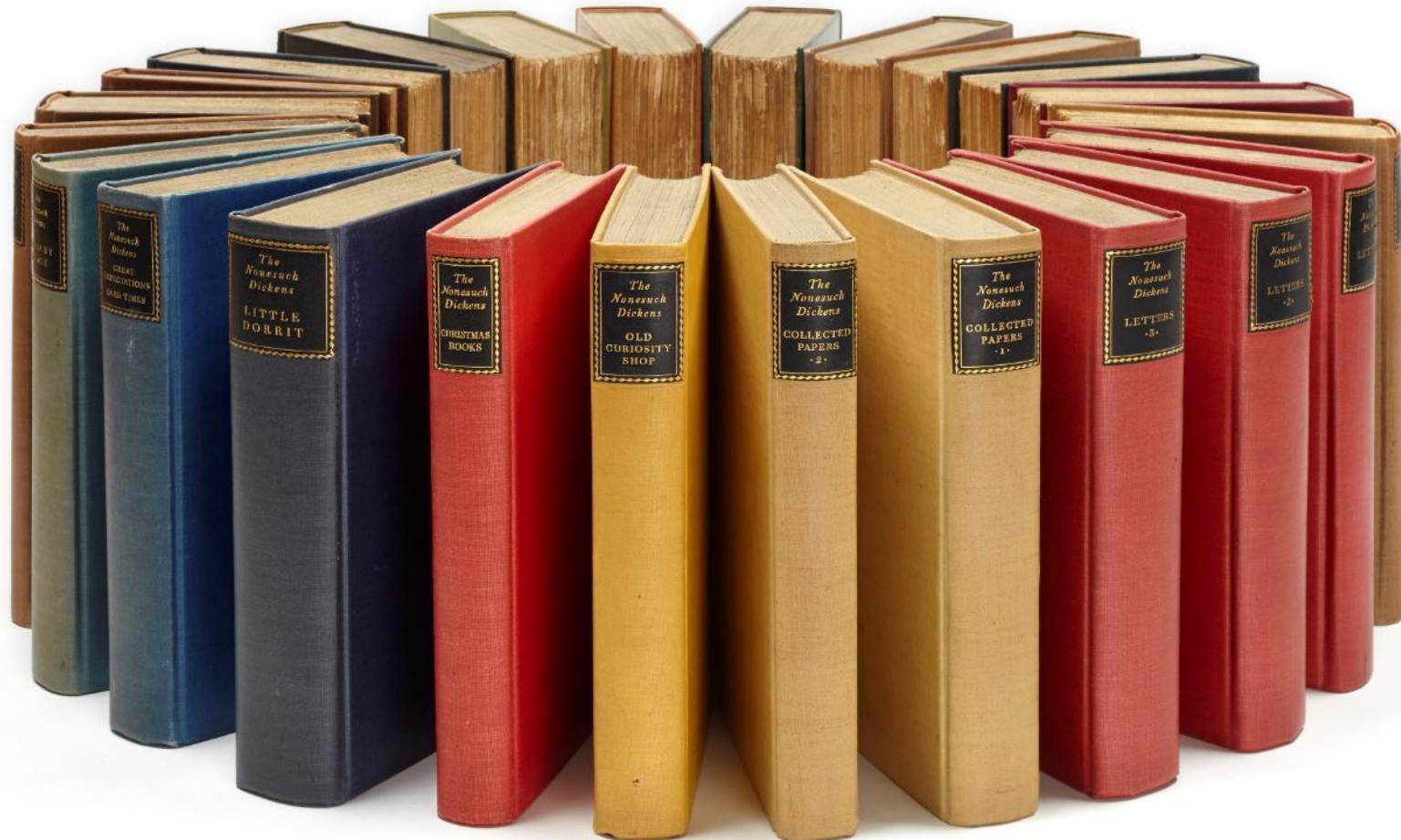


CHRISTMAS AT QUARITCH



(item 13)

1. SPELLING FABLES

ALEXANDER, A. M., Caleb. *The Young ladies and gentlemen's spelling book: containing a criterion of rightly spelling and pronouncing the English language; interspersed with many easy lessons in reading, entertaining fables, and collections of moral sentences; intended for the use of common schools. Providence [Rhode Island], Carter and Wilkinson; sold also by the author at Menden (Massachusetts), 1797.*

12mo in 6s, pp. xii, [1], 14-172; with woodcut frontispiece and 8 woodcut vignettes to text; the first leaf, a woodcut frontispiece, pasted inside the front cover; woodcut frontispieces rather faded, but a very good copy, in the original paper-covered boards, sheep spine; the paper on the rear board rubbed off in places exposing the board, all edges rubbed; some small instances of very early ink-filling in the borders of the woodcuts and in the hats of the characters in the frontispiece; early ink titling 'Spelling book for children' in brown ink on the front board.

£3000

First and only edition of an extremely rare early Americanum, a schoolbook which has been described as one of the 'outstanding' spelling books of its age (Charles Carpenter, *History of American schoolbooks*, 1963, p. 154).

The book contains word lists with progressive structured spelling exercises, culminating in the most important section: a sequence of twelve fables in prose, of which eight are headed by a woodcut illustration each fable followed by its list of remarkable words; among the fables are tales of relative modernity like 'The Huntsman and the young hound', 'Truth and Falsehood', 'Cardinal Farnese and the honest woman', the 'Town in danger of a siege', and old friends like 'The Lion and the mouse'. Their vocabulary is purposefully varied, articulate and complex in order to extend the spectrum of expression and focus the precision of pupils' production; the preface to the book contains a list of the bibliography on the subject consulted by the author, in the hope to contribute to the 'forming [of] the rising Hopes of the American Republic'. The author, a Yale graduate of 1777, and educationalist who helped turn Hamilton Academy (Clinton, NY) into Hamilton College, was apparently the editor of the first Greek New Testament to be published in America (1800), and the author of a Latin grammar, an English grammar and a dictionary.

One of the **only two institutional copies located by ESTC and OCLC**, that at the Library Company of Philadelphia, which lacks seven leaves including the title-page, appears to have all signatures in 6s except for C and L which are described as in 4s; it seems to omit page-numbering in the sections pp. 29-32 and 125-128 though the text is continuous. Our copy is complete, with all signatures in 6s, continuous pagination and no omission in the page numbering.

Alden, Rhode Island, 1516; Alston, IV 921; ESTC W6609; Evans 31709 and 33257. ESTC and OCLC find two copies only in institutional holdings: at the Peabody Essex Museum and at the Library Company of Philadelphia. Alden adds a copy at Rhode Island Historical Society but there is no evidence of one in the library's online catalogue.



TABLE XVI.

FABLE VIII.

The Town in Danger of a Siege.

1. A CERTAIN town being in great danger of a siege, it was consulted which was the best method to fortify and strengthen it; and many were the different opinions of the town folks concerning it.
2. A grave skillful mason said, that there was nothing so strong, nor so good as stone.
3. A carpenter said, that stone might do pretty well; but, in his opinion, good strong oak was much better.
4. A currier, being present, said, gentlemen, you may do as you please; but if you have a mind to have the town well fortified, take my word, there is nothing like leather.

MORAL.

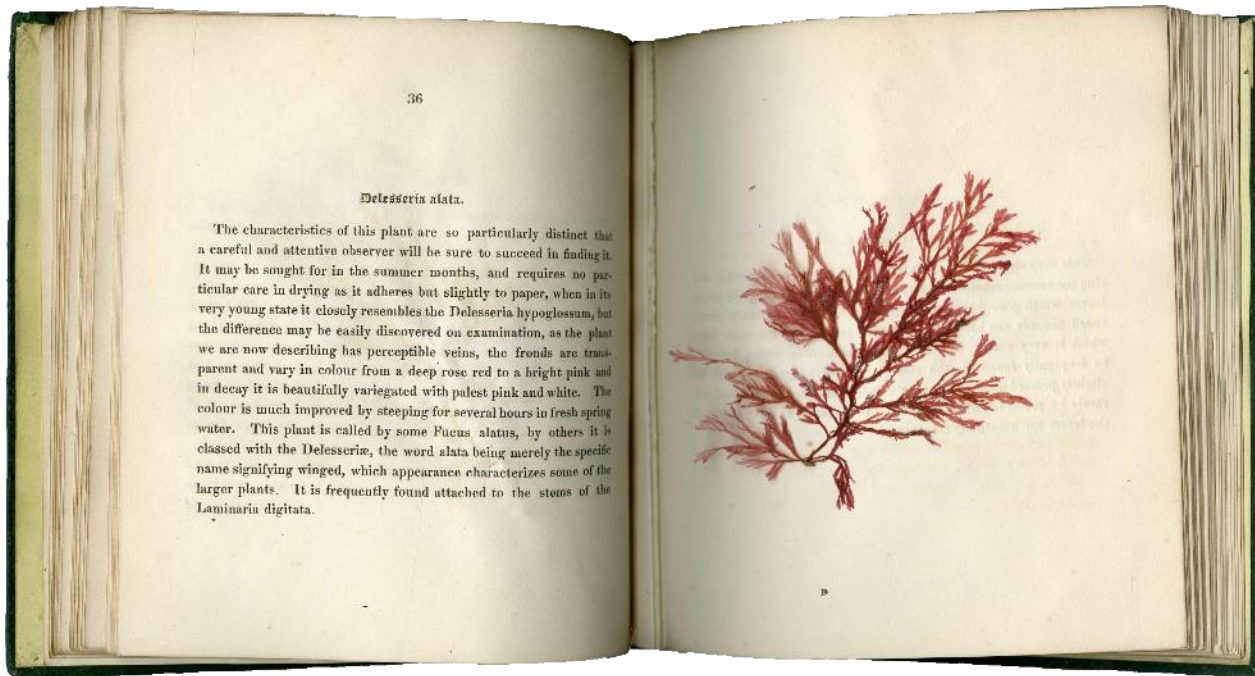
'Tis too common for men to consult their own private ends, tho' a whole nation suffers by it. Their own profit and selfish views are all they aim at, notwithstanding they often undo themselves, by betraying and undoing others.

SECTION XXV.

In this lesson, the letter *c*, at the end of syllables, is sounded like *s*; and the letter *g*, like *j*: as *log-ic*, *log-ic*; *ac-id*, *af-id*. When these letters end a word, they have a hard sound, as *log*, *demoniac*; except they are softened by *e*, or *y*: as *deduce*, *monology*.

1	cec i ty	5
Elecc ed	dec i mal	cog i tate
forc'er	dec i mate	prog e ny
mang er	dis tanc ed	2
2	jaun dic ed	mac er ate
Ac id	lac er ate	mac il ent
ac ids	mort gag ent	mag if trate
ag ile	or i gin	5
dig it	flag el et	log ic
dredg er	leg i ble	proc ess
flac id	prec e dent	2
fac ile	prec i pice	A dag i o
fig il	pref ac er	ad dec i mate
frag ile	pac i fy	al ledge a ble
frig id	rec i pe	an tic i pate
mag ic	reg i cide	ar mjg'er'ous
minc ing	reg i men	au dac i ty
plac id	reg i ment	bel lig'er'ous
pig eon	reg if ter	bel lig'er'et
rig id	spec i fy	cal lig'in'ous
trag ic	spec i men	ca pac i ty
tac it	trag e dy	cor nig'er'ous
vig il	veg et ate	cor rig i ble
2	veg e tive	ca lig'in'ous
ag ger ate	vic in age	crin ig'er'ous
ag i tate	vil lag er	dis cur ag'er
	x 3	

2. WITH 43 SEAWEED SPECIMENS



ALLOM, E[lizabeth] A[nne]. *The Seaweed Collector, an Introduction to the Study of Marine Algae, with Directions from practical Observations on the best Method of collecting and drying the Weed. Illustrated with natural Specimens from the Shores of Margate and Ramsgate ...* Margate: Printed by T. H. Keble ... 1841.

Square 12mo., pp. 102, [2], with an errata slip and 43 excellently preserved seaweed specimens; some offset from the specimens, else a very good copy in the original green moiré silk, blocked in blind and lettered gilt; spine neatly restored.

£1500

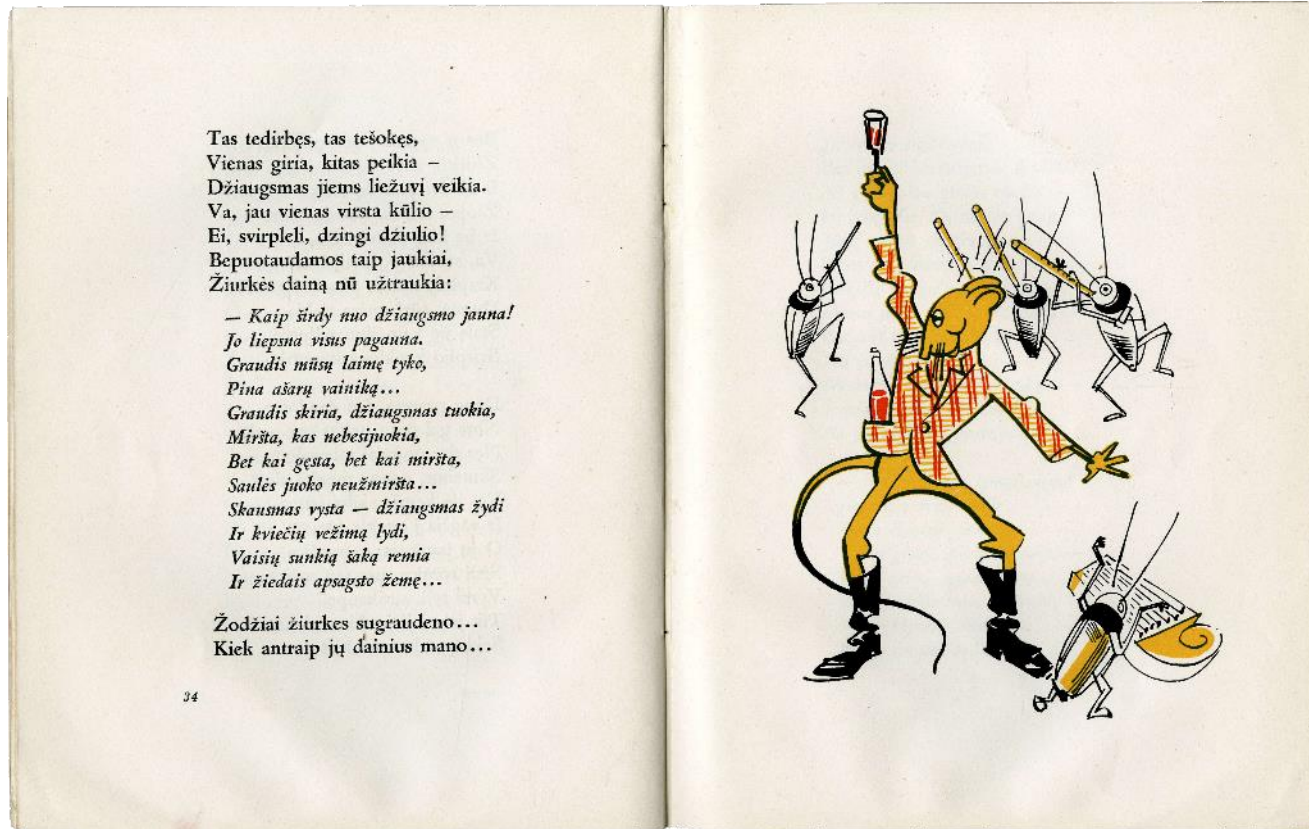
First edition, very rare, of a fine and early collector's guide to marine algae.

Published on the cusp of a major Victorian craze for seaweed collecting, which would attract figures as famous as George Eliot, Philip Gosse, and Charles Kingsley, Allom's *Seaweed Collector* is one of the earliest published works on seaweed to make use of real specimens rather than illustrations (amateurs had of course been collecting and preserving seaweed in albums for some time). Seaweed collecting was a pastime deemed particularly appropriate for middle-class women – notable female phycologists and algologists of the age included Amelia Griffiths, Isabella Gifford, and Elizabeth Warren.

Here, each of the 43 specimens, collected around Margate and Ramsgate, is accompanied by a brief description, an account of its habitat, and advice on how to collect and preserve the best examples. A contemporary advertisement in *The Patriot* offers copies with 'superior specimens' at 7s 6d, and those 'bound in silk with best ditto', as here, at 10s 6d.

OCLC and COPAC together show two copies: Bodley and the University of Oklahoma. A second edition (1844) is recorded at the Natural History Museum.

3. HOUSE WARMING



BALTRUŠAITIS, Jurgis, and Telesforas KULAKAUSKAS, illus. [kurtuvės. Poema - Pasakėčia [The House-warming. An allegorical poem]. Kaunas, Valstybinė Leidykla, 1941.

4to, pp. 48, including 6 full-page colour plates; a few corners lightly creased at foot, else a very good copy in the original decorative paper wrappers, spine lightly worn.

£450

First edition, a satirical fable in verse, strikingly illustrated, and composed against the backdrop of the Soviet annexation of Lithuania.

Baltrušaitis was a prominent advocate for Lithuanian independence during the Russian Revolution, becoming the Lithuanian ambassador to Russia following independence in 1918, a position he held until 1939. *The House-warming* was composed in the wake of the Soviet Occupation of the Baltic states in 1940; the author's implicit resistance to the annexation is clearly apparent through the plot, which tells the tale of a rat's house-warming feast, which while initially a cheerful occasion rapidly degenerates into chaos, with some of the guests turning up late with inexplicable injuries. An extremely rare piece of anti-Soviet propaganda.

Graphic artist and theatrical designer Kulakauskas was perhaps the most prolific figure in Lithuanian book design, pioneering a distinctively modernized take on core art deco principles of block colour and high contrast.

4. MATHEMATICS

[**BILBERG, Johan.**] *Elementa geometricæ in usum collegii privati in compendium redacta.* Uppsala, Henrik Keyser II, 1687. [Bound with:] [**J. BILBERG.**] *Computatio cyclica; ad formam anni & kalendarii juliani.* Uppsala, Henrik Keyser II, 1688.

2 volumes bound in one, 8vo in 4s. I: pp. 1-32; 2 engraved folding plates; II: pp. [4], 1-28; titles with woodcut publisher's device; interleaved with 21 blank leaves, with a further 18 blank leaves bound in at the end; contemporary annotations and geometrical diagrams in ink; occasional foxing and browning; contemporary vellum, titled in manuscript on the spine; a little marked, some light indentations on boards, nonetheless very good copies; provenance: F. Afzelius (early 18th-century ownership signature on upper pastedown) – Kumblin (19th-century ownership inscription on upper cover) – Ericsson Castle (modern note in pencil on upper pastedown).

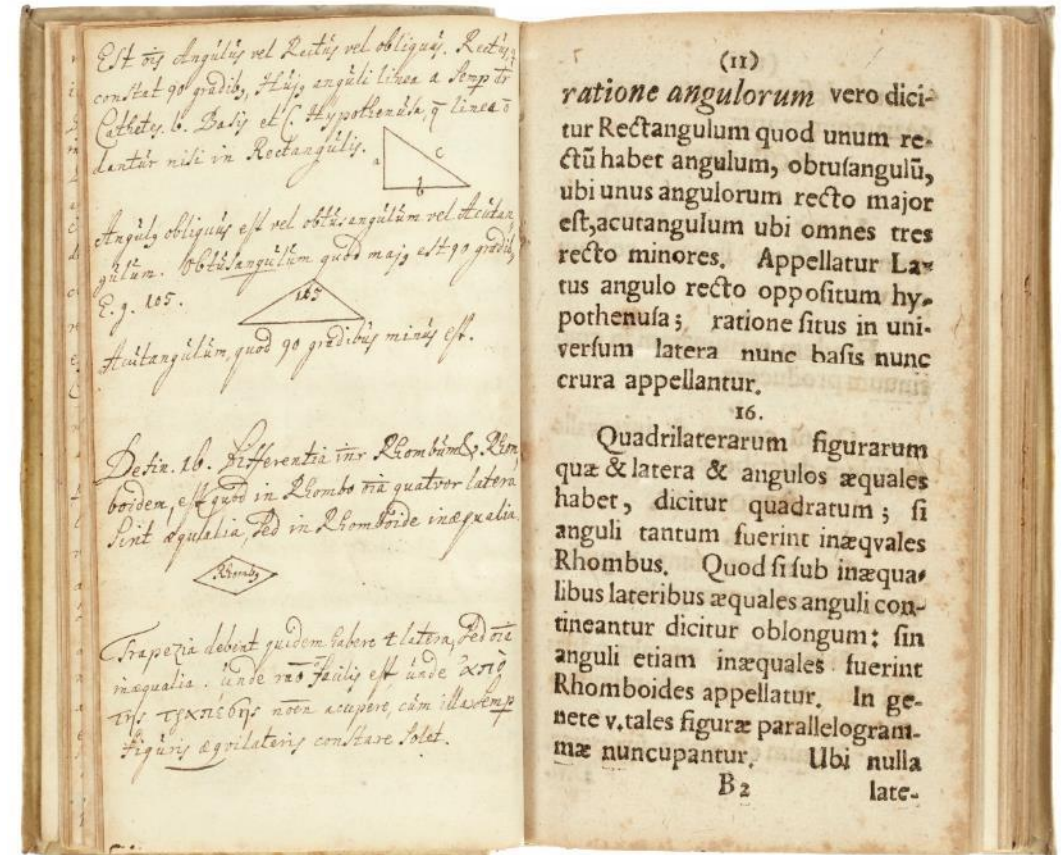
£1800

First editions of both works. Johan Bilberg (1646-1717), became professor of mathematics at the University of Uppsala in 1679, and professor of theology from 1689 onwards. Bilberg's interests and professional roles included the scientific observation of the solstice of 1695, Sweden's adoption of the Gregorian calendar in 1699 and philosophy (especially in defence of Cartesianism). Despite his involvement in theological disputes in the late 1680s Bilberg became Bishop of Strängnäs in 1701.

These rare first editions comprise Bilberg's most enduring contributions to contemporary learning: the *Elementa geometricæ* captures the origins of Bilberg's endeavour to advance Euclidean geometry; the *Computatio cyclica* deals with calculations of the Julian calendar, which diverged

both from Sweden's and the Gregorian calendar at the time. This volume is particularly notable for the interleaved pages filled with manuscript notes by an eighteenth-century student of mathematics, which include neatly-drawn mathematical diagrams. Two of the volume's later Swedish owners added their names to the book before it was placed in the library of Ericsson Castle.

P.F. Aurivillius, *Catalogus librorum impressorum Bibliothecae regiae academiae Upsaliensis* (Uppsala: 1814) I, 106 (both works); Poggendorff I, 190 (*Elementa geometricæ*); Houzeau and Lancaster 13398 (*Computatio cyclica*).



5. MOUNTAIN SKIING

BILGERI, Georg. Colonel Bilgeri's handbook on mountain ski-ing. Translated, with notes by Major Harold Holme . . . London, Chiswick Press, 1929.

Small 8vo (190 x 125 mm), pp. 110, [2], with a frontispiece, eight plates, and numerous illustrations; original brown cloth, minimal wear.

£200

First edition in English of this work by a pioneer of Alpine skiing, translated from the German. 'Georg Bilgeri had by the end of the winter season of 1894 held several ski-courses, and started the nucleus of the mountain guide troops in Austria From 1894 till 1914, Bilgeri, who had raised and organized the ski-detachment of his regiment, having persuaded the authorities of its value for mountain warfare, continued annually to instruct officers and men. With these he climbed on skis all the mountain ranges of Austria-Hungary, many peaks being scaled for the first time in history' (translator's preface).

ACLC p. 34.



KICK TURN: SECOND POSITION, FOR A STEEP SLOPE
Skier's right stick has moved from first to second position and is planted exactly opposite the centre of his body at about one yard distance

6. A BIBLIOPHILE'S LIST

[BOOK TRADE]. One thousand English books all in handsome bindings recommended by B. F. Stevens for the foundation of the English portion of an American Home Library. [London], The Chiswick Press for B. F. Stevens, 1874.

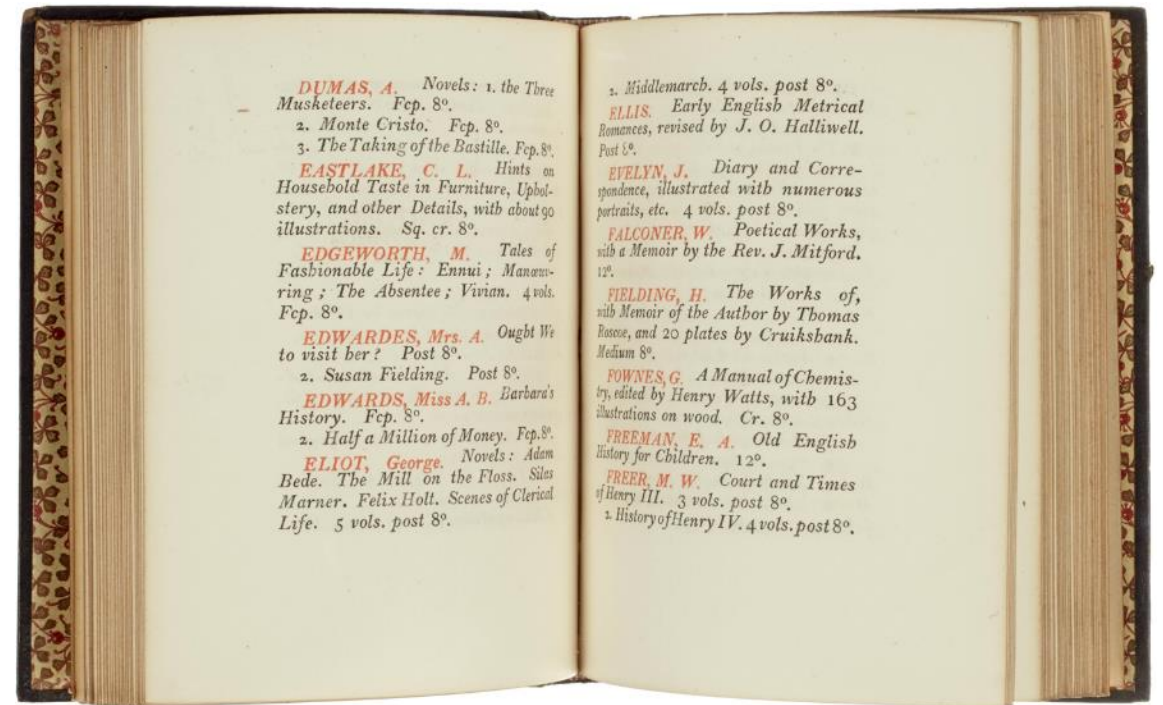
16mo, pp. [105 + blanks]; printed in italics in red and black, engraved head- and tail-pieces; a crisp, clean copy in green straight-grain dark green morocco, gilt centrepiece on both sides, panelled spine lettered in gilt, floral end-paper; upper joint skilfully reinforced, lower joint starting.

£650

Rare sole edition of this 'canon' of books suggested for an 'American home library' by the American bibliographer and bookseller Benjamin Franklin Stevens. Stevens was born in Barnet, Vermont, in 1833. After college, he briefly worked at the Vermont State Library before moving to England in 1860. There he remained for the rest of his life. Perhaps his most notable achievement was the compilation of the 25-volume *Facsimiles of Manuscripts in European Archives Relating to America, 1773-1783, with Descriptions, References and Translations.*

In the preface to this 'bibliophile's list', handsomely produced and elegantly bound, Stevens refers to his long experience as a London agent in charge of acquisitions for American libraries. His canon is organized alphabetically, is preceded by a subject index (the headings of which reflect the encyclopaedic nature of the ideal American gentleman's library as typified by Jefferson's Monticello) and followed by a list of English periodicals with prices.

This book appears to be held in only 8 American institutions. In Britain, only at the Bodleian.



7. CHRISTMAS CAROLS

BROWN, Arthur Henry (1830-1926), *composer and church organist*. Autograph manuscript notebook mainly of Christmas carols compiled carefully over some 25 years by Brown from various sources including manuscripts in the British Museum, early printed books, and contemporary books and periodicals. Brown transcribes a few other poems too, suggesting that one purpose of the notebook was to identify carols and verse that he might set to music. An endleaf is inscribed 'Ascension Day 1864' and latest dated entry is 1887.

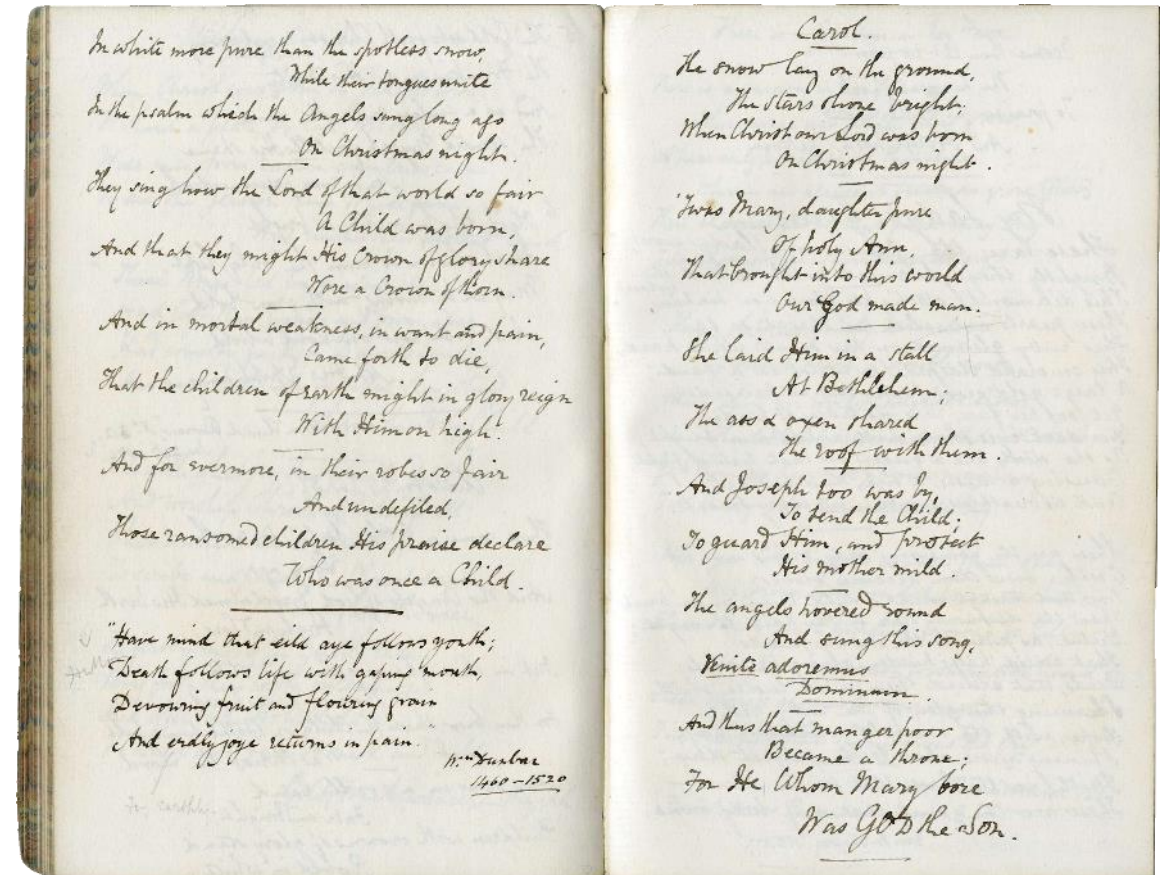
Small 8vo., pp. 174, neatly written in black ink in a strong, clear Victorian hand; contemporary limp leather, spine torn but basically in very good condition.

£450

For all but five years of his long career Brown was organist at churches in Brentwood, Essex, and at Sir Anthony Browne's School in the town. He was a fertile composer of more than 800 pieces of church music, including the hymn tunes 'Ingatestone', 'Purleigh', 'Saffron Walden', and 'Tiltey Abby' named for Essex churches.

Something of a scholar, he took an early part in the revival of plainsong, and here he has transcribed a number of carols from Sloane, Cotton, and Additional manuscripts in the British Museum and one from a manuscript at Cambridge. The words of the carol 'Nowell, nowell, this is the salutacion off the angell Gabriell', 'set to music by A. H. Brown & printed', come from Wright's *Percy Society Carols*. Five carols come from the unique 1540s fragment *Christmas Carolles newly imprinted* (Brown adds a note on the printer); 'The glorious Day doth now begin to dawn' comes from 'an old broadside'; the 1635 or a later edition of Donne was the source of 'In that, O Queen of queens, thy birth was free' (which is, however, by Henry Constable not by Donne); and there are further carols by Dunbar, Crashaw, Drummond, Jeremy Taylor, W. M. Thackeray ('The Mahogany Tree'), J. M. Neale, and the clergyman, stained glass designer, and protégé of Ruskin, Selwyn Image.

Maurice Frost, *Historical Companion to Hymns ancient and modern* (1962); Maggie Humphreys and Robert Evans, *Dictionary of Composers for the Church* (1997).



8. THE LANDS OF CAZEMBE

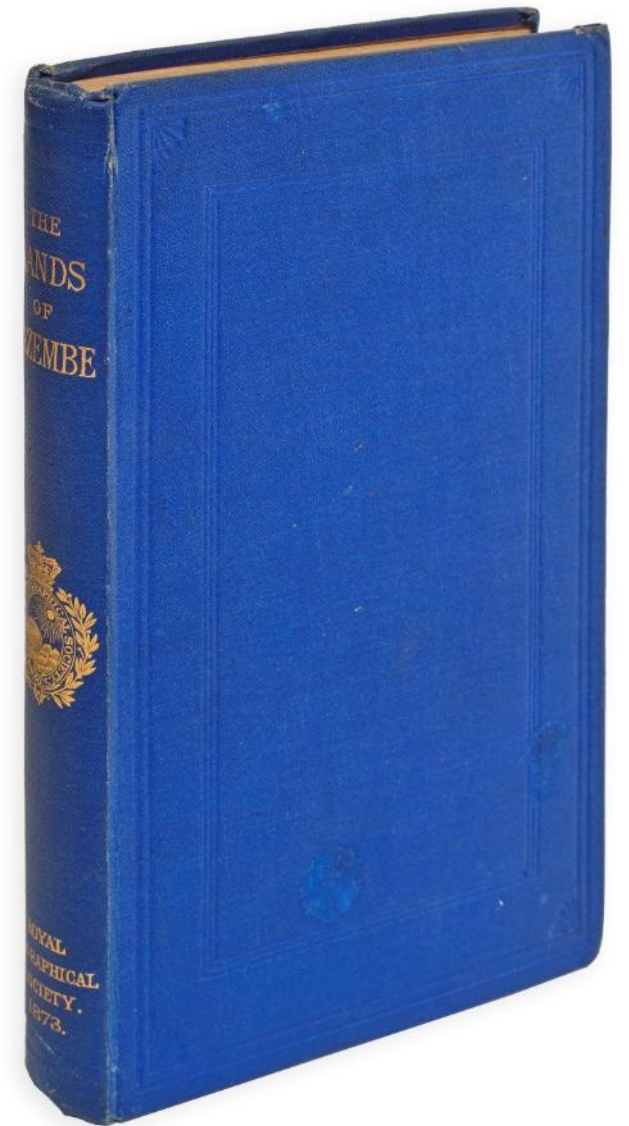
BURTON, Sir Richard Francis (editor and translator). The lands of Cazembe. Lacerda's journey to Cazembe in 1798. Translated and annotated by Captain R. F. Burton, F.R.G.S. Also journey of the Pombeiros P. J. Baptista and Amaro Josée, across Africa from Angola to Tette on the Zambeze. Translated by B. A. Beadle; and a résumé of the journey of Mm. Monteiro and Gamitto by Dr. C. T. Beke. London, William Clowes and Sons for John Murray ['Published by the Royal Geographical Society'], 1873.

8vo, pp. [viii], 271, [1 (imprint)], one folding lithographic map by W. & A.K. Johnston, with coastal outlines printed in blue, and routes added by hand in colours; tear on map, reinforced on verso; original blue cloth, boards panelled with blind rules and with blind-ruled borders with foliate cornerpieces, spine ruled in blind and lettered in gilt and blocked with the RGS crest in gilt, mid-brown endpapers; corners lightly bumped, slight marking, short crack on upper hinge, otherwise a very good copy in the original cloth.

£350

First edition. The publication of this volume was prompted by the interest 'excited by the recent letters of Dr. Livingstone concerning the country of the Cazembe and neighbouring regions of Central Africa' (p. [iii]), and the bulk of the work is comprised of Burton's edition of Francisco José Maria de Lacerda e Almeida's diaries, letters and memoranda relating to his expedition to Cazembe (or Kazembe) in 1798, together with supplementary material, which Burton also translated from the Portuguese. Burton's text (which occupies pp. 1-164 of the volume) was originally intended to be accompanied by two appendices: 'Notes on *How I Found Livingstone in Central Africa: Travels, Adventures and Discoveries*, by Henry M. Stanley' and 'Being a Rejoinder to the "Memoir on *The Lake Regions of East Africa Reviewed*, in Reply to Captain Burton's letter in the *Athenaeum*, No. 1899" by W.D. Cooley'. However, since they were of 'a controversial and critical nature' (Penzer), they were rejected by the Royal Geographical Society and then privately published by Burton as *Supplementary Papers to the Mtáwá Cazembe* (Trieste: 1873).

Casada 85; Hosken p. 34; Penzer pp. 89-90.



9. BOOK OF DRAWINGS

[CASTLE, James Charles.] [Book of drawings.] [Undated, not before 1932 but before 29 March 1965.]

4to (245 x 220 mm), 7 leaves consisting of re-used paper envelopes, each leaf bearing numerous images (about 118 in total) drawn using soot and saliva and surrounded by undulating lines in imitation of text; binding constructed from pieces of an old Kerr Mason packaging box stitched together in unorthodox fashion with string, the upper cover decorated with repeated horizontal and vertical lines.

£16,000

James Castle (1899–1977) was born in the small mountain town of Garden Valley, Idaho, to the local midwife and a postmaster who ran the community post office and general store from the living room of the family home. Mute and profoundly deaf from birth, and some think also autistic, Castle devoted his life to the creation of highly idiosyncratic drawings, books and three-dimensional constructions. Entirely self-taught, his graphic works were created using stove-soot mixed with saliva and applied with sharpened sticks and cotton wads.

A fine example of one of James Castle's books of drawings, made using found materials and containing a succession of characteristically enigmatic, often repetitive and sometimes haunting scenes or symbols. Many of the images in the present book have a decidedly religious flavour, some of them clearly deriving from icons or popular devotional imagery. Others have the feel of the halftone illustrations found in contemporary newspapers and magazines. Those images which are repeated seem to show the artist experimenting with different framing devices, and the presence throughout of wavy lines in imitation of text gives the impression of a continuous, if cryptic, narrative (as, of course, does the work's presentation in book form; whether Castle truly understood the concept of narrative should perhaps remain open to question, however).

As Castle's distinctive contribution to twentieth-century American art has been increasingly recognised in recent decades – he is currently the subject of an exhibition at the Smithsonian – many have been unable to resist the temptation to categorize or interpret his oeuvre. The circumstances of Castle's life have inevitably come to dominate the way in which we view his art, but it will never be unreasonable to regard his output as a sort of language in its own right, resistant to further interpretation.

It is thought that all Castle's surviving artworks date from after 1931, when he moved to Boise. The envelopes re-used to form the leaves of the present book all bear franking-marks from 1932, although this should not necessarily be taken as an indication of when the book was created.

Provenance: private English collection since it was purchased at a selling exhibition of Castle's works held at the California College of Arts and Crafts, Oakland, from 29 March to 24 April 1965; a flyer for the exhibition, a photograph of the artist and a three-page biography accompany the item.





STAGE
GENEVE



STAGE
GENEVE
M. P. H.



10. CHRISTMAS ANNUALS

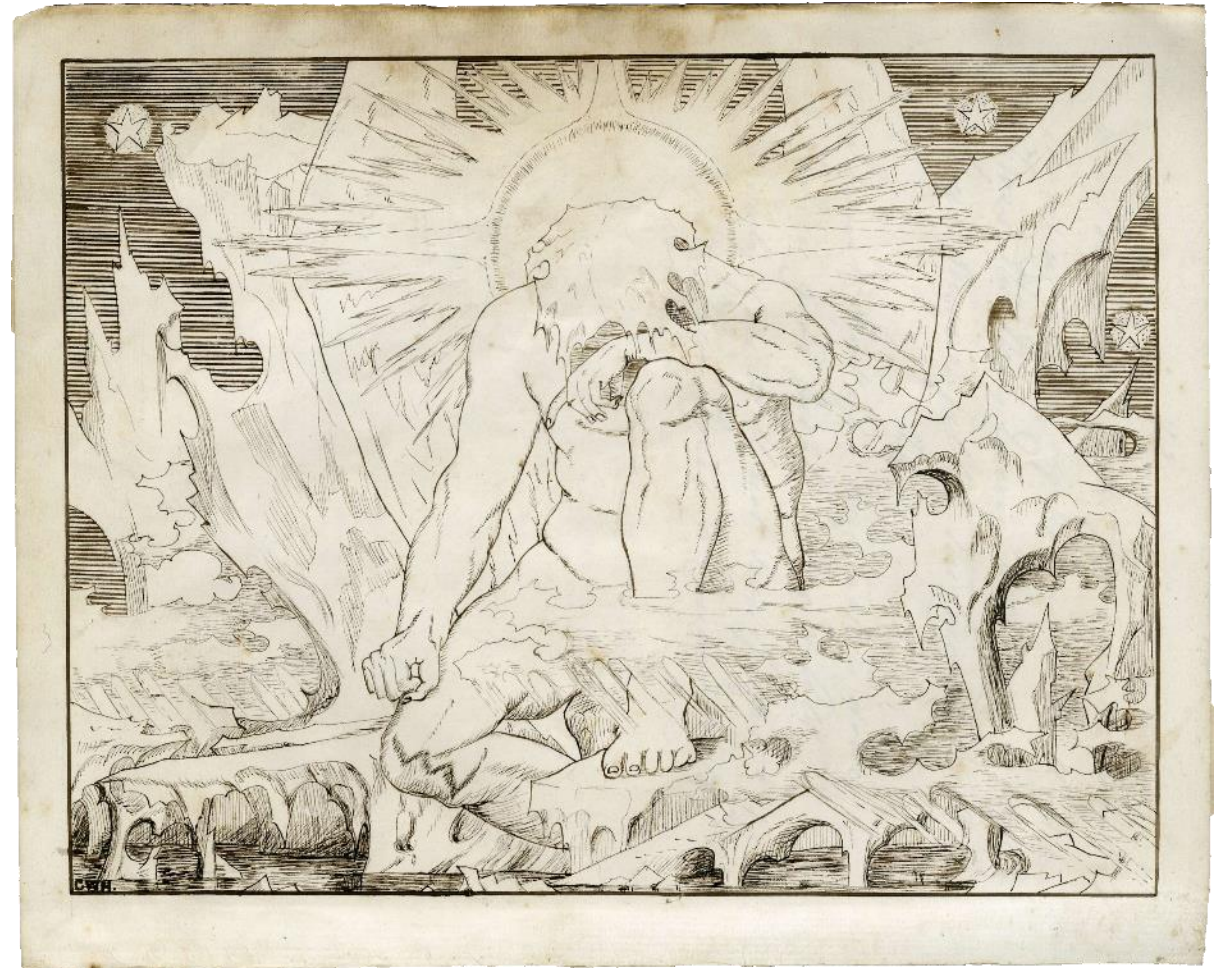
[CORNWALL INTEREST]. Young Truro. Three Christmas Annuals.
Truro, 1867, 1869 & 1870.

3 volumes, two 265 x 215mm, the other 238 x 190mm; pp. [4], 96; [2], 134; [8], 130; plus decorative hand-painted card covers and hand-drawn plates; manuscript text and illustrations in ink and watercolour, some decorative titles and text ornaments; generally very good condition in matching brown cloth; signature of Frederick John Pascoe of Polwhele Road Truro to the verso of one cover.

£1300

A diverse selection of material from the younger inhabitants of Truro, compiled annually by a process of editorial selection to produce a single fair copy of a Christmas annual which was then circulated to interested parties, including the contributors themselves, all of whom were encouraged to add in extra appropriate illustrations.

The content includes original stories, acrostics and riddles, as well as transcriptions of letters from South Africa, one of which includes an early albumen print of a young servant boy, Sam. Entertainment is the order of the day, with satirical drawings and humorous tales a-plenty. The artistic talent on show is considerable, with drawings in the style of William Blake and other notable illustrators.



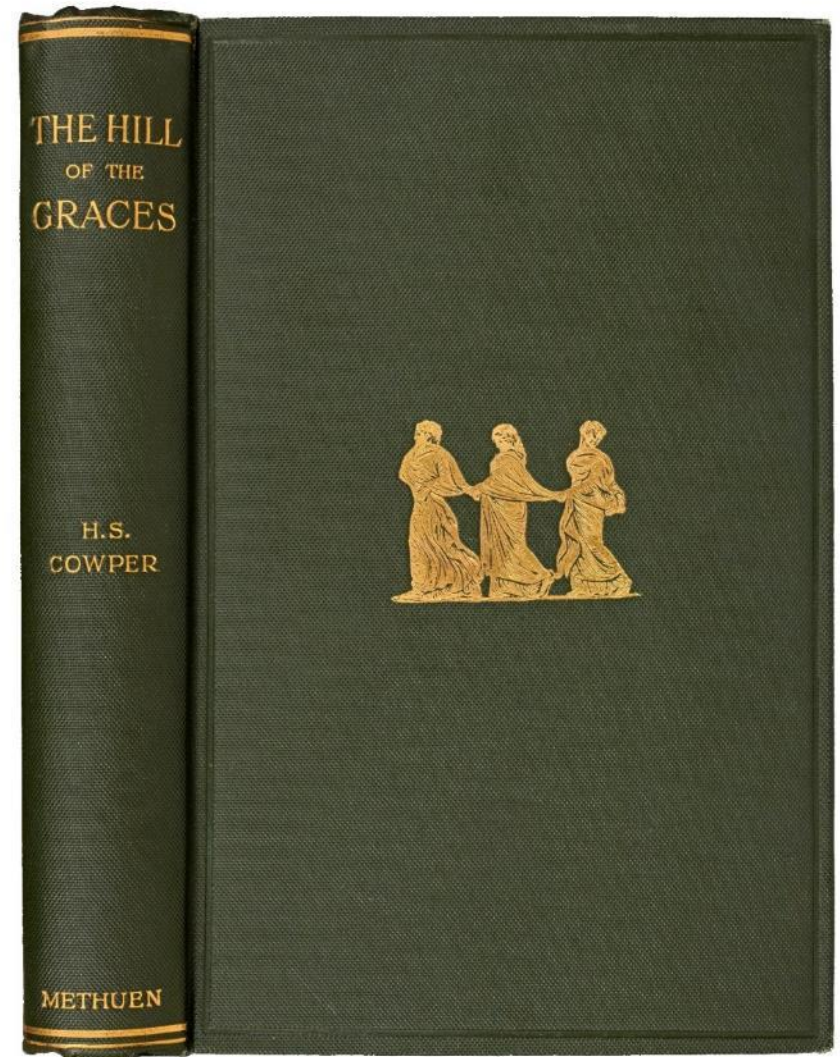
11. ARCHAEOLOGY IN THE OTTOMAN EMPIRE

COWPER, Henry Swainson. *The Hill of the Graces. A Record of Investigation among the Trilithons and Megalithic Sites of Tripoli.* London, Methuen & Co, '1897' [but circa 1901].

8vo, pp. [i]-xxii, [2], [1]-327, [1], [1]-48 (catalogue, dated November 1901 and unopened); half-tone photographic frontispiece, half-tone illustrations in the text, and 2 plans, one folding, and one folding lithographic map, with routes printed in red and the sea in blue; map with short, marginal tear; original green cloth, boards with blind-ruled borders, upper board with central gilt vignette, spine lettered and ruled in gilt; extremities very lightly rubbed, minimal spotting on endpapers, nonetheless a very good, bright copy.

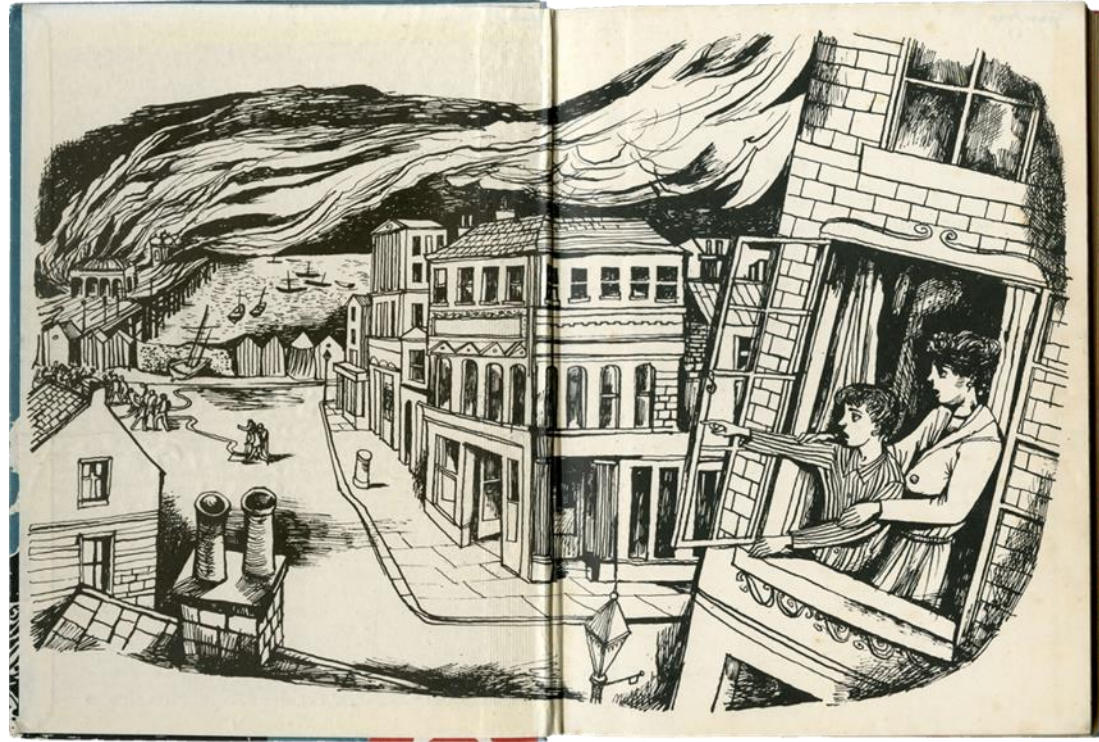
£200

First edition, early issue. Henry Swainson Cowper (1865-1941) travelled through Mesopotamia, Egypt, Tripoli (Barbary) and Asia Minor in the late nineteenth century, and published two accounts of his journeys: *Through Turkish Arabia* (1894) and the present work. Cowper explains in his preface that, 'The "Hill of the Graces" is principally the result of investigations carried on in Tripoli during two visits to that country, when I was fortunate enough to enjoy the hospitality of my friend, our present Consul-General in the Pashalik. During the spring months of 1895 and 1896, I made two short journeys through the districts called Gharian, Tarhuna, and M'salata; but since, as is well known, all European travel has been prohibited in the interior since 1880, I found it possible only to effect my purpose by announcing an intention of absenting myself from the capital for a few days' sport. The real object – equally harmless – which I had in view, was to gain some information concerning the ancient megalithic ruins, which were known to exist in the hill range, and which, I venture to say, the figures and plans in the following pages will show to be far more novel in character, as they are far greater in number, than has been hitherto suspected' (p. ix).



12. A SNAIL IN PARIS

CROSS, Odo, and (Francis) John MINTON. *The Snail that climbed the Eiffel Tower and other stories.* London, John Lehmann, 1947.



4to, (252 x 190 mm), pp. 86, with eight full-page colour plates, large monochrome vignettes within the text, and pictorial endpapers; a fine clean copy in the publisher's original quarter blue cloth with decorative paper boards, title gilt to spine on black ground, very slight wear to board edges.

£300

First edition. An appealingly literate collection of six stories, including an avian encounter with the ghost of Queen Victoria, and a rectory garden lady's snail's visit to her French counterparts, illustrated by noted illustrator John Minton.

John Minton and publisher John Lehmann were a well-known and flamboyant duo in literary circles, their constant association prompting many to believe they were a couple, though this was never the case. Odo Cross, an acquaintance of Ian Fleming, was a former Guards officer with a noted penchant for wearing his mother's pearls. The resulting compilation here bears witness to their considerable authorial and artistic talents.



13. LAURENCE OLIVIER'S NONESUCH DICKENS

DICKENS, Charles. *The Nonesuch Dickens. The Complete Works of Charles Dickens.* London, *The Nonesuch Press, 1937-38.*

8vo (255 x 158mm), 23 volumes and etched steel plate in box; uncut, volumes and box bound in original coloured full buckram by the Leighton-Straker Bookbinding Co., Ltd., gilt morocco lettering-pieces on spines, top edges gilt; a little light wear and occasional soiling, spines of a few volumes lightly sunned, Martin Chuzzlewit (supplied) sunned on spine and upper board with light wear to spine label; a very good set.

£9,500

Limited edition of 877, of which 66 sets were destroyed when a bomb hit the bindery in September 1940, so at most 811 complete sets survive (Dreyfus, *Nonesuch Press*, 108). The steel plate included with this set is number 605, 'Solemn reference is made to Mr. Bunsby' from *Dombey and Son* (Chapter 23, facing p.458), engraved by H. K. Browne ('Phiz'), with the typed letter of authenticity on Chapman & Hall headed paper, signed by Arthur Waugh.

Intended as a definitive edition of Dickens' works the Nonesuch Press edition was printed using the original steel plates and woodblocks created by Chapman & Hall for the illustrations in the first editions of the books. Each set of the works was accompanied by one of the original engraved plates or woodblocks, of which there were 877. The original steel-engraved plate in this set is by 'Phiz' (Hablot Knight Browne), who was Dickens' friend and the most highly regarded illustrator of his works. G. K. Chesterton once remarked, 'no other illustrator ever created the true Dickens characters with the precise and correct quantum of exaggeration. No other illustrator ever breathed the true Dickens atmosphere, in which clerks are clerks and yet at the same time elves' (from *ODNB*).



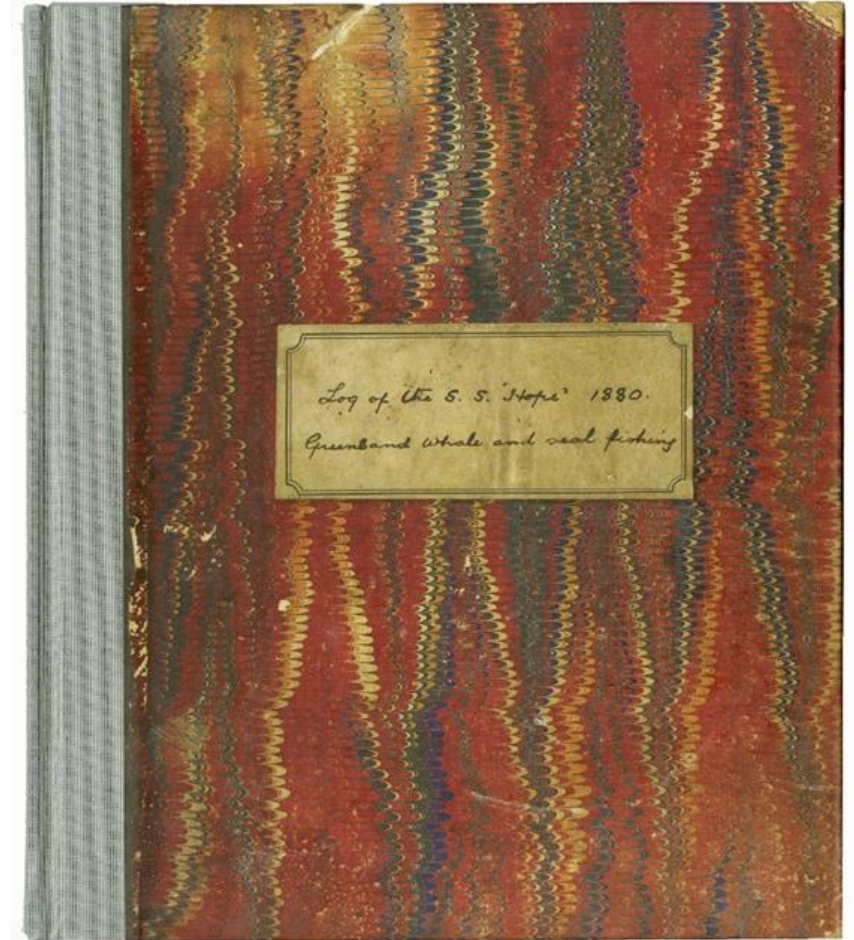
14. WHALING DIARY

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

4to (250 x 214mm), pp. [8 (half-title, frontispiece on verso, title, imprint and limitation statement on verso, contents, acknowledgments, map, portrait)], 368; full-page colour illustrations reproducing the bindings and manuscript of Conan Doyle's notebooks, illustrations and maps in the text; original cloth-backed boards, boards reproducing covers of original notebooks, spine lettered in gilt, printed endpapers, cloth slipcase decorated in gilt on upper panel; fine.

£200

First edition, no 51 of 150 copies, of Conan Doyle's log, recording his experiences as a young ship's surgeon aboard the Arctic whaler SS *Hope* on its voyage of 28 February to 11 August 1880. When Arthur Conan Doyle was a twenty-year old medical student at Edinburgh University, one of his fellow-students called Currie enlisted to serve as the surgeon on a whaling cruise to the Arctic. However, a last-minute change forced Currie to withdraw and find a replacement – and Doyle took up his position. The *Hope* sailed from Peterhead and quickly found itself in the Arctic, where Doyle assisted with the whaling as well as undertaking the surgeon's duties, although his lack of experience on the ice led to a number of accidents when he fell through thin sheets into the freezing sea and earned him the nickname 'The Great Northern Diver'. The experiences of the cruise remained with Doyle to the end of his life – indeed, the harsh life of the whalers provides a backdrop to some of the Sherlock Holmes stories, such as 'Black Peter' – and he would later recollect in his *Memories and Adventures* that, 'I went on board the whaler a big, straggling youth, I came off it a powerful, well-grown man' (Ware, Hertfordshire: 2007, p. 37). Doyle's two-volume manuscript log of the voyage remained in his family's possession until 2004, when it was sold at auction by Christie's London ('The Conan Doyle Collection', 19 May 2004, lot 5), and it is reproduced in a finely-printed colour facsimile here, followed by an annotated transcription, and four pieces by Conan Doyle inspired by his Arctic experiences: 'The Glamour of the Arctic', 'Life on a Greenland Whaler', 'The Captain of the "Pole-Star"' and 'The Adventure of Black Peter'.



Tuesday August 6th

Gave it up as a bad job and turned our head
for Holland. Heavy fog and rain with very little wind
Utterly beautiful weather. We are all dejected at having to turn
home with so scanty a cargo, but what can we do? We
ransacked the country and taken all we could get, but
this is an exceptionally unfavorable year owing to the
scarcity of last winter which has extended the Greenland
100 fms to the eastward, and behind the fishes feeding ground
made an impassable barrier. This is our whole game bag
for the season according to my reckoning

2 Greenland Whales

2400 Young seals

1200 Old seals

5 Polar bears

2 Narwhals

13 Bladder noses.

3 Hair rats

1 Island Falcon

2 Ground seals

2 King Eider ducks

2 Eider ducks

1 Boatwain

7 Reaches

23 Loons

1 Burgomaster

8 Snowbirds

3 Kittiwakes



Jampson and the Humpback whale

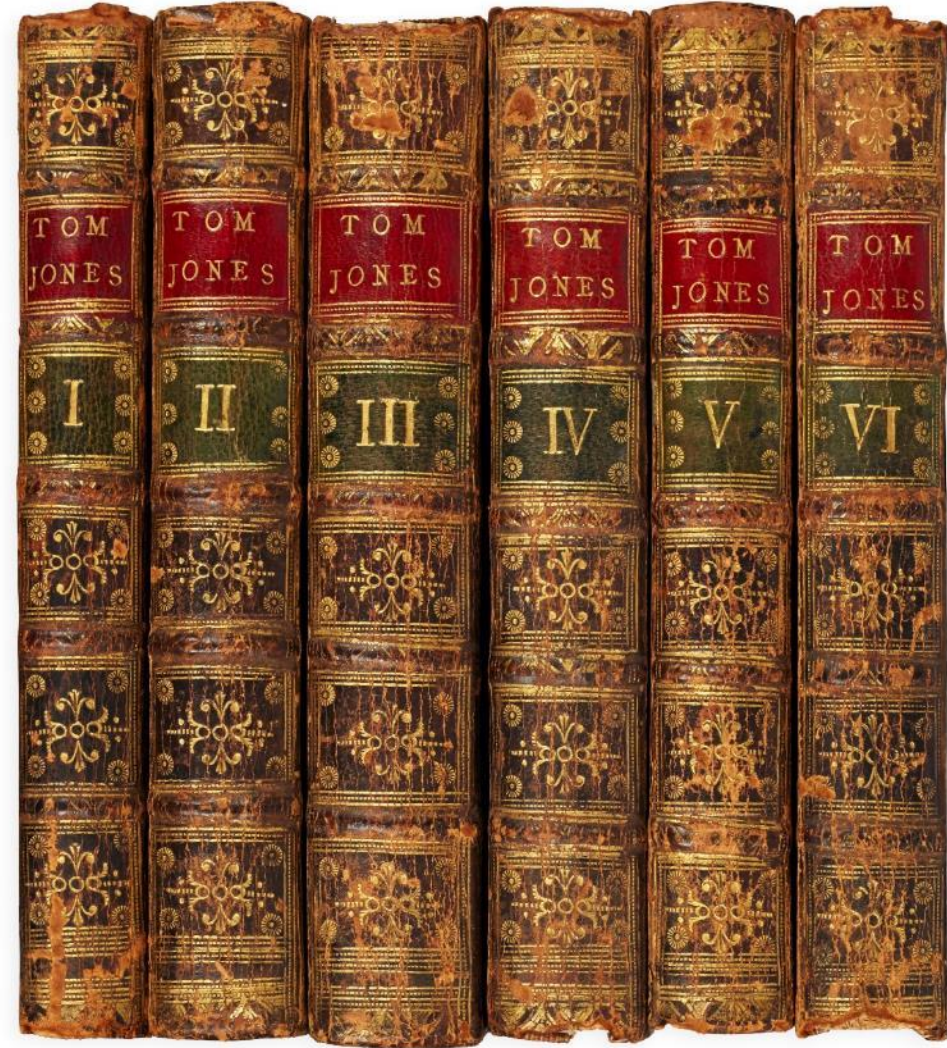
15. TOM JONES

FIELDING, Henry. *The History of Tom Jones, a Foundling.* In six Volumes ... London, Printed for A. Millar ... 1749.

6 vols., 12mo., occasional slight soiling or staining but a nice copy in contemporary sprinkled calf, a little rubbed, gilt fillet on covers, spines gilt within compartments, morocco labels, headbands chipped slightly; armorial bookplate of Sir Edmund Antrobus.

£1800

Second edition although not so designated, the errata corrected and the errata leaf in volume I omitted (the 'Contents' extended to c8 recto to fill the gap). The first edition (2000 copies) was almost completely subscribed before publication when this second edition (1500 copies) was ordered. Both editions were in circulation on 28 February, the date of publication.



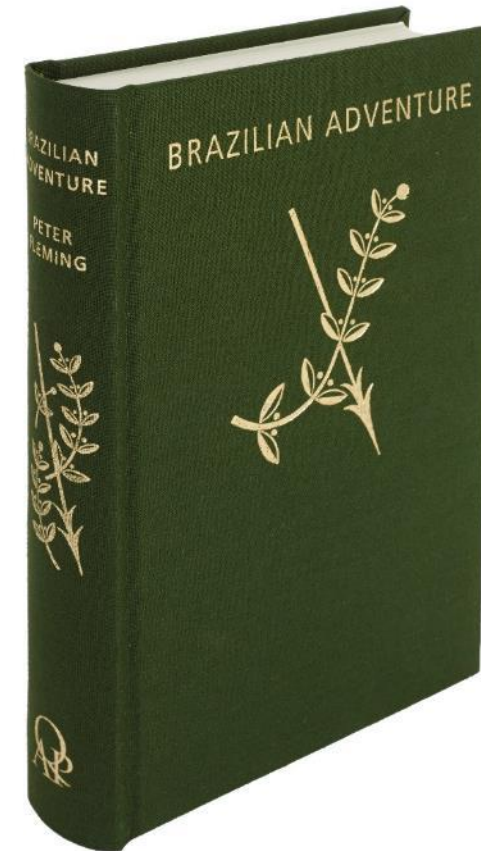
16. BRAZILIAN ADVENTURE

FLEMING, Peter. *Brazilian Adventure.* London, Queen Anne Press, 2010.

8vo (210 x 132mm), pp. 364, [4 (blank ll., the last with limitation slip tipped onto recto)]; half-tone portrait frontispiece, 8 half-tone plates with illustrations recto-and-verso, illustrations in the text; original green cloth, upper board and spine lettered and decorated in gilt in the style of the first edition binding, map endpapers; fine.

£125

First edition thus, no. 120 of 150 copies. 'In April 1932 Fleming answered an advertisement in the agony column of *The Times*, which led him to take part in a crack-brained and amateurish expedition to the hinterland of Brazil, ostensibly to look for Colonel P.H. Fawcett, a missing explorer. Fleming persuaded *The Times* to appoint him their unpaid special correspondent. This mixture of farce, excitement, discomfort, and danger achieved nothing except to provide him with the subject matter for his first book, *Brazilian Adventure*, published in August 1933. In it he blew sky-high the excessive reverence and solemnity with which travel books had hitherto been treated, mocking the dangers and himself with infectious humour. People could not believe that a story of true adventure could be so funny, and the book had immense success at home and in America' (ODNB). This new edition – limited to 150 copies – was published by the Queen Anne Press (of which the author's brother Ian Fleming was once Managing Director, and Peter Fleming's daughter Kate Grimond and nephew Fergus Fleming now manage), and was edited by Kate Grimond who wrote a new introduction for it (pp. [5]-[6]). The text 'is taken from a first edition that belonged to Peter Fleming and in which he had made hand-written corrections. These amendments have been incorporated. Some new photographs are included taken from Fleming's album of the expedition' (p. [6]).



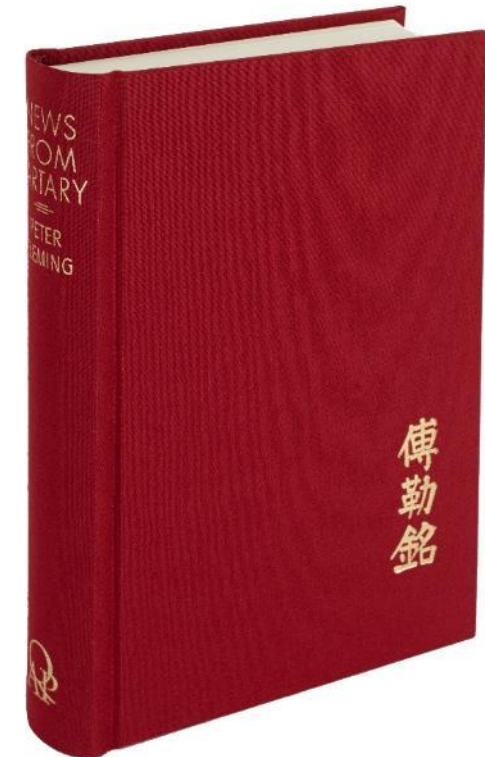
17. FROM BEIJING TO SRINAGAR

FLEMING, Peter. *News from Tartary: A Journey from Peking to Kashmir.* London, Queen Anne Press, 2010.

8vo (209 x 133mm), pp. 382, [2 (blank l.)]; half-tone portrait frontispiece, 16 half-tone plates with illustrations recto-and-verso, and one full-page map in the text; original red cloth, upper board and spine lettered and decorated in gilt in the style of the first edition binding, colour-printed map endpapers; fine.
£125

First edition thus, no. 120 of 150 copies. Fleming had first travelled to China in 1931 and returned in 1933 as the Special Correspondent of *The Times*, to cover the war between the nationalists and the communists. In autumn 1934, Fleming set off for the Far East with a far-ranging commission from *The Times*. After a brief shooting trip with friends in the Caucasus he travelled on to Harbin in Manchuria, where by chance he met the Swiss traveller Ella (Kini) Maillart. It transpired that they both wanted to walk and ride from China to India, and though they both preferred to travel alone, they agreed to join forces. This epic journey of some 3500 miles on foot or ponies, through the remote province of Sinkiang (Xinjiang), with many dangers, hardships, and hold-ups, took them seven months, from February to September 1935. This, the most arduous of Fleming's long journeys, he chronicled in fourteen long articles in *The Times* and later in his book *News from Tartary* (*loc. cit.*). This new edition -- limited to 150 copies -- was published by the Queen Anne Press (of which Peter Fleming's brother Ian Fleming was once Managing Director and is now managed by his daughter Kate Grimond and his nephew Fergus Fleming) and was edited by Kate Grimond who wrote a new introduction for it (pp. [5]-[6]). The frontispiece portrait of Fleming and Maillart was not included in the first edition, and the photographs have been reproduced anew from the original negatives.

Cf. Yakushi F103a (1st ed.).



18. CHINA'S FIGHT FOR TARIFF AUTONOMY

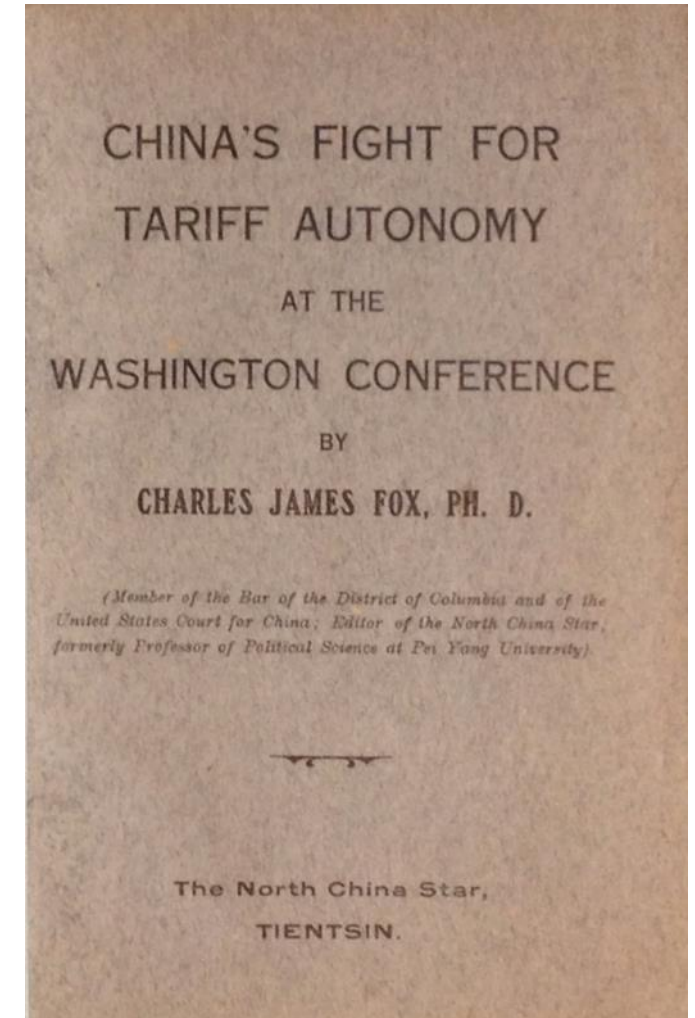
FOX, Charles James. *China's Fight for Tariff Autonomy at the Washington Conference. Tianjin, The North China Star, [circa 1925].*

8vo, pp. [2], [ii], 81, [1]; printed in double columns; tailpieces; lightly browned; 20th-century pebble-grained green cloth, upper board lettered in gilt, original printed upper and lower wrappers bound in; extremities very lightly rubbed, otherwise a very good copy; *provenance*: manuscript corrections in ink or pencil on pp. 1, 6, and 22.

£250

First edition. The Treaty of Nanking (1842) established the principle that Chinese tariffs on imports and exports should be agreed between China and its western trading partners. This led to separate trade agreements between China and the European nations and America, which generally stipulated that import and export tariffs should be set at 5%, and these tariffs could not be increased without the consent of China's trading partners. The Washington Conference of 1921-1922 spawned the 'Nine-Power Treaty', between the United States, Britain, Japan, France, Italy, the Netherlands, Portugal, Belgium, and China, which restated the principles of the American 'Open Door' policy, confirmed China's sovereignty and territorial integrity, and confirmed equal commercial rights for the nations that traded with China. In turn, this treaty led to the establishment of an international commission in Washington in 1922 to examine Chinese tariff policies, which was to be followed shortly afterwards by a conference on tariffs in China. However, delaying tactics and obfuscation by the European nations led to an interval of years rather than months between the commission and the conference, with the result that it only took place in 1925 – and then failed to resolve the problem. Eventually, in 1928, the Sino-American Treaty stated explicitly that America recognised China's right to tariff autonomy, which led to the conclusion of similar treaties with China's other European trading partners by the end of that year.

Fox, formerly Professor of Political Science at Pei Yang University and then Editor of the *North China Star* newspaper, wrote *China's Fight for Tariff Autonomy* in support of Chinese tariff autonomy, and published it under his newspaper's imprint. Perhaps due to its slight form and the cheap materials used for its production, *China's Fight for Tariff Autonomy* is a scarce work; no copy can be traced in the UK via COPAC (although WorldCat locates copies in the United States, Germany, France, China, and Taiwan), and it is rarely found in commerce.



19. THEATRICAL COSTUME DESIGN

FRITZMANN, Hugo. [Theatrical and Operatic costume designs]. Austria, c. 1860.

30 watercolour drawings with pencil underdrawings; each approximately 160 x 110mm, all but four mounted on card; uniform light toning, still fine; preserved in a later slipcase.

£650

An array of designs for costumes from sailors and servants to elegant gentlemen and servants. The collection includes seven designs for female characters, including Carmen and Mercedes, hinting at a performance of Bizet's *Carmen*.



20. RIDDLES, CHARADES, CONUNDRUMS

HOME AMUSEMENTS; a choice Collection of Riddles, Charades, Rebuses, Conundrums, Parlour Games, and Forfeits. By Peter Puzzlewell, esq. of Rebus Hall ... London, Grant and Griffith. [c.1850].

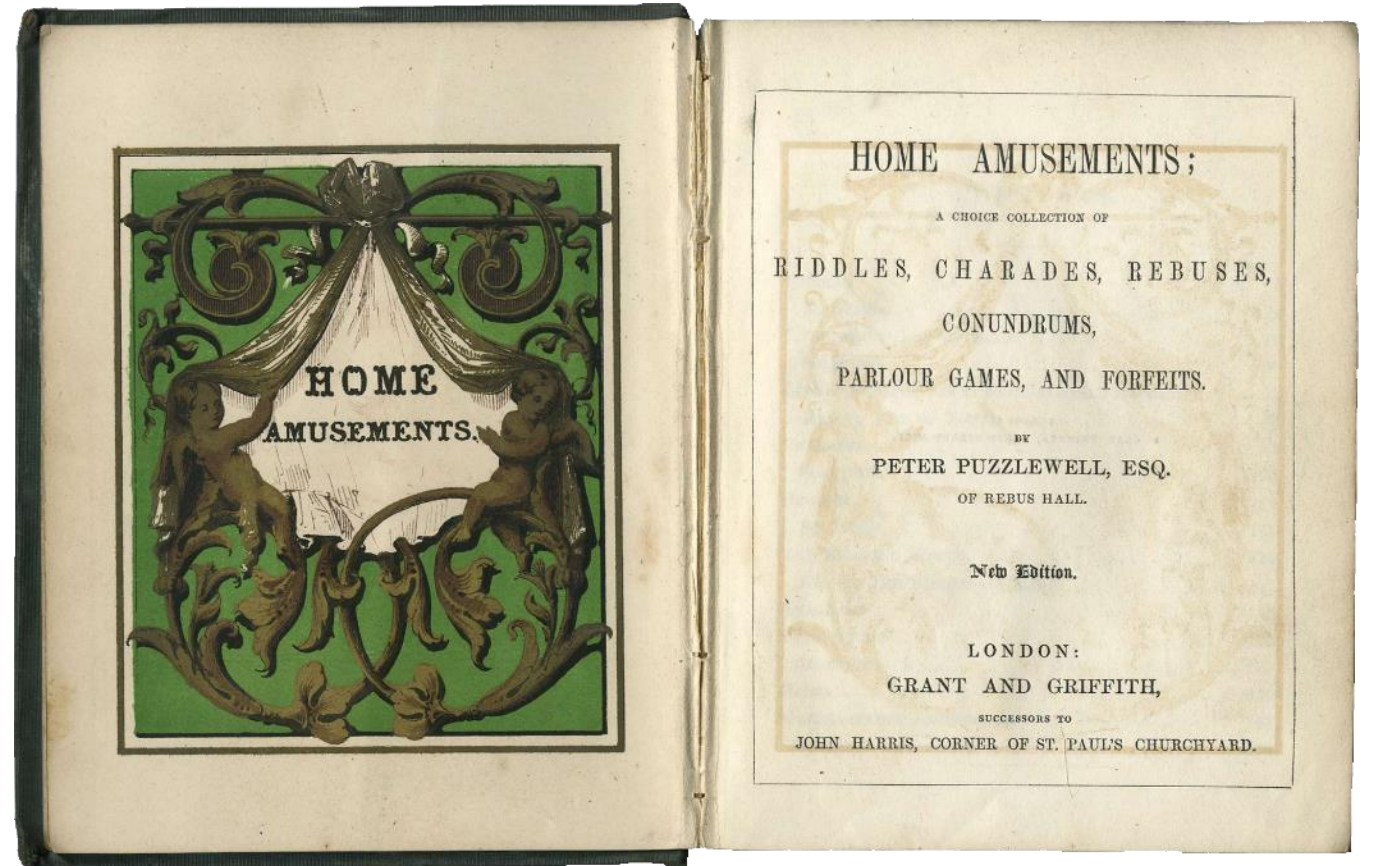
Squareish 12mo., [4], 188, [16 adverts], with a lithograph frontispiece painted in black, green, and gold; a very good copy in the publisher's green cloth, gilt, two small chips to spine.

£125

'New edition' (first published in three parts 1792-6), the riddles are fiendish:

I'm a very good thing of moderate size,
My heart many curious materials supplies;
But men are so cruel, I'm thrash'd and I'm beat,
Till I give up my offspring for mortals to eat.

The answer is 'walnut tree'. The book also contains instructions for parlour games and forfeits.



21. RUSSO-TURKISH WAR

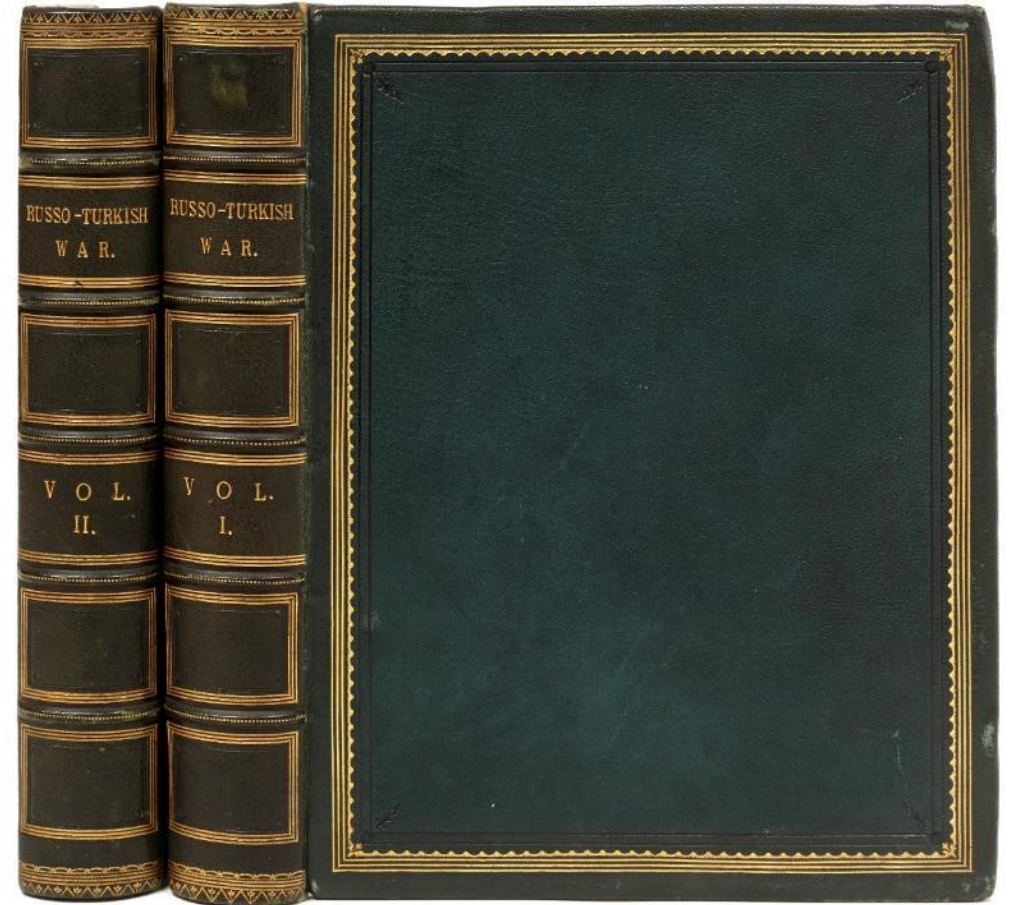
HOZIER, Sir Henry Montague, editor. *The Russo-Turkish War: Including an Account of the Rise and Decline of the Ottoman Power, and the History of the Eastern Question.* London, William Mackenzie, [circa 1880].

2 volumes, 4to, pp. I: [2], ii, [2], [1]-480; II: [2], ii, [481]-954; engraved portrait frontispieces, 22 engraved plates, 2 double-page lithographic maps printed in colours and finished by hand in colours, 6 lithographic maps, 4 double-page, letterpress tables in the text; some very light browning and some light offsetting from plates onto text; contemporary full green hard-grain morocco, boards with borders of gilt fillets and rolls enclosing blind rules, cornerpieces in blind, spines gilt in compartments, lettered directly in 2, the others panelled in gilt and blind, turn-ins roll-tooled in gilt, marbled endpapers, all edges gilt, purple silk markers (one detached from volume, both with sections separated); spines slightly darkened, lightly rubbed, extremities slightly bumped, nonetheless a very good, handsomely-bound set.

£400

First edition in book form. Throughout his life the soldier and author Hozier (1838-1907) published on military subjects and, as the ODNB comments, 'His reputation as a highly educated modern soldier with an authoritative knowledge of strategy and technology was strengthened by his military writings'. Blackmer describes *The Russo-Turkish War* as 'a comprehensive study', and the text provides a history of the Ottoman and Russian empires, and a history of the conflicts and political tensions in Europe and the Middle East, which formed the context of a series of wars between Russia and the Ottoman Empire and culminated in the Russo-Turkish War 1877-1878.

Atabey 597 (calling for 31 maps and plates); Blackmer 841



22. HYMNI



[HYMNI]. *Expositio hymnorum cum notabili co[m]mento. Delft, Christian Snellaert, 11 August 1496.*

4to, ff. [78]; with a large woodcut to the title-page showing St Bernard of Clairvaux and his disciples, text in gothic type, with the *expositio* in smaller type around the text of the hymns, first page with red initial and paragraph marks touched in red ink; skilful repair to the upper margin of the first leaf, occasional very light marginal soiling, but a very good, crisp, unwashed copy in modern stiff vellum filleted in gilt, gilt morocco labels on spine.

£4500

Very scarce, only incunable Delft edition of the most important of medieval hymn commentaries, which, 'lying as it does between extremes in medieval exegesis, gives a fair indication of what the average late fifteenth-century reader of such material wanted to know ... There was obviously a good sale for hymn-books and for our allegorising commentary ... One clue about their public is provided by the title-page of some of the German editions of the *Expositio hymnorum* which advertise its usefulness to preachers wishing to use the appropriate hymns as a source for the sermons for saints' days, and indeed parts of the commentary are couched in a style of address already suitable for a homily' (A. Moss, 'Latin liturgical hymns and their early printing history, 1470-1520', in *Humanistica Lovaniensia*, VXXXVI, pp. 117-118).

Our particular version of this fundamental text is that classified as Q by Gneuss (*Hymnar und Hymnen im englischen Mittelalter*). Gneuss finds that a handful of German printers produced this version in the last decade of the century, while our edition was the only one to be produced in the Netherlands, or outside Germany at all. The identification of Bernard of Clairvaux as the figure in the woodcut has been persuasively argued by C.H.C.M. Kok in *De houtsneden in de incunabelen van de Lage Landen 1475-1500*, Amsterdam, 1994.

BMC IX, 525; Bod-inc E-074; GW n0398; Goff E-155 (2 copies); Hain 2379; ISTC ie00155000; Petegree 12019; Polain 1444. 3 UK locations (BL, Cambridge and Bodley), 2 copies in the US (Brown Univ., Huntington), only a handful elsewhere.

Expolitiō hymnorum

plures. i. mundos ab omni peccato (sibi). i. ad honorem suū. et hoc sic (loquatur nihil subdolum). i. nihil deceptorium (et nihil volumus obicium). i. nullū cogitemus peccatum. **Tunc ibi**. **Sic tōra** ec. **Tota dies** ec. i. totum tempus vite nostre (decurrat sic) scz non loquēdo subdolum (nec lingua mendax sit). i. non dicat mendacium (nec manus peccent). i. non faciant aliquid mali (nec oculi lubrici peccēt) scz non videndo illicita. (nec nora). i. culpa corruptionis (inquinet) vel polluat (corpus) nostrū. **Tunc ibi**. **Speculator** astat. **Et nolite peccare**. quia (speculator) id est dominus (astat) id est prospicit (nos deus) id est de celo (omnibus diebus) id est quotidie. qz pro et (et prospicit). i. a longe videt (nostros actus). i. nostra opera (a prima luce) id est a natiuitate. et (vsqz in vespertum) id est vsqz ad finem vite nostre.

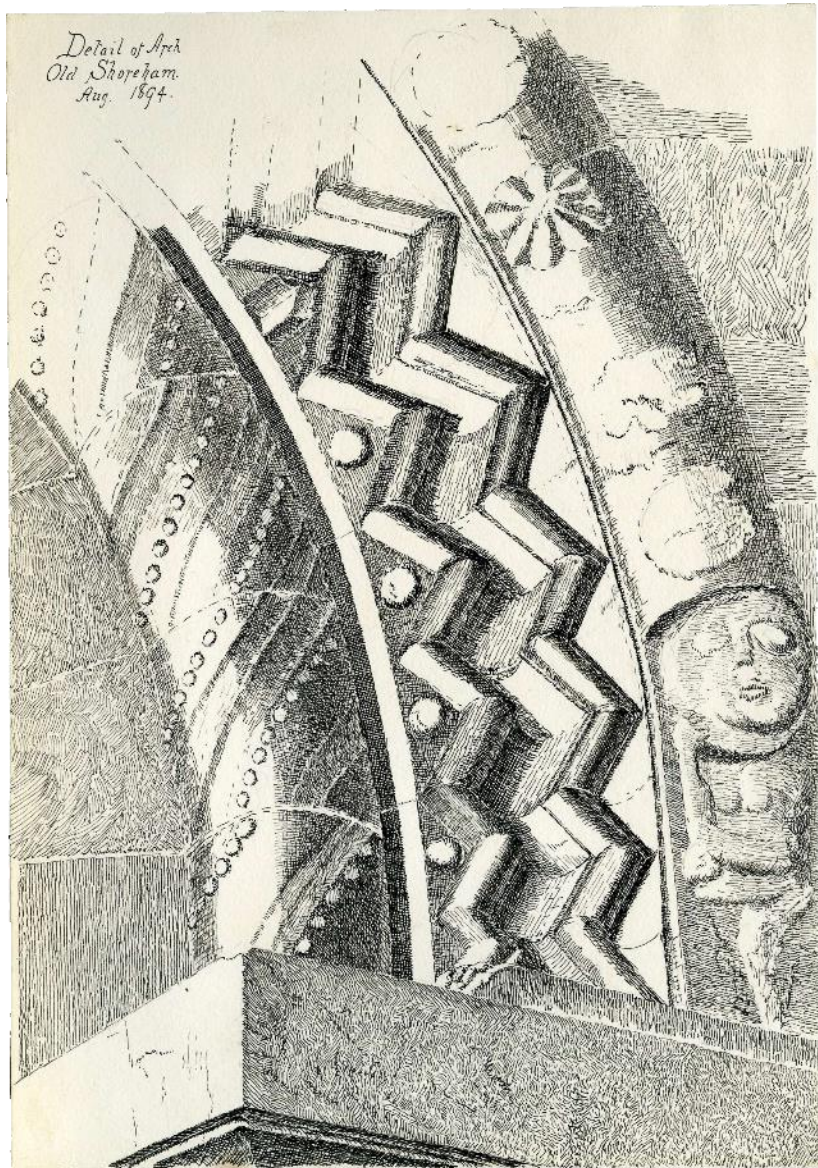
Agne deus ec. **In hoc hymno** ostinet opus qd deus fecit in quinto die. quia tunc creauit pisces et aues ex aqua. et ipoz que ex aquis cit misit ptem gurgiti. i. mari. i. pisces. et ptem leuauit in acra. i. aues. **Leuauit** quoqz cete grandia benedixitqz eis dicens **Orate et multiplicamini** et replete aqs maris. auesqz multiplicentur sup terram. et sic pisces et aues orti sunt ex aqua. sed quia aues non comedunt omnitempe sicut pisces qd ideo fit quia aues per coitum generantur sicut et nos. qd non est in piscibus. **Del** quia aues sunt calidioris nature qz pisces. **Intendit** etiā autor rogare deū. vt nos qui lumen ablati et mundati in sacro baptisinate ab originali crimine. sic seruet nos vt nesciamus lapsus criminū. et vt dyabolus non deprimat nos p criminalia peccata. et hoc est qd dicit **Deus magne potentie**. i. potestatis (qui remittit genus). i. pisces et aues. genus dico. (ortum ex aquis) baptisimatis (sed ptem gurgiti) id est mari scz inferno. vt pisces. i. malos homines. et (leuas) id est subleuas partim in acra. i. in regnum celoz. vt aues. i. bonos homines. quasi diceret sicut in aere aues collocauit. ita in celo homines sanctos disposuit. **Tunc ibi**. **Diuersa lymphis** ec. **O tu deus** (impauens) id est submersus (diuersa) id est deorsum mersa vt pisces. i. malos homines (lympis) id est aquis infernalibus (et irrogans) id est subleuas (subiecta)

Per totum annum xiii.

id est sursum vecta vt aues id est bonos homines (collo) id est capite (pedita) id est orta (vna stirpe) id est vno baptisinate renati (rapiant) id est accipiant (diuersa loca). i. distinctas mansiones. scz aere et aqua. i. vitam eternam vel eternam damnationem. **Del** (diuersa loca). i. varia habitacula in celo. quia mansiones multe sunt in regno celoz iuxta distinctos gradus beatorū. qz quilibet sanctorū hominum specialē habet locū vel gradū leticie in celo iuxta bona opera sua. q̄ fecit in hoc mūdo. **Tunc ibi**. **Largire cunctis** **Et tu qui omnia fecisti** (largire) id est tribue (cunctis seruulis). i. omnibus famulis tuis (nescire). i. non sentire (lapsus criminū). i. casus peccatorum. que dimissa sūt in baptisimo quos seruulos vnda) id est effusio (sanguinis tui mūdāt). i. lauat a peccatis (nec) pro et non (et largire seruulos tuos non ferre). i. non pati (redium mortis). i. pnam dyaboli. **Tunc ibi**. **Ut culpa** **Ad hoc largire** (vt culpa). i. graue peccatum (non deprimat) id est nō aggrauet vel arguat (vltimū) supple cristianum (et iactantia) id est supbia de bonis (non leuet). i. non extollat (vltimū. et mens) id est anima (elisa) i. lesa a peccato (non concidat) id est non incidat in desperationē (nec) pro et non (mens eleuata) id est inflata per superbiam (corruat). i. cadat supple in eternam damnationem.

Trinitatis. **In hoc hymno** autor nos hortat de somno surgere. et medelam victoz q̄rere. **Intendit** etiā in hoc hymno ipam trinitatem laudare vel inuocare. per quā mūdus regitur. vt impleat nos suo lumine. vt de quo peccauimus fraude demonū. ip̄e xps abslergat celit? i. de celo. et hoc est qd dicit **O tu vnitas**. i. o sancte spiritus qui pcedis a patre et filio (trinitatis) scz psonaz (qui regis). i. gubernas (potentur). i. potentia tua (orbem). i. mundum (attende cātica laudū). i. hymnoz (q̄) est cātica nos (excubātes). i. vigilantes (pallimus). i. cātam. **Tunc ibi** **Am lectulo**. **Mos** (surgimus iā lectulo). i. ex desidia. **Lectus** em dicitur ab electis et mollib? herbis sup quas antiqui req̄secebāt (quieto tpe noctis) et ad qd (vt flagitemus). i. rogem? (a te medelā cum vulnere). i. pctōuz

23. CARVINGS



JACKSON, Edgar Stanway. Carvings. 1893-1901.

Folio, (328 x 260mm); [1 l. contents], 58 full-page pen and ink drawings laid in; very good and clean in contemporary quarter roan with pebble-grained cloth, title and authorial monogram gilt to upper board, extremities worn.

£550

An album of attractive pen and ink drawings of details of ecclesiastical carvings, predominantly English, though with a brief foray to Rouen and Notre Dame. With contributions from Hertfordshire, Cambridgeshire, Surrey, Sussex, Oxfordshire, Somerset, Wiltshire, Sussex, including the very handsome Shoreham churches, Dorset (Christchurch priory), Jackson also takes in London, with a number of detailed architectural drawings of St Saviour's, Southwark i.e. Southwark Cathedral, and the Royal Foundation of St Katharine, while it was briefly located in Regent's Park before being relocated back to its native East.



Executed in a detailed yet amateurish style, subjects include columns and fonts, alms boxes, windows, roundels, pediments, and capitals. Unusually for a collection of this nature, all of the churches pictured are still standing, making it possible to follow in Jackson's footsteps.

Alongside his artistic pursuits, Edgar Stanway Jackson was a published author and poet.

24. ENGRAVINGS OF DAVID JONES

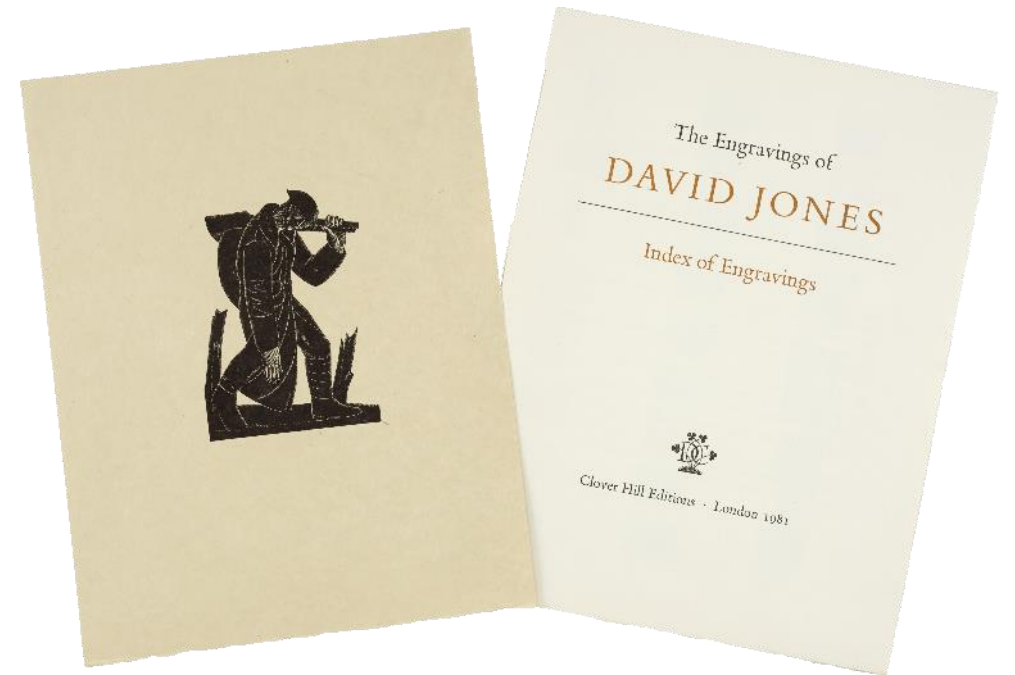
JONES, David Michael (artist). *The Engravings of David Jones.* London, Call Printers for Clover Hill Editions, 1981.

4to (309 x 235mm), pp. [8 ('Index of Engravings' title printed in bistre and black with 'DC' publisher's device, colophon on verso, illustrated index of prints)], in self-wrappers; 96 loose plates on *japon* bearing 74 wood-engravings printed from the original wood-blocks by Will Carter at the Rampant Lions Press, one printed in red and black, and 66 wood-engravings, copper-engravings and dry-points printed by offset by Adrian Lack, some printed in bistre, blue, or green inks, nos 91-94 retaining tissue guards, all by Jones and Eric Gill after Jones; 9 copper-engraved plates and one dry-point plate printed in green and bistre inks on hand-made paper by l'Atelier Georges Leblanc and Bernard Cook from the original copper plates by and after Jones, all contained in a card *chemise* titled in bistre on the upper panel; the index, plates on *japon* and hand-made paper all within the original solander box, lettered in gilt on the spine; **a fine set.**

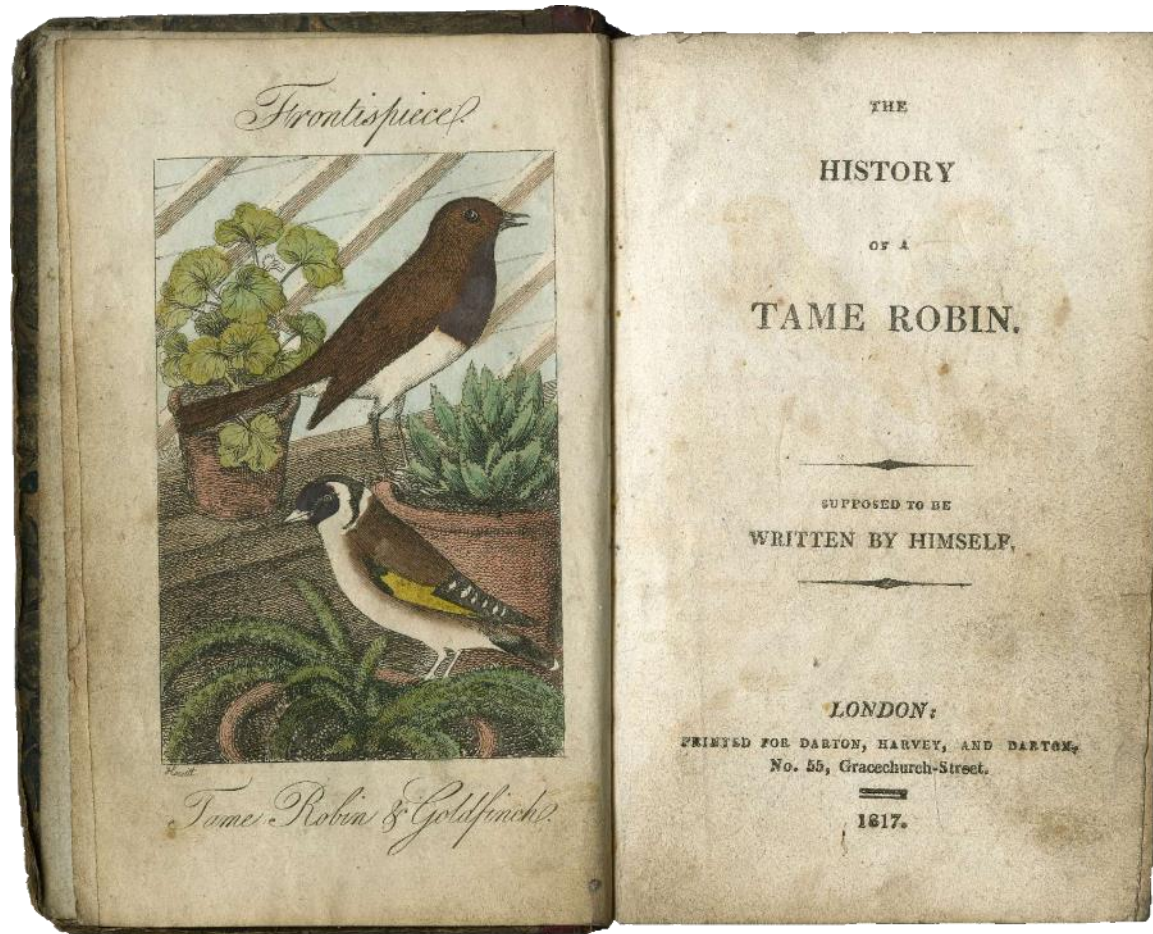
£950

No. lii of 75 portfolios. Called 'the Catholic Blake of the twentieth century' (*Firmly I Believe and Truly: The Spiritual Tradition of Catholic England*, ed. Saward (Oxford, 2011), p. 652), David Jones was a painter, draughtsman, printmaker, illustrator, and poet. His work was largely influenced by two experiences: firstly, his time spent serving on the Western Front during the First World War, an event which he regarded as epic and imbued with religious, moral and mythic overtones, in which Divine Grace manifested a continual presence; and secondly, his conversion to Roman Catholicism in 1921. It was through his conversion that Jones came into contact with the sculptor Eric Gill and joined his Guild of St Joseph and St Dominic in Ditchling. Having learnt the art of engraving with the Guild, Jones achieved considerable success as an illustrator, and, as time went on, he developed his style of watercolour painting and what he liked to call 'painted inscriptions'.

Douglas Cleverdon published *The Engravings of David Jones: A Survey* in an edition of 446 copies in 1981, and this portfolio of loose engravings with an accompanying letterpress index designed by Sebastian Carter was issued separately in an edition of 75 sets to accompany it. Since some of the portfolios have been split up during the last thirty years, the number of complete sets that survives is rather smaller than the limitation might suggest.



25. HISTORY OF A ROBIN



[KEENE, Marian]. The History of a tame Robin. Supposed to be written by Himself. London, Printed for Darton, Harvey, and Darton ... 1817.

12mo., pp. [2], 153, [1]; slightly dusty, with an engraved frontispiece, neatly coloured by a contemporary hand; some light foxing, but a good copy in the publisher's original quarter red roan and marbled boards; boards and spine somewhat rubbed.

£325

First and only edition. The tame Robin recalls a life of adventure enriched by human and avian friendships. A childhood spent in a school-room helped him attain 'a sufficient knowledge of literature to relate my adventures'. His life, though happy, is not without its vicissitudes: he loses a close friend, Goldey the goldfinch, to a bird of prey and spends a disconcerting time in the ownership of a spoilt child who starves sparrows to death.

This is the only known work by Marion Keene.

Darton G533

26. TREASURE ISLAND



A Mangrove Swamp.

KINGSLEY, Charles. *At Last: a Christmas in the West Indies ... with Illustrations.* In two Volumes ... London and New York, Macmillan and Co. 1871.

2 vols., 8vo., pp. xii, 316, [4, ads]; x, 315, [5, ads]; with a frontispiece in each volume (with tissue guards) and numerous illustrations in the text, some full-page; shaken, but a good copy in the original bright green pebble-grain cloth, blocked in gold with a Caribbean scene, rubbed, rear joint of volume II frayed; signatures to half-titles of Arthur Gordon of Ellon, with his bookplate.

£225

First edition of the work that inspired Stevenson's *Treasure Island*, an enthusiastic account of Kingsley's journey to the Caribbean in 1869-70. According to Stevenson, (letters to Sidney Colvin, July 1884), '*Treasure Island* came out of Kingsley's *At Last*, where I got the Dead Man's Chest – and that was the seed'.

At Last is dedicated to the distinguished diplomat and colonial governor Sir Arthur Gordon. His namesake Arthur Gordon of Ellon was a cousin once removed, but from an illegitimate branch of the family.

Wolff 3806.

27. BEAUX' STRATAGEM

LABOUREUR, Jean-Emile (illustrator) and George FARQUHAR. *The Beaux' Stratagem. A Comedy ... with ... an Introduction by Bonamy Dobrée. Bristol and New York, The Country Life Press, Garden City, New York for Douglas Cleverdon and Doubleday, Doran & Company, Inc., 1928.*

12mo (203 x 112mm). pp. xxv, [1 (blank)], 132, [2 (blank l.)]; copper-engraved frontispiece and 5 copper-engraved plates printed on light-blue stock and retaining printed tissue-guards, and copper-engraved title-vignette, all by and after Laboureur and printed by A. & M. Vernant, Paris, one full-page facsimile illustration; original green silk over boards, spine lettered in gilt; spine and edges of boards a little faded (as often), extremities very lightly rubbed, otherwise a fine copy.

£250

First edition illustrated by Laboureur, limited to 527 copies, this no. 494 of 450 copies on antique wove paper. This edition is based on the first edition of 1707, with only minor changes to the typography and the correction of obvious errors.

S. Laboureur, 'Catalogue complet de l'oeuvre de Jean-Émile Laboureur' (Neuchâtel: 1989-1991), II ('Livres illustrés'), no. 344; Ransom p. 235.



28. LAWRENCE AND ARCHAEOLOGY

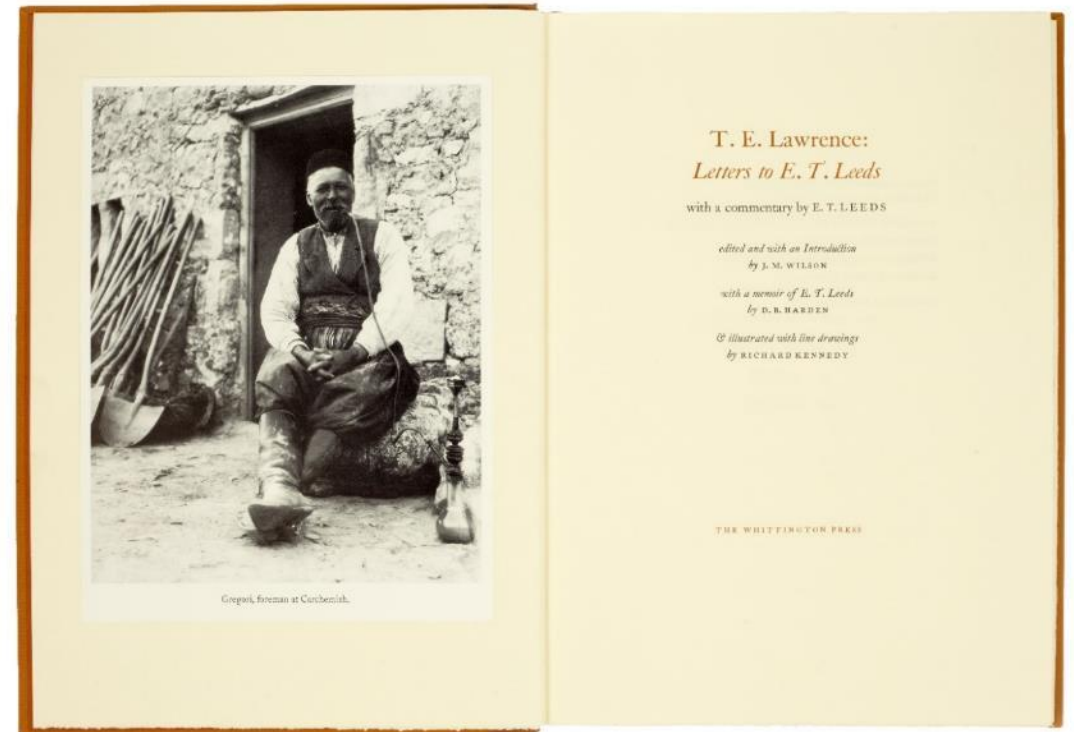
LAWRENCE, Thomas Edward. *Letters to E.T. Leeds, with a Commentary by E.T. Leeds. Edited and with an Introduction by J.M. Wilson with a Memoir of E.T. Leeds by D.B. Harden & Illustrated with Line Drawings by Richard Kennedy. Andoversford, The Whittington Press, 1988.*

4to (282 x 200mm), pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]; mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, illustrations in the text, 6 plates bearing illustrations recto-and-verso, some after Lawrence, title printed in brown and black; loosely-inserted letterpress card to request Whittington Press catalogues; original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase; slipcase very slightly rubbed and bumped at extremities, small mark on lower panel, nonetheless a fine copy, without the loosely-inserted errata slip by J.M. Wilson, 1990, found in some copies but not noted by either Butcher or O'Brien.

£400

First edition, limited to 750 copies, this no. 4 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [... which] are especially revealing of the Carchemish period' (O'Brien), comprising fifty-three letters from Lawrence to Leeds (the Assistant to the Keeper of the Ashmolean Museum in Oxford), dating from 1909 to 1935, and relating principally to archaeological matters (some thirty-six were written from Carchemish): 'This new information is interesting enough in itself – but it is also extremely important in other ways. First, because it sheds new light on the early relationship between Lawrence and D.G. Hogarth, and, second, because it makes nonsense of the reasons suggested by some biographers for Lawrence's appointment to the British Museum's Carchemish excavations. The evidence is therefore immensely important' (J.M. Wilson, quoted in the prospectus for the work).

D. Butcher, *The Whittington Press*, 94; O'Brien A263.



29. SELF-DEFENCE FOR RADICALS

MACERONI, Francis. *Defensive Instructions for the People: Containing the New and Improved Combination of Arms, Called Foot Lancers; Miscellaneous Instructions on the Subject of Small Arms and Ammunition, Street and House Fighting, and Field Fortification.* London, J. Smith, [1832].

8vo, pp. [1]-8, [1]-72; hand-coloured engraved folding frontispiece by Marks, 4 hand-coloured folding lithographic plates, and one folding engraved plate; letterpress diagram in the text; light offsetting, plates slightly creased, frontispiece and one plate with skilfully-repaired tears, one plate trimmed touching number; original cloth-backed boards, printed paper spine-label; spine slightly faded and label chipped, extremities rubbed and bumped, otherwise a very good copy; *provenance*: Captain T. Sackville Crosbie (ownership signature in ink, written over earlier pencil signature 'T. Sackville Crosbie' on title, possibly Thomas Cochrane's Flag-Captain in the Chilean Navy).

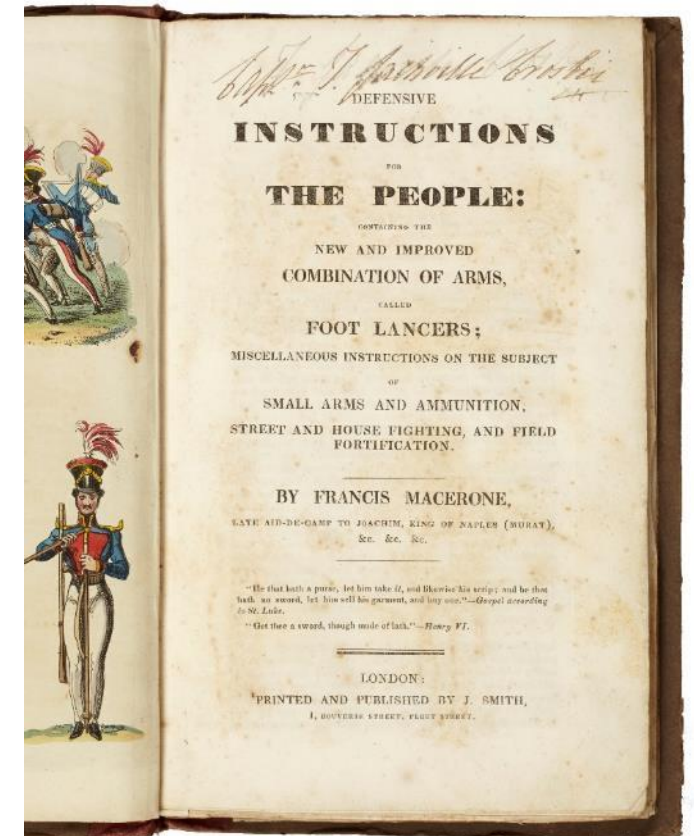
£800

First edition. A rare account encouraging 'the people' to use physical force to push the Reform Bill through the House of Lords. Popular agitation in 1832 never developed into revolution but the threat of violence was sufficient to ensure that the Wellington-Sutton government was rejected and the Bill passed through the Lords. This radical manual enjoyed large sales, with *The Times*, the *Poor Man's Guardian*, and the *Morning Chronicle* devoting much space to it.

The *Defensive Instructions* was one of the earliest works on street fighting and defence of property in cases of civil unrest. It includes sections (and illustrations) on the lance, the rifle, and ball and buckshot cartridges, as well as chapters on 'necessary preparations by the people of villages or towns on how to organise themselves and the town for defence', 'on the mode of defending a house, a church, or a public edifice', 'on the defense of a village or a town' (this includes sections on movable barricades, hand-grenades, and burning acids), 'a few brief hints on field fortification', and 'incendiary composition for shells'.

It seems likely that the signature on the title-page is that of Captain Thomas Sackville Crosbie (or Crosby), who served as Flag Captain to Thomas Cochrane, while he was leading the Chilean Navy (1818-1821), and then followed Cochrane during his campaigns with the patriots in Brazil (1823-1825) and Greece (1827-1828); his engagement in the anti-colonial independence movements of the early nineteenth century suggests that Macerone's work would have been of great interest to Crosbie.

Abbey, *Life*, 367.



30. DANGEROUS TRADES

MALLET, Mrs C. *Dangerous trades for women.* London, Reeves, 1893.

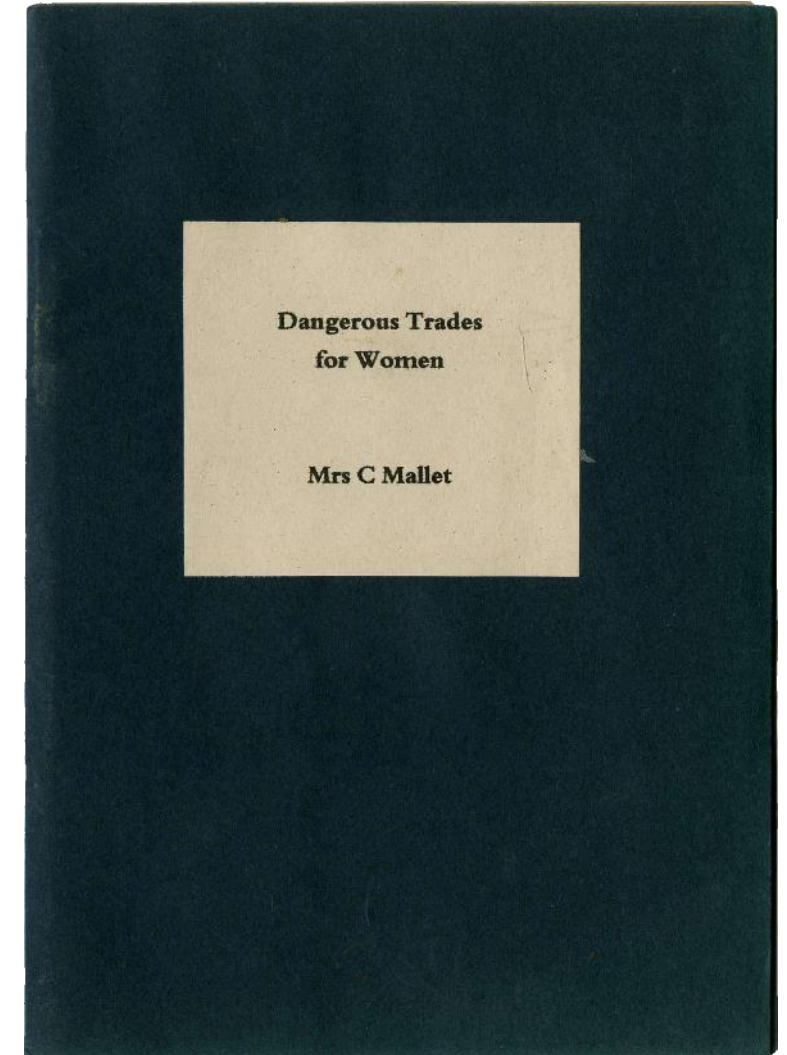
8vo, pp. 22, [2, advertisements]; a very good copy in later blue wrappers.

£290

First edition thus, published as issue 9 in the Humanitarian League Publications series, of a piece of 'investigative journalism' *ante litteram* which played a key role in advancing social awareness of women's exposure to extreme hazards in the work place. Mrs Charles Mallet describes the 'deadly occupations' that have traditionally blighted British workers: the linen trade (especially carding department), the chemical industry, glass blowers, china and clay manufactures have historically claimed lives and households' livelihoods mainly through respiratory diseases. But worst of all of them together, finds Mallet, is the 'white lead trade', the cause of the lethal 'saturnine' poisoning', to which mostly 'women of the very poorest and roughest class' are exposed. She reveals that the consequences of the slow poisoning affect their progenies, with numerous certified instances of infant deaths from convulsion related to the mothers' occupation. The other deadly occupational disease of her era worth of immediate attention and action, she finds, is the terribly painful and unfailingly lethal phosphorus necrosis incurred by the women working in the production of the cheapest sort of matches, actually outlawed (she pointedly remarks) in Switzerland since 1891.

Mrs Mallet's analysis and plea for reform to the Home Office was acknowledged, cited and echoed by Alfred Russel Wallace in his grand appraisal of his age *The wonderful century: its successes and its failures*, 1898.

A previous version of 16 pages and the different title 'Dangerous trades' (without 'for women') was published in 1891, apparently an ephemeral publication as rare as the present edition. The following references, however, all cite only our edition: Sayers Bain, *Woolven*, a Bibliography of British industrial relations, 10898; *Bibliography of Female Economic Thought up to 1940*, p. 320; Neff, *Victorian working women*, p. 278. Worldcat finds 2 copies in US institutions (Columbia and Duke)



31. FOR THE BEAUTY OF THE SKIES

MELZER, Otto. *Der Meisen-Styl [Tit Style]. Chemnitz, c. 1900.*

Oblong 8vo, (165 x 250mm); ll. 33, [1]; manuscript in black ink; title within hand-drawn panelled border with ornithological roundels, pencil under-drawing with watercolour; 3 leaves of introduction in a calligraphic gothic hand on rectos only, 2 leaves of colour palette with explanatory text, thereafter double-paged spreads of illustrations in pencil, pen and watercolour with adjacent explanatory text; near fine, in contemporary cream cloth, floral gilt endpapers; a few small marks.

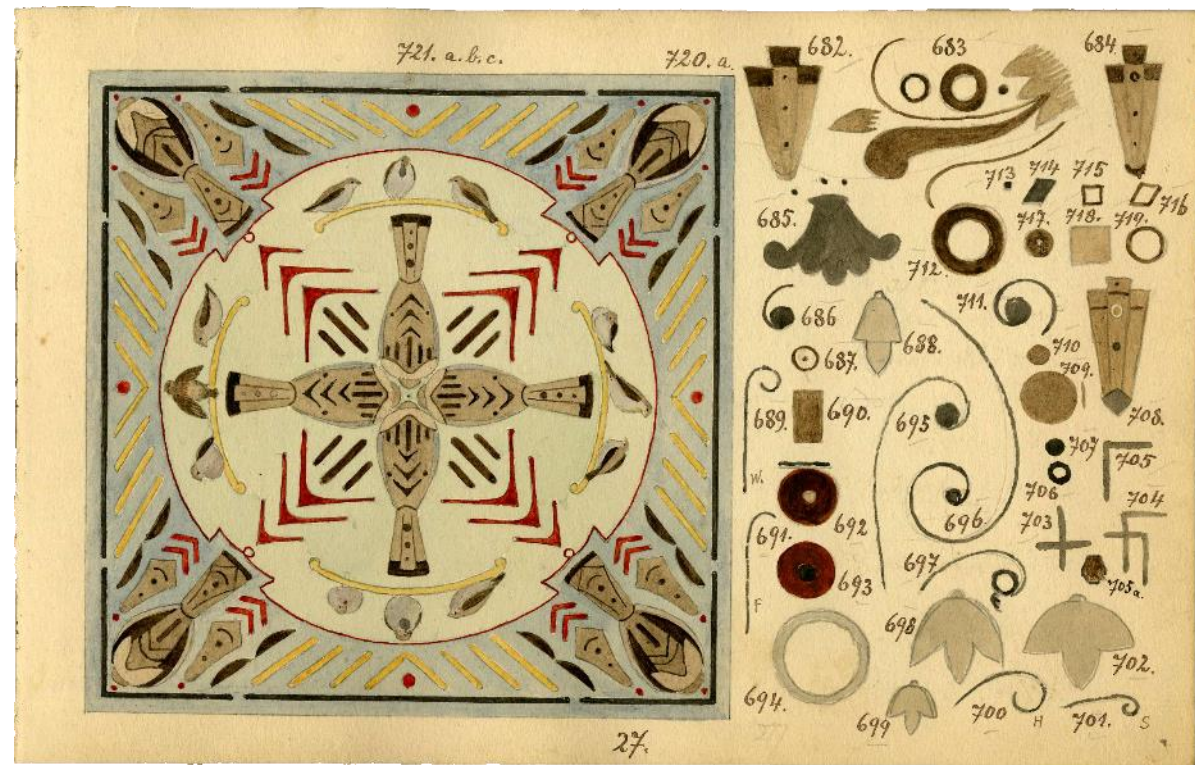
£1250



A fascinating manuscript work in the *Jugendstil* tradition **epitomizing a key moment of transition in German design.** *Jugendstil* emerged at the very end of the 19th century, and spanned the stylistic evolution from an English Arts & Crafts-movement inspired naturalism building on the legacies of Jones's *Grammar of Ornament* and the work of Christopher Dresser, to the abstract and geometrical, and an aesthetic of simple yet functional design and ornament, a process that was to culminate in the Bauhaus.

The manuscript contains an extraordinary 1090 individually drawn design elements inspired by the physical forms of the Paridae (tit) family of birds, shunning the far more common floral motifs of the era. The designs are prefaced by an introductory essay in which Melzer explains his methodology. Beginning with a surprisingly broad palette of colour taken from the birds' plumage, the designs are thereafter sorted in a variety of ways, including by shape, characteristic and aspect. While some of the most attractive designs clearly feature bird-shaped motifs in the naturalistic style, others are robustly abstract, drawing *inter alia* on wings, feathers, and claws, to produce a broad-reaching catalogue of patterns and shapes, and even a flight-inspired sweeping font. In keeping with the *Jugendstil* movement's principle of stylistic universality, in the present manuscript the author declares *Meisen-Styl* suitable for all manner of decorative concepts, from drawing and calligraphy to patterns for clothing, book decoration, architraves, sculptures, frames, plasterwork and more. The same principle was adopted by Karl Blossfeldt, in his near-contemporary work *Urformen der Kunst* which posits the forms of plants as artistic and architectural structures.

Otto Melzer remains something of an unknown; nonetheless, *Meisen-styl* is steeped in the artistic currents of the age, and is therefore worthy of detailed consideration.

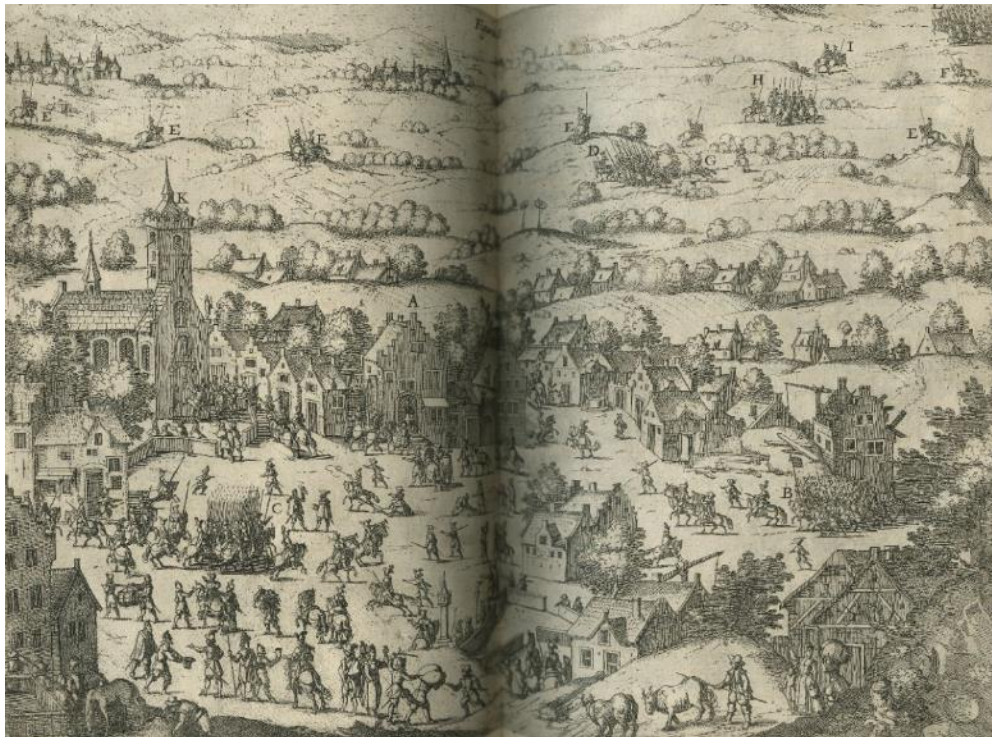


32. CAVALRY TREATISE

MELZO, Lodovico. *Regole militari sopra il governo e servitio particolare della cavalleria.* Antwerp, Gioachimo Trognaesio, 1611.

Folio in 6s (295 x 185 mm), pp. [10 (title, verso blank, dedication, to the reader, proem, and index)], 221, [3 (approbation, privilege and colophon)], [2 (blank l.)]; engraved additional title and 16 illustrations printed on 10 double-page and 5 double-page folding engraved plates; engraved headpieces and initials, wood-engraved initials; occasional light browning and unobtrusive light damp-marking, additional title very slightly trimmed at fore-edge and with small marginal repair, very small wormhole in early quires; eighteenth-century tree calf [probably for Parker], spine gilt in compartments, gilt morocco lettering-piece in one, all edges yellow; spine a little faded, nonetheless a handsome copy retaining the final blank; *provenance:* **George Lane Parker** (1724-1791, engraved armorial bookplate on upper pastedown; by descent to:) – the **Earls of Macclesfield**, Shirburn Castle, 1860 (engraved armorial bookplate on front free endpaper; blindstamp on title and additional title).

£6250



First edition. A treatise on the conduct and service of cavalry by the lieutenant-general of the Spanish cavalry in the Low Countries at the Truce of 1609. Insisting that the cavalry should be considered independently of the other military branches, Melzo draws on his experiences in the Netherlands to advance a system intended to enlarge the functions of this body and increase its effectiveness. He describes the three different types of mounted soldier – the arquebusier, the lancer and the corselet (each illustrated with his weapons) – and discusses the different roles of the cavalry from its function in battle to its duty in scouting and intelligence. However, his main focus is on the use of cavalry in irregular warfare, for which he advocates the use of small, independent cavalry formations led by intelligent officers with the skill to act decisively. The detailed and attractive plates illustrate the variety of situations which Melzo believed cavalry could take advantage of, for example using a hollow or a wood for concealing even large numbers of men. Melzo was a Knight of St John of Jerusalem, a member of a prominent Milanese family of the day, and an excellent example of the professional Italian soldier common to the period.

This copy was previously in the library of the soldier George Lane Parker, who was commissioned into the 1st Foot Guards in 1749 as a lieutenant, became colonel of the 20th Foot in 1773 and rose to the rank of lieutenant-general in 1777. In 1782 he was transferred to the colonelcy of the 12th Dragoons. Parker, who was also a Member of Parliament from 1769 to 1780, assembled an important and wide-ranging library on military matters; following his death without issue in 1791, the collection passed to the family library of the Earls of Macclesfield at Shirburn Castle.

Cockle 723; Hiler p. 581; Huth 21; Lipperheide Qb 20; Mennessier de la Lance II p. 181.

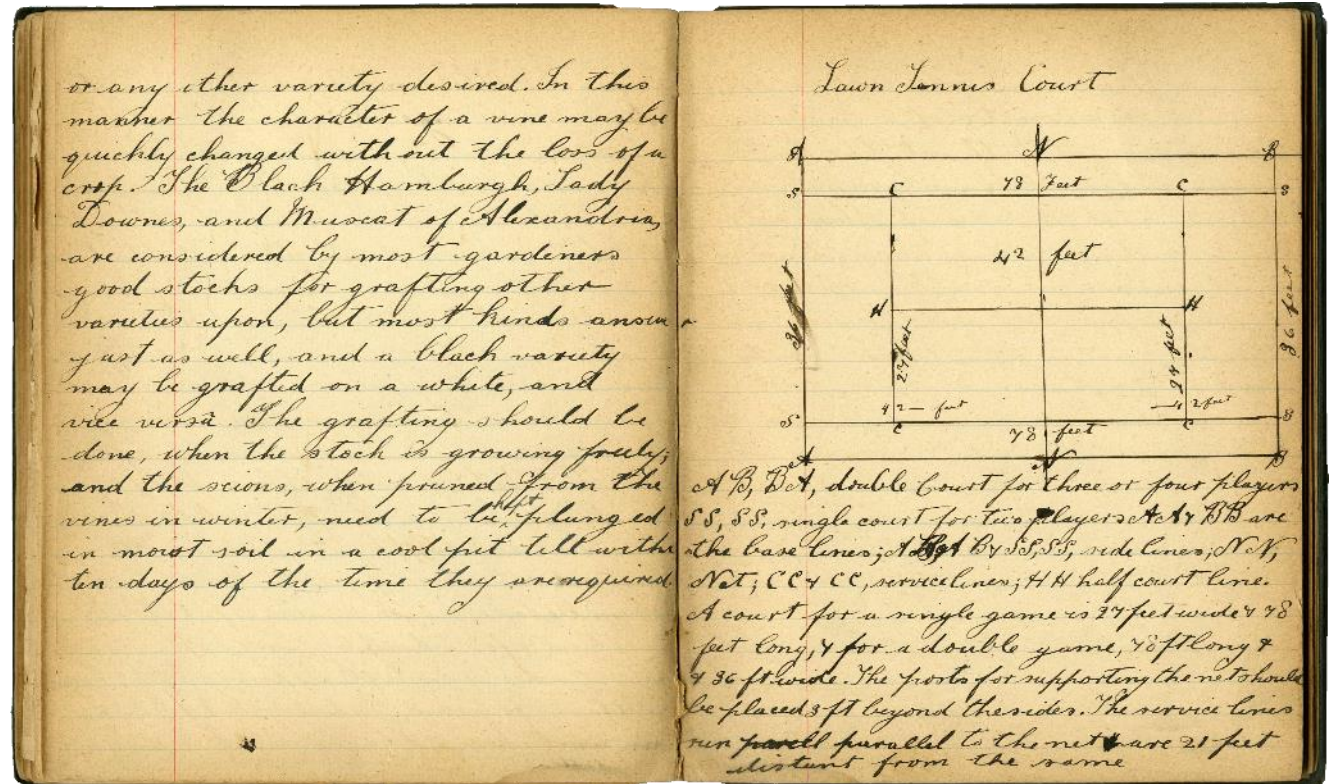
33. GARDENING DIARY

MILLS, William (gardener). [Manuscript gardening journal recording activities performed in Scottish gardens]. [Scotland,] 1898-1907.

4to, pp. [108]; written on lined paper mainly in a single hand in brown or black ink, with a short addition in another hand to the last few leaves, each page marked with dates, a few leaves filled with figures; internally in a very good state of conservation completely legible, in contemporary cloth, part of the spine perished and joints cracked, some staining to the sides.

£1700

A unique witness of professional gardening practices in turn-of-the-century Scotland. This diary, carefully compiled daily by William Mills, who looked after a number of notable estates, records the chronology of the gardener's employment at the front: Fotheringham, Forfar (1898), Tynningame, near Linton, Lothian (November 1904-June 1905, this garden now listed as 'outstanding' for every category in the *Inventory of gardens and designed landscapes in Scotland*) and Ayton Castle, Borders (1907; also a celebrated historical estate listed in the *Inventory*, this garden had been remarkably developed in the 19th century with notable architectural features). Mills minutely lists the details and dates of his duties on each property, from industrious days packed with page-long records of 'potted doz. Geraniums', 'cleaning the beds of carnations', 'put Violets into frame that are past flowering (Princess of Wales)', 'fumigation' and 'syringing vines', to despondent, brief and tell-tale remarks on occasions: '6 April, Dull, rained the most of the day'. A remarkable survival.



34. CHINESE LEGENDS



[MISSIONARIES IN CHINA]. Temple Hill Cut-outs. [Legends of Ancient China]. Chefoo, China, *Women's Bible School Presbyterian Mission*, c. 1930.

Oblong 8vo, 180 x 235 mm; 7 leaves of black paper cut-out illustrations on handmade card, with accompanying glassine sheets, with titles in English and description; endpapers renewed, still a very good copy, sewn in the original decorative brocade wrappers depicting trees and mountainous landscapes and figures at work.

£550

The work of un-idle hands, produced by local Chinese women enlisted at the Ai Dao Bible School in Chefoo, modern-day Yantai, to raise money for their ongoing maintenance and education at the hands of the American Presbyterian Mission. The present work describes seven of the most popular legends of Ancient China, including the stories of the friend who failed, how the frogs got their croak, and a childhood anecdote of Si Mah Gwang (Sima Guang), who went on to be High Chancellor of the Song dynasty.

The cutouts are made using traditional techniques. 'The first step in making cutouts is the preparing of the stencil pattern. A first pattern is cut from a drawing by a skilful cutter who has a good deal of artistic sense. This pattern is then placed on a thin sheet of paper which is laid on a board. All is sprinkled with water and the pattern pressed down carefully. This is held upside down over a little lamp which has a wick of paper and no chimney. It soon smokes the pattern black, but when it is dry and peeled off there remains a white stencil underneath. This stencil is sewed down to ten thicknesses of colored paper and with sharp little iron scissors and tiny knives of various shapes, the cutter in about half an hour has cut out the design, making ten at a time. The designs are separated and pasted on card' (introduction).

For a detailed account of the activities of the Mission, see Report of the Chefoo Station for the Year ending June 30, 1939; Emily Russel Collection, Box 454, File 22, PCA Historical Center.

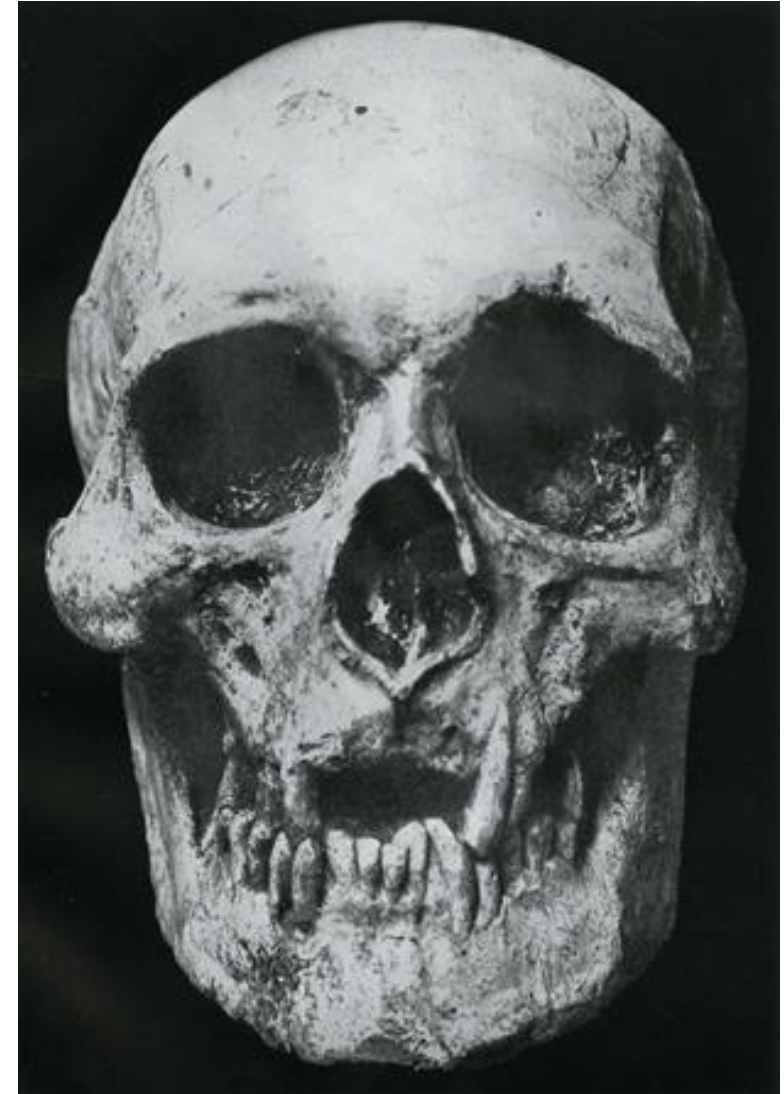
35. THE SKULL OF ROBERT THE BRUCE

PEARSON, Karl. King Robert the Bruce, 1274-1329, his Skull and Portraiture. [London,] printed by W. Lewis, at the University Press, Cambridge, 'Offprinted from *Biometrika*, Vol. XVI, and issued to Subscribers only', [1924].

4to, pp. [4], 24; 16 plates, illustrations in the text, 2 full-page; a very few light marks; original green buckram backed boards, upper board with letterpress title, spine with printed paper spine-label; spine-label slightly darkened, a few light marks, extremities slightly rubbed and bumped, nonetheless a very good copy in the original boards; *provenance*: later presentation inscription on front free endpaper).

£75

First and only separate edition, 'issued to Subscribers only', this copy unnumbered. The British biostatistician and eugenicist Pearson (1857-1936) studied mathematics, physics, and Darwinism at the universities of Cambridge, Heidelberg, and Berlin, and (following a brief but abortive training in law) was appointed Goldsmid Professor of Applied Mathematics and Mechanics at University College, London in 1884, relinquishing the post in 1911 to take up the position of first Galton Professor of Eugenics at UCL, 'a chair that had been offered first to Pearson in keeping with Galton's expressed wish' (DSB X, p. 447), which he held until his retirement in 1933. In tandem with the chair, Pearson was Director of the Eugenics Record Office (which he renamed the Galton Laboratory for National Eugenics), and he established its international pre-eminence as a centre for biostatistical and eugenics research. Pearson was also the founding and principal editor of *Biometrika*, the pioneering eugenics journal, and 'under his guidance it became the world's leading medium of publication of papers on, and mathematical tables relating to, statistical theory and practice' (*op. cit.*, X, p. 464). This offprint from *Biometrika* reprints an article by Pearson on the skull of Robert the Bruce, which had been disinterred in 1819, when a cast had been made. Pearson provides a full study of the skull based on the cast, identifying possible medical conditions suggested by it and also aspects of the monarch's character, before then comparing the skull's physiognomy with that of early medallic and pictorial representations of Robert the Bruce.



36. ANNUAL PRESENT

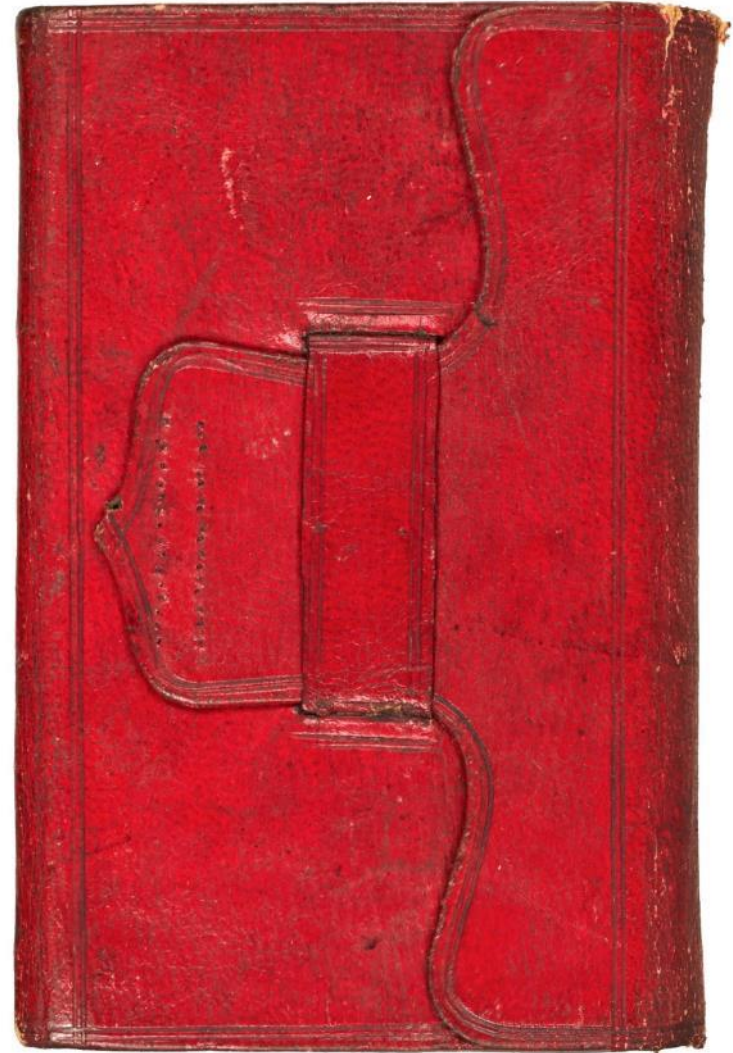
POOLE'S ANNUAL PRESENT and instructive Pocket-book, for Young Ladies and Gentlemen, for the Year 1811. London, Printed for Whittingham and Rowland ... for J. Poole, [and seven others, in London and Dublin] [1810].

16mo., pp. 128, with a folding engraved plate 'Botany' (two small tears); a very good copy in a red roan wallet binding.

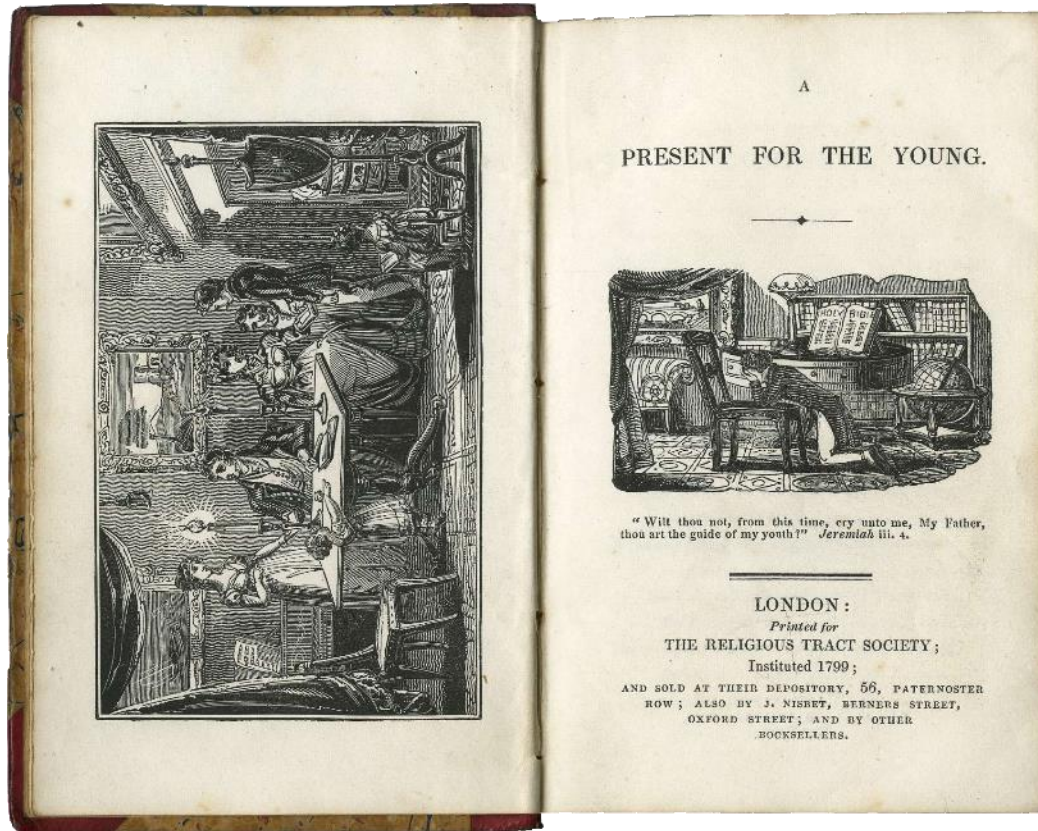
£325

Possibly the first *Annual Present*, rare, a juvenile almanac along the lines of his earlier *Poole's Juvenile Ladies Pocket Companion*, but with some 'new arrangements' to make it 'worthy of a place in the juvenile library' long after the year is over. *Poole's Annual Present* provides the young reader with a range of useful information on subjects from botany to the latest dances, as well as some poetry, a quiz, and a blank table for account keeping. A section entitled 'Memoria Technica' outlines a complex method of remembering dates by assigning letters to numbers; a 'List of Foreign Words and Phrases in Common Use' provides translations and pronunciations ('double entendre' is 'doobleontongder'); the quiz demands a wide knowledge: 'In what age was the Grecian architecture in the highest perfection' and 'What county is celebrated for its Cider?'

The earliest edition of *Poole's Annual Present* recorded by OCLC and COPAC is for the year 1812. Neither OCLC nor COPAC record the 1811 edition.



37. PRESENT FOR THE YOUNG



PRESENT FOR THE YOUNG (A). ... London, Printed for The Religious Tract Society ... and sold at their Depository ... also by J. Nisbet ... and by other booksellers. [c.1827].

12mo., pp. viii, 136, with a half title, a wood-engraved frontispiece, and numerous vignette illustrations; a very good copy in the publisher's original half red roan and marbled boards, spine gilt.

£150

First edition? A finely illustrated anthology of religious verse, contemplations, and prayers for children. Pieces include poems on the seasons and stories about a Welsh Shepherd, the Hill and the Valley, all with heavily metaphorical content.



38. TRAVELS AND MEMOIRS

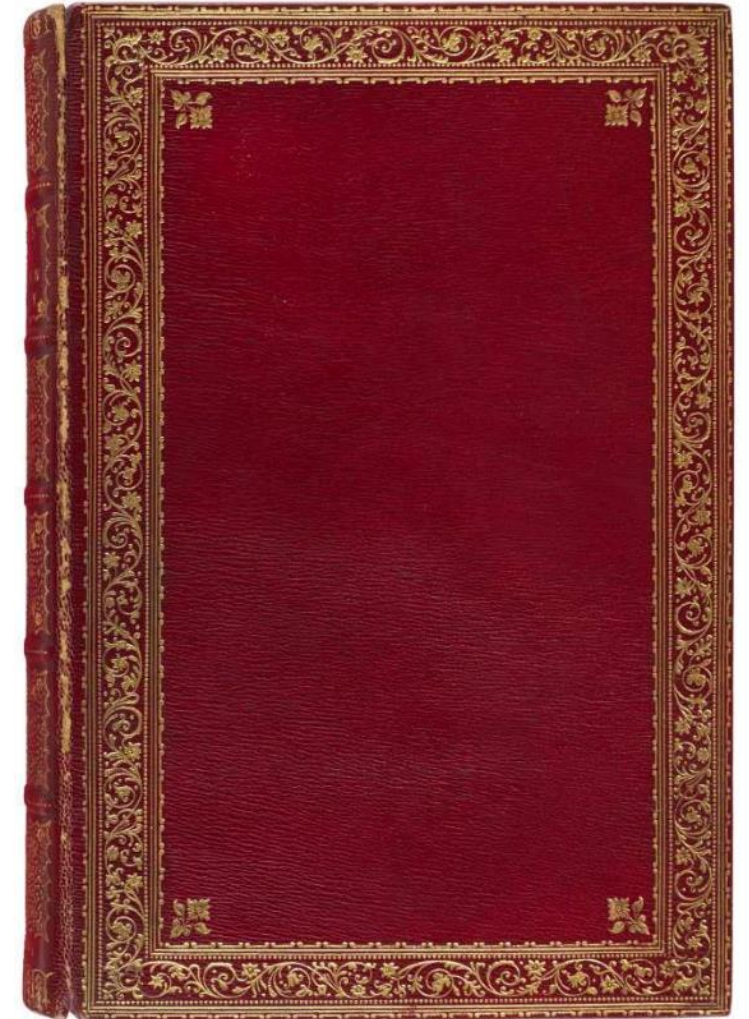
RERESBY, Sir John, Bt. *The Travels and Memoirs of Sir John Reresby ... The Former (now First Published) Exhibiting a View of the Governments and Society in the Principal States and Courts of Europe, during the Time of Cromwell's Usurpation; the Latter Containing Anecdotes, and Secret History of the Courts of Charles II. and James II.* London, Edward Jeffery, Sherwood, Neely and Jones, and J. Rodwell, 1813.

8vo, pp. [i]-xii, 1-160, '159*'-'160*', 161-414, [31], [1]; 38 engraved plates, 11 hand-coloured, and one wood-engraved plate; some variable light spotting and offsetting; contemporary English full straight-grained red morocco gilt, boards with gilt borders of broad floral rolls enclosed by fillets and repeated tools, flower cornerpieces, spine gilt in compartments, gilt board-edges, turn-ins gilt with floral rolls, marbled endpapers, all edges gilt; extremities lightly rubbed and bumped, nonetheless **a very handsome copy.**

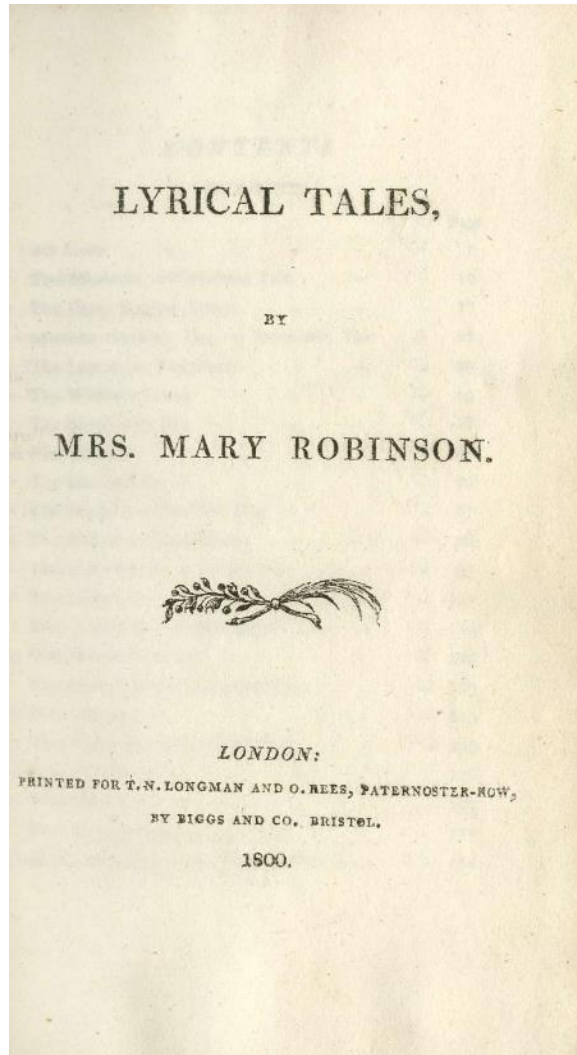
£750

First illustrated edition of the memoirs and first publication of 'The Travels', large-paper copy. The politician, traveller and writer Reresby was the son of the royalist Sir John Reresby, Bt, and, like his father, the younger Reresby 'remained loyal to the Stuarts throughout his political career' (ODNB). As a young man, he embarked upon the grand tour in 1654, returning to England in 1658, but departing for Europe again in 1659, and coming back to England in 1660, at the Restoration. Reresby's memoirs were first published in 1734 'in response to the political events at that time' (ODNB), and 'The Editor of the present work, who had long wished to re-publish them, determined to take that step on receiving from the liberal hand of Christopher Hodges [...] a present of the Travels of Sir John Reresby [...], which Mr Hodges purchased out of the Library of Mr Topham Beauclerk. The Editor, having now prefixed those Travels to the Memoirs, offers to the public a volume which may not improperly be called the Works of Sir John Reresby, as it includes all that he is known to have written' (pp. iv-v). The 'Travels', which occupy nearly half of the volume, describe Reresby's journeys through the France, Switzerland, Italy, Germany, and the Low Countries, between 1654 and his return to London in 1658.

Abbey, *Travel*, 14; Lowndes p. 2073 (misdated '1812'); cf. Cox I, p. 172 (noting 1813 ed.).



39. THE ENGLISH SAPPHO



'ROBINSON, Mrs. Mary (Darby). *Lyrical Tales ...* London, Printed for T. N. Longman and O. Rees ... by Biggs and Co. Bristol. 1800.

Small 8vo. pp. [4], 218, [2, advertisement leaf]; a portrait is found in some copies, but was never present here; a fine copy, in contemporary mottled calf, gilt fillet on covers, spine gilt, morocco label (chipped).

£1250

First edition, a revisionary response to *Lyrical Ballads* (1798) by the actress turned royal mistress turned author, Mary 'Perdita' Robinson, published only eight days before her death.

When Mary Robinson, the 'English Sappho', published her *Lyrical Tales* in December 1800, she was at the end of a long career and far more famous than Wordsworth or Coleridge – a product of her *demimondaine* reputation and her best-selling, and often strongly feminist, fiction. Since 1797 she had been in contact with Coleridge, a fellow writer on the *Morning Post*, and had come to feel increasingly drawn to the Lake Poets, both politically and aesthetically. The title of her *Lyrical Tales* clearly alludes to *Lyrical Ballads*, and also to Southey, whose own 'lyrical tales' have a visible influence. The opening poem, 'All Alone', is particularly notable, a reinterpretation of 'We are Seven' and 'The Thorn'.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her crippled and she took to laudanum and literature. 'A singularly brave writer' (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer. As *Lyrical Tales* were preparing for press, so was the expanded second edition of *Lyrical Ballads*, also printed for Longman by Biggs in Bristol. Wordsworth was concerned by the similarity of title and wanted to rename the volumes *Poems*; in the event the *Lyrical Ballads* were not published until late January 1801 despite the date on the title-page. Robinson's reputation was useful to the Lake Poets, a fact of which Longman was well aware: the advertisements at the end of *Lyrical Tales* list Southey's *Poems*, the two-volume *Annual Anthology* (Coleridge had requested Robinson's inclusion), the as-yet unpublished second edition of *Lyrical Ballads*, Coleridge's *Poems* 1797, etc.

Jackson, *Romantic poetry by women*, p. 278; Johnson, *Provincial poetry*, 770. Ashley J. Cross, 'From Lyrical Ballads to Lyrical Tales: Mary Robinson's Reputation and the Problem of Literary Debt', *Studies in Romanticism* 40: 4 (2001); Jonathan Wordsworth, *Ancestral Voices: Fifty books from the Romantic Period* (1991).

40. CARNIVAL IN SARAGOSSA

[RUIZ, Benito]. **PIEDRABUENA ANTOLÍNEZ De (pseud.)**. *Carnestolendas de Zaragoza, en sus tres días*. Zaragoza, Agustín Verges for Iusepe Alfay, 1661.

8vo (mm 143x85), pp. [iv], 132; large engraved device of Alfay, the publisher/bookseller, on the verso of the title; some neat repairs to the title-page, a few other instances of skilful marginal repair, upper margins closely trimmed, stain to third leaf (not obscuring text), withal an attractive copy, in modern Spanish green morocco, panelled spine tooled and numbered in gilt, gilt lettering-piece; from the collection of Raymond Caizergues with his pencil mark to front paste-down.

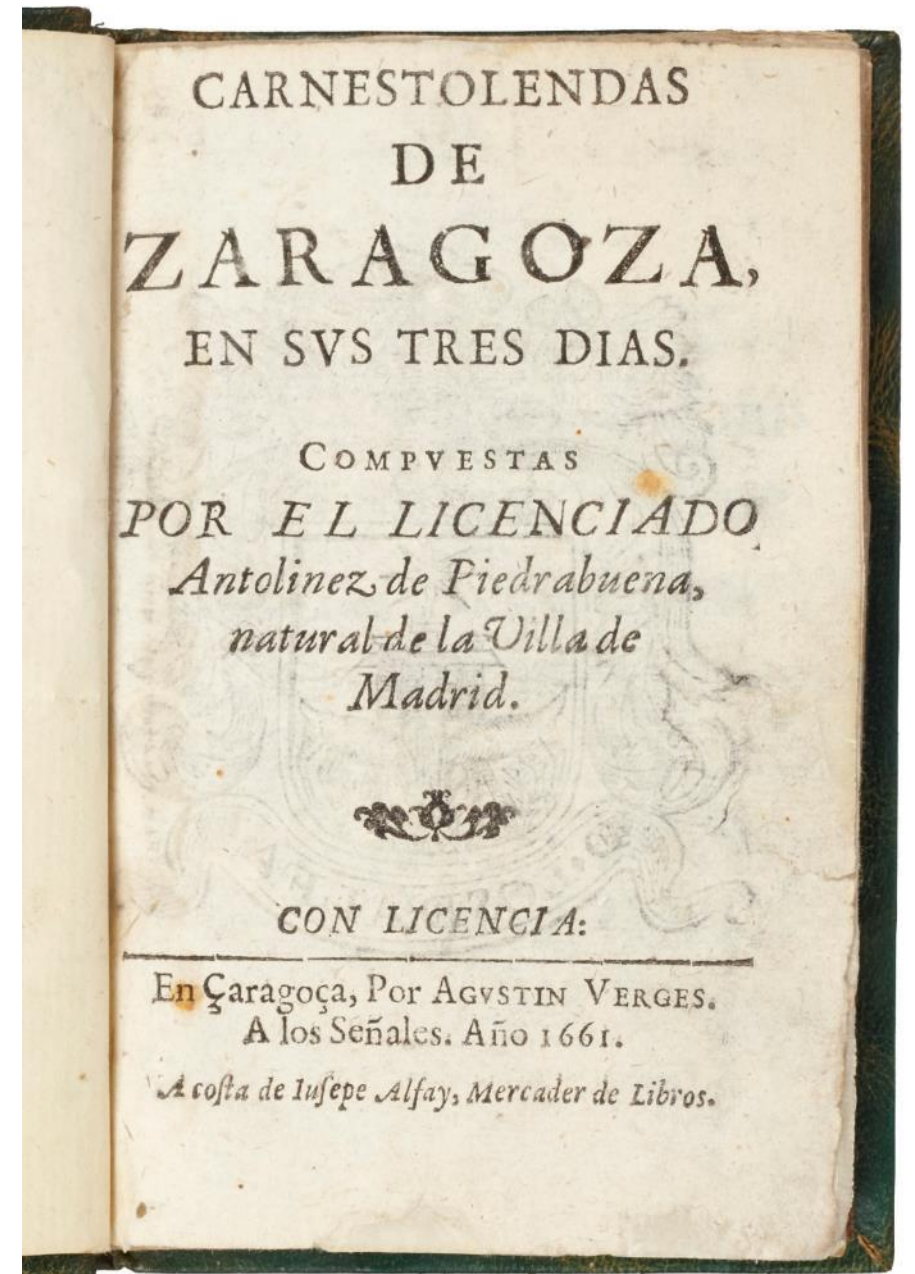
£4750

Sole edition, very rare, of this satirical picaresque novel, published under a pseudonym and attributed to a Dominican friar, Benito Ruiz. Among other things, the novel contains the description of the three-day Carnival festival held in Zaragoza in March 1660. The author sketches the feast in detail, conveying all the elements and colours of the seventeenth-century event: costumes, dances, comic battles and tournaments, decorated boats, fancy horse-carriages, triumphal carts, noises and chanting.

Judging from the extant works recorded under this pseudonym, the author lived in Zaragoza. He also wrote an allegorical novel of some success, based on the 'dream' literary device: *Universidad de amor y escuelas del interés. Verdades soñadas o sueño verdadero*.

Vicente Salvá did not own a copy of this book, but in his catalogue (item 1939, note) recalls having seen one and describes it.

M. Jiménez Catalán, *Ensayo de una tipografía zaragozana del siglo XVII*, Zaragoza, 1925, p. 292. The National Library of Spain has 2 copies, the only other copy listed in OCLC is at Pennsylvania State.



41. WIDDICOMBE FAIR



[SMITH, Pamela Colman, *illustrator.*] *Widdicombe Fair.* New York & London, Doubleday & McClure Co., 1899.

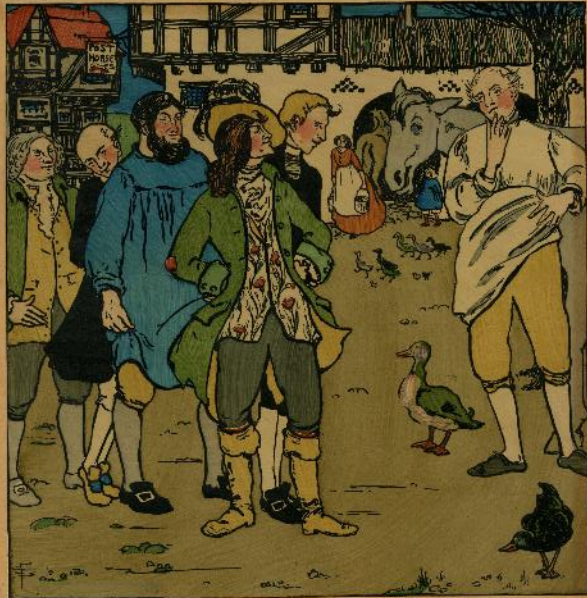
Folio, ff. [1 title], 13 numbered mounted colour plates, [1]; browned as usual, a couple of short marginal tears, plates coming away from mounts in places; loosely laid in a green cloth portfolio with colour illustrations mounted on both boards; somewhat soiled with light wear to spine; a good copy.

£750

Limited edition, number 159 of 500, with an original signed watercolour by Pamela Colman Smith on the title. An attractive set of illustrations based on 'the best known and most popular of Devonshire songs' (as quoted in the edition statement). *Widdicombe Fair* tells the story of the loan of Tom Pearce's horse to a large group (including Uncle Tom Cobbleigh) going to the fair. The horse is later found by its owner abandoned and dying, and its ghost now haunts the spot on cold windy nights. The final leaf is the text of the song and an image of the musical score is mounted on the verso of the title. In this copy the original watercolour depicts a young lady dressed in green and sporting a large hat.

Pamela Colman Smith (1878-1951) was an artist and illustrator perhaps best known for her designs for the Waite-Smith tarot deck. A friend of W.B. Yeats, one of Smith's first ventures into illustration was *The Illustrated Verses of William Butler Yeats* and she later worked on several of his other books. She was also the first artist to hold an exhibition of non-photographic material at Alfred Stieglitz's Little Galleries in New York.





Widdicombe Fair.



With pictures by Pamela Colman Smith.

Widdicombe Fair.

Cheerfully, ♩ = 182.

Tom Rave Tom Rave lead me by grey mare All day down along
out along before I want her to go to Widdicombe Fair with all Brown, the Shaver Peter Gurney, the Dwy, and
Widdie Mary Hawk, old Tom Cobley and all... old in the Tom Cobley and all.

A musical score for the song "Widdicombe Fair". The score is written on four staves, with a treble clef and a key signature of one sharp (F#). The tempo is marked "Cheerfully, ♩ = 182". The lyrics are written below the staves. The score includes a chorus and a verse. The lyrics are: "Tom Rave Tom Rave lead me by grey mare All day down along out along before I want her to go to Widdicombe Fair with all Brown, the Shaver Peter Gurney, the Dwy, and Widdie Mary Hawk, old Tom Cobley and all... old in the Tom Cobley and all."

42. COOKHAM DIARIES

SPENCER, Sydney, M.C., brother of the artist Stanley Spencer. Carbon copy typescript of 'Extracts' from the diaries of Stanley Spencer's older brother relating to their youth in the Berkshire village of Cookham, 1911-1915, compiled as a family memorial by their sister Florence, and inscribed by Florence to their brother Percy Julius in November 1955.

Small 4to., ff. [2], 62, xii (letters to Sydney from his father), the text on one side only; bound in red cloth by Gray of Cambridge where Florence lived with her academic husband, John Maxwell Image, fellow of Trinity College.

£225

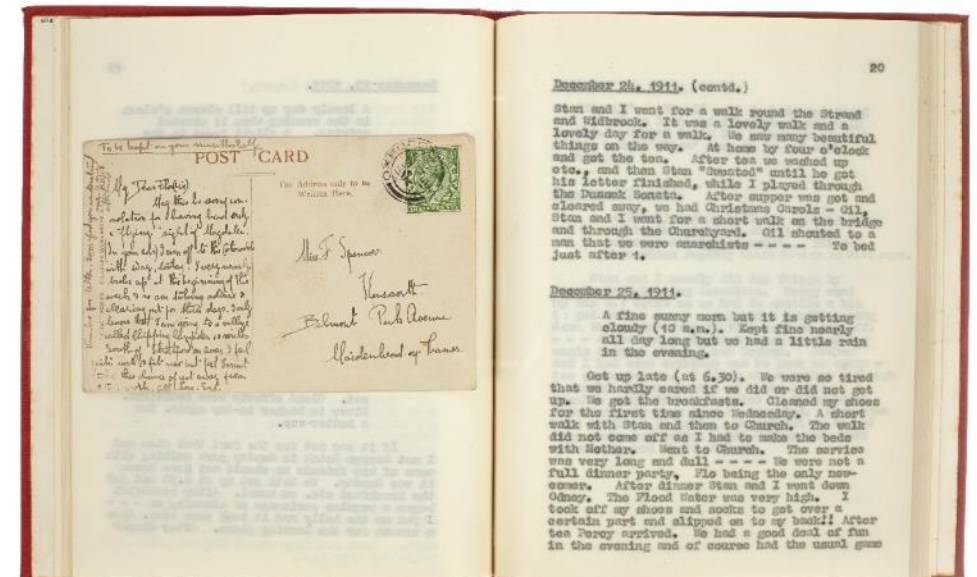
The originals of these diaries, in the Berkshire Record Office, also extend from 1911 to 1915 (when Sydney went to war), so these extracts represent the whole series. The number of copies produced must have been very small, perhaps only enough for surviving members of the family.

The diaries are mostly lyrical, affectionate accounts of family life, and very evocative of the rural idyll of the Thames-side village of Cookham before the First World War. The village was to be an enduring inspiration for young Stanley, who was still in residence every day although commuting to the Slade School of Fine Art in London. Sydney went up to Magdalen College in 1914, and the last extracts are a mixture of Cookham and Oxford news.

'After breakfast Stan and I went for a short walk down in the direction of Clievden. But it struck ten by the time we had reached Mullers, so we had to return to set to work again on my portrait. I sat from about 10.30 to 1.30 ... and felt rather achey after three hours at it. I finished reading some stories by Stevenson.' 'The air at Cookham I find is very heavy and makes my lazy getting up... Went for a walk around the churchyard with Stan... Stan tried to draw me but was not in the mood for it.' The emergence of Stanley Spencer as an artist runs through the diary extracts, with a proud reference in May 1914 to a notice of his work in the *Times*, 'one of the justest critiques that I have seen ... Stan has often told me that he won't use tricks to get effects, and goodness knows how often he has found fault with his own work and technique.' Their brother Gilbert was also a painter whose early sales of pictures Sydney notes with pleasure.

With the onset of war – 'ruining at the same time hearts and homes' – the mood turns darker: 'Cursed in its cruelty, cursed in its cold modern methods, cursed root and branch is War ... making the whole of Europe shake, making a ghastly field of battle of miles of smiling country, devastating, destroying, wounding, killing ...'. Sydney Spencer's words would prove prophetic: he went on to become a second lieutenant in the Royal Norfolk Regiment, was awarded the Military Cross, and was killed in the final push on the Western Front in September 1918 two months before the Armistice. He is buried in the Commonwealth War Graves Commission cemetery at Epehy Wood Farm. His loss permanently scarred the Spencer family but proved part inspiration for his brother's extraordinary sequence of paintings at the Burghclere Chapel.

Laid in to this copy is a postcard of Magdalen College, Oxford, from Sydney to Florence, sent in 1915 and alluding to his fragile mental state: 'I very nearly broke up at the beginning of the week and am taking advice and clearing out for these days.' At the top of the card is the obscure instruction: 'To be kept on your mantelshelf' (? as a souvenir of Magdalen).



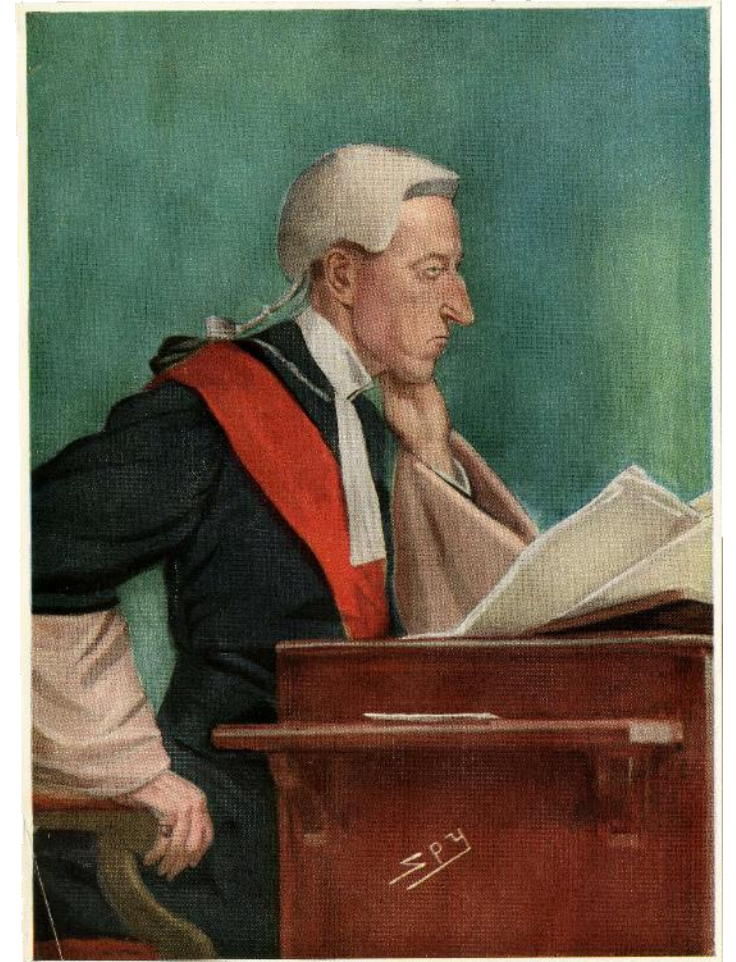
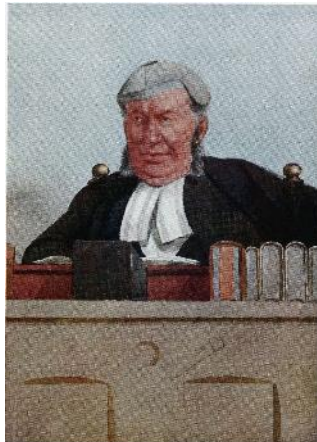
43. BOOK OF THE BENCH

['SPY', *illustrator.*] **The Book of the Bench.** With thirty-nine reproductions in colour from paintings by 'Spy' and other cartoonists. London, James Mackenzie Ltd., 1909.

Folio (330 x 267mm), pp. [162], with 39 mounted colour plates; some plates beginning to come away from mountings, faint spotting to a few leaves, light soiling to outer edges of some leaves; a good copy, uncut, in the original vellum covered boards, spine and upper board gilt, with red silk ties; somewhat soiled and discoloured with occasional scratches, spine ends and corners a little bumped; ink inscription dated 1916 to front pastedown.

£350

The deluxe folio edition (a quarto trade edition was issued in the same year). A series of excellent colour portraits of prominent legal figures, each accompanied by a short light-hearted biography. The plates are reproductions of cartoons which originally appeared in *Vanity Fair*, the majority by the noted caricaturist 'Spy', the pseudonym of Sir Leslie Ward. Ward produced 1325 cartoons for *Vanity Fair* between 1873 and 1911, his name and that of the magazine becoming almost indissolubly linked in the public imagination. He himself once wrote, 'when the history of the Victorian Era comes to be written in true perspective, the most faithful mirror and record of representative men and spirit of their times will be sought and found in *Vanity Fair*' (Ward's memoir, quoted in ODNB).



44. TALES OF THE ROBIN

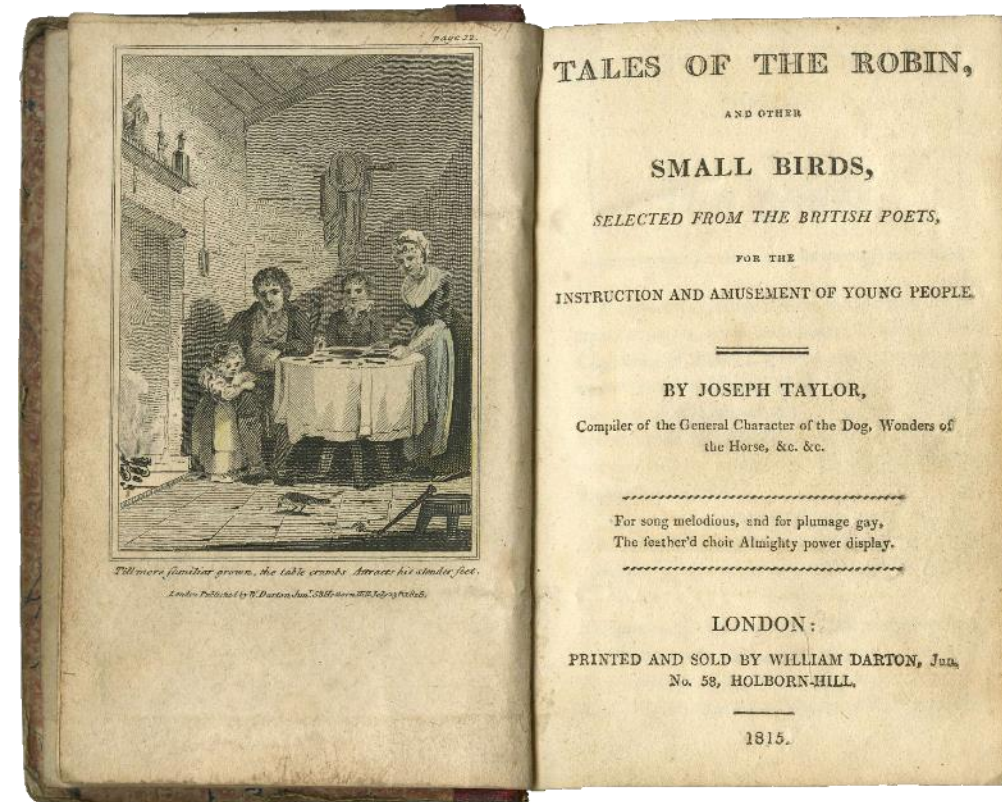
TAYLOR, Joseph. *Tales of the Robin and other small Birds, selected from the British Poets for the Instruction and Amusement of young People ...* London, Printed and sold by William Darton ... 1815.

12mo., pp. 140, [4], with an engraved frontispiece, and five plates; the first plate and leaves G3 and G4 are rather loose; otherwise a good copy in the publisher's original quarter red roan and marbled boards, spine rubbed and chipped, front hinge partially cracked, boards rubbed.

£200

Second edition. An anthology of avian verse for children. The better known poets in the collection include Thomson, Cowper, Pope, and Burns. Among the more minor compositions are a number of 'original poems' by Darton and Harvey.

Darton H1526 (2).



45. TOBACCO

[**TOBACCO**]. [Tobacco, the 'holy grass': its cultivation in monasteries]. [Sicily, XVIII century].

A group of 47 manuscript documents in Latin, Italian and Spanish, folio, approximately ff. 190, written in various 18th century clear clerical hands in black ink on watermarked paper, all legible and in very good condition, some preserving their paper seals, some preserving their original silk band numbered at a near-contemporary stage and loosely gathered.

£2200

An important primary source for the history of the production and trade of tobacco: an archive of forty-four documents on the practices, disputes and regulations for the cultivation of tobacco, including memos, witnesses, evidence, pieces of correspondence, extracts, and three documents dated 1765 relating to a particular dispute arisen between the Viceroy of Sicily and a local baron for the growing of tobacco in a specific area.

Several documents bear the signature of officials in charge of tendering and approving contracts, and of senior members of monasteries in Palermo, Cefalù, Alcamo, Trapani and other parts of Sicily. Some of the document are witnesses' testimonies confirming the scale and extent of the practice, others are formal accusations of instances of abuse and fraud, and specific statements regarding the 'overflowing quantities of said Grass'. It is worth noticing that in 1724 Pope Benedict XIII (who had just learned to smoke) repealed the papal bulls against clerical smoking. In 1779 Pope Benedict XII opened a tobacco factory.

The picture which emerges is that of a thriving economy with plenty of interests touching individual friars, whole monasteries, particularly Franciscan, several categories of traders, and ultimately the Kingdom in its capacity to levy tax, grant and administer privileges and dispense rights. The years around which many of our documents were compiled are those surrounding the American Revolution, labelled often 'the tobacco war': the importance which the 'holy grass' had by then assumed in the Atlantic shifting of equilibrium was not missed by the agricultural, bureaucratized and backwards provinces of Europe struggling to find a place for themselves in the new market dynamics. A unique and valuable primary source.

Handwritten flourish

Handwritten text at the top of the first page, possibly a title or header.

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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2. *Handwritten notes in the left margin of the second page.*

Idem *Handwritten text on the right page, starting with 'Idem' and continuing with several lines of text.*

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