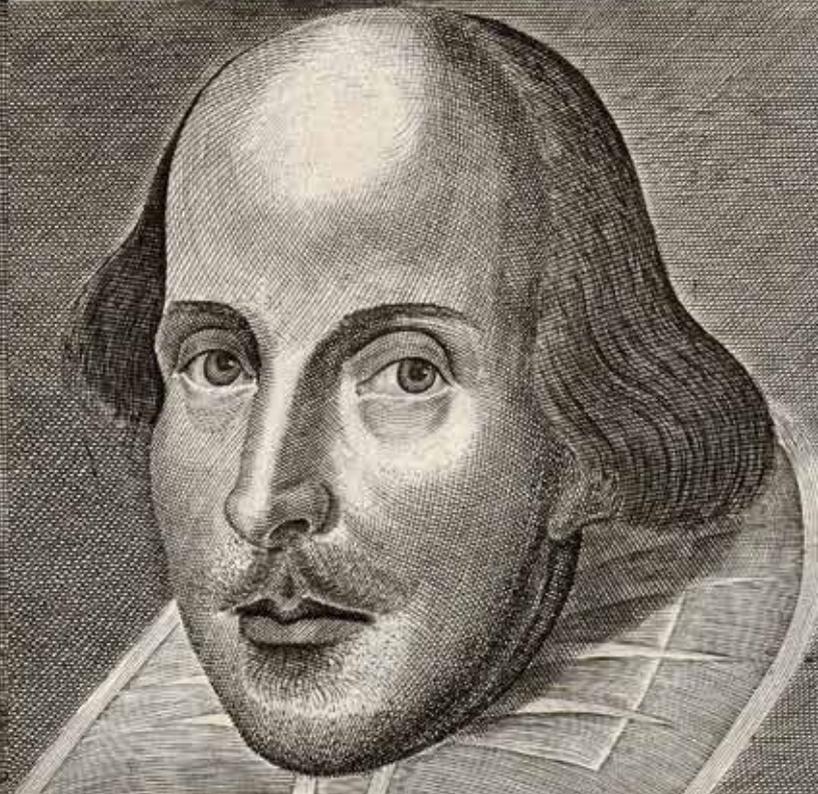


BLACKWELL'S RARE BOOKS
CELEBRATING
MARKS OF GENIUS





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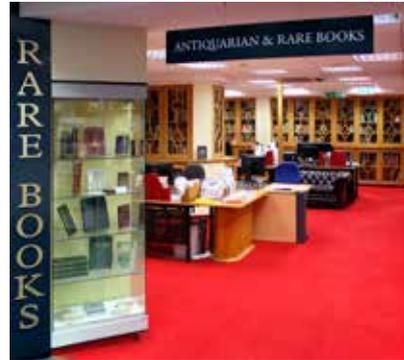
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Our premises are in the main Blackwell bookshop at 48-51 Broad Street, one of the largest and best known in the world, housing over 200,000 new book titles, covering every subject, discipline and interest, as well as a large secondhand books department. There is lift access to each floor. The bookshop is in the centre of the city, opposite the Bodleian Library and Sheldonian Theatre, and close to several of the colleges and other university buildings, with on street parking close by.



Oxford is at the centre of an excellent road and rail network, close to the London - Birmingham (M40) motorway and is served by a frequent train service from London (Paddington).

Hours: Monday–Saturday 9am to 6pm. (Tuesday 9:30am to 6pm.)

Purchases: We are always keen to purchase books, whether single works or in quantity, and will be pleased to make arrangements to view them.

Auction commissions: We attend a number of auction sales and will be happy to execute commissions on your behalf.

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Our website contains listings of our stock with full descriptions and photographs, along with links to PDF copies of previous catalogues and full details for contacting us with enquiries about buying or selling rare books.

Please mention Celebrating Marks of Genius Catalogue when ordering.

All books subject to prior sale.

Preface

From its founding in 1879 Blackwell's has striven to make knowledge – in the form of books – more accessible and available to all. This principle in fact goes back beyond the present company's founding to Benjamin Harris Blackwell, who was a public librarian and bookseller in Oxford decades before his son Benjamin Henry opened the small shop on Broad Street.

Benjamin Henry also understood that knowledge is not only to be found in the most recently published texts: his entire early stock was secondhand and rare books, with new titles not advertised in the company's catalogues until some 8 years later. This is another tradition we strive to uphold: Blackwell's on Broad Street may be the only shop left in the UK where one may browse and purchase, under one roof, a book printed before 1501 (an 'incunabulum'), a second-hand reading copy, and a modern critical edition of the same text – not to mention collectable first editions and private press books as well.

Just as the two B H Blackwells did in the nineteenth century, we continue to send regular printed catalogues to customers around the world. This catalogue, though, is special. It celebrates the opening of the Weston Library, our neighbour on Broad Street, as the new home for special collections within the Bodleian Libraries. We are enormously proud to be able to supply books to the Bodleian, and proud also to make use of their collections for our own research.

The Bodleian's holdings of rare and unique books and manuscripts, formed over centuries, are awe-inspiring and unmatched. The 'Marks of Genius' exhibition is a wonderful opportunity to get close to, and learn about, many objects which are each truly, in the words of Thucydides, 'a possession for all time'.

It would be a pleasure for us at Blackwell's if we were able to help, in some small way, guide more people to discover and visit our esteemed next-door neighbour.

But this catalogue has another purpose as well. It happens to be the case that rare books are remarkably affordable, especially when compared to other collectables like watches or paintings, and new collections are being built by interested individuals every day. It is still possible to purchase historic, important, and beautiful books, and to form one's own collection guided by 'marks of genius' – or whatever other principle brings enjoyment and satisfaction.

To give an example of what might be possible, this catalogue highlights a selection from our stock of items specifically relating to the Marks of Genius exhibition and the individual books and items that are on display at the Weston Library. Inscribed copies, first and early printings, books with significant provenance, fine press editions – all can be found within these pages, in our display in the Blackwell's Marks of Genius section, and within the Rare Books department on the second floor. We are always pleased to help with the development of collections both individual and institutional, and our expert staff are on duty in Broad Street six days a week.

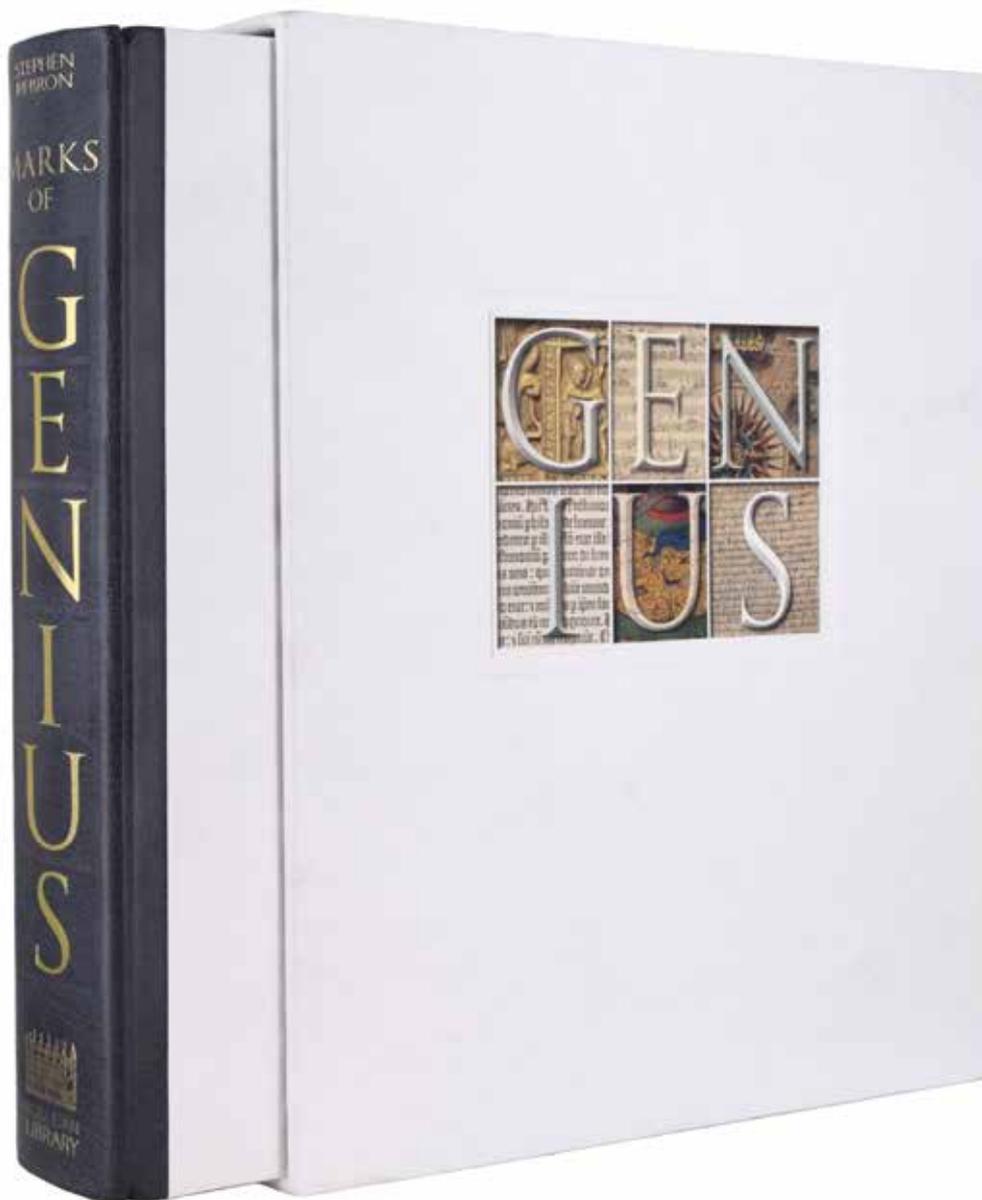
*Derek Walker
Manager, Blackwell's Rare Books*

Exhibition Catalogue - Special Issue

(Bodleian Library.) **HEBRON (Stephen)**
Marks of Genius. Oxford: Bodleian Library, 2015, FIRST EDITION, ONE OF 350 COPIES (of an edition of 370 copies) signed by the author, 4to, quarter grey Nigerian goatskin by the Fine Book Bindery, fore-edges also tipped with goatskin, spine lettered in gilt, front board blocked in blind and gilt, slipcase, new £200

A signed and specially bound limited edition of the catalogue for the Bodleian's Marks of Genius exhibition, illustrating every exhibit, with text by the curator Stephen Hebron.

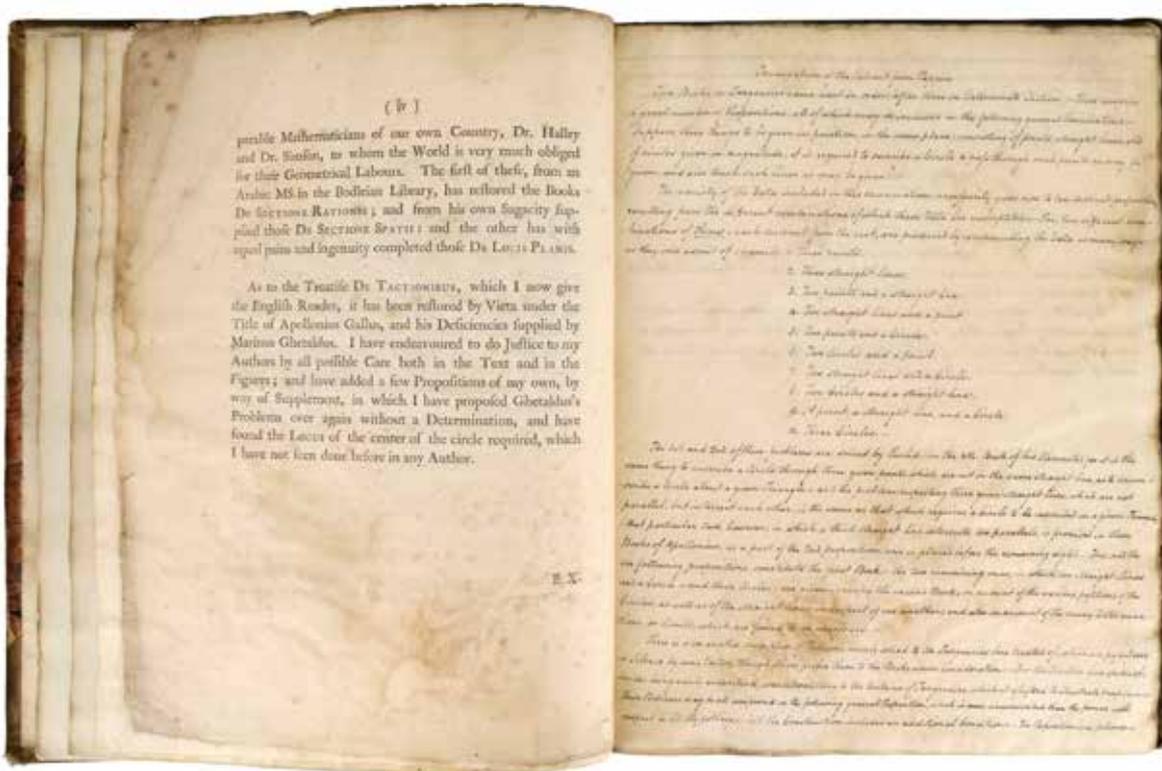
The regular issues are also available, as a £25 paperback or a £40 hardback.



Apollonius Pergaeus. LAWSON (John, trans.)
 The Two Books of Apollonius Pergæus, concerning Tangencies, as they have been Restored by Franciscus Vieta and Marinus Ghetaldus. *Cambridge: Printed by T. Fletcher and F. Hodson, 1764, FIRST EDITION, 6 folding engraved plates, interleaved with paper watermarked 1827 with notes in a hand of that date (see below), waterstained and foxed, plates with scorch marks in the fore-margins, latterly entering the plate mark but without loss to the figures, pp. vii, 17, 4to, nineteenth-century half vellum over marbled boards, upper cover detached, most of the marbled paper missing, spine darkened and defective at head, remains of library labels inside front cover, stamp, accession number and shelf marks of Camberwell Public Library on verso of title, Newcastle Lit. & Phil. stamp and shelfmark on spine (ESTC T113499) £950*

An interesting copy of a scarce book, Lawson's first publication: ESTC records 7 copies, 4 in the UK (not in Oxford or Manchester), and 3 in the USA. This is a translation from the Latin, with Supplement of a few Propositions by Lawson. What is not translated is the Extract from Pappus's Preface to his Seventh Book in Dr. Halley's Translation: a translation is provided in manuscript, by the unknown person who further annotated the text with references both to Viète's and Ghetaldi's texts and to later writers on the subject, and with a few corrections to the text. Halley's Greek and Latin edition, published in Oxford in 1710, features in the Bodleian's Marks of Genius exhibition.

The plates are not called for in ESTC, but they are present in the Harvard copy, which, however, is lacking the title-page.



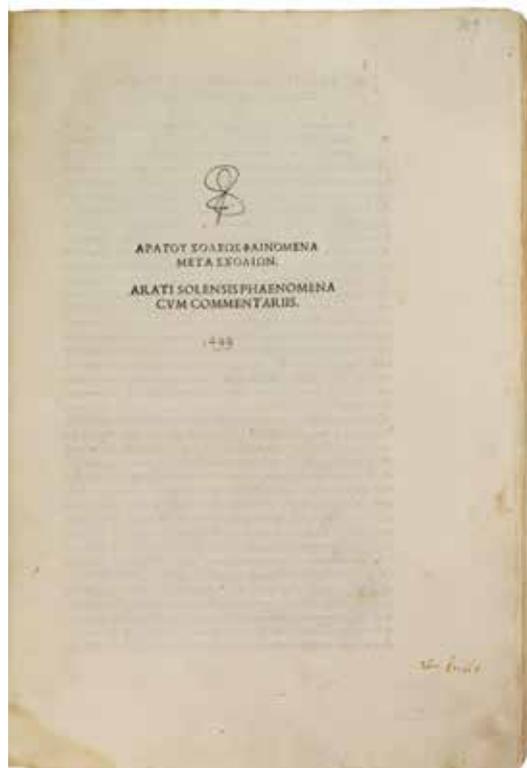
(Astronomy.) FIRMICUS Maternus (Julius) Mathesis (De nativitatibus libri VIII). Ed: Franciscus Niger. Add: Marcus Manilius: Astronomicorum libri V. Aratus: Phaenomena [Latin and Greek]... Pseudo-Proclus Diadochus [i.e. Geminus]: Sphaera [Greek and Latin]. Tr: Thomas Linacrus. [colophon:] Venice: Aldus Manutius, [June] and October, 1499, 2 parts bound in 2 vols., with woodcut diagrams in the first part, and numerous woodcut illustrations in the second, all within the text, including the 2 blanks E7 and K10 in the second part, title-page slightly soiled and with a tiny hole, just affecting 1 letter on the verso, 3-line imprint (but not the register) excised from colophon of first part and the gap filled in, second part bound out of order (see below), lower inner corners of 2nd vol. a little damp-stained, ff. [184; [192], folio (1st part 298 x 204mm, 2nd 307 x 213), first part in late twentieth-century blue buckram, gold blue edges, second part in old (seventeenth- or eighteenth-century) vellum over boards, repair to upper outer corner of lower cover, early pagination added in brown ink and many marginal notes, bookplate in both vols. of Paul Schmidtchen, his pencil notes at the beginning of each vol., good (Hain-Copinger *14559; GW 9981; BMC V, 560; Goff F191; ISTC if00191000; Renouard, page 20(3), 'rare, et d'une très belle exécution'; Sarton I, 354) **£25,000**

Some of the texts had appeared before, but this edition contains two notable firsts, the EDITIO PRINCEPS of Aratus, and the first printing of Linacre's translation of Proclus, itself Linacre's first published work. This important collection is known as *Scriptores astronomici veteres*, the group term invented by Hain: it nowhere appears in the book itself, but ever since Hain it has had common currency. The two parts were printed some months apart, and it is not uncommon to find them separately. Paul Schmidtchen had evidently acquired the

second part on its own (his collation note inside the front cover of the second vol. is dated 1948): his note inside the first part does not give us the date of its acquisition. The component parts of the second vol. are individually paginated in an early hand, and the order in which they are bound is likely to be a deliberate choice. The order is: Aratus in Greek, Proclus and commentaries (i.e. gatherings N-T), Aratus in Latin (gatherings G-N - there are 2 gatherings N), Manilius (gatherings A-F).

The 39 woodcuts illustrating Aratus are derived from Ratdolt's edition of Hyginus (1482). This abundant use of illustrations is often seen as a trial run for the *Hypnerotomachia Poliphili*, printed in December of the same year.

These ancient astronomical texts were an important resource for the Savilian professors of astronomy in Oxford.



Tunc alte cynosura repit. tunc totus in undas.
Mergitur Orion, humeris & uertice Cepheus.



P Orro sagittarius scorpione oriente ascendit, quo ascendente Ori
on occidit totus & Cepheus a uertice & humeris cū manibus,
in cuius signi regione zodiacus circulus humillimus est, ppter
equina crura. Quidam negant dicentes nūq̄ centauros ullis sagittis usos
fuisse. Quidam autem dicunt q̄ quadrupes esse non uideatur, sed stās
bipes sagittarius. Hic autem homo equinis pedibus est & caudam habet
ueluti sagittarii. Sositheus autem tragœdiarum scriptor illum affirmat
eē Crotonem. Eusehemis musarum nutricis filium & inhabitasse heli-
conem atq; sagittis & uenatu uitam exegisse, qui inter musas sapius cō-
moratus plausu cantus earum distinguebat idest ad pedē manibus plau-
debat, quo alii timerent. Hunc musæ beneficio Iouis astris intulerunt,
cuius artes idest plausus & sagittæ iter mortales māserē. Nigidius de Cro-
tone idem dicit, sed non conuersatum cum musis, sed dum ille cantus
chorosq; celebrarent, hunc procul auditu repentino plausu ad pedem
feriēdo oblectare canētes, ob hoc cum a Ioue immortalī memoria earū
rogatu donatū qđ esset nutricis eaq; filius. idē oceani nepos. Habet aut
stellas ī capite duas. ī arcu duas. ī acumine sagittæ duas. in dextro cubito

Euphemus

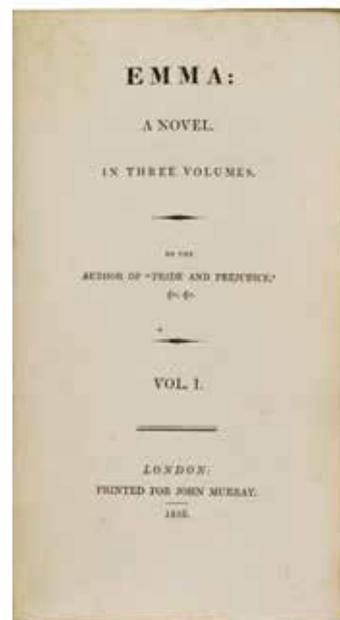
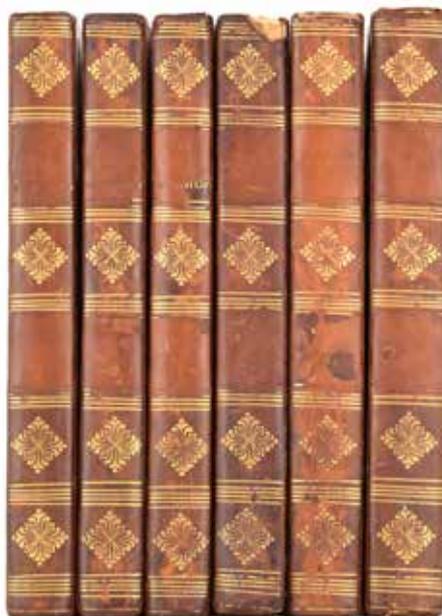
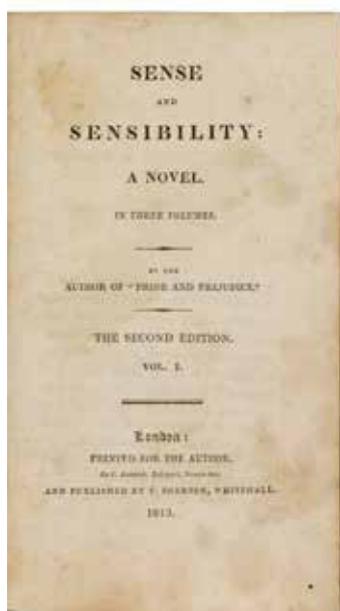
[Austen (Jane)] *Sense and Sensibility: a Novel. In Three Volumes. The Second Edition. Printed for the Author, By C. Roworth, and Published by T. Egerton, 1813, bound without half-titles and terminal blanks, sporadic foxing (as usual), slight defect to inner margin of 1 leaf in vol. i, 4 leaves almost loose in vol. ii (never caught by the sewing), minor worming in the lower margin in vol. iii, pp. [ii], 306; [ii], 278; [ii], 294, 12mo, contemporary half calf, flat spines gilt in compartments, lacking lettering pieces, minor wear, engraved armorial bookplate inside front covers of vols. i and ii (Rumbold family), good (Gilson A2; Keynes 2) £8,000*

Second edition of Austen's first book. The first edition, published in 1811, was sold out by July 1813. 'The author introduced several alterations into the text of this edition, and one passage containing a reference to an improper subject was omitted' (Keynes). 'By a Lady' on the title-page is replaced by 'By the author of *Pride and Prejudice*', that novel having been published in January 1813.

[Austen (Jane)] *Emma: a Novel. In Three Volumes. Printed for John Murray, 1816, FIRST EDITION, bound without the half titles, some damp-staining to fore-edges, occasional foxing (only becoming unsightly in about a dozen leaves in vol. iii, gathering C in vol. i a little proud, pp. [iv], 322; [ii], 351, [1]; [ii], 363, [1], 12mo, contemporary half calf, flat spines gilt, lacking lettering pieces, split at foot of upper joint of vol. i and this spine slightly defective at head, corners and board edges slightly worn, good (Gilson A8; Keynes 8; Sadleir 62d) £10,000*

Jane Austen's most rapidly composed novel. It was read for John Murray by William Gifford, who had 'nothing but good to say of it.' There was no new edition until Bentley's collected edition in 1833. Most copies have succumbed to 'the hatred engendered in the hearts of binders of the period 1811 to 1818 by the sight of a half-title' (Keynes p. xi).

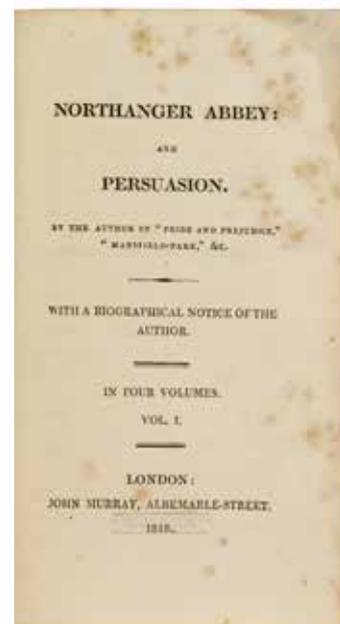
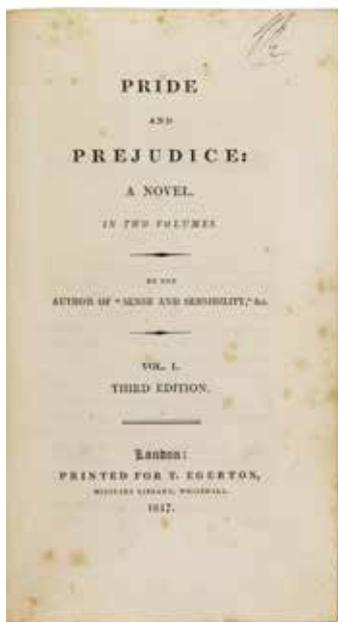
Austen's books are rare in part because 'mere novels' were not considered worth holding on to; the Bodleian only acquired its first Austen first edition in 1921.



5

[Austen (Jane)] *Pride and Prejudice: a Novel in Two Volumes. Third Edition. Printed for T. Egerton, 1817, bound without half-titles or terminal blanks, some foxing, water-staining in the lower outer quarter of the second half of vol. ii, tiny hole in B8 in vol. i between lines 7 and 8 (no loss of text), pp.[ii], 289, [1]; [ii], 311, 12mo, contemporary half calf, flat spines gilt in compartments, lacking lettering pieces, spine of vol. i defective at head, rear fly-leaf in vol. ii loose, corners a bit worn, early initials at head of title-pages, good (Gilson A5; Keynes 5) £5,000*

The publishing history of this edition is not known. Jane Austen 'was clearly not consulted (having sold the copyright) and... it is not apparent whether A5 [i.e. this edition] was in fact issued before or after the author's death. Sales may not have been rapid; two copies have been seen in what appear to be later remainder cloth bindings' (Gilson). 'The chapters have been renumbered in this edition to suit the division into two volumes [as opposed to three], and these new numbers have been reproduced in most later reprints' (Keynes).



6

[Austen (Jane)] *Northanger Abbey: and Persuasion. With a Biographical Notice of the Author [by Henry Austen]. In Four Volumes. John Murray, 1818, FIRST EDITION, bound without half-titles and blanks, sporadic foxing, small hole in C12 in vol. i affecting 2 letters on the verso, vol. iv water-stained, pp. [ii], xxiv, 300; [ii], 331; [ii], 280; [ii], 308; 12mo, contemporary half calf, 2 of the spines partially scorched, lacking lettering pieces, 1 spine slightly defective at head, cracks in 4 joints, engraved bookplate in vol. i (Rumbold family), pencil ownership inscription on fly-leaf (almost loose) of vol. iv of C.E. Rumbold, Walton, 1823 (Gilson 9; Keynes 9; Sadleir 62e) £6,000*

According to Keynes the number of copies printed of these posthumous novels probably exceeded 2000 copies, but from Murray's ledgers Gilson establishes that the print run was 1750, 1409 of which were sold before the end of the year. *Northanger Abbey* was the first of Austen's novels to be written, though not published until this edition.

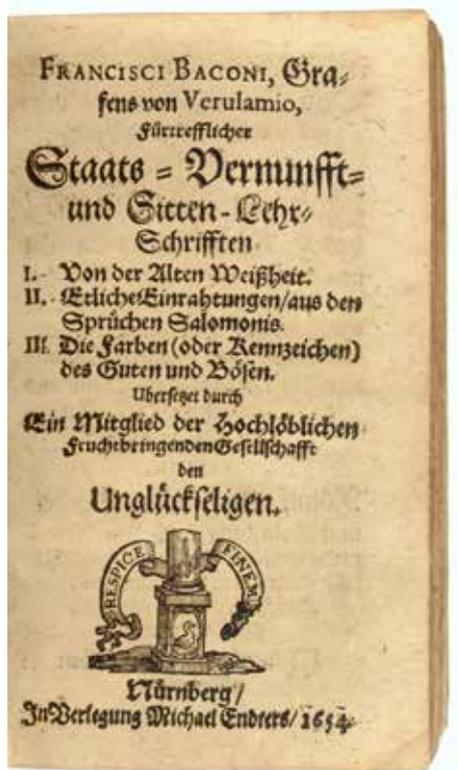
Bacon (Sir Francis) Fürtrefflicher Staats-Vernunfft- und Sitten-Lehr-Schriften I. Von der Alten Weißheit. II. Etliche Einrahungen, aus den Sprüchen Salomonis. III. Die Farben (oder Kennzeichen) des Guten und Bösen! ... Nuremberg: Michael Enger, 1654, engraved frontispiece, pp. [xxviii], 286, [9],

[bound after:]

Pufendorf (Freiherr Samuel von) Von Natur und Eigenschafft Der Christl. Religion und Kirche in Ansehen des Bürgerlichen Lebens und Staats: Einigen Hohen Standes-Personen Zu Gefallen In Teutscher Sprache ausgefertiget durch Immanuel Webern. Zwickau: Christian Bittorff for Johann Friedrich Gleditsch, Leipzig, 1688, pp. [xxx], 395, [1], 12mo, [and two other contemporaneous German theological works], late seventeenth-century vellum, ink lettering on spine now illegible, good (Bacon: Gibson 101) £2,000

An interesting conjunction of texts. The Pufendorf is the rare German translation by the jurist Immanuel Weber, of *De habitu religionis Christianæ ad vitam civilem*, translated more or less contemporaneously into English as *Of the nature and qualification of Religion, in reference to civil society*. The Bacon is the first translation into German of *De sapientia veterum*. The former is rare (no copy outside Europe in Worldcat, none in UK libraries) and the latter distinctly uncommon. The frontispiece to the Bacon is a rather fine Baroque image of a group of savants contemplating the reflection of the sun in a small pond.

Bacon's work discusses ancient fables but draws new philosophical doctrines from them. This German translation demonstrates his influence across Europe. Bacon presented copies of his later works on learning and philosophy to the Bodleian.



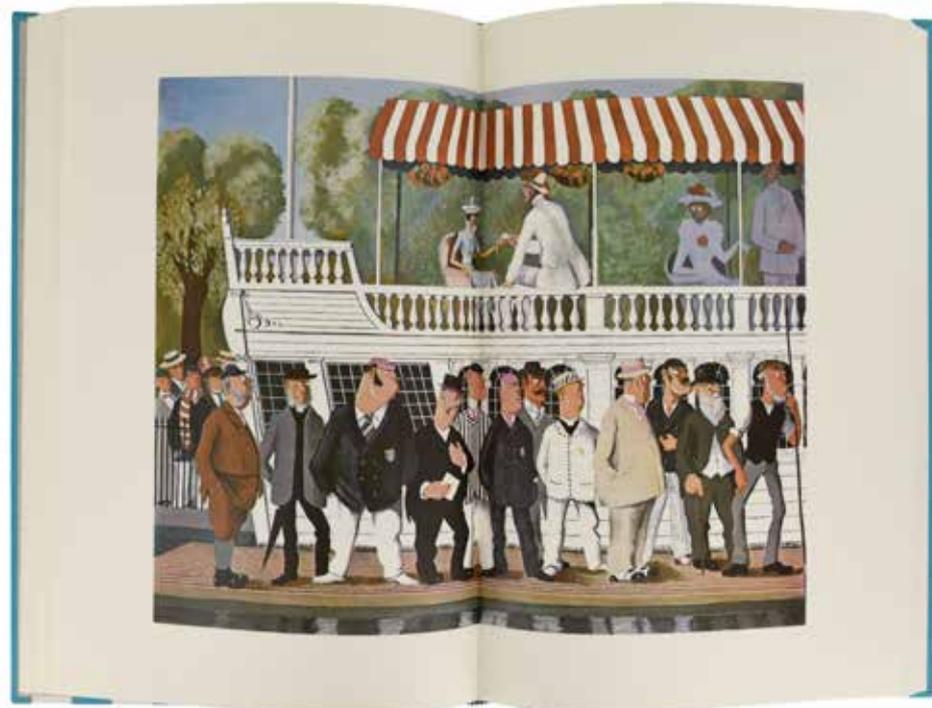
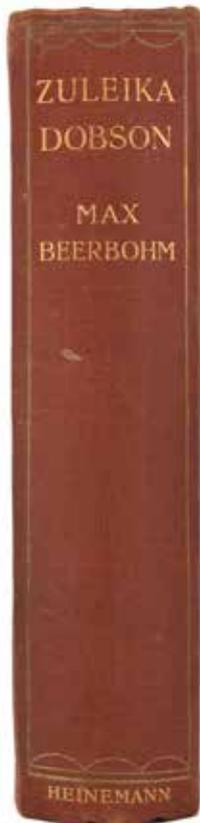
8

Beerbohm (Max) Zuleika Dobson. Or an Oxford Love Story. *William Heinemann, 1911, FIRST EDITION, half-title and title printed in brown, some spotting, pp.[viii], 350, [1], cr.8vo, original mid brown cloth, backstrip gilt lettered and decorated, front cover decorated overall in blind, front hinge just a trifle cracked, bookplates to front flyleaf and pastedown (one covering an older monogram plate), some light discolouration to boards near fore-edge, good* (Gallatin & Oliver 8) **£150**

Beerbohm's only novel, a classic Oxford tale and one of Modern Library's 100 best novels of the twentieth century. Beerbohm's own caricatures of Oxford types include a famous depiction of Dante questioned by a proctor.

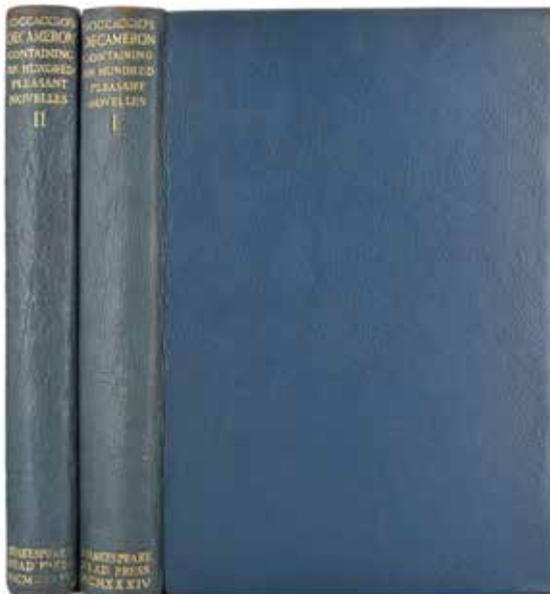
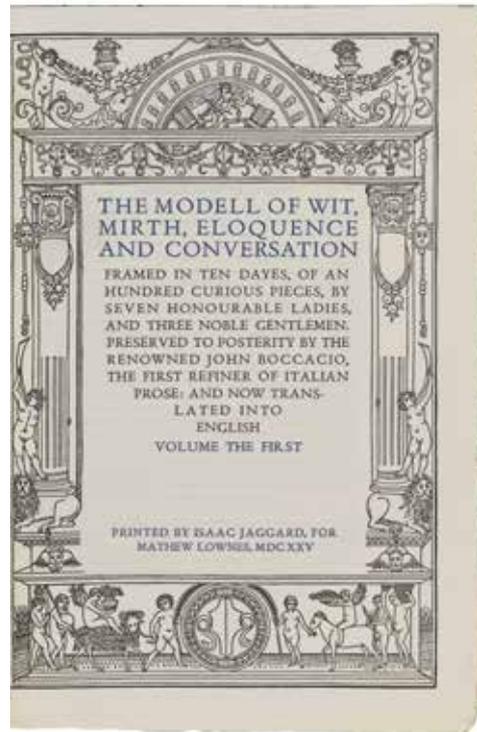
9

Beerbohm (Max) Zuleika Dobson, or An Oxford Love Story. With a Foreword and Illustrations by Osbert Lancaster. *Oxford: Shakespeare Head Press, 1975, 185/750 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, nottled grey endpapers, glassine wrapper browned around backstrip with portions of loss, slipcase, near fine* **£250**



Boccaccio (Giovanni) Decameron. The Model Of Wit, Mirth, Eloquence And Conversation Framed In Ten Days, Of An Hundred Curious Pieces. (The Text Taken From The First English Translation [of Isaac Jaggard] 1625). 2 Vols. Oxford: Shakespeare Head Press, 1934/35, 15/325 SETS (of an edition of 328 sets) printed in double-column on Batchelor handmade paper, in black and blue, with large historiated capitals also printed in blue, the superb wood-engravings, including beautifully executed borders to the title-pages, taken from Gregorii's Venice edition of 1492 and recut by R.J. Beedham with a small number by E. Joyce Francis, pp. xv,318, [i]; xvi, 268, sm.folio, original mid-blue hermitage calf a trifle edge rubbed, smooth backstrips gilt lettered, blue, green and tan marbled endpapers, t.e.g. on the rough, others untrimmed, near fine £850

'Boccaccio was the first great master of Italian prose' (Marks of Genius catalogue). The Shakespeare Head Press was owned by Basil Blackwell.



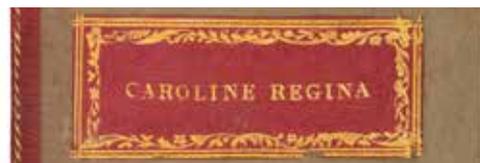
[Caroline (Princess Caroline of Brunswick-Wolfenbüttel)] The Book of Common Prayer, and Administration of the Sacraments. [C. Whittingham, Printer] Published for John Reeves ... Sold by G. and W. Nicol, and Satcherd and Letterman, 1807, 2 parts in 1 vol. (A new Version of the Psalms of David, fitted to the Tunes used in Churches. By Nicholas Brady ... and Nahum Tate ... has separate title page and register), gatherings R and S a little browned, unpaginated, (*1, A6 a6 6B-2D6; *1 6A-H), 12mo, contemporary red straight-grained morocco, single gilt fillet on sides and an inner border of 2 blind fillets and a blind roll tool, a gilt crown at the centre of both covers, spine richly tooled in gilt and blind, lettered in gilt direct ('Prayer'), red morocco label inside front cover, gilt and blind tooled border, lettered in gilt 'Caroline Regina', gilt edges, a trifle worn at extremities, front inner hinge neatly repaired, boards a trifle warped, good (Griffiths 1807/01.) £6,000

A copy with poignant associations, and pedigree. With a letter of provenance, on mourning paper, from Isabella Speechly of Peterborough stating: 'The Prayer Book, and Hymn Book [the latter not present] which belonged to Queen Caroline were given to to Lady Egmont by Lady Ann Hamilton the Queen's Lady and she gave them to my Great Aunt Miss Martha Speechly then living at Dartmouth House, Blackheath with Lady Egmont. Four [verses - added in pencil] of the psalms for the 7th day of the month are marked by the poor Queen herself - it was the day of her trial.' There follow later notes on the provenance down to 1936. There are Hymns following the Psalms here, but the notes do seem to refer to a pair of volumes.

'The cabinet, spurred on by the vengeful king, unwillingly prepared a bill of pains and penalties to strip Caroline of her title and to end her marriage by act of parliament. The bill was introduced into the House

of Lords on 17 August. It was one of the most spectacular and dramatic events of the century. The queen's progresses to and from Westminster to attend the 'trial', as it became known, were attended by cheering crowds; deputations by the dozen visited Brandenburg House to present addresses, the newspapers published verbatim accounts of the Lords' proceedings, and the caricaturists on both sides had a field day... Against this proof of public support for the queen the 'trial' was doomed to failure. The witnesses were clearly unreliable and were discredited by the cross-examination of her counsel, Henry Brougham and Thomas Denman. Many of the witnesses were believed to have been bribed or intimidated, and the widespread knowledge that George himself had had several mistresses added to the belief that Caroline was a victim, if not an entirely innocent one, of royal and political persecution.... Ministers realized that even if the Lords passed the bill the House of Commons would almost certainly reject it under intense pressure from their constituents. The bill passed its third reading in the Lords by only nine votes and Liverpool, the prime minister, announced on 10 November that it would proceed no further.' (ODNB).

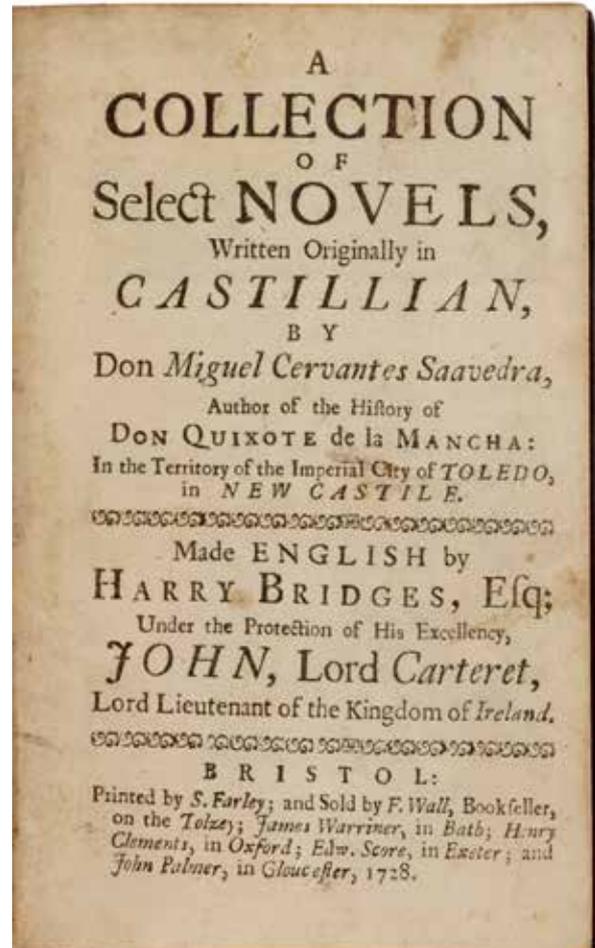
The Psalms so marked read 'For they have privily laid their net to destroy me without a cause: yea, even without a cause they have made a pit for my soul ... False witnesses did rise up: they laid to my charge things that I knew not ... With the flatterers were busy mockers: who gnashed upon me with their teeth ... They gaped upon me with their mouths: Fie on the, fie on thee, we saw it with our eyes.'



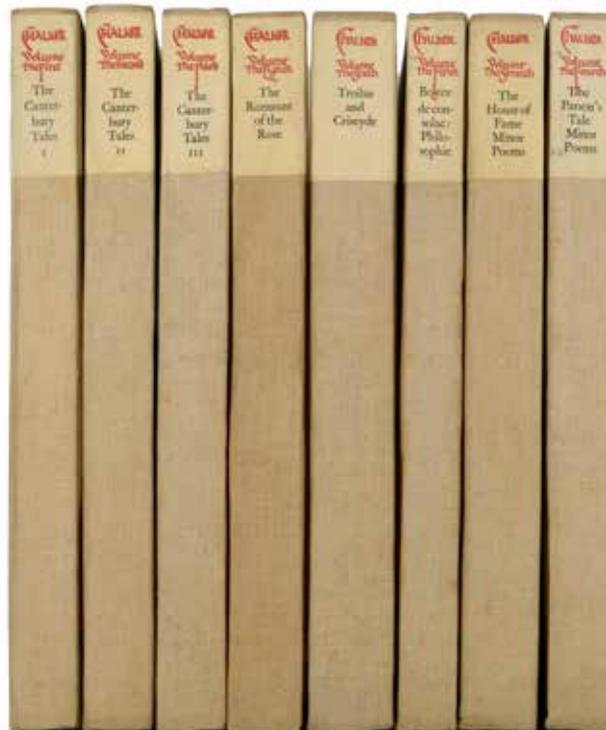
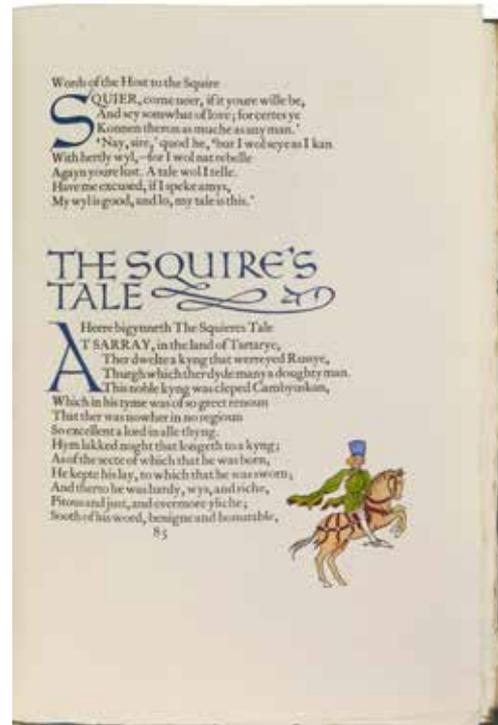
Cervantes (Miguel de) A Collection of Select Novels, Written Originally in Castillian, by Don Miguel Cervantes Saavedra, Author of the History of Don Quixote de la Mancha: In the Territory of the Imperial City of Toledo, in New Castle. Made English by Harry Bridges, Esq; Under the Protection of His Excellency, John, Lord Carteret, Lord Lieutenant of the Kingdom of Ireland. *Bristol: Printed by S. Farley; and sold by F. Wall, Bookseller, on the Tolze; James Warriner, in Bath; Henry Clements, in Oxford; Edw. Score, in Exeter; and John Palmer, in Gloucester, 1728, title-page a little soiled, some browning, especially towards the end, pp. 343, [1], 8vo, modern panelled calf, good (ESTC T59477) £1,800*

A rare provincial printing - it is noticeable that the booksellers who are named on the title-page are none of them in London. ESTC locates just 3 copies in the UK (BL, Bodley, Brotherton) and 6 in the US. 'The Translator, from the University of Oxford, accompany'd the most accomplish'd Edward Montague, Earl of Sandwich ... in his extraordinary Embassy to the Court of Spain, in the Year, 1666 ... The Translator has Inoculated some Castillian Words into our Language for Decoration, and his own Pleasure in the doing' (The Translator to the Reader). Comprises: The Gypsie. The Dogs of Mahudez. The Deceitful Marriage. Quixaire. The Illustrious Chamber-Maid. The Jealous Estramaduran.

The Bodleian preserves a copy of the first edition of *Don Quixote*, acquired before publication in 1605. Most early editions of Cervantes, especially in translation, are quite rare.



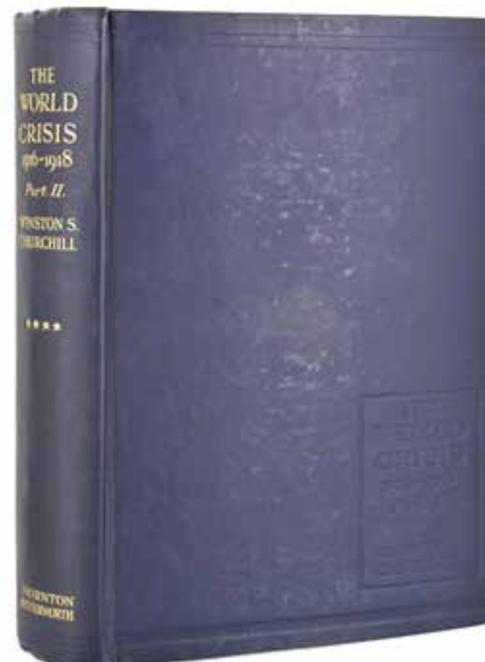
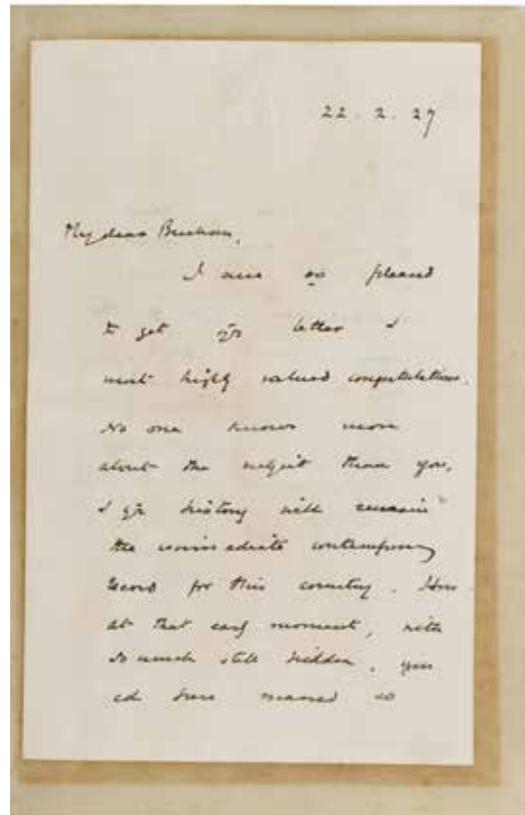
Chaucer (Geoffrey) Works. (Edited by A.W. Pollard, the 'Romaunt of the Rose' Edited by Mark Liddell.) 8 Vols. Oxford: Shakespeare Head Press, 1928/29, 316/375 SETS (of an edition of 386 sets) printed on Kelmscott handmade paper, the titles printed in red and the sub-titles and large initial letters printed in blue and red, the wood-engraved head-pieces by Lynton Lamb, the paragraph-marks drawn in by hand by Joscelyn Gaskin in blue or red and the charming handcoloured figures of the Canterbury Pilgrims engraved from drawings by Hugh Chesterman after those in the Ellesmere Manuscript, the leaf acknowledging Chesterman's work with the Chaucerian figures loosely inserted, sm.folio, original quarter undyed linen, printed labels (with spares loosely inserted), pale blue boards, untrimmed, a little minor spotting, very good £1,200



14

Churchill (Winston S.) *The World Crisis. 1916-1918, Part II.* [Thornton Butterworth, 1927, FIRST EDITION, 6 folding maps or charts and two facsimiles of letters from Haig as well as further maps within text, occasional pencil markings to margin by Buchan with occasional comment or correction, a few very faint foxspots to initial and ultimate leaves and one or two light handling marks, pp. ix, 293-589, 8vo, original dark blue cloth blind-stamped to upper board, backstrip lettered in gilt, edges lightly toned and free endpapers a little browned, very good (Woods A31a for set) **£6,000**

John Buchan's copy, with his bookplate on the front pastedown, and his pencilled notes (largely listing page-numbers, but with a few comments in his hand) across the rear endpapers. A superb 2-page letter from the author to John Buchan is tipped in to the flyleaf, dated 22.2.27. Written on Treasury Chambers headed notepaper during his Chancellorship of the Exchequer, he thanks Buchan for a letter in praise of his own work on the First World War, *The World Crisis* 'I am so pleased to get your letter & most highly valued congratulations. No one knows more about the subject than you & yr history will remain the immediate contemporary record for this country [...] One of the least laborious parts of my task was reading your account [...] Yours sincerely, Winston S. Churchill'.



17

15

Erasmus. L'Éloge de la Folie nouvellement traduit du Latin d'Érasme par M. De la Veaux. Avec les figures de Jean Holbein gravées d'après les dessins originaux. Basle: Imprimé avec des caractères de G. Haas chez J.J. Thurneysen, le Jeune, 1780, triple portrait frontispiece and additional engraved title-page (these 2 mounted), further portrait of Erasmus engraved by Samuel Gränicher, and illustrations throughout, a few leaves browned, or foxed, pp. xvi, 392, 8vo, late nineteenth-century crushed red morocco by Capé, lettered in gilt on spine (giving the place as Berlin), gilt edges, minimal wear to corners, oval morocco book label of Vernon Watney inside front cover and his signature on the verso of the front free endpaper, very good **£300**

The illustrations in the text are copies (same size) as the originals in Basle public library.

A late Tudor copy of Holbein's portrait of Erasmus is held by the Bodleian; another is reproduced in woodcut in this book.



16

Euclid. Geometricorum elementorum libri XV. [Trans. B. Zamberti; Ed. J. Lefèvre.] Paris: Henri Estienne, 7 January 1516/1517, Roman types, with numerous woodcut geometrical diagrams in the margins, fine criblé initials in a variety of styles and sizes, title-page soiled and cut down and mounted on old paper, one diagram just cropped at its extreme outer corner, ff. 261 (of 262, without the final blank), folio (296 x 210 mm), nineteenth-century half brown calf, by Hatton of Manchester, marbled edges, original order for the binder loosely inserted (in fact calling for half Russia), the Macclesfield copy with bookplate but no blind stamps, and annotated by John Collins, preserved in a cloth folding box, good (Schreiber 26; Steck III.14; Thomas-Stanford 6) **£12,000**

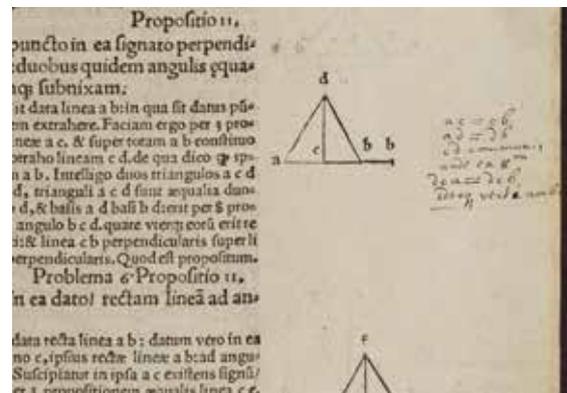
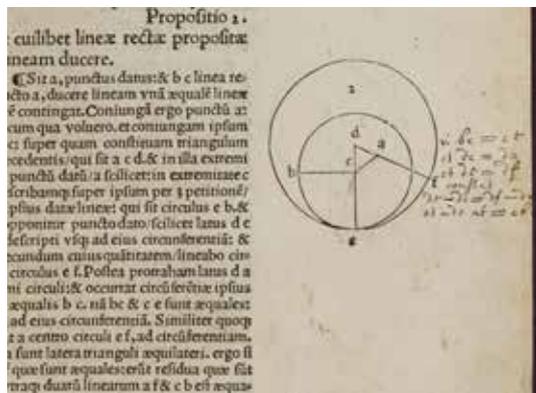
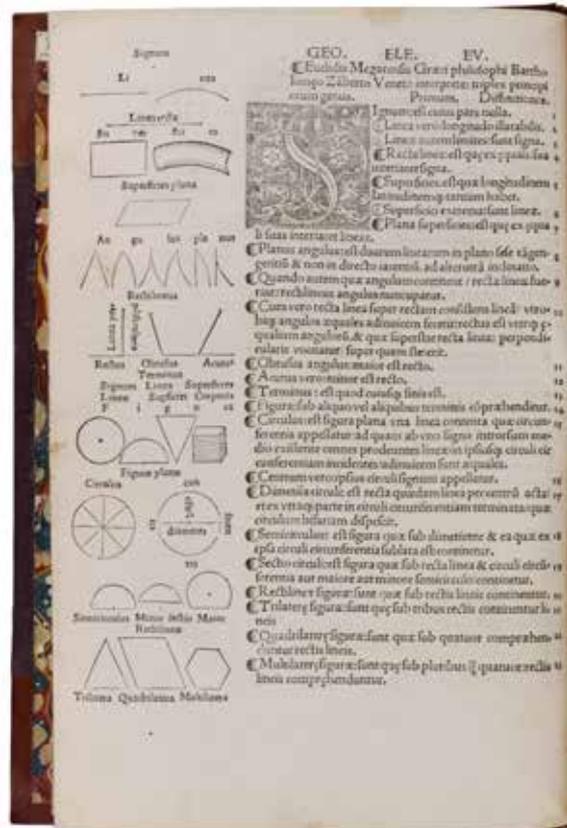
The sixth edition of Euclid, the first to be printed north of the Alps, the translation from the Greek of Bartolommeo Zamberti newly revised by Lefèvre d'Étaples, who added the "commentaries" of Campano, Theon, and Hypiscles. Thomas-Stanford is slightly dismissive: 'The Diagrams are well executed, but the tradition of the book beautiful is not maintained.' We are more inclined to agree with Schreiber who described it as 'a typographical masterpiece.' Ours moreover is a good size, 2 cm taller than Schreiber's and more than 1 cm wider (his in modern half calf). Thus all the diagrams are safe within generous margins, all except one, and that barely touched.

The binder was not quite so kind to John Collins's notes however, which are in some instances cropped. This volume was Lot 699 in the Macclesfield sale, but failed to sell. The annotations were not mentioned in the catalogue, and were apparently overlooked by viewers since they certainly add interest to what is, apart from the title-page, a very good copy. Without a formal education, John Collins (1625-83) became a pivotal

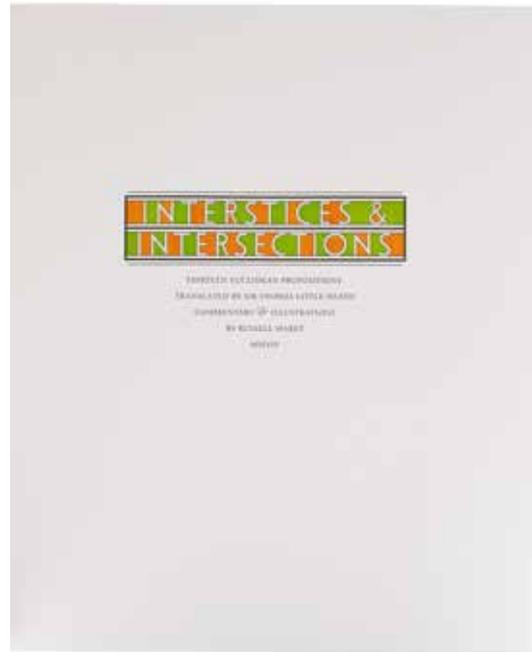
figure in the early years of the Royal Society where 'he had the opportunity to render the services for which he is remembered. For about ten years he served the society as a kind of unofficial secretary for all kinds of mathematical business. (The official secretary, until his death in 1677, was Henry Oldenburg who, in mathematical questions, relied heavily upon Collins's advice and assistance.) Collins conducted an extensive correspondence with some of the leading mathematicians in Britain and abroad... Collins obtained current mathematical news and foreign books for the Royal Society and its fellows, often in exchange for British scientific publications' (ODNB). Collins's books were acquired sometime after his death by William Jones, and thence to Shirburn Castle. Collins's notes appear on 16 pages, mainly in the first book. In four instances he has made corrections to the text (not errata).

Scarce on the market: since 1975 only 7 copies appear in ABPC, only 1 of them since 1993, and only 1 in a contemporary binding, and that rebeked.

Euclid's works were a standard textbook for centuries, and there have been many important editions. The Bodleian holds a tenth-century manuscript with annotations by its original owner, featured in Marks of Genius.



Maret (Russell) Interstices & Intersections. Or, an Autodidact Comprehends a Cube. Thirteen Euclidean Propositions translated by Sir Thomas Little Heath. Commentary & Illustrations by Russell Maret. *New York, 2014, 42/75 COPIES (of an edition of 92 copies), printed in full colour on Zerkall mould-made paper, the illustrations all printed from photopolymer plates, accordion-folded, original quarter teal goatskin with dark grey boards, the leather cut to form a peak from which extends a single white stretch horizontally across the board, fine* £4,000

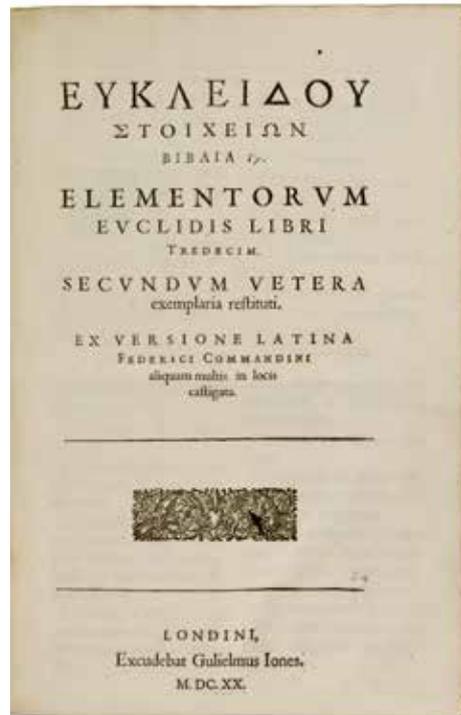


A modern classic of the press world, illustrating Maret's brilliance and perseverance in achieving a work of startling beauty. Each spread features some combination of a selection from Euclid printed in italic, Maret's commentary printed in Roman, and an illustration further elaborating the ideas, often exploiting trompe l'oeil and demonstrating richness of colour and fineness of gradation which at first seems impossible from hand-printing.



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

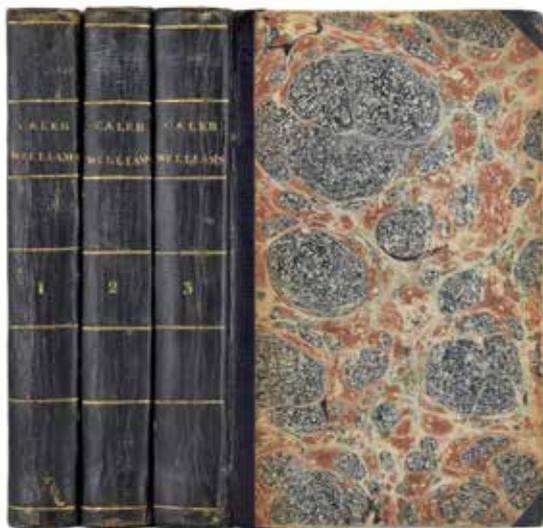
£2,750



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

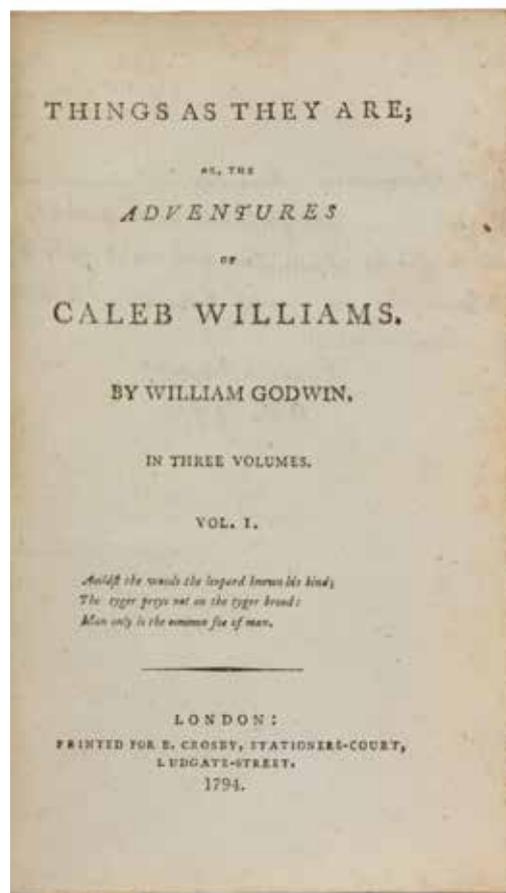


Godwin (William) Things As They Are; or, the Adventures of Caleb Williams. In three volumes. Printed for B. Crosby, 1794, FIRST EDITION, some spotting, early signature (largely illegible, but from the Gell family) and a watercolour coat of arms to half-titles, critical quotation from the Monthly Review to verso of vol. i title-page (partly cropped), pp. [iv], 293, [1]; [iv], 285, [1]; [iv], 304, 12mo, early quarter blue roan, marbled boards, spines divided by gilt fillets and lettered direct in gilt, marbled endpapers, a little bit rubbed, modern bookplate, very good (ESTC T94133) £5,000



The first edition of Godwin's first major novel, in a contemporary binding in remarkably good state. This was Godwin's biggest success as a fiction writer, both at the time and, in terms of its importance in literary history, now. It stands at the intersection - and the origin - of numerous genres, including the detective story, the Gothic, and the psychological novel.

Godwin and Mary Wollstonecraft were both such dedicated writers that even after marrying they communicated mostly by letter.



Gregory (Saint, the Great) Opera.
 ...Complectitur item quosque liber suum
 inventarium. Paris: Francois Regnault.
 1521, title-page printed in red and black, a
 scattering of small wormholes in title and
 first section (index), reducing to three by
 the start of the text and wholly extinguished
 by f. 50, three further small holes in last
 30 ff., sometimes touching a character but
 rarely affecting legibility, frequent short
 marginal early ink notes, a bit of dustsoiling
 and marginal dampmarking at end, ff.
 [22], CCCCL, [8], folio, early seventeenth-
 century English sprinkled calf, backstrip
 with four raised bands, remains of old label
 in second compartment, boards bordered in
 blind, front joint and backstrip ends expertly
 renewed, a bit rubbed and scratched,
 ownership inscription with Latin motto
 dated 1578 at head of title with initials T.G.
 (a further initial lost), seventeenth-century
 inscription of Roger Kay, early nineteenth-
 century bookplate inside front cover of
 Fulwar William Fowle (childhood friend of
 Jane Austen), good (Adams G1166) £950

An early reissue of the 1518 editio princeps of the collected works of Pope Saint Gregory I, called 'the Great' (c.540-604). Saint Gregory wrote widely, more so than any previous pope, and had an enormous influence on the development of medieval Christianity. Among his writings are dozens of sermons, a Commentary on Job (the 'Magna Moralia'), 'The Rule for Pastors', and numerous letters. Individual parts had been printed in the fifteenth century, but the first collected works appeared in Paris in 1518. This volume, printed by Regnault, is the first reissue of that edition recorded in Adams; it maintains the same pagination and collation, and some copies may even retain the earlier date in the colophon.

The 'Rule for Pastors' was translated into Old English by Alfred the Great, and a contemporary copy of that translation was

sent to Werferth, Bishop of Worcester, which now survives in the Bodleian.

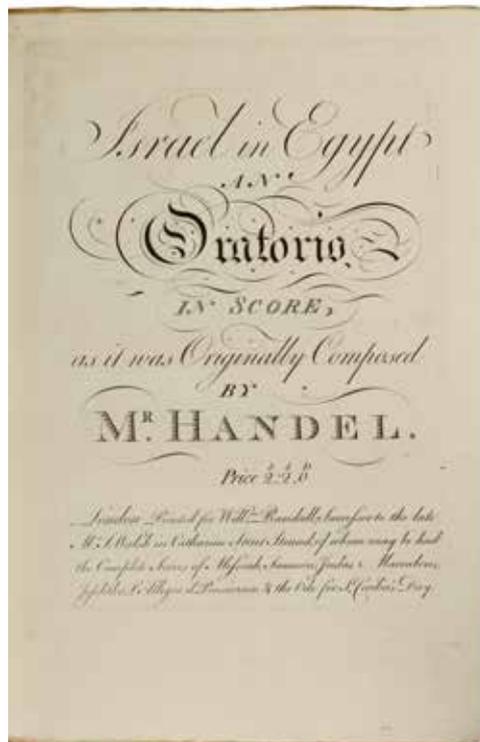


Handel (George Frideric) Israel in Egypt. An Oratorio, in score, as it was Originally Composed by Mr. Handel. *Printed for Willm Randall, Successor to the late Mr I. Walsh, [c. 1770,] FIRST EDITION OF THE SCORE, engraved frontispiece portrait by Houbraken, with all pages apart from the 2 leaves of subscribers also engraved, pp. [viii], 281, [1], folio, original quarter sheep, marbled boards, green morocco lettering piece (lettered vertically), spine rather rubbed with loss of surface, extremities worn, good (ESTC N29033) £3,000*

The scarce first printing of Handel's music for this oratorio, first performed in 1739 and substantially revised thereafter; this version is another revision, with the publisher trimming several arias and short choruses. It also omits the first part, which was at first an altered version of the Funeral Anthem and so likely did not exist in manuscript to be printed from. In addition to being the first edition, this is the only eighteenth-century printing in England to contain the music at all: there were several printings of the libretto on its own in 1739 and again following a revival in the 1750s.

Through the nineteenth century the Messiah and this work were the most popular of Handel's works, and Mendolssohn oversaw an important edition of it for the English Handel Society (which was ultimately based on this printing and therefore also omitted the first part). 'Israel in Egypt takes a new path, however, being the first non-dramatic English oratorio, with a libretto compiled from purely scriptural texts. It also has a substantial and unprecedented number of choral movements... The only successor in the same line was Messiah' (Oxford Music Online).

ESTC locates copies in KCL, the Folger, NYPL, Yale, and Adelaide only.



Homer. The Iliads of Homer prince of poets. Never before in any language truly translated.... done according to the Greek by Geo: Chapman. *Printed [by Richard Field] for Nathaniel Butter, [1611,] FIRST COMPLETE EDITION IN ENGLISH, title-page engraved (some expert repair work around the outer edges, inner edge just disappearing into the gutter), initial blank discarded, final blank present, additional leaves of sonnets bound in prelims, some dustsoiling and marks,* pp. [xxviii], 341, [11],

[with:]

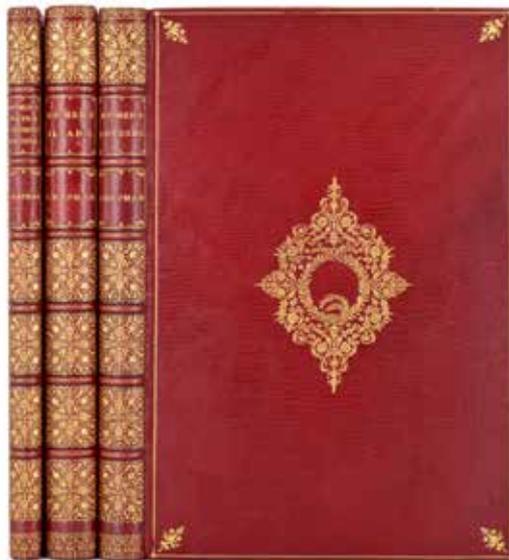
Homer's Odysseys. Translated according to ye Greeke. By Geo: Chapman. *Rich: Field, for Nathaniell Butter, [1615,] FIRST COMPLETE EDITION IN ENGLISH, title-page engraved (some expert repair work around the edges), initial and final blanks discarded, Y2 slightly shorter and probably supplied, a little marginal worming in second half expertly repaired (occasionally touching a letter, no significant loss),* pp. [x], 376, [2],

[with:]

The Crowne of all Homers Worckes Batrachomyomachia or the Battaile of Frogs and Mise... translated according to ye originall by George Chapman. *Printed by John Bill, [1624,] FIRST EDITION IN ENGLISH, title-page engraved (the earlier state with 'Worckes' instead of 'Workes'), initial blank discarded,* pp. [x], 143, 148-179, [1], 201-207, [5], folio, *the three vols. washed and pressed in nineteenth-century red morocco by Riviere, boards with central lozenge shape made of wreaths and flowers and containing a circular frame, blocked in gilt, spines elaborately gilt in compartments, second and third lettered in gilt direct, edges gilt, turn-ins also elaborately gilt, bookplate of Thomas Gaisford, leather booklabel of 'Terry' and small booklabel of J.O. Edwards to front pastedowns, modern bookplate to flyleaf, very good (ESTC S119234, S118235, S119240; Pforzheimer 169, 170, 165; Palmer p. 56-8; see also Bibliotheca Homeric Langiana B1)* £40,000

The first complete editions of Chapman's translations of each of the major works attributed to Homer, in a uniform set finely bound for Thomas Gaisford, Dean of Christ Church. Parts of the Iliad had been published before, but the whole work first appeared around 1611 (ESTC adds question marks to all the dates) in this form; the Odyssey similarly saw publication of the first half only in around 1614 before the version here appeared a year later, containing a reissue of the sheets plus the newly-printed second half; the Batrachomyomachia and Hymns are a simpler matter, with this being their first appearance (of around 1624). The Iliad contains the unsigned bifolium with sonnets to Viscounts Cranborne and Rochester and Sir Edward Philips, which Pforzheimer describes as 'a great rarity, only about six copies having it can be traced'.

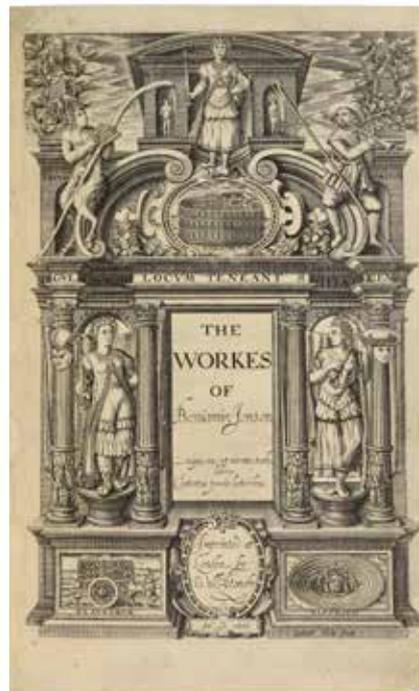
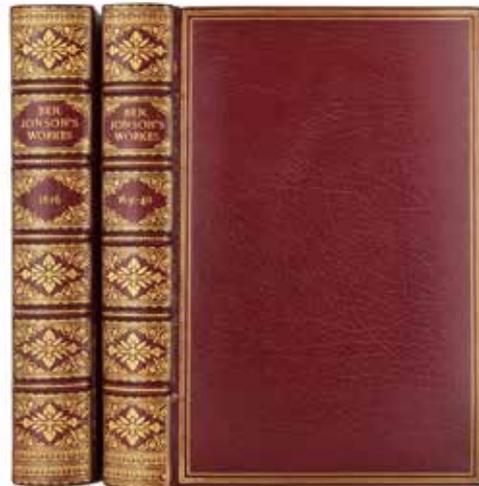
The bindings are signed 'Bound by Riviere' and were probably produced somewhere around 1840-1850. In the fashion of the time the leaves have been washed and pressed, and repairs performed with consummate skill. Later owners include an unidentified 'Terry' and noted collector of English verse J.O. Edwards.



Jonson (Ben) The Workes. [Vol. i] *Will Stansby, 1616, and [Vol. ii] Richard Meighen, 1640, 3 volumes in 2 (with the Posthumous Works bound into vol. 2), engraved title by W. Hole in volume 1 (Pforzheimer's third state), 2 divisional titles within a woodcut border, engraved portrait by Vaughan inserted from the second edition, engraved title neatly repaired at inner margin, A4 of "The Magnetic Lady" restored at margins, very small hole in penultimate leaf of the second volume, occasional light browning, pp. [x, including engraved title but without the initial blank], 1015; [xii], 170, [76], 155 [recte 159], 292, 132, folio, red crushed morocco by Riviere, French fillets on sides, spines richly gilt, gilt edges, upper hinges slightly rubbed, very good (STC 14751 and 14754; Pforzheimer 559 and 560) £15,000*

After Shakespeare, the most important English dramatic publication of the seventeenth century. The publication of a collected 'Workes' in folio, its title-page adorned with Classical motifs, was a typically audacious move by Jonson, especially because he included in it nine plays written for the commercial theatre. This marked a crucial step in establishing the literary credentials of the public theatre, which was often dismissed as ephemeral at the time; one contemporary responded to the publication with a distich: 'Pray tell me Ben, where does the mystery lurk | What others call a play, you call a work?' Jonson's concern in claiming the merit due to his plays is in striking contrast to Shakespeare, who famously showed little apparent interest in the literary afterlife of his dramatic works. Thus Jonson's 1616 folio provided the vital precedent and model to Heminges and Condell when they came to prepare the Shakespeare folio that followed seven years later, for which Jonson himself provided commendatory verses.

Provenance: University College Cork Library, library stamp on verso of vol.1 title; Bernard Quaritch, collation note on vol.1 rear pastedown; John Burns, signatures, dated 10 February 1938, sale, Sotheby's, 25 April 1944, lot 436; William Foyle, book label, sale, Christie's, 7 November 2000, lot 434 (subsequent second Quaritch collation note), modern bookplate on flyleaf in vol. i.



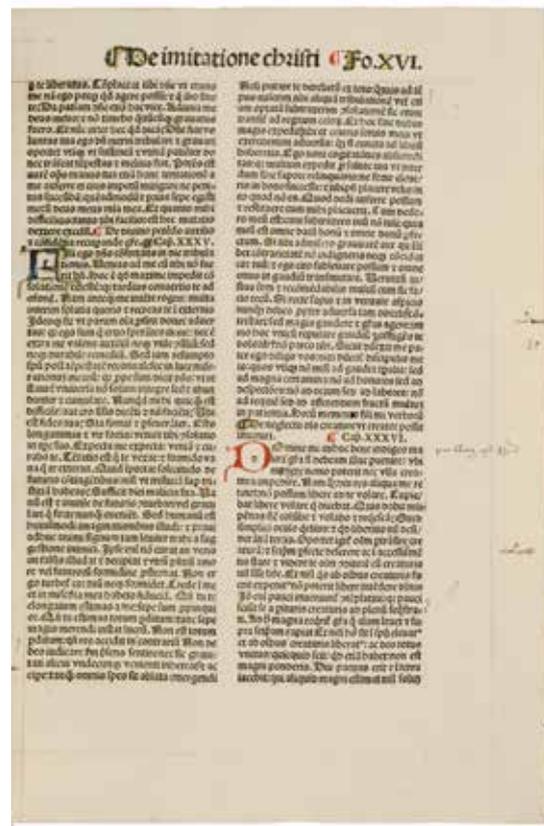
Kempis (Thomas à) Opera et libri vite fratris Thome de Kempis ordinis canonicorum regularium quorum titulos vide in primo folio. Nuremberg: per Caspar Hochfeder, 1494, a splotch of worming to last leaf affecting part of four words, ruled in red throughout with initials and paragraph marks supplied in red and blue and printed capitals picked out in yellow, first leaf a bit soiled with some light dustiness and browning elsewhere, one blank corner renewed (fol. xvii), ff. [iv], CLXXVIII [recte CLXXX], folio (299 x 210 mm), early twentieth-century half vellum, spine lettered in ink, just a bit rubbed, bookplate of the Bibliotheca Ritmana, very good (ISTC it00352000; Goff T352; Bod-inc T-090; BMC II 475) £9,000

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

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

in this edition, is followed by three short pieces written by Groot himself.

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



Locke (John) *An Essay Concerning Humane Understanding, in Four Books. ... The Fourth Edition, with large Additions. For Awunsham and John Churchil [sic]. 1700, engraved portrait by P. Vanderbanck after Sylvester Brounower, some browning and spotting throughout, purchase inscription of 'Fromanteel, pr. 13s' to title-page, gift inscription to recto of frontispiece: 'The gift of Abraham Fromanteel of London, to Daniel Fronmanteel sen. or Norwich, after his decease, to be & remaine in his family, London November 27 1709', pp. [xl], 226, 233-438 (as called for), [12], folio, contemporary Cambridge-style panelled calf, rebacked, hinges relined, boards pitted, edges worn, sound (Wing L2742; ESTC R39072; Alston 7:80; Yolton 64) £950*

Major changes to this, the fourth edition of Locke's 'Essay', are a new chapter entitled 'Of the Association of Ideas' and another 'Of Enthusiasm'. In a letter to of January 1699 Locke stated that the last (i.e. third) edition of the 'Essay' 'is now out of print'. A new agreement was signed with the publishers which also included further additions to it: improvements in italicisation and punctuation and the occasional addition or revision (Yolton).

The importance of Locke's 'Essay' cannot be overstated. In its attempt to estimate critically the certainty and adequacy of human knowledge when confronted with God and the universe, it is the 'first modern philosophy of science' (Cranston, DNB).

The first owner of this copy, Abraham Fromanteel, was a member of a Dutch clock-making family, son of Ahasuerus Fromanteel, the first to make pendulum clocks in Britain.

A later portrait of Locke than the one reproduced here was given to the Bodleian by the artist, Thomas Gibson, in 1733.



26

Loggan (David) *Oxonia Illustrata, sive Omnium Celeberrimae istius Universitatis Collegiorum, Aularum, Bibliothecae Bodleianae, Scholarum publicarum, Theatri Sheldoniani; ne non Urbis Totius Scenographia.* [Facsimile reprint.] Oxford: Senecio Press, [1970,] ONE OF 1,000 NUMBERED COPIES (this unnumbered), 40 plates of copper-engraved illustrations with 11 topographical, 1 costume, and 28 of colleges and halls, all of which are double-sheet except Christ Church (which is on three), pp. [x, printed rectos only] + plates, folio, original half brown leather with blue cloth sides, backstrip lettered and decorated in gilt with 5 imitation raised bands, a little surface grazing and one or two faint marks, good £500

A handsome facsimile version, of which only around 20 copies were actually bound - making it a much scarcer proposition than the stated limitation would suggest. This is the printer's copy and has his unobtrusive page numbering in pencil in the corner of some leaves.

Loggan's work 'was the first comprehensive visual record of the University' (Marks of Genius catalogue).



27

(Loggan.) New (Edmund Hort, artist) Merton College, Oxford. Oxford: Edmund Hort New, 1912, engraved by Emery Walker, hand-coloured (probably relatively recently), single sheet engraving, image 415x325mm, matted, very good £500

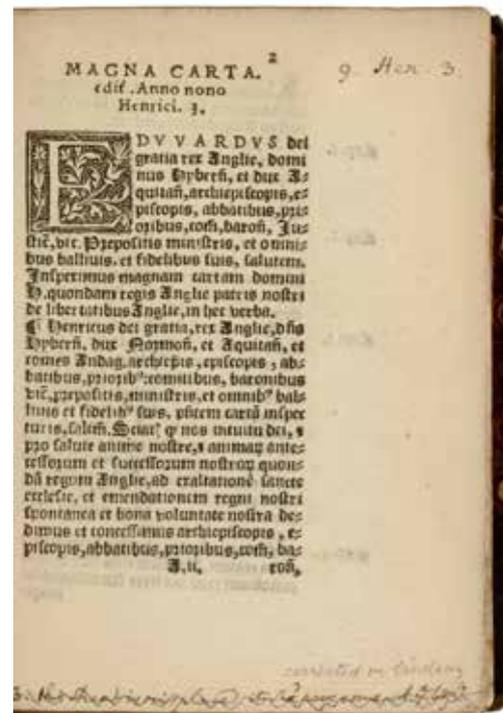
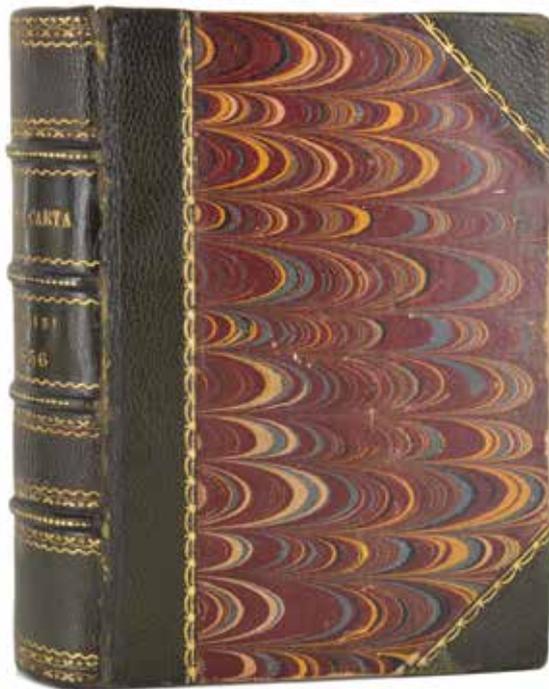
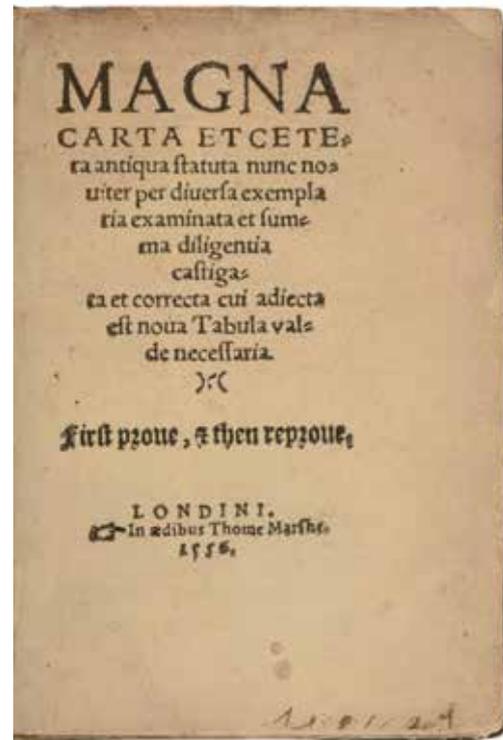
Edmund Hort New (1871-1931) was known for his illustration in Arts and Crafts style and his connections with the private press movement - including design work for the Kelmscott Press. After he moved to Oxford in 1905 he began a project to illustrate each of the colleges in the same 'birds-eye' style that Loggan had used for his 1675 *Oxonia Illustrata*. Emery Walker engraved his designs and New published individual prints, like this one, sold as 'New Loggan Prints', but he died before finishing the project. The full illustrations were never collected into a book, although much reduced versions were included in 'The New Loggan Guide to Oxford Colleges', published by Blackwell's in 1933.

It is rare to find examples hand-coloured. The colouring here is simple, but effective.



(Magna Carta.) Magna Carta et cetera antiqua statuta nunc nouiter per diuersa exemplaria examinata et summa diligentia castigata et correctata cui adiecta est noua tabula valde necessaria. *Thomas Marshe, 1556, 2 parts in 1 vol., woodcut initials, some historiated, lacking blank A1 as often, title-page browned, brittle, and a little frayed at edges, clean tear passing through one letter on the title, generally a little browned around the edges, ff. [12], 160; [4], 80, small 8vo, late nineteenth-century half dark green morocco, front inner hinge strained, some early annotations, for the most part identifying statutes, sound (STC 9277; ESTC S101067) £2,500*

A revised edition of the version printed by Thomas Berthelet in 1531 (STC 9271), issue with 'Est iste magnamim rex' on U4r lines 6-7. The first printed edition of Magna Carta was by Richard Pynson, 1508 (STC 9266).



29

More (Sir, Saint Thomas) De optimo reipublicæ statu, deque nova insula Utopia, libri duo: scriptum vere aureum, nec minus salutare, quam festivum, quod ex Erasmi Roterodami, Guilielmi Budaei, aliorumque magnorum virorum commendationibus, quae epistolis praefixis continentur, liquidum dubitantibus euadet. *Hanover: Printed by Hans Jacob Hennë for Peter Kopf, 1613, woodcut printer's device on title, title-page slightly soiled, occasional minor browning, pp. 299, 12mo, contemporary English calf, double blind ruled borders on sides, blind ruled compartments on spine, spine slightly rubbed, lacking paste-downs, good (Gibson 9) £1,200*

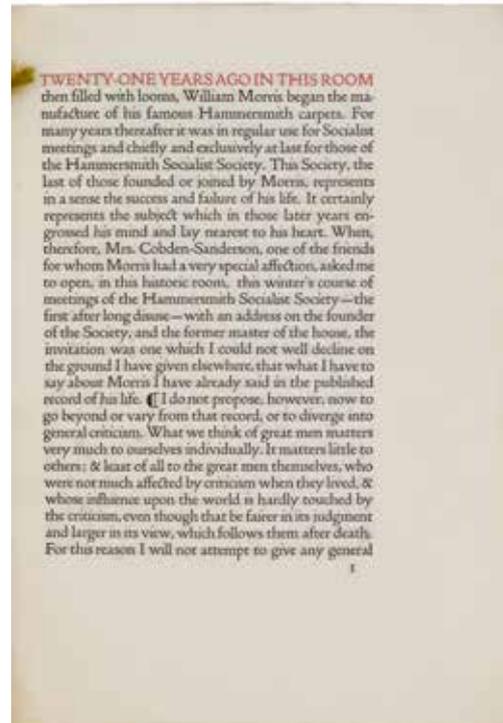
A relatively early edition of More's great work. This was the first Hanover edition, and the Gibson number indicates that this is the ninth separate edition of the Latin text.



30

(Morris.) MACKAIL (J.W.) William Morris, an Address Delivered the XIth November MDCCCC at Kelmescott House Hammersmith, before the Hammersmith Socialist Society. *Doves Press, 1901, ONE OF 300 COPIES (of an edition of 315 copies) printed in black and red on handmade paper, pp.[ii], 27, 8vo, original limp cream vellum by the Doves Bindery, backstrip gilt lettered, untrimmed, slight wear to head of boards, bookplate of Charles Walker Andrews, very good £500*

Mackail went on to write a biography of Morris. The owner of this copy was Charles Walker Andrews, lawyer and book collector, of Syracuse, NY. His pencil note records that the book came 'from Salem Hyde's Library, Apr. 1924' - Hyde being his father in law (1846-1924), another prominent Syracusan, after whom an elementary school in the city is named.



(Morris.) *Epistola ad Rhomanos. Epistola prima ad Cori[n]thios. Epistola secunda ad Cori[n]thios [etc.]. [Paris: Henricus Stephanus], December 15, 1512, FIRST EDITION of Lefèvre's revision of the Vulgate text of St Paul's Epistles, woodcut title border, designed especially for this edition, incorporating the figures of St. Peter and St. Paul, repeated on K6, both coloured red by a contemporary hand, 42 fine large crible initials, all but one coloured in red by a contemporary hand, and numerous smaller initials, rubricated throughout, some passages pasted over or deleted in ink, a few manuscript notes, clean tear just into the text on K4 with the edges marked from sellotape, Blackwell catalogue description and illustration pasted to the verso of the last leaf (with a small repaired tear) and the rear pastedown, ff. [22], 268, folio, contemporary blindstamped calf over wooden boards by the Carthusians at Wedderen, near Dülmen, the backstrip with five raised bands and exposed endbands, titled in ink on a red stained ground and with a shelfmark on a white ground, the boards with outer panels with a series of blindstamped medallions and inner panels with 'IHS', 'MA', and 'IOHS' circular stamps within a diaper pattern, the front board more closely filled than the rear, vellum endpapers, two fore-edge clasps sometime renewed, some expert repair to joints, ownership inscriptions to front vellum flyleaf (one of the Carthusian house at Dülmen, the other dated 1959), bookplate of William Morris and old bookseller's description to front pastedown, very good (Schreiber 14; Renouard 10.1) £20,000*

An important edition, by an important printer, with an important later provenance. William Morris, founder of the Kelmscott Press and by extension the English private press movement, drew his inspiration from several sources (including medieval manuscripts and his friend Emery Walker's collection of early typesets), but the

early books in his own collection were an essential part of this artistic development. He acquired numerous examples of early printing while developing his own aesthetic for the Kelmscott Press.

The decorative initials in this copy are an immediate and obvious influence on the style of decoration that Morris adopted for Kelmscott books, though he combined these with more Gothic and Germanic letterforms. Morris would no doubt have thought the taint of the Renaissance had touched the printing style (although this is a noticeably more Gothic book than later Estienne printings), but the initials, and perhaps the 'arcade' style borders on the section containing the Canon, must have struck him as sufficient reason to keep the book on his shelves.

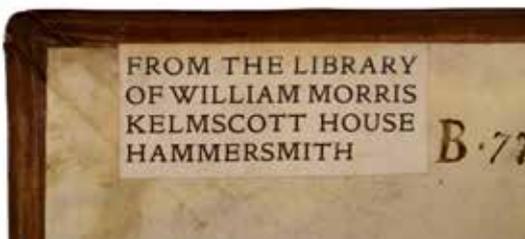
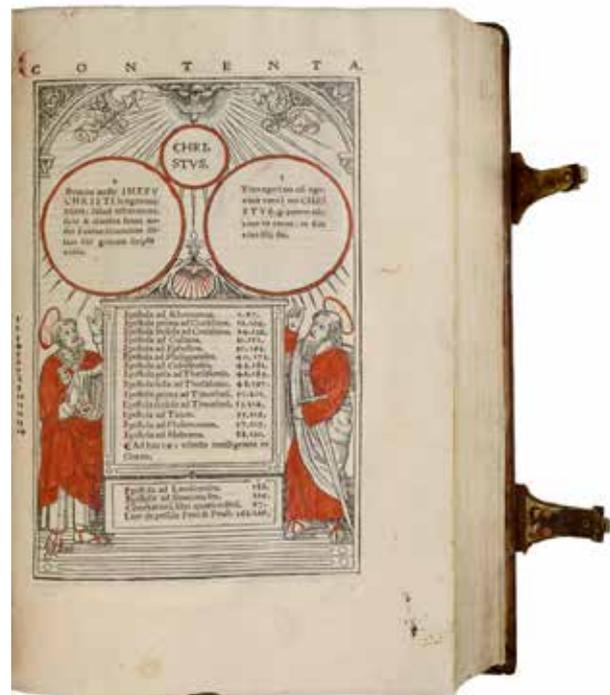
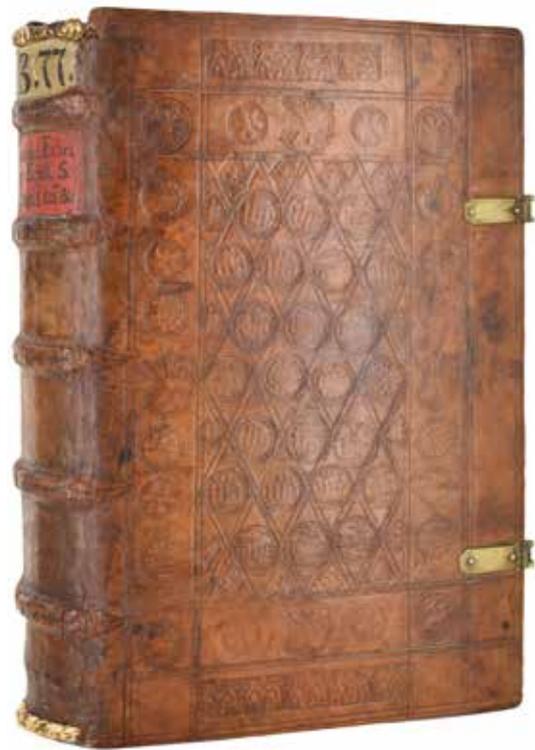
Morris may have also appreciated the book for its binding, which is strictly contemporary and in the unmistakable style of the Carthusian monks at Wedderen, near Dulmen in Westphalia. Goldschmit 165 describes a similar binding with a near-identical inscription, and reproduces the square stamp containing two birds flanking a fleur-de-lys which appears at the head and foot of the boards here. He also describes the distinctive tool of a shield containing severed hands, feet, a pierced heart, and three nails (representative of Christ's wounds). Another example of a Dulmen binding, in the Huntington (RB103317) is in similar style, with the lozenges drawn on the boards containing the same stamps of 'Ihesus', 'Maria', 'Iohannes', and rosettes, also with the symbols of the Evangelists in the corners.

Morris designed a special full pigskin binding which the Doves Bindery executed on a number of copies of the Kelmscott Chaucer, basing this on bindings in his own collection. While none of the tools

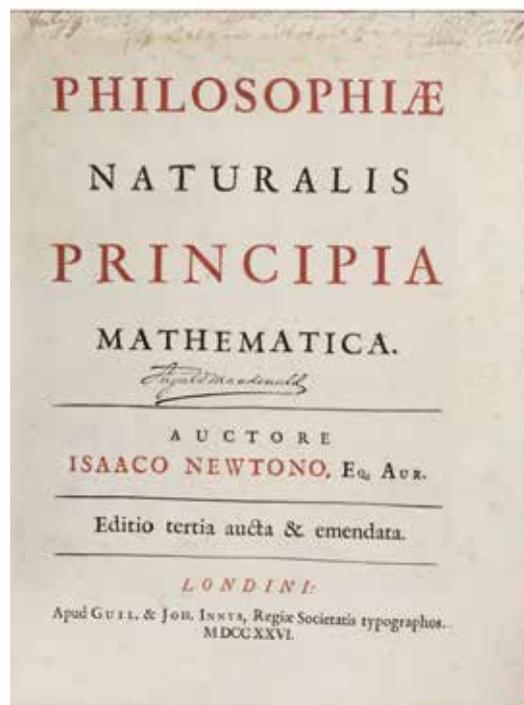
decorating this binding were directly copied (as some in Morris's collection were known to have been), the proportions of the blind-tooling and the overall style are nonetheless quite similar and Morris will have based his understanding of Germanic bindings on this example among others.

The book inside is also important, being an early production by Henri Estienne, founder of the Estienne dynasty of scholar-printers. As often with his books, the text is a collaboration with Jacques Lefevre d'Estaples, the leading figure of the humanist movement in France. This is the 'first edition of Lefevre's revision of the Vulgate text of Paul's Epistles and his important commentaries on them... Lefevre includes his own new version from the Greek... At the end Lefevre has added the editio princeps of the apocryphal St. Paul-Seneca correspondence, as well as of the two apocryphal (though believed genuine by Lefevre) accounts of the martyrdoms of Peter and Paul by Linus, Peter's successor as bishop of Rome' (Schreiber). Lefevre's goal was to restore the meaning of the original text by going back to how it would have been before Jerome's Vulgate translation. The work is notable also for its timing, appearing four years before the first printing of the Greek New Testament.

The dedication copy of this book, printed on vellum, is known to survive (having been sold from the Foyle Collection at Christies in 2000), but beyond that a more resonant copy than this is difficult to imagine.

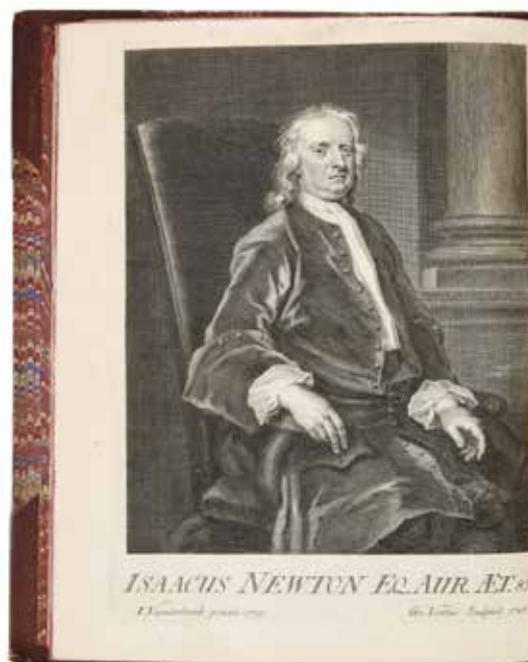


Newton (Sir Isaac) Philosophiæ naturalis principia mathematica. Editio tertia aucta & emendata. *William and John Innys, 1726, title printed in red and black, with engraved portrait frontispiece, 1 engraving and numerous diagrams in the text, complete with half-title and final advertisement leaf, some foxing at the beginning and end, a few scattered minor stains, repairs to margins of front fly-leaves, pp. [xxxvi, including half-title, engraved frontispiece portrait by George Vertue facing title], 530, [8], 4to, late nineteenth-century half red hard-grained morocco, spine gilt in compartments and lettered direct, red edges, rebacked preserving previous spine, early inscription at head of title (see below), 19th-century signature stamp of Dugald Macdonald at centre of title-page, bookplate on flyleaf of the Québécois George G. Leroux, very good (Babson 13; Wallis 9; PMM 161 (first edition, 1687))* £11,000



Third and definitive edition of ‘the greatest work in the history of science’ (PMM), one of only 1250 copies printed, 250 of which were printed on large or thick paper. ‘This edition was the last published during the author’s lifetime and the basis of all subsequent editions. It was edited by Henry Pemberton, M.D., F.R.S., and contains a new preface by Newton and a large number of alterations, the most important being the scholium on fluxions, in which Leibnitz had been mentioned by name. This had been considered an acknowledgement of Leibnitz’s independent discovery of the calculus. In omitting Leibnitz’s name in this edition, Newton was criticized as taking advantage of an opponent whose death had prevented any reply’ (Babson, p. 12).

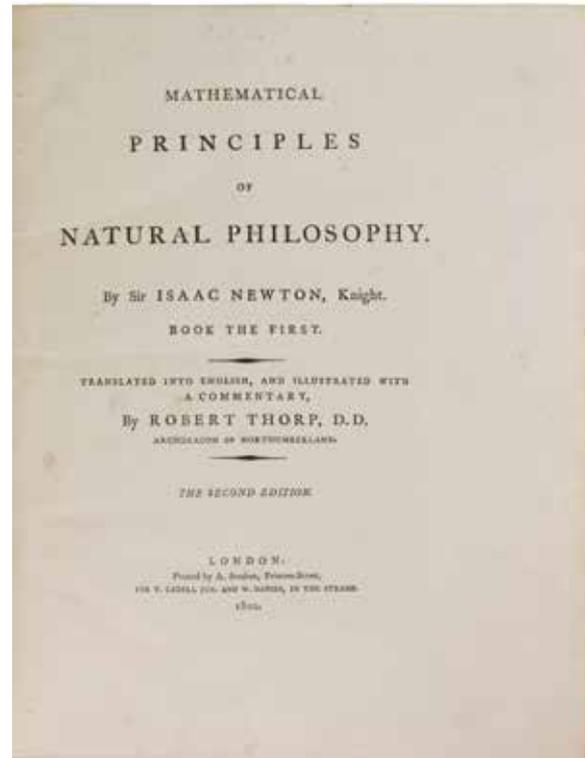
The inscription at the head of the title-page, dated July 9, 1733, is a little cropped at the top, and faded. It is difficult to read, but seems to say: ‘Gifted to Mr. William Scott of Babecan advocate by me [] Foulis.’



Newton (Sir Isaac) *Mathematical Principles of Natural Philosophy. Book the First* [all published]. Translated into English, and illustrated with a Commentary, by Robert Thorp. The second edition. *Printed by A. Strahan for T. Cadell Jun. and W. Davies, 1802, 22 folding engraved plates, some dampstaining, mainly marginal throughout, usually pale but a little more pronounced in places, pp. [iv], [xv-] lviii, [ii], 360, the last leaf a cancel, 4to, nineteenth-century half calf and marbled boards, flat spine gilt tooled on either side of the raised bands, skilfully rebacked and recornered, new labels, stamp of Melchet Court, Romsey on flyleaf with initial A circled by a crown in the centre, a few mathematical notes in the margins, good (Wallis 29) £2,500*

Thorp's translation had appeared in 1777, the sheets here reissued with a new title-page and omitting the Dedication and the list of subscribers, hence the erratic pagination of the preliminaries. The cancel leaf at the end alters the name of the printer (A. as opposed to W. Strahan). Though based on Motte's translation, I.B. Cohen, in his reprint of the Thorp translation (1969) calls it notably improved and amended, and further, 'for anyone wishing to follow Newton's reasoning and to comprehend this great treatise on its own terms, there is no better work in English. [Both Thorp editions] are extremely rare.'

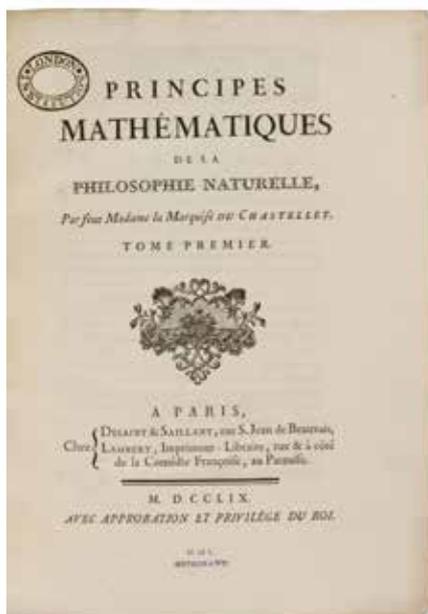
Thorp was educated at Durham School and Peterhouse, Cambridge, graduating BA in 1758 as senior wrangler, MA in 1761, and DD in 1792, and was elected fellow in 1761, and went on to fill various ecclesiastical posts: on the title-page here he is Archdeacon of Northumberland.



34

[Newton (Sir Isaac)] *Principes Mathématiques de la Philosophie Naturelle*, [trans.] Par feu Madame la Marquise du Chastellet. [Two volumes.] Paris: Desaint & Saillant, Lambert, 1759, 14 folding engraved plates, woodcut head- and tail-pieces, occasional minor foxing, pp. [ii], xviii, [vi], 437; [ii], 297, [2], 4to, modern half calf, stamp of the London Institution and U. of L. withdrawn stamp on titles and final page, sound (Wallis 38.03) £3,500

This edition of the first (and only) French translation of the Principia - therefore vital for the spread of Newtonianism on the Continent - was preceded by an imperfect edition three years earlier, which was withdrawn (there are said to be 12 surviving copies). The present edition is still difficult to find. The Marquise du Chastellet was described by Voltaire as 'a great man whose only fault was being a woman', and she may still be underrated as a scientist (though see David Bodanis's *Passionate Minds*, 2006). She died of childbed fever several years before the book was published. The Preface is by Voltaire.



36

35

Pliny the Elder. *Historiae Mundi libri triginta septem*. Lyons: Ex officina Godefridi et Marcelli Beringorum, 1548, short wormtrack to final fifteen leaves affecting a few characters in the index, a few early ink splashes in the text, variably browned and lightly foxed in places, several leaves with small old paper repairs in blank margin, early ownership inscription cancelled from head of title-page, small splashmark to fore-edge, Erasmus's name censored at head of dedication, pp. [xxxii], cols. 976, pp. [164], folio, eighteenth-century catspaw calf, spine gilt with floral tools and corner sprays, two original patches to leather of rear board, a few tidy recent repairs (including spine ends), some old scrapes to fore-edges, front flyleaf sometime reglued, overall still good (Adams P1571) £950

An attractively-bound copy of a scarce reprint of Gelen's edition of Pliny's 'Natural History' (here under the title 'History of the World'), produced at Lyons by the Beringen brothers. It retains the dedication from Erasmus's 1525 edition and Gelen's annotations from his, first published by Froben in 1539.



(Pliny.) BARBARO (Ermolao) [Castigationes Plinianae et Pomponii Melae.] Rome: *Impressit Eucharius Argenteus... Octavo Kalendas Decembris, 1492 [and] Idibus Feb. 1493, FIRST EDITION, one leaf with a central wax stain causing a small area of damage (with three letters lost from text on verso), another leaf a bit soiled overall and with a short closed split in blank margin, some light spotting elsewhere but generally clean, fore-edge of first leaf slightly short, small blind stamps to blank margin of first and last leaf, ff. [348], folio (305 x 205 mm), eighteenth-century English red morocco, boards gilt in Harleian style, rebacked early twentieth-century in brick-red morocco, lettered in gilt direct and with a narrow paper label above, corners worn, boards a bit scratched, hinges reinforced with cloth tape, library bookplate to front pastedown, good (ISTC ib00100000 [this the Wigan PL copy]; Bod-inc B-046; BMC IV 113; Goff B100) £4,500*

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

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

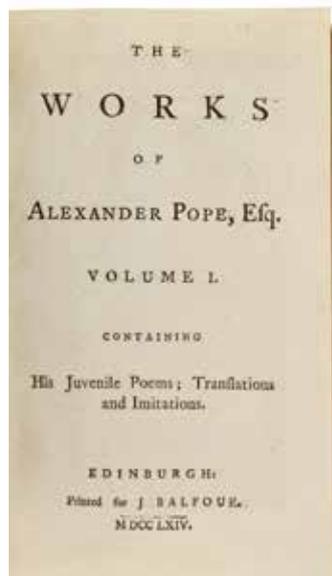
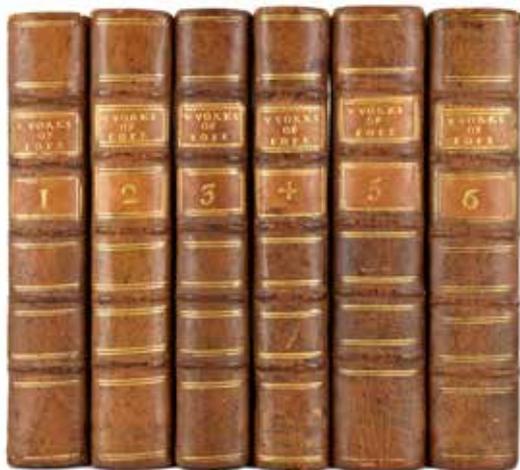
Barbaro's work improves upon the Latin translation by Cristoforo Landino (published 1476). The publisher's own illuminated copy of that translation is in the Bodleian.



37

Pope (Alexander) *The Works of*. Volume I [- VI]. *Edinburgh: Printed for J. Balfour, 1764, with an engraved portrait frontispiece in vol. i, one title-page a bit browned, 12mo, contemporary speckled calf, single gilt fillets on sides, spines with double gilt rules either side of the raised bands, tan lettering pieces, minor wear to extremities, very good* (ESTC T5443) **£900**

Pope's *Essay on Criticism* addresses the question of genius, especially as to where it can be found in critics.

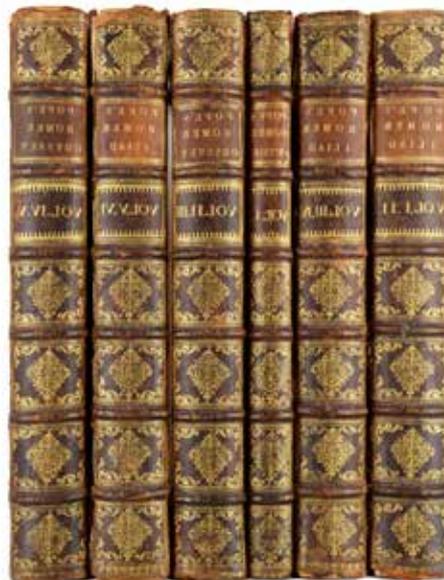


38

38

Pope (Alexander, translator) HOMER. *The Iliad* [together with:] *The Odyssey* [11 vols. bound as 6.] *Printed by W. Bowyer for Bernard Lintott, 1715-26, FIRST EDITIONS, LARGE PAPER COPIES (14 1/4 x 8 1/2 inches), title-pages of the Odyssey printed in red and black, with all the plates except the Troy plate (often missing), double-page map hand-coloured in outline, some spotting in vol. iii of the Iliad, less in v, worming in the lower margins of iv of the Odyssey extending slightly into v, no loss of text, one or two other minor faults, sporadic minor dust-staining in the upper margins, staining to 2 leaves in the Postscript to the Odyssey, folio, uniform contemporary mottled calf, spines richly gilt in compartments, tan lettering pieces, some joints cracked, some wear, engraved bookplate of Thomas Edwards Freeman in most vols. (removed from others), good* (Bibliotheca Homerica Langiana B9, B49) **£6,000**

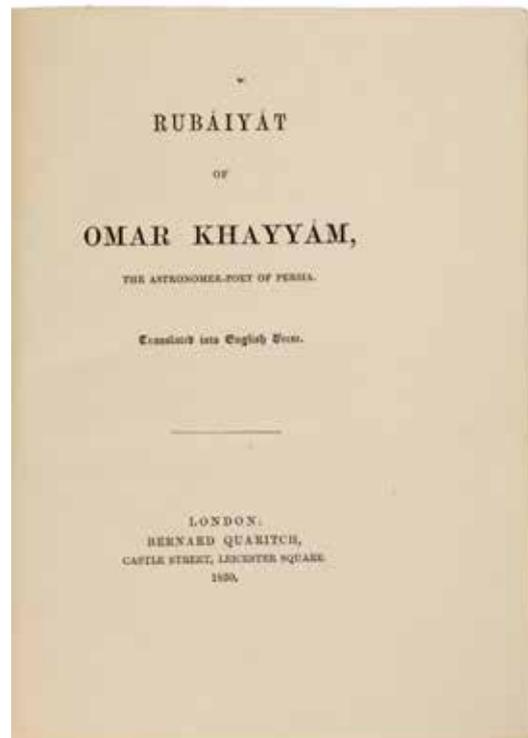
An imposing set, and a magnificent production. The printer both folio 'large paper' copies, a little over 11 inches tall, and these genuine large paper copies at over 14 inches. The Odyssey was an inch taller, and here has been trimmed to match the Iliad.



(Rubaiyat.) [FITZGERALD (Edward, translator)] The Rubaiyat of Omar Khayyam, the Astronomer Poet of Persia. Translated into English Verse. *Bernard Quaritch, 1859*, pp. xiii, 21, large square 8vo, *original printed wrappers, slight staining to fore-edge of wrappers and fly-leaves (possibly from some former protective wrapper), traces of an old bookseller's catalogue description inside front cover, preserved in a chemise and cloth folding box, excellent* (Potter 1; Grolier/English 97; Tinker 1038) £40,000

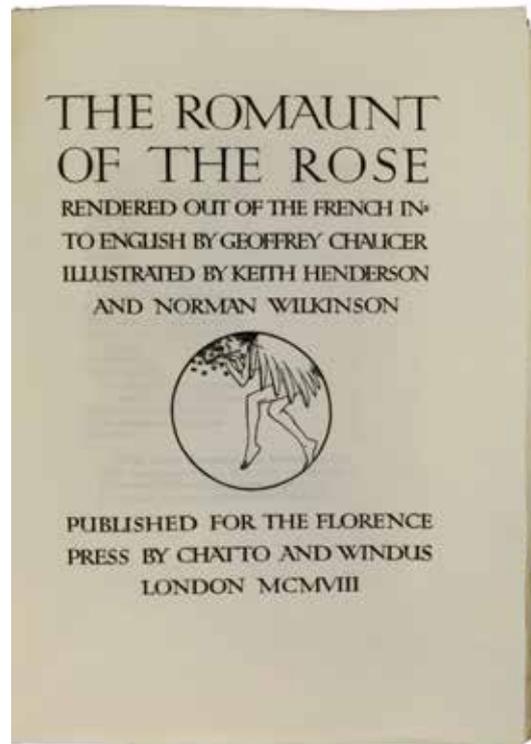
First edition of FitzGerald's remarkable, and latterly remarkably popular, translation of The Rubaiyat of Omar Khayyam, one of only 250 copies printed, very scarce in any state and rare in the wrappers. The story of its 'publication' is well-known. How FitzGerald, a regular customer of Quaritch's, got Quaritch to put his name on the title-page as publisher. Of the 250 copies FitzGerald kept 40 for himself, he paid for the printing and expected no payment. The booklet singularly failed to sell, and copies were apparently lost when Quaritch moved from Castle Street to Piccadilly. In the Piccadilly shop the price was reduced, such that it eventually found its place in the penny box outside. Here it was discovered in July 1861 by two young Irish barristers with literary leanings, and one of them bought a copy for D.G. Rossetti. The rest, as they say, is history.

FitzGerald's translation was developed from manuscripts that his friend Edward Cowell supplied to him, one of them copied from an original in the Bodleian library. FitzGerald's own transcription of Cowell's copy, with an auograph version of his translation, is also held there.



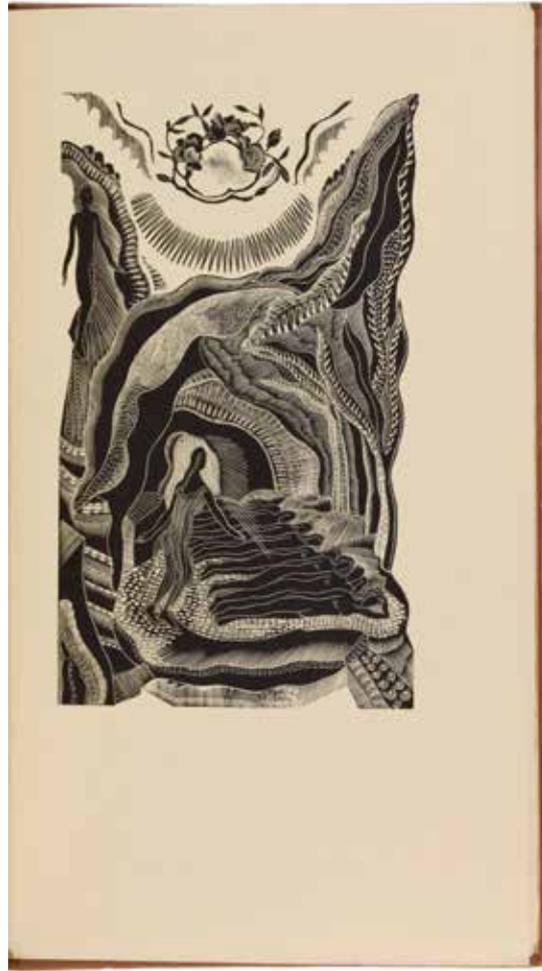
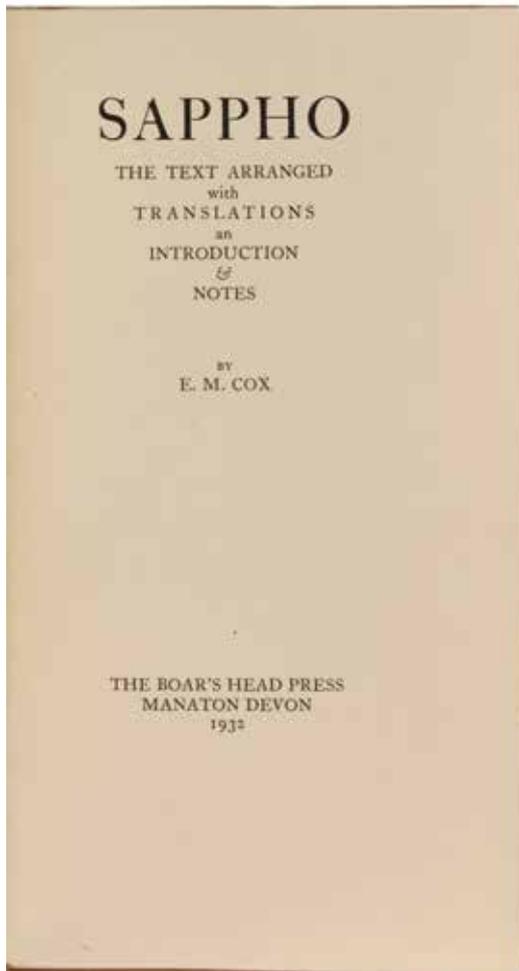
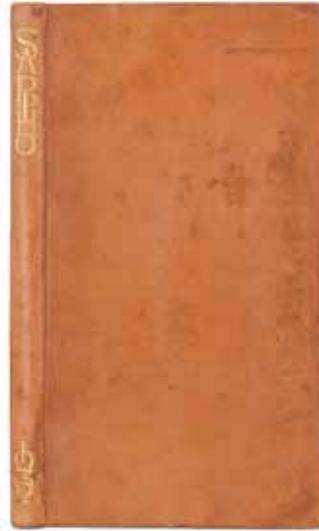
(Romaunt of the Rose.) The Romaunt of the Rose. Rendered out of the French into English. *Florence Press, 1908, 7/12 COPIES PRINTED ON VELLUM, text in double columns, 20 colourprinted plates by Norman Wilkinson and Keith Henderson (10 each) tipped to grey paper and bound after the text, captioned tissue-guards present, lighter-than-usual offsetting to guards, fly-title and initial letters printed in blue, pp.[vii], 103, [1], imperial 8vo, original limp vellum, green silk ties (the two at the rear sometime split and skilfully glued back in), front cover and spine lettered in gilt, a little crease to head of spine, very good £5,500*

The first work printed at the Florence Press, which was founded by Chatto & Windus to produce books of similar beauty to classic private presses, but in somewhat larger editions and at more accessible prices. A special type was commissioned, and the illustrations are inspired by medieval artwork, with results reminiscent in style of the Pre-Raphaelites. It was an early project for the Scottish painter and war artist Keith Henderson (1883-1982), with the other half of the images contributed by the slightly older Norman Wilkinson (1878-1971), famous for his WWI 'dazzle camouflage' as well as his commercial artwork.



41

Sappho. The Text arranged, with Translations, Introduction, and Notes by E.M Cox. Manaton: Boar's Head Press, 1932, XX/XXV COPIES printed on Japanese Vellum (from an edition of 250 copies), 6 full-page wood-engravings by Lettice Sandford with tissue-guards, pp. 81, crown 8vo, original full tan morocco, backstrip lettered in gilt, some rubbing, soiling and marking overall with two notable scrapes at foot of lower board, t.e.g., others untrimmed, leather and gilt bookplate to pastedown, compliments slip from the Sandfords with wood-engraved press device laid in at front, good £800



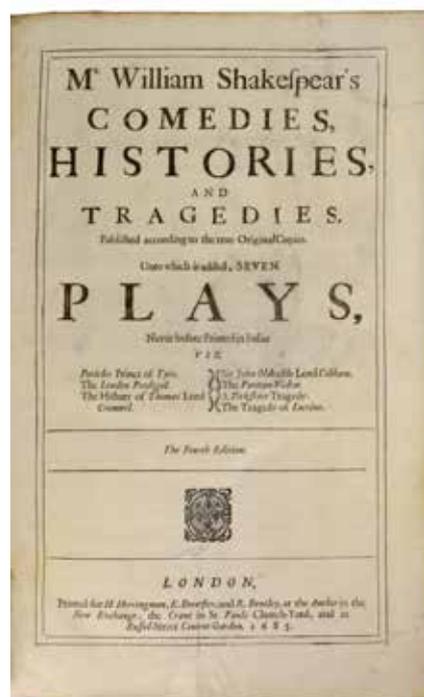
Shakespeare (William) Comedies, Histories and Tragedies. Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio ... *Printed for H. Herringman, E. Brewster, and R. Bentley, 1685, magnificent engraved portrait by Martin Droeshout above the verses To the Reader on verso of the first leaf, title with fleur-de-lis device (McKerrow 263), double column text within typographical rules, woodcut initials, frontispiece skilfully repaired at inner margin, a tear (repaired) in the top inner corner just passing through the engraved surface for about 1 cm (hatched area), title-page with tears repaired, 2 small lacunae filled in, some of the repaired tears passing through letters but without loss, paperflaw in *Bbb1 with the loss of 7 letters on the recto and several more on the verso (failure to print), water-staining in the inner margins at the beginning, diminishing until absent in gathering E, intermittant water-staining in the lower margins, last leaf mounted and defective at head and foot without loss of text, minor worming strictly in the fore-margin in the third pagination, a few ink splashes here and there, and the odd small rust hole, tears in lower margin of *Bbb6 with loss to blank margin (not affecting text), another to Kkk4 entering the text but without loss, [xii], 96, 99-160, 163-254, 243 [i.e. 253]-272, [2], 328, 303, [1], folio (362 x 235 mm), modern panelled calf over old boards (by James Brockman), spine richly gilt, contrasting lettering pieces ('Shakespear' as per the title-page), black-velvet-lined maroon buckram folding box with a black lettering piece ('Shakespeare'), good (Bartlett 123; Gregg III, p. 1119; Jaggard p. 497; Pforzheimer 910; Wing S2915; see PMM for the First Folio - a remarkably succinct entry). £85,000*

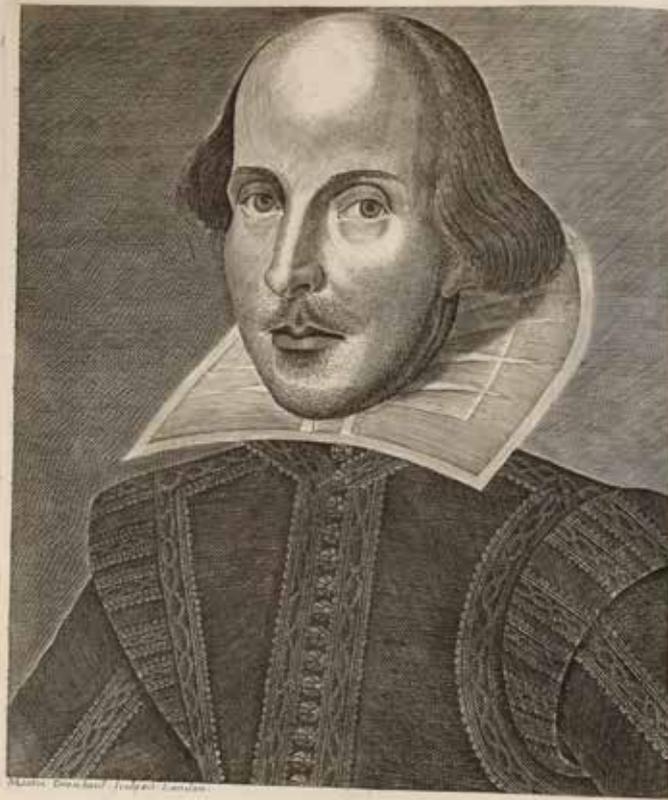
In general a good copy of the Fourth Folio, the last of the 17th-century editions of Shakespeare's works, edited by John Heminge (d. 1630) and Henry Condell

(d. 1627), the seven plays added by Philip Chetwin (d. 1680), publisher of the Third Folio: the title variant here (no priority) omits Chetwin's name. A tall copy at 14 inches (cf. the 2 Pforzheimer copies: 910 at 14, and 911 at 13). Of the seven added plays only Pericles is now seriously considered to have any Shakespearian connection. In spite of the 'Never before Printed' of the title-page the seven extra plays were in fact included in the second issue of the third edition (1664).

A previous owner has had pasted on to the front pastedown another portrait of Shakespeare, the only other example from the seventeenth-century, taken from a copy of the 1640 Poems.

A propos the First Folio the Pforzheimer catalogue emphatically states that 'it is incomparably the most important work in the English language and will always be valued and revered accordingly'. The meed of veneration due the Fourth Folio, if not so empyrean, is still substantial.





To the Reader:

This *Figure* that thou here seest put,
It was for gentle *Shakspear* cut ;
Wherein the *Graver* had a strife
With Nature to outdo the *Life*.
O, could he but have drawn his *Wit*
As well in *Brass*, as he has hit
His *Face* ; the *Print* would then surpass
All that was ever writ in *Brass*.
But since he cannot, *Reader*, look
Not on his *Picture*, but his *Book*.

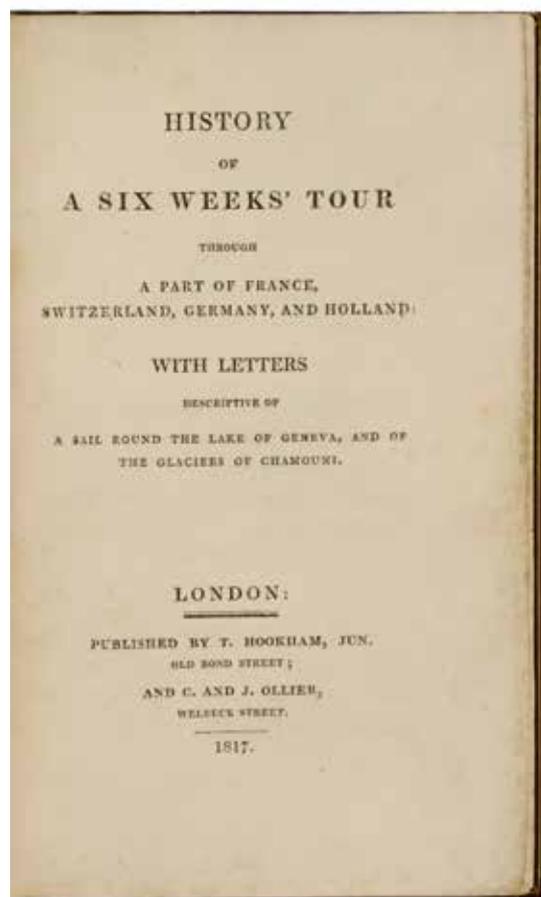
B. J.

[Shelley (Mary)] *History of a Six Weeks' Tour through a part of France, Switzerland, Germany, and Holland...* Published by T. Hookham, Jun, 1817, FIRST EDITION, a little light soiling, pp. [ii], vi, 183, [1], 8vo, early twentieth-century olive morocco by Tout, boards with a gilt frame and spine elaborately gilt, top edge gilt, others untrimmed, joints rather rubbed, a little wear to headcap, bookplates of H. Bradley Martin, Robertson Trowbridge (this bookplate inscribed to mark Trowbridge's gift of the volume to Thomas Pym Cope), and Thomas Jefferson McKee, very good (Ashley V 64; Forman 47) £3,500

Mary Godwin and P. B. Shelley eloped on 28th July 1812 and embarked on a tour through Europe before returning, penniless, to England in September the same year. 'While on their unconventional walking tour through war-torn Europe during the lull between Napoleon's first and final defeat, Mary Godwin and P. B. Shelley kept a daily journal, which soon became principally hers, and which she continued to keep until 1844. Mary Shelley's revision of the elopement journal, along with four 1816 letters and P. B. Shelley's poem 'Mont Blanc', was published anonymously as *History of a Six Weeks' Tour of France, Switzerland, and Germany* (1817). It formed a narrative of the Romantic feelings and observations about nature, social mores, and politics' (ODNB).

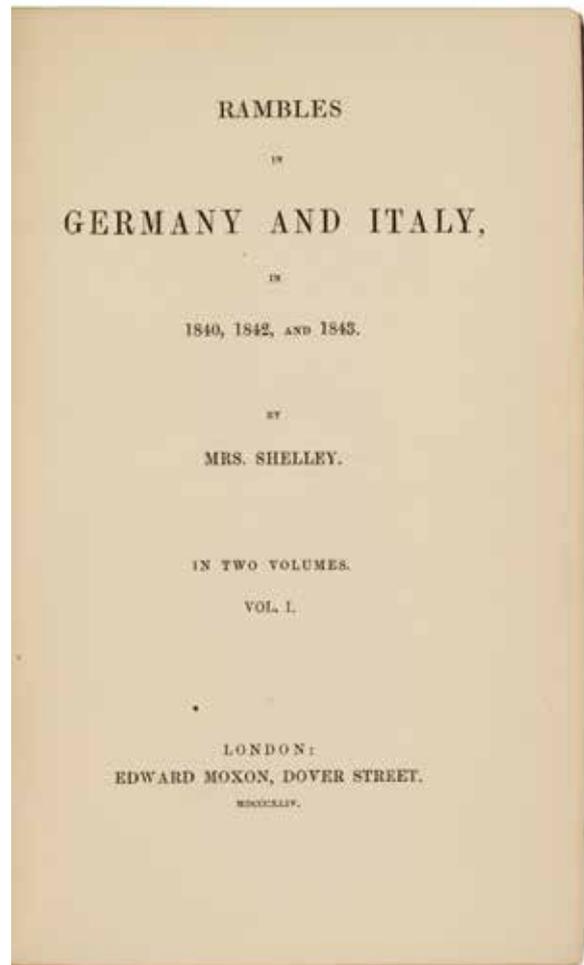
This is the the McKee-Trowbridge-Cope-Martin copy, featuring in the highly-anticipated 1900 sale of Thomas Jefferson McKee's notable library, then entering the collection of the writer and book collector Robertson Trowbridge, who gave it in 1921 (with other books) to Thomas Pym Cope; after that it came into the hands of H. Bradley Martin, appearing at another vast and important dispersal when his library was sold in 1990.

The Bodleian holds Shelley's original journal, from which this book was extracted.



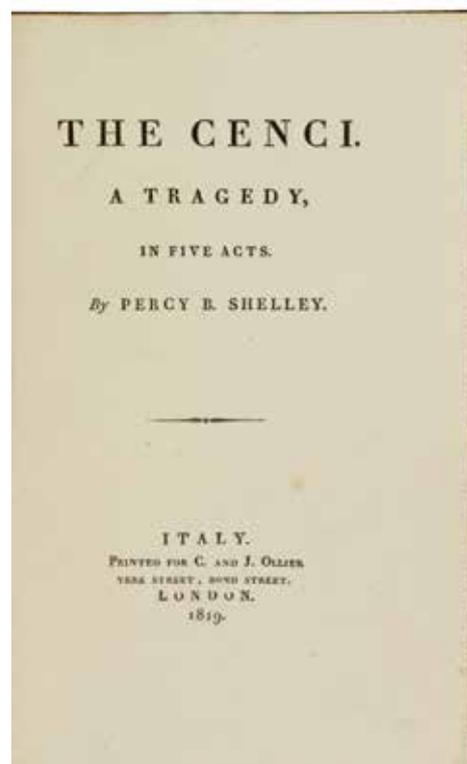
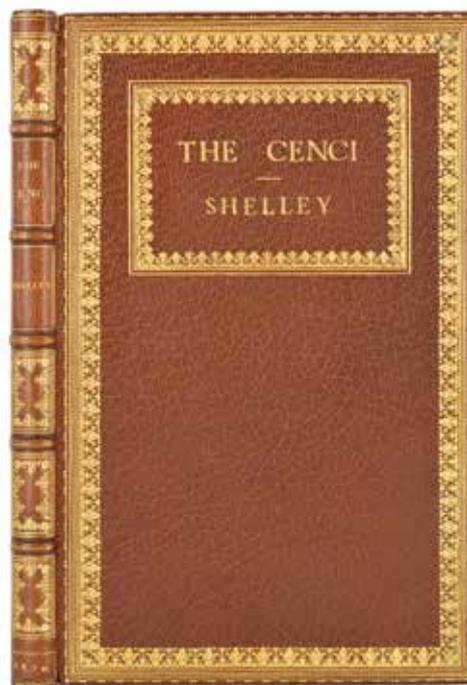
Shelley (Mary) *Rambles in Germany and Italy, in 1840, 1842 and 1843.* Edward Moxon, 1844, FIRST EDITION, 2 vols pp. xx, 280; vii, 298, 8vo, early 20th-century haf red morocco, top edges gilt, others uncut, joints and corners rubbed, good (Pine-Coffin 840(3)) **£500**

‘With the impetus to provide funds for an Italian expatriate who would later try to blackmail her, Mary Shelley wrote the two-volume *Rambles in Germany and Italy, in 1840, 1842, and 1843* (1844), her last full-length work, based on letters written during two journeys that she had taken with Percy, Florence and several of his friends. Unlike most other works in the popular genre of travel memoirs, *Rambles* interpolates a strong Romantic reformist perspective through its commentaries on war, national manners, historical perspectives, and politics’ (ODNB).



Shelley (Percy B[ysshe]) *The Cenci*. A Tragedy, in Five Acts. *Italy: [Livorgno]* Printed for C. and J. Ollier, 1819, *FIRST EDITION*, without the initial blank, pp. xiv, 104, 8vo, brown crushed morocco gilt by Zaehnsdorf, with their exhibition stamp, wide multiple roll tooled borders on sides, title in gilt on cover (within a frame) and spine, gilt edges and inner dentelles, Estelle Doheny's copy with her morocco gilt book label inside the front cover, fine (Granniss 50; Wise p.51) **£4,000**

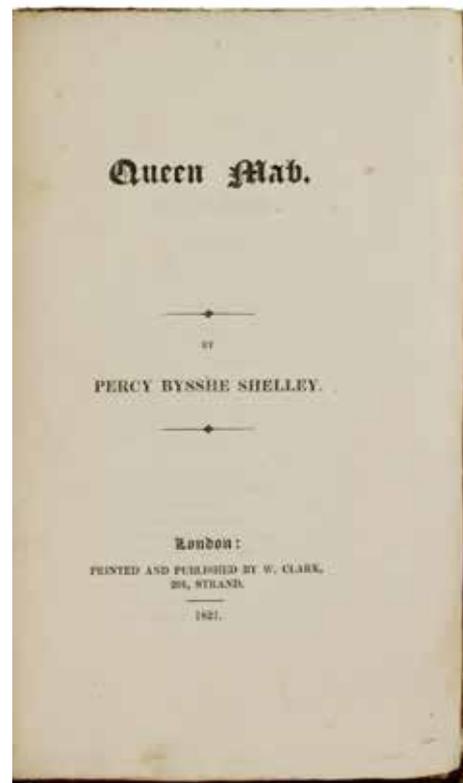
Only 250 copies were printed at Leghorn and then sent to the Olliers for sale in London. Completed in only two months, and within the same year as *Prometheus Unbound*, *The Cenci* is the only one of Shelley's works which reached a second edition during his lifetime. Despite Peacock's efforts on Shelley's behalf to procure the presentation of the play at Covent Garden with Miss O'Neill as Beatrice, the work was not actually produced on stage until 1886 - Robert Browning's birthday - under the auspices of the Shelley Society.



Shelley (Percy Bysshe) Queen Mab. W. Clark. 1821, *FIRST PUBLISHED EDITION*, final advertisement leaf present, this copy (as issued) without the dedication leaf found in some copies, a little light spotting, edges untrimmed, pp. 182, [2], 8vo, original drab paper boards, printed paper backstrip label (stained), joints a bit worn but strong, small losses from backstrip ends, some light scratches and marks, housed in a brown cloth felt-lined solander box, very good (Granniss 19) £1,250

The first published edition of Shelley's first substantial poem, which had been earlier (1813) printed privately in a small number of copies, none for sale on account of the radical content. In 1821 the publisher William Clark found a copy and printed this edition without authorisation from either Shelley or the Society for the Prevention of Vice; as a result he was imprisoned for four months (for distribution of illegal material rather than copyright violation), but that did not stop another printer from acquiring his unsold sheets and reissuing them the following year.

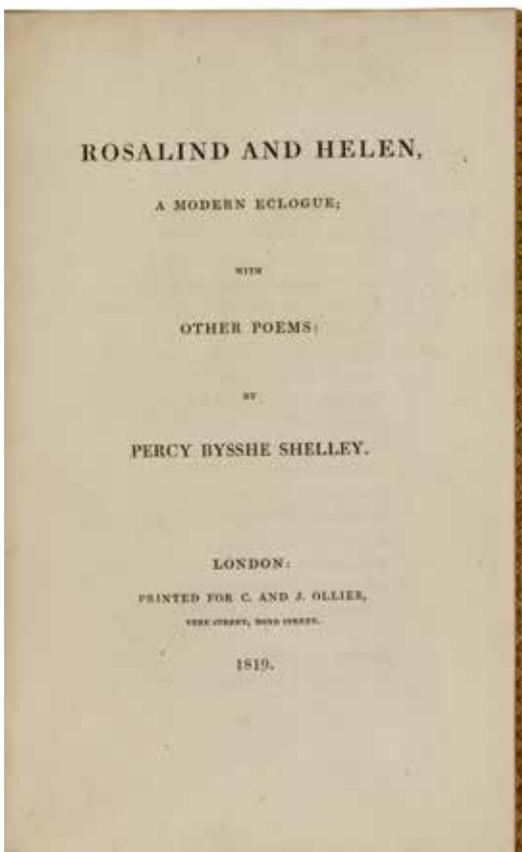
The book exists with varying contents: Shelley cut out his name from the title-page and imprint of copies from the original printing before giving them away; he also regretted and removed the verse dedication to 'Harriet'. Some surviving copies of this 1821 edition have the dedication, but it was never present in this unsophisticated copy. Since that leaf is also found in varying locations when present, it was almost certainly only an occasional inclusion. The final advertisement leaf, also frequently lacking, is present here. The text itself has two states, since some copies were printed with the more outrageous assertions in the notes replaced by sequences of dashes, while others are unexpurgated; this is one of the former, which may help explain why the dedication was not included.



47

Shelley (Percy Bysshe) Rosalind and Helen, a modern Eclogue; with other Poems. Printed for C. and J. Ollier, 1819, FIRST EDITION, with the final advertisement leaves, first few leaves slightly spotted, pp. vi, [i], 98, [4], 8vo, polished calf by F. Bedford, spine gilt red lettering piece, gilt edges, minimal wear to extremities, the Hibbert-Esher copy with bookplates and acquisition notes by Oliver Brett, good (Graniss 49; Tinker 1897; Wise p. 50) **£2,500**

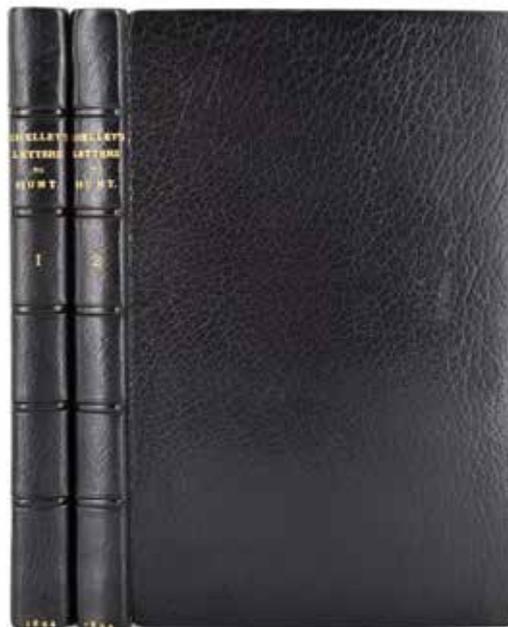
An important collection, particularly as the 'Other Poems' include the 'Hymn to Intellectual Beauty', and 'Ozymandias'.



48

Shelley (Percy Bysshe) Letters...to Leigh Hunt. Edited by Thomas J. Wise. Privately Printed. 1894, FIRST EDITION, ONE OF SIX COPIES ON VELLUM, with first and last blank leaves, pp.[xvi], 74, [vi]; [xvi], 69, [vii], 8vo, crushed black morocco by Ramage, Herbert S. Leon and Alington bookplates, fine (Grannis 90; Wise p. 85 [paper copy]) **£6,000**

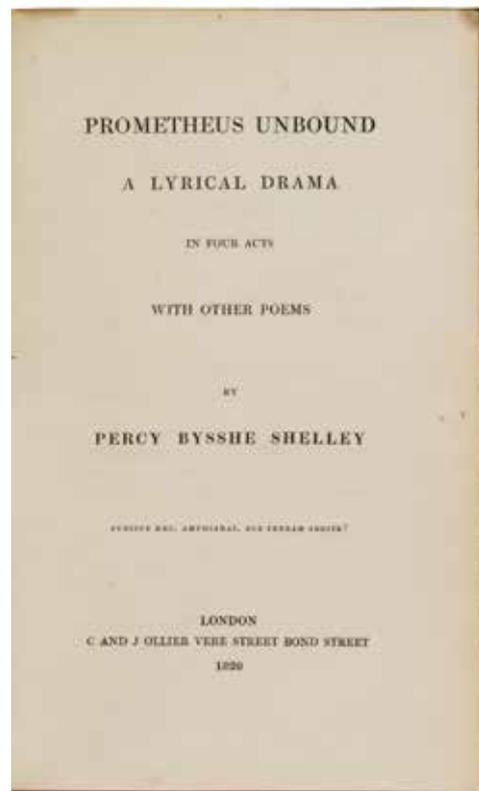
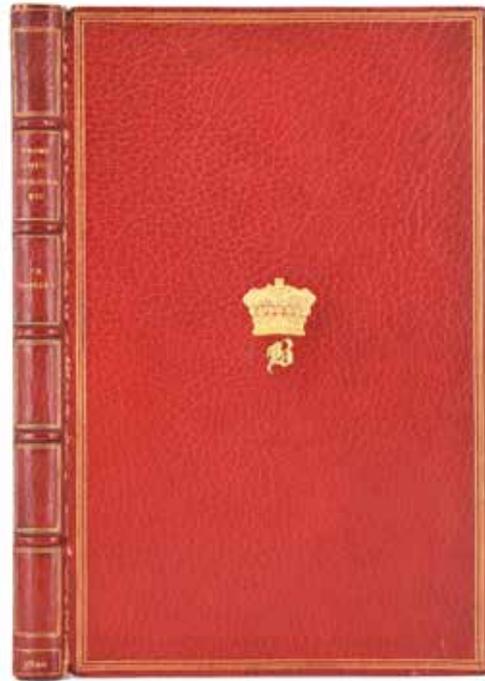
Thirty copies were printed on Whatman paper. The bibliographic details seem a little bit elusive, despite, or perhaps because of, Wise's involvement: the figure of 6 copies on vellum apparently comes from the 1897 privately printed list of the Ashley Library, but this was at some point mistranscribed as '4'. By the time of the printed catalogue of the 'Shelley Library' portion of the Ashley Library in 1924, Wise seems to have no longer owned a copy on vellum since the one described there is one of 30 on paper, and the entry, in fact, makes no mention at all of the vellum issue. Apart from this copy we have only been able to trace one other on vellum, in the John Rylands Library.



Shelley (Percy Bysshe) Prometheus Unbound. A Lyrical Drama in Four Acts with Other Poems. C and J Ollier, 1820, FIRST EDITION, second issue (see note), with the half-title, advertisements at end discarded, pp.xv, [xvi-xxix], 20-222, 8vo., early 20th-century red crushed morocco for William Brown (booksellers) Edinburgh, French fillets on sides, crowned initial B on the upper cover, spine panelled in gilt in compartments, gilt edges, surface of joints partly lifted, F.E. Smith's copy (crowned initial on upper cover) with his bookplate inside front cover as Viscount Birkenhead, bookplate of Fernand Spaak opposite, good (Hayward 228; Granniss 54; Wise, Ashley Library, V, p.74; Tinker 1898) £2,500

Second issue, with the 'Contents' leaf reprinted (correcting the spelling of the word 'Miscellaneous') and inserted as a cancel. In a letter which Shelley wrote to Messrs. Charles and James Ollier, who may after the failure of his earlier work have needed convincing, the poet speaks of Prometheus as a 'poem in my best style ... It is the most perfect of my productions.' William Michael Rossetti, in a lecture to the Shelley Society in 1887, characterized the poem as 'our poet's most colossal performance'.

The successive ownership of this copy by FE and Fernand Spaak lend it a certain political frisson.



Webster (John) *A Monumental Columne, Erected to the liuing Memory of the euer-glorious Henry, late Prince of Wales. Printed by N. O[kes] for William Welby, 1613, FIRST EDITION, woodcut ornaments on title, woodcut headpieces, 3 pages printed entirely in black, lacking the final 2 leaves (also printed entirely in black, without text), last leaf with a hole with the loss of 3 letters from the motto at the end of the text on the recto, slight loss to lower fore-corner of this leaf and extreme corresponding corner of preceeding leaf (no loss of text), A4 (the first black leaf) very slightly defective at top outer corner, title slightly browned, pp. [22, of 24], 4to, late 19th-century green crushed morocco by Matthews, quadruple gilt fillets on sides with corner ornaments, spine lettered longitudinally in gilt, gilt edges, extra blank leaves bound in at beginning and end, the last at the front inscribed 'Richard Grant White Esq. with the best wishes of R.H. Stoddard', good (ESTC S101831; STC (2nd ed.) 25174; Wither to Prior 888, for the Three Elegies) £20,000*

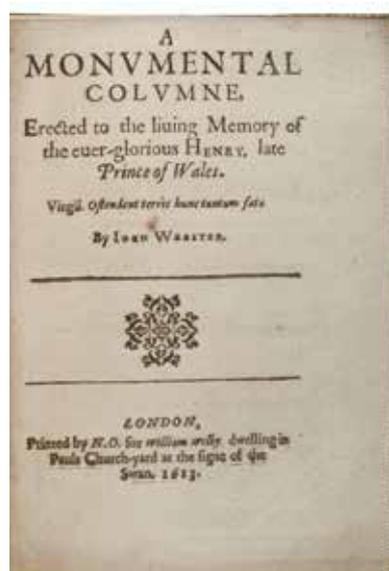
There was widespread grief, both at home and abroad, at the sudden death of the promising Henry, Prince of Wales, on 6th November 1612, at the age of only 16. It evoked a number of elegies. Webster's *Monumental Columne* is not perhaps his masterpiece, though he interrupted the composition of his masterpiece (that is, *The Duchess of Malfi*) to write it, and there are echoes of the elegy in the play. Indeed, David Gunby has said (introducing the poem in his edition of Webster's works) that the elegy provides 'a vision of human existence which in certain respects comes remarkably close to providing a gloss on crucial aspects of *The Duchess of Malfi*.'

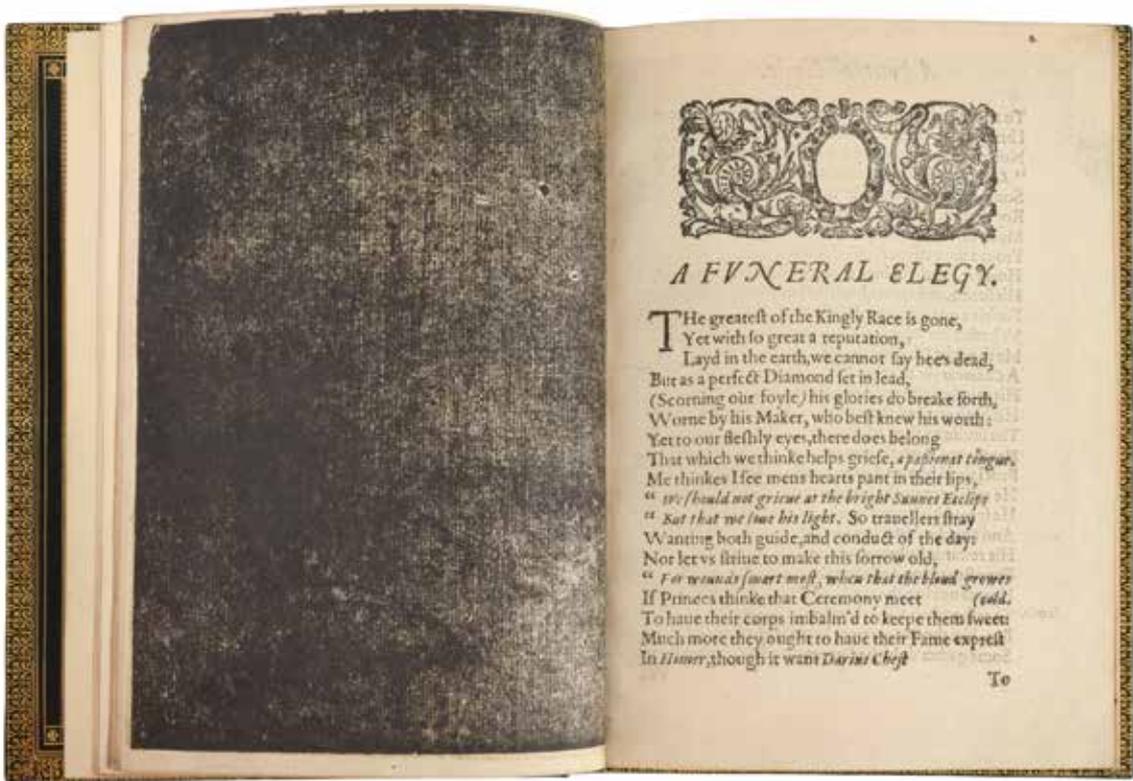
'In it the poet excuses his "worthlesse lines" on the grounds that "I hasted, till I had this tribute paid / Unto his grave" (lines 310–11). Haste may also explain Webster's extensive

reuse of material in his half-finished tragedy, but parallels - as between the experiences of Bosola and Webster's account, in the elegy of: 'Sorrow that long had liv'd in banishment, / Tug'd at the oare in Gallies (lines 162–3)' - suggest that *A Monumental Columne* embodies views important to Webster and given utterance also in *The Duchess of Malfi*.' (ODNB).

The poem was also re-issued as part of *Three Elegies on the most lamented Death of Prince Henrie* in the same year (the others by Tournier and Heywood). Neither printing is at all common: both are recorded by ESTC at the BL and York Minster only in the UK; the Three at Folger, Harvard and Huntington (bis) in the US (STC adding Eton in the UK), and our *Monumental Columne* at Folger (lacking last 2 leaves), Harvard, NYPL, Illinois and Texas. COPAC adds the V&A for the *Monumental Columne*, and shows that the York copy also lacks the last 2 leaves.

Provenance: the presentation by one American critic, Richard Henry Stoddard, to another, Richard Grant White (the latter also a leading Shakespearean), gives this copy an appealing aura.

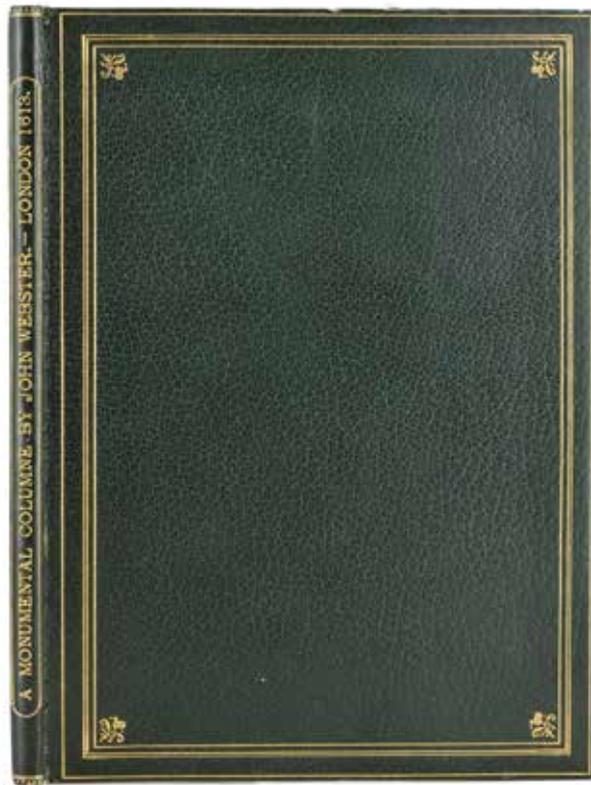




A FUNERAL ELEGY.

The greatest of the Kingly Race is gone,
Yet with so great a reputation,
Layd in the earth, we cannot say hees dead,
But as a perfect Diamond set in lead,
(Scorning our foyle) his glories do breake forth,
Worne by his Maker, who best knew his worth:
Yet to our fleshy eyes, there does belong
That which we thinke helps griebe, *apud nonat lingua.*
Me thinks I see mens hearts pant in their lips,
" *we should not grieue at the bright Sunnes Eclipse*
" *But that we lose his light.* So travellers stray
Wanting both guide, and conduct of the day:
Nor let vs strive to make this sorrow old,
" *For weas as smart we be, when that the blood grows cold.*
If Princes thinke that Ceremony meet
To haue their corps imbaln'd to keepe them sweet
Much more they ought to haue their Fame exprest
In *Honor*, though it want *Darins Chest*

To



A MONUMENTAL COLUMN BY JOHN WEBSTER. - LONDON 1818.

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