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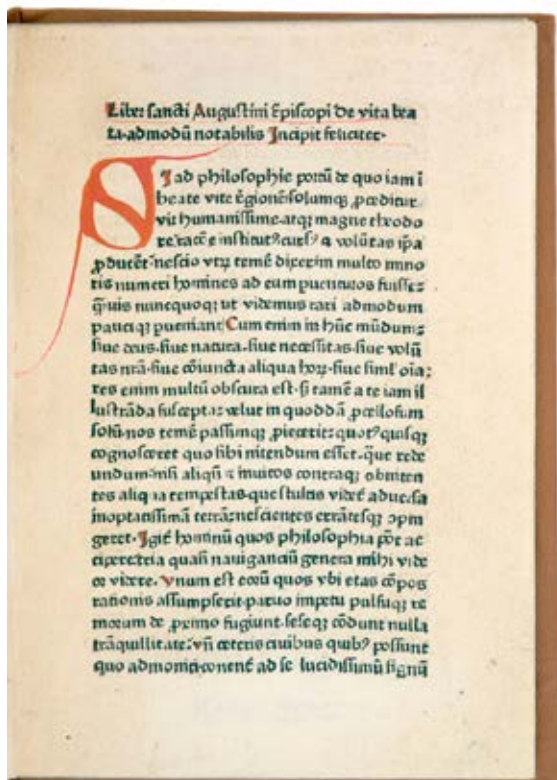
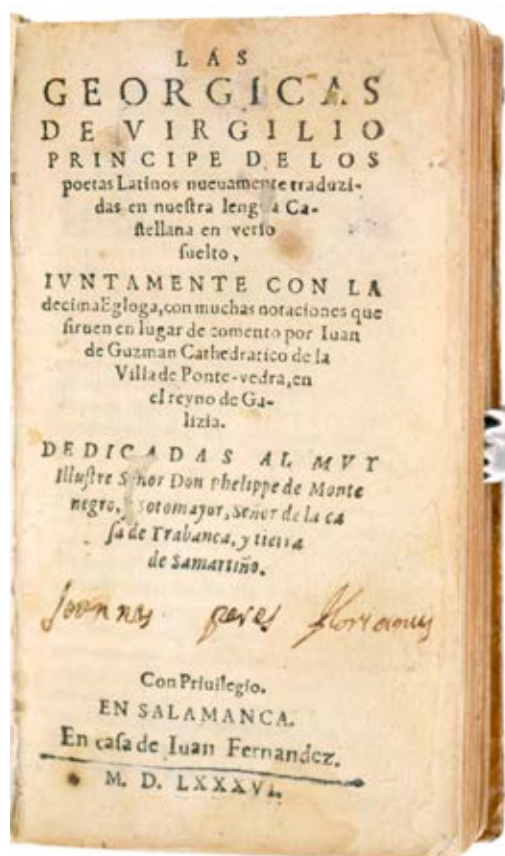
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1.

## 'CON MUCHAS NOTACIONES'

(Americana.) VIRGIL. Las Georgicas de Virgilio, principe de los poetas Latinos nueuamente traduzidas en nuestra lengua Castellana en verso suelto, iuntamente con la decima Egloga, con muchas notaciones que siruen en lugar de comento por Iuan de Guzman. *Salamanca: Iuan Fernandez, 1586, FIRST EDITION OF THIS TRANSLATION, a couple of small holes in the title-page, and one in the succeeding leaf, repaired with the loss of a few letters, title a little short at fore-edge, contemporary ownership inscription on title, partly corroded, minor damp-staining, ff. [xxiv], 150, 12mo, recased in old vellum, spine consolidated (Kallendorf SG1586.1 (but not in the Junius Spencer Morgan Collection); USTC 342446 (calling for only 130 fols., but signatures correct))*

£18,000

The first complete translation of the Georgics into Spanish. This in itself is a milestone, but the present petite volume packs an even bigger punch in the 'notaciones', whose importance as Americana it seems has only fairly recently been understood and appreciated. For in the notes, which occupy half the book, Guzman draws upon his (supposed) experiences in the New World. If he did not actually sojourn there, he does introduce 'Americanisms', e.g. 'canoa ... el barco de un palo', which, he tells us, comes from Santo Domingo. He introduces other 'vocables peregrinos', such as 'guayauas', which taste like quince, and describes how these 'vocables' enrich the Spanish language (a language Guzman sees as becoming universal). See Carmela V. Mattza, *Las Américas en las Geórgicas de Juan de Guzmán*, *Calíope*, Vol. 20, No. 1 (2015), pp. 29-50; and Margherita Morreale, *El nuevo mundo en las "notaciones" de Juan de Guzmán a su versión de las Geórgicas*, *Bulletin hispanique*, 2002 104-2, pp. 577-626, listing all the 'americanisms' and topics bearing on the New World.

Rarity: USTC records 11 copies, 6 of which are in BNE, and only 3 of which are extra-Iberian: BL, Houghton, Berkeley; WorldCat adds Yale. Not in RBH.

2.

Augustine, of Hippo, Saint. *De vita beata*. [and other texts]. [Cologne: Ulrich Zell, c. 1470], EDITIO PRINCEPS, gothic type, initials supplied in red (one corrected in black), rubricated throughout, a few marks by a contemporary reader including the correction of one word, a few smudges of red ink, notably on [b8], both sides, that on the recto a fingerprint?, text on [b5r] slightly out of kilter, last page very slightly soiled, gatherings [a] and [c] guarded, 24 leaves [a-c8], 8vo, 19th- or early 20th-century light brown hard-grained cloth, old blue edges (ISTC ia01353000)

£8,500

'The first four works written by St. Augustine after his conversion to Christianity are dialogues that have influenced prominent thinkers from Boethius to Bernard Lonergan. Usually called the Cassiciacum dialogues, these four works are a "literary triumph", combining Ciceronian and neo-Platonic philosophy, Roman comedy and Vergilian poetry, and early Christian theology. They are also, arguably, Augustine's most charming works, exhibiting his whimsical levity and ironic wryness. In this second, brief dialogue



[De vita beata], Augustine and his mother, brother, son, and friends celebrate his thirty-second birthday by having a "feast of words" on the nature of happiness that includes a bittersweet metaphorical birthday cake. Using a process of reasoning that is philosophical as well as theological, Augustine and the group conclude that the truly happy life consists of "having God" through faith, hope, and charity' (blurb to Michael P. Foley's forthcoming Yale translation, vol. 2).

As issued with 2 other texts: Augustinus [pseudo-; Caesarius Arelatensis]: De honestate mulierum. [Also known as De fuga mulierum, sermon 41]; and [Bernardus Claravallensis [pseudo-; Bernardus Silvestris(?)]]: De forma vitae honestae. [Also known as Speculum de honestate vitae.]

3.

**Austen (Jane)** [The Novels.] *Richard Bentley, 1856, 5 vols., steel engraved frontispieces, all but one dated 1833 (the exception not dated) and additional title-pages, with half-titles, the plates in Pride and Prejudice, and Emma, slightly foxed, 8vo, contemporary polished calf by Riviere, double gilt fillets on sides with star ornaments at corners, spines richly gilt in compartments, contrasting lettering pieces (volumes not numbered), marbled edges, striking marbled endpapers, last compartment of 4 vols. a little darkened (but gilt intact), traces of humidity on boards near foot of spine, minor rubbing in places, engraved armorial bookplate in each vol. with a ducal crown, and monogram EN (Gilson pp. 229-30, and see Gilson D6)* £4,500

An early and attractive set of the collected novels. There was no English re-issue of Austen's novels after 1818 until Bentley decided to include them in the first series of his Standard Novels (buying the copyright from Henry and Cassandra Austen, or, in the case of 'Pride and Prejudice,' from the publisher T. Egerton). They were not at first therefore a collected edition as such, but they soon became so, issued at regular intervals till 1866, when finally the date was changed on the engravings.

'While the majority of the binding of Riviere, like that of most binders of this period, is deficient in originality, it is in all other respects—in the quality of the materials, the forwarding, and in the delicacy of the tooling—deserving of much commendation [especially] considering that he was apparently entirely self-taught, his bindings are wonderful specimens of skill and perseverance' (W. Y. Fletcher, revised by Mirjam M. Foot, in ODNB).

4.

**[Barlow (William)]** *Magneticall Aduertisements: or divers pertinent obseruations, and approued experiments concerning the nature and properties of the Load-stone ... most needfull for practise, of traouelling, or framing of Instruments fit for Trauellers both by Sea and Land. Edward Griffin for Timothy Barlow, 1616, FIRST EDITION, printer's woodcut device on title (McKerrow 380), woodcut diagrams and illustrations in the text, 2 full-page, title soiled and with a very small hole and a small fragment missing from the top outer corner, pen trials and small ink stain, early repair in the margin of B3 and D2, occasional damp-staining and soiling, pp.*





# MAGNETICALL

Aduertisements: 193

OR

## DIVERS PERTINENT

obseruations, and approued experiments concerning the nature and properties of the Load-stone:

Very pleasant for knowledge, and most needtull for practise, of trauelling, or framing of Instruments fit for Trauellers both by Sea and Land.

ACT. 17. 26.

He hath made of one bloud all nations of men for to dwell on the face of the earth, and hath determined the times before appointed, and the bounds of their habitation, that they should seeke the Lord, &c.



LONDON,

Printed by Edward Griffin for Timothy Barlow, and are to be sold at his shop in Pauls Church-yard at the signe of the Bull-head. 1616.

*Trans. of the Spoke  
mon. Nov. 1616*

*Trans. of the Spoke  
1616*



[xvi], 86, [2, letter from William Gilbert to the author], [1, Errata], 4to, 19th-century calf, sides panelled in gilt, rebaked, extremities rubbed, corners lightly scuffed, contemporary inscription with flourish on verso of title 'Mr. Marshall his book', initial P added before signature letter B (= Philip Bliss, 1787-1857), blind stamp of the Royal Institution on the title, and their stamp in gilt on the upper cover (ESTC S104534; Taylor, Mathematical Practitioners 129; Wheeler Gift 89) £27,500

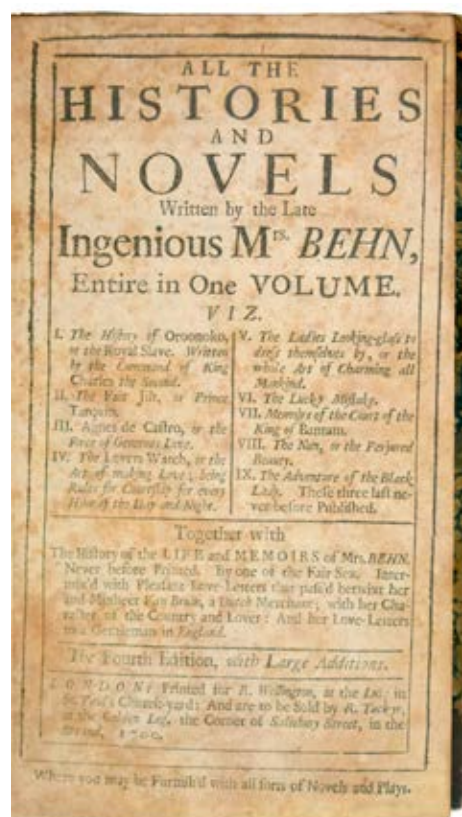
Rare, containing Barlow's fundamental discovery, the directional properties of the compass-needle. In this book the English word magnetism (and also magneticall) is used for the first time (OED). The only other complete copy sold at auction since the Honeyman sale in 1978 was the Horblit-Streeter copy (sold Christie's New York, 16 April 2007, \$36,000 – "one diagram and some headlines cropped"). This is a large copy with no cropping.

Barlow 'designed navigating instruments, polar charts, and compasses. He explained the difference between iron and steel needles; improved the needle's shape; made an easily removable card so the needle could be easily remagnetized; gave instructions as to the best method of remagnetizing the needle by stroking it with the lodestone three or four times from the needle's center to the ends, using the north end of the lodestone for the needle's north end, and the south for the south. He also designed an azimuth compass for measuring the variations which happened to be an improvement on the instrument designed by Norman and Borough; it was a compass with sights and a verge ring marked in degrees, the first such compass, and was to be used by grateful seamen for over two hundred years' (Gurney, *Compass, a Story of Exploration and Innovation*, New York (2004), p. 64).

Before the text is an inserted leaf with a biographical notice of Barlow (?by Bliss), and the note 'of Thorpe' - i.e. bought from the bookseller Thomas Thorpe (1791-1851). The 'P'B is followed by the numerals 44, probably indicating the year the book was acquired, and below to the left are the letters 'Pa', possibly being a price code.

5. Baynes (Pauline) [Original drawing:] 'Unicorn', for 'The Most Wonderful Animals that Never Were' by Joseph Wood Krutch. circa 1969, black ink with some heightening in white, some pencil marks visible, 16 x 10.5 cm approx (image size, framed size 44 x 34.5 cm) mounted and framed in English oak under museum glass using high-grade acid-free materials, very good condition £2,000

Signed by the artist in pencil and with her note as to the book and section for which it was intended. A striking image, showing the unicorn taking comfort in the company of flower-bearing maidens whilst a hunter with dagger drawn lurks behind a tree. Baynes's later work demonstrates a growing repertoire of technique; here the mottled effect that softens the borders of the image works in the service of her established ability in composition - a quality reflected in the printed version, but considerably clearer in this original.



6.

**Behn (Aphra)** All the Histories and Novels written by the late ingenious Mrs. Behn, entire in one volume. Viz. I. The history of Oroonoko, or the Royal slave. Written by the command of King Charles the Second. II. The fair jilt, or Prince Tarquin. III. Agnes de Castro, or the Force of generous love. IV. The lovers watch, or the Art of making love; being rules for courtship for every hour of the day and night. V. The ladies looking-glass to dress themselves by, or the whole art of charming all mankind. VI. The lucky mistake. VII. Memoirs of the court of the King of Bantam. VIII. The nun, or the Perjured beauty. IX. The adventure of the black lady. These three last never before published. Together with the History of the Life and Memoirs of Mrs. Behn. Never before printed. By one of the fair sex. Intermix'd with pleasant love-letters that pass'd betwixt her and Minheer Van Bruin, a Dutch merchant; with her character of the country and lover: and her love-letters to a gentleman in England. The Fourth Edition ... *Printed for R. Wellington ... And are to be sold by R. Tuckyr, 1700, first 2 pages carrying advertisements, title-page a cancel, each part with its own title-page (dated 1699), fragment from fore-margin of d8 torn away, touching a few letters, paper flaw in b3 not allowing a few letters to print, variable browning, occasionally getting severe, pp. [x], liv, 464, 8vo, late 18th-century half calf, a little rubbed and worn, but still presentable, engraved armorial bookplate 'Ex libris Munden', by H.J.F. Badeley, 1903 (ESTC R216994)* £2,000

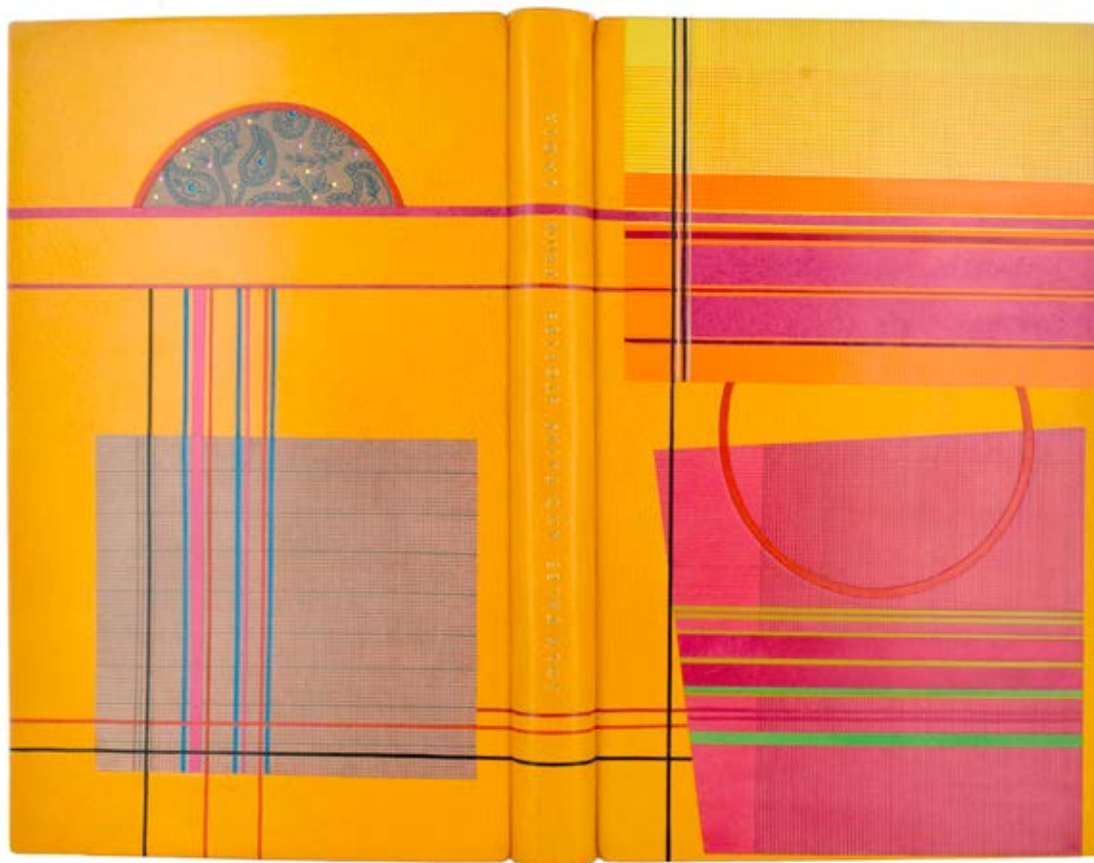
Scarce reissue of the 1699 edition, with a cancel title.

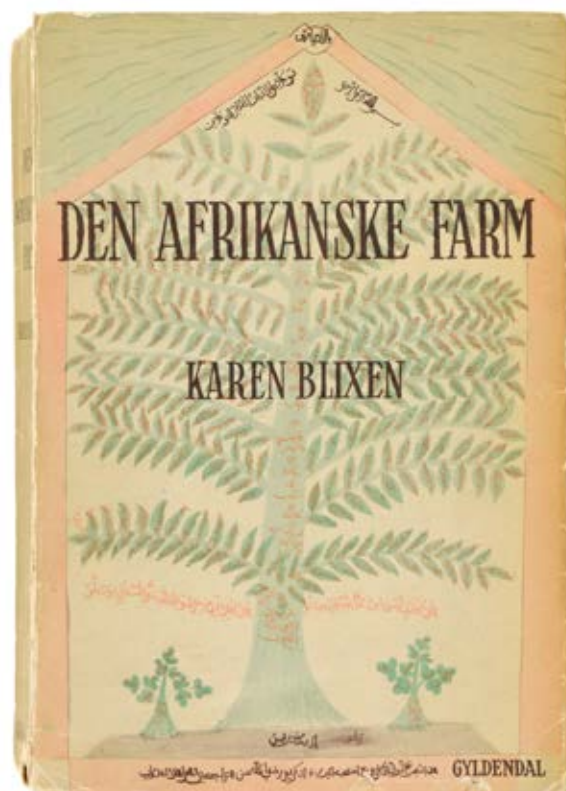
Wellington did not pick the best paper for his editions of Behn; the browning is inevitable - though unsightly, it is not of the embrittling kind.

7.

**(Binding.) JAMES (Angela, binder) (Golden Cockerel Press)** Folk Tales and Fairy Stories from India by Sudhin N. Ghose. With illustrations by Shrimati E. Carlile. *Golden Cockerel Press, 1961, 421/400 COPIES (from an overall edition of 500 copies) printed on Millbourn mouldmade paper, title-vignette, endpaper emblems and 6 plates designed by Shrimati Carlile and printed in black and brown, pp. 147, folio, mandarin goatskin binding by Angela James, vibrant intersecting ruled lines, with hand-drawn graph and paisley onlays tooled with gold, pink and blue dots on upper board, and hand-ruled rose pink and tangerine onlays on lower board, hand-ruled gradated peach flyleaves, silk headbands worked, air-brushed cobalt blue calf doublures with back-pared gold-leaf onlays featuring drawn elephants, rose pink suede-lined drop-back box with gilt-lettered goatskin label, fine* £3,500

'The design is based on traditional Indian textiles as a metaphor of the way folk tales are woven into the fabric of life and passed on through generations.' (Angela James)



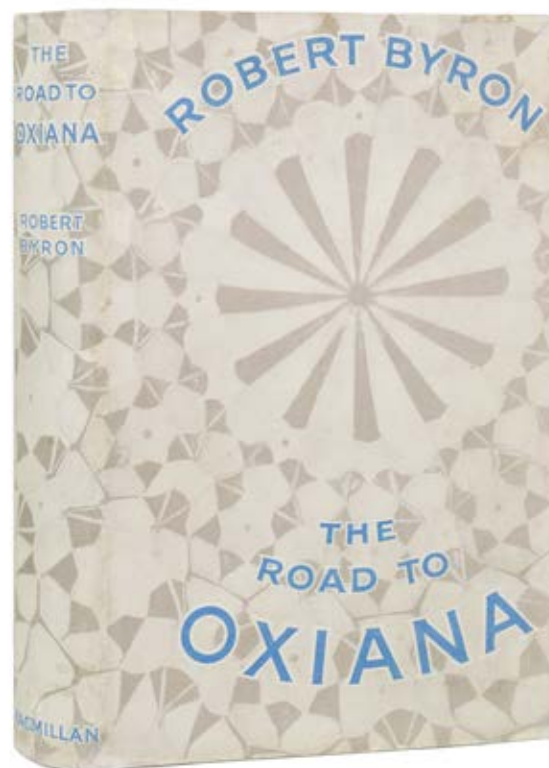


8.  
**Blixen (Karen)** *Den Afrikanske Farm* [Out of Africa.] Copenhagen: Gyldendalske Boghandel Nordisk, 1937, *FIRST DANISH EDITION*, title-page printed in black and red, pp. 384, 8vo, original illustrated wrappers, small pencil price written at head of rear cover, a little cracking to spine (less than usual with the textblock heavy for the format), a few nicks and chips with rubbing to extremities, edges untrimmed, very good  
£2,000

The first edition in the author's native language, following the English edition but preceding the America. An excellent copy of a fragile book, recounting the author's experiences as a coffee farmer in Kenya.

9.  
**RB TO RB**  
**Browning (Robert)** *Pacchiarotto and How He Worked in Distemper: With Other Poems*. Smith, Elder, Co., 1876, *FIRST EDITION*, pp. viii (first leaf blank), 241, [1], [2, ads.], foolscap 8vo, original mauve cloth, borders on sides blocked in blind, spine gilt lettered, corners slightly rubbed, spine a little faded, inscribed on the recto of the initial blank 'Reuben Browning from his affectionately RB. July 18, '76' (Furnivall pp.67-68: Wise Browning pp.35-36)  
£2,250

Inscribed to the trusty half-uncle of the poet, on the same day as Pen's copy.



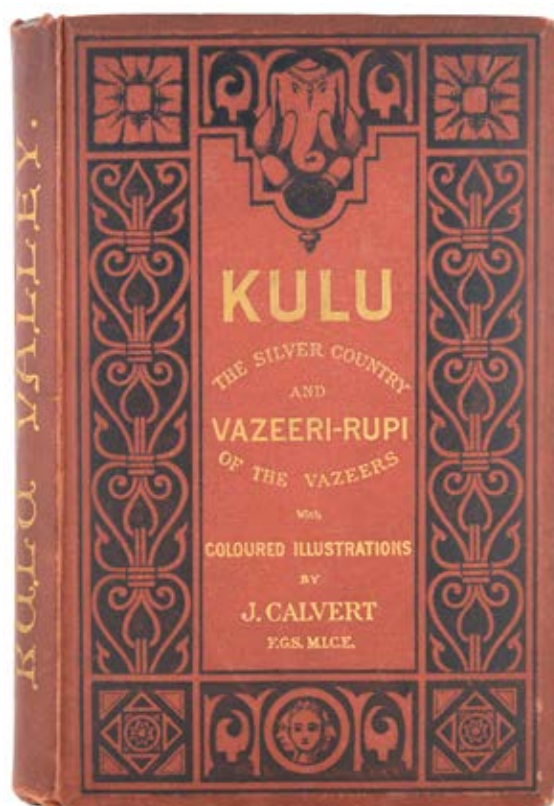
10.  
**Byron (Robert)** *The Road to Oxiana*. Macmillan, 1937, *FIRST EDITION*, frontispiece and 15 further photographic plates, 4 full-page maps, very faint foxing to title-page and to one or two of the plates, pp. [ix], 341, [2, ads.], crown 8vo, original blue cloth, backstrip lettered in gilt with very slight lean to spine, a few pinprick foxspots to endpapers, dustjacket with some tiny faint spots at foot of rear panel and one or two further faint marks, a tiny amount of deft restoration at corner-folds, very good  
£3,500

Scarce in the dustjacket.

A 'sacred text' to Bruce Chatwin, a view which is echoed by many modern travellers.

11.  
**Calvert (John)** *Vazeeri Rupi, The Silver Country of the Vazeers, in Kulu. Its Beauties, Antiquities, and Silver Mines, including a Trip over the Lower Himalayah Range and Glaciers*. E. & F.N. Spon, 1873, *FIRST EDITION*, tinted lithographed frontispiece and additional title, 34 further lithographed plates (27 tinted), large folding lithographed map, illustrations, toned frontispiece tissue guard, faint damp stain at upper margin of final 3 plates, pp. xii, [ii, plates], 102, [iv, ads.], 8vo, original dark red boards, spine and cover lettered in gilt, cover with ornate black-stamped border repeated blind on rear board, bevelled edges, faintly toned, corners knocked, edges slightly rubbed, fore-edge with scattered spots, very good (Yakushi C20)  
£3,750





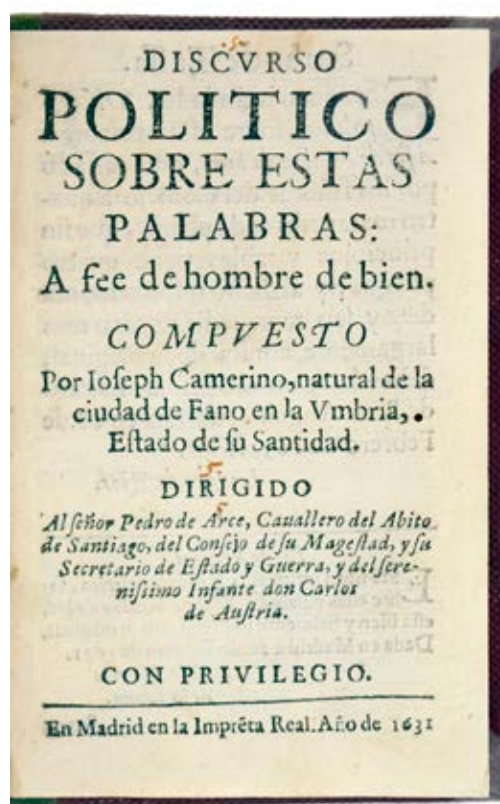
A convivial account of the author's expedition, including crossing the treacherous Hamta Pass, 'I would advise the tourist about to ascend a height not to take spirits, a few coca nibs are the finest things for the breath,' and the Kansam Pass, where Calvert 'was snowed up two nights and a day.' As one might expect from a Fellow of the Geological Society and pre-eminent mining engineer, Calvert's descriptions are peppered with geological references: conjecture regarding the 'huge rounded boulders of gneiss' at the Hamta Pass, which remind the author of the surface of the moon, methods of collecting gold dust from precipices and ravines, sapphires discovered in the gravel snow of a melted glacier. The text originally appeared in the Calcutta weekly journal 'The Englishman' and was met with such favourable reviews that it was issued in book form with plates from photographs by Bourne and Shephard and illustrations taken from the author's 'own pencil on the spot' (Preface).

No copies in US institutions according to WorldCat.

12.

PEACE BE WITH YOU

Camerino (José) *Discurso politico sobre estas palabras: a fee de hombre de bien*. Madrid: En la Impre[n]ta Real, 1631, FIRST EDITION, ff. [viii], 31, [1], small 8vo, 19th-century green morocco backed hard-grained purple cloth boards, corners tipped in a lighter cloth, raised bands on spine gilt, lettered in gilt direct diagonally in the second compartment, fancy endpapers, good (Palau 40991) £2,000



A rare, small, pious work by the author of *Novelas Amorosas*. Personal peace, internal and external, being the object of the discourse, there is a hierarchy of those that one should, and can, be at peace with, starting with God, then the king, and then familial relations, and others, including slaves. The panacea is conformity. Camerino was at the heart of the circle of Lope de Vega, and as in other works by Camerino, there are commendatory verses by Lope, Montalbán, Guillén de Castro, and others.

13.

'LA NOVELA MÁS CÉLEBRE DEL MUNDO' (Palau) Cervantes Saavedra (Miguel de) *El Ingenioso Hidalgo Don Quixote de la Mancha*. Brussels: Roger Velpius, 1607, woodcut initials and ornaments, paper-flaw at lower outer corner of L2 (no loss to text), a bit of ink staining on R4r, occasional light browning, a few mild damp-stains in the margins, wax stain on front fly-leaf affecting the title-page slightly, pp. [xxiv], 592, [8], 8vo, contemporary calf, double gilt fillets on sides, arms (unidentified: Franco-Belgian?) blocked in gilt to both covers, that on the upper cover with a little loss of gilt, that on the lower good and bright, flat spine with a border of double gilt fillets, headcaps defective, cracking to joints, rear endpapers sometime renewed (not, apparently, very recently) preserved in a fine red morocco backed folding box by Trevor Lloyd (CCPB000042471-4; Palau 51981; Ruiz 7; USTC 5039050; cf. PMM 111) £90,000

Rare, especially in commerce. A complete copy in a fine contemporary binding of the first Brussels (first extra-

EL  
INGENIOSO  
HIDALGO DON  
QUIXOTE DE LA  
MANCHA.

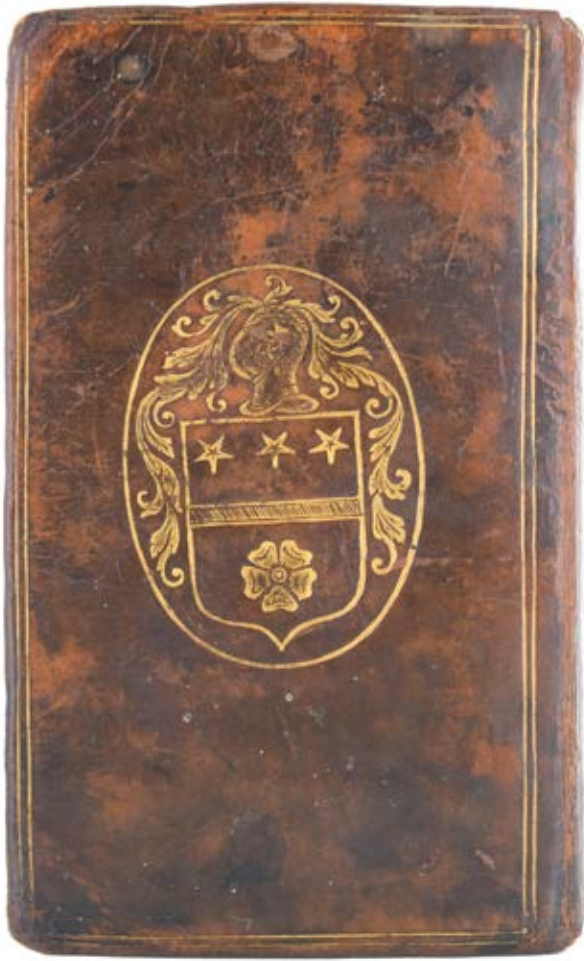
—o—  
COMPUESTO POR  
*Miguel de Cervantes Saavedra.*

—o—  
DIRIGIDO AL DVQUE  
de Bejar, Marques de Gibráleon, Conde  
de Benalcazar, y Bañares, Vizconde  
de la Puebla de Alcozer, Señor  
de las villas de Capilla,  
Curiel, y Burguillos.



EN BRVSSSELAS,  
Por ROGER VELPIVS Inpressor de  
sus Altezas, en l'Aguila de oro, cerca  
de Palacio, Año 1607.





Iberian) edition of the novel “which is to Spanish literature what Shakespeare is to English” (Bloom). Ruiz notes that this edition was the most finely printed of the early versions to date. Don Quixote won immediate fame when first printed in 1605 for its “variety, liveliness, and gibes at the famous.” Its subdued pathos and universal humanity have assured it a place as “one of those universal works which are read by all ages at all times” (PMM). It quickly went through numerous editions, and translations. This edition is the seventh overall - all early editions are rare. Velpius's edition, which introduced the text to Northern Europe, is based on Cuesta's second of 1605, with many misprints and other textual infelicities corrected, and itself ‘corregido con cuidado’ (Palau). RBH and ABPC record only 3 other copies at auction in the last 30 years. In Maggs's 1927 catalogue a copy in a Zaehnsdorf binding (with the second part) was priced £52 10s.

The second part, which Cervantes wrote in response to spurious sequels, appeared 10 years later.

The arms feature as ‘unidentified’ at the end of vol. 15 of ‘Manuel de l'Amateur de Reliures Armoriées Françaises’ (with thanks to Dr Sara Trevisan pointing us there).

14.

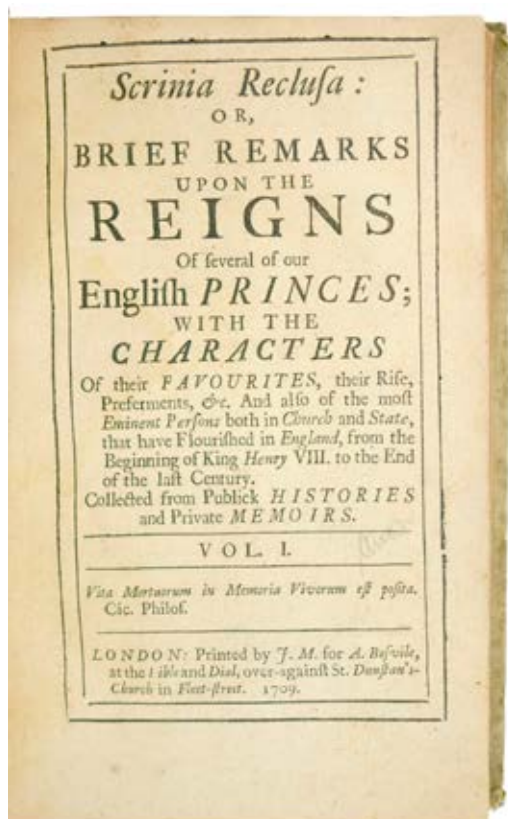
#### SEMPER IGITUR SAPIENS BEATUS EST

Cicero (Marcus Tullius) *Tusculanae disputationes*. [Cum commento.] [colophon:] Venice: [Antonius de Strata, de Cremona], 5 December, 1491, guide spaces for initials, 1 initial supplied in a ‘home-made’ style, text in a slightly larger type with commentary in the margins, sometimes on 3 sides, minor damp-stain at end, a little browned in places, a few spots, 58 leaves, including initial blank (‘prima alba’), folio (304 x 201 mm), tightly bound in modern (not new) vellum, endpapers browning, inscription on a 1v ‘Hic liber est Jo bapt benivolo gramatici et [?civis] brixie’, some annotations in the same neat humanist hand in the first half (some trimmed), another inscription, possibly 17th-century, inked out at head of text, (ISTC ic00638000) £3,500

The Tusculan Disputations were first printed in Rome in 1469, the anonymous commentary (plus text) in Venice in 1482. This copy with an identifiable first (private) owner/annotator, Giovanni Battista Benivolo, grammarian of Brescia: he edited Pietro Paolo Vergerio's *De ingenuis moribus ac liberalibus studiis*, published in Brescia with other pedagogic texts in 1511, again in 1528. His annotations include corrections to the text, the expansion of contractions, and a few words in Greek.

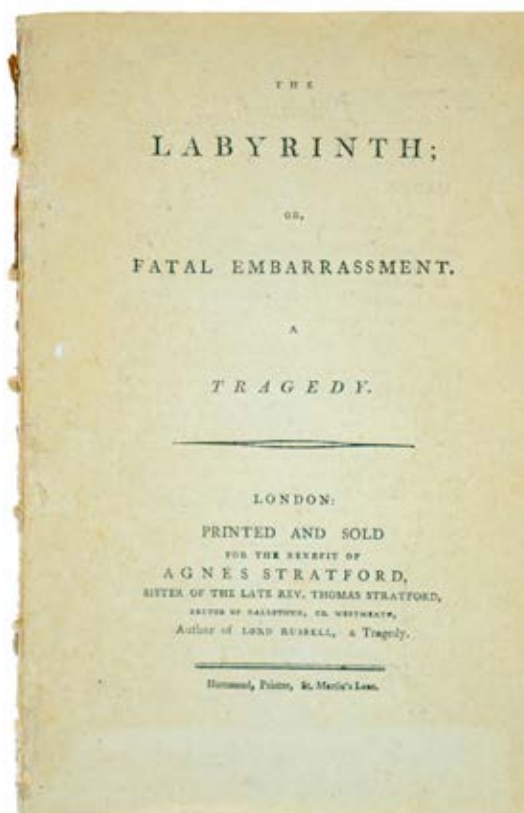
The Tusculan Disputations are addressed to the general reader for purposes of edification. The first book deals with the fear of death, the second with the endurance of pain, the third with the alleviation of distress, the fourth with the remaining disorders of the soul, the fifth with the sufficiency of virtue for a happy life.





15.  
(Conduct.) SCRINIA RECLUSA: or, Brief Remarks upon the Reigns Of several of our English Princes; with the characters of their favourites, their rise, preferments, &c. And also of the most Eminent Persons both in Church and State, that have Flourished in England, from the Beginning of King Henry VIII. to the End of the last Century. Collected from publick histories and private memoirs. Vol. I (?all published: see below). *Printed by J.M for A[lexander] Bosvile, 1709, pp. [x], 304, 8vo, [bound after:] Religious and Christian Advice to a Daughter. Written by a Lady. Printed for R. Robinson, 1714, FIRST (ONLY) EDITION, the Ten Commandments and the Lord's Prayer printed in black letter, printed on 2 paper stocks, 1 (the majority) very crisp and white, the other softer and inclined to browning, pp. [iv], 249, contemporary half vellum, originally a vellum spine and edges, a little crudely rebaced in vellum, front inner hinge partly broken (ESTC T172504 & T115366) £1,200*

This seems to be an unrecorded first edition. The text ends with 'The end of the first volume' on p. 304. ESTC calls for 361 pp, but with a note that the copy in Dublin ends on p. 301 (possibly just a misreading of 361), and has 18 preliminary pages. A second volume is promised at the end of the Preface 'in a little Time', as the Characters in the reign of Elizabeth would swell the volume too much. It would appear that Bosvile (whose last production listed by ESTC this is) went ahead with an extended, and to some extent reset, reprint, with such copy of a second volume as existed,



and, perhaps despairing of a full second volume, removed Vol. I from the title-page. Bosvile, who printed some books for Cambridge University, was considered by Dutton to be 'a very genteel person ... [in him] all qualities meet, that are essential to ... an accomplished Bookseller.'

4 copies in the British Isles, Folger only in the US. *Scrinia reclusa* contains much out-of-the-way information. If the work with which this is bound would have equipped the Daughter for Religion, this one would have made a handy guide for the World. A curious juxtaposition.

In the other work, the Daughter was on the verge of Confirmation, and she could not have desired a more complete, thorough, and doctrinaire Anglican manual for it. ESTC records 6 copies in the UK (half of them in Oxford), 7 in the US.

16.  
WRITTEN BY A FEMALE AUTHOR - AN 'UNPROVIDED SISTER'  
[Corneille (Thomas)] *The Labyrinth; or, Fatal Embarrassment. A Tragedy. [Written by a Female Author (i.e. Agnes Stratford)]. Printed and sold for the benefit of Agnes Stratford, Sister Of The Late Rev. Thomas Stratford, Rector Of Gallstown, Co. Westmeath, Author of Lord Russell, a Tragedy. Hammond, printer, St. Martin's Lane, [1795], FIRST EDITION, first 2 leaves on bluish paper (title-page, Subscribers), outer pages a bit browned, pp. 4, [i], iv-iv[i.e.vi], [2], 71, [1], 8vo, disbound, stab holes (ESTC T130754) £1,200*



A version of Corneille's *Ariane*. The subscribers account for barely 100 copies, only 3 of which are recorded in ESTC: BL, Cambridge, New York Historical. The imprint of the two editions of Lord Russell (Dublin, ?1792; London, ?1794) tells us that they were 'printed and sold for the benefit of Agnes Stratford, the author's unprovided sister; to whom it was bequeathed, as the only legacy he had to leave.' There was a Dublin edition of the present title, dated 1795. 'Written by a Female Author' appears at the head of the list of Subscribers: most catalogues have Thomas as the author. What became of Agnes we do not know. 'Thomas Stratford, the son of a farmer was born at Toucher, County Westmeath in Ireland. After study with a Mr. Kerr he entered Trinity College Dublin in 1748 (B.A. 1757) and worked as a tutor for a Mr. Nugent, marrying one of his employer's daughters. Stratford was Curate of Scrabby being given the living of Gallstown, Westmeath, worth £300 a year. In 1782 he went to London and pursued a brief and unsuccessful career as a playwright. Horace Walpole was not impressed with his tragedy' (Spencerians). And see *Anglo-Irish Identities, 1571-1845*, edited by David A. Valone and Jill Marie Bradbury, p. 89 et seq.

17.

**W.B. DAWKINS' COPY**

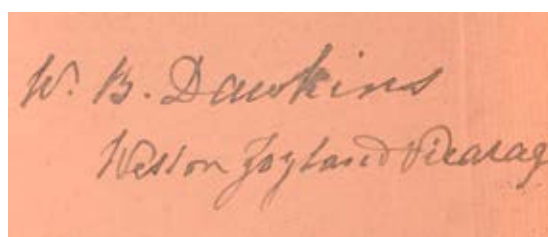
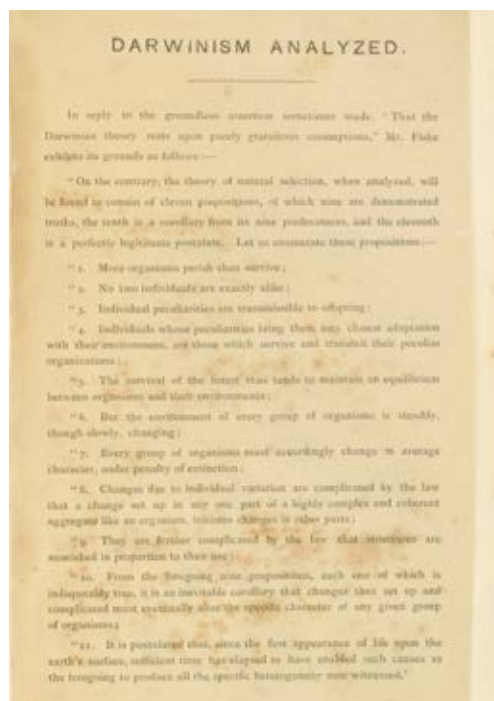
**Darwin (Charles Robert)** *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. John Murray, 1860, with a folding diagram facing p. 117, occasional minor spotting, one or two pages with minor fraying, or minimal dust stain at fore-edge, pp. ix, [i], 502, 32 (ads dated January 1860), 8vo, original cloth (Freeman's variant a), minor wear to extremities, but still a good copy, with the ownership inscription of W.B. Dawkins, Weston Zoyland Vicarage (see below), and tipped in between the title-page and the first page of Contents, an off-printed extract from John Fiske's *Outlines of Cosmic Philosophy*, with the drop-head title of 'Darwinism Analyzed', this foxed and sometime folded, as if sent in a letter (Freeman 376; for the first edition see Dibner 199; Garrison-Morton 220; Horblit 23b; Norman 593; PMM 344b, &c) **£11,000**

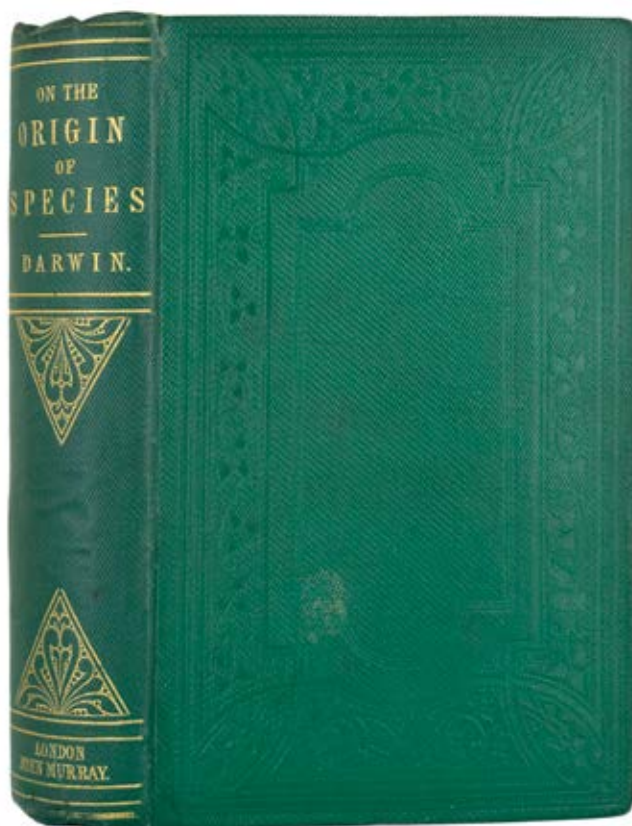
Second edition, second issue ('Fifth Thousand' and 1860 on title-page: a very few copies are known with 1859). The most important book of science ever written. Indeed, given its importance to all of humanity and the rest of life, it is the most important book in any category. No work of science has ever been so fully vindicated by subsequent investigation, or has so profoundly altered humanity's view of itself and how the living world works. The theory of natural selection continues to gain relevance to the things that matter most to humanity - from our own origins and behaviour to every detail in the living environment on which our lives depend. Little wonder that the adjective "Darwinian", sometimes lowered to "darwinian" as a tribute to its fixity, far outranks "Copernican," "Newtonian," and "Mendelian" in frequency of usage' (Foreword to the Cambridge Companion to the "Origin of Species").

This is a notable association copy, and the Fiske offprint or leaflet does not seem to be recorded. Both Dawkins and Fiske corresponded with Darwin, and both received

presentation copies of the *Descent of Man* in 1871. William Boyd Dawkins (1837-1929) became professor of geology at Owen's College, Manchester, in 1874. He had graduated with a first-class degree in natural sciences (1860) from Jesus College Oxford. His father, Richard, had moved to the Vicarage in Westonzoyland in 1853. Dawkins read this copy with close attention, with numerous marginal marks throughout. These marks single out topics of special interest to himself, such as the origin of domesticated animals, and geology: but many other passages are singled out, sometimes, it seems, simply for a particularly felicitous sentence. There are not many words to the annotations, but on p. 304 there are two corrections to the text. On line 15 to 'eocene' is added in the margin 'Mei'. Six lines later the order of reptiles and birds is reversed.

The Fiske leaflet gives an extract from his book *Outlines of Cosmic Philosophy* (1874), though with a curious difference. The text sets out 'eleven propositions, of which nine are demonstrated, the tenth is a corollary from its nine predecessors, and the eleventh a perfectly legitimate postulate ... in reply to the groundless assertion sometimes made, "that Darwinian theory rests upon purely gratuitous assumptions"'. The curious difference is that, in the book version, instead of 'gratuitous assumptions' we have 'thoughtless remarks — sometimes heard from theologians and penny-a-liners.' It is perhaps an American printing, but no date, place or publisher is given.

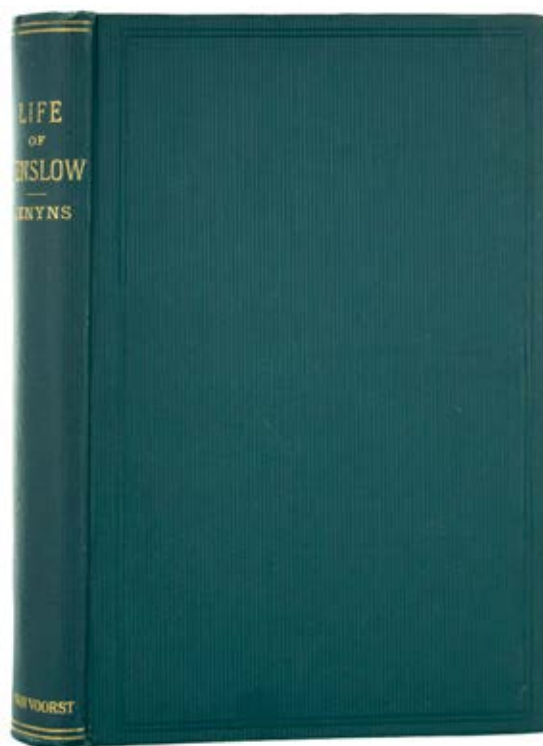




18.  
**Darwin (Charles Robert)** *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. Third edition, with additions and corrections. (Seventh Thousand.) *John Murray, 1861, with 1 folding diagram, the diagram frayed and soiled in the fore and lower margins, textblock a little strained between gatherings E & F, E a little proud at the top, pp. xix, 538, [2, ads], 8vo, uncut in the original cloth by Edmonds & Remants, with their ticket, sides blind stamped, spine gilt, front inner hinge a little strained, very good indeed* (Freeman 381) £6,500

An exceptionally nice copy, the binding of unusual freshness, of the third edition (Freeman's variant b no priority) of "the most important biological book ever written" (Freeman), issued in April 1861, one of 2,000 copies printed. The text was extensively altered, and a table is given of differences from the second edition, a feature that occurs in each subsequent Murray edition. The third edition is also notable for the addition of the historical sketch in which Darwin acknowledges his predecessors in the general theory of evolution, which had already appeared in shorter form in the first German edition, as well as in the fourth American printing, both in 1860.

19.  
**(Darwin.) JENYNS (Leonard)** *Memoir of the Rev. John Stevens Henslow. John Van Voorst, 1862, FIRST EDITION, with a mounted photograph portrait frontispiece, a*



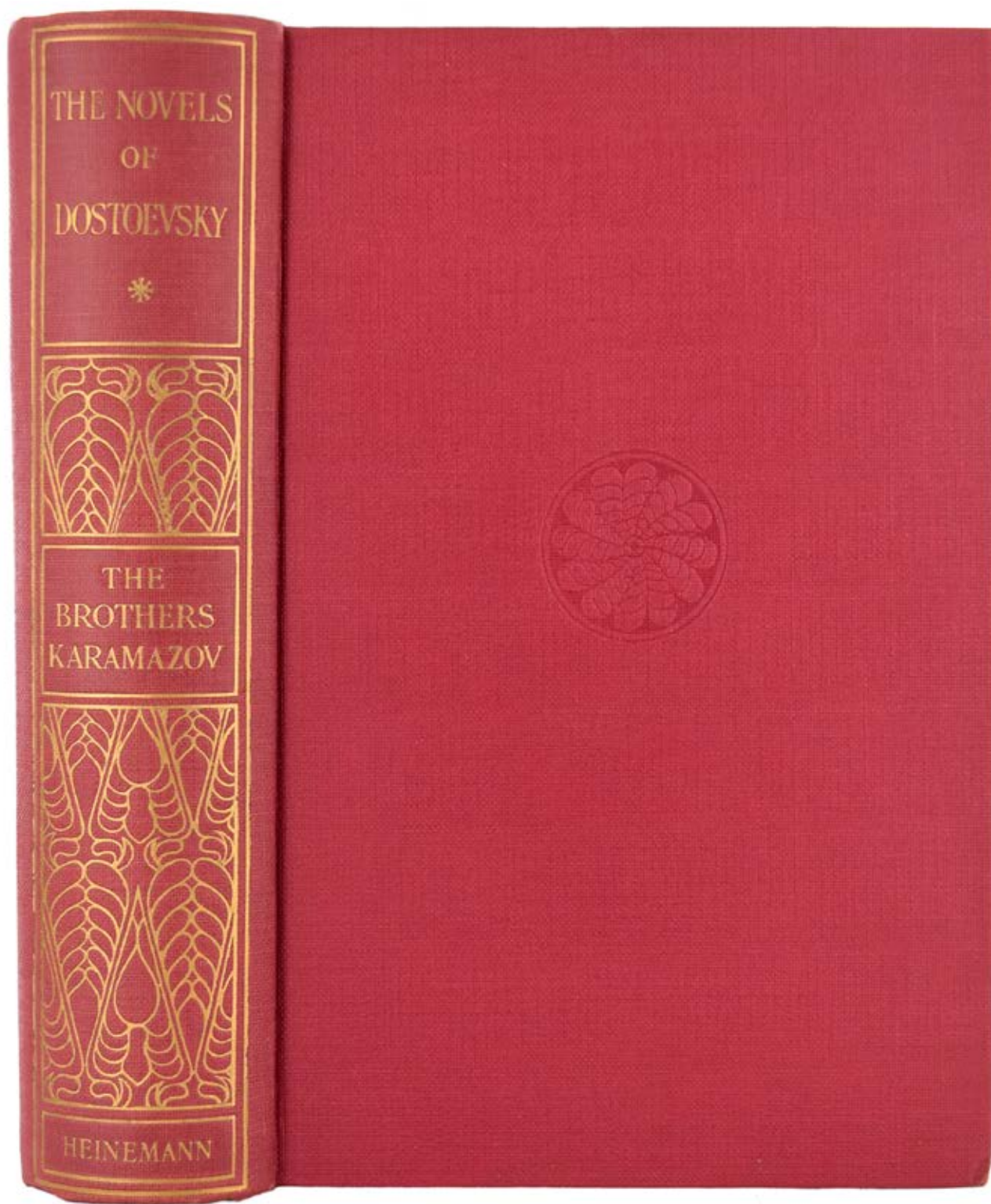
*couple of tiny spots on the photo and the backing paper a bit browned, the photo a bit faded, pp. ix, errata slip, 278, double-page table at p.100, 8vo, original dark green fine diaper cloth, edges rough trimmed, near fine* (Freeman 830) £6,750

A very rare book in commerce. Freeman records two bindings: purple cloth, with inserted advertisements; and blue cloth, the latter probably a remainder binding. The cloth on this copy might at a stretch be called blueish-green, but not blue.

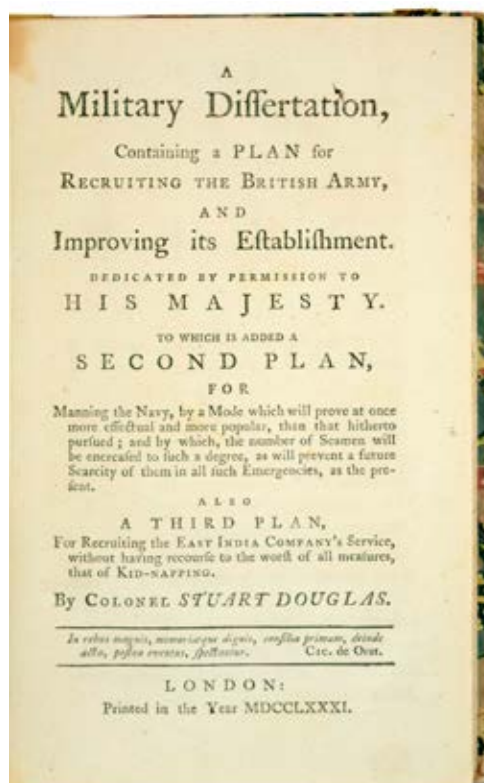
'Henslow was Professor of Botany at Cambridge when Darwin was at Christ's and they were personal friends - "the man who walked with Henslow". Later, he looked after the Beagle material when it reached England, and [Darwin's] Letters on Geology [Freeman 1] were addressed to him. Henslow himself had been invited to join the Beagle before Darwin was, as had Leonard Jenyns, the writer of this biography. There is only the one edition which must have remained in print for some time because the blue cloth case is much later than the original purple' (Freeman). The volume includes Darwin's recollections on pp. 51-55; pp. 211-12 recount Henslow's reaction to *On the Origin of Species*.

The only copies in auction records are one in purple cloth, rebacked, which failed to sell in the Jeremy Norman sale at Sotheby's in 1992 (the sale as a whole fared poorly: there was gloom in London that day). What is probably the same copy appeared at Sotheby's earlier this year and fetched £5,625 (Aggregate price).





Item 20



20.

**Dostoevsky (Fyodor) The Brothers Karamazov. A Novel in Four Parts and an Epilogue. [Translated] From the Russian by Constance Garnett [The Novels of Dostoevsky, I.] William Heinemann, 1912, FIRST EDITION IN ENGLISH, pp. xii, 838, crown 8vo, original red cloth, blind-stamped roundel design to upper board with publisher device in same to lower, the backstrip with lettering and ornate border design in gilt, top edge a trifle dusty and a hint of a knock to the bottom corner of upper board, tail edges roughtrimmed, very faint browning to free endpapers, near fine** £10,000

An important publication: the first English translation of one of the author's major novels, and the first in a series of translations of his work by Constance Garnett - the beginning of 'a literary craze' (ODNB).

An unusually good copy of a scarce book that normally gives signs of having been read.

Though without mark of ownership, this copy originally belonged to Edmund C. Yates - the son of Edmund H. Yates, editor of World magazine and a close friend of Dickens; a contemporary review of the book from The Spectator (September 28, 1912) has been preserved by him, though apparently never stored with the book (no offsetting) and still thus. The lettering to the spine reads 'Novels of Dostoevsky' - other copies seen (but not all) carry the author's full name, the latter being presumably the earlier issue - though bibliographic resources for Garnett's work are scant, the laid in material might lead us to suppose that the change in binding had been effected before or around September in the year of publication.

21.

**'WITHOUT HAVING RECOURSE TO ... KID-NAPPING'**

**Douglas (Stuart, Colonel) A Military Dissertation, containing a Plan for Recruiting the British Army, and improving its Establishment. Dedicated by Permission to His Majesty. To which is added a second plan, for manning the navy, by a Mode which will prove at once more effectual and more popular, than that hitherto pursued; and by which, the number of Seamen will be encreased to such a degree, as will prevent a future Scarcity of them in all such Emergencies, as the present. Also a third plan, For Recruiting the East India Company's Service, without having recourse to the worst of all measures, that of Kid-Napping. No printer, 1781, FIRST EDITION, occasional slight browning, pp. vi, v [-viii], 121, 8vo, contemporary marbled boards, rebounded, engraved armorial bookplate of the Duke of Buccleugh (ESTC T101521)** £1,200

We believe the author to have been he who raised the 99th Regiment of Foot in 1794. The subject would have been of interest to Buccleugh (family name, or one of them, Douglas), who raised a Fencible regiment in 1778. The printing is unclear in places, and the text has been corrected in MS, in one case a correction that must be authorial.

'The common people of these kingdoms, generally earn by their labor [sic], from 15 pence to half a crown per day: they



are too knowing, when in their sober senses, to be induced to resign these profits arising from industry, merely for the pleasure, as they say, of wearing a red coat, and standing to be shot at for 5d a day.'

BL, NLS only in ESTC; COPAC and WorldCat add UCL, and the Newberry.

22.  
**(Éluard.) DESROCHES (Didier)** *Le Temps déborde*.  
 Paris: Éditions Cahiers d'Art, [1947] *FIRST EDITION*,  
 213/500 COPIES, frontispiece and 10 photographic  
 illustrations by Dora Maar and Man Ray (7 of these full-  
 page), pp. [39], 4to, original cream wrappers printed to  
 front, tissue jacket a little browned with fraying along  
 backstrip panel, very good £2,600

Written under a pseudonym that seems intended less to dissimulate than to convey the sense of loss embodied by the verse - which reflects on the death of Eluard's wife, Nusch. As a record of bereavement and despair, the volume - with illustrations that capture, in a fashion at once vivid and morbid, the subject's beauty - is incredibly affecting.

23.  
**(Eragny Press.) LAFORGUE (Jules)** *Moralités légendaires*.  
 [2 Vols.] Eragny Press, 1897-1898, ONE OF 220 SETS  
 printed on handmade paper, full-page wood-engraved  
 frontispieces, border to frontispieces and first page of  
 texts and large wood-engraved initials, all designed by  
 Lucien Pissarro and engraved by Esther Pissarro, Errata  
 slip tipped in following epigraph, occasional scattered  
 foxing, pp. 111, [1]; 126, [1], crown 8vo, original  
 quarter pale grey boards with cream sides carrying a  
 sorrell pattern in green, backstrips and upper boards gilt  
 lettered, a little darkened to backstrips and pale areas  
 with some wear to extremities, top edge grey with other  
 edges untrimmed, usual faint free endpaper browning  
 with bookplate to front pastedowns, good £2,000

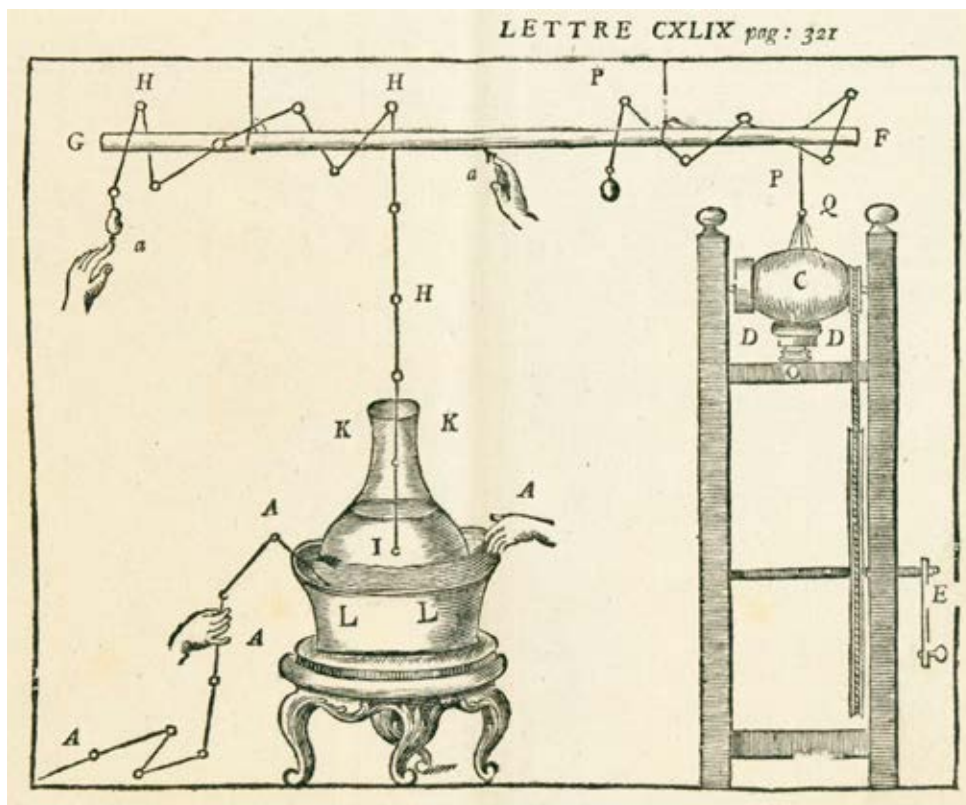
Inscribed on the flyleaf of both volumes: 'To Ida Henry, from Lucien Pissarro & Esther Pissarro' - the recipient was the illegitimate daughter of Dutch Artist Meijer de Haan.

A further inscription records the pair as being 'given to Alice Waley-Cohen' in 1932 by the Pissarros' nephew (styling himself 'Thomas' and 'Tommie' respectively).

Lucien's father, Camille Pissarro, wrote of the book 'Very beautiful, very polished... the typography, etc., has the stamp of a master'.

24.  
**Euler (Leonhard)** *Lettres a une Princesse d'Allemagne sur divers sujets de physique & de philosophie*. Tome premier [-troisieme] St. Petersburg: l'Imprimerie de l'Academie Imperiale des Sciences, 1768-72, *FIRST EDITION*, 3 vols., woodcut initials, head- and tailpieces, woodcut diagrams, 12 woodcut plates (11 folding), some leaves in vol. iii lightly browned, small hole in final leaf of volume 3 affecting one letter, a few fore-edges dust-stained or a tiny bit ragged, pp. XII, 314; [XVI, last leaf blank], 340; [XVI, last page being directions to





the binder, in French, German, and Russian), 404, 8vo, uncut and unopened later (?pre-Revolutionary) Russian navy buckram, spines lettered in gilt, including initials PL. (in Cyrillic) at foot, vestiges of the original wrappers at the ends of all vols., a little rubbed, very good, small, red, and rather indeterminate, stamp on the verso of the title-pages with the attributes of Athena (Enestrom 343 344 & 417; see PMM 196) £9,500

A very fresh copy of this famous and important, 'absorbing and popular' (DSB) work. It would seem to have been rebound as an act of piety, still being unopened. These letters to the Princess of Anhalt-Dessau, to whom Euler had given physics lessons (while he was at the Académie royale de Berlin, but not published until after his return to St Petersburg) were enormously successful and 'profoundly influenced contemporary philosophy' (PMM 196, note). In the course of them, Euler attacks Leibniz's monadology

25.

#### ALL THE WORLD'S AN INN

**Fernandez de Ribera (Rodrigo)** Meson del Mundo. Madrid: Imprenta del Reyno, 1631, FIRST EDITION, title within border of woodcut ornaments, probably washed, paper repairs to first 15 and last few leaves, occasionally a few others, mostly marginal but with the occasional loss of a letter or two, or folio number, cut a bit close in places, ff. [viii], 140, small 8vo, re sewn (a bit tightly), and recased in old (?18th-century) sprinkled calf, red lettering piece on spine, rebacked, preserving most of

the original spine (Moreno Garbayo, 816; Palau 89645; USTC 5006263) £5,000

Very rare first edition of Ribera's late satirical novel, Ribera's most extensive prose work, with commendatory verses by Lope de Vega (who also provided the Censura) and Juan Pérez de Montalbán. USTC records a dozen copies, of which 4 are in the BNE, and only 4 outside the Iberian peninsula (no shelf mark given for the the Hispanic Society's copy, the only one in the US). No copy in RBH. Some copies are dated 1632: the Licence is dated November 1631. A modern edition is by Edward Nagy, New York, 1963.

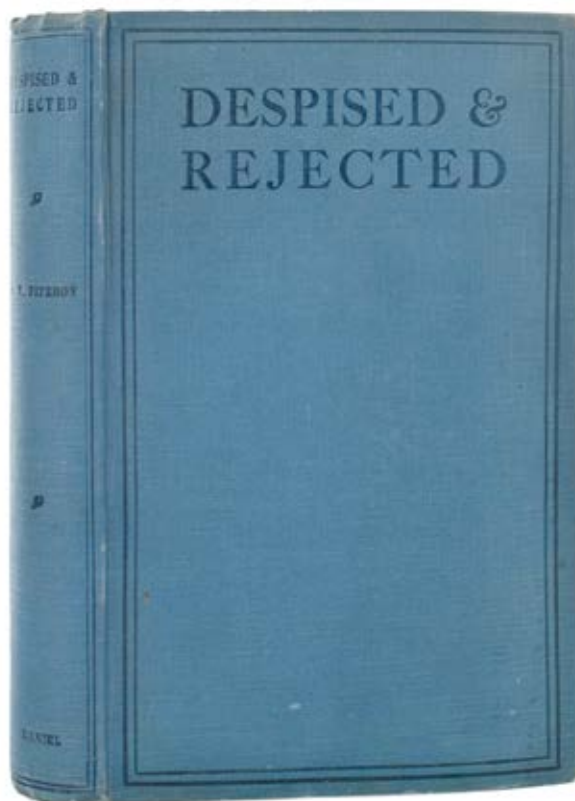
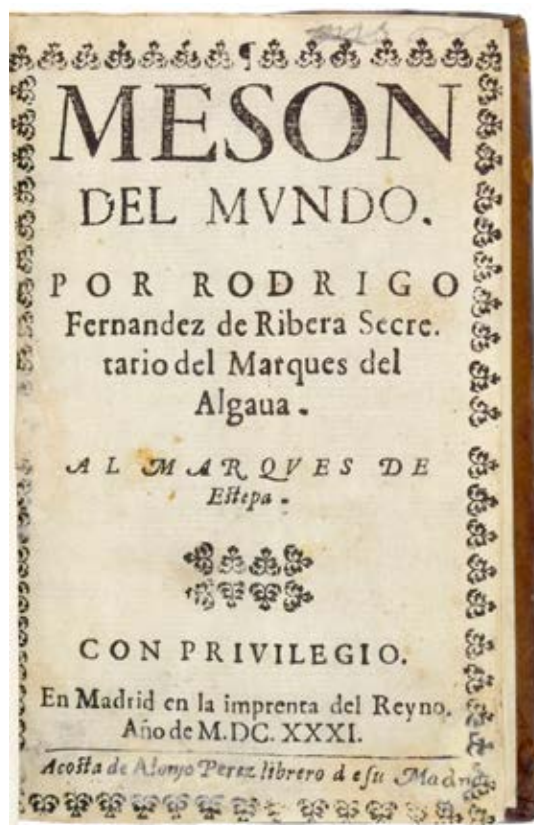
In the progression from the world as a labyrinth (Góngora, et al) to the world as a stage, the world as hostelry (or inn) is the third step. The novel is discussed in Chapter XVII of Joaquín Hazañas y La Rúa's Biografía del poeta sevillano Rodrigo Fernández de Ribera y juicio de sus principales obras, 1889, at the conclusion of which Hazañas reveals that he had only been able to lay hands on one copy of this 'tan precioso libro.'

26.

#### 'ON THE SUBJECTS OF PACIFISM AND OF ABNORMALITY IN THE AFFECTIONS'

**Fitzroy (A.T.)** Despised & Rejected. C.W. Daniel, [1918,] FIRST EDITION, pp. 350, [2, ads], crown 8vo, original blue cloth, lettered in dark blue to upper board and backstrip with border in same to both, very slight lean to spine and a little rubbing to extremities, a few faint spots to edges and endpapers, tail edge rough trimmed, very good £2,250





Fitzroy was a pseudonym of Rose Laure Allatini, a romantic novelist who created a stir with this novel concerning a group of wartime COs. The book was prosecuted and banned soon after its publication, following a press campaign against it; the given reason was its pacifist theme, which was in contravention of Regulation 27(c) of the Defence of the Realm Regulations for publishing work 'likely to prejudice the training, recruitment and discipline of his majesty's forces', although the homosexual relationships at its heart no doubt played a large part in creating the 'rather unwholesome vapours' that The Guardian identified in its review of June 14th, 1918. The publisher, a committed pacifist who was fined £460 as a result of the court case, professed himself unaware of the latter element although it generally drew the attention of reviewers.

A landmark publication and scarce in this condition.

27.

**Fleming (Ian)** Casino Royale; Live and Let Die; Moonraker; Diamonds are Forever; From Russia with Love; Dr. No; Goldfinger; For Your Eyes Only; Thunderball; The Spy Who Loved Me; On Her Majesty's Secret Service; You Only Live Twice; The Man with the Golden Gun; Octopussy and the Living Daylights [14 vols.] Jonathan Cape, 1953-1966, all first issue, first state except Casino Royale, second issue (dustjacket front flap overprinted with Sunday Times review); Live and Let Die, second state (dustjacket front flap with cover art credit); Moonraker second state book ('shoot' correctly spelled) with second impression, state B dust jacket (front flap with Chandler review, rear flap with ten reviews); Dr. No, second state (binding with Honeychile silhouette in brown); The Man with the Golden Gun, second state binding B (bronze-hued foil), 8vo, original boards unblemished except for Casino (boards with a few faint pale marks, upper board with slight abrasion), Live and Let Die (upper board corners knocked, endpapers slightly spotted, upper board with faint marks), From Russia (slight pale mark to upper board), Goldfinger (slight dent at upper edge of upper board) and On Her Majesty's (both board edges with faint dampstain); dustjackets all unclipped, apart from Diamonds and You Only Live Twice, generally nicks at spine edges and slightly toned rear panels, Casino Royale with short internally-repaired tear at foot of front panel, Live and Let Die front panel with two pale rings, Diamonds Are Forever with surface tear affecting publisher's device on backstrip panel, three volumes with neat inscriptions, very good £50,000

A pleasing complete set, with unusually good examples of the prized early editions: the dustjacket of Casino Royale, in particular, is uncommonly well preserved.

28.

"JOHN FREE"

**Freeth (John)** The Political Songster or, a Touch on the Times, on various subjects, and adapted to common tunes, the sixth edition, with additions. Birmingham: Printed by Thomas Pearson, for the Author, and sold by all the Booksellers, 1790, with an oval stipple-engraved



Item 27

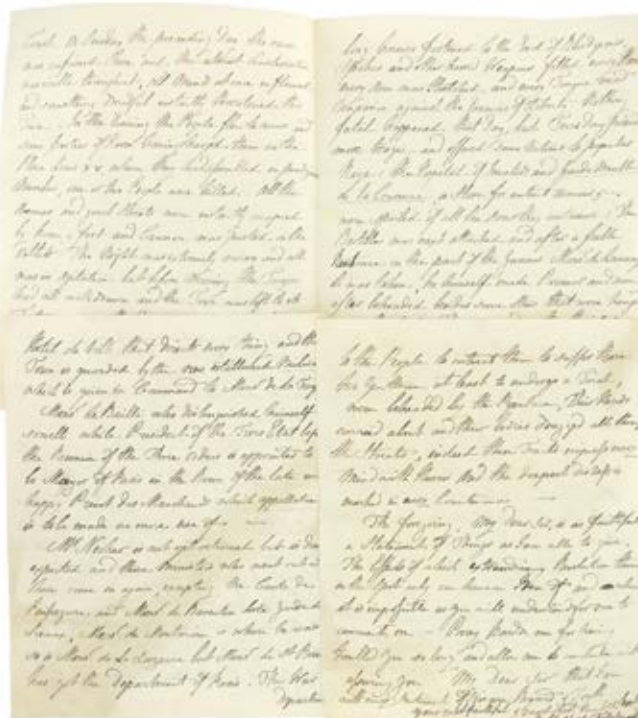




portrait frontispiece (after the oil on wood panel, 1790, Birmingham Museums and Art Gallery), the engraving just a little rubbed on the upper lip, burn hole in T6 with the loss of a couple of letters on either side, pp. vxi, 200 [i.e. 224, with two extra leaves paginated 37\*-40\*], [12, Subscribers], 12mo, contemporary mottled sheep, sympathetically rebacked, corners worn, and consolidated (ESTC T98385; cf. Johnson 346 (196 pp. issue)) **£1,200**

'It was Freeth's custom to write songs—setting his words to popular tunes [the names of which are given]—about remarkable events in local and national news, and to sing them nightly to the company assembled at his coffee house. The habit was profitable: it crowded the place with patrons, attracted eminent visitors, and, since Freeth wrote as a determined radical and nonconformist, created a political meeting-place. The interest aroused by his songs encouraged Freeth to publish them, and the words of nearly 400 songs appeared in more than a dozen collections between 1766 and 1805; John Baskerville (1706–1775) was among his printers. The most substantial of these collections was *The Political Songster* (1790).

'Freeth usually sang about feats of war, national emergencies, and affairs of state, such as the victories of Earl Howe and Lord Nelson, and the activities of Charles James Fox, Lord North, and William Pitt. To those ballads he added a substantial leavening of others that were complimentary, jocular, and satirical. Although unsophisticated, many of his patriotic songs have a stirring lilt; on politics he wrote with indignation, rough good humour, and an effective turn of phrase that earned him the reputation of being one of the best political ballad writers



in the kingdom. From 1771 until 1785 Freeth used the pen-name John Free in punning allusion to his beliefs. His songs offer a significant insight into the popular politics of the late eighteenth century' (ODNB).

Early in his career, Freeth made several ballads on American subjects (the contents here are roughly chronological); later on, Botany Bay features, as does slavery. There were 4 issues in 1790, this the only one with the Subscribers. In prefatory remarks, Freeth states he is retiring from ballad-making, on account of a 'complaint in my head.' Previous collections were sold, and added to Freeth's income as an innkeeper: this collection seems to have been issued as a fund-raiser for his retirement. A scarce book.

29.  
**WITNESS OF THE STORMING OF THE BASTILLE (French Revolution.) FITZHERBERT (Alleyne, Baron St Helens, recipient) Group of 4 ALs to Baron St. Helens, one being a first-hand account of the opening salvos of the French Revolution, the others describing events in Brussels in 1790. Paris and Brussels: July 23, 1789 - 18 January, 1790 £1,750 plus VAT in the EU**

Four letters to St. Helens, at the mid-point of his long and distinguished diplomatic career: at the time of these letters he was Ambassador to The Hague (June 1789 to March 1790). His next undertaking was the Nootka Sound negotiations, which led to Mount St. Helens being named for him.

The first letter, from Paris, in a secretarial hand, is signed by Lord Robert Stephen Fitzgerald, British Chargé d'Affaires. It is a 10-page missive, 4to, and could have been longer,



so breath-taking is the news. The letter recounts some of the most dramatic events at the outset of the French Revolution: the dismissal of Necker, and the storming of the Bastille. Fitzgerald seems to be relying mostly upon reports, but it is highly likely that he was in part an eye-witness. He avers that the real cause of the 'Insurrection' was the refusal of the Marischal de Broglie to dismiss the troops, the dismissal of Necker merely 'the signal to start at.' The letter concludes with an account of the fate of Foulon and De Sovigny. Despite the entreaties of La Fayette, the 'People' beheaded them, 'their heads carried about and their bodies dragged all through the streets.' Fitzgerald does not mention the - first ever recorded - lynchings 'à la lanterne', which preceded both beheadings.

The accompanying 3 letters (each 4 pp., 4to) are from J. Sontag, apparently an official in the British mission to the Imperial Court at Brussels - where there was another revolution going on. They are dated between 29 December 1789 and 18th January 1790, a crucial time in the short-lived United Belgian States (precursor of modern Belgium). The letters are intelligence briefings, quite detailed; one was posted, the others delivered by 'the person you know.'

30.

(Golden Cockerel Press.) MATHERS (E. Powys)  
Procreant Hymn. Golden Cockerel Press, 1926, 96/200  
COPIES printed on Batchelor handmade paper, 5  
copperplate engravings by Eric Gill, pp. 20, 8vo, original  
white buckram, backstrip gilt lettered, t.e.g., others  
untrimmed, dustjacket with small chip to one corner,  
very good (Chanticleer 37; Gill, Corey & Mackenzie  
277) £1,800

Gill's engravings are exhibitionist in their conjunction of the religious and the erotic - Powys Mathers' poem essays a similar union, but Gill's capacity for exploration exceeded the poet's and four of the illustrations he provided were deemed too obscene, with the publisher's inserted note (not present here) advising that they could be obtained direct from the artist.

31.

EARLY WORK BY ANTONY GORMLEY  
(Gormley.) Sieveking (Paul-René, edits) ORIGO 3.  
Cambridge: Cambridge Black Cross, n.d. [but circa  
1970.] SOLE EDITION, illustrations (unsigned) by Antony  
Gormley, Marta Lombard, John Fullerton, Peter John  
Freeman, Paul-René Sieveking, pp. 24, tall 8vo, original  
stapled orange wrappers printed in claret with Gormley  
illustration to front, lightly handled with a few nicks and  
a little corner creasing, good (Miller & Price, 'British  
Poetry Magazines', 329) £1,850

Early work, perhaps the earliest published artistic work - preceding as it does his career in that field - of Antony Gormley, one of the most important artists of his generation. The illustrations here - the cover credited to him directly, and with the images on p.6, 8, and the vignette recurring on the title-page, constituting his other probable contributions - were produced whilst Gormley was a student in Archaeology, Anthropology & Art History at Trinity College, Cambridge. Following this degree he travelled to India, and on his return took up a place at St.



Martin's College; his own website puts the 'year zero' of his artistic career as 1981.

Though in an alternative medium to that in which he was to gain renown, there are early indicators of the sculptor's eye and elements that are characteristic of his subsequent work - fulfilling his stated aim to tackle the 'fundamental questions of where human beings stand in relationship to nature and the cosmos' (Artist's website). His updating of classical examples and the interest in the anatomical characteristic of his mature work are both prefigured here in the cover design, where he offers a striking rendering of Leda and the Swan. Though it has a very modern, insouciant look in Gormley's version of this classical encounter, the combination of violent obscenity with apparent boredom is very much in the long tradition of the scene's depiction.

BL and Cambridge only on COPAC, no further copies in WorldCat.

32.

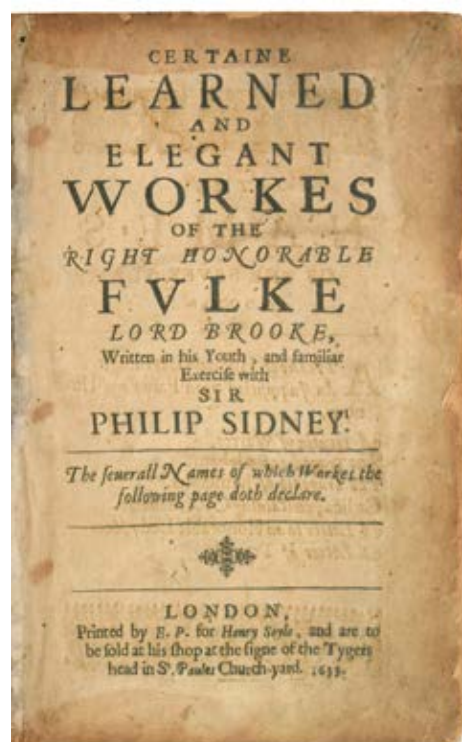
**[Greville] (Fulke, Baron Brooke)** *Certaine Learned and Elegant Workes ... Written in his Youth, and familiar Exercise with Sir Philip Sidney. The severall Names of which Workes the following page doth declare. Printed by E[lizabeth] P[urslowe] for Henry Seyle, 1633, FIRST EDITION, lacking initial and terminal blanks, somewhat browned, title-page also slightly stained, and frayed at fore-edge, pp. [iii-iv], 23-82, 298, folio in 4's, contemporary blind ruled calf, sometime rebacked preserving most of original spine, new label when rebacked, corners worn, no endleaves at front, a single much later fly-leaf at rear, inside front cover inscribed 'Henry Duke of Newcastle, his booke 1676' (Hayward 68; Pforzheimer 437; STC 12361) £2,000*

'Henry Duke of Newcastle' is the fourth but second surviving son of William Cavendish, first duke of Newcastle upon Tyne: he inherited the estate upon his father's death in 1676. Henry was interested in books only in so far as they were property, and he seems to have gone through the well-stocked library immediately, asserting possession with this inscription (see Cristina Malcolmson in *Debating Gender in Early Modern England, 1500-1700*, pp. 23-24: the Harley MS of Christina de Pizan's *City of Ladies* has the same inscription). Really therefore this is from the library of William Cavendish, the remarkable first Duke (and after 1645 that of his equally remarkable second wife Margaret too). The inscription is directly onto the inside of the front board (showing that by 1676 the front paste-down had at least lifted), not a congenial surface for the duke's pen: the Newcastle is only legible if you know that's what it says.

'When Greville's *Certaine Learned and Elegant Workes* was published in 1633 under the supervision of Sir John Coke and Sir Kenelm Digby a further poem was omitted. It would appear that 'A Treatise of Religion' was removed from all copies on the orders of Laud, who was then bishop of London, on account of the slur on episcopacy and criticism of the established church ... The first seventy-six sonnets of Greville's sequence entitled *Caelica* appear to have been written after 1577, when the three friends [the others being Sir Philip Sidney and Sir Edward Dyer] were experimenting with verse forms. The nature of Sidney's and Greville's

friendly rivalry is revealed by the name of the central female figure in each collection: Sidney's mistress is Stella (a single star), Greville addresses his poems to the entire sky (*Caelica*). Both sonnet sequences can be seen as responses to the challenge presented by the practice of Petrarchan love. While Sidney fails to resolve the conflicting demands of selfless adoration and physical desire in the lover, Greville turns from exploring the psychological consequences of the conflicting demands to a cynical rejection of ideal earthly love. For him, women are unfaithful and men are inevitably self-deceiving' (ODNB).

Loosely inserted is a fragment (perhaps half) of a vellum leaf, being a legal document or memorandum, concerning 'Sir Fulke Grevill', dated the feast of the Archangel Gabriel (29 September) of an unspecified year (the document is cropped at the fore-margin) in the reign of King James.



33.

**'PLEASE GOD SEND ME A NICE BLIGHTY. HE OWES ME SOMETHING, I FEEL'**

**Gurney (Ivor)** Autograph Letter signed, to Jack Haines. *n.d., but late June 1916, written in pencil on ruled paper, one panel (circa 30 words) rubbed with slight loss to legibility but largely decipherable, pp. [4], 4to, original folds, some creasing to edges, good condition £7,500*

Ivor Gurney, newly arrived at the Front in France, writes to a close friend to describe the situation there, his own emotions, and his hopes for what is to come - both in terms of the conflict and his creative work. The friend here is John Wilton 'Jack' Haines - the nickname, 'Skimmer', by which Gurney addresses him seems to be unique to their friendship. Haines was a solicitor and poet, a

Gloucestershire man like Gurney, and with a circle of literary friends that also included the Dymock Poets - he was close to Edward Thomas, Robert Frost, et al. - and those associated with them, such as Edward Garnett and Walter de la Mare.

Though undated, the letter has elements in common - in terms of both phrasing and incident (not least Gurney's recent arrival in France, and the first experience of combat) - with examples sent to Marion Scott and Herbert Howells from June 1916, and can confidently be attributed to that time. It is a superb document, unpublished, offering a psychological insight into one of the best of the Great War poets and showing the relation of the conflict to his own creative work.

These are unmistakably a poet's impressions of the complex scene confronting him - with pastoral and musical analogies ('I look out of the window to the firing line 2 miles away or less; over the sunny placid scene of grass and cows still tended by the peasants, and there is only a rifle shot occasionally to mar the illusion that one is in Kent, a flat part of Kent rising up to a tiny ridge'; 'All I could think of after the second strafe was [Bach's] G minor Prelude') used in counterpoint to the squalor and alienation of the general experience ('a series of disgusts and humiliations [...] in the stuffy dugout or the flea-infested barn'). The greatest horror described by Gurney is the estrangement from one's fellow man and from ordinary human responses: 'My friends are blotted, and I can see them no more in the flesh; but men may pass months so they may be in different companies and not see one another. The bodies are carried away in the

dark. The memory of their personality is still so strong on me, that it is impossible to realise what has happened. How and where. This is the Great War on this part of the line, and Now'.

Gurney is full of reflection as well as plans for the future (though he considers that by the 15th he may be a mere spirit presence, imparting 'cold shivers' at a performance of his songs at the Women's Music Union), but above all occupied with thoughts of impending conflict - and what is most remarkable to him is his readiness for combat, and this 'knowledge of being calm while others are troubled has bucked me up enormously', even 'amounting practically to certainty that someday I shall manage to tranquillize my spirit, and bend my life into good ends'. Michael Hurd's entry on Gurney in the ODNB considers that 'the companionship of his fellow soldiers seems [...] to have afforded him a rare degree of stability', but the hidden 'cost to people like us' of submitting to what Gurney early in the letter scorns as 'the Army discipline and lack of common sense' - particularly when endured by someone with a history of mental illness - is manifest in his subsequent breakdown and decline. The 'return to sanity and common living' at the 'end of the whole dull and abominable business' was one that Gurney, like so many of his generation, was unable to negotiate.

'Though rejected by the army in 1914 on grounds of defective eyesight, Gurney enlisted on 9 February 1915 while still a student and from 25 May 1916 served in France as a private with the 2nd/5th Gloucesters. He sustained a minor bullet wound on Good Friday 1917 and more

songs and all sunset and I hope will help  
all the hearers to great joy and pride in  
England; for England made men and  
men. Breath and movement draw from her being,  
whose servant I am, although ~~so~~ very unwilling  
to be such as I am now.  
Well, well, good bye, old man. A letter from  
you will be welcome enough, whether in the  
stuffy dugout or the flea-infested barn.  
Vermineous or not vermineous I look to you for  
the epistles.  
Yours ever  
I.B.G.

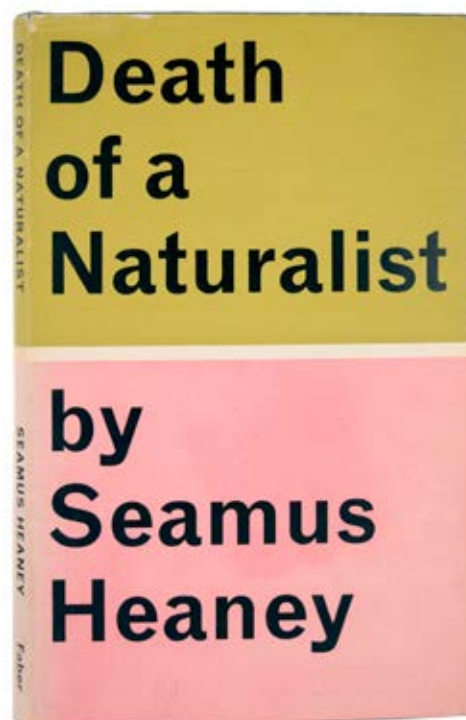
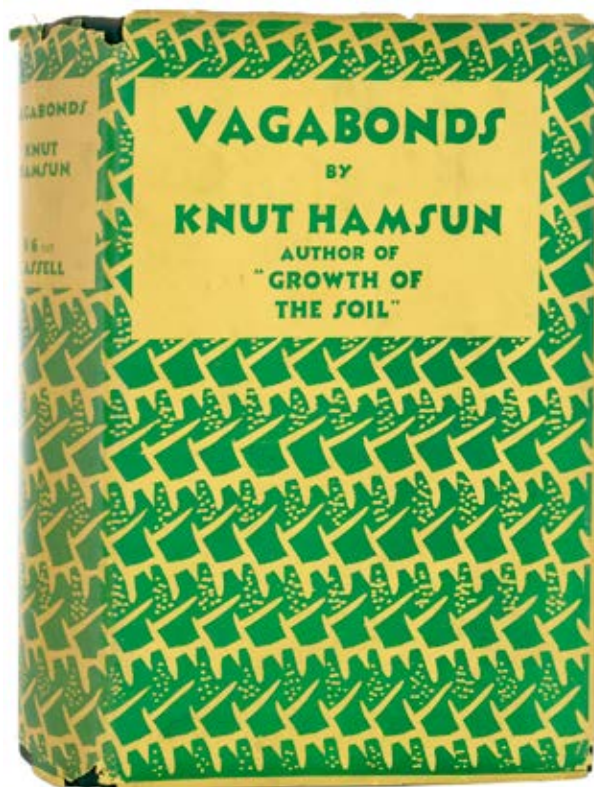


serious gas injuries on or about 10 September 1917 during the third battle of Ypres (Passchendaele). He spent time in various war hospitals in England and, after showing signs of mental instability (including a suicide attempt on 19 June 1918), he was finally discharged in October 1918. Gurney resumed his studies at the Royal College of Music, this time under Ralph Vaughan Williams, but could not concentrate. He returned to Gloucester and, failing to find permanent employment, had to live on a small disability pension and the charity of friends and family. Music now poured from him, but his behaviour (eccentric before the war) grew increasingly erratic. Further threats of suicide followed, and in September 1922 he was diagnosed as suffering from paranoid schizophrenia and was committed to Barnwood House Asylum, Gloucester. On 21 December 1922 he was transferred to the City of London Mental Hospital, near Dartford, Kent, where he remained until his death' (ODNB).

34.

**Hamsun (Knut) Vagabonds.** Translated from the Norwegian by Eugene Gay-Tifft. *Cassell, 1931, FIRST ENGLISH EDITION, a couple of spots at rear, pp. [iv], 549, 8vo, original black cloth, backstrip lettered in gilt, some minor discolouration to bottom corner of upper board with all corners very gently knocked, top edge black, light spotting to other edges, dustjacket with backstrip panel a little sunned and some chipping, good* £2,750

Inscribed by the author to the flyleaf: 'Mr B.A. Abel, With thanks! Knut Hamsun, Norholm, 15 Mars 1931'. Abel was a Nottinghamshire solicitor - the reason for Hamsun's gratitude is unknown, but his signature is uncommon.



35.

**Heaney (Seamus) Death of a Naturalist.** *Faber and Faber, 1966, FIRST EDITION, pp. 57, crown 8vo, original green cloth, backstrip lettered in gilt, a couple of faint and tiny spots at head of front endpapers, dustjacket with the pink panel lightly faded, a little rubbed at front flap-fold, very good (Brandes & Durkan A2a)* £3,000

Signed by the author to the title-page. An excellent copy.

36.

**Herodotus.** *Herodotou Logoi ennea hoiper epikalountai Mousai* [in Greek]. *Basle: Johann Herwagen, [1541], woodcut printer's device on verso of final leaf (otherwise blank), numerous woodcut initials, text in Greek, section at the lower outer corner of title-page neatly excised and renewed, title slightly soiled, pp. [xx], 310, [2], folio,*

[bound with:]

*Thoukydide meta scholio palaio kai panu ophelimo* [in Greek] ... *Accessit praeterea diligentia Ioachimi Camerarij, in castigando tum textu, tum commentarijs unà cum annotationibus eius. Basle: Johann Herwagen, 1540, text in Greek, numerous woodcut initials, title-page with same excision and renewal as Herodotus, lacking the final leaf (as sometimes) blank except for printer's device, pp. [xxiv], 225, [3], 177 [i.e. 127], folio, 2 vols bound in 1, contemporary elaborately blind-stamped pigskin, original twirled brass clasps, later ink lettering on spine, small ink stamp on verso of first title of the Donaueschingen library, a choice copy (Adams H395 and T664)* £5,000



These two editions, published a year apart, are often found together, probably as intended. The last leaf is sometimes missing from the Thucydides (e.g. 2 of the 3 copies in Adams, the copy in Harvard). That the two title-pages have the same excision and repair (not at all recent) it is probably no coincidence, but the significance is not apparent. These are the first Herwagen editions of these historians, the Herodotus being the second Greek edition, and the Thucydides the third.

37.  
[Holbach (Paul Henri Thiry, baron d')] *Théologie portative ou Dictionnaire abrégé de la religion Chrétienne*. Par M. L'Abbé Bernier, Licencié en Théologie. 'Londres' [i.e. Amsterdam?], 1768, *FIRST EDITION*, a trifle browned in places, a few minor stains, pp. [iv], 200, 12mo, 19th-century calf by Riviere, double gilt fillets on sides, spine gilt in compartments, black lettering pieces, rubbed and a little worn, repairs to ends of spine, splits in joints, inner hinges reinforced with cloth, good (ESTC T112022; Bengesco 2403) £2,000

A magnificently sardonic Dictionary (sometimes attributed to Voltaire), equal to or surpassing Ambrose Bierce's *Devil's Dictionary*, though narrower in scope and less discursive.

There seem to be two issues, or variants: one, as ours, of 200 pp. (corresponding to the ESTC no. above), another, in 8vo, of 229 pp (= ESTC T174493). Bengesco lists a 243 pp. 8vo. The book is rare in any state.

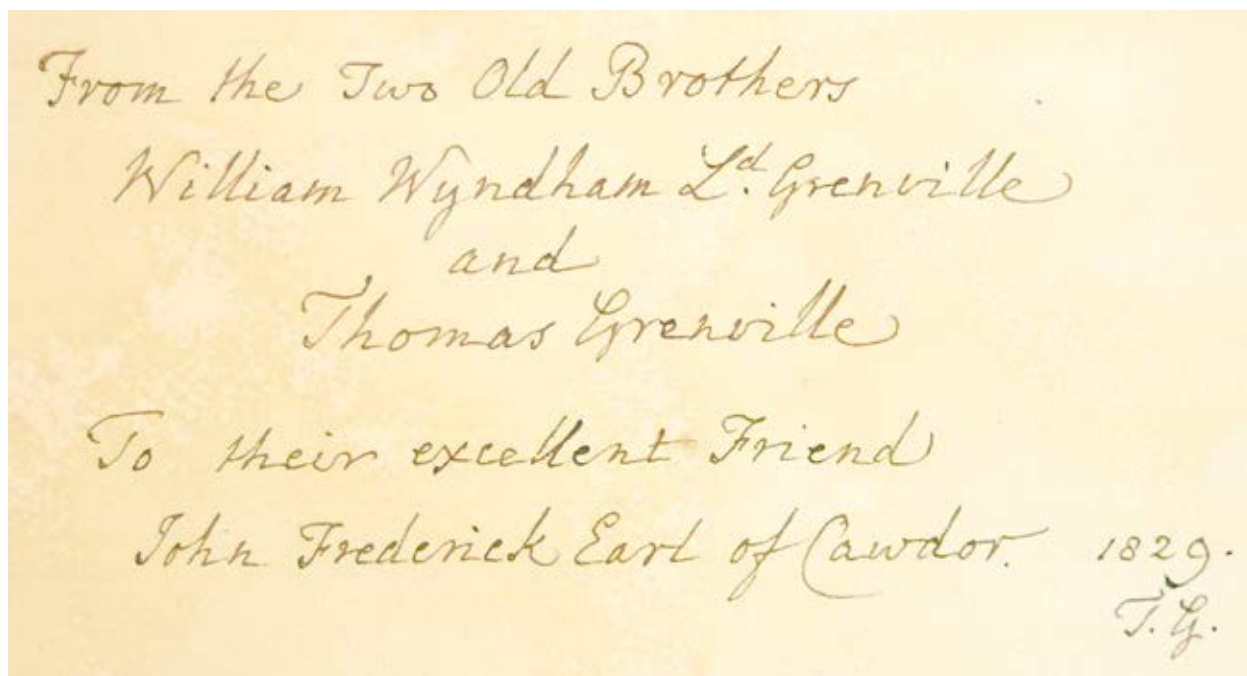
A pencil note in side the front cover states 'Huxley copy'. If true, this would likely be Thomas Henry Huxley, 'Darwin's

Bulldog', who coined the term 'agnostic' to express his own philosophical outlook, and it would have been grist to his mill. If Huxley's books were sold after his death in 1895, this would be compatible with a purchase note on the fly-leaf 'J.C. ?Unland, July 9th, 1898'.

38.  
Homer. *Ilias kai Odysseia*. [Four volumes.] Oxonia: ex Ergasteriou Typographikou Akademias, 1800, 5 engraved plates (two portrait busts of Homer, a portrait each of Thomas and Lord Grenville, and a plate depicting a column), plates spotted, some light offsetting to text, pp. viii, 396; [vi], 421, [3, blank]; [vi], 328; [vi], 314, [2], 82, 4to, near-contemporary (endpapers watermarked 1828) red morocco, bound for the Earl of Cawdor with his arms in gilt to boards, spines lettered in gilt, red morocco doublures with a border of fourteen gilt fillets, edges gilt on the rough, spines sunned, a touch of rubbing to extremities, doublures offset onto endpapers and outermost leaves of each vol., very good (ESTC T90247, listing no LP copies outside the UK; Dibdin II 61-2; Bibliotheca Homerica Langiana A22) £6,500

One of the rare and spectacular large-paper copies of the Grenville Homer, an edition which rivals the Foulis edition in its scale and bibliophilic attractions. Only 25 copies were printed, and a number of these were used as presentation copies - including this one. The editors, William Wyndham, Lord Grenville, and his brother Thomas Grenville, have inscribed an initial blank 'From the Two Old Brothers ... To their excellent Friend John Frederick Earl of Cawdor, 1829'





(in Thomas's hand). Tipped in are two letters, one from Lord Grenville and one from Thomas, presenting the book to Lord Cawdor for his library at Stackpole Court.

At the time of presentation Lord Grenville was retired from politics (he had been foreign secretary when the book was published, resigning with Pitt's government before ending up as Prime Minister himself in 1806), while his elder brother Thomas was also relaxing, having since 1818 'lived in the company of his friends and his books, and devoted himself to the formation of his splendid library' (ODNB), which was left to the British Museum after his death in 1846. Lord Cawdor was Lord Lieutenant of Carmarthenshire at this time.

'This is the most critical edition of Homer which the university of Oxford has published... the work is printed in a handsome Greek type, with very few contractions; and the Large Paper copies are enriched with three very beautiful engravings, two of the busts of Homer and the third an elegant pillar with escutcheons of the Grenville arms' (Dibdin). This copy also has portraits of Thomas and Lord Grenville. The final section of the fourth volume contains 82 pages of readings provided by Richard Porson from a collation of the Harleian manuscript; in the small-paper copies this section is different setting of type, filling 88 pages.

'At the mention of the large paper Grenville Homer, where is the classical Bibliomaniac who does not sigh at his inability, or want of opportunity, to possess it? -- and, in proportion, rejoice extravagantly on its possession?' (Dibdin, *Library Companion*, p. 617).

39.

**Hooke (Robert)** *Lectiones Cutlerianae*, or, A Collection of Lectures: Physical, Mechanical, Geographical, & Astronomical. Made before the Royal Society on several Occasions at Gresham Colledge. To which are added divers Miscellaneous Discourses. *Printed for John Martyn, [1674-78], 1679, FIRST EDITION, 6 parts in 1 vol., with the general title but without 'The Titles of the several Tracts' (1 leaf) as often, with 19 plates on 17 sheets, mostly folding, one, De Potentia, supplied from another copy, 2 trimmed just within plate-mark at fore-edge, small burn or rust hole in C1 of the second part, cut a little close in a few places but without material loss, a few stains and occasional mild browning and spotting, pp. [viii], 28; [viii], 78; 32; [viii], 112; [ii, of iv, without the initial blank], 4to, 18th-century speckled calf, skilfully rebacked and the spine richly gilt, original speckled edges, from the Selbourne Library with discrete stamp to verso of title and on one other page, some contemporary marginalia (Keynes 23 (collectively), (16 and 18-22 severally, not in that order); Dibner Heralds of Science 147; ESTC R4280) £35,000*

First edition of the rarest and, with *Micrographia*, the most important of Hooke's works, with all the plates (plate IV from Lampas often missing). According to Keynes and others (e.g. Norman), the leaves bearing the general title and the index are a bifolium, p1-2, but this is to be doubted. First because the second leaf is frequently wanting, e.g. in one of the three copies in the BL, and in the Harvard copy. Moreover in only one of the BL copies does the index leaf follow the general title

*Lectiones Cutlerianæ,*  
OR A  
**COLLECTION**  
OF  
**LECTURES:**

{ *PHYSICAL,*  
*MECHANICAL,*  
*GEOGRAPHICAL,*  
&  
*ASTRONOMICAL.*

Made before the *Royal Society* on several  
Occasions at GRESHAM Colledge.

*To which are added divers*

MISCELLANEOUS DISCOURSES.

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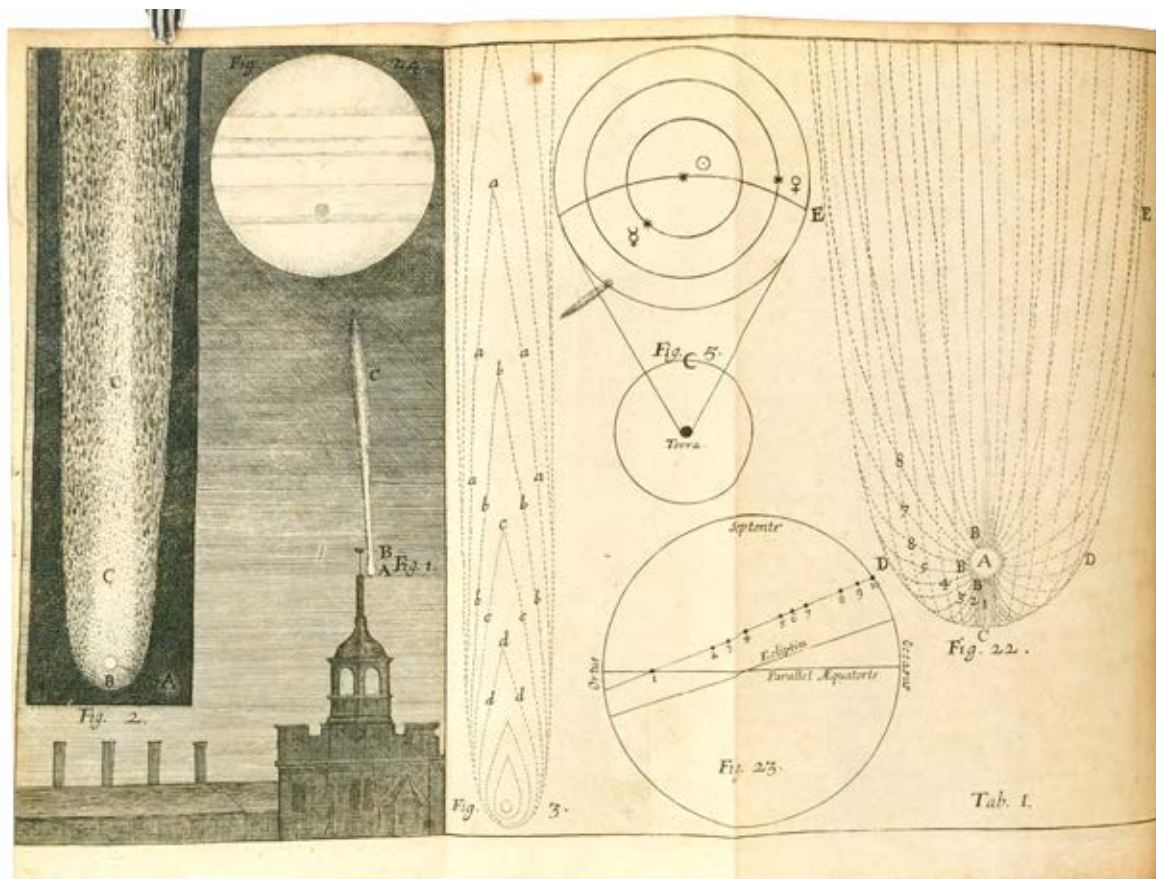
By *ROBERT HOOKE*, S.R.S.

---

L O N D O N :

Printed for *John Martyn* Printer to the *Royal Society*,  
at the *Bell* in *S. Pauls Church-yard*. 1679.





Hooke's six Cutlerian lectures originally appeared separately between 1674 and 1678, and were first collected here under a general title. The lectures were named in honour of Sir James Cutler, who founded a lectureship in mechanics for Hooke in 1664. The first lecture contains Hooke's reformulation of the approach to orbital dynamics. He recognized here for the first time that orbital motion did not depend on centrifugal force, but rather on the principle of rectilinear inertia. This discovery set Newton on the correct path to understanding orbital dynamics. The second Cutlerian lecture, *Animadversions on the first part of the machina coelestis*, contains the first descriptions of Hooke's clock-driven telescope and the first form of a universal joint. The *Lectures de potentia restitutiva*, the fifth published Cutlerian lecture, contains Hooke's law of elasticity, that stress is proportional to strain. The sixth and final published lecture, *Lectures and collections*, includes an account of the comet witnessed in April 1677. It also prints two letters from Leeuwenhoek concerning his microscopical examinations, and gives Hooke's own account of his improved microscopical methods.

The contemporary marginalia are not all that extensive, but they do occur throughout, indicating a close reading by an informed reader. Some of it is in the form of NBs or simply dots marking special passages, but there are also a few corrections to the text - not the errata, which are not corrected. One one page (25 in *Cometa*) we have 'as Cassini', and 'as Kepler hath'.

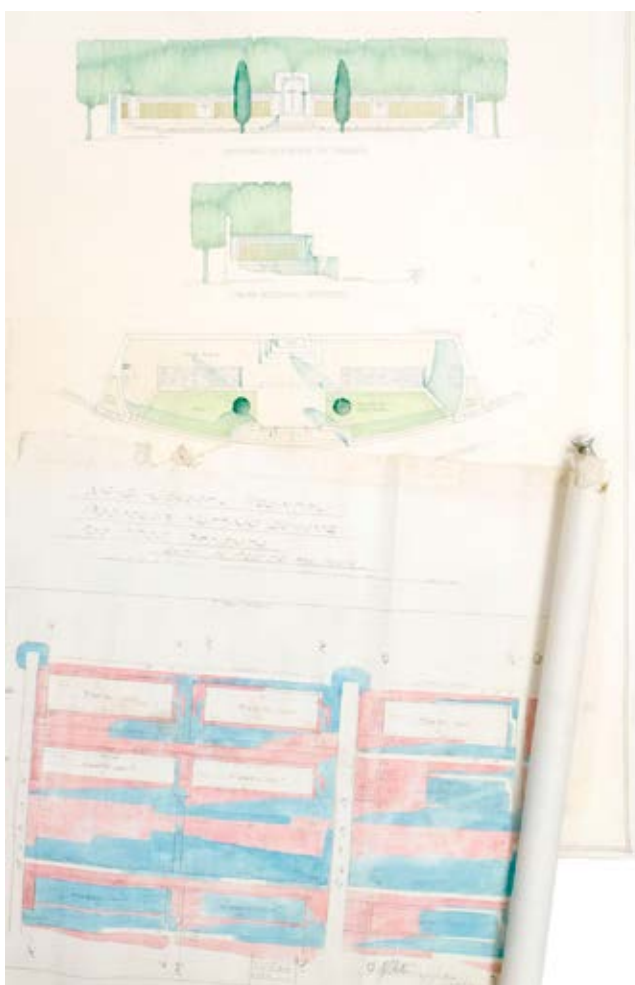
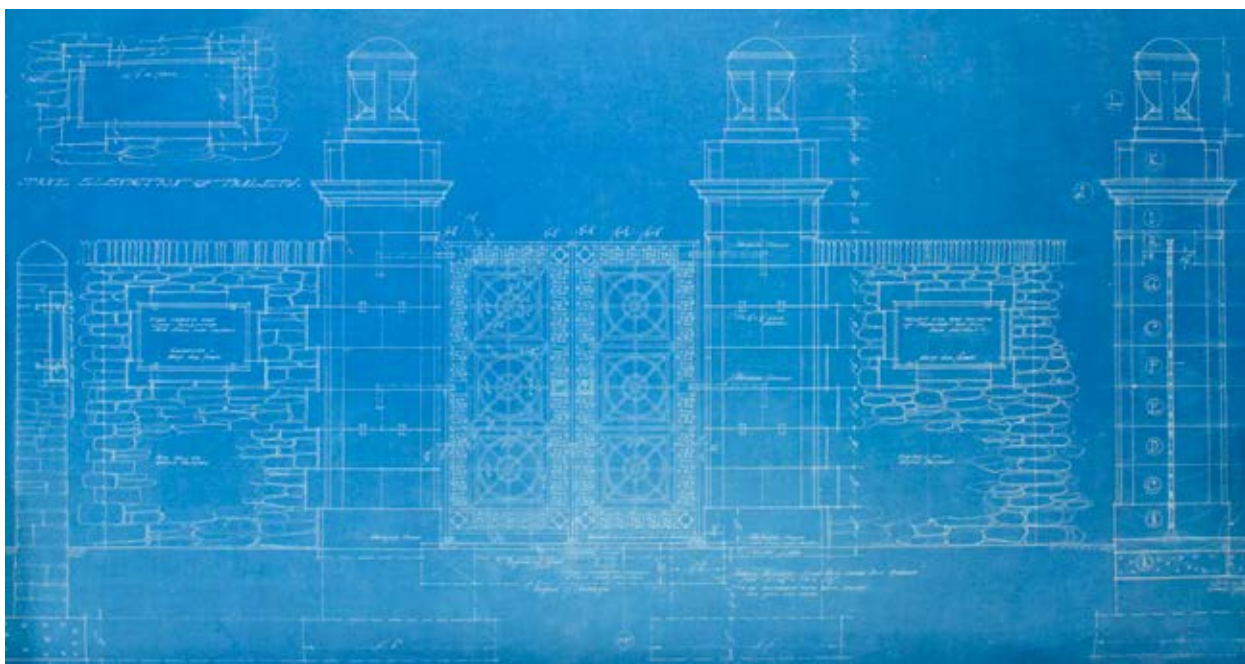
40.

**Hutton (A.J.S., Architect)** [Archive:] Plans and Elevations for War Memorials, Cemeteries, Hospitals, etc., with assorted other papers. Circa 1917-1967, 26 large sheets, including blueprints, with various designs for sites, buildings and details, some on cloth and some with colouring, four watercolour sketches for Fleet Air Arm Memorial c.1950s, various sizes and formats, stored rolled, signs of use and handling including damage to corners of some sheets, but the condition generally good £5,000

[With:] A selection of family papers including Hutton's own passport as well as some ancestral documents

[And:] Further papers relating to his work - his business-card, reports and articles, as well as a folder relating to annual reunions of the Imperial War Graves Commission.

Arthur James Scott Hutton (1891-1982) was born in Glasgow and trained there at the Glasgow School of Architecture. Following completion of his studies in 1914 he was appointed assistant in H.M. Office of Works, Edinburgh. He left in March the following year to serve in the Royal Engineers in France, supervising and designing hospitals, camps, bakeries, halls and other buildings. Whilst still on war service in late 1918 he was admitted as an Associate of the Royal Institute of British Architects (ARIBA). He retired from the Royal Engineers as Captain in September 1919 - in the same month he was appointed



architect to the Imperial War Graves Commission in France, Belgium, and Germany, working under Sir Herbert Baker, Sir Reginald Blomfield and Sir Edwin Lutyens (information from [http://www.scottisharchitects.org.uk/architect\\_full.php?id=203484](http://www.scottisharchitects.org.uk/architect_full.php?id=203484)).

This archive offers a compelling insight into the nature and excellence of the work undertaken by Hutton and his colleagues at the IWGC, including proposed plans that were never realised and some that have gone on to be regarded as outstanding examples; the presence of later papers relating to the Old Colleagues Association of the IWGC offers a pleasing coda to the main group, and demonstrates the lasting bond that the project built.

The earliest of the work here dates from Hutton's years of active service, at Étaples, with plans for a field hospital and a proposal for a prisoner of war camp there. The archive includes five plans for various components of the Marzagues Indian Cemetery at Marseille, perhaps Hutton's best-known work in this field, as well as projects in South Africa and the Fleet Air Arm Memorial at Lee-on-Solent.

A full listing can be provided on request.

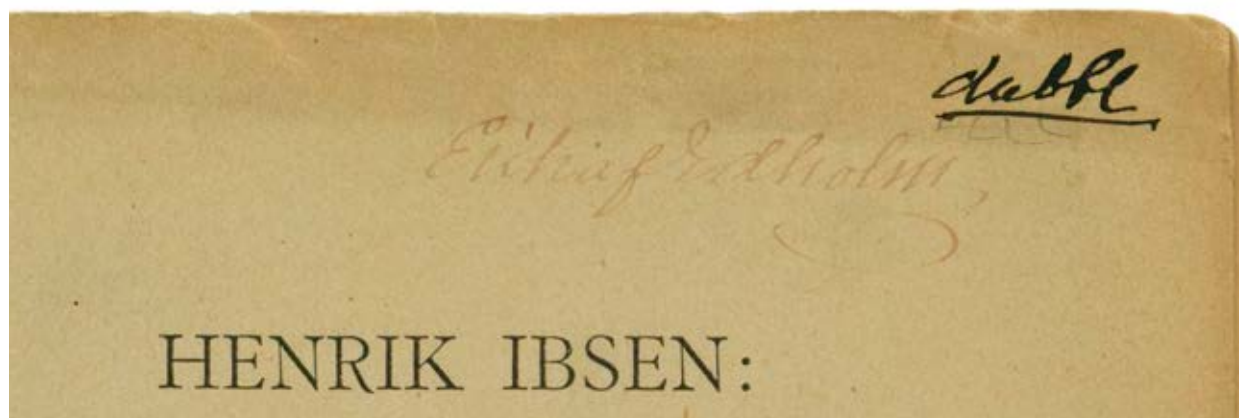
#### 41.

##### ERIK AF EDHOLM'S COPY

**Ibsen (Henrik)** *En Folkefiende* [An Enemy of the People.] *Skuespil I Fem Akter*. Copenhagen: Gyldendalske Boghandels, 1882, FIRST EDITION, pp. [iv], 219, crown 8vo, original grey wrappers printed in black to both covers, ownership inscription of Erik af Edholm at head of front with later ownership inscription above (see below), spine cracking (but holding) with loss at head, sound £2,500

The scarce wrappers issue of this important play by the Norwegian dramatist - 'a comedy, [...] based on a serious





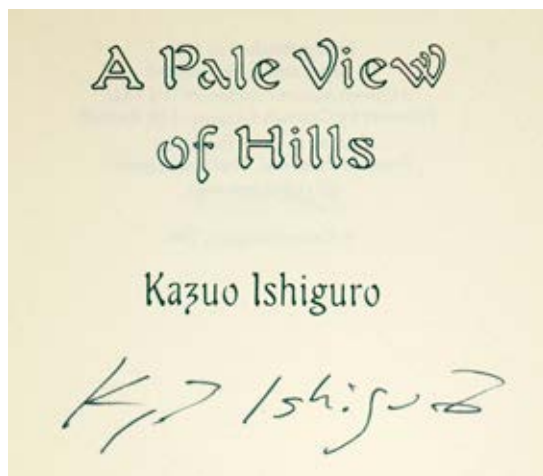
idea' (letter to Frederik Hegel, June 1882), written in response to the scandal created by 'Gengangere'. It is among the most modern of Ibsen's works, and has been consistently performed for both stage and screen.

This is a significant association copy, belonging to Erik Wilhelm af Edholm, a high-ranking Swedish military officer who became director at the Kungliga Operan (Royal Opera) and the Kungliga Dramatiska Teatern (Royal Dramatic Theatre) in Stockholm - in the latter context he was responsible for bringing the work of Strindberg and Ibsen to a wider audience, and he corresponded with both playwrights. This play was performed at the theatre in March 1883. The later ownership inscription is simply the word 'dubbl' - likely a playful way of conveying that the book then passed to Edholm's son of the same name (Erik Gustaf af Edholm), like his father a high-ranking military officer.

42.  
**Ishiguro (Kazuo)** *A Pale View of Hills*. Faber and Faber, 1982, FIRST EDITION, pp. 183, crown 8vo, original blue-grey boards, backstrip gilt lettered, dustjacket, fine £1,500

Signed by the author to the title-page.

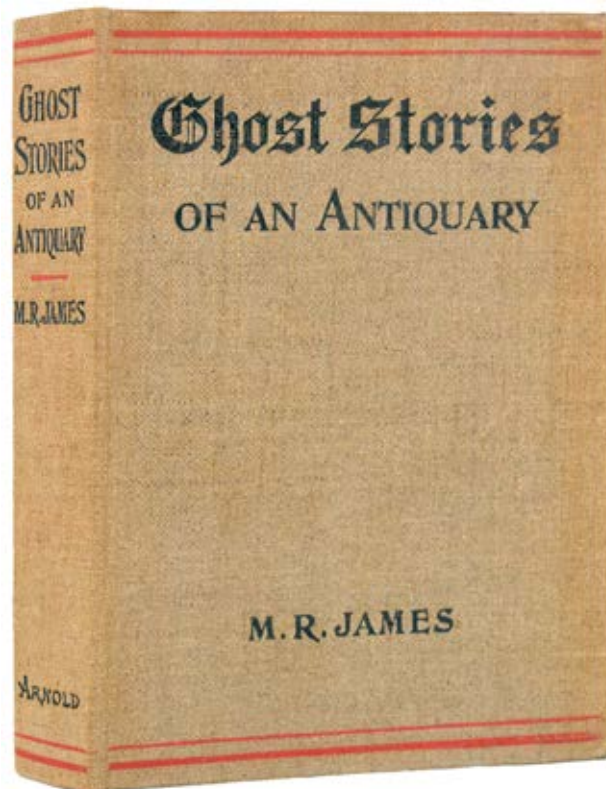
A superb copy of the Nobel Prize-winning author's debut novel - without the fading to spine often seen.

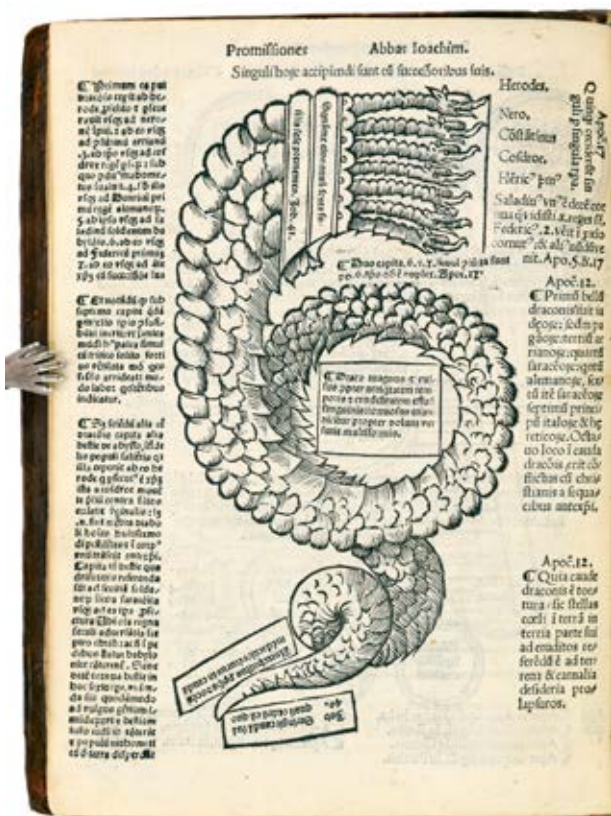


43.

**James (Montague Rhodes)** *Ghost Stories of an Antiquary*. With Four Illustrations by the Late James McBryde. Edward Arnold, 1904, FIRST EDITION, tissue-guarded frontispiece and 3 further plates, spotting to half-title and one or two faint spots to borders, pp. 270, 16 [List, dated November 1904], 8vo, original beige linen, the rules overall stamped in red with lettering in black to upper board and backstrip, hint of toning to backstrip and leading yapp edges, touch of fraying to cloth at one corner, edges roughtrimmed with a few spots, top edge a little dusty, spots to endpapers, very good £2,000

An excellent copy of this masterful work: 'There is no question of apprenticeship here' (ODNB).





44.  
Joachim, Abbot of Fiore. *Interpretatio preclara ... in Hieremiam prophetam ad haec usque tempora minime prospecta (nunc vero eius iam coepta impletione: intellectumque) dante vexatione* in dies magis perspicua fiet. [colophon:] Venice: Bernardinus Benalius, 1525, with woodcut border on title, repeated with variations at beginning of text, two woodcuts and several woodcut diagrammatic illustrations, woodcut initials of various sorts including 2 historiated, ff. [xx], 62, 4to, [bound with:] *Liber concordie novi ac veteris Testamenti: nunc primo impressus et in lucem editus ...* [colophon:] Venice: Simon de Luere, 13 April 1519, woodcut initials, 3 diagrammatic illustrations in text, 1 full-page, ff. [iv], 135, lacking the terminal blank, contemporary Venetian calf, blind roll tooled borders on sides, with a central lozenge design, edges tooled in blind (gauffered without the gilt), titled in ink on fore-edge ('Joachim in Hieremiam'), traces of 4 ties, skilfully rebacked, repairs to corners, &c, very good (Adams 211 and 209) £10,000

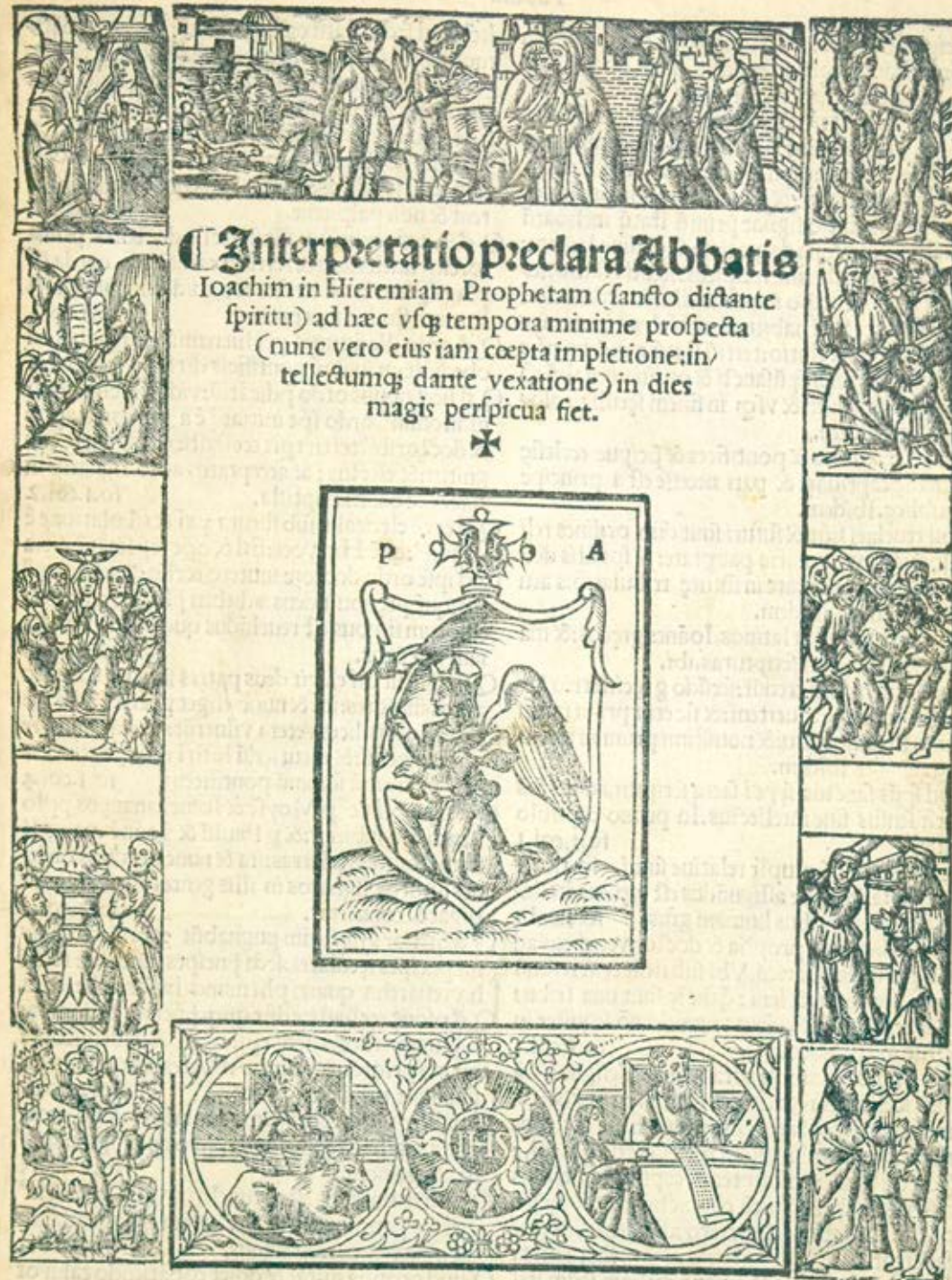
First edition of both works, and a rather lovely volume. 'Dante voiced the general opinion of his age in declaring Joachim one "endowed with prophetic spirit." But he himself always disclaimed the title of prophet. The interpretation of Scriptural prophecy, with reference to the history and the future of the Church, is the main theme of



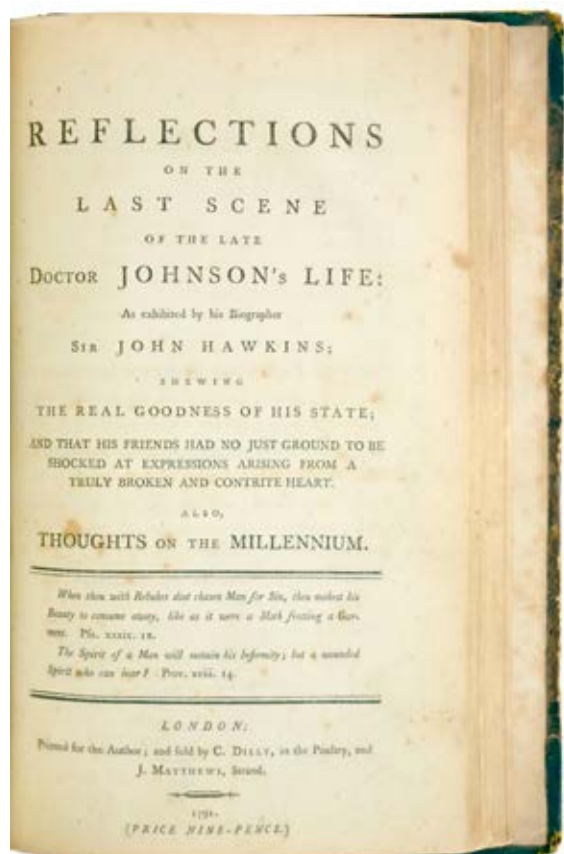
- his three chief works: "Liber Concordiae Novi ac Veteris Testamenti," "Expositio in Apocalipsim," and "Psalterium Decem Cordarum." The mystical basis of his teaching is the doctrine of the "Eternal Gospel," founded on a strained interpretation of the text in the Apocalypse (14:6). There are three states of the world, corresponding to the three Persons of the Blessed Trinity. In the first age the Father ruled, representing power and inspiring fear, to which the Old Testament dispensation corresponds; then the wisdom hidden through the ages was revealed in the Son, and we have the Catholic Church of the New Testament; a third period will come, the Kingdom of the Holy Spirit, a new dispensation of universal love, which will proceed from the Gospel of Christ, but transcend the letter of it, and in which there will be no need for disciplinary institutions' (Catholic Encyclopaedia). The commentary on Jeremiah (which features the woodcut of the seven-headed dragon) is wrongly attributed to Joachim.

45.  
(Johnsoniana.) REFLECTIONS on the Last Scene of the late Doctor Johnson's Life. As exhibited by his biographer Sir John Hawkins; shewing the real goodness of his state; and that his friends had no just ground to be shocked at expressions arising from a truly broken and contrite heart. Also, Thoughts on the Millennium. Printed for the Author; and sold by C. Dilly, and J. Matthews, 1791, FIRST EDITION, a bit of spotting, pp.





Item 44



[iv], 5-38, 8vo, bound with several other religious tracts, mid-19th-century half black calf, flat spine with gilt ruled compartments, lettered in gilt 'Sermons', corners and edges slightly worn (ESTC T168514) £1,750

The manner of Johnson's dying was a matter of much public interest, Hume's recent happily atheist last words being a standard to which Johnson would be compared. A small circle (not including Boswell) attended, and Sir John Hawkins, among them, was quick into print to give his account at the end of his Life of Samuel Johnson. Each of those attending had their own 'needs', and Hawkins dutifully recorded a repentant Johnson. This pamphlet is a descendant upon that repentance. The binding is suitably sombre.

The other pamphlets bound here evince an equally strict religiosity. They are, in the order they are bound (scattered foxing, some title-pages browned):

1. Warner (Richard) The Wisdom from Above. Crutwell, 1808.
2. Pawson (John) The Substance of a Sermon. Whitfield, 1796 (ESTC T192682 - rare).
3. Jones (Thomas) The Beauties of Spring. Dilly, 1758, lacking last 2 leaves. (ESTC T14040 - rare).
4. Shaw (William) A Sermon ... the late Edward Colston. Bristol: Bryan, [1808].

5. Barry (Edward) A Sermon ... of Jerusalem Sols ... Denew, [1788], lacks plate. (ESTC T28365, BL only).

6. Coleman (John Noble) The Substance of a Sermon ... Wembdon. Sherborne: For the Author by Crutwell, 1822. Presentation copy.

7. Newman (Henry Charles Christian) A Sermon ... for the Benefit of the Humane Society. Printed for the Society and sold by Rivington [and others], 1780, engraving of the 2 sides of the Society's medal on title, lacks half-title. (ESTC T216180, Bodley only). Contains a list of Member/Subscribers, Lives saved, &c.

8. Jay (William) Reflections on Victory, a Sermon ... the late Lord Viscount Nelson. Second edition. Bath: Printed and sold by M. Gye ... [1805]. With the terminal advertisement leaf: an initial advertisement leaf is sometimes called for, but is not requisite in the pagination or format.

9. Jay (William) The Minister's Request. Bath: Printed and sold by M. Gye ... [1811].

10. Graves (Richard) A Sermon ... in ... Dublin ... in aid of the London Society for promoting Christianity Among the Jews. Third edition. Printed and Published by B.R. Goakman, [1811]. (COPAC records one copy of this edition EUL, and one copy of the first edition (Lambeth).

11. Gilbee (Earle) A Sermon ... for promoting Christianity Among the Jews. Printed and Published by B.R. Goakman, 1812. . (COPAC records one copy of this edition (Lambeth), and one copy of the first edition (NLW).

12. Hull (John) A Sermon ... for a General Fast. Taunton: Printed and Sold by Thomas Norris, [?1800]. Not traced.

13. Dodd (William) Cautions against Methodism; or, unity recommended: in a sermon ... The Third Edition. Printed for W. Faden, 1796, title-page soiled and torn, with the loss of a letter, repaired. (ESTC T62141, the only edition recorded, 7 copies in total).

14. Porteus (Beilby) A Letter to the Governors, Legislatures, and Proprietors of Plantations in the British West-India Islands . Printed by Luke Hanford & Sons, for T. Cadell [and others], 1808. Following the Slave Trade Act of 1807 (abolishing the trade, but not slavery), the author points out that the only recourse to maintaining a sufficiency of slaves is by their own natural increase, which conversion to Christianity would encourage, as would allowing them small plots of land and some spare time to cultivate it.

15. Reflections [as above].

16. Coleman (John Noble) Salvation by Christ Alone. Sherborne: For the Author by Crutwell, 1824.

46. (Juvenile.) [PEACOCK (Lucy)] The Knight of the Rose. An Allegorical Narrative; including Histories, Adventures, &c. designed for the Amusement and Moral Instruction of Youth. Printed for, and Sold by Hookham and Carpenter, J. Marshall, S. Hazard, Bath; and by the Author, at the Juvenile Library, 1793, FIRST EDITION, a little browned in places, a few wax stains, pp. xix, 209, 12mo, original half calf, a bit worn at extremities, rubbed, head cap defective, engraved Kilner family bookplate (Garside, Raven and Schöwerling 1793:

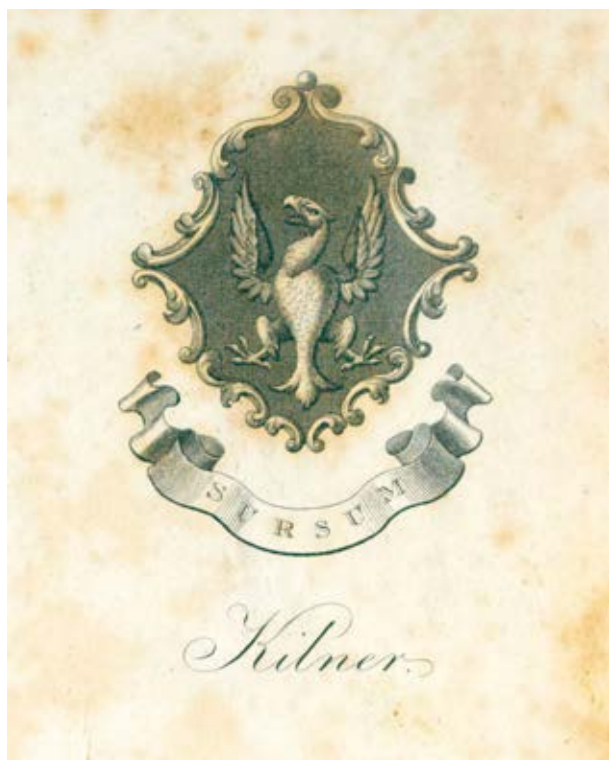


34; ESTC T57360; Summers, Gothic, p. 380; not in Osborne) £1,500

In spite of the wear, an attractive copy of one of the scarcer Lucy Peacock first editions: ESTC locates copies at BL, Bodley (bis); 4 in North America (2 of them in UCLA); and 2 copies in Australia. It is typically didactic, but there is some amusement, as well as the moral instruction (temperance is the chief virtue in opposition to the beguiling vices of the world): directed at Youth, as opposed to children, who are too young to benefit from Allegory.

Little is known of Lucy Peacock's early life, or her late life. By 1785 she had published her first book, written while very young, and had a bookshop in Oxford Street. From the bookshop she edited the *Juvenile Magazine*, her own contributions backed up by others from Dorothy Kilner (M.P.) and Mary Ann Kilner (S.S.): the Kilner bookplate is surely no coincidence. 'Miss Pelham', Dorothy's nom de plume, is among the subscribers. It is an interesting list of subscribers, overwhelmingly female. Male subscribers tend to be Revs, or booksellers. In the latter category we find Boosey, John Bell, Evans, William Lane, Robinson, Rivington, Symonds, Vernor and Hood: these all took multiple copies, Messrs. Robinson and H.D. Symonds showing the greatest faith in the book, with 25 copies each.

The 'Juvenile Library' is a precursor of the bookselling/publishing firms of similar name founded in 1801 by Benjamin Tabart, and in 1805 by William Godwin and Mary Jane Clairmont.



47.

Lang (Andrew, Editor.) A Complete Collection of the 12 Fairy Books, as below: Longmans, Green, 1889-1910

i. The Blue Fairy Book. Edited by Andrew Lang. Longmans, Green, 1889, FIRST EDITION, illustrations (including 8 full-page) by H.J. Ford and G.P. Jacomb Hood, contemporary gift inscription on frontispiece recto, a little fine foxing to a couple of pages, pp. viii, 390, 16 [ads dated August 1889], crown 8vo, original blue cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, slight lean to spine and gentle rubbing to extremities, a.e.g.

[with]

ii. The Red Fairy Book. Edited by Andrew Lang. Longmans, Green, 1890, FIRST EDITION, illustrations (including 4 plates) by H.J. Ford and Lancelot Speed, contemporary gift inscription to half-title, pp. [i]367, 16 [ads], crown 8vo, original red cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, backstrip gently faded with slight lean to spine and a touch of wear at head, a.e.g.

[and]

iii. The Green Fairy Book. Edited by Andrew Lang. Longmans, Green, 1892, FIRST EDITION, illustrations (including 13 full-page) by H.J. Ford, contemporary ownership inscription in pencil to half-title, a few spots to prelims with the odd one further in, pp. xii, 366,



2 [ads], crown 8vo, original green cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, slight lean to spine, a.e.g.

[and]

iv. The Yellow Fairy Book. Edited by Andrew Lang. Longmans, Green, 1894, FIRST EDITION, illustrations (including 22 plates) by H.J. Ford, tissue-guard present, a couple of handling marks to Contents page, pp. xvi, 321, [2, ads], crown 8vo, good in original yellow cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a hint of light dustsoiling and very minor rubbing to extremities, a.e.g.

[and]

v. The Pink Fairy Book. Edited by Andrew Lang. Longmans, Green, 1897, FIRST EDITION, illustrations (including 33 full-page) by H.J. Ford, frontispiece tissue-guarded, the odd faint spot or handling mark, contemporary gift inscription to initial blank, pp. ix, 360, crown 8vo, original pink cloth, lettering on

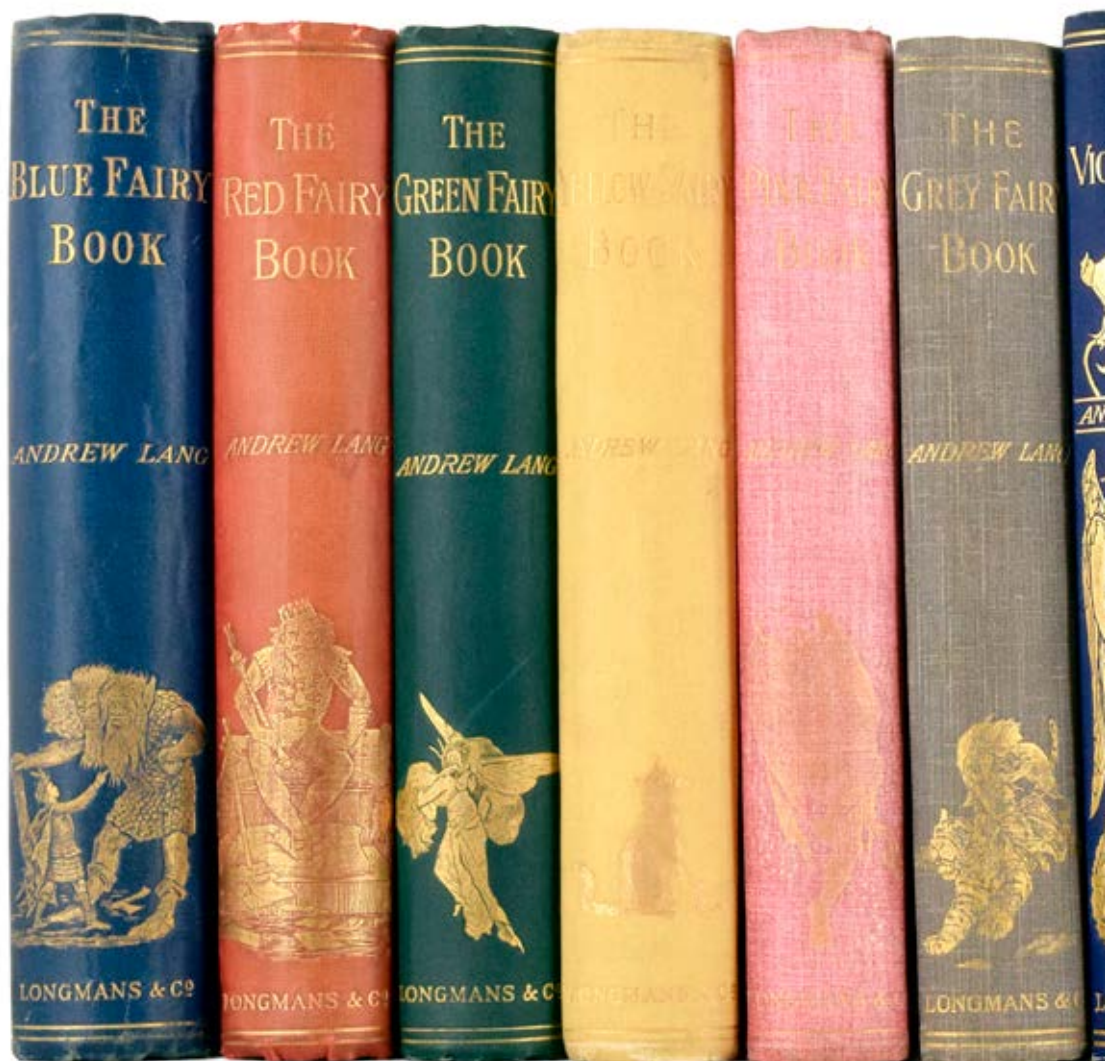
backstrip and overall design to backstrip and upper board blocked in gilt, the backstrip a little faded as usual with slight lean to spine, crease to bottom corner of flyleaf, a.e.g.

[and]

vi. The Grey Fairy Book. Edited by Andrew Lang. Longmans, Green, 1900, FIRST EDITION, illustrations (including 32 full-page) by H.J. Ford, frontispiece tissue-guarded, the odd faint spot, pp. xii, 387, crown 8vo, original grey cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, lean to spine, minor rubbing to extremities and a light knock at foot of lower board, a.e.g.

[and]

vii. The Violet Fairy Book. Edited by Andrew Lang. Longmans, Green, 1901, FIRST EDITION, illustrations (including 8 colourplates and 25 full-page illustrations) by H.J. Ford, tissue-guard present, owner's name on half-title, pp. xii, 388, crown 8vo, original violet cloth,





lettering on backstrip and overall design to backstrip and upper board blocked in gilt, foot of backstrip slightly pushed, a.e.g.

[and]

viii. The Crimson Fairy Book. Edited by Andrew Lang. Longmans, Green, 1903, FIRST EDITION, illustrations (including 35 full-page, and 8 colourplates) by H.J. Ford, tissue-guard present, pp. xi, 371, crown 8vo, original crimson cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, minor rubbing to extremities, rear hinge a little cracked with nick towards head of front hinge, small bookseller ticket at foot of front pastedown, a.e.g.

[and]

ix. The Brown Fairy Book. Edited by Andrew Lang. Longmans, Green, 1904, FIRST EDITION, illustrations (including 30 plates, 8 in colour) by H.J. Ford, tissue-guard to frontispiece present, pp. xiii, 350, crown 8vo, original brown cloth, lettering on backstrip and overall

design to backstrip and upper board blocked in gilt, a.e.g.

[and]

x. The Orange Fairy Book. Edited by Andrew Lang. Longmans, Green, 1906, FIRST EDITION, illustrations (including 8 colourplates and 17 full-page) by H.J. Ford, tissue-guard present, pp. xiii, 358, crown 8vo, original orange cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a.e.g.

[and]

xi. The Olive Fairy Book. Edited by Andrew Lang. Longmans, Green, 1907, FIRST EDITION, illustrations (including 8 colourplates and 22 full-page) by H.J. Ford, tissue-guard present, near contemporary gift inscription to half-title, pp. xv, 336, crown 8vo, original olive cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, slight lean to spine, a.e.g.

[and]



xii. The Lilac Fairy Book. Edited by Andrew Lang. *Longmans, Green, 1910, FIRST EDITION, illustrations (including 6 colourplates and 20 full-page) by H.J.Ford, tissue-guard present, pp. xv, 369, crown 8vo, original lilac cloth faded as usual but retaining some of its colour on the boards, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a.e.g., adhesive browning to endpapers with small tear to flyleaf carrying through to half-title* £12,000

An excellent set, with particularly good copies of the Blue, Violet, Crimson, and Brown - but the overall condition superior to what is commonly met with.

48.

**Laski (Harold J.)** An archive of manuscript material. 1920-1950.

- 'The Foundations of Sovereignty', 1920, pp. 24

- 'The Russian Enigma', n.d., pp. 7

- [The Introduction to:] 'The Defence of Liberty against Tyrants. A Translation of the 'Vindiciae contra tyrannos' by Junius Brutus. With an historical introduction', [1923], pp. 70

- 'America: 1947', [1947], pp. 17

- 'The British Labour Party after Fifty Years', [1950], pp. 13,

*the manuscript material all ink on paper and signed at foot, a few with marks from rusted paperclips to outer sheets, the last with a few words circled in pencil, 4to, the 1923 translation in custom blue morocco and cloth dropdown box lettered in gilt, the others loose sheets stored in plastic wallets, good condition* £5,000

A group of published and unpublished material from one of the twentieth-century's leading political theorists of the left, offering a small but representative cross-section of his thought and activity over a thirty year period.

Born into a Jewish family in Manchester, Laski's energetic intellect took him to New College, Oxford, and then Harvard where his burgeoning reputation was founded on his espousal of the doctrine of pluralism. Returning to England in 1920, he became a leading figure in the Labour Party and the Fabian Society - taking up a lectureship at the London School of Economics, a post that he retained for the last thirty years of his life. Laski was 'the best-known socialist intellectual of his era' (ODNB) and, though a shift towards Marxism during the 1930s attracted controversy, his importance and reputation were well established, and his work has proved enduring. Of the material here, the article on 'The Russian Enigma', and the late essay on 'The British Labour Party after Fifty Years', would appear to be unpublished.

[With:]

A collection of pamphlets and offprints by the same, some inscribed, comprising:

- 'A Note on Sovereignty and Federalism', offprint from The Canadian Law Times, Vol. 35. 1915

- 'The Sovereignty of the State', offprint from The Journal of Philosophy, Psychology and Scientific Methods, Vol. XIII, No. 4, February 1916, ms. correction to text in author's hand

- 'The Political Theory of the Disruption', offprint from The American Political Science Review, Vol. X, No. 3, 1916, inscribed 'With love from Harold' to front

- 'The Basis of Vicarious Liability', offprint from the Yale Law Journal, December 1916, inscribed 'With love from Harold' to front

- 'The Early History of the Corporation in England', offprint from the Harvard Law Review, Vol. XXX, No. 6, 1917, inscribed 'With love from Harold' to front

- Problem of Administrative Areas. Smith College Studies in History, Vol. IV, No. 1, October 1918, inscribed 'With love from Harold' to front

- 'Recent Contributions to Political Science', offprint from Economica, Issued Terminally by the London School of Economics and Political Science. January 1921. T. Fisher Unwin, 1921

- The Position of Parties and the Right of Dissolution. Fabian Tract No. 210. The Fabian Society, 1924, inscribed 'With love & good wishes, H.J.L.' to front

- The Problem of a Second Chamber. Fabian Tract No. 213. The Fabian Society, 1925, inscribed 'With love from Harold' to front

- Socialism and Freedom. Fabian Tract No. 216. The Fabian Society, 1925, inscribed 'With my love, H.J.L.' to front

- Karl Marx. An Essay [reprint]. The Fabian Society and Geo. Allen & Unwin, 1925, ownership inscription of J.G. Elkington to title-page and some annotation to the text in the same hand

- On the Study of Politics. An Inaugural Lecture Delivered at the London School of Economics and Political Science on 22 October 1926. Humphrey Milford, Oxford University Press, 1926 [2 copies]

- The Recovery of Citizenship. Self and Society Booklets, No. 4. Ernest Benn, 1928

- The Socialist Tradition in the French Revolution. The Fabian Society and Geo. Allen & Unwin, 1930

- The Limitations of the Expert. Fabian Tract No. 235. The Fabian Society, 1931

- The Labour Party, The War and The Future. The Labour Party, 1939, inscribed 'With my love, H' to front

- Is This an Imperialist War? Labour Party, 1940, inscribed 'With love from Harold' to front

- Will Planning Restrict Freedom? The Planning Bogies series. The Architectural Press, [1944], inscribed 'With love from Harold' at head of text

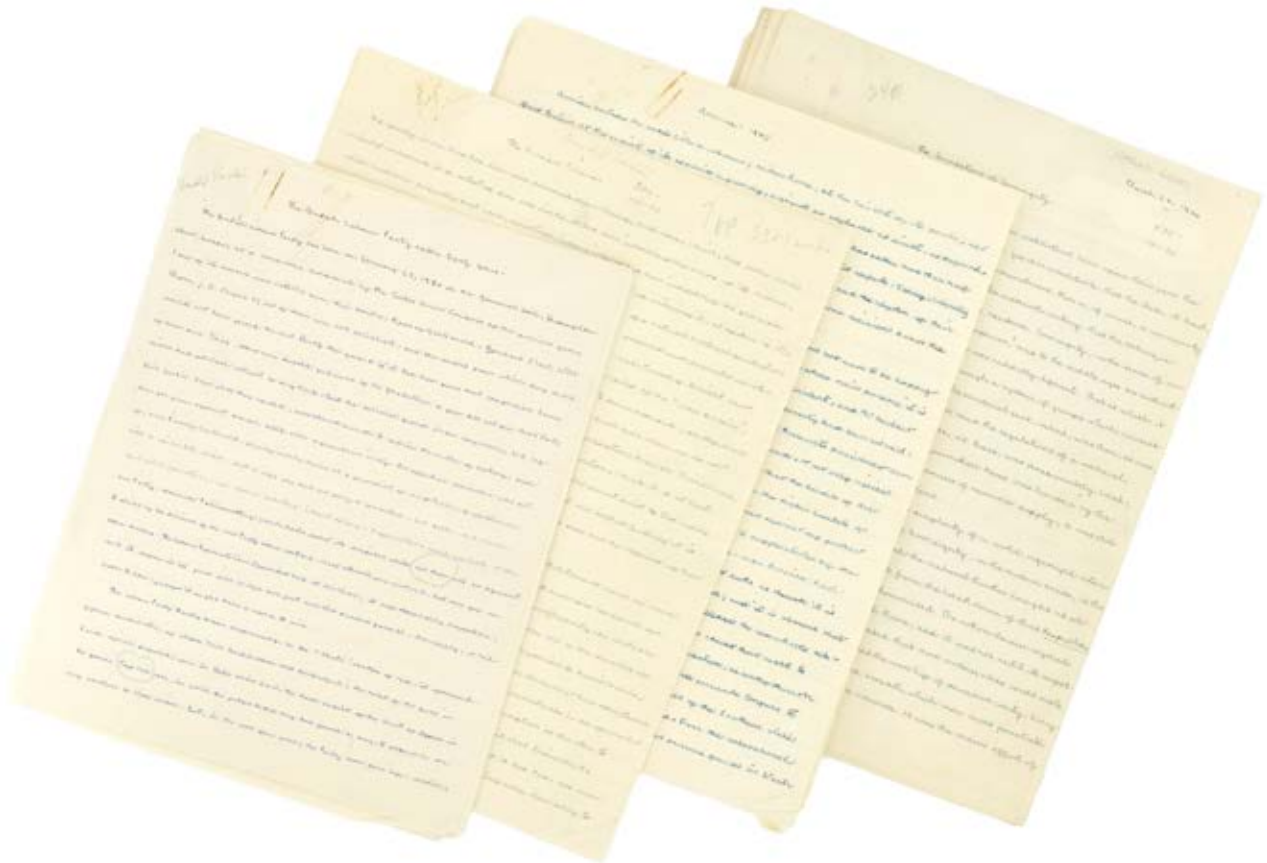
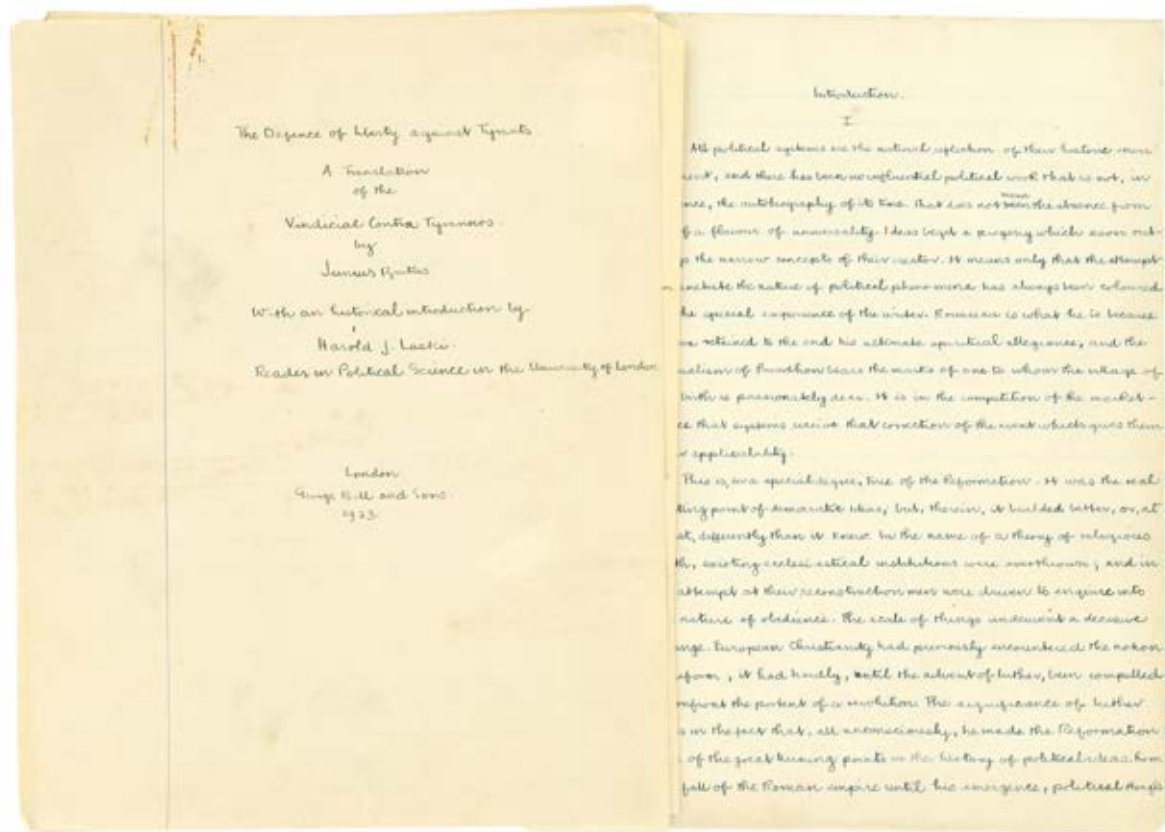
- Democracy at the Cross-Roads, NCLC Publishing, n.d.

- What is Democracy [with Lord Lindsay, S. de Madariaga, Bertrand Russell, and D.W. Brogan]. Peace Aims Pamphlet 38. National Peace Council, [1946]

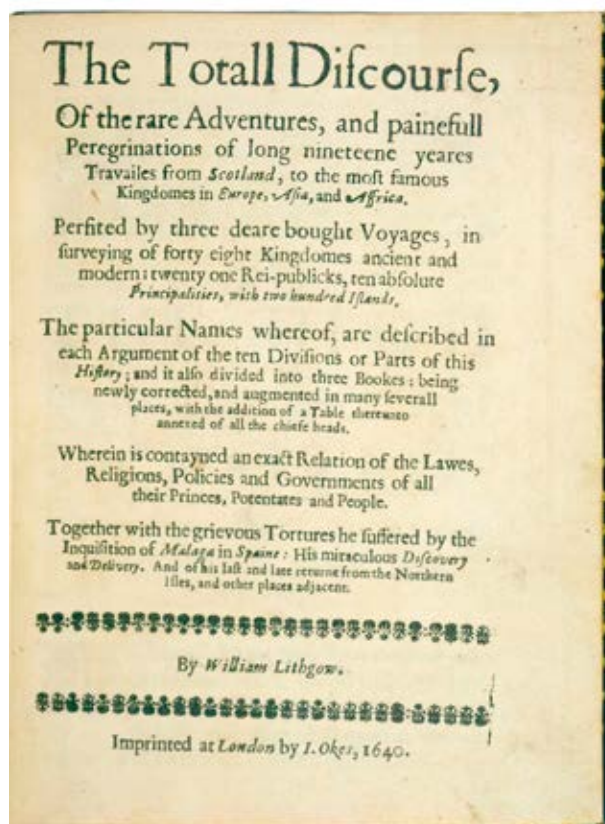
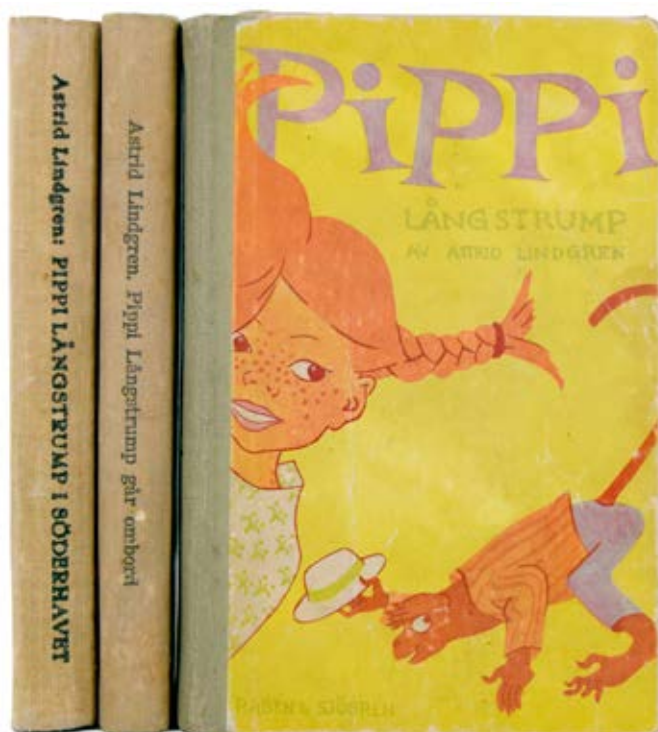
- The Secret Battalion. An Examination of the Communist Attitude to the Labour Party. The Labour Party, [1946]

- 'What Socialism Means to Me', offprint from Labour Forum, 1 [1948]





Item 48



49.

Lindgren (Astrid) Pippi Långstrump; Pippi Långstrump går ombord; Pippi Långstrump i Söderhavet [Pippi Longstocking, original series, complete in 3 Vols.] Stockholm: Rabén & Sjögren, 1945-1948, FIRST EDITIONS, first issues, illustrations throughout by Ingrid Nyman, faint red stain at head of Chapter VII in first vol., a few leaves following with top corners clipped, browning to textblocks as usual, pp. 174; 192; 167, 12mo, original quarter cloth and illustrated boards, very bright with rubbing to board edges and minor wear, backstrips lettered in black, each volume with differing ownership inscriptions to flyleaf, final volume with surface paper missing to bottom corner of rear pastedown, good £2,500

An attractive set of these much-loved children's books, in much better condition than normally found.

50.

LUGLESS WILL, ?BOUND BY MRS. WEIR  
Lithgow (William) The Totall Discourse of the Rare Adventures, and Painefull Peregrinations of Long Nineteene Years Travailes from Scotland, to the most famous kingdomes in Europe, Asia, and Affrica. Perfited by three deare bought voyages, in surveying of forty eight kingdomes ancient and modern; twenty one rei-publicks, ten absolute principalities, with two hundred islands. ... divided into three bookes: being newly corrected, and augmented in many severall places, with the addition of a table thereunto annexed of all the chiefe heads. Wherein is contayned an exact relation of the lawes, religions, policies and governments of all their princes, potentates and people. Together with the grievous tortures he suffered by the Inquisition of Malaga in Spaine ... And of his last and late returne from the Northern Isles, and other places adjacent. Imprinted ... by I. Okes, 1640, woodcut frontispiece and 8 woodcut illustrations in the text (1 being a repeat of the frontispiece), cut fairly close but catchword and signature shaved on only one leaf (in fact many lower edges are uncut, and some red splashes from the original staining of the edges indicating a close proximity to the margins left by the contemporary binder), tear from lower outer corner of 2C2 entering text but without loss, poor impression of type on 2Iv and a small fragment of the lower outer corner snapped off, a few minor stains here and there, and occasional minor browning, pp. [xvi], 444, 447-514 (catchword on p. 444 doesn't match the first word of p. 447, but text is continuous), [8], 4to, late 18th-century midnight blue straight-grained morocco, attributed to Mrs. Weir, single gilt fillet on sides with an inner panel composed of single gilt fillets, spine richly gilt in 6 compartments between raised bands, lettered in gilt in the second compartment, the others with a cruciform decoration built up from small tools, the end compartments further embellished with scattered dots, the lowest, slightly longer, with 4 rows of small circles below it, gilt inner dentelles reflecting elegantly in the gilt edges, spine and corners slightly rubbed, a few minor blemishes, a lovely copy, bookplate of Thomas Allen, FSA, inside front



cover, that of the fifth earl of Rosebery opposite (ESTC S108592; Blackmer 1021; von Hünersdorff, Coffee, p. 904) £5,000

The last life-time edition, revised and enlarged edition, with a new dedication and prologue, of A most delectable, and true discourse, of an admired and painefull peregrination from Scotland, 1614 ... of one of the most popular of all seventeenth-century travel books. There were editions in 1616, 1623 'inlarged', 1632, 'revised and enlarged'. A beautifully bound copy, with an interesting provenance.

The book appeared (Lot 2348) in the White Knights sale in 1819, when it was described as being bound in blue morocco; in the Beckford/Hamilton sale of 1882 (Lot 1826 in the 2nd part), the binding is stated as being 'by Mrs Weir,' a claim repeated in the catalogue description from Chas J. Sawyer tipped in above the Rosebery bookplate (collation mark at end dated 4.7.[19]33). See Michael Wodhull and Mrs Weir – A post by Ed Potten, Incunabula Project blog, 24 July 2012 .

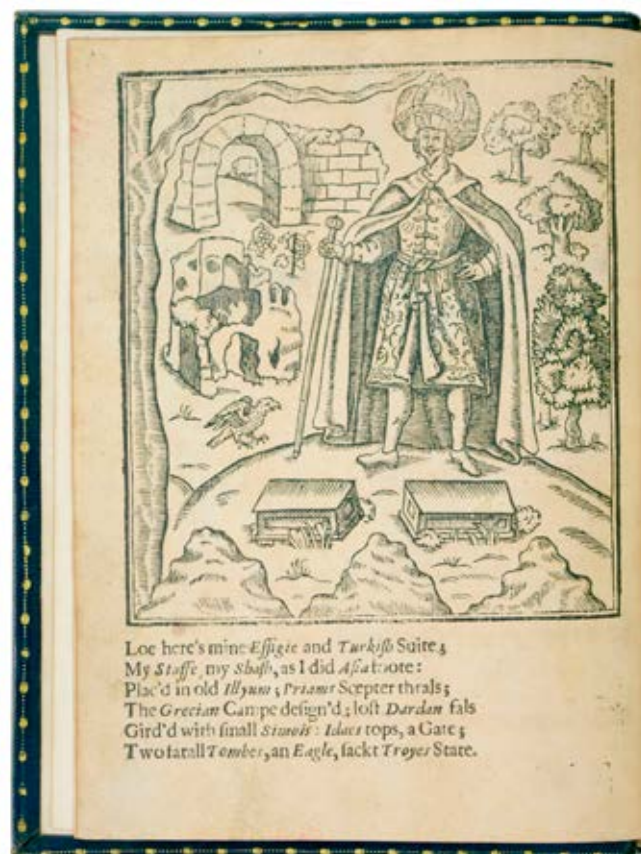
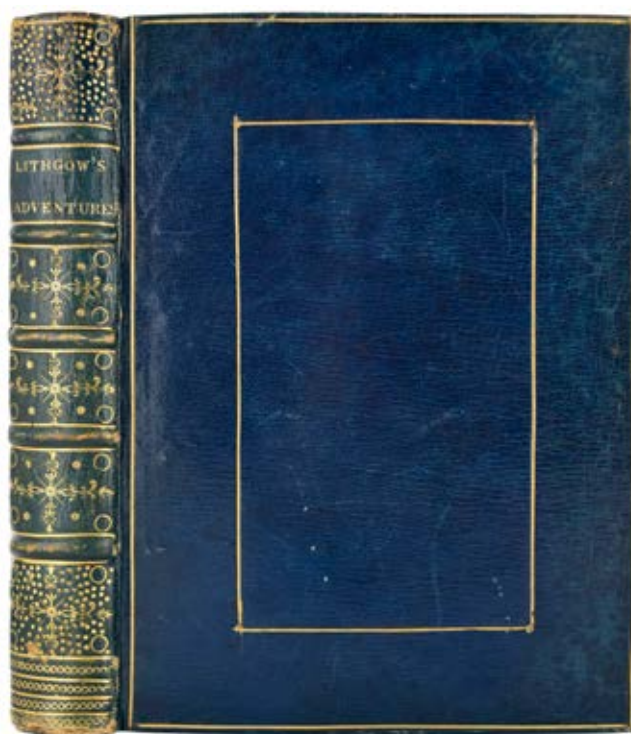
Richard, or Davy, Weir was a Scot; we don't know if his wife Maria was, but she spent her final years in Edinburgh, so probably was. They worked together for Roger Payne, and are remembered chiefly for the bindings executed for the McCarthy Library. Maria 'was a skilful ruler and restorer, and also bound in the plainer Payne-Weir style, largely for M. Wodhull' (Ramsden). In view of 'restorer' we have looked carefully for any signs of such activity. The book is pressed, but does not appear to have been washed. There are a few minor restorations to corners, and one or two stains might have been dabbed at, but the volume is on the whole a very nice copy. Upon their return to London from Toulouse the Weirs 'were taken under the umbrageous wings of Mr. Mackinlay, the bookbinder [a native of Dumbarton]' Dibdin.

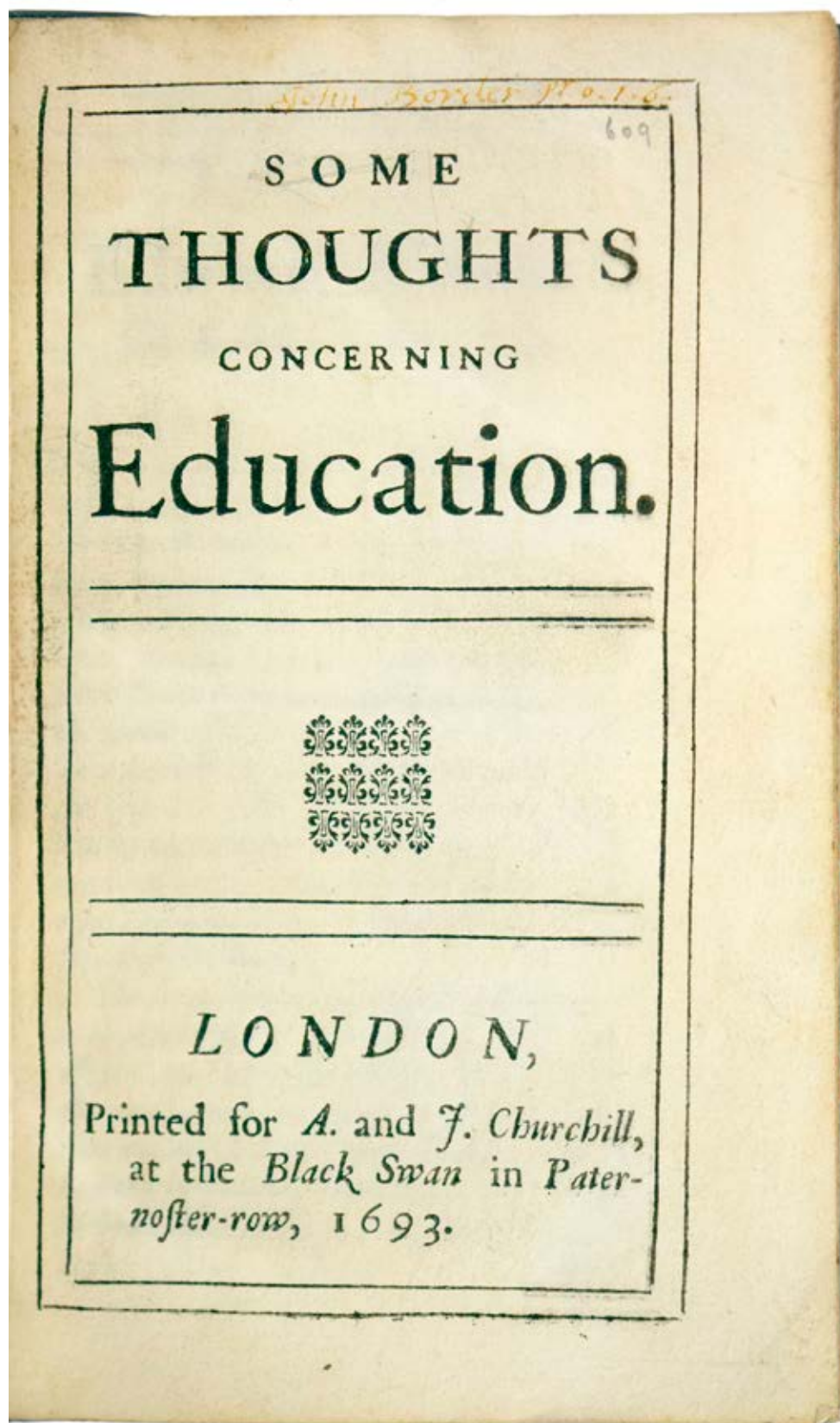
William Lithgow (1585-1645?), born in Lanark, took to travelling, following an attack upon him, in which he lost his ears (or parts of them), and he 'choosed rather ... to seclude my selfe from my soyle ... then to have a quotidian ocular inspection.' 'This is a book of uncommon value and interest, for its descriptions of men and manners even more than of places ... it is probably the earliest authority for coffee-drinking in Europe, Turkish baths, a pigeon post between Aleppo and Baghdad ... and the importation (since about 1550) of currants from Zante to England ...' (DNB).

The entry on Thomas Allen (1743-1807) in Quaritch's Dictionary of English Book-Collectors (if indeed this is our Thomas Allen) is stumped for information on him: he was perhaps 'connected with the East Indian trade.' His library deserves the somewhat extensive record given below. The present book is too humble to appear in the list of about 100, items, including Coryat's Crudities, 1611.

51.

**Locke (John)** Some Thoughts Concerning Education. Printed for A. and J. Churchill, 1693, FIRST EDITION with catchword 'I my' on A2v, and misprint 'Patronnge' on A3v, title-page a trifle browned, slight through-setting of text on first leaf of text, end papers and contents leaves with damp-stains at fore and upper margin, B8v lightly dust-soiled at foremargin, in general crisp and clean, pp.





Item 51



[viii], 262, [2], 8vo, a little tightly bound in 20th-C half calf, marbled boards, red lettering piece on spine, hinges slightly rubbed, title with early ownership inscription of John Bowler (or ?Border), with the price 1/6, good (Yolton 165; ESTC R213714; Pforzheimer 612) £7,500

A clean, wide-margined example of the scarce first edition which was rapidly followed by the 'barely distinguishable' (Yolton) second in the same year. Yolton suggests that Locke 'was so incensed by the errors that he insisted that the whole first edition be suppressed, and the barely distinguishable second edition be made.'

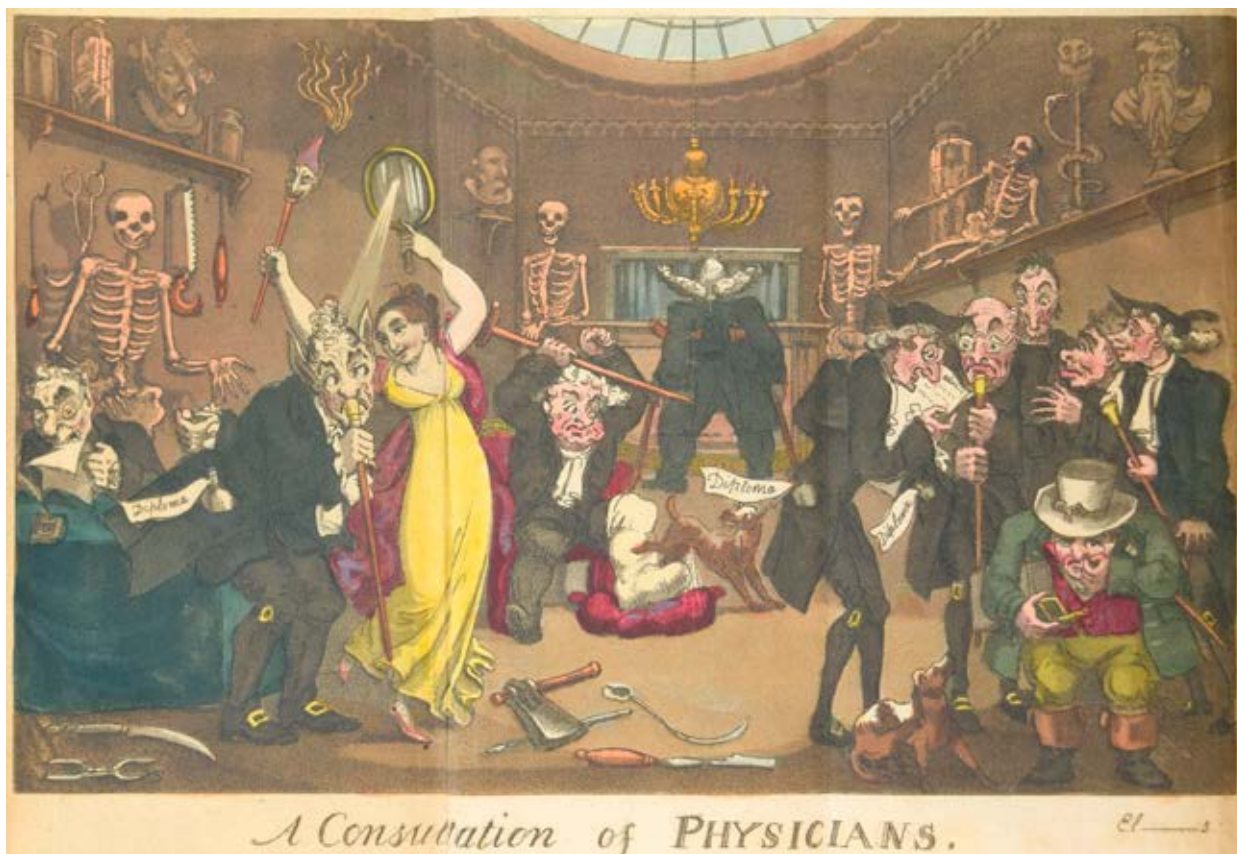
'This treatise ... occupies a place in the history of education similar to that of his Essay of Human Understanding in epistemology. It has been, perhaps, even more frequently reprinted and translated' (Pforzheimer). Leibniz considered it more important than the 'Essay' (see Ezell, 'Locke's Images of Childhood', Eighteenth-Cent. Stud. v. 17 no. 2, p. 147); entirely unparalleled in its influence in Britain, it is rivalled only by Rousseau's 'Emile' in its impact on European educational philosophy. Locke laid great stress on the importance of experience in education. He held that 'the minds of children [are] as easily turned, this way or that, as water itself.' He did not consider that there were great differences in the innate capacity to learn: 'we are born with faculties and powers, capable almost of anything ... As it is in the body, so it is in the mind, practice make it what it is.' His view was that education had to fit the child for the world, not just for university.

Yolton says 'Nor do we know the price charged.' The ownership inscription here, with the price 1/6, looks contemporary.

52.

**Mac Flogg'em (Peter, pseud.)** *Æsculapian Secrets Revealed: or, friendly hints and admonitions addressed to gentlemen of the medical profession, and the public in general; containing maxims of indispensable consequence; which if attended to, will effectually conduct the practitioner, by the most simple and unerring method, to the highest pinnacle of fame, honour, and independence. Printed [by W. Flint] for C. Chapple, 1813, FIRST EDITION, with a fine hand-coloured folding aquatint frontispiece of 'A Consultation of Physicians' signed El----s, a third part of the frontispiece a trifle darkened, title-page a little browned and spotted, pp. xvi (including half-title), 226, 12mo, uncut in the original boards, recased and rebaked in vellum (probably late 19th-C), red lettering piece, corners a little worn, good (NSTC I M241; not in Abbey) £1,500*

The Literary Review greeted the book thus: 'The members of the medical profession have always afforded a copious theme of raillery to the satirist and of animadversion to the moral observer of life and manners. In a profession to which the access is so easy and in which the candidates are so numerous it is not wonderful that many examples of ignorance knavery and eccentricity should be found.'



To correct the errors and expose the vices therefore of the unworthy members of the faculty is at once to defend the interest of the public and to support the rights of those great and exemplary characters whose just rewards they attempt to share and whose progress their petty and shameless arts have a tendency to impede The task which Dr Mac Flogg'em has undertaken he has executed with ability. His knowledge of the medical tribe is extensive and accurate and he possesses considerable powers of ironical animadversion.' Of course Mac Flogg'em's chief satire is directed against the medical profession duping their patients, even poor ones, in order to amass ever greater quantities of lucre.

53.

**Machiavelli (Niccolò)** Les Discours ... sur la première Décade de Tite Liue ... Traduictz d'Italien en François et de nouveau reveuz et augmentez par Jacques Gohory ... Paris: [printed for] Robert le Magnier, 1571, with woodcut printer's device on title, woodcut initials, penultimate leaf with a woodcut portrait of Machiavelli, title-page stained, mostly as a result of the attempt to wash out an inscription, fore-edge chipped, uniformly slightly browned, ff. [viii], 179 [recte 280], [11, of 12 (lacking terminal blank), index (beginning on 280 verso), portrait], small 8vo,

[bound with:]

Le Prince ... Dedié au magnifique Laurens fils de Pierre de Medicis. Traduit d'Italien en François avec la vie de l'auteur mesme par Jacques Gohory ... [same place, printer and date], with woodcut printer's device on title, penultimate leaf of preliminaries with a woodcut portrait (the same as in the other work, here a paler impression), small stain in margin of last few leaves, ff. [8], 64, 8vo, some contemporary underlining and side notes in French, these a little cropped, somewhat rustic



19th-century ?French leather backed boards, bright marbled endpapers, red edges, extremities rubbed, the spine a little chafed £4,000

These two works were probably issued together (Brunet at any rate says so), although they seem to be universally catalogued separately. The translator Gohory is primarily important for his role in disseminating Paracelsian ideas in France, but these translations of Machiavelli were important too.

'The business of the influence and reception of Machiavelli [in England] was complicated, as we know very well, by the intervention on the Elizabethan scene of the Huguenot commentator Innocent Gentillet, who in 1576 published his Discours contre Machiavel (with a Latin translation the following year). This is the first of several early sustained attacks on Machiavelli's thinking ... Gentillet was responding to the horrifying Massacre of St. Bartholomew in Paris in 1572 ... It is quite possible that Gentillet was further influenced in his perception of Machiavellian connections in the French court by the translation of Il Principe by Jacques Gohory in 1571, the year before the massacre. Unlike previous French translations (and in a departure from his own practice in his much earlier translation of the Discorsi) Gohory refers to the Medici family in his title - doubtless a sop to Catherine (de Medici, the French queen)' (John Roe, Shakespeare and Machiavelli, Studies in Renaissance Literature 9, 2002).

Rare: neither title in Adams; COPAC records 2 copies in Oxford, Bodleian (Douce copy) and All Souls, the 2 titles bound together), plus Les Discours only in the BL; Newberry and NYPL only in the US in WorldCat (both with both titles bound together); only 2 in SUDOC.





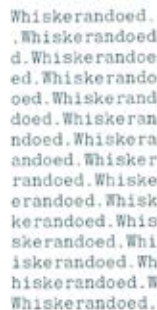


54.

**Maret (Russell) Character Traits. An Argument for Digitally Drawn Letterforms to be Considered a Distinct Classification of Lettering, Free from the Presumptions of Late-Industrial Typographic Manufacturing. Accompanied by a Suite of Plates in which Said Argument is Graphically Explored in Texts Chosen for Their Relevance to the Current State of the World.** New York: Russell Maret, 2019, 12/60 COPIES (from an edition of 83 copies), the text printed in Maret's Pisolino and San Pisolino type on Twinrocker handmade paper, predominantly printed in black and red with some use of blue, some typed-in illustrations, the 25 plates printed in various colours on handmade

paper by the same maker, oblong folio, each volume in original quarter grey morocco with sides of suminagashi marbled paper in blue, black and orange, backstrips lettered in silver, together in grey and red cloth box with grey leather label lettered in silver, fine £5,350

The texts taken from diverse sources: Fernando Pessoa, Joseph Conrad, Thomas Hardy, Frederick Douglass, John Ruskin, William Shakespeare, Charlotte Brontë, William Blake, Mary Shelley, Knut Hamsun, George Eliot, Harriet Jacobs, Herman Melville, Oscar Wilde, Thomas de Quincey, H.G. Wells, Henry David Thoreau, Robert Louis Stevenson, along with a few non-literary examples from diverse sources - their interaction with each other and their relation to Maret's thesis described in his Notes.



W.D. nights - W.D. nights!  
 Were I with thee  
 W.D. nights should be  
 Our luxury!

Futile - the winds -  
To a Heart in pain -  
Done with the Compass -  
Done with the Chart!

Rising in Eden -  
 ft - the Sea!  
 Might I not men - taught -  
 be thee!

Though he failed so grotesquely, *he did his incompetent best.*

I hate to see the evening sun go down,  
*I hate to see the evening sun go down,*  
 It makes me think I'm on my last go 'round.

Feelin' tomorrow like I feel today,  
Feelin' tomorrow like I feel today,  
I'll pack my grip and make my getaway.

*A ridge of lighted heath, alive,  
glancing, devouring, would have  
been a meet emblem of my mind.*

The 'narrative arc' or 'organizing logic' developed in the process of gathering these texts and preparing their digigraphic rendering in the accompanying plates demonstrates why Maret's work is so enjoyable - because the process of discovery, of composition, of reflection and adjustment, are put in the service of a mind and a printer whose fundamental drive is creative. His work is broad in its ambition, but intensely personal: the texts combine to not only illustrate an argument, but to characterise aspects of the human condition, all filtered through the fine sensibility of their curator. It is the liveliness of his mind, when applied to such formal disciplines as printing and letter design, that is so impressive.

The work's origin, no longer apparent aside from where stated, in a reading of Henry James is an appropriate one: it is the latter's description of the creative mind that comes to mind in the presence of Character Traits: 'It is an immense sensibility, a kind of huge spider-web, of the finest silken threads, suspended in the chamber of consciousness and catching every air-borne particle in its tissue. It is the very atmosphere of the mind; and when the mind is imaginative [...] it takes to itself the faintest hints of life, it converts the very pulses of the air into revelations.' Which, of course, as anyone who has read James will acknowledge, only sounds easy...

[With:] A type specimen poster of every letterform drawn for the book - a folded copy laid in but a rolled copy supplied separately.



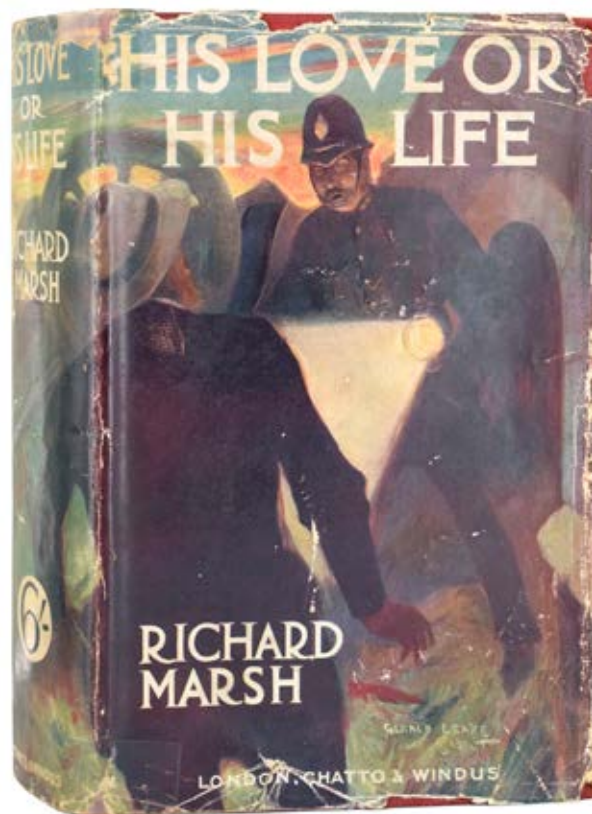
55.

**Marsh (Richard) His Love or His Life. A Romance.** Chatto & Windus, 1915, FIRST EDITION, title-page printed in red and black with 'Presentation Copy' blind-stamp, pp. vi, 309, [2, ads], 32 [ads], crown 8vo, original red cloth, lettered in gilt to backstrip and upper board, single-fillet blind-stamped border to both boards, the backstrip a shade darkened with slight lean to spine, minor bump to top corners, the edges toned and faintly spotted with a few small spots to endpapers, original pictorial dustjacket by Gerald Leake with some chipping heaviest at head of folds, light rubbing and soiling with tape repair (internal and external) to backstrip panel ends, good £2,500

A late work (published in the year of his death) by a major author of the period, who had first emerged as the author of adventure stories - under the wing of G.A. Henty - using the name Bernard Heldmann; he adopted the pseudonym based on his mother's maiden name and his given first name following disgrace - he had been prosecuted for issuing forged cheques in 1884 and sentenced to a jail term, with the Richard Marsh name first appearing in 1888. His most famous work is 'The Beetle' - a work whose popularity at one time outweighed Bram Stoker's 'Dracula', published in the same year. The presence of a pictorial dustjacket on a work of this period is uncommon.

56.

**(Minerva Press.) [TAYLOR (Eliza)] The Nobleman and his Steward, or Memories of the Albany Family. A Novel.** In three volumes. Vol. I [-III]. Printed at the Minerva Press, for Lane and Newman, 1803, FIRST EDITION,







*stipple-engraved frontispiece to volume 1, frontispiece bound in a bit tight, partially obscuring the legend, slightly offset to title and both a little browned, slight browning around the edges, a few spots here and there, pp. [ii], 263; [ii], 271; [ii], 304, 12mo, contemporary tree calf, spines richly gilt, contrasting lettering pieces, an irregular 'patch' to all covers bar one, slight wear to extremities, slight cracking to joints, good (Garside and Schöwerling 1803: 69)* £5,750

Very rare: not in ESTC, Garside and Schöwerling locate only the Corvey Collection. Block lists 4 other Minerva Press novels by Eliza, or Miss, Taylor, the present one given the date [1802], as per Blakey, who hadn't seen a copy. It is possible there were two Eliza Taylors, and Education, 1817, may not be by our author. Janet Todd, in *A Dictionary of ... Women Writers*, refers to Josephine, 1799 as 'her only known novel ... [whose] plot and characters have unexpected qualities of imagination, complexity, and humour.'

There are no half-titles. According to the collation given in the Corvey Collection, only in vol. iii might one be called for.

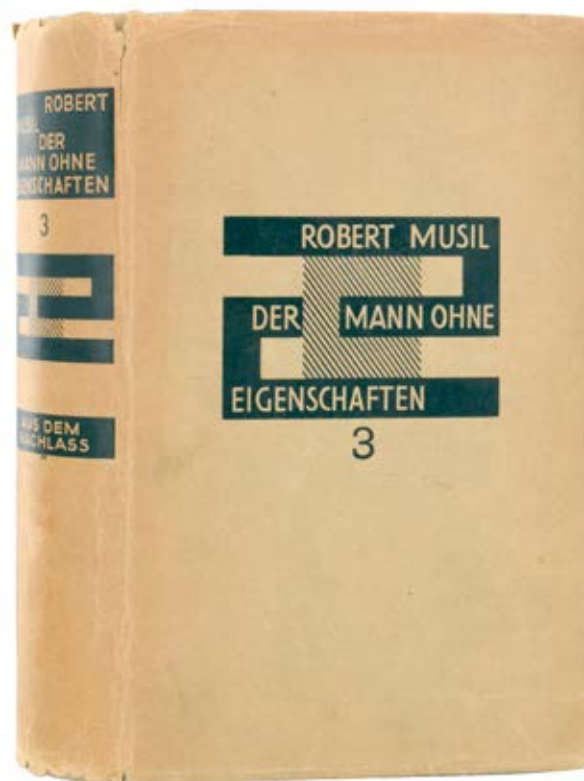
The epigraphs are an interesting medley. Shakespeare and Milton are there, but most are 18th-century, some right up to date, e.g an excerpt from Sir J.B. Burges's *Richard the First*, 1801. At least two are from Burns, and two from Coleridge.



57.  
[Muller (Richard, purported author)] *Memoirs of the Right Honourable Lord Viscount Cherington, containing a genuine description of the government, and manners of the present Portuguese. Vol. I [-II].* Printed for J. Johnson, 1782, FIRST EDITION, with an engraved frontispiece in vol. i and an engraved dedication, first few leaves in vol. i slightly spotted, small paperflaw in U2 in vol. ii, just affecting one letter on verso, binding turn-ins through-setting onto first leaves at either end, pp. xviii, 190; v, [191-] 384, small 8vo, contemporary tree calf, roll tooled borders on sides, spines gilt in compartments, contrasting lettering pieces, skillfully rebacked, gilt on spines faded, minor wear, good, stamp on versos of title-pages of New College, Edinburgh, stamped again 'Sale, Duplicate' (ESTC T70710; Garside & Schöwerling 1782:18) £2,500

The title is a little misleading, since a good half of the narrative is set in 'the Brazils'. The hero, Castleford (a descendant of the Cherington family), qualifies in medicine in Paris, and goes to Oporto. Here he is unjustly arrested, and transported to South America. In Rio de Janeiro he comes to the attention of the Viceroy, and quickly becomes a favourite, but more importantly, an able adjutant. There is more intrigue, and a love interest (Castleford and an English lady) the propriety of which is in stark contrast to the gross passions of both sexes among the Brazilians.

Very scarce: ESTC records copies at BL, C, Glasgow and Birmingham, plus LoC. COPAC adds Manchester and NLS. WorldCat adds UNC Chapel Hill, Nebraska, and BNE.



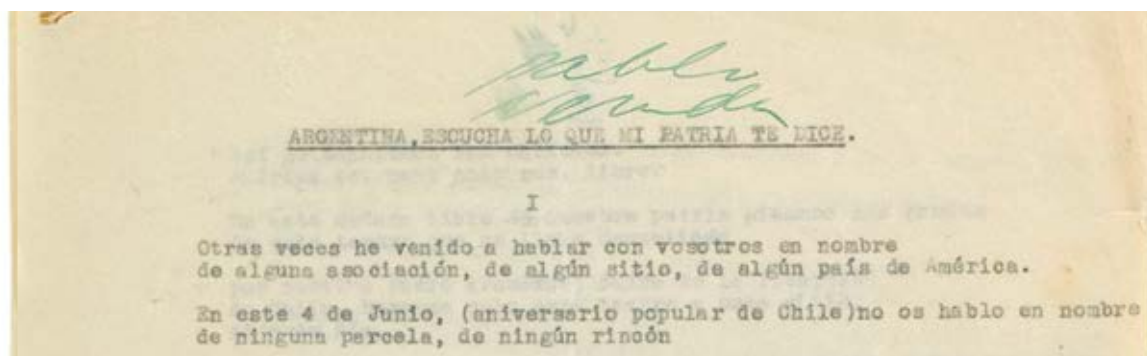
58.  
IN THE DUSTJACKET  
Musil (Robert) *Der Mann Ohne Eigenschaften* [The Man Without Qualities.] Roman [Dritter Band.] Lausanne: Imprimerie Centrale, 1943, FIRST EDITION, frontispiece photograph of author, with further plates showing facsimile page and Musil's death-mask, some foxing at head of prelims and to pages either side of plates, pp. 462, crown 8vo, original grey cloth blocked in black to upper board and backstrip, top corners a little knocked, some foxing heaviest at borders, stamp of Australian bookseller at foot of flyleaf, dustjacket toned with a small amount of chipping, good £2,000

One of 1,000 copies, the third volume of Musil's sprawling meisterwerk - published by his widow Martha following his death, and assembled from his working material. Scarce, particularly so in the dustjacket.

59.  
Neruda (Pablo) 'Argentina, escucha lo que mi patria te dice'. n.p., n.d. [circa 1944,] carbon copy of typescript, one or two small spots, 3 corrections by the poet in green ink, pp. [5], 4to, sometime quarter-folded, a few creases and nicks to edges, with hole and rust-mark from removed staple to top left corner, good £2,000 plus VAT in the EU

Signed by the poet in his characteristic green ink at the head of the poem (initial letters slightly smudged). The poem is an impassioned plea on behalf of Latin America in response





to the *coup d'état* of 1943 in Argentina, from the Chilean poet and diplomat whose attitude to that event and the subsequent regime has been called into question by Jorge Luis Borges; the poem was first published in 'El Siglo' on the 11th June 1944, but uncollected until the 'Nerudiana dispersa' volume of his Complete Works in 2001.

From the collection of Argentine editor and translator Félix della Paolera.

60.

**Nietzsche (Friedrich)** Also Sprach Zarathustra. Ein Buch für Alle und Keinen. Leipzig: Insel, 1908, 446/430 COPIES (from an edition of 530 copies), decorations printed in claret red and gold, including an extravagant ornamental double title-page, title-page and section titles, with head and tail-pieces and other typographic flourishes, all by Henry van de Velde, the typeface designed by Georges Lemmen and cut with the assistance of Harry Kessler, occasional faint spots, the red off-setting slightly, pp. [vi], 161, [2], folio, original vellum with overlapping fore-edges, van de Velde design stamped in gilt to upper board, backstrip lettered in gilt

within decorative border of same, the gilt in all cases showing very gentle rubbing, minor knock at head of backstrip, t.e.g., others untrimmed, endpapers with typographic gold border and some spotting, dropdown box of morocco and cloth, very good £5,000

A sumptuous piece of book design, perhaps the finest in the Art Nouveau style - produced under the direction of Count Kessler, with a new typeface by Georges Lemmen and lavish decorations by Henry van de Velde that operate in a very unified way with the text.

61.

**(Nonesuch Press.) SHAKESPEARE (William)** Works. The Text of the First Folio with Quarto Variants and a Selection of Modern Readings. Edited by Herbert Farjeon. 7 Vols. Nonesuch Press, 1929-1933, 301/1,600 SETS printed on Pannekoek mouldmade paper using the Fournier type with recut capitals, 8vo, original tan niger morocco with double-fillet border to both boards, tooled stars at corners, gilt lettered backstrips a trifle faded as usual, raised bands ruled in blind, light marks or faint blotching to boards in places, t.e.g. on the



## DRITTER THEIL



– „IHR SEHT NACH OBEN, WENN IHR NACH ERHEBUNG VER-  
LANGT. UND ICH SEHE HINAB, WEIL ICH ERHOHEN BIN.  
WER VON EUCH KANN ZUGLEICH LACHEN UND ERHOHEN SEIN?  
WER AUF DEN HÖCHSTEN BERGEN STEIGT, DER LACHT ÜBER  
ALLE TRAUER-SPIELE UND TRAUER-ERNSTE.“

Vom Lefen und Schreiben.



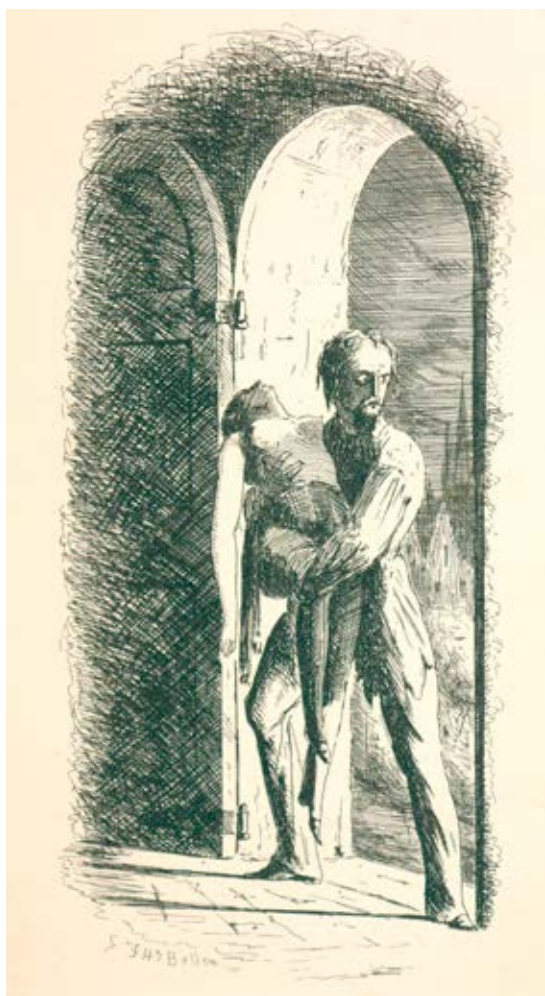
*rough, others untrimmed, free endpaper borders a little browned from turn-ins as usual, very good (Dreyfus 58)*  
£1,200

The text of the first folio of 1623 is used ('Pericles' and the 'Poems' excepted) and the margins of the texts contain collations of all the significant quarto variants prior to 1623.

One of the most satisfying of the press's publications and among the finest of editions of Shakespeare, both editorially and typographically.

62.

**North (William)** *The City of the Jugglers; or, Free-Trade in Souls. A Romance of the "Golden" Age. With four highly finished etchings, by F.H.T. Bellew. H.J. Gibbs, 1850, FIRST EDITION, plates as per title-page, uniformly slightly browned, plates offset, frontispiece slightly foxed, bound without the advertisements, inscription at top of title-page cropped, pp. xii, 250, 8vo, contemporary half black calf, worn at extremities, spine chipped, lacking label, small hole in upper board at fore-edge penetrating into the first 20 pages (no more than a nick by the time it reaches the paper), sound*  
£2,500



Rare. 'In his own time, William North (1825?-1854) was widely published (he wrote at least eleven books) and well-known, first in London and Paris, and in the early eighties in New York, yet there is no modern biography, and there is no entry for him in such standard works as the Oxford Companion to English Literature, the Cambridge Bibliography of English Literature, or the Dictionary of National Biography.

'North's *The City of the Jugglers or, Free Trade in Souls*, a satire and fantasia on the stockmarket frenzies of Britain in the late 1840s with a side-trip to the 1848 Revolution in Hungary, is one of the most original novels of the mid-Victorian period, but it is also the most elusive book by one of the nineteenth-century's most elusive authors. Frederick Bellew's frontispiece engraving is apparently the only known portrait of the book's author' (from the University of South Carolina's website: the University has made the text available both as an e-book and POD).

It is possible to believe that the cropped inscription are the vestiges of 'With the author's compliments.'

63.

**Oughtred (William)** [Sammelband of three works, two in Latin and one in English] *Oxford: 1652-77, 3 works in 1 vol. (see below), 8vo, contemporary? Continental limp vellum, overlapping fore-edges, upper yap edge mostly gnawed away with similar damage but only slight loss to the lower edges, a tract appears to have been removed from the front (1. ESTC R29067; Macclesfield 218; Madan 2203. 2. ESTC R203065; Macclesfield 2289; Madan 3147. 3. ESTC R203065; Madan 2513; Taylor 259)*  
£5,000

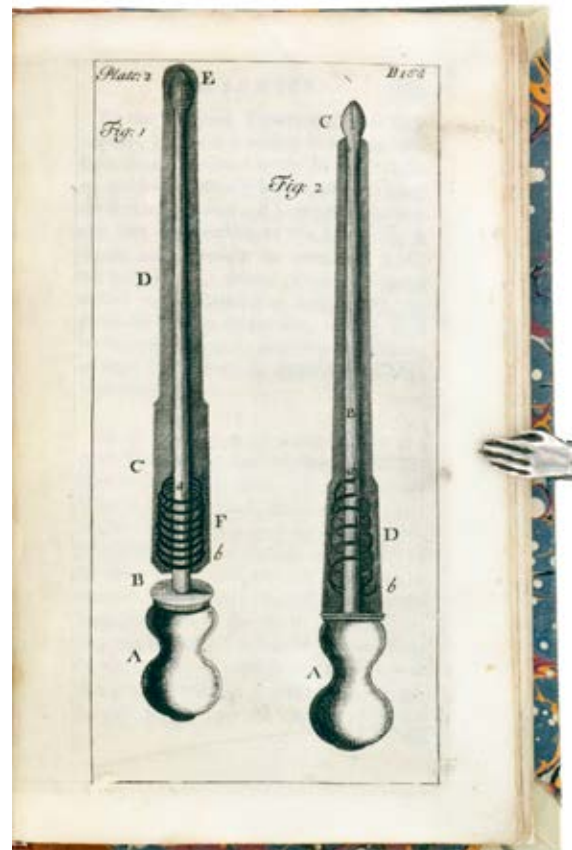
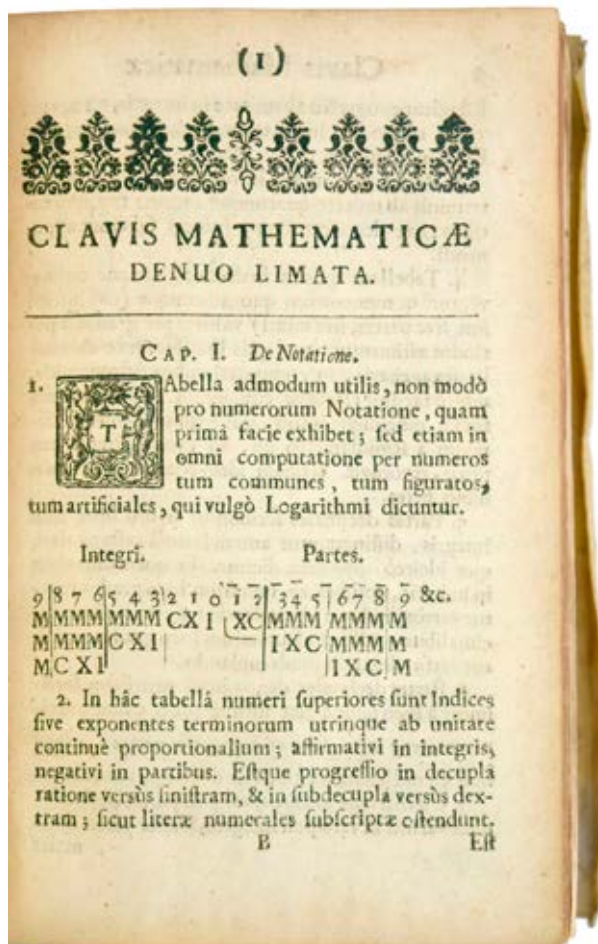
A remarkable sammelband containing the bulk of Oughtred's published works, with the exception of his *Mathematical recreations* and *Trigonometry*. Oughtred (1574-1660) was one of the most important and influential mathematicians of the first half of the seventeenth century and was much admired by Newton, who described him as "a man whose judgment (if any man's) may be safely relied upon" (Correspondence III, 364). Oughtred "exercised a formative influence on a host of young men with a mathematical bent, alike at the university level and at the instrument maker's bench" (Taylor, *Practitioners*, p. 192), notably including Christopher Wren, John Wallis, Seth Ward, Jonas Moore and Charles Scarborough. One of Oughtred's pupils, William Forster, visited him at his rectory at Albury, Surrey in 1630, and persuaded him to let him translate and publish his Latin treatises.

1. *Clavis mathematicae denuo limata... Editio tertia auctior & emendatio*. [Bound as issued with:] *Elementi decimi Euclidis declaratio: de solidis regularibus tractatus*. [And with:] *Theorematum in libris Archimedis de sphaera & cylindro declaratio*. [And with:] *Horologiorum sciotericorum in plano: geometricè solùm, Sine calculo trigonometrico delineandorum, modus facillimus*. Oxford: L. Lichfield, sold by T. Robinson, 1652, 4 parts each with separate title, pp. [xvi (first leaf blank)], 151; [2], 46; [4], 10; [2], 41 [recte 45], [3, first two blank, third with diagram to be cut out and pasted on p. 40], woodcut diagrams in text. Third and best edition of Oughtred's most important work, the first to be edited by John Wallis, and with three further

treatises published here for the first time (or the first time in Latin for the last).

2. *Opuscula mathematica hactenus inedita*. Oxford: Sheldonian Theatre, 1677. pp. [viii (first leaf blank)], 212 [i.e. 228], [1, errata], with double-page folding table at p. 60 and three folding engraved plates. FIRST EDITION.

3. *The circles of proportion and the horizontal instrument &c.*; translated into English and set forth for the publique benefit by W[illiam] F[orster]; and now by the authors consent, revised ... by A[rthur] H[oughton]. Oxford: W. Hall for R. Davis, 1660, 2 parts in one vol., pp. [iv], 254, with eight folding engraved plates (numbered I-V and three unnumbered). Oxford: W. Hall for R. Davis, 1660. ESTC calls for an additional final leaf with vertical half-title; this may represent a variant issue (it is present in only two of the four copies in Cambridge University Library, and it is not present in the digitized copies in the Bayerische Staatsbibliothek and the ETH, Zürich). Second edition of the first manual for the slide-rule – the every-day pocket calculating device of scientists and engineers for the next three centuries – invented by Oughtred about 1621. Circles of proportion was first published in 1632-33 and describes the principles of logarithmic scales and the use of the slide-rule in a wide range of applications including astronomical and navigational.



64.

THE FIRST BOOK ON OBSTETRICS OF ANY IMPORTANCE IN ENGLISH

Ould (Fielding) *A Treatise on Midwifry*. Dublin: Printed by and for Oli. Nelson and for Charles Connor, 1742, FIRST EDITION, with 2 engraved plates, imprimatur leaf, title page and last two leaves dust soiled and professionally restored at fore margin, a few spots, small chip of surface of Plate 2 adhering to page opposite, but in general a good clean copy, pp. [vi], vii-xxv, [i], 205, [5 (index)], 8vo, sympathetic modern sprinkled half calf with marbled boards, red lettering piece, vellum tips to corners, good (ESTC T99259; G-M 6151) £2,000

A famous book. 'Dedicated to the fellows of the College of Physicians, it also carried their imprimatur. Ould recommended the use of opiates in prolonged labour. He may have possessed a pair of obstetric forceps, and he wrote that 'The best adapted instrument is the large forceps, which is in general use all over Europe'. He described episiotomy and cautioned against premature extraction of the placenta. He opposed the use of caesarean section, which he argued would necessarily destroy the mother. His sound judgement and moral courage are evidenced by the fact that he advised professional consultation in difficult obstetric cases. His textbook was one of the first important works on obstetrics in English, and contained many new and important observations, including his original studies on the mechanism of normal labour. His caring attitude is evident throughout the book, as is his commitment



to improve the quality of care for women in childbirth' (ODNB).

'The teaching of Ould did much towards the advancement of midwifery in the British Isles. His Treatise is the first text-book of obstetrics of any importance in English' (G-M).

65.

**Palomino de Castro y Velasco (Antonio)** *El Museo Pictórico y Escuela Óptica. Teórica de la pintura, en que se describe su origen, esencia, especies y qualidades ... y se prueban con demonstraciones ... Tomo primero [-tercero, entitled El Paranaso Español ...]* Madrid: Sancha, 1795-97, 3 vols. bound in 2 (though vol. iii has a separate title-page (dated 1796) its pagination is continuous with vol. ii, two engraved allegorical additional titles to vols. i & ii (dated 1715 and 1725, thus from the first edition), and 17 folding plates of classical architectural orders, perspective, and artistic anatomy, including 2 reversed full-length Vesalian figures, a little damp-staining to plates at end of vol. i, some occasional spotting, browning, or offsetting, pp. xvi, 396; [ii], viii, 343, [1]; [345]-755, [1], folio, contemporary Spanish tree calf, spines gilt, contrasting lettering pieces, green edges (faded mostly), corners a bit worn, slight damp-stains to top of upper boards of vol. i, contemporary engraved armorial bookplate of John Waldie, of Hendersyde Park, Kelso, in both vols., very good (Palau 210735) £1,750



The second (preferred) edition of the 'Spanish Vasari'. First published in 1715-1754 and here edited and enlarged by Sancha, this is the most important 18th-century Spanish book in its field, collecting lives of the Spanish painters, and theoretical treatises, the former of importance, the latter less read today. This is a very good copy of a work which notoriously suffers from condition problems.

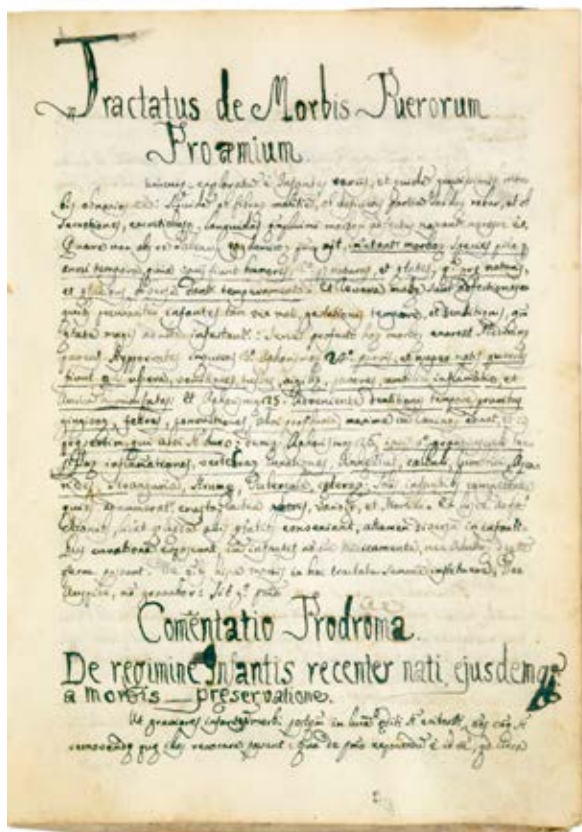
John Waldie, of Hendersyde Park, Kelso (1781-1862), was known as a 'wandering dilettante', or possibly 'less of a virtuoso, and more of a "character"'. He was the son of George Waldie, who in the early 1800s began extensive rebuilding and landscaping at Hendersyde. Whether he acquired these volumes, or his son, is not in evidence. The library at Hendersyde was consulted by Sir Walter Scott.

66.

**Pankhurst (Sylvia)** *The Life of Emmeline Pankhurst. The Suffragette Struggle for Women's Citizenship.* T. Werner Laurie, 1935, FIRST EDITION, a few faint spots to prelims and opening leaves, largely restricted to borders, pp. 180, crown 8vo, original green cloth, lettered in blue to upper board and backstrip, publisher device in same to lower board, light foxing to edges, pictorial dustjacket with some faint spots, light dustsoiling and minor rubbing, but in excellent shape, very good £1,650

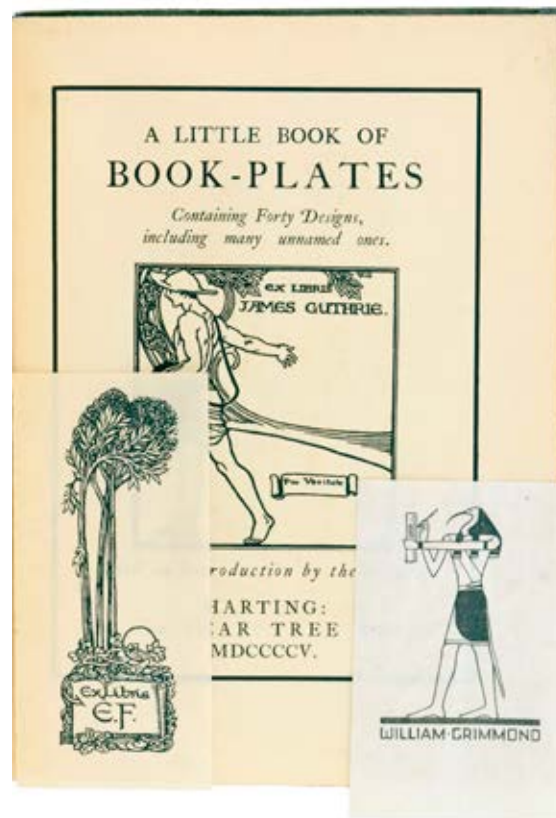
An account of her life and work by her daughter, a positive account but spiced a little by their latter disagreements. The dustjacket is scarce, as indeed is the book itself.





67.  
**Pasquale of Ferrara.** *De morbis puerorum et mulierum ... [with:] Universae praxeos medicae. Institutiones. Mechanica exposita. Pars prima [-III].* [Medical Lecture Notes, written by Vincent of Cremona]. Naples: 1797-98, manuscript in Latin, ink on paper, in a small, neat and just about legible hand, 2 parts in 1 vol., minor foxing, pp. [vi], [24], [1], [i], 44; [vi, blank], [i], 122, [1, Index], small 4to, contemporary vellum, sometime affected by damp with consequent tightening of the vellum, the upper board itself, invisibly but palpably slightly corrugated, a little soiled and stained, traces of ink calculations, spine defective at foot **£1,500**

An extensive series of lecture notes, covering a significant part of the curriculum on the eve of the Parthenopaeian Republic, from lectures by Pasquale of Ferrara, and the transcription of them supervised by the lecturer himself. The first part is in 2 parts, the first on the diseases of children, the second on those of women. Each subject is introduced and defined, then subjected to Signs, Causes, Prognosis, and Cure. The Institutes proceed in the same way. The index at the end only gets as far as chapter V of the first part of the Institutes. The Institutes are in 3 parts: *De Morbis regionis naturalis ... vitalis ... animalis*. The first deals mainly with digestion, and has 2 chapters on food: *De Alimentorum inappetentia, et chylosi læsa; De Appenititu nimio, et depravato*.



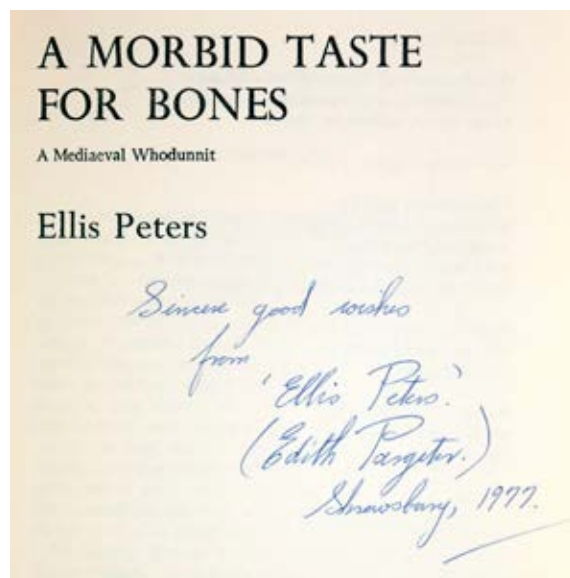
68.  
**SIGNED BY GUTHRIE AND WITH FURTHER BOOKPLATES**  
**(Pear Tree Press.) GUTHRIE (James)** *A Little Book of Book-Plates.* Harting, Pear Tree Press, 1905, ONE OF 100 COPIES, this copy out of series, tipped in frontispiece of Guthrie's design for Pickford Waller (this slightly spotted), designs printed to rectos in various colours, [unpaginated], foolscap 8vo, original wrappers with label to front carrying a Guthrie design printed in green, roughrimmed edges a little toned, a few tiny spots at head of rear free endpaper, very good **£1,000**

With a signed inscription to the half-title, 'from James Guthrie, Dec. 2 '11'.

Laid in are a couple of further bookplate designs: one by Guthrie and carrying the initials 'E.F' as part of its design - possibly that of Guthrie's close friend Eleanor Farjeon, who joined his circle through their mutual association with Edward Thomas; the other that of artist William Grimmond, designer for the King Penguins series amongst others, with a Thoth design that is not by Guthrie (probably self-executed) - and given that fact a more likely indicator of ownership than the other.

69.  
**THE FIRST OF THE CADFAEL NOVELS, INSCRIBED**  
**Peters (Ellis)** *A Morbid Taste for Bones. A Mediaeval Whodunnit.* Macmillan, 1977, FIRST EDITION, pp. 192,





crown 8vo, original orange boards, backstrip lettered in black, faint foxing to top edge, dustjacket with minor dink to backstrip panel (not reaching board), near fine  
£2,000

Inscribed by the author on the title-page: 'Sincere good wishes from 'Ellis Peters.' (Edith Pargeter.) Shrewsbury, 1977'. The recipient, though not named, helped the author with some historical details relating to the town.

70.

**JANSENIST LOGIC AT THE SORBONNE**  
**Petit de Montempuis (Jean-Gabriel)** Logica ... Hanc verso scripsit Discipulus Stud. et addictissimus Joannes Joach. Roze Brayensis in ead. coll. conv. Paris: 1714-16, manuscript in ink on paper, executed with considerable care, some calligraphic flourishes, and small drawings, text within double red rules, text in black ink, chapter headings, &c, in red, title written in red and black within an engraved architectural frame, and one engraved plate (a Porphyrian tree), a few pages a little loose, a few lacunae in the text towards the end (blank pages), c. 435 pp. (numbered up to 301), 8vo, contemporary green vellum over boards, tan lettering piece on spine, vellum cracked along the hinges, but the binding structurally sound, spine defective at foot, sprinkled edges  
£3,500

An attractive manuscript, being a complete course of logic (if we ignore the lacunae) as taught at the Sorbonne by the Jansenist professor of philosophy, and Rector of the University, Jean-Gabriel Petit de Montempuis (who will have been about 40 at the time). In his will of 1762, the year before he died, de Montempuis left his library to the University of Paris: at 5,000 volumes, it comprised a quarter of the foundation collections of the University of Paris, which opened in 1770 (the other major source were the books the Jesuits left behind, when they were expelled in 1763).

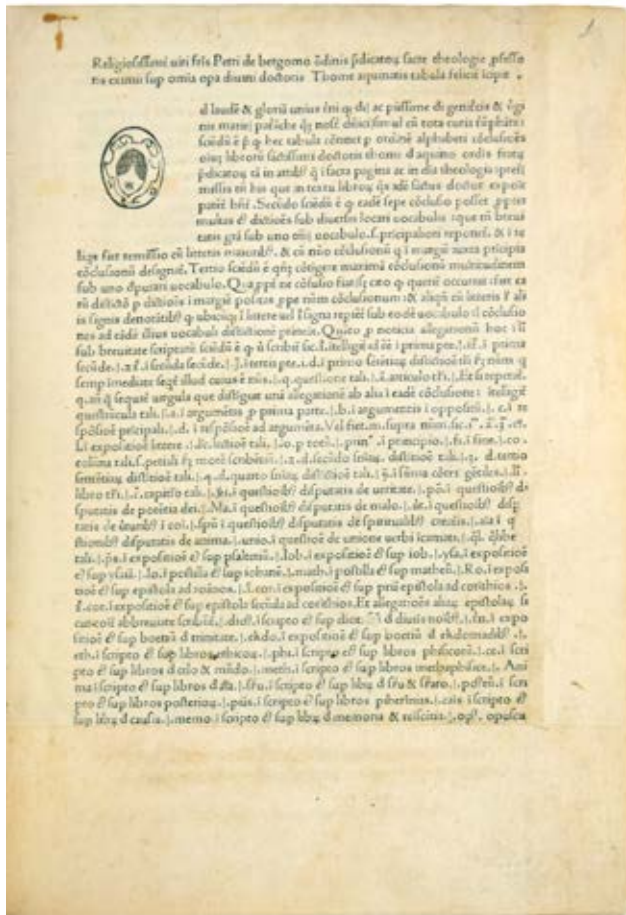


Below the title-page there is an inscription which has been inked over. Later, 1824, ownership inscriptions of Edouard de Narcé, apparently a 'proud possessor'.

71.

**Petrus de Bergamo.** Tabula operum Thomae Aquinatis. [colophon:] Bologna: Balthasar Azoguidus, 11 Mar., 1473, FIRST EDITION, without the initial blank, but with the blank [Y1] and the register leaf, first leaf renewed in lower and fore-margins, second leaf with a hole repaired (no loss), worming in the lower margins of the first 60 or so leaves, entering the text for half of them, loss of a few letters, a little dust-soiling and other minor stains, some leaves weak at the gutter, and most gatherings reinforced at the centre when rebound, one gathering starting, ff. [268 (of 269)], folio, 18th-century Italian vellum over boards, gilt lettered spine, sprinkled edges, spine soiled and with a little bit of worming, ink stamp, probably religious, with initials SD, in the guide space on the first page, the stamp repeated twice on fol. 10, scattered contemporary annotations, inscription at end dated 1567, front fly-leaf with title in MS (18th-C), and a small rectangular hole below, late 19th-century bookplate of Leo S. Olschki (ISTC ip00450000)  
£7,000

First edition of the most complete Thomistic tabula of its era, and one of the earliest books printed in Bologna; also,



an example of that interesting sub-species, an incunabula by a living author: this being Petrus' first book. This is the first edition: another in the same year - in fact dated just 3 days later - was printed in Cologne, and there were 5 more editions before 1500.

Leo Samuel Oschki, founder of the great, still flourishing, Italian publishing house. Like many another (including Benjamin Henry Blackwell) Olschki began as an antiquarian bookseller (specialising in incunabula), before branching out into publishing.

72.

A CLASSIC OF ANTARCTIC LITERATURE  
(Polar.) CHERRY-GARRARD (Apsley) *The Worst Journey*  
in the World. Antarctic 1910-1913. With panoramas,  
maps, and illustrations by the late Doctor Edward A.  
Wilson and other members of the expedition. In two  
volumes. Constable, [1922], *FIRST EDITION*, 2 colour  
frontispieces with tissue guards, 4 further colour plates,  
52 monochrome plates (including 10 folding panoramic  
collotypes), 5 maps (4 folding), all as called for, generally  
clean, with occasional spotting at fore-margin, small  
nick and slight abrasion to final map, vol. i, pp. lxiv,  
300, [4]; viii, 301-585, [3], 8vo, original linen-backed  
pale blue boards, backstrips with printed paper labels,  
duplicate vol. ii label tipped in, boards somewhat soiled  
and spotted, rear hinge of vol. i cracking but holding,  
paper labels tattered, rubbed at extremities, good  
(Taurus 84: Rosove 71.A1) £2,400

Cherry-Garrard was a novice explorer when he joined Captain Scott's second and final Antarctic expedition as an "assistant zoologist" in June 1910. The popular team member would prove himself a remarkable "sledger",





and was warmly commended by Scott himself. Garrard established the expedition newsletter *South Polar Times*, which was later reproduced in facsimile. Dr. Edward Wilson, whose illustrations appeared in the *Times*, accompanied Scott on the fateful mission to the pole in 1912. Garrard had accompanied the party as far as the Beardmore Glacier, but was sent back on account of his youth. Eight months later, Cherry-Garrard was part of the search party which found the bodies of Scott, Wilson, and Bowers who had died a mere eleven miles from basecamp. Cherry-Garrard's account of Scott's failed mission remains one of the best. 'The best written and most enduring account of exploits in the Antarctic.' (Taurus) 'It was perhaps the only real stroke of luck in Scott's ill fated [Terra Nova] expedition that Cherry-Garrard, the one survivor of the winter journey, happened to be able to describe it so effectively.' (G.B. Shaw)

73.

**Powell (Anthony)** *A Dance to the Music of Time. A Question of Upbringing; A Buyer's Market; The Acceptance World; At Lady Molly's; Casanova's Chinese Restaurant; The Kindly Ones; The Valley of Bones; The Soldier's Art; The Military Philosophers; Books Do Furnish a Room; Temporary Kings; Hearing Secret Harmonies* [12 vols.] Heinemann, 1951- 1975, *FIRST EDITIONS*, pp. [viii], 230; [viii], 274; [viii], 214; [viii], 239; [vi], 229; [viii], 254; [viii], 243; [viii], 228; [viii], 244; [viii], 241; [viii], 280; [viii], 272, crown 8vo, original red cloth, backstrips lettered in gilt against

a black ground, the sixth volume with some drink-staining to fore-edge and dustjacket, dustjackets present throughout set, that to first volume marked 'Fourth Impression', but otherwise correct first issue, dustjackets of second and third volumes price-clipped, the first two with chipping to corners and and backstrip ends but otherwise in good shape with a few minor nicks and rubs, a very good set £2,000

74.

**RETZSCH'S UHLAND, FOR HIS WIFE**

[Retzsch (Friedrich August Moritz), attributed to]

Album of 6 watercolour drawings on vellum illustrating poems by Ludwig Uhland. [?Tübingen: c. 1830], drawings in watercolour on vellum panels (100 x 142 mm) mounted on album leaves (approx 270 x 210 mm), these leaves with double gilt ruled borders and with tissue guards (some guards with pencil tracing on them), 1 of the vellum panels lifting slightly from its mount, other blank leaves, the texts written in a scrawling hand (typical of the period), presumably Retzsch's, oblong 4to, contemporary presentation vellum, elaborate gilt tooled borders on sides, initials C. R. in gilt at the centre of the upper cover, spine gilt, gilt inner dentelles, pale blue watered silk doublures and facing end-paper (bookplate removed), gilt edges, slightly warped, in its original velvet lined purple straight-grained morocco folding box, the velvet browned, some wear and abrasions to box, the catch not catching £7,500



Unsigned (Retzsch was in the habit of not signing his works) illustrations to poems by Ludwig Uhland, the first being *Der blinde König* (first published in 1815). All the circumstantial evidence points to Retzsch as the artist. Retzsch (1779-1857) achieved international fame with illustrations to classics of world literature. Among the most popular are Goethe's 'Faust' and Schiller's poem 'The Song of the Bell'. He does not seem to have published any illustrations for Uhland, though of course Uhland is 'right up his street.' Retzsch was very popular in England, where works of his were published (as they were in France), including his *Gallery of Shakespeare*, 3 parts, 1828-32. He is recorded as having given albums as birthday and Christmas presents to his wife Christiane (the C. R on the upper board). The drawings here are exquisitely executed, with an abundance of minute detail, and variety of texture.

On Retzsch see Viola Hildebrand-Schat, *Zeichnung im Dienste der Literaturvermittlung: Moritz Retzschs Illustrationen als Ausdruck bürgerlichen Kunstverständens*, Würzburg, Koenigshausen & Neumann, 2004.

75.

#### THE WORST MAN IN LONDON'S COPY

**Rossetti (Christina)** *The Prince's Progress, and Other Poems*. Macmillan, 1866, FIRST EDITION, wood engraved frontispiece and additional title-page from designs by Dante Gabriel Rossetti, light foxing to half-title, and at head of final few pages, pp. viii, 216, foolscap 8vo, original dark green cloth by Burn (his ticket to rear pastedown) with an overall design stamped in gilt incorporating lettering to the backstrip, lightly rubbed to extremities with a hint of fraying at head of upper joint, very good (Ashley Library Vol.IV, p.100-1: Colbeck p.689: Fredeman 44.4: Tinker 1786) £10,000

Inscribed by the illustrator, the poet's brother, on the half-title: 'To Charles A Howell, From his affectionate friend, D.G. Rossetti, 1866'.

Charles Augustus Howell was one of the most notorious figures of his day, thinly fictionalised and vilified by Arthur Conan Doyle in his story 'The Adventure of Charles Augustus Milverton', where he earned damnation as 'the worst man in London' - Swinburne's dealings with the man himself led him to label Howell more universally as 'the vilest wretch I ever came across'. Swinburne, like Ruskin, was one of those who had for a time been seduced by the abundant charm and nous of this scheming figure - he was an agent to both, and whilst in their favour utterly in their confidence, a position he seems never to have failed to abuse. Whistler was another who admired, and harnessed, Howell's flamboyant approach to business and life, before gaining an insight into his chicanery. But no-one came under his sway, or suffered from his machinations, more sharply than Dante Gabriel Rossetti. Rossetti painted Howell's portrait, and the latter was for a time amongst the most intimate of the artist's circle. This inscription dates from those years; a few years later, Howell would provide the means of exhuming from Lizzie Siddal's grave the poems that Rossetti had buried with her - the act upon which a large part of his notoriety rests.



76.

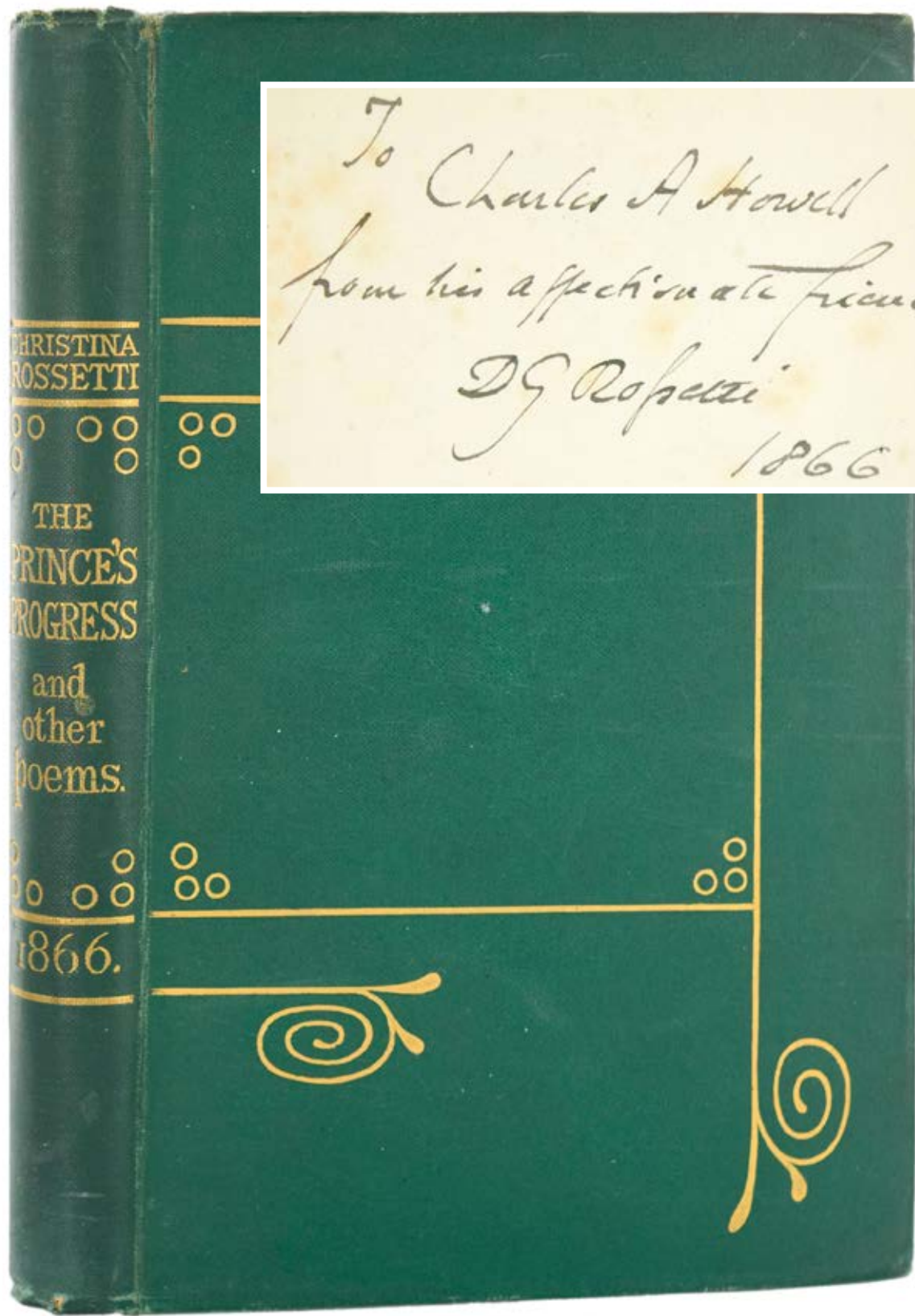
#### SPANISH ANTWERP SALLUST

**Sallust.** *Obras de ... Traducidas por Emanuel Sveiro ... Antwerp: [colophon: G. Wolsschat & Aerts for] Juan Keerberghio, 1615*, elaborate engraved title-page (cut close, just within plate-mark, and re-inforced at top), repair to lower outer corner to C3, rust spot on L8 (obscuring but not obliterating a few letters), generally a small copy, a few headlines shaved, a little browned in places, side-notes on N6 trimmed, pp. [viii], 235, [9], small 8vo, old mottled calf, sides gilt with the arms of Eduardo de Braganza, first marquis of Frechilla y Villarramiel, rebounded, preserving original spine, sprinkled edges (Peeters Fontainas, J. F. Bibliographie des impressions espagnoles des Pays-Bas méridionaux, 1236) £1,500

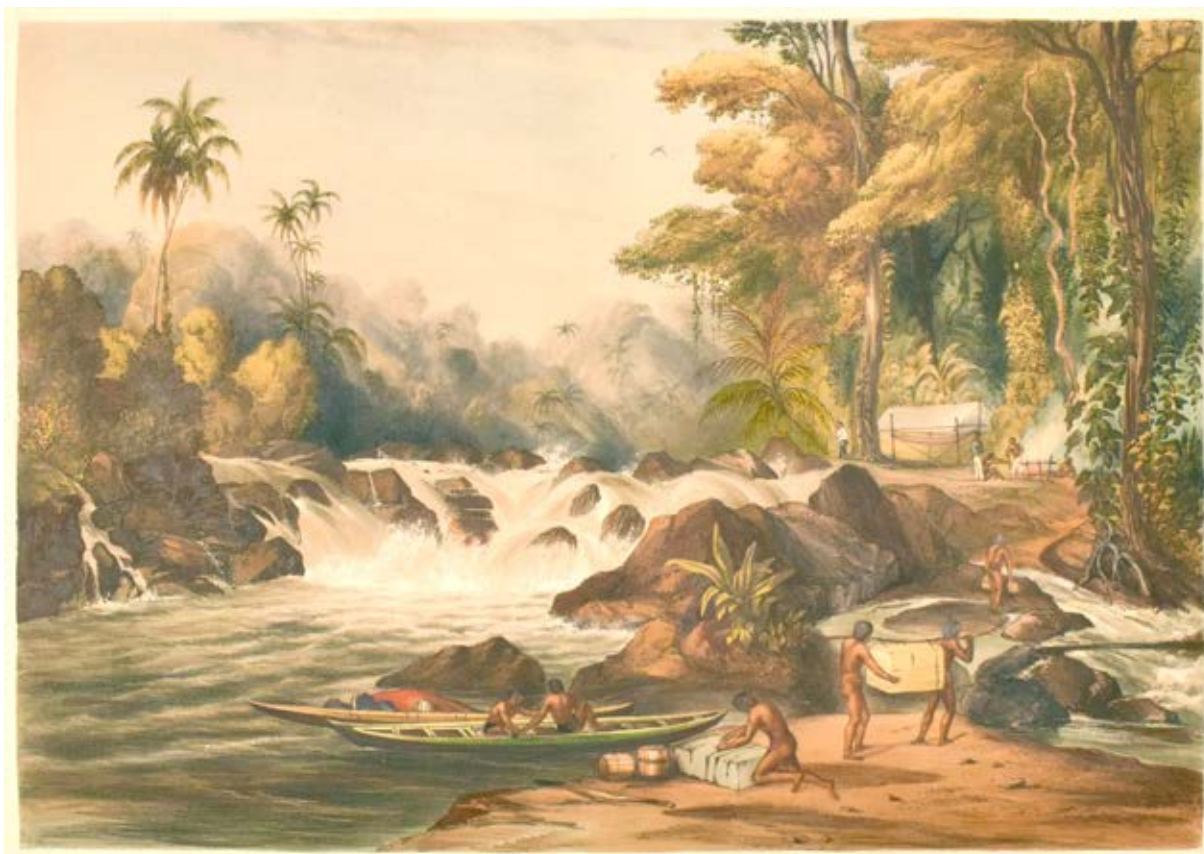
Very scarce first edition of Sveiro's translation. Sveiro also translated Velleius, and Tacitus, and wrote historical works on the Low Countries. Not in RBH; a copy was Lot 7629 in the Roxburghe sale.

The attribution of the arms on the binding are due to a pencil inscription on the fly-leaf: but we don't think these are the arms of the first marquis, although they do have elements both of Castille and Braganza.





Item 75



77.

**Schomburgk (Robert H.)** *Twelve Views in the Interior of Guiana*. From drawings executed by Mr. Charles Bentley, after sketches taken during the expedition carried on in the years 1835 to 1839, under the direction of the Royal Geographical Society of London, and aided by Her Majesty's Government. Ackermann and Co., 1841, FIRST EDITION, hand-coloured lithographed additional title, dedication leaf to Duke of Devonshire with arms in gilt, engraved map by John Murray, 2-page subscribers' list, 12 hand-coloured lithographed plates, plate 3 re-attached, cropped at lower margin with short worm trail at gutter margin, tissue guard of plate 6 with short tear at upper edge, faintly damp spotted throughout, but images, all with their tissue guards, largely clean, pp. [xii, including additional title and map], 38, [xii, plates], folio, contemporary half navy morocco, patterned boards, spine lettered in gilt, marbled endpapers, both hinges strengthened, rear board with faint damp stains, edges rubbed, cover corners with minor abrasions, pastedown with bookplate of W.A. Harding, Madingley, good (Abbey, Travel 720; Sabin 77796; Tooley 447)

£6,000

The magnificent plates, including the additional title which features the giant *Victoria Regia* water lily, one of Schomburgk's discoveries in the region, are from sketches made by the expedition's draughtsman, James Morrison under Schomburgk's direction, developed by Charles Bentley in London. Schomburgk's expedition was a great

success: his astronomical observations, together with those of Humboldt, led to the determination of a series of fixed points across the watershed of the significant rivers of equatorial America, and he was awarded the Royal Geographical Society's gold medal in 1840.

78.

**(Shakespeare Head Press.) SHAKESPEARE (William)** *The Works [...]* in Ten Volumes. [Stratford Town Edition, Edited by A.H. Bullen.] Stratford-upon-Avon, Shakespeare Head Press, 1904-1907, 867/1,000 SETS printed on handmade paper watermarked with Shakespeare's crest and coat-of-arms, portrait frontispieces with tissue-guards a little browned (as often), titles printed in black and red, imperial 8vo, original maroon buckram, backstrip lettering and armorial-bearings to upper boards all gilt blocked, a couple of volumes with one corner gently knocked, top edge black, edges untrimmed, very good £1,500

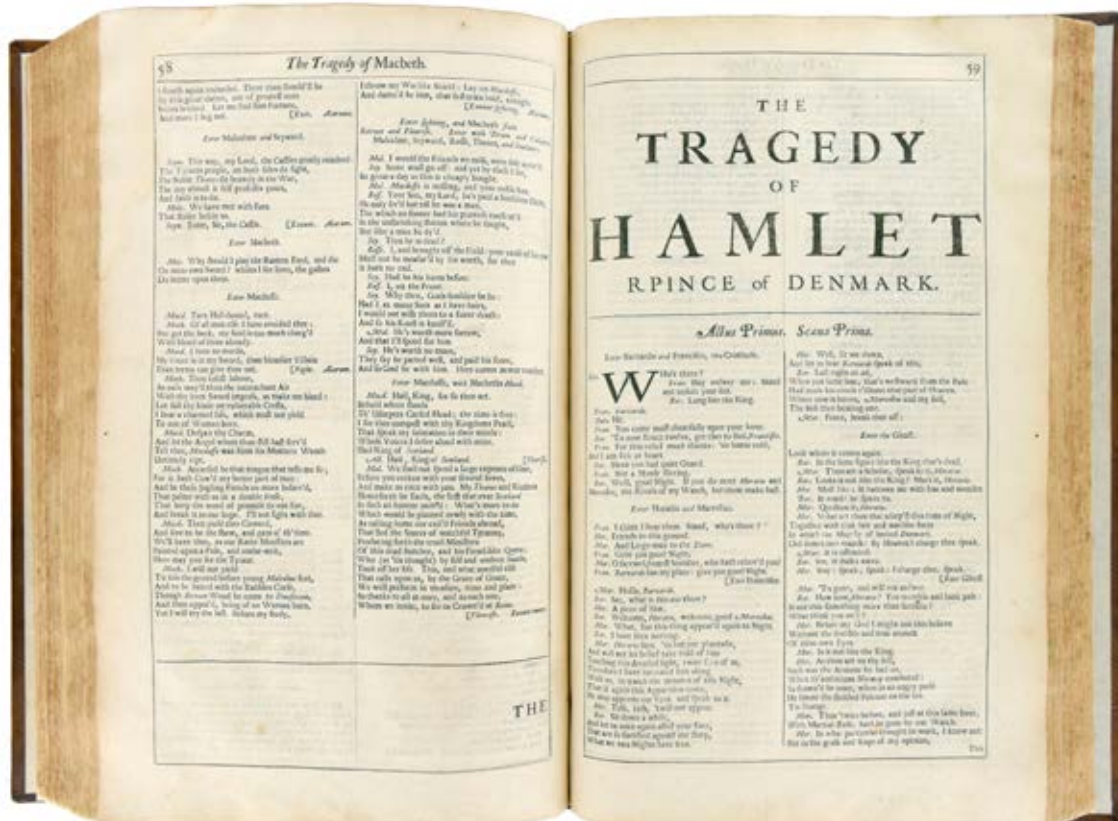
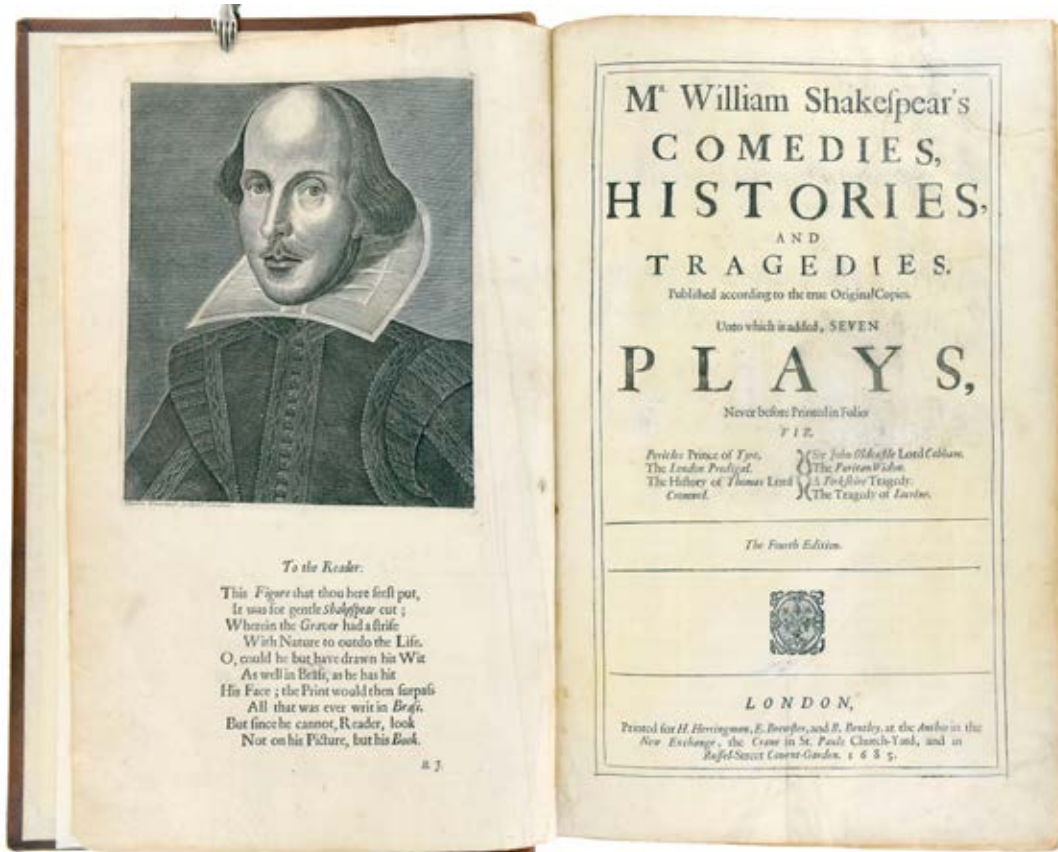
The Press's *raison d'être*, and a very worthwhile one.

79.

THE FOURTH FOLIO

**Shakespeare (William)** *Comedies, Histories and Tragedies*. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio ... Printed for H. Herringman, E. Brewster, and R. Bentley, 1685, magnificent engraved





portrait by Martin Droeshout above the verses *To the Reader* on verso of the first leaf, title with fleur-de-lis device (McKerrow 263), double column text within typographical rules, woodcut initials, frontispiece skilfully repaired at inner margin, a tear (repaired) in the top inner corner just passing through the engraved surface for about 1 cm (hatched area), title-page with tears repaired, 2 small lacunae filled in, some of the repaired tears passing through letters but without loss, paperflaw in \*Bbb1 with the loss of 7 letters on the recto and several more on the verso (failure to print), water-staining in the inner margins at the beginning, diminishing until absent in gathering E, intermittent water-staining in the lower margins, last leaf mounted and defective at head and foot without loss of text, minor worming strictly in the fore-margin in the third pagination, a few ink splashes here and there, and the odd small rust hole, tears in lower margin of \*Bbb6 with loss to blank margin (not affecting text), another to Kkk4 entering the text but without loss, pp. [xii], 96, 99-160, 163-254, 243 [i.e. 253]-272, [2], 328, 303, [1], folio (362 x 235 mm), modern panelled calf over old boards (by James Brockman), spine richly gilt, contrasting lettering pieces ('Shakespear' as per the title-page), black-velvet-lined maroon buckram folding box with a black lettering piece ('Shakespeare'), good (Bartlett 123; Gregg III, p. 1119; Jaggard p. 497; Pforzheimer 910; Wing S2915; see PMM for the First Folio - a remarkably succinct entry) **£85,000**

In general a good copy of the Fourth Folio, the last of the 17th-century editions of Shakespeare's works, edited by John Heminge (d. 1630) and Henry Condell (d. 1627), the seven plays added by Philip Chetwin (d. 1680), publisher of the Third Folio: the title variant here (no priority) omits Chetwin's name. A tall copy at 14½ inches (cf. the 2 Pforzheimer copies: 910 at 14, and 911 at 13¼). Of the seven added plays only *Pericles* is now seriously considered to have any Shakespearian connection. In spite of the 'Never before Printed' of the title-page the seven extra plays were in fact included in the second issue of the third edition (1664).

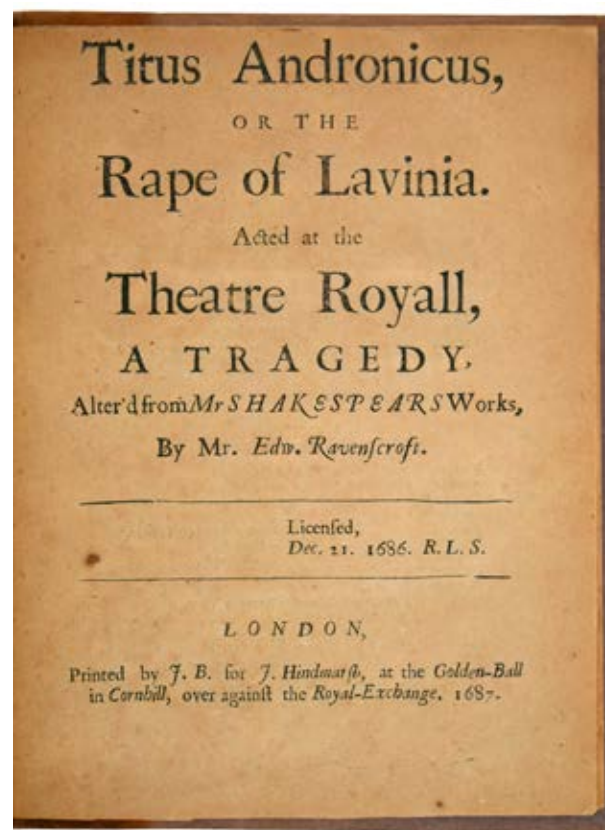
A previous owner has had pasted on to the front pastedown another portrait of Shakespeare, the only other example from the seventeenth-century, taken from a copy of the 1640 Poems.

A propos the First Folio the Pforzheimer catalogue emphatically states that 'it is incomparably the most important work in the English language and will always be valued and revered accordingly'. The meed of veneration due the Fourth Folio, if not so empyrean, is still substantial.

80.

#### SHAKESPEARE IN HUNGARY

Shakespeare (William) *Roméó és Júlia* ... [translated into Hungarian by Kun Szabó Sándor]. *Posonyban* [Bratislava]: Talaltatik Veber és Korabinsky, 1786, woodcut emblem on title, woodcut head- and tail-pieces, a few pages slightly soiled, pp. 118, 8vo, fairly modern (attractive and apposite) floral boards, very good **£6,000**





First edition of the first translation of a complete play of Shakespeare's into Hungarian, of the utmost rarity (it was preceded by excerpts from Richard III). Only 1 copy is located in WorldCat, at the Fales Library of NYU (calling for 113 pages only). A search of KVK, including the Hungarian and Czech National Libraries, does not throw up any other, though there is in fact a copy each in the National Library, and the Ervin Szabó Library.

'For about 100 years now Shakespeare has been customarily referred to as "the most popular and most often played Hungarian classic." There is of course the proverbial Hungarian sense of humor to account for this amusing quip. But at the same time there is the undeniable truth ... that in some mysterious way Shakespeare has been assimilated into the stock of Hungarian national cultural heritage. The fact is that ever since 1790, the year when Hamlet was first translated into Hungarian ... or, to be more precise, since 1794 when Hamlet was first performed ... Shakespeare's works have never been missing from the repertoires of the theatres of [Hungary]' (Istvan Palffy, *Shakespeare in Hungary*, *Shakespeare Quarterly*, vol. 29, No. 2, 1978, pp. 292-94).

The Hamlet of 1790 is pretty rare too (BL only in WorldCat), and we have seen other references to its being the beginning of Shakespeare in Hungary. It would seem though that we should extend the period of assimilation by at least 4 years.

81.

**'BLOODY REVENGE, DISMEMBERMENT, MISCEGENATION, RAPE, AND CANNIBALISM'**  
**Shakespeare (William)** *Titus Andronicus, or The Rape of Lavinia. Acted at the Theatre Royall, a Tragedy, alter'd from Mr Shakespears Works, by Mr. Edw. Ravenscroft. Printed by J[oseph] B[ennet] for J. Hindmarsh, 1687, a bit browned and/or spotted throughout, the outer pages brownest (not helped by the fly-leaves), some pages clear, pp. [viii], 56, 4to, mid 20th-century calf backed paper boards, the boards originally purple, now irregularly faded, leather bookplate of Richard Montgomery Gilchrist Potter, printed paper bookplate of Marie Luise Hinrichs, designed by Rockwell Kent (Jaggard p. 475; ESTC R483029) £4,000*

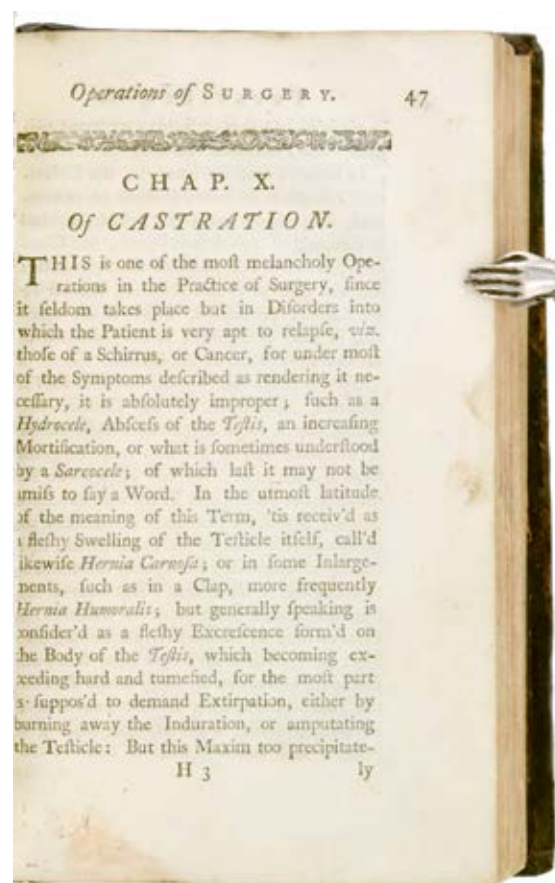
The fourth quarto edition (the others being 1594, 1600, and 1611: included of course in the four folios, the last of which appeared two years before the present edition, making this the 8th edition overall), the first in which the *Dramatis personae*, or 'The Persons Names', are listed.

'In this edition, the signature on leaf B2 lines up with the spaces between "brought" and "to" and "to" and Rome," in the line above and on leaf B3, the "B" of the signature is under the space between "here" and "my" in the line above. In another edition, the signature on leaf B2 is shifted slightly to the left of the spaces between "brought" and "to" and "to" and Rome," in the line above and on leaf B3, the "B" of the signature is under the "er" of "here" in the line above'. ESTC records only 3 copies thus, Birmingham Central, EUL, Boston Public. The other variant is recorded in 14 copies in the UK, 8 of them in Oxford libraries; of the 18 in the US, 9 are in the Folger.

Provenance: Richard Montgomery Gilchrist Potter, 1898-1941, book collector, the first bibliographer of Rupert Brooke. Marie Luise Hinrichs, who acquired the volume c. 1945 (a pencil note on the rear fly-leaf may mark the acquisition, or the date of the binding). Purchased from Jonathan Bate (but without mark of ownership). Jonathan Bate edited *Titus Andronicus* for *The Arden Shakespeare*, from whose Introduction we quote: 'Shakespeare's earliest and bloodiest tragedy has had a curious history. It was hugely successful in its own time - indeed, it perhaps did more than any other play to establish its author's reputation as a dramatist - but it has been reviled by critics and revived infrequently. Yet on the few occasions when it has reappeared in the repertory it has repeated its original success ... The play is deeply Shakespearean ... one of the dramatist's most inventive plays, a complex and self-conscious improvisation upon classical sources, most notably the *Metamorphosis* of Ovid'; and see the Adaptations section of the same for a detailed consideration of the present edition, including the definite and interesting excellencies of it.

82.

**Sharp (Samuel)** *A Treatise on the Operations of Surgery, with a Description and Representation of the Instruments used in performing them: to which is prefix'd an Introduction on the Nature and Treatment of Wounds, Abscesses and Ulcers. Printed by J. Watts: and sold by J. Roberts, and J. Brotherton, 1739, FIRST*



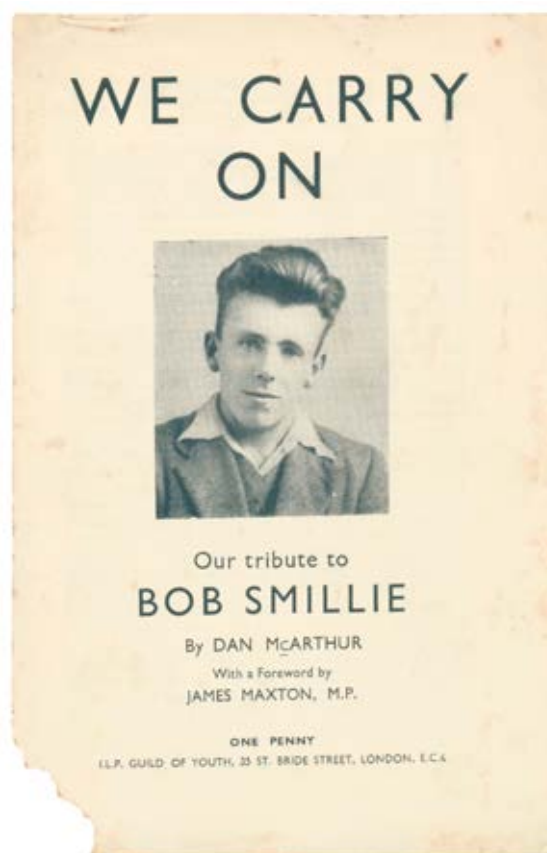
*EDITION, with 14 engraved plates, occasional minor soiling or staining (including apparently a mark left by a blood-stained finger, in the chapter on castration), pp. [xvi], liii, 224, 8vo, original calf, double gilt fillets on sides, rebacked (and recased) preserving original spine, one lacuna filled in, new lettering pieces, corners repaired, and the gilt rules on the spine redone, 2 faded inscriptions on title-page, the first owner's apparently, John Row, engulfed by the slightly later one of Dav. Calderwood, recording his purchase of the book in London in December 1757, price 3/- (ESTC T101089)*  
**£5,500**

The very rare first edition of Sharp's important treatise (the present cataloguer was looking for a copy for over 25 years): the second edition of the same year, and later editions, are relatively common. This was 'the first monograph in English on the subject and achieved eleven editions, and translations into French, Portuguese, Dutch, Spanish, and Italian ... Sharp proved an innovative surgical acitioner and communicator as the many editions of his books in seven European languages indicate. Nineteenth-century surgeons admired his forthrightness and skills. Louis Bégin, a French practitioner, assessed Sharp in 1825 as one of those surgeons whose works show in the highest degree the impress of an observing mind, hostile to all authority and routine. There are few diseases on which he did not put forward new ideas, few operations whose instruments or procedures he did not improve. His writings contain many things in few pages, and we find in them both an originality and an independence of thought which charm the reader and always secure his attention' (ODNB).

Sharp resigned his appointment at Guy's Hospital on 23 September 1757, on the grounds of ill-health: by coincidence perhaps, just weeks before the date of the second inscription.

**83.**  
**SCOTLAND, SOCIALISM & THE SPANISH CIVIL WAR**  
**Smillie (Robert Ramsay & Alexander Frame & Robert, et al.) THE SMILLIE ARCHIVE: Scotland, Socialism, & the Spanish Civil War. 1897-1961, 3 folders containing some 170 items, two-thirds of which correspondence, but also including original photographs, printed ephemera, manuscript poetry, the passport of Robert Ramsay Smillie, etc., various sizes and formats, good condition overall**  
**£50,000**

Robert Ramsay Smillie (b. 1917, d. 1937), known generally as Bob, was the grandson of the Miners' leader Robert Smillie, who was among the founders of the Scottish Labour Party and a major figure in socialist politics of the early twentieth-century. George Orwell mentions, in *The Road to Wigan Pier*, that 'old ladies looked under their beds every night lest Robert Smillie should be concealed there'. Orwell could not know then that a year or so later he would find himself a comrade in arms with the younger Smillie at the front in Spain, fighting as part of the ILP contingent with the Partido Obrero de Unificación Marxista (P.O.U.M.) against Franco's troops. One of the jewels in this, the family's own archive, is an original photograph of Bob and Orwell at the Front - along with the rest of the brigade, which includes



Orwell's wife, as well as other key figures such as Georges Kopp and Paddy Donovan.

Their mutual admiration is plain to see from their written accounts: Smillie, in letters to his family included in this archive, recognised the bravery of his friend Blair - who despite his nascent celebrity was nothing less than fully engaged; Orwell, for his part, regarded Bob Smillie as 'the best of the bunch' - an assessment he could only relate as a posthumous tribute, in 'Homage to Catalonia', following Smillie's tragic death in a Valencian jail. The circumstances of his passing were questioned by Orwell and many after, with the official line - that problems arising from acute appendicitis had precipitated his sorry end - regarded as a cover-up of maltreatment at the hands of the authorities: 'People so tough as that,' Orwell considered, 'do not usually die of appendicitis if they are properly looked after'.

This archive offers perhaps the last word on the matter - all the key voices are represented here, largely in the form of letters to Bob's father, Alexander Frame Smillie, whose grief-ridden search for the truth during Bob's imprisonment and after his death led him into conflict with members of the party and authorities on all sides. The letters offer tributes and details from those closest to Bob and to the circumstances of his death. We have here letters from Fenner Brockway, his wife, John McNair, James Maxton, Campbell Stephen, Fred Jowett, all offering their support and sympathy, along with the British Consulate and Spanish Ambassador, various of Bob's comrades at the Front - including Georges Kopp and Paddy Donovan - as well as the doctor who treated him last.



2 The author of the Left Book Club paper "The Road to Wigan Pier" has been with us since the beginning. His pen name is George Orwell but his real one is Eric Blair and he is a very decent chap.

We are short of paper to write on as no doubt you will have noticed but we can usually scrape up a little such as this I'm using just now. The shortage of cigarettes however doesn't affect me which is one advantage of never starting to smoke.



Item 83

This archive contains extensive correspondence between Bob and his parents as he travelled to and within Spain, offering full and frank report of the group's activities and his part therein; in them we find a voice and personality as engaging as the posthumous tributes imply. Both the seeds of promise and its tragic foreshortening are here; the former in the shape of praise from his peers, his own accounts of his progression within the party, and other poignant documents such as his BSc certificate from Glasgow University - he had been within the ILP, among other things, an explosives expert - or his passport; in relation to his demise, the presence of his travel documents as he left the Front - one of the reasons given for his detainment - and his own description to his parents of the dubious machinations of the Communist Party within Spain, show that he was alert to the precariousness of his circumstances. More generally, his frankness and wit - attributes that made the role of propagandist a natural one - also evince the ability to talk himself into trouble that some saw as decisive in putting him into the hands of his eventual fate.

Eighty years after the onset of the guerra civil in Spain, the name of Bob Smillie still resonates: his short life was one whose achievements can be measured by the strength and extent of the tributes to him - but he was more than simply a martyr for the cause, as this archive amply demonstrates in its representation of Bob as a boy, as a man, and as a Smillie.

A full listing of the contents of the archive, which also includes letters from Alexander Frame Smillie whilst imprisoned as a conscientious objector in Wormwood Scrubs and his later refusal of an MBE, as well as original documents from the political career of Robert Smillie, can be accessed at: <https://blackwells.co.uk/rarebooks/catalogues/SmillieArchive.pdf>

84.

**FROM FIELD TO BOOK**

(Solmentes Press.) **ESSELMONT (David)** *Pizza from Scratch. Decorah, Iowa, Solmentes Press, 2017, FIRST EDITION, 8/35 COPIES (from an edition of 40 copies) signed by the printer, linocuts and woodcuts illustrating the process of 'growing', preparing, and cooking a pizza, many with use of colour, pp. [68], oblong folio, original grey cloth, backstrip with printed label, dropback box of grey cloth printed in black, the lid with pocket housing folded blueprint of oven, new* £2,000

A book that was, like the pizza that it documents, born out of a fire: David Esslemont had originally built a pizza oven in 2011, but it burnt down. Out of the ashes came a second oven and the idea for this book, which documents the process of building the oven, growing the tomatoes and the wheat, making the dough, sauce, and cheese, then finally preparing and cooking the pizza.

A very satisfying book, which twins obsessions - allowing the making of a book and the making of a pizza to grow out of and feed into one another.

85.

**FOR HIS VERY DEAR DAUGHTER**

**Sossa (Iuan Bautista de)** *Sossia perseguida. Sueño, y pregunta de Cassio, a Prudencio. En que se trata del honor paterno, y amor filial con otras cosas de curiosas y buenas letras de humanidad. Madrid: Diego Flamenco, 1621, FIRST EDITION, 2 parts in 1 vol., woodcut arms on title, again at head of Dedication, another, emblematic, woodcut on a separate sheet between the 2 parts, a little browned in places, pp. [xxiv], 61, [3], 719 [i.e. 723],*







[20], 4to, sometime recased in the original vellum over thin boards, overlapping fore-edges, remains of kid ties, spine lettered longitudinally in bold calligraphy, small patch missing from top (CCPB000056183-5; Palau 319933; Salva 2045) £1,500

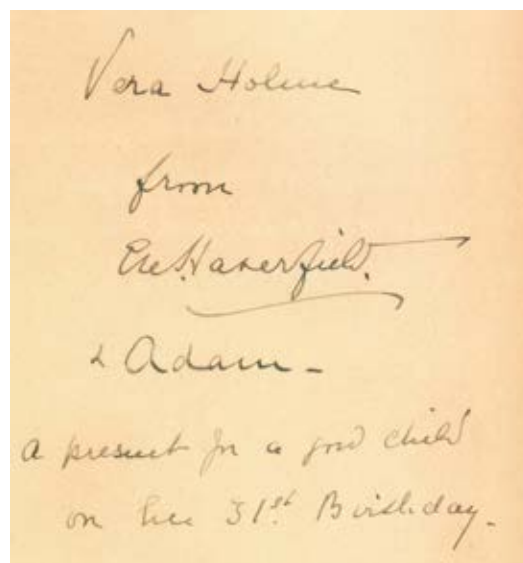
A formidably learned, and wide-ranging prudential work for the benefit of the author's 'carissima hija.' The list of authors cited occupies 8 pages (at the front), the index of topics occupies 10 pages, and the 'Indice de las cosas notables deste libro que tocan en historia, fabula, y letras de humanidad' another 9. Leading the poetical commendations is a sonnet by the youthful Pedro Calderón de la Barca (or, to give him his full dignity, Pedro Calderón de la Barca y Barreda González de Henao Ruiz de Blasco y Riaño: given as Don Pedro Calderón Riaño here). Calderón addresses Sossa as his uncle.

Michigan and Wisconsin only in US in WorldCat.

86.

'JACK' OF ARC AND TROOP (Suffrage.) HOLME (Vera), Evelina Haverfield, Margaret C. Greenlees. Books from the library of [...] with gift inscriptions, etc. [6 Vols.]

- Surtees (Robert Smith), Handley Cross; or, Mr. Jorrocks's Hunt. 1854, second issue, without Leech's name in the Preface, with a gift inscription to the flyleaf: 'Vera Holme from E. Haverfield & Adam - a present for a good child on her 31st Birthday, Aug. 29. 1912 "The Flah"[?]' and a quotation from Oliver Herford on the facing pastedown ('I sometimes think the pussy willows grey, Are angel kittens who have lost their way, And



every bulrush on the river's bank, a cat tail from some lovely cat astray'), with the Jessie M. King bookplate of Vera Holme

- Fitzpatrick (Percy, Sir), Jock of the Bushveld. Longmans, Green, 1909, in a W.H. Smith gift binding of full pigskin and gilt, the upper board with blind stamped wreath enclosing the message 'E.H. from V.' stamped in gilt; inscribed on the initial blank: 'To my best and dearest friend Evelina Haverfield, for her birthday, Aug: 9th, 1910, from Vera Holme', and with the Jessie M. King bookplate of Vera Holme

- Fortescue (J.W., Hon.), The Story of a Red-Deer. Macmillan, 1912, inscribed on the half-title: 'Vera Holme, from her loving E. Haverfield, Xmas 1913' with the Jessie M. King bookplate of Vera Holme

- Dobrée (Bonamy), Sarah Churchill. Gerald Howe, 1927, inscribed on the flyleaf: 'Margaret C. Greenlees, from V.L.H., 29th May 1928'

- Shaw (Clement), Letizia Bonaparte (Madame Mère). Gerald Howe, 1928, inscribed on the flyleaf: 'Margaret C. Greenlees, from V.L.H., 29th June 1928'

- Hall (Radclyffe), Adam's Breed. Jonathan Cape, 1929, signed and dated by the author in 1931 with the Jessie M. King bookplate of Vera Holme various, 1909-1929, various sizes and formats, very good condition overall

£5,000

A group of books with superb associations touching on a few prominent figures in the militant Suffrage movement: all were at one stage in the ownership of Vera L. Holme, the majority with her striking bookplate and all but one with gift inscriptions either to or from her - in the earlier books we have birthday gifts between Holme and her long-term partner, the high-born suffragette and aid-worker Evelina Haverfield; latterly, a couple of gifts from Holme to Margaret C. Greenlees - who, along with Margaret Ker, was part of a ménage formed with Holme at Lochearnhead. In all cases there is, in the book itself, some resonance with the biography of the respective owners.



Vera 'Jack' Holme was an actress and musician, who became involved in the militant suffrage movement around 1908, serving a prison sentence for stone-throwing in 1911; she served as chauffeur to Emmeline Pankhurst and Pethick-Lawrence - 'wearing a striking uniform in the WSPU colours, with a smart peaked cap, decorated with her RAC badge of efficiency' (ODNB). Industry magazine 'The Chauffeur' considered her to have been the very first female chauffeur in the country. Her hair cut short, in a uniform associated with ordered masculinity, Holme became a totemic figure - in later years she was associated with the circle of Jessie M. King, who designed her bookplate featuring the appropriate figure of Joan of Arc.

Holme met the Hon. Evelina Haverfield (née Scarlett) through the WSPU and they lived together in Devon from 1911; in common with her partner, she suffered (or rather achieved) imprisonment in that year, having attempted to break a police cordon by leading horses out of their ranks - two earlier arrests had avoided jail terms after fines were paid without Haverfield's consent. Haverfield was, as the incident with the police horses might indicate, 'a keen sportswoman' (ODNB), and all of the gifts between her and Holme convey a love of animals - and in the case of the Fitzpatrick, a reference to her time in South Africa where, with her then-husband, she 'formed a retirement camp for horses left to die on the veldt'. During the First World War, and after, Haverfield worked for the Serbian cause - in which she was assisted by Holme, who carried on her work there as the administrator for the Haverfield Fund for Serbian Children, following her partner's death from pneumonia in 1920 in Baijna Bashta (where she had founded an orphanage for Serbian children).

It was whilst an ambulance and relief lorry driver in Serbia for the Scottish Women's Hospitals that Holme met Ker and Greenlees; the two books here inscribed to the latter are, appropriately enough, from the publisher's 'Representative Women' series. Jill Liddington, in an essay on the Scottish Women's Hospital Units' work in the Balkans from the book 'Aftermaths of War', refers to the 'flamboyant Holme-Greenlees coterie' as analogous to that of 'Radcliffe Hall [sic]' (p. 413) - a signed copy of whose 'Adam's Breed' is illustrative of the association, their acquaintance likely to have been made through the theatre director and suffragist Edith Craig.

87.

**Swarzenski (Georg)** *Europäisches Amerika*. Frankfurt: Otto Henckell, 1927, FIRST EDITION, COPY 105 of an unspecified limitation (this printed for 'Paul Jacobi'), 11 woodcuts by Marie Swarzenski, all but the last on Japon paper, pp. 79, 4to, original quarter vellum with textured paper sides, upper board with boat vignette stamped in black, backstrip lettered in black, t.e.g., others untrimmed, boat motif to endpapers, original cloth and board slipcase with vignette of same, very good £1,000

A travelogue documenting the author's first trip to America. The author was an eminent art historian - the woodcuts by his wife are striking.

88.

**TABERNAEMONTANUS**

**Theodorus (Jakob)** *Neuw vollkommentlich Kreuterbuch, mit schönen ... Figuren, aller Gewächs der Bäumen, Stauden und Kräutern ... eygentlich beschrieben ... darinn viel ... Artzney vor allerley innerlichen unnd eusserlichen Kranckheiten, beyde der Menschen, und dess Viehes ... beschrieben werden ... [Jetzt widerumb mit vielen schönen neuen figuren, auch nützlichen artzneyen, vnd andern guten stücken, sonderlich aber das ander theil mit sonderm fleiss gemehret, durch Casparum Bauhinum]*. Frankfurt am Main: durch N. Hoffman, in verlegung J. Dreutels, 1625, 3 parts (or volumes) bound in 2 vol. (the second and third in 1 vol), first title printed in red and black, and all 3 within an elaborate woodcut border, illustrated with some 2500 woodcuts in the text, first title cut down to edge of engraved surface and laid down, inscription erased with some loss of surface and a small piece of the engraving, second title just trimmed at fore-edge and an ownership inscription bleached out, third title trimmed a trifle more, somewhat browned as usual, some water-staining, other various but not alarming blemishes including offsetting from the woodcuts in vol. iii, pp. [xii], 642, [56]: [viii], 598, [2, blank]; 202, [48], folio, uniform contemporary blind-stamped pigskin, later lettering pieces on spine, 1 clasp and catch intact, 3 clasps lacking but tabs present, a little soiled but handsome, printed label inside front cover of the Hartland Collection and the stamp of the Gloucester County Library (Nissen, BBI 1931; Pritzel 9093; VD17 23:296840M) £3,500

The last Bauhin edition of this classic herbal (first published in 1588), the first to contain the final third part. Such





browning as is evident in this copy is endemic to German books of the first half of the 17th century: the woodcuts can still be appreciated, and the text is legible. Theodorus (vulg. Dietrich) is commemorated in the pan-tropical genus of flowering shrubs and small trees *Tabernaemontana*.

The Hartland Collection was sold off by Gloucester County Council in the early years of the 21st century, without however any marks of de-accession. The stamps inside the front cover, the label, and the little paper pockets containing typed slips, are the only marks of that previous ownership.

89.

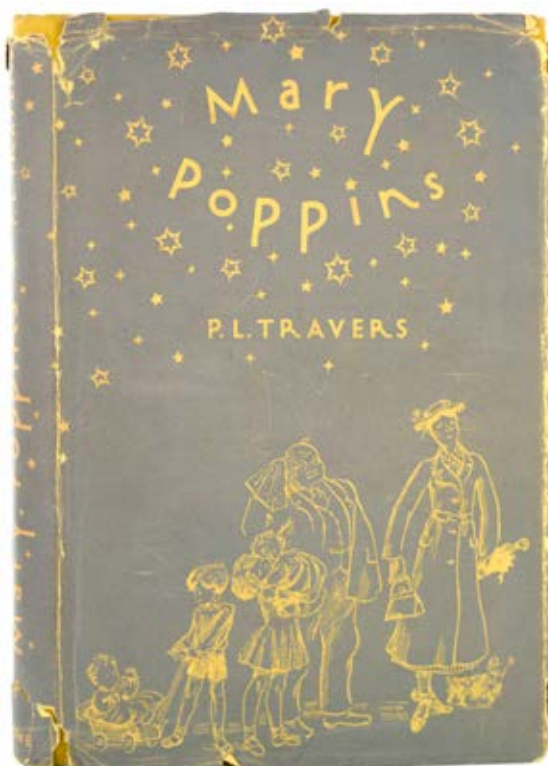
[Topsell (Edward)] *The Reward of Religion*. Delivered in sundry lectures vpon the booke of Ruth, wherein the godly may see their dayly both inward & outward trials, with the presence of God to assist them, & his mercies to recompence them. Verie profitable for this present time of dearth, wherein many are most pittifully tormented with want; and also worthy to bee considered in this golden age of the preaching of the worde, when some vomit vp the loathsomnes therof, and others fal away to damnable securitie ... Seene and allowed. Printed by Iohn Windet, 1597, woodcut initials, head- and tail-pieces, with a folding table (bound before B1), 2 leaves with paper-flaws at the lower outer corner, A2 with the loss of a word on the recto, G1 touching catchword, minor worming, developing into a patch at the top of the gutter for about 25 leaves, touching a few letters, minor browning in places, small ink spot to title, pp. [xl, including A4 blank], 311, 8vo, original limp vellum, remains of alum tawed ties, 17th-century vertical ink titling to spine, minor soiling (ESTC S118482) £1,500

A fresh, unsophisticated, and agreeable copy of the second edition of the author's first book. It first appeared in 1596, with more preliminaries than here - Attersoll's commendatory verses appearing in both Latin and English (here only in English), for instance. Attersoll - grandfather to Nicholas Culpeper. In this edition the Epistle Dedicatorie is dated first of October 1597. 'Topsell's early publication *The Reward of Religion: Delivered in Sundrie Lectures upon the Booke of Ruth* (London, John Windell, 1596) is addressed to Margaret, Lady Dacre of the South, whose husband, Sampson Lennard of Chevening, promoted his early studies. The book reflects upon marriage and duty; it was reissued in 1601 and in 1613' (ODNB). A modest representation in ESTC, 6 in the UK, and 5 in the US (fewer for the 1596). Topsell's name is forever linked with *The Historie of Four-footed Beastes* (London, W. Jaggard, 1607).

In the winter of 1596, famine stalked the land, giving rise to royal Proclamations, Plat's 'Sundrie new and artificiall remedies against famine', and supplicant sermons.

90.

Travers (P.L.) *Mary Poppins*. Illustrated by Mary Shepard. Gerald Howe, 1934, FIRST EDITION, numerous illustrations (some full-page), a couple of pages with small spot to fore-margin, the odd light handling mark, pp. xii, 206, crown 8vo, original yellow cloth, the



*lettering to boards and backstrip in grey with Shepard vignette to upper board in same, lean to spine, slight dustiness to borders of cloth, top edge grey, endpapers with Shepard illustrations, the flyleaf with faintest of spotting, dustjacket repeating endpaper illustrations, chipped and lightly rubbed with the odd nick, good*  
£2,500

Scarce, particularly so in the dustjacket; the debut of one of the twentieth-century's most enduring literary characters.

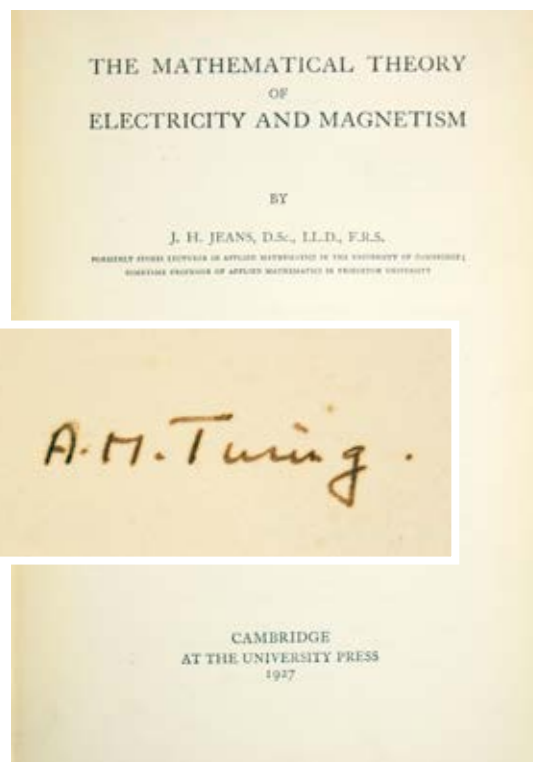
The illustrations are the work of Ernest H. Shepard's daughter.

#### 91.

##### TURING INSTABILITY

**(Turing.) JEANS (James Hopwood)** The Mathematical Theory of Electricity and Magnetism. Fifth edition. Cambridge: at the University Press, 1927, first and last pages slightly browned pp. [viii], 652, royal 8vo, original dark blue cloth, a little worn at extremities, spine ragged at head and tail, slightly faded  
£8,000

Alan Turing's copy, acquired by him (from Galloway & Porter), shortly after going up to Cambridge. Not only was this one of his earliest acquisitions at Cambridge, the book was sufficiently important to him to refer to it (this specific edition) in one of his last works, The Chemical Basis of Morphogenesis (morphogenesis being Turing's coinage) in the Phil. Trans. in 1952. The front free endpaper is signed 'A. M. Turing', with the date, November 1931, at the foot. An advantage of the slight browning of the half-title is that the signature appears on it as a shadow. There are no



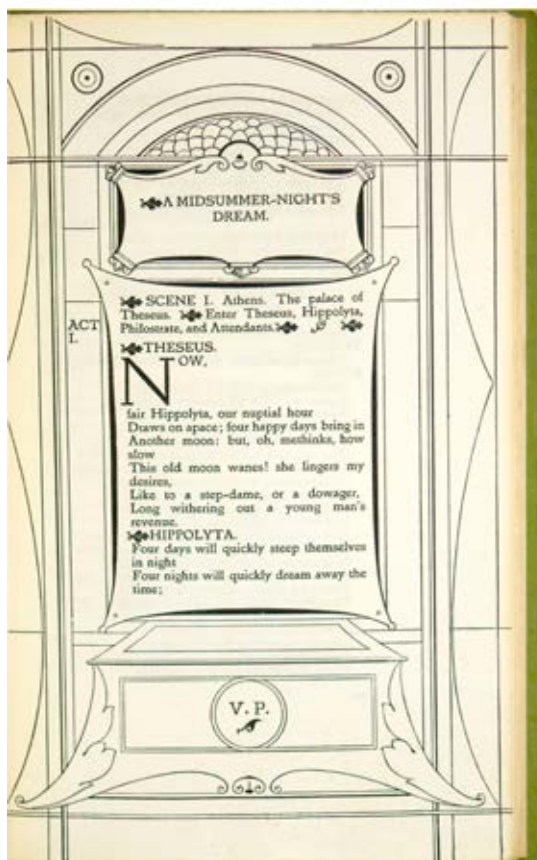
marginal annotations, and the only dog-ear we have found is in the penultimate leaf (in the Index). See Chapter 34 of The Turing Guide, Turing's Theory of Morphogenesis. The paper explained how natural patterns such as stripes, spots and spirals, like those of the giant pufferfish, may arise naturally ('Turing instability' - one of three 'Turing's', the others being the Test, and the Machine).

'From 1905 to 1909 Jeans was professor of applied mathematics at Princeton University, where he wrote two textbooks, Theoretical Mechanics (1906) and Mathematical Theory of Electricity and Magnetism (1908). The latter work, written in Jeans's fluent style, was widely used and went through many editions' (DSB). This is the first reprint of the fifth edition of 1925, with the Prefaces to each edition.

#### 92.

**(Vale Press.) SHAKESPEARE (William)** [Works. Thirty-nine vols.] [All edited by T. Sturge Moore.] 1900-1903, [ONE OF 310 SETS], printed on Arnold's handmade paper, design and decorations by Charles Ricketts, 8vo, original pale green cloth with blind-stamped multi-ruled design by Ricketts to boards, backstrip gilt lettered and mostly darkened with a few light marks, one volume with puncture mark to backstrip, a small amount of rubbing to extremities and the occasional touch of wear, some volumes with a little bubbling to cloth, edges untrimmed and in some places uncut, the flyleaves faintly browned with the bookplate of Francis Wayne MacVeagh (one with a 1922 gift inscription to him from his brother Ewen), good overall condition (Ricketts p. xxxiii)  
£3,000





A complete set of the Press's most ambitious project.

The bookplates belong to the son of New York attorney and US Ambassador to China, Charles MacVeagh - evidently the gift of his brother Ewen; the two of them attended Harvard together and followed their father into law careers, Francis as a Harvard professor.

93.  
**RUSSIAN SPACE - NIKOLAEV'S COPY**  
**(Vostok 3 & Soyuz 9) Nikolaev (Andrian) [in Russian]**  
*We Shall Meet in Orbit. Moscow, 1966, photographic portrait frontispiece, several photographic illustrations, first three chapters with numerous pencil annotations, pp. 228, 8vo, pale green boards, cover lettered in silver, with ascending red star motif, spine lettered in silver and red, dustjacket, clipped, worn at folds, frayed at edges, with short tears at upper edge of front and back covers, very good* £1,200

The author's own copy, with his lengthy annotations and text corrections in pencil in the margins of 21 pages of the first three chapters.

[With]: [in Russian] *Cosmos: Road Without End. Moscow, 1974, photographic portrait frontispiece, numerous photographic plates, pp. 266, (vi), 8vo, dark blue boards, cover lettered in silver with ascending rocket motif, spangled star endpapers, very good*



Both books are signed by Nikolaev on the title-pages [in Russian] 'With Best Wishes, 15.9.97' and include an autograph signed note by the author, briefly reporting the book's contents, mounted on the final endpaper of each volume.

The first book describes the training, flight and aftermath of the Vostok 3 mission of 1962, in which Nikolaev circled the earth 64 times in 96 hours and appeared on the first television broadcast from space. Besides the traditional images of free fall training and portraits in various types of space suit, Nikolaev is also pictured on a pedalo and with his wife, Valentina Tereshkova, the first woman in space, on their wedding day. The second was written after the 1970 Soyuz 9 mission in which, though he was suffering from a pike bite from a fishing expedition two days before lift-off, Nikolaev set a new endurance record, 18 days in space. Known by Gagarin as 'the most unflappable man in a crisis I know' and by Titov as 'a man of iron endurance and courageous determination', Nikolaev was inundated with Soviet honours and had a conspicuous lunar crater named after him.

94.  
**HEANEY'S DEDICATION COPY**  
**Walcott (Derek) The Arkansas Testament. Faber and Faber, 1988, FIRST ENGLISH EDITION, the pages lightly toned, pp. [viii], 117, crown 8vo, original wrappers (there was no hardback issue of the UK edition), hint of fading to backstrip, very good** £1,200

The dedication copy, inscribed directly beneath the printed dedication 'For Seamus Heaney': 'To Seamus, Derek Walcott '89' - the inscription on the occasion of a reading by Walcott with Heaney and Derek Mahon in London.

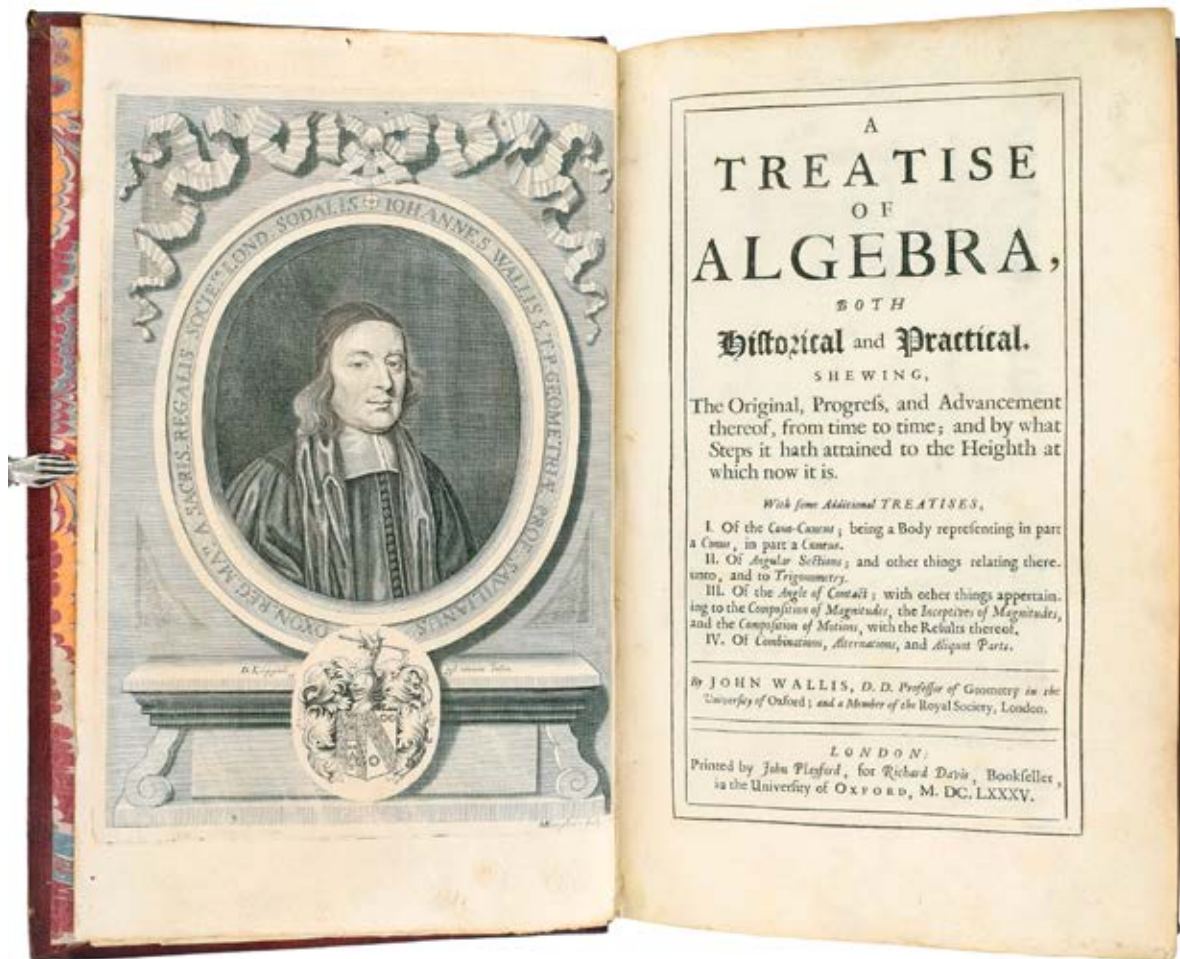
95.

**Walker (George)** *The Three Spaniards. A Romance. In three volumes. Vol. I [-III]. Printed by Sampson Low, for G. Walker, 1800, FIRST EDITION, 3 vols. in 1, a little scattered spotting, some damp-staining in vol. ii, pp. [vi], 295, [1]; [i], 262; [i], 250, 12mo, mid-19th-century half black calf, spine blind tooled in compartments with a gilt roll tool on the raised bands, dark red lettering piece, a bit worn at extremities, lettering piece partly defective, good* (ESTC T181013; Garside, Raven and Schöwerling 1800:76) **£3,000**

The rare first edition of one of Walker's numerous Gothic novels in the manner of Ann Radcliffe. There is a laconic Preface, which reads in its entirety: 'In compliance with the present Taste in Literary Amusement, this work is presented to the Public.' ESTC records Bodleian only in the UK, Huntington and Texas in North America, and the Fisher Library in Sydney. COPAC adds NLS. There was another London edition in 1821, 2 in Dublin (the first in 1800), and at least 2 in the US, and it was translated into French.

96.

**Wallis (John)** A Treatise of Algebra, both Historical and Practical Shewing, the original, progress, and advancement thereof, from time to time; and by what steps it hath attained to the height at which now it is. With some additional treatises, I. Of the conicunus; being a body representing in part a conus, in part a cuneus. II. Of angular sections; and other things relating there-unto, and to trigonometry. III. Of the angle of contact; with other things appertaining to the composition of magnitudes, the inceptives of magnitudes, and the composition of motions, with the results thereof. IV. Of combinations, alternations, and aliquot parts. *Printed by John Playford, for Richard Davis, Bookseller, in the University of Oxford, 1685, FIRST EDITION, with engraved portrait frontispiece by Loggan, and with 10 folding engraved plates, diagrams in the text, short portion of the top edge of 1 plate protruding slightly, a few scattered spots and minor browning,* pp. [xvi], 374, [iv], 17, [i], 76 [i.e.176], [i], 17, folio, sumptuously bound in contemporary red morocco, gilt panelled sides, spine richly gilt, gilt edges, later pastedowns, minor shelf-wear, very good (ESTC R12258) £17,500





A choice copy of Wallis's famous mathematical work on algebra, his only book to be published in English, and the first recorded effort to give a graphical interpretation of the complex roots of a real quadratic equation. Some of his greatest work are contained here, 'including an exposition of infinite series and the first printed account ... of Newton's pioneering results. Wallis had long been afraid that foreigners might claim the glory of Newton's achievements as their own before Newton had done so ... In addition the book contains a full exposition of Algebra with its history in a hundred chapters, a feat never previously attempted by any author' (DSB). Wallis also devoted the final 28 chapters to a discussion of the methods of exhaustion and of indivisibles with reference to the *Arithmetica infinitorum*. A number of shorter treatises on analytic three dimensional geometry and sundry other topics of great significance are included, as well as various supplementary treatises concluding with Caswell's A Brief (but Full) Account of the Doctrine of Trigonometry.

A pencil note on a fly-leaf identifies this as the Christie-Miller, Britwell, copy. The note is in the hand of Charles Traylen, who bought this copy at a Britwell sale at Sotheby's in 1971. There is something peculiarly satisfying about important English books of the Scientific Revolution in contemporary red morocco.

97.

**[Washington (George)] [CALDWELL (Charles)]** [drop head title] *An Elegiac Poem on the Death of General George Washington, Commander in Chief of the Armies of the United States. Dedicated to the Patrons of The True American. At the Commencement of the Year 1800. [Philadelphia: Samuel F. Bradford], 1800, broadside, verse of 252 lines, printed on cream-coloured silk, text in three columns, surrounded by an ornamental border and with a cartouche at the head featuring 2 putti and emblems of war, split horizontally at the centre with the loss of a couple of letters, mild staining at top and bottom, small hole between 2 lines of the title, neatly attached to an acid free card and enclosed in a custom card folder with cloth joints (cf Stillwell, M.C. Washington eulogies, 310; cf. Evans, 37079; cf. ESTC W015116)* **£7,500**

An extremely rare (and delicate) instant memorial to Washington, who had died on December 14th. In the Advertisement to the pamphlet edition of the poem (expanded to 332 lines) 'Printed at the Office of "The True American"', 1800, the author speaks of part of the poem having been printed as a hand-bill and circulated among the Patrons of The True American. We imagine that the version distributed with the newspaper was on paper, and that only a very small number were printed on silk for special presentation. 'The commencement of the year' seems to refer to New Year's Day, so technically the date should be [1799].

A variant, also on silk, with a longer title but with no mention of The True American, printed by Robert Aitken, is found in the Huntington, Boston Public, and Library Company. ESTC lists two versions printed by Bradford, neither corresponding exactly to the present version, and neither on silk.



98.

**(Washington (George). Dissenters.)** *EXTRACTS FROM BOOKS and other small pieces; in favour of Religious Liberty, and the Rights of Dissenters. Number I [- II, all printed]. Printed by order of the Committee of the seven Congregations of the three Denominations of Protestant Dissenters, in Birmingham. Birmingham: Printed by J. Thomson. Sold by J. Johnson, [?1789], FIRST EDITIONS, 2 numbers in 1 'vol.', last leaf of the first a bit foxed, pp. iv, 28; iv, 31, [1], 8vo, disbound (ESTC T6503 and T6504)* **£1,200**

Published as 'the dissenters are about to make a third application to parliament for the repeal of the Corporation and Test Acts ... [thinking] it proper to reprint a few small pieces, such as are most likely to be overlooked and forgotten; and to give them as general a circulation as possible.' That is, for the 1786-90 Campaign. Among the many involved in the campaign was Thomas Brand Hollis. The last items in the collection are: 'The Address of the Religious Society called Quakers ... To the President of the United States', and the president, George Washington's, reply, in which he states: 'While men perform their social duties faithfully, they do all that society or the State can with propriety demand or expect, and remain responsible only to their Maker for the religion or modes of faith which

they may prefer.' He extolls Quakers for their usefulness as citizens, though he laments 'their declining to share with others the burden of common defence.' An advertisement at the end of Number I is for a sermon by Joseph Priestley, preached on November 5, 1789.

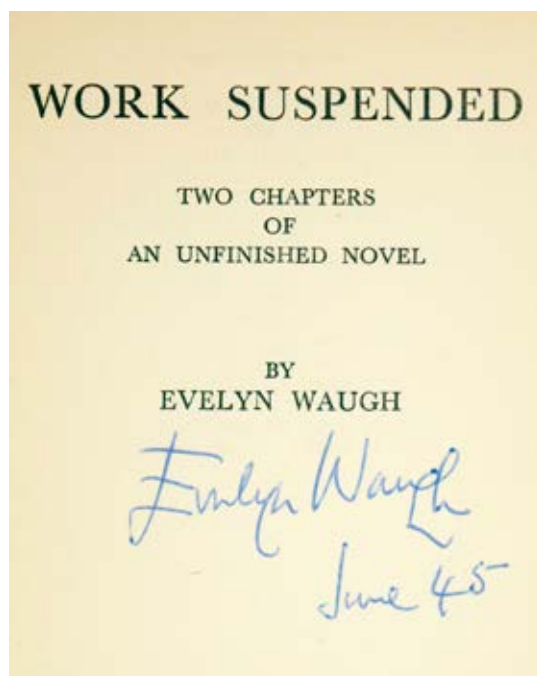
Of Number I ESTC records 18 copies in UK libraries, though rather fewer locations, the likely suspects having multiple copies, and just McMaster and Ruthers in North America. Number II is a similar story, with Library Company of Philadelphia and McMaster in North America.

99.

**Waugh (Evelyn) Work Suspended.** Two Chapters of an Unfinished Novel. *Chapman and Hall, 1942, FIRST EDITION, ONE OF 500 COPIES*, pp. [viii], 150, crown 8vo, *original red cloth, backstrip lettered in gilt with very slight lean to spine, top edge a little dusty, dustjacket with browned backstrip panel, light dustsoiling and the odd tiny nick, very good* £2,300

Signed by the author on the title-page and dated to 1945. This copy's original owner was Waugh's acquaintance Pamela Chichester, from whom he derived the label 'Mrs Chichesterese' - for a genteel way of speaking observed in Henry Green's work (Letters, p. 328).

The book's short print run - the probable result of a compromise between Waugh, who wished to see it in print, and his publisher, who felt it wrong to publish it at that time - contributes to its scarcity. When it was republished Waugh made numerous and considerable changes to the text.



100.

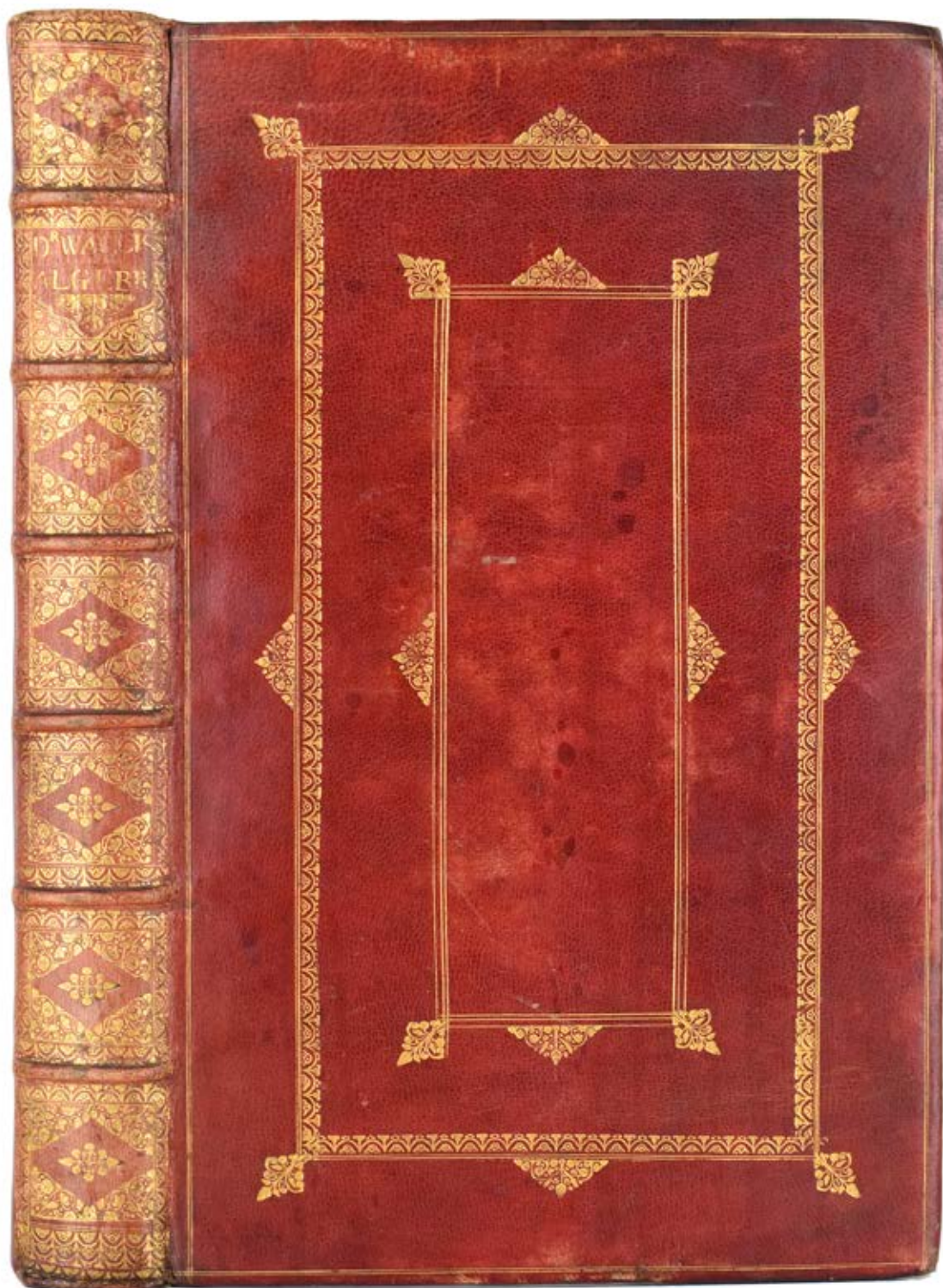
**[Wynne (John Huddleston)] Choice Emblems,** natural, historical, fabulous, moral, and divine, for the improvement and pastime of youth: ornamented with near fifty handsome allegorical engravings, designed on purpose for this work. With pleasing and familiar descriptions to each, in prose and verse, serving to display the beauties and morals of the ancient fabulists. The whole calculated to convey the golden lessons of instruction under a new and more delightful dress. *Philadelphia: Printed and sold by Joseph Cruikshank, 1790, with 47 woodcuts in the text, top outer corner of A2 torn away, touching a letter, some browning*, pp. xii, 166, 12mo, *original sheep, damage to top of upper cover, possibly caused by fire* (Welch 14571; ESTC W25497) £1,200

First American edition, the seventh overall. First published in 1772, regular editions appeared up until 1819, two in that year, Boston, and Woodstock, Mass. This was the most successful of Wynne's variegated productions. It was as by the author of *Choice Emblems* that *Tales for Youth* appeared in 1794, supposedly with cuts by Bewick - but the book is excluded from Tattersfield. There would be no mistaking the woodcuts in the present edition as Bewick's, they being somewhat crude. Verses by Wynne's friend Oliver Goldsmith appear on the title-page.

3 copies only in ESTC, Oxford, and 2 in the American Antiquarian Society. For a Philadelphia book of the period, this copy is in good condition. In the first quarter of the book the pages are browned towards the edge, but when the fore-edges are observed en bloc they are locally white (the rest being dull).







Item 96

# BLACK WIDELS

RARE  
BOOKS  
ANTIQUARIAN  
MODERN