1. **Edwards (M. Betham)** Snow - Flakes and the Stories they told the Children. Illustrated by H.K. Browne. *Sampson Low, Son & Co.*, [1862,] frontispiece, additional title-page, and 10 pages of text printed in colour (the last page with a light pencil scribble over image), pp. 46, [2], 8vo, original green cloth blocked overall in blind, a central frame and illustration on front board blocked in gilt, spine also blocked in gilt, gutta-percha partially perished with title-pages and first leaf of text consequently loose, ownership inscriptions on front flyleaf of T. Tindall Wildridge and ‘C.L. Dodgson’, with printed booklabel ‘This was the property of Lewis Carroll’ to front board, a bit rubbed, sound

The inscription ‘C.L. Dodgson’, although in purple ink (which Dodgson famously used), is clearly not by him, being written using a broad-nibbed pen and in handwriting completely alien to Dodgson’s personal style. It could be an early (and poor) forgery, or it could be a later addition meant to confirm a known (or believed) provenance.

The ‘Property label’ on the front board, according to Lovett, was ‘perhaps...provided for buyers who wished to identify their purchases’ at the Sotheby’s 1902 sale of books purportedly from Carroll’s library and seems not to go back any further than there. This particular title is not listed by Lovett in Lewis Carroll Among His Books, or in any of the sources reproduced in Stern’s Lewis Carroll, Bibliophile. However, in the absence of positive evidence there is no proof that the book did not belong to Dodgson. The next owner, Thomas Tindall Wildridge, was an antiquary who is recorded as having made a group of pen-and-ink drawings of Alice and other characters, reproduced c.1910 as halfpenny postcards titled ‘A Lewis Carroll Pageant’, so his interest in owning something from Dodgson’s library would be appropriate and he may have attended the early library sales. On the other hand, he may have been duped by an unscrupulous seller who had access to the ‘Property’ labels.

2. **Carroll (Lewis)** Alice’s Adventures in Wonderland. [together with:] Through the Looking-Glass, and what Alice found there. With forty-two [and fifty, respectively] Illustrations by John Tenniel. *[Printed by R. Clay and Son for] Macmillan and Co.*, 1866-72, FIRST EDITIONS, 2 vols., ownership inscription dated 1870 to half-title of first vol., bookplate, occasional soiling, occasional short tears, pp. [xii (including half-title and frontispiece)], 192; [xii (including half-title and frontispiece)], 224, 3, 8vo, original cloth gilt, gilt edges, both vols. rebacked preserving the original spines, the first vol. in a slip-in case, sound (Williams [Crutch] 46 and 84) £12,000

With the inverted S in the final line of the Contents in the first vol., which is thought to be a feature of the earliest state of the edition, and the incorrect reading ‘wade’ on p. 21 of the second vol., which certainly does indicate first issue. Strictly speaking, ‘Alice’s Adventures in Wonderland’ is the Second (First published) Edition, following the cancellation of the Clarendon Press printing at the behest of Tenniel, backed up by Dodgson. This edition was re-set by Clay, and although dated 1866 on the title was published for the Christmas market in 1865 - as evidenced here by the inscription on an original end-paper. Likewise, ‘Through the Looking-Glass’ appeared at the end of 1871.
3. **[Carroll (Lewis, i.e. Charles Lutwidge Dodgson)]** An Elementary Treatise on Determinants with their application to Simultaneous Linear Equations and Algebraical Geometry. *Macmillan, 1867, FIRST EDITION, title-page a trifle soiled, pp. viii, 143, 4to, original reddish dark brown cloth by Burn, black (or very dark green) endpapers (as opposed to white, as called for by Williams et al), the front fly-leaf adhering to the paste-down and with a couple of tears, a little worn, short tear at foot of spine, various corrections and additions to the text in an unidentified hand* (Collingwood pp.110, 432: Williams [et al] 57)

‘Determinants belong to higher mathematics, and are the sums of the products (of a particular kind) of a square block of quantities. Their condensation, or reduction to simpler forms, facilitates the solution of simultaneous linear equations, and other similar problems.’ (Williams, pp.39-40) In his Diaries on February 27th, 1865, Dodgson wrote that he had ‘discovered a process for evaluating arithmetical Determinants, by a sort of condensation, and proved it up to 4 [2] terms.’ His paper on the subject was read to the Royal Society on May 17th, and it appeared in the Proceedings, no.84, 1866. Dodgson continued to work on his paper with a view to publication. This involved a great deal of revision, re-writing, and expansion. He recorded in his Diary that this ‘little book ... has given me more trouble than anything I have ever written: it is such entirely new ground to explore.’ In a letter dated February 11th, 1867, he informed Macmillan, his publisher, that Elements of Determinants (the title was later changed) was near completion, and asked Macmillan’s advice about how many he should ask the University Press to print. In his reply of the following day, Macmillan suggested a printing of 750 copies, although the eventual number is not known. It appeared, bound in brown cloth, early in December 1867.

The book was well received, but there is no evidence that sales were heavy (see Morton Cohen and Amanda Gandolfo. Lewis Carroll and the House of Macmillan. C.U.P., 1987). Collingwood (The Lives and Letters of Lewis Carroll), with all the uncomprehending scepticism of the non-mathematician, says that the work ‘is largely original, and its arrangement and style are, perhaps, as attractive as the nature of the subject will allow.’ It is usually thought to be the book which features in the apocryphal story about Queen Victoria, who, having enjoyed Alice, asked to be sent Mr. Dodgson’s next book, and was sadly disappointed to receive An Elementary Treatise on Determinants.

The MS corrections are fairly substantive, but in a hand quite unlike Dodgson’s - except for 5 words in pencil (all the rest in ink) at the end of the first definition – ‘or an inversion, by Laplace’ - which does resemble Dodgson’s hand, albeit a little shaky.

4. **Carroll (Lewis)** Alice’s Adventures in Wonderland. With forty-two Illustrations by John Tenniel. *Macmillan, 1868, Eleventh Thousand*, frontispiece (with tissue guard) and illustrations on the letterpress, half-title present and with a gift inscription at head and a small area of surface abrasion, faint stain at foot of same carrying through to title-page, occasional light handling marks, newspaper clipping reprinting the Easter Greeting “To Every Child Who Loves ‘Alice”’ fixed with tape to verso of frontispiece, pp.[x], 192, 8vo, rebacked with the original backstrip cloth laid down on matching buckram, original sides with roundel to each board stamped in gilt within a triple fillet gilt border, the extremities rubbed and light wear at corners, some discolouration, the odd light mark and bubbling to cloth, a.e.g., black endpapers, good

£1,500
5. (Carroll.) ‘D.C.L.’ [i.e., Charles Lutwidge Dodgson] The New Belfry of Christ Church Oxford. A Monograph. Oxford: James Parker and Co., 1872, FIRST EDITION, FIRST ISSUE, woodcut square (or cube) on title-page, small tear in upper margin of B7 (but see below) neatly repaired, pp. 23, [1], 12mo, original printed wrappers, slightly chipped at extremities, very good (Williams, rev. Crutch 88) £800

‘A humorous skit on the bald wooden cube erected to contain the bells extruded from the Cathedral, and placed over the beautiful staircase leading to the hall, in the south-east corner of Tom Quad’ (Williams, rev. Crutch), and a perfect exhibition of Dodgson’s playful wit. The pamphlet is a 12mo, a single gathering, but the first 2 leaves are signed A, and p. [5] is signed B, hence B7 above.

Signature on the upper cover of M.E. Sadler dated May 31, 1886, and a note in his hand on the half-title ‘by the author of Alice in Wonderland.’ This is Sir Michael Ernest Sadler, who was appointed steward of Christ Church.

Presentation copy to a Christ Church friend

6. (Carroll.) [Dodgson (Charles Lutwidge)] The Vision of the Three T’s: A Threnody. By the Author of ‘The New Belfry’. Oxford: James Parker, 1873 [but 1874,] SECOND EDITION, title-page with vignette and border, one or two faint spots to page-borders, page-corners turned towards close of textblock, pp. 37, 16mo, original orange wrappers repeating title-page design to front, soiling largely to front, a couple of nicks and corners creased, short split at foot of upper joint and surface abrasion to paper affecting the word ‘New’, light vertical crease to textblock, fair (Williams, Madan, Green, & Crutch 94a) £800

Inscribed on the half-title in Dodgson’s characteristic purple ink: ‘R. Harington, from the Author’.

The recipient was Richard Harington, Christ Church contemporary and friend of the author: Harington would translate Dodgson’s untitled poem in the Daniel Press ‘Garland of Rachel’ (the translation appearing under the literal title of ‘Idem Latine Reddendum’); Dodgson photographed his younger half-sisters, Beatrice and Margaret, and was close to his stepmother following the death of his father (also Richard Harington, Principal of Brasenose College). An excellent association copy.

As with ‘The New Belfry’, Dodgson’s skit is aimed at architectural developments around Christ Church; the ‘T’s’ in question are the ‘Tea-chest’ (the new Tower), the ‘Trench’ (the passage to the Cathedral), and the ‘Tunnel’ (its entrance). Two ballads form part of the gentle but unrelenting sarcasm, one of these in Scots. His bibliographers note that the piece ‘may be called a parody of Walton’s Compleat Angler’ - and it is a very creative and playful one, which is likely to have been well-received by the interested party to whom it was presented.

A Latin Jabberwocky

7. [Carroll (Lewis)] Jabberwocky: Mors Iabrochii. [Oxford at the University Press:] [1881,] FIRST EDITION of this the first Latin translation, 2 leaves, 8vo, printed on rectos only, a trifle browned, minor fraying, Falconoer Madan’s copy with his bibliographical note on the verso of the English version, loose (Williams, Madan & Green 141) £1,200

Not located by COPAC. OCLC locates only 5 copies institutionally worldwide. A Latin translation of the famous poem entitled “Mors Iabrochii,” in fourteen elegiac stanzas with the printed initials ‘A. A. V.’ (Augustus Arthur Vansittart) at the foot of the translation. Vansittart (d.1882), a Fellow of Trinity College, Cambridge, first made the translation in March 1872. In keeping with its English counterpart, the poem is in seven verses (28 lines); the English version is followed by 3 numbered footnotes, the Latin by four. Vansittart’s translation was subsequently reprinted in Collingwood’s ‘Life and Letters of Lewis Carroll’, and also appeared in the ‘Parrish Catalogue’.
The present work is in fact a reissue of an extremely scarce pamphlet that contains the poem and its translation headed “Trinity College Lecture Room - March 1872” and issued that same year. Dodgson may have been referring to these when he wrote in his Diaries on 3rd April 1876, “Sent Snark ... to Vansittart (in return for his Latin version of Jabberwock).” This not signed by Madan, but the notes are in identical form to those on Doublets (q.v.)

**Curiosa and Curiosa and Curiosa**

8. (Carroll.) DODGSON (Charles L.) Curiosa Mathematica. Part I, A New Theory of Parallels. [Printed by Horace Hart, Oxford, for] Macmillan, 1888, FIRST EDITION, half-title present, integral frontispiece diagram, numerous diagrams on letterpress, end-leaves a little foxed, pp. xxiii, 63, [1, ads], 8vo, original light brown cloth, lettered in black and with a diagram on the upper cover, a little uneven fading, good [together with:] Curiosa Mathematica. Part II, Pillow-Problems Thought Out During Sleepless Nights. Second edition. [Printed by Horace Hart, Oxford, for] Macmillan, 1893, pp. [xix], 109, [1, ads], 8vo, original light brown cloth, lettered in black on the upper cover and with a diagram, upper outer corners faded and a little affected by damp. [and:] ... A New Theory of Parallels. Fourth edition. [Printed by Horace Hart, Oxford, for] Macmillan, 1895, pp. xxxi, 75, [1, ads], original cream cloth, lettered in black and with a diagram on the upper cover, lettering on spine a trifle rubbed (Williams, Madan and Green 210, 247 (same year as the first edition) and 210c)

Both volumes are scarce but Part II is particularly rare. This is because on publication of the second edition in August 1893 Dodgson asked Macmillan to stop supplying copies of the first edition, to recall those already in the hands of agents, and to replace them with copies of the new edition, as 'the improvements in the 2nd edition are so important, that any purchaser of the book might reasonably consider he had been very hardly dealt with, if, with the new edition on the point of appearing, he was allowed to buy a copy of the inferior edition'. The great majority of the seventy-two problems were mentally worked out by Dodgson in the night, and not committed to paper until morning. He had the ability to visualize clearly complex diagrams and mathematical problems. His method, as he explains in the 'Introduction', was usually to write down the answer first, then the question and its solution! His purpose for publishing the work was to encourage others to use studied mental occupation as a means of banishing troublesome thoughts. Part I is a scientific attempt to improve Euclid's 12th Axiom. The large collection of mathematical papers left by Dodgson give an indication of the vast amount of time he spent on this project. Amidst the mathematical investigations (p.61) is a piece of verse beginning 'I have wandered' which had not before been printed.

**With a letter from Alice**

9. Carroll (Lewis) Sylvie and Bruno. With Forty-Six Illustrations by Harry Furniss. Macmillan, 1889, FIRST EDITION, wood-engraved frontispiece (tissue-guard present) and further illustrations, some full-page, pp. xxiii, 400, [3, ads], 8vo, original red cloth, backstrip gilt lettered and gently faded with lean to spine, boards with gilt triple fillet border and central pictorial roundel, some light overall soiling with a few water spots to upper board, a.e.g., black endpapers with faint spotting to recto of rear free endpaper offset to facing blank, very good (Williams, Madan, Green 217 & 250)

Tipped-in to the verso of the frontispiece is an ALS from Alice Hargreaves (née Liddell), the inspiration for the author's most famous work - written from The Breaches at Westerham in the final year of her life, she invites a Mr Lawrence and his wife to review her holdings in a manner that is at once warm and perfunctory.
With the advertisement leaf

10. **Carroll (Lewis, i.e. Charles Lutwidge Dodgson)** Sylvie and Bruno Concluded. With Forty-Six Illustrations by Harry Furniss. *Macmillan, 1893, FIRST EDITION; first issue, tissue-guarded frontispiece, advertisement leaf (Williams 219) loosely inserted, pp.xxxi, 423, [6], 8vo, original red cloth with gilt triple fillet border and illustrations stamped in gilt to both boards, a.e.g., black endpapers with crease to bottom corner of flyleaf, dustjacket with publisher’s repricing sticker to slightly darkened backstrip panel, a little splitting to folds and light chipping to corners, small trace of newspaper-clipping sometime adhered to front flap, bottom corners slightly bumped, very good (Williams 216: Parrish Catalogue 51) £425

The presence of the dustwrapper is uncommon. Similarly Carroll’s advertisement (Williams 219), issued with this edition, is generally discarded. It reflects his admirable, nearly obsessive, concern with the production qualities of his books: ‘I am deeply annoyed to find that the last issue of “Through the Looking-Glass,” ... has been put on sale without its being noticed that most of the pictures have failed so much in the printing as to make the book not worth buying.’ He asked that copies be returned to the publisher in return for copies of the next issue. Those returned he proposed giving to ‘Mechanics’ Institutes, Village Reading-Rooms, and similar institutions, where the means for purchasing such books are scanty’. Subsequent issues of Sylvie and Bruno Concluded had white endpapers.

A presentation copy, inscribed by the author ‘For Nina’

11. **Carroll (Lewis)** The Nursery “Alice”. Containing twenty coloured enlargements from Tenniel’s illustrations to “Alice’s Adventures in Wonderland”, with text adapted to Nursery Readers. The cover designed and coloured by E. Gertrude Thomson. *Macmillan, 1890, PRESENTATION COPY, SECOND (FIRST PUBLISHED) EDITION, first issue, 20 colour illustrations, a little light finger-soiling in places, pp. [xii], 56, [8], 4to, original cloth-backed pictorial glazed paper boards, a touch of professional repair to backstrip, light scratching and soiling overall, corners worn, good* (Williams et al.[Crutch] 216)

£10,000
The author has inscribed (in characteristic purple ink) to the half-title, ‘For Nina, from the Author. Mar. 25, 1890’.
As with the original ‘Alice in Wonderland’, the first set of sheets Macmillan printed of this adapted edition for children were rejected, and a number of them later found their way to America with a new title page. After an adjustment of the colouring and a second print run, which Carroll approved (calling the sheets “a great success”), it was published around Easter 1890, with 100 presentation copies - of which this is one - being inscribed on March 25th.

12. **Carroll (Lewis [i.e. C. L. Dodgson])** A Fascinating Mental Recreation for the Young. Symbolic Logic.  [*Macmillan, November 1895*, FIRST EDITION, pp. 4, [3, ads], Christamas corrected to January in the author’s hand, stitched as issued, 8vo, (Williams, Madan, Green and Crutch 270, 271 and 267)]

£200

‘An advertisement, pure and simple, or Prospectus, to promote the sale of “Symbolic Logic, Part I shortly to be published.” Dodgson claims a high place for Symbolic Logic as a recreation; it is a cricket-ground compared to the treadmill of ordinary Formal Logic’ (Williams et al.) (It could be said that, for some, a cricket-ground holds out a prospect as gruesome as a treadmill.)

13. **(Carroll.) (Bookseller’s catalogue.)** CATALOGUE OF A PORTION OF THE UNIQUE COLLECTION FORMED BY THE LATE "LEWIS CARROLL" (The Rev. C. Lutwidge Dodgson, M.A., Student of Christ Church, Oxford), Consisting of Original Drawings, Proofs, Designs, and other material for his inimitable works [etc.]

*Oxford: The Art and Antique Agency, 1898, SOLE EDITION,* some faint spotting at head of opening pages and to borders throughout, pp. 18 (inc. covers), crown 8vo, original self wrappers, the staples removed (traces of rusting) and replaced with white thread with a little tissue repair over holes, wood-engraved vignette at head of front, the front browned and some spotting to borders of both covers, a little nicked at foot of spine with attendant crease to rear cover, good £1750

A scarce catalogue - the sole entry on WorldCat at Harvard.
One of three Oxford dealers (Parker and Blackwell were the others) to issue catalogues ensuing from the Brooks sale of his Furniture, Personal Effects, and Library that year - the catalogue lists 429 books, then 65 further items which include books and related material (including photographs and artwork) as well as various pieces of Fancy Dress for use ‘by Lewis Carroll’s Child Friends’.

**Association copy**

14. **(Carroll.) COLLINGWOOD (Stuart Dodgson) The Life and Letters of Lewis Carroll. (Rev. C.L. Dodgson).** *T. Fisher Unwin, 1898, FIRST EDITION, numerous full-page photographic illustrations and facsimiles of letters and documents, half-title and final page of advertisements, a little foxing at either end, and the endleaves browned, pp. xx, 448, [xii, ads], cr. 8vo, original light green bevel-edged cloth, front cover lettered and decorated in gilt, spine gilt lettered, patterned endpapers, t.e.g., others roughtrimmed, spine faded, minor wear to extremities, inner hinges strained, good, a Dodgson family association copy (see below) (Williams, Madan, Green & Crutch 501)** £600
‘Mr. Dodgson’s ten surviving brothers and sisters did well when they invited their nephew, Mr. S.D. Collingwood, to take up the biography of “Lewis Carroll.” The present volume is a very readable and satisfactory Life, by one who had both an intimate acquaintance with the subject and access to his Diary and correspondence ... The book was issued in Dec 1898’ (Crutch 501). Modern assessments of the book’s merits are not quite so charitable, but the book does have undeniable importance in the creation of the Lewis Carroll myth. Pasted onto the verso of the half-title is a slip of paper inscribed ‘Revd. W. Hooper with E.L. Dodgson’s sincere regards Decbr. 1898.’ The writer of this is Elizabeth Dodgson, one of Charles Lutwidge’s sister. And tipped onto the front free endpaper is a 2-page poem, apparently unpublished, addressed to ‘LW’, apparently one of Carroll’s former ‘child friends’, by Stuart Dodgson Collingwood (signed SDC), presenting the book to her, in France. Includes the lines ‘He took the children by the hand / and led them into Wonderland.’

In the dustjacket

15. **(Rackham.) CARROLL (Lewis)** Alice’s Adventures in Wonderland. Illustrated by Arthur Rackham. With a Proem by Austin Dobson. *William Heinemann, [1907,] FIRST RACKHAM EDITION, 13 colour plates including frontispiece all with captioned tissue guards, further drawings to text, a few pages with some very light spotting to borders but the plates and text in very clean state, pp. xi, 162, [2], 8vo, original green cloth with Rackham design stamped in gilt to upper board, backstrip and boards otherwise with lettering and decoration in dark green, some small patches of dryness and discolouration to cloth with a couple of light marks and a few tiny holes to upper joint, top edge green with all edges spotted, Rackham design in green repeated to front and rear endpapers with very faint spotting to free endpapers, dustjacket repeating frontispiece illustration with some loss, heaviest at foot of rear panel but with nicks and chips elsewhere, a few closed tears, some creasing, with overall soiling and rubbing including a dark streak across the front panel, good*(Riall p. 77)*

£3,000

The dustjacket is uncommon and original to this copy which, though it is far from being without flaw, remains an attractive, unrestored example.
16. **(Aragon.) CARROLL (Lewis.)** La Chasse au Snark [The Hunting of the Snark.] Une Agonie en Huit Crises. Traduit pour la première fois en français par Aragon. Chapelle-Réanville: Hours Press, 1929, **FIRST FRENCH EDITION, ONE OF 350 NUMBERED COPIES** (from an edition of 360 copies) signed by the translator, this copy out of series, introductory material printed in red, pp. [vi], 29, 4to, original red boards printed in black, one or two very light handling marks and a little surface bubbling at head of lower board, protective tissue wrapper, very good (Cunard, ‘These Were the Hours’, pp. 40-50).

£1,500

A clean, solid copy of this attractively printed book from Nancy Cunard’s Hours Press - a Surrealist take on a poem ripe for that milieu. Aragon’s input extended to the cover design and some assistance with the labour of printing.

**Presentation copy to ‘Alice in Wonderland’**

17. **Hadfield (Robert A.)** Faraday and His Metallurgical Researches with special reference to their bearing on the development of alloy steels. Chapman and Hall, 1931, **FIRST EDITION, PRESENTATION COPY**, with a portrait frontispiece and 58 photographic plates, 12 figures in the text, and 28 tables, pp. [xx], 329, 8vo, original light blue cloth, single gilt fillet on sides, spine lettered in gilt, dust jacket, dust jacket a little tatty, but the book very good

£500

Inscribed on the fly-leaf ‘To Mrs. Hargreaves, “Alice in Wonderland”, with the author’s profound respect and admiration. February 19th 1934.’ Accompanying the book is a typed letter signed by Hadfield to Mrs. Hargreaves, presenting her with the book, and one of the miniature knives (no longer present) manufactured from Faraday’s steel, explaining that he ‘thought so famous a character as “Alice in Wonderland” ought to have one.’ He also refers to a picture (painting) of Christ Church Cathedral which she had sent him several years ago.

This establishes a connection between them, though how great was “Alice’s” interest in steel we do not know, and her name (added in MS) sits oddly among the dignitaries and scientists whose names appear in the grandiose folio printed list of recipients, also loosely inserted. Hadfield also refers familiarly to Caryl (one of Mrs. Hargreaves’ sons), who indeed was going to give the miniature knife to his mother.

When Oxford hosted the famous evolution debate involving TH Huxley and Bishop Wilberforce in 1860, following the publication of Darwin’s On the Origin of Species, many prominent names, including the scientist Michael Faraday, descended on the town, and Dodgson invited them all to have their portrait taken.
18. **Carroll (Lewis [i.e. C. L. Dodgson])** Alice’s Adventures in Wonderland. Forty-Two Illustrations by John Tenniel [Ninety-Eighth thousand.] *Macmillan, 1932, Tenniel drawings throughout*, pp. xii, 195, crown 8vo, original red cloth, Alice and Cheshire Cat medallions stamped in gilt to upper and lower boards respectively, triple fillet gilt border to both boards, backstrip lettered in gilt, a.e.g., dustjacket in excellent shape with a small amount of browning, very good

Published in the centenary year of Dodgson’s birth, this copy is distinguished by the presence of the attractive pictorial dustjacket with the tea-party illustration from p. 97 printed in blue to front - which has also served to preserve the book superbly.

£500

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19. **Carroll (Lewis)** The Hunting of the Snark. Rendered into Latin Verse by Percival Robert Brinton, Rector of Hambleden, Bucks. *Macmillan, 1934, FIRST LATIN EDITION*, the odd tiny spot to border, printed in parallel text, pp. v, 57, crown 8vo, original red wrappers printed in gilt to front, a touch of fading to borders and backstrip, the latter chipped at ends, good


Prior to his translation work, Brinton had been a first-class cricketer, a batsman, with Worcestershire - though his batting average neither exceeded his career total runs nor his innings played, all equalling one.

£400

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20. **(Carroll.) Watson (H.D.)** The Hunting of The Snark, by Lewis Carroll. Translated into Latin Elegiacs, with Translator’s note Appended on the Inner Meaning of The Poem, and Other Things [i.e., original work by the translator]. With a Foreword by Professor Gilbert Murray. *Oxford: Printed at the Shakespeare Head Press for Basil Blackwell, 1936, FIRST EDITION THUS*, printed in parallel text, pp. xv, 115, crown 8vo, original blue cloth, lettered in gilt to upper board and backstrip, some soiling to cloth and backstrip a little faded, good

Inscribed on the flyleaf: ‘To L.B.G., With the compliments & regards of the Author. Jan 1936’; the Translator has only partially got above his station here, given that the volume includes an equal weight of his own original work (with a parallel version in Latin in each case) in two sections following his Latinisation of Carroll’s verse: the second of these, ‘Domestic’ is rather negligible, but the first tackles weightier themes - principally involving the work of Save the Children, and the League of Nations. Gilbert Murray’s Foreword reveals the author to be the Chairman of the former organisation, and his introductory note returns us through skilful digression to Carroll’s text - identifying political import, where ‘the Franco-British proposals for the surrender of the League of Nations to Italy’ (i.e., over the latter’s invasion of Abyssinia) provides the reflection that ‘[a]t various crises of history Snarks which looked genuine and solid have proved to be Boojums’. The first Latin translation of Carroll’s poem was published two years earlier, a version in Virgilian hexameter by Percival Robert Brinton - this, then, as the Translator’s Preface clarifies is the first in ‘Ovidian - or rather Tibullan - elegiacs’; a nice technical distinction, rendering the ‘two versions [...] really quite independent of each other’. Both are scarce.

£350
The first black Alice

21. **CARROLL (Lewis)** Elisi Katika Nchi Ya Ajabu. Imetafsiriwa na E. V. St. Lo Conan-Davies. [Alice in Wonderland in Swahili] [Printed by Billing and Sons Ltd for] The Sheldon Press, 1940, FIRST EDITION OF THIS TRANSLATION, with a frontispiece, illustrations in the text after Tenniel (perhaps by the translator), pp. [x], 11-111, [1], 8vo, original red cloth, lettered in black on the upper cover, single black line border, rather faded, not quite uniformly, tidy (?juvenile) ownership inscription on fly-leaf of K. Jones, Nairobi, 20 Nov. [19]45, loosely inserted are 2 typed letters from the Manchester Guardian to K. Jones, now of Tynemouth, concerning the volume £2,200

The rare first edition of the first complete translation of Alice into an African language (if we except Afrikaans, 1934), and certainly the first to depict the heroine and all the non-royal characters as Africans, in African costume. Chapter I on its own had appeared in a translation by J.W. Murison in 1911, printed at Zanzibar, with other texts (NYU only in WorldCat). BL only in COPAC (though the WorldCat entry says the printing date is 1965), WorldCat adding only the Harry Ransom Research Center: Lindseth, Alice in a World of Wonderlands, adds his own copy to the tally. The book was reprinted several times in the 1950s and 60s by the Sheldon Press, an imprint of the SPCK. The translator, Ermyntrude Virginia St Lo Malet Conan-Davies was a nursing missionary.

The most extensive discussion of the translation is Hadjivayanis, Ida (2011) Norms of Swahili Translations in Tanzania: An Analysis of Selected Translated Prose. PhD Thesis, SOAS (Hadjivayanis herself having undertaken a new translation into Swahili), from which we quote: [the] translation portrays a socio-political and cultural environment that is completely Swahilized. The book cover contains an image of a little African girl with short kinky hair that is braided, a piece of cloth is tied on her chest, she is barefoot and stands gazing at an immense tree [actually this is the image of Alice and the Chesire cat, which does appear in this edition, and as the cover illustration in the paperback reprints]. The book opens with a poem addressed to African children which informs them that a long time ago, a certain ‘mzungu’, white man, who loved children had narrated a tale based on sweet dreams. She advances: ‘ninapenda watoto waafrika pia…’ I too love African children, therefore she wishes to tell them the story of Alice in Wonderland.

The translation of Alice into other languages throws up a whole host of questions, linguistic, cultural, and political. The popularity of this translation suggests that it rises above the problems of colonialism.

The typed letters from the Manchester Guardian do not amount to very much - acknowledging the loan of the book which was the subject of a note in the “Miscellany” section of the newspaper in 1950, and a follow-up letter conveying the interest of a New York reader. But, this reader must surely have been Warren Weaver, who wrote in ‘Alice in many tongues’ (1963): ‘the first information I had of a Swahili edition came from a news item in the Manchester Guardian …’ Weaver corresponded with the translator in the 1960s.

See Alice in a World of Wonderlands for an essay on this translation by Ida Hadjivayanis, and vol. iii p. 935.
22. **Carroll (Lewis, i.e. C.L. Dodgson)** *Alice’s Adventures in Wonderland* [Circular Jigsaw Puzzle.] *Waddington’s*, circa 1940, colour illustration by Frank Simpson (‘with apologies to John Tenniel’), ‘over 500 pieces’, 20 inch diameter, the jigsaw completed and all pieces present, held against a card backing, minimal rubbing to pieces, original pictorial box a little rubbed and knocked with manufacturer’s tape at sides and some splitting, very good

A well-designed, and doubtless challenging, character wheel, showing the best-loved inhabitants of said region.

£150

23. **Carroll (Lewis)** *Snarkjakten. I Översättning av Lars Forssell och Åke Runnquist. Illusterad av Tove Jansson.* *Stockholm: Albert Bonniers, 1959, FIRST SWEDISH EDITION,* frontispiece and 8 full-page illustrations by Tove Jansson as well as numerous tail-piece decorations, pp. 52, crown 8vo, original wrappers with Jansson illustrations to both covers (that to front colour-printed), a hint of creasing to bottom corners and lightest of handling, untrimmed and partially uncut, near fine

A wonderful edition of Carroll’s poem, with Jansson’s illustrations - full of her characteristically sombre and quizzical expressions - capturing its mood perfectly. A sparkling copy, and scarce thus - the illustrations were used for an English language version by the Tate Gallery in 2012, but this is their original publication.

£600

24. **(Whittington Press.) CARROLL (Lewis)** *The Hunting of the Snark.* *Andoversford. 1975, 54/720 COPIES (from an edition of 750 copies) printed on St. Cuthbert mouldmade paper and signed by the artist, 15 full-page line-drawings by Harold Jones, the title printed in gold, pp. [xii], 48, imperial 8vo, original black buckram, backstrip and upper board gilt lettered, the latter within a gilt typographic border, t.e.g., others untrimmed, marbled endpapers, board slipcase, fine* *(Butcher 10)*

£275

Inscribed by the illustrator on the verso of the flyleaf: ‘To Denis Collins, All best wishes, Harold Jones’. The recipient was a well-known collector of illustrated books - his ownership stamp is on the recto of the rear free endpaper.
25. **Carroll (Lewis [i.e. C. L. Dodgson])** The Hunting of the Snark. An Agony in Eight Fits. Kettering: J.L. Carr, n.d., 5 illustrations to text, printed on blue paper, pp. [16], 12mo, original stapled wrappers, with illustrations printed in purple, those to front and inside cover uncredited, that to rear by A.B. Frost, fine £15

A pocket book in a series of such published by novelist J.L. Carr - some of the illustration may also be by him. Carr ran the Quince Tree Press from his home in Kettering.

26. **(Incline Press.) OXFORD GUILD OF PRINTERS** Presents “John Tenniel's Illustrations to Alice, his sources & background”. An Illustrated Talk by Dr Leo John De Freitas. Committee Room, Exeter Hall, Kidlington on Monday 4th September, 2000 at Seven thirty for Eight pm. [Oldham,] [2000.] single sheet with Tenniel illustrations at head and foot both hand-coloured with red, pp. [1], 37 x 13 cm approx, untrimmed, slightly creased at corners, very good £20

27. **(Artists' Choice Editions.) CARROLL (Lewis)** Hunting of the Snark. An Agony in Eight Fits. Illustrated by John Vernon Lord with a Foreword & Afterword by the Artist. Church Hanborough, 2006, ONE OF 220 COPIES (this copy out of series) signed by the illustrator, printed on Zerkall paper, illustrated frontispiece and illustrations throughout, pp. 69, folio, original blue illustrated boards, backstrip lettered in black, illustrated endpapers, new £68

28. **(Artists' Choice Editions.) (Carroll.) GOODACRE (Selwyn)** The Illustrated Editions of The Hunting of the Snark. An Illustrated Exploration and Check List. 2006, 217/220 COPIES signed by the author, printed on Mohawk Tomahawk paper, text printed in black and red, colour and monochrome illustrations throughout, pp. 48, folio, original green cloth, illustrated dustjacket, fine £56

Illustrations from throughout the publishing history of Carroll’s delightful nonsense poem.
29. **(Artists’ Choice Editions.) CARROLL (Lewis)** Hunting of the Snark. An Agony in Eight Fits. Illustrated by John Vernon Lord with a Foreword & Afterword by the Artist. *Church Hanborough, 2006, 56/184 COPIES (from an edition of 220 copies, this out of series) signed by the illustrator, printed on Zerkall paper, illustrated frontispiece and illustrations throughout, pp. 69, folio, original blue illustrated boards, backstrip lettered in black, illustrated endpapers, fine.**

[With:] **(Artists’ Choice Editions.) (Carroll.) GOODACRE (Selwyn) The Illustrated Editions of The Hunting of the Snark. An Illustrated Exploration and Check List. Church Hanborough, 2006, ONE OF 220 COPIES (this out of series) signed by the author, printed on Mohawk Tomahawk paper, text printed in black and red, colour and monochrome illustrations throughout, pp. 48, folio, original patterned grey cloth, dustjacket with tiny drink-splash to backstrip panel, near fine.** Together in board slipcase repeating illustrations from both volumes

£180

The number of copies issued together as sets is not stated, but the limitation will have been a small one - in the publisher’s words, ‘not many’.

30. **(Artist’s Choice Editions.) (CARROLL.)** Illustrating Alice. An international selection of illustrated editions of Alice’s Adventures in Wonderland and Through the Looking Glass. *Church Hanborough, 2013, FIRST EDITION, ONE OF 500 COPIES, this copy out of series, headings, titles, and some text printed in blue, green, red, or yellow, colour illustrations on nearly every page, pp. 201, [7], folio, original red cloth, backstrip gilt-lettered, dustjacket, new.**

£86
31. **(Artists’ Choice Editions.)** CARROLL (Lewis) Russian Alices. Illustrated Editions of Alice in Wonderland from the USSR and the Post-Soviet Era. With contributions by Tatiana Ianovskaia, Olia Harris, and Ella Parry-Davies. 2016, *FIRST EDITION*, 87/160 COPIES (from an edition of 208 copies), colour-printed illustrations throughout with many full-page or double-spread, pp. 171, 4to, original illustrated boards backed with red cloth, the backstrip lettered in white, illustrated endpapers, new £96

A marvellous compilation, which prints the full text alongside the various illustrations - the overall effect, suitably, one of dizzying creativity. With the large, poster-format prospectus laid in.