

# HIGHLIGHTS AT CAMBRIDGE



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*Books with Story*

# **Highlights at the Cambridge Book Fair**

Cambridge is home to friends old and new. Ancient buildings, winding streets and the Cam flowing through it all. This will be Fold the Corner's first time exhibiting in this beautiful city, and to celebrate I will be bringing with me a selection of similarly beautiful, esoteric, weird and wonderful books and objects from a wide range of time periods and subject areas. Items by or about women feature strongly, with personal favourites including a scarce early peepshow of the Thames Tunnel (item 3); a scrap album containing the signature of Emmeline Pankhurst (item 6), a single page from a Crimean Nurse's diary (item 9), an erotic fore-edge painting contained within a Trinity College prize binding (item 11), an almanack bound for Queen Victoria (item 12), a series of six French resistance transformation cards (item 17), and an ALS from Bernard Montgomery acknowledging the contribution of women to the war effort (item 28). All of these items and much more besides can be found at my stand (20), at St. Barnabas Church on the 20th February between 12 and 6pm, and on the 21st between 10am and 4:30pm.

As always, I welcome contact from colleagues, customers, friends and members of the trade alike. For all enquiries, please email me at [books@foldthecornerbooks.co.uk](mailto:books@foldthecornerbooks.co.uk), or you can always call using the new company phone number 07304 295723.

*Rebekah*

## 18th Century

“Whether it be - or be not from the Immortal pen of Shakespeare?”



1. [IRELAND, William Henry]; Sir Henry & Lady DUDLEY  
Passages Selected by Distinguished Personages, on the great literary trial  
of Vortigern and Rowena! A comi-tragedy.  
London: Printed for J. Ridgway, [1796-1798]  
**£1250**

12mos., 4 vols in 2; Vol I bound in full contemporary tree calf, Vol II in later appropriately mottled calf; each lined and elaborately decorated in gilt to spines, with devices in compartments and contrasting black leather labels in to second compartment, titled in gilt; edges of boards further decorated with gilt borders; pp. [vii], vi-viii, [i], 2-104, [ii]; [vii], ii, [i], 2-128; Vol I with some worm holes, showing through to boarding at lower edge of rear board; lightly bumped and pushed to corners with some bumping and splits along the spine; hinges with some small associate holes, but holding firm; aside from some light corner creases and a couple of very small brown marks, an excellent, clean copy; Vol II with some offsetting and browning affecting endleaves and prelims; the text block margins to each sometime neatly cropped, not affecting any text including the headings; a lovely, clean set of

this fascinating work. Provenance: *Armorial bookplate and shelf sticker of the Earl of Granard (Fax mentis incendium gloriae) to the front paste-down of Vol I.*

A mixed edition set: Vol I the third edition, Vol II the second edition, Vol III the fourth edition, Vol IV the second edition.

William Henry Ireland (1775-1835) is a name which has become synonymous with Shakespeare and forgeries. Ireland's father, Samuel, was himself a great collector of Shakespearian 'relics', and thus the young William grew up surrounded by knowledge of the public's fascination in the great British playwright, and in particular material said to have been written in the hand of the bard himself. While apprenticed to a lawyer, he began to try his own hand at forged signatures, using old papers and eventually presenting them to his father who, delighted with the discoveries, refused to ask too many questions. Heartened by this response, Ireland continued his work, branching out from signatures to entire letters supposedly written in the hand of Shakespeare to various patrons including the Earl of Southampton, Queen Elizabeth, and even Anne Hathaway (including a lock of his hair). He then undertook some of his more daring work - entire original manuscripts for Hamlet and King Lear. Claiming that all of the material came from the same anonymous guarantor, his 'findings' were authenticated by leading experts of the day, and he even published his own treatise on the documents, entitled *Miscellaneous Papers and Legal Instruments under the Hand and Seal of William Shakespeare*, in 1795. Scholars from far and wide came to view and study the papers, which Ireland kept in a sealed chest under his bed, and the discoveries began to gather fame.

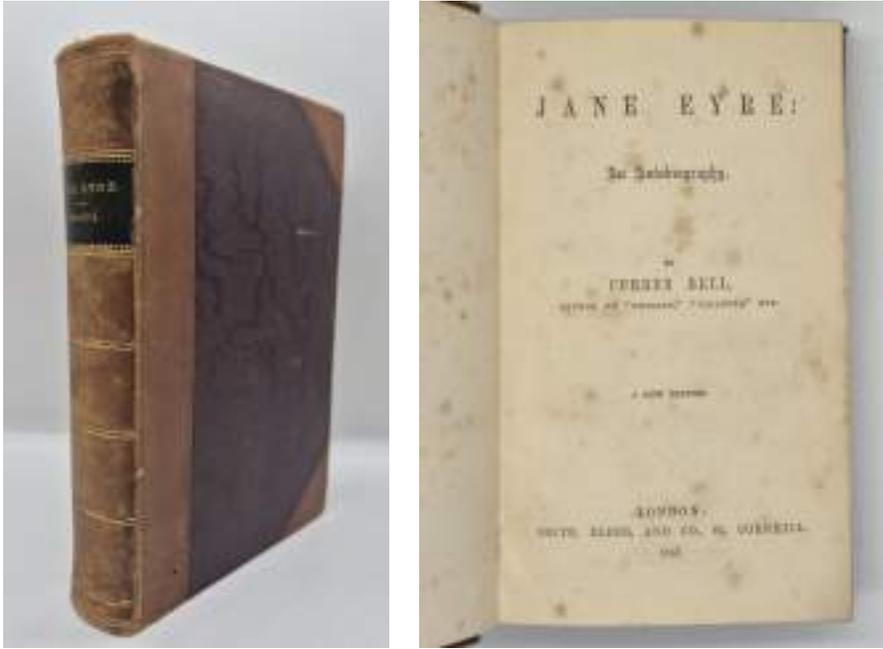
The following year, Ireland became more and more outlandish. He released *Vortigern* and *Rowena* alongside a series of 'letters' from Shakespeare to his publisher, explaining why the play had never been produced, and a deed showing that the play had been left to a distant relative who had saved Shakespeare from drowning. The rights to the play were subsequently obtained by Sheridan, who planned to stage the first performance at Drury Lane Theatre in London, with half of the £300 revenue to be given to the Ireland family. It was then that doubts began to creep in. On opening night Philip Kemble, the manager of Drury Lane, who would play the title role, famously repeated the lines ""and when this solemn mockery is o'er", and the actors were eventually booed off stage.

This satirical pamphlet was published very shortly after this fiasco. Attributed to Sir Henry Dudley (who was himself a playwright and a friend to the actor David Garrick) and his wife, it pokes fun at some of the leading public figures of the day, through a series of passages purporting to be from Ireland's play, and originally appeared in the 'Morning Herald', for which Dudley was a regular contributor, earning himself a reputation as the "most notorious editor in London." So convincing were these passages, that Ireland, furious, had to come out and denounce them as false.

Perhaps most interesting in this example is present in the second volume, where a previous owner has added notes in pencil next to almost all of the entries, thus exposing the previously semi-anonymised names. These include (and are not limited to) The Duke of York, Lady Jane Paget, The Archbishop of Canterbury and the Right Honorable William Pitt.

## 19th Century

“Reader, I married him”



### 2. BELL, Currer [Charlotte BRONTË]

**Jane Eyre: An Autobiography**

**London: Smith, Elder, and Co., 1857**

**£450**

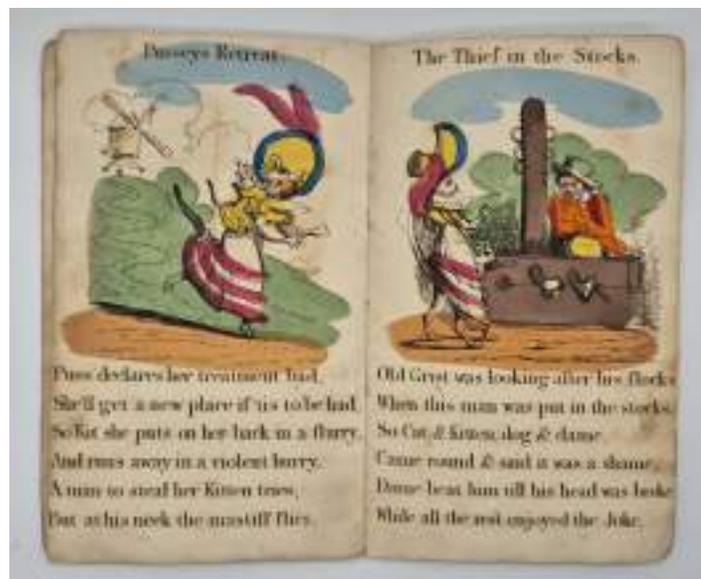
Small 8vo., nicely bound in half calf over maroon cloth boards, ruled with decorative borders in blind; contrasting morocco title label to spine; lined in gilt and blind; all edges marbled; textured green endpapers; pp. [vii], vi-vii, [ii], 2-467, [iii]; a very good, sound copy, boards slightly rubbed at edges with a little loss of leather and one tiny hole to lower portion of spine; internal front hinge lightly cracked, very minor offsetting to endpapers; some scattered spotting throughout, mostly affecting first and last few leaves, previous owner's name in pencil to ffep; still a very nice, pocketable edition.

**First 'Cheap' edition of 1857, ten years after the first, and still bearing the author's pseudonym.** Here, the volume is dedicated to William Makepeace Thackeray, as in the Second Edition.

Brontë first began writing *Jane Eyre* in 1846, while she was staying in Manchester with her father who was undergoing cataract surgery. Having previously written a number of pieces of Juvenalia, Brontë had submitted her first novel, *The Professor*, for publication earlier that year, though it was rejected by several publishing houses for its lack of drama and intrigue. Returning to the drawing board, she began to write a piece which focused upon her own personal experiences - from the harsh environment of her boarding school, the death of two of her sisters, and her own years as a governess. It was published to some controversy due to its 'anti Christian' views, though today remains one of the most important works of English Literature, which paved the way for a future generation of feminist romance writers the world over. 'The Professor' was later published posthumously in 1857, two years after her death, and in the same year as the present edition.

This edition also contains the author's Preface, dated December 21st, 1847, in which she addresses those who claim the work is immoral, and "in whose eyes whatever is unusual is wrong; whose ears detect in each protest against bigotry - that parent of crime - an insult to piety".

### **A charming early copy of the author's best-known work.**



### 3. CHAPBOOK; HODGSON

#### **Life of Queen Tab the Tortoiseshell Cat and the Princess Kittens**

[c. 1822]

**£395**

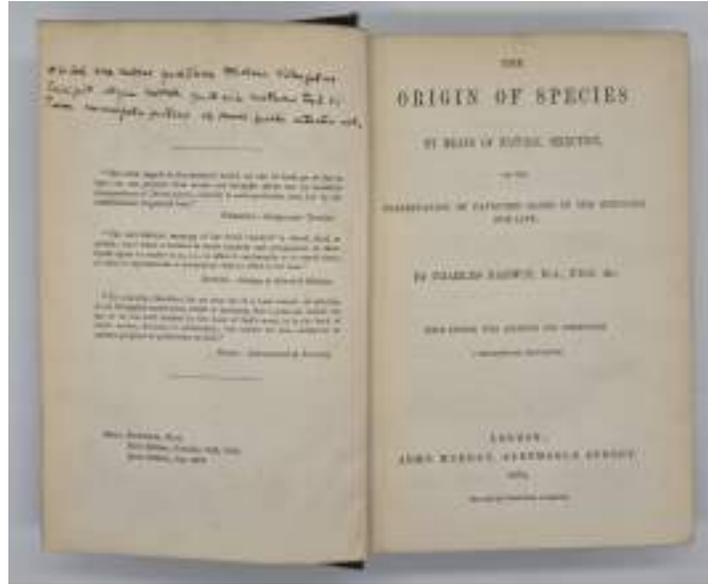
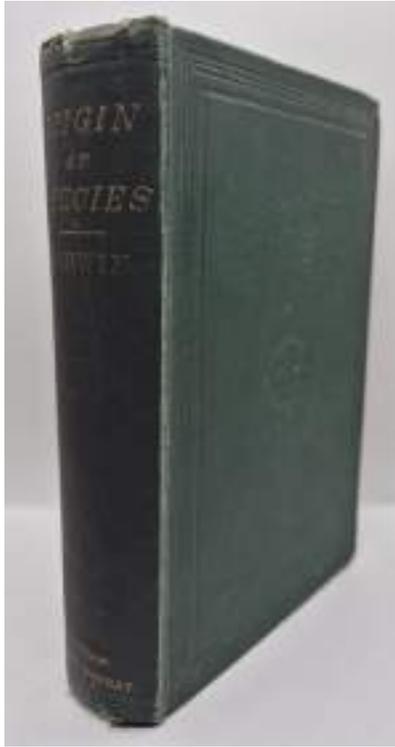
Small 8vo., red paper stitched wraps with onlaid handcoloured title to upper cover showing a dog, a monkey, and three cats around a central blue banner; pp. [xxiv], but with just twelve pages of text and illustrations, printed to one side of pages only; containing twelve woodcuts, all coloured by hand in numerous bright shades; scuffs, nicks and marking to covers; the page block loose; some spotting, staining and browning throughout, but the illustrations retaining much of their original vibrancy; a very good copy of a scarce ephemeral work.

A charming children's tale with accompanying illustrations, which tells the story of a tortoiseshell cat and her kitten, who go to visit a local miller. There, they are given milk and lodgings in exchange for catching mice, make friends with dogs and monkeys alike, and learn how to dance. When the other cats see how well Mrs Tab defends her home from rats and mice, they declare her queen and her kitten princess, and they spend the rest of their days upon gold thrones, gilt carriages, managing palace councils ("So cry the Queen with her we're smitten / Huzza the Queen long live the Kitten").

Hodgson & Co. were publishers who were active in London in the early to mid 19th century, and this present example is typical in its form as a cheap, cheerful, and essentially meaningless children's poem which would have been extremely popular during this period.

A similar story and verse was produced by Dunigan with slightly differing woodcuts, though this example likely predates that publication by a number of years.

**Scarce. Only two institutional copies** found in OCLC, both in the US.



#### 4. DARWIN, Charles

### **The Origin of Species by means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life**

**London: John Murray, 1873**

**£900**

8vo., original green publisher's cloth, ruled in blind to boards with central embossed device to both; lettered in gilt to spine; brown endpapers; pp. [v], vi-xxi, [ii], 2-458, [i], 2-32 [ads]; complete with the folding lithographic chart to face p. 90; a very good example, the boards a little rubbed, particularly along the spine, with some nicks and short splits to the cloth at tips; small bumps to corners with a little of the boards showing through; hinges starting, a little webbing showing through (but holding); internally very clean, with a little spotting to endleaves and chart; upper edge a little darkened; with two previous owner's signatures in pencil to half title; one previous owner has neatly penned a particularly poignant quote to face title: "his ibi me rebus quaedam divina voluptas percipit atque horror, quod sic natura tua vi tam manifesta patens ex omni parte resecta est".

**Sixth edition, thirteenth thousand.** Loosely translated, the added quotation reads:

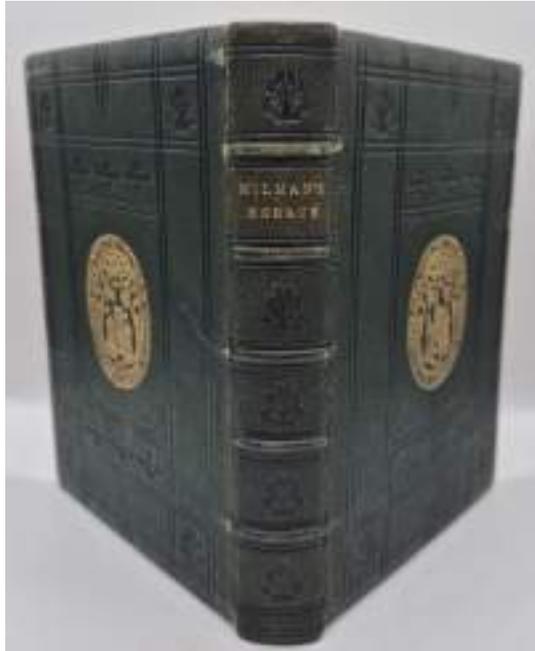
*There upon from all these things a sort of divine delight gets hold upon me and a shuddering, because nature thus by your power has been so manifestly laid open and uncovered in every part."*

A very good example of the important sixth edition of Darwin's *Origin of Species*, famously cited as being the **first copy of this particular title to use the term 'Evolution'** (appearing twice on pages 201 and three times on page 424). The term had, however, been used in his *Variation under domestication* (1868, vol. 2, p.60) though with a different meaning.

Darwin's *Origin of Species* is widely regarded as one of the most important scientific works of all time, and is the cornerstone of Evolutionary Biology. When it first appeared, on the 24th November 1859, it sent shockwaves through the scientific community, in particular raised questions regarding the role of science and its relationship with the Church of England, his treatise conflicting with views that humans were unique beings, who should be viewed separately to animals. In 1871, Darwin followed the work with 'The Descent of Man', which applied his evolutionary theory to humans, once again sparking active debate. By the end of that same year, he turned his attention back to his 'Origin', beginning work on his sixth edition - an edition which would later become the authoritative edition, and the source text for almost all later editions published in his lifetime.

With 'On' dropped from the title, Darwin finally acknowledged his theories as *the* affirmative theory for the origin of species. He added an additional 571 words, with the total word count shooting up to almost 17,000. Furthermore, a Glossary was added, making it more accessible to readers. Most significantly, however, Darwin adds a new chapter (7) in response to (Roman Catholic Biologist) Mivart's *Genesis of species*, and a further rebuttal of Lord Kelvin's views on Earth history.

An important edition, in the relatively early thirteenth thousand state.



5. [EROTIC FORE-EDGE PAINTING]; Quinti Horatii Flacci [HORACE]

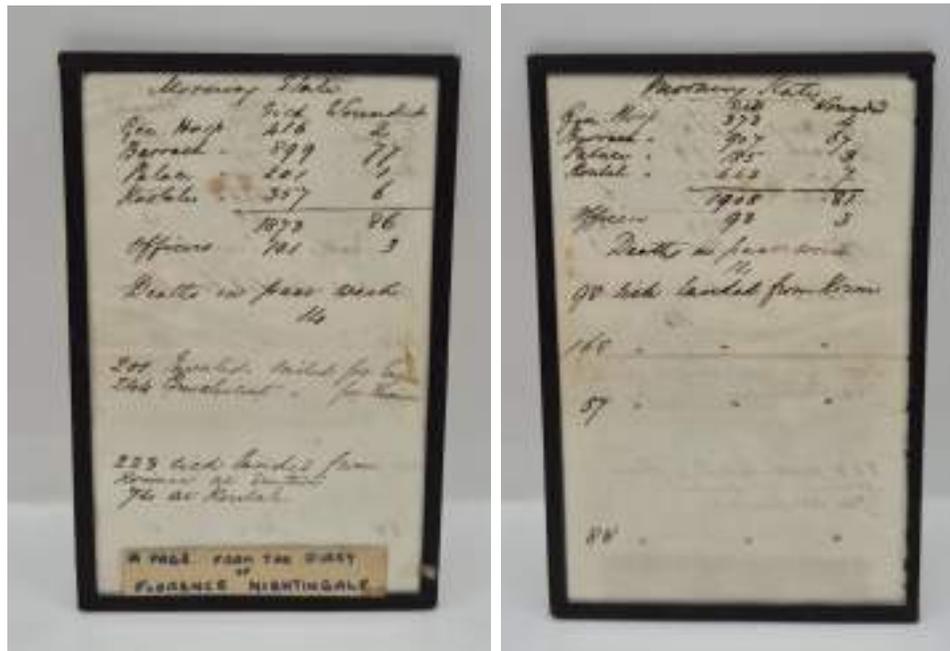
Opera

London: John Murray, 1868

£500

Small 8vo., **prize binding for Trinity College Dublin** of pebbled green cloth over bevelled boards, decoratively ruled and embossed with devices in black to both covers and along backstrip, with the college's crest centrally stamped in gilt to both boards; five raised bands to spine with devices in compartments and lettered in gilt direct to second compartment; all edges gilt; with a **hidden erotic fore-edge painting** showing a man and a woman copulating; with highly decorative inner dentelles gilt; marbled endpapers; green ribbon marker; previous owner's prize certificate, addressed to George Dixon and dated 1876 to the front paste-down; pp. [xi], x-xvi, [i], 2-303, [iii]; with numerous black and white illustrations throughout, captioned in English, the text otherwise in Latin; some light rubbing to the boards; one small scratch to lower; some very light toning, and slight spotting to the prelims, early bookseller sticker to verso of ffep; some historic pencil marking to the prelims; otherwise an excellent, clean copy.

**First thus** of this Latin edition of the works of Horace. Gifted to George Yates Dixon in 1876, the collection contains all of Horace's major works, including the Poems and Satires. It is of course unknown when the fore-edge painting was added, and whether it was carried out while the student was still studying, or at a later date. Many of the poems in Horace have been interpreted as erotic, including the enchanting of the witch Canida with love magic, and later homoerotic interpretations of the Odes. Just as likely, however, is that the hidden painting bears no significance to the stories contained within.



**6. [NIGHTINGALE, Florence]**  
**Single page from a Crimean Nurse's Diary**  
**[c. 1853-56]**  
**£800**

A single sheet, likely extracted from a nurse's pocket diary, measuring 8 x 12cm approx., glazed with both recto and verso visible, with black tape border; written in black ink in a single hand, showing numbers of the sick and wounded, as well as the number of deaths, all according to their locations; a couple of small brown spots; at some stage folded once horizontally; a later written label 'A page from the diary of Florence Nightingale' pasted to one side; clean and legible otherwise.

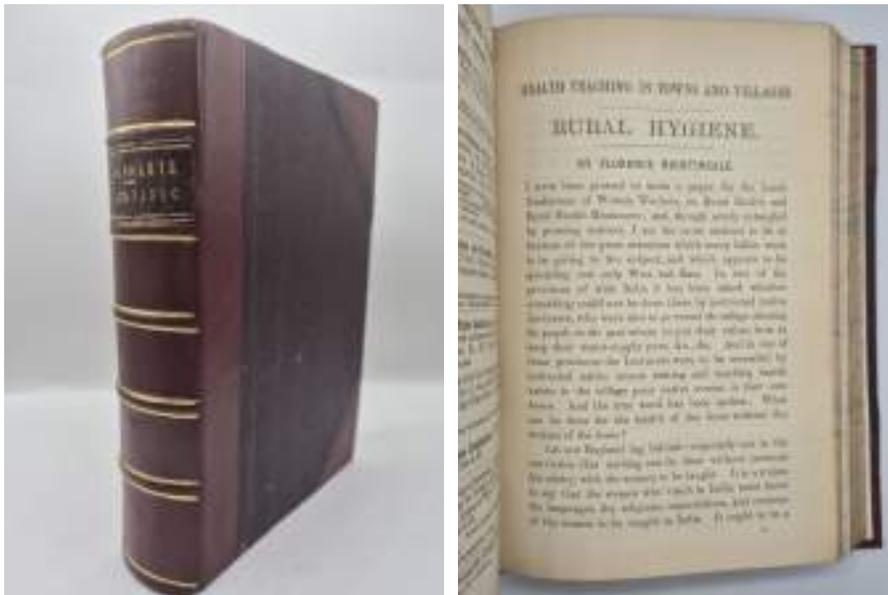
Both the recto and the verso of this page titled 'Morning Slate', with the first side showing a table of sick and wounded according to their locations (Gen. Hosp., Barrack [Hosp.], Palace [Hosp.], and "Koulale [Hosp.]). Beneath, the writer has added the number of officers, the number of deaths in the past week, the number of invalids who sailed for England, and the number of convalescents who sailed for Crimea (Krimia), as well as a note that 223 sick landed from Krimia at Scutari, and 74 at Koulale. To the reverse are similar notes with differing numbers, likely from the following day.

The note comes with a folder of provenance, including a photograph of Helen Josephine Chance (1888-1973), a Red Cross nurse who spent time during the First World War in a military hospital in Salonica in northern Greece, who received the British War Medal and the Victory Medal for her service in 1914-18, and to whom this document previously belonged. The document was planned to be sold during the Covid19 epidemic to raise money for the NHS. It also comes with a series of printed notes in which it is explained that, in 2020, the Daily Mail carried out research which suggests that the note was likely penned by an assistant working at Scutari under Nightingale's orders. While the writing does bear a strong resemblance to known examples of Nightingale's penmanship, it may therefore be the work of one of her fellow nurses during the war.

Florence Nightingale arrived in Turkey in 1854, among a company of 38 who were among the first women to officially serve in the army. She was immediately horrified by the conditions in the hospitals, and set about her pioneering work to improve the efficacy of nursing, cleaning hospitals, making sure that men were well fed, and stopping the spread of diseases through methods such as regular handwashing. It was for this particular period in her life that she would later become famous.

Nightingale's hand or not, this note offers **a unique and profound insight into the meticulous and important record-keeping of nurses at Scutari** and connected locations such as the Koulali Barrack hospitals, places which were at constant risk of being overwhelmed by outbreaks such as cholera.

**“What can be done for the health of the home without the woman of the home?”**



7. [NIGHTINGALE, Florence]; [VARIOUS]  
**Health Teaching in Towns and Villages. Rural Hygiene [together with a further 23 Scientific Pamphlets]**  
**London: Spottiswoode & Co., [c. 1894]**  
**£475**

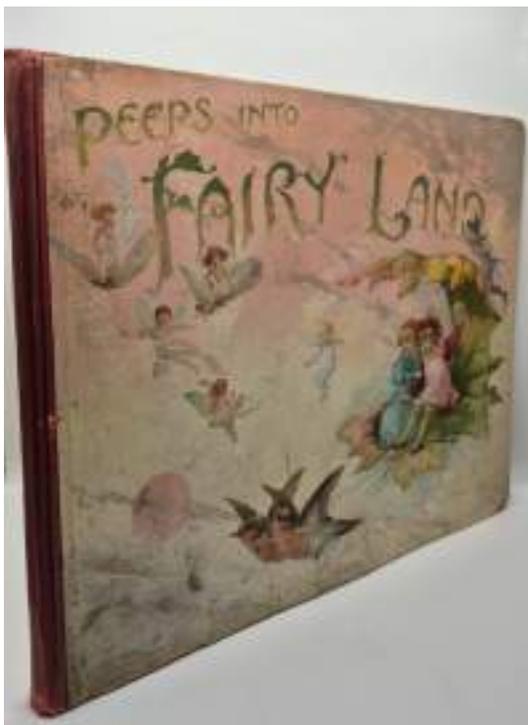
8vo., textured burgundy boards, rebacked and cornered in maroon calf with five raised bands, lined in gilt; earlier onlaid label gilt; all edges marbled; all 24 tracts bound without wrappers; numerous maps and charts; a very good example, some light marks to boards, endpapers lightly spotted and offset, extending to the first and last few pages of text; a little browned and spotted throughout, with some pencil annotations; very good.

A collection of 24 scientific pamphlets, the most interesting among them, perhaps, being **Nightingale's 'Health Teaching in Towns and Villages'**. Written for the Leeds Conference of Women Workers, she discusses the tract's importance for Rural Health Missioners, using as her basis the work of women lecturers in the provinces of India and applying those theories of sanitation in English towns and villages. The work is divided into five sections; The Present Machinery of Rural Public Health; The Present State of Rural Hygiene; What Women have to do with it; Some sketch

of the scheme of Health-atHome training and work; and ‘What we mean by personal acquaintance and friendship between women instructors and women to be instructed. “When the great men of science devote a large part of their lives to bring in simple language within the reach of all the results of their deepest study” she concludes, “the women of the highest cultivation and of the deepest sympathy may well take up such work”.

Some of the other pamphlets here include an account of the Ben Nevis Observatory, Edith Carrington’s Humanitarian League leaflet on the protection of British Birds, two by John Whitty (Who Originated the Palestine Exploration Fund? and ‘Discovery of “Whitty’s Wall” at Jerusalem’, Carruthers on The Cause of Gravity, and two on the Keeley Treatment for Inebriety, which advocated for the use of gold chloride injections to treat alcoholism and other opioid drug habits.

Full details of the other pamphlets in this volume are available upon request.



8. [POP UP BOOK]; F. E. WEATHERLY [Intro.]  
**Peeps into Fairy Land. A Panorama Picture Book of Fairy Stories.**  
London: Ernest Nister & New York, E. P. Dutton & Co., [c.1895]  
**£750**

Oblong folio., publisher's decorative pictorial boards featuring two children aboard a leaf being pulled by harnessed robins; surrounded by a series of fairy folk; backed in red cloth; decorative floral endpapers; unpaginated [pp. xxviii]; illustrated title with line drawings, and further drawings in line surrounding text throughout; as well as six astonishing full-colour pop up lithographs, affixed to facing pages using tabs and creating multi-tiered scenes; the boards rather scratched and marked, as is common, '633' (the number of the publication) written faintly to upper board; with some creases to the illustration and rubbing to corners and edges of boards showing some of the boards beneath; cloth nicked and faded at spine tips; a couple of small patches of wear; internally a very clean copy, with the hinges just a little cracked in places, very discretely repaired in places with archival tape; a little toning and fingers marking to the story pages, the pop ups themselves in fine, bright condition, fully functioning as issued; a lovely example of a work seldomly found with the pop ups in such bright condition.

**First, and likely sole edition of this collection of fairy stories**, printed in Bavaria. In order, the contained tales are:

- Naughty Noel
- The Fairy Fir-cones
- The Fly-away Flock
- Jack and the Beanstalk
- The Blue Bird
- and
- The Babes in the Wood

The pop ups are:

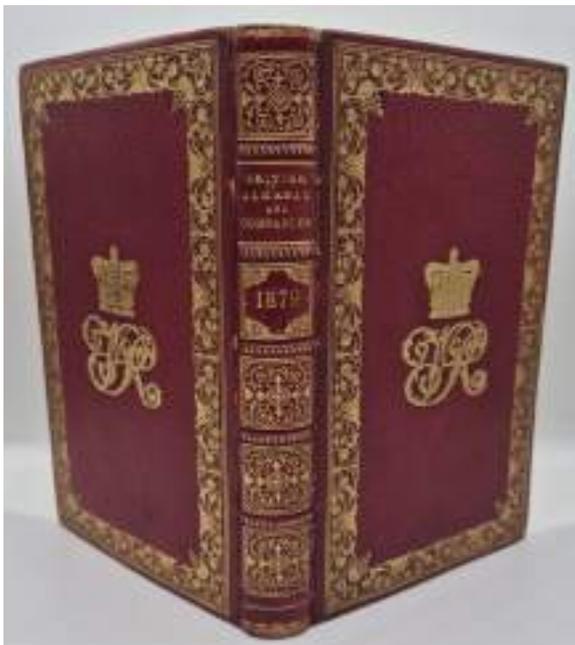
- The procession of Nursery Rhymes (featuring cherry blossom trees surrounding a scene with numerous children and fairy figures and animals)
- A Visit to the Snow Queen's Palace (showing two children in a wintry scene, adorned in fur coats, meeting a snow fairy sitting on a snowball)
- The Fairies' Lake (in which a flower fairy is being pulled on a boat by two swans)

- Jack running away from the Giant (with a castle in the background, Jack in the foreground holding his golden harp, and the giant behind him brandishing his club)
- The Queen of the Bird Fairies (where the two children are surrounded in a woodland grotto by a series of winged beings) and
- The Babes Asleep in the Wood (another woodland scene with the two children sleeping beneath autumnal trees, while fairies dance in the background).

By the end of the 19th century, popularity for pop ups across the western world had rocketed. Encouraged by cheaper printing costs in Germany, a country which had pioneered the use of colour lithography in children's books since its inception, many English and American companies at the time, including both Dutton in New York and Nister in the UK, had outsourced their printing to Germany, as in this example. The result is a beautiful production of fairytales which captured the public imagination at a time in which moving picture books were the epitome of childhood entertainment. This particular title is often cited as one of the finest examples of Nister's stand up books.

As with all moveables and pop ups, it is **scarce** to find a publication such as this in such perfect working condition.

### **Bound for Queen Victoria with her Cypher to both boards**



## 9. [QUEEN VICTORIA]

**The British Almanack of the Society for the Diffusion of Useful Knowledge, for the Year of our Lord 1879, being the third after Bissextile [bound with] The Fifty-Second Year. Companion to the Almanack; or, Year-Book of General Information for 1879.**

*London: The Company of Stationers, 1879*

**£850**

8vo., bound by Harrison & Sons in full period roan, double ruled with elaborately decorative floral borders, fully gilt to spine in compartments and lettered direct to second and third; **embossed in gilt with the cypher of Queen Victoria to the centre of both boards**; all edges gilt and edges of boards similarly stamped; pale yellow endpapers; pp. [iii], 2-287, [iii]; an excellent, fresh and near-fine example, the edges of boards ever-so-slightly rubbed, particularly along the spine; some faint offsetting, spotting and marks to endleaves and prelims; and a couple of scratches to the gilt edges; otherwise clean.

A fabulous example of this late 19th century almanack, bound for Queen Victoria, Britain's second longest reigning monarch. Printed towards the end of her 63-year reign, the almanack contains tables of sun rises and sun sets, tidal and moon charts, government, peerage, army, navy, and church figures lists, and a host of other information including London cab fares and museum opening times. The companion volume, which would have been bound contemporaneously, contains additional longer articles on world events such as the Paris Universal Exhibition, developments in Electrical lighting and the telephone, and scientific discoveries from the previous year, such as comet observations, arctic expeditions, and the artificial production of precious stones. As with all almanacks of this period, the information contained would have proved invaluable, especially to a Queen who was still in relative seclusion following her husband Albert's death. 1879 was the year that the Queen turned 60, and became a grandmother. It was also a turbulent time for global politics, marked by both the Anglo-Zulu War and the Second Anglo-Afghan War.

Founded in 1790 by James Harrison, Harrison & Sons traces its history as far back as the 16th century, though by 1879 the firm had risen to prominence as one of foremost printers, publishers and book binders of the period, holding government

and royal contracts as well as maintaining private presses at both the foreign and war offices.

**A smart and well preserved binding for a British monarch, by one of the most prominent binders in Victorian Britain.**



**10. THAMES TUNNEL; BRANDON, R.**

**An Explanation of the Tunnel under the Thames**

**[London]: R Brandon, [c. 1843]**

**£600**

A concertina peepshow book, folding to a small oblong 8vo (18 x 11cm approx); comprised of pale blue cloth over marbled card covers; paper 'The Thames Tunnel' label affixed to upper cover; four handcoloured scenes enclosed between folding paper sections; the first, showing the Wapping entrance, affixed onto blue card with two 'peepholes'; printed description to inner cover; the scenes extending to approximately 50cm in length; card covers rubbed, nicked and beginning to peel in places; some stains to the cloth backstrip; even mottling to inner description; some marking, bubbling and creasing to the scenes, but still very good overall; contained within a custom-made red cloth flapcase with 'Thames Tunnel - 1848' in gilt to backstrip.

**A scarce example of this paper peepshow showing Brunel's Thames Tunnel, described at the time as the 'Eighth Wonder of the world'.**

It was in 1818 when Marc Isambard Brunel (1769-1849) invented the tunnelling shield, a revolutionary advance in tunnel construction which would allow for a large protective structure to surround diggers and thus allow the excavation of a tunnel between Rotherhithe and Wapping. Securing investment from a number of high-profile figures including the Duke of Wellington, construction began in 1825, and after a number of setbacks including floods, fires and leaks of methane and hydrogen sulphide gas, the project was finally completed in November 1841, opening to the public on the 25 March 1843. Fitted with spiraling staircases, it became a hugely popular tourist destination, with over two million visitors in the first year alone, each paying a penny to pass through the famous archways.

The tunnel soon became one of the most popular subjects for British paper peepshows, with the two foremost sellers being Bondy Azulay and Brandon, as in the present example. Intended as a souvenir or gift item, the work itself is rather crude, with the V&A identifying the pasted figures as being taken from a construction sheet in the Noble Collection at the London Metropolitan Archives, and calling it "cheap touristic tat". Nonetheless, these peepshows proved extremely popular, and came with enclosed information describing facts and figures of the tunnel and its construction.

Ephemeral items such as these are hard to find, with just **two institutional holdings** located, both in the UK.



**11. VALE, Rev. B.**

**The Early History of Egypt: Containing The Old Testament History...**

**London: Thomas Hatchard, [c.1850]**

**£195**

8vo., contemporary or very near-contemporary binding of brown cloth over boards; pale yellow endpapers; red speckled edges; pp. [v], 5-121, [i]; containing numerous tables, illustrations, and examples of hieroglyphics, including two folding plates (showing how the Book of Genesis might have been originally written in hieroglyphs and a representation of a circular zodiac, respectively); cloth rubbed and sunned to edges with some chipping to spine tips and a small crack along the outer lower hinge; small blue shelf mark to front paste down; previous owner's name in black ink to half title; a little toned, internally, with a couple of brown spots; very good.

Benjamin Vale (1788-1863) was an English clergyman who was ordained in 1813, and became rector of Longton, Staffordshire, between 1839-63. Many of his papers were destroyed in a fire at his Longton rectory, but he continued to publish his sermons and devotional books, interspersed with works on geology, ancient history, Druidism, logic, botany and the Zodiac. The present example represents a scarce account of how Biblical history may have been recorded in ancient Egyptian stone and monuments, containing depictions of life after death, how marriage ceremonies may have been conducted, and a history of the kings and pharaohs of Egypt.

Only a handful of institutional copies located, 4 in the UK.

**With the signature of Emmeline Pankhurst, on 'Votes for Women' notehead paper**



**12. [WOMEN'S INTEREST]; Miss SIMKIN**

**Edwardian Scrap Album containing numerous watercolours and signatures  
[Devon], c. 1909**

**£550**

8vo., limp tan calf, all edges gilt, pale yellow paste-downs; containing approximately [pp. lxxxvi] pages of handwritten poems, as well as pen-and-ink, watercolour and crayon illustrations, some incredibly skillful, as well as pencil sketches, and autographs (some flat, others tipped-in); some mottling, spotting and light stains throughout, mostly affecting the outer margins; a couple of pages removed; beginning to crack at internal hinges; inside front cover with some darkening, tearing and repair to the hinge; a very good survival.

A fascinating compendium of drawings, paintings, autographs and other ephemeral items, seemingly compiled by a Miss Simkin between the years of 1904 and 1914. Among some of the more interesting contributions are;

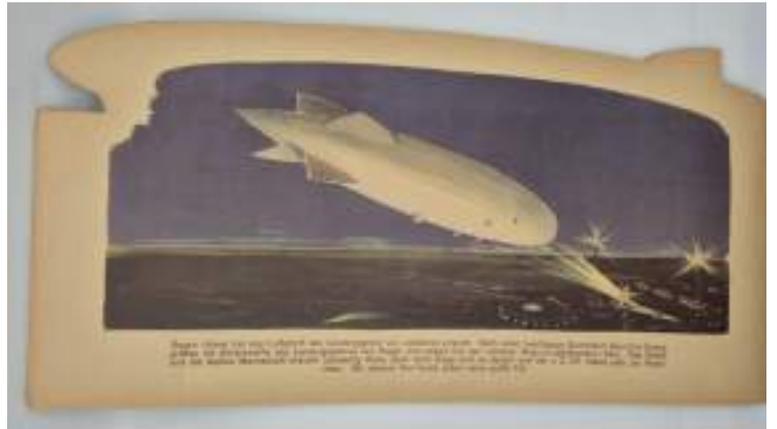
- A skillful watercolour painting of two greenfinches on a branch, signed 'F. G. Adlard'
- An autograph of the English actor and stage manager Lewis Waller

- A self portrait cartoon and signature of the English comedian and singer George Robey
- The calling card of Field Marshal Lord Roberts VC, signed 'Roberts' and dated 25th May 1910 (Roberts was one of the foremost British military commanders of the Victorian period, and resided at Englemere House, Ascot until his death in 1914)
- A note from Agnes Elizabeth Weston, responding to a request for a signature, on 'Royal Sailors' Rest, Devonport' headed paper (Weston was a popular and well-liked philanthropist who established the 'Sailor's Rest' in Devonport as a temperance house for sailors who were attempting to abstain from drinking. Upon her death, she became the first woman to be given a full ceremonial Royal Navy funeral).
- **The clipped signature of E. Pankhurst, on 'Votes for Women' / The National Women's Social & Political Union letterhead paper.** Pankhurst requires no introduction, being the suffragette and activist who was instrumental in helping women gain the right to vote in 1918.
- The clipped signature of English actress Ada Reeve 'Yours very truly'.
- Autograph note signed 'F B Mildmay', with House of Commons embossed stamp. Mildmay was MP for Totnes from 1885-1922, and later became the 1st Baron Mildmay of Flete.
- A typed note on Buckingham Palace headed paper, dated 1906, declining Miss Simkin's request for a signature.

A very interesting collection of ephemeral material, including the Pankhurst signature which, even on its own, is **scarce** in commerce.

## 20th Century

**“Like a ghost ship from the fairytale book ‘One Thousand and One Nights’, this air giant glides across the earth. A dream dreamt decades ago has thus become reality...”**



### 13. [AIRSHIPS]

**Graf Zeppelin D-LZ127**

**[Nuremberg]: [c.1930]**

**£1000**

Oblong shape book ( 20 x 40cm approx) showing full colour illustrations of the Graf Zeppelin D-LZ127 to both boards; backed in blue cloth; pp. [xii], with text and illustrations in black and white throughout, including to inside covers, as well as a further six wonderful illustrations in full colour, all by Curt Junghändel; boards ever-so-slightly warped, very minimal scuffing to edges; with some very tiny bubbles and scratches to the lower board, and a couple of red marks to the same;

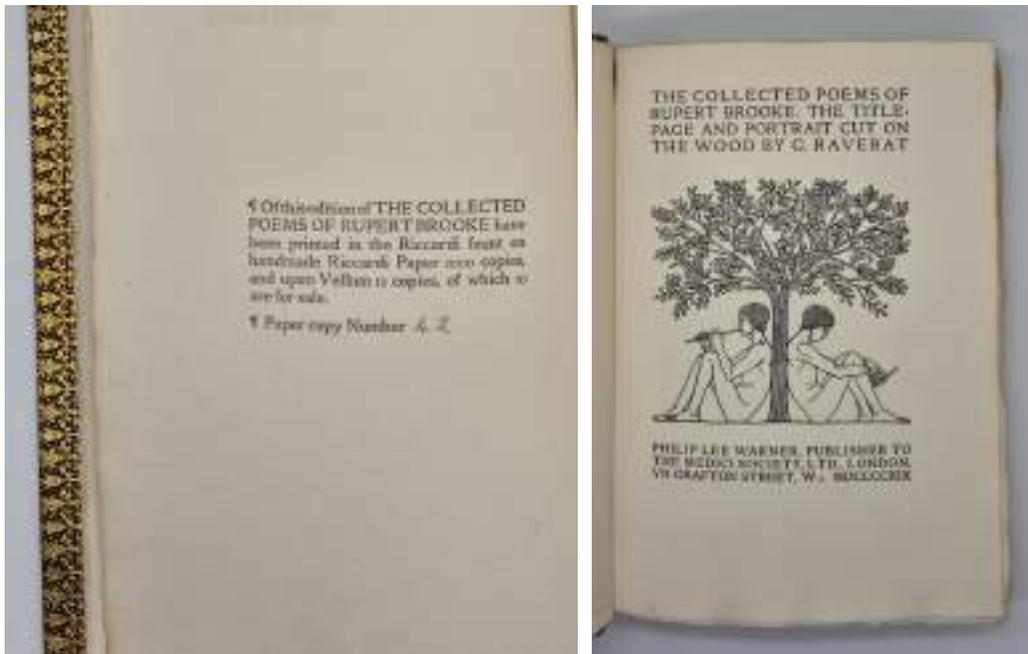
the internal pages lightly and evenly toned, as is common, but else exceptionally near-fine.

A wonderful, and **genuinely rare** children's shape book dating from the 1930s. Inside the illustrated boards are facts and figures about the ship's construction (explaining that the ship is 236 metres in length, contains 10 cabins, etc.), and depictions of all of its parts, including the control room, the kitchen, the passenger compartment, travels over the ocean, and the evening landing approach at Lakehurst, near New York after a stormy journey over the ocean (and showing it, in several illustrations, sailing above the Capitol building, the White House, and the Woolworth building which was, at the time, the tallest building in the world). This publication would also have been used as a very limited, promotional publication to encourage travellers to purchase tickets for international travel.

The Graf Zeppelin was the first commercial transatlantic passenger flight service, with its first flight being the 18th September 1928, after 21 months of construction. Printed just a few years before the outbreak of the Second World War, the publication heralds a machine which has "built a bridge from us to the people across the ocean, a bridge that contributes to the understanding and reconciliation between nations". Sadly, that was not to be, and when the Nazis came to power, this machine was used as a propaganda tool. It was finally retired in 1937 and scrapped for military aircraft production after 590 flights totalling almost 1.7 million kilometres.

Predating this time, however, this c. 1930s publication represents a time of great excitement for the German people, and the book is greatly enhanced by the enigmatic illustrations carried out by C. Junghandel, a German illustrator and graphic artist who worked during the late Weimar Republic, a time of great momentum and change in the world of speed and modernity, specifically in regards to aviation technologies. His illustrations here are typical of his work, with flowing shapes, stylised landscapes and a sense of scale - showing the giant ship sailing above tiny towns, boats, and coastal scenes. Often commissioned to produce images of Zeppelins, this approach made the ships look heroic, as well as approachable and friendly - ideal for children growing up at the time in a country fascinated by the progression of technology.

**Seldom found in commerce, especially so in this condition.** This is only the second copy this bookseller has handled.



#### 14. BROOKE, Rupert; [RICCARDI PRESS]

##### The Collected Poems

London: Philip Lee Warner, The Medici Society Ltd.. 1919

£550

4to., beautifully rebound in full crushed maroon morocco, elaborately gilt inner dentelles; five raised bands to spine, titled in gilt to second compartment; upper edge gilt, else untrimmed; pp. [viii], vii-x, [iv], 5-156, [iv]; with wood-engraved portrait frontis behind mounted tissue guard; and title page vignette by G. Raverat; spine evenly sunned to brown, slightly extending to boards; very lightly rubbed at edges and bumped at corners; lightly offset to endpapers; outer edges slightly toned, but otherwise a sharp, clean copy internally.

**First Riccardi Press edition, limited to 1000 handnumbered copies** printed in the Riccardi fount on handmade Riccardi paper; this paper **copy no. 42.**

A collection of 92 poems by Rupert Brooke, the English poet who is best known today for his war poems and sadly short life. Published just four years after the

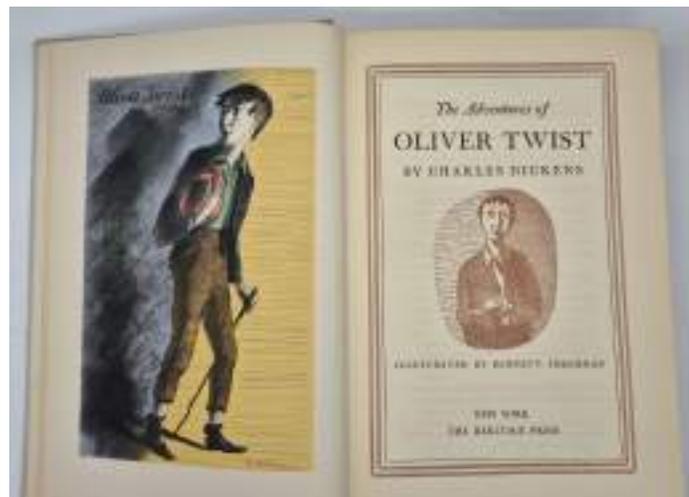
poet's death from septicaemia in 1915, this Riccardi Press edition follows just a handful of poetic volumes, and bears testament to Brooke's enduring legacy. It contains some of his best-loved verses including 'The Great Lover', 'The Old Vicarage, Grantchester', and of course 'The Soldier', which begins with the famous lines;

*If I should die, think only this of me:  
That there's some corner of a foreign field  
That is for ever England."*

The engravings are provided by Gwen Raverat, one of the founding members of the society of Wood Engravers. Raverat had met Brooke while at Cambridge, and quickly became one of his closest friends within the Bloomsbury group as well as Brooke's own circle, named by Virginia Woolf the 'Neo-Pagans'.

**A handsome edition of Brooke's poems, rather splendidly bound.**

**Warmly inscribed by the illustrator**



**15. DICKENS, Charles; Barnett FREEDMAN [Illus.]**

**The Adventures of Oliver Twist**

**New York: The Heritage Press, 1939**

**£475**

8vo., original cream publisher's cloth, decorated with author's initials and borders in red to boards, spine fully decorated in red with contrasting gilt oval label to upper portion; upper edge stained red; contained, unusually, in the original publisher's glassine wrapper; pp. [xiv], 15-431, [i]; with full colour frontis, title vignette, and 7 further full colour, full page portrait illustrations of characters, as well as numerous black and white in text; the book excellent, slightly nicked at head of spine, upper edge a trifle dust soiled; but aside from the odd spot a clean example; the glassine, seldom found at all, is here heavily torn along spine with significant loss to head and foot.

First edition thus, this copy **warmly inscribed by the illustrator Barnett Freedman** to a Frank Wyndham 'with affection', with their two handwritten name cards loosely tipped in. Frank Wyndham Goldie (1897-1957) was an English actor and fervent book collector who had served as a Royal Marine during the First World War and began acting at the Liverpool Playhouse in 1927.

A beautiful edition of one of Dicken's most popular and enduring works, about a London orphan and the series of characters and criminals he meets while on the streets of the city. Here, these are portrayed by Freedman in full colour, with Mr Bumble's austere side-eye, the artful dodger's casual, wry smile, Fagin's toothless, plotting grin, and Bill Sykes peeping from behind an open doorway. Freedman had already achieved some fame as a book illustrator with Sassoon's 'Memoirs of an Infantry Officer' (published by Faber in 1931), and he would go on to produce artwork for works by the Brontë sisters, Walter de la Mare, Edith Sitwell, William Shakespeare and Leo Tolstoy. *"However good a descriptive text might be", he wrote at the time, "illustrations which go with the writings add reality and significance to our understanding of the scene, for all becomes more vivid to us, and we can, with ease, conjure up the exact environment – it all stands clearly before us."*

A wonderful copy to find with these attributes.



16. [ERAGNY PRESS]; RONSARD, Pierre de  
 Abregé de l'Art Poétique François  
 London: Haycon & Ricketts/Eragny Press, 1903  
 £500

8vo., publisher's binding of quarter cream boards over decorative green paste-paper; lettered in gilt to upper cover; outer edges untrimmed; pp. [vii] 4-44, [iv]; together with fully decorative woodcut double title page, initials, borders, head and tailpieces throughout by Lucien Pissarro and his wife Esther; some light spotting to the upper cover and turn-ins at head and foot; endpapers browned and offset; a little spotting to the outer edges of pages; still a very good example, contained within the matching green slipcase.

Limited edition, **one of just 226 copies of which 200 were for sale**, this example unnumbered. Text in French, printed on Arches handmade paper.

A very fresh copy of this work by Pierre de Ronsard (1524 - 1585), who was known in his time as the 'Prince of Poets'. A *Brief on the Art of French Poetry* was first published in 1565, and is the author's only volume which differs from his poetic output in being a work of education. In it, Ronsard argues that poetry "can be

neither learned nor taught by precept, it being a thing more experiential than traditional.” He encourages the young poet to “frequent the practitioners of all trades, seamanship, hunting, falconry, . . . goldsmiths, foundrymen, blacksmiths, metallurgists” from which he will be able to “store up many good and lively semblances” in order to “enrich and beautify” his work.

Fittingly, the accompanying designs here echo this sentiment, and have been executed by Lucien Pissarro and wood engraved by his wife Esther. Pissarro had met Charles Ricketts and Charles Shannon early into the 1890s, and went on to contribute woodcuts to their magazine *The Dial: An Occasional Publication*. In 1894, and inspired by the works of William Morris and fellow French impressionist painters, Pissarro founded the Eragny Press with the intention of producing beautiful books in small limitations and with superior woodcuts. The press would go on to publish over 30 books under this imprint.

A beautiful copy in the slipcase.



## 17. [FORTUNE TELLING]

### The 'Nelros' Cup of Fortune

[London]: Royal Letters Patent, [c. 1905]

£175

A china cup and matching saucer, printed with lines and symbols in red with the words ‘Wouldst learn thy fortune with thy tea this magic cup will show it thee’ written around the outside of the rim; the saucer 13.5cm in diameter, the cup 6cm

high (approx.); marked to the underside 'By Royal Letters Patent', 'The Nelros Cup of Fortune' and the Ro number 442928; together with the original stapled booklet; pp. 20, printed in black and red; the booklet heavily rubbed, creased, and used, with the front cover detached, but complete; with some appropriate tea staining; the saucer with no chips or cracks, a couple of tiny marks in places, the print a touch rubbed at bottom of cup and some of the reverse side lettering a little smudged; a lovely survival with the instruction booklet.

This early example of a symbol or astrology cup was first marketed by Mrs Nevile Ross in 1904, and was inspired by the 1898 Fortuna Fortune Telling Tea Cup manufactured in the USA by John W. Hanley. Aynsley acquired the patent in 1905, and began producing this particular cup in larger numbers. The included booklet is a the Second Edition, and contains full instructions on the art of tasseography, including descriptions of the planetary signs, the 'black signs', 'the stranger in the tea cup', and the signs of the Zodiac according to month.



## 18. [FRENCH RESISTANCE]

A series of six transformation cards

Paris: Léopold Verger et Cie, c. 1915

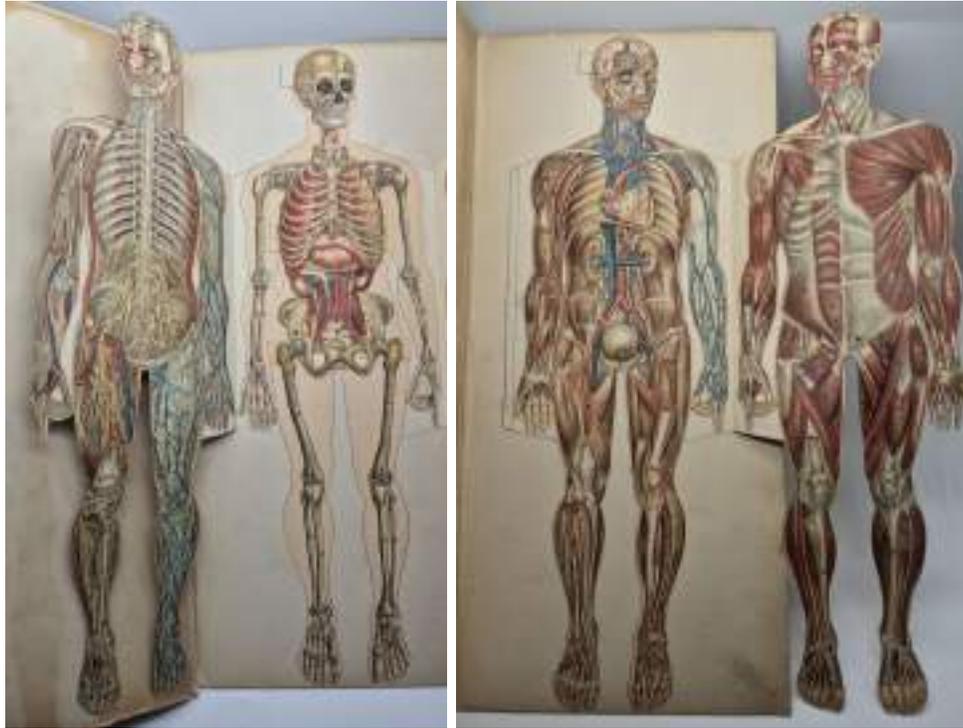
£395

A collection of six French transformation, mechanical, or 'dissolving' postcards, each measuring 8 x 12cm approx; printed, to one side, with pastoral and countryside scenes; 'La Vie au Village avant la Guerre'; 'Infirmier Soignant un Blessé Allemand'; 'L'Enfant au Fusil de Bois'; 'L'Hopital Militaire'; 'Inoffensifs Pêcheurs'; 'Une Usine Française avant la Guerre', surrounded by floral and/or decorative borders in each instance; printed with text in French to reverse; each image with 'pull down' tabs revealing another, post-war scene; with text to reverse on both first and second slatted portions of the cards; delicate, and prone to sticking; with some owner's initial in pencil, one of the lower tabs with evidence of glue repair; otherwise entirely original, bright examples, scarce to find as a set.

The cards depict a variety of scenes including happy villages before and after the Germans came 'ransacked your orchards, devastated your fields, and plundered your harvests' (shame and curse be upon them); nurses helping the wounded and then being shot in the back ("never trust the word of these people who are flat, hypocritical, and who will lie to you in every way"); factories before and after the Germans came ("what they could not take with them, they broke and destroyed"); A child with a wooden rifle being met by a German with a real one ("never forget that a German soldier deliberately and without cause killed a poor French child"); a Military hospital bombed by the invaders ("nothing is sacred"); and 'Harmless Fishermen' being attacked by the German and his 'merciless submarine warfare'.

Together, these illustrations provide a clear and undeniable insight into the anger of the French people during the invasion of 1914 and beyond. French propagandaists took advantage of these atrocities, using cards such as these to gain momentum and support in the face of disdain for the German's disregard of the Geneva convention and the neutrality of the Red Cross.

Scarce to find as a set.



**19. FURNEAUX., W. S.**

**Baillière's Popular Manikin**

**London: Baillière, Tindall & Cox, [c.1900]**

**£225**

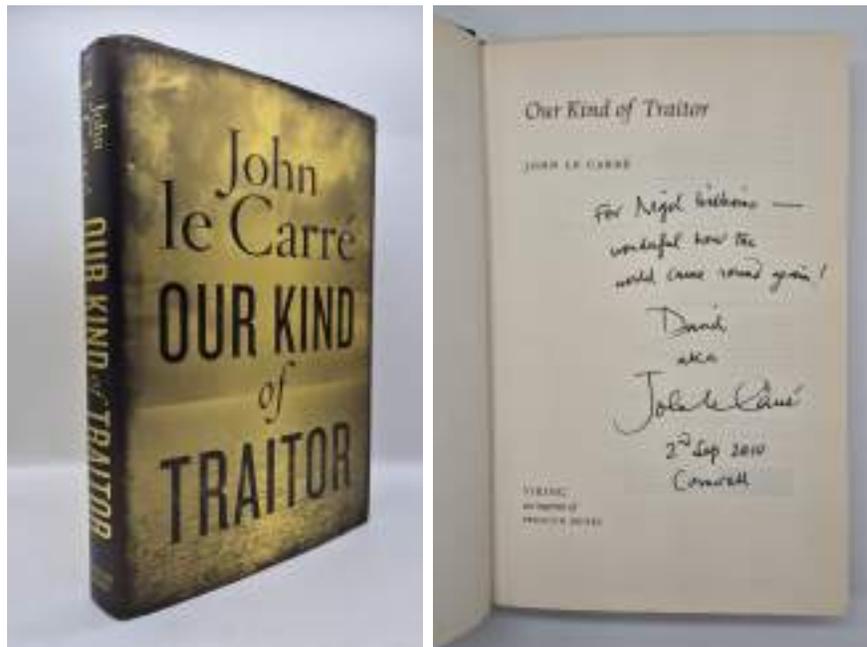
Tall thin folio., red cloth-backed illustrated boards, the upper board printed with text in black and showing the internal organs of a moustached man in full colour; pp. 3 pages of text followed by the folding body chart, chromolithographically printed in full colour, with 15 outwardly-folding parts showing the organs of the chest and abdomen; the anterior muscles; the circulatory system; the nervous system; the internal organs and the skeleton, respectively; containing, in total, 277 labelled parts; boards a little darkened with some marks and creases and some chipping and rubbing to edges, sometimes showing board beneath; first text page rather heavily browned; the others a little creased and spotted; figure offset onto facing page; the folding diagram itself in excellent bright condition, far superior to those often found; with just three loose parts; 101 (the bladder), 09 (trunk of the pulmonary artery), and intestines (85-91).

A wonderful example of this practical folding medical chart. Originally issued in the 1890s, editions such as these were reprinted well into the 1930s, and as they were intended for education use, to find an example with the parts so intact is unusual.

Millinikin & Lawley was a prominent 19th-century London-based supplier of medical, osteological, and scientific instruments, originally established by John Millikin in 1815. Having commissioned the plates, William S. Furneaux was hired to write the descriptions. Furneaux was a popular science teacher and writer of educational books which also included such titles as 'The Outdoor World' (1893) and 'Life in Ponds and Streams' (1896). "He had the knack of writing just the sort of succinct and well-illustrated practical book which stimulated the young collector to hunt for spoils and afterwards to pore over the naming of them", one reviewer wrote in his obituary for *Nature*, "and his publishers aided and abetted with that profusion of coloured plates which added attractiveness to utility."

OCLC lists **just one copy of this particular edition in the UK**, fittingly at the Wellcome.

### Warmy inscribed from 'David', with ALS note



**20. LE CARRE, John [David CORNWELL]**

**Our Kind of Traitor**

**London: Viking, 2010**

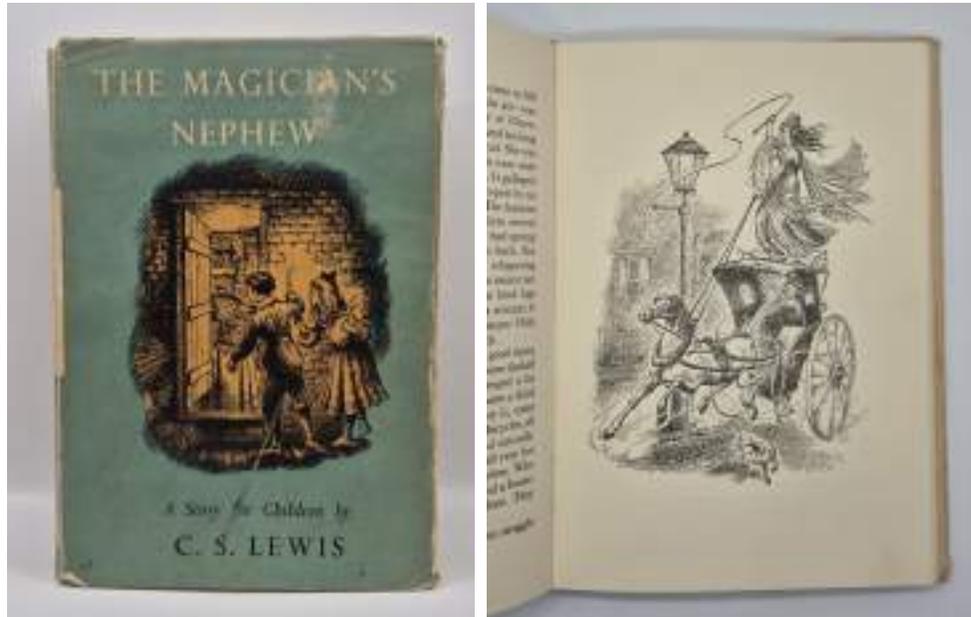
**£175**

8vo., black publisher's boards, lettered typographically in gilt to spine; red endpapers; together in the original unclipped gold and black dustwrapper (£18.99 to front flap); pp. [viii], 305, [vii]; a very good copy in like dustwrapper; the text block with ever-so-slight shelf lean and a little vertical creasing to the backstrip, lightly pushed to spine tips; pages slightly toned, but otherwise clean internally; the wrapper slightly rubbed and creased to edges, one small abrasion to the upper edge of front flap fold.

First edition, third impression of Le Carre's 2010 novel. This copy **warmly inscribed by the author in the year of publication** to the title page: "For Nigel Williams - wonderful how the world came round again! Daniel aka John le Carre 2nd Sep 2010 Cornwall." This copy also complete with an **ALS to the same recipient**. "Dear Nigel / Thanks so much for all your support with 'My Face'! / We had a really successful run and it was due / largely to having such a great script to begin / with. / Enjoy the book!" Signed 'Dan Cornwell'.

A very nice example of a spy work which was written relatively late in the author's canon of works, this time set in Britain and Antigua and involving Russian money launderers. The note likely refers to one of the film adaptations of Le Carre's works, though which is ambiguous, the 'My Face' reference likely being a nod to his 'Smiley' character.

Le Carre met BBC presenter and writer Nigel Williams on a number of occasions, perhaps most notably interviewing him on 'The Secret Centre' in 2000, where they discussed his life as a secret agent and writer.



**21. LEWIS, C. S.**

**The Magician's Nephew**

**London: The Bodley Head, 1955**

**£500**

8vo., original green publisher's boards, lettered in silver to spine; contained in the original unclipped dustwrapper designed by Pauline Baynes; pp. [vi], 7-183, [i]; containing numerous full and in-text black and white illustrations by the same; the book with mild compression to spine tips; boards slightly splayed; one very faint stain to upper cover; internally very clean, a couple of small spots and light soiling to endleaves the only defects; the wrapper good to very good, spine a little dulled, creasing and rubbing to folds, some browning to the lower panel and folds, with nicking and chipping to edges, scratch to the upper panel; one small hole to the front flap fold; still in much better condition to those most often found.

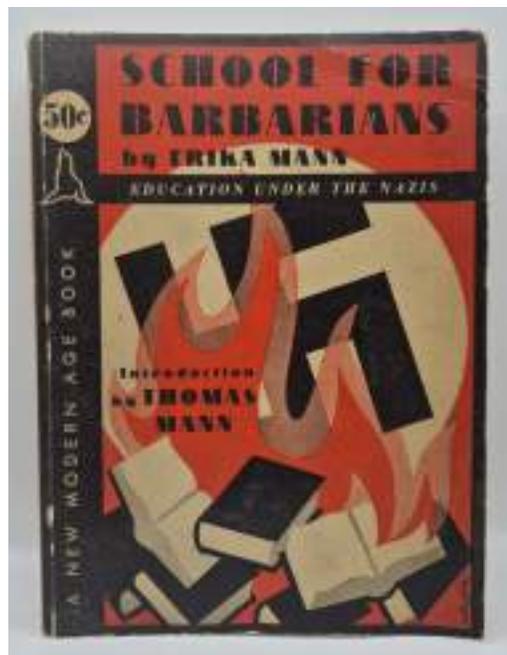
**First edition, first printing.**

The sixth book to be published in Lewis's famous Narnia series, but the first if reading chronologically, *The Magician's Nephew* takes the reader back to the very founding of Narnian time, "when the beasts first talked, which was also the day when people from our world first went into Narnia" (dustwrapper). When *The Lion, the Witch and the Wardrobe* was published in 1950, it was to great commercial

success, and a series of sequels followed; *Prince Caspian* in 1951, *The Voyage of the Dawn Treader* in 1952, *The Silver Chair* in 1953 and *The Horse and His Boy* in 1954. This story is set in 1990, and describes how Aslan created the world as well as how evil first entered it where Digory Kirke and his friend Polly Plummer, experimenting with a series of magic rings, awaken Queen Jadis (who later becomes the White Witch).

All of Lewis's books were illustrated in their first form by Pauline Baynes, who had already contributed work for Tolkien's *Farmer Giles of Ham* (1949). When Lewis, a close friend of Tolkien's, completed the first book in the Narnia series, he chose Baynes as the illustrator for his own fantasy series. She subsequently became known as the 'Narnia artist', a title she retained for much of her career.

A very good copy with the unclipped wrapper in similarly very good condition. Increasingly scarce thus.



**22. MANN, Erika; Thomas MANN [Intro.]**

**School for Barbarians: Education under the Nazis**

**New York: Modern Age Books, 1938**

**£550**

Small square 8vo., original illustrative black and red wraps, lettered in black and white to both upper cover and spine, with publisher's device to lower; pp. [iv], 5-159, [i]; a very good copy, overall, clean and square, with minimal darkening, rubbing, and creasing to edges of covers; spine evenly faded, as is common, with some rubbing to tips; internally also very good, evenly toned, with contemporary ownership name in black ink to the inside front cover.

**First UK edition.**

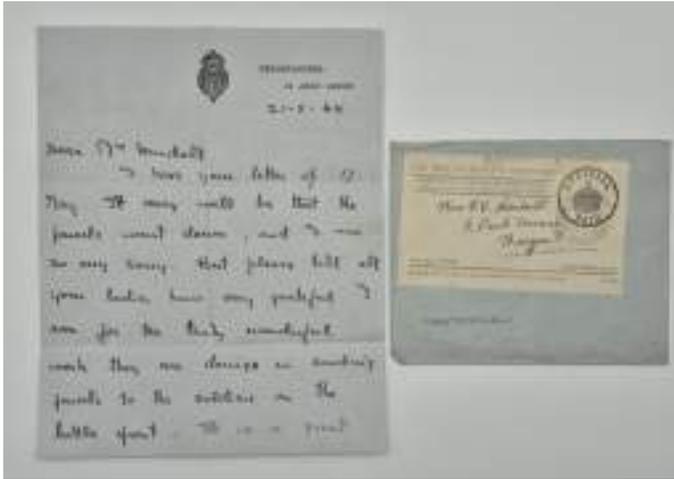
“This book damningly shows how far he [Hitler] has gone toward warping pliable young minds into the monstrous Nazi pattern”. Thus begins the synopsis for this political textbook on the subject of the indoctrination of German youth in schools, youth movements, and within the family setting during the 1930s. Published in the year in which Nazi power was nearing its zenith, the author here documents the alienation of children from their parents, the promotion of notions including racial superiority, and the developing of cult personality, among many other subjects.

Mann (1905-1969) was well placed to discuss these issues. Born in Germany and educated as part of a generation of German youth, her father was the author Thomas Mann, a fervent and outspoken critic of Hitler and facism. Erika later became a pupil of Max Reinhardt, and in 1933 she founded the political cabaret, 'Peppermill', which ran for over 1000 performances in six countries. That same year, the Mann family fled to Switzerland, and in 1935 Erika married W. H. Auden. In 1936 the couple emigrated to America, where Erika continued to give lectures against National Socialism. In 1945-6 she also became the only woman to report on the Nuremberg war crimes trials.

The introduction is here given by Thomas Mann, who writes of his daughter's work, who writes that it “enfolds the unlovely facts in a grace of style and a critical lucidity; and most consolingly opposes to the shocking and negative qualities of malice and falsity the positive and righteous force of a reason and human goodness”.

A very nice copy.

**“It is a great contribution to victory, made by the women of England”**



**23. MONTGOMERY, B[ernard] L[aw] & H[arold] R[upert] ALEXANDER**

**Two letters addressed to Mrs Frank Kendall**

**1944**

**£425**

An **original ALS letter from B L Montgomery** to a Mrs Kendall (16 x 20cm), written on 21 Army Group headed notepaper, dated 21-5-44, on both recto and verso, and signed; together with the original handwritten and stamped addressed envelope (13 x 10.5cm); the letter folded with creasing still evident; some creasing and brown spots to the envelope; an excellent survival;

[together with]

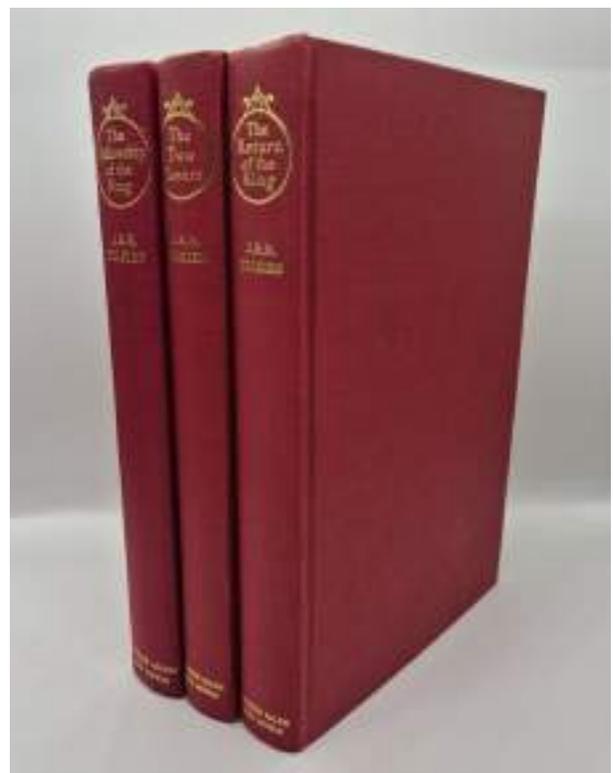
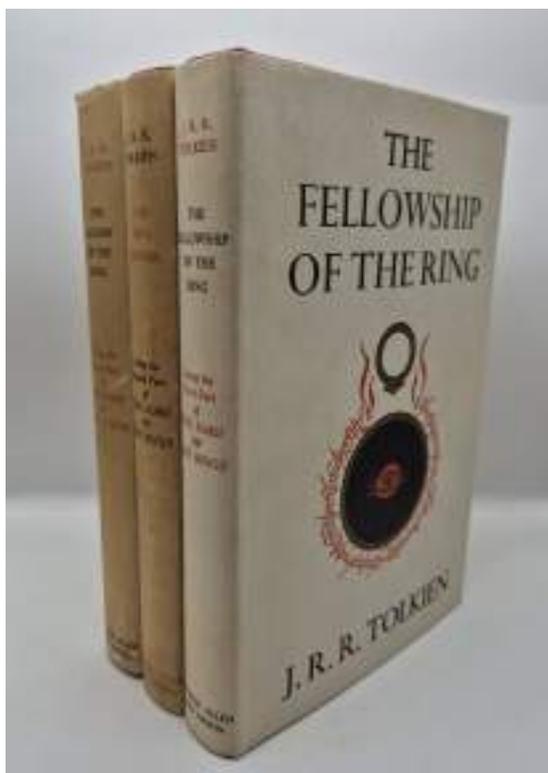
An **original TLS from H. R. Alexander** (11 x 17.5cm), typed on embossed army paper headed with 'Headquarters, Allied Armies in Italy', dated 16th December, 1944, on recto only, and signed 'Yours Sincerely H. R. Alexander'; together with the original typed and stamped official envelope; the letter a little creased but else near-fine; the envelope roughly opened with some tears and chips.

Two interesting letters written by the infamous Field Marshall Bernard Law Montgomery, First Viscount Montgomery of Alamein, and Field Marshal Harold Rupert Leofric George Alexander, 1st Earl Alexander of Tunis. The first, written on the 21st May 1944, precedes what was later revealed as Operation Copperhead

(itself part of Operation Bodyguard, the cover plan for the invasion of Normandy), by just a few days. Here, Montgomery addresses the loss of several parcels sent by Mrs Kendall to the troops, which “It may well be that the parcels went down”, he writes, “and I am so very sorry. But please tell all you ladies how very grateful I am for the truly wonderful work they are doing in sending parcels to the soldiers on the battle front. It is a great contribution to victory, made by the women of England”.

The second letter, Alexander, (who was at the time the Supreme Commander of the Allied Forces Headquarters, and responsible for all military operations in the Mediterranean), writes with similar thanks “I am writing to thank you very much for your letter and for the bundle of newspapers you have sent for the troops under my command. Reading material of any description is always appreciated by my soldiers”, he types.

**Two interesting letters acknowledging the contribution of women to the war effort**, written by two army commanders who had a somewhat turbulent relationship for the duration of the war.



## 24. TOLKIEN, J. R. R.

**The Lord of the Rings: The Fellowship of the Ring; The Two Towers; The Return of the King.**

**London: George Allen & Unwin Ltd., 1965**

**£2000**

8vo., 3 vols; red publisher's cloth, lettered and decorated in gilt to spines; upper edges stained red; all three volumes contained within the original clipped dustwrappers, printed in red, black and gold with the 'Eye of Sauron' device; pp. [vii], 8-423, [i]; [viii], 9-352; [vi], 11-416; each containing folding maps to the rear, printed in red and black; excellent, very good to near-fine copies all; a little light spotting to the fore-edge, occasionally extending to outer margins; faint offsetting to endpapers; slight rubbing to cloth at edges and light bumps to spine tips; a little dust soiling; small damp stain to lower board of Vol II, else exceptionally clean and fresh; the dustwrappers in far superior condition to those often found; very light creasing to spine tips; Vols II and III a little toned to the backstrips; a couple of nicks and short closed tears, mostly affecting Vol III and no more than 1cm in length at any point; a fabulous set.

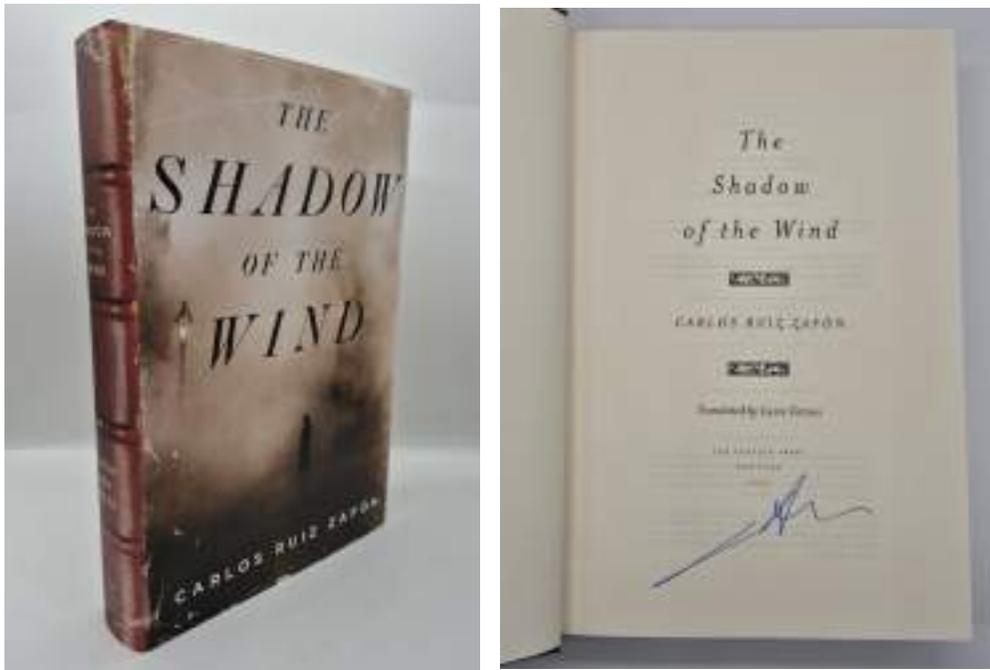
**First editions all, fourteenth, eleventh and eleventh impressions respectively.**

Following the success of 'The Hobbit' (1937), George Allen & Unwin encouraged Tolkien to produce a sequel. Work was slow, partly due to the fact that Tolkien was still teaching and marking exams at the University of Oxford, and the interruption of the Second World War. In fact, Tolkien abandoned writing entirely during the year of 1943 and only restarted in 1944, when he began to send a series of 'serials' back to his son Christopher as he was serving in South Africa with the Royal Air Force.

The resulting work was eventually published in 1954 in three volumes, and was to become Tolkien's masterpiece. Influenced by Norse sagas, Germanic legends, and his own personal experiences in philology and the study of Old English literature such as *Beowulf*, the plot follows hobbits Frodo, Sam, Merry, and Pippin as they battle to destroy the 'one ring' in the fires of Mount Doom, aided by the wizard Gandalf, the men Aragorn and Boromir, the elf Legolas and the dwarf Gimli (together, the Company of the Ring). It has since spawned a huge array of

adaptations including for radio, stage, film, and videogames, and now has a huge cult following. Indeed, Tolkien can be seen as single-handedly projecting the fantasy genre into a worldwide wide-ranging popularity which has had a profound impact on popular culture, persisting to this day.

A bright and unrestored set, increasingly **scarce thus**.



**25. ZAFON, Carlos Ruiz; Lucia GRAVES [Trans.]**

**The Shadow of the Wind**

**New York: The Penguin Press, 2004**

**£475**

Large 8vo., quarter maroon cloth over forest green boards, lettered in gilt to spine, and to upper board with author's initials; mock marbled endpapers; together in the unclipped pictorial dustwrapper (\$24.95 to front flap) designed by Darren Haggar; pp. [ix], 4-486, [iv]; the book essentially fine, just a touch bumped at spine tips; the wrapper fine.

First US edition, with full number line 1-10, this copy neatly **signed by the author** in blue ink to the title page.

*“I still remember the day my father took me to the Cemetery of Forgotten Books for the first time...”*

Thus begins the exquisite opening lines of Zafon’s masterpiece, *The Shadow of the Wind*, the first and most famous in Zafon’s ‘Cemetery of Forgotten Books’ canon. Inspired by such writers as Charles Dickens, Wilkie Collins, Leo Tolstoy and Miguel de Cervantes, the latter of whom it is said in Spain is Zafon’s only competitor in terms of literary impact, the US edition benefits from a particularly poetic translation by Lucia Graves (daughter of Robert Graves). The plot traces the life of Daniel Sempere Martin and his family of antiquarian booksellers as they encounter cemeteries of forgotten books, mysterious writers with scarred pasts, ghosts lurking in the shadows, unsolved mysteries involving fires and murder, and fated love. Championed by such writers as Stephen King, who wrote that it “is the real deal, a novel full of cheesy splendour and creaking trapdoors, a novel where even the subplots have subplots”, *Shadow* has since sold over 15 million copies worldwide.

When Zafon died at the age of just 55 in 2020, the world lost a profoundly unique writer, and one whose legacy and popularity follow him today. A truly stunning masterpiece of a novel, and this bookseller’s favourite novel.

*““I was raised among books, making invisible friends in pages that seemed cast from dust and whose smell I carry on my hands to this day...”*