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Front cover illustrations: Item 134
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Part I Antiquarian Books

1. **Alembert (Jean Le Rond d')** *Miscellaneous Pieces in Literature, History, and Philosophy*. Translated from the French. *Printed for C. Henderson, 1764, FIRST EDITION in English, uniformly slightly browned, a few spots and stains, last leaf torn at upper inner corner (caused by adhesion of free endpaper)*, pp. [iv], 247, 8vo, *modern marbled boards, stamp of Lynn Free Public Library on title, accession number in ink on verso with the note 'Auction, Leonard's, June 1879,' accession number repeated at head of text, a few nineteenth-century pencil notes, good* (ESTC T86542, BL and Tankerness House only in the UK, though 9 recorded in the US) £750

A selection from Alembert's *Mélanges de Littérature, d'Histoire, et de Philosophie*, which began in 1753, 2 vols., and grew to 5 volumes by 1767. Here we have: Remarks on Translation, Discourse before the French Academy, Reflections on Eloquence, and Style in general, The Government of Geneva, The Abuse of Criticism in Religion, The Alliance betwixt Learned Men, and the Great, Reflexions on the Use and Abuse of Philosophy in Matters that are properly relative to Taste, Memoirs of Christina, Queen of Sweden. The anonymous editor begins by remarking that 'among the many trifling productions which are daily imported from our ingenious rivals the French, it is surprising that such an author as Mr. D'Alembert should be almost unknown in our language.' He then goes on to tell us that the Essay on Taste was translated by Mr. Gerrard, those on Geneva and Queen Christina by (helpfully) 'another gentleman': the remainder presumably by himself. The nineteenth-century annotator has written at the head of The Abuse of Criticism in Religion, 'A very bad translation.'

The Essay on Geneva was highly controversial, and caused the suspension of the licence for the *Encyclopédie*, and d'Alembert's resignation as editor.

2. **Alembert (Jean Le Rond d')** *Mélanges de littérature, d'histoire, et de philosophie. Nouvelle édition, revue, corrigée & augmentée très considérablement par l'auteur. [Five volumes.] Leiden: the brothers Murray, 1783, large folding table in vol. i (Système figuré des connaissances humaines)*, pp. [iv], VIII, 407, [1]; [iv], 478, [2]; [iv], 432; [iv], 456; xx, 531, 12mo, *contemporary speckled calf, gilt rules on either side of raised bands on spines, contrasting lettering pieces, initial 'C.V.K.' in gilt on a black strip at foot of spines, red edges, a little trivial damage to the leather, very good* (Nottingham only in COPAC, Toronto, Hamilton College only in North America on Worldcat) £500



An attractive copy of a scarce edition, published in the year of the author's death. 'As time went on, d'Alembert's pen was increasingly devoted to non-scientific subjects... The word *mélanges* was apt, for in these volumes were essays on music, law, religion, his treatise on the *Éléments de philosophie*, translations of portions of *Tactics*, and other assorted literary efforts. They make an odd mixture ...' (DSB). But the scientific contributions are not negligible, including an essay on the application of probability theory to the question of inoculation, and an elegy of Jean Bernoulli: plus, of course, the preliminary discourses to the *Encyclopédie*.

The Murrays of Leiden had dealings with John Murray in London, but there was no family connection.

En quoi consiste précisément le Beau

3. [André (Yves-Marie, Père) *Essai sur la Beau, où l'on examine en quoi consiste précisément le Beau dans le Physique, dans le Moral, dans les Ouvrages d'Esprit, & dans la Musique. Paris: Hippolyte-Louis Guerin, 1741, FIRST EDITION, woodcut device on title, engraved headpiece at start of text, woodcut tail pieces, pp. viii (including half-title), 302, (2), 12mo, contemporary mottled calf with gilt panelled spine, a little craquelure, very good* (Barbier II 218; Quérard I 58; Vinet 78) £300

A crisp copy of the first edition of this influential work on aesthetics, praised by Diderot. 'Par cet essai, le Père André s'est acquis une réputation durable. Il est un des premiers, avec Hutcheson et Baumgarten, qui aient soulevé dans l'Europe moderne la question du beau' (Vinet). André, a Jesuit professor of mathematics at Caen for thirty nine years, was a staunch Cartesian. As befits the subject, this is a beautifully produced book.

4. **Anon.** *Four Satires. Viz. I. On National Vices. Inscrib'd to K-t, S-n, H-d-gg-r, F-rn-lli, &c. II. On Writers. Inscrib'd to B-l-ke, P-t-y, Osborne, Walsingham, &c. III. On Quacks. Inscrib'd to Dr. D-v-r, Dr. M-kl-d, Dr. M-ss-b-n, Dr. W-d, Dr. T-l-r, &c. IV. On Religious Disputes. Inscrib'd to C-d-x, H-dl-y, St-bb-g, F-st-r, W-Bst-r, W-t-l-d, &c. Printed for T. Cooper, 1737, FIRST EDITION, woodcut headpieces, initials and ornaments, small hole at the head of A4 and B1 without loss, tear at head of B4, entering text but without loss, a bit stained and soiled, pp. viii, [1], 4-59, 8vo, modern half calf, contemporary signature at head of title of Edw. Elliott, sound* (Foxon F213; ESTC N1656) £450

With a Preface mainly on the metre, with castigations of Dryden, and pseudo-learned notes at the end (as requested by the publisher). One of the notes is on the author's use of the word 'pollulation', which he thinks is of his own coinage: this is not borne out by OED however, where its earliest use is from 1641. The author is unknown, though he tells us he is young. In the Satire on Quacks, reference is made to the Rabbit babies of Mary Toft (the sensation of 1726), and Misaubin (the model for the doctor in William Hogarth's *The Harlot's Progress*) is delineated: 'That moving Skeleton of Man, / Death's horrid Semblance, Misaubin, / Who fed on Man's polluting Sin ...'

5. **(Anthology.)** *A COLLECTION OF POEMS by Several Hands. Henry and Emma by M. Prior. Amyntor and Theodora by D. Mallet. Porsenna King of Russia by the Rev. Dr. Lisle. The Traveller and the Deserted Village by O. Goldsmith. The Hermit by Th. Parnell. Paris: Printed by J.G.A. Stoupe, 1779, complete with half-title, title-page slightly soiled, a few minor patches of browning, pp. [iv], 199, 12mo, original sheep, double gilt fillets on sides, red lettering piece on spine, headcap defective, corners slightly worn, good* £600

A scarce anthology, ESTC recording just 2 copies in the UK, 1 in Germany, and 5 in North America.



6. [Ardene (Jean Paul de Rome d')] *Traité des Renoncules, qui contient, outre ce qui regarde ces fleurs, beaucoup d'observations, physiques & de remarques utiles, soit pour l'agriculture, soit pour le Jardinage. Troisième édition Avignon: Louis Chambeau, 1763, with 6 folding engraved plates, a trifle browned, pp. [vi], 342, small 8vo, contemporary green boards, rebounded in matching morocco with part of the original gilt spine preserved, monogram of AS in gilt on upper cover, book-plate of the New York Horticultural Society, Bequest of Kenneth Mackenzie, inside front cover* £600

Third and last edition of a popular work which was also translated into German. 'Jean Paul Rome d' Ardène retired, about 1750, from his duties as 'supérieur' of the college at Marseilles to the Château d' Ardène, diocese of Sisteron, where he created a botanical garden and gave himself to the study of flowers' (Hunt 526).

7. **Bailey (Nathan) Dictionarium Britannicum: Or a more Compleat Universal Etymological English Dictionary Than any Extant...** The second edition with numerous additions and improvements ... *Printed for T. Cox, 1736, title printed in red and black, text printed in double columns, numerous woodcut illustrations in the text and 1 engraved plate, tear in second leaf emanating from the lower inner corner and ascending first vertically then diagonally, entering the text for 10 lines but without loss, some damp-staining in the lower margins towards the end*, pp. [920], folio, *contemporary panelled calf, double gilt fillets on sides, double gilt fillets on either side of raised bands on spine, red lettering piece, rebacked preserving original spine, bookplate of J.A. Gotch inside front cover, good* (Alston v 137; ESTC T87976) £750

Variant with the publisher's address and the date in Roman numerals. 'Bailey's English dictionaries gave a new prominence to etymology and to lexical comprehensiveness, including dialect terms, scientific terms, common words, and even vulgar ones; they also (in the second octavo volume and in the folios) made the first extensive use of pictorial illustration, inserting some 500 small woodcuts ["for Giving a clear Idea of those Figures, not so well apprehended by verbal Description" in this edition]. Most depicted heraldic elements and scientific and military equipment. Additional encyclopaedic materials included iconological and mythological information, and proverbs explained in homely English and paralleled in Greek, Latin, French, and Italian.

'Samuel Johnson used the second edition of Bailey's folio as a basis for developing his own dictionary, which competed with Bailey's for decades. Though Johnson's dictionary achieved the prestige of literary authority, Bailey's long remained popular, especially among autodidacts. Even William Pitt, the first earl of Chatham, though schooled at Eton, honed his celebrated parliamentary rhetoric by reading one of Bailey's dictionaries "twice ... from beginning to end" (*N&Q*, 5th ser., 1, 1874, 448). Thomas Chatterton may have mined the antique diction for his forged Rowley poems from Bailey. Notable fictional devotees of Bailey include the inexperienced but confident Mrs Western in *Tom Jones*, the ten-year-old Lydgate in *Middlemarch* ...' (ODNB).

8. **(Banking.) INSTRUCTION SUR LA MANIERE DONT SERONT OUVERTS LES COMPTES COURANS EN BANQUE, Et comment se feront les viremens de parties en banque, en exécution de l'arrest du Conseil du 13 juillet 1720.** *Paris: the Widow Saugrain & Pierre Prault, 1720, woodcut royal arms on title, woodcut head- and tail-piece, woodcut initial, browned and spotted, small piece torn from fore-margin of last leaf, paper flaw in another but without loss*, pp. [i], 7, [10], 4to, *disbound* £900

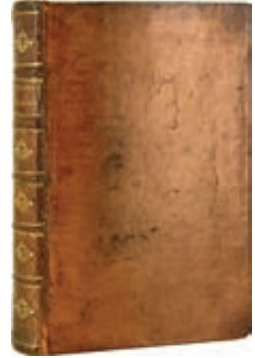
The first real expansion of banking in France took place in the eighteenth century. Admittedly, the failure of John Law's ambitious endeavour, from 1716 to 1720, had serious consequences. His *Banque Générale*, which was granted the privilege of issuing banknotes, was intended at the same time to rescue public credit, which was severely affected by the cost of the wars waged by Louis XIV, and to amortise the crushing state debt as well as to ensure the recovery of the economy by developing commercial credit. A victim of unbridled speculation and excessive issuing of fiduciary currency, the 'system' collapsed, casting discredit on all banking enterprises for decades to follow. The present text sets out how credits were to be allocated between banks in Paris and Lyons, the last 10 pages being sample forms of accounting. WorldCat locates BNF only.

9. **(Bible. Psalms. Greek.) APOLLINARIS (Bishop of Laodicea) Metaphrasis tou psalteros, dia stichon heroikon.** *Excudebat Georgius Bishop, 1590, FIRST PRINTING IN ENGLAND, ownership embossment to title-page causing a small hole affecting two characters, an intermittent light dampmark to fore-edge*, pp. 202, [6], 8vo, *contemporary blind-ruled sheep, rebacked preserving original spine, a few other tidy repairs, hinges lined with printed binder's waste, bookplate of Shirburn Castle to inside of front board, good* (ESTC S122222) £600

Apollinaris, bishop of Laodicea (d. 390), together with his father of the same name, adapted substantial portions of the Bible into ancient styles and metres (in imitation of Homer, Pindar, Euripides, etc.) in order to avoid a ban on the teaching of pagan literature under Julian. The only examples of these works that survive are a tragedy about Christ and this paraphrase of the psalms into heroic poetical metres.

This is the first printing in England (and the fourth printing overall) of the paraphrase of the psalms, following the 1552 Paris *editio princeps* edited by Turnebus and two reprints of that edition, also Paris, both in 1580. Greek printing came late to London, with the first full Greek text being printed in 1543 by Reginald Wolfe, whose types passed through the hands of Henry Bynneman to a group of printers under the name the Eliot's Court Press, established in 1584. This syndicate, often working for other publishers and stationers, printed all the Greek in England over the next decade and continued to dominate the field into the seventeenth century. They printed this volume for George Bishop, who was just beginning his publication of Greek texts (including an Iliad the following year).

10. **(Bible. Revelation. English. Authorised.) ANON.** A New Explanation of that Great Mystery of the Revelation: Whereby all those seemingly jarring Matters, which have so many Hundred Years puzzled and discouraged the learned World, are happily connected and formed into one solid and entire System: Tending to the Vindicating of God's Ways to Mankind, to the Distinguishing and Marking out of his true Church, and to the Establishing of his Holy Rest and Kingdom, now near at Hand. With an appendix. *Printed for T. Osborne, 1758, FIRST EDITION*, pp. xxxiv, 285, 8vo, *contemporary calf spine gilt with a dolphin within a crowned leafy bordered circled in each compartment, red lettering piece (the red faded to the hue of the calf), minor wear, very good* (ESTC T123056) £750



Rare: ESTC locates only 3 copies, in the British Library, Lambeth Palace, and Westminster Abbey. The anonymous author asserts that the 'main Key or Foundation of this Mystery I had from a native of Æthiopia, or of the Easter Cushites, who was brought into England, through the Providence of God by one Mr. Sheldon, a Merchant of London.' At the conclusion to the book the author holds up a 'Modern Looking-Glass' to the state of religion in England, classifying the six sects as Merchants, describing the commodities they deal in, the clothes they wear, &c. They are Catholics, Presbyterians and Dissenters, Quakers, Methodists, 'Enemies of Christ so well known at home and abroad, I need not give their name' (apparently referring to Jews), and the Reformed Church of England. The author has extremely disparaging things to say about all of them except the last, which, of course, is perfection.

11. **Bickham (George)** The Universal Penman. Engrav'd by George Bickham. *Printed for and sold by H. Overton, 1743, engraved frontispiece, each leaf a full-page engraving, one leaf with a closed tear touching a couple of letters, frontispiece offset onto title-page, some light age-toning, old ink mark to verso of final plate*, ff. 212, folio, *modern brown calf in period style, boards bordered in blind, red morocco lettering piece to spine, very good* (ESTC T89366) £950

The fourth edition, as identified by Percy Muir – the second book-form edition, and the first to have fully continuous foliation – of George Bickham's 'most important contribution to British engraving' (ODNB). Bickham (1683-1758) was a skilled engraver and an ambitious man, but a poor planner: the first issue of the book was intended to appear as 52 weekly parts across one year, but it took Bickham eight years to finish what became a hopeless mass of poorly-organised and misnumbered – but beautifully engraved – parts. Almost immediately after finishing, a new edition was announced that would appear on time (since all the plates were already produced), and during this time a single-volume edition was also prepared which regularised some of the mistakes in order and foliation. But Bickham was probably grateful for the assistance of Henry Overton, a more experienced publisher, who stepped in at this point to acquire the rights to issue the book version and produced this edition, at last continuously foliated and in the order it would remain for all subsequent editions (see Muir in *The Library*, December 1944, pp. 162-183.)

12. **[Birdwood [or Burdwood] (James)]** Heart's-Ease in Heart-Trouble. Or, A Sovereign Remedy Against all Trouble of Heart that Christ's Disciples are subject to, under all Kinds of Afflictions in this Life. Prescribed by the Great Physician, the Lord Jesus Christ, which hath never failed those that have used it, or ever will, to the End of the World. By J. Bunyan, Minister of the Gospel. *Printed for W. Johnston, 1762, with a woodcut portrait frontispiece of Bunyan*,

some spotting and dampstaining, one page creased, pp. 143 (including frontispiece), [1, advertisements], 12mo, contemporary canvas over paste boards, split in spine, one cord broken, good (ESTC T58040) £350

First published in 1690 with the author styled 'J.B. Minister of the Gospel.' The enterprising publisher W. Johnston put a new construction on the initials and here attributes the work to the best-selling Bunyan, while reproducing the original preface, dated March 1690 – a year and a half after Bunyan's demise. James Birdwood, Burdwood, or indeed Bardwood, was the ejected minister of Dartmouth, and published one other work, *Helps for faith and patience*, 1693, which however was not reprinted.

13. **Boswell (James)** *An Account of Corsica, the Journal of a Tour to that Island; and Memoirs of Pascal Paoli ... illustrated with a new and accurate Map of Corsica ... Glasgow: printed by Robert and Andrew Foulis for Edward and Charles Dilly ... 1768, FIRST EDITION, folding engraved map with a little wear at one fold junction and a short handling tear at guard invisibly repaired, a small abrasion to first two leaves of introduction (affecting one letter with no loss of sense), engraved vignette on titlepage, half-title present, ownership stamp of M.P. Carter to title-page, pp.xxi, [3], 382, 8vo, contemporary speckled calf, red morocco lettering piece, rubbed, a little wear to joint ends, pencilled ownership inscription of the broadcaster Frank Muir, modern bookplate to flyleaf, very good* (ESTC Cox I/p.138; Pine-Coffin 765.1; Pottle 24; Rothschild 442; Gaskell Foulis Press 473) £1,200

Written to support the Corsican attempt at independence, Boswell's work was hugely commercially successful, but politically nugatory. Published (probably in a hurry) by the Foulis Press, it exists in a number of states in apparent free variation: in this copy E2 and Z3 are cancels, the folding map has the imprint but not the scale, leaf D2 is in the first setting, and the half-title, sometimes considered rare, is present. The book is now scarce in an unrestored contemporary binding. The previous owner of this copy Frank Muir was president of the Johnson Society, and also maintained a holiday home on Corsica.

14. **(Broadside. Ballad.)** *A Dreadful Warning Piece to all Young Men. Wherein is a full and true Account of one Mr. John Bremon of the city of Bristol ... He sold himself to the Devil, to have his will on earth for 9 years ... An account of his untimely end the beginning of January last ... being a warning to all young people ... [No place, publisher or date,] [1788?,] with a woodcut vignette on title, outer leaves a little soiled, pp. 8, 8vo, unbound, good* £1,100

An unrecorded issue of this Dreadful Warning Piece, in ballad form, possibly the first edition. We have been able to trace only two other versions of this ballad: one, possibly printed in Manchester in



Item 13



Item 15

about 1790 (ESTC T219864, Chetham's Library only) and another printed in London c. 1815 (BL only). In the Manchester version the hero is said to be from Plymouth, and in the London version the date of his death is given as 2nd Dec. 1787, as opposed to the 'January last' here – grounds for conjecturing the date as 1788. The story is indeed a terrible one. The young man had gone up to Magdalen College, Oxford, at the age of 15, to study divinity, but fell into bad company and was expelled. 'Returning home, he betook himself to whoring, gaming, drinking &c.'

The woodcut depicts a likely looking lad in the garden at the front of a fairly grand house. His costume is decidedly eighteenth-century.

15. **(Broadside. Coventry.)** THE YARMOUTH TRAGEDY: Or, The Constant Lovers. [together with:] The Cruel Step Mother; Or, the Unhappy Son. *Coventry: J. Turner, [c.1790], a pair of broadside ballads, both printed in 4 columns (in the former, separated by wavy lines) with the titles extending over the first 2, unevenly but distinctly browned, frayed at edges* (Cruel Step Mother: ESTC N68961, Kansas only, but COPAC adds some more) £350

The Yarmouth Tragedy must have been one of the most popular ballads of the time to judge by the huge number of broadside printings of it, both in London and up and down the country. This Coventry printing is not in ESTC or COPAC, but there is a copy in the Bodleian: Harding B 3(102).

16. **(Broadside. Elections.)** Second Edition of York Spring Meeting. *Bradford: Sedgwick, [1807], single sheet broadside printed on (fairly dark) blue paper, 4to (225 x 200 mm), old repair to top inner corner, sometime folded, large numeral 1338 in ink at head* £300

A humorous take on a Parliamentary election for Yorkshire in the guise a form sheet for a race meeting. The horses are 'Lord H[are]w[oo]d's bay Colt Industry, by Indefatigable: rode by Independence, with the Insignias of Liberty. Mr. W[il]b[er]f[er]ce's colt Popular, by Numbers: rode by All Macks. Earl F[it]z W[illia]m's Chesnut Colt "Infant," by Aristocracy: rode by Folly, with the Insignias belonging to it.' The occasion seems to have been the election of 20 May 1807, in which Wilberforce and Harewood won, with FitzWilliam a not very distant third. Not found in COPAC.

17. **(Broadside. Mystics.)** SOCIETY OF MYSTICS [Resolutions] *[Whitchurch, Salop]: R.B. Jones Printer, c.1820 broadside printed on one side only, a few spots, sometime folded, folio, approx 350 x 215 mm, good* £250

These mystics are not of the religious or transcendentalist type, but are rather thieves, whose 'constant endeavour [is] to Mystify that which is plain, and make crooked that which is straight.' If any members themselves should happen to be robbed, 'the Thief who robbed him shall be lauded, and encouraged', &c. Some members are given names, such as Paul Pry about and Nathan Never-right. Whether this is a mere jeu d'esprit (and quite amusing it is) or has some deeper meaning or reference (e.g. political) is not apparent. We have not been able to locate another copy.

18. **(Broadside. Songs.)** Madame Vestris' Songster. A Variety of New Songs. *J. Catnach, 2 Monmouth-Court, [c. 1830], single sheet broadside songsheet, printed in 3 columns with a woodcut portrait of Madame Vestris at the top, and a*



Item 18

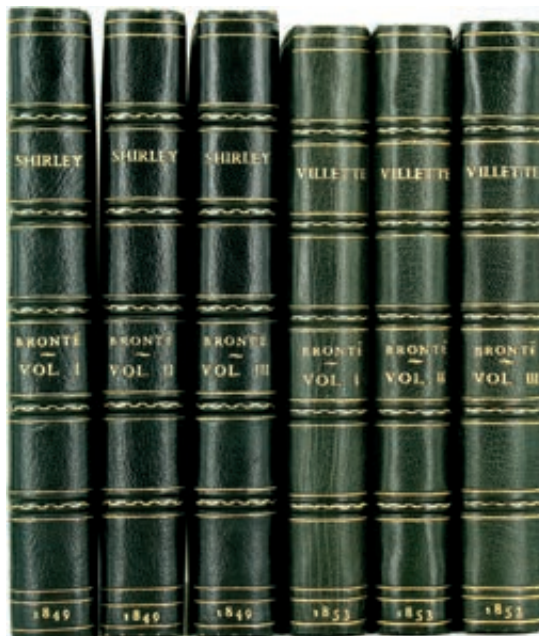
Bewickesque woodcut, 1 in each column, a little spotted, traces of mounting on verso at top, folio (approx. 470 x 175mm), good (Roud 906) £750

This rather charming songsheet is not in COPAC, but there is a copy in the Bodleian (Johnson Ballads fol. 16 (incomplete?), and another in the Madden Collection at Cambridge. Madame Vestris ‘has appealed in many ways to biographers, from contemporary pornographic scandal sheets to theatre historians of the twentieth century, who have presented her as a theatrical innovator while suggesting that she was reliant on the talents of male assistants. She is now beginning to be recognized, in scholarly work ranging from the gender politics of the theatre to Shakespearian production, as one of the most important practitioners of her generation in her own right’ (ODNB).

19. (Broadside. Theatre. Lyme.) This present Evening, Monday August 26, 1799, will be presented The Purse; or, Benevolent Tar ... To which will be added The last new Grand National Play, called Pizarro; Or, the Spaniards in Peru. (Translated from the German of Kotzebue, and adapted to the English Stage by R. B. Sheridan) ... *Bridport: Margrie, 1799, single sheet broadside, printed on recto only, a little spotted and stained, folio, approx 355 x 165mm* £400

A rare and interesting piece of provincial theatrical history. There are only 3 Margrie, Bridport, imprints in ESTC, all extremely rare: this is not one of them, and appears to be unrecorded. The Manager respectfully informs the Public why in this instance the Farce comes before the Play. The latter included ‘A Representation of the Forms and Rites of Peruvian Worship; and the March of the Priests and Natives to the Temple of the Sun. The whole is got up with new and appropriate Scenery, painted for the Occasion by Mr. Lacy.’ It was perhaps the expence of this, or the anticipated success, that allowed the manager to state, in no uncertain terms, that ‘Nothing under FULL PRICE will be taken.’ By the end of the eighteenth century Lyme Regis had become a fashionable summer resort. Its most famous visitor, a little later than this playbill, was Jane Austen, who set part of *Persuasion* in the town.

20. [Bronte (Charlotte)] Shirley. A tale. By Currer Bell, author of “Jane Eyre.” In three volumes. *Smith, Elder and Co. 1849, FIRST EDITION, edges faintly browned, integral advertisements at end vol.iii present but inserted advertisements discarded, pp. iv, 303, [1]; iv, 308; iv, 320, 8vo, modern*



Items 20 and 21

dark green morocco by Bayntun-Riviere, backstrips with gilt wavy line-decorated raised bands between double gilt rules, gilt lettered direct in second and fourth compartments, gilt fillet border on sides, wide turn-ins, marbled endpapers, a.e.g., slipcase, modern bookplate in vol. i, very good (Parrish p.99; Smith pp.22-24; Wise *Bronte Family* 6) £2,500

21. **[Bronte (Charlotte)] Villette.** By Currer Bell ... In three volumes. *Smith, Elder and Co. ... 1853, FIRST EDITION, publisher's ads in vol. ii discarded, leaf L1 in vol.i remargined, some toning, pp. [iv], 324; [iv], 319, [1]; [iv], 350, 8vo, modern dark green morocco by Bayntun-Riviere, backstrips with gilt wavy line-decorated raised bands between double gilt rules, gilt lettered direct in second and fourth compartments, gilt fillet border on sides, wide turn-ins, marbled endpapers, a.e.g., slipcase, modern bookplate in vol. i, very good* (Parrish p.95; Smith 6; Wise *Bronte Family* 7) £2,000
22. **Brooke (Henry)** *The History of a Reprobate; being the Life of David Doubtful. Printed for the Booksellers, 1784, a bit browned and spotted, first few leaves brittle at fore-edge, small hole in one leaf with the loss of part of a word on recto and touching four letters on the verso, pp. 95, small 8vo, original sheep, worn, spine defective at head, lower cover nearly detached, ownership inscription of Jhn Georges ('25 July 1793 price 1/3') on flyleaf and some annotation in the text (see below), sound* (ESTC T73511) £1,100

First edition of this episode in the 'History of the Earl of Moreland,' abridged by John Wesley from Brooke's *The Fool of Quality*. Rare: BL only in ESTC – OCLC adds copies at Glasgow, and Indiana. Wesley opined that the book 'perpetually aims at inspiring and increasing every right affection; at the instilling gratitude to God and benevolence to man. And it does this, not by dry, dull, tedious precepts, but by the liveliest examples that can be conceived; by setting before your eyes one of the most beautiful pictures that ever was drawn in the world.' It has also been called 'one of the worst novels ever written, but a remarkable book.' Four editions of this excerpt appeared from American presses a decade or so later, all more or less as rare as this one.

John Georges, the early owner of this book, was either French and learning English, or the other way round: the surname suggests the former.

23. **Buckland (Francis Trevelyan, 'Frank')** *Log-Book of a Fisherman and Zoologist. Illustrated. Chapman & Hall, 1875, FIRST EDITION, with wood-engraved frontispiece (The Bore on the Severn) and 3 plates, illustrations in the text, some full-page, endpapers through-set on to outside of flyleaves, pp. xiv, [i], 407, 8vo, original green cloth, slightly darkened and worn, neat repair to front inner hinge and spine ends, inscribed by the author on the inside front cover, good* £225

A good association copy. The presentation inscription reads 'To his friend Henry Lee with Frank Buckland's very kindest regards, 37 Albany St, Aug 12 1875'. Lee, naturalist of the Brighton aquarium, was an adviser and friend to Buckland (he has a brief entry in ODNB), and a kindred spirit; he is mentioned in the text in connection with 'Netting the fish in the Serpentine.' Loosely inserted is an unattributed advertisement card for a 'Preserved Indian's Head', dated from Guayaguil [sic], 16th February 1868, and such a head is the subject of one of the chapters. Others are piscatorial, gastronomical, and the collection is headed with the superb 'At the Royal Academy without a Catalogue.' Provenance: Dr. Emile Louis Bruno Clement (1844-1928), explorer and ethnographer, and by descent through the family.

24. **Burns (Robert)** *The Works of ... with an Account of his life and a Criticism on his Writings. To which are prefixed some observations on the character and condition of the Scottish peasantry. The eighth edition. To which are now added, the Reliques of Robert Burns. [Five volumes.] Printed for T. Cadell and W. Davies, and W. Creech at Edinburgh, 1814, portrait frontispiece in vol. i, closed tear to title-page in vol. i, pp. viii, 352; xx, 339; xii, 329; xxvii, 319; xx, 347, crown*

8vo, mid-twentieth-century brown straight-grained morocco, French fillets on sides, spines gilt in compartments, citron lettering pieces, gilt inner dentelles, for Aspreys, spines a trifle faded, very good (Egerer 162) £350

A reprint of Dr. Currie's edition, with the Reliques as a fifth volume edited by R.H. Cromek: not illustrated by Bewick, *contra* Egerer (see Tattersfield 3, p. 94). An attractive set.

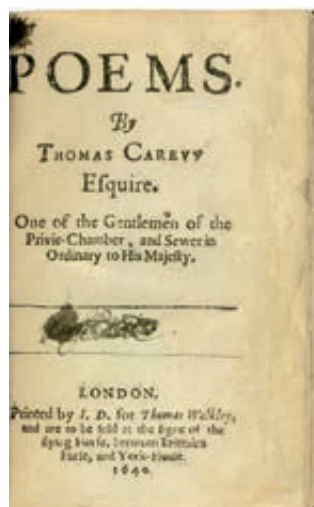
First Issue

25. **Carew (Thomas) Poems.** *Printed by I[ohn] D[awson] for Thomas Walkley, 1640, FIRST EDITION, first issue with G7 not cancelled, 7-line errata, neat repairs to fore-margin of title-page, old ink ownership inscription crossed out, ink blot at top of title (not affecting text), closed tear in fore-margin of B4 (mis-signed A4), small hole in C4 with loss of catchword on p. 23 (this seems to down to a paper flaw), lower outer corner of H2 torn away (no loss), a few other leaves with paper weaknesses, a few spots or minor soiling, pp. [iv], 262, [2], 8vo, contemporary calf, rebaked, surface of covers crackled, preserved in a morocco backed folding box, sound (ESTC S107383; Hayward 76 ('rarer than is generally supposed'); Pforzheimer 126, 127; Wither to Prior 141)* £5,000

Not only is this the first issue, but the title-page to *Coelum Britannicum* (pagination and register are continuous) has the very rare variant imprint 'Printed by I.D. for Thomas Walkley, and are to be sold at his shop near White-Hall. 1640.' The Errata are in the second state, they have been corrected in an early hand, and the page crossed through.

'Carew's place is secure among the Minor poets of the seventeenth century' (Pforzheimer). On the day of Carew's funeral 'Thomas Walkley (who had published *Coelum Britannicum* in 1634) entered "a booke called The Workes of Thomas Carew" in the Stationers' Register. This posthumous and unauthorized volume, which was printed later in 1640, has been the basis of every subsequent edition' (ODNB). 'No Elizabethan sonneteer praised, persuaded, or chided a mistress with more extravagant conceits than Carew' (Douglas Bush in the *Oxford History of English Literature*).

The name on the title-page has been pretty effectively crossed out, however it is fairly certainly 'Mary Clerke.'



26. **Cervantes Saavedra (Miguel de) The Spirit of Cervantes; or, Don Quixote Abridged.** Being a selection of the episodes and incidents, with a summary sketch of the story of that popular romance. In two parts, with superior coloured engravings. *Printed for F.C. and J. Rivington, 1820, 4 hand-coloured plates, title-page a little browned and stained, occasional spotting elsewhere, light offsetting from plates, pp. xv, [i], 310, 8vo, contemporary half black calf, red morocco lettering piece, marbled boards, terracotta endpapers, rubbed, slight wear to joint ends, good* £400

A section-title reading 'Part II' appears within the pagination following p. 172. The plates are indeed superior to those usually found in similar works, particularly in the boldness of the hand-colouring.

27. **[Chassepol (François de)] The History of the Grand Visiers, Mahomet, and Achmet Coprogli,** of the three last grand signiors, their Sultana's and chief favourites; with the most secret intrigues of the seraglio. Besides several other particulars of the wars of Dalmatia, Transylvania, Hungary, Candia, and Poland. Englished by John Evelyn, junior. *Printed for H. Brome, 1677, FIRST EDITION IN ENGLISH, with an engraved frontispiece, worming in the lower margins, on a few occasions*

affecting a letter or two, pp. [viii], 277, [3, blank] small 8vo, *original sheep, blind ruled borders on sides, corner ornaments, compartments blind ruled on spine, worn at extremities, but sound* (ESTC R3682; Wing C3728; Keynes 183; Blackmer 327) £800

John Evelyn Junior, the third but eldest surviving son of the diarist in fact predeceased his father. Keynes is rather disparaging of JE Junior's qualities as a writer, but the present text is quite lively, and covers an interesting period of Ottoman history. The copy in the Blackmer sale, in rubbed sheep, made £1250 in 1989.

28. **Chaucer (Geoffrey)** *The Works ... Compared with the Former Editions, and many valuable MSS. Out of which, Three Tales are added which were never before Printed; by John Urry, Student of Christ-Church, Oxon. Deceased. Printed for Bernard Lintot. 1721, FIRST URRY EDITION, engraved frontispiece portrait of Urry, fine portrait of Chaucer, title vignette and 27 excellent head-piece vignettes of the pilgrims, just a little light browning*, pp. [lii], 626, 81, [1], folio, *nineteenth-century diced Russia, boards panelled and framed in blind, with a gilt roll tool border, neatly rebaked preserving original spine, decorated in gilt and blind, corners renewed, old leather somewhat scratched and rubbed around the edges, bookplate of R. St John Mathews and pencil inscription of J. Henry Stormont (dated 1901) to endpapers, good* (ESTC T106027) £900

Left unfinished at Urry's death, continued by Thomas Ainsworth, and finally revised and completed by Timothy Thomas, with a Life by John Dart. Thomas Tyrwhitt, in the preface to his edition of 1775-78, declared that Urry's edition 'should never be opened by any one for the purpose of reading Chaucer,' while according to DNB it is 'the worst ever prepared on account of Urry's unpardonable habit of lengthening and shortening Chaucer's words, and even introducing words of his own to suit his views of the metre.' However, the new entry in the ODNB gives a more balanced view: as well as being the first edition printed in Roman type, it 'is the first edition of Chaucer for nearly a hundred and fifty years to consult any manuscripts and is the first since that of William Thynne in 1534 to seek systematically to assemble a substantial number of manuscripts to establish his text. It is also the first edition to offer descriptions of the manuscripts of Chaucer's works, and the first to print texts of 'Gamelyn' and 'The Tale of Beryn', works ascribed to, but not by, Chaucer'.

29. **Cheke (John)** *De Pronuntiatione Graecae potissimum linguae disputationes cum Stephano Vuintoniensi Episcopo, septem contrariis epistolis comprehensae, magna quadam & elegantia & eruditione sertae. Basel: per Nicol. Episcopium iunioyem, 1555, FIRST EDITION, a few minor creases and small splashmarks, blindstamp of the Earls of Macclesfield to first few leaves, early ownership inscription to title-page of Arthur Hilder*, pp. [xvi], 349, 8vo, *contemporary English blind-stamped dark calf, boards with a decorative frame inside a set of blind rules, vellum pastedowns from an older manuscript with music and red and blue initials, ties removed, joints a little rubbed with spine ends slightly defective, front hinge cracking (and flyleaf lost), bookplate of Shirburn Castle to front pastedown, good* (Adams C1432) £1,500



A pleasant and unsophisticated copy of the primary record of a major battle in the war over Greek pronunciation being waged throughout the sixteenth century, a scholarly dispute that spilled over into politics and had a lasting influence on English politics as well as on the pronunciation of ancient Greek. John Cheke (1514-1557) was tutor to Edward VI and made first Regius Professor of Greek and later Lady Margaret professor of divinity at Cambridge – a position linked to important Greek studies, having been occupied by Erasmus earlier in the century. In those positions he served as the centre of a group of scholars exploring the new Erasmian pronunciation, including his colleague Thomas Smith and his students Roger Ascham, William Cecil (also Cheke's brother-in-law), and Thomas Chaloner, among others, all of whom went on to well-known wider fame and influence.

Although they were already studying together, it was the controversy recorded in this volume that solidified a loose group of scholars into something resembling a movement. Cheke and Smith had begun introducing the 'new' pronunciation, which sought to reconcile with the textual representation and discard the later Byzantine changes, into their lectures, but in 1542 the Chancellor of the university (and Bishop of Winchester), Stephen Gardiner, banned this practice and threatened expulsion, leading to the exchange of combative letters printed here. 'Gardiner feared such innovation would instil restlessness and resistance to authority, dangerous things in the religious climate of the 1530s and 1540s' (ODNB), and, though his fears proved to have some foundation later, he initially got his way. Cheke and Smith paid lip service to the order but it put them (and their students) clearly on one side in the brewing political conflict. Cheke was to play an important part in the succession crisis, as principal secretary to Lady Jane Grey, and Mary had him thrown in gaol in 1553. The following year, matters had thawed somewhat and he was released, fleeing to the Continent where his first significant act was to return to the linguistic conflict of the previous decade, arranging for the publication of this book. Within a few years Mary was dead and Elizabeth on the throne, bringing back into power many members of Cheke's circle (her tutor, Roger Ascham; her principal secretary, William Cecil, etc.) and firmly establishing a humanistic age in English politics and scholarship.

Cheke's remained the dominant English mode until the end of the nineteenth century, when it was modified somewhat to account for shifts in English pronunciation that had taken place in the meantime.

30. Clavière (Étienne) and Jacques-Pierre Brissot de Warville. De la France et des Etats-Unis, ou de l'importance de la Révolution de l'Amérique pour le bonheur de la France, , des Rapports de ce royaume et des États-Unis, des avantages réciproques qu'ils peuvent retirer de leurs liaisons de commerce, et enfin de la situation actuelle des États-Unis. *Londres [i.e. ?Paris]: 1787, FIRST EDITION*, pp. xxiv, xlviii, 344, 8vo, *uncut and partly unopened (towards the end) in the original pink wrappers, paper label on spine hand-lettered, minor wear, contemporary signature on title of Baron du Soleil, red stamp of Charles B. Vincent on verso of title and at end, preserved in a cloth fold-over sleeve, with the leather book-label of Frederick Spiegelberg, and brown morocco backed slip-in case, very good* (Howes C464; Kress B1169; Goldsmiths 13307; ESTC T109594; Sabin 13516) £1,200



In his Introduction Brissot de Warville begins by noticing that no sooner had England lost its American colonies, than a host of books were published urging extensive trade with the newly independent country. France on the other hand, who had helped in the glorious struggle for liberty, had shown no such initiative, and the present important work is the answer. The false imprint was presumably just to irritate the English. The work goes into considerable detail concerning American produce, and the suitability of French manufactures for the American market, including for instance paper. The two authors met in London, and were both Girondists: Brissot was guillotined, while Clavière committed suicide on the eve of his scheduled appearance before the Revolutionary Tribunal. Baron du Soleil, a Lyons lawyer, was also guillotined.

31. Coleridge (Sarah) Phantasmion, a Fairy Tale. With an Introductory Preface by Lord Coleridge. *Henry S. King & Co., 1874, first title-page (see below) spotted*, pp. xvi (bis), 348, 3 (Press notices of Sara Coleridge's Letters), [40, ads, dated February 1874], 8vo, *original grass-green sand-grain cloth blocked in silver and gold and lettered in gold on the front, ruled and lettered in gold on the spine, bevelled boards, some loss to the silver on the front cover, slight wear to extremities, inner hinges strained, ownership inscription of J.T. Coleridge (Sir John Taylor Coleridge, the judge) of Heath's Court, Ottery St. Mary, April 8, 1874, and below this an inscription 'Amy ?Metson with the affectionate regards of her cousin ?Coleridge, Heath's Court, September 1876', good* (Wolff 1316a) £750

A Coleridge family copy of the major (original) work of Sara – the daughter of STC – modelled on Spencer, and regarded as having a pivotal role in the development of fantasy literature, especially as a precursor of Tolkien. It was described by the *Quarterly Review* on publication ‘as poetry from beginning to end ... a Fairy Tale ... pure as crystal in diction, tinted like an opal with the hues of an ever-springing sunlit fancy’ (see Shirley Watters, Sara Coleridge and Phantasmion, *The Coleridge Bulletin*, New Series No 10, Autumn 1997, pp. 22-38). Lord Chief Justice (John Duke) Coleridge notes in his Preface, dated from Heath’s Court, 10th January 1874, that the first edition (1837) was published in an edition of 250 copies anonymously, almost as if to prevent its having a success. His father, Sir John Taylor Coleridge, died in 1876, which would account for the presentation of the book to another member of the family. John Duke was, as he says at the end of the Preface, ‘in the decline of life’ (he was only 54 in 1874, but had suffered much ill health): his hand-writing is not very clear. Wolff inexplicably identifies John Duke Coleridge as Sarah’s younger brother: she was however, as he says, ‘the teacher of my childhood, the friend of my youth and manhood ... [and now] a sacred memory.’

An unusual feature of this copy is that the preliminary matter appears twice. The first appearance is followed by an extra pair of end-papers.

32. **Congreve (William)** *The Way of the World*. A Comedy. As it is acted at the Theatre in Lincoln’s-Inn-Fields, by His Majesty’s Servants. *Printed for Jacob Tonson, 1700, FIRST EDITION, with half-title, advertisement on verso of last leaf, variant with catchword ‘Enter’ on p. 80, small hole in E3 with the loss of two letters on either side of leaf and three more touched on verso (sense recoverable), a trifle browned, light staining to upper margin*, pp. [xii], 89, [3], 4to, half blue morocco (presumably for Rosenbach), spine gilt lettered longitudinally between gilt panels at either end, small leather book-label on front pastedown with monogram SSB (Silvain S. Bruschwitz), offset onto foot of a label ‘From the Rosenbach Collection’ with a summary description, later Quaritch collation note inside back cover, good (ESTC R838; Grolier, 100 English, 37 (not calling for half-title)) £1,750

Congreve’s last play, a comparative failure when first performed, but now considered his masterpiece. ‘*The Way of the World* has some of the most brilliant conversation in our literature, and some of the most devastating wit’ (James Sutherland in OHEL).

33. **Cooper (Anthony Ashley, third earl of Shaftesbury)** *Characteristicks of Men, Manners, Opinions, Times*. In Three Volumes. The Fifth Edition. *Birmingham: Printed by John Baskerville, 1773, with various copperplate vignettes on title-pages and Treatise sectional titles or as headpieces, without the Errata leaf, some offsetting from vignettes, occasional minor browning or spotting*, pp. [iv], 410, [48, Index], Royal 8vo, contemporary red Turkey, gilt roll tooled borders on sides incorporating a distinctive bee, flat spines richly gilt with a semé of drawer handles, dots and pyramids, twin green lettering pieces, very minor shelf wear, very good (Gaskell 49) £2,500



A binding of the highest quality, both in material and decoration. There are contemporary cost notes in vol. i, that at the front partially erased. These notes suggest that the binding was specially commissioned, rather than it being a product of the Baskerville shop.

For the second edition Shaftesbury commissioned a set of engravings to ‘illustrate emblematically the philosophical and political meanings of the text. These were based on drawings which Shaftesbury had commissioned from Henry Trench, an Irish artist based in Rome, and had carried out in London by the distinguished Huguenot engraver Simon Gribelin. These fine graphics, in addition to greater care in the layout and typography, made the second edition of *Characteristicks* (1714) a splendid piece of book art’ (ODNB). Regarding the last statement, this is truer still of the Baskerville edition, all the more glorious in a binding such as this.

34. **[Cumberland (Richard)]** *Arundel*. By the Author of *The Observer*. Vol. I [-]. The Second edition, Corrected. Printed for C. Dilly, 1791, 2 vols., scorch mark to first page of text of vol. ii, no loss, very minor browning and spotting here and there, pp. [i], 296; [i], 300, 12mo, contemporary calf, spines gilt in compartments, contrasting labels on spines, those for the vol. nos. circular, numbering piece on vol. ii lacking, that on vol. i slightly defective, without the fly-leaf in vol. i, slight wear to extremities, engraved armoprial bookplate of Sir John Eden inside front covers, good (See Raven and Forster 1789:37; ESTC T66026, BL, University of Washington and Auckland only) £500

An attractive copy of the rare second edition. *Arundel* was not particularly well received at the time, though Arthur Sherbo in ODNB opines that it ‘begs comparison with Samuel Richardson’s *Sir Charles Grandison*.’

35. **[Disraeli (Benjamin)]** Vivian Grey. [5 Vols.] Henry Colburn. 1826-27, FIRST EDITION OF VOLUMES III-V, ‘new’ (i.e. second) edition of vols. i & ii, complete with half-titles and ads. as called-for, pp. [iv], 266, [2, ads]; [iv], 236, [4, ads]; [ii], 333, [3]; [ii], 362, [2]; [iv], 324, 8vo, untrimmed in original boards, vols. iii-v with pink paper backstrips, small puncture to front board of vol. v resulting in a tiny hole to the first 10 leaves and a dent detectable as far as p. 50, otherwise just a little worn overall, modern bookplate in vol. i, very good (cf. Sadleir 734 & Wolff 1846) £600

Disraeli’s scarce first novel. The first two volumes were published on 22nd April 1826, and the success of Colburn’s marketing (which Sadleir calls ‘brilliant’ in this instance), together with the favourable reception given to the work by the public, meant that a second (‘new’) edition of those volumes was called for within the same year. This ‘new’ edition collates identically to the first but was presumably reprinted line-for-line, rather than re-imposed from standing types. The remaining volumes were then first published on 23rd February, 1827.

This set indicates how the parts were then sold together, having been initially purchased from the same bookshop: the front covers of vols. i and iii bear the octagonal printed ticket of ‘Martin Keene & Son, Booksellers & Stationers...Dublin’. Each volume also has the contemporary inscription of ‘E[lizabeth] M Geough’ on the title-page.

An interesting, attractive and rare survival, entirely in original state.



36. **[Dodsley (Robert)]** *Economie de la vie humaine, divise en deux parties, traduit de l'Anglois par M. Mikel. D.N. Shury, and 'Se vend au Magasin des Enfans, chez Didier et Co.', 1805, with 10 woodcut plates, a few spots here and there and minor offsetting of the plates, pp. xii, 233, [1, errata], 12mo, original red roan backed drab boards, worn at extremities, elegantly inscribed on the flyleaf to 'Miss Ward, with C.M Mikels kind regards', good £800*

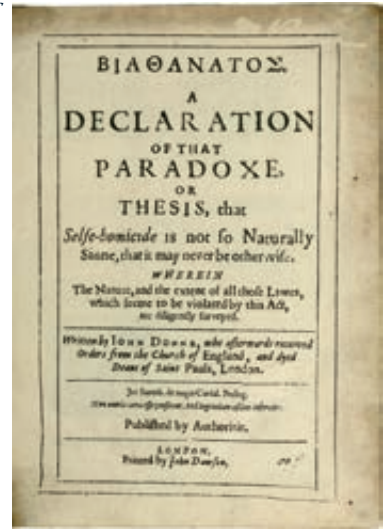
An obscure edition, the NYPL copy being the only one recorded. With the inscription in this copy we advance to knowledge of the translator’s initials. The translation was intended for those already tolerably advanced in the study of French.

37. **Donne (John)** *Biathanatos* [first word in Greek]. A Declaration of that Paradoxe, or Thesis, that Self-homicide is not so Naturally Sinne, that it may Never be Otherwise. Printed by John Dawson, [c. 1647], FIRST EDITION, FIRST ISSUE, with the undated title-page, woodcut initials, woodcut and typographic headpieces, with the initial blank, last 4 leaves with a few short marginal tears, light browning at edges of title-page (offset from binding turn-ins), pp. [xx], 218, 4to, contemporary blind-ruled calf with corner ornaments, spine gilt, rebacked preserving original spine, lacking

lettering piece, preserved in a full brown morocco pull-off case, early signature of Wm. Vernon at head of initial blank, engraved bookplate of Henry Greenhill dated 1911 inside front cover, bookplate of H. Bradley Martin inside rear cover, modern bookplate on recto of initial blank, very good (Grolier/Donne 11; Grolier/ Wither to Prior 294, Keynes 47; Pforzheimer 292; Wing D1858) £5,000

The Bradley Martin copy of the first of Donne's controversial works to be written. *Biathanatos* was published posthumously by his son, in violation of the author's wishes. 'A perfect example of his ambiguous relationship with humanism. It is a cousin to the more frivolous *Paradoxes and Problems* ... it is formidably researched, and its fashionably sceptical attitude can be more properly traced to a frame of mind inculcated by the study of cases of conscience that occupied Donne throughout his life' (ODNB).

The spine of the case gives the date as 1644, but the correct date is either 1646 (Pforzheimer) or 1647 (Keynes).



38. **Dryden (John)** *Of Dramatick Poesie, an Essay. Printed for Henry Heringham, 1668, FIRST EDITION, uniformly browned, various minor paper repairs, but including a tear in the middle of the title-page (very neatly done), pp. viii, 72, 4to, full crushed red morocco by Riviere and Son, lettered in gilt on the upper cover and in minuscule letters on the spine, gilt edges, cloth slip-in case, upper joint skilfully repaired, lower corners slightly bumped, good* (ESTC R233; Macdonald 127a; Wither to Prior 310; Pforzheimer 335) £1,500

'In his dialogic essay *Of Dramatick Poesie* (1668), Dryden explored the theory and practice of drama, using four fictional characters (based on the earl of Dorset, Sir Charles Sedley, Sir Robert Howard, and Dryden himself) who debate the relative merits of Renaissance and modern playwrights, of English and French drama, of blank verse and rhyming couplets. The essay is specially notable for its critique of Shakespeare and Jonson (particularly appreciative of the former's rare natural abilities), and for Dryden's evident desire that the Restoration stage should lead a cultural renaissance in England' (ODNB).

Collectors will recognise the presentation of this particular copy as typical of books dressed up for the American market, especially between about 1890 and 1930. An American bookseller's description of about 1920 accompanies the volume, where it is described as a 'fine clean copy ... a superb copy,' priced \$190. At any rate, *Of Dramatick Poesie* is almost always found in similar dress – of eight copies whose sale is recorded in ABPC, six are in signed bindings of modern morocco or calf (Riviere, Sangorski & Sutcliffe, & Leighton) and none in a contemporary covering.

39. **Du Tillet (Jean)** *Chronicon de regibus Francorum, a Faramundo usque ad Franciscum Primum. Paris: Apud Vascosanum, 1551, a little light foxing, ff. [88], 8vo, early twentieth-century red morocco, boards bordered with a triple gilt fillet, spine divided by a solid rule between dashed rules, second and third compartments gilt-lettered direct, the rest with central urn tools, marbled endpapers, edges gilt, just slightly rubbed at extremities, very good* (Adams D1204) £400

The third edition of this chronology of Frankish rulers compiled by Jean du Tillet (the younger of two brothers of the same name), and pleasantly printed in italics within line borders. First published as an appendix to another work in 1539, it was several times reprinted on its own (as here) and evidently kept up to date – this edition covers events up to 1550.

40. **[Dutens (Louis)]** *Tables généalogiques des Héros des Romains; Avec un Catalogue des principaux Ouvrages en ce Genre. À Londres: chez M. Edwards, [?1794], 22 leaves, mounted on*

stubs to form double-page spreads, a few spots and minor soiling, ff. [i]; 21, 4to folded to 8vo, contemporary mottled calf, sometime crudely rebacked, worn (ESTC T97215) £500

The centrepiece of this curious genealogy of the heroes of Romances of Chivalry is a catalogue of the books in the library of Don Quixote. In the final list, Dutens remarks on the great difficulty of making a collection of all of them, and that the only complete one – there being none in Spain – was in the possession of Thomas Johnes of Hafod. Johnes's splendid (first) library was destroyed by fire in 1807.

ESTC records the present edition, and another, conjectured to 1795, of only 11 leaves. Brunet records a second, enlarged edition of 1796.

41. (East India Company.) Three Letters addressed to a Friend in India, by a Proprietor. Principally on the subject of importing Bengal Sugars into England. *Printed for J. Debrett, 1793, FIRST EDITION, with a folding table, first few leaves a little spotted and with a slight damp-stain in the upper margin*, pp. 88, 8vo, *disbound, good* (Goldsmiths' 15622; ESTC T2945, BL (5 copies), Senate House, and Lodz) £400

Sugar, 'now considered as one of the necessaries of life', was presently at an 'enormous price', and at a meeting the General Court of Proprietors of East India Stock a majority of India Directors concluded that mass importation of Bengal sugar would lead rapidly to large profits, while reducing the price of sugar and thus making the Company popular. The writer of these letters was in a minority, doubting the probability of raising production in Bengal with any rapidity. The alarm of the West India planters at the proposal is also a concern. Their opposition prevented the duties being equalised until the 1830s.

42. Florian (Jean-Pierre Claris de) Oeuvres complètes. [Thirteen volumes.] *Leipzig: Gérard Fleischer, 1810, with a portrait frontispiece in vol. i and an engraved frontispiece in each vol., small 8vo, contemporary half calf, contrasting lettering pieces on spines, crowned stamp on titles with initials E.L. v. G. P., very good* £300

A very attractive set: the binding is undoubtedly German, but the calf has, as appropriate, a Spanish look. Comprises Florian's fables, dramas, his history of Moorish Spain, his translation of *Don Quixote*, &c. He is also the author of *Plaisir d'amour*.

43. (Footpads.) [COOKE (Henry) Turpin the Second: or, Cooke caught at last. A full and authentick account of the apprehending and taking of that notorious Foot Pad ... Henry Cooke ... July 28. 1741. His Behaviour and Examination ... and his Commitment to Newgate. ... To which is added, a concise history of his life and parentage ... *Printed for A. Ilive, 1741, outer leaves soiled and stained, three holes in the last leaf affecting the text but only with the loss of 7 or 8 letters and the page numeral, tear in the inner margin of the second leaf, with a small hole with the loss of 4 letters, tear at the head of B1 entering text but without loss, small piece missing from upper margin* pp. 24, 8vo, *disbound* (ESTC T177842) £550



Only edition, recorded by ESTC in 2 copies only at the Advocates Library and All Souls. An extraordinary account of the notorious highwayman's bravado under questioning.

44. Gassendi (Pierre) Three Discourses of Happiness, Virtue and Liberty. Collected from the Works of the Learn'd Gassendi by Monsieur Bernier. Translated out of French. *Printed for Awnsham and John Churchill, 1699, some browning and spotting, paper thin in places but scarcely affecting the text, B5 frayed at the fore-edge and dust soiled there*, pp. [vi], 452, [4], 8vo, *contemporary panelled calf, rebacked (a little crudely), sound* (ESTC R8129) £1,500

First and only (printed) edition in English, not the prettiest of copies, but a very scarce book. Gassendi's 'significance in early modern thought has in recent years been rediscovered and explored, towards a better understanding of the dawn of modern empiricism, the mechanical philosophy, and relations of modern philosophy to ancient and medieval discussions. While Gassendi is perhaps best known in the history of philosophy for his disputes with Descartes, his relations with other major figures, including Kepler, Galileo, Mersenne, Beeckman, and Hobbes, represented even more important transactions of ideas. And while Gassendi also sought to communicate anew the ideas of Epicurus, the Stoics, and other earlier thinkers, his resulting amalgam of perspectives provides a modern view of his own making, one of the touchstones of philosophy and science in his times' (SEP).

45. **Gay (John)** *The Fables of ... complete in two parts. With Cuts by T. Bewick, of Newcastle. Published and sold by the Booksellers, and [printed] by T. Wilson and R. Spence ... York, 1806, with woodcut vignette on title and numerous 'cuts' in the text by Bewick, minor spotting and staining, pp. 252, 12mo, red crushed morocco, elaborate gilt tooled borders on sides of leafy tendrils punctuated with flowers, spine gilt with leaf sprays in 6 compartments between raised bands, wide gilt ruled turn-ins, gilt edges, signed F.G. and dated 1906, book label of Peter Summers inside front cover, very good* (Hugo 215; see Tattersfield TB 2.166) **£750**

A very pleasing, if not technically brilliant, early Arts and Crafts binding by Frank Garrett of the Birmingham School of Art, shewing the influence of Douglas Cockerell. A binding by Garrett featured in the The Arts and Crafts Exhibition at the Grafton Gallery in 1906, and two others in *The Studio* special issue *The Art of the Book*, 1914. The Gay is a reprint of the 1779 edition with additional woodcuts, and is utterly charming.

Unnatural Rebellion – the '45

46. **George II, King of Great Britain.** His Majesty's most gracious Speech to both Houses of Parliament, on Thursday the seventeenth day of October, 1745. *Printed by Thomas Baskett, and by the Assigns of Robert Baskett, 1745, woodcut royal arms on title-page, large woodcut initial, sometime folded several times, slight soiling to upper leaf, pp. 4, folio, disbound, good* (ESTC N17590) **£600**

The king calling upon Parliament for supplies in order to 'suppress and extinguish ... the open and unnatural Rebellion ... in favour of a Popish Pretender to my Crown.' ESTC records just 4 copies: BL, Huntington, Duke, JCB.

47. **Goldsmith (Oliver)** *The Vicar of Wakefield.* Supposed to be written by himself. The first edition. With Accents. *Halle: printed and sold by Friedrich Daniel Francke, 1787, engraved frontispiece and engraved vignette on title, pp. xii, 312, 8vo, original paper boards, gilt lettered spine label, a few chips, very good* (ESTC T146806) **£600**

The Vicar of Wakefield (first edition 1766) was instantly popular in Germany, and besides its literary influence (not least on Goethe) it seems to have also become a model for the teaching of English. August Mytlius had published an edition, Berlin in 1769, with a few accents as a guide to pronunciation. Here, every vowel subject to accentuation is marked either with an acute or a grave: a veritable storehouse of the received pronunciation towards the close of the eighteenth century. This version is quite scarce: Worldcat and ESTC locate 5 copies each in the UK and the US, plus the Jagiellonian (and not Wolfenbüttel). The Jagiellonian holding of this edition, and the recorded locations for the 1769 edition, suggest that Poland was the prime market for this type of book.

48. **Gracián y Morales (Baltasar)** *The Art of Prudence: or, a Companion for a Man of Sense.* Written originally in Spanish by that Celebrated Author Balthazar Gracian; now made English from the best Edition of the Original, and illustrated with the Sieur Amelot de la Houssaie's notes, by Mr. Savage. The third edition, corrected. *Printed for D. Browne ... J. Walthoe ... W.*

Mears, and Jonas Browne, 1714, pp. [xxviii], 280, 8vo, contemporary panelled calf, lettered in gilt on the upper cover I. Phelipps Y, red lettering piece, cracks at head of spine, very good (ESTC T145053) £600

A delightful copy. Provenance: From Newton Surmaville in Somerset. This house was originally bought by Robert Harbin, a mercer of Blandford in 1608 from Joseph Compton. Robert Harbin rebuilt the house, completed in 1612. The house then remained in the family until 2007 when the last member of the family, Sophia Wyndham, died aged 97. The contents of the house were also sold in 2007, including the library which had remained untouched for hundreds of years. Many of the volumes of classics, theology and history belonged to the Rev. John Phelipps (second son of Edward Phelips of Montacute), Vicar of Yeovil 1756-66.

49. **[Hall (William Henry)]** *The Death of Cain, in five books; after the manner of The Death of Abel. By a Lady. The Third Edition. Printed for B. Crosby, 1797, with an engraved frontispiece, some spotting and staining, frontispiece almost detached, pp. xii, 147, [20, ads], 12mo, contemporary mottled calf, spine gilt and with red lettering piece, traces of red wax seals inside covers, sound (This edition not in Raven) £750*



An unrecorded edition. Of the first edition, 1789, ESTC records just the BL, and of the second – which has the same date as this ‘third’ – 6 copies. The fourth edition of 1800 is recorded in just the BL.

50. **Hardy (Thomas)** *The Works of. MacMillan and Co., Limited, 1924-37, 27 vols., printed on India paper, maps, foolscap 8vo, original ‘Plum-coloured leather’, gilt, top edges gilt, dustwrappers, some wrappers slightly ragged, that to Far from the Madding Crown defective on lower side, very good £600*

The Pocket Edition, in the superior leather binding. The bindings are in excellent condition. Essentially the Wessex edition, which ‘is in every sense the definitive edition of Hardy’s works and the last authority in questions of text’ (Purdy).

51. **Hudleston (William)** *A Daily Preparation for a Worthy Receiving of the Holy Sacrament. Printed for C. Rivington, 1734, FIRST EDITION, a few minor spots, pp. viii, [iv], 166, [2], 12mo, contemporary black morocco, boards bordered with a triple gilt fillet, gilt centre- and corner-pieces, spine gilt in compartments, marbled endpapers, gilt edges, joints slightly rubbed, very good (ESTC N44650 – Morgan & Illinois only; nothing further in Worldcat) £600*

A remarkably attractive copy of a very rare book. William Hudleston was formerly a Benedictine missionary but left the Church of Rome and became vicar of Tirley in Gloucestershire; the Bibliotheca Parriana adds that he was born at Salston Hull in Cambridgeshire but says he was a minister in Lancashire. He wrote a number of treatises on theological subjects, but this is the rarest known to survive: the others in ESTC are all recorded in over a dozen copies each against this one’s two. The final leaf here is an advertisement for a work entitled ‘A True History of the Present State of Popery’ which does not seem to be recorded in ESTC at all.

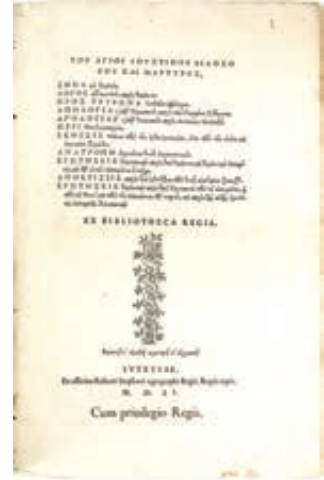
52. **Jonson (Ben)** *Plays, viz. I. Volpone; or The Fox. II. The Alchemist. III. Epicoene; or, The Silent Woman Glasgow: Printed by R[obert] Urie, 1752, 3 parts in 1 vol., title-page loose, pp. [ii], 103, 104, 111, [1, ads], 12mo, contemporary calf, worn, with loss of surface leather, a number of circular marks on both covers as if assaulted by an open-ended tube the size of a biro, upper joint split but cords holding, corners rather worn, lacking lettering piece, sound (ESTC T206577) £750*

A rare edition. The plays were available separately, as the pagination would suggest, but whether individually, or conjointly with the titlepage as above, they are all rare. Of this edition ESTC locates

NLS, Illinois, Kansas and Nebraska only; of the plays individually very small numbers are recorded. Urie reissued the collection in 1766, continuously paginated, and this too is uncommon, with 8 copies recorded.

53. **Justin Martyr.** Tou agiou Ioustinou philosophou kai marturos... *Paris: Ex officina Roberti Stephani, 1551, EDITIO PRINCEPS, ruled in red throughout, title-page lightly soiled, tiny dampstain to upper corner at beginning, pp. [viii], 311, [5],*
[bound with:]

Justin Martyr. Opera omnia, quae adjuc inveniri potuerunt, id est, quae ex regis Galliae Bibliotheca prodierunt. *Paris: Apud Iacobum Dupuys, 1554, FIRST EDITION, FIRST SUBSTANTIAL TRANSLATION, ruled in red throughout, pp. [xvi], 127, [1], 67, [1], 35, [1], 91, [1], 80, 49, 27], folio, early French biscuit calf, boards with a central decorative oval gilt stamp, the name 'A. FOURNIER' lettered in gilt above, circular gilt stamp in spine compartments, an old paper label pasted in the second, rebacked preserving original spine (now darkened), new endpapers, boards somewhat scratched and marked but still attractive, silk ties lost, good (Adams J494, J495; Schreiber 107)* £1,800



The first printing in the original Greek of the works of Justin Martyr (2nd century AD), edited from a manuscript found in the Royal Library by Robert Estienne in his role as King's Printer. The volume was completed by Charles Estienne after his brother fled to Geneva to escape religious persecution, but it lacks none of Robert's usual high quality; 'this fine impression is the first fruit of Robert's press this year. Chevillier, in his eulogy of the Greek impressions of the Estiennes, considers it as one of the most magnificent of them' (Gresswell).

Here, as in several surviving copies, the first Greek printing is bound with the first edition of the first Latin translation of more than individual texts, which appeared three years later. The translation is by Joachim Perion (1500-1559), who also provide 'observations' that add considerable value to his translation, as they are the first attempt to approach the text (which survives in a very problematic manuscript) critically.

54. **(Juvenile.)** The Village Orphan; a Tale for Youth. To which is added, The Basket-Maker, an original fragment. Ornamented with vignettes on wood. *Printed by C. Whittingham for Longman and Rees, [1797], with 25 woodcut vignettes and tailpieces, a little bit of browning around the edges, sporadic very minor staining, pp. [iv], 140, 12mo, uncut in the original pink boards, plain paper spine renewed, edges slightly worn, inscription at head of title 'J. St. J., Chelsea 1818', good (ESTC N48767; Osborne I p.316)* £600

Improving tales for the youth of the 'ordinary classes.' The vignettes are in the style of Bewick, but are by neither Thomas or John. According to Janet Ing Freeman in the ODNB 'Samuel Jackson Pratt's *Pity's Gift* (1797) was [Whittingham's] first book to feature wood-engraved illustrations,' although ESTC dates that title to 1798; either way, this is one of the first illustrated books to come from Whittingham's Press.

Scarce: ESTC records BL and Oxford only in the UK, McMaster, Toronto, UCLA and Minnesota in North America.

55. **(Juvenile. Hogarth.)** Juvenile Philosophy: containing Amusing and Instructive Discourses on Hogarth's Prints of the Industrious and Idle Apprentices; Analogy between Plants and Animals; &c., &c. Designed to enlarge the understandings of youth, and to impress them at an early period with just and liberal conceptions. *Printed by Ruffy & Evans for Vernor and Hood, 1801,*

FIRST EDITION, with an engraved frontispiece, first gathering (2 leaves), loosening, one gathering sprung with two tears in one of its leaves (without significant loss), pp. [iv], 188, 12mo, original green vellum backed boards, edges worn, short split in spine, ownership inscription inside back cover of Ann [next two names indecipherable] of Castle Cary, Somerset, 1821, sound (Osborne 2, p. 716) £250

Apparently the only edition, and scarce – only 3 copies on COPAC. The frontispiece depicts a woman instructing two boys, she seated at a sloping desk with a volume of prints open upon it, the two boys seated on stools, one enraptured, the other preoccupied. This presumably represents the Mrs. Wilson in the first of the stories here, who interacts her sons, of opposite characters, through the medium of the Hogarth series. The lads depicted are perhaps 8 or 9 years old, and their peers, if this was the intended age-group of the audience, are expected to take in references in the course of the volume to Adam Smith (concerning Gold), Erasmus Darwin and Abbé Pluche.

56. (Juvenile. Manuscript. Nursery Rhymes.) [Taylor (Ann and Jane)] Some Rhymes for the Nursery. [*England:*] April 1812, manuscript in ink on paper, the text clearly written within pencil ruled lines, the Contents in double columns separated by a red wash line, the rhymes mostly likewise divided, with an original watercolour drawing as frontispiece, some damp-staining in the upper part, pp. [i], [48], 8vo, original green wrappers and further rough card wrappers, both lettered in ink, gilt edges, good £700

A charming home-made booklet of nursery rhymes, selections from the Taylor sisters' *Rhymes for the Nursery*, which was first published in 1806. The watercolour frontispiece (which is pasted to the inside of the front wrapper) depicts a young girl standing beside a seated woman, presumably her mother, naively drawn.

57. Kidgell (John) *The Card*. Vol. I [-II]. Printed for the Maker, and Sold by J. Newbery, 1755, FIRST EDITION, 2 vols., with a hand-coloured engraved frontispiece in vol. i, the word 'Card' in fancy woodcut capitals on both title-pages, frontispiece repaired at inner corners and along fore-edge, loss of the final 'e' in 'frontispiece', first 2 gatherings in vol. i semi-detached, slightly browned, pp. xvi, [ii], 264, [4]; [ii], 306, [4], 12mo, contemporary calf, sometime rebacked, tan lettering pieces, joints rubbed, spine of vol. ii defective at foot, book label of James M. Osborn, sound (Roscoe, A282 (1); ESTC T68566) £1,500



Item 56



Item 57

The Osborn copy of this series of tales partly in epistolary form, printed for private circulation according to ODNB, but quite clearly stated to be 'Sold by J. Newbery.' The novel has its merits, 'but Kidgell will always be remembered for his conduct over Wilkes and *An Essay on Woman*' (ODNB). It is notable for a very early use of the word 'baseball' (the second instance recorded in the OED) – 'The younger Part of the Family..retired to an interrupted Party at Base-Ball, (an infant Game, which as it advances in its Teens, improves into Fives, and in its State of Manhood, is called Tennis.'

58. **Kipling (John Lockwood)** *Beast and Man in India*. A popular sketch of Indian animals in their relations with the people. With illustrations [by J.L Kipling]. *MacMillan and Co., 1891, FIRST EDITION, with illustrations in the text, some foxing as usual, bound without the advertisements*, pp. xii, 401, [1], 8vo, *contemporary red straight-grained morocco backed dark green cloth, top edges gilt, bookplate inside front cover of E.C., Edinburgh, good* (Livingston 81; Stewart 104) **£175**

An important work on cruelty to animals by the father of the more famous Kipling – various contributions by whom are included. Lockwood Kipling himself contributed the illustrations to the *Jungle Book*, and those famous images are unmistakably prefigured here. Livingston assigns the last page (following 401) as blank, and Stewart as advertisements, whereas it in fact simply bears the imprint, 'Printed by R. & R Clark, Edinburgh.' The 28 leaves of advertisements included at the end of the publisher's cloth-bound edition would naturally be discarded by anyone at the time disposed to have their copy bound to their own style. This is likely an Edinburgh binding (though unsigned), given the contemporary bookplate.

59. **(Koran. English.) SALE (George, trans.)** *The Koran, Commonly called the Alcoran of Mohammed*, translated into English immediately from the original Arabic; with explanatory notes, taken from the most approved Commentators. To which is prefixed a preliminary discourse. *Printed by C. Ackers, 1734, FIRST SALE EDITION, title printed in red and black, five engraved plates (four folding, including a map of Arabia), variable moderate browning*, pp. [vi], iii-ix, [3], 187, [1], 508, [16], 4to, *contemporary panelled calf, blind tooling around the central mottled panel, spine gilt in compartments, red lettering piece, gilt Suffield crest in the 5th panel, rebaked preserving the original compartments (the raised bands showing the lighter new calf), engraved armorial bookplate of Edward Lord Suffield inside the front cover, good* (ESTC T146975) **£1,800**

A well above average copy, with the plates and map particularly fresh, of the first edition of the first translation of the Koran made directly from the original (the only previous translation, of 1649, was from a French intermediary). 'Sale made this translation "at leisure times only, and amidst the necessary avocations of a troublesome profession"...he added a long 'preliminary discourse', a compendium of all that was known about the religion of Islam. The 1734 edition was the only one that was published during his lifetime, but the translation was reprinted in 1746, 1764, and many times afterward, most recently in 1984.... In 1921 Edward Denison Ross claimed that Sale's version had not been superseded by any subsequent translation, and that his discourse still remained the best introduction in any European language to the study of Islam. More than fifty years later Sale's objectivity still guarded him from criticism in Edward Said's *Orientalism*' (ODNB).

60. **'Lady (A)'** *Poems by a Lady*. *Sold by Henry Payne, 1781, FIRST EDITION, issue with printed title-page instead of engraving (see below), browned and soiled, a few corrections in early ink*, pp. [vi], 204, 4to, *modern quarter blue calf, marbled boards, black morocco lettering piece, good* (ESTC T64186) **£1,500**

A rare book – and this apparently a particularly rare variant – with ESTC locating four copies in three locations (BL, 2 in the Bodleian, Cornell). Worldcat adds Glasgow (though it is not in their OPAC) and Brigham Young. The descriptions of those copies call for a plate, which the scanned Bodleian copy confirms is an engraved title-page with a large oval vignette. That scan, however, as well as the pagination given by Brigham Young, also confirm that the engraved title-page is the only title-page;

there is no half-title or printed version called for. This copy, on the other hand, has a printed title-page giving the same information, on paper that matches the text, in place of the engraved title-page. The identity of the author appears to be wholly unknown.

61. [Lark (C., pseud, or perhaps actually Clark)] Paddy Hew; A Poem, from the Brain of Timothy Tarpaulin. Whistled by a Sea Lark. *Printed for [Charles] Whittingham [Senior] and [John] Arliss, 1815, FIRST EDITION, with a hand-coloured wood-engraved frontispiece, blank corner of B5 torn away, occasional light spotting, pp. xxii, [i], 195, [1], 8vo, contemporary half calf, spine gilt, extremities rubbed, armorial bookplate of George Maquay inside front cover, good* £2,200

A witty and amusing satire on naval life, not without pathos however. In the Advertisement, the author relates how a bookseller, to whom he had supposedly offered it for publication, asked him if it was in the manner of Doctor Syntax. He replied, 'No, sir, it is not like Doctor Syntax; Paddy Hew would be ashamed to be seen in the same field with such a milksop'. It is 'a sort of satire on the times; and an exposure of naval manners and customs ... interspersed with pretty tales, episodes and sonnets; the whole adroitly interwoven with philosophical and moral notions, and more particularly intended as a take off upon those who would fancy the cap fitted them ... not at all levelled at the ministry [though] so completely enveloped in sea terms that they should not even understand it, [though] everybody else should.' COPAC records 3 copies, BL, Bodley (Thomas Gaisford's copy), and National Maritime Museum: no others in WorldCat. George Maquay (1758-1820), Irish merchant and banker.



62. Latimer (Hugh, bishop of Worcester) The Sermons of ... Many of which were preached before King Edward VI ... on the Religious and Civil Liberties of Englishmen, &c. To which is prefixed, Bishop Latimer's Life. In two volumes. Vol. I [-II]. *Printed for J. Scott, 1758, FIRST COLLECTED EDITION, with an engraved frontispiece in each vol. and 1 engraved plate, one gathering in vol. i foxed, pp. lxxxviii, 468; [i], [469-] 929, [36, Index], 8vo, contemporary polished calf panelled in gilt, spines gilt in compartments with a dolphin within a crowned circle, red lettering pieces, numbered in gilt direct, 3 later inkstamps on flyleaves, very good* (ESTC T142674) £800

A very attractive copy of a fairly scarce book: ESTC records only 5 copies in the US. 'Of all the reformers Latimer was the most persuasive in the pulpit ... Beside his own letters and sermons the most important of all of the tangible memorials is the simple cross of cobblestones set in the middle of Broad Street, Oxford, under the walls of Balliol College [and 200 yards from Blackwell's], where workmen in the nineteenth century discovered the stump of a stake and pieces of charred bone' (ODNB). The frontispiece in vol. i depicts Latimer before the Papal tribunal in Oxford, that in vol. ii is a portrait of Latimer; the third plate is a portrait of Ridley.

63. (Laws. England.) LEGES anglo-saxonicae ecclesiasticae civiles ... *William Bowyer for Robert Gosling, 1721, FIRST EDITION, woodcut head- and tail-pieces, and initial, main text in double columns with a substantial portion in Anglo-Saxon type, the Norman French in Black Letter, a few leaves browned, pp. [xvi], xxiv, 434, [18], folio, contemporary panelled calf, repairs to hinges and corners, engraved armorial bookplate inside front cover of Hare of Docking, good* (Alston, III.19; Bowyer Ledgers, 735; Holdsworth, *History of English Law* XII:403. Sweet & Maxwell, *A Legal Bibliography of the British Commonwealth* 1:43 (43); ESTC T138842) £750

Leges Anglo-Saxonicae, which incorporates Spelman's *Codex Legum Veterum*, includes the collections of Anglo-Saxon customs that were made after the Conquest: the laws of Edward the Confessor, the laws of William I and the *Leges Henrici Primi*.

There are two Hares in the List of Subscribers, the Dean of Worcester, and Henry Hare (the antiquary): Hare of Docking is presumably a descendant of one of them.

64. **(Laws. France.)** ORDONNANCES royaulx. Le recueil des ordo[n]nances faictes par les roys, ducz, co[n]tes, baro[n]s [et] sages de la duche de Norme[n]die, deuyes les premieres coustumes dud' pays et duche. Lesquelles ordonnances ont este accumulees et assemblees de an en an ainsi q[ue]lles ont este establies. *Rouen: On les vent ... chez Raulin Gaultier libraire demourant en la rue portart pres lenseigne du ftardel, [1519], title-page printed in red and black and with a historiated woodcut initial, gothic type, woodcut and criblé initials, large woodcut printer's device at end, some worming, principally in the inner margins but also entering text with some longer tracks affecting some lines of text, ff. [iv], 150, [1], small 8vo, contemporary calf over wooden boards, quintuple vertical blind roll tooled decoration on sides, wavy blind tooling on spine in 4 compartments, that in the second in facsimile, remains of clasps and catches, worn at corners, rebacked preserving most of original spine, printed presentation label inside front cover from H.G. Stevens & R.W. Haynes in London with the recipient's name added in manuscript: Arthur W. Machen, Baltimore, sound (Brunet, II, 380; Frere, II, 353) £2,000*



Rare. There were copies of the same text and colophon with variant title pages; those destined to be sold in Caen read at the bottom: 'On les vent à Caen chez Michel angier libraire demourant deuant les gra[n]s escolles' and those retained for sale in the city of its origin read as above. These Ordinances often form part of *Le Coutumier de Normandie*, but as there was no *Coutumier* issued in 1519 this becomes one of the unusual separate printings of the Ordinances.

65. **Lecky (William Edward Hartpole)** [Collection of Works] 19 Vols. *Longmans, Green, and Co., 1904, 8vo, contemporary half black morocco, spines faded, good* £600

Comprises: A History of England in the Eighteenth Century, 7 vols.; A History of Ireland in the Eighteenth Century, 5 vols.; The History of European Morals from Augustus to Charlemagne, 2 vols.; Rationalism in Europe, 2 vols.; Democracy and Liberty, 2 vols.; The Map of Life.

Lecky 'was a representative rather than a great Victorian, and he remains interesting as such. He stood at the crossroads in the evolution of history writing between the age of the gentleman scholar in the library and that of the professional scholar in the archives. Lecky was, however, notable on two counts: as a British historian of ideas and as the writer of Ireland's first "philosophical history" (he liked that Burkean phrase), for neither Young Ireland nor the Celtic revivalists produced a notable historian. His major narrative history was undertaken as a vindication of the Irish people, but he was a sharp critic of the careless or deliberately misleading application of arguments from Irish history to justify the patriotic cause. He was, therefore, both the first national historian of Ireland and the first "revisionist" of the nationalist idealization of Ireland' (ODNB).

66. **Lucas (Margaret)** An Account of the Convincement and Call to the Ministry of Margaret Lucas, late of Leek, in Staffordshire. *Printed and sold by Darton and Harvey, Gracechurch Street 1797, FIRST EDITION, pp. vii, 134, [2, advertisements], 12mo, original sheep, joints cracked, cords holding, corners worn, sound (ESTC T113077)* £250

Margaret, the daughter of James Brindley of London, came to Leek about 1713 to live with her Aunt and Uncle. Subsequently she became a Quaker and after much local persecution, detailed in the present book, became a preacher. She married Samuel Lucas in 1725 and died in Leek in 1769. The book was printed in Philadelphia in the same year, and enjoyed something of a vogue. There is American interest in the advertisements: we have an account of the yellow fever in Philadelphia, and more particularly 'of the Black People'; and also 'Speech of an Indian Chief, in Answer to Swedish Missionaries.'

67. [Mackenzie (Henry), editor and main contributor.] *The Lounger*. A Periodical Paper, Published at Edinburgh In the Years 1785 and 1786. *Edinburgh: Published by William Creech, [1785-87], complete set of 101 Numbers, FIRST EDITIONS, with a duplicate of No. II in second edition bound in, and of No. XCVII loosely inserted (the latter frayed in inner and outer margins, pagination at head cropped), the usual fold marks, some of which a little discoloured, pp.[i], 8, [5-8, Second edition of No. II], [9-] 404, folio, contemporary calf-backed marbled boards, vellum tips to corners, red lettering piece on spine, sides slightly rubbed, repairs to lower joint and foot of spine, good* (ESTC P1411) £1,500

A complete run of Mackenzie's second periodical, the first being *The Mirror*, 1779-80. Among the papers on a variety of topics – the writing of novels, female education, Shakespearian criticism, &c – the most notable is No. XCVII (of which we have a duplicate here), Mackenzie's famous endorsement of the genius of Burns (on the strength of the Kilmarnock edition), praising the 'uncommon penetration and sagacity of this Heaven-taught ploughman.' Mackenzie quotes two poems, one in 'almost English', *The Vision* (in part), and *To a Mountain-Daisy* (entire) in Burns's provincial dialect, which, 'even in Scotland ... is now read with difficulty [while] in England it cannot be read at all.' As a mark of the difficulty which the Edinburgh literati might encounter with the dialect, it is remarkable that even the first word the *Mountain-Daisy* – wee – is supplied with a translation. At the end of the paper Mackenzie alludes to Burns's plans to emigrate, trusting 'that means may be found to prevent this resolution taking place,' which of course, with Mackenzie's full support, subscriptions to the Edinburgh edition did. Mackenzie's paper effectively established the literary credentials (as opposed to the popularity) of Burns as the national Poet.

The last Number appeared on 6th January 1787, at the end of which the publisher promises a title-page for Subscribers who have preserved their Numbers. This title-page (as transcribed above) bears no date.

Provenance: contemporary signature of A. Erskine at head of first number (?Andrew Erskine (1740-93), the poet, friend of Burns, who lamented Erskine's suicide in 1793). Bookplate of James Elphinstone Erskine RN (there is more than one naval officer of this name to choose from, but the date of the book-plate makes it likely this is Admiral of the Fleet Sir James Elphinstone Erskine, 1838-1911), and below this the bookplate of Charles R. Cowie, noted Burns collector. An ink note inside the front cover identifying the paper on Burns is annotated in pencil as being in Cowie's hand. The late Earl of Perth (invoice from H.P. Kraus loosely inserted – \$750 in 1987 – and a page from Quaritch catalogue 1132 offering Adam Smith's set – \$9500 – marked at head 'Not mine! P.').

68. *Magnus (Olaus) Historia de gentibus septentrionalibus*. A Cornelio Scribonio Grapheo ... sic in epitomen redacta ... quicquid apud Septentrionales scitu dignum est, complectatu. *Antwerp: Jean Bellère, 1562, with woodcut printer's device on title, and innumerable woodcuts in the text, final leaf with corroded ink blot with loss of text to the last 5 lines, rust spot in the outer margin of another leaf touching the initial letter of a side-note, pp. [xvi], 192, 8vo, contemporary calf with 3 panels blind ruled on the covers with connecting diagonals, central panels with gilt a snowflake at each corner and a prancing reindeer at the centre, seventeenth-century paper manuscript lettering piece on spine, and in the superior compartment a similar shelf number, traces of a later label at foot of spine, headcaps defective, an old repair to that at the head, a few abrasions to the lower cover, one early seventeenth-century and one later ownership inscription of the Jesuit College of Córdoba, with an ink stamp of the same provenance, part of the inscriptions unsuccessfully bleached, one or two early marginal annotations, printer's waste endpapers (two bifolia from a 1548 Lyons printing of the works of Horace), good* (Adams M144) £1,400



An attractive copy – in a suitably Nordically decorated binding – of the second Bellère edition of this abridgment, a first having appeared possibly in 1557 in 16mo. The relation between the present edition and Plantin's of 1558 is unclear (the format is identical), but this is probably printed by Plantin, whose Dedication precedes the text.

The famous *Historia de gentibus septentrionalibus*, first printed in Rome in 1555, is a patriotic work of folklore and history which long remained for the rest of Europe the authority on Swedish matters. This text on dark winters, violent currents and beasts of the sea and the like amazed the rest of Europe. It was translated into Italian (1565), German (1567), English (1658) and Dutch (1665), and not until 1909 into Swedish. Abridgments of the work appeared also at Antwerp (1558 and 1562), Paris (1561), Amsterdam (1586), Frankfurt (1618) and Leiden (1652). It is still today a valuable repertory of much curious information in regard to Scandinavian customs and folklore.

69. (Marriage.) ANON. *The Art of Governing a Wife; with Rules for Batchelors. To which is added, An Essay against unequal Marriages. Printed and Sold by J. Robinson, 1747, a bit foxed or browned in places*, pp. [i], 202, 12mo, *modern calf, signature on old old flyleaf and another at head of text, the latter dated 1815, sound* (ESTC T56454, BL, Chicago, and Yale only) £950

This is a new edition (perhaps a re-issue) of *The Batchelor's Monitor*, 1743. Both are rare. It is addressed both to those who are already in the married state and those about to embark upon it. The advice is wholesome and sensible, without being tedious. The author frequently returns to the subject of 'unequal marriages' – that is, marrying outside of your own class.

70. (Marriage.) [P. (J.)] *Oeconomica Sacra: or, A Parænetical Discourse of Marriage: together with some particular remarks on the marriage of Isaac and Rebecca. Printed for John Salusbury, 1685, FIRST EDITION, some browning, last leaf with an old repair at foot, lacks initial and terminal blank leaves*, pp. [xiv], 86 [recte 102], 12mo, *new calf in contemporary style (by James Brockman), some contemporary annotations (see below), ex Wigan public library, with blind stamps at beginning and end (that at the end straddling the repair to the foot of the page, meaning that the repair was done around or before 1900), good* (ESTC R6) £2,000

A very rare, and stylishly written, exhortation to marriage, and the avoidance of 'Fornication and Adulteries.' The dedication to the Earl of Salisbury is signed with the initials J.P., and was occasioned because the earl had recently married – at the age of 17, to a bride of 13 (whose dowry was meant to revive the family fortunes). The contemporary annotations would appear to be those simply of an interested and attentive reader, but in a few places words are added where the text seems to want them, and they might just be authorial. ESTC records 3 copies, BL, Cambridge and Edinburgh.



71. **Mattaire (Michael)** *Stephanorum Historia, Vitas ipsorum ac libros complectens*. [Two vols. bound as one.] *Typis Benj. Motte, impensis Christoph. Bateman, 1709, engraved portrait frontispiece and 3pp. of woodcut devices (as is correct: some catalogues erroneously call for 5) included in pagination, the variant issue without the extra appendix (7pp. 'appendix librorum sub Stephanorum nominibus impressorum', see below), embossment of the Earls of Macclesfield to frontispiece and title-page*, pp. ix, [7], 564, 5, [1], 133, [1], 8vo, *contemporary polished sprinkled calf, boards bordered with a double gilt fillet, spine compartments similarly bordered, red morocco lettering piece in second compartment, the rest with central gilt lozenge-shaped decorative tools, all edges sprinkled red, small old paper labels at head and foot, just slightly rubbed, a tiny chip at head of spine, bookplate of the North Library (corrected by hand to South) of Shirburn Castle to front pastedown, very good* (ESTC T99611; Schreiber 294) £500

The first published work of typographical history by the classical scholar Michael Mattaire (1668-1747), a history of the Estienne printing dynasty (in the first volume) with a substantial catalogue of their publications (in the second). The Estiennes were famous for the quality of the scholarship as well as their printing, and 'Mattaire ... wrote the best of his many bibliographical works about them' (Introduction to Schreiber, *The Estiennes*).

The additional appendix not present at the end of this copy is something of a curious question. Most of the other copies we have been able to consult (including four that have been digitally scanned) do contain it, but the Oxford Libraries catalogue entry does not call for it, specifying instead that it exists in a variant – known there from the copy at University College but not present in the numerous others in Oxford. Early bibliographies mostly note it as a frequent lack (e.g. Ebert: ‘The appendix...is often wanting’; Bibliotheca Grenvilliana: ‘This copy...has the appendix which is scarcely ever to be found with it’), but the fact that it seems to have always been missing from so many copies perhaps suggests that it was added to some rather than lost from others. This volume, in its contemporary binding and nearly untouched state, clearly never had it.

72. **Mead (Richard)** *De imperio solis ac lunae in corpora humana et morbis inde oriundis*. *Raphael Smith, 1704, FIRST EDITION, title very slightly soiled, pp. [i], xxx, 96, 8vo, a crisp copy in contemporary Cambridge-style calf, corners worn, rebacked, covers bowing, contemporary ownership inscription on title of Wm. Dalzell, on flyleaf of Sam. Caldwell, recording his purchase of the book in Dublin in 1754, good* (ESTC T55648) £750

‘Mead continued his efforts in Newtonian physiology with his next publication, *De imperio solis ac lunae in corpora humana et morbis inde oriundis* (On the Influence of the Sun and Moon on Human Bodies and the Diseases Arising Thence), published in 1704. Here Mead joined Hippocratic climatic theory with Newton’s theory of the tides, claiming that a tidal flux of the air caused many ailments. This account has variously been termed the last gasp of astrological medicine and one of the first works of Newtonian medicine. The lack of any mathematical foundation makes Mead’s claims to Newtonianism unconvincing, but the case histories he cites, many from Pitcairne, are of interest. Mead’s puritan upbringing is evident in his accounts of providential interventions in the weather, such as the storms which accompanied Cromwell’s death in 1658. This work was ... a great success: Halley reprinted it in his *Miscellanea curiosa* (1708), and an English translation appeared in 1712’ (ODNB). Scarce in first edition.

73. **Millais (John Guille)** *The Life and Letters of Sir John Everett Millais*. [Two volumes.] *Methuen & Co., 1899, photogravure frontispieces in each vol. and 7 further photogravures elsewhere, numerous other illustrations within the pagination, slight foxing to some plates, pp. xvi, 446, [2]; xi, [i], 511, [1], 8vo, original dark blue cloth, front board and backstrip blocked in gilt, a little rubbed at extremities, slight bubbling to cloth, good* £150

Including William Cowper’s The Negro’s Complaint

74. **More (Hannah)** *The Sorrows of Yamba, or the negro woman’s Lamentation. The Negro’s Complaint by William Cowper, etc. Newcastle: Printed by Edward Walker for the Newcastle Religious Tract Society, 1823, with Bewick’s woodcut of a negro in chains on the title-page (see Tattersfield 2. p. 560), poor impression of 3 lines of Cowper’s poem, text just legible, pp.12, 12mo, (bound after 5 other pamphlets), contemporary half calf, spine slightly rubbed, label of the Library of the Society of Friends, Carlisle added in manuscript, inside front cover, good* £700



The other pamphlets are:

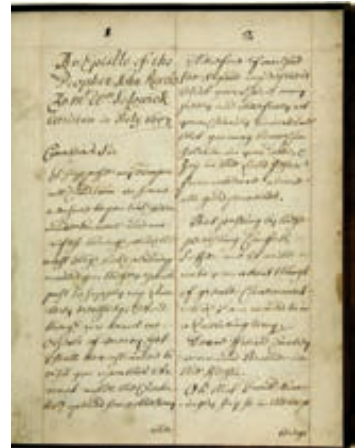
1. **Penn (William)** *Tender Counsel and Advice*. The sixth edition. *Printed by Wm. Philips, 1819, pp. 36*. This edition of *Tender Counsel* is not recorded in COPAC or WorldCat.

2. **Penn (William)** *A Key, opening the way to every capacity; how to distinguish the religion of the people called Quakers, from the ... misrepresentations of their adversaries ... A new edition. Printed and sold by William Philips, 1817, pp. vi, [1], [9-] 60*.

3. **[Spalding (John)]** A few reasons, for leaving the national established mode of worship, addressed principally to those who attend at the place called St. Giles's church, Reading. *Printed and sold by James Philips and Son, 1799, pp. [3-] 41, [1] (lacking half-title). ESTC T106000.*
4. **Latey (Gilbert)** A brief narrative of the life of ... *Printed and sold by William Philips, 1821, pp. xviii, [19-] 94.*
5. **Tuke (Henry)** The Faith of the People called Quakers. The third edition enlarged. *York: Printed by C. Peacock, for W. Alexander; sold also by W. Philips [and others], 1812, pp. 32.*
75. **More (Sir, Saint Thomas)** De optimo reipublicæ statu, deque nova insula Utopia, libri duo: scriptum vere aureum, nec minus salutare, quam festivum, quod ex Erasmi Roterodami, Guilielmi Budaei, aliorumque magnorum virorum commendationibus, quae epistolis praefixis continentur, liquidum dubitantibus euadet. *Hanover: Printed by Hans Jacob Henné for Peter Kopf, 1613, woodcut printer's device on title, title-page slightly soiled, occasional minor browning, pp. 299, 12mo, contemporary ?English calf, double blind ruled borders on sides, blind ruled compartments on spine, spine slightly rubbed, lacking paste-downs, good (Gibson 9) £1,200*

An unassuming, pleasant, relatively early edition of More's great work. This was the first Hanover edition, another appearing in 1619 by a different printer. The Gibson number indicates that this is the ninth separate edition of the Latin text.

76. **(Muggletonianism.) REEVE (John)** An Epistle from the Prophet John Reeve to Mr. Wiliam Sedgwick witten in July 1657. [England: c.1682], *manuscript in ink on paper, ruled in red and written in 2 columns, a few catchwords trimmed, minor soiling, a title-page dated 1842 added at the front by Frederick Hockley, 106 columns, small 4to, nineteenth-century cloth, a trifle worn, good £2,200*



A rare, near-contemporary copy of the first of Reeve's letters to William ('Doomsday') Sedgwick, together with a printed copy of the letter (modernised spelling) contained in a copy of *Sacred Remains, or, A divine appendix. Being a collection of five spiritual epistles, originally written about the year 1654. Also William Sedgwick's replies to several queries sent to him, by John Reeve ...* Third edition, 1856, uncut and unopened in original wrappers. Also included is Reeve and Muggleton's *A Divine Looking-Glass*, third edition, 1719, with the scarce engraved portrait of Muggleton (cut down and mounted), some spotting, contemporary calf, rebacked. An interesting clutch of Muggletonianism. Frederick Hockley (1809-1885) was a British occultist who assembled a large library.

77. **Neuman (Henry)** A Marine Pocket-Dictionary, of the Italian, Spanish, Portuguese, and German languages, with an English-French, and French-English index; being a collection of a great variety of the most useful sea-terms in the above idioms. The Second Edition. *Printed by J. Bonsor ... and sold by Messrs. Vernor and Hood, 1800, title-page spotted and slightly browned, a little damp-staining here and there, without the blanks Y4 and S4, pp. viii, [66], [142], [38], small 8vo, contemporary half red sheep, worn at extremities, spine devoid of colour, good (ESTC N34814, BL only in the UK) £450*

Little seems to be known about the author, who describes himself on the title-page as 'agent and translator of languages.' Perhaps Spanish was the foremost of his foreign languages (if he was not indeed a foreigner himself) since in the preface to this work he refers to two recent Spanish works as 'the best works in navigation and naval tactics, hitherto published in any European language.' He also

published, with Baretti, a Spanish-English dictionary, and translated La Rochefoucauld-Liancourt's *Travels through the United States of North America, the country of the Iroquois, and Upper Canada, in the years 1795, 1796, and 1797.*

For the first 10 pages, certain phrases are underlined and sometimes the French equivalent is written in the margin.

78. **[Nougaret (Pierre Jean Baptiste)]** Londres, la cour et les provinces d'Angleterre, d'Écosse et d'Irlande: ou Esprit, moeurs, coutumes, habitudes privées des habitans de la Grand-Bretagne, Ouvrage dans lequel on s'est appliqué à recueillir les faits et les anecdotes les plus propres à piquer la curiosité, et à faire bien connaître le caractère particulier, et le génie vraiment original, de ces Insulaires. Tome Premier [-Second]. *Paris: Briand, 1816, FIRST EDITION, scattered foxing and a few marginal stains*, pp. [iv], iv, 458; [iv], 460, 8vo, *uncut in the original paper wrappers, upper wrapper of vol. ii loose and with portion torn from upper outer corner, otherwise a little worn, but good* £300

A history of the people – as opposed to the governments – of England, pretty much confined to London in spite of the promise of the title. And an agreeable history it is, each topic introduced and then illustrated with anecdotes. The polymath Nougaret (1742-1823) wrote over 100 books in a wide variety of genres. Here the Ton rub shoulders with low-life, conjugal customs are anatomised, &c, &c. Scarce.

79. (Novel.) ANON. Alphonso di Borgo; or, a Sentimental Correspondence of the Sixteenth Century. *Printed [by S. Gosnell] for J. and T. Carter, 1800, FIRST EDITION*, pp. iv, 147, [1], 8vo, *uncut in the original cream paper backed blue paper covered boards, spine darkened and a little defective at foot, lacking label, lower cover a bit soiled and slightly worn, very good* (ESTC T68057; Garside and Schöwerling 1800:10) £2,000

An epistolary novel of sentiment in the Richardsonian tradition. The writer calls the book in his dedication, to Lady Harry Parker (wife of Sir Harry, 1736-1812, sixth baronet, of Melford Hall), 'the first efforts of a juvenile pen.' A rare novel, in excellent, original condition. ESTC records 3 copies: BL; Texas and Yale (the last presumably a recent acquisition, since not recorded in Garside and Schöwerling)



80. **O'Dogherty (Sir William)** An Epitome of the History of Europe, from the Reign of Charlemagne, to the Reign of George III. *Printed for T. Hookham, 1788, FIRST EDITION of this title, one leaf with portion torn out of fore-margin (not affecting text), occasional spots or stains*, pp. xvi, 459, 8vo, *contemporary calf backed marbled boards, vellum tips to corners, flat spine with gilt tooled compartments, slightly worn, childish and somewhat messy scribbles in pencil to endpapers and flyleaves, good* (ESTC T114214, BL, Miami, New York Society, University of King's College only) £450

O'Dogherty published in Dublin in 1786 *A Sketch of the History of Europe*, followed in 1787 by *Elements of Modern History* (with an English grammar attached), both with the same time-span. This London edition is nearly twice the length (without the grammar). It is quite a gallop through a thousand years of European history, occasionally opinionated, and was praised for its accuracy by Smollett in the *Critical Review*. No doubt the conjunction of Charlemagne and George III is meant to flatter the latter, and the book is dedicated to the Prince of Wales. Sir William, d. 1791, was sometime Mayor of Drogheda.

81. **[Paris (Matthew)]** Flores Historiarum per Matthaëum Westmonasteriensem collecti, Praecipue de rebus Britannicis ab exordio mundi usque ad Annum Domini 1307. *Ex officina Thomae Marshii, 1570, title-page trimmed close to woodcut border, final blank leaf discarded, index*

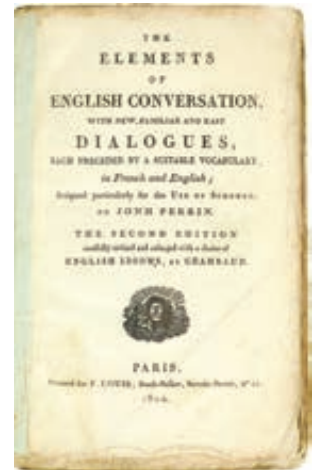
bound at front of text, one leaf with an original paper flaw affecting a few characters, first leaf of index with bottom margin folded over to preserve early manuscript note, verso of title also filled with text in early manuscript (trimmed at bottom), a few short notes or marks later on, last dozen leaves showing a faint but substantial dampmark, some soiling/minor staining elsewhere, a touch of worming to blank fore-edge margin, two leaves remargined, gathering Tt in earlier(?) state without (and not calling for) the additional unsigned singleton leaf, pp. [30], 440, 466, folio, eighteenth-century mottled calf, spine with five raised bands, red morocco lettering pieces in second and third compartment, rubbed, front joint cracking (but strong) with a little peeling to leather, light wear to endcaps, marbled endpapers, bookplates of Robert Surtees and his Mainsforth Library, sound (ESTC S113615) £1,400

The second printed edition of this historical chronicle, after the first of 1567. It was long attributed to an otherwise unknown 'Matthew of Westminster', who is now accepted to be Matthew Paris, and this edition prints the text as edited by Matthew Parker. Medieval chronicles are usually a hodgepodge of copying, abridgement, and misattribution, and so those that remain historically valuable are those like this one with contemporary (i.e. 13th-century) history added to the chapters borrowed or adapted from earlier sources.

ESTC records the 1570 edition in 3 separate issues, with varying title-pages and settings of quires A-X; this copy is (not unusually) a mixed issue, but also preserves a variation in gathering Tt not noted by ESTC and not present in any of the three copies scanned in EEBO. That gathering is described as having an unsigned singleton following Tt1 (sometimes lacking) with continuous catchwords including the singleton; whereas in this copy Tt1-2 are in visibly different settings, there is no additional singleton, and the catchwords remain continuous anyway. A possible explanation is that this version was printed and it (accidentally or otherwise) omitted some text from that section, necessitating replacement by cancelling and reprinting the gathering with a new setting of Tt1 and an additional leaf.

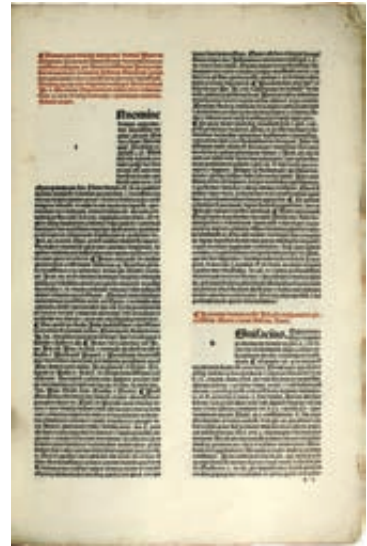
This copy belonged to the historian Robert Surtees (1779-1834), best known for his substantial and important history of Durham and the Surtees Society founded in his honour; he built a large library at the family seat, Mainsforth, which was dispersed in auctions after his death by Walker's of Durham. An earlier owner (the hand is seventeenth-century) has filled the verso of the title page and the lower margin of the following page with a continuous text in Latin, apparently in the form of an address – possibly drafted as an exercise (it references Plato, Socrates, and Pausanias).

82. **Perrin (John [Jean Baptiste])** *The Elements of French and English Conversation: with new, familiar, and easy dialogues, each preceeded by a suitable vocabulary in French and English; designed particularly for the Use of Schools. The second edition carefully revised and enlarged with a choice of English idioms, by Chambaud. Paris: Printed for F. Louis, 1804, woodcut printer's device on title, some damp staining, pp. viii (but apparently lacking half-title), 183, [1, ads], 8vo, uncut in contemporary, oddly crude, half vellum, the boards rubbed, sound (WorldCat locates 1 copy, U Kentucky; not in COPAC) £500*



'As outlined in *The French student's vade-mecum* (1770), Perrin's method promised the student rapid results, and he unashamedly advised his readers how to cut corners and thereby avoid "long and constant application to the rules of syntax and practice". He astutely compiled a volume of French conversations (with a parallel translation into English) on topics that would appeal to his teenage readers, such as trips to Vauxhall Gardens, buying a lottery ticket, going to hear a fashionable preacher, shopping in London's West End, and even playing a game of cricket' (ODNB). In this edition we have no preachers or cricket, but we do have the shopping, 'Wauxhall', and draughts. London and Paris are compared – 'Is Paris as fine as London? The streets in London are a great deal finer and wider.' The French, apparently, 'are extremely civil and polite to foreigners.'

83. **The anchor of the law**
Pietro d’Ancharano. Lectura eximii doctoris domini Petri de Ancharano super sexto decreta. nouiter edita: sum[m] opereq[ue] castigata per reuere[n]dissi. d. Felinum Sandeu[m] episcopu[m] Pene[n]sem meritissimu[m]: ac sacri concistorii auditore[m] dignissinu[m]. [Comentaria super sexto Decretalium]. [*colophon:*] Venetiis: cura et industria Philippi Pincij Mantuani impressa, 4 Idus Martias, 1501, FIRST EDITION, title additionally printed in red on first page of text, as well as two lines in red before the dedication, woodcut printer’s device at colophon, printed in double columns, guide spaces for initials, without the terminal blank, title-page dust soiled, with a short tear in the inner margin and a little frayed at the fore-edge, verso of last leaf also dust soiled and the edges a little more frayed (not affecting text or woodcut), some grey spotting in the fore-margins of the last few leaves, one or two leaves browned, ff, 199, folio (395 x 263 mm), modern calf backed boards, good (CNC 34866) £5,000



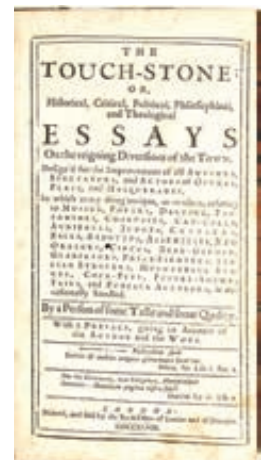
Important commentaries on the Decretals of Gregory IX. Piètro d’Ancharano (1333-1416) worked in the tradition of Giovanni d’Andrea. Hugely respected for his knowledge of both Canon and Civil law, he gained the Latin nickname ‘anchora juris’. Not quite an incunabula by the skin of its teeth, this is a rare, as well as a stately, book. The only copy in COPAC is at New College, Oxford, while EDIT16 records just 2 in Italy. There is no copy in the USA in WorldCat.

84. **Pointer (John)** Oxoniensis Academia: or, the antiquities and curiosities of the University of Oxford. Giving an account of all the public edifices, both ancient and modern, particularly the Colleges and Halls, with their Chapels and Libraries; their most remarkable Curiosities and antique Customs ... Printed for S. Birt and J. Ward ... Sold also by J. Fletcher, and J. Barrett, at Oxford; and T. Merrill, at Cambridge, 1749, FIRST EDITION, lower outer corner of D1 torn away (no loss of text), pp. xii, 254, [2], 12mo, contemporary calf, gilt rules on either side of the raised bands on spine, red lettering piece, very good (Cordeaux & Merry 21; ESTC T144896) £300

First, and apparently the only, edition, a late production of the antiquary John Pointer (1686-1754), ‘largely derivative, though not without new details of some interest. In it Pointer identified the author of the account of the Bodleian Library in Ayliffe’s book as John Hudson, Bodley’s librarian’ (ODNB).

85. **[Ralph (James, attrib.)]** The Touch-Stone: or, Historical, Critical, Political, Philosophical, and Theological Essays on the Reigning Diversions of the Town. Printed, and sold by the Booksellers of London and Westminster, 1728, FIRST EDITION, woodcut initials, head- and tail-pieces, a bit browned and spotted in places, apparently lacking a half-title, pp. xxviii, 237, 12mo, nineteenth-century half calf, flat spine gilt in compartments, red lettering piece, skillfully rebaked, book-label inside front cover of Mr. B. Warren, sound (ESTC T140548) £950

A work of much hilarity – and information. It was long ascribed to James Ralph, erstwhile friend of Benjamin Franklin, but more recently Curl’s hack Robert Samper has been suggested as the author (see J. M. Blom, ‘The life and works of Robert Samper (1628–±1745)’, *English Studies*, 70 (1989), 507–50). The Epistle Dedicatory is signed by A. Primcock, and the Preface begins with genealogical account of the family and its collateral branches still living and scattered widely. He claims to have been brought up in



Wales, and that on his mother's side descended from the first Welsh kings. Ralph wrote a prologue to Fielding's *Temple Beau*, whose theme is certainly echoed in this book, which has also been counted as a source for Tom Thumb.

ESTC calls for a half-title, although the preliminaries here seem complete, with signatures a-b6, c2.

86. **Reeve (Clara)** *The Old English Baron: a Gothick Story. The Second Edition. Charles Dilly, 1780, with an engraved frontispiece*, pp. [ii], viii, 232, 12mo, *modern calf backed boards, good* (ESTC N11369; scarce, 3 UK copies, 7 in the US) £250

Clara Reeve's 'best-known work, published anonymously at Colchester in 1777 as *The Champion of Virtue*. She then received £10 from the London firm of Dilly, who republished it a year later, with her name on the title-page, as *The Old English Baron: a Gothic Story*, though she retained the copyright. The text was supposedly revised by her friend Martha Bridgen, daughter of Samuel Richardson; in fact, most changes merely correct the carelessly printed Colchester edition. The preface to *The Old English Baron* describes it as 'the literary offspring' of Horace Walpole's *The Castle of Otranto* (1765), similarly designed "to unite the most attractive and interesting circumstances of the ancient Romance and modern Novel" while assuming "a character and manner of its own, that differs from both; it is distinguished by the appellation of a Gothic Story, being a picture of Gothic [i.e., medieval] times and manners" (ODNB). This is of course the third edition of the text, as pointed out in the dedication to Mary Bridgen by the author.

87. **Richardson (Charles)** *A New Dictionary of the English Language. Vol. I [-II]. William Pickering, 1836-37, FIRST EDITION, 2 vols., with half-titles, text in triple columns*, pp. [iii], 71, 1184; [iii], 1185-2223, 4to, *contemporary polished chestnut calf by H. Stamper, French fillets on sides with an outer roll tooled toothed border, spines richly gilt, gilt edges, spines very slightly faded, cracking to joints (but firm), slight wear to extremities, good* (Kelly 1836.15; not in Keynes) £1,100

A handsome set. 'Richardson's avowed aim was to arrive at the original and proper meaning which was inherent in a word from its etymology. He was severely criticized by Daniel Webster in his *Mistakes and Corrections* (1837), especially for his ignorance of oriental languages. The spelling was antiquated; the etymologies frequently wrong; sounds were not distinguished by signs; the wrong word often headed the lemma. Nevertheless, the work was generally approved ... In fact Richardson's work had much value, and made notable advances in lexicography. In quotations from authors the dictionary was far more copious than Johnson, or any previous work of its class in English. Its citations go back to the fourteenth century, and point the way to the Oxford English Dictionary' (ODNB).

The outstanding work of puritan practical divinity produced by his generation

88. **Rogers (Richard)** *Seven Treatises, containing such direction as is gathered out of the Holie Scriptures, leading and guiding to true happines, both in this life, and in the life to come: and may be called the practise of Christianitie. Profitable for all such as heartily desire the same: in the which, more particularly true Christians may learne how to leade a godly and comfortable life euery day. Penned by Richard Rogers, preacher of the word of God at Wethersfield in Essex. Imprinted by Felix Kyngston, for Thomas Man, and Robert Dexter, 1603, FIRST EDITION, woodcut printer's device on title, woodcut head- and tail-pieces, woodcut initials, one leaf with a paper flaw removing most of one side-note, a couple of other small paper flaws including 2 tiny holes in blank area of title leaf, title-page and verso of last leaf very slightly soiled, a few minor stains but in general a nice, clean, crisp copy*, pp. [xxiv], 18, [ff.19-20, both numbered 20], pp.



21-480, ff. 484-490, pp. 489 [i.e. 491]-599, [32], folio, *contemporary calf, triple blind fillets on sides, red lettering piece on spine, neat repair to head of spine, a few scratches on covers, corners consolidated, early (probably eighteenth century) signature of Richard Newton on front free endpaper, very good* (ESTC S116354) £4,000

‘Rogers prepared a set of “daily devotions” for godly life at the request of his fellow conference members, and later expanded it into his most important work, *Seven Treatises Containing such Directions as is Gathered out of the Holie Scriptures*. The work was first published in 1603 and reissued two years later with a dedication to King James I. The outstanding work of puritan practical divinity produced by his generation of clergymen, *Seven Treatises* contains commendatory prefaces by Culverwell, Stephen Egerton, and Francis Marbury, and went through four further editions over the next twenty-five years. An abridged version, *The Practice of Christianitie*, appeared in 1618 and ran into five editions. The work is a carefully structured explication of conversion and the godly life. Beginning with a discussion of faith and justification, it proceeds to an account of sanctification as the fruit of salvation, and then dwells on the means by which the godly life is to be obtained, and provides a detailed discussion of the daily direction by which one can preserve and produce the fruits of faith and sanctification’ (ODNB). Scarce: ESTC records 8 copies in 7 locations in the UK, and 5 in the US.

89. **Rymer (Thomas)** *A Short View of Tragedy; It's original, excellency, and corruption. With some reflections on Shakespear, and other practitioners for the stage. Printed and are to be sold by Richard Baldwin, 1693, FIRST EDITION, with the initial blank, name erased from title-page with resulting thinness of paper and small holes, just touching the ascender of the 'l' in the printer's name*, pp. [xvi, including the initial blank], 182, [2, ads], 8vo, *contemporary mottled calf, double blind fillets on sides with corner ornaments, manuscript paper label on spine placed upside down in the lowest compartment, a trifle rubbed at extremities, a number of marginal notes in a neat contemporary hand, very good* (ESTC R17017) £700

‘Students of the early English drama, particularly of the plays of Shakespeare, will remember Rymer (for he should so be remembered) as the author of *A short view of tragedy; it's original, excellency and corruption, with some reflections on Shakespear, and other practitioners for the stage*, published in 1692 but dated 1693. The *Short View*, Rymer's most ambitious effort as literary critic, is divided into two almost equal parts in number of pages, the first six chapters being devoted to the origin, excellence, and decline of tragedy, and the final two chapters to Shakespeare and other practitioners for the stage. Some two-thirds of the last two chapters are given over to the now famous or infamous analysis of Othello. Given Rymer's insistence upon probability in the drama, as well as upon poetic justice, a term first used by him [in *The Tragedies of the Last Age Considered*, 1678], essentially meaning that the good shall be rewarded and the evil punished, it is understandable why he rounded upon Shakespeare for the obvious breaches of probability, something more modern critics have also pounced upon’ (ODNB).

90. **Saint-Réal (L'abbé César Vichard de)** *Histoire de la conjuration des Espagnols contre la république de Venise. A. Dulau et Co., 1800, printed on fine paper, which however has a tendency to spotting*, pp. [iv], 156, 8vo, *contemporary tree-style calf, gilt roll tooled borders on sides, spine gilt in compartments, red lettering piece, gilt edges, slightly worn, chip missing from foot of upper joint, good* (ESTC T110572) £400

An elegant printing of what Voltaire called a masterpiece of historical writing, first published in 1674. We call the binding tree-style, because although the manner of treating the calf is what normally gives rise to a tree, here the effect is more like a bloom of jellyfish, proceeding horizontally. A scarce edition, ESTC recording 2 copies in the BL, 1 at the Rylands, Columbia and Texas only.

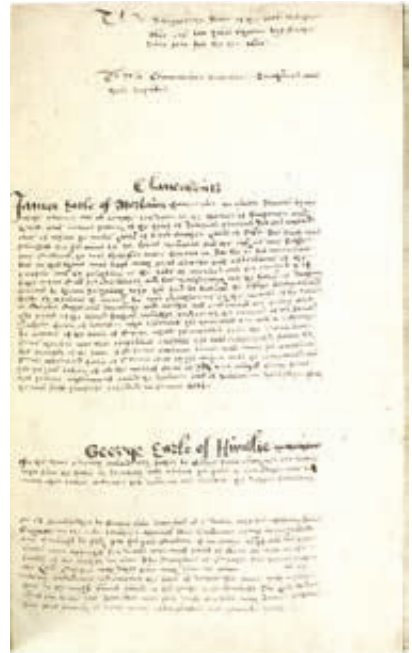
Extracted from the second edition of the *Encyclopædia Britannica*

91. **[Saussure (Horace Bénédict de)]** *A Description of the two Albinos of Europe, (One Twenty-one, the other Twenty-four Years of Age.)* Extracted from M. Saussure's *Journey to the Alps, in the year 1785, and now published in the Encyclopædia Britannica Glasgow: Printed by J. Mennons, [?1790], a bit soiled and stained*, pp. 15, 8vo, *newish blue paper wrappers, sound* (ESTC T218632) £650

This text has a curious printing history. There were 5 editions in or around 1790, all provincial, all rare: Liverpool, Manchester, Birmingham, Derby (1793) and Glasgow. This last is the commonest in ESTC, although that amounts to only 3 recorded UK locations, and none elsewhere.

92. **[Scot (Sir John, of Scotsarvit)]** *The Staggering State of the Scots Statesmen this last 100 years bygaine viz fra the year 1550 till the year 1650. [Scotland: c. 1690], manuscript in ink on paper (watermark very similar to Churchill 308) in a chancery hand, minor damp-staining in the upper fore-margins, ff. [27] (?of 28: there is one stub, greater however than the inner margins, suggesting it was never written on, possibly left blank in error and excised to facilitate the reading), folio, contemporary vellum, lettered in gilt across the centre of the upper cover, slightly soiled, spine partly defective, very good* £2,500

An elegant, early, example. *The Staggering State of the Scots Statesmen* was the consolation of Sir John Scott (or Scot; 1585-1670) who was dismissed from his offices during the Commonwealth, and in spite of various appeals never regained them. In his own words, he himself being the final subject of the book: 'Sir John was a councillor to king James and king Charles I and lord of exchequer and a lord of session: Albeit he was possessor of the said place of chancery above forty years, and doer of great services to the king and country, yet by the power and malice of his enemies, he has at last been thrust out of the said places in his old age, and likewise fined in 500 L Sterling, and one altogether unskilled placed to be director.' He goes on to state that he had been 24 times at London, being 14,400 miles, and 'twice in the Low Countries, for printing the Scots poets, and the Atlas; and paid to John Blaeu a hundred double pieces for printing the poets.'



For Sir John was a scholar as well as a statesman. The 'Scots poets' was the anthology *Delitiae Poetarum Scotorum*, published by Blaeu in 1637, a collection of which Dr. Johnson said that it 'would have done honour to any nation.' For the Blaeu atlas, Sir John sent the maps of Timothy Pont to Amsterdam. The production of this atlas made Scotland among the best-mapped countries in the world at the time

The bulk of *The Staggering State* is taken up with tales of woe similar to Sir John's. It was a turbulent period of Scotland's history (the period covered is slightly longer than indicated in the title, going back as far as the 1520s and extending to the 1660s), violence and treachery abounding. The famous murder of Rizzio is touched more than once, as the various perpetrators stagger from grace. A few literary figures are mentioned, Buchanan, who was keeper of the privy-seal in his old age ('he reaped little or no advantage), Napier ('that learned Merchiston who wrote a logarithmy') whose son Sir Archibald was thrust out of office by the Earl of Traquair and forced to fly to the Highlands, and the Admirable Crichton (a miracle of nature, as Manutius says).

Such a work, as the writer of the preface to the first printed edition (1754) says, 'could not fail to expose [the statesmens'] foibles and vices, by these means it became improper for seeing the light.' It was circulated in manuscript however, and copies were made, possibly up to near the time of the printed edition, the editors referring to 'several modern manuscripts.'

93. **Seneca.** *Tragoediae. Animadversionibus et notis marginalibus fideliter emendatae atque illustratae. Excudebat Felix Kingstonius impensis Gulielmi Welby, 1613, FIRST FARNABY EDITION, last leaf dusty, cut down slightly, and with blank verso mounted, penultimate leaf with a small area torn from blank corner, some spotting and soiling elsewhere, initial blank discarded, pp.*

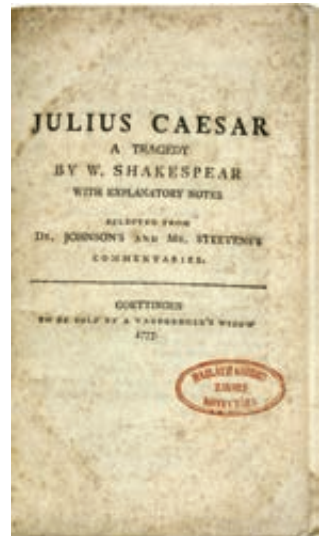
[vi], 96, 87-206, 176, 181-228, [16], 8vo, *nineteenth-century sheep in antique style, bordered with blind rolls, darkened and a bit rubbed, label lost from spine, signature excised from front pastedown, short crack to upper joint, sound* (ESTC S117120) £750

The first edition of Seneca's tragedies edited Thomas Farnaby (1574-1647) for the use of schoolboys. Farnaby was called by Wood 'the chief Grammarian, Rhetorician, Poet, Latinist and Grecian of his time' (quot. in ODNB), and his notes on Seneca remained standard accompaniments to the text throughout the following century in Europe as well as England. The laudatory poems at the end include one by Ben Jonson, and Farnaby returned the favour by praising Jonson in the preface to his 1615 Martial.

94. **Shakespeare (William)** *Julius Caesar*. A Tragedy ... with explanatory notes selected from Dr. Johnson's and Mr. Steevens's commentaries. *Göttingen: widow of A. Vandenhoeck, 1777, some foxing, especially of the outer leaves, a little damp-staining in the upper margins towards the end, red oval Hungarian library stamp on title*, pp. [ii], 94, 8vo, *original blue paper wrappers, spine partly defective, traces of a paper label on the upper cover, sound* (ESTC T62200; Jaggard p. 320; not in Fleeman) £1,200

A rare Continental edition of *Julius Caesar*, recorded by ESTC only at Göttingen, the Jagiellonien, BL, Folger, and Michigan. There is no obvious reason for this Göttingen printing of *Julius Caesar*, unless it be that it was intended for the use of students, which if so, might account for its rarity.

Abraham Vandenhoeck first appears as a bookseller in London in 1728. He seems to have roamed the Continent in search of books: catalogues of such collections are a feature of his output. By 1737 he was in Göttingen, printer to the University. After his death in 1750, his English-born widow, Anna Vandenhoeck, née Parry, successfully continued the business together with Carl Friedrich Günther Ruprecht (born 1730), who had entered the business as an eighteen-year-old apprentice in 1748. At the death of Anna Vandenhoeck in 1787, Ruprecht took over the business which he led until his death in 1816, when he was succeeded by his then 25-year-old son Carl August Adolf Ruprecht (1791-1861). The management of the company remained in the hands of the Ruprecht family for seven generations, and continues (Vandenhoeck & Ruprecht) as one of the oldest independent publishers today.



95. **Shakespeare (William)** Collection of 7 plays in 1 vol. *Various printers, 1783-93, 7 works in 1 vol., each with an engraved frontispiece, some dampstaining at beginning and end, 12mo, contemporary half calf, upper joint split, cords holding, cracks in lower joint, spine crinkled, corners slightly worn, lacking label, vestiges of a gilt numeral on spine, sound* (ESTC T164355; T34529; T62199; N4559; N31699; N4573; T62188) £1,200

All the plays have the Dramatis personae with the actors who played them in two or three theatres. A nice little Sammelband, some of the pieces rather scarce.

1. *Hamlet* ... With the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *Rivington et al, 1789*, pp. 71, [1]. (Birmingham; Folger (bis), Huntington, Louisiana).

2. *Cymbeline* ... Altered from Shakespeare by David Garrick ... Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *Bathurst et al, 1784*, pp. 70, [2, ads].

3. *Othello* ... Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *Bathurst et al, 1784*, pp. 91, [5, ads].

4. *Macbeth* ... With the additions Set to Music by Mr. Locke and Dr. Arne. Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *Bathurst et al, 1785*, pp. 67, [5, ads – all plays]. (Birmingham only in the UK, 5 in the US.)

5. *Julius Caesar* ... Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *Bathurst et al, 1786*, pp. 72. (Birmingham only in the UK, 3 in the US).

6. *The Merchant of Venice* ... Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *Bathurst et al, 1783*, pp. 68, [4, ads, Plays at Sixpence each].

7. *Romeo and Juliet* ... Altered from Shakespeare by David Garrick ... Marked with the Variations in the Manager's Book at the Theatre-Royal in Drury Lane. *W. Lowndes, and S. Bladon, 1793*, pp. 60. (BL, Leicester, and Folger).

96. **Sibly (Ebenezer)** *The Medical Mirror; or, Treatise on the Impregnation of the Human Female. Shewing the origin of diseases, and the principles of life and death ... Illustrated by elegant copper-plates. Printed for the Author, and sold by Champante and Whitrow, and at the British Directory-Office, [1796], FIRST EDITION, printed on blue paper, with coloured stipple engraved portrait frontispiece and 4 plates (each with original tissue guard), 1 gathering – and with it 2 plates – sprung, tissue guards (and to a much lesser extent the plates) foxed*, pp. iv, [5-] 180, [4, ads], 8vo, contemporary tree calf, spine gilt in compartments, red lettering piece, good (ESTC N24366) £1,800

'Sibly's *Medical Mirror* was another instance of medical popularization, offering an accessible (if rather florid) account of human anatomy and physiology, including the delicate subject of reproduction' (Patrick Curry in ODNB). It might be regarded as an up-market Aristotle's Master-piece, which it surpasses in graphic detail, as well as the vehicle for Sibly's predilection for animal magnetism.



97. **Smith (Charlotte)** *Rural Walks: in Dialogues. Intended for the use of young persons. By Charlotte Smith. Two volumes in one. Volume I [-II]. Philadelphia: Thomas Stephens, 1795, with an engraved allegorical frontispiece by James Thackara, a little browning and foxing, 2 leaves (including the frontispiece) with small pieces detached from margin (without loss)*, pp. xi, [12-] 199, [5, ads], 12mo, original tree sheep, rebaked, contemporary ownership inscription inside front cover of Miss Yates (the ink has bled, and something below the signature is inked out), recto of frontispiece inscribed to 'The Misses Taylor from their Mother, 1839', good (ESTC W22056) £500

This successful collection of dialogues was the first of a series of works for children (this one specifically for girls aged twelve and thirteen) with which the final phase of Charlotte Smith's literary career began. The London edition of 1795 counts as the first, while the present edition and one in Dublin complete the tally for 1795. The Philadelphia edition is the only one to have a frontispiece: there are no copies located by ESTC in the UK.

The final item in the advertisements at the end is for *Proceedings of the Society of United Irishmen*, which was indeed published by Stephens in 1795: The advertisement has a significant, that is to say, pro-Irish, 'puff' by the publisher. The *Proceedings* has a tolerable representation in the US according to ESTC, but only the BL in the UK, and 2 in Ireland itself.

98. **[Smith (Eaglesfield)]** *Sir John Butt: A Farce. In two Acts. Edinburgh: 1798, FIRST EDITION, outer leaves variously remargined or mounted, other paper repairs*, pp.[iv], 56, 8vo, uncut in modern hard-grained red morocco backed boards (ESTC T126381) £800

Eaglesfield Smith remains a somewhat obscure figure, but his authorship, or origination, of 'The Sorrows of Yamba' (see item 74), usually considered Hannah More's work, remains an interesting subject of dispute and conjecture. The present work is an unashamed farce, as the names of the cast of characters suitably indicate: Sir John is joined by Sir Ludismore Frisky, Sir Sodom Shittlecock, &c. Act I, Scene I 'Discloses a small Ale-house in London, crowded with Lamplighters, Butchers, Bakers, Chimney-Sweepers, and Women, &c &c. sitting late at night'. The various tradesmen are in disputation as to whose is the most miserable calling. ESTC records just the BL, NLS, Huntington and Chicago copies.

99. **Smith (Horace)** *The Runaway; or, the Seat of Benevolence. A Novel. In four volumes. Vol. I [-IV]. Printed [by T. Davison] for Crosby and Letterman, 1800, FIRST EDITION, 4 vols., printed on blue-ish paper (the tone varying) apart from the title-pages, pp. [ii], 255; [ii], 247; [ii], 267, [4, ads]; [ii], 261, 12mo, contemporary half green roan, gilt ruled compartments on spine, lettered and numbered direct, spines darkened, slightly worn at extremities, labels of some description removed from upper covers leaving traces of gilt at the edges (hence perhaps an armorial bookplate or something decorative, rather than a library label), contemporary signature inside front covers erased (except in vol. iv) of Harriet Holland, mid-20th-century ownership inscription on fly-leaf in vol. i, contemporary tiny ticket of E. Upham, bookseller of Exeter inside front covers, good* (ESTC T196606, BL and Bodleian only; Garside and Schöwerling 1800:71)



£4,000

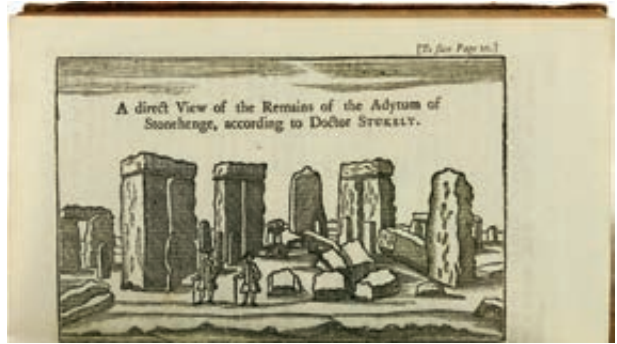
'Horace Smith's first literary ventures were novels of contemporary manners, characterized by lively dialogue: *A Family Story* (3 vols., 1800), *The Runaway, or, The Seat of Benevolence* (4 vols., 1800), *Trevanion, or, Matrimonial Errors* (4 vols., 1801), and *Horatio, or, Memoirs of the Davenport Family* (4 vols., 1807)' (ODNB). Horace and his brother James shot to literary fame with *Rejected Addresses*, 1812. A greater claim to fame still was his competition with Shelley to compose a sonnet upon the figure of Ramses II in the British Museum, which gave rise to 'Ozymandias'.

100. **Stevenson (Robert Louis)** *A Child's Garden of Verses. Longman's Green, and Co., 1885, FIRST EDITION, first issue, publisher's presentation copy with their blind-stamp on title 'Presented by the Publisher', a few very minor stains on the last leaves at either end, pp. [ii], x, 101, [3, blank], 16mo, original blue cloth with bevelled edges, publisher's logo in gilt on the upper cover, spine lettered in gilt, spine very slightly faded, extremities a trifle worn, t.e.g., others untrimmed, preserved in a cloth covered card chemise, blue cloth slip-in case with red lettering piece on spine, very good* (Prideaux 14; Hayward 297; Grolier Club Stevenson 55; Osborne II 662)

£2,000

A very good copy of this classic. 1,000 copies were printed, on fine paper. This is the first issue, with no mention of 'Two Series' in the advertisement, the apostrophe on the spine shaped like an apostrophe (the apostrophe shaped like a 7 has sometimes been held to represent first issue, but presentation copies have the apostrophe shape), and the word 'OF' in smaller type. 'The power of this collection of simple verses lies in the fact that it ... shows that life which a child lives within himself, and takes so completely for granted that he seldom speaks of it, usually because he cannot... Stevenson has here recaptured not only a part, but the whole of that hidden life, and has set those recollections forth in just the terms that children would use, could they put them into words at all' (Meigs, pp. 293-4). Furthermore, 'they were the first sizable group of poems to ... capture, with equal consistency and thoroughness, a child's quality of imagination, sense of wonder, and intense enjoyment of experience' (p. 408).

101. **(Stonehenge.)** A Description of Stonehenge, Abiry, &c. in Wiltshire. With an account of the learning and discipline of the Druids. To which is added, an account of antiquities on Salisbury Plain. *Salisbury: printed and sold by Collins and Johnson. Sold also by J. Wilkie, London, 1776, FIRST EDITION, 6 woodcut plates (on leaves which form part of the gatherings, but are not included in the pagination)*, pp. [i], 100, [2, ads], 12mo, *original mottled sheep, double gilt fillet borders on sides, rebaked preserving most of the original red lettering piece (lettered 'STONE/HINGE'), armorial bookplate inside front cover of James Comerford, placed over another, good (Upcott p. 1324; ESTC T70896)*



£600

Small pocket guides to Stonehenge and/or Salisbury began to appear in frequent editions towards the end of the eighteenth century. This is a particularly attractive one. ESTC records 4 copies in the UK, including Suffolk Record Office, but no copy in Wiltshire, and 3 in the USA in two locations, Kansas and Cincinnati.

James Comerford (1807-1881) was a Victorian book collector, antiquarian and notary living in London whose heraldic bookplates, with the motto So Ho Ho Dea Ne, are sought-after collectors' items. His library was especially rich in topography.

traduite littéralement

102. **Tasso (Torquato)** L'Aminte du Tasse; pastorale en cinq actes, traduite littéralement de l'Italien, par M. Ouseau. A l'usage des personnes qui desirent apprendre les langues françoise, & italienne, pratiquer les deux langues ensemble. Ce volume contient aussi plusieurs remarques, et quelque poesie légère. *Se vend a Londres, chez Mr. Elmsley; et chez l'auteur [de l'imprimerie de T. Spilsbury], 1784, FIRST EDITION, errata slip pasted onto blank space on last page, some water-staining in the middle of the fore margins, mostly light but more severe on 20 leaves*, pp. xiv, 129, 8vo, *contemporary calf, gilt ruled compartments on spine, red lettering piece, rubbed and worn, armorial book-plates of George Steuart, sound (ESTC T133797, BL, CUL, GUL only)* £400

Dedicated to Georgiana, Duchess of Devonshire, this translation was intended to be read side by side with the original Italian, copies of which [edition not given] are stated in the 'Avertissement' to be readily available, and cheaply, at Elmsley's shop. J. Ouseau was a prolific compiler of dictionaries, grammars, and so on, which went through many editions, yet nothing seems to be known about him.

103. **Tennyson (Alfred, Lord)** Timbuctoo. A Poem, which obtained the Chancellor's Medal at the Cambridge Commencement. [Contained in: Prolusiones Academicæ præmiis annuis dignatae et in curia Cantabrigiensi recitatae comitiis maximis, *Cambridge: John Smith*] 1829, *FIRST EDITION, a few tiny spots*, pp. 41, [3], 8vo, *stab-sewn, original plain wrappers discarded, title and rear blank somewhat dusty, cornertips slightly creased, good (Ashley Library Vol.VII, p.103; Hayward 245; Thomson II; Tinker 2059; Wise 3)* £350

Tennyson's second publication, and the first published under his name. Tennyson was pleasantly surprised to hear that his poem had won the Chancellor's Medal – the first poem in blank verse to do so – and it received an effusive positive review in the *Athenaeum*, among other honours. This is the pamphlet which printed the five prize poems of the year (only a very few copies of 'Timbuctoo' were printed separately, probably at Tennyson's request). It was issued in plain blue, green, or drab wrappers, and these must have been removed from this copy – although they left no trace whatsoever.

104. **Tennyson (Alfred, Lord)** *The Princess; a medley. Edward Moxon, 1847, FIRST EDITION, INSCRIBED BY THE AUTHOR on the half-title 'Mary Howitt from A Tennyson', a little light spotting, 8-page advertisement section bound before front flyleaf dated November 1 1847, pp. [iv], 164, 8vo, original green cloth, boards with a decorative border blocked in blind, spine lettered in gilt direct, sunned, corners bumped, some wear to spine ends, hinges just cracking, sound* (Tinker 2067; Wise 24) £750

Inscribed by Tennyson to fellow poet Mary Howitt (1799-1888), author of 'The Spider and the Fly'. Howitt records in her autobiography that 'the retiring and meditative young poet, Alfred Tennyson, visited us, and charmed our seclusion by the recitation of his exquisite poetry... We seemed to have known him for years. So, in fact, we had, for his poetry was himself' (II.27). This was in the mid-1840s, when Tennyson was finally coming into his own; the publication of *Poems* in 1842 and his civil-list pension of 1845 eased the stresses of his earlier life that had led him to take a hydropathy cure near Cheltenham. Throughout this time he was formulating the plan for *The Princess*, 'his long poem about university education for women... FitzGerald divined that this new poem was both a symptom and a cause of Tennyson's improved state of mind' (ODNB). His upward trajectory continued, with 1850 seeing *In Memoriam*, his marriage, and his appointment as poet laureate.

In 1847 Mary Howitt and her husband were breaking with the Society of Friends but renewing their political and social campaigning; Mary particularly supported women's economic rights, national compulsory education, the extension of suffrage, and the revision of poor laws, and the Howitts found Tennyson kindred in much of this spirit: 'He hailed all attempts at heralding a grand, more liberal state of public opinion, and consequently sweeter, more noble modes of living', Mary also records in her autobiography. Both were moderate in their approach: 'Mary as much as Emily Sellwood, and perhaps as much as Tennyson, thought woman's first duty to God required her to be the omphalos of the family' (Woodring, *Victorian Samplers*, p. 108). Howitt was not only politically agreeable to 'The Princess', but poetically as well: 'The Princess was published in November and met with even more than the usual amount of unintelligent criticism. Of the early reviewers only John Forster and Mary Howitt did it any kind of justice' (Charles Tennyson, *Alfred Tennyson*, p. 223). The presentation of this copy is therefore particularly apt.

105. **Thomas (Simon)** *Hanes y Byd a'r Amseroedd, er Hyfforddiad rhai o'r Cymru. Printed by J. Batly, 1721, FIRST LONDON EDITION, some browning and staining, pp. [iv], 210, [2], small 8vo, original sheep, crudely rebacked, new endpapers, sound* (ESTC T121231; *Libri Walliae* 4915) £400

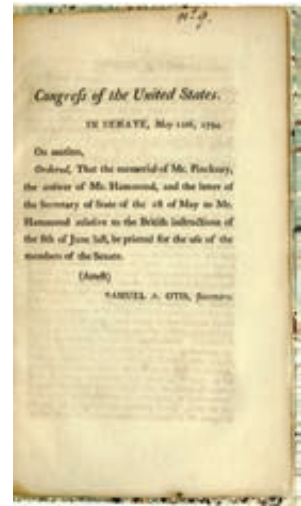
Thomas Simon, d. 1743?, was a 'Presbyterian minister and author, but very little is known about him. According to Joshua Thomas, he was born at Cilgwyn, near Lampeter. It is obvious that he had had a classical education somewhere... His first and best-known book was *Hanes y Byd a'r Amseroedd*, 1721, a kind of encyclopaedia with a distinct anti-Papal bias, which was very popular, being reprinted twice (1724, 1728) in his life-time, and at least three times (1780, 1799, 1824) after his death' (DWB). Rare: BL and Harvard only in ESTC, while COPAC adds Cardiff and NLS. *Libri Walliae* lists 2 editions with this imprint and date but with different signatures. The first edition overall seems to have been a vanishingly rare Shrewsbury printing of 1718, apparently recorded only in the National Library of Wales (and *Libri Walliae* – though it is not in ESTC or COPAC), and unknown to the authors of the DWB.

106. **Thucydides.** *Bellum Peloponnesiacum. Ex editione Wassii et Dukeri. [Eight volumes.] Glasgow: In aedibus Academicis, excudebant Robertus et Andreas Foulis, 1759, FIRST FOULIS EDITION, variant issue with Latin text at the end, 5 of 8 blank leaves discarded, two gatherings in vol. iii swapped, some light browning and occasional spotting, small ownership inscription of P. Francis in vol. i, a few old ink notes, pp. [vi], 184, 184; [ii], 150, 150; [ii], 151, [1], 151, [1]; [ii], 178, 178; [ii], 134, 134; [ii], 151, [1], 151, [1]; 138, [3]-138; 154, 154, 8vo, contemporary vellum, red and black morocco lettering pieces to spines (darkened and chipped, 1 red and 5 green renewed to style), slightly soiled, good* (Gaskell 375; ESTC T99792; Dibdin II 509) £1,800

'It is beautifully printed and called by Harwood "one of the most correct of all the Greek classics published at Glasgow." Copies of it are now scarce, and in fine condition bear a considerable price' (Dibdin). The text is Duker's, the translation the same as had appeared in Duker's 1731 folio, ultimately Valla's but as revised by Estienne, Portus and Duker.

107. (Trade and neutrality.) CONGRESS of the United States. In Senate, May 12th, 1794. On motion, Ordered, that the memorial of Mr. Pinckney, the answer of Mr. Hammond, and the letter of the secretary of state on the 1st of May to Mr. Hammond relative to the British instructions of the 8th of June last, be printed for the use of the members of the Senate. [*Philadelphia: Printed by John Fenno?*], 1794, printed area a bit browned, pp. 32, 8vo, modern marbled boards, good (ESTC W5308) £450

After the Revolutionary War, Thomas Pinckney spent some years running his plantations before he returned to politics. He was the 36th Governor of South Carolina from 1787 to 1789, most notably presiding over the state convention that ratified the new U.S. Constitution, and then served in the South Carolina House of Representatives in 1791. He was appointed by President George Washington to be the U.S. minister (ambassador) to Great Britain in 1792. While there, he was unable to get British concessions on issues such as impressment or the Northwest frontier forts, nor, as here, regarding British interference with the US grain trade during the Napoleonic wars, the US being neutral.



108. [Tucker (Abraham)] Vocal Sounds by Edward Search, Esq. Printed by T. Jones, and sold by T. Payne, 1773, FIRST EDITION, pp. [i], ii, 148, small 8vo, nineteenth-century half maroon morocco by E. Riley & Son, very good (ESTC T150278, 4 locations, BL (2 copies), Bodley, Harvard, NYPL; Alston VI 490, adding Lu to the tally) £900

'A highly technical and rather eccentric text devoted to the relationship between sounds and letters, *Vocal Sounds*, was published as the work of Edward Search in 1773. This work emphasized the important differences between spoken and written language, and is of some importance in the history of language theory [especially pronunciation] ... Tucker's style is direct, conversational, and full of deliberately familiar metaphors and analogies' (ODNB).

'The eighteenth century has by and large been viewed as a period during which there was little attention paid to alphabet innovation as a mechanism for achieving the 'visible speech' required to represent and ultimately 'fix' the prescribed national standard of propriety in pronunciation with which it was obsessed. While there were several writers who sought to achieve a 'one symbol-one-sound' co-relation through an elaborate use of diacritic marks attached to the standard alphabet letter-set, with the exception of Thomas Spence and Abraham Tucker, there were very few who advocated the production of entirely new alphabets as a means of achieving this goal' (Charles Jones, abstract of an article on John Wild of Littleleek, *English Language and Linguistics* (2001), 5 : pp 17-40). See also David Abercrombie, *Forgotten Phoneticians, Transactions of the Philological Society*, Volume 47, Issue 1, pp. 1-34, November 1948.

109. [Valentine (Laura Jewry)] Aunt Louisa's Gift Books. The Zoological Gardens. With twenty-four pages of illustrations, printed in colours by Kronheim. Frederick Warne and Co., [c.1882,] with 24 colour plates, some foxing, pp. [iii], 6, 6, 6, 6 (printed on one side only), 4to, original royal blue pictorial cloth gilt, spine lettered in black, front fly-leaf loosening, good £400

A striking pictorial binding enclosing 24 charming, though to modern eyes somewhat comical, depictions of wild animals in their natural habitats. There is a touching inscription on the flyleaf: 'For Mrs. Taylor (and her children) in much appreciation of the admirable way in which she is bringing up her family under difficult household circumstances, ?R. Melville Meacham [rather illegible],



April 1886.' Scarce: the only copy in COPAC is the Opie copy now in the Bodleian; Cambridge has a copy of a New York edition, which is dated 1882. The curious pagination indicates that the volume was issued in parts.

110. **Vergil (Polydore) Proverbiorum Libellus.** [*Colophon:*] *Venice: per Ioannem de Cereto de Tridino alias Tacuinum. 1503, roughly half the gatherings browned, some light spotting, frequent marginal notes and underlining in an early hand (some shaved), recto of final leaf dusty, ff. [68], 4to, modern boards covered with an incunable leaf (from a commentary on the Decretals of Gregory IX), lightly soiled and spotted, good* (CNCE 34383) £2,000

A rare and early edition of one of Polydore Vergil's first works, first published in 1498. The book, 'a collection of proverbs, was retitled *Adagiorum liber* in later editions after a minor controversy over the primacy of each man's work arose between Vergil and Erasmus, whose own *Adagia* were published two years later in 1500. Erasmus claimed to have published his *Adagia* several years before hearing Vergil's name, and as late as 1533 he still claimed (incorrectly) that his collection had been published before the latter's. The two men probably first met after Erasmus's second trip to England in 1505. They had many friends in common, exchanged many letters, and Erasmus later wrote that they had once laughed at table over their former rivalry. It is indeed significant that the two men were never seriously estranged by the dispute over their collections of adages. Vergil's collection, which was also the subject of a charge of literary theft by a more obscure humanist, Ludovico Gorgeri, went through frequent printings down to the seventeenth century' (ODNB).

This edition, probably the third (after the first of 1498 and a similar edition of 1500) is rare – COPAC gives BL only, and EDIT16 locates only 9 copies in Italy.

'Peace and Plenty told a Stuart's Reign'

111. **Vertue (George, engraver) Prints.** King Charles I. and the Heads of the noble Earls, Lords, and others, who suffered for their loyalty in the ... Civil-Wars of England. With their characters engraved under each print, extracted from Lord Clarendon. Taken from original pictures of the greatest masters, many of them Sir Anthony Vandyke's, and all the heads accurately engraved by Mr. Geo. Vertue. *Printed for J. Ryall and R. Wither, [1757,] with a frontispiece comprising medallion portraits of the Stuart monarchs of the United Kingdom and also Prince Henry, Duke of Gloucester, and 10 engraved plates, that of Charles I with a single portrait, the others with a pair, engraved text below, all within a decorative border, 335 x 230 mm to plate mark, Hull City Libraries accession stamp to verso of title and their blind stamp in the upper blank margins of all leaves, two small (?worm) holes in first four leaves not affecting text but with slight loss to the hair of James I, title-page a little dust-soiled, pp. [ii, title, verso blank], ii, plus plates as above, folio (465 x 285 mm), modern (not new) morocco backed boards, lettered in gilt on spine including library shelf mark, spine faded and a little rubbed, good* (ESTC N39684, Indiana State only) £600

Excellent impressions of a rare series of engravings. Second edition, first published by Davis, Austen and Toms in 1749, the plates here with the imprints re-engraved and numbered (the portrait of Charles I numbered 5 but bound first). The list of the Prints is the same on both title-pages, but in neither case corresponding to the actual sequence of them. A century on from the Civil War, this collection is propagandist, vehemently Royalist.

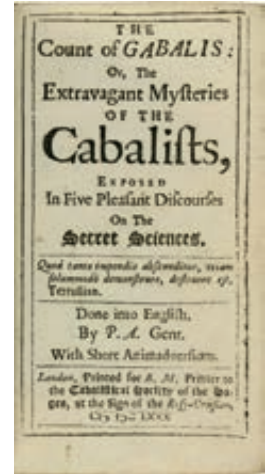
The title-page advertises the fact that the plates are available at Ryall and Wither's shop 'neatly framed and glaz'd in Gold Edge Frames, at 2s. 6d each.' That they were intended for framing no doubt accounts for the rarity of a complete series, with text. There is a catchword on p. ii, ('NAMES') suggesting that there may have been intended a further page or two of text (as per the 1749 edition), but they are not recorded in the ESTC entry.

112. **[Villars (Nicolas-Pierre-Henri de Monfaucon, abbé de)]** *The Count of Gabalis: of, the Extravagant Mysteries of the Cabalists, Exposed in Five Pleasant Discourses on the Secret Sciences. Done into English, by P[hilip] A[yres], Gent. With short animadversions. Printed for B.M. Printer to the Cabalistical Society of the Sages, at the Sign of the Rosy-Crusian, 1680,*

FIRST EDITION IN ENGLISH, a few small stains, several leaves with a short tear to blank margin, others with a little white fungicide powder residue to fore-edge (but no mould or worming visible inside), pp. [viii], 183, [1], 11, [1], 12mo, contemporary red morocco, boards elaborately decorated with circle, flower, and drawer-handle tools, expertly rebacked to style – near invisibly, except that the colour has faded from the newer leather – later marbled endpapers, hinges neatly relined, edges gilt, bookplate and ownership inscription of Hugh Morrision Davies to endpapers (dated 1900), very good (ESTC R14099) £1,500

The first English edition of this important and popular Rosicrucian 'novel', first published in French in 1670. Since publication it has continuously been the subject of debate as to whether the author is promoting or satirising hermeticism and Rosicrucianism; the translator of this version suggests that the text is best read for amusement at the author's madness, while others have suggested that Villars was producing either an exaggerated parody or a popularisation, and Rosicrucians have attacked the book for revealing their secrets. The author, who claims to have been told the contents by the 'Comte de Gabalis', was Nicolas-Pierre-Henri de Monfaucon, abbé de Villars (1635-1673), and his highway murder in 1673 has been attributed to vengeful Rosicrucians or supernatural spirits angry at their exposure.

It has also been suggested that this book's descriptions of 'sylphs' and their intercourse with humans is an early depiction of UFOs and alien abductions. Another school of thought holds that the Count of Gabalis was in fact Sir Francis Bacon, who travelled the Continent in disguise after completing the works attributed to Shakespeare and faking his own death.



Still a classic in the field, the book was taken more seriously in the general literary world of the eighteenth century, being cited by Aphra Behn and Thomas Moore and influencing Casanova, Fouqué, and Jonathan Swift, and, most famously, serving as a source for parts of Pope's 'The Rape of the Lock'. It became a byword for esotericism and fantastical invention, with Waldron describing the credulousness of the Manx natives by suggesting that they believe every word of Gabalis ('History and Description of the Isle of Man', p. 53).

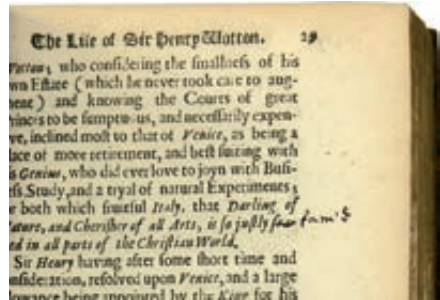
This finely bound copy more recently belonged to Hugh Morrision Davies (1879-1965), the pioneer of thoracic surgery and collector of fine bindings. His inscription is dated September 1900, a few weeks after his 21st birthday, so this is a relatively early purchase. (It is recorded that his results at Trinity College, Cambridge, were initially poor because he was distracted by book-buying.)

113. **Voltaire (François Marie Arouet de) Le Brutus, avec un discours sur la tragedie.** *Paris: Chez Je. Fr. Josse, Libr. Impr. ordinaire de S.M.C la Reine d'Espagne [but actually London: Henry Woodfall], 1731, with woodcut ornament on title-page, woodcut headpieces and woodcut ornaments between the scenes, a few sidenotes shaved, with the loss of a few letters, pp. xx, [ii], 80, [2], 8vo, bound (stab holes visible) with 4 other English plays of the period (3 printed for Tonson) in contemporary calf, double gilt fillets on sides, and on either side of raised bands on spine, lettering piece mostly defective and what remains slid down a bit, good* (Besterman, Some eighteenth-century Voltaire editions. 2nd ed. no. 9; ESTC T161557, BL only, though there are copies in the Taylorian and NYPL) £650

Rare first London edition of this early play of Voltaire, first genuinely published by Fosse in Paris in the same year. The English origin of this unauthorised reprint is identifiable by the press figures on pp. 6 and 56, and ornaments used by Woodfall: nonetheless the text closely follows that of the Paris edition, even to the extent of reproducing the imprint of d'Andre' [sic] Knapen at the end. To add to the fun, there was an edition with a probably spurious London imprint, but printed in Paris (ESTC T166844).

The essay on Tragedy, addressed to Lord Bolingbroke, Voltaire's English patron, expounds Voltaire's views on English and French playwriting, and this has been closely read, and given marginal marks by a quondam reader. One passage in particular is noted on the rear fly-leaf, that which reads: 'Un Poëte Anglois ... est un homme libre qui asservit sa Langue à son génie; le François est un esclave de la rime.'

114. **Walton (Izaak)** *The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Hebert ... Printed by Tho. Newcombe for Richard Marriott, 1670, FIRST COLLECTED EDITION, without the 4 portraits (as often) and the 2 blanks A1 & 8 (as often), with some errata, and other corrections, in Walton's hand*, pp. [xii], 88; 79, [1], 56, 77-140, 104, 8vo, contemporary mottled calf, rebaked, good (Wing W671; Grolier 955; Pforzheimer 1056) £1,500



'This collection of biographies is one of the most celebrated in the English language. If its rarity was as great as its merit it would be one of the most coveted books of the period' (W.A. Jackson in the Pforzheimer Catalogue). When giving copies away, Walton would add corrections. In this copy there are 18 autograph corrections in Walton's hand, some as called for by the Errata (some of which are corrected in type anyway), and others impromptu: 6 of these are entire words. See John Butt, A Bibliography of Izaak Walton's Lives, *Oxford Bibliographical Society Proceedings*, II, 1930.

115. **Walton (Izaak)** *The Complete Angler of Izaak Walton and Charles Cotton: extensively embellished with engravings on copper and wood, from original paintings and drawings, by first-rate artists. To which are added, An introductory essay; the Linnaean arrangement of the various river-fish delineated in the work; and illustrative notes. [Printed at the Shakespeare Press, by W. Nicol, for John Major, 1823, FIRST MAJOR EDITION, LARGE PAPER COPY, with 14 engraved plates printed upon India paper and mounted, and numerous woodcuts in the text, some foxing, emanating from the leaves upon which the plates are mounted, and from the binder's endleaves*, pp. lx, 412, 4 (ads.), 8vo, half brown morocco (c. 1920) by Tout, top edges gilt, others uncut, good (Coigney 23) £600

The first of the highly esteemed Major editions.

116. **Ward (William)** *An Essay on Grammar, as it may be applied to the English language. In Two Treatises. The one Speculative, being an Attempt to investigate proper Principles. The other Practical, containing Definitions and Rules deduced from the Principles, and illustrated by a Variety of Examples from the most approved Writers. Printed for Robert Horsfield, 1765, FIRST EDITION, damp-stained, and foxed and browned in places*, pp. xiv, [22], 554, [2, ads], 4to, contemporary tree calf, red lettering piece on spine, surface affected by damp, obscuring the 'tree' on the upper cover, signature of a John Dalton on the title, sound (Alston i 264; ESTC T114406) £650

'Master of Beverley grammar school [in Yorkshire] Ward ... is best known, however, for his two grammars: *An essay on grammar*, (1765), and *A Grammar of the English Language in Two Treatises* (1767). The later grammar is essentially an abridgement of the *Essay* ... Although Ward intended it for use in teaching the boys at his school the *Essay* goes far beyond a school textbook, especially in the speculative part. In a facsimile edition of the *Essay* Robin Alston notes that it was "by far the most comprehensive of the many grammars of English produced during the Eighteenth Century" (Ward, *Essay*, note). Ward was a strenuous and often original thinker; he did not simply repeat the grammatical theories of his day, as many grammarians did. He frequently disagreed with the accepted ideas and definitions of grammatical categories to pursue a new line of thought' (ODNB).

The signature on the title is not that of the great chemist (who was also a grammarian). A scarce book.

117. **Watts (Isaac)** *Divine Songs attempted in easy language for the use of children. Printed for J. Buckland; J. F. and C. Rivington; T. Longman; T. Field; and C. Dilly, 1790, a few spots and stains*, pp. xii, 58, [2, ads], 12mo, original linen, joints cracked but boards held firm by cords, corners worn, spine defective, ownership inscription inside front cover 'Richard Booker His Book, April 17th 1794', sound (ESTC T82394, BL only) £250

A rare printing of this perennial. Facing the title-page is the copyright notice in favour of Buckland et al, who bought the copyright to Watts's work in 1749, the year after his death: a shrewd move since, although the copyright was not scrupulously observed (and not at all in the US) it was a staple of the several firms for half a century.

118. [Watts (Isaac)] [Drop-head title:] A Paraphrase on the ... celebrated Distich on the Study of Languages. Addressed to the Young Gentlemen of the English Grammar School. By one of their School-Fellows. [*?London: 1795?*] *short tear in upper margins*, pp. 4, small 8vo, *contemporary drab paper to spine, good* (ESTC T91649 and N65859) £400

'The English Grammar School opened in King's Road [Chelsea] in 1766 under the Revd William Williams and Jacob Desmoulins, a writing master, both as a preparatory school and for foreigners, where it was recognized that some boys would not need Latin' (A History of the County of Middlesex: Volume 12: Chelsea. VCH on-line). Appropriate therefore is this admonition to 'Let every Foreign Tongue alone/ Till you can spell and read your own.' There are 2 entries in ESTC, each with a single location, BL and Dublin City Libraries respectively. In neither instance is a printer suggested. This came to us with another similar pamphlet, Bristol printed for John Murray and Joseph Johnson: it is tempting to think the latter the publisher here. The pamphlet is cut fairly close, so conceivably there was an imprint which has been excised, though the fact that neither of the entries in ESTC record one suggests otherwise.

119. Weidler (Johann Friedrich) Institutiones mathematicae decem et sex purae mixtaeque matheseos disciplinas complexae. Sub finem tabulae logarithmorum contractae et index generalis qui lexicum mathematicum instar esse possit. *Wittenberg: Sam. Hanauer, 1718, FIRST EDITION, title printed in red and black, with 44 engraved plates (numbered I-XLIII, XV twice), some browning*, pp. [xxiv, the first blank], 778, [26], [32], small 8vo, *contemporary calf, double gilt fillets on sides, inner roll tooled border, spine gilt in compartments, slightly rubbed, the Macclesfield copy with blind-stamps and book-plate, very good* £750

Weidler, who became professor of mathematics at Wittenberg in 1719, here overhauls and brings up to date J.C. Sturm's text books, with copious references to recent literature. Mathematics here comprehends virtually the whole of natural philosophy. Unlike Sturm, Weidler was not translated into English, but the long reach of the Earl of Macclesfield secured a copy: there is none in COPAC. Harvard and UC Berkeley are the only US locations recorded in Worldcat.

120. [Wilson.] A Short View of the Inconveniencies of War; With some observations on the expediency of peace: in a letter to a friend. *Printed for J.S. Jordan, 1796, FIRST EDITION, slightly browned*, pp. [iv], 45, [1], 8vo, *disbound, becoming loose* (ESTC N23048, 2 in the UK (not BL) and 3 in the US) £800

The attribution to one Wilson is via a pencil inscription on the title-page. This in turn may stem from the reference at the end of the letter to Jasper Wilson's (this being one of the noms de plume of James Currie) 'Letter Commercial and Political ... addressed to Pitt', 1793, but it would not appear that this author of the present Letter is really to be identified with Currie. Whoever it was he (assuming he) was a Radical, as the choice of printer indicates – Jordan took over Paine's *Rights of Man* from Joseph Johnson.



121. Wordsworth (William) Yarrow revisited, and other Poems. *Longman, Rees, Orme, Brown, Green, & Longman. 1835, FIRST EDITION, PRESENTATION COPY, inscribed by the author 'To Eliza M. Hamilton as a token of affectionate esteem from WM Wordsworth' on a slip of paper pasted on to the verso of the title, and with 'From the Author' written on the half-title by a publisher's clerk,*

erratum slip tipped in, ads discarded, pp. xvi, 349, [1], 12mo, *slightly later nineteenth-century olive pebble grain morocco by Tuckett ('binder to the Queen'), the backstrip panelled and ruled in gilt and infilled with volutes and other tools, lettered in gilt in the second compartment, the sides with triple gilt fillet borders, an inner panel with gilt cornerpieces and central panels of curving lines, a.e.g., marbled endpapers, booklabel of J.O. Edwards, small scrape to upper board, extremities slightly rubbed, good* (Healey 86; Sterling 1028; Tinker 2350; Wise 23; Two Lake Poets, p. 29) £2,500

In 1831 Wordsworth had written to a friend that 'the Muse has forsaken me', but any abandonment was only temporary: he continued to write throughout the next few years, and had accumulated enough for this collection by 1835. He remained active despite his age, following this volume with one more book of poems (1842, combining old and new material), and becoming Poet Laureate at Victoria's insistence in 1843.

This volume the poet inscribed to a fellow poet, Eliza M. Hamilton (1807-1851) of Dublin. Her brother William, the astronomer Royal of Ireland, was 'a brilliant linguist and mathematical genius... [and] also a gifted versifier who none the less came to admit that his sister Eliza was the poet, encouraging her to show her work to his friend Wordsworth, who not only upheld his judgement but offered valuable criticism and advice in a series of letters and, later, interviews, when Eliza travelled with William to Rydal Mount in the summer of 1830' (ODNB). Eliza published poems in the *Dublin Literary Gazette* and *Dublin University Magazine*, as well as issuing a solo volume in 1838, and she 'was virtually unique as a woman poet of the Romantic period with an acute understanding of astronomical principles' (ODNB).

122. **Wordsworth (William)** *Yarrow Revisited, and other Poems. Longman, Rees, Orme, Brown, Green, & Longman. 1835, FIRST EDITION, PRESENTATION COPY, 'From the Author' written on the half-title by a publisher's clerk, erratum slip absent, slightly browned around the edges, frequent longitudinal pencil markings in the margins*, pp. xvi, 349, [1], 12mo, *early twentieth-century half dark brown morocco, spine gilt, top edges gilt, others uncut, good* (Healey 86; Sterling 1028; Tinker 2350; Wise 23; Two Lake Poets, p. 29) £1,200

Wordsworth published *Yarrow revisited* when he was 65. In his later years he remained physically and mentally vigorous; he climbed Helvellyn for the last time when he was seventy. His fame continued to grow and he became Poet Laureate in 1843. The work is a collection of poems composed between 1831 and 1835, including those written during a tour in Scotland and on the English border in the Autumn of 1831.

Basle dissertations on the magnet

123. **Zwinger (Theodor, the Younger)** *Disquisitionum physicarum de magnetem prima [-septima]. Basle: J.R. Genath and [?:] J. Bertsch, 1685-97, 7 dissertations*, pp. [ii], 32, [2]; [iii] 33-48, [2]; [ii], 49-64, [2]; [ii], 65-80, [2]; [ii], 81-112, [2]; [ii], 113-144, [2]; [ii], 145-160, [2], 12mo *variously in wrappers, disbound, or uncut and unopened, good* £850

A series of dissertations on magnetism, under the supervision of Theodor Zwinger the Younger, published spasmodically over a period of 12 years, continuously paginated, though interrupted by title-pages and lists of questions for disputation. Seven seems to have been all that were published, though the seventh ends mid-sentence and has a catchword which is not succeeded. The authors are Theodor Gernler (1685), Jeremiah Gemusius (1686), J.H. Mosis (1689), Mattias Kraemer (1691), Genusius (1692), Philipp Adam Brucker (1692: a bit of worming in the gutter, touching some letters), Daniel Schönauer [1697].



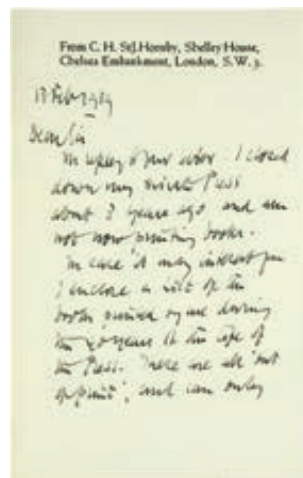
Part II Modern Books

124. **Amis (Kingsley)** *A Frame of Mind. Eighteen Poems. Printed at the School of Art, University of Reading, 1953, FIRST EDITION, ONE OF 150 NUMBERED COPIES (this unnumbered, but penned 'Proof Copy')*, pp.[ii] (blanks), 38, 8vo, *original printed cream wrappers over card, with less than the usual darkening to the covers, very faint stain to front cover fore-edge, good* £200

The author's second book, published with the assistance of John Wain, shortly before *Lucky Jim*.

125. **With an ALS from the printer explaining the status of the press (Ashendene Press.)** *A Chronological List, With Prices, of the Forty Books Printed at the Ashendene Press, MDCCCXCV-MCMXXXV. 1935, SOLE SEPARATE EDITION, printed in red and black, ff. 4, 4to, original stitched blue wrappers, upper stitching loose from centre, discoloured at edges, edges untrimmed good* £150

With an ALS by C.H. St. J. Hornby loosely inserted, written in black ink on headed paper and dated 13 February 1939. Hornby explains in this reply that the press closed three years ago, and that he is enclosing the present list for the recipient's interest – with the books themselves being 'all "out of print"'. The list itself is a slightly altered version of that featured in *The Descriptive Bibliography of the Ashendene Press* from the same year – differing partly in that it closes with a reference to that larger work, but more substantially in respect of the preceding 'Note', which lists twelve additional 'minor pieces' printed for private circulation only.



126. **Barker (George)** *Holograph manuscript of unpublished poem. [n.d.,] three-stanza poem written in blue ink with a few corrections in the same, pp. [1], royal 8vo, good condition* £400

'Limericks by Barker' has been written in pencil at the top, but the 3 sections clearly form a poem, or part of a poem, beginning 'Sometimes I think I'm a lady/ As pure as Sheherazade' and constituting a rejection of the concept of Absolute Love. Undated, but the style of the verse, and the accompanying material would suggest this is from around the time of 'Dialogues, etc.' Offered with a 2-page typed review of Edwin Muir's *Selected Letters* (Hogarth Press, 1974), with holograph corrections in red ink, signed by Barker in blue ink at foot.

127. **Barker (George)** *Typescript draft of 'To you old ox at the stall' with holograph corrections. [1967,] 5 typed pages on rectos only, first line in red, multiple holograph corrections and additions throughout in black and blue ink, pp. [5], 4to, original self wrappers printed in black with corrections in pencil and ink, red border to front with coffee drip, some creasing and marks, good* £350

The poem is here titled 'Christmas at Itteringham 1967' (crossed-through) and 'Buntry Farmhouse Xmas 67' – for the published version, Barker elected simply to use the first line as its title. Barker moved to Buntry farmhouse in Norfolk, with his wife Elspeth and their three children, in 1967 and remained there for the rest of his life. This poem is a record of their first family Christmas in their new home. The version here shows variants for many lines.



128. **Betjeman (John)** *High and Low*. John Murray, 1966, *FIRST EDITION, 51/100 COPIES signed by the author*, pp. x, 81, foolscap 8vo, *original white buckram, backstrip lettered in gilt, marbled endpapers, t.e.g., others untrimmed and unopened, glassine jacket, fine* £575

129. **Betjeman (John)** Holograph manuscript poem with sketch, 'The Death of the University Reader of Spanish'. *n.d.*, *two ruled A4 sheets sometime quarter-folded, written in black ink, the second to recto only with ink drawing to lower half, a few spots and creases with short splits to edges of horizontal folds on first sheet and heavier splitting to same on second sheet*, pp. [3], *in good condition overall* (Peterson N123) £2,000

Uncollected, and unpublished during Betjeman's lifetime (it was subsequently published in *Betjemanian* 13, 2001-2), this 76-line poem (the typescript seen by Peterson is recorded as being 74 lines) begins 'The Colonel lies upon his bed/ And rests his dear old cube-shaped head'; the sketch that dominates the second sheet amply illustrates this latter quality. The poem is an affectionate and amusing record of Betjeman's friendship with George Alfred Kolkhorst, a lecturer in Spanish at Oxford University from 1921 and a Reader in the same from 1931 until his death in 1958. He receives further description by Betjeman in chapter 9 of *Summoned by Bells*. Kolkhorst wrote a reply to this poem, which is quoted in Hillier (ii.290).



130. **Betjeman (John)** *A Nip in the Air*. Second Impression. Murray, 1974, pp. 62, 16mo., *original bright yellow cloth, backstrip gilt lettered, faint, insignificant free endpaper foxing, dustjacket, near fine* £135

Inscribed by John Betjeman on the front free endpaper 'To Keith Miller with all the best wishes from his [?] father's [?] friend John Betjeman 1975'.

With holograph corrections of some 'major misprints'

131. **Betjeman (John)** *An Oxford University Chest*, comprising a Description of the Present State of the Town and University of Oxford, with an Itinerary arranged Alphabetically. Miles, 1938, *FIRST EDITION, 54 plates by L. Moholy-Nagy, line-drawings by Osbert Lancaster and reproductions of engravings from earlier works, title-page and frontispiece bordered in red*, pp. xvi, 192, 4to., *original qtr. dark blue buckram, lightly faded backstrip gilt blocked, cream, black and red marbled boards, very light tail edge rubbing, t.e.g., very good* (Peterson A6a; C613) £500

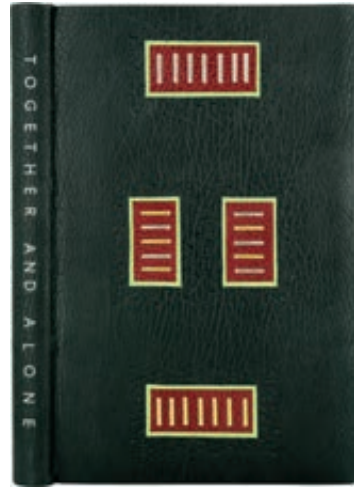
With John Betjeman's presentation inscription on the front free endpaper to the widow of the artist Richard Wyndham: 'Beautiful Nörge Grëta Wyndham, Jöhn Betjemanström 1938. Some of the major misprints have been corrected.' He has penned corrections on pages 18, 119 and 186.

A proof sheet (rubber-stamped 'First Proof') of his poem "The Irish Unionist's Farewell to Greta Hellström in 1922", for *The Cornhill Magazine*, December 1945 (where it made its first appearance) is loosely inserted. There are detail changes to its subsequent appearance in *Collected Poems*. The poem opens "Golden haired and golden hearted I would ever have you be..."

132. **(Binding.) BARTLEY (Glenn, binder) MORE (Sir Thomas)** [Utopia]. *A Frutefull Pleasaunt, and Wittie Worke, of the Beste State of a Publique Weale, & of the Newe Yle, Called Utopia: Written in Latine, by the Right Worthie and Famous Syr Thomas More Knyght, and Translated Into English by Raphe Robynson ... Edited by A.W. Reed. Waltham Saint Lawrence: Golden Cockerel Press, 1929, 173/500 COPIES, title printed in blue and black, woodcut decoartions by Eric Gill,*



Item 132



Item 133

pp. [vi (first 2 leaves blank, 3rd with imprint on verso)], xiii, 137, [3] plus 2 blanks, small folio, *uncut in full navy [almost black] goatskin, full thickness blue and grey goatskin onlays applied to recessed panels edged in blue and grey acrylic, gold and blind tooling, spine lettered in gold, doublures of grey goatskin, flyleaves of grey suede and Thai grass paper, edges airbrushed with acrylic, by Glenn Bartley (signed inside back cover and dated 2011), buckram box with felt lining, recessed navy goatskin label on spine lettered in gold, fine* (Chanticleer 65) £1,500

A most attractive binding by one of the leading Designer Bookbinders (the description of the binding above is the binder's own). Glenn Bartley says 'My designs do not make a personal statement as such, but I feel it is important to relate to the typography, design and theme of the text which, combined with the book's protective box, create a unified whole. Also, the challenge for me is to produce bindings that have a link with the past in their style and make up and which still arouse the simple visual/tactile pleasure and "warmth" of handling a well bound book.' The blues of the binding chime nicely with the title-page.

133. (Binding.) BARTLEY (Glenn, binder) Whitfield (Christopher) Together and Alone. Two Short Novels. *Golden Cockerel Press, FIRST EDITION, 251/400 COPIES (of an edition of 500 copies), printed on Arnold mouldmade paper, 10 wood-engravings by John O'Connor, onesmall and light spot on title, pp. [iv], 109, 8vo, uncut in full black goatskin, full thickness crimson goatskin onlays applied to recessed panels edged in olive green acrylic, doublures of crimson goatskin with black onlays, flyleaves of crimson suede and Thai grass paper, edges airbrushed with acrylic, gold, palladium and blind tooling, by Glenn Bartley (signed inside back cover and dated 2011), buckram box with felt lining, recessed label on spine tooled in palladium, fine* (Cockalorum 165) £1,500

The onlays are arranged horizontally, top and bottom, and a pair vertically in the centre, those vertically with alternating gold and palladium lines, those at top and bottom monochrome (Together and Alone). The black goatskin used is of exceptionally good quality.

134. Chesterton (G.K.) The Incredulity of Father Brown. *Cassell, 1926, FIRST EDITION, pp. [viii], 296, crown 8vo, original black cloth stamped in red to upper board, backstrip lettered in red, a slight lean to spine, top tail edges roughtrimmed, bookplate tipped in to flyleaf, dustjacket with a very short closed tear at foot of rear panel and the odd nick, lightest of rubbing to extremities, very good* (Sullivan 63) £2,000

A very nice example of a scarce dustjacket.



Item 134



Item 137

135. Chesterton (G.K.) *The Innocence of Father Brown*. Cassell, 1911, *FIRST EDITION*, frontispiece and 7 further plates by Sidney Seymour Lucas, very light creasing to top corner of middle portion of textblock, faint foxing to prelims with the occasional spot further in, pp. [viii], 336, crown 8vo, original red cloth stamped in gilt to upper board, backstrip lettered in gilt with a hint of fading, bookplate tipped in to pastedown, good (Sullivan 24) £700
136. Chesterton (G.K.) *The Scandal of Father Brown*. Cassell, 1935, *FIRST EDITION*, pp. [vi], 248, crown 8vo, original blue cloth, backstrip lettered in gilt, bookplate tipped in to flyleaf, dustjacket with chipping to corners and at head of backstrip panel, edges a little frayed and creased with a few short closed tears and a chip at the head of front panel, light soiling to rear panel, very good (Sullivan 96) £1,000
137. Chesterton (G.K.) *The Secret of Father Brown*. Cassell, 1927, *FIRST EDITION*, pp. [viii], 310, crown 8vo, original black cloth with single fillet blind-stamped border to upper board, backstrip lettered in gilt, bookplate tipped in to flyleaf, dustjacket with a few nicks and light rubbing to extremities, corners a trifle chipped with some very light creasing around head, very good (Sullivan 71) £2,000

A very nice example of a scarce dustjacket.

138. Christie (Agatha) *Death Comes as the End*. *The Crime Club* [by Collins,] 1945, *FIRST EDITION*, pp. 160, crown 8vo, original red cloth, backstrip lettered in black, edges a little dustsoiled, light bump to fore-edge, contemporary ownership inscription to flyleaf, dustjacket very lightly dustsoiled overall with a small amount of spotting at foot of rear panel and to borders of rear flap, very good £200

It is unusual to find the dustjacket of this book so nicely preserved.

139. (Clarion Publishing.) *The Song of Songs Which is Solomon's*. Alton, 1995, 38/199 COPIES (of an edition of 499 copies) for subscribers (this for Anthony Dowd), signed by artist Henry Fuller and designer Trevor Weston and with a folder containing a set of the colour illustrations each numbered and signed by the artist, line drawings throughout with occasional splashes of gold, 8-panel fold-out colour illustration tipped-in to inside rear cover, pp. [40], original illustrated wrappers, slight bump at head of upper joint, slipcase, near fine £140

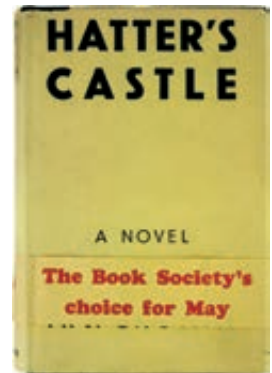
With a smaller format poster of the colour design also included. An appropriately sumptuous and sensuous presentation of this classic text.

140. Clarke (Arthur C.) 2001 *A Space Odyssey*. A Novel. Based on the Screenplay by Arthur C. Clarke & Stanley Kubrick. Hutchinson, 1968, FIRST EDITION, pp.224, crown 8vo, original black boards, backstrip lettered in silver, dustjacket, fine £300

Dennis Wheatley's copy, inscribed by the author

141. Cronin (A.J.) *Hatter's Castle*. A Novel. Victor Gollancz, 1931, FIRST EDITION, pp. 637, crown 8vo, original black cloth, backstrip lettered in gilt, light dustsoiling to top edge, Dennis Wheatley's Frank Papé-designed bookplate to pastedown with further bookplate to flyleaf, dustjacket with backstrip panel a touch faded and some light dustsoiling overall, a little fraying to edges and a short tear at the head of rear panel, original Book Society band, very good £800

The author's first book. From Dennis Wheatley's library, with his bookplate. Inscribed by the author to the title-page: 'To Dennis Wheatley for many things, including his original raised cellar Chartreuse. A.J. Cronin'.



142. (Cupid Press.) ELIZABETHAN LOVE SONGS. Edited by John Hadfield. Barham Manor, 1955, 150/660 COPIES signed by the artist and the editor, 8 chromolithographic plates by John Piper, title-page border and numerous decorative fleuron borders, pp.[ix], 134, 8vo, original quarter green cloth, mauve leather label, green and dark grey Cockerell boards, endpapers lightly foxed, t.e.g., others untrimmed, £100

143. Doyle (Arthur Conan) *The Adventures of Sherlock Holmes*. [with:] *The Memoirs of Sherlock Holmes*. Newnes. 1892-4, FIRST EDITIONS, 104 and 90 text illustrations by Sidney Paget, pp. [iv], 320; [viii], 280, royal 8vo, original blue (*Adventures* dark, *Memoirs* pale) bevel-edged cloth, backstrips and boards blocked in gilt and black (the street name absent on '*Adventures*' but present on '*Memoirs*'), both vols. recased with backstrips reinforced (the hinges notoriously fragile), rear flyleaf of '*Adventures*' replaced, spine gilt rubbed, '*Adventures*' with two lines of staining to front board, matching gift inscriptions to front flyleaves, good (Green & Gibson A10a & A14a; Sadleir 739 & 746; Wolff 1898 & 1909) £2,000

The two volumes have been together their whole lives, as evidenced by the gift inscriptions dated 1892 and 1894, both from George Baker to his father Thomas.

144. Du Maurier (Daphne) *Rebecca*. Victor Gollancz, 1938, FIRST EDITION, some very faint foxing to margins of prelims, pp. 446, crown 8vo, original black cloth stamped in gilt to upper board, light rubbing to extremities, backstrip lettered in gilt lightly rubbed, bookplates to flyleaf and front pastedown, dustjacket lightly soiled overall, backstrip panel darkened and chipped at head and tail, minor dampstaining to front fold, good £1,000

145. (Eragny Press.) KEATS (John) *La Belle Dame sans Merci*. 1906, ONE OF 200 COPIES (of an edition of 210 copies) printed on Arches handmade paper in black, two large historiated initial letters, border to title-page, fly-title and one other page all printed in red, as is single line quarter border, paragraph mark, verse and pagination numbers to each page, no errata-slip, pp.28, [3], 32mo (80x110mm), original quarter blue-grey boards, printed front cover label, cream, pale and dark green patterned boards, untrimmed and unopened, backstrip and fore-edge of front board toned, endpapers browned, very good £900



146. (Evergreen Press.) PUNCTUATION: A Printer's Study. Stroud, 2001, 200/200 COPIES, printed in red and black, pp. [viii], 29, [6], 515 x 175mm, original grey linen with irregular-shaped grey label to upper board, fine £130

Hand-printed and set by John Grice at the Evergreen Press. The text is taken from the *Authors' and Printers' Dictionary* (OUP, 1933), presented in such a way as to enhance the reader's enjoyment and appreciation through the manner of printing and overall design. A section of 'Type and Ornament Synopsis' is presented at the back with a page blank for notes.

147. Farnol (Jeffery) *A Book for Jane, And Every Other Jane With All Children, Large and Small, Old and Young*. Sampson Low, Marston & Co., [1937], FIRST EDITION, a few foxspots to borders of prelims, pp. [xx], 156, crown 8vo, original brown cloth stamped in cream to upper board, backstrip lettered in cream, very slight lean to spine, some very faint offsetting of black ink to lower board, free endpapers with strip of browning to inner margin, edges lightly spotted, dustjacket with a couple of short closed tears, a light crease at head of front panel and a touch of rubbing at corners and tips of backstrip, very good £400

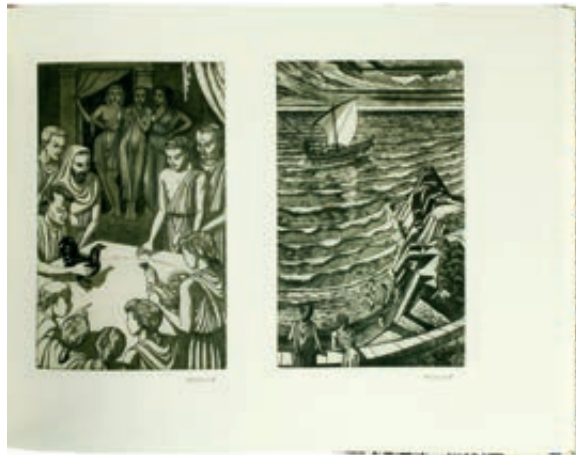


A prolific writer, best known for his romance novels set in the Georgian Era or English Regency period, Farnol also wrote – and illustrated – this book of poems and stories for his adopted daughter Jane. Its scarcity is ascribed to the majority of copies being destroyed in a warehouse fire during the Blitz.

148. Faulks (Sebastian) *Charlotte Gray*. Hutchinson, 1998, FIRST EDITION, pp.[vi], 393, [1], 8vo, original blue boards, backstrip lettered in gilt, dustjacket, near fine £50

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

149. (Fleece Press.) BUCKLAND WRIGHT (John) *Sensuous Lines. A Catalogue Raisonné of the intaglio prints, compiled and introduced by Christopher Buckland Wright*. Upper Denby, 2014, ONE OF 220 COPIES (from an edition of 360 copies) with original tipped-in copper engraving frontispiece ('Venus calling the Sea Gods'), over 400 illustrations, pp. 278, oblong 4to, original quarter red cloth with 'false Suminagashi marbled paper' sides, backstrip with grey paper label printed in black, errata slip tipped in to front pastedown, slipcase with original prospectus laid in, fine £292



Item 149

The sixth book on Buckland Wright by the press, providing a thorough overview of this particular aspect of Buckland Wright's oeuvre. The frontispiece engraving was printed at the Black Star Press.

150. (Fleece Press.) NASH (John) *Twenty One Wood Engravings*. Introduced by Allen Freer. *Netherton*. 1991, ONE OF 100 COPIES (of an edition of 112 copies) printed on Zerkall mouldmade paper, frontispiece and 20 wood-engravings, each printed on a separate leaf, the title printed in red, pp. [ii] (blanks), 20, 20 Plates, [1], [3] (blanks), sm.folio, original dark green morocco by Stephen Conway (president of the Designer Bookbinders), five horizontal gilt banded tan morocco onlays to backstrip and wrapping around onto the front and rear covers, five holes exposing grained wood inlays to both of the covers and with four small gilt rings and three tan morocco onlays adjacent to each hole, roughrimmed, tan linen cloth box with a printed back label, signed by the binder on the rear flyleaf 'Bound by S.P. Conway 2009', fine £1,500
151. (Fleming.) GARDNER (John) *Icebreaker*. Jonathan Cape and Hodder & Stoughton, 1983, FIRST EDITION, pages very lightly toned, pp. 250, crown 8vo, original black boards, backstrip lettered in gilt, dustjacket with a little rubbing to top corners and rear panel, very good £30
152. (Fleming.) GARDNER (John) *No Deals Mr Bond*. Jonathan Cape and Hodder & Stoughton, 1987, FIRST EDITION, pp. 240, crown 8vo, original black boards, backstrip lettered in gilt, dustjacket, fine £120
153. (Gill.) THE FOUR GOSPELS of the Lord Jesus Christ, According to the Authorized Version of King James I. With Decorations by Eric Gill. *Wellingborough: September Press, 1988, ONE OF 480 COPIES (of an edition of 600 copies) printed on mouldmade papers, supplemented with reproductions of 4 photographs and essays by Christopher Skelton of the September Press and Robert Gibbings*, pp. [ii], 272, xvi, folio, original black cloth, backstrip with fawn morocco label lettered in gilt, t.e.g., cream cloth slipcase with a small blue mark, fine £450

With the prospectus, sample leaves, and order form laid in at rear.

An excellent facsimile, printed by offset lithography and using mouldmade paper rather than the handmade paper of the original, but losing little of the brightness. Skelton, of the September Press, explains something of the history and magnificence of the original and its reproduction for the present edition. Gibbings's essay on Gill was first printed in 'The Book Collector' in 1953.

154. (Golden Cockerel Press.) SWIRE (Herbert) *The Voyage of the Challenger. A Personal Narrative of the Historic Circumnavigation of the Globe in the Years 1872-1876, Illustrated with Reproductions from Paintings and Drawings in his Journals. Foreword by Major Roger Swire. Introduction by G. Herbert Fowler [2 Vols.] 1938, 142/300 COPIES printed on Van Gelder mouldmade paper, colour frontispieces, with '90 reproductions of sketches by the author, those in colour being specially painted for the edition by hand', these latter with tissue-guards present, a few faint foxspots to prelims with one or two elsewhere, pp. 192; 168, small folio, original quarter white buckram and blue cloth, backstrip a trifle darkened, lettered and decorated in gilt, a small amount of rubbing to corners, edges untrimmed, endpaper maps at front of first volume, endpapers faintly foxed, matching slipcase with some rubbing and soiling, very good (Pertelote 134) £800*



155. Grass (Günter) [To Be Continued...] Nobel Lecture, 7 December 1999. [Translated from German by Michael Henry Heim]. *Fyfield: Oak Tree Fine Press, 2009, 57/150 COPIES (from an edition of 176 copies) signed by the author, printed on Zerkall mould-made paper, title-page printed in black and grey with wood-engraved portrait of author by Abigail Rorer, fly-title printed in grey, pp. 33, tall 8vo, original quarter grey cloth with beige cloth sides, backstrip lettered in gilt, edges untrimmed, endpapers with illustration by author, slipcase, fine £185*

Oak Tree Fine Press exists to raise money for the care and support of children made vulnerable by HIV and AIDS – this is one of a series of Nobel Prize Lectures that they have published, with Doris Lessing and Toni Morrison being the others available.

156. Greene (Graham) *Brighton Rock. An Entertainment. New York: Viking, 1938, FIRST EDITION, pp. [viii], 358, 8vo, original red cloth with black strip at head, separated by two horizontal silver rules on upper board, backstrip lettered in silver and lightly faded with some faint spotting, top edge black, bookplate tipped in to flyleaf, dustjacket very bright with backstrip and rear panel very lightly toned, extremities only a little rubbed, a single short closed tear to front and rear panels, the former with some associated creasing, a couple of faint marks to rear panel and some light chipping to corners and foot of backstrip panel, very good (Wobbe A13b) £3,000*

Published a month ahead of the UK edition, in June 1938, this is a very well-preserved copy.

157. Greene (Graham) *The Name of Action. Heinemann, 1930, FIRST EDITION, one or two faint foxspots to gutter of prelims, pp. [viii], 344, 8vo, original blue cloth with publisher's device and single-fillet border blind-stamped to lower and upper board respectively, backstrip lettered in gilt and a trifle rubbed, bookplate tipped in to flyleaf, dustjacket with small portions missing at tips of backstrip and heavily chipped at top corner of front panel, some lighter chipping elsewhere, backstrip panel darkened, very light speckling overall with brown spot at foot of rear panel, good (Wobbe A3a) £3,000*

158. Greene (Graham) *The Revenge. An Autobiographical Fragment. Privately Printed [at the Stellar Press, for Bodley Head], 1963, FIRST EDITION, ONE OF 300 COPIES, pp. 11, 12mo, original green card sewn wrappers, printed in black, untrimmed, fine (Wobbe A46) £325*

Distributed as a Christmas gift from the publisher and author; most of the text of 'The Revenge' has been published elsewhere.

This copy is inscribed by Max Reinhardt of The Bodley Head (to which Greene had recently moved) to the Cambridge University Press printer Brooke Crutchley on the front flyleaf: 'To Brooke From Max, Happy Christmas'.



Item 156



Item 163

159. **Greene (Graham)** Yes and No. A play in one Act. *Helsinki: Eurographica, 1984, 254/350 COPIES signed by the author, printed on Michelangelo paper, 8 pages of manuscript facsimile printed rectos only*, pp. 28, [24], crown 8vo, *original blue-grey wrappers printed in black over stiff card, backstrip lettered in black and very slightly faded, a touch of light fading at very head of flaps and a few small water spots, very good* £150

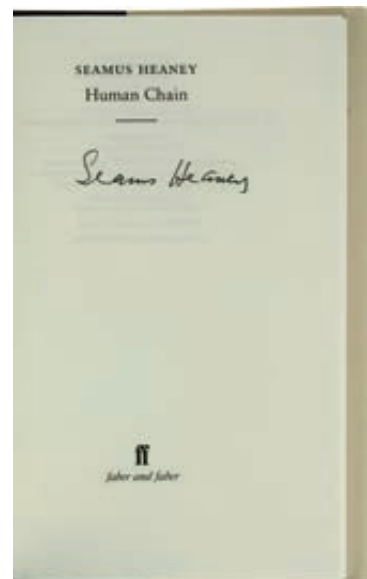
Greene's play, the concept for which came to him in a dream, has only two characters – one of whom speaks only two words, the 'Yes' and 'No' of the title. Not present on stage, though looming large in discussion, are 'Sir John' and 'Sir Ralph' – these of course being Gielgud and Richardson respectively, two actors that Greene had worked with recurrently in his career as a dramatist (and in work for the screen). Greene and Richardson had, in fact, fallen out spectacularly during rehearsals for 'Carving a Statue' in 1964, with Greene dismissing Richardson as 'ageing and incompetent'; they reconciled their differences to continue a working relationship, but knowledge of this incident does provide an additional charge to Greene's characterisation of him here.

160. **(Greene.) CONNELL (Mary)** Help is on the Way [Poems]. Foreword by Graham Greene. *Reinhardt, 1986, FIRST EDITION, line-drawings by the author*, pp. 48, crown 8vo, *original light blue card wrappers printed in black, red and white, fine* £1,200

With a touching and extremely revealing inscription illustrating Greene's love for Yvonne Cloetta, the title-page inscribed 'For Yvonne, [Cloetta] The love of my life, from Graham. The 30th year approaching'.

161. **(Grove Park Press.) MARTIN (Frank)** Drawn from Life. *2004, IX/XVIII COPIES (of an edition of 148 copies) signed by the artist, numerous drawings by the author throughout the book*, pp. [22], roy.8vo., *original light grey wrappers, the front cover title and with author, the covers reproducing sketches by the author, the endpapers also illustrated with numerous reproductions of the author's sketches, untrimmed, fine*
 [with:]
Two Original Signed Drawings, both in white card mounts, Two Signed Artist's Drypoint Proofs and Sixteen Plates of reproductions of Artist's Studies Drawn from Life, the plates and book in a folio protective drop-down-back box, fine £450

162. **Heaney (Seamus)** *District and Circle*. *Faber and Faber, 2006, FIRST EDITION*, pp. [x], 76, 8vo, *original green boards, backstrip lettered in gilt, dustjacket, fine* £200
Signed by the author to the title-page.
163. **Heaney (Seamus)** *Door into the Dark*. *Faber and Faber, 1969, FIRST EDITION*, pp. 56, 8vo, *original black cloth, backstrip lettered in gilt, a few tiny foxspots to top edge, dustjacket with one or two faint spots to rear panel, near fine* (Brandes & Durkan A5a) £525
164. **Heaney (Seamus)** *Electric Light*. *Faber and Faber, 2001, FIRST EDITION*, pp. [viii], 81, 8vo, *original navy boards, backstrip lettered in white, dustjacket, fine* (Brandes & Durkan A75a) £200
Signed by the author to the title-page.
165. **Heaney (Seamus)** *Field Work*. *Faber and Faber, 1979, FIRST EDITION*, pp. 64, 8vo, *original brown boards, backstrip lettered in gilt, dustjacket with merest hint of fading to backstrip panel, near fine* (Brandes & Durkan A20a) £550
Signed by the author to the title-page
166. **Heaney (Seamus)** *The Haw Lantern*. *Faber and Faber, 1987, FIRST EDITION*, *light toning to textblock throughout*, pp. [x], 51, crown 8vo, *original red boards, backstrip lettered in silver, dustjacket, near fine* (Brandes & Durkan A41a) £250
Signed by the author to the title-page, and dated '30.vi.87'.
167. **Heaney (Seamus)** *Human Chain*. *Faber and Faber, 2010, 288/300 COPIES SIGNED BY THE AUTHOR (of an edition of 325 copies)*, pp. [x], 88, 8vo, *original brown cloth-backed cream boards, printed label, matching boards and cloth slipcase, unopened, fine* £500
168. **Heaney (Seamus)** *Human Chain*. *Faber and Faber, 2010, FIRST EDITION*, pp. [viii], 85, 8vo, *original maroon boards, backstrip lettered in gilt, dustjacket, fine* £200
Signed by the author to the title-page.
169. **Heaney (Seamus)** *A Lough Neagh Sequence Manchester: Phoenix Pamphlet Poets Press, 1969, ONE OF 950 COPIES (from an edition of 1,000 copies)*, pp. [iii], 11, [2], crown 8vo, *original white stapled wrappers printed in black, near fine* (Brandes & Durkan A4) £200
170. **Heaney (Seamus)** *An Open Letter*. [A Field Day Pamphlet Number 2.] *Derry: Field Day Theatre Company, 1983, FIRST EDITION, printed in brown on cream paper*, pp. 14, crown 8vo, *original cream wrappers printed in brown, fine* (Brandes & Durkan A33) £35



Item 168

Heaney's answer to the question of his national identity, following his inclusion in *The Penguin Book of Contemporary British Poetry*.

171. **Heaney (Seamus)** *The Redress of Poetry*. An Inaugural Lecture delivered before the University of Oxford on 24 October 1989. [Second printing.] *Oxford: Clarendon Press, [n.d.]* pp. 20, crown 8vo, *original blue stapled wrappers printed in black, fine* £15
172. **Heaney (Seamus)** *Seeing Things*. *Faber and Faber, 1991, FIRST EDITION*, pp. [x], 113, 8vo, *original blue-grey cloth, backstrip lettered in gilt, dustjacket with a little rubbing to corners and along folds, very good* (Brandes & Durkan A50a) £175
- Signed by the author to the title-page.
173. **Heaney (Seamus)** *Spelling it Out*, in honour of Brian Friel on his 80th birthday. *Oldcastle: The Gallery Press, 2009, FIRST EDITION*, *frontispiece drawing of Friel, titles and initials printed in brown*, pp. [18], 8vo, *original stitched wrappers printed in black, fine* £30
174. **Heaney (Seamus)** *The Spirit Level*. *Faber and Faber, 1996, FIRST EDITION*, pp. [x], 70, foolscap 8vo, *original mid green boards, backstrip lettered in gilt, dustjacket, fine* (Brandes & Durkan A65a) £250
- Signed by the author to the title-page.
175. **Heaney (Seamus)** *Wintering Out*. *Faber and Faber, 1972, FIRST EDITION*, pp. 80, crown 8vo, *original wrappers, lightest of sunning to backstrip, near fine* (Brandes & Durkan A8a) £600
176. **(Heaney.)** *TENFOLD*. Poems for Frances Horovitz. *Marin Booth for the Frances Horovitz Benefit, 1983, FIRST EDITION, ONE OF 500 COPIES (from an edition of 550 copies)*, pp. [19], 8vo, *original grey stapled wrappers printed in red, fine* £35

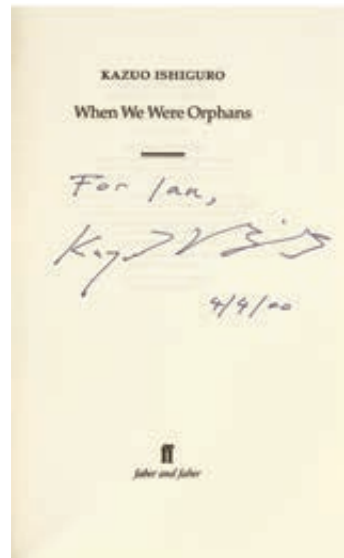
Seamus Heaney, Ted Hughes, D.M. Thomas and Charles Tomlinson are amongst the poets in this collection. Heaney's contribution, 'Song of the soul that delights in knowing God by faith' was collected – with some revisions – in *Station Island*.

177. **Hill (Reginald)** *Arms and the Women*. *HarperCollins, 2000, FIRST EDITION*, pp. [viii], 391, 8vo, *original black boards, backstrip lettered in gilt, dustjacket, fine* £20
178. **Hope (A.D.)** *The Drifting Continent and other Poems*. *Canberra: Brindabella Press, 1979, FIRST EDITION, 274/285 COPIES printed on Curtis Rag paper and signed by the author and artist, 20 illustrations by Arthur Boyd, the great majority full-page*, pp. 48, 8vo., *original quarter brown morocco, backstrip gilt lettered, gilt blocked design reproducing the title-page design on the front cover, dark green buckram, glassine-jacket, fine* £200

Inscribed by the author

179. **Ishiguro (Kazuo)** *When We Were Orphans*. *Faber and Faber, 2000, FIRST EDITION*, pp. [vi], 313, 8vo, *original black boards, backstrip lettered in white, dustjacket, fine* £60

Inscribed by the author on the title-page: 'For Ian, Kazuo Ishiguro 4/4/00'.



Item 179

180. **James (P.D.)** *Innocent Blood*. *Faber and Faber, 1980, FIRST EDITION, usual toning to pages throughout*, pp. 276, crown 8vo, *original red boards, backstrip lettered in gilt, dustjacket, near fine* £200

With the author's gift inscription on the front free endpaper 'To Heather, With every good wish from the author. PD James, 5 June 1980'.

181. **Jonas (Lucien)** *Verdun, Mars-Avril 1916*. *Paris: La Librairie Dorbon-Ainé, [1916,] FIRST EDITION, 18/50 COPIES 'DE GRANDE LUXE' with a hand-coloured version of each plate preceding its monochrome equivalent and an original coloured sketch by the artist, 53 [+1] drawings on rectos only with a little fraying at edge of some leaves*, pp. [103], 4to, *original beige canvas with loop to hold pencil and long strap to replicate sketchbook, lettered and signed by the artist to front with original coloured sketch of soldier, a small amount of foxing to tail edge with light soiling to backstrip and a few other small marks, limitation number in ink at bottom corner of upper board, splitting to front hinge with rear hinge starting to crack, endpapers with facsimile of holograph list of plates a little toned, good* £750

In his capacity as military painter for the Musée de l'Armée, Jonas's wartime output was prolific and this is one of a series of thirteen 'Carnets de croquis de guerre' that he produced during his time at the front.

182. **Keynes (John Maynard)** *The General Theory of Employment, Interest and Money*. *Macmillan and Co., 1936, FIRST EDITION*, pp. [xii], 403, crown 8vo, *original dark blue cloth, backstrip gilt lettered, merest hint of fading to spine, very good* £1,250

Signed by the contributors, including Philip Larkin and Seamus Heaney

183. (Larkin, Heaney, Hughes, et al.) *Poems for Charles Causley*. Edited by Michael Hanke. *Enitharmon Press, 1982, FIRST EDITION, ONE OF 200 COPIES (from an edition of 550 copies)*, pp. 39, 8vo, *original black cloth, backstrip lettered in gilt, blue endpapers, dustjacket with lightest of fading to backstrip panel, near fine* (Halliwell 104) £1,200

A unique copy of this book, published to mark Charles Causley's 65th birthday, signed by 15 of the 25 contributors: George Barker, Kathleen Raine, Philip Larkin, George Mackay Brown, Christopher Fry, and Chris Wallace-Crabbe have all signed the flyleaf; David Gascoyne, A.L. Rowse, and Michael Hamburger have signed on the half-title; Seamus Heaney, Peter Redgrove, Lawrence Sail, D.M Thomas, John Wain, and Ted Hughes have all signed at the foot of their contributions. None of the edition was signed as issued, and having all of these signatures in one place makes this a singular example of this tribute.



184. **Lawrence (T.E.)** *Telegram to Francis Rodd*. [1926,] *printed in black with message written in pencil on one side of a single sheet of pink paper, sometime quarter-folded, good* £500

Lawrence's telegram consists of a short note to Francis Rodd, 2nd Baron Rennell: 'Sorry but have duty here three pm Sunday. Shaw'. Although the Post Office date-stamp is unclear, the fact that it was sent from RAF College Cranwell, where Lawrence was posted as Aircraftman Shaw (his number, 338171, is written on the back of the telegram), makes 28th August 1926 the most likely reading.

185. **Le Carré (John)** *A Delicate Truth*. Viking, 2013, *FIRST EDITION*, pp. [viii], 312, 8vo, *original black boards, backstrip gilt lettered, dustjacket, fine* £35

Signed by the author on a special tipped-in leaf printed 'Exclusive Signed Edition, John le Carré, May 2013'.

186. **Le Carré (John)** *Our Kind of Traitor*. Viking, 2010, *FIRST EDITION*, pp. [viii], 312, 8vo, *original black boards stamped in gilt to upper board, backstrip lettered in gilt, yellow page-marker, matching slipcase, fine* £45

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

187. **Le Carré (John)** *The Spy Who Came in from the Cold*. *Fyfield: Oak Tree Fine Press, 2008, 73/124 COPIES (from an edition of 150 copies) signed by Le Carré on the title-page beneath his printed name, titles, fly-titles and initial letters printed in red, frontispiece portrait tipped-in and signed by the artist Stephen Alcorn*, pp. 55, 8vo, *original quarter red cloth with marbled boards, printed paper label inset to upper board, backstrip lettered in gilt, fine* £115

This excerpt from Le Carré's masterpiece showcases its opening sequence, with Le Carré providing an original Preface. Oak Tree Fine Press exists to raise money for the care and support of children made vulnerable by HIV and AIDS.

188. **Leigh Fermor (Patrick & Joan)** *A collection of letters to Dr Bent Juel-Jensen*. 3 ALS, 2 autograph postcards signed. *1991- 1995, written in black or blue ink, the letters folded once or twice, 8vo and smaller, all but one in the original envelopes, very good* £500

The contents are:

1. ALS from Patrick Leigh-Fermor, dated 9th April 1991, written in black over two sides of headed paper, quarter-folded with a small amount of fading along central fold. In original envelope. Fermor thanks Juel-Jensen for sending his book on the Rock Hewn Churches of Tigray, discusses its contents and declares, 'How wise you were to go when the going was good!'; a description of attempts to spit-roast the Paschal Lamb in the rain at an Orthodox feast; an apology for not signing his name in Ethiopian, the version that Juel-Jensen had written for him on tissue paper having got 'torn and effaced'; signed 'All kind wishes to you both from Joan and me, Paddy'.

2. Two autograph postcards signed from Patrick Leigh Fermor, dated 16th August 1992 and 7th March 1995, written in blue and both housed in original envelope for the latter: the first expresses thanks on receipt of the 'smashing stockings' ('I feel just like Puss in Boots') and describes the Feast of the Dormition of the Blessed Virgin Mary ('nobody else got a wink'), signed 'love from Joan and I to you both... Paddy'; the second thanks the Juel-Jensens for the Christmas card and describes the downpour ('one might be in Lincolnshire'), going on to describe the kites that children fly to mark the first day of Orthodox Lent, signed 'All greetings from us both! Paddy'.

3. ALS from Joan Leigh Fermor, dated 7th July 1994, written in black on both sides of a half-folded single sheet of headed paper. In original envelope. Talks about Cyril Connolly's letters and describing their unsuitability for publication ('They are extremely private'), but asking 'Would the Bodleian be interested in Paddy's letters & note books etc when we are dead?'; signed, 'Love to you & Mary from us both, Joan'.

4. ALS from Joan Leigh Fermor, dated May 28th [?], written in blue on both sides of a half-folded single sheet of headed paper. Expresses thanks for book of Jon Stallworthy's poems and talks of dismal weather – 'since you left we have only been able to have two other picnics' – signed 'Love to you both from both of us, Joan'. With a card from Bernard Quaritch, sent with the Telegraph obituary notice for Joan Leigh Fermor [the latter not present].

Bent Juel-Jensen (1922-2006) was an Oxford-based physician and book-collector, both of which were brought to bear in the development of a third passion – for Ethiopia, which he first visited as a medical officer to an archaeological expedition and where he began to gather manuscripts dating back to the fifteenth century. Juel-Jensen is also notable as a benefactor to the Bodleian Library. These letters reveal a close friendship with the Leigh Fermors, enriched by shared intellectual interests.

189. **Lewis (Sinclair) Arrowsmith.** *New York: Harcourt, Brace, 1925, FIRST EDITION, 395/500 COPIES signed by the author, title-page printed in black and red, pp. [vi], 448, 8vo, original quarter cream cloth with blue boards, backstrip with printed paper label (spare label tipped in at rear), t.e.g., others untrimmed, bookplate tipped in to flyleaf, protective acetate jacket, original slipcase, fine* £1,500
190. **(Limited Editions Club.) CICERO** Orations and Essays. With an Introduction by Reginald H. Barrow and Illustrations by Salvatore Fiume. *New York, 1972, ONE OF 1,500 COPIES signed by the illustrator, this marked H.C. [hors commerce], title-page printed in black and red, 12 full-page colour portraits, pp. xxviii, 299, royal 8vo, original patterned cloth, backstrip with black leather label lettered in gilt, top-edge lavender, others untrimmed, faint soiling to cloth, very good* £40
- Planned at the Officina Bodoni and printed in Verona at the Stamperia Valdonega by Giovanni Mardersteig.
191. **Mantel (Hilary) Bring up the Bodies.** *4th Estate, 2012, FIRST EDITION, ONE OF 1,000 NUMBERED COPIES signed by the author, pp. xviii, 411, 8vo, original illustrated boards lettered in gilt, slipcase, still in publisher's shrinkwrap, fine* £100
192. **Milne (A.A.) More Very Young Songs from When We Were very Young and Now We Are Six.** Music by H. Fraser-Simson. *Methuen. 1928, FIRST EDITION, 32/100 COPIES printed on Japanese paper and signed by Milne, Fraser-Simson and E.H. Shepard, with decorations by E.H. Shepard, pp. [vi], 92, large 4to., original quarter dark blue cloth, pale grey boards, front cover label, untrimmed and unopened, near fine* £800

Signed by E.H. Shepard

193. **Milne (A.A.) Winnie the Pooh.** *Methuen's Childrens Books. 1973, ONE OF 300 NUMBERED COPIES (this unnumbered) signed by E.H. Shepard and with illustrations and endpaper designs all in colour by him, pp. [xvi], 146, cr.8vo., original mid blue morocco, faintly faded backstrip lettering between raised bands interspersed with Shepherd designs blocked in blind, a further Shepard design gilt blocked on the front cover, g.e., board and cloth slipcase with gilt lettering and design, near fine* £600

The Binder's Copy. It is quite possible that E.H. Shepherd lost track of the copies requiring numbering; this copy is numbered 306. The number, crossed through, has E. H. Shepherd's signature beneath and is stamped at the tail of the page in red BINDERS' FILE COPY.



194. **Morgan (Gwenda) Summer Kaleidoscope.** *[1965.] 1/50 titled and signed by the artist in pencil, unframed wood engraving, image size 72 x 85mm, two small tape-marks to top corners of white border, very good (Wood Engravings of Gwenda Morgan 33)* £40

195. **Morrison (Toni)** Nobel Lecture, 7 December 1993. *Fyfield: Oak Tree Fine Press, 2009, 57/150 COPIES (from an edition of 176 copies) signed by the author, printed on Zerkall mould-made paper, title-page printed in black and purple with wood-engraved portrait of author by Abigail Rorer, wood-engraved head-piece by the same, pp. 21, tall 8vo, original quarter pink cloth with patterned cloth sides, backstrip lettered in gilt, edges untrimmed, slipcase, fine* £185

Oak Tree Fine Press exists to raise money for the care and support of children made vulnerable by HIV and AIDS – this is one of a series of Nobel Prize Lectures that they have published, with Doris Lessing and Günter Grass being the others available.

196. **Murakami (Haruki)** *Blind Willow, Sleeping Woman*. Translated from the Japanese by Philip Gabriel and Jay Rubin. *Harvill Secker, 2006, 694/1,000 COPIES, signed by the author in English on a tipped in bookplate, pp. x, 334, 8vo, original quarter black boards with willow tree design, backstrip lettered in silver, slipcase stamped in silver with willow tree motif, fine* £180
197. **Murakami (Haruki)** *Kafka on the Shore*. Translated from the Japanese by Philip Gabriel. *Harvill, 2005, 182/1,000 COPIES, signed by the author in English on tipped in bookplate, pp. 505, 8vo, original white boards, backstrip lettered in black, patterned endpapers, black slipcase stamped in silver, fine* £250

- The first 'graphic novel', from a pioneer of the art
198. **Nüchel (Otto)** *Schicksal. Eine Geschichte in Bildern*. *Munich: Delphin Verlag, [1926,] FIRST EDITION, lead engraving to title-page and then to each recto, pp. [208], square 8vo, original yellow cloth blocked in brown to front, backstrip lettered in brown, top edge brown, bookplate tipped-in to pastedown, light dustsoiling overall, very good* £275

Nüchel left behind his medical studies to pursue an interest in painting and engraving – in the latter field he used lead rather than wood, seemingly on the basis of affordability although it does impart a distinct character to the work. Along with Lynd Ward and Frans Masereel he was a pioneer of what came to be called 'graphic novels' (although the present title is in fact his only contribution to the genre), with his work marked by a psychological depth and focus on the individual's plight.



199. **(Officina Bodoni.) THOMAS (Dylan)** *Twenty-Six Poems*. (*Printed... at the Officina Bodoni for James Laughlin and J.M. Dent. 1949, FIRST ENGLISH EDITION, 37/60 COPIES (of an edition of 150 copies) signed by the author, printed in black on Fabriano handmade paper with the press-mark printed in red, pp. [iv] (blanks) 78, [2] (blanks), sm.folio, original quarter cream canvas, printed label on backstrip which is just a touch browned, white boards closely patterned overall in black and green, untrimmed, some wear to board slipcase, near fine (Rolph B13a: Mardersteig 94)* £2,500

A fine selection of Thomas's poems printed for his publisher, J.M. Dent. They were supplied with copies in which their imprint appears on the title-page. New Directions were supplied with copies in which the only difference is the removal of the publisher's imprint from the title-page. Ten copies of the edition (numbers 1-10) were printed upon Japanese paper. Dent's copies sold out upon publication.

200. (Old Stile Press.) LAND. Landscape engravings by Garrick Palmer & poems selected by Eric Williams. *Llandogo, 1996, 133/240 COPIES signed by the artist, printed on Zerkall mould-made paper with text on cream and the 14 wood engravings on white*, pp. 45, oblong 4to, original boards with an additional engraving to front, backstrip lettered in terracotta, edges untrimmed, cloth slipcase with inset paper label, fine £150

Featured poets include Edward Thomas, Ted Hughes, Gerard Manley Hopkins, and John Clare.

201. (Old Stile Press.) THE SEAFARER. Prepared from the Anglo Saxon by Kevin Crossley-Holland. Images by Inger Lawrance. *Llandogo, 1988, 8/240 COPIES signed by the translator and artist, printed on Zerkall irregular laid silurian paper, 42 wood-cuts of which 9 have additional blocking in gold*, pp [48], oblong 8vo, original stab-bound wrappers with woodcut repeated to each panel, tail edge untrimmed, enclosed in a portfolio of limp jute, lined with blue buckram and laced with ties of bookbinder's tape, fine £120

202. (Old Stile Press.) BALÁZS (Béla) Duke Bluebeard's Castle. Libretto for the Opera in One Act by Béla Bartók. English Performing Version by John Lloyd Davies. Images by Susan Adams. *Llandogo, 2006 39/150 COPIES signed by the translator and artist, frontispiece and 17 further full-page illustrations using a combination of woodcut printing in either black or white with digitally generated photopolymer line blocks printed in red*, pp. [56], 4to, original illustrated red and black boards, backstrip lettered in grey, top edge black, others untrimmed, illustrated cloth and paper slipcase, fine £200



203. (Old Stile Press.) BARNFIELD (Richard) Sonnets. *Llandogo, 2001, 57/200 COPIES signed by the artist Clive Hicks-Jenkins, printed on Somerset Printmaking paper, line drawing to each recto enhanced by blocks of gold, blue, or green in various shades*, pp. [48], oblong imperial 8vo, original illustrated boards, backstrip lettered in silver, patterned endpapers, top edge balck, fore-edge untrimmed, cloth slipcase with poet's signature stamped to front and a 'spyhole', fine £200

204. (Old Stile Press.) CRABBE (George) Peter Grimes From the Borough. *Llandogo, 1985, 90/220 COPIES signed by the illustrator, printed on all-rag mouldmade paper 20 linocuts in green and brown by J. Martin Pitts (including frontispiece and colophon page, many full-page)*, pp. 35, imperial 8vo, original beige canvas with design in green by J. Martin Pitts, backstrip lettered in green, top edge green, cloth and patterned paper slipcase, fine £60



Item 205

205. (Old Stile Press.) DONNE (John) Where Many Shipwrack. Woodcuts by Robert Macdonald. *Llandogo, 2004, 69/190 COPIES (from an edition of 216 copies) signed by the artist, printed on Velin Arches paper, 25 woodcuts with the majority being full-page*, pp. 73, [3], 4to, original quarter blue leather with purple boards illustrated in silver, backstrip lettered in silver, top edge purple, others untrimmed £180

206. (Old Stile Press.) GRIMM (Jacob & Wilhelm) Faithful John. Translated by Lucy Crane. Wood engravings by Harry Brockway. *Llandogo, 1998, 99/220 COPIES (from an edition of 246 copies) signed by the artist, printed on Zerkall mould-made paper*, pp. 35, imperial 8vo, original quarter maroon cloth with blue sides illustrated in gilt, backstrip lettered in gilt, top edge black, others untrimmed, matching slipcase with inset illustration, fine £80

207. (Old Stile Press.) GROSS Philip *The Abstract Garden*. Engravings by Peter Reddick. *Llandogo, 2006, 40/200 COPIES signed by the poet and engraver, 30 wood engravings, pp. [64], imperial 8vo, original quarter brown cloth with illustrated sides, backstrip lettered in gilt, top edge black, others untrimmed, cloth slipcase with inset illustration, fine* £160

The 'unnecessary bookmark', printed by Nicolas McDowall, with the poem 'Lute Song from the Land of Lost Adverbs' has been laid in at the front.

208. (Old Stile Press.) GWILYM (Dafydd ap) *Houses of Leaves*. A selection of poems in the translation by Rachel Bromwich. Drawings by John Elwyn. *Llandogo, 1993, 200/250 COPIES signed by the artist, printed on Zerkall cream mould-made paper, 30 line drawings printed in grey, pp. 59, royal 8vo, original quarter green cloth with illustrated boards, backstrip lettered in grey, top edge grey, others untrimmed, cloth slipcase with inset illustration, fine* £70

209. (Old Stile Press.) KIRK (Robert, Minister at Aberfoill) *Secret Commonwealth or, A Treatise displayinge the Chiefe Curiosities as they are in Use among diverse of the People of the Scotland to this Day...* Woodcut images & Afterword for this edition by Angela Lemaire. *Llandogo, 2005, 29/150 COPIES (from an edition of 160 copies) signed by the artist, printed on Hahnemühle Old Antique Laid paper, woodcut illustrations throughout many full-page, pp. [56], 4to, original brown leather with section of woodcut-illustrated green paper at foot, backstrip lettered in blind, top edge purple, others untrimmed, fine* £200

210. (Old Stile Press.) MATHERS (E. Powys) *Black Marigolds*. Being a Rendering into English of the Panchasika of Chauras. Images by Glenys Cour. *Llandogo, 2007, 29/200 COPIES signed by the artist, printed in terracotta on a special making of Zerkall paper, line-block collages printed in black, pp. [72], tall 8vo, original patterned boards with enfolding flap and magnetic closure, inside of flap stamped silver against black, top edge black, others untrimmed, illustration in terracotta to endpapers, fine* £120

This translation originally published by Blackwell in 1919, the present edition features a Preface by Gwen Watkins, the widow of Vernon Watkins – who regarded this as the most beautiful love poetry.

211. (Old Stile Press.) McDOWALL (Nicolas) *Latin Memories*. Incorporating Paragraphs from *The Public School Latin Primer*. *Llandogo, 2005, 28/45 COPIES signed by the photographer, printed on Hahnemühle Bugra Büttlen paper, 14 tipped-in photographs printed on handmade paper, pp. [64], 4to, original quarter leather with patterned boards, backstrip lettered in gilt, roughtrimmed, fine* £130

212. (Old Stile Press.) PITTS (J. Martin) *Gymnopaediae*. *Llandogo, 1989, 194/220 COPIES signed by the artist, printed on Saunders HP mould-made paper, linocut to title-page printed in terracotta, further linocuts to each page printed in black, pp. [80], royal 8vo, original quarter black cloth with blue sides, illustration to upper board printed in terracotta, backstrip lettered in blind, top edge black, others untrimmed, beige cloth slipcase with multiple linocuts printed in terracotta, fine* £100

213. (Old Stile Press.) SHAFFER (Peter) *Equus*. Images by Clive Hicks-Jenkins. *Llandogo, 2009, 22/200 COPIES (from an edition of 210 copies) signed by the artist with a signed and numbered slip signed by the author laid in at colophon page, pp. [124], 4to, original illustrated boards, backstrip lettered in gilt, top edge blue, endpapers blue, folding slipcase illustrated inside and out, fine* £250

214. (Old Stile Press.) SIDNEY (Philip) *The Lad Philisides, being a Selection of Songs, Pastoral Eclogues & Elegies from The Countess of Pembroke's Arcadia. With wood engravings by Harry Brockway. Llandogo, 1988, 192/225 COPIES (from an edition of 251 copies) signed by the artist, printed on Zerkall Halbmatte mould-made paper, title-page printed in black and blue, 19 wood-engravings, two small engravings, also by Brockway, at the head of each poem, pp.51, tall 8vo, original quarter Japanese raw silk with red patterned sides, backstrip with red leather label lettered in gilt, t.e.g., others untrimmed, cloth slipcase with inset illustration, fine* £170

215. (Old Stile Press.) TRAHERNE (Thomas) *Joys. Passages from the works. Images, afterword and the selection of passages all by Angela Lemaire. Llandogo, 2003, 92/200 COPIES (from an edition of 226 copies) signed by the artist, 9 wood engravings printed in dark blue, 5 woodcuts printed in burnt sienna, with linocut borders in sage, text printed in brown, pp. [48], small 4to, original quarter terracotta cloth with patterned boards, backstrip lettered in silver, beige cloth slipcase with large inset illustration in sage, fine* £120

216. (Old Stile Press.) WEST (Arthur Graeme) *The Diary of a Dead Officer. Being the Posthumous Papers of Arthur Graeme West. Linocuts, Text Selection and Afterword by John Abell. Llandogo, 2014, 11/140 COPIES (from an edition of 150 copies) signed by the artist, printed on Vélin Arches paper, linocuts throughout printed directly from the block, many full-page and double-spread, title-page printed in red and grey, pp. [64], oblong 4to, original quarter beige cloth with linocut illustrated boards, cloth to both boards stamped in red, backstrip lettered in red, top edge speckled black, other edges untrimmed, green cloth slipcase with red 'velvet' lining, fine*



£295

Originally published by George Allen & Unwin in 1919, West's diary offers vivid physical description of officer life alongside an astonished internal narrative that condemns the motives, mechanics, and effects of war; it is here presented with a selection of West's poetry, including his most famous 'The Night Patrol', all lavishly illustrated by linocuts that reinforce West's sense of war's horror.

217. (Old Stile Press.) WORDSWORTH (William) *Lines composed a few miles above Tintern Abbey, on revisiting the Banks of the Wye during a tour: July 13th, 1798. Llandogo, 2002, 112/150 COPIES signed by the artist, printed on handmade paper, frontispiece illustration and 5 further images by Nicolas McDowall printed in blue, 3 of them full-page, pp. [20], 4to, original quarter blue leather with illustrated boards, backstrip lettered in silver, untrimmed, fine* £100

218. Omar Khayyam. *Rubaiyat. Translated into English Verse by Edward Fitzgerald. With an Introduction by A.C. Benson. Reproduced from a Manuscript Written and Illuminated by F. Sangorski & G. Sutcliffe. Siegle, Hill. [1911], 155/550 COPIES printed on handmade paper and signed by the binders Francis Sangorski and George Sutcliffe, the printed text and decorative borders all printed in black and red and several heightened in gold, to a calligraphic design by Alberto Sutcliffe, the text interspersed with 12 plates printed on one side only, some plate edges a trifle soiled (as usual?), the plates carrying colourprinted illustrations by E. Geddes to decorate the Quatrains, pp. [viii], 7, [35], 1, 39, large 4to., original full white vellum, the backstrip with an overall ornate gilt lettered green leather label (sunned to brown and a trifle chipped), the front cover with an overall gilt blocked peacock design, t.e.g., others untrimmed, very good* £600



219. (Oxford.) INGRAM (James) Memorials of Oxford. The Engravings by John Le Keux from Drawings by F. Mackenzie [3 vols.] *Malvern: Cappella Archive, 2007, 9/100 COPIES, frontispiece engravings and 300 further illustrations throughout text, printed on 100gm Five Seasons paper in a letterpress-spaced digital version of Fry's Baskerville of 1769*, pp. xvi, 252; x, 262; x, 274, 8vo, original cream cloth stamped in blue to front and backstrip, blue page-markers, endpaper maps of contemporary Oxford, matching slipcase, fine £150

James Ingram (1774-1850) became a fellow of Trinity College, Oxford in 1803, where he was Rawlinson Professor of Anglo-Saxon between 1803 and 1808; in 1824, he was elected as the college's president. He was perhaps the greatest Anglo-Saxon scholar of his generation, but is best remembered for the present work, which is presented here in a faithful reprint of the original – the text is that of the first edition and the original spellings and punctuation have been retained and an index provided at the rear of each volume. Cardinal Newman's review of 1838 has been appended to volume III.

220. Plath (Sylvia) *The Colossus*. Heinemann, 1960, UNCORRECTED PROOF COPY, pp. 88, crown 8vo, original printed wrappers, backstrip lettered in black and a little creased, toned overall with a few small spots, panel of exposed adhesive to front, expected publication date [3rd Oct., with actual publication at the end of that month] and price written in ink at foot of front panel with a scribble in the same at foot of rear, good (Tabor A2a) £1,700

An advance version of Plath's first poetry collection.

221. POEM-OF-THE-MONTH CLUB. Complete Set of Four Folios. *The Club, 1970-1974 [but 1977,] SOLE EDITION, each poem one of up to 1000 copies (limitations varied), printed on one side of a broadside within a single line border and signed by its author, 48x28cms, folio, enclosed in original half tan calf and buff board portfolio with a few light marks, cotton tie, 7 pieces of related ephemera loosely inserted, very good* £1,250

A complete set of 48 poems. Founded in 1970 by Jack H. Clark and Winston Fletcher, who drew on the expertise of Roy Fuller and Cecil Day Lewis for selecting and soliciting contributions, the club published 4 folios of 12 poems each between 1970 & 1977. Amongst the poets featured are Stevie Smith, Brian Patten, Stephen Spender, Philip Larkin, John Betjeman (who makes two holograph corrections to his poem 'The Crem'), Kingsley Amis, Kathleen Raine, Geoffrey Grigson, Thom Gunn, Seamus Heaney, George Barker, Elizabeth Jennings, Robert Graves, and W.H. Auden.

222. Pratchett (Terry) *The Colour of Magic*. Smythe, Gerrards Cross. 1983, FIRST EDITION, pp. 208, cr.8vo., original mid green boards with faint rubbing to backstrip head and tail, backstrip gilt lettered, dustjacket with the publisher's overlay on the front flap carrying the revised text, near fine £6,000

With the author's typically boldly penned presentation inscription on the title-page, using his early form of signature, 'Ted Don't go close to the Edge... Terry Pratchett'. The first book in the "Discworld" series, of which 506 copies were printed, a considerable number being sold to libraries.

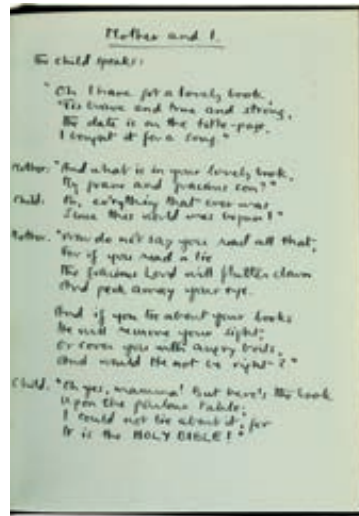
223. Pullman (Philip) *À Outrance Fyfield: Oak Tree Fine Press, 2009, 121/250 COPIES (from an edition of 315 copies) signed by the author beneath his portrait on p. 40, printed in red and black, woodcut illustrations and historiated initials by Chris Daunt, Harry Brockway and Andy English*, pp. 43, 4to, original half red cloth with gilt rules, marbled boards, backstrip lettered in gilt, fine £150

An excerpt from *Northern Lights*, this passage relates how the rightful bear-king Iorek Byrnison regained his throne through a fight to the death with the false usurper Iofur Raknison; an afterword by Pullman explains the background to the story.

A beautiful presentation that distils the imaginative power of the larger work. Oak Tree Fine Press exists to raise money for the care and support of children made vulnerable by HIV and AIDS.



Item 220



Item 224

Barbara Pym's copy with additional poems in her hand

224. (Pym.) BETJEMAN (John) *Continual Dew. A Little Book of Bourgeois Verse. Murray. 1937, FIRST EDITION, printed on pale blue paper, the four leaves printed on tissue paper in black and red also present, illustrations – including borders and line-drawings – by de Cronin Hastings, Osbert Lancaster and Gabriel Pippet, signatures strained, pp. x, 46, 8vo, original black cloth stamped in gilt to front with clasp decoration overlapping onto backstrip, backstrip worn and corners rubbed, a.e.g., foxing to rear free endpaper, sound* (Peterson A5a) £950

From the library of Barbara Pym, and signed and dated by her on the front pastedown, 'Barbara Pym, Oxford-February 25th – March 12th 1938'.

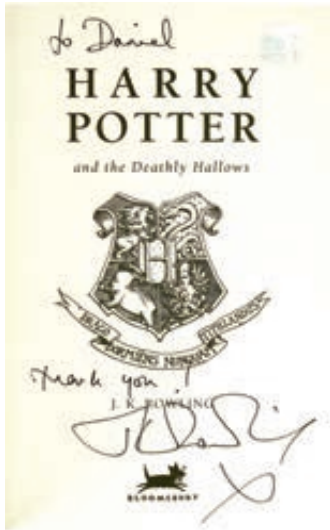
One footnote in her hand to the poem 'Hymn' on p. 27. Two further Betjeman poems, 'St. Aloysius Church, Oxford' and 'Mother and I', written out by Pym on blanks at rear.

With remains of McKnight Kauffer dustjacket and other Pym-Betjeman ephemera: includes Betjeman's 'School Song' written out by Pym on both sides of 'Oxford Camera' headed paper, a drawing of St Saviour's Highbury in red and blue with caption ('The Chancellor is very low, isn't he?'), various newspaper clippings about or by Betjeman, a Randolph Hotel paper napkin, a few sketches and notes on a torn half-page.

Including descriptions of the founding of the Corvinus Press and his friendship with T.E. Lawrence

225. (Reading Room Press.) CARLOW (Viscount) *On Collecting Books, and Printing Them Too. Quenington, 2013, 54/110 COPIES, tipped-in frontispiece portrait by Eric Kennington, title-page printed in brown, pp. [32], small 4to, original quarter beige cloth with patterned boards, backstrip and upper cloth lettered in gilt, fore-edge untrimmed, fine* £44

Viscount Carlow's engaging record of his twin passions for book-collecting and printing was unfinished at the time of his death, in an air crash at the end of the Second World War. It is conversational in tone, with anecdotes regarding a number of the literary personalities he liaised with – including Louis Golding, Wyndham Lewis, and most extensively T.E. Lawrence, from whom his first direction in the realm of book-collecting came. Corvinus Press bibliographer Paul W. Nash provides the Foreword.



Item 227



Item 229

226. (Reading Room Press.) TESSIMOND (A.S.J.) *Night Club Girl*. Six new poems and a letter to Beatrice Warde. Illustrated by Simon Brett. *Quenington, 2011, 70/104 COPIES, title-page printed in pink and black, corrigenda slip tipped-in at rear, pp. [29], royal 8vo, original quarter grey cloth with illustrated boards, backstrip lettered in pink, edges untrimmed, fine* £40

Inscribed by the author and with the original ticket for the Moonlight Signing event

227. Rowling (J.K.) *Harry Potter and the Deathly Hallows* Bloomsbury, 2007, FIRST EDITION, pp. 607, crown 8vo, original illustrated boards, dustjacket, fine £1,350

Inscribed by the author on the title-page: 'To Daniel, Thank you! J.K. Rowling x', and with the authenticating hologram in the top-right corner of the same. The original ticket and queue-number slip are loosely inserted at the front.

228. (Rowling.) GALBRAITH (Robert) *The Cuckoo's Calling*. Sphere, 2013, FIRST EDITION, pp. [viii], 449, 8vo, original navy boards, backstrip lettered in gilt, dustjacket, fine £250

A publishing phenomenon, when the identity of J.K. Rowling as the author was leaked – here in new and unread condition.

229. Salinger (J.D.) *The Catcher in the Rye*. Boston: Little, Brown, 1951, FIRST EDITION, FIRST ISSUE, pp. [vi], 277, crown 8vo, original black cloth, backstrip lettered in gilt with lettering a little rubbed, dustjacket lightly toned, with some internal waterstaining to the lower half of backstrip panel showing a little bit externally, a couple of nicks and minor chipping to corners, in custom quarter red leather box with marbled boards, very good £3,500

A lovely copy of this modern classic, in the first issue dustjacket with the photo of Salinger on the rear panel cropped at the top of his hair and all other issue points present.

230. Sayers (Dorothy L.) *Lord I Thank Thee*. Stamford, Connecticut: The Overbrook Press, 1943, ONE OF 100 COPIES, printed in red and black on light blue laid paper, pp. [10], 8vo, original blue wrappers over stiff card, printed in red, near fine (Gilbert A67.3) £200

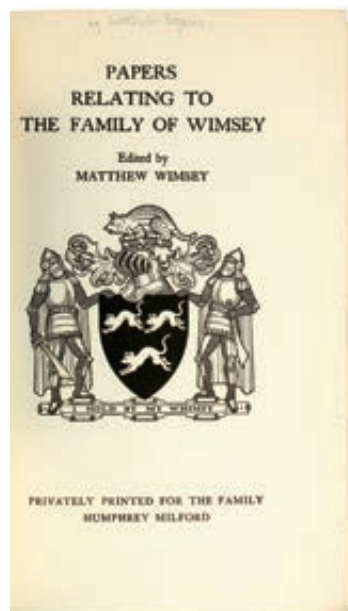
A curious poem, in which Sayers humorously expresses her thanks for the various effects of the war, insofar as they have eliminated a number of things that she dislikes – not least, bananas.

‘We aim to deceive none but the simple-minded’

231. [Sayers (Dorothy L.)] *Papers Relating to the Family of Wimsey*. Edited by Matthew Wimsey. *Privately printed for the Family by Humphrey Milford, [1936,] FIRST EDITION, ONE OF 500 COPIES, frontispiece portrait and 1 further plate, pp. 55, [1], 8vo, original blue wrappers printed in black with fading to borders, a couple of waterspots at head of front and chipping to edges, 2cm loss at head of backstrip, a few foxspots to inside front cover and flyleaf, good* (Gilbert A23) £750

Inscribed on the flyleaf by ‘Matthew Wimsey’ and ‘Peter Death Bredon Wimsey’ to Gerard Hopkins, nephew of Gerard Manley Hopkins and an author/translator and publisher who worked under Humphrey Milford – and alongside Charles Williams – at OUP. The inscription is dated 25.xii.36, ‘With all good Christmas wishes’. The book was published in an edition of 500 copies, with a large number of these privately distributed as gifts. A laid-in note states that further copies can be purchased from Helen Simpson who – alongside Muriel St. Clare Byrne, N.M. Smither, and Mr & Mrs C.W. Scott-Giles – assisted Sayers in the production of this ‘spoof booklet’. The inscription neither purports nor appears to be in Sayers’ hand, but must be the work of one of the contributors (Helen Simpson being the most likely candidate) and plausibly under Sayers’ direction given her ultimate responsibility for the work.

Two photocopied TLS from Sayers to Basil Blackwell have been loosely inserted, referring to the potential sales life of the volume eight and a half years down the line – the second, from 15th May 1945, confirming the arrangement for Blackwell’s to sell ‘6 copies each of the WIMSEY PAPERS and the ACCOUNT OF LORD MORTIMER’, as well as making reference to her present work on translating Dante’s *Comedia* (‘I can... chew over the rhymes as I peel the potatoes’).



232. (Senecio Press.) BELL (Quentin) *An Introductory History of England in the 18th Century. For Use in Secondary & Approved Schools, Institutions for Remedial Teaching, Prisons, Insane Asylums etc.* A Facsimile, with an Introduction by Julian Bell. *Charlbury, 2013, FIRST EDITION, 32/500 COPIES, illustrations throughout (many in colour and full-page), all text reproduced in facsimile, pp. 86, imperial 4to, original quarter brown leather with green patterned boards in a facsimile of the original binding, Introduction by Julian Bell laid in at front on folded sheet with limitation number, slipcase with printed label to front, fine* £195

Originally produced by Bell as a Christmas present to his nieces Henrietta and Amayllis Garnett in 1957, this playful account of the 18th century is beautifully illustrated and has never before been published – unlike his equivalent gift of the previous year, published in 1957 by Faber and Faber as *The True Story of Cinderella*. For this edition, Senecio Press have reproduced every detail of Bell’s text – from the binding to the vivid illustrations, including all of the marks and stains from the lovingly hand-produced original.

233. (Senecio Press.) JINMAN (John) *All Things Bright. A Collection of Bird Paintings.* *Charlbury, [1990,] FIRST EDITION, 81/250 COPIES (of an edition of 285 copies) signed by the author, printed on Zerkall mouldmade paper, 32 tipped-in colour illustrations on Rivoli paper with descriptions on facing verso, pp. [70], crown 8vo, original quarter green leather with cloth sides, backstrip lettered in gilt, marbled endpapers, matching slipcase, fine* £175

234. (Shakespeare Head Press.) MALORY (Sir Thomas)

The Noble and Joyous Boke Entytled Le Morte Darthur. Notwythstonding it Treateth of the Byrth Lyf and Actes of the Sayd Kynge Arthur: Of his Noble Knyghtes of the Rounde Table, Theyr Merveyllous Enquestes and Adventures, Thachyevynge of the Sanc-Greall and in the Ende the Dolorous Death: And Departynge out of This Worlde of Them All [2 Vols.] *Oxford, 1933, 116/370 COPIES, printed in double-column on handmade paper, titles, chapter-headings and initial letters printed in red, tissue-guard to title-page in first volume and further in latter half of second, reproductions of 21 wood-engravings from contemporary editions here brought together for the first time, pp. xxviii, 316; [iv], 376, royal 8vo, original full red hermitage calf, backstrips lettered in gilt, touch of light rubbing to corners, marbled endpapers, t.e.g. on the rough, others untrimmed, very good*



£675

A beautiful set, 'from the unique copy of the edition printed by Wynkyn de Worde at Westminster AD MCCCCXCVIII'.

A Fabian association copy

235. Shaw (George Bernard) *The Intelligent Woman's Guide to Socialism and Capitalism*. Constable, 1928, FIRST EDITION, pp. xxxvi, 495, 8vo, original olive green cloth with bump to top edge and light rubbing at corners, Celtic design in green and gilt to front and backstrip, backstrip lettered in gilt, t.e.g., tail edge roughtrimmed, green endpapers with a few small adhesive marks, dustjacket with light chipping at corners and ends of backstrip panel, light dustsoiling to backstrip and rear panel, rubbing to edges and a few nicks, very good (Laurence A187a) £750

With an ALS from the author tipped in to half-title, to the treasurer of the Fabian Society, stockbroker and author Emil Davies: the letter, written in pencil on both sides of Shaw's headed paper and dated 1st June 1927 (the book was published exactly a year later), originally accompanied the first proofs; Shaw explains that it is 'full of blunders of one sort or another', and mentions that Sidney Webb has already taken a look and 'spotted a few dozen'; he implores Davies not to feel rushed and promises to send him a copy of the published work.

With a holograph poem, 'Superstition', signed by Sitwell

236. Sitwell (Osbert) *Out of the Flame*. Grant Richards, 1923, FIRST EDITION, frontispiece photograph of Frank Dobson bust of author, pp. 95, 8vo, original green cloth with a few light spots, backstrip with orange paper label a little chipped to border, top edge lightly dustsoiled with endpapers faintly browned, good (Fifoot OA6) £130

With a holograph manuscript of 'Superstition', which first appeared amongst Osbert Sitwell's contributions to 'Poor Young People' in 1925. The version here, written on side of a slightly browned half-folded sheet of ruled A4 paper with a few creases to corners, is signed by Sitwell and dated July 3rd 1920.

From the library of Baron Emile D'Erlanger, although without mark of ownership, and accompanied by a guide for a 1931 exhibition by D'Erlanger's wife Catherine. Baroness D'Erlanger was a portrait painter as well as a leading society hostess, and Sitwell's portrait is amongst those listed in the catalogue.

Inscribed to the novelist Marie Belloc Lowndes

237. Sitwell (Osbert, Edith & Sacheverell) *Trio*. Dissertations on Some Aspects of National Genius. Delivered as the Northcliffe Lectures at the University of London in 1937. Macmillan, 1938, FIRST EDITION, 8 plates of Cruikshank illustrations, pp. viii, 248, 8vo, original pink cloth, backstrip

lettered in gilt, a strip of browning to each free endpaper, dustjacket with a few small internal repairs, a little toned and rubbed overall with light chipping at head of faded backstrip panel, very good (Fifoot EA31, OA28, SA36) £150

Inscribed on the flyleaf, in the month of publication: 'For Marie, With love from all thress of us, via Osbert. October 1938'. Marie Belloc Lowndes, sister of Hilaire Belloc, was a prolific writer, working mostly in the genres of crime and romance; her most famous work is probably *The Lodger* (1913), which Alfred Hitchcock memorably adapted for the screen. She had become acquainted with the Sitwells in 1935, and began a correspondence with Edith, who professed to her that 'I, too, very rarely make friends now. I have only made two new ones in the last ten years or so, and when you came to stay here, I felt, indeed knew, that I had found a third one'. For her part, Lowndes recognised that the siblings were 'kind-hearted, but extremely censorious'.

238. **Sitwell (Sacheverell)** *The People's Palace*. Adventurers All Series No.XXII. Oxford: Blackwell, 1918, FIRST EDITION, one or two faint foxspots, pp.53,[2] (ads), crown 8vo, original orange wrappers, usual creasing to edges and a few nicks with light handling marks, printed backstrip and front cover labels a little toned, edges untrimmed and lightly foxed, very good (Fifoot SA1; Ritchie A1) £45

Eliot, reviewing the book in *The Egoist*, praised its 'distinguished aridity' and declared that he 'attributed more' to Sitwell than to any of his peers; Aldous Huxley was similarly effusive, pronouncing the younger Sitwell as 'le Rimbaud de nos jours' on the basis of this debut collection.

239. **Solzhenitsyn (Aleksandr)** *Bodalsja telenok s dubom*. Paris: YMCA-Press, 1975, FIRST RUSSIAN LANGUAGE EDITION, printed on India paper, pp. 629, foolscap 8vo, original grey plastic wrappers stamped in black to front, backstrip lettered in black, very good £100

Published in English as *The Oak and the Calf* in 1980, Solzhenitsyn's memoir of his early publishing history is both a record and an example of his struggles under the Soviet regime – beginning in the early sixties with his 'One Day in the Life of Ivan Denisovich' and including his being awarded the Nobel Prize in Literature in 1970, and his exile from the Soviet Union in 1974. The India paper version of this work would seem to have one notable advantage, given the nature of the work itself – being more compact, and therefore easier to conceal.

240. **Spender (Stephen)** *Art Student*. *Poem-of-the-Month Club*, 1970, single sheet broadside, 48x28cms, folio, faintly toned along inner edge with just a touch of creasing at the corners, very good £30

Signed by the author at the foot of the poem, an edition of not more than 1,000 copies issued to subscribers.

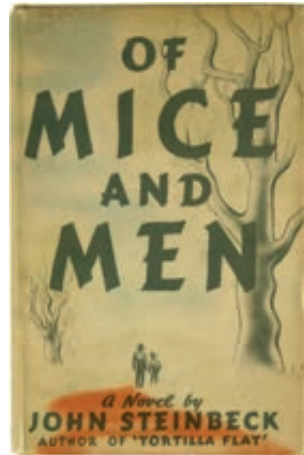
With the dustjacket and an ALS from Hilary Pepler

241. (St. Dominic's Press.) *HORAE BEATAE VIRGINIS MARIAE, Juxta Ritum Sacri Ordinis Praedicatorum Jussu Editae*. *Ditchling 1923*, ONE OF 220 COPIES, 12 wood engravings by Eric Gill and 2 by Desmond Chute, printed in black and red with plainchant notation, pp. [ii], 75, 4to, original beige linen boards, light dustsoiling to top edge, edges untrimmed and unopened, dustjacket with wood engraving to front panel, slight fraying to corners and head of backstrip panel with some very light creasing at foot of rear panel, slipcase with light soiling and a touch of wear at corners, near fine (Taylor & Sewell A108) £2,500

With an ALS from Hilary Pepler to 'My dear Wilson' (identified in a pencilled note on the reverse as manager of a book shop, by whom it was given to the owner of this copy). The letter is dated 2.v.25, and explains that 'I have sent the Gills in one box and hope they will arrive safely, by Passenger train'; Pepler continues to suggest financial arrangements and his current circumstances in that respect. He concludes by declaring, 'As I took salts this morning I am now compelled to end this epistle'.



Item 241



Item 242

242. **Steinbeck (John)** *Of Mice and Men*. New York: Covici Friede, 1937, *FIRST EDITION, first issue with dot between the numbers on p. 88, a little surface adhesion to gutter of half-title, pp. 186, foolscap 8vo, original beige cloth, stamped in orange and black to upper board and backstrip, edges of cloth just a little darkened, dustjacket very lightly toned with a touch of chipping at corners, the lightest of rubbing to extremities and a couple of very small nicks, light dustsoiling to rear panel, near fine* (Goldstone & Payne A7a) £3,000

The top edge of this copy is not stained blue, as Goldstone and Payne call for, but the other first issue points on pp. 9 & 88 are present.

243. **Thomas (Dylan)** *Collected Poems 1934-1952*. Dent. 1952, *FIRST EDITION, portrait frontispiece, pp. xiv, 178, 8vo., original mid blue cloth, gilt lettered backstrip, price-clipped dustjacket a trifle chipped and wine-stained on the rear panel, a short tear to the front fold, very good* (Rolph B16) £2,000

Inscribed by Dylan Thomas to his American agent John Malcolm Brinnin on the front free endpaper and illustrative of the close bond of friendship which existed between them: 'Signed by the English edition of Dylan Thomas, for John, for ever. May 1953'.

Brinnin's enthusiasm for his poetry led him to invite Thomas to America to give a series of lectures in early 1950. Brinnin, who was at that time director of the Poetry Center at the Young Men's and Young Women's Hebrew Association, was to become his close friend, confidante, unpaid agent, tour organiser and financial adviser, although Thomas listened little and acted less on the advice given. A second visit followed during January to May 1952 and it was at the end of the tour that he inscribed this copy for Brinnin over drinks, the red wine stains on the fore-edge to this copy are surely evidence of that. It was during his fourth lecture tour – October and November 1953 – that Dylan Thomas died.

John Malcolm Brinnin, poet, critic and biographer, wrote of Dylan's tours under the title 'Dylan Thomas in America', which has a foreword by Caitlin Thomas and was published in 1955. It was later dramatised as the play 'Dylan' on Broadway in 1964.

244. **Thomas (Edward)** *Words into Wood. Eighteen Poems, Eighteen Wood-Engravings*. St Lawrence: Edward Thomas Fellowship, 2010, *44/50 COPIES (of an edition of 250 copies), title-page printed in black and copper, pp. [xiv], [39], crown 4to, original quarter brown leather with green cloth, backstrip lettered in gilt, tail edge roughtrimmed, matching slipcase, new* £135

Printed by the Evergreen Press in Gloucestershire. The artists featured are Simon Brett, Robin Guthrie, Linda Holmes, Cordelia Jones, Paul L. Kershaw, Sarah Van Niekirk, Howard Phipps, Sue Scullard, Yvonne Skargon, Ian Stephens, and Geri Waddington.

245. **Vonnegut (Kurt)** *Cat's Cradle*. *Gollancz, 1963, FIRST ENGLISH EDITION*, pp. [ii], 236, crown 8vo, original orange boards, backstrip gilt lettered, dustjacket, the rear panel creased at the head, dustjacket, wrap-around band a little foxed in part, very good £500
246. **Walcott (Derek)** *The Poet in the Theatre*. Ronald Duncan Lecture No.1. *Poetry Book Society. [1990], FIRST EDITION, printed in double-column*, pp. [8], crown 8vo, original printed pale cream stapled wrappers, near fine £40
247. **Wells (H.G.)** *The Passionate Friends, a Novel*. *Macmillan. 1913, FIRST EDITION*, pp. [viii], 356, 4+8 (adverts.), cr.8vo., original sage green fine-ribbed cloth, the backstrip and front cover gilt lettered and with decoration, overall, stamped in blind, browned endpapers, t.e.g., very good (Wells 49; Wells Society 51) £650

The front free endpaper is inscribed by H.G. Wells to the wife of poet, playwright and literary critic W.E. Henley, 'Mrs. W.E. Henley with affection from H.G. Wells'.

W.E. Henley edited the 'New Review' in 1893, introducing a number of new authors to the public, including H.G. Wells. Henley convinced Wells that his ideas about time travel should be reworked into a novel, not as the time traveller, but rather the time traveller's experiences. The success of the work in serial form in the *New Review* led Henley to find a publisher, Heinemann, for Wells, and to encourage them to publish *The Time Machine*.

248. **Wells (H.G.)** *The Stolen Bacillus*. *Methuen. 1895, FIRST EDITION*, pp. [xii], 276, 32 (Publisher's list dated September 1895), cr.8vo., original dark blue cloth, backstrip and front cover lettered and decorated in gilt, endpapers lightly browned, bookplate, untrimmed, very good (Wells 6) £1,000
249. **Wodehouse (P.G.)** *The Luck of the Bodkins*. *Herbert Jenkins, 1935, FIRST EDITION, a little light foxing at head of initial blank, half-title, and to adverts at rear*, pp. 311, [8, ads], crown 8vo, original variant-binding orange cloth stamped in black, backstrip lettered in black, slight lean to spine, very good (McIlvaine A54a.2) £200
250. **Yourcenar (Marguerite)** *Memoirs of Hadrian*. *Secker & Warburg, 1955, FIRST ENGLISH EDITION*, pp. 320, 8vo, half red morocco, red buckram sides, spine lettered in gilt, original endpaper map preserved at end, photograph of a sculpture of a Diodumenos-style head pasted to initial blank, bookplate of Robert Buckingham Baker, very good £50



Item 249

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