

ALPHABET BOOKS

THE BOOK BEAUTIFUL

CAMBRIDGE

DODGSON



FROM THE LIBRARY OF CHRISTOPHER HOGWOOD

BERNARD QUARITCH LTD

40 SOUTH AUDLEY STREET, LONDON W1K 2PR

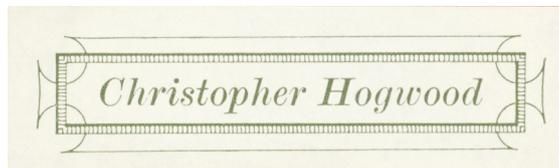
+44 (0)20 7297 4888 rarebooks@quaritch.com www.quaritch.com



For enquiries about this catalogue, please contact:

Anke Timmermann (a.timmermann@quaritch.com) *or*

Mark James (m.james@quaritch.com)



Bankers: Barclays Bank PLC, 1 Churchill Place, London E14 5HP

Sort code: 20-65-82 *Swift code:* BARCGB22

Sterling account IBAN: GB98 BARC 206582 10511722

Euro account IBAN: GB30 BARC 206582 45447011

US Dollar account IBAN: GB46 BARC 206582 63992444

VAT number: GB 840 1358 54

Mastercard, Visa and American Express accepted.

Cheques should be made payable to: Bernard Quaritch Limited.

List 2016/17

© Bernard Quaritch Ltd 2016

CHRISTOPHER HOGWOOD CBE (1941-2014)

Throughout his 50-year career, conductor, musicologist and keyboard player Christopher Hogwood applied his synthesis of scholarship and performance with enormous artistic and popular success. Spearheading the movement that became known as 'historically-informed performance', he promoted it to the mainstream through his work on 17th- and 18th-century repertoire with the Academy of Ancient Music, and went on to apply its principles to music of all periods with the world's leading symphony orchestras and opera houses. His editions of music were published by the major international houses, and in his writings, lectures and broadcasts he was admired equally for his intellectual rigour and his accessible presentation.

Born in Nottingham, Christopher was educated at Nottingham High School, The Skinners' School, Royal Tunbridge Wells, and Pembroke College, University of Cambridge, where he read Classics and Music. After a year of postgraduate study in Prague, in 1965 Christopher joined the Academy of St Martin-in-the-Fields and became a founder member of the Early Music Consort before forming the Academy of Ancient Music (AAM) in 1973.

During his 33 years as Director of the AAM, Christopher produced more than 200 solo keyboard, chamber, orchestral, choral and opera recordings for Decca. He enjoyed the freedom to embark on major, ground-breaking projects – many were the first on period instruments – interspersed with less well-known repertoire, often from performing editions he had prepared himself and always as part of carefully-curated programmes.

As his conducting repertoire broadened to include 19th- and 20th-century works, Christopher established his reputation as a specialist in neo-Baroque and neo-Classical music, particularly that of Martinů, many of whose works he recorded with the Czech Philharmonic Orchestra. Christopher spent significant periods as Artistic Director of the Handel and Haydn Society, Boston, and as Principal Guest Conductor with the Saint Paul Chamber Orchestra, Minnesota, Kammerorchester Basel and the Poznań Philharmonic Orchestra. In addition, he directed acclaimed operatic runs at Covent Garden, La Scala, the Paris Opéra, the Deutsche Oper and the Sydney Opera House.

The full range of Christopher's conducting work was supported and often driven by his musicological activities. He produced more than 100 editions, including Brahms chamber music and Mendelssohn orchestral works for Bärenreiter, a substantial body of keyboard and chamber music with Edition HH, and volumes for Boosey & Hawkes, Faber and OUP. He was an editor and board member for the complete editions of C. P. E. Bach and Martinů, and the Founding General Editor of the *Francesco Geminiani Opera Omnia*, published by Ut Orpheus. Known early in his career as the presenter of *The Young Idea* on BBC Radio 3 and noted as one of the first musicians to address the audience during concerts, his precise, concise and engaging delivery was matched by his elegant prose in numerous articles and books, including *Music at Court* for The Folio Society, the BBC Music Guide to *The Trio Sonata*, and his classic 1984 biography of Handel, revised in 2007.

In recognition of his work, Christopher received honorary doctorates from the Universities of Cambridge, Keele and Zurich, and the Royal College of Music, as well as the Handel Prize, the Martinů Medal and the Distinguished Musician Award from the Incorporated Society of Musicians. He was created a CBE in 1989. At the University of Cambridge, he was Emeritus Honorary Professor of Music and an Honorary Fellow not only of his own college, Pembroke, but also of Jesus College. He was a Visiting Professor at both the Royal Academy of Music and King's College London, Professor of Music at Gresham College, a Tutor and Visiting Artist at Harvard University, and Andrew D. White Professor-at-Large at Cornell University.

THIS SECOND CATALOGUE OF BOOKS FROM THE LIBRARY OF CHRISTOPHER HOGWOOD COMPRISES ALPHABET BOOKS, PRIVATE PRESS, ARTISTS' AND PHOTO BOOKS, THE CAMBRIDGE UNIVERSITY PRINTER'S 'CHRISTMAS BOOKS' AND OTHER CANTABRIGIANA, AND BOOKS BY LEWIS CARROLL (CHARLES LUTWIDGE DODGSON).

PLEASE SEE OUR WEBSITE FOR THE FIRST CATALOGUE, 'BOOKS & MANUSCRIPTS ON FOOD & DRINK FROM THE LIBRARY OF CHRISTOPHER HOGWOOD'.

A
L
P
H
A
B
E
T



B
O
O
K
S

ELIZABETHAN HANDWRITING REDISCOVERED: INSCRIBED BY WOLPE

1. **WOLPE, Berthold Ludwig, editor.** *A Newe Booke of Copies 1574. A Facsimile of a Unique Elizabethan Writing Book in the Bodleian Library, Oxford. London, New York and Toronto: Oxford University Press, 1962.*

Square 8vo (240 x 220mm), pp. [2 (blank)], [3-8 (half-title, blank, title, imprint, contents, acknowledgements)], 9-18 (introduction), [19-20 (section title, blank)], [21-92 (facsimiles, transcriptions)], [93-94 (section title, blank)], 95-99, [1 (imprint)]; facsimile illustrations; light brown structured cloth, upper board blocked in black with illustration and calligraphic swirls, spine lettered in black, cream-coloured dustwrapper repeating the board; *provenance*: Martin Steinmann (b. 1940, Swiss librarian, historian and palaeographer; presentation inscription 'for Dr Martin Steinmann Berthold L. Wolpe' on half-title; annotation [?by Steinmann] on p. 14).

£75

First trade edition. *A Newe Booke of Copies* was the second writing-book by Thomas Vautroullier, a Frenchman 'who became one of the most distinguished scholar-printers of his century' (p. 11) after working as a bookbinder and bookseller during his first year in London. Following introductory 'Rules for Children', the *Newe Booke of Copies* demonstrates Secretary, Italic and Chancery hands. It was first published in 1574, and is now known as 'one of the earliest printed writing-manuals to be published in England' (*Berthold Wolpe. A Retrospective Survey* (London: The Merrion Press, 2005), 162, referring to the 1959 limited edition).

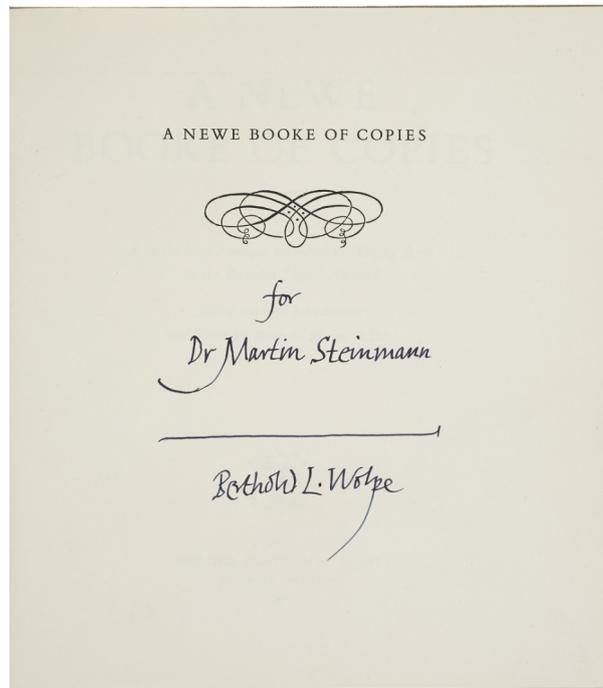
This facsimile edition was edited and produced by Wolpe (1905-1989), the renowned graphic artist and typographer of German-Jewish extraction who emigrated to London in 1935, initially to work at the Fanfare Press. Wolpe's typographical career had been launched by Stanley Morison's commission of 'a printing type of capital letters in the same style for the Monotype Corporation. This was the

birth of Albertus, first cut in 1934 [...], which quickly became the most widely used display face (that is, for advertising,

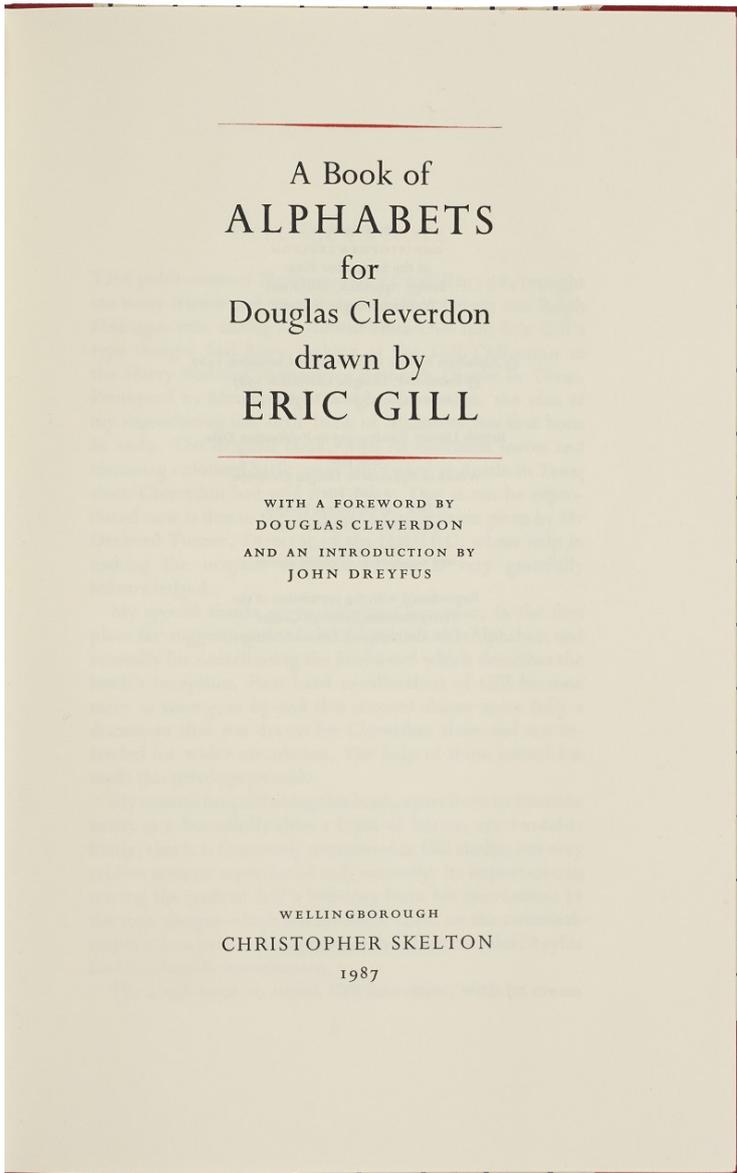
not books) in Britain' (ODNB). His design work further included other typefaces, emblems and devices (including the new masthead for *The Times* in 1966), and more than 1500 dustjackets for Faber and Faber. A limited edition of Wolpe's edition of *A Newe Booke of Copies* was published in 1959 at the Lion and Unicorn Press and, upon its receipt, Stanley Morison thanked Wolpe in a manuscript letter on 24 March 1960, praising the work as 'a fine piece of editing. The mere sight of the excellent facsimiles gives me great pleasure' (Wolpe, facing 173).

This copy was inscribed by Wolpe to Martin Steinmann, the Swiss librarian and expert on manuscript and type. Wolpe's

inscription, which explicitly mentions the recipient's doctoral title, indicates that the book was gifted following Steinmann's successful conclusion of his studies and doctoral thesis focused on the humanist Basel printer Johannes Oporinus.



THE GENESIS OF GILL SANS



2. **GILL, Eric.** *A Book of Alphabets for Douglas Cleverdon drawn by Eric Gill. With a Foreword by Douglas Cleverdon and an Introduction by John Dreyfus. Wellingborough: Christopher Skelton, 1987.*

8vo (259 x 166mm), pp. [1]-15, [1 (blank)], [54], [2 (limitation statement, blank)]; photographic illustrations and offset litho reproductions of letter forms; one small mark in gutter between pp. 14-15; original half red cloth over patterned red-and-blue paper boards by Woolnough Fine Binding, dark blue paper slipcase, **a fine copy**; *provenance*: Octagon Books, Ely (loosely inserted invoice). **£150**

First and only edition, no. 137 of 550 copies. 'The immediate cause of these Alphabets was a slight attack of influenza that Eric Gill encountered in October, 1926': Douglas Cleverdon, 'then an undergraduate, with an enthusiasm for contemporary book illustration and fine printing', who had recently opened a bookshop in Bristol, commissioned a sign-board, bookplate and other work from Gill. When Gill succumbed to the 'flu, Cleverdon '(knowing his craftsman's appetite for doing things) suggested that he might like to pass the time in bed by delineating a couple of alphabets, in roman and sans-serif, which I could use as models for notices in the bookshop' (Foreword). It is these alphabets – a precursor of the Gill sans type on which Gill started working the following summer – that are reproduced in this finely-produced book.

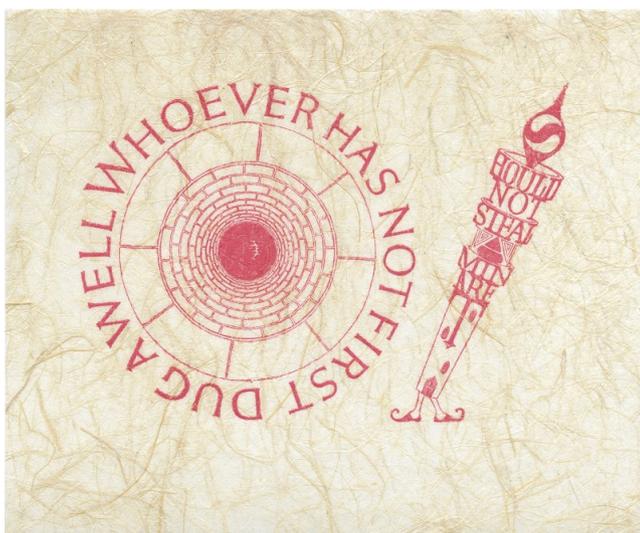
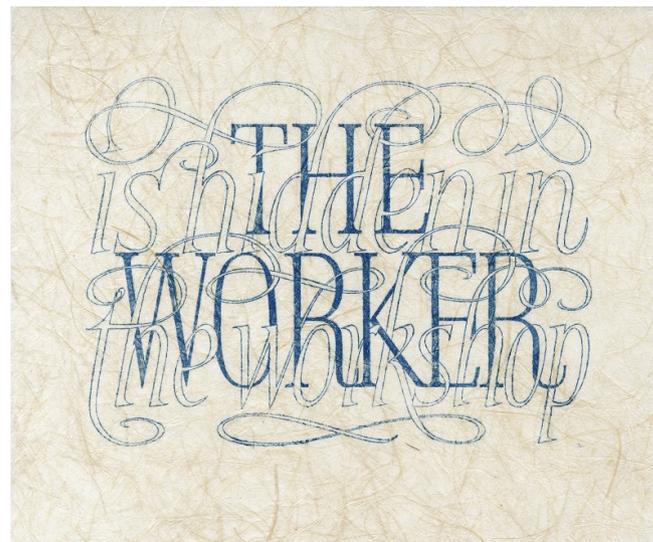
Incidentally, Gill provided the letters for Cleverdon in the same year in which he created *Id quod visum placet. A Practical Test of the Beautiful* (1926) for the Golden Cockerel Press.

A COLLABORATION BETWEEN ERIC GILL'S STUDENT AND HIS NEPHEW
WITH A PORTFOLIO OF JAPANESE PAPER PRINTS

3. **KINDERSLEY, David Guy Barnabas.** *Graphic Sayings*. Printed by Christopher Skelton at Skelton's Press, Wellingborough, for David Kindersley. *Cambridge: Kindersley and Skelton, 1972*.

Oblong folio (194 x 242mm), uncut at fore edge, pp. [6 (half-title, blank, title, imprint, foreword, blank)], [32], [2 (limitation statement, blank)]; illustrations colour printed on coloured Cansin Ingres paper on rectos only, envelope portfolio on lower pastedown containing 16 loosely-inserted colour printed sayings on Japanese paper; original brown half morocco over cream cloth, upper board blocked in brown and gilt, spine lettered in gilt, brown colour printed card slipcase, **a fine copy.** **£200**

First edition, no. 25 of 130 copies signed by Christopher Skelton and David Kindersley on the limitation leaf. A beautifully produced limited edition of these *Graphic Sayings* by Eric Gill's sometime student David Kindersley (1915-1995). Kindersley had moved to Cambridge in 1967, at the midway point of his successful career, but his *Variations on the Theme of 26 Letters*, 1969 (the positive reception of which inspired this book), and these *Graphic Sayings*, were probably most influenced by a fellowship in Los Angeles, where he discovered the rich combination of different cultures, neon lights and pop art that defined the aesthetic of the time.



In his foreword, dated September 1972, Kindersley writes: 'Having explored to some extent the shapes of letters in alphabetic form, it seemed sensible to make use of these explorations by making words, and in some cases to let words develop into pictures'. The words chosen for this publication are sayings or proverbs drawn from texts by the Sufi writer Idries Shah, and the designs were first drawn in pen on sheets of mould made paper, and then painted in gouache on prints of the same size and paper stock. The published work was the result of a close collaboration between Kindersley and the printer, Christopher Skelton (1925-1992), the nephew of Eric Gill.

WITH AN ORIGINAL DRAWING BY FRIEND, LIKELY GIVEN TO HOGWOOD ON BALI

4. **FRIEND, Donald Stuart Leslie.** *An Alphabet of Owls Et Cetera: With a Text Suitable for All Children, Grown-Ups, Non-Readers, Ornamental Hermits, et alia. [Melbourne]: Jim Walker at The Croft Press for Gryphon Books, 1981.*

Folio (402 x 265mm), pp. [2 (title, imprint)], [27], [1 (limitation statement)]; linocut title and 27 large historiated linocut initials, text printed in red; original black cloth, red morocco title label with gilt illustration on upper board, spine lettered in gilt, black endpapers; a very good copy; *provenance*: Berkelouw Rare Books, March 2009 (loosely-inserted description). **First edition, limited to 150 copies on handmade paper signed by the artist, this no. 22 of 140 for sale.**

[*With, loosely inserted:*]

Donald FRIEND. 'Musicians'. Original pen drawing (205 x 140mm), signed 'D. Friend. Bali'.

£1750

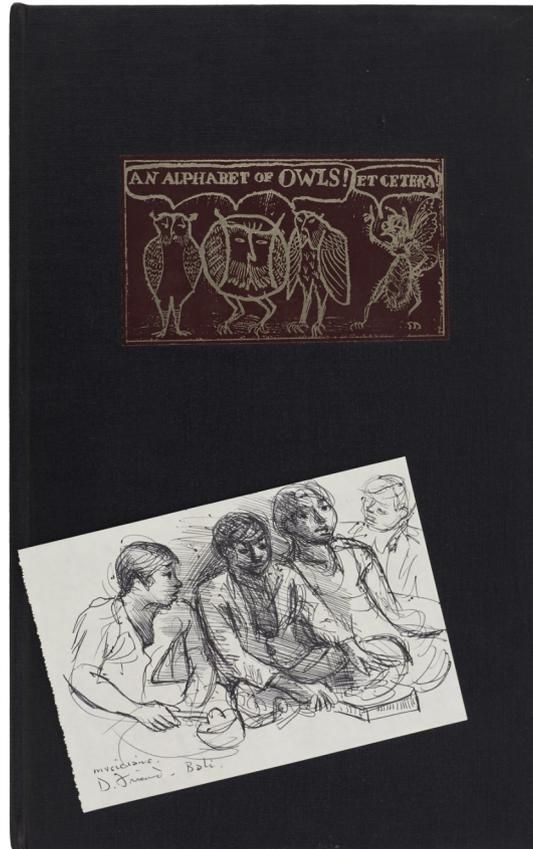
After his initial training in his native Australia in the late 1930s, Donald Friend (1915-1989) – one of Christopher Hogwood's favourite artists – studied at the Westminster School of Art in London, and then produced some of his most impressive early work as a war artist with the Australian Imperial Force during the 1940s. After World War II he had a restless life, living in Australia, Italy, Greece and England, Sri Lanka and, from 1967 to 1979, in Bali. His experiences in Bali inspired, among other things, a picaresque novel (*Donald Friend in Bali*, 1972), an account of Indonesian birds both real and fictional (*Birds from the Magic Mountain*, 1977), and the original sketch of Balinese musicians included with this volume. He later concentrated on still lifes, interiors and window views.

Friend's *Alphabet of Owls* belongs to his late work, and combines his eye for the beautiful and the whimsical with fine printing techniques. 'The humorous vein in his work had a serious purpose, in

the tradition of English illustrators such as William Hogarth and Thomas Rowlandson, and Shakespearean clowns' (ADB), and the fantastic tales of birds and their antics that accompany the alphabet are introduced by Friend with the words, 'An Alphabet of Owls, Et Cetera! – how lovely. Surely this is what the Fanatic Booklovers have been waiting for – especially those who can't read, or would prefer not to, or would rather look at the pictures'.

Hogwood and Friend, who admired each other's work, met on several occasions: on 22 April 1982 Friend wrote in his diary, 'Today I had Christopher Hogwood here for lunch [...] – I had not seen him since Bali' (*The Diaries of Donald Friend* (2006), vol. 4, p. 533). It seems likely that the original sketch included in this volume dates from that visit, and was then kept in this volume by Hogwood.

Arnold, *Bibliography of Australian Literature*, p. 106.



MORE OWLS: LIKELY ACQUIRED BY HOGWOOD ON A VISIT TO FRIEND

5. FRIEND, D. *An Alphabet of Owls Et Cetera*. [Melbourne]: Jim Walker at The Croft Press for Gryphon Books, 1981.

Folio (402 x 265mm), pp. [2 (title, imprint)], [27], [1 (limitation statement)]; linocut title and 27 large historiated linocut initials, text printed in red, on handmade paper; original black cloth, red morocco title label with gilt illustration on upper board, spine lettered in gilt, black endpapers; extremities lightly rubbed and bumped, otherwise a very good copy; *provenance*: Kay Craddock, Melbourne (loosely-inserted bookseller's description). £950



First edition, limited to 150 copies on handmade paper signed by the artist, this no. 56 of 140 for sale.

Friend admired Hogwood's work as much as the latter enjoyed his. Following a visit of Hogwood's to Friend's home in Australia on 22 April 1982, Friend wrote: 'He brought me a superb recording he'd made of Purcell's theatre music [...]. He comes to Australia now every year, doing a whole concert season in Adelaide etc. At present he's playing with the Sydney Symphony orchestra, and making more recorded music-biographies for the ABC which he does marvellously well – baroque music being his special interest' (*The Diaries of Donald Friend* (2006), vol. 4, p. 533). On 16 June, another gift followed which showed both men's appreciation of fine books, music and art: 'A parcel from England! Surprise – surprise! – a book. A very beautifully bound and printed edition (Folio Society) of Helen Waddell's *Song of the Wandering Scholars* with the poems of the

Carmina Burana. Translations so infinitely superior to the moribund literal rendering by Randolph Stow for *my* book [which was published in 1982]. A gift with a note from Christopher Hogwood. I'm enormously pleased' (*ibid.*, p. 547). It seems possible that Hogwood acquired this copy from the Melbourne bookseller Kay Craddock during his 1982 visit.

Arnold, *Bibliography of Australian Literature*, p. 106.

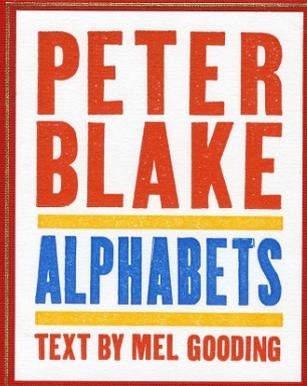
POP ART ALPHABETS BY PETER BLAKE

6. **BLAKE, Sir Peter.** *Alphabets*. Text by Mel Gooding. *Nottingham: D3 Editions, 2010.*

4to (300 x 240mm), pp. [2 (limitation l.)], 224; coloured illustrations throughout, pp. 131-136 and 139-144 on fold-out sheets; original red cloth gilt, colour printed title-label on upper board, spine lettered in gilt, canary-yellow endpapers, red silk marker, red slipcase; slipcase lightly rubbed at lower edge with very small surface loss, otherwise a very good copy. **£175**

First edition, no. 133 of 600 copies, numbered and signed by Blake. An alphabet book by the pioneering pop artist Sir Peter Blake (b. 1932), who 'has loved letters and found joy in them from the very beginning of his artistic life. As a young artist he perceived, moreover, that letters and the words they compose are a pervasive aspect of the urban landscape of modern life [...]. Blake's creative delight in th[e] unconscious associative powers of letters is something very different from the purposive interest of the classically minded modern typographer, for whom it became axiomatic that "good printing is invisible"' ('Of Peter Blake's *Alphabets*', pp. 17 and 21).

Conceived as a collection of Blake's alphabetic creative output, this volume brings together *Alphabet* (1993) (a collage-screenprint series from images of entertainers, stars, emblems and badges); Blake's *Polaroid Alphabet* (an homage to photographer Walker Evans, first published in *Tate Magazine* in 2003); *An Alphabet* (2007, collages of graphic ephemera arranged around central letter forms); *Alphabet No 10* (a collection of framed found letters); *Horizontal Alphabets* displayed on fold-out pages; *A Sculpture Alphabet* with photographs of iconic objects on a wooden block with the initial letters printed onto the same; *Found Alphabets* put together, e.g., from a 1930s children's alphabet or chapbook vignettes; and alphabet-related objects and designs from Blake's extensive personal collections.



FROM A TO Z: AN ALPHABET BOOK LIMITED TO 26 COPIES

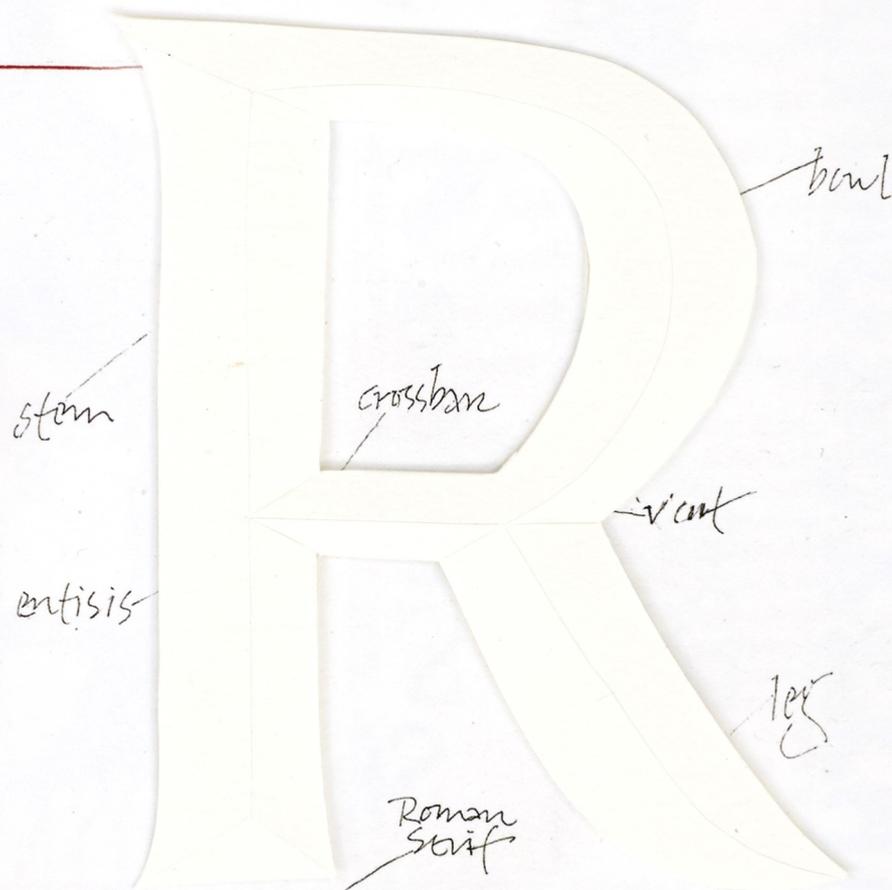
7. **WOOD, Dave.** *Alphabetica. Pomona, Queensland: D J Harwood & Associates, Private Press/Dave Wood Art, [c. 2006-2007].*

Oblong 4to bound at top edge (180 x 261mm), pp. [1 (title)], [52], [1 (imprint)]; hand-embossed gilt title page, illustrated throughout, cut-out and applied letter 'R', some ll. structured with feathering techniques, loosely inserted folded 'colophon' l. (596 x 208mm); original purple paper boards by Fred Pohlmann, upper board with embossed and debossed letter forms and gilt fleuron device, black endpapers, black cloth clamshell box with gilt fleuron device; **a fine copy of this rare work.** £1750

First edition, no. 12 of 26 copies signed by Wood, 'Dave Wood August 2007'. Printed on archival rag paper with archival inks, on partly structured leaves, which add a third dimension to the paper format, this tactile and beautiful book showcases the Australian calligrapher-artist Dave Wood's creativity and design. The inserted alphabetical 'colophon' list explains his inspirations for the letters and details about their execution. One opening is dedicated to each letter, presented in large majuscules in the centre, and surrounded with words of which it is the initial letter.

Wood's work is both historically sensitive and artistically bold: for example, the white vine design hidden inside his stylised 'B', which is drawn in colours appropriate to the 12th century, features a filigree Florentine design known as *bianchi girari*. For the letter X he concedes that it was difficult finding words for this letter which often symbolises the crossing out of text, 'kisses and abbreviations such as railway crossing', while the letter V was inspired by Titivillus, 'the patron saint of mistakes who first appeared in the 13th century and sits on your right shoulder'.

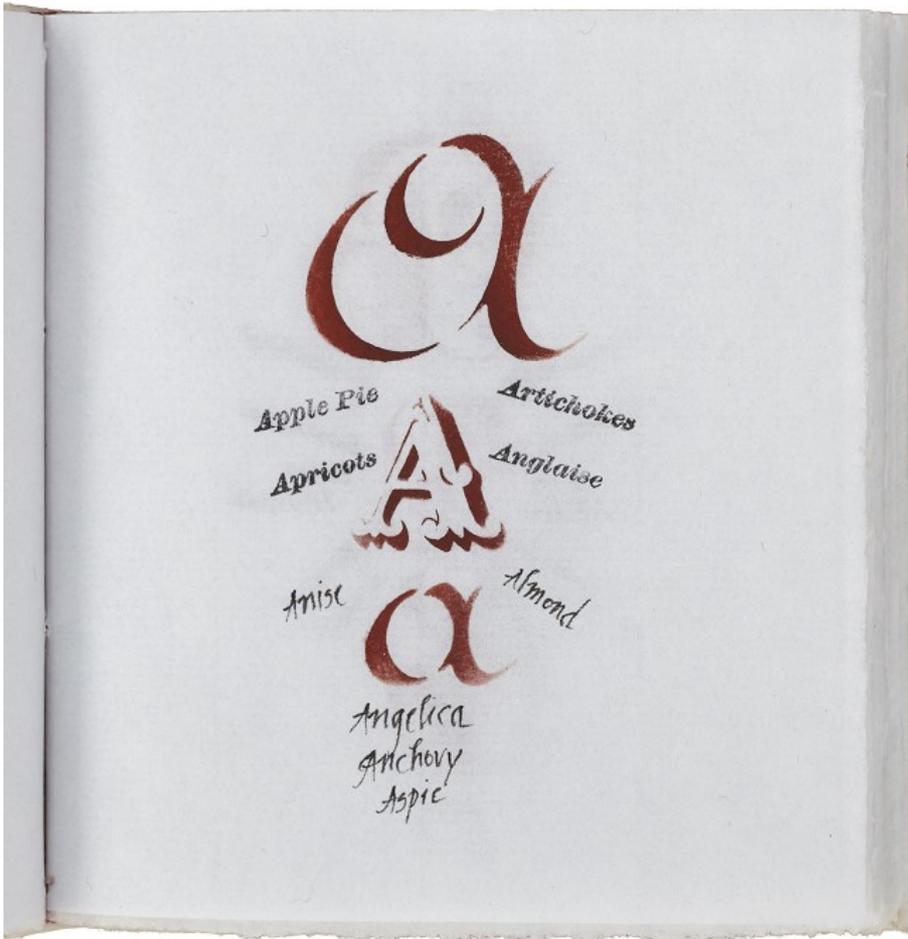
This work is rare in commerce: of the twenty-six copies produced, seven are held by institutions (National Library of Australia, State Library of Queensland, Baylor University, Connecticut College, Claremont Colleges, UCLA, and Phoenix Public Library; Skidmore College also holds a copy 'designated artist's proof'), so, at most, only nineteen are likely to be available on the market.



A FEAST OF LETTERS: THE RARE *EDIBLE ALPHABET*

8. [COHEN, Claudia.] *An Edible Alphabet*. [Seattle, WA: Claudia Cohen, 2010.]

4to (114 x 107mm), unopened quires of watermarked English paper, printed only on exposed rectos, pp. [5 (blank)], [3 (illustration, title, blank)], [26], [3 (illustration, blank, limitation statement)], [5 (blank)]; stencilled letters in red, rubber-stamped words and manuscript in black ink, artist's printed ticket on limitation l.; flexible vellum binding of 19th-century deed written in black ink with red double-rules, quires sewn onto interlaced vellum strips, marbled red cloth clamshell box with black cloth lining, yellow manuscript lettering piece on spine; a **fine copy**; *provenance*: [?]Wessel and Liebermann, Seattle, WA (loosely-inserted bookmark). £500



First and only edition, no. 8 of 30 copies. Claudia Cohen (b. 1953), Seattle bookbinder and designer, and paper collector, uses materials from her own collection for her books. *An Edible Alphabet* is a combination of stencilled letters from three different alphabets, hand-written words and terms stamped onto the paper using rubber stamps of the twentieth century, formerly used in restaurants for the creation of daily menus. The terms are all food-related, from artichokes to zabaglione, and arranged in visually arresting patterns. As such, *An Edible Alphabet* combines Christopher Hogwood's passion for alphabet books, historical cookbooks, and the book beautiful.

***An Edible Alphabet* is rare in commerce:** we have located eleven exemplars of this work held by institutional collections at the Universities of Denver, Iowa and San Francisco, Boston Athenaeum, New York Public Library, IUPUI, Claremont Colleges, UCLA, UC San Diego, Auckland Libraries, and Tieton Arts and Humanities. Therefore, at most only nineteen of the thirty copies are likely to come onto the market.

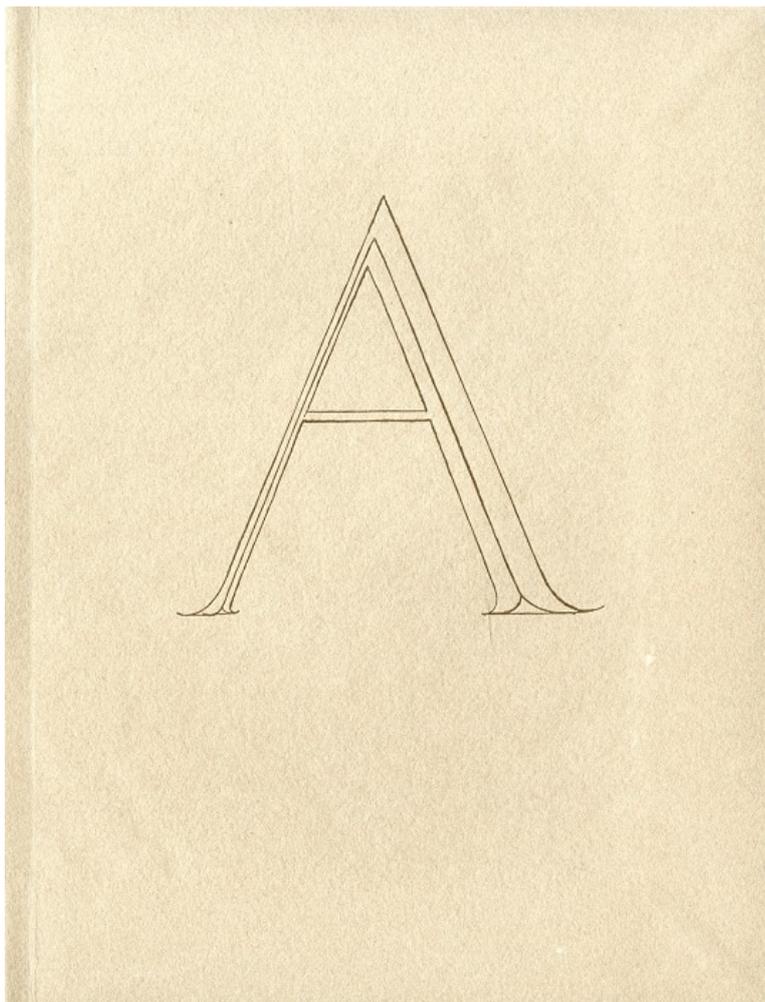
BACK TO ALPHA: FIFTEENTH-CENTURY ROMAN CAPITALS
IN AN AWARD-WINNING TWENTY-FIRST CENTURY RENDITION

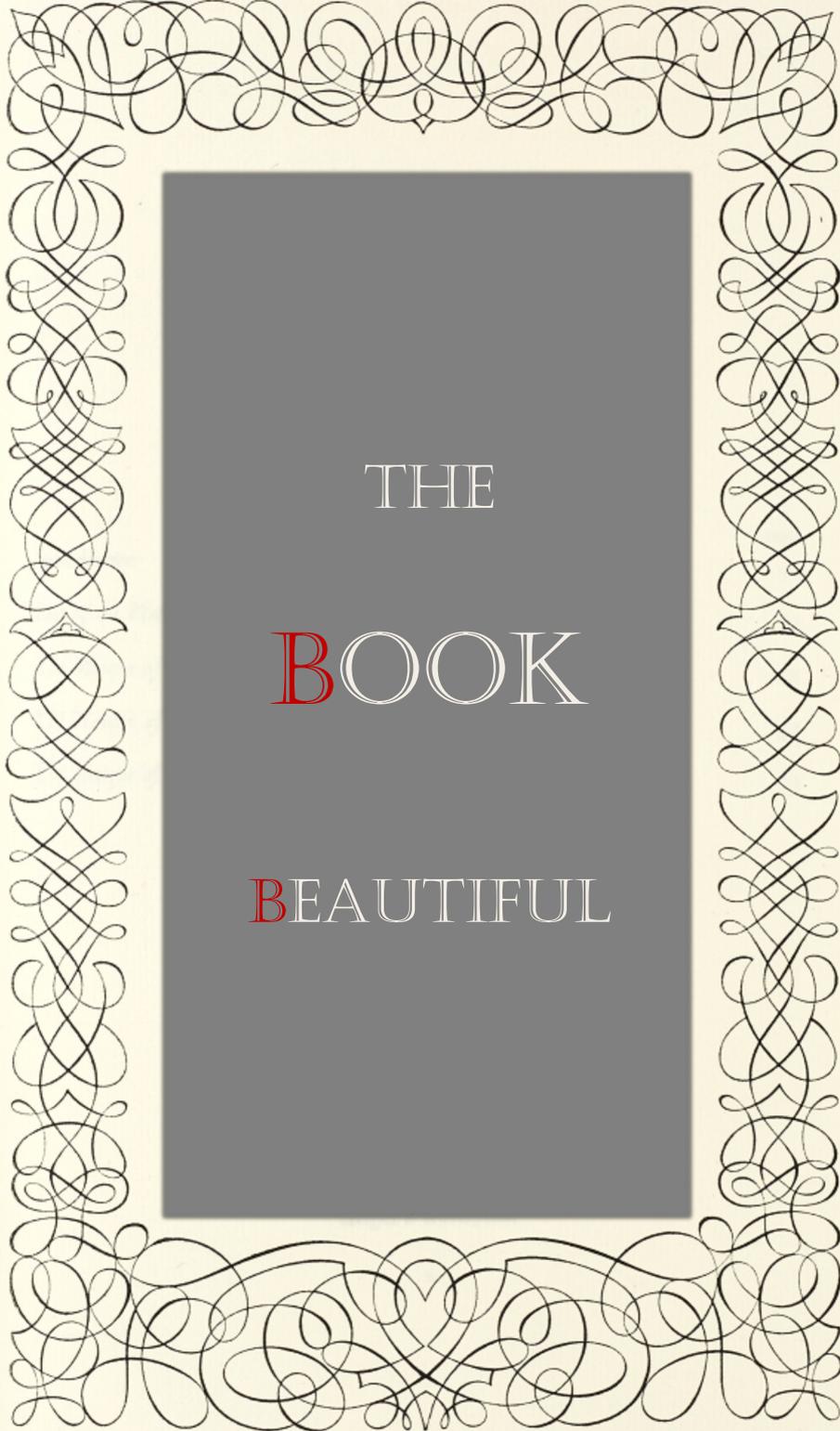
9. **DEWINETZ, Jason.** *Alphabetum Romanum. The Letterforms of Felice Feliciano c. 1460, Verona. Vernon, BC: Greenboathouse Press, 2010.*

8vo (198 x 145mm), pp. [8 (blank, half-title, blank, title, imprint, part-title)], 9-12, [13-66], 67-75, [2 (blank)], [2 (part-title, limitation statement)], [1 (blank)]; coloured polymer-printed illustrations; original light beige stiff paper wrappers printed in brown on upper and lower wrappers and lettered in blue on spine; **a fine copy**; *provenance*: [?]Wesel and Liebermann, Seattle, WA (loosely-inserted bookseller's bookmark). **£400**

First edition, no. 82 of 100 copies for sale (a further 15 were printed for private distribution and numbered with Roman numerals). This reproduction of the original drawings of Felice Feliciano's *Alphabetum Romanum*, an instructional treatise on the correct rendering of Roman capital letters dating from c.1460, won an Alcuin Society Book Design Award in 2010. The creator, writer, publisher, designer, and typographer Jason Dewinetz first encountered the letter forms not through the original manuscript – which is part of the Vatican Library's holdings – but through the facsimile edition published by the Officina Bodoni 500 years after the manuscript's creation.

Dewinetz spent two years researching Feliciano and his alphabet, as well as redrawing his letters and producing this wonderfully vivid limited edition. The central 26 pages are filled with one precise letterform each, printed in three colours from polymer plates onto Magnani Biblios paper – the same stock that had been used for the 1960 Officina Bodoni edition. The accompanying texts comprise an introduction by Paul Gehl (special collections librarian at the Newberry Library in Chicago, and an expert on Renaissance alphabets), and an afterword by Dewinetz on the production of the book, both printed from hand-set 14pt Cloister Oldstyle. The book closes with a selected bibliography on themes related to the contents and production of the book.



A decorative border with intricate, repeating scrollwork and floral patterns in black ink, framing the central text area.

THE

BOOK

BEAUTIFUL

COVER DESIGN AFTER VANESSA BELL

10. **WOOLF, Virginia.** *The Common Reader*. London: R. & R. Clark, Limited for Leonard and Virginia Woolf at the Hogarth Press, 1925.

8vo (216 x 137mm), pp. 305, [3 (blank)]; press-device after Vanessa Bell on title; a few ll. with marginal chipping, some spotting on edges; original linen-backed boards (primary binding), spine lettered in black, upper board with design after Vanessa Bell printed in green and brown; light offsetting on endpapers, boards slightly spotted and marked, otherwise a very good copy; *provenance*: Bettina Schilsky (ownership signature on front free endpaper). **£500**

First edition. Dedicated to Lytton Strachey, *The Common Reader* collected the revised texts of twenty-four critical essays which had previously appeared in journals, and prefaced them with a new essay from which the collection took its title. The work was published in an edition of 1,250 copies on 23 April 1925 (found in two bindings; this copy is in the primary binding), but '[i]t was slow to catch on with the critics. Eight days after publication, Virginia had seen no reviews, "all signs which point to a dull chill depressing reception; & complete failure," she noted [...]. Then she read "2 columns sober & sensible praise – neither one thing nor the other" in the *TLS*, before a strongly favourable and welcome review by Hugh l'Anson Fausset in the *Manchester Guardian* [...]. When the *Observer* praised the book, sales began to pick up. By mid-June, Lytton Strachey had called it divine and a classic [...]. Sales took off and never slowed [...]. **Virginia, in refashioning the informal, critical essay to her own unique perspective, had taught a new generation how to read, how to become uncommon readers.** Her first *Common Reader* and its sequel [...] have endured' (J.H. Willis, *Leonard and Virginia Woolf as Publishers: The Hogarth Press, 1917-41* (Charlottesville, VA and London: University Press of Virginia, 1992), pp. 113-114).

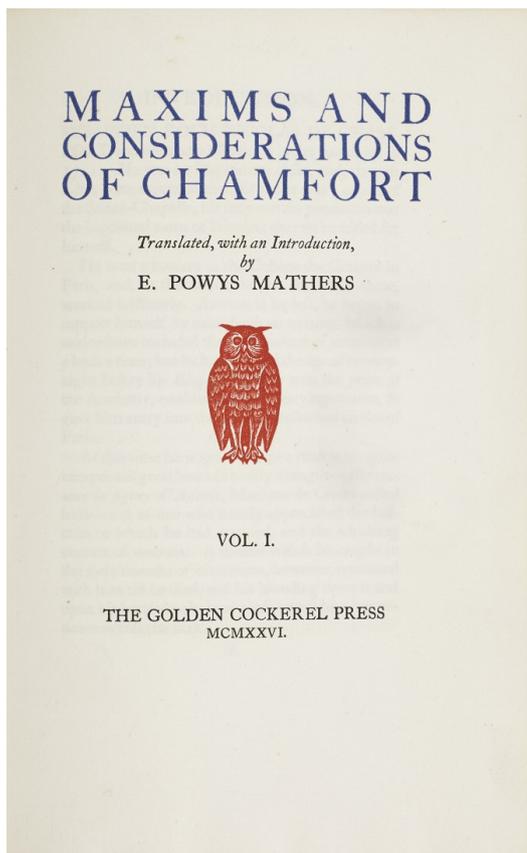
Kirkpatrick A8a; Woolmer 81.



Virginia Woolf

ONE OF 500 SETS PRINTED BY THE GOLDEN COCKEREL PRESS

11. **CHAMFORT, Sébastien-Roch-Nicolas de.** Maxims and Considerations ... Translated, with an Introduction, by E. Powys Mathers. *Waltham Saint Lawrence, Berkshire: Golden Cockerel Press, 1926.*



2 volumes, 8vo (229 x 146mm), pp. I: [2 (blank l.)], [2 (blank, imprint on verso)], xi, [1 (blank)], 81, [1 (blank)], [2 (blank l.)]; II: [4 (blank ll.)], [2 (blank, imprint on verso)], [2 (title, verso blank)], 83, [1 (colophon with wood-engraved press-device)], [4 (blank ll.)]; titles printed in blue and black, and with wood-engraved vignette printed in red, chapter-titles printed in blue; original vellum-backed blue boards, spines lettered in gilt, uncut; extremities very lightly rubbed, spines slightly darkened, a few light marks, nonetheless a very good set. **£200**

First complete English edition, no. 341 of 550 sets. The French writer Chamfort (?1740-1794) had been an ardent supporter of the democratic ideals of the French Revolution, but his contrary nature and the ascent of Marat and Robespierre turned him into an outspoken critic of the latter phases of the Revolution. Following his arrest for speaking against the Convention, Chamfort was eventually imprisoned, which led him to attempt to take his own life on four occasions; he survived all of these, but the injuries he sustained finally led to his death in 1794. In the course of his life Chamfort had transcribed his thoughts and maxims on small slips of paper, but, sadly, most of these were lost after his death; only a small number were rescued by his friend Pierre-Louis Ginguené, who published them in his edition of Chamfort's *Oeuvres* (Paris: 1795). This text by the English poet and translator Edward Powys Mathers (1892-1939) was the first complete English translation of the maxims and considerations. *Chanticleer 41.*

'THE MOST PERSONAL RECORD OF EVELYN, OTHER THAN THE DIARY, THAT WE POSSESS'

12. **EVELYN, John.** Memoires for my Grand-son ... Transcribed and Furnished with a Preface and Notes by Geoffrey Keynes. *London: Oxford University Press for The Nonesuch Press, '1926' [but 1927].*

12mo in 4s (145 x 91mm), pp. [2 (blank l.)], xii, [2 (section-title, verso blank)], 104, [2 (colophon, verso blank)], [2 (blank l.)]; title with type-ornament border and decoration, type-ornament headbands; some light browning; original limp vellum, covers panelled and decorated in blind with rules and Evelyn's monogram, spine lettered in gilt, yapp fore-edges, uncut and **entirely unopened** except for the first quire; covers very lightly marked, otherwise a very good copy; *provenance*: number in crayon on lower pastedown – Kay Craddock, Melbourne (loosely-inserted bookseller's description). **£150**

First edition, second (first published) issue, no. 578 of 1250 copies. As Keynes explains in his preface, Evelyn began writing his *Memoires* in 1704, when his grandson was twenty-two (since Evelyn's son had predeceased him, his grandson, also John Evelyn, would inherit the family estates). The *Memoires* were intended to convey 'the advice offered by Age and Experience to Youth' (p. ix), and, according to Keynes' *John Evelyn*, the book provides 'an intimate account of how a country gentleman should conduct his life and affairs' and is 'the most personal record of Evelyn, other than the Diary, that we possess'. The manuscript remained in the Evelyn family after the author's death, and was first published in this edition, edited by Evelyn's bio-bibliographer Geoffrey Keynes.

The work is printed in Fell English and long primer types, and the first issue was printed on English hand-made paper, 'which proved to be unstable in its own characteristics'; therefore, 'the first printing of this book [...], was destroyed on F[rancis]M[eynell]'s instructions, apart from a very few copies' (*History of the Nonesuch Press*). This second issue was printed on Auvergne hand-made paper and issued on 17 January 1927.

History of the Nonesuch Press 37; Keynes *John Evelyn* 119; Ransom p. 166.

13. EVELYN, J. *Memoires for my Grand-son ... Transcribed and Furnished with a Preface and Notes by Geoffrey Keynes. London: Oxford University Press for The Nonesuch Press, '1926' [but 1927].*

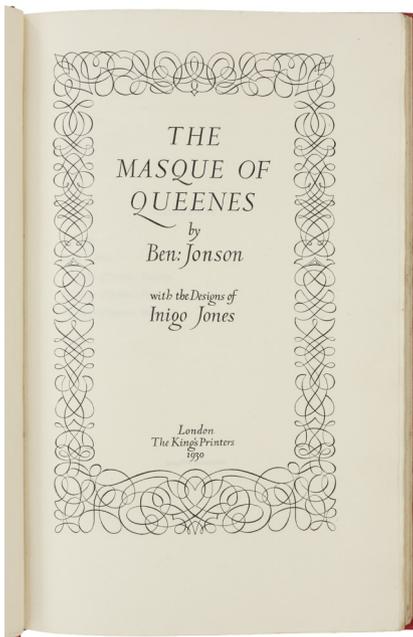
12mo in 4s (145 x 91mm), pp. [2 (blank l.)], xii, [2 (section-title, verso blank)], 104, [2 (colophon, verso blank)], [2 (blank l.)]; title with type-ornament border and decoration, type-ornament headbands; some light browning; original limp vellum, covers panelled and decorated in blind with rules and Evelyn's monogram, spine lettered in gilt, yapp fore-edges, uncut, original marbled-paper slipcase; slipcase a little worn and split on joints, otherwise a very good copy; *provenance*: [?]The Veatches, Northampton, MA (loosely-inserted bookseller's card). **£150**

First edition, second (first published) issue, no 35 of 1250 copies. A second copy from Hogwood's collection.

A MASQUE BY BEN JONSON WITH INIGO JONES' DESIGNS

14. JONSON, Ben. *The Masque of Queenes. With the Designs of Inigo Jones. London: The King's Printers, 1930.*

Folio (348 x 218mm), pp. [i]- xvi, 17-39, [2 (blank)], [2 (section-title, blank)], [16 (plates)], [2 (blank)], [2 (section-title, blank)], [40 (manuscript facsimile)]; title with ornamental frame, printed marginalia and leaf markers in transcription, 20 sepia reproductions of illustrations after Inigo Jones, sepia facsimile of manuscript; small marginal tear on pp. vii/viii, occasional, light marginal marking; original red vellum gilt, upper board with central gilt ornament and four gilt squares in corners, spine lettered and decorated in gilt, top edges gilt, others uncut; light offsetting on endpapers, extremities lightly rubbed and bumped, small scuff on lower board, boards slightly bowing, otherwise a very good copy; *provenance*: traces of early bookplate on upper pastedown. **£400**



Limited to 350 copies, this no. 21 of 188 'for sale in the British Empire'. The *Masque of Queenes* was both a momentous collaboration of Ben Jonson (text), Inigo Jones ('invention' and setting) and Alfonso Ferrabosco II (music), and a defining moment of historic performance: it was given on 2 February 1608-9, in honour of the sixteen-year-old Prince Henry by Queen Anne of Denmark, consort of James I of England and VI of Scotland, and her ladies. The manuscript was presented to his father, King James, after Henry's untimely death in 1612, and it is 'a delicious piece of brilliant, but unaffected penmanship by one who was at once a scholar and an artist' (p. vii), which is illustrated by the drawings of Inigo Jones in the collection of the Duke of Devonshire.

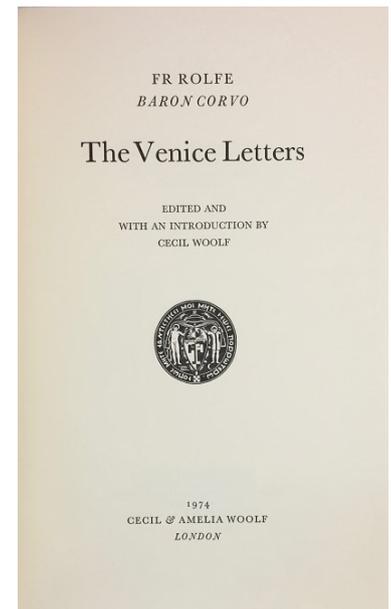
15. ROLFE, Frederick William, styled Baron CORVO. The Venice Letters. Edited and with an Introduction by Cecil Woolf. London: Western Printing Services for Cecil & Amelia Woolf, 1974.

8vo (241 x 152mm), pp. 80; original blue cloth gilt, lettered in gilt and with gilt ornaments on spine, top edges blue, endpapers light brown with sepia mezzotint photographs set into ornamental frame, blue cloth slipcase; slipcase very lightly rubbed and bumped, otherwise a very good copy. **£125**

'I AM SICK OF MORALS': BARON CORVO'S VENETIAN LETTERS

First edition, no. 31 of 200 copies on Basingwerk Parchment. "Oh, for exercise and slumber, long fasting and full meals. Oh to forget all my scruples and live a while in peace and freedom and for the moment only, in a place where all is absent which can stimulate to moral feeling. I am sick of morals. Aren't you?" That is how Frederik Rolfe, self-styled Baron Corvo, closes a letter to Richard Dawkins, the Professor of modern Greek at Oxford who a few days later took him on holiday to Venice. With his belongings packed in a laundry basket, a massive crucifix on his chest and an enormous fountain pen filled with red ink, Rolfe left England in the late summer of 1908' (Introduction, p. 7).

This finely-printed, limited edition of Rolfe's Venice letters of 1909-1910 – written while Rolfe was working on *The Desire and Pursuit of the Whole* – was published by Cecil and Amelia Woolf in 1974. Cecil Woolf had previously published a selection of the letters in 1966/7, and this 1974 edition was also issued in a trade edition and an *edition de grande luxe* of 20 copies.



THE BEAUTIFUL AND THE POWERFUL: AVEDON'S PORTRAITS

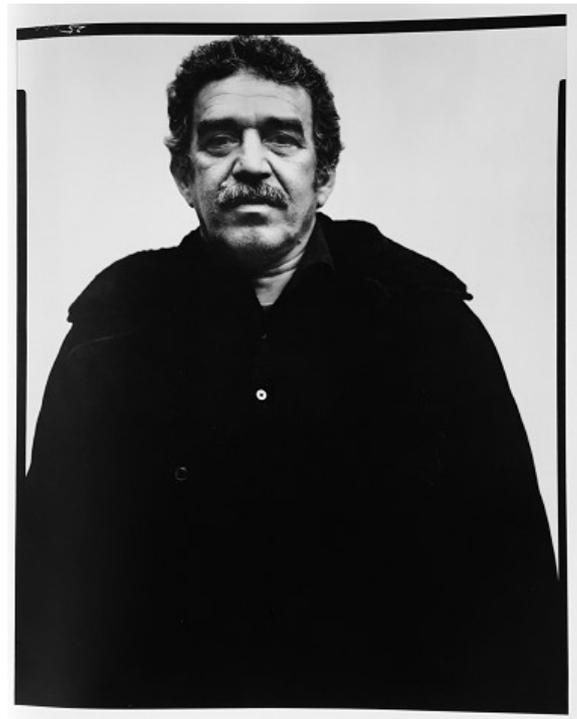
16. AVEDON, Richard and Harold ROSENBERG. Portraits. Paris: Editions du Chêne, 1976.

Folio (298 x 220mm), pp. [6], [1 (part-title)], [20 ('Essai' by Harold Rosenberg)], [1 (blank)], [113 (portraits with facing captions)], [1 (blank)], [2 (acknowledgements, blank)]; 73 black-and-white photographic portraits of which 4 on single- or double-fold-out plates, loosely inserted l. printed recto and verso with French translation of captions; original light grey cloth, spine lettered and decorated in dark grey, dustwrapper lettered in grey on upper and lower wrapper and repeating design of spine; dustwrapper very lightly darkened on spine with a light mark and some light creasing at head and foot of spine, otherwise a very good copy; *provenance*: Christopher Hogwood, December 1981 (gift inscription signed 'Charlie' on front free endpaper). £150

First French edition. Richard Avedon's famous portraits of influential figures, published in French in the same year as the first edition, complete with the loosely-inserted sheet of caption translations. Avedon's images depict writers including Ezra Pound, Gabriel García Márquez, and Truman Capote; actors, entertainers and music personalities like Marilyn Monroe, Groucho Marx, Igor Stravinsky, and the Everly Brothers; public figures such as Dwight David Eisenhower, J. Robert Oppenheimer, and the Duke and Duchess of Windsor; and artists including Andy Warhol and Willem de Kooning. The book also includes portraits of famous assassins, and surprisingly intimate portraits of Avedon's wife and father, the latter's ageing process visible in a series of photographs taken over the course of several years. The introductory essay was written by art critic Harold Rosenberg, and provides an analysis of Avedon's technique and talent in the context of portraiture in art.

Avedon's photographic work defined the worlds of both fashion and art in the late twentieth century. 'Unlike his upbeat and glamorous fashion photography, Mr. Avedon's portraiture chronicled a growing sense of disillusionment about the possibilities of American life and culture [...]. In 1969 he photographed the antiwar movement, including the Chicago Seven during their raucous conspiracy trial. In 1976, America's bicentennial

year [and the year that *Portraits* was published] [...], he photographed 73 men and women in power for *Rolling Stone* magazine' (*The New York Times*, obituary, 1 October 2004).



'BAWDY, WITTY AND LOVELY': DONALD FRIEND'S EROTIC DRAWINGS

17. FRIEND, D. *Tides of Sensuality. Working Drawings and Studies for a Major Work to Be Titled Bumbooziana. Toorak, Victoria: Gryphon Books, 1978.*

4to (279 x 215mm), pp. [4 (half-title, frontispiece, title, imprint)], [3 (foreword)], [1 (tipped-in coloured print)], [2 (section title, blank)], [137 (illustrations)], [1 (tipped-in coloured print)], [3 (manuscript facsimile)], [1 (limitation statement)]; illustrated throughout; original red cloth gilt, illustration blocked in gilt on upper board, spine lettered in gilt and with printer's device, illustrated endpapers; a very good copy; *provenance*: Kay Craddock, Melbourne (loosely-inserted bookseller's description).

£250

First edition, no. 260 of 350 copies numbered and signed by Friend. Donald Friend's erotic art, drawn while he was living in Bali, in preparation for a substantial work. The individual sketches contribute to the 'adventures of Dr. Tarkington-Newbold in the mythical and dangerous country of Bumboozaville', featuring 'all manner of strange goings-on, from happily copulating elephants



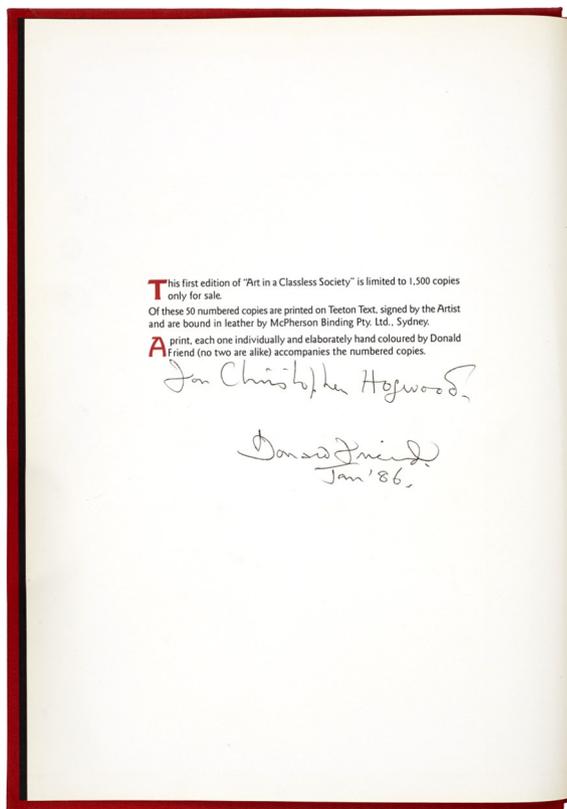
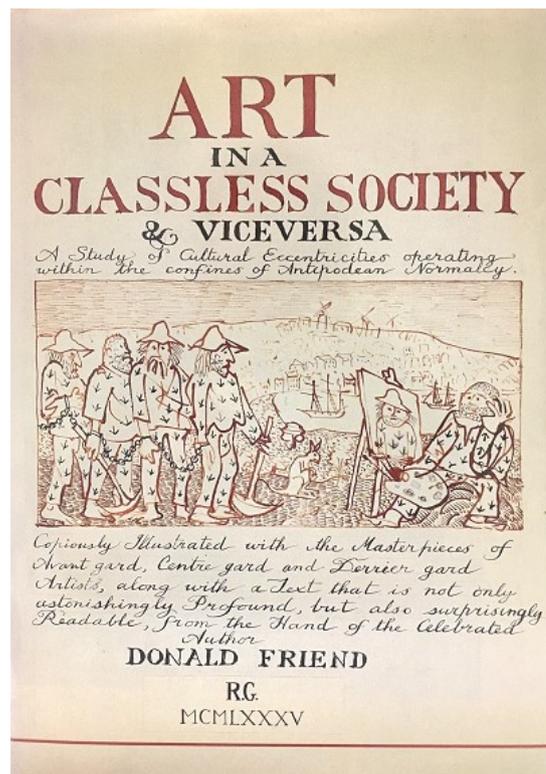
to wickedly exact parodies of the pictures of world famous painters' – '[b]awdy, witty and lovely' (Foreword).

The manuscript facsimile on the final pages is in the hand of publisher Richard Griffin, to whom Friend had shown his sketches, and narrates his encounter with the sketches and plans for their publication.

'A TEXT THAT IS NOT ONLY ASTONISHINGLY PROFOUND, BUT ALSO SURPRISINGLY READABLE',
INSCRIBED BY THE AUTHOR TO CHRISTOPHER HOGWOOD

18. FRIEND, D. *Art in a Classless Society & Viceversa: A Study of Cultural Eccentricities Operating within the Confines of Antipodean Normalcy. Copiously Illustrated with the Masterpieces of Avant Gard, Centre Gard and Derrier Gard Artists, Along with a Text that is not only Astonishingly Profound, but also Surprisingly Readable. Cammeray, N.S.W: Vaughan Douglas Printers for Richard Griffin, 1985.*

Folio (310 x 220mm), pp. [89], [1 (blank)]; illustrated in colour throughout, text with red titles and initials; original red cloth gilt, lettered with pictorial device on upper board, spine lettered in gilt, dustwrapper with illustrations after Friend, black endpapers; extremities lightly faded at top edge, dustwrapper very lightly creased at edges and faded on spine, nonetheless a very good copy; *provenance*: Christopher Hogwood, January 1986 (presentation inscription 'For Christopher Hogwood. Donald Friend. Jan '86' below limitation statement). **£200**

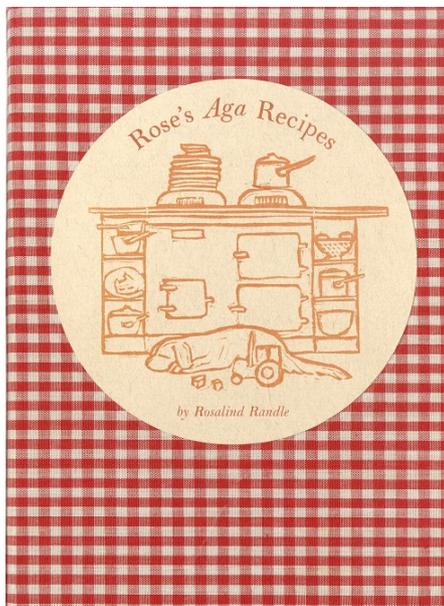


First edition, limited to 1500 copies, this one of 1450 cloth-bound copies. 'It is with great reluctance (being worldweary in my 70th year) I take up my pen in response to the clamorous demands of the nation's lovers of Art and Literature', Friend writes in his foreword to *Art in a Classless Society & Viceversa*, which would be his last book. On its pages he unfolds a satire of the Australian art world: 'We artists create as though we were gods [...] [yet] we find ourselves used to make jobs for bureaucrats and Mr Importances. Damn them! There, there. Don't cry. Mother will kiss your poor bruised ego' (Foreword).

This copy was inscribed to Christopher Hogwood, who admired Friend's art, met him on several occasions, and collected his works (see items 4, 5, and 17).

Arnold, *Bibliography of Australian Literature*, p. 107.

'A MINI BEST-SELLER'



19. **RANDLE, Rosalind.** *Rose's Aga Recipes.* Andoversford, Gloucestershire: Whittington Press, 1991.

8vo (184 x 130mm), pp. [ii (blank, frontispiece)], [41], [1 (limitation statement)]; frontispiece and 6 full-page section titles with linocuts by Judith Verity, versos blank; original red and white gingham cloth by The Fine Bindery, round pictorial printed title label on upper board, saffron endpapers, top edge saffron, uncut; a fine copy. **£45**

Fourth edition, limited to 950 copies. A classic cookbook by the co-proprietor of the Whittington Press, which was originally conceived as a gift, but 'turned out to be a mini best-seller' (Butcher). Although the text of this edition follows the enlarged text of the third edition, the designs of the binding and title-page were changed; as the colophon records, the text was 'printed in 11-point Bell type on Zerkall Silurian mould-made paper'.

This volume formed part of Christopher Hogwood's extensive cookbook collection, and was kept beside the Aga in his Cambridge kitchen.

Butcher *Whittington Press* 75d.

PALLADIO'S VILLAS, SEEN THROUGH HISTORICAL AND MODERN ARTISTS' EYES

20. **PALLADIO, Andrea.** *Palladio's Homes. Andrea Palladio on the Placing and Building of Villas he Designed, here Brought together with the Observations of Witold Rybczynski and other Visitors by Martyn Ould, the whole Illustrated by Carlo Rapp, and Printed in the 500th Year Since Palladio's Birth, at the Press of Martyn & Angela Ould.* Hinton Charterhouse, Bath: *The Old School Press*, 2009.

Folio (357 x 250mm), pp. [110], [4 (limitation statement, blank, illustration, blank)]; 8 illustrations of villas in black with one colour each, and 7 ground plans in grey, all after Carlo Rapp; title printed in blue and black, calligraphic half-title by Celia Lister in grey; original grey cloth backed boards by Ludlow Bookbinders Ltd, letterpress title-label on spine, grey cloth chemise, a fine copy. **£250**



First edition, no. 53 of 170 copies signed by Rapp, Rybczynski, and Ould. This finely-produced work on Andrea Palladio's architectural designs for homes reprints key chapters from Palladio's *I Quattro Libri dell'Architettura* (1570) in parallel Italian and English rendering – the latter in Isaac Ware's 1738 translation. In his introductory essay on Palladio and his legacy, Witold Rybczynski explains, 'Perhaps thirty villas can be attributed to Palladio, and of those seventeen have survived largely intact. We shall hear Palladio's words on thirteen that were visited and commented on by others' (two villas have since been demolished); these commentators include Inigo Jones, Sir Henry Wotton, Sir Charles Barry, Sir Edward Lovett Pearce, and Johann Wolfgang von Goethe.

In planning the volume, Ould reported, 'I'm delighted to say that signor Carlo Rapp has agreed to collaborate on the book. He has the perfect graphical style and was first

introduced to me by Alessandro Zanella at the Ampersand Press near Verona'. They met, Ould 'burbling in broken Italian, he speaking slowly enough for me to catch the majority of what he said. We had both taken dictionaries [...]. But the upshot was that he will be visiting seven or eight of the villas concerned, with the texts, and making his preparatory sketches, then returning to his studio in the foothills of the Alps to work up illustrations that can be letterpress printed' (*The Old School Press – An Occasional Newsletter*, February 2008).

As the colophon specifies, the 'text was machine-set in 14D *Dante* by Gloucester Typesetting and printed at The Old School Press on a *carta a mano* from Cartiera Amatruda, Amalfi, using a Western proof press. The titles are set in 24pt and 60pt *Castellar*'.

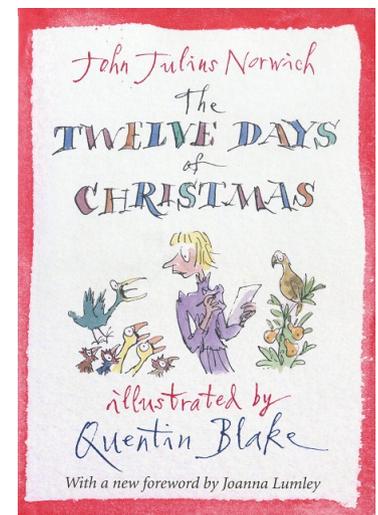
SIGNED BY QUENTIN BLAKE

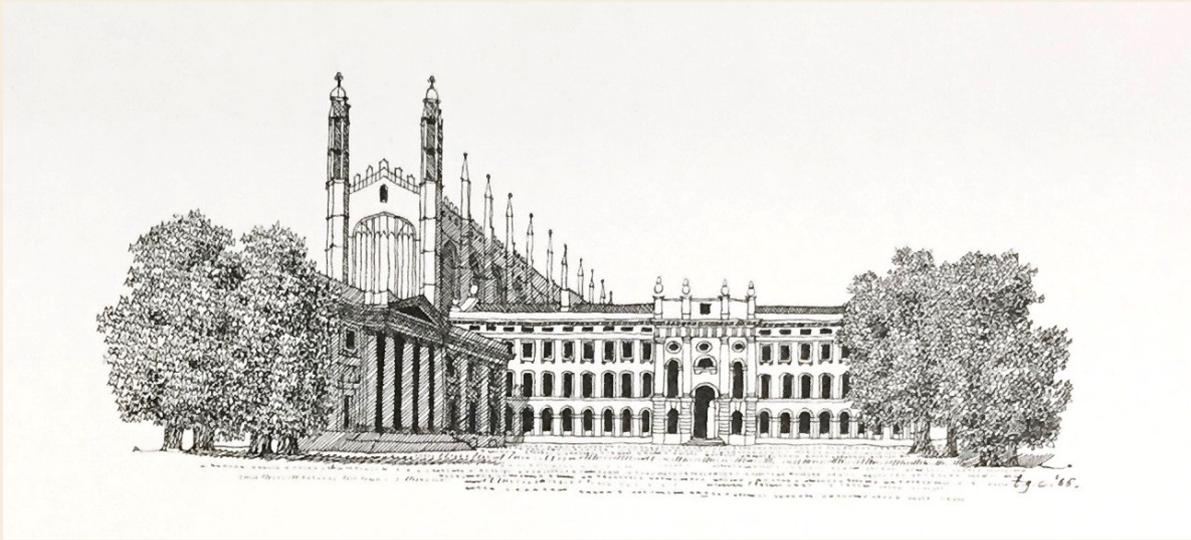
21. NORWICH, John Julius, Viscount NORWICH and Sir Quentin BLAKE, illustrator. *The Twelve Days of Christmas: [Correspondence] ... With a New Foreword by Joanna Lumley.* London: Atlantic Books, 2013.

8vo (210 x 150mm), pp. [3 (half-title, imprint, title)], [1 (foreword)], [28]; colour illustrations after Blake in the text; original red cloth, spine blocked in black, dustwrapper illustrated by Blake (price-clipped); a fine copy. **£40**

New edition. This version of *Twelve Days of Christmas*, accompanied by characteristically humorous illustrations by Blake, retells the story of the gifts presented from a lover to his love in a series of thank-you letters with a twist – from the first letter on 25th December: 'My dearest darling – That partridge, in that lovely little pear tree!'; via various stages of disenchantment – 'Look here, Edward, this has gone far enough. You say you're sending me ladies dancing; all I can say is that judging from the way they dance, they're certainly not ladies' (2nd January) – to (appropriately for the former owner of this volume): '5th January. Sir, Our client, Miss Emily Wilbraham, instructs me to inform you that with the arrival on her premises at half-past seven this morning of the entire percussion section of the Royal Liverpool Philharmonic Orchestra and several of their friends she has no course left open to her but to seek an injunction'.

This edition, published in 2013 and thus one of the last additions to Christopher Hogwood's library, is the first to include a foreword by Joanna Lumley. This copy has been signed on the front free endpaper by the illustrator Quentin Blake, who was, like Hogwood, an alumnus of the University of Cambridge.





CAMBRIDGE

CAMBRIDGE UNIVERSITY PRINTER'S CHRISTMAS BOOKS

AN 18TH-CENTURY HOUSEHOLD AT TURKEY COURT

22. CHRISTMAS BOOK – Susanna WHATMAN. Susanna Whatman; Her Housekeeping Book. Introduced by Thomas Balston. *Cambridge: 'The Printer of the University of Cambridge at Christmas, 1952'.*

4to (239 x 166mm), pp. viii, 40; collotype portrait frontispiece after George Romney, engraved title-page by H.K. Wolfenden, 14 engraved head-and tailpieces, and illustrations by and after Lawrence Josset; original black cloth with onlaid cloth title-panel lettered in gilt on upper board, spine with 'SW' monogram in gilt; spine slightly faded, extremities very lightly rubbed, nonetheless a very good copy. **£175**

First edition, one of 250 copies, 'printed for presentation to the friends of the Printer of the University of Cambridge'. The daughter of a Huguenot exile, Susanna Bosanquet (1753-1814) married the celebrated paper maker James Whatman II in 1776, and lived with him first at Turkey Court, near Maidstone, and then, in 1787 or 1788, at the adjacent Vintners. Her housekeeping book contains notes on all practical aspects of the running of the Whatman household, including cleaning, the care of the library – '[t]he books are not to be meddled with, but they may be dusted as far as the wing of a goose may go' (p. 13) – the days on which the cook should bake (Wednesdays and Saturdays), the care of food that would go off in a hot kitchen, the laundry maid's duties, etc., together with notes on receipts for apples, sweetmeats, and walnuts.

The housekeeping book remained in Susanna's family, and a copy was made for a family member in 1896, from which this text was edited by Thomas Balston. The book was printed by Brooke Crutchley as a Christmas book, since – although the household notes 'add nothing to our knowledge of [James Whatman] or his business' – they 'tell us a good deal about a well-ordered English eighteenth-century home [and] its accomplished mistress' (p. [viii]).

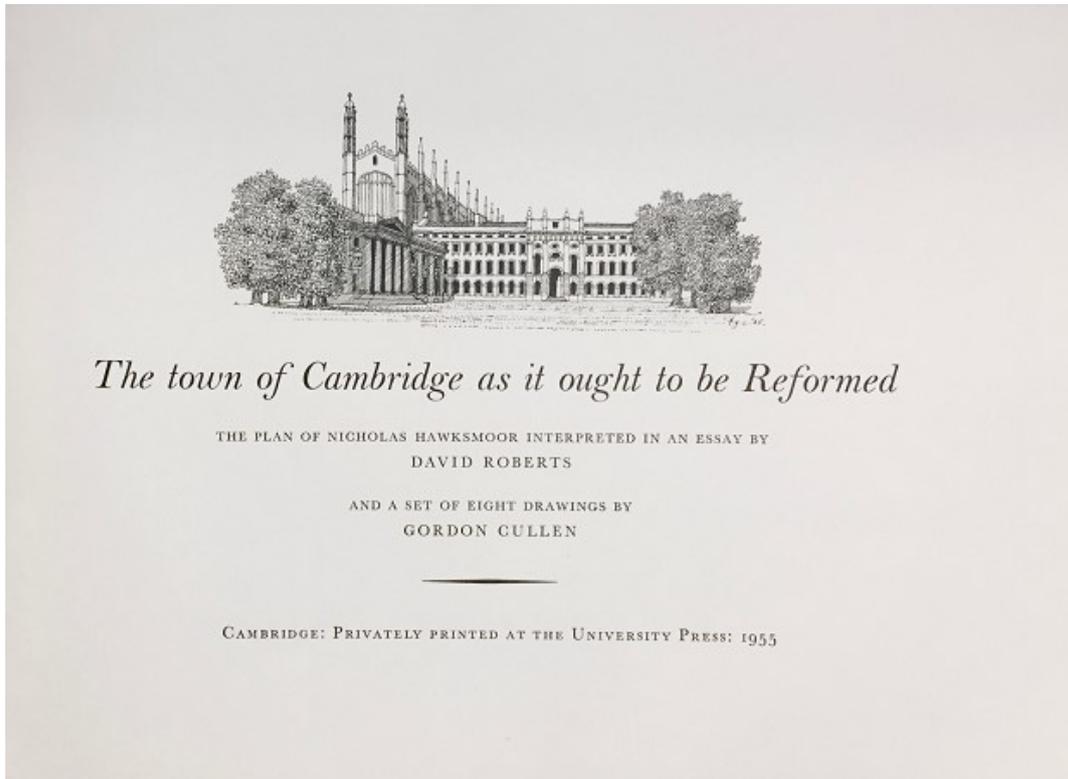
A Printer's Christmas Books (1974), p. 25.



AN 18TH-CENTURY ARCHITECT'S VISION FOR A NEW CAMBRIDGE

23. **CHRISTMAS BOOK – David ROBERTS.** The Town of Cambridge as it Ought to be Reformed. The Plan of Nicholas Hawksmoor Interpreted in an Essay... And a Set of Eight Drawings by Gordon Cullen. *Cambridge: Privately printed at the University Press ... Christmas 1955*'.

Oblong folio (274 × 198mm), pp. [2 (half-title, blank)], 35, [1 (book production note)]; colour-printed facsimile frontispiece, title vignette of King's College and 8 black-and-white drawings of Cambridge places by Gordon Cullen; original green cloth backed marbled boards, upper board with central gilt device on red roundel, spine lettered in gilt; extremities lightly rubbed and bumped, boards very slightly bowed, overall a very good copy; *provenance*: Christopher Hogwood (booklabel on upper pastedown). **£75**



First edition, limited to 500 copies, 'printed [...] for presentation by the University Printer to friends in printing and publishing'. A Christmas Book re-imagining Cambridge after a plan drawn up by Nicholas Hawksmoor, an associate of Sir Christopher Wren and Sir John Vanbrugh, and the architect behind a number of buildings that form the Oxford cityscape to this day (most notably, the circular domed building of the Radcliffe Library). Hawksmoor's plan dates from the early eighteenth century, and this and the drawings included in the book show in his 'plan for Cambridge his conception of a university town as a stately and grand spectacle' (p. 9): obelisks at the corners of Trumpington Street and Mill Lane; another between Great St Mary's church and King's College, facing a building reminiscent of the Fitzwilliam Museum instead of a row of shops; and a free view from the market place, through great arches, onto King's College Chapel.

The book shows both modern realisations of Hawksmoor's vistas and aspects of the same locations in

1955. The drawings are by architect, town planner and pioneer of the townscape Gordon Cullen. In 1946, Cullen had 'become assistant art editor of the monthly *Architectural Review* [...]. Highly original graphics and a score of visionary illustrated articles made Cullen's name within the profession over the next decade. In November 1947 he published "Westminster regained", a pioneering pedestrianization proposal for Parliament Square. Other articles presented designs for a cathedral precinct in Liverpool, a town next to the Thames near Marlow, and the redevelopment of central Birmingham. Raised to art editor in 1953, he drew studies of such picturesque towns as Ludlow, Shrewsbury, Evesham, and Lyme Regis with the ambition of deriving from them compositional rules which might be applied to new urban centres' (ODNB). The illustration on the upper board 'shows the elevation of the provost's lodge from Hawksmoor's scheme for King's college' (p. 5).

A Printer's Christmas Books (1974), pp. 27-28.

CAMBRIDGE'S BACKS AND BRIDGES AS THEY ARE AND FORMERLY WERE

24. CHRISTMAS BOOK – David GENTLEMAN and Peter EDEN. Bridges on the Backs. A Series of Drawings by David Gentleman. Introduced by Peter Eden. *Cambridge: 'Printed for his friends by the University Printer, Christmas 1961'*.

Oblong folio (201 x 280mm), pp. [3 (title, blank, preface)], [1]-6, [2 (blank, section-title)], [19 (plates with facing explanations)], [5 (blank, list of bridges, blank, limitation statement, blank)]; 9 coloured illustrations of Cambridge river views after David Gentleman, of which 4 with one, and 2 with 2 flaps revealing historical views of the same site, red engraved title device; original green cloth 'wallet' binding, upper flap blocked with black-and-gilt illustration, spine lettered and decorated in gilt, green endpapers, free endpapers printed in black and white with pictorial map of the Cam and its bridges; extremities lightly rubbed and bumped, especially bottom corner, endpapers with light marginal creasing, nevertheless generally a very good copy.

£275

First edition, limited to 500 copies. 'printed for his friends by the University Printer'. Brooke Crutchley found the changing cityscape of Cambridge in 1961 an appropriate inspiration for this beautifully illustrated Christmas volume: 'The recent replacement of two bridges across the river at Cambridge, at Silver Street and Garret Hostel Lane, suggested an agreeable subject for a book with which to greet our friends all over the world this Christmas, telling them something of the history of the river along this lovely half-mile and depicting the bridges which span it now, with nostalgic peeps at some of their forerunners. In David Gentleman we found an artist who was not only able to catch the genius of the place in a series of delightful sketches but was also willing to grapple with the unusual technical complications' (preface).

Peter Eden's introduction starts humorously, 'The Cam is not, by Oxford standards, a formidable river' (p. 1), but closes after an interesting historical overview over the bridges and their history: 'Those who care for such comparisons may be forgiven for wondering why the bridges of the Cambridge Backs are without a worthy analogue in Oxford. Is it that dons there are, in the literal sense, less pontifical?' (p. 6); he concludes that the scale, proportions and geographical distribution of Cambridge life across Cambridge territory have made the bridges both necessary and possible.

The drawings are very attractive and allow the viewer, through lifting of one or two flaps, to view the history of bridges and people past along the backs of Cambridge.

A Printer's Christmas Books (1974), pp. 30-31.



GATES GALORE: THE IRONWORK OF CAMBRIDGE

25. **CHRISTMAS BOOK** – Raymond LISTER and Richard BAWDEN. Hammer and Hand. An Essay on the Ironwork of Cambridge. *Cambridge: 'Printed for his friends by the University Printer, Christmas 1969'*.

Oblong 4to (213 x 250mm), pp. [5 (half-title, frontispiece, title, colophon, printer's preface)], [1 (blank)], 42; illustrated with black-and-white sketches by Richard Bawden throughout, 14 of which and the frontispiece full page, ornamental initials; original red morocco backed paper-covered boards, boards printed with stylised iron gate motif and ornamental title lettering, spine lettered in gilt; extremities very lightly rubbed and spine a little faded, small red crayon mark on upper board, nonetheless a very good copy. **£75**

First edition, limited to 500 copies, 'printed for his friends by the University Printer'. Titled after the motto of the Worshipful Company of Blacksmiths, London ('By Hammer and Hand All Arts do Stand'), this Christmas Book is a beautifully-realised homage to one of the distinctive elements of Cambridge architecture – the ironwork of the many gates that lead to colleges, protect shrines in chapels, or fence off important buildings in the centre of town.

In his preface, Brooke Crutchley describes a luncheon following a First Monday visit to the University Printing House, held at the Green Man at Trumpington, where 'a few people habitually foregather who are concerned with crafts of one sort or another [...]. The range of skills is a wide one – printing (of course), engraving in glass and wood, bookbinding, stonemasonry, lettering of all kinds. One of the company, Raymond Lister, besides himself being a maker of books and an accomplished miniaturist, is director of an old-established firm of engineering craftsmen which specialises in decorative ironwork', and in combination with Lister's historical knowledge of the craft, the idea of the book was born. Artist Richard Bawden's interest in the topic, according to Crutchley, was sufficient to 'compensate for a great many uncomfortable hours spent with stool and sketchpad in one of the very coldest of East Anglian winters' (preface).

The initial sketches show different craftsmen working with metal at their benches, and then a history, description and depiction of the finest examples of Cambridge ironwork follows – from the gates and railings of St Catharine's college (made by a 'little-known blacksmith' named Fuller, p. 23) to 'one of the most delightful iron gateways in existence – at the same time elegant, delicate and strong' – the gate leading from St John's College to Trinity Piece. 'To find an analogy for it in another art one would have to think of a Mozart divertimento, a bookbinding by Samuel Meirne or a conversation piece by Longhi' (p. 16).

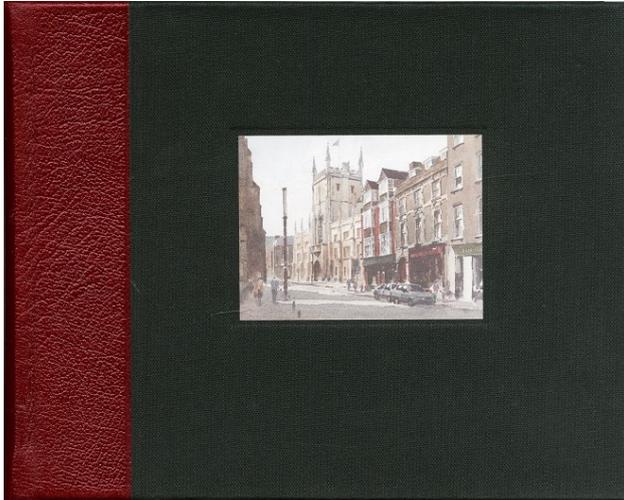
A Printer's Christmas Books (1974), pp. 34-37.



THE STREETS OF CAMBRIDGE

26. **CHRISTMAS BOOK** – Ronald GRAY and Derek STUBBINGS. Cambridge Street-Names. Their Origins and Associations. Watercolours by Richard Jakins. *Cambridge: The University Printing House for Cambridge University Press, 'Christmas 2000'*.

Oblong 8vo (139 x 180mm), pp. [1 (limitation statement)], [1 (blank)], [3 (foreword)], [1 (blank)], XXI, [1 (illustration)], 171, [1 (blank)]; 11 full-page illustrations, one small vignette, and one double-page, all after watercolours by Jakins, text printed in black and red with ruled running titles on each p.; loosely inserted printed presentation l. for the Christmas edition 'With best seasonal wishes, Jeremy Mynott, Chief Executive of the Press'; original red morocco backed black cloth, inset print of watercolour on upper board, spine lettered in silver, red matte endpapers with glossy red printed street names, red-and-black striped endbands, dark grey silk marker, black cloth slipcase; **a fine copy.** £75



Limited edition, no 691 of 750 copies. As the foreword explains, Cambridge University Press' Christmas books were traditionally, from 1930 to 1973, 'not sold, but given away as gifts to a select readership of "friends of the Printer and the University Printing House" [...] 'Now, in this year of 2000 AD, during which most excuses for celebration have been grasped with unassuaged millennial fervour, the Press has granted the Christmas Book a single reprieve'. The reproductions of watercolours of Cambridge scenes – some of them painted specially for this edition – do not appear in the trade edition, and, together with the typography and special binding, this is a worthy successor to the earlier Christmas books.

'This book draws on the great wealth of associations of street-names in Cambridge. It is not a dictionary but provides a series of entries on such topics as the Reformation, George IV and his wife, twentieth-century scientists, businessmen, Elizabethan times, medieval Cambridge, mayors, millers and builders. It includes hermits and coal merchants, field-marshal and laundresses, martyrs and bombers, unscrupulous politicians and the founder of a Christian community, Cromwell and Newton, an Anglo-Saxon queen, Stalin's daughter and the discoverer of Uranus – all people who lived in or often visited Cambridge' (p. I). Brookside, the location of Christopher Hogwood's longstanding and final home in Cambridge, features twice, as well as streets around the colleges with which he was most closely associated, Pembroke and Jesus.

CAMBRIDGE HISTORY: THE ELEVENTH CENTURY

27. **THE CAMBRIDGESHIRE DOMESDAY** – Ann WILLIAMS and R.W.H. ERSKINE, *editors*. The Cambridgeshire Domesday. [Introduction and Translation]. Alecto Domesday Book County Edition No 13. [–Folio and Maps. Cambridgeshire: Folios 189-202]. *London: Alecto Historical Editions, 1990-1988*.

2 volumes, I: pp. viii, [2 (section-title, blank)], 44, [28], title printed in brown and black, illustrations in the text; II: [10 (half-title, blank, title, imprint, limitation statement, blank, dedication to HM The Queen, blank, preface, blank)], [2 (section-title, blank)], [28 (facsimiles)]; title and dedication printed in brown and black, colour facsimiles; 2 loosely-inserted colour-printed folding maps of 'Cambridgeshire and Huntingdonshire according to Domesday Book, 1086-1087' and 'England at the Time of the Domesday Survey 1086-87' in pocket on upper pastedown. **'The Domesday County Edition', vol. II no. 161 of 1000 copies.** [*With:*]

[Ann WILLIAMS and R.W.H. ERSKINE, *editors.*] Domesday Book. Studies. *London: Alecto Historical Editions, 1987*.

Pp. x, [2 (contents, blank)], 179, [1 (blank)]; title printed in brown and black, illustrations in the text. **First edition.**

Together 3 volumes, folio (398 x 178mm). Uniformly bound in original cream cloth backed brown paper boards, spines lettered in gilt, brown endpapers, contained in red morocco-backed solander box, spine lettered in gilt, together with folding lectern and instruction sheet; box extremities slightly rubbed and bumped, short split on upper joint, otherwise a very good set. **£300**

The County Edition. As the 'great survey' of England and Wales produced in 1086, commissioned for tax assessment of the land and its resources by William the Conqueror soon after his invasion of England, the Domesday Book preserves much useful information about the agricultural and architectural make-up of medieval England, and about its inhabitants, and Cambridgeshire – where shiring had been completed and which had been well documented by contemporary scribes – makes a particularly fascinating study.

The first volume of *The Cambridgeshire Domesday* contains an introduction by R.E. Glasscock and an essay on 'Hundreds and Wapentakes' by F.R. Thorn, and the translation of the Cambridgeshire Domesday provides as much useful and interesting background information. The second volume includes two maps: a general, distribution map of all settlements in Domesday England; and a large-scale county map, which 'marks a considerable advance on

previous attempts to plot the topographical information contained in Domesday Book, because its unprecedented scale enables both ancient and modern features to be related' (R.W.H. Erskine, 'Preface', p. [9]). The companion volume contains general studies on the Domesday Book: the 'Special Studies' include H.C. Darby on 'The Geography of Domesday England'; Helen Clarke on 'Agriculture in Late Anglo-Saxon England'; R. Allen Brown on 'The Castles of the Conquest'; John Blair on 'Parish Churches in the Eleventh Century'; Philip Grierson on 'The Monetary System under William I', followed by John McDonald and G.D. Snooks on the related economics; as well as specialised articles on the manuscripts, marginal notes and signs, and annotations in Domesday Book since 1100 by Michael Gullick, Caroline Thorn and Elizabeth M. Hallam respectively.

CAMBRIDGE HISTORY: THE EIGHTEENTH CENTURY

28. MAYOR, John Eyton Bickersteth. Cambridge under Queen Anne: Illustrated by Memoir of Ambrose Bonwicke and Diaries of Francis Burman and Zacharias Conrad Von Uffenbach. With a Preface by Montagu Rhodes James. *Cambridge and London: Deighton, Bell & Co. and Bowes & Bowes for the Cambridge Antiquarian Society and G. Bell & Sons, 1911.*

8vo (173 x 108mm), pp. [iv (half-title, blank, title, imprint)], [vii]-xv, [1 (blank)], 545, [1 (blank)], [2 (advertisements)]; individual ll. lightly foxed; original beige cloth backed boards, lettered in green on spine, quires R-U, Y-AA, and CC-II partially unopened, uncut; extremities lightly rubbed and bumped, slight [?ink] marking, endpapers lightly foxed, some quires somewhat unevenly opened, otherwise a very good copy; *provenance*: Christopher Hogwood (bookplate on upper pastedown and loosely-inserted card with manuscript notes on music mentioned in the work). **£100**

First edition. A series of memoirs and diaries detailing three Cambridge scholars' experiences in the early 1700s, published to complete John Mayor's project, which he had partially abandoned in 1870. The introduction, written by the famous Cambridge bibliographer and writer of ghost stories M.R. James (then Provost of King's College), declares the book long in the making and yet unfinished, but 'one for which Cambridge antiquarians have often longed' – 'a mine of information about the scholars of Cambridge – nay, of Europe – of two hundred years ago' (pp. vii-viii).

James particularly emphasises Uffenbach's diary, which 'teems with interesting detail. He was an enthusiastic explorer of libraries and, in particular, of collections of

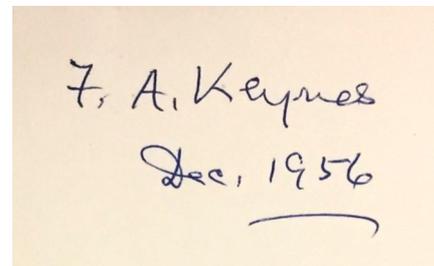
manuscript' (p. ix). On Burman he comments that his narrative contains interesting detail on University ceremonies, Henry James, President of Queens', and on Thomas Smoult; while Uffenbach delineates several important personalities including Thomas Gale, Augustine Lindsell, Meric Casaubon, and Edmund Castell, among others. *Cambridge under Queen Anne* has subsequently entered the canon of histories of Cambridge, its libraries, University Press and colleges (for example, cf. Oates' *Cambridge University Library: A History*, p. 480 and McKitterick's *A History of Cambridge University Press*, p. 473). Hogwood seems to have found the work's references to concerts and music especially noteworthy.

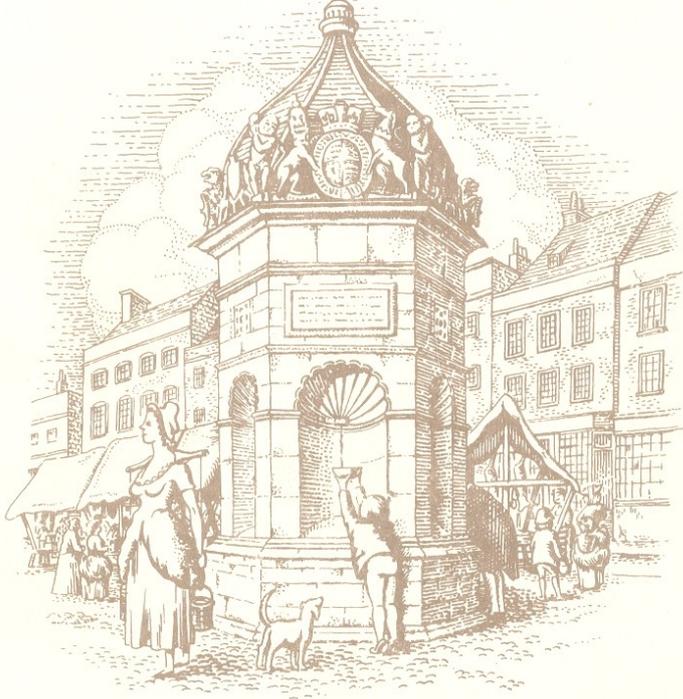
CAMBRIDGE HISTORY: ITS BY-WAYS, BY NEWNHAMITE FLORENCE KEYNES

FROM THE AUTHOR'S LIBRARY

29. KEYNES, Florence Ada. By-Ways of Cambridge History. Second Edition with Additional Chapters on the Drama in Cambridge. *Cambridge: W. Heffer and Sons, 1956.*

8vo (217 x 137mm), pp. xix, [1 (blank)], 147, [1 (blank)]; 14 half-tone plates, one folding; original beige cloth blocked in brown with pictorial title on upper board, spine lettered in brown, dustwrapper; dustwrapper creased and short tears at edges, spine darkened, otherwise a very good copy; *provenance*: **Florence Ada Keynes, December 1956** (*née* Brown, 1861-1958, ownership inscription on front free endpaper). **£150**





Second, revised and enlarged edition. Florence Keynes, social and political activist, studied at Newnham College Cambridge and married (John) Neville Keynes (1852-1949), with whom she had three children: economist John Maynard Keynes, surgeon and bibliographer Geoffrey Langdon Keynes (*cf.* items 12-13), and social reformer Margaret Neville. She soon attended to volunteering for political causes, especially in support of women, children, the aged and the sick. 'When in 1914 married women became eligible to serve as town and county councillors, Florence Keynes became the first woman councillor in Cambridge. She served on the borough council for many years, as alderman from 1930 and as mayor in 1932. [...] On the national stage she campaigned for the establishment of juvenile courts and urged women to act as jurors and magistrates. She was instrumental in the introduction of women police in 1931 after a campaign lasting seventeen years' (ODNB).

Keynes revised and expanded *By-Ways of Cambridge History*, a book of memoirs, originally published in 1947, to be published in 1956, when she had reached the age of 95. Her introduction, recounting her life and works, ends: 'Much of this sounds egotistical, but reminiscences are difficult to keep impersonal, and this slight sketch may be taken as applying to the work of women in general, indicating in barest outline the early days of the great change that has been taking place during the last half century in the opportunities for women to contribute their share in work for the community – work which bore such rich fruit during the War of 1939-45, when the writer of these pages was merely an onlooker' (p. xix).

CAMBRIDGE HISTORY: JESUS COLLEGE

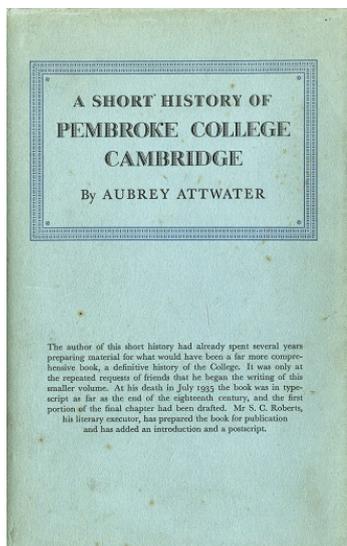
30. GRAY, Arthur. Jesus College. (University of Cambridge College Histories No 12). *London: Billing and Sons for F.E. Robinson & Co., 1902.*

8vo (194 x 130mm), pp. viii, [4 (contents, blank, list of illustrations, blank)], 245, [2 (series advertisement)], [1 (blank)]; half-tone frontispiece, retaining tissue guard, and 7 half-tone plates, title printed in black and red; small marginal tear on title; original Cambridge-blue cloth gilt, upper board and spine lettered and decorated in gilt, top edges gilt, others uncut; endpapers browned, cloth slightly marked, extremities lightly rubbed and bumped, otherwise a very good copy; *provenance:* City of Oxford Public Library (armorial bookplate on upper pastedown, early shelfmark label on spine). **£40**

First edition. This classic history was written by Arthur Gray (1852-1940), Master of Jesus College from 1912-1940, who was also (like his contemporaries M.R. James and A.N.L. Munby) the author of ghost stories.

The book covers the period from the college's origins in the Benedictine nunnery of St Mary and St Radegund to the 'living memory', including boat races in the late nineteenth century. Christopher Hogwood was elected an honorary fellow of Jesus College, Cambridge in 1989.

CAMBRIDGE HISTORY: PEMBROKE COLLEGE



31. **ATTWATER, Aubrey L.** *Pembroke College, Cambridge: A Short History ...* Edited with an Introduction and Postscript by S.C. Roberts. *Cambridge: Cambridge University Press, 1936.*

8vo (215 x 140mm), pp. viii, 129, [1 (imprint)]; 18 half-tone plates and one 2-page facsimile of a letter on smaller paper stock; very lightly foxed on first ll.; original blue cloth with Pembroke College crest gilt on upper board, spine lettered in gilt, dustwrapper (price-clipped); extremities very lightly rubbed and bumped, dustwrapper slightly spotted and with some creasing and very small tears at upper edge, spine darkened, otherwise a very good copy. **£65**

First edition. Classicist Aubrey Attwater's (1892-1935) *Short History* is a standard work on Pembroke College and its history, and was completed after Attwater's premature death by Roberts, using Attwater's research materials. The book covers Pembroke's foundation, the medieval and Reformation periods, the seventeenth and eighteenth centuries, and the college's modern history up to the early 1930s.

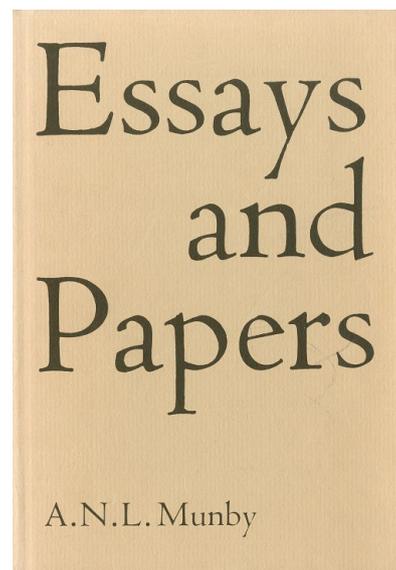
As Honorary Fellow of Pembroke College from 1992 onwards, Christopher Hogwood is likely to have been given (or to have acquired) this first edition around the time of his appointment.

CAMBRIDGE BIBLIOGRAPHY AND BOOK HISTORY

32. **MUNBY, Alan Noel Latimer.** *Essays and Papers...* Edited, with an Introduction, by Nicolas Barker. *London: The Scolar Press, 1977.*

8vo (202 x 138mm), pp. xiii, [1 (blank)], 241, [1 (blank)]; portrait frontispiece after Phillip Gaskell and 10 full-page illustrations in the text; original dark brown cloth, spine lettered in gilt, beige endpapers, dustwrapper; top edges slightly spotted, upper corner of lower board very slightly bumped, otherwise a fine copy. **£60**

First edition. The bibliographical historian Alan Noel Latimer ('Tim') Munby (1913-1974), studied English and Classics at King's College, Cambridge, before working at Bernard Quaritch and then Sotheby's in London. World War II interrupted his career: Munby was a prisoner-of-war in German camps for five years, an experience he survived through lecturing and writing. From 1947 Munby was librarian at King's College Cambridge, and it is thanks to his ambition to augment the College's collection (which already held the library of Lord Keynes), with significant new acquisitions that further gifts and bequests included 'an early tenth-century Juvenal given by J.W. Hely-Hutchinson, the T.S. Eliot collection of John Hayward, and the papers of Rupert Brooke, E.M. Forster, John Maynard Keynes, Roger Fry, Clive and



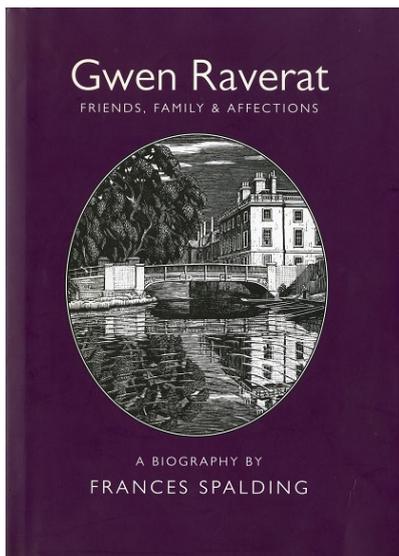
Vanessa Bell, and many others' (ODNB). Munby soon became the best known and most expansive bibliophile in Cambridge, and was, among other things, co-founder of the Cambridge Bibliographical Society. In his later years, Munby was Lyell reader in bibliography at Oxford, Sandars reader at Cambridge, honorary fellow of the Pierpont Morgan Library, trustee of the British Museum, a member of the British Library board, and president of the Bibliographical Society. Munby was also an avid book collector, and his collection grew to comprise between 7000 and 8000 volumes of early bibliography, sale catalogues, and material relating to libraries, the book trade, and other aspects of bibliophily.

Munby's various writings ranged from ghost stories, wartime verse and a guide to libraries in Cambridge, to the life of Sir Thomas Phillipps, the history of collections and manuscript studies. 'Besides illuminating the most spectacular age of English book collecting, Munby's writings broke new ground in drawing attention to the importance of booksellers' and auction catalogues as historical sources' (ODNB). This collection of essays and papers, published three years after Munby's death, comprises relatively short yet informative and entertaining articles, lectures and pieces first printed for private circulation only, that show Munby's breadth and depth of learning, and concludes with a chronological 'List of Writings by A. N. L. Munby', spanning the years 1933 to 1976.

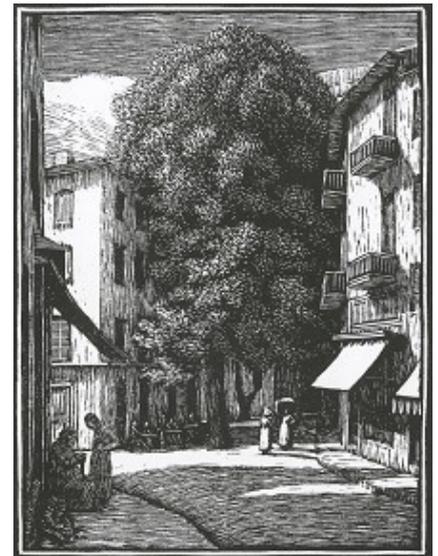
CAMBRIDGE ART: GWEN RAVERAT BIOGRAPHY, INSCRIBED TO HOGWOOD

33. RAVERAT, Gwen – Frances SPALDING. *Gwen Raverat: Friends, Family and Affections.* London: Harvill, 2001.

8vo (240 x 170mm), pp. IX, [1 (blank)], 438; 8 colour and black-and-white plates, black-and-white illustrations in the text; original black cloth, spine gilt, dark grey endpapers, original dustwrapper with illustration after Raverat; dustwrapper very lightly rubbed, otherwise a fine copy; *provenance*: Christopher Hogwood (presentation inscription from Spalding on title). **£75**



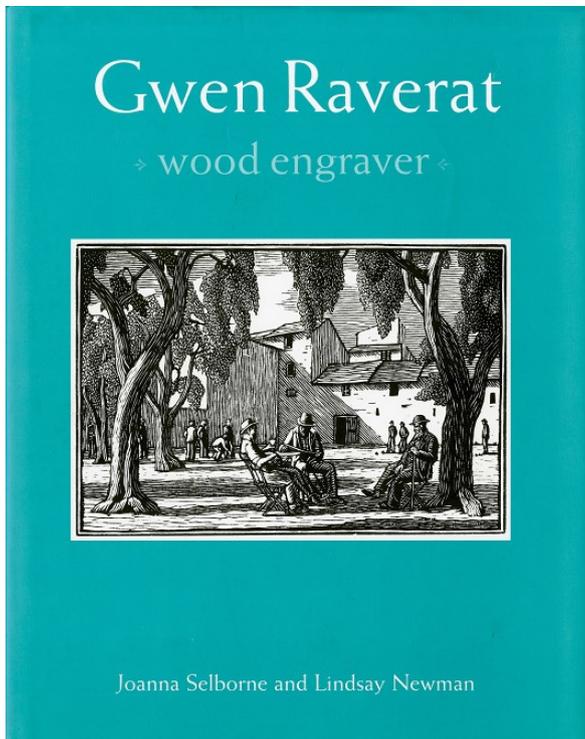
First edition. The first full biography of Gwen Raverat, covering her life from her childhood in late-Victorian Cambridge through her friendship with members of the Bloomsbury group, Stanley Spencer and Rupert Brooke, and her marriage to Jacques Raverat, to her old age at the Old Granary on the Darwin estate in Cambridge. Spalding draws upon a large number of previously, and to a large extent still unpublished papers, and thus brings to life a quintessential part of Cambridge around the turn of the century and beyond. Christopher Hogwood was a connoisseur and collector of Raverat's wood-engravings, and his collection included the Lions design that she created for Cambridge University Music Society in 1934.



CAMBRIDGE ART: RAVERAT AS WOOD ENGRAVER

34. **RAVERAT, G.** – Joanna SELBORNE and Lindsay M. NEWMAN. Gwen Raverat, Wood Engraver. *London: British Library, 2003.*

4to (276 x 215mm), pp. 152; colour-printed portrait frontispiece after Raverat, illustrations in the text after Raverat; original black cloth, spine lettered in gilt, original dustwrapper with illustration after Raverat; a fine copy. **£75**



First trade edition, revised and with a new preface. This 'in-depth assessment' of Raverat (1885-1957) as a wood engraver was first published in a limited edition of 300 copies in 1996, and then revised and enlarged for this edition. Illustrated throughout, it contains a detailed introduction to Raverat's work and techniques, with a selected bibliography; the first catalogue of all her engravings (hard- and soft-wood as well as linocut); and the first descriptive bibliography of the books and prints bearing her illustrations.

Raverat was 'the only woman to become a founder-member of the Society of Wood Engravers. Gwen was the granddaughter of Charles Darwin [...] [and] grew up in Cambridge, whose river, fens, and trees were the source of her enduring love for landscape [...]. Gwen had been trained as a painter, and therefore visualised subjects in tone rather than line. She had an impressionistic approach to form, expressing it in terms of light – her skill at conveying atmosphere and different qualities of light was unrivalled' (dustwrapper).



Lewis Carroll

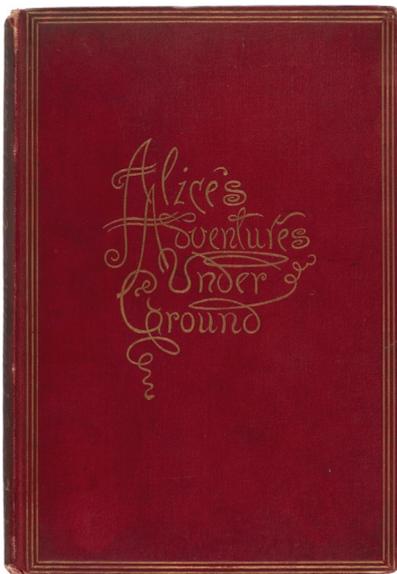


D
O
D
G
S
O
N

THE FACSIMILE OF CARROLL'S ORIGINAL MANUSCRIPT OF *ALICE IN WONDERLAND*,
ILLUSTRATED WITH THE AUTHOR'S OWN DRAWINGS

35. 'CARROLL, Lewis' [i.e. Charles Lutwidge DODGSON]. *Alice's Adventures Under Ground*. Being a Facsimile of the Original MS. Book Afterwards Developed into "Alice's Adventures in Wonderland". London: Richard Clay and Sons for Macmillan and Co., 1886.

8vo (184 x 124 mm), pp. viii, [2 ('Postscript', verso blank)], [2 (contents, verso blank)], [4 (facsimile title and facsimile dedication, versos blank)], 95, [5 ('Christmas Greetings', 'Turn over', advertisements, blank)]; 37 illustrations in the text after Carroll, including 14 full-page; a few light spots and marks, 3/1-2 with short marginal tears; original red cloth gilt, boards with borders of triple gilt rules, upper board blocked in gilt with title, lower board with central design of the Mock Turtle blocked in gilt, spine lettered in gilt, all edges gilt, black endpapers; lightly marked, more heavily on spine, extremities a little rubbed, cracking on hinges, nonetheless a very good copy; *provenance*: manuscript pressmark on front free endpaper. **£500**

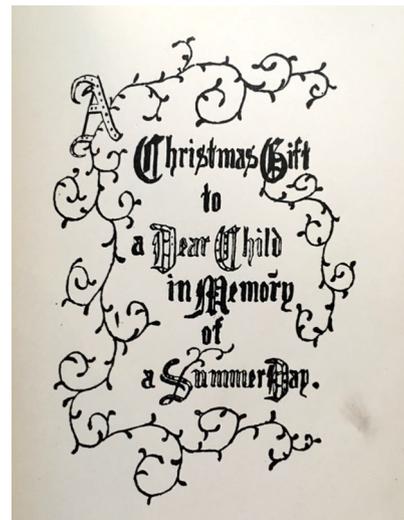


First edition, early issue with black endpapers. 'A most interesting volume, consisting of a facsimile of the first draft of *Alice's Adventures* in the Author's hand, and bearing [...] illustrations by him' (WMGC, p. 144). Following the success of *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass and What Alice Found There* (1872), Carroll decided to publish a facsimile of the original manuscript, which was illustrated with his own drawings, writing to Alice Liddell, 'considering the extraordinary popularity the books have had (we have sold more than 120,000 of the two) there must be many who would like to see the original form' (quoted in M.N. Cohen, *Lewis Carroll. A Biography* (London: 1995), p. 507). The manuscript runs to some 18,000 words, while the published book was about 35,000 words, and, in comparison with the manuscript, 'the episodes of most of the final form [i.e. *Alice's Adventures in Wonderland*] occur here in the same order, but though the actual words of the MS. are often made use of, there are numerous changes, much is interpolated, some parts are left out, and some whole new episodes introduced [...]

The trend of the change is perhaps away from mere child's play, towards more advanced and reasoned ingenuity' (WMGC, pp. 145-146).

The photography of the manuscript and the preparation of the printing blocks was fraught with difficulties – one photographer insisted on having the manuscript sent to London (a request Carroll refused), another absconded with the negatives and only fulfilled his contractual obligations after legal action was taken – but the first edition of 5,000 copies was eventually printed at the end of 1886 and Carroll received his first copy on 17 December 1886. WMGC note that some sets of sheets appear to have been bound up as a remainder issue in the early twentieth century; these copies can be identified by their white endpapers.

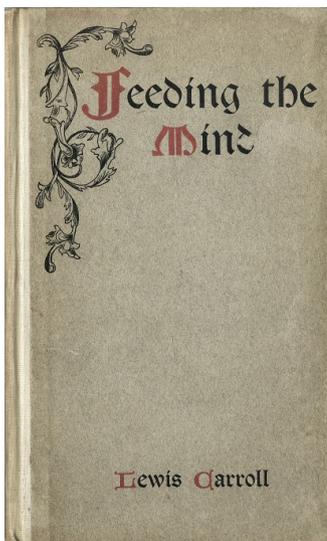
Williams, Madan, Green, and Crutch 194.



'MENTAL GLUTTONY, OR OVER-READING, IS A DANGEROUS PROPENSITY,
TENDING TO WEAKNESS OF DIGESTIVE POWER'

36. 'CARROLL, Lewis'. Feeding the Mind ... With a Prefatory Note by William H. Draper. *London: Billing and Sons, Ltd for Chatto and Windus, 1907.*

8vo in 4s (190 x 112mm), pp. [i]-xiii, [1 (blank)], 15-[31], [1 (blank)]; title printed in red and black; original white linen backed boards, upper board lettered in red and black and with decorative border; slightly rubbed at extremities, spine slightly darkened, offsetting onto free endpapers, otherwise a very good copy in the original boards. **£125**



First edition in book form, boards issue. This posthumous publication is based upon 'A short paper or lecture delivered in Oct. 1884 in the Derbyshire vicarage of Alfreton before a public audience. It is a comparison of feeding the mind with feeding the body in such points as proper food at proper intervals (a "fat mind"), mastication by thinking over what is read, and mental appetite, all pervaded with quiet humour. Mr. Draper explains that the MS. was handed to him by the author, and occasionally read out at Christmas time to friends' (Williams, Madan, Green, and Crutch). The following admonition is characteristic of the piece: 'Mental gluttony, or over-reading, is a dangerous propensity, tending to weakness of digestive power, and in some cases to loss of appetite: we know that bread is a good and wholesome food, but who would like to try the experiment of eating two or three loaves at a sitting?' (p. 20).

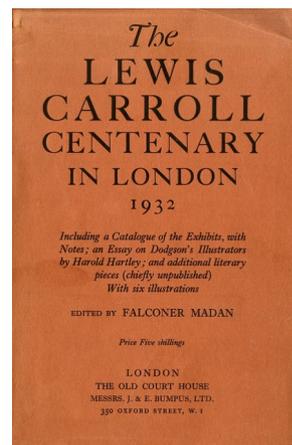
The text was first published in the May 1906 issue of *Harper's Monthly Magazine* in New York, before being published in book form in 1907 in wrappers at 1s, in boards (as here), and in limp gilt leather covers at 2s.

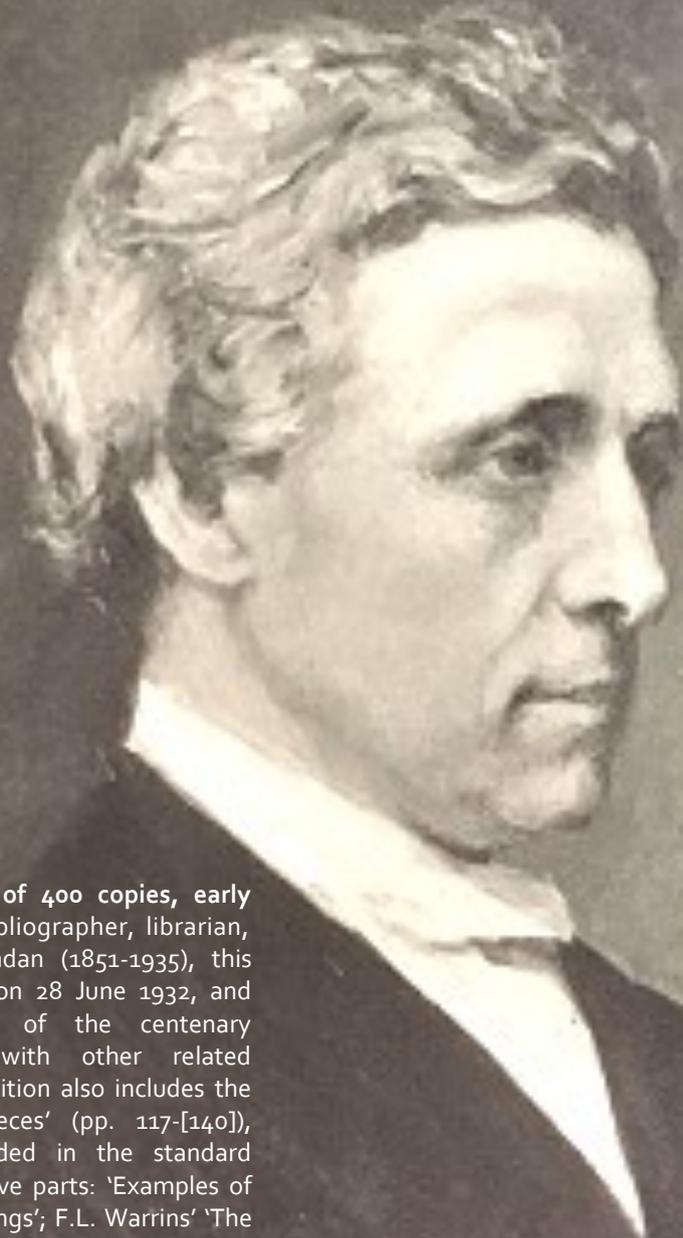
Williams, Madan, Green, and Crutch 290-291.

AN EARLY ISSUE OF THE SPECIALLY-BOUND LIMITED EDITION

37. 'CARROLL, Lewis' – Falconer MADAN, *editor*. The Lewis Carroll Centenary in London 1932. Including a Catalogue of the Exhibition, with Notes; an Essay on Dodgson's Illustrators by Harold Hartley; and Additional Literary Pieces (Chiefly Unpublished). *London: The University Press, Oxford for Messrs. J. & E. Bumpus, Ltd, 1932.*

8vo (191 x 125mm), pp. xvi, [4 (contents, verso blank, illustrations, verso blank)], 138, [139-140 ('Madrigal', 'Solution of Acrostic')]; half-tone portrait frontispiece after Sir Hubert Herkomer and 5 half-tone plates; original white cloth, spine lettered in gilt, top edges trimmed, others uncut, dustwrapper; corners very lightly bumped, small mark on upper board, dustwrapper with short tears and chips at edges and on spine, small adhesive tape repair on verso, otherwise a very good, crisp copy; *provenance*: loosely-inserted bookseller's description. **£75**





First edition, no. 320 of 400 copies, early issue. Edited by the bibliographer, librarian, and Carroll scholar Madan (1851-1935), this volume was published on 28 June 1932, and includes a catalogue of the centenary exhibition, together with other related material. The limited edition also includes the 'Additional Literary Pieces' (pp. 117-[140]), which were not included in the standard edition, and comprise five parts: 'Examples of Dodgson's Earliest Writings'; F.L. Warrins' 'The Jabberwocky in French'; 'Simple Facts about Circle-Squaring'; 'A Double Acrostic'; E.V. Lucas' 'Lewis Carroll'; 'Letters and Miscellanea'.

This copy does not include a 'Corrigenda' leaf tipped in before p. 1 nor a gathering describing 'Additional Exhibits' and paginated 108a-108g

inserted between pp. 108 and 109. In his own copy, Madan dated these insertions 'late July 1932', which indicates that the present copy is in the earliest state and was issued before the end of July 1932.

Williams, Madan, Green, and Crutch 512.

INDEX OF AUTHORS, EDITORS, AND ARTISTS

ATTWATER, Aubrey L. 31
 AVEDON, Richard 16
 BALSTON, Thomas 22
 BARKER, Nicolas 32
 BAWDEN, Richard 25
 BELL, Vanessa 10
 BLAKE, Sir Peter 6
 BLAKE, Sir Quentin 21
 'CARROLL, Lewis' 35-37
 CHAMFORT, Sébastien-Roch-Nicolas de 11
 CLEVERDON, Douglas 2
 COHEN, Claudia 8
 CORVO, Baron 15
 CULLEN, Gordon 23
 DEWINETZ, Jason 9
 DODGSON, Charles Lutwidge 35-37
 DREYFUS, John 2
 EDEN, Peter 24
 ERSKINE, R.W.H. 27
 EVELYN, John 12-13
 FRIEND, Donald 4-5, 17-18
 GENTLEMAN, David 24
 GILL, Eric 2
 GOODING, Mel 6
 GRAY, Arthur 30
 GRAY, Ronald 26
 HAWKSMOOR, Nicholas 23
 JAKINS, Richard 26
 JAMES, M.R. 28
 JONES, Inigo 14
 JONSON, Ben 14
 JOSSET, Lawrence 22
 KEYNES, Florence Ada 29
 KEYNES, Sir Geoffrey 12-13
 KINDERSLEY, David 3
 LISTER, Raymond 25
 LUMLEY, Joanna 21
 MADAN, Falconer 37
 MATHERS, E. Powys 11
 MAYOR, John 28
 MUNBY, A.N.L. ('Tim') 32
 NEWMAN, Lindsay M. 34
 NORWICH, John Julius 21
 OULD, Martin 20
 PALLADIO, Andrea 20
 RANDLE, Rosalind 19
 RAPP, Carlo 20
 RAVERAT, Gwen 33-34
 ROBERTS, David 23
 ROBERTS, S.C. 31
 ROLFE, Frederick William 15
 ROSENBERG, Harold 16
 RYBCZYNSKI, Witold 20
 SELBORNE, Joanna 34
 SPALDING, Frances 33
 STUBBINGS, Derek 26
 WHATMAN, Susanna 22
 WILLIAMS, Ann 27
 WOLPE, Berthold Ludwig 1
 WOOD, Dave 7
 WOOLF, Virginia 10
 WOOLF, Cecil 15

INDEX OF SELECTED PRESSES AND PRINTERS

CAMBRIDGE UNIVERSITY PRESS 22-26, 31
 CROFT PRESS 4-5
 GOLDEN COCKEREL PRESS 11
 GREENBOATHOUSE PRESS 9
 HOGARTH PRESS 10
 KING'S PRINTERS 14
 NONESUCH PRESS 12-13
 OLD SCHOOL PRESS 20
 SCHOLAR PRESS 32
 SKELTON, Christopher 2-3
 WHITTINGTON PRESS 19

Rotunda
rabbit skin
ream
rebus
recto
red lead
red ochre
reboundilla
reed brush
reed pen
resist
reservoir
rivez
Roman
retouch
rhythm
Roseha stone
round hand
ruler
ruing pen
rubic

IMAGES

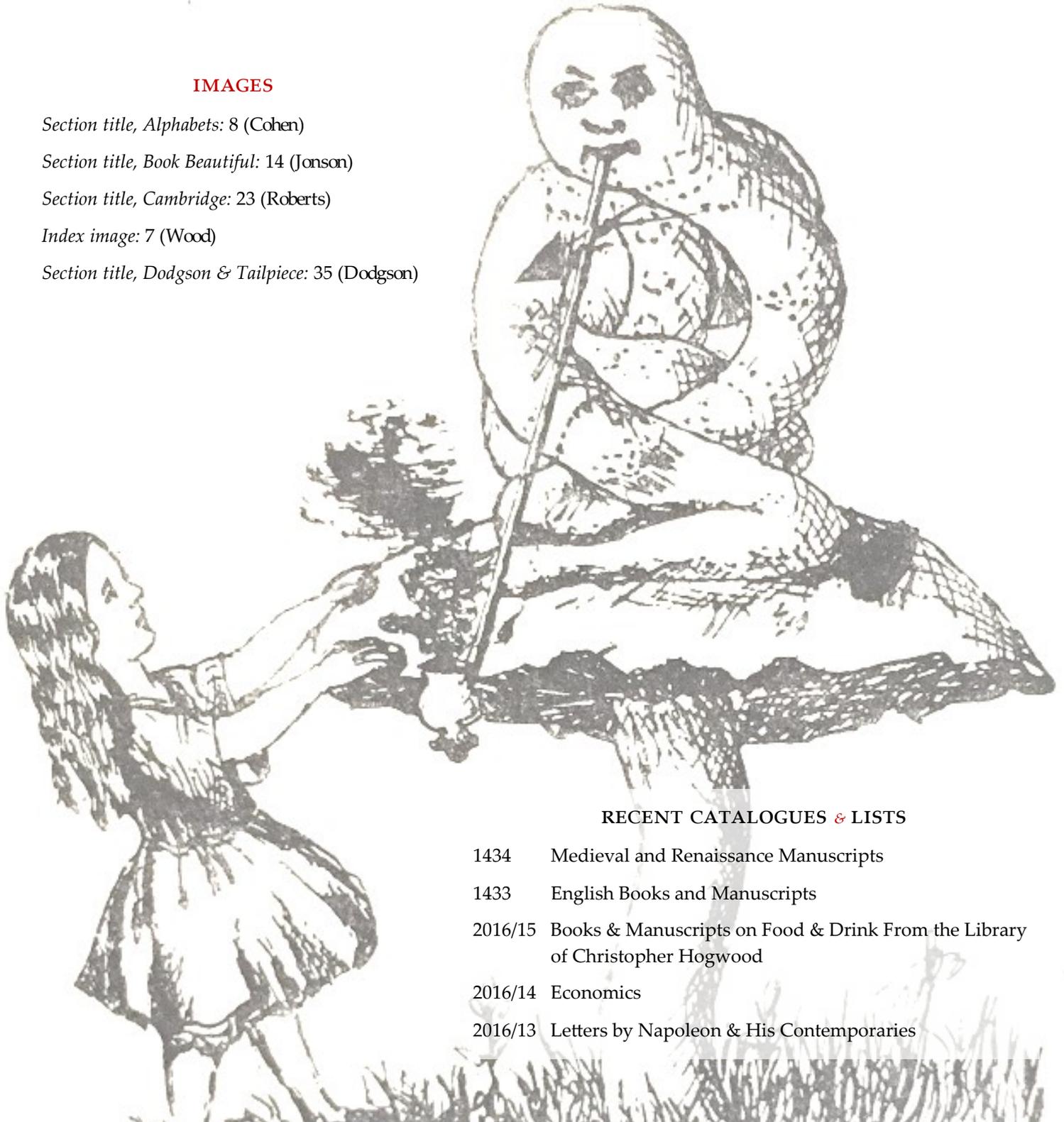
Section title, Alphabets: 8 (Cohen)

Section title, Book Beautiful: 14 (Jonson)

Section title, Cambridge: 23 (Roberts)

Index image: 7 (Wood)

Section title, Dodgson & Tailpiece: 35 (Dodgson)



RECENT CATALOGUES & LISTS

- 1434 Medieval and Renaissance Manuscripts
- 1433 English Books and Manuscripts
- 2016/15 Books & Manuscripts on Food & Drink From the Library of Christopher Hogwood
- 2016/14 Economics
- 2016/13 Letters by Napoleon & His Contemporaries