thomas, *Maps of the 16<sup>th</sup> to 19<sup>th</sup> Centuries in the University of Kansas Libraries*, 213.



PICKERING'S EDITION OF EVELYN'S BIOGRAPHY OF MARGARET GODOLPHIN,  
'ONE I DID INFINITELY ESTEEM FOR HER MANY AND EXTRAORDINARY VIRTUES'

**3. EVELYN, John and Samuel WILBERFORCE (editor).** *The Life of Mrs. Godolphin ... Now First Published.* London: Charles Whittingham, The Chiswick Press for William Pickering, 1848.



Octavo in 4s (166 x 107mm), pp. [iii]-xviii (title, verso blank, editor's dedication, introduction), 291, [1 (colophon)]. Engraved portrait frontispiece by W. Humphreys after [?]Gaspar Netscher with tissue guard. Wood-engraved publisher's device on title [Keynes, *Pickering*, no. xvii], illustrations in the text, and vignette on colophon. Letterpress genealogical tables in the text. Wood-engraved head- and tailpieces, and initials. (Scattered light spotting, heavier on first and last ll. and frontispiece, light offsetting on tissue guard, bound without half-title.) Contemporary light-brown hard-grained

morocco gilt, board with borders of triple gilt rules terminated on gilt flower cornerpieces, spine gilt in compartments, lettered directly in one and with place of publication at the foot, turn-ins roll-tooled and ruled in gilt, coated cream endpapers, all edges gilt, red silk marker. (Spine slightly darkened, extremities slightly rubbed and scuffed causing minor superficial losses.) A very good copy. *Provenance*: J. MacLehose, Glasgow (contemporary bookseller's ticket on upper pastedown, pre-dating the change of the company's name to 'J. MacLehose and Sons' in 1881) – **Robert Edwin Witton Maddison**, PhD, DLitt, FSA, FRAS (1901-1993, engraved armorial bookplate on upper pastedown).

£95

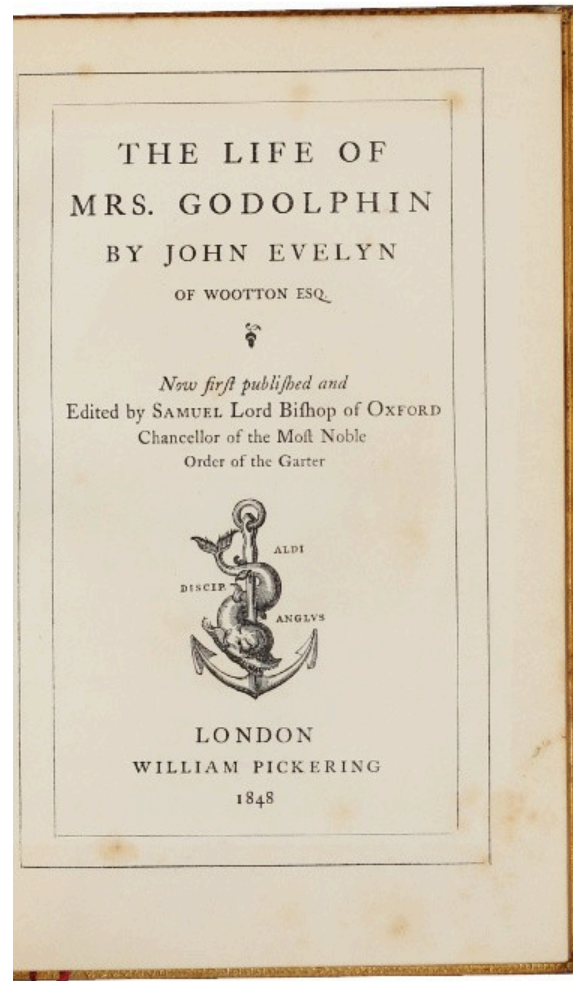
**Second or third edition.** The courtier Margaret Godolphin (née Blagge, 1652-1678) appears to have first met John Evelyn (1620-1706) in 1669. Their 'friendship ripened during the next three years and by 31 July 1672 Evelyn refers to her as "one I did infinitely esteem for her many and extraordinary virtues"'. There are many references to her thereafter in the Diary, from which it is clear that her piety, wit, modesty and beauty made a very deep impression on Evelyn's mind' (Keynes, *Evelyn*, p. 247). Margaret Blagge married Sidney Godolphin on 16 May 1675 and on 3 September 1678 she gave birth to a son, Francis; sadly, however, she developed puerperal fever and died six days later.



'Evelyn was heartbroken at her premature death, and later accepted as a pious duty the suggestion made by his friend Lady Sylvius that he should write an account of her life. The actual date at which he wrote his *Life* is uncertain, though it was probably written about 1678 and revised ten years later' (*loc. cit.*). A manuscript copy of the book remained in Evelyn's family and passed by descent to his great-great-grandson, Edward Harcourt, the Archbishop of York, 'by whom it was entrusted to Samuel Wilberforce, Bishop of Oxford for publication' (with notes by John Holmes), in an edition which

appeared under Pickering's imprint in 1847. Pickering reset the text for a second edition in 1848, and he published a third later in the same year; the two editions are distinguished by the edition statement on the half-title, but since the half-title is not present in this copy, it cannot be determined whether this is the second or third edition.

This copy is from the noted library of the historian of science and bibliophile R.E.W. Maddison, who was educated at King's College, London where he was awarded a BSc in 1921 and a PhD in 1924. After working as an industrial chemist and a schoolmaster at Wellington College, Maddison devoted his professional energies to the history of science: he was awarded a Leverhulme Research Fellowship in 1962-1964 and was appointed Librarian of the Royal Astronomical Society (RAS) in 1965, holding the position until his retirement ten years later. Maddison's obituarist J.A. Bennett wrote that '[i]t is remarkable that he achieved so much in a field which he came to, at least professionally, late in life. [...] His major work as a historian was *The Life of the*



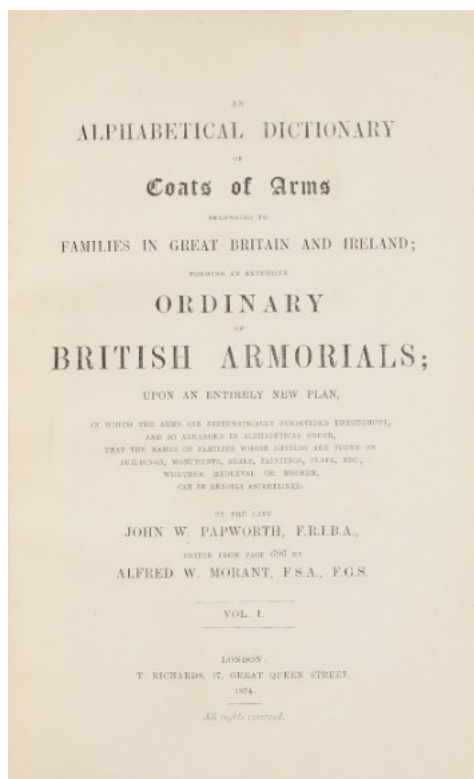
*Honourable Robert Boyle*, published by Taylor & Francis in 1969' ('Obituary R. E. W. Maddison (1901-93)', *Annals of Science*, vol. 52 (1995), p. 306); Maddison was also an editor of *Annals of Science* from 1966 to 1974.

The son of a bookseller, Maddison was 'an ardent and perceptive book collector', and '[f]or many years he acted as a consultant on scientific books to the old-established antiquarian bookseller, Edward G. Allen' (R.E. Maddison, 'Robert Edwin Witton Maddison (1901-1993)', *Quarterly Journal of the Royal Astronomical Society*, vol. 36 (1995), p. 457-458 at p. 457). Maddison's library reflected the breadth of his interests not only in the history of science, but also literature, history, music, languages, and other fields. It seems likely this volume would have been of interest to him primarily as a work by Boyle's friend and scientific associate Evelyn.

G.C. Boase and W.P. Courtney, *Bibliotheca Cornubiensis*, p. 179; G.L. Keynes, *John Evelyn*, 110-111; G.L. Keynes, *William Pickering*, p. 54.



PAPWORTH'S CELEBRATED AND PIONEERING ARMORIAL IN A WORSFOLD BINDING,  
FROM THE LIBRARY OF THE HISTORIAN AND COLLECTOR FREDERICK ARTHUR WADSWORTH



**4. PAPWORTH, John Woody and Alfred William Whitehead MORANT.** *An Alphabetical Dictionary of Coats of Arms Belonging to Families in Great Britain and Ireland; Forming an Extensive Ordinary of British Armorials; upon an Entirely New Plan, in which the Arms are Systematically Subdivided throughout, and so Arranged in Alphabetical Order, that the Names of Families whose Shields are Found on Buildings, Monuments, Seals, Paintings, Plate, etc., whether Mediaeval or Modern, can be Readily Ascertained. By the Late John W.*

*Papworth ... Edited from Page 696 by Alfred W. Morant.* London: T. Richards, 1874.

2 volumes, octavo in 4s (249 x 160mm), pp. I: [i]-xxii (title, verso blank, 'List of Subscribers', preface, introduction, 'Table of the Alphabetical Titles', 'Table of Certain Charges which are to be Found under more General Titles'), [1]-560; II: [2 (title, verso blank)], 561-1125, [1 (blank)]. (Occasional light marking or spotting, a few marginal tears due to clumsy opening of quires.) Late-19th-/early-20th-century British half chestnut crushed morocco

gilt over cloth by Worsfold with their pallets on the front free endpapers, spines gilt in compartments, lettered directly in two and with date at the foot, others with borders of gilt rules, top edges gilt, others trimmed, marbled endpapers. (Spines and parts of lower boards slightly faded, some light rubbing, extremities slightly bumped.) A very good set in a handsome Worsfold binding. *Provenance: Frederic Arthur Wadsworth* (1874-1943, engraved armorial bookplates on upper pastedowns) – Nottingham High School, Nottingham (sold on their behalf).

£175

**First edition.** The architect and antiquary John Woody Papworth FRIBA (1820-1870) was the elder son of the noted British architect, artist, and writer John Buonarotti Papworth, who was a founder member of the Institute of British Architects and was subsequently elected its vice-president on eight occasions. John W. Papworth trained at his father's office (where he remained until the latter's retirement in 1846) and also enrolled at the Royal Academy Schools in 1837. His skills as an architect and draughtsman were recognised by the award of the Society of Arts' silver Isis Medal (1838), gold Isis Medal (1840), and Stock Medallion (1845); similarly, the Institute of British Architects – which elected John W. Papworth an associate in 1841 and a fellow in 1846 – awarded him its Soane Medallion (1842), Medal of Merit (1843), and Silver Medal (1847).

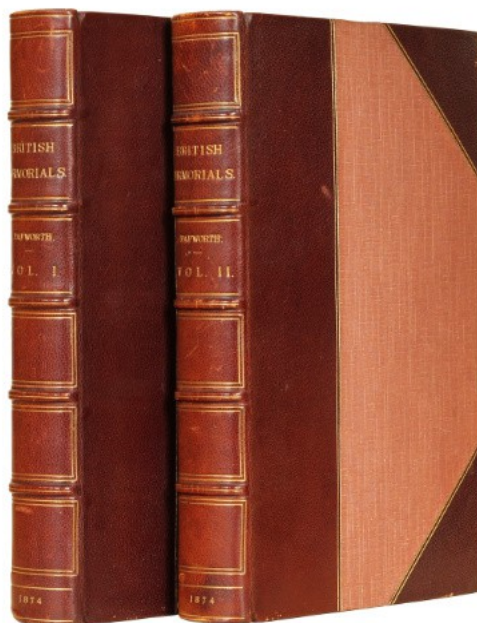
Apart from his work as an architect, artist, and designer, John W. Papworth published a number of books and articles on architecture, antiquities, and archaeology, of which the most important was the

present work, *An Alphabetical Dictionary of Coats of Arms Belonging to Families in Great Britain and Ireland*, in which the author sought 'to enable the generality of persons, though but slightly acquainted with heraldry, to ascertain with facility the names of the families by whom any given coats of arms are, or have been, borne. For this purpose a very large number of coats have been for the first time arranged in alphabetical order, so that any of them may be readily found; and the names of the respective families are attached' (I, p. [ix]). *An Alphabetical Dictionary of Coats of Arms Belonging to Families in Great Britain and Ireland* was published by subscription, with the first parts issued to subscribers in 1858. Some years after publication had commenced, however, '[o]verwork and inattention to health brought on an attack of gangrene in [Papworth's] right foot, which after a confinement to the house for about six years, resulted at his death at his home, [...] aged fifty' (ODNB).

The subscription list was closed at Papworth's death, but 'as [...] there was a general desire among the Subscribers that the Work should be completed, the continuation of it was entrusted to Mr. Papworth's relative and friend, Mr. Alfred W. Morant', whose 'taste for such subjects had led him to take a friendly interest in this Work almost from its commencement, and to watch and further its progress; and he had, in the course of his own heraldic pursuits, arranged a large collection of foreign coats of arms on a similar plan, and compiled several

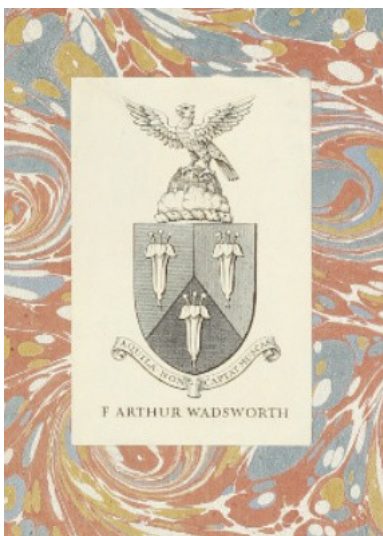
other manuscripts on this and kindred subjects' (I, p. [ix]). At the time of Papworth's death 'at least three-fifths of the manuscript had been published in the 696 printed pages; and the remaining two-fifths of it were left by Mr. Papworth sufficiently arranged for reference' (*loc. cit.*); this unpublished part was revised and prepared for the press by Morant, who added material from sources which Papworth had identified but not incorporated into his text, and also additional

coats which Morant derived from his own researches and resources. The work was completed in 1874 and, due to its comprehensive scope and ease of use, swiftly established its reputation as a standard work of reference, which appeared in further editions through the nineteenth and twentieth centuries.



This set is in a handsome late-19th- or early-20th-century binding by the London bookbinder William Thomas Jennings Worsfold, who established his business at 12 Frith Street in about 1889 and remained at this address in Soho until his retirement in *circa* 1923 (*cf.* L. Worms 'Bound by Worsfold', <https://ashrarebooks.com/2017/01/13/bound-by-worsfold/>). This set also bears the armorial bookplates of the Nottingham lawyer, historian, and book collector Frederic Arthur Wadsworth, who was probably its first owner. Wadsworth was a member of the Thoroton Society (and sometime Honorary Librarian) and contributed a number of articles on the history and antiquities of Nottinghamshire to the *Transactions of the Thoroton Society*. Wadsworth had been appointed Registrar of the Archdeaconry of





Nottingham in 1918, and he was also the co-editor of *Abstracts of Nottinghamshire Marriage Licences* (London, 1930-1935) and *A Calendar of Marriage Licence Bonds for the Archdeaconry of Nottingham from 1754 to 1837* (Nottingham, 1942). His antiquarian interests led him to assemble a large library which reflected his interests (particularly in genealogy and cartography); appropriately, the arms used

on Wadsworth's bookplate are described on p. 851 ('Gu. three fleurs-de-lis, stalked and slipped, arg.'), where they are ascribed to 'Wadsworth, co. York'. Wadsworth's son, Frederic Seaton Wadsworth, was a student at Nottingham High School from 1912 to 1913, and it is possible that he or his family donated this volume to the school after his father's death in 1943.

A.R. Eager, *A Guide to Irish Bibliographical Material* (1980), 8127; G. Gattfield, *Guide to Printed Books and Manuscripts Relating to British and Foreign Heraldry and Genealogy*, p. 57; C. Gross, *The Sources and Literature of English History from the Earliest Times to about 1485*, 291; H. Hall, *A Select Bibliography for the Study, Sources, and Literature of English Mediaeval Economic History*, 691; M.J. Kaminkow, *A New Bibliography of British Genealogy*, 337 ('The only work of its kind').

A HISTORY OF JOSEPH BONAPARTE'S POINT BREEZE ESTATE AT BORDENTOWN, NJ,  
WHICH REPUTEDLY HOUSED THE LARGEST LIBRARY IN THE UNITED STATES

**5. WOODWARD, Evan Morrison.** *Bonaparte's Park, and the Murats*. Trenton, NJ: MacCrellish & Quigley, 1879.

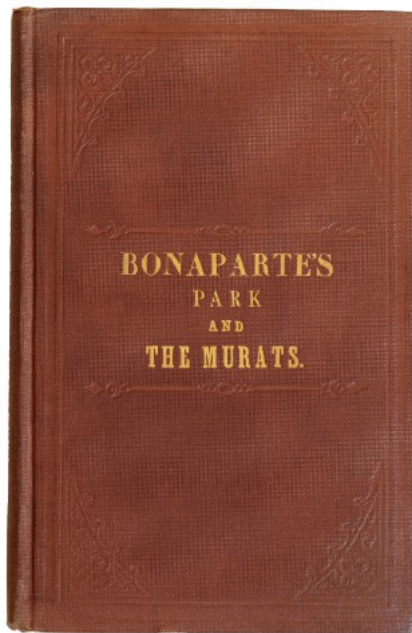
Octavo (230 x 143mm), pp. 116, [2 (advertisement for other works by Woodward)]. Mezzotint portrait frontispiece and engraved plate. (Offsetting from frontispiece and plate onto text, some spotting on engravings, occasional light marks.) Original ochre cloth gilt, boards with borders of blind rules with cornerpieces, upper board lettered in gilt, spine lettered in gilt, brown coated endpapers. (Extremities slightly rubbed and bumped, traces of historic label on lower board, lower hinge partially split.) A very good copy in the original cloth.



**£79.50**

**First edition.** E.M. Woodward (1838-1904), who served as a First Lieutenant and Regimental Adjutant in the 2nd Pennsylvania Reserves during the American Civil War, was awarded the Medal of Honor for his role in an action at Fredericksburg, VA on 13 December 1862. After the Civil War Woodward moved to New Jersey, where he remained for the rest of his life and published a number of works on

American and military history, including *Bonaparte's Park, and the Murats*, a history of the Point Breeze estate in Bordentown, NJ.



Napoleon's brother Joseph Bonaparte, comte de Survilliers (1768-1844), had fled to America in 1815, following Napoleon's defeat at Waterloo and the fall of the empire, and in the same year acquired various pieces of land near Bordentown, which he added to over the following two decades until the estate of Point Breeze (popularly known as 'Bonaparte's Park') covered some 1,800 acres. In 1816, Bonaparte built a large manor house at Bonaparte's Park, which was the home to his remarkable collections of artworks

and books – indeed, his library was reputedly the largest in the United States. In about 1820 he also built The Lake House, which would be home to Bonaparte's daughter Zénaïde (1801-1854) and her husband, her cousin Charles-Lucien Bonaparte (1803-1857), for some years after they emigrated to the United States in 1822.

*Bonaparte's Park, and the Murats* is composed of articles that Woodward had contributed to the *Bordentown Register*, which brought forth further information about Joseph Bonaparte's life in the United States – thus allowing 'the addition of much new material, kindly furnished by the citizens and correspondents in various parts of the country. We feel ourselves under many obligations to

Mr. Adolph Mailliard, the son of King Joseph's faithful secretary, for deeply interesting and authentic information never before given to the public; to Mr. Bellemere, a member of his household, for carefully going over with us the manuscript; [...] and to the many citizens of Bordentown who have furnished us with the reminiscences of the Count and his family' (pp. 19-20). In his introduction Woodward proposes that Joseph Bonaparte's role in the creation and government of his brother's empire meant that a 'deep interest is attached to his personal character and career', and that the 'opinion, so popular, that Napoleon was the only extraordinary member of the family, is erroneous. [...] But if, in the present day, a man existed, who, as a diplomatist, soldier and king, had distinguished himself by his wisdom and brilliant qualities, had gained battles and worn two crowns, was distinguished for his patriotism, had never broken faith with friend or foe – that man would hold a high place in public estimation, and would be called great' (p. [21]).

A contemporary reviewer wrote of *Bonaparte's Park, and the Murats* that it 'gives an interesting description of the beautiful home of Joseph Bonaparte [...], which he built at Bordentown, after the downfall of Napoleon [...]. It also contains interesting reminiscences of King Joseph during the time he resided in the United States, and of Prince Murat, the son of Marshal Murat. It is gossippy and pleasantly written, and will be read with interest' (*The Pennsylvania Magazine of History and Biography*, vol. III (1879), p. 471).

Bradford and Henkels, *The Bibliographer's Manual of American History*, 6010; Wolschke-Buhlman and Becker, *American Garden Literature in the Dumbarton Oaks Collection*, 404.



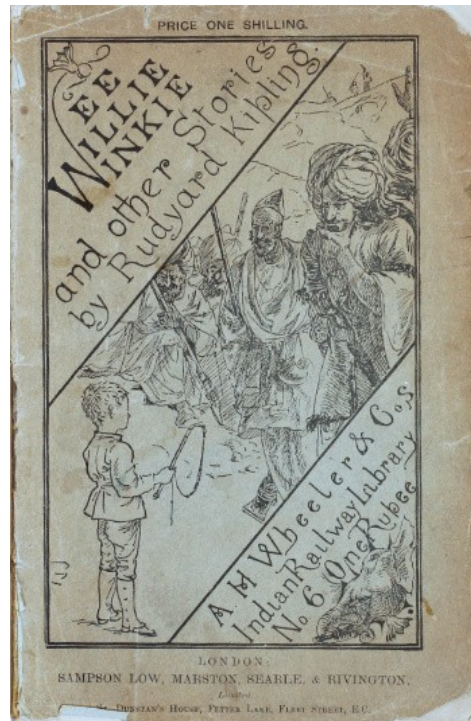
FIRST BRITISH EDITION OF WEE WILLIE WINKIE, ONE OF A SERIES OF STORIES WHICH 'MADE [KIPLING'S] NAME IN INDIA  
AND, SOON ENOUGH, IN ENGLAND AND AMERICA AS WELL'

**6. KIPLING, Joseph Rudyard.** *Wee Willie Winkie and Other Stories*. Allahabad and London: Aberdeen University Press for Messrs. A.H. Wheeler & Co. and Sampson Low, Marston, Searle, & Rivington, Ltd., [1890].

Octavo (212 x 137mm), pp. [6 (advertisement for 'A.H. Wheeler & Co.'s Indian Railway Library', advertisement for other works by Kipling published by Sampson Low, Marston, Searle, & Rivington, title, verso blank, contents, verso blank)], [9]-96. (Occasional light, mainly marginal marking, minor marginal staining in corners of quires 3-4.) Original light-green printed wrappers, upper and lower wrappers with illustrations after John Lockwood Kipling, late-19th-/early-20th-century calf-backed slipcase, spine lettered directly in gilt. (Wrappers marked and creased, small tears and losses at edges and on spine, slipcase somewhat scuffed and marked.) A very good copy in the original wrappers.

**£249.50**

**First British edition, 'English and English colonial' issue, revised by Kipling.** After spending his earliest years in India, the young Rudyard Kipling (1865-1936) travelled to England with his family in 1871, where he and his sister were placed with a family in Southsea while their parents returned to Bombay. In 1878 Kipling entered the United Service College, Westward Ho! (which provided much of the material for *Stalky & Co.*), and after he left the school in 1882, he returned to India. His parents, who had moved to Lahore in 1875



and were both occasional contributors to the city's *Civil and Military Gazette*, obtained a position for their son as a sub-editor at the newspaper. Kipling started in October 1882 and became a prolific contributor while also publishing his first book, *Departmental Ditties*, in 1886.

In November 1887 Kipling, 'now recognised as one of the best journalists in India' (ODNB), was transferred by the proprietors of the *Civil and Military Gazette* to another major title they owned, *The Pioneer*, which was published in Allahabad. In early 1888 the newspaper's proprietors, 'confident of their star young employee's productive power, made him editor of new weekly supplement to *The Pioneer* called the *Week's News*, which provided a page to be filled each week with a new fiction. Kipling now began to pour out the stories that, collected and reprinted in the series of paperbacks

called the *Railway Library*, made his name in India and, soon enough, in England and America as well' (op. cit.).

This collection was first published in Allahabad by A.H. Wheeler & Co. in 1889 under the title *Wee Willie Winkie and Other Child Stories*, and it formed the sixth and final volume in the 'Indian Railway Library' series. The volume collects four stories by Kipling – 'Wee Willie Winkie', 'Baa, Baa, Black Sheep', 'His Majesty the King', and 'The Drums of the Fore and Aft' – of which the first three had

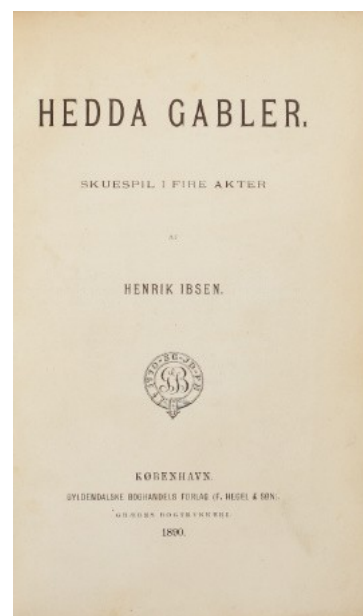
been published in *The Week's News*, and 'The Drums of the Fore and Aft' was first published in this collection. The first edition was followed by the second Indian edition later in the same year, and a third Indian edition in 1890.

The sheets of the present, first British edition were printed in an edition of 10,000 copies, which were ordered on 13 June 1890 and divided into two issues: 7,000 copies were bound up for the 'English and English colonial' issue (as here, identifiable by the presence of the London imprint on the title-page and the advertisement for British editions of Kipling's works) and the Indian issue of 3,000 copies (which forms the fourth Indian edition). Richards notes that the 'text for this edition (with the word "Child" dropped from the title) was revised, but the approximately 130 changes are slight in substance: most of the 97 word differences are merely translations of Indian terms into English (Kipling marked up for the printer a First Indian Edition [...])'.

F.V. Livingston, *Bibliography of the Works of Rudyard Kipling*, 45; E.W. Martindell, *Works of Rudyard Kipling (1881-1923)*, 37 (misdated '1888'); D.A. Richards, *Rudyard Kipling*, A36; J.McG. Stewart, *Rudyard Kipling: A Bibliographical Catalogue*, 56.



THE FIRST EDITION OF HEDDA GABLER —  
'PERHAPS THE MOST UNIVERSALLY ADMIRER OF IBSEN'S PLAYS'



**7. IBSEN, Henrik.** *Hedda Gabler.* *Skuespil i fire akter.* Copenhagen: Græbes Bogtrykkeri for Gyldendalske Boghandels Forlag (F. Hegel & Søn), 1890.

Octavo (175 x 112mm), pp. [4 (title, copyright notice on verso, fly-title, *dramatis personae*)], 236. (Occasional light marks or spots, some light browning.) British half hard-grained blue morocco over marbled boards by H.S. Beresford-Webb of c. 1898 with his ticket on the lower pastedown, spine gilt in compartments, lettered directly in one, others

decorated with gilt snowflake tools, patterned endpapers printed in blue and gilt, all edges stained red. (Extremities rubbed causing superficial losses, corners slightly bumped.) A very good copy. Provenance: **Henry Seymour Beresford-Webb**, 1898 (1851-c. 1911, ownership inscription on front free endpapers, occasional pencilled annotations or markings, date [?of reading] '21/3/98' in pencil on lower margin of final page).

**£195**

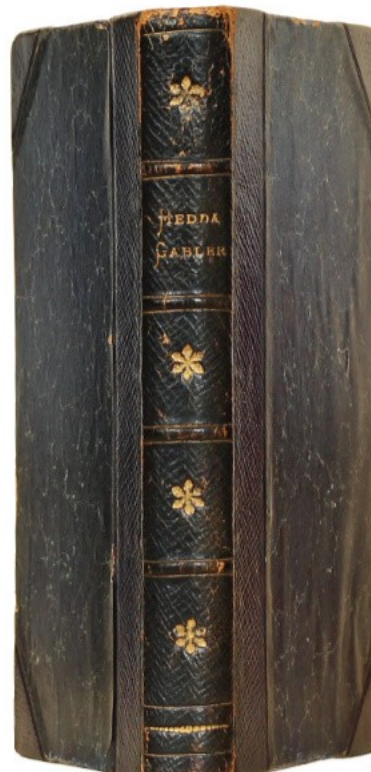
**Second edition**, published five days after the edition of twelve copies printed in London to establish copyright. Ibsen (1828-1906) had risen to international prominence as a playwright in the 1860s with *Brand* (1866) and *Peer Gynt* (1867), and his reputation as a



leading figure in European literature and drama was well established when he began to write *Hedda Gabler*. Ibsen was working on his new play in the spring of 1890 (and may have been planning it in late 1889), but progress on the work, provisionally titled *Hedda*, was slow through the summer and autumn of 1889. By 16 November 1890, however, the final draft, now titled *Hedda Gabler*, had been completed. Interest in Ibsen's work in Britain had grown significantly during the previous years – due particularly to the proselytising support of George Bernard Shaw, Edmund Gosse, and William Archer – and the publisher William Heinemann offered Ibsen £150 for the rights of *Hedda Gabler*, 'provided the proof-sheets could be sent direct from [Ibsen's publisher] Gyldendal to Edmund Gosse (who was to translate it) as they came off the press' (M. Meyer, *Henrik Ibsen* (London, 1967-1971), III, pp. 155-156). Ibsen happily accepted the offer, but to 'secure his copyright Heinemann, then only twenty-seven and in his first year as a publisher, issued an edition of twelve copies of the play in Norwegian on 11 December [1890]' (*op. cit.*, III, p. 156) – the first printing of the play. The present edition was then published by Gyldendal, Ibsen's primary publisher, on 16 December 1890 in an edition of 10,000 copies.

In the meantime, the first stage production of *Hedda Gabler* was being prepared. The first performance was at the Residenztheater in Munich, the city which had been the playwright's principal residence since 1875, on 31 January 1891. This was followed by performances in Helsinki, Berlin, Stockholm, Oslo,

Gothenburg, and London in the first six months of 1891, but the critical and public reception of both the printed and performed play were mixed. For example, the first performance in London took place on 20 April 1891 at the Vaudeville Theatre, 'thanks to the enthusiasm of two American actresses resident there, both ardent feminists, Elizabeth Robins and Marion Lea' and '[s]uch unkind comments as had been passed on the play by the Scandinavian and German critics paled before the abuse poured forth by the English press', with Clement Scott of *The Daily Telegraph* exclaiming 'What a horrible story! What a hideous play!' (*op. cit.*, III, p. 178).

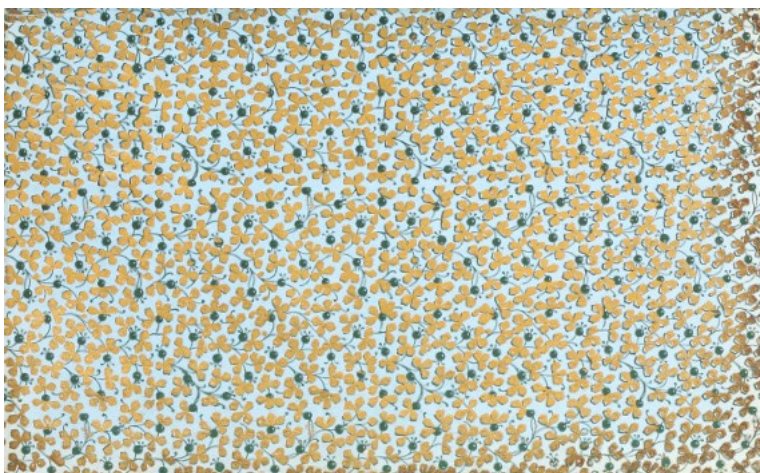


However, George Bernard Shaw wrote to Robins after attending the premiere that 'I never had a more tremendous sensation in a theatre than that which began when everyone saw that the pistol shot was coming at the end. [...] [Y]ou were sympathetically unsympathetic, which was the exact solution of the central difficulty of playing Hedda' (D.H. Laurence (ed.), *Bernard Shaw. Collected Letters 1874-1897* (London, 1965), p. 292). Oscar Wilde wrote to Robins that her performance was 'a real masterpiece of art' (M. Holland and R. Hart-Davis (ed.), *The Complete Letters of Oscar Wilde* (London, 2000), p. 477). The play became better understood and appreciated through the subsequent decades, and writing in 1971, Meyer judged that '*Hedda Gabler* is, today, perhaps the most universally admired of Ibsen's plays, the most frequently performed (in England, at any rate), and

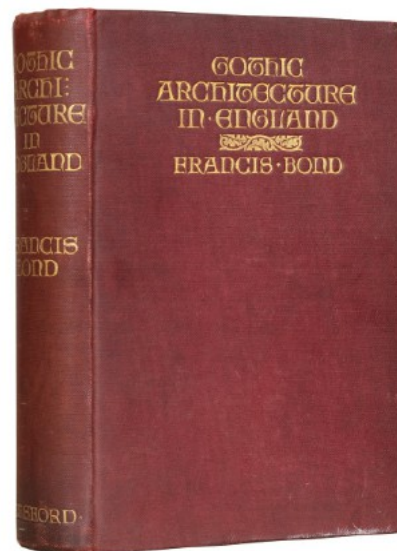
certainly one of the easiest for an average audience to appreciate' (*op. cit.*, III, pp. 158-159).

This copy is from the library of the schoolmaster H.S. Beresford-Webb, who had served as Assistant Master at Wellington College and was the author of a number of schoolbooks intended for students of German. The bookbinding, which is executed to a professional standard, was his own work and bears his binder's ticket 'Bound by / H.S.B.W.' on the lower pastedown.

O. Anker (ed.) *Minneutstilling Henrik Ibsen* 23. mai 1956, 555-556; J. Carter and P.H. Muir (eds), *Printing and the Mind of Man*, 375; J.B. Halvorsen, *Bibliografiske oplysninger til Henrik Ibsens Samlede vaerker*, p. 102; H. Pettersen, *Bibliotheca Norvegica. Bind IV: Norske forfattere efter 1814*, 6480.



BOND'S 'VERY SERIOUS [...] WORK OF REFERENCE',  
FROM THE LIBRARY OF AN ASSOCIATE OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS



**8. BOND, Francis.** *Gothic Architecture in England. An Analysis of the Origin & Development of English Church Architecture from the Norman Conquest to the Dissolution of the Monasteries.* London: The Darien Press for B.T. Batsford, 1906.

Quarto (259 x 181mm), pp. [ii]-xxii, 1-782, [1]-24 (publisher's catalogue, printed on different paper stock). Letterpress 'Errata et corrigenda' slip tipped onto inner margin of p. [xvii]. Half-tone frontispiece, 19 monochrome plates,

one double-page half-tone plate, and 18 half-tone plates integral to the text. Half-tone illustrations, diagrams, and plans in the text, some full-page. (A few light marginal marks, occasional light spotting, some minor marginal chipping.) Original maroon cloth gilt, upper board lettered and decorated in gilt, spine lettered in gilt, top edges gilt. (Light offsetting on endpapers, some light marking on fore-edges and boards, extremities slightly rubbed and bumped, cracking on upper hinge.) A very good copy. *Provenance:* **Sherard John Howard Prynne ARIBA**, 3 October 1911 (1889-1953, gift inscription 'Sherard J.H. Prynne from H.F.P. & H.K.P., 3rd Oct. 1911' on upper pastedown) – Robert Sheldon Bridge (1882-1955, ownership signature on front free endpaper; [?]'his pencilled notes on upper pastedown and pp. 310 and 304; bequeathed to:) – Nottingham High School, Nottingham ('The Bridge Bequest' bookplate on upper pastedown; early armorial inkstamps on pp. [v] and 782; ink stamp with manuscript accession number and class mark on verso of title; sold on their behalf).

**£49.50**



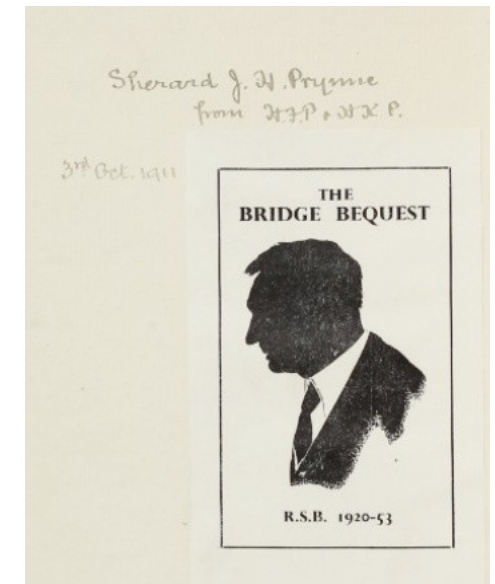
**Second edition.** The architectural historian Francis Bond (1852-1918) was educated at King Edward's Grammar School, Louth and Lincoln College, Oxford. From 1893 until 1914 Bond was a lecturer, mainly on Gothic architecture, at the Oxford University Extension Delegacy and published a number of works on early English ecclesiastical architecture, including *English Cathedrals Illustrated* (London, 1899), *An Introduction to English Church Architecture from the 11th to the 16th Century* (London, 1913), and '[h]is principal book was his monumental *Gothic Architecture in England*' (D. Watkin, *The Rise of Architectural History* (London and Westfield, NJ, 1980), p. 109).

Bond felt that 'since the pioneering days of Britton, Pugin, Petit and Willis, the study of mediaeval architecture had atrophied. He also complained that it had especially suffered from the continuing application of Rickman's, to him, false system of classification. His ambition was to make treatment of the subject more systematic and scientific in the sense of Viollet-le-Duc, and more evolutionary in the sense of Darwin. [...] For Bond there were no periods [of English mediaeval architecture] but a single organic development which should be studied as Darwin had studied the origin of species. Bond did not want stylistic analysis of successive periods but a comprehensive investigation of the whole of mediaeval architecture under the principal headings of (1) planning; (2) the vault and its abutments; (3) drainage; and (4) lighting. This, to do him credit, is what he achieved in his *Gothic Architecture in England*, and it makes a very serious [...] work of reference' (*op. cit.*, pp. 109-110). Although it is not identified as such, this copy is the second edition, which followed the first edition published by Batsford in 1905.

This copy is from the library of Sherard J.H. Prynne, who was an Associate of the Royal Institute of British Architects, and was a gift from 'H.F.P & H.K.P'. The first of these is likely to have been Sherard Prynne's

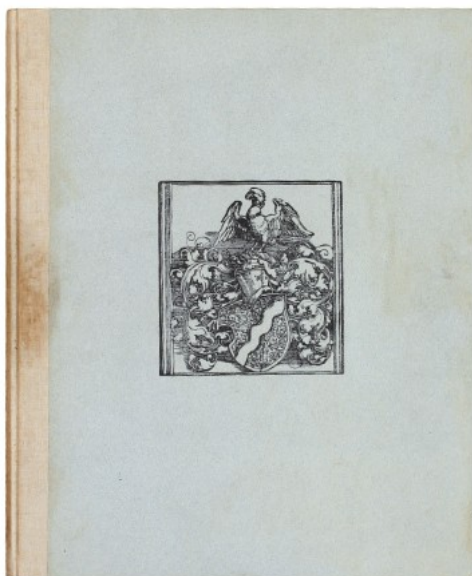
cousin Harold Fellowes Prynne ARIBA (1892-1984), who was the son of the architect George Halford Fellowes Prynne FRIBA (1853-1927; cf. A. Felstead, J. Franklin, and L. Pinfield, *Directory of British Architects 1834-1900* (London, 1993), p. 743). It was later in the library of the schoolmaster R.S. Bridge, who was educated at Cheltenham College and Trinity College, Oxford, before embarking on a career as a schoolmaster at Bristol Grammar School as Senior Geography Master and at Nottingham High School as Senior History Master. Bridge, who bequeathed this and a number of other books to Nottingham High School, was also the author of *The Geography of Commerce & Industry* (London, 1920) and *Man and Commerce* (London, 1921). One of his former students, the novelist, playwright, and children's writer Geoffrey Trease, recalled Bridge as a teacher whose 'method was in essence that of a university lecturer', which 'made it easy to like history' (*A Whiff of Burnt Boats* (London, 1971), p. 47; Trease also dedicated his 1967 book *The Grand Tour* to the 'memory of R.S. Bridge').

R.H. Kamen, *British and Irish Architectural History: A Bibliography and Guide to Sources of Information*, 754 ('A very full treatise on the subject').









in the Germanisches Nationalmuseum and was added to the UNESCO Memory of the World Register in 2023.

*Martin Behaim. His Life and his Globe* was the last major publication of the distinguished Anglo-German geographer and cartographer E.G. Ravenstein (1834-1914). Ravenstein was born and educated in Frankfurt-am-Main, but emigrated to London in 1852, where he was a pupil

of the cartographer August Petermann. In 1855 Ravenstein was appointed a Cartographer in the Topographical Department of the War Office and began to publish the first of many works concerned with travel and cartography. After his retirement from the War Office in 1872, Ravenstein pursued his researches into cartography and the history of exploration while playing a leading role in the Royal Geographical Society, on whose council he served from 1894 to 1896. In 1902 the Society awarded its inaugural Victoria Gold Medal to Ravenstein in recognition of his services to cartography and demography.

The first part of this volume ('The Life') provides a biographical memoir of Behaim (pp. 5-56), which is based on archival and printed sources, and examines critically the statements made about Behaim's life by earlier historians (the appendices on pp. 107-116 provide transcriptions and translations into English of thirteen key contem-

porary documents, one of which is also reproduced in facsimile). One of the most striking aspects of this section is the woodcut of the arms of Behaim, which was engraved from a design made for Martin's brother Michael Behaim (1747-1522) by his friend Albrecht Dürer. The woodblock remained in the possession of the Behaim family and was used by the Nuremberg printer G.P.J. Bieling-Dietz to produce the plate of the arms which faces p. 5. The woodblock was subsequently purchased by J.P. Morgan Jr from Baroness Franziska zu Behaim on 20 January 1926 and is now held by the Morgan Library & Museum, New York.

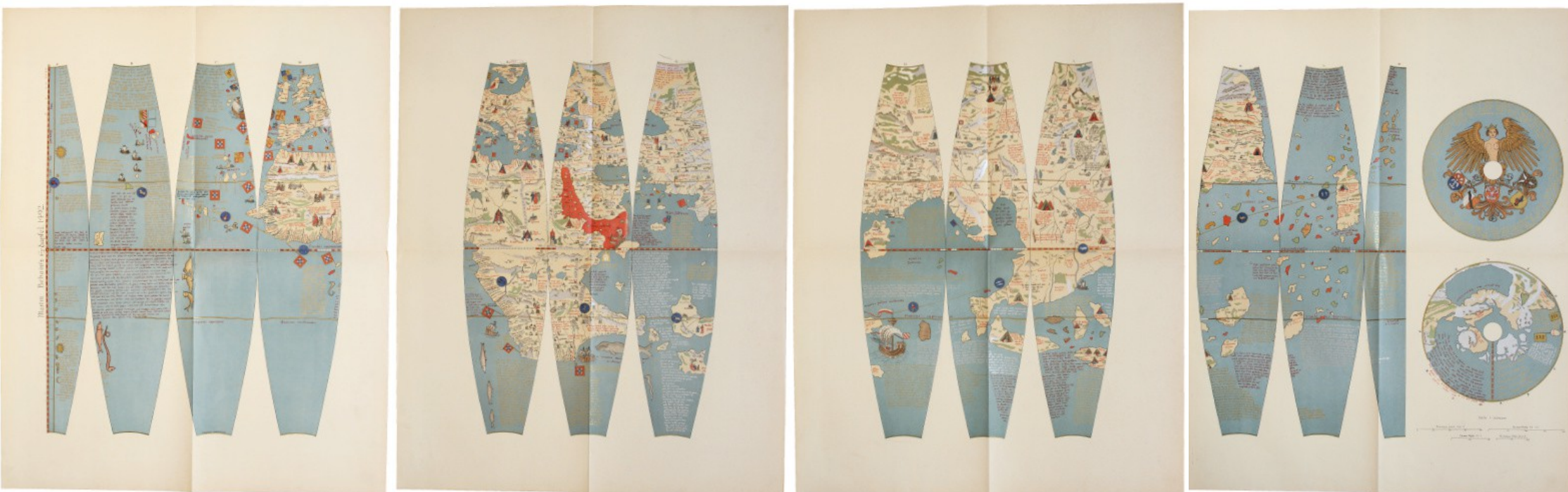
The second part of *Martin Behaim. His Life and his Globe*, 'The Globe' (pp. 57-105), examines the globe in four chapters: the first narrates the history of the globe; the second discusses earlier facsimiles of the globe (both spherical and planographic), and then explains Ravenstein's methodology in the creation of his own facsimile; the third investigates the sources for the globe's cartography (the four colour-printed maps show some of these sources and also modern maps for comparison); and the final chapter relates the circumstances of the globe's creation before providing a detailed analysis of the nomenclature deployed by



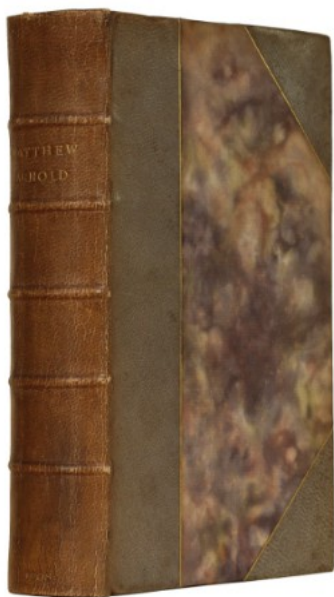
Behaim. In a pocket on the lower pastedown are the four sheets of the facsimile, each c. 762 x 610mm, which reproduce the globe at its original scale in the form of thirteen globe gores (eleven spanning 30° and two spanning 15°) and two polar calottes.

Perhaps due to the expense of printing the four sheets of facsimiles in colours, silver, and gold (which Ravenstein acknowledges on p. 62), *Martin Behaim. His Life and his Globe* was published in a handsomely produced limited of 500 copies in a holland-backed binding similar to those used by William Morris's Kelmscott Press. The work was well received, and E. Heawood considered that its 'value is twofold, for not only are we now for the first time presented with a trustworthy representation of the famous Nuremberg globe, made in the year of the discovery of America, but we have in the accompanying memoir the first critical and exhaustive study of the life of its maker, Martin Behaim', before concluding his review with the words: '[t]he admirable copy of the original [globe], given in gores, with all the colours correctly reproduced, supplies for the first time a satisfactory and generally accessible basis for its study. The replica made at Jomard's suggestion in 1847, though correct in its general features, was inaccurate in many details, and by careful collation with the original Mr. Ravenstein has been enabled to introduce a number of emendations, which render his reproduction a far nearer approach to the original than any previously produced. The technical work has been done by Mr. Griggs, whose skill in colour lithography is widely known' (*The Historical Review*, vol. 24 (1909), pp. 791-792). Despite the passage of more than a century, Ravenstein's work remains an authoritative account of Behaim's globe.

For the Dürer woodblock, cf. A. Bartsch, *Le Peintre graveur*, VII, p. 167, no. 159; J. Meder, *Dürer-Katalog*, 287a.







**10. ARNOLD, Matthew.** *Poetical Works*. London: R. & R. Clark, Limited for Macmillan and Co., Limited, 1908.

Octavo (186 x 119mm), pp. xii (blank l., half-title, publisher's details on verso, title, edition statement on verso, contents), [2 (fly-title, verso blank)], 510, [2 (final blank l.)]. Stipple-engraved portrait frontispiece. (A few light marks.) Contemporary light-purple polished calf gilt over marbled boards, spine divided into compartments by raised bands [?for Bowes & Bowes], directly lettered in gilt in one with the author's name and directly lettered in gilt at

the foot of the spine with the date, all edges gilt, marbled endpapers. (Spine faded, extremities very lightly rubbed and slightly bumped.) *Provenance*: Bowes & Bowes, Cambridge (bookseller's inkstamp on front free endpaper) – James Stirling (gift to:) – **Margaret Elizabeth Keynes**, 24 August 1912 (née Darwin, 1890-1974, presentation inscription on preliminary blank l. 'To Margaret Darwin from James Stirling 24 August 1912'; by descent to her son:) – **Stephen John Keynes OBE, FLS** (1927-2017).

**£125**

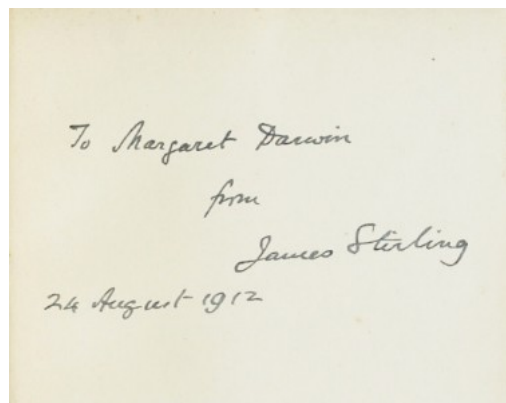
Fourteenth printing. This collection of poems by Matthew Arnold (1822-1888) was first published by Macmillan in 1890 and is based upon their 'Library Edition' of *Poems by Matthew Arnold* (issued in three volumes in 1885), with the addition of two further poems, 'Horatian Echo' (1887) and 'Kaiser Dead' (1877). *Poetical Works* was

reprinted twice in the first year of publication, with further reprints appearing at regular intervals through the last decade of the nineteenth century and the first of the twentieth.

This copy was purchased from the booksellers Bowes & Bowes, who were based at 1 Trinity Street Cambridge and one of the oldest continually operating bookshops in Great Britain, with a history of bookselling extending back to at least 1581 (the premises is currently occupied by Cambridge University Press). The shop had been taken over by the Macmillan brothers in 1844 as their publishing and bookselling business grew; in 1846 their nephew Robert Bowes joined the business as an apprentice, eventually taking over the running of the bookshop, which changed its name to Macmillan & Bowes, in 1882. Robert's son George Bowes became a partner in the shop in 1899, and the business became Bowes & Bowes in 1907 (the retailer's stamp in the volume, 'Bowes & Bowes, Late Macmillan & Bowes', reflects the recent change). It seems likely that this handsome binding was executed for Bowes & Bowes – certainly, Arnold's *Poetical Works* would have been a very popular title to hold in stock as an attractively-bound volume for presentation. There is a pencilled code on the rear free endpaper which possibly records the cost of the binding, beside the numbers '6/10', which may indicate that the binding was completed for Bowes & Bowes in or shortly before June 1910.

This copy was a gift from James Stirling to Margaret Darwin – daughter of the distinguished mathematician and geophysicist Sir George Howard Darwin (1845-1912), and a granddaughter of Charles Darwin (1809-1882) – whose account of her childhood home

and family was posthumously published as *A House by the River. Newnham Grange to Darwin College. A History of the Site, Buildings and Former Inhabitants* (Cambridge, 1976).



Interestingly, Matthew Arnold had sent Charles Darwin a copy of his book *Literature & Dogma: An Essay towards a Better Apprehension of the Bible* (London, 1873), which Darwin acknowledged in a letter of 9 February 1873 with the words 'I have been surprised & very much pleased

by your kindness in having sent me your new work [...]. I hope soon to read it with profit & interest'. Arnold's book was apparently criticised by the young George Darwin in an essay on religion and moral sense, which he sent to his father, prompting the comment that '[y]ou expose well the fallacy in what Arnold says about prayer' (letter of 21 October 1873). Some five years after receiving this volume, Margaret Darwin would marry her childhood friend, the surgeon and scholar Geoffrey Keynes, on 12 May 1917, while she was working with a code-breaking unit at the Admiralty and he was serving on the Western Front with the Royal Army Medical Corps.

This volume was inherited by their son, the noted bibliophile Stephen Keynes, the founder and chairman of the Charles Darwin Trust, and a member of the Roxburghe Club.

Cf. T.B. Smart, *The Bibliography of Matthew Arnold*, 20 (1st ed.).

A POPULAR SHORT STORY COLLECTION BY NOBEL PRIZE WINNER SELMA LAGERLÖF,  
INSCRIBED TO THE PIONEERING OCEANOGRAPHER OTTO PETTERSSON



**11. LAGERLÖF, Selma Ottiliana Lovisa.** *Troll och människor*. Stockholm: Alb. Bonniers Boktryckeri for Albert Bonniers Förlag, 1915.

Octavo (176 x 115mm), pp. 336, [2 (contents, blank)], [2 (blank l.)]. Publisher's woodcut device on title. (Light marginal marking on pp. 317-323.) Original cream cloth, upper board and spine lettered in green and decorated with central gilt floral design. (Some light marking, extremities slightly rubbed and bumped, small splits on joints, hinges skilfully reinforced.)

Provenance: **Sven Otto Petterson**, Holma, [?]1915 (1848-1941, autograph presentation inscription from Lagerlöf on front free endpaper 'Familjen på Holma frun tacksamma sommargästen Selma Lagerlöf', i.e. 'The family at Holma from your grateful summer guest Selma Lagerlöf') – Antikvariat Mats Rehnström, Stockholm (*Cyberkatalog 22: Dedikationer*, 26 January 2016, no. 40).

**£195**

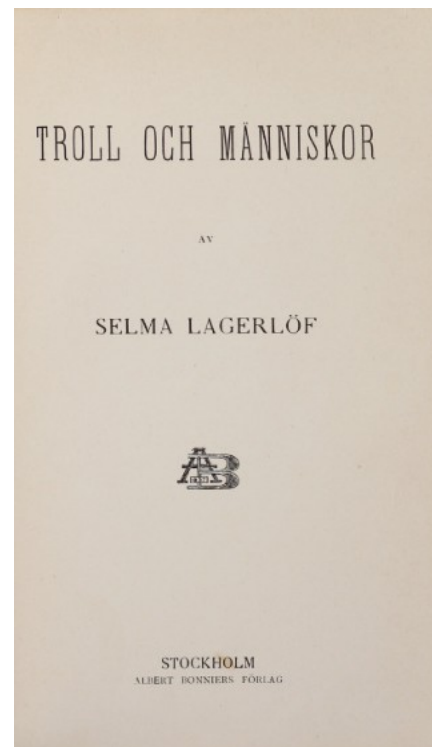
**First edition, first to tenth thousand.** Selma Lagerlöf (1858-1940) had the dual distinction of being both the first woman and the first



Swedish person to be awarded the Nobel Prize in Literature in 1909 (an award which inspired great envy in August Strindberg). 'Her first novel, *Gösta Berlings saga* (1891; translated as *The Story of Gösta Berling*, 1898), was a turning point in Swedish literature', while most readers today will recognise Lagerlöf as the author of the immensely popular Nils Holgersson books (*Nils Holgerssons underbara resa genom Sverige*, 1906-1907), which had been 'commissioned by the Swedish school authorities for primary-school study of Swedish geography and history' (K. Petherick and J. Watson, 'Selma Lagerlöf' in *Dictionary of Literary Biography Vol. 331: Nobel Prize Laureates in Literature, Part 3: Lagerkvist-Pontoppidan* (Detroit, MI, 2007), pp. 27-45).

Gathering fifteen stories and pieces written between 1908 and 1915, *Troll och människor* ('Trolls and Men') is the first of Lagerlöf's collections of short stories. The collection was first published in this edition in 1915 and was so popular that it was reprinted a number of times, reaching the 30,000 copies in the year of first publication (a second collection followed in 1921). Lagerlöf's inspirations were rooted in her childhood in the province of Värmland, where she read voraciously and listened to 'folklore, traditions, supernatural tales, and anecdotes about the living and the dead' which were recounted by her paternal grandmother, 'who retained a belief in dreams and presentiments' (*loc. cit.*). Mayne Reid's romance *Oceola* (1859), 'with its beautiful heroine and breathtaking adventures, opened up

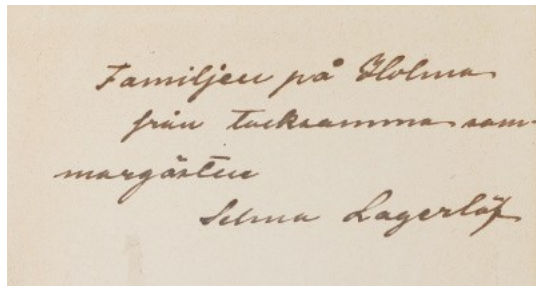
a new world for her', and she wrote to her publisher in 1908 that it had given her young self the desire to 'create something equally wonderful [...] [and] above all else want to devote myself to [...] writ[ing] novels [...]. This declaration was written for her German publisher in 1908 and printed in *Troll och människor*' (*loc. cit.*; 'Två Spådomar', pp. 203-234, at p. 213).



Lagerlöf's path towards becoming a writer had not been easy: considered not suited for marriage due to a perceived lack of beauty or domestic talent as well as her suffering from trouble with her hips and legs, Lagerlöf secured self-sufficiency by studying in Stockholm before working as a teacher. She primarily wrote and published verse before turning her mind towards prose in the late 1880s. It was only in 1895, following the enduring success of *Gösta Berlings saga* and with the additional help of grants, that Lagerlöf became a full-time writer, approaching the most productive period of her writing life, which lasted until the outbreak of World War I. In 1907 the University of Uppsala awarded her an honorary doctorate.

Women played an important role not only as strong characters in Lagerlöf's writing. For one thing, 'she became an icon of the suffragette movement in Sweden and worldwide' (Lisbeth Stenberg, transl. Alexia Grosjean, 'Selma Ottilia Lovisa Lagerlöf', *Svenskt kvinnobiografiskt lexikon*). But also, she formed strong friendships

with two women who became very important in her life: in 1894, she entered into a 'literary companionship' with the aspiring writer Sophie Elkan (1853-1921), 'traveling together and reading and criticizing each other's drafts', eventually 'falling in love with Elkan' (Petherick and Watson). And soon after Lagerlöf became a full-time writer, in 1902 'she also found a lifelong helper and friend in Valborg Henrika Christina Olander (1861-1943), a teacher[,] [...] Swedish-language specialist' and suffragette, who then 'acted as Lagerlöf's personal assistant, tirelessly reading, correcting, and typing out her drafts and helping with her ever-increasing volume of correspondence' (loc. cit.). Theirs, too, was a 'romantic attachment', and it 'brought [Lagerlöf] even closer to the women's movement' (*Svenskt kvinno-biografiskt lexikon*).



Familjen på Holma  
från Tacksamma sam-  
marästare  
Selma Lagerlöf

The inscription in the present copy is addressed to the chemist, physicist, hydrographer, and pioneering oceanographer Professor (Sven) Otto Pettersson (1848-1941). Pettersson had bought the

Holma estate near Lysekil when his son Hans (later also a renowned physicist and oceanographer) was about four years old, in 1892. At Holma, Pettersson spent much time farming as well as working in his laboratory, which 'overhung the deep water of the Gulmarfjord. The little place was full of gadgets [...] [and] the devising of apparatus was one of Pettersson's special gifts' (D'Arcy W. Thompson, 'Dr. Otto Pettersson', obituary, *Nature* 147 (7 June 1941), pp. 701-702, at p. 702). Holma was on Sweden's west coast, so that it would have been easy and natural for Lagerlöf and Elkan – who were 'privata vänner' (private friends) of Pettersson's (Artur Svensson, *Otto Pettersson: oceanografen, kemisten, uppfinnaren* (Göteborg, 2006), p. 18) and spent the summer of 1915 in Strömstad – to pay Pettersson a visit. Indeed, there is photographic evidence of this visit in the form of a group portrait of Lagerlöf, Elkan, and Pettersson among Pettersson's papers (now at Gothenburg University Library, dated to 'ca 1915'); and in the form of a letter from August 1915, in which Lagerlöf reported to Elkan that she had answered correspondence from 'the professor at Holma'. It seems, therefore, that this copy of her recently published collection of stories was given by Lagerlöf to Pettersson as a token of her gratitude for the summer 1915 visit.

Nils Afzelius, *Selma Lagerlöfs bibliografi: Originalskrifter*, ed. Eva Andersson, *Acta Bibliothecae Regiae Stockholmiensis* 23 (Stockholm, 1975), 222.

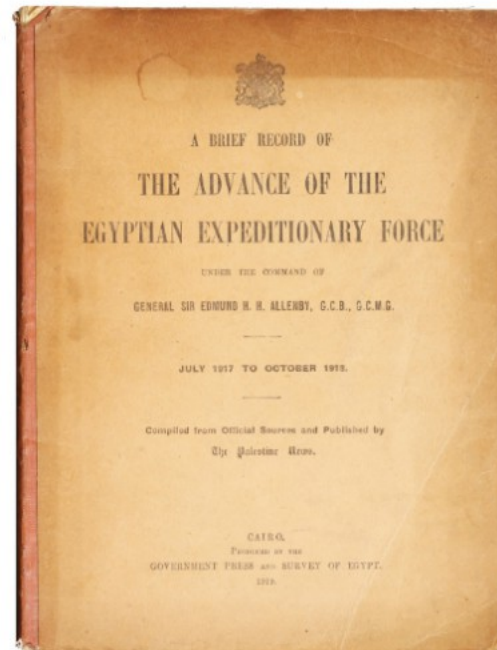


**12. LAWRENCE, Thomas Edward – Charles Harry Clinton PIRIE-GORDON (editor).** *A Brief Record of the Advance of the Egyptian Expeditionary Force under the Command of General Sir Edmund H.H. Allenby, G.C.B., G.C.M.G. July 1917 to October 1918. Compiled from Official Sources and Published by the Palestine News.* Cairo: The Government Press and Survey of Egypt for The Palestine News, 1919.

Quarto in 8s (295 x 222mm), pp. [6 (title, errata and glossary, preface, contents), 113, [1 (explanatory note)]. Linen-backed half-tone portrait frontispiece. One full-page colour-printed key to symbols and 55 colour-printed maps numbered 1-56 and with letterpress text on versos. (Some light spotting or marking, some ll. slightly creased at corners.) Original red cloth backed printed buff wrappers, spine lettered in black. (Wrappers slightly creased, some slight darkening and marking, extremities rubbed and chipped as often, causing small losses at spine-ends.) A very good copy. *Provenance:* 'Dupl[icate]' (pencilled inscription inside upper wrapper) – C.J. Heffer, 1938 (pencilled inscription inside upper wrapper 'Egypt. 1919. C.J. Heffer A/L 1938').

£175

**First edition,** wrappers issue. *A Brief Record of the Advance of the Egyptian Expeditionary Force* was published by *The Palestine News*, which was edited by the traveller, scholar, and journalist Harry Pirie-Gordon (1883-1969). T.E. Lawrence had been introduced to Pirie-Gordon by D.G. Hogarth in 1909, and Pirie-Gordon had lent Lawrence a map



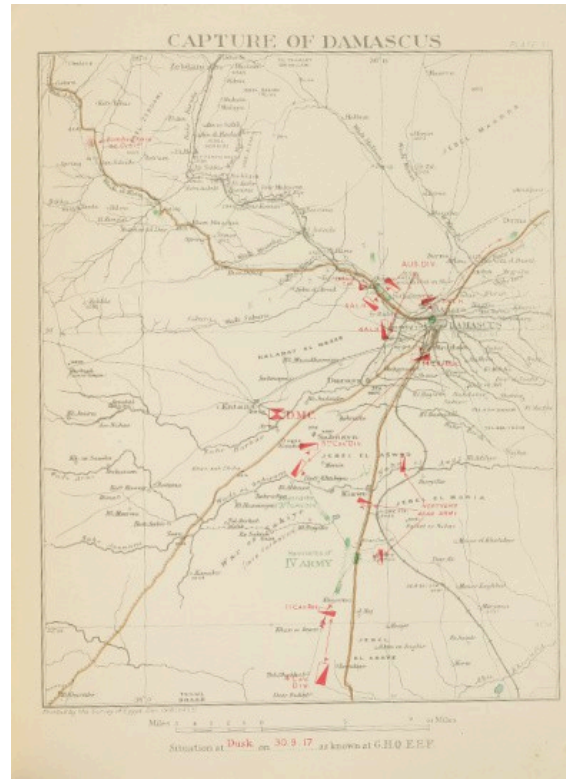
of Northern Syria, which he used in his expedition through Syria and Lebanon in summer 1909 (for this map cf. D. Green and R. McCarthy, *Lawrence of Oxford* (Oxford, 2020), p. 19). At the outbreak of war Pirie-Gordon had been commissioned into the Royal Naval Volunteer Reserve and worked with Lawrence under Hogarth at the Arab Bureau, before undertaking naval intelligence work and then returning to the Arab Bureau at Cairo in December 1917. One of Pirie-Gordon's roles was that of 'Military Editor' of *The Palestine News*, which was the official newspaper of the Egyptian Expeditionary Force and reported the progress of the British forces, illustrated with maps based in part on those prepared for Baedeker guidebooks

and in part on surveys undertaken by air and interpreted by a specialist unit of the Royal Engineers. These maps would be collected in Pirie-Gordon's series of guidebooks to Palestine, issued under the imprint of *The Palestine News* in 1918, and also formed the basis for the comprehensive series of maps included in the present work, which 'contains the order of battle and the campaign maps for the Near Eastern front of which Lawrence's Arab campaign was a part' (O'Brien, p. 14).

*A Brief Record of the Advance of the Egyptian Expeditionary Force* includes two unsigned pieces attributed to Lawrence: 'Sherifian Co-operation in September' and 'Story of the Arab Movement', which are printed on the versos of plates 48-49 and 50-52 respectively. These pieces 'appear to have been extracted from official reports. Together

with the reports in the *Arab Bulletin* and in *The Times*, [these] are his first published accounts of the Arab campaign' (*loc. cit.*). The first piece describes actions undertaken by the Arab Camel Corps and other forces in September 1918, attacking and destroying enemy rail lines while coming under aerial attack, and the second gives a brief historical sketch of the origins of the Arab Revolt, before outlining the actions undertaken by the Arab forces and their allies prior to the capture of Damascus. Of particular interest is a passage in which Lawrence explains the circumstances under which attacks on trains became an important element of the campaign:

It had become clear that owing to their inexperience in modern siege warfare the Arabs could not expect to reduce Medina. The only operation likely to be fruitful would be systematic attack on the 800 miles of the single track of the Hejaz railway which connects Medina with Damascus. [...] The raiding carried out during the following six months, with British and French help, lowered the strength and spirit of the Turkish forces in Medina, provided scope for adventure which attracted many fresh Arab elements, and offered a demonstration of activity which induced many more to engage themselves on the Sherifian side in view of a move still farther north. But it did not cut off Medina. The permanent way proved harder to wreck irretrievably, and the enemy better prepared to make interruptions good, than had been expected.



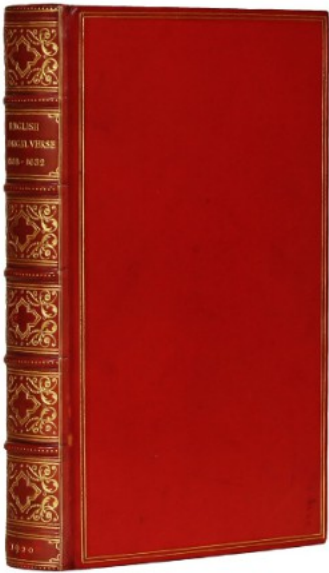
The alternative scheme, that of blowing up trains, was evolved, and under the direction of Lieut.-Colonel T.E. Lawrence, this form of military activity began to rank almost as a national sport. Numerous instances occurred of small parties of Arabs under Allied leadership, blowing up the engine of a train while in motion. Sometimes the disaster merely resulted in the delay and discomfiture of the enemy – sometimes the Arabs were able to inflict serious losses and capture valuable material as the result of one of these episodes. In any case such destruction invariably impaired the railway track, reduced the number of engines and the amount of rolling stock available, caused delay and laid a heavy burden upon the Turkish lines of communication (pl. 51v).

The first edition of the work was printed at Cairo in an edition of 16,000 copies, of which nearly all were bound in cloth-backed buff wrappers (as here) and 'a few copies [were] bound in sand coloured cloth' (O'Brien, p. 15) with a slightly different imposition of the text (most of these seemed to have been presented to those involved in the volume's production). The large format, somewhat flimsy binding, and poor-quality paper mean that this work is very rarely found in pristine condition, and despite the issues noted above, this is a very good copy of this work. A second edition was published later in 1919 at London by His Majesty's Stationery Office.

O'Brien A011.



BYRD, DOWLAND, GIBBONS, ET AL. — A 'VALUABLE SINGLE-VOLUME ANTHOLOGY OF POETIC TEXTS OF  
MOST OF THE MADRIGAL COLLECTIONS AND SONGBOOKS' FROM 1588 TO 1632



**13. FELLOWES, Edmund Horace (editor).**  
*English Madrigal Verse 1588-1632. Edited  
from the Original Song Books.* Oxford:  
Clarendon Press, 1920.

Octavo (180 x 112mm), pp. xx (half-title, imprint,  
title, blank, contents, blank, preface), 640.  
Title within type-ornament border, type-  
ornament headbands and decorations,  
tailpieces. (Occasional light marking, a few ll.  
slightly spotted.) Contemporary full crimson  
polished calf gilt [?]for J. & E. Bumpus Ltd.  
London (with their pallet on the lower turn-in  
of the upper board), boards with borders of  
double gilt rules, spine gilt in compartments,

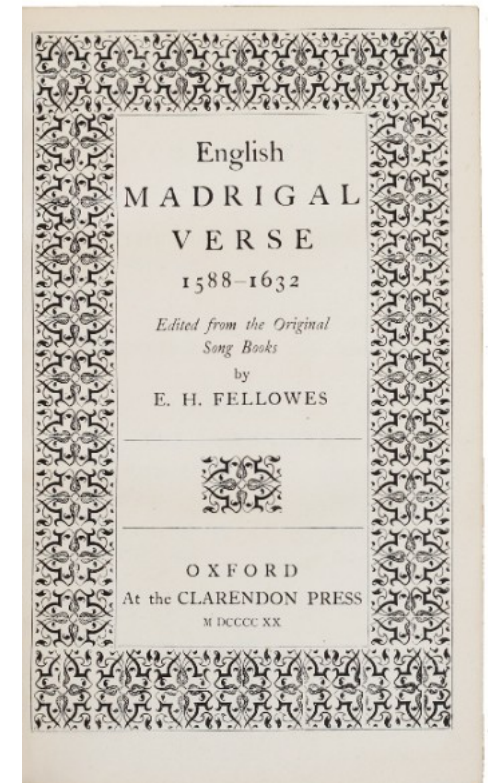
lettered directly in one and with the date at the foot, others richly  
decorated with foliate, dot, and other tools, board-edges ruled in gilt,  
turn-ins ruled in gilt with floral cornerpieces, all edges gilt, red silk marker.  
(Spine slightly faded, extremities lightly rubbed, light offsetting onto free  
endpapers, marker slightly frayed.) A very good copy in a handsome  
contemporary binding. *Provenance:* J. & E. Bumpus, London (bookseller's  
pallet on lower turn-in of the upper board) – traces of erased inscription on  
front free endpaper – **Robert Edwin Witton Maddison**, PhD, DLitt, FSA, FRAS  
(1901-1993, engraved armorial bookplate on upper pastedown).

£95

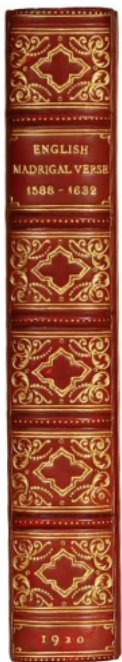
**First edition.** The cleric and musicologist Rev. E.H. Fellowes (1870-1951)  
was educated at Winchester College and Oriel College, Oxford.  
Following clerical positions at St Anne's Wandsworth, Fellowes was  
appointed Minor Canon and Precentor of Bristol Cathedral in 1897,

and then a Minor Canon of St George's Chapel, Windsor Castle in  
1900. In tandem with his clerical career, Fellowes undertook extensive  
studies on English music, publishing a number of works before the  
appearance of the first volume of his comprehensive *The English  
Madrigal School* in 1912 (the work was completed in 36 volumes in 1924).  
The preface of *English Madrigal Verse 1588-1632* is dated 8 July 1917,  
but a postscript of 31 December 1919 explains that '[t]he delay in  
publication of this volume has been necessitated by the abnormal  
conditions resulting from the Great War' (p. xx).

*English Madrigal Verse 1588-  
1632* is divided into two parts –  
'The Madrigalists' (pp. [1]-300)  
and 'The Lutenists' (pp. [301]-  
640) – each prefaced by a list of  
contents and followed by notes  
and an index of first lines. The  
work was well-received, and a  
contemporary reviewer wrote  
that '[t]he Editor's task in  
transcribing this enormous mass  
of songs from the song-books  
and reducing them to some-  
thing like their original form has  
been a very arduous one: and  
our gratitude is due to him for  
the vast number of practically  
unknown lyrics, some of very fine  
quality, which he has made at

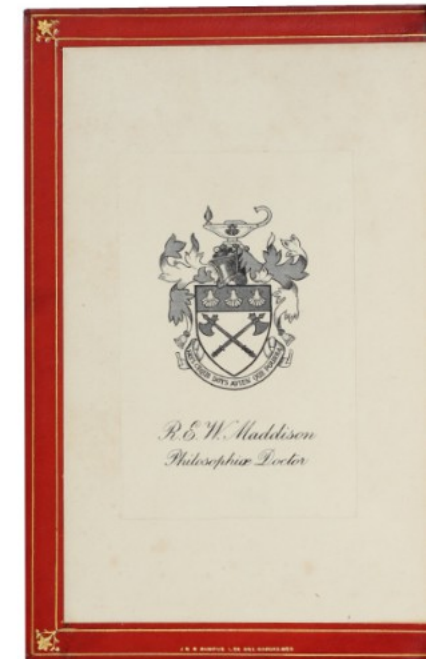


last accessible to all' (*The Modern Language Review*, vol. 16 (1921), pp. 332-336, at p. 332). In the present century, Hammond describes *English Madrigal Verse 1588-1632* as a 'valuable single-volume anthology of poetic texts of most of the madrigal collections and songbooks printed in England between 1588 and 1632'. A second edition was published in 1929, and a posthumous third edition, revised and enlarged by Frederick W Sternfeld and David Greer, was issued in 1967. Fellowes's later works included *The English School of Lutenist Song-Writers*, 32 vols (1920-1932), *The English Madrigal Composers* (1921), *William Byrd* (1923), *The English Madrigal* (1925), *Westminster Abbey and its Music* (1927), *Byrd, A Critical Study* (1936), *English Cathedral Music* (1941), and *The Complete Works of William Byrd*, 20 vols (1950).



The present copy is in a handsome calf binding, which bears the pallet of the noted booksellers J. & E. Bumpus of Oxford Street, London, a business which had been founded in the late eighteenth century and incorporated in 1892 as John and Edward Bumpus Ltd. The business experienced great success in the early twentieth century, when it was bookseller to the King and enjoyed the patronage of Winston Churchill and T.E. Lawrence, among others. Lawrence held the manager, J.G. Wilson, in high regard, writing that 'Wilson, of Bumpus, is a real discovery, as a bookseller, isn't he?' (*Letters from T.E. Shaw to Bruce Rogers* (New York, 1933), p. [25]), and when Lawrence was concerned about finding sufficient subscribers to fund the publication of the 'Cranwell' or 'Subscribers' edition of *Seven Pillars of Wisdom*, 'Wilson succeeded in obtaining a number of subscriptions from Bumpus clients, including one from the Royal Library at Windsor' (J. Wilson, *T.E. Lawrence* (London, 1988), no. 244) – however, Lawrence would return the Royal Library's cheque.

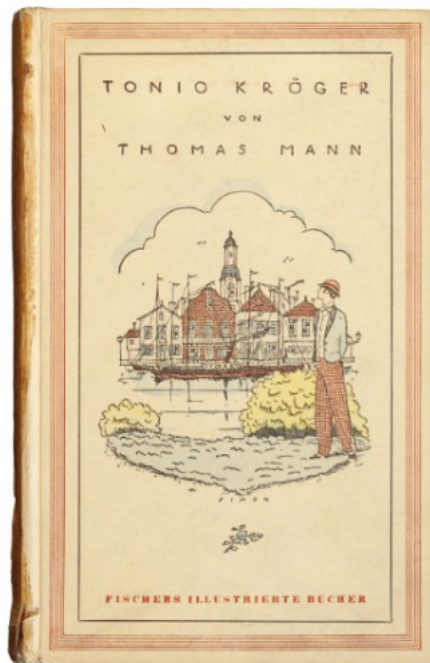
This copy was later in the noted library of the historian of science and bibliophile R.E.W. Maddison, who was educated at King's College, London, where he was awarded a BSc in 1921 and a PhD in 1924. After working as an industrial chemist and a schoolmaster at Wellington College, Maddison devoted his professional energies to the history of science: he was awarded a Leverhulme Research Fellowship in 1962-1964 and was appointed Librarian of the Royal Astronomical Society (RAS) in 1965, holding the position until his retirement ten years later. The son of a bookseller, Maddison was 'an ardent and perceptive book collector' and '[f]or many years he acted as a consultant on scientific books to the old-established antiquarian bookseller, Edward G. Allen' (R.E. Maddison, 'Robert Edwin Witton Maddison (1901-1993)', *Quarterly Journal of the Royal Astronomical Society*, vol. 36 (1995), p. 457-458 at p. 457). Maddison's library reflected the breadth of his interests not only in the history of science, but also literature, history, languages, and music; indeed, he was 'a musician of outstanding ability. At the age of 16 he was the assistant organist at the Central Baptist Church, Bloomsbury. In 1918 he became the organist at l'Eglise Protestant de la Savoie, then in Shaftesbury venue' ('Robert Edwin Witton Maddison (1901-1993)', p. 458).



Cf. S.L. Hammond, *The Madrigal: A Research and Information Guide*, 264 (3rd ed.).



MANN'S 'MASTERPIECE' TONIO KRÖGER, INSCRIBED BY MANN IN LONDON,  
APPARENTLY FOR 'A REFUGEE FROM NAZI OPPRESSION'



**14. MANN, Thomas.** *Tonio Kröger*. Berlin: Bibliographisches Institut in Leipzig for S. Fischer, 1923.

Octavo (179 x 110mm), pp. 122, [1 (blank)], [3 (author's works, publisher's advertisements)], [1 (blank)], [1 (imprint)]. Printed in Gothic type. Title vignette and 17 illustrations after pen-and-ink drawings by Erich M. Simon, 8 full-page. (Lightly browned, more heavily at margins.) Original beige boards, upper board with colour-printed illustration after Simon within ruled frame surrounded by red quadruple ruled frame, upper board and spine lettered in black and red. (Lightly

marked, extremities lightly rubbed, bumped and marked, spine worn, partially detached at foot, and with old adhesive tape repair.) Provenance: Lotte Kilinzki (fl. 1899-1965, **autograph presentation inscription** from Thomas Mann 'An Lotte Kilinzki, erfreut ihre Bekanntschaft gemacht zu haben. London, 14. V. 49. Thomas Mann').

**£450**

**First separate edition**, 34th-38th thousand. Thomas Mann (1875-1955) began work on *Buddenbrooks* (1901) – arguably his most famous work – in 1897, in response to a request from his publisher Samuel Fischer for a substantial novel. In the protracted period of writing *Buddenbrooks*, however, Mann also developed his career as a writer

of fiction through other works, and *Tonio Kröger*, which he conceived on holiday in Denmark in 1899, would become one of his most popular works – famously, in his 1940 introduction to Kafka's *The Castle*, 'Mann even boasts that Kafka loved *Tonio Kröger*' (A. Heilbut, *Thomas Mann. Eros & Literature* (London, 1996), p. 482).

*Tonio Kröger* was inspired by Mann's deep affection for the young violinist and artist Paul Ehrenberg, which was at its most intense in the period during which Mann wrote the novella. The novella fictionalises Mann's teenage infatuation with his classmate Armin Martens, here the 'warm-hearted athlete, Hans Hansen' opposite Mann's Tonio (Heilbut, p. 24). 'When he was in his seventies, he could recall [this love] as the most "delicate, blissfully painful" time of his life. [...] In 1931, when asked to describe his first love, Mann replied briefly that all the details could be found in *Tonio Kröger*' (Heilbut, p. 15).

*Tonio Kröger* was first published by Fischer in 1903 as the concluding novella in the collection titled *Tristan*. This illustrated, first separate edition was first published in 1918 in an edition of 5,000 copies, and proved to be very popular: further reprintings followed in 1914, 1915, 1916, 1921, then the present 34th to 38th thousand in 1923, and continued further through to 1930 (cf. Bürgin).

The present copy was inscribed by Mann to one 'Lotte Kilinzki' on 14 May 1949, when Mann attended and spoke at the meeting of the PEN Club Deutscher Autoren im Auslande and the Thomas Mann Society for Aid of Emigré Writers (founded by Wilhelm Sternfeld) in London. The PEN dinner would be held on 17 May with Mann

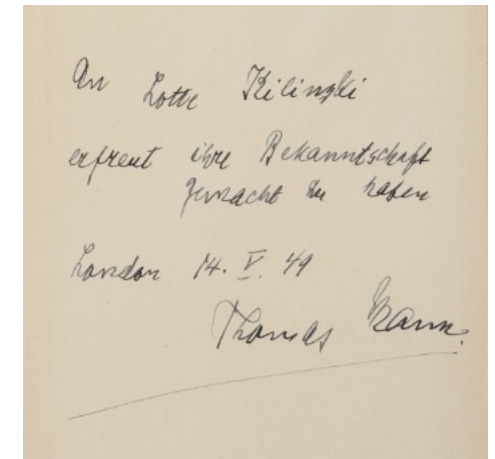
as a guest as well as T.S. Eliot, whom Mann described in his diaries as 'rude' ('mit [...] dem unhöflichen, übrigens zurückgesetzten T.S. Eliot'; Thomas Mann, *Tagebücher 1949-1950*, ed. Inge Jens (Berlin, 1991), p. 56). Mann had been admitted to the exclusive PEN Club in 1925 after visiting the British branch in the previous spring.



During his visit to England from 11 to 19 May 1949, Mann visited a number of places and organisations, gave speeches and took part in recordings, and attended events not only in London but also in Oxford (where he was awarded an honorary Doctor of Letters on 13 May). He spoke on 'Goethe and Democracy' both at Oxford and three days later at the English Goethe Society, and Goethe also featured in his address at the PEN dinner. Mann's visit to London would conclude with his talk at the Wiener Library on books

published in Nazi Germany on 18 May, and on the following day with a farewell reception at the Savoy Hotel hosted by Martin Secker and Frederic Warburg, Mann's London publishers.

The woman to whom this copy is inscribed, 'Lotte Kilinski', must have acquired it prior to Mann's appearance at the PEN and Thomas Mann Society reception (possibly years earlier), although it is not clear whether she purchased it in Germany or in the UK. She may have been the secretary Lotte Kilinski who was listed at Lutzowstrasse 105,

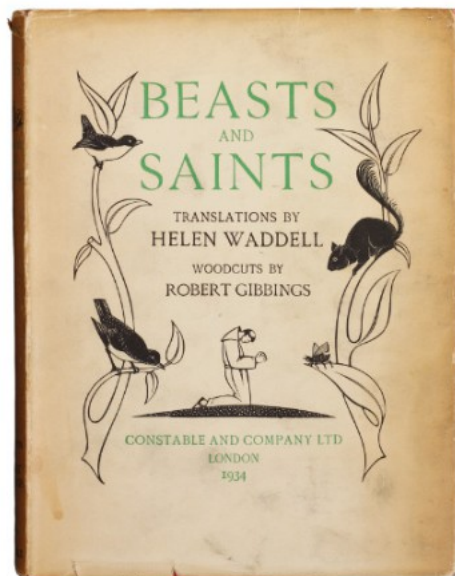


Berlin in the *Berliner Adreßbuch 1930* (Berlin, [?]1930), I, p. 1540) and, presumably after fleeing Germany, as the Berlin 'Refugee from Nazi oppression' Lotte Henriette Kilinski (aged 41), who was interned at Rushen Camp, Isle of Man in 1940-1941 and did 'not desire to be repatriated' (Manx National Heritage Museum iMuseum). Lotte Kilinski later moved to London, where she worked as a secretary after the war and was naturalized on 29 July 1947 (*London Gazette*, 19 September 1947, p. 4402). Some two decades later she apparently donated to the 'Thank-You Britain Fund', since her name appears in the *Preliminary List of Donors*, 15 March 1965, appended to *Information. Issued by the Association of Jewish Refugees in Great Britain* (March 1965).

H. Bürgin, *Das Werk Thomas Manns*, I, 9.



'THE BLACK WOODCUTS OF ANIMALS SUCH AS HARES, BIRDS, DRAGONS AND SQUIRRELS HAVE BOTH CHARM AND VIGOUR'



**15. GIBBINGS, Robert John (illustrator) – Helen Jane WADDELL (translator).** *Beasts and Saints*. London: Chiswick Press: Charles Whittingham and Griggs (printers), Ltd. for Constable and Company Ltd, 1934.

Octavo (203 x 153mm), pp. xx, 151, [1 (blank)]. Title with woodcut decorations, woodcut frontispiece, and 29 illustrations in the text, 6 full-page, all by and after Gibbings. (A few ll. slightly creased.) Original red buckram, upper

board blocked in black with design after Gibbings enclosed by foliate cornerpieces in blind, spine lettered in gilt and blocked in black with designs after Gibbings, top edges stained red, dustwrapper decorated with repeats of woodcuts by Gibbings, lettered in black and green, price-clipped. (Light offsetting on free endpapers, cloth slightly faded on spine and outer parts of boards, extremities slightly rubbed, dustwrapper slightly marked, faded on spine, and with small chips and tears at edges.) A very good copy with the uncommon dustwrapper. *Provenance:* **Stephen John Keynes OBE, FLS** (1927-2017, pencil ownership signature on front free endpaper 'Stephen Keynes').

**£69.50**

**First edition.** This volume is a collection of translations from Latin by the noted scholar, translator, and writer Helen Waddell (1889-1965), which was published in 1933 in the aftermath of the appearance of

her novel *Peter Abelard* – '[p]erhaps Waddell's greatest creative achievement [...], which was reprinted fifteen times within a year and translated into nine languages' (ODNB). As Waddell explains in her 'Translator's Note', the book is a collection of 'stories of the mutual charities between saints and beasts, from the end of the fourth to the end of the twelfth century. They are translated without sophistication from the original Latin, most of it of the same period' (p. xi). The illustrations are by the celebrated wood-engraver, book-designer, and publisher Robert Gibbings (1889-1958), who studied art at the Slade School of Art, London and the Central School of Arts and Crafts, where he learnt wood-engraving from Noel Rooke. After military service in World War I, Gibbings began to gain commissions for wood-engraved illustrations for commercial materials and books, and in 1924 he bought the Golden Cockerell Press. Gibbings oversaw the publication and design of 72 titles published by the press – including 19 which he illustrated – before selling his interest in the business in 1933.

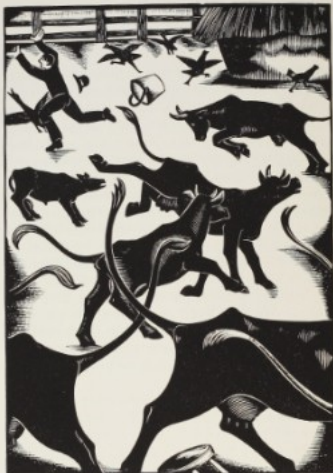
*Beasts and Saints* was first published in October 1934 in an edition of 9,000 copies priced at 5s. and was very well received by critics and readers alike; for example, Mary MacCarthy judged that the stories were 'beautifully translated by Miss Waddell from the original Latin of the same period; and the black woodcuts of animals such as hares, birds, dragons and squirrels have both charm and vigour' (*The New Statesman and Nation*, vol. VIII, no. 198 (8 December 1934), p. 846). The first edition was followed by 5,000 copies in December 1934 and further printings in the subsequent decades,

bring the total to some 30,430 copies by the time that *Robert Gibbings: A Bibliography* was published in 1962.

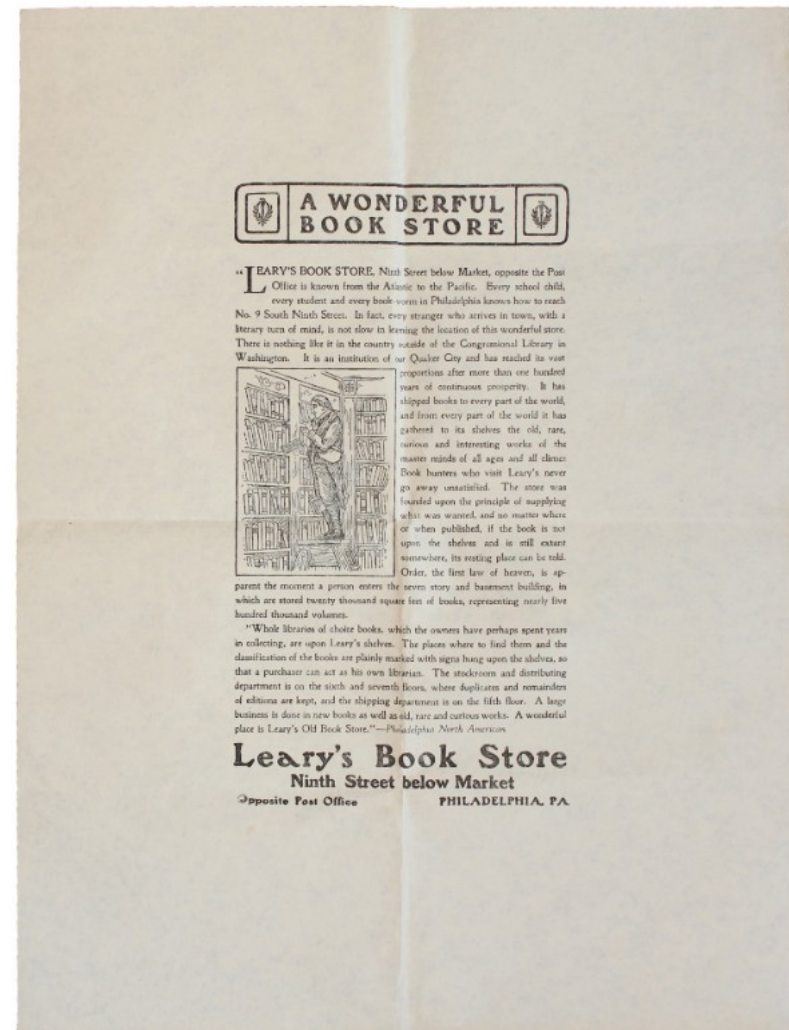
This copy is from the library of the noted bibliophile Stephen Keynes, a great-grandson of Charles Darwin, the founder and chairman of the Charles Darwin Trust, and, like his father Sir Geoffrey Keynes, a member of the Roxburghe Club. Although Stephen Keynes's collecting embraced fine printing and private press books, this volume may have been of particular interest to him for the connection between his maternal aunt, Gwen Raverat, and Robert Gibbings. Both Gibbings and Raverat were founding members of the Society of Wood Engravers and key figures in the early-20th-century revival of wood-engraving in the

British Isles. A few years after this book appeared, Gibbings was appointed the art editor of Penguin Illustrated Classics and commissioned woodcuts from Raverat for a new edition of Laurence Sterne's *A Sentimental Journey* (1938).

W. Bonser, *An Anglo-Saxon and Celtic Bibliography* (450-1087), 4504; A.M. Kirkus et al., *Robert Gibbings: A Bibliography*, 48.



## A WONDERFUL POSTER FOR A LEGENDARY PHILADELPHIA BOOKSHOP, THE SETTING FOR A CHAPTER OF CHRISTOPHER MORLEY'S THE HAUNTED BOOKSHOP



16. LEARY'S BOOK STORE – 'A Wonderful Book Store'. Philadelphia, PA: Leary's Book Store, [c. 1940-1968].



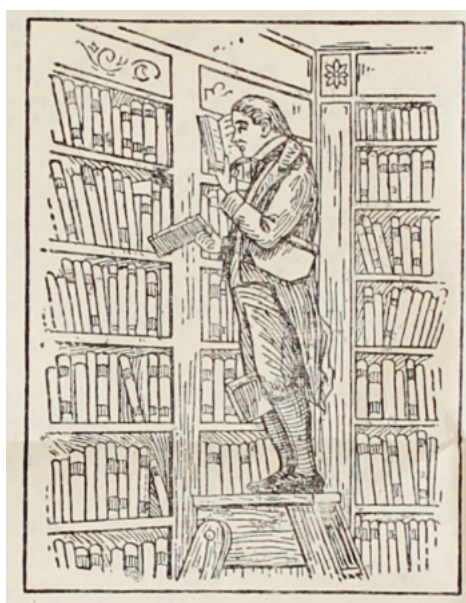
Lithographic poster (610 x 462mm), printed in black on wove paper, with text 'A Wonderful Bookstore' within decorative frame and one illustration titled 'A Wonderful Book Store'. (A few very light spots, partially faded on verso, folded for storage, slightly creased on folds and at edges.) A very good copy.

**£75**

In the mid-20th century Leary's Book Store was a much-loved institution just steps away from Philadelphia's Old City, the most historic square mile in America. It had its origins in a book stall established by the 20-year-old William A. Leary close to the Old Market in 1836. In the 1850s Leary also established a publishing company, Leary and Getz, which published, among other things, pocket books in the series *Grandfather Leary's Premium Toy Books*. The shop was taken over by Leary's son in 1865, and by the latter's employee Edwin S. Stuart in 1876. Stuart moved the shop to its well-known location on 9 South 9th Street in 1877 – formerly a dry goods house – where it stayed (except for a brief relocation during the modernisation of the building in 1925-1927) until the business was closed in 1968. Within the first few decades of its relocation to South 9th Street, the neighbourhood developed drastically: Philadelphia's city council soon moved into the city hall, which was still under construction, and Gimbel's Department Store established a flagship store close to Leary Book Store's book-filled building. Stuart's brother and partner William H. Stuart developed the business' focus on second-hand books and publishers' remainders further, also purchasing rare and antiquarian works from book collectors' libraries across the United States. In the twentieth

century, Leary's Book Store attracted ever more customers, among them Christopher Morley, who set one of the chapters of his famous novel *The Haunted Bookshop* (1919) at Leary's.

'Hoping to attract the attention of tens of thousands of visitors to the Centennial Exhibition, Stuart made what turned out to be a monumental decision regarding the interior and the exterior of his store. He decided to have Carl Spitzweg's (1808-1885) painting "Der Bucherworm" (The Book Worm) [i.e. *Der Bibliothekar* (*Der Bücherwurm*), c. 1850] painted on a stained glass on the second floor of the store and a much larger version of the painting on the outside of the building. The painting fully captured the essence and atmosphere of Leary's. It featured a man standing on a step ladder intensely reading a book in his left hand while holding an open book in his right hand. The man also had a book tucked under his elbow and another volume lodged between his knees for quick reference. The Book Worm image very quickly became Leary's trademark' (entry for 'Leary's Book Store Records', Temple University Libraries: Special Collections Research Center online: <https://srcarchivesspace.temple.edu/repositories/4/resources/1047>). Variants of Spitzweg's painting of 'The Bookworm' also appeared on Leary's Book Store bookmarks and advertisements.



This poster dates from the mid-20th century, but harks back to the origins of Leary's Book Store, although versions of the text (attributed to the *Philadelphia Times*) and image were already used in advertisements in books published by Leary,

Stuart & Co in the late nineteenth century, such as those at the back of I. Daniel Rupp's *A Collection of Upwards of Thirty Thousand Names of... Immigrants in Pennsylvania from 1727-1776* (Philadelphia, 1898). Interestingly, the text has been slightly modified for this poster and attributed to the *Philadelphia North American*: in the text published in 1898 the bookshop is described as having enjoyed 'fifty years of uninterrupted prosperity' and being housed in a 'four storey-and-a-half building, in which are stored eleven thousand square feet of books, representing nearly three hundred thousand volumes'. In this poster, however, the business has enjoyed 'more than one hundred years of continuous prosperity' and grown to occupy a 'seven story and basement building, in which are stored twenty thousand square feet of books, representing nearly five hundred thousand volumes' (this expansion followed the rebuilding of the bookshop in 1925-1927). It seems likely, therefore, that this poster was printed in the period between c. 1940 and 1968, when the business closed.

ROYAL AIR FORCE PROPAGANDA DROPPED ONTO NAZI GERMANY,  
ISSUING A CHALLENGE TO GERMANY WITH CHURCHILL'S  
'YOU DO YOUR WORST – AND WE WILL DO OUR BEST' SPEECH



17. ROYAL AIR FORCE – Luftpost. Von der Royal Air Force abgeworfen. No. 9. [?London]: [?Royal Air Force], 15 July 1941.

Bifolium (204 x 134mm), 4pp. 6 half-tone illustrations, one graph in the text, text printed in 3 columns, printer's code '510/ix' at foot of p. [1]. (Historic folds, some light smudging, occasional offsetting from another copy, creasing and chipping at edges and fold causing minor losses.)

£49.50

**First edition**, presumed first issue. This news bulletin, which was published by the Royal Air Force in July 1941 for air-drop distribution throughout Germany, forms part of the tradition of airborne propaganda leaflets which were first deployed in the Franco-Prussian War (1870-1871) and were widely used in World War I. In World War II, too, many countries dropped printed propaganda over Germany,

including France, the Soviet Union, and the USA, effectively showering the German population with news that was actively being suppressed in Germany (e.g. German defeats and the advance of the Allied forces), and also serving to demoralise and divide the German population as a form of psychological warfare.



The present news-sheet, *Luftpost* ('Air Mail'), was produced weekly from 25 May 1941 onwards and began to be distributed across the territory of the German Reich in early June (cf. Klaus Kirchner, *Flugblätter. Psychologische Kriegsführung im Zweiten Weltkrieg* (Munich, 1974), p. 179). Bearing the slogan 'Verboten überall, wo die Wahrheit verboten ist' ('Prohibited wherever the truth is prohibited!'), this issue of 15 July 1941 leads with excerpts from Winston Churchill's 'You do your worst – and we will do our best' speech delivered on 14 July. Churchill had been prime minister for a little more than a year at the time, and following the Blitz of the previous autumn, Britain's position was still precarious (the United States of America had not yet entered the war).

The first photograph in this issue shows the destruction caused by German forces in London, with a bird's eye view of the destroyed city as seen from St Paul's Cathedral, while the final page bears an aerial photo of the town of Münster in Westphalia, taken by the Royal Air Force, which outlines strategic points for attacks: the Dortmund-Ems canal and its harbour, which was vital to the trade of wares and their distribution, as well as the train station and airport. There is also coverage of the Anglo-Soviet Agreement of 12 July 1941, in which Britain and Russia committed to join forces against 'Hitler's Germany' in the immediate aftermath of Hitler's invasion of Russia. The central pages discuss, among other things, the expansion of British forces and innovation in arms, illustrated

with a drawing of five aeroplanes used by RAF (including the Stirling, Manchester, and Halifax) shown above the Brandenburg Gate in Berlin where, as the text explains, they may be sighted soon. There is also a notice on the increased American 'Lend-Lease' aid for the war effort authorised by President Roosevelt in the preceding week, a breakdown of the arms into which these funds would translate, and an assessment of America's role in the war.

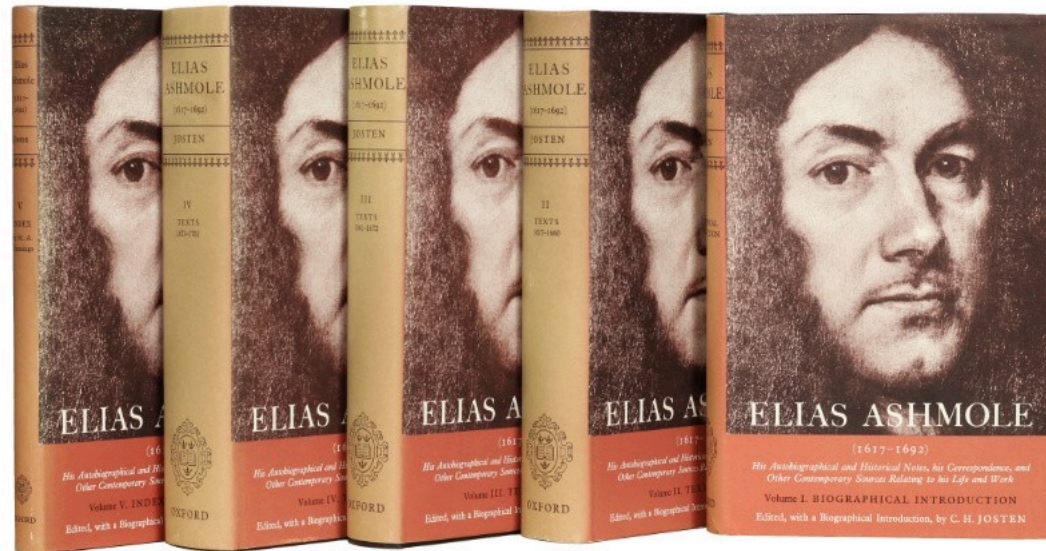
For Germans, owning, reading, or listening to 'enemy propaganda' (such this *Luftpost* and the German-language radio broadcasts from London advertised within it) was explicitly forbidden: constituting

treason, conviction of such acts would result in incarceration or execution. Measures were taken to remove and destroy the flyers swiftly after their distribution, so that citizens would not have a chance to pick them up – for example, schoolchildren in Hamburg were deployed to the moors and other open areas to gather up the dropped flyers. Consequently, while more than 20 billion flyers were distributed across Europe during World War II, relatively few of them survive; and although thousands of copies of the present issue of the *Luftpost* must have been originally produced, those few that have survived are now held primarily in institutional collections.

Klaus Kirchner, *Flugblätter aus England 1939, 1940, 1941* (Erlangen, 1978), pp. 249-252.



C.H. JOSTEN'S 'MONUMENTAL EDITION' OF ELIAS ASHMOLE'S AUTOBIOGRAPHICAL WRITINGS, CORRESPONDENCE, AND NOTES



**18. ASHMOLE, Elias – Conrad ['Kurt'] Hermann Hubertus Maria Apollinaris JOSTEN (editor) and Margaret Alice HENNINGS (index).** *Elias Ashmole (1617-1692). His Autobiographical and Historical Notes, his Correspondence, and Other Contemporary Sources Relating to his Life and Work. Volume I. Biographical Introduction [– II: Texts 1617-1660; –III: Texts 1661-1672; –IV: Texts 1673-1701; –V: Index].* Oxford: Vivian Ridler at Oxford University Press for Clarendon Press, 1966.

5 volumes, octavo (215 x 137mm), pp. I: [i]-xx, 1-306, [2 (imprint, blank)]; II: [2 (blank l.)], [8 (half-title, blank, title, imprint, contents, blank, note, blank)], 309-808, [2 (imprint, blank)]; III: [2 (blank l.)], [6 (half-title, blank, title, imprint, contents, blank)], 809-1289, [1 (imprint)], [2 (blank l.)]; IV: [2 (blank l.)], [6 (half-title, blank, title, imprint, contents, blank)], 1291-1898; V: [2 (blank l.)], [6 (half-title, blank, title, imprint, contents, blank)], 1899-2065, [1 (imprint)]. 25 half-tone plates, some with illustrations recto-and-verso, and one illustration in the text. One folding letterpress genealogical table of Ashmole's pedigree. Original black buckram gilt, upper boards blocked with Ashmole's coat of arms in gilt, spine lettered and decorated in gilt, lower boards blind-stamped with number '200', black-and-brown printed dustwrappers, upper panels with detail of Cornelis de Neve's portrait of Ashmole, price-clipped. (Extremities minimally bumped, slight traces of damp at head of spines, top edges slightly spotted, dustwrappers slightly creased at edges and slightly faded on spines.) A very good set. Provenance: Raymond Emil Maddison (1931-2003).

**£275**



**First edition.** This landmark work on Elias Ashmole, the antiquary and founder of Oxford's Ashmolean Museum, combines an extensive biographical introduction by C.H. Josten with 'an annotated edition of his autobiographical notes (including the previously unread cipher notes), of his correspondence, and of other relevant sources' (dustwrapper blurb). It was published to much critical acclaim in 1966, and *Elias Ashmole (1617-1692)* has remained the cornerstone of Ashmole scholarship to this day: for instance, the digital edition of Ashmole's correspondence at the University of Oxford takes this work as its 'key bibliographic source' as well as the basis for the edition (Howard Hotson and Miranda Lewis, eds, *Early Modern Letters Online*, <http://emlo.bodleian.ox.ac.uk>, created 2009-2015).

The editor and author of the biographical introduction, the historian of science C.H. Josten (1912-1994), had discovered Ashmole's diary in cipher while working at the Bodleian Library in 1949. He 'was a German by birth, an Englishman by adoption, choice, and taste', and had – following years of opposing Nazism and then being involved with the denazification process – started working at Duke Humfrey's Library at the Bodleian Library in June 1948. 'Apart from decoding Ashmole's diaries, Josten was adept at astronomy, in the history of early chemistry (alchemy), and, pre-eminently, in early astronomical instruments', and he was therefore 'appointed Curator of the Museum of the History of Science in the old Ashmolean building in Broad Street, Oxford, in 1950 [...]. In the old Ashmolean, his achievements will be recalled for the great contribution which he made to the collections and as Ashmole's remembrancer' (Ian Lowe, 'Obituary: Kurt Josten', *The Independent*, 11 July 1994).

Charles Webster reviewed *Elias Ashmole (1617-1692)* in the *British Journal for the History of Science*, stating that this 'monumental

edition of materials relating to Elias Ashmole is a fitting climax to [Josten's] earlier studies [on John Dee and Robert Fludd]. The large and intractable collection of materials relating to Ashmole at Oxford has hitherto proved too formidable for historians and biographers, who have been content to reiterate ill-digested versions of Campbell's *Biographia Britannica* article of 1747. Josten has amply repaired this neglect and has compiled documents relating to Ashmole into a fully annotated text [...], to produce a work which will be a valuable complement to E. S. de Beer's edition of John Evelyn's *Diary*' (*BJHS* 4.1 (June 1968), pp. 72-73, at p. 72).

Although not marked as such, this set of *Elias Ashmole (1617-1692)* is from the library of Raymond Emil Maddison, the son of the historian of science and bibliophile Robert Edwin Witton Maddison (1901-1993), from whom he may have inherited it. R.E.W. Maddison had worked as an industrial chemist and a schoolmaster at Wellington College before devoting his professional energies to the history of science. He was appointed Librarian of the Royal Astronomical Society in 1965, holding the position until his retirement ten years later, while '[h]is major work as a historian was *The Life of the Honourable Robert Boyle*, published by Taylor & Francis in 1969' ('Obituary R. E. W. Maddison (1901-93)', *Annals of Science*, vol. 52 (1995), p. 306). R.E.W. Maddison's eldest son, Francis Romeril Maddison (1927-2006), had started his assistant curatorship at the Museum of the History of Science at Oxford under Josten and was subsequently its head curator of for three decades, and Josten records his gratitude to both R.E.W. Maddison and Francis Maddison in the 'Acknowledgements' (I, p. [viii]).

J.B. Blake, *Bibliography of the History of Medicine 1964-1969*, p. 17; A. Pritchard, *Alchemy: A Bibliography of English-Language Writings*, 958.

THE DEFINITIVE TEXT OF PEPYS'S DIARY – 'A TRIUMPH OF MODERN SCHOLARSHIP'  
(C.P. SNOW)



**19. PEPYS, Samuel.** *The Diary of Samuel Pepys. A New and Complete Transcription Edited by Robert Latham and William Matthews. ... Volume I: 1660 [– Volume II: 1661; – Volume III: 1662; – Volume IV: 1663; – Volume V: 1664; – Volume VI: 1665; – Volume VII: 1666; – Volume VIII: 1667; – Volume IX: 1668-1669; – Volume X: Companion. Compiled and Edited by Robert Latham; – Volume XI: Index. Compiled by Robert Latham.* London: The University Press, Cambridge [I-II, IV, VII-IX], Antony Rowe Ltd [III, V], and Fletcher & Son Ltd [VI, X-XI] for Bell & Hyman Limited [I, III, V-VII, IX-XI] and Unwin Hyman Limited [II, IV, VIII], 1983-1990.

11 volumes, octavo (215 x 136mm), pp. I: clii, [2 (fly-title, 'Preliminary Note')], 350, [8 (blanks)]; II: xi, [1 (blank)], [2 (fly-title, verso blank)], 257, [3 (blanks)]; III: xi, [1 (blank)], [2 (fly-title, verso blank)], 314, [315-330 ('Select Glossary')]; IV: xi, [1 (blank)], [2 (fly-title, verso blank)], 466; V: xi, [1 (blank)], [2 (fly-title, verso blank)], 387, [7 (blanks)]; VI: xi, [1 (blank)], [2 (fly-title, verso blank)], 367, [3 (blanks)]; VII: ix, [1 (blank)], [2 (fly-title, verso blank)], 452; VIII: xi, [1 (blank)], [2 (fly-title, verso blank)], 627, [3 (blanks)]; IX: xi, [1 (blank)], [2 (fly-title, verso blank)], 590, [4 (blanks)]; X: xiii, [3 (acknowledgements, fly-title, verso blank)], 626, [9 (genealogical tables and maps)], [5 (blanks)]; XI: [2 (blanks)], xiv, [4 (acknowledgements, verso blank, epigraph, verso blank)], 344, [4 (blanks)]. Half-tone frontispieces after John Hayls, John Riley, Sir Peter Lely, Sir Godfrey Kneller, et al. in vols I-X. 47 half-tone plates, one double-page, one folding, and 3 with illustrations recto-and-verso, and one half-tone folding panorama tipped onto the rear pastedown of vol. II. 5 full-page and 20 double-page maps in the text after T.F. Reddaway et al., and one double-page plan in the text. (Occasional light marginal marks, some apparently production flaws.) Original green boards gilt, upper boards with gilt facsimile of Pepys's 'SP' device with crossed anchors used on his bookplate, spines titled in gilt on red panel and lettered in gilt, top edges green, dustwrappers illustrated with portrait after Hayls, those on vols I-II, VI-VII, and IX-XI price-clipped, those on vols I-II, IV, VI-VII, and IX-X with later Harper Collins adhesive price label. (Partial fading on top edges of some vols, occasional light bumping, some slight creasing at edges of dustwrappers, vol. VI with one plate bound upside-down and production flaw causing adhesion of small piece of paper to board, vol. VIII front free endpaper and half-title creased, dustwrapper with short tear.) A very good set.

**£149.50**

**First edition of vol. XI and reprints of vols I-X.** Samuel Pepys (1633-1703) was educated at Huntingdon grammar school, St Paul's School, London, and Magdalene College, Cambridge, to which his library



was bequeathed (with the stipulation that it would remain with his heir, John Jackson, until the latter's death). After Jackson's death in 1724, the library of 3,000 printed books and manuscripts, together with their accompanying presses commissioned by Pepys, were transported to Magdalene College, where they remain. In the library were six manuscript volumes titled 'Journal', which contained Pepys's diary from 1660 to 1669 (when his failing eyesight forced him to end it), written in an apparently undecipherable shorthand. The diary remained unread at Magdalene for nearly a century before an undergraduate of St John's College, Cambridge was commissioned to decipher the manuscript, leading to the first publication of entries from the diary in 1825. The positive reception it enjoyed encouraged further campaigns, and progressively fuller texts appeared through the 19th century.

The present, definitive edition, prepared by Robert Latham (Pepys Librarian at Magdalene College from 1970 to 1982) and William Matthews between 1970 and 1983 with the assistance of the Contributing Editors William A. Armstrong, MacDonald Emslie, Sir Oliver Millar, and T.F. Teddaway, is based on a new transcription of the diary and prints the entire text for the first time. It was received with universal praise on publication – C.P. Snow considered it 'a triumph of modern scholarship' (dustwrapper blurb) – and remains the authoritative text. The text of the diary is supplemented by the *Companion*, which contains articles by a range of scholars on the broader context of Pepys's life and the diary, and the *Index* volume, which provides a comprehensive index to the nine volumes of the diary, a bibliography, and *corrigenda*.

ONE OF 100 COPIES SHOWCASING PAPYRUS FROM A PLANT  
GROWING IN OXFORD UNIVERSITY BOTANIC GARDEN,  
FROM THE LIBRARY OF THE OXFORD HISTORIAN OF SCIENCE F.R. MADDISON



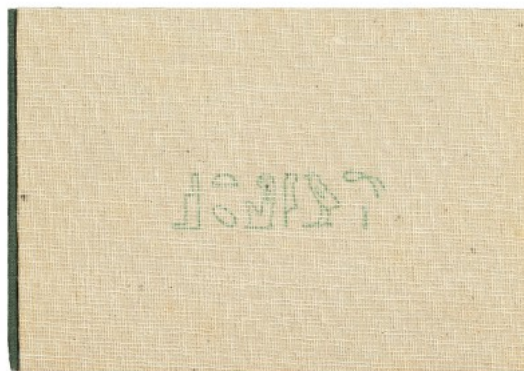
**20. BOLTON, Claire M.** *Isis Papyrus*. Oxford: The Alembic Press, 1990.

Oblong duodecimo in 6s (108 x 156mm), pp. 33, [1 (blank)], [2 (blank l.)]. Title and 3 section titles with hieroglyphics printed in green. 3 papyrus samples in different states and one sample of papyrus paper, all tipped onto blank pp. (Very light offsetting from samples onto facing pp.). Original grey boards covered in gauze, upper board with hieroglyphics printed in green, green cloth spine, brown structured endpapers. *Provenance: Francis Romeril Maddison*, PhD, FSA (1927-2006; loosely inserted correspondence, *vide infra*, apparently giving the book to:) – Raymond Emil Maddison (1931-2003).

**SOLD**

**First edition, no. 88 of 100 copies.** This attractive book records and demonstrates the findings of Claire Bolton, the historian of printing and co-founder of The Alembic Press, in her experimentation with 'making sheets of papyrus at home' (p. 7) – including instructions on equipment and method for the reader – as well as discussing the papyrus paper made by 'Maureen Richardson of Plant Papers' for Bolton. Bolton used material from a *Cyperus papyrus* plant at Oxford University's Botanic Garden and thanks its Horti praefectus Timothy Walker at the end. The text is accompanied by a plant specimen and examples of the different stages of preparation down to the finished paper.

This copy was originally in the collection of the Arabist, historian, and astrolabe specialist F.R. Maddison, who had started his assistant curatorship at the Museum of the History of Science at Oxford under C.H. Josten and was subsequently its head curator of for three decades. While it is not clear whether F.R. Maddison tried, or indeed did produce papyrus paper with the help of these instructions, he did – as detailed in the accompanying letter (on which *vide infra*) – acquire his own 'papyrus plant (dwarf)'. He was certainly both inexhaustibly curious and a polymath: as erstwhile president of Oxford University's Archaeological Society (1948), he had 'learned to cut flint in the palaeolithic manner from RJC Atkinson, under whose supervision he directed excavations', and 'the interdisciplinary nature of [the astrolabes he worked on], requiring skills in geometry,



epigraphy and linguistics to be combined with the historian's sense of context and change, was perfectly suited to Maddison's delight in variety and the resolving of puzzles' (obituary, *The Telegraph*, 21 August 2006). It seems, then, that experimentation with papyrus might have come naturally to him.

Preserved with the book is a copy of a letter from F.R. Maddison to Claire Bolton (16 December 1992), correcting a reference to another publication on papyrus communicated earlier with further related references. Bolton and Maddison would have crossed paths in Oxford history of science and printing circles, and it is well known that 'Maddison was generous with his formidable learning, corresponding widely with other scholars, sending notes and references likely to be of help to them' (obituary).

In 1992, two years after its publication, F.R. Maddison apparently gave this copy to his brother R.E. Maddison, together with The Alembic Press' prospectus of current and forthcoming books (1992-1993). The autograph letter of 22 December 1992 loosely inserted in this copy

is not explicitly addressed to R.E. Maddison, but it was likely sent to him, given the familiar omission of any form of address and simple signature with the initial 'F'. 'This is the private press book on papyrus, w<sup>ch</sup> I mentioned to you. Also a catalogue from the Alembic Press – you may keep it', F.R. Maddison wrote, and this copy remained in his brother's library (it is now being sold on behalf of the latter's estate).

*Isis Papyrus* was produced at Bolton's Alembic Press 'machine set in Bell by Solo-Type and printed on Five Seasons recycled paper on Arab Foolsap folio press' in an edition of 100 copies (p. 33).

