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Winter 2016

All books subject to prior sale.
Part I
Antiquarian

1. **(Abelard and Heloise) Lettre d'Héloïse à Abailard.** [with:] Réponse d'Abailard a la lettre d'Héloïse. [and:] Lettre Seconde d'Héloïse à Abailard. [By Nicolas Remond Des Cours]. Amsterdam: Paul Chayer, 1695, 4 works (or parts) in 1 vol., woodcut device of an armillary sphere on the first 3 titles, fleurons on the fourth, a little browned in places, some worming, mainly in the fore-margins but touching a few letters in the first work/part, pp. [xii], 46; 52; 31;40, 12mo, contemporary mottled calf, spine gilt, lacking lettering piece, a bit worn **£600**

The imprint is probably false.

2. **Aeschines & Demosthenes.** Aischinou ho kata Ktesiphontos kai Demosthenous ho peri Stephanou logos [Greek]. Interpretationem Latinam, et vocum difficiliorum explicationem adierunt P. Foulkes, J. Freind, Aedis Christi Alumnii. Editio secunda. Oxford: e typographeo Clarendoniano, impensis Stephani Fletcher, 1715, three engraved portraits within pagination, faint toning in places, embossment of the Earls of Macclesfield to title-page, pp. [xvi], 151, 182, [18], 8vo, contemporary calf, boards panelled in blind, unlettered spine, a little bit worn at extremities, slight cracking to front joint, bookplate of the library at Shirburn Castle, very good (ESTC T21158; Dibdin I 487) **£250**

The second edition (first 1696), and one of several variant printings - in this one the Latin translation is at the foot of the Greek text instead of on facing pages. The editors, John Freind (1675-1728) and Peter Foulkes (1676-1747) were undergraduates at Christ Church assigned to edit the text by Dean Aldrich; both went on to other careers - Freind a physician, Foulkes in the clergy - and so never reproduced the success of this popular and useful edition.

3. **[Aldrich (Henry)] Artis logicae rudimenta.** Accessit solution sophismatum. Oxford: J. Parker, 1820, interleaved, and annotated in ink and pencil nearly throughout, pp. 84 (including half-title), 8vo, contemporary half calf, spine blind tooled, black lettering piece, slightly worn, ownership inscription of W.P. Sandys on fly-leaf dated May 6th 1827, of LL. Richards on one of the interleaves dated Exeter College, April 13th 1826, and further inscriptions by him, now a Rev., on the rear fly-leaf, good (ESTC R16735) **£400**

Aldrich’s Artis logicae first appeared in 1691, and, through many editions, continued in use in Oxford late into the nineteenth century. Inside the front cover is an engraved ticket: ‘Dewe, Stationer, Pocket Book Maker, Book Binder, &c. Broad Street, Oxford. Perfumery, &c.’

4. **Anacreon [Greek Title:] TEIOU MELE.** Parma: In Aedibus Palatinis [typis Bodonianis] 1791, printed on heavy paper with cross watermark with initials “FP”, with engraved portrait of Anacreon on title, and
of José Nicolás de Azara (the Dedicatee) on the Dedication, printed in capitals throughout, minor spotting, mainly around the edges, pp. [iv], cviii, 111, small 8vo in 4s, contemporary red morocco, single gilt fillet on sides, gilt ruled compartments on spine, lettered in gilt direct, inner dentelles gilt with a distinctive small roll tool (alternating squares and lozenges with a blind saltire in the middle, separated by a dot), board edges gilt with a roll tool of small dots, gilt edges, light Prussian blue paste-downs and end-leaves, spine very slightly darkened, armorial bookplate of the Marsh family of Gaynes Park, Essex, very good (Brooks 422; Moss I 49; Dibdin I 265; Schweiger I 25) £1,000

A most elegant edition, uniformly praised by bibliographers: a ‘bijou typographique’ (Renouard); ‘très jolie édition’ (Brunet); of this, and the 1785 4to edition, ‘more elegant and exquisitely finished productions cannot be conceived’ (Dibdin); &c.

5. **Anacreon.** Odai. Glasgow: In aedibus academicis, Ex Typis Jacobi Mundell, excudebant J. et J. Scrymgeour, 1801, some foxing and browning, pp. 106, 12mo, contemporary sprinkled calf, boards bordered with a gilt roll, neatly rebacked preserving most of original backstrip, new red morocco label, other compartments with central lyre tools, hinges refined, inscription scratched out from front endpaper, good £350

Mundell took over as printer to Glasgow University following the 1795 ouster of Andrew Foulis, who was losing money hand over fist. He continued the reputation for typographical elegance, for several years at least, before dying in 1800. There was then a period of uncertainty before the brothers Scrymgeour officially took over in 1802, reflected in the imprint of this volume. The Greek text appears above a prose Latin translation in the footnotes.

6. **Angelus de Clavasio.** Summa angelica de casibus conscientiae. Nuremberg: Anton Koberger, 10 February, 1492, text in double columns, fine, large, 20-line, infilled initial A in blue and red at the commencement of the text, rubricated throughout and with alternating blue and red 3-line initials, including in the Index, without the initial and terminal blanks, ff. CCCX, folio, contemporary Northern European calf over wooden boards, elaborate blind tooled freme decoration, original clasps, the attachments for the clasps renewed, rebacked, preserving the original spine, bookplate and other marks of ownership of Albert Ehrman, good (ISTC ia00722000) £8,000

A noted ‘dictionary of moral theology’. The basis of this work was a “Summa Confessorum” by John Rumsik, O.P., Lector of Freiburg (d. 1314), which was then arranged alphabetically by Bartholomew of San Concordio who also added material on canon law. The first edition of di Chivasso’s “Summa Angelica” appeared in the year 1486, and from that year to the year 1520 it went through 31 editions.

From the collection of Albert Ehrman, with his bookplate, monogrammatic stamp inside the rear cover, and with 2 CP notes initialed by him, together with endorsement ‘A fine specimen’ possibly in his hand.
7. Aristophanes. Comoediae undecim Graece et Latine, ut et fragmenta earum quae amissae sunt. [Editio novissima.] Amsterdam: Apud Joannem Ravesteinium, 1670, additional engraved title-page, lightly toned, a thin dampmark to fore-edge, tiny wormhole in lower margin of a few leaves, pp. [xxiv], 1087, [3], 60, 24mo, contemporary vellum boards, spine lettered in ink, a bit ruckled and soiled, two front endpapers sometime glued together (obscuring an eighteenth-century ink note) and since partly separated and partly torn, later ownership inscriptions to front pastedown, good (Dibdin I 299) £400

Lempriere calls it one of the best editions of Aristophanes; it is based on Scaliger’s 1625 text but with additional notes and some of the Latin translations refreshed. It may in fact have been reset from a copy of the 1625, since the plays themselves are nearly a page-for-page reprint with the extra notes added on at the end.

8. Aubry (James Philip) The Beauties of Oxford: a poetical translation of a Latin poem, written in the year 1795 ... by the Reverend William Willes. Louth: Printed and Sold by John Jackson, Market-place; Sold also by Crosby and Co., 1811, a little browning, pp. viii, 70, 8vo, uncut in the original boards, spine defective at foot, boards a little soiled and worn, good (Cordeaux and Merry 466) £300

Translation by William Willes, Vicar of Edlington (Soth Yorks) of Aubry’s ‘Oxonii dux poeticus’. The poem was originally written for the installation of The Duke of Portland as Chancellor of the University: the occasion of this translation was the installation of Lord Grenville. Aubry was professor of rhetoric in Paris before the Revolution. He refers to the Revolution when some of the buildings of New College remind him of Versailles.

Louth - “Capital of the Lincolnshire Wolds.”

Not in Johnson or Jackson, 2 copies only in COPAC, BL and Bodley.

9. Baretti (Joseph [Giuseppe Marc’Antonio], translator) An Introduction to the most useful European languages, consisting of select passages, from the most celebrated English, French, Italian, and Spanish authors. With translations as close as possible; So disposed, in Columns, as to give in one View the Manner of expressing the same Sentence in each Language. Intended for the Use of Foreigners, Merchants, and Gentlemen who make the Knowledge of those Languages their Study. Printed for T. Davies and T. Cadell, 1772, FIRST EDITION, parallel foreign texts and English translations in double columns, bound without the half-title, pp. [iii-viii], 469, 8vo, contemporary calf, spine gilt in compartments, red lettering piece, corners bumped, the upper cover’s top one worn, splits at head of joints and headcap a little defective, sound (Collison-Morely 23; ESTC T83919) £250

Baretti was at work on translating Don Quixote when this book appeared, and extracts feature here. There is also a passage from Rasselas (Fleeman 59.4R/TF/2).

10. (Bible. Psalms. English. Metrical Versions.) Watts (Isaac) Psalms, Hymns, and Spiritual Songs ... Newly revised edition: with all the additional Hymns and copious indexes. Romsey: John Gray, 1832, first few leaves nibbled in the upper margin, pp. 552, 12mo, original black hard-grained morocco by Remnant
A beautifully-bound Breviary in a scarce contemporary case

11. (Breviary.) **HORÆ DIURNÆ BREVIARII ROMANI.** Ad usum Fratum Minorum S. Francisci Conventualium, Monalium S. Claræ Ac Tertii Ordinis utrisque sexus in quibus festa sanctorum. Juxta novum Kalendarium accurate disponuntur ordinem regente Reverend P. Magistro Fr. Bonaventura Bartoli ... Rome: Ex Typographia Hosp. Apost. S. Michaelis. 1802, printed throughout in red and black, excepting the last two gatherings, and in two columns, pp. xxxvi, 572, clxxxiv, 12mo, contemporary russet straight-grain morocco, flat spine elaborately tooled in gilt in three compartments, one larger than the other two, with a lattice pattern, and divided by bands of a variety of rolls and rules, the sides with wide gilt borders of trailing foliage and flowers and cornerpieces, gilt dentelles, marbled endpapers, five silk bookmarks, a.e.g., in a contemporary pull-off slipcase of green straight grain morocco, each half with gilt border of vines and grapes, matching cornerpieces, ends and fore edge with simple rolled gilt border, backstrip elaborately gilt with repeated lattice pattern and six differently tooled patterned compartments and rolls, tan morocco label with gilt lettering, some light wear, otherwise a beautiful and well preserved early 19th century binding, very good £1,200

An edition of the Franciscan Breviary, luxuriously got up.

12. (Byroniana.) **BENBOW (William)** A Scourge for the Laureate in reply to his infamous letter of the 13th of December, 1824, meanly abusive of the deceased Lord Byron, &c. &c. [bound with other pieces]. [William] Benbow, 1811[-25], first 3 leaves ruled in red and the title underlined in red, pp. [i], iv (Southey’s letter), 20, 8vo, contemporary half brown morocco, spine lettered in gilt ‘Byroniana’, slightly rubbed, small label of Charles Clark, and a printed version (sans border) of his monitory poem ‘A Pleader to the Needer when a Reader’ pasted inside front cover, good £2000

Benbow’s scathing attack on Southey - ‘When Dr. Southey exchanged his principles for a pension, he also parted with his talent and his genius - both were drowned in the Butt of Sack, and never to rise again’ - is a rarity. WorldCat records a copy in the BL, and 2 at Harvard - but HOLLIS reveals that both are photostats.

‘Critics accused [Southey] of absurd self-importance, and were quick to point out the contrast between his former radicalism and his present role as a courtier. The contrast was underlined in 1817 when a mischievous publisher obtained a copy of Southey’s youthful play Wat Tyler and printed it. The publication
was enormously successful, and was acutely embarrassing to a poet laureate, although he defended himself forcefully' (ODNB). Benbow, no doubt micheviously, published an edition of ‘Wat Tyler’ himself in 1822.

Charles Clark has been described as a ‘bibliographic farmer’ (BL), and ‘a professed bibliomaniac, [and] a confirmed paronomasiac’ (see https://charlesclark.wordpress.com). Byron was one of his favourite writers. He has here, over more than a decade, preserved (mainly) newspaper clippings recording the life and death of Byron on the 38 other leaves that make up this most intriguing volume.

13. **Caesar.** Commentaria Caesaris prius a Iocundo impressioni datae… Florence: ex officina Philippi de Giunta, 1514, 5 full-page woodcuts and 2 double-page woodcut maps included in pagination, manuscript marginal numbers added to first few pages, some light spotting, one or two small marginal tears, ownership inscription of M. Joh. Jacobus Maierus to title-page, a later manuscript Latin quotation to recto of final leaf (blank apart from device on verso), ff. [xvi], 285, [1], 8vo, seventeenth-century walnut-brown calf, boards bordered with a blind decorative roll inside a triple gilt fillet, endpapers renewed early twentieth-century, recently rebacked in expertly sympathetic fashion, fore-edge lettered in ink (with date ‘1541’), very good (Pettas, Florence, 59; CNCE 8148) £2,500

The first Giunti edition of Caesar, copied from the 1513 first Aldine edition - the beginning of a string of copy-cat, but nonetheless often significant, editions (including the 1544 Estienne Caesar). The text is essentially a reprint, in italic type inspired by the Aldine octavo classics, and the woodcuts are straight copies, with the exception of the map of Spain, newly produced for this edition. When in 1519 the Aldine press produced a second edition of Caesar, it contained a copy of the Guinti’s map of Spain, and thus it came to be part of the standard ‘kit’ for later copy-cat editions.

The editor, Giovanni Giocondo, was a man very much of the Renaissance, being an architect, a teacher, and a Franciscan priest as well as a scholar: he designed the Palazzo del Consiglio in Verona and the Pont Notre-Dame in Paris (the latter much rebuilt, though Giocondo’s version was among the longest-lasting; he edited Vitruvius and Cato the Elder; among his students was the young J.C. Scaliger. His architectural experience - which also included part of the protection of Venice’s lagoons - contributes much to his treatment of fortifications here.

14. **Chaucer (Geoffrey)** The Woorkes of … Newly Printed, with Divers Addicions, Whiche Were Never in Printe Before: with the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly dooeth appere. [colophon:] Imprinted at London, by Jhon Kyngston, for Jhon Wight, Dwellyng in Poules Churchyarde 1561, black letter, title with a large woodcut of Chaucer’s arms with the date 1560 below the helmet, divisional titles to the Canterbury Tales and the Romant of the Rose within a woodcut border, woodcut at the head of the Knight’s Tale with woodcut columns either side, title-page skilfully remargined, small piece torn from upper outer corner of second leaf, small hole in L1 with the loss of about 3 letters on either side and a few other letters touched, last leaf with 2 rust holes towards the fore-margin, 1 affecting 2 letters on the verso (possibly from the original clasps to the binding), some browning and staining, stain on 3R5r left by a vessel containing a now opaque substance totally obscuring 2 letters and masking several others (still legible), one or…
two ink blots obscuring a letter or two, one patch of browning rendering a stanza difficult to read, ff. [x], ccclxxviii, folio (mainly in 6s), new panelled calf by Brockman, good ($STC 5076; Grolier, L-W 42; Pforzheimer 176n)

£11,000

The fifth collected edition of Chaucer, the second issue. Copies of the first issue have the general title within a border, and an extra 4 leaves in the preliminaries with wood blocks from Pynson’s edition - but these were so worn and archaic that they were discontinued: the two issues are identical from gathering B onwards. The majority of the pieces added by Stowe to this, his first edition and his first published work, are spurious, and his editing has been severely criticised.

‘During the 1870s Charles E Harris gradually began to purchase land on the [Tynney] estate, finally acquiring over 3000 acres (around 1215 hectares). Harris then commissioned Edward Birchett to build a new mansion on the site of the 18th-century house’ (English Heritage)

15. **(Chess.) PHILIDOR (François André Danican)**

*Analysis of the Game of Chess ... Illustrated by Diagrams ... With Critical Remarks and Notes by the Author of The Stratgems of Chess. Translated from the last French Edition, and further illustrated with Notes, by WS. Kenny. Printed by T. and J. Allman ... 1819, title printed in red and black, engraved portrait frontispiece, 1 engraved plate, and copious woodcuts in the text, pp. xvi, 264, small 8vo, contemporary half calf; corners slightly worn, very good £400*

William Stopford Kenny (1787/8–1867) was a schoolmaster and educational writer (his History of England, 1850, was written in collaboration with William Godwin), and a noted chess player.

16. **(Coventry Mechanics Institute.)**

**TOMSON (Frederick William)**

*Essays and Lectures. [Coventry]: [1850-] 1856, manuscript in ink on blue faint ruled paper, with a few drawings in the text, 27 pen and ink plates (the majority hand-coloured), and a delicately executed portrait of the young author as frontispiece, signed with initial JC, a few pages with sellotape repairs to inner margins, pp. [viii], 410, 4to, contemporary hard grained brown cloth, lettered in gilt on the upper cover and on the spine, cloth split on joints, a portion of the spine glued to the textblock and torn across at the unattached part, slightly defective at head, front free endpaper inscribed to the author’s son by his uncle (also a member of the Institute) in 1891, sound £650*

An intriguing record of the Coventry Mechanics Institute comprising Essays and Lectures given over the years (and some further afield) on miscellaneous topics, scientific ones preponderating, by the leading light of the Institute, with a few by other members (but all in Tomson’s hand). Furthermore, four Monthly Reports of the activities of the Philosophic and Scientific Society (which seems to have been an alternative name for the Institute) provide a detailed account of the aims and achievements of the Institute, and its vicissitudes. Reference is made to the Society’s Magazine, but we find no trace of it in COPAC.
The volume opens rather beguilingly with an essay entitled ‘Visions of Love.’ Next is ‘Whether “Love” or “Religious Fanaticism” is the greater cause of Insanity.’ Soon the topics become more philosophical or scientific - ‘Is Reason confined to Man?’ - an unusually long essay this - and so on to anatomy (the essay on the structure of the eye is well illustrated), Chemical Manipulation, Walking of Quadrupeds (the gait of the horse is illustrated), Microscopic Investigations, the early history of the Steam Engine (12 very well drawn plates).

Altogether this is a vivid picture of the kind of Mechanics Institute flourishing at the time, if a membership fluctuating at around a dozen may be said to be flourishing. There is no doubt about the earnestness of the participants, however, although in one Lecture Tomson bemoans the fact that some members never speak at Meetings.

17. **D’Arcet (Jean-Pierre-Joseph)**

Recherches sur les substances nutritives que renferme Les Os, ou Mémoire sur les os provenant de la viande de boucherie, sur les moyens de les conserver, d’en extraire de la gélatine par la vapeur, etc., et Mémoire sur l’application spéciale de ce procédé à la nourriture des ouvriers de la Monnaie Royale des Médailles et sur les applications générales qu’il peut recevoir, par M.A. Puymaurin.

Avec 5 Planches. *Paris: A la Monnaie des Médailles, Madame Huzard, and Béchet jeune, 1829*, FIRST EDITION, with 5 folding engraved plates, minor foxing at the beginning, bound with an extract and some MS notes (see below), pp. xi, 164, 8vo, uncut in the original blue paper wrappers, inside front cover inscribed ‘Hommage de l’auteur à [illegible], A. Puymaurin’, good (Cagle 39, and for the Note cf. 38.12; cf. Vicaire p. 718) £350

Both D’Arcet and Puymaurin were associated with the Paris mint. The former’s ‘digester’ had initially been employed in a Paris hospital; Puymaurin’s improvements were applied to the sustenance of the workers of the Paris mint, and that sustenance extended to the workers families as well. Hence this work is of combined gastronomical, medicinal, economical and sociological interest.

Loosely inserted at the front are D’Arcet’s Note sur l’emploi alimentaire de la gélatine des os, pp. 11, a bit stained and foxed, being an offprint from the Recueil Industriel, Manufacturier ... et des Beaux-Arts, [1831], and a 7-page MS ‘Extrait ... sur les os provenant de la viande de boucherie par M. Darcet’, being notes on D’Arcet’s paper, either in Puymaurin’s hand or that of the recipient of the volume.

18. **(Darwiniana). [TEESDALE (Maria)]** Poems by M.T. Edited by her children. *Printed for Private Circulation [by Ballantyne, Hanson & Co., Edinburgh and London], 1888*, printed in sepia, with a portrait frontispiece and 5 lithographed plates, tissue guard to frontispiece browned (not affecting image), pp. [iv, blanks], viii, [ix-x], (11)-99, [4], 8vo, original green cloth with gilt single-line border around the front board, title in gilt within the border, all edges gilt, ends of spine a trifle worn, inscription on first blank ‘A. G. Milne from M. J. T., Jan. 1889, very good £220

The five plates show the houses in which Maria Teesdale had lived, each one fronting a section of poetry written when living at those houses. The final group of four poems were written at Downe Hall, Kent, 1876-1882, and has a fine lithograph of the house. See Freeman, Charles Darwin A Companion, page 272 - Teesdale was on the ‘Personal Friends Invited’ list for Darwin’s funeral. COPAC lists the BL copy only.
19. Demosthenes. Selectae Demosthenis Orationes: Quarum Titulos versa indicabat Pagina. In usum studiosorum hoc modo separatim excusae. Typis J. Redmayne, 1672, a few orations with facing pages of Latin translation, large but faint dampmark appearing intermittently, a scattering of pinprick wormholes in foremargin of a few leaves, occasional underlining or marginal marks in pencil and red crayon, pp. [ii], 202, 12mo, original sheep, boards bordered in blind with cornerpieces also in blind, pastedowns from a printed work in Italian, somewhat scuffed, a small patch of wear to edge of rear board, front flyleaf partly torn away, shelfmark in pink to foot of spine, good (ESTC R27855) £250

A tidy little copy of a pocket edition of selected orations of Demosthenes in Greek for students, popular enough to be reprinted the following decade.

20. Douglas (Evelyn [i.e., John Evelyn Barlas] Selections from Songs of a Bayadere and Songs of a Troubadour. Dundee: James P. Mathew and Co., 1893, FIRST EDITION, pp. 57, square 8vo, original printed card wrappers, wrappers heavily foxed, this affecting the last few leaves to a lessening degree, newspaper clippings pasted onto blank recto of first leaf, pencil note on verso recording that this copy comes from the library of Elkin Matthews £800

Barlas ‘was one of the demonstrators at Trafalgar Square on “bloody Sunday”, 13 November 1887, and received a severe blow to the head from a police truncheon and fell unconscious, bleeding profusely, at the feet of fellow-demonstrator Eleanor Marx. The blow caused permanent damage—lifelong bouts of delirium and depression, and it was during one such bout of depression that, on the morning of 31 December 1891, Barlas fired a number of revolver shots near the Speaker’s Green, at the House of Commons, announcing himself as an anarchist whose action had been to show his contempt for parliamentary democracy. He was promptly taken into custody by the police and a fortnight later his friends Oscar Wilde and H. H. Champion of the Social Democratic Federation stood surety for him, when Barlas was bound over to keep the peace. However, his mental state deteriorated and by September 1892 he was an inmate of James Murray’s Royal Asylum, Perth. In March 1893 he was discharged, cured, but about a year later he was admitted to Gartnavel Royal Asylum near Glasgow, where he died twenty years later.

‘Of Barlas’s eight known volumes of verses and dramas, seven appeared under the pseudonym Evelyn Douglas, and Holy of Holies: Confessions of an Anarchist (1887) was published anonymously. His first two volumes were issued through Trübner & Co., London, but the rest of his works were printed at provincial presses in Chelmsford and Dundee, at his own expense and mostly for private circulation’ (ODNB).

Scarce: BL, Bodley and NLS only in COPAC.; WorldCat adds 3 or 4 in Australia, none in the US.

21. (French Revolution.) [MARIE ANTOINETTE] Authentic trial at large of Marie Antoinette, late Queen of France, before the Revolutionary Tribunal at Paris, on Tuesday, October 15, 1793 ... Printed for Chapman & Co., 1793, FIRST EDITION, with a delicately hand-coloured portrait frontispiece, tipped onto the recto of the frontispiece is a somewhat crude depiction of a guillotine execution about to take place (140 x 155 mm, folded), frontispiece a little foxed, slight browning spotting, last page lose, pp. 92, 8vo, [together with:] Short account of the revolt and massacre which took place in Paris, On the 10th of August 1792. With A Variety of Facts relating to Transactions previous to that Date, which throw Light on the real instigators Of those horrid and
premeditated Crimes. To which is prefixed A Plan of the Palace of the Thuilleries, and it Environs. By persons present at the time. Printed for John Stockdale, 1792, with engraved frontispiece, offset onto title, first leaf (half-title) almost loose, pp. 42, 8vo, both disbound (ESTC T96760 and T63174) £500

Two examples of the instant print reaction in London to events in Paris: the Trial went through 3 editions before the end of the year (none of them terribly common in ESTC).

22. Garnett (Thomas) A Lecture of the Preservation of Health. Liverpool: Printed by J. M’creery, and sold by Cadell and Davies, 1797, FIRST EDITION, slightly browned around the edges, [vi], v, [2], 6-72, 8vo, disbound, first 6 leaves separated, (ESTC T37696) £450

Dedicated to Erasmus Darwin. The author, member of scientific societies in Edinburgh, Manchester, London, Dublin and Glasgow, had been a pupil of John Brown in Edinburgh. ‘The first part of [this] lecture is the substance of an essay which was read by the author before the Royal Medical Society of Edinburgh, intended as a defence of the general principles of the system of Dr. Brown ... It was ... transcribed into the books of the society, and the public have now an opportunity of judging how far Dr. Girtanner, in his first essay published in the Journal de Physique, about two years after, in which he gives the theory as his own, without the least acknowledgement to the much injured and unfortunate author of the Elementa Medicinae, has borrowed from this essay.’ A notorious plagiarism. Scarce.

23. (Gauss) CICCOLINI (Lodovico) Formole analitiche pel calcolo della Pasqua e correzione di quelle di Gauss con critiche osservazioni su quanto ha scritto del calendario il Delambre ... Rome: Nella Stamperia de Romanis, 1817, FIRST EDITION, with 5 folding tables, minor foxing, pp. xiii, 142, [1], 8vo, contemporary calf backed boards, good £500


24. Gibbon (Edward) The History of the Decline and Fall of the Roman Empire. Volume the first. Second edition. [With:] Volume the second [to] Volume the sixth. [And:] Miscellaneous Works of Edward Gibbon, Esquire. With Memoirs of his life and writings, composed by himself... In two volumes. [And:] Miscellaneous Works... vol. III. [All together 9 vols.] Printed for W. Strahan, and T. Cadell [later imprints vary, see below.] 1776-1815, FIRST EDITIONS of all except the first volume (see below), engraved frontispiece and three maps in the Decline, two further frontispieces and a folding table in the Miscellaneous Works, a little foxing and spotting, occasional minor staining, a few plates and leaves bound out of expected order (see below), final blank in vol. vi discarded, one blank corner in vol. v torn away and neatly repaired, pp. viii, [iv], 586, [2], lxxxviii; [xxiv], 640, [2]; [xii], 620; [xii], 684; [iv], viii, [x], 646, [52], 4to, slightly later diced russia, boards bordered with a double gilt decorative roll, spines gilt in compartments and gilt-lettered direct in second and fourth and at foot, rebacked preserving original backstrips, marbled endpapers, edges gilt, some old scratches to leather, bookplate of Fleming Crooks in each vol., along with ownership inscription of John L. Hammond, bookplate of S. Hammond Russell and his pencilled inscription recording the gift ‘from H.D.R. January 1st 1843’ in vol. i, plus his pencilled notes recording dates of reading, vol. ix (supplied later; see below) in original paper boards, printed label, some small splashmarks, joints and edges a little worn and head of backstrip defective, with bookplate of Rogers of Stanage, a very good set overall (ESTC ; Norton 21, 23, 29, 131, 136 £6,000
The first volume was produced in an edition of only 1000 copies in February 1776 that sold out so quickly a second and third edition followed within a year. By the time Gibbon had finished writing the second volume and was ready to print it (in 1781), the fourth edition of the first volume was in the press, and even then the second and third volumes sold out quickly and were reprinted in the same year. As a result, most complete sets have later printings of the first three volumes, and even a set like this, where only the first volume is a later printing, is rather uncommon.

This copy has some variations from the 'standard' collation in the position of plates and leaves: the table-of-contents for vol. i, which was printed with vol. ii but is usually bound in vol. i, has here been left in vol. ii; the portrait from vol. ii is bound in vol. i, the small map from vol. iii is bound in vol. ii while the large map from vol. ii is bound in vol. iii; a four leaf-section of prelims (A1-4) from vol. iv is bound in vol. vi instead.

The identical binding on the first 8 volumes indicates this set was likely bound after the publication of the two volumes of Miscellaneous Works in 1796 - which state on their title-pages that they are complete in two volumes. The third volume of the Miscellaneous Works, not planned for by the original editors and only printed some two decades later, is not always found with the first two; the original owners of this set had never acquired a copy and one has now been supplied for technical completeness.

The set has a significant American provenance: the earliest owner recorded appears to be John L. Hammond, presumably a relation of the Samuel Hammond Russell who was given the book by one 'H.D.R[ussell?]’ in 1843. Samuel Hammond Russell was an important figure in Boston society, serving on the city council and building one of the first homes on Beacon Street in Back Bay, which soon became the most fashionable area in the city. (The Gibson House Museum, next door to his former property, was owned by his aunt Catherine Hammond Gibson.) The next evidence of ownership is the bookplate of Fleming Crooks, but the set must have descended through the family since Russell’s daughter, Edith, widow of the Scottish politician Lord Playfair (and model for John Singer Sargent) married Robert Fleming Crooks in 1901. The Fleming Crooks collection was then dispersed at Sothebys in 1932.

Most interestingly, Samuel H. Russell has recorded his three readings of the work on the last text page of vol. vi: from 20th October to 22nd December 1843, then again from 4th June to 16th October 1848, and a third time through from November 1862 to 9th April 1863. On this third pass he was very aware of the political situation in the United States, writing on 6th December 1862 at the end of vol. ii: ‘Finished the 2d vol - while our own country is devastated by Civil War’, and then on 28th December at the end of vol. iii: ‘While it is still doubtful which side will prevail in the Civil War - Still we may acquiesce in the reflection of Gibbon - and hope to emerge a wiser and a better people.’
25. **Godwyn (Thomas)** *Romanae Historiae Anthologia...* An English Exposition of the Roman Antiquities whereon 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 R.W. for Peter Parker, 1661*, foxed and browned in places, ownership inscription of ‘Henry Darley his book Jan: 24th 1679/80’ to title-page, 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 browning, one or two rust-spots, 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, some foxing and browning (a few leaves heavily), marginal dampmark to last few leaves, pp. [xii], 374, [10], 4to, original mid-brown calf, ruled in blind, marked and a bit scratched, slight rubbing to extremities, square paper shelfmark label to head of spine, edges red, front flyleaf with numerous ink sums and ownership inscription of H. Brewster (1781), no pastedowns, front flyleaf loosening, rear joint repaired, good (ESTC R19791; R22732; R6074, Madan R2037) £650

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. This copy contains a substantially earlier printing of the first work, even though there were 1666 and 1668 printings which one might more usually expect to find in such a volume.

26. **[Haywood (Francis)]** *An Analysis of Kant’s Critick of Pure Reason* by the translator of that work. [C. Whittingham for] William Pickering, 1844, FIRST EDITION, PRESENTATION COPY, inscribed on the fly-leaf ‘Francis Haywood to his friend the Viscount de Bussy, 1847’, anchor device on title, endleaves foxed, transmitted to terminal leaves of text which are also slightly browned, light stain on 2 facing pages, pp. [i], vi, 215, 8vo, original blue cloth, lacking paper label, spine and edges slightly faded, good £400

Haywood’s ‘main claim to fame is that in 1838 he published the first complete English translation of Immanuel Kant’s Critique of Pure Reason. In 1829 he had published an article in the Foreign Review which referred to the need for an English version of Kant’s Critique. The philosopher Arthur Schopenhauer wrote to him on the subject but when Haywood suggested that they should collaborate in producing a translation, Schopenhauer took offence. So Haywood proceeded alone, relying considerably on an unpublished partial translation made by Thomas Wirgmann (1777-1840). Haywood’s edition was praised by Sir William Hamilton, the chief authority on Kant in Britain, and it remained the standard English translation for some time. It was reprinted with improvements in 1848 ... In 1844 Haywood published his Analysis of Kant’s ‘Critique’, but this was mainly a compilation of other people’s work’ (ODNB). Scarce, not in Keynes or Kelly, or the P&C Pickering catalogue of 1993.
27. **[Heinemann (William)]** *The Hardships of Publishing.* Privately printed [at the Ballantyne Press], March first 1893, FIRST EDITION, 8/120 COPIES, light foxing to prelims with spots further in largely restricted to borders, pp. 124, 4to, original green boards, backstrip with printed label heavily rubbed, a touch of wear to corners and backstrip ends, endpapers lightly spotted, all but the first few leaves unopened, good

£350

The text is formed of letters to and from William Heinemann, originating in one to The Athenæum on said topic in December 1892, and including further published and hitherto private correspondence on the matter. A pencilled note in the hand of Charles Home McCall at the head of the front pastedown records the presentation of this copy by the author to the printer: ‘Given to Charles McCall (who designed the format) by William Heinemann’.

28. **Heliodorus. Aethiopicorum libri X. Collatione MSS Bibliothecæ Palatinæ et aliorum, emendati et multis in locis aucti, Hieronymi Commelini opera.** [Heidelberg:] Hieronymus Commelinus, 1596, woodcut device on title, parallel Greek and Latin texts in 2 columns, a little browning and spotting, pp. 15, 519, [1], 48, 8vo, contemporary vellum over boards, overlapping fore-edges, staining to upper cover and spine (the former the product of a neighbouring, smaller, book, good (Adams H176; Ebert 9396)

£220

The Latin translation of Stanislaw Warszewicki, rector of Vilnius University, had appeared separately earlier.

29. **Hero of Alexandria.** De gli automati, ouero machine se mouenti, libri due, tradotti dal greco da Bernardino Baldi. *Venice: Girolamo Porro, 1589*, engraved title within architectural border, engraved and woodcut illustrations in the text, 6 of the engravings full-page, a few leaves with a small damp-stain in the lower outer corner, ff. 47 (without the final blank), small 4to,

[bound last in a vol. with:] Grischow (Augustin) *Descriptio hyetometri ...* Berlin: J. Grynaeus, [1734], with a large folding engraved plate (loose), some signatures cropped at foot, pp. 28,

[and:] Castelli (Benedetto) Della misura dell’acque correnti ... [Rome: F. Cavalli, 1639], with a full-page engraving on verso of title, partly browned, pp. [iv], 72, 18th-century English half calf for the Earl of Macclesfield, blind stamp on title of the first bound (Grischow), bookplate, contents in MS on fly-leaf, good (1. CNCE 22645; Riccardi i, 67 (‘bella e rara edizione’); Mortimer, Italian, 231: 2. Riccardi i, 209)

£4,000

3 works in 1 vol. First edition of this translation of Hero, second edition of the Castelli (first 1628), while the Grischow is an offprint from Miscellanea Berolinensia.

Bernardino Baldini, the translator of Hero, was a pupil of Commandino’s, but is better known as a poet than a scientist (though one of his poems, L’Artiglieria & la Nautica, is technical enough). Nothing is known of Hero of Alexandria, under whose name several works have come down to us, the most important being the Pneumatics. ‘The Automata, or Automatic Theatre, describes two sorts of puppet shows, one moving and the other stationary; both being performed without being touched by human hands ... a marvel of ingenuity with very scant mechanical means’ (DSB). This is the second of Hero’s works to appear in print, preceded by
Commandino’s translation of Spiritualium liber, Urbino, 1575. WorldCat records 6 copies of De gli automati in the US, though none on the east coast. There was a second edition in 1601.

Castelli was one of Galileo’s most important associates, and his work Della misura dell’acque correnti established the science of hydraulics. Girschow’s work describes a rain gauge of his invention.

30. **Herodotus.** Herodotou Logoi ennea hoiper epikalountai Mousai [in Greek]. Basle: Johann Herwagen, [1541], woodcut printer’s device on verso of final leaf (otherwise blank), numerous woodcut initials, text in Greek, section at the lower outer corner of title-page neatly excised and renewed, title slightly soiled, pp. [xx], 310, [2], folio [bound with:] Thoukydide meta scholio palaiou kai panu ophelimo [in Greek]... Accessit praeterea diligentia Ioachimi Camerariij, in castigando tum textu, tum commentarijs unà cum annotationibus eius. Basle: Johann Herwagen, 1540, text in Greek, numerous woodcut initials, title-page with same excision and renewal as Herodotus, lacking the final leaf (as sometimes) blank except for printer’s device, pp. [xxiv], 225, [3], 177 [i.e. 127], folio, 2 vols bound in 1, contemporary elaborately blind-stamped pigskin, original twirled brass clasps, later ink lettering on spine, small ink stamp on verso of first title of the Donaueschingen library, a choice copy (Adams H395 and T664) £5,000

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

31. **[How (William)]** Phytologia Britannica, natales exhibens indigenarum stirpium sponte emergentium. Richard Cotes for Octavian Pulleyn, 1650, FIRST (ONLY) EDITION, woodcut device on title, without the initial leaf, (blank except for signature A on recto), text printed in a mixture of Roman, Italic, and Black letter, 4 leaves with small holes affecting a few letters (apparently not worming), pp. [iii-xvi], 133, [1],
small 8vo, contemporary calf, rebacked, corners worn, crackling of covers, contemporary signature at head of title of Edward Heaston, later indecipherable library stamp in outer margin of title, sound (Henrey 290; ESTC R14016) £750

In the main a verbatim reprint of Johnson’s Mercurius botanicus. How augmented the list with a number of other records of plants, a number of which are held to be of interest and value (Henrey). Definitely of interest are the specified localities where certain specimens were found, or the plants are abundant.

32. **Hull (Thomas)** Henry the Second; or, The Fall of Rosamund: A Tragedy; as it is performed at the Theatre-Royal, Covent-Garden. *Printed by John Bell, and C. Etherington, at York, 1774, FIRST EDITION, with the half-title but without the advertisements, pp. [iv], iv, 76, 8vo, contemporary half sheep, worn, upper cover detached (ESTC T780) £800*

Marked up for the part of the Queen, with cuts, emendations to the text, and stage directions. The book is signed 3 times by Harriet Chambers, with variations: thus, ‘Harriet Henrietta Chambers’ Book’ on the title-page; Harriet Chambers in pencil at the head of the text; and inside the front cover, where the surname seems to be written over another (?maiden) name, this dated 1795. The play was adapted from William Hawkins’s play of 1749, was staged in an early version at Birmingham in 1761 and revised at the suggestion of Hull’s friend the poet William Shenstone in 1774. It was Hull’s most popular work. There were 4 London editions and 1 in Dublin in 1775.

33. **Hutton (Charles)** Elements of Conic Sections; with Select Exercises in various branches of Mathematics and Philosophy. For use at the Royal Military Academy at Woolwich. *Printed by J. Davis. Sold by G.G.J. Robinson and J. Robinson, 1787, FIRST (ONLY) EDITION, diagrams in the text, first and last leaves slightly browned (offsetting from acidic flyleaves), pp. [xi], 239, [1, Errata and ads], 8vo, uncut in early to mid-twentieth-century cloth backed boards, trifle worn, good (ESTC T53064) £450*

A sterling work, and scarce. ‘Although Invention was not my immediate object, yet throughout the whole there will be found many things that are new’ (Preface).

34. **Roscoe J1 (1)** An Account of the Constitution and Present State of Great Britain, together with a view of its trade, policy, and interest, respecting other nations, & of the principal curiosities of Great Britain and Ireland. Adorn’d with Cuts. *J. Newbery, [1759], FIRST EDITION, with an engraved title-page, frontispiece and 7 plates, pp. iv, 291, [1], 12mo, original sheep, double gilt fillets on spine and on either side of raised bands on spine, cracks to joints but firm, good (Roscoe J1 (1); Osborne pp. 691-92; ESTC T17526) £975*

‘An historical account of the policy and trade of Great-Britain’, pp. 198-224, is a revision of ‘An introduction to the political state of Great Britain’ by Samuel Johnson which appeared in no. 1, p. 1-9 of the Literary magazine, or, Universal review, May 1756 - see Fleeman 56.4LM. A propos the Union of the Crowns, Johnson writes how this ended perennial Scottish incursions into England, ‘To people warlike and indigent people an incursion into a rich country is never hurtful.’

Roscoe deems this 1759 or before (see also Osborne), and another undated edition with Carnan also in the imprint, not before 1768.

Thomas Farnaby's edition of Juvenal was first published in 1612 and is here pleasantly reprinted. 'The title page is emblematically engraved in a different style from that of the usual Farnaby editions, and the variant readings of Pithou are added at the end of each satire of Juvenal' (Morgan). The engraved title-page is dated 1705, but this is the second issue where the letterpress separate title-page to the Persius section is dated 1719 (and has its own Morgan number).

£200

36. **[Lagrange-Chancel (François Joseph)]** Les Philippiques ou les Odes sur le Regent. No place or date, c. 1720, very fine manuscript in ink on paper, text written on rectos with 'Remarques' opposite, uniformly slightly brown and a little spotting, ff. [ii], 36, pp. 37-45, [1, on the recto of the rear free endpaper], 8vo, contemporary mottled calf, spine gilt in compartments, minor wear to extremities, armorial bookplate of Robert de Billy on the front free endpaper, and an unidentified monogramatic bookplate inside the front cover, good

This virulent satire on the Le Régent was printed in Amsterdam in 1723 (the year of Le Régent's death), having then but three odes, and again there in an undated edition, with 4 Odes. The complement of 5 was printed in Paris in 1795: a 6th was added to the edition of 1858. Written in 1720, and circulated in MS, it was rigourously suppressed by the Régime, and the author was persecuted. The charges against le Duc include incest with his daughter - good, but not as accomplished as the main text: this accounts for change from foliation to pagination, so that it could be squeezed into the available space. The Remarques consist of historical and explanatory notes, and identifications of the personages. In the 4th Ode the notes are in the margins. The last page gives the text for the funeral oration on Le Régent's delivered by Michel Poncet, Bishop of Angers (Job 30, 22), followed by a few satirical lines on the bishop.

Robert de Billy, 1869-1953, French diplomat and friend of Marcel Proust. The monogram in the bookplate consists of 4 intertwined Bs (another de Billy bookplate).

£1,500

37. **Lang (Leonora Blanche, Mrs. Andrew)** Letters on Literature. Richardson. [London: 1887], holograph manuscript in ink on feint ruled paper, written on rectos only, marked up in blue crayon by a printer, slightly soiled in places, pp. 19, 4to, unbound, a hole near the top left hand corner (for a Treasury tag), good £500 (Plus VAT in the EU)

The vast bulk of the MS is in Mrs. Lang's hand, with a number of corrections and the concluding paragraph in Andrew Lang's hand - including the signature Leonora B. Lang. A withering critique of Sir Charles Grandison: 'it is worth wading through to understand the kind of literature which could flutter the dove-cots of the last century in a generation earlier than the one that was moved to tears by the wearisome drama of Hannah More.’ Leonora Blanche collaborated with
Andrew throughout, especially on the Fairy Books. Practically unacknowledged at the time, her reputation has revived recently. Published in Letters on Literature, 1892.

Monadology

(Leibniz.) HANSCH (Michael Gottlieb) Godefridi Guillemi Leibnitii Principia philosophiae, more geometrico demonstrata: cum excerptis ex epistolis philosophi et corporis denuo edita. Frankfurt and Leipzig: Peter Conrad Monath, 1728, FIRST EDITION, last 2 leaves with a worm hole in the upper margin, pp. [xvi], 188, [34], [i], 36, 4to, contemporary Slovak calf, spine gilt in compartments, gilt dull, extremities a little worn, spine slightly defective at either end, good (Ravier 381) £1,000

‘Little is known of Michael Gottlieb Hansch. A theologian from Leipzig and adviser to the Emperor Charles VI, he knew Leibniz personally from 1707 onwards. He was thus in an excellent position to acquaint himself with Leibnizian thought, having been in correspondence with Leibniz for five years prior to the writing of the Monadology (1707-13). The first 19 pages of [Principia philosophiae, more geometrico demonstrata] consisted of Hansch’s Latin translation of Monadology, which had already appeared in the Acta Eruditorum, VII, pp. 500-14. Then followed the geometrical demonstration of Leibniz’s definitions, 2 axioms, and 114 theorems. Also included at the end of the work were Theorematia metaphysica ex philosophia Leibnitiana selecta De proprietatibus quibusdam entis infiniti et finiti mundique existentis perfectione, and Meditatio philosophica de unione mentis et corporis. Hansch’s erudite commentary on the Monadology contains excerpts from Leibniz’s letters and teems with references to the Leibniz-Clarke correspondence, the Theodicy, the Système nouveau, Leibniz’s reply to difficulties expressed by Bayle in his article Rosarius in tome II of the Recueil, to the Oratio de Sinarum philosophica practica of Wolff ... [the book] contributed to Condillac’s understanding of Leibnizian thought’ (Ellen McNiven Hine, A Critical Study of Condillac’s “Traité des Systemes”, 1979, pp. 94-95). Hansch is perhaps best known as the purchaser of, and publisher of, Kepler’s letters, a project in which Leibniz took great interest.

Provenance: various ownership inscriptions and notes from 1759 to 1800, chronicling the book’s transmission and digestion. Twentieth-century ink stamp on title-page of Samuel Zocha of Modra, Slovakia.

Echave y Assu’s text does not begin until the third page, the first two being an account of how this rather extraordinary MS came into being. A copy of the printed book had been brought to Cayenne by pirates (‘filibustiers’) from St. Domingue in 1695, a colony renowned for its freebooters. Their first ship
(sailing from Lima) had foundered in the Straits of Magellan. They built another, and continued to Cayenne with their booty, which included other ‘fort curieux’ books in Spanish. A pirated edition, as it were. The MS would appear to be complete in itself (i.e. as much of it as was made), though the text trails off in mid-sentence at the end.

The French first attempted to colonise Cayenne in 1604. The settlement was contested several times in the 17th century, the French finally establishing ascendancy in 1676. The translation of this work no doubt reflects French imperial ambitions.

40. **[Lockman (John)]** The History of Greece. By way of question and answer. In three parts... for the use of schools. Printed for C. Hitch and L. Hawes [etc.], 1761, lightly browned and spotted, pp. [viii], 219, [1], 8vo, contemporary mottled calf, quite rubbed, a bit of wear to head of spine, red morocco lettering piece partly defective, sound (ESTC T127673) £150

The third surviving edition of this popular school-book. The first appeared in 1743 and the second in 1750 according to ESTC, a reissue of the sheets of the first with new title-page and advertisement leaf. This edition appears at first to be another reissue but on closer examination has in fact been completely reset. There was also a Dublin printing in 1765, but given that none have edition statements it’s impossible to know how many editions might have been printed and failed to survive, in the nature of schoolbooks like this. ESTC records copies of this one in the BL, Toronto Public, Illinois, and Melbourne only.

41. **Lockman (John)** A New Roman History, by question and answer. T. Astley, 1737, FIRST EDITION, title-page fore-edge a little creased, last two leaves containing publisher’s ads, pp. viii, 342, [18], 12mo, contemporary sheep, joints cracked and strengthened with glue internally, extremities worn, label lost, early inscriptions of Cabel Lomax to flyleaves, sound (ESTC T187210) £150

The first edition of Lockman’s history of Rome, in the same format as his History of England - somewhat of a trademark, as a history of Greece followed six years later. A scarce publication, with ESTC locating copies in the BL, Cambridge, NLW, Oxford (x2), and the National Trust, plus five in the USA.

42. **Lope de Vega y Carpio (Félix)** Arcadia, Prosas, y Versos. Con na Exposicion delos no[m]bres Historicos, y Poéticos a Don Pedro Tellez Giron ... Madrid: [colophon: Pedro de Madrigal], 1603, title within woodcut architectural border, woodcut portrait of Lope on [...]7v, woodcut arms of Tellez Giron on f. 312v, cut a little close with some headlines just touched, water-staining in the first half and more particularly the first quarter (but not a disaster), a few fragments of blank corners torn away, and small hole in the first leaf of the Exposicion touching a couple of letters, ff. [8], 312 (various errors in signatures and pagination), [30], small 8vo, early 19th-century half English calf, rubbed, upper joint and top of spine repaired, early English provenance (see below), inscription of Aurelio M. Espinos (also see below) and his book label on front free endpaper, sound (Profeti, Bibliografia di Lope de Vega: opere non drammatiche pp. 36-37; Palau 356295; Morby p. 141) £5,000

Early (third or fourth) edition of Lope de Vega’s extraordinarily successful pastoral novel (partly in verse), first published in 1598 and going through more than 40 editions within a century. All the early editions are rare:
WorldCat records only the BL copy of this, though Profeti adds a few more, Arsenal, Wolfenbüttel, Hispanic Society, and Florence: not in the BNSpain.

Verso of the title inscribed: ‘John Winstanley liber [...] / ex dono Margaret ?Sotherno / 1641’, John Winstanley’s signature (the ascenders just cropped) on the page opposite. The inscription of A.M. Espinosa is dated 1908, noting it as a gift from T.S. Bell, which means this is Espinosa Senior, father of the noted folklorist Aurelio Macedonio Espinosa.

43. **Martial. Epigrammaton Libri XIII. Lyon: Apud Seb. Gryphium, 1546, a few minor spots, ownership inscription erased from title-page, pp. 398, 16mo, eighteenth-century mottled calf, spine gilt in compartments, boards bordered with a triple gilt fillet, marbled endpapers, label lost from spine, extremities worn, label removed from front pastedown, ownership inscription of F.G. Kenyon (1894) to verso of flyleaf, good (Adams M701) £250**

A pleasant little pocket edition, in Gryphius’s usual style, one of several of this author that he published between 1530 and 1550. It formerly belonged to Sir Frederic George Kenyon, the classical scholar and director of the British Museum.

44. **(Music.) COLE (Benjamin, engraver) [Volume of 66 Songsheets]. Benjamin Cole, c. 1757, lower outer corner torn from first sheet without loss to engraved surface, 1 other with a piece torn from the fore-margin with slight loss to 4 staves, first 2 leaves reinforced at gutter, sporadic minor soiling or staining, 8vo, contemporary calf, rebacked somewhat crudely in a darker calf so that it now resembles a half binding, front inner hinge reinforced with strong tape, good £1,250**

A fine collection of scarce engraved songsheets, 2 double-page, the rest single-page, on topics amorous and convivial, &c. Each song has a fine engraving at the head, words and music also engraved. In most cases we are told who sang the song, or where it was sung, theatres and gardens, including Marybon. The front free end-paper is partly adhering to the paste-down, thereby obscuring an armorial bookplate, but revealing a pencil note recording it as being in the Tyssen sale at Leigh Sotheby, December 1801 (possibly Lot 2239 - ‘Songs, with music and plates’).

45. **(Music.) PURCELL (Henry) Mr. Henr. Purcell’s Favourite Songs out of his most celebrated Orpheus Brittanicus [sic] and the rest of his Works the whole fairly Engraven and carefully corrected. Printed for and sold by John Walsh; and John and Joseph Hare, [1725], engraved throughout, on one side only (see below), outer leaves heavily browned, variable browning throughout, small rust hole in one leaf, a few minor stains and spotting, ff. [i], 62, folio, 19th-century green pebble grain cloth, lettered in gilt on the spine, spine a little defective at head, bright yellow endleaves, good (Zimmerman, F.B. Henry Purcell: an analytical catalogue of his music, appendix IV, 1725c) £500**
Rare. Engraved on one side only, variably rectos only, or versos and rectos facing. Songs and vocal selections from masques for or arranged for voice and continuo, most songs followed by parts for flute. Single Songs (17), Two part Songs (11), and Dialogues (4). Not in ESTC or Day and Murrie, but see Richard Luckett in Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth, p. 66.

46. **Nicholson (Peter)** The Carpenter and Joiner’s Assistant; containing practical rules for making all kinds of joints, and various methods of hinging them together; For Hanging of Doors on Straight or Circular Plans; For fitting up Windows and Shutters to answer various Purposes, With Rules For Hanging Them: For the Construction of Floors, Partitions, Soffits, Groins, Arches for Masonry; for constructing Roofs in the best Manner from a given Quantity of Timber: For placing of Bond Timbers, with various Methods for adjusting Raking Pediments, enlarging and diminishing of Mouldings; taking Dimensions for Joinery, and for setting out Shop Fronts. With a new scheme for constructing stairs and handrails, and for Stairs having a Conical Well-Hole, &c. &c. To Which Are Added, Examples of Various Roofs Executed... Printed for I. and J. Taylor, at the Architectural Library, 1797, FIRST EDITION, with 79 engraved plates, many folding, first few leaves a little frayed at the fore-edge, bound with a 4-page catalogue of ‘Modern Books on Architecture’ on sale at the Architectural Library, dated Jan. 2, 1802 (see below), pp. [xi], 79, [1], 4to, modern calf backed boards, good (ESTC T131531) **£500**

This is supplementary to, but also an updating of, the author’s Carpenter’s New Guide. ‘Nicholson’s great gift as a mathematician was his ability to simplify and generalize traditional methods as well as inventing new ones. The rules that he formulated for finding sections of prisms, cylinders, or cylindroids enabled joiners to construct the great sweeping, curved staircases that were so fashionable in the early nineteenth century with much greater ease, speed, and economy of timber. Nicholson was the first author to write about the practical creation of joints, and the hinging and hanging of doors and shutters. He was also the first to note that Grecian mouldings were conic in section and that the volutes of Ionic capitals should be composed of logarithmic spirals. The complexity of the geometry involved in setting out fine woodwork meant that Nicholson was writing for an informed audience rather than the novice, as he sometimes thought. It was, perhaps, for this reason that he wrote so many books on mathematics really to help the enthusiastic tradesman. Nicholson’s books were also sold in America but despite, or perhaps because of, his use of Greek revival ornament, then so popular there, he became the subject of much plagiarism. As a result, he is perhaps not as well known in America as he should be’ (ODNB).

Bound in at the end is a 4-page folio ‘Catalogue of Modern Books on Architecture ... which, with the best ancient authors, are constantly on sale at J. Taylor’s Architectural Library.’ The bifolium has been sliced to allow the lower third of the leaves to be folded up to fit the volme. The Carpenter and Joiner’s Assistant is advertised at 18s. This particular catalogue is not recorded in COPAC, though earlier ones (not many) are.

47. **Parry (Joshua)** Seventeen Sermons on Practical Subjects. Bath: Printed for the editor by R. Cruttwell; and sold by J. Rivington and Sons, J. Johnson, and C. Dilly, 1783, FIRST EDITION, pp. xii, 340, 8vo, contemporary tree calf, gilt ruled compartments on spine, red lettering piece, small patch straddling front cover and spine probably from an original flaw in the leather, armorial bookplate of Edward Bayly inside front cover, very good (ESTC T104628) **£450**

A very nice copy of Parry’s posthumously published sermons. ‘Parry was a polymath who was prolific in literary output, producing many essays on a number of political, theological, and moral topics, and writing poetry ... Although on many occasions he was offered higher ecclesiastical appointments through the influence of well-connected friends and acquaintances, Parry steadfastly refused to subscribe to the Thirty-Nine Articles of the Church of England. By all accounts he was a deeply pious man who believed in the need
for religious tolerance in a rational and enlightened society’ (ODNB). A poignant sermon here is On the Amiableness of Childhood ... Occasioned by the Death of one of the Author’s Children.

Only 3 copies in ESTC (2 in the UK - BL & Rylands, and one in Gottingen), though COPAC adds 3 more in the UK (Cambridge, Cardiff, NLS).

48. (Pervigilium Veneris.) Traduction en prose et en vers d’une ancienne hymne sur les fêtes de Vénus, intitulée Pervigilium Veneris. A Londres, et se trouve à Paris, Chez Barbou, 1766, some dustsoiling and toning, a piece of lower blank corner of final leaf torn away, slight damage to corner of previous three leaves, pp. 47, [1], 8vo, later marbled boards, spine and edges rubbed, label chipped, good (ESTC T126505) £300

A rare printing of the Pervigilium Veneris (or ‘Vigil of Venus’), a late antique poem of unknown authorship (sometimes attributed to Tiberianus), with accompanying French translations in both prose and verse, by Henri-Simon-Joseph Ansquer de Ponçol (1730-1783), who signs the dedication. The imprint mentions London but it is almost certainly entirely a Parisian production; nonetheless it has an ESTC entry, locating copies in the BL & Niedersachsische Staatsbibliothek only. COPAC adds Cambridge, and Worldcat the Biblioteca Nacional de España, NYPL, and Texas A&M.

49. Ravizzotti (Gaetano) Viridarium Latinum; ou, recueil des pensées et bons-mots le plus remarquables, Tirés des plus illustres Orateurs, Poètes, et autres Ecrivains, tant Grecs que Latins, traduits en Italien et en Français, ... De l’Imprimerie de W. et C. Spilsbury, Snowhill. 1801, FIRST EDITION, title-page (a cancel) signed by the author to prevent piracy, poor-quality paper browned and foxed throughout, pp. [iv], viii, 300, 8vo, contemporary brown cloth, black lettering piece to spine, cloth slightly bubbled, a touch of wear to extremities, good £300

The scarce first edition of a language textbook containing maxims and epigrams from ancient authors in Latin, with translations into French and Italian. Gaetano Ravizzotti was tutor to the children of the second Viscount Palmerston, and in the elder son Henry, later prime minister, the ‘foundations were laid of excellent French and good Italian’ (ODNB). Ravizzotti compiled an Italian grammar which saw several editions and was dedicated to Henry, while this book was dedicated to the younger son William. With Ravizzotti’s method, ‘the pupil was exercised and taught the rules and distinction of three languages at once... The Viridarium, after smoothing young Henry Temple’s load to the fourth form at Harrow, ran to a third edition, and brought the author into great vogue among the aristocracy as a teacher of languages’ (Museum & English Journal of Education, Dec. 1845, p. 335).

Despite over 150 subscribers, this first edition is scarce: BL, Cambridge, Edinburgh, Harvard and San Francisco Public Library only in COPAC and Worldcat.

50. Reynolds (Edward) A Treatise of the Passions and Faculties of the Soul of Man. With the several Dignities and Corruptions thereunto belonging. For Robert Bostock. 1656, KATHERINE BLOUNT’S COPY, with her inscription ‘Given me by Sr. Thomas = Pope Blount, July ye 10th, 1696’ on the front free endpaper and another inscription on the verso of the same leaf ‘Omne sulit punctum qui miscuit utile
The author of this treatise, which was first published in 1640 was known as one of the leading moderates of the time. He was also Bishop of Norwich and had close connections with Oxford, having matriculated at Merton. In August 1646 Reynolds was one of the preachers sent to Oxford by parliament to prepare the way for reform of the university, and in May 1647 he was appointed one of the visitors to the university. On 12 April 1648 he was made DD, vice-chancellor, and dean of Christ Church.

The work is inscribed as having been given by Sir Thomas Pope Blount, First Baronet, writer and politician, who died in 1697, possibly to one of his nine daughters. The quotation, also in a contemporary hand, is from Horace’s ‘Ars Poetica’ and translates: ‘He wins every hand who mingles profit with pleasure, by delighting and instructing the reader at the same time’.

51. **Rossini (Gioachino)** Autograph music manuscript. *Paris: 15 June, 1856, Signed by the composer and inscribed to ‘M. Mendes’, a short 10-bar piece for pianoforte in 3/4 time with pedal marks, trills and dynamics, notated in brown ink on three systems, each of two staves, on a decorated eight-stave album leaf, with the staves and historiated border printed in green, single sheet, oblong 8vo, (16.6 x 25.8cm), faintly toned, edges of verso with thin remnant strips from album attachment.*

A delightful musical autograph in C major (with a brief D minor development) written a year after the composer settled in his Paris apartment on rue de la Chaussée-d’Antin. The dedicatee, ‘M. Mendes’ may possibly be Maria do Céu da Silva Mendes, daughter of the eminent Portuguese writer João da Silva Mendes. She would have been nine at the time, but was an able pianist even then and later became a notable performer and teacher; the image of the famous composer jotting down a musical flourish for a young admirer is a difficult one to resist.

Listen to a recording of the autograph at the below link:

https://soundcloud.com/user-510379226/rossini-autograph
52. **Sallust.** Bellum Catilinarium et Jugurthinum, cum versione libera. ...I.E. The History of the Wars of Catiline and Jugurtha, by Sallust. With a free translation... by John Clarke, of Hull. *Glocester: Printed by R. Raikes, 1789*, some browning, foxing, and minor staining, a few small wax-marks and slight abrasions to blank area of title-page, pp. xxvi, [3]–226, [2], 8vo, contemporary sheep, joints and edges repaired, front flyleaf excised, gift inscription dated 1841 to front pastedown, ownership inscription of the same era to rear flyleaf, good (ESTC T131424) **£250**

A scarce provincial printing of Clarke’s school edition of Sallust, originally published in 1734. John Clarke (1687–1734) was master of Hull Grammar School, and sought to reform the teaching of Latin through a number of books and editions of classical authors. The printer of this edition, Richard Raikes (1736–1811), was Clarke’s nephew (the son of his wife’s brother, another printer named Richard, who was instrumental in the history of printing in Gloucester) and himself became a notable promotor of Sunday schools. ESTC locates only 4 copies of this edition, the BL only in the UK, plus McMaster, UPenn, and the College of William and Mary.

53. **Sand (George, pseud for Amantine-Lucile-Aurore Dudevant, née Dupin)** Leone Leoni; or, The Intensity of Woman's Love, from the French ... With Engravings. *W. Dugdale, 16 Holywell Street, [c. 1845]*, with 8 woodcut illustrations in the text, slightly browned, a few minor stains, thumbing, pp. 130, small 8vo, recent calf backed boards, good **£1,500**

An unrecorded, and apparently the first, English translation of George Sand’s early novel, first published in Paris in 1835: there is no 19th-century English translation in COPAC. The publisher, William Dugdale, was the ‘kingpin of pornography’ (Pearsall, The Worm in the Bud, p. 52). In fact Dugdale’s early publications, of which this is one, were comparatively mild, though the extended title (not present in the original) is clearly intended to excite would-be purchasers - however, the illustrations are melodramatic at most. The novel had been quickly translated into several languages, including Czech and Armenian. COPAC does record another George Sand novel published by Dugdale, *Indiana, ?1840* (BL only), with the translation attributed to James Campbell Reddie in the Ashbee catalogue, and no doubt the same is true of this one.

54. **Seneca.** Tragoediae: Post omnes omnium editiones recensionesque editae denuo, & notis Tho. Farnabii illustratae. *Excudebat Rogerus Daniel, 1659*, first leaf blank, one leaf with a paper-flaw to fore-edge affecting a few characters of side-note, small wormhole in gutter of a few gatherings sometimes touching a line number, a few minor marks, bookplate of Robert Maxwell of Finnebrogue to title-page verso, pp. 344, [8], 12mo, original blind-ruled sheep, worn paper label to spine, rear joint damaged near head revealing structure of the binding (but the binding still entirely sound), slightly marked and rubbed, good (ESTC R27481) **£200**

Farnaby’s edition of Seneca was first published in 1613; this is the fourth edition recorded in ESTC and the first in duodecimo format (the 1613, 1624, and 1634 editions were all octavos). It is also the scarcest of the seventeenth-century editions, with ESTC locating copies at the BL, Oxford, Cambridge, and just three
more locations in the UK (Southampton, NT, and St Canice’s in Kilkenny), plus three in the USA (Harvard, Trinity College, and the Clark).

55. (Shakespeare.) THOMPSON (John, engraver) Illustrations of Shakespeare; comprised in two hundred and thirty Vignette Engravings, by Thompson, from Designs by [John] Thurston: Adapted to all editions. Printed for Sherwood, Gilbert, and Piper by Maurice and Co., 1830, printed on rectos only, frontispiece, ff. [i], [38], 8vo, original half dark green roan, spine defective at either end and corners worn, sound £200

‘Thurston’s drawings, outlined in pen or pencil and tinted with India ink, were pleasing though somewhat stiff affairs. They were admirably adapted to the wood-engraver’s art, which was carried to its greatest perfection under his influence. Thurston was for a time ‘the principal artist in London who had any repute as a designer on the wood’ (Redgrave, Artists, 431), and he made a significant contribution to the formation of a modern school of wood-engraving’ (ODNB). Shakespeare’s works, with designs (only 50 of them) by Thurston had appeared, in 1814. This collection of the illustrations on it own appeared in 1825. No doubt they appealed to those who wanted to make their own extra-illustrated books. Thompson ranked at the head of British wood-engravers for fifty years’ (ODNB).

56. Terence. The Comedies of Terence. Translated into Familiar Blank Verse. By George Colman. Dublin: Printed by Boulter Grierson, 1766, engraved frontispiece (printed on smaller paper), some light browning, ownership inscription of H. Davies, rector of Llandegfan (1778) to title-page, pp. lx, 436, 8vo, contemporary calf speckled black and green, green morocco lettering piece, a touch rubbed at extremities, front joint just cracking at foot, very good (ESTC N28149) £200

The first or second Dublin edition (a two-volume 12mo was published by Elizabeth Watts in the same year) of Colman’s popular translation of Terence, first published 1765. Boulter Grierson, the printer, was the second successor of George Grierson, whose scholarly second wife Constantia had helped him establish a reputation for printing the classics and gain the position of King’s Printer, which was then passed down through their son GA Grierson to his half-brother Boulter (and onward through the dynasty well into the nineteenth century).

57. Terence. Comoediae sex elegantissimae, cum Donati commentariis, ex optimorum praesertim veterum exemplariorum collatione emendatae, atque scholiis exactissimus, a multis doctis viris illustratae, & nunc denuo ab omnibus mendis repurgatae. Basel: Nicoaus. Bryling, 1548, marginal dampmark to first 30 leaves, some light foxing thereafter, title-page lightly soiled and with a later ownership inscription, several lines and phrases in the prelims lightly struck through in early ink, pp. [xxvi], 692, 8vo, contemporary blind-stamped calf over wooden boards, spine with three raised bands, later manuscript paper label in second compartment, boards with a central panel enclosing a repeated floral tool,
enclosed by a decorative portrait roll border showing half-length classical figures (dated 1526), brass clasps (one lost), rubbed, some wear to corners and endcaps, spine creased and with a touch of wear to cords, no flyleaves, bookplates and inscriptions to front pastedown, sound (VD16 T427) £950

A scarce edition - VD16 locates three copies (two in Munich, one in Göttingen), while Worldcat adds six: Berlin, Manitoba, and four in the USA (Stanford, Illinois, Newberry, Texas - the last imperfect). No copies are listed in COPAC. It prints a comprehensive set of commentaries, with prefatory material by Erasmus, the surviving 'Donatus' commentary (and a few additional notes) following the text of each scene and Melanchthon's notes printed at the end.

The attractive contemporary binding on this copy features an unusual portrait roll depicting the Judgement of Paris. The clearly labelled half-length portraits are of Paris, in full armour, and three nudes: Pallas [Athena], in helmet, Juno, clutching a sceptre, and Venus, holding an apple.

Provenance: with the bookplate of Robert Alexander Chermside, M.D. (1787-1860) of co. Down, who served as assistant-surgeon to the 7th Hussars throughout the Peninsular War and at Waterloo, later opening a practice in Paris and then settling in Oxford, becoming a fellow of the College of Physicians in 1843. The book was later in the Salisbury Museum Library and bears their bookplate ('Deposited 1920') as well. Also on the flyleaf is the early inscription of Ioannis Karpensius(?), and a later inscription on the title-page of 'S.E. Elohausend'.

58. **Theocritus.** The Idyllia, Epigrams, and Fragments, of Theocritus, Bion, and Moschus, with the Elegies of Tyrtaeus; translated from the Greek into English Verse... A new edition, corrected. By the Reverend Richard Polwhele. [Two vols. bound as one.] Bath: Printed by R. Cruttwell, 1792, half-title discarded, a little minor spotting, ownership inscription of W. Mayer, T.C.D., to title-page, pp. [iii]-viii, 319, [1], iv, 226, [2], 8vo, later half maroon roan, marbled boards, spine lettered in gilt, corners worn, spine rubbed, shelfmark to front pastedown, good (ESTC T138184) £120

The first edition of Polwhele's Theocritus had been published in Exeter, six years earlier, and his text 'was often reprinted in the early nineteenth century, the translations of Tyrtaeus being included in a polyglot version published at Brussels by A. Baron in 1835' (ODNB).
59. **Theophrastus.** *Characteres ethici Graece, cum versione Latina Isaaci Casauboni et notis Johannes Cornelli de Pauw.* Utrecht: Johannes Evelt, 1737, woodcut device on title, parallel Greek and Latin texts on facing pages, slight browning around the edges, pp. [xl], 221, [3], small 8vo, contemporary vellum over boards, lettered in ink on spine, staining to lower cover, spine dust-soiled, top corner excised from front free end-paper, good (Ebert 22832) **£400**

‘Only a more correct and neat impression of Casaubon’s text, but the critical notes added are of the greater value’ (Ebert).

60. **Tyrtaeus.** Elegies of ... translated into English verse; with Notes and the Original Text. *Printed for Tho. Payne, 1761,* the Greek text of the Elegies following the translations, pp. xxiv, 36, small 8vo, contemporary calf, single gilt fillet border on sides, spine gilt in compartments, red lettering piece, some wear, headcaps chipped, good (ESTC T105573) **£600**

First separate edition in English, translated by William Cleaver (1742–1815), bishop of St Asaph. He speaks in the Preface of there being no need of a Tyrtaeus during the present (the Seven Years’ war), since so many Englishmen who, ‘notwithstanding the advantages of Title and Fortune ... spirited up by ... glorious Enthusiasm, have died in the Defence of their Country.’ Printed by William Bowyer in an edition of 250 copies.

61. **(Virgil.) Wallis (Arthur)** Select Passages from the Georgics of Virgil, and the Pharsalia of Lucan; Translated from the Latin: with notes, and miscellaneous poems. By Arthur W. Wallis. Longman, Rees, Orme, Brown, Green, and Longman, 1833, FIRST EDITION, PRESENTATION COPY, initial blank inscribed ‘The author, age 20, to his father, 1833’, a single erratum listed by hand at the foot of final page of text (the erratum also corrected by hand in the preface), paper lightly toned, some spotting, pp. xiii, [i], 145, [1], 8vo, original half purple calf, textured cloth boards, spine lettered vertically in gilt, blue chalked endpapers, a little rubbed, a letter pasted to verso of initial binder’s blank (see below), good **£250**

Although not the dedication copy - the book is dedicated to ‘Mrs and the Misses Powell, of Exmouth’ - this is nonetheless a significant one. In addition to the presentation inscription to to the translator’s father, there is pasted in a letter on behalf of the Dutchess of Kent and Princess Victoria, dated 4 months before publication, offering to subscribe to the intended volume. (The letter has been annotated in pencil, presumably by Wallis or his father, ‘Be pleased to fold this document carefully’.)

Of the Arthur Wallis, little seems to be known, but this is a scarce book, with COPAC locating a cluster of copies in Scotland (Aberdeen, Edinburgh, Glasgow, and NLS) but only one copy in England (Nottingham); there is also a copy in the British Library.

62. **Wollstonecraft (Mary)** A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects. *Printed for J. Johnson, 1792,* FIRST EDITION, a little foxing, mainly at the beginning, elsewhere a few larger scattered spots (?wax), pp. xix, [i][blank], 452, 8vo, contemporary half calf, flat spine gilt, black lettering piece, stamp of the Signet Library in gilt on both covers, joints neatly
repaired (Masterpieces of Women’s Literature pp.528-30: PMM 242: Tinker 2314: Todd 9: Windle A5a) £12,500

Wollstonecraft’s most famous work ‘aims, like her first book, to make women think, but it goes far beyond it in passionate argument for women’s rights and for the opportunity to prove themselves intellectually equal to men. “It is time to effect a revolution in female manners - time to restore them their lost dignity,”’ (Todd quoting ‘A Vindication’) She was the first to codify women’s rights, to identify the cause as ‘justice for one half of the human race’. This rallying cry was perceived as being too revolutionary for its day, but in reality it was not especially shocking. She did not attack the institution of marriage, nor the practice of religion. Wollstonecraft sought ‘to persuade women to endeavour to acquire strength, both of mind and body, and to convince them that soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness.’ Her object was to show that women should not be an unregarded adjunct of men, but ought to be their equal partners, and that this end could only be achieved through equal opportunity in education.

63. **Xenophon. Expeditio Cyri. Tomis quatuor. Ex editione T. Hutchinson. [4 vols.] Glasgow: In aedibus academicis excudebant Robertus et Andreas Foulis, 1764, paper lightly toned, pp. [iv], 261, [3]; [iv], 255, [1]; [iv], 245, [3]; [iv], 271, [1], foolscap 8vo, contemporary mid-brown calf, spines gilt, red morocco lettering pieces (one renewed), the next compartment down stained darker and gilt-lettered direct, a little wear to spine ends and slight rubbing to extremities, good (ESTC T139177; Gaskell 435) £300

The foolscap octavo issue with Greek and Latin on subsequent leaves (and thus facing pages alternating sides).
Part II
Modern First Editions

64. Armitage (Simon) Waymarkings. Wood Engravings by Hilary Paynter. Rochdale: Andrew J Moorhouse, 2016, FIRST EDITION, 44/100 COPIES (from an edition of 125 copies) signed by author and artist, 8 full-page illustrations, pp. [41], royal 8vo, original quarter green morocco with tan cloth, printed label inset to upper board, fine £95

The book collects eight poems documenting Armitage’s walking trips ‘down the spine of the northern uplands and along the coast of the south west peninsula’, each illustrated with an original wood engraving by Hilary Paynter and supplemented by additional material by Armitage on the landscapes and motivations for each piece.


Scarcе in the dustjacket, which has preserved the book very well.

Auden’s third book-form publication, and edited by him along with Cecil Day-Lewis; the 20 year old Auden also contributes the opening poem (‘Extract (for J.B.A.)’), which makes its first appearance here, as well as the Preface written together with his co-Editor (whose 4th book-form appearance this is). Other contributors include Louis MacNeice, Tom Driberg, and Rex Warner.

66. (Baynes.) Tolkien (J.R.R.) Bilbo’s Last Song. (At the Grey Havens). Illustrated by Pauline Baynes. Sharon, Ontario, Riverwood, 1990, FIRST CANADIAN EDITION, colour-printed illustrations throughout, pp. 32, 4to, original green boards with Baynes illustration to upper, endpapers with Baynes illustration double-spread, dustjacket repeating board design with gentle fading to backstrip panel, very good £265

Signed by the illustrator Pauline Baynes, beneath her name on the title-page. This Canadian edition is in the same year as its US and UK counterparts. Three series of illustrations run parallel alongside the text: on each verso Bilbo is shown reclining in varying states of contemplation and torpor; on each recto the narrative of Bilbo’s last days at Rivendell is depicted; smaller illustrations along the foot of the text, one to each page beneath a horizontal foliate border, tell the story of ‘The Hobbit’. The combined effect of these is very impressively managed - and indeed, Baynes’s work is really the star here, with the accompanying poem rather slight.

67. Betjeman (John) Continual Dew. A Little Book of Bourgeois Verse. John Murray, 1937, FIRST EDITION, printed on pale blue paper with a 4-leaf insert of white India Paper printed in black and red, 16 illustrations (some full-page) and border designs by de Cronin Hastings, Osbert Lancaster, Gabriel Pippet and others, pp.[x], 45, 8vo, original black cloth, the backstrip and front cover blocked in gilt to a design by Osbert Lancaster, a.e.g., ownership inscription to flyleaf, dustjacket designed by E. McKnight Kauffer with a single instance of internal tape repair at head of backstrip panel, very good (Peterson A5a) £200
68. **Betjeman (John)** [Original typescript draft:] ‘A Subaltern’s Love Song’. circa 1940, carbon typescript with holograph corrections, pencilled note by original recipient to left margin, pp. [1], 4to, sometime folded, corner creasing and one or two faint spots to margin, good condition £800

One of Betjeman’s best-known poems, here with some variants to the published version: the last two lines of the fourth stanza (here reading ‘To the welcome verandah and wickerwork chairs./ Then into the drawing room, up the oak stairs’) are marked ‘x’ by Betjeman, and were accordingly revised; the same is true of the first two lines of the sixth stanza (here reading ‘She has flung down her tennis things, doffed her white slacks/ On the floor of the bedroom they all lie in stacks’), where a marginal note records ‘x expand’; in the second line of the eighth stanza ‘She drove to the club’ had as its original destination ‘the barracks’, with the change made in Betjeman’s hand here; meanwhile, in what can only be described as a minor change, the time that they are waiting until in the car park at the close is in the present version ‘quarter to one’ - in the published version this was hastened to ‘twenty to one’. A few further small typographical errors are corrected also.

This draft was, a later note to the margin records, given by Betjeman at Olivelli’s restaurant in Bloomsbury, ‘after he had declaimed it con amore at lunch, one day in 194? Miss [H]D ran the MOI canteen’. The note is signed J.D. Lloyd - this is Betjeman’s Oxford (and lifelong) friend John Davies Knatchbull Lloyd, a member of the Hypocrites Club where he gained the nickname ‘Widow’ by which Betjeman tended to refer to him.

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69. **Schoolboy Betjeman, MacNeice**

(Betjeman.) **THE HERETICK, No. 2. Marlborough School, 1924, SOLE EDITION, a small manuscript correction in pencil to p. 5, a few handling marks, pp. 16, 4to, original cream wrappers printed in red, dustsoiled overall with a few marks, good** (Peterson C11) £1,000

An upstart school magazine from an impressive coterie of upstart Marlburians - at the centre of which was John Betjeman, and with him other notable figures such as Louis MacNeice (the poem to the inside cover has been attributed to him) and Anthony Blunt. Betjeman’s signed contribution here is a sonnet, ‘Ye Olde Cottage’, though there are unsigned contributions conceivably by him, and the pencil correction to that on p. 5 is - though entirely unsubstantial - in a hand that resembles his somewhat.

Sworn against the athletic and military emphasis of the official organ of the school, The Marlburian, they took as their motto - displayed on the cover here - ‘Upon Philistia will I triumph’; their industry, though not its guiding sentiment, waned in the face of disapproval from the establishment and the magazine did not get beyond this the second issue.

Scarce on the market, this copy was previously a gift from the manuscript dealer Jacob Schwartz - whose forthright manner of conducting business had him classified by Samuel Beckett as an ‘entertaining ruffian’ - to P.J. Croft, an academic authority on modern poetry manuscripts, with a typed note (with various manuscript additions to the margins) from the former to the latter loosely inserted.
McKnight Kauffer dustjacket design

70. **Bowles (Paul)** *Let it Come Down*. New York: Random House, 1952, **FIRST EDITION**, pp. 311, 8vo, original quarter grey cloth, black boards with that to upper board ribbed, backstrip lettered in yellow with small sun to upper board in amber and a small inset illustration to same, some tiny speckling to lower joint, corners bumped, top edge yellow with light dustsoiling, a little sunning round the head, McKnight Kauffer dustjacket with some internal tape repair, good

£145

‘an attempt to sum up the aims and destiny of man’

71. **Britton (Lionel)** *Hunger and Love*. With an Introduction by Bertrand Russell. Putnam, 1931, **FIRST EDITION**, pp. xi, 705, [2, ads], 8vo, original green cloth lettered in white to upper board and backstrip, slight knock to top edge of lower board, top edge green with others roughtrimmed, very minor rubbing to extremities and a single spot to leading edge of flyleaf, very good

£250

A presentation copy, inscribed by the author to the flyleaf: ‘To Louis Sterling, here is an attempt to sum up the aims and destiny of man, Lionel Britton’. The recipient, Sir Louis Sterling, was a businessman and philanthropist, whose impressive book collection now constitutes the Sterling Library at Senate House. His pencilled ownership inscription is above the author’s extravagant message here.

The author’s only novel, but a weighty contribution to the genre - the narrative of a bookseller’s assistant who finds himself at odds with the world is partly autobiographical, and certainly deeply felt in its narrativising of his socialist beliefs. Its underlying philosophy draws praise from Bertrand Russell (who had earlier praised Britton’s play ‘Brain’) in terms of its value as truth, but assessing it in literary terms George Orwell was more dismissive - complaining in his review that it ‘tells the truth about life, but make[s] no attempt to be readable’.

72. **Brown (George Mackay)** *Edwin Muir. A Brief Memoir*. West Linton: The Castlelaw Press, 1975, **FIRST EDITION**, 37/160 copies, pp. [16], [1], royal 8vo, original cloth backed boards, printed paper label on spine, near fine

£150

**Hic Snarkius**

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

£400


Prior to his translation work, Brinton had been a first-class cricketer, a batsman, with Worcestershire - though his batting average neither exceeded his career total runs nor his innings played, all equalling one.
74. **Carroll (Lewis)** Alice I Underlandet. I Översättning av Åke Runnquist, med Illustrationer av Tove Jansson. *Stockholm: Albert Bonniers, 1966, FIRST JANSSON EDITION*, illustrations throughout including 4 full-page and 11 with colour-printing, pp. 112, 8vo, original brown cloth with Jansson medallion-design stamped in gilt to upper board, backstrip lettered in gilt, dustjacket with a Jansson design, a short closed tear at either end of front panel and a single instance of internal tape repair at head of backstrip panel, very mild toning to backstrip and borders, contemporary Swedish newspaper clippings laid in at rear, very good  

£575

A delightful edition and a lovely copy - Jansson’s illustrations are distinctive and appropriate.

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

£600

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

76. **Christie (Agatha)** Appointment with Death. *Crime Club by Collins, 1938, FIRST EDITION*, pp. 252, [4, ads], crown 8vo, original orange cloth, backstrip lettered in gilt and faded with strip of fading round head of boards also, a few small spots to edges, endpapers browned, dustjacket with light soiling and some professional repair to backstrip ends, corners, and along foot, good  

£1,500

The dustjacket is a scarce attribute on this Poirot novel, based - in terms of its setting - on the author’s travels in the Middle East.
77. (Cinema.) MARCHANT (Sir James, Editor) The Cinema in Education. Being the Report of the Psychological Investigation Conducted by Special Sub-Committees Appointed by the Cinema Commission of Enquiry Established by the National Council of Public Morals. George Allen & Unwin, 1925, FIRST EDITION, tables and graphs, some foxing to a handful of pages, pp. 159, 8vo, original maroon cloth, blind-stamped rules to upper board with blind-stamped publisher device at foot of same, backstrip lettered in gilt, a few spots to edges, browning to free endpapers, shelfmark at head of front pastedown with incredibly faint erased message to flyleaf, dustjacket browned with some chipping, good £200

Significant as the first such scientific study into the educational possibilities of this newly developed medium - the report is very positive as to the possibilities of the use of cinema within an educational context.

A gift from Edmund Blunden to Leonard Clark

78. (Clare.) POETS AND POETRY. A series of broadcasts provided by the BBC for the School Broadcasting Council for the United Kingdom. BBC, 1961, FIRST EDITION, pp. 33, [1], crown 8vo, original stapled wrappers with portrait of Clare to front and Byron at rear, a tiny amount of faint spotting, very good £70

At the head of the front cover is a presentation inscription by Edmund Blunden, recording the circumstances of giving this copy to Leonard Clark: ‘Addition to Leonard’s Clare collection, due to his leading Edmund to a bookstall, 20 xi 1964’. Clare, along with Shakespeare, Chaucer, Byron, et al. is among the featured poets here - a scarce piece of Clareiana.

With an unpublished typescript on William Morris

79. (Cockerell.) FRIENDS OF A LIFETIME. Letters to Sydney Carlyle Cockerell. Edited by Viola Meynell. Jonathan Cape, 1940, FIRST EDITION, 16 plates with portraits of correspondents, pp. 384, 8vo, original pale blue cloth, backstrip lettered in brown, the cloth with some mottled rubbing in a couple of small patches, light bump to bottom corner of upper board, bookplate of Harry & Monica Dance to front pastedown and various things laid in (see below), a few small spots to edges, price-clipped dustjacket with some rubbing to extremities - this heavier to backstrip panel with the lettering there just about holding, a small amount of chipping and light soiling, very good £650

This copy is inscribed by the correspondee on the flyleaf: ‘To Monica Dance, from Sydney Cockerell, Kew 2 Feb. 1948’; laid in are two PCs from 1952 & 1961 and a note on headed paper from 1960 from Cockerell to the same - he thanks her for the return of his print and explains his poor health, compliments her for her work with the Morris-founded Society for the Protection of Ancient Buildings (for whom she was Secretary), and congratulates her on her MBE (received for said work).

Perhaps of greatest interest is the 7pp. carbon typescript, which opens with the line ‘William Morris has been dead for more than half a century’ (dating it at least around the time of Cockerell’s inscription to Dance), and proceeds to give an account of both Cockerell’s relation to him - ‘I was his secretary and librarian during the last four years of his life and saw him almost daily’ - and the character of the man, his many achievements, incidents in his life, and his general interests in his life and leisure. Cockerell’s appraisal is fulsomely laudatory, and rich in detail in a manner that few others could have provided - even if the larger part of that detail is not unknown. The typescript would appear to be the content of a talk given by Cockerell for SPAB (upon which he proposes to talk at one point, but immediately reverts back to Morris), and otherwise unpublished.

80. **Connolly (Cyril), Edith Sitwell, Patrick Leigh Fermor, Evelyn Waugh, W.H. Auden et al.** The Seven Deadly Sins. Introduction by Raymond Mortimer. *Sunday Times, 1962, FIRST EDITION, woodcut illustration to title-page with further at the head of each section, pp. xii, 87, 8vo, original red cloth, backstrip lettered in gilt, dustjacket with very minor soiling, very good* £100

With a signed autograph note from Connolly tipped in to the flyleaf, giving his consent to a Mr Bartley for further publication of the pieces in the book ‘in any form or language’.

Angus Wilson writes on Envy, Edith Sitwell on Pride, Cyril Connolly on Covetousness, Patrick Leigh Fermor on Gluttony, Evelyn Waugh on Sloth, Christopher Sykes on Lust, and W.H. Auden on Anger.

81. **(Conrad.) HENDRICK (Burton)** The Life and Letters of Walter H. Page. [2 Vols.] *New York: Doubleday, Page, 1922, FIRST EDITIONS, frontispiece photographs and 12 further photographic plates to each volume, a few spots to prelims and borders, pp. xii, 436; x, 437, 8vo, original blue cloth with facsimile of Page’s signature stamped in gilt to upper board, backstrips lettered in gilt and gently faded, t.e.g., others roughtrimmed, some faint spotting to endpapers with bookplate of Stanley J. Seeger to front pastedowns, good* £500

Inscribed by Joseph Conrad to the flyleaf of the first volume: ‘N.V. Ridgeway, affectionately from J. Conrad. Memorial of a man whom I loved - the truest friend of England in the darkest hours of her history’. The second volume has a tipped-in note from Conrad to the same: ‘With warm wishes of health and prosperity and love to you both and the chicks, J.C.’. From the collection of noted Conrad collector, Stanley Seeger.
The recipient of these warm inscriptions, the Reverend Neville Vibart Ridgeway, was house-master to Conrad’s son John at Tonbridge School - and married to the sister of Ted Sanderson, one of Conrad’s closest friends. Walter Hines Page, a partner in Doubleday, Page and Company, was Woodrow Wilson’s Ambassador to Britain between 1913 and 1918 - as well as his work in effecting US entry into the Great War, Conrad’s homage also derives from Page’s assistance in rescuing him from Poland (where he was on an extended vacation) at the outbreak of conflict.

82. **Cornwell (Patricia Daniels) Postmortem. New York: Scribners, 1990, FIRST EDITION, pp. [viii], 293, 8vo, original quarter black cloth with red sides, top edge of lower board with a small dink, backstrip lettered in silver with a hint of fading at tips, dustjacket with red of title faded to backstrip panel (as often found), shallow chipping to corners and at foot of rear panel, very good**  
   £1,000

The author’s first novel, introducing her protagonist Dr. Kay Scarpetta, signed by her to the title-page. With an ALS from the author to a Mrs Scannell laid in, enclosing ‘a few articles’ and apologising for poor print quality (‘a number of them were faxed me by my publisher’, signed as ‘Patsy Cornwell’ - the letter, from March 20 in the year of publication is on the headed paper of the Department of Health in Virginia, where Cornwell worked before her career as a writer took off.

83. **Dibdin (Michael) The Last Sherlock Holmes Story. Jonathan Cape, 1978, FIRST EDITION, pp. 192, crown 8vo, original black boards, backstrip lettered in gilt, top edge blue, a couple of tiny faint spots to fore-edge and a few to leading edge of rear free endpaper, dustjacket, near fine**  
   £200

The author’s first book, bringing together Jack the Ripper and Sherlock Holmes.

84. **Eddison (E.R., Translator) Egil’s Saga. Done into English out of the Icelandic, with an Introduction, Notes and an Essay on Some Principles of Translation. Cambridge: at the University Press, 1930, FIRST EDDISON EDITION, 2 double-spread maps at rear, a few tiny spots to page-heads of opening leaves, pp. xxxiv, 346, [7, maps], 8vo, original red cloth with single fillet gilt border to upper board, backstrip lettered in gilt, a couple of tiny spots to edges, bookplate of Walter de la Mare to front pastedown with some very fine and faint spotting to the free endpapers, dustjacket with darkened backstrip panel, a couple of faint spots and small marks, very good**  
   £1,500

With a lengthy inscription by the author on the flyleaf to Walter de la Mare, whose bookplate is on the facing pastedown: ‘Dear Mr. de la Mare, I hope that you will honour me by accepting, as from one frequenter of desert islands to another, this book. I speak of my share...’
in it: for the great Saga itself, whose portrait I have rashly tried to paint, & to frame, can only confer honour upon anybody connected with it, living or dead. So at least it seems to me, after five years’ living at close quarters with it. Yours very truly, E. R. Eddison’.

The inscription refers obliquely to the quotation from de la Mare’s ‘Desert Islands’ that Eddison has used as the epigraph to the book - marking this as a very significant presentation (the other epigraph, from Sappho, eliminates the possibility of there being more than one such copy).

Praised by Lewis and Tolkien for his own creative work (the latter referring to him as the ‘greatest and most convincing writer of invented worlds that I have read’), and exhibiting the same ‘Norse complex’ as a background to the fantasy world of his fiction - Eddison here undertakes, like Tolkien and earlier William Morris (a sure influence on both), a translation of the source material. An important and accomplished contribution to the field - and an excellent Fantasy association copy.

85. Fayard (Jean) Oxford et Margaret. Paris: Arthème Fayard et Cie, 1924, FIRST TRADE EDITION, pages toned throughout, paper flaw to p. 210 not affecting text, pp. 283, [1], foolscap 8vo, contemporary binding of quarter calf with marbled boards, vertical gilt rule and backstrip lettered in gilt between five raised bands, wear to corners and lighter to edges, good

£150

An inscribed copy of a book included in Betjeman’s list of Oxford books in the back of his ‘Oxford University Chest’.

Received with characteristically terse admiration by Conrad, and reviewed ambivalently by Ford Madox Ford, the debut novel of an author who had studied English Literature at Exeter College - his impressions there forming the basis of this fictional account of that milieu, with his attention drawn to the titular female presence. Using his position as an outsider to examine the manners and mores of English society, Fayard continues his assessment of the town in a lengthy inscription to the half-title: ‘La distance où Oxford se trouvait de tout préjugé, son amour du très beau at sa répugnance aux enthousiasmes faciles faisaient de cette ville une chose passée et un peu indifférent aux efforts inutiles des générations vers le “Progrès”. J. Fayard’.

86. Fraser (George MacDonald) Flash for Freedom. Barrie & Jenkins, 1971, FIRST EDITION, pp. 296, 8vo, original pink boards, backstrip lettered in silver, edges faintly foxed, endpaper maps with a single spot to rear free endpaper, dustjacket lightly toned at edges, scratch to fore edge of rear panel with small area of surface loss, near fine

£190

Signed by the author on the title page.

87. Fraser (George MacDonald) Flashman at the Charge. Barrie & Jenkins, 1973, FIRST EDITION, occasional foxing at edges, pp. 286, 8vo, original pink boards sunned through the jacket, backstrip lettered in silver, some foxing to edges, endpaper maps, dustjacket rubbed at corners, faint waterstaining at foot, gentle fading to backstrip panel and borders, good

£90

Signed by the author on the title page.

88. Garnett (David) The Golden Echo. Chatto & Windus, 1953, FIRST EDITION, frontispiece portrait and further plates, tobacco burn-hole (Strachey’s pipe?) to gutter of first page carrying through to surrounding pages, pp. xi, 272, 8vo, original brick red cloth, backstrip lettered in gilt and lightly faded,
[With:] Garnett (David) The Flowers of the Forest. Being Volume Two of ‘The Golden Echo’. Chatto & Windus, 1955, FIRST EDITION, frontispiece portrait and further plates, pp. xi, 272, 8vo, original brick red cloth, backstrip lettered in gilt and lightly faded, bookplate of Richard Strachey to front pastedown with his Oxford address to facing flyleaf, good

Both books inscribed by the author on the flyleaf in the year of publication to James Strachey, with the second presentation including his wife Alix - each ‘with love from Bunny’, Garnett’s nickname in Bloomsbury circles. Strachey and his wife are best known as the translators of the Standard Edition of Freud’s works - the youngest Strachey sibling had known Garnett for some 40 years, and enjoyed ‘mild flirtation’ in their early contact (Strachey letter to Rupert Brooke, 13 March 1912); Garnett’s dalliance with Strachey’s wife, Alix, went beyond mere flirtation - he describes on pp. 42-3 of ‘The Flowers in the Forest’ engaging in a ‘curious, indeterminate relationship, half friendship, half love-affair’ (which if unfulfilled was not unrequited) with a ‘very thin, tall fair girl’ who is not named in the text but clearly identifiable. Both are recurrent figures throughout the text.

Subsequently ownership passed to Dick Strachey, the son of James’s elder brother Ralph and the author of the Little Reuben series.

89. (Greene.) OXFORD POETRY 1924. Edited by Harold Acton and Peter Quennell. Oxford: Blackwell, 1924, FIRST EDITION, sprinkling of spots to prelims and one or two to page borders further in, pp. [viii], 52, crown 8vo, original blue wrappers, printed label to front and backstrip, gentle sunning to backstrip and borders, a little creasing to overhanging edges, a few spots to textblock edges, very good (Wobbe B4 & B5; Ritchie B3a)

Graham Greene contributes two poems, ‘Childishness’ and ‘Paint and Wood’, both of which would feature in his first published book - Babbling April - from the same publisher the following year; Greene had also contributed to the previous year’s volume. Other contributors here include the Editors, Brian Howard, Desmond Harmsworth, and A.L. Rowse.

90. (Greene.) OXFORD POETRY 1925. Edited by Patrick Monkhouse and Charles Plumb. Oxford: Blackwell, 1925, FIRST EDITION, a few faint spots at head of rear pages, pp. viii, 56, crown 8vo, original blue wrappers, printed label to front and backstrip, gentle sunning to backstrip and borders, a little creasing to overhanging edges, some dinks to front wrapper carrying through to first few pages, good (Wobbe B7 & B8)

With two early appearances by Graham Greene, his poems ‘I Shall be Happy’ and ‘Sonnet’ (both collected in Babbling April in the same year); other notable contributors include C. Day Lewis, Harold Acton, and A.L. Rowe.

Blackwell’s to Foyle’s

91. Greene (Graham) Babbling April. Oxford: Basil Blackwell (Printed at the Shakespeare Head Press,) 1925, FIRST EDITION, faint partial browning to title-page, one or two tiny spots to page-borders, pp. [vii], 32, crown 8vo, original grey boards, lettered in blue to upper board and backstrip, top edge a little dusty
with edges untrimmed and predominantly uncut, free endpapers with a few faint spots, the flyleaf with the tiny pencil ownership inscription of a contemporary Exonian at head, dustjacket with backstrip and borders a little toned and very minor chipping to corners and backstrip ends, very good (Wobbe A1) £5,000

Graham Greene’s first book, published by Blackwell whilst the author was still an undergraduate; this latterly the copy of bookseller Christina Foyle of Foyle’s Bookshop.

92. Greene (Graham) Brighton Rock. New York: Viking, 1938, FIRST EDITION, pp. [viii], 358, 8vo, original salmon pink cloth with black cloth around head, separated by two horizontal silver rules on upper board, backstrip lettered in silver with slight lean to spine, top edge black, dustjacket very bright with backstrip panel sunned and a tiny chip at head of lower joint-fold, a nick at foot of rear panel and some very light dust-soiling to the same, very good (Wobbe A13b) £2,500

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

First issue dustjacket

93. Greene (Graham) It’s a Battlefield. Heinemann, 1934, FIRST EDITION, some light foxing to prelims with the occasional outbreak to terminal leaves, pp. [viii], 278, 8vo, original black cloth with publisher’s device blind-stamped to lower board, backstrip lettered in gilt, edges toned with a few spots to fore-edge, dustjacket designed by Youngman Carter with loss, creasing and general defects but crucially with 7/6 price, good (Wobbe A6a) £3,250

The first issue dustjacket, distinguished by the higher price of 7/6 (reduced to 3/6 subsequently) is most uncommon.

94. Greene (Graham) Stamboul Train. Heinemann, 1932, FIRST EDITION, second state, pp. [x], 307, 8vo, original black cloth, backstrip gilt lettered within a gilt stamped design and slight lean to spine, a little rubbing to leading edge and upper joint, top edge lightly dustsoiled, single small spot to fore-edge, dustjacket (designed by Youngman Carter) with central crease to backstrip panel and internal tape repair to same, a single instance of tape repair at head of front panel with some professional repair to backstrip ends and corners delta shaped piece (30x25mm.) missing from head of front panel adjacent to the backstrip panel, good (Wobbe A5a) £2,800

A few changes to the first state had been necessitated when J.B. Priestley, who had seen a review copy, threatened libel action under the impression that the character of Mr Savory was based on him. The offending passages, and resulting amendments, are on pp. 78-80 and largely involved (as Greene recounted in A Sort of Life) removing any reference to Dickens, whom it seemed ‘Mr Priestley [was] defending... rather than himself’.

‘One can’t just send them to Foyle’s, can one?’

95. Greene (Graham) The End of the Affair. Heinemann, 1951, FIRST EDITION, crease to top corner of p. 209, pp. [vi], 237, 8vo, original grey cloth with publisher’s device blind-stamped to lower board, backstrip lettered in gilt, endpapers toned with pencil note regarding p. 209 at head of flyleaf, Foyle’s bookseller
sticker at foot of front pastedown, dustjacket with backstrip panel lightly toned and a little chipped at ends, very good (Wobbe A27a)

£300

Christina Foyle’s copy, without mark of ownership but with the pencil note and page-creasing marking a reference to Foyle’s bookshop within the text - an appealing association copy.

96. **Antonia Fraser’s copy**

**Highsmith (Patricia)** *This Sweet Sickness*. Heinemann, 1961, **FIRST ENGLISH EDITION**, pp. [viii], 240, crown 8vo, original blue boards, backstrip lettered in silver, top edge a trifle dusty, ownership inscription to flyleaf (see below), dustjacket with a touch of fraying to corners, backstrip panel sunned and some light water-staining at head of rear panel and to flap-folds, good

£200

A desirable association copy, with the author referred to by Fraser as ‘the great Patricia Higsmith’ when enumerating the models for her own forays into the genre.

97. **Ishiguro (Kazuo)** *The Buried Giant*. Faber and Faber, 2015, **FIRST EDITION**, 2/200 COPIES signed by the author with a folder containing two manuscript pages in facsimile (these also signed), pp. [vi], 345, 8vo, original maroon boards with inset illustration to upper, backstrip and upper board lettered in gilt, green cloth slipcase with tree design stamped in gilt, still sealed in publisher’s original packaging, fine

£300

98. **Ishiguro (Kazuo)** *The Remains of the Day*. Faber and Faber, 1989, **FIRST EDITION**, pp. [vi], 245, crown 8vo, original black boards, backstrip lettered in white with slight push at head of lower joint, dustjacket, near fine

£150

A very bright example of the first state dustjacket (without mention of the Booker Prize), with none of the fading usually found.

99. **Keynes (John Maynard)** *The General Theory of Employment, Interest and Money*. Macmillan and Co., 1936, **FIRST EDITION**, single spot to half-title and title-page, pp. [xii], 403, crown 8vo, original dark blue cloth, backstrip gilt lettered and gently faded with a tiny hole to the left margin, corners lightly bumped with a couple of little dinks to top edge of lower board, top edge of textblock with some very light foxing and a couple of marks, good

£700

100. **(Lawrence.) 352087 A/C Ross [i.e., T.E. Lawrence]** *The Mint*. A day book of the R.A.F. Depot between August and December 1922, with later notes. Jonathan Cape, 1955, **FIRST EDITION**, Unexpurgated Issue, 1,157/2,000 COPIES printed on laid paper, title-page printed in black and red, gift inscription to initial blank, pp. [iv], 208, 4to, original quarter dark blue morocco, backstrip gilt lettered, mid blue cloth sides with a small amount of rubbing to corners, marbled endpapers, t.e.g., others untrimmed, board slipcase soiled with a dent to top edge, original Heffers sale slip laid in, near fine (O’Brien A172)

£180

101. **Le Carré (John)** *The Russia House*. Hodder & Stoughton and London Limited Editions, 1989, **FIRST EDITION**, 108/250 COPIES signed by the author (to the title-page rather than the limitation page), pp. [iv], 344, [1], 8vo, original quarter green cloth with marbled boards, vertical gilt rule, backstrip gilt lettered with the merest hint of fading, original tissue jacket, near fine

£180

102. **Lee (Harper)** *To Kill a Mockingbird*. Heinemann, 1960, **FIRST ENGLISH EDITION**, a few very faint spots to half-title, pp. 296, crown 8vo, original maroon boards backstrip lettered in silver, faint endpaper browning, edges gently toned with one or two very faint spots, the same to free endpapers with a contemporary ownership inscription (Oct ‘60) to the flyleaf, dustjacket with a touch of fading to the backstrip panel and very minor rubbing to extremities, very good

£700
Inscribed to Christina Foyle

103. Lee (Laurie) Cider with Rosie. Hogarth Press, 1959, FIRST EDITION, first issue, line-drawings, a number full-page, by John Ward, pp. [iv], 284, crown 8vo, original green boards, backstrip lettered in gilt with lean to spine, bottom corners slightly pushed, Foyle’s bookseller sticker at foot of front pastedown, dustjacket with backstrip panel a shade darkened and minimal rubbing to extremities, very good £850

A presentation copy, bearing an inscription to the flyleaf: ‘For Ronnie & Christina - who give writers wings - from the Author, with affection’ - the recipients were Christina Foyle, of Foyle’s Bookshop, and her husband Ronald Batty. Laid in are two Christmas cards to the same signed by the author, utilising an excerpt and an illustration from ‘Cider with Rosie’ respectively - one from 1981, the other undated but probably earlier - and an ALs on Lee’s headed paper from February 1972, to ‘Dear Ronnie’ (with ‘very best regards to Christina’), thanking him for sending copies of the book and declaring himself ‘impressed that you found [...] the Burning Piano’ and returning a copy ‘duly inscribed’ (presumably the present copy). The latter likely refers to the issue point regarding the inclusion of a passage on page 272, which describes the ‘fire at the piano-works almost every year [...] a way of balancing the books’.

Signed for Christina Foyle

104. Lennon (John) In his Own Write. Jonathan Cape, 1964, FIRST EDITION, illustrations by the author throughout, with these and the text printed in blue or brown, pp. 79, small 4to, original boards illustrated with a photograph of the author to front, a little rubbing to extremities, tiny spot to gutter of front endpapers, very good £5,000

Signed by the author on the flyleaf. This was formerly the copy of Christina Foyle, of Foyle’s Bookshop, who had hosted a literary lunch to mark the book’s publication in April 1964 - though the signature is undated, it is likely to have been signed at this event.
105. **Macaulay (Rose)** *Non-Combatants and Others*. *Hodder and Stoughton, 1916, FIRST EDITION*, pp. xi, 305, crown 8vo, original khaki cloth lettered in gilt to backstrip and upper board, the latter within an orange border, gentle rubbing to extremities and a small pen-mark to lower board, a few dinks around head and a couple of faint marks, free endpapers browned with armourial bookplate to front pastedown offset to flyleaf; good £275

An autobiographical novel of the First World War, conveying the complexities of the conflict’s human impact in a highly effective manner through the author’s expert handling of structure and tone.

The bookplate on the pastedown belongs to Sir Edward Warner and his wife Nesta - he a Colonel in the Scots Guards during the war, awarded the DSO and mentioned several times in despatches.

106. **McEwan (Ian)** *Atonement*. *Jonathan Cape, 2001, FIRST EDITION*, pp. [viii], 372, [1], 8vo, original black boards, backstrip lettered in silver, dustjacket (without mention of the Booker Prize), fine £180

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

107. **Mackenzie (Compton)** *The Monarch of the Glen*. *Chatto & Windus, 1941, FIRST EDITION*, one or two light handling marks, pp. 288, crown 8vo, original blue cloth, backstrip lettered in pink, some fading and discolouration through the jacket, bookplate of Olive Campbell to front pastedown, dustjacket defective, good £200

Inscribed by the author on both sides of the flyleaf, both inscriptions somewhat unsuccessful: the first, to the verso, is illegible due to ink-bleed on the cheap war-time paper - it perhaps reads 'With [obscure] compliments?', Compton, see p. 253; the next (if indeed the priority itself can be fixed) is in pencil and reads ‘OC, from Compton, see page 252’ with a ‘x2’ in the margin probably referring to the duplication of the inscription. What can be established is that the inscription is to Olive Campbell of Inverneill, the formidable aunt of John Lorne Campbell - Mackenzie’s friend and collaborator, both on books relating to Barra, where they met, and the Sea League to control fishing there which they founded together.

As the inscriptions indicate, pp. 252-3 contain a reference to the Campbells and their formidable nature that Olive was said to epitomise - ‘nothing could frighten Campbell of Inverneil or any other Campbell’ - a tribute that was no doubt well received.

108. **Manning (Olivia)** *The Great Fortune*. *Heinemann, 1960, UNCORRECTED PROOF COPY*, pp. 296, crown 8vo, original wrappers, gently faded backstrip with short split at head of upper joint, lean to spine, light pressure marks at foot of rear cover, oversize proof dustjacket (that of the published book, with the date of publication stamped at foot of front flap) a little creased and rubbed to edges, good £65

The first book in Manning’s Balkan Trilogy. Her novels were described by Anthony Burgess as 'the finest fictional record of the war produced by a British writer'.

109. **(Merton College.) Garrod (H.W., Editor)** Injunctions of Archbishop Kilwardby, 1276. *Oxford: [Printed by John Johnson at the] University Press, 1929, FIRST EDITION*, printed in the Fell type on handmade paper, single faint spot to title-page, pp. 15, 4to, original grey wrappers printed in black, overhanging edges a little nicked and chipped, very good £150

With an inscription by Garrod at the head of the front cover: ‘J.C.M. from H.W.G.’ - the likely recipient being the intelligence officer and academic, J.C. Masterman (Provost of Worcester College following World War Two).
At one-time a colleague of Tolkien and an adversary of Housman, Garrod was a classical and literary scholar and an entrenched Mertonian - the ODNB describes him as having ‘rarely moved further afield than Blackwell’s bookshop; there his figure was well known’. This, his Introductory Note states, is the first printing of this interesting document from the College’s history.

110. **Middleton (Stanley)** Him They Compelled. *Hutchinson, 1964, FIRST EDITION*, pp. 224, crown 8vo, original charcoal boards, backstrip lettered in gilt with orange horizontal rules, dustjacket in excellent shape with two small holes to rear flap-fold and a hint of fading to the orange on backstrip panel, very good £150

An attractive copy of the Nottingham author’s sixth novel - best-known for his Booker winning ‘Holiday’, his earlier books are hard to find in this sort of shape.

111. **Muir (Edwin)** Journeys and Places. *Dent, 1937, FIRST EDITION*, a few spots at head of prelims, pp. x, 54, foolscap 8vo, original grey boards, backstrip lettered in red, top edge red, the upper board bowing slightly, dustjacket with backstrip panel darkened and some light soiling, a little corner chipping, very good £210

Inscribed by the author on the flyleaf: ‘To Walter de la Mare, in admiration and gratitude. Edwin Muir’. A significant presentation copy to a fellow poet, though the precise nature of Muir’s debt has not been possible to determine.

112. **Murakami (Haruki)** Blind Willow, Sleeping Woman. Translated from the Japanese by Philip Gabriel and Jay Rubin. *Harvill Secker, 2006, 55/1,000 COPIES*, signed by the author in English on a tipped in bookplate, pp. x, 334, 8vo, original quarter black boards with willow tree design, backstrip lettered in silver, a tiny speck along top edge of upper board, slipcase stamped with willow tree motif, near fine £240

Signed by the author on the initial blank, dated July 1930. The second novel from an author on the fringe of the Bloomsbury group, ‘The Clio’ is the yacht travelling up the Amazon on which the narrative takes place.

113. **Myers (L.H.)** The Clio. *Putnam, 1925, FIRST EDITION*, pp. 257, [4, ads], crown 8vo, original blue cloth, printed label to upper board and backstrip, lean to spine, ownership inscription to flyleaf, faint partial browning to free endpapers, excellent McKnight Kauffer dustjacket, very good £200

114. **Peake (Mervyn)** [The Gormenghast Trilogy]: Titus Groan, Gormenghast, Titus Alone. *Eyre & Spottiswoode. 1946-1959, FIRST EDITIONS*, frontispiece to ‘Titus Alone’ and title-vignettes to the other two books by Peake, single faint foxspot at head of prelims of first volume, pp. 438; 454; 223, 8vo, original cloth in differing shades of red, backstrips lettered in gilt with that to first volume slightly dulled and lean to spine of third volume, minor corner-bumping to lower board of Titus Groan, a few spots to edges and the same to endpapers of first volume, second and third vols with offset tape adhesive from former covering to corners of free endpapers and small ownership inscription to flyleaf of Titus
115. (Periodical.) THE SHEAF. A (perhaps) Quarterly Magazine [May and December issues, 2 Vols.] [Oxford & London:] Simpkins & Marshall [the second issue,] 1902, SOLE EDITIONS, frontispiece by E.B. George to both volumes, textblocks lightly browned, pp. 32, [1, ad]; 37, [1, ad], royal 8vo, original brown wrappers, the first volume with splitting along the spine, chipping to edges and some light creasing, good £300

The magazine eventually ran to four issues, these the first two - and scarce, with copies at the BL and the Bodleian, and a copy of the December issue at Liverpool University only on COPAC. Bibliographic details on the first are scant - the second issue lists both a publisher and the fact that it is distributed in Oxford by B.H. Blackwell.

Contributors include Laurence Binyon, Robert Bridges, Clinton Pirie-Gordon (who would go on to collaborate with Baron Corvo), and very early work by the then-undergraduate (at Magdalen College, Oxford) Compton Mackenzie - his poem, ‘October’, under the name Montague Compton.

Inscribed to Charles Tennyson

Inscribed by the author on the flyleaf: ‘To Sir Charles Tennyson, with kind regards from Frank Prince’. A long poem occasioned by the author’s return to Oxford in 1968-9, as a Visiting Fellow at All Soul's - he had earlier been at Balliol.

Signed by the author and Duncan Grant
117. Roche (Paul) All Things Considered. Duckworth, 1966, FIRST EDITION, frontispiece portrait of the author by Duncan Grant with the author’s corrections and revisions in blue ink to poems on pp. 76-7, 91, 95, small spot at head of opening poem, pp. 128, foolscap 8vo, original green boards, backstrip lettered in gilt, price-clipped dustjacket repeating frontispiece illustration £150
Signed on the flyleaf in green ink by both Roche and Duncan Grant, his lover who provides the frontispiece here. Roche’s signature is dated 1978, which would make this a very late signature from Grant who died that same year. A note by Roche at the foot of the same in blue ink records that this copy has been ‘corrected by the author’ - some of these corrections reflect poetic decisions, others simply typographical errors (‘mildweed’ to ‘mildewed’).

Roche and Grant met in 1946 and lived together in the final years of the latter’s life.

118. Rushdie (Salman) The Satanic Verses. Viking, 1988, FIRST EDITION, pp.[ix], 547, [1], 8vo, original blue boards, backstrip lettered in gilt, dustjacket with the merest hint of fading to backstrip panel, near fine £200

Signed by the author to the title-page.

119. Russell (Bertrand) Typed Letter signed to Aubrey Hodes. 28th August, 1951, from his Queen’s Road address in Richmond (headed thus), signed in black ink at foot, pp. [2], 4to, original folds, stapled to top left corner, some corner creasing, good condition £1,200

A superb letter to a Jewish South African scholar (then resident in Israel), in response to a letter from the same; Russell begins, ‘I have every sympathy with your perplexity as regards the problem of war. I will do my best to tell you what I myself think’...

What follows constitutes an excellent statement of his beliefs on this and various touching matters: ‘With regard to war in particular, I have always felt that some wars are justifiable. I stated this view publicly during my pacifist activities in 1914-18’, with Russell holding that he still considers himself to be correct on this matter; he proffers the opinion that ‘a quick German victory would have done less harm’ than ‘a long war ending in a German defeat’ - ‘there would not have been the rise of the Bolsheviks in Russia; there would not have been the Nazis in Germany; there would not have been the Atom Bomb or the ferment in Asia’. Taking it that England’s neutrality would have facilitated the posited ‘quick victory’ for the Germans, ‘on this ground I think that my opposition to England’s participation in the first war was justified.

His summary of the Second World War is pithier and more straightforward: ‘Hitler’s regime was worse than the Kaiser’s, and I thought war a lesser evil than subjection to the Nazis’.

Russell continues, addressing Hodes’ anxieties over his own region: ‘I certainly feel that if I were in your place I should fight if the Arabs made an unprovoked attack’, but that an appeal to the United Nations would be preferable - ‘I think it is the duty of any person who realises the evils of war to urge the settlement of disputes such as that between Jews and Arabs, or that between India and Pakistan, by appeals to an international authority rather than by fighting’. He states that he holds ‘no opinion whatever as to the rights and wrongs’ of the respective sides - ‘the only opinion I have is that both sides ought to be willing to submit to neutral arbitration.

He closes with a general point on conscientious objection, conceding the ineffectiveness of the individual versus the state: ‘The Governments would still use their atom bombs, and the whole thing would be probably quite as bad as if these men had participated [... In the modern world it is governmental action that matters, and the only important power remaining to the individual is that of influencing his government’. 
Russell wrote further letters to Hodes, some of which were published in the New Outlook magazine of which Hodes was an Editor, but the present letter is the one cited by the recipient as having inspired him politically - and it is such an excellent setting-down of Russell’s developed and considered opinions on these matters - still very pertinent some 65 years later - that it is easy to see why this was the case.

**Graham Pollard's copies, inscribed and with letters from the author**

[Sayers (Dorothy L.)] An Account of Lord Mortimer Wimsey, the Hermit of the Wash, related in a Letter to Sir H-G- Bart, by a Clergyman of the Church of England.  
‘Bristol: Printed by M. Bryan, Corn-street, 1816’ [but Privately Printed at the Oxford University Press, 1937] FIRST EDITION, ONE OF 250 COPIES, pp. 16 (incl. covers), crown 8vo, original self wrappers, unsewn and unseamed as issued, a few spots to borders, inscribed at the head of front ‘To Graham Pollard Esqre, With the Compts of the Author’, good (Gilbert A27 & A23) £3,500

A pair of playful hoaxes (though ‘we aim to deceive none but the simple-minded’, the author assured Basil Blackwell) designed to add genealogical ballast to Sayers’ fictional world.

These are the copies of Graham Pollard, and with the accompanying letters from Sayers (1 TLs and 1 ALs) shed light on his involvement in the undertaking - which relates in a fascinating way to his earlier exposé, alongside John Carter, of the many scurrilous forgeries of eminent bibliographers Thomas J. Wise and Harry Buxton Forman. Sayers had been fascinated by the work of their ‘Enquiry’, seeing in their forensic approach an analogue of her own detective fiction - indeed in her review she professed it the superior of it.

Here Pollard, in arch fashion, himself takes on the role of forger, assisting Sayers with the fabrication of ‘An Account...’ - which is given the look, along with the thoroughly false bibliographic trappings, of just the sort of pamphlet for which Wise and Buxton Forman had been responsible.

Her first letter, from December 1937, is a TLs acknowledging receipt of ‘Lord Mortimer [...] I think he looks splendid’ and asking to be billed for the various costs. The subsequent ALs to Pollard, from January of 1938, finds Sayers in a more playful mode: she thanks him ‘for sending the O.U.P. account [...] I think it is very reasonable indeed’ and then proceeds to ask him ‘on what grounds you determined that a metal pen was used for the inscription’ when ‘[i]t was in fact written with a virgin goose-quill, the ink being compounded from gallo, green vitriol & gum arabic, according to a 17th century recipe’, her line of questioning referring to the forms of scrutiny that Pollard had applied in his ‘Enquiry’ into the nineteenth-century pamphlets that the present volume imitates, and also indicating that - despite the needful appearance to the contrary - the inscription is in her own hand. A further TLs to Pollard from Desmond Neill at the Bodleian Library in 1964 thanks him, on behalf of Mr Hanson, for sending a copy.
Also included are two photocopied TLs from Sayers to Basil Blackwell, the latter in response to a TLs from the Gaffer (also included in photocoppy), which refer to the potential sales life of the volumes eight years down the line - the second, from 15th May 1943, in response to Blackwell’s suggestion that ‘we might make an antiquarian item of them’, confirming the arrangement for Blackwell’s to sell ‘6 copies each of the WIMSEY PAPERS and the ACCOUNT OF LORD MORTIMER’, as well as making reference to her present work on translating Dante’s Comedia (‘I can […] chew over the rhymes as I peel the potatoes’). Sayers continues to enjoy what Desmond Neill, in his letter to Pollard, refers to as her ‘jeu d’esprit’, suggesting that ‘we release them judiciously, as the redoubtable Mr. Thomas Wise released the forged XIXth century pamphlets’ and making explicit Pollard’s role - ‘the format of the Lord Mortimer pamphlet was devised and superintended by Graham Pollard, who did the detective job on the said pamphlets: but he will not vouch for there being no esparto grass in the paper’.

A fascinating group of material, the two hoaxes being scarce items in their own right - but these perhaps the best association copies that could be hoped for, with inscribed copies of ‘An Account’ otherwise unknown (for the obvious reason of maintaining the ruse).

121. **Shershenevich (Vadim)** [in Russian:] 2 x 2 = 5. Listy Imazhinista. *Moscow: Imazhinisty, 1920, FIRST EDITION, pp. 48, small 4to, original wrappers with an Imaginist design by Boris Erdman, a few handling marks and very gentle fading to borders with export stamp and some numbers to rear, good £600*

A manifesto for Imaginism, a brief poetic movement with a severe programme - conceived as a strike against Russian Futurism, with which its members had previously been affiliated (indeed, Shershenevich was the Russian translator of Marinetti). With its emphasis on the primary poetic importance of the image, it naturally bears comparison with the Anglo-American movement Imagism, though the similarities are largely superficial.

122. **Simenon (Georges)** Maigret Right and Wrong. Comprising Maigret in Montmartre and Maigret’s Mistake. *Hamish Hamilton, 1954, PROOF COPY OF THE FIRST ENGLISH EDITION, faint smudging from erasure to half-title, pp. 286, crown 8vo, original plain brown wrappers, fragile, a little chipped at backstrip ends with a hint of splitting at head of joints, lean to spine, good £150*

Signed by the author to the title-page and dated to the year of publication.

123. **Sinclair (Iain)** Ebbing of the Kraft. *Cambridge: Equipage, 1997, FIRST EDITION, 12/12 signed by the author with holograph material, title-page photograph, pp. [40], crown 8vo, original stapled wrappers, the merest hint of fading around the spine, near fine £185*

The holograph material on the inside cover is a short poem entitled ‘The Spirit Shed’.
Monroe Wheeler’s copy

124. (Surrealism.) BRETON (André) and Marcel Duchamp. First Papers of Surrealism. [Exhibition Catalogue.] New York: Coordinating Council of French Relief Societies, 1942, FIRST EDITION, outer leaves of green paper, illustrations of work by Buñuel, Yves Tanguy, Duchamp, Chagall, Picasso, Ernst, de Chirico, André Masson, Leonora Carrington, Mirò, et al. with some alongside antecedents, with amusing ‘compensation portraits’ of some artists supplied by Duchamp and various literary quotations scattered through, pp. [47], royal 8vo, original stapled wrappers by Duchamp with 5 pinhole apertures to front, a tiny amount of rubbing along the spine, very good £650

An excellent copy of this important and imaginative catalogue for a show held at Reid Mansion between October and November of that year - the first major exhibition of the group’s work in the US, marking the migration of primary figures such as Breton and Duchamp to the States.

This was the copy of Monroe Wheeler, Director of Exhibitions and Publications at MoMA, with his contemporary ownership inscription (‘Oct. 1942’) to the flyleaf - Wheeler, along with the rest of the city's cultural elite would certainly have been in attendance, and the Museum itself is thanked for the loan of some exhibits.

Visitors to the exhibition itself were greeted by Duchamp’s hanging ‘mile of string’ installation - a web that covered the vast space of the site; here, in playful reference to that piece he is credited as the ‘twine’ for the catalogue, whilst Breton is given responsibility for the ‘hanging’. For the catalogue itself, Duchamp contributes the cover - on the one side a wall riddled with bullet-holes, on the other a close-up of some Swiss cheese - as well as the amusingly specious ‘compensation portraits’ of some of the featured artists, intended to represent rather than depict (Duchamp’s own is that of a sharecropper’s wife taken by Ben Shahn during the Great Depression).

125. Szuts (Szegedi) My War. With an Introduction by R.H. Mottram. John Lane The Bodley Head, 1931, FIRST EDITION, full-page illustrations, the odd handling mark, pp. [20], 206 [illustrations], 8vo, original beige cloth lettered in black to upper board and backstrip, some light spotting and faint soiling, corners of lower board gently bumped, top edge black, a few spots to edges with tail edges roughtrimmed, faint endpaper browning, good £100

Inscribed on the title-page: ‘W.E. Bates from R.H. Mottram, Xmas 1931’. The recipient was the former Company Quarter Sergeant-Major of the Honourable Artillery Company, who had contributed introductory material to Mottram’s ‘Ten Years Ago’ in 1928.

Mottram’s Introduction here describes the Hungarian artist as having ‘stated honestly, [...] though very probably too strongly for some people, his view of a piece of contemporary history’ - namely the Great War. The series of pictures provides a narrative that takes the Little Hussar from a contented youth to a battle-ravaged adult, and ends with his execution.

126. Tennant (Stephen) My Brother Aquarius. Poems. Bournemouth: Nash Publications, 1961, FIRST EDITION, frontispiece repeating dustjacket design, light foxing to title-page with the odd spot further in, one page with a small scribble in red pencil, sliver of surface lifting to final text-page, pp. [viii], 62, 4to, original blue cloth lettered in gilt to upper board and backstrip, very light rubbing to extremities and a few indentations at head of lower board, dustjacket designed by Tennant with some light soiling to rear panel, very good £600
With a lengthy inscription in blue ink by Tennant across the front endpapers: ‘For Carol Pennels, I think you are a true poet...’ - Tennant goes on to enumerate the qualities he has discerned in the work she has sent to him, ending ‘Poetry is an Essence of Experience. You are saving something precious from Oblivion. Very cordially yours, Stephen Tennant’. The inscription is written from Wilsford Manor and dated to October 1972. On the facing pastedown, Tennant has written his poem ‘The soul of a wheel is the space between the spokes’, an adaptation from the Chinese, along with a quotation from ‘Romeo & Juliet’ - attributed to ‘W. Shakespeare? a Bacon? or Edward de Vere?’ Laid in at the front is a letter to the same recipient, presenting the book, from her Uncle John - who evidently worked for Tennant in some capacity, as the address at the head is the same.

A charming presentation copy from the one-time socialite and then recluse, his aesthetic nature developing a mystical tone.

127. Tolkien (J.R.R.) *Beowulf: the Monsters and the Critics*. Sir Israel Gollancz Memoiral Lecture, British Academy, 1936 [Reprint.] Oxford University Press, 1960, bookplate sometime adhered to verso of title-page now loose, pp. 53, crown 8vo, original sewn grey wrappers printed in black, mild border toning and one or two light marks, good

£150

The third impression of this text, reprinted lithographically - in a slightly smaller format - from the sheets of the first. The loose bookplate adds some small significance to this copy, being a presentation plate to ‘The Sisters of the Love of God, With Father Hugh’s Love and Gratitude’ - the former an Anglican Community based in Oxford, the latter Father Hugh Maycock, who was Principal at Pusey House on St Giles between 1955 and 1970 and knew Tolkien; he was the recipient of a Japanese edition of the Hobbit, inscribed and with a note to him from the author, in 1966.

128. 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, 1959 - 1963, FIRST EDITIONS, later printings (the 13th, 6th, and 9th respectively), folding-maps drawn by Christopher Tolkien at rear of each volume, shire map by same printed in red and black to first volume, pp. 424; 352; 416, 8vo, original red cloth, backstrips lettered in gilt with some soiling along upper joint of first volume, top edges red, a couple of tiny spots at head of rear free endpapers, second volume with attractive bookplate to front pastedown, a small bookseller sticker at foot of same and the original Blackwell’s receipt for this copy laid in (he also bought a copy of Dickens’ *Pickwick Papers*), dustjackets with backstrip panels just a little sunned with some very shallow chipping to a couple of corners, an excellent set

£650
William Rothenstein’s copy

129. Waddell (Helen, Translator) The Desert Fathers [Vitae Patrum.]
Translations from the Latin, with an Introduction. Constable, 1936, FIRST EDITION, illustrated title-page as frontispiece, pp. x, 312, crown 8vo, original blue cloth, backstrip lettered in gilt, a couple of tiny white specks at head of upper board, top edge blue, bookplate of William Rothenstein, dustjacket with very minor chipping, very good £150

Inscribed by Waddell on the flyleaf to her friends the Rothenstein’s: ‘William and Alice, with Helen’s love. June 15, 1936’. A small photograph, probably of the recipients, has been laid in.

Signed and with a manuscript correction to the epigraph

130. Wain (John) Where the Rivers Meet. Hutchinson, 1988, FIRST EDITION, pp. 563, 8vo, original green boards, backstrip lettered in gilt, dustjacket, fine £175

An Oxford novel, the first of a trilogy, from an author with the distinction of being involved with both the Inklings - Lewis was Wain’s principal tutor when he read English at St John’s - and the Movement, along with his collegiate contemporaries Amis and Larkin.

Wain has signed beneath his printed name on the title-page, and has additionally made a small correction to the epigraph where the letter ‘r’ has been omitted from ‘your’.

131. Wells (H.G.) War in the Air, and Particularly how Mr. Bert Smallways Fared while it Lasted. George Bell, 1908, FIRST EDITION, tissue-guarded frontispiece and 15 plates by A.C. Michael, light foxing to prelims receding but not disappearing throughout, pp. vii, 389, [2, ads], crown 8vo, original blue cloth lettered in gilt to upper board and backstrip, the latter gently faded, rubbed to edges and extremities with some very faint discoloration to both boards, small Blackwell’s sticker at foot of front pastedown, endpapers browned with front hinge strained a little, good (Wells 35: Wells Society 36) £300

In the first issue binding, Wells’s future war novel is among his most successful contributions to the genre of scientific romance.

132. Williams (William Carlos) This is Just to Say. Blue Print Press: San Giacomo di Veglia, 2014, 8/10 COPIES initialled by the artist in pencil, printed on Zerkall mould-made paper, full-page lino-cut by Annalisa Cescon and Janine Raedts (the printer) printed in black and purple and numbered and initialed by Raedts, pp. [5], 8vo, original sewn blue wrappers printed in black to front, fine £75

An attractive printing of Williams’ famously prosaic poem, printed in a very small edition; the suitability of the poem for this sort of presentation is indicated by critic Marjorie Perloff, when she writes ‘the three little quatrains look alike; they have roughly the same physical shape. It is typography […] that provides directions for the speaking voice’.
Part III
Private Press and Illustrated Books

133. **(Barbarian Press.)** THE INGOLDSBY LEGENDS. A Gallimaufry. Selected and Edited, with Notes & an Afterword, by Crispin Elsted. Original Illustrations engraved by the Brothers Dalziel in London, circa 1870, from drawings by J.L.R. and here first published, printed from the wood. Mission, British Columbia, 2015, **ONE OF 45 DELUXE COPIES**, printed on Heine mouldmade paper, frontispiece and 6 further engravings on Zerkall Cream Smooth paper and tipped in, Errata sheet tipped in at rear, pp. 163, square 4to, original quarter calf with patterned paper sides, backstrip lettered in gilt, calf-tipped corners, edges untrimmed, with a quarter cloth folder containing pulls of the seven engravings plus one additional, housed together in cloth slipcase, fine

£600

134. **Bawden (Edward)** A Book of Cuts. (Introduction by Ruari McLean). Scolar Press, 1979, **FIRST EDITION**, 76 pages illustrating reproductions of Bawden’s woodcuts, pp. [iv], 84, 4to, original green card wrappers, covers printed in black, white and red, including reproductions of work by Bawden, minimal rubbing and backstrip red gently faded, very good

£60

135. **(Bawden.) HOWES (Justin)** Edward Bawden: A Retrospective Survey. Bath: Combined Arts, 1988, **FIRST EDITION**, Bawden illustration throughout, pp. xv, 132, 4to, original wrappers with integral patterned paper jacket, printed label to front, fine

£50

A very useful reference work.

136. **Baynes (Pauline)** Original signed drawing for Prince Caspian. [p. 79: ‘…while the three Dwarfs and two Badgers trotted stealthily across to the trees…’] [n.d., circa 1951] black ink with some correction and heightening to details in white, pencil annotation to borders and faint crease visible at head, 31.7 x 19cm, mounted and framed in English oak under museum glass using high-grade acid-free materials, with pencil quotation visible at foot of image [50 x 42 cm approx. within frame], very good

£12,000

A full-page illustration from the second Narnia book, and a particularly rich one in terms of the number of characters that are incorporated. Baynes’s drawing, with her pencilled signature beneath, shows the Great Council meeting on the Dancing Lawn (Chapter VII: ‘Old Narnia in Danger’). The image is the same size as published in the first edition. The other pencil markings refer to sizing and place in text, with a contextual quotation (contemporary with the original drawing) in Baynes’s hand captioning her illustration.

137. **Baynes (Pauline)** Original signed drawing for Prince Caspian. [p. 138, ‘in every field and wood, the alert ears of rabbits rose from their holes… etc’.] [n.d., circa 1951] black ink with pencil and ink annotations to borders, 19 x 18 cm approx., original creasing from publisher storage, but none touching image, trace overlay with some pencil markings fixed with tape on verso, very good

£5,000

Baynes’s drawing, with her pencilled signature beneath, shows in four medallions the response to Aslan’s roar. 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. Further signed original drawings from this book are available – please request images.

138. **Baynes (Pauline)** Original signed drawing for The Magician’s Nephew. [p. 150, ‘...the children re-snuggled (if that is the right word) under his wings...’] [n.d., circa 1955] black ink, pencil margins and annotations to borders, 18 x 18 cm approx., original creasing from publisher storage, but none touching image, very good condition £5,000

Signed by the artist, the image is the same size as published in the first edition. The pencil markings (some in blue) refer to sizing and place in text.

A beautiful image, dominated by Fledge, the winged horse, but with the evanescent ‘tall, dark figure’ of the Witch in the cross-hatched background.

139. **Baynes (Pauline)** Original signed drawing for The Last Battle. [p. 112, ‘The Ape was knocked head over heels by Ginger...’] [n.d., circa 1956] black ink, pencil margins and annotations to borders, some light handling marks, 24 x 18 cm approx., very good condition £5,000

Signed by the artist and with a contextual quotation in Baynes’s hand captioning her illustration. The image is the same size as published in the first edition. The pencil markings (some in red) refer to sizing and place in text, with the book’s title written in pencil to the reverse by the artist.

140. **Baynes (Pauline)** Original coloured drawing for Leaf by Niggle. circa 1980, black ink on thick art card with pastel and gouache colouring in shades of brown, orange, and grey, 27 x 19 cm [image size 17.5 x 11 cm approx.], mounted and framed using high grade acid-free materials [35.5 x 24.5 cm within frame], very good £7,000

Produced for Allen & Unwin’s deluxe edition of Tolkien’s ‘Poems and Stories’ in 1980 (Hammond & Anderson A16), the Baynes illustrations to this story were new to this edition and are an attractive and accomplished example of her work - this original is more vivid, with greater contrast and use of colour, than the printed version (which appears opposite p. 198).

141. **Baynes (Pauline)** Original signed coloured drawing for Smith of Wootton Major. [p. 32: ‘There they danced...’] circa 1980, black ink on thick art card with gouache colouring in shades of brown, orange, and grey, 27 x 19 cm [image 18 x 11 cm approx.], mounted and framed using high grade acid-free materials [31 x 22 cm within frame], very good £8,000

Signed by the artist in pencil at the foot of the image. The image is larger and more detailed than that featured in the first edition. The number 23, presumably some reference to its position in the edition for which it was intended (where it appears opposite p. 322), is in pencil on the reverse of the mount and of the art card itself, as well as on the frame-board and a small piece of card affixed to the same (the last identifiably in Baynes’ hand). The style and colouring make it likely that this was produced for Allen & Unwin’s deluxe ‘Poems and Stories’ in 1980.
Pauline Baynes’s copy

142. (Baynes.) [GRIMM (Jacob & Wilhelm)] Grimm’s Folk Tales. Translated by Eleanor Quarrie. With Etchings by George Cruikshank, Coloured by Hand [by M. Johnson. ] Folio Society, 1949, FIRST EDITION THUS, hand-coloured frontispiece and 17 further full-page illustrations hand coloured by M. Johnson, pp. 206, crown 8vo, original red cloth with illustration stamped in gilt to upper board against a pale blue ground, backstrip lettered in gilt partially against a pale blue ground, top edge red, light foxing to endpapers, dustjacket with light foxing to rear panel, light toning to backstrip panel with head of same a touch chipped, very good £125

This the copy of illustrator Pauline Baynes, who herself provided illustrations for editions of Grimm as well as other collections of folk and fairy tales - though without ownership inscription, a typed compliments slip from Allen & Unwin is loosely inserted, requesting updated address information for her.

143. (Baynes.) POURRAT (Henri) A Treasury of French Tales. Illustrated by Pauline Baynes. George Allen & Unwin, [1953,] FIRST EDITION, nine plates and head and tail-pieces throughout, all from drawings by Pauline Baynes, pp. vii, 232, crown 8vo, original blue boards, backstrip with slight knock at head lettered in silver with Baynes design in same, small spot to lower board, top edge blue now faded, dustjacket with Baynes design browned overall and with a few drink splashes, very good £160

Signed by the illustrator Pauline Baynes, beneath her name on the title-page; following her work for Tolkien with the same publisher, and in the midst of her illustrations for Lewis’s Narnia series (which these in many cases resemble), this is charming and accomplished work by this leading illustrator.

A binder bound

144. (Binding.) HICKS (Chris, Binder) Elizabeth Greenhill, Bookbinder. A Catalogue Raisonné. Frenich, Foss, K.D. Duval, 1986, FIRST EDITION, ONE OF 500 COPIES (this unnumbered), frontispiece photograph of Greenhill, illustrated throughout with examples of her work, the majority of these colour-printed, pp. 111, 4to, bound by Chris Hicks in purple morocco, with overall gilt tooling using gouges formerly owned and used by Greenhill, a hint of very gentle rubbing to corners, backstrip with red morocco label lettered in gilt, patterned paper endpapers, near fine in custom dropdown box £850

A very attractive binding, constituting - in an original and meaningful way - an homage to the subject.

145. (Binding.) HICKS (Chris, Binder) (Gwasg Gregynog.) Princes and Castles. The Legacy of Thirteenth-Century Wales. An essay by J. Beverley Smith. Wood engravings by Hilary Paynter. Calligraphy by Ieuan Rees. Newtown, Powys, 2010, ONE OF 200 COPIES, this unnumbered, printed in black and red on Somerset Book Wove mould-made paper, Paynter’s illustrations throughout printed from the original blocks, impression from binder’s stray paperclip faintly visible to verso of title-page, pp. 63, oblong folio, bound by Chris Hicks (his ticket at rear) in dark green and pale blue morocco to form skyline, grey morocco onlay of castle outline above multiple onlays in shades of green, brown, and yellow to form
a forest landscape, heightened with gilt tooling with trunk outlines at foot in blind, near fine in custom dropdown box with green morocco label with gilt lettering to Rees design £1075

The binding design is based on Paynter’s engraving of Dinefwr on p. 52 - the reproduction is vivid in colour and detail, not to mention impressive in its execution. Chris Hicks also bound the whole edition in a quarter leather binding designed by the calligrapher, but this is a unique binder’s copy.

146. (Binding.) HICKS (Chris, Binder) Les Assemblages de Jean Dubuffet. Signes Sols Sorts, par Pierre Volboudt. Paris: F. Hazan, [1958,] FIRST EDITION, 615/700 COPIES (from an edition of 770 copies), tipped-in colour frontispiece and 17 further full-page illustrations of which 4 are double spread and a good number colour-printed, pp. 118, [6], 4to, bound by Chris Hicks in tan morocco with onlays of maroon morocco to form skyscape, sculptured bird in black morocco to upper board, orange endpapers, fine in custom cloth dropdown box with three vertical apertures showing Dubuffet illustration £650

A very attractive binding, although (beyond the box) without any obvious relation to the text or the work of Dubuffet - founder of the Art-Brut movement.

147. (Binding.) HICKS (Chris, Binder) (Incline Press.) A selection of poems on the theme of Water. Oldham, 2008, ONE OF 400 COPIES issued as sheets to binders (from an edition of 550 copies), printed on Zerkall paper, marbled wave design to title-page by Ann Muir, and colour-printed illustrations throughout by Paul Kershaw, Rigby Graham, Bert Eastman, Clare Curtis, Victoria Hall, and Eric Hasse, the majority of these from wood or lino-cuts and printed direct from the original block, a number double-spread, 4to, bound by Chris Hicks (his ticket at rear) in blue morocco with multiple onlays in shades of blue and green, heightened with gilt tooling, edges untrimmed, fine in custom dropdown box £900

A wonderful book designed for the express purpose of being bound for submission in the International Competition of Designer Bookbinders in 2009, and exhibited in that context at the Bodleian Library - with text drawn from various sources, including work by Wordsworth, Edward Thomas, and Rimbaud. This binding represents a conceptually straightforward response to the text, but is hugely impressive in its technical execution and in its effect.

148. (Binding.) HICKS (Chris, binder) WILBUR (Richard, compiler) A Bestiary. Illustrated by Alexander Calder. Fourth Estate, 1993, FIRST ENGLISH EDITION, Calder line drawings throughout hand-coloured by Karen Hicks, pp. [viii], 75, [1], 4to, bound by Chris Hicks in black box calf, that to upper board sculptured into contoured surface and cut to expose silver of underlying endpaper, animal footprints tooled in silver to same, fine in custom green cloth dropdown box which has a bump to one corner £550

An imaginative response to the text, the design representing a waterhole at night and the vestiges of its various visitors.

149. Brock (C. E., illustrator) AUSTEN (Jane) Pride and Prejudice. With twenty-four coloured illustrations by C. E. Brock. J.M. Dent & Co., 1907, a touch of foxing at either end, patterned endleaves a bit browned, pp. xiv, 336, 8vo, original full vellum
First edition in the English Idylls series, with new illustrations (not those of 1895 repeated). The vellum binding is very scarce: it is not noted in C.M. Kelly’s ‘The Brocks.’

150. (Cambridge Christmas Book.) BALSTON (Thomas) The Cambridge University Press Collection of Private Press Types: Kelmscott, Ashendene, Eragny, Cranach. Cambridge: Printed by the University Printer for his Friends, 1951, ONE OF 350 COPIES printed on mouldmade paper, title-page and 15 collotype facsimiles (10 full-page) printed in black and red, pp. x, 48, 4to, original olive-green buckram, gilt lettered and panelled backstrip less faded than usual but a touch rubbed at ends, gentlest of knocks at head of upper board, very good (Crutchley p.24)

£175

151. (Cambridge Christmas Book.) LISTER (Raymond) Hammer and Hand. An Essay on the Ironwork of Cambridge. [Preface by Brooke Crutchley]. Cambridge: Printed for his Friends by the University Printer, 1969, ONE OF 500 COPIES printed on fawn paper, frontispiece and 20 other line-drawings, including 14 full-page, by Richard Bawden, pp. [vi], 42, oblong 8vo, original quarter russet-red crushed morocco, backstrip gilt lettered with a tiny amount of rubbing at foot, pale grey boards with an overall dark green railing design also by Bawden, small Sotheran’s sticker at foot of front pastedown, near fine

£50

152. (Cambridge Christmas Book.) SCURFIELD (George) A Stickful of Nonpareil. (Preface by Brooke Crutchley). Cambridge: Privately Printed, 1956, ONE OF 500 COPIES, title-page illustration and 15 other line-drawings by Edward Ardizzone, pp.[viii], 58, royal 8vo, original mid green cloth, backstrip and upper board lettered and decorated in gilt, patterned endpapers, near fine (Crutchley p.28)

£120

Memories of the Cambridge University Press at the turn of the century.

153. (Cambridge Christmas Books.) CRUTCHLEY (Brooke) Two Men: Walter Lewis and Stanley Morison at Cambridge. (Printer’s Preface by Brooke Crutchley). Cambridge: Printed for his Friends by the University Printer, 1968, [ONE OF 500 COPIES?], 2 full-page 3-colour line-drawings by Denis Tegetmeier of Lewis and Morison, 2 pages of facsimiles and 4 portraits (3 from photographs), the title-page and an example of a press-device printed in red, 7 specimen leaves of books produced by Lewis and Morison, each tipped to a blue backing paper with printed caption opposite, pp. [vi], 48+(Specimens), 8vo, original quarter scarlet buckram, backstrip gilt lettered, Reynolds Stone designed dark blue boards with overall design of the main subjects’ initials surrounded by floral border in white, board slipcase, fine

With the bookplate of Will Carter of the Rampant Lions Press to the front pastedown - a pleasing Cambridge printing association copy

£95
154. (Cayme Press.) SAINSBURY (Hester) Noah’s Ark. n.d., FIRST EDITION, printed on pink paper folded to form double-leaves, 14 engravings as headpieces to each poem, a few numbers in pencil to borders of one page, pp. [12], crown 8vo, original sewn self wrappers with Sainsbury wood engraving to front, edges untrimmed, faintest of sunning to borders and a few light spots and marks, very good £150

A delightful little booklet of animal poems, illustrated by the author in her characteristic style and published by the Cayme Press run by her brother Philip and Grant Richards.

Scarce, with no copies in UK libraries on COPAC or WorldCat (the BL holds only a reprint from 1926), and only four in the US.

155. Craig (Elizabeth) Men & Myths of Ancient Greece. Foreword by Paul Gallico. New York: Thomas Yoseloff, 1962, FIRST EDITION, title leaf with vignette to front and 12 further folded leaves each enclosing a colour-printed plate by Craig, further leaf of ‘Principal Characters’ at rear, outermost pages with very faint spotting, pp. 55, 4to, original half grey cloth portfolio with lightly spotted printed label to front, ribbon ties to open edges, very good £60

156. Farjeon (Eleanor) The Country Child’s Alphabet. Drawings by William Michael Rothenstein. The Poetry Bookshop, 1924, FIRST EDITION, a full-page historiated initial for each letter, pp. [55], [4, ads], 4to, original wrappers with Rothenstein drawing to front printed in tan and green, light soiling to rear cover, very good (Woolmer A39) £275

The first commission of William Michael Rothenstein, later just Michael Rothenstein (possibly to avoid confusion with his eminent father), completed at the age of sixteen.

Illustrated by David Jones

157. Farjeon (Eleanor) The Town Child’s Alphabet. Designs by David Jones. The Poetry Bookshop, 1924, FIRST EDITION, each letter with a full-page illustration by Jones, the majority of these with a small amount of colouring in blue, some handling marks and occasional light spotting, pp. [55], [4, ads], 4to, original wrappers with Jones illustration to front printed in orange and blue, a small split at head of upper joint and loss at foot of backstrip with chipping at head of same, rubbing to covers but not to image, ownership inscription to inside front cover, good (Woolmer A40) £400

Significant as Jones’s first illustration work outside of the Ditchling community, and departing from his work there in its more playful tone whilst preserving traces of it in the skill and composition.
158. (Fleece Press.) Yorke (Malcolm) Richard Bawden, his life & work. Upper Denby, 2016, ONE OF 300 COPIES (from an edition of 355 copies), title-page design and frontispiece designed by Bawden for this edition, colour-printed illustration (circa 200) throughout including a number tipped-in and some fold-out plates, pp. 196, square 4to, original blue cloth with patterned paper to a Bawden design, backstrip with printed label, new

£224

With the prospectus. A beautifully produced book providing a much needed overview of the artist’s work in a variety of media: watercolours, etchings, linocuts, cast iron, murals, glass engraving, mosaics, and book illustration.

159. (Fleece Press.) Ravilious (Eric) Ravilious for Curwen. A glimpse of Joy from 1933. Upper Denby, 2015, ONE OF 120 COPIES, the frontispiece printed from the original Curwen electrotype and hand-coloured in blue to match the original, loose print inserted in corner-pocket facing text-page printed from the wood, title-page printed in black and blue, pp. [5], 8vo, original marbled paper wrappers by Jemma Lewis, printed label to front, fine

£105

Originally made for the Curwen Press News-Letter No. 6 (1934) - a striking geometric astral design, editioned for the first time here.

160. (Freedman.) Quennell (Peter) John Ruskin. Collins, 1949, FIRST EDITION, frontispiece and 8 further photographic plates, pp. 320, 8vo, original tan boards, backstrip lettered in gilt with very slight lean to spine, dustjacket with very attractive Barnett Freedman overall (a portrait of Ruskin in blue and red), backstrip panel gently sunned, very good

£100

161. Gill (Eric) Original pencil drawing. [1929] pencil sketch on thin paper, a couple of small spots to border and one at head of image, signed by the artist at foot ‘EG, T.S.D. [Tertiary Saint Dominic], 24.5.29’, image size 15 x 14 cm approx., very light edge creasing, good condition

£850

A sketch demonstrating Gill’s masterful ability to convey form and movement with only a few lines.

An additional note by Gill beneath his signature states ‘originals sold to Carl Zigrosser’. - suggesting that it replicates a more finished piece. Though the shape of the foliage (with a single eye peeking out) and the figure of the girl looking back bear similarity with some of his work on ‘Troilus and Criseyde’ (1927), and ‘Art and Prudence’ (1928), it does not directly correspond to any of the images therein.

Carl Zigrosser was an influential American art critic, curator, and collector, who had visited Gill earlier that year whilst in England and ‘came away with prints and drawings’ (‘A World of Art and Museums’, p. 75)

162. (Golden Cockerel Press.) A LOVERS PROGRESS. Seventeenth Century Lyrics: Selected by Nancy Quennell. 1938, 200/190 COPIES (from an edition of 215 copies) printed in black on handmade paper with the large initial letter to each poem printed in red, the title and press-device on the title-page printed in gold, pp. 85, folio, original quarter white morocco with yellow buckram sides, backstrip lettered in gilt, morocco a little dustsoiled and dry to the touch, t.e.g., others untrimmed, single faint spot to leading edge of flyleaf, very good

£300

163. (Golden Cockerel Press.) Cynwral (Wiliam) In Defence of Woman, a Welsh Poem. Translated by Gwyn Williams. [1960], 232/400 COPIES printed on mouldmade paper, 10 colour-printed wood-engravings (including a decorated title-border) by John Petts, pp. 28, tall 8vo, original dark blue cloth, lettering on backstrip and Petts design on the front cover blocked in gilt, untrimmed, fine

£70
164. **Golden Cockerel Press.** **DRYDEN (John)** Songs and Poems. Chosen and Introduced by Gwyn Jones. (The Text Prepared by James Kinsley). 1957, 197/400 COPIES (from an edition of 500 copies) printed on handmade paper, full-page reproductions of 8 watercolour drawings and 11 other pencil drawings by Lavinia Blythe (i.e. Leslie Blanche), very mild toning to the title-page and frontispiece as commonly found, pp. 64, folio, original quarter russet morocco with grey canvas sides, backstrip gilt lettered and a little darkened with a small amount of rubbing, faint fading to edges, more so to tail of front cover, t.e.g., original russet cloth slipcase a little rubbed and darkened, good (Cock-a-Hoop 206) £300

165. **Golden Cockerel Press.** **EDGEWORTH (Maria) and Letitia Barbauld.** Letters. Selected from the Lushington Papers, and Edited by Walter Sidney Scott. 1953, FIRST EDITION, 181/240 COPIES (from an edition of 300 copies) printed on Arnold mouldmade paper, 14 pen-and-ink drawings by Lettice Sandford hand-coloured in blue and pink, pp. 88, 8vo, original pale blue and pink cloths, backstrip lettering and portraits on the front cover all gilt blocked, small area of gentle fading at head of backstrip and tiny bump to bottom corners, mild toning to edges, tissue jacket with area missing across foot of rear panel, very good (Cock-a-Hoop 193) £80

Walter Sidney Scott has added short memoirs of the authors of the letters and a short account of the chief events of Stephen Lushington’s life. The book was originally to have been illustrated by Joan Hassall, but she was too busy and Christopher Sandford’s wife Lettice stepped in.

166. **Golden Cockerel Press.** **HUGHES (Richard)** Gipsy-Night and Other Poems. Chicago: Will Ransom, 1922, FIRST AMERICAN EDITION, 6/63 COPIES signed by the author and the printer (at front and rear respectively), lithograph portrait by Pamela Bianco as frontispiece with her signature in pencil, slight offsetting from portrait to both half title and title-page, pp. [ii], 66, 8vo, original quarter yellow cloth with brown boards, printed label to backstrip gently sunned with a small pen mark carrying round to front joint, blue page-marker detached with offsetting to pp. 26-7, bookplate to front pastedown, top edge lightly dustsoiled, browning to outermost of untrimmed edges, very good (Ransom 9) £360

The English edition of Hughes’ first book was printed by the Golden Cockerel Press, but contained several errors (considerably more, as Hughes complained, than the two that were acknowledged in the errata slip) as a result of the formes of type having been dropped after final proof corrections had been made. Those errors are corrected in this very handsome, and considerably scarcer, US edition from the same year.

This copy has the bookplate of the publisher Robert Ballou and his wife, Vera.

167. **Golden Cockerel Press.** **KOMENSKY (John Amos)** The Labyrinth of the World and the Paradise of the Heart. Translated by Count Lutzow (with an introduction by Dorothea Braby). 1950, 86/300 COPIES (from an edition of 370 copies) printed in black, brown and red on mouldmade paper, 56 reproductions of pen drawings by Dorothea Braby printed in black and brown, pp. 271, royal 8vo, original cream cloth with Braby designs blocked in ochre to each board, backstrip lettered in ochre, very gentle corner-bumping, t.e.g., with others untrimmed, very good (Cock-a-Hoop 186) £200
168. **(Golden Cockerel Press.)** **MUSAEUS.** Hero & Leander. Translated from the Greek by E.L. Lucas. 1949, **438/400 COPIES** (from an edition of 500 copies) printed on mouldmade paper, 11 Buckland-Wright copperplate-engravings with 9 full-page and tissue-guarded, a couple of faint spots to frontispiece and title-page design, pp. 48, 8vo, original maroon and bright yellow buckrams with Buckland-Wright designs stamped in gilt to upper board, backstrip lettered in gilt and very gently faded, small dink to fore-edge of upper board, t.e.g., others untrimmed, a couple of very faint spots to endpapers, tissue jacket, near fine (Cock-a-Hoop 183) **£200**

Perhaps Gibbings' finest engraving

169. **(Golden Cockerel Press.)** **POWYS (Llewelyn)** The Glory of Life. 1934, **FIRST EDITION, 269/275 COPIES** (from an edition of 277 copies) printed on Batchelor handmade paper, Robert Gibbings's superb frontispiece and 13 other wood-engravings by him, the title, printed in red and engraved on wood, is also by Gibbings, pp. [i], 36, folio, original quarter cream vellum, backstrip gilt lettered, fawn linen sides lightly soiled as usual with a small mark to lower board, t.e.g., others untrimmed with a few faint spots, very good (Chanticleer 91) **£700**

The superb frontispiece of a seagull with wings outstretched, poised for flight, is usually thought to be the finest of Gibbings's wood-engravings, and the flowing capitals of his magnificently designed title-page marry perfectly with it.

170. **(Golden Cockerel Press.)** **POWYS (T.F.)** Goat Green. Or the Better Gift. 1937, **FIRST EDITION, Unlimited Issue, 5 full-page wood-engravings** by Gwenda Morgan, pp. 61, crown 8vo, original green cloth, backstrip gilt lettered, t.e.g., free endpapers faintly browned, textblock a little strained, dustjacket price-clipped with sunned backstrip, a small penmark and a few spots on front panel not affecting the cover illustration, very good (Pertelote 128: Riley A Bibliography of T.F. Powys A31) **£120**

171. **(Golden Cockerel Press.)** **STEWART (Cecil)** Topiary, an Historical Diversion. [1954], **438/400 COPIES** (from an edition of 500 copies) printed on handmade paper, 13 fanciful topiary designs printed throughout the text in black, blue, brown, green, mauve, orange and red, by Peter Barker-Mill, pp. [iv], 40, 4to, original quarter bright orange cloth, backstrip gilt lettered, pale grey boards patterned overall in green to designs by Barker-Mill and with matching orange cloth fore-edges, untrimmed, fine (Cock-a-Hoop 198) **£95**

172. **(Golden Cockerel Press.)** **SWINBURNE (Algernon Charles)** Pasiphae, a Poem. 1950, **361/400 COPIES** (from an edition of 500 copies) printed on mouldmade paper, 6 copperplate-engravings, including 4 full-page, by John Buckland Wright, pp. 40, 8vo, original mid blue and bright yellow buckrams, backstrip lettered in gilt and very gently faded,
With wood engravings by Lettice Sandford

(Golden Hours Press.) MARLOWE (Christopher) and George Chapman. The Amorous Poem Entitled Hero & Leander. Begun by Christopher Marlowe and finished by George Chapman. Together with Two Lyrics by Chr. Marlowe. 1933, 11(a)/200 COPIES, printed on handmade paper at the Chiswick Press, 5 wood-engravings by Lettice Sandford with all but one full-page, tipped-in note to Colophon Page as issued, faint offsetting from engravings and a few foxspots to borders, a little water-staining at head of some leaves, pp. [viii], 87, 4to, original second issue bevel-edged green buckram, upper board and backstrip lettered in gilt, fading to edges with head of backstrip lightly rubbed, faint red stain at head of upper board and a small white mark at foot of same, t.e.g. with others untrimmed, faint browning and some spotting to endpapers with gift inscription to flyleaf, bookplate discreetly removed from front pastedown, good

Hollis & Carter took over sales of remnant stock, giving them a new binding and numbering from 1(a) onwards.

174. (Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw (Illustrator). The Amphibious Place. Ripon, 2015, 53/60 COPIES signed by the illustrator, printed on Atsukuchi and Kozuke paper in various colours and with a variety of techniques, pp. [19], small 4to, original brown cloth with Japanese style stab binding, illustration inset to upper board, matching slipcase with printed label at back, fine

The third collaboration between poet and artist/printer, following 2009’s ‘Wings Take Us’, and 2013’s ‘Paths’ - here taking the seashore as their theme. Once more, the fusion of text and image creates a diverse but harmonious whole that is quite stunning in its effect.

175. (Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw (Illustrator). Wings Take Us. Ripon, 2009, 45/130 COPIES printed on Zerkall mould-made paper, illustrations printed in various colours throughout, pp. 25, 4to, original blue cloth lettered in gilt to upper board, edges untrimmed, fine

A series of poems about birds. Kershaw’s illustrations are a powerful blend of wood-engraving, machined wood, and marbling techniques, which allows for a combination of precision with a more fugitive quality - gloriously rendering the books avian theme.

176. (Gwasg Gregynog.) HERBERT (George) Sundrie Pieces. A New Selection of George Herbert’s Poetry, with Samples of his Prose. Edited, with an Introduction and Notes, by The Earl of Powis. Newtown, Powys, 2003, 109/200 COPIES (from an edition of 215 copies) printed on Saunder’s Waterford mouldmade paper, signed by printer David Vickers, numerous wood-engravings by Sarah van Niekerk, title page printed in black and purple, running heads and tails printed in purple, pp. xviii, 99, [1], small folio, original quarter crushed mauve morocco, backstrip faded and gilt lettered, marbled blue, red and yellow boards, cloth and board slipcase, near fine

With the prospectus and invitation to the book launch.

177. (Incline Press.) (RAVILIOUS.) POWERS (Alan), Barry Kitts and Ronald Maddox. In Place of Toothpaste. Three Essays Celebrating the Watercolour Painting of Eric Ravilious. Oldham, 2004, FIRST EDITION, 74/250 COPIES printed on Zerkall mouldmade paper, 6 tipped-in colourplate reproductions, one a facsimile of a letter from Edward Bawden, some previously unpublished, wood-engraved title-page decoration, designed by Ravilious, printed in blue, pp. viii, 34, royal 8vo, original quarter mid blue
178. **Maret (Russell)** *ÆTHELWOLD ETC.* Twenty Six Letters Inspired by Other Letters and Non-Letters and Little Bits of Poetry. Rendered with Accompanying Notes by Russell Maret. New York: Editions Schlechter, 2013, **ONE OF 750 COPIES** , photographed by 42-Line to exactly reproduce the original, which was printed on Hahnemühle Biblio paper from 165 plates using 105 different colours; the texts set using Johann Titling, Cancelleresca Milanese II, Gill Flare Greek, Leitura Primeira, Utopia Sans and Texture Inglese, and printed in black with the sub-titles in red, pp. [120], folio, original card wrappers, backstrip lettered in gilt, **fine £80**

A facsimile, produced to the highest standards, of Maret’s 2009 work, originally published in an edition of 55 copies and long since sold out. It is at heart an alphabet book, each letter imaginatively printed to produce an amazing array of designs of exquisite quality. This facsimile also reproduces the diary of ink colours that had accompanied only the special copies of the original.

179. **Maret (Russell)** *Ornamental Digressions*. A Showing of Pinwheel Ornaments. New York: Russell Maret, 2016, **FIRST EDITION, 7/80 COPIES** (from an edition of 100 copies) signed by Russell Maret, printed on Zerkall wove paper in various colours throughout (the colour most various in the ‘Digressions’ section, pp. [54], 4to, original Craig Jensen binding of quarter salmon-pink goatskin with Yatsuo handmade paper patterned to a Maret design, backstrip lettered in gilt, blue cloth dropdown box with leather label to match book, original prospectus laid in, **new £1050**

A wondrous book, divided into three sections: ‘The Ornaments’, an entirely pictorial glossary of the building blocks used presented through four basic designs; ‘The Digressions’, these ornaments used to create a variety of pattern designs, each of the 15 illustrating or illustrated by a quotation (a mix of technical and literary, with Henry James and Flaubert represented in the latter category); ‘The Sources’, the quotations identified and explained by Russell Maret with reference to how they relate to his process and their pictorial representation.

**Inscribed, with 2 ALs from the illustrator**

180. **(Miller Parker.) Bates (H.E.)** *Down the River*. Gollancz, 1937, **FIRST EDITION**, 83 wood-engravings by Agnes Miller-Parker, a number full-page, a couple of pages with a line of spots at foot, pp. 150, 4to, original mid blue cloth, backstrip lettered in gilt and a shade darkened with the cloth borders likewise, a couple of very faint marks and light knock at foot of upper joint, a tiny amount of tape residue to corners of free endpapers, dustjacket with Miller-Parker engraving repeated on front panel, some light spotting though not affecting image, very good (Eads A29a) **£950**

A very special copy of what ranks among Miller Parker’s finest work - and therefore among the best of what is justly regarded as a golden age of British wood engraving. This
copy has been signed three times by the illustrator: once with a simple inscription, ‘Best wishes from Agnes Miller Parker’, and then at the foot of two of her illustrations - the first the central portion of the dustjacket laid down to the flyleaf and given the title ‘Book Jacket. Canada Geese’ and signed in pencil, and then ‘Small Ships’ on p. 147 also titled and signed, here with the date added.

Additionally, laid in at the front of the book are two ALS from Agnes Miller Parker to the book’s previous owner (a Mr Ernest Rasdall) from June and August 1963: in the first she thanks him and advises him not to cut out the signed page from within the book, offering the possibility that she might have some loose pages back in Hambleden that would satisfy him; she goes on to discuss her illustrations to a John Cowper Powys work (‘Lucifer’), the limited edition of which was not signed by her, complaining that ‘the hand-made paper on which it is printed is unsympathetic to my wood engravings’ and encouraging him not to bother with it; in the second, with the original envelope addressed in her hand, she encloses for his amusement a note addressed to her from Hatchards (present here) offering the book at a price of £1.10.0 (‘I was staggered at the price!’).

Thankfully, Mr Rasdall - who corresponded with Tolkien in the same capacity (i.e., seeking an autograph) - observed the artist’s recommendation not to excise what was evidently his favourite illustration, and the book preserved its integral status, gaining some very enhancing additional features in the process.

Katherine Anne Porter’s copy

181. (Officina Bodoni.) VALÉRY (Paul) Le Cimetière Marin / The Graveyard by the Sea. [Translated by C. Day Lewis.] (Printed at the Officina Bodoni for) Martin Secker & Warburg, 1946, FIRST EDITION, 465/500 COPIES signed by the translator, printed on Magnani paper, title-pages printed in black and red, parallel texts of English and French, two lines of English translation in pencil to French text at head of p. 15, pp. 21, 8vo, original green, grey and red marbled paper over stiff card, printed front cover label, a short split at foot of upper joint and a touch of chipping at top corner of front panel, edges untrimmed, original card chemise a little frayed with title information and copy number printed to front, good (Mardersteig 74; Handley-Taylor & d’Arch Smith B15) £300

From the library of author Katherine Anne Porter, with her ownership inscription on the flyleaf: ‘Katherine Anne Porter, at George [Platt Lynne’s], Hollywood, 2 January 1948’. The 2-line translation at the head of p. 15 is Porter’s own and has been transcribed and annotated by Monroe Wheeler (to whom the copy subsequently belonged) on a slip loosely inserted at front.

Wheeler had published Porter’s translations of some French songs at his Harrison of Paris imprint and they were part of the same cultural circles throughout their lives.

182. (Old Stile Press.) ABELL (John, Illustrator) The Book of Job. King James Version. Linocuts by John Abell. Llandogo, 2016, 20/150 COPIES (from an edition of 160 copies) signed by the artist, half-title vignette and 35 further lino-cut illustrations printed direct from the blocks with 5 of these full-page, folio, original quarter blue cloth with linocut illustrated boards printed in 5 colours, red cloth slipcase with printed labels, fine £295

Abell’s second book with the Press, following ‘The Diary of a Dead Officer’ in 2014. His jagged, macabre imagery once more takes man in a desperate situation as its subject matter - though drawn from a different context, it is equally impressive in its effects and it’s ability to convey the raw and urgent nature of the text.
183. **Pasmore (Victor)** *Burning Waters*. Visual and Poetic Images. Malta: Progress Press, 1988, FIRST EDITION, 105/150 COPIES with signed lithograph laid in, Pasmore’s illustrations accompanying text throughout, ff. [66], 4to, original beige linen, backstrip lettered in black, matching slipcase, fine £900

A poem, richly conveyed in Pasmore’s abstract images.

The numbering of the edition is confusing: the copyright page states that there exists ‘an edition of 200 copies and a signed de luxe edition of 50 copies with an original litograph [sic]’ - however, here (and indeed elsewhere) there is no numbering or signature on the book itself but the original lithograph is numbered to a different limitation.

184. (Pear Tree Press.) **Guthrie (James)** *Divine Discontent*. [Fellowship Books, Edited by Mary Stratton.] B.T. Batsford, [1913,] FIRST EDITION, one or two faint foxspots, title-page vignette and head-piece [by Guthrie?], pp. [ii], 61, foolscap 8vo, original blue cloth with lettering and decorations in gilt to upper board and backstrip, publisher’s device in gilt to lower board, t.e.g., others with a few foxspots, a few faint tiny foxspots to endpapers, dustjacket with darkened backstrip panel and a few light handling marks, very good £240

Inscribed by Guthrie on the flyleaf: ‘To Jane, from the author, Feb. ‘35’. The recipient was the author Janie Legge, whose work was printed by Guthrie at his Pear Tree Press.

On Vale Press paper

185. (Pear Tree Press.) **Hodgkin (L.V.)** *Holy Poverty*. The Message of St. Francis for To-day. Harting, 1905, FIRST EDITION, printed on Arnold handmade paper with the Vale Press watermark, title-page printed in green with decoration by James Guthrie, pp. 15, crown 8vo, unbound as issued in original wrappers, faint browning to free endpapers, untrimmed and uncut, very good £150

After the closure of his Vale Press, Ricketts disposed of the paper stocks by selling them to James Guthrie, and Pear Tree books from this period can be found printed on paper with either the VP or mermaid watermarks.
Vivian Ridler’s copy

186. (Perpetua Press.) SHAKESPEARE (William) Five Sonnets by Shakespeare. [Sonnets 29, 33, 60, 73, 143.] Oxford, 1998, 36/50 COPIES, printed in Garamond Italic with typographic headpieces printed in red, pp. [5], 4to, the broadsides loose as issued within original yellow wrappers, the title printed in black with a typographic border in red, printing statement at foot of rear cover, fine £300

Superbly printed by Vivian Ridler at his own press, the sonnets plainly set and with a judicious use of ornament; this his own copy with the Ridlers’ library label loosely inserted.

Inscribed and with a letter from Margaret Pilkington

187. Pilkington (Lawrence) An Alpine Valley, and Other Poems. Wood Engravings by Margaret Pilkington. Longmans, Green, 1924, FIRST EDITION, 10 illustrations by Margaret Pilkington with half of these full-page, 5 wood-engraved decorated initials by the same, a handful of spots to prelims with one or two small spots further in, pp. [vi], 70, crown 8vo, original canvas-backed grey wrappers with printed label to front, light bump to top corner of textblock, faint spotting to inside covers, good £200

Inscribed on the half-title by the illustrator, the author’s daughter, whose contribution elevates the book considerably: ‘A.P. Simon, from M.P. December 1925’. A letter from Margaret Pilkington on headed paper to the verso of the same asks that the contents not ‘be taken too seriously’ - she explains, ‘my father took to rhyming at the age of 69 as a distraction from pain - and my decorations have more value to myself as an education’, closing with the promise that ‘if I ever have another chance I shall know more & I hope do better’.

These are notable as her first work of book illustration, which - despite her excuses - demonstrate real accomplishment in that respect.

188. Piper (John) Buildings and Prospects. Architectural Press, 1948, FIRST EDITION, illustrations throughout both as plates and within text, a good number by Piper including the impressive double-spread title-page design printed in grey and brown, the remainder photographs or reproductions of work by other artists, pp. 146, 4to, original grey cloth, backstrip lettered in orange, bump to top corners, dustjacket repeating title-page design a little frayed with closed tear at head of front panel, good £65

189. Piper (John, illustrator) The Rape of Lucretia. A symposium by Benjamin Britten, Ronald Duncan, John Piper, Henry Boys, Eric Crozier [and] Angus McBean. Bodley Head, [1948], FIRST EDITION, tipped-in frontispiece by John Piper and 7 further colour-printed plates by the same with 3 of these folding out, 5 photographs by Angus McBean, some excerpts of musical notation, handling mark at foot of one page, erratum slip, pp. 101, 4to, original green cloth lettered in gilt to upper board and backstrip, gentle bump to top corner of upper board, dustjacket with Piper illustration to front, a little darkened to backstrip panel and borders, very good £100
In the dustjacket

190. (Rackham.) Carroll (Lewis) Alice’s Adventures in Wonderland. Illustrated by Arthur Rackham. With a Proem by Austin Dobson. William Heinemann, [1907] FIRST RACKHAM EDITION, 13 colour plates including frontispiece all with captioned tissue guards, further drawings to text, a few pages with some very light spotting to borders but the plates and text in very clean state, pp. xi, 162, [2], 8vo, original green cloth with Rackham design stamped in gilt to upper board, backstrip and boards otherwise with lettering and decoration in dark green, some small patches of dryness and discolouration to cloth with a couple of light marks and a few tiny holes to upper joint, top edge green with all edges spotted, Rackham design in green repeated to front and rear endpapers with very faint spotting to free endpapers, dustjacket repeating frontispiece illustration with some loss, heaviest at foot of rear panel but with nicks and chips elsewhere, a few closed tears, some creasing, with overall soiling and rubbing including a dark streak across the front panel, good (Riall p. 77) £3,000

The dustjacket is uncommon and original to this copy which, though it is far from being without flaw, remains an attractive, unrestored example.

Unrecorded broadsides

191. (Saint Dominic’s Press.) Gill (Eric) Liturgical Broadside. Ditchling, n.d., broadside printed in black and red in three columns with Eric Gill[?] engraving at foot of centre, pp. [1], 22 x 31 cm, very good condition £100

An attractively printed liturgical broadside, bearing some relation to Altar Cards recorded by Taylor & Sewell but in itself unrecorded. The Chalice and Host engraving at foot is not recorded in Skelton but looks like Gill’s work with the same motifs, particularly P65.

192. (Saint Dominic’s Press.) Liturgical Broadside. Ditchling, n.d., broadside printed in black and red in two columns, pp. [1], 22 x 25 cm, very good condition £50

A liturgical sheet consisting of the ‘Initium Sancti Evangelii...’ on the left and the ‘Lavabo...’ on the right. Plainly printed; unrecorded by Taylor and Sewell but with some similarities to the Altar Cards described there.

Signed by Eric Gill

193. (Saint Dominic’s Press.) The Spoil Bank Association Limited. FIRST DEBENTURE. Issue of First Mortgage Debenture, To secure an aggregate amount of One Thousand Pounds (£1000) carrying interest at the rate of six per cent per annum under Clause 3 (II) of the Memorandum of Association and in pursuance of a Resolution passed on the 24th day of January 1922. Ditchling, February 23 1922, printed in red and black with SBA blind-stamp at foot and ‘three pence’ red ink stamp at head, manuscript additions in red and black including a cancellation statement by Edgar Holloway of the Guild dated 29.ix.1976, pp. [4], folio, single folded sheet, untrimmed, tipped-in SBA slips to front completed in manuscript by John V.D. Kilbride (Secretary) recording transfer of interest in this Debenture and one printed slip for the same purpose laid down and signed by Charles L. Waters, very good (Taylor & Sewell A103) £150

Signed by Eric Gill & Douglas Pepler (each adding ‘O.S.D.’), in their capacity as Directors of the Association - also signed, as Secretary, by Charles L. Waters.

An interesting and unusual financial document from the early years of the Guild, which had established the SBA in order to manage its land and property.
Signed by Eric Gill, unrecorded

194. **(Saint Dominic’s Press.) The Spoil Bank Association Limited.** SECOND DEBENTURE. Issue of Second Mortgage Debenture, To secure an aggregate amount of One Thousand Pounds (\£1000) carrying interest at the rate of six per cent per annum under Clause 3 (II) of the Memorandum of Association and in pursuance of a Resolution passed on the 24th day of January 1922. Ditchling, February 23 [in manuscript,] 1922, printed in red and black with SBA blind-stamp at foot and ‘three pence’ red ink stamp at head, manuscript additions in red and black including a cancellation statement by Edgar Holloway of the Guild dated 29.ix.1976, pp. [4], folio, single folded sheet, untrimmed, tipped-in SBA card to front completed in manuscript by John V.D. Kilbride (Secretary) recording transfer of interest in this Debenture on September 14th 1937, very good

\€150

Signed by Eric Gill (adding ‘O.S.D.’), in his capacity as Director of the SBA, and signed in the same manner by H.J. (Joseph) Cribb - Gill’s former apprentice. Also signed, as Secretary, by Charles L. Waters. The date written in manuscript to the rear also appears to be in Gill’s hand

An interesting and unusual financial document from the early years of the Guild, which had established the SBA in order to manage its land and property - Taylor & Sewell record only the First Debenture, issued on the same date but with some small variants in content and in the setting, and in the signatories (the first was signed by Pepler along with Gill).

195. **(Salvage Press.) SMYTH (Gerard)** After Easter. Ten poems of The Republic, with a drawing by Brian Maguire. Dublin, 2016, **FIRST EDITION, 68/90 COPIES** (from an edition of 100 copies) signed by author, illustrator and printer, printed on Zerkall mouldmade paper with a three-colour frontispiece by Maguire, the pages French-folded to form double-leaves each enclosing a sheet of red paper, titles printed in red, pp. [25], 4to, original red wrappers stitched in a Japanese style with grey thread, grey cloth slipcase with red label to back, fine

\€160

Published in the centenary year of the Easter Rising; the interleaving with the same red paper used for the covers allows the bloodshed of the event to run through the experience of the text.

196. **Shepard (Ernest H.)** Original signed pen-and-ink drawing, ‘From Cradle to Horse’ (no. 2). n.d., pencil sketching visible, drawn with brown and blue ink on stiff art-card and signed at the foot of image and titled in pencil by him beneath, spotting with a few darker spots at head of image, image size 20 x 22 cm approx, marked as ‘Sketch’ with artist’s name and address (first Long Meadow, Guildford then Woodmancote at Lodsworth) in his holograph on reverse, good condition

\€150
An accomplished image, of uncertain purpose, but conceivably for use in Punch and more in line stylistically with his work there than with his more famous work on the Winnie the Pooh series and Grahame’s ‘Wind in the Willows’.

Shepard (Ernest H.) Original signed pen-and-ink drawing, ‘Spring Caller’. n.d., pencil sketching visible, drawn with black ink on stiff art card, light spotting, title written twice in pencil by the artist at foot of image and then at foot of card, image size 20 x 16 cm approx, stamped as ‘original to be returned’ on reverse, with artist’s name and address (first Long Meadow, Guildford then Woodmancote at Lodsworth) in his holograph, good condition

£200

An attractive illustration, though with an unusually small lamb as the ‘caller’ in question. The drawing was first signed only with initials, with the artist subsequently adding the rest of his surname in a slightly different ink - what that means with regard to the dating of the piece has not been possible to determine, but this is likely to be early work from the artist who gained fame as illustrator of Milne’s Winnie the Pooh series and Kenneth Grahame’s ‘Wind in the Willows’.

198. (Whittington Press.) BUTCHER (David) British Private Press Prospectuses, 1891-2001. Andoversford, 2001, 213/260 COPIES (from an edition of 350 copies) printed on Zerkall mouldmade paper, 16 plates of facsimiles and illustrations and a further 7 illustrations in the text, the title printed in orange and black, pp. xii, 149, 4to, original quarter yellow cloth, with patterned cream boards, matching cloth leading edges, with facsimiles of Kelmscott, Doves and Nonesuch Press prospectuses loosely inserted in a pocket on the rear pastedown, untrimmed, cloth and board slipcase, near fine

£150

199. (Whittington Press.) CRAIG (John) Venice. Risbury, 2016, LIII/60 COPIES (from an edition of 285 copies) signed by the illustrator and with an additional portfolio of prints, 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 quarter Oasis leather with matching leading edge, backstrip lettered in blind, pink boards with large illustrations to each by Craig printed in brown, together with cloth and board portfolio in like slipcase, fine

£395

The accompanying portfolio features prints of close to two-thirds of the seventy-odd engravings in the book itself.

200. (Yeats.) JACQUES (Robin) [Original Illustration for] ‘Easter, 1916’ by W.B. Yeats. circa 1970, ink stipple drawing with water-colouring in blue, red, and brown, signed by the artist in pencil with pencil margins, and brief notes referring to placing in book at foot of sheet, pp. [1], 30.5 x 19.5 cm (image size 22 x 13 cm approx), faint browning to outermost edges, not touching image, stored in envelope, very good condition

£2,000

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