CHRISTMAS

CATALOGUE 1505

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Our shop in Mayfair

46 CURZON STREET · W1J 7UH
MONDAY – FRIDAY 10 AM TO 6 PM
SATURDAY 10 AM TO 5 PM
CHRISTMAS OPENING TIMES
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CHRISTMAS DAY – WEDNESDAY 1ST JANUARY --- CLOSED
THURSDAY 2ND JANUARY --- OPEN AS USUAL
This year Maggs Bros. have been busy collaborating with the Charles Dickens Museum on their latest exhibition, “Beautiful Books: Dickens and the Business of Christmas”. It will explore how Dickens’ *A Christmas Carol* began a series of books that would shape and colour the public understanding of Christmas in ways we still recognise today. The exhibition will run from 20th November 2019–19th April 2020, at the Museum’s beautiful and historic premises at 48 Doughty Street, the London residence where Dickens wrote *Oliver Twist* and *Nicholas Nickleby*, completed *The Pickwick Papers* and began *Barnaby Rudge*.

Inspired by the festive spirit, Catalogue 1505 is a selection of books, manuscripts, and ephemera reaching across our departments, showcasing material related to Christmas as well as items which we think could make beautiful gifts.

Some of the highlights include: a good selection of Dickensiana, a letter signed from Agatha Christie, a handsome set of Edmund Forster’s *Arabian Nights*, a copy of Beatrix Potter’s *Tailor of Gloucester* inscribed by the author for Christmas accompanied by a letter, a beautiful fifteenth-century illuminated miniature of the Adoration of the Magi, and a signed letter from J. R. R. Tolkien wishing the recipient a Merry Christmas in Elvish.

All the items listed here are on display at our Mayfair shop, at 46 Curzon Street, which is appropriately decked out for the season. We will be open there on Christmas Eve, so last minute gift-seekers will be welcomed with a mince pie and a glass of fizz.
A MODERN CHILDREN’S CLASSIC


Magical books that follow the eponymous postman on his deliveries through Fairy Tale Land. Recipients include Goldilocks, the Three Bears, the Wicked Witch, Cinderella, the giant from Jack & the Beanstalk (Mr V. Bigg), Humpty Dumpty, Red Riding Hood, the Big Bad Wolf, and one to the postman himself (from Santa). The peerless husband and wife team of Janet and Alan Ahlberg created an instant classic in The Jolly Postman, which they expanded on in the subsequent Christmas tale (which includes, as well as letters, a puzzle, a board game, and a concertina peepshow card), and finally The Jolly Pocket Postman (which includes a magnifying glass, a pop-up card and a mini-board game, among others).

All books with six envelopes each; all inserts present and correct. The first two titles, near fine: Jolly Postman, one insert with single minor rust marking (from “Story of a Fairytale Princess” (Cinderella) booklet); Jolly Christmas Postman, minor creasing and marking to a few pages, top of rear pastedown with minor damage. The Jolly Pocket Postman is in fine, unread condition and is accompanied by an additional piece of ephemera, an unopened envelope from “The Jolly Post Office” with the printed note: “Dear Reader, Some copies of The Jolly Pocket Postman may contain one or two imperfect inserts. So, just in case, here are a couple of spares. Happy Reading!” (Heinemann Young Books. 1995).

Slim 12mo., silver illustrated card. 8pp (of which one is in autograph). London, Paris, Berlin, New York. Raphael Tuck & Sons, publishers to Their Majesties the King and Queen. n.d. [after 1901]. £250

Printed card with epigraph “May all that maketh glad the heart, be thine And grace thy life with sweetness”. Queen Alexandra writes to Lord Esher, adding to the printed sentiment (which reads “To wish you a Happy Christmas”): “with the best wishes for a Happy New Year ... and thanks for charming presents.”

With: **Carte de Visite Photograph** (unsigned) by Bassano of Bond Street, 10 x 6cm. London, n.d. [1881].

Elegant head and shoulders portrait of the Princess of Wales. The National Portrait Gallery have a number of photographs by Bassano of Alexandra wearing this exact outfit, all of which are dated 5 May 1881. Some slight marking, otherwise in good condition.
“Appealing, by the magic of its name, to gentle feelings and affections, kept within the heart like gold.” L. E. L.

3. [ALMANAC]. Forget Me Not; A Christmas, New Year’s, and Birthday Present for MDCCCXXXI. Edited by Frederic Shoberl.


£150

The Forget Me Not keepsake was the first literary annual published in English. Ackermann, along with Shoberl as founding editor, produced the first volume of this new type of publication, at Christmas “for 1823”. The new format quickly gained popularity and soon numerous similar volumes appeared alongside this original title, creating a new market around Christmas-time. Shoberl edited the title until 1834, and also worked on the Juvenile Forget-Me-Not between 1828–1832.

With a later gift inscription on an inserted embossed gift page (tipped expertly on to the front-free endpaper). An unusually good copy of this early annual. Slipcase worn as usual, the volume itself surprisingly bright; with minimal foxing to pages and plates.

One of the items being lent to the Dickens Museum for their exhibition, Beautiful Books: Dickens and the Business of Christmas, and so will not be available until it ends on the 19th April 2020.
4. **BARRIE (J.M.) Peter & Wendy.**  

£1,200

Peter Pan was first introduced to the world by Barrie in chapters 13–18 of *The Little White Bird* (1902), but it was this novel from the play ‘Peter Pan’ which ensured the enduring fame of the author and his characters worldwide. The novel has never been out of print, and the characters continue to grow through Hollywood, television and the public imagination.

Head and tail of spine lightly rubbed, some minor foxing and offsetting to the endpapers, bottom of rear hinge just starting, but sound.
WITH ONE OF THE EARLIEST KNOWN FRENCH EX LIBRIS MARKS

5. BEBENBURG (LUPOLD VON). VETERUM GERMANIAE PRINCIPUM. Title within woodcut border, criblé woodcut initials. 16mo (11.6 x 8.1cm). 80, [16 (unnumbered)] ff. Contemporary pale goatskin, covers with central ornament surrounded by triple fillet border and floral ornament at corners, with remnants of red(?), spine with four raised bands. Paris, Jean Foucher. 1540.

An attractive edition of this account of the Christian virtues of early Germanic princes. This, the third work of legal scholar and Bishop of Bamberg Lupold of Bebenberg (c.1297–1363), emphasises the role of Germany and the Empire as bastions of Christendom, written in 1342 at a time of antagonism between the Avignon papacy and the Empire.

The front paste-down bears the contemporary inscription of ‘Katharini’, who identifies himself with the Carmelite order, likely at Dijon. The crisp impression of the wood stamp is that of the head of the same order in Dijon, Désiré Buffet, and is thought to be one of the earliest French ex libris marks, dated to 1558 and listed by Georges Saffroy as the fifth oldest in France (L’Intermédiaire des chercheurs et curieux, N° 1479. Vol. LXXVII, column 311 (April, 1918)). Later, eighteenth-century inscriptions on the title and first page indicate that it continued to be part of the same library for several centuries.

Occasional faint dampstaining, otherwise a clean copy. General wear, minor loss on upper and lower covers, remains of sticker either side of foot of spine.

Short-title catalogue of books printed in France ... from 1470 to 1600 now in the British Museum (1924), 149. J.G.T. Graesse, Trésor de Livres Rares et Précieux (1859), I, 319. None recorded in US or UK on OCLC.
IN AN ATTRACTIVE 17TH CENTURY BINDING

6. **BIBLE**  **THE HOLY BIBLE:** containing the Old Testament and the New.


A handsomely bound bible with the Psalms and Book of Common Prayer. Some occasional light marking and with a couple of small closed tears but otherwise fine. Edges and corners a little rubbed and worn, new endpapers and marbled paste downs, two pairs of ties missing.

**Provenance:** Martha Heath, inscription on the front endpapers “Martha Heath / Weston Corbett / 1827 / to William Jefferis” and with some earlier notes related to the Heath family on the blank verso of the NT title-page.
7. **BOGUE (David, Publisher).**

**PALESTINE OR THE HOLY LAND BEFORE THE DESTRUCTION OF JERUSALEM,**

showing the situation of the places mentioned in the New Testament and in the Wars of the Jews by Josephus. Also the course of the River Jordan from Lebanon to the Dead Sea.

A folding hand-coloured engraved panorama of Judea, Samaria and Galilee in 6 sections (total area 22 x 70 cm); With detailed captions below listing 76 locations. Folding into the publisher’s wine cloth binding, covers blind-stamped, gilt lettering to upper cover. London, David Bogue. n.d., but [c. 1850].

£150

An attractive panorama of Jerusalem. Taken from an imaginary viewpoint, it pictures the city before it was sieged and destroyed by the Roman army under Titus in 70AD.

Some scattered foxing, one small tear along fold (not affecting image), otherwise good.
8. **BRIGGS (Raymond). ** **FATHER CHRISTMAS.**


£450

A lovely copy of Raymond Briggs’ popular tale of a rather grumpy Father Christmas. In an interview for *The Guardian* in 2014 Raymond Briggs said of the story: “I’ve always enjoyed taking something that’s fantasy – like a bogeyman or Father Christmas – and imagining it as wholly real. Take Father Christmas. What do we know about him? Well, he’s got a white beard, so he must be quite old. He’s rather fat, so he probably likes his food. He’s got a red face and a red nose, so he probably likes his drink. And he’s been doing this dreadful job for donkey’s years: going out all night long, in all weathers. He’s sick to the back teeth of it: who wouldn’t be? So it follows, naturally, that he’s going to be grumpy.”

A near fine copy, with a short inscription to the front free endpaper, and area of rubbing to the price on the front flap.
9. **BROWN (George Mackay).**

**Christmas Stories.**

From the author’s own library and signed by him on the title page: “George Mackay Brown Hamnavoe 8 August 1986”. In near fine condition, slight area of superficial scratching to the back wrapper.

10. **BROWN (George Mackay).**

**Christmas Tales.** Linocuts by Rosemary Roberts.

Number 39 of 125 copies, signed by the artist. A fine copy.
11. **BURGESS (Anthony).** *A Clockwork Orange.*

*First edition, first issue. 8vo., original black cloth, first issue dust jacket priced 16s. London, Heinemann. 1962.* **£2,250**

Anthony Burgess’ notorious dystopian novel. Adapted for the big screen by Stanley Kubrick, the film was more controversial than the book. This was perhaps, in part, due to the change of ending, although certainly largely due to the scenes of violence. Kubrick withdrew the film from UK audiences himself, the self-imposed ban not being lifted until his death in 1999.

A very good copy, with a small chip to the head of the dust jacket spine, and some rubbing to extremities. With archival tape repairs to top and bottom of dust jacket spine, only visible on the reverse of the dust jacket.
CHRISTIE (AGATHA).  MRS. MCGINTY’S DEAD.

A Hercule Poirot novel set in a quaint village.

A very good copy, a bookplate has been removed from the front endpaper at some point, leaving a mark. Dust jacket a little bumped, but very bright.

A WARM LETTER TO A BRILLIANT LIBRARIAN

CHRISTIE (Agatha). Typed Letter Signed with Associated Typed Envelope to a Miss Evelyn B. Byrne of New York.

1 page 8vo with associated envelope (postage stamp removed), Winterbrook House, Wallingford, 14 October 1970.  

£1,250
Christie writes to Evelyn Byrne, thanking her for her “very nice card and message on it”, continuing with a positive note about the hallowed profession of the librarian: “I always think that librarians must feel in a position of great power, firmly directing uncertain people’s taste in literature. Best wishes to you, and thank you so much for liking my books for such a long time.”

Byrne had herself once directed many “uncertain people’s taste in literature”, and had solicited the help of some great authors, including Christie, in her quest to do so. In the 1960s she worked at Elizabeth Barrett Browning Junior High School in New York, where she noted a lack of enthusiasm for reading amongst her pupils. In an effort to combat this ennui she started contacting well-known authors to ask which books had been their favourites when they themselves were young, hoping that their responses would inspire her pupils. She received replies from a number of literary luminaries, including: Agatha Christie, Jack Kerouac, Allen Ginsberg, Tennessee Williams, Anaïs Nin, and J.R.R. Tolkien. The responses were published in her book *Attacks of Taste*, in 1971. As to the effect on her students? “After displaying the authors’ letters and printing them in the school newspaper, a marked change was noticed in the girls’ reading tastes. The improvement, both quantitatively and qualitatively, was nothing short of astonishing. Books by the writers who responded to our question began to circulate more widely, as did the books and authors mentioned in those letters.” [From the introduction to *Attacks of Taste*: pp.xi-xii].

[Offered with:] a first edition copy of *Attacks of Taste* (New York. Gotham Book Market, 1971. Signed by Evelyn B. Byrne & Otto M. Penzler, No.166 of 500 copies), an unsigned magazine photo of Christie, and with a photocopy of Christie’s first letter to Byrne (19 February 1966) detailing her favourite books, and literary influences from her teenage years (which include “the historical novels of Stanley Weyman”; “All the Sherlock Holmes stories”; “practically all of Dickens”; as well as Charlotte M. Young, Charlotte Brontë, P.G. Wodehouse and Maeterlinck).

Near fine, and completely beguiling.
We have on offer a number of Victorian greeting cards, the majority designed specifically for the Christmas market (a selection of which can be seen above). They are available at our Curzon Street shop and priced individually between £5 and £35. Please come to view at our shop or contact us for further details.
AN ATTRACTIVE EXAMPLE OF STREET LITERATURE

15. **CHRISTMAS CAROLS BROADSIDE COMPRISING CHRISTMAS NIGHT AND CHRISTIANS AWAKE.**

175 x 23cm, decorated border with printed ornaments evoking snowflakes. James Guest Printer, 93, Steelhouse Lane, Birmingham. c.1840s.

£250

James Guest seems to have begun his career as a printer for the sake of the early Owenite socialist newspaper, the *New Moral World*. He was apparently not willing to pay the stamp duty that was imposed on printing newspapers at the time, as he and a few other friends went to prison for five years for the crime of refusing it. On his release, he continued as a stationer, printer, and newsagent (although no longer printer of newspapers), and seemingly his only foray into street literature was a small group of carol sheets, of which this is one.

Mid-19th century chromolithographic die-cut Germanic Father Christmas in a green jacket and hat, laden with gifts and a Christmas tree. His skirt is made up of the finest glass strands: glass blown into threads of almost incredible thinness.

Very good condition. The skirt intact, a few minor losses to the glass threads.

An amazing survival.
17. [CHRISTMAS EPHEMERA]. St Nicholas with a Christmas Tree laden with gifts.
28 x 19cm (image, approx); 36 x 27.5cm (mount). n.p., n.d. (c.1850).

£60

A rather less jolly vision of St Nicholas than we’re used to seeing. The patron saint of sailors, merchants, archers, repentant thieves, children, brewers, pawnbrokers and students became forever linked to the tradition of Christmas due to the many legendary accounts of his secret gift giving. Usually depicted in either his ecclesiastical regalia as Bishop of Myra, or in red and white as the traditional figure of Santa Claus (Saint Nick), here Saint Nicholas wears a rather pared back and muted ensemble and a frown, in one hand holding a festooned Christmas tree, in the other a switch made of twigs. In Romania (and some other European countries) there is a custom that children would polish their shoes on the eve of the 5th of December in the hopes that Saint Nicholas would leave them small gifts (usually fruit or sweets), but if they had been naughty they could expect a switch instead, as a remonstration, and encouragement to improve behaviour. This Saint Nicholas seems to suggest that only good children will get the proffered Christmas tree and its bounty; naughty children, instead, will get a stern look and a wooden switch!

Image near fine, small tear and minor age toning to mount.

18. [CHRISTMAS EPHEMERA].
Christmas Tree.
22.5 x 15.25cm (chromo illustration), 31.5 x 25cm (album page), W.Cornish litho, 63 Bartholomew Close. n.d. (c.1850).

£60

Festive mid-nineteenth century chromolithograph of a Christmas Tree festooned with flags, toys, baubles and candles, with children looking up at it in glee and awe.

Some water damage to edges of the page.
19. **CHURCHILL** (Clementine).  **MY VISIT TO RUSSIA.**

Published to commemorate Clementine Churchill’s extended tour of Russia at the end of the Second World War visiting Soviet hospitals which had been helped by her British Red Cross Aid to Russia Fund. “Of the money Clementine and her Fund had collected, Winston Churchill told Stalin ‘In the friendship of the masses of our peoples, in the comprehension of their governments and in the mutual respect of their armies the future of the world resides.’” (Gilbert, Vol. VII, p.1267).

A near fine copy.
20. CHURCHILL (Winston S.) The Second World War: The Gathering Storm; The Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Triumph and Tragedy.

First editions, first printings. Numerous maps and diagrams, some folding and others full-page, throughout all volumes. Six volumes. 8vo., original black cloth, spines lettered in gilt, top edges in red, dust jackets. London, Cassell & Co. Ltd. 1948–1954. £650

One of the supreme historical achievements of the Twentieth century, commonly cited as a major factor in Churchill being awarded the Nobel Prize for Literature in 1953. As Max Beloff observed, there was no statesman of the twentieth century “whose retrospective accounts of the great events in which he has taken part have so dominated subsequent historical thinking”.

Vol. 1 with the ‘Author’s Note’ tipped-in at p. ix and the ‘Errata and Corrigenda’ tipped-in at p. 610. Jackets slightly edge-worn, with small closed tear to head of Vol. 2 spine panel, some minor spotting to fore edges of Vols. 1 & 2, otherwise an excellent set.

Cohen, R.I. Bibliography of the Writings of Sir Winston Churchill, A240.4(I–VI).a
21. **CHURCHILL (Winston S.) **ARMs AND THE COVENANT.


£500

“During the late spring and early summer of 1938 Churchill did some sustained anti-appeasement campaigning... [he] buttressed these orations with the publication in late June of a collection of his 1930s speeches (with one added from 1928) appropriately entitled, at least for those after 1935, *Arms and the Covenant*, although before that date there was much more of the Arms than of the Covenant... the speeches were prescient and mostly good, the title apposite and resonant in the context of the time... the book provided... a manifesto for his current campaign, and is of continuing interest.” (Jenkins, *Churchill*, pp. 518–9).

Bookplate to front pastedown, some occasional spotting and offsetting to title page, otherwise a very good copy.
22. CLINKER PRESS. **GOOD KING WENCESLAS.** A Carol Written by Dr. Neale and Pictured by Arthur J. Gaskin with an Introduction by William Morris. 5 black and white line drawings reproduced after Arthur Gaskin, along with borders in green throughout designed by Andrew Chaves with inspiration from Gaskin. One of 60 copies, numbered in pencil on the colophon. Small 4to., 20 x 28cm, 16pp. plus prelims. Original publisher’s red cloth, upper cover blocked and lettered in gilt. Pasadena, The Clinker Press. 2007. £80

“The poem here illustrated by Mr. Gaskin’s beautiful pictures was written to suit a Medieval tune by Dr. John Mason Neale... [the illustrations] have given me much pleasure, both as achievements in themselves and as giving hopes of a turn towards the ornamental side of illustration, which is most desirable” (William Morris as printed in the introduction, dated 1894). A fine festive homage to Arthur Gaskin’s original illustrations by Andre Chaves of the Clinker Press.
23. CONAN DOYLE (Arthur). **A Study in Scarlet; The Memoirs of Sherlock Holmes; The Adventures of Sherlock Holmes.**

“Souvenir Editions”. Frontispieces to each volume with illustrations throughout. Three volumes. 8vo., original navy blue gilt pictorial cloth. London, Georges Newnes, Ltd. 1902, 1902, & 1905. £750

A lovely set of the souvenir edition of Arthur Conan-Doyle’s Sherlock Holmes stories.

24. [COWBOYS].

**The Hon. W.F. Cody “BUFFALO BILL”.**

*Carte de Visite measuring 15 x 4.8 cm. Np, nd but c.1880. £350*

A very good example of Buffalo Bill ephemera from the heyday of Cody’s fame. Having worked for the Pony Express from the age of fourteen, he fought for the Union in the Civil War, and performed in several different shows before founding *Buffalo Bill’s Wild West* in 1883. This image is from around that time.
25. DE LEU (THOMAS). *BEATAE INTACTAE SEMPERIS VIRGINI MARIAE... [WITH:] SACER ZODIACUS.*

Engraved titles and 25 full-page plates (I: 13; II: 12) by Thomas De Leu (some signed), all hand-coloured with hand-painted black border, laid down on leaves of card. 2 works in one volume. 4to (26 x 18 cm). [14]ff (of 18, lacking plates 7, 10, 16, 18); [13]ff. Limp vellum binding, with gilt crest on upper and lower covers, titles inked at head of spine, remains of four leather ties. Paris, Thomas De Leu. 1610. £25,000

An extraordinary collection of sumptuously coloured devotional engravings by the Paris-based, Flemish engraver and publisher Thomas de Leu (c. 1576–1614).

The strictly contemporary colouring is of the highest quality with the use of gold and deep shades of orange, purple, green and blue, gilt and silver highlights, and a dramatic use of black in both titles; the additional black painted borders provide the perfect frames for the images. The identity of the colourist here is unknown, however in Paris, as in other parts of
Europe at this time, professional colourists were frequently female and often members of print publishing families (e.g. Dutch cartographic colourists Anna Beeck and Anna Ortelius in the Netherlands; there is also evidence of professional female colourists active in Germany). Although Griffiths concedes that it was not an exclusively female preserve, he states, “In most countries during the 17th- and 18th- centuries the top level of the colouring profession was dominated by women…”

Comprising two works, the first begins with a fine architectural title-page followed by a series of large-scale scenes from the life of the Virgin, with two-line Latin legends at the foot, from designs by Flemish mannerist Jan van der Straet, and likely after Adriaen Colaerts’ engravings from van der Straet’s drawings (c.1589). The second is a calendar of religious holidays for each month of the year, after engravings by Leonard Gaultier published by Jean LeClerc (1603). Following a stunning mannerist title, each plate has a primary scene in the foreground complimented by a number of smaller scenes in the background. The biblical scenes in the plates of the *Zodiacus* are a close copy of Gaultier’s but the text below is different, provided in both French and Latin four-line verses rather than French alone.

**Provenance:** The gilt arms on the upper and lower covers are those of the family of Richard de la Barollière, near Lyon (Olivier, pl.171) accompanied by the note 'ex Bibliotheca Domini Barrolleriae', dated 1618, on the front free endpaper; specifically, those of bibliophile Nicolas Richard (d.1634–5), titled landowner, representative of the royal treasury in Dauphiné, treasurer of the Aumone-Generale in Lyon, and secretary to the French crown. Ownership inscription 'ex libris Thomae Graffart presbityteri 1703’ on front pastedown and at rear.

Two open tears to front free endpaper. Light scuffing to painted borders, extremities a little bumped. Vellum stained and bumped, wear in particular along fore-edge of upper cover.

26. [DEVOTIONAL TRACTS]. A COLLECTION OF 8 ITEMS (1651–96) UNIFORMLY BOUND IN 3 SMALL VOLUMES IN ENGLISH PARCHMENT BINDING C. 1900

Vol. I


Vol. II

Vol. III


[With:] 7. ANTONY OF PADUA, St. Officium paruum S. Antonii de Padua. 16mo (9 x 5.7cm), 55p., woodcut of S. Antony on verso of title and verso of last leaf, Aquila, Gregorio Gobbi. 1651.

[With:] 8. MARY THE VIRGIN. Devota precatio ad sanctissimum nomen Mariae, constans ex quinque psalmis. 16mo (5.8 x 9.3cm) 16pp. Woodcut pietà on title-page. Rome, typis reu. cam. apost. 1691. [1651–96].

Works of popular Catholic piety, particularly those of small compass, are incredibly rare, and this small group of items from a Benedictine house in England (St Augustine’s Abbey, Ramsgate) is no exception. The items are mostly Italian, and date from the second half of the seventeenth century. The printers represented are from Rome, Pavia, Piacenza and Aquila, of varying output (for further details of editions and surviving copies, please inquire). Four here are handbooks generated by confraternities, and are largely in Italian. The other four are prayer manuals, one in Italian addressed to the infant Christ, one the little office of St. Antony of Padua (entirely in Latin), and two containing short prayers addressed to the Virgin Mary, also entirely in Latin.

Provenance: St. Augustine’s Abbey, Ramsgate.


£3,000

The first edition of *A Christmas Carol* sold out within the first five days of being issued. The publishers Chapman & Hall quickly printed the second and third editions to meet the high demand. The third edition was the last to be published with the year 1843 on the title page.

The ultimate Christmas tale. The first of Dickens’ five Christmas books was one that captured the mid-Victorian revival of the holiday, and sparked life into a new type of Christmas. With its miserly protagonist, spirits and ghosts, moral lesson, Scrooge’s change of heart, and happy, festive ending, it remains a Christmas favourite over 170 years later.

Extremities ever so slightly rubbed, spine lightly faded and gently rolled, a few small white markings to rear cover, early inked ownership inscription to half title, some occasional spotting, but internally clean on the whole, overall a handsome unsophisticated copy, the colouring fresh and bright.


It is unknown whether this edition or Carey & Hart’s edition came out first in America, as neither publisher entered the work for copyright and neither publication date is known. It is likely, however, that the Harper edition, issued in wrappers and unillustrated, beat the more elaborate Carey & Hart publication to the streets, as it certainly would have been the easier and cheaper to produce. According to Walter Smith’s latest bibliography, this is the first American edition.

In this copy the advertisement leaf precedes the title leaf and the preface on the verso of the title page, which indicates the second state. Condition is good-to-very good, with some chipping along the edges of the wrappers (though staying within the outer margin), and one approximately inch-long tear in the left side of all leaves.

John B. Podeschi, Dickens and Dickensiana, A81 #3. Housed in a cloth folding case with a leather label.
IN AN ATTRACTIVE COSWAY-STYLE BINDING


Stated Eighth Edition. 8vo (17cm x 11.5cm), [i – xii], 176 pp. Later green morocco Cosway style binding with tulip-shaped panel outlined with simple but attractive gilt tooling, with watercolour sketch on vellum of a wry looking angel holding a flaming torch, signed “W.P.” Spine with five raised bands, lettered and dated in gilt in the compartments, all edges gilt. Marbled endpapers with doublures, binder’s stamp (“W. P E”) on rear doublure panel, green silk bookmark. The original red cloth cover with its decorative gilt title is bound in at the back, the red harmonising with the green of the binding in a cheeringly festive manner. London, Chapman & Hall. 1845.

£500

*The Chimes* was written and published in 1844; it was Dickens’ second Christmas offering, appearing the year after *A Christmas Carol.*
30. DICKENS (CHARLES). THE CRICKET ON THE HEARTH. A FAIRY TALE OF HOME.

On the day Dickens finished writing his third Christmas tale The Cricket on the Hearth he described it in a letter to Miss Coutts as “quiet and domestic.... interesting and pretty” (1 December 1845).

With the first state advertisement leaf with the phrase “No. I of” at the end of the second line. Binding very slightly skewed, trivial wear to the extremities of the binding, and two early ownership inscriptions on the front free endpaper, but a lovely bright copy nonetheless.

31. **DICKENS (Charles). ** **Dealings with the Firm of Dombey and Son, Wholesale, Retail, & for Exportation.**

*First edition. With forty plate illustrations by H. K. Browne, including frontispiece and title page vignette. 8vo., in a fine green morocco binding, with gilt borders to front and back boards, spine with five single raised bands outlined in gilt, the second and third panels lettered in gilt, the rest elaborately tooled in gilt. London, Bradbury and Evans. 1848.*  £1,250

Originally published in monthly parts from 1846 to 1848 this being its first appearance in one volume.

A very fine copy, with a little offsetting to free endpapers, and a small mark to front board, otherwise clean and bright.

32. **DICKENS, (Charles). Cheap and Uniform Editions of Mr. Dickens’s Christmas Books: A Christmas Carol; The Chimes; The Cricket on the Hearth; The Story of Little Dombey; The Poor Traveller, Boots at the Holly-Tree Inn, and Mrs Gamp. Cheap Uniform Editions. 16mo., original green paper wrappers printed in black. London, Bradbury & Evans. 1858. £1,250**

A complete set of the cheap uniform editions of Dickens’ Christmas books, and the first to appear in this form. Due to the popularity of the Christmas books Bradbury & Evans printed these little volumes arranged by Dickens for the purpose, among others, of being read aloud.

Very good, with slight soiling to wrappers, and rubbing to extremities, some staining to the upper portion of the front wrapper of *The Story of Little Dombey*. Blindstamp of W. H. Smith & Son to rear wrapper of *A Christmas Carol*.

The image of Christmas as we know it today – with parties, dinners, and merriment; family and friends gathered round the hearth – owes much to Dickens’ Christmas tales. His family celebrations, however, did not prevent Dickens from dealing with his correspondence with his typical energy. *The Letters of Charles Dickens* (ed. Graham Storey) lists three letters from Dickens on this date, including this one.

Parkinson and Dickens entered each other’s spheres around 1860 when Parkinson, then a clerk, assisted Helen Dickens after the death of her husband (Dickens’ brother), Alfred Lamert Dickens. The pair held many opinions on social issues in common, and by November 1865 Parkinson was contributing articles to Dickens’ periodical *All The Year Round*. His first piece was titled ‘Every Man’s Poison’; it was on the topic of water supply and sanitary conditions in a slum district. Overall Parkinson wrote 43 articles for the first series of Dickens’ journal, covering topics of particular public concern, and subjects close to Dickens’ heart, including: slum conditions; child labour; the ownership of assets by women...
after marriage; the preservation of common land in urban areas; tenement housing; corruption in the civil service; the disgrace of opium dens; and life in the workhouse.

Of his friend, and of Parkinson's proposed career shift, Dickens writes in the warmest terms: “My confidence in your powers has never been misplaced, and through all our literary intercourse you have never been hasty or wrong ... In my editorship – both of Household Words and All the Year Round ... I have invariably offered you those subjects of political and social interest to write upon, in which integrity, exactness, a remarkable power of generalizing evidence, and balancing facts, and a special clearness in stating the case, were indispensable ... It is idle to say that if the post were in my gift you should have it, because you have had, for some years, most of the posts of high trust that have been at my disposal. An excellent public servant in your literary sphere of action, I should be heartily glad if you could have this new opportunity of distinguishing yourself in the same character...”

An excellent letter that shows Dickens’ capacity for friendship, generosity, and his ceaseless energy and industry, even during the festive season.

Near fine.
34. [DICKENS (Charles)]. **Cabinet Photograph of Dickens Seated in a Chair.**

*Albumen cabinet card, late 1860s (16.5x11cm). Reproduced from Herbert Watkins’ series of portraits of Dickens taken in 1858. [c. 1860]. *£250*

A portrait of Dickens at the height of his fame and success. Dickens sits comfortably on a reversed chair, one arm resting on the chair back, the other supporting his head, gazing into the lens with an enigmatic expression, one that it simultaneously piercing and pensive.

It is likely this card dates from the late 1860s; the typography of the mount corresponds with those produced by the London Stereoscopic Company during this period (for comparison see NPG x11877 (cabinet card of Charles Kingsley)).

Remains of paper mount to verso, otherwise very good.
Dion Boucicault’s adaptation of ‘Dot!’ [The Cricket on the Hearth] saw an introduction of Shakespearean characters into Dickens’ tale: “Fairies” from Shakespeare (Oberon, Titania, Ariel and Puck) collide with “Home Fairies” from Dickens’ work (Home, Cradle, Kettle, and Cricket) in a fairy realm. It proved popular with audiences and travelled extensively in North America. First produced in 1859 it enjoyed a “long service on the stage”, which was “used as a vehicle for the talents of such stars as Joseph Jefferson and John E. Owens who, between them, must have taken Dot to every possible playhouse in English-speaking America.” (Malcolm Morley, The Cricket on the Stage (1952)). It was produced at Selwyn’s, Boston, for a long run between c.1868 and 1870. This playbill dates from the thirty-seventh week of the 1868–9 season.

Age-related toning to edges, otherwise very good.
36. [DICKENS (CHARLES)]. **20 AMATEUR PHOTOGRAPHS OF LOCATIONS RELATED TO DICKENS’ LIFE AND WORKS.**

With pencil notes in an unknown hand on the verso of each, indicating subject. c.1901–1904. £350

Atmospheric photographs of places that inspired or were frequented by Dickens. Including: Dickens’ home in Chatham; The Great White Horse, Ipswich (*The Pickwick Papers*); Cobtree Hall, Sandling (Dingley Dell, *The Pickwick Papers*); pubs, Dorking (The Marquis of Granby, *The Pickwick Papers*); Paper Buildings, Inner Temple (*Barnaby Rudge*); St Dunstan’s Fleet Street (*David Copperfield*); various views of Cooling (the inspiration for the village Pip lived in in *Great Expectations*), including the graves of the Comports, and the Horseshoe and Castle pub (the model for the Three Jolly Bargemen, Joe Gargery’s haunt); Dickens’ favourite watering hole, The Leather Bottle, among others.

One of the photos is of the pond at Cobtree Hall, which famously indirectly gave Dickens the inspiration for one of his most genial characters, and early festive scenes. One winter Dickens was skating on the pond at Cobtree when he fell through the ice. Soaked and freezing, he sought aid from the owner of the Hall, who turned out to be a charming, hospitable man named William Spong. Cobtree Hall became the inspiration for *The*
Pickwick Papers’ Dingley Dell, and Spong, the basis for the amiable Mr Wardle. The “Good-humoured Christmas Chapter” (ch.28), transports Pickwick (and the reader) back to a joyous, old-fashioned Christmas of blazing logs, “feasting and revelry”, “companionship and mutual goodwill”, and happy “delusions of our childish days” (BL C.58.f.20.).


37. Dickens (Charles). The Cricket on the Hearth. First edition thus, illustrated by Charles Brock. 8 full-page colour illustrations including frontispiece, 9 black and white illustrations in the text, illustrated title-page protected by tissue guard. Small 8vo., finely bound in publisher’s vellum, highly decorative gilt tooling to spine and upper, cover, top edges gilt, others untrimmed. London, J. M. Dent. 1905. £150


With small contemporary ownership inscription to front free endpaper, usual slight bowing to the vellum, and some very subtle foxing to the prelims and last few pages.
WITH THE ORIGINAL ENGRAVED STEEL-PLATE BY PHIZ
AN ILLUSTRATION FOR DOMBEY AND SON
38. DICKENS (Charles). [WORKS] The Nonesuch Dickens
edited by Arthur Waugh, Hugh Walpole, Thomas Hatton and
Walter Dexter, with the original illustrations etc.
(Retrospectus and Prospectus).
Illustrated with wood and steel engravings printed from the original
blocks or plates; the title-page device by Lynton Lamb. One of 877 sets. 23
text volumes and the fold-over box in deep purple cloth containing the
original engraved steel-plate by Phiz for Florence Parts from A Very Old
Friend, and the usual certificate of authentication signed by Arthur
Waugh of Chapman and Hall. 24 volumes together. Large 8vo., in
original variously coloured buckram (either apple-green, black, blue,
brown, dark green, fawn, maroon, orange, red or yellow), black leather
lettering-labels to spines, top edges gilt on the rough, others uncut.

£7,500

One of the most successful of the author’s collected editions and a high
water mark of textural accuracy, design and quality of production.

The decision to disperse the original plates, which had until then been
kept safely in the Chapman and Hall archives, so that one could be in-
cluded with each set was bitterly resented, even by people closely con-
nected with the Press. David Garnett attacked it as “an act of vandalism”
in The New Statesman and Nation and criticised the “extravagant transat-
lantic methods adopted to push the sale of an extremely expensive book”; Alice Meynell’s disapproval was voiced so vehemently that she ended up
having to resign as secretary of the Nonesuch Press. It worked, however,
at selling them in an extremely difficult commercial environment, and
by June 1938, 551 of the 877 sets had been sold.

A very good set with only minimal fading and discoloration.
A fascinating document illustrating the attention to detail paid by an arch-politician at the top of his game, as he instructs servants precisely in the conduct of an important dinner. The dinner was hosted by the then Chancellor of the Exchequer to mark the opening of the new parliamentary session, on the evening prior to the Queen’s speech. This session was to be a particularly intense season of procedural wrangling and anxious debate over the future of the Conservative Party, which was to see the passage of the 1867 Reform Act, and Disraeli’s traditional kissing of Queen Victoria’s hand as he accepted her invitation to become her Prime Minister in February 1868.

The wine list specified Sherry and Champagne from “Block & Grey” [Block Grey & Block, company established 1786, still in operation today], Claret from Wauchope [of Leith, one of the founders of Cockburn’s Port], and unspecified Burgundy.

The servants’ notes focus particularly on where the various MPs will sit, how to summon the guests (“in a clear and audible voice”), and the importance of keeping the table well provisioned with wine, presumably to encourage lively conversation and debate: “After the Dessert is served round, the table to be well replenished with wine, and the attendants all leave the room ... When the Dinner is announced as served, the names of the guests to be summoned in a clear & audible voice & Mr Speaker leading the way, who will be shown to his place.”

A full description is available on request.
“ANYONE CAN MAKE GOOD COCKTAILS...
YET ACTUALLY FEW PEOPLE DO MAKE GOOD COCKTAILS”

40. EMBURY (DAVID). THE FINE ART OF MIXING DRINKS.
First edition. 8vo (12 x 19.5cm), 372pp. Original black cloth, spine lettered in gilt, with the rare original calligraphic dust jacket. New York, Country Life Press. 1948.

£900

The first edition of one of the most influential cocktail books, and certainly the most important to be published in America following prohibition. Unlike Jerry Thomas and Harry Craddock, of How to Mix Drinks and The Savoy Cocktail Book respectively, Embury “never… engaged in any of the manifold branches of the liquor business” and his point of view was “entirely as a consumer and as a shaker-upper of drinks for the delectation of my guests”. While Embury was passionate in his appreciation for spirits and liquor, at one point pondering “is alcohol essential to life?”, the greatest pleasure in reading The Fine Art of Mixing Drinks invariably comes from his unreserved expressions of disapproval, “it is hard to conceive of any worse cocktail monstrosity than the vodka martini… if you don’t like the taste of liquor, why drink it?” and he offers “just a brief word about Canadian whisky (which, in my opinion, is all it deserves)”.

Very good, dust jacket significantly restored, large chip to spine, edges with a number of chips and tears, spine faded, however the cloth beneath is essentially fine, as is the content, neat booksellers ticket of Paul Elder & Co. San Francisco to rear pastedown.
A handsome copy of Robert Estienne's Hebrew Bible in quarto format, printed with more than one Hebrew font. This was Estienne's first major undertaking in the field of Hebrew studies and represents a considerable investment of time and money. Renouard suggests that it may have been the overall intention to provide Hebrew commentary in each part, possibly abandoned for reasons of cost and time. Certainly the elegant little volumes of the 16mo Hebrew Bible of 1544–46 print only the plain text.

According to the Le Bé Memorandum (written by the son of Guillaume Le Bé, who was apprenticed to Estienne around 1540 and who subsequently acquired the types), Estienne “set himself to make and to get a
type for Hebrew. With this he printed the Hebrew Bible, beginning with some volumes sold separately. The type proved not to be as agreeable as was hoped: it was the ugly big [not in fact the case] Hebrew with which some of the Books, Jeremiah, Isaiah, Job, and other prophets were printed; so he had new faces cut for the 4to Bible by a man named Jehan Picard [actually Jean Arnould, called Picard] who was at that time the most skilled in the proportions and grace of printer’s letters. My father was apprentice to Robert Estienne … and he worked at these letters towards the end. The new letters were considered to be most beautiful, and with them was printed the complete Bible …”. In about October 1545 Le Bé left Paris for Italy where he cut Hebrew types for Giustiniani, and with these an edition of the Talmud was printed (1546–1551). He returned to France and set up business as a bookseller.

Headcaps repaired, upper and lower joints cracked and repaired at head and foot, spine bands worn.


Further details, including the order of parts and collation, available on request.
42. [FORES]. **Later reprint of Fores’s Christmas Envelope, designed by Mulready.**

A fine unused later example of S.W. Fores Christmas No 10 envelope. 
Deraedemaeker. 1890. £125

An unused c.1890 facsimile by J.B. Moens, lithographed by Deraedemaeker, of S. W. Fores’ Christmas Envelope (No 10) on laid paper.

The 1840 Fores original predated the first Christmas cards by a couple of years and are scarce in fine condition. This is a later nineteenth century reprint of the original Mulready design, which features various Christmassy scenes: musicians playing; children being given toys; couples dancing under the mistletoe; pantomime characters; a travelling toy theatre; and a grotesque enjoying a gigantic Christmas pudding.

A trifle toned and very minor damage to the verso, else fine.
A LARGE PAPER SET IN RED MOROCCO WITH A DISTINGUISHED PROVENANCE

43. FORSTER (Edward) translator. THE ARABIAN NIGHTS.
With 24 engraved plates after Robert Smirke, captions printed on the tissue guards. Five Volumes. Large Paper Copy. 4to (26.5 x 21cm), contemporary straight-grained red morocco, covers with a gilt Greek key border enclosing a narrow blind tooled border, spine tooled and lettered in gilt, gilt edges, buff endpapers, green ribbon markers. London, for William Miller...W. Bulmer. 1802. £6,500

Forster’s translation of The Arabian Nights is taken from the French of Antoine Galland and accompanied by 24 illustrations by Robert Smirke R.A. which were subsequently exhibited at the British Institution in 1806.

Provenance: Frances Mary Richardson Currrer (1785–1861), of Eshton Hall, Yorkshire, bookplate on the recto of the front flyleaf. Currer possessed a very fine library with Dibdin declaring her “head of all female book collectors in Europe.”

This very fine set appears in both of the printed catalogues of Currer’s library. C.J. Stewart noted in his catalogue of the library that: “The books individually are in the finest condition, and not a few of them in the richest and most tasteful bindings”.

Plates and guards a little foxed. Some very minor rubbing but otherwise very clean and bright.
44. FRENCH ARTIST. ADORATION OF THE MAGI.

Fine arched miniature which depicts the three Magi, represented as kings, before the Virgin and Child, and offering gold, frankincense and myrrh. The eldest king (Caspar) is kneeling in front of the Christ Child, the Virgin is seated in the stable; the town of Bethlehem is seen in the distance. The superb border has an archer and his dog in the lower compartment and in the outer margin a winged imaginary hybrid beast with a woman's body and head, wearing a tall veiled hat, at the front; an initial 'D' introduces the text. Size of leaf: 14 x 10cm. Framed. 1470.

£5,000

A delightful illuminated page from the Hours of the Virgin, the central text in any Book of Hours, beginning prayers for the Adoration of the Magi (Sext) with *Deus in adiutorium meum intende*. The page, although diminutive, has all the important elements that one expects from an illuminated Hours, the arched window-like miniature beautifully depicting the joyful scene taken from the Virgin's life, a full flower strewn border with two fascinating figures almost hiding in the foliage and a fine initial D to open the prayer.
45. FRENCH ARTIST. ILLUMINATED LEAF FROM A BIBLE, IN LATIN.
The prologue with a wide illuminated initial ‘I’ (ungat) the full height of the leaf, inhabited by birds, dogs, and a dragon, amidst scrolling foliage. Proverbs with a similar initial with extensions into the upper and lower margins, chapter initials on the verso with penwork extending the full height of the leaf. Manuscript on vellum, single leaf, c.12.5 x 8 cm, ruled in plummet, 2 columns of 45 lines (c.9.2 x 6 cm) written below top line, the text comprising the standard prologue to Proverbs (Stegmuller no. 457) and Proverbs 1:1–3:5.

£2,500

Although almost miniature in size, the detailed thirteenth century illumination of the birds, dogs, and a dragon amidst the dense foliage of the border is intricately executed and exquisite. The dimensions and number of lines here match those of a manuscript sold at Sotheby’s on 10 July 1967, lot 72, described as the former property of Cuthbert Adamson, and attributed to the ‘Johannes Grusch atelier’ by R. Branner, Manuscript Painting in Paris (1977), p.222 and fig.219.

Gutter edge ragged, the other edges cropped with loss of some decoration and part of the running title. [France (Paris?). Second half of the 13th century].

Another illuminated leaf can be found on page 110, item 87.
I Miss You “and want to see you. Please ring tonight after 7.30 [gives phone number] and pretend its [sic] the 4th of January.” The recipient was a young woman who Freud pursued for a short spell over Christmas 1999. She first encountered Freud through Studio Prints, the famed London print-makers owned and run by Dorothea Wight and Marc Balakjian, where the recipient worked.

During his frequent visits to Studio Prints Freud took a shine to Sam, and, just before Christmas 1999, asked her out to dinner. She, flattered, accepted. After an enjoyable evening they went back to his Kensington home where he gave her a tour of the house. He had just started painting After Cézanne and there was a Cézanne hanging there (Freud said it was better to ‘rent’ works that were inspirations for his paintings (i.e. buy them and sell them shortly thereafter)). The house was filled with Narcissus flowers. At one point Freud asked if he could kiss her cheek, which she allowed, but when he indicated that he would like her to stay she replied that she would like to go home. He calls a cab for her. Soon afterwards an Artist’s Proof of ‘A Garden in Winter’ arrives at her place of work, with this note attached. So, did she call? She replies that she did, although as she was going away for Christmas she was unable to see him again before she left, and so here ends the tale.

Near fine.
Two charming plays for children with beautifully designed wrappers by Jessie M. King and E. A. Taylor. *Snowdrop and the Dwarfs* is Gandy’s version of the brothers Grimm’s enduringly popular tale that was later made into Disney’s first animated full-length film. Taylor, who is now less well-known than his wife, Jessie M. King, attractively illustrates the tale, choosing the friendship between Snowdrop and the bear, Bruin as his subject. *The Fairy Fruit* is a sweet tale of a Christmas miracle, featuring the Fairy of the Christmas Tree, masterfully brought to life on the cover by King’s luminous design. King was a Scottish illustrator and one of the Glasgow Girls, best known for her illustrations of children’s books and her fine, teeming, decorative style. Her design for *The Fairy Fruit* is bold and bright; evoking the warmth and magic of the tale, and cheerily celebrating the festive season that it takes for its setting.

Both in remarkably good condition considering the fragility of glassine wrappers. A full description is available on request.
48. GRIMSHAW (John Atkinson). GRIMSHAW FAMILY ALBUM WITH ATTRACTIVE SKETCH OF THE POOL OF LONDON, WITH LONDON BRIDGE AND ST. PAUL’S LOOMING IN THE BACKGROUND.
c.70 pages (including 18 drawings, decorations and watercolours, some with tissue guards). Quotes, sentiments, remembrances from the British and American family and friends of Fanny Isabel Grimshaw (1866–1934). Including a very fine drawing by her cousin J. A. Grimshaw, famed 19th century artist; master of night, light, rain and docks. England (various), USA (various), majority 1880s, some later (one, 1904; two from Norfolk, 1919).

£5,000

Album amicorum of Fanny Isabel Grimshaw, cousin of John Atkinson Grimshaw, with a perfect Grimshaw work in miniature at its heart. The pen, ink and pastel drawing of ships on the Thames at night, with a full
moon reflecting on the waters below, is a fine example of Grimshaw’s oeuvre. It is inscribed from “Knostrop Old Hall”, J. A. Atkinson and Frances Theodosia Grimshaw’s home in Leeds, “Christmas Day 1883”, “From cousin Atkinson to Fanny Isabel Grimshaw, with wishes for safe and pleasant voyage across the Atlantic.” Fanny Grimshaw travelled to America in 1884 – there are a number of entries from friends and family written from Missouri and New York – and she seems to have remained abroad for a year or 18 months before returning to England. The album is made up of assorted coloured pages: pink, white, peach and green. There are a scarcity of green pages in the volume, and it seems likely that Grimshaw chose green for his drawing’s background as it better fits with his general aesthetic of atmospheric gloaming.

There are a number of other Grimshaw family entries, including: Frances Grimshaw (wife of J.A.G.), who wrote an entry “Footsteps of Angels by Longfellow” two days after her husband’s, on the 27 December 1883; and another, from Enid F. Grimshaw (b.1866, the second oldest of the Grimshaws’ children), dated “Christmas 1883” and titled “Christmas Memories”.

One can imagine the family party, much like a Grimshaw painting: gathered for Christmas at Knostrop Old Hall, the Grimshaws’ home; playing parlor games, and writing remembrances in Fanny Isabel Grimshaw’s album; lights merrily shining forth from the old house in the wintry gloom.

LETTERS FROM HALE WHITE AND CHARLES KEENE TO AGLAIA CORONIO (néE IONIDES), AND ONE TO “MRS IONIDES” (LIKELY EUTERPE SGOUTA, WIFE OF ALEXANDER CONSTANTINE IONIDES, THE GREAT ART PATRON).


Hale White’s letter is a study in light-hearted humour, flattery and gratitude. He thanks Aglaia Coronio for “your Christmas card, accompanied with a scrap of your own handwriting”, saying it “is not to be put in a box unanswered like the others”, and wishing “he had something half as pretty to send you...” He bemoans the lack of suitable cards to send her from Hastings: “Fancy me sending a robin in the snow with a church in the distance to a lady with Sophocles in her blood!”, continuing, “So I can do nothing but thank you for remembering me, and pray that on each succeeding Christmas which you may see, and may you see many, you may be as young as you are now.” This final sentence is especially poignant as Aglaia Coronio died by her own hand in 1906, following the death of her daughter.

Keene’s letters all feature him gracefully declining invitations. One, undated, but similarly from Christmastime, has him apologising to Mrs Coronio in a warm and amusing manner: “… I was just preparing to start for the north… and thought to answer when I got to Newcastle but I left your note behind me and in the delirium of my liberty I forgot! Will you excuse me? This stolen holiday has committed me to hard labour this week and next so may I postpone your kind invitation till the week after...
Christmas when I shall have much pleasure in greeting you in the New Year…”

4 letters in very good condition (a couple with minor tears), 1 letter rather foxed, with a closed tear. A full description is available on request.

50. HAWKING (Stephen). A BRIEF HISTORY OF TIME FROM THE BIG BANG TO BLACK HOLES.
First edition, first impression. 8vo. publisher’s blue cloth, gilt lettering on spine, dustjacket. London, Bantam Press. 1988. £1,250

Stephen Hawking set out to write this book to help ‘non-scientists’ understand the basic questions of physics: “where did the universe come from? How and why did it begin? Will it come to an end, and if so, how?” He was warned before publishing that each equation included in the book would half the readership, and so he kept only one, “Einstein’s famous equation, E = mc \[squared\].”

A near fine copy in bright dustjacket, with slight creasing to extremities.
EDITIO PRINCEPS WITH UNUSUAL ENGLISH-STYLE DANISH BINDING

51. HERODOTUS  HERODOTI LIBRI NOVEM.
Aldine device on title page and verso of final leaf. Initial spaces, all with guide letters. Greek type (Gk. 3). Folio (30.8 x 21.7 cm). 140ff (unnumbered). Eighteenth-century Danish binding (in English style), mottled calf over pasteboard, with outer, gilt-tooled border and blind-tooled, polished calf panel with ornamental roll, corner-pieces, and gilt stamped initials ‘B. C. R.’, and central panel with simple blind fillet, spine richly gilt with coat of arms and monogram of Niels Foss in first and seventh compartments, speckled edges. Venice, in domo Aldi. September 1502. £32,000

Handsome editio princeps of Herodotus’ history of the Persian wars, edited by Aldus himself from several manuscript exemplars, in a handsome “mirror binding” commissioned by Danish bibliophile Niels Foss
This volume was intended as something of a pair with the Thucydides printed earlier the same year. Following Aldus Manutius’ dedicatory letter to philologist Giovanni Calpurnio (1443–1503), Herodotus’ account is divided into chapters named after each of the nine muses. It has been described as the first work of history; rather than the chronicles written by his predecessors, “Herodotus’ history attempts to identify cause and effect, while placing the wars into the larger context of Greek history” (Clemons & Fletcher, 68).

The gilt crest and monogram on the spine are those of Danish bibliophile and statesman Niels Foss (1670–1751), whose taste for English-style bindings explains the unusual, imitative ‘mirror binding’ here, likely undertaken by Danish binder Johann Boppenhausen. The initials “B.C.R” signify the Bibliotheca Communitatis Regiae in Copenhagen, which bought much of Foss’ collection after his death. The initials “B.U.H.” on the title are those of the Bibliotheca Universitatis Hafniensis, the Library of the University of Copenhagen, incorporated into the Royal Library.

Ownership inscription of collector and Harvard Italian professor, George Benson Weston dated 1932 (his autograph collection of famous Europeans is at the Houghton Library, Harvard). Title page with inscription at head, deleted, initials inscribed below device, and “A B” stamped at foot. Neat additions and notes in Greek throughout, evidence of handwritten foliation (partial loss due to trimming).

Headcap chipped, joints and extremities lightly rubbed. Minor loss to blank fore-edge of title page, not touching text, neat repairs to blank inner margins at head and foot, similar repairs to AA7–8. Occasional light damp staining to blank margins, quires PP-SS a little stronger. Overall a lovely unsophisticated copy in very good condition.

52. HOVHANNES (Hanna). [Armenian] Girk’ Patmut’e an srboy ew meci k’alak’is Astoucoy Erusalemis, ew srbo c’ t norinakanac’ teleac’ tearn meroy Yisusi K’ristoci.


£5,500

A pilgrim guidebook to Jerusalem, which includes a history of the Holy City and passages on the author’s integral part in improving the fortunes of the Armenian Quarter in the early 18th century.
Hanna Hovhannes (c.1693–1733) was born in the Armenian Quarter of Jerusalem, in the neighbourhood of the Cathedral of St. James, where he lived and worked for the duration of his life. He was ordained a priest to the Armenian Patriarchate of Jerusalem in 1714.

At the time of his ordination, the Patriarchate was almost entirely bankrupt due to the corrupt behaviour of representatives of the Patriarchate of Istanbul (known as ‘nazrs’), who had been trusted with administering matters in the Holy Land. To remedy the onrushing ruin a new patriarch, Hovhannes Kolot of Bitlis, and his successor Grigor of Shirvan, set about the task of raising funds to pay off the debt and subsequently began to rejuvenate the Armenian Quarter.

Their most trusted collaborator in such efforts proved to be young Hanna, who showed immense aptitude and will: performing architectural renovations (to the monastery compound and to the Armenian parts of the Holy Sepulchre Church), ceaselessly fundraising and pacifying the monastery’s creditors. His importance to the recovery was such that when Patriarch Grigor was sequestered in Istanbul on a fundraising campaign he issued a patriarchal edict (his first) naming Hanna as acting patriarch.

Despite his many exertions, Hanna found time to compose this guidebook, which was popular enough to run to five editions between 1727 and 1782. In addition to offering a “first-hand view of the pilgrimage experience… [and] valuable details concerning the holy sites” (Ervine, p.74) he wrote about the work he was engaged in for the good of the Patriarchate. Therefore, there is much useful first-hand information on the history outlined above. cf. Roberta Ervine, “Portrait of a local saint: Hanna of Jerusalem” in Religion and the Arts, Vol. 15 (2011), pp. 61–81.

All editions are rare, with COPAC and Worldcat locating only one holding of this, the 1767–1768, at the London Library. While the 1727 and 1731 editions have both appeared at auction in the past five years, there appear to be very few institutional holdings (with Worldcat listing one copy of the 1727, at the University of Michigan). The British Library holds multiple copies (some catalogued as the ‘Revised edition’) of the 1734 edition and one of the 1782 edition.
53. [HUMBOLDT (ALEXANDER von).] [BEGAS (CARL JOSEPH) after].
WILDT (CARL V.) ENGRAVER. FRAMED ENGRAVED PORTRAIT OF
ALEXANDER VON HUMBOLDT.
Proof state, before letters. Lithograph. Printed area 39.5 x 32 cm.. Framed
and glazed in a gilt moulded frame, 57 x 47 cm. [Berlin], [des Königl lith.
Instituts (von Berndt)]. [c.1848].
£1,500

A handsomely framed proof state lithographic portrait of Friedrich
Wilhelm Heinrich Alexander von Humboldt (1769–1859), the famed
Prussian polymath. This copy from the estate of Scottish geologist Charles
Lyell (1797–1785), another key player in the great advancements of nine-
teenth-century science.

This lithograph, after a three quarter length portrait by German Painter
Carl Joseph Begas, shows a stately von Humboldt standing before a trop-
ical landscape. He wears at his neck the civil class medal Pour le Mérite
for Science and Arts, which he was awarded by Frederick William IV of
Prussia in 1842, and in his right hand clutches a pencil over a blank page.

Charles Lyell and von Humboldt were contemporaries, and alongside
what certainly would have been a familiarity with one another’s work,
they met at least once, in Paris in 1823. Lyell’s landmark contribution to
the development of evolutionary biology through the theory of uniform-
mitarianism, in particular the timescales necessary for the geological for-
formation of the Earth’s crust, compliment the comprehensive survey of the
universe as an integral whole presented by von Humboldt in his magnum
opus Kosmos. Charles Darwin, a close friend and collaborator of Lyell’s,
was deeply influenced by the written works of both Lyell and Humboldt,
and the presence of this portrait in Lyell’s family home suggests a pleas-
ingly collegiate mutual esteem shared between these great scientists.

Provenance: purchased directly from the estate of Kinnordy House,
Kirriemuir, Scotland, the birthplace and home of Charles Lyell and
thence through the London trade.

Dusty with a few chips to corners and right hand edge. Two spots to
upper margin, very good. (Not examined out of frame).

This print is surprisingly rare. OCLC finds copies (with letters) in Berlin
and the Wellcome Collection only.
54. JAMES (C.L.R.) **BEYOND A BOUNDARY.**  
*First edition. 8vo., original black cloth, spine lettered in gilt, dust jacket designed by Peter Chadwick. London, Hutchinson. 1963. £375*

A seminal cricket memoir by the great Trinidadian Marxist historian, Pan-African activist, and cricket commentator C.L.R. James, described by John Arlott as the “finest book written about the game of cricket.”

55. JONES (David). **THE NATIVITY.** Ditchling Press Christmas card.  
*Wood-engraving by David Jones on a single sheet folded twice to make 4 pages. Inscribed by ‘Clare Pepler with love.’ Image size 10 x 5cm. Cleverdon E51, engraved 1924. Ditchling, Ditchling Press. [Late 1930s]. £150*

Printed and published by the Ditchling Press, the successors of the S. Dominic’s Press, as part of a series of Christmas cards published in the late 1930s and printed mostly from the original blocks, with one exception highlighted by Cleverdon which instead used an electrotype.

Clare Pepler was the wife of Douglas Pepler who, with Eric Gill, established the arts and crafts community that came to be known as the Guild of St Joseph and St Dominic at Ditchling, a Roman Catholic community of artists and craftsmen founded in 1921. She was also an artist in her own right, examples of her work are held at the Ditchling Museum.
56. KEYNES (John Maynard).  
**The General Theory of Employment, Interest and Money.**  

£8,500

Keynes’ greatest work and surely the most influential text of twentieth-century economics. Prompted by the worldwide slump following 1929, Keynes set upon an “explanation of, and new methods for controlling, the vagaries of the trade-cycle. First in *A Treatise on Money*, 1930, and later in his *General Theory*, he subjected the definitions and theories of the classical school of economists to a penetrating scrutiny and found seriously inadequate and inaccurate. ... [Keynes’] programme for national and international official monetary policies [was based on the premise that the] national budget, over and above its function of providing a national income, should be used as a major instrument in planning the national economy. The regulation of the trade-cycle – that is to say the control of booms and slumps, the level of employment, the wage-scale and the flow of investment – must be the responsibility of governments. Lost equilibrium in a national economy could and should be restored by official action and not abandoned to *laisser faire*” (PMM).

The grip of Keynesian economics took hold almost immediately, informing aspects of Roosevelt’s ‘New Deal’, the formation of the International Monetary Fund and the World Bank, as well as many of the policies of the post-war British Labour government.

Top and fore edges spotted; jacket slightly edge worn, small closed tear to head of rear joint, otherwise a near fine, notably bright copy.

57. KEYNES (John Maynard). How to Pay for the War. 
A Radical Plan for the Chancellor of the Exchequer.

£125

Keynes’ most successful ‘essay in persuasion’, a microcosm of his wider economics, emphasising in particular the need for full employment in a war-time economy. Shortly after its publication, Keynes accepted an appointment to a consultative council to the chancellor (ODNB).

Provenance: from the library of the economist David John Morgan, author of The Official History of Colonial Development (1980), with his ownership inscription dated 1940 to the front pastedown.

Spine toned and gently rubbed at head and tail, small stain to front board, else a very good copy indeed.

58. **KIPLING** *(Rudyard).* **The Jungle Book.** [with:] **The Second Jungle Book.**

*First editions, first impressions. Frontispiece to the first volume, with tissue guard, further illustrations throughout by John Lockwood Kipling, W.H. Drake and P. Frenzeny. 8vo., original blue cloth with pictorial design in gilt, edges in gilt, dark blueish green coated endpapers. London, MacMillan & Co. 1894 & 1895.*

£3,000

An attractive set of these great classics of English children's fiction, mostly written when the author lived in Vermont, remembering his time in India as a young man. The tales were likely originally composed to entertain Kipling's young daughter Josephine, who sadly died of pneumonia in 1899.

A very good, notably bright set, extremities lightly rubbed, some occasional minor spotting to both volumes, covers of *The Jungle Book* slightly marked, bookplate clumsily removed from front pastedown, rubber stamp to title page, *The Second Jungle Book* with book label to front pastedown, blind stamp to title.

KIPLING (RUDYARD). **JUST SO STORIES FOR LITTLE CHILDREN.**

First edition, first impression, in the second issue binding. With 22 full-page illustrations by the author. Large 8vo., original red decorated cloth, lettered in white. London, Macmillan and Co. 1902. **£750**

Kipling’s famous collection of 12 stories and 12 poems including “How the Camel Got his Hump” and “How the Leopard Got his Spots”. The Chinese white pigment used for the decorative blocking on the first issue binding famously tended to flake off and a new ink was used for the present issue.

Binding ever so slightly shaken, extremities a little rubbed at the extremities, spine darkened, else a very good copy.

60. [KLAUBER (Joseph Sebastian)]. [LITANY OF LORETO]

56 ENGRAVED EMBLEMATIC PLATES DEPICTING THE VIRGIN MARY.
57 plates (1 frontispiece, 56 numbered) by Joseph Sebastian & Johann Baptist Klauber from designs by G. B. Göz. 8vo (15.5 x 10 cm).
Eighteenth-century green morocco with gilt border and gilt coronet on upper cover, spine gilt, clasps, marbled endpapers, r.e. [Augsburg, Johannes Baptist Burckhart. 1758].

£900

An attractive volume of the full suite of 56 engravings, with the frontispiece, of the second Latin edition of the *Litaniae Lauretanae ad Beatae Virginis*, by brothers Joseph Sebastian Klauber (1710–68) and Johann Baptist Klauber (1712–87) of Augsburg. These plates have been separated from Franz Xavier Dorn’s accompanying text and bound in this handsome, green morocco binding, likely for private devotion.

“The workshop of Joseph Sebastian and Johann Baptist Klauber is often looked upon as an epitome of Augsburg’s eighteenth-century print art” (Stoll, ‘Empire’, 24) and the design here is typical of the rococo idiom they favoured, with abundant ornament in each plate giving a distinctly luxurious, baroque feel to the suite. Each plate represents an invocational
CONSOLATRIX AFFLICTORUM.

Donā mihi populum meum pro quo obiēcī. Esd. 7.

prayer and depicts the Virgin Mary, accompanied by Bible quotations arranged in and around the image. Jesuit Ulrich Probst is credited at the foot of the frontispiece for providing the inspiration behind the compositions, the subsequent designs for which were likely by Gottfried Bernhard Göz (1708–74), who joined the brothers in the engraving business in 1737.

Alongside the dedication to Probst at the foot of the first engraving, and at the foot of every plate thereafter is “C.P.S.C.M.” (Cum Privilegio Sacrae Caesareae Maiestatis) and “Klauber Cath. Sc. et exc. A.V.”. The latter is occasionally still identified as the signature of “Catharina Klauber” – explained variously as an unknown sister, and even pseudonym of Joseph Sebastian Klauber – but this is a misinterpretation of “Klauber Cath.[olici].” As both Thieme-Becker and Peter Stoll note, the presence of “Cath.” so prominently is noteworthy: “in a city whose print business had long been dominated by Protestants and where it had been a matter of course to assign Catholic subjects to Protestant engravers, the Klaubers’ public emphasis on their denomination can only mean that they wanted to entice Catholic patrons away from Protestant engravers by implying that now, in the middle of the eighteenth century, Catholics at last no longer needed to turn to heretics for prints” (Stoll, ‘Empire of Prints’, 26).


Minor wear to spine and extremities, headcaps rubbed.

OCLC: (Canada Montreal University. Of 1750 edition: California State, Yale, University of Dayton, Bridwell Library).
61. LEVICK (DR. GEORGE MURRAY). **ANTARCTIC PENGUINS; A STUDY OF THEIR SOCIAL HABITS.**

[With] 3 typed letters signed to a Mr. Beeton. Each on 73 Harley Street letterhead with bilateral folds and hole punches to inner edge. 12, 18 & 25th Jan 1925.

Dr. George Murray Levick R.N. (1876–1956) was surgeon and zoologist on Robert Falcon Scott’s 1910–1913 *Terra Nova* Expedition. This book is the result of the extensive study he made on the Cape Adare colony of Adélie penguins, and is richly illustrated with his own photographs.

In the accompanying letters Levick discloses his disappointment that Heinemann chose not to reissue after the fourth impression, and advises Mr. Beeton to enquire to a circulating library in order to obtain a
second-hand copy. A further note in his next letter is a powerful reminder that many of those men who returned from the *Terra Nova* expedition were almost immediately drafted into service in the First World War. Levick served in the Grand Fleet, the North Sea and at Gallipoli, retiring in 1917 as surgeon-commander.

“It is very kind of you to write like this about my book. Of course I have been very sorry to think of its being withdrawn; it was unfortunate that the war broke out just after it was published. I have been so very busy in other directions since that I have not been able to “nurse” it. If you really can possibly induce Heineman [sic] to issue another impression I would be personally very grateful.”

Cloth lightly worn with a few scuffs, paint speck to spine, small dent to upper board. Shelfwear to lower corners with board just showing through. Light spotting to prelims and fore-edge. Attractive bookplate of Charles Kerry to the front pastedown. Very good.

*Rosove, 205 A1.*
62. LOCKE (John). THE WORKS OF JOHN LOCKE.

Second edition. Three volumes. Folio. [6], xxviii, 575, [1, blank], [index, 16]; [2], 671, [1, blank], [13, index], [1, blank]; [6], 668, [15, index], [1, blank] pp., Vol. 1 with engraved frontispiece after George Virtue and engraved Latin epitaph styled after the tablet in the church at High Laver, head- and tailpieces throughout all volumes. London, for A. Churchill. 1722.

First published ten years after Locke’s death in 1714, the first volume contains Locke’s canonical Essay Concerning Human Understanding, as well as his Letter to the Lord Bishop of Worcester in response to criticism of his Essay. The second volume brings together Locke’s principle economic and political writings, including Two Treatises of Government and the “Toleration” letters. The final volume includes Locke’s empiricism in practice in Some Thoughts concerning Education, as well the various Posthumous works.

“The Churchill brothers, Awnsham and John, had published most of Locke’s acknowledged and unacknowledged publications, and owned the
right to republish them. ... To justify their including such anonymously issued works as the ‘Toleration’ letters, *Two Treatises of Government, The Reasonableness of Christianity* and its two *Vindications*, they prefaced their edition with a note “To the Reader” quoting that part of the codicil to Locke’s will wherein he acknowledged his authorship of them” (Yolton, p. 399).

Volume two a mixed state: the title page in the second state with imprint of “Awnsham Churchill”, with the first state pagination errors to pages 15, 315, 400, 657, and 664, of which all but one were corrected in the second state.

**Provenance:** engraved bookplate of Christopher Tower, Esq. Weald Hall, to the front pastedowns of each volume.

Some occasional browning to Vol. two, with leaf O0003 dog-eared, otherwise internally clean and crisp. Contemporary calf, spines with five single raised bands outlined in gilt, the second panels lettered in gilt on red morocco labels, covers panelled in blind with double gilt fillet borders, red speckled edges (extremities lightly rubbed, boards slightly scuffed, Vol. 1 with small chip to foot of spine, front joint of Vol. 2 ever so slightly split at head and tail, otherwise an excellent set).

Ruth Lowinsky’s recipes and the accompanying illustrations of fascinatingly implausible table decorations by her husband, Thomas, whose association with the Nonesuch Press began in 1928 with Voltaire’s *Princess of Babylon*, offer a witty approach to entertaining in the established tradition of the British upper classes. Both volumes are divided into set menus which “should be well within the range of even a young cook, if they are read to her and carefully explained and she has any gift for cooking,” with each menu prefaced by a brief introduction suggesting a suit-
able occasion on which to serve it: “This lunch, it is hoped, will partly reconcile keen sportsmen to the horror of a day in Scotland in August spent in the house and in female society. A blinding storm makes shooting impossible, and, the river being in spate, even fishing is hopeless.” Copious space is left for the ‘hostess’ to leave comments on each menu, and a gathering of supplementary pages offer the outline of a list to record such details as the names of attendees, what the hostess wore on a particular occasion, guests’ likes and dislikes, and games played of an evening.

These diverting commentaries, along with the advice given for choosing a butler or cook, offer a window into the final flowering of a world that mostly disappeared with the Second World War, contrasting dramatically with the home cooking books of Julia Child and Elizabeth David which were to follow.

Meynell comments that Thomas’ approach to book illustration was to integrate his designs in with the text and to involve himself in the printing process, from choosing the paper to checking impressions. When illustrating his wife’s work, the task of integration was simplified. He suggests that, “his book designs should be studied and will be admired in the books for which they were made”.

Very good, some small spots of soiling to cloth covers, More Lovely Food with some browning to edges of covers, spines only very slightly faded, spot of thumb soiling to title page of Lovely Food otherwise both volumes are internally fine. Both volumes with neat pictorial bookplate of Allan Browning Lane on front pastedown. Overall, an attractive and presentable matching set of the desirable special editions.

The Nonesuch Century, p. 75 and pl. 79; Dreyfus, Nonesuch, pp. 149–50, 222, 233.
64. [MILNE (A.A.)]. **When We Were Very Young MS.**
Original illustrated manuscript, probably in the hand of one Nancy B. Reeve, of 23 of the 44 poems originally included in the first edition of When We Were Very Young, plus one other, “Dinkie” (which was published in Pear’s Annual, 1925, and was later altered by Milne and published under the new title “Binker” in Now We Are Six). The watercolour drawings are closely after those of E.H. Shepard; the manuscript in an attractive and well trained early 20th Century uncial hand. 42 leaves. 8vo., original cloth backed boards, the front cover lettered by hand with an attractive small drawing of John putting on his “great big waterproof Mackintosh”. “Xmas 1925”. £2,500

A most attractive semi-professional manuscript copy: although very closely modelled on the Shepard originals, these watercolour drawings have life, warmth and vigour. The name of Nancy B. Reeve is on the endpaper, in the same hand as the manuscript, and may be a presentation inscription, but is probably the name of the artist and calligrapher – we have not yet identified her.

Board edges a little worn, binding slightly gaping at the first gathering and in the middle, but overall still fresh.
65. NEVILLE (HENRY). NEWS FROM THE NEW-EXCHANGE: OR, THE COMMON-WEALTH OF LADIES: DRAWN TO THE LIFE, IN THEIR SEVERAL CHARACTERS AND CONCERNMENTS.

4to. (23 x 16.5 cm). [1–5], 6–39, [3 (last page blank)] pp. [The “Compleat Key” leaf, sometimes missing, bound after the title-page rather than at the end]. 18th-century sprinkled calf (c. 1770), spine richly gilt, two red morocco labels lettered in gilt, red edges, lower edges uncut, green ribbon marker. London: Tho[mas] Edlin, for Captain Gulliver. 1731. £2,400

**Rare.** This work comprises reprintings of Henry Neville’s (1620–94) Newes from the New Exchange, or, The common-wealth of ladies (1650); An answer to the character of an exchange-wench: or A vindication of an exchange-woman (1675; Rare: BL, Oxford, Harvard, Newberry, Yale only) and Samuel Butler’s Mercurius Menippeus. The loyal satyrist (1682). With a new general title-page, address to the “Courteous Reader”, and “A Compleat Key” providing the names alluded to by initialS in the first work.

An 18th-century reprint of a scandalous, and rare, 17th-century pamphlet concerning the supposed vices of noble women, is itself rare: ESTC recording only British Library, Huntington, Newberry and San Antonio College.

The compiler of this work notes that he was prompted to reprint it – from a copy of the original in his possession – as it was rare and many people had never seen it. He goes on to admit the delicate point that some people might be offended by the scurrilous accusations made about their “Great-Great-Grandmothers”.
Neville’s pamphlet begins by stating that “there was a time in England when Men wore the Breeches, and debarred women of their Liberty; which brought many grievances and oppressions upon the weaker vessels”, but women recently have cast off this “intolerable yoke of their Lords and Husbands” and “voted themselves the supreme authority”. In an attempt to prove this, Neville lists numerous noble women and accuses them of various lewd vices. In the original 1650 printing Neville includes the names of the women uncensored; in the present reprint the names are reduced to initials, but can be found on the “Compleat Key” leaf which was an after-thought to pre-empt another edition. We find, for example, that Lady Salisbury “whose sins are as big as her body” is accused of having a relationship with her son-in-law and that Lady Sandys “out-drinks a Dutch-Man, out-jilts a Courtesan, and is good at all Games, but loves none like In and In, and sometimes she is for Passage” (p.7).

The New Exchange was an arcade of shops in London which opened at the beginning of the 17th century and remained popular until the mid-18th century. The arcade attracted many women to the shops which sold fancy goods with many of the shops themselves being run by women. It was also a fashionable place to be seen and this combination presumably led to its reputation for sexual intrigue and romantic assignations. The women in News from New Exchange are both warned about the folly of spending too much time in pursuit of frivolous activities (such as shopping) but there is also the obvious overtone that many of the women themselves were for sale.

[Bound after]: MORGAN (JOSEPH). *Phoenix Britannicus: a Miscellaneous Collection of Scarce and Curious Tracts. Some of very Ancient Dates, and most of the rest long since out of Print. Also, occasionally, will be interspersed some Choice Originals, in Prose and Verse, on Various Useful and Entertaining Subjects. Number I. By J. Morgan, Gent.* 4to. Vol 1, Numbers I-VI [all published]. [xii], 584 pp. London, printed for the Compiler and T. Edlin; & J. Wilford. 1732. With Morgan’s longer (and later censored) dedication to the Duke of Richmond before the contents leaf.

Some very light browning in places but otherwise fine. Front joint just starting near the head, some very minor scuffing.

**Provenance:** George Arnold (1753–1806), engraved armorial bookplate noting that Arnold was “One of the Gentlemen of his Majesty’s Most Honourable Privy Chamber”.

81
66. PARKER (John Lloyd). **Unmasking Wall Street.**

Signed by the author to the title page. A classic of investment literature, published three years after the Crash of 1929, Parker's book offers a history of Wall Street and biographical sketches of the men controlling “the big money” on the New York Stock Exchange, as well as a few tips on investing.

Jacket with some minor restoration work to the top edge and to the front and rear turn-in hinges, otherwise an excellent copy.
67. PLATO  THE WORKS OF PLATO ABRIDG’D:
WITH AN ACCOUNT OF HIS LIFE, PHILOSOPHY, MORALS, AND POLITICKS.
TOGETHER WITH A TRANSLATION OF HIS CHOICEST DIALOGUES, VIZ. 1. OF
HUMAN NATURE, 2. PRAYER. 3. WISDOM. 4. HOLINESS. 5. WHAT ONE OUGHT TO
DO. 6. IMMORTALITY OF THE SOUL. 7. VALOUR. 8. PHILOSOPHY. IN TWO
VOLUMES, ILLUSTRATED WITH NOTES. BY M. DACIER.

Two volumes. 12mo. [4], 336; 344 pp. Contemporary calf, spines panelled
with gilt rules and lettered in gilt on red morocco labels, red speckled
edges. London, Printed for J. Rivington; W. Strahan; W. Johnston; T.
Longman; Mess. Hawes, Clarke and Collins; R. Horsfield; G. Keith; J.
Wilkie; and B. Collins. 1772.  £650

A lovely copy of the most substantial collection of Platonic dialogues in
English available during the eighteenth century. Erroneously labelled the
third edition, the text first appeared in 1701 and reached a fourth edition
in 1749, with this “third” (actually fifth) following three decades later.
This is the scarcest of the editions of this version, with ESTC locating
only a dozen copies.

Boards lightly marked, otherwise an excellent set.

Provenance: contemporary ownership inscriptions of Robert Haldane in
black ink to title pages of both volumes; modern bookplate of Robert J.
Hayhurst to front pastedown of volume one.

ESTC T132435.
68. PONTING (Herbert). ONE OF THE DOG TEAMS.
Gelatin silver print measuring 33.5 x 45.5cm. Ponting's debossed signature on bottom right corner. Framed & glazed. Fine Arts Society label to verso captioned in pen, numbered 34. London, Fine Art Society. 1913. £5,500

An original print from one of Herbert Ponting's exhibitions at The Fine Arts Society, held in the years after his return from the ill-fated British Antarctic Expedition, 1910–13. Considered at the time of the expedition to be the finest outdoor cameraman in the world, Ponting's photographs from the Antarctic continent are an enduringly iconic record of the Heroic Age. The Fine Art Society exhibited the prints at their New Bond Street gallery, and in a touring exhibition around the country, where they could be purchased in sizes ranging from 15 to 29 inches.

This photograph shows Dr. Atkinson manning his dog team, landing stores from the Terra Nova in the Ross Dependancy of Antarctica.

A particularly pertinent image: Dr. Atkinson took over from Cecil Meares as chief dog driver for the expedition in January 1912, and has come under criticism (especially from Apsley Cherry-Garrard) for not following Scott's parting instruction as he left for the pole. Scott's edict was that the dog team commence a third journey south in February of 1912 in order that they might restock the One Ton Depot and carry on to meet the returning polar party. Debate still continues as to whether the adherence to this instruction could have saved the lives of Captain Scott, Captain Oates, Lt. Bowers and PO Evans. As it was though, Atkinson opted to unload further fresh supplies from the returned Terra Nova in February of 1912 (as depicted in this photograph), rather than commencing south, a move which Cherry-Garrard in his Worst Journey in the World characterised as a “mistake”. It wasn't until October of 1912 that Atkinson finally did launch a search party for the by then long absent polar party, ultimately finding the tent on November 11th. The party had perished on 29th March.

A couple of worm holes expertly restored, lightly toned and silvered around the mount. Original Fine Art Society gold moulding beneath the glass, facsimile frame. Original high-acid backing board replaced, label retained. Glass replaced with U.V. resistant.

69. POTTER (Beatrix). The Tailor of Gloucester.
First edition, privately printed. With fifteen illustrations and frontispiece by the author, all in colour. 12mo., original pink paper covered boards, with black and white vignette to front cover and titling in black, plain endpapers. London, Strangeways and Sons. 1901. [WITH] Autograph Letter Signed (“Beatrix Heelis”) to Lady Warren [Mary Isabel Warren, youngest daughter of the chemist Sir Benjamin Brodie, and wife of Herbert Warren, President of Magdalen College, Oxford], 3 pages 8vo, Sawrey, Ambleside, 23 December 1919. £12,500

The first edition, privately printed by the author, inscribed by Beatrix Potter “For Lady Warren with kind regards from “Beatrix Potter” Christmas 1919”. With a letter from Beatrix Potter to Lady Warren at Christmas about “[her] own favourite”, The Tailor of Gloucester, the most seasonal of Potter’s tales, and, in her opinion, “by far the best”. She writes, “It has always been my own favourite”, and describes how the idea of mice saving the old Tailor from destitution on Christmas Eve
was originally conceived: “I had to stay with some cousins on the edge of the Cotswolds, overlooking the vale of Severn; they told me the story of the tailor; and I added the mice & the old fashioned coats.” She adds how she “would like to do two or three more stories like that, before my eyes give out completely”, but that her publishers have different ideas: “it is the penalty of successful large sales that the publishers have plagued me to do “pot boilers” till I am sick of it!”

She concludes: “The Tailor never caught on like the others, but he is far the best.”

It appears that the gift of “this original edition” and its accompanying letter came via the good word of John Masefield, whom Mary Isabel Warren knew through her husband, Herbert Warren (President of Magdalen College Oxford, and Oxford Professor of Poetry between 1911–1916). The Warrens also, almost certainly, had close connections with the Masefields through the literary circle centred on the Astons, two villages (Aston Tirrold and Aston Upthorpe) in Oxfordshire where Warren's
brother Edward had a house, and where the Masefields lived for a time in the early years of the First World War. Masefield, on more than one occasion, praised *The Tailor of Gloucester*, as one of the finest stories ever told. When asked to name two great books of modern times, he said without hesitation, *The Wind in the Willows* by Kenneth Grahame and *The Tailor of Gloucester* by Beatrix Potter (quoted in Laurie di Mauro, *Modern British literature*, vol. 2, p. 411 (2000)). In this letter she modestly suggests that “had the story fallen into more experience hands … the result might have justified the praise of Mr John Masefield”, but Masefield never wavered in his high opinion of *The Tailor*, and while Masefield may be said to have outlived his own popularity, *The Tailor* endures, continuing to enchant generations of children over a hundred years after it was originally conceived.

With another friendly (but apparently unrelated) letter from a Frances M. Martin to Lady Warren dating from “Xmas 1919”, sending “our best wishes for Xmas and the New Year to you and Sir Herbert”, as well as family updates, political comment, positive opinion of the Prince of Wales, and reference to the seasonable weather (“every variety of snow frost rain and wind!”).


**Provenance:** from the collection of Judy Taylor, author of a number of books on Beatrix Potter, and Vice President of the Beatrix Potter Society.
70. POTTER (Beatrix). THE TALE OF MRS TITTLEMOUSE. *First edition. Colour frontispiece, black and white title vignette, and 26 colour plates. 16mo, original blue boards, with mounted colour illustration to front cover, and title to front board and spine, pictorial endpapers. London, Frederick Warne & Co. 1910.* £650

A very good copy, a little tilted to spine, light spotting to top edge, ownership inscription pasted to verso of frontispiece, with a little glue damage to the opposite page.

Jane Quinby, *Beatrix Potter a bibliographical check list*, No. 18.
71. POTTER (Beatrix). THE TALE OF TIMMY TIPTOES. 
First edition, first or second printing (thought to be identical). Colour frontispiece, black and white title vignette and 26 colour plates. 16mo, original dark green boards, with mounted colour illustrations to front cover, and title to front board and spine, pictorial endpapers. London, Frederick Warne & Co. 1911. £750

A near fine copy, with a tiny abrasion to foot of front board, scraping away part of the “W” in “Warne”, neat ownership inscription to front free endpaper, otherwise very clean and bright.

Jane Quinby, Beatrix Potter a bibliographical check list, No. 20.
72. POTTER (Beatrix). The Tale of Johnny Town-Mouse.
First edition, first impression with the “N” from London dropped from the imprint. With frontispiece and 26 colour illustrations by the author. 16mo, original grey boards, with white lettering to spine and front board, inset illustration also to front board. London, Frederick Warne & Co. 1918.

Based on the Aesop Fable, The Town Mouse and the Country Mouse. From the 1920s onwards Beatrix Potter’s eyesight began to fail, and so more and more of the illustrations for her books had to be pieced together using drawings she had sketched years earlier. The Tale of Johnny Town-Mouse was her last work to be illustrated with entirely original drawings.


Jane Quinby, Beatrix Potter a Bibliographical Check List, No. 25.
Attractive and uncommon edition of Rabelais’ infamous pentalogy of comic-satirical novels about the giant Gargantua and his son, Pantagruel. An immensely popular work, Rawles & Screech list 17 editions with the Martin imprint alone (though do question them all being the work of Jean Martin himself). This text follows that of Martin’s 1596 edition and is one of two variants of the 1599 printing with roman, rather than italic text in the ‘Sacred Bottle’ (“the existence of two states of the bottle poem, one in roman type and one in italic, along with a resetting of the type in gathering Q is not readily explicable”, R&S, 80).

Rabelais’ text provoked controversy on publication, and after; a highly sophisticated, learned comic masterpiece that runs the gamut from burlesque to satire, it was condemned by the Sorbonne for its obscenity and heresy. Nevertheless the author enjoyed the protection and support of
several important patrons, including Margaret, Queen of Navarre, to whom the third book is dedicated. The first book describes the life and exploits of the giant Gargantua, father of Pantagruel; it was published (probably in 1534) after the second book, an account of the life of Pantagruel himself, in 1532 under the pseudonym Alcofribas Nasier (an anagram of the author’s name). The third and fourth books were published in 1546 and 1552. The text of the fifth and final volume of Pantagruel’s adventures, here with a separate title page, surfaced after Rabelais’ death in 1562 in Lyon. Different in tone and feel to the earlier books, whether it was written by Rabelais, pieced together posthumously from his drafts or simply borrowed from other sources and compiled by another author entirely, is open to debate. Pictured here is the sacred Bottle of the prophetess Bacbuc – “boire est le propre de l’homme”.

Provenance: 1. Ownership inscription of Georgius Christianus, Buchhatz (possibly Buchatz, an area of the German states now in present-day Poland), 1608 on front free endpaper (mounted at inside margin, between new endleaves). Below it an excerpt about Rabelais copied in a later hand taken from ‘Amusements Serieux et Comiques’ (though seemingly not Dufresny). 2. Two ownership inscriptions at head and foot of title page. 3. From the collection of Arthur E. Popham (1889–1970), Keeper of Prints and Drawings at the British Museum and father of Anne Olivier Bell, member of the Bloomsbury Group. Pencil notes at the end of the third and fourth books with dates and locations of reading, during the First World War, thought to be his, along with sporadic marginal pencil annotations in Greek.

Recased, new endpapers, minor worming on upper cover, repaired. Minimal worming to front endpaper and title page, and inner margin of first three quires, occasional very faint waterstains, otherwise good, clean copy.


74. [RAVILIOUS (Eric).] Eric Ravilious: Landscape, Letters & Design.


£475

One of 650 copies for sale of a total run of 750. A fine copy but for a very slight crease and a small mark to the spine of vol 2.
75. [REALISTIC TRAVELS]. GIRDWOOD (CHARLES HILTON DEWITT)  THE GREAT WAR.

200 stereoscope viewing cards comprising the third and fourth series, consecutively numbered from 201-400. Contained within two blue cloth facsimile book boxes, with contemporary wood and brass stereoscope viewer. London, Realistic Travels, N.d. [but circa 1918.]  £850

Complete sets of Realistic Travels’ Great War series are rare. Five series of stereoviews were produced during the First World War in total, with the third and fourth series depicting a wide range of scenes from across the theatre of conflict, including: parades and fundraising efforts in Britain and America, Lord Kitchener’s appeal “He’s happy and satisfied, are you? Enlist today”, soldiers in the African campaign bathing in a makeshift pond as “crocodiles make the rivers too dangerous”, tanks at Ypres, British-Indian and Australian soldiers in combat, and American and Canadian soldiers returning home. Although many of the photographs showing soldiers in the field are believed to have been staged in Britain for propaganda purposes, card 249 being a particularly egregious example in which the photographer is clearly standing in no-man’s-land in order to photograph soldiers “firing on the retreating enemy”, Girdwood certainly did serve as an official war photographer in France, and images depicting the ruined cities of Europe and the aftermath of trench warfare are clearly genuine. The result is a moving and fascinating, if not entirely truthful, account of the Great War.

Both sets of stereoviews complete and in good condition, some light rubbing to edges of some of the card backs and the card slightly warped, but all images bright and clean, both facsimile book boxes badly faded with some rubbing at edges but otherwise sturdy.
“ONE OF THE MOST FAMOUS PANEGYRICS ON WINE EVER WRITTEN”

76. REDI BACCO IN TOSCANA.

£8,000

First edition of this famous poem which describes the virtues of wine and the benefits of moderate drinking. He extols in particular the finest wines of Tuscany and the poem concludes with the assertion that of all the wines Montepulciano is king. The poem enjoyed great success throughout Europe and reached the English court of King William III; Redi’s poem may be responsible for William’s preference for Tuscan wines and for the decision to send an English delegation to Tuscany with the purpose of acquiring for the English court wines such as Moscadello...
di Montecalcino and Vino nobile di Montepulciano. The poem is found on the first 64 pages, and is followed by extensive annotations which not only speak further about wine but also describe other beverages. There is a long description of chocolate (pp. 29–33), followed by a poem on the subject by Tommaso Strozzi, and on p. 199 is described Candiero, a newly invented sort of drink which appears to be a sweet frozen egg dish. A recipe in a poem by Lorenzo Magalotti begins: egg yolks, barely cooked, should be beaten in spotless porcelain, and when beaten and frothy, sugar should be added. Francisco Redi was physician to Ferdinando and Cosimo III and was the author of many works relating to natural history, but is particularly known for this famous poem, which went through many revisions in manuscript form until its first publication in 1685.

Some minor repair work to the inner margin of the portrait and the adjacent text leaf, some minor foxing to the half-title but otherwise a very fine and largely uncut copy. Quite probably re-cased, some repair work in places.

Simon BG p. 1268.
77. **RIMBAUD (Arthur)** *Poésies complètes avec préface de Paul Verlaine et notes de l’éditeur.*


The volume includes his poem ‘Le bateau ivre’ but ‘Les illuminations’ and ‘Une saison en Enfer’ had been separately published.

Rimbaud died on 10 November 1891 in Marseille after his sojourn in Abyssinia. As is well known Verlaine and Rimbaud had had a spectacular affair which had left Rimbaud wounded and Verlaine in prison, but it was Verlaine (1844–1896) who outlived the young poet by five years. In his preface Verlaine pays tribute to both the poems and the prose writings (some are included in this volume) and justifies some of Rimbaud’s more extreme actions and verses. The short bibliographical essay which precedes the poems is by the publisher Léon Vanier.


Carteret, *Romantique II*, 274.
A letter from Christina Rossetti to her brother William Michael Rossetti mentioning his wife, Lucy (née Madox Brown) and asking about the tax man on behalf of their Aunt Charlotte.

Christina Rossetti came from the artistic Rossetti family. Her brothers were Dante Gabriel Rossetti, the Pre-Raphaelite painter, and William Michael Rossetti, the writer and critic. Christina Rossetti wrote a variety of romantic, devotional, and children’s poems; often suffused with intense feeling. She is perhaps best remembered for her work, *Goblin Market*, and for writing the words to two popular Christmas Carols, 'In The Bleak Midwinter' and 'Love Came Down at Christmas'.
79. **ROSSETTI** (Christina). **GOBLIN MARKET.** Illustrated by Laurence Housman.

*First Housman illustrated edition. Title page and 12 plates by Housman as well as illustrations in the text on nearly every page. Tall 8vo., original elaborately decorated green and gilt cloth, a.e.g. London, Macmillan & Co. 1893.*

Written in 1859 while volunteering at the St Mary Magdalene Penitentiary for ‘fallen women’ in Highgate, Rossetti’s enigmatic, many-layered poem is one of temptation, sisterly devotion, darkness, love and redemption. Although initially receiving a less than stellar review by the great nineteenth-century critic, John Ruskin, it struck a chord with the public, and continues to fascinate and inspire commentators, illustrators, and readers to this day.

With contemporary ownership inscription “Maggie Robertson, Christmas 1896. From E. H.” An excellent copy with only mild rubbing to head and tailcaps and slight browning to the endpapers.

£500
80. ROWLING (J.K.)  Harry Potter and the Prisoner of Azkaban.
First edition, first impression, first state. 8vo., original pictorial boards in the style of the dust jacket, with dust jacket. London, Bloomsbury. 1999. £2,250

“Thick streamers of holly and mistletoe were strung along the corridors, mysterious lights shone from inside every suit of armour and the Great Hall was filled with its usual twelve Christmas trees, glittering with golden stars...”

A perfect copy of the third instalment of the Harry Potter series. With the necessary first impression, first state issue points: the number series on the copyright page in sequence from 10 down to 1, the copyright held under Joanne Rowling, and the printing error on page 7 (dropped line of text on the second to last line of quotation from A History of Magic). In the second state the copyright reverted to J. K. Rowling, and the dropped line of text was corrected.

An exceedingly fine copy, without fault.
Edited by E.T. Cook and Alexander Wedderburn. 39 Volumes. 8vo, original. original red morocco, elaborately blocked after Ruskin’s design for Seven Lamps of Architecture. Top edges gilt, others uncut. London, George Allen. 1903.

£5,000

Spines slightly faded and some occasional wear to the bindings, but a very good set. Not at all common in this de-luxe binding, which is modelled on the cloth bindings used for the ordinary issue. The printed slip announcing that the leather is “specially selected and prepared from the finest goatskins” and “tanned in pure sumach” is pasted on to the front free endpaper of the first volume. Attractive small pictorial bookplates of one Anders Edgren.
ONE OF RUSSELL’S MOST INFLUENTIAL AND WELL-KNOWN WORKS

82. RUSSELL (BERTRAND). A HISTORY OF WESTERN PHILOSOPHY AND ITS CONNECTION WITH POLITICAL AND SOCIAL CIRCUMSTANCES FROM THE EARLIEST TIMES TO THE PRESENT DAY.


£675

First published in the USA the previous year, this first UK edition contains a few minor revisions to what was a great success for Russell, ensuring him financial security for the remainder of his life. It remains among his most influential and well-known works, charting the development of Western philosophy from the Pre-Socratics onwards, concluding with a statement of Russell’s own brand of Logical Positivism. Russell’s analysis is somewhat Janus-faced in its focus, being in part a comprehensive introduction to philosophy and at once a more social history of Western culture itself.

The immediate cultural and intellectual legacy of the Second World War looms over much of the book and the dust jackets were printed, in accordance with Book Production War Economy Standards, on the backs of surplus military maps, with the copy presented here showing part of Provence in the South of France.

Contemporary ownership inscription in blue ink to front free endpaper, some minor partial offsetting to endpapers; jacket lightly rubbed at the extremities, otherwise a near fine, notably bright copy.

83. SANTIAGO (Orden de). **Formula de armar caballero, y dar el abito de la orden de Santiago.**

Folio (35 x 24cm.) 37 [=40]pp., title printed in red and black within a border of woodcut ornaments and with central empresa of the order, floral tail-piece at end, text in Spanish & Latin printed within a border of arabesque and other type ornaments in red and black, original binding of brown morocco, gilt filet, corner pieces and central armorial device on covers, traces of pink silk ties, both covers slightly damaged.

Seville, Florencio Joseph de Blàs y Quesada. 1747.

£750

A most handsome piece of printing, the sections printed in red being used to indicate the rubrics for the ceremony. The Order of Santiago is so named after St. James the greater who brought Christianity to Spain and whose remains are located at Compostela. It is an important military and religious order in the kingdom of Leon, and is of great antiquity. Originally constituted to protect pilgrims going to Compostela, its role and importance gradually extended to the struggle against Muslim rule in Spain and the expulsion of the Moors.

Palau (202422 s.v. Orden de Santiago) records a work printed in Madrid in 1646, *Forma que se ha de guardar en armar cavalleros y dar los abitos*, etc. but we have traced nothing under this title or imprint. The library of the University of Seville has a small number of items from this press printed between 1738 and 1753.

**Provenance:** Antonio Ma. Ranzel (inscription on title); Jonathan Gili to whom given by his parents April 1981.
SCORESBY (William, Jnr.)  **JOURNAL OF A VOYAGE TO THE NORTHERN WHALE-FISHERY; INCLUDING RESEARCHES AND DISCOVERIES ON THE EASTERN COAST OF WEST GREENLAND, MADE IN THE SUMMER OF 1822, IN THE SHIP BAFFIN OF LIVERPOOL.**


£2,250

An important whaling account from a distinguished library. Scoresby set out for the fishing grounds in the *Baffin*, a ship of some 321 tons ordered by him specifically for whaling, with the object of surveying the Greenland coast in addition to harpooning. The resultant new charts he hoped would enable ships to pursue the whales all the more successfully.

The Northern Lighthouse Board was formed by an Act of Parliament in 1786 as the Commissioners of Northern Light Houses. Their library was housed at their headquarters on George Street Edinburgh, and the books were typically bound locally incorporating the trust’s emblem and motto: “in salutem omnium” – *For the Safety of All.*

*Sabin, 78171.*
RARE SHACKLETON EPHEMERA

LIEUTENANT SHACKLETON’S
LECTURE
NEW EXAMINATION HALL
5 p.m., Friday, October 29

Entrance in Second Court,
New Museums

LEFT SIDE. Second Block
85. **SHACKLETON (LIEUTENANT ERNEST H.)**  **LIEUTENANT**

**SHACKLETON’S LECTURE.**

*Printed green card measuring 9 x 11.7cm. [Christ’s College, Cambridge]. 1919.*

£450

The lecture was given on Friday, October 29 at 5pm. This ticket was for the second block on the left-hand side. Of course, Shackleton himself never went to university. He left school at sixteen to join the mercantile marines and commence his extraordinary career as a seaman and explorer.

One of the less-discussed aspects of the Heroic Age was the amount of time the likes of Scott and Shackleton spent between expeditions giving lectures. In addition to satiating the public’s appetite for information on their adventures, it was more properly a way of fund-raising, usually to repay creditors. On return from *Nimrod*, which neither the government nor the Royal Geographical Society sponsored, Shackleton was in debt to the tune of £20,000. The published accounts such as *Heart of the Antarctic* and, more famously, *South*, were also one of the few ways expedition leaders were able to see any financial return from their life-threatening endeavours. Having returned from the Nimrod Expedition, Shackleton made his first round on the lecture circuit in 1909. He gave the same lecture “at least 123 times and ... [travelled] twenty thousand miles in two continents every inch by boat or train ... It was enough to break a lesser man. Yet Shackleton somehow managed to make his well-worn text sound fresh each time. It was genuinely infused with zest. His lectures were not money-making drudgery alone. They were also to prolong the moment of fame” (Huntford).

Shackleton would set out on the lecture circuit once again in 1919, having survived both the *Endurance* expedition and service in the First World War where he was a major in the North Russia Expeditionary Force. This ticket is from that year.

Very good with a small crease to the lower left, a little thumbed.

86. **WAR OFFICE, INTELLIGENCE DIVISION [SHACKLETON (SIR ERNEST)]. MAP OF EUROPEAN RUSSIA SHOWING RAILWAYS, WATERWAYS AND MILITARY DISTRICTS 1914.**

Corrected edition. 53 x 67cm. Chromolithographed map. Scale: 1:6,300,000. Mounted and framed with perspex glaze, bronze plaque to lower edge. Inscribed in ink on the lower right hand margin. Bilateral old folds otherwise very good. Intelligence Division War Office, Corrected and Printed for the Admiralty War Staff, February 1916. **£1,500**

A signed relic of Shackleton’s wartime service. The recipient, Elizabeth Dawson-Lambton, was a major benefactor of the Endurance Expedition, with a glacier on the Weddell Sea named in her honour.

Sir Ernest Shackleton’s Endurance Expedition departed for the Antarctic continent on August 4th 1914, as the dark clouds of the First World War were gathering. Having received special dispensation from the Admiralty not to abort the mission in favour of war work, the crew remerged in June 1916 to a world much changed. As if the epic ordeal they had been through in the south was not enough, after a brief reprise back home, the majority of the crew immediately enlisted for military or naval service.

Shackleton’s superior leadership skills and experience in frozen conditions made him a perfect candidate to join the British Expeditionary Force campaign against the Bolsheviks in Archangel and Murmansk. The Arctic Russian frontier brought Allied troops into contact with harsher and more extreme conditions than any other theatre of the war. Shackleton’s appointment as a temporary Major to the Syren force not only boosted morale considerably, but he also brought invaluable expertise to the job of organising winter supplies and equipment, and the use of sledges and dogs.

The present map gives a detailed view of the rail networks as they spread north from the Black and Caspian Seas to the Arctic Ocean. The military districts described are St Petersburg, Vilna, Warsaw, Kiev, Odessa, Moscow, Kazan, Caucasian. This map was originally drafted in 1891, but revised and added to three times during the war, to keep abreast with the fast changing infrastructure of the Russian front.

OCLC finds BL only, with a later edition (1920) at the NL Scotland.
87. SOUTHERN NETHERLANDS ARTIST  Single leaf from a Gradual, with initial depicting the Annunciation to the Virgin. [SOUTHERN NETHERLANDS, DATED 1544].

With a large initial A, in intricate, gold-edged acanthus leaves on a dark brown ground, enclosing a scene of the Virgin kneeling in prayer, while the angel appears to her and the Holy Spirit descends, striking Ghent-Bruges style trompe d’œil border, with vibrant yellow grounds against which beautifully executed flowers, insects and a pigeon stand, three coats-of-arms in the lower border (from left, those of the Vauderic and Reautmont families, the third unidentified), initials in red, blue, or finely inked in black with complex and playful penwork face and foliage, red rubrics. Manuscript on parchment, single leaf (42.5 x 30.4 cm), 11 lines of text with music on a four-line stave (rastrum: 13cm), original foliation ‘L’ inked at head of leaf, and dated by scribe 1544 above initial. £8,500

The striking initial “A” opens the introit for the first Sunday in Advent (“ad te levavi animam…”) and depicts the annunciation to the Virgin by a golden-robed angel. Mary’s surprise is evident in her raised hand, and his pose and gesture wonderfully indicate that the angel is mid-explanation.

Above the initial, the scribe has dated his work and requested, in Dutch, prayers for himself – “finitus anno domini Mvclxiii Bidt voer de scriver”, (“finished 1541, pray for the scribe”). This leaf was likely part of a manuscript commissioned by the person whose three family lines are depicted in the arms at the bas-de-page, to be used by a religious institution. The presence of a kneeling Cistercian monk in another leaf from the same parent manuscript indicates the Order of the recipient monastic house.

Minor discolouration at edges, otherwise excellent condition.
88. **SWIFT (Jonathan).** *Directions to Servants in General; and in particular to the butler, cook, footman, coachman, groom, house-steward, and land-steward, porter, dairy-maid, chamber-maid, nurse, laundress, house-keeper, tutoress, or governess. By the Reverend Dr. Swift, D.S.P.D*


£2,800

Swift’s famous pamphlet on the supposed “villanies and frauds of servants”.

The pamphlet was published shortly after Swift’s death and it is possible that it was intended to be a much longer work. What remains is, as Swift’s friend Lord Orrery noted, a work of “so facetious a kind of low humour, that it must please many readers; nor is it without some degree of merit, try pointing out with an amazing exactness (and what in a less trivial case must have been called judgment) the faults, blunders, tricks, lies, and various knavery of domestick servants.”

Title-page and verso of final leaf slightly dusty, disbound at some point from a larger tract volume (manuscript tract number still visible in the upper fore-corner of the title-page) otherwise fine.

Teerink, 785. First printed in Dublin in the same year.
89. TENNYSON (ALFRED, LORD.) THE POETICAL WORKS OF ALFRED LORD TENNYSON.

12 volumes. Small 8vos., in original red cloth, with gilt lettering to spine and gilt decorated initials A T to front boards, in publishers red box with gilt title to top. New York, Macmillan & Co. 1895, 1896, 1898. £200


A fine set.
90. TOLKIEN (J.R.R.)  **THE LORD OF THE RINGS.**  
First editions. 3 volumes. Maps, including folding maps at the rear of each volume. 8vo., original red cloth, dust jackets. London, George Allen and Unwin. 1954 & 1955.  
£20,000

Small and inconspicuous early Foyles label on the front endpaper of the first volume, some very slight marginal wear, dust staining and spine browning to the dust jackets, a soft crease on the front panel of *The Return of the King*, a neat contemporary ownership inscription in *The Fellowship of the Ring*, but a very good set indeed. *The Return of the King* has the signature mark and sagging lines of type, now recognised as a signifier of a second state; the dustjackets are of the first state, with no reviews.
91. TOLKIEN, J. R. R. (1892-1973). Author. ALS (“JRR TOLKIEN”) & APcS (“JRRT”), one wishing the recipient a merry Christmas in Elvish, to Jonathan Hepworth and his father, Mr Hepworth, 2 pages 12mo, 1 page 8vo with associated envelope, [Oxford], 18 December 1963. **SOLD**

Tolkien writes to a young fan and his father, complementing the boy’s grasp of “the rather difficult Runes”, giving his opinion on the ultimate perseverance of the Elves’ three rings of power, and writing the Elvish version of “a very happy, and merry Christmas”: first, phonetically, then in translation to English, and finally and most arrestingly, elegantly in elvish script.

Tolkien was known for his thoughtful responses to fan letters, and would occasionally reveal previously unknown details in letters that would change the lore of middle-earth. This letter sheds light on two interesting areas of Tolkieniana. Firstly, his view of the importance of the correct placing of the rings in cover designs of his magnum opus; and secondly how one would say and write the Elvish equivalent of “Merry Christmas” - “blessed Amanar”.
Responding to Jonathan Hepworth (who had sent Tolkien some visual items including a “(horrible) view of Mordor and the destruction of Orodruin” [Mount Doom], “a message in Runes”, as well as a depiction of the rings) he writes: “I have one criticism and that is that you show the Three Rings inside the unbroken One Ring. That would mean that they were absorbed and conquered by it, I think.” This sheds light on Tolkien’s view of the dominion of the race of Elves. In Lord of the Rings much is made about the power of the Elves diminishing once the one ring is destroyed; as their three rings are linked to the One. He also describes how the design for the dust jackets came about. In his original design for The Fellowship of the Ring “the three hostile rings were threatening the One, with their jewels turned towards it”, but that what appeared finally on the dust jackets of all three first editions “was a (defective) version” of this: only the Red ring, Narya, remains to menace the One; “the Blue and White … were cut out.”

Secondly, Tolkien clarifies how one would say and write the Elvish equivalent of “Merry Christmas” - “airea Amanar”, or “blessed Amanar”. As there is no Christianity in Middle-earth “Amanar” does not correspond directly to Christmas, but correlates more closely to the winter solstice. Tolkien writes “that [Amanar] only referred to Yule and the beginning of the Sun’s return”. Amanar likely derives from a confluence and contraction of the elvish am/amba “up” and Anar “Sun”.

Tolkien began inventing languages when he was very young, and began creating Quenya (initially called Qenya), the language of Elves, when he was an undergraduate. For him the invention of language was the basis, the inspiration for creating the world of Middle-Earth; that from which all stories sprung. He wrote in one letter, “The invention of languages is the foundation. The ‘stories’ were made rather to provide a world for the languages than the reverse.” (Tolkien, 1995b, p.219).
92. [TRADITIONAL CAROL] Hymn sheet “The Dancing Day” printed by Augener’s, the music publishing firm, [c.1919]
3pp, 21 x 13cm, printed by Augener’s, black and red lettering on cream paper, no date (but possibly c.1919).

“The General Dance is an ancient Cornish carol, which has been set for unaccompanied voices by Gustav Holst and is published by Messrs. Augeners, Great Marlborough St., London, W.”

Near fine.
93. VICTORIAN SCRAP-BOOK. CLARA AUGUSTA HOLMES’
CHRISTMAS SCRAP-BOOK.
Title-page featuring a laden Father Christmas, white dove, and lettering.
73pp 4to. n.p. n.d. [1886 or later]. £450

Artistically and creatively crafted Victorian scrapbook with particular
emphasis on whimsical figures and Christmas sentiments. Likely put to-
gether by an adult (R. S. W.) and given to a child (Clara Augusta Holmes)
as a Christmas gift, exact date unknown, but certainly late 19th century.

Scraps include illustrations by well-known artists including Arthur
Hughes and Jane Maria Bowkett. Christmas scenes alternate with those
featuring children playing, gambolling animals, and magical creatures
causing mischief. Pieces by unknown artists include those inspired by
Kate Greenaway, and the Pre-Raphaelites. Ornaments include trade
cards, die-cut scraps and Christmas cards.

Foxing to most pages, largely not impacting on the overall design. The
binding has been reinforced under our direction. All scraps appear to be
intact.
94. VINCENT OF LÉRINS   PRO CATHOLICAЕ FIDEI

Steels’ device on title page. 12mo (11.4 x 7.5cm). 66ff (unnumbered). Contemporary limp vellum, wallet binding, stitching visible on spine. Antwerp, Jan Steels. 1560.

£700

An attractive copy, in very good condition, of Steels’ second edition of St Vincent of Lérins’ 5th-century treatise on Catholicism (edited and with commentary by Joannes Costerius), commonly known as the Commonitorium, in which he offers the means to distinguish true Catholic faith from heresy. Written shortly after the Council of Ephesus attempted to achieve broad, Christian doctrinal consensus in AD 431, it was an extremely popular and much re-published work after 1500, likely a particularly effective tool in the counter-Reformation efforts of the Catholic Church in the second half of the century.


Horizontal tear through A10, affecting one line of text.

Not in Adams or BMSTC.

CONTAINS THE FIRST PLAN OF WASHINGTON D.C. PUBLISHED IN EUROPE


A rare pocket-sized almanac produced for the European elite, containing the first plan of Washington D.C. to be published outside of the U.S.A.

In the aftermath of the Revolutionary War, George Washington designated a site on the Potomac river for the future American federal capital, with an Act of Congress signed 16th July 1790. Rather than cede primacy to either New York or Philadelphia, the decision to start afresh with a new capital city also allowed for ambitious infrastructural planning. Initially employing American engineer Major Andrew Ellicott to survey the land and lay boundaries, Jefferson also enlisted the services of French engineer Pierre Charles l’Enfant. With the direction to draw from the grandeur of several European cities, l’Enfant’s continental flavour can be seen carried through in many of Washington D.C.’s most spectacular architectural features. l’Enfant himself though was a contentious character, ultimately dismissed by Washington in 1792. Ellicott replaced him and is responsible
for the final manuscript draft of the city’s plan, now housed in the Library of Congress.

The first printed version of Ellicott’s plan was a small insert in March 1792 edition of *The Universal Asylum & Columbian Museum*. This smaller reproduction was engraved as a stopgap whilst the Philadelphia firm of James Thackara and John Vallance worked on the larger separately issued sheet, which came out in November 1792. In between these two publications, Samuel Hill of Boston also issued his own version in two similar sizes.

These plans were circulated widely both within the United States and overseas, with the intention of stimulating interest and investment in the new federal capital. The present version is the first recorded printing outside of the U.S.A. Its inclusion in a bijou almanac of this sort would have perfectly positioned it to attract the attention of wealthy French and German potential investors. The almanac also includes a textual description of the city at pp.95–98 of the second part. This plan appeared in both the French and German language versions of the Ettinger almanac for the year 1795. The delicate map is clearly derivative of, though does not name, l’Enfant and Ellicott. The key includes “le Capitol”, “Palais du Président”, “la Bourse”, “Magazin et Arsénal”, “Statue du Washington” as well as the four “Rues du Capitole” in the four cardinal points. The further districts of New Hampshire, Rhode Island, Connecticut and Georgetown are also shown, as are the states of Virginia and Maryland below the Potomac River. The city would not become the effective seat of government until 1800, so this plan was part of an elaborate advertising scheme for the young capital. Of the features identified in the key, some like the White House and the layout of the Mall are recognisable as the grand edifices of the city as we know it today, whereas others, like the Stock Exchange were projected but never realised.

This book is rare. OCLC finds one copy only of the French edition at the Clements Library in Michigan.

Slight cracking to spine, but still sound; corners a little bumped but in all a very good copy.

NANCY MITFORD’S COPY, INSCRIBED BY HER FRIEND, EVELYN WAUGH.


Inscribed to Nancy Mitford on the front free endpaper, “Nancy with love from Evelyn July 19th 1957”, opposite her extremely stylish calligraphic bookplate. The bookplate was commissioned through Heywood Hill from an unknown artist in 1956, on a modest brief “simply Nancy Mitford like the Baskerville Bible title page, lots of squiggles” and was received enthusiastically “perfect and perfect size”. It doesn’t appear in
all her books (we’ve not seen it before), and it may be that she tired of the chore of gumming and sticking.

It is hard to imagine a better association copy of any Waugh book, let alone the limited edition of a major work like *Pinfold*. Waugh and Nancy Mitford were friends for some forty years, initially through Nancy’s close friendship with Evelyn Gardner, Waugh’s first wife. They drifted apart somewhat during Nancy’s marriage to the erratic Peter Rodd and became close again when Nancy worked at Heywood Hill’s bookshop during the Second World War. Nancy moved in 1945 to Paris and thereafter their friendship was mainly conducted through wonderfully entertaining letters. The friendship thrived on absence: both were sharp-tongued and liked to have the last word, and when they met in person, they tended to quarrel.

They enjoyed commenting on each other’s work although Waugh, in particular, could be harsh. Exchanging masterpieces in 1945, Mitford described *Brideshead Revisited* as “a great English classic”, whereas Waugh pointedly described the typescript of *The Pursuit of Love* as “a first draft”. He made many suggestions in manuscript, not all of which were incorporated, allowing him to comment on the printed book: “I am sorry you have not been able to rewrite the unsatisfactory section of your book in time for the first edition. Start rewriting it now for the Penguins.”

The present copy was sent to Nancy in Paris. In a letter dated 21st July 1957, she thanks Waugh for it “Oh, pretty *Pinfold* - you are faithful… the shrieks!! Of course I downed tools & read it in one gulp – lovely stuff...My favourite chapter was when Pinfold turned into James Bond.” The date in the inscription, July 19th 1957, was the date of a celebrated Foyles literary luncheon. Waugh rather grudgingly attended as guest of honour in order to promote *Pinfold*. It was the first appearance of his two foot long hearing trumpet, which he ostentatiously laid down when Malcolm Muggeridge stood to propose his health. Spine slightly faded, one or two extremely small ink spots on binding, otherwise a very good copy.
WAUGH (EVELYN).  **CHRISTMAS CARD FOR 1950.**  
17 x 26cm (card); 29 x 36cm (framed). Hand-made collaged card made from a folded single sheet of thick wove paper, the first page with a high quality monochrome fine art reproduction of Gaetano Zumbo’s plague diorama cut out and laid down, hand ruled border in red and black, small red stars in the right hand corners, the left hand side with a vertical text in “art lettering” conveying Christmas greetings for 1950 from the Waugh family, the lower edge with Waugh’s fanciful caption “Family Group at Piers Court, Stinchcombe, Glos. Dec 1950.”  **£4,500**

The literal horror of the extraordinary wax dioramas produced by Gaetano Giulio Zumbo in the late seventeenth century was certain to appeal to Waugh's black humour, especially in juxtaposition with, and as metaphor for, the pleasures of family life, especially at this time, shortly after the birth of their seventh child Septimus in July (a delivery which Waugh monitored through *The Times* from London). The diorama illustrated here, which may be found in Florence’s La Specola museum, illustrates the effects of the Plague.
The renowned twentieth century author was a veritable Scrooge at Christmas. Even as a youth the holiday held no charm: in his diary, Christmas 1919, he wrote, “A poor Christmas Day... Like birthdays, Christmas gets duller and duller. Soon it will be merely a day when the shops are most inconveniently shut.” His capacity for festive cheer did not improve as he aged, indeed, being surrounded by his children made it all the more intolerable. One Christmas he wrote “By keeping the children in bed for long periods we managed to have a tolerable day” (Christmas 1945), another, “The presence of my children affects me with deep weariness and depression” (Christmas 1946). Perhaps the most damning of all came shortly before he was due to have an operation: “The prospect of Christmas appalls me and I look forward to the operating theatre as a happy release.” (*The Diaries of Evelyn Waugh*, ed. Michael Davie, 1976).

The perfect gift for the reluctant Christmas celebrant in your life.


*Cut signature with seasonal sentiment (3 x 10cm), n.p. [Combe Florey], 1951.*

£195

“Christmas greetings from Evelyn Waugh etc”.
"A BRIILLIANT EXAMPLE OF SWISS LITHOGRAPHY AS WELL AS A VALUABLE ILLUSTRATED ACCOUNT OF THIS REGIONAL CUSTOM" (BOBINS).

99. [WINE MAKING]. STEINLEN (CHRISTIAN GOTTLIEB). LA FÊTE DES VIGNERONS, VEVEY.
Sole edition. Thirty hand-coloured conjoined lithographic plates measuring forty-seven feet, linen-baked and preserved in a green leather wrapper with ties. Lausanne, Spengler & Cie. 1833. £7,500

An impressive and handsome scroll measuring over fourteen metres in length, illustrating hundreds of figures in the 1833 Fête des Vignerons procession.
Organised by David Constantin and Steinlen, the 1833 Fête was held over two days in August and featured numerous wagons displaying scenes representative of the wine making trade. 780 people participated in the event. There were two showings, with tickets costing between one and three francs each. The vignerons, Jean-Louis Blanchoud and the Lécheyres brothers were crowned. A further thirty-two vignerons also received awards. This scroll depicts the actual participants in the procession wearing costumes also designed by Steinlen. Many of the floats are symbolic and represent the seasons or Bacchus, but many of them show the actual tools of the trade such as a display of barrel making, various crop management tools and even a large wine press. The final image is that of Noah’s ark as Noah is considered to be the first vigneron.

This publication is one a number of illustrative depictions of the 1833 Fête, Simon lists three alone in *Bibliotheca Gastronomica*. The number of publications – including a Souvenir de Vevey – suggest the increasing popularity and fame of the Fête. the Fête is held roughly every twenty years (once a generation). In 2016 UNESCO included it on its lists of Intangible Cultural Heritage. The most recent Fête was held in 2019.

*Andre Simon, Bibliotheca Gastronomica* no. 1558; Reed, p87; Bobins 1313.

**Rare:** OCLC locates copies at California State University Fresno, the Getty, and Bibliotheque d’Art et d’Archaeologie (Switzerland).
“... HOPING TO ALLEVIATE THEIRE HARD LOT ... THEY HAVE DECIDED TO HAVE A GOODE BLOWE-OUT.”

100. [WWI DINNER MENU]  Faux-medieval First World War officer’s manuscript dinner menu, with three WWI Christmas cards.
Menu in booklet form: 4pp 12mo (11.5 x 9cm); when opened: 2pp 8vo (18 x 11.5cm). Attractive calligraphy in black and red. Flanders, 1916.
Three Christmas cards: 1page 8vo (16.5 x 12.5cm); 4pp 12mo (12pp x 9.5cm), Raphael Tuck & Sons; 1page oblong 12mo postcard (10 x 15.5cm). 1916–18. £200

“Take Heed!” the announcement prior to the “Compendium of Liste of alle ye foode and drynke” proclaims in a grand parody of medieval spelling. The “banquette”, it announces, will be held in “ye Sergeantes Messe” on 26th December 1916; a welcome respite from “that moste greivous and bloudie struggle”. By eating and making merry the Sergeants hope “to alleviate theire hard lot and render themselves obli-vious to alle disagreeable thinges for a few houres”.

The menu for the “goode blowe-out” includes no Soupe (“None of Thys”), nor Fishe (“Dyttto (Ye Sea beying rough”)). Main courses comprise
“Meate”, “Game” and “Vegetables” (“Roast Pigges legge... Roast Fowles Breade Sauce... Potatoes Sprowtes Swedes”); “Sweetes” include good Christmassy fare (“Goode old Plum Puddynge with Brandie sauce” and “Mynce Pies” etc), while “Desserte” is rather more simple (“Apples, Oranges, Nuttes”). Last but not least, “Drynkes”: “Meade, Ayle, Cognac, & Wyns of all divers kindes.”

With three Christmas cards: “Xmas 1916 from the 41st Divn. Hoping you will “Capture” all the Season’s Pleasure” featuring a grinning Tommy escorting a dishevelled German P.O.W; Raphael Tuck card, recto reads “Greetings from the 41st Division Xmas 1918” with a decorative border of holly and berries; and “Xmas Greetings from the 7th Division 1918 Italy” featuring war artist J. P. Beadle’s painting “Letters from Home”.

All slightly marked and a trifle dusty.
Edited by Aubrey Beardsley and Henry Harland. With short stories and essays by Henry James, Max Beerbohm, Ernest Dowson, Kenneth Grahame, John Buchan, E. Nesbit, Frederick Rolfe, and many others. Illustrations by Beardsley, Walter Sickert, Max Beerbohm, William Rothenstein, Charles Conder, James Guthrie, Laurence Housman and many others. Thirteen volumes. 8vo., original yellow cloth, blocked in black after designs by Beardsley and others. Uncut. London, Elkin Mathews & John Lane, and later John Lane, The Bodley Head. April 1894 to 1897. £1,200

The most famous of all 1890s periodicals, The Yellow Book’s notoriety was largely undeserved, based on hysterical press reporting of alleged indecency in Beardsley’s artwork and an entirely imaginary association with Oscar Wilde, with which the outcry would reach its peak. On being arrested at the Cadogan Hotel, Wilde was seen to put a “Yellow Book” under his arm: not The Yellow Book, but rather a book that had a yellow cover (traditionally the binding colour of salacious material) and the natural conclusion was drawn. In a very un-English display of passion a mob descended on Vigo Street and stoned the Bodley Head’s premises, and John Lane weakly surrendered to the prurience of the public and not only sacked Beardsley (assumed to be cut from the same cloth as Wilde) from his post as art-editor, but also restrained publication of volume V to remove Beardsley’s illustrations.

Cloth very slightly rubbed or marked; top edges a little dusty, with a few chips to some leading edges; overall an excellent set.

A full description is available on request.
Kick high for luck! Don't spare your leg,
For Fortune is a trickier!
She gives to failures scarce a peg,
But crowns the highest kicker!

— Bertram Hope.