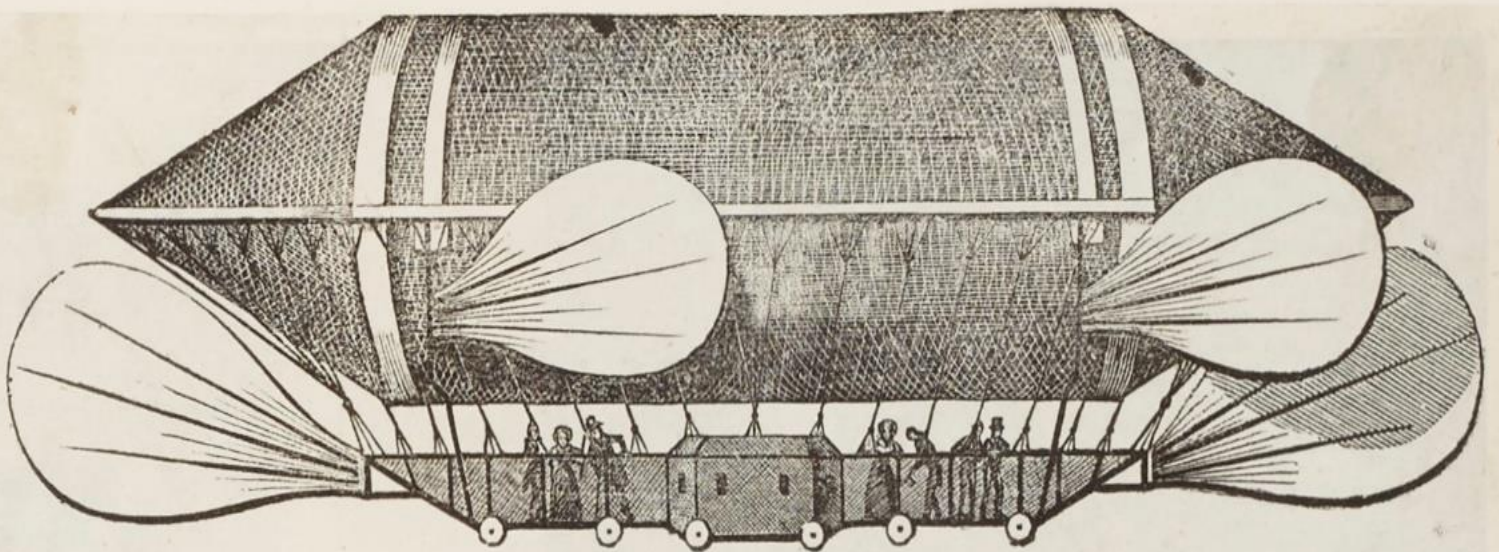


Chelsea Book Fair

6 & 7 November 2015



A selection of highlights

Bernard Quaritch Ltd

rarebooks@quaritch.com +44 (0)20 7297 4888



1. CHAUCER, Geoffrey. The Workes of our ancient and learned English Poet, Geoffrey Chaucer, newly printed. To that which was done in the former Impression, thus much is now added. 1. In the Life of Chaucer many Things inserted. 2. The whole Worke by old Copies reformed. 3. Sentences and Proverbes noted. 4. The Signification of the old and obscure Words proved: also Characters shewing from what Tongue or Dialect they be derived. 5. The Latine and French, not Englished by Chaucer, translated. 6. The Treatise called Jacke Upland, against Friers: and Chaucers A. B. C. called La Priere de Nostre Dame, at this Impression added. *London, Printed by Adam Islip, 1602.*

Folio, ff. [24], 376, [14], black letter, with a copperplate portrait of Chaucer within a family tree by John Speed after Hoccleve, woodcut initials, terminal errata leaf; title-page slightly dusty, but a very good copy in early stiff vellum, red morocco label.

£6000

Second Thomas Speght edition (sixth collected edition), revised much for the better by Francis Thynne; this is the variant with Adam Islip rather than George Bishop in the imprint. The portrait of Chaucer, which first appeared in the Speght edition of 1598, is the first engraved representation of the poet.

Francis Thynne, son of William Thynne who had edited Chaucer's *Workes* in 1532, had been preparing a commentary on Chaucer when Thomas Speght published his edition of 1598. Thynne abandoned his commentary, wrote some criticisms of Speght's edition, and then joined with Speght to produce this revised edition, also contributing a poem 'Upon the picture of Chaucer'. This is the first edition to attempt thorough punctuation, the important glossary is nearly doubled in size, and two pieces, one by Chaucer ('La Priere de Nostre Dame'), and one not ('Jack Upland'), appear here for the first time.

STC 5080; Pforzheimer 178.



2. **DONNE, John.** *LXXX Sermons ... London, Printed for Richard Royston ... 1640.*

[Bound with:]

DONNE, John. *Fifty Sermons ... the Second Volume. London, Printed by Ja. Flesher for M. F. J. Marriot, and R. Royston. 1649.*

Two works bound together, folio, pp. [34], 826, [24], with an additional engraved title-page by Merian (featuring a portrait of Donne) and the initial and terminal blanks; and pp. [8], 474; fine, fresh and crisp copies, in contemporary blind-ruled calf, joints rubbed; binder's waste from an earlier 8vo volume, rear endpapers with offset from a work by Thomas Fuller.

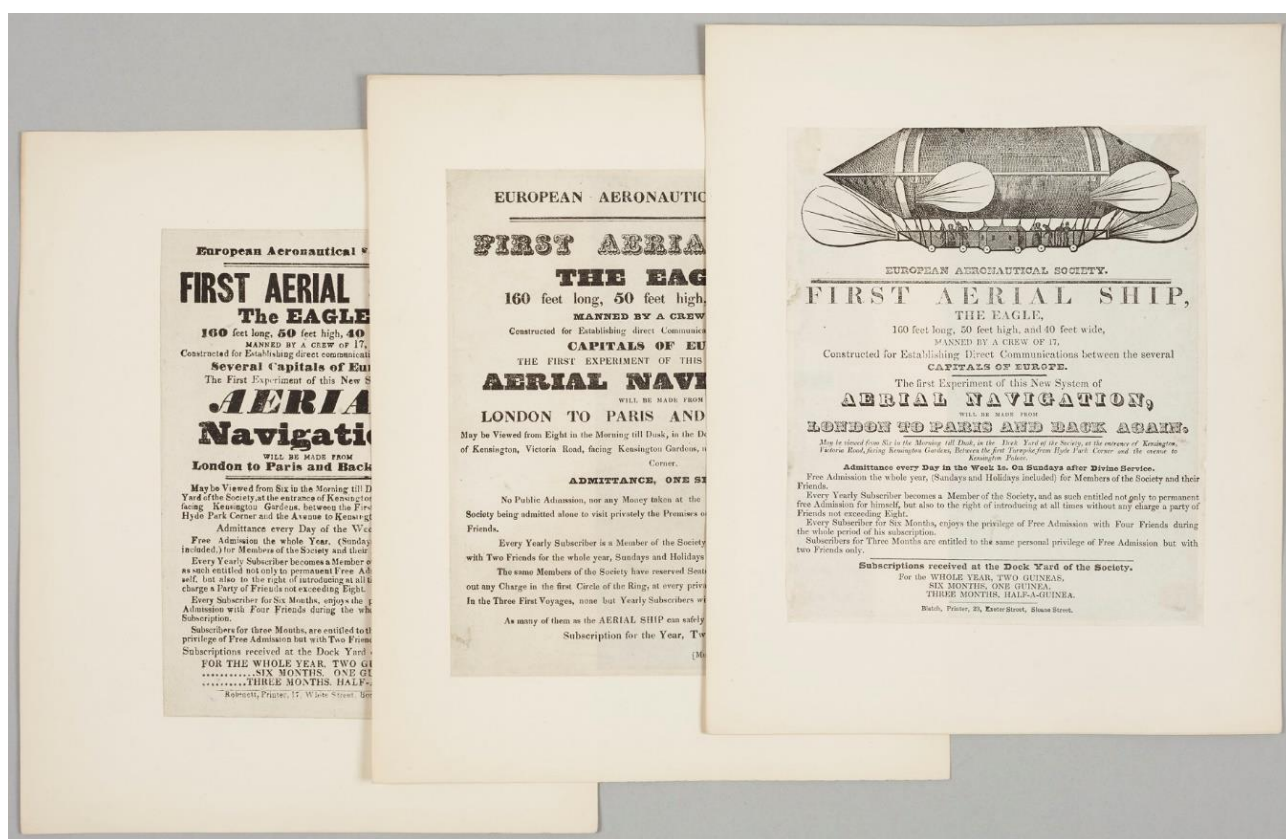
£7500

First editions of the first two collections of Donne's sermons. Large, complete copies in original condition like the present are now uncommon.

Prefixed to *LXXX Sermons* is the first appearance in print (later to be published separately in an expanded form) of Izaak Walton's account of Donne's life, which describes him as a 'Preacher in earnest, weeping sometimes ... preaching to himself like an Angel from a cloud'.

Six of Donne's sermons, not included here, were published during his lifetime; seven more, including *Death's Duell*, were printed soon after his death, and an eighth was printed anonymously in 1638. The three folio collections issued in 1640-61 by John Donne junior 'include the seven posthumous sermons ... but the remaining 147, with the exception of the one which had been issued anonymously in 1638, had not been printed before' (Keynes).

STC 1738 and Wing D 1682; Keynes 29 and 30.



‘FROM LONDON TO PARIS AND BACK AGAIN’: A NINETEENTH-CENTURY AERIAL EUROSTAR

3. EUROPEAN AERONAUTICAL SOCIETY. A collection of three broadsides advertising the Aeronautical Society's 'First Aerial Ship, The Eagle', comprising:

- (i) 'European Aeronautical Society. First Aerial Ship, The Eagle'. [London:] Blatch [for the European Aeronautical Society], [1835]. Broadsheet (197 x 168mm); wood-engraved image of the *Eagle*, set in different types; traces of earlier mounting on verso, skilful repairs to margins; (ii) 'European Aeronautical Society. First Aerial Ship, The Eagle'. [London:] Robinett, [1835]. Broadsheet (196 x

115mm); set in different types; (iii) 'European Aeronautical Society. First Aerial Ship, The Eagle'. [London:] Mullin, [1835]. Broadsheet (202 x 168mm); set in different types; traces of earlier mounting on verso, short tears in the margins. The 3 broadsheets later inlaid to size in uniform quarto sheets; generally very good, clean copies.

£1000 + VAT in EU

Rare survivals of an aerial enterprise that filled the streets of London with excitement in the summer of 1835, and formed an important chapter of the history of air travel. This series of three broadsheets not only documents the intersection of science, natural history and entrepreneurship in early 19th-century Europe, but also chronicles a series of events that turned the public reaction to the aerial ship *Eagle* from excitement to scornful dismissal, media reports from sceptical to derogatory, and the inventor-scientist's project from a mission towards the future of intercontinental air travel to bankruptcy.

The *Eagle* had originally been built in Paris in 1834 (using a design based on the study of both birds and fish), and was intended to connect the capital cities of Europe with a sophisticated, if still experimental, mode of aerial transportation. Financed by subscribers and observed by a paying audience of c. 50,000 (*The Times*, 25 July 1835), its much-anticipated Parisian launch ended in tragedy: the *Eagle* not only failed to fly across the Channel, but burst into flames shortly after launching, and was subsequently disassembled by the angry crowd. These English advertisements mark the attempt of the *Eagle*'s inventor, comte de Lennox, under the guise of the European Aeronautical Society, to revive and improve the *Eagle* in London in 1835. The ship was exhibited at Kensington Gardens, the 'Dock Yard of the Society' for a fee, and scheduled to make a successful journey in August of 1835, a year after the ill-fated attempt in Paris.

Sadly, these flights never took place; on 12 September 1835 the *Mechanics' Magazine* published a somewhat derisive obituary for the *Eagle*: 'the Aerial monster, instead of taking a flying trip to Paris, and afterwards "to the other principal cities of the Continent," has got into the very unpoetical clutches of the Sheriff of Middlesex, under an execution for debt!' The European Aeronautical Society apparently stated that, if the injunction could be lifted, 'the flight may yet take place, and to make up for past disappointments the flight shall this time be to Pekin instead of Paris!' However, the *Eagle* was never revived after that point.

The three broadsheets offered here can be dated with some precision: the first, which is illustrated with an engraving still retaining the Parisian design of the *Eagle* with two rudders, represents Lennox's early attempts to attract visitors to the dockyard and subscribers to the scene, most likely at the beginning of the summer of 1835. The second, which retains the same wording but does not include the illustration and modifies opening hours on Sundays (probably in reaction to public criticism) to subscribers and members of the Society only, represents a continuing effort to solicit funds throughout the summer, up to the time when corrections were made to the text, due to criticisms made in *The Times* in late July. The third and final broadsheet was likely printed in reaction to the same article in *The Times*, after 8 August 1835, and before the project came to a tragic end by 12 September 1835.



‘IT SURPASSES IN COMPLETENESS AND ACCURACY
ANY FREUD IN ANY LANGUAGE, INCLUDING GERMAN’

4. FREUD, Sigmund. *The Standard Edition of the Complete Psychological Works ... Translated from the German under the General Editorship of James Strachey. In Collaboration with Anna Freud. Assisted by Alix Strachey and Alan Tyson. Editorial Assistant: Angela Richards. London: The Hogarth Press and the Institute of Psycho-Analysis, 1981.*

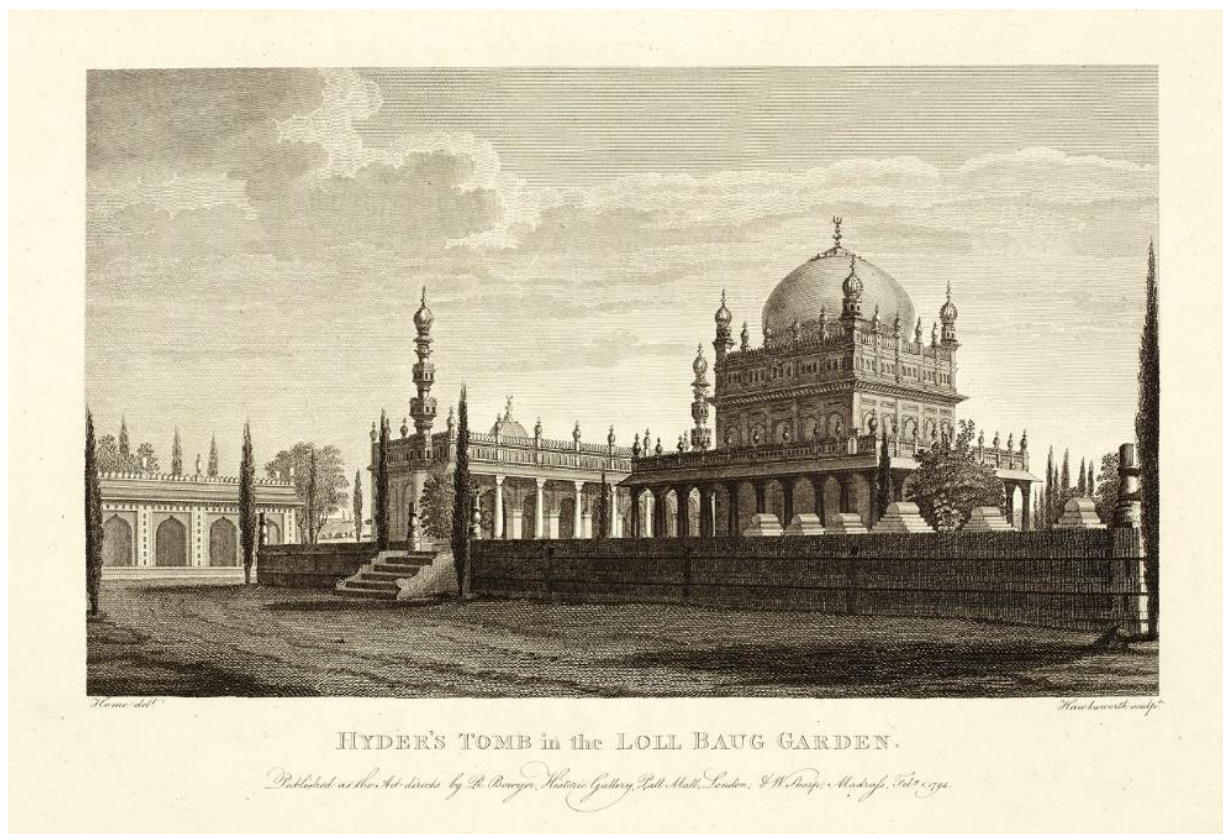
24 volumes, 8vo, pp. I: [i]-xxvi, [1]-430; II: [i]-xxxii, [1 (blank)], [1]-335, [1 (blank)]; III: [i]-vii, [1 (blank)], [1]-353, [1 (blank)]; IV: [i]-xxxii, 1-338, [2 (blank l.)]; V: [i]-vi, 339-751, [3 (blank)]; VI: [i]-xiv, 1-310; VII: [i]-vi, [1]-335, [3 (blank)]; VIII: [i]-v, [1 (blank)], [1]-258; IX: [i]-vi, [1]-279, [3 (blank)]; X: [i]-vi, [2 (illustrations, verso blank)], [1]-342, [2 (blank)]; XI: [i]-vi, [1]-264, [2 (blank)]; XII: [i]-vii, [1 (blank)], [1]-373, [3 (blank)]; XIII: [i]-xv, [1 (blank)], 1-264; XIV: [i]-vii, [1 (blank)], [1]-374, [2 (blank)]; XV: [i]-vi, [1]- 239, [3 (blank)]; XVI: [i]-v, [1 (blank)], [241]-496, [2 (blank)]; XVII: [i]-vi, [1]-303, [3 (blank)]; XVIII: [i]-vi, [1]-295, [3 (blank)]; XIX: [i]-vii, [1 (blank)], [1]-320; XX: [i]-vi, [1]-306; XXI: [i]-vi, [1]-287, [3 (blank)]; XXII: [i]-vi, [1]-282; XXIII: [i]-vii, [1 (blank)], [1]-326, [2 (blank)]; XXIV: [i]-xii, [1]-468; half-tone or facsimile frontispieces in vols I-IV, VI-XV, and XVII-XXIV, 8 half-tone plates and 3 facsimile plates; diagrams and letterpress tables in the text, some full-page; a few light marginal marks in a few vols; original dark-blue boards, spines lettered in gilt, printed dustwrappers, top edges blue; dustwrappers with a few light marks, very slightly rubbed and chipped at edges, 2 with deeper tears, one repaired with adhesive tape, otherwise a very good, clean set.

£950

Reprint. The monumental *Standard Edition* was the work of the English psychoanalysts and translators James and Alix Strachey (1887-1967 and 1892-1973), who had met and fallen in love during the Great War. Their personal relationship would develop in tandem with an interest in the nascent field of psychoanalysis, which led them both to undergo analysis with Freud in 1920. Their translation of

Freud's works into English was 'one of the most heroic undertakings in the history of psychoanalysis [...] For almost twenty years James and Alix committed themselves wholeheartedly to their task, rendering Freud's words into a unified, scientific vocabulary' (ODNB). The first of the twenty-four volumes of the *Standard Edition* was published by the Hogarth Press and the Institute of Psycho-Analysis in 1953 and the twenty-third in 1966, the year that James was awarded the Schlegel-Tieck prize for translation: '[t]he *Standard Edition* is unquestionably the greatest achievement of its kind in the twentieth century. It surpasses in completeness and accuracy any Freud in any language, including German, thanks both to James's meticulous editing and to the admirable extent of its explanatory footnotes' (P. Meisel and W. Kendrick (eds) *Bloomsbury/Freud* (London: 1986), p. 313).

Cf. Grinstein 10707a (first ed.).



HOME'S FINELY-ILLUSTRATED ACCOUNT OF THE THIRD ANGLO-MYSORE WAR

5. HOME, Robert. *Select Views in Mysore, the Country of Tippoo Sultan; from Drawings Taken on the Spot by Mr. Home; with Historical Descriptions.* London: T. Bensley (letterpress, 'from Figgins's types') for Robert Bowyer, 1794.

4to (332 x 280mm), pp. [i]-vii, [1 (blank)], [2 ('Monuments', verso blank)], [1]-48; 13ll. with letterpress Persian script printed on the rectos only; 29 engraved plates by William Byrne, James Fittler, Strickland Lowry, Thomas Morris, *et al.* after Home; 4 folding engraved maps and plans by J. Cooke and J. Lodge junior after M. Armstrong, *et al.*, one with original hand-colouring, 2 with some later colouring, 2 printed on blue paper; light offsetting from plates onto text, some light browning, small mark on one plate, 2 maps with small repaired tears; contemporary British dark blue straight-grained morocco gilt, boards with borders of broad and narrow gilt rules and flower-tool corner-pieces,

spine gilt in compartments, lettered directly in 2, central gilt urn-tools in others, floral and ornamental gilt rolls, board-edges and turn-ins roll-tooled in gilt, marbled endpapers, all edges gilt, blue silk marker (small loss at end); extremities a little rubbed and bumped, otherwise a very good, clean copy; *provenance*: Sir John James Smith, 3rd Baronet (1800-1862, engraved armorial bookplate on upper pastedown, after his succession to baronetage in 1852) – Col. Maurice Browne CBE, MC, Inglis Barracks, Mill Hill, 27 August 1942 (1884-1961, printed bookplate on upper pastedown, name, address and date added in manuscript, date also added to Smith's bookplate in his hand) – John Stafford Reid Byers (1903-1984, engraved armorial bookplate on upper pastedown).

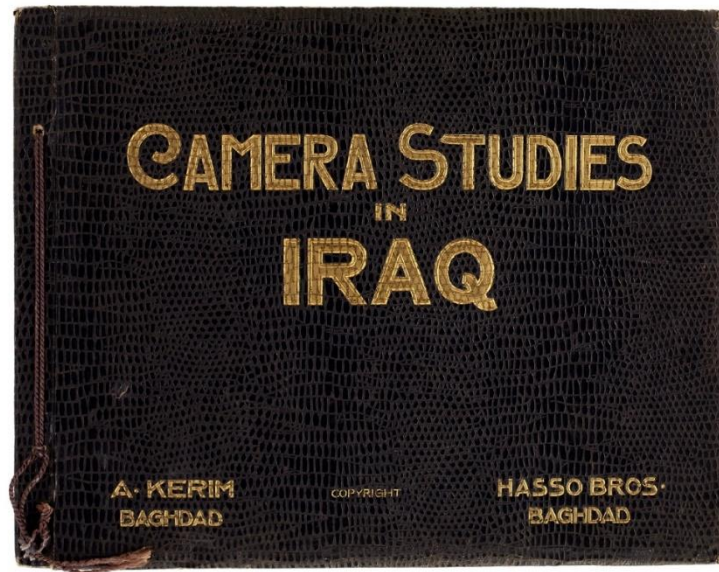
£2000

First edition. The portrait painter Robert Home (1752-1834) was first introduced to art (and especially anatomical drawing), by his brother-in-law, the anatomist John Hunter, as a teenager, and he entered the Royal Academy Schools at the age of 17, with the encouragement of his teacher, the artist Angelica Kaufmann, a founding member of the Royal Academy. As a young man Home spent several years in Rome and, in the 1780s, nine years in Dublin, where he hoped to establish himself as an artist. His failure to do so and the poor health of his wife Suzanna brought him back to London in 1789, and her death in the following year probably influenced his decision to journey to India.

Travelling without the permission of the East India Company, Home arrived in Madras in January 1791, in the course of the Third Anglo-Mysore War (1790-1792), which would end with the defeat of Tipu Sultan at Seringapatam and the loss of half of his territories: 'At that moment, Cornwallis [to whom the work is dedicated] and his army were marching to Bangalore. Having obtained approval from the officials to join the army, Home followed Cornwallis in a palanquin catching up with them before they reached their destination. Home became an official artist during the third Mysore war. He produced portraits, studies of events and places, many of which were painted in oils and engraved. [...] In 1794, Robert Bowyer published Home's *Select views in Mysore* [...] The book contains a narrative of the campaign and is illustrated with engravings [...] after drawings by Home. Besides the hill-forts and scenes of Seringapatam, the fort and Tipu's palace at Bangalore feature in many of the illustrations' (Godrej and Rohatgi, pp. 113-114).

Six of the images (five general views of Seringapatam and one of Haidar Ali's tomb), were later engraved as aquatints by Joseph C. Stadler and published as *A Description of Seringapatam* by Bowyer in 1796, and a second edition of *Select Views in Mysore* was published in 1812. The imprints of the engravings in this work give the publishers' names as R. Bowyer and W. Sharp of Madras, which presumably led Godrej and Rohatgi to state that *Select Views in Mysore* 'was also issued in Madras by W. Sharp in the same year' (p. 113); however, no record of the book with a Madras imprint can be traced in WorldCat or ESTC, suggesting that Sharp only co-published the engravings.

BAL 1538 (28 plates only and no maps); Brunet III, col. 268; Cox I, 305 (erroneously calling for 5 rather than 4 maps); ESTC T90237; Godrej and Rohatgi, *Scenic Splendours*, p. 156; Lowndes, p. 1095.



6. KERIM, A. Camera studies in Iraq. *Baghdad, Hasso Bros., [c. 1925].*

Oblong 4to, with 73 photogravure illustrations on 50 plates, each titled in English, three identified as 'R.A.F. Official Photograph'; occasional very light flecking, a good copy in the original boards in imitation of reptile skin, title embossed in gilt on upper cover; indentations on upper cover, rubbed, short splits at head of spine, foot of spine bumped.

£1250

An attractive and important series of images of Iraq, including monuments, aerial views and lively street scenes in Basrah, Baghdad, and Mosul. There are further architectural and engineering studies including the Shiite holy shrine of Kazimiyah and the ruins of Babylon. The photographs are attributed to A. Kerim, identified as Abdulkarim in the introduction to a reprint of the album, *Iraq: Images from the Past* (London: Alwarrak Publishing Ltd., 2003) by Dr. Jawdat al-Qazwini. A copy in the collection of Harvard Fine Arts Library includes a hand-written inscription.



T.E. LAWRENCE TO BRUCE ROGERS ON FINE PRINTING, BOOK-COLLECTORS AND -
SELLERS, AND THE *SEVEN PILLARS OF WISDOM*

7. [LAWRENCE, Thomas Edward.] Letters from T.E. Shaw to Bruce Rogers. [?New York]: 'privately printed at the Press of William Edwin Rudge from type set by Bertha M. Goudy' [for Rogers and Rudge], 1933.

8vo (208 x 142mm), pp. [4 (blank ll.)], [84]; printed in brown ink in italic types; light marks on one page; original semi-flexible brown linen covers, titled in gilt on the spine; covers a little bowed and slightly bumped at extremities, nonetheless a very good copy; *provenance*: William Warwick James (1874-1965).

£1200

First edition, one of 200 copies. The letters collected in this volume chart the genesis, execution, and completion of T.E. Lawrence's translation of Homer's *Odyssey*, which was issued in a limited edition of 530 copies by Bruce Rogers, Sir Emery Walker, and Wilfred Merton in 1932: '[i]t was in 1927, while reading Lawrence's "Seven Pillars of Wisdom" for the first time, that it occurred to me that its author was the very man to translate the *Odyssey* anew. It was a book that I had long wanted to print in a style fitting its splendour as a story, but I had never read any of the existing translations with complete satisfaction; they all lacked something vital. Here, at last, was a man who could make Homer live again – a man of action who was also a scholar & who could write swift and graphic English. But where was he? At that time he was to me a half-legendary person and I knew only that somewhere out east of Suez was an air-craftsman who had legally changed his name to Shaw. I casually mentioned my project & my perplexity to Col. Ralph Isham, who startled me by exclaiming, "The very thing for Shaw to do! I'll write him tomorrow – he's in Karachi"' (p. [7]).

The volume opens with Lawrence's reply to Isham's letter – '[w]hen your letter came I took the *Odyssey* down from the shelf (it goes with me, always, to every camp, for I love it), and tried to see myself translating it, freely, into English. Honestly, it would be most difficult to do' (p. [9]) – followed by thirty-seven letters to Rogers, and one to Emery Walker and Wilfred Merton. The correspondence records Lawrence's views on typography, the history of the printing of the 'Subscribers' Edition' of *Seven Pillars of Wisdom*, Lawrence's thoughts on booksellers – '[y]es, Wilson, of Bumpus, is a real discovery, as a bookseller, isn't he?' (p. [25]) – and book-collectors, his appreciation of Rogers' editions of Sassoon's poetry, his concerns over problems of translation, and his work in the RAF.

Although the edition was limited to 200 copies, WorldCat locates some 54 copies in libraries worldwide, which suggests that fewer than 150 copies are likely to become available in commerce. Most copies of *Letters from T.E. Shaw* appear to have been gifts from Rogers and, although it is not marked as such, this copy belonged to Lawrence's friend and dental surgeon James, who contributed a chapter on Lawrence's record collection to A.W. Lawrence's *T.E. Lawrence by his Friends* (London: 1937), and also owned a copy of the *Odyssey* inscribed to him by Lawrence.

Clements p. 36; Haas, *Bruce Rogers*, 161; O'Brien A160; *The Work of Bruce Rogers* 372.



8. [LONDON.] BOWER, Thomas. [The Arms of the Twelve Principal Companies of the City of London.] *London, Thomas Bower, 1698.*

Folio, 13 engraved plates in a very good state of perservation; bound in contemporary marbled boards with the armorial bookplate of Francis Fulford of Fulford in Devon (d. 1700), dated 1699, affixed to the front pastedown.

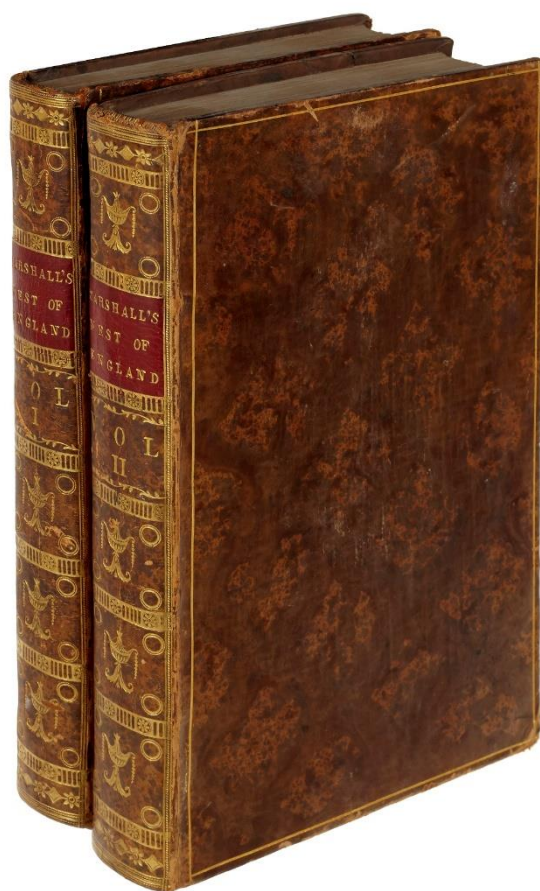
£3000

A fine and complete set of the plates of the arms of the twelve principal livery companies of the City of London, showing the arms in a decorative mantling above a description detailing their patron saint, the written form of the arms, their most prominent members and the location of their Livery Hall. Each print bears the name of Thomas Bower and the fact that the plates are to be sold at his shop. There are, however, a number of variations in the form of the address given on the different plates. Affixed to these plates, as a frontispiece, is a portrait of Sir William Ashhurst, Lord Mayor of London in 1693, engraved in 1694 by Robert White after an original painting by I. Linton. This would not appear to be a required plate as it is not in the copy lodged at the Guildhall Library in London and is not mentioned in the description of these plates in item CCCLVII of Thomas Moule's *Bibliotheca Heraldica* of 1822. It is likely to be an addition inserted by Fulford.

‘The Livery Companies of contemporary London consist of two groups. The most important are distinguished as the Twelve Great Companies. In order of precedence they are the Worshipful Companies of Mercers, Grocers, Drapers, Fishmongers, Goldsmiths, Merchant Taylors, Skinners, Haberdashers, Salters, Ironmongers, Vintners and Clothworkers.’ (William F. Kahl, *The Development of London Livery Companies – an essay and a bibliography*, 1960, p. 3).

We have been unable to learn much about Thomas Bower, barring the location of his shop (‘Ye King’s Head, Budge Row’), and his being a ‘painter’, presumably of arms.

Guildhall – GR 6.3.6.



9. MARSHALL, William. The rural economy of the West of England: including Devonshire; and parts of Somersetshire, Dorsetshire, and Cornwall. Together with minutes in practice. *London, for G. Nicol, G.G. and J. Robinson, and J. Debrett, 1796.*

Two vols, 8vo, pp. [ii], xxiv, 332; xxiv, 358, [34, index and publisher’s advertisements]; with double-page frontispiece map; a very good copy in contemporary mottled calf, richly gilt spines in compartments, red morocco lettering pieces; light wear to extremities, slight abrasion to lower board of vol. I; book label of Sir Robert W. Vaughan, Bart. of Nannau.

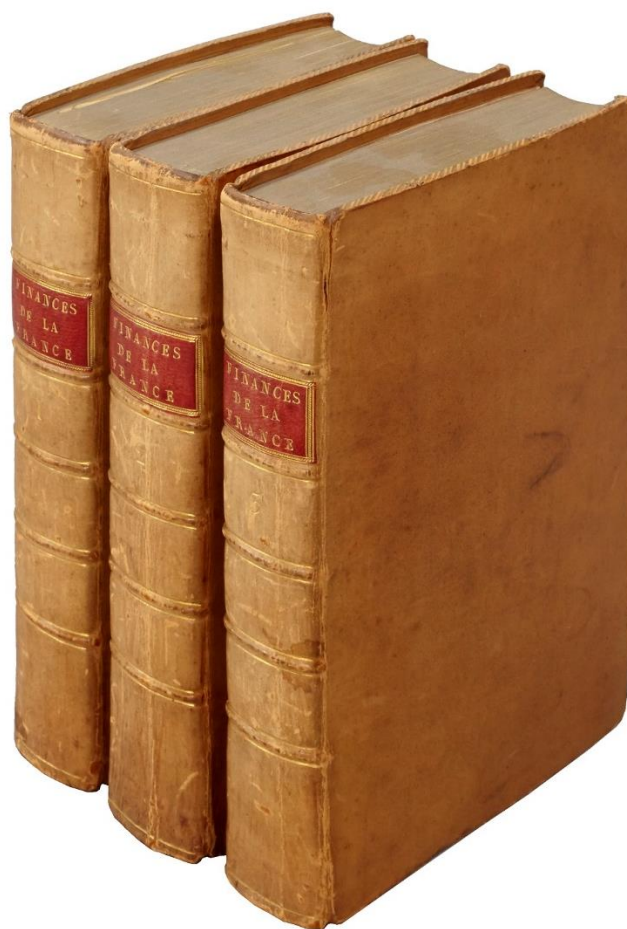
£1000

First edition. William Marshall (1745-1818) wrote a series of studies of farming in English counties, published between 1787 and 1798. The volumes on the West of England were the ninth and tenth of the eventual twelve-volume set. Marshall never obtained the celebrity of his contemporary Arthur

Young, though his investigations were reported at greater length. Marshall himself referred with derision to Young's 'transient' tours and explained that his own more thorough method of inquiry was to obtain a position in a district as an agent or estate manager and to learn while working. Volume I ends with 'provincialisms of West Devonshire', which include 'clouted cream', 'fairies' (squirrels), and 'slapdash'.

Provenance: Sir Robert Williames Vaughan, 2nd Baronet (1768-1843), MP for Merioneth 1792-1836, member of the Board of Agriculture from 1802 and its vice-president in 1816.

ESTC T94233; Goldsmiths' 16636; Kress B.3234; Perkins 1153; Rothamsted, p. 101; not in Einaudi; see Fussell II, pp. 114-120.



10. NECKER, Jacques. De l'Administration des Finances de la France ... Tome I [-III]. Paris, n. p., 1784.

Three vols, 8vo, pp. vii, [1], clix, [1], 352 + folding table; vii, [1], 536; viii (p. viii misnumbered ix), [2], 468; occasional light browning or foxing, closed tear to one leaf in vol. I repaired, else a very good copy bound in contemporary polished calf, spines ruled gilt with gilt red morocco lettering-pieces; very slightly worn; from the library of the Earls of Macclesfield, with their bookplate to the front paste-downs and their embossed stamp to the early leaves.

£750

First edition, described by McCulloch as ‘the only authentic account of the finances of France previously to the Revolution’ (p. 347). Bibliographically a difficult book owing to the number of copies sold (an estimated 80,000) and the many print runs this would have necessitated.

Necker (1732–1804) was an opponent of the Physiocrats and their *laissez-faire* approach to economics. In 1777 he had taken over Turgot’s position as director general of finances, a post he held until 1781 (he was later reappointed in 1788). Between 1777 and 1781 he managed to reduce expenditure and to simplify the machinery of the administration. He wrote *De l’Administration* in his retirement and its publication helped strengthen his popularity.

Carpenter XXIX(1); Einaudi A.582; Goldsmith’s 12732; INED 3358; Kress B.752.



11. [PENGUINS.] The Eric Gadd Collection. 4,844 volumes. *Penguin, 1935-1965.*

£29,000

We are pleased to offer a complete collection of first edition British Penguins, spanning the period from 1935 to 1965 and occupying some sixty metres of shelf-space. Impressive in both volume and breadth, this collection is a testament to revolutionary British publishing, and demonstrates innovation in both book-design and typography. The ‘Specials’ and Pelicans also reveal the public issues that were debated and written about by figures such as H. G. Wells and Arthur Koestler during those dynamic years.

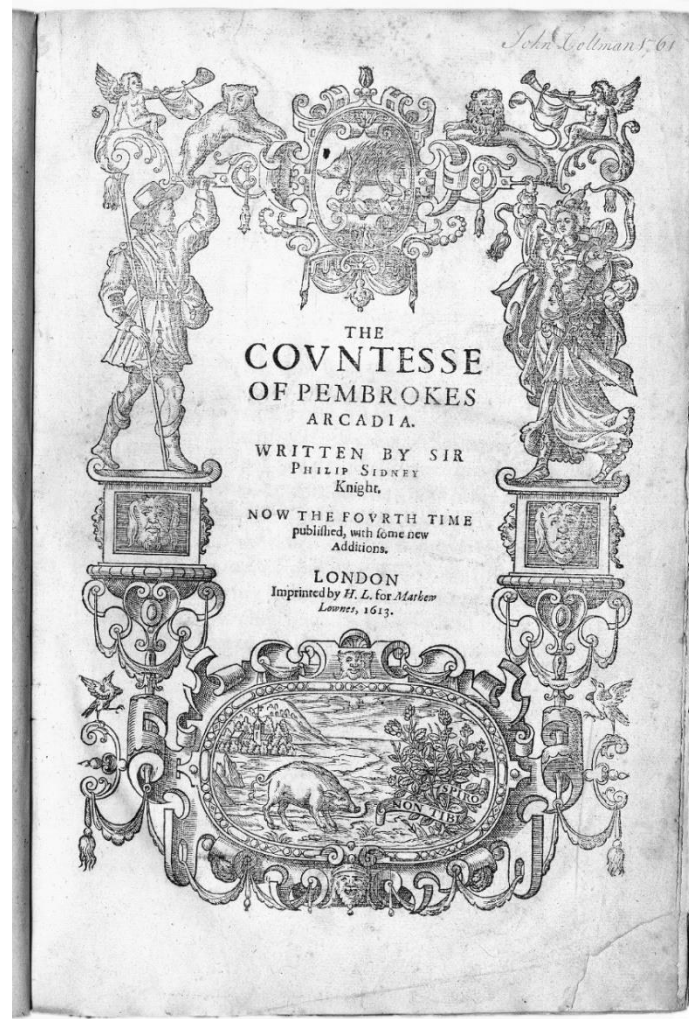
The pioneering publisher Allen Lane first produced Penguin paperbacks under The Bodley Head imprint in the summer of 1935 with the intention of providing affordable and accessible contemporary fiction. The paperbacks cost sixpence each – the same as a packet of cigarettes – and were available at railway stations, newsagents and chain retail stores such as Woolworths. The first publications were written by well-known authors including Agatha Christie, Ernest Hemingway, and André Maurois. With such popular titles, Lane proved that there was a mass market for affordable literature; indeed, the books were so well received that Lane was able to launch the Penguin imprint as a separate operation in 1936.

Design was a key element in Penguin's enduring success. From the outset, Lane insisted on a simple cover design, which would distinguish the series from the illustrated covers used by other publishers. The first designer was office junior Edward Young, who realised the Penguin logotype as well as Lane's idea of covers divided into horizontal bands. The bands were clearly colour coded by genre: orange for fiction; blue for biography; and green for crime. As the imprint grew, Penguin published on a wider range of genres and continued colour coding for biographies, drama, belles lettres, and world affairs. Lane further expanded the business in the late 1930s to include new, specialist imprints such as the factual Pelicans, Puffin children's books, King Penguin monographs, and the 'Buildings of England' and 'Shakespeare' series. The carefully-crafted layout, sense of colour, and Gill Sans font were innovations in book design and attracted major European designers to work with the imprint. German typographer Jan Tschichold was the company's director during the 1940s and designed a template for use on all Penguin books that unified the front and back covers and spine. He also redesigned the Penguin logo and established a composition style-guide for printers to ensure consistency in all Penguin publications. Hans Schmoller, another German emigré, succeeded him, and used his fine eye for typographic detail to refine the designs, whilst respecting his predecessor's templates and continuing the Penguin legacy. In the 1960s Germano Facetti, the Italian art director of Olivetti, was hired to renew Penguin design and, together with such designers as Derek Birdsall and Romek Marber, he reasserted Penguin's position at the forefront of book design.

This collection was assembled over the course of forty years by a bibliophile member of the Penguin Collectors Society. It contains a total of 4,844 items as per the accompanying 1960 edition of the Q100 catalogue (updated to the mid-1960s with supplements and by hand), lacking only three rare prints by the Polish-born British artist Feliks Topolski. The condition of the books is generally very good or fine, although the poorer-quality paper of some 1930s and 1940s editions has made them more susceptible to deterioration. The highlights include the rare crime novels published during the Second World War and the King Penguin series, together with excellent examples of the scarce Penguin Scores, Puffin Cut-Out Books, Building Books, and the Baby Puffin Series.

To acquire a complete archive of the first three decades of Penguin's British publications is a rare opportunity to gain an important visual, textual and typographical resource, rarely offered in such a complete state. Apart from bound volumes held at deposit libraries, there are only a few significant institutional holdings of Penguin Books worldwide, none of which is complete – they include the collection and archive held at the University of Bristol on behalf of Penguin; The Bancroft Library collection at the University of California, Berkeley of approximately 2,500 books; the Overton Collection at the National Library of Australia; and that of the University of Edinburgh Library. Covering approximately sixty metres of shelf-space, the visual and physical impression of this collection is a magnificent library feature that would exceed current institutional holdings across the UK, Australia, and the USA.

A full outline of the collection is available on request.



12. SIDNEY, Sir Philip. *The Countesse of Pembrokes Arcadia ... now the fourth Time published, with some new Additions. London, Imprinted by H[umphrey] L[ownes] for Mathew Lownes, 1613 [1616-19].*

Folio, pp. [4], 332, ff. 335, 334-5, pp. [15], 333-482, [2], 483-576, with the inserted gatherings ¶⁴ and *⁶ between 2E4 and 2E5, and the inserted singleton 'SsII'; title-page with an elaborate woodcut border, small part of the lower outer corner torn away, dusty; small worm track through leaves G8-I2 with only the loss of part of the odd letter, rust stain to pp. 574-5; a very good copy in late eighteenth-century quarter calf and marbled boards with vellum tips, rebacked, rubbed, a couple of scuff marks; ownership inscription to title-page dated 1761, armorial bookplate of James Phelp.

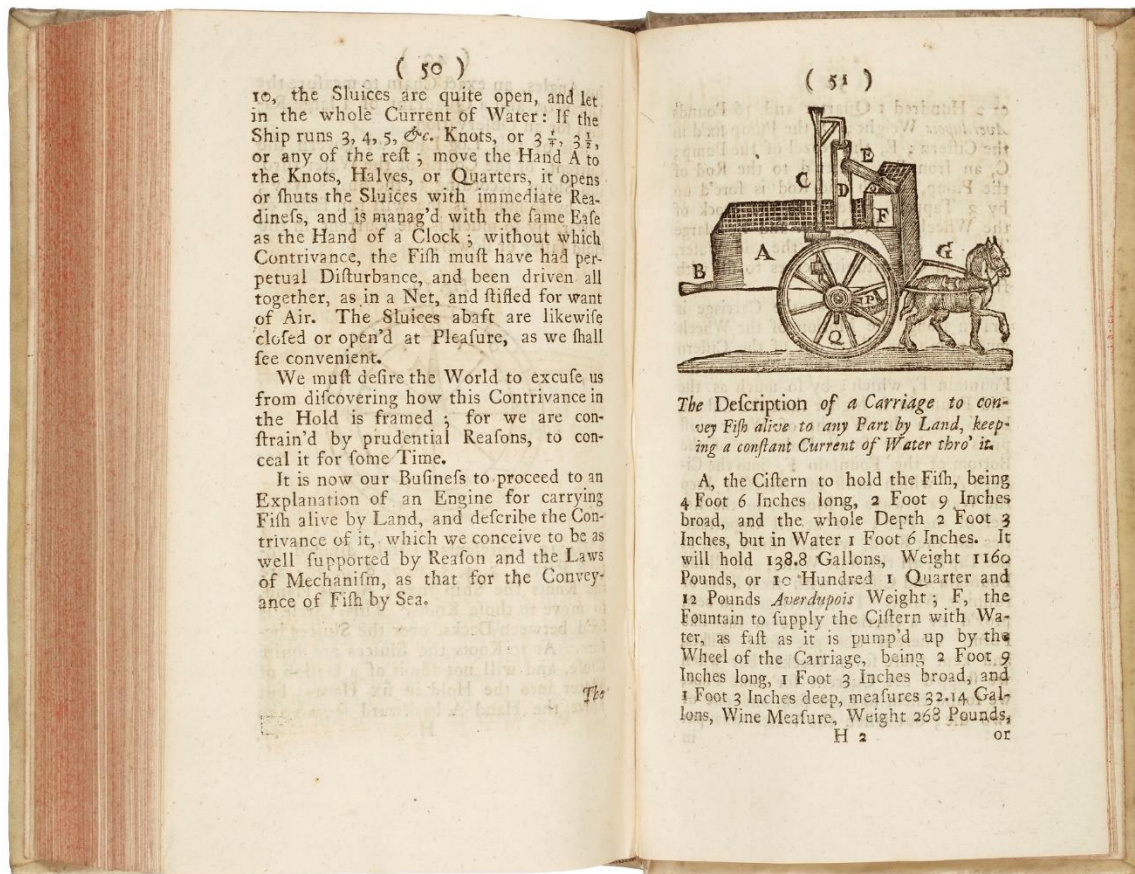
£1250

'Fourth' printing, but actually (including the Edinburgh and Dublin printings) the sixth edition, the variant imprint naming Mathew Lownes rather than Simon Waterson, the issue with William Alexander's 'Supplement' to Book III added after 2E4.

'The supplement was entered in the Stationer's Register to W. Barrett on 31 August 1616, and the rights for the 'five shettes' were transferred to M. Lownes on 22 March 1619, which suggests that it was printed about three years after publication of the earlier copies of the 1613 edition. This may offer

an explanation of why so comparatively few copies of the 1613 folio have the *Supplement*. Three distinct settings of type of the *Supplement* exist' (Juel-Jensen), of which the present is the first.

STC 22544a; B.E. Juel-Jensen, *The Book Collector*, Winter 1962, no. 6b.



SIR RICHARD STEELE SAMMELBAND

13. STEELE, Richard. [Eight works by and relating to him]. London, 1715-1720.

One volume containing eight works (listed below), 8vo; occasional light foxing; very good copies in 18th-century vellum, 'Steele' inked to spine, edges sprinkled red. *Provenance*: Sir Thomas Clarke (1703-64), with his ownership inscription 'Th Clarke' to front free endpaper; Macclesfield South Library bookplate to front pastedown and armorial blindstamp to first three leaves.

£2500

A splendid collection of pamphlets by and relating to Sir Richard Steele (1672-1729), army officer, playwright, theatre manager, essayist, editor of the *Tatler*, *Spectator* and *Guardian*, Whig MP and propagandist, covering many facets of his diverse career. This volume belonged to Sir Thomas Clarke, a protégé of the first earl of Macclesfield, who left his library and fortune to the family.

The first two items are examples of Steele's Whig journalism during the Jacobite Rising of 1715. *An account of the state of the Roman-Catholick religion* was intended to assist the Protestant cause in the

face of the Old Pretender's attempt to regain the thrones of England, Ireland and Scotland for the House of Stuart.

The third item, *A letter to the Earl of O-d*, relates to the unsuccessful Peerage Bill of 1719, which sought to limit the king's ability to create peerages and to replace Scottish elected peers with hereditary ones. In opposing the Bill, Steele found himself in an unusual position: on the same side as Robert Harley, first earl of Oxford, under whose ministry he had been expelled from the Commons and whom he subsequently ridiculed and upbraided in print, and against his great friend and collaborator Joseph Addison. The letter opens with Steele making placatory noises towards Oxford: 'I transgress'd, my Lord, against you ... I ask your pardon, when you are a private nobleman'. When Steele accused Addison, who was on the side of the government on this issue, of masquerading as a Whig, their famous friendship, and one of literature's most celebrated collaborations, came to an end.

Items 4 and 5 relate to Steele's opposition to the South Sea Bill, which provided for the conversion of the national debt into the capital of the South Sea Company and which passed into law in April 1720. Steele wrote and spoke vigorously and fearlessly against the Bill, which within the year brought widespread ruin. His views were unpopular and stirred up much adverse criticism. There is no evidence Steele himself ever speculated in South Sea stock although he was notoriously bad at managing his financial affairs.

In item 6 we find Steele arguing against elegant dress for women made of imported cloth, at the expense of the domestic wool industry, and in item 7 challenging the legality of his dismissal as governor of the Drury Lane playhouse.

The final item in our volume is Steele's *An account of the fish-pool*, a description of his invention of a vessel to deliver live fish to the London market and a journal of the experiments made during its construction. The project occupied Steele for almost ten years and is important as a contemporary attempt to make a practical application of experimental science and in its parallels with the South Sea Company speculations. Having attracted the interest of Sir Isaac Newton, Steele's fish pool sloop was patented, constructed and launched at Rotherhithe in 1718. In his plans to develop the fish pool project into a joint-stock company, Steele even solicited the patronage of John Law, then at the height of the Mississippi Scheme's success. The project survived competition from numerous other joint-stock fishery companies, and the South Sea disaster, but the Fish Bubble, as the wags called it, burst and Steele's project had floundered by late 1722.

Contents:

1. CERRI, Urbano. An account of the state of the Roman-Catholick religion throughout the world. Written for the use of Pope Innocent XI ... Now first translated from an authentick Italian MS. never publish'd. To which is added, a discourse concerning the state of religion in England. Written in French, in the time of K. Charles I. and now first translated. With a large dedication to the present Pope; giving him a very particular account of the state of religion amongst Protestants; and of several other matters of importance relating to Great-Britain. By Sir Richard Steele. *London, for J. Roberts, 1715.*

8vo, pp. [ii], lxxviii, viii, 197, [1], x; with a few contemporary marginal annotations. First edition. ESTC T57998.

2. ERSKINE, John. A letter from the Earl of Mar to the King, before his majesty's arrival in England. With some remarks on my lord's subsequent conduct. By Sir Richard Steele. *London, for Jacob Tonson, 1715.*

8vo, pp. [ii], 19, [1, blank]; wanting the half-title; the variant with 'and' as the first word of the last line of p. 4. ESTC T37932.

3. STEELE, Richard. A letter to the Earl of O-d, concerning the Bill of Peerage ... The second edition. *London, for J. Roberts, 1719.*

8vo, pp. 32. ESTC T38249 ('In fact a reissue of the first edition, with a new titlepage').

4. STEELE, Richard. The crisis of property: an argument proving that the annuitants for ninety-nine years, as such, are not in the condition of other subjects of Great Britain, but by compact with the legislature are exempt from any new direction relating to the said estates. *London, for W. Chetwood, J. Roberts, J. Brotherton, and Charles Lillie, 1720.*

8vo, pp. 30, [2, publisher's advertisements]. ESTC T144485 (only 7 copies recorded); Goldsmiths' 5874.

5. STEELE, Richard. A nation a family: being the sequel of the crisis of property: or, a plan for the improvement of the South-Sea proposal. *London, for W. Chetwood, J. Roberts, J. Brotherton, and Charles Lillie, 1720.*

8vo, pp. 32. First edition. ESTC T39607; Goldsmiths' 5875.

6. STEELE, Richard. The spinster in defence of the woollen manufactures. To be continued occasionally. Numb. I. *London, for J. Roberts, 1719.*

8vo, pp. [ii], 16, [2, advertisement and blank]. ESTC P6329; Goldsmiths' 5538.

7. STEELE, Richard. The state of the case between the lord-chamberlain of his majesty's household, and the governor of the Royal Company of Comedians. With the opinions of Pemberton, Northey, and Parker, concerning the theatre. *London, for W. Chetwood, J. Roberts, J. Graves, and Charles Lillie, 1720.*

8vo, pp. 31, [1, advertisements]. ESTC T147110.

8. STEELE, Richard and Joseph GILLMORE. An account of the fish-pool: consisting of a description of the vessel so call'd, lately invented and built for the importation of fish alive, and in good health, from parts however distant. A proof of the imperfection of the well-boat hitherto used in the fishing trade. The true reasons why ships become stiff or crank in sailing; with other improvements, very useful to all persons concern'd in trade and navigation. Likewise a description of the carriage intended for the conveyance of fish by land, in the same good condition as the fish-pool by sea. *London, H. Meere, J. Pemberton, and J. Roberts, 1718.*

8vo, pp. vii, [1], 60; with woodcut illustrations. ESTC T18823; Kress 3076.



14. [WOMEN'S FOOTBALL – WWI] U.S.A. STUDIOS, LONDON. ‘The Rockets Ladies Football Club. Danger Building OFCF3’, women’s football team group portrait, 1918-19.

Carbon or gelatin silver print, 8¼ x 11¼ inches (20.8 x 28.5 cm.), on mount 14½ x 18 inches (37 x 45.8 cm.), ‘A Portrait by the U.S.A. Studios, London’ printed below, numbered 16516 in pencil on verso, with indistinct annotations.

£500

A vivid record of women in their wartime life: a team portrait of young sportswomen from a First World War munitions factory in Worcester.

As well as taking on new roles in their working lives during the war, women were stepping into ‘male’ cultural pursuits with vigour. Despite a widespread perception that football was too physical for women, middle- and working-class girls participated, particularly the latter. The nucleus of this new phenomenon was in the North and the Midlands, where matches and leagues were organised for the female workforce of munitions factories and various charities. The enthusiasm with which women played outlasted the war and gave the development of the women’s game in peacetime extra momentum – in 1920 the Dick, Kerr’s Ladies (formed in 1917 from Dick, Kerr & Co., Preston) had become the unofficial English national team, playing (and winning) the first women’s international against France at Deepdale, followed by matches at Stockport, Manchester and Stamford Bridge.

The majority of the sitters have the triangular War Service badge displayed on their ties. The badge, issued solely for women by the Ministry of Munitions in 1916, indicates their participation in vital war work. Men attached their badges with a buttonhole design, but the design of women’s badges were altered to fasten with a pin, like brooches. The acronym OFCF3 suggests these women worked at

Government Cartridge Factory No 3, which was in Blackpole, Worcestershire. It began manufacturing .303 cartridges in late 1918 under Kings Norton Metal Co. and ceased production in early 1919.

Perhaps taken on an away-game trip to London, this portrait was photographed in USA studios. John H. Woolfe, who was originally based in Heaton Norris, Stockport, started the studio in 1907 after taking over the American Photographic Company at 34 Upper Street, Islington. By the outbreak of war, Woolfe managed over a dozen studios in London, the suburbs and other towns such as Birmingham and Reading. Woolfe left London soon after the war ended and relocated to Bournemouth, where he died in 1942. The studio continued in Fratton, Portsmouth until 1969.

See J. Hargreaves, *Sporting females: critical issues in the history and sociology of women's sports*, pp. 141–42.

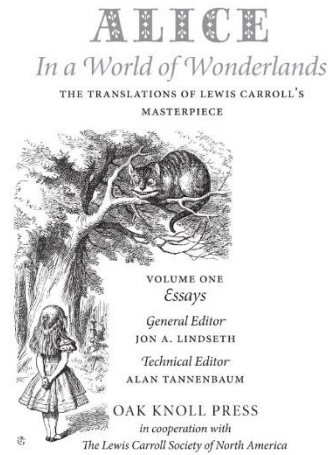
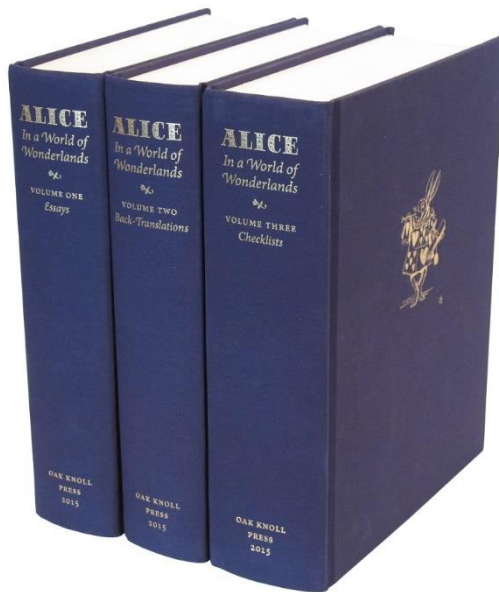


15. [WOMEN'S FOOTBALL – WWI] U.S.A. STUDIOS, LONDON. 'R.A. Rockets F.C. 1918', women's football team group portrait, 1918.

Carbon print, 17¾ x 24 inches (45.6 x 60.8 cm.), mounted on card trimmed to edges of print, numbered 33483 and dated 7-12-18 in pencil on verso with short note on matt design; coming loose from mount at some edges, a few chips, a couple of small creases to corners, deep horizontal score on verso of mount (1 cm. from lower edge) with small area of loss of card.

£1200

New Publications



LINDSETH, Jon A., and Alan TANNENBAUM, eds. *Alice in a World of Wonderlands: the Translations of Lewis Carroll's Masterpiece*. Newcastle, DE, Oak Knoll Press, 2015.

3 vols., 4to, (285 x 225 mm), 2656 pages; cloth-bound.

£199

This is the most extensive analysis ever done of translations of any single English language novel. On 4 October 1866 Charles Lutwidge Dodgson/Lewis Carroll wrote to his publisher Macmillan stating 'Friends here [in Oxford] seem to think that the book is untranslatable'. But his friends were wrong, as this book shows with translations in 174 languages.

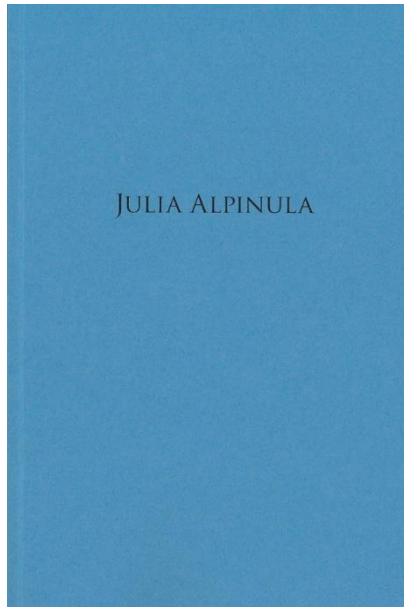
The first translations of *Alice in Wonderland* were into German and French, just a few years after the first English edition in 1865. Translations into virtually every European language followed including all six Celtic languages and six languages of Spain. The Indian sub-continent is represented by twelve languages and Africa by eight including Zulu, Seychelles Creole, and Swahili. There are translations in three Jewish languages and a number from the Middle East.

Prof. Zongxin Feng of Tsinghua University in Beijing, who writes about the 463 Chinese editions, says 'Of all Western literary masterpieces introduced into China in the twentieth century, no other work has enjoyed such popularity'. The book is also published in Mongolia, Lao, Tajikistan, and Kazakhstan. Editions exist in Maori of New Zealand and Pitjantjatjara, an Aboriginal language of Australia. Five Pacific Island languages are represented. There is even one in Brazilian Sign Language.

The first volume contains general essays and essays about each language. In volume two, the same eight pages from Chapter VII, "A Mad Tea-Party" are translated back into English so one can compare how translators went about dealing with Lewis Carroll's nonsense, homophones, and twists of meaning. Volume three is a checklist of 174 languages and over 9,000 editions and reprints of *Alice* and the sequel *Through the Looking-Glass*.

Alice in a World of Wonderlands is copiously illustrated, with 127 book covers reproduced in colour and another 164 in black and white.

ISBN 978-1-5845633-1-0



FREEMAN, Arthur. *Julia Alpinula, Pseudo-Heroine of Helvetia: How a Forged Renaissance Epitaph Fostered a National Myth.* London, *The Author*, 2015.

8vo, (235 x 155 mm), pp. 72; four illustrations; in paper wrappers.

£15

Julia Alpinula is a legendary Swiss heroine, whose pathetic fate in AD 69 inspired popular historians, dramatists, artists, and poets – including an infatuated Byron – over a period of more than two hundred years. Her very existence, however, was based entirely on a funerary inscription first published in 1588 and ultimately shown to be a humanist forgery. *Julia Alpinula* is a fully documented account of her Romantic celebrity, the exposure of the ‘Alpinula’ myth, and the identification of its scholarly perpetrator.

Arthur Freeman is a rare book dealer and writer living in London. Last year Quaritch published his *Bibliotheca Fictiva: a Collection of Books and Manuscripts Relating to Literary Forgery 400 BC – AD 2000*. *Julia Alpinula* is a footnote to this book.

ISBN 978-0-9933762-0-7

Bernard Quaritch Ltd
Rare books & manuscripts since 1847