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Spring 2017

All books subject to prior sale.

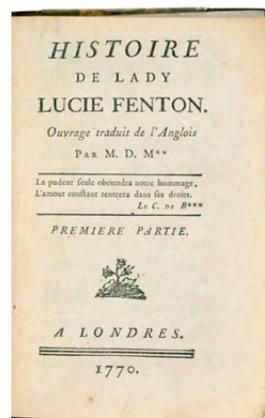
Front cover illustration: Item 7

Rear cover illustration: Item 239

## Part I Antiquarian

1. **Anon.** *Histoire de Lady Lucie Fenton. Ouvrage traduit de l'Anglois par M. D. M\*\** Premiere [- Troisieme] partie. 'A Londres', 1770, 3 vols., a few spots here and there, small piece torn from blank area of half-title in vol. iii, pp. [iv], 203, [3]; [iv], 197, [3]; [iv], 184, [4], 12mo, curiously recased in apparently makeshift boards, pink cloth lettering pieces lettered and numbered in black ink, good (ESTC T231010) £750

The imprint is false: probably printed in Paris. Light summer reading for ladies: or, The history of Lady Lucy Fenton' was published in three volumes in 1768, but is not recorded in ESTC: COPAC records 2 copies, BL and Bodleian. It was favourably, and lengthily, reviewed in The Critical Review, which concluded that 'contines nihil repugnans bonis moribus, but, on the contrary, it may be a preservative against female levity and dissipation.' There are 2 editions in French in ESTC, the present (2 copies in Oxford), and 1 of 1769 (BL and Oxford only).



2. **[Barlement (Noël de)]** *Dictionariolum et colloquia octo linguarum, Latinæ, Gallicæ, Belgicæ, Teutonicæ, Hispanicæ, Italicæ, Anglicæ, & Portugallicæ ... Dictionaire et colloques en huit langues, etc, etc. Antwerp: Hendrik Aertssens, 1662, with additional engraved title-page in Duch, text in four columns per page, Latin Spanish and Portuguese in Roman letters, French and Italian in Italic, the remainder Black Letter, first 3 leaves and the last slightly frayed at fore-edge, uniformly slightly browned, pp. 358 (including additional engraved title), [2], oblong 8vo, original vellum, slightly worn and soiled, 2 small pieces missing from upper joint, holes for ties at fore-edges, good (Alston II 65)*



£1,200

A scarce edition of De Barlement's long-lived classified polyglot vocabulary, which began life in 1536 with just 4 languages. There were editions all over Europe right up to the end of the 17th Century. Alston's entries, which only cover those editions which include English, runs from No. 25 to 68. It was particularly intended for merchants and travellers. The engraved title-page depicts groups of 4 merchants and travellers respectively on either side of a large stone slab (bearing the title), capped with a Janus head.

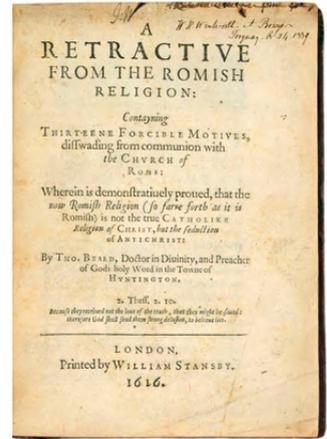
3. **Beard (Thomas)** *A Retractive from the Romish Religion: Contayning Thirteene Forcible Motives disswading from communion with the Church of Rome: Wherein is demonstiatively proued, that the now Romish Religion (so farre forth as it is Romish) is not the true Catholike Religion of Christ, but the seduction of Antichrist. Printed by William Stansby, 1616, FIRST EDITION, a few minor stains, pp. [xvi], 543, [1, Errata], 4to, late seventeenth-century panelled calf, nice roll tooled border to innermost panel, spine blind tooled in compartments, black lettering piece, rebacked preserving the original spine, corners restored, good (ESTC S118852) £2,500*

'Beard's virulent anti-Catholicism is well attested: in 1616 he published A Retractive from the Romish Religion: Contayning Thirteene Forcible Motives, designed "to confirme and strengthen those that stagger, and are weake in the truth" and dedicated to Cromwell's grandfather [recte his uncle, also Oliver], who had "long time" been one of "the principall auditors of my unworthy ministry" In 1604 Beard was instituted

warden of the hospital of St John and master of the free grammar school in Huntingdon, where his most famous pupil was to be Oliver Cromwell' (ODNB). It was 'the philosophy of Dr. Beard which finally marked the young Oliver so strongly that it can be seen in his thoughts, speeches and very battle reports ... [he exerted an] incomparable influence' (Antonia Fraser, Cromwell, p. 21).

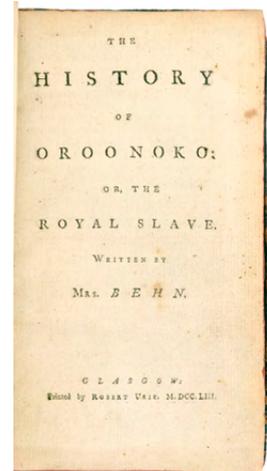
Provenance: early initials J.W. to title-page and at head of Dedication; inscription inside front cover with a shelfmark followed by 'again' (there being another shelfmark below this where the book presumably had a temporary residence) and the note 'Given by J.W. to B.W. April 11th 1703' (the style of the binding is c. 1700); inscription on title-page W.H. Wentworth A. Bowyer, Torquay [ ] 24, 1839; Wentworth A. Bowyer was later rector of the Parish Church in Clapham, and it was perhaps upon his death that the volume passed into the hands of The Redemptorist of Clapham (bookplate inside front cover).

This is the variant with just Stansby's name in the imprint, and Errata on the verso of the last leaf. Neither variant is common: ESTC finds that with Henrie Fethersone's name in the imprint located at Cambridge (bis) and Marsh's Library, and Folger, Huntington, and the Princeton and Union Theological Seminaries; our variant at 8 UK locations, Folger and McGill only in the US.



4. **Behn (Aphra) The History of Oroonoko: or, The Royal Slave. Glasgow: Printed by Robert Urie, 1753, some browning and spotting (not severe), pp. 131, 12mo, original sheep, sometime rebacked in calf, black lettering piece, corners worn, sound, bookseller's ticker of [B.M.] Pickering, bookplate of David Murray inside front cover (slightly damaged) and that of his daughter Eunice Guthrie Murray opposite**  
**£3,000**

An extremely rare edition of Oroonoko, not in ESTC. There are however 2 copies recorded in COPAC, at NLS and LSE, WorldCat adding no others. First published in 1688, the present is in fact only the second separate edition (it had been included in collections as well). Oroonoko is regarded as the first English novel to show Black Africans in a sympathetic manner. 'The novella had been recognised as a seminal work in the tradition of anti-slavery writings from the time of its publication down to our own period' (Laura Brown, "The Romance of Empire: Oroonoko and the Trade in Slaves," in: Felicity Nussbaum und Laura Brown, eds. The New Eighteenth Century (London: Methuen, 1987): 42.



David Murray (1842–1928), a Glasgow lawyer, began book collecting at the age of 8 and amassed a large library, most of which went to Glasgow University. His wife Frances 'whose parents on both sides were American with strong links to the abolitionist movement, shared with her husband an interest in all aspects of the women's movement' (ODNB). Eunice Guthrie Murray (1878–1960) was a prominent suffragist - we have had one other book from her library, Mary Wollstonecraft's Thoughts on the Education of Daughters, 1787.

5. **(Bible. OT Hebrew, NT Greek) Amsterdam: [OT:] Borstius and Halma, [NT:] Westenius and Smith, 1701 and 1740, 2 vols. bound in 1, both with additional engraved title-pages, OT with Hebrew and Latin titles (text entirely in Hebrew), NT title printed in red and black, 2 folding engraved maps in NT, both vols. printed in double columns, maps a little browned and foxed, 12mo, contemporary black morocco, panelled in blind, centre filled with repeated lozenge tools, elaborate blind tooling in 2 of the 4 compartments on spine, the others lettered in gilt, gilt edges, joints repaired, good (Darlow & Moule 5139 and cf. 4718a)**  
**£500**



A sombre binding. Both texts edited by Johann Leusden. Both editions, as recorded in Darlow and Moule, are found in corresponding conjunction. 19th-century English ownership inscriptions.

6. **(Bible. Psalms. German.)** *Der Psalter des Königs und Propheten Davids: mit kurzen Summarien oder Inhalt jedes Psalmen. Und mit vielen Parallelen oder gleichen Schrift-stellen. Die dritte Auflage. Germantau[n] [PA]: Gedruckt bey Michael Billmeyer, 1796, a bit browned, and some water-staining, pp. 252, 12mo, original calf, remains of clasp, rubbed* £350

'Third' edition is spurious. Inside the front cover is an inscription 'Dutch Book Prayer Book Michael Dox Oct. 4 18', and at the back cover the name and date repeated and the place name Cobleskill added, a name which does indeed reflect the town's Dutch origin.

7. **(Binding. Embroidered.)** THE HOLY BIBLE containing the Old Testament, and the New. Newly translated out of the original tongues, and with the former translations diligently compared, and revised. [together with:] The whole Book of Psalms ... *Printed by John Field, 1660, engraved title-page to OT, separate title to NT and Psalms, register continuous in OT and NT, discrete for Psalms, ruled in red throughout, Bible complete with final blank (still ruled in red), Bible unpaginated but signatures accord with D&M, Psalms pp. 84, [-94], 12mo, contemporary embroidered binding on a ground of white silk, central upright oval formed of multiple rings of metal thread with a large flower at the centre, binding solid but worn with significant loss to upper cover and spine partly defective, the lower cover better, gilt edges, the fore-edge also painted with a design echoing the embroidery, preserved in a folding box (Darlow & Moule 671; Wing 2257)* £2,750



Although this binding has seen better days, enough of it remains to evince considerable skill in the execution, and it retains a good deal of charm. The extensive use of metal thread adds significantly to the weight of the book. The fly-leaf bears the ownership inscription of Jane ?Norwood, dated 1680.

8. **[Blake (pseud), active 18th century]** *Remarks on Com. Johnstone's Account of his engagement with a French squadron, under the command of Mons. de Suffrein, on April 16, 1781, in Port Praya Road, in the island of St. Jago. Printed for J. Debrett, (successor to Mr. Almon), 1781, last leaf partly browned and with a ragged tear at the top, entering the text but without loss, pp. [ii], 22, 8vo, uncut, stitched as issued, stitching a little loose (ESTC T150324; Sabin 36395, under Johnstone, but stating 'This is by Admiral Blake')* £750

After a long and varied career, both in the navy and in politics, this was Governor Johnstone's final naval action, and perhaps the least successful of all his many adventures. If he did write 'An Account', it was either not published or does not survive. The text here consists of 4 letters: according to ESTC, the last is signed Blake. In fact it is the third letter which is so signed, whereas Letter IV, beginning 'I think Blake is in the right not to take note of Raleigh's letter', is clearly written by another. Very scarce: Oxford and Rylands only in the UK, 6 in the US, and 1 in South Africa. One of the US locations, the Newberry is in fact a Plymouth printing, otherwise unrecorded.

'In 1781 Johnstone took a sizeable collection of vessels that included a strong war squadron, transports, and East-Indiamen on what was supposed to be a secret expedition. Its purpose was to seize the strategically important colony at the Cape of Good Hope from the Dutch who, in 1780, had entered the war against Britain. Discovering what was afoot, the French sent Admiral Pierre André de Suffren to thwart Johnstone. He caught up with and attacked Johnstone's fleet as it lay untidily at anchor in Porto Praya in the Cape Verde Islands. Suffren damaged it enough to hinder an effective response from Johnstone, who pursued tardily and without significant success. Suffren had ruined all chance of his surprising and capturing the colony at the Cape' (ODNB).



9. **Blake (William, engraver) Hogarth (William, painter) Beggar's Opera, Act III. "When my Hero in Court appears, &c."** From the Original Picture in the Collection of his Grace the Duke of Leeds. *Publish'd by J. & J. Boydell, July 1st 1790, large engraving on laid paper (400 x 545 mm, not including legend), crease to top outer corner, laid down on Japanese tissue (Essick XX, pp. 42-45; Bentley p. 582) (Plus VAT in the EU) £1,500*

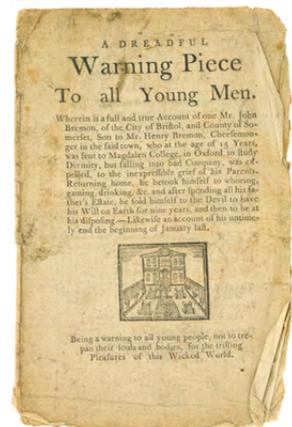
Second state. This plate, the only one by Blake, was pl. 103 in the Boydell edition of the Original Works of William Hogarth, but was also available separately. Essick provides a useful key to the plate.

10. **Boerhaave's iatromechanical credo**  
**Boerhaave (Hermann) De usu ratiocinii mechanici in medicina oratio ... Leiden: Johann Verbessel, 1703, FIRST EDITION, woodcut printer's device on title, one or two spots or stains, pp. [iv], 44, small 4to, disbound, very good (Heirs of Hippocrates 742; Lindeboom 18) £900**

The rare original printing of Boerhaave's 'iatromechanical credo'. 'Boerhaave restored the declining prestige of the Faculty of Medicine at Leiden, and in 1703 he was offered a professorship at the University of Groningen. He rejected the offer, and the governors of Leiden, anxious to retain him, promised him the first chair to be vacant there [which came in 1709, when this text was re-issued]. At the same time he was authorised to give an academic oration [the present work]' (DSB). OCLC records only two copies in North America, Iowa and McGill, besides two copies in Edinburgh, two in Denmark, and four in the Netherlands.

11. **He sold himself to the Devil**  
**(Broadside. Ballad.) A Dreadful Warning Piece to all Young Men. Wherein is a full and true Account of one Mr. John Bregon of the city of Bristol ... He sold himself to the Devil, to have his will on earth for 9 years ... An account of his untimely end the beginning of January last ... being a warning to all young people ... [No place, publisher or date,] [1788?,] with a woodcut vignette on title, outer leaves a little soiled, pp. 8, 8vo, unbound, good £650**

An unrecorded issue of this Dreadful Warning Piece, in ballad form, possibly the first edition. We have been able to trace only two other versions of this ballad: one, possibly printed in Manchester in about 1790 (ESTC T219864, Chetham's Library only) and another printed in London c. 1815 (BL only). In the Manchester version the hero is said to be from Plymouth, and in the London version the date of his death is given as 2nd Dec. 1787, as opposed to the 'January last' here - grounds for conjecturing the date as 1788. The story is indeed a terrible one. The young man had gone up to Magdalen College, Oxford, at the age of 15,



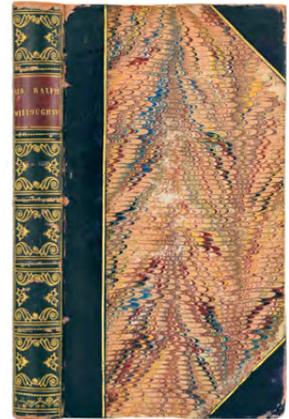
to study divinity, but fell into bad company and was expelled. 'Returning home, he betook himself to whoring, gaming, drinking &c.'

The woodcut depicts a likely looking lad in the garden at the front of a fairly grand house. His costume is decidedly 18th-century.

12. **Brun (Jean Antoine, dit Lebrun-Tossa)** *La Folie de Georges, ou, l'ouverture du parlement d'Angleterre, comédie en trois actes et en prose. Représentée, pour la première fois, au Théâtre de la Cité, le 4 pluviôse, l'an II de la République. Paris: Barba, [1794], FIRST EDITION, outer leaves a bit soiled, a little foxing, pp. 49, 8vo, uncut, stitched as issued, sound* (Martin & Walter 3, 20139) **£650**

The Madness of King George. Lebrun-Tossa had some trouble getting this play staged, as its conclusion was not deemed republican enough, George being consigned to Bedlam and not to the scaffold. The play was indeed topical, as the king's malady had set in only in 1788 (and he was to live until 1820).

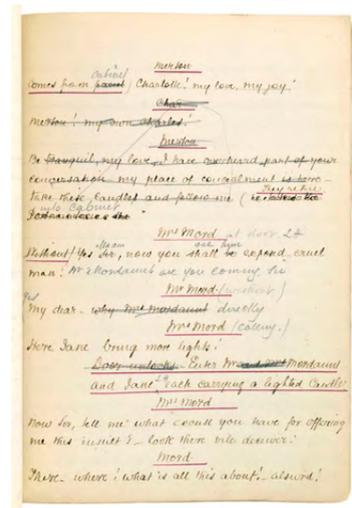
13. **[Brydges (Sir Samuel Egerton)] Sir Ralph Willoughby.** An historical tale of the sixteenth century, in which are inserted the dedicatory sonnets of Edmund Spenser, with sketches of character. *Florence: I. Magheri, 1820, FIRST EDITION, occasional light foxing, pp. 298. [1], 8vo, contemporary? English half burgundy calf, spine gilt in compartments, red lettering piece, red edges, a little worn, good, signature at head of title of Anna Jemima? Ripley, dated 1843* (Woodworth 80) **£650**



The other book printed for Brydges in Florence in 1820, *Alviae Regiae* was in an edition of 60 copies for private use (see the Preface to his *Letters from the Continent*, Lee Priory, 1821: this limitation seems to apply only to *Alviae Regiae* only, but in any event the run of the present work was probably not much larger). 'Sir Ralph Willoughby is essentially a tour de force to introduce into a Gothic tale the personages honoured by the Dedicatory Sonnets to the Faerie Queene' (Mary Katherine Woodworth, *The Literary Career of Sir Samuel Egerton Brydges* (1935) 50).

14. **Buckstone (John Baldwin)** *Hide and Seek. Or Natural Magic. First performed at the Adelphi Theatre, 1846. [London:] 1846, manuscript in ink on feint ruled paper, underlining in purple ink, ff. [36], 4to, stitched, upper cover of card, with the title in MS as above, good* **£800**

With a number of corrections and stage directions in pencil. A note inside the front cover reads: 'Though the part of Jane was originally sustained by Mrs. Fitzwilliam who spoke the words with a brogue, still it is by no means essential that it should be played as an Irish girl. In casting the Farce the part should be assigned to the principal "Soubrette" actress.' 'If, as an actor, Buckstone's powers were restricted to broad comedy, within that range he reigned supreme, being quick, inventive, and unselfish towards his fellow performers, and possessing, despite the handicap of severe deafness, the rare gift of communicating to audiences an infectious sense of fun' (ODNB). Mrs. Fitzwilliam was his first wife. A pencil note on the upper cover reads: 'This is another version of the "Secret."' This undoubtedly refers to "My husband's secret or natural magic" by Thomas Meadows, 1822, which itself exists in a single manuscript at the Huntington. The present version appears to be unpublished.

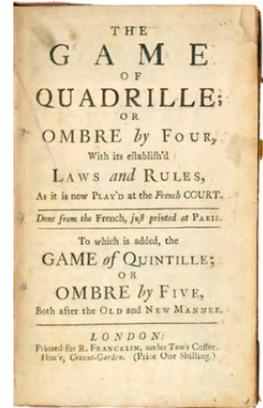


15. **(Card games.) The Game of Quadrille; or Ombre by four, with its establish'd laws and rules, As it is now Play'd at the French Court. Done from the French, just printed at Paris. To which is added, the game of Quintille; or Ombre by Five, Both after the Old and New Manner. Printed for R. Francklin, under Tom's Coffe-House, Covent-Garden, c. 1724, occasional soiling, pp. [iv], 71, 12mo, contemporary half calf**

*rebacked (a little crudely) and recased, original stab holes, the front paste-down windowed to reveal the contemporary engraved armorial bookplate of George Kenyon of Peel, small book label below this of Roger Senhouse, sound (ESTC T116490) £1,750*

Ombre was popular in England before the Restoration, and continued in popularity, in its new guise of Quadrille - this being the first account of Quadrille in English - until well into the 19th century. The game features prominently in the literature of the period, from Pope to Jane Austen (Lady Catherine de Bourgh played). This little handbook asserts that the game 'better suits the Genius of Ladies.' It is notable in the history of card games as introducing the practice of bidding.

Richard Francklin was at this address from 1724 (cf. ESTC dated imprints). The second edition of this work (ESTC T119923) was published in 1728. Les Jeux de quadrille, de quintille ... (a rare book) was printed in Paris in 1724.



16. **[Carne (John)]** Letters from Switzerland and Italy, during a late tour. *Henry Colburn, 1834, FIRST EDITION*, pp. xii, 472, 8vo, *contemporary half calf, spine gilt in compartments, a crest in the lowest, lacking label, good (Pine-Coffin 834(7)) £200*

The tour begins, unusually, with the party holed up (deliberately) in Thun for the winter. Carne's Letters from the East, 1826, 'brought him into the company of Scott, Southey, Campbell, Lockhart, Jerdan, and other men of letters. His friends rated him more as a story-teller than as a writer, and he often captivated audiences by his tales' (ODNB).

17. **[Carroll (Lewis)]** Doublets. A Word Puzzle. [*?Oxford: ?October, 1879*], pp. 8, *self wrappers, Falconer Madan's copy, with his pencilled (and a little ink) bibliographical annotations, together with further bibliographical notes by him on a half sheet of paper, and a MS copy by him of Carroll's acrostic for Agnes Georgina Hull, good (Williams, Madan, Green and Crutch 134) £450*

'For popular use' according to Williams, Madan, Green and Crutch, without apparatus. A notable feature of Carroll's version of the game, as opposed to its popularity in modern newspapers, is that the progressions are in themselves humorous, APE to MAN, for instance (there is an alternative version in pencil), CAIN to ABEL, HOOK to FISH, &c.

The verso of the acrostic MS conjectures the date to 1880.

18. **Cervantes (Miguel de)** El Zeloso Estremeno: The Jealous Estremaduran. A Novel. ... done from the Spanish, by J. Ozell. [Half-title: The Monthly Amusement. Numb. III. For June, 1709.] *Printed for D. Midwinter, [1709,] one full-page engraving between preface and text, dampstain to inner margin, browned and a bit soiled, a few corners creased*, pp. [iv, including the Monthly Amusement series title], viii, [2], 66, 12mo, *modern dark quarter calf, marbled boards, sound (ESTC T59876) £800*

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

This issue, the third in the series, contains the second translation into English of 'El Zeloso Estremeno', one of Cervantes' 'Novelas Ejemplares' ('Exemplary Novels'). The only earlier appearance was in a collection



of 1640, translated by 'Don Diego Puede-Ser', about which Ozell remarks 'the Language is so odd, that one might have guess'd it was turn'd by no English Man, ev'n tho' the Title Page had not shewn it' (Preface, p. i).

All the issues of Ozell's periodical are understandably rare: this one is listed in five locations in ESTC (Birmingham Central, BL, Oxford, Huntington, Princeton), while the complete 'Monthly Amusement' is listed only in Eton and Yale - two other individual issues (The Little Gypsy and the Misanthrope) are recorded in a handful of copies, while the other three issues are unrecorded in ESTC.

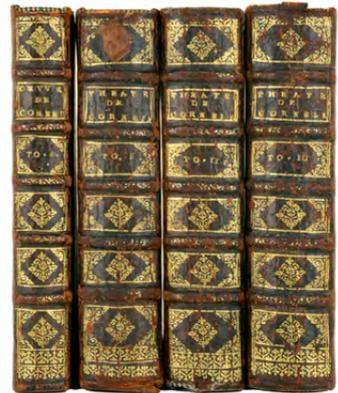
19. **Chateaubriand (François-René, vicomte de)** *Travels in America and Italy. Henry Colburn, 1828, 2 vols., minor foxing at the ends, pp. [vi], 356, 4 (ads); [vi], 429, [2, ads], 8vo, original cloth backed boards, good (Pine-Coffin 803(n))* £200

20. **Cochin (Charles Nicolas) and Jérôme Charles Bellicard** *Observations sur les antiquités de la ville d'Herculanum; avec quelques réflexions sur la peinture & la sculpture des anciens; & une courte description de quelques antiquités des environs de Naples. Paris: C.A. Jombert, 1754, with 38 engraved plates, 3 folding and 11 double sided, 1 plate 'censored' by a previous owner (Theseus and the Minotaur), pp. xxxvi, 98, 10, 12mo, contemporary polished calf, spine gilt, very good* £500



First edition in French, the English translation having appeared the year before, of the first illustrated account of the discoveries at Herculaneum.

21. **Corneille (Pierre)** [Collection of 3 first editions]. [Comprising:] *Tite et Bérénice, Pulchérie, Suréna [and others]. Paris: Guillaume de Luyne, 1671-75, FIRST EDITIONS, 3 works in 1 vol. [plus 2 others], [viii] 76, [viii], 72, [iv], 72, 12mo, contemporary French mottled calf, spines gilt in compartments and gilt lettered, head cap defective, very good* £2,750



Scarce first editions of Pierre Corneille's last 3 solo works, bound together with Ariane, and Theodat by Thomas Corneille, and together with 3 vols. (of 4) of the 1668 Théâtre. They come from the library of Duke of Leeds (bookplate in the accompanying 3 vols.) and before that the D'Arcy family of Holderness, each vol. bearing the signature of Brid[get] Darcy. There are two Bridget Darcy candidates for this: the first wife of Robert, 4th Earl of Holderness (d. 1722), and the daughter of Robert 1st Baron Lexington, who married John Darcy, Lord Conyers (c. 1659-1689). An attractive little set with a nice provenance.

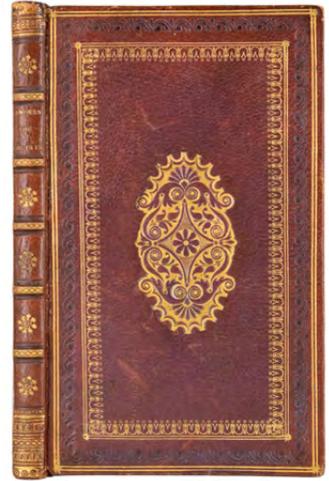
22. [**Corneille (Pierre)**] *D. Sanche d'Arragon, Comedie Heroique. [?The Hague] suivant la Copie imprimé a Paris, 1650, woodcut printer's device on title, uniformly slightly browned, pp. 90, 12mo, bound with 4 other plays of the period in near contemporary calf, gilt rules on either side of the raised bands on spine, red lettering piece ('French Plays'), good* £1,200

A nice little Sammelband, Corneille's play bound second. 'Here is a Poem of a new kind, which has no counterpart among the Ancients. You know the humour of the French, they love novelty' (translation of the opening of the dedicatory epistle). Same year as the first edition.

Bound with: Scarron, L'Heritier Ridicule (lacking title-page, inscription at head of first page 'Feb. 16, 1740); Duryer, Nitocris, ?The Hague, 1650; Rotrou, Cosroès, The Hague, 1649; Ryer, Themistocle, ?The Hague, 1649. Given the context, Scarron's play (dedicated to the Prince of Orange) is probably also printed in The Hague in the same year as the first edition.

23. [Crébillon (Claude-Prosper Jolyot de, attributed to)] *Les Amours de Zeokinizul, roi des Kofirans*. Ouvrage traduit de l'arabe du voyageur Krinelbol. Amsterdam: Au dépens de Michel, 1748, title printed in red and black, engraved vignette on title, pp. 122, small 8vo, romantique binding of reddish-brown straight-grained morocco by Ducastin (signed towards foot of spine), intricate blind and gilt roll tooled borders on sides, large central gilt plaque, spine gilt in compartments, gilt edges, minuscule embossed circular armorial bookplate of a member of the Ashburnham family, very good £1,000

A scarce satire on Louis XV and Mme. de Pompadour, first published in 1746. Authorship from Tchemerzine IV, 193. Also attributed to Mme. de Vieuxmaisons, Cioranescu, Dix-huitième siècle, I, 21748; and to L.A. de la Beaumelle, Querard II, 454. Some copies (e.g. Bodley) have 4 pages at the end in which the characters are identified: here they are identified in a contemporary, or near contemporary, hand in pencil in the margins, some of these a little cropped. Ramsden records a 'long line' of binders of this name, this probably being the work of the Père.



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

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

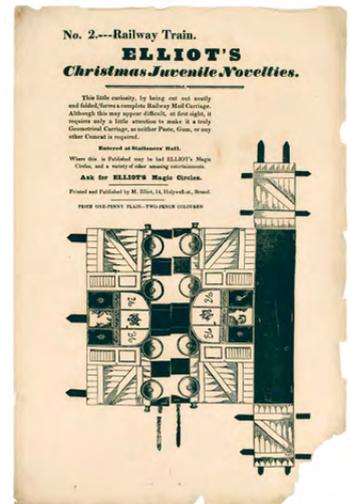
25. Dryden (John) *Troilus and Cressida, or, Truth found too late*. A tragedy as it is acted at the Dukes Theatre. To which is prefix'd, a preface containing the grounds of criticism in tragedy. Printed for Jacob Tonson, and Abel Swall, 1679, FIRST EDITION, some browning and spotting, pp. [24], 69, [1, Epilogue], [1, ads], 4to, modern half calf (ESTC R16367) £1,200

'Copies are frequently found with a leaf, containing lines To Mr. Dryden on his Play, Called, Truth Found Too Late signed R. Duke, inserted usually before the advertisement but sometimes among the preliminaries. Probably some copies were issued before that leaf was prepared' (Pforzheimer catalogue entry for the other issue with Swall's name first in imprint). This leaf is not present here.

26. Elliot (M., printer and publisher) *Elliot's Christmas Juvenile Novelties*. No. 2. --- Railway Train. Printed and published by M. Elliot, c. 1840, single sheet broadside, approx. 38 x 25 cm, with a large woodcut, piece missing from lower outer corner (no loss to printed surface), and fore-edge slightly frayed £450

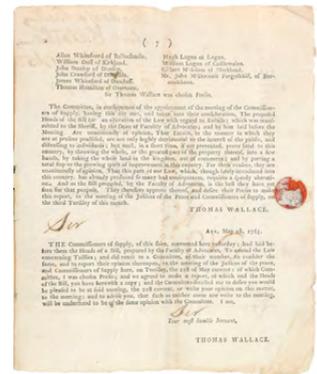
An unrecorded broadside (No. 1 is not recorded either). The text describes it well: 'This little curiosity [i.e. the woodcut], by being cut out and neatly folded, forms a complete Railway Mail carriage. Although this may appear difficult, at first sight, it requires only a little attention to make it a truly Geometric Carriage, as neither Paste, Gum, or any other Cement is required.' The woodcut marks the slits to be made for the tabs to enter. The Carriage has VR on the sides, so it obviously dates from after Victoria's accession, but, what with the fashions worn by the passengers, we would judge not long after.

Elliot gives his address as 14 Holywell Street: these premises seem to be the only known fact about him. At the same address and around the same time we find another printer, Edward Elliot.



27. **Richard Oswald purchases Auchincruive Faculty of Advocates (Edinburgh) Heads for a Bill to amend the Law concerning Taillies in that part of Great Britain called Scotland. [?Edinburgh:] Printed in the Year 1765, sometime folded for posting, address panel on blank verso of last leaf filled in in MS, endorsed and franked, pp. 7, 4to, pinned, good (Not in ESTC) £350**

The pamphlet was posted from Ayr to 'Richard Oswald Esquire, Merchant in London.' There is also an MS note on the last page, 'Directions for Auchincruive Entail inside. Holograph of Richard Oswald.' Caithness-born Richard Oswald (?1705- 1784) moved to London in 1746. By the close of the Seven Year's War he was already immensely wealthy. 'Between 1764 and 1784 he acquired and "improved" roughly 7000 acres on the banks of the River Ayr (Auchincruive) and about the same amount in Kirkcudbrightshire and Dumfriesshire' (ODNB). At the time, the law of Entail in Scotland was a matter of much controversy. The ESTC entry for this title calls for 16 pages 8vo, with Edinburgh in the imprint: this is a different setting, not recorded, and conceivably Ayr printed.

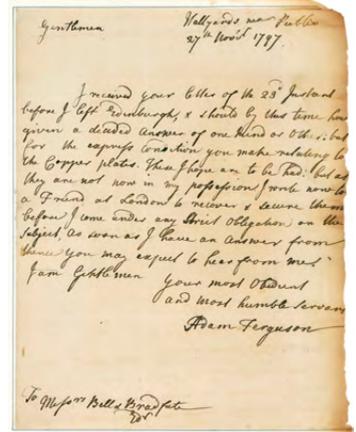


In 1782 Oswald was appointed Plenipotentiary for Great Britain, and sent to Paris to conclude a treaty of peace with the United States of America, and there he signed the Treaty of Paris, with his counterpart Benjamin Franklin, on the 13th November, 1782.

Inconvenienced by Oswald's widow's funeral cortege (he had to move on from the inn at Sanquhar where he had just settled in) Burns composed Ode, Sacred to the Memory of Mrs. Oswald of Auchencruive, in which he excoriates Oswald as 'Plunderer of Armies!'

28. **Ferguson (Adam) Autograph Letter Signed to Messrs Bell and Bradfute, dated from Hallyards near Peebles, 27th November 1797, 1 page, 4to, integral leaf with address panel on verso, patch where the seal was, window mounted on an album leaf, singed at fore-edge, letters touched, a bit browned (plus VAT in the EU) £450**

The philosopher and historian Adam Ferguson writes to his Edinburgh publishers concerning the illustrations for the new edition (1799) of his *The History of the Progress and Termination of the Roman Republic*: the first edition, 1783, was not illustrated. He was not then in possession of the plates but hoped to recover them, whereupon he could reach a decision regarding a certain 'express condition' the publishers wanted to make regarding them.



'His three-volume *History of the Progress and Termination of the Roman Republic*, narrating the rise and fall of the republic as a story of civic virtue and its corruption, appeared in 1783. The book was warmly received in Scotland, where excerpts were published in the *Caledonian Mercury* and the *Scots Magazine*. It won praise from Edward Gibbon, and went through two more English-language editions in 1799 and 1813. In the mid-nineteenth century it was still favourably mentioned by John Stuart Mill and reissued in the United States, where Ferguson's spirited discussion of Rome's republican heyday appealed to two generations of readers' (ODNB).

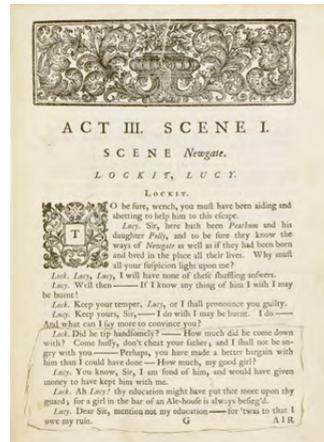
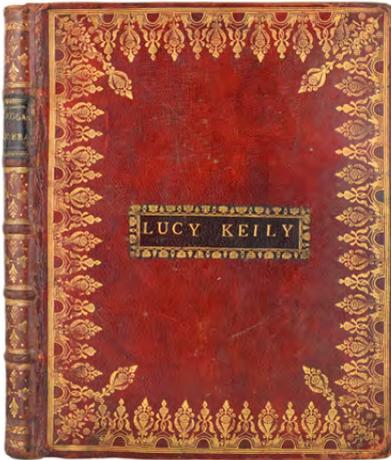
This letter was written shortly after a visit from Sir Walter Scott. Ferguson took him to see David Ritchie, the 'black dwarf', who was to figure in Scott's tale of that name. Together with an engraved portrait, after Reynolds.

29. **[Foote (Samuel)] A Trip to Calais; a Medley Maritime sketch: being the poetical prosaical production of Timothy Timbertoe, Esq. Dedicated to a Duchess. Printed for the author, and sold by J. Bew, 1775, FIRST EDITION, somewhat browned, 8 leaves reinforced at inner margins, pp. [i], ii, 60, 8vo, modern calf backed boards, signature of John Munnings at head of title (ESTC T103856) £500**

This joyous squib is not to be confused with Foote's comedy with the same title. It recounts a jolly excursion of a group of friends intent on pleasure, eating, drinking and signing songs. The only reference to Foote's play comes towards the end, when another party of Englishmen join up with our heroes in Calais, and are asked for the latest news, one query being whether the play was out yet. The answer 'No; it was stopped by the Duchess of Kingston.' The play was 'an overt attack on Elizabeth Chudleigh, duchess of Kingston, an influential figure who was currently facing trial on charges of bigamy. Foote dramatized Chudleigh as Lady Crocodile, but the lord chamberlain rejected his play during the summer of 1775. The feud between Foote and the duchess heated up as Foote first threatened to publish the play, then rejected a bribe from her, and later claimed he had lost £3000 by the work's suppression' (ODNB). There follows some discussion of 'this great author's writings.'

Just before this episode there is some political talk. 'American matters were the chief camp of conversation, and some people looked upon the Yankees [as] a ridiculous rout of rebellious rascals, while others thought them an innocent and injured set of provoked provincials.' ESTC records only BL, Cambridge and Rylands in the UK, though more in America.

30. **Gay (John)** *The Beggar's Opera*. As it is Acted at the Theatre-Royal in Lincolns-Inn Fields ... The third edition: with the Overture in Score, the Songs, and the Basses, (the Overture and Basses compos'd by Dr. Pepusch) Curiously Engrav'd on Copper Plates. Printed for John Watts, 1729, title printed in red and black, a marked up copy (see below), a little thumbing, last leaf and fly-leaves a bit water-stained, pp. [viii], 60, 46 (engraved music), 4to, contemporary Irish red morocco, elaborate wide gilt tooled borders on sides, black lettering piece at the centre of the upper cover with the name Lucy Keily, spine gilt in compartments, black lettering piece, gilt edges, a bit rubbed, good (ESTC T13773) £3,500



Third, first 4to, edition. 'What led [the publishers] to issue the quarto Third Edition in 1729 was their publication of Polly in that year. The banning of Polly from the stage aroused widespread curiosity in this sequel to the Beggar's Opera, and the publishers made the most of the opportunity by issuing the play in a large, handsome and expensive volume ... TE [i.e. the third edition] is musically superior to FE and SE, the text is another matter. Instead of giving only the basic tunes for the songs like FE and SE, TE provides a musical score showing how each syllable is related to each note of music and how the tunes are slightly modified at times to fit the words. The bass lines ... are also given. This invaluable score, which shows exactly how the Airs were sung in early performances and is therefore very useful to modern producers' (Lewis, P. E. (ed.). *John Gay. The Beggar's Opera*. Edinburgh, 1973, pp. 35-39).

'The Beggar's Opera in particular has kept Gay's memory green. It was performed nearly every year until the 1880s. Revived in 1920 by Nigel Playfair at the Lyric, Hammersmith, it ran without a break for 1463 performances, the longest run of any opera. More famously, it supplied the plot for Brecht's and Weill's *Die Dreigroschenoper* (The Threepenny Opera), first performed in Berlin in 1928. Post-war versions of *The Beggar's Opera* include those by Benjamin Britten (1948) and Arthur Bliss (for a 1953 film); another film version, by Jiri Menzel, from a play by Václav Havel, appeared in 1991. Gay's text continues to be performed worldwide' (David Nokes in ODNB).

This is a very nice copy in a lavish contemporary binding, and with an intriguing, but so far inelucidatable provenance. In the first place it is marked up for performance, both in ink and pencil: mainly cuts, but with some stage directions, and on occasion the identity of the singer added to the music. The first owner, perhaps, was Robert Dobby, who signed the title page with a date - unfortunately the last 2 digits have been cropped, so we can only surmise that it was close to the date of publication (it does begin 17, and the binding is probably contemporary, or nearly so). Then there are various inscriptions, more or less legible, and one (no doubt the potentially most informative) crossed out. The latter is on a fly-leaf at the end. The words 'Arthur Keily scripsit' remain legible. Lucy Keily (label on the upper cover) was perhaps Arthur's wife. The other inscriptions are, in the order in which they appear: WEA MacDonnel (this is later, probably 19th-century; tipped in above it is a newspaper clipping regarding Victorian actors by the name of Keeley); My Dr. Lucy?Sheridan/ Thomas Meads; given to Fanny Musgrave by her [4 illegible words, one of which might be Lucy] 1785 [the date is altered from 1775). There are also various pen trials, and at the end, childish scribbling.

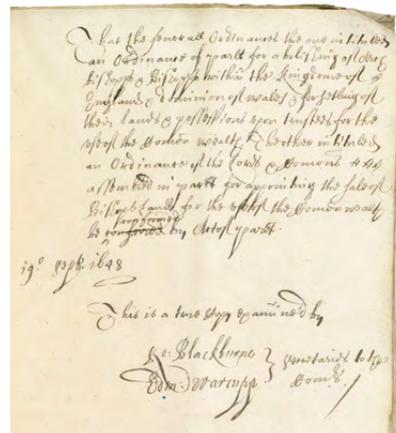
31. **Genlis (Stéphanie Félicité Ducrest de St-Aubin, comtesse de)** *The Beauties of Genlis; being a select collection, of the most beautiful tales and other striking extracts, from Adela and Theodore; The tales of the castle; ... written by the Countess of Genlis. With copperplates.* [Perth]: Printed for the Booksellers [by R. Morison & Son, MDLXXXVII [sic, for] 1787, with a portrait frontispiece and one engraved plate, a bit browned, top outer corner of last leaf torn away with loss of page numeral, pp. [ii], [387], 8vo, modern calf, gilt, ownership inscription at head of title, name erased, leaving Fort St. George [by Inverness] and the date 1789, sound (ESTC N15715, BL, G, NLS; Northwestern, UCLA, U Penn, W. Ontario) £500



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

32. **(Great Britain. Civil War. Treaty of Newport.)** *Articles of treaty at Isle of Wight [Newport, Isle of Wight:] 19 Sept[ember] 1648, contemporary manuscript copy of the Treaty, or (paper watermarked P LAMY), pp. [31], + [1, blank] and 6 leaves blank save for endorsement (quoted as title) on verso of last, stitched in self wrappers, sometime folded, outer pages, especially the last, soiled, preserved in a cloth covered folder, good* £2,750

A copy certified as 'true ... examined by Ro[bert] Blackburne [and] Edm[und] Warcupp'. An early draft, given that the negotiations only began on 15th September, and the Parliamentarians unwilling to show their negotiating hand (in modern parlance). There are here a number of corrections to the text, minor wording mainly, emphasising the transitory nature of the MS. The Treaty was supposed to bring the Civil War to a conclusion, a settlement, but failed. For the king's part, he admitted that he entered into the negotiations 'merely in order for my escape'. The failure of the Treaty was soon followed by the king's trial and execution. An intimate document of a crucial moment in British constitutional history. A copy resides in the Bodleian, MS Ballard 53. Robert Blackburne, or Blackborne, was later a friend and confidant of Pepys, who decided that Mrs Blackborne was 'a very high dame and a costly one' (quoted in ODNB).



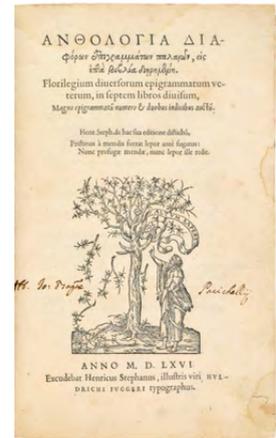
There is no provenance to this MS, but the colour and style of the folder strongly suggests Viscount Esher.

33. **(Greek Anthology.)** ANTHOLOGIA DIAPHORON... *Florilegium diversorum epigrammatum veterum, in septem libros divisum.* [Geneva]: Excudebat Henricus Stephanus, 1566, FIRST ESTIENNE EDITION, occasional browning and spotting, worm track in lower margin towards the gutter, patched on some pages, pp. [iv], 288, 283-539, [35], sm. folio, 18th-century Italian vellum, sides with a mottled pattern

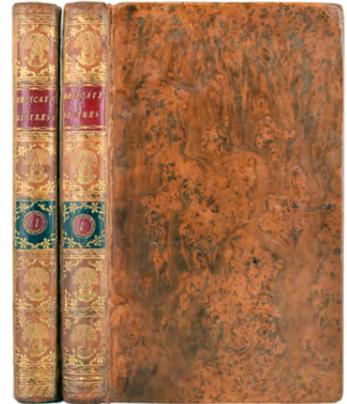
*in red and brown, edges stained to match, spine gilt lettered, good, a few epigrams with MS Latin translations in the margin (these a little trimmed), 17th-century ownership inscription of Abbot Giovan Battista Pacichelli on title* (Schreiber 159; Renouard 126.4; Adams A1187; Schweiger I 30) £1,600

Henri Estienne was perhaps destined to edit the Greek Anthology, which ultimately derives from collections with which he shared the Latin form of his name: the 'stephanus', or 'wreath', of Meleager and of Philippus. These collections and other ancient bits and pieces, totalling over 3000 short poems, were gathered together in the tenth century by a schoolteacher named Cephalas, and then around the end of the thirteenth century the scholar Maximes Planudes further edited an abridgement of Cephalas's collection and added some additional poems; sometime after this all the versions except the Planudean were lost.

Estienne, travelling in Italy, discovered several better manuscripts of the Planudean anthology than had been printed before (a number of editions had appeared since it was first printed in 1494), and this edition, easily the best to date, was the result. A single manuscript of the Cephalian text was then discovered shortly afterwards but it was not printed in full until the nineteenth century. *The Greek Anthology*, called by the OCD 'one of the great books of European literature,' is this version.



34. [Griffith (Elizabeth)] *The Delicate Distress*. A novel, in letters, by Frances. In two volumes. A new edition. *Printed for T. Vernor, 1788, 2 vols., tear in fore-margin of B9 in vol. i without loss, 2 small paper flaws in the fore-margin of F9 in vol. ii, a few gathering slightly sprung*, pp. [ii], 274; [ii], 264, 12mo, contemporary tree calf, rounded spines richly gilt in compartments, each compartment gilt with a possibly masonic emblem, contrasting lettering pieces, gilt hatching at either end of spines, slight cracking to upper joint of vol. i, corners a little worn, *Fasque (Gladstone) bookplates* (ESTC T225580) £2,250



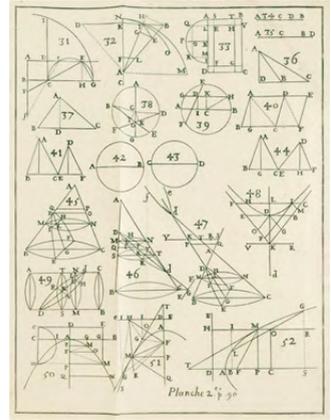
A very handsome copy of a rare novel: not in Garside, Raven and Schöwerling; BL and the Clark only in ESTC. Two earlier Dublin editions of 1775 and 1787 are both very rare. Given the provenance, the binding is likely to be Scottish, and conceivably Scott of Edinburgh: however we have not been able to identify any of the tools, though the hatching at the ends of the spine is characteristic.

'Griffith undoubtedly believed that literature was a useful moral tool. Her dramatic works reveal a didactic streak that she pursued in other genres. Her epistolary novels, *The Delicate Distress* (1769), *The History of Lady Barton* (1771), and *The Story of Lady Juliana Harley* (1776), can be seen to extend the themes of her earlier courtship letters but develop a greater psychological insight into female suffering. In all three of these complex yet artful plots, Griffith's heroines are shown to be morally superior after enduring unreasonable amounts of mental and physical torment. In the preface to *The History of Lady Barton*, Griffith confesses to having drawn her characters from 'the living drama' rather than the 'mimic scene', having had 'a good deal of acquaintance with the world' (p. x). She declares she will be happy if she can 'contribute towards forming, or informing, the young and innocent' (p. xi). Griffith was interested in her female predecessors in this genre, editing *A Collection of Novels* (1777) by Aphra Behn, Penelope Aubin, and Eliza Haywood. Here she argues that 'good Romances' are 'silent Instructors', more capable of moral instruction than 'the most able philosophers' (p. 4, editor's preface). This was an unusual attempt to reassess novelists who were at that time synonymous with sexual immorality' (Elizabeth Eger in ODNB).

35. [Guidi (Jean Baptiste Marie)] *Lettres contenant le journal d'un voyage fait à Rome en 1773. Genève, et se trouve à Paris, 1783, FIRST EDITION, 2 vols. bound in 1, pp. xii, 295; [iv], 276, 12mo, contemporary mottled calf, spine gilt in compartments, a little worn, headcap defective, bookplate removed from inside front cover, good* £550

Guidi is best remembered as the censor who would prohibit Beaumarchais' *Marriage of Figaro*.

36. **Guisnée (Mr.)** *Application de l'algèbre à la géométrie, ou méthode de démontrer par l'algèbre les théorèmes de géométrie et d'en résoudre et construire tous les problèmes. L'on y a joint une introduction qui contient les règles du calcul algébrique.* Paris: Jean Boudot and Jacue Quillau, 1705, *FIRST EDITION*, with woodcut head- and tail-pieces, and 6 folding engraved plates, a hint of browning and a few scattered spots, pp. [viii], lxvi, 252, [3], 4to, contemporary calf, spine gilt in compartments, red lettering piece, slightly worn, cracks at ends of joints, headcap defective, good £750



In spite of the success of this work - a second edition in 1733, a Latin translation - nowhere does Guisnée's first name seem to be recorded. He is styled 'Professeur Royal de Mathématique, & ancien Ingenieur ordinaire du Roy' on the title-page. He studied under Varignon and entered the Académie des Sciences in 1702. Notable among his pupils were de Montmort, Reamur and Maupertuis. His work is a good introduction to the pioneering mathematics of the period.

37. **[Haller (Konrad)]** *Tableau topograhique et historique des isles d'Ischia, de Ponza, de Vandotena, de Procida et de Nisida du cap de Misène et du mont Pausilipe.* Par un Ultamontain. Naples: Gabr. Porcelli, 1822, *FIRST EDITION*, slight foxing at the beginning, pp. viii, 216, 8vo, contemporary calf backed boards, flat spine elegantly gilt, rubbing to label with some surface loss, very good £250

The author's monogram appears on the verso of the title with the appeal to the 'sauve-garde des loix.' He seeks to address the balance of the guide books which neglect these promontories and islands.

38. **[Hall-Stevenson (John)]** *A Pastoral Cordial, or, an Anodyne Sermon: preached before their Graces N. and D. in the country, By an Independent Teacher of the Truth.* Published for J. Hinxman, 1763, outer leaves a little soiled or stained, a tendency to browning, pp. 39, [1, blank], 4to, disbound [ESTC N473351] £250

The words 'second edition' appear on the half-title. There were 3 issues of this poem in the same year, 2 of 39 pages, as here, and 1 of 31. The 31-page version is quite common, the 39-page versions rather less so: the version without edition statement is recorded in ESTC in 8 copies, evenly divided between the UK and the US; of this version, only Cambridge is recorded.

A satire upon the former Prime Ministers the Dukes of Newcastle and Devonshire, and above all Bute, and Scots in general ('Caledonian Pedlars'). It is much in the style of Sterne, whose boon companion Hall-Stevenson was - the name Anthony Shandy became attached to him. In an article in the Publications of the Modern Language Association of America, 86 (1971), 428-4, Lodwick Hartley, ('Sterne's Eugenius as indiscreet author: the literary career of John Hall-Stevenson'), declares that 'it is good enough to deserve much better than the obscurity into which it has fallen.'

39. **Hanway (Jonas)** *Essays and Meditations on Life and practical Religion, with a Collection of Proverbs, containing Instructions and Admonitions for promoting true subjection to laws divine and human.* Printed for John Rivington, R. and J. Dodsley, and C. Henderson, 1762, *FIRST (ONLY) EDITION*, title printed in red and black, with an engraved frontispiece, engraved medallion portrait of George III on title, and 1 engraved plate, pp. iii, vi-x, [2], 39, 24-73, [2], 20-280 (pagination and register irregular, text continuous), 8vo, contemporary lightly speckled calf, blind roll tooled borders on sides, gilt rule on either side of raised bands on spine, red lettering piece, minor wear, paste-downs excised (see below), very good (ESTC T126852) £250



The Essays proper are preceded by various reflections, including on 'the reciprocal duties of parents and children with respect to indiscretion in love', and 'the religious obligations of masters and servants.' The latter is followed by 'To the true Friends of repentant Prostitutes', a keen interest of

Hanway's. In the first opening of this section there is a stub, but it does not appear to be the vestiges of a plate. This is a re-issue, with additions and changes, of v.1 of his *Reflections, essays and meditations*, 1761, which accounts for the irregularity of the pagination. ESTC records BL and NLI only in the British Isles, and 9 copies in the US.

The absence of the paste-downs reveals inside the front cover a board covered in blue paper, the same paper inside the the rear cover is the verso of the title-page of a number of the rare *Lady's Museum*, published by John Newbery et al, 1760-61 (Roscoe A292).

40. **Hazlitt (William)** *Lectures on the English Comic Writers. Delivered at the Surry Institution ... Taylor and Hessey, 1819, FIRST EDITION, some foxing, B6 is a cancelland (as often), pp. [iv], 343, [4, ads], 8vo, uncut in the original boards, slight wear and splitting to joints, good (Keynes 44) £250*

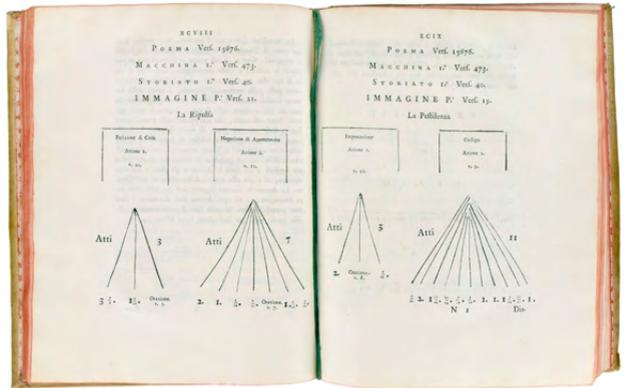
The ads at the end include one for Keats' *Endymion*, 'handsomely printed in boards, 9s.'

41. **Heber (Reginald, Bishop of Clacutta)** *A Ballad. [half-title:] An old and approved Receipt for raising the Devil, founded on Tradition and now offered to the Public by an Amateur of the black Arte. Chester: W. Crane, [1827], lithographed throughout, 1st plate signed VR, a bit of foxing around the edges, pp. [9], 8 leaves of plates, original tissue guards present, oblong 4to, stitched in the original pink lithographed wrappers, slightly faded, and spine slightly defective at foot, good (Twyman, Early lithographed books, 1.116) £250*



An amusing jeu d'esprit, with 'Gothic' illustrations. Heber had died in 1826, and this is probably almost immediately posthumous, hence the date. Heber was noted for 'unreserved frankness, his anxious and serious wish to do all the good in his power, his truly amiable and kindly feelings, his talents and piety, and his extraordinary powers of conversation, accompanied with so much cheerfulness and vivacity' (quoted in ODNB). This then a nice counterpart to his hymn writing.

42. **Hesiod.** *EPGA KAI HMEPAI di Esiodo traduzione presentata a S.E. ser Giovanni Donado Veneto, Senatore, Capitano e Vice-Podestà di Padova da Paolo Brazuolo Milizia di Pietro. Padua: per li Conzatti, 1765, woodcut textual diagrams and tables, a touch of light foxing in places, corner of a few leaves lightly dampmarked, a few small tidy repairs to surface abrasions from stamp removal, pp. ccxxix, [5], 4to, contemporary vellum, boards decorated in blind with a large central lozenge and fillet border, spine divided by blind fillets, second compartment stained orange and lettered & bordered in gilt, the remainder with central blind flower tools, red star-design buntpapier pastedowns, slightly soiled, a touch of insect damage to joints, armorial bookplates, good £500*



The first edition entirely in Italian of Hesiod's 'Works and Days', translated by Paolo Brazuolo Milizia, a member of the Academy of Padua who translated several Greek works into Italian. A contemporary review recommended this edition for those 'who have the good taste to read Hesiod translated from Greek into

Italian, and to see it analysed and illustrated with the finest observations' (Novelle Letterarie, 1767). In addition to the substantial introduction and analysis there are 23 pages containing tables and unusual diagrams to explicate the structure of the poem. We have been able to trace only three copies in Worldcat: the BNF, British Library, and the National Library of Denmark; there is also a copy in the National Library of Scotland.

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

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



44. **Imbert (Barthélemy)** *Les Égaremens de l'Amour, ou lettres de Fanéli et de Milfort. Amsterdam et Paris, 1776, FIRST EDITION, 2 vols., engraved frontispiece after Moreau in each vol., pp. viii, 277, [1]; [ii], 310, [2], 8vo, uncut in the original purple paper wrappers, faded towards spine, and spines defective, textblock of vol. ii broken in 2, vol. i tending that way, preserved in a cloth folding box (Cohen-de Ricci 508) £300*

A remarkable survival.

45. **Isaac (Jacob)** *The General Apiarian [Facsimile] Reprint of 1803 Edition. Herefordshire: Books New and Old, 2013, 19/50 COPIES, title-page illustration and further illustrations to text, pp. 128, foolscap 8vo, original green boards, blindstamped border to both boards with design stamped in gilt to upper board, backstrip lettered in gilt, marbled endpapers, green cloth slipcase, fine £130*

46. **[Johnson (Richard)]** *The History of North America. Containing, a review of the customs and manners of the original inhabitants; the first settlement of the British colonies, their rise and progress, from the earliest period to the time of their becoming united, free and independent states. By the Rev. Mr. Cooper. Embellished with copper-plate cuts. Bennington (Vermont): Printed by Anthony Haswell, for Thomas Spencer, of Albany, 1793, FIRST AMERICAN EDITION, with 6 engraved plates, some uneven browning, a bit of staining, thumbing, &c, some marginal tears with fragments missing but without loss of text or image, pp. 184, 12mo, original sheep, a little rubbed and stained (ESTC W18128) £1,750*

First published by Elizabeth Newbery in 1789. The plates are very crude. The allegorical frontispiece depicts America trampling Oppression. Early American provenance: fly-leaf inscribed 'Richard Bodge his history Bought January 16 1798 price three shillings'. 20th-century bookplate of Percy Raymond Crosby.

ESTC records 6 copies in 5 locations in North America (none in the UK).



47. **(Juvenile.) ABBOTT (Thomas Eastoe)** *My Children*. Hull: 1816, manuscript in ink on a single sheet of paper, pp. 2, folio, signed at end with initials, various folds, dust-staining and fraying to edges £250

A hymn to his children, comprising 16 3-line stanzas, with 'My Children' as the refrain at the end of each one. A moving statement of Regency paternal pride and satisfaction, as well as sincere piety.

Together with an ALS to his mother, presenting her with a copy (plus one to lend) of his 'The Triumph of Christianity', published by Hatchard in 1819, plus a few other for distribution among friends in his native Dereham. This book was dedicated to William Wilberforce. And: Manuscript Document recording the swearing in of Abbott as Surveyor for the County of Gloucester

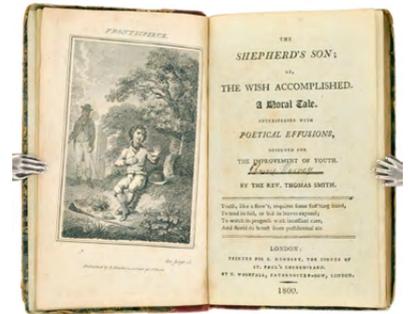
48. **(Juvenile.)** [Caption title:] *A NEW SCHOOL-PIECE*. Representing some of the most Striking Passages in the History of our Lord Jesus. Published by G. Thompson, Decr 19th 1795, single sheet engraved broadside printed on recto only, approx. 48 x 38 cm, a series of 14 woodcuts, 2 large one at the centre top and bottom, the rest arranged in 2 columns to the side, each with a caption, the large blank space in the middle filled in in MS with 3 4-line stanzas of pious verse, and a 4-line maxim in larger letters underneath, signed Henry Crawter Dcer. 22nd, 1802, slight fraying to edges, good £550

An apparently unrecorded broadside. It was perhaps intended to be used in the manner it is here, with empty space for a school exercise. The MS text is in a fairly accomplished copper-plate hand, and comprises the first 3 stanzas of Isaac Watts's 'Why should I say 'tis yet too soon'. It would appear to have been written down from memory, rather than copied, given the nature of the mistakes. The mistakes are picked up on by the teacher and corrected in pencil, 3 of them noted as 'shocking mistakes': hell for he'll probably is!



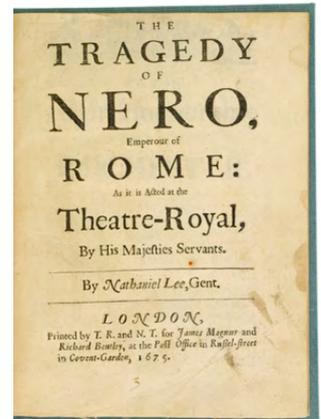
49. **(Juvenile.) SMITH (Thomas)** *The Shepherd's Son; or, the Wish accomplished*. A moral tale. Interspersed with poetical effusions, designed for the improvement of youth. Printed for E. Newbery. By G. Woodfall, 1800, FIRST EDITION, with an engraved frontispiece, minor foxing, pp. iv, [5-] 179, [1, ads], 12mo, original red roan backed boards of marbled printer's waste, corners worn, good, early signature on title of Anne Harvey (Roscoe, J340; Osborne p. 942; ESTC T134648) £450

Very scarce. ESTC records only the BL copy, though COPAC adds Cambridge, Manchester, and NLS; and WorldCat 5 in North America.



50. **Lee (Nathaniel)** *The Tragedy of Nero, Emperour of Rome*: As it is Acted at the Theatre-Royal, by His Majesties Servants. Printed by T[homas] R[atcliffe] and N[athaniel] T[hompson] for James Magnus [sic] and Richard Bentley, 1675, FIRST EDITION, lower outer corner and small portion of lower margin of B1 missing (possibly a paper flaw, no loss of text), some staining (one opening in particular with a wiped-off a spillage, another page with the mark of the base of a wine glass), pp. [iv], 54, [1], 4to, modern boards, sound (ESTC R13246; Pforzheimer 593) £600

Lee's first published work. Nero, 'a play full of riot, rant, blasphemy, and horror, and, ominously enough, of madness, has some of that terrible energy which [Lee] imparted to all that he wrote' (James Sutherland in OHEL).



Both ESTC and Pforzheimer place a [sic] after Magnus in the imprint. 'Magnus'; is correct, and what must be alluded to is the dubious nature of the last 2 letters of the name. At first glance, Magnus is easily read, but further inspection shows that the last 2 letters look more like a w and an s run together: the u in Russell Square in the line below is a distinctly heavier version of the vowel.

This copy is as tall and slightly wider than the Pforzheimer copy, formerly the Huth copy.

51. **[Lockman (John)]** *The Entertaining Instructor: in French and English. Being a collection of Judicious Sayings, Smart Repartees, Short Stories, &c. Extracted from the most celebrated French authors, and particularly the Books in Ana... Intended chiefly for the use of schools. Printed for A. Millar, 1765, FIRST EDITION, complete with half title, one or two spots here and there*, pp. [ii], xx, 287, [1], 12mo, *original speckled sheep, black lettering piece on spine, joints cracked and corners worn, armorial bookplate inside front cover of Smithe of Exeter, good* (ESTC T128371) £350

The Preface, which includes a disquisition on Ana, states that 'some articles are serious, and others of a jocose turn; but certainly none of a loose or immodest cast.' Nonetheless there are some amusing stories involving adultery, wicked priests, &c, and the work is as entertaining as it is instructive. With a fawning dedication to the Duke of Northumberland, whose illegitimate son James Smithson bequeathed the funds to the United States to found the Smithsonian Institution.

52. **Lowde (James)** *A Discourse concerning the Nature of Man, both in his natural and political capacity: both as he is a rational creature, and member of a civil society. With an examination of some of Mr. Hobbs's opinions relating hereunto. Printed by T. Warren, for Walter Kettilby, 1694, FIRST EDITION, a little damp-staining in places, a little worming in the inner margins, section missing from fore-margin of C2 without loss (apparently a paper flaw), pp. [xxviii], 243, [1], 8vo, contemporary mottled calf, spine worn and slightly defective at either end, one panel lifting, good, ownership inscription of Matt. Mayo of Aula Cerv[ina] (i.e. Hertford College), Oxford, dated 1711* (ESTC R36487; Yolton, John Locke, C16941) £850

Although it is Hobbes who is named in the title, the fist object of Lowde's attack is Locke and his perceived moral relativism: Locke took pains to answer Lowde in the second edition of the Essay. A scarce book.

53. **Lucretius. De rerum natura Libri VI. A Dion. Lambino monstrolinensi ... oli locis innumeralibus ex auctoritate quinque codicum manuscritorum amendati ... cum lisdem commentariis, plus quart parte auctis ... Frankfurt: heirs of Andreas Wechel, 1583, woodcut printer's device on title, slightly browned, last few leaves with a stain in the lower margin, pp. LXVIII, 883, [209, Index], 12mo, *modern vellum in old style, good* (Gordon 102B; Adams L1668; VD16 L3124; Schweiger I 574; Dibdin II 199; Moss II 279) £600**

The fourth Lambin edition, third edition of the full text and commentary. Not as petite as the 16mo of 1565, though still approximately a pocket edition, although, as Gordon remarks 'printed in the smallest type though it is, [it] would make a very uncomfortable pocketful'. Gordon's introductory remarks to the Lambin editions, 'the first important critical edition', summarises well Lambin's labours and objectives, and relates the rivalry with Giffen's edition. Each of the six books has its own dedicatee, that of the second being Ronsard, an old pupil of Lambin. The contents of this edition are the same as those of the Paris 1570 edition, but in a different order and with the addition (Zz1) of a list of the authors emended in the course of Lambinus' commentary. The errata of 1570 are corrected.



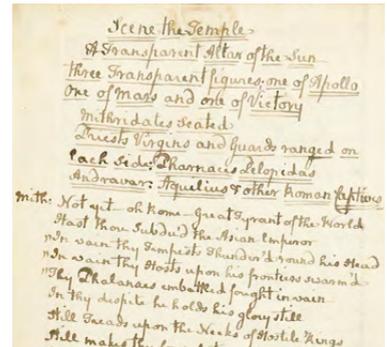
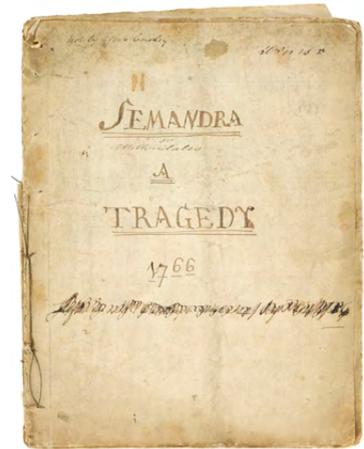
54. **Mackenzie (Henry)** *The Man of Feeling: a Novel, by Mr. Mackenzie, of Edinburg. Author of Julia de Roubigne, and The Man of the World. With The Sentimental Sailor. A poem, originating from Rousseau's Eloisa. Philadelphia: Printed and sold by Robert Bell, 1782, 2 works parts in 1 vol., the first in 2 parts, piece torn from fore-edge of second leaf with the loss of a few letters, moderate browning, some scattered staining, old pencil markings erased from title-page*, pp. iv, 108 (including the Sentimental Sailor with its own title-page), 8vo

[bound with:] *The Man of the World*. A new work of entertainment, by Mr. Mackenzie, of Edinburg. Philadelphia: Printed and sold by Robert Bell, 1783 [i.e. 1782-83], pp. 48, 48, 64, original calf, a bit rubbed and worn (ESTC W26059 and W19891) £1,200

First American editions, and, for a Philadelphia book of this period, a reasonably good copy. A series of ownership inscriptions, at front and back, track the volume from publication through the 19th century. The *Man of the World* is pretty scarce: Bodley only in the UK and but 3 copies in 2 locations in the US; The *Man of Feeling* hardly less so - none in the UK and 5 in the US in 4 locations.

55. [Massey (Mrs.)] *Semandra*. A Tragedy. 1766, manuscript in ink on paper, in 3 sections, 2 sewn 4to sections, and 1 consisting of 3 bifolia, pp. [i], 24; 25-50, 4to; [ii, blank], 55-60, folio, second section preceded by a leaf of printed election material, otherwise self wrappers, some dust soiling £8,500

The hand throughout is somewhat naive, suggesting either youth, or that this is more of a draft than a finished article, the latter borne out by the facts that: in the first section, certain pages are stuck together with sealing wax; where the wax has perished and the pages open up another version is revealed. And, the second section ends at the end of Act Four, while the third section begins with 2 pages of another version of the conclusion of Act Four before Act Fifth begins. Added to the title page are three inscriptions. The first notes 'not by Mrs. Cowley', i.e. Hannah Cowley (1743-1809), playwright and poet, whose 'contribution [to the fight for justice for women] deserves credit, as she delivered her message in a powerful and accessible medium, the theatre. In an age when many people were unable to read and appreciate the arguments put forth in Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792), her popular challenging of traditional roles was of overriding importance in the wider dissemination of feminist views' (ODNB). Following '*Semandra*' is added 'or *Mithridates*'. *Mithridates* was a tragedy by Nathaniel Lee, published in 1678, several times reprinted up to 1797 in ESTC. This play is quoted from, but this is not a copy of it. The third inscription, below the date, has been crossed out, but it is possible to make out 'Left in the care of Mrs. Cowley by Mrs. Massey', from which it is possible to infer that the MS is the work of the latter. The actress Mrs. E. Massey does not appear in the annals of the stage until the next decade, so this might explain the apparent immaturity of the hand. Mrs. Massey became a stalwart of the Haymarket theatre. A portrait of her in the role of Albina, in Hannah Cowley's play of that name, appeared in the *Lady's Magazine* for November 1779. No plays by her are recorded, but if at this stage of her life she was contemplating a career on the stage, it would not be unnatural for her to try her hand as a playwright. This, then, is an unrecorded play, probably by a female author, and having some connection with the greatest female playwright of the 18th century.



56. Montagu (Lady Mary Wortley) *Letters ... written, during her travels in Europe, Asia and Africa, to persons of distinction, men of letters, &c. in different parts of Europe ... Printed for T. Becket and P. A. de Hondt, 1763, FIRST EDITION, 3 vols. bound in 1, with half-titles, occasional light foxing, pp. xii, [iii], 165; [iv], 167; [iv], 134, 8vo, modern reversed panelled calf, good (see Pine-Coffin 718) £750*

Lady Mary is best known for her descriptions of the Porte, but her travels naturally involved Italy (see Pine-Coffin). The binding here is a good approximation of contemporary style, though of a lighter hue.

57. Morton (Thomas) *Columbus: or, A World Discovered*. An Historical Play. As it is performed at the Theatre Royal, Covent-Garden. Printed for W. Miller, 1792, with the Epilogue and Errata at the end but without the half-title, some damp-staining and a few spots, title-page browned, pp. [vi], 66, [3], 8vo, late 19th-century cloth backed boards, sound (ESTC T56471) £350

The second edition, the same year as the first - the 300th anniversary of Columbus' "discovery" of the New World (though the Indians here are Incas). This was Morton's first play

58. **Morton (Thomas)** *Columbus: or, A World Discovered. An Historical Play.* As it is performed at the Theatre Royal, Covent-Garden. *Printed for W. Miller, 1792, FIRST EDITION, with the Epilogue but without the half-title (no Errata leaf called for), some browning, pp. [vi], 66, [2], 8vo, old drab wrappers, upper cover nearly detached, sound (ESTC T93)* £850

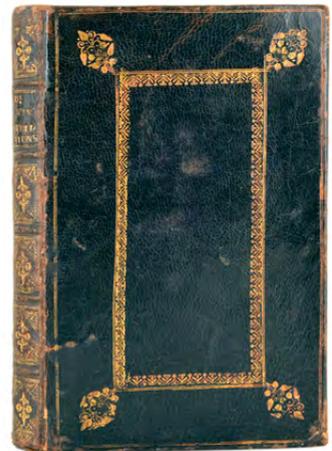
A play to mark the 300th anniversary of Columbus' "discovery" of the New World (though the Indians here are Incas). This was Morton's first play, and a success. There was an edition in Dublin the following year, and one in Boston the year after. In one of his later plays Morton introduced the character of Mrs. Grundy (although she never appears on the stage).

59. **Northall (John)** *Travels through Italy. Containing new and curious Observations on that Country; particularly the Grand Duchy of Tuscany; the Ecclesiastical State, or the Dominions of the Pope; the Kingdom of Naples; the Republics of Venice and Genoa; and other Italian states ... including Remarks on the ancient and present state of Italy, of the Arts and Sciences which have flourished there, and of taste in painting; with the characters of the principal painters, and other artists ... Printed for S. Hooper, 1766, FIRST EDITION, folding frontispiece map, 5 folding engraved views, internally excellent, pp.[x], 476, [12], 8vo, contemporary full sprinkled calf, raised bands and gilt fillets on either side of each band, red sprinkled edges, upper joint reinforced, corners worn, good (Pine-Coffin 752(2))* £450



An account of [Northall's] Italian tour was published posthumously in July 1766, *Travels through Italy; Containing New and Curious Observations on that Country ...* (1766), but the work has been criticized as following closely J. G. Keyser's *Travels* (1740; Eng. trans. 1756)' (ODNB).

60. **Owen (John)** *Meditations and Discourses on the Glory of Christ, in his Person, Office, and Grace: with The Differences between Faith and Sight. Applied unto the Use of them that Believe.* *Printed by A.M. and R.R. for Benjamin Alsop, 1684, FIRST EDITION, with a fine engraved portrait frontispiece, slightly offset onto title, pp. [xxxii], 247, contemporary semi-sombre black morocco, panelled in gilt, spine gilt in compartments, lettered in gilt, gilt edges, minor wear to extremities, Sir John Hartopp's copy with his signature on a fly-leaf, some corrections in text (either by Hartopp, or conceivable Owen), 19th-century armorial bookplate of John Poynder (ESTC R32196)* £500



A fine association copy of a scarce book. 'In September 1673 the churchwardens of Stoke Newington presented Hartopp and Charles Fleetwood "for not coming to their said parish church nor receiving the sacrament at Easter last past nor since to this day". Hartopp worshipped at the Leadenhall Street congregation of the Independent minister Dr John Owen; after the death of Joseph Caryl in 1672, his followers and those of Owen joined forces to form 'one of the most aristocratic of the London Nonconformist congregations', meeting at Bury Street in

the parish of St Mary Axe (Whiting, 78). Hartopp made shorthand notes of Owen's sermons and as a result thirteen were published for the first time in 1756' (ODNB). John Poynder was a lawyer and evangelical activist. 'The extent of Poynder's eclectic literary tastes was revealed in January 1850 when Sothebys took three days to sell his remarkable library. The collection included first editions of Shakespeare and many volumes with autograph letters and memoranda, including an edition of the *Phaenomena et diosemeia* of Aratus Solensis, autographed and annotated by Milton' (op. cit.). Poynder has written a note about the provenance.

61. (Oxford.) Photographic views of Oxford. c. 1885, collection of 36 gelatin silver print photographs (plus 1 much later printing), all but 3 mounted on card, various sizes but mostly 268 x 210, 135 x 199, 105 x 182 mm, both portrait and landscape, the smallest ones mounted on both sides of thinner card, the larger cards gilt edged, the card a bit foxed and dust soiled, the photographs variously a bit faded (plus VAT in the EU) £1,500

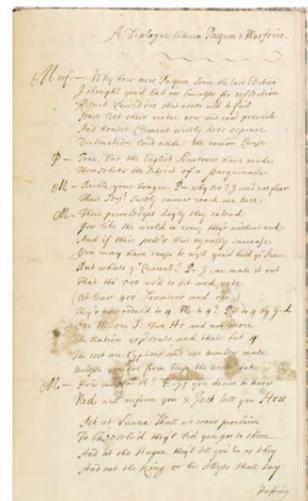


A fine collection of views of Oxford colleges - shown in all their smoke-blackened glory, and some with considerable overgrowth of ivy - with a few street, walks, and river views. The street views include 2 versions (large and small, cropped slightly differently) of a panorama taken from the top of Magdalen tower, in which the Examination Schools are a prominent feature: this building was completed in 1882, and we think the photographs date from shortly after this (if indeed the panorama was not taken in celebration of its completion). As usual with photographs of this period, there are not many people about (they would have been taken early in the morning, in the summer, deliberately to obviate the human presence), but there are a few: hackney carriages awaiting fares in the High, a few loungers in college quads.

62. (Pasquinade.) A Dialogue between Pasquin and Marforio [sic]. [?London: c. 1705], manuscript in ink on paper, watermarked with a crowned fleur de lys flanked by leaf sprays, sometime folded and the 'address' panel, with the words 'The Pasquinel' at the top, dust-soiled, the folds on this leaf a trifle frayed, pp. [2], with integral 'address' leaf, folio, modern marbled boards, good £500

Cf. Foxon D263, ?1701: the Wing entry D1320 has been cancelled, the printing being now considered post 1700. Though this Pasquinade circulated in broadside and anthology form, its manuscript form was probably just as, if not more, influential. The broadsides are excessively rare.

63. Perkins (William) A Godly and Learned Exposition of Christs Sermon in the Mount: Preached in Cambridge by that Reuerend and Iudicious Diuine M. William Perkins. Published at the Request of his Exequutors by Th. Pierson preacher of Gods word. Whereunto is adioyned a twofold table: one, of speciall points here handled; the other, of choise places of Scripture here quoted.



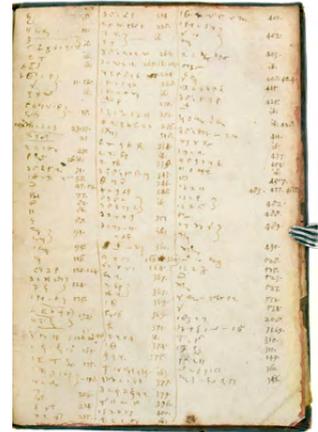
Item 62

Cambridge: Printed by Thomas Brooke and Cantrell Legge, 1608, FIRST EDITION, lacking initial leaf (blank except for signature mark), a little damp-staining in the fore-margins, title-page creased (no loss), pp. [vi, of viii], 552, [20], 4to, contemporary calf, single gilt fillets on sides between blind fillets, gilt medallion stamped at the centre of the covers, rounded spine with compartments formed by pairs of gilt lines, upper joint  $\frac{3}{4}$  split, tear in spine, rubbed and a bit worn, pair of holes at fore-edges where once were silk ties, annotated throughout in a contemporary hand (see below), 19th-century bookplate of the Hon. & Rev. E. Wingfield, small neat circular blue-printed ticket of the Dublin theological bookseller Bonsall (ESTC S113661) £600

Throughout the book there are crosses marking passages in the margins, supplemented with notes in what appears to be shorthand. A fly-leaf at the end contains a concordance of these. The fly-leaf at the front has the contemporary purchase note of Richard Lawrence p. 3s 6d.

‘As a fellow of Christ’s College, where he taught from his election in 1584 until he resigned his fellowship at Michaelmas 1594, Perkins exercised considerable influence ... The genius of Perkins’s work did not lie in its originality—his theology represents a conventional recital of Calvinist scholasticism in virtually every respect. His gift lay rather in bringing to a broad audience a variety of theological and moral issues, popularizing essentially technical discussions, and therefore, as Fuller observed, humbling “the towering speculations of philosophers into practice and morality” (Fuller, Holy State, 81).’ (ODNB).

The book is fairly uncommon in ESTC, with just 4 copies located in the US, and double that number in the British Isles.

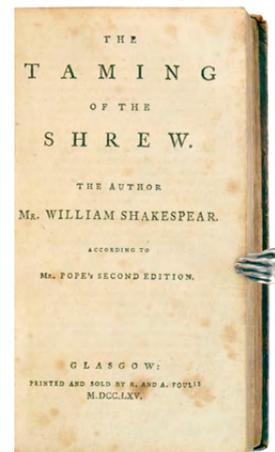


64. (Plays.) Sammelband of 5 plays. 1753-75. 5 works (or parts of Works) in 1 vol., engraved frontispiece to first work coloured by hand, a fair amount of foxing, second work cut close at the food (loss of catchwords), 12mo, contemporary sheep, red lettering piece with a curious serpent-like gilt tool above and below the word ‘Plays’ in gilt, rubbed, headcap distressed but the material mostly present £1,200

Contains the following, bound in this order:-

- 1.) Rowe (Nicholas) The Fair Penitent, Oxlade, 1775. Version ending on p. 48. ESTC N62135, Folger and Chicago.
- 2.) [Centlivre (Susanna)] A bold Stroke for a Wife. Glasgow, Knox, 1766. Foxy, cut close. ESTC T166383, NLS only.
- 3.) Shakespeare (William) The Taming of the Shrew. Glasgow, Foulis, 1765.
- 4.) Shakespeare (William) All’s Well that Ends Well. Glasgow, Foulis, 1765.
- 5.) Shakespeare (William) Love’s Labour’s Lost. Glasgow, Foulis, 1753. ESTC N33878.

An interesting nonce collection of plays. The 3 by Shakespeare were all part of the Foulis Collected Works of Shakespeare, in fact the dramatic works only (Gaskell 460): they all have their own title-pages (variously dated between 1752 and 1766) and independent registers, and were presumably available separately. 4 of them have their own ESTC entries, including Love’s Labour’s Lost: all rather uncommon. Also issued in 8vo.



65. Pope (Alexander) A Select Collection of Poems, viz. An Essay on Man, An Essay on Criticism, The Messiah, &c. ... Together with an Account of the Life of the Author. New-London [CT]: From Springer’s Press. For J. Springer & S. Green, 1796, rather spotted, pp. xxxiv, [35-] 132, 12mo, original calf, a bit rubbed (ESTC W18301; Evans 31027) £750

A rare, small format, selection of Pope. ESTC records 8 copies within a fairly limited ambit in the US, and none elsewhere. The spotting is typical of American books of the period

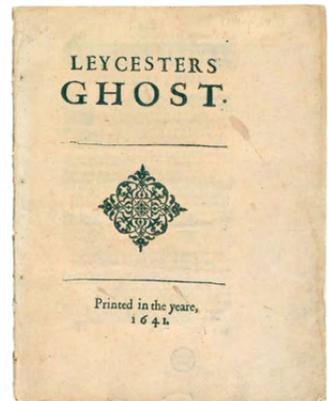
66. **Raynal (Abbé Guillaume Thomas François)** *The Revolution of America. A New Translation, with Notes. Hudson [NY]: Printed and sold by Ashbel Stoddard, 1792, some browning and spotting, lower outer corner of E1 torn off just touching last letter of catchword, pp. 124, 12mo, original sheep, a little scuffed and worn (ESTC W21978; Evans 24728) £850*

Extracted from his "Histoire philosophique et politique des établissemens et du commerce des Européens dans les deux Indes" which had been first published in 1770, with augmented editions in 1774 and 1780. "Révolution de L'amérique" appeared in London in 1781, immediately followed by a host of editions, both in French and in English. This is a rare edition, printed in a relatively obscure place, and just 6 copies, all in the US, are recorded in ESTC. The peroration commences:-

'Ye people of North-America, let the example of all the nations who have gone before you, and above all that of your mother-country, serve you for instruction. Fear the affluence of gold, which brings with luxury the corruption of manners, the contempt of laws. Fear a too unequal distribution of riches, which exhibits a small number of citizens in opulence, and a great multitude of citizens in extreme poverty; whence springs the insolence of the former, and the debasement of the latter.' The claim that this is a new translation is spurious.

67. **[Rogers (Thoams)]** *Leycesters ghost. Printed in the Yeaere 1641, FIRST EDITION, woodcut ornament on title, minor soiling, pp. [ii], 35 (without the final blank), 4to, disbound, small circular stamp of the Selbourne Library on verso of title-page (ESTC R9349) £450*

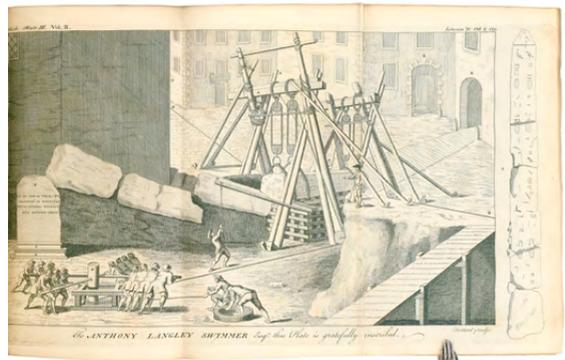
Also attributed to Simon Ford, William Cecil, Lord Burghley, and Robert Parsons. 'Leicester's ghost' is a poetical paraphrase of 'Leicester's commonwealth', first printed in 1584 - 'Leicester's Commonwealth made notorious the story of a murder plot involving Sir Richard Verney, and the discovery of the 'Journall of matters of state' has revealed that it was already in circulation by 1563. However, this is no more than public gossip and speculation ... It was compiled in Paris in the previous spring and went to press at Robert Persons's printer at Rouen just before Denbigh's death. There has been much debate over the authorship and purpose of the tract, but the origins lie in Persons's plan to distribute propaganda about Leicester's and Huntingdon's threat to Mary and 'la tirannide delli ministri' in advance of a Catholic invasion in 1582 (Kretzschmar, 144).



Coincidentally a copy of this plan fell into Walsingham's hands, and he at least appreciated the context of Leicester's Commonwealth. It was a deliberate exercise in character assassination, relating a number of incidents in Leicester's life beginning with the death of Amy Dudley in a way that revealed him as a lecher, a murderer, and a tyrant. The tract also displays a considerable knowledge of the court politics surrounding the Anjou marriage, which has suggested that some of Simier's former allies were the actual authors. The leading candidate was Arundel, who had gone into exile in Paris in December 1583 after the exposure of the Throckmorton plot. The tract also made public Leicester's affair with Sheffield, and since she was then residing in Paris with Stafford, who was ambassador at the French court, a question mark hangs over her role as well' (ODNB).

68. **[Russel (James)]** *Letters from a young painter abroad to his friends in England. Printed for W. Russel, 1750, 2 vols., with 13 engraved plates, 5 folding, a few illustrations in the text, 1 gathering in vol. ii foxed, pp. viii287, [5], xii, 394, [8], 8vo, 19th-century calf, somewhat crudely rebound and recornered, sound (Pine-Coffin 740(1)) £600*

Second edition of vol. i (first 1748, with no vol. ii), vol. ii without edition statement. James Russel was an English [?or Scottish] artist and antiquary who lived in Rome between 1740 and 1763. At one time he was among the foremost ciceroni in Italy. His patrons included Richard



Mead and Edward Holdsworth. Andrew Lumisden, the Secretary to the Young Pretender, wrote that Russel was his 'ingenious friend'. Despite his centrality to the British Grand Tour community of the mid eighteenth century, scholars have virtually ignored him. Instead, they favor his fellow artists, such as Robert Adam and William Chambers, and other antiquaries, such as Thomas Jenkins, James Byres, and Gavin Hamilton. Nevertheless, Russel's career gives insight into the British community in Italy at the dawn of the golden age of the Grand Tour. His struggles as an artist reveal the conditions in which the young tyros laboured. His rise to prominence broadens what we know about both the British and Italian artistic communities in eighteenth-century Rome. And, his network of patrons reveals some of the familial and political connections that were necessary for social success in eighteenth-century Britain. In fact, the experience of James Russel reveals the importance of seeing Grand Tourist and expatriate communities as extensions of domestic social networks. Like eighteenth-century sailors who went to sea, these travelers lived in a world apart that was nevertheless intimately connected to life at home' (Jason M. Kelly, on-line: Prof. Kelly is editing Russel's unpublished letters for the Walpole Society).

- 69. **Russell (George)** *A tour through Sicily, in the year 1815. Illustrated by a map and eighteen interesting plans and views. Sherwood, Neely & Jones, 1819, FIRST EDITION, folding map coloured in outline, 16 engraved plates, 1 folding, and 2 plans in the text, title-page slightly browned, pp. [xi], 289, [1], 8vo, contemporary diced calf, gilt roll tooled border on sides, spine gilt in compartments, black lettering piece, Bloomfield bookplate, good (Pine-Coffin 815(3)) £650*



Our author spent several months in Rome before undertaking this tour, which he did in the company of three German gentlemen - their language of conversation being Italian. He visited places not surveyed by Swinburne or Brydone.

- 70. **Sandilands (Richard)** *Psalms, Hymns, and Anthems, selected for the use of Ebury-Chapel, near Sloane-Square, Chelsea. Chelsea: Printed by D. Jaques 1793, FIRST EDITION, pp. vi, 154, small 8vo, contemporary speckled calf gilt roll tooled borders on sides, flat spine gilt in compartments, short crack at head of upper joints, lower corners slightly worn, ownership inscription on flyleaf of (or for) the Right Honble. Lady Mary Martin, very good (ESTC T125784: BL, O, Whitchurch) £750*

A charming Chelsea hymnal, clearly intended for aristocratic use. The versions of the Psalms, and the Hymns, are by various authors, the greatest number by James Merrick, followed by Sandilands himself. Merrick's version of the Psalms had first appeared in 1765, 'evidently aiming to capture a different audience from the nonconformists who were singing Isaac Watts's *The Psalms of David of 1719*' (ODNB), so it is interesting to find Watts in this collection as well. There was a later edition, 1818.

- 71. **(Scotland. Privy Council.)** *A Proclamation, against those Rebels that have not accepted the Act of Indemnity [sic]. Edinburgh, the ninth day of May, one thousand six hundred and sixty eight. [colophon:] Edinburgh: Printed by Evan Tyler, 1668, 2 sheets, folio (each approx. 40 cm x 331 cm), printed on one side, woodcut royal arms at head of first page, main text in black letter, a little worming (without serious loss), lower edges slightly frayed, sometime folded to docket size, 1 panel on the verso of the second sheet dust-soiled, and endorsed (ESTC R183355) £1,200*

The Act of Indemnity was passed in 1667 in the wake of the Pentland Rising, 15-28 November, 1666. The Rising originated in Dalry in Kirkcudbrightshire when a number of soldiers stationed to exact fines were held captive after beating an elderly man who had defaulted, and the following day more soldiers were imprisoned for taking part in a scuffle with the locals. Two days later a crowd of around 200 rebels marched to Dumfries,



and then, gathering reinforcements on the way, headed towards Edinburgh. Bad weather, insufficient provisions and a poor choice of route brought about a serious depletion in their numbers, and on reaching the outskirts of the city they were easily routed during the brief Battle of Rullion Green in the Pentland Hills. The defeated rebels were treated cruelly. The Rising is the subject of an essay by Robert Louis Stevenson, his first published work. This Proclamation provides the names and places of habitation, parish by parish, of about 220 rebels who refused to accept the terms of the Act. A few occupations are given, including a book-binder from Lanark. Only the NLS copy in Wing and the ESTC.

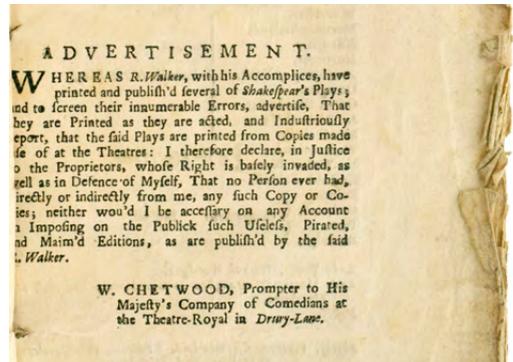
72. **Scott (William Bell)** *Memoir of David Scott, R.S.A.* Containing his journal in Italy, notes on art and other papers: with seven illustrations. *Edinburgh: Adam & Charles Black, 1850, FIRST EDITION, engraved title with a vignette, and 6 other illustrations, 4 full-page, pp. vi, 443, 8vo, original maroon cloth, gilt rules at top and bottom of upper cover and extending to spine, spine gilt lettered, a trifle rubbed, very good (Pine-Coffin 832(10))* £180

Includes Scott's Journal of his residence in Rome and visits to Milan, Venice, Florence and Naples, 1832-34.

73. **Shakespeare (William)** *The First Part of Henry IV. With the Life and Death of Henry Sirnamed [sic] Hot-spur. Printed for J. Tonson, 1734 woodcut portrait on title, outer leaves slightly dust-soiled and crumpled, pp. 96, small 8vo, uncut, stitched as issued, good (ESTC T54727)* £850

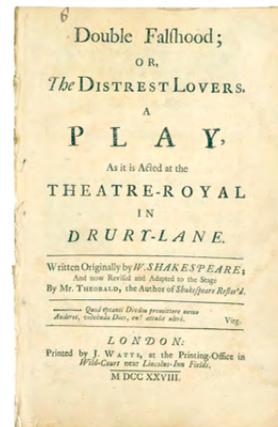
A remarkable survival. An Advertisement, before the text, by William Chetwood, then Prompter at Drury Lane, berates R. Walker for the inaccuracy of his recent editions of some of Shakespeare's plays, and asserts that he would not 'be accessory on any Account in Imposing on the Publick such Useless, Pirated and Maim'd editions.' This is an aside in Robert Walker's 'flat-out battle over material claimed by Jacob Tonson and associates' (ODNB).

ESTC calls for a plate, and one would certainly expect one if it were included as part of Tonson's 'The works of Shakespeare' vol.3, vols., 1735. However, there is no evidence of a plate having ever been present here: the stitching is snug enough to suggest that nothing has come out.



74. **(Shakespeareana.) THEOBALD (Lewis)** *Double Falshood; or, The distrest lovers.* A play, as it is acted at the Theatre-Royal in Drury-Lane. Written originally by W. Shakespeare; And now revised and adapted to the stage. *Printed by J. Watts, 1728, FIRST EDITION, lacking half-title, outer leaves a little soiled, slight browning, B1 with paper-flaw at fore-edge (no loss) and short tear in lower margin, pp. [xiv, of xvi], 64, 8vo, disbound (ESTC T34858)* £2,000

The Arden Shakespeare edition edited by Brean Hammond (2010) considers this play to be "a further redaction of an adaptation made in the Restoration of a collaborative play called 'The History of Cardenio' by Shakespeare and Fletcher."



75. **[Sharp (Richard)]** *Epistles in Verse.* *John Murray, 1828, FIRST EDITION, verso of front fly-leaf inscribed 'To his old friend Joseph Jekyll from the Author', another leaf after this removed but the text is complete, author's name in ink of the title-page, pp. [vi], 135, 8vo, uncut in pink cloth, rebound in cloth of a slightly darker hue, armorial bookplate of Joseph Jekyll, good* £250

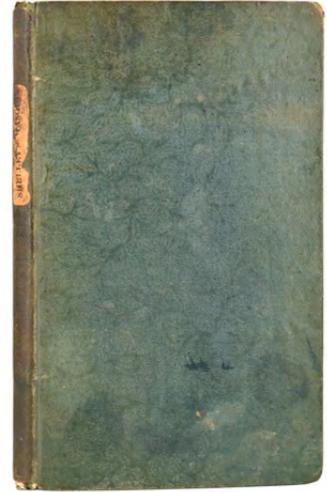
Though bearing a publisher's imprint, this production has all the hallmarks of something privately printed, and all copies it seems are inscribed. 'Conversation Sharp' had a very wide and distinguished circle of friends,

among them Samuel Rogers, to whom the 9th Epistle here is addressed. According to Wordsworth, Sharp knew Italy better than anyone he had ever met.

76. **Shelley (Percy Bysshe)** *The Masque of Anarchy. A Poem.* Now first published, with a Preface by Leigh Hunt. *Edward Moxon, 1832, FIRST EDITION, complete with half-title and advertisement leaf, pp. xxx, 47, [2], small 8vo, contemporary figured green cloth, printed paper label, slightly worn and soiled, inner hinges strained, good, bookplate of Anne and Fernand Renier* (Ashley V, p.89; Granniss/Grolier Shelley 80; Tinker 1905; Wise Shelley, p.71) £1,800

Shelley's response to the Peterloo Massacre of 1819. The text includes a prefatory sketch of Shelley by Leigh Hunt, to whom Shelley had sent the manuscript in 1819 for publication in *The Examiner*. Hunt withheld it from publication because he 'thought that the public at large had not become sufficiently discerning to do justice to the sincerity and kind-heartedness of the spirit that walked in this flaming robe of verse'. The book was now published to mark the passing of the Reform Bill. It was issued uncut in boards: the present copy has not surrendered much to the binder's knife, measuring 6½ to Wise's 6¾ tall, and barely any less wide than his.

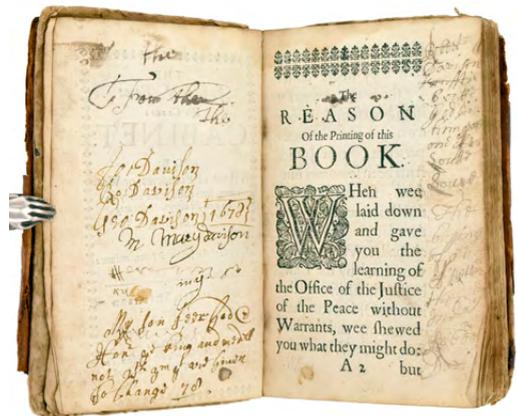
Anne and Fernand Renier's collection of children's books is in the V&A.



77. **Shephard [or Sheppard] (William)** *The Justice of Peace his Clerks Cabinet: Or, A Book of Presidents, or Warrants, fitted and made ready to his hand for every case that may happen within the compass of his masters office; for the ease of the justice of peace, and more speedy dispatch of justice. Printed by D. Maxwell, for William Lee, Daniel Pakeman, and Gabriel Bedell, 1660, title printed within border of printer's ornaments, a little browning and the odd minor stain, pp. [xvi], 127, small 8vo, contemporary calf, worn, the leather lifted from the upper board, endpapers consisting of 4 leaves (2 at either end) from John Goldisborough's Almanac for 1662, copious contemporary inscriptions, pen trials by Robert Davison, and later* (ESTC R31194) £450

'The zenith of Sheppard's public career came in October 1656 when the government created him a serjeant-at-law just weeks after England's *Balme* was published. He continued working on borough charters until August 1657 when his employment under the protectorate government ended. Sheppard was paid some back salary owed him and he returned to his family and his country practice ... Over a thirty-three-year writing career Sheppard produced forty-nine editions of his twenty-three books on the law and there is a fundamental consistency in the considerable contributions to legal literature of this formidably industrious and productive author. He broke new ground in the literature of actions on the case, the law of corporations, and standardized precedents for land records. His manuals for local officials updated and often improved on earlier efforts and are valuable for what they reveal about the way the law actually functioned in his generation.' (ODNB). However, after the Restoration, Sheppard's close association with Cromwell was not popular locally, and he fell into financial difficulties.

John Davison's notes and scribbles are a genial testimony to contemporary ownership. One note refers to a friend in North Humberland. Goldisborough's 1662 Almanac is recorded in ESTC in a single copy, Bodley (ESTC R215697).



78. **Sherlock (Martin)** *Letters from an English traveller.* Translated [by John Duncombe] from the French original printed at Geneva and Paris. With notes. [together with:] *New letters.* Printed for J. Nichols, T.

Cadell, P. Elmsly, H. Payne, and N. Conant, 1780-81, together 2 vols., a few spots and stains, the second vol. slightly browned in places and a bit water-stained, pp. xv (but lacking half-title), 190 (without ad leaf); xiii (without half-title), [14-] 206, [1], 8vo, uniform contemporary calf, single gilt fillet on sides, spines with contrasting letering pieces, slightly worn, sound (Pine-Coffin 778(3&4)) £150

About 1777 Sherlock became chaplain to Frederick Augustus Hervey, fourth earl of Bristol, and bishop of Derry, and under his patronage travelled extensively in Germany, Switzerland, and Italy between 1776 and 1778. The letters he wrote during his travels are dated from The Hague, Berlin, Dresden, Vienna, Rome, Naples, the Alps, and Ferney, where he visited Voltaire in April 1776. Twenty-seven of Sherlock's two hundred letters were published in Geneva and Paris in 1779 and in Neuchâtel in 1781 as *Lettres d'un voyageur anglois*' (ODNB).

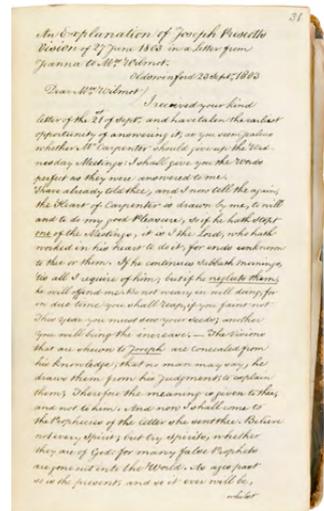
79. (Slavery. Music.) COLLINS (John) *The Desponding Negro*. A favorite [sic] song ... sung by [Collins] with Universal Applause In his New Embellished Evening Brush at the Lyceum Theatre. Composed by W. Reeve. Printed by Muzio Clementi, & Co., [between 1798 and 1806], engraved throughout, lower margin and lower part of fore-margin ragged and with chunks missing at the corner, without however any loss to engraved surface, pp. 3, folio, unbound, [together with:] Pindar (Peter) *The Captive Negro*. Set to Music by J. Ambrose. Engraved and Printed by E. Riley, [1796], engraved throughout, pp 3, folio, disbound, very good £1,750

A pair of songs on the subject of slavery, both focussing on the moment the captive is forced from home, in the case of *The Captive* this is identified as Domohay (i.e. Dahomey). *The Captive* is a straightforward, defiant, lament. *The Desponding* is subtler: the captive dashes out onto the deck of the ship, but is blinded by a bolt of lightning. Being now useless, he is thrown overboard. He is rescued by a passing Christian ship, but is reduced to beggary. *The Desponding Negro* was published many times in many places, but this particular issue is unrecorded. The imprint here has been amended, but traces of the beginning of 'Longman' can be seen before the over-stamping of 'Muzio'. COPAC records 2 copies of this title published by Longman and Broderip published in [1792], though this is not in ESTC. Clementi took over Longman and Broderip in 1798, and Longman left in 1801. *The Captive Negro*, written in a kind of patois, is recorded at the Bodleian only in COPAC, and no other in WorldCat.



80. [Southcott (Joanna)] Manuscripts [spine title] 1803-08, approx. 200 pages, with many blank leaves and other manuscript materials, 8vo, contemporary tree calf, red lettering piece on spine, small oval numbering piece ('1'), and black lettering piece at foot 'Griff. Lambell', rather rubbed £750

A slip of paper loosely inserted, probably early 20th century, proclaims 'Manuscript material on Joanna Southcott's Prophecies, &c. Copied from original letters, etc. by Griffith Lambell, 1803-1808, and Lambell, whose hand is small and neat, has subscribed his name to the text in at least one place. He often specifies whose original he has copied. Not all of the entries are letters or statements by Southcott herself. There is 'Mrs. Fields seven days Journal during the time of Joanna Southcott's illness in Paddington' in September 1802, and 'A List of the Judges and Jurymen who Proved Joanna's Writings, January 12th 1803.' In a copy of the old DNB entry for Southcott (1750-1814), which is loosely inserted, her occupation is baldly stated as 'fanatic'. In the current ODNB she is 'prophet and writer', and indeed the entry concludes with E.P. Thompson's endorsement of her as 'England's greatest propheticness of all.'



The Southcott material begins here on p. 31. At the beginning of the volume there are, in another hand, 'Rules to be observed in Building Ships', which peters out on p. 4. Beginning at the other end is more manuscript relating to shipping, but this rapidly becomes messy and/or nonsensical. There are desultory later notes, one dated 1918.

81. **Staël Madame de (Anne-Louise-Germaine)** Delphine. In Six Volumes. Vo. I [-VI] *Printed for J. Mawman. By T. Gillet, [and others in some vols.], 1803, some water-staining in the first 2 vols., 1 gathering in vol. ii nearly loose, hole in K12 in vol. iv with the loss of a few letters, clean tear in G1 of vol. v, pp. xxiv, 344; [ii], 382; [ii], 327, [1]; [ii], 286; [ii], 252; [ii], 203, 12mo, contemporary half green roan, pink paper sides, rounded spines with gilt ruled compartments, lettered in gilt, sides rubbed (Garside et al. 1803 67(b))* £750

De Staël's first novel, first published in Geneva in 1802, with a clutch of English editions swiftly following. Its politics - the novel explores the freedom of women in aristocratic society - displeased Napoleon, and he exiled the author. In a review in the LRB of a new translation by Avriel Goldberger (1995), Margaret Anne Doody traces the novel's connections with and influence on Fanny Burney and Jane Austen.

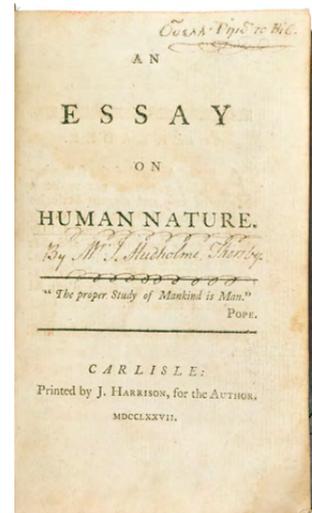
The Bodleian have a copy annotated by R.L. Edgeworth.

82. **[Studholme (John)]** An Essay on Human Nature. *Carlisle: Printed by J. Harrison, for the Author, 1777, FIRST (ONLY) EDITION, 4 lines supplied in MS at end of the Explanation (see below), some mild damp-stain in the upper 1/3 of the volume, pp. xii, [13-] 184, 12mo, contemporary ?sheep, spine gilt, a little rubbed, slightly warped, good, inscription in Greek at the head of the title of a Reid, inscription on fly-leaf of Deborah Reid of Green Hill (ESTC T65199)* £2,000

A Lockean treatise: there are few references to other authors, but one, to Locke, adjudges him 'one of the greatest Men'. The attribution of authorship in ESTC is derived from an inscription in a copy belonging to Arnold Muirhead, into whose collection this volume would have dovetailed neatly. The attribution is here in MS on the title-page, in a particularly neat hand 'By John Studholme, Thorsby'. ESTC has Thursby, which is the usual spelling of the village 6 miles south of Carlisle. There are also a couple of corrections to the text, again very neat, suggesting authorial participation. The continuation of the text in MS on p. v is identical to that in the copy digitized in ECCO, which strongly suggests that in fact all copies were in the gift of the author (though why then his name not printed on the title-page remains obscure).

There are 5 books printed by Harrison recorded in ESTC between 1776 and 1780, 2 Bibles, a BCP, a short-lived Carlisle magazine, and the present work. 7 copies are recorded in ESTC (BL, C, NLS O, Private Collection: Rutgers, Yale), with WorldCat adding the Newberry, and COPAC Manchester.

?Sheep. We query sheep, because although it has the grain of sheep, it is an unusually tough variety of the skin, perhaps the product of some particularly hardy Cumberland breed: at any rate, a local artefact.



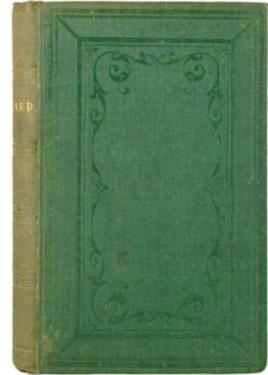
83. **Swift (Jonathan)** The Hibernian Patriot: Being a Collection of the Drapier's Letters to the People of Ireland, concerning Mr. Wood's Brass Half-Pence. Together with considerations on the attempts made to pass that coin. And reasons for the people of Ireland's refusing it. To which are added, poems and songs relating to the same subject. *Printed at Dublin. London: reprinted and sold by A. Moor in St. Paul's Church-Yard, and the booksellers of London and Westminster, 1730, extreme upper outer corner of 2 leaves neatly snipped away (no loss), minor staining, pp. x (of xii, without the blank following the title), 264, 8vo, contemporary calf, double gilt fillets on sides, double gilt rules on either side of raised bands on spine, joints cracked, cords firm, corners worn, front fly-leaf loose, good, armorial bookplate of one W. Wynne* £400

First London edition of Fraud Detected (Dublin, 1725), which was the first collected edition of the Drapier's Letters. 'Swift was also about to intervene again in Anglo-Irish economics and politics, turning his attention

to an ironmaster called William Wood and his patent (granted on 12 July 1722 after a huge bribe had been paid to King George's mistress) to manufacture copper coins for Ireland. The "Wood's ha'pence" controversy turned Swift into a popular hero and, borrowing the initials of the Roman tyrannicide patriot Marcus Brutus, his M. B. Drapier became a permanent figure in the history of Irish nationalism, whether Swift liked the status or not' (ODNB).

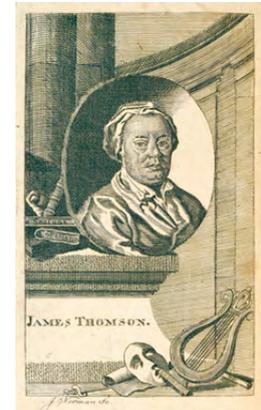
84. **Tennyson (Alfred, Lord)** *Maud, and other poems.* Edward Moxon. 1855, *FIRST EDITION, half-title present, pp. 8, viii, 154, [1], 8vo, original vertical fine-ribbed green cloth by S. & T. Gilbert with their ticket, spine slightly faded, divided by blind rules, gilt lettered direct in second compartment, sides blind panelled, pale yellow endpapers, 8pp. publisher's catalogue dated July 1855 stitched in between front endpapers, edges rough trimmed, boards marked, corners a touch worn, sound* (Hayward 248; Thomson XXV; Tinker 2080; Wise 'Tennyson' Part I, Editions Principes 58) £500

The first edition of one of Tennyson's most controversial and 'modern' poems. It also includes the first book-form printing of 'The Charge of the Light Brigade'.



85. **Thomson (James)** *The Seasons: Containing, Spring. Summer. Autumn. Winter. With Poems on several occasions. To which are added, an Account of the Life and Writings of the Author.* Philadelphia: Printed and sold by Robert Bell, 1777, *with an engraved portrait frontispiece, slice cut from top of Contents page, signature bleached out from top of first page of text, early signature of Wm. Pierpont on title and on sectional title at the beginning, the latter dated 1790, some browning, and some water-staining towards the end, pp. [viii], 251 [i.e., 253], [3, ads], 8vo, original sheep, rubbed* (ESTC W3007) £850

Quite reasonable condition for a book of this place and time. ESTC records a fair number of copies in the US, but NLS only in the UK.



86. **(United States of America. Civil War.) WREN (George W.)** *The Chant of the Veterans, A true record of the gallantry of Billy Barlow, Dedicated to the remnant of the 61st N.Y. Vols. [?New York: 1864?], single sheet broadside printed in 2 columns, folio (305 x 200 mm), browned in places, sometime folded several times with short tears at 2 of the folds, abrasion to printed surface with the loss of a few letters (sense recoverable), sound* £500

The record of the 61st New York Volunteers 'is a long and glorious one and it bravely earned its right to rank among the most gallant organizations of the Union army' (article on the regiment on the New York State Military Museum, on-line). There was a colonel in the regiment by the name of Barlow, but his first name was Francis. The song consists of 22 4-line stanzas with a 2-line refrain. In the second half mention is made of various other regiments, including the Irish Brigade - 'For fighting and drinking are their greatest joys', and one stanza is written in a, one supposes drunken, Irish accent.



87. **Wagstaffe (William)** *Miscellaneous Works of ... To which is prefix'd his Life, and an Account of his Writings ... Printed [by William Bowyer] for Jonah Bowyer, J. Isted, and John Worrall, 1726 [1725], FIRST EDITION of the Works, with 3 engraved plates, water-stain mainly confined to the lower outer corner of the last 30 or so leaves, pp. xiv, 414, 8vo, contemporary panelled calf, spine gilt in compartments, joints cracked but firm, gilt partly rubbed off spine, water-stain affecting about 1/3 of the lower cover, armorial bookplate pasted onto verso of title* (ESTC T97422) £300

'Wagstaffe's Miscellaneous Works (1725) contains a biographical preface, suggesting that Henry Levett, a physician at St Bartholomew's, was its author. The pieces had appeared separately and it was thought by Dilke and Sir Henry Craik that Swift might have been their author, though the Revd Whitwell Elwin did not agree. The various pieces ridicule the praise of Chevy Chase in *The Spectator* (nos. 70 and 74), and they attack Benjamin Hoadly, Marlborough, John Woodward, and Richard Steele, who credited Swift with this piece. Wagstaffe had no personal enmity against Steele, whom he did not know by sight. Daniel Turner, who had met Wagstaffe in consultation, praised his honesty and good nature. Wagstaffe was also a friend of John Freind, and may have met Swift at Charles Bernard's. He approved of Henry Sacheverell, and was a high-churchman and a hater of the whigs' (ODNB). In the display of mock learning in the *Comment upon the History of Tom Thumb*, we read that 'The Author of the Tale of Tub, believes [the author of Tom Thumb] was a Pythagorean ...'

The bookplate is that of Frederick van Nassau van Zuytlestein, third earl of Rochford (1682/3–1738), and 'Rochford' is inscribed at the head of the title.



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

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

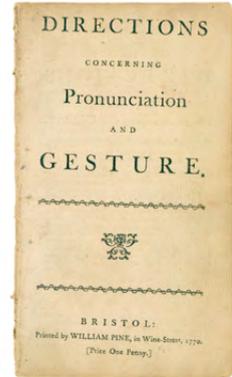
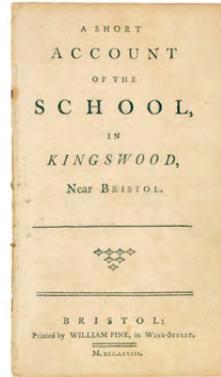
A variant, also on silk, with a longer title but with no mention of The True American, printed by Robert Aitken, is found in the Huntington, Boston Public, and Library Company. ESTC lists two versions printed by Bradford, neither corresponding exactly to the present version, and neither on silk.



89. Webster (Noah) Sentimental and Humourous Essays, conducive to economy and happiness. Drawn from common sayings and subjects, which are full of Common Sense, the best Sense in the World. By Noah Webster, Author Of The Effects Of Slavery, &c. In the Manner of Dr. Franklin. Printed for W. West; And sold by E. Langley; and Champante & Whitrow. 1799, woodcut vignette on title, title-page and succeeding leaf a trifle browned, pp. [viii], 64, 16mo, original boards, spine defective, rubbed (see ESTCT178195 and Sabin 102397) £500

An unrecorded variant of the work originally published anonymously as *The Prompter*, in Hartford, CT, in 1791, and frequently reprinted, including as 'according to Act of Congress.' ESTC records 2 London editions, both rare, one 1798, with pagination as here, another of 1799 of 72 pages. The title-page here is a cancel. Champante & Whitrow were wholesale stationers rather than booksellers, but clearly a marketing opportunity was perceived. The imprint of the 1799 edition reads 'Printed [by W. Dyole, Tewkesbury,] for W. West, No. 40, Paternoster-Row; E. Harding, Juvenile Library, Pall-Mall: sold also at the juvenile libraries of Crowder, Ripley, and West, Croydon.'

90. **[Wesley (John)]** *A Short Account of the School, in Kingswood, Near Bristol. Bristol: Printed by William Pine, 1768, a bit browned*, pp. 12, 12mo, [together with:] *Directions concerning Pronunciation and Gesture. Bristol: Printed by William Pine, 1770, slightly browned*, pp. 12, 12mo, both disbound (Baker 127; ESTC T16600; Baker 125; ESTC T16534) £750



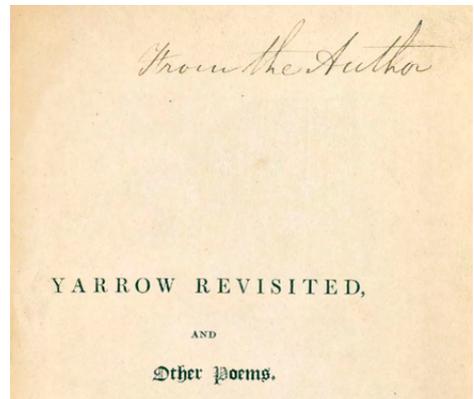
The Kingswood Schhol, the oldest Methodist school in the world, was founded by Wesley in 1748. An 8-page Short Account was published in 1749. This is a detailed account of the curriculum and the daily routine: the former was thorough and intense, the latter strict, austere, and long, with no play allowed, for 'he that plays when he is a Child, will play when he is a Man.' The result, claims Wesley, is that 'whoever goes through this Course, will be a better scholar than nine in ten of the Graduates at Oxford or Cambridge.'

*Directions concerning Pronunciation and Gesture* was also first published in 1749, and it too exhibits a rigorous schooling. Both pamphlets are very scarce.

91. **[Woodbine (Frank, editor)]** *Correspondence from Wood Nook [drop head title]. No place or publisher, [1848], slight foxing*, pp. 26, 8vo, original printed wrappers, slightly soiled £350

The first letter, introducing the remainder, is signed by Frank Woodbine and dated 1848. The remainder are unsigned and are to various correspondents, including the writer's brother (initials D.M.) residing at Woodfield, and were written in the course of a tour of the United States in 1793. The upper wrapper is inscribed 'Mr. Maude's letters from America. Their publication was commenced in "The Patrician". The MSS are at Moorhouse near Wakefield.' The envelope in which the pamphlet is contained further identifies the writer as John Maude, author of *A Visit to the Falls of Niagara* in 1800, published in 1826. The only copy we have been able to locate is in the Buffalo and Erie County Public Library.

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



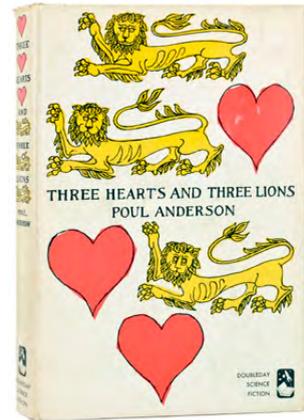
Wordsworth published 'Yarrow revisited' when he was 65. In his later years he remained physically and mentally vigorous; he climbed Helvellyn for the last time when he was seventy. His fame continued to grow and he became Poet Laureate in 1843. The work is a collection of poems composed between 1831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

## Part II Modern First Editions

93. **Acton (Harold)** Nancy Mitford: A Memoir. *Hamish Hamilton, 1975, UNCORRECTED PROOF OF THE FIRST EDITION*, pp. xvi, 239, 8vo, *original patterned wrappers printed in black, backstrip faded with bump at head, good* (Ritchie A23a) **£40**

From the library of Neil Ritchie, Acton's bibliographer.

94. **Anderson (Poul)** *Three Hearts and Three Lions*. New York: *Doubleday, 1961, FIRST EDITION*, a cluster of *incredibly faint spots to prelims*, pp. 191, 8vo, *original red cloth with Edward Gorey lion stamped in gilt to upper board, backstrip lettered and decorated in gilt and black, minor rubbing along tail edge of cloth, faint endpaper browning, top edge red with the roughtrimmed fore-edge faintly spotted, Edward Gorey dustjacket a little nicked at head of backstrip panel, very good* **£300**



A presentation copy: 'Skål to John Baxter, Poul Anderson' - the recipient a fellow Science Fiction author and bibliophile. Laid in is a typed letter to another author in the genre, the Dane Jannick Storm. Anderson's letter, which opens with a stream of Danish, goes on to discuss the Danish translation of the present work, which Storm has related as being 'faulty' - a fact of 'no surprise' to the author, who continues with a discussion of the possible reasons for its deficiency and then a summary of the standard of translations that he has experienced ('The best [...] have been French. The worst have been German -- except for one very nice Swiss job').

An excellent double-association copy of one of the author's key works, set partly in the Denmark of the author's childhood - under the shadow of Nazism - before proceeding to a fantasy world informed by Medieval Romance and Norse Legend, amongst other influences.



95. **Armstrong (David Malet)** *Perception and the Physical World*. *Routledge & Kegan Paul, 1961, FIRST EDITION*, pp. xii, 196, 8vo, *original cloth, spine a trifle faded, Anthony Quinton's copy with his bookplate and 8 pages of notes loosely inserted, plus a galley proof of his review of the book for the TLS* **£550**

This is presumably Quinton's review copy. The book itself is unmarked, but the closely written 84 to pages of notes testify to a close reading, with far more matter than could be squeezed into the review.



96. **Auden (W.H.)** *Spain*. *Faber and Faber, 1937, FIRST EDITION*, pp. 12, crown 8vo, *original printed pink stapled wrappers, a little creasing to corners and handling mark to front, contemporary ownership inscription of Pauline Goulding Brown to verso of flyleaf, very good* (Bloomfield & Mendelson A14a)

**£90**

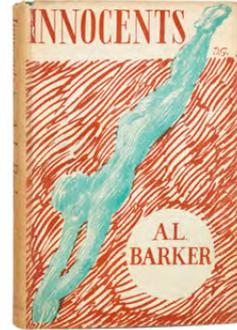
Written on his return from the country during civil war, with the author's royalties going to Medical Aid for Spain - as stated on the inside front cover

97. **Auster (Paul)** *Ground Work. Selected Poems and Essays, 1970-1979.* Faber and Faber, 1990, *FIRST EDITION*, pp. [viii], 226, 8vo, *original black boards, backstrip lettered in white, minor bump at foot of lower joint, dustjacket, very good* £150

Inscribed by the author on the title-page: 'For John - Paul Auster'; the recipient was the author and bibliophile John Baxter.

98. **Barker (A.L.)** *Innocents. Variations on a Theme.* The Hogarth Press, 1947, *FIRST EDITION*, pp. 204, crown 8vo, *original green cloth, backstrip lettered in gilt, top edge green and slightly dusty, contemporary gift inscription to flyleaf, dustjacket by Duncan Grant, the backstrip panel a little toned and a trifle chipped at head, very short closed tear at head of rear panel, very good* £120

The author's first book, a collection of stories.



99. **Olivia Manning's copy**  
**Barker (A.L.)** *Novelette, with other stories.* The Hogarth Press, 1951, *FIRST EDITION*, the odd handling mark and waterstain at foot of final few leaves, pp. [viii], 232, crown 8vo, *original salmon-pink boards, backstrip lettered in gilt now dulled, the boards with overall mottled waterstaining, the dustjacket likewise (heaviest to backstrip and rear panels), fair* £85

A presentation copy to another lauded female author of the post-War years, inscribed on the flyleaf: 'To Olivia Manning, with Sincere Good Wishes. A.L. Barker, 1951'. Barker and Manning both worked for the BBC around this time, and this may have formed the crux of their association.

The author's second collection of short stories, the form with which she was most comfortable, following 'Innocents' with the same publisher four years earlier.

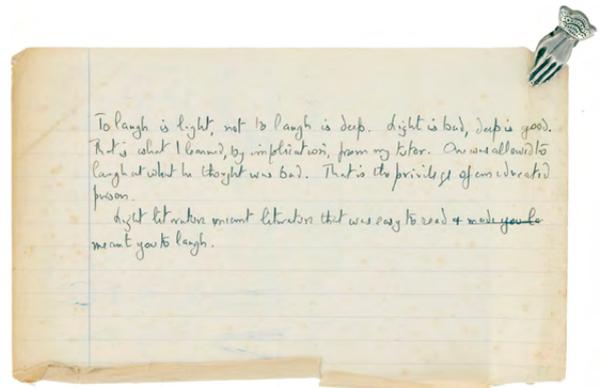
100. **Behan (Brendan)** *The Quare Fellow. A Comedy-Drama.* Methuen, 1956, *FIRST EDITION*, pp. [vi], 86, foolscap 8vo, *original black boards, backstrip lettered in gilt, dustjacket with some light rubbing, very good* £200

The author's first play.

101. **Including a dig at C.S. Lewis?**  
**Betjeman (John)** 'Grades of Churchmanship: A Handy Guide'. *Illustrated manuscript in blue ink on a single half-sheet of lined paper, faintly spotted and frayed around edges, laid in at front of Hardwick (J.C.), Lawn Sleeves. A Short Life of Samuel Wilberforce.* Oxford: Blackwell, 1933, *FIRST EDITION*, single faint foxspot to prelims, pp. [viii], 195, crown 8vo, *original green cloth, backstrip lettered in gilt, rubbed and scuffed overall, separated along upper joint with splitting to lower, sound* £800

The book is inscribed by John Betjeman on the flyleaf: 'The Reverend Major, in remembrance of his 2½ years in the Ministry of the Church of England Reformed, from John Betjeman 1939'.

Betjeman's delineation of the three grades of churchmanship characterises each by altar, times of worship, headgear and physiognomy, affiliation, vestment and stole - these for the most part taking the form of illustrations. A further note by Betjeman is found on the reverse: 'To laugh is light, not to laugh is deep. Light is bad, deep is good. That is what I learned, by implication, from my tutor. One was allowed to laugh at what he thought was bad. That is the privilege of an educated



person. Light literature meant literature that was easy to read & made you la-[crossed through] meant you to laugh'.

The note is not entirely unrelated to his humorous little skit - the 'tutor' referred to is in all likelihood C.S. Lewis, who had taught Betjeman at Magdalen College and found him a wayward and unserious student. A.N. Wilson describes an exchange between the two:

'What is the matter, Betjeman,' growled Lewis.

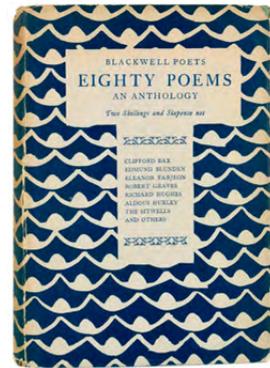
'I'm hopeless. I've failed to produce an essay yet again. I shall be a failure. I shall have to take Holy Orders. But, you see, I am in such an agony of doubt, I can't decide!'

'What can't you decide, Betjeman?'

'I can't decide whether to be a High Church clergyman with a short lacy surplice or a very Low Church clergyman with long grey moustaches.'

Those same gradations are Betjeman's theme here. It was Lewis's failing of him in Divinity that meant Betjeman left Oxford without his degree - and the grudge was a lasting one, as this later note shows.

102. (Blackwell.) EIGHTY POEMS: An Anthology. Edited by L.A.G. Strong. Oxford: Basil Blackwell, 1924, FIRST EDITION, pp. xxiv, 112, foolscap 8vo, original quarter cream boards with textured paper sides, a little rubbed or darkened to extremities with the top edge a little dusty, pencilled ownership inscription at head of flyleaf, attractive patterned dustjacket a little darkened to backstrip panel and borders with minor chipping in a few spots, good £75



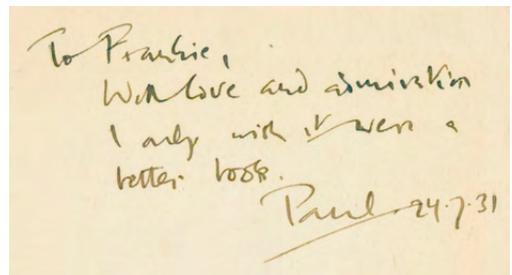
A selection of poems featured in the annual 'Oxford Poetry', or other Blackwell publications, or both - the poets include Edmund Blunden, Eleanor Farjeon, Robert Graves, Aldous Huxley, Dorothy L. Sayers, the Sitwells, Katharine Tynan, et al. - the book aims to 'commemorate Mr. Blackwell's faith in modern verse'.

103. Bloomfield (Paul) Half the Battle. Harrow, Oxford, London. Constable, 1936, FIRST EDITION, pp. [viii], 244, crown 8vo, original navy cloth, backstrip lettered in gilt, faint partial browning to inner margin of free endpapers, top edge orange with light foxing to fore-edge, dustjacket with a very short closed tear at head of lower joint fold, very good £65

Part of a series of 'retrospects' issued by the publisher, including volumes by Lord Berners and Forrest Reid; the author's time at Balliol College occupies the book's middle section.

#### The dedication copy

104. Bloomfield (Paul) The Moth of Holiness. John Lane The Bodley Head, 1931, FIRST EDITION, foxing to prelims with occasional recurrence throughout, pp. xii, 303, [6, ads], crown 8vo, original blue cloth, lettered to upper board and backstrip in a darker shade, the latter a touch faded, a few faint spots overall, top edge slightly dusty with spots to other edges, dustjacket frayed with portions of loss, good £200



Inscribed by the author on the flyleaf: 'To Frankie, With love and admiration, I only wish it were a better book. Paul, 24/7/31'.

The recipient is the author Frances Harrod (née Forbes-Robertson), to whom the printed dedication for this novel is also addressed - she is known, as well as for her own work, as the sister of actor Johnston Forbes-Robertson and a friend of both Henry James and Oscar Wilde.

105. (Blue Print Press.) STEVENS (Wallace) *The woman in sunshine / La donna al sole*. [With a translation by Nadia Fusini.] *San Giacomo di Veglia, 2014, 8/10 initialled by the printer in pencil, printed on Hahnemühle mould-made paper*, pp. [3], [3], square 4to, original dos-à-dos sewn tan wrappers printed in black, fine £65

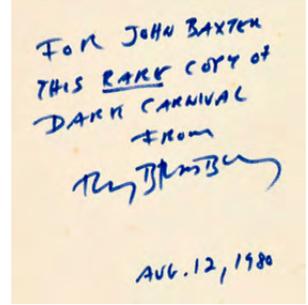
An attractively printed small edition of this Stevens poem.



106. 'This rare copy'  
 Bradbury (Ray) *Dark Carnival*. Hamish Hamilton, 1948, FIRST ENGLISH EDITION, pp. 271, crown 8vo, original green cloth, backstrip lettered in silver, light spotting to endpapers, Michael Ayrtton dustjacket price-clipped by publisher with new price stamped, a little rubbed and chipped, good £625

Inscribed by the author to the flyleaf: 'For John Baxter, This rare copy of *Dark Carnival* from Ray Bradbury. Aug. 12, 1980' - the recipient an author (of Science Fiction amongst other things) and renowned bibliophile.

The author's first book - a collection of stories, published originally by Arkham House the preceding year; the dustjacket promises 'a young American with a remarkable gift for writing of the weird and the macabre'.

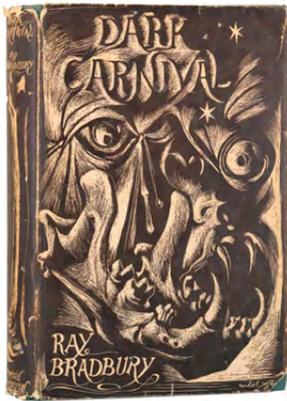


107. Bradbury (Ray) *Fahrenheit 451*. New York: Ballantine Books, 1953, FIRST EDITION, full-page illustrations at head of each section, pp. [v], 199, [3], crown 8vo, original red boards lettered in yellow to upper board and backstrip, the latter a little faded, rubbed to extremities with a couple of bumps, small bookseller stamp at foot of flyleaf, good £750

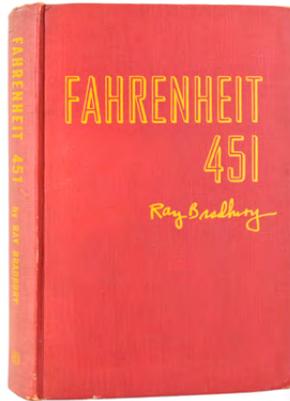
With a typescript of the opening paragraphs inscribed by the author in July 1994, 'Judy! Good wishes, Ray Bradbury'.

108. Bradbury (Ray) *The Illustrated Man*. New York: Doubleday, 1951, FIRST EDITION, pp. 251, [1], 8vo, original khaki cloth, backstrip lettered in dark grey, single faint spot at foot of lower board and cloth edges a trifle rubbed, dustjacket with red to front and backstrip panels almost entirely faded, a small amount of rubbing and chipping otherwise with a few spots to rear panel, good £400

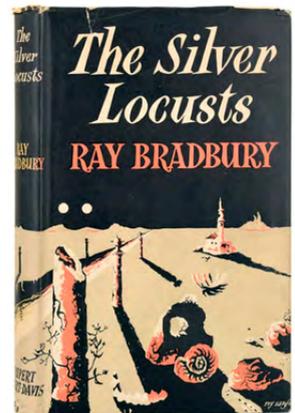
Inscribed to the flyleaf: 'For John Baxter! Best from Ray Bradbury' - the recipient a Science Fiction author and renowned bibliophile. A selection of twenty stories.



Item 106



Item 107



Item 109

109. **Bradbury (Ray)** *The Silver Locusts*. *Rupert Hart-Davis, 1951, FIRST ENGLISH EDITION*, pp. 232, crown 8vo, *original grey boards, faded backstrip lettered in silver, top edge grey, small Foyle's label at foot of front pastedown, dustjacket with light dustsoiling to rear panel, the head of backstrip panel a little nicked and a short closed tear at head of front panel, very good* £600

Inscribed on the flyleaf, 'For John Baxter! Good wishes from Ray Bradbury. Aug. 12, 1980' - the recipient an author (of Science Fiction among other genres) and renowned bibliophile.

The first English edition of 'The Martian Chronicles', with one different story to that of the American edition.

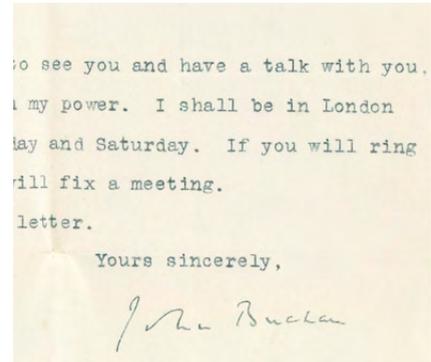
110. **Brooke (Rupert)** 1914. *Five Sonnets*. *Sidgwick & Jackson, 1915, FIRST SEPARATE EDITION*, pp. [7], [1], 16mo, *original grey stitched wrappers printed in blue, very good* (Keynes 28) £80

With a TLs to Edmund Vale

111. **Buchan (John)** *The Thirty-Nine Steps*. *Edinburgh: William Blackwood, 1915, FIRST EDITION*, *usual browning to page edges with one or two spots to borders, small tear to fore-margin of one leaf just short of encroaching on text*, pp. 253, [2, ads], foolscap 8vo, *original blue cloth, backstrip and upper board lettered in a darker shade, the former faded and rubbed at ends, rubbing to corners also with a couple lightly bumped, dink to top edge and a few light marks, contemporary ownership inscription of Miles Child to flyleaf, the textblock strained in a coupe of places and sagging slightly in its binding, good* (Blanchard A32) £600

Tipped to the front pastedown is a typed letter from the author to Edmund Vale, dated to April 1925 on the headed paper of the publisher Thomas Nelson (where Buchan was a director)

- the letter conveys his availability for a meeting, where 'I will [...] give you the best advice in my power'; Vale was a topographer and author, who published (possibly as the result of this meeting) the mystery story 'Porth Smuggler' with Nelson the following year.



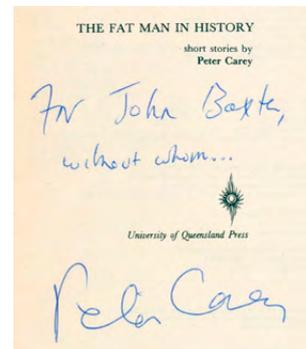
112. **Buck (Pearl S.)** [Signed typescript:] 'Women, a Minority Group'. *circa 1940*, pp. 4, 4to, *the sheets excellently preserved, very good* £500

Signed by the author in black ink at the foot, Buck's article - published in the July 1940 issue of the periodical 'Opportunity' - posits the female sex as a global minority, enduring in its status and advancing by incremental gains. Although there is a note of contradiction in the classification of the 'largest minority group', Buck's line of argument - that women constitute a sort of universal second-class - is powerful and clearly set out.

113. **Carey (Peter)** *The Fat Man in History*. *Short Stories*. *St Lucia: University of Queensland Press, 1974, FIRST EDITION*, *faint toning to textblock throughout*, pp. 141, crown 8vo, *original maroon boards, backstrip lettered in orange and cream, dustjacket, very good* £800

The true first edition of the author's first book, inscribed by him on the title-page: 'For John Baxter, without whom... Peter Carey' - the recipient the author's countryman and fellow author, a legendary bibliophile.

Issued simultaneously in wrappers, the hardback describes itself as the 'Library Edition' on the rear panel of the dustjacket. A superb presentation copy of a title that was subsequently issued in England in expanded form.



114. **Causley (Charles)** *Timothy Winters*. *Music by Wallace Southam*. *Turret Books, 1970, 17/100 COPIES signed by poet, composer and Ralph Steadman, printed in red and black, the poem as text followed by its musical setting, tiny spot at head of one page*, pp. [ii], [1], 4, 4to, *original plain grey wrappers, the dustjacket with an illustration by Ralph Steadman, near fine* £160

115. **Charteris on Charteris**  
**(Charteris.) CHUMS magazine. No. 29, Vol. I. Cassell, March 29 1893, SOLE EDITION, a few spots, pp. 449-464, folio, original self wrappers, browned and frayed to edges, sometime folded, fair £200**

[With:] Charteris (Leslie) Typescript, 'Saint Magazine: Text for "CHUMS" item', dated 3/5/64, single sheet with manuscript formatting marks in red ink, pp. [1], 4to, fine condition

From the collection of Leslie Charteris, author of the Saint novels who has clearly enjoyed the intrigue of finding his namesake amongst the pages of this boys' magazine - his accompanying typescript is a piece for the 'Saint Magazine', which records his 'unhallowed glee' at being 'able to add this item to the confusion' and explains that it has been sent to him by the bibliographer W.O.G. Lofts.



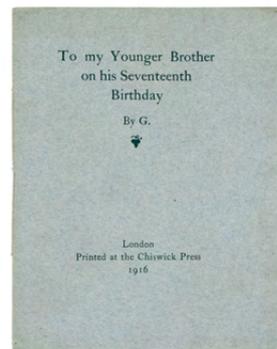
116. **(Chinese Poetry.) POETRY. A Magazine of Verse Edited by Harriet Monroe. April 1935, Volume XLVI, Number 1. 1935, FIRST EDITION, pp. 40, [2], crown 8vo, original orange wrappers with Gill design printed in black, a little chipping to yapped edges, single spot to fore-edge good (Ritchie C76, C77) £35**

From the library of Neil Ritchie, Acton's bibliographer. 7 translations by Acton from the Chinese, later collected in Modern Chinese Poetry, and an overview of 'Contemporary Chinese Poetry' incorporated into intro of the same - further translations by the editor, Horace Gregory, et al.

117. **(Chiswick Press.) 'G.' To My Younger Brother on his Seventeenth Birthday. 1916, FIRST EDITION, pp. 11, 16mo, original sewn blue printed wrappers, a hint of dustiness but near fine £250**

A scarce pamphlet (the BL only on COPAC, no further copies on WorldCat), written in epistolary form though actually - an introductory note clarifies - 'an attempt by a subaltern of twenty-three to put down in writing the ideas which he felt would be helpful to a boy just rising to an important position in his school'.

Both brothers, the note concludes by mentioning, fell in the Great War, adding some poignancy to the inevitably platitudinous missive.



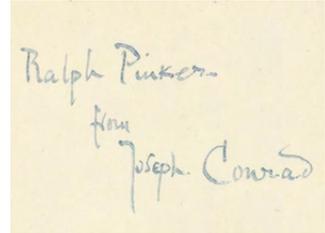
118. **(Churchill Tank.) SALISBURY (Frank)**  
 Collection of pencil sketches made by Salisbury at the Vauxhall Motors factory, together with a series of large photographs, mainly of the Churchill Tank, together with correspondence making arrangements for factory visits and Salisbury's own 'Factory Pass'. London and Luton, 1943, various sizes and formats, largely in clean state, preserved in card folder along with a related newspaper clipping and a large booklet on 'Achievement in Arming the Army' by Guy Leonard (with a section on tank-production), very good £750

An interesting record of war-time heavy industry. Salisbury's correspondent at the Ministry of Supply was Duncan Sandys, Churchill's son-in-law: 3 of his letters are TLS and 1 is autograph. There are 12 sketches,



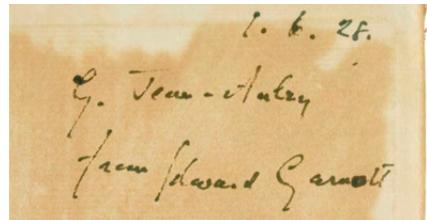
mostly on cartridge paper. The photographs seem to be official: one has a red printed notice on the back: 'Not to be published without the approval of the Press Officer, Ministry of Supply'.

119. **Presentation copy from Joseph Conrad**  
**(Conrad.) HARRIS (Frank)** *Contemporary Portraits*. New York: Mitchell Kennerley, 1915, *FIRST EDITION*, frontispiece portrait of Sir Richard Burton and 5 further portraits of subjects, pp. vii, 346, crown 8vo, original green cloth, lettered in gilt to backstrip and upper board, the latter with blind-stamped single fillet border, some surface rubbing and one or two minor marks, t.e.g., others roughtrimmed, front hinge starting with bookplate of Stanley J Seeger to front pastedown, good £300



Inscribed on the flyleaf: 'Ralph Pinker from Joseph Conrad'. Pinker was the son of Conrad's agent J.B. Pinker, and later managed the London office of the firm. Conrad's books had received enthusiastic notices - including one by H.G. Wells for 'Almayer's Folly' - in 'The Saturday Review', which was then being edited by Harris; the two men met and formed a friendship in 1910.

120. **Inscribed to G. Jean-Aubry**  
**Conrad (Joseph)** *Letters from Conrad, 1895-1924*. Edited with an Introduction and Notes by Edward Garnett. With Two Portraits. Nonesuch Press, 1928, *FIRST EDITION*, ONE OF 925 NUMBERED COPIES (this copy out of series and presumably one given over to the editor for presentation) printed on Arches Laid paper, pp. xxxiii, 335, 8vo, original red cloth, backstrip lettered in gilt and faded, corners gently knocked, adhesive browning to endpapers with small bookplate of Stanley J. Seeger to front pastedown, good (Dreyfus 52) £550

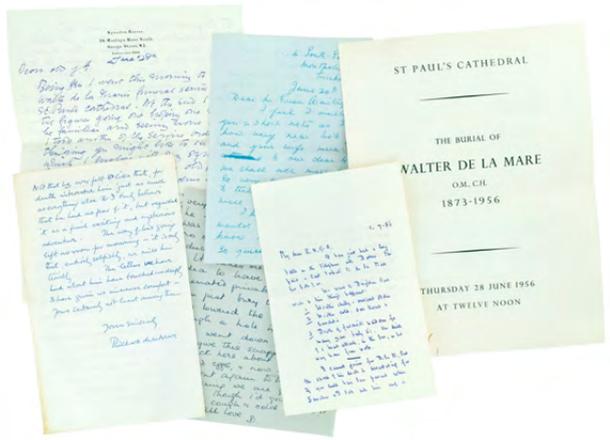


A significant association copy between two of those closest to Conrad, inscribed on the flyleaf: 'G. Jean-Aubry, from Edward Garnett, 1.6.28'; Jean-Aubry was Conrad's translator and biographer - indeed, a number of these letters had appeared previously in his 'Life and Letters of Joseph Conrad' from the preceding year. As well as the odd correction in ink by Garnett, Jean-Aubry supplies numerous marginal corrections and clarifications in pencil, as well as marking certain passages.

121. **'a final exciting and mysterious adventure'**  
**(de la Mare.)** A group of material relating to the death of WALTER DE LA MARE, comprising:  
 - The Order of Service for 'The Burial of Walter de la Mare, O.M., C.H., 1873-1956', Thursday 28 June 1956, 12 noon at St Paul's Cathedral, pp. 8 [including covers], 4to, original self wrappers, folded horizontally with rusted paperclip mark, a letter laid in from one in attendance to her father, enclosing the booklet and describing the event  
 - An ALs from Kynaston Reeves to R.N. Green-Armytage, June 28th 1956, blue ink on headed paper, pp. [2], original fold  
 - The Times notice of the funeral in a cutting dated 29/6/56  
 - An ALs from E.N. Saxton to R.N. Green-Armytage, June 30th 1956, blue ink, pp. [4], original fold and in original envelope  
 - An ALs from Rowland L. Watson to R.N. Green-Armytage, July 1st 1956, blue ink on headed paper, pp. [2], original fold and in original envelope  
 - An ALs from Richard de la Mare to a Mr Rackham, blue ink on headed paper, pp. [2], original fold, a few spots to edges 1956, various sizes and formats (as described), very good condition overall £240

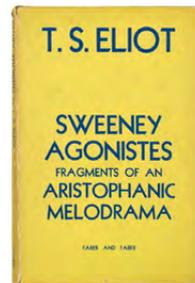
A poignant group, assembled from various sources, forming a diverse record of the passing of this major poet. The first from one intimate with the work, but not the man, describing the experience of attending his funeral, offers a public perspective of the impact of his death. The remainder of the manuscript material comes from those close to de la Mare, to varying degrees: The actor Kynaston Reeves encloses the order of service 'with my sympathy for you in the loss of your old friend' (though that present here is from another source) and pauses to mention having taken out and read some of the poet's verse in the churchyard ('having your selection in my pocket') before digressing to his own affairs; a long letter from the poet's nurse and companion E.N. Saxton

describes in detail his last moments ('W.J. rang his bell and said "I do feel ready N", it gave me a fearful shock'), its impact on her ('I feel very desolate and lost, but also feel that his presence is here') and conveys her sympathy for Green-Armytage and his wife ('I have been worrying about you both'); a further letter to the same from the editor Rowland L. Watson ('Watty') states that 'I cannot grieve for De La M.', because the memory of him so recently alive 'a few evenings before' renders the 'shock of his death [...] devastating' - 'if you could hear our laughter, our jokes, and our banter, you would... my dear old friends, I cannot find words to express what I want to say. I have never known such a contrast of the living and the dead'.



Finally, a letter from later in the year of the poet's death from his own son - Faber executive Richard de la Mare - thanks his correspondent for 'your very kind and understanding letter', going on to describe that 'My father's death was indeed a sore blow, & in many ways I feel the loss more and more as time goes on [...] we knew in our bones that he hadn't very much longer to live, yet during his last years there came over him such an appearance of timelessness that we almost forgot he was mortal' - the poet himself, however, 'had no fear of it, but regarded it as a final exciting and mysterious adventure. The way of his going left no room for mourning - it is only that, entirely selfishly, we miss him terribly.'

122. **Deighton (Len)** London Dossier. *Jonathan Cape, 1967, FIRST EDITION*, pp. 352, crown 8vo, *original red boards, backstrip lettered in gilt with very slight lean to spine, illustrated endpapers, bookplate of Ewen David Hay to verso of flyleaf, dustjacket with a touch of rubbing at corners, very good* (Milward-Oliver p. 52) £70
123. **Eliot (T.S.)** Sweeney Agonistes. Fragments of an Aristophanic Melodrama. *Faber and Faber, 1932, FIRST EDITION*, pp. 31, foolscap 8vo, *original blue boards, backstrip lettered in red with slight lean to spine, ownership inscription to flyleaf, free endpapers with usual browning, dustjacket with light overall dustsoiling and a little fraying at tips of backstrip panel, very good* (Gallup A23) £140
124. **Fleming (Ian)** Thunderball. *Jonathan Cape, 1961, FIRST EDITION*, pp. 254, foolscap 8vo, *original black boards with image of a skeletal hand blind-stamped to upper board, backstrip lettered in gilt, contemporary ownership inscription to flyleaf, dustjacket a trifle rubbed to extremities with a couple of tiny nicks, very good* (Gilbert A9) £750
125. **Fleming (Ian)** You Only Live Twice. *Jonathan Cape, 1964, FIRST EDITION*, 'First Published March 1964' on title-page verso, pp. 256, foolscap 8vo, *original black boards with Japanese characters stamped in gilt to upper board, backstrip lettered in silver and slightly pushed at head, dustjacket with a couple of very shallow nicks at head of backstrip panel, very good* (Gilbert A12a 1.3) £350

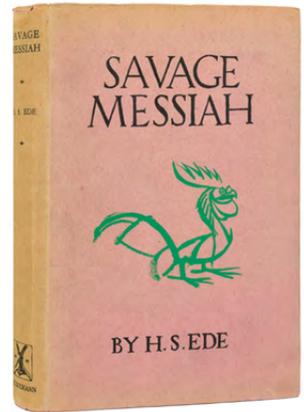


An excellent copy of what Gilbert clarifies is the second state of the first edition, with the edition of the month to the title-page verso.

**Rex Whistler's copy**

126. **(Gaudier-Brzeska.) EDE (H.S.)** *Savage Messiah*. Heinemann, 1931, *FIRST EDITION*, frontispiece photograph of Gaudier and 10 further plates, 7 Gaudier drawings within text, occasional light handling marks, pp. [xii], 272, 8vo, original red cloth with facsimile of Gaudier's signature stamped in gilt to upper board and publisher's device blind-stamped to lower, backstrip lettered in gilt, a few light marks, small bookseller's sticker at foot of front pastedown, dustjacket with some gentle fading to borders and backstrip panel, very good **£350**

Rex Whistler's copy, with his signature at the head of the title-page; subsequently, according to a pencilled note on the flyleaf, from the library of John Arlott. A very nice copy of the book that began the cult of Gaudier in earnest.



127. **Golding (William)** John Wyndham and Mervyn Peake. *Sometime, Never. Three Tales of Imagination*. Eyre & Spottiswoode, 1956, *FIRST EDITION*, a couple of spots to a couple of pages, pp. 224, crown 8vo, original green boards, backstrip gilt lettered with slight lean to spine, light spotting to top edge and a few spots to fore-edge, free endpapers with faint tape offsetting from previous covering, dustjacket with small hole to rear flap-fold, very good (Gekoski & Grogan B1a) **£150**

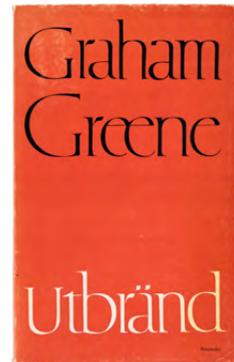
A collection of stories which features John Wyndham's 'Consider her Ways', Mervyn Peake's 'Boy in Darkness'; Golding's contribution being 'Envoy Extraordinary'.

128. **Greene (Graham)** *Loser Takes All*. Heinemann, 1955, *FIRST EDITION*, pp. [vi], 140, 8vo, original blue cloth stamped in gilt to front with publisher's device blind-stamped to lower board, backstrip lettered in gilt and very lightly faded with a gentle knock at head, dustjacket with chip at head of backstrip panel, very good (Wobbe A34a) **£165**
129. **Greene (Graham)** *Nineteen Stories*. Heinemann, 1947, *FIRST EDITION*, pp. [vi], 231, 8vo, original dark blue cloth with publisher's device blind-stamped to lower board and a few marks to the same, backstrip lettered in silver and slightly rubbed at tips, edges and endpapers toned, dustjacket soiled overall, small chip to head of backstrip with partial split at front fold, good (Wobbe A20a) **£200**

**The true first edition**

130. **Greene (Graham)** *Utbränd* [A Burnt-Out Case.] Översättning av Torsten Blomkvist. Stockholm: P.A. Norstedt & Söners, 1960, *FIRST EDITION*, pp. 274, 8vo, original wrappers, a small amount of rubbing, edges uncut and roughtrimmed, very good **£175**

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



131. **Gunn (Thom)** *Moly*. Faber and Faber, 1971, *FIRST EDITION*, pp. 56, crown 8vo, original bright yellow cloth, backstrip gilt lettered, dustjacket, fine **£200**

Inscribed by the author on the front free endpaper 'To Edgar with love and admiration from Thom! April '71'. The recipient was the American Edgar Bowers, friend and respected fellow poet, who was to win the Bollingen Prize in 1989. Gunn said of Bowers' work 'It's all perfect'. In 1963 Thom Gunn and Ted Hughes included Bowers in their collection, 'Five American Poets'. The envelope in which the book was despatched to Bowers is also present.

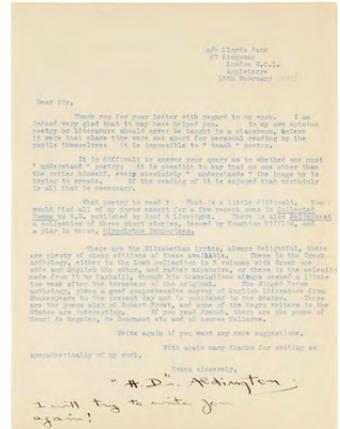
132. **H.D. [i.e., Hilda Doolittle]** *Red Roses for Bronze. [The Poetry Quartos.] New York: Random House, 1929, FIRST EDITION, ONE OF 475 COPIES, pp. [4], 8vo, original sewn tan wrappers with illustration to front printed in pink and black, a couple of tiny brown speckles at foot of front, very good (Boughn A11a)* £65

The poem was used as the title-poem for a later collection, but this is its first and only separate appearance.

133. **H.D. [i.e., Hilda Doolittle]** *Typed Letter signed, to Herbert P. Small. 18th February [1931,] printed in blue on one side of a single sheet with holograph additions in black ink, pp. [1], 4to, original folds, original envelope, near fine condition* £425

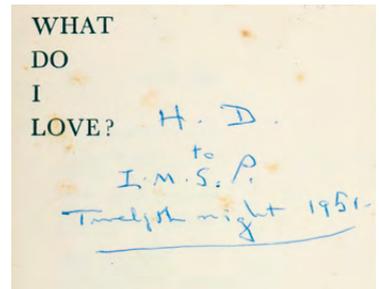
A most interesting letter from this important poet, in response to an admirer of her work - Small had evidently undertaken to write to a select group of favourite authors, as correspondence with Josephine Pinckney from around the same time also exists.

H.D. insists that, in her view, 'poetry or literature should never be taught in a classroom [...] it is impossible to "teach" poetry'. Her statement that 'it is possible to say that no one other than the writer himself ever absolutely "understands" the image he is trying to create' is no great insight, but does have the interesting feature of her identification of the writer as male. Answering Small's question of 'What poetry to read?', H.D. offers - alongside her own work - 'the Elizabethan lyrics, always delightful [...] the Greek Anthology' (with regard to which, she mentions that Mackaill's translations fail to match the 'terseness of the original'), The Winged Horse Anthology, Robert Frost, Henri de Regnier, Remy de Gourmont, Mallarmé, 'and some of the Negro writers in the States'. The letter is signed "'H.D." Aldington' - though long separated, they did not divorce until 1938 - with a handwritten note at the foot promising 'I will try to write you again!'



134. **H.D. [i.e., Hilda Doolittle]** *What do I Love? Printed for the author by Brendin Publishing, [1950,] FIRST EDITION, a little foxing to borders, pp. 24, foolscap 8vo, original stapled grey wrappers printed in blue to front, staples rusted, sunned around spine with a few drink spots to front, good (Boughn A23a)* £600

Inscribed by the author on the title-page: 'H.D. to I.M.S.P., Twelfth Night, 1951'. A scarce little booklet, one of circa 50 copies printed for the author to send out as a Christmas card. Wartime poems in a similar vein to the author's 'Trilogy'. The publisher was owned by the poet's partner, Bryher.



#### Presentation copy to H.D.

135. **(H.D. [i.e., Hilda Doolittle].) HUGHES (Glenn)** *Imagism & the Imagists. Stanford University Press, 1931, FIRST EDITION, frontispiece photograph of Epstein's bust of T.E. Hulme, with 7 further plates depicting authors at head of their respective chapters (Man Ray photographs for Aldington and H.D.), faint spotting to border of each plate and facing page, pp. xiii, 283, 8vo, original black cloth with blind-stamped double-fillet border to upper board, backstrip lettered in gilt now dulled, extremities rubbed and a few knocks to corners and edges, good (Boughn H24)* £175

Inscribed to the flyleaf: 'For "H.D." with repeated thanks from Glenn Hughes, 1931'. The first monograph on the movement, which was then something of a distant memory for most of the participants - though an attempt had been made to revive it in 1930 with an 'Imagist Anthology' to which Glenn Hughes contributed a Foreword. H.D. is afforded the title of 'the Perfect Imagist' by Hughes in his chapter on her here, wherein he prints an excerpt from some personal correspondence with her - to which the inscription presumably refers. A significant presentation copy of this important study.

136. **H.D. [i.e., Hilda Doolittle], Richard Aldington et al. THE POETS' TRANSLATION SERIES, Nos 1-6** [Complete First Series, 6 Vols.]
- The Poems of Anyte of Tegea. Translated by Richard Aldington.
  - Poems and Fragments of Sappho. Translated by Edward Storer.
  - Choruses from Iphigeneia in Aulis. Translated by H.D.
  - Latin Poems of the Renaissance. Translated by Richard Aldington.
  - Poems of Leonidas of Tarentum. Translated by James Whitall.
  - The Mosella of Decimus Magnus Ausonius. Translated by F.S. Flint. *Egoist Press, 1915- 1916, FIRST EDITIONS*, pp. 8; 12; 19, [1]; 15, [1]; 27, [1], 22, [2], small 4to, *original self wrappers stapled or sewn, first volume a little dustsoiled with a mark to front and discreet contemporary ownership inscription at head of same, chip to rear top corner of fifth volume, very good condition overall* (Kershaw 182 & 184; Boughn A1a) £600



With the Prospectus for the Second Series, in which the aims of the venture are re-stated: 'to present the works translated in a form free from pedantries, [...] to introduce to English readers the lesser-known Greek and Latin writers'. As such it represents a distillation of the classicist strain of modernism, and features important early work by the Imagist group - indeed, H.D.'s contribution is her first separately published work.

137. **Heaney (Seamus) 'Höfn' [Broadside.] Northampton, MA: Smith College, 2004, FIRST EDITION, 57/100 COPIES signed by author and illustrator, Barry Moser wood-engraving, title and author name printed in blue, 16.5 x 11 inches, fine condition** £250

Designed and printed by Barry Moser, to mark the author's visit to Smith College - a poem unpublished at the time but subsequently collected in 'District and Circle'.



*höfn*

The three-tongued glacier has begun to melt.  
What will we do, they ask, when boulder-milt  
Comes wallowing across the delta flats

And the miles-deep shag ice makes its move?  
I saw it, ridged and rock-set, from above,  
Undead grey-gristed earth-pelt, aeon-scruff,

And feared its coldness that still seemed enough  
To iceblock the plane window dimmed with breath,  
Deepfreeze the seep of adamantine tilt

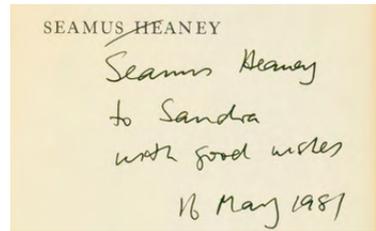
And every warm, mouthwatering word of mouth.

*Seamus Heaney*  
*Seamus Heaney*

The broadside was printed in edition Seamus Heaney's visit to the Smith College campus in 20 October 2004. With permission of the poet, it was designed and illustrated by Barry Moser, Director of the College's Center for the Study of the Arts and the Humanities. The type is from Barry Moser's Garamond and Frutiger. Moser's design. It was printed by Michael Berman at the Red Run Press in Florence, Massachusetts. (57 one hundred copies issued like this is copy number 57.)

138. **Heaney (Seamus)** *Selected Poems 1965-1975*. Faber and Faber, 1980, *FIRST EDITION*, pp. 136, foolscap 8vo, original wrappers, some overall browning and a touch of rubbing, the rear panel with price crossed through and a faint stain, good (Brandes & Durkan A26b) £175

Inscribed by the author on the title-page 'Seamus Heaney, to Sandra with good wishes, 16 May 1981'.



139. **Ishiguro (Kazuo)** *The Buried Giant*. Faber and Faber, 2015, *FIRST EDITION*, pp. [vi], 345, 8vo, original grey boards, backstrip lettered in gilt, dustjacket, promotional bookmark laid in, dustjacket, fine £35

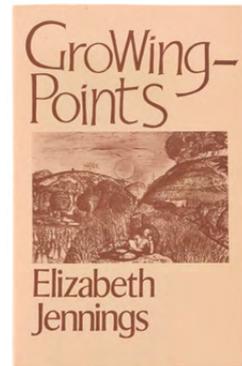
Signed by the author to the title-page.

140. **James (Henry)** *Notes of a Son & Brother*. Macmillan, 1914, *FIRST ENGLISH EDITION*, portrait frontispiece (tissue-guard present) and 5 further plates, pp. [iv], 490, [2, ads], 8vo, original blue cloth with blind-stamped horizontal rules to both boards, backstrip lettered in gilt, a few very light surface marks, edges roughtrimmed with free endpapers browned and a very small patch of waterstaining to leading edge of flyleaf, very good (Edel & Laurence A72b) £150

**Inscribed, with letters**

141. **Jennings (Elizabeth)** *Growing-Points*. Cheadle Hulme: Carcanet, 1975, *FIRST EDITION*, very faint browning to prelims from insert, pp. 94, crown 8vo, original stiff card wrappers, dustjacket, very good £85

Inscribed in the year of publication: 'for Marian Horn, with every good wish from Elizabeth Jennings, Stratford, 11th August 1975'. Laid in are two letters to a different recipient (a Mr Jones): the first is written 'at my dictation while I lie in a hospital ward' by 'my great friend the historian C.V. Wedgwood' - the letter describes her current poor health and refers to the recent publication of this book, and is completed with her own signature (in a manifestly shaky hand) on a separate sheet; a further 3pp. ALs continues to offer her gratitude at the recipient's appreciation of her work and directs him to various volumes as well as some up-coming radio-work and - as an afterthought - to two anthologies that she has edited for Batsford.



142. **Jennings (Elizabeth)** *Hurt*. *Poem-of-the-Month Club*, 1970, single sheet broadside, 48x28cms, folio, fine condition £25

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

**Presentation copy with ALs**

143. **Jennings (Elizabeth)** *Poems*. With an Introduction by Anne Ridler. Eynsham, Oxon: Fantasy Press, 1953, *FIRST EDITION*, small handling mark to fore-margin of one page, pp. ix, 40, crown 8vo, original tan wrappers lettered in black to front with orange rules, a few light spots and marks with a couple of drink-spots to head of front, a little splitting at joint ends, good £115

The poet's first book, following a pamphlet with the same press, inscribed by her upon publication to the flyleaf: 'For Vera, from Elizabeth with love. Oxford, June 1953'. A letter to the same presenting the book is laid in, asking that her 'mood of Tuesday' be forgiven and proposing that 'we must go to the flicks again. That Ritx time was fun'. The recipient was the author and translator Vera Leslie.

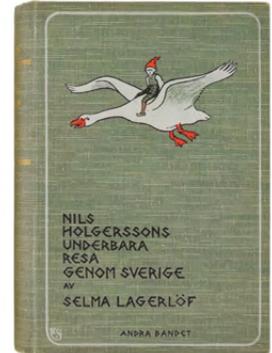
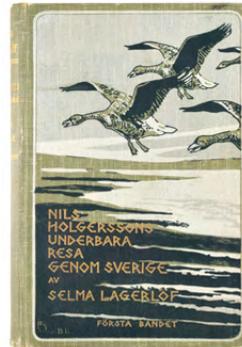
144. **(Jennings.) FULLER (Roy) & Cecil Day-Lewis**. Two autograph letters signed to Elizabeth Jennings. (postmarked 7th March and 18th July) 1966, in black and blue ink respectively on headed paper (Day-Lewis's that of Chatto and Windus), pp. [2]; [2], original folds and in original envelopes (addressed by senders), very good condition £120

Fanmail from two well-established poets, Fuller then Chairman of the Poetry Book Society and Day-Lewis a reader at Chatto, expressing their admiration for the junior poet's latest volume ('The Mind has Mountains').

Fuller is detailed in his praise - 'you have achieved a simplicity & veracity [...] there are a great number of lasting pieces, unattackable, complete in every joint [...] some of the things you say strike me as being unique in English verse' - and he confesses, 'I've never written a fan letter to a submitted author before, and I doubt if I shall ever do so again'. Despite the perception of its Chairman, the Society did not select the book as one of its 'choices' that year - but Fuller expresses his belief that 'you need have no worry about its ultimate value'.

Day-Lewis, meanwhile, regrets not having seen her in person at the weekend, having wanted to relate his 'thoughts about the new poems' - 'they are, without any question, the best that you have written, & I do congratulate you on them [...] they say what they have to say with a simple force greater than in your previous work'. The terms of his admiration are not dissimilar to Fuller's, and he similarly identifies the 'rhythmical loosening up' in places - but where Fuller was less appreciative of what Day-Lewis terms 'the freer ones at the end', the latter is more positive, enjoying them 'more for what could come out of them than for what they are'. Together these offer a wonderful insight into the esteem in which Jennings's work was held by her contemporaries.

145. **Lagerlöf (Selma) Nils Holgerssons Underbara Resa Genom Sverige** [Nils Holgersson's Wonderful Journey through Sweden.] [Complete in 2 Vols.] Stockholm, Albert Bonniers, 1906- 1907, *FIRST EDITIONS, monochrome plates to both volumes, the first with a sliver of waterstaining at head receding into first quarter of textblock, pp. [iv], 237, [1]; [iv], 486, 2], 8vo, original green cloth with illustrations to upper boards printed stamped in black and white (the second volume adding red), backstrips lettered in gilt with lettering to upper board of first volume in same, minor rubbing to extremities, patterned endpapers, speckled edges, ownership inscription to flyleaf of second volume, very good condition*

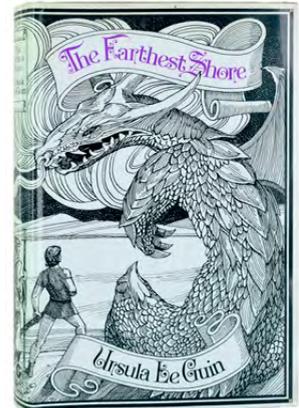


£400

An attractive set of these charming books, produced to teach school-children their native geography through the fictional adventures of the mischievous hero - who journeys around the provinces with a wild goose as his steed.

A best-seller, and part of the national consciousness of Sweden - its author and hero depicted on the country's twenty krona banknote, an example of which is laid in to the first volume for corroboration (a practice we don't intend to introduce as standard with Churchill, Darwin, Adam Smith, et al.)

146. **Le Guin (Ursula) The Farthest Shore.** Victor Gollancz, 1973, *FIRST ENGLISH EDITION, full-page map, a few spots at head of half-title, pp. 206, crown 8vo, original grey boards, backstrip lettered in gilt with slight lean to spine, gentle knock to top corner of upper board, endpaper maps, dustjacket with the backstrip panel a shade darkened, TLS review laid in, very good* £250



The third volume of the 'Earthsea' trilogy, inscribed by the author on the title-page for author and bibliophile John Baxter (the inscription dated 18.3.97).

147. **Lewis (C.S.) [Drop-head Title:-] The Trouble with "X" The Church Union,** [circa 1948,] *FIRST EDITION, faint browning to end-pages, pp. [4], crown 8vo, original stapled buff wrappers, faint horizontal crease, good (see Hooper D71)* £165

Originally published in the Bristol Diocesan Gazette, XXVII (Aug. 1948), there is no date on the pamphlet itself.

148. **Lewis (C.S.)** *The Weight of Glory*. [Little Books on Religion, No. 189.] *Society for Promoting Christian Knowledge [S.P.C.K.,] 1942, FIRST EDITION*, pp. 23, 12mo, *original stapled wrappers, the borders a little faded with a touch of rusting to staples, good* £175

Originally preached as a sermon at St. Mary the Virgin, Oxford the previous year.

149. **Lewis (C.S.) and E.M.W. Tillyard.** *The Personal Heresy. A Controversy*. *Oxford University Press, 1939, FIRST EDITION*, some very *light foxing to prelims and a few instances of marginal marking in pencil*, pp. [viii], 150, crown 8vo, *original green cloth, backstrip lettered in gilt with a tiny pink spot at head and a few tiny spots to cloth of lower board, a few faint spots to edges and endpapers, ownership inscription and bookplate to front pastedown with a reader's note at head of rear free endpaper, dustjacket with a little internal tape repair at head of slightly darkened backstrip panel, a spot to centre of same and some minor dustsoiling overall, good* £200

A scholarly tussle engendered by Lewis's response to Tillyard's 1930 work on Milton. Lewis objected to Tillyard's central tenet that 'Paradise Lost' was 'really about [...] the true state of Milton's mind when he wrote it' (Tillyard, 'Milton', p. 237); in Lewis's own copy of the book he classifies this remark of Tillyard's as 'the arch error', whilst a similar assertion two pages later receives terse damnation - 'fatal'. Expanding on his disapproval with an essay 'The Personal Heresy in Criticism', Lewis drew a rejoinder from Tillyard, and these along with two further articles and responses between the two men are collected in this volume 'The Personal Heresy: A Controversy'. Lewis relished the battle and maintained a mocking affection for his opponent - 'he's the nicest donkey you can imagine', he wrote in a letter from 1944.

A previous owner of this copy has given his assessment of the outcome of this battle at the rear of the volume, noting that 'CSL V is the best - a tour de force'.

150. **Longley (Michael)** *Sea Asters*. Drawings by Sarah Longley. *Rochdale: Andrew J Moorhouse, 2015, 8/75 COPIES (from an edition of 125 copies) signed by author and artist, printed on Zerkall paper, title-page printed in purple and black, title-page vignette and 12 full-page pen-and-ink drawings by Sarah Longley, additional vignette at close of text, pp. [33], royal 8vo, original quarter mustard yellow leather with maroon cloth, printed label inset to upper board, tail edges untrimmed, fine* £95

An attractive edition of 12 poems by Longley - 9 of them appearing for the first time - each accompanied by illustrations from the poet's daughter. The third book from the Press.

151. **McEwan (Ian)** *Sweet Tooth*. *Jonathan Cape, 2012, FIRST EDITION*, pp. [viii], 323, 8vo, *original black boards, backstrip lettered in gilt, dustjacket, fine* £50

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



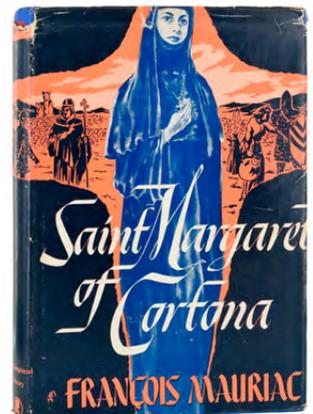
Item 150

152. **Mackenzie (M. Compton)** *Poems*. *Oxford: B.H. Blackwell and Simpkin & Marshall, 1907, FIRST EDITION*, tiny patch of paper adhesion to gutter of half-title, pp. viii, 99, crown 8vo, *original wrappers, the overhanging edges nicked and creased and the top edge slightly dusty, gentle fading to backstrip and borders, good* £150

The first book by Compton Mackenzie, a couple of the poems having appeared previously in Oxford magazines.

The translator's copy, inscribed by the author

153. **Mauriac (Francois)** *Saint Margaret of Cortona*. Translated from the French by Bernard Frechtman. *New York: Philosophical Library, 1948, FIRST EDITION IN ENGLISH*, pp. xii, 231, crown 8vo, *original blue cloth, backstrip lettered in gilt against a red ground, top edge red, dustjacket a little chipped and rubbed, very good* £350



Item 153

A presentation copy, inscribed by the author to the translator on the half-title: 'Pour Bernard Frechtman, en le remerciant d'avoir tenté et réussi une traduction aussi difficile - et en cordial hommage, François Mauriac, Paris ii Mai 48'.

A hagiographical work by the French novelist. The recipient is best-known for his translations of Genet's work, and also served as the latter's agent - introducing him to a wider Anglophone readership.

154. **Maurois (André)** *A Voyage to the Island of the Articoles*. Translated from the French by David Garnett. Wood Engravings by Edward Carrick. *Jonathan Cape, 1928, FIRST ENGLISH EDITION, 4 full-page wood engravings, pp. 63, foolscap 8vo, original patterned cloth, backstrip lettered in gilt, top edge purple, dustjacket with Carrick wood engraving, very good* £35

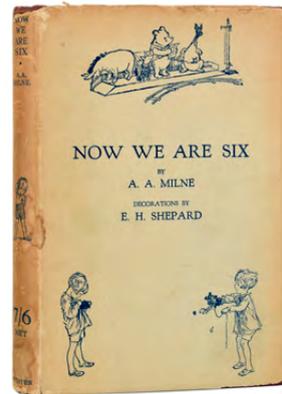


The author had translated Garnett's 'Lady into Fox'; a Swiftian satire with accomplished wood-engravings by the son of Edward Gordon Craig.

155. **Messel (Rudolph)** *This Film Business*. *Ernest Benn, 1928, FIRST EDITION, faint foxing to prelims and terminal pages, pp. 295, 8vo, original red cloth, backstrip lettered in gilt, tiny white spot to top of upper board, a few spots to edges and rear endpapers, dustjacket price-clipped with light dust-soiling and some faintly visible pencil erasure, good* £100

The author of what is advertised on the dustjacket as 'the first comprehensive and serious study of the Film in our language' had aspired to produce such a volume since his undergraduate days at Oxford, where he was a contemporary and friend of Evelyn Waugh. Like Waugh, who described him in 'A Little Learning' as 'cadaverous, wayward, generous', Messel was a member of the notorious Hypocrites Club; his cousin was the stage-designer Oliver Messel.

156. **Milne (A.A.)** *Now We are Six*. *Methuen, 1927, FIRST EDITION, drawings and endpaper designs by E.H. Shepard, pp. xii, 104, crown 8vo, original maroon cloth with Shepard vignettes to both boards stamped in gilt, the upper board with a single fillet border in the same, backstrip lettered in gilt and a shade darkened with lean to spine, t.e.g., pink endpapers with Shepard vignettes printed in blue, dustjacket with Shepard illustrations, darkened backstrip panel and the odd faint mark or waterspot, chipping to corners and backstrip ends, very good* £1,200



Laid in at the front is a nice piece of ephemera, a sheet advertising an exhibition of Shepard's drawings for the next book in the series, in November-December 1928 at 'The Sporting Gallery' in Covent Garden.

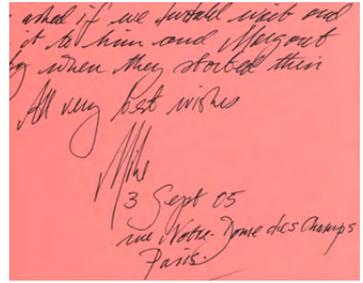
157. **Milne (A.A.)** *Winnie-the-Pooh*. *Methuen, 1926, FIRST EDITION, DE LUXE ISSUE, decorations throughout by E.H. Shepard with some full-page, ownership inscription of F.H. Banfield to initial blank with contemporary gift inscription to the same to half-title, pp. xv, 160, crown 8vo, original mid blue calf, backstrip lettering and Shepard designs on covers all gilt blocked, backstrip faded with a tiny hole in lower joint, some rubbing and a few light marks, a.e.g., endpaper maps by Shepard, good* £1,000



158. **Moorcock (Michael)** *Behold the Man*. *Allison & Busby, 1969, FIRST EDITION, pp. 144, 8vo, original red boards, backstrip*

lettered in gilt, a few tiny faint spots to fore-edge, pink endpapers with stamp of 'Janet Freer, Literary Agent' (representing Moorcock in this capacity) to flyleaf, newspaper photograph of author laid in, dustjacket, very good £200

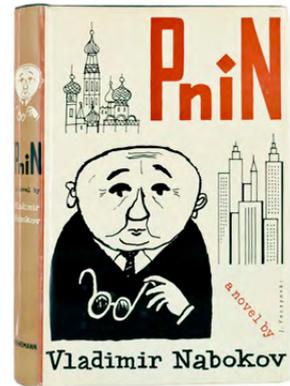
Signed to the title-page by the author, and inscribed at length by him to the flyleaf also: 'To John [...]' providing the publishing history of this book and ending with 'All my best wishes, Mike, 3 Sept 05' - the recipient was fellow Science Fiction author and renowned bibliophile John Baxter.



A time travel novel with a biblical theme.

159. **Murdoch (Iris)** *The Sea, the Sea*. Chatto & Windus, 1978, *FIRST EDITION*, pp. [viii], 504, crown 8vo, original pale blue boards, backstrip gilt lettered with very slight lean to spine, dustjacket, near fine £100

160. **Nabokov (Vladimir)** *Pale Fire*. Weidenfeld & Nicolson, 1962, *FIRST ENGLISH EDITION*, pp. 315, crown 8vo, original black boards, backstrip lettered in silver, top edge a trifle dusty, the others with a couple of faint marks, heavy impression of erased ownership inscription to flyleaf, dustjacket lightly soiled with a few short closed tears repaired internally, good £90



161. **Nabokov (Vladimir)** *Pnin*. Heinemann, 1957, *FIRST ENGLISH EDITION*, pp. 191, crown 8vo, original black cloth, backstrip lettered in white with slight lean to spine, dustjacket with gentle fading to red of backstrip panel, with printed excerpt from Rebecca West review pasted below author biography on rear flap (as issued), a few tiny nicks, very good £325

162. **O'Neill (Eugene)** *Mourning Becomes Electra*. A Trilogy. Jonathan Cape, 1932, *ADVANCE PROOF COPY OF THE FIRST ENGLISH EDITION*, pp. 288, crown 8vo, original plain brown wrappers printed in black, a little corner-chipping, backstrip and top edge darkened, good £75

163. **Osborne (John)** *Look Back in Anger*. A Play in Three Acts. Faber and Faber, 1957, *FIRST EDITION*, pp. 96, crown 8vo, original brown cloth, backstrip lettered in gilt, dustjacket with faint toning to backstrip panel, a couple of very short closed tears and gentle rubbing to extremities, very good £100

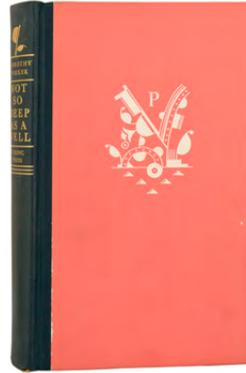
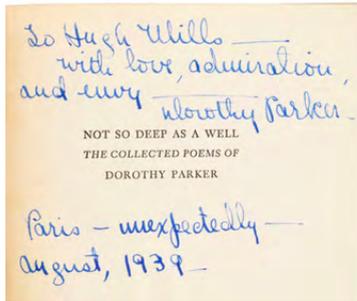
The founding-stone of the Angry Young Men movement.

164. **(Oxford Poetry.) SPENDER (Stephen), Louis MacNeice et al.** OXFORD POETRY 1930. Edited by Stephen Spender and Bernard Spencer. Oxford: Basil Blackwell, 1930, *FIRST EDITION*, pp. vi, 44, crown 8vo, original quarter cream boards with blue sides, printed label to upper board, backstrip lettered in blue and slightly darkened, edges untrimmed, very good (Armitage & Clark B36) £40

Three poems by MacNeice ('Utopia', 'Hinges Kill Themselves', 'Utopia') and five by Spender, among others.

**Presentation copy**

165. **Parker (Dorothy)** *Not so Deep as a Well: the Collected Poems*. Decorated by Valenti Angelo. New York: Viking Press, 1936, *FIRST EDITION*, 416/485 COPIES signed by the author, decorations by Valenti Angelo printed in pink, pp. xii, 210, 8vo, original quarter black cloth with a design in cream incorporating the author's initials, pink boards decorated by Angelo, a small amount of rubbing, top edge black, cinnamon-yellow silk-marker, small bookseller ticket to rear pastedown, gold slipcase rubbed, very good (Brucoli & Clark 4, p.291) £700

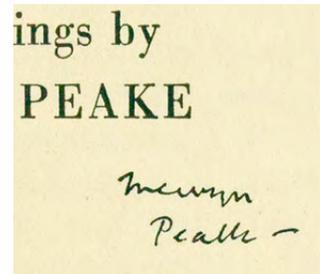


Additionally inscribed by the author on the half-title: 'To Hugh Mills - with love, admiration, and envy, Dorothy Parker, Paris - unexpectedly - August, 1939'. The recipient was a playwright, novelist, and screenwriter.

#### Inscribed by Peake

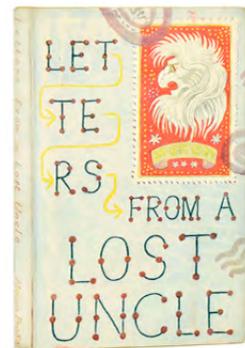
166. (Peake.) JOAD (C.E.M.) *The Adventures of the Young Soldier in Search of the Better World With drawings by Mervyn Peake. Faber and Faber, 1943, FIRST EDITION, frontispiece and 12 further full-page illustrations by Peake with numerous smaller drawings by him throughout text, pp. 124, crown 8vo, original grey cloth, backstrip lettered in blue, dink along tail and a couple of very faint spots to cloth, light spotting to top edge with a thin white mark thereupon, faint tape offsetting from former covering to corners of free endpapers, good* £300

Signed twice by Mervyn Peake - to the title-page, and at the foot of the flyleaf where he adds his 'best wishes' and the date (1944).



167. Peake (Mervyn) *Letters from a Lost Uncle (from Polar Regions). Eyre & Spottiswoode, 1948, FIRST EDITION, the text in facsimile of a typescript with illustrations by Peake, use of colour in one instance, ff. [66], foolscap 8vo, original yellow cloth, lettered and with a design by Peake on backstrip and front cover, spine slightly cocked, top edge with a few tiny spots, free endpapers with very faint tape offsetting from previous covering, illustrated dustjacket with nick at head of backstrip panel, very good* £200

The printed price on the dustjacket flap has been cancelled by the publisher and re-priced beneath 3s 6d, marking this the second state as with all available copies. Copies were subsequently withdrawn at the request of Peake, who was dissatisfied with the quality of the reproduction from his original.



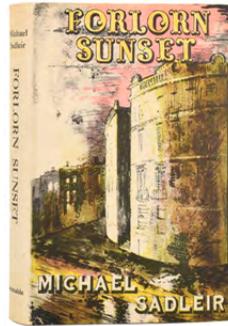
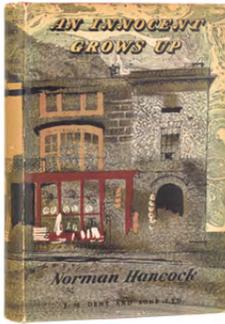
168. Pinter (Harold) *The Homecoming. Methuen, 1965, FIRST EDITION, pp. 83, foolscap 8vo, original black boards, backstrip lettered in silver, dustjacket with some light rubbing, very good* £90

#### John Piper dustjackets and frontispieces

169. (Piper.) HANCOCK (Norman) *An Innocent Grows Up. J.M. Dent, 1947, FIRST EDITION, Piper lithograph as double-spread title-page design, pp. vii, 181, crown 8vo, original brick red cloth, backstrip lettered in gilt, top edge brown, faint strip of browning to free endpapers with ownership inscription to flyleaf, John Piper dustjacket in excellent shape, very good* £30

An 'autobiographical story of a "plain" man', whose characteristic mode of restraint seems to have rubbed off on the publisher - their dustjacket blurb fails to ignite interest in a narrative which, it conveys, begins in the family drapery stores, and ends there with the author apparently largely unaffected emotionally by the

intervening events of his life. Happily, the John Piper lithograph, though dour in hue, is an altogether livelier affair with an ingenious use of marbling in the skyline.



170. (Piper.) SADLEIR (Michael) *Forlorn Sunset*. Constable, 1947, FIRST EDITION, frontispiece lithograph by John Piper, pp. xi, 501, crown 8vo, original purple cloth with author's monogram stamped in gilt to upper board, backstrip lettered in black against a gilt ground with a touch of fading at foot, top edge pink and slightly faded, a few tiny spots to edges and one or two to endpapers also, John Piper dustjacket, the rear panel with a nick and short closed tear at head, very good £35

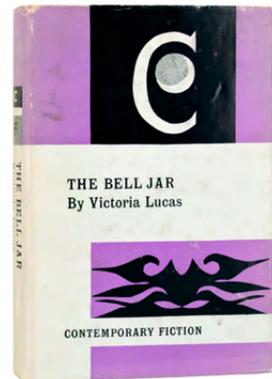
Piper's dustjacket and frontispiece use the same base image, but with different colouring.

171. (Piper.) WAUGH (Evelyn) *Scott-King's Modern Europe*. Chapman & Hall, 1947, FIRST EDITION, colour frontispiece by John Piper, title-page printed in brown, pp.[vi], 88, crown 8vo, original blue cloth, backstrip lettered in gilt, top edge blue browning to endpapers, Piper dustjacket with darkened backstrip panel, very good £35

172. (Plath.) LUCAS (Victoria) *The Bell Jar*. Heinemann Contemporary Fiction, 1964, FIRST BOOK CLUB EDITION, pp. [iv], 258, crown 8vo, original green boards, backstrip lettered in silver and a little softened at tips, top edge purple, dustjacket with light rubbing and soiling to extremities, very good £400

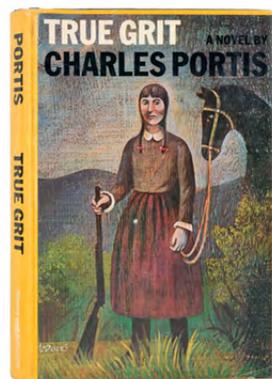
With a membership form and Newsletter for the Contemporary Fiction Club, scarce ephemeral pieces original to this copy.

The second edition of this important first novel by Sylvia Plath, preserving her anonymity with a stark statement on the dustjacket's rear panel: 'we are not in a position to disclose any details of the author's identity'. The latter would be made plain two years later, with the Faber edition issued under the author's own name.



173. PORTIS (Charles) *True Grit*. A Novel. New York: Simon and Schuster, [1968,] FIRST EDITION, pp. 215, crown 8vo, original grey cloth, backstrip lettered in gilt and red with decorations in latter, top edge ochre with fore-edge roughtrimmed, dustjacket price-clipped with minimal rubbing to extremities, very good £285

One of the most important novels in the Western genre, and notable as the basis for two major film adaptations.



174. Presentation copy to E.M. Forster  
PRINCE (F.T.) *The Doors of Stone*. Poems 1938-1962. Rupert Hart-Davis, 1963, FIRST EDITION, pencilled note to verso of title-page (see below), pp. 128, 8vo, original orange boards, lettered in black to backstrip and upper board, slight bump at head of

former, booklabel of E.M Forster to flyleaf with a later date within an attractive border to the front pastedown, dustjacket repeating 'stone-effect' of boards, very good £120

Inscribed by the author on the flyleaf: 'To E.M. Forster, who has helped, F.T. Prince. May, 1963.' Forster had been enthusiastic about Prince's poetry, and a friendship ensued.

The book subsequently belonged to King's College librarian, and poet, Frank Lissauer, whose note records that it was bought in the EMF catalogue at Heffers in 1971 (the latter date written to the pastedown) - an excellent poet association copy.

175. **Prince (F.T.)** Poems. *Faber and Faber, 1938, FIRST EDITION*, pp. 50, crown 8vo, original beige cloth, backstrip lettered in black with stars stamped in pink, small B.H. Blackwell sticker at foot of front pastedown, dustjacket with sunned backstrip panel and a sprinkling of brown spots to front, very good £35

The poet's first book.

176. **Prince (F.T.)** Walks in Rome. *Anvil Press, 1987, FIRST EDITION, 41/75 COPIES signed and numbered by the author*, pp. 28, [1, Notes], crown 8vo, original maroon cloth, lettered in gilt to upper board and backstrip, a review and advert for the book laid in, fine £35

177. **Rowling (J.K.)** Harry Potter and the Prisoner of Azkaban. *Bloomsbury, 1999, DELUXE EDITION, second printing*, pp. 317, 8vo, original green cloth with illustration inlaid to upper board within a gilt border, backstrip and upper board lettered in gilt, a.e.g., page marker, some very light signs of handling but near fine £500

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



**William Burroughs and C.S. Lewis**

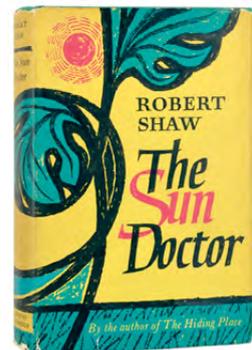
178. **(Science Fiction, Periodical.)** SF HORIZONS. A Magazine of Criticism and Comment. No. 2. Winter 1965, *FIRST EDITION*, pp. 64, crown 8vo, original stapled wrappers, light foxing overall, good £45

A short-lived (this its second and final issue) magazine started by Brian Aldiss and Harry Harrison - this copy signed by the latter, near his name on the inside cover. Contributions come from William Burroughs, who is interviewed about the genre ('The Hallucinatory Operators Are Real'), the Editors (Aldiss' article on 'British Science Fiction Now' is the longest here), with the closing poem C.S. Lewis's 'On the Atomic Bomb: Metrical Experiment'.

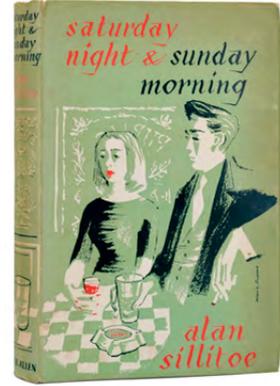
179. **Shaw (Robert)** The Sun Doctor. A Novel. *Chatto & Windus, 1961, FIRST EDITION*, pp. 275, 8vo, original green boards, backstrip lettered in gilt, a couple of small waterspots to top edge, dustjacket a little chipped at backstrip ends and corners with just a touch of soiling, very good £100

Inscribed by the author on the flyleaf: 'To Tony, With all my good wishes and hopes for his own success - spiritual and material - Robert' - a friendly presentation, which refers playfully to the themes of the book. The recipient is obscure, though one might like it to be Tony Richardson - an intimate of Shaw from his life as an actor, where he was best-known for his roles in Jaws and The Sting.

The novel is rooted in the colonial experience of Africa and its psychological aftermath, and garnered the Hawthornden Prize for Shaw the following year.



180. **Sillitoe (Alan)** *Saturday Night and Sunday Morning*. W.H. Allen, 1958, *FIRST EDITION*, *light creases to top corners of a few leaves and a couple of spots to fore-margin of closing pages*, pp. 216, crown 8vo, *original red boards, backstrip lettered in gilt, some corner bumping, faint partial browning to flyleaf with small 'Times Library' stamp at foot of rear pastedown, dustjacket with Mona Moore design, a touch of browning to borders of rear panel with a few faint spots at foot of same, top corner of rear flap torn off*, good £700



The author's first novel, and one of the key texts of the Angry Young Men movement; this copy inscribed by Sillitoe on the flyleaf to an author and bibliophile: 'John Baxter, best wishes, Alan Sillitoe, 8/2/79'.

181. **(Sinclair.) ATKINS (Mark) & Iain Sinclair.** *Liquid City*. Reaktion Books, 1999, *FIRST EDITION*, *photographs by Atkins throughout*, pp. 223, 8vo, *original wrappers, very good* £75

Signed by Sinclair to the title-page, above his crossed-through printed name.

182. **Sinclair (Iain)** *Slow Chocolate Autopsy*. Incidents from the notorious career of Norton, Prisoner of London. Illustrations by Dave McKean. Phoenix House, 1997, *FIRST EDITION*, *80/200 COPIES signed by author and illustrator*, pp. [vi], 190, [3], 8vo, *original purple cloth, backstrip lettered in gilt, page-marker, cloth slipcase, fine* £80

**On Henry James**

183. **Smith (Logan Pearsall)** Autograph Letter signed, to George [Wolfe] Plank. July 9 1943, *written in black ink on paper removed from a notebook*, pp. [2], foolscap 8vo, *original folds, in envelope addressed by sender, very good condition* £40

A piece of correspondence between two expatriate Americans, discussing the work of another: Smith, born in New Jersey and educated at Harvard and Balliol, writes to the artist George Plank about the pleasure he is taking in reading the 1921 edition of Henry James's 'Portrait of a Lady' (sent to him by Plank) - 'I found all the changes are improvements'. He proceeds to cite a few of the changes - quoting the original passage alongside its update - before signing off.

184. **(Spanish Civil War.) LANGDON-DAVIES (Robin)** A small archive of various pamphlets relating to the Spanish Civil War [7 Vols.]



- Pollitt (Harry), 'Save Spain from Fascism', Communist Party of Great Britain, 1936
- Pollitt (Harry), 'Arms for Spain', Communist Party of Great Britain, 1936
- Burns (Emile), 'Spain', Communist Party of Great Britain, 1936 [Reprint]
- The Spanish People's Front, 'The Spanish People's Struggle'
- 'Save Peace! Aid Spain', Communist Party of Great Britain, 1937
- 'Report and Findings of Committee of Enquiry into Breaches of International Law relating to Intervention in Spain', October 1936
- Campbell (J.R.) 'Spain's "Left" Critics', Communist Party of Great Britain, 1937, *various related newspaper clippings tipped in to inside covers 1936- 1937, FIRST EDITIONS (except for one volume, noted above), various sizes and formats, original stapled wrappers with some browning and soiling, staples to some a little rusted, all with the ownership inscription of Robin Langdon-Davies to front (to the opening pages of the Emile Burns), fair to good* £350

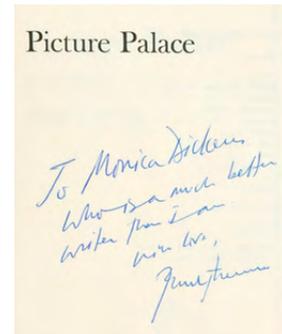
An excellent archive of scarce pamphlets formed by the teenage Langdon-Davies, who had as a fifteen year-old 'ridden across Europe to the Spanish civil war on the back of his father's motorbike' (Guardian obituary) - his father being John Langdon-Davies, who reported, and wrote several books, on the war in Spain (he is named as the Joint Secretary of the Committee of Enquiry featured in a pamphlet here).

185. **Symons (A.J.A., Editor)** An Anthology of 'Nineties' Verse. *Elkin Mathews & Marrot, 1928, FIRST EDITION, title-page with unused Aubrey Beardsley design for Ruding's 'An Evil Motherhood', a few small spots to prelims and one or two further in, pp. 176, crown 8vo, original quarter yellow cloth with Beardsley-illustrated boards, backstrip lettered in black with a small dark spot to title, a few spots to leading edge of lower board, top edge with a few spots, other edges untrimmed, browning to free endpapers with a contemporary ownership inscription to flyleaf, good* £40

Symons' selection includes Beardsley, Davidson, Lord Alfred Douglas, Ernest Dowson, Oscar Wilde, and W.B. Yeats.

186. **Theroux (Paul)** *Picture Palace. A Novel. Boston: Houghton Mifflin, 1978, FIRST EDITION, a little creasing to page corners towards rear, pp. [viii], 359, 8vo, original black cloth, lettered in silver to backstrip and upper board, edges finely spotted, dustjacket lightly rubbed to extremities with a couple of pressure marks, a couple of small spots to endpapers, very good* £150

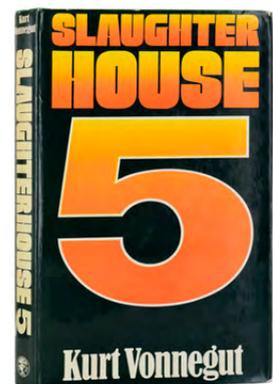
Inscribed on the half-title: 'To Monica Dickens, who is a much better writer than I am, With love, Paul Theroux'. The recipient the great-granddaughter of Charles Dickens and, as is indicated by the deference in the inscription, a fellow author.



187. **Turner (W.J.)** *Seven Sciagraphical Poems. Privately Printed (at the Curwen Press,) 1929, FIRST EDITION, ONE OF 65 COPIES, faint handling mark to border of title-page, pp. [ii], 15, 12mo, original cream cloth lettered in red to upper board within an attractive border, a couple of faint spots to same and to top edge, original tissue jacket, very good* £50

Printed for members of the Double Crown Club, and presented to them by Harold Curwen and Oliver Simon of the Curwen Press, where the book was printed - the poems published here for the first time.

188. **Vonnegut (Kurt)** *Slaughterhouse 5, or the Children's Crusade. A Duty-Dance with Death. Jonathan Cape, 1970, FIRST ENGLISH EDITION, pp. [vi], 186, 8vo, original green boards, backstrip gilt lettered, minor bump to top corner of upper board, dustjacket with lettering to backstrip panel faded as usual, extremities a touch rubbed and crinkle to laminate on rear panel, very good* £150



189. **Wescott (Glenway)** Apartment in Athens. *New York: Harper and Brothers, 1945, FIRST EDITION*, pp. [viii], 268, 8vo, *original black cloth, lettering to backstrip and publisher device to upper board in blue, dustjacket by McKnight Kauffer a little soiled, rubbed and creased, good* £30

A novel based on contemporary events, namely the German occupation of Greece during the Second World War. The dustjacket's rear panel carries, beneath a photograph of the author by George Platt Lynes, an exhortation by Wescott to buy war bonds.

190. **Williams (Charles)** War in Heaven. *Gollancz, 1930, FIRST EDITION*, *very faint foxing to prelims and final leaves with the odd spot to page borders elsewhere*, pp. 288, crown 8vo, *original black cloth, backstrip lettered in yellow with slight lean to spine, backstrip tips a little pushed, top edge dusty, others with a few faint spots, light spotting to pastedowns and browning to free endpapers, good* (Glenn I-A-ii-1) £80

The author's first novel, and the first in a series of 'spiritual shockers' admired by authors such as C.S. Lewis and T.S. Eliot in which the everyday world experiences the incursion of some element of the supernatural - here based on the contested object of the Holy Grail (or 'Grael'), discovered in a small country parish.

191. **(Woolf.) STEPHEN (Virginia)** 'The Book on the Table' [3 Reviews], pp. 217-22, 523-7, 794-802 in The Cornhill Magazine, New Series, Vol. XXV, July to December. *1908, FIRST EDITION*, pp. vii, 856, 8vo, *original cloth with blindstamped decoration and lettered in gilt to upper board and backstrip, the latter gently faded with tips softened, light rubbing to extremities with endpapers renewed, edges speckled, good* (Kirkpatrick C25, C26, C27) £150

Woolf, under her maiden name, contributes reviews of:

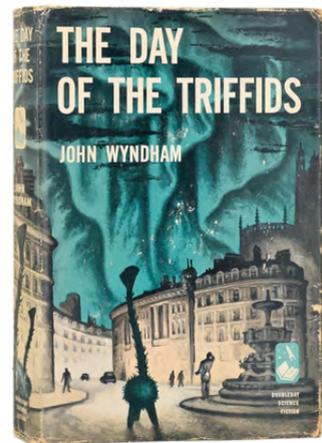
- 'A Week in the White House with Theodore Roosevelt' by William Bayard Hale

- 'Louise e la Vallière' by J. Lair

- 'The Journal of Elizabeth Lady Holland'

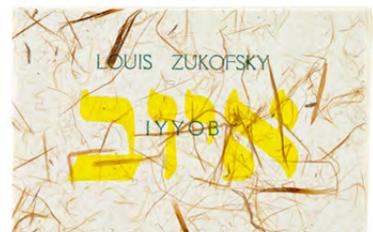
192. **Wyndham (John)** The Day of the Triffids. *New York: Doubleday, 1951, FIRST EDITION*, pp. 222, 8vo, *original blue-grey cloth, backstrip lettered in green, some very minor corner bumping, a few spots to edges and faint partial browning to free endpapers, dustjacket designed by Whitney Bender with a little rubbing to extremities, very good* £800

A nice copy of the true first edition of this landmark Science Fiction work, with differences to the design and to the text of the British edition from the same year - this the copy of Science Fiction author and bibliophile John Baxter, though without mark of ownership.



193. **Zukofsky (Louis)** Iyob. *Turret Books, 1965, 3/100 COPIES signed by the author, title-page printed in green and yellow and tissue-guarded*, pp. [9], oblong 12mo, *original sewn plain wrappers with dustjacket of handmade paper printed in green and yellow, edges untrimmed, tissue wrapping with limitation sticker, fine* £80

The opening passage of "A"-15, an attractive edition of these idiosyncratic versions of the Book of Job.

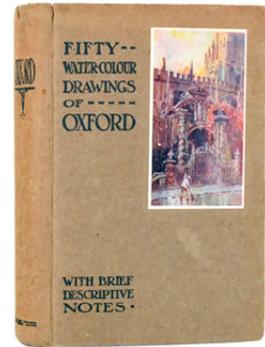


### Part III

#### Private Press and Illustrated Books

194. Alden (Edward C.) Fifty Water-Colour Drawings of Oxford. Reproduced in Colour. With brief Descriptive Notes. Oxford: Alden, Boccardo Press, n.d. [circa 1912,] *FIRST EDITION, tipped-in plates with the majority by William Matthison, some faint foxing to text-pages, [unpaginated], royal 8vo, original brown boards, lettered in black to backstrip and upper board with colourprinted plate onlaid to latter, City arms on lower, a little rubbed to backstrip ends with a very short split at head of upper joint, very good* £60

With a poignant gift inscription to the half-title: 'To Dear Mother, on her birthday, June 16th 1914, from Geoffrey' - a note, presumably that of the recipient, to the left of the inscription records it as 'His 1st & last gift'; no further context can be drawn out, but the intervention of the War seems likely.



195. (Artists' Choice Editions.) CARROLL (Lewis) *Hunting of the Snark. An Agony in Eight Fits.* Illustrated by John Vernon Lord with a Foreword & Afterword by the Artist. Church Hanborough, 2006, 56/184 COPIES (from an edition of 220 copies, this out of series) signed by the illustrator, printed on Zerkall paper, illustrated frontispiece and illustrations throughout, pp. 69, folio, original blue illustrated boards, backstrip lettered in black, illustrated endpapers, fine  
[With:] (Artists' Choice Editions.) (Carroll.) GOODACRE (Selwyn) *The Illustrated Editions of The Hunting of the Snark. An Illustrated Exploration and Check List.* Church Hanborough, 2006, ONE OF 220 COPIES (this out of series) signed by the author, printed on Mohawk Tomahawk paper, text printed in black and red, colour and monochrome illustrations throughout, pp. 48, folio, original patterned grey cloth, dustjacket with tiny drink-splash to backstrip panel, near fine  
Together in board slipcase repeating illustrations from both volumes



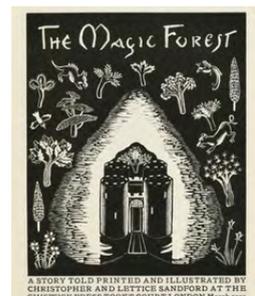
£180

The number of copies issued together as sets is not stated, but the limitation will have been a small one - in the publisher's words, 'not many'.

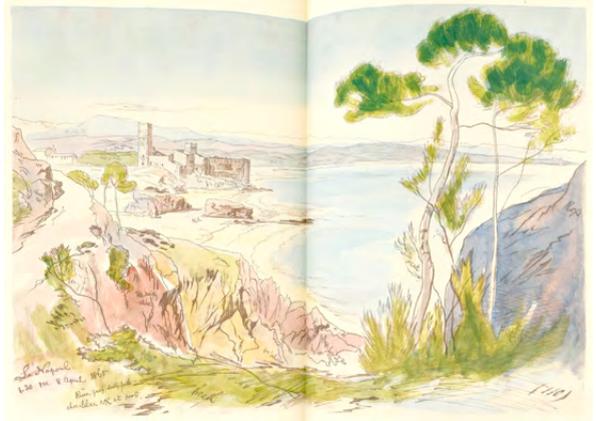
196. Birnbaum (Martin) *Jacovleff and Other Artists. Alexandre Jacovleff, William Blake and Other Illustrators of Dante, Thomas Rowlandson, Aubrey Beardsley, Marcus Behmer, Arthur Rackham, Hermann Struck, Anne Goldthwaite.* New York: Paul A. Struck, 1946, *FIRST EDITION, 99/200 COPIES signed by the author (from an edition of 2,000 copies), 60 plates reproducing work from the artists covered, pp. xiv, 235, 8vo, original quarter blue buckram with lilac boards, printed label to upper board, backstrip lettered in silver, top edge lilac, others untrimmed, a few handling marks and just a hint of wear to corners of lower board, very good* £500

197. (Boar's Head Press.) SANDFORD (Christopher and Lettice) *The Magic Forest.* 1931, 28/100 COPIES printed on handmade paper and signed by both authors, wood-engraved title-page and small decorations throughout by the authors, pp. [iv], 32, 4to, original apple-green bevel-edged buckram with press device stamped in gilt to upper board, gilt lettered backstrip slightly faded, faint outline tape-staining to free endpapers with faintly visible contemporary ownership inscription to flyleaf, t.e.g., others untrimmed, good

£180



198. (Bremer Presse.) [FIELD (William B. Osgood)] Edward Lear on my Shelves. [Munich:] Privately Printed [by the Bremer Presse], 1933, LIMITED EDITION, 45/155 COPIES, copiously illustrated including five hand-coloured landscapes by Annette von Eckardt, pp. 445, [1], folio, uncut in the original linen backed boards, printed paper label on spine (label a little darkened), original slip-in case, case a bit faded and slightly soiled, very good £700



The colophon states: 'Printed by the Bremer Presse at Munich for William B. Osgood Field 1933 in one hundred and fifty five numbered and signed copies on Zanders hand made paper. The phototypes printed by J.B. Obernetter, five landscapes hand colored by Annette von Eckardt.' It would appear however that most copies, like this one, were not signed.

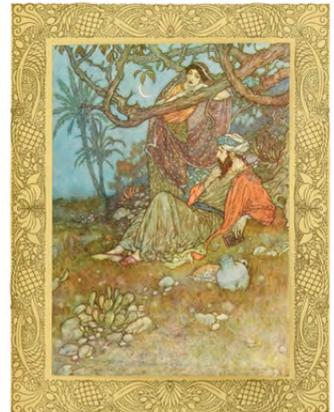
199. (Carroll.) THE CHILDREN'S ALICE. Adapted by F.H. Lee. Illustrated by Honor C. Appleton. George G. Harrap, 1936, FIRST EDITION THUS, colour frontispiece and around 40 line drawings, a hint of dustiness to page edges, pp. 96, crown 8vo, original blue limp cloth, lettering and border to front stamped in red with a small vignette to the same, edges rubbed with a few indentations to front, crease at head of rear and some light handling, good £100



A series for schools, issued in both limp cloth and illustrated boards - it is uncommon for copies to survive as well as this.

200. Detmold (E.J., Illustrator) The Book of Baby Beasts. Pictures in Colour by E.J. Detmold. Descriptions by Florence E. Dugdale. Henry Frowde, Hodder and Stoughton, [1911,] FIRST EDITION, frontispiece and 18 further tipped-in colour-printed plates by Detmold, a few faint spots to prelims, pp. 120, 4to, original quarter dark green cloth with mid green boards, Detmold illustration pasted to upper board, backstrip lettered in green with a touch of wear at head of upper joint, handling marks, light wear at corners with gentle rubbing to edges, a few faint spots to edges, good £65

201. (Dulac.) RUBĀIYĀT OF OMAR KHAYYĀM. Rendered into English Verse by Edward Fitzgerald with Illustrations by Edmund Dulac. Hodder and Stoughton, [1909,] FIRST DULAC EDITION, 20 coloured plates lightly tipped to vellum-toned card mounts, the title-leaf also of the vellum-paper, title-page and intricate ornamental frames on the mounts printed in dark brown and pale green, the text printed on versos only within ornamental dark brown frames, captioned tissues, some very faint foxing to half-title and final text-page, pp. [iv], [120], 4to, original buff cloth with Dulac design blocked in gilt to upper board, backstrip lettered in gilt and gently sunned with a touch of wear at ends, trifling wear to a couple of corners, endpapers with some very faint foxing, small bookseller sticker at foot of rear pastedown with attractive bookplate of US agriculturalist William Burke Belknap to front pastedown slightly off-set to facing flyleaf, good £150



202. (Fanfrolico Press.) HERONDAS The Mimiamb. Translated by Jack Lindsay, Decorated by Alan Odle, With a Foreword by Brian Penton [1929,] ONE OF 375 COPIES (this copy marked 'Out of Series... for

Review only') printed on Van Gelder Antique paper, 8 full-page drawings and further decorations by Odle, two small typographical errors in the Foreword corrected in pencil, pp. [xvi], [55], 4to, original quarter dark green buckram with patterned boards, backstrip lettered in gilt with a little rubbing at tips, boards darkened with some wear at corners and a couple of bumps at head, t.e.g., others untrimmed, faint browning to free endpapers, good (Chaplin p. 61) £75

Described by Lindsay as 'the best product of our West Hampstead Press'.

203. (Fleece Press.) Richards (Vyvyan) T.E. LAWRENCE, Book Designer. Wakefield, 1986, ONE OF 200 COPIES (from an edition of 252 copies) printed on Velin Arches Blanc paper, title-page and colophon printed in black and blue, wood-engraved portrait frontispiece of Lawrence by Peter Reddick, pp. [x], 22, foolscap 8vo, original quarter purple cloth with blue-speckled purple patterned paste-paper boards, printed label, untrimmed, bookplate to front pastedown, fine £150

With the original prospectus loosely inserted.

The special, with a portfolio of the wood engravings

204. (Front Street Editions.) MOTION (Andrew) Destination Norfolk. A Childhood Trip to Burnham Overy Staithe. Illustrated by Andy English. Binham, 2015, XII/15 COPIES (from an edition of 135 copies) printed on Zerkall mould-made paper, frontispiece and 7 further wood engravings with 5 of these full-page, title-page printed in black and red, with a matching cloth portfolio of the illustrations, pp. [16], oblong 8vo, original red cloth with printed label inset to upper board, housed together with matching cloth portfolio in grey cloth solander box with printed label inset to top, fine £235



A reminiscence of a childhood journey by the former Poet Laureate, with wonderful illustrations by Andy English.

205. Noel Rooke's copy (Golden Cockerel Press.) CLAY (Enid) Sonnets and Verses. 1925, 121/450 COPIES printed on Kelmscott handmade paper, title-vignette and 7 other wood-engravings by Eric Gill, gilt cockerel press-device, pp. [v], 35, crown 8vo, original quarter fawn linen, backstrip with printed label and mid blue boards with just a hint of fading at edges, edges untrimmed, very good (Chanticleer 25: Gill, Corey & Mackenzie Eric Gill, a Bibliography 274) £415

Sonnets and verses by Eric Gill's sister Enid, and the first of the Press's books to be illustrated by him. This copy as notable as being that of Noel Rooke, with his ownership inscription to the flyleaf: it was Rooke who got Gill started in wood engraving, and together they are credited with the technique's revival in this decade. Rooke's only book for the Press, 'The Birth of Christ' appeared later that same year.



206. (Golden Cockerel Press.) COPPARD (A.E.) Adam & Eve & Pinch Me. 1921, FIRST EDITION, ONE OF 160 COPIES (from an edition of 550 copies), pp. 140, foolscap 8vo, original white buckram, backstrip with slightly faded printed label, spine cocked, adhesive browning to endpapers, good (Chanticleer 1: Schwartz p.9) £100

A joint first for both the author and press, here in the least common binding of the first edition.

207. **(Golden Cockerel Press.) XENOPHON of Ephesus.** *The Ephesian Story.* Translated and Introduced by Paul Turner. 1957, 49/75 COPIES (from an edition of 300 copies) printed on Saunders mouldmade paper, the design on the fawn tinted title-page and 5 full-page tinted collotypes of brush drawings by Eric Fraser, suite of the illustrations (including one additional) in cloth portfolio, pp. 61, small 4to, original green morocco with a Fraser design blocked in gilt to both boards, backstrip lettered in gilt and a touch faded, t.e.g., cloth slipcase, very good (Cock-a-Hoop 207) **£400**



The bibliography records the special issue as having been signed, but this does not seem to have been the case.

208. **(Graham.) YORKE (Malcolm)** *Against the Grain. The Life and Art of Rigby Graham.* Uppingham: Goldmark, 2015, FIRST EDITION, 65/75 COPIES (from an edition of 500 copies), the special with 2 DVDs of the artist's 'Irish Voyage' and 4 signed and numbered lithographs, copiously illustrated throughout with photographs and reproductions of Graham's artwork, numerals printed in orange with author's name to title-page in same, pp. 334, 4to, original red cloth with Rigby Graham illustration inset to upper board, backstrip lettered in gilt, matching portfolio with additional material and alternative inset illustration, blue cloth slipcase, fine **£450**



209. **(Grapho Editions.) PAPILLON (Jean-Michel)** *Instructions on how to print woodcuts properly. Being the First Section of the Third and Last Chapter in the Fifth and Last Part of his 'Traité historique et pratique de la gravure en bois', 1766.* A new translation. Ripon, 2013, 27/100 COPIES printed on Magnani Biblos paper, tipped-in woodcut frontispiece portrait of author, pp. 25, foolscap 8vo, original quarter green cloth and patterned paper, backstrip with printed label, fine **£30**

210. **(Gray.) ALCOTT (Louisa May)** *Little Women.* Illustrated by M.E. Gray. Hodder and Stoughton Ltd., [1922], 43/100 COPIES signed by the illustrator, Millicent Etheldreda Gray, 12 colour-printed plates, including frontispiece, tipped in on grey decorated card, all with tissue guards, with occasional marks to margin and tissue guard creases, but generally clean, pp. [12], 322, 4to, original cream buckram double-ruled in gilt, with pictorial vignette on upper board, backstrip lettered in gilt, with gilt-blocked decoration at head and foot, slightly soiled, upper board with a few spots, lower board with finger smudges and tape mark at lower corner, corners bumped and slightly rubbed, t.e.g., pictorial endpapers, torn bookplate, good **£350**

'Not a bit sensational but simple and true, for we really lived most of it.' (The Journals of Louisa May Alcott, University of Georgia Press, 1997). Her enduring story is illustrated in this edition by Millicent Etheldreda Gray, well-known at the time for her detailed studies of domestic interiors. The fresh, slightly sentimental style of her illustrations suit the text extremely well.



211. **(Gregynog Press.) PLACES.** 'Llanfrothen' by Richard Llywelyn, Illustration by Jonah Jones; 'Llangadog' by Nigel Jenkins, Illustration by Mary Lloyd Jones; 'Caerdydd' by Wiliam Owen Roberts, Illustration by Siarllys Evans; 'Cefn Golau' by Christopher Meredith, Illustration by Sara Philpott; 'Abergavenny' by John Barnie, Illustration by Rhiain M. Davies; 'Abergwesyn' by Ruth Bidgood, Illustration by Bernice

Carlill; 'Dolgellau' by Ioan Bowen Rees, Illustration by Kyffin Williams; 'Banc Siôn Cwilt' by Gillian Clarke, Illustration by Margaret Merritt; 'Nantybenglog' by Myrddin ap Dafydd, Illustration by David Woodford; 'Pontardawe' by Menna Elfyn, Illustration by Ozi Rhys Osmond; 'Uwchmynydd' by Christine Evans, Illustration by Kim Atkinson; 'Grwyne Fawr' by Tym Morys, Illustration by Anthony Evans [12 vols.] Newtown, Powys, 1996-1998, ONE OF 400 SETS, double-spread or full-page illustration to each volume printed in a variety of colours, pp. [13]; [14]; [12]; [13]; [12]; [13]; [17]; [13]; [12]; [9]; [13]; [14], 8vo, original sewn printed wrappers, edges untrimmed, blue cloth dropdown box, fine £180



212. (Gregynog Press.) JONES (Thomas) The Gregynog Press. A Paper Read to the Double Crown Club on 7 April 1954. Oxford: Geoffrey Cumberledge, Oxford University Press, 1954, FIRST EDITION, ONE OF 750 COPIES, 5 wood-engravings (4 full-page) reproduced from engravings used at the press, pp. [viii], 40, 8vo, original bright blue cloth, printed front cover label (spare label tipped in), free endpapers faintly browned in part as usual, dustjacket a little chipped at backstrip panel ends and a little toned to borders with a small amount of rubbing, very good £70
213. (Gregynog Press.) OLIVERS (Thomas) Thomas Olivers of Tregynon. The Life of an Early Methodist Preacher Written by Himself. Newtown, Powys, 1979, 42/360 COPIES (from an edition of 375 copies) printed on Basingwerk Parchment paper, frontispiece portrait, title printed in brown, spare label tipped in at rear, pp. 56, crown 8vo, original mid brown cloth, front cover blocked in blind, backstrip with printed label, fine £35
214. (Gregynog Press.) ORMOND (John) Cathedral Builders, and Other Poems. With Drawings by the Author. Newtown, Powys, 1991, FIRST EDITION, 167/200 COPIES (from an edition of 250) printed on Mohawk Superfine paper, 11 drawings of which 5 are full-page, pp. x, 66, folio, original quarter black cloth with mustard yellow boards, backstrip lettered in gilt, still in original tissue wrap with limitation sticker, original Press invoice to previous owner with compliments slip laid in at rear, fine £90

Printed by David Esslemont.

215. (Gregynog Press.) WILLIAMS (Kyffin, Illustrator) Pryderi. Newtown, Powys, 1998, 53/350 COPIES signed by the artist, printed on Velin Arches mould-made paper, title-page and initial letters printed in claret, 8 full-page lino-cuts by Kyffin Williams printed in black with grey or brown, pp. 40, tall royal 8vo, original oatmeal linen with Kyffin Williams lino-cut illustration inset to upper board, backstrip lettered in black, edges untrimmed, Press compliments slip laid in, fine £375
216. Hogan (Eileen, Illustrator) Variations. Lion and Unicorn Press, 1974, 6/30 COPIES signed by the illustrator, 11 illustrations printed in a variety of colours, lettering by Hogan printed in grey, pp. [23], 4to, original plain green stitched wrappers with a dustjacket of grey-green handmade paper, later Tls from Hogan accompanying prospectus for later book and a letter from the Press presenting this book laid in, near fine £225

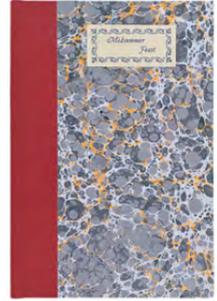


Item 215

Texts drawn from haiku and the fragments of Sappho accompany illustrations that depict the transformation from pupa to butterfly

217. **Hughes (Shirley)** Signed proof illustration for 'The Christmas Eve Ghost'. 'And then there came a knock.' [Walker Books,] [2010,] 9/15 COPIES signed by the artist, printed in dark brown, pp. [1], 4to, stored flat against stiff card, fine condition £85

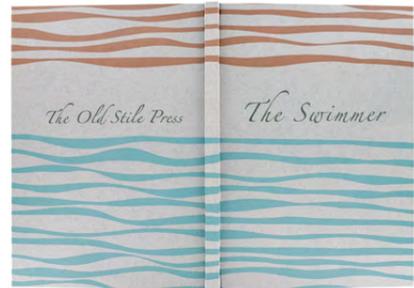
218. **(Incline Press.) HEANEY (Seamus, et al.)** Poetry and Prose for the Midsummer Feast at Cannwood House. Oldham, 2002, FIRST EDITION, 105/230 COPIES printed on cream, brown, grey and white Zerkall mouldmade papers, drawing by Catherine Heaney and colourprinted linocuts by Bert Eastman, pp. 42, 8vo, original quarter red cloth with marbled boards, printed label to upper board and backstrip, fine (Brandes & Durkan B230) £600



With the original prospectus loosely inserted. The anthology features ten poems by Heaney, including 'A Snapshot' and 'Rookery', as well as a contribution by his daughter Catherine.

219. **(Isle Handpress.) ENGLISH (Andy, Illustrator)** Wood Engravings to Illustrate 'The Woman in Black' [by Susan Hill.] Ely, 2011, 44/100 COPIES signed by the illustrator, title-page wood-engraving and 12 wood-engraved prints with each signed, pp. [14], 4to, loose as issued in portfolio of black cloth and marbled paper with ribbon ties, label to front repeating title-page engraving, fine £145
220. **(Latimer Press.) LEMAIRE (Angela, Illustrator)** The Monk's Life. [Texts by Konstantinos Daponte and St. Symeon.] 1970, 23/80 COPIES signed by the illustrator, printed on Basingwerk Parchment paper, 16 wood-engravings of which 4 are full-page and hand-coloured with red, title-page and section-titles printed in orange, pp. [25], 8vo, original plain sewn wrappers, mustard yellow dustjacket, a couple of faint handling marks and a touch of creasing around head, very good £90
221. **(New Broom Press.) CLARE (John)** The Setting Sun. Illustrated by Rigby Graham. Leicester, 1976, ONE OF 125 COPIES, full-page illustration by Rigby Graham, pp. [3], foolscap 8vo, original sewn self wrappers with Graham illustration to front, very good (Van Eijk A133) £50

222. **(Old Stile Press.) BUTLER (S.J.)** The Swimmer. Photographs by Steffi Pusch. Llandogo, 2012, 29/100 COPIES signed by author and artist, printed in bronze with fly-titles in blue on Vélín Arches paper, title-page printed in blue and copper, 10 tipped-in photographs, pp. [40], 4to, original grey boards with title in black and wave design in brown and blue, edges untrimmed, fine £130



- A short story.
223. **(Old Stile Press.) CENDRARS (Blaise)** Trans-Siberian Prosody and Little Jeanne from France. Translation by Dick Jones, Images Natalie D'Arbeloff. Llandogo, 2015, 35/150 COPIES (from an edition of 160 copies) signed by translator and illustrator, portrait of author to half-title, lettering on title-page and images throughout text printed from vinyl-blocks cut by Natalie D'Arbeloff, text printed in a variety of colours on Canaletto Liscio paper, pp. [44], square 4to, original quarter gold cloth with red and blue boards stamped in silver with lettering by D'Arbeloff, backstrip lettered in black, brown cloth slipcase with portrait of author stamped in black, fine £295



A beautiful new edition of this important text, first published in 1913; it is one of the first great long modernist poems, from a poet whose restless imagination reflects his international heritage and nomadic existence.

224. (Old Stile Press.) SHAKESPEARE (William) *Pyramus and Thisbe*. Distilled from the pages of 'A Midsummer Night's Dream'. Woodcuts by Chris Nurse. *Llandogo, 2003, 46/160 COPIES signed by the artist, monochrome and duochrome woodcuts with many full-page and one double-spread*, pp. [64], oblong 4to, original half brown leather with blind-stamped decorations, sides with duochrome woodcut illustrations, backstrip lettered in blind, top edge brown, edges untrimmed, fine £250

225. (Paulinus Press.) SHEWRING (Walter) *Translations and Poems*. Wood engravings by Simon Brett. *Marlborough, 1984, FIRST EDITION, 9/25 SPECIAL COPIES printed on Zerkall mould-made paper and signed by author, artist, printer and binder, 11 wood engravings (mostly vignettes and head-pieces) with a separate suite of the engravings at rear*, pp. 55, crown 8vo, original pink cloth hand-binding by Clare Skelton, backstrip with printed label lettered in gilt carrying a single tiny spot, flaps to rear pastedown housing proofs of all of the engravings printed on Japon and signed and numbered by the artist, slipcase, *Times obituary of Shewring laid in, near fine* £325



Designed and printed by Christopher Skelton. The special copies have additional pages as well as a folder of proofs - in both cases providing the illustrations separate to the text.

226. (Pear Tree Press.) THE ELF. A little book. *Ingrave: Published at Peartree Cottage, Winter 1899, ONE OF 300 COPIES, a little browning to title-page*, pp. [ii], 9 [rectos only], 4to, original string-tied wrappers with Guthrie illustration to front and Guthrie-designed printer's device to rear, a little fading to backstrip, good £200
227. (Pear Tree Press.) THE ELF. A little book [Spring Number.] *Shorne: Published by James Guthrie at the White Cottage, April 1900, ONE OF 300 COPIES, a few faint foxspots at border of title-page*, pp. [ii], 9 [rectos only], 4to, original string-tied wrappers with Guthrie illustration to front and Guthrie-designed printer's device to rear, some light dustsoiling and creasing at corners with a light indentation to rear cover, good £200
228. (Pear Tree Press.) THE ELF. A little book [Summer Number.] *Shorne: Published by James Guthrie at the White Cottage, August 1900, ONE OF 300 COPIES*, pp. [ii], 9 [rectos only], 4to, original string-tied wrappers with Guthrie illustration to front and Guthrie-designed printer's device to rear, a little fading to borders, good £200

The original sequence of Guthrie's quarterly 'The Elf' were the first of his publications and pre-date the founding of his Pear Tree Press - although an early version of his Press device can be found at the rear of this volume; he later referred to it as 'a poor sort of magazine printed for me by a jobbing printer' - although its third and fourth issues exhibit an increasing confidence in the design. Each issue originally included inserted illustrations by Guthrie, printed by him from zinc blocks, but these have not survived in these copies.

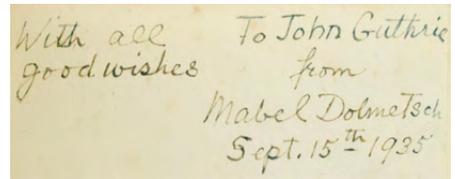


229. (Pear Tree Press.) [COPLANDE (Robert) & John Guthrie] *The Manner to Dance Bace Dances. Flansham, 1937, 57/100 COPIES printed on hand-made paper, title-page design by James Guthrie, initials, decorations, and some text printed in red, frontispiece and one further illustration by John Guthrie, pp. 14, [2], crown 8vo, original blue cloth lettered in gilt to upper board, a little sunning around head, original glassine jacket with chipping to backstrip panel ends, very good* £250

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

[With:] Noverre (Jean Georges) *Letters on Dancing and Ballets*. Translated by Cyril W. Beaumont from the Revised and Enlarged Edition published at St. Petersburg, 1803. C.W. Beaumont, 1930, frontispiece and 5 further plates with head and tail-pieces to each chapter, a small amount of foxing at head of some pages, pp. xiii, 169, 8vo, original blue cloth, backstrip lettered in gilt and a little faded, some bubbling to cloth, good

Inscribed on the half-title 'With all good wishes to John Guthrie from Mabel Dolmetsch, Sept. 15th 1935'. Guthrie had met the Dolmetschs whilst a teacher at Bedales, an acquaintance that had been the catalyst for his interest in early music and dance. Between the book translated by Beaumont, the inscriber, and the recipient, we have here an interesting convergence of three notable figures in the field.



230. (Pear Tree Press.) GUTHRIE (James) *Two Christmas cards. Flansham, 1932- 1933, printed in combinations of green & silver and green & blue respectively, each a single folded sheet with Guthrie poem to the interior and illustration or decoration by him to the front with Christmas message at foot, the second itaglio printed with poem from and variation of title from the publication 'Of Joy and Other Devices' (so presumed to be contemporary with), calligraphy in the latter by Helen Hinkley, pp. [1]; [1], 12mo & foolscap 8vo, very good condition* £200

Two very attractive pieces of printing from Guthrie - scarce ephemeral items from the Press.



231. (Pear Tree Press.) GUTHRIE (James) *The Wild Garden. Verses for Children. Selwyn & Blount, 1922, FIRST EDITION, frontispiece by Guthrie, a few foxspots, pp. 59, [2, ads], 16mo, original blue boards with printed label to front that is a little foxed with a central red pen-mark, backstrip faded and a little chipped at head, rubbing along joints and to edges, bookplate of Janie Legge to pastedown and browning to free endpapers, good* £200

Inscribed by the author on the flyleaf: 'To Jimmie, from Jim, June 1927' - this being the husband of Janie Legge, whose work was printed at Guthrie's Pear Tree Press and whose bookplate is facing.

Guthrie would reprint this collection at the Pear Tree Press a couple of years later.



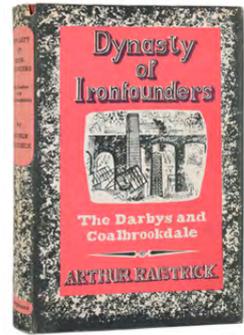
232. (Pear Tree Press.) OSMASTON (F.P.B.) *The Paradise of Tintoretto. An Essay. Flansham, 1910, FIRST EDITION, title-page design by James Guthrie, frontispiece and 29 further plates showing work by Tintoretto, interleaved with captioned tissue-guards, a little foxing to half-title and ultimate leaf, pp. xi,*

88, 4to, original quarter beige cloth with blue sides, stamped in gilt to upper board, backstrip lettered in gilt, edges untrimmed with a few foxspots, a little spotting to free endpapers, good £85

**John Piper jacket and frontispiece**

233. (Piper.) RAISTRICK (Arthur) *Dynasty of Iron Founders. The Darby and Coalbrookdale. Longmans, 1953, FIRST EDITION, colour-printed frontispiece by John Piper with numerous other plates and illustrations within text, pp. xvi, 308, 8vo, original brick-red cloth, backstrip lettered in gilt, top edge red, endpapers with facsimile of Accounts Book, free endpapers a little spotted at head, gift inscription to verso of flyleaf, Piper dustjacket with gentle fading to backstrip panel which is a little chipped at head, short closed tears and associated creasing at head of rear panel which is a little spotted to border, very good* £80

The gift inscription is from Fred Oppé, an advertising executive who corresponded with Piper (and Francis Meynell).



234. **Designed by Bruce Rogers, with an unpublished Rackham drawing** (Rackham.) COYKENDALL (Francis, Compiler) Arthur Rackham. *A List of Books Illustrated by Him. With an Introductory Note by Martin Birnbaum. Mount Vernon, New York: Privately Printed (at the Press of William Edwin Rudge), 1922, FIRST EDITION, ONE OF 175 COPIES, photograph portrait frontispiece with tissue guard, 2 Rackham drawings as headpieces, pp. [iv], 22, crown 8vo, original tan boards a little darkened to borders, lettered in gilt to upper board, a small amount of wear to backstrip ends and corners, Christmas presentation plate from Martin Birnbaum illustrated by Marcus Behmer to front pastedown, good* £500

Inscribed on the flyleaf by New York art critic and dealer Martin Birnbaum, who provides the Introductory Note: 'Arthur Levi, amico amanter, Martin Birnbaum, 1922'.

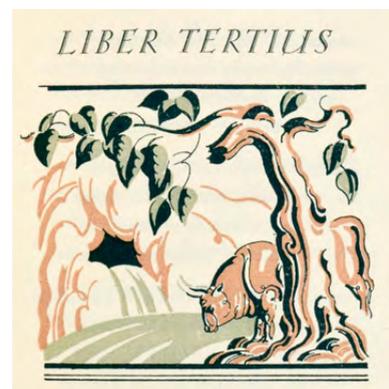
An attractively printed book, designed by Bruce Rogers with his device at rear.

The second of the Rackham headpieces used is a previously unpublished drawing.



235. **Will from John [Carter]** (Rampant Lions Press.) HORACE. *Horati Carminum Libri IV [The Odes of Horace.] (Printed at the Curwen Press for) Peter Davies. 1926, ONE OF 500 COPIES printed with types designed by Rudolf Koch, the text entirely in Latin, title-vignette and numerous other colourprinted vignettes by Vera Willoughby, browning in part to the initial and final pages, pp. [iv], 142, 8vo, original maroon cloth, the backstrip and upper board with a Willoughby design blocked in gilt, endpapers foxed, a little foxing to endpapers, corners and backstrip ends bumped with a small amount of fading, gold dustjacket rubbed and with a horizontal crease to rear panel that continues as a split to backstrip panel, small areas of loss to corners and backstrip ends, good* £250

A very attractive edition, and suitably so with this copy inscribed by eminent bibliophile John Carter to his brother Will Carter of the Rampant Lions Press - the inscription dated May Day 1946.



236. (Rampant Lions Press.) THEOCRITUS. Six Idyllia Chosen Out of the Sicilian Poet Theocritus and Translated into English Verse. With Eight Etchings by Anthony Gross and with an Introduction by Douglas Cleverdon. New York: (Printed at the Rampant Lions Press for the Clover Hill Editions of the Chilmark Press, 1971, 148/270 COPIES (from an edition of 417 copies) printed on handmade paper, 8 intaglio etchings, including 7 full-page, by Anthony Gross, border design to title and the press-device printed in cinnamon, full-page facsimile of title-page to the first English edition, pp. xviii, 55, [3](blanks), sm.folio, original quarter brown buckram, backstrip gilt lettered, brown and orange marbled boards, t.e.g., others untrimmed, single tiny spot to front endpapers, cloth and board slipcase, near fine (Carter 95) £300

The sixth Clover Hill Edition.



237. (Reynolds.) DICKENS (Charles) The Old Curiosity Shop. Illustrated in Colour by Frank Reynolds. R.I. Hodder and Stoughton, [1913], 220/350 COPIES signed by the illustrator, 21 colour-printed plates, including frontispiece, tipped in, all with captioned tissue guards, initial limitation and final leaves slightly toned, pp. [10], 359, 4to, original vellum, gilt stamped medallion with black silhouette insert on upper board, both backstrip and upper board elaborately lettered in gilt, slightly soiled board edges, faint abrasion to lower board, vestiges of green silk ties, front endpaper crinkling at gutter margin, good £375

Frank Reynolds' illustrations for Dickens' works, including David Copperfield (1911) and The Pickwick Papers (1910), during the golden age of sumptuously produced 'gift books', were much admired at the time. The elements of caricature, particularly in his characterisation of low-life urban types (he regularly contributed to Punch), combined with his skilful use of colour and depiction of light (he was elected to the Royal Institute of Painters in Water Colour in 1903) serve the text very well - the frontispiece, depicting the candlelit interior of the shop itself, is particularly fine.



238. (Saint Dominic's Press.) [Woellwarth (Mary Elise)] SONGS TO OUR LADY OF SILENCE. Ditchling, 1920, FIRST EDITION, 6 engravings (including Press device) by Eric Gill with one of these repeated and 4 by Desmond Chute, errata slip printed in red, a small amount of faint underlining in brown to one poem, small pen-mark at foot of verso of initial blank, pp. [vi], 71, crown 8vo, original quarter linen with grey boards printed in black, a little browned to extremities, very faint browning to endpapers, tiny wormhole to gutter of front pastedown, good (Taylor & Sewell A73) £180

239. (Salvage Press.) BECKETT (Samuel) Imagination Dead Imagine. [Introduction by Stanley E. Gontarski.] Dublin, 2015, 16/40 COPIES (from an edition of 50 copies) signed by artist and printer, printed on mouldmade paper, 2 signed full-page lithographs by David O'Kane and 10 character drawings by Bobby Tannam, pp. [10], large folio, original cloth portfolio and slipcase, sheets loose as issued, new £800

An imaginatively conceived and impressively executed new edition of this short work by Beckett, to mark the 50<sup>th</sup> anniversary of its original publication.



240. (Salvage Press.) TRAYNOR (Jessica) Liffey Swim. Interpreted through type and image by James Earley & Jamie Murphy. Dublin, 2015, FIRST SEPARATE EDITION, 8/15 COPIES (from an edition of 21 copies) signed by author, artist & printer, title-leaf and full poem preceding 6 leaves of text printed in grey on blue Magnani Pescia mouldmade paper with large wood and lino-cuts by James Earley printed in blue and silver, ff. 9, folio, sheets loose as issued in cloth and board dropdown box with printed label at back, new £1,350

A poem originally published in the author's collection of the same name by Dedalus Press in 2014; its subject the annual open water swim in Dublin. Established in 1920, the swim was portrayed in a Jack B. Yeats painting of the same name that won him the silver medal for painting at the 1924 Olympics.

The interpretation of the poem by Earley and Murphy breaks the poem up according to natural breathing stops, using cresting wave patterns to convey movement; it is a most satisfying work in terms of its harmony of concept and design.



241. (Salvage Press.) WINTER. A collection of 19 Great War poems from the hands of 14 Irish poets, Compiled & introduced by Lisa Griffith. Illustrated by David Rooney. Dublin, 2016, 2/40 COPIES (from an edition of 72 copies) signed by the illustrator, compiler, and printer, printed in black and grey on Zerkall mouldmade paper, title-page and fly-titles printed in blue, vignette and 2 full-page scraperboard illustrations, [unpaginated], folio, original quarter blue cloth with illustrated boards wrapping around, backstrip lettered in blind, edges untrimmed, together in blue cloth slipcase with matching cloth box of 10 folded broadsides printed in black and varying shades of blue, fine £500

Poems by Thomas Carnduff, Monk Gibbon, Thomas Kettle, Francis Ledwidge, Winifred M. Letts, C.S. Lewis, Patrick MacGill, Thomas MacGreevy, William Orpen, George Russell (AE), Dora Sigerson Shorter, Geoffrey Studdert Kennedy, Katherine Tynan, and William Butler Yeats.

The broadsides accompanying this attractive and well-curated anthology offer a typographic rendering of ten of the featured poems.



242. (Shakespeare Head Press.) BEERBOHM (Max) Zuleika Dobson, or An Oxford Love Story. With a Foreword and Illustrations by Osbert Lancaster. Oxford, 1975, 405/750 COPIES signed by the artist, printed in black and cerise, 12 double-spread colour plates and reproductions of 5 pencil sketches of Beerbohm, pp. xvi, 187, folio, original quarter Oxford blue morocco with vertical gilt rule, blue-and-white 'Bullingdon' vertical stripe boards, backstrip lettered in gilt with Lancaster illustration in the same, t.e.g., blue page-marker, grey endpapers, glassine wrapper in excellent shape with the slipcase likewise, near fine £300

With the original Prospectus and Order Form for this edition.

243. (Simon King Press.) MEREDITH (George) Three Poems. Milnthorpe, 1998, 16/65 COPIES (from an edition of 80 copies) signed by the illustrator, printed on Mohawk paper, 6 wood-engravings by Simon King with 5 of these full-page, titles and tail-piece printed in green, pp. 31, folio, original quarter green morocco with attractive paste paper sides, backstrip lettered in gilt, fine £150
244. (Society of Wood Engravers.) TOLSTOY (Leo) War and Peace. A Suite of Wood Engravings Based on the Book, by Anatolii I. Kalashnikov. Introduced by W.E. Butler. 1991, ONE OF 300 COPIES signed by the artist, frontispiece, end-piece, and 12 full-page wood engravings, the text printed in English and Russian parallel text, pp. [64], folio, original red cloth, backstrip lettered in gilt, fine £230

245. (Spoon Print Press.) LANDERS (Linda Anne) *A New Dawn: Merlin's Grail*. 1999, 15/24 COPIES signed by the artist, introduction by the artist with 9-panel folded lino-cut printed in red, orange, green, blue, grey, yellow and brown, additional lino-cut illustration of grail at foot of colophon, pp. [1] + Illustration, 4to, original sewn wrappers with lino-cut in various colours wrapping around, chemise of handmade paper with orange silk tie and bone clasp, fine £350

An impressive and striking work - 'a journey through an imaginary dreamscape where a woman meets a predator in the form of a violent assailant'.



246. (Tragara Press.) THOMAS (Edward) *Reading Out of Doors*. Edinburgh, 1978, 86/100 COPIES (from an edition of 110 copies) printed on Basingwerk Parchment paper, pp. [9], foolscap 8vo, original green wrappers printed in black to front, fine (Halliwell 53) £40

Published to mark the centenary of the author's birth, an essay that originally appeared in the *Atlantic Monthly* in 1903.

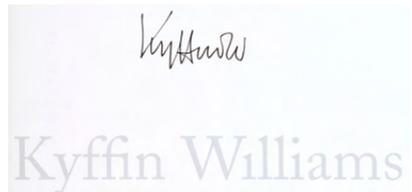
247. (Whittington Press.) CARROLL (Lewis) *The Hunting of the Snark*. Andoversford. 1975, 54/720 COPIES (from an edition of 750 copies) printed on St. Cuthbert mouldmade paper and signed by the artist, 15 full-page line-drawings by Harold Jones, the title printed in gold, pp. [xii], 48, imperial 8vo, original black buckram, backstrip and upper board gilt lettered, the latter within a gilt typographic border, t.e.g., others untrimmed, marbled endpapers, board slipcase, fine (Butcher 10) £275

Inscribed by the illustrator on the verso of the flyleaf: 'To Denis Collins, All best wishes, Harold Jones'. The recipient was a well-known collector of illustrated books - his ownership stamp is on the recto of the rear free endpaper.

248. (Whittington Press.) PRIESTLEY (J.B.) *The Happy Dream. An Essay*. Andoversford, 1976, XV/80 COPIES (from an edition of 400 copies) signed by the author, printed on St Cuthbert's mould-made paper, typographic border to title-page, pp. [viii], 35, small 4to, original full maroon Oasis leather lettered in gilt to upper board and backstrip, the former within a gilt typographic border (repeating title-page design), the latter with three raised bands and merest hint of fading, edges untrimmed, marbled endpapers, matching board slipcase, near fine (Butcher 16) £200

One of the few books from the Press with no illustration - Priestley insisting that dreams (the subject of this essay) could not be so depicted. John Randle's notes in Butcher's Bibliography suggest that the author was very closely involved in the book's design. This early work from the Press also has the distinction of being the only one of their books to have raised bands on the spine.

249. (Williams.) SINCLAIR (Nicholas) *Kyffin Williams*. With an essay by Ian Jeffrey. Lund Humphries, 2004, FIRST EDITION, photograph frontispiece and copious colour-printed reproductions of Kyffin's work throughout, the majority full-page, monochrome photographs by author in rear section, pp. 127, 4to, original black boards, backstrip lettered in silver, dustjacket, fine £300



Signed by the artist above his printed name on the half-title.



# THE OXFORD FINE PRESS FAIR

will be held on 24<sup>th</sup> and 25<sup>th</sup> of March 2018, at  
Oxford Brookes University, Headington, Oxford

Further details will be announced on the PBFA and  
FPBA websites as they become available.

## Oxford Bibliographical Society

Membership of the Oxford Bibliographical Society is open to all those interested in manuscripts, printed books, libraries, and the arts and trades connected with them. The Society organizes regular lectures and visits, and publishes monographs which are issued free to members. Membership costs £20 (or us\$35), with a special rate for students of £10 (or us\$20). New members receive up to three monographs and ten 'Occasional publications' of their choice. ¶ Recent publications include *The fifteenth-century printing practices of Johann Zainer, Ulm, 1473–1478* by Claire Bolton and *A descriptive catalogue of the medieval manuscripts of The Queen's College, Oxford* by Peter Kidd. ¶ Forthcoming publications include *A descriptive catalogue of the western manuscripts to ca. 1600 in Christ Church, Oxford* by Ralph Hanna and David Rundle, *A catalogue of the medieval manuscripts at Trinity College, Oxford* by Richard Gameson, *John Fell's new year books 1666–1686* by Will Poole and *Samuel Palmer, printer, of London, fl. 1717–1732* by J. C. Ross.

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