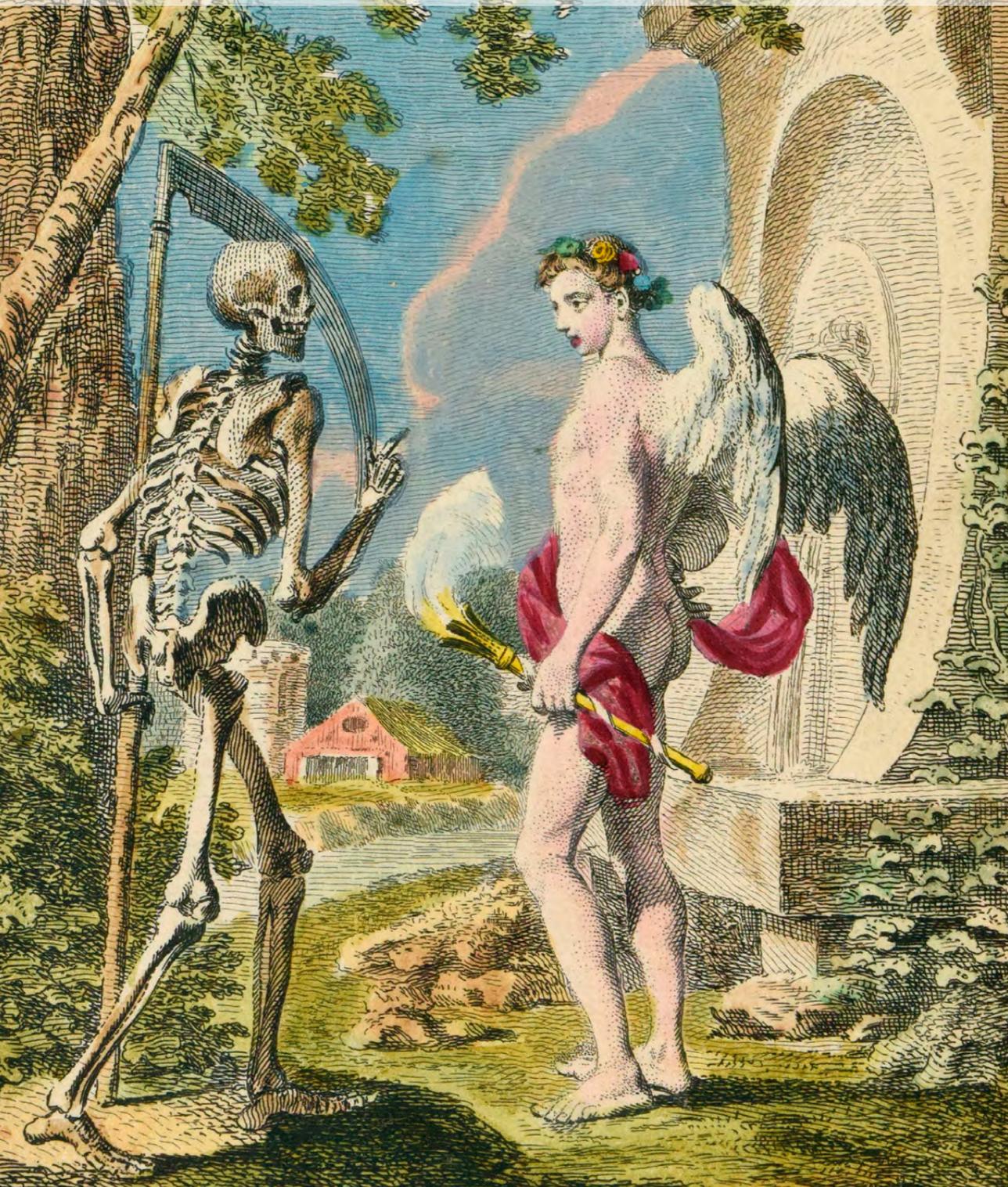


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Front cover illustration: Item 68

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Part I Antiquarian

1. **Aeschylus.** Prometheus desmotes. Cum variis lectionibus, Stanleiana versione, et notulis ex Garbitii aliorumque Commentariis; quibus suas adjecit, in usum Studiosae Juventutis, T. Morell. Editio altera recognita. *Eton: Apud M. Pote, et E. Williams, 1798, some spotting, occasional pencil annotation*, pp. [ii], vi, [2], 78, [2, blank], 47, [1], 8vo, *original blue paper boards, sometime later backed with brown paper, title in ink to front board, along with the ownership stamp of George A. Birse (several times) of King's College Aberdeen (his inscription also on the flyleaf, dated 1899), marked and rubbed, further ownership inscription of H. Skinner of Wadham College, 1799, to flyleaf, good* (ESTC N29519) £500

A rare Eton printing of Morell's edition of 'Prometheus Vincutus' (the second recorded - although the 1767 London first Morell edition was co-published by J. Pote, among others). Thomas Morell (1703-1784) was born in Eton and studied there before matriculating at Cambridge, remaining connected to the school although 'he was - unjustly, according to contemporaries - denied his hope of a fellowship' (ODNB).

There were probably other Eton printings of his Aeschylus (along with his other classical editions), but as schoolbooks produced directly for student use virtually all copies will have been read to death. This printing, of which this copy shows distinct marks of study, has only one location listed in ESTC (Library Company of Philadelphia) while the only other recorded Eton printing (1781, J. Pote) is listed in Eton College Library only.

2. **Aesop** The Little Esop. *Tilt & Bogue, c. 1842, with 48 'pretty plates' in the text*, pp. 191, [1], 24mo, *original cloth, gilt with the design of the frontispiece blocked at the centre of the upper cover within a blind frame, spine and upper cover slightly faded, inner hinges strained, sound* £200

'Pretty' is the publisher's - justified - epithet. Scarce: Bodleian only in COPAC, microforms only in WorldCat.

Mariale

3. **Albertus Magnus (pseudo-)** Liber de laudib[us] gloriosissime dei genitricis marie semper virginis famosissimi ... [*Basle: Michael Wenssler, not after 1474, ff. 190 including the the final blank, 34 lines, Gothic type, chapter initials, paragraph marks and initial-strokes in red, minor spotting and damp-staining occasionally turning a whole leaf mildly brown, a few of the initials run or through-set, folio (in 10s), 19th century marbled boards, rebound in modern calf, spine slightly faded, bookplate of the Law Society, good* (ISTC ia00273000) £7,000

Third edition of an anonymous thirteenth-century scholastic treatise on the Virgin Mary, attributed in the early editions and most manuscripts to Albertus Magnus. Editions printed by Ulrich Zel in Cologne and Johann Mentelin in Strassburg are both not after 1473. Probably a duplicate from the Munich Royal Library, with "Dpl" in pencil on verso of old flyleaf and "Nro. 1464" at head of first leaf. Above 'Dpl' is a pencil note by a 19th-century librarian giving the date as between 1476 and 1486, but the matter was settled by a rubricator's date of 1474 in the Buxheim copy - BMC (Ms note). The last 2 pages of quire [I] are shorter than the rest of the book, making it probable that it was set up on 2 presses.

This text, known for short as Mariale (and so titled here on the spine), is the first systematic attempt at a theology of Mary, and includes chapters on metaphysics, on the quadrivium (music, astronomy, arithmetic, and geometry), hair colour, anatomical proportion, physics, medicine, and other aspects of the physical world.

On the authorship, see A. Fries, *Die unter dem Namen des Albertus Magnus überlieferten mariologischen Schriften* (1954) pp.5-80, 130-131, and A. Kolping, in *Recherches de théologie ancienne et médiévale* 25 (1958) pp.285-328.

ISTC locates 3 copies in the UK, BL, Cambridge and Law Society (the last noted as sold): and 5 in the US, Countway, Houghton, Rutgers, Huntington, and LoC.



4. **Alexander (Johannes)** *A Synopsis of Algebra*. Being the posthumous work of John Alexander, of Bern in Switzerland. To which is added an appendix by Humfrey Ditton. For the Use of the Two Mathematical Schools in Christ's Hospital, London. Done from the Latin by Sam. Cobb. *Printed for the Hospital by J. Barber, and are to be sold by S. Keble and B. Tooke ... and D. Midwinter, 1709*, numerous diagrams in the text, the appendix with a separate title-page and pagination, but continuous register, a few scattered spots, pp. [viii], 191, [i], ii, 128, 8vo, contemporary tan calf, triple blind fillet borders on sides, fleurons in blind at the corners, wavy line inner border at spine edge, black lettering piece ('Cobbs/Algeb'), headcaps defective, two small area of loss of surface to spine, corners soft and a little worn, answers to most of the 'Problems and Questions' to one chapter neatly supplied in ink (?by a teacher), good (ESTC T86349) **£450**

A pleasing copy of a scarce work. 'Ditton's main work in mathematics was not in original research but in producing textbooks and expository articles. Newton had recommended him for the post at Christ's Hospital after being impressed with his contributions to John Harris's *Lexicon technicum* (1704) and with his textbooks, *The General Laws of Nature and Motion ... being a Part of the Great Mr Newton's Principles* (1705) and *An Institution of Fluxions ... According to the Incomparable Sir Isaac Newton* (1706). In 1709 Ditton corrected and added to Joannes Alexander's *A Synopsis of Algebra*, which was intended for the use of the students at Christ's Hospital.' (ODNB). A Latin edition, identical in format, appeared at the same time. The original Latin edition appeared in 1693, a copy of which, apparently marked up for an English translation, was in the Macclesfield sale (Lot 147, 10 June 2004: the succeeding lot was the present edition, which fetched £350, inclusive of premium).

5. **Anacreon**. *Odoi, kai ta Sapphous, kai Erinnas leipsana*. *Edinburgh: Apud Hamilton, Balfour, & Neill, 1754*, part of prelims bound after second title-page, some foxing and soiling around the edges, pp. [iv], 72, 8, 76, 24mo, contemporary sprinkled calf, rebaked preserving original backstrip, endpapers renewed, good (ESTC T200306) **£400**

A scarce and attractive near-miniature edition of *Anacreon*, similar to the Foulis edition of 1751, but with a Latin translation following the Greek text. ESTC locates 5 copies in the UK (NLS, Paxton House, Manchester, Leeds, and Winchester College), plus the Newberry Library and Stanford. Another issue, containing only half the volume (i.e. without the Latin translation), is also recorded in three of those plus 2 other locations (BL and Mills College).

6. **Anon.** *The Frenzy of Fashion*. Addressed to the Ladies. *Printed for W. Goldsmith, 1777*, woodcut tailpiece at end (see below), pp. 11, [1, blank], 4to, disbound, loose, good (ESTC T224090) **£1,500**

An impassioned tirade (in verse) against the laxity of modern morals, the folly and indeed the physical cruelties of the demands of fashion, harking back to a golden age. The woodcut at the end shows an oval with the monogram RC, possibly a clue to the authorship. *Frenzy* is a word that has lost its force, and is now applied approvingly to itself by the fashion industry.

Rare: BL only in ESTC.

'Tho' brawny Fulvia strain her yielding waist,
Taper'd by force, and tortured into taste
Tho' the squeeze'd stomach to the bosom screw'd
Swells into neck, and hungry years for food'



7. **ARABIAN NIGHTS, THE**, in Five Volumes, Translated by The Reverend Edward Forster. With Engravings, from Pictures by Robert Smirke. Vol. I [-V]. *Printed for William Miller, by W. Bulmer and Co., 1802*, LARGE PAPER COPY, 5 vols., with 24 engraved plates after Robert Smirke, the captions printed on the tissue guards, the plates and tissue guards foxy (as usual), 4to, contemporary red straight-grained red morocco, sides with wide Greek key borders in gilt, spines gilt in compartments and lettered direct, gilt edges, engraved armorial bookplate inside front covers of Mathew [sic, correct however] Wilson, that of Frances Mary Richardson Currer opposite, fine **£4,000**



A very handsome set, with a distinguished provenance. In 1815 Mrs Dorothy Richardson wrote of Frances Mary Richardson Currer that 'she is in possession of both the Richardson and Currer estates and inherits all the taste of the former family, having collected a very large and valuable library, and also possessing a fine collection of prints, shells, and fossils, in addition to what were collected by her great grandfather and great-uncle' (quoted in ODNB). Dibdin later praised the library extravagantly. 'It is probable that she was the "wealthy lady in the West Riding of Yorkshire" who gave £50 in 1821 to help pay the debts of the newly widowed Patrick Brontë. Charlotte Brontë used her surname for her pseudonym, Currer Bell (ODNB). De Ricci calls her 'Englan's earliest female bibliophile.'

8. **Arbuthnot (Archibald, ?pseud.)** *Memoirs of the Remarkable Life and surprising Adventures of Miss Jenny Cameron, A Lady who, by her Attachment to the Person and Cause of the Young Pretender, has render'd herself famous by her Exploits in his Service, and for whose Sake she underwent all the severities of a Winter's Campaign by the Rev. Archibald Arbuthnot, one of the Society for Propagating Christian Knowledge, and Minister of Kiltarlity, in the Presbytery of Inverness. Printed and sold by R. Walker, 1746, with a splendid folding engraved portrait frontispiece (see below), laid down on tissue paper with 2 tears repaired, refolded, the last gathering printed in a smaller type, occasional foxing, a few page numerals at head trimmed, pp. xii, 13-280, 12mo in 4s, late-nineteenth-century olive straight-grained morocco, double gilt fillets on sides, spine gilt in compartments, red lettering piece, gilt edges, good (ESTC T39159) £1,400*

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



The ESTC locations are patchy. There are 9 in the UK, including the Denys Eyre Bower Collection at Chiddingstone Castle, and the Fawcett Society Collection; 6 in the US (notable absences), and 1 in NZ.

9. **Aristophanes.** *Comoediae undecim Graecæ & Latinæ, cum indice paroemiarum selectiorum, et emendationibus virorum doctorum, præcipuè Josephi Scaligeri ... Leiden: Apud Ioannem Maire. 1625, wood engraved publisher's oval device, small dampmark to upper inside corner of first 20 leaves, just a little minor spotting elsewhere, pp.[xxiv], 935, [1], 56, 24mo, contemporary vellum boards, spine lettered in ink, yapp edges, soiled, front flyleaf excised, ownership inscription of Reinerus Verboldt to title-page and rear flyleaf, good £450*

The second edition of Scaliger's Aristophanes - the first had appeared the previous year, and this printing is largely identical apart from the date on the title-page and the incorporation of the Aristophanic fragments, edited by Willem Canter (which nonetheless have their own title-page and pagination, and were also issued separately). It is properly a variorum, although Scaliger does contribute some original notes.

10. **ARISTOTLE [pseud]** *The Problems of Aristotle; with other Philosophers and Physicians. Wherein are contained divers Questions with their Answers. Touching the Estate of Mans Body. Printed for J. Wright and R. Chiswell, 1684, some minor spotting and staining, first and last leaves along with the endpapers a little grubby with corners turned, pp. [144], small 8vo, original blind ruled dark sheep, some wear, lower outer corner of upper cover at some time bent back, but the skin is intact, good (ESTC R37292) £850*

'The Problems of Aristotle' first appeared in English in 1585, this being a translation of the Latin text, edited by Poliziano, published in London in 1583. Thereafter it was frequently reprinted, but early editions are understandably rare. This is not of course a work of Aristotle's, although it bears a closer relation to the Stagyrite than the patently pseudonymous author of the 'Master-Piece' (although sexual matters do feature here), since it actually quotes from genuine works of Aristotle, as well as other Classical authors, and others more modern (e.g. Albertus Magnus). The 'other Philosophers and Physicians' are Marcantonio Zimara and Alexander Aphrodisias.

ESTC records 3 copies in the UK (BL x 2, Bodley), and 5 in the US: that at Yale is imperfect.

11. **Bergmann (Torbern)** A Dissertation on Elective Attractions. Translated from the Latin by the Translator of Spallanzani's Dissertations [i.e. Thomas Beddoes]. *Printed for John Murray; and Charles Elliot, Edinburgh, 1785, with 7 folding engraved tables, first and last leaves a little foxed*, pp. xiv, [1], 382, [1, Emendanda], 8vo, *contemporary tree calf, red lettering piece, joints cracked but firm, spine a bit darkened and pitted, engraved armorial bookplate of St. Andrew Ld. St. John of Blestoe, good (Duveen p. 67 (lacking the plates); Zachs 456, 'Murray alone, despite imprint')* £700



First edition in English.

St. Andrew Ld. St. John of Blestoe, 14th Baron, MP, friend and supporter of Fox.

12. **(Bible. Apocrypha. Greek. Selections.)** *Bibliorum pars graeca quae hebraice non invenitur. [Leiden]: Ex officina Plantiniana Raphelengii, 1612, woodcut printer's device on title, uniformly somewhat browned*, pp. 344, 8vo, *contemporary vellum over boards, soiled, sound* £450

'That part of the Bible which is not to be found in Hebrew.' An interlinear edition of the Apocrypha, containing the Greek text and the Latin version from the Complutensian Polyglot; without preface or notes. Reprinted from Plantin's edition of 1584.

13. **(Bible. New Testament. English.)** **WAKEFIELD (Gilbert)** A Translation of the New Testament. Volume I [-III, the last Containing the Dedication, Preface, A List of Subscribers, and the Notes.] *Printed at the Philanthropic Press, and sold by J. Deighton, 1791*, pp. [ii], 524; [ii], 372; [iv], xxxii, 232, [2, ads], 8vo, *contemporary dark blue morocco, single gilt fillets on sides enclosing an inner frame of a dotted line interspersed with larger dots, spines gilt in compartments and lettered direct, gilt edges, very slight wear, armorial bookplate inside front covers of J.B. Winterbotham, signature clipped from free endpaper in each vol., good (Darlow & Moule 1362; ESTC T94862)* £475

An attractive copy of the first edition of Wakefield's translation. Wakefield had, amidst some controversy, moved from the Warrington Academy to the newly established Hackney one, in 1790, but his appointment there lasted but a year. 'After resigning from Hackney College, Wakefield could no longer support himself as a private tutor, and began publishing at an astonishing rate. His translation of the New Testament was published in 1792 [sic] and went through several editions, including one in Cambridge, Massachusetts' (ODNB). As evidence of an already 'astonishing rate' the advertisements at the end list 17 publications by Wakefield available from Deighton's, including An Enquiry into the Expediency and Propriety of Public or Social Worship, 'This day published.'

A pencil note on the recto of the rear free endpaper records a cost, noting 'all fine paper', and, perhaps, a note of the cost of binding (these costs in code), the total being £1/5/-.

Bound by George Mullen

14. **(Bible. New Testament. Greek.)** **WETTSTEIN (Johann Jakob, editor)** *He kaine diatheke [in Greek] Novum Testamentum Graecum; Editionis Receptae Cum Lectionibus Variantibus Codicum MSS, Editionum Aliarum, Versionum Et Patrum Nec Non Commentario Pleniore Ex Scriptoribus Veteribus Hebraeis, Graecis Et Latinis Historiam Et Vim Verborum Illustrante. Amsterdam: Dommer, 1751-52, 2 vols., with an engraved vignette on the title-pages, a little browned here and there*, pp. [vi], 966, [2]; 920, [4], [38], folio, *early 19th-century Russia by George Mullen of Dublin (signed in blind at the foot of the front free endpaper in vol. i), elaborately tooled in gilt and blind, the large central panels with a*

Cathedral-like design in blind, spines richly tooled in gilt and blind and lettered direct in gilt, gilt edges, fancy, wide, embroidered silk markers, joints slightly rubbed, crack at head of spine of lower joint on vol. i, armorial bookplate inside front cover of William Perceval (of Kilmore Court, Co. Waterford), very good (Darlow & Moule 4735 - long note) £4,000

A splendid pair of binding on the first edition of Wettstein's landmark edition. Wettstein's 'text-critical ideas and the changes to the text that he suggested were an important step toward the modern text established about a hundred years later. He introduced the numbering system for New Testament manuscripts that is still in use today, and he collected citations from classical authors that illustrate the New Testament. Wettstein was also a controversial figure: he had to leave Basel for religious reasons, textual criticism of the New Testament being an eyebrow-raising activity. His way of using classical authors also touched upon sensitive matters: he allowed secular texts to elucidate sacred ones as if Athens rules over Jerusalem. His hermeneutical rules (rules of interpretation) were clearly grounded in—or, perhaps better, were grounding—the historical-critical method. Wettstein also had a way of making enemies, past and present' (See Krans, J., 2016. Johann Jakob Wettstein: New Sources, New Problems, and New Possibilities for Digital Research. *Journal of Religion, Media and Digital Culture* 5(1), pp. 73-88. Available at: <http://www.jrmdc.com/journal/issue/view/9>).



15. **(Bible. N.T. Gospels. Gothic.) Junius (Franciscus) and Thomas Marshall (editors)** *Quatuor D.N. Jesu Christi Evangeliorum versiones perantique duæ, Gothica scilicet et Anglo-Saxonica: quarum illam ex celeberrimo Codice Argenteo nunc primum depromisit ... Accessit & Glossarium Gothicum: cui præmittitur Alphabetum Gothicum, Runicum, &c. Dordrecht: typis & sumptibus Junianis. Excudebant Henricus & Joannes Essæi, 1665, FIRST EDITION, 2 vols. in 1, additional engraved title-page, few spots, first few leaves (especially the fly-leaves, a little frayed at the fore-edge, but without loss, occasional mild damp-staining, pp. [xvi], 565, [3], [xxiv], 431, 4to, contemporary vellum, fore-edge folding over, a bit soiled, and lettering on spine barely discernable, early notes of an entry in a library catalogue in English (Old Catalogue No. 626 / New Catalogue No. No. 547) on fly-leaf, good (Darlow & Moule 4557 and 1604)* £1,500



The first printing of the gospels in Gothic from the Codex Argenteus, in parallel with the second edition of the Old English gospels. Junius later brought the types he had designed for this work to England and gave them to the University of Oxford, leading Thomas Dibdin mistakenly to 'suspect that this book was in fact printed at Oxford.' Beyond their interest to the student of textual criticism, these fragments possess special value for the philologist as preserving what is 'by several centuries the oldest specimen of Teutonic speech' (Darlow and Moule 4557).

16. **Boswell (James)** *The Life of Samuel Johnson ... The Eighth Edition, Revised and Augmented. In Four Volumes. Volume the First [-Fourth]. Printed for T. Cadell and W. Davies, 1816, engraved portrait frontispiece in vol. i, 2 folding engraved facsimiles, portrait offset onto title, a few spots here and there, pp. [iv], [xxxvii], 481; [iv], 496; [iv], 483; [iv], 530, 8vo, contemporary half red, or dark pink, calf by W.S. Hoyte, Sidmouth, with their ticket, spine with gilt greek key pattern on the raised bands, twin black lettering piece, trifling wear, Soame Jenyns' sarcastic epitaph in a contemporary hand on a slip of paper attached to the front free endpaper, a newspaper clipping on the verso, good* £220
17. An attractive set in a restrained but elegant, and interesting provincial binding - Hoyte is not recorded by Ramsden.

This edition is a 'page for page reprint of the sixth edition ... The frontispiece portrait engraved by W.T. Fry is, however, new, and much superior to that in any edition since the first' (Pottle).

18. **Bosworth (Newton)** *The Accidents of Human Life; with hints for their prevention, or removal of their consequences. Printed for Lackington, Allen, and Co., 1813, FIRST EDITION, with 6 engraved plates (the frontispiece = V, but not numbered), plates a trifle browned and minimally offset, pp. xii, 215, [1], 12mo, contemporary half purple calf, flat spine gilt in compartments, each featuring an emblem built*

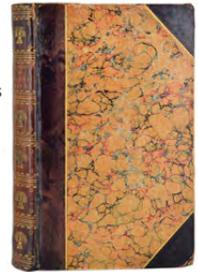
up from small tools (?intended for a lighthouse), slight fading, minimal wear, contemporary engraved bookplate of a member of the Rogers family inside front cover, good £950

A Jane Austen connection? 'In 1815, The Monthly Review, May to August inclusive, reviewed a book whose message was aimed at active young people who might find themselves present at an accident or emergency. A short, unsigned but extraordinarily revealing review of *The Accidents of Human Life: with Hints for their Prevention, or the Removal of their Consequences*, by Newton Bosworth, reads like a public service announcement. In the preface to his book, which is quoted in the review, Mr. Bosworth tells his readers exactly what his work sets out to do:

"The design of this little volume is to do something towards the removal of the ignorance complained of, by communicating to general readers, and especially to young persons, such information as I have been able to collect on the subject of bodily accidents in general, whether arising from fire, water, journeying, heat, cold, amusements, violent exertions, or other cause, together with the best methods I could think, or hear, or read of, for avoiding those accidents, and alleviating or removing their consequences."

Pointing out "how much the danger on some occasions has been increased by the awkwardness [sic] or ignorance of those who have given their assistance" (445-46), Mr. Bosworth condemns "the want of knowing how to act. People running in one another's way, ... some clamoring for one thing, and some for another" (446). Mr. Bosworth seems to be commenting on exactly what Jane Austen depicts dramatically in the scene on the Cobb. Until Anne decisively takes charge, the scene is certainly dangerous for more than one of the swooning, hysterical young ladies. Besides, the accident could have been avoided so easily in the first place' (Laurie Kaplan, *Persuasion: The Accidents of Human Life*, in *Persuasions* #15, 1993, Jane Austen Society of America).

Included is an account of the Royal Humane Society, and, of course, much on resuscitation. Reference is made to James Parkinson's *Dangerous Sports*.



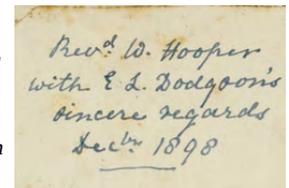
That clever dog

19. **Burney (Charles)** *The Present State of Music in France and Italy. [Together with:] The Present State of Music in Germany and the Netherlands. Printed for T. Becket, J. Robson, and G. Robinson, 1773-75, 3 vols., some scattered foxing in vol. i of Germany, pp.viii, 409, [10, without final advertisement leaf]; viii, 380; [iv], 352, 8vo, contemporary tree calf, rebacked, contrasting lettering pieces, evidence of scorching around the edges, corners worn, sound (ESTC T143468 and T127794)* £750

Second editions. 'In the 1770s Burney established himself as a literary man, no longer simply the music teacher to the upper classes. In 1770 he undertook a tour of France and Italy to collect material for what later became his *A General History of Music* (4 vols., 1776-89), but which was published separately as *The Present State of Music in France and Italy* in May 1771. This was widely acclaimed, doubtless partly because he had efficiently taken steps to ensure favourable reviews in London's literary monthlies. A further volume, covering Germany and the Netherlands, followed in 1773. Perhaps on the strength of his first volume he was elected FRS in 1772. Following the success of both books of tours, which guaranteed him a welcome in noble circles, Burney immediately issued an invitation to subscribe to his *History*' (ODNB) - advertisements for subscriptions appear in two of the volumes here. Dr. Johnson professedly imitated Burney in his own *Tour of the Hebrides*, saying, 'I had that clever dog Burney's Musical Tour in my eye.'

Association copy

20. **(Carroll.) COLLINGWOOD (Stuart Dodgson)** *The Life and Letters of Lewis Carroll. (Rev. C.L. Dodgson). T. Fisher Unwin, 1898, FIRST EDITION, numerous full-page photographic illustrations and facsimiles of letters and documents, half-title and final page of advertisements, a little foxing at either end, and the endleaves browned, pp. xx, 448, [xii, ads], cr. 8vo, original light green bevel-edged cloth, front cover lettered and decorated in gilt, spine gilt lettered, patterned endpapers, t.e.g., others roughtrimmed, spine faded, minor wear to extremities, inner hinges strained, good, a Dodgson family association copy (see below) (Williams, Madan, Green & Crutch 501)* £600



'Mr. Dodgson's ten surviving brothers and sisters did well when they invited their nephew, Mr. S.D. Collingwood, to take up the biography of "Lewis Carroll." The present volume is a very readable and satisfactory *Life*, by one who had both an intimate acquaintance with the subject and access to his *Diary* and

correspondence ... The book was issued in Dec 1898' (Crutch 501). Modern assessments of the book's merits are not quite so charitable, but the book does have undeniable importance in the creation of the Lewis Carroll myth. Pasted onto the verso of the half-title is a slip of paper inscribed 'Rev. W. Hooper with E.L. Dodgson's sincere regards Decbr. 1898.' The writer of this is Elizabeth Dodgson, one of Charles Lutwidge's sister. And tipped onto the front free endpaper is a 2-page poem, apparently unpublished, addressed to 'L.W', apparently one of Carroll's former 'child friends', by Stuart Dodgson Collingwood (signed SDC), presenting the book to her, in France. Includes the lines 'He took the children by the hand / and led them into Wonderland.'

21. **Carroll (Lewis [i.e. C. L. Dodgson])** *Alice's Adventures in Wonderland*. Forty-Two Illustrations by John Tenniel [Ninety-Eighth thousand.] *Macmillan, 1932, Tenniel drawings throughout*, pp. xii, 195, crown 8vo, *original red cloth, Alice and Cheshire Cat medallions stamped in gilt to upper and lower boards respectively, triple fillet gilt border to both boards, backstrip lettered in gilt, a.e.g., dustjacket in excellent shape with a small amount of browning, very good* £500

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

22. **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 iuniorem, 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) £1,000



A pleasantly contemporary 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's role 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 stand on pronunciation should be seen as the linguistic complement to the classical republicanism that Cheke's and Smith's intellectual generation exemplified, more strongly perhaps than any other generation in sixteenth-century England' (McDiarmid, 'Recovering Republican Eloquence', *Hist. of Eur. Ideas*, 38.3 pp. 338-351). In addition, Gardiner's favoured Byzantine pronunciation of Greek never survived the blow Cheke

had given it, and 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.

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



'The first edition was printed, not from the originals, but from a transcript of them made under Clarendon's supervision by his secretary, William Shaw. This was copied for the printers under the supervision of the Earl of Rochester, who received some assistance in editing it from Dr. Aldrich, dean of Christ Church, and Sprat, Bishop of Rochester. The editor, in accordance with the discretion given them by Clarendon's will, softened and altered a few expressions, but made no material changes in the text...' (DNB) Described by Lowndes as 'one of the noblest historical works of the English nation.'

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

24. **Clarke (James Stanier)** [spine title:] *Sacred to Friendship. 1791-?1815, oblong 8vo album of 109 leaves with inscriptions and drawings (some made in the album itself, others pasted or tipped in) by a variety of people, mostly signed and dated, some leaves weak at inner margin, contemporary mid-green morocco, gilt roll tooled borders on sides, flat spine gilt in compartments, gilt lettered as above, and with the initials J.S.C. at the foot, spine a trifle dulled, minor rubbing to extremities, good* **£48,000**

A remarkable *Liber amicorum*, made more remarkable still by the presence of a sketch of a woman, which has been claimed as a portrait of Jane Austen. The circumstance is that this is possible, but it is not universally accepted: one authority who does accept it is Dr. Joan Klingel Ray, former President of the Jane Austen Society of North America, and a Trustee of Chawton House Library.

After a stint in the navy, the Rev. James Stanier Clarke became chaplain and librarian to the Prince Regent. Jane Austen was visiting her brother Henry in London in the autumn of 1815, when he fell ill, so ill that a second opinion was sought. The physician called in was one of the Prince Regent's, who communicated to her that the Prince was a great admirer of her works. When the Prince heard that Jane was staying in London, he instructed Clarke to call on her. Having done so, he invited her to Carlton House, where she duly went. In the course of her guided tour Clarke 'declared himself commissioned to say that if Miss Austen had any other novel forthcoming she was at liberty to dedicate it to the Prince' (James Edward Austen-Leigh's *Memoir of Jane Austen*). Clarke devoted his post-naval life to literature, and he was also an amateur portraitist. He and Jane Austen corresponded for a while after the visit, formally at first, but latterly as 'friends'. Thus he was not unlikely to sketch her (as he had earlier made a portrait of Princess Caroline of Brunswick painted in March 1795: Clarke was of the party accompanying her to England for her wedding to the



Prince Regent - this drawing is in the album), and the correspondence entitled her to be counted among his friends.

The case for the portrait being an authentic likeness of the novelist is put at length in Richard Wheeler's 'James Stanier Clarke, his Watercolour Portrait of Jane Austen' (Limited edition, 1998). An abbreviated version of it is available on-line, as is a joint article by Wheeler and Joan Ray (links given at the end of this description).

The presence of this portrait is apt to overshadow the point that this is, in all other respects, a splendid and significant collection of autographs and drawings. The volume contains more than 100 contemporary paintings, drawings, holograph texts, verses (mostly signed and dated) and autographs by notable artists, authors, poets, sculptors and naval characters of the late 18th and early 19th centuries: (e.g. George Romney, John Russell (a wonderful "Telescopic appearance of the southern limb of the Moon on 7th August 1787 at 3 O'clock in the morning"), John Flaxman, William Hodges, William Hayley, Anna Seward, Charlotte Smith, Nicholas Pocock, Nelson's Captain Thomas Masterman Hardy). A full list of the contents is available at the first of the links.



<http://www.artworksgallery.co.uk/book.html>

<http://www.jasna.org/persuasions/printed/number27/clarke.pdf>

25. **Clarke (John)** *An Essay upon the Education of Youth in Grammar-Schools. In which the vulgar method of teaching is examined, and a new one proposed, for the more easy and speedy training up of youth to the knowledge of the learned languages; together with history, chronology, geography, &c. The Second Edition. With very Large additions. Printed for Arthur Bettesworth, 1730, minor staining from the turn-ins affecting first few leaves at either end, tiny bit of worming in the lower margins of the last few leaves, pp. [iv], 222, [2, ads], 12mo, contemporary panelled sheep, plain spine, minor wear to extremities, good* (ESTC T144312) £450

'Augmented by various Enlargements to a Size double that of the former' as the author says in the Preface (first edition, 1720). Clarke, Master of the Grammar School at Hull, was an outspoken critic of the traditional style of teaching classics, and especially inimical to Lily, 'a Latin [Grammar] so ill contriv'd.' In the first edition, as an obscure author, he had restrained himself; but here, having been so well received, he gives full vent to his ideas and animadversions.

26. **The Bristol philanthropist**
Colston (Edward) [drop-head title:] *Copies of Mr. Colston's Settlements. [N.p., n.d., ?London, c. 1721,] woodcut initials and head-pieces to each section, browned in places, a few damp or other stains, pp. 75, 4to, black ribbed cloth of c. 1920, rebaked, ticket of George's bookshop, Bristol, sound* (ESTC T211605) £400

There is only the BL copy of this document recorded in ESTC. It was presumably printed not long after Colston's death in 1721. 'Colston in middle age became one of the most famous philanthropic benefactors to his native city. In the 1690s he founded and endowed almshouses in King Street and on St Michael's Hill. He also endowed Queen Elizabeth's Hospital, a school for boys, and was instrumental in helping the Merchant Venturers to found Colston's Boys' School, which opened in 1710. Two years later he donated money for a school in Temple parish to educate and clothe forty poor boys... His munificence also extended to other parts of the country, and he gave benefactions to churches, hospitals, workhouses, and almshouses in London, Surrey, Devon, and Lancashire. But these did not match the extent of his charitable gifts to Bristol. Colston was a strong tory and high-churchman ... an opponent of Catholicism, dissent, and whiggism, he insisted that the boys at Colston's School should be Anglicans and that they be prepared for apprenticeships. He laid down strict conditions for his public charities'(ODNB).

27. **Cotton (Charles)** *Poems on several Occasions. Printed for Tho. Basset; Will. Hensman and Tho. Fox, 1689, FIRST EDITION, a little browned and stained in places, one leaf dust-stained in the fore-margin and frail at foot, rust hole in one leaf in a blank area, pp. [viii], 729, [1, ad], 8vo, contemporary panelled calf, rebaked preserving most of the original spine, the gilt almost entirely faded away, red lettering piece, contemporary initials EJL on flyleaf, inscription of John Amson dated 1722 on title and also on flyleaf, later armorial bookplate of E. & F. Bolton, good* (Wither to Prior 215; Hayward 133; Pforzheimer 221; Wing C6389) £500

The posthumously published *Poems on Several Occasions* (1689) exhibits the full range of Cotton's work, encompassing love poetry, epigram (many in imitation of Martial), burlesque, political polemic (there is an unexpected savagery in his attacks on Cromwell in 'A Litany' and on the turncoat Waller in 'To Poet E. W.'), romance ('Philoxipes and Policrite'), and even epic ('The Battail of Yvry'). While several poems seem fully to engage with the literary fashions of the Restoration (those addressed to Aphra Behn and Katherine Phillips, for instance, or the lovely 'Elegy' on the prostitute 'M. H.'), Cotton's principal echoes are often of an earlier time: Shakespeare, Spenser, John Taylor the water poet. His copies of the two last survive, the Spenser heavily annotated.

'Cotton's later reputation has had its vicissitudes. In the eighteenth century he was renowned for burlesque and his lyrical poetry was barely known; the nineteenth century found the burlesques too gross, but Coleridge, Wordsworth, and Lamb rediscovered him as poet of nature, praising and imitating his 'Quatrains' of times and seasons, a characterization which, enhanced by his co-authorship of *The Compleat Angler*, brought him a continuing reputation into the twentieth century. Benjamin Britten set Cotton's 'Evening Quatrains' in his *Serenade for Tenor, Horn, and Strings* (1943). Only in 1992, however, did *The Valiant Knight* and *Scarronnides* appear in a modern edition and *The Scoffer Scoft* has still to do so. The 'Compleat' Cotton has yet to be reintegrated' (ODNB).

Though carelessly edited, 'this is the edition which gave so much delight to Lamb, Coleridge and Wordsworth' (Pfrozheimer).

28. **(Courtesy Book.)** *A new academy of compliments: or, the Lover's Secretary: being wit and mirth improved, by the most elegant expressions used in the art of courtship ... To which is added, a choice collection of above one hundred and twenty love songs ... The Fourteenth Edition. Printed for C. Hitch; J. Hodges, and J. Fuller, 1754, with a woodcut frontispiece (trimmed at fore-margin), advertisements on recto, 2 full-page woodcuts of sign language, lacking D 5 and 6, A6 and 7 loose, a well-used copy, with some staining and browning, thumbing &c, pp. [vii], 148 (though lacking pp. 73-80), 12mo, original calf, battered and worn but substantially complete, several contemporary ownership inscriptions on fly leaves (ESTC T177805) £350*



Calling itself the fourteenth edition, not so many are recorded, and those that are, are rare - the present only the Bodleian. The earliest *New Academy of Compliments*, with a title thereafter diverging from this and other editions, 1748, is attributed to Henry Scougal, but it seems unlikely to have been by that grave cleric. The verso of the front free endpaper includes this quaint inscription: 'Margret Sheerwood is my name Inglet is my nashon & Shabinson is Dwelling place and Christ be my Savlvaision Margaret Shabinson hor book.' A venerable relic of popular culture.

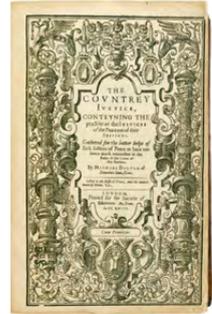
29. **[Culpeper (Nicholas)] PRÉVOST (Jean)** *Medicaments for the Poor; or, Physick for the Common People. In two books, I. containing excellent remedies for most common diseases, incident to mans body; made of such things as are common to be had in almost every countrey in the world; and are made with little art, and small charge. First written in Latin by that famous and learned doctor, John Prevotius, philosopher and publick Professor of Physick in Padua. Translated into English, with additions. Secondly, Health for the rich and poor, by diet, without physick. By Nich. Culpeper. Printed by John Streater, for George Sawbridge, 1670, browned around the edges, with some concomitant minor fraying, title-page partly detached at lower extremity of inner margin, rust hole in one leaf affecting a couple of letters, some damp-staining near the front, pp. [viii], 135, [1], 8vo, nineteenth-century half calf, rubbed, cracks in joints, but sound (Wing P3327; ESTC R9212) £1,500*

'My intent in publishing Books of Physick in English is not to make fools of Physitians; but to help those that are Ingenious, Rational and Industrious, though they have not that knowledge of Tongues that were to be desired' (Culpeper, To the Reader). Culpeper's translation of Prevost had first appeared in 1656, reissued in 1662 with his own 'Diet without Physick' in 1662. Both of those editions are rare, and this not much less so: ESTC records 4 copies in the UK (neither Oxford nor Cambridge), and 7 copies in the US.

30. **Dalton (Michael)** *The Countrey Justice, conteyning the practise of the Iustices of the Peace out of their sessions. Gathered for the better helpe of such iustices of peace as haue not beene much conuersant in the studie of the Lawes of this Realme. Printed [by Adam Islip] for the Societie of Stationers, 1618, FIRST EDITION, with a fine, dark impression of the elaborate engraved title, woodcut initials, lacking the initial*

and terminal blanks, A8 frayed in the fore-margin, dust-stained and wrinkled at the top, the gathering V damp-stained and ragged at the fore-margin, a few other minor stains, creases, &c, pp. [xiv], 370, [12], folio in 8s, re sewn in contemporary calf, rebacked, recornered, new endleaves and pastedowns, portion of an old flyleaf preserved with the 1649 calligraphic ownership inscription of John ?Alton, good (ESTC S107267) £1,500

The very scarce first edition of an important legal text, in comparatively good condition. In 1618 Dalton published a popular legal treatise for local magistrates and JPs entitled *The Country Justice*, for which he remains historically significant. The work was part of a larger established genre of English legal writing that included both Fitzherbert's *L'office et auctoritee de justices de peace* (1514, English translation 1538) and William Lambarde's *Eirenarcha* (1610). Practising JPs and other local magistrates used Dalton's book widely during the remainder of the early modern period, and it remains an important source for both local and legal historians of early modern England. A second edition appeared in 1619, a third in 1630, and a fourth edition (posthumously) in 1655, and the work remained in circulation into the eighteenth century, being reprinted in 1666, 1682, 1690, and 1742' (ODNB).



As to scarcity: only one copy of this edition has appeared at auction since 1975, and that in 1986. There is no copy in Cambridge, where one would the more expect there to be one since Dalton became deputy steward of the University in 1604.

31. [Day (Thomas)] *The History of Sandford and Merton*. Abridged [by Richard Johnson] from the original. Embellished with elegant Plates. Printed for J. Wallis, [1790], 6 engraved plates, G2-3 (with a plate in between) reinforced at inner margin, slight loss of text on the latter near the plate made good in ink on the recto, 2 other leaves towards the end guarded (no loss), a few spots here and there, front hinge strained, frontispiece separated from title-page, pp. [vi], 173, 12mo, original green vellum backed marbled boards, early (crude) hand-lettered label on spine, rubbed and slightly worn, short tear at foot of spine, sound (ESTC T118190, recording 4 copies: BL, Mazarine, Morgan, Alexander Turnbull) £550

A rare abridgement of the best-selling *Sandford and Merton*. Day, an enthusiastic disciple of Rousseau, was an active political pamphleteer, who also 'made an astonishing reputation as a writer of instructive fiction for children. *The History of Little Jack* (1787), a tale for the very young, enjoyed great success. But his most famous production, destined to be a best-seller for eighty years, was *Sandford and Merton*. Published in three volumes (1783, 1786, and 1789), it tells how rebellious Tommy Merton, the spoiled son of a wealthy plantation owner from Jamaica, and his friend Harry Sandford, the poor but worthy son of a local farmer, are patiently educated by the Revd Mr Barlow - and how Master Tommy is brought, by precept and self-discovery, to see the error of his ways. A host of interpolated stories, providing introductions to ancient history, astronomy, biology, science, exploration, and geography, enable facts and figures to be absorbed relatively painlessly but the main narrative easily holds the attention.



Rousseau's deductive techniques are deployed to good effect. What comes through is the basic Christian (and early socialist) message that the members of society should be kind not only to each other but also to the poor and the sick, to those of a different race, and to animals, birds, and insects. They should labour to the best of their ability and contribute to a common pool of goods and happiness. But for the idle rich, particularly those who wear fine clothes, play cards, and treat lesser mortals with contempt, the author has no mercy. The book, however sententious, would play a crucial role in moulding the ethos of nineteenth-century England' (ODNB).

The Osborne Collection has the second edition of this abridgement, which was jointly published with Elizabeth Newbery (Roscoe J92).

32. Dodd (James Solas) *An Essay towards a Natural History of the Herring*. Printed for T. Vincent, 1752, FIRST EDITION, bound without the plate (see below), pp. [viii], xxii, 23-178, [14], 8vo, contemporary calf, double gilt fillet borders on sides, spine gilt ruled in compartments, later green paper label, lettering in ink faded, slightly worn, contemporary ownership inscription of P. Bartley with a note of the price (5s), armorial bookplate of Alexander David Seton of Mounie Castle, with pencil Mounie shelfmark inside front cover, good (ESTC T85866; Higgs 257; Kress S.3915 or S.3916; Maclean p.38 [but the 2nd edition, also 1752]) £400

With the half-title, 6 final contents leaves and a final advertisement leaf (Proposals for Printing by Subscription Dodd's Natural History of Esculent Fish), but without the plate, as often (it is too large for the volume), and clearly never bound in here. An important study of the herring and the herring industry: with the aim of promoting the latter. The fish is anatomised, fisheries detailed, curing described, and the economic advantages considered. Also there are chapters on the herring as food, with recipes, and a long chapter on the medicinal uses, again with recipes. This is the first publication of Dodd (1720/21-1805), surgeon and latterly actor in a turbulent career. Esculent Fishes never appeared. Although well represented in economic bibliography, the work is curiously absent from medical and gastronomic bibliography.

The Mounie provenance strongly suggests that this copy once belonged to James Anderson, so particularly anent his interests as it is.

33. [Dodsley (Robert, Editor)] *A Collection of Poems By Several Hands*. In six volumes. *J. Dodsley*. 1766, engraved plate of music in vol. iv, half-titles present, small oval engraving on each title-page, pp. [iv], 335; [iv], 336; [iv], 351; [iv], 360; [iv], 336; [iv], 336, 8vo, contemporary sprinkled calf, backstrips with raised bands, red morocco lettering pieces in second compartments, small gilt tool in centre of remaining compartments, a touch of wear to one or two headcaps, very good (ESTC T124648) £475

The most famous and most important of eighteenth-century anthologies, originally planned as a three-volume work and extended to six volumes. It first appeared between 1748 and 1758, again in 1763, and then in this edition (with several more before the end of the century). Dodsley's 'volumes are important to the literary historian. They are fairly representative of the general taste of their age, and the age owed to them, more than to anything else, its knowledge of some poems which are still famous.' (R.W. Chapman. 'Dodsley's Collection of Poems by Several Hands.' Oxford Bib.Soc. III, p.[269])

34. **Epictetus [et al.]** *Thesaurus Philosophiae Moralis*. In quo continentur Epicteti Phil. Stoici Enchiridion. Aurea Pythagorae Carmina, nec non & Symbola. Cebetis Thebani Tabulae. Theophrasti Lesbii Characteres omnia e Graeco in Latinum translata. Ad excellentissimum Franciscum Mariam Lumellinum. Geneva: Typis Benedicti Guaschi, 1653, first few leaves slightly spotted, pp. [10], 5-225, [5, blank], 24mo, later mottled sheep, spine divided by gilt fillets with small gilt tools in centre of compartments, marbled pastedowns, edges red, a touch of wear to spine, very good £500



A rare small-format printing of selections of post-Socratic Greek philosophy in Latin translation. The Enchiridion of Epictetus and the Tabula of Cebes are regularly found together; this compilation adds Theophrastus's Characters and Pythagorean sayings to make a collection of practical-minded philosophical guides. Italy, Germany, and Switzerland hold 5 copies between them, as listed in Worldcat (Lugano, Rovereto, Siena, Trento, and Wolfenbüttel), but we have not been able to trace any in the USA or UK.

35. **Estienne (Henri)** *Francofordiense emporium, sive Francofordienses nundinae: quàm varia mercium genera in hoc emporio prostant, pagina septima indicabit*. Geneva: *Henri Estienne*, 1574, FIRST EDITION, woodcut printer's device on title, minor damp-staining at end, slightly browned in places, pp. [viii], 31, 120, small 8vo, modern calf by Trevor Lloyd, double gilt fillets on sides, central gilt ornament, spine gilt in compartments, old mottled edges, very good (Adams S 1768; Renouard, Estienne 141, 2 ('assez rare'); Schreiber, The Estiennes 189; Simon, Bibl. Bacchica 235) £7500

A famous little book. 'The work consists of praise of the city [of Frankfurt] and its famous Fair, which offered to the civilized world such precious riches, of which books were only one category - in fact, though the volume is traditionally known as Estienne's "Frankfurt Book Fair", the Latin title more properly translates simply as the "Frankfurt Fair." Estienne enumerates and describes the other kinds of merchandise offered for sale: horses, arms, wines, food, spices, clothing, earthenware, metalware, &c. After a section on books and literature, he ends with general praise of Germany, especially as the nation who gave the world the art of printing... [This is] followed by a considerably longer section consisting of a quite curious collection of Latin poems and translations from the Greek; the majority of these pieces deal with the subject of drunkenness and are all from the pen of Estienne himself, except for ten epigrams from the Greek Anthology, also on drunkenness, translated by Joseph Scaliger' (Schreiber).



36. **Euclid.** [Elements. Book 1-6. Latin and Greek] Eukleidou Stoicheio Biblia [13] (first four words in Greek characters). Elementorum Euclidis libri tredecim. Secundum vetera exemplaria restituti. Ex versione Latina Federici Commandini aliquam multis in locis castigata [edited by Henry Briggs]. *Excudebat Gulielmus Iones, 1620, woodcut ornament on title, woodcut initials and tailpieces, Greek and Latin in parallel columns, 2 sidenotes shaved, a little mild damp-staining at the beginning, a few leaves slightly browned*, pp. [iv, including initial blank], 254, [2, blank], folio, contemporary calf, blind ruled borders on sides, with a pair of double rules near the spine, hatching in top and bottom compartments, dark blue edges, rather rubbed, corners (especially top front) worn, crack at foot of upper joint and top of lower one, contemporary signature on front fly-leaf of Will. Whitmore, good (ESTC S121362)



£2,750

The first edition of Euclid to be printed in England in either Latin or Greek (having first appeared in Billingsley's translation *Elements of Geometrie*, 1570, with Dee's famous Preface). It was edited by Henry Briggs, who in 1619 had been appointed to the professorship of geometry in Oxford, newly established by Henry Savile. 'Tactfully Briggs began his lecture course where Savile had left off, at the ninth proposition of Euclid' (DSB). The binding on this copy is quite likely Oxford work, with the hatching at the spine ends, and the double stubs before the fly-leaves.

37. **Fisher (Joseph)** *The Practice of Medicine made Easy. Being a short, but comprehensive treatise, necessary for every family. In which are exhibited the symptoms of almost every disease to which men are subject, the method of distinguishing any disease from others which it resembles, where such distinction is necessary, together with the most approved methods of cure, as to the regimen of the patient and the proper medicines to be used, so far as the lectures of the learned professors in the two celebrated Universities of Edinburgh and Leyden, or the books hitherto published by the most eminent physicians in Europe, or the author's own judgment and experience have discovered to be most safe and beneficial, expressed in such a plain language, that it may be easily understood by persons of very moderate capacities. Printed for the author, and sold by all the Booksellers in Great Britain and Ireland, 1785, FIRST EDITION, blueish paper from gathering G on, first 3 leaves stained, some browning and spotting, corners at either end worn with the loss of some letters on the last 3 leaves (sense recoverable)*, pp. [iv], vii, 8-186, 12mo in 6s, modern calf backed boards, sound (ESCT T206508, BL and NLI only)

£900

A rather puzzling book, as regards authorship. The preface is dated from Rogerson's Quay, Dublin, and, both from the Advertisement and the parade of his medical learning, it is clear the author was a practicing physician, probably in Dublin. However, in the list of his qualifications given on the title-page he is styled 'Author of the Review of Dr. Priestley's Doctrine of Philosophical Necessity'. Now the author of that work was a Joseph Fisher, Vicar of Drax, in Yorkshire: it seems difficult to conflate the two. Allibone distinguishes between them, and records one other work by our Irish author, an article on Coal in the *Trans. R. Irish. Acad.*

The book is dedicated to the author's various teachers at Edinburgh and Leiden - Cullen, Monro, Sandifort, et al. The text is in 'plain language', suitable for 'persons of very moderate capacities', and yet the author does not hesitate to quote numerous modern authorities (British and foreign), sometimes from their lectures, and occasionally he throws in a word in Greek. He is emphatic that regimen is more important than medicine (though we get plenty of the latter).

38. **Foscolo (Ugo)** *Saggi sopra il Petrarca pubblicata in Inglese ... e tradotti in Italiano [by Camillo Ugoni]. Lugano: Vanelli, 1824, rather foxed, repairs to corners of title-page*, pp. [iii-] xx, 256, 8vo, uncut in 20th-century Italian patterned paper boards, spine darkened (Bibliografia foscoliana 336) £750

First published in London by John Murray the previous year, and here translated by Foscolo's lifelong friend Camillo Ugoni. The English edition was a translation too. 'After a historical and philosophical introduction to the concept of love, in *On the love of Petrarch* the author retraces the biographical and psychological affairs of the two lovers to which he gives a historic basis and reconstructs (also establishing a link with his love for Caroline) the phases of Petrarch falling in love with Laura, whose psychological profile is outlined from the poet's verses. The essay *On the poetry of Petrarch* is important; in this the writer deepens analysis of the linguistic, stylistic, rhythmic and phonic aspects of Petrarch's poetry, analysing the sources used by the poet and retracing the creative process of Petrarch's love poetry, almost living them in first person, and linking the role of critic to that of poet. In A parallel between Dante and Petrarch, the critic dwells on the two authors'

different linguistic choices, highlighting the innovative spirit and bold choices of the former and the elegant, refined options taken by the latter' (www.internetculturale.it). The text is prefaced here by a dialogue between the translator and the genius of Italian literature.

39. **Geoffrey of Monmouth.** *Prophetia anglicana Merlini Ambrosii Britannii, ex incvbo olim (vt hominvm fama est) ante annos mille ducentos circiter in Anglia nati, Vaticinia & praedictiones: à Galfredo Monumetensi Latinè duersae: unà cum spetem libris explanationvm in eandem prophetiam, excellentissimi sui temporis oratoris, polyhistoris & theologi, Alani De Insvlis ... Opus nunc primum publici iustis factum ...* Frankfurt: *Joachim Brathering, 1603, FIRST SEPARATE EDITION of the Prophecies, FIRST EDITION of the Commentary, woodcut portrait (presumably of Alain, since he is tonsured) on verso of title, woodcut head-pieces and initials, title a bit browned and brittle at edges, some browning and/or foxing throughout (not horrible), a little occasional very minor marginal worming, pp. [xvi], 269, [2], 12mo, eighteenth-century mottled calf, double gilt fillets on sides, spine gilt with a double-headed eagle in each compartment, lacking lettering piece, cracks at foot of lower joints, the Macclesfield copy with book-plate and blind-stamp, good* (VD17 1:051074D) £1,500

The scarce first separately printed edition of Geoffrey of Monmouth's reputed Merlin's prophecies, which was incorporated as book seven of his *Historiae Regum Britanniae* (which had appeared in print before this). There were later Frankfurt editions in 1608 and 1648. 'The *Prophetie Merlini* has been called Geoffrey's earliest work. This series of increasingly obscure animal prophecies may date in its earliest form from the mid-1130s (an interpolated passage contains information about Henry I's death in 1135). Although Geoffrey claimed to have translated the *Prophetie* (from an unspecified, presumably Celtic, language), it contains transparent references to Anglo-Norman history and politics up to Geoffrey's own lifetime - for example the wreck of the White Ship in 1120 when Henry I's son and heir was killed - and little, if any, of his material can be regarded as inherited from Celtic sources. The *Prophetie* circulated widely as a self-standing text and bears its own dedication, to Alexander, bishop of Lincoln. However, it is far from clear whether it was written before the *Historia*, or was extracted from it later... Whenever it was completed, the *Prophetie* is best understood as part of Geoffrey's *Historia*, in which it occupies a key position' (J. C. Crick in ODNB).



It is an interesting question as to why the Prophecies should appear in Frankfurt in 1603. Possibly there is a connection with the accession of James VI to the English throne (cf. *The Whole Prophesie of Scotland*, also 1603), or perhaps it represents some early stirring of Rosicrucianism.

The Commentary by Alain de Lille (occupying almost the whole book - the 16 pages at the beginning being the Prophecies, printed in italic) is here published for the first time.

40. **[Gildon (Charles)]** *The Golden Spy: or, a Political Journal of the British Nights Entertainments of War and Peace, and Love and Politics: wherein are laid open, the secret miraculous Power and Progress of Gold, in the Courts of Europe. Intermix'd with Delightful Intrigues, Memoirs, Tales, and Adventures, Serious and Comical. Printed for J. Woodward and J. Morphew, 1709, FIRST EDITION, mostly rather browned, pp. [xvi], 174 [i.e.176], 145-304, 8vo, fairly recent half calf, minuscule inscription on verso of title 'W.S. Ogden, 1885', sound* (McBurney 44; ESTC T71295) £750

The 'golden spies' are coins endowed with speech in this collection of tales anticipating *The Adventures of a Guinea*, and very much in the same picaresque, humorous, amorous and scandalous vein. Gildon (1665-1724) 'spent five years at the English College in Douai, but did not enter the Roman priesthood as his family had intended. He returned to England, aged nineteen, and two years later went to London, where he spent or was tricked by lawyers out of the greatest part of his paternal estate ... Financial need forced Gildon to become a versatile professional writer, producing translations, biographies, essays, plays, verse, fictional letters, tales, and criticism as required. His earliest identifiable work was a flattering *History of the Athenian Society* (1692), commissioned by John Dunton. Dunton continued to employ Gildon, and in 1705 wrote that he: "is well acquainted with the Languages, and writes with a peculiar Briskness, which the common Hacks can't boast of, in Regard, they want the Life and Spirit, and the same Liberty, and Extent of Genius." Gildon maintained a standard well above the common hacks for some thirty years of



copious and varied output. He was received into the company of John Dryden, William Wycherley, and Aphra Behn' (ODNB).

41. **Godwyn (Thomas)** *Romanae Historiae Anthologia... An English Exposition of the Roman Antiquities wherein many Roman and English offices are parallel'd, and divers obscure phrases Explained. For the use of Abingdon School. Newly revised and enlarged by the Author. Printed by T.J. for Peter Parker, 1668, some spotting and soiling, two leaves with chips from blank margins, one corner torn (just touching a sidenote), pp. [vi], 270, [20], [bound with:]*
 Godwyn (Thomas) *Moses and Aaron: Civil and Ecclesiastical Rites, used by the ancient Hebrews... The Ninth Edition. Printed by S. Griffin for Andrew Cook, 1667, a few leaves shaved at lower edge (touching catchwords), some soiling, pp. 20-1 with two substantial manuscript notes in an early hand, pp. [viii], 264, [10], [and:]*
 Rous (Francis) *Archaeologiae Atticae Libri Septem, Seven Books of the Attick Antiquities... The Sixth Edition Corrected and Enlarged. Oxford: Printed by William Hall for John Adams, 1667, index bound at end, three small holes in title-page with slight loss to woodcut border and two characters of text, one leaf creased, pp. [viii], 374, [14], 4to, original dark calf, ruled in blind, marked and a bit scratched, slight rubbing to extremities, a chip from tail of spine, two small surface holes in leather covering of lower board, diamond-shaped paper shelfmark label to head of spine, front flyleaf with various pen trials and inscriptions crossed through, rear flyleaf torn, good (ESTC R22099; R22732; R6074, Madan R2037)*
 £400

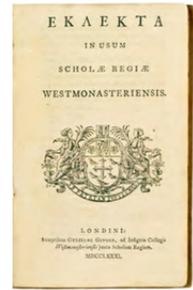
Three classic school texts of ancient history, bound together, as often. The first two are by Thomas Godwyn (or Godwin, or Goodwin, 1587-1642), headmaster of Abingdon School, and were originally published in 1614 and 1625, remaining in print (the former as the only English textbook on the subject) for more than a century. Godwyn was also instrumental in the founding of Pembroke College, Oxford, by arranging for Thomas Tesdale's bequest to be diverted from Balliol (Tesdale's old college) towards conversion of Broadgates Hall into a college, and became the first fellow of the new institution.

The third work is by Francis Rous (1580/1-1659), a graduate of Broadgates Hall, and was similarly popular. It was greatly enlarged in 1649 by the classical scholar Zachary Bogan of Corpus Christi College, in which form it lasted through the seventeenth century. By 1685 the three works were being issued together under a general title-page, in recognition of their long association as a complete course of ancient history and its relation to modern institutions.

42. **(Great Britain. Army. Cavalry.) [FAWCETT (Sir William)]** *Instructions and Regulations for the Formations and Movements of the Cavalry. Printed for the War-Office, by T. Egerton, [1797], with 16 folding engraved plates, title slightly soiled, minor dust-staining, pp. [iv], ix-xv, [1], 342, 8vo, uncut (dust soiling to deckled edges) in the original boards, a bit worn and soiled, upper hinge cracked (cords holding), spine defective at head and tail, sound (ESTC N60556, BL, National Trust, Duke, and the Society of the Cincinnati)*
 £750

'In 1781, already one of the most knowledgeable and professional soldiers and tacticians of the age, Fawcett was appointed adjutant-general on the British establishment, and, on being promoted lieutenant-general on 20 November 1782, entered upon the most important phase of his career. During the 1780s and 1790s he frequently encouraged studious officers, even sending out several times, as adjutant-general, army-wide circulars successfully soliciting subscriptions to new professional publications. He was responsible for stabilizing in 1786-7 the army's badly disrupted (by the late war) system of training and drill, then, during the years 1788-92 and beyond, acted as one of the principal figures ... in the preparation, testing, and issue of the regulations laid down for the heavy infantry. He achieved the same for the cavalry during 1787 and between 1794 and 1796 ... All of these regulations were outstanding works and were crucial in preparing the army for the great struggle against revolutionary and Napoleonic France' (ODNB). There are here two notices from the Adjutant General's Office, i.e. Fawcett, the first dated 17th June 1796, stipulating that these Instructions are to be observed and practiced, the other, dated April 1797, communicating the Duke of York's pleasure that every Officer of Cavalry shall be provided with a copy. Not surprisingly, few surviving copies are recorded.

43. (Greek Grammar.) Eklekta. In usum scholae regiae Westmonasteriensis. *Sumptibus Gulielmi Ginger, ad Insignia Collegii Westmonasteriensis juxta Scholam Regiam, 1781, FIRST EDITION, second leaf of ads bound following title-page instead of at end, a little minor spotting*, pp. [iv], 162, [2], 8vo, original linen, a bit marked and rubbed, ownership inscription of William Hughes, alumnus of Felsted School, to front flyleaf (his name repeated with the date 1784 at the rear), very good (ESTC N31508) £600



A rare schoolbook, containing a selection of excerpts from Greek literature. It was produced for the use of students at Westminster School, although this example found its way to the hands of a graduate of Felsted School some 40 miles away (as the crow flies). The original linen binding, often used for students' texts like this, is unusually and pleasantly well-preserved. ESTC locates only one copy, at the University of Illinois, and Worldcat and COPAC add no more. Another edition appeared in 1806.

44. (Greek Language.) Verborum Anomalorum in Graeca Lingua Investigatio. In usum Scholae Regiae Salopiensis. [Shrewsbury:] Prostant velanes apud Josh. Eddowes, 1774, a little minor spotting, pp. v, [i], 41, [1], 8vo, original quarter sheep with marbled boards, rather rubbed and worn, joints cracked but cords holding, ownership inscription of Richard Price, August 31st 1786, to endpaper and title-page, with his bookplate to pastedown, sound (ESTC T114017) £550

A rare and unsophisticated survival of a Greek textbook for the use of Shrewsbury School., the majority of the content being a catalogue of irregular verbs. Joshua Eddowes (1724-1811) was printer and bookseller in Shrewsbury, from 1788 in conjunction with his son William; they also printed a number of significant Welsh publications. This schooltext, naturally rare from heavy use, is located by ESTC in just two copies, in the BL and the Taylorian.

45. (Greek Language.) ROBERTI (Antonius) Clavis Homerica. Reserants Significationes, Etymologias, Derivationes, Compositiones, & Dialectors omnium vocabulorum, quae in viginti quatuor libris Iliadis Homerici (necnon fere Odysseae) continentur... in gratiam studiosae Juventutis. *Sumptibus Andreae Crook, 1673, some light spotting, intermittent browning growing more noticeable at the end, title-page a little shorter at lower margin*, pp. [iv], 470, [86], 48, 8vo, contemporary calf, ruled in blind, rubbed and marked, front joint cracking, bookplate of Shirburn Castle, good (ESTC R16662) £400

The fourth recorded surviving London printing of this standard reference. Little is known about the compiler, Antonius Roberti, and less about the editor, George Perkins (both have their dates given as 'active 17th cent.'). but the work proved enduring, being reprinted in the UK throughout the eighteenth and nineteenth centuries in Latin, joined latterly by English translations as well. It takes the form of a useful line-by-line glossary for the Iliad, also giving the dictionary forms of the words and etymological notes.



The earliest edition in ESTC is 1638, which describes itself as 'editio secunda' (there is also a Douai edition of 1636, presumably the first); a London 'tertia' followed in 1647 and then a 'quarta' in 1656; this edition, the next in line, marks the point at which the publishers gave up on numbering them, being the 'editio ultima'. ESTC records this edition in the BL, Trinity Cambridge, Nottingham, the Huntington, the Clark at UCLA, and Illinois only.

46. Hales (William) The Inspector, or Select Literary Intelligence for the Vulgar A.D. 1798, but correct A.D. 1801, the first year of the XIXth century. *Printed for J. White and J. Wright, 1799, library shelf mark in ink at head of title-page, some foxing and browning*, pp. [i], xii, [iii-] xniii, [1], 259, 8vo, nineteenth-century purple hard-grained cloth, shelfmark in gilt on spine, spine slightly darkened, inscription on verso of title 'To Mr James Ivory from Mr Baron Maseres, 1799', bookplate of Dundee Free Libraries inside front cover, good (ESTC T188993) £350

A very curious production, mingling all of Hales's preoccupations in an idiosyncratic form. Hales's 'first published work was Sonorum doctrina rationalis et experimentalis (1778), a vindication and confirmation from recent experiments of Newton's theory of sounds. In 1782 he published De motibus planetarum dissertatio on the motions of the planets in eccentric orbits, according to the Newtonian theory. Six years later he printed at his own expense Analysis aequationum; this was later included by his friend Baron Maseres in his Scriptores logarithmici, of which 250 copies were printed. Lagrange sent Hales a complimentary letter

from Berlin on the Analysis ... His best-known work, *A New Analysis of Chronology*, took twenty years to complete, and was finally published by subscription in three volumes between 1809 and 1812 ... Aside from his work on scientific subjects Hales also published, among other titles, *The Inspector, or, Select Literary Intelligence for the Vulgar and Irish Pursuits of Literature* (both 1799), *Methodism Inspected* (1803-5), and *Letters on the Tenets of the Romish Hierarchy* (1813)' (ODNB).

There are two issues recorded in ESTC, one with 252 pages, and one with 259. One would think that that with 252 pp. was simply incomplete, as the extra pages at the end are indexes: however, the preliminary leaves differ. Our copy does not correspond with either in ESTC, having more preliminary leaves than called for in the version cited.

47. **Harvey (William)** *De generatione animalium: quibus accedunt quædam de partu: de membranis ac humoribus uteri: et de conceptione. Amsterdam: Joannes Ravesteyn, 1651, engraved title-page, marginal damp-staining, paperflaw in the lower margin of E1 with an old repair, resultant loss of the signature key, pp. [xxviii], 388, 12mo, contemporary vellum, rebounded, fairly extensive contemporary underlining, sound* (Keynes 38) **£1,400**

At least twenty years in the making, 'Exercitationes' was the product of Harvey's life-long interest in the problems of animal generation (or reproduction as it is now known). It is notable for the insistence that all living matter is generated out of eggs. Harvey's extraordinary and great work on the circulation of the blood 'De Motu Cordis', published in 1628, had brought him so much renown 'that his later contributions to science have been somewhat neglected' (Keynes). Written in a series of seventy-two 'exercises' Harvey's work on generation goes so far as to describe 'parts budding out of another' and thus could have an even greater claim to veneration than his better-known discovery of the circulation of the blood. Although his concept of 'epigenesis', as he called it, is much simpler than now understood, Harvey was so significantly ahead of his time in his ideas that he can be seen as one of the founding fathers of embryology. Three editions in duodecimo were published in Holland in 1651. The work was reprinted 1662, 1666 and 1680 (eleven times in all), and an English translation produced in 1653.



- The 'King of the Pirates'
48. **Hills (Henry, printer)** *Volume containing 27 Poetical Piracies. [most imprints:] Printed and Sold by H. Hills, 1708-10, 27 titles in 1 vol. (listed below), occasional browsing (not severe), a few page numerals (at the top) cropped, each title 16 pp. (unless otherwise stated below), 8vo, contemporary panelled mottled calf with a gilt roll tooled outer border, spine gilt in compartments, joints cracked but cords firm, corners worn, partial loss of gilt to spine and lacking lettering piece, good* **£850**

Following the lapsing of the Licensing Act in 1695, 'pamphlets poured from the Hills press in such wealth of title that the activity of this freebooter is a commonplace in publishing history. Success manifestly depended on huge production, low cost, and a tiny margin of profit. The principal commodity was the octavo tract in one sheet; composition could be squeezed if the item required it or could be spread if space had to be filled. Paper and printing of minimal grade were used' (Richmond P. Bond, 'The Pirate and the Tatler' in *The Library*, Fifth series, vol. XVIII, No. 4, December 1963, p. 264).

Contents (author, short title, date, collation note if any, Foxon number):-

1. Denham (Sir John) *Coopers-Hill*, 1709, D215. 2. [Swift (Jonathan)] *Baucis and Philemon*, 1710, S803. 3. Howard (Sir Robert) *The Duel of the Stags*, 1709, H336. 4. [Philips (John)] *Cyder*, 1709, pp. 48, the last page being advertisements, P240 (but signature A3 under 'and oft'). 5. Anon. *Milton's Sublimity Asserted*, 1709, pp. xv, [1], 17-30, [2, ads], M267. 6. [Philips (John)] *Bleinheim*, 1709, P235. 7. Addison (Joseph) *A Letter from Italy*, 1709, A40. 8. [Freke (John)] *The History of Insipids*, 1709, F249. 9. [Shippen (William)] *Faction Display'd*, 1709, S436. 10. [Blackmore (Richard)] *The Kit-Cats*, 1709, B262. 11. [Browne (Joseph)] *St. James's Park*, 1709, B350.86. 12. [Gay (John)] *Wine*, 1709, G92. 13. [Hughes (Jabez)] *An Ode on the Incarnation*, 1709, pp. 23, [1, ads], H365. 14. [Bryan (---)] *The Temple of Fame*, 1709, B552. 15. [Defoe (Daniel)] *An Elegy on the Author of the True-Born-English-Man*, (without Hills' name in the imprint), 1708, pp. 24, D105. 16. [Browne (Joseph)] *The Circus*, 1709, B527.9. 17. Anon. *The Commoner*, 1710, C319. 18. Anon. *The Husband*, 1710, H413. 19. Overbury (Sir Thomas) *The Wife*, 1709, O252. 20. [Devonshire (William Cavendish, Duke of)] *The Charms of Liberty*, 1709 (not definitely printed by Hills, but presence here would tend to confirm it), C83. 21. [Buckingham (John Sheffield, Duke of)] *An Essay on Poetry*, 1709, S389. 22. Denham (Sir John) *Cato Major*, 1710, pp. 32, D213. 23. Beaumont (Sir John) *Bosworth-Field*, 1710, pp. 39, [1, ads], B129. 24. Anon. *Canary-*

Birds Naturaliz'd in Utopia, (probably printed by Hills), [1709], pp. 24, C19. 25. Boileau-Despréaux (Nicolas) *The Art of Poetry*, 1710, pp. 40, S540. 26. [Ward (Edward)] *The Forgiving Husband*, [1709], pp. 12, W71. 27. (Dryden) *A Poem in Defence of the Church of England*, in opposition to the Hind and Panther, 1709, pp. 24, P536.

49. **Horace.** *Carmina. Curavit Ieremias Iacobus Oberlinus Philosophiae Prof. Strasbourg: Typis et sumtu Rollandi et Jacobi. Nunc prostant apud Georgium Treuttel, 1788, a few leaves somewhat mottled and lightly browned, occasional spotting elsewhere, half-title a bit soiled*, pp. vii, [i], 380, 4to, contemporary red straight-grained morocco, boards bordered with a decorative gilt roll, spine divided by double gilt fillets, circular gilt tools to compartments, marbled endpapers, front joint repaired, hinges relined with morocco, old scratches and marks to boards, good (Mills 804; Reidel Horatiana A239; Dibdin II 114; Moss II 31) £450

A 'splendid and correct' edition of Horace by Jeremie Jacques Oberlin (1735-1806), elder brother of the educationalist for whom Oberlin College in Ohio is named. 'In the compilation of this edition, Oberlin collated four Strasburgh MSS. which are supposed to be very ancient, the various readings of which are inserted at the end of the volume' (Moss).

50. **Horace.** *Cum Commentariis & Enarrationibus commentatoris veteris, et Iacobi Cruquii Messenii... accedunt, Iani Dousae Nordovicis in eundem commentariolus. [Antwerp:] Ex officina Plantiniana Raphelengii, 1611, paper toned, some spotting, gift inscription dated 1643 (to Ludovicus Chimaer from G. van Alphen) and ownership inscription dated 1669 on verso of title-page*, pp. [xvi], 695, [17], 4to, contemporary vellum, board fore-edges overlapping, spine lettered in ink, soiled and a bit ruckled, hinges cracking but sound, rear flyleaf removed, armorial bookplate of Rich. Palmer, Esq., good (Dibdin II 96) £500

The final Plantin edition of Horace edited by the Flemish scholar Jacob Cruucke (ante 1520-1584), expanded by Jan Dousa the elder (1545-1604). The first Cruucke edition was 1578, and it was several times reprinted before the end of the century, with Dousa's notes first being added in 1597. Cruucke's work has particular value (as recognised by Bentley, among others) because he first detected certain errors in the antique commentaries, and also was able to collate several manuscripts in Ghent which represented an older textual tradition but were destroyed in the 1560s.

"Cruquius", says Dr. Harwood, "is deservedly esteemed one of the best commentators on Horace. Consult the notes in these editions on any of the difficult passages in Horace, and you will have your doubts satisfactorily solved."... Of the above editions, the Antwerp one of 1611 is the most valuable and rare: but it is a sorrowfully printed book' (Dibdin).

51. **(Ignatius of Loyola.) [M. (J.)]** *An Extract of the Life of Ignatius of Loyola. Printed; and sold by J. Cooke, 1764, FIRST EDITION, complete with half title, a few minor stains*, pp. [i], iv, 82, 12mo, disbound, stab holes, good (ESTC T184333) £550

A very rare abridged life of the saint, 'the particular biography not traced' (ESTC). There are only 4 copies recorded in ESTC, 1 in the BL, 3 in John Rylands. The author of the Preface, who signs himself J.M., explains that 'He is aware, that the publishing of the life of a Romanist, a Jesuit, in a protestant country, may expose him to the censure of some, as favouring pernicious doctrines, and an order of men, the very name of whom is at present become infamous, as well in Romish as in reformed countries.'

52. **(Jest Book.)** *THE POLITE JESTER; or, Theatre for Wit. Containing Diverting Jests, Smart Repartees, Brilliant Bon Mots, Sensible Puns, Keen Epigrams, Pleasing Tales, Comical Bulls, Choice Riddles, Good Conundrums, Witty Epitaphs, &c. Interspersed with a great variety of comic poetry. The whole intended for Cheerful Amusement, and is free from indelicacy. Printed by and for J. Drew, 1796, FIRST EDITION, with an engraved frontispiece, frontispiece trimmed at fore margin with slight loss of image and 3 letters of the legend (sense recoverable)*, pp. [ii], ii, 100, [4, ads], 12mo, early pink card wrappers, paper spine, cracks on spine, ownership inscription on flyleaf 'Elizabeth Savil[le], May 1st, 1809, a quatrain in pencil in an early hand on the verso of the flyleaf in German, and another, in English on the recto of the frontispiece, good (ESTC N40453) £475



A pleasing and rare little Jest Book, ESTC records only the BL copy in the UK, Huntington, Illinois and Yale beyond.

53. **(Josephus.)** Some observations of the additions to, & differences from the truth contained in the storie of the holy scripture. Together with a compend of the rest of Josephus his xx Books of the Jewish Antiquities. [With:] A Compend of Josephus his 7 bookes of the Jewish warres [and:] A compend of the ecclesiasticall historie in X bookes by Eusebius Pamphilus [and:] A compend of the ecclesiasticall historie in VII bookes by Socrates scholasticus [and:] A compend of the ecclesiasticall historie written in VI bookes by Evagrius scholasticus. [London?] 1651- 1652, manuscript in English, written in a single hand in brown ink throughout (varying in care but mostly quite legible), each section dated at the beginning and end, blindstamp of the Earls of Macclesfield to first few leaves, ff. [228], 8vo (142 x 90 mm), contemporary dark calf, almost the entire surface rubbed away and since conserved, two brass clasps on fore-edge, joints cracking but sound, tail of spine slightly defective, bookplate of Shirburn Castle to front pastedown, good £3,000

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

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


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

The identity of the writer also remains a mystery: although this volume is from the library of the Earls of Macclesfield, it was not written by anyone who held that title, since the relevant earldom was only created in 1721 for Thomas Parker (1667-1732). The different parts here are dated 20th November to 2nd December 1651 (Jewish Antiquities), 3rd to 10th December 1651 (Jewish Wars), 15th to 23rd December 1651 (Eusebius), 24th December to 23rd January 1651-2 (Socrates and Evagrius). At the end of the Jewish Wars is 3 pages on the Life of Josephus dated 15th December 1651, and at the very end of the volume, in the same hand, is a leaf of notes on Grotius's *De jure belli ac pacis* in a mix of Latin and English.

54. **(Juvenile.)** FILLIAL DUTY, RECOMMENDED AND ENFORC'D, by a variety of instructive and entertaining stories, of children who have been remarkable for affection to their parents. Also, some striking instances of children who have behaved in an undutiful and unnatural manner to their parents. The whole founded on historical facts. Printed for E. Newbery, [?1798], engraved frontispiece, frontispiece and title-page a little browned, a few signs of use, pp. vi, 174, 12mo, original green vellum backed boards, paper label on spine, rubbed and worn, horizontal split in spine, contemporary signature of Mary Briscoe on fly-leaf, good (Roscoe J134(5); ESTC N6814, recording 5 copies) £800

The last edition of a title that appeared under the Newbery imprint 5 times, from 1770 onwards, only the first of which, 1770, was dated: here the date is supplied by the date on the frontispiece. All editions are rare.

55. **(Juvenile.) Instructions for Children.** *Printed in the year 1796, FIRST EDITION, outer pages slightly soiled, one or two page numerals slightly cropped at top, pp. 80, 32mo, cased, not very recently, in more or less contemporary half green calf, spine gilt and lettered direct 'Little Library', minor wear, good (ESTC T129875) £600*

ESTC records only the BL copy of this little manual of religious instruction. The author, in a prefatory note addressed to All Parents and Schoolmasters, says that it is chiefly translated from the French (nothing specific), but re-arranged. The object is to inspire 'the fear of the Lord' at the same time that the children learn to read. It begins in question and answer form but soon becomes didactic, pulling no punches: 'the seventh commandment ... forbids also the using of anything merely to please ourselves. For this is a kind of spiritual fornication.'

56. **'Base-Ball (an infant Game...)'**
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) £1,250*



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 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.'

57. **[La Calprenède (Gautier de Coste, seigneur de)] Hymen's Præludia: or Love's Master-Piece.** Being that So-much-Admired Romance, intituled, Cleopatra. In Twelve Parts. Written originally in the French, and now rendred into English, by Robert Loveday [and John Coles, James Webb and John Davies]. *Printed for Ralph Smith, 1698, title within double rules, occasional paper-flaws, rust or other small holes with the loss of the odd letter, minor ink, wax or other stains, a few leaves foxed, slightly browned in places, final advertisement leaf discarded, pp. [viii], 958, folio in 4s, near contemporary mottled calf, rebacked, corners worn, inscription on flyleaf recording the purchase of it on 3 Oct. 1699 for 18/6, a few emendations to the text in the same early hand, nineteenth-century book-plate of the Marquess of Headfort, good (Wing, 2nd ed., L124a; ESTC R221100, giving the date as 1652 in error) £1,500*

The text has a convoluted publishing history. 'Having become proficient in French and Italian under the instruction of another member of the Clinton household, Loveday translated into English the first three parts of La Calprenède's Cléopâtre under the title Hymen's Præludia, or, Love's Master-Piece; these appeared respectively in 1652, 1654, and 1655, and were reprinted many times. Despite the erroneous attribution of other parts of the romance to Loveday's hand in some later editions, it was only with the collaboration of John Coles that part 4 was completed and published in 1656. Loveday [who died in 1656] was an agreeable writer, and his translation is accurate and idiomatic' (ODNB). Coles was responsible for parts 5-7, James Webb for part 8, and John Davies for parts 9-12. Individual parts, and incomplete collections were published until the first collected edition appeared in 1668, and there were several editions until the mid-eighteenth century. The daughter of Anthony and Cleopatra, the Cleopatra of the title (also known as Cleopatra Selene) was the consort of Juba II, King of Mauretania. The present edition is a rare one, with just BL, London Library, Bodley, Newberry and Barr Smith Library recorded in ESTC.

58. **La Primaudaye (Pierre de) The Second Part of the French Academie.** Wherein, as it were by a naturall historie of the bodie and soule of man, the creation, matter, composition, forme, nature, profite and use of all the partes of the frame of man are handled...translated [by Thomas Bowes] out of the second edition, which was reviewed and augmented by the Author. *Printed by G.B. R.N. R.B., 1594, FIRST ENGLISH EDITION, initial blank discarded, one leaf with a closed tear through 10 lines of text neatly*

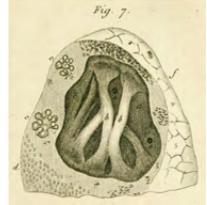
repaired, browned and foxed in places, pp. [xxx], 448, 489-600 [as called for], 4to, mid-twentieth-century half calf with plain paper boards, spine with four raised bands, red morocco lettering piece, 'II' direct in gilt in second compartment, rubbed, sound (ESTC S108297) £1,500

Thomas Bowes (fl. 1579-89) 'translated the first two volumes of Pierre de la Primaudaye's Academie Française (1577 and 1583)...the second volume is almost exclusively concerned with the powers and nature of the body and the soul... Both volumes went through several editions' (ODNB). They were printed and issued separately at first, and the four parts of Primaudaye's original were only first collected together in English in 1618.

'The Academie was pilfered by many subsequent readers and writers, such as Robert Greene and the author of *Boke his Surfeyt*' (ODNB). It may have also been used as a source by Shakespeare.

The stethoscope - 'ce nouveau moyen d'exploration'

59. **Laennec (René Théophile Hyacinthe)** *De l'auscultation médiate ou Traité du diagnostic des maladies des poumons et du coeur, fondé principalement sur ce nouveau moyen d'exploration*. Paris: J. -A. Brosson et J. -S. Chaudé, 1819, FIRST EDITION, 2 vols., with 4 folding leaves of engraved plates, each with several figures, slight occasional foxing, last plate a little soiled on verso, pp. xlviii (with half title, but this would be [iii]), 456, [8]; xvi, 472, 8vo, contemporary sheep-backed marbled boards, crack at foot of upper joint of vol. i, head of spine slightly worn, good (Garrison-Morton 2673; Heirs of Hippocrates 1364)



£1,750

'Laennec was undoubtedly the most prominent French internist of his day. His ingenious use of a roll of paper as a first stethoscope opened an entirely new field of physical diagnosis, and by this means he virtually created the physical diagnosis of pulmonary diseases, giving clear, concise definitions of phthisis, pneumothorax, emphysema, etc. From his teaching came such terms as bronchial breathing; vesicular and cavernous respiration; mucus, bubbling, and sonorous rales; metallic tinkle; and egophony. Ironically, cirrhosis (his term) of the liver (Laennec's cirrhosis) is perhaps more often associated with Laennec than the fact that his invention of the stethoscope was the most important advance in physical diagnosis between Auenbrugger's introduction of percussion in 1761 and Roentgen's discovery of X-rays in 1895. Several folding plates in this landmark volume illustrate the construction of Laennec's primitive tubular wood stethoscope' (Heirs of Hippocrates).

60. **[Lark (C., pesud, 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 £1,600

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] evrybody 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.



61. **[Le Clerc (Sébastien)]** *Thesaurus geometriæ practicæ: omnibus architectis et pictoribus et statuariis, et delineatoribus, tum præcipue præfectis urbium castrorumque muniendorum, perutilis. Cum figuris æneis. Sumptibus Societatis, 1737, with numerous engravings in the text (diagrams usually in a Baroque setting), minor browning and staining, pp. [viii], 185, [5], 12mo, contemporary mottled sheep, spine gilt, red lettering piece, headcap defective, good (ESTC T122818) £500*

A scarce Latin translation of Le Clerc's *Pratique de la géometrie*, said to be published in London, but perhaps in fact Amsterdam: the binding seems to be Continental, and with Spanish influence, which might account for the provenance. Ink stamp on title, and a variant on another page, of the distinguished Portuguese family Osorio, Quinta das Lagrimas, Coimbra. ESTC locates only the BL in the UK, and 4 in the US.

62. **Leybourn (William)** *An Introduction to Astronomy and Geography ... Printed by J.C. for Robert Morden and William Berry, 1675, FIRST EDITION, with a folding engraved plate (with instructions for 6 of the figures to be cut out and mounted), diagrams in the text, a little foxing and browning, short tear at foot of title (no loss), pp. [iv, the last page being an 'Advertisement of Globes, Books, Maps, &c. Made and Sold by Robert Morden and William Berry']*, 234, small 8vo, *original calf, spine rubbed, 18th-century engraved armorial bookplate inside front cover of Francis Hooper of Trinity College, Cambridge, piece excised from flyleaf, good* (Taylor 324; ESTC R898) **£650**

Scarce. The entry for this book in Taylor implies that it was published in 1669, but this is the first edition. 'Like most mathematical practitioners Leybourne was ready to write descriptive tracts to order for the instrument-makers and booksellers' (Taylor).

63. **Livy.** *Morceaux choisis de Tite-Live, traduits en François, Pour l'usage des Classes Supérieures, par M. l'Abbé Paul. [2 vols.] Marseille: Chez Jean Mossy, 1781, text (including title-pages) on facing pages of Latin and French, small wormhole to lower blank margin throughout vol. i and in second half of vol. ii (never touching text), pp. xv, [i], 303, [5]; [iv], 366, [2], 8vo, contemporary marbled sheep, spines divided by decorative gilt rolls, yellow and green lettering pieces, labels a bit rubbed, slight wear to headcaps, a little unobtrusive surface damage to spine of vol. i, very good* **£400**

A nice and fresh copy of a rare school-book edition of Livy by the Jesuit schoolteacher Armand-Laurent Paul (1740-1809). Worldcat locates only three copies, in the BNF, Augsburg, and Stanford.

64. **Lucretius.** *De rerum natura libri sex: quibus interpretationem et notas addidit Thomas Creech. Oxford: e Theatro Sheldoniano. Impensis Ab. Swall, & Tim. Child, 1695, some browning, water-staining towards the end (causing some ink MS notes to run), pp. 20, 367, 94 (lacking final blank), 8vo, contemporary vellum, soiled, sound* (Gordon 109) **£450**

First Creech edition. 'By June 1692 [Creech] had also taken up work on both an edition of the demanding Latin text of Lucretius and a new translation of what is arguably the most difficult of all Latin texts, the *Astronomica* of Marcus Manilius. Although the edition of *De rerum natura*, complete with an interpretation after the manner of the Delphin editions, a copious commentary, and a glossary, carries the imprint Oxford, 1695, it was published late in 1694, and went on to become the standard Latin edition of Lucretius in the eighteenth century. According to one contemporary reviewer, 'No one more accurately studied and better understood the System and Diction of Lucretius than Creech' (E. Harwood, *A View of the Various Editions of the Greek and Roman Classics*, 1775, 153). It was only later that classical scholars tended to belittle its use' (ODNB).

65. **Magna Carta** By Permission of [...the named...] Trustees of the Cottonian Library. This Plate being a Correct Copy of King John's Great Charter... Sold by R.E. Pine, [after 1733], *Engraved Facsimile of the 1215 Magna Carta, engraved by John Pine, engraved central panel of text, the vertical borders decorated with by a series of 25 coats-of-arms of the Barons, and a representation of the remains of King John's Great Seal in the lower border, all panels surrounded by oak leaf and acorn borders, approx. 695 x 480mm, laid down on linen and mounted on a roller, the linen browned and the text slightly so* **£5,500**

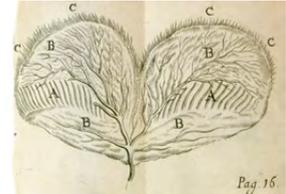


Engraved facsimile of the Magna Carta, 'a sacred text, the nearest approach to an irrevocable fundamental statute that England has ever had (Pollock and Maitland, *History of English Law*), and the most celebrated legal document in the English-speaking world. The engraving was commissioned from John Pine (1690-1756), following the fire at the Cottonian Library in 1731, which resulted in the only copy known with King John's seal being severely damaged. It was Pine's copy that was used by William Blackstone for his translation in 1759. John Pine (1690-1756), was a publisher, print- and map-seller, as well as 'Bluemantle Pursuivant' at the College of Arms, and Engraver to the King's Signet and Stamp Office. The present issue, on paper, was

published by the engraver's son and pupil, the portrait painter Robert Edge Pine (1730-1788). Given Robert Edge's dates, this must have been issued well 'after 1733' as suggested in on-line catalogues. Very scarce.

66. **Malpighi (Marcello) and Carlo Fracassati.** *Epistola anatomicae.* Amsterdam: Caspar Commelius, 1669, woodcut printer's device on title, with 5 folding engraved plates, minor damp-staining at the beginning, pp. [iv], 260, 12mo, contemporary vellum, textblock detached from lower cover where a shorter tract appears to have been removed, blindstamp of Mark Pattison of Lincoln College on title, good (Heirs of Hippocrates 570) **£1,200**

Fracassati, Malpighi's close friend, confidant, and colleague at Bologna, was responsible for assembling these letters for publication. The work contains four letters of Malpighi and two of Fracassati on the brain, tongue, adipose tissues, and skin. The five folding plates illustrate Malpighi's microscopic investigations of the brain and tongue. Malpighi's name is celebrated in several eponymous anatomical structures in the kidney, spleen, skin, and lungs. It is in the epistle on the tongue that he described the mucosal layer beneath the epidermis which is now called the Malpighian layer. In "De omento, pinguedine, et adiposis ductibus," Malpighi reported his observation of the red blood corpuscles. Unfortunately he mistook them for globules of fat passing into the blood and it wasn't until 1674 that Leeuwenhoek gave the first accurate description of the erythrocytes' (Heirs of Hippocrates).



Malpighi's second letter, *Exercitatio epistolica de lingua*, and Fracassati's first, of the same title, are addressed to Giovanni Alfonso Borelli. Originally published in 1665 under title: *Tetras anatomicarum epistolarum*; the 1669 edition includes *De externo tactus organo*, which was published separately in 1665.

67. **(Medicine. Hydrotherapy.) Newman & Co. (Publishers)** *The Water Cure Illustrated. Twelve Subjects.* Newman & Co., 1869-70, 12 engraved plates with captions below, bound in the order Nos. 7-12, dated May 1869, and 6 unnumbered plates dated May 1870, minor spotting, oblong 8vo, original purple cloth, blind stamped border on upper cover, lettered in gilt at the centre, unevenly faded, lower cover splotchy, sound **£600**

An amusing series of images poking fun at the vogue for hydrotherapy and the implicit callousness of the practitioners. The last plate (as bound here) is not strictly concerned with hydrotherapy, as it depicts an accident as a fashionable party on a geological expedition are 'Exploring a Cavern.' Wellcome only in COPAC: OCLC adds UCSB, NYPL, Chapel Hill, Yale, UVa, and Monash.



68. **Milton (John) Poems ...** Manchester: Printed and sold by G. Nicholson ... 1797, circular stipple engraved portrait on title, pp. 36, 12mo, stitched in the original printed wrappers, lower wrapper with piece torn from fore-edge with some loss to text of advertisements on recto, both wrappers trimmed at outer margin (ESTC N33809) **£400**

A rare survival in the original wrappers - 4 copies in ESTC, not in Coleridge. The inside wrapper advertises various short text printed 'On Cards', which could be had printed on one side for one penny each, and on both for three half pence, with neat cases, to hold 25, also available - 123 are listed as available. The back wrapper, recto and verso, has advertisements for poems or tales printed 'In Pamphlets', the present, listed as No. 48, being the latest of those available.

69. **[Moore (Edward)] Fables for the Female Sex.** The Second Edition. Printed for R. Francklin, 1746, with engraved vignette on title, frontispiece and 16 plates (1 for each Fable) after Francis Hayman, all in beautiful contemporary hand-colouring, lacking final blank (as usual), some leaves loosening, some minor soiling, ink splashes &c, pp. [viii], 173, 8vo, contemporary calf, gilt ruled compartments on spine, red lettering piece, a little worn, chip out of head cap, good, contemporary signature at head of front free endpaper of Alethea Brereton (see below), enigmatic modern bookplate below this with the name Beresford Jones (Beresford lettered as a clockwise circle, Jones as an ascending diagonal) (ESTC T78516; Foxon M427) **£750**



Second (London) Edition, first 1744 with an edition in Dublin that year also. A popular series, in the manner of Gay, which went through more than a dozen editions before the century was out. The hand-colouring in this copy is delightful and lively, well executed if not professional. It is the work it seems of Alethea Brereton, who would have been 21 at the time, this 3 years before the birth of her daughter of the same name, who wrote under the pseudonym of Eugenia de Acton. The name is uncommon enough for this suggestion to be plausible at least.

70. **[Morelly (Etienne-Gabriel)]** Code de Nature, ou le véritable esprit de ses loix, de tout tems négligé ou méconnu. Par-Tout [*i.e.* Netherlands]: chez le vrai Sage, 1755, FIRST EDITION, title printed in red and black and with an engraved vignette, pp. 236, [4], 8vo, entirely uncut in contemporary pink sheep backed marbled boards, the spine rubbed, torn at foot where possibly a small paper label has been removed, there being such a label at the top of the spine, near contemporary armorial bookplate of Robert Rutherford inside front cover, likewise miniature pencil ownership inscription of Roger Senhouse date [19]43, good (Goldsmiths' 9074; Hartig 'Essai de Bibliographie' in Hartig & Soboul, Pour une histoire de l'utopie en France, au XVIIIe siècle, p. 55; Higgs 1107; Kress 5457) £1,650

Proto communism, 'oeuvre maîtresse de la pensée utopique du XVIIIe siècle' (Hartig): a work drawn on by many later writers, including Marx. The basic tenet is the abolition of private property, except that which is necessary for daily living. Morelly is a somewhat obscure figure, but he produced a fairly substantial oeuvre, the present work being a development of his Basiliade, 1753. Code de Nature was included in the unauthorised edition of Diderot's works published in Amsterdam in 1773, which led to work being attributed to him. This has led to more than a little confusion.

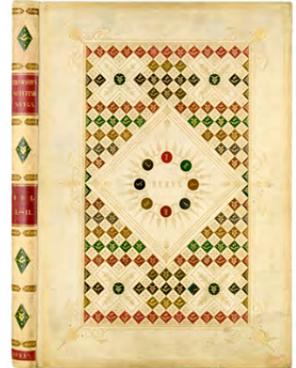
71. **Morton (Richard)** Phthisiologia: or, A Treatise of Consumptions. Wherein the difference, nature, causes, signs, and cure of all sorts of consumptions are explained. Containing three books, I. Of original consumptions from the whole habit of the body. II. Of an original consumption of the lungs. III. Of symptomatical consumptions, or such as are the effects of some other distempers. Illustrated by particular cases, and observations added to every book. With a compleat table of the most remarkable things. Printed for Sam. Smith and Benj. Walford, 1694, with an engraved portrait frontispiece, frontispiece frayed in fore-margin, some browning and spotting, faint library stamp at head of Dedication, pp. [viii], 360, [16], 8vo, contemporary panelled calf, rebacked, recorned, craquelure, with a little loss of surface, sound (ESTC R32124; GM 3216 (Latin edition); Norman 1555 (Latin edition)) £1,250

First edition in English (first, Latin, 1689). Morton's 'interest in tuberculosis may have originated from the prince's own continuing respiratory problems. However that may be, his work Phthisiologia (1689), dedicated to William III, "established his reputation at home and abroad for over a century"; "during the reign of Queen Anne it was one of the text-books advised for reading by the apprentices of the Society of Apothecaries by private tutors in anatomy and pathology" (Trail, 169). In his work on tuberculosis Morton broke with the very widespread prejudice against the use of anatomical dissection as a means of improving medical knowledge. As a result he was "the first to describe the characteristic enlargement of the thoracic glands, in particular the tracheo-bronchial and broncho-pulmonary groups that were later to be shown to be of great significance in the pathogenesis of the disease" (ibid., 173). Though wrong in attributing its origins to invisible glands in the lungs, Morton was "the first physician since Galen to envisage a concept of the unity of tuberculosis and the first physician ever to state that tubercles are always present in pulmonary form" (ibid., 166). He also improved diagnosis, distinguishing the dry tubercular cough from the catarrhal one, and his recommendation of fresh air was the best hope for treatment before antibiotics' (ODNB). One chapter is 'Of a Nervous Consumption', or 'a Nervous Atrophy' - i.e. anorexia nervosa, the first account of it. Morton notes that it has sometimes been observed in England, 'but most frequently amongst those that have lived in Virginia, after they have come over hither.'

72. **(Music.) Thomson (George, editor)** A Select Collection of Original Scottish Airs for the Voice. With Introductory & Concluding Symphonies & Accompaniments for the Piano Forte, Violin & Violincello by Pleyel Kozeluch & Haydn. With Select & Characteristic Verses both Scottish and English adapted to the Airs including upwards of One Hundred New Songs by Burns. Printed and Sold by T. Preston. Sold also by G. Thomson, Edinburgh [1817-41], 6 vols. bound in 3, sequences of engraved music interleaved with letterpress song texts with duplicate numbering, engraved title-pages, each signed by Thomson, pagination continuous between sets, 2extraneous frontispiece in vol. vi, two engraved illustrations on 1 page, and an engraved title-page for Johnnie [*sic*] Cope on the recto of the music for it, some foxing,

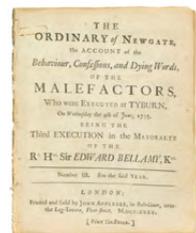
browning and offsetting, sometimes pronounced, pp. 4, 2, [2], 49, [50-] 100; 2, [2], 101-140, [iv], 151-200; [2], [2], 201-230, 6 (title-page to Henry R. Bishop's musical setting of *The Jolly Beggars*, and text of poem in letterpress), 30, 5; iv, 253-306 (mostly engraved music, with less letterpress, 1 tune noted as being by Thomson), [6, various, such pagination as there is crossed out], folio, *mid 19th-century cream parchment over thick boards, sides panelled in gilt, the central panel diagonally hatched with gilt rules, the alternating squares with coloured onlays being gilt tooled with lyres and thistles, a broad gilt saltire with a central onlay at each corner, the inner central panel gilt tooled and with a circle of coloured onlays spelling out the name I. Travers, with 'Burns in gilt at the very centre, spine gilt with similar motifs and with onlays, twin red lettering piece, gilt inner dentelles, paste-downs and end-leaves of a cream paper with an all over semé of small gold printed stars, gilt edges, a bit soiled, corners worn, the last vol. inscribed at head 'To H.R. Bishop from his friend the editor'* £2,250

A complete set of the Scottish Airs (Thomson also produced Welsh and Irish series) in a magnificent, though unsigned, binding, in a style reminiscent of Fazackerley. Thomson 'decided to collect, commission, and publish "all our best melodies and songs" with "accompaniments to them worthy of their merit". With the financial help of Robert Arbuthnot, secretary to the board of trustees, Thomson launched the first of his publications, *A Select Collection of Original Scottish Airs* (1793). The title-page and preface explained his intentions: he provided 'Introductory & Concluding Symphonies & Accompaniments for the Piano Forte & Violin' (often performed with cello and later with flute too); he also presented "Select & Characteristic Verses by the most admired Scottish Poets adapted to Each Air", some of which were "entirely new", and provided "Suitable English verses in addition to such of the songs that are written in the Scottish Dialect". Over the next fifty years he commissioned Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber to provide musical arrangements, as well as British musicians George Farquhar Graham, Henry [Rowley] Bishop [to whom vol. iv is here inscribed], and Thomson's son-in-law Hogarth [whose daughter Catherine married Dickens in 1836]. Thomson was an early champion of Beethoven's works in Britain, in his capacity as one of the first directors of the Edinburgh musical festival (from 1815) ... His volumes ... included drawings by R. T. Stothard, David Wilkie, David Allan, Alexander Nasmyth, and Thomson's brother David.' (ODNB). There is nearly a 30 gap between the first five vols. and the last, and hence sets are often found incomplete, not to mention the fact that the 'bibliography of his collections is complex in the extreme' (Op. cit.).



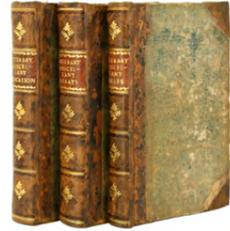
73. (Newgate.) GUTHRIE (James) *The Ordinary of Newgate, His Account of the Behaviour, Confessions, and Dying Words, of the Malefactors who were Executed at Tyburn On Monday the 5th of this Instant June, 1732 ... Printed and Sold by John Applebee, 1732, browned and a bit spotted*, pp. 20, 4to, [together with] *Another, for 4th of June, 1735, similar condition*, pp. 24, both disbound £1,200

Neither of these is recorded in ESTC, but the 1732 one is in *The Proceedings of the Old Bailey, 1674-1913*, from whose website we quote: 'A sister publication of the *Old Bailey Proceedings*, the *Ordinary's Accounts*, containing biographies of the prisoners executed at Tyburn, were regularly published during the century following the inception of the *Old Bailey Proceedings*. They are a valuable source of information about both elite attitudes towards criminality and the lives, attitudes, and dying behaviour of executed convicts ... The *Ordinary of Newgate* was the chaplain of Newgate prison, and it was his duty to provide spiritual care to prisoners who were condemned to death. One of the prerequisites of the *Ordinary's* position was the right to publish an account of the prisoners' last dying speeches and behaviour on the scaffold, together with stories of their lives and crimes. Sold at the affordable price of three or six pence, print runs ran into the thousands. As a result, this was a profitable sideline for the *Ordinary*, earning him up to £200 a year in the early eighteenth century.'



Both of these issues carry advertisements at the end, the later one announcing the publication of 'Select Trials' (ESTC T82604, total of 8 copies, 4 on either side of the Atlantic). The earlier one advertises 'The Best Water in the World ... [for the] ITCH, and a Panacea, while the penultimate page advertises the fifteenth edition on Onania.

74. **Nicholson (George, printer)** *The Literary Miscellany: Selections and Extracts, classical and scientific; with Originals, in Prose and Verse. [Education. Miscellanies. Tales]. Ludlow: and Poughnill: Printed and Sold by G. Nicholson, 1800-1805, 11 parts in 3 vols., most with engraved titles and/or 1 or 2 woodcut illustrations, some foxing (especially to the engraved titles) and minor staining*, pp. [ii, general title], [ii], 38; [iv], 228: [ii, general title], [ii], 176, [2]; 56; 59, [1]: [ii, general title], 27, [1]; 26 (including engraved title); 36; 24; 28, 12mo, *original half calf, rebacked and recorned, sound* £750



Nicholson's *Literary Miscellany* ran from 1794 to 1808, printed in various places, but always in the same elegant style, and included woodcuts by Thomas Bewick and others: there is no Bewick in this set however. It was deliberately produced in such a manner that readers could select only those pieces they wanted, and the present set is an example of just such a selection. Each volume here has a general title, with the theme announced in a small woodcut plaque: here they are Education, Miscellanies, and Tales, the last all 'Moral Tales' except one by Madame de Genlis. The first has contributions by Benjamin Franklin, while the second has the Life of Benjamin Franklin, and Select Pieces by him.

75. **Pardies (Ignace-Gaston)** *Dell' Anima delle Bestie, e sue funzioni. Nel quale si disputa la celebre questione de' moderni se gli animali bruti sian mere machine automate senza cognizione, ne senso come gli orologi. Venice: Per Andrea Poletti, 1696, contemporary ownership inscription on title, slightly browned, edges untrimmed*, pp. [xxiv], 187, [1], 16mo, *original carta rustica, spine lettered in ink, soiled, spine darkened, very good* £400

A rare printing of the Italian translation of Pardies' perhaps most famous work, the 'Discourse de la connaissance des bestes', an argument against the Cartesian mechanistic view of animals. It sparked debate and controversy: some saw his argument as so weak that they concluded the work was in fact a covert defence of Cartesianism. The Italian version had first appeared in 1684 and saw several editions in the following decades; we have not been able to trace any copies of this one in Worldcat or COPAC.

76. **(Parliament. Corruption.) HAMMOND (Anthony) and Walter Moyle.** *The Honest Elector; or, unerring reasons for the prevention of chusing corrupt Members to serve in Parliament: with instructions for the choice of a Speaker. Written by those two ever memorable patriots Anthony Hammond and Walter Moyle, both Members of Parliament. Also A particular address to the citizens of of [sic] London, concerning the rights and laws of Parliament. And the Earl of Mulgrave's reasons against chusing Crown Parliaments. Printed for W. Owen, [1747], pp. 59, [1, ads], 8vo, disbound, good (ESTC T2970, BL only in the UK, 4 in the US) £550*

The first item is a reprint of Hammond's *Considerations upon Corrupt Elections of Members to serve in Parliament*, 1701, the others appear to be printed here for the first time. 'Following the electoral campaign of the New East India Company, which was accused of corruption when the session began, he wrote *Considerations upon Corrupt Elections of Members to Serve in Parliament* (1701). Up to this point his political stance was that of a country politician, and his country credentials were recognized when he was appointed as a commissioner for stating the public accounts in June 1701. Although his lifelong friendship with the republican Walter Moyle, contracted in 1690, suggests that he was not unsympathetic to country whig views, he was himself a country tory, and was 'known for his noisy tory eloquence' (*Reliquiae*, 2.290) (ODNB).

77. **(Pharmacopoeia.) [LEWIS (William)]** *The New Edinburgh Dispensatory: containing, I. The elements of pharmaceutical chemistry. II. The Materia Medica; or, An Account of the different Substances employed in Medicine. III. The pharmaceutical preparations and Medicinal Compositions of the latest editions of the London and Edinburgh pharmacopoeias. With the Addition of the most approved Formulae, From the Best Foreign Pharmacopoeias. The whole interspersed with practical cautions and observations, and Enriched with the Latest Discoveries in Natural History, Chemistry, and Medicine; With New Tables of Elective Attractions, of Antimony, of Mercury, &c. And Six Copperplates of the most convenient Furnaces, and Principal Pharmaceutical Instruments. Being an improvement of the New dispensatory by Dr Lewis. The second edition; with many alterations, corrections, and additions. Edinburgh: Printed for William Creech, 1790, with 6*



engraved plates, without the half-title, pp. [iii]-xxxii, 656, 8vo, contemporary tree calf, red lettering piece on spine, corners very slightly worn, armorial bookplate of Brown of Waterhaughs, very good
£650

There are two 'second editions', one printed for Charles Elliot dated 1789, and one printed for Creech, usually with the Robinsons and Kay in London added to the imprint. With Creech's name alone is not recorded in ESTC, but it is in COPAC.

The Bookplate is probably that of Thomas Brown of Lanfine and Waterhaughs, FRSE, FFPSG, (1774-1853), surgeon and fossil collector.

78. **Phillips (Sarah)** *Moral Tale. From the French of De Saint Lambert. Ludlow: Printed and sold by George Nicholson, 1800, engraved vignette on title, bound last with other works (see below), pp. 27, 12mo, contemporary half calf, rubbed, and worn at extremities, headcaps missing and spine slightly defective at top, sound* (ESTC T170145) £1,200

Apparently the first edition of this tale, as translated by a Ludlow local. This edition is recorded in 3 copies only in ESTC (NLS, Bodley, Rylands). Nicholson published another edition 2 years later at Poughnill, similarly rare.

This is bound last in a volume containing 3 other Nicholson Ludlow imprints, and 1 other work (in the order which follows):

1.) Letters of Werther. From the German of Goethe. Ludlow, 1799. Woodcut vignette on title, and tail-piece. ESTC T200362. 2.) Dodd (William) *The Magdalen, or, history of the first penitent prostitute received into that charitable asylum. Printed for Ann Lemoine, 1799, engraved frontispiece.* ESTC N3935. 3.) Lyttelton (George, Lord) *Poems.* Ludlow, 1800, stipple engraved portrait medallion on title. ESTC T194841, Oxford only in the UK. 4.) *Satirical, Humourous, and Familiar Pieces. Verse.* Ludlow, 1799. ESTC T172325, NLS, O, and Chicago only.

79. **Pindar.** *Olympia, Nemea, Pythia, Isthmia. Una cum Latina omnium Versione Carmine Lyrico per Nicolaum Sudorium. Oxford: E Teatro Sheldoniano, 1697, engraved frontispiece and large title-page vignette by M. Burghers, final section printed on poorer paper and rather browned, some spotting and toning elsewhere, pp. [xxxiv], 56, 59-497, [93], 77, [3], folio, eighteenth-century speckled calf, spine gilt in compartments, marbled endpapers, rather rubbed, joints cracking at ends, bookplate of the Skene Library and early-20th-century Blackwell's bookseller label to front pastedown, good* (ESTC R20960; Moss II 410; Dibdin II 289) £700

The first English edition of the Greek text of Pindar, edited by Richard West and Robert Welsted, both then young fellows at Magdalen College (and both of whom left Oxford shortly afterward, West for the priesthood and Welsted for medicine). It prints the Latin verse translation by Nicolas Le Sueur (1545-1594) along with the Greek text, plus a Latin prose paraphrase, the Greek scholia, Latin notes, a chronology of the Olympiads, multiple 'Lives' of Pindar, and, in a section at the end, a collection of Pindaric fragments. Dibdin calls it 'a beautiful and celebrated edition... on the whole, we must allow that the editors of this magnificent work have taken infinite pains to bring together every thing which could illustrate and improve the reading of the poet'.

80. **Pindar.** *Olympia, Pythia, Nemea, Isthmia. Caeterorum octo Lyricorum carmina... Editio IIII. Graecolatina H. Stepha. recognitione quorundam interpretationis locorum, & accessione lyricorum carminum locupletata. Lyon: Apud Ioan. Pillehotte, 1598, browned and spotted, some old annotations in ink and pencil, pp. 387, [4], 388-684, [2], 16mo, contemporary limp vellum, spine lettered in ink, darkened and rubbed, no flyleaves, hinges cracking and a little wear to joints, sound* £600

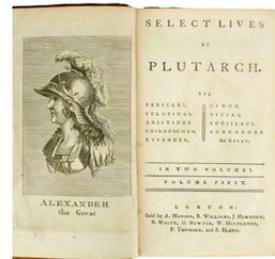
An odd and probably pirated printing of Estienne's pocket Pindar. Calling itself the 4th edition on the title-page, it is dated 12 years after Henri Estienne's 3rd edition (see Schreiber 214) and 2 years before Paul Estienne's 4th edition (Schreiber 271). However, the contents are a page-for-page reprint of the 5th Estienne Pindar, which was printed by Paul in 1612 (Schreiber 276), suggesting that the date must be false. Furthermore, the publisher and date on title-page bear no relation to the colophon, which reads 'Ex typographia Ioannis Havard, alias Jamet, anno salutis 1589'.

A similar edition - matching this one page-for-page - was published at Yverdon, in Switzerland, in 1624, 'Ex Societatis Heluct. Cald.', calling itself the 6th edition. Two years later Paul Estienne would publish his own reprint of his 5th edition, though without calling it a 'sixth'.

81. **Plutarch.** *Select Lives* by Plutarch. Viz. Pericles, Pelopidas, Aristides, Philopoemen, Lysander, Cimon, Nicias, Agesilaus, Alexander the Great. [Two volumes.] *London [i.e. Edinburgh?]: Sold by A. Manson, R. Williams, J. Hammond, B. White, H. Newton, W. Middleton, P. Thomson, and S. Bland. [c.1775,] engraved portrait frontispiece in vol. i, pp. 240; 204, 8vo, contemporary sheep, spines with five raised bands, labels lost from second compartments, green numbering pieces in third, the rest with central gilt stamps, joints cracked but boards firmly held, spines darkened, extremities a little worn, recently polished, sound* (Not in ESTC) £450

A rare abridgement of Plutarch in English for the popular market. The imprint may be spurious - the BBTI has entries for 5 of the 7 booksellers in the imprint, and two are described as 'possibly fictitious' while a third is 'probably fictitious, should be Edinburgh'. This edition is not listed in ESTC, but there is another edition listed there, a 406-page duodecimo printed at Edinburgh in 1764 (Harvard and Toronto only).

OCLC, on the other hand, does locate three copies of this edition, one at Oxford and two, miscatalogued under the printer 'A. Mason', in Bowling Green State University and the Mid-American Baptist Theological Seminary. The Oxford cataloguer gives the date [c.1770-1778] which tallies with the dates given (although marked 'uncertain') in the BBTI. If this is a piracy, however, it is an unusual one in being a more lavish production than the genuine thing - the 1764 edition does not include a frontispiece, squeezes more text on a page, and is unornamented, while this printing stretches to two volumes, includes a frontispiece, and has woodcut head- and tail-pieces for every section.



82. **Quarles (Francis)** *The Historie of Samson. Printed by M.F. for John Marriott, 1631, FIRST EDITION, browned and soiled, running head occasionally shaved, pp. [viii], 142, [2], 4to, modern sprinkled calf, early inscription of 'William Quarles' (possibly Francis's nephew, great-nephew, or great-great-nephew of that name) to old binder's blank, sound* (ESTC S115482) £950

The first edition of the last entry in Quarles' quartet of narrative poems on biblical figures, following Jonah, Esther, and Job. Immediately after this poem appeared they were gathered up and thereafter published together, so this is in fact the sole edition of 'Samson' on its own, and a scarce one - ESTC lists just three UK copies (Edinburgh, Bodleian, and Merton College, although there are also two copies in the BL) and five in the USA (Folger, Huntington, Illinois, Texas, and Yale).

'Quarles is "an author not of such little merit as generally has been supposed. He is often eloquent and often extremely pathetic." - Rev. H.T. Todd... In this elaborate work, among several extravagancies indeed of imagery and expression, are some spirited passages' (Lowndes). 'This queer, quaint, odd volume of rhymes is far from despicable. Kitto frequently quotes Quarles upon Samson, and says of him that he was a poet of no mean order. We are glad to have his testimony to confirm our own opinion. Refined tastes will be offended, but those who wish for quaint thought will be gratified. The book is very rare' (Spurgeon, *Commenting & Commentaries*, 260).

83. **Relph (Josiah)** *A Miscellany of Poems Consisting of Original Poems, Translations, Pastorals in the Cumberland Dialect, Familiar Epistles, Fables, Songs, and Epigrams. With a Preface and a Glossary. Glasgow: Printed by Robert Foulis for Mr. Thompson in Wigton, 1747, FIRST EDITION, a few leaves slightly browned, minor worming in the last gathering touching some letters but without serious loss, pp. xlix,[3],160,159-168, [6], 8vo, original sheep, single gilt fillet borders on sides, gilt rules on either side of the raised bands on spine, red lettering piece, cracking to joints but still firm, slight wear to corners, good* (Gaskell 96) £500

Relph 'was born on 3 December 1712 at Churchtown, a small estate belonging to his father in Sebergham, Cumberland, where his father was the parish priest. He was educated by the Revd Mr Yates at his school in Appleby. In 1727, aged fifteen, he was registered as a student at Glasgow University, but he soon returned to be a teacher in the small grammar school of his native village. Taking holy orders, he also succeeded to the

incumbency of the parish of Sebergham, a perpetual curacy with a small salary. He died at the early age of thirty, on 26 June 1743, at his father's house, Churchtown, and was buried at Sebergham.

'Relph's poetical works were published posthumously in 1747 and 1798 [cuts by Bewick]. A wider, national circulation of a few of his poems was achieved by their inclusion in Thomas West's *A Guide to the Lakes* (1784), which was read by Wordsworth, Southey, and early nineteenth-century poets. Similarly, in the twentieth century, his dialect poetry is included in anthologies of Lakeland verse, such as those of the poet Norman Nicholson (*The Lake District: an Anthology*, 1977). Relph's best verses are in the dialect of his native county; they are on pastoral subjects, with classical allusions' (ODNB).

There is a goodly list of subscribers, with a surprising number of Oxford people, mostly Queen's College.

84. **Sallust.** *Belli Catilinarum et Jugurthini Historiae. Secundum Exempla Emendatissima.* Ayr: *Excudebant J. & P. Wilson, 1808, some leaves lightly toned, prize inscription to initial blank (to James Farquharson, 1818)*, pp. 144, 12mo, contemporary mottled sheep, spine divided by gilt fillets, red morocco lettering piece, other compartments with gilt floral tools, boards with central gilt stamp of the arms of Edinburgh, a bit of insect damage to arms on rear board and foot of spine, a touch of wear to headcap, £500

A rare little edition of Sallust, produced in Ayr by the brothers John and Peter Wilson. John is better known as the first publisher of Robert Burns' poetry, having printed the 'Kilmarnock Burns' in his eponymous hometown in 1786. The brothers moved to Ayr sometime around 1800 and prospered there, John becoming a magistrate. This printing of Sallust is quite rare, with COPAC locating only the NLS copy and Worldcat adding only the University of South Carolina.

85. **Salmon (William)** *Botanologia. The English Herbal: or, History of Plants. Containing I. Their names, Greek, Latine and English. II. Their species, or various kinds. III. Their descriptions. IV. Their places of growth. V. Their times of flowering and seeding. VI. Their qualities or properties. VII. Their specifications. VIII. Their preparations, galenic and chymick. IX. Their virtues and uses. X. A complete florilegium, of all the choice flowers cultivated by our florists, interspersed through the whole work, in their proper places; where you have their culture, choice, increase, and way of management, as well for profit as delectation. Adorned with exquisite icons or figures, of the most considerable species, representing to the life, the true forms of those several plants. The whole in an alphabetical order.* Printed by I. Dawks, for H. Rhodes; and J. Taylor, 1710, FIRST EDITION, with additional engraved title-page, title printed in red and black, very numerous woodcut illustrations, browned in places, occasionally severely, but on the whole quite palatable, some damp-staining in the lower margins, pp. [vi], xxiv, 1296, [44], folio, contemporary panelled reversed calf, rebounded in plain (and lighter in tone) reversed calf, corners repaired, ex libris inscription on title-page of Randolph Wilbraham, engraved armorial bookplate of Henry Tomkinson of Dorfold (Cheshire), sound (Henry 1308; ESTC T83065) £1,750



Salmon called this work 'the swan song of the great English herbalists', which is very just. Apart from the Baroque engraved title, it smacks much more of the 16th than the 18th century. One difference, however, is that Salmon's experience in South Carolina is brought to bear, as, for instance the book contains first known reference to the tomato in the British North American Colonies; there are also discussions of Virginia potatoes. Dismissed at the time as too Galenic, it has recently been acknowledged as of interest in the history of gardening and plant fashions: see Brent Elliott, 'The Forgotten Herbal', *The Garden*, Vol. 134 (2009), 42–3.

Without the 6-page Index morborum found in some copies. ESTC's entries for this work are not exactly clear (as they are in Henry). The work exists in 2 forms: as a single volume, continuously paginated and without division (running head-line Lib. I throughout), as here, and as 2 volumes, with a second title-page to be placed between pp. 680 and 681.

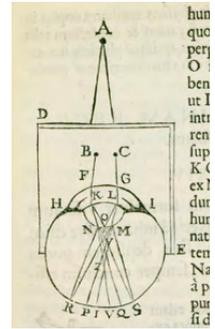
The book is a bulky tome, and seldom found in a contemporary binding (even if rebounded), and without serious damage to the textblock, which is prone to browning.

86. **Sargant (Jane Alice)** *Sonnets and other Poems. Printed by George Smallfield, for the Author; and sold by Hatchard, 1817, FIRST EDITION, complete with half-title, a few spots, pp. xxiii, 120, errata slip following the subscriber's list, 8vo, contemporary half calf, rebacked, good* £1,200

Though there is a healthy Subscribers List, WorldCat records only 3 copies of the second edition of 1818; but there is a copy of the first edition in the BL. A blend of patriotism and piety, mostly written during the Napoleonic wars, one supposes. The 'Address supposed to have been spoken by an Army leaving the Coasts of England' bears more than a passing resemblance (though not in language) to 'Scots wha hae'. The author is nowadays somewhat obscure, yet COPAC lists numerous works under this name right up to the 1870s. In the Dedication she speaks of being as 'a young and inexperienced Author', although in the Preface she alludes to 'severe domestic afflictions to add to decaying health and a sinking constitution', which might betoken age. The afflictions have resulted in her being 'deprived of her fortune', circumstances which no doubt account for the subscription. Subscribers were presumably motivated either by friendship or family connection, and there are notable examples of generosity, e.g. Lieutenant Colonel Smith, 5 copies. Mrs. Colonel Smith, 5 copies.

The retina

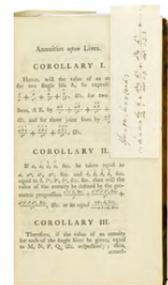
87. **Scheiner (Christoph)** *Oculus hoc est: fundamentum opticum, in quo ex accurata oculi anatome, abstrusarum experientiarum sedula pervestigatio, ex invisibilium specierum visibilium tam everso quam erecto situ spectaculis, necnon solidis rationum momentis. Radius visualis eruitur; sua visioni in oculo sedes decernitur; anguli visorii ingenium aperitur; difficultates veteres, novæ, innumeræ expediuntur, abstrusa, obscura, curiosa plurima in medium proferuntur; plura depromendi occasio harum rerum studiosis datur: opus multorum votis diu expetitur; philosophis omnibus, præsertim qui naturæ vim in medicina, physica aut mathesi addiscenda rimantur, neque inutile neque ingratum, imò necessarium futurum. Excudebat J. Flesher, & prostant apud Williel. Morden Cantabrigiæ 1652, with diagrams in the text, minor spotting at end, last 4 leaves with tiny chip out of fore-edge, pp. [xii, of xiv, lacking initial blank], 254, 4to, contemporary calf, triple blind ruled borders on sides, sometime rebacked (late 19th- or early 20th-century), corners worn (ESTC R212895; G-M 1480 for the first, Innsbruck, edition of 1619)* £1,800



'Scheiner, a Jesuit astronomer [and wrangler with Galileo], was a pioneer in physiological optics. He demonstrated how images fall on the human retina, noting the change in curvature of the lens during accommodation, and devised the pin-hole test (Scheiner's test) to illustrate accommodation and refraction' (Garrison- Morton).

This was the only one of Scheiner's works to be published in England, and is in fact the third edition, the first having been followed by a second in Freiburg in 1621. It is a close reprint, varying in such matters as the woodcut initials, but not issued with a frontispiece. Our copy is the variant with the Cambridge bookseller - others sold by Cornelius Bee. Newton owned a copy - Harrison 1459. Scarce: ESTC records 4 copies in the US, Folger, Huntington, Clark, Minnesota.

88. **Simpson (Thomas)** *The Doctrine of Annuities and Reversions, deduced from the General and Evident Principles: with useful Tables, shewing the values of Single and Joint Lives, &c. at different Rates of Interest. To which is added, A Method of investigating the Value of Annuities by Approximation, without the help of Tables. The Whole explained in a plain and simple Manner, and illustrated by a great Variety of Examples. The Second Edition. Printed for John Nourse, 1775, 2 works in 1 vol., occasional minor foxing, pp. viii, 144, 8vo, [bound with:] A Supplement to The Doctrine of Annuities and Reversions ... Printed for F. Wingrave, Successor to Mr. Nourse, 1791, pp. 88, contemporary tree sheep, red lettering piece on spine, green edges, slightly rubbed, loosely inserted a few sheets of paper with notes on the text and examples worked out, good (ESTC T77591 and T77590; Goldsmiths' 11336 and 14928)*



£600

First edition of the Supplement. At the end of the preface to the first work the author refers readers to his Select Exercises for supplemental material, but it is obviously much more convenient to have the 1791 Supplement bound with the main work.

89. [Smith (Lewis, editor and publisher)] *The Aberdeen Magazine*. Vol. II. January-December, MDCCCXXXII. *Aberdeen: Lewis Smith, 1832, with a lithographic frontispiece, and 1 lithographed plate, annotated by the editor and with letters tipped in (see below), minor foxing*, pp. iv, 662, 8vo, contemporary half calf, a bit rubbed and soiled, cracks in joints, sound £600

This is, apparently, the editor's copy of the second and final annual run of the *Aberdeen Magazine*, a mixture of whimsy, politics, literary reviews, &c. Apparently, since although no-one else probably would have been in a position to annotate it as it is, the editor is himself identified, as if by somebody else. The contributions are all anonymous. In the index at the beginning the contributors are almost all identified, as they are again at the end of each article, sometimes with a brief commentary, usually piquant. Four letters by contributors and critics are tipped in. One of the most frequent contributors is John Hill Burton, another William Edmonstoune Ayton. One of the latter's contributions is a review of Tennyson's *Poems, 1830*. Altogether a fascinating picture of the intellectual (rather than Academic: several contributors were advocates) milieu of Aberdeen at the height of the Reform movement.

90. (Somerville.) BON-BRENZONI (Caterina) *I Cieli a Mss. Mary Somerville. Carme. Milan: Francesco Vallardi, 1853, FIRST EDITION, minor foxing at the end*, pp. 32, 8vo, original plain yellow wrappers, very good £750

A rare poem, inspired by and dedicated to Mary Somerville, whom the author had met, and been overwhelmingly impressed by, in 1849. Not found in COPAC, and no US copy recorded in WorldCat.

91. (Songs.) *THE ANNUAL HARMONY or, The Convivial Companion: containing a collection of the newest and most favourite songs, catches, glees, cantatas, &c. adapted to well-known tunes. To which is added, a variety of toasts and sentiments. By a company of Gentlemen. Southwark: Printed by W. Kemmish, 1789, FIRST EDITION, engraved frontispiece printed in blue and hand-coloured, corner of C1 torn away with the loss of 2 letters on the verso (sense recoverable), one catchword cropped of a letter in the fore-margin, some spotting and soiling*, pp. v, [6-] 96, [bound with:] *The songs, duets, chorusses, &c. in the musical entertainment of The Farmer. Performed at the Theatre Royal, Covent Garden. The musick composed and selected by Mr. [William] Shield. Sixth edition. Printed for T. Cadell, 1789, lacking a half-title, several initial letters trimmed*, pp. [3-] 23, 8vo, contemporary sheep, worn at extremities, ownership inscription on flyleaf of T. Weatherhill, 1789, sound (ESTC T300949, Bodleian only; 2nd work not in ESTC) £700

An excessively rare collection of songs from the early years of Glee Clubs. The songs are from various sources, from plays (usually with the name of the actor or actress who sang them), various named authors, and others anonymous, including 'One of the Proprietors'. The announced intention was to publish a new collection every six months, and others did appear, at less frequent intervals, as Kemmish's *Annual-harmonist* (4 editions recorded in ESTC, all rare). At the end the printer himself contributes a genial verse epistle to his Friends, which includes some interesting rhymes: 'relate as' and 'errata's', 'duty' and 'true t'ye'. Among the Toasts and Sentiments for 1789 is 'May we never find a Pitt too deep, nor a Fox too cunning.'



The first, or an early, owner has taken some pains to embellish the copy. Twin pairs of rules at the head of the dedication and the text have been carefully coloured in yellow. Neat ink rules adorn the end. The title of the second work has a neat twin ruled border added. The frontispiece - depicting a musical group in a sylvan setting - has been partly coloured by hand: the frame is nicely done, but the gentlemen's clothes are less happy, and a joker has inked over the faces of the party, giving a slightly grotesque impression.

Of the second work ESTC records only the seventh edition (two copies, same year). The *Farmer* had been staged in 1787, and was popular. Among Shield's claims to fame is the composition of the tune to which Auld Lang Syne is traditionally sung.

92. Sturm (Christoph Christian) *The Wonders of Creation; or, Contemplations on the Works of God*. Written originally in German by C. C. Sturm. Translated into English by a Clergyman. *Sold by Messrs Robinson, 1791, FIRST EDITION IN ENGLISH, clipping from the Review pasted to verso of title-page, offset onto page opposite and giving rise to slight browning of the leaf adhered to, bound after another*

work (see below), pp. vi, 114, small 8vo, contemporary mottled calf, rebacked, corners worn, traces of sellotape (from holding a class mark) on both covers, oval ink stamp of the Library of Dr. Bray's Associates on title of first bound work, book-plate of the Clerical Lending Library of Truro inside front cover and below this the label of Bishop Phillpott's Library, printed Rules for the Observation of Dr. Bray's Lending Libraries pasted inside rear cover (creased, with a few letters obscured but undoubtedly present), good (ESTC T195642, BL, CUL and NYPL only) £450

First edition (or version) in English of Sturm's Betrachtungen über die Werke Gottes im Reiche der Natur. In his Preface the anonymous translator states that 'he has not attempted to give a literal translation of it'; and indeed he takes liberties with the text, inserting a section on the Georgian Planet (Uranus, discovered by Herschel in 1781, and not in the original work). There was a Dublin edition in the same year, with a plate.

The Review clipping extols the virtues of the book for young people, but it was not only to them that the book appealed: Beethoven famously heavily annotated his copy.

Bound after a copy of Soame Jenyns' View of the internal evidence of the Christial Religion, second edition, 1776 (same year as first).

93. **Suetonius Tranquillus (Gaius) Commentationes conditae a Philippo Beroaldo in Suetonium Tranquillum Additisque plurimis annotamentis: quae ut facilius cognoscantur. Asterico. Notauimus. Eiusdem Philippi Beroaldi vita per Bartholomaeum Blanchinum composita ... Bologna: Benedictus Hectoris [de Phaellis], 1506, woodcut printer's device on title, some water-staining towards the upper inner margin at either end, apparently repeatedly, and severe enough for the loss or disintegration of patches of the margin, without loss however, the bulk of the book in good order though with a mild damp-stain in the upper inner margin, A7 short tear to upper conrner without loss of text, ff. [8], 326, [12, Table of Words, this usually found at the front of the volume, this section here with a vellum backstrip], folio, 18th-century Italian vellum, a little soiled, early inscription on title 'Cosimo Medici Speziale di Masso', modern owner's stamp in red at foot (CNCE 36040) £1,500**



The first edition of Suetonius with the commentary of Philippo Beroaldus the Elder was published by Benedictus in 1493. In this edition, there is an admonition on the title-page, warning against 'malevolent printers' pirating it.

94. **(Swiftiana.) [DESFONTAINES (Pierre-François Guyot)] The Travels of Mr. John Gulliver, Son to Capt. Lemuel Gulliver. Translated from the French, by J[ohn] Lockman. [Two vols.] Printed for Sam. Harding, 1731, FIRST EDITION IN ENGLISH, woodcut printer's device on titles, with an engraved frontispiece by Van der Gucht after Hogarth, small hole in one leaf apparently caused by the imposition of an 'o' at the same spot on both sides, and confined within the letter, slight dust staining on the last page of both vols., pp. [vi], iv, 10, vi, 212; [i], iv, 198, 12mo, contemporary sprinkled sheep, spines slightly darkened, gilt faded, lettering pieces missing, slight wear to corners, armorial book-plate of Sir Robert Eden, good (Teerink-Scouten 1238; ESTC N13920) £1,250**

Desfontaine's original, supposedly 'traduit d'un manuscrit Anglois', had appeared the year before. German, and Dutch translations appeared in quick succession.

95. **Terence. Comoediae, Phaedri Fabulae Aesopiae, Publii Syri et aliorum veterum sententiae, ex recensione et cum notis Richardi Bentleii. Cambridge: Apud Cornelium Crownfield, 1726, FIRST BENTLEY EDITION, engraved frontispiece and engraved portrait dedication leaf, a little spotting, a faint but substantial dampmark to first plate (minimally visible on printed side), first two letters on title-page printed poorly, pp. [vii], xxv, 444, [viii], 87, [1], 4to, contemporary sprinkled calf, spine gilt in compartments, joints cracking but strong, a bit of wear to endcaps and corners, good (ESTC T147529; Dibdin II 474; Moss II 673) £400**

Bentley's important version of Terence, notable for his advances in understanding the metre of Latin comedy; 'the text is corrected in about a thousand passages, mainly on grounds of metre' (Sandys). Bentley rushed to print after his former friend Bishop Francis Hare had produced his own edition using Bentley's metrical discoveries without credit, and was perhaps too hasty in including Phaedrus (since Hare was then able to

counterattack by citing inaccuracies in that section). Bentley's preface was still the best explication of comedic metrics, and he provides metrical marks throughout the text; 'we are, however great or numerous the faults of this edition may be, greatly indebted to him' (Moss).

96. **Terence. Comoediae. Recensuit, notasque suas et Gabrielis Faerni addidit Richardus Bentleyus. Editio altera. Amsterdam: Apud R. & J. Wetstenios, & G. Smith, 1727, three engraved plates, a little light toning but generally quite clean and fresh, pp. [xxxiii], 444, [182], [viii], 87, [96], 4to, prize binding of marbled calf, circa 1813, boards bordered with a gilt roll and with the arms of Haarlem blocked in gilt at the centre, spine gilt in compartments, printed prize leaf bound with front endpapers, green silk ties present and wholly intact, label lost from spine, some surface damage to leather of boards, very good (Dibdin II 474) £600**



The second edition of Bentley's important version of Terence, notable for his advances in understanding the metre of Latin comedy; 'the text is corrected in about a thousand passages, mainly on grounds of metre' (Sandys). 'Of these two editions that of Amsterdam, according to Harwood, is the most valuable, as Bentley communicated to Wetstein, the publisher, many additional notes and emendations' (Dibdin).

This copy, not unusually, was presented as an academic prize to a Dutch student. Calf prize bindings like this are less common than vellum ones, but what is more unusual is that this example retains both the silk ties - fragile and virtually always torn or lost completely - and the printed prize leaf, which records (by manuscript addition) that the book was presented to Arnoldus Henricus van Wickevoort Crommelin (probably b. 1797), for his academic performance, in August 1813.

97. **Travers (Henry) Miscellaneous Poems and Translations. York: Printed by C. Ward and R. Chandler, 1740, woodcut head- and tail-pieces and a few initials, Q2 a cancel, some foxing, chiefly in the first 4 leaves of the text, pp. xxix (including half-title), [4], 366, 8vo, contemporary panelled calf, minor wear and a few abrasions to spine, armorial bookplate inside front cover of Edward Parker of Browsholme in the County of York, good (Foxon p. 820) £475**

Second edition, though not so designated, having first appeared in 1731, with subscribers mainly drawn from the Universities: here, Yorkshire subscribers preponderate. This edition is substantially enlarged, the most notable additions being *The Miller of Trompington, or the Reeve's Tale* from Chaucer, and a translation of Books I-II of the *Iliad*, to accompany the translation already published.

The Parker family has lived at Browsholme since the 14th century, and it is said to be the oldest surviving family home in Lancashire: formerly it was in (the West Riding of) Yorkshire, as the bookplate says. There is no Parker among the subscribers however. One of the subscribers was Jaques Sterne, uncle of Laurence. Travers was rector of Nunburnholme and curate of Kilnwick Percy. Laurence Sterne succeeded Travers at Kilnwick Percy, shortly before the publication of *Tristram Shandy*.

98. **Twain (Mark) The American Claimant. New York: Charles L. Webster, 1892, FIRST EDITION, frontispiece and 23 other line-drawings by Dan Beard, pp.278, [8] (adverts.), [2], 8vo, original mid green cloth, backstrip and front cover gilt lettered and with designs blocked in black, very gentle rubbing to extremities, small drink-stain to fore-edge and a few small spots to endpapers, very good £250**
99. **Vico (Giambattista) Principi di Scienza Nuova ... d'imtorno all comune natura delle nazioni. Colla vita dell'Autore scritta da lui medesimo. Volume I [-III]. Milan; Tipografia de' Classici Italiani, 1801, an engraved portrait frontispiece, 1 engraved plate and a large folding table, foxing (as usual), pp. lxxiv, 151, [1]; [ii], 293, [3]; 165, [3], 8vo, contemporary russet morocco backed marbled boards, rounded spines divided into compartments by a gilt roll tool, lettered direct, small printed shelf mark at foot of spines, extremities very slightly worn, bookplate in each vol. of the Biblioteca Caproni, good (Croce p.3) £450**

First printed in Naples in 1725, and twice more in Vico's lifetime (d. 1744), this was the first posthumous edition, and the first to contain the autobiography. The work has, according to PMM, been justly called 'the vehicle by which the concept of historical development at last entered the thought of western Europe.' Vico 'laid the foundation of our modern conceptions of sociology ... [He] inherited the conception of a cyclical pattern in history ... [an] old principle he put to strikingly original use. Just as the individual man passes

through successive stages of feeling, imagination and finally of thinking, so does the history of civilizations pass through the age of gods, heroes and men ... The energies of civilizations then become gradually enfeebled; they relapse into barbarism and the whole cycle begins again ... [This idea] was essentially pessimistic and entirely out of keeping with the concept of human progress and enlightenment prevailing at the time ... It was only in the nineteenth century that he was rediscovered and his influence has greatly increased ever since' (PMM). The literary influence of Vico is as important: 'My imagination grows when I read Vico', said Joyce.

100. **Vida (Marco Girolamo)** *Christiados libri sex*. [colophon:] Cremona: in aedibus Diuae Margaritae, Lodouic. Britan. impr., October, 1535, *FIRST EDITION, printed in italic type, light damp-staining mainly confined to upper margins in the last third of the volume*, ff. 155 (of 156, lacking final blank), small 4to, *modern limp vellum, elegant seventeenth-century ownership inscription of Johannes Paulus Barnus, and the text extensively annotated by him, good* (Adams V703; CNCE 23264) £1,500

Vida (1485? - September 27, 1566) was an Italian humanist, bishop and poet. Born at Cremona, Vida joined the court of Pope Leo X and was given a prior at Frascati. He became bishop of Alba in 1532. His major work was the Latin epic poem *Christiados*, in the style and much of the language of Vergil. He began work on it under Pope Leo X in the 1510s but did not complete it until the early 1530s. It was published in 1535, well after the pope's death. This copy has an elegant ownership inscription with Latin verses on the rear flyleaf, and the same hand has compiled a 2-page index of names (at the front), the names themselves being picked out in marginal notes to the text.

101. **Voltaire (François Marie Arouet de)** *Hurone eine wahre Geschichte*. Berlin and Leipzig, 1784, *with engraved full-length portrait vignette on title, showing the author in (supposedly) Huron dress, wax spot on B2 affecting a couple of letters*, pp. 159, small 8vo, *contemporary half calf, spine gilt with a fleuron in each compartment, tan (or faded red) lettering piece, some insect damage to upper joint, edges rubbed, initials I.V.P. stamped at foot of title, good* £900

First edition in German of L'Ingénu. Rare.

102. **[Warner (Richard)]** *Netley Abbey: A Gothic Story*. In Two Volumes. Philadelphia: Printed for T. Dobson, W. Young, H. & P. Rice, and J. Ormrod, 1796, 2 vols. in 1, *complete with both half-titles, slightly browned, slight water-staining, short strips cut from first 2 leaves*, pp. [iv], 108; [iv], 104, 12mo, *original sheep, upper joint cracked, cords holding, head of spine chipped, corners slightly worn, mottled sheep folding box with a richly gilt spine, good* (ESTC W24309; Garside, Raven, & Schöwerling 1795: 47) £3,000



First American edition, the year after the first in Southampton, re-issued by the Minerva Press in London the same year. Both the English and American editions are passably rare. Of the former, only the BL copy is recorded in ESTC in the UK, 5 in the US and one in Poland (plus 4 of the Minerva Press edition in the US); 4 copies in the US only of this edition. Garside, Raven, & Schöwerling mention also a Baltimore edition of 1796 as listed in WorldCat, but we can find no trace of it. The book's condition problems are of course itemised, but, all things considered, this is a remarkably good copy.

Netley Abbey itself is a locus classicus of the Gothic, though this is not its first appearance in literature. Warner was essentially an antiquary, publishing several notable antiquarian works, but here his imagination runs riot in a novel set in mediaeval times. The Abbey itself was visited by Jane Austen, an experience which contributed to 'Northanger Abbey.'

103. **Whitaker (Thomas Dunham)** *An History of the original Parish of Whalley, and Honor of Clitheroe, in the counties of Lancaster and York*. Blackburn: Printed by Hemingway and Crook, 1800-01, *FIRST EDITION, 2 parts in 1 vol., each with its own title-page, but the pagination (more or less continuous), large folding map, 18 engraved plates, folding tables, some offsetting of the plates*, [vii], [iii, Subscribers], [iii-] v, 209, [215-] 408, [8],[411-] 483, [7], 4to, *contemporary Russia, the upper cover faintly diced, the spine and lower cover not, gilt roll tooled borders on sides, the spine lettered in gilt in 4 compartments, gilt crest of Sir Richard Colt Hoare in*



the top compartment, his coat of arms in the lowest, gilt edges, short crack at head of upper joint, very good (ESTC T152005; see Upcott pp. 472-76) £1,200

The first edition of Whitaker's great work is quite scarce, there being only 7 copies recorded in ESTC (2 only in the UK), and it does not often appear in commerce. However the Second Edition of 1806 is a re-issue, without the Subscribers list but with additional plates. 'The history was published, as a subscription work, in 1801 and was an immediate success: a second edition appeared in 1806 and a third in 1818 [a fourth in 1872]. Whitaker's Whalley is among the most important and valuable topographical-cum-antiquarian histories of the early nineteenth century, and its interest is greatly enhanced by the author's employment of the young J. M. W. Turner to illustrate the book. Turner was introduced to Whitaker through their mutual friend Charles Towneley [the dedicatee], and he visited the Whalley area to paint a number of watercolours from which the published engravings were made' (ODNB).

Lancashire was not Sir Richard Colt Hoare's neck of the woods, but this work would have appealed strongly to his antiquarian tastes.

104. **Wood (Robert)** *An Essay on the Original Genius and Writings of Homer: with a Comparative View of the Ancient and Present State of the Troade. Illustrated with Engravings. Printed by H. Hughs; for T. Payne, 1775, FIRST TRADE EDITION, engraved portrait frontispiece and four other plates (two folding), toned and sometimes spotted, the plates a bit more so than the text, half-title discarded, small dampmarks to upper margin of frontispiece, pp. [iii]-xv, [i], 342, 4to, early twentieth-century half pebble-grain dark green morocco, marbled boards, the leather mostly evenly sunned to dark brown, joints and edges rubbed, small crack to head of rear joint, good* (ESTC T137529) £450

Initially published privately in an edition of only 7 copies, this is the posthumous first trade edition of the traveller and scholar Robert Wood's (1716-1771) important essay on Homer. 'Wood's most influential contribution was his argument in favour of the historical accuracy of Homer's works and his observation that the landscape and customs recorded in the epics were still to be observed in their original settings. This he considered testified to the poet's genius in capturing both. He argued strongly in favour of the now generally accepted theory that Homer's works were part of an oral tradition' (ODNB).

Part II Modern First Editions

105. **Acton (Harold)** *Aquarium. Duckworth, 1923, FIRST EDITION, occasional faint foxspots, pp. 64, crown 8vo, original patterned boards, backstrip lettered in black with a little splitting to joints as commonly found, toned overall, good* (Ritchie A1) £150

Inscribed to Neil Ritchie, Acton's bibliographer, in 1983: 'Harold Acton. Sixty years after this publication and rather embarrassed by this juvenilia'.

McKnight Kauffer title-page

106. **Acton (Harold)** *Cornelian. Westminster Press, 1928, FIRST EDITION, 102/550 COPIES signed by the author, title-page with E. McKnight Kauffer design printed in blue and grey, occasional very faint foxing, pp. [vi], 90, 12mo, original quarter blue cloth with some faint spotting, marbled boards, backstrip lettered in blue, edges untrimmed and toned, dustjacket lightly soiled overall with some short closed tears and creasing, internal tape repair at head of backstrip panel, good* (Ritchie A4) £70

From the library of Neil Ritchie, Acton's bibliographer, with his typed notes laid in.



107. **Acton (Harold)** *An Indian Ass. Duckworth, 1925, FIRST EDITION, a few foxspots to inner margin of p. 33, pp. 80, crown 8vo, original red cloth stamped in black to front, blindstamped border to upper board, backstrip very slightly faded and lettered in black, edges toned with a few foxspots, endpapers browned, good* (Ritchie A2) £150

An edition of 1000 copies. Inscribed to Nina [Countess of] Seafield in 1927: 'To Nina Seafield on her twenty-first birthday: an IOU for my next book - with fervent wishes from Harold Acton'. From the library of Neil Ritchie, Acton's bibliographer.



108. **Armitage (Simon)** *A Vision*. *Faber Fine Press, [2013], BROADSIDE, 55/100 COPIES signed by the author, printed on Somerset Satin paper with border illustration by Paul Catherall printed in brown, tan, and blue, pp. [1], 4to, fine condition* £100

An attractive broadside, part of a series by Faber to launch their Fine Press imprint; these printed at Hand & Eye Letterpress, whilst the intended fulcrum of the imprint - Berthold Wolpe's original printing press - was being restored.

109. **Atwood (Margaret)** *Bodily Harm*. *Jonathan Cape, 1982, FIRST ENGLISH EDITION, toning to page borders, pp. 301, crown 8vo, original blue boards, backstrip lettered in gilt, a few faint spots to top edge, dustjacket, very good* £60

Signed by the author to the title-page.

110. **Atwood (Margaret)** *Cat's Eye*. *Bloomsbury, 1989, FIRST ENGLISH EDITION, pp. [x], 421, [1], 8vo, original blue boards, stamped in gilt to upper board and backstrip, this latter just slightly pushed at ends, top edge a trifle dusty, tiny faint red mark at head of fore-edge, blue endpapers, dustjacket with a little creasing to extremities and crease to rear flap, very good* £60

Inscribed by the author to the title-page: 'For Sandra, Best, Margaret Atwood'

111. **Atwood (Margaret)** *Lady Oracle*. *Andre Deutsch, 1977, FIRST ENGLISH EDITION, page borders lightly toned, pp. 345, crown 8vo, original pale green boards, backstrip lettered in blue, gentlest of bumps to top corners, dustjacket with a hint of fading to backstrip panel which has one tiny nick at foot, very good* £50

Signed by the author to the title-page.

112. **(Auden.)** 'The Poetry of W.H. Auden by Theodore Spencer'. *McGregor Room Seminars in Contemporary Prose & Poetry, Sponsored by the Schools of English, University of Virginia, 16 May 1947, 7:45pm. [University of Virginia,] [1947,] SOLE EDITION, pp. [4], 12mo, original self wrappers, single folded sheet with portrait of Auden to front by John Canaday printed in black and brown, tiny spot towards spine, near fine* £40

An attractive piece of Auden ephemera, which prints his poem 'Ferdinand' on the internal recto.

113. **(Auden.) SPENDER (Stephen)** *A Memorial Address delivered at Christ Church Cathedral, Oxford, 1973. Privately Printed for Faber and Faber, 1973, SOLE EDITION, pp. 12, crown 8vo, original sewn printed cream wrappers, fine* £50

114. **(Barfield.)** 'A. Love-in-Memory. An Elegy. *Fortune Press, 1948, FIRST EDITION, pp. 43, crown 8vo, original quarter dark green cloth with mid green boards, backstrip lettered in gilt now dulled, fading to edge of upper board, edges untrimmed and toned, a handful of foxspots to endpapers, good* £400

From the library of Owen Barfield, with a sticker to that effect on the front pastedown. The book has been inscribed to him by the author (his uncle) to the flyleaf: 'To Owen Barfield, from JAB, 25 Aug'48'. Loosely inserted is an incomplete draft of Barfield's response, in blue ink on Barfield & Barfield Solicitors headed paper and dated two days after the inscription: 'Dear Uncle Alfred, Very many thanks for sending me the revised version of Love in Memory'.

A poem written in memory of the author's daughter, who had died from meningitis aged 22.

Edward Bawden dustjacket

115. **Bellow (Saul)** *The Victim*. John Lehmann, 1948, *FIRST ENGLISH EDITION*, pp. 256, crown 8vo, original blue cloth, backstrip lettered in gilt with a touch of fading at ends and a small dark spot at centre, edges a little toned, ownership inscription to flyleaf, dustjacket designed by Edward Bawden, a little toned to backstrip panel and borders with some gentle rubbing along folds, light chipping to corners and at backstrip panel ends, a few small nicks, good £150



116. **Berryman (John)** *Delusions, Etc.* Faber and Faber, 1972, *FIRST ENGLISH EDITION*, pp. x, 70, crown 8vo, original sea-green boards, backstrip lettered in gilt, price-clipped dustjacket lightly rubbed at corners and head of backstrip panel, tiny split at head of rear flap-fold, ownership inscription to flyleaf, very good (Stefanik A22.I.C & A.22.I.C+) £50

[with:] A proof copy of the same, very good in publisher's printed wrappers.

'I remember you wrote me "objections" ...'

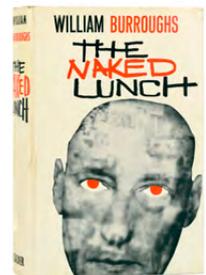
117. **Bridges (Robert)** *New Verse Written in 1921... with the Other Poems of that Year and a Few Earlier Pieces*. Oxford, Clarendon Press. 1925, *FIRST EDITION*, pp. xii, 92, foolscap 8vo, original white boards, backstrip and front cover gilt lettered and stamped in blind, roughtrimmed, dustjacket with darkened backstrip panel, very good (McKay 67a) £75

With a slightly acid one-page TLs loosely inserted, from Bridges (with typed signature), addressed to the lexicographer Henry Fowler, '...when I used this new verse, I remember you wrote me "objections"-- and now it seems that you have searchings of heart...'

118. **Burroughs (William)** *The Soft Machine*. [Traveller's Companion Series.] Paris: The Olympia Press, 1961, *FIRST EDITION*, green typographic border to title-page, a couple of faint spots to prelims, pp. 182, foolscap 8vo, original green wrappers printed in white and black, a touch rubbed and nicked with publisher's price increase (NF 18) stamped to rear, in the Brion Gysin dustjacket just a little frayed with backstrip panel sunned and a few red dots at foot of rear panel, upper hinge a little tightly glued, good (Kearney 163) £900

Inscribed by the author to the title-page, 'For Gary Goldhill, William Burroughs' - the recipient was a BBC journalist who had interviewed Burroughs for the corporation in 1963, and who then 'dropped out' to become an artist in the Haight-Ashbury district of San Francisco; from documenting the scene, to becoming fully immersed in it, it is in the latter context he receives recurrent mention in Tom Wolfe's 'Electric Kool-Aid Acid Test'. The first instalment in the author's 'Nova Trilogy' - the book exemplifies his 'cut-up' technique, which was among his main points of discussion with Goldhill in said interview.

119. **Burroughs (William)** *The Naked Lunch*. John Calder in association with Olympia Press, 1964, *FIRST ENGLISH EDITION*, pp. [iv], 251, 8vo, original khaki boards, backstrip lettered in gilt, sprinkling of light spots to top edge and faint spot at head of flyleaf, dustjacket with a small spot of internal tape repair to upper joint-fold and at foot of front panel, very light sunning to backstrip panel, light creasing to extremities, very good £200



The striking dustjacket design, the eyes of its author glowing red, makes this a desirable edition of one of the most successful literary contributions of the Beat movement; the publisher's estimation that it is 'worthy to stand beside the work of Joyce, Kafka, Eliot and Beckett' (dustjacket blurb) is perhaps an overstatement.

Robert Byron's copy with his notes

120. **(Byron.) SHAND (P. Morton)** *A Book of Other Wines - Than French*. New York: Alfred A. Knopf, 1929, *FIRST EDITION*, title-page printed in red and black, light spotting to prelims with a few faint spots to page borders and the occasional handling mark, creasing to page edges of a couple of leaves, pencil markings of Robert Byron to margins, pp. xxxix, 185 + Notes section, 8vo, original quarter purple cloth, backstrip

lettered in gilt and faded with waterstain at foot of cloth to upper board, a little wear to edges and top corner of upper board bumped, top edge purple faded, tail edges rough-trimmed, spotting to endpapers with pencil notes to pastedown by Robert Byron, good £95

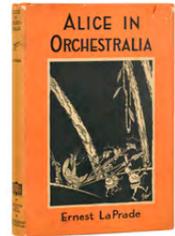
Robert Byron's copy of a book on wine by his fellow Etonian, Philip Morton Shand - like Byron a contributor to the Architectural Review. Though without mark of ownership, this was part of a collection of books from Byron's library, and the notes are identifiably in his hand.

Desmond Harmsworth's copy

121. **Campbell (Roy)** *The Flaming Terrapin*. *Jonathan Cape, 1924, FIRST EDITION, frontispiece illustration, one or two light handling marks and some marginal pencil markings, pp. 94, crown 8vo, original second state binding of quarter orange cloth, backstrip faded with printed paper label a little browned and chipped, boards rubbed and lightly soiled with water-staining to bottom half of lower board, wear to bottom corner of lower board, edges untrimmed and a little toned, endpapers browned with some water-staining at foot of rear end-papers, good* (Parsons A1a) £40

The author's first book, this the copy of Desmond Harmsworth with his ownership inscription on the flyleaf dated July 1924. Campbell - along with James Joyce, Wyndham Lewis, and Ezra Pound - was one of the authors that Harmsworth published in the early 1930s.

122. **(Carroll.) LA PRADE (Ernest)** *Alice in Orchestralia*. Foreword by Walter Damrosch. Illustrated by Carroll C. Snell. *New York: Doubleday, Page, 1926, FIRST EDITION, frontispiece illustration with orange border faintly offset to facing title-page, full-page illustration and chapter head-pieces with 5 further illustrations to Appendix, single spot to leading edge of a few pages, pp. [xvi], 171, crown 8vo, original orange boards with lettering in brown to upper board and backstrip, gentlest of bumps to top corners, dustjacket with backstrip panel lightly faded, chipping to corners and the odd nick or short closed tear, rear panel faintly sunned and dustsoiled, good* £60

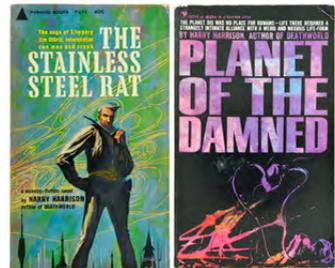


Written by a violinist in the New York Symphony Orchestra, this riff on Carroll's classic tale takes its protagonist on a tour of the modern symphony orchestra - an inventive and instructive take on the genre of Alice parodies, which provides a more traditional exposition of its subject in the Appendix.

123. **Cary (Joyce)** *Except the Lord*. *Michael Joseph, 1953, FIRST EDITION, pp. 287, crown 8vo, original blue cloth, backstrip lettered in gilt, a few tiny spots to top edge, Biro dustjacket, very good* £40
124. **(Charteris.) HARRISON (Harry)** *Planet of the Damned*. *New York: Bantam Books, 1962, FIRST EDITION, pp. [vi], 135, [3], foolscap 8vo, original wrappers, a small amount of corner creasing, edges stained yellow, very good* £200

Inscribed on the verso of the flyleaf to the author of the Saint novels and his wife: 'For Audrey and Leslie Charteris, Who first told me this book had been sold-! Harry Harrison, Copenhagen, 22/1-62'. The two would collaborate, Harrison in the role of ghostwriter, on 'Vendetta for the Saint' a couple of years later.

125. **(Charteris.) HARRISON (Harry)** *The Stainless Steel Rat*. A science-fiction novel. *New York: Pyramid Books, 1961, FIRST EDITION, pp. 158, [1], foolscap 8vo, original wrappers, a small amount of corner creasing, edges stained yellow, very good* £200



Inscribed on the verso of the flyleaf to the author of the Saint novels: 'For Leslie Charteris, with credit where credit is due for any "Saintly" overtones in Jim DiGriz. Thanks! Harry Harrison, Copenhagen, 22/1-62'. An excellent association copy, acknowledging Simon Templar as a model for his 'interstellar con man'. The two would collaborate, Harrison in the role of ghostwriter, on 'Vendetta for the Saint' a couple of years later.

An unrecorded variant binding of this classic Conrad tale

126. **Conrad (Joseph)** *The Secret Agent. A Simple Tale.* Methuen, 1907, *FIRST EDITION*, a few pencil marks to prelims, light foxing to same and to initial pages, very occasional light creasing to page-corners and some faint handling marks, pp. [vi], 442, 40 [ads, dated September 1907], crown 8vo, original[?] navy cloth with blind-stamped decorative border to both boards, edges rubbed with a spot of wear to corners backstrip lettered in gilt above blind-stamped Art Deco-style design, lean to spine, edges dustsoiled and endpapers spotted with ownership inscription to flyleaf, traces of label removed from front pastedown, good (Smith 13; Cagle A12) **£325**

A variant binding, not recorded in the bibliographies and bearing no relation to others found in terms of its colouring or design.

127. **Dibdin (Michael)** *Dirty Tricks.* Faber and Faber, 1991, *FIRST EDITION*, gentle toning to textblock as usual, pp. [viii], 241, crown 8vo, original black boards, backstrip lettered in white, dustjacket, near fine **£60**

Signed by the author to the title-page.

128. **Douglas (Norman)** *In the Beginning.* Florence: [privately printed at the Tipografia Giuntina], 1927, 188/700 COPIES signed by the author, pp. 259, 8vo, original cream patterned boards, backstrip darkened with black leather label lettered in gilt and beginning to lift in a couple of places, untrimmed, very good (Woolf A26a) **£180**

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

With a prospectus for the same loosely inserted.

130. **Easton Ellis (Bret)** *American Psycho.* Picador, 1998, *FIRST HARDCOVER EDITION*, pp. x, 399, crown 8vo, original black boards, backstrip lettered in silver, corners of lower board slightly pushed, merest hint of spotting to edges, dustjacket, very good **£750**

Signed by the author on the title-page.

131. **Eliot (T.S.)** *George Herbert.* [Writers and Their Work, No. 152.] Published for the British Council and the National Book League by Longmans, Green, 1962, *FIRST EDITION*, pp. 36, crown 8vo, original stapled wrappers, fine (Gallup A73a) **£40**

132. **Farrell (James)** *A Man from Elsewhere.* Hutchinson New Authors, 1963, *FIRST EDITION*, title-page background printed in pale grey and white, pp. 190, [2, ads], crown 8vo, original black boards, backstrip lettered in white with decoration in blue and pink, a little spotting to edges, a few faint spots to pastedowns, dustjacket with light rubbing to extremities and a tiny amount of surface chipping, a little laminate lifting, very good **£1,000**



The author's first book, never reprinted and scarce.

133. **Fisher (A. Hugh)** *A Ruined Barn, and Other Poems.* Selwyn & Blount, 1921, *FIRST EDITION*, pp. 47, crown 8vo, original grey wrappers printed in black, some very light creasing to extremities, death notices for Fisher laid in at rear, very good **£85**

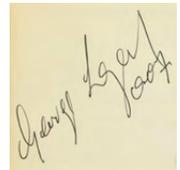
Inscribed by the author on the half-title, for a fellow poet and his wife: 'To Gordon & Emily Bottomley, with gratitude for Gordon's invaluable help in writing some of these poems and in winnowing grain from chaff, A. Hugh Fisher, March 18, 1921'. The collection has at its centre a trio of war poems: 'The Military Medal', 'Widow! Widow! Drive Your Cow', and 'Gaudier-Brzeska, Vorticist' - the later an elegy on the young sculptor's death in battle. It also includes a poem addressed to Emery Walker.

Of greater renown as an artist, a Christmas card to the Bottomleys (expressing 'love and hearty wishes') for 1922, with a signed etching at the head ('Amberley') has been laid in, along with a 1926 photograph of Fisher (and his wife?) outside Market Cottage in Princes Risborough and a small catalogue of his etchings.

134. **Fleming (Ian)** *The Man with the Golden Gun*. Jonathan Cape, 1965, FIRST EDITION, pp. 224, crown 8vo, original black boards, backstrip gilt lettered, top edge a trifle dusty, dustjacket just slightly rubbed at corners, very good (Gilbert A13) £250

Signed by Lazenby

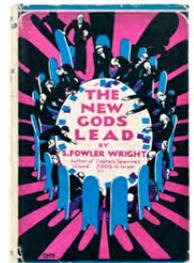
135. **Fleming (Ian)** *On Her Majesty's Secret Service*. Jonathan Cape, 1963, FIRST EDITION, pp. 288, crown 8vo, original black boards, lettering on backstrip in silver and design on front cover in white, very slight lean to spine, bookseller sticker at foot of front pastedown and trace of label removed from flyleaf, dustjacket with rear panel a trifle dustsoiled, very good (Gilbert A11(1.1)) £1,200



Signed on the flyleaf by George Lazenby, adding '007' to his name to record his sole appearance as Bond in the film of this novel.

136. **(Fleming.) PLOMER (William)** Address given at the Memorial Service for Ian Fleming, St. Bartholomew the Great, September 15th 1964. (*Privately Printed at the Westerham Press*), [1964], FIRST EDITION, pp. 10, crown 8vo, original sewn black wrappers, printed label to front, tissue jacket, fine £200
137. **Forester (C.S.)** *The Sky and the Forest*. Michael Joseph, 1948, FIRST EDITION, pp. 219, foolscap 8vo, original terracotta cloth, backstrip lettered in silver, top edge terracotta, faint partial browning to flyleaf, dustjacket, very good £100

138. **Fowler Wright (S.)** *The New Gods Lead*. Jarrolds, 1932, FIRST EDITION, pp. 288, crown 8vo, original black cloth, backstrip lettered in gilt with very slight lean to spine, dustjacket designed by Rees with faint dustsoiling to white areas notably absent around price to backstrip panel (where there was presumably at one point a repricing sticker), the odd nick or very short closed tear with a tiny scrape to rear panel, very good £1850



The dustjacket, in excellent shape and carrying a marvellous round-table design, is scarce.

This was the author's first collection of short fiction, ten scientific romances on a par with H.G. Wells and W. Olaf Stapledon - though with a far more pessimistic vision of mankind's progress than either. The 'new gods' posited by the author are Comfort and Cowardice, the guiding principles of humanity's misdirection, whilst specific developments such as birth-control and the automobile receive sustained vitriol in relation to their effect on human behaviour.

139. **Ginsberg (Allen)** Signed postcard to William Burroughs. [Barcelona:] [1957] written in blue ink with monochrome photograph of Barcelona street-scene on reverse, small amount of surface abrasion obscuring a few letters, light soiling and handling marks, pp. [1], 9 x 14 cm approx, some yellowed tape from previous mounting, top corner above address torn away and sliver missing along foot obscuring one word, good £500



Ginsberg writes to fellow Beat-author William Burroughs, then resident in Tangier - where Ginsberg had stayed with him (as a 'slave, typing up his manuscript, cooking for everybody, awful routine' he related to Gary Snyder in a letter from 1958) before

departing for Europe with Peter Orlovsky. Ginsberg writes, 'Dear Bill - here's main walking drag of Barcelona - June 28 - leaving tonite for [?] France on way to Venice', with a couple of possible stops depending how their money lasts - the journey, he considers, will take '4 days to 7, I don't know. Maybe take a week maybe a bit less if \$ goes fast [...] O how I wish I'd changed all my money in Tangiers. Can't buy francs here cheap, nor lire, much [less pesetas?]. He asks Burroughs about his own plans and imparts his address, and relates what he has discovered about the local scene - 'Cadiz Bar for girls - Calle Montserrat. Eat at Casa Manolo - Calle S Pedro + S Jeronimo. Cant find boy bars except seen couples sat at Casa Monolo like Catalana. Dig the Romanesque paintings at Cat[edral?]. Love Allen'.

An excellent, unpublished example of the itinerant interactions of two authors whose close friendship belied the many divergences of their life and literary styles.

140. **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) **£250**

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'.

The true first edition

141. **Greene (Graham)** *Utbränd [A Burnt-Out Case.] Översättning av Torsten Blomkvist. Stockholm: P.A. Norstedt & Söners, 1960, FIRST EDITION*, pp. 274, 8vo, *original burgundy cloth, backstrip lettered in gilt, a couple of trifling bumps to edges, very light dustsoiling to top edge, dustjacket with a small pencil mark at head of backstrip panel and some very light rubbing to extremities, very good* **£250**

Published the year before the English first edition, in a move interpreted by some ('The Daily Mail', most explicitly) as a brazen attempt to curry favour with the Nobel Prize committee - an accusation that baffled Greene, who had simply cultivated an excellent relationship with his Swedish publisher and found a very good readership there. Issued simultaneously in cloth and wrappers, the hardback is the less common.

142. **Greene (Graham)** *The Virtue of Disloyalty. Bodley Head, 1972, ONE OF 300 COPIES*, pp. [i], 12, 12mo, *original white wrappers, front cover lettered in black on a sage green ground, untrimmed, original envelope lettered in red, fine* (Wobbe A58) **£250**

Printed for private distribution by the publisher and author, in November 1972.

The text is an address given on the occasion of the University of Hamburg's honouring Greene with the Shakespeare Prize.

The publisher's copy, signed by Gunn

143. **Gunn (Thom)** [Reading] *On the Move. [Vinyl Recording, The Poet's Voice series, 33 1/3 rpm.] Hessele: Listen Records & The Marvell Press, 1962, FIRST EDITION*, *light surface mark to first track, 12 inch record, original sleeve with photograph of poet to front and title printed in red, very good* **£500**

This the copy of publisher George Hartley, and signed for him by Gunn on the rear - a scarce LP, and particularly so signed.

An inscribed copy

144. **H.D. [i.e., Hilda Doolittle]** *Tribute to the Angels. Oxford: University Press, 1945, FIRST EDITION*, pp. 42, crown 8vo, *original printed wrappers with a little edge-browning and the odd nick, one leaf oversized and creased at corner, textblock strained between first and second gathering, newspaper clipping of contemporary review by Babette Deutsch laid in, good* **£245**

Inscribed by the author on the half-title: 'H.D. to Edith Luttman, "This is the flowering of the rod..." Dec. 4 1945, London'. The recipient, a lecturer on poetry, has made some notes regarding the angels referred to in the poem on a small piece of paper loosely inserted at the rear.

145. **Heaney (Seamus) North.** *Faber and Faber, 1975, FIRST EDITION*, pp. 73, 8vo, *original light blue cloth, backstrip lettered in gilt, front endpapers browned as usual, dustjacket with areas of very gentle fading to front and backstrip panel (but much less than usually found), tiny sliver of lifted laminate causing discolouration at leading edge of front panel, very good* (Brandes & Durkan A12a) **£750**

Signed by the author on the flyleaf.

With sleeve-notes by Heaney

146. **(Heaney.) ENNIS (Séamus) Féidhlim Tonn Ri's Castle, or The King of Ireland's Son.** With music played on the uilleann pipes and tin whistle. [Vinyl Recording, 33 1/3 rpm.] *Dublin: Claddagh Records, 1977, FIRST EDITION, vinyl in excellent condition, 12 inch record, original sleeve with Gertrude Degenhardt illustration to front and notes by Heaney printed at rear, a few spots to rear, a little rubbing, original paper inner sleeve, very good* (Brandes & Durkan H3) **£85**

A scarce and unusual Heaney item, with his sleeve-notes praising this recording of music and story-telling by this important Irish figure.

147. **(Heaney.) O'DRISCOLL (Dennis) Stepping Stones.** Interviews with Seamus Heaney. *Faber and Faber, 2008, FIRST EDITION*, pp. xxx, 524, 8vo, *original black boards, backstrip lettered in gilt, dustjacket, fine* **£200**

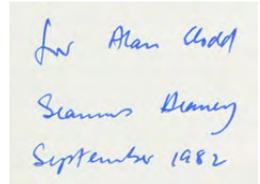
Signed to the title-page by both O'Driscoll and Heaney.

148. **Heaney (Seamus) The Haw Lantern.** *Faber and Faber, 1987, FIRST EDITION*, *very light toning to textblock throughout*, pp. [x], 51, crown 8vo, *original red boards, backstrip lettered in silver, dustjacket, near fine* (Brandes & Durkan A41a) **£100**

The textblock is less browned than is commonly found with this book - it would be hard to find a better copy.

Presentation copy

149. **Heaney (Seamus) A Personal Selection.** August 20 - October 24, 1982. *Belfast Ulster Museum, [1982,] FIRST EDITION, monochrome reproductions of various artwork from the museum's collections accompanying Heaney's descriptions*, pp. [62], 4to, *original wrappers with Edward McGuire portrait of Heaney to front, a tiny amount of rubbing to extremities, very good* (Brandes & Durkan D14) **£300**



Inscribed on the title-page: 'For Alan Clodd, Seamus Heaney, September 1982'. Clodd published Heaney's poems through his Enitharmon Press imprint, in collections for Leonard Clark and Charles Causley, and was an extensive collector of his work in a private capacity.

150. **Heaney (Seamus) Robert Lowell.** A memorial address and an elegy. *London and Boston: Privately printed by Faber and Faber, 1978, FIRST EDITION, ONE OF 250 COPIES*, pp. 13, crown 8vo, *original printed grey sewn wrappers, fine* (Brandes & Durkan A16) **£200**

The first appearance of Heaney's 'Elegy', and the only appearance of this version.

151. **Heaney (Seamus) The Tree Clock.** *Belfast: Linen Hall Library, 1990, FIRST EDITION, ONE OF 750 COPIES (from an edition of 870 copies) printed on pale grey paper*, pp. 28, crown 8vo, *original beige linen with title blind-stamped to upper board, patterned endpapers, dustjacket with some gentle fading to backstrip panel and borders, very good* **£575**

Signed by the author to the title-page, and dated to the day of publication '20.ix.'90'

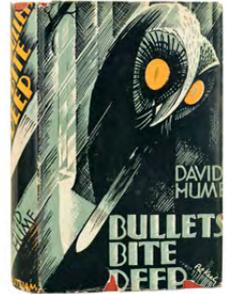
152. **Hill (Susan)** *The Woman in Black. A Ghost Story.* Hamish Hamilton, 1983, *FIRST EDITION*, head-pieces and other illustrations in the text by John Lawrence, pp. [x], 160, 8vo, original apple-green boards, backstrip lettered in gilt, gentle fading to backstrip and borders, dustjacket price-clipped by publisher with a couple of tiny nicks around head, very good **£200**

Signed by the author to the title-page, beneath her printed name. Hill's now classic variation on the theme of the ghost story, which begins on Christmas Eve - a masterful exercise in atmosphere and controlled horror.

In the scarce dustjacket

153. **Hume (David [i.e., John Victor Turner])** *Bullets Bite Deep.* G.P. Putnam's, 1932, *FIRST EDITION*, pp. 286, crown 8vo, original brick red cloth, backstrip lettered in black, dustjacket with light chipping to corners and backstrip ends, a couple of chips at foot of front panel, a couple of nicks and a short closed tear to rear panel, very good **£1500**

An excellent copy of a scarce book, the author's first novel, and the introduction of his most famous detective Mick Cardby - regarded as the first true English take on the American 'hard-boiled' school; indeed, in an instance of narrative reflecting style, the plot concerns the curious presence of various American attributes on a corpse discovered in rural Warwickshire (the author had attended Warwick School). The dustjacket, designed by Pat Keely, is striking and most uncommon.



An early translation

154. **Huxley (Aldous)** *Du sköna nya värld [Brave New World.] Översättning från Engelskan av Greta Tiselius.* Stockholm: Wahlström & Widstrand, 1932, *FIRST SWEDISH EDITION*, small water-spot at foot of prelims, pp. 255, crown 8vo, original wrappers with geometric design in black, red, and grey, lightly toned overall with lean to spine and rubbing to extremities, good **£300**

Amongst the first translations of Huxley's classic dystopian tale - German, Polish, and French editions all appeared, like this, in the same year as the English first edition.

155. **Isherwood (Christopher)** *Goodbye to Berlin.* Hogarth Press, 1939, *FIRST EDITION*, pp. 320, crown 8vo, original oatmeal cloth, backstrip lettered in red and lightly browned, light overall foxing to boards, very gentle bump to top corner of upper board, top edge red, ownership inscription to front pastedown, good (Woolmer 451) **£250**

Included by Cyril Connolly in 'The Modern Movement', as one of the hundred key books of the era.

156. **Ishiguro (Kazuo)** *The Remains of the Day.* Faber and Faber, 1989, *FIRST EDITION*, pp. [vi], 245, crown 8vo, original black boards, backstrip lettered in silver, trifling bump at foot of upper joint, dustjacket with backstrip panel gently faded as commonly found, very good **£275**

Signed by the author to the title-page; the first state dustjacket (without mention of the Booker Prize).

157. **Ishiguro (Kazuo)** *The Unconsoled.* Faber and Faber, 1985, *FIRST EDITION*, pp. [vi], 538, 8vo, original black boards, backstrip lettered in cream, dustjacket with a hint of fading along the upper joint-fold, very good **£60**

Signed by the author on the title-page.

158. **Keynes (John Maynard)** *Essays in Persuasion.* Macmillan, 1931, *FIRST EDITION*, a few very faint spots to final pages, pp. xiii, 376, crown 8vo, original green cloth, backstrip lettered in gilt, edges a little spotted, the endpapers faintly so as well, ownership inscription to flyleaf and bookplate on facing pastedown, dustjacket in excellent shape with very minor chipping to corners and head of backstrip panel, very good **£600**

Keynes's first collection of essays, covering work from 1919 to the year of publication, grouped thematically with the opening section concentrating on the aftermath of the Great War. The bookplate is that of Thomas

Tudor Loveday, a Professor of Philosophy and then university administrator - though the facing inscription is also that of a Thomas Loveday, the middle initial is unlikely to be a 'T', and the location of Peterhouse, Cambridge is given (where there is no record for the said Thomas Tudor Loveday having been); leaving this puzzle aside, this remains an excellent copy of an important book.

A holograph poem, dedicated to Paul Valéry

159. **Klat (Hector)** *La Danse sous le Cèdre*. [Alexandria,] [1931,] *MANUSCRIPT, fair copy in author's attractive holograph, squared notebook, pp. 17, crown 8vo, original stapled self wrappers, a couple of spots front and rear, very good* £800

A long poem, dedicated to and evidently inspired by Paul Valéry, a quotation from whom is among four epigraphs used.

Klat is an important author in our appreciation of early iterations of global modernism; born in Alexandria in 1888, but of Lebanese extraction, his diplomatic career returned him to the Lebanon at the beginning of the 1930s, subsequently taking him to São Paulo as the Lebanese Consul-general. Alongside the broad cultural perspective that his studies and subsequent career had fostered, the poetic imagery and themes of the francophone and francophile Klat richly evoke his homeland with a lyricism that is well captured by the present poem, which would go on to form a central part of his first published collection, 'Le cèdre et les lys' - and later republished with a Preface by Jean Cocteau in 'Du cèdre aux lys'.



This copy was in the collection of Lady Roberts, née Celeste Leila Beatrix Shoucair, wife of diplomat Frank Roberts, and herself from a distinguished Lebanese family.

160. **Kureishi (Hanif)** *The Buddha of Suburbia*. *Faber and Faber, 1990, FIRST EDITION*, pp. [iv], 284, 8vo, *original black boards, backstrip lettered in white with gentle lean to spine, dustjacket, very good* £80

Signed by the author on the title-page.

161. **Larkin (Philip)** *High Windows: Poems read by the author*. [British Poets of Our Time series, Edited by Peter Orr.] *Argo, 1975, FIRST EDITION, vinyl in immaculate edition and appears unplayed, 12 inch record, original sleeve with Ardizzone illustration to front, original inner sleeve, near fine* (Bloomfield F6) £50

162. **Larkin (Philip)** [Reads and Comments on] *The Whitsun Weddings*. [Vinyl Recording, The Poet's Voice series, 33 1/3 rpm.] *Hessle: Listen Records & The Marvell Press, 1965, FIRST EDITION, vinyl in immaculate condition and appears unplayed, 12 inch record, original sleeve with photo of Larkin to front lettered in pink and white, review of collection by Christopher Ricks on rear panel, a little creasing to corners, original inner sleeve, near fine* (Bloomfield F3) £200



A scarce LP, the recording made by publisher George Hartley the previous year.

163. **Larkin (Philip)** *Reads The Less Deceived*. [Vinyl Recording, The Poet's Voice series, 33 1/3 rpm.] *Hessle: Listen Records & The Marvell Press, 1968, vinyl in immaculate condition and appears unplayed, 12 inch record, original sleeve with photo of Larkin to front and lettered in pink, a little creasing and a small amount of yellowing from laminate, original inner sleeve a little creased and very slightly spotted, very good* £150

Recorded ten years earlier and first issued then; this reissue adds a new interview on the rear of the sleeve (actually written entirely by Larkin). This copy belonged to George Hartley of the Marvell Press, though without mark of ownership.

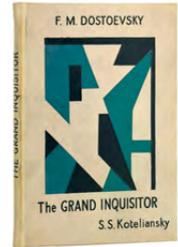
Design by Paul Smith

164. **Lawrence (D.H.)** *Lady Chatterley's Lover*. Penguin. 2006, 720/1,000 printed in purple, pp. xxxvi, 364, 8vo, original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, stripe-design page-marker, clear perspex slipcase with limitation label, shrinkwrapped, fine **£600**

One of five titles, selected by Penguin, each with a dustjacket design by a notable modern artist or designer, issued to celebrate 60 years of Penguin.

Inscribed by the translator

165. **(Lawrence.) DOSTOEVSKY (F.M.)** *The Grand Inquisitor*. Translated by S.S. Koteliansky. With an Introduction by D.H. Lawrence. (Printed by George W. Jones at the Sign of the Dolphin for) Elkin Mathews & Marrot, 1930, 267/300 COPIES printed on Kelmescott handmade paper, title printed in black and turquoise, pp. xvi, 36, 8vo, original cream vellum with a period abstract design of turquoise and black morocco onlays to upper board, backstrip lettered in black, some light dustsoiling and slight bowing to boards (as often found), top edge black, original slipcase a little rubbed, faded and split, very good condition (Roberts B28) **£400**



Inscribed by the translator, an important presence in modernist circles including Bloomsbury, to the flyleaf: 'For Miriam and Raphael, With best wishes from Kot. May, 1934'. The recipients were Miriam Polianovsky, a Jewish Ukrainian poet published by Elkin Mathews, and her husband Raphael Salaman.

Although there is no statement in the book to such effect, Koteliansky claimed Lawrence's shared responsibility for the translation of the work. The cover design is striking and somewhat reminiscent of the work of Paul Nash.

Letters to Buchan, Churchill, et al.

166. **Lawrence (T.E.)** *Correspondence with the Political Elite*. Salisbury: Castle Hill Press, 2015 [but 2016,] FIRST EDITION, 218/300 COPIES (from an edition of 427 copies), tipped-in frontispiece portrait of Lionel Curtis by Augustus John, pp. xxii, 338, royal 8vo, original grey cloth, backstrip lettered in gilt, top edge red, dustjacket, fine **£175**

Correspondence from 1922-1935 with Nancy Astor, John Buchan, Winston Churchill (and less formal letters to Edward Marsh), Lionel Curtis, Geoffrey Dawson, Philip Kerr, and Ernest Thurtle, including some supplementary related material by the various correspondents. An important volume, the twelfth in the Press's series of Lawrence's 'Letters', and one that gives great insight into how his relationships with the political elite were maintained even whilst he was cultivating his new identity as Aircraftman Shaw. In the subscribers' binding of full cloth, with dustjacket.

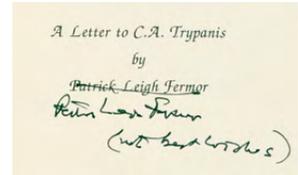
Presentation copy to Roger Senhouse, with his copious notes

167. **Lehmann (John)** *The Whispering Gallery*. Autobiography I. Longmans, Green, 1955, FIRST EDITION, frontispiece photograph of Lehmann with sisters, Senhouse's pencilled notes to margins, pp. ix, 342, 8vo, original brown boards, backstrip lettered in gilt, top edge pink, dustjacket a touch frayed with light overall soiling and slightly faded backstrip panel, very good **£275**

Inscribed twice by Lehmann to Roger Senhouse: first on the flyleaf, 'with love and many thoughts of many years - John'; and then on the title page, 'from [printed] John Lehmann, with love to Roger who can read between the lines - John, October 1955'.

Senhouse has made notes in pencil on both sets of endpapers and throughout the text. The rear free endpaper is taken up with notes for or from an interview with John Lehmann on 'Sat. p.m., 20 Feb. 1960', whilst a few notes to flyleaf reference Lehmann's text either via citation or reflection upon it; within the text itself Senhouse has marked these and further passages (with occasional annotation). Senhouse himself does not receive mention in the text - although the second inscription insinuates him - but there are frequent references to his lover Lytton Strachey, and to other members of the Bloomsbury Group.

168. **Leigh Fermor (Patrick)** George Psychoundakis: A Letter to C. A. Trypanis. Athens: *The American College of Greece*, 1999, ONE OF 300 COPIES (from an edition of 1,250 copies), the Greek text following the English, one short pencil annotation at the foot of p. 13, pp. ix, 45, 8vo, original brown boards with lettering in red and black to upper board, backstrip lettered in black, invitation and programme for launch event laid in at front along with an obituary of Psychoundakis, preserved in original tissue wrapping, near fine



£400

Signed by Leigh Fermor to the title-page beneath his crossed-through printed name and followed by a short parenthetical inscription, 'with best wishes'. A letter from 1980 concerning Psychoundakis's translation of *The Odyssey*.

169. **(Leigh Fermor.) PSYCHOUDAKIS (George)** *The Cretan Runner. His Story of the German Occupation.* Translation and Introduction by Patrick Leigh Fermor. Annotated by the Translator and Xan Fielding. John Murray, 1955, FIRST EDITION, 26 photographic plates, double-page map, pp. xi, 242, 8vo, original mid green boards, backstrip lettered in gilt now slightly dulled, very minor bump to bottom corners, small duplicated ownership inscription to flyleaf, dustjacket with chipped corners and a few faint marks, head of backstrip panel slightly frayed with internal tape repair to the odd nick or closed tear along edges, good

£150

170. **(Lewis.) BAYNES (Pauline)** Original signed drawing for Prince Caspian. [p. 139, 'There was even, unexpectedly, someone on a donkey...'] [n.d., circa 1951,] black ink with some correction in white, pencil and ink annotations to borders, 24 x 18 cm approx., original creasing from publisher storage, but none touching image, trace overlay with some pen and pencil markings fixed with tape on verso, very good

£5,000



Baynes's drawing, with her pencilled signature beneath, shows Bacchus, Silenus, and dancing girls. The image is the same size as published in the first edition. The other pencil markings (some in red, numerals in pen at head) refer to sizing and place in text, with a contextual quotation in Baynes's hand captioning her illustration.

171. **Lewis (C.S.)** Prince Caspian. *The Return to Narnia.* Bles, 1951, FIRST EDITION, colour frontispiece and 47 black and white text illustrations (4 full-page) by Pauline Baynes, pp. 195, crown 8vo, original dark blue boards with light soiling, backstrip lettered in silver, front endpaper maps with ownership inscription in pencil, top edge browned, rear free endpaper lightly foxed with rear pastedown rippling slightly at the inside, dustjacket frayed at edges with a few small tears at head and foot, lightly soiled to rear panel and central panel of backstrip browned, good

£1,200

172. **(Lewis.) CLERK (N.W.)** *A Grief Observed.* Faber and Faber, 1961, FIRST EDITION, pp. 60, crown 8vo, original mid grey cloth, backstrip gilt lettered, free endpapers partially browned with a few spots, dustjacket gently sunned to backstrip panel and borders, section missing around head with small drink-splash at head of rear panel, good

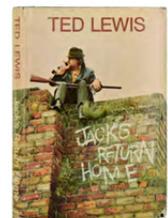
£250

A poignant exploration of grief, prompted by the death of Lewis's wife. Initially reluctant to publish, Lewis chose a pseudonym whose initials referred to the Anglo-Saxon phrase 'nat wilk' ('I know not whom') allied with a surname conveying, in intentionally bland terms, his scholarly vocation.

The source-book for Get Carter

173. **Lewis (Ted)** Jack's Return Home. Michael Joseph, 1970, FIRST EDITION, pp. 224, crown 8vo, original black boards, backstrip lettered in silver with slight lean to spine, minor bump to bottom corners, dustjacket a little chipped and creased at corners with rubbing to extremities, the odd nick and a short closed tear at head of upper joint-fold, very good

£500



The basis of the 1971 film 'Get Carter', starring Michael Caine (and subsequent, lesser attempts).

174. **Lewis (Wyndham)** Biographical Note [promotional leaflet.] [circa 1928,] *single folded sheet with photograph of Lewis at head*, pp. [4], 8vo, *original self wrappers, central fold and a little creasing at corners, light handling marks with a little splitting at points and one or two tiny closed tears*, good £80

The final work listed is the second issue of *The Enemy*, without reviews - making 1928 the most likely year for this to have been distributed; it is not, however, listed in Morrow & Lafourcade or Pound & Grover. The Biographical Note emphasises his wartime experiences, and is followed by a statement of his 'Aims and Positions'; the 'Representative Opinions' of Eliot, Herbert Read, Osbert Sitwell, and David Garnett are followed by a short list of his works.

Julian Symons' copy

175. **Lewis (Wyndham)** Rotting Hill. *Methuen, 1951, FIRST EDITION, a few faint foxspots to prelims*, pp.xii, 308, crown 8vo, *original blue cloth, backstrip lettered in green on a dark blue ground and lightly faded, light rubbing to extremities and small bump to bottom corner of upper board, top edge dustsoiled, a few foxspots to other edges, dustjacket faintly spotted overall with darkened backstrip panel, a little chipping to corners and a few spots of internal tape repair*, good (Morrow & Lafourcade A36a; Pound & Grover A37a) £60

This copy belonging to author and Lewis biographer Julian Symons, with an envelope addressed to him heavily annotated in his hand with page numbers relating to incidents in the book; the review was for the 1985 Black Sparrow Press reissue, and the review slip and his review for *The Sunday Times* are additionally loosely inserted.

176. **Macaulay (Rose)** *Three Days*. *Constable, 1919, FIRST EDITION, a few recurrent spots throughout, knock to edge of final handful of pages*, pp. 68, foolscap 8vo, *original brown wrappers, printed label to front, chipping to ends of faded backstrip, front cover faded with a handful of minor marks, ownership inscription of Kenneth MacGowan to flyleaf dated 1929*, good £60

Macaulay's second poetry collection features a number of striking examples of war poetry, from a unique perspective. During the war Macaulay served first as a nurse and land girl, before working in the British Propaganda Department and the War Office 'with responsibilities for exemptions from service and conscientious objectors' (ODNB).

177. **Mitchell (David)** *Cloud Atlas*. *Sceptre, 2004, FIRST EDITION*, pp. [vi], 538, 8vo, *original maroon boards, backstrip blocked in blue, dustjacket with wrap-around band present*, fine £400

Signed by the author on the title-page and with his characteristic squiggle at the head of the page.

With a hand-coloured Lovat Fraser illustration

178. **Monro (Harold)** *Strange Meetings*. *Poetry Bookshop, 1917, FIRST TRADE EDITION, some foxing throughout - heaviest at either end of text, contemporary ownership inscription at head of title-page*, pp. 63, [2, ads], 4to, *original grey wrappers with a little creasing to slightly nicked overhanging edges, Lovat Fraser illustration to front hand-coloured (as issued)*, good (Woolmer A18b) £70
179. **Murdoch (Iris)** *The Bell*. *Chatto & Windus, 1958, FIRST EDITION*, pp. 320, crown 8vo, *original green boards, backstrip lettered in gilt, minor knock to top corner of lower board, dustjacket by Charles Mozley with some light sunning to borders and backstrip panel, a couple of tiny chips at head of rear panel, 'Book Society choice' band, very good* £250
180. **Murdoch (Iris)** *The Book and the Brotherhood*. *Chatto & Windus, 1987, FIRST EDITION*, pp. [vi], 601, crown 8vo, *original mauve boards, backstrip gilt lettered, dustjacket designed by Tom Phillips price-clipped and with a hint of fading to backstrip panel, very good* £90

Signed by the author to the title-page.

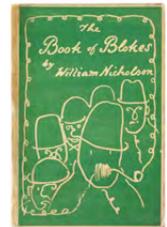
181. **Murdoch (Iris)** *A Word Child*. *Chatto & Windus*. 1975, *FIRST EDITION*, pp. [vi], 394, cr.8vo, orig. orange boards, backstrip gilt lettered, area of foxing to top edge, bookplate of J.E. Davies to front pastedown (see below) dustjacket in fine shape, very good £150

Inscribed by Iris Murdoch on the owner's bookplate: 'A friendly word to [J.E. Davies, printed] from Iris Murdoch'.

182. **Nagra (Daljit)** *Transport for Londonstan*. *Faber Fine Press*, [2013,] *BROADSIDE*, 34/100 COPIES signed by the author, printed on Somerset Satin paper with colour-printed border illustration by Bruno Mangyoku, pp. [1], 4to, fine condition £100

An attractive broadside, part of a series by Faber to launch their Fine Press imprint; these printed at Hand & Eye Letterpress, whilst the intended fulcrum of the imprint - Berthold Wolpe's original printing press - was being restored.

183. **Nicholson (William)** *The Book of Blokes*. *Faber and Faber*, [1929,] *FIRST EDITION*, 29 crayon line drawings in black, green, and red, ff. 30, crown 8vo, original boards with Nicholson illustrations on a green ground, a small amount of rubbing and some very light soiling with a spot of wear towards foot of backstrip, free endpapers with faint foxing and bookseller sticker at foot of rear pastedown, good (Campbell 194) £400



Inscribed on the flyleaf by the artist, in blue crayon: 'Mrs Harvey from William Nicholson', the inscription dated August 1931.

A charming book, originating in playful drawings for the artist's daughter, Liza. Caricatures of unnamed personages, some strongly reminiscent (Ford Madox Ford is in there), others more faintly so - with a printed dedication to the arch-practitioner Max Beerbohm.

Revolving pictures

184. **(Nister.) BINGHAM (Clifton)** *Magic Moments*. Pen and Ink Illustrations by Florence Hardy. *Ernest Nister*. [c.1900], *FIRST EDITION*, with 7 revolving plates, the plates all in fine state and complete with the cotton pulls used to reveal the circular picture and overlay in each plate, one plate depicts a toy train, the text leaves browned at the edges and a trifle brittle, the title illustration by E. Nister, pp. [20], 4to, original pale blue cloth-backed boards, pale blue boards, the front cover with title and delightfully illustrated overall, inner joints strengthened, floral endpapers, very good £375



185. **O'Donoghue (Bernard)** *Early & Late*. *Oxford: Four Candles Press*, 2015, *FIRST EDITION*, 12/26 COPIES (from an edition of 36 copies) signed by the author, printed on hand-made Turner Grey paper, wood-engraved vignette to title-page by Helmuth Weissenborn, pp. [14], 8vo, original sea-green cloth, printed label inset to upper board, new £125

Eight new poems, all previously unpublished - printed by John Grice at the Evergreen Press.

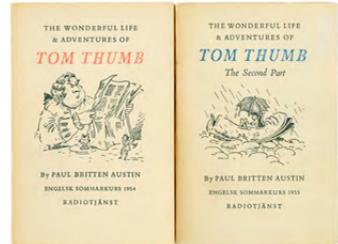
186. **Orwell (George)** *Keep the Aspidistra Flying*. *Gollancz*. 1936, *FIRST EDITION*, some foxing, pp. 320, foolscap 8vo, original pale blue cloth, darkened backstrip printed in dark blue, ownership name on front free endpaper, long, thin stain to rear endpapers, good (Fenwick A.4a) £350

The pre-war Orwell novels were printed in relatively small numbers. Fenwick tells us that 'Keep the Aspidistra Flying' was published in 3,000 copies, of which 2,281 were sold, and 500 sets of sheets and 219 bound copies destroyed during the blitz.

187. **Oswald (Alice) Woods** etc. *Faber Fine Press, [2013,] BROADSIDE, 49/100 COPIES signed by the author, printed on Somerset Satin paper with border illustration by Jonathan Gibbs printed in black, red and grey, pp. [1], 4to, fine condition* £100

An attractive broadside, part of a series by Faber to launch their Fine Press imprint; these printed at Hand & Eye Letterpress, whilst the intended fulcrum of the imprint - Berthold Wolpe's original printing press - was being restored.

188. **(Peake.) AUSTIN (Paul Britten)** *The Wonderful Life & Adventures of Tom Thumb, an English Fairy-Story. With Drawings by Mervyn Peake. Stockholm: Radiotjänst, 1954- 1955, FIRST PEAKE EDITIONS, numerous line-drawings, some full-page, by Mervyn Peake, pp. 126; 134, 16mo, original cream wrappers, covers titles printed in orange and blue respectively, Peake line-drawing on front covers, very faint sunning to backstrips and small area of abrasion to top corner of front of second volume, very good* £300



With the tiny 16-page 'facsimile' of 'The Terrible but True History of Blebb & Glugg' tipped to page 97 of Part Two, as called for. Published by the Swedish radio corporation for native learners of English - hence the vocabulary lists at the rear of each volume - there was no equivalent UK edition.

189. **(Peake.) CARROLL (Lewis)** *Alice's Adventures in Wonderland and Through the Looking-glass. With Illustrations by Mervyn Peake [Zephyr Books Vol.67.] Stockholm: Continental Book Company, 1946, FIRST PEAKE EDITION, numerous line-drawings, many of them full-page, by Mervyn Peake, pp. 352, foolscap 8vo, original pale grey wrappers printed in blue and red, further line-drawing by Peake on front cover, very good* £300

Issued eight years before the English edition - lacking the dustjacket, but in all other respects a sparkling copy

190. **(Periodical.) MONTEMORA.** [Complete in 8 Vols.] *New York, 1975- 1981, FIRST EDITIONS, occasional illustrations with some full-page, ownership inscription to title-page of first two volumes, pp. 164; 124 [2, ads]; 210 [2, ads]; 299 [3, ads]; 283 [5, ads]; 158 [4, ads]; 233 [19, ads]; 229 [17, ads], crown 8vo, original wrappers, occasional very light soiling to wrappers or edges, original inserts where called for, very good condition overall* £175

A late-flowering modernist magazine, founded and edited by Eliot Weinberger, who contributes alongside authors including Charles Reznikoff, Octavio Paz, Carl Rakosi, George and Mary Oppen, Amiri Baraka, Basil Bunting, Lorine Niedecker, Hugh MacDiarmid, Edmond Jabès, Ezra Pound, H.D., Mina Loy, and Louis Zukofsky.

The stated aims of the magazine include presenting 'important new poets alongside the acknowledged (and unacknowledged) international masters, to introduce younger British poets to American readers, and to publish extensive translations from the Chinese and Japanese' (subscriber letter included in Volume 4).

191. **Plath (Sylvia)** *Crossing the Water. Faber and Faber, 1971, FIRST EDITION, pp. 64, crown 8vo, original blue cloth, backstrip lettered in gilt, dustjacket a little creased at head of backstrip panel, very good* £120

The poet Anne Ridler's copy, with her bookplate (actually a compliments slip of her husband Vivian, modified by hand with her signature) laid in at front.

192. **Plath (Sylvia)** *Winter Trees*. Faber and Faber, 1971, *FIRST EDITION*, pp. 55, crown 8vo, *original blue cloth, backstrip lettered in silver, lightest of rubbing to extremities, dustjacket with a small amount of creasing at head of backstrip panel, very good* (Tabor A15a) £120

The poet Anne Ridler's copy, but without mark of ownership.

Inscribed to a contributor

193. **Potter (Stephen)** *One-Upmanship. Being Some Account of the Activities and Teaching of the Lifemanship Correspondence College of One-Upness and Gameslifemastery*. Rupert Hart-Davis, 1952, *FIRST EDITION*, illustrations by Lt.-Col. F. Wilson, pp. 160, crown 8vo, *original blue boards, backstrip lettered in silver with slight lean to spine and a touch of fading at head, small area of faint waterstaining at foot of upper board, gentle dustsoiling to top edge, dustjacket with a short closed tear at head of front panel, a little rubbing and chipping, very good* £250

Inscribed on the flyleaf: 'To S. Arnold Forster, With sincerest thanks for page 79, from S. Potter, September 1952'. The recipient was Diana (known as Sam) Arnold Forster, the second wife of the artist Michael Rothenstein. The textual reference is to a footnote, where a reference is made to her 'means of suggesting to borrowers of books that their reading is superficial and that they are imperceptive of the finer nuances' - this achieved through marginalia, an example of which is provided with a facsimile of her manuscript to illustrate her three main techniques: the 'Surely' ploy, Question-mark ploy, and Exclamation-mark ploy.

194. **Pound (Ezra)** *ABC of Reading*. Routledge, 1934, *FIRST EDITION*, *faint foxspot at head of opening leaves, pp. xii, 197, crown 8vo, original red cloth, backstrip lettered in gilt, one or two small spots to cloth, gentlest of bumps to top corners, light dustsoiling to top edge with faint foxing thereupon, ownership inscription to flyleaf, dustjacket lightly soiled overall with darkened backstrip panel a little frayed at tips, light chipping to corners and publisher's repricing sticker to front flap, good* (Gallup A35) £150
195. **Pound (Ezra)** *The Fifth Decad of Cantos*. Faber and Faber, 1937, *FIRST EDITION*, pp.53, crown 8vo, *original black cloth, backstrip lettered in gilt, ownership inscription to front pastedown concealed by dustjacket flap, faint foxing to endpapers, dustjacket, very good* (Gallup A43(a)) £250
196. **Pound (Ezra)** *Gaudier-Brzeska. A Memoir*. Including the published writings of the sculptor and a selection from his letters, with thirty illustrations, consisting of photographs of his sculpture, and four portraits by Walter Bennington, and numerous reproductions of drawings. Laidlaw & Laidlaw, [1939,] *ONE OF 250 COPIES, cancel title-page and list of illustrations, frontispiece photographic portrait, 3 further photographic plates and 26 plates showing examples of the artist's work all with cancelled numeration, foxing to prelims with the occasional spot further in, pp. [xii], 168, imperial 8vo, original green cloth, backstrip lettered in gilt, top edge dustsoiled, others untrimmed and lightly toned, dustjacket lightly soiled overall with large portions of loss and darkened backstrip panel, good* (Gallup A10c) £75

Bound from the sheets of the John Lane first edition, but with the plates grouped differently and 8 of those originally featured omitted.

197. **Pound (Ezra, Editor)** *The Exile*. [Complete in 4 Vols.] *Paris (Vol. 1), Chicago: Pascal Covici (Vols 2&3), and New York: Covici Friede, Spring & Autumn 1927-1928, FIRST EDITIONS, pages of first volume a little toned, single-word pencil annotation beside Pound's name on p. 93 of second volume, pp. 92; [iv], 121, [2]; [iv], 109, [2]; [iv], 117, foolscap 8vo, original orange or red wrappers printed in black, backstrip of first volume a little darkened as are the untrimmed and largely unopened edges, water-speckling to front of final volume, Vol. 3 with two puncture marks at head of front, one of which extends to first handful of pages though not affecting text, and a small tear to bottom corner, good condition overall*



£500

As Tryphonopoulos and Adams note in their 'Ezra Pound Encyclopedia', Pound used 'The Exile' for the express purpose of printing 'a range of work from friends and acquaintances'; amongst this roll-call are John

Rodker, Richard Aldington, Ernest Hemingway (mis-initialled as 'E.W.' on the front of No. 1), Carl Rakosi, Bob McAlmon, W.B. Yeats, Louis Zukofsky, William Carlos Williams, and John Allen Cournos - with a liberal sprinkling of Pound himself. Parts of Cantos XX and XXIII make their first appearances here, with the majority of his contributions taking the form of editorial comment. Hemingway's contribution, curt as it is, has had its title hand-corrected (from 'Nothoemist Poem' to 'Neothomist Poem') by Pound in pencil, as in each of the 500 copies of this first number.

198. **Pullman (Philip)** *The Amber Spyglass*. *David Fickling Books: Scholastic*, 2000, *FIRST ENGLISH EDITION*, pp. [viii], 552, crown 8vo, *original black boards, backstrip and front cover gilt lettered, dustjacket, fine* £140

Signed by the author on the title-page.

Signed by Pullman

199. **Pullman (Philip)** *His Dark Materials*. Northern Lights; *The Subtle Knife*; *The Amber Spyglass* [3 vols.] *Scholastic*, 2005, *TENTH ANNIVERSARY EDITION*, *EACH ONE OF 1,000 COPIES signed by the author, each with additional material new to this edition, original cloth, dustjackets, slipcases, still sealed in publisher's shrinkwrap, fine* £275

200. **Pullman (Philip)** *The Scarecrow and his Servant*. *Doubleday*, 2004, *FIRST EDITION*, *illustrations throughout by Peter Bailey*, pp. [viii], 230, 8vo, *original green boards, backstrip gilt lettered, dustjacket, fine* £70

Signed by the author on the title-page.

201. **Rendell (Ruth)** *Live Flesh*. *Hutchinson*, 1986, *FIRST EDITION*, pp. 272, 8vo, *original blue boards, backstrip lettered in silver, dustjacket, near fine* £40

Signed by the author to the title-page.

A murder in the Home Guard

202. **Rhode (John)** *Night Exercise*. *The Crime Club by Collins*, 1942, *FIRST EDITION*, pp. 190, [2, ads], foolscap 8vo, *original orange cloth, backstrip lettered in gilt, light dustsoiling to top edge, dustjacket price-clipped but in excellent shape, very good* £2,000

A crime novel very much of its time, set amongst the Home Guard - depicted in some detail, and in whose ranks a murder takes place. This is an important work from one of the key authors in the Golden Age of British detective fiction - an excellent copy, scarce in the dustjacket.



203. **(Rolfe.) SYMONS (A.J.A.)** *The Quest for Corvo*. *An Experiment in Biography*. *Cassell*, 1934, *FIRST EDITION*, *3 full-page illustrations and a facsimile of the author's holograph*, pp. [xii], 293, 8vo, *original dark blue cloth, backstrip lettered in dark blue against a gilt ground, top edge pink, rubbing to extremities, good (Woolf B14a)* £175

With a characteristically florid inscription by the author to the flyleaf: 'For Miss Emilie Grigsby, with the cordial salutations and sincere regards of AJA Symons, and many acknowledgements of her kindness and encouragement, 1934'. The recipient was an American transplanted to London, where she gained renown as a society hostess and literary patron (as well as the author of a solitary novel) - her expensive tastes, reflected nowhere better than in her sizeable collection of art and literature, catered for in large part by the unending wealth of her lover Charles T. Yerkes.

Among the attendees at her house in Mayfair was Shane Leslie, whose 1923 article on Rolfe had brought him back to wider attention - founding the Corvine Society in 1929, his status as the impetus for this work, a classic of the genre, is acknowledged in its printed dedication to him.

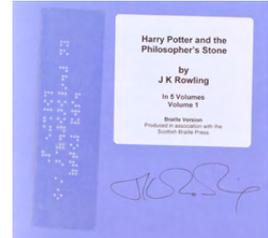
204. (Corvo.) SYMONS (A.J.A.) Frederick Baron Corvo. Read at the Four Hundred and Eighteenth Meeting of the Sette of Odd Volumes held at the Royal Adelaide Gallery on the Twenty-Third day of October, MCMXXVI. *Imprinted at the Curwen Press, 1927, 115/199 COPIES signed by the author, printed for private circulation only, this copy presented to A.M. Cohn, a couple of faint spots at head of half-title, pp. [iv], 40, 12mo, original cream wrappers printed in red, a few faint spots with yap edges nicked, backstrip ends chipped with a little splitting at foot of joints, good* £200

A scarce book, a preparatory work for Symons' 1934 masterpiece 'The Quest for Corvo' - this a presentation copy to A.M. Cohn, the bibliographer of Cruikshank, with his Cruikshank-drawn bookplate tipped in to the half-title.

Signed five times by J.K.Rowling

205. Rowling (J.K.) Harry Potter and the Philosopher's Stone [5 Vols.] [Edinburgh:] Scottish Braille Press, 1998, FIRST BRAILLE EDITION, unpaginated, 4to, original stapled lilac wrappers with both Braille and printed labels to front of each volume, fine £3500

Each of the five volumes has been signed by the author to the front, with her authenticating hologram sticker to the inside cover - this is, as far as we are able to deduce, the only known copy of the Braille edition to be signed by the author, and is sold on behalf of Royal Blind in the author's hometown of Edinburgh.



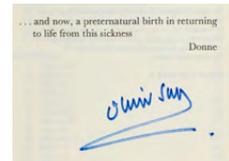
206. Rowling (J.K.) Harry Potter and the Chamber of Secrets. Bloomsbury, 1999, FIRST DELUXE EDITION, a couple of small drink-spots to leading edge of dedication page, pp. 251, [4], 8vo, original blue cloth with illustration inlaid to upper board within a gilt border, backstrip and upper board lettered in gilt, tiny faint pen-mark at head of backstrip, a.e.g., page marker, very good £750

Signed by the author to the half-title. Sold on behalf of Royal Blind in the author's hometown of Edinburgh.

207. Rushdie (Salman) The Satanic Verses. Viking, 1988, FIRST EDITION, 82/100 COPIES (from an edition of 112 copies) signed by the author, printed on Vellum Antique laid paper, pp. [ix], 547, 8vo, original quarter dark blue morocco with vertical gilt rule, mid-blue buckram sides, backstrip lettered in gilt, fine £850

208. Sacks (Oliver) Awakenings. Duckworth, 1973, FIRST EDITION, SIGNED BY THE AUTHOR on the title-page, with a photographic frontispiece and end-piece, one page just snagged in the fore-margin, pp. xiii, 255, 8vo, original cloth and dust jacket, boards very slightly warped, very good £600

Sacks's second book, subsequently adapted by Harold Pinter, and made into a Hollywood movie. Auden, to whom the 1976 edition was dedicated, hailed it as a masterpiece.



209. Shapcott (Jo) Sinfonietta for London. Faber Fine Press, [2013,] BROADSIDE, 53/100 COPIES signed by the author, printed on Somerset Satin paper with border illustration by Amanda Sue-Rope printed in black, blue, and yellow, pp. [1], 4to, fine condition £100

An attractive broadside, part of a series by Faber to launch their Fine Press imprint; these printed at Hand & Eye Letterpress, whilst the intended fulcrum of the imprint - Berthold Wolpe's original printing press - was being restored.

A New College, Oxford association copy

210. Sherriff (R.C.) The Hopkins Manuscript. Victor Gollancz, 1939, FIRST EDITION, occasional spots, pp. 352, crown 8vo, original light blue cloth with backstrip lettered in a darker blue and gently faded, light overall rubbing, edges and free endpapers a trifle spotted, good £65

Inscribed by the author on the flyleaf: 'To John Buxton, Yours sincerely, R.C. Sherriff, Esher 29 March 1939'. The recipient was a poet, ornithologist, and Professor of English Literature at New College, Oxford - Sherriff had himself briefly attended the College, and it likely forms the axis of their acquaintance.

An interesting science fiction novel, based on the titular document which describes the collision of the Moon and the Earth.

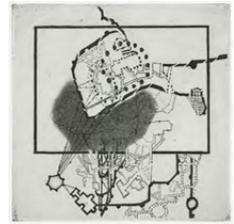
211. **Sinclair (Iain)** Downriver. (Or, The Vessels of Wrath). A Narrative in Twelve Tales. *Paladin Grafton, 1991, FIRST EDITION, V/26 COPIES signed by the author with a holograph poem below the epigraph, vignette to half-title, pp. [viii], 407, [1], 8vo, original blue boards, backstrip lettered in gilt, a few tiny foxspots to top and fore-edge, photographic endpapers, with newspaper clipping (review of 'Radon Daughters') and Goldmark letter and order-form for 'Lights Out...' loosely inserted, very good* £300

The holograph poem, in red and black ink, is 'Hare Lightning'.

212. **Sinclair (Iain)** Flesh Eggs & Scalp Metal. Selected Poems, 1970-1987. *Paladin, 1989, FIRST EDITION, 2/26 COPIES signed by the author with a holograph poem to the half-title in red and black ink, faint toning to page-borders, pp. 165, [6, ads], foolscap 8vo, original wrappers, near fine* £200

The holograph poem is 'That Which Appears'.

213. **Sinclair (Iain)** Hackney, That Rose-Red Empire. A Confidential Report. With original prints and drawings by Oona Grimes. *London Review Bookshop & Hamish Hamilton, 2009, FIRST EDITION, 34/45 COPIES signed by the author with additional holograph material also signed and numbered on the reverse of a custom postcard (Princess Diana in Butcher's Window) as well as a signed and numbered etching/aquatint by Oona Grimes on moulin du gue and a colour-printed folding map of Hackney, 3 maps, full-page illustration at the head of each of its 9 sections, pp. viii, 581, 8vo, original quarter black cloth with textured black cloth sides, backstrip lettered in gilt, top edge black, book and additional material in matching solander box, fine*



£350

214. **Sinclair (Iain)** Jack Elam's Other Eye. Images [by] Gavin Jones. *Hoarse Comerz Press, 1991, FIRST EDITION, C/26 COPIES signed by author and artist with additional holograph material by both at rear, frontispiece and 5 further illustrations by Jones with a few repeated, pp. [32], crown 8vo, original stapled wrappers with illustration to front, a few spots to margin of rear and mild border-toning, very good* £175

The holograph material by Sinclair is a poem, 'Immaculate Corruptions', written in red ink to the inside rear cover. A Jones illustration in blue ink is at the foot of the facing page.

215. **Sinclair (Iain)** The Verbals. In Conversation with Kevin Jackson [with 'View from My Window, i.m. the tenants of Brede Place. 2 vols] *Tonbridge: Worple Press, 2003, FIRST EDITION, M/26 COPIES signed by the author with exclusive additional content, numerous photographic illustrations, pp. 148, [2]; 29, crown 8vo, original wrappers, slipcase, fine* £150

The additional content is the separate volume (also signed) featuring a short story not available separately elsewhere, and an envelope which remains unopened (contents not determined!).

Presentation copy

216. **Skemp (J.G.)** Green and Black. *John Murray, 1932, FIRST EDITION, handling mark to margin of first section-title, pp. 319, crown 8vo, original green cloth lettered in black to upper board and backstrip, lean to spine, sunned through the jacket in places, light dustsoiling and faint spotting to edges, dustjacket frayed with section missing at head of front panel carrying round to front flap, good* £50

A scarce novel of Black Country life, describing the effects of Enclosure and of industrialisation - 'of how the "Black" invaded the "Green" and smirched it' (dustjacket blurb) - with appearances by David Garrick and John Wesley, and preceded by a Glossary for the local dialect used at points. This a presentation copy: 'To Agnes, Edith and Clara, in memory of many days and many things, John G. Skemp, September 30th, 1932'. Additionally a note in the author's hand, on headed paper, has been laid in, stating: 'I'm asking my friends to help my making anxious enquiries at the libraries for 'Green & Black'.

217. **Stevens (Wallace)** Selected Poems. *Faber and Faber, 1953, FIRST EDITION*, pp. 143, crown 8vo, original purple cloth, backstrip lettered in silver with a touch of fading at tips, light dustsoiling to top edge with ownership inscription to flyleaf, laid in typed sheet with 3 Stevens poems from this collection, dustjacket with backstrip panel a shade darkened, good (Edelstein A19a.1) £50
218. **Stout (Rex)** Double for Death. *The Crime Club by Collins, 1940, FIRST ENGLISH EDITION*, pp. 252, [3, ads], crown 8vo, original orange cloth, backstrip lettered in black, some sunning through jacket faintly visible to upper board, some light corner-bumping, a handful of spots to edges, dustjacket price-clipped with gently faded backstrip panel, a few nicks and some light soiling, diagonal crease at foot of front panel, very good £1,500
219. **(Tolkien.) BAYNES (Pauline)** Original transparency for slipcase to the deluxe edition of 'The Lord of the Rings'. [Allen & Unwin,] [1963- 1964,] original tungsten 'Kodak Safety Film' colour transparency, 'Three-Point Reflection Guide colour-bar to left of image with grey-scale colour bar to right, 14 x 11 inch approx., preserved and protected between two sheets of acetate with 'Vibicolor' sticker at head, fine (Hammond & Anderson p. 98) £2,000

An ultra-large format (ULF) Kodak transparency taken directly from the original artwork by Pauline Baynes, and showing her pencilled registration marks thereupon - one of likely two (possibly three) such transparencies used to illustrate the slipcase of the deluxe edition Lord of the Rings from 1963-4. An interesting survival, which gives a vivid reproduction of this striking image, the transparency constitutes one half of the triptych that the slipcase depicts - showing the erupting Mount Doom from 'The Return of the King' beside a portion of the central panel representing 'The Two Towers'. The use of arching trees to create the border of each, and the grotesque creatures (these Baynes's creation, without any particular textual referents), demonstrate her ability to balance a sense of scale with a fineness of detail - a combination that made her the perfect illustrator for both Lewis and Tolkien.



The film - identified by its notches as Kodak Ektachrome 64T - has not suffered any loss in quality since it was originally produced and could still be used (with the agreement of the copyright holder, of course) for its original purpose of making an accurate and detailed print of this image. This is the closest thing, in terms of the vividness of the reproduction, to Pauline Baynes's original artwork and a fascinating part of the publication history of the trilogy.

220. **(Tolkien.) SIR GAWAIN & the Green Knight**. Edited by J.R.R. Tolkien and E.V. Gordon. *Oxford: At the Clarendon Press, 1925, FIRST EDITION*, 2 plates both tissue-guarded, errata-slip present before the Introduction, a few pages with marginalia and occasional underlining in pencil, as is often the case, pp. xxviii, 212, crown 8vo, original green cloth, axe vignette and single fillet border to upper board stamped in gilt, backstrip lettered in gilt and a little faded, light rubbing to extremities and to upper board, edges untrimmed, pencilled ownership inscription and purchase details to flyleaf along with a tipped-in catalogue description and a Tolkien postage stamp, a couple of minor pieces of Tolkien ephemera loosely inserted, good (Hammond & Anderson B7a) £275

Tolkien was responsible for the text and Glossary and Gordon for the Notes.

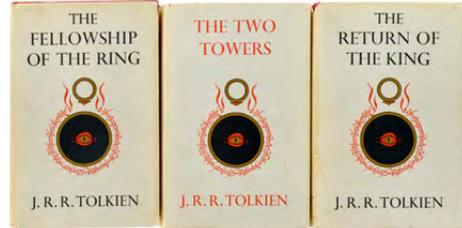


- The Tove Jansson Hobbit**
221. **Tolkien (J.R.R.) Bilbo**. *En Hobbits Äventyr [The Hobbit.] I Översättning av Britt G. Hallqvist och med Illustrationer av Tove Jansson. Stockholm: Rabén & Sjögren, 1962, FIRST JANSSON EDITION*, 10 full-page drawings with numerous smaller drawings throughout text, occasional handling marks and the odd spot to border, pp. 308, 8vo, original quarter green cloth with colour-printed Jansson illustration to upper board, very gentle fading to borders and a touch of wear at corners, backstrip lettered in gilt and rather rubbed, very good (Hammond & Anderson Swedish C4) £1,750

An attractive edition, but hard to find in good shape - this is a very nice copy of a book whose scarcity can be attributed to both author and illustrator being immensely collectable separately. Given the importance of the

Nordic influence on Tolkien's work, there is something reciprocal about the foremost illustrator of the region turning her hand to one of his most enduring works - and the results are delightful.

222. **Tolkien (J.R.R.)** *The Lord of the Rings Trilogy. The Fellowship of the Ring; The Two Towers; The Return of the King* [3 Vols.] *George Allen and Unwin, 1954- 1955, FIRST EDITIONS, third volume with signature mark present and lines of type sagging on p.49 (designated as first state by Hammond in his bibliography, but later revised by him to second state), folding-maps drawn by Christopher Tolkien at rear of each volume, very short closed tear to title-page of third volume, pp. 424; 352; 416, 8vo, original red cloth, backstrips lettered in gilt and slightly softened at ends with a small amount of very gentle rubbing to tips, slight lean to spine of second volume, very minor knock to top corner of lower board on second volume, top edges red with slight partial fading to that of second volume, faint partial browning to free endpapers of first volume, dustjackets with backstrip panels a little sunned with some very shallow chipping at ends, similar chipping to corners of first two volumes with a short split at head of front flap-fold of first volume, very short closed tear to rear panel of same, a very good set*



£14,000

A splendid, unrestored set of first printings.

223. **Whistler (Laurence)** *Children of Hertha, & other Poems. With Decorations by Rex Whistler. Oxford: Printed for Subscribers by The Holywell Press, 1929, FIRST EDITION, 65/300 COPIES, pictorial title and 4 other illustrations, pp. 74, foolscap 8vo, original black and gold patterned paper wrappers over stiff card, printed label to front, just very slightly rubbed at extremities, a few faint spots to endpapers, very good*

£350

The author's first book.

224. **Williams (Charles)** *The English Poetic Mind. Oxford: Clarendon Press, 1932, FIRST EDITION, pp. viii, 215, crown 8vo, original dark blue cloth, device to upper board gilt-blocked with blind-stamped single fillet border to both boards, backstrip lettered in gilt, dustjacket with chipping to corners and ends of darkened backstrip panel, small hole towards foot of upper joint-fold with a split at head of same, very good (Glenn I-A-iv-2)*

£175

Scarce in the dustjacket, part of the 'Oxford Books' series that included work by H.W. Garrod and later C.S. Lewis's 'Allegory of Love'.

225. **Williamson (Henry)** *Autograph postcard to Richard de la Mare. 5 March 1964, headed postcard written in blue ink, pp. [2], 9 x 14 cm, a little corner creasing, address written in Williamson's hand, very good condition*

£50

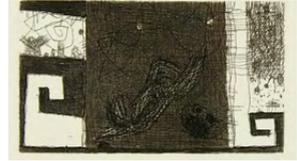
Written from his cottage in Ilfracombe, Williamson advises de la Mare of his schedule, and that he shall be in London within a week (a meeting mooted) - but more substantially in relation to his creative work, he asserts that 'the account of the Etaples or "Bull Ring" Mutiny in Sept 1917, in my novel *Love & the Loveless*, chapter 15, (pp 227-242 of the Panther paperback edition) is authentic & of course copyright. I have never seen any account printed elsewhere. Several newspaper have telephoned me about this, following, I suppose, Alan Clark's letter in the *Observer* of a couple of weeks ago'.

Part III Private Press and Illustrated Books

226. **(Arion Press.) DUNCAN (Robert)** *Structure of Rime. San Francisco, 2008, 175/275 COPIES, mouldmade paper, pp. [iv], 96, 4to, original brick-red cloth with inlaid prints by Frank Lobdell, grey paper backstrip label with black lettering, top edge trimmed, paper and cloth slipcase, excellent*

[with:]

An Etching with aquatint by Frank Lobdell, 'Untitled, 5,15,87', 26/35
copies, loose with the book £450



With a copy of the Prospectus.

Morris on Kelmscott

227. (Birmingham Guild of Handicraft.) THE QUEST, [Vol. 2], Number IV. Birmingham, November 1895, FIRST EDITION, C.M. Gere drawing of Kelmscott Manor engraved by William Hooper, further illustrations by the same as well as E.H. New, C.A. Levetus, E.G. Treglown, Sydney Meteyard, H.A. Payne, and M.J. Newill, along with initial letters throughout predominantly by Treglown and one by Payne, some offset browning and a small area of browning at head of gutter throughout, a few small spots at foot of title-page, pp. 47, [7, ads], 4to, original grey wrappers printed in green with some faint browning, backstrip darkened, overhanging edges nicked and chipped, textblock edges untrimmed, good £300

An important issue of this attractively produced magazine, featuring Morris's 'Gossip About an Old House on the Upper Thames', in which Morris describes in affectionate detail his dwelling and the activities there. Gere's illustration originally featured in the Kelmscott edition of 'News from Nowhere', with the block, it is noted, 'kindly lent by Mr Morris'. The magazine ran to a further two issues.

228. (Cherub Press.) VEDIC LEGEND. Solihull, 1987, 66/100 COPIES printed on Rakusui Japanese handmade paper of varying shades, with a hand-coloured frontispiece by Kim Butcher, pp. [7], 7 x 6 cm, original stab-bound wrappers of blue handmade paper, printed in blue to front, merest hint of fading to rear cover, protective sleeve, near fine £70

229. (Cherub Press.) THOMAS (Edward) Bright Clouds. Solihull, 1984, printed on Japanese hand-made paper, pp. [1], foolscap 8vo, original printed card with single leaf tipped in, fine £60

The limitation not stated, but likely to have been small in keeping with the Press's general output. The paper used for the text-leaf varies.

230. (Demeter Press.) ON EDWARD THOMAS. Yoxford, 1995, 61/110 COPIES printed at the Tragara Press, frontispiece photograph of Thomas, title-page printed in black and red, pp. 29, 8vo, original quarter black cloth with Cockerell marbled boards, backstrip with printed label, prospectus laid in, fine £70

Collected tributes to Thomas from Norman G. Brett James, Duncan Williams, E.S.P. Haynes, Norman Douglas, Edward Garnett, and Clifford Bax. Loosely inserted is a note from Joan Stevens of the Press - a noted Edward Thomas authority - to the original owner of this copy.

231. (Detmold.) THE FABLES OF AESOP. Illustrated with 25 Drawings in Color by Edward J. Detmold [Printed from the Third Edition of Sir Roger L'Estrange's Translation of 1699.] Hodder & Stoughton, 1909, FIRST DETMOLD EDITION, 247/750 COPIES signed by the artist and printed in pale grey, 25 tipped-in colourprinted plates by Edward J. Detmold, pp. [210], 4to, original white buckram with upper board blocked and lettered in gilt to a design by Detmold, scarab device blocked in gilt to lower board and gently rubbed, backstrip lettered in gilt with a small amount of rubbing and faintly sunned, t.e.g., others untrimmed, endpapers with scarab device printed in grey, faint partial browning to free endpapers with bookplate to each front endpaper, very good £900



232. (Doves Press.) TACITUS (Publius Cornelius) Cornelii Taciti de vita et moribus Iulii Agricolae liber. (Edited by J.W. Mackail.) 1900, ONE OF 225 COPIES (of an edition of 230 copies) printed on handmade paper, pp. [iv] (blanks), [iv], xxxiii, 8vo, original limp cream vellum, backstrip gilt lettered, roughtrimmed, fine £450

233. (Essex House Press.) BUNYAN (John) *The Pilgrims Progress. From this World which is to Come. Delivered Under the Similitude of a Dream. Wherein is Discovered the Manner of His Setting Out; His Dangerous Journey and Safe Arrival at the Desired Country. 1899, 658/750 COPIES printed in black and red on Batchelor handmade paper, wood-engraved frontispiece by Reginald Savage, pp.[vi],426,16mo, original cream vellum with yapped leading edges, backstrip lettered in black with a little faint spotting at head, edges roughtrimmed and uncut with a few faint foxspots, tissue jacket with a couple of tears, very good* (Ransom p.264, No. 4) **£300**

The third book from the Press.

234. (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, fine* **£292**

The sixth book on Buckland Wright by the press, providing a thorough overview of this particular aspect of Buckland Wright's oeuvre - it won the Book of the Year award at the British Book Design and Production Awards. The frontispiece engraving was printed at the Black Star Press.

235. (Fleece Press.) SIMS (R.G., Wing Commander) *The Sayings & Doings of T.E. Lawrence. Edited by Dr Leo John de Freitas, with an Introduction by John Sims and Notes by A.J. Flavell. Wakefield, 1994, FIRST EDITION, ONE OF 270 COPIES (from an edition of 300 copies) printed on mellotex mouldmade paper, title and title to each section printed in blue, 8 tipped in plates of reproductions of photographs, tipped in folding facsimile, 3 tinted facsimiles in the text, pp. 71, tall 8vo, original blue linen with Lawrence's initials blind-stamped to upper board, backstrip with printed label, roughtrimmed, bookplate to front pastedown, fine* **£175**

With the original prospectus and Fleece Press invoice loosely inserted.

236. Flint (William Russell) *Breakfast in Périgord. Essays on Various Occasions And in Diverse Moods With favourite quotations. Decorated and Enlivened with 60 Illustrations & Devices. Skilton Press, 1968, 397/500 COPIES (of an edition of 525 copies) signed by the author, printed in black and red with the large initial letters printed in blue, 60 illustrations, a large number full-page, by William Russell Flint, pp. 134, sm.folio, original quarter black morocco, backstrip gilt lettered, white cloth sides with a Russell Flint design in black on the front cover, t.e.g., board slipcase, fine* **£250**

237. Frink (Elizabeth) *Etchings Illustrating Chaucer's 'Canterbury Tales'. Introduction and Translation by Nevill Coghill. Waddington Galleries, 1972, 285/175 COPIES in the 'C' issue (from an edition of 300 copies) signed and numbered by the artist, title-page vignette and 19 full-page etchings by Frink drawn directly onto the copper plate, all with tissue-guards, pp. 189, large folio, loose as issued in green buckram portfolio with hawk motif stamped in gilt to front, ties detached, and portfolio a little rubbed and marked with a small amount of dustiness transferring to the front endpaper, very good* **£1,900**



A monumental production, with impressive and very distinctive illustrations by Frink.

[With, for the purposes of comparison:]

(Mozley.) CHAUCER (Geoffrey), *The Prologue & The Wife of Bath's Tale.*

[and:] (Mozley.) CHAUCER (Geoffrey), *The Merchant's Tale & The Shipman's Tale.*

Translated into Modern English by Neville[sic] Coghill. Lithographs by Charles Mozley. John Deuss, 1984, each 70/1000 COPIES signed by the illustrator, lithographs in varying colours throughout with the majority full-page, pp. 57; 76; 76; 36, folio, each loose as issued in illustrated wrappers within a pair of cloth portfolios (green & blue respectively) with ribbon ties, very good.

238. (Golden Cockerel Press.) HUDSON (W.H.) Letters to R.B. Cunninghame Graham. With a few to Cunninghame Graham's Mother Mrs. Bontine. Edited, with an Introduction, by Richard Curle. Drawings of Hudson and Cunninghame Graham by Sir William Rothenstein. 1941, 137/250 COPIES printed on Arnold's mouldmade paper, 2 tinted plates, pp. 128, crown 8vo, original quarter scarlet morocco with yellow cloth sides, backstrip lettered in gilt and a touch faded with a small water spot just beneath title, bump at head of lower board, t.e.g., others utrimmed, a little browning to gutters of endpapers and a small bookseller sticker to rear pastedown, good (Pertelote 150) £140
239. (Golden Cockerel Press.) WHITFIELD (Christopher) Lady from Yesterday. 1939, FIRST EDITION, UNLIMITED ISSUE, title-vignette and 5 full-page wood-engravings by Lettice Sandford, pp.71, crown 8vo, original printed pale blue wrappers over card, price-clipped, darkened backstrip and borders, good (Pertelote 143) £40

Early work by Antony Gormley

240. (Gormley.) Sieveking (Paul-René, edits) ORIGO 3. Cambridge: Cambridge Black Cross, n.d. [but circa 1970,] SOLE EDITION, illustrations (unsigned) by Antony Gormley, Marta Lombard, John Fullerton, Peter John Freeman, Paul-René Sieveking, pp. 24, tall 8vo, original stapled orange wrappers printed in claret with Gormley illustration to front, lightly handled with a few nicks, good (Miller & Price, 'British Poetry Magazines', 329) £2500

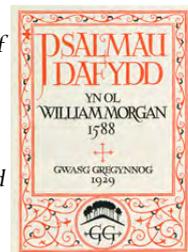
Early work, perhaps the earliest published artistic work - preceding as it does his career in that field - of Antony Gormley, one of the most important artists of his generation. The illustrations here - the cover credited to him directly, and with the images on p.6, 8, and the vignette recurring on the title-page, constituting his other probable contributions - were produced whilst Gormley was a student in Archaeology, Anthropology & Art History at Trinity College, Cambridge. Following this degree he travelled to India, and on his return took up a place at St. Martin's College; his own website puts the 'year zero' of his artistic career as 1981.

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



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

241. (Gregynog Press.) PSALMAU DAFYDD yn ol William Morgan 1588. [Psalms of David, Edited by Ifor Williams.] Newtown, Powys, 1929, 76/200 COPIES (from an edition of 225 copies) printed on Batchelor handmade paper, the title and decorative floriated border on the title-page printed in black and red, the wood-engraved floriated half-borders and large initial letters in the text are designed by H.W. Bray and printed in black, blue or red, pp. [iii], 189, imperial 8vo, original brick-red morocco with patterned paper sides and cloth corners, backstrip lettered in gilt between five raised bands, a little rubbing to paper and cloth at board corners, t.e.g., others untrimmed, a little adhesive browning at corners of pastedowns, bookplate of D. Tecwyn Lloyd to front pastedown, slipcase with printed label lightly bumped at head, very good (Harrop 14) £600



From the library of Welsh-language author David Tecwyn Lloyd; an attractive printing of a portion of the first translation of the Bible into Welsh.

242. (Gregynog Press.) DE GUEVARA (Antonio, Don) The Praise and Happinesse of the Countrie-Life. Written Originally in Spanish by Don Antonio de Guevara. Put into English by H. Vaughan, Silurist. Reprinted from the Edition of 1651, with an Introduction by Henry Thomas. Newtown, Powys, 1938,

196/380 COPIES (of an edition of 400 copies) printed on Arnold handmade paper, 6 head and tail-pieces and a title-vignette by Reynolds Stone, the usual foxing to the blank leaves at beginning and end, pp. xv, 37, foolscap 8vo, original quarter red morocco with green boards and morocco tipped corners, printed label to upper board, backstrip lettered in gilt, roughtrimmed, dustjacket a little darkened to backstrip panel and edges, very good (Harrop 39) £400

A particularly good copy of this attractive early Gregynog book.

243. (Gregynog Press.) EDWARDS (O.M.) Clych atgof. Newtown, Powys. 1933, 220/370 COPIES (from an edition of 385 copies) printed in black and brown on Batchelor handmade paper, frontispiece and 8 other wood-engravings by William McCance and printed in brown, pp. x, 97, crown 8vo, original bevel-edged Welsh tan sheepskin with design stamped in brown to both boards, backstrip lettered in brown and rubbed with a touch of wear at either end, some faint spotting, edges untrimmed ownership inscription to front pastedown and a band of browning to margins of flyleaf, leaflet about Newtown tannery laid in, good (Harrop 25) £150

244. (Gregynog Press.) JONES (T. Gwynn) Detholiad o Ganiadau. Newtown, Powys, 1925, 137/474 COPIES (from an edition of 500 copies) printed on Dutch handmade paper, press device on title-page printed in pale blue, 9 wood-engraved head- and tail-pieces by R.A. Maynard, pp. xv, 169, crown 8vo, original blue bevel-edged buckram, backstrip lettered in gilt and a little faded, usual browning to free endpapers, edge untrimmed, very good (Harrop 4) £375

With a copy of the prospectus for the same, a single folded sheet printed in English and Welsh with Specimen Page to rear, lightly foxed overall and in original envelope with Press device printed in red - envelope a little spotted and browned with splitting to sides and flap detached (but present). A scarce ephemeral item from the early years of the Press.

245. (Gregynog Press.) VAUGHAN (Henry) Poems. [Selected by Ernest Rhys.] Newtown, Powys, 1924, 33/470 COPIES (from an edition of 500 copies) printed on Grosvenor Chater handmade paper, title-page printed in black and red, 13 wood-engravings by R.A. Maynard and H.W. Bray, wood-engraved initials by Maynard with the majority printed in red, pp. xxxvi, 88, crown 8vo, original quarter dark blue cloth with pale grey Ingres boards blocked in dark blue to a design by Bray, backstrip lettered in gilt with a touch of rubbing at head and wear at foot, trifling wear to bottom corners, edges untrimmed with faintest of browning to free endpapers and newspaper clipping referencing Vaughan laid in, good (Harrop 2) £200

246. Griffiths (Noëlle) Intimate Land. Words and Handprinted Woodcuts. Maentwrog, n.d. [circa 1988,] 34/200 COPIES signed by the author, 5 full-page woodcuts, pp. [14], oblong 8vo, original wrappers with printed label to front, trace of sticker removed at foot of rear cover, fine £40

247. Hermes (Gertrude) The Wood-Engravings. Edited and with an Introduction by Judith Russell. Essays by Simon Brett and Bryan Robertson. Aldershot: Scholar Press, 1993, FIRST EDITION, over 100 wood-engravings with the majority full-page, 13 photographs at end of text, pp. 132, folio, original black cloth, backstrip lettered in gilt, dustjacket, protective cardboard sleeve, near fine £180

Inscribed by the Editor on the flyleaf: 'With best wishes from Judith Russell, 21/4/93'.

The special, with a folder of proof engravings

248. (Hermit Press.) (PILKINGTON.) Margaret Pilkington 1891-1974. (A Biographical Essay by David Blamires, Margaret Pilkington as a Wood Engraver by Patricia Jaffé, Catalogue of Engraved Work by Sarah Hyde. Buxton. 1995, 15/25 COPIES (from an edition of 200 copies) printed on Zerkall mouldmade paper, 35 wood-engravings by Margaret Pilkington, including 6 full-page engravings, all printed from the original blocks, portrait of the author by Stanley Spencer tipped in, pp. 115, small 4to, original quarter dark brown leather with blue boards, Pilkington wood engraving inset to upper board, backstrip lettered in gilt, in



solander box with printed label to top and corners slightly knocked, card folder containing proofs of 10 wood-engravings and a copy of the original prospectus, fine £400

The prospectus is at variance with the colophon, in that it refers to 5 copies hand-bound.

249. **(Incline Press.) WONHAM (Jonathan)** Steel Horizon. Poems of the North Sea. Lino-cut Illustrations by Nick Wonham. Oldham, 2013, FIRST EDITION, 19/200 COPIES signed by author and illustrator, printed on Magnani Avorio paper, title-page and page numbers printed in grey and black, 10 full-page illustrations printed in a variety of colours, pp. 53, folio, original quarter grey buckram with lino-cut illustrated boards, backstrip lettered in black, cloth and board slipcase with printed label, fine £80
250. **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 cloured 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.

251. **(Old Stile Press.) d'ARBELOFF (Natalie, Illustrator)** The Revelation of Saint John the Divine. Llandogo, 1999, 106/150 COPIES signed by the artist, printed on Fabriano Rosaspina paper, each page with text incorporated into collaged or drawn images, arranged in double-page spreads and printed on one side of folded concertina-sheets, pp. [36], 4to, original beige canvas with d'Arbeloff illustration stamped to front, built into folding black canvas case stamped in grey with d'Arbeloff illustrations and with a large printed label to front, fine £295

An imaginatively designed and beautifully executed book from the Press.

With unpublished Eric Gill engravings

252. **(Old Stile Press.) MATHERS (E. Powys)** Procreant Hymn. [Original and Alternative versions, with Copper-Plate Engravings by Eric Gill. 2 vols.] Llandogo, 2011, 46/60 COPIES (from an edition of 75 copies) printed on Vélín Arches Blanc paper, 5 engravings by Eric Gill in each volume with 4 variant engravings in the alternative version, all printed direct from the copper-plate and tissue-guarded, pp. [30; 30], 4to, original patterned boards to a Nicolas McDowall design, backstrips lettered in gilt, top edge black, others untrimmed, together in cloth slipcase, fine £950



With larger dimensions than the Golden Cockerel Press publication, and using Gill's Aries typeface, this edition restores the engravings whose depiction was felt too obscene for publication in 1926. A notice in the original book referred to 3 such engravings that could be obtained from the artist, but in fact there were 4 alternative plates.

253. **(Old Stile Press.) PITTS (J. Martin)** Painting the Clouds. A book of his images. With a transcript of his last journal. Llandogo, 2003, 55/150 COPIES signed by Chris Newitt and Nicolas McDowall, drawings and linocuts printed in various colours, pp. [88], 8vo, original orange cloth lettered in gilt to upper board and backstrip, top edge charcoal, dustjacket with Pitts design, fine (Campbell et al. pp. 53-7) £70

Reginald Hallward's copy

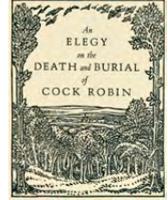
254. **(Pear Tree Press.)** ANNOUNCEMENT of 'The Book Craftsman', A Magazine for Printers and Collectors of Fine Editions, Edited by James Guthrie, And of Various Books Hand Printed by Him from Plates and

Types at the Pear Tree Press. *Flansham, 1934, PROSPECTUS, a few small foxspots mostly at head, pp. [4], imperial 8vo, single folded sheet printed on all sides, some light dustsoiling, good* £70

This the copy of Guthrie's friend and collaborator, the artist Reginald Hallward - without mark of ownership but with some pencil notes by him, as well as a small dab of paint, on the rear. The notes are unrelated to the item and refer exclusively to paint colours.

Guthrie had got his start in printing under Hallward, and the two remained close. Outside of his own work, Hallward is notable as the reputed model for Basil Hallward in Wilde's 'Picture of Dorian Gray'.

255. (Pear Tree Press.) AN ELEGY ON THE DEATH AND BURIAL OF COCK ROBIN. *Chichester, 1932, frontispiece, title-page decoration, 'Fancy Portrait of the Author', and 15 further wood engravings by Stuart or Robin Guthrie, pp. [viii], 27, crown 8vo, original quarter parchment with blue boards, printed label to front, a little browning to backstrip and edges with very faint browning to free endpapers also, edges roughtrimmed, very good* £100



Printed and illustrated by Stuart Guthrie of the Pear Tree Press, which had published an edition with the same illustrations nine years earlier - the 'Fancy Portrait' and some of the decorations here differ, as does the setting of the poem, but the majority of the illustrations are the same. The limitation is not stated, but is likely to have been small, and this is a very scarce Guthrie title.

With an Edward Eastaway poem

256. (Pear Tree Press.) ROOT AND BRANCH. Number Two, Volume Two. *Printed at the Morland Press, December 1917, FIRST EDITION, frontispiece and further illustrations and decorations by James Guthrie, browning to half-title, pp. [ii], 21-42, 8vo, original stapled wrappers with Guthrie design to front, yapp edges very slightly nicked and creased, very good* £60

Includes the first appearance of 'The Lofty Sky' by Edward Eastaway (i.e., Edward Thomas), as well as pieces by John Freeman, Vivian Locke Ellis, Alan Dyce, F.M. Hallward and Guthrie himself.

257. (Pear Tree Press.) BOTTOMLEY (Gordon) Midsummer Eve. With drawings by James Guthrie. *Harting, 1905, ONE OF 120 COPIES printed on Batchelor's handmade paper, frontispiece and head-piece by James Guthrie and printed in grey, text printed in grey, gold and red, pp. [iv], 36, 8vo, original quarter canvas, upper board stamped in red with vignette by Guthrie, a small amount of soiling and light bumping to corners, edges untrimmed, very faint partial browning to free endpapers, very good (Ransom, p.377, 8)* £350

Guthrie's 'first adventure in colour as applied to text', recommended by Colin Franklin as among the 'marvellous examples of Guthrie's etchings printed at his hand press' ('The Private Library', Spring 1976, pp. 32 & 7).

258. (Pear Tree Press.) [COPLANDE (Robert) & John Guthrie] The Manner to Dance Bace Dances. *Flansham, 1937, 54/100 COPIES printed on hand-made paper, title-page design by James Guthrie, initials, decorations, and some text printed in blue, frontispiece and one further illustration by John Guthrie, pp. 14, [2], crown 8vo, original blue cloth lettered in gilt to upper board, a little sunning around head, original glassine jacket with chipping to backstrip panel ends and a few spots to rear panel mildly offset to cloth, good* £175

[With:] The prospectus for the same, printed in blue and black on hand-made paper, single folded sheet, pp. [4], in excellent condition

Printed in Black Letter type and with the colour of the decorations varying within the edition, a reprint of a 1521 work by Robert Coplande - 'an important early treatise on the basse dance' (Prospectus). The book would seem to have been the project of John Guthrie, son of the printer James Guthrie and a known authority on the subject, who provides (anonymously, though identified in the Prospectus) a 'Note by a Dancer' as well as two illustrations.

259. (Penmiel Press.) A TRIBUTE TO DIANA BLOOMFIELD. A pot-pourri of her wood engravings and drawings. Esher, 1985, 141/150 COPIES signed by the printer, frontispiece photograph and wood-engraved title-page vignette printed in brown, almost 50 small illustrations with some printed in brown or green and the majority wood-engraved, pp. 27, crown 8vo, original brown cloth stamped in gilt to front, merest hint of fading to backstrip, green endpapers with wood-engraved Bloomfield monogram, slipcase, near fine £40
260. (Rackham.) AESOP'S FABLES. A new translation by V.S. Vernon Jones with an introduction by G.K. Chesterton and illustrations by Arthur Rackham. Heinemann, 1912, FIRST RACKHAM DELUXE EDITION, 999/1,000 COPIES (from an edition of 1,450 copies) signed by the illustrator and printed on British hand made pure rag paper, 13 colour-printed plates mounted on brown paper with captioned tissue-guards, also title-page decorations and 53 drawings in black and white and silhouettes (19 full-page), a small amount of off-setting from brown paper to borders of facing page, a few faint spots to initial blank which is lightly creased at edge, one or two light handling marks to page borders, pp. xxix, 223, 4to, original white buckram, backstrip and front cover blocked and lettered in gilt to a design by Rackham, backstrip a little sunned and dried as commonly found, a small amount of waterstaining at foot of boards (not transmitted to page edges at all) and a few faint spots to borders of cloth t.e.g., others untrimmed, faint browning to free endpapers with spots to borders largely concentrated on pastedowns, bookplate to each front endpaper, good (Riall, p. 111; Sullivan 259) £1,200
261. (Rackham.) CINDERELLA. Retold by C.S. Evans. and Illustrated by Arthur Rackham. Heinemann, 1919, FIRST RACKHAM EDITION, 153/325 COPIES printed on Japanese Vellum and signed by the illustrator (from an edition of 850 copies), tipped-in colour frontispiece with colour-printed silhouette border and tissue-guarded, 3 colour-printed double-page silhouette illustrations, 14 full-page silhouettes with 1 in colour exclusive to this edition, 36 further silhouette drawings to text, some light surface abrasion to margin of half-title erasing faintly visible pencil ownership inscription, pp. 110, 4to, original quarter vellum with vertical gilt rule, Rackham illustration stamped in gilt to upper board, a hint of rubbing and a light knock to bottom corners, t.e.g., others roughtrimmed, green endpapers with a Rackham design, very good (Riall pp. 134-5) £1,200



Ex-libris George Sayer, biographer and friend of C.S. Lewis - though without mark of ownership, the erased gift inscription is to Sayer's first wife Moira Casey from a relative.

262. (Rackham.) ENGLISH FAIRY TALES. Retold by Flora Annie Steel. Illustrated by Arthur Rackham. Macmillan, 1918, FIRST RACKHAM EDITION, 204/500 COPIES signed and numbered by the artist, frontispiece and 15 further tipped-in colour plates with captioned tissue guards, 41 further drawings within text, one or two faint foxspots and the odd faint handling mark, erased gift inscription to half-title, pp. ix, 341, 4to, original vellum, lettered in gilt to upper board and backstrip with pictorial designs stamped in gilt to both, gentlest of bumps to bottom corners, t.e.g., others untrimmed, Rackham endpapers, very good (Riall p. 132) £1,200

Ex-libris George Sayer, biographer and friend of C.S. Lewis - though without mark of ownership, the erased gift inscription is to Sayer's first wife Moira Casey from a relative.

263. (Rackham.) CARROLL (Lewis) Aventures d'Alice au Pays des Merveilles. Illustrées par Arthur Rackham. Paris: Hachette et Cie, 1910, frontispiece and 12 colour plates all with tissue-guards (one guard slightly nicked at foot), 14 further drawings to text of which 3 are full-page, one or two light handling marks and occasional spots to page-borders (not affecting plates), ownership stamp of M.L. Joly to reverse of frontispiece, pp. [viii], 168, crown 8vo, original green cloth with lettering in a darker green to upper board and backstrip, Rackham design stamped in gilt to upper board, a few light marks and rubbing to extremities, top edge green now faded to yellow with a small amount of spotting to other edges, Rackham design to lightly spotted endpapers, good £200

A scarce edition, with the same design as its English counterpart and printed in London by Ballantyne.

264. (Rackham.) LAMB (Charles & Mary) *Tales from Shakespeare*. Illustrated by Arthur Rackham. *J.M. Dent, 1909, FIRST RACKHAM EDITION, 203/750 LARGE PAPER COPIES* signed by the illustrator, publisher's slip noting the additional plate in this edition at front, tissue-guarded frontispiece and 12 further colour-printed plates tipped in to white card, 2 full-page black and white illustrations and head and tail-pieces to each of the 20 chapters, one or two spots to page-borders and the odd faint handling mark, erased pencil gift inscription to half-title, pp. xii, 304, 4to, original white cloth, lettering and elaborate publisher device stamped in gilt to upper board, backstrip lettered in gilt, original pink silk ties all present and intact, gentlest of knocks to bottom corners and a single spot at foot of upper board, *t.e.g.*, others untrimmed, pictorial endpapers with a Rackham design printed in gold, very good (Riall p. 90)



£1,350

This Deluxe Edition featuring the plate of Puck not present in the Trade Edition. Ex-libris George Sayer, biographer and friend of C.S. Lewis - though without mark of ownership, the erased gift inscription is to Sayer's first wife Moira Casey from a relative.

265. (Roxburghe Club of San Francisco.) COBDEN-SANDERSON (T.J.) *The Book Beautiful*. (Printed on the Occasion of the visit of George W. Jones and William Edwin Rudge to the Roxburghe Club of San Francisco). 1930, 6/75 COPIES (of an edition of 85 copies) signed by George W. Jones and William Edwin Rudge, printed in black with the initial text capital printed in red, pp. [ii], 15, [3], foolscap 8vo, original cream vellum-backed grey boards, front cover with title in gilt, endpapers lightly foxed, bookplate, untrimmed, very good £150
266. (Saint Dominic's Press.) GILL (Eric) *Songs without Clothes. Being a Dissertation on the Song of Solomon and such-like Songs... Together with a Preface by Fr. Vincent McNabb, O.P. Ditchling, Sussex, 1921, FIRST EDITION, [ONE OF 240 COPIES]* printed on Batchelor handmade paper, the 'c' in McNabb on the title-page is 'skied', pp. [viii], 46, 16mo, original quarter white linen, backstrip a little darkened, plain grey boards, free endpapers faintly browned, very good (Taylor A82a: Gill, Corey & Mackenzie 8) £90
267. (Spoon Print Press.) BLAKE (William) *Spring*. With wood engravings by Linda Anne Landers. 1993, 48/150 COPIES, poem printed in red, four-panel fold-out, pp. [4], 12mo, original sewn wrappers with Landers wood engraving printed in blue to front, near fine £30
268. (Stanbrook Abbey Press.) H[EBGIN] (Dame S[cholastica]) *The Sign*. Worcester. 1971, ONE OF 200 COPIES printed in purple, cluster of grapes design by Dame Hildelith Cumming on title-page, pp. [iv], 7, [iii], 32mo, original gold flecked lime-green handmade paper wrappers over plain white paper, fine (Butcher A26) £90

Inscribed for Thomas Jones of Gregynog

269. (Vale Press.) JAMES I (King of Scotland) *Kingis Quair*. Edited by Robert Steele. 1903, [ONE OF 260 COPIES] (from an edition of 270 copies) printed in black and red in the King's Fount on Arnold handmade paper, large wood-engraved initial letter designed by Charles Ricketts, a few faint foxspots, pp. 55, crown 8vo, original quarter fawn linen with blue boards, printed label to upper board, a tiny amount of wear to each corner with top corners gently knocked, small pen-mark at foot of upper board, edges untrimmed and uncut as well as slightly dusty, faint partial browning to endpapers, good £275

Inscribed by the Editor, 'For T. Jones, C.H., LL.D., with grateful regards, Robert Steele' - the recipient is Thomas Jones, Chairman of the Gregynog Press among other distinctions. The letters after his name indicate that the inscription must post-date his receiving an honorary LL.D from Glasgow University in 1922.

270. (Whittington Press.) BIDWELL (John) *Fine Papers at the Oxford University Press*. Andoversford. 1999, 27/235 COPIES (of an edition of 300 copies) printed on Zerkall mouldmade paper with the book's title, fly-titles and large initial letters printed in brown, 2 plates of photographic reproductions, 40 examples

of handmade papers from the Oxford University Press collection, each tipped to black backing paper, pp. [ii] (blanks), [x], 87, [5] (blanks)+ examples of papers on backing paper, folio, original quarter lime-green cloth and matching cloth fore-edges, backstrip gilt lettered, lime-green boards, untrimmed, cloth and boards slipcase, fine £300

271. (Whittington Press.) CRAIG (John) Venice. Risbury, 2016, xxxviii/40 DE LUXE COPIES bound thus and signed by the illustrator with an additional portfolio of prints (from an edition of 285 copies), wood-engraved illustrations throughout with 10 linocuts, some printed in colours, some on coloured paper, some on tipped-in fold-outs, the text printed in cinnamon, pp. [256], 4to, original John Craig binding of full black leather with inlays of red, pale blue and dark green, the backstrip lettered in blind, edges untrimmed, together with cloth and board portfolio in leather-backed grey cloth solander box, fine £1450



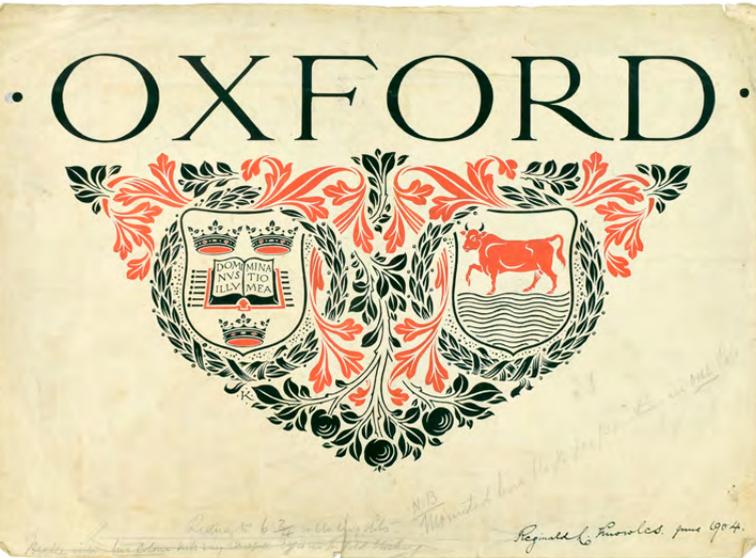
The artist's own designer binding is a simple and striking geometric design. The accompanying portfolio features prints of almost all of the seventy-odd engravings in the book itself. With the prospectus.

272. (Whittington Press.) HANSCOMB (Brian) Sun, Sea and Earth. Eight Copper-engravings.. with Texts by John Clare, Richard Jefferies, Edward Thomas & the Artist. Andoversford. 1989, 35/100 COPIES (of an edition of 125 copies) printed on handmade paper, 8 beautiful and very evocative copperplate- engravings by Hanscomb, pp. 24 (french folded), royal 8vo, original stiff pale blue wrappers bound in the Japanese style, front cover label, untrimmed, board slipcase with printed label, fine (Butcher 100) £250
273. (Whittington Press.) HARRISON (Ski, photographer) Portraits of Presses. Photographs of Fleece, Gregynog, I.M. Imprint, Old Stile, Rampant Lions, Rocket, Tern, Whittington & CTD with Commentaries by the Printers. Risbury, 1997, 222/500 COPIES printed on yellow Bugra Büitten mould-made paper, numerous monochrome photographs of the presses at work, the majority of presses with specimens of their work tipped in, pp. xi, 53, oblong 4to, original quarter dark green cloth, backstrip lettered in silver, black and blue striped paper sides, backstrip very faintly spotted, tiny area of surface removal at head of lower board, matching cloth and board slipcase, very good £120

274. (Whittington Press.) PHIPPS (Howard) Further Interiors. Wood-engravings. Risbury, 1992, 183/235 COPIES (from an edition of 300 copies) signed by the artist, printed on Zerkall Rosa and pale blue Ingres papers, 15 wood-engravings and a wood-engraved tail-piece by Phipps, including 4 colour printed from linocuts, pp. [v] + (Plates), imperial 8vo, grey wrappers bound in the Japanese style, printed label to front cover, board slipcase with printed label and a touch of fading to back, near fine (Butcher 112) £150



275. (Whittington Press.) POWERS (Alan) A Book of Jugs. Andoversford. 1990, ONE OF 950 COPIES, the title-page printed in black and blue, 10 full-page illustrations printed in black and blue, and the cover designs, all by Alan Powers, pp. [20], oblong 16mo, original printed sewn wrappers, untrimmed, fine (Butcher 107) £30
276. (Wood Lea Press.) Greenwood (Jeremy) MARGARET BRUCE WELLS. The Complete Wood-Engravings and Linocuts. With a Memoir by Maggie McCune. Woodbridge, 2000, ONE OF 300 COPIES, the complete corpus of her work, with the engravings illustrated throughout in black and white, and with 7 pages of colourprinted plates, pp. 76, folio, original quarter pink cloth with patterned paper sides to a Wells design printed in green, backstrip lettered in gilt, cloth and boards slipcase, fine £100



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