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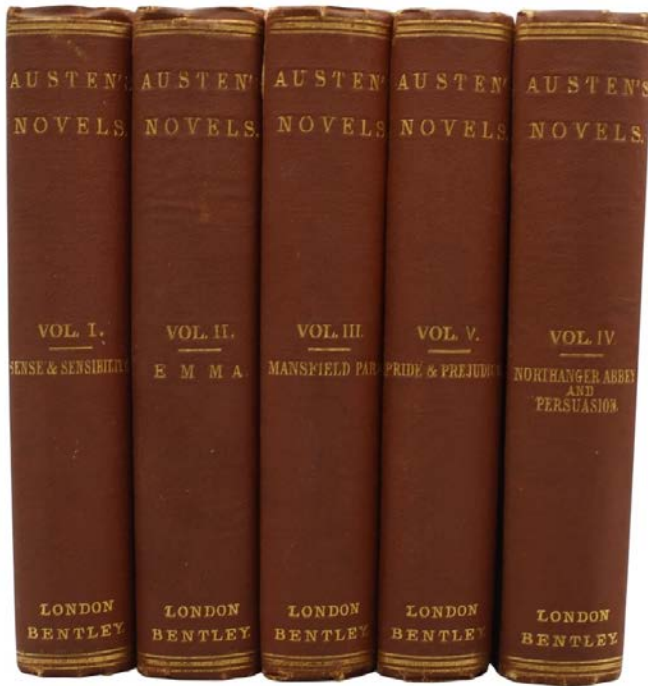
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Provenance: **John Taylor Coleridge (1790-1876)**, nephew of the Romantic poet, Samuel Taylor Coleridge, judge, and sometime editor of the *Quarterly Review*.

WITH COLERIDGE FAMILY PROVENANCE

1) **AUSTEN, Jane.** [The novels].
London. Richard Bentley, 1869. New edition.

8vo. In five volumes. With a half-title, an engraved frontispiece, and additional engraved title page to each volume. Original publisher's terracotta cloth, stamped in gilt and blind. A trifle rubbed, marked, and cocked. Scattered spotting. Each volume inscribed to recto of FFEP: 'J. T. Coleridge / Heath's Court / Decr. 31. 1869'.

All Jane Austen's six novels, in five volumes, as usual. After 1818, no reissues of her works appeared in Britain until 1833 when English publisher Richard Bentley (1794-1871), whose Standard Novels series - which first appeared in 1831 - popularised the single-volume format for English novels, had secured the copyright to her works.

This 'new edition' for 1869 was no doubt published in order to capitalise on the revival of interest in Austen's work in the latter half of the eighteenth century; and whether by happenstance or design, appeared in the same year as the publication of A Memoir of Jane Austen by her nephew, James Edward Austen-Leigh.

£ 2,500

LARGE PAPER COPY, IN DELUXE BINDING

- 2) **[BIBLE - English]**. The comprehensive bible; dedicated by permission, to His Most Gracious Majesty King George the Fourth, containing the old and new testaments...
London. Printed for Samuel Bagster...by Bagster and Thoms, 1827.

Large quarto. [4], ii, [2], 96, 1352, xviii, xiii pp, [1]. Contemporary green vellum, large dark green cloth onlays to boards. lettered in gilt to spine. With contemporary buff limp calf protective cover. Some discolouration, extremities bumped. Near contemporary ownership inscription of British politician **Robert Williams (1767-1847)** to title page, portion of margin of leaf 6O3 cut away, evidently to remove a manuscript annotation.

A stunning example, a remarkably generously margined large paper copy in striking - likely original - vibrant contemporary green vellum.

This Authorised version of the Bible was edited by philologist **William Greenfield (1799-1831)**, sometime editorial superintendent of the British and Foreign Bible Society, with extensive scholarly introduction and upwards of half a million marginal notes and references.

Founded by **Samuel Bagster the elder (1772-1851)**, who was succeeded in by his sons **Samuel Bagster the Younger (1800-1835)** and **Jonathan Bagster (1813-1872)**, Bagster and Sons was renowned in the early nineteenth-century for bringing a wealth of rare scholarly Bibles and liturgical texts to the mass market, most notably Polyglot Bibles and reprints of early protestant translations by Tyndall, Wycliff, and Cranmer. Their efforts in producing affordable (yet finely printed) versions of Biblical texts allowed the Bagsters to pioneer the avoidance of the monopoly printing of the Authorised version. The collaboration between Bagster and Greenfield began in 1822. The Comprehensive Bible was reprinted in 1828 and 1829. Though popular, it received some criticism, attacked as heterodox.

Provenance: From the recently dispersed country house library at Bridehead, Dorset.

£ 1,500



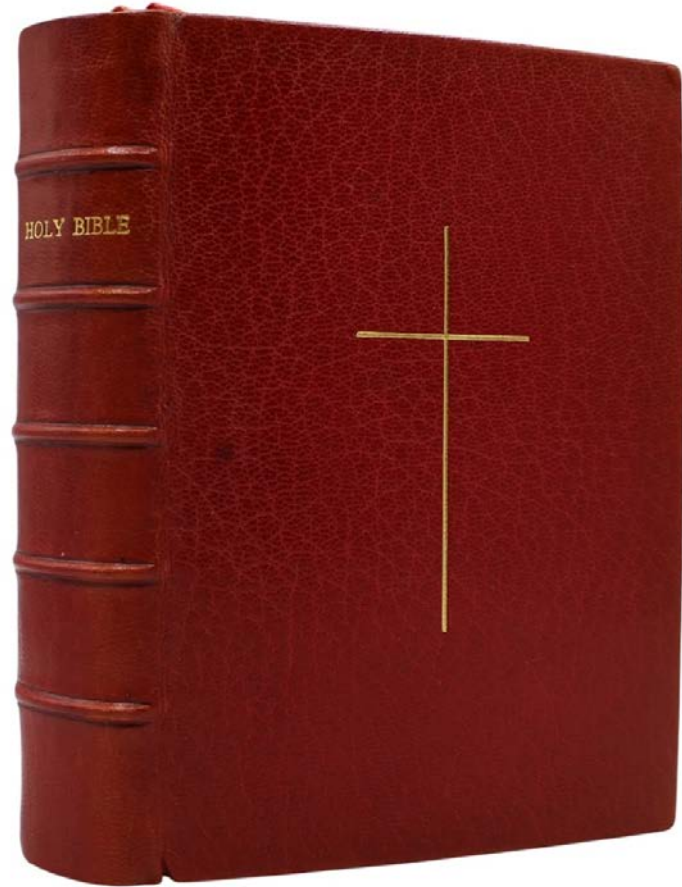
BUMPUS BOUND BIBLE

- 3) **[BIBLE - English]**. The holy bible containing the old and new testaments...
Oxford. Printed at the University Press, [s.d., c. 1925].

24mo. Printed on India paper. 1956pp, [8]. With 12 coloured maps. Handsomely bound by Bumpus (stamp-signed to rear turn-in) in contemporary red crushed morocco, A.E.G., initialled in gilt 'A.L.B' to front turn-in and dated 1st June 1928'. Slight marking to extremities.

Bumpus benefitted from a reputation for remarkably well-executed bindings in classical designs from its foundation in 1780 well into the twentieth-century. In actuality the 'bindery' never produced a single binding, instead outsourcing the work to esteemed firms including Sangorski & Sutcliffe and Rivière.

£ 150



PUGILISM IN THE PUNJAB

- 4) [BOXING]. [Cover title:] Programme: Rawalpindi District Sports Committee, Inter Unit and Individual Boxing Championships rawalpindi. 7th, 8th & 9th January 1926... *Rawalpindi. Commercial Union Press, [1926].*

8vo. [8]pp. Original publisher's printed light green wrappers. Extremities a trifle rubbed and marked. The programme for the second night (8th January) of the tournament, with score sheet marked up in manuscript.

[Together with:] [Cover title:] Programme: Rawalpindi District Sports Committee, Inter Unit and Individual Boxing Championships rawalpindi. 7th, 8th & 9th January 1926... *Rawalpindi. Commercial Union Press, [1926].* [8]pp. Original publisher's printed light green wrappers. Slight marginal loss to head of lower wrapper. The names of competitors in the final rounds of the championship recorded in manuscript. The programme for the third night (9th January) of the tournament, with letterpress additions recording the scores for the previous two nights.

[And:] Northern command tournaments. Team and individual boxing championships. Rawalpindi. 25th, 26th & 27th February 1926. Programme... *Rawalpindi. Commercial Union Press, [1926].* [8]pp. Original publisher's printed purple wrappers. Extremities a trifle marked, marginal paper and glue residue to lower wrapper. Results recorded in manuscript.

[And:] A. S. C. B. (India). Programme of the Army Amateur Team & Individual boxing championships. The Army Sports Ground, rawalpindi. 16th to 20th March 1926, Daily at 8-45 p.m. *Rawalpindi. Commercial Union Press, [1926].* [10]pp. Original publisher's printed powder-blue wrappers. Lightly sunned, chipping to wrappers. Slight loss to gutter margins at head.

Four apparently unrecorded programmes for demonstrations of pugilistic prowess in the province of Punjab; pitting members of rival British Army regiments in Rawalpindi against one another in a series of individual and team championship fights in the opening months of 1926.

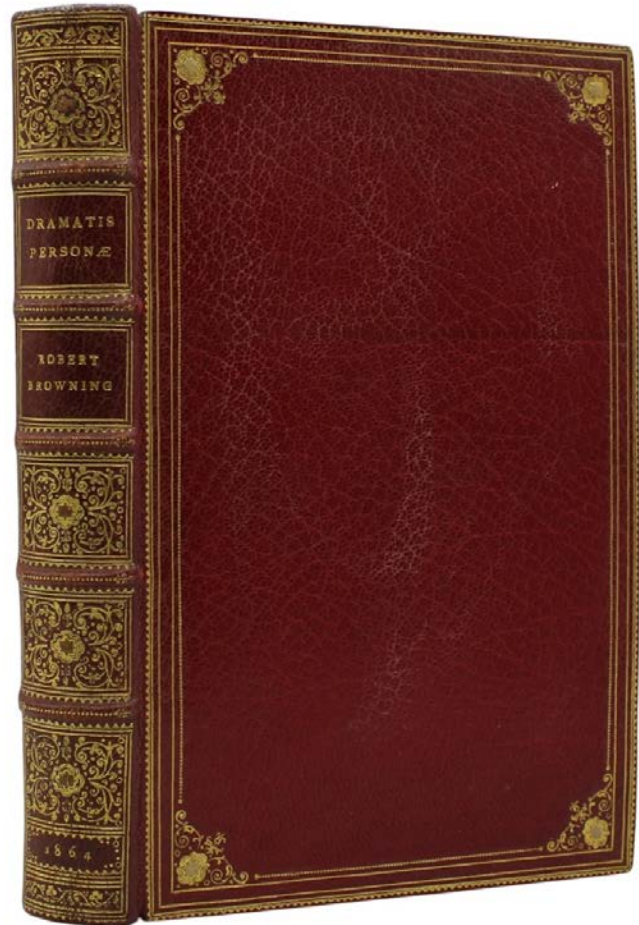


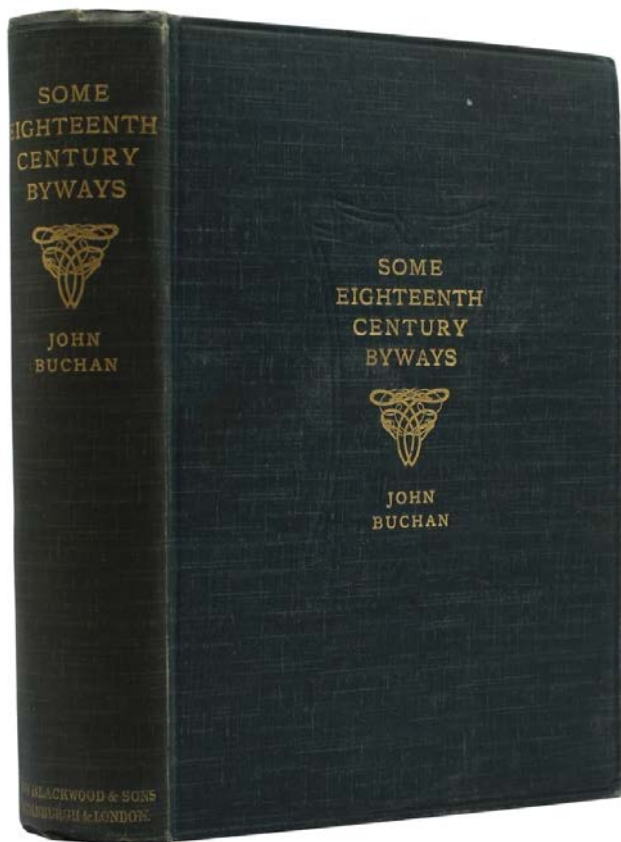
- 5) **BROWNING, Robert.** *Dramatis Personæ.*
London. Chapman and Hall, 1864. Second edition.

8vo. [6], 250pp, [2]. With a half-title and a terminal leaf of publisher's advertisements. Finely bound in contemporary richly gilt-tooled red morocco, A.E.G. Lightly rubbed and marked. Endpapers lightly browned, light scattered spotting.

An attractively bound copy of Browning's *Dramatis Personæ*, a collection of dramatic monologues and lyrical verse, often soliloquies, which are spoken by a diverse and troubled selection of narrators. Browning's first work after a nine-year hiatus, the volume prompted a renewed critical interest in the Victorian poet's output; this second edition, being the first in the poet's career, is indicative of his steadily growing renown.

£ 250



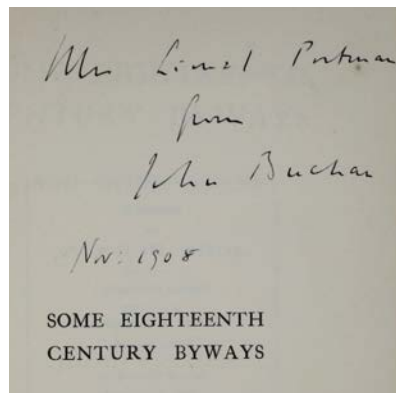


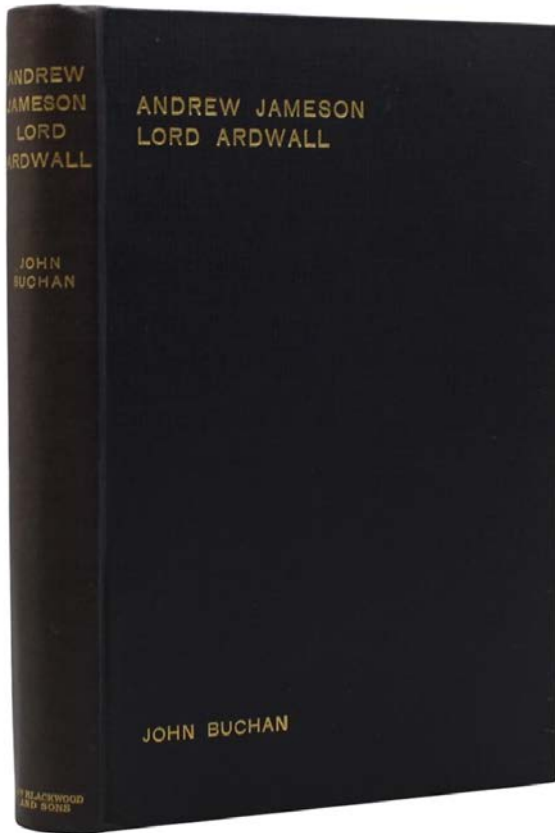
6) **BUCHAN, John.** Some eighteenth-century byways.
Edinburgh and London. William Blackwood & Sons, 1908. First edition.

8vo. [10] 345, [32]. With terminal catalogue of publishers' advertisements. Original publisher's green cloth boards lettered gilt. Corners bumped, boards lightly marked; all edges foxed, light foxing throughout. Inscribed by John Buchan to half title, dated November 1908.

An attractively bound first edition copy of Scottish writer and historian John Buchan's (1875-1940) collected essays. Best remembered for his subterfuge thriller *The Thirty-Nine Steps* (1915), Buchan also served as Governor General of Canada from 1935 to his death after a fall in 1940. A prolific writer, Buchan here collects a number of his essays, many of which had been previously appeared in publications including *Blackwood's Magazine*, *the Spectator*, and others.

£ 200





INSCRIBED BY BUCHAN

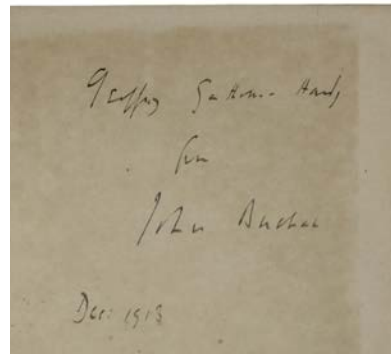
7) **BUCHAN, John.** Andrew Jameson Lord Ardwall.
London. William Blackwood and Sons, 1913. First edition.

8vo. [ix], 155p. Original publisher's navy cloth boards lettered gilt, . Spine lightly sunned, a trifle cocked. All edges foxed, and throughout. With the gift inscription of John Buchan dated Dec 1913 to FFEP.

An inscribed, scarce first edition copy of John Buchan's (1875-1940) biography of fellow Scot Andrew Jameson, Lord Ardwall (1845 - 1911), Advocate and Judge. Buchan notes in the preface '...many of his friends desired that there should be prepared some record, however slight, or a personality unique in his generation. This short sketch is an unworthy attempt at their wish'.

Though best remembered for his subterfuge thriller *The Thirty-Nine Steps* (1915), Buchan wrote across a variety of disciplines, including a number of biographies on political figures ranging from Julius Caesar to Sir Walter Scott.

£ 250



A SHAKESPEAREAN PROJECT UNREALISED

- 8) **CALDECOTT, Thomas.** Hamlet, and as you like it. A specimen of an edition of shakespeare.
London. Printed for the editor, 1832. Second edition.

Large 8vo. [2], xvi, 178, 150, 115, [1], 43pp, [1]. With half-title. Contemporary vellum, richly gilt-tooled, with contrasting red and burgundy morocco lettering-pieces to spine. Gilt dentelles, marbled endpapers, T.E.G. Lightly rubbed and marked, with some scuffing to boards. J. T. Coleridge's copy, inscribed to him on verso of second blank fly-leaf from 'the Editor's Nephew Edwrd. James', with his own inked ownership inscription to recto. Armorial bookplate of Bernard, Lord Coleridge also to verso of second blank fly-leaf. Heavier spotting to initial and terminal leaves, with light scattered spotting throughout. An attractive copy.

John Taylor Coleridge's copy, handsomely vellum-bound, of a revised specimen work containing segments of Shakespeare's Hamlet and As You Like It, published privately for the editor, Thomas Caldecott (1744-1833), and intended to be the first instalment of a final edition of Shakespeare which never came to fruition. This copy was evidently presented to Coleridge after the editor's death by his nephew, Edward James.

Caldecott, a bibliophile, bencher, and Shakespearean enthusiast, was described by Charles Dibdin as 'the last of the old breed of Shakespearean commentators of the school of Johnson and Steevens'. The first edition of this richly annotated work, undertaken independently and published in 1819, proved somewhat controversial with contemporary scholars due to its over-reliance upon the first folio as the copy-text; as such, Caldecott published this revised edition in 1832. Despite his lofty ambitions for the project, neither edition generated necessary interest to result in its materialisation.

£ 750



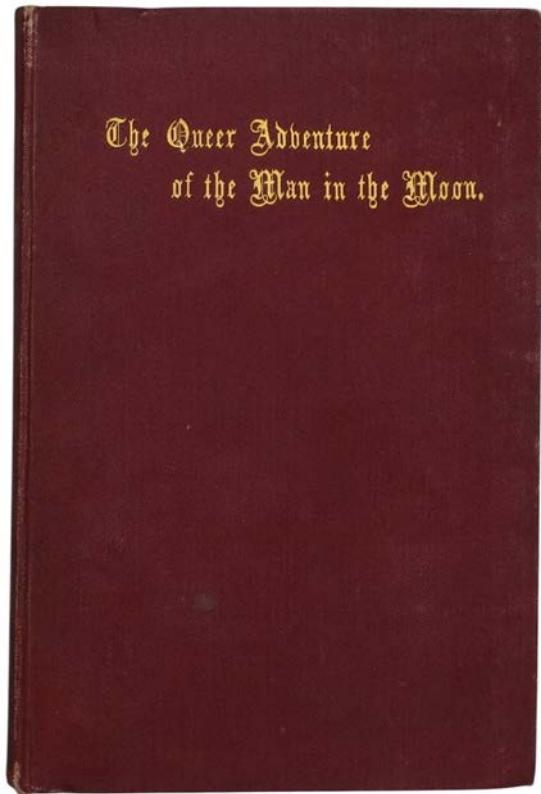


The time came of itself

Frank Watkins

"With many thanks"
from his friend
the Author.

Nov. 20. 1908.



PRIVATELY CIRCULATED FIRST EDITION; UNRECORDED

9) [CARMICHAEL, Philip]. *The Queer Adventure of the Man in the Moon*. London. St. Vincent's Press. Printed for Private Circulation, 1901. First edition.

8vo. [6], 154pp. Original publisher's red cloth, lettered in gilt to upper board. Lightly rubbed, marked, and sunned. Presentation copy, inked inscription to recto of FFEP: 'Frank Watkins / "With many thanks" / from his friend / the Author / Nov. 20. 1900'. With an original pen and ink illustration by Frank Watkins, captioned in manuscript 'The tune came of itself', pasted to FEP. With a loosely inserted portrait photograph of Watkins, produced by Gus M. Smith of Twickenham.

The privately circulated first edition - entirely unrecorded - of Philip Carmichael's fantastical juvenile science fiction novel, *The Man from the Moon*.

The text (with the exception of the drastically altered title) appears to have remained unaltered for the publication of the first trade edition in 1909. The primary difference between this and the commercial edition is the inclusion of a series of colour plates and in text illustrations by artist Frank Watkins (1863-1929), to whom this privately circulated copy is inscribed. The original pen and ink illustration by Watkins on the front pastedown - 'The tune came of itself' - would appear to be a proof for the remarkably similar and identically titled image that appears in the trade edition.

£ 2,500

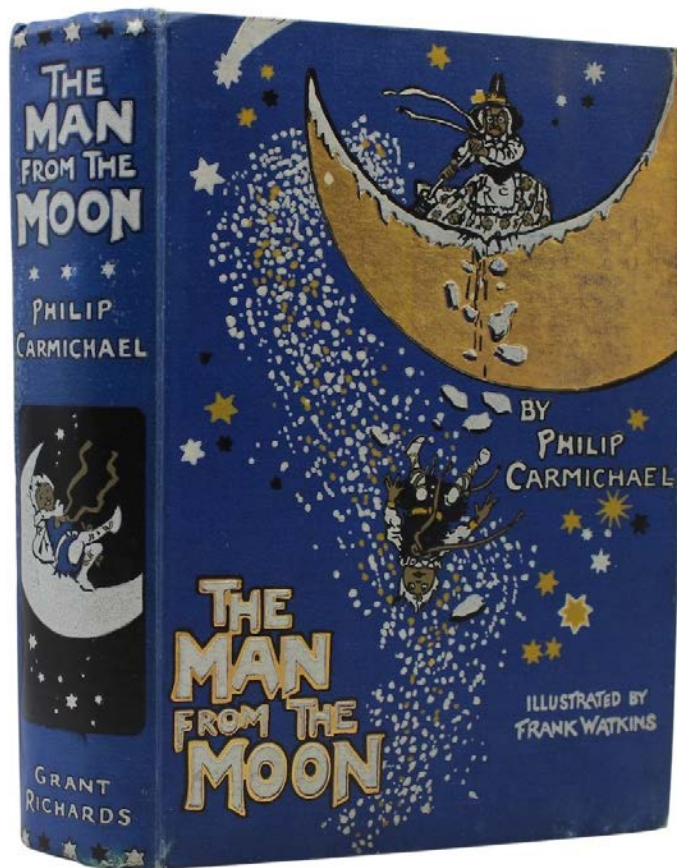
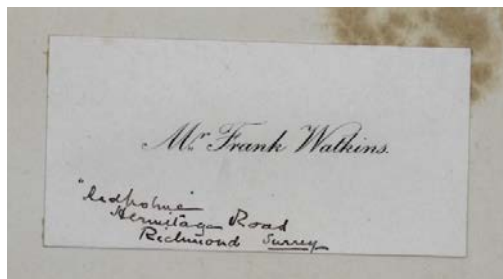
THE ILLUSTRATOR'S COPY

- 10) **CARMICHAEL, Philip.** *The man from the moon.* London. Grant Richards, [1909]. First trade edition.

8vo. 296pp. With eight colour plates and 30 illustrations in the text by Frank Watkins. Original publisher's pictorial blue cloth. Lightly rubbed, a trifle cocked. Scattered spotting. Calling card of Rank Watkins, with address in manuscript, pasted to head of half-title.

The striking first trade edition of Philip Carmichael's fantastical juvenile science fiction novel; this copy once in the possession of the book's illustrator, artist Frank Watkins (1863-1929).

£ 500



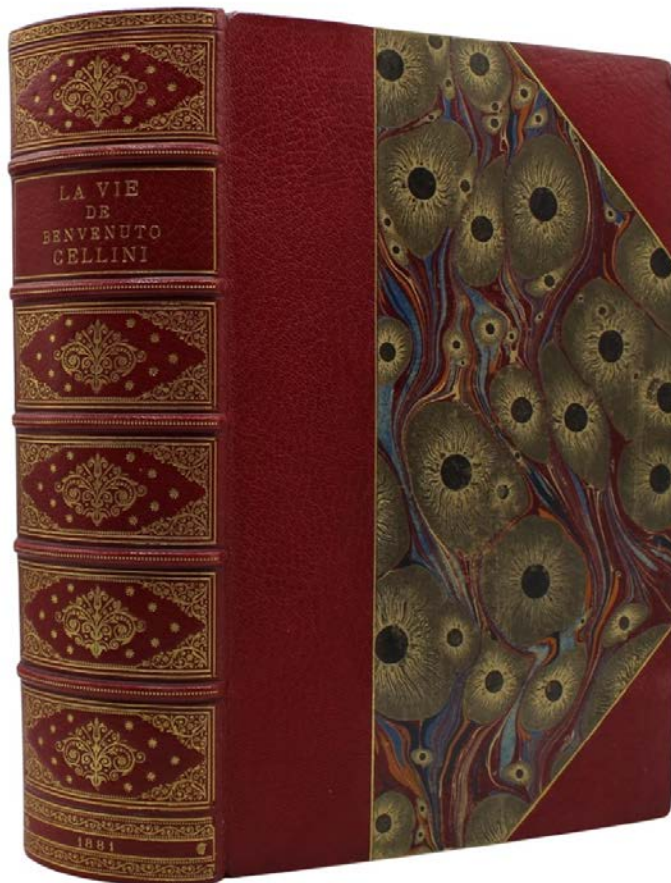
DELUXE EDITION, FINELY BOUND

- 11) **CELLINI, Benvenuto.** *La vie de benvenuto cellini écrite par lui-même...*
Paris. A. Quantin, 1881.

Large 8vo. Number 20 of 20 on Japan paper, in a limitation of 100 deluxe editions. [6], 624pp, [4]. With a half-title, frontispiece and eight plates in four states engraved by A. Quantin after F. Laquillermie, title printed in red and black with vignette, 15 head-and tail-pieces highlighted in gilt. Handsomely bound by F. Champs (stamp-signed to verso of FFEP) in later richly gilt-tooled red half-morocco, marbled papers boards, T.E.G., marbled endpapers. Red morocco bookplate of I. Fernandez to FEP.

A finely bound late nineteenth-century deluxe French language edition of the vivid and energetic, occasionally verging on racy, autobiography of Benvenuto Cellini (1500-1571), Florentine mannerist artist, designer, and goldsmith. Composed between 1558-63, disagreements with the reigning Duke of Florence, Cosimo I di Medici, prevented publication in Cellini's lifetime, leaving one of the finest literary works of the Italian Renaissance to limited circulation in manuscript copies until the anatomist **Antonio Cocci (1695-1758)** prepared the first printed edition in 1728.

£ 250



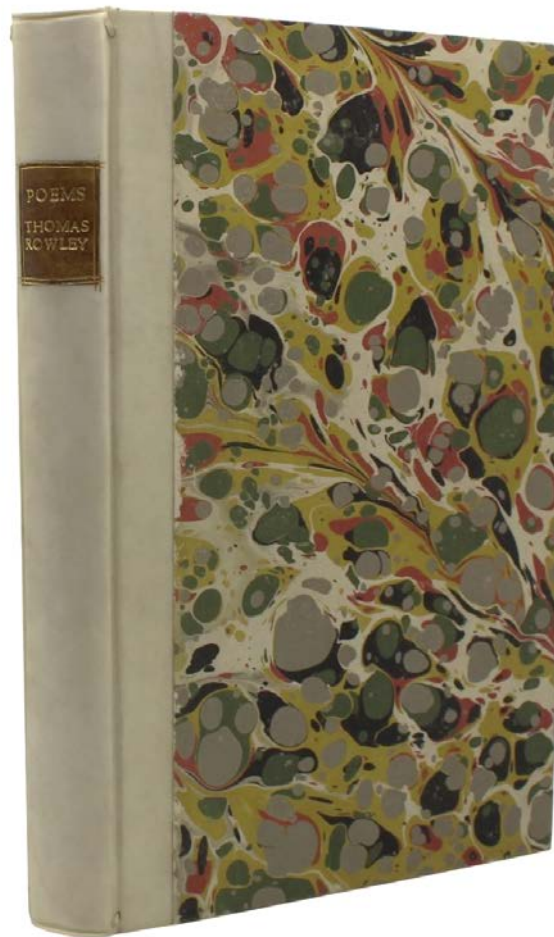
- 12) [CHATTERTON, Thomas]. Poems supposed to have been written at bristol.
Cambridge. Printed by B. Flower, for the editor, 1794. Fifth edition.

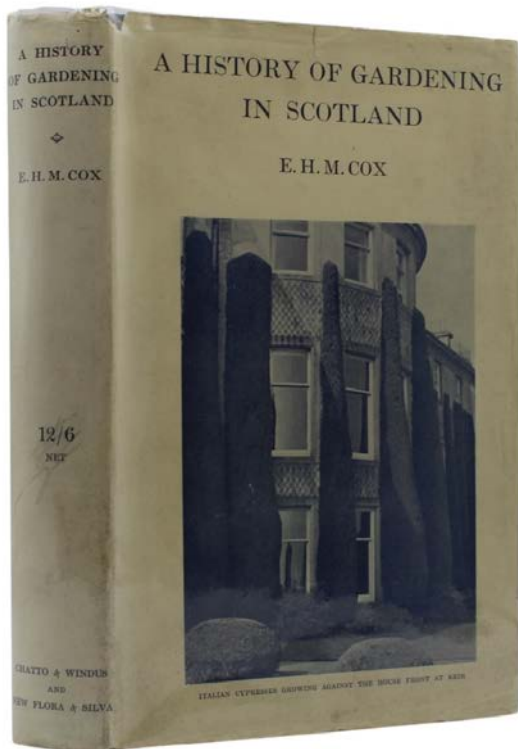
8vo. xxix, [3], 329pp, [1]. With an additional engraved title page and one engraved plate. Finely bound in later vellum-backed marbled paper boards, contrasting brown morocco lettering-piece. Light browning to title page.

The fifth edition, the first to contain Samuel Taylor Coleridge's 'Monody on the Death of Chatterton', of Thomas Chatterton's (1752-1770) collected poems, published under the author's longstanding pseudonym of Thomas Rowley. The first and second editions did not cite Chatterton as the author; instead, Thomas Tyrwhitt, a Chaucerian scholar, believed them to be genuine works of the fifteenth century. It was not until the addition of an appendix to a later edition suggesting the Chatterton authorship that the poet began to garner the praise he richly deserved.

ESTC T75380.

£ 450





INSCRIBED BY HER MAJESTY QUEEN MARY

13) **COX, E. H. M., [Euan Hillhouse Methven].** A history of gardening in Scotland.

London. Chatto & Windus, 1935. First edition.

8vo. [xvi], 228pp, [1], with twenty photographic plates including frontispiece. 8vo. Original publisher's navy cloth boards lettered gilt, with the original photographic dustwrapper. Inscribed to FFEP 'From Mary R, Christmas 1946.' Boards a little bumped and marked, internally bright and clean. Wrapper rubbed and creased to all edges with a minor loss to spine top.

Inscribed by Her Majesty Queen Mary (1867- 1953), then the Kings Mother, to her head Gardener at Sandringham Charles Cook (1885-1963). Queen Mary was an avid florophile, with the rose garden in Regent's Park taking her name in 1932. An Irishman, Cook initially trained as a gardener under his father, later enjoying several tenures at Dalkeith Palace Gardens and for the Earl of Derby, before working for the Royal Family from 1924.

An affectionate offering between two horticulturists, this lovely copy of A History of Gardening in Scotland says much about the hidden warmth of one of the twentieth century's most austere monarchs,

£ 250

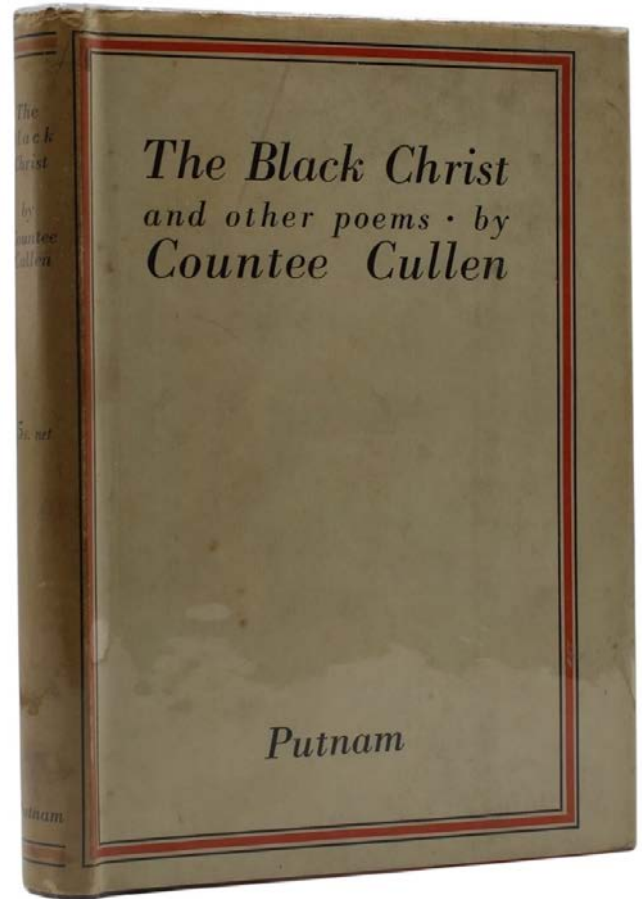
A LEADING VOICE OF THE HARLEM RENAISSANCE

- 14) **CULLEN, Countee.** *The black christ*.
London. G. P. Putnam's Sons, 1929. First edition.

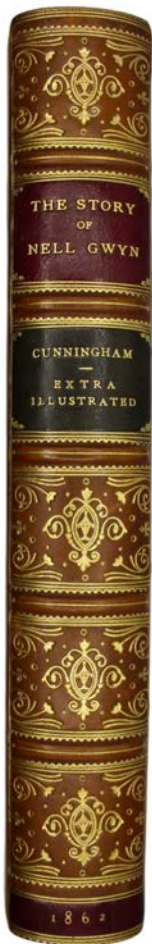
8vo. [10], 95pp, (1). Original publisher's pattern paper-covered boards over cloth lettered gilt, with the original unclipped cream dustwrapper.

Published at the height of his career, this collected work by Countee Cullen (1903-1946) draws on the parallels of persecution suffered by Jesus and African Americans in the 1920s. A leading voice of the Harlem renaissance, Cullen counted Langston Hughes, Claude Mackay, and Jean Toomer amongst his contemporaries.

£ 250







15) CUNNINGHAM, Peter. The story of nell gwyn: and the sayings of charles the second...
London. Privately printed, 1861.

Quarto. [3], vi-vii, [1], 152pp. Profusely extra-illustrated with 75 engraved plates. Handsomely bound by Morrell of London (stamp-signed to front turn-in) in contemporary richly gilt-tooled calf, contrasting red and green morocco lettering-pieces, T.E.G., gilt dentelles. A trifle rubbed. Very occasional offsetting.

A scarce, privately printed edition of British topographical and historical writer Peter Cunningham's (1816-1869) biography of the inimitable Nell Gwyn (1650-1687), comic actress, celebrity, and mistress of Charles II. Originally published in *The Gentleman's Magazine* in 1851, this finely bound, profusely extra-illustrated copy of Cunningham's text is advertised by the author to be read as 'as a serious truth, not as a fiction - as a biography, not as a romance'.

Details of Gwyn's early life, although obscure, position her as low-born, and the daughter of a bawd; she is understood to have been noticed by Thomas Killigrew of the King's Company whilst working as an 'orange-girl' in the playhouse at Bridges Street. She rose to prominence as one of the earliest English stage-actresses - typically, all female parts had hitherto been played by men - and her beauty and wit was noted on numerous occasions by diarist Samuel Pepys. Alongside Charles Hart, she pioneered the form of the 'gay couple', a comedic restoration staple in which an adversarial relationship between a roguish, free-living rake and a similarly stand-offish woman is played for laughs. Her relationship with Charles II, which began in 1668, resulted in two children; throughout her life, she was both respected and ridiculed for her open sexuality, and is well-remembered for her deft wit, most notably for declaring, as a mob mistook her for a rival mistress: "Good people", she said, smiling, "you are mistaken; I am the Protestant whore".

The profuse extra-illustrations in this volume include numerous engravings of significant seventeenth-century historical figures, including Charles II, Prince Rupert, John Vanbrugh, Thomas D'Urfey, Jacob Hall 'a famous rope-dancer', Lucy Waters, Edmund Waller, and Thomas Shadwell.

COPAC records no copies of this edition in the British Isles; OCLC adds just four worldwide (Bowdoin, Claremont, Georgia State, and Smith).

- 16) **DARWIN, Charles.** The various contrivances by which orchids are fertilised by insects.

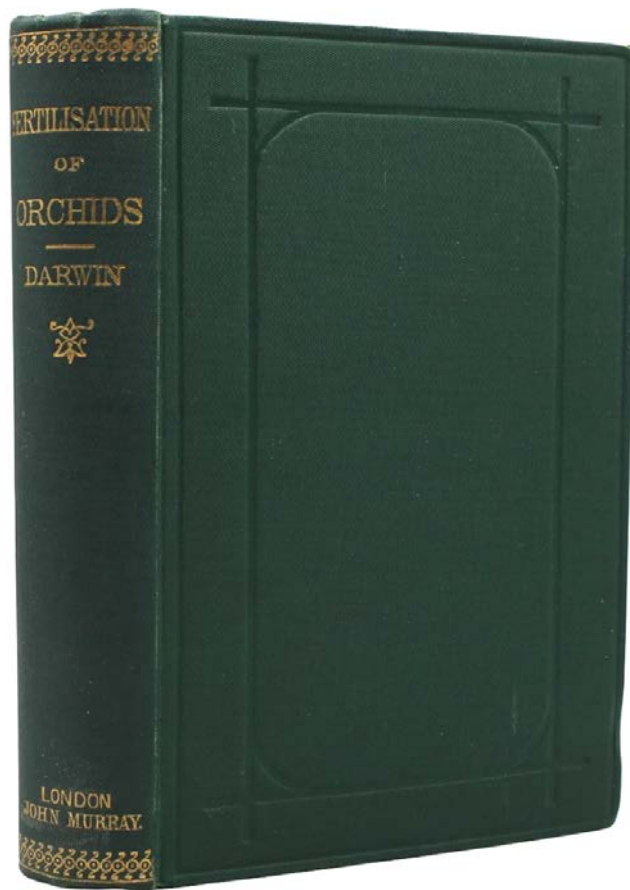
London. John Murray, 1882. Second edition, revised. Third thousand.

8vo. xvi, 300, 32pp. With half-title, numerous in-text illustrations and a terminal catalogue of publisher's advertisements. Original publisher's blind-stamped, gilt-tooled green cloth. Lightly rubbed. Later inked ownership inscription of J. C. Doyle, dated 23.10.72 to verso of FFEP. Light scattered spotting to initial leaves.

A handsome copy of the second edition, revised and significantly enlarged from the first of 1862, of Darwin's first detailed demonstration of his theory of evolution through natural selection, analysing how complex ecological relationships resulted in the coevolution of orchids and insects.

Freeman F800.

£ 375



- 17) **DARWIN, Charles.** The formation of vegetable mould, through the action of worms with observations on their habits.

London. John Murray, 1882. Seventh thousand (corrected).

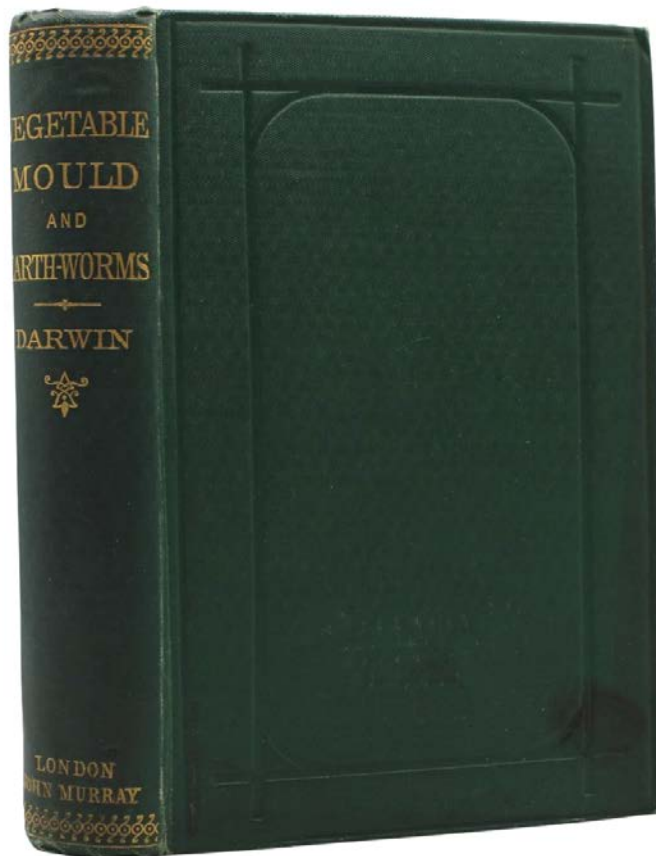
8vo. [2], vii, [1], 328pp, [2]. With numerous in-text illustrations and a terminal leaf of publisher's advertisements. Original publisher's blind-stamped, gilt-tooled green cloth. Lightly rubbed. Bookseller's ticket of G. W. Holdich of Hull to FEP. Inked ownership inscription to head of title. Light spotting to blank fly-leaves.

Darwin's final published work, compiled and composed with the assistance of his son, Francis.

Having always considered botanical evidence as important to his wider scientific theories, the wider public debates that followed the publication of *Origin and Descent* led Darwin to publish a stream of less controversial works on botany. The book, borne from his fascination with earthworms, discusses their ability to bioturbate and preserve natural landmasses, leading to the conclusion that worms 'have played a more important part in the history of the world than most persons would at first suppose'.

Freeman F1364.

£ 150



- 18) **DARWIN, Charles.** The movements and habits of climbing plants.

London. John Murray, 1888. Fourth thousand.

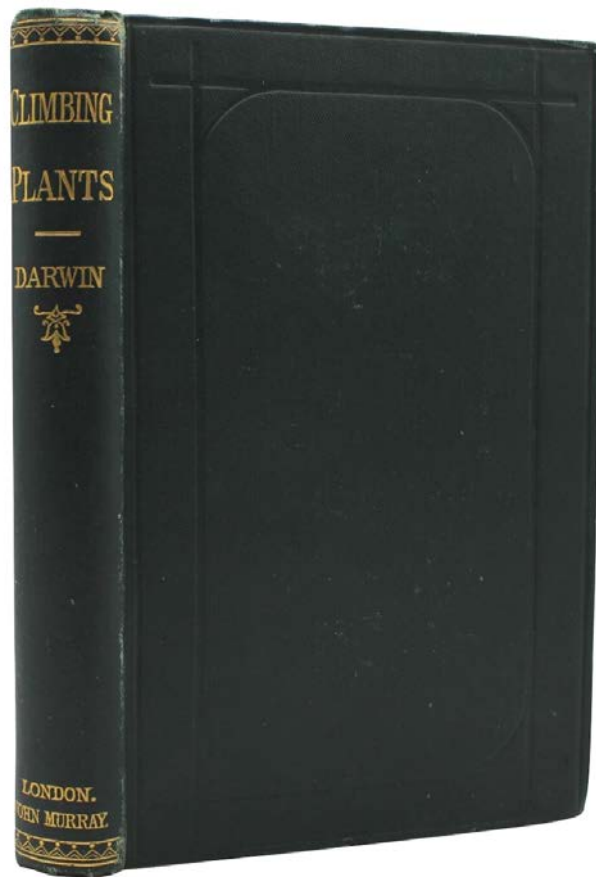
8vo. xi, [1], 208, 32pp. With half-title, numerous in-text illustrations and a terminal catalogue of publisher's advertisements. Original publisher's gilt-tooled, blind-stamped green cloth. Lightly rubbed. Contemporary inked ownership inscription of W. May to head of half-title. Very occasional light spotting.

A crisp copy of Darwin's study of climbing plants, begun in 1863, when, ill in bed, he studied the circular movements of pea tendrils as they searched for an object to twine around.

He went on to examine over 100 species of climbers, publishing the results in 1865 as a Linnean Society monograph and in 1875 under the same title. In the wild, he surmised, the climbing adaptation aided survival in dense vegetation. Assisted by his son Francis he widened the research to survey the movements of stems, leaves, and roots under the influence of gravity, moisture, and light.

Freeman F844.

£ 250



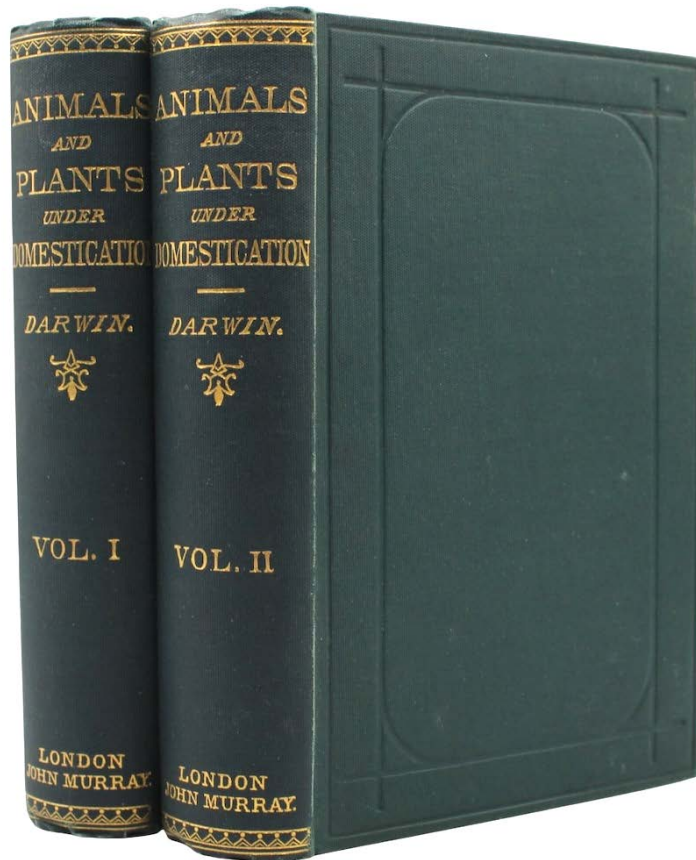
- 19) **DARWIN, Charles.** The variation of animals and plants under domestication.
London. John Murray, 1893. Second edition, revised. Eighth thousand.

8vo. In two volumes. xiv, 473pp, [1]; x, 495, [1], 32pp. With numerous in-text illustrations and a terminal catalogue of publisher's advertisements to Vol. II. Original publisher's green cloth, stamped in gilt and blind. Lightly rubbed. Inked ownership inscription to front blank fly-leaf of Vol. I, very light scattered spotting.

A handsome copy of the revised second edition of naturalist Charles Darwin's (1809-1882) study of variation within plants and animals caused by the modification of species by breeders and horticulturists. First published in 1868, the work is notable for containing the first appearance of the term 'survival of the fittest (along with the fifth edition *Origin of Species* (1869)) as a substitute for Darwin's more anthropomorphic 'natural selection'; and the first expression of his theory of Pangenesis, the inheritance of acquired characteristics.

Freeman F893.

£ 450



AN ADDITION TO THE *DESCENT OF MAN*

20) [DARWIN, Charles. Et al.]. [The bound collection of autograph letters, CDVs, calling cards and scraps addressed to and assembled by Hodder M. Westropp, including two choice examples from Charles Darwin, each with important scientific content, signed, with original envelopes].
[us.]. [s.n., 1850s-80s].

Quarto. 36 autograph letters signed (of which 18 with their envelopes), 17 *cartes de visite* (of which three signed), 23 clipped signatures or examples of handwriting of named individuals, and five engraved calling cards. Mounted on, and occasionally loosely inserted between, 40 leaves (and the two free endpapers) of a finely bound contemporary gilt-tooled hard-grained morocco, with initials to the centre of upper board.

By far the highlight are:

DARWIN, Charles. [Autograph letter signed 'Ch. Darwin' to Hodder M. Westropp, regarding the latter's communication of an incident at the Zoological Gardens in Vienna, which the author thanks him for, and notes that 'When ever I bring out a corrected edition, I will correct the case of priority']. *Down, Beckenham. April 22 [1871]*. Manuscript on paper [1]pp of a single 8vo bifolium, with the original stamped postal stationary envelope, addressed in Darwin's hand.

[and]

DARWIN, Charles. [Autograph letter signed 'Ch. Darwin' to Hodder M. Westropp, regarding the latter's publication *The cycle of development* (London, 1881), suggesting that 'The comparison of the stages of the life of an individual animal with those of a species or whole nation seems to me far fetched.']. *Down, Beckenham, May 26 1881*. Manuscript on paper [3]pp of a single 8vo bifolium, with the original stamped postal stationary envelope, addressed in Darwin's hand.



May 26 1891

Dear Sir

DOWN,
RECOVERHAM, KENT
RAILWAY STATION
SEPTEMBER 1891

By the way it is fully occupied

I would have to take

to see you

of



W. D. D. to Westport
for Mr
Westport
Island W. D. D.

C. D. D. to see you
to see you
to see you

4. 20'

Dear Sir

DOWN,
RECOVERHAM, KENT
RAILWAY STATION
SEPTEMBER 1891

I am much obliged to you

kind note -

has been

and you

being

kept

by it

I have

gardens -

concrete

to see

but

from

L. D. D.

W. D. D. to Westport
for Mr
Westport
Island W. D. D.



A finely bound collection of manuscript material assembled by, and largely addressed to, influential Irish archaeologist Hodder M. Westropp (1820-85) - the author of the first *Handbook of archaeology* (London, 1867) - only recently dispersed from family ownership.

Included are two significant autograph letters from English naturalist and father of evolutionary biology **Charles Darwin (1809-1882).**

The first, from the spring of 1871, thanks Westropp for his note - which had communicated the Irishman's experience:

(in the Zoological Gardens at Vienna, I saw a bear exhibit an amount of reason, which we could scarcely give the brute credit for. In the gardens the bears cage is built out into a little pond. Boys generally throw pieces of bread to the bear when in the water. Sometimes the bread was thrown in the water at some little distance from the bars of the cage, and out of reach of the bears paws In this case, I saw the bear deliberately create a current with his paw and gradually draw the piece of bread within his reach', Darwin Correspondence Project, 'Letter no. 7703').

In the same letter Darwin adds that: 'The case of the bear is very curious and is analogous to that of the elephant blowing with its trunk beyond an object to bring it within its reach, as I have seen in the Zoological Gardens.- When ever I bring out a corrected edition, I will correct the case of priority'.

Darwin kept his word, and this reference duly appeared in the second edition of *The Descent of Man* (p.76, London, 1874):

'Again a well-known ethnologist, Mr. Westropp, informs me that he observed in Vienna a bear deliberately making with his paw a current in some water, which was close to the bars of his cage, so as to draw a piece of floating bread within his reach. These actions of the elephant and bear can hardly be attributed to instinct or inherited habit, as they would be of little use to an animal in a state of nature. Now, what is the difference between such actions, when performed by an uncultivated man, and by one of the higher animals?'

The second letter, composed a decade later in the spring of 1881, was evidently provoked by the publication of Westropp's *The cycle of development* (London, 1881) the subtitle of which neatly explains the content: 'essays in illustration of the order, uniformity and invariable sequence in the cyclical development of man'.

In his letter Darwin apologises for being 'so fully occupied that' he could not 'spare the time to discuss your essay', but proffering his rather negative opinion regarding Westropp's' comparison of the stages of the life of an individual animal with those of a species or whole nation', which 'seems to me far fetched'.



C. Lyell

He continues:

'I do not believe that there has been progress in the case of all organisms; on the contrary much degradation during many generations, as with parasitic crustaceans and probably with parasitic worms.'

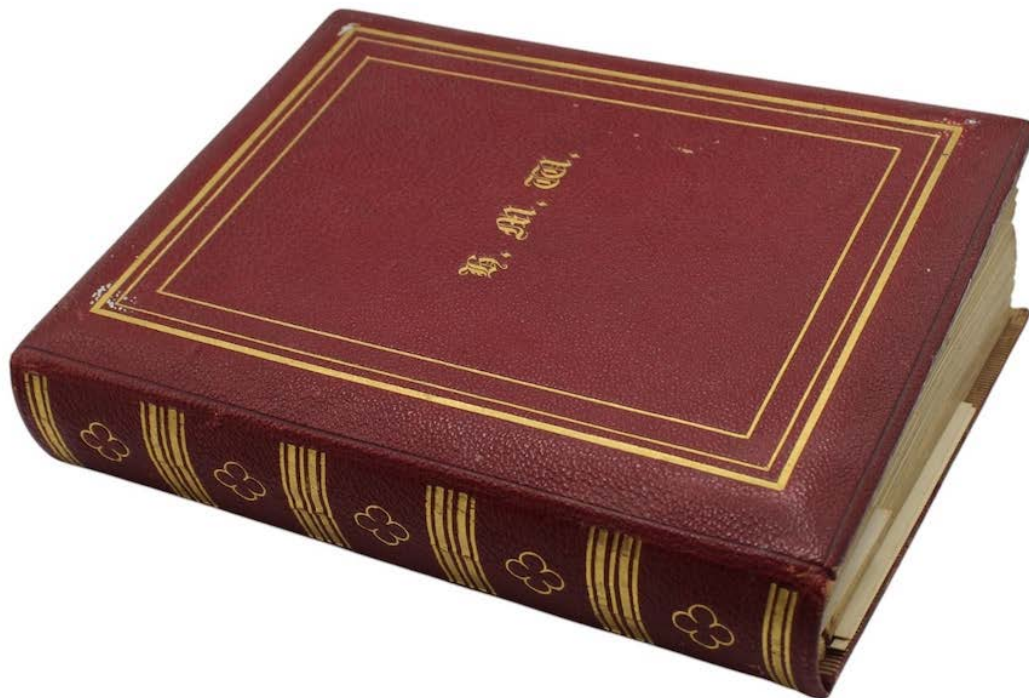
'The belief in much degradation is spreading amongst many naturalists, as may be seen in Ray Lankesters recent little book. On the other hand, I know of no evidence opposed to the belief in continuous progress in many lines of descent.'

Just three Darwin letters to Westropp (and one from the latter to the former) are recorded by the Darwin Correspondence Project; the two included in this volume are by far the most important, the third, a perfunctory note of thanks for the presentation by Westropp of two papers, appears to have once been bound in, with the lacunae now explained by an undated ALS from Francis Darwin, thanking the unnamed recipient for 'the copy of one of my father's letters you have had the kindness to send to me. It shall be safely returned'. This letter, reference DCP-LET1-8055A, is now in the Smithsonian.

Westropp and Darwin were almost exact contemporaries, and clearly well aware of each other's work. Indeed, the details provided by the current autograph letters aside, Darwin also referenced Westropp's paper 'On cromlechs and megalithic structures', (*The Journal of the Ethnological Society of London*, No. 1, 1869, pp53-9) in the first edition of *Descent of Man* (London, 1871, pp232-3), relating his own views on the 'close similarity between the men of all races in tastes, dispositions and habits' to the 'same observation' which 'has been made by archaeologists with respect to certain widely-prevalent ornaments, such as zigzags'. Westropp's *Cycle of Development* (London, 1881) similarly included three references to Darwin's *Descent of Man*.

The highlights of remainder of this fine volume include autograph letters - often relating to Westropp's presentation of works or offprints - from scientists including **Sir Charles Lyell (1797-1875)** and **Sir John Lubbock (1834-1913)** and the archaeologist **Austen Henry Layard (1817-1894)**, signed CDVs from Napoleon III and Garibaldi, and the cut signatures of Queen Victoria, Maria Edgeworth and Robert Southey. More extensive series of correspondence include multiple ALSs from Bulwer Lytton (5) and Gladstone (7). As a whole, this volume well illustrates the depth of study and wide scholarly network of an often overlooked mid-nineteenth century Irish archaeologist.

Provenance: **Hodder M. Westropp (1820-1885)**, thence by family descent via **Frederick George Michael Westropp (1905-2010)**, of Church Row, Hampstead.



£ 25,000

A FINE KELLIGRAM BINDING

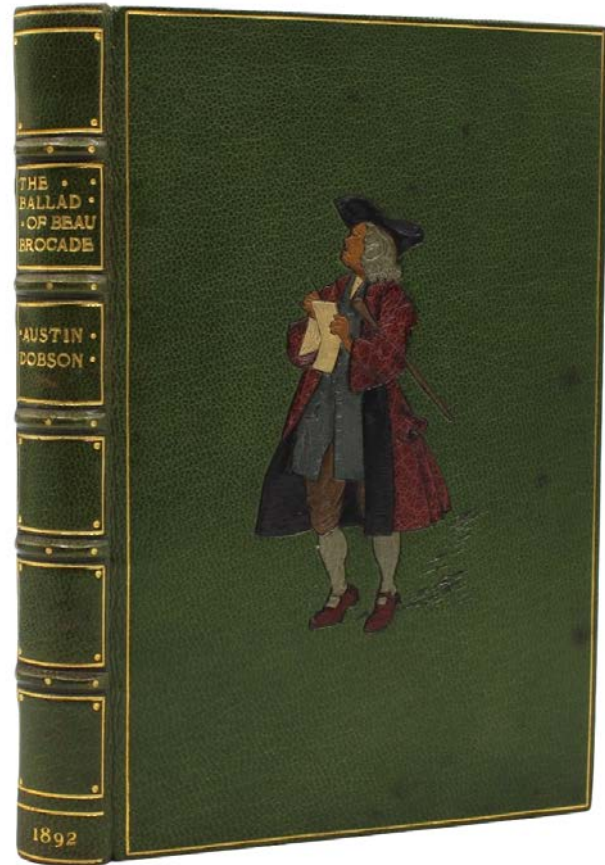
- 21) **DOBSON, Austin.** *The Ballad of Beau Brocade and other Poems of the XVIIIth Century.*
London. Kegan Paul, Trench, Trüber, & Co., 1892. First edition.

8vo. xiii, [3], 89pp, [3]. With a frontispiece, a further 25 plates, and numerous illustrations in the text by Hugh Thomson. Handsomely bound by Kelly & Sons in contemporary 'Kelligram' binding (stamp-signed to rear turn-in) of contemporary green morocco, tooled in gilt and blind, black, green, and light blue morocco pictorial onlays to upper board reproducing Thomson's illustration of 'Monsieur the Curé', A.E.G., marbled endpapers. Housed in custom green cloth clamshell case. Case rubbed and splitting, but preserving the binding itself in fine condition.

An exquisitely bound first edition of Austin Dobson's collected verse, attractively illustrated by Hugh Thomson.

The binding firm Kelly & Sons was founded in 1770 by John Kellie (as the name was then spelled). The 'Kelliegram' binding was their most prominent and enduring innovation, commonly featuring elaborate pictorial onlays. The family continued to operate into the 1930s.

£ 1,250



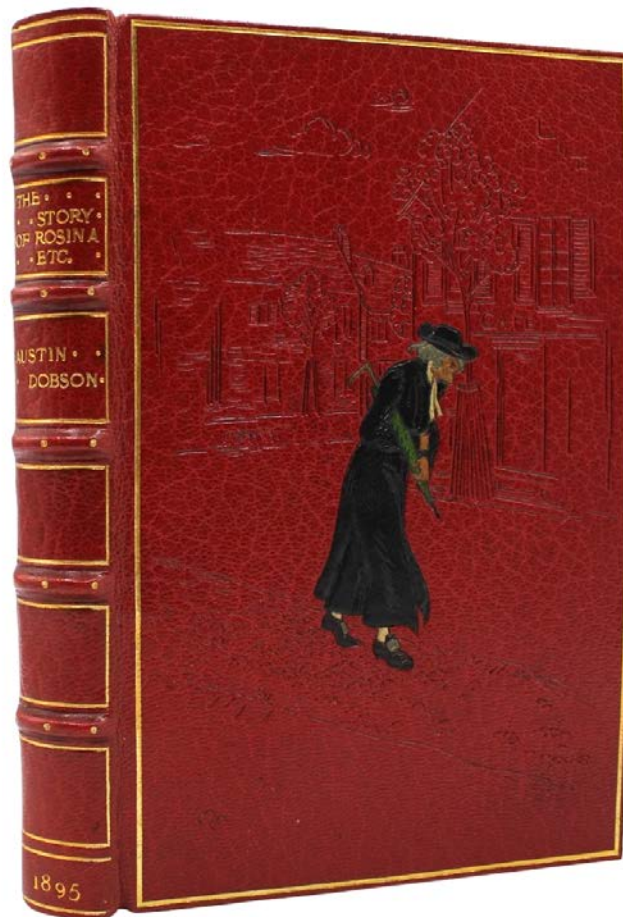
AND ANOTHER

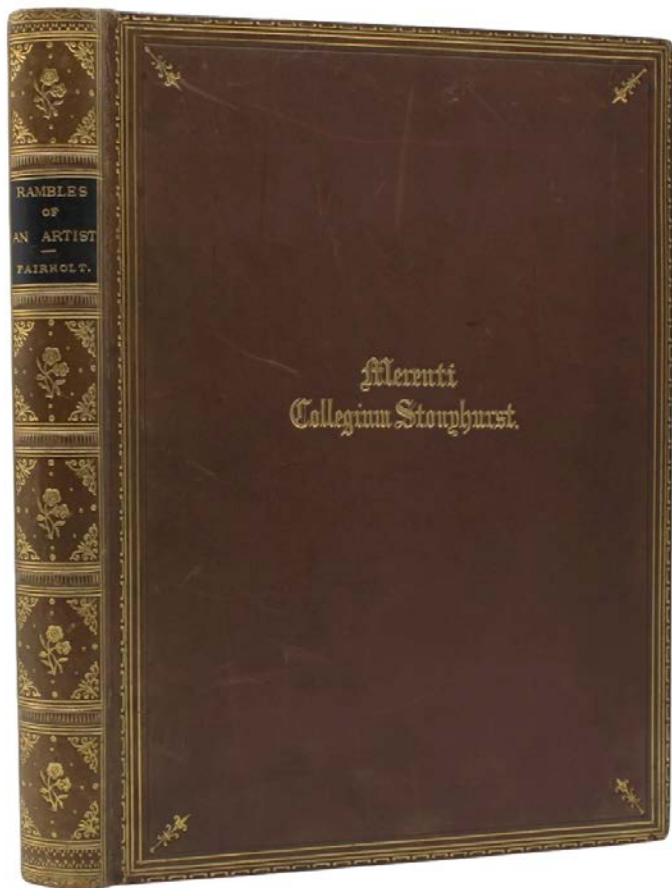
- 22) **DOBSON, Austin.** *The Story of Rosina and others Verses.* London. Kegan Paul, Trench, Trüber, & Co., 1895. First edition.

8vo. xiii, [3], 120pp. With a frontispiece and a further 30 plates by Hugh Thomson. Handsomely bound by Kelly & Sons (stamp-signed to front and rear turn-ins) in contemporary 'Kelligram' binding of contemporary red morocco, tooled in gilt and blind, black, green, and light blue morocco pictorial onlays to upper board reproducing Thomson's illustration of 'Monsieur the Curé', A.E.G., green cloth endpapers. Housed in custom red cloth clamshell case. Case rubbed and splitting, but preserving the binding itself in fine condition.

A handsomely bound first edition of Dobson's charming narrative poem.

£ 1,250





BOUND BY FAZAKERLEY

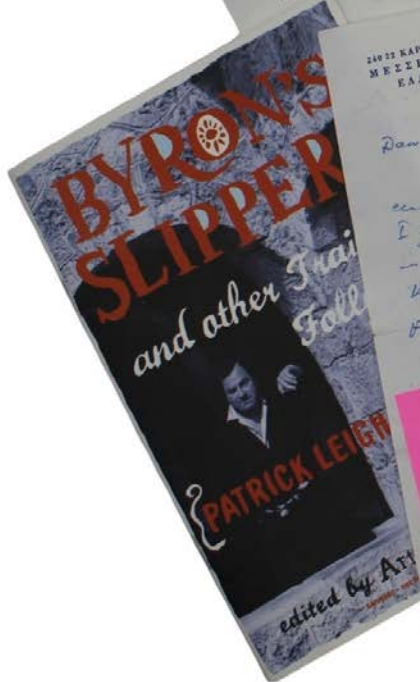
23) FAIRHOLT, Frederick William. *Rambles of an artist: being Papers on Art, in relation to antiques, paintings, art-decorations and art-manufacture.*

London. Virtue and Co. [s.d., c.1871]. First edition.

Quarto. viii, 259pp. Title page in red and black. With a wood-engraved frontispiece and 259 further in-text wood-engraved illustrations. Finely bound by Fazakerley of Liverpool (stamp-signed to verso of FFEP) in contemporary gilt-tooled calf, contrasting black morocco lettering-piece, with the supralibros of Stonyhurst College, Clitheroe to upper board. Gilt dentelles, marbled endpapers. Lightly rubbed and marked. Prize plate of Stonyhurst College, dated 1885 and awarded to Edward Blount, to FFEP. Very light spotting to initial leaves.

The first edition, in a fine prize binding, of antiquary and wood engraver Frederick William Fairholt's (1814-1866) *Rambles of an Artist*, a collection of essays originally published in *The Art-Journal* (1850-1880). Covering topics which range from 'Grotesque design', to 'finger-rings', and the works of Albrecht Dürer, the archaeological and aesthetic studies are accompanied by over 200 illustrations adapted from the sketchbooks of the author-engraver.

£ 250



ROYAL HOLLOWAY COLLEGE
KARDANLYI
G.N.I.A.

From
To
Date
15 VI 95

Dear John, The lens we were looking at last Sunday

24032 KARDANLYI
MESSENIAS
EAAAEE

* 24032 KARDANLYI
MESSENIAS
GREECE

Dear Mr. Pigeon,

I was delighted and encouraged by your letter when I got back here 2 weeks ago - also very pleased by the kind hints you gave which particularly brought my work to your attention.

Wendcroft
Friball Hill
Sunningdale
Bucks SL5 9PT

x 11, 46-51
of Dante about the foundation of the confraternity - Born in Umbria - a hermit at the age of 14. Was asked by the monks of a nearby abbey to pass on the rule of the order to his disciples, who were to be monks in the convent. He was a master of the art of writing and was the first to write in the vernacular.

Was für ein Rechner! Wenn Sie einen Schutz entdecken wollen, dann machen Sie sich
Kred. Nr. 10
Bor. 109
Betreff: ...

PLF
0030
27210
73225
=73225=

Do. Oct. 20 09

and no good news about it.

My thanks for your letter.

POSTCARD G. 3. 2004

Just back from London. I've been here till the beginning of May, then for a month in England. I'm dealing with the letters but not the work that is away. I have a very good idea for your kind words. It's fascinating and here that I'm not as busy. I could write a quick last year, a day or two from London. All the best! PLF.

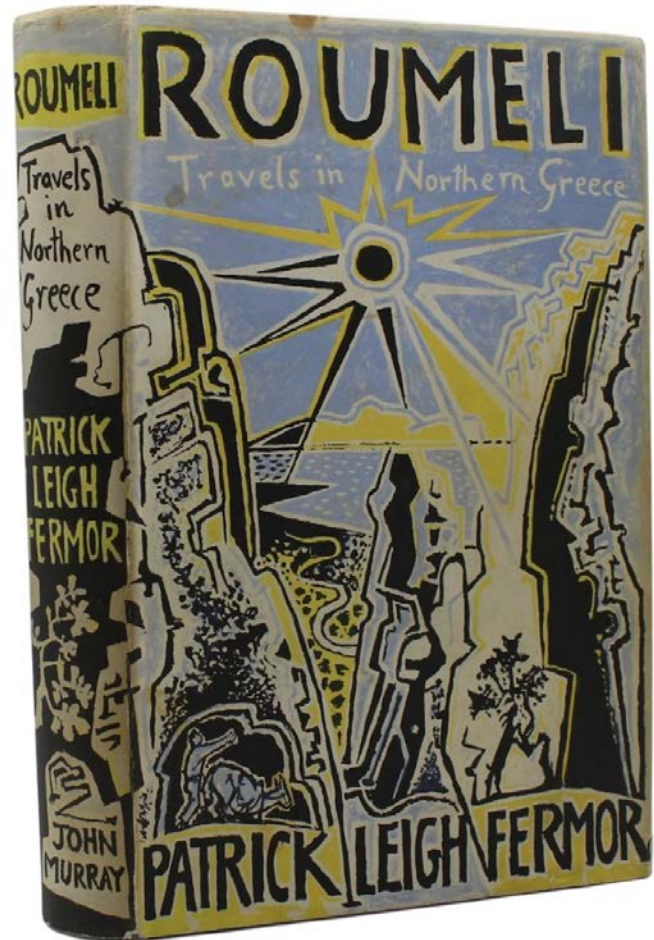
PLF

FROM THE GOLDEN HORN TO THE FRENCH HORN

- 24) **FERMOR, Patrick Leigh.** [An archive of correspondence with a collection of five works, all inscribed: *a time of gifts; the travellers tree; mani; roumek; between the woods and the water*].

All inscribed to John Pignegy in the 2000s, some with additional signatures and decorations; first edition, second impression. of *The Traveller's Tree* (1950); first edition, fifth impression of *Mani: Travels in the Southern Peloponnese* (1958); first edition of *Roumeli: Travels in Northern Greece* (1966); first edition of *A Time of Gifts* (1977); first edition *Between the Woods and the Water* (1986). All wrappers a little worn to edges and spine ends, save *The Travellers Tree* with a loss to spine top and additional creasing and marks.

This collection includes numerous manuscript items; Eight postcards and two letters from Leigh Fermor to John Pignegy; three letters from Joan Leigh Fermor to Pignegy; in addition to the publisher's sampler of Byron's *Slippers and other Trails*; numerous clipped newspaper and printed obituaries of Leigh Fermor, and several late career interviews of Leigh Fermor. Copies of wife Joan Leigh Fermor and friend John Craxton's obituaries also included.





MANNERS

Tree
Travels in the Southern Peloponnese



Patrick Leigh Fermor

John Murray

MANNERS TREE
Patrick Leigh Fermor



John Murray

BETWEEN THE WOODS AND THE WATER



PATRICK LEIGH FERMOR

MURRAY

A TIME OF GIFTS



PATRICK LEIGH FERMOR

MURRAY

ROUMELI

Travels in Northern Greece



PATRICK LEIGH FERMOR



JOHN MURRAY

ROUMELI

Travels in Northern Greece



PATRICK LEIGH FERMOR

For John Pigneguy,
with all greetings and
warmth from

Paddy (Leigh
Fermor)

at Kardamouli, in
30 Sept 2009

JOHN MURRAY

While the initial request asked of Patrick Leigh Fermor (1915-2011) remains a mystery, the subsequent correspondence in this collection shows a burgeoning friendship, starting in about 1995. From one letter it appears Leigh Fermor and musician John Pigneguy (b. 1945) were introduced by mutual friend, the artist John Craxton (1922-2009). Here Leigh Fermor appears to struggle somewhat with longhand, and indicates he'll elaborate further via P.C. Leigh Fermor famously refused word processors for work until his last novel (2007), though this earlier general use hints at an aging author. Joan writes to Pigneguy in July of 2001, thanking him for a CD of his music, and a request: "If you ever see a good copy of *The Traveller's Tree*, do let me know...", which is followed three months later with "...it is a beautiful copy and you are clever finding it. We are so delighted to have it again." Patrick himself echoes these sentiments on one of the enclosed postcards "It's glorious to have this mint condition *Traveller's Tree* in the house...".

Pigneguy was a professional French horn player, with a prolific and lengthy career that crossed from the classical world to commercial, on film, theatre, television, radio, including James Bond soundtracks and musical arrangements with Eric Clapton and Madonna amongst many others. He retired in the early 2000s, his work on *Die Another Day* (2002) his last professional credit.

£ 2,500

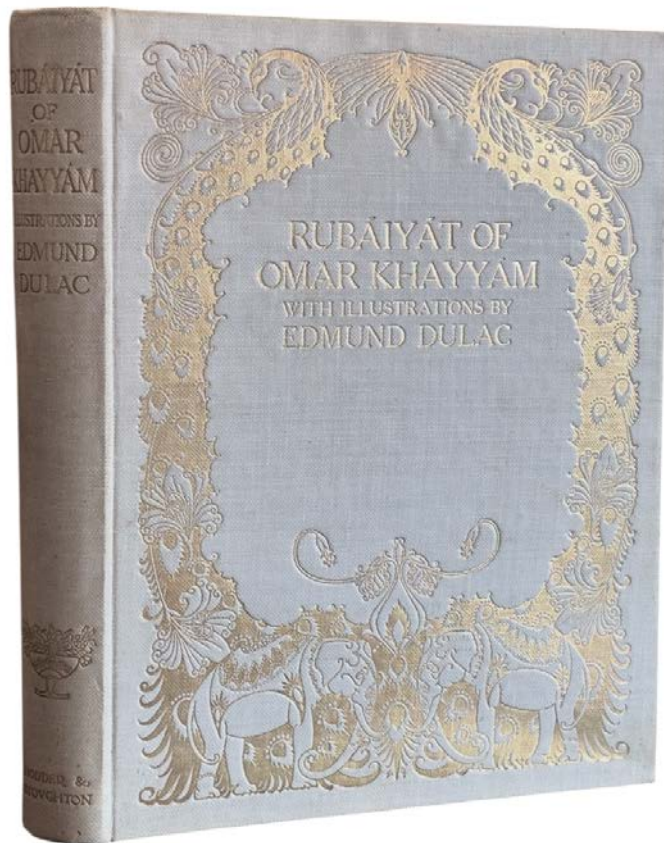


- 25) **FITZGERALD, Edward.** *Rubáiyát of omar khayyám* rendered into english verse by edward fitzgerald. London. Hodder and Stoughton, [s.d., c. 1909]. *First trade edition.*

Quarto. [122]pp. With a half-title, a tipped-in chromolithograph frontispiece, and 19 further tipped-in chromolithograph plates, all within decorative borders and with tissue guards. Original publisher's gilt-decorated white cloth. Marbled endpapers. Lightly rubbed and marked. Inked gift inscription 'To Bert & Ethel from the (?) as a souvenir of an unorthodox honeymoon. 6.3.11.' to head of half-title. Occasional light spotting.

The first trade edition of this handsome production of the *Rubáiyát*, illustrated by French-British artist Edmund Dulac (1882-1953), also known for his work designing stamps and banknotes for the United Kingdom, France, and Poland.

£ 375



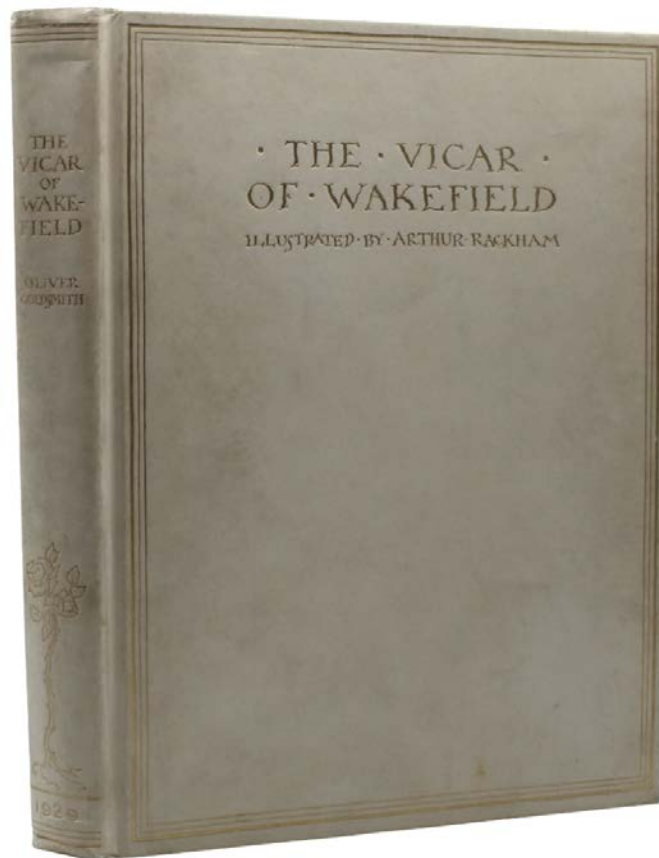
SIGNED BY THE ILLUSTRATOR

- 26) **GOLDSMITH, Oliver.** *The vicar of wakefield.* London. George G. Harrap & Company, [1929]. First edition illustrated by Rackham.

Quarto. Limited edition of 775 copies signed by Arthur Rackham, of which 575 for sale in England and 200 for the United States; this being number 544 of the former. 231pp, [1]. With a colour frontispiece and a further 11 colour plates illustrated by Rackham. Original publisher's gilt-tooled vellum, T.E.G. others uncut. A trifle discoloured. Scattered spotting.

A deluxe limited edition, illustrated by Arthur Rackham of Anglo-Irish author Oliver Goldsmith's (1728?-1774) most renowned work. First published in 1766, *The Vicar of Wakefield* would become one of the defining novels of the eighteenth-century. Sadly, the author was to profit little from the sensational success of the work, as Samuel Johnson had sold the rights for £60 in order to relieve Goldsmith from the pursuit of debtors.

£ 950



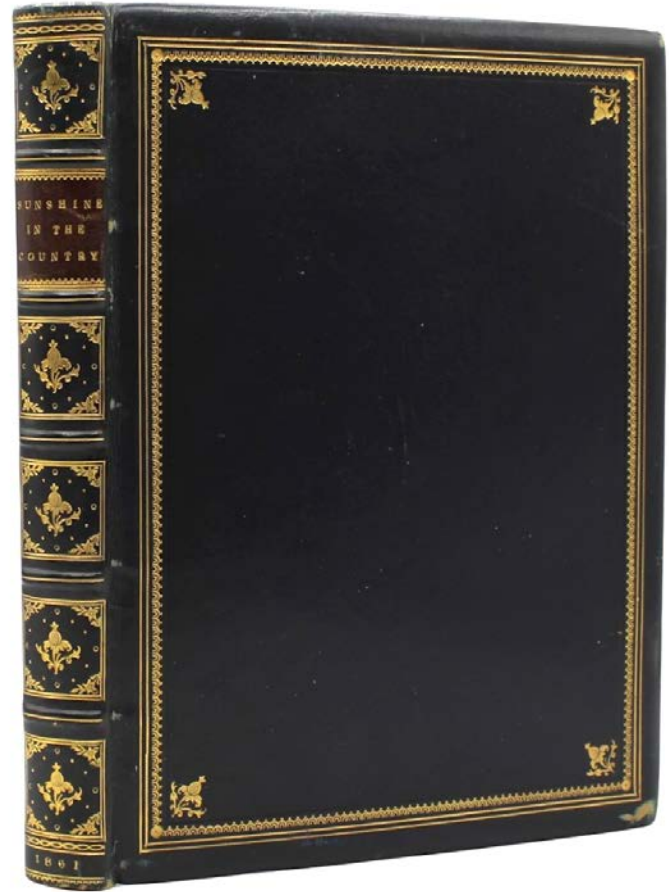
EARLY PHOTOGRAPHIC ILLUSTRATIONS

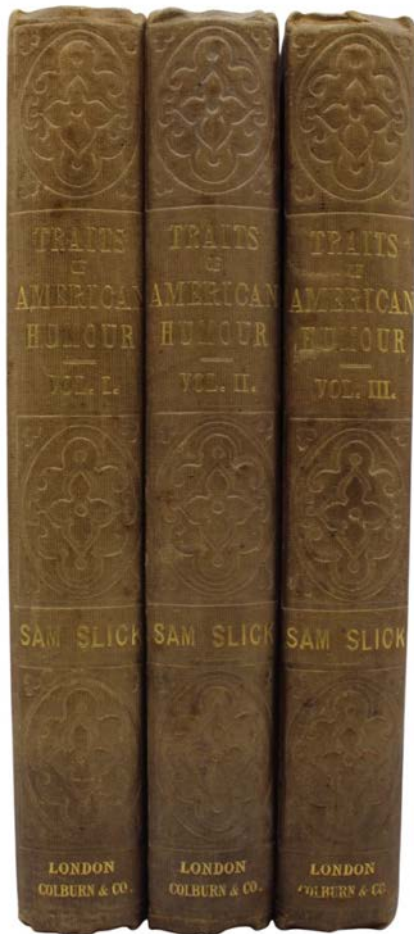
- 27) [GRUNDY, William Morris]. *Sunshine in the country: a book of rural poetry embellished with photographs from nature.*
London. Richard Griffin and Company, 1861. First edition.

8vo. 6, [2], 152pp. With 20 mounted albumen prints. Contemporary gilt-tooled polished black calf, contrasting red morocco lettering-piece, A.E.G., marbled endpapers, gilt dentelles. A trifle rubbed. Internally clean and crisp.

An attractively bound copy of the sole edition of an anthology of pastoral poetry - including extracts from Keats, Wordsworth, Cowper, and Longfellow - illustrated with mounted photographs depicting Elysian rural scenes produced by celebrated commercial stereographer William Morris Grundy (1806-1859).

£ 950





28) [HALIBURTON, Thomas Chandler]. Traits of american humour, by native authors.

London. Colburn and Co., 1852. First edition.

8vo. In three volumes. xxiii, [1], 310pp, 16pp; v, [1], 313pp, [1], 24pp, [2]; v, [1], 332pp. With half-title to Vol. I, and a terminal catalogue of publisher's advertisements to Vols. I and II. Original publisher's blind-stamped purple cloth, lettered in gilt to spine. Rubbed and marked, spines sunned and bumped. Ownership label of Peter A. Crofts to FFEP of Vol. I, bookseller's ticket of T. Sanders of Upper Tooting to FEP of each Vol. Very occasional light spotting.

The first edition of a collection of short folktales by Canadian author Thomas Chandler Haliburton (1796- 1865), intending to define the 'humour', or character, of many American regions, particularly those of the colonies of British North America. The binding identifies the author as 'Sam Slick', Haliburton's most iconic character, whose adventures in *The Novascotian* became Canada's first international bestseller after they were compiled into *The Clockmaker or, also known as, the Sayings and Doings of Samuel Slick of Slicksville First Series* (1836).

£ 375

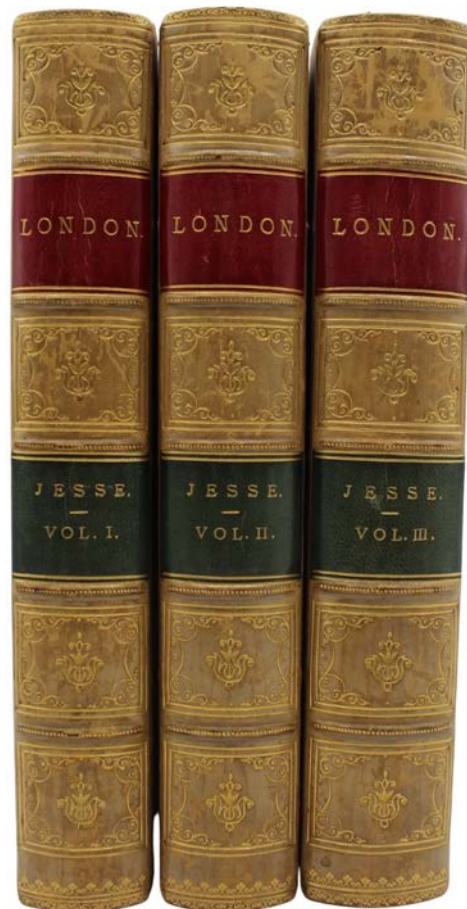
- 29) **JESSE, J[ohn] Heanage.** London: its celebrated characters and remarkable places.

London. Richard Bentley, 1871. First edition.

8vo. In three volumes. x, 418pp; vi, 439pp; viii, 486pp, [1]. With an engraved frontispiece to each volume and a terminal leaf of errata to Vol. III. Contemporary half-calf, tooled in gilt and blind, contrasting red and green morocco lettering pieces, burgundy cloth boards, marbled endpapers, A.E.G. Lightly rubbed and marked. Armorial bookplates of J. Lawson Walley to FEPs. Very occasional light spotting.

The first edition, finely bound, of Etonian historian John Heanage Jesse's (1815-1874) comprehensive guide to the people and places of the British capital, combined, revised and re-written from his earlier *Literary and Historical Memorials* (1847) and *London and its Celebrities* (1850).

£ 450



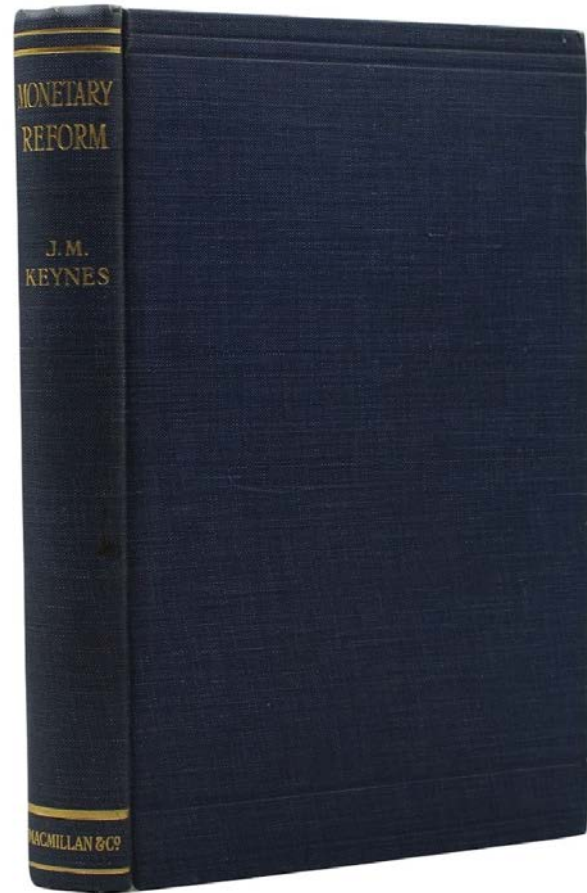
- 30) **KEYNES, John Maynard.** A tract on monetary reform.
London. Macmillan and Co., Limited, 1923. First edition.

8vo. [2], viii, 209pp, [3]. With a half-title and initial and final leaves of publisher's advertisements. Original publisher's blue cloth, blind-stamped boards lettered gilt. Corners and spine ends a little bumped, internally bright and clean save light toning to FEPs. Contemporary British Dominions Fire Office bookmark loosely inserted.

John Maynard Keynes (1883-1946) made many significant contributions to economic theory, including as the 'father of macroeconomics', the school of thought which bears his name.

His fifth published full-length work, *Monetary Reform's* opening chapters are a revision and elaboration upon earlier articles that had appeared in the *Manchester Guardian*, written in the shadow of the monetary disorders brought about by the First World War. Keynes develops these fully and leads into his biggest assertion since *The Economic Consequences of Peace* (1919), a managed currency in place of the gold standard, which the author dismissed as 'a barbarous relic'.

£ 375

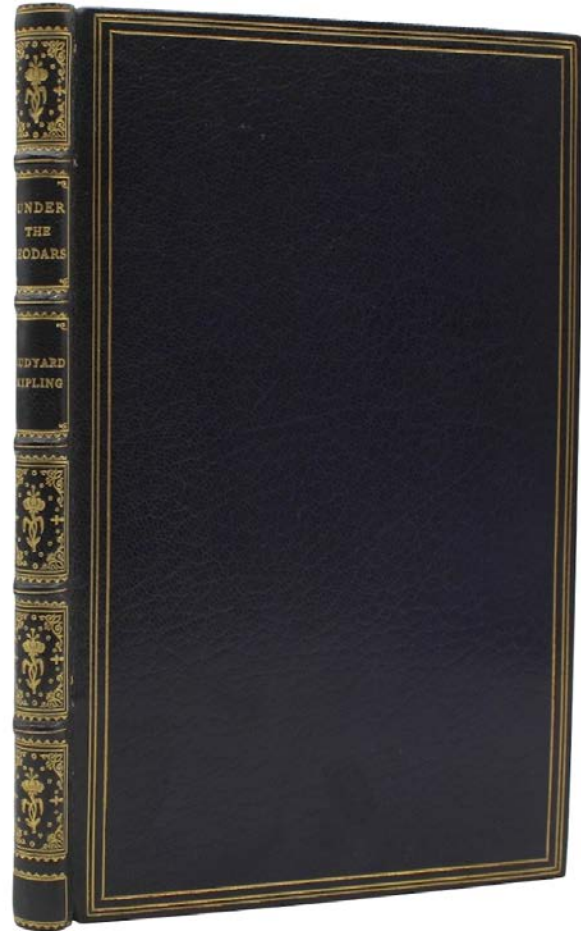


- 31) **KIPLING, Rudyard.** *Under the Deodars.*
Allahabad. Messrs. A. H. Wheeler & Co., [1888]. First edition.

8vo. [8], 106pp, vii, [1]. With a preliminary leaf and terminal catalogue of publisher's advertisements. Finely bound by Morrell (stamp-signed to front turn-in) in contemporary gilt-tooled black morocco. Gilt dentelles, A.E.G. Very lightly rubbed. Very light scattered spotting, light browning to endpapers. A fine copy.

The first edition, printed at Allahabad and finely bound by Morell, of an early short story collection by Kipling, notable for its uncomfortable subject matter; characterised by depictions of adultery, grooming, and bereavement, the compilation, in Kipling's own words, 'deals with things that are not pretty and uglinesses that hurt'.

£ 500



Aunt Louie with love
from Ruddy
THE DAY'S WORK Oct 98

BY

~~RUDYARD KIPLING~~

Rudyard Kipling:

London
MACMILLAN AND CO., LIMITED
1898

All rights reserved

INSCRIBED FROM 'RUDDY' TO HIS AUNT

32) **KIPLING, Rudyard.** The days work.

London. Macmillan and Co., Ltd., 1898. First edition, second impression.

8vo. [6], 381pp, [3]. Original publisher's blue cloth boards, lettered to spine in gilt, with gilt and blind-stamped decorations continuing to front board. Top edge gilt. Inscribed on the title page 'Aunt Louie with love from Ruddy, Oct 98'. A trifle shaken; corners and all edges bumped, with light markings to boards and spine panel. Page block starting at several gathers.

English novelist, poet and journalist Rudyard Kipling (1865-1936), author of the much-loved *Jungle Book*, and *Just So Stories*, here collects thirteen of his short stories exploring different experiences of labour and employment. Several involve anthropomorphic characters including *The Maltese Cat*, and *The Ship That Found Herself*.

Louisa Baldwin [née MacDonald] (1845-1910), was the youngest of the four famed 'MacDonald Sisters'. She was closest in age to Agnes, Rudyard Kipling's mother. Louisa was the mother of future British Prime Minister, Stanley Baldwin.

£ 625

EARLY HOGARTH PRESS

33) KITCHIN, C. H. B. *Streamers waving*.

London. Leonard & Virginia Woolf at the Hogarth Press, 1925. First edition.

8vo. 171, [1], 4pp. Original publisher's orange cloth boards lettered gilt. A trifle cocked, spine sunned and all edged bumped and marked. Lightly foxed to all edges, toned throughout.

A gentle send-up of genteel poverty, Clifford Henry Benn Kitchin (1895-1967)'s debut novel is a classic social comedy of the protagonist ever on the outside looking in. Himself independently wealthy, Kitchin was able to employ a wide range of talents across multiple disciplines including botany, chess, greyhound breeding, collecting Meissen teapots and other *objets d'art*. Kitchin devoted much of his time to writing several critically acclaimed novels, and immediate bestseller detective novels featuring amateur sleuth and stockbroker Malcolm Warren. Kitchin was openly homosexual, a theme explored in several of his novels.

With the Hogarth Press taking shape as a professional publisher, Leonard and Virginia Woolf approached Kitchin to publish *Streamers Waving* in October 1924, for which the early-career Kitchin was appropriately grateful, later writing in a letter (dated 5th July 1965) that 'I was introduced to Bloomsbury by Philip Ritchie, who was a close friend of mine, and met most of the leading lights in that circle, but being in those days a tiresome mixture of shyness and conceit, I never felt sufficiently at home in it to form intimate contacts with its members. Strange to say, Virginia Woolf, the most formidable of them all, developed, I think, a slightly protective attitude towards me and it was thanks to her good offices that the Hogarth Press published my first two novels, *Streamers Waving* and *Mr Balcony*. I doubt if any other publishers would have considered them at that time' (quoted in Holroyd, p. 468).

£ 250

STREAMERS WAVING

C. H. B. KITCHIN

"But who is this? What thing of sea or land—
Female of sex it seems—
That, so bodiced, ornate, and gay,
Comes this way sailing,
Like a stately ship . . .
With all her bravery on, and tackle trim,
Sails filled, and streamers waving."
MILTON: *Samson Agonistes*.

"Vers une mer glaciale."
ANDRÉ GIDE.

PUBLISHED BY LEONARD & VIRGINIA WOOLF AT
THE HOGARTH PRESS, 52 TAVISTOCK SQUARE, LONDON, W.G.

1925

PRESENTATION COPY

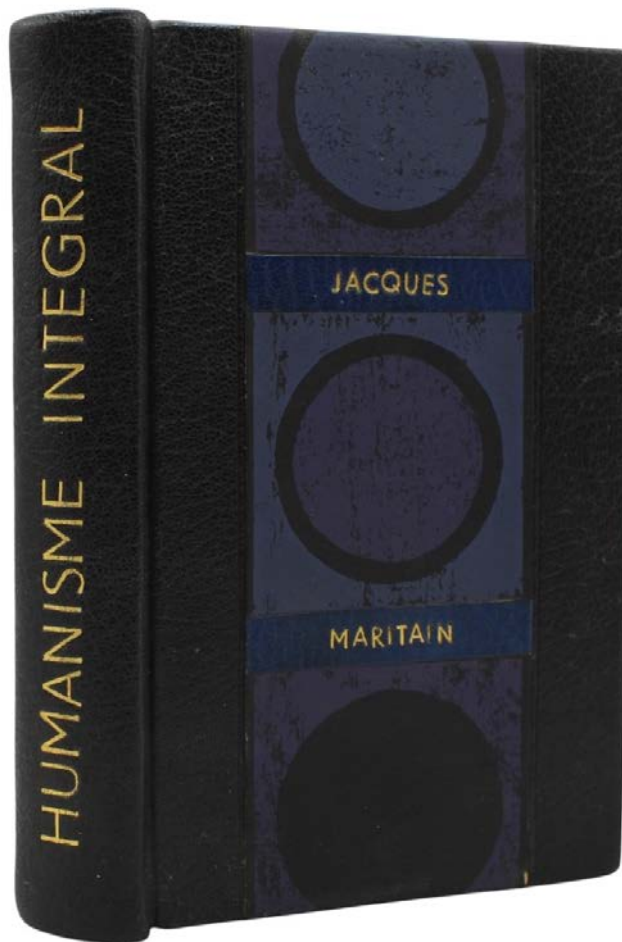
- 34) **MARITAIN, Jacques.** Humanisme intégral problèmes temporels et spirituels d'une nouvelle chrétienté. Paris. Fernand Aubier, [1936]. First edition.

8vo. 334pp. Later black half-morocco, decorated paper boards, lettered in gilt, T.E.G. Presentation copy, inked inscription to half-title: 'à Stanley Morison en bien sympathique souvenir Jacques Maritain'.

A handsomely bound copy of French philosopher Jacques Maritain's (1882-1973) influential exploration of Christian humanism.

Stanley Arthur Morison (1889-1967), typographer and historian of typography, who, in his role as advisor to the British Monotype Corporation, assisted in the development of original typefaces including Times New Roman, Gill Sans, and Perpetua.

£ 250



~~Mr Mitchell
Beede House
Braintree,
N. Devon~~



H. Williamson Copy

BERG

by Ann Quin



JOHN CALDER
LONDON

HENRY WILLIAMSON'S PROOF COPY OF HIS LOVER'S
NOVEL

35) QUIN, Ann. Berg.

London. John Calder, 1964. Proof copy.

8vo. 168pp. Brown paper wrappers. Postage stamps dated 1 May 1964 to front wrap, evidence of glue staining, some tape remaining, losses to spine ends. A street address of a Mrs Mitchell in red pen has been crossed out. Internally bright though page block is loosening. 'H. Williamson Copy' in blue ink to the half title, possibly in the hand of Richard Calvert Williamson.

An advance proof copy of the first edition of Ann Quin (1936-1973)'s hugely influential avant-garde novel *Berg* (1964), owned by Henry Williamson. Quin and Williamson had a year-long affair in 1964-65, him being forty years her senior. Unusually for Williamson's library, there are no notes, annotations or corrections throughout this copy.

Quin published four novels before her death at the age of thirty-seven. She was later immortalised as the character Laura Wissilcraft by Williamson in his 1972 novel *The Gale of the World*.

£ 450

THE RAF AT JODHPUR



36) [R.A.F. JODHPUR]. Camp chronicle: R.A.F. Jodhpur. Vol. 2. No. 9. Saturday, September 23, 1944. [Jodhpur]. [Printed at the Government Press], [1944].

Quarto. 657-696pp. Original publisher's pictorial cream wrappers. Lightly rubbed, marked, and creased.

[Together with:] Camp chronicle: R.A.F. Jodhpur. Vol. 2. No. 10. Saturday, October 7, 1944. [Jodhpur]. [Printed at the Government Press], [1944]. Quarto. 697-742pp. Original publisher's pictorial salmon pink wrappers. A trifle rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur. Vol. 3. No. 1. Saturday, December 2, 1944. [Jodhpur]. [Printed at the Government Press], [1944]. Quarto. 828-872pp. Original publisher's pictorial salmon pink wrappers. A trifle rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur. Vol. 3. No. 4. Friday, January 19, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 963-998pp. Original publisher's pictorial pale yellow wrappers. A trifle rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur and Salawas. Vol. 3. No. 7. Friday, March 2, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 1079-1118pp. Original publisher's pictorial pale yellow wrappers. Lightly rubbed, marked, and creased.

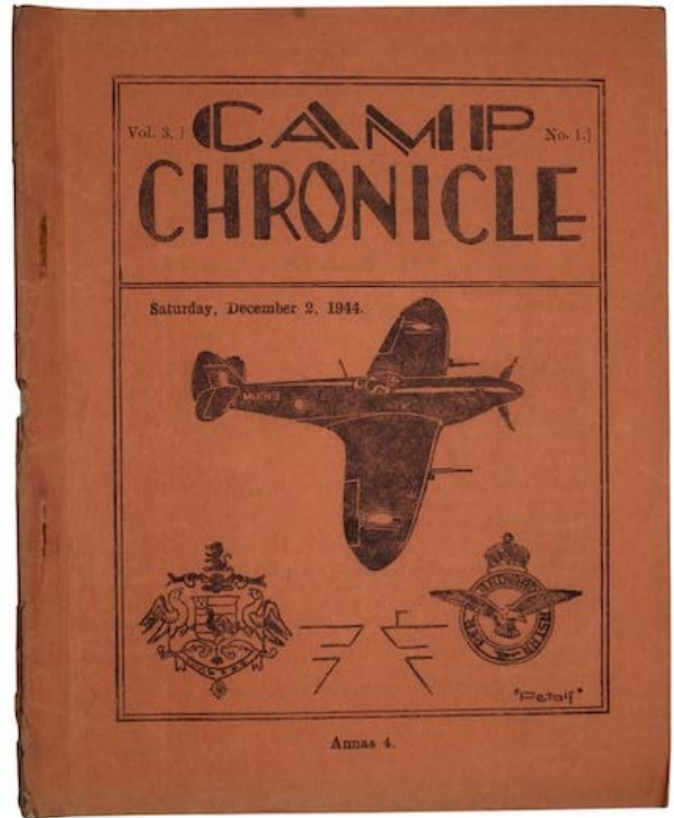
[And:] Camp chronicle: R.A.F. Jodhpur. and Salawas. Vol. 3. No. 8. Friday, March 16, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 1119-1158pp. Original publisher's pictorial pale yellow wrappers. Lightly rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur. and Salawas. Vol. 3. No. 9. Friday, March 30, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 1159-1198pp. Original publisher's pictorial pale yellow wrappers. Lightly rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur. and Salawas. Vol. 3. No. 11. Friday, April 27, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 1239-1278pp. Original publisher's pictorial pale yellow wrappers. Lightly rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur. and Salawas. Vol. 4. No. 9. Friday, October 12, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 319-358pp. Original publisher's pictorial pale yellow wrappers. Lightly rubbed, marked, and creased.

[And:] Camp chronicle: R.A.F. Jodhpur. and Salawas. Closing Number. Vol. 4. Nos. 10, 11, & 12. Friday, November 16, 1945. [Jodhpur]. [Printed at the Government Press], [1945]. Quarto. 359-438pp. Original publisher's pictorial pale yellow wrappers. Lightly rubbed, marked, and creased.





Ten issues of the **Camp Chronicle**, a fortnightly magazine compiled by and issued for the entertainment of Royal Air Force servicemen stationed at Jodhpur during the Second World War.

The first issue of the magazine was published on Saturday 4th December 1943 and the periodical continued in an unbroken run until the final number appeared on Friday 16th December 1945 as the majority of personnel were demobilised.

The issues, individually priced at four Annas, in addition to providing notices concerning both local and foreign news and reports on the progress of the conflict contain a plethora of, frequently humorous and ribald, short stories, personal anecdotes, and poetry. The illustrations and occasional cartoons, usually rough pencil sketches, are more often than not satirical portraits of station life, though the occasional erotic female figure does feature. In all the Chronicle presents a revealing, and often intimate view of the daily life of the lower ranks of R.A.F. both during and immediately following wartime hostilities.

Institutionally, these are unsurprisingly rare: a selection of issues are held by the Imperial War Museum and the Canadian Museum of History respectively.

£ 450

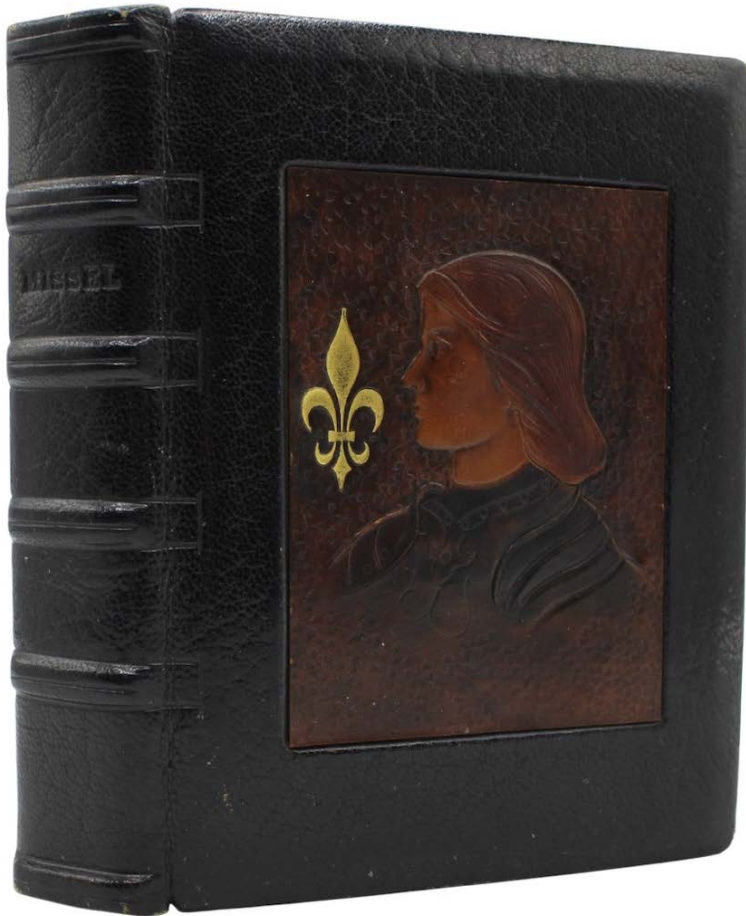
FINELY BOUND MISSAL

37) [ROMAN CATHOLIC LITURGY - Missal, French]. Missal romain a l'usage des fidèles du diocèse de rouen...
Rouen. E. Fleury, 1896.

12mo. [4], 488, [1]*-104*pp. Title in red and black. Text within ornamental border. With a half-title, frontispiece, and a further four plates. Handsomely bound Tapein (stamp-signed to front turn-in) in twentieth-century black crushed morocco, lettered in blind to spine, brown morocco inlay to upper board depicting Joan of Arc in profile adjacent to gilt fleur-de-lis, A.E.G., gilt dentelles, cream silk moiré endpapers, lettered in gilt to recto of FFEP 'J. B. 10 MAI 1903'. A trifle rubbed. Very occasional light spotting.

An exquisitely bound late nineteenth-century Continental edition of the Roman Missal, published for the use of the Diocese of Rouen.

£ 375



SHELLEY ON THE DEATH OF KEATS

38) **SHELLEY, Percy B.** *Adonais*. An Elegy on the death of John Keats, author of *Endymion*, *Hyperion*, etc.

Cambridge. Printed by W. Metcalfe, and sold by Messrs. Gee & Bridges, 1829. First British edition.

8vo. viii, 28pp. Handsomely bound by Riviere & Son (stamp-signed to front turn-in) in later green crushed morocco, lettered in gilt, T.E.G., gilt dentelles. A trifle rubbed, spine dulled. Scattered spotting.

"The present Edition is an exact reprint (a few typographical errors only being corrected,) of the first edition of 'Adonais,' - dated 'Pisa, with the types of Didot, MDCCCXXI.'"

The first British edition of Shelley's poignant elegy on the death of Keats, in resounding Spenserian stanzas, which he considered the most exquisitely wrought of all his literary efforts; initially published under his supervision at Pisa in 1821.

The poem is prefaced by an impassioned attack directed at the critics of the *Quarterly Review*, whose 'savage criticism' of Keats' *Endymion*, Shelley believed, had had 'the most violent effect on his susceptible mind' and hastened his untimely death. *Adonais* has the distinction of being only poem of Shelley's to have a second edition in his lifetime.

In his critical exploration of the poem, *Shelley Adonais* (1891), Pre-Raphaelite **William Michael Rossetti (1829-1919)** comments that 'The Cambridge edition, an octavo in paper wrappers, is now still scarcer than the Pisan one'.

£ 2,000

ADONAIS.

An Elegy

ON THE

DEATH OF JOHN KEATS,

AUTHOR OF ENDYMION, HYPERION, ETC.

BY

PERCY B. SHELLEY.

Ἄστυρ πρὶν μὲν ἄλαμπες ἐνὶ λωοῖσιν ἔθος

Νῦν δὲ θανάῳ λάμπεις ἴσκιος ἐν φθιμένους.

PLATO.

Cambridge:

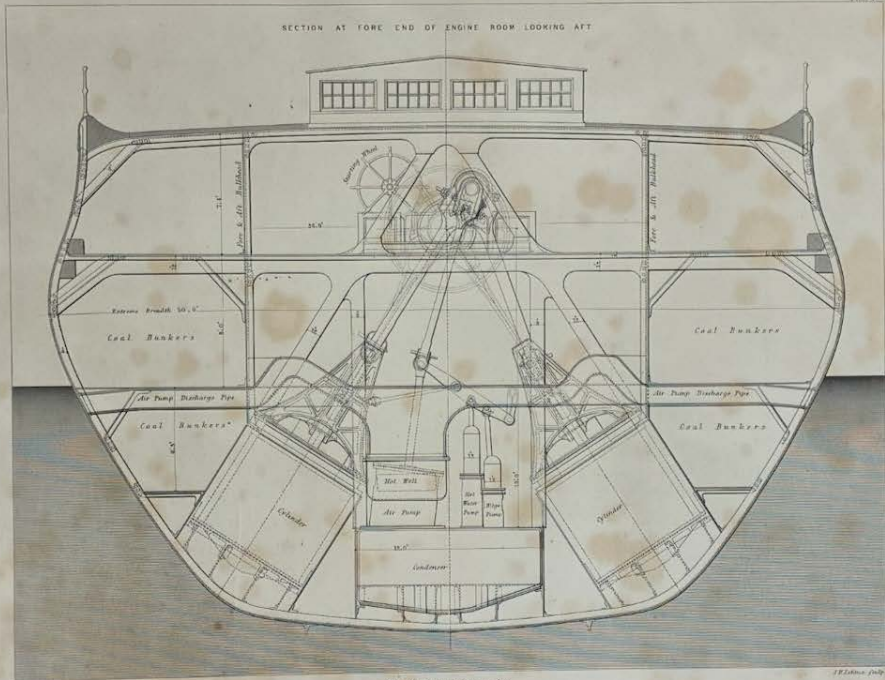
PRINTED BY W. METCALFE,

AND SOLD BY MESSRS. GEE & BRIDGES, MARKET-HILL.

MDCCCXXIX.

THE GREAT BRITAIN ATLANTIC STEAM SHIP.

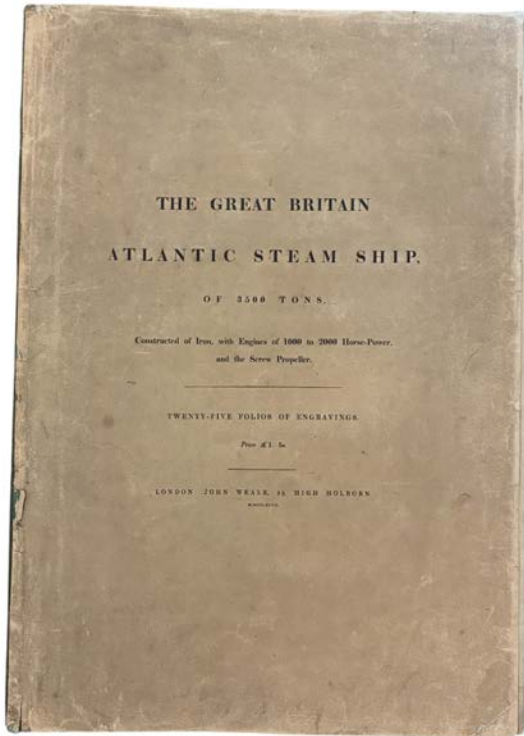
Plan 1.



Scale 1/4 of an Inch to a foot.
 London, John Wells 25 High Holborn.

J. B. Adams Del.

BRUNEL'S SS GREAT BRITAIN



39) [STEAM SHIP]. [Cover title:] The great britain atlantic steam ship, of 3500 tons, Constructed of Iron, with Engines of 1000 to 2000 Horse-Power, and the Screw Propeller.

London. John Weale, 1847. First edition.

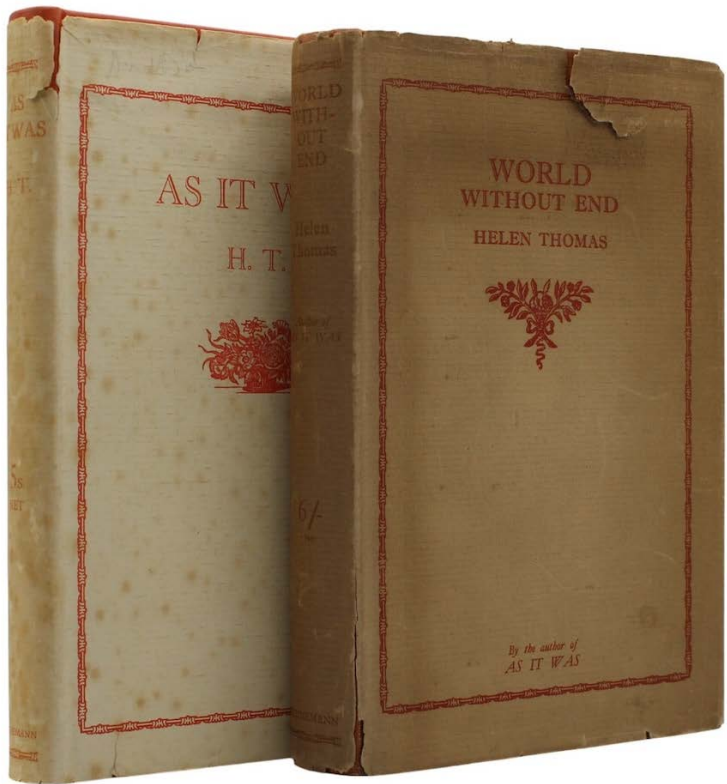
Folio. 14 engraved plates (numbered 1-25), the majority folding. With letterpress advertisement leaf. Original publisher's green cloth-backed printed buff wrappers. Rubbed and marked, some wear to spine. Scattered spotting.

A well-executed suite of engraved plates comprising detailed section views of the SS *Great Britain*. The ship was designed by Isambard Kingdom Brunel and launched in 1843. In 1847, she was refloated after running aground in 1846. The vessel was later sold to new owners, and she was refitted with improved engines and a screw propeller. She was the first large ocean-going vessel to be both built of iron and propelled by a screw propeller, revolutionising shipbuilding and transatlantic travel.

The plates were evidently executed to accompanying an unpublished descriptive text. As publisher John Weale notes in his introductory remarks: 'It was specially agreed, that on the 1st of March, 1845, the Author and Publisher should produce the First Part of a detailed work on the stupendous Steam Ship 'Great Britain'....The necessary arrangements on the part of the publisher having been made, it remained for the Author to fulfil his engagement...this, however, he has wholly disregarded, although repeatedly urged during a period of two years, and has latterly neglected to answer any letters addressed to him on the subject of his engagement'.

OCLC and COPAC combined records copies at just five locations worldwide (BL, Hannover, Institution of Mechanical Engineers, NMM, and NYPL).

£ 500



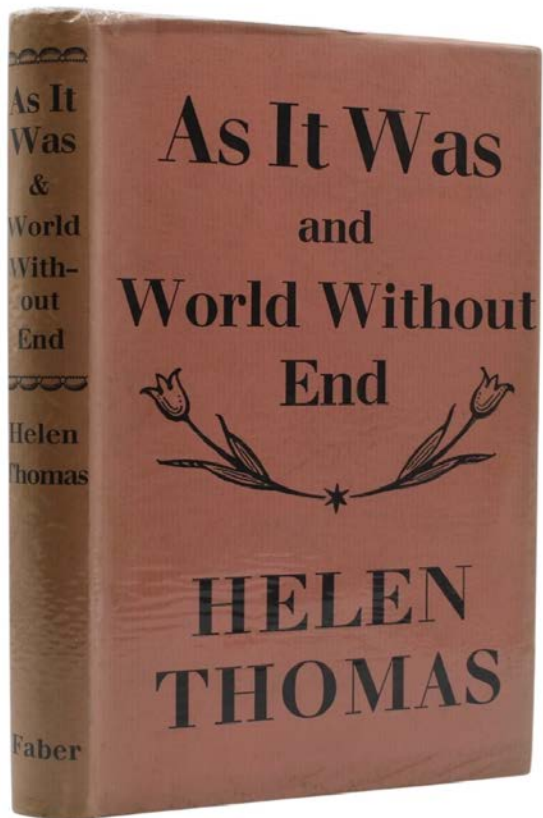
40) T[HOMAS], H[elen]. *As it was*.
London. William Heinemann, 1926. First edition.

8vo. [8], 116pp, [2]. With half title and a tipped-in errata slip. Original publisher's orange cloth, lettered in gilt to spine, original publisher's printed buff paper dustwrapper. A trifle rubbed, dustwrapper dulled and spotted with some short tears/chipping.

[Together with:] THOMAS, Helen. *World without end*. London. William Heinemann Ltd., 1931. First edition. 8vo. [6], 194pp. With half title. Original publisher's dark orange cloth, lettered in gilt to spine, with original publisher's printed buff paper dustwrapper. Lightly rubbed, dustwrapper browned and chipped, short tear to head of upper wrapper, paper repairs to verso..

Predominantly considered a memoir, Thomas' two slim volumes tell the tale of David and Jenny, desperately in love, and their life together until the former's death in the First World War. The explicit nature of some scenes in *As it was* caused some controversy, with two leaves expurgated in order to hide the content of eight lines among a much longer passage describing the two character's intimacy. Robert Frost, a dear friend of Edward Thomas (and partly the reason for his death, as Thomas enlisted in the war due to Frost writing *The Road Not Taken* for him), was so incensed he hastily withdrew his dedication to Helen Thomas in his forthcoming book of poetry, and made much effort to leave what was, to Helen, a valued friendship in honour of her late husband.

£ 1,500



PRESENTATION COPY

41) **THOMAS, Helen.** *As it was and world without end.*
London. Faber and Faber, 1956. First combined edition.

8vo. 183pp. Original publisher's russet boards lettered white, with the original, unclipped pink dustwrapper. Inscribed to FFEF by the author 'Inscribed to Joan Castle who she needed in September 1960/ The author Helen Thomas'. A trifle cocked, wrapper sunned to all edges and spine. Lightly foxed throughout.

The first combined edition of Helen Thomas' (1877-1967) semi-autobiographical works first published anonymously in 1926 and 1931. Though to be significantly based on her life with poet **Edward Thomas (1878-1917)**; Helen Thomas writes the love story of 'David' and 'Jenny' with remarkable frankness, though never shying from sentimentality. This copy remains with two leaves expurgated in order to hide a mildly salacious early scene - though only eight lines in length, their inclusion ended Helen's friendship with the poet Robert Frost. Frost, a dear friend of Edward, was so scandalised he hastily withdrew his dedication to Helen in his forthcoming book of poetry. Frost was indirectly responsible for Edward Thomas enlisting in the war, having written *The Road Not Taken* to poke fun at Thomas' indecisive nature.

£ 750

Inscribed to Joan Castle
when she needed me in
September 1960
The author Helen Thomas

CORRECTED GALLEY PROOFS

42) **THOMAS, Myfanwy 'Ann'**. Galley proofs of *Women must love*.
[s.i.]. [s.n.], [c. 1937].

109 leaves, with five fastened and four loose additional typed corrections. Extensively annotated in Williamson's hand in both red ink and pencil.

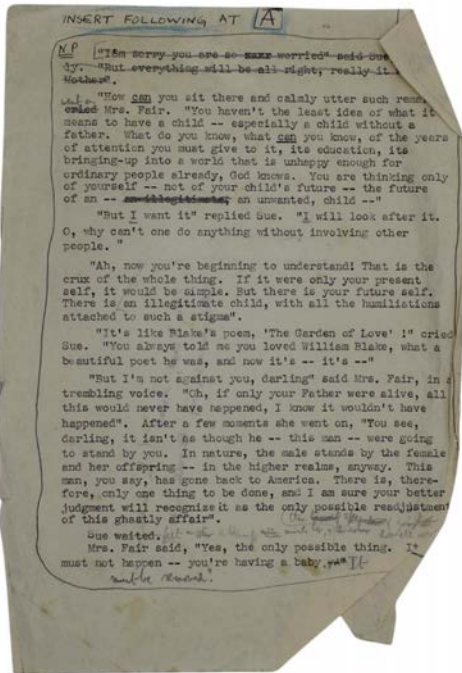
Henry Williamson's annotated galley proofs of Myfanwy 'Ann' Thomas' only novel, a semi-autobiographical account of her lengthy affair with Henry Williamson, providing clear evidence of his own hand in the production of the work.

Many of the events of the novel are reflections of what is known about their affair, from her early days as his secretary, to birthing one of his children. However, despite Thomas/Fair's evidently deeply complex love for Williamson/Scotforth, she does kill him off at the end of the novel. Williamson seems entirely unperturbed throughout the annotations which lend a commentary of their own ('the reality itself!' on the younger protagonist being forced to listen to her older lover's proclamations of self-genius [p.40]).

Myfanwy Thomas was daughter of poet Edward Thomas and writer Helen Thomas, known for her semi-autobiographical accounts of her marriage *As It Was* (1926, and *World Without End* (1931). This is Myfanwy's only novel.

From the estate of **Henry Williamson (1895-1977)**, novelist and writer on natural history and the English countryside. Williamson is predominantly remembered as the author of *Tarka the Otter* (1927) for which he won the Hawthornden Prize.

£ 3,750



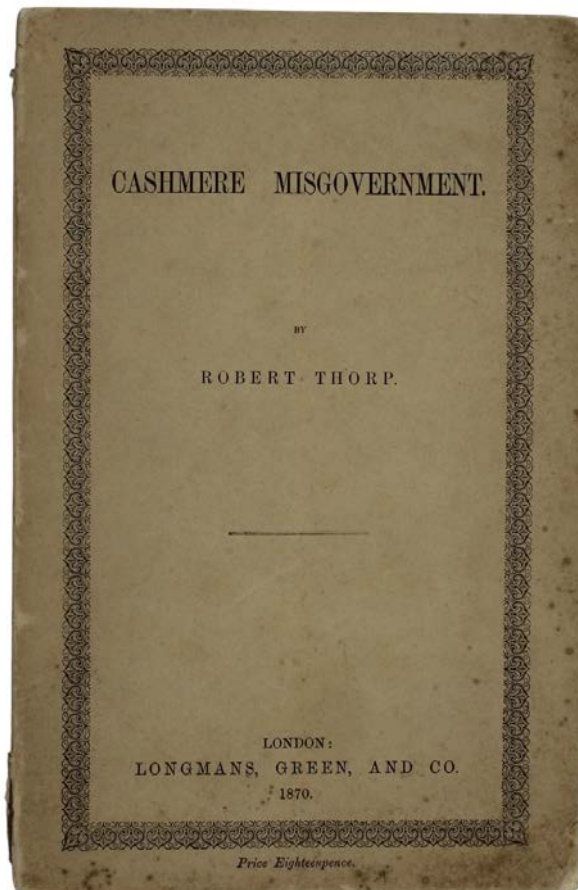
- 43) **THORP, Robert.** *Cashmere misgovernment.*
London. Longmans, Green, and Co., 1870. Second edition.

8vo. 80pp. Original publisher's printed tan wrappers. Rubbed and spotted, loss to head and foot of spine, old central vertical fold. Internally clean and crisp.

The second and final edition, published two years after the first, of a detailed survey of the land produce taxation system of Kashmir by British Indian Army officer Robert Thorp (1838-1868).

Between 1865 and 1868, Thorp travelled extensively through the region observing the plight of the Kashmiri people under despotic Dogra rule. His experiences - particularly regarding crippling tax rates levied on the producers of agricultural produce and fabrics - led Thorp advocating for British intervention and annexation. His position, unsurprisingly, did not sit well with local rulers. Thorp died under mysterious circumstances aged thirty, having refused the request of authorities to vacate the region.

£ 625



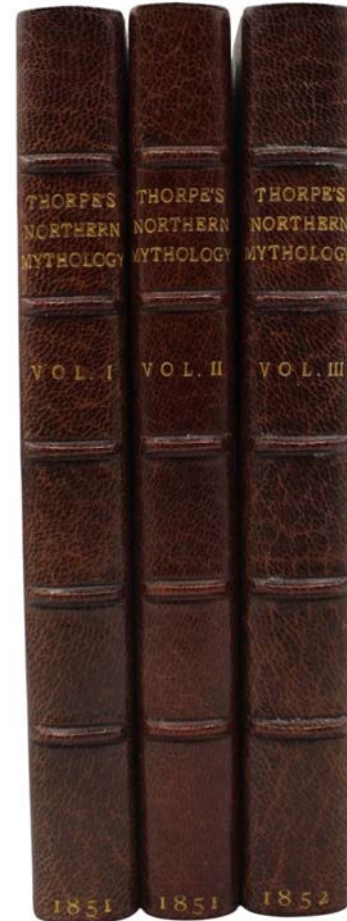
NORSE MYTHOLOGY FINELY BOUND

- 44) **THORPE, Benjamin.** Northern mythology, comprising the principal popular traditions and superstitions of scandinavia, north germany, and the netherlands...
London. Edward Lumley, 1851-52. First edition.

12mo. In three volumes. xiii, [1], 307, [1], xxviii, 284; x, 340pp. With an engraved frontispiece to Vol. I. Handsomely bound by Ramage (stamp-signed to verso of FFEP) in twentieth-century half-morocco, marbled paper boards, lettered in gilt, T.E.G., marbled endpapers. A fine set.

The sole edition of Anglo-Saxon scholar Benjamin Thorpe's (1781/2-1870) survey of the themes, language, and figures of the mythology and folklore of Norway, Sweden, Denmark, Northern Germany, and the Netherlands; notably including the medieval Icelandic Eddas.

£ 750

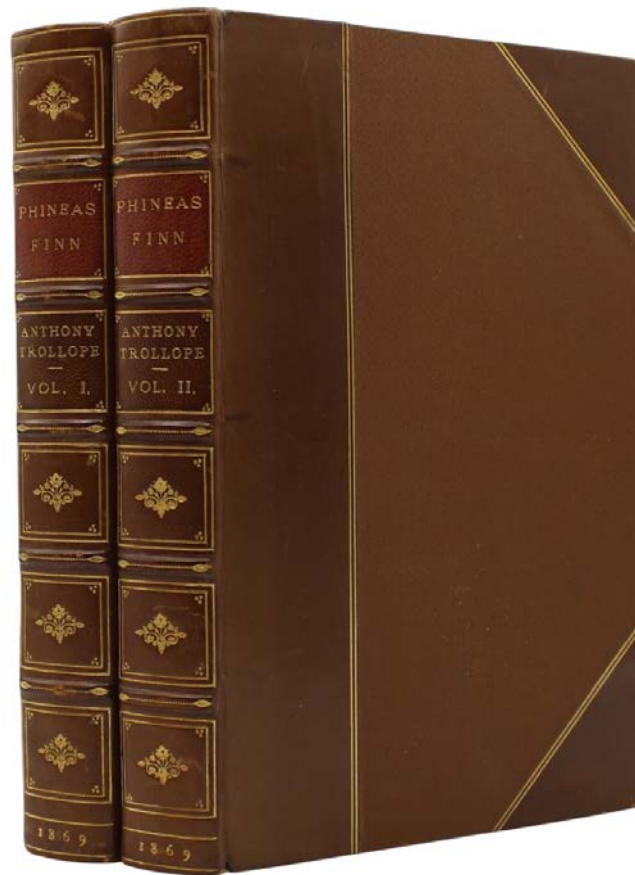


- 45) **TROLLOPE, Anthony.** *Phineas finn, the irish member.*
London. Virtue & Co., 1869. First edition.

8vo. In two volumes. vi, [2], 320pp; vi, [2], 288pp. With an engraved frontispiece to both volumes and eighteen further engraved plates illustrated by J. E. Millais. Bound by Root & Son (stamp-signed to verso of FFEPs of both volumes) in contemporary gilt-tooled brown half-calf, contrasting red morocco lettering-piece, brown cloth boards. Marbled endpapers, top edge gilt. Lightly rubbed and marked. Scattered spotting to leaves and edges.

The first edition in book form, finely bound by Root & Son, of Trollope's second 'Palliser' or Parliamentary, novel, originally serialised in *St. Paul's Magazine* from October 1867 to May 1869. Considered by the author to form the first part of a larger work, with the second half comprising his fourth 'Palliser', *Phineas Redux* (1873/4), the novel's serialisation accompanied Trollope's own experiences running as a Liberal MP in the Parliamentary election for Beverley, in which he ultimately finished last.

£ 375



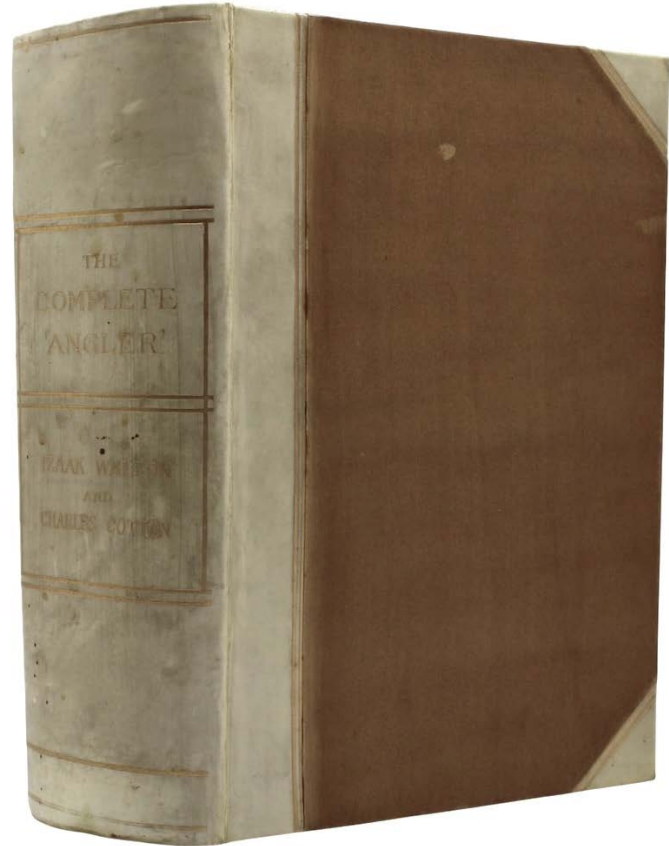
THE DELUXE EDITION

- 46) **WALTON, Izaak. COTTON, Charles.** *The Complete Angler; or, the contemplative man's recreation.*
London. Strahan & Co., [1881].

8vo. Deluxe edition; number 160 of a limitation of 250 copies. xv, [1], 445pp, [1]. Title in red and black. With a half-title, an engraved portrait frontispiece, 25 engraved plates, and numerous engraved illustrations in the text. Original publisher's gilt-ruled half-vellum, brown paper boards, T.E.G. A trifle marked and dulled. Ticket of George A. Clark to FEP, armorial bookplate of Sir Hugh H. Smiley, with his inked ownership inscription to FFEP, an ink-stamps to front blank fly-leaves, title page browned, scattered spotting.

A resplendent deluxe edition of Walton and Cotton's preeminent celebration of the art and spirit of fishing in prose and verse, first published in 1653. This edition reprints the text edited by bookseller and publisher **John Major (1782-1849)**, first published in 1823 and revised on numerous occasions before the issue of the final version in 1847.

£ 325

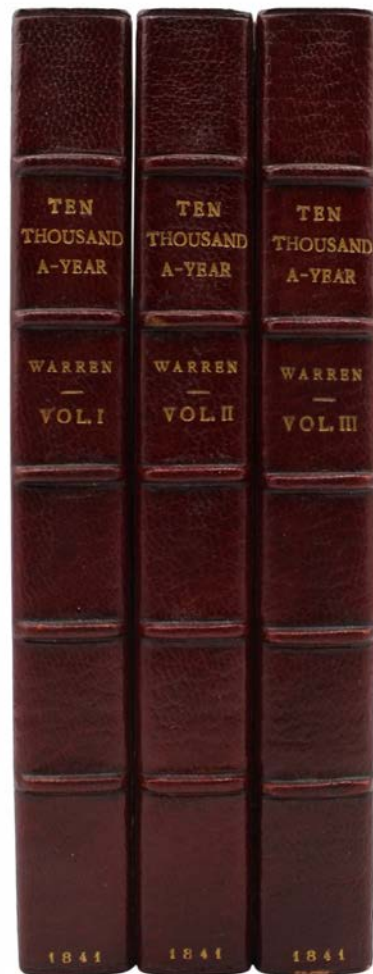


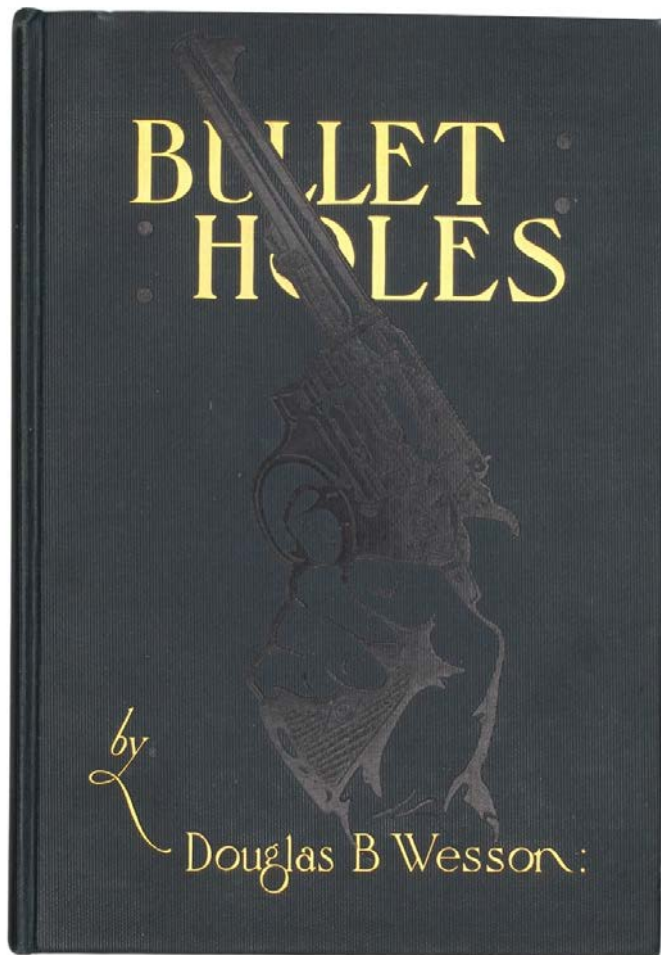
- 47) [WARREN, Samuel]. Ten thousand a-year.
Edinburgh and London. William Blackwood and Sons, 1841. First edition.

8vo. In three volumes. viii, 401, [1]; [4], 391, [1]; [4]; 429pp, [1]. With half-titles and an engraved plate. Handsomely bound by Riviere and Son (stamp-signed to verso of FFEP) in later red half-morocco, marbled paper boards, lettered in gilt, T.E.G. A trifle rubbed. Near contemporary inked ownership inscriptions of James Moffat to p.[1] of Vols. II and III, some loss to fore-edge of leaf F4 of Vol. II, with slight loss of text and sense, later neatly repaired, very occasional light spotting.

A choice copy of first British edition in book form (the text was pirated and published in Philadelphia in 1840-41, a few months before this first authorised edition) of British barrister Samuel Warren's (1807-1877) second novel, initially serialised in *Blackwood's Magazine* from 1839 to 1841. An immediate best-seller, the novel was one of the earliest narratives concerned with the legal system, and is said to have influenced Dickens, who appears to have borrowed numerous images and ideas, particularly for *Bleak House* (1852-53). In spite of the negative reaction of Edgar Allan Poe, who called it 'shamefully ill-written' (*Graham's Magazine*, November, 1841), the book was a sensational commercial success, with new print runs and updated editions published regularly to the turn of the century.

£ 625





48) WESSON, Douglas B. Bullet holes: A Record of Records. [Springfield, Massachusetts]. [Printed by the F.A. Bassett Company], [1915]. First edition.

8vo. 79pp, [1]. With a photographic frontispiece, numerous photographic in-text illustrations and engraved reproduction pattern-plates. Finely bound in original publisher's blue cloth, decorated in gilt and blind to upper board. Very lightly rubbed. Internally clean and crisp.

The attractively decorated first edition, in original publisher's binding, of a study of American pistol and revolver shooting records by Douglas Bertram Wesson (1884-1956), grandson of great American firearms expert Daniel Baird Wesson (1825-1906). The achievements recorded within, all made using Smith & Wesson firearms, span the breadth of the company's storied history, and are accompanied by photographic documentation and detailed recreations of numerous impressive pattern-plates.

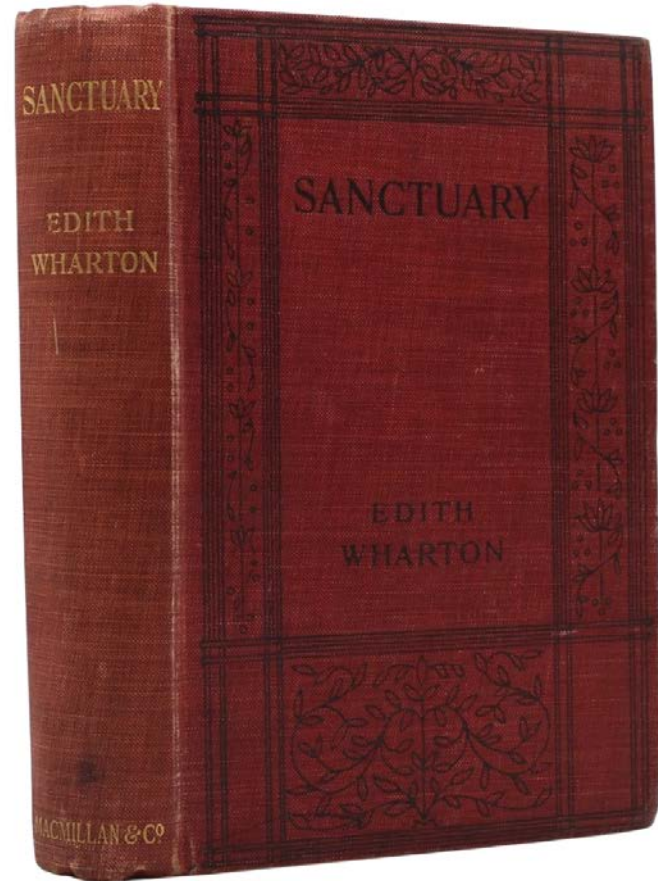
£ 100

- 49) **WHARTON, Edith.** *Sanctuary*.
London. MacMillan and Co., Limited, 1903. First UK edition.

8vo. [4], 210pp, [10]. With terminal publisher's catalogue. Original publisher's red cloth boards lettered and decorated black and gilt. With the bookplate of Roberti Marchionis de Crewe to front pastedown. Boards worn and marked, corners and spine ends bumped. Toned endpapers and light marking throughout.

A neat first edition copy of Edith Wharton (1862-1937)'s third published work. Wharton was the first woman to win the Pulitzer Prize for Literature (*The Age of Innocence*, 1920), Wharton was also a prolific short story writer, poet, and published extensively on architecture and travel. An avid traveller, she settled in France before the First World War; her contributions to which appointed her Chevalier of the Legion of Honour, the country's highest award.

£ 450



Feb 27.1955

1000 Park Avenue
New York

Dear Mr Howell.

Yes, certainly try the play with T.V.

But I do think it wants simplifying. There are so many threads in it at present. Still, you can attend to that.

Best wishes
Yours sincerely

P.S. Woodhouse

UNPRODUCED WODEHOUSE DRAMA

50) WODEHOUSE. P. G., & Owen B. Howell. Money in the bank.

[s.i.]. [s.n.], 1955.

Quarto. [3], 121pp. In the original string-bound paper wraps with typewritten title label to front in red. Typescript numbered recto only, various annotations throughout in blue and black, with stage directions underlined red. Typed letter signed by Wodehouse split-pinned to title page. Creasing and wear to all wrap edges, toned throughout, light marking and a small teat to Wodehouse letter, not affecting the text. With a typed letter signed by P.G. Wodehouse split-pinned to title page, dated Feb 27. 1955 reading: 'Dear Mr. Howell. Yes, certainly try the play with T.V./ But I do think it wants simplifying. There are so many threads in it at present. Still, you can attend to that/ Best wishes/ Yours sincerely/ P.G. Wodehouse'.

A never-produced script for the stage and/or television adaptation of Wodehouse's 1940s hit *Money in the Bank*. First published in the US in 1942, UK publication was delayed four years while Wodehouse was under suspicion of collaboration with axis powers while held as a POW in Germany. *Money in the Bank* was written during his internment at Tost (IIag VIII).

MONEY IN THE BANK

ACT I

SCENE 1

(Chimp Twist's Office.)

(Looking from the window there is one door on our right and another on our left front - evidently the front door, for it has a glass panel on which is painted, inside out to us, of course, J. SHERINGHAM ADAIR (PRIVATE INVESTIGATOR). Between the two doors is a table at which ~~Twist~~ is sitting working. He is a small man with a waxed moustache. There is a knock on the front door which causes Twist to rise furtively and slightly open the door behind him. He shuts it again, though, when the front door is opened by Dolly Malloy, a girl of stylish appearance and a certain rather bold and challenging beauty. She looks round the room with fastidious disapproval.)

TWIST Well, well, well, look who's here! Come along and sit down Dolly, take the clean chair.

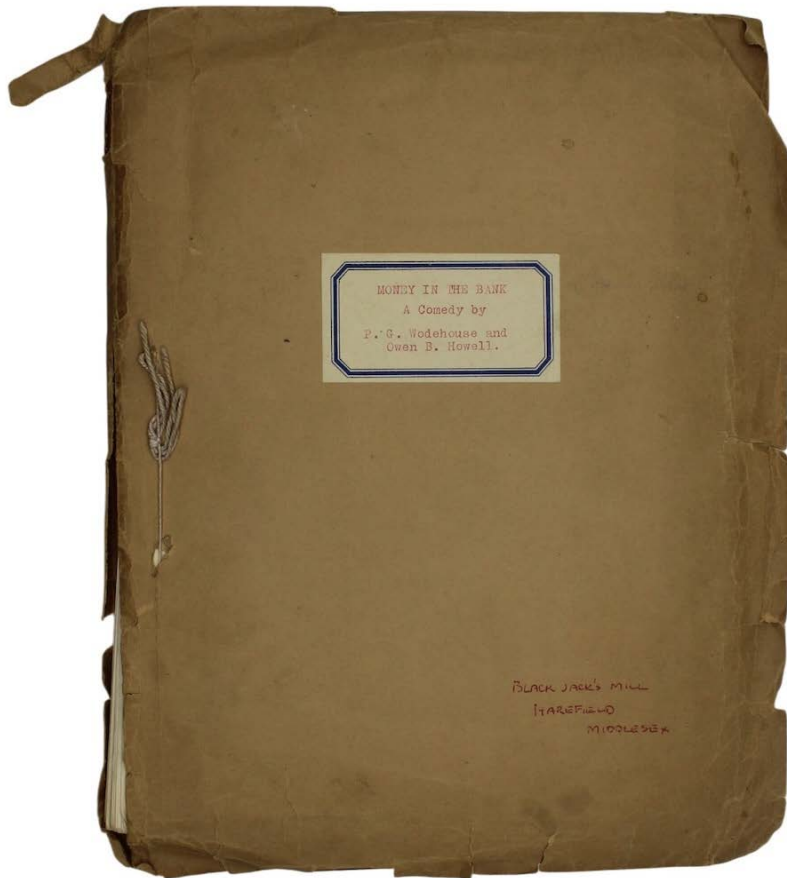
DOLLY (Sitting on the corner of the table, taking off her gloves and speaking with an American accent). What clean chair? Are you trying to grow mustard and cress in here or sumpin, J. Sheringham Adair? Your name used to be Chimp Twist. You look about the same as ever.

TWIST (Back in his chair twisting his moustache) Sure I keep pretty good. How's Soapy?

DOLLY (A cloud passes over her face) Soapy's all right.

TWIST And what brings you around?

DOLLY Well, I happened to be in these parts and I thought I'd look in. ~~Bit of a nerve calling it~~ Halsey Chambers, Mayfair! Took me hours to find it and then I didn't like it, nor your stone staircase. But I'd sort of like your advice about something Twist. And then there's that five smokers Soapy loaned you getting on for over a year ago and not a yip out of you since. I'll collect that while I'm here.



The letter addressed to Howell implies a prior correspondence - though not necessarily collaboration - on the script. Wodehouse's advice to simplify the script, himself being famed for his highly farcical and intricate plots, is particularly sweet. A seasoned playwright himself, Wodehouse encourages Howell to 'attend to [that]' himself. While likely the adaptation is Howell's work alone (save the annotations), it may have prompted Wodehouse to revisit Shipley Hall - and there set his 1957 novel, *Something Fishy*.

£ 750



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Concentrating on hand-press printing and early modern manuscripts, we pride ourselves on offering a varied selection of antiquarian works on a diverse range of subjects, leaning towards the interesting, the important, and the unusual.

We have a countryside bookshop in Wareham; we also regularly issue catalogues - do ask if you would like to be added to our mailing list - and frequently exhibit at regional and national book fairs in London, Cambridge, Edinburgh, Oxford, and York.

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