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Front cover illustrations: Item 20
Rear cover illustrations: Item 308
Section One
Antiquarian Books

1. Abbey (J.R.) Travel in Aquatint and Lithography 1770-1860. From the Library of J.R. Abbey. [Two volumes.] Privately printed at the Curwen Press, 1956-1957, 231/400 COPIES, coloured frontispiece plus 36 collotype plates, pp. xiii, [i], 299, [i]; xiv, 301-675, folio, original grey buckram, red morocco lettering pieces, cream dustjackets printed in red, dustjackets a little soiled, booklabel of Robert Vaughan, very good £650

2. Andersen (Hans Christian) The Improvisatore: or, Life in Italy. From the Danish of Hans Christian Andersen. By Mary Howitt. A new and carefully corrected edition. Ward, Lock, & Co., [c.1885,] extra-illustrated with 60 photographs, mostly of scenes in Italy but also of works of art, mounted on blank leaves, the mounts somewhat ruckled and onr or two fore-edges slightly frayed as a result, pp. xxxviii, 340, 8vo, original vellum, boards bordered in gilt, spine infilled with a pattern of interlocking lozenges between Greek key rolls, endpapers also decoratively gilt, edges red, ownership inscription of Dorothy M. Reid, Florence, 1887, very good £1 50

An even-more-extra-illustrated-than-usual copy of The Improvisatore in an undated London reprint; this edition was apparently exported to Italy in significant quantities to be supplied with inserted photographs and sold to the Anglophone tourist trade (as per the ownership inscription in this copy). The binding style is also standard, although not an edition binding as the exact patterns of gilt do vary. It is more usual to find copies with around 30 photographs, or sometimes around 45, rather than the 60 found here.

3. Arbuthnot (Archibald, ?pseud.) Memoirs of the Remarkable Life and surprising Adventures of Miss Jenny Cameron, A Lady who, by her Attachment to the Person and Cause of the Young Pretender, has render’d herself famous by her Exploits in his Service, and for whose Sake she underwent all the severities of a Winter’s Campaign by the Rev. Archibald Arbuthnot, one of the Society for Propagating Christian Knowledge, and Minister of Kiltarlity, in the Presbytery of Inverness. Printed and sold by R. Walker, 1746, with a splendid folding engraved portrait frontispiece (see below), laid down on tissue paper with 2 tears repaired, refolded, the last gathering printed in a smaller type, occasional foxing, a few page numerals at head trimmed, pp. xii, 13-280, 12mo in 4s, late-nineteenth-century olive straight-grained morocco, double gilt fillets on sides, spine gilt in compartments, red lettering piece, gilt edges, good (ESTC T39159) £1,800

Various publications – books, chapbooks, broadsides – appeared in the aftermath of the ‘45, delineating in more or less lurid (here, more) detail the activities of ‘the Young Pretender’s Diana’, as she is styled in the legend below the frontispiece here. This edition was published in 12 parts, the parts’ numbers appearing in every third gathering; the smaller print of the last gathering presumably in order to accomodate the text in the allocated space. The portrait, although called for in ESTC, is altogether a more magnificent production than one might associate with such a cheap and scurrilous production, and other versions of it are known, with a different legend (e.g. the example in the Blaikie Collection in the NLS: ‘While antient Poets treat of Amazons, Our Moderns outvie them in Camerons’. Our example does designate Jenny an Amazon, though not in the same words). Jenny Cameron’s biography may be a compilation of three different people – Jeanie Cameron who raised troops for the Jacobites; Jenny Cameron, mistress of Charles Stuart; and Jenny Cameron, a milliner from Edinburgh: enough, in short, for a potboiler. In the same year a life of Lord Lovat was attributed to Archibald Arbuthnot, which however seems to be equally pseudonymous, although the identification with Kiltarlity is a neat and plausible touch.
The ESTC locations are patchy. There are 9 in the UK, including the Denys Eyre Bower Collection at Chiddingstone Castle, and the Fawcett Society Collection; 6 in the US (notable absences), and 1 in NZ.

4. **Baker (Richard)** Meditations and Disquisitions upon the first and the fifty one Psalms of David. [Comprising:] Meditations and Disquisitions upon the first Psalme of David. [And:] Meditations and Disquisitions upon the one and fiftieth Psalme of David. *Printed by Edward Griffin, for Anne Bowler, 1638, FIRST EDITIONS, two works bound together (as issued) with general title-page (see below), pp. [viii], 128, [viii], 75, [1], 4to, contemporary sprinkled sheep, some surface insect damage and a bit of old wear and repair, no pastedowns, rear flyleaf excised, spots of black wax to inside of boards, nineteenth-century presentation bookplate to front inside board (from Thomas Hopkins to the Bethany Chapel, Cardiff), early pen trial (two lines of a prayer, one repeated) to front flyleaf, good (ESTC S100559; S100560) £750*

The second and third of Richard Baker’s popular meditations on religious texts – a series he began with ‘Meditations on the Lord’s Prayer’ in 1637, which saw several reprints within the year, and continued afterward with further writings ‘On the Seven Psalms of David’, ‘with an additional study of Psalms 102, 130, and 143 dedicated to Henry Montagu, earl of Manchester. A further study of Psalm 23 followed in 1640’ (ODNB). These two texts, on the first and the 51st Psalms, were published and reprinted separately and are catalogued separately in ESTC, where both works are described as having the first leaf blank. However, the close alignment of the lists of holdings suggests they were often purchased together – and this copy provides the proof, since the first leaf in the first work, instead of a blank, is a general title-page mentioning both Psalms. This general title-page is seemingly unrecorded, with no record in ESTC or Worldcat mentioning it, although the University of Glasgow does go so far as to catalogue the two parts together (evidently bound so) under one shelfmark.

5. **(Bankers.)** Nouvelle ecole publique des finances ou l’art de voler sans ailes par toutes les regions du monde. En deux parties. *Paris: Chez Robert le Turc, rue d’Enfer, à la Hache d’Or, 1707, FIRST EDITION, title printed in red and black, with woodcut device of an armilliary sphere, pp. [viii], [5-] 274, [6], 12mo, contemporary speckled calf, rubbed, joints cracked but cords holding, armorial book-plate inside front cover of Sir John Eden, Bart., good (Goldsmith’s 4402) £600*

Plus ça change. A scurrilous attack on financiers and tax farmers, in novelistic form. Besides their financial outrages, the readily identifiable protagonists are pilloried for their excesses, especially those amatory, to the extent that this work is usually classified as erotica.. The imprint is obviously false, and the book was probably printed in the Netherlands. Very scarce.

6. **Barbaro (Ermolao)** [Castigationes Plinianae et Pomponii Melae.] *Rome: Impressit Eucharius Argenteus... Octavo Kalendas Decembris, 1492 [and] Idibus Feb. 1493, FIRST EDITION, one leaf with a central wax stain causing a small area of damage (with three letters lost from text on verso), another leaf a bit soiled overall and with a short closed split in blank margin, some light spotting elsewhere but generally clean, fore-edge of first leaf slightly short, small blind stamps to blank margin of first and last leaf, ff. [348], folio (305 x 205 mm), eighteenth-century English red morocco, boards gilt in Harleian style, rebacked early twentieth-century in brick-red morocco (not to style), lettered in gilt direct and with a narrow paper label above, corners worn, boards a bit scratched, hinges reinforced with cloth tape, library bookplate to front pastedown, good (ISTC ib00100000 [this the Wigan PL copy]; Bod-inc B-046; BMC IV 113; Goff B100) £6,000*

The major work of Ermolao Barbaro (or Hermolaus Barbarus, 1453-1493), an important collection of annotations on Pliny’s *Natural History*, also containing notes on Pomponius Mela. ‘Pliny’s first great commentator was Ermolao Barbaro, a philosophy professor at Padua, who proposed nearly 5,000 corrections in his *Castigationes Plinianae* (1492-1493). Many of them were incorporated into later...
editions of the *Natural History*. Working from two printed editions, Barbaro combed Pliny’s text for errors that had accumulated over the centuries. He distinguished between corrections he considered as definitive and those suggesting mere pathways for later philologists. When he corrected the text, he usually relied on ancient manuscripts. But he also followed the authority of other authors at times... and ultimately offered some guesses suggested by context’ (*‘Natural History’* in Grafton, et al., *The Classical Tradition*).

Barbaro’s ‘researches into natural philosophy, particularly the text of Dioscurides, continued during the 1480s and eventually found expression in his *Castigationes Pliniianae*, published in Rome during 1492 and 1493 by Eucharius Silber and immediately saluted as the most authoritative discussion of Pliny’s *Historia naturalis* available’ (*Contemporaries of Erasmus*). The first part of the notes on Pliny (filling the majority of the volume) has a separate colophon, dated 1492, while the second part and the notes on Pomponius Mela, which begin a new set of signatures, have their own colophon dated 1493. However, it appears that the parts were always issued together.

7. [Beaurieu (Gaspard Guillard de)] *L’Éleve de la Nature. Premiere [- Seconde] partie. Amsterdam: et se trouve à Paris, Chez Pancouke, 1766, 2 parts in 1 vol., pp. iv, 202; [ii], 139, small 8vo, contemporary mottled calf, spine gilt in compartments, red lettering piece, some loss of surface near joints and 2 small holes at top of spine, signature at head of each title-page of Payen de Chavoy with the date 1767 (trimmed) and label inside front cover, good £500

The third edition (excluding a German translation) of this Utopian fiction, first published in 1763, and reprinted many times. It is the best known work of the eccentric Beaurieu. ‘So closely does this imitate *Émile* that it was once foisted upon Rousseau ... *Émile* Legouis gives an excellent account of it in the Taylorian Lecture for 1925’ (Gove p. 352). It is however Defoe that the publisher evokes in his Avertissement, where he reports a famous writer having said that the only book a young man must read is Robinson [Crusoe]: the present work, if not by the same author [i.e. Defoe] is at least written by someone who shares his views. Scarce.

8. (Bible. Hebrew.) *The Kennicott Bible. A Complete Facsimile Edition with an introduction by Bezalel Narkiss. Facsimile Editions, 1985, ONE OF 50 AD PERSONAM COPIES (of an edition of 550 copies), printed in eleven colours by offset lithography, reproducing the entire manuscript including 238 pages illuminated with gold and silver, folio, the facsimile hand-sewn and bound in blind-tooled brown morocco replicating the original box binding, the accompanying treatise in matching brown morocco (albeit with less decoration), both housed in a custom velvet-lined blue cloth drop-back box incorporating a slipcase, in its original cardboard shipping box, with prospectus and its accompanying material in its own cardboard folder, fine £3,500

‘One of the most sumptuous Medieval Spanish manuscripts in existence... At long last one can enjoy reading the text of a completely vocalised and massorated Bible, hand-written in a beautifully clear Sephardi script of the Middle Ages; lavishly illuminated, and placed in a replica of its original box binding’ (Prospectus).

9. (Bible. Psalms. Church of Scotland.) [drop-head title:] *The Psalms of David in Metre. [colophon:] Edinburgh: Printed by Thomas Lumisden and John Robertson, and sold at their Printing-house in the Fish-market, 1743, some headlines, and particularly the drop-head title, catchwords and signatures cropped, last leaf a little damaged at inner margin through adhesion to the lower board, pp. 52, 4to, bound with an incomplete 1611 Geneva Bible (see below) in contemporary Edinburgh panelled calf, rubbed, corners worn, split at head of lower joint, multiple family records in manuscript, sound (ESTC N477800) £1,200
A well used family bible, with a rare printing of the Psalms appended. This is Lumisden and Robertson's first, of two, printings of the Psalms (Lumisden and Company produced another), recorded in ESTC at the NLS only (‘imperfect: imprint on last page is torn with some loss of text’). They were issued without title-pages and were presumably intended to be bound up with a Bible, as here. The Bible here is Darlow and Moule 307. It lacks its title-page, and the genealogical plates at the end are imperfect. There are numerous manuscript entries for ‘hatch, match and dispatch’ for members of the McDonald and Innes families from 1749 to 1853, resident in the Canongate. Nineteenth-century armorial bookplate of McDonald of Sandside.

10. **(Binding. Arts and Crafts.)** HYMNS ANCIENT AND MODERN for use in the Services of the Church. With First Supplement. Printers for the Proprietors by William Clowes and Sons, Limited, [c. 1916.] one gathering loose (missed by the sewing), pp. [iv], 591, [1], 16mo (145 x 90 mm), contemporary Arts and Crafts style binding of dark green morocco, the upper cover with a central inlaid tan morocco panel, the lower cover with one of green morocco (a slightly different hue from the background), the whole decorated with gilt floral motifs, spine with 4 raised bands and repeated floral tools, lettered in gilt direct, gilt inner dentelles with elaborate lettering (see below), gilt edges, signed ‘MB’ at the lower inner corner of the rear inner dentelle, small abrasion on lower edge of upper cover, good £750

An attractive, if somewhat amateurish, Arts and Crafts inspired binding. The inner dentelles have the following legends in large gilt capital letters: (front) ‘He shall give his angels charge over thee to keep thee in all thy ways’ (Psalm 91:11); (back) ‘They shall bear thee up in their hands lest dash thy foot against a stone’ (Psalm 91:12). We have not been able to identify the binder, MB.

11. **[Binns (John)]** Exercises, Instructive and Entertaining, in false English: written with a view to perfect youth in their mother tongue, as well as To Enlarge their Ideas in General, and Give them a Relish for what is Ornamental, Useful and Good. The tenth edition. Leeds: printed by Edward Baines, for T. Binns, and sold by J. Johnson, D. Ogilvy, and Crosby and Co. and Vernot and Hood, London, 1803, pp. viii, 111, 12mo, original sheep, a little worn, contemporary ownership inscription of Elizabeth Dent dated 1805, good (Alston iii 380) £150

To judge by the number of editions (1st 1787, 21st 1841) this was a highly popular and succesful book – not surprisingly since the text provides exercises in the form of hopelessly ungrammatical prose (many in letter form) which the pupils were then to write out properly, and these examples cannot help but to amuse as well as instruct. The main problems to be addressed are pronouns and verbs. Not surprisingly the survival rate is low: this edition is not in COPAC, although Alston locates a copy at the Department of Education and Science (Ministry of Education).

‘Pashions is like wild horses; wen them is properly trayned and disciplined, them is kapabel of bein applyed toe thee most noblest purposes: But when them runs awaie with we, them am dangerus in the extreem.’

**Sir William Musgrave's annotated copy**

12. **Birch (Thomas)** Memoirs of the reign of Queen Elizabeth, from the year 1581 till her death. In which the secret intrigues of her court, and the conduct of her favourite, Robert Earl of Essex, both at Home and Abroad, are particularly illustrated. From the original papers of his intimate Friend, Anthony Bacon, Esquire, And other Manuscripts never before published. [Two volumes.] Printed for A. Millar, 1754, FIRST EDITION, some occasional spotting or staining, 1 leaf with a closed tear extending into the text (no loss), pp. [iii], 491; [iii], 516, [30], 4to, nineteenth-century half calf, spines with a blind stamped fleur-de-lys in each compartment, twin red lettering pieces, slightly worn at extremities, ownership stamp of Sir William Musgrave in reddish ink on the
Musgrave’s notes show careful editing of the text, particularly in passages relating to the life of Sir Francis Bacon. He has collated Birch’s text against manuscript sources and confirms or corrects citations and dates. Birch it seems was a somewhat careless transcriber, and one of his errors is most material. In one letter from Bacon’s mother she apparently expresses extreme concern about Bacon’s intimacy with Antonio Perez – ‘I pity your brother, yet so long as he pities not himself, but keepeth that bloody Perez, yea, as a coach-companion and bed-companion, I am utterly discouraged.’ This mistake, reading Perez for Percy, had major ramifications: sharing a bed with a servant, even a Papist one, was forgiveable – but not sleeping with a man Queen Elizabeth called ‘my Spanish traitor.’ This misreading was corrected in print in 1861 by James Spedding, but here we have Musgrave picking it up more than a century earlier. However Birch’s erroneous reading still supplies fuel to assumptions about Bacon’s errant lifestyle: see for instance Jardine and Stewart’s *Hostage to Fortune: the troubled life of Francis Bacon*, 1998.

13. **Bohme (Jakob)** Jacob Behmen's *Theosophick Philosophy unfolded; in divers Considerations and Demonstrations...* By Edward Taylor. With a short account of the life of Jacob Behmen. *Printed for Tho. Salusbury, 1691, FIRST EDITION of these extracts, with an engraved portrait frontispiece, paper flaw at head of Nn2 repaired (not affecting text), pp. [xiv] , 434, [8], small 4to, contemporary speckled paneled calf, varnished (unnecessarily), neat leather Lowther book label inside front cover (?Hugh Cecil Lowther, fifth Earl of Lonsdale) and later ownership inscription of Charles A. Muses, very good* (ESTC R21858; Wing B3421, formerly T270)  

14. **[Bollan (William)]** An Essay on the Right of Every Man in a Free State to Speak and Write Freely, in order to defend the public rights, and promote the public welfare; and on various great occasions for the present use of it *Printed, and sold by J. Almon, 1772, FIRST EDITION, title and last leaf laid down, the former with slight loss at the lower corners, and browned, some foxing, pp. [ii], 49, 4to, modern brown buckram, longitudinal printed paper label on spine, sound* (ESTC T33410)  

15. **Brack (Antoine Fortuné de)** Advance Posts of Light Cavalry. Recollections. With Plates. Translated from the second Paris edition of 1844, by Major P. J. Begbie. *Madras: Printed by Reuben Twigg, at the Christian Knowledge Society’s Press, Vepery, 1850, with 5 lithographed plates, 1 gathering browned, pp. iv, 394, vi (Subscribers), [1, errata], [1, ads], 8vo, half red calf (c. 1930), top edges gilt, minor wear, contemporary ownership inscription at head of title, bookplate of The Cavalry Club inside front cover, good*  

A very thorough treatise, as well as rare – BL only in COPAC and WorldCat. Among the incidentals are a chapter on the pipe (soldiers should be encouraged to smoke – not when on patrol at night of course – as it keeps them awake and happy), and a longer chapter on Medical Instructions. The advertisements
at the end begin with an announcement of Major Begbie’s translation of Clausewitz (‘the first volume is nearly ready for the printer’), but this does not seem to have come to fruition and English readers had to wait until 1873.

16. **Burnet (Richard)** A Word to the Members of the Mechanics’ Institutes. *Devonport: Printed for J. Johns, 1826, FIRST EDITION, with 6 engraved plates by George Banks, slip regarding the original binding attached to title-page, first two leaves reinforced at gutter and brittle at top, some browning and foxing, especially towards the end, plates close trimmed with slight loss to one at fore-edge, accession number in *biro* at foot of title, pp. [iv], 145, [1, ‘Description of the Volute Plate’], 8vo, modern calf backed marbled boards, sound (Goldsmith’s 24771) £450

A very scarce miscellany of entertaining and useful knowledge for the benefit of the members of the Devonport Mechanics’ Institute, published in the year after its foundation – one of the earliest such Institutions. One of the plates depicts a scene on a quayside in the West Indies, with a healthy-looking Englishman inhaling ‘pure atmospheric air’ to ward off sickness, while another European lies on a bed expiring from the effects of the climate: it is proposed that good air, preferably Dartmoor air, compressed by Bramah’s hydraulic press, could be exported to the Caribbean in bottles.

17. **[Bute (John Stuart, Earl of)]** The Tabular Distribution of British Plants. Part I. Containing the Genera [only]. *Printed by J. Davis, 1787, pp. 11, [21, Index], and 27 Tables, mostly folding, oblong 8vo (125 x 215 mm), original quarter calf, worn at extremities, headcap defective, boards slightly soiled, good £1,200

Very rare, and extraordinary as an artifact. A second Part, Species, was also printed. Bute’s *Botanical Tables* (‘composed solely for the amusement of the fair sex’ according to the Dedication) was privately printed, at vast expense, in 9 vols., 4to, in or about 1785, in edition of only 12 (or perhaps 16) copies. This handy little volume was ‘composed entirely for the convenience of those who have the work in 4to, and who may wish to carry it with them into the field.’ It is natural to suppose that only as many of the present work were printed as of the *Botanical Tables*, though fewer seem to have survived. Henrey 1419 records a work with this title from a unique copy in the NHM, but that is a quarto of 57 pages, dated 1780, and she states that much of it was incorporated into *Botanical Tables*. The introductory remarks here begin ‘The following distribution is the same followed in the former edition ... though reduced,’ which statement surely puts the attribution to Bute, not universally acknowledged, beyond doubt. This edition is not in ESTC, although there are copies in Cambridge and Kew (both the two Parts, the former attributed to Sir John Hill).

The Tables consist of a General Plan and 26 Tables. No. VIII is not present, and perhaps was not printed, since ‘In this table there are no British plants’: the same is true of *Botanical Tables*. Five of the plates are single sheets, four are slips pasted onto paper, the rest are folding, up to four folds: an intriguing piece of book making.

18. **Butler (Joseph)** The Works of the Right Reverend Father in God Joseph Butler D.C.L. To which is prefixed, a preface, giving some account of the character and writings of the author. By Samuel Halifax, D.D. In two volumes. *Oxford: At the University Press, 1849, some foxing, pp. lx, 340; xxxii, 357, 8vo, contemporary dark brown morocco, elaborately panelled in blind, boards with a central gilt coat of arms, spines lettered in gilt with gilt Tudor emblems at top and bottom, marbled endpapers, edges red and gilt, just a touch rubbed, near fine £100

‘It was in the nineteenth century that Butler’s influence became more institutionalized, as his work appeared on university syllabuses in Oxford and Cambridge from the 1830s’ (ODNB). This copy of his works (the Analogy of Religion in the first volume and the Sermons in the second) is an example of both parts of that influence, having
been printed in Oxford and bearing on the binding the arms of either St John’s College, Cambridge, or Christ’s College, Cambridge. The arms give it the feel of a prize binding but there is no inscription or label (or sign of removal of such) to confirm this.

19. **Butler (Samuel)** Hudibras. In three parts. Written in the time of the late wars. *Glasgow: Printed by R. Urie and Company. 1747, FIRST URIE EDITION*, engraved frontispiece portrait and 9 other engraved plates (2 folding), some light spotting, one plate dampmarked in margin, pp. 431, [1], 12mo, contemporary sprinkled calf, spine with five raised bands between double gilt fillets, orange lettering piece in second compartment, the rest with small central lozenge gilt tools, a few tiny marks, armorial bookplate of James Scott of Brotherton, near fine (ESTC T124714) £250

An exceptionally well-preserved binding. ESTC lists this edition in the British Library and National Library of Scotland only in the UK (with five other locations outside the British Isles). It appeared in the same year that Urie’s partnership with Andrew Stalker and Alexander Carlile (the Co. of the imprint) was dissolved, and was followed by two more editions under Urie’s name alone in 1753 and 1763.

![](image1.png)

**Item 20**

20. *(Cambridge.)* ‘A BRACE of Cantabs.’ Gradus ad Cantabrigiam; or, new university guide to the academical customs, and colloquial or cant terms peculiar to the University of Cambridge; observing wherein it differs from Oxford. *Printed for John Hearne, 1824, handcoloured frontispiece, woodcut portrait and 5 further handcoloured plates (complete), these offset onto facing pages, some spotting and staining, the frontispiece sometime loose and now adhered to half-title with a spot of glue in gutter, pp. [viii], 131, [1], 8vo, original quarter purple diamond-pattern cloth, plain paper boards, paper label to spine, sunned, a little worn at edges (especially head of spine), hinges cracking and one or two leaves partly sprung as a result, bookplates of Robert Frederick Green and Harry Lawrence Bradler-Lawrence, sound £550

The second edition, expanded and newly illustrated with colour plates, of this dictionary of Cambridge terms and slang – a mixture of the useful and the humorous – first published in 1803 (possibly the first dictionary dedicated to university slang). It features around 100 new headwords, and the plates illustrate ‘variously, the academic costumes of various members of the university, a fight between town and gown, and a student caught with a prostitute by college officials. This last...is mainly included to spice up the dictionary’ (*A History of Cant and Slang Dictionaries*, II.253). That last plate is also sometimes missing, presumably because of its racy content.

Both editions are a rich source of early citations, and this edition provides some of the earliest recorded uses of ‘spoon’ (the student who comes last in the mathematical honours exams), ‘tuition’ (fee paid for tuition), and ‘non-reading’ (a student not focusing on mathematical studies), among other terms.
21. [Cameron [née Butt] (Lucy Lyttleton)] The History of Margaret Whyte; or, The life and death of a good child. Bath: Printed by and for S. Hazard, 1799, FIRST EDITION, lacking pp. 29-32, last leaf (advertisements) defective at upper outer corner, pp. [ii], 67, [3, advertisements], 12mo, stitched in original drab wrappers, lacking lower cover, upper cover stained and worn, titled in manuscript (Not in ESTC) £950

Apparently unrecorded, in spite of the confident date of 1799 for the first edition given by ODNB. The earliest edition in COPAC is the third (same printer) of 1803, Bodley only. In fact, Margaret Whyte seems to be rare in any early edition, albeit that since Cameron’s second book, The Work House, 1802, books by her were attributed to the ‘Author of Margaret Whyte.’ No copy of a second edition is recorded; an 1815 edition is Morgan only, and so on until 1830, where six locations are recorded in OCLC. The earliest edition in the Osborne Collection (p. 867) is 1827 (Houlston, Wellington). An edition appeared in Philadelphia in 1830, in Notre Dame only in OCLC.

‘Works such as Mrs Cameron’s Margaret Whyte (1799) and her sister’s History of Little Henry and his Bearer (1814) both have, according to Margaret Nancy Cutt, a quality of detail and expression that anticipates Victorian fiction for children’ (ODNB). The work is signed with an initial L at the end. The pair of missing leaves formed the centre of a gathering, and seem simply to have fallen out. The title-page states ‘in Blue Paper’ but if the surviving wrapper were ever that hue it has long since evaporated.

With manuscripts signed by Canaries

22. Canaries (James) A Discourse Representing the Sufficient Manifestation of the Will of God to his Church in all its several Periods and Dispensations. Edinburgh: Printed by the Heir of Andrew Anderson, 1684, FIRST EDITION, some soiling in the early portions, old repair in last leaf just affecting a couple of letters on the verso, pp. [xvi], 296, 8vo, later (late eighteenth century?) cloth stained to resemble calf, spine lettered in gilt, worn at extremities, short tear at head of spine, early ownership inscription of Tho. Morton at head of first page (blank except for signature mark ‘A’), and below this another by George Dewar dated 1723, Dewar has also signed the title-page, and with, loosely inserted, a manuscript receipt and 3 authorisations for payment, all signed by Canaries, sound (ESTC R27828) £900

‘In addition to unpublished attacks on Roman Catholicism, in 1684 the ambitious convert proclaimed his renewed protestantism in A Discourse Representing the Sufficient Manifestation of the Will of God to his Church, a lengthy work dedicated to the chancellor, the earl of Perth. It perhaps helped him to obtain the parish of Selkirk, to which he was licensed in February 1685’ (ODNB). The receipt and the authorisations for payment all relate to the manse in Selkirk. The payments are to servants or workmen (‘for their work at the manse’) whose endorsement in barely legible hands are in marked contrast to Canaries’ own elegant and regular script.

The Heir of Andrew Anderson was his widow, Agnes (see SBTI for her complicated career). Scarce: ESTC records 7 copies in Scotland, 2 in England, and 5 in the US.
23. **Cervantes (Miguel de)** *El Zeloso Estremeno: The Jealous Estremaduran. A Novel.* ... done from the Spanish, by J. Ozell. [Half-title: The Monthly Amusement. Numb. III. For June, 1709.] *Printed for D. Midwinter, [1709,]* one full-page engraving between preface and text, dampstain to inner margin, browned and a bit soiled, a few corners creased, pp. [iv, including the Monthly Amusement series title], viii, [2], 66, 12mo, **modern dark quarter calf, marbled boards, sound** (estc T59876) £1,200

The translator John Ozell (d. 1743) taught himself foreign languages while working as an accountant, and with those skills produced important versions of Boileau and the *Iliad*, among others. In April 1709 he began a monthly periodical publication dedicated to translations from ‘the best Spanish, French and Italian’ authors; it reached six volumes before folding. The issues, which were sold separately for one shilling, contained one work each – the series comprised three short novels by Cervantes, two plays by Moliere, and a collection of short stories about love.

This issue, the third in the series, contains the second translation into English of ‘El Zeloso Estremeno’, one of Cervantes’ ‘Novelas Ejemplares’ (‘Exemplary Novels’). The only earlier appearance was in a collection of 1640, translated by ‘Don Diego Puede-Ser’, about which Ozell remarks ‘the Language is so odd, that one might have guess’d it was turn’d by no English Man, ev’n tho’ the Title Page had not shewn it’ (Preface, p. i).

All the issues of Ozell’s periodical are understandably rare: this one is listed in five locations in ESTC (Birmingham Central, BL, Oxford, Huntington, Princeton), while the complete ‘Monthly Amusement’ is listed only in Eton and Yale.

24. **Chamberlen (Paul)** *An impartial history of the life and reign of our late most gracious sovereign Queen Anne... In Three Parts [Part I only: all published]... The Whole Illustrated with a large Variety of whole Sheet Copper-Plates, engraven by the best Hands, representing all the Sea-Fights, Battles, and Sieges in which those Admirals and Generals were concerned. Printed for W. Lloyd, 1738, FIRST EDITION, title printed in red and black, engraved portrait frontispiece and 8 magnificent folding engraved plates (one of them not ‘whole Sheet’ but nonetheless folding), occasional browning, a few tears at folds of plates, 1 leaf with a couple of small holes (paperflaws) with the loss of some letters, another leaf torn in the inner margins where the upcoming stub from 1 of the plates has disturbed it, pp. [ii], 514, folio, contemporary panelled reversed calf, splits in joints but cords holding, armorial bookplate of Harry Lancelot Lee inside front cover and his signature (‘Lte Lee’) at head of title, and, in a pair of Sotheby’s sale envelopes gummed to the inside front cover, 2 coins from HMS Association (see below), good (estc T55565) £800

The author of this ‘impartial’ account was the son of Paul Chamberlen (1636-1717), the last of several generations of physician who had done well out of midwifery with a secret, apparently the forceps. Our Paul was a hack writer, and the object of this work, by no means impartial, must only to have been to curry favour. However it contains an abundance of letters and speeches and the like, and is not without usefulness. To be fair, disasters are not ignored. One such was the loss of HMS Association, which sank off the shores of Scilly in October 1707, with the loss of all 800 on board, the subject of one of the plates. Another of the plates records the Great Storm of 1703, in which HMS Association also featured. The Gilstone Ledge wreck was discovered in 1967, and 2 years later relics from it were auctioned by Sotheby’s, among them the coins preserved here. Quite scarce in ESTC, with just 11 copies recorded.

25. **Clarendon (Edward, Earl of)** *The History of the Rebellion and Civil Wars in England, begun in the Year 1641. With the precedent Passages, and Actions, that contributed thereunto, and the happy End, and Conclusion thereof by the King’s blessed Restoration, and Return upon the 29th of May, in the Year 1660. [3 Vols.] Oxford: at the Theater. 1704, FIRST EDITION, mixed printings (see below), engraved portrait frontispiece in each volume, ruled in red throughout, ownership stamps of James Smyth dated 1756 in margin of each title-page, occasional minor soiling, faint dampmark in gutter of vol. ii, pp.[iv], xxiii, 557; [xvi], 581; [xxiv], 603, [xxi] (index), folio, contemporary panelled calf, marbled endpapers, black morocco lettering pieces, tidy repairs
to spine ends (the top compartments on vols. ii and iii renewed), a little rubbed and marked, bookplates of Robert Smyth of Gaybrook, very good (Lowndes 467; Davies 305; ESTC T53940, T147810, T147811) £1,500

Described by Lowndes as ‘one of the noblest historical works of the English nation.’ The first edition was printed in several batches over several years, each volume separately, and the various sheets warehoused together, resulting in several issue points – but without clear priority, as after a certain point just about any combination of sheets might have been bound up in a set. In this copy, the first volume is dated 1704 (indicating a late printing) but there are no press figures (indicating an early printing). The second volume is also dated 1704 and has press figures (indicating a later printing). The third volume was only printed in one batch, so the copy here is from the first printing.

26. [Climent i Avinent (Josep)] Instruction pastorale de Monseigneur l’Evêque de Barcelone, en date du 26 mars 1769. Barcelona: Thomas Piferrer, 1769, pp. 57 plus final blank leaf, 12mo, [with:]

Lettre de ... Don Joseph Climent, évêque ... de Barcelone, &c. Aux présidens des conférences, et étudiants, des écoles de théologie morale de cette ville. Barcelona: Thomas Piferrer, 1769, first gathering lightly browned, last (blank) leaf slightly soiled on verso, pp. 30 plus final blank leaf, the two entirely uncut, stitched together, very good (1. Not in Palau, BNE or Rebuin; WorldCat records 2 locations, Utrecht and Paris, Sainte Geneviève. 2. Cf. Palau 55681; same WorldCat locations) £1,200

A remarkable survival, and two very rare pieces. In this pastoral letter Climent, Bishop of Barcelona, attacks the luxury and corruption of the Catholic church – thereby incurring the wrath of both Carlos III and Clemente IV – and argues for a return to the simplicity of the early church, as set out by l’abbé Fleury in his Moeurs des Israélites et des Chrétiens. A special council was called to examine the work, but Climent was exonerated on the charge of sedition. Climent had been in correspondence with the Jansenist Clement of Auxerre, who wanted to publish the work in French. It seems likely that it was printed for him in France, and hence ‘Se vend à Barcelone’ on the title. The two locations in WorldCat are also suggestive of this

The second Letter is on the choice of books to be studied in Theology. The works of l’abbé Fleury are firm favourites, and in fact Climent had them translated into Spanish and published in Barcelona.

‘in the Wilderness ... on Long-Island, in America’

27. Coale (Josiah) A Song of the Judgments [sic] & Mercies of the Lord: wherein the things seen in secret, are declared openly. Being, a brief demonstration of the secret work of the Almighty in me his servant: given forth at the movings of the Spirit of the Lord, and is to go abroad throughout the world... By one that laboured and travelled for the redemption of the suffering seed; who is ceased from his labour, and entred into everlasting rest; called, Josiah Coale. Printed in the Year 1669, thumbed, single wormhole removing a few letters, pp. 20, 4to, nineteenth-century half maroon roan, rubbed, gilt lettering on spine all but illegible, early pagination in ink 243-261, no doubt indicating that this was once in a tract volume, but if so, on the evidence of the binding, not for well over a century, good (Smith, J. Friends’ books, 1.433; ESTC R26613) £2,000

The first section, the Song of the Judgments, was ‘written at the movings of the Spirit of the Lord, the Eighth day of the Third Month, 1662 as I was travelling in the Wilderness, as without, on Long-Island, in America...’ The last section comprises Coale’s dying words, before which is a Testimony concerning Lodowick Muggleton – ‘He is a Son of Darkness, and a Co-Worker with the Prince of the Bottomless-Pit.’ The 1662 edition is known in 1 copy only: it was reprinted in 1663, before its present appearance, where there are additions. Josiah Coale was a Quaker missionary who traveled extensively in America. He preached in Maryland and Virginia before traveling through dangerous territory overland to New England. He returned to England, but a few years later made another trip to the West Indies. He was several times arrested in England.
The last word on the subject

28. **[Cordemoy (Géraud del)]** Discours physique de la parole. *Paris: Florentin Lambert, 1668, FIRST EDITION*, woodcut device on title, a little browned, library accession number stamped at head of title with a small resultant hole (not affecting text), pp. [xxx], 201, [1], 12mo, contemporary red morocco, French fillets borders on sides enclosing large French arms in gilt at the centre of both covers, in the corners a crowned initial H between leaf sprays with a fleur de lys tucked into the corner, gilt edges, spine re-covered in the late eighteenth century in green calf (partly obscuring the inner corner decorations), in compartments, the green faded, lacking lettering piece, corners slightly worn, stamp of the Ecole de Santé de Paris, with the date 14 Frimaire An III (all this around the circumference) and a bust of Hippocrates at the centre, good

£2,000

The rare first edition of this important work. ‘Géraud de Cordemoy (1626-1684) was one of the more important Cartesian philosophers during the decades immediately following the death of Descartes. While he is in some respects a very orthodox Cartesian, Cordemoy was the only Cartesian to embrace atomism, and one of the first to argue for occasionalism ... His two most important works are *Le Discernement du corps et de l’âme* (1666) and his *Discours physique de la parole* (1668) ... Though it is in the *Discernement* that we find the basics of Cordemoy’s philosophy, it was his *Discours physique de la parole* which was most identified with him. (Unlike the *Discernement*, the *Discours* was [immediately] translated into English.) The *Discours* opens with the question of other minds: while I know that I am a thinking thing, how can I be certain that other humans are – might not they be mindless automata who only behave as if there were clever thoughts behind their behavior? Following Descartes, Cordemoy claims that it is other humans’ use of language – both in its complexity and its creativity – which assures me that they have minds, in that such communication cannot be explained on mechanical principles alone. Cordemoy then concludes this discussion, saying: “Now that it is no longer possible for me to doubt that the bodies which resemble mine are united to souls, and since I am sure that there are other men than me, I think that I ought to look with care at what remains to be known about speech” ... As a testament to the significance of Cordemoy’s study of language, one scholar has written that Cordemoy “picked up one of Descartes’ arguments – based on the lack of true speech among animals – and developed it fully; so fully, in fact, that after Cordemoy the point was given very little attention, as if subsequent authors considered this the last word on the subject”’ (SEP).

29. **Cordiner (Charles)** Antiquities and Scenery of the North of Scotland in a Series of Letters to Thomas Pennant. [No printer], 1780, FIRST EDITION, with engraved frontispiece with large vignette, and 21 engraved plates, some offsetting of the plates, pp. 173, [11], 4to, contemporary speckled calf, red lettering piece on spine, crack in upper joint (cords holding) spine slightly darkened, armorial bookplate of the earl of Harcourt, good

£220

‘Cordiner’s significance centres on two publications: *Antiquities and Scenery of the North of Scotland*, in a Series of Letters to Thomas Pennant (1780) and *Remarkable ruins and romantic prospects of north Britain, with ancient monuments and singular subjects of natural history* (2 vols., 1788-95). Both works, relying on visual and verbal description, were early contributions to the construction of a romantic image of the Scottish highlands; and both were conceived as supplements to Thomas Pennant’s very successful Scottish tours of 1769 and 1772 ... Cordiner’s earlier work follows the narrative pattern of the tour used by Pennant ... His choice of subjects appears to derive from a circular Pennant distributed to Scottish clergymen prior to his 1772 tour indicating topics on which he sought information. The drawings in both books were Cordiner’s own work, and the engraver working with him was Peter Mazell, who also did the engravings for Pennant’s tours’ (ODNB).

A Quaker suicide in Philadelphia

30. **(Crotch (William))** Contemporary Manuscript Narrative of his last days. *Philadelphia: December 24th, 1806, manuscript in ink on paper, frayed at the edges, and a few tears repaired, pp. 17, 4to, stitched in paper wrappers (text extending onto inside lower wrapper), sound

£1,200

Written just four days after Crotch’s untimely end by suicide. The writer does not identify himself, but he is writing from firsthand experience. He defends Crotch first against the charge that he was ‘addicted to the vice of intemperance’, and secondly by insisting that his suicide did not invalidate
all his previous good works. Indeed it was the imputation of drunkenness which led to the severe depression which led to the fatal act. We learn at the beginning that when Crotch arrived in America in 1804 he ‘was in a low state of mind’ already. He improved when he got to Philadelphia, but seems to have upset some by his zeal, so that when he ventured forth again to New England, rumours began. The writer explains Crotch’s memory lapses as the result of overwork. Crotch was born in Needham, Suffolk, around 1770. He became attracted to Quakerism as a lad, and took up religious visiting, and developed a reputation as a ‘seer.’ We do not now what induced him to go to America.

31. [‘D’Argences.’] The Countess of Salisbury; or, the Most Noble Order of the Garter. A Historical Novel. In two parts. Done out of the French by Mr. Ferrand Spence. Printed for R. Bentley, and S. Magnes, 1683, 2 parts in 1 vol. with separate title-page to the second part, but pagination continuous, paper flaw in 1 leaf resulting in a horizontal breach, with however the text intact, thin strip torn from top of title-page removing an ownership inscription, pp. [xii], 216, 12mo, original calf, worn, some loss of surface, contemporary signature of Anne Whyte on title, sound (ESTC R29594, BL only in the UK, 6 copies in the US)

£2,000

A very scarce translation of an even scarcer French original. In this fictional version of the story, Edward III does, David-like, send the Earl of Salisbury off to the wars. The Countess’s virtue however remains intact. The copy of the French original in the Arsenal, Paris, is the only copy we can locate. The authorship remains obscure: no Christian name seems to be known for d’Argences, and the BNF catalogue says the novel is ‘Par d’Argences, d’après Barbier.’ There is however an ‘Harangue faite en la présence du roy de la Grande Bretagne, lors de l’arrivée de Sa Majesté Britannique en la ville de Pontaudemer, le 21 juin 1692 ... par M. d’Argences, lieutenant au bailliage de Pont-Audemer, en offrant à ce monarque les présents de la ville’ and this is conceivably the same author. Certainly a speech of welcome to a British king would have been an amenable task for one so au fait with the origin of the Order of the Garter.

32. De Quincey (Thomas) Confessions of an English Opium-Eater. Printed for Taylor and Hessey, 1822, FIRST EDITION, complete with half-title and three final advertisement leaves, a few fox-spots, pp. [ii], iv, 206, [6], 12mo, slightly later half red calf, marbled boards, spine divided by double pairs of gilt fillets, black morocco lettering piece in second compartment, others with central gilt heart tools arranged in quadrants, slightly darkened and rubbed, pencilled ownership inscription, very good (Ashley Library II/p.37; Tinker 817)

£1,200

Strictly speaking, the first edition in book form: the Confessions had been serialised in the London Magazine in 1821. Copies that have been bound up usually lack the half-title and any leaves of
Those that do retain advertisements most often have one leaf, whereas this copy has three (one for the London Magazine, two for other Taylor & Hessey publications) but as Carter says, ‘it was a matter of pure chance whether [Opium Eater] was boarded up with one, two, four or eight leaves, or none at all’ (Taste & Technique, p. 104). Despite periods of neglect, De Quincey’s reputation now goes without saying, and his influence can be seen on writers from Edgar Allen Poe to G. K. Chesterton, as well as Kenneth Grahame, the French surrealists, and much of the twentieth century’s counter-culture.

Revising the text for his 1856 Collected Works, De Quincey expanded it to more than twice the original length, but it is generally accepted that the more direct, less ‘literary’ style of the first edition makes it the superior work. ‘In their later form the “Confessions” remain a very interesting book; but the “Confessions” of 1822 may be regarded as a minor masterpiece. Perhaps the very scantiness of detail and inadequacy of the motivation contribute to the power of the early version. In 1856 De Quincey is relatively intelligible – and therefore exasperating: in 1822 we accept him as a mysterious, enigmatic figure, a Werther moved by sorrows beyond our comprehension’ (Jack).

33. De Staël-Holstein (Auguste Louis, baron de) Letters on England. Treuttel and Würtz, Treuttel, Jun. and Richter, 1825, with a frontispiece ‘Plan of the House of Commons,’ a little bit of foxing at either end, frontispiece offset onto title, pp. viii (including frontispiece, 339, [4, ads], 8vo, contemporary half green calf, spine gilt, black lettering piece, spine darkened, very good £120

Translation of Lettres sur l'Angleterre (first published Paris: Treuttel et Wurtz, 1825). The son of Madame de Staël seems equally to have been an admirer of England as his mother (Henry Crabb Robinson dubbed her ‘a bigoted admirer of our government, which she considers to be perfect’, quoted in ODNB), at least in so far as its liberties were concerned, and such institutions as the political dinner. Much on Bentham, and Reform.

34. Dionysius of Halicarnassus. [Antiquitates Romanae.] Treviso: per Bernardinum Celerium de Luere, [24th February,] 1480, EDITIO PRINCEPS, initial blank discarded, first leaf and last leaf a little soiled, some light spotting and fingersoiling elsewhere, one tiny wormhole in last few leaves, occasional marginal notes and manicules in an early hand (sometimes shaved), old inscription ‘Colleg. Neap. Catal. inscrip.’ and below ‘Pro Mag. Hum.’ to first leaf, ff. [299] (of 300), folio (281 x 199 mm), later vellum, early-nineteenth-century black lettering piece to spine, slightly soiled, a touch of wear to spine ends, small old patch at head of front joint peeling, armorial bookplate of Augustus Frederick, Duke of Sussex, very good (ISTC id00250000; Goff D250; BMC VI 895; Bod-

The first printing in any language of the Roman history of Dionysius of Halicarnassus. The original Greek text would have to wait for the Estienne edition in 1546, although the manuscript used for that edition was apparently much inferior to the two which had been used by Lampugnino Birago in producing this translation. Birago (also known as Lampo and mistakenly identified as ‘Florentinus’ in this edition, d. 1472) was given access to the manuscripts by Pope Paul II, to whom the volume is dedicated.

This was the first book printed by Bernardinus Celerius in Treviso, where he had just moved from Padua (having also printed in Venice), and it apparently gave him a bit of trouble: the ISTC mentions that it is known in ‘at least 6 issues, frequently mixed’, with the first and last leaves having been reset multiple times in the course of printing. Although no formal priority is established, the various states mostly seem to be correcting errors one by one. In this copy a2 line 2 reads ‘secundo d. domino’ and the last leaf is one of the middle states with the translator’s name corrected but with
the error in the date uncorrected, the last two lines of the colophon present, fewer abbreviations in
the text resulting in two extra lines in the top paragraph and one in the lower, and the colophon not in
capitals.

35. [Dodsley (Robert)] The Oeconomy of Human Life. In Two Parts. Translated from an Ancient
Indian Manuscript, written by an ancient Bramin. [n. pl., n. pr.] Printed in the year 1772,
faint stain to fore-edge, a pin-prick wormhole in margin of final few leaves, pp. 176, 12mo,
contemporary sheep, spine with five raised bands between gilt fillets, red morocco lettering piece,
the slightest bit worn at corners but exceptionally well-preserved, very good (ESTC N42005) £120

‘The first part is by Robert Dodsley, but sometimes attributed to P.D. Stanhope, Earl of Chesterfield;
the second is attributed to John Hill’ (ESTC). Dodsley’s Oeconomy, a ‘popular compilation of moral
aphorisms ... became the most frequently printed work of the entire eighteenth century’ (ODNB). There
were four printings in 1772 alone, the official Dodsley twelfth edition and three anonymous editions;
the ‘second part’ is not included in the official printing. All are rather rare: ESTC lists one 1772 issue in
four locations (all in the USA) and the other three, including this one, in just two locations each – in this
case, Cornell and the Huntington only.

36. Donaldson (Thomas) Poems, chiefly in the Scottish Dialect; both humourous and entertaining.
Alnwick: Printed at the Apollo Press, by and for W. Davison, 1809, FIRST EDITION, with woodcut
illustrations, and with the list of subscribers, somewhat browned and soiled, several leaves with
tears in the fore-margins, I with a piece missing and the tear entering the text (without loss), pp.
xi, [xii-xiii], 14-234, 8vo, nineteenth-century half calf, joints split but cords holding, spine partly
defective, bookplate (or rather visiting card) of Wm. Wilkinson of Newcastle-upon-Tyne inside
front cover, sound £800

A scarce volume of poems by the Glanto weaver. It is scarcer still with the subscribers list, which lists
the occupations of some of them – remarkably lowly. The illustrations have been ascribed to Bewick
(Hugo 244), but Tattersfield relegates them to a note to The Hermit of Warkworth, stating that the cut
of the arms of the Duke of Northumberland is re-used in the present work, with no mention of the
other illustrations. Loosely inserted are a couple of newspaper clippings relating to Donaldson, one
of which begins: ‘Among the many works which have emanated from the Alnwick press none have
become more scarce than the poems of Thomas Donaldson.’

37. (Education. Switzerland.) [Wegelin (Jakob Daniel)] Anfangs-
gründe der Geographie und Politic, der studierenden Jugend einen
desto bessern Begriff dieser Wissenschaften beyzubringen. In Frag
und Antworten abgefasset. St. Gallen: Leonhard Dieth 1764, FIRST
EDITION, slightly browned and with minor stains to the title-page, pp.
68, 8vo, contemporary vellum backed panelled boards, good (KVK and
WorldCat locate but 1 copy, in St. Gallen) £800

The historian and philosopher Jakob Daniel Wegelin was born in St.
Gallen in 1721 to a family with a long line of distinguished scholars.
He began teaching there, but in 1765 was tempted away by the brighter
perspects of Berlin, where he died in 1791. Before he left St. Gallen he had
translated Rousseau, and published Die letzten Gespräche Socrates und
seiner Freunde. This primer of geography and politics is very rare.

38. Fabricius (Andreas, of Liège, editor) Harmonia confessionis Augustanæ, doctrinæ evangelicæ
consensum declarans. Adjunctum est Caroli Quinti ... de eadem confessione judicium.
Cologne: Maternus Cholinus, 1573, with woodcut printer’s device on title, uniformly slightly
browned, pp. [xii], 574, folio, contemporary calf, two frames of triple blind rule fillets on
sides, gilt fleurons at the corners, large central gilt stamped medallion, eighteenth-century
pigskin covering spine and extending some 2 cm onto the boards, remains of green silk ties, corners worn, some worming at the top of the inner hinge, good (VD16 L 940; Adams A2143 (imperfect), but BL only in COPAC) £750

The Latin text of the Augsburg Confession, with the ‘Confutatio’ and commentaries by various Catholic theologians, first edition of this recension (another, same printer, 1587). Fabricius (André Lefèvre) was a councillor to the Duke of Bavaria (to whom this book is lengthily dedicated), professor of philosophy in Munich, and Counter-Reformation polemicist (including plays). The pigskin addition to the spine was probably made to make it match other volumes.

39. (Gainsborough Printing.) The School of Wisdom: or Repository of The most valuable Curiosities of Art & Nature. Gainsborough [sic]: Printed by John Mozley; and sold by J. F. and C. Rivington, London, 1776, FIRST EDITION, unevenly browned, lower margins trimmed close, touching the text in a couple of instances, poor impression of the type in a few places, pp. xii, 324, 8vo, recent half diced calf, gilt floral printed boards, sound (ESTC T128783; Alston III 317a; this edition not in Wellcome) £400

One of the first books printed in Gainsborough (three titles appeared in 1776 under the imprint of Mozley), though not a magnificent example of the printer’s art. The title continues: ‘Containing I. A survey of man, with sublime reflections on his most noble part, the soul. II. A particular description of that curious structure, the human body: with the most wonderful properties of the eyes, fully described. III. Astronomy. Oratory, morality, and politeness. IV. A review of the creation, viz, birds, beasts, fishes, and insects: their industry, sagacity, &c. V. Of the terraqueous globe; gravity, air, light, sound; water, clouds, rain, hail, snow, &c. their properties and use. VI. Nations compared with each other. VII. Drawing; painting in water and oil colours; gilding, etching, engraving, painting upon glass, and bronzing. VIII. The arts of painting or staining glass and marble, of staining wood, ivory, bones, horn, paper, parchment, &c. IX. Dying linen, woolen, silk, leather, &c. X. Of casts and impressions from figures, busts, medals, leaves, &c. XI. The whole art of pyrotechny or fire-works. XII. The art of making porcelain after the Chinese manner. With a great variety of other curious particulars, equally instructive and amusing. Compiled from various authors.’

40. Genlis (Stéphanie Félicité Ducrest de St-Aubin, comtesse de) The Beauties of Genlis; being a select collection, of the most beautiful tales and other striking extracts, from Adela and Theodore; The tales of the castle; ... written by the Countess of Genlis. With copperplates. [Perth]: Printed for the Booksellers [by R. Morison & Son, MDLXXXVII [sic, for] 1787, with a portrait frontispiece and one engraved plate, a bit browned, top outer corner of last leaf torn away with loss of page numeral, pp. [ii], [387], 8vo, modern calf, gilt, ownership inscription at head of title, name erased, leaving Fort St. George [by Inverness] and the date 1789, sound (ESTC N15715, BL, G, NLS; Northwestern, UCLA, U Penn, W. Ontario) £900

First edition of this scarce translation (possibly by James Morison). Both plates are engraved by D. Lizards, Edin., and the frontispiece bears the imprint of R. Morison & Son. It seems likely therefore that the book was printed in Perth. The Brazier is in Thomas Holcroft’s translation.


Proper attribution of the pseudonym ‘Jacob Gingle’ appears to be unresolved, but this satirical versifying is in response to Joseph Betty’s 1729 Oxford address on the ‘absolute necessity of Church government’. The same pseudonym appears in ‘Memoirs of the Society of Grub Street’ and the author may thus have been part of the Pope-Swift circle.
42. **Gladstone (William Ewart)** [Five pamphlets by Gladstone. With two others, by M.H. Court & 8th Duke of Argyll.] *John Murray. 1865-1876, FIRST EDITIONS, 7 pamphlets bound in one volume, some very slight foxing, pp. 73, 63, 59, 128, 64, 134, 40, 8vo, near contemporary half brown calf by Maclehose of Glasgow, black leather label, marbled sides, speckled edges, bookplate of Robert Balloch, a little rubbed, very good* £400


The two further pamphlets are: Court (Major M.H.) The Future Government of India, considered in its relation to a Compact with its Native Subjects. *Wm. H. Allen, 1858.* Argyll (George Douglas Campbell, 8th Duke of) What the Turks are and how we have been helping them. *Glasgow: James Maclehose, 1876.*

43. **Gomeius Hispanus.** *Quaestio de cuiuscumque scientiae subiecto. [and, as issued:] Duns Scotus. Quaestiones super libris De anima Aristotelis. ([Pavia: Antonio de Carcano, c. 1490], FIRST EDITION, some staining, pinkish in places, ff. [28, the last blank], bound after:]

[Fantis (Antonio de)] *Speculum rationale* [short title, at colophon, and head of text]. [colophon:] *Venice: Simone de Lovere, 1504, FIRST EDITION, text in black letter in double columns, woodcut initials, a little staining at the beginning, ff. 43 (of 44, lacking final blank), folio, modern vellum with leaves from a manuscript glossed text on the sides, good (I. ISTC ig00320000; Klebs 468.1; BL and Wellcome located in the UK, Bryn Mawr and LoC in the US. 2. Only one copy in the US recorded in Worldcat, Saint Bonaventure (logically enough), none in COPAC)] £3,500

‘Gomeius Hispanus is identifiable with the Gomeius de Ulispone [Lisbon] who edited [Scotus’s] *Summa Astesani* for De Colonia and Manthem at Venice in 1478. In his [prefatory] letter to Anselmus Meia (presumably the Meianus of Proctor 8391) Gomeius says he is criticizing ‘quaestionem ... de subiecto naturalis philosophiae a ... Nicoletto Vernia ... [The volume also contains] apparently the editio princeps of Duns on the De anima’ (BMC, IB. 31345). The Scotus text, one of his earliest, occupies the greater part of the edition (23 leaves).

The first work bound here is a collation of the opinions on logic of Aristotle, Averroes, Duns Scotus, Albertus Magnus, Avicenna, Al-Farabi, and others. De Fantis himself was a Scotist, editing *Quaestiones quolibetales* (Venice 1515) and providing a navigational chart in *Tabula generalis ac mare magnum Scotice* (Venice 1516). The title page consists of a (lengthy) letter of recommendation, other letters follow the main text.

44. **Grafigny, Mme de (Françoise d’Issembourg d’Happoncourt)** *Letters written by a Peruvian Princess. Translated from the French. The second edition. Revised and corrected by the translator. To which is now first added, The Sequel of the Peruvian Letters* *Printed for J. Brindley, 1749, 2 (or 3, see below) parts in 1 vol., outer leaves browned around the edges and with a few fraying, a few spots here and there, and some browning, pp. xii, 259, [1, blank], ccxxi-ccxlv, 265-307, [5]; vi, [7-] 48, 12mo, modern calf’ back boards, sound (ESTC T188805, BL & Newbery only) £1,250

First published in 1747, the epistolary novel *Lettres d’une Péruvienne* was an instant bestseller, and was translated into several languages. The first English edition was in 1748, also printed in Dublin. In this second edition The Sequel is added, accounting for the hiatus in the pagination. In addition, here we have another setting of The Sequel, with its own title-page (as opposed to the drophead title in the main body), a printing which is not recorded in ESTC. There is, however, a Dublin printing of the sequel, also 1749, of only 32 pages.
45. **Gregory (Saint, the Great)** Opera. ...Complectitus item quoque liber suum inventarium. *Paris: Francois Regnault. 1521,* title page printed in red and black, a scattering of small wormholes in title and first section (index), reducing to three by the start of the text and wholly extinguished by f. 50, three further small holes in last 30 ff., sometimes touching a character but rarely affecting legibility, frequent short marginal early ink notes, a bit of dustsoiling and marginal dampmarking at end, ff. [22], CCCCL, [8], folio, early seventeenth-century English sprinkled calf, backstrip with four raised bands, remains of old label in second compartment, boards bordered in blind, front joint and backstrip ends expertly renewed, a bit rubbed and scratched, ownership inscription with Latin motto dated 1578 at head of title with initials T.G. and a further initial or surname lost with a small fragment of paper, seventeenth-century inscription of Roger Kay, shelf mark, and bibliographical notes on title early nineteenth-century bookplate inside front cover of Fulwar William Fowle (childhood friend of Jane Austen), good (Adams G1166) £1,500

An early reissue of the 1518 *editio princeps* of the collected works of Pope Saint Gregory I, called ‘the Great’ (c.540-604). Saint Gregory wrote widely, more so than any previous pope, and had an enormous influence on the development of medieval Christianity, both through his own works – he reformed the liturgy and established the Kyries at the beginning of Mass, and initiated the conversion of the British Isles – and later attribution: ‘Gregorian chant’ (plainsong) was so named in order to give it the air of tradition when it was developed years after his death. Among his writings are dozens of sermons, a Commentary on Job (the ‘Magna Moralia’), ‘The Rule for Pastors’, and numerous letters. Individual parts had been printed in the fifteenth century, but the first collected works appeared in Paris in 1518. This volume, printed by Regnault, is the first reissue of that edition recorded in Adams; it maintains the same pagination and collation, and some copies may even retain the earlier date in the colophon.

46. **Gronovius (Laurentius Theodorus)** Bibliotheca regni animalis atque lapidei, seu recensio auctorum et librorum qui de regno animali et lapideo ... tractant ... *Leiden: for the Author, 1760,* **FIRST EDITION,** some foxing, damp-staining towards the end, chiefly in the lower margins, a few ink smudges, pp. [viii], 326, 4to, contemporary or slightly later half calf, rebacked, corners worn, a presentation copy with numerous manuscript notes, a few of which slightly trimmed (see below), good (Besterman col. 4149) £1,200

A presentation copy, inscribed on the title ‘Dono Auctoris possidet M. Th. Brunnicchius, Lugduni Batav, 1765.’ Morten Thrine Brunnich, 1737-1827, the Danish zoologist and mineralogist, with a handful of publications already under his belt, embarked on a European tour in 1764, including an early stop in Leiden where he was presented with this copy. There are fairly frequent manuscript notes, filling in gaps in the bibliography, both retrospectively and prospectively, up to about 1780, evidence of a close acquaintance with the literature.

This was a pioneering bibliography, confined to the animal (excluding Man) and mineral kingdoms, the vegetable having been well served by Linnaeus and Seguier, the latter with much assistance from Gronovius. The catalogue is not restricted to printed books: the second item listed for instance being ‘Achemedis, Liber de Margaritis ... ineditus MSS Arabicus’ in the public library of Leiden, and many of the items are in the periodical literature.

47. **Guevara (Antonio de)** Libro llamado menosprecio de corte y alabança de aldea ... de nouveau mis en francois par L.T.L. auquel auons adiousté l’italien ... Pour plus grand enrichissement de cest oeuvre, y ont esté adioustés les vers francois de Euesques de Meaux & de Cambray, & les latins de N. de Clemeges ... sur la grande disparité de la vie rustique auec celle de cour. *[Geneva:]* Jean de Tournes, 1591, **trilingual edition in 3 sets of types,** woodcut printer’s device at end, some damp-staining throughout, last leaf patched on verso, just touching the device, pp. [viii], 551, [1], 16mo, contemporary blind-stamped pigskin, beige lettering piece, red edges, sound (Cartier 690; Adams G1496) £850
First De Tournes edition, and the first polyglot edition. The Spanish and French are in parallell columns, the Spanish occupying the centre, while the Italian runs along below. The Spanish is in roman type, the French in civilité, and the Italian in italic. The French translation is by Louis Turquet. This famous satire on court life was especially influential in France.

48. **H[earth] (T.) An Exact Survey of the Affairs of the United Netherlands comprehending more fully than any thing yet extant, all the particulars of that subject. In twelve heads, mentioned in the address to the reader. Printed for Peter Parker, 1672, FIRST EDITION, lacking the advertisement leaf (A⁴), some browning, pp. [vi, of viii], 208, 12mo, contemporary calf, a little rubbed, the Macclesfield copy with bookplate and blindstamp, sound (ESTC R177787) £2,000**

An extremely rare account (politics, economics, military, &c) of the Dutch, by one who had a poor opinion of them, though a respect for their prowess. ‘The Hollanders being a People that seemed born to fill the last Age of the World with Disturbance, and this with Noise.’ An early note on the flyleaf reads: ‘Anthony Wood says this Book was written by one Heath educated at the University School ... but having spent his fortune as a Royalist he died poor in Bartholomews Hospital of a Consumption & Dropsie 1664 & left a family unprovided for ...’ 1664 may be a mistake for 1674, since the author (who tells us he is old) takes events up to 1665, or the breathing space between the first and second Anglo-Dutch wars. The transcription of the title-page of the BL copy in ESTC (the only copy there recorded) suggests that it is defective on the right hand side.

**Indian captivities**

49. **Hanson (Elizabeth) An Account of the Captivity of ... now or late of Kachecky; in New-England: who, with four of her children and servant-maid, was taken captive by the Indians, and carried into Canada. Setting forth The various remarkable Occurrences, sore Trials, and wonderful Deliverances which befel them after their Departure, to the Time of their Redemption. Taken in substance from her own mouth, by Samuel Bownas. Printed and Sold by Samuel Clarke, 1760, without the final advertisement leaf, pp. [ii], 28, 8vo, [bound after:] Dickinson (Jonathan) God’s protecting providence, man’s surest help and defence, in times of greatest difficulty, and most eminent danger, evidenced in the remarkable deliverance of Robert Barrow, with divers other persons, from the devouring Waves of the Sea, amongst which they suffered Shipwreck; and also from the cruel devouring Jaws of the inhuman canibals of Florida. The fourth edition. Printed and Sold by Luke Hinde, 1759, pp. [xiv], 126, [4, ads], nineteenth-century maroon moiré silk, spine faded, good (Smith, J. Friends’ books, 1.913; ESTC N29288; ESTC T66439) £1,000**

Elizabeth Hanson’s account was first published as God’s mercy surmounting man’s cruelty in 1728. There is a note at the end of the narrative here saying that in September 1741 Samuel Hopwood was with her, ‘and received the relation much to the same purpose; at which time he saw the child (then grown a young woman)’.

50. **Hersey (John) An Appeal to Christians on the Subject of Slavery. Second edition. Baltimore: Armstrong & Plaskitt, J.W. Woods, print., 1833, some browning or spotting, pp. iv, [5-] 124, 12mo, original cloth, some fading and marks, spine and label slightly defective, decorative contemporary stamp at head of title and Contents leaf of Thos. A. Hopewell, later inscription inside front cover and fly-leaf of Sampson Howell, the latter dated 1889, sound (Sabin 31590) £1,200**

The first edition of this rare little book does not seem to have survived: not in WorldCat, Sabin lists only the second edition. Hersey was a ‘vocal proponent of primitive Methodism ... and outspokenly abolitionist ... He eked out an existence as a travelling local preacher and the first home missionary to Baltimore’s growing ranks of poor’ (Sutton, Journeymen for Jesus, p. 124). The work is essentially in two parts. The first ranges the arguments against slavery, by various US politicians (including Jefferson), and from Scripture. The second part is practical, and deals mainly with Liberia (where Hersey was involved and spent some time), and includes ‘an estimate of the time and expense required to remove all our coloured population to Africa’ – the answer to the former being approximately 33 years.
51. **Heydon (John)** Mans Badnes & Gods Goodnes Or some Gospel truths laid down, explained, and vindicated, or the benefit of such as are weary of their own heart, conscience, minde, will, affections, thoughts, words, & works, that are all corrupt, impure, & imperfect; yea, a very plague, as they stand in old Adam ... The third impression revised, amended, enlarged, and licensed by Mr. John Downham. Printed by M. Symmons, 1647, slightly browned or soiled in places, a few headlines touched by the binder’s knife, one cropped entirely, pp. [xlvi], 39, 38-183, [1], 12mo, late nineteenth-century speckled calf by Eedy, Tavistock Square, double gilt fillets on sides, spine gilt in compartments, lettered direct, early signature on second title of Cornelius Cayley, and on the verso of the first title an inscription concerning the bargain made at London Bridge by a servant called Eliz, book-label of Henry Davies, good (ESTC R26440) £1,200

The title-page, as partially transcribed above, is followed by another, beginning: The Discovery of the wonderfull preservation of his Excellencie Sir Thomas Fairfax ... This corresponds to Wing H1679, ESTC R26440, but with the sections bound in a different order from the collation in the latter. ESTC records only 3 copies of this issue (BL, Cambridge, Minnesota) and 5 of The Discovery. In the Epistle Dedicatory here (i.e. in The Discovery), Heydon heaps praise upon Fairfax and his armies, especially the London component. The effusion was occasioned by Fairfax’s remarkable survival, when the royal magazine at Torrington was blown up. ‘Writing afterwards to his father, [Fairfax] expressed gratitude for “God’s great mercy to me and some others that stood where great webs of lead fell thickest, yet, praised be God, no man hurt” – apart from the 200 royalist prisoners who were killed by the explosion. Fairfax’s last task was to invest Oxford ... Aubrey later hailed him as the saviour of the Bodleian for putting a strong guard around the library to stop the thieving and vandalism of books that had been tolerated by the royalists during their occupation’ (ODNB).

52. **[Hutchins (Richard)]** A View of God’s Justice, His Goodness, and His All-comprehending Knowledge: in three Discourses Before the University of Oxford, being an attempt to shew from principles of reason the nature of those divine attributes, and the natural effects of them with respect to intelligent creatures. Oxford: Printed in the Year MDCCCLXXI, 1771, FIRST EDITION, a little browning at the (uncut) edges, pp. [iv], 75, 8vo, uncut and partly unopened in the original boards, worn, internally good (ESTC N64062) £500

There is only one copy of this title recorded in ESTC, at Lincoln College, appropriately enough, since Hutchins was Rector there, 1755-81. But it is not attributed to him (or anyone) in ESTC: however Allibone has it under his name, and an inscription in this copy identifies him. The title as given in ESTC is a slight variant, the Discourses there being before ‘a learned society.’ Ten Sermons by Hutchins appeared posthumously, including the three here. The first is against Socianism, the second against Deism, and the third defends the doctrines of the C of E.


First published by Quentel in 1504, and several times thereafter, all editions are rare. Collates as per Adams J45. Jacobus Magdalius von Gouda (1468/90-1520), like Albertus, a Dominican, moved to Cologne in 1490, where he lectured and practiced, and was admired for his learning.
54. Jerment (George) Parental Duty: or the Religious Education of Children, illustrated and urged in several discourses. Carlisle [Pennsylvania]: Printed by George Kline, 1793, browned and soiled, upper fore-corner nibbled (once or twice affecting part of page number), pp. [iv], 202, 24mo, original sheep, spine ruled in gilt, a little rubbed, front flyleaf excised, good (Not in ESTC or Worldcat) £1,200

A remarkable survival – all the more so for being unsophisticated in its original binding – of an otherwise unrecorded edition, possibly the first to be printed in America. The author, George Jerment (1759-1819) was a Scottish minister of the Secession church resident in London, where he helped found the London Missionary Society. This text, first published in 1791 and intended for the young of his congregation, was successful enough for him to publish another, similar set of discourses under the title Early Piety several years later. But few copies survive of any printing: ESTC records only two editions, the London first (Glasgow and Kansas only) and a 1794 Philadelphia printing which joins ‘Parental Duty’ with ‘Early Piety’. This edition, also unknown to Worldcat, could therefore be the first American edition. The early reception of the book in Pennsylvania makes sense, as the Secession church naturally had a significant presence there, where freedom of religious conviction was enshrined; the Scottish synod had been petitioned several times over the middle decades of the eighteenth century to send a minister to tend to the flocks in the state.

55. Johnson (John) Original Letters written by the late Mr. John Johnson of Liverpool. In two volumes. To which is prefixed, a succinct account of his writings, by the editor [Samuel Fisher, of Norwich]. [Two volumes.] Norwich: Printed and sold by Crouse, Stevenson, and Matchett. Sold also by W. Robinson, Liverpool, 1798-1800, FIRST EDITION, some foxing in both vols., some worming in vol. i, confined to the upper and lower margins, pp. [iv], [xxviii, last page a list of subscribers], 352; [i], 353-825, [2], 8vo, contemporary brown straight-grained morocco by S. Curtis, with his ticket, triple blind ruled borders on sides, black lettering pieces in 2nd and 4th compartments on spine, the raised bands gilt tooled, hinges rubbed, small knock at foot of spine of vol. i, some contemporary annotations to the first Letter, sound (ESTC T169274, 3 copies only, all in the UK, not in BL) £450

‘A vigorous pastor and preacher, with an originality of mind, unafraid of controversy, Johnson [(1705/6-91)] was of medium height and short-sighted. His manner in the pulpit was solemn and majestic, but he used plain language. He attacked Anglicans, Methodists, and other Baptists in print, entering into dispute with John Brine, Richard Smith of Wainsgate, and Alvery Jackson. Adopting a singular fusion of elements of the Arminian and Calvinist systems, he was accused by his opponents of being both a Sabellian and a modalist because of his unorthodox views on the Trinity, charges he strenuously denied’ (ODNB). There are only 34 subscribers, 6 for 10 copies and all the rest for 5.

56. (Josephus.) Some observations of the additions to, & differences from the truth contained in the storie of the holy scripture. Together with a compend of the rest of Josephus his xx Books of the Jewish Antiquities. [With:] A Compend of Josephus his 7 books of the Jewish warres [and:] A compend of the ecclesiasticall historie in X books by Eusebius Pamphilus [and:] A compend of the ecclesiastical historie in VII bookes by Socrates scholasticus [and:] A compend of the ecclesiastical historie written in VI bookes by Evagrius scholasticus. [London?] 1651-1652, manuscript in English, written in a single hand in brown ink throughout (varying in care but mostly quite legible), each section dated at the beginning and end, blindstamp of the Earls of Macclesfield to first few leaves, ff. [228], 8vo (142 x 90 mm), contemporary dark calf,
almost the entire surface rubbed away and since conserved, two brass clasps on fore-edge, joints cracking but sound, tail of spine slightly defective, bookplate of Shirburn Castle to front pastedown, good £4,000

An interesting volume compiled by a careful reader in the mid-seventeenth-century, starting by picking out differences between Josephus and the Old Testament, and continuing with a general summary of the events in Josephus and in the ecclesiastical historians Eusebius of Caesarea, Socrates Scholasticus, and Evagrius Scholasticus. Since no Latin or Greek is quoted, it is possible that the writer was working primarily from English versions, both readily available since Lodge’s Josephus of 1602 and Hanmer’s translation of the three historians in 1577 (but see below).

The differences identified in the early part of this text are indicative of close reading but show a certain tendency towards legalistic nicety: of Book V chapter 2, he comments that Josephus ‘sayes the Israelites cut off the hands & feet of Adonibizek as he had done to 72 kings. Whereas the scripture mentions only the cutting off his thumbs & great toe, as he had served 70 kings’. However, the writer is also aware of problems of interpretation and follows the recent scholarship: the following page reports: ‘He writes positively that Jephtah did sacrifice his daughter in a burnt offering to the Lord. (Which in my opinion cannot be made out by the text but rather that she was consecrated a virgin to the Lord as may be seen in the new great notes printed 1651 upon the ii chapter of Judges. at Large)’.

Somewhere around Book XII of the Jewish Antiquities the writer speeds up a little bit and begins to leave off identifying specific differences in favour of simply noting significant events in the narrative. This pattern continues for the rest of the volume, with one notable exception: in Book XVIII, at the controversial paragraph describing Jesus, the writer has written out the entire paragraph with its own subheading ‘Josephus of Jesus Christ’. Comparing the text here with published translations raises the question of the writer’s sources anew, since it is substantially different from Lodge’s translation and the relevant paragraph from the ‘Josippon’, an abridgement of Josephus that had been translated by Peter Morvyn (or Morwen) in the 1550s, which were the only English versions published prior to 1651.

The identity of the writer also remains a mystery: although this volume is from the library of the Earls of Macclesfield, it was not written by anyone who held that title, since the relevant earldom was only created in 1721 for Thomas Parker (1667-1732). The different parts here are dated 20th November to 2nd December 1651 (Jewish Antiquities), 3rd to 10th December 1651 (Jewish Wars), 15th to 23rd December 1651 (Eusebius), 24th December to 23rd January 1651-2 (Socrates and Evagrius). At the end of the Jewish Wars is 3 pages on the Life of Josephus dated 15th December 1651, and at the very end of the volume, in the same hand, is a leaf of notes on Grotius’s De jure belli ac pacis in a mix of Latin and English.
57. **(Juvenile.) [TRIMMER (Mrs. Sarah)]** A Series of Prints of Scripture History, designed as ornaments for those apartments in which children receive the first rudiments of their education. *Printed and sold by John Marshall, [c.1790]*, 32 engraved plates of Biblical scenes, pp. [ii], plus plates, 24mo, original sheep, gilt ruled borders on sides, spine defective, corners worn, armorial book-plate of Thomas Blayds inside front cover, good (ESTC T132938; Osborne p. 157 for the first edition) **£500**

Two of the plates are (here somewhat indistinctly) dated July 17, 1786, the probable date of the first edition, in fact the Old Testament only (there was a separate series for the New), intended to accompany Sarah Trimmer’s *A description of a set of prints of scripture history* but published separately. The first edition is cited as having 4 preliminary pages, but there is no sign or vestige of a second leaf here. The first edition also carried a list of the formats in which the work was available: Pasted on Boards, for hanging up in Nurseries, 1s. 6d. [as per the title, and no doubt the fate of most copies] – in Sheets 8d. – sewed in Marble Paper for the Pocket, 10d. – neatly Bound in Red Leather, 1s. 2d. Our copy no doubt represents the last form, although probably never red. Scarce.

58. **Kempis (Thomas à)** *Opera et libri vite fratris Thome de Kempis ordinis canonicorum regularium quorum titulos vide in primo folio*. Nuremberg: per Caspar Hochfeder, 1494, a splotch of worming to last leaf affecting part of four words, ruled in red throughout with initials and paragraph marks supplied in red and blue and printed capitals picked out in yellow, first leaf a bit soiled with some light dustiness and browning elsewhere, one blank corner renewed (fol. xvii), ff. [iv], CLXXVIII [recte CLXXX], folio (299 x 210 mm), early twentieth-century half vellum, spine lettered in ink, just a bit rubbed, bookplate of the Bibliotheca Ritmana, very good (ISTC it00352000; Goff T352; Bod-inc T-090; BMC II 475) **£10,000**

The second collected edition of Thomas à Kempis, but the first ‘works’ and the first collection of real significance, since the only earlier attempt (ISTC it00351000, printed c.1474, probably in Utrecht) had omitted the ‘Imitatio Christi’, among other works, and only claimed to be a collection of sermons and letters. This copy, though in a later binding, was more lavishly attended to early on, having been ruled in red and fully rubricated with initials of various sizes supplied in red and blue, and the printed regular capitals picked out in yellow.

As the first ‘opera’ this edition was influential, being reprinted several times within the sixteenth century and still being cited as one of the best collected editions into the nineteenth; it was even being given as the first source for the life of à Kempis as late as the 10th edition of the *Encyclopedia Britannica* (1902). The edition is also notable for including the first printing of any text by Gerardus Magnus (or Gerard Groote), founder of the Brethren of the Common Life with whom à Kempis spent a formational part of his education. He went on to write a biography of Groote which, in the printing in this edition, is followed by three short pieces written by Groote himself.

The authorship of the ‘Imitatio Christi’ has been disputed for centuries, although à Kempis has the earliest claim; certainly the publisher of this edition as well as the then prior of Nuremberg, Georg Pirkhamer, who contributes a commendatory epistolary preface, are confident that it was his work. The second claimant is Johannes Gerson, Chancellor of the University of Paris, but the trading of attribution went both ways, since the ‘De meditatione cordis’, now known to be by Gerson, is printed in this edition as the work of à Kempis.

59. **La Mettrie (Julien Offray de)** *Abregé de la theorie chymique. Tiré des propres ecrits de M. Boerhaave. Par M. de La Mettrie [sic].* Auquel on a joint le Traité du Vertige, par le même. *Paris: Lambert & Durand, 1741, FIRST EDITION, with woodcut ornament on title, head piece and initials, divisional title to the Traité du Vertige (but pagination continuous), a little staining staining here and there, pp. [viii], 301, [5], 12mo, contemporary speckled calf, a gilt scallop shell at each corner on both covers, spine gilt in compartments, red lettering piece, a little worn, joints cracked but cords holding, the copy deposited in the library of the chancellor Henri François d’Aguesseau by the terms of the Privilege, with neat accession numbers on the rear fly leaf, and bibliographical notes at the front, red ink stamp of P.E. Cathelineau of Paris and Vaas on p. 111 (nineteenth-century), twentieth-century notes in French in blue ink to the first part, good
‘Regarded by the public as the most daring and dangerous of the Philosophes ... La Mettrie’s main service to medicine was his advocacy and propagation of Boerhaave’s teaching ... [his efforts had the result] of bringing medical subject matter into the arena of philosophical discussion and intellectual history’ (DSB). DSB goes on to lament the lack of Boerhaavian methodology ‘in the four treatises, long since forgotten, that La Mettrie wrote on venereal disease, vertigo, dysentery and asthma.’ In the preface to the vertiginous supplement here La Mettrie states that this is by no means a translation of the Latin dissertation he had previously published, but is much more extensive, and he could see no more convenient way to bring it before the public.

By terms of the Privilege (Huart and Briasson included, and whose imprints appear in variant issues), as was common practice, two copies were to be placed in the Bibliothèque publique, one in the Louvre and one with chancelier Daguesseau, whose scallop shells on the binding here denote his ownership of this copy. The last leaf here has 2 pages of Errata, not recorded.

60. **Langley (Thomas)** The History and Antiquities of the Hundred of Desborough and Deanery of Wycombe in Buckinghamshire Including the Borough Towns of Wycombe and Marlow and Sixteen Parishes. *Printed for R. Faulder, and B. and J. White, 1797, FIRST EDITION, EXTRA-ILLUSTRATED* (see below), *in addition to the called-for folding engraved map as frontispiece (offset slightly onto title-page), 3 folding engraved plates and 2 folding tables, a few leaves creased and slightly soiled, pp. xiv, [i], 482, [1], 4to, mid-nineteenth-century half calf, spine gilt, darker brown lettering piece, boards slightly rubbed, some shelf wear to lower edges, good £450*

The extra-illustrations comprise 2 hand-coloured engravings, both views of Great Marlow, one published by Pasler in 1811 (imprint cropped) and another without a legend; 2 further engraved plates, one pasted onto the page and the other inlaid and bound in on a stub, and lastly an original drawing of ‘a fine little priest in his habit’, a monument in the church in Hitchenden, on a sheet of paper tipped onto the fore-margin at the relevant place.

61. **Lewelyn (William)** *An Exposition of the Beginning of Genesis. Vol. I; An Exposition of the Epistle to the Romans. Vol. II; The Doctrine of Baptism. Vol. III; MORPHE THOU, or the Form of God. Vol. IV; An Exposition of the Revelation. Vol. V. [Five volumes together.] Leominster, Printed by F. Harris. [Vol. v: Glocester, Printed by R. Raikes.] 1790-1792, a touch of marginal worming in two vols., some dustsoiling and browning, pp. [ii], 195, [1], 6, [2]; [ii], 294; [ii], 176; [iv], 254, 7, [1]; xv, [i], 421, [1], 8vo, contemporary tree calf, spines divided by double gilt fillets, red morocco lettering pieces and small green oval labels (lost or defective on several vols.), old paper labels at foot of spines, very rubbed and scratched, some wear to endcaps and joint ends, sound (ESTC T112788) £500*

A rare set of biblical commentaries and theological speculation by William Lewelyn (1735-1803), nonconformist minister at Leominster. ‘This work appears to be one of the most singular compounds of sense and nonsense, simplicity and shrewdness, that ever was submitted to the public’ (from a mention of vol. v in the *Critical Review*, vol. 10, 1794). The previous four volumes are described in the *Analytical Review*, vol. 10, 1791: ‘The fundamental doctrine, which they teach, is that which formerly distinguished an ignorant and enthusiastic sect of christians known by the name of Anthropomorphites...[they] maintained that God is truly and properly man;—that the essential nature of the Eternal deity is human... if this writer had mean (which from the serious manner in which he writes we cannot suppose) to burlesque all religion, he could scarcely have done it more effectually’.

Lewelyn was a close correspondent of Robert Raikes, the promotor of Sunday Schools, who printed the fifth volume for him. Among Lewelyn’s controversial claims in that volume is that the seventh trumpet of Revelations impressed itself on Oxford University, ‘the worst school of all mankind’. Lewelyn’s works are all rare: this set is recorded in the British Library, Dr William’s Library, and the National
Library of Scotland only in ESTC – COPAC adds just Cardiff. Vol. iii has a separate listing, with holdings in Oxford Regent’s Park only. None of his other books, mainly theology but including a response to Thomas Paine’s Rights of Man, have more than four locations given in ESTC.

62. **Locke (John)** Some Thoughts Concerning Education. *Printed for A. and J. Churchill.* 1693, the second edition, almost identical to the first of the same year, with the corrected spelling ‘Patronage’ on A3v, one or two minor spots and pencil marks, pp. [viii], 262, [2], 8vo., contemporary mottled panelled calf, edges speckled red and blue, expertly rebacked to style, red morocco lettering piece, old leather pitted from the acid-mottling, bookplate of Sir William Wheler, Bart., very good (Yolton 166; ESTC R213714; Wing L2762; Pforzheimer 612) £2,500

The second edition of Locke’s second-most famous (and perhaps most influential) work, published so shortly after the first that Locke’s own copy contained mixed sheets. This is sometimes called the second issue of the first edition, but the list of variations – mostly typographical, though there are eight ‘substantive corrections’ – compiled by Yolton indicate that new settings of type appear in every single quire, and she hypothesises 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.’ The next printing, in 1695, is identified on the title page as the ‘third edition enlarged’ and adopts the corrections made in this edition.

‘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 has been said to have thought 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 lays great stress on the importance of experience in education, and holds 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.’

63. **Lucotte du Tilliot (Jean Bénigne)** Memoires pour servir a l’histoire de la Fête des Foux, qui se saisissait autrefois dans plusieurs Eglises. *Lausanne & Geneve, chez Marc-Michel Bousquet & Compagnie,* 1741, FIRST EDITION, title-page printed in red and black and with engraved vignette, 12 engraved plates, small paper flaw in L1 not affecting text, minor browning and dust-soiling, pp. vi, [112] (last page numbered 68 in error), 4to., contemporary mottled calf, backstrip gilt in compartments, corners bumped, joints rubbed, good (Caillet 3475; Cioranescu 27211) £950

The Festival of Fools was a mock religious festival with a long tradition of celebration, deriving no doubt from Pagan times. Tilliot’s work outlines the history of the occasion and describes the festival according to how it was celebrated in Dijon in the seventeenth and eighteenth centuries. The plates illustrate banners and flags used during the festivities, as well as the dress of the participants, and ceramics adorned with pictorial representations of fools. Often blasphemous in nature, the Festival of Fools was condemned at the Council of Basle in 1435, and in 1445 King Charles VII forbade its celebration anywhere within his realm. It nonetheless managed to survive until the restoration and even longer in some parts of France, particularly in Dijon.

64. **Mair (John)** An Introduction to Latin Syntax: or, an exemplification of the rules of construction, as delivered in Mr. Ruddiman’s Rudiments, without anticipating posterior rules... to which is subjoined, an Epitome of Roman History... to which is added, a proper collection of historical
and chronological questions... the First American Edition. *Philadelphia: Printed for Campbell, Conrad, & Co. by J. Bioren*, 1799, lightly toned and spotted, ownership inscriptions of Daniel Turny to title-page and Jacob Mechlin to second leaf (and front endpaper, in red crayon), pp. x, [ii], 299, [1], 8vo, contemporary marbled sheep, rubbed, worn at extremities, red morocco lettering piece partly worn away, sound. (£200)

The first American edition of a popular introduction to Latin based on Thomas Ruddiman’s *Rudiments of the Latin Tongue* (1714), which ‘passed through fifteen editions in his lifetime and supplanted all previous works to such an extent that it remained the standard Latin grammar in schools throughout Britain for the rest of the century’ (ODNB). The editor, John Mair (1702-1769), taught first at Ayr and then at Perth; the first edition of this work was published in 1750 by Ruddiman and there were more than a dozen further Edinburgh editions before this trans-Atlantic printing.

As school-books, many of the editions of the ‘Introduction’ are quite scarce. This one is not recorded in any UK library, although there are copies in 8 US institutions listed in ESTC.

65. **Manley (Edward)** *Manley’s Expedition Plough*. *Oxford: Munday*, [c. 1810,] advertising handbill, folio, approx. 325 x 165 mm, fore-edge unevenly trimmed, sometime folded and with a few small marginal tears, good. (£120)

‘This Implement does, at least, the Work of Three Common Ploughs.’ For instance, First Ploughing reduced from one day to three hours. The handbill gives Directions, explaining the Use of the Plough, Directions for the Ploghman, testimonials, and details on where and how to place orders, finally offering a Reward of One Hundred Guineas for any infringement of the Patent; the heading at the top is ‘By the King’s Patent,’ with woodcut Royal arms at centre. This handbill is not recorded in COPAC, which however refers to the Goldsmith’s copy of Remarks on the use and advantages of the expedition plough, Exeter, 1810. The south west of England was the primary market for this plough, but there were agents in Ireland and the West Indies.

66. **(Manuscript.)** *Philosophia Magni Aurelia Augustini ab Aegidio Columna Romano interpretata a Patre Nicolao Gavardi in Romana sapienta Magistro dilucidata ... praelecta vero a Fratre Feliciano Ullmann Eremita Augustiniano*. [Bohemia], 1746, manuscript in ink on paper in a neat cursive hand, with five diagrams in the text, ff. 270, 4to, contemporary mottled calf, spine richly gilt, red edges, a little worn but still very good. (£950)

Written by Felicianus Ullmann, a monk in the order of Augustinian Hermits, this manuscript is an adaptation of Nicolò Gavardi’s course of philosophy based on the writings of Aegidius of Colonna (c.1243-1316), ‘Doctor fundatissimus’. A pupil of Thomas Aquinas, he became Prior General of the Augustinian Order, whose monks were required to study his writings. In the seventeenth century Nicolò Gavardi (1640-1715) wrote a course of philosophy, including the basics of astronomy and physics, based on the work of Aegidius, and this was used, as exemplified here, by the Augustinian Hermits. This copy is dedicated to the Bohemian nobleman Vinzenz Ferrerius von Waldstein-Wartenberg. Three of the diagrams illustrate the planetary systems of Ptolemy, Tycho, and Copernicus, and another is a Porphyrian Tree. The text is prefaced by a history of the Waldstein family.

67. **Martial.** *Epigrammatum libri ad optimos codices recensiti & castigati. Tomus primus [-secundus]. Paris: Typis Josephi Barbou*, 1754, engraved frontispiece in vol. i, a little minor spotting, pp. [ii], vi, 232; [iv], 240, 12mo, contemporary French red morocco, boards bordered with a triple gilt fillet enclosing floral cornerpieces, spines in six compartments, the second gilt-lettered direct and third numbered, the rest with central pomegranate/flower tools and corner volutés, also small stars and dots, marbled endpapers, a.e.g., spines just slightly sunned, bookplates to front endpapers (see below), near fine. (£400)
One of the first (Catullus, Lucretius, Phaedrus, & Eutropius all appeared the same year) in Barbou’s elegantly printed series of Latin classics, in a fine contemporary French binding. Provenance: the front endpapers feature the booklabel of Jack Wallis (whose collection of fine French bindings was sold by Maggs in 1998), and a small label recording that ‘This book was left to Lord Donoughmore by Mrs. Margaret Hely-Hutchinson, the daughter-in-law of the Honble. Christopher Hely-Hutchinson, son of the first Lady Donoughmore and of the Rt. Honble. John Hely-Hutchinson. Mrs. Hely-Hutchinson died at Brighton on the 5th of May, 1909.’ Also an earlier label of Jean Baptiste L’Ecuy (1741-1834), Abbot General of the Premonstratensian order and the last abbot of Prémontré itself.

68. **Mills (John)** An Essay on the Weather; with Remarks on The Shepherd of Banbury’s Rules for Judging of it’s Changes; and Directions for preserving lives and buildings from the fatal effects of lightening. Intended chiefly for the use of husbandmen. *Printed for S. Hooper, 1770, FIRST EDITION, one or two spots, pp. xxx, 108, [4, advertisements], 8vo, calf-backed boards, rebacked, notes on the front flyleaf (slightly affected by a one-time too-generous application of glue), recording flowering times precisely as recommended by Linnaeus, spanning the years 1785-93, and isolatedly 1817 inside the front cover, ‘Chaileys’ at the head, good* (ESTC T12202) £800

‘Mills, John (c.1717-1786x96), writer on agriculture, is a figure about whom little definite is known, other than through his publications. He was apparently in Paris in 1743 in order to bring out a French edition of Ephraim Chambers’s *Cyclopaedia*, in collaboration with Sellius, a German historian. However, Lebreton, the printer commissioned by Mills, cheated him out of the subscription money, attacked him, and managed to get a licence in his own name. This incident forms part of the origin of the Encyclopédie. Mills returned to England, and Sellius died at Charenton Lunatic Asylum in 1787’ (ODNB).

The most significant fact to be gleaned from the present work, a propos the author’s biography, is that Benjamin Franklin was his ‘highly respected friend’, and the work is permeated by Franklinian ideas. The Shepherd of Banbury, John Claridge by name, published *The Shepherd’s Legacy* in 1670, a text which was popular and which enjoyed a revival in the second half of the eighteenth century. Due to a cataloguing error, repeated by several bibliographers, it was for a long time denied that there ever had been such a personage.

69. **[Morelly (Etienne-Gabriel)]** *Code de Nature, ou le véritable esprit de ses loix, de tout tems négligé ou méconnu. Par-Tout [i.e. Netherlands]: chez le vrai Sage, 1755, FIRST EDITION, title printed in red and black and with an engraved vignette, pp. 236, [4], 8vo, entirely uncut in contemporary pink sheep-backed marbled boards, the spine rubbed, torn at foot where possibly a small paper label has been removed, there being such a label at the top of the spine, near contemporary armorial bookplate of Robert Rutherford inside front cover, likewise miniature pencill ownership inscription of Roger Senhouse dated [19]43, good* (Goldsmiths’ 9074; Hartig ‘Essai de Bibliographie’ in Hartig & Soboul, *Pour une histoire de l’utopie en France, au XVIIIe siècle*, p. 55; Higgs 1107; Kress 5457) £2,500

Proto communism, ‘œuvre maîtresse de la pensée utopique du XVIII siècle’ (Hartig): a work drawn on by many later writers, including Marx. The basic tenet is the abolition of private property, except that which is necessary for daily living. Morelly is a somewhat obscure figure, but he produced a fairly substantial oeuvre, the present work being a development of his *Basiliade*, 1753. *Code de Nature* was included in the unauthorised edition of Diderot’s works published in Amsterdam in 1773, which led to the work being attributed to him. This has subsequently caused more than a little confusion.
70. Müller (Johann Ernst Friedrich Wilhelm) and Adam Friedrich Gotthelf Baumgärtner. Versuch einer Ästhetik der Toilette oder Winke für Damen sich nach den Grundregeln der Malerei geschmackvoll zu kleiden. ... Mit 18 bunt. und schwarz. Kupfern. Leipzig, im Industrie-Comptoir, [c.1805], FIRST EDITION, with 18 leaves of plates, of which 8 are coloured (one bound as frontispiece), pp. [vi], 142, [4 advertisements], 8vo, contemporary green boards imitating morocco, edged and tooled in gilt; spine ruled and lettered in gilt; some loss to paper on spine, boards and spine generally worn, stamp at foot of title of initials PvH surmounted by a crown, sound £3,500

Very rare first edition of an early theory of fashion and hairstyles, and an essay on the combination of colours in dressing, which takes into account the recent developments of colour theory. We were not able to find out anything about Müller; however Baumgärtner (1752-1843) is a well known writer and publisher of technical and aesthetic works and periodicals, as well as being the founder of the publishing house [Landes-] Industrie-Comptoir, a firm specialising in works with colour plates. The black and white plates illustrate the history of coiffure; the colour plates give examples of colour combinations for fashion, two of which are circular colour diagrams. The advertisements at the end are for books on luxury goods and the latest taste.

Scarce: OCLC records copies at Southern Illinois, Rice, the Victoria and Albert Museum, and Erfurt (where there is also a French translation, BNF the only location in France), the first three giving an erroneous collation; KVK adds one other copy in Germany, Stuttgart; COPAC adds the BL.

71. Newton (Thomas) Dissertations on the Prophecies, which have been remarkably fulfilled, and are at this time fulfilling in the world. Volume the First [-the Third, and Last]. Printed for J. and R. Tonson and S. Draper, 1754-58, FIRST EDITIONS, presentation copy, a few spots and minor stains, pp. [xxvii], 498, [1]; [xxiv], xx, 451; [xxiv], 429, [34], 8vo, contemporary sprinkled calf, double gilt fillet borders on sides, spines richly gilt in compartments and with twin lettering pieces, spines darkened and three of the labels defective or missing, slightly worn at extremities, vols. i and ii inscribed 'J. Green, from the Author', sound (ESTC T53443) £300

‘Newton himself knew bereavement in June 1754 [five years after his edition of Milton had appeared], when both his father and his wife died within days of each other. He creatively poured his grief into his Dissertation on the prophecies... In 1755 Newton was appointed Boyle lecturer, and he pursued the prophetic theme in these lectures, which were finally published in their entirety in 1758. In all there were twenty-six dissertations on the subject, ranging from Noah to the modern papacy, with the main argument that, despite the range of time, place, and cultures, scriptural prophecies had “a visible connexion and dependency, an entire agreement one with another” (Works, 1.775). The dissertation had gone into twenty editions by 1835. Its popularity both reflected and contributed to the persistence of the prophetic mode (and with it anti-papalism) as a key element in eighteenth-century Anglican apologetics, one that was at least as important as miracles. By choosing this subject Newton reclaimed it for orthodoxy and seized the initiative from Arians such as William Whiston and, most recently, Bishop Robert Clayton of Clogher’ (ODNB).

72. Papworth (John Buonarotti) Hints on Ornamental Gardening: consisting of a Series of Designs for Garden Buildings, useful and decorative Gates, Fences, Railings, &c. Accompanied by Observations on the Principled and Theory of Rural Improvement, interspersed with occasional remarks on Rural Architecture. Printed for R. Ackermann ... by J. Diggens, 1823, coloured aquatint frontispiece and 28 plates, all coloured aquatints except the first which is uncoloured and has a flap, one leaf with a wax stain slightly offset onto a facing plate, a few other minor instances of spotting or offsetting, pp. 110, [2, index], [8, advertisements], demy 8vo, early to mid-twentieth century half brown morocco, top edges gilt, others uncut, spine lettered in gilt direct, a little worn, good (Abbey ‘Life’ 46) £1,500

‘A necessary companion volume to the author’s Rural Residences and of greater rarity’ (Abbey). The advertisements at the end, mounted on a stub, are on slightly smaller paper, and presumably accompanied the volume as issued in boards. They begin by announcing the commencement of a New
Series of the Repository of Arts on 1st January 1823, and go on to give a complete list of Ackermann’s publications, then in stock. They are dated from Ackermann’s shop at 101 Strand, which had been designed – to much acclaim – by Papworth.

73. **Parley (Peter, pseud. [i.e. Samuel Griswold Goodrich])**

Collection of works. *Darton & Co., or Darton and Clark,* c. 1840-47, 10 vols., with engraved title-pages and frontispieces, or maps in their stead, wood-engraved illustrations in the text, a few pages in one vol. loose, demy 18mo, original red ‘fancy’ cloth, elaborate blind stamped panels on sides, spines gilt with calligraphic lettering, hinges of one vol. split, in a contemporary custom wooden box, glass lost from lid, very good £300

A nice group, which has always been a group, as evinced by an inscription in *Inquisitive Jack* (the vol. with the split hinges): ‘Rachel Louise Buxton [the name written twice, the first crossed out] Given to her in a glazed case enclosing ten similar volumes including this one for being a very good girl during a very nice visit to Ham House & for often coming to read to me which she did very nicely. ?June 16, 1851, Sam Gurney.’ This is Samuel Gurney (1786-1856), the Quaker banker and philanthropist, whose daughter married Thomas Fowell Buxton, to whose daughter in turn this set is inscribed.

Comprises, in approximate chronological order, following the listing in advertisements within the vols.: *Tales about Asia and Africa* (map dated 1840); *Persevere and Prosper; Cheerful Cherry; Wit Bought, What to do, and How to do it* (torn at inner margin of title); *The Adventures of Dick Boldhero; Tales about Europe*, sixth edition; *Tales about America and Australia* (one of the earliest children’s books about Australia, Ferguson 2988); *The Travels and Adventures of Thomas Trotter*, 1846; *Inquisitive Jack*, 1847.

74. **Parley (Peter, pseud. [i.e. Samuel Griswold Goodrich])**

*Atlas of Modern Maps and Geographical Tables,* also his remarks upon the right mode of using them, and of learning geography; with a complete Index. *Darton and Clark,* 1844, with one double-page (World) engraved and hand-coloured map and 8 on single sheets, a bit dog-eared, some foxing and browning in the maps, pp. 20, 4to, loose (gutta percha perished) in original cloth, blind stamped frame borders on sides, lettered in gilt on the upper cover within a gilt cartouche, slightly faded, ownership inscription on title of Thomas Griffin (1832-74), a used copy but still tolerably good £150

This Atlas was first published in 1840, and going by recorded copies 1844 will be the third edition: all these editions are rare, COPAC locating only one or two of each – and not this one. Allibone lists all 170 of Goodrich’s genuine productions and a fair number of the spurious ones: the Atlas features in neither list.

75. **[Peacock (Lucy)]**

The Adventures of the Six Princesses of Babylon, in their Travels to the Temple of Virtue: an Allegory. *Printed for the Author, by T. Bensley; 1785, FIRST EDITION, LARGE PAPER COPY (23.6cm tall), SIGNED BY THE AUTHOR on the last page of text (the last two letters of the signature removed by the binder’s knife), some browning and spotting, early gift inscription to half-title, ‘& Pence’ added after the price on half-title, pp. xxxi, [1], 131, [1], 4to, modern quarter calf, marbled boards, spine divided by gilt fillets, green morocco lettering piece, part of old pastedown with gift inscription preserved, good (ESTC N2727; Muir p. 97; Raven & Forster 1785:40)* £650

The first recorded work by Lucy Peacock (fl. 1785-1816), a bookseller and children’s writer, about whom little is known apart from the evidence of her works – despite the popularity of this title, an
allegory for children based on Spenser’s *Faerie Queene*. This is probably a subscriber’s copy: the contemporary gift inscription on the half-title presents the book to Anne Maria Tryon(? Coopera from ‘her kind governess Mrs. Wicksteed’; two women of that name subscribed, one in Cambridge and one in London. The later gift inscription, on the endpaper, is to Anny Judith Key from her cousin Matilda, Dec. 26th, 1833.

Among other things, Six Princesses is notable for its list of over 1,250 subscribers. Peacock signed many copies, probably holding court in Mr Perfecia’s shop at 91 Wimpole Street (an early form of ‘signing sessions’); she usually signed at the end of the text, as in this present copy, but sometimes on one of the preliminary leaves. It has been suggested that the book, because a number of girls’ schools are among the subscribers, became required reading for at least some of the daughters of gentlefolk. ESTC records five separate 1785 issues, but this large paper version, although the most common, is still only listed in four UK locations (Cambridge, Glasgow, Reading, John Rylands – plus 9 in North America).

76. **Penn (William)** Some Fruits of Solitude, in reflections and maxims relating to the conduct of human life. The second edition. *Printed for Thomas Northcott*, 1693, minor soiling and staining, pp [xvi], 136, [2, blank], 12mo, calf; the lower board possibly the original, the rest recent, good (Smith, *Friends’ Books*, 2.309; ESTC R39085) £1,500

The same year as the first edition. 13 copies in ESTC: only 4 copies of the first edition are recorded, 2 of them in Ireland, and none in the US.

... not sold by the booksellers in general ...

77. **(Plays. Irish)** [Macklin (Charles)] Love a-la-mode; a comedy as it is acted at the Theatre, Smoke Alley, Dublin. [*Dublin:* *Printed for the Booksellers*, 1793, 1 catchword and ‘Finis’ cropped, pp. 26 (recte 25), [1], 8vo, 

[bound with:]

[Colman (George)] The mountaineers; a play, in three acts, as performed at the Theatre Royal, Hay-Market. *Printed for the curious, and not sold by the booksellers in general*, 1794, pp.48,

[and:]

O’Keefe (John) The prisoner at large: a comedy. In two acts. As performed at the Theatre Royal in the Hay-Makket [sic], with universal applause. *Dublin: Printed for the Booksellers*, 1788, slightly browned, pp. 47, contemporary tree calf, spine gilt, red lettering piece, minor wear, the Easton Neston copy with label and Sir Thomas Hesketh’s armorial bookplate, good (ESTC N4564, N47287, and N39685) £1,500

A very nice little Sammelband of 3 scarce printings of popular comedies, 2 by Irish author’s and Dublin printed. On the verso of the last leaf of Love a-la-mode is a curious ‘List of unpublished Irish plays’, including this one, and others not Irish. All 3 of the plays are rare. ESTC list 3 copies of the first, Bodley, Harvard, NYPL; 2 copies of the second, Library Company Philadelphia; and 1 only of the third, Princeton.

78. **Poe (Edgar Allen)** Histoires Extraordinaires [and:] Nouvelles Histoires Extraordinaires. Traduites par Charles Baudelaire. Édition illustrée de treize [in each vol.] gravures hors texte. *Paris: A. Quantin, 1884, 2 vols., with 26 etchings, pp. xxxii, 382, [1]; xix, 410, [1], 8vo, uncut and partly unopened in contemporary half white cloth, black lettering piece on spines, small labels removed from foot of spines, good* £450

Baudelaire’s famous translations of Poe’s works appeared between 1848 and 1865, in periodicals to begin with. The first edition of *Histoires Extraordinaires* was in 1856, and the *Nouvelles Histoires* the following year.
79. [Poole (John)] Hamlet Travestie: in three acts. With annotations by Dr. Johnson and Geo. Steevens, Esq. and other commentators. *Printed for J.M. Richardson, 1810, FIRST EDITION*, half-title discarded, some foxing, pp. [iii]-xiii, [3], 94 8vo, contemporary biscuit calf, spine gilt, black morocco lettering piece, a little rubbed, short crack to head of front joint, contemporary monogram booklabel, very good £200

First edition of the first parody of Shakespeare since the Restoration, now undeservedly forgotten despite inaugurating a popular trend for Shakespearian ‘travesties’ that lasted almost the entire nineteenth century, especially in America. It brought to national attention the playwright, John Poole (1785-1872), who went on to have a string of ubiquitous comedic hits; as a mark of the respect he attracted, he was personally supported by Charles Dickens after losing his ability to write in 1845.

80. (Popery.) Scotland’s Opposition to the Popish Bill. A collection of all the Declarations and Resolutions published... throughout Scotland, against a proposed repeal of the statutes...for preventing the growth of Popery. *Edinburgh: Printed by David Paterson, 1780*, some browning in places, pp. xi, [i], 306, [7], 310-356, 8vo, contemporary sprinkled sheep, flat spine divided by a triple gilt fillet, red morocco lettering piece, some old scratches to boards, armorial bookplate of Brown of Waterhaugh’s and ownership inscription of David Murray, Glasgow (with a few of his notes on endpapers), very good *(ESTC T17529)* £300

A comprehensive collection of vivid statements against the Act for Catholic Relief (Papists Act 1778), proposed by George Savile, which repealed some of the most oppressive laws against Roman Catholics. Popular opinion, especially in Scotland, was strongly against giving rights to Catholics, and the act was not introduced in Scotland; in England it provoked the Gordon Riots.

81. [Prang (Louis, pub.)] American Album. *Boston, MA: L. Prang & Co., 1864*, album of 45 grey card leaves with slots for inserting playing card sized photographs (on one side only, designed so that the mounted photographs appear on a double-page spread, with a title-page printed in gold on white card, 4to, original two-tone green cloth, spine gilt lettered, gilt edges, catches present but clasps absent, a bit rubbed £450

Louis Prang was born in Breslau in 1824. After getting involved in the revolutionary activities of 1848 he had to escape. He arrived in the USA in 1850. There he embarked on a business based on lithography. Among his innovations were greeting cards, especially Christmas cards – hence his epithet ‘father of the American Christmas card.’ He was alert to the possibilities of a market in photographic derivatives, and hence this album, patented on April 5th, 1864. As far as we are aware, this method of mounting photographs has never been improved upon.

The photographs, or rather photocards, collected in this album are of two kinds, and they are assembled in two groups, beginning from either end. About half (beginning at the beginning) are topographical, mainly cityscapes, views of Germany and Switzerland: the other half are portraits of personalities, some contemporary, a few historical, from the fields of politics (including the military), music and literature. In the last category there are good portraits of Charles Dickens, W.C. Bryant, and Longfellow.

The whole assemblage is presumably the result of an American Grand Tour, but unfortunately there is no indication of provenance.

82. Rapin (René) Observations on the Poems of Homer and Virgil, a discourse representing the Excellencies of those Works; and the perfections in general, of all Heroick Action. Out of the French, by John Davies of Kidwelly. *Printed by S.G. and B.G. and are to be sold by Dorman Newman, 1672*, some light browning at beginning, the occasional spot, blind-stamp of the Earls of Macclesfield to first two leaves, pp. [viii], 128, [bound with:] Rapin (René) The Comparison of Plato and Aristotle. With the opinions of the Fathers on their Doctrine. And some Christian Reflections. Translated from the French [by John Dancer]. *Printed

Saint-Évremond (Charles de) Judgement on Alexander and Caesar; and also on Seneca, Plutarch, and Petronius. Translated out of the French [by John Dancer]. Printed by A. Maxwell, for Jonathan Edwin, 1672, first six leaves of text bound out of order, pp. 78, 8vo, eighteenth-century vellum-backed blue paper boards, spine lettered vertically in ink, all edges gilt, a little soiled, good (ESTC R217966; R231319; R21235) £700

Three critical essays on ancient writers and figures, the first two by the French Jesuit René Rapin (1621-1687) and the third by Charles de Saint-Évremond (1613-1703), the exiled soldier and writer who is buried in Westminster Abbey. ‘Among all the French critics of the seventeenth century, René Rapin shared with Saint-Évremond the distinction of having all his critical works translated into English’ (The Continental Model, p. 389). The first work is translated by John Davies (1625-1693), who moved from Jesus College, Oxford to St John’s College, Cambridge, at the beginning of the English Civil War and then lived in France during the interregnum. His fluency enabled him to make a living as a translator, although he also sought favour by dedicating his works to well-connected men (this one to Sir John Birkenhead). The second two are both translated by John Dancer (fl. 1660-1675), a more elusive figure but the more successful translator, who probably worked for the duke of Ormond, then lieutenant of Ireland. The first leaf of the first work is an advertisement for the second two, which were also issued together with a general title-page.

83. Reid (Thomas) Essays on the Intellectual Powers of Man. [with:] Essays on the Active Powers of Man. [Two vols.] Edinburgh: printed for John Bell, G. G. J. & J. Robinson, London, 1785-88, FIRST EDITIONS, complete with half-titles and advertisements in both volumes, a few leaves slightly browned, one or two minor spots or stains, tear in fore-margin of one leaf in the Intellectual Powers (not affecting text), pp. xii, 766, 2 (advertisements); viii, 493, [1 (advertisements)], 4to, uniform tree calf, gilt lines on either side of raised bands on spine, red lettering pieces, yellow edges, first page of text of first vol. signed in pencil G.E, more or less contemporary, excellent (ESTC T109176 and T109117) £3,500

Choice copies. First editions of Reid’s two major works on the mind: a seminal corpus, the relevance of which extends to epistemology, ethics and psychology. Together they pervaded British and American academia as the ‘primary expression of what came to be known as the Scottish Philosophy of Common Sense’ (Flynn, Enlightened Scotland).

‘G.E.’ has made two corrections in pencil on p. 3 of the first work, amending Reid’s ‘seven’ planets to ‘eleven’ (!) and the subsequent ‘six’ to ‘ten.’

Both sets of advertisements advertise works by Reid, as well as others. All are offered bound – except the Intellectual Powers (in the Active Powers), which was £1/5/0 in boards.

84. [Richelieu et de Fronsac (Armand Jean du Plessis, cardinal-duc de)] A Curious Jesuitical Letter, Said to have been Wrote by Cardinal Richlieu. Printed and Sold at No. 28, Great Tower Street, [1795?], single sheet broadside, main text in 2 columns (see below), a few minor stains, sometime folded several times, tear in central fold, folio, good £500

If read across the columns, the text appears to be a letter of recommendation for a Mons. Campy; if the first column alone is read, it proves to be the opposite. This is similar to ESTC T190207, but has ‘wrote’ instead of ‘written’ in the title, and does have an imprint. ESTC records 3 locations of that version (BL, Bodleian, Antiquaries), but has no record of this variant.
85. **Rock (Joseph F.)** The Ancient Na-Khi Kingdom of southwest China. [Two volumes.] *Cambridge, MA: Harvard University Press, 1947, frontispiece and 256 plates, 4 colour-printed folded maps in pocket at end of vol. ii, pp. xx, 274; [vi], [275]-354, large 8vo, original navy blue cloth, spines lettered in gilt, dustjackets slightly browned and a little rubbed at extremities, a little chipping to ends of backstrip panels, very good* £800

An important study, scarce with dustjackets in this condition.

86. **Roscoe (William)** The Life of Lorenzo de' Medici, called the Magnificent. [Two volumes.] *Liverpool: Printed by J. M'Creery, and sold by J. Edwards, London, 1795, FIRST EDITION, including 'Poesie', separately paginated, also issued separately, but usually found with the main work, with an engraved portrait frontispiece, engraved vignettes on title-pages, and engraved head- and tail-pieces, portrait foxed and damp-stained at head, the terminal leaves at either end somewhat foxed on account of acidic binder's flyleaves, minor foxing elsewhere, engravings offset, 2 tears in Ff1 in vol. ii, 1 marginal, the other extending right across the page but with scarcely any effect on the text, pp. [ii], xxvi, [i], 320, 136 (Appendix); [i], 312, 48 (Poesie), 111, [1], 11, [1], 4to, contemporary olive straight-grained morocco, triple gilt fillets on sides, sparse gilt to the spines, a bit rubbed and with a few abrasions, spotted, bookplates removed, sound* £350

Roscoe’s ‘biography of Lorenzo de’ Medici was the first to appear in English. This task engaged his leisure hours for nearly ten years. The more he learned from his study of Lorenzo de’ Medici, patron of the arts, the more he began to see himself cast in the role of a latter-day Lorenzo, doing for Liverpool what Lorenzo did for Florence ... [It] proved an immediate success and won him international fame as a historian and scholar. The biography gave great pleasure to many of his contemporaries, among them Horace Walpole, who wrote “Mr Roscoe is by far the best of our historians, both for beauty, style and deep reflexions”. Roscoe’s Life of Lorenzo was a remarkable achievement for a self-educated historian who had never ventured abroad. He performed a useful service to his contemporaries and future generations by bringing together in one book such a wealth of information about his hero. Seven editions were published in his lifetime and six after his death’ (ODNB).

87. **Roscoe (William)** The Life and Pontificate of Leo the Tenth. In Four volumes. Vol. I [-IV]. *Liverpool: Printed by J. McCreery; for T. Cadell and W. Davies, London, 1805, FIRST EDITION, with an engraved portrait frontispiece, woodcut Papal arms on title-pages, and woodcut head- and tail-pieces, in each vol., some scattered foxing, occasionally severe, portraits offset onto title-pages, bound without half-titles, pp. [i], xxxvii, [i], 336, 24, 96; [ii], 333, [i], 144; [ii], 381, 22, [i], 120; [ii], 346, 87, [2], xxix, 4to, contemporary half Russia, flat spines gilt in compartments and lettered direct, corners bumped and worn, shelf wear, sound* £220

Roscoe’s ‘second major work, The Life of Pope Leo X, Son of Lorenzo de’Medici. He himself had never intended to publish such a work, but was persuaded to undertake the task by Horace Walpole and the earl of Bristol, who regarded it as an appropriate sequel to his first biography. The Life of Leo was not well received by critics. It aroused the anger of both Catholics and protestants. Despite this it ran to six editions [in his lifetime: many more since]. Again the Life of Leo, though it fell short of expectations, served a useful purpose as a mine of information and was widely read in Europe and America, having been translated into French, German, and Italian’ (ODNB).

88. **Rossetti (Dante Gabriel)** Poems. *F.S. Ellis, 1870, FIRST EDITION, half-title, with the integral imprint and ads. leaves and a whole sheet of blanks at end, pp. xi, [i], 282, [6, colophon & ads], 8vo, original green-blue cloth, boards and spine blocked in gilt after a design by Rossetti, floral endpapers printed in blue, by Burn & Co. with their pink ticket, slightly marked and bumped, very good* (Ashley Library IV/p.132; Colbeck 10; Hayward 283; Tinker 1815) £300

Rossetti’s first book of poems, famously printed (in part) from a manuscript containing the only copies of his earlier poems that he was forced to exhume from the grave of his lover Elizabeth Siddal, having buried it with her following her death from an overdose in 1861.
89. **Rowe (Elizabeth Singer)** Devout Exercises of the Heart in Meditation and Soliloquy, Prayer and Praise. By the late Pious and Ingenious Mrs. Rowe. Review’d and Published at her Request, by I. Watts. Printed for R. Hett, 1738, FIRST EDITION(?), title-page and final page dust-soiled, some soiling and staining elsewhere, pp. [vi], xi, [3], 112, 8vo, sometime recased in contemporary (but not original) sprinkled calf, spine divided by raised bands between gilt broken rules, (probably) later red morocco lettering piece, central gilt lozenge tools in other compartments, top portion of flyleaf torn away and renewed, good £250

A curious volume, in several ways – apparently either an alternate issue of the first edition, or a pirated edition, of Rowe’s popular devotional text; firm identification is complicated by the fact that it appears to be completely unrecorded. The date and imprint match the first edition, but the title-page is a slightly different setting and the rest of the book completely different in format, pagination, layout, woodcuts, etc.; it resembles none of the over 50 listings in ESTC.

The copy is further curious in that it appears to have been originally stitched without covers, in which dress it existed long enough for the outside leaves to become dusty, and then at some point was cased in leather covers – which have a strictly contemporary look and feel – and given a lettering piece. It has been in that form long enough for there to be an old stain in the gutter of the title-page which also affects both the preceding flyleaf (and pastedown) and the succeeding text leaf. Furthermore, contrasting with the perfect match of the size of the binding and the style of the later label, the flyleaf has a comparatively shoddy and ill-matched repair.

90. **Salluste (Guillaume de, Sieur du Bartas)** Sepmaine ou creation du monde. Reueuë, augmentee, & embellie en divers passages par l’auteur mesme. En cette derniere edition ont esté adioustez l’argument general, ampes sommaires au commencement de chaque liure, annotations en marge, & explicatio[n]s des principales dificultez du texte, par S.G.S. [i.e. Simon Goulart de Senlis]. [Geneva:] Pour Jaques Chovet, 1588, woodcut device on title, repeated at end of each ‘Day’, woodcut illustration at the beginning of each ‘Day’, some damp-staining throughout of varying intensity but never very heavy, small hole in 1 leaf with the loss of about 4 words (the type is very small), single worm hole in lower margins from the start, but petering out by p. 67, pp. [xlvii], 623, 12mo, contemporary Oxford binding of calf, excellent impression of Pearson’s Centrepiece i at the centre of the covers, hatching at either end of spine, later paper label on spine, partly defective, remains of green silk ties, vellum manuscript flyleaves, upper corners very worn with some crude attempt to disguise the damage, lower corners much less worn, headcap defective and headband attached at one end only, sound £2,000
Despite the damage, and because of the excellent impression of the (undamaged) centrepiece, an attractive Oxford binding. Du Bartas’ Sepmaine was first published in 1578. This revised edition is scarce: the copy in All Souls (the only one in COPAC) is the variant printed for the widow of Jean Durant; and of our variant WorldCat records only 2 copies in the US.

91. [Sandham (Elizabeth)] The Red Book and the Black Book. By the author of Summer Rambles. Printed for E. Lloyd, 1802, FIRST EDITION, 2 vols., with an engraved frontispiece in vol. i, slightly foxed, browned or stained in places, pp. [ii], 127, [1]; [iii], 152 plus final blank, 12mo, contemporary tree sheep, red morocco overlay on spines gilt, headcaps defective, and some loss of surface towards the joints, early ownership inscription papered over in each vol., good (Osborne p. 296) £1,100

A rare little morality tale. ‘In the red book were recorded the good deeds, and in the black book the bad deeds, of two little girls in the month of May, 1800’ (Osborne). An early juvenile reader has rather charmingly and painstakingly written ‘Finis’, or added ‘End’ to a catchword ‘The’ at various junctures. Some catalogues give Elizabeth Semple, who also wrote a Summer Rambles, as the author.

COPAC records just the BL, Manchester and TCD. The copy in Osborne is vol. i only.

92. Say (Léon) Les Finances de la France une année de discussion du 15 Décembre 1881 au 20 Décembre 1882. Paris: Guillaumin et Cic, [1883,] FIRST EDITION, first and last few leaves rather foxed, occasional blooms of foxing elsewhere, an ALS by the author mounted on a stub following the title-page, pp. xii, 423, [1], 8vo, slightly later quarter red pebble-grain morocco, marbled boards, spine slightly darkened, extremities a little rubbed, ownership stamp of Belknap to front endpaper, small bookplate of a clown (name obscured by adhesion from another, removed, label) to pastedown, very good £120

Say (1826-1896) was during the year in question minister of finance in the Freycinet Cabinet, although that government was defeated in July 1883 and his significance was afterward somewhat on the wane. Prior to that he had been one of the most influential economists in France, with a lucid style and a particular gift for popularising. Mounted in this copy is an ALS addressed to M. de Foville, presumably the economist Alfred Foville (1842-1913), dated 1887.

93. Scaliger (Joseph Justus) Opuscula varia antehac non edita. Omnium catalogum post Praefationem Lector inveniet. Paris: Apud Hadrianum Beys, 1610, FIRST EDITION, light intermittent dampmarking in lower corner, a few leaves showing short and very thin wormtrails in margins, early ownership inscription cancelled on title-page, pp. [xxviii], 582, [8], 4to, resewn and recased in contemporary limp vellum, endpapers and ties renewed, small repairs to corners, good £600

The first edition of J.J. Scaliger’s collected and previously unedited works, comprising short philological and linguistic treatises as well as letters and poems. The collection was edited in the year following Scaliger’s death by Isaac Casaubon, his younger contemporary and rival for the title of greatest scholar of the age.

94. Seyer (Samuel) Latium Redivivum; or a Treatise on the Modern Use of the Latin Language, and the Prevalence of the French. To which is added a specimen of the Latin Language accomodated to Modern Use. Printed for John Murray, 1808, title-page dusty and some foxing at beginning, pp. 147, [1], 8vo, untrimmed in early twentieth-century half tan sheep, green marbled paper boards, spine lettered vertically in gilt, a little soiled, slight wear to extremities, good £150
A scarce treatise (Aberdeen & BL only in COPAC; Worldcat adds University of Wales) arguing for Latin to replace French as the language of international communication. The author, Samuel Seyer (1757-1831), a Bristol clergyman and schoolmaster, suggests that the position of French as a lingua franca in Europe would contribute to undesirable French political and military dominance. Instead, he tries to lay the groundwork for the reintroduction of Latin, to which end a large portion of the book comprises a list of phrases involving statements about time, in Latin and English translation, as a specimen of a potential larger list – including a very useful footnote on the correct interpretation of the Roman way of indicating dates. The British Critic concluded that Seyer ‘deserves to be celebrated for research and acuteness; to these, so many pages on the single subject of time bear sufficient testimony’ (August 1811, p. 196).

Hannah More read the book and reported, in a letter to William Pepys (5th April 1808), ‘The object to repress the universality of the French language... and to restore the popular usage of the language of Rome... and why not as well now as in the days of our once “right-lerned” queen? Though I fear some of our corps diplomatique would not be very Ciceronian.’

95. **Smith (Horatio)** Festivals, Games, and Amusements. Ancient and Modern... with additions, by Samuel Woodworth, Esq. of New-York. New York: Printed and published by J. & J. Harper, 1831, engraved frontispiece and two folding plates, the two initial ad leaves discarded, booklabel of Eugenio Moreno Lopez, Consejero de Estado, dated 1875 to verso of title-page, pp. [v]-355, 12mo, contemporary marbled sheep, spine ruled in gilt, green morocco lettering piece, a little rubbed, two dampmarks to front board, very good £120

‘Harper’s Stereotype Edition’ – apparently the first American printing (another followed the next year) of this study of historical games and public festivals, with additional material on barbecues, Christmas in New York, and Thanksgiving in New England, among other American celebrations.

96. **[Smith (Joseph)]** A Clear and Comprehensive View of the Being, Nature, and Attributes of God, form’d, not only upon the authority of the Holy Scriptures, but the solid reasonings and testimonies of the best authors, both heathen and Christian ... By an orthodox Divine. Printed by Thomas Parker, for the author, and sold by J. Jackson, 1754, FIRST EDITION, with an added engraved portrait as frontispiece, errata slip pasted to blank verso of last leaf, tear in inner margin of title, without the initial blank, pp. [x], [3-] 121, [1], 8vo contemporary calf, double gilt fillets on sides, spine gilt in compartments, red lettering piece, split in the upper joint (3 of the 5 cords holding firm), corners worn, inscribed by the author’s son on the fly-leaf (see below), good (ESTC T64414: BL, Bodley; Boston Athanaeum, Missouri) £750

The fly-leaf is inscribed: ‘This Book was Published by my Father Jos. Smith, DD, Provost of Queen’s College, A[n]o 1754 when he was Eighty Four years old. Jos. Smith.’ Below this is the later signature of J.S. Hargrave, and there is a further signature on the title-page of Capt. Downman, Roy. Horse Art[iller]y. Joseph Smith Jr. has also listed at the end his father’s other works (3 of them, though curiously neither of the 2 mentioned in ODNB), and has corrected the errata. Joseph Smith Sr., known as ‘Handsome Smith’, was in 1730 ‘elected provost of Queen’s College, succeeding John Gibson. He enthusiastically set about trying to reform the academic standards of the college. By 1731 he had drawn up a detailed theological curriculum and in 1744 he composed a comprehensive list of disputation questions on logic, ethics, science, and theology. Reading lists were attached to each list but there is no evidence that they were used in Queen’s or adopted elsewhere in the university. Smith involved himself in the gradual construction of the classical front quad that had begun in 1719’ (ODNB). The portrait added is posthumous.
97. ‘Socius’ (i.e. Richard Gooch) The Cambridge Tart: Epigrammatic and Satiric-Poetical Effusions; &c. &c. Dainty Morsels, served up by Cantabs, on various occasions. Published by James Smith, 1823, FIRST EDITION, engraved frontispiece, title-page inscribed ‘Rev. Wm Wyatt, with the Author’s regards, 1825’, half-title discarded, some spotting, the frontispiece and title-page a bit browned, pp. [iii]-xi, [i], [7]-289, [1], 8vo, contemporary half pebble-grain mid-brown roan, marbled boards, top edge gilt, rubbed, engraved booklabel of a ‘G’ inside a garter, good £100

A presentation copy of this late competitor to the Oxford Sausage (first published 1764), compiling verse (mostly humorous, or at least witty) by Cambridge graduates. The editor is now known to have been Richard Gooch, of St John’s College, Cambridge; the recipient, a Reverend William Wyatt, has not been firmly identified.

98. Statius. [Opera.] Venice: per Octavianus Scotus, 1483, FIRST COLLECTED EDITION, a small scattering of wormholes to first and last few leaves – stretching on the last two leaves to a short trail with minor loss from three words – with a small hole at each end continuing about 20 leaves farther with no loss of sense, a little worming in the gutter elsewhere, small dampmarks extending from the gutter at beginning and end (with a small repair to affected blank area on verso of first leaf), another old repair to blank corner of last leaf, otherwise quite fresh and clean apart from browning to a few leaves, library blindstamp to first and last leaf, a number of old ink annotations in several hands (see below), ff. [229] (of 230, lacking initial blank), folio (305 x 205mm), early twentieth-century sprinkled calf, plainly decorated with a triple blind fillet, spine lettered in gilt direct, all edges blue, a few scratches to boards, lightly rubbed at extremities, large library bookplate to front pastedown, pencilled purchase note to flyleaf, old binder’s blank preserved and repaired at front containing several inscriptions and a tiny fragment of old vellum binding guard, good ISTC is00691000 [this the Wigan PL copy]; Bod-inc S-286; BMC V 278; Goff S691; Dibdin II 423) £8,000

Often called the editio princeps, this is in fact the first collected edition of an author whose early printing history is complex and was often misunderstood. The first printing of any of Statius’s works appears to have been around 1470 by an anonymous printer, probably in Rome, comprising the epics (Thebais and Achilleis) only; there were several further editions in that decade, mostly omitting mention of printer, date, or both, and all quite rare. The Silvae, which had only been rediscovered in the 1410s by Poggio and brought to Italy forty years later, first saw print attached to the 1472 editio princeps of Catullus and had a separate printing by Pannartz, with the commentary of Domitius Calderinus, in August 1475.

This edition prints for the first time all of Statius’s extant works in one volume, reproducing the 1475 Silvae and its commentary – down to a colophon at the end giving the date of August 1475, which contributed much to the confusion over priority of editions – following the Thebais and the Achilleis with their commentaries by Lactantius Placidus and Franciscus Maturantius, respectively. It was reprinted at Venice in 1490.

The Silvae were the more interesting texts for Renaissance humanists – Poliziano himself composed a set of ‘Silvae’ – and others until relatively recently; in this volume they seem to have been the only ones read. There are ink annotations in the Silvae in this volume in at least three hands, one sixteenth (contributing only a few marginal catchwords) and two seventeenth, one adding further catchwords and the other contributing more, including three longer notes on I.5 discussing other baths and a number of interlinear expansions and corrections in that poem, with a slightly smaller number of interlinear additions in other poems in Books II-V.

99. [Stone (John Hurford)] Copies of original Letters recently written by Persons in Paris to Dr. Priestley in America. Taken on board a neutral vessel. Printed for J. Wright, 1798, FIRST EDITION, lacking half-title, the title-page and last page lightly stained around edges, pp. x, [11-] 36, 8vo, disbound £350

News of French preparation for the invasion of England, of which Stone approved. The publication of these letters was sensational: four editions were called for immediately, and reprints appeared in Dublin, Chester, and Philadelphia. According to ODNB this was published by Cobbett, but, although
he might have the motive for doing so, this cannot be so, since he was in America, and the anonymous Preface is dated from London.

100. **Thackeray (William Makepeace)** *The Great Hoggarty Diamond*. [Bound after:] *Vanity Fair*. A Novel without a Hero. *New York: Harper and Brothers*. [1848,] FIRST EDITION IN BOOK FORM of the ‘Great Hoggarty Diamond’, final ads discarded, 32 plates in ‘Vanity Fair’, foxed throughout (mostly lightly), plates toned, the upper blank corner of the illustrated title to vol. i torn away, some edges creased, pp. viii, [9]-332, [4], 67, 78-84 (as called for), 8vo., bound together in slightly later half dark red roan, marbled boards and endpapers, backstrip with four raised bands, second compartment gilt lettered direct, rubbed, a little chipping to backstrip, cornerends worn, morocco booklabel of Estelle Doheny, sound *(Van Duzer 88)*

£900

The scarce first book-form edition of Thackeray’s *The Great Hoggarty Diamond*, originally published serially in *Fraser’s Magazine* in 1841. This printing is based on the serial and hence is slightly different from the first English edition, which would be published in London the following year as *The History of Samuel Titmarsh and the Great Hoggarty Diamond*. This version is much scarcer than the first English edition: according to Van Duzer, Dickson could locate only one copy, in the Boston Athenaeum, and there are no copies now listed in COPAC. ABPC records only four appearances at auction, all in America, and none after 1989.

Bound before it is a later printing of the first American edition of *Vanity Fair*, with no date on the title but with publisher’s ads including works issued in the early 1850s.

An association copy, with an original MS

101. **Thackeray (William Makepeace)** *Ballads*. With illustrations by the Author, Mrs. Butler (Miss Elizabeth Thompson), George Du Maurier, John Collier, H. Furniss, G.G. Kilburne, M. Fitzgerald, and J.P. Atkinson. *Smith, Elder, & Co.*, 1879, with an engraved portrait frontispiece (from a photograph), and numerous illustrations in the text, some foxing at either end, textblock strained at one point, pp. xii, 323, [1], 4to, original decorative cloth, gilt edges, a bit worn and shaken, spine ends frayed, Charles Robert Asbee’s copy with his bookplate inside the front cover and an inscription by him on the half-title recording the gift of the book ‘to me by Robert Samuel Turner, the bibliophile. 1882. C.R. Asbee’, and with a page of Thackeray manuscript pasted to the recto of the portrait, sound £2,000

C.R. Asbee’s father, Henry Spencer, was a business man, and a book collector, particularly of erotica. He kept his erotica in chambers in Gray’s Inn Square, ‘where he could entertain his fellow collectors. These included John Camden Hotten, publisher; Jules Gay, Belgian publisher and bibliographer of erotica; Richard Burton, traveller and translator; and Richard Monckton Milnes’ *(ODNB)*. Another member of the coterie was Robert Samuel Turner, ‘an extremely refined collector of the Beckford type’ *(De Ricci, p. 164n: and see Fletcher pp. 415-18)*. We are not vouchsafed the occasion of the gift, but it may have been the completion of the young Asbee’s career at Wellington College.

The volume in itself is perhaps unexceptionable, and no great prize from a signal bibliophile. However the presence of the page of Thackeray manuscript renders it rather special. It is on a sheet of blue paper, 8vo, inscribed in blue (or turquoise) ink in Thackeray’s upright hand. It comprises 13 lines of what appears to be the beginning of an unpublished story. It concerns an elderly (‘mature’) Titmarsh, who is anxious to divert the attentions of ‘the loveliest of all Miss Passmores pu-pills’ from a ‘silly attachment
for that little odious Clerk of the Foreign Office, Wolf’. ‘To see her when she would get up to waltz was a sight that would influence a philosopher or delight a political economist.’

‘This edition ... will be found to include all the verses that are scattered throughout the author’s various writings.’ A typical Victorian gift book, printed on paper far too heavy for the binding.

102. **Tolstoy (Leo)** *The End of the Age (On the Approaching Revolution). Preceeded by The Crisis in Russia.* Translated by V. Tchertkoff and I.F. Mayo. With Notes by the Latter. *Christchurch (Hants.): The Free Age Press, [1905], ?FIRST ENGLISH EDITION*, pp. 96, 8vo, original green wrappers printed in red, tears in spine (a little crudely) repaired, good *(UCL only in COPAC)* £250

‘Vladimir Chertkov, a gifted and ambitious member of the Russian aristocracy, became the publisher of Tolstoy’s works in England. In 1893 during one of his visits to England he set up printing facilities to publish periodicals and pamphlets censored or banned by the tsarist government... [his] Free Age Press published more than sixty of Tolstoy’s works in Russian and English’ (BL – overview of rare and illustrated editions of Leo Tolstoy’s novels Resurrection and Anna Karenina, with particular emphasis on their British Library holdings – on-line).

103. **Torres (Melchior Rodríguez de)** *Agricultura del alma y ejercicios de la vida religiosa: con varias cosas para pulpito y espiritu.* Burgos: Juan Baptista Varesio, 1603, **FIRST EDITION**, with engraved emblem on title, woodcut initials, head- and tail-pieces, minor worming, mainly marginal, ff. [xii], 316, [32], 4to, eighteenth-century Spanish sheep, spine gilt, a bit rubbed and worn, spine defective at foot, early inscriptions on title inked over, monastic library stamps on title, and elsewhere of St. Patrick’s College, Maynooth, sound £800

A rare manual of religious development, aimed primarily at novices or those instructing them. The first chapter is ‘De quanta importancia sea criar con cuidado las nuevas plantas de la Religion’, but the agricultural analogy is not thereafter much invoked. The last 32 leaves are taken up with various indexes, including a list of saints and philosophers who are quoted, by which the author’s Classical, as well as theological, learning is displayed.

104. **Tuckney (Anthony)** *A Good Day VVell Improved, or Five sermons upon Acts 9. 31. Two of which were preached at Pauls, and ordered to be printed. To which is annexed a sermon on 2 Tim. 1. 13. Preached at St. Maries in Cambridge, on the Commencement Sabbath, June 30. 1650.* Printed by J.F. for S. Gellibrand, 1656, i.e. 1655, **FIRST EDITION**, slightly browned around the edges, a little more so at either end, a few minor stains, pp. [vii (p. vii being the errata)], 288, 299-319 (text continuous), plus final blank leaf, 12mo, *fairly recent blue hard-grained morocco, gilt roll tooled borders on sides, gilt tooled compartments on flat spine, red lettering piece, good* *(ESTC R209174, 4 copies in the UK and 4 in the US, the latter in 3 locations: these being the only copies in the US as there are none of the other issue)* £800

‘During these years of the Commonwealth and protectorate, Tuckney was an indefatigable preacher, regularly repeating his Great St Mary’s sermons at St Paul’s in London ... Even by the early 1650s, however, Tuckney was something of a theological dinosaur ... In 1651 a kind of theological San Andreas fault opened up in a famous exchange of letters between Tuckney and Whichcote, now provost of King’s and vice-chancellor, which was provoked by a commencement address which Tuckney interpreted as a personal attack on his own address of a year before [present here]’ *(ODNB).*

There is another, commoner, issue of the book, printed for Rothwell. Before the title-page here is another title-page for another book by Tuckney (not included in the pagination above), *The Churches Peace and Rest Improved ... to which is annexed A Forme of Sound Words*, printed for both Gellibrand and Rothwell. Such a book however is not recorded. Curiously, the ‘Forme of Sound Words’ is included in the present work, although not mentioned on the title-page.
‘French Prophets’

105. **Turner (Mary), Anne Topham and Anna Maria King** Warnings of the Eternal Spirit, to the Priest and People of Chichester. Printed at London in July 1709, first and last leaves browned and reinforced at inner margin, a little spotting, pp. 15, 8vo, late nineteenth-century vellum over boards, lettered in black on the upper cover, sound (ESTC T103677, BL only; COPAC adds NLS) £750

An excessively rare printing of these prophesies. These three young women (Anna Maria King was only 13) were proselytes of the ‘French Prophets’, a remarkable movement from which the Shakers are directly descended. They were evidently itinerant prophets, in so far as the ‘Warnings’ here were uttered in Chichester between October 13th and 23rd, 1708 – there are the initials of those present (only five) and the two writers – and then again in a series all on June 15, 1709. In the interval, something similar was witnessed in Edinburgh – ‘Warnings of the Eternal Spirit, pronounced at Edinburgh, out of the mouths of A. M. K., J. Moult, M. Turner, A. Topham. From March the 19th to April the 12th 1709, inclusive’ In the BL catalogue of this second title, Mary Turner is designated as ‘of Edinburgh.’ In this copy the second to fifth letters of ‘Chichester’ have been gone over in ink both on the title-page and at the head of the text.

106. **Verelius (Olaus)** Index linguæ veteris scytho-schandicae sive gothicae, ex vetusti ævi monumentis, maximam partem manuscriptis, collectus, atque opera Olai Rudbecki editus. Uppsala: 1691, FIRST EDITION, title-page elaborately ruled in red, text in double columns pp. [iv], 304, [2], folio, contemporary mottled calf, spine gilt in compartments, red lettering piece (small piece missing), trivial wear to extremities, the Macclesfield copy, with blind stamp and bookplate, very good £850

The first Old Norse dictionary by a non-Icelander, published almost a decade after the author’s death. Rare in commerce. Without the separately paginated leaves at the end, containing the notes of Lundius, which are usually wanting.

107. **Verne (H.G.)** [The] Spelling [rebus:] Bee. A Humourous and Original Comic Song ... Sung Nightly with the Greatest Success. Music at Hopwood and Crew’s. [Followed by the titles of nearly 100 songs]. J.T. Wood & Co., [c. 1876], title with very large woodcut of a magnified bee (forming the rebus element of the title), printed on very thin paper, the songs printed in minuscule type in seven columns, very fragile, small piece missing from top of first two leaves, removing the ‘The’ of the title and a few lines from the songs, some fraying and small tears, pp. [8], folio (450 x 280 mm), unbound £175

A rare survival, and a feast of Music Hall ditties. One of the songs is called “The Galvanic Battery,” while another is “Fifty Miles under the Sea,” reminiscent of the title of one of the works of a more famous Verne. Most are humourous or romantico-tragical. Not found in COPAC; the Bodleian has a musical score for The Spelling Bee itself. COPAC records a flood of titles incorporating ‘Spelling Bee’ in 1876. Harper’s New Monthly Magazine of June 1876 reported ‘The spelling-bee mania has spread over all England, and attacked London with especial virulence’ (See Michael Quinion, World Wide Words, on-line).

108. **[Villette (Charles Louis de)]** Essay on the Happiness of the Life to Come. Bath: Printed by R. Cruttwell; and sold by T. Cadell, and C. Dilly, London, 1794, woodcut printer’s device on title, woodcut tail-pieces, half-title discarded, a few minor stains, pp. [iii]-xxvi, [27]-189, 8vo, contemporary half purple morocco, slightly worn, spine faded, good (ESTC T104270, 2 copies, or T103892, 3 copies) £150

Second or third edition, both 1794 and identifiable from the half-title (which was here discarded by the binder). De Villette, a Huguenot refugee, was minister of the French church in Dublin. Suitable for young ladies in Jane Austen’s Bath. Besides Biblical quotations there are poetical, Milton, Johnson, and especially Hannah More.
109. **Volusenus (Florentius)** De animi tranquilitate dialogus. *Lyons: Sebastin Gryphius, 1543, FIRST EDITION, with woodcut printer's device on title, two large woodcut initials, top outer corner of title renewed and first two leaves guarded, some water-staining in the lower margins, browned in a few places, pp. 399, [1], 4to, contemporary French calf with three concentric frames stamped in blind, with fleurons at the innermost corners and in the centre, rebacked and re-edged preserving most of the original covers and about half of the spine, red edges, contemporary lettering on lower edges, inscription at end dated 1596, eighteenth-century inscription on title partly erased, sound (Adams V1002; Baudrier VIII p. 175; Bibliographia Aberdonensis pp. 42-43) £600

Florentius Volusenus (c.1504-c.1547), a native of Elgin, was a prime example of the wandering Scottish scholar. His name usually taken to be the Latinised form of Florence Wilson. *De animi tranquilitate*, a 'philosophic discussion, takes place in the neighbourhood of Lyons... The conversation in the dialogue is courteous and civilised, and the language appropriately elegant and polished. Volusenus shows his deep knowledge and love of classical authors by frequent quotations and by the perfection of his style. He uses Greek frequently, but always with an accompanying Latin translation. His classicism however is subordinate to his belief in the efficacy and power of the Christian ethic... His Humanism, in other words, is the Christian Humanism of the early Northern Renaissance' (The History of Scottish Literature, ed. Jack, p. 240). Some of Volusenus' own Latin poetry is included, and it is considered comparable to Buchanan's.

110. **Walker (Anthony)** Eureka, Eureka [Greek]. The Virtuous Woman Found. Her loss bewailed, and character exemplified in a sermon preached at Felsted in Essex, April, 30, 1678... To which are annexed some of her Ladyships pious and useful meditations. *Printed for Nathanael Ranew. 1678, FIRST EDITION, with an engraved portrait frontispiece by Robert White, title within black border, title renewed at inner margin, not affecting border, pp. [xiv, including frontispiece], 213, [11, publisher's advertisements], 8vo., full brown crushed morocco, single gilt fillets on sides, spine gilt in compartments, gilt edges, by Sangorski and Sutcliffe, book label of James Stevens Cox, very good* (Wing W301; ESTC R24589) £1,500

A lengthy public eulogy for a paragon of piety. The work is dedicated to her siblings Katherine Jones, Lady Ranelagh, and her younger brother Robert Boyle, the natural philosopher, who, in his turn, had dedicated his first published book to her, Seraphick Love, 1659. ‘In 1647 the sudden illness of four-year-old Charles [her son] accelerated a conversion process that Mary had begun at Leighs, encouraged by the earl's household chaplain Anthony Walker. Before her marriage Mary had been hostile to religion, being “stedfastly set against being a Puritan.” Now, vowing she would become a “new Creature” if her son were restored to health, she transformed herself into a paragon of piety, beginning an all-encompassing devotional routine to which she adhered for the rest of her life’ (ODNB).

Among the Countess's good practices was the ‘scattering of good Books in all the common Rooms and places of attendance, that those that waited might not lose their time, but well employ it, and have a bait laid of some practical, and useful Book, and fitted to their capacity, which might catch and take them.’ This is part of a ‘picture that is as much domestic as spiritual’ (Antonia Fraser, The Weaker Vessel p. 49).

111. **[Wheelocke (Abraham, editor)]** Archaionomia, sive De priscis Anglorum legibus libri, sermone Anglico, vetustate antiquissimo, aliquot ab hinc seculis conscripti, nunc demum, magno jurisprutorum, & amantium antiquitatis omnium commodo, ètenebris in lucem vocati. *Cambridge: Roger Daniel, 1644, title printed in red and black, with a fine double-page map (included in the pagination), about half in double columns, ink splashes in fore-margin of 1 page, not affecting text, pp. [xvi], 152, [2], 153-158, 157-226, [9], folio, modern calf backed marbled boards, vellum ends to corners, spine lettered in gilt direct, a few contemporary annotations, good* (Sweet & Maxwell, A Legal Bibliography of the British Commonwealth 1:47(24); ESTC R8452; Wing A3605) £800
Second edition of *Archaionomia* (first, 1568), corrected, edited and expanded by Wheelocke. With side-notes, index and a preface by Sir Roger Twysden. This collection of Anglo-Saxon laws presents the original Anglo-Saxon texts and Latin translations in parallel columns. This edition also includes the laws of William I in Norman and Latin, the law of Henry I in Latin and a glossary from a manuscript in the Monastery of St. Augustine. As Holdsworth observed, it is a significant work because it ‘restored the forgotten Anglo-Saxon laws to the students of the common law. Because they had a direct bearing upon constitutional and legal antiquities, they could be pressed into the service of those who fought the battle of the constitution in the following century, and our laws to be traced back to an antiquity sufficiently remote and obscure to justify many ingenious deductions as to their rightful relations and proper sphere in the modern state’ (*History of English Law* IV:117).

112. **Wolff (Christian)** *A Treatise of Algebra; with the application of it to a variety of problems in arithmetic, to geometry, trigonometry, and conic sections... Translated from the Latin [by John Hanna].* *Printed for A. Bettersworth and C. Hitch, 1739, FIRST EDITION IN ENGLISH (first published in German in two vols., Halle, 1713-15), with eight folding engraved plates, one or two spots or stains but a crisp copy, pp. xii, 340, 8vo, contemporary unlettered polished calf, double gilt ruled borders on sides, gilt rules on either side of the raised bands on backstrip, a trifle worn, short crack at top of upper joint, two signatures inside front cover, the earlier being that of Chas. Berkeley, the other of Saml. Rippiner, Builder, Oundle, May 1850, very good* (ESTC T64234) £600

Wolff (1679-1754), better known as a philosopher, is ‘regarded as the central historical figure who links the philosophical systems of Leibniz and Kant’ (Stanford Encyclopedia of Philosophy). His English translator footnotes the reference in the author’s preface to Leibnitz’s ‘new kind of Analysis’ – ‘The Author means Fluxions, the first invention of which is now universally ascrib’d to the great Sir Isaac Newton.’ The translation is dedicated to William Jones. Following the end of the text is an advertisement for W. Nicholls’s Boarding School in Brook Street, where, no doubt, this work was used.

On the evidence of this volume, the nineteenth-century builder Samuel Rippiner was not only well-educated but also knew how to look after his books.

113. **Zimara (Marco Antonio)** *Questio de primo cognito. Ejusdem solutiones co[n] tradictionum in dictis Auerrois. In quibus eam solertia[m] internoscet: vt eas ne parva quidem labes contaminet. Lyon: Venuandantur apud Scipionem de Gabiano [colophon:] Impressum per Jacobi Myt, 1530, title printed in red and black within woodcut border, first leaf a little frayed at edges, a bit browened in the first half, ff. lxxv (lacking final blank), 8vo, nineteenth-century German sheep-backed boards, newer endleaves, good* (Glasgow only in COPAC; Worldcat locates NLM (but not in Durling), NYAM and Stanford in the US) £950

A scarce separate printing (the work was included in various editions of Aristotle) of a text first published in 1508. The dissertation on cognition, delivered at Padua, is followed by ‘solutions to the contradictions’ in Averroes’ commentaries on Aristotle. Zimara (1475-1535) was one of the leading Averroist philosophers associated with Bologna and Padua, and also taught at Naples.
Section Two
Modern Books

114. (Acton.) Ombrosi (Luca) The Last of the Medici. Done into English by Harold Acton with Introduction by Norman Douglas. Lungarno Series, No. 2. Florence: Orioli, 1930, first edition, 96/350 copies (of an edition of 365 copies) signed by Acton and Douglas, printed on Binda handmade paper, frontispiece portrait of Gian Gastone with a little foxing to borders and on reverse, tissue guard, pp. 159, 8vo, original purple boards with medallion blocked in gilt to upper board, a spot of wear to top corner of lower board, backstrip with black leather label lettered in gilt, untrimmed, a little light spotting to rear endpapers, dustjacket with light foxing and a few small marks, backstrip panel faded and soiled with a couple of horizontal cracks, good (Ritchie A6) £280

Ritchie describes Acton’s text as a translation of a nineteenth-century Florentine work, itself based on a manuscript dated 1741 and attributed to Luca Ombrosi. Norman Douglas has signed on p. 24, Harold Acton on p. 32.

A ‘cruel and unkind’ lampoon of Eliot

115. Aldington (Richard) Stepping Heavenward. A Record. The Lungarno Series, No. 7. Florence: Orioli, 1931, first edition, 40/800 copies (of an edition of 808 copies) signed by the author, printed on Pescia handmade paper, pp. 125, 8vo, original quarter cream cloth with yellow sides, a few light handling marks, untrimmed and uncut, dustjacket with some creasing at ends of backstrip and a few faint foxspots to rear panel, very good (Kershaw 144) £150

Aldington’s faux-scholarly depiction of ‘Jeremy Pratt Sybba, afterwards Father Cibber, O.S.B., recently beatified by the Roman Curia’ is a savage caricature of T.S. Eliot, whom Aldington portrays as afflicted with both mental and physical forms of constipation. It was taken in the spirit that was intended by its target, who bemoaned the ‘cruel and unkind’ representation of himself and his first wife in his posthumous tribute to Aldington. Aldington’s gesture was one that ended an already strained friendship at that time.
116. Ambler (Eric) Uncommon Danger. Hodder and Stoughton. 1937, FIRST EDITION, pp. 314, [6] (adverts.), cr.8vo., original pale blue cloth, the faded backstrip and front cover blocked in black, dustjacket with a quarter inch tear to the front panel at its head and a tiny amount of associated scuffing, very small abrasion mark to the rear panel, a scarce dustjacket and overall in unusually nice condition; dark blue drop-down-back cloth box with gilt lettered mid blue morocco labels, very good

£4,500


117. Ashdown (Clifford, i.e. R. Austin Freeman & John J. Pitcairn) The Adventures of Romney Pringle. Ward, Lock & Co., 1902, FIRST EDITION, frontispiece and 3 further plates, some foxing, frontispiece tissue-guard excised, pp. 198, [2, ads], 8vo, original red cloth, front board blocked in gilt and white, the white a bit scratched, backstrip blocked in gilt and slightly faded, some mottling to cloth and a few small spots, extremities rubbed, lending library stamp to front pastedown and pencilled ownership inscription to flyleaf, good (Queen’s Quorum 30)

£1,500

‘Destined to become the rarest volume of detective-crime short stories published in the Twentieth Century... Data is lacking as to how many copies were actually printed and sold; at the time of this writing, however, only six copies of the first edition are known to exist’ (Queen). Copies exist in red and blue cloth, with no known priority.

A signed copy with two holograph corrections by Auden

118. Auden (W.H.) Collected Shorter Poems 1927-1957. Faber and Faber, 1966, FIRST EDITION, some pencil marks in margins of contents pages, pp. 351, 8vo, original blue cloth, backstrip lettered in gilt, light rubbing to spine ends, dustjacket a little frayed around head, a few marks to rear panel, good (Bloomfield and Mendelson A56a)

£600

Auden has changed ‘left’ to ‘forced’ in part VI of ‘Twelve Songs’ (p. 90) and ‘so very now’ to ‘so there, so now’ in ‘First Things First’ (p. 281), as well signing his name on the title-page. This copy belonged to the theatre director Patrick Garland, with the signature and the corrections likely dating from Auden’s participation in the International Poetry Festivals that Garland directed from 1967 onwards. Certainly, the precise nature of the corrections date them after 1968: the change in ‘Twelve Songs’ has been made to the printed text in Auden’s Selected Poems of that year; that to ‘First Things First’, meanwhile, did not appear in print until his posthumous Collected Poems, although the line had been changed to read ‘so here, so now’ in the Selected Poems of 1968. With a modern newspaper review [1999?] loosely inserted.

119. Auden (W.H.) The Enchafèd Flood or The Romantic Iconography of the Sea. Faber. 1951, FIRST ENGLISH EDITION, pp. 128, crown 8vo, original mid blue cloth, backstrip gilt lettered, dustjacket with publisher’s price-clipping and printed revised price, very good (Bloomfield & Mendelson A31b)

£65

A signed copy, with the notes of theatre director Patrick Garland

120. Auden (W.H.) Look, Stranger! Faber and Faber, 1936, FIRST EDITION, pencil annotations (mostly marginal) throughout, pp. 69, 8vo, original grey cloth with light soiling overall, backstrip lettered in gilt and reglued at foot, cloth split along both joints, a few small stains to top edge, dustjacket with a few short closed tears, a little frayed around head and lightly soiled overall, sound (Bloomfield and Mendelson A13a)

£400

Auden has signed above his printed name (crossed through) on the title-page. The pencil markings of theatre director Patrick Garland can be found throughout – some metric or thematic, but largely clarifying which poems were omitted from Auden’s Collected Shorter Poems of 1966. With a ragged copy of Peake’s portrait of Auden and a newspaper clipping of ‘Two Poems by Donagh MacDonagh’ loosely inserted.
121. (Auden.) Service at the Unveiling and Dedication of a Memorial to WYSTAN HUGH AUDEN. 2 October 1974, 4pm. Westminster Abbey, 1974, SOLE EDITION, pp. 8, 8vo, original white stapled wrappers printed in black, a couple of faint stains to front, light toning around fold, some creasing, good

£15

122. (Auden.) [Order of Service for his funeral at] Christ Church Cathedral, Oxford. Saturday, October 27th, 1973. 1973, SOLE EDITION, pp. 5, 8vo, original stapled white wrappers printed in black, with a light central crease, very good

£40

123. (Auden.) SPENDER (Stephen) A Memorial Address delivered at Christ Church Cathedral, Oxford, 1973. Privately Printed for Faber. 1973, SOLE EDITION, pp. 12, crown 8vo, original sewn printed cream wrappers, fine

£75

Accompanying printed slip loosely inserted: ‘W.H. Auden. A commemorative stone will be unveiled in the Poet’s Corner of Westminster Abbey at 4pm on Wednesday October 2nd 1974’. This was Anne Ridler’s copy, with her address embossed on the title-leaf.

George Barker’s copy, with a late draft of ‘To My Mother’ written in the front

124. (Barker.) AUDEN (W.H.) The Orators. An English Study. Faber and Faber, 1932, FIRST EDITION, pages slightly toned, one or two light handling marks, pp. 116, 8vo, original black cloth, backstrip lettered in gilt, top edge brown, others untrimmed, wear to corners and at head of backstrip, light spotting to boards with a few small stains, free endpapers faintly foxed, sound (Bloomfield and Mendelson A3a)

£3,000

A man of many sides, not all of them tremendously flattering, George Barker beat a singular path through the poetry scene of the 1930s and ’40s (although he continued writing throughout his life), garnering heady praise from the likes of Eliot and Yeats.

Auden was a peer and, inevitably, rival, whose poetry instilled Barker with both admiration and uneasiness – he credits his best work with inspiring an ‘exhilaration and excitement’, but he discerned a ‘clumsy interrogatory finger questioning me about my matriculation certificate, my antecedents, and my annual income’ and felt excluded from its ‘snobbery of clique’. It seems quite natural that Barker, a perennial and determined outsider with an energetic and enthusiastic connection to poetry, should feel both of these things – and his was a personality that sustained itself, not always very securely, through contrarieties. These contrasting aspects are well exemplified in what has come to be one of his best-regarded and most-read poems, the at-once tender and rambunctious sonnet ‘To My Mother’ from his 1944 collection Eros in Dogma, written here in draft form on the blank preceding the half-title in Barker’s own copy (with an ink ownership inscription at the head of the flyleaf) of Auden’s ‘The Orators’.

The poem written here in pencil is clearly still at a compositional stage, with corrections, deletions and insertions showing variant states of some of its most familiar lines, as Barker seeks best to encircle the easeful charisma of this most cherished presence in whom – for him – all life converges. Barker has dated his poem at the foot of the page, ‘Japan 1940’ (where he was, without a great deal of either conviction or success, teaching English at the University of Sendai), and the feeling of simultaneous physical estrangement and emotional proximity (‘Most near, most dear, most loved and most far’) with which the poem opens has its underlying wartime context brought into relief at the head of its second stanza. Barring some minor points of punctuation, the final state of the draft-workings is that of the published poem – however, the importance of this document is the insight that it provides into the development of the poem and into the processes of one of the age’s most idiosyncratic poets.
125. **(Baron Corvo.) Rolfe (Frederick)** Amico di Sandro. A Fragment of a Novel. *Privately Printed [at the Curwen Press]*, 1951, 125/140 COPIES (of an edition of 150 copies), printed on Barcham Green handmade paper, pp. [vi], 44, 8vo, original beige cloth with patterned boards, backstrip lettered in gilt, tissue jacket, fine (Woolf A12) £100

126. **(Baron Corvo.) Rolfe (Frederick)** The Armed Hands. And other stories and pieces. Edited and with an Introduction by Cecil Woolf. *Cecil and Amelia Woolf*, 1974, 32/200 COPIES printed on Basingwerk Parchment pp. 137, 8vo, original red buckram, backstrip lettered in gilt, top edge pink, illustrated endpapers, original glassine jacket with chip at foot of front panel, matching slipcase, near fine (Woolf A26b) £60

127. **(Baron Corvo.) Rolfe (Frederick)** The Cardinal Prefect of Propaganda and other Stories. With an Introduction by Cecil Woolf. *Nicholas Vane*, 1957, *FIRST EDITION*, 33/250 COPIES (of an edition of 262 copies), pp.xiv, 74, 8vo, original quarter white cloth with marbled cloth sides stamped in gilt at foot of upper board, edges slightly rubbed, backstrip lettered in gilt and faintly browned with a touch of soiling at foot, i.e.g. and a little rubbed, others untrimmed, very good (Woolf A14a) £140

One of only 730 copies in the English issue of the first edition.

128. **(Baron Corvo.) Rolfe (Frederick)** Chronicles of the House of Borgia. *Grant Richards*, 1901, *FIRST EDITION*, frontispiece and 9 further plates with tissue guards, occasional light foxing to borders, the odd marginal annotation in black or red pen, pp. xxii, 375, royal 8vo, original red buckram stamped in gilt to upper board, backstrip lettered in gilt and faded, t.e.g., others untrimmed, light foxing to endpapers, bookplate to front pastedown and ownership inscription to flyleaf, late gathering only held by upper thread, sound (Woolf A5a) £60

129. **(Baron Corvo.) Rolfe (Frederick)** Collected Poems. Edited and with an Introduction by Cecil Woolf. *Cecil and Amelia Woolf*, 1974, 65/200 COPIES printed on Basingwerk Parchment, frontispiece photo of author, pp. 79, 8vo, original green buckram, backstrip lettered in gilt, top edge green, illustrated endpapers, original glassine jacket, matching slipcase, fine (Woolf A27b) £60

130. **(Baron Corvo.) Rolfe (Frederick)** The Desire and Pursuit of the Whole. A Romance of Modern Venice. With an Introduction by A.J.A. Symons. *Cassell*, 1934, *FIRST EDITION*, first issue, light foxing to prelims and the occasional faint foxspot further on, pp.x, 299, 8vo, original green cloth, backstrip lettered in green against a gilt ground, top edge blue, fore-edge and endpapers lightly foxed, dustjacket with faded backstrip panel and a few foxspots, good (Woolf A10a) £100

With a contemporary review laid in.

131. **(Baron Corvo.) Rolfe (Frederick)** Hadrian the Seventh. A Romance. *Chatto & Windus*, 1904, *FIRST EDITION*, second issue, occasional light foxing to prelims and first five leaves, cancel title-page a little toned, bump to lower corner of advertising pages at rear, pp. [vi], 413, 32, crown 8vo, original purple cloth stamped in blind, backstrip lettered in gilt and sunned, light rubbing to corners and edges, top edge dustsoiled with a few foxspots to tail edge, bookplate removed from front pastedown, rear endpapers a little foxed, (Woolf A6a) £175

The second issue of the first edition consisted of 450 copies.
132. **(Baron Corvo.) Rolfe (Frederick)** Letters to C.H.C. Pirie-Gordon. Edited and with an Introduction by Cecil Woolf and Epilogue by Caliban (C.H.C. Pirie-Gordon). Nicholas Vane, 1959, 159/300 COPIES (of an edition of 330 copies) on Hodgkinson’s handmade paper, title-page with Rolfe circular symbol printed in red, pp. 146, 8vo, original quarter cream buckram with red buckram sides stamped in gilt to foot of upper board, backstrip lettered in gilt, a few foxspots around joints, t.e.g., others untrimmed, a few faint foxspots to endpapers, tissue jacket, very good (Woolf A17a) £160

The first in Nicholas Vane’s Centenary Edition of Rolfe’s letters.

133. **(Baron Corvo.) Rolfe (Frederick)** Letters to Grant Richards. *Hurst: The Peacocks Press*, 1952, 91/190 COPIES (of an edition of 200 copies) printed on handmade paper, pp.[vi], 46, 8vo, original red and cream Cockerell marbled boards, printed label on front cover, backstrip a trifle sunned, untrimmed, very good (Woolf A13) £160

A collection of 64 documents written to Grant Richards during the period April 1899-March 1902, a small number of which, in whole or part, subsequently appeared in Symons’ *The Quest for Corvo*. They relate in the main to *Chronicles of the House of Borgia* which Grant Richards published in 1901.

134. **(Baron Corvo.) Rolfe (Frederick)** Letters to Harry Bainbridge. *Enitharmon Press*, 1976, XXI/XLV COPIES printed on Basingwerk Toned Parchment, pp. 47, 8vo, original quarter beige linen with green cloth, backstrip lettered in dark brown, t.e.g., acetate jacket, fine £75

135. **(Baron Corvo.) Rolfe (Frederick)** Letters to James Walsh. Introduction and Notes by Donald Weeks. *Bertram Rota*, 1972, 56/500 COPIES, pp. [vi], 58, 8vo, original green cloth, backstrip lettered in gilt, dustjacket, fine £60

Inscribed by the editor

136. **(Baron Corvo.) Rolfe (Frederick)** Letters to Leonard Moore. Edited and with an Introduction by Cecil Woolf and Rabbi Bertram W. Korn. Nicholas Vane, 1960, 200/260 COPIES (of an edition of 290 copies) on Hodgkinson’s handmade paper, title-page with Rolfe circular symbol printed in red, pp. 76, 8vo, original quarter cream buckram with green buckram sides stamped in gilt to foot of upper board, backstrip lettered in gilt, t.e.g., others untrimmed, tissue jacket, fine £180

Inscribed by Cecil Woolf on the flyleaf: ‘For Stanley Jackson, who shares with me a delight in the writer of these letters, with the Editor’s best wishes, Cecil Woolf. London, July 16th, ‘60’. The second in Nicholas Vane’s Centenary Edition of Rolfe’s letters.

137. **(Baron Corvo.) Rolfe (Frederick)** Letters to R.M. Dawkins. Edited and with an Introduction by Cecil Woolf and an Epilogue by Laura M. Ragg. Nicholas Vane, 1962, 175/260 COPIES (of an edition of 290 copies) on Hodgkinson’s handmade paper, title-page with Rolfe circular symbol printed in red, pp. 180, 8vo, original quarter cream buckram with blue buckram sides stamped in gilt to foot of upper board, backstrip lettered in gilt, t.e.g., others untrimmed, a few faint foxspots to front endpapers, tissue jacket, near fine (Woolf A21a) £80

The third in Nicholas Vane’s Centenary Edition of Rolfe’s letters.
138. **(Baron Corvo.) Rolfe (Frederick)** Nicholas Crabbe, or The One and The Many. A Romance. With an Introduction by Cecil Woolf and an Appendix of Letters from Sholto Douglas to Fr. Rolfe. *Chatto & Windus, 1960, 39/200 COPIES (of an edition of 215 copies), title-page with Rolfe circular symbol printed in red, pp. [viii], 272, crown 8vo, original green cloth, backstrip lettered in gilt, t.e.g., others very lightly foxed, glassine jacket, slipcase, near fine* (Woolf A16b)  £125

139. **(Baron Corvo.) Rolfe (Frederick)** Stories Toto Told Me. *John Lane, 1898, FIRST EDITION*, title-page printed in black and red, pp. 119, royal 16mo, original buff wrappers lettered in green with brown 'Bodley Booklets' logo, a small amount of fading and spotting, backstrip lettered in green and darkened with a few hairline cracks, untrimmed, custom slipcase, very good (Woolf A2)  £400

140. **(Baron Corvo.) Rolfe (Frederick)** Three Tales of Venice. *Corvine Press, [1950,] 67/140 COPIES (of an edition of 150 copies)*, pp. 64, 8vo, original half dark green morocco with green cloth sides, backstrip lettered in gilt, small stain to inside top edge, some offsetting from leather corners, very good (Woolf A11)  £160

141. **(Baron Corvo.) Rolfe (Frederick)** Without Prejudice. One Hundred Letters from Frederick William Rolfe 'Baron Corvo' to John Lane. Edited with an Introduction by Cecil Woolf. *Privately Printed for Allen Lane, 1963, ONE OF 600 COPIES printed on Hodgkinson’s handmade paper, title-page printed in black and pink, 4 plates and 2 facsimile-plates of letters by Rolfe, pp. 120, 8vo, original grey boards, backstrip and front cover lettered in gilt against a red ground, bookplate, untrimmed, pink jacket a little frayed at head, near fine* (Woolf A23)  £120

Issued for private distribution at Christmas 1963, with a printed note from Lane laid-in at front.

142. **(Baron Corvo.) Rolfe (Frederick) [and C.H.C. Pirie-Gordon.]** Hubert’s Arthur. Being Certain Curious Documents Found Among the Literary Remains of Mr. N.C., Here Produced by Prospero and Caliban. With an Introduction by A.J.A. Symons. *Cassell, 1935, FIRST EDITION, the odd small cluster of light foxspots at head of initial and ultimate pages, pp. [iv], 453, 8vo, original scarlet cloth, a tiny amount of paint transfer to tail edge of lower board, backstrip lettered in scarlet against a gilt ground, top corner of front pastedown creased, free endpapers a little browned, dustjacket sunned to borders and backstrip panel with light soiling overall and faint foxing to flaps, good* (Woolf B16)  £140

Of the 1515 copies from the first edition, 829 were remaindered – making this one of 686 copies.

143. **(Baron Corvo.) Rolfe (Frederick) [and C.H.C. Pirie-Gordon.]** The Weird of the Wanderer. Being the Papyrus Records of Some Incidents in One of the Previous Lives of Mr. Nicholas Crabbe, Here Produced by Prospero & Caliban. *William Rider & Son, 1912, FIRST EDITION, occasional light foxing throughout, pp. xii, 299, 16, crown 8vo, original blue cloth, stamped in gilt and blind to upper board, backstrip faded and lettered in gilt, top edge a little dustsoiled with other edges faintly foxed, good* (Woolf B9)  £180

144. **Blunden (Edmund)** Poems 1914-30. *Richard Cobden-Sanderson, 1930, FIRST EDITION, pp. xviii, 336, 8vo, original cream buckram with foxing to backstrip and upper board, backstrip
lettered in gilt, top edge blue, others untrimmed, free endpapers with patches of faint browning, contemporary gift inscription to flyleaf, dustjacket a little faded around the edges, a few short closed tears and chipping to corners, very good (Kirkpatrick A35a) £200

Sir John McEwen's copy

145. Brooke (Rupert) 1914 and Other Poems. Sidgwick & Jackson, 1915, first edition, frontispiece portrait with tissue guard, a few faint foxspots to prelims, spare label tipped in, pp. 63, crown 8vo, original dark blue cloth with a small waterspot at head of upper board, backstrip with toned paper label printed in red and black, edges untrimmed and very lightly toned, endpapers toned with a few faint foxspots, very good (Keynes 6) £500

One of 1,000 copies in the first edition. With the ownership inscription of J.H.F. McEwen on the flyleaf. Sir John McEwen was a Scottish politician who was at Cambridge whilst Brooke was in the first flush of his fame, and served in the Cameron Highlanders during the war – his ‘Who Was Who’ entry has been loosely inserted.

146. Brooke (Rupert) John Webster and the Elizabethan Drama. Sidgwick & Jackson, 1916, first English edition, spare label tipped in, pp. xii, 276, 8vo, original black buckram a trifle faded at head of lower board with a few light scratch marks to the same, backstrip with toned paper label printed in red and black, top edge a little dustsoiled, others roughtrimmed, (Keynes 43) £100

147. Brooke (Rupert) Letters from America. With a Preface by Henry James. Sidgwick & Jackson, 1916, first English edition, frontispiece photograph of author and title-page a little browned by tissue guard, spare label tipped in, pp. xlii, 180, 8vo, original black buckram, backstrip faded with toned paper label (in its first state, with date corrected to 1916) printed in red and black and slightly worn edges, t.e.g., others untrimmed and lightly toned, some very faint foxing to endpapers, very good (Keynes 42) £100

The final chapter in this volume, set apart from the others, is ‘An Unusual Young Man’, Brooke’s attempt to understand his own feelings at the declaration of war.

148. (Brooke.) Schroder (John) Collecting Rupert Brooke. Rampant Lions Press, 1992, one of 250 copies, 4 plates, pp. 25, 8vo, original illustrated boards, glassine jacket, fine £80

Schroder died in between passing the proofs and the book being completed.

149. Brunhoff (Jean de) Les Vacances de Zéphir. Hachette. 1936, first edition, French text, with numerous colourprinted illustrations throughout, pp. [40], folio, original pale yellow cloth-backed boards illustrated overall, edges of boards lightly rubbed, just a little more at the corners, very good £150

150. Chandler (Raymond) Spanish Blood. Cleveland and New York: The World Publishing Company, 1946, first edition, pages a little toned, pp. 221, crown 8vo, original black cloth stamped in red to front, backstrip lettered in black against a red ground with decoration in red, top edge red, a little pulling at cloth to bottom corner of upper board, dustjacket with a little rubbing to edges, very good £175
151. Chatwin (Bruce) The Songlines. Jonathan Cape, 1987, FIRST EDITION, pp. [vi], 293, 8vo, original black boards, backstrip lettered in gilt, dustjacket with a few very light pressure marks, very good £80

152. Coe (Jonathan) The Rotters Club. Viking. 2001, FIRST EDITION, pp. [viii], 410, 8vo., original dark blue boards, backstrip gilt blocked, dustjacket, fine £25

153. Derleth (August) Place of Hawks. New York, Loring and Mussey. 1935, FIRST EDITION, illustrated with wood-engravings by George Barford, pp. 254, 8vo., original dark blue cloth, backstrip blocked in silver, fore-edges roughtrimmed, dustjacket rubbed, frayed at backstrip panel head and tail, very good £150


Inscribed by the author, needing two attempts – ‘so sorry, I was drunk!’

154. Dexter (Colin) Death is Now My Neighbour. Macmillan, 1996, FIRST EDITION, pp. [xii], 349, 8vo, original black boards, backstrip lettered in gilt, slight bump to top corners, small stain at foot of textblock, blue page-marker, dustjacket, very good £125

The author has inscribed this copy, above his name on the title-page: ‘For Aish Hurley – so sorry, I was drunk!’; having spelt her name wrong, a second (unsuccessful) attempt is made below his printed name: ‘For Aylish – congratulations!’ Ailish Hurley was bar manager at the Randolph Hotel for over 30 years, and in this capacity struck up an enduring friendship with Colin Dexter; the author described her as ‘almost like a right-hand man’ and credited her insistence as a key factor in his decision not to kill off his most loved character, leading her to be known as ‘the woman who saved Morse’.

The title-page has also been inscribed by Chris Burt, producer of the Inspector Morse TV series: ‘Thanks for looking after me so well for so many years and many congratulations on your unassisted win!’ Hurley had been written into The Remorseful Day by Dexter, and can be seen in the TV version serving a drink to Morse.

155. Douglas (Norman) Alone. Chapman & Hall, 1921, FIRST EDITION, FIRST ISSUE with postscript present on p. 140, erratum slip to p. 157, light foxing to prelims and occasional light foxspots to text, pp. [viii], 280, 8vo, original maroon cloth, backstrip lettered in gilt, edges foxed and some browning to free endpapers, dustjacket lightly soiled overall with a some faint foxing, backstrip panel a trifle faded with some creasing and small nicks at ends, a small scrape at the head of front panel and minor chipping to corners, good (Woolf A21a) £180

Woolf is unable to corroborate an earlier assertion that the postscript ‘was suppressed after the first 200 copies’ of a first impression of 1500, but it is certainly a scarcer proposition in this state – here with the added distinction of the dustjacket.

156. Douglas (Norman) The Angel of Manfredonia. San Francisco: Windsor Press, 1929, 104/225 COPIES signed by the author, title-page illustration and headpiece by Howard Simon printed in copper, pp. 36, crown 8vo, original quarter green buckram with marbled boards, backstrip lettered in gilt and faded, top edge trimmed, good (Woolf A31) £70

The text of this book had originally appeared in Old Calabria.
Inscribed by the author to A.S. Frere

157. Douglas (Norman) Birds and Beasts of the Greek Anthology. Florence: [privately printed at the Tipografia Giuntina], 1927, FIRST EDITION, 444/500 COPIES signed by the author, frontispiece statue of Pan, 2 smaller plates tipped-in, pp. 219, 8vo, original blue boards, backstrip with printed label lettered in black, dustjacket with a few short closed tears, darkened backstrip panel and some liquid staining predominantly to front, adhesive trace at head of front flap, very good (Woolf A25a) £360

Inscribed to Alexander Stuart Frere, of Heinemann: ‘To Frere from Norman, 15 April 1935’. Excepting what look like coffee stains to the front, this is a very nicely preserved copy of a book whose production quality pleased Douglas.

158. Douglas (Norman) Birds and Beasts of the Greek Anthology. New York: Jonathan Cape and Harrison Smith, 1929, FIRST AMERICAN EDITION, pp. xvi, 218, crown 8vo, original quarter beige cloth with brown paper boards, backstrip lettered in brown with lettering a little rubbed, a touch of wear to bottom corners, brown illustrated endpapers, dustjacket with small internal repair at head of front panel, a little chipping at corners and backstrip ends, short splits to folds, good (Woolf A25c) £75

This attractive edition adds a Foreword by William Alexander Percy.

159. Douglas (Norman) Capri. Materials for a Description of the Island. Lungarno Series, No. 3. Florence: Orioli, 1930, 38/500 COPIES (of an edition of 525 copies) signed by the author, photographic frontispiece and 22 further plates including 2 in colour, further illustrations tipped-in, light foxing to half-title and index pages, pp. xvi, 365, imperial 8vo, original quarter blue cloth with blue boards, edges and corners rubbed, strips of fading mostly at head, backstrip faded with blue leather label lettered in gilt, edges untrimmed and a little toned, a handful of light foxspots to endpapers, good (Woolf A33a) £700

Inscribed on the limitation page to David [David Morrice Low?] by Pino Orioli and, perhaps simply by virtue of his signature already being in the allotted place, Norman Douglas – dated 16th March 1934.

160. Douglas (Norman) D.H. Lawrence and Maurice Magnus. A Plea for Better Manners. [Florence:] privately printed [at the Tipografia Giuntina], 1924, FIRST EDITION, frontispiece portrait of Magnus, pages toned, pp. 54, crown 8vo, original brown wrappers lettered in red with a few nicks and creases, small area of loss at bottom corner of rear panel, backstrip darkened and rubbed with some loss at foot, split to top half of upper joint, untrimmed, sound (Woolf A23A) £80

Lacking the pink agent’s slip on the half-title, but with no sign of it having been present.

161. Douglas (Norman) D.H. Lawrence and Maurice Magnus. A Plea for Better Manners. [Florence:] privately printed [at the Tipografia Giuntina], 1925, second edition, frontispiece portrait of Magnus, pink agent’s slip tipped-in to half-title, pp. 54, crown 8vo, original brown wrappers lettered in red, untrimmed and unopened, very good (Woolf A23B) £75

The second printing of Douglas’s response to the introduction that Lawrence had provided to Magnus’ memoirs, which corrects some of the misprints of the first, but introduces some new ones. This copy is the variant issue that Woolf describes, with ‘reasonable’ spelt correctly on p. 9.
Signed by the author

162. Douglas (Norman) D.H. Lawrence and Maurice Magnus. A Plea for Better Manners. [Florence:] privately printed [at the Tipografia Giuntina], [1925], third edition, frontispiece portrait of Magnus, pink agent’s slip tipped-in to half-title, light toning throughout, pp. 54, crown 8vo, original brown wrappers lettered in red, lightly soiled overall with a couple of water splashes at foot of front cover, backstrip a little darkened and cracked with a short split at either end of the upper joint, untrimmed, good (Woolf A23C) £120

Douglas has signed his name on the title-page, as he did in only a small (unspecified) number of copies.

163. [Douglas (Norman)] Disiecta Membra. [printed for the author by] Dunn & Duncan, 1915, FIRST EDITION, ONE OF 100 COPIES, a small nick at head of title-page, pp. [ii], 53, royal 8vo, original sewn red card wrappers printed in black with a little fading to borders, very good (Woolf A15) £2,000

The ninth, and last, of the Capri monographs.

With the original address label, in Douglas’ hand

164. Douglas (Norman) Experiments. [Florence]: privately printed, 1925, FIRST EDITION, 227/300 COPIES signed by the author, light foxing to prelims with the occasional faint foxspot to border of text, pp. [viii], 230, crown 4to, original cream boards soiled overall, backstrip darkened with printed label lettered in black, bump at head of backstrip and crack to upper joint, endpapers lightly foxed with a panel of browning to the rear free endpaper, good (Woolf A24a) £100

An unhappy first publishing venture for Douglas, who found 60 of the limited run to be unsaleable. Tipped in to the rear pastedown is the original address label, to John Mavrogordato – the Greek scholar and translator, from whose library this copy originally came. Douglas would dedicate In the Beginning to Mavrogordato a few years later, adding significance to this association copy.

165. Douglas (Norman) Experiments. New York: Robert McBride, 1925, FIRST TRADE EDITION, pp. [viii], 264, 8vo, original quarter blue cloth and boards, stamped in blue to front, backstrip lettered in gilt, fore-edge roughtrimmed, dustjacket with a few closed tears and a chip at head of front panel, some chipping to corners and at head of backstrip, split to lower half of front flap, good (Woolf A24b) £80

Published a couple of weeks before the English first edition, in October 1925, this is the most complete of the three early editions.

166. Douglas (Norman) Experiments. Chapman & Hall, 1925, FIRST ENGLISH EDITION, pp. [viii], 267, 8vo, original red cloth with publisher’s device blind-stamped to upper board, bump to bottom corner of lower board, backstrip lettered in gilt and a little rubbed at head, edges foxed and strip of browning to free endpapers, dustjacket, very good (Woolf A24c) £80

Printed in an edition of 1010 copies and published two weeks later than the American first edition.
167. [Douglas (Norman)] Fabio Giordano’s Relation of Capri, Naples: [printed for the author by] Luigi Pierro, 1906, FIRST EDITION, ONE OF 250 COPIES, lacking the frontispiece (see below), a touch of very faint foxing to the title-page, pp. 60, royal 8vo, original light brown card wrappers printed in black with a little rubbing to spine, good (Woolf A9) £500

Inscribed by Douglas to James Venn in October 1934. The third of Douglas’ Capri monographs, this copy lacks – and doesn’t show any trace of ever having had – the frontispiece.

168. Douglas (Norman) Fountains in the Sand. Rambles Among the Oases of Tunisia. Martin Secker, 1912, FIRST EDITION, photographic frontispiece and 16 further plates, initial blank excised, scattered foxing throughout, pp. 251, 8vo, original blue cloth with blind-stamped double-rule border, stamped in gilt to upper board, corners a little rubbed, backstrip lettered in gilt and darkened, very slight lean to spine, edges toned with faint foxing, endpapers lightly foxed, good (Woolf A14a, variant iii) £90

Woolf suggests of this variant that it is ‘probably a remainder binding’, making it one of 408 copies from the original run of 1000 to experience this fate.

169. Douglas (Norman) How About Europe? Some Footnotes on East and West. Florence: [privately printed], 1929, FIRST EDITION, 232/550 COPIES signed by the author, one or two very faint foxspots, pp. 217, crown 8vo, original patterned boards, backstrip slightly sunned with printed label lettered in black, dustjacket with short closed tear at head of front panel, faded backstrip panel and light chipping to corners (Woolf A30a) £150

Inscribed (for Kenneth Macpherson?) by Douglas and Orioli

170. Douglas (Norman) In the Beginning. Florence: [privately printed at the Tipografia Giuntina], 1927, 673/700 COPIES signed by the author, pp. 259, 8vo, original patterned boards, backstrip darkened with black leather label lettered in gilt (small portion of loss to label), wear at ends of backstrip and some cracking to upper joint, untrimmed, good (Woolf A26a) £375

Inscribed on the half-title, ‘For Sandy from Uncle Norman and Aunt Pino, 5 Nov. 1934.’ A previous owner has noted that this ‘must almost certainly be’ Kenneth Macpherson, the film-maker, author, and fellow resident of Capri in whose villa Douglas resided in later life. Macpherson and his then-wife Bryher had been close friends to Douglas since the early 1930s. Macpherson’s friends and lovers knew him by a variety of nicknames but we have not been able to establish if ‘Sandy’ was among them.

171. Douglas (Norman) In the Beginning. Florence: [privately printed at the Tipografia Giuntina], 1927, 188/700 COPIES signed by the author, pp. 259, 8vo, original cream patterned boards, backstrip darkened with black leather label lettered in gilt and beginning to lift in a couple of places, untrimmed, very good (Woolf A26a) £260

A signed copy of a very scarce item

172. [Douglas (Norman)] Index. [printed for the author by] Dunn & Duncan, 1913, FIRST EDITION, ONE OF 100 COPIES, pp. 20, royal 8vo, original sewn red card wrappers printed in black, a little fading to spine with a small chip at head, small nick to fore-edge, very good (Woolf A17) £2,500
Signed by Norman Douglas on the front cover, above the title. This is an index to the nine Capri monographs that Douglas had been publishing since 1904.

173. **Douglas (Norman)** London Street Games. *The St. Catherine Press, 1916, FIRST EDITION, very light foxing to prelims, pp. [viii], 162, crown 8vo, original brown buckram stamped in gilt to front, light fading around backstrip and slight rubbing to tail edge, backstrip lettered in gilt, t.e.g., others untrimmed with some very faint foxing, free endpapers browned, very good* (Woolf A18a) £175

With the ownership inscription of D.M. [David Morrice] Low on the flyleaf, an author and friend to Douglas and Orioli.

174. **Douglas (Norman)** London Street Games. *Chatto & Windus, 1931, 19/110 COPIES signed by the author, pp. xii, 102, crown 8vo, original quarter cream buckram with patterned boards, backstrip lettered in gilt, a few very faint foxspots overall, backstrip a little darkened at ends, t.e.g., others untrimmed, very good* (Woolf A18c) £150

175. **Douglas (Norman)** Looking Back. An Autobiographical Excursion. [2 vols.] *Chatto & Windus, 1933, FIRST EDITION, 200/500 COPIES (of an edition of 535 copies) signed by the author, 4 photographic plates in each volume, pp. [xii], 268; [viii], 260, 8vo, original quarter red buckram with bevel-edged patterned boards, backstrips lettered in gilt with a tiny amount of rubbing to foot, t.e.g. others untrimmed, dustjackets very lightly soiled overall with darkened backstrips, vol. i with two short closed tears and a small amount of internal repair at head of backstrip, slipcase, very good* (Woolf A36a) £250

With a prospectus for the same loosely inserted.

**Adelaide Livingstone’s copy**

176. **Douglas (Norman)** Looking Back. An Autobiographical Excursion. [2 vols.] *Chatto & Windus, 1933, FIRST EDITION, 319/500 COPIES (of an edition of 535 copies) signed by the author, 4 photographic plates in each volume, pp. [xii], 268; [viii], 260, 8vo, original quarter red buckram with bevel-edged patterned boards, darkened along head, wear to corners and tail edge of vol. ii, backstrips lettered in gilt, t.e.g., others untrimmed and toned, small patches of browning to free endpapers, good* (Woolf A36a) £90

With the Rex Whistler bookplate of peace campaigner Adelaide Livingstone in each volume.

177. **Douglas (Norman)** Looking Back. An Autobiographical Excursion. *Chatto & Windus, 1934, FIRST SINGLE VOLUME EDITION, 8 plates, browning at very head of pages either side of plates, pp. [viii], 527, royal 8vo, original mustard cloth with soiling to top edge, backstrip lettered in gilt, top edge brown with a couple of spots, tail edge untrimmed, dustjacket lightly soiled and toned overall with darkened backstrip, pencil mark to rear panel, price-clipped by publisher with new price, good* (Woolf A36b) £60

178. **Douglas (Norman)** Nerinda. *Florence: Orioli, 1929 FIRST EDITION, 372/475 COPIES signed by the author, pp. 137, royal 8vo, original orange boards stamped in black to front, backstrip faded with a tiny amount of wear at head of upper joint, slipcase with printed label, good* (Woolf A28a) £160

Orioli’s first publishing venture, a separate printing of a story that appeared in the early *Unprofessional Tales* – here adding an Author’s Note at the end.
179. **Douglas (Norman)** Old Calabria. *Martin Secker, 1915, FIRST EDITION, photographic frontispiece with tissue guard, 31 further plates, scattered foxing throughout, pp. [viii], 352, [16], 8vo, original green cloth with blind-stamped double-rule border, stamped in gilt to upper board, light pressure marks and touches of faint soiling to both boards, a little rubbing to joints and corners, backstrip lettered in gilt, a short split at head of backstrip, top edge green, other edges foxed with browning to endpapers, sound (Woolf A16a, variant ii)**  

£150

180. **Douglas (Norman)** Old Calabria. *Boston and New York: Houghton Mifflin, 1915, FIRST AMERICAN EDITION, photographic frontispiece with tissue guard, 31 further plates, scattered foxing throughout, pp. [viii], 352, 8vo, original green cloth with blind-stamped border, stamped in gilt to upper board, a little rubbing to corners, backstrip lettered in gilt, a short split at head of backstrip, top edge green, other edges toned with a couple of foxspots to fore-edge, bookplate of Jack Norris to front pastedown, very good (Woolf A16d)**  

£170

One of only 500 copies in the American issue of the first edition.

181. **Douglas (Norman)** One Day. *Chapelle-Réanville: Hours Press, 1929, FIRST EDITION, 288/300 COPIES (of an edition of 500 copies) printed on Vergé paper, frontispiece photograph of author with further photographic plate of author as a young man, pp. [viii], 55, royal 8vo, original puce boards stamped in gilt to front, a little faded and rubbed to edges and backstrip, good (Woolf A29a)**  

£60

The fifth book published by Nancy Cunard's Hours Press.

182. **Douglas (Norman)** One Day. *Chapelle-Réanville: Hours Press, 1929, FIRST EDITION, 98/200 COPIES (of an edition of 500 copies) signed by the author, printed on Vélin de Rives paper, frontispiece photograph of author with further photographic plate of author as a young man, this copy one of an unknown number with a printing error replacing pp. 20-1 (see below), pp. [viii], 55, royal 8vo, original scarlet leather stamped in gilt to front, a little faded and rubbed to edges and backstrip, untrimmed, photographic endpapers, good (Woolf A29b)**  

£80

The fifth book published by Nancy Cunard's Hours Press. Woolf does not mention the misprint present in this copy (and some – but not all – others), wherein the forme for one gathering had two pages repeated, so that the contents of what should be pp. 20-21 are instead pp. 24 and 17 repeated. In her memoir of the press, *These Were the Hours*, Cunard describes the production as having been ‘turned out without blemish’ (p. 65).

183. **Douglas (Norman)** Paneros. Some Words on Aphrodisiacs and the Like. *Lungarno Series, No. 5. Florence: Orioli, 1930, FIRST EDITION, 87/250 COPIES signed by the author, pp. 166, foolscap 8vo, original gold vermiculated cloth boards, backstrip with black leather label lettered in gilt with a little rubbing at head, untrimmed with one or two faint foxspots to fore-edge, dustjacket somewhat soiled, edges frayed with a little chipping at corners, external tape repair to rear panel, very good (Woolf A34a)**  

£500

The scarce dustjacket shows the original price of three guineas, which the limitation page warns will be ‘doubled after the first of March, 1931’. Woolf records this as ‘not known to have taken place’.

184. **Douglas (Norman)** Paneros. Some Words on Aphrodisiacs and the Like. *Chatto & Windus, 1931, FIRST TRADE EDITION, 39/600 COPIES (of an edition of 650 copies), frontispiece portrait of ‘author’ with tissue guard, pp. [viii], 103, 8vo, original quarter blue cloth and patterned boards*
with top and tail edges a little darkened, backstrip lettered in gilt and faded at ends, t.e.g., others untrimmed, bookplate of author H.A. Treble to front pastedown, dustjacket soiled and toned overall with a couple of paintspots to head of front panel, minor chipping at corners and creasing at head with a small scratch leading to a tiny hole at front fold, good (Woolf A34b) £70

185. **Douglas (Norman)** Paneros. Some Words on Aphrodisiacs and the Like. Illustrated by Robert Rotter. New York: Robert McBride, 1932, FIRST AMERICAN EDITION, 282/750 COPIES (of an edition of 780 copies), wood-engraved frontispiece with faint offsetting to title-page, further line drawings within text and a child’s portrait captioned ‘The Author’ at end, pp. 120, 8vo, original vellum stamped in gold to front with yapped fore-edge, a touch of soiling to edges and upper joint, backstrip lettered in gilt with some faint browning and a small nick at head, original slipcase with gold label printed in black and a little worn in places, very good (Woolf A34c) £90

186. **(Douglas.) Douglass (Norman)** Report on the Pumice Stone Industry of the Lipari Islands. Presented to both Houses of Parliament by Command of Her Majesty, August, 1895. Foreign Office, 1895, FIRST EDITION, pp. [ii], 6, 8vo, original sewn self wrappers with browned adhesive at fold, faint handling mark to front, very good (Woolf A4) £600

According to Woolf, reports of this kind would be printed in a run of 125 copies. Douglass (spelt thus, and underlined by a previous owner in pencil) is named as the author in the Letter of Transmittal on the first page.

**In the scarce dustjacket**

187. **Douglas (Norman)** Siren Land. J.M. Dent, 1911, FIRST EDITION, title-page printed in olive and red, photographic frontispiece with tissue guard, 23 further plates and map preceding Index, pp. viii, 302, 8vo, original green cloth stamped in black to front, backstrip lettered in gilt, a little rubbed bookplate to front pastedown and gift inscription to flyleaf, free endpapers with strips of browning, t.e.g., dustjacket a little soiled overall and browned at edges with darkened backstrip, chipping to corners and ends of backstrip, small area of loss at foot of rear panel with a further chip at head and foot of the same, some internal repair along head and foot, very good (Woolf A13a) £2,500

Of the 1500 copies in the print-run, 200 copies were published in New York. In 1919, 890 copies were pulped – making this one of only 410 possible copies, with this copy having the further distinction of retaining the incredibly scarce dustjacket.

**One of two hundred New York copies**

188. **Douglas (Norman)** Siren Land. New York: E.P. Dutton, 1911, FIRST EDITION, AMERICAN ISSUE, title-page printed in olive and red, photographic frontispiece with tissue guard, 23 further plates and map preceding Index, pp. viii, 302, 8vo, original green cloth stamped in black to front with a small amount of staining in bottom half of lower board, corners and joints a little rubbed, backstrip lettered in gilt and rubbed at head with wear to foot, slightly shaken, endpapers browned, t.e.g., good (Woolf A13a) £350

189. **[Douglas (Norman)]** Some Antiquarian Notes. Naples: [printed for the author by] Francesco Giannini & Figli, 1907, FIRST EDITION, ONE OF 250 COPIES, creasing at top corner of first few leaves, light foxing to title-page and final page of text where there is also some creasing at top corner,
pp. 56, royal 8vo, *original red card wrappers printed in black with some cracking and loss down spine, a short closed tear to rear panel and a small amount of loss at bottom corner of front panel, split to hinge, sound* (Woolf A12) £180

The eighth of Douglas' Capri monographs.

190. **Douglas.** *Some Limericks.* Collected for the use of Students and enspendourd'd with Introduction, Geographical Index, and with Notes Explanatory and Critical by Norman Douglas. [Florence]: privately printed [at the Tipografia Giuntina], 1928, *First Edition, 35/100 copies* (of an edition of 110 copies) signed by the author, light handling marks throughout with patches of liquid-staining to the edge of some leaves and a black inkspot at head of pp. 66–7, pp. 97, royal 8vo, *original golden-yellow canvas, stamped in red to front, a bit soiled, edges untrimmed, good* (Woolf A27a) £450

191. **Douglas.** *Some Limericks.* Collected for the use of Students and enspendourd'd with Introduction, Geographical Index, and with Notes Explanatory and Critical by Norman Douglas. [Chicago?]: privately printed, [1928, but 1930,] *First American Edition, One of 750 copies,* second impression, pp. 97, royal 8vo, *original brown buckram stamped in gilt to front, backstrip lettered in gilt, rubbing to corners and ends of backstrip, edges untrimmed and toned, very good* (Woolf A27f) £150

192. **Douglas (Norman)** *South Wind.* Martin Secker, 1917, *First Edition,* one leaf with crease to top corner, occasional light foxspots, pp. 464, crown 8vo, *original brown cloth, backstrip lettered in gilt, backstrip ends bumped, slight lean to spine, a little rubbing at head of joints, ownership inscription in pencil to flyleaf, pastedowns lightly foxed with patches of adhesive removal to rear pastedown, good* (Woolf A19a) £175

193. **Douglas (Norman)** *South Wind.* Illustrated by Valenti Angelo. *New York: Dodd, Mead and Company, 1928,* 79/250 *copies signed by the author, colour illustrated frontispiece and 11 further colour plates,* pp. [viii], 413, royal 8vo, *original red cloth stamped in gilt to upper board with horizontal rule at head a little tarnished, backstrip a little darkened and lettered in gilt now tarnished, ends of backstrip rubbed, t.e.g., others roughtrimmed, illustrated endpapers with small red stain at foot of front endpapers, slipcase present but in three pieces, good* (Woolf A19i) £100

Woolf incorrectly lists the limitation as 245, and does not make mention of the change in cloth colour from the standard edition.

**Inscribed by the illustrator**

194. **Douglas (Norman)** *South Wind.* Illustrated by Valenti Angelo. *New York: Dodd, Mead and Company, 1928,* *First American Illustrated Edition,* *colour illustrated frontispiece and 11 further colour plates,* pp. [viii], 413, royal 8vo, *original black buckram stamped in gilt to upper board, backstrip lettered in gilt and just a little dulled with a bruise at the head of upper joint, top edge orange, others roughtrimmed, illustrated endpapers, slipcase with some wear and a split along base, otherwise very good* (Woolf A19i) £100

Inscribed on the half-title by the illustrator to Leon Livingston in September 1928, with a later and much shakier signature by the same below the copyright information.

illustrated head-piece to each chapter, pp. [vi], 288; [vi], 300, royal 8vo, original blue cloth stamped in gilt to front, backstrip lettered in gilt, t.e.g., others untrimmed, a small amount of foxing at head of fore-edge on vol. i, dustjackets with sunned backstrips and chipping at head of backstrip on vol. i, slipcase, very good (Woolf A19l) £120

196. Douglas (Norman) Summer Islands. Ischia & Ponza. Harmsworth, 1931, FIRST EDITION, 444/500 COPIES, frontispiece map with illustration, pp. 80, 8vo, original blue cloth with top edge faded, backstrip faded with printed label lettered in blue, top edge purple, dustjacket lightly soiled overall with darkened backstrip, small waterstain at head of front fold, some chipping at corners and at tip of backstrip with two large chips at head of front panel, internal tape repair at foot of backstrip, good (Woolf A35b) £70

197. Douglas (Norman) They Went. Chapman & Hall, 1920, FIRST EDITION, pp. [vi], 250, crown 8vo, original lavender cloth bordered and lettered in purple to upper board, backstrip a trifle darkened and lettered in purple, slight lean to spine, tail edge untrimmed, dustjacket lightly soiled and rubbed in places with backstrip panel sunned, a little chipping at corners and a couple of short closed tears, very good (Woolf A20) £100

198. [Douglas (Norman)] Three Monographs. Naples: [printed for the author by] Luigi Pierro, 1906, FIRST EDITION, ONE OF 250 COPIES, faint foxing to a handful of pages, pp. 55, royal 8vo, original blue-grey card wrappers printed in black with a few spots at head of front cover, split to bottom half of spine, hinges split, sound (Woolf A10) £200

These are the fourth, fifth, and sixth of Douglas’ Capri monographs, here in the blue-grey wrappers without the double-rule below title.

199. Douglas (Norman) Three of Them. Chatto & Windus, 1930, FIRST COLLECTED EDITION, pp. [viii], 239, crown 8vo, original blue cloth with blind-stamped double-rule border, fading along top edge and light spotting to both boards, backstrip lettered in gilt, dustjacket price-clipped and lightly soiled overall, very good (Woolf A32) £60

Two thousand copies of this edition were printed. The volume collects three works previously published separately: One Day, Nerinda, and On the Herpetology of the Grand Duchy of Baden.

200. Douglas (Norman) To my friend Ralph Straus. [Edinburgh: printed at the Tragara Press], 2004, ONE OF 50 COPIES, printed on Zerkall mouldmade paper, single sheet, royal 8vo, within textured paper folder, fine £60

Printed to coincide with Norman Douglas Symposia taking place in Bregenz and Thüringen in 2004, and presumably distributed there, this reproduces an inscription from Douglas found in a copy of Siren Land to the author Ralph Straus.

201. Douglas (Norman) Together. Chapman & Hall, 1923, FIRST EDITION, 2 plates, pp. [viii], 248, 8vo, original maroon cloth, backstrip lettered in gilt and lightly faded through dustjacket at head, a little foxing to edges, bookplate to front pastedown and browned panel to free endpapers, dustjacket with a little chipping to corners and a small area of loss at head of backstrip, light creasing along head and some internal repair at head of backstrip and head of rear fold, good (Woolf A22a) £60

around head with a few water spots to lower board and a small dent to fore-edge of the same, backstrip lettered in gilt and a little faded, t.e.g., others untrimmed, good (Woolf A22b) £90

203. (Douglas.) ‘Normyx’. Unprofessional Tales. T. Fisher Unwin, 1901, FIRST EDITION, very light foxing to initial and ultimate pages with isolated outbreaks elsewhere, pp. [viii], 248, crown 8vo, original white pictorial cloth lettered in gilt, backstrip a little darkened, some small stains, very slight lean to spine, fore-edge untrimmed, free endpapers a little browned, very good (Woolf A6) £550

This collection of stories was Douglas’ first book, written in collaboration with his wife Elsa FitzGibbon – with the exception of Nerinda and Anacreontic. Published in an edition of 750 copies, 594 of these are believed to have been pulped. This is a very well-preserved example of a particularly scarce book.

Signed by Norman Douglas and the compiler

204. (Douglas.) McDonald (Edward D.) A Bibliography of the Writings of Norman Douglas. With Notes by Norman Douglas. Philadelphia: Centaur Book Shop, 1927, FIRST EDITION, 41/100 COPIES signed by the author and subject, frontispiece tipped-in photograph of Douglas with tissue-guard but still lightly offsetting to title-page, title-page printed in black and red, initial letter in red, pp. [ii], 165, [9], 8vo, original quarter cream cloth with patterned boards, soiled overall with rubbing to corners, backstrip with printed label lettered in black and red, top edge dustsoiled, untrimmed, good (Woolf B2b) £90

With a photocopy (in negative) of a page from South Wind, showing corrections to the text inserted at pp. 86-7.

205. (Douglas.) Tomlinson (H.M.) Norman Douglas. Chatto & Windus, 1931, 14/250 COPIES signed by the author (of an edition of 260 copies), pp. [vi], 63, 8vo, original quarter blue cloth with marbled boards, corners and edges with some rubbing and a little sunned to borders, backstrip lettered in gilt and lightly faded, t.e.g., others untrimmed, a few faint foxspots to endpapers, good £60

206. (Eliot.) Duncan (Ronald) A Sketch of T.S. Eliot. [c.1980,] UNPUBLISHED TYPESCRIPT, one blank leaf between pp. 25 & 26 (no missing text), a couple of small splashmarks on p. 18, pp. 56 [rectos only], 4to, original spiral-bound blue card wrappers with literary agent’s label to upper cover, a little toning around head, edges toned, very good £1,200

The playwright, poet and librettist Ronald Duncan wrote this portrait of T.S. Eliot towards the end of his own life, with a view to its being published; that never came to pass, so this is the sole repository for these scattered recollections – ‘in no sense... a biography’ (p. 4), he assures us, but an assortment of impressions and reminiscences that together form the titular sketch. Certainly, it provides much material that is intriguing, with Duncan a candid and insightful teller – close to Eliot, although as he acknowledges only able to tell a small part of the story (‘I never penetrated his reticence’ (p. 3); ‘I never met his first wife nor knew a single relative of his’ (p. 5)). His subject is Eliot the man rather than the poet, and within that subject the categories of ‘mentor and publisher’ (p. 5) – in which capacities the majority of Duncan and Eliot’s interaction was conducted, until schisms emerged in both areas.

Duncan’s motives seem two-fold: on the one hand his declared intent is to offer an accurate impression of somebody whose
likeness would be distorted by speculative academic attention; on the other, there is a more personal project of recovering the friendship of ‘a man I miss’ (p. 56) now only available to memory, and which was ‘broken my a misunderstanding almost too trivial to recall’ (55). This latter incident relates to Duncan’s autobiography (All Men Are Islands, 1964), in which he had recorded some impressions of his first encounters with Eliot – having willingly submitted the galleys to Eliot, with every expectation of his approval, they were returned to Duncan with the comment ‘Does Ronnie think I’m effeminate?’ beside a description of Eliot’s ‘carefully manicured finger nails’, following which the pair never spoke again.

Duncan doesn’t fail to still fixate a little over Eliot’s appearance, noting the ‘sensuality in his mouth’ and making repeated reference to ‘the bruised kindness of his eyes’ (p. 7), but does explicitly seek to redress both his own inadvertent faux-pas and the speculation over Eliot’s sexuality that had emerged posthumously – calling Eliot’s orientation, a little clumsily, ‘as masculine as any man’s’ (p. 30). Reflecting on examples of Eliot’s distaste for certain homosexual authors (such comments on Benjamin Britten, Jean Cocteau, and Oscar Wilde are recorded here anecdotally), Duncan considers the cause to be ‘partially his puritanical background, partially his religious beliefs’, as well as a perceived ‘resentment that homosexuals were becoming… a clique affecting literary values’ (pp. 30-1). It was also, doubtless, a facile mode of dismissing writers whose work he did not care for; and Duncan elsewhere, partly by contrasting his opinions with those of Ezra Pound to which he was also privy, recalls examples of Eliot’s acerbically expressed dislike for or disinterest in a number of his peers (e.g., Betjeman, D.H. Lawrence, Bernard Shaw).

Duncan’s sketch is littered with sensitivities on both their parts, with Eliot a man evidently quick to sting and to be stung; but alongside Eliot’s wicked sense of humour and the impression he gave of having been ‘hurt deeply’ (p. 7), numerous examples of Eliot’s extraordinary generosity are given – not only to Duncan himself, but to Pound and Wyndham Lewis when they were faced with difficulties personal or financial. This is ultimately a forgiving portrait of his lost friendship with ‘a man who was sometimes severe to one’s face, but always generous to you behind your back’ (p. 29), which provides new and stimulating evidence of the complex nature of Eliot’s character.

With a proof for the cover illustration by John Garside


With a proof for the cover illustration on 14.5 x 10.5 inch white card, black ink with detail heightened in white, pencil annotations referring to sizing of final version and submission guidelines.

‘This thing occurred/ On November the twenty third’

208. Farjeon (Eleanor) Holograph poem,’The Beggar’s Rice-Bowl’. 1934, WRITTEN IN BLACK INK ON VERSOS OF TWO RULED A4 SHEETS, PP. [2], SOMETIME QUARTER-FOLDED, VERY GOOD £250

Two loose cards identify the recipient of this [otherwise unpublished?] holograph poem as Barbara Lewis May: a small card with ‘For Barbara’ written on sits alongside a larger one depicting a medieval tapestry – on the reverse of which is written ‘From Eleanor to Barbara, with love’. From the dedicatory ditty that Farjeon has written beneath the poem itself, it would appear to have been originally intended for Barbara’s father, the author and translator James Lewis May: ‘For dear J./ Lewis May./ This thing occurred/ On November the twenty third/ In the Playhouse Lobby,/ Writing being my hobby/ Whenever, & where,/ I’ve five minutes to spare,/ And was promised to you by me -/ So here it be.’ Farjeon has dated the poem below her name, November 24th 1934.
Inscribed for J. Lewis May, with a 4-page ALS

209. Farjeon (Eleanor) Pannychis. Shaftesbury: The High House Press, 1933, FIRST EDITION, 62/200 COPIES (of an edition of 225 copies), wood engravings by Clare Leighton for head- and tail-piece (each with very faint offsetting to facing page), pp. 14, crown 8vo, original quarter cream paper with Cockerell marbled boards, backstrip lettered in black with a little rubbing and light soiling at ends, original tissue jacket browned with tears, creasing and some loss, front flap separated and loosely inserted, very good

£200

Inscribed for the author and translator J. Lewis May on the blank preceding title-page: ‘To Lewis May from Eleanor Farjeon. March 13th 1934’. A laid-in ALS from the author to the same, written on blue paper, thanks him for his compliments on the present work and discusses possible extensions of it.

210. (Farjeon.) Four ALS to Eleanor Farjeon from various correspondents. 1951, 1961, & 1964, each written in ink [black or blue, one with red asterisk] on a single small sheet of paper, pp. [1]; [2]; [2]; [2], earliest example with a little toning and creasing to edges, overall very good

£60

I. Letter from poet Clifford Dyment, May 28th 1951: sending ‘good wishes’ along with a ‘belated birthday present’ [unspecified].

II. Letter [with original envelope] from Hyla Bristow Stallard, notable ophthalmic surgeon (the capacity in which he became acquainted with Eleanor Farjeon) and former olympian, April 1st 1961: thanking her for the ‘perfect composition’ called ‘Hyla’ that she had written for him, signed affectionately ‘Love from yr tree frog’.


IV. Letter from playwright Christopher Fry [with original envelope], February 23rd 1964: thanking Farjeon for her letter and volume of sonnets.

Also, with an undated Christmas card from Joan Jefferson Farjeon (Eleanor’s niece) promising ‘that list of E.F’s books’, along with list itself.

211. (Farleigh.) POOLE (Monica) The Wood Engravings of John Farleigh. With a Foreword by H.R.H. The Prince Philip, Duke of Edinburgh KG, KT. Henley-on-Thames: Gresham Books, 1985 24/100 COPIES (of an edition of 110 copies) signed by the author, with a hand-printed proof from an original Farleigh engraved block within bound-in envelope following colophon page, illustrations throughout some in black and red, pp. [iv], 137, folio, original quarter brown leather with yellow cloth stamped in gilt to upper board, backstrip lettered in gilt, terracotta endpapers, brown cloth slipcase with printed paper label, near fine

£150

212. Farrell (James T.) Ellen Rogers. Vanguard Press, New York. [1941], FIRST EDITION, pp. [viii], 432, 8vo., original green cloth, backstrip and front cover blocked in silver, dustjacket chipped, front flap detached, good

£200

Inscribed by the author on the front free endpaper ‘For Bill Weber cordially Jim Farrell’.

213. Faulkner (William) Light in August. Harrison Smith & Robert Haas, New York. 1932, FIRST EDITION, pp. [iv], 480, 8vo, original tan cloth, backstrip blocked in blue and orange, the first issue binding with the front cover blocked in orange, very faint endpaper browning, fore-edges roughtrimmed, the dustjacket in wonderful condition with just three very tiny tears to the head of the rear flap

£150

Item 213
panel and one to the backstrip panel, light blue drop-down-back cloth box with gilt lettered mid blue morocco labels, near fine £4,000

The author’s first book

214. **Firbank (Arthur [Ronald])** Odette d’Antrevernes and A Study in Temperament. *Elkin Matthews, 1905, FIRST EDITION*, light creasing to top corner of pp. 9-42, pp. 45, small 4to, original sea-green wrappers stamped in gilt to front, two small internal tape repairs to bottom corner of both panels, a small amount of surface removal to bottom corner of rear panel and a short closed tear to foot of the same, some creasing and rubbing to edges, backstrip darkened with a little chipping at ends and two short splits at either end of upper joint, top edge trimmed, protective glassine jacket and housed in custom solandar box, good *(Benkovitz A1a)* £325

A very well-preserved copy of the author’s first separately published work, one of 500 copies in the first edition.

215. **Firbank (Ronald)** Caprice. With a Frontispiece by Augustus John. *Grant Richards, 1917, FIRST EDITION*, frontispiece coloured in blue, tissue guard, pp. 141, crown 8vo, original black cloth stamped in gilt to upper board with a small amount of scuffing and a faint red mark at foot, backstrip lettered in gilt and bubbled with wear at ends, rubbing to corners, top edge green, good *(Benkovitz A6)* £200

One of 500 copies printed, scarce in any condition.

216. **Firbank (Ronald)** Concerning the Eccentricities of Cardinal Pirelli. *Grant Richards, 1926, FIRST EDITION*, frontispiece portrait by Augustus John, pp. 150, crown 8vo, original black cloth stamped in gilt to upper board, a few faint white marks to tail edge of lower board, backstrip lettered in gilt, top edge green, other edges lightly toned, bookplate to front pastedown, dustjacket with portrait of author by Charles Shannon, chipping to corners and ends of backstrip with a few short closed tears, lightly soiled overall, good *(Benkovitz A11)* £200

One of 100 copies in the first edition. Publication was repeatedly delayed because of Richards’ impending bankruptcy, so that the book finally appeared after the author’s death, when a change of date on the title-page necessitated a cancel leaf.

217. **Firbank (Ronald)** Inclinations. With Two Drawings by Albert Rutherston (Rothenstein). *Grant Richards, 1916, FIRST EDITION*, frontispiece and tail-piece drawings, small section missing at top corner of four leaves, pp. 200, crown 8vo, original black cloth stamped in gilt to upper board with light soiling and a faint red mark at foot of lower board, backstrip lettered in gilt rubbed at extremities, top edge green, dustjacket with colour rendering of frontispiece, somewhat soiled overall with some light chipping and fraying along head and foot, two larger chips at head of rear panel and a short closed tear at foot of front, good *(Benkovitz A3)* £250

One of 500 copies in the first edition. The artist, having undergone a recent name-change, was adamant that he should appear as Rutherston, and Firbank’s insistence that his readership would best recognise him under his original name of Rothenstein created a temporary impasse. The newer name was shown on the dustjacket, whilst the title-page, for the sake of clarity but also compromise, shows both. Curiously – as Benkovitz notes in the Supplement to her bibliography – the author’s own name is not itself consistent, appearing as A.A.R. Firbank on the backstrip panel and as Ronald Firbank elsewhere.

218. **Firbank (Ronald)** Odette, A Fairy Tale for Weary People. With Four Illustrations by Albert Buhrer. *Grant Richards, 1916, FIRST ILLUSTRATED EDITION*, frontispiece and 3 full-page illustrations by Albert Buhrer *(i.e. Adrian Bury)*, pp.[40], 8vo, original cream wrappers printed
in blue, black and grey to front, borders darkened with light rubbing and creasing to edges, backstrip lettered in black and darkened, untrimmed, good (Benkovitz A4) £110

A slightly altered version of the original edition of this story from 1905. One of 2000 copies thus.

219. **Firbank (Ronald)** The Princess Zoubaroff. A Comedy. With Frontispiece and Decoration by Michael Sevier. *Grant Richards, 1920, FIRST EDITION*, colour frontispiece with colour illustration to title-page, slight offsetting to both from tissue guard, foxing to first few leaves with occasional foxspots throughout text, pp. 112, [6], crown 8vo, original dark brown cloth stamped in gilt to upper board, backstrip lettered in gilt and a touch faded, spine a little shaken, top edge green, endpapers browned with a faint blue strip at foot of pastedowns, foxing to half-title, dustjacket with a few short closed tears, rubbing to edges and light chipping at corners, light soiling overall, good (Benkovitz A7) £275

One of 530 copies in the first edition.

220. **Firbank (Ronald)** Santal. *Grant Richards, 1921, FIRST EDITION*, pp. 41, [3], 8vo, original mauve wrappers lettered in dark purple to front with crescent moon stamped in blue to both panels, fading to borders and creasing to edges, backstrip lettered in black and faded, untrimmed and unopened, protective acetate jacket and custom blue cloth chemise (Benkovitz A8a) £150

One of 300 copies in the first edition.

221. **Firbank (Ronald)** Valmouth. A Romantic Novel. With a Frontispiece by Augustus John. *Grant Richards, 1919, FIRST EDITION*, pp. 209, crown 8vo, original black cloth stamped in gilt to upper board, backstrip lettered in black and faded, untrimmed and unopened, dustjacket lightly dustsoiled overall with a few chips to edges, good (Benkovitz A6a) £500

One of 500 copies in the first edition.

222. **(Fleming.) Deaver (Jeffrey)** Carte Blanche. A James Bond Novel. *Hodder & Stoughton, 2011 FIRST EDITION, 313/1,500 COPIES signed by the author*, pp. [xiv], 436, 8vo, original red boards stamped in metallic red to upper board, backstrip lettered in red, pictorial endpapers interleaved with tissue guard, dustjacket, fine

With an ALS from Lascelles Abercrombie to the playwright Allan Monkhouse

223. **(Georgian Poetry.)** New Numbers. Volume 1, Number 1-4. A Quarterly Publication of the Poems of John Drinkwater, Rupert Brooke, Lascelles Abercrombie, Wilfrid Wilson Gibson [complete in 4 vols.] *Crypt House Press: Ryton, Dymock, 1914, FIRST EDITION*, occasional light foxing, pp. 60; [iv], 61-108; [iv], 109-152; [iv], 153-203, [6], 4to, original blue-grey wrappers printed in black, a little spotting to front borders of first volume, prospectus for forthcoming Gibson publications loosely inserted at rear of final volume, good £400

A complete run of this important publication, wherein ‘so many of Brooke’s best poems first appeared’ (Keynes, p. 115) including the elegiac ‘1914’ sequence. With an ALS from Lascelles Abercrombie to the playwright and critic Allan Monkhouse loosely inserted – along with a receipt to the same for the purchase of this set, filled in by Catherine Abercrombie.
224. **Gerhardi (William)** A Bad End. *Benn. 1926, FIRST EDITION, ONE OF 265 COPIES signed by the author, light foxing to preliminaries and fore-edges, pp. 44, 16mo., original stapled printed pale yellow wrappers, spine faded, good*  

£30

225. **(Golden Cockerel Press.)** Miscellaneous Writings of **HENRY THE EIGHTH, King of England, France & Ireland:** in which are included **Assertion of the Seven Sacraments; Love Letters to Anne Boleyn; Songs; Letter to the Emperor; Two Proclamations;** Will. Edited by Francis Macnamara. *1924, 342/300 COPIES (of an edition of 365 copies) printed in black and red on rag paper, frontispiece and head-piece and two decorations by Robert Gibbings, a couple of faint foxspots to ultimate pages, pp. 218, 4to, original quarter parchment with burgundy sides stamped in gilt to upper board, backstrip lettered in gilt, edges untrimmed, endpapers with a few faint foxspots to borders, very good (Chanticleer 22)*  

£120

William Russell Flint's copy

226. **Gorell (Lord Ronald)** 1904-1936 Poems. With a new portrait by Charles Ward, ROI. *John Murray, 1937, FIRST EDITION, frontispiece portrait of author, pp. xvi, 592, 8vo, original turquoise cloth stamped in gilt at centre of upper board, backstrip lettered in gilt and toned, tail edge lightly rubbed with the lightest of indentations to top edge of upper board, dustjacket with price crossed-through in pencil, faded backstrip panel and a short closed tear at head of rear panel with some light creasing, very good (Higginson & Williams A3a)*  

£300

This is a presentation copy, with an 'Author's Compliments' slip tipped in to flyleaf, although uninscribed and the name on the bookplate has unfortunately been scratched out by a subsequent owner.

227. **Graves (Robert)** Fairies and Fusiliers. *Heinemann, 1917, FIRST EDITION, foxing to prelims and occasional faint foxing to text, pp. x, 83, crown 8vo, original red cloth faded to borders with a small mark at fore-edge of upper board, backstrip lettered in gilt and faded, bookplate to front pastedown with slightly foxed compliments slip tipped in to flyleaf where there is an erased ownership inscription, good (Higginson & Williams A3a)*  

£300

Greene’s first collection of short stories.

228. **Greene (Graham)** The Basement Room and Other Stories. *Cresset, 1935, FIRST EDITION, FIRST ISSUE, pp. [viii], 165, 8vo, original green cloth a little soiled overall, backstrip lettered in gilt, slightly rubbed, ownership inscription to flyleaf, very good (Wobbe A10)*  

£600

229. **Greene (Graham)** The Bear Fell Free. *Grayson, 1935, FIRST EDITION, 90/250 COPIES signed by the author, a few light foxspots to prelims, illustration by Joy Lloyd facing first page of text, pp. [35], 8vo, original green cloth a trifle rubbed at corners, stamped in gilt to front with GG emblem in same to rear, backstrip lettered in gilt, top edge green, others untrimmed, dustjacket lightly soiled overall with darkened backstrip, one or two short closed tears, and some light chipping at corners and ends of backstrip, very good (Wobbe A9)*  

£1,800

Item 229
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<th>No.</th>
<th>Author</th>
<th>Title</th>
<th>Publisher, Year</th>
<th>Edition Details</th>
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<td>Greene (Graham)</td>
<td>A Burnt-Out Case</td>
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<td>First Edition in English, a small light-grey spot on pp. 254-5, pp. [vii], 256, 8vo, original black cloth with publisher's device blind-stamped to lower board, backstrip lettered in silver, top edge lightly foxed, dustjacket price-clipped with backstrip a touch faded and rubbed at ends, a single foxspot to rear panel and a little browning to outermost border of flaps, very good (Wobbe A41a)</td>
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<td>Carving a Statue: A Play</td>
<td>Bodley Head, 1964</td>
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<td>The Complaisant Lover: A Play</td>
<td>Heinemann, 1959</td>
<td>First Edition, pp. [viii], 77, crown 8vo, original blue boards with publisher's device blind-stamped to lower board, backstrip lettered in gilt, a little dustsoiling to top edge, dustjacket a trifle faded to backstrip, near fine (Wobbe A39a)</td>
<td>£80</td>
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<td></td>
<td>With a theatre bill from the play's original run at the Globe Theatre loosely inserted.</td>
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<td>235</td>
<td>Greene (Graham)</td>
<td>England Made Me: A Novel</td>
<td>Heinemann, 1935</td>
<td>First Edition, pages lightly toned pp. [viii], 314, 8vo, original red cloth with publisher's device blind-stamped at foot of lower panel, backstrip lettered in gilt and faded, edges toned, very good (Wobbe A8a)</td>
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<td>236</td>
<td>Greene (Graham)</td>
<td>Essais Catholiques</td>
<td>Paris: Éditions du Seuil, 1953</td>
<td>First Edition, pp.121, [4], 8vo, original grey pictorial wrappers lettered in black and green, backstrip a little sunned with a short closed tear at head of upper joint, untrimmed and unopened, wrap-around advert, very good (Wobbe A32)</td>
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<td>Greene (Graham)</td>
<td>The Great Jowett</td>
<td>Bodley Head, 1981</td>
<td>First Edition, 378/500 Copies (of an edition of 525 copies) signed by the author, pp. [ii], foolscap 8vo, original red cloth lettered in red to front against a black ground bordered with gilt, backstrip lettered in gilt and faded, very good</td>
<td>£140</td>
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<td>Greene (Graham)</td>
<td>The Heart of the Matter</td>
<td>Heinemann, 1948</td>
<td>First Edition, pp. [vi], 297, 8vo, original blue cloth with publisher's device blind-stamped to lower board, backstrip lettered in silver, slightly cocked, dustjacket soiled overall with creasing and a few closed tears, backstrip faded with a little chipping at ends, good (Wobbe A21a)</td>
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<td>Greene (Graham)</td>
<td>The Human Factor</td>
<td>Bodley Head, 1978</td>
<td>First Edition, First Issue with oval publisher's device to title-page, pp. 339, 8vo, original green cloth, backstrip lettered in gilt, top edge green, dustjacket with a touch of fading to backstrip, very good (Wobbe A63a)</td>
<td>£70</td>
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240. Greene (Graham) It’s a Battlefield. Heinemann, 1934, first edition, pp. [viii], 278, 8vo, original black cloth with publisher’s device blind-stamped to lower board, backstrip lettered in gilt and slightly faded, spine slightly shaken, good (Wobbe A6a) £200

241. Greene (Graham) Journey Without Maps. New York: Doubleday, Doran & Company, 1936, first American edition, pp. [x], 310, 8vo, original black cloth with tribesman blind-stamped to upper board, backstrip lettered in gilt, top edge brown, others roughtrimmed, endpaper maps with bookplate to front pastedown, dustjacket price-clipped and lightly toned along head, very good (Wobbe A11b) £500

A handsome copy of an all-round more attractive edition than the UK first, without the author’s photographs however.

242. Greene (Graham) The Labyrinthine Ways. New York: Viking, 1940, first American edition, first issue with the text on pages 156 and 256 transposed, small waterstain at head of two leaves, pp.301, 8vo, original yellow cloth with a few marks along tail-edge, backstrip lettered in black with slight rubbing to ends, patches of browning to pastedowns and flyleaf, top edge green, slight lean to spine, dustjacket toned with chipping to corners and head of backstrip and three-inch loss at foot of backstrip, good (Wobbe A16b) £275

Published in the same month as the English edition, which was issued under the title The Power and the Glory.

243. Greene (Graham) The Little Horse Bus. Illustrated by Dorothy Craigie. Max Parrish, 1952, first edition, illustrated throughout, some full-page, in colour or dark blue, pp. 35, 4to, original red boards blocked in gilt to front, backstrip lettered in gilt with small bump at foot, top edge red, illustrated endpapers, dustjacket with a little rubbing to corners and a couple of short closed tears, very good (Wobbe A28a) £550

244. Greene (Graham) The Little Steamroller. A Story of Adventure, Mystery and Detection. Illustrated by Dorothy Craigie. Max Parrish, 1953, first edition, library issue, numerous colour illustrations throughout, pp. [36], 4to, original blue cloth blocked in gilt to front, backstrip lettered in gilt, endpapers browned from adhesive, dustjacket with a couple of small nicks to head of rear panel and a little rubbing to ends of backstrip, very good (Wobbe A30a) £600

Wobbe does not record this ‘Library Edition’, whose binding differs from the general issue.
| 245. | **Greene (Graham)** The Lost Childhood and Other Essays. *Eyre & Spottiswoode, 1951, first edition*, pp. 191, 8vo, original grey cloth, backstrip lettered in gilt (slightly tarnished) and sunned through dustjacket, top edge red, dustjacket lightly sunned to backstrip, short closed tear to rear panel and a touch of soiling overall, very good (Wobbe A26a) | £200 |
| 246. | **Greene (Graham)** The Man Within. *New York: Doubleday, Doran & Company, 1929, first American edition*, pp. [iv], 316, 8vo, original quarter dark green cloth with mid-green cloth boards, backstrip lettered in gilt and a little tarnished, top edge green, others roughtrimmed, dustjacket lightly soiled overall with waterstain at head of front panel, some creasing and closed tears with areas of loss at corners and either end of backstrip, good (Wobbe A2b) | £400 |
| 247. | **Greene (Graham)** May We Borrow Your Husband? And Other Comedies of the Sexual Life. *Bodley Head, 1967, first edition, 422/500 copies signed by the author*, pp. [ii], 188, 8vo, original quarter green cloth with patterned boards, backstrip lettered in gilt and a trifle faded at foot, top edge green and a touch faded, glassine jacket, near fine (Wobbe A50a) | £180 |
| 248. | **Greene (Graham)** The Ministry of Fear. An Entertainment. *New York: Viking, 1943, first American edition*, pp. [vi], 239, 8vo, original black cloth with title stamped in blue to upper board and a bump to corner at foot of same, trace of adhesion at head of lower board, backstrip lettered in blue and white with rubbing at ends, edges toned, good (Wobbe A18b) | £80 |
| 249. | **Greene (Graham)** Monsignor Quixote. *New York: Simon & Schuster, 1982, first American edition, 85/250 copies signed by the author*, pp. 221, 8vo, original black cloth with author initials stamped in gilt to front, backstrip lettered in gilt and faded, top edge green, slipcase, very good (Wise & Hill A63) | £100 |
| 250. | **Greene (Graham)** The Name of Action. *Heinemann, 1930, first edition*, light foxing to prelims and very occasionally to text, pp. [viii], 344, 8vo, original blue cloth with publisher’s device and border blind-stamped to lower and upper board respectively, backstrip lettered in gilt and a trifle rubbed at ends, edges and endpapers foxed, very good (Wobbe A3a) | £400 |

Greene has dated his signature to the title-page, October 1988.

| 252. | **Greene (Graham)** Nineteen Stories. *Heinemann, 1947, first edition*, pp. [vi], 231, 8vo, original dark blue cloth with publisher’s device blind-stamped to lower board and a few marks to the same, backstrip lettered in silver and slightly rubbed at ends, edges and endpapers toned, dustjacket a little soiled, small chip to head of backstrip with partial split at front fold, good (Wobbe A20a) | £250 |
| 253. | **Greene (Graham)** Our Man in Havana. An Entertainment. *Heinemann, 1958, first edition*, pp. [vi], 273, 8vo, original blue cloth with publisher’s device blind-stamped to lower board, backstrip lettered in gilt and slightly rubbed at ends, dustjacket price-clipped and a trifle chipped at corners and foot of backstrip with soiling to rear panel, very good (Wobbe A38a) | £190 |
254. **Greene (Graham) The Potting Shed. A Play in Three Acts. New York: Viking, 1957, FIRST EDITION, photographic frontispiece, pp. [ii], 123, 8vo, original tan cloth stamped in green to front and backstrip, a little darkened to head and down backstrip, dustjacket very lightly soiled in places with a slightly darkened backstrip, very good (Wobbe A37b)**

£60

This American edition is the true first, preceding the UK edition by a year, and has a different third act.

255. **Greene (Graham) The Potting Shed. A Play in Three Acts. Heinemann, 1958, FIRST ENGLISH EDITION, pp. [viii], 76, 8vo, original blue buckram with publisher’s device blind-stamped to lower board, backstrip lettered in gilt, light foxing to top edge, dustjacket with light rubbing to edges and faded title-lettering to backstrip, protective glassine jacket, very good (Wobbe A37a)**

£90

With a theatre bill from the play's original run at the Globe Theatre loosely inserted.

256. **Greene (Graham) Reflections on Travels With My Aunt. New York: Firsts & Company, 1989, FIRST SEPARATE EDITION, 76/250 COPIES signed by the author, printed on mouldmade paper, photographic frontispiece and facsimile pages at close of text, pp. [16], royal 8vo, original striped grey wrappers with author initials stamped in gilt to front, untrimmed, fine**

£140

257. **Greene (Graham) The Return of A.J. Raffles. An Edwardian Comedy in Three Acts based somewhat loosely on E.W. Hornung’s characters in ‘The Amateur Cracksman’. Bodley Head, 1975, FIRST EDITION, 182/250 COPIES signed by the author, pp. [ii], 80, foolscap 8vo, original terracotta boards, backstrip lettered in gilt, a little dustsoiling to top edge, dustjacket with lightly faded backstrip, very good (Wobbe A62a)**

£380

[w:] **Greene (Graham) The Return of A.J. Raffles. Bodley Head, 1975, FIRST TRADE EDITION, pp. [ii], 80, foolscap 8vo, original grey printed wrappers with faded backstrip, near fine**

£800

Greene disliked this book, and poor sales seemed to endorse his low opinion of it. At the author’s request it was withdrawn and so this is the sole UK edition – a US edition from the following year has the same status – making it a rare (and, from the author’s point of view, unwelcome) presence amongst Greene’s oeuvre.

258. **Greene (Graham) Rumour at Nightfall. Heinemann, 1931, FIRST EDITION, a little foxing at the head or outer margin of some pages, pp. [viii], 300, 8vo, original red cloth with star design blind-stamped to upper board and publisher’s device to lower, backstrip lettered in gilt and a little faded, very light soiling overall, top edge foxed with a few foxspots to other edges, a small amount of browning to endpapers with a light crease at head of rear free endpaper, good (Wobbe A4a)**

£240

A few changes to the first state had been necessitated when J.B. Priestley, who had seen a review copy, threatened libel action under the impression that the the character of Mr Savory was based on him. The offending passages, and resulting amendments, are on pp. 78-80 and largely involved (as Greene recounted in A Sort of Life) removing any reference to Dickens, whom it seemed ‘Mr Priestley [was] defending... rather than himself’.
260. **Greene (Graham)** The Third Man. *Helsinki: Eurographica, 1988, ONE OF 20 COPIES printed for the personal use of the author (this copy unsigned), on Michelangelo paper, pp. 100, royal 8vo, original blue-grey cloth with title blocked in blue to front, backstrip lettered in blue, tail edge trimmed, dustjacket very lightly sunned along backstrip and along head and foot of each panel, near fine*  
£200

261. **Greene (Graham)** Victorian Detective Fiction. A Catalogue of the Collection made by Dorothy Glover & Graham Greene, Bibliographically Arranged by Eric Osborne and Introduced by John Carter. With a Preface by Graham Greene. *Bodley Head, 1966, FIRST EDITION, 51/500 COPIES signed by the authors, pp. xiv, 149, 8vo, original green cloth, backstrip lettered in gilt, top edge green with a couple of foxspots, illustrated endpapers, dustjacket lightly faded around backstrip, near fine* (Wobbe A49)  
£300

262. **Greene (Graham)** The Virtue of Disloyalty. *Bodley Head, 1972, ONE OF 300 COPIES*, pp. [i], 12, 12mo, original white wrappers, front cover lettered in black on a sage green ground, untrimmed, original envelope lettered in red, fine (Wobbe A58)  
£300

Printed for private distribution by the publisher and author, in November 1972. The text is an address given on the occasion of the University of Hamburg’s honouring Greene with the Shakespeare Prize.

263. **Greene (Graham)** Ways of Escape. *Toronto: Lester & Orpen Dennys, 1980, FIRST EDITION, 61/150 COPIES signed by the author, pp. xiv, 266, 8vo, original green cloth, backstrip lettered in gilt and slightly faded, slipcase, very good* (Wise & Hill A60)  
£200

This Canadian edition precedes the UK and US editions, with the priority no doubt partly due to Greene’s family connection with the publisher (via his niece, Louise Dennys).

264. **Greene (Graham)** A Weed Among the Flowers. With an Afterword by Sir Stephen Spender. *Los Angeles: Sylvester & Orphanos, 1990, 104/300 COPIES (of an edition of 330 copies) signed by the author and Stephen Spender, printed on Arches mouldmade paper, 3 illustrations by Vance Gerry (including frontispiece), pp. [vi], 47, 73x74mm, original green silk stab-bound with gold thread and decorated with ivory bead, printed label to front cover bordered in gilt with a touch of offsetting from slipcase, gold card endpapers, matching green silk portfolio with printed label, cloth tie with ivory fastener, and gold card lining, fine* (Wise & Hill A74)  
£200

A memoir of a trip to China in 1957.
265. Greene (Graham) Why the Epigraph? Nonesuch Press, 1989, 152/950 COPIES signed by the author, pp. [ii], 48, Foolscap 8vo, original green cloth lettered in gilt to front and backstrip, very light foxing to top edge, near fine (Wise & Hill A72) £160

A compendium of epigraphs from throughout Greene’s oeuvre, forming – Greene argues in his Author’s Note – not merely elucidative adjuncts to the works they are fastened to, but ‘a sort of autobiography’. An intriguing way to trace his artistic and personal development, Greene provides footnotes to a number of the examples.

266. Greene (Graham) Yes and No and For Whom the Bell Chimes. Bodley Head, 1983, FIRST EDITION, 479/750 COPIES, pp. [ii], 91, Foolscap 8vo, original green cloth lettered in gilt to front and backstrip, very light foxing to top edge (Wise & Hill A65) £180

267. (Greene). TRIBUTES to Graham Greene, OM, CH, 1904-1991, at the Memorial Requiem Mass at Westminster Cathedral. Reinhardt, 1992, FIRST EDITION, ONE OF 300 COPIES, pp. 18, 8vo, original grey wrappers printed in black, red endpapers, fine £100

Printed at The Gamecock Press, Rugby for distribution to the friends and family of the deceased. Contributions are from the Reverend Doctor Roderick Strange, Louise Dennys, Muriel Spark, and Alec Guinness.

268. Greene (Graham) and David Low. Dear David, Dear Graham, A Bibliophilic Correspondence. Oxford: The Alembic Press with The Amate Press, 1989, FIRST EDITION, 94/200 COPIES on Zerkall paper (of an edition of 250 copies), tipped-in photographs of the correspondents, pp. 91, 8vo, original blue cloth lettered in gilt to front, backstrip lettered in gilt, tail edge roughtrimmed, fine £120

With a prospectus for the same laid-in. A most enjoyable and fascinating correspondence between Graham Greene and rare books dealer David Low, friends of fifty years standing. The letters begin in 15 January 1971, with the final letter dated 10th October 1984.

269. Greene (Graham & Hugh, Editors) The Spy’s Bedside Book. Rupert Hart-Davis, 1957, FIRST EDITION, illustrated frontispiece, 7 illustrations within text (2 full-page) pp. 256, Crown 8vo, original blue boards, backstrip lettered in silver with a touch of fading at ends, dustjacket price-clipped with panels faintly browned and backstrip a little faded at head, very good (Wobbe A36) £60

With a wartime ALS: ‘how strange it seems to write about civilisation’

270. Gurney (Ivor) Severn and Somme. Sidgwick & Jackson, 1917, FIRST EDITION, a couple of small foxspots to half-title with offsetting from removed staple on flyleaf, spare label tipped in, pp. 69, [2], Foolscap 8vo, original red cloth with blind-stamped border, backstrip a little faded with paper label printed in black and red a little rubbed and stained, a few small marks overall, ownership inscription of E.S.P. Haynes to front pastedown, staple holes to flyleaf and a few spots of waterstaining to borders of rear pastedown, most of the front panel and flaps of the impossibly scarce dustjacket preserved in three pieces loosely inserted at rear, good £2,000

With an ALS from Ivor Gurney to the book’s owner, Edmund Sidney Pollock Haynes, in pencil on Navy and Army Canteen
Board notepaper: Gurney thanks Haynes for his letter, having ‘just returned from a week’s course’, and expresses regret that their meeting would have to be deferred – ‘there is a visit to France to pay first, I fear’. Gurney closes by saying, ‘The visit must go into that huge Number of Things I Want to Do, and stay there for a bit’.

Haynes was a writer and lawyer, and a friend to Edward Thomas – whose estate he was responsible for administering following his death in April 1917. This letter is yet to be collected, although it has featured in the Journal of the Ivor Gurney Society [‘The Gurnal’] and been assigned a provisional sequence number (297b).

Inscribed by the author for Thomas Hardy

271. (Hardy.) SLOW (Edward) Wiltshire Rhymes. The Fourth Series, Containing Twenty-five New Poems in the Wiltshire Dialect, Never before published, Also a Glossary of some words now used in Wiltshire and adjoining counties. Salisbury: Frederick A. Blake, [1889,] FIRST EDITION, pp. 128, foolscap 8vo, original yellow boards printed in black, backstrip cracked with chipping at either end, both boards rubbed and marked with a few spots of white paper adhered to front, blue inkblot to fore-edge also affecting inside front cover and flyleaf, sound £150

Slow’s inscription on the flyleaf reads: ‘Thos. Hardy Esq, With the Authors compliments, April 1892’, with a subsequent owner having written their purchase information on the inside cover. Hardy’s own use of and interest in dialect make this an interesting association copy.

272. Heaney (Seamus) A Shiver. Clutag Press, Thame. 2005, 84/300 COPIES signed by the author, pp. 22, 8vo, original dark orange sewn wrappers, printed front cover, fine £200

273. Highsmith (Patricia) Strangers on a Train. Harper & Brothers, New York. [1950,] FIRST EDITION, pp. [viii], 304, cr.8vo., original pale blue cloth, light fading to cover edges, lettering to the backstrip and the publisher’s device on the front cover all blocked in dark blue, fore-edges roughtrimmed, one tiny chip to the very lightly frayed head of the faded backstrip panel of the dustjacket (with associated fading to the backstrip), black drop-down-back cloth box with gilt lettered black morocco labels, very good £5,500

Scarce in inscribed state and with the dustjacket in such good condition. Patricia Highsmith and Clive Hirschhorn were acquaintances. He had written requesting an inscription, ‘...No date, though’, in a TLS. of 29th October 1987, which she duly penned for him on the title-page, ‘For Clive Hirschhorn with friendly good wishes. Patricia Highsmith 31 Oct. 1987 London’. The one-page letter dated 29th October 1987, is loosely inserted. In it he also suggests a meeting for lunch. Her penned reply is written at the bottom of the letter ‘Dear Clive, so sorry I opened this [letter] 1/2 hour after signing – and I’d put the date. This trip I’ve no time, but maybe next time. All good wishes – Pat’. 
Still in its Original Shrinkwrap

274. **Hirst (Damien)** I Want to Spend the Rest of my Life Everywhere, with Everyone, One to One, Always, Forever, Now. (With an Essay by George Burn). Booth-Clibborn. 1997, **FIRST EDITION**, an amazing 'interactive book', with a very substantial number of illustrations, comprising pop-ups, pulls, a folding-map and moveable wheels, posters, transparencies of cows and much, much more, large 4to., original red leatherette, gilt and blind-blocked, dustjacket, complete with the original unbroken shrink-wrap enclosure and rare in such state, fine £600

275. **James (P.D.)** Death in Holy Orders. Faber and Faber, 2001, **FIRST EDITION**, pp. [x], 387, 8vo, original tan boards, backstrip blocked in cream, dustjacket, fine £30

Signed by the author on the title-page.

With Kipling’s signature laid in

276. **Kipling (Rudyard)** The Five Nations. Methuen, 1903, **FIRST EDITION**, **FIRST ISSUE**, with ‘David’ for ‘Saul’ on p. 56, foxing to prelims and occasional foxspots throughout, pp. xvi, 215, 38, crown 8vo, original red cloth, backstrip lettered in gilt and faded with light rubbing at ends and along joints, t.e.g., other edges untrimmed, endpapers browned, contemporary gift inscription for J. Rutherford Blaikie to flyleaf, good (Richards A190) £100

Kipling’s signature, on a small piece of paper, has been laid in at the front.

With Kipling’s signature pasted in

277. **Kipling (Rudyard)** The Jungle Book. Macmillan. 1894, **FIRST EDITION**, occasional faint foxing, illustrations by J.L. Kipling, W.H. Drake and P. Frenzeny, many full-page, frontispiece tissue-guard present, pp. [ii](blanks), [viii], 212, f’cap.8vo., original mid blue cloth, lettering and pictorial design on the backstrip and a further pictorial design on the front cover all gilt blocked, dark blue-green endpapers, rear hinge cracked, g.e., very good (Livingston 104; Martindell 61; Richards 74; Stewart 123)

[with:]

The Second Jungle Book. Macmillan. 1895, **FIRST ENGLISH EDITION** with “The King’s Ankus” finishing at line 8 on p.141, illustrations by J.L. Kipling, some leaves lightly foxed, pp. [ii](blanks), [vi], 238, [2] (adverts.), f’cap.8vo., original mid blue cloth, lettering and pictorial design on the backstrip and a further pictorial design on the front cover all gilt blocked, bookplate of A.E.B. Fair, small paper repair to the rear free endpaper, dark blue-green endpapers, g.e., good (Livingston 116; Martindell 63; Richards 85; Stewart 132) £3,000

With Rudyard Kipling’s signature on slips pasted to the reverse of the half-title to The Jungle Book and the reverse of the title-page to The Second Jungle Book. ‘Bateman’s’ headed notepaper with the typed note ‘With Mr Rudyard Kipling’s Compliments.’ has been tipped to the front flyleaf of The Second Jungle Book.

Initially in the ownership of Arthur E.B. Fair with his ownership note ‘A.E.B. Fair Xmas 1895’ on the front flyleaf of The Second Jungle Book. He was a retired Indian Army Captain said to have personally known Kipling.

Inscribed by Kipling for the family governess

278. **Kipling (Rudyard)** Kim. [Third printing.] Macmillan. 1902, title-page printed in black and red, frontispiece with tissue-guard and 9 further plates, one or two faint foxspots, pp. [vi], 413, [2], 8vo, original red cloth with embossed elephant stamped in gilt to front, a little soiled and rubbed, backstrip lettered in gilt and faded, slight lean to spine, t.e.g., light spotting to endpapers, good £400
Inscribed by the author at the head of the title-page: ‘Miss M. Blaikie from the Author, Xmas 1907’. Kipling has also signed beneath his (crossed-through) printed name. Mary Blaikie (known as ‘Girlie’) was the family governess between 1904 & 1909.

Signed by Kipling and inscribed by his wife for the family governess

279. Kipling (Rudyard) Sea and Sussex, from Rudyard Kipling’s Verse. Illustrated by Donald Maxwell. With an Introductory Poem by Rudyard Kipling. New York: Doubleday, Page & Co., 1926, FIRST AMERICAN EDITION, 24 colour plates, a few foxspots and the odd handling mark throughout, pp. xvi, 94, 4to, original blue cloth stamped in gilt to front, lightly soiled overall with fading to borders and rubbing to edges, backstrip faded and lettered in gilt now rubbed, a little splayed, t.e.g., others untrimmed, endpapers with some foxing, dustjacket browned and tatty overall with central portion of backstrip panel torn, sound (Richards A366) £200

At the head of the title-page, Caroline Kipling has written: ‘To “Girlie” from C. Kipling, a reminder of her life in Sussex’. Kipling himself has signed below his (crossed-through) printed name. ‘Girlie’ is Mary Blaikie, the family’s governess from 1904-09. A poem from Kipling’s The Seven Seas has been copied out on blue paper and laid in at front.

Inscribed by Kipling for his secretary

280. Kipling (Rudyard) They. With Illustrations by F.H. Townsend. Macmillan, 1905, FIRST EDITION, FIRST ISSUE (with ‘Bemrose Dalziel’ imprint), frontispiece and 14 further colour plates, tissue guards with slight offsetting, pp. [iv], 80, 8vo, original white cloth stamped in gilt to front, darkened to edges with a few handling marks, backstrip lettered in gilt, slightly rubbed, slight lean to spine, top edge brown, endpapers browned, good (Richards A203) £450

Inscribed by the author at the head of the title-page: ‘Miss L. Blaikie from the Author, Xmas 1905, Batemans’. This is likely to be E.M. Blaikie, known as Lilia or Lillie, who worked as Kipling’s secretary. Kipling has also signed beneath his (crossed-through) printed name. With a copied-out review of the present work, from The Saturday Review (January 1906), laid in at front.

Signed by Kipling

281. Kipling (Rudyard) Thy Servant a Dog. Told by Boots, edited by Rudyard Kipling, illustrated by G.L. Stampa [second printing.] Macmillan, 1930, illustrations throughout text including 6 full-page, pp. [vi], 93, [1], small 4to, original red cloth stamped in black with blind-stamped border to upper board, fading to borders and bump to bottom corner of upper board, backstrip a little faded at ends and lettered in black with dog decoration, light foxing to free endpapers, dustjacket
a little ragged around head with darkened backstrip, some light spotting, rubbing to edges and chipping to corners, good £175

Kipling has signed on the title-page, below his (crossed-through) printed name. The flyleaf carries the ownership inscription of M.S. Blaikie (dated ‘Xmas 1930’) – this being a relative of Mary Blaikie, governess to Kipling’s children John and Elsie between 1904 & 1909 and an enduring family friend.

Signed by Kipling for his secretary, E.M. Blaikie

282. Kipling (Rudyard) Traffics and Discoveries. Macmillan, 1904, FIRST EDITION, FIRST ISSUE [ads at rear dated 35.8.04], title-page printed in red and black, a little foxing to last few pages of ads, pp. vi, 393, [22], 8vo, original red cloth with embossed elephant stamped in gilt to front, backstrip lettered in gilt and faded with wear at ends and a few spots, corners a trifle rubbed, t.e.g., endpapers spotted, newspaper clipping of Kipling poem loosely inserted and detached backstrip of early edition of Alice in Wonderland laid in at front, good (Richards A198) £350

Signed by the author on the title-page, beneath his (crossed-through) printed name, with the ownership inscription of E.M. Blaikie – at one time Kipling’s secretary – on the flyleaf.

‘I hope and believe we shall weather this storm’

283. Kipling (Rudyard) Typed letter signed, to J.M. Blaikie. 25th February 1925, typed in black on one side of a single quarter-folded sheet with Bateman’s letterhead and marked ‘Private’, in original typed envelope, acknowledging Blaikie’s letter of the 22nd (the salient parts of which are also enclosed in carbon copy), pp. [1], [2], one small hole not affecting text, very good £200

Blaike had felt prompted to correspond with Kipling having read his ‘inspiring address to the Shipping Industry’, and did so with a long discourse on the likeness between the latter and the textile industry. Kipling offers his thanks and professes his scant knowledge of the textile industry in reply, expressing his appreciation for the analogy drawn. He closes by passing comment on the general state of things: ‘We are, I am afraid, in a very difficult and changing position in regard to all industry, but I hope and believe we shall weather this storm, as we have others’.

284. Lawrence (Ada) and G. Stuart Gelder. Young Lorenzo. Early Life of D.H. Lawrence Containing Hitherto Unpublished Letters, Articles and Reproductions of Pictures. Lungarno Series, No. 8. Florence: Orioli, 1931, FIRST EDITION, ONE OF 740 COPIES, photographic frontispiece with 13 further photographic plates and 9 monochrome reproductions of Lawrence paintings, pp. [xii], 275, 8vo, original vellum stamped in red to upper board, backstrip lettered in red, edges untrimmed, dustjacket lightly soiled in places with slightly faded backstrip panel and a few small nicks to edges, rubbing to front fold with two small chips, very good (Roberts B34) £120

285. Lawrence (D.H.) Apocalypse. Lungarno Series, No. 6. Florence: Orioli, 1931, FIRST EDITION, 678/750 COPIES printed on Binda handmade paper, photographic frontispiece, pp. 308, royal 8vo, original pink boards a little rubbed to extremities with Lawrence phoenix stamped in black to upper board, faded around head and backstrip, backstrip with black leather label lettered in gilt and a touch of wear at the head, edges untrimmed, good (Roberts A57a) £175

286. Lawrence (D.H.) Birds, Beasts and Flowers. Poems by D.H. Lawrence. With Wood-Engravings by Blair Hughes-Stanton. Cresset Press, 1930, FIRST ILLUSTRATED EDITION, 68/500 COPIES printed on mouldmade paper,10 full-page wood-engravings and 2 head- and tail-pieces by Blair Hughes-Stanton, occasional light foxing, title-page printed in black and red, pp.[iv], 196, foolscap folio, original quarter vellum with vertical gilt rule, marbled boards with a touch of light soiling and a light scratch to lower board, bump to bottom corner on lower board, backstrip lettered in gilt, top edge gilt, others untrimmed, endpapers lightly foxed, good (Roberts A27c) £375

With a prospectus for the same loosely inserted.
287. **Lawrence (D.H.)** Lady Chatterley’s Lover. Florence [but elsewhere?], 1929, [but after 1930,] 173/500 COPIES, photographic frontispiece, foxing to prelims and the occasional foxspot throughout text, pp. [iv], 364, 8vo, original brick-red cloth with Lawrence Phoenix stamped in black to upper board, backstrip darkened with a little rubbing to ends and along joints, spine cocked, endpapers browned with ownership inscription to flyleaf and hinges a little strained, sound (Roberts Appendix I, BII) £85

An early pirated edition, listed as the Third on the limitation page. With a late ’70s Lawrence Society Christmas Card loosely inserted.

288. **Lawrence (D.H.)** The Lost Girl. Secker, 1920, FIRST EDITION, FIRST STATE with unaltered text on pp. 256 & 268, some browning to half-title, pp. 371, crown 8vo, original brown cloth with blind-stamped double border, backstrip lettered in gilt, browning to free endpapers, very good (Roberts A16) £200

289. **Lawrence (D.H.)** Mornings in Mexico. Secker, 1927, FIRST EDITION, a small amount of foxing at head of prelims, pp. 177, 8vo, original tan cloth a little soiled overall, backstrip lettered in gilt and slightly sunned, top edge green, faint browning to endpapers, dustjacket with a few foxspots and some browning to flaps, good (Roberts A37) £350

With a contemporary review clipping loosely inserted.

290. **Lawrence (D.H.)** The Paintings of D.H. Lawrence. Mandrake Press, 1929, 131/500 COPIES (of an edition of 510 copies) printed on Arches mouldmade paper, 26 colour reproductions of paintings of which 13 are oil and 13 water-colour, each with caption leaf and printed on recto, pp. [40], imperial 4to, original half brown morocco with green cloth boards, Lawrence Phoenix stamped in gilt to both, backstrip lettered in gilt, a bit rubbed, black ink mark along foot of lower board, t.e.g., others untrimmed, browning to free endpapers, good (Roberts A46a) £240

291. **Lawrence (D.H.)** Rawdon’s Roof. Elkin Matthews, 1928 [but 1929,] 318/500 COPIES (of an edition of 530 copies) signed by the author, pp. 32, 8vo, original grey boards decorated in blue with backstrip a little sunned, illustrated endpapers with strips of browning to flyleaves, dustjacket sunned to borders with a few small nicks at head of rear panel, two strips of browning to each flap, light chipping to top corners and at head of backstrip, untrimmed, very good (Roberts A40) £325

Number 7 of the Woburn Books. Letters show that Lawrence was still signing these in early 1929, so they could not have been published in the listed year.

292. **Lawrence (D.H.)** Sea and Sardinia. Secker, 1923, FIRST ENGLISH EDITION, colour frontispiece and 7 further colour plates by Jan Jupta, pp. 301, [3], 16mo, original brown cloth with blind stamped double-border to both boards, backstrip lettered in gilt, top edge black, others untrimmed, illustrated pastedowns, ownership inscription to flyleaf and a few small foxspots to rear pastedown, corners bumped and spine slightly shaken, good £100

293. **Lawrence (D.H.)** Sons and Lovers. Duckworth, 1913, FIRST EDITION, very occasional light foxspots and a small nick to the edge of a few leaves, pp. [viii], 423, 20, 8vo, original blue cloth with a few light marks, stamped in gilt with a blind-stamped double-rule border to upper board
and publisher’s device to lower, backstrip lettered in gilt with a slender waterstain to centre and a
touch of rubbing at ends, slight lean to spine, free endpapers faintly browned with two ownership
inscriptions to flyleaf, good (Roberts A4) £700

294. Lawrence (D.H.) Sons and Lovers. With an Introduction by Robert Gorham Davis and
Illustrations by Sheila Robinson. Avon: [printed by The Caradon Press for the] Limited Editions
Club, 1975, 1,625/2,000 COPIES signed by the illustrator, printed on Strathmore eggshell rag paper,
12 colour plates and 16 further monochrome illustrations within text, pp. x, [iv], 443, imperial
8vo, original beige linen, backstrip foxed with printed label lettered in red and black and showing
small patches of surface loss, slipcase with printed label a little rubbed and marked, good  £65

295. Lawrence (D.H.) The Story of Doctor Manente. Being the Tenth and Last Story from the Suppers
of A.F. Grazzini Called Il Lasca. Translation and Introduction by D.H. Lawrence. [Lungarno
Series, No. 1]. Florence: Orioli, 1929, FIRST EDITION, 49/200 COPIES signed by the author and
printed on Binda handmade paper (of an edition of 1200 copies), frontispiece portrait of
Grazzini with two further plates at either end of text, pp. xxiv, 119, 8vo, original vellum with oval
ornament stamped in red to upper board, a little browning and a few small foxspots to lower
board, backstrip lettered in red and darkened, Lawrence phoenix bookplate to front pastedown
and Stephen Gooden bookplate for John Raymond Danson to flyleaf, untrimmed, protective
glassine jacket, good (Roberts A45) £350

Although the limitation states that the overall edition was 1200, Orioli himself recalls twice that being
printed. Special copies, such as this, all feature the phoenix bookplate.

296. Lawrence (D.H.) The Story of Doctor Manente. Being the Tenth and Last Story from the Suppers
of A.F. Grazzini Called Il Lasca. Translation and Introduction by D.H. Lawrence. [Lungarno
Series, No. 1]. Florence: Orioli, 1929, FIRST EDITION, ONE OF 1000 COPIES printed on Lombardy
paper (of an edition of 1200 copies), frontispiece portrait of Grazzini with two further plates
at either end of text, pp. xxiv, 119, 8vo, original vellum with oval ornament stamped in black to
upper board, some browning to edges, backstrip lettered in black and darkened, untrimmed
dustjacket toned overall with a few very small nicks to edges, very good (Roberts A45) £100

This copy being unnumbered, it may well have been amongst the surplus that Orioli recalls.

297. Lawrence (D.H.) Tortoises. New York: Seltzer, 1921, FIRST EDITION, title-
page printed in black and red, patches of very faint browning to prelims,
pp. 50, 8vo, original green boards with illustration to front, backstrip with
slightly chipped printed label lettered in black, some fading, a small hole at
head of upper joint, free endpapers browned unevenly, untrimmed, good
(Roberts A19) £240

This volume was never published in England, although the poems were included
in the Secker edition of Birds, Beasts and Flowers.

298. Lawrence (D.H.) The Trespasser. Duckworth, 1912, FIRST EDITION, light creasing to top corner of
a few leaves, pp. [iv], 292, 20, 8vo, original blue cloth rubbed and lightly soiled overall, stamped
in gilt to front with publisher’s device blind-stamped to lower board, backstrip lettered in gilt and
rubbed, spine shaken, cocked and worn along joints, edges and endpapers browned, bookplate
to front pastedown (Roberts A2) £200

Lawrence’s second novel and a scarce book, of which this is a rather flawed example.
299. **Lawrence (D.H.)** The White Peacock. *Heinemann, 1911, FIRST EDITION*, light foxing to half-title and occasional light foxing throughout, pp. [iv], 496, 8vo, original blue cloth stamped in black and white to upper board, publisher’s device blind-stamped to lower board, a touch of soiling with a single foxspot to lower board, top corner of lower board slightly bumped, backstrip lettered in gilt and a touch faded, slightly rubbed, good (Roberts A1b) £300

Published a day later than the American edition, this is one of the first 750 copies of Heinemann’s original print-run of 1500 (with the publisher’s device blind-stamped to lower board). Variant 3, with cancel title and cancel pp. 227-30.

300. **Le Carre (John)** Our Kind of Traitor. *Viking, 2010, FIRST EDITION*, pp. [viii], 312, 8vo, original black boards, backstrip gilt lettered, dustjacket with slight trace of sticker removal at head, fine £50

Signed by the author on the title-page beneath his printed name.

301. **McEwan (Ian)** The Child in Time. *Cape. 1987, FIRST EDITION*, pp. [ii], 220, cr.8vo., original black boards, backstrip gilt lettered, dustjacket, fine £200

Signed by the author on the title-page.

302. **McEwan (Ian)** The Innocent. *Jonathan Cape, 1990, FIRST EDITION*, pp. [viii], 231, 8vo, original blue boards, backstrip lettered in silver, tiny waterstain at head of upper board, top edge a trifle dustsoiled, blue endpapers, dustjacket, near fine £60

Signed by the author on the title-page, below his printed name.

**Inscribed by Pino Orioli**

303. **Maugham (W. Somerset)** The Book-Bag. *Lungarno Series, No. 9. Florence: Orioli, 1932, FIRST SEPARATE EDITION, 336/700 COPIES (of an edition of 725 copies) signed by the author to frontispiece portrait, his signature offset in negative to title-page, pp. 109, 8vo, original quarter cream cloth with blue sides a little faded to edges, author’s symbol stamped in red to upper board, backstrip lettered in gilt, untrimmed, dustjacket toned and a little frayed around head, good (Stott A43b) £450

Inscribed on the title-page by Pino Orioli to Mrs Low [wife of David Morrice Low?], ‘on her first visit to Florence, Easter 1933’. This story had originally appeared a few months earlier in an anthology for Ray Long, editor of *Cosmopolitan*.

304. **Morris (William)** Poems by the Way. *Reeves and Turner, 1891, FIRST TRADE EDITION*, a little light foxing to prelims with a few faint handling marks, pp. [1], [vi], 196, small 4to, original red cloth stamped in gilt to upper board, backstrip lettered in gilt and a little faded, edges untrimmed and lightly toned with a handful of foxspots, a small amount of foxing to endpapers, good (Temple Scott pp.10-11; Forman 160) £120

More commonly found in dark-green cloth, the red is a variant binding.

305. **Muldoon (Paul)** Feet of Clay. *Four Candles Press, Oxford. 2011, FIRST EDITION, 85/100 COPIES (of an edition of 112 copies) printed on Magnani paper and signed by the author, with a large 3-colour title-page engraving by Neil Bousfield, pp. [16], 8vo., original plain white sewn card, untrimmed, dustjacket, new £75
306. Naipaul (V.S.) The Mystic Masseur. Andre Deutsch, 1957, FIRST EDITION, pp. [iii], 215, crown 8vo, original tan boards, backstrip lettered in gilt, a few tiny foxspots to corner of rear free endpaper, dustjacket with backstrip panel very slightly faded and light rubbing to ends, near fine £1,600

Signed by the author on the title-page, and very scarce in this condition with the dustjacket.

307. Naipaul (V.S.) The Suffrage of Elvira. Andre Deutsch, 1958, FIRST EDITION, a few faint foxspots to prelims, pp. 240, crown 8vo, original blue boards, backstrip lettered in gilt, edges lightly foxed, dustjacket with a touch of fraying around head, a couple of nicks and light dustsoiling to rear panel, flap-folds slightly sunned, very good £400

308. (Nash (Paul)) Browne (Sir Thomas) Urne Buriall and The Garden of Cyrus. Edited with an Introduction by John Carter. (Publisher’s Note by Desmond Flower). Cassell. 1932, 212/215 COPIES printed on Barcham Green handmade paper, 32 colour-stencilled colotypes (including 14 plates) by Paul Nash, pp. [ii] (blanks), xx, 146, [4] (blanks), sm.folio, original cream vellum by Sangorski and Sutcliffe, backstrip gilt lettered, large dark brown crushed morocco front cover inlay incorporating a design by Paul Nash comprising two cream vellum inlays and an interrelated gilt urn and lattice-work design, the rear cover repeating the gilt front cover urn and lattice-work design and incorporates two dark brown crushed morocco inlays, g.e., brown cloth slipcase, fine (Keynes ‘Bibliography of Sir Thomas Browne’ 126d) £6,000

Printed at the Curwen Press, and its crowning achievement. Oliver Simon spoke much in praise of Nash’s superb designs for Urne Buriall (considered by many Nash’s finest) and wrote to him expressing his view that it would, in time, become regarded as one of the most magnificent of books, a consideration that has proven true. ‘This very beautiful edition contains the best text that has yet been printed, with new readings derived from examination of six copies of the first edition containing corrections made by the hand of the author.’ (Keynes)

309. Orioli (Giuseppe) Adventures of a Bookseller. Lungarno Series, No. 12. Florence: Orioli, 1937, FIRST EDITION, 120/300 COPIES signed by the author, pp. [viii], 434, 8vo, original orange wrappers printed in black, some light soiling and creasing, backstrip lettered in black and faded with a few hairline cracks at head, good £350

Orioli’s second volume of autobiography.


including an undergraduate poem by J.R.R. Tolkien

with grey boards, title stamped in white and partially rubbed, backstrip faded, some wear to edges and handling marks overall, edges untrimmed, endpapers lightly foxed and soiled with gift inscription to front pastedown, good

Tolkien’s poem ‘Goblin Feet’ is on pp. 120-1. The poem was written in April of 1915 for Edith Bray, and is a somewhat characteristic piece of ‘mature juvenilia’ – although rather twee, and later disowned by Tolkien who expressed great dislike for it. Other notable contributors include Aldous Huxley, Dorothy L. Sayers, and Naomi Mitchison.

[with:]
OXFORD POETRY 1918. Edited by T.W.E., E.F.A.G., and D.L.S. Oxford: Blackwell, 1918, FIRST EDITION, pp. vi, 56, [ii], crown 8vo, original blue wrappers with printed paper label, a little faded in places with fraying to edges, untrimmed, good

£150


312. OXTRAVELS. Meetings of Remarkable Travel Writers. Introduced by Michael Palin. Edited by Mark Ellingham, Peter Florence and Barnaby Rogerson. Profile Books. 2011, 49/100 COPIES (of an edition of 250 copies) signed by each of the contributors on specially printed stamps pasted as the title-page to their particular contribution with a reproduction of their photographic portrait on the reverse, pp. 432, 16mo., original dark blue cloth, backstrip and front cover lettered in white, yellow cotton-marker, cloth slipcase, fine

£385

Contributions, some their first appearance, by 36 of the finest contemporary travel writers, including Colin Thubron, Jan Morris, William Dalrymple, Dervla Murphy, Paul Theroux, Victoria Hislop and Michael Palin. Sadly, Patrick Leigh Fermor’s contribution is unsigned, as he died before the book was available for signing.

313. Potter (Beatrix) The Tale of Johnny Town-Mouse Frederick Warne, 1918, FIRST EDITION, FIRST ISSUE with ‘N’ missing from place of publication, colour illustrations throughout, a small amount of creasing to the lower corner of one leaf, pp. 85, 16mo, original grey boards, upper board stamped in white including central dot to ‘O’s in author and title, illustration of mouse to upper board inset to irregularly shaped panel bordered in blind, backstrip lettered in white, a couple of small marks to lower board, colour pictorial endpapers as called for, very good (Quinby 25; Linder p. 430)

£700


£125


£80

A Christmas card with an original Raine poem on the inside recto, signed by her beneath the poem and below the limitation statement on the rear panel.
316. **Raine (Kathleen)** Defending Ancient Springs. *Oxford: Oxford University Press, 1967, FIRST EDITION*, pp. [vi], 198, 8vo, original blue cloth, backstrip lettered in gilt against a maroon ground, light foxing to top edge, dustjacket price-clipped with light fading to backstrip panel, very good £20

Signed by the author on the title-page. A collection of essays on poetic tradition, with an emphasis on modern exponents.

317. **Raine (Kathleen)** Faces of Day and Night. With an Introductory Note by Robin Skelton. *Enitharmon Press, 1972, FIRST EDITION, 78/85 COPIES signed by the author and printed on Carson Ingres paper (of an edition of 335 copies), pp. [x], 79, crown 8vo, original grey coarse cloth with red boards, backstrip lettered in black, t.e.g., glassine jacket, near fine* (Halliwell 32a) £100

A collection of essays intended for publication by Editions Poetry London in the forties, but the press had ceased to exist before the book could come out. This edition was set from a typescript made from a papier-mâché mould found at the original printer some ten years following this original, aborted venture.

318. **Raine (Kathleen)** Fifteen Short Poems. Privately Printed [at the Tragara Press for the Enitharmon Press], 1978, FIRST EDITION, 23/30 COPIES signed by the author (of an edition of 175 copies), printed on Turkey Mill paper, pp. [17], 12mo, original quarter grey cloth with blue boards, backstrip with printed label lettered in black, slight lean to spine, very good (Halliwell A7a) £80

Published to mark the author’s seventieth birthday.

319. **Raine (Kathleen)** For David Gascoyne. Privately Printed, 1996, FIRST EDITION, 73/64 COPIES (of an edition of 80 copies) signed by the author, printed on Teton paper, pp. [6], 12mo, original green card wrappers with paper label printed in black to front, fine (Halliwell D12) £60

Produced for Alan Clodd by Alan Anderson at the Tragara Press. An eleven line poem, written to mark the addressee’s 80th birthday.

320. **Raine (Kathleen)** The Golden Cantata. ‘Music is the Golden Form’ for Tenor Solo, Chorus and Orchestra. *Novello, 1963, FIRST EDITION, Raine’s text printed preceding musical score by Arthur Bliss*, pp. [ii], [4], 54, 8vo, original gold card stapled wrappers lettered in white, some light creasing at head of rear panel, very good £80

Written for the Quincentenary Celebration of the first degree in music given by Cambridge University in 1464. With a concert programme for a Cambridge University Musical Society event at the Guildhall to commemorate the above, 18-19 February 1964, containing Raine’s commissioned text, and two ALS from Alan Clodd of the Enitharmon Press to previous owner loosely inserted.

With holograph poem facing title-page

321. **Raine (Kathleen)** Living With Mystery. Poems 1987-91. *Ipswich: Golgonooza Press, 1992, FIRST EDITION, ONE OF 50 COPIES with holograph poem by Raine on verso of half-title, pp. 95, 8vo, original green cloth, backstrip lettered in silver and a little faded, a little spotting around backstrip, slipcase, very good* £125

The poem that Raine has handwritten facing the title-page is otherwise unpublished.

322. **Raine (Kathleen)** The Lost Country. *Dublin: Dolmen Press, 1971, FIRST EDITION, 25/100 COPIES signed by the author and specially bound, pp. 53, 8vo, original quarter blue leather with marbled boards, backstrip lettered in gilt, t.e.g., endpapers toned, glassine jacket with a few splits around head, near fine* £175
323. **Raine (Kathleen)** The Oval Portrait and Other Poems. *Enitharmon Press, 1977, 19/50 COPIES signed by the author, printed on cream paper, pp. 67, 8vo, original quarter grey cloth with marbled boards, light rubbing to edges, backstrip lettered in gilt, t.e.g., very good* (Halliwell 58a) £80

324. **Raine (Kathleen)** A Place, A State. A Suite of Drawings by Julian Trevelyan. Commentary by Kathleen Raine. *Enitharmon Press, 1974, FIRST EDITION, 190/200 COPIES, frontispiece and 17 further plates, pp. [40], 4to, original quarter cream cloth with a little browning to edges and a few faint spots, marbled boards, dustjacket a little creased at head of front panel and at backstrip ends, very good* (Halliwell 40) £175

With a TLS from Alan Clodd of the Enitharmon Press to previous owner laid-in at front.

325. **Raine (Kathleen)** The Presence. Poems 1984-87. *Ipswich: Golgonooza Press, 1987, ONE OF 50 COPIES with holograph poem on verso of half-title, pp. 79, 8vo, original brick-red cloth, backstrip lettered in gilt, a little light foxing to top edge, dustjacket with slightly faded backstrip panel, near fine* £80

A compliments slip with a handwritten apology from Brian Keeble of Golgonooza Press is loosely inserted at the front along with a prospectus for the present book.

326. **Raine (Kathleen)** Selected Poems. *New York: Weekend Press, 1952, 196/25 COPIES (of an edition of 250 copies) signed by the author, frontispiece signed engraving by Joellon Todd, tissue guard, pp. [6], 20, 8vo, original quarter blue cloth with marbled boards, backstrip with black leather label lettered in gilt, a little rubbing to ends of backstrip, lean to spine, glassine jacket, good £100

The second book from this press, run by Ruthven Todd whose wife provides the frontispiece engraving here. Opposite her signature on the colophon page, Raine has made a holograph correction to the final poem.

Signed, ‘for Neil Ritchie’

327. **Raine (Kathleen)** Selected Poems. *Ipswich: Golgonooza Press, 1988, FIRST EDITION, 20/100 COPIES signed by the author and specially bound, pp. 157, 8vo, original quarter dark brown cloth with terracotta boards, backstrip lettered in gilt, original slipcase, fine £125

328. Raine (Kathleen) Six Dreams and Other Poems. Enitharmon Press, 1968, FIRST EDITION, 317/350 COPIES (of an edition of 450 copies) signed by the author, printed on Glastonbury Antique Laid paper, a couple of faint foxspots to half-title, frontispiece by Cecil Collins with Juliet Standing wood engraving tipped-in to verso following introductory poem, pp. [21], royal 8vo, original grey wrappers printed in black to front with slight fading to edges, very good (Halliwell 6) £60

329. Raine (Kathleen) Six Dreams and Other Poems. Enitharmon Press, 1968, FIRST EDITION, 18/100 COPIES (of an edition of 450 copies) signed by the author, printed on Glastonbury Antique Laid paper, a couple of faint foxspots to half-title, frontispiece by Cecil Collins with Juliet Standing wood engraving tipped-in to verso following introductory poem, pp. [21], royal 8vo, original quarter grey-green cloth with illustrated boards, backstrip lettered in gilt, darkened strip to inside of upper board, illustrated endpapers, very good (Halliwell 6a) £90

330. Raine (Kathleen) Six Dreams and Other Poems. Enitharmon Press, 1968, FIRST EDITION, 94/100 COPIES (of an edition of 450 copies) signed by the author, printed on Glastonbury Antique Laid paper, a couple of faint foxspots to half-title, frontispiece by Cecil Collins with Juliet Standing wood engraving tipped-in to verso following introductory poem, pp. [21], royal 8vo, original quarter grey-green cloth with illustrated boards, backstrip lettered in gilt, a little faint spotting to boards, illustrated endpapers, tissue jacket, very good (Halliwell 6a) £90

Inscribed by the illustrator, Francis Cyril Rose

331. Raine (Kathleen) The Story of Three Water Drops. Illustrated by Francis Rose. Nicholson & Watson, 1946, FIRST EDITION, colour illustrations throughout, many full-page, a small strip of surface removal at head of pp. 24-5 [not affecting text], pp. 31, 8vo, original illustrated boards, endpapers with faint browning from underlying adhesive, dustjacket with very light soiling overall, crease at foot of front flap, very good £300

Inscribed by the illustrator on the flyleaf, ‘To Robert, with love, Francis’, with an illustration of the rose and three water drops from the story drawn beneath. Rose was a protégé of Gertrude Stein, who along with his wife – the travel writer Dorothy Carrington – was part of Raine’s circle. This, Raine’s second book, is a strange children’s story that meanders its way towards a Christmas theme.


With a prospectus for the same and a letter from the Press to the previous owner loosely inserted.

333. (Raine.) LORCA (Federico García) Sun and Shadow. Translated by Kathleen Raine and R.M. Nadal Enitharmon Press, 1972, 60/225 COPIES printed on Abbey Mills Cream Laid paper, frontispiece drawing by Lorca and one preceding colophon page, 3 pages of verso-only manuscript facsimile preceding text, erratum slip, pp. [xii], 19, 4to, original quarter red cloth with cream boards, backstrip lettered in gilt, a small amount of light foxing to top edge, tissue jacket, near fine (Halliwell 29) £60
334. **Read (Herbert)** Pursuits and Verdicts. With a Preface by Graham Greene. *Edinburgh: Tragara Press, 1983, FIRST EDITION, 107/110 COPIES (of an edition of 135 copies), pp. 24, 8vo, original stiff card wrappers with printed label to front, fine* (Halliwell A100) **£60**

This volume collects Read’s reviews of detective fiction for *Night and Day* magazine.

335. **Rosenberg (Isaac)** Poems. Selected and Edited by Gordon Bottomley, with an Introductory Memoir by Laurence Binyon. *Heinemann, 1922, FIRST EDITION, frontispiece portrait of the author, pp. xii, 188, crown 8vo, original black cloth, backstrip with paper label printed in black, tail edges roughtrimmed, dustjacket with some very light soiling and just a touch of rubbing to corners and ends of backstrip, very good* **£550**

Rosenberg was a painter and poet, who was killed on the Western Front at the age of 27. This is a beautiful copy of a scarce volume, of which only 500 copies were printed.

336. **Rowling (J.K.)** The Tales of Beedle the Bard. Translated from the Original Runes by Hermione Granger. With Commentary by Albus Dumbledore. *Children’s High Level Group, 2008, FIRST COLLECTOR’S EDITION, printed in blue with facsimile of holograph introduction and illustrations by Rowling, pp. 179, crown 8vo, original brown leatherette encrusted with faux pewter and moonstone details and clasp, imitation raised bands, green page marker, housed in red velvet drawstring bag with Rowling signature stitched in gilt to front, fine* **£150**

The bag containing the book is concealed within a larger imitation leather ‘book’ stamped in black to front with backstrip lettered in gilt. Velvet lined, the inside front-cover has a wallet in which there is an envelope containing 10 prints of Rowling’s illustrations for the book.

337. **Sassoon (Siegfried)** Memoirs of a Fox-Hunting Man. With Illustrations by William Nicholson. *Faber and Faber, 1929, FIRST ILLUSTRATED EDITION, 8 plates with tissue guards and numerous line drawings by William Nicholson, pp. 296, 8vo, original white cloth stamped in black with fox and hunting whip in red, backstrip lettered in black partially against a red ground, very slight lean to spine, some light handling marks, illustrated endpapers with free endpapers browned, good* (Keynes A30d) **£175**

From the library of Anne Ridler

338. **Sassoon (Siegfried)** Memoirs of an Infantry Officer. With Illustrations by Barnett Freedman. *Faber and Faber, 1931, FIRST ILLUSTRATED EDITION, 15 colour plates and numerous other head- and tail-pieces by Barnett Freedman, pp. 311, 8vo, original pictorial cloth illustrated and lettered by Freedman, top edge trimmed and speckled brick-red with a little sprinkling of the same at head of fore-edge as well as one or two small foxspots, other edges untrimmed, illustrated endpapers, dustjacket with a few spots of internal white paper repair principally showing at foot of backstrip, backstrip panel a little faded and cracked, light chipping to corners, very good* (Keynes A33d) **£450**

This copy was originally from the library of the poet Anne Ridler, although without mark of ownership.

339. **Sassoon (Siegfried)** The Old Huntsman and Other Poems. *Heinemann, 1917, FIRST EDITION, errata slip tipped in to contents page, occasional very light foxing, pp. x, 109, 8vo, original grey boards, backstrip with paper label printed in green, top edge a little dustsoiled, others untrimmed, bookplate of E.T McKnight to front pastedown, dustjacket with light chipping to corners and at head of backstrip, small waterspot at foot of backstrip, a couple of nicks and a short closed tear at head of front panel, very good* (Keynes A15a) **£800**
The errata-slip present on p. v, indicating that this is one of the first 1,000 copies printed by Richard Clay and Sons, 740 of which were published in London – the rest being sent in sheet form to Dutton in New York. The errata-slip was absent from new impressions published from August 1917 onwards, although the errors remained uncorrected.

340. **(Shakespeare Head Press.) Beerbohm (Max) Zuleika Dobson, or An Oxford Love Story. With a Foreword and Illustrations by Osbert Lancaster. Oxford, 1975, 183/750 copies signed by the artist, printed in black and cerise, 12 double-spread colour plates and reproductions of 5 pencil sketches of Beerbohm, pp. xvi, 187, folio, original quarter Oxford blue morocco with vertical gilt rule, blue-and-white ‘Bullingdon’ vertical stripe boards, backstrip lettered in gilt with Lancaster illustration in the same, t.e.g., blue page-marker, mottled grey endpapers, glassine wrapper browned around backstrip with portions of loss, slipcase, near fine** £250

**Vernon Bartlett’s copy, with his notes for novelization**

341. **Sherriff (R.C.) and Vernon Bartlett. Journey’s End. A Play in Three Acts. Victor Gollancz, 1929, FIRST EDITION, eighth impression pp. 136, 16mo, original black cloth with a touch of wear to top corner of upper board, backstrip with printed red paper label lettered in black, top edge lightly dustsoiled, dustjacket toned overall with a few small marks, chipping to corners and ends of backstrip, good**

This was Vernon Bartlett’s own copy, which he used as the basis for adapting the play into a novel; his pencil markings and notes appear throughout the volume, with an authenticating note tipped in to the flyleaf from his son, Dennis Bartlett.

{with:}

**Sherriff (R.C.) and Vernon Bartlett. Journey’s End. A Novel. Victor Gollancz, 1930, FIRST EDITION, ONE OF 600 NUMBERED COPIES (this unnumbered, being Bartlett’s own copy) signed by the authors, pp. 288, crown 8vo, original quarter white vellum with black cloth showing a few small marks on the lower board, backstrip lettered in gilt, endpapers lightly foxed, untrimmed, good**

[and:]

**Journey’s End by R.C. Sherriff. A Pictorial Souvenir. Savoy Theatre, 1929, captioned photographs throughout, pp. [12], 4to, original pictorial wrappers with light rubbing and a few small marks, short split at head of backstrip, centrefold loose, staples a little rusted, good** £500
342. **Stephens (James)** Collected Poems. *Macmillan, 1926, FIRST EDITION, ONE OF 500 LARGE PAPER COPIES signed by the author*, pp. xxii, 260, 4to, original quarter vellum, backstrip lettered in gilt, a small amount of wear to corners and a little bubbling at head of lower board, edges untrimmed and uncut with a little dustsoiling to top edge, cream endpapers very lightly spotted with bookplate removed cleanly from flyleaf, very good £200

343. **Thomas (R.S.)** The Sky-Rhyming Child/Das Himmelreimende Kind. [German translation by Kevin Perryman.] *Fuchstal: Babel, ONE OF 1,000 COPIES, title-page printed in red and black*, pp. 75, crown 4to, original white card wrappers printed in red and black, backstrip lettered in black, audio CD behind rear flap, fine £27

This bilingual volume, published to mark the centenary of the poet’s birth, collects 30 poems from 18 different collections, as well as two poems not previously collected and one that has never been published before. The poems all cover aspects of Christmas, Advent or winter. The accompanying CD features readings of the poems in German and English – two of them by the poet himself – interspersed with harp music specially composed for this project by Wilfred Hiller (as well as a piece by Benjamin Britten).

344. **Toole (John Kennedy)** A Confederacy of Dunces. Foreword by Walker Percy. *Louisiana State University Press, Baton Rouge. 1980, FIRST EDITION*, pp. xii, 340, 8vo, original pale green cloth, backstrip blocked in black, First Issue dustjacket without a blurb on the rear panel, fine £5,000

Toole’s work was rejected during his lifetime. Depression, brought on in part by rejection, led to his suicide in 1969 at the age of 31. Thelma Toole’s belief in her son’s work, of how she pressured Walker Percy into reading the manuscript and his astonishment at the discovery, with every passing page, that he was reading a work of brilliance, is now the stuff of legend. Even so, it took a further three years before Thelma Toole and Walker Percy found a publisher prepared to publish *A Confederacy of Dunces*. A nice bright copy of this 1981 Pulitzer Prize winning novel, which is signed by Walker Percy on the title-page, beneath his printed name.

345. **(Tragara Press.)** (Baron Corvo.) ROLFE (Frederick) A Letter to Father Beauclerk. *Edinburgh, 1960, 15/20 COPIES printed for private distribution*, pp. [7], crown 8vo, original marbled wrappers over stiff card with printed paper label to front, bookplate to inside front cover, near fine (Woolf A18; Halliwell 7) £300

Alan Anderson wrote to Woolf to advise that no more than 15 of the stated 20 had been issued. This copy has the bookplate of Scottish industrialist Lewis Robertson.

346. **(Tragara Press.)** (Baron Corvo.) ROLFE (Frederick) and Grant Richards. *The Reverse Side of the Coin. Some Further Correspondence between Frederick William Rolfe and Grant Richards. Edinburgh, 1974, 62/95 COPIES, printed on Sheepstor handmade paper*, pp. [19], 8vo, original marbled wrappers with printed paper label to front, bookplate to inside front cover, fine (Halliwell 33) £80

Inscribed by Donald Weeks, who provides the Introduction: ‘To Dusty, With best wishes, Don’.

347. **(Tragara Press.)** (Baron Corvo.) ROLFE (Frederick) and Wilfrid Meynell. Aberdeen Interval. Some Letters from Frederick Rolfe to Wilfrid Meynell. With an Introduction by Donald Weeks. *Edinburgh, 1975, 96/100 COPIES (of an edition of 120 copies), printed on white Strathmore paper*, pp. [23], 8vo, original marbled wrappers with printed paper label to front, fine (Halliwell 40) £90
348. **(Tragara Press.) DOUGLAS (Norman) Gissing at Cotrone. A Footnote by Norman Douglas.**

*Edinburgh, 2003, ONE OF 30 COPIES, printed on Amalfi paper, errata slip tipped-in to verso of title-page, pp. [8], 8vo, original green paper wrappers over stiff card printed in white to front, fine (Halliwell 131)*

£80

An excerpt from *Old Calabria*, designed to accompany the press’s edition of Gissing’s *By the Ionian Sea*.

349. **Valéry (Paul) Les Merveilles de la Mer. Les coquillages. 15 planches en couleurs d’après les aquarelles de Paul A. Robert**

*Paris: Librairie Plon, 1936, FIRST EDITION, 15 colour plates, light foxing to prelims and one or two faint foxspots to text-pages, pp. 16 [+plates], 4to, original grey paper wrappers over stiff card, lettered in grey and brown to front with tipped-in colour illustration, foxing to inside covers, a few handling marks with a short closed tear and some light creasing at foot of front, light dustsoiling and a few faint foxspots to edges, very good* £80

Valéry’s text is a short essay, ‘L’Homme et la coquille’, appearing here for the first time.

350. **Yeats (W.B.) Poems. Fisher Unwin. 1895, FIRST EDITION, foxed title-page tissue-guard present, the title-page and cover designs are by H. G[ranville] F[ell], pp. xii, 288, crown 8vo, original cream cloth with an overall gilt blocked design incorporating lettering, backstrip darkened, with the head and tail chipped at usual, endpapers browned, untrimmed, good**

[with:]

Poems. Second English Edition, Revised. Fisher Unwin. 1899, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, preliminaries and final few leaves foxed, pp. xii, 300, [8] (adverts.), cr.8vo, original dark blue cloth with an overall gilt blocked design incorporating the lettering by [Althea Gyles], backstrip head and tail rubbed, free endpaper tape-stains, untrimmed, good

[and:]

Poems. Third English Edition, Revised. Fisher Unwin. 1901, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, lacks the errata-slip, pp. xiv, 304, cr.8vo, original dark blue cloth with an overall gilt blocked design incorporating the lettering by [Althea Gyles], backstrip a little dull, backstrip head and tail lightly rubbed, front hinge cracked, gift inscription on the front free endpaper, rear endpapers lightly foxed, untrimmed, good

[and:]

Poems. Fourth English Edition. Fisher Unwin. 1904, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, foxing to preliminaries and final few leaves, pp. xiv, 304, cr.8vo, original dark blue cloth with an overall gilt blocked design incorporating lettering all by [Althea Gyles], untrimmed, very good

[also:]

Poems. Fifth English Edition. Fisher Unwin. 1908, portrait frontispiece of the author by John B. Yeats, title-page tissue-guard present, title-page printed in black and red, pp. [ii], xiv, 304, cr.8vo, original dark blue cloth with an overall gilt blocked design incorporating lettering all by [Althea Gyles], school crest gilt blocked at the head of the rear cover, lightly foxed endpapers, untrimmed, good (Wade 15, 17, 18, 19, 20) £2,500

A set of the first five editions. In the second edition the preface is rewritten and the contents rearranged, the third edition has a new preface and the note in the Glossary on “The Countess Cathleen” is substantially revised.