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Front cover illustrations: Item 10  
Rear cover illustrations: Item 115

## Section One Antiquarian Books

1. (Aesop.) GODOLPHIN (Mary, i.e. Lucy Aikin) Aesop's Fables in Words of One Syllable. Printed in the learner's style of phonography, or phonetic shorthand. *Isaac Pitman & Sons. 1893, some minor staining, a few purple ink marks, pp. 48, [bound after:]*  
A Manual of Phonography or writing by sound... Nine hundredth thousand. New edition. *Sir Isaac Pitman and Sons, 1894, pp. [ii], 87, [1], 8, [2], [and before:]*  
Key to Exercises in the Manual of Phonography. *Isaac Pitman and Sons, 1893, pp. 31, [1], 12mo, contemporary marbled boards backed in red diaper-grain roan, a touch worn at head and tail, very good* £90

The historian Lucy Aikin adapted several texts into words of one syllable for learners, all published under the pseudonym Mary Godolphin. This version of Aesop's Fables was a popular demonstration text for Pitman's shorthand system, and there were several printings towards the end of Pitman's life. However, few copies of each are recorded, with COPAC finding none of this date and Worldcat adding only the National Library of Scotland.

Pitman was knighted in 1894 and this certainly provided him with publicity for his shorthand publications – the first work in this volume appeared the same year as the honour and the imprint had already been changed to read 'Sir Isaac Pitman & Sons'.

2. [Aldrich (Henry)] *Artis logicae*. *Oxford: Sheldonian Theatre, 1692, engraved portrait of Aristotle on title-page, pp. [x], 99, 8vo, modern calf backed boards, good* (ESTC R16735) £750

Aldrich's *Artis logicae* first appeared in 1691, in two formats, one of 99 pages (coming first in Wing), the other of 50. These formats were repeated in 1692. There was only one other edition before 1700, a 12mo in 1696, with many, many editions thereafter; the book continued in use in Oxford late into the nineteenth century (see item 85 for a parody of it from 1866). The earliest editions are quite scarce: 1691 (99pp.), 5 copies in the UK, none in America; 1691 (50 pp.), BL only in the UK, 2 in the USA; the present edition, 6 in the UK, Harvard, Yale and UCLA in the USA.



Item 3

3. **Angell (Sir [Ralph] Norman)** *The Money Game. How to Play It. A New Instrument of Economic Education.* J.M. Dent & Sons, 1928, FIRST EDITION, signed by the author, pp. viii, [6], 168, 8vo, original blue cloth enclosing text before a box with six compartments containing game pieces (complete with all cards and money called for, plus extras from a later printing), title and pound signs blocked in gilt to spine, a pounds/shillings/pence monogram blocked in gilt to front board above the name 'Joan Marrett.' also in gilt, a little speckling to front board, a touch of rubbing to backstrip head and tail, very good £475

Inscribed by the author on the front free endpaper 'With all best wishes, Norman Angell'. Loosely inserted is a TLS dated January 11th 1967, addressed to a Mrs. Braund, stating that Angell will be 'delighted to autograph a copy' if the owner will send it to him.

Angell (1872-1967) is also remembered for his anti-war publication *The Great Illusion*; he was awarded the Nobel Peace Prize in 1933. This game aims to teach children about finance and banking by having them start an economy from scratch. The accompanying text explains the theories in some detail.

4. **Aristotle.** *Oeconomica, sive de Rebus domesticis.* Frankfurt: Ex Typographia Andreae Wecheli, 1577, lightly browned, small wormhole in blank margin, a touch of foxing at end, last leaf with a small marginal tear, pp. 33, [1], 4to, modern quarter dark calf, marbled boards, good (VD16 A3508) £500

Wechel's printing of the spurious Aristotelian work the *Oeconomica*, on the best way to run a household (part 1) and different types of economies (part 2). It is a scarce edition: COPAC records copies in the Natural History Museum, Cambridge, and Glasgow only; VD16 lists four German locations.

5. **Arndt (Johann)** *Sechs Bücher vom wahren Christenthum: welche handeln von heilsamer Busse, herzlicher Reue und Leid über die Sünde, und wahrem Glauben, auch heiligem Leben und Wandel der rechten wahren Christen: desgleichen wie ein solcher Sünde, Teufel, Hölle, Welt, Kreuz und alle Trübsal durch festen Glauben an Gottes Wort und Gebet überwinden soll: nebst beygefügtem Lebenslauf des sel. Herrn Autors, ingleichen kurzen Gebeten nach jedem Capitel, Morgen- und Abendsegen auf alle Tage in der Woche, und nöthigen Registern, auch schönen Kupfern: nebst dessen Paradiesgärtlein.* Philadelphia: Joh. G. Ritter, 1830, 3 parts in one vol., with an engraved frontispiece incorporating a portrait and LVI engraved plates in part I and an engraved frontispiece and 8 unnumbered plates in part III, some damp-staining and spotting in places, pp. 711, [17], 80, 192, [8] (not including frontispieces in the pagination), 4to, original plain calf, one of two brass clasps on leather straps, about half of the clasplless strap remaining, traces of a green paper label on lower cover, front inner hinge strained, good £750

First published Frankfurt 1605, and in its full form in 1609, Arndt's hugely popular devotional work (*True Christianity*) was first published in Philadelphia by Benjamin Franklin in 1751. There does not seem to have been any Philadelphia edition again until the present one, which is very scarce (2 copies only in Worldcat, Getty and Gettysburg), and which was followed by a flurry of editions in the ensuing two decades: this output corresponding with a wave of German immigration. According to the Getty catalogue, the engravings are identical to those of Kurtz's edition published at Reutlingen also in 1830. A handsome copy.

6. **(Atlas.) OGILBY (John); Owen (John); Bowen (Emanuel, engraver)** *Britannia depicta or Ogilby improv'd; being a correct copy of Mr. Ogilby's actual survey of all ye direct & principal cross roads in England and Wales: wherein are exactly delineated & engraven, all ye cities, towns, villages, churches, seats &c. scituate on or near the roads, with their respective distances in measured and computed miles. [...]* The whole for its compendious variety & exactness, preferable to all other books of roads hitherto published or proposed; and calculated not only for the direction of the traveller [as they are] but the general use of the gentleman and tradesman. Printed for & sold by Tho: Bowles. 1720 [i.e. 1721,] FIRST EDITION, second issue, moderately browned throughout, one page cropped just within plate-mark (affecting only the page-number

on one side), pp. [vi], 273, 8vo, contemporary panelled calf, sometime rebaked with sheep preserving old (darkened and chipped) backstrip, rubbed and worn at edges and corners, booklabel 'E.S. 192.' on front pastedown, with old ownership inscription of AM Patten, sound (Chubb CXLVIII; ESTC N15579) £1,200

The second issue of Owen and Bowen's popular reduction of Ogilby's 1675 folio original (which indeed renders it more useful to any actual traveller). It differs from the first issue only in that the imprint has been corrected (although the date remains the same), two page numbers have had their positions corrected, and a note concerning Stony Stratford has been added to p. 53. Another issue, still dated 1720 on the title, appeared a few years later, and later editions followed throughout the eighteenth century.

7. **(Baptists.) [DORE (James)]** Three Discourses addressed to the Congregation at Maze-Pond, Southwark, on their publick Declaration of having chosen Mr. James Dore their pastor, March 25th, 1784. *Cambridge: Printed by J. Archdeacon, and sold by C. Dilly, 1784*, pp. 103, small 8vo, original wrappers, spine defective, signature of Thos. Hiller at top of title-page, good (ESTC N27374) £400

For the history of James Dore see Ivimey, *A History of the English Baptists*, pp. 328-34. The introductory address was by Robert Robinson, Baptist minister of Cambridge, and hence, presumably, the imprint. ESTC records only 4 copies in the Baptist Union Library, 1 in the Rylands, and 1 each at Yale and Andover Newton Theological School.

8. **Baxter (Richard)** Die Nothwendige Lehre Von der Verleugnung Unser Selbst/ Aus Gottes Wort außgeführt durch Richard Baxter. Welche von dem Authore in Englischer Sprache beschrieben: Nun aber in Teutsch übergesetzt und heraus gegeben/ durch J. F. L. *Frankfurt am Main: Printed by Johann Görlin, 1682*, title printed in red and black, pp. 708, [7, Index], 12mo, contemporary black morocco, double gilt fillets on sides, double gilt rules on either side of raised bands on spine, gilt edges, gauffred at the edges with a double row of dots, original clasps of matching morocco and gilt metal, later German armorial bookplate inside front cover, near fine (VD17 39:154663N) £800

A very nice copy of a rare edition in German of Baxter's *A Treatise of Self-deniall* (first published, in English, in 1659). Previous editions in German had appeared in 1665 and 1675, and a later one appeared in 1697. The sole representative of any of these in COPAC is a microfilm of the 1675 edition in Cambridge.



9. **The Doré Bible, Édition de luxe (Bible. English.) DORÉ (Gustave, illustrator)** The Holy Bible containing the Old and New Testaments according to the authorised version with illustrations by Gustave Doré. [Two vols.] *Cassell and Company, Limited, [1866-71], ÉDITION DE LUXE, 287/485 COPIES*, title-pages (general title in both vols., and section-titles to Apocrypha and N.T.) printed in red and black, with 220 full page engravings by Gustave Doré, a modicum of foxing, pp. [iv, including initial blank], 4, [4, Family Register], 968; [iv], iv, 969-1116, [iv], 188, [iv], 348 (O.T., Apocrypha and N.T. paginated separately), folio, publisher's full black morocco over bevelled boards, elaborate gilt and blind stamped decoration to sides, spines gilt and lettered direct, gilt edges, a trifle worn at corners and hinges, very good (D&M 1977) £900

A monumental high-Victorian family Bible, originally issued in fascicles, and here put out in luxury dress by the Waverley Book Co. (limitation slip tipped in). The two volumes have a combined weight of 16.5 kilos.

10. **(Bible. English. Geneva. 1599.)** The Bible: that is, the Holy Scriptures contained in the Old and New Testament. Translated according to the Ebrew and Greeke, and conferred with the best translations in diuers languages. With most profitable annotations vpon all the hard places, and other things of great importance. [Together with, as issued:] Book of Psalmes: collected into English meeter, by Thomas Sternhold, Iohn Hopkins, and others. [*Holland, after 1617?*], title-pages to *Old and New Testaments within heart-shaped frame, enclosed by illustrated border, woodcut maps and illustrations in the text, lacking the unillustrated secondary title-page for the Old Testament but otherwise complete, occasional browning*, ff. [4], 190, 127, 121, [11]; pp. [10], 93, [11], 4to, *contemporary dark brown morocco, sides gilt panelled with a large lozenge shaped stamp in the centre, gilt edges, spine gilt, silver clasps (one missing), corner- and centre-pieces added later, rebacked preserving a reasonable proportion of the original spine, good* (ESTC S1187 (Wing 2180 and 2499.7); D&M 255)



£3,500

An attractive copy with an interesting provenance. This is the first issue of this edition, without imprint and colophon. This 'Breeches' Bible is also known as the 'Goose Bible' from the bird in the device with the motto 'God is my Helper', which appears on the title-page of the Metrical Psalms.

Provenance: according to an ink inscription on the fly-leaf (which has been re-attached in the course of rebinding, and has a repair at the lower outer corner) this copy formerly belonged to 'John Evelyn, of Wotton, author of the "Sylva". It was given to me by Miss Mary Bray, of Shere, Oct. 1st, 1840. G.J. Handford BA, Curate of Shere.' Miss Mary Bray must have been a relation of William Bray (1735/6-1832), the antiquary, Lady Evelyn's preferred editor of Evelyn's Diary. The Psalms (as they appear in the Old Testament) are marked for morning and evening recitation/perusal for every day of a month (i.e. 30 days). We cannot state that this is in Evelyn's hand, although it is definitely of his period, since there are no other marks such as he usually put in his books. Small book label inside front cover of Maurice Frost, with a note identifying this as the Harmsworth copy, sold at Sotheby's in 1946. Quaritch collation note ('apparently complete') with the note 'Lot 460 Sotheby's 8/7/30.'

**The first New Testament printed at Oxford - in Turkish - with corrections in a contemporary hand**

11. **(Bible. New Testament. Turkish. -Nogai)** Domini nostri Iesu Christi Testamentum novum Turcice reditum. Opera [William] Seaman. *Oxford: H. Hall, 1666, FIRST EDITION, Latin title, followed by Turkish title and text in Arabic script, slightly browned around the edges, a few spots, including rust spots with the occasional loss of a letter or two, tear in lower margin of 3h3, not affecting text* pp. [iv], 160, 600, small 4to, *contemporary blind ruled calf, a bit worn at corners, skilfully rebacked, Macclesfield bookplate and blind stamps, with a number of corrections to the text in a contemporary hand, very good* (Darlow and Moule 9345; Madan 2727 'A noticeable volume, as being the first New Testament printed at Oxford'; ESTC R31588, recording 5 copies outside the UK, 2 in Germany, and 3 in the US: Huntington, Texas, and Yale) £7,500

William Seaman 'became involved in an international project of evangelization of the Levant, originating in the circle of Samuel Hartlib... A fundamental role was to be played by the translation of the Bible into Turkish. The Dutch, who relied on a Polish convert to Islam in Constantinople, were slow, however, and only the Old Testament was completed. Boyle then turned to Seaman, who had already translated the Johannine epistles into Turkish in 1659, asking him to translate the entire New Testament. By 1664 Seaman had done so and two years later his translation was published at Boyle's expense in Oxford, making Seaman the first European to publish a Turkish translation of the New Testament' (Alastair Hamilton in ODNB). Scarce.

Like so many books from the Macclesfield library, this is an interesting copy. At the end of the text there is an oval medallion stamp giving the title of the work in Turkish, indicating that this was one of the copies intended for export. We don't know when it entered Shirburn Castle, but it seems more likely than not that it never strayed very far from its place of printing. Scattered throughout the volume are corrections to the text, and in one place a marginal note in Turkish. In collating we have noticed these on 15 pages, sometime two or three to a page: a really painstaking examination would probably discover more, since some of them are very slight, just a letter. In addition, starting about half way through the volume, there are numerous dots placed right by the fore-margin which will have some significance. The notes are accomplished in a practiced hand, and such a hand was not in abundant supply in England in 1666. One candidate for the notes is Edward Pococke, and intriguingly the initials EP appear in MS in a couple of combinations on the inside back cover. But they are next to what seems to be a collation note and perhaps signify something pertaining to their acquisition rather than ownership. We are grateful to Professor Gerald Toomer who has looked at the inscriptions, concluding that as regards Pococke 'the verdict is non liquet.'

12. **(Bible. New Testament. Catholic Epistles. Polyglot.)** POCOCKE (Edward, editor) [Syriac title: then] *Epistolæ quatuor, Petri secunda, Johannis secunda & tertia, & Iudæ, fratris Jacobi, una. Ex celeberrimæ Bibliothecæ Bodleianæ Oxoniensis MS. exemplari nunc primum depromptæ, et caractere Hebræo, versione Latina, notisque quibusdam insignitæ, operâ & studio Edvardi Pococke. Leiden: Bonaventure & Abraham Elzevir, 1630, title-page printed in red and black and with woodcut printer's device, text printed from right to left, parallel text in Syriac, Hebrew, Latin, and Greek, a little browned in places, minor damp-stain in lower margins, small gap in fore-margin of one leaf (probably from a drop of wax), pp. [x], 66, 4to, modern calf backed boards, ex-Wigan Public Library with their blind stamp on first 2 leaves, sound (Darlow & Moule, 1440 and 8963; Willems 334)* £900

'The true *editio princeps* of these four epistles in Syriac' (Darlow & Moule), first state with antepenultimate line of dedication imperfect. 'Pococke was admitted probationer fellow of his college [Corpus Christi College, Oxford] on 24 July 1628. By this time he had learned enough Syriac to prepare an edition and translation of a manuscript of the epistles 2 Peter, 2 and 3 John, and Jude, which he had discovered in the Bodleian Library, but which had been omitted from Widmanstetter's edition of the Syriac New Testament. In November 1629 the great Dutch scholar G. J. Vossius... noticed this manuscript while being shown round the Bodleian, was informed of Pococke's edition, and insisted on meeting the author. Their long talk ended with Vossius offering to have the edition published at Leiden, which had the printing facilities lacking in England at that date. Pococke agreed, and in 1630 the book was published, under the supervision of Louis de Dieu' (ODNB).

13. **Blagdon (Francis William)** *A New Dictionary of Classical Quotations, on an improved plan: accompanied by corresponding paraphrases, or translations, from the works of celebrated British poets. Pritned for Robert Stodart, 1819, FIRST EDITION, light age-toning, pp. xi, [i], 336, 12mo, untrimmed in original boards, paper label to spine, joints rubbed, some slight wear, early ink inscription of Henry Houghton and later monogram stamp of 'STC' to front flyleaf, good* £200

One of the final projects of Francis William Blagdon (1777-1819), a versatile but unsuccessful author and journalist who translated from French and German, edited numerous works including Johnson's poems, Foxe's book of martyrs, and the *Morning Post*, wrote a history of India, and 'died in obscurity and poverty in June 1819' (ODNB). This pleasant compilation, arranged by subject, was advertised starting in 1811 but failing health meant Blagdon left it unfinished at his death, to be seen through the press shortly thereafter by an anonymous editor. It is scarce, with COPAC and Worldcat together listing copies in 12 locations: 6 in the UK, three in the USA, two in France, and one in New Zealand.

14. **The Philosopher's Game, as played in Utopia**  
**[Boissière (Claude de)]** *Rhythmomachiae sive arithmomachiae ludi mathematici ingeniosissimi descriptiones duae. Ex antiquis exemplaribus nunc primum editae. Beschreibung eines künstreichen alten Spiels mit zahlen. Aus dem Latein verdeutschet [by*

Gottschalk Eberbach]. *Erfurt: Georg Bauuman, 1577, 3 full-page illustrations, a little worming towards the end, confined to the fore-margin except on the last leaf where 3 letters are touched, uniformly slightly browned, two early corrections to the text, ff. 16, small 4to, late nineteenth-century half brown morocco by W. Townsend and Son, Sheffield, contemporary inscription on title, fly-leaf signed by J.W. Rimington-Wilson, good* (VD 16 E78) £2,250



A rare text on 'The Philosopher's Game', *Rhythmomachia*. It has been argued that between the twelfth and sixteenth centuries, 'rithmomachia served as a practical exemplar for teaching the contemplative values of Boethian mathematical philosophy, which emphasized the natural harmony and perfection of number and proportion. The game, Moyer argues, was used both as a mnemonic drill for the study of Boethian number theory and, more importantly, as a vehicle for moral education, by reminding players of the mathematical harmony of creation' (David Sepkoski, reviewing Ann E. Moyer: *The Philosopher's Game*, in *Isis*, Vol. 95, No. 4). In England Thomas Bradwardine wrote a text about it, Roger Bacon recommended *Rythmomachia* to his students, and Sir Thomas More let the inhabitants of Utopia play it for recreation.

James Wilson Rimington-Wilson (1822-1877) of London had a large chess library, once considered the best in Europe, sold at Sothebys in 1928. Worldcat finds only 1 copy in the US, Cleveland Public Library.

15. **(Book of Common Prayer.)** The Book of Common Prayer, and administration of the sacraments, and other rites and ceremonies of the church, according to the use of the Church of England; together with the Psalter or Psalms of David, pointed as they are to be sung or said in churches. *Oxford: Printed at the Clarendon Press, by Dawson, Bensley, and Cooke, 1800, some foxing, fore-edge trimmed close but with no loss, pp. [312],*  
 [bound with:]  
**(Psalms.)** The whole book of Psalms, collected into English metre, by Thomas Sternhold, John Hopkins, and others. *Oxford: Printed at the Clarendon Press, by W. Dawson, T. Bensley, and J. Cooke, 1797, pp. [96],*  
 [and:]  
**(Psalms.)** A New Version of the Psalms of David, fitted to the Tunes used in Churches. By N. Brady... and N. Tate. *Oxford printed, 1797, pp. [96], 12mo, contemporary red sheep, boards bordered in gilt, spine divided by gilt rolls, second compartment gilt-lettered direct, the rest with central oval tools, marbled endpapers, edges gilt, corners bumped, ownership inscription of Jane Cadman dated 1802 to initial blank, very good* (ESTC T182628; T88852; T222163) £200

A pleasant little volume containing three scarce printings of different versions of the Psalms. The first is included in a rare printing of the BCP, a variant not recorded in ESTC (without a price in the imprint) of a version which is only listed in the Bodleian, National Trust, and Amsterdam. The second, the Sternhold & Hopkins version, is recorded in 4 locations in ESTC: BL, Lancaster, Leicester, & Bod. The third, Brady & Tate, is listed in just two holdings, Trinity College Dublin and the General Theological Seminary.

16. **Burnet (James)** The Sum of Christianity: or Christ in his Sufferings, and in his Glory. Represented In some Sermons preached on I Pet. i 11. *Edinburgh: Printed by James M'Euen and Company, 1724, FIRST EDITION, title within border of printer's ornaments, woodcut head- and tail-pieces, 1 woodcut initial, 3 wormholes in the first leaf, 2 in the second, not affecting text, pp. [iv], 120, 8vo, contemporary calf, a few score marks, lower edge of lower cover slightly damaged, good* (ESTC T177882) £450



The author was 'Minister of the Gospel at Lasswade', just to the south of Edinburgh. The work is dedicated to three local grandees, including the owner of the barony of Lasswade, 'Sir John Clark of Pennycook'. Sir John was an ardent Calvinist, and one can quite see how these dense and learned sermons would have appealed to him. The printer James M'Euen's business was continued by his apprentice Alexander Kincaid, who was in turn succeeded by his own apprentice William Creech. NLS only in ESTC; Worldcat adds a copy at Emory University, imperfect.

17. **Callimachus.** Hymni (cum suis scholiis Graecis) & Epigrammatica. Eiusdem poematum de coma Berenices, à Catullo versum. Nicodemi Frischlini Balingensis interpretationes duae Hymnorum... [*Geneva*]: *Excudebat Henricus Stephanus. 1577, faint dampmark and slight soiling to a few leaves, a few light spots*, pp. [xvi], 72, 134, 4to., *contemporary vellum, slightly soiled, library stamp to front endpaper and seminary bookplate to pastedown, boards slightly bowed, very good* (Renouard 145.3; Dibdin I 368; Moss I 248) £800

The first separate Estienne edition, following the inclusion of the hymns of Callimachus in the *Poetae Graeci Principes* of 1566. In this edition more than 30 epigrams and a number of fragments are printed for the first time, while the text of the hymns and the scholia are improved, and Latin translations added. Estienne's text printed here would remain the standard until the 1697 Graevius edition, and Dibdin reports that this 'has been pronounced to be the first critical edition of Callimachus.'

The source of that praise is Monk & Blomfield's *Museum Criticum*, wherein is also the story of the included fragments (which were to establish a chain of scholarly practice leading to Pfeiffer's magisterial *Fragmenta* of 1949): 'His compositor having informed him that he had two blank pages to spare in the sheet preceding the Annotations, he inserted about a dozen fragments of Callimachus, which he had found in the Scholiast on Apollonius Rhodius and elsewhere; such was the beginning of that collection of fragments, which has since been carried to a really wonderful extent' (Vol. ii, p. 148).

18. **Callimachus.** Hymni, epigrammata et fragmenta: eiusdem poematum de Coma Berenices a Catulio versum. *Paris: Excudebat Sebastianus Mabre-Cramoisy, 1675, FIRST DACIER EDITION, gently washed and pressed at time of rebinding, the browned title-page then also expertly mounted on an old binder's blank, two sets of Macclesfield blindstamps to first three leaves*, pp. [xx], 262, [58], 4to, *nineteenth-century green pebbled morocco by Hatton of Manchester, spine faded, front joint rubbed, Macclesfield arms in gilt to front board, a.e.g., marbled endpapers, bookplate, good* (Dibdin I 368) £800

The first publication of Anne Le Fèvre Dacier (1654-1720), daughter of Tanneguy Le Fèvre and wife of André Dacier (a former pupil of her father's), and a scholar herself of equal talent to those relations. Anne moved to Paris following the death of her father in 1672, taking with her notes which she had been accumulating on the text of Callimachus. Her initial success in printing this edition owed something both to her family connections and her own innate talent – at the same time she was offered work by the editor of the Delphin editions, who had known her father – but this edition, together with her translation of Anacreon in 1681, established her as an academic in her own right and her reputation only grew thereafter.

19. **Cervantes (Miguel de)** The History and Adventures of the renowned Don Quixote. Translated from the Spanish ... To which is Prefixed, Some Account of the Author's Life. by Dr. Smollett. In Five Volumes ... Cooke's edition. Embellished with superb engravings. [Five vols.] *Printed for C. Cooke, [?1797], 16 engraved plates*, pp. [iv], xxiv, [i], viii, 296; 239; 247; 247; 247, 12mo, *contemporary tree calf, spines gilt in compartments, twin red lettering pieces, the lower one with the volume number on a circular green onlay, corners on one vol. a bit worn, others bumped, very good* (ESTC T88614) £750



A very attractive set. The plates are variously dated 1796 and 1797, which suggests the latter date for publication, as opposed to the 1799 conjectured

by ESTC. ESTC states vol. iv has an additional engraved title page reading: 'Don Quixote, forming part of Cooke's pocket edition of select novels, or novelist's entertaining library': here, apparently instead of that plate, we have in vol. iii an additional engraved title (included in the plate count) headed 'Cooke's edition of select novels.' J. Cooke had previously published Wilmot's translation in 2 volumes.

20. **Chambaud (Lewis)** *The Treasure of the French and English languages: Containing: I. A vocabulary, French and English. II. Common forms of Speech ... III. A Collection of Proverbs ... The Second Edition, corrected and improved by the author. Printed for A. Millar, 1762, somewhat browned, two minor gashes in lower margins entering pages by 5 mm at most and not near text, pp. [viii], 287, 8vo, original sheep, upper joint cracked and minor loss to ends of spine, numerous, mainly untidy, eighteenth-century ownership inscriptions, pen trials, &c, sound (Alston XII 302; ESTC N479448, NL Australia only; the 1750 first in BL and EUL only)* £700

Extremely rare second edition, with 'A Collection of Proverbs, Common-Sayings, Maxims, &c.' added, and clearly a copy that was much used over more than 30 years: the work itself was issued in 13 editions up to 1810, the first in 1750. Chambaud claims that the 'collection of proverbs and common sayings ... [is] the largest extant.'

21. **Chaucer (Geoffrey)** *The Works of our Ancient, Learned, & Excellent English Poet, Geoffrey Chaucer, newly printed. To that which was done in the former Impression, thus much is now added. 1. In the Life of Chaucer many things added. 2. The whole work by old copies formed. 3. Sentences and Proverbs noted. 4. The signification of the old and obscure words proved; also Characters shewing from what Tongue or Dialect they be derived. 5. The Latine and French, not Englished by Chaucer, translated. 6. The Treatise called Jack Upland, against Frieres: and Chaucers A. B. C. [Second Speght edition]. By Adam Islip. 1602, engraved portrait of Chaucer surrounded by his progeny by John Speed after Hoccleve, title with full woodcut architectural border (McKerrow 232) washed, with minor restorations and traces of the removal of library marks, large woodcut of Chaucer's arms to the divisional title, woodcut of the Knight with his lance before a Castle at the head of the text, woodcut initials, some large and decorative, text in black letter, double-column, a little staining to F1 and F2, initial blank discarded, errata leaf present, ff. [xxii], 376, [14], folio, old blind-stamped calf, rebaked and the endpapers renewed, red leather label with gilt lettering, good (ESTC S107210; STC 5080; Pforzheimer 178)* £8,000



Chaucer's literary reputation may need no introduction but 'what strikes us is his extraordinary originality' and that (with the possible exception of Langland) 'except Dante, there is no poet of the middle ages of superior faculty and distinction' (DNB). His collected works were published from 1532 onwards, with various additions. All the early editions are now rare. The editions printed in black letter carry with them the magic of early English printing, partly as a result of the successive use of two related series of woodcuts from the Caxton and de Worde editions of *The Tales*, to which individual woodcuts were added.

'This edition was considerably revised mainly with the aid of Francis Thynne. It is the earliest in which thorough punctuation was attempted, and in many other ways it is a distinct improvement upon Speght's first edition. Two hitherto unprinted pieces are inserted' (Pforzheimer). It is the first to contain a glossary.

22. **Cicero (Marcus Tullius)** In Catilinaris M.T. Ciceronis invectivas F. Sylvii Ambini Commentarii luculentissimi. [Paris:] Vaenundantur Ascensio, 1531, large woodcut device on title, light browning and dustsoiling, old pencil translation following first few lines of text, pp. 116, [4], 4to, modern quarter calf with marbled boards, good (Renouard II p. 311) £550

The second separate Badius printing of this edition of Cicero's Catiline Orations, with a commentary by the professor of rhetoric F. Sylvius Ambianus (or François Du Bois). Du Bois (1483-1536), a native of Amiens, was principal of the Collège de Tournai at Paris. In the first few decades of the sixteenth century Du Bois produced commentaries on most of Cicero's works, printed largely by Badius, and this version of the Catiline Orations is one of the first post-incunable separate editions of that text. COPAC locates two physical copies, BL and Manchester.

23. **Cicero (Marcus Tullius)** F. Sylvii Ambiani Commentarii luculentissimi, in treis M. Tullii Ciceronis ad C. Caesarem Orationes, Pro M. Marcello, Pro Q. Ligario, Pro Deiotaro Rege. [Paris:] Venundantur Iodoco Badio, 1531, large woodcut device on title, light browning and dustsoiling, small dampmark to upper corner, ff. XLVIII, 4to, modern quarter calf with marbled boards, good (Renouard II p. 313) £550

The third separate Badius printing of this edition of three of Cicero's late political orations (all from 46 BC), 'On Behalf of Marcellus', 'On Behalf of Ligarius', and 'On Behalf of King Deiotarus', with a commentary by the professor of rhetoric F. Sylvius Ambianus (or François Du Bois). COPAC locates only one copy of this edition, in the BL.

24. **Cipriani (Giovanni Battista)** Rudiments of Drawing engraved by F. Bartolozzi. Published as the Act directs by G. Bartolozzi [and Mariano Bovi], 1786-93, 18 stipple engraved plates including title-page, a modicum of soiling and one or two spots, engraved surface 210 x 303 mm (to plate mark), page size 268 x 380 mm, oblong folio, contemporary roan backed boards, edges worn, spine slightly defective at foot, good £1,500

A composite album comprising 8 plates after Cipriani and 10 by Bartolozzi, the originals of the latter being in the collection of Mariano Bovi. This album seems to consist of the greater part of *Elements for Drawing*, designed and engraved by Francis Bartolozzi, 1792 (ESTC N9122, 3 copies: Glasgow, Yale and the Getty), which was 11 plates, one of which was the title-page as here, and a letterpress title (which is not present), supplemented with engravings by Bartolozzi of his own works. Albums such as this would be bound up to order, and were contingent upon the prints being available. Bovi continued to publish Bartolozzi plates until 1796.



Cipriani's classical designs, well drawn and restrained in colour, became particularly associated with the neo-classical interiors created by Robert Adam and William Chambers ... *Rudiments of Drawing*, engraved by Bartolozzi, was published posthumously in 1786-92, to become a familiar source for book illustration' (ODNB).

25. **Clare (John)** The Village Minstrel, and other Poems ... [Two volumes bound as one.] Taylor and Hessey, 1821, FIRST EDITION, portrait frontispiece to vol. i and engraving of Clare's cottage as frontispiece to vol. ii, tissue-guard excised, minor foxing to preliminary and final leaves, both half-titles present, advertisements at end of vol. i discarded but those in vol. ii present, pp. xxviii, 216; [viii], 211, [5], 12mo, the two vols. bound together as issued in later-issue publisher's red cloth, covers blocked in blind, rebaked to style with gilt blocking and title 'Poetic Souvenir', a little bit soiled, good (Colbeck p.167.3; Tinker 637) £600

Some time after its original publication in boards, the sheets of the first edition were reissued, as here, bound together in a cloth binding lettered 'Poetic Souvenir', to catch the popular market for gift books.

26. **Clare (John)** *The Shepherd's Calendar; with village stories, and other poems.* John Taylor. 1827, *FIRST EDITION, engraved frontispiece (foxed as usual), half-title present, title-page is a cancel (as usual), integral advertisement leaf L12 present, some spotting, pp. viii, 238, 12mo, early grey boards sometime later backed in blue cloth, manuscript paper label to spine, rubbed and a touch worn at extremities, hinges strained, rear flyleaf partly torn away, backstrip sunned, good* (Colbeck p.137.6; Tinker 638) £800

The first edition of Clare's unfortunate penultimate published work, which appeared just as changing tastes were leaving him behind. This was exacerbated by delays in publication (including in the creation of the frontispiece) which also meant that the title-page had to be cancelled to change the date to 1827 – only half a dozen copies were sent to Clare with the original title-page before regular publication. Clare's mental health declined and he died in an asylum several decades later; only in the twentieth century was he finally 'rightly acknowledged by many to be England's finest nature poet' (ODNB).

**George MacDonald's copy**

27. **Clough (Arthur Hugh)** *The Bothie of Toper-na-Fuosich. A Long Vacation Pastoral.* Oxford: Francis MacPherson, 1848, *FIRST EDITION, title printed in red and black, title browned and with a few fox marks going through to the succeeding leaf, verso of last leaf browned, pp. 55, [1], 8vo, nineteenth-century and possibly near contemporary red morocco backed marbled boards, signature of George MacDonald on title-page, his Blakean bookplate inside front cover, and a 4-page octavo autograph letter signed by his wife Louisa loosely inserted, good* £350

The title of this interesting poem gave Clough some trouble, as it is, as William Rossetti impishly pointed out, rather close to a bawdy Gaelic toast. In the end, Clough wanted it known simply as *The Bothie*.

'Clough's next act, however, took both his Anglican and his Emersonian friends by surprise. He spent the summer writing, not a religious or socialist tract, but a narrative poem 1700 verses long, entitled *The Bothie of Toper-na-Fuosich ...* set in the context of a Scottish reading party, in which the tutor and his pupils bear a strong resemblance to Clough and his young friends. The characters are skilfully differentiated, and the holiday exuberance of youth is vividly portrayed; the poem is rich in colourful descriptions of natural scenery... The poem contains some pointed criticism of the relationship between the sexes and the classes in Victorian Britain' (Anthony Kenney in ODNB).

MacDonald's acquisition of this copy cannot unfortunately be pinned down chronologically; the undated letter from his wife which accompanies the volume refers to his recent return from Chicago, which would place it in 1873, but it is likely to have been earlier than this. A later inscription inside the front cover records the purchase of the volume from Blackwell's in 1963.

28. **Cowper (William)** *The Works ... His life and letters by William Hayley, Esq. Now first completed by the introduction of Cowper's private correspondence. Edited by the Rev. T.S. Grimshawe ... 8 vols. Saunders and Otley, 1835, engraved frontispiece and vignette additional title-page in each vol. (foxed), tissue guards, nine leaves of manuscript tipped in at the beginning of vol.i, 1835 dated signature of Anna Sewell on the half title of each vol., 12mo, original sand-grain embossed green cloth, each vol. neatly rebacked with orig. (darkened) backstrip laid down, gilt lettered within panel on backstrips, white ink shelf marks at foot, sides with blind strapwork decoration, recased with cream endpapers, bookplates of the Wesleyan College Library, Handworth, and stamps of its successor The Library of the Queen's College, Birmingham on upper endpapers, sound* £250

The nine small sheets of notes inserted after the engraved title-page of volume one are extracts from various sources on the subject of Cowper. The Anna Sewell who signs the half-titles of this copy could

be the same one who later wrote 'Black Beauty'- the handwriting shows some distinct variations to the inscription in the copy of Black Beauty that Sewell presented to her mother, but there is a difference of more than four decades between them. In 1835 the future author's family had moved to Brighton, and she was then only fifteen, but her mother's plan for her children's education did favour the religious and serious perhaps more than was common even then.

### Puppetry and Quackery

29. **Croft (John)** *Memoirs of Harry Rowe*, constructed from materials found in an old box after his decease. [Together with, as issued:] *The Sham Doctor. A Musical Farce by Harry Rowe*, with notes by John Croft. *York: Printed by Wilson and Spence, [1799,] FIRST EDITION, two parts in one vol., continuously paginated but the second part with its own title-page, with engraved portrait frontispiece, some spotting and staining, frontispiece and half-title loose*, pp. [iv], 144, 12mo, contemporary red roan backed boards, corners worn, spine defective at head, contemporary ownership inscription inside front cover of M. Hassel (probably the Miss Hassell, a subscriber) and a later inscription dated York, 1830, sound (ESTC N493156, Wellcome only) £1,200

Harry Rowe's colourful biography is summarised in ODNB, citing the present, very rare, work as the chief source. A scapegrace as a youth, Rowe served, as a trumpeter, in the Government forces at Culloden. Thereafter he drifted to London, where he became involved in quack medicine. Then he set up a 'Marriage shop' in Coventry. Upon the failure of this, he married the widow of a puppet-showman, and moved to York with the 'well-appointed' puppets. These puppets assisted him in Shakespearean criticism. He died in the poorhouse in York. Croft, a local wine merchant and antiquary, became acquainted with Rowe late in the latter's life, and published this work, after Rowe's death in 1799, to raise funds for the York Dispensary. There is an 8-page list of subscribers, almost exclusively drawn from York itself and the surrounding area.

30. **Ctesias**. *Ex Ctesia, Agatharchide, Memnone excerptae historiae, Appiani Iberica. Item de gestis Annibalis. Omnia nunc primum edita. Cum Henrici Stephani castigationibus. [Geneva:] Ex officina Henrici Stephani, 1557, EDITIO PRINCEPS, dampmark to upper inside corner throughout, some small stains elsewhere*, pp. [xvi], 248, 8vo, old mottled calf, bordered in gilt, spine gilt with five raised bands, much rubbed and crackled, some wear to extremities and joints, remnants of paper labels to spine ends, sound (Schreiber 146; Renouard p. 117 #6; Adams C3020) £650

The first printing of these fragmentary Greek historians and geographers, including the first separate work on India (by Ctesias of Cnidos) and two works by Appian which had been omitted from the 1551 Estienne edition. This was Henri Estienne II's first year of independent operation, and an *annus mirabilis* – his other productions in the same year included three other *editiones principes* and an important edition of Aeschylus (printing the Agamemnon in full for the first time).

31. **Cunningham (Alexander)** *Animadversiones, in Richardi Bentleyi notas et emendationes ad Q. Horatium Flaccum. Apud Fratres Vaillant, et N. Prevost, 1721, title-page printed in red and black, a touch of faint browning to margins*, pp. [vi], 693, [3], 8vo, contemporary sprinkled calf, spine with five raised bands, red morocco lettering piece, the other compartments with a central gilt decoration of star and acorn tools, all edges sprinkled red, old paper shelfmark labels at head and tail of spine, Macclesfield bookplate and embossment, joints rubbed, head of spine slightly worn, good (ESTC T21209) £175

Cunningham (c.1655-1730), a Scottish jurist resident in the Low Countries, disagreed with Bentley's rash but brilliant approach to Horace's text and instead 'formulated rules for editing ancient texts, reflecting his work on the *Corpus juris civilis*, and stressing the significance of the study of manuscripts and early editions' (ODNB). Cunningham had the advantage of leisure time and a substantial private library and the result was a conservative text of Horace printed at the Hague and, in the same year, this collection of notes on Bentley's edition. The book is 'one continued objurgation, delivered in dry and bitter terms, unvaried by the least humour or playfulness' (Monk), but is also scrupulous and fair, accepting Bentley's readings in many places.

32. [D'Auborn (A.)] *The French Convert*. Being a true Relation of the happy Conversion of a noble French Lady, from the Errors and Superstitions of Popery, to the Reformed Religion, by means of a Protestant Gardener her Servant ... To which is added, Some considerations against Popery. *Glasgow: Printed for Robert Smith, 1762, woodcut frontispiece (a pale impression from a very worn woodblock), uniformly slightly browned*, pp. viii (recte vii, including frontispiece), 12mo, *contemporary sheep backed boards, some wear, especially to spine, good* £400

The first Glasgow edition of an immensely popular anti-Catholic fiction, sometimes (erroneously) attributed to Daniel Defoe. It first appeared in 1696, and there followed a myriad of printings, many of them provincial, on both sides of the Atlantic – the first American edition was printed by Benjamin Franklin in 1751. Five copies of the present edition are recorded in 4 locations: BL, NLS, GUL and TCD, the last with 2 copies.

33. (Devotional.) 'A LADY'. Directions for leading a Devout Life. *Printed for Ri. Chiswell, 1702, FIRST EDITION, some browning and staining*, pp. [viii], small 8vo, *modern calf backed boards, sound (ESTC N7505)* £750

A rare little devotional manual. ESTC records 3 copies in the UK (Liverpool, and 2 Oxford Colleges), and 2 in the US (Folger and Clark). 'The Lady that writ it, thought that a mixed Work containing both the Rules of Devotion, and of a good Life, with suitable exercises, and proper Texts of Scripture drawn to a small compass might be of good use' (Preface). A lady with sufficient leisure should spend three and a half hours a day in prayer and meditation.

34. **Doddridge (Philip)** *Some Remarkable Passages in the Life of the Hon. Col. James Gardiner*, who was slain at the Battle of Preston Pans, September 21, 1745. With an Appendix relating to the antient family of the Munro's of Fowlis. *Edinburgh: Printed by Alex. M'Caslan, 1772, minor staining here and there, lower outer corner of last leaf, and following fly-leaf, torn off*, pp. vi, 173, 12mo, *original (?publisher's) calf, a little rubbed and stained, small chip missing from spine, armorial bookplate Hamilton Montgomerie, of Newton, various signatures of George Hamilton Montgomerie, one dated 1781, red 'Montgomery' stamp on flyleaf dated 1783, very good* £400

A unrecorded edition. First published in 1747 (London and Edinburgh editions), it was reprinted in many places, on both sides of the Atlantic. 'Described, rather ambiguously, as "a weak, honest, and brave man"' (*Autobiography of Dr Alexander Carlyle*, 1860, 132), James Gardiner was a man whose slow rise as a junior officer in the army indicates a lack of influential friends', though 'his reputation as a sincere and devout Christian led to his being presented as an example of a reformed life by Philip Doddridge, whose *Some Remarkable Passages in the Life of... Colonel James Gardiner* (1747) was frequently republished until 1864. The dramatic way in which he died and his appearance in devotional literature have attracted attention to an officer whose career was otherwise unspectacular' (ODNB). Unspectacular perhaps, but full of incident.

35. **Elstob (Elizabeth)** *The Rudiments of Grammar for the English-Saxon Tongue*, first given in English: with an Apology For the Study of Northern Antiquities. Being very useful towards the understanding our ancient English poets, and other Writers. *Printed by W. Bowyer: And Sold by J. Bowyer, and C. King, 1715, FIRST EDITION, title printed in red and black, 2 engraved head-pieces, one incorporating a portrait of Caroline of Ansbach (newly become Princess of Wales), 2 engraved initials, the second of which incorporates a portrait of the authoress (reproduced in ODNB), a trifle browned, a few scattered spots*, pp. [viii], xxxv, 70, 4to, *contemporary panelled calf, rebacked (by James Brockman), red edges, signature on flyleaf of William Turner Anchin, with some marginal notes by him, good (ESTC T72424; Alston iii 18; Maslen & Lancaster, Bowyer Ledgers, 234)* £2,200



'In 1715 Elizabeth Elstob published her last book, *The Rudiments of Grammar for the English-Saxon Tongue* – the first grammar of Old English to be published in English. It is based, principally but not exclusively, on Hickes's authoritative grammar in the first volume of his *Linguarum veterum septentrionalium thesaurus...* (1703) [see item 52] and on the abridged version extracted from it by Edward Thwaites (1711), both of which are written in Latin. She prefaced *The Rudiments* with a passionate but well-documented apologia for Anglo-Saxon studies, directing her remarks against the indifference towards the subject as evidenced in the writings of Jonathan Swift, who sought to establish a language academy in England on the model of the Académie Française. Though small in size and only partly available in print Elizabeth Elstob's scholarly œuvre is on a par with the best work produced in Anglo-Saxon studies at the beginning of the eighteenth century' (ODNB).

William Turner Alchin (1790-1865), antiquary, was latterly the librarian at Guildhall Library. His notes here tend to be critical, acerbic even.

36. **Essex (Robert Devereux, second Earl of)** An Apologie of the Earle of Essex, against those which iealously, and maliciously, tax him to be the hinderer of the peace and quiet of his country. Penned by himseife in anno 1598. *Imprinted by Richard Bradocke, 1603, woodcut printer's device on title, also with decorative head-piece, woocut historiated initial, title-page creased and slightly soiled, some damp-staining, two marginal ink stains near the end, last (blank) leaf with small piece missing from lower outer corner, and slightly soiled*, pp. [48, including final blank], 4to, *nineteenth-century half brown morocco by Palmer & Howe, Manchester, lettered in gilt on spine, large armorial bookplate of Arthur Hugh Smith Barry inside front cover, lower edges of first 2 gatherings uncut, sound* (ESTC S109626) £450

Essex's 'impassioned and lengthy rebuttal of the "ugly and odious aspersion" that he sought "to keepe the state of England in continuall warre", defending his own past actions and arguing the terrible dangers of making peace with an enemy which had consistently acted with perfidy and malice. Written in the deniable format of a private letter to Anthony Bacon, this *Apologie* was secretly disseminated in manuscript form. When the circulation of the document was brought into question, Essex denied all knowledge and blamed its spread on the excessive enthusiasm of his friend Fulke Greville and unnamed servants. [It] proved immensely successful and enjoyed very wide circulation, although many of the manuscript copies which survive may actually have been made after his death. An authorized printed edition of the *Apologie* was published in 1603 and quickly spawned a Dutch translation' (ODNB). A single copy of an edition published possibly in 1600 survives at the Huntington. Arthur Hugh Smith-Barry, 1st Baron Barrymore (1843-1925) was an Anglo-Irish Conservative politician.

37. **Euler (Leonhard)** Vollstaendige Anleitung zur Algebra: von den verschiedenen Rechnungsarten, Verhältnissen und Proportionen. *St. Petersburg: bey der Kayserlichen Akademie der Wissenschaften, 1771, 2 vols. in 1, a little (inherently) browned with a little occasional spotting, cancelled library stamp on first title, stamps also on front fly-leaves*, pp. [xii], 256; [iv], 384, 8vo, *near contemporary half calf, boards slightly soiled, extremities worn, crack in upper joint, sound* £1,500

The first edition was published in St. Petersburg in 1770. 1771 saw two editions, the present one and one published in Lund, but some catalogues give Lund as the real place of publication of the present edition. The work was 'published in many editions in English, Dutch, Italian, French, and Russian, [and] greatly influenced nineteenth- and twentieth-century texts on the subject' (DSB). The only copy of this edition in COPAC is in Birmingham.

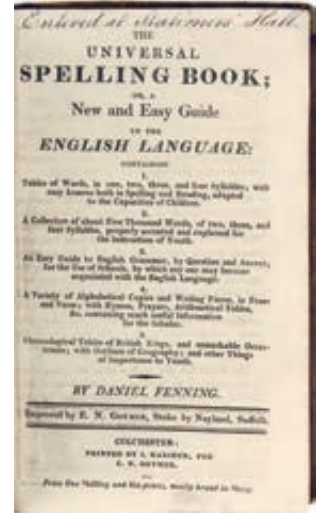
#### The circle cornered

38. **Falcó y Segura (Jaime Juan)** Hanc circuli quadraturam invenit. *Antwerp: Pierre Bellière, 1590 [recte 1591], with large woodcut vignette on title (an Ancient on one knee, holding a book in his left hand, and in the other supporting a large set of dividers, between which a floating crown pierced by a sceptre), woodcut initials, diagrams in text, some within lateral borders of printer's ornaments, a little damp-staining, a small copy*, pp. 29, [1], *lacking final blank leaf, small 4to, new calf-backed marbled boards, red edges, good* (see Palau 86406) £1,000

The Valencian Falcó y Segura (1522-94) was primarily a poet, and noticed as such by Cervantes. However, at one point in his long and complicated career he became obsessed with the problem of squaring the circle. The present text is the result, first published in Valencia in 1587. De Morgan notices it in the *Budget of Paradoxes* as 'more than commonly worthless; but as Montucla and others have referred to the verses at the end, and as the tract is of the rarest, I will quote them: Falco's verses are pretty.' Said verses begin 'Vocabur ante circulus', and the poor old figure complains of being quadrated; the author consoles him. The Licence is dated 16 December 1590 and it seems the booklet appeared in the following year.

39. **Fenning (Daniel)** *The Universal Spelling Book ... Improved* by E.N. Goymer. *Colchester: Printed by I. Marsden for E.N. Goymer, c. 1810, tripartite woodcut frontispiece, and Bewickesque woodcuts in the text*, pp. [168, including frontispiece], 12mo, 'neatly bound in Sheep' (as per title-page), 'Entered at Stationers' Hall' in a clerky hand at head of title (2an afterthought), repairs to spine, good £375

Fenning (1714/15-1767) began work on his *Universal Spelling Book* in 1739, though it was not first published until 1756. Thereafter, for a century, it was published at the rate of at least one edition a year, including many editions in America. This edition is unrecorded: not in COPAC, not in Alston, not in WorldCat. Tattersall records editions with illustrations by Bewick (TB2.650 et seq.): the illustrations here obviously derive from Bewick. Fenning was a native of Suffolk. The improver here, of Stoke by Nayland, Suffolk, points out in the advertisement that the popularity of the book rendered it unnecessary to recommend it, but equally that its very popularity had 'rendered it an Object of Attention to most Booksellers', resulting in 'mutilated and erroneous editions being obtruded upon the public.'



40. **Fioravanti (Leonardo)** *Three Exact Pieces of Leonard Phioravant Knight, and Doctor in Physick, viz. his Rationall Secrets, and Chirurgery, reviewed and revived. Together with a book of excellent Experiments and secrets, collected out of the practises of severall expert men in both faculties. Whereunto is annexed Paracelsus his One hundred and fourteen experiments: with certain excellent works of B.G. à Portu Aquitano. Also Isaac Hollandus his Secrets concerning his vegetall and animall work. With Quercetanus his Spagyrick antidotary for gun-shot. Printed by G. Dawson, and are to be sold by William Nealand, 1652, 4 parts in 1 vol., the second to fourth with their own title-pages, fleuron border to general title-page, the fore-edge of title, several headlines and catchwords shaved, a little bit browned with some soiling or staining here and there, paper flaw in Qq1 touching 3 letters*, pp. [viii], 16, [2], 180, [vi], 75 [recte 106], [x], 92 [recte 72], [xii], 75, [1, blank], small 4to, old calf, blind ruled borders on sides, rebacked, corners worn, Walter Pagel's copy, with manuscript ex libris ticket of his son Bernard, also ex Liverpool Medical Institutions with various labels and stamps, seventeenth-century ownership inscription on title partly erased (William [?W.]), and a probably contemporary one, 'Farringdel' towards the foot, last page with an inscription with a mention of one Jacob's misdemeanour ('whipping the top till they cryed shame on him') in July 1709, good (Wing F953; ESTC R211011; Sudhoff 370; Neville I, p. 456) £2,000

First edition of this compilation of texts, primarily translations of the popular Fioravanti, and more importantly Paracelsus, by John Hester, first published nearly 100 years earlier. The editor, William Johnson, author of *Lexicon chymicum*, published in the same year by the same printer, was chemist to the Royal College of Physicians, and he took the opportunity of this publication to print two vitriolic attacks at the beginning of the volume, the first on Noah Biggs, the second on Nicholas Culpeper, whose translation of the *Pharmacopoeia Londinensis* so exercised the College. Johnson is frothing at the mouth, and he reports the words of a Gentleman and Scholar who was heard to say in a bookshop that in his translation 'Culpeper hath made Cul=paper, fit to wipe our breech withal.'



John Hester 'was a practical man, and he realized that he could best help the new chemical remedies (and his business) to prosper by acting as propagandist. From the 1570s until his death (c. 1593) he continued to pour out a flood of translations. At first he concentrated on Fioravanti's works, but later he turned to other authors such as Duchesne [Quercetanus] and Hermann and to spurious works by Paracelsus and others... he normally chose works to translate which were short on theory and long on lists of chemical recipes... through them many English physicians must have become aware for the first time of the different aspects of the new movement on the Continent... Hester's translations were the only English works ascribed to Paracelsus until the middle of the next century... For this very reason, these translations were reprinted as there was nothing else available' (Debus, *English Paracelsians*, pp. 66-69).

This is not a particularly rare book, but is usually in poor condition. The Pagel provenance is highly appropriate.



Item 41

41. (Flowers.) JACSON (Mary Elizabetha) *The Florist's Manual, or, hints for the construction of a gay flower-garden; with directions for preventing the depredations of insects, observations on the treatment and growth of bulbous plants, curious facts respecting their management, and directions for the culture of the Guernsey Lily... A new edition.* Henry Colburn, 1827, folding hand-coloured engraved frontispiece, 5 further hand-coloured plates, some spotting and dustsoiling, pp. vii, [i], 136, 8vo, original pink boards, rebacked in dark red cloth, printed paper label, new endpapers, edges untrimmed, boards dustsoiled, good £150

The third edition of a work first published anonymously in 1816 – and the second and third editions give the author's name at the end as 'Maria Elizabeth Jackson', which kept her true identity a mystery until the late twentieth-century. 'Yet her small book, written for sister flower growers... commands attention principally because of the very rarity of any gardening book written not only by a woman but for women before Jane Loudon' (Percy, 'Maria Elizabetha Jacson and her Florist's Manual', *Garden History*, 1992, p. 45).

42. [Gildon (Charles)] *The Golden Spy: or, a Political Journal of the British Nights Entertainments of War and Peace, and Love and Politics: wherein are laid open, the secret miraculous Power and Progress of Gold, in the Courts of Europe. Intermix'd with Delightful Intrigues, Memoirs, Tales, and Adventures, Serious and Comical.* Printed for J. Woodward and J. Morphew, 1709, FIRST EDITION, mostly rather browned, pp. [xvi], 174 [i.e.176], 145-304, 8vo, fairly recent half calf, minuscule inscription on verso of title 'W.S. Ogden, 1885', sound (McBurney 44; ESTC T71295) £900

The 'golden spies' are coins endowed with speech in this collection of tales anticipating *The Adventures of a Guinea*, and very much in the same picaresque, humorous, amorous and scandalous vein. Gildon (1665-1724) 'spent five years at the English College in Douai, but did not enter the Roman

priesthood as his family had intended. He returned to England, aged nineteen... Financial need forced Gildon to become a versatile professional writer, producing translations, biographies, essays, plays, verse, fictional letters, tales, and criticism as required... Gildon maintained a standard well above the common hacks for some thirty years of copious and varied output. He was received into the company of John Dryden, William Wycherley, and Aphra Behn' (ODNB).

43. **Godwin (William) Of Population.** An Enquiry concerning the Power of Increase in the Numbers of Mankind, being an answer to Mr. Malthus's Essay on that Subject. *Printed for Longman, Hurst, Rees, Orme and Brown, 1820, FIRST EDITION, faint dampmark to lower corner in second half, a little minor spotting, library stamp to title-page verso and last leaf (Royal Institution of South Wales), pencilled shelfmark, pp. xvi, [17]-22, 626, 8vo, modern dark calf, spine divided by double gilt fillets, red morocco lettering piece, good* (Einaudi 2634; Goldsmiths' 22818; Kress C.535) £700

Following William Godwin's optimistic work *Enquiry concerning Political Justice*, Malthus attacked his utopianism in his *Essay on the Principle of Population*. More than twenty years later the overworked Godwin finally published this volume in reply. In more than 600 pages he takes issue with Malthus's Iron Law by primarily addressing his estimations of the speed of population growth. His contemporaries disagreed and he faced harsh criticism (McCulloch wrote to Ricardo, 'I do not think I ever saw a more miserable performance'), but Godwin's argument that population growth would not necessarily accelerate in conjunction with increased standards of living has now been demonstrated to be the more accurate.

44. **(Greek Epic Poetry.)** Poetae Graeci Veteres Carminis heroici scriptores, qui extant, omnes. Apposita est e regione, Latina interpretatio. Notae item & variae lectiones margini adscriptae, cura & recensioe Iac. Lectii V. Cl. *Geneva: Sumptibus Caldorianae Societatis, 1606, title page in red and black, first three leaves creased vertically, dampmark in lower corner, some light browning and spotting elsewhere, title slightly dusty and the paper softened, showing two ownership stamps, a small inscription, and page-numbers added to listing of contents, pp. [xxiv], 739, [1], 624, [46], folio, contemporary acid-speckled calf, spine with six raised bands, second compartment gilt-lettered direct, the remainder with gilt decoration and cornerpieces, boards bordered with a double gilt fillet, central gilt stamp of a French bishop's arms, the leather flaked, worn at extremities, joints cracking a bit but strong, sound* (Schreiber 289) £800

'The most complete one-volume corpus published to date of classical, Alexandrian, and Byzantine Greek epic poetry... Although the colophon clearly attributes the printing of the volume to Pierre de la Rovière, this may have been executed at the Estienne press, or at least, with the Estienne typographic material' (Schreiber). The editor was Jacques Lect (1560-1611), a Swiss humanist and protégé of Beza, who served as a member of the Council of Geneva as well as professor of law there (though he was asked to resign in 1596 due to lack of funds for his salary). The edition expands upon the collection published by Estienne in 1566 by adding authors (including Apollonius Rhodius and Oppian) and providing a facing Latin translation for all the texts.

45. **Gregory I (Pope)** [Collection of works printed by Simon Bevelaqua.] [*colophons:*] *Lyons: Simon Bevelaqua, March-May, 1516, 6 works (?or parts) in 1 vol., woodcut initials, ff. lxx, [6]; cx, [6]; xxxi, [1]; cxxi, [7]; l; liii, [2], small 8vo, contemporary blind-stamped pigskin over wooden boards, rather darkened, a few scores on upper cover with some loss of surface, old vellum repair to head of spine, upper joint cracked, lacking clasps, central vertical crack in lower board but cover unaffected, some contemporary underlining and annotations, and ownership inscriptions (see below), sound* (Adams G1192, 1197, 1183, 1186, 1202, 1180) £1,500

There is no general title-page, but all the works/parts were printed between March and May 1516 (although the penultimate one in this set is undated), in the same format, and were probably intended to form a group. However, the only such groups that we can find are in Cambridge (Classmark F151.e.4.11) and Stuttgart. Besides the Cambridge copies, only the first title, as listed below, is in COPAC, with WorldCat adding the University of Toronto. The contents are:

1. Dialogus ... de vita et miraculis patrum italicorum. 2. Homelie quadraginta beati Gregorii Pape de diversis lectionibus evangelii nunc primum diligenter castigate. 3. Expositio super Cantica canticorum. 4. Homelie super Ezechielem. 5. Pastoralis cure liber. 6. In septem psalmos penitentiales explanatio admodum utilis cum tabula materiarum.

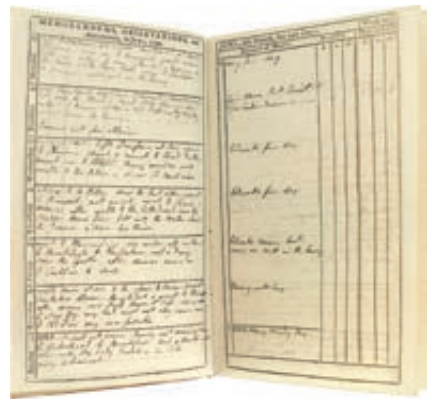
Inside the front cover there is a contemporary manuscript list of the contents. Facing this, on the flyleaf is a more legible eighteenth-century list. The first title-page bears an inscription recording the gift of the book to Roggenburg Abbey in 1789 (only 3 years before the abbey's dissolution). Inside the front cover, inscription of the Rev. W. Bird, 1856.

46. **Hardy (Thomas)** Tess of the D'Urbervilles. A Pure Woman, faithfully presented ... in Three Volumes. *James R. Osgood McIlvaine and Co., 1891-92, FIRST EDITION, owner's inscription on the half-titles 'Beatrice G. Adamason 1895', some staining in the lower margins of vol. ii, involving a short tear in one leaf, a few dogears*, pp. [viii], 264; [viii], 278; [viii, including initial blank], 278, crown 8vo, recent half blue morocco, with the original cloth spines and the front covers (library labels removed) mounted and bound in at the end of each vol.), spines gilt, good (Purdy pp.74-76; Wolf 2993a) £450

The first impression of vol. i, second impressions of vols. ii & iii. This copy presumably went directly to a circulating library, then released from there soon enough, given to date of the ownership inscriptions.

47. **'You could not have a better man than Mr Harford' - Burke**  
**[Harford (Joseph)]** Manuscript diary written in The Daily Journal; or, the Gentleman's, Merchant's, and Tradesman's Complete Annual Accompt-book, for the Pocket or Desk, for ... 1792 ... *Printed and sold by R. Baldwin, G. Robinson, and S. Crowder; F. Power and Co.; and B. C. Collins, in Salisbury, 1792, printed journal with manuscript additions*, pp. [viii], [110], 66, 8vo, original wallet style calf, gilt roll tooled borders on sides, top of spine and wrap-around slightly defective, good (ESTC T153333, BL and NLS only) £1,800

'Joseph Harford (1741-1802), born at Frenchay, Bristol. Joseph Harford's commercial interests were based upon his father's wholesale grocery business in Queen's Square, but he extended into important new areas. He was a founding partner of the New Bank in 1786... a member of Merchant's Hall, and master of the Society of Merchant Venturers in 1796. His industrial interests centred on the Bristol Brass Company, of which he was a committee member, and leader from 1796 to 1802, but he also had interests in the iron, tin, and glass trades, and financed Richard Champion's Bristol China Works in 1768.' He 'aggrandized the family by marrying in 1763 Hannah (d. 1811), daughter of Joseph Kill of Stapleton Grove, near Bristol, where they took up residence. He became a justice of the peace, treasurer of Bristol Infirmary, promoter of the Bristol Library Society, and chairman of the Bristol slavery abolition committee. He was prominent in Bristol politics during the radical campaign of 1769 and was in 1771 one of Edmund Burke's two sponsors to become a member of parliament, opening his campaign with a subscription of £300... Harford died at Stapleton Grove on 11 October 1802' (ODNB).



The printed pages do not give much room for entries, but Harford has filled in each daily box with an average of about 5 lines in a small and on the whole legible copperplate hand. There are also a few entries in some sort of code, and one day's entry is crossed out. It is a diary of his daily doings, where he went, who he saw, where he dined, &c. At the beginning of the year he is going about his ordinary business – mostly reading, writing and drawing, visiting friends and relations, going on drawing walks – with trips into Bristol on business proper. He attends meetings of the Philosophical Society, and they

meet in his house. An entry for 4th April reads 'Slave trade decided.' In the middle of March he begins to plan a journey to Scotland, which begins on 19th May, back home at the beginning of September. He visits Edinburgh, Glasgow, Mull, Inverness, Aberdeen, Edinburgh, then back south via Gretna Green. He seems to have had extensive acquaintance, or introductions, in Scotland, although in his journey south through England he frequently has difficulty finding lodgings. His mode of transport is logged; he visits the big houses and admires the art and libraries, buys books and prints. In Aberdeen he buys a sword, and in Edinburgh a plaid. On either side of the Scottish journey he visits London, spending much time in Lincoln's Inn and meeting Burke. He visits the library of All Souls with Deverell (?Robert Deverell [formerly Pedley] (1760-1841)). He is much in the company of Lord Eden. He goes to the theatre often, the opera in London, and goes to Balls. There is little in the way of comment or opinion, but, for example, of Lord Kenyon in court in Newcastle 'very stupid.' The facing pages were intended for accounts and these are filled in in a seemingly desultory fashion, but giving information on the cost of coach and chair hire, a wig, &c. When the Scottish journey begins notes on the weather take over from accounts. Loosely inserted in the pocket at the front (leather present but detached) are 5 slips of paper, being various accounts, one being for 'a chaise and pair' for 9 days, made out to Joseph Harford. A fascinating glimpse of a year in the life of a wealthy, cultivated, active gentleman.



Item 48

**for the use of Artists**

48. (Herculaneum.) Twenty Plates of the antiquities of Herculaneum selected from the large work, by T. Martyn, ... and J. Lettice ... to which is prefixed a short Description of each Plate, and the Original Colouring of the Dancing Figures and Centaurs: the whole intended for the use of Artists and their Disciples [sic], and for the Ornament of the Houses and Cabinets of Persons of Taste. [*?London: ?W. Bowyer and J. Nichols, ?1773*], title-page soiled and with a largish stain in the lower inner corner transmitted decreasingly to the succeeding leaves, another stain in the lower margin of the next few leaves, some offsetting of the plates onto the verso of the preceding one, pp. [4], XX plates, folio, early nineteenth-century maroon roan-backed marbled boards, rather scuffed and worn, sound (ESTC T225695, BL only; see Blackmer 37n) £850

After earlier clandestine tunnelling, major excavation began at modern Ercolano in 1738 by Spanish engineer Rocque Joaquin de Alcubierre. The elaborate publication of *Le Antichità di Ercolano* ('The Antiquities of Herculaneum') under the patronage of the King of the Two Sicilies had an effect on incipient European Neoclassicism out of all proportion to its limited circulation: in the later eighteenth century, motifs from Herculaneum began to appear on stylish furnishings, from decorative wall-paintings and tripod tables to perfume burners and teacups. 'In 1773 Martyn and his fellow [Cambridge] tutor John Lettice, having bought the Italian original of *The Antiquities of Herculaneum* for £50 and laboured for five years on a translation, began publication; they issued only the first

part, with fifty plates, before being stopped by objections from the Neapolitan court' (ODNB). The plates here are nos. 5-11, 14, and 17-28, according to ESTC, but are given their own sequence, I-XX. The Descriptions are brief notes on the iconography, with some literary references, and notes on the colours.

49. **Herodotus.** *Historiarum libri ix. Musarum nominibus inscripti. Textus Wesselingianus passim refictus argumentorum ac temporum notatio tabulaeque chronologicae et geographicae additae... opera Friderici Volgangi Reizii.* [Two volumes, all published.] *Leipzig: Sumtu E.B. Suikerti, 1778-1800, FIRST REIZ EDITION, engraved frontispiece in vol. i, paper lightly toned, some light foxing, parts of two books with considerable early marginal annotation in Latin (approximately 50 pages annotated in total), pp. xxxii, [ii], 422; [ii], 421, [1], 8vo, contemporary half vellum with plain paper boards, all edges red, somewhat soiled, good* £150

Friedrich Wolfgang Reiz (1733-1790) began an edition of Herodotus intending to issue two volumes: the Greek text, and then Valla's Latin translation with indices. He finished the first part of the Greek text, which was issued as volume one, 'pars prior', in 1778, but died before taking the project any farther. Gottfried Heinrich Schafer (1764-1840) completed the editing of the Greek text, finally issuing 'pars posterior' in 1800. It was a respected edition and was reprinted several times before the readings were integrated into Schweighauser's edition (which also finally united Reiz's text with Valla's translation and indices, as he had originally planned).

50. **Hesiod.** *EP A KAI HMEPAI di Esiodo traduzione presentata a S.E. ser Giovanni Donado Veneto, Senatore, Capitanio e Vice-Podestà di Padova da Paolo Brazuolo Milizia di Pietro. Padua: per li Conzatti 1765, woodcut textual diagrams and tables, a touch of light foxing in places, corner of a few leaves lightly dampmarked, a few small tidy repairs to surface abrasions from stamp removal, pp. ccxxix, [5], 4to., contemporary vellum, boards decorated in blind with a large central lozenge and fillet border, spine divided by blind fillets, second compartment stained orange and lettered & bordered in gilt, the remainder with central blind flower tools, red star-design buntpapier pastedowns, slightly soiled, a touch of insect damage to joints, armorial bookplates, good* £750

The first edition entirely in Italian of Hesiod's *Works and Days*, translated by Paolo Brazuolo Milizia, a member of the Academy of Padua who translated several Greek works into Italian. A contemporary review recommended this edition for those 'who have the good taste to read Hesiod translated from Greek into Italian, and to see it analysed and illustrated with the finest observations' (*Novelle Letterarie*, 1767). In addition to the substantial introduction and analysis there are 23 pages containing tables and unusual diagrams to explicate the structure of the poem. We have been able to trace only three copies in Worldcat: the BNF, British Library, and the National Library of Denmark; there is also a copy in the National Library of Scotland.

51. **'Bury me not, for heaven's sake!'**  
**[Hibbert (Sylvanus)]** *A Brief Enquiry into the State after Death, as Touching the Certainty thereof; and Whether we shall Exist in a Material or Immaterial Substance; and whether The Scripture Doctrine of a future State Be supportable by the Light of Reason Manchester: Printed for the Author, 1771, FIRST EDITION, engraved portrait frontispiece (giving the author's name, which is not on the title-page), a bit browned and soiled in places, some messy pen trials, a couple of paper repairs, price erased from title-page, pp. xi, [12-] 31, 8vo, late nineteenth century half brown calf, ex-Wigan Public Library with their blind stamp on first and last leaf, signature of John [ ] Kettel on title and of George Kellet on recto of frontispiece, sound.* (ESTC T53007; 6 copies in the UK, including Chetham's, Yale only in the USA) £750



This curious tract is 'written up' on the Chetham's Library website, from which we quote: 'Sylvanus Hibbert's snappily titled *A Brief Inquiry into*

*the State after Death* [8c] is a pamphlet that deserves to be better known for three reasons. Firstly, it advocates cremation some years before this became popular ... Secondly, the pamphlet is quite rare. In a note in the Library's copy of this book, James Crossley, Honorary Librarian of Chetham's and President of the Chetham Society, claimed that this was "perhaps the scarcest of Manchester tracts, certainly one of the most curious. Dr. Hibbert-Ware, Sylvanus's nephew, cashed in and destroyed every copy he could find" ... Lastly, the book has an engraved frontispiece of the author, which shows that either he didn't care about his physical appearance or that he was simply having a laugh ... if anyone knows of a less flattering caricature of a Manchester man then please let us know.' And see *The Life and Correspondence of Samuel Hibbert Wake*, Chapter II.

52. **Hickes (George)** *Linguarum Vett. Septentrionalium Thesaurus Grammatico-Criticus et Archaeologicus*. [Two vols.] *Oxford: E Theatro Sheldoniano, 1705, FIRST EDITION, LARGE PAPER COPY (432 x 268 mm), engraved portrait frontispiece and 27 engraved plates/tables (2 folding), 5 full-page engravings and other smaller ones in the text, paper in the first half of vol. i toned, some foxing and spotting*, pp. [xvi], xlvi, [18], 235, [9], 111, [5], 92, [8], 159, [3], 161-188; [xviii], 326, [56], folio, *half vellum with plain paper sides covering the original contemporary leather (evidently after it became worn and broken), this replacement binding also having suffered from the weight of the books but both vols. now firmly and expertly recased with hinges reinforced*, good (ESTC T108393; Alston III.10) **£1,800**

One of the few large-paper copies of Hickes' monumental work, one of the most significant and complex productions of Oxford's press – still being lavishly praised as an essential resource well into the twentieth century. The entirety of the Teutonic branch of the linguistic family tree is treated, including Gothic, Dutch, Icelandic, etc., with accounts of Anglo-Saxon laws and coinage – for which the study of source manuscripts marked the beginning of paleographic scholarship in England – and a catalogue of manuscripts containing Anglo-Saxon.

Hickes' 'full-blown history of the English language and a monumental work of Old English and medieval Germanic culture and history, archaeology, numismatics, philology, and bibliography, for which he enlisted the scholarly assistance and expertise of a range of English, Swedish, and Danish scholars... Thus the work of Hickes and his co-workers in the field provided a 'chorus of grammars', a corpus of historical linguistics and comparative philology as well as the sources of history and the critical apparatus needed for historical and literary scholarship to make a great leap forward. It would take about a century, however, before scholarship would again attain Hickes's erudition and technical level' (ODNB).

53. **[Holbach (Paul-Henri Thiry, baron d')]** *Ecce Homo! or, A critical inquiry into the History of Jesus Christ, being a rational analysis of the Gospels. Translated from the French [by George Houston]. Printed for the Booksellers, 1799, with an engraved title-page incorporating a vignette, this, the following leaf and the endleaves foxed, otherwise just a few scattered spots*, pp. [i, engraved title], iv, 347, 8vo, *uncut in the original boards, cloth spine renewed, paper label, ex-Wigan Public Library with book-plate inside front cover, a note by the Librarian, blind stamp on title and 3 other leaves, good* (ESTC T80548) **£4,500**

First edition in English of *Histoire critique de Jésus-Christ, ou, Analyse raisonné des Evangiles: Ecce homo* (1770), and a very rare book, owing to its having been suppressed. Houston, the translator (who states that he had been unable to discover the author, and attributes the work to Nicolas Antoine Boulanger; Holbach did in fact use Boulanger's name as a pseudonym when he published *Christianisme dévoilé* in 1761) was sentenced to two years imprisonment and fined two hundred pounds. ESTC records just the BL copy, and WorldCat adds Manchester, Stanford and Meadville-Lombard Theological School. There was a second edition in 1813,



and there is a recent critical edition. 'Holbach was notorious in the 18th century for his atheism and for his criticisms of Christianity ... and [he] continues to be a hero of defenders of atheism ... There is no doubt that a great deal of what Holbach wrote was inflammatory and intended to be so. However, the fact that at least some of his polemics, furious though they may have been, arose in the context of developing an account of virtue should mitigate the impression of Holbach as a purely destructive thinker or (merely) a lover of scandal. His criticism of religion, and of Catholicism in particular, is founded at least in part in the conviction that religion is the source of vice and unhappiness and that virtue can only be fostered in people who seek to preserve themselves in the world of their immediate acquaintance' (Stanford Encyclopedia of Philosophy).

54. [Holroyd (John Baker, first earl of Sheffield)] *Observations on the Project for Abolishing the Slave Trade, and on the reasonableness of attempting some practicable mode of relieving the negroes. Printed for J. Debrett, 1790, complete with half-title, verso of last leaf a little soiled*, pp. [iv], 72, 8vo, *disbound, good* (ESTC T6211; Goldsmiths' 14511) £800

John Baker Holroyd, first earl of Sheffield (1735-1821), fast friend of Edward Gibbon, was an ambitious politician. His strong opinion that black slavery was essential for the cultivation of Britain's sugar islands suggested a possible political home at Bristol, which had grown rich on the slave trade. In the spring of 1790 he published *Observations on the Project for Abolishing the Slave Trade* and at the June general election was returned after only a token contest. "The duties of a Bristol member", wrote Gibbon, "which would kill me in the first session, would supply your activity with a constant fund of amusement" (ODNB). There was a second edition a year later, no longer anonymous. Unfortunately the present edition is not attractive typographically, or perhaps the conditions in which this copy has been kept has given rise to a certain unsightliness: the text has throughset some leaves, rendering a few of them almost illegible.

55. **A large-paper copy for presentation**  
 Homer. [Opera.] *Iliados. Odysseias*. [Four volumes.] *Glasgow: In aedibus academicis, excudebat Robertus et Andreas Foulis. 1756-1758, LARGE PAPER COPY* (pages 361 x 225mm), *complete with blank 4F2, all half-titles, and the rare general title page (bound after the title in vol. iii), some light foxing and spotting, occasional offsetting, blank corner of one leaf (T2 in vol. iii) torn away*, pp. xii, 312; [iv], 336; [x], 297; [iv], 336, folio, *contemporary red- and black-speckled polished calf, boards bordered with a gilt roll, spines with six raised bands, red morocco lettering piece in second compartments, blue paper numbering label (rubbed) in third, the remainder infilled with gilt tools, lower joint of vol. iii cracking but strong, a touch of wear at extremities, bookplates of the Earls of Camden and their shelfmark on verso of front endpapers, presentation inscription on initial blank in vol. i, good* (ESTC T90245; Gaskell 319; Dibdin II 58) £7,500

A presentation copy of the Foulis folio Homer, one of the most spectacular productions of that author ever to appear. Gibbon famously 'read Homer with more pleasure in the Glasgow edition'; each sheet was 'six times revised by various literary men' (Dibdin). The type was specially cut by the University typesetter for the edition, and it makes 'the first deliberate break from the tradition of copying Garamond's *grec du roi* ... which had been strangling Greek type design for over 200 years'; none of the Foulis's other books 'were typographically both so revolutionary and so successful' (Gaskell, *The Book Collector*, 1952, p. 106).

This copy is from the large paper issue, printed on finer paper and roughly 5cm larger in each dimension, and an initial blank in vol. i records its presentation by the University of Glasgow to Charles Pratt, Esquire, His Majesty's Attorney General. The University sent large-paper copies of this Homer to a number of prominent men, including the Lord Chief Justice, the Duke of Argyll, and Pratt's old friend and political mentor, William Pitt; most of these were specially bound by the Foulis bindery. We have been unable to match the tooling on this binding to known works from the Foulis bindery, which tended to favour red turkey as the binding material, so it is possible that Pratt had this copy bound himself. The binding style and decoration, along with the calligraphy of the presentation inscription, are also notably more elaborate than that on the copy presented to the Lord Chief Justice (which was in a probable Foulis binding of red turkey).

The recipient, Charles Pratt (1714-1794), was a friend of William Pitt from Eton, and was appointed attorney-general to the prince on the basis of that connection; then 'in July 1757 Pitt, when forming his famous wartime coalition with Newcastle, insisted on the appointment of Pratt as attorney-general over the head of the solicitor-general, Charles Yorke' (ODNB). Pratt was involved in important decisions about imperial sovereignty, search warrants and habeas corpus, taxation of British territories, and literary copyright, and was made Baron Camden on 17 July 1765, and lord chancellor in 1766, though George III forced him to resign over his alignment with Pitt against the king's government in 1770. He then became caught up in the American issue, asserting in 1775 that 'it is evident that England must one day lose the dominion of America'; it fell to him to propose that Parliament appoint a regent during George III's illness, and he remained at the forefront of British politics until shortly before his death in 1794. He was made Earl Camden in 1786, and in 1791 began granting leases for houses on his land near London, forming Camden Town. His library passed down through the family and was most recently held in trust at Bayham Manor, residence of the Wodehousian second son of the 5th Marquess Camden, Lord Michael Pratt, until its dispersal.

### The Lucydarye

56. [Honorius of Autun, attributed to] *Elucidarius dvalogicus theologie tripertitus: infinitarum questionum resolutiuus. Vade mecum. [colophon:] Landshut: Johann Weyssenburger, 20 June, 1514, title printed in red, and below it five vignettes, four within circles and altogether surrounded by a square frame, inner margin of first leaf strengthened, a few minor spots and stains, ff. xxvii, [4, Index], 4to in sixes, early twentieth-century calf backed buckram, spine faded, blind-stamp of C.H. Radford on first flyleaf, good (VD16 H 4766 – listing four copies in German libraries; not in Adams but there is a copy in Oxford) £950*

A scarce edition of this summary of all Christian theology in the form of a dialogue between a master and a pupil. Honorius 'has been correctly described as one of the most mysterious personages in all the medieval period. All that can be stated with certainty is that he flourished between the years 1106 and 1135, that he spent the greater part of that time in Southern Germany, and that he wrote a very large number of works, most of which have come down to us ... It is interesting to find that Honorius is well acquainted with John the Scot, imitates his style, borrows his definition of philosophy, writes a compendium of one of his books, and generally betrays the influence of a writer who was not considered worthy of study by the majority of Honorius's contemporaries' (Catholic Encyclopedia). 'Honorius left England in the first year or two of the twelfth century and the *Elucidarium*, his earliest work, was written at that time, making it even earlier, as a summa, than Rupert's *De sancta Trinitate*' (Colish, *Studies in Scholasticism*, I.139).

'Many editions of the *Elucidarius* were printed at early dates and at various places. For instance in Latin there was one at Milan in 1493, and one at Nuremberg in 1502. Wynkyn de Worde printed an English translation about 1508: "Here begynneth a lytell treatyse called the Lucydarye" &c. There were Italian translations printed at Ferrara in 1490, at Florence in 1490 and 1494, at Bologna in 1496, at Venice in 1496 & 1502. There also translations into German and Icelandic' (note in pencil on a rear flyleaf, presumably by C.H. Radford).

57. **Jauffret (Louis François)** *The Little Hermitage, and other Tales; translated from the French. Second edition. Printed for R. Phillips, 1804, with an engraved frontispiece, partly coloured by hand (ownership inscription on recto heavily inked through – possibly in anger – and through-setting), and 1 engraved plate, a pair of leaves loosening, pp. [iv], 176, 12mo, original roan backed boards, the boards lacking any covering, rubbed and worn, but solid, contemporary ownership inscription on verso of title of E. Nisbet, 39 Wigmore St., Cavendish Square, sound £450*

No copy of a first edition is recorded, and this edition is represented in COPAC in just the BL. WorldCat adds 4 copies in North America, including Toronto, but it is not in the Osborne Collection's printed catalogue. Jauffret had 'Un caractère aimable, un esprit orné ... propre à parer à l'enfance, et il employa à son égard, dans ses ouvrages, le langage de Berquin. Tous ses livres sont intéressants, contiennent une morale pure, et ont le précieux avantage de présenter l'instruction sous des formes qui éloignent ce qu'elle a de répugnant pour la jeunesse' (NBG).



58. **Josephus.** The Works of Flavius Josephus, the learned and authentic Jewish historian and celebrated author. In four volumes... Translated by William Whiston. *Printed for Lackington, Allen, and Co., 1811, engraved frontispiece, two folding maps, some foxing (mostly light) and occasional browning*, pp. [iv], 516; [iv], 527; [iv], 523; [iv], 525, 8vo, *untrimmed in original buff paper boards, spines lettered in ink, a bit rubbed and with some surface wear, good* £500



An attractive copy in wholly original condition of Whiston's translation of Josephus, a rare survival in boards. Whiston's translation had first appeared in 1737 and 'was long the standard English translation and was in continuous reprint throughout the nineteenth and twentieth centuries' (ODNB).

59. **Justinus.** Justinus Hystoricus. [drop title on second leaf:] Iustini historici clarissimi in Trogi Pompei historias exordium. [Edited by Marcus Antonius Sabellicus.] *[colophon:] Venice: Bartolommeo de Zanis, de Portesio, 1503, a coat of arms within a lozenge on title, small woodcut printer's device at colophon, woodcut initials, small hole in title resulting from an ink splodge, this leaf soiled and a little frayed at edges, water-stain in lower third of the leaves, more pronounced at the beginning*, ff. 54, folio, *modern vellum over boards, vellum tight and drum-like over the (slightly bowed) boards, spine lettered in ink, sound* (CNCE 51842) £950

In addition to the text of Justinus, edited by Sabellicus ('the first critical edition' – Ebert), this printing contains an epitome of Roman history ascribed to Florus, edited by Beroaldo the Younger. An undated incunable edition (c. 1490) first combined these two texts and is often ascribed to Sabellicus, but only contains one editor's letter (Beroaldus's, preceding the Florus). It was followed by another (c. 1494) which added an editor's letter by Sabellicus; this was reprinted at Venice by Moretus in 1497 and the present edition is a virtually identical reprint of that Moretus version, even including Moretus's name as printer in Sabellicus's letter at the end of the text. Further sixteenth-century reprintings continued the tradition of slavish copying/piracy until Sabellicus's edition was surpassed.

None of these various printings are common, and EDIT16 lists this printing in only five locations in Italy, while COPAC gives the British Library only; Worldcat adds the National Library of Wales, three in Germany and five in the USA.

60. **Justinus.** Historiis Externis Libri XXXXIII. *Paris: Ex officina Rob. Stephani, 1543, a little minor spotting, old ownership inscriptions to title (one struck through)*, pp. 267, [29], 8vo, *early French calf, boards with a triple blind fillet frame with small gilt cornerpieces and gilt centrepiece, spine with five raised bands, small gilt flower tools in compartments, skillfull but substantial repairs to joints and corners, some discolouring to old leather, good* (Adams J730; Renouard p.58.10) £800

A scarce edition of Justinus printed by Robert Estienne in his role as king's printer; it is not listed in Schreiber and COPAC gives only one location – Oxford – although there is also a copy in Cambridge. Worldcat adds the National Library of Wales, two Dutch locations, and seven in the USA. 'The actual texts of the Latin classics...were now much more prominent in his lists...if he had already paid his respects to Virgil, Terence and a few other authors, he had produced nothing at all like the series of 1543-4 – *De re rustica* and the *Historia Augusta*, Suetonius, Justinus, Ammianus Marcellinus, Caesar, Valerius Maximus, Sallust, Eutropius...' (Armstrong, *Robert Estienne*, p. 102)

61. **Juvenal & Persius.** Satyrae, ad optimorum exemplarium fidem recensitae. *Dublin: ex officina Georgii Grierson, 1728, engraved frontispiece, title-page in red and black, a touch of faint spotting*, pp. [ii], xiv, [6], 120 [i.e. 132], 12mo, *contemporary calf, spine with four raised bands, red morocco lettering piece, a bit marked, tiny chips to tail of spine, very good* (ESTC T92132) £200

One of the series of 'Grierson's Classics', published by George Grierson at Dublin and edited by his wife Constantia (née Crawley), an associate of Dean Swift (he described her as 'a very good Greek and Latin Scholar') and Thomas Sheridan. Constantia was a remarkable figure, who was born of 'poor, illiterate country people', was studying obstetrics at age 18, and then began editing classical texts for Grierson in 1724 before marrying him in 1726. In 1730 the couple petitioned Parliament and earned a patent as king's printer in Ireland, 'credit[ing] Constantia with advancing the art of printing in Ireland: "the Editions corrected by her have been approved of, not only in this Kingdom, but in Great Britain, Holland, and elsewhere"' (*Blackwell Companion to Modern Irish Culture*, p. 263).

**Elegant, Sentimental, and Mirthful**

62. **(Juvenile.)** The Rational Humourist: consisting of a Selection of Anecdotes, Bon Mots, &c. Elegant, Sentimental, and Mirthful. *Printed for Vernor and Hood, 1799, FIRST EDITION, engraved frontispiece*, pp. [viii, including half-title and advertisement leaf], 208, 12mo, *original sheep, spine rubbed, joints cracked, cords holding, good* (ESTC T168230) £1,200

This seems to be the only edition, and it is rare: Bodley and San Francisco Public Library only in ESTC. ESTC calls for the advertisement leaf at the end, but not, apparently not for a half-title. The anonymous editor in his Preface contrasts his purpose in publishing this book with the plethora of books for youth supposedly full of Amusement and Instruction. The frontispiece depicts a party at a decanter-laden table, three gentlemen and a lady, and a young boy clearly relishing the mirth.

63. **(Juvenile.)** PHILOLOGUS (pseud.) The Rule of Life. A collection of select moral sentences, extracted from the greatest authors, ancient and modern, and digested under proper heads. Carefully corrected and revised. *Berwick: Printed by and for W. Phorson, and B. Law, London, 1783, a bit browned in places*, pp. [vi, including the 2-pp. Contents, called for at the end], 258, 12mo, *slightly later half green roan, worn at extremities, and with small sections of the spine at either end re-attached, copious marginal lines in blue crayon, others in red, and some pencil, sound* (ESTC T94052) £500

A rare provincially printed compendium of moral precepts, evidently studied with assiduity at some point. The binding at first sight would appear to be contemporary, but the staining from the turn-ins does not correspond, and the endleaves are definitely of a later date. ESTC records copies at BL, C, NLS; Toronto (but not in the Osborne Catalogue) and Western Ontario.

64. **Kimchi (David)** [Hebrew:] *Sefer ha-shorashim*. [*Venice: C. Adelkind for D. Bomberg*], 1546, *title within architectural border, small piece cut out of fore-margin of first leaf (not affecting text), a little water-staining in the upper outer corners*, ff. [144], folio, *eighteenth-century mottled calf, front inner hinge strengthened, spine wormed, sound* (Adams K45; Steinschneider, *Catalogus* col. 874, no. 48; not in EDIT16) £3,000

First printed c. 1480, this is the second Bomberg edition of this highly influential Biblical lexicon (or 'Book of Roots'), edited by Isiah ben Eleazar Parnas, with notes by Elias Levita. Kimchi's most important work is his *Miklol*, in two parts: the first containing a comprehensive exposition of Hebrew grammar; the second, a dictionary of the Bible. The second part, however, having been later considered as a separate work, under the title *Sefer ha-Shorashim*, the title *Miklol* has been given exclusively to the grammar. In these works Kimchi, while not original, can not be considered a mere compiler. He digested and assimilated his material most thoroughly; and everywhere there is evident the remodeling and rearranging hand of one who is



conversant with the entire range of his science and who surveys the whole with the glance of an adept... He excerpted from his predecessors copiously and circumspectly, and arranged his material with such comprehensiveness, clearness, and lucidity of exposition that, while he popularized the opinions of his illustrious forerunners, he at the same time made their works superfluous and helped to sink them into an oblivion from which they were not rescued until the nineteenth century' (Jewish Encyclopedia).

For the printer, Cornelius Adelkind, see Amram, *The Makers of Hebrew Books in Italy*, p. 180 et passim.

65. (Kimchi.) PAGNINUS (Santes) *Thesaurus linguae sanctae ex R. David Kimchi. Paris: R. Estienne, [colophon:] 1548, large woodcut printer's device on title, a little browning at either end, title-page frayed in one or two places*, pp. [72], 1495, 56, (stout) 4to, *nineteenth-century haf calf, sometime rebacked preserving an earlier label, corners worn, some early annotations, these a little cropped, good* (Renouard p.71, no. 5; Schreiber 97) £1,500

'Beautiful example of Robert Estienne's Hebrew printing, consisting of Pagninus's revision of Kimchi's lexicon, the *Sefer ha-Shorashim*. In his preface Robert Estienne says that he published this Hebrew lexicon to accompany his two editions of the Hebrew Bible' (Schreiber). This copy was purchased at a Judaica sale in Amsterdam in December 1990 by Quaritch, on commission (invoice loosely inserted).

66. Lauderdale (James Maitland, 8th Earl of) *An Inquiry into the Nature and Origin of Public Wealth, and into the Means and the Causes of its Increase. Edinburgh: Printed for Arch. Constable & Co., and T. N. Longman & O. Rees, London, 1804, FIRST EDITION, half-title discarded, a folding table at the end, a few leaves with slight black ink stains (probably occurring in the printing shop), small hole in last leaf with the loss of 1 letter in the headline on recto, and touching 2 numerals in the headline on the verso*, pp. [viii], 482, 8vo, *contemporary (Scottish) tree calf, black lettering piece, the merest trifle worn, armorial bookplate of Sir Michael R. Shaw Stewart inside front cover, very good* (Einaudi 3628; Goldsmiths' 18801; Kress B.4816) £800



An important commentary on Smith's *Wealth of Nations*. 'Lauderdale's importance in the history of economics lies, not in his conclusions, but in the fact that he was the first in England to consider systematically the fundamental conceptions on which the science is based. In this respect alone he is in advance of Adam Smith' (Palgrave II, p. 574).

67. Leybourn (William) *The Art of Dialling, performed geometrically, by scale and compasses: arithmetically, by the canons of sines and tangents: instrumentally, by a trigonal instrument, accommodated with lines for that purpose: the geometrical part whereof is performed by projecting of the sphere in plano, upon the plain it self, whereby not onely the making, but the reason also of dials is discovered. Printed by S[arah]. G[riffin]. and B[ennet]. G[riffin]. for Benjamin Tooke and Thomas Sawbridge, 1669, FIRST EDITION, with engraved portrait frontispiece (cut down and mounted: see below), one folding engraved plate, diagrams and illustrations in the text, some spotting and staining*, pp. [viii], 175, [1], small 4to, *contemporary sheep, partial loss of surface and fading of gilt on spine, corners worn, contemporary ownership inscription on fly leaf of Francis Hillyard, various other early and a bit untidy inscriptions and pen trials, some in pencil, sound* (ESTC R231068; Taylor 322) £2,000

The first of Leybourn's books on the subject, and by far the scarcest. This edition has 'Dialling,' in line 2 of title, and imprint date 1669; another edition has 'dialling:' and lacks imprint date (BL only in ESTC). The long-lived Leybourn (1626-1716), originally a printer, turned to mathematics and especially surveying. He enjoyed a fine reputation in his day, both as a fellow (described by John Gadbury as of 'a facetious, pleasant and cheerful disposition'), and as a mathematician, ranked by William Derham with Oughtred and Jonas Moore, and some of his textbooks had a life of over a century. This copy

has had a bit of a hard life, but the vestiges of gilt on the spine speak of former splendour. The portrait seems to have been cut down and mounted a long time ago, if the staining at the foot of the leaf is anything to go by, it being shared with the adjacent leaves.

68. **Longfellow (Henry Wadsworth)** *Saggi de Novellieri Italiani d'Ogni Secolo: tratti da' piu celebri scrittori, con brevi notizie intorno alla vita di ciascheduno. Boston: presso Gray e Bowen, 1832, complete with half-title, foxed as usual, a few leaves toned, many gatherings unopened*, pp. vi, [ii], 168, 8vo, *original rose muslin boards, vertical printed paper label, spine sunned, flyleaves excised, good* £200

An early work by Longfellow, compiled while serving as professor of modern languages at Bowdoin College in Maine.

69. **Lucretius.** *De Rerum natura Libri sex. In aedibus Ricardi Taylor. 1824, inscribed on the front endpaper by Dr. Keate*, pp. 295, [1], 4to, *contemporary polished russia, the backstrip with five raised bands and gilt infilled panels, lettered in gilt, nick to the head and small stain at the foot, the covers with double gilt fillet, blind, and five-gilt-fillet borders, joints a little rubbed, marbled endpapers, armorial bookplate of F. W. FitzWigram, good* (Gordon 22A) £250

This text of Lucretius was commissioned by John Keate, the celebrated headmaster of Eton, as a gift to pupils leaving the school. Keate was himself a brilliant writer of Latin verse, a fine classical scholar and popular among the boys despite the harsh regime of the time and the frequent floggings. The inscription in this copy reads: 'Robert Wigram. December 1829. From Dr. Keate Head Master of Eton, on being sent up for good for the 9th time, and on leaving Eton.' The recipient 'Robert Wigram' later became Robert Fitzwygram, 3rd Baronet; his father (also Robert), a director of the Bank of England, changed the family name by royal license in 1832, two years after he assumed the baronetcy. The younger Robert died without issue and the title, along this book, passed to his younger brother Frederick Wellington Fitzwygram, the cavalry officer and MP, whose bookplate is on the front pastedown.

#### Signed by Mary Anderson

70. **Lytton (Sir Edward Bulwer)** *The Lady of Lyons; or, Love and Pride. A Play in five Acts ... New York: Samuel French, [?1870], interleaved and marked up in blue and purple ink, two leaves with the upper corners repaired, not affecting text*, pp. 11-61 (p. 11 crossed out, the play to begin with Act 1, Scene II), 8vo, *contemporary brown pebble-grain cloth, lettered in gilt on the upper cover, rebacked, corners worn, inner hinges repaired with brown cloth tape, obscuring the last letter of the second line (illegible) of Mary Anderson's inscriptions, the first line being her signature, slip-in case, good* £750

The prompt copy for an unidentifiable production, signed by Mary Anderson, given by her to Percy Winter, and by him to David Belasco (inscribed to this effect and with the bookplate of the last on the verso of the flyleaf). *The Lady of Lyons*, first performed in 1838, 'proved among the most resilient stage works of the Victorian era' (ODNB), and curiously enough a scene from it was among the very first pieces that Mary Anderson performed as a teenager in domestic dramatics and also formed her New York debut; later she gave many performances in it, on both sides of the Atlantic.

'Among those who were constant visitors at the Lyceum [in London, during Anderson's second visit to Europe] was Lord Lytton, or as Mary Anderson loves to call him, "Owen Meredith." Her representation of his father's heroine in *The Lady of Lyons* naturally interested him greatly, and it is possible he may himself write for her a special play. Between them there soon sprung up one of those warm friendships often seen between two artist natures, and Lord Lytton paid Mary Anderson the compliment of lending her an unpublished manuscript play of his father's to read' (J.M. Farrar, *Mary Anderson*, ch. VI).



71. **Machiavelli (Niccolò)** Machiavel's Discourses upon the First Decade of T. Livius, Translated out of the Italian. To which is added his Prince: with some marginal animadversions noting and taxing his errors. By E[dward] D[acres]. The Second Edition much corrected & amended. *Printed for Charles Harper, and John Amery, 1674, with engraved portrait frontispiece by Robert White, an occasional rust spot, about 2/3 of the blank fore-margin of M1 missing, possibly the result of a paperflaw or an accident in printing, touching a few letters but with the loss of only one*, pp. [xxiv, including frontispiece], 686, [2], 8vo, *contemporary mottled calf, lower headcap defective, both headbands broken, later label, corner a little worn, good* (ESTC R224103) £1,100

A nice copy of the first edition of Dacre's translation of these two texts together, the *Discourses* having appeared on its own in 1636, and *The Prince* in 1640. Dacres' translations were the first of both texts to be published in English, and *The Prince* the last of the main works to appear in English.

**One of 30 copies for Private Circulation**

72. **Macintyre (A.C.)** Robert Leprevick [sic], The First Stirling Printer. [*?Stirling: 1881,*] *letterpress title-page and limitation statement, plus 12 pp. with the text from the Stirling Observer mounted on thick paper, each page with a neatly painted illuminated borders, some heightened with gilt, each with a tissue guard, some guards browned in places and this offsetting slightly on to text, 4to, contemporary half brown morocco, lettered in gilt on spine (repeating 'Leprevick'), top edges gilt, slightly rubbed at extremities, very good* (Humphreys, County Bibliography p. 241) £750

Lekpreuk or Lekprevic is one of those names whose orthography is especially dubious; however, it is never Leprevick, as here, which is very odd, given the context and the fact that the name is correctly spelt in the Stirling Observer article – actually two articles: April 28 and May 12, 1881. According to the NLS catalogue note (and this the only copy in COPAC), the text here is reprinted, but it is not possible here to say whether it is in fact a reprint or just cuttings from the newspaper. The first part is biographical (signed AC rather than ACM as one might expect) and the second is a (bare) list of Lekprevic's books.

Robert Lekprevic (fl. 1561-1581), was indeed Stirling's first printer – 'the first printer who exercised his art in that fine old town' (Dickson and Edmonds p. 204), where the court of James VI, the infant king, was then resident. He had fled there from Edinburgh in 1571 and printed a handful of books and broadsides (see Aldiss) before moving on to St. Andrews, and thence back to Edinburgh. We don't know what occasioned the article (perhaps the 310th anniversary of Lekprevic's work in Stirling), nor do we know much about the author, unless he be the Alex C Macintyre who produced in 1885 *The Grahams of Gartmore*, also privately printed. The decorative borders are carefully executed, and whereas there are thistles and lions rampant, the Scottish motifs are not excessive, and indeed absent from some of the designs.

73. **Malthus (Francis, or François)** *Pratique de la guerre. Contenant l'usage de l'artillerie, bombes et mortiers, feux artificiels et petards, sappes et mines, ponts et pontons, tranchées et travaux, avec l'ordre des assauts aux brèches, et à la fin un traité des feux de joye. Paris: the widow of Gervais Clousier, 1681, 28 folding engraved plates, text browned (not the plates)*, pp. [xii], 282, 8vo, *contemporary calf, a little rubbed and worn, especially the corners, sound* £600

Apparently the fifth edition of a work first published in 1646. Clousier took over the work in 1650, and the last by him before his death was in 1672. Malthus, an Englishman, credited with initiating the use of mortars by the French army around 1634, was Commissaire general des Feux & Artifices de l'artillerie de France. The earliest edition in COPAC is 1650; this edition is not in BNF. His treatise on fireworks was translated into English, but this work was not.

74. **Martial.** *Epigrammaton Libri XII. Antwerp: Ex officina Christophori Plantini, 1568, inscription of 'Kirsten' on title-page lightly abraded in part, some browning and spotting, occasional old underlining*, pp. 373, [7], 16mo, *later sheep, spine gilt (but now much darkened), rubbed and scratched, inscriptions of Wilibald Grimm (1826, 'h.t. primae cl. civis') and 'Ich: Augustinus Alberti' (1761) on endpapers, sound* (Ebert/Browne 13248) £500

The second edition of Martial edited by Adriaen de Jonghe (Hadrian Junius, 1511-1575). De Jonghe was the first to produce a true recension of the text – using a manuscript he found in England – and from his researches he added several epigrams (of controversial authenticity) to Martial's corpus. His text had first appeared at Basle in 1559, and this smaller, revised edition followed and was itself reprinted numerous times. This copy may have been presented as a school prize to C.L. Wilibald Grimm (1807-1891), who became professor of theology at Jena and author of an important dictionary of the New Testament.

75. **Martini (Matthias)** *Lexicon philologicum praecipue etymologicum, in quo Latinae et a Latinis auctoribus usurpatae tum purae, tum barbarae voces ex originibus declarantur ...* [Bound as 3 volumes.] *Bremen: Thomas de Villiers [for Johann Wille & Georg Heusmann], 1623, FIRST EDITION, title-page in red and black, rather browned in places (typical of German books of this period), pp. [xii], 4138 double columns, folio, seventeenth-century calf, twin lettering pieces of a lighter colour, blue edges, a little worn, JE booklabel (Christie's inserted John Evelyn provenance sticker) in each volume, shelfmark in vol. i in ink Evelyn's hand on verso of front free endpaper, good* (VD17 12:130400R) **£1,200**

Matthias Martini (1572-1630) was a religious controversialist (turning from Lutheranism to Calvinism, as did the majority in Bremen), philologist, a particularly important pedagogue, and a prolific author. The present massive work has no divisions, and is usually bound in two, or, much more conveniently (as here) in three. There were four more editions, the last in 1711. This is John Evelyn's copy, Lot 992 in the Evelyn sale.

76. **Martyn (William)** *The Historie and Lives of the Kings of England; from VWilliam the Conqueror, vnto the end of the raigne of King Henrie the Eight. Printed [by William Stansby] for Iohn Bill, William Barret, and Henrie Fetherstone, 1615, FIRST EDITION, title within an elaborate woodcut border, sectional title to The Succession of the Dukes with woodcut printer's device, woodcut headpieces and initials, title-page slightly browned and a little frayed at fore-edge, slightly browned in places and at the edges throughout, some damp-staining towards the end, pp. [xxiv], 420, [70, without the final blank], folio, contemporary calf, triple blind ruled borders on sides, blocked in gilt at the centre of the covers an heraldic rose surmounted by a crown (that on the upper cover impressed so deeply as to sever the calf along the fore-edge), spine repaired at head, cracks at foot of spine, variously annotated (see below), signature at head of Dedication of J. Norris, good* **£1,500**

Issue with the imprint as above, and without the number of the kings in the title. Martyn 'turned to medieval history in *The historie, and lives, of the kings of England...* (1615), containing preliminary verses from his three sons and his son-in-law and an appendix of 'succession of dukes and earles' and other particulars ... Martyn's history reaches no further back than the Norman conquest, like many of his contemporary historians. Unlike Francis Bacon, Camden, John Hayward, and Samuel Daniel, however, his history is suffused by moral rather than political judgements... The sermonizing character of many of his verdicts on particular kings, especially the Scottish Stuarts, may have offended James I, who only a year earlier had caused Sir Walter Raleigh's *History of the World* to be called in. On 25 February 1615, barely a month after Martyn had dated the preface to his book, he was arrested and taken before the council. It fell to Bacon, a future historian himself and then attorney-general, to charge Martyn with having written a history with offensive passages. He was soon released, after apologizing, and returned to Exeter. Fuller's remark that the king forgot the offence seems correct since subsequent issues of the book were unaltered' (ODNB).

This volume contains a fairly substantial amount of annotation from later in the seventeenth century. These consist of additional material, sometimes with the sources noted, e.g. Bacon and Godwin. A note in a later hand includes the remarks concerning the publication: it 'came recommended to the world by the author's own sons, but I cannot learn that any other family in the nation could ever discover so much worth and beauty in the book as they pretended to see in it.' All the same there is a note attached to the last three lines of the last of the preliminary verses, noting that they are repeated, more or less verbatim, in the preliminaries to Heylyn's *Cosmographie*, 1657.

77. **Milns (William)** *The Well-bred Scholar, or practical essays on the best methods of improving the taste, and assisting the exertions of youth in their literary pursuits.* Printed by S. Gosnell, 1794, FIRST EDITION, complete with advertisement leaf before half-title, occasional minor spotting, pp. 16, 559, [1], 8vo, contemporary tree calf, boards bordered with a gilt roll, spine divided by another roll between solid and dotted gilt fillets, red morocco lettering piece, other compartments with a central gilt oval tool and corner frond tools, edges citron, a little rubbed at extremities, a touch of wear to head of spine, booklabel of Ian Jack, very good (ESTC N25361; Alston III.410) £400

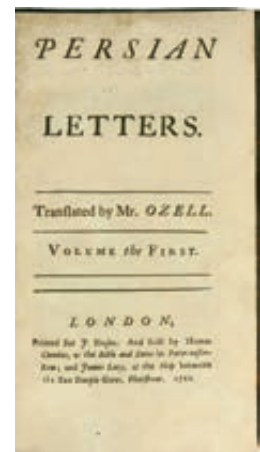
A very nice copy of one of the earlier publications of the writing master and educationalist William Milns (1761-1801) – the only definite earlier item recorded by ESTC being a copy-book alphabets for penmanship published in 1787 – who later in 1794 moved to New York, where a second edition of this text appeared as part of ‘The Columbian Library’ in 1797. Milns, although not rating an ODNB entry, lived a life of multiple achievements: Heal records that his copy-book was still being republished in 1857, while after his move to America Milns wrote successful farces for the New York stage.

This work received several long and positive contemporary reviews, with its main faults now appearing to be prescient virtues, including too little focus on morality and religion and too much acceptance of English translations of the Greek and Latin classics. Milns also criticises the study exclusively of Latin grammar instead of English, ‘on the absurd supposition that the study of the one would necessarily produce perfection in the other’, and objects to memorisation and imitation, favouring instead original composition.

#### funniest ... bleakest

78. **Montesquieu (Charles-Louis de Secondat, Baron de)** *Persian Letters.* Translated by [John] Ozell. Volume the first [-second]. Printed for J. Tonson: and sold by Thomas Combes and James Lacy, 1722, occasional browning or foxing, fairly pronounced at the beginning of vol. ii, pp. [vi], [3-] 721 (recte 271, B8 a cancel), 15 (Contents and translator’s Postscript); 309, [12], 12mo, contemporary sprinkled calf, double gilt fillet borders on sides, spine gilt in compartments, numbered direct, lacking lettering pieces, a bit rubbed, short cracks at end of joints, the Macclesfield copy with bookplates and blindstamps, good (McBurney 136; ESTC T90449) £5,000

First edition in English (the French original having appeared the year before, printed in Holland) and rather uncommon. ‘The *Persian Letters* is both one of the funniest books written by a major philosopher, and one of the bleakest. It presents both virtue and self-knowledge as almost unattainable. Almost all the Europeans in the *Persian Letters* are ridiculous; most of those who are not appear only to serve as a mouthpiece for Montesquieu’s own views. Rica is amiable and good-natured, but this is largely due to the fact that, since he has no responsibilities, his virtue has never been seriously tested. For all Usbek’s apparent enlightenment and humanity, he turns out to be a monster whose cruelty does not bring him happiness, as he himself recognizes even as he decides to inflict it. His eunuchs, unable to hope for either freedom or happiness, learn to enjoy tormenting their charges, and his wives, for the most part, profess love while plotting intrigues. The only admirable character in the novel is Roxana, but the social institutions of Persia make her life intolerable: she is separated from the man she loves and forced to live in slavery. Her suicide is presented as a noble act, but also as an indictment of the despotic institutions that make it necessary’ (Stanford Encyclopedia of Philosophy).



79. **Morgan (Thomas)** *Physico-Theology: or, a philosophico-moral disquisition concerning human nature, free agency, moral government, and divine providence.* Printed for T. Cox. 1741, FIRST EDITION, inscription of Walter Bowman to verso of title, pp. vii, [1], 353, [15], 8vo., contemporary half calf with marbled paper boards, backstrip with five raised bands between gilt rolls, black morocco label in second compartment, the rest with central lozenges comprising flower and

*acorn tools, rubbed, joints cracking but sound, small loss at ends of backstrips, sound* (ESTC T99580) £300

With this volume Morgan, a controversial deist and medical writer, 'generated further controversy by casting doubt upon the moral probity of the Old Testament patriarchs' (ODNB). He begins by deriving from the physical properties of the world – referencing mechanics, gravity, and Newton's theory of light – the existence of God, and continues to morality and free will, concluding that 'The moral Character, or the prevailing Love, Desire and Pursuit of Truth, Order and Rectitude, is the divine Stamp and Signature upon the Mind or Soul of Man' (p. 350). The previous owner Walter Bowman was Maclaurin's rival for the chair of mathematics at Aberdeen in 1717.

80. **Musgrave (Samuel)** *Exercitationum in Euripidem Libri Duo. Leiden: Ex Typographeo Dammeano, 1762, a touch of minor spotting, small paper flaw to blank area of second leaf, pp. [xxiv], 176, 8vo, contemporary sprinkled calf, spine with 5 raised bands, red morocco lettering piece, large gilt flower tool in compartments, marbled edges and endpapers, joints a little rubbed, Macclesfield bookplate and embossment, very good* £300

Samuel Musgrave (1732-1780) was both physician and classical scholar; he published an edition of Hippolytus in 1756, and his first medical work in 1759. He became a fellow of the Royal Society in 1760, and two years later published this volume comprising two significant treatises on the works of Euripides, dedicating it to a range of prominent Englishmen and including in the dedicatory preface his wish to become a physician. The following year he graduated MD at Leiden (and repeated the feat at Oxford in 1775). 'As a Greek scholar Musgrave had few superiors' (ODNB), and among his important contributions in this volume is the discovery of two and a half previously unknown lines of *Iphigenia at Aulis* which cast the arrangement and authenticity of the play in a new light.

#### Pioneer of Methodism

81. **Nelson (John)** *An extract from John Nelson's journal; being an account of God's dealing with him from his youth to the forty-second year of his age. Written by himself. Printed and sold at the New Chapel, City-Road; and at the Rev. Mr. Wesley's preaching-houses in town and country, 1789, a little thumbing or soiling here and there, pp. iv, 5-144, 12mo, original sheep, slightly worn, very good* (ESTC N31078: BL, O, Harvard and Duke) £900

This is perhaps the third edition, following those published by Paramore in 1782 and 1785, these also at the Rev. Mr. Wesley's Preaching-houses. 'The epitaph added to Nelson's tomb in 1910, describing him as "coadjutor of John Wesley and pioneer of Methodism in Yorkshire" (Cradock, 311), recognizes that without Nelson's support John Wesley's distinctive Methodist doctrines and discipline would not have gained such a rapid ascendancy amid the plethora of religious societies which emerged from the evangelistic initiatives of Moravians, Inghamites, and others in Yorkshire in the 1730s and 1740s' (ODNB).

82. **Nepos (Cornelius)** *Quae extant ex editione Io. And. Bosii. Cum indice locupletissimo, nova editio accuratior. Amsterdam: Typis Petri Mortier, 1704, engraved title-page included in pagination (slightly trimmed at fore-edge), pp. 311, [85], 16mo, contemporary sprinkled calf, spine with four raised bands, red morocco lettering piece, the other compartments decorated in gilt, a little rubbed and a touch worn at extremities, slightly scratched, ownership inscription of William Gibson dated 1746 to initial blank, good* £125

A pleasant copy of this pocket edition. The former owner William Gibson, alumnus of Jesus College Cambridge, acquired the book in 1746 – this was most likely the William Gibson of Halifax, Yorkshire (1714-1753), then BA, who took his MD from Jesus in that year and was shortly afterward elected Professor of Anatomy (beating to the post Samuel Hutchinson and John Scotman), a position he held until his death. It is recorded that 'he was a man of genius, with a strong tincture of what, in the tenderness of modern language, is called derangement'.



83. **Nepos (Cornelius)** *Vitae Excellentium Imperatorum: cum versione Anglica... or, Cornelius Nepos's lives of the excellent commanders. With an English translation as literal as possible, with English Notes, and a Large Index.* By John Clarke, Master of the Publick Grammar-School in Hull. *Printed for A. Bettesworth, 1723, FIRST EDITION, title-page and final leaf rather spotted, small wormhole and accompanying dampmark to upper blank corner, otherwise just a few stains and some faint browning, ownership inscription of J. Thompson (1792) to title-page*, pp. xviii, 236, [28], 8vo, *modern marbled boards, good* (ESTC T83018) £650

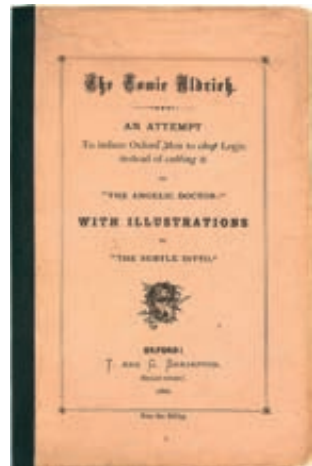
John Clarke (1687-1734) was master of Hull Grammar School from 1720 to 1732 and afterward published ambitious and popular works on educational reform and the teaching of Latin. 'An outspoken critic of the traditional style of teaching classics.... He particularly cited the drudgery of elementary memorization of rules and the absence of adequate English translations as flaws' (ODNB). While schoolmaster he published translations of a number of classical authors, including Ovid, Suetonius, and Sallust; this version of Cornelius Nepos was also very popular, and reached its fifteenth London edition by the end of the eighteenth century. The early printings are all rare, and ESTC lists copies of this first edition in the BL and the New Haven Colony Historical Society only.

- Translated by the Marquise du Chastellet
84. **[Newton (Sir Isaac)]** *Principes Mathématiques de la Philosophie Naturelle*, [translated] 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 on titles and final page, together with U. of L. 'Withdrawn' stamp, sound* (Wallis 38.03) £3,500

This regular 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 is withdrawn; there are said to be 12 surviving copies. The present edition is nothing like so rare, but is 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.

85. **(Oxford University.) [TRAILL (Henry Duff)]** [cover title:] *The Comic Aldrich. An Attempt To induce Oxford Men to chop Logic instead of cutting it.* By "The Angelical Doctor" [Traill]: With Illustrations by "The Subtle Ditto." [Sydney Prior Hall]. *Oxford: T. and G. Shrimpton, 1866, with a frontispiece, and illustrations in the text*, pp. 21, 8vo, *original printed wrappers, slightly soiled, spine reinforced, good* £150

The first publication of the satirist and journalist Henry Duff Traill, published the year after he graduated BA with a second class degree in natural science. Aldrich is of course the seventeenth-century Dean of Christ Church, whose 1691 *Artis logicae compendium* (see item 2) remained a standard textbook at Oxford into the late nineteenth century. Another Christ Church man, Charles Lutwidge Dodgson, was teaching logic at the time of the present publication: possibly he chortled over it, but we find no reference to it in the Carroll literature. Scarce: COPAC records only 2 copies in Oxford and 1 at King's College, London.



86. **Palmer (John)** *The History of the Siege of Manchester by the King's Forces under the command of Lord Strange, 1642. To which is added, the Complaint of Lieutenant Colonel John Rosworm, against the inhabitants of Manchester, relative to that event. Manchester: Printed for the author by John Leigh, 1822, engraved map as frontispiece (slightly frayed at fore-edge), one gathering*

*severely foxed*, pp. [iv], iii, 107, 8vo, *nineteenth-century ripple-grained cloth, green morocco lettering piece, a gilt peacock within a shield at foot of spine, slightly worn, good* £500

One of the first actions of the Civil War, Lord Strange being anxious to secure for the Royalist cause the gunpowder (his), stored in Manchester.

87. **(Parliament. Corruption.) HAMMOND (Anthony) and Walter Moyle.** The Honest Elector; or, unerring reasons for the prevention of chusing corrupt Members to serve in Parliament: with instructions for the choice of a Speaker. Written by those two ever memorable patriots Anthony Hammond and Walter Moyle, both Members of Parliament. Also A particular address to the citizens of of [sic] London, concerning the rights and laws of Parliament. And the Earl of Mulgrave's reasons against chusing Crown Parliaments. *Printed for W. Owen, [1747]*, pp. 59, [1, ads], 8vo *disbound, good* (ESTC T2970, BL only in the UK, 4 in the USA) £700

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

88. **[Pearse (Edward)]** Mr. Pearse's Last Legacy. Two Discourses, (viz.) I. A beam of divine glory: Or, The Unchangeableness of God Opened, Vindicated, and Improved. II. The Soul's Rest in God. Very useful to quiet the Minds of Christians, when discomposed on the Account of Man's Mortality, and the Mutability of Humane Affairs. The Third Edition. *Printed for J. Robinson and B. Aylmer, 1704, with an engraved portrait frontispiece by R. White, browned, fornt inner hinge strained and frontispiece attached only to fly-leaf*, pp. 168 (including frontispiece), 12mo, *original calf, worn at extremities, small patches of surface loss on lower cover where the leather has been torn, sound* (ESTC T95894) £600

These two discourses were first published, without the combined title, in 1674, following the author's death at about the age of 40. ESTC has two entries for a 1687 edition, one specifically the 'Second Edition' (Inverpeffray only; the other St. John's College, Oxford only – Pearse's college), but they appear to be the identical; no 1687 edition is in Wing. Of the present edition ESTC records 3 copies in the UK and 1 in the USA (Folger). Pearse was an ejected minister. A rather charming contemporary inscription is on the flyleaf: 'Favour is deceitful and Buty [sic] is vain but a Woman that feareth the Lord she shall be praised. Prov. 31.330.'

89. **Penn (William)** Tender Counsel and Advice, by way of Epistle, to all those who are sensible of their Day of Visitation, and who have received the call of the Lord ... The sixth edition. *Printed by Wm. Philips, 1819*, pp. 36, 12mo, (bound with 5 other pamphlets, see below), *contemporary half calf, spine slightly rubbed, label of the Library of the Society of Friends, Carlisle added in manuscript, inside front cover, good* £700

This edition of *Tender Counsel* is not recorded in COPAC or WorldCat. The other items are:

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

2. **[Spalding (John)]** A few reasons, for leaving the national established mode of worship, addressed principally to those who attend at the place called St. Giles's church, Reading. *Printed and sold by James Philips and Son, 1799*, pp. [3-] 41, [1] (lacking half-title). (ESTC T106000)

3. **Latey (Gilbert)** A brief narrative of the life of ... *Printed and sold by William Philips, 1821*, pp. xviii, [19-] 94.

4. **Tuke (Henry)** *The Faith of the People called Quakers. The third edition enlarged. York: Printed by C. Peacock, for W. Alexander; sold also by W. Philips [and others], 1812, pp. 32.*

5. **More (Hannah)** *The Sorrows of Yamba. The Negro's Complaint by William Cowper, etc. Newcastle: Printed by Edward Walker for the Newcastle Religious Tract Society, 1823, with Bewick's woodcut of a negro in chains (see Tattersfield 2. p. 560), pp. 12, poor impression of 3 lines of Cowper's poem, text just legible.*

90. **Phaedrus.** *Fabulae cum adnotationibus ad utrumque. Accedunt Fabulae Graecae Latinis respondententes, et Homeri Batrachomyomachia in usum scholarum. Madrid: Apud Joachim Ibarra, 1775, 28 pages printed in Greek, a few small ink marks, small repair to margin of last leaf, early ownership inscription on title of Nicolas Feram, pp. xvi, 239, [1], 8vo, contemporary limp vellum, the boards and spine recently stiffened with glue and endpapers renewed, spine lettered in ink, ties lost from rear cover but preserved on front, £350*

An attractive and rare school-book printing of the Fables by Phaedrus and Flavius Avianus and the Homeric *Batrachomyomachia* by Joachim Ibarra, the finest Spanish printer of the eighteenth century and a rival to Didot, Bodoni, and Baskerville in elegance of typography and press-work. This edition (unusual for Ibarra in containing Greek text) is virtually unknown outside Spain (where the CCPBE lists 18 copies): it is not in COPAC and Worldcat locates only one copy, at Wayne State University.



- Leap-years**
91. **Pitati (Pietro)** *Compendium ... super annua solaris, atque lunaris anni quantitate, Paschalis item solennitatis iuxta veteres Ecclesiae canones recognitione, romanique calendarii instauratione, deque vero passionis dominicae die; ortu quoque, et occasu stellarum fixarum, in tres divisum tractatus. Opus tum Christianae reip. tum chronographiae, ac mathematicae studiosis vtilissimum, nunc recens in lucem editum. Verona: Paolo Ravagnano, 1560, FIRST EDITION, woodcut printer's device on title, woodcut initials, Register and colophon on recto and heraldic woodcut on verso of last leaf, lacking final (?blank) leaf, a few headlines shaved, a little water-staining at the beginning towards the top, ff. 128 (i.e. 130, 5-6 being repeated in the foliation, several other errors not affecting total) [1], 4to, eighteenth-century Italian mottled calf, spine gilt in compartments, unlettered green lettering piece, yellow marbled edges, the Macclesfield copy with bookplate and blindstamps, good (Riccardi I/2, 287 6; Adams P1322; in the USA, Burndy, Harvard, Princeton and Texas only in Worldcat) £2,000*

The Veronese nobleman, astronomer and mathematician Pietro Pitati, dates unknown but whose flourit is given as 1560, compiled almanacs and ephemerides including a continuation of Stoeffler's. The Council of Trent led to the printing of a number of works on the calendar, some of them prepared at an earlier date. One such example that is notable for its contents was by Petrus Pitatus (Verona 1564 [sic: there was a Venice edition that year], written 1539). He discussed the rule of Easter ... and drew up a lunar calendar for 1539-1805. He argued for the same sort of lunar calendar adjustment as in the Breviary, but he also wanted to have no fewer than 14 days dropped for the solar calendar to bring it back (as he thought) to that of its founder, Julius Caesar. Most significantly for later history, accepting a value of 134 for J, he compromised and pleaded for the rule whereby three out of four centennial years be ordinary (non leap-years). This is, of course, the Gregorian rule' (J.D. North, in *Proceedings of the Vatican Conference to commemorate the 400th Anniversary of the Gregorian Calendar Reform*, p. 101). The colophon reads: *Impressum Veronae: per Austulphum Veronensem [Astolfo di Grandi] in aedibus authoris: opera et expensis Pauli Rauagnani de Asula.* This suggests that the volume was produced as an article of self-promotion; nevertheless, the book is important. Sheets from this edition were re-issued in Basle in 1568 by Perna, with the first gathering reset (and a new title provided) and the last two leaves omitted.

92. **Plautus.** *Comoediae Viginti. Lyon: Apud Seb. Gryphium, 1549, ruled in red throughout, a touch of worming to gutter of first few leaves (affecting one word of dedication), paper evenly toned brown, a few minor spots, two leaves near end with small tears from blank margins, pp. 1078, [6, blanks], 16mo, early calf, boards boarded with a gilt roll and with small floral cornerpieces, spine with four raised bands between double gilt fillets and dentelle tools, second compartment gilt-lettered direct, mottled endpapers, a.e.g., a touch rubbed, a few tiny wormholes to spine, old scrape to lower board, good* (Adams P1496) £650

A pocket Gryphius edition of Plautus, reprinting the one of 1547, in an attractive and near-contemporary binding.

93. **Plutarch.** *Select Lives by Plutarch. Viz. Pericles, Pelopidas, Aristides, Philopoemen, Lysander, Cimon, Nicias, Agesilaus, Alexander the Great. [Two volumes.] London [i.e. Edinburgh?]: Sold by A. Manson, R. Williams, J. Hammond, B. White, H. Newton, W. Middleton, P. Thomson, and S. Bland. [c.1775,] engraved portrait frontispiece in vol. i, pp. 240; 204, 8vo, contemporary sheep, spines with five raised bands, labels lost from second compartments, green numbering pieces in third, the rest with central gilt stamps, joints cracked but boards firmly held, spines darkened, extremities a little worn, recently polished, sound* (Not in ESTC) £600

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

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

94. **Pole (Reginald, Cardinal)** *De concilio liber. [bound, as almost always, with:] Reformatio Angliae ex decretis [eiusdem]. Rome: Paolo Manuzio, 1562, FIRST EDITIONS, 2 works in 1 vol., large anchor device on both titles and on verso of last leaf (the recto blank in the case of the second), a bit of spotting at either end, short tear in fore-margin of first title-page repaired, last 2 leaves of G in the first work with a narrow wedge missing from the gutter, with the loss of several letters (apparently an original flaw), tiny hole in Iii touching 3 letters, ff. [viii, the last blank], 64; [28], 4to, nineteenth-century (English or French) brown straight-grained morocco, panelled in gilt and blind, gilt edges, worn, rebounded, covers crackled and darkened near the spine, stamp of a Venetian religious house at foot of first title and of penultimate leaf of the second work (for further provenance, see below), internally good* (Renouard pp. 185-86, ‘tous deux sont rares’; CNCE 27779 and 27773; Adams P1744 – among the copies recorded, Renouard’s, in a de Thou binding, at the Fitzwilliam – and 1752) £950

The first book printed by Paolo Manuzio in Rome, and important texts in the history of the English Reformation. On the front fly leaf there is an early nineteenth-century bibliographical note, in French, and probably contemporaneous with Renouard’s *Annales*. The writer says that Renouard overlooked the fact that there are in fact two editions in the same year, one with errata on the recto of the last leaf, and another with the errata corrected and no errata list. The writer seems to be saying that there were two Rome editions, if he is not referring to the Venice (Zileti) edition of the same year (which, however, has a quite different make-up – and no errata), but we have not been able to corroborate this (Brunet has this information).

Provenance: 1. Early Venetian stamps as noted above; there are a few. 2. Early nineteenth-century notes in French on fly-leaf. 3. Bishop Samuel Butler? The good bishop did indeed have a magnificent Aldine

collection, but the only evidence here of his ownership is a pencil note on the fly-leaf recording the price at the Butler sale, and another note inside the front cover stating the fact. Pasted onto the fly-leaf are 3 clippings from booksellers catalogues, one noting the price made at the Butler sale: 6gns. 4. Mid-nineteenth-century armorial bookplate of Sir Charles James Stuart. 5. Wigan Free Public Library. Purchase note of the librarian dated 1905, blind stamps on first title and penultimate leaf of the second work.

#### Popple to Penn, and Penn's reply

95. **[Popple (William, attributed to)]** [drop head title:] A Letter to Mr. Penn, with His Answer. [London: ?1688], printed in double columns, slightly browned, one or two spots, pp. 8, 4to, modern calf backed boards, good (ESTC R19135) £900

A letter to William Penn offering him advice about his relations in the royal court and the response by Penn on freedom of religion. There are six versions of this recorded in ESTC, various printers and settings; Wing lists this after a ghost Third edition. In this setting the first 2 pages are in a slightly larger type than the remaining.

William Popple (1638-1708) moved 'from Hull to London in the early 1660s to embark on a career as a merchant. Popple resided at Bordeaux from 1670 to 1688, whence he dated his first publication, entitled *A Rational Catechism* (1687). After returning to London he met William Penn, became secretary of the Dry Club, set up by John Locke to debate issues of religious liberty, and translated Locke's *Letter on Toleration* (1689) from the Latin' (ODNB).

#### Chimneys for the House in the Wood

96. **Post (Pieter)** Den Doorluchtigen Koogkeboren Vorst en Heere Wilhelm Henrick ... Prince van Orange werden dese Afbeeldingen, van weinighe Schoorsteen-Wercken. *Amsterdam: Frederick de Wit, [c. 1655,] engraved title-page and 22 engraved plates, drawn by Post and engraved mostly by Jan Matthysz., with two by Pieter Nolpe, title-page slightly browned and spotted and all leaves toned at the edges, modern calf backed boards, good* (cf. Berlin Kat 2231 (8), Vander Aa's 1715 edition) £950

Huis ten Bosch Palace began its life as the Sael van Oranje (Hall of the Oranges), a summer residence for Stadholder Frederik Hendrik and his wife, Amalia van Solms. It was Princess Amalia herself who was the driving force behind its construction; but it was transformed into a memorial to her husband, following his early death in 1647. These chimney pieces exemplify the new school of Dutch classicism.

97. **[Reynolds (John)]** God's Revenge against Murder and Adultery: remarkably displayed in thirty tragical histories. Shewing the justice and power of divine providence in punishing such atrocious offences. The Whole Extremely interesting, entertaining, and instructive; very necessary to deter and restrain us from giving a Loose to our Passions and irregular Appetites ... A new edition, revised and corrected, with a recommendatory preface, by the Rev. Philip Battenon. *Printed for T. Axtell, R. Shaw, and J. French, 1778, engraved frontispiece (full-page) and 30 engraved plates, 1 per chapter, with 2 or more images each, text in double columns, somewhat browned and spotted, plates offset, pp. [i], iv, 366, 4to, slightly later half calf, the marbling on the sides being on a printed legal document dated 1812, rebacked, corners worn, armorial bookplate inside front cover of Richard Burton, sound* (ESTC T163155, 3 copies in the UK, 4 in the USA) £600



An abridgment of John Reynolds' *The triumphs of Gods Revenge*, with the 'Adultery' stories by a different hand (possibly Samuel Pordage). 'In 1621 the first book of Reynolds's collected tales, eventually entitled *The triumphs of God's revenge against the crying and execrable sinne of (willful*

and premeditated) murder, appeared. Although he claimed they were translations from the French, Reynolds wrote the stories himself... The stories were violent cautionary tales and focused on the importance of harmonious family life. Reynolds gave graphic descriptions of murders which were the result of unhappy marriages – half of the tales dealt with the consequences of arranged marriages. Equally lurid details were given for the fates of the execution-bound culprits of the crimes. The murders and the executions are gruesome and realistic... The *Triumphs* was immensely successful; it went into eleven editions by 1660 and was continuously published until 1778 under various titles, and with additional stories on the results of adultery, not written by Reynolds, after the Restoration. Middleton and Rowley's tragedy *The Changeling* (1653) was based on one of Reynolds's violent tales' (ODNB).

98. **Rogers (Elisa)** *The Lives of the Twelve Caesars*. In five volumes. *Published for the Author; and sold by Barry, Bristol; Cruttwell, Bath; and Hatchard, London. 1811, FIRST EDITION, somewhat foxed (especially vol. iv), pp. [iii]-xii, xvi, 454, [2]; [ii], 355, [3]; [ii], 351, [1]; [ii], 472; [ii], 349, [1], 8vo, contemporary half biscuit calf, spines with five raised bands milled in blind between gilt fillets, brown morocco lettering pieces in second compartments, the rest with elaborate blind decoration, marbled boards, a little rubbed, slight wear to one headcap, small stain to one board, bookplates and early inscription of 'Suirdale' (i.e. John Hely-Hutchinson, heir to the Irish earldom of Donoughmore, styled Viscount Suirdale), good* £350

Elisa Rogers, who privately published this work, declares in the preface her intent to 'to give [young minds] the history of the Pagans, divested of the licentiousness and depravity of manners which reigned amongst the Romans' in order that they might better understand ancient poetry. She dedicates the work to her admired role model, the writer and philanthropist Hannah More. Contemporary reviewers did not always appreciate this attempt to widen access to ancient history, and the *Monthly Review* concluded that 'in fact, the lives of the Roman emperors, however managed, do not form the fittest topic for feminine studies,' also noting tartly that 'on relating the marriage of Augustus and Livia, the dress of the bride (p. 36) is described with a detail worthy of the *Morning Post*'.

Despite a substantial subscriber's list, the set is now oddly scarce: BL only in COPAC, with OCLC adding just the London Library in the UK, plus two European holdings (Sweden & Ireland), and 16 USA locations. A separately published atlas volume of the same year is even rarer (3 OCLC locations).

99. **Sallust**. *Opera quae supersunt, omnia. Cura Joannis Hunter, A.M. Andreaepoli [St Andrews]: In aedibus academicis excudebat Jacobus Morison, 1796, half-title discarded, pp. [viii], 236, 12mo, contemporary sprinkled calf, spine divided by a double gilt fillet, black morocco lettering piece, arms of the City of Edinburgh blocked in gilt to boards, somewhat rubbed, very good* (ESTC T187725) £650

One of the first books printed at St Andrews since the 1620s and the first of the famed 'immaculate' classics, proofread three times each by the printer and editor. The editor, John Hunter (1745-1837), had been appointed professor of humanity at the University in 1775 and held the post for the next sixty years. The printer, James Morison, first printed to the University of St Andrews, dedicates the volume to the University's chancellor, Henry Dundas, Viscount Melville, who was then also War Secretary under Pitt and later became the last person in the United Kingdom to be impeached (for the misappropriation of public money). Morison printed Sallust, Plautus, Horace, and Virgil before resigning his post in 1799 on account of excessive expense; his successor, William Tullis of Cupar, would produce more 'immaculate' classics in the following decade. This is a scarce edition, with ESTC listing copies in Edinburgh, NLS (3 copies), NLW, Oxford, St Andrews, and the National Trust only.

100. **'Sandabad'**. *Roman Stories; or The History of the Seven Wise Masters of Rome: containing seven days entertainment, in many pleasant narrations wherein the treachery of evil counsellors is discovered, innocency cleared, and the wisdom of the seven wise masters displayed. The fifth edition. T. Sabine and Son, [c. 1800,] with a pair of woodcuts as frontispiece and 12 woodcuts in the text (including the 2 of the frontispiece repeated), 3 leaves printed too close to the fore-edge (not cropped: see below), uncut, pp. 84, 8vo, stitched in original printed wrappers with woodcut*

on upper cover, publisher's advertisements on lower, very good (ESTC N71628 – BL only – or T300965 – Oxford only; Worldcat apparently adds Harvard and Cincinnati) £750

*The history of the seven wise masters* is 'a collection of oriental stories, dating from at least the tenth century, which was reproduced in many different versions,' according to ESTC. The woodcuts are variously and wildly anachronistic. The title was published a few times in the eighteenth century, seemingly always with misleading edition statements. There is no other edition by Sabine recorded.

A remarkable survival, in original condition, exhibiting the shortcomings of the cheapest of printing. Gathering E is untrimmed, like all the others, but in this case the sheet was evidently not quite as large as the forme, so that the print runs right to the edge of, or just beyond, the deckled fore-edges.



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

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

102. **Saxe (Maurice, comte de)** *Reveries, or Memoirs upon the Art of War. Illustrated with copper-plates...translated from the French [by Sir William Fawcett]. Printed for J. Nourse, 1757, FIRST ENGLISH EDITION, errata slip discarded, 40 plates on 34 folding sheets, some light browning and spotting, some plates offset*, pp. [2], x, 195, [1], 4to, contemporary sprinkled calf, spine divided by raised bands between double gilt fillets, red morocco lettering piece, central gilt tool in other compartments, scratched and rubbed, front joint cracking but strong, rear hinge sometime reinforced with glue (relatively tidily), armorial bookplate with motto 'Astute Tamen Honore' and inscription of Archibald F. Becke to flyleaf, further bookplate of Arcadi Gluckman to pastedown, sound (ESTC T97717) £400

'Saxe was the author of a remarkable work on the art of war, *Mes Réveries*, which though described by Carlyle as "a strange military farrago, dictated, as I should think, under opium," is in fact a classic' (*Ency. Brit.* 11th edn.). The translation into English was the second work of Fawcett (1727-1804), later lieutenant-general and an instrumental part of preparing the British army for the Napoleonic wars. The previous owners of this copy, Gluckman and Becke, were both authors of works of military history.

#### Les Ruses, Pratiques, & Commerce d'amour

103. **Scarron (Paul)** *Les Nouvelles Oeuures Tragi-Comiques ... tiré des plus fameux Auteurs Espagnols. Ou sont agreablement d'escrites diuerses Aduentures amoureuses, dans lesquelles se découure les Ruses, Pratiques, & Commerce d'amour, des Courtisans de ce Temps. Diuisées en deux Tomes. Tome I [-II]. Paris: [Tome I.] Jean Ribou, [Tome II] Jean Baptiste Loyson, 1665, 2 vols., pp. [viii], 253 [-56, continuation of Privilege]; [iv, Loyson title-page plus blank leaf], [iv, Ribou title-page plus dedicatory epistle], 245, [2, Privilege adding Loyson to Ribou's], 12mo, contemporary speckled calf, spines gilt in compartments, a bit worn at extremities, longitudinal ownership inscription on flyleaf of vol. i of Isaac Lemyng Rebow, dated 1727, later engraved armorial book-plate of John Gordon Rebow, good £600*

This version of Scarron's novels was first published in Paris by Somerville in 1655. The present edition is rather scarce, Worldcat locating only the University of British Columbia in North America, BL, NLS and EUL in the UK: not in Williams, *Bibliography of the 17th-century novel in France*, or Thomas, *Checklist of editions of major French authors in Oxford libraries*. Isaac Lemyng Rebow, d. 1734, was MP for Colchester. The Rebow family were of Flemish Huguenot extraction, and the printer of the present volume, Jean Ribou, was also of that persuasion: one wonders if there were some connection.

104. ‘... for travellers, quartermasters, gatherers of breefs, strangers ...’  
 [Simons (Matthew)] A Book of the Names of all Parishes, Market Towns, Villages, Hamlets, and smallest places, in England and Wales. Alphabetically set down, as they be in every shire. With the names of the hundreds in which they are, and how many towns there are in every hundred. So that naming any town or place in England and Wales, you may presently in the alphabet find it, and know in what shire and hundred it is, and so know the distance from it to the shire town, and in the large table for shires in England how far to London, or from it to any other town in England. A work very necessary for travellers, quartermasters, gatherers of breefs, strangers, carriers, and messengers with letters, and all others that know the name of the place, but can neither tell where it is, nor how



to goe unto it. If you would find out any shire, note that the shires lie alphabetically, beginning with Bark-shire, and so following accordingly. Printed by M. S[immons]. for Tho. Jenner, 1668, 38 thumb-nail engraved maps, 3 folding engraved maps, and 1 folding engraved table, table trimmed at head with loss of headline, folding map of England with old repair, slightly affecting 4 numerals, inner margin of X4 repaired (no loss), paper-flaw at head of H2 and a short tear at the foot (without loss), some irregular marginal damp-staining, pp. 197 (recte 194), small 4to, contemporary sprinkled sheep, spine gilt, arms of the Duke of Sutherland in blind at the centre of the upper cover (somewhat indistinct), neatly rebacked preserving the original spine but with new lettering piece, corners repaired, early (pre-1709) engraved armorial bookplate of Sir John Leveson Gower inside front cover, his signature (Leveson) on title, small Kenney Collection label also on the paste-down, clipping from a 1907 Tregaskis catalogue tipped onto fly-leaf (price in guineas erased), describing this copy ('very scarce in such fine state'), good (ESTC R170715; Chubb LI) £2,200

A most attractive seventeenth century traveller's guide. This is a greatly expanded version of *A Direction for the English Traveller*, 1643, with letterpress text added to the engraved tables and maps: the scale of the maps was enlarged for the 1643 edition, the title having first appeared in 1635. Simons' name appears in the 1635 edition, but subsequently only as initials. The present edition is the last he printed for Thomas Jenner.

105. [Sterne (Laurence)] *The Life and Opinions of Tristram Shandy, Gentleman*. Six volumes in two. ... Cooke's edition. Embellished with superb engravings. [Two vols.] Printed for C. Cooke by Aspin and Walker [vol. i], by John Walker [vol. ii], [1801], 9 engraved plates, slight damp-stain to frontispiece in vol. ii, initial and terminal eaves with through-setting from the binding turn-ins, pp. 288, 252, 12mo, contemporary half calf over drab boards, gilt ruled compartments on sides, green lettering pieces, cracking to joints, good £550



Cooke issued *Tristram Shandy* as vols. X-XII of 'Cooke's edition of select novels' in 1793, and again in 1797 (vol. i) and 1800 (vol. ii) with an added engraved titlepages also stating that they formed part of 'Cooke's pocket edition of select novels'. Here we have no added engraved titles, one of the plates in vol. i is dated 1800, and the latest date on a plate in vol. ii is 1801. ESTC N33619, the 1797/1800 edition (3 copies only), would appear to have Aspin and Walker as printers of both vols. This variant is not in ESTC, postdating 1800. A pleasant copy, a curiosity of which is that whereas the binding turn-ins have through-set onto the terminal text leaves, the binder's fly-leaves are unaffected.

106. [Torrentinus (Herman, i.e. Herman van der Beke)] *Elucidarius carminum et historiarum. Vel vocabularius poeticus, continens fabulas, historias, provincias, urbes, insulas, fluvios et montes illustres. Diligenter denuo reuisus. Item vocabula et interpretationes Graeco[rum] & Hebraicorum: vna cum vocabulis cōmunibus Sarraceno[rum] in latinu translatis: & alijs in fine adiunctis. Strasbourg: Reinhard Beck, 1516, title within quadripartite woodcut border, woodcut initials, [60] leaves, 4to, recent vellum backed boards, a few early annotations (a bit cropped), vellum tab on title (i.e. ex-Sammelband), good (VD16 T1604) £1,200*

An extremely popular historical, geographical and mythological dictionary, first printed in 1498, very frequently thereafter, and published in a revised edition by Robert Estienne in 1530. A native of Zwolle, Torrentius (1472-1520) was professor of rhetoric in Groningen. This particular edition is very scarce: there is no copy located in Worldcat beyond the European mainland.

107. [Traill (Catharine Parr Strickland) *The Young Emigrants; or, Pictures of Canada: calculated to amuse and instruct the minds of youth. Printed for Harvey and Darton, [1826], FIRST EDITION, with an engraved frontispiece, slightly foxed towards the end, pp. [iv, initial blank and half-title], iv, 168, [4, ads], 12mo, original brown vertically ribbed cloth, sides with decorative panel in blind, spine gilt, spine slightly faded, and the covers likewise around the edges, ticket of a Worcester bookseller inside front cover and inscription on flyleaf of Caroline Jane Davis, Worcester, Nov. 30th 1842, good (Osborne 1, p. 192) £900*

The three sisters Agnes, Elizabeth and Catherine Strickland had literary careers, but Catherine, the youngest, was first into print. In 1826, *Canada* was not her horizon, except as an exotic setting for this improving volume – 'lessons of mental firmness, piety and industry.' But in 1832 she did emigrate to Canada, where she played significant role in the development of a Canadian pioneer literature. 'Many of the scenes and events contained in [*The Young Emigrants*], are communicated to the writer by the member of a very amiable family, who emigrated to America in 1821' (Preface).

108. Travers (Henry) *Miscellaneous Poems and Translations. York: Printed by C. Ward and R. Chandler, 1740, woodcut head- and tail-pieces and a few initials, Q2 a cancel, some foxing, chiefly in the first 4 leaves of the text, pp. xxix (including half-title), [4], 366, 8vo, contemporary panelled calf, minor wear and a few abrasions to spine, armorial bookplate inside front cover of Edward Parker of Browsholme in the County of York, good (Foxon p. 820) £600*

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

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

109. Turnèbe (Adrien) *Adversariorum Tomi III. Auctorum loci, qui in his fine certa nota appellabantur, suis locis inserti, auctoribusq; suis adscripti sunt. Additi indices tres copiosissimi. Basel: Per Thomam Guarinum, 1581, some browning and spotting throughout, old paper repairs*

to blank upper corners of first 10 leaves, dampmarking and blooming to upper corner in second and third sections, expanding in the index with a little bit of wear to top margin at end, old ownership inscription on title cancelled, occasional underlining, pp. [viii], cols. 398, pp. [5], cols. 416-910, pp. [6], cols. 923-1200, pp. [96], folio, eighteenth-century Italian vellum boards, one section of spine dyed yellow and lettered in gilt, just slightly marked, twentieth-century inscription to rear flyleaf, sound (Adams T1146) £700

The first collected edition of Adrien Turnèbe's (or Turnebus, 1512-1565) valuable collection of miscellaneous observations, interpretations, and readings on classical literature (first published in three volumes between 1564 and 1573). 'The work for which Turnèbe remains best known, and the work to which other critics and scholars continually refer, is his *Adversaria*. This vast compendium of readings from a huge range of classical texts has elicited various responses: for some it is erudite, inspiring and encyclopaedic, for others it is disordered, sprawling, and shambolic: additionally, there can be little doubt that the success of Turnèbe's work started an editorial vogue in France' (Lewis, *Adrien Turnèbe*, p. 197).

His son, also Adrien, prepared this collected edition for publication, and it was reprinted several times over the subsequent two decades. Among Turnèbe's most important notes are the readings from a lost and ancient manuscript of Plautus (the Codex Turnebi), the earliest known representative of an important family of Plautine manuscripts. There is no overall organisation ('adversaria' were intended to be notes jotted down at random or while reading), but three full indices, of Latin, Greek, and proper names, allow the work to be used for consultation.

110. **[Turner (Richard)]** An Introduction to the Knowledge of the Antiquities of Rome. For the Use of Schools. Printed for S. Crowder, 1790, FIRST EDITION, with an engraved plate, and one woodcut illustration in the text, occasional untidy childish pencil scrawls, pp. xi, [i, ads.], 233, [13], 12mo, original publisher's sheep ('Price 3s, neatly bound'), gilt ruled compartments on flat spine, corners worn, spine chipped at head, exposing headband, childish pencil drawings on rear flyleaf and pastedown, 'This is Robin red breast', good (ESTC T154551, locating copies at BL, NLS, GUL (but COPAC adds 5 others; Worldcat locates 4 copies in the USA) £650

Attributed to Richard Turner, not improbably, since the advertisements are for two of his books. Remarkably comprehensive given its small compass, and also frank when it comes to the marriage customs. There was a second edition in Glasgow in 1819: Glasgow had granted Turner, who had graduated from Magdalen Hall, an honorary LLD in 1785.

111. **Virgil.** Opera. In tres tomos divisa, cum integris notis Servii, Philargyrii, nec non J. Pierii variis lectionibus... quibus accedunt Observationes Jacobi Emmenessii. [Three volumes.] *Leiden: Apud Jacobum Hackium, 1680, 15 full-page engravings included in pagination, a touch of minor spotting, one ink correction in an early hand, stamp of Milltown Park to titles*, pp. [384], 704; [iv], 1124; 982, 8vo, late nineteenth-century polished calf, spine with five raised bands, green morocco lettering pieces in second and third compartments, the rest with central gilt floral tools, marbled edges and endpapers, a little rubbed, slight cracking to joints at ends, an old paper label to one spine compartment, bookplates of Edward Odell, sound (Kallendorf Morgan L1680/1-6; Dibdin II 549; Kallendorf *Virgil* LW1680.1) £600

'This is called the best variorum edition.... The text is taken from the best Elzevir edition of 1676; the Erythraean Index, from the Venetian edition of 1566. The typography, which is extremely beautiful, and not inferior to the best Elzevir editions in octavo, is accompanied with elegant vignettes; and the edition may be considered as a very valuable and commodious one' (Dibdin). The main editing was done by Jacob van Emenes (1635-1679) and it was seen through the press after his death by Pancratius Maaswyck.

112. **Wallace (Rev. James) and Charles Townshend.** Every Man his own Letter-writer: or, the new and complete art of letter-writing made plain and familiar to every capacity. Containing a collection of upwards of two hundred original letters, On the most interesting, important, and



## Section Two Modern First Editions

115. (Ardizzone.) GORHAM (Maurice) *The Local*. Cassell, 1939, *FIRST EDITION*, 15 colour lithographs (some double-spread) by Edward Ardizzone, pp. xvi, 51, 8vo, original grey boards decorated in red and black, backstrip lettered in red and black, endpapers and edges lightly toned, the scarce acetate dustjacket sunned with portions of loss to both panels and backstrip, paper flaps wrinkled with soiling to head of front flap, good £1,200



An unusually well-preserved copy of this particularly scarce book (Gorham notes in his Foreword to its sequel that 'unsold copies, sheets, and plates of the drawings went up together in the burning of Cassell's premises in Belle Sauvage Yard' during the war), with the scarce acetate wrapper, very rarely found in one piece, clinging on for dear life.

116. Barstow (Stan) *A Kind of Loving*. Joseph. 1960, *FIRST EDITION*, pp. 288, cr.8vo., original black boards, backstrip gilt lettered, dustjacket with backstrip panel a trifle darkened and slightly rubbed, wrap-around band present, very good £120

Signed by the author on the title-page.

117. Bawden (Edward) *Hold Fast by Your Teeth*. Routledge & Kegan Paul. 1963, *FIRST EDITION*, beautifully illustrated, almost every page with a colourprinted illustration by Edward Bawden, pp. [64], 4to., original grey boards, the front cover and backstrip illustrated overall by Bawden, bookplate, dustjacket repeats the cover design, near fine £265

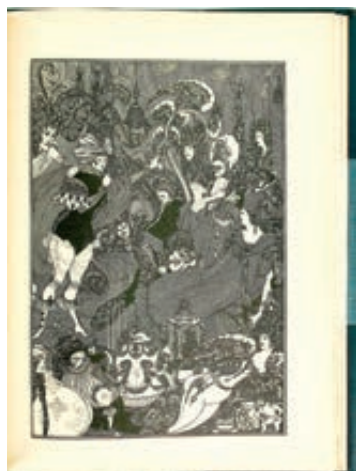
Edward Bawden's first book for children, written originally for his own children.

118. (Bawden.) HERRING (Robert) *Adam and Evelyn at Kew or Revolt in the Gardens*. Mathews & Marrot. 1930, *FIRST EDITION*, 267/1,060 COPIES, 13 full-page colourprinted illustrations, 6 other colour text illustrations and illustrated endpapers all by Edward Bawden, pp. 168, cr.8vo., original quarter grey cloth, backstrip lettered in lime-green, lime-green boards (edges browned) patterned overall to a design by Bawden, extremities rubbed, t.e.g., others untrimmed, good £150

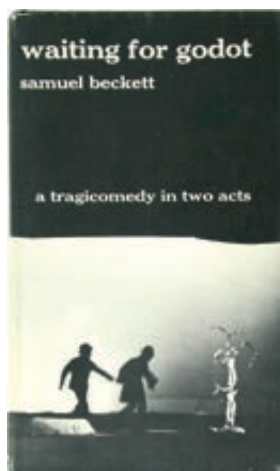
119. (Beardsley.) POPE (Alexander) *The Rape of the Lock*. Leonard Smithers, 1896, ONE OF 1,000 UNNUMBERED COPIES, nine drawings by Aubrey Beardsley, ink ownership inscription to blank page facing flyleaf, pp. [xiii], 47, later half blue morocco by Hatchards, backstrip lettered in gilt and worn at ends, top corners bumped and worn, t.e.g. text pages untrimmed, very good £225

120. Beckett (Samuel) *How It Is*. John Calder, 1964, *PROOF OF FIRST GATHERING* for limited edition of 100 (hors commerce) copies in advance of the first edition, printed on handmade paper, signed by the author, pp. [vi], 16, 8vo, partially opened and untrimmed, fine (Federman & Fletcher 384.101) £550

121. Beckett (Samuel) *Waiting for Godot*. A tragicomedy in two acts. New York: Grove Press, 1954, *FIRST EDITION IN ENGLISH*, with 4 photographic plates, pp. [3], 7-60 [-62], 8vo, original black cloth, title blind-stamped over both covers, silver and gilt lettering on spine, dustjacket, some



Item 119



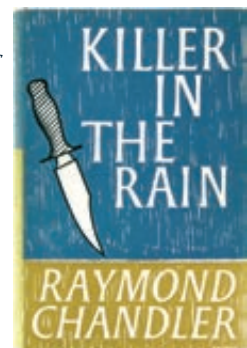
Item 121

*rubbing to lower half of upper cover and to a lesser extent the lower, spine of jacket a little discoloured and the surface partly abraded touching one or two letters, one or two tiny nicks, good (Federman & Fletcher 373)* £1,200

This edition of Beckett's own translation preceded the English (Faber) edition by two years. Loosely inserted is the invoice from B.H. Blackwell Ltd, dated 1.3.56, supplying the volume to a Professor at the Université de La Sarre (£1/18/-), and accompanying the volume is a programme for the Criterion Theatre Production on 12th September 1955. The English-language premiere was a private one on 3 August 1955 at the Arts Theatre, London, directed by the 24-year-old Peter Hall, who directed also the – censored – Criterion production. The pagination of the book is peculiar: numerals only appear on the left hand pages and the facing pages count as one. The text (but not the *mise en scène*) begins on 7, the preceding pages would count as three if doubled up, or 6 conventionally.

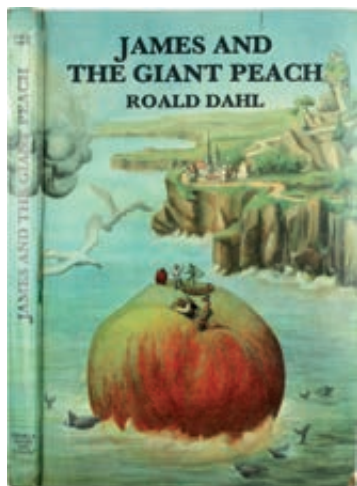
122. **Betjeman (John)** Archie & The Strict Baptists. *John Murray, 1977, FIRST EDITION, colour illustrations by Phillida Gili*, pp. [32], crown 4to, *original yellow boards with bear stamped to front in gilt, backstrip lettered in gilt, dustjacket, near fine* £80
123. **Boyd (William)** Transfigured Night. *One Horse Press, 1995, 790/2000 COPIES signed by the author*, pp. [29], foolscap 8vo, *original slate-grey wrappers blocked in white, the faintest of rubbing to extremities, original wraparound band, very good* £25
124. **Brett Young (Francis)** The Christmas Box. *Heinemann. [1938], FIRST EDITION, several wood-engravings, a number full-page, by Kay Ambrose*, pp. [vi], 82, roy.8vo., *original black cloth, backstrip and front cover gilt blocked, free endpapers lightly browned, dustjacket, very good* £50
125. **Briggs (Raymond)** Father Christmas Having a Wonderful Time! *Hamilton. 1993, FIRST EDITION, colourprinted illustrations throughout by Raymond Briggs, the 6 postcards present*, pp. 30, small 4to., *original red boards illustrated overall, fine* £60
126. **Briggs (Raymond)** Fungus the Bogeyman. Anniversary Edition. *Puffin books. 2002, colourprinted illustrations throughout by Raymond Briggs*, pp. [40], folio, *original black boards illustrated overall, dustjacket, fine* £60

127. **Briggs (Raymond)** *Ivor the Invisible*. *Channel 4 Books*, 2001, *FIRST EDITION*, colourprinted illustrations and endpapers throughout by Briggs, pp. 40, 4to., original mid blue boards, backstrip blocked in silver, dustjacket, fine £45
- Signed by Raymond Briggs on the half-title.
128. **Briggs (Raymond) and Allan Ahlberg**. *A Bit More Bert*. *Puffin Books*, 2002, *FIRST EDITION*, the text by Allan Ahlberg, colourprinted illustrations throughout by Briggs, a corner of one leaf creased, pp. [32], 4to., original white boards illustrated overall, cover lettering printed in black and orange, dustjacket, near fine £70
- Signed by Raymond Briggs on the title-page.
129. **Brookner (Anita)** *Hotel du Lac*. *Jonathan Cape*, 1984, *FIRST EDITION*, poor-quality paper toned, pp. [vi], 184, 8vo, original blue boards, backstrip lettered in gilt, dustjacket, near fine £60
130. **Buchan (John)** *The Moon Endureth*. *Tales and Fancies*. *Edinburgh: Blackwood*, 1912, *FIRST EDITION*, edges browned, slight foxing to front edge, gift inscription on flyleaf, pp. xiv, 324, [iv], 64, 8vo, original charcoal cloth, backstrip and front board lettered in gilt with silver moon stamped below title (containing author's initials on front), backstrip ends slightly bumped, endpapers browned, bookplate removed from front pastedown, good £200
131. **Buchan (John)** *The Power-House*. *Edinburgh: Blackwood*, 1916, *FIRST EDITION*, usual browning of endpapers and margins due to poor quality wartime paper, pp. x, 238, 8vo original red cloth, backstrip and front board lettered in black, very minor soiling to boards, backstrip slightly faded, rear hinge slightly strained, good £120
132. **Cary (Joyce)** *The Old Strife at Plants*. *Oxford: At the New Bodleian*, 1956, 61/100 COPIES signed by the author and the printer Herbert Davis, 4 full-page illustrations by Cary, pp. [vi], 44, 8vo, original grey boards, faded unevenly with paper label to front, edges untrimmed [with:]  
Cary (Joyce) Illustrations by Joyce Cary for *The Old Strife at Plants*. 84/100 COPIES signed by the author, uncut, uneven fading to the grey paper wrappers and a short tear at the foot of backstrip, good £110
- Inscribed by Herbert Davis to a fellow printer in 1966.
133. **Chandler (Raymond)** *Killer in the Rain*. *Hamish Hamilton*, 1964, *FIRST EDITION*, very occasional fox spots towards head of pages in latter half of book, pp. xi, 332, 8vo, original red boards with a faint residue line along head of front board from fixing of protective cover, pastedowns show same, backstrip lettered in gilt and lightly faded at foot, top edge foxed, dustjacket sunned to backstrip with light soiling on back panel and a small tear at head of rear flap, very good £150
134. **Christie (Agatha)** *After the Funeral*. *Collins*, 1953, *FIRST EDITION*, pp. [iv], 192, 8vo, original red boards, backstrip lettered in black and just sunned at ends, free endpapers very slightly browned, dustjacket, near fine £200

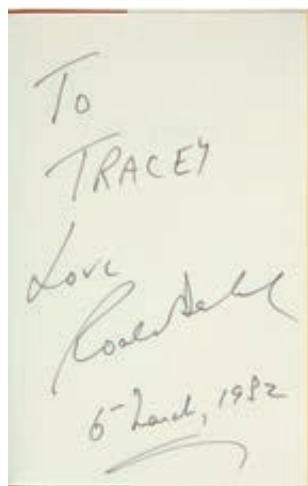


Item 133

135. **Christie (Agatha)** *Destination Unknown*. Collins, 1954, *FIRST EDITION*, some foxing pp. [vi], 192, 8vo, original red boards, backstrip lettered in black, dustjacket lightly toned at folds and edges, lightly foxed and very slightly rubbed, good £30
136. **Cohen (Leonard)** *Book of Longing*. Toronto: McClelland & Stewart, 2006, *FIRST EDITION*, pp. [viii], 232, 8vo, original black boards, backstrip lettered in silver, dustjacket, fine £200  
Signed by the author.
137. **Dahl (Roald)** *Charlie and the Chocolate Factory*. Allen & Unwin. 1967, *FIRST ENGLISH EDITION*, numerous line-drawings by Faith Jacques, pp. 112, 8vo., original boards illustrated overall, backstrip and front cover printed in black, laminate chipped from a portion of spine (as often), slight lean to spine, a touch of wear to spine ends, preserved in a quarter morocco drop-back box, good £350
138. **Dahl (Roald)** *Charlie and the Great Glass Elevator*. The further adventures of Charlie Bucket and Willa Wonka chocolate-maker extraordinary. New York: Knopf, 1972, *FIRST EDITION*, illustrations throughout the text (occasionally full-page) by Joseph Schindelman, pp. [xii], 161, [iii], 8vo., original quarter blue linen lettered in pink, pale grey boards, the front cover blocked in blue, slightly sunned at edges, a fraction of a pink stamped 'H' to front flyleaf, dustjacket with a few short closed tears to top edges (including a short but creased diagonal tear to rear panel), very slightly dustsoiled, preserved in a quarter morocco drop-back box, very good £200
139. **Dahl (Roald)** *Charlie and the Great Glass Elevator*. Allen & Unwin. 1973, *FIRST ENGLISH EDITION*, numerous line-drawings by Faith Jacques, pp. 150, [2], 8vo., original boards illustrated overall, sellotape reinforcement to head of rear joint, faint handwriting impression to front board, preserved in a quarter morocco drop-back box, good £150
140. **Dahl (Roald)** *James and the Giant Peach*. Allen & Unwin. 1967, *FIRST ENGLISH EDITION*, numerous line-drawings by Michael Simeon, pp. 112, 8vo., original boards illustrated overall, backstrip and front cover printed in black, small chips to laminate at spine ends and one area of front joint, slight wear to lower fore-corners, preserved in a quarter morocco drop-back box, still a very good copy overall £350



Item 140



Item 142

141. **Dahl (Roald)** *The Magic Finger*. *Allen & Unwin*. 1968, *FIRST ENGLISH EDITION*, illustrated throughout by *William Pène du Bois*, pp. [iv], 40, [2], 4to., original boards illustrated overall, slight foxing, minor horizontal crease to spine, preserved in a quarter morocco drop-back box, very good £300
142. **Dahl (Roald)** *The Twits*. [Second edition.] *Jonathan Cape*, 1981, illustrations by *Quentin Blake* throughout, pp. [vi], 80, 8vo, original red boards, backstrip lettered in gilt, dustjacket with minimal rubbing along its outer edges and a handful of pressure marks overall, very good £350
- Inscribed by the author, 'To TRACEY Love Roald Dahl 6th March, 1982'.
143. **Dexter (Colin)** *Daughters of Cain*. *Macmillan*, 1994, *FIRST EDITION*, a couple of tiny tears at the bottom of p. 6, pp. xii, 295, 8vo, original blue boards with a small stain to the front, backstrip lettered in gilt, pictorial endpapers, a couple of small stains on the bottom edge, blue page-marker, dustjacket price-clipped, very good £55
- Inscribed by the author, 'For Jean - With every best wish always, & esp. for Xmas '94. Colin Dexter'.
144. **Dexter (Colin)** *The Jewel that was Ours*. *Macmillan*, 1991, *FIRST EDITION*, pp. [x], 275, 8vo, original blue boards, backstrip lettered in gilt, edges lightly toned, dustjacket, near fine £40
- Signed by the author on the title-page.
145. **Dexter (Colin)** *The Riddle of the Third Mile*. *Macmillan*. 1983, *FIRST EDITION*, usual light browning, faint in this instance, to the poor quality paper, pp. 224, cr.8vo., original grey boards, backstrip lettered in silver, faint browning to dustjacket, near fine £350
- Inscribed by Dexter on the title-page 'For Superintendent Hunter from Chief Inspector Morse June 84'.
146. **Dexter (Colin)** *The Secret of Annexe 3*. *Macmillan*. 1986, *FIRST EDITION*, pp. [vi], 218, cr.8vo., orig. mid blue boards, backstrip gilt lettered, bookticket, dustjacket with backstrip panel faintly faded, very good £200
- Inscribed by Colin Dexter on the front free endpaper, beneath an associated gift inscription to him dated Christmas 1986, 'Happy reading, Donald! I do hope you enjoy it-- Colin Dexter Dec. '86'.
147. **Dibdin (Michael)** *And Then You Die*. *An Aurelio Zen Mystery*. *Faber and Faber*, 2002, *FIRST EDITION*, pp. [ii], 174, 8vo, original black cloth, cream lettering on backstrip, dustjacket, fine £30
148. **Du Maurier (Daphne)** *Mary Anne*. *Victor Gollancz* 1954, *FIRST EDITION*, paper slightly toned on edges, pp. [x], 379, 8vo, original red boards, backstrip lettered in gilt, dustjacket slightly bumped at head of backstrip panel, near fine £50
149. **Farrell (J.G.)** *Troubles*. *Cape*. 1970, *FIRST EDITION*, pp. 448, cr.8vo., original grey boards, backstrip gilt lettered, light edge foxing and also to edges of flaps of dustjacket which has one very short one cm. tear to tail of rear fold of backstrip panel, very good £1,500

Very scarce. The rules for the Booker prize were changed in 1970: books were reviewed in their year of publication, not retrospectively, and the award moved from April to November, with the result that a number of books, including Farrell's novel *Troubles*, were not eligible for the prize in that year.



Following Peter Straus' suggestion the Lost Man Booker Prize was created, those novels were reviewed and *Troubles* declared the winner.

150. **(Fleming.) BENSON (Raymond)** *Never Dream of Dying*. Hodder & Stoughton, 2001, FIRST EDITION, pp. x, 293, 8vo, original black boards, backstrip lettered in gilt, dustjacket, fine £50

Signed by the author on the title-page.

151. **(Fleming.) GARDNER (John)** *Scorpius*. Hodder & Stoughton, 1988, FIRST EDITION, pp. [viii], 190, 8vo, original black boards, backstrip gilt lettered, dustjacket, fine £50

152. **Flynn (Gillian)** *Dark Places*. Shaye Areheart Books, New York. 2009, FIRST EDITION, pp. [xii], 354, 8vo., original quarter black boards, backstrip lettered in metallic green, black board sides, dustjacket, fine £80

The author's second book, signed by her on the half-title.

153. **Forester (C.S.)** *The General*. Michael Joseph, 1936, FIRST EDITION, a sprinkling of tiny fox-spots to first and last two leaves, pp. [iv], 284, [iv], 8vo, original brick-red cloth, backstrip lettered in silver and bumped and slightly faded at ends, spine a little cocked, dustjacket with a little wear and creasing to edges and small chips from backstrip ends, some rubbing to folds and general light soiling to white areas, pencilled ownership inscription to flyleaf, good £250

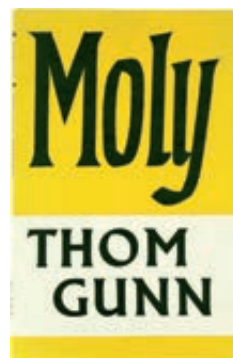
154. **Forster (E.M.)** *The Hill of Devi*. Edward Arnold, 1953, FIRST EDITION, photographic frontispiece and 6 plates, pp. [viii], 176, 8vo, original grey cloth, backstrip lettered in red with author's signature stamped in red to front board, dustjacket with very minor rubbing to extremities and light soiling, very good £40

155. **Grieshaber (HAP)** *Woodcuts*. With 12 original woodcuts including 6 dedicated to Mahalia Jackson. [New York]: Arts, Inc, 1964, pages toned throughout around borders, illustrations largely monochrome with some colour and 6 fold-outs, pp. [iv], [103], folio, original plain boards with brown paper wrappers decorated in black and red, small tear at head of front panel near backstrip, backstrip lettered in black with some minor chipping at foot, glassine wrapper with loss at head of front panel, very good £120

With a text supplement [pp. 20] laid in with red paper covers and woodcut illustration in black to front.

156. **Gunn (Thom)** *Moly*. Faber. 1971, FIRST EDITION, pp. 56, cr.8vo., original bright yellow cloth, backstrip gilt lettered, dustjacket, fine £350

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

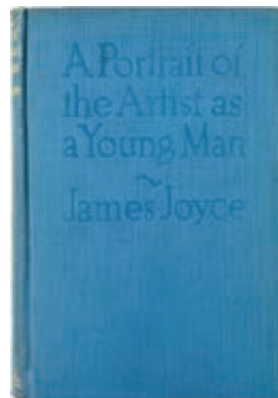


Item 156

157. **Gurney (Ivor)** *War's Embers*. Sidgwick and Jackson, 1919, FIRST EDITION, pp. 94, 16mo, original light grey boards, printed label on lightly soiled backstrip, tips of backstrip chipped and worn, top edge lightly dustsoiled, endpapers browned, good £400

158. **Healy (Dermot)** *Long Time No See*. *Faber and Faber, 2011, 9/105 COPIES signed by the author*, pp. [vi], 438, 8vo, *original quarter blue leather, backstrip lettered in gilt, slipcase, fine* £85
- The only hardback edition of this novel.
159. **Heaney (Seamus)** *Electric Light*. *Faber and Faber, 2001, 197/300 COPIES signed by the author*, pp. [x], 81, crown 8vo, *original black cloth-backed cream boards, backstrip with paper label lettered in black, matching cloth and board slipcase, still in shrinkwrap, fine* £280
160. **Heaney (Seamus)** *Opened Ground. Poems 1966-1996*. *Faber and Faber, 1998, FIRST EDITION*, pp. xiii, 478, 8vo, *original green boards, backstrip lettered in orange, dustjacket, fine* £175
- Signed by the author.
161. **Heaney (Seamus)** *Seeing Things*. *Faber and Faber, 1991, FIRST EDITION*, pp. [x], 113, 8vo, *original grey cloth, backstrip lettered in gilt, dustjacket, fine* £200
- Signed by the author.
162. **Heaney (Seamus)** *The Testament of Cresseid. A Retelling of Robert Henryson's Poem with Images by Hughie O'Donoghue*. *Enitharmon, 2004, 69/75 DELUXE COPIES signed by the author and illustrator, with an additional O'Donoghue etching enclosed, 6 tipped-in colour plates, title-page printed in black and green*, pp. [iv], 41, medium 4to, *original dark green cloth with inlaid colour illustration to front, top edge trimmed, backstrip with paper label lettered in black, cloth slipcase with paper label lettered in green and black, fine* £750
- A beautiful copy of the scarce deluxe issue of this first printing of Heaney's translation, designed and printed by Sebastian Carter of the Rampant Lions Press, Cambridge. The accompanying original etching, numbered and signed by O'Donoghue, is equally striking.
- 
163. **(Heaney.)** *BEOWULF*. Translated by Seamus Heaney. *Faber and Faber, 1999 [but published 2000], FIRST EDITION*, pp. xxx, 106, cr.8vo., *original dark blue boards, backstrip lettered in gilt, dustjacket, near fine* £200
- Signed by Heaney on the title-page.
164. **(Heaney.)** **O'DRISCOLL (Dennis)** *Stepping Stones. Interviews with Seamus Heaney*. *Faber and Faber, 2008, FIRST EDITION*, pp. xxx, 524, 8vo, *original black boards, backstrip lettered in gilt, dustjacket, fine* £110
- Signed by both O'Driscoll and Heaney.
165. **Hughes (Ted)** *Comics. A New Poem*. *Prospero Poets. Clarion Publishing, Holybourne, 1997, ONE OF 350 NUMBERED COPIES (this unnumbered) of an edition of 499 copies, monochrome illustrations by Annie Newnham on half and title-page as well as printing page, colour illustration on frontispiece and 6 within text*, pp. [16], 8vo, *original yellow paper cover with monochrome illustrations, fine* £40

166. **Hughes (Ted)** *The Interrogator. A Titled Vulturess. The Scholar Press: Ilkley (for the Ilkley Literature Festival), 1975, 169/250 COPIES, facsimile draft tipped in adjacent to title-poem, with full page illustration by Leonard Baskin on facing page, pp. [2], folio, original single imperial sheet (of which, two edges untrimmed) folded twice and uncut to form two inside pages with title-page on front and colophon on rear, near fine* £150
167. **Irvine (John)** *With No Changed Voice. Dublin: Talbot Press, 1946, FIRST EDITION, signed by the author for the Scottish composer Sir Hugh S. Robertson, p. [viii], 52, small 8vo, original blue paper covers sunned overall, top edge a little foxed, front cover lettered in black with illustration showing some very faint white transfer marks, very good* £75
168. **James (P.D.)** *Death Comes to Pemberley. Faber. 2011, FIRST EDITION, pp. x, 310, 8vo., original black boards, backstrip gilt lettered, dustjacket, fine* £60  
Signed by the author on the title-page.
169. **James (P.D.)** *Devices and Desires. Faber. 1989, FIRST EDITION, faint marginal browning, pp. [viii], 408, 8vo., original black boards, backstrip lettered in white, dustjacket, tiny tear at head of backstrip panel, near fine* £70  
Signed by the author on the title-page.
170. **(James (P.D.)) WRITERS WRITING.** Edited by Jenny Brown and Shona Munro. *Mainstream, Edinburgh. 1993, FIRST EDITION, several thumbnail portraits of contributors, pp. 226, cr.8vo., original illustrated printed wrappers, fine* £70  
Signed on the lead page of their contributions, by P.D. James, Tom Pow, Janice Galloway, Candida McWilliam and Douglas Dunn, Contributions also by Maeve Binchey, Richard Ford, Maya Angelou, Brian Moore, Penelope Lively and others.
171. **Joyce (James)** *Finnegans Wake. Faber. 1939, FIRST EDITION, front flyleaf and final letterpress pages browned as usual, pp. [viii], 628, roy.8vo., original maroon cloth, backstrip lettered and blocked in gilt, free endpapers lightly foxed, yellow top edges, untrimmed and unopened, dustjacket chipped at backstrip panel and with minor chips to flap folds, tears to head and tail of backstrip panel front fold, split along front fold, good* £3,000
172. **Joyce (James)** *Portrait of the Artist as a Young Man. Huebsch, 1916, FIRST EDITION, pp. [iv], 299, 8vo, original blue cloth with title and author blind stamped to front and a couple of very small light marks, backstrip lettered in gilt and very slightly dulled with ends bumped, top edge dustsoiled, very good (Slocum & Cahoon 11)* £4,000
173. **King (Stephen)** *Salem's Lot. New English Library, 1976, FIRST ENGLISH EDITION, pp. [iii], 439, 8vo, original black boards with minor dent to front fore-edge, backstrip lettered in gilt, edges toned, dustjacket, very good* £550



Item 172

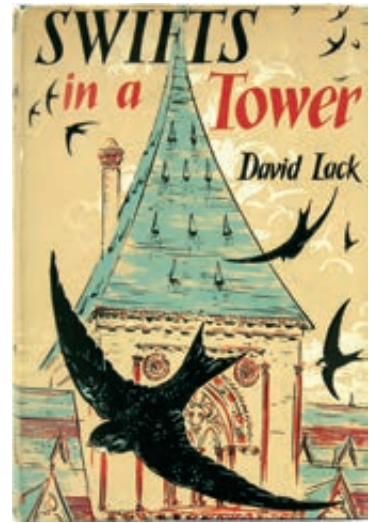
174. **Kipling (Rudyard)** *The Absent-minded Beggar*. *Daily Mail*, 1899, *FIRST EDITION*, manuscript facsimile printed in green on stitched cream silk and folded to form a triptych with each panel card-stiffened, sepia illustration by R. Caton Woodville to central panel, pp. [3], folio, front panel lettered in green with sepia portrait of author, printer's device in green to rear panel, faint damp-spotting in some external areas, good £200

A Souvenir Edition funded by the actress Lily Langtry to commemorate the 100th performance of the 'Degenerates' at the Garrick Theatre.

175. **Kureishi (Hanif)** *The Buddha of Suburbia*. *Faber*. 1990, *FIRST EDITION*, pp. [iv], 284, 8vo., original black boards, backstrip silver lettered, dustjacket, near fine £40

176. **Lack (David)** *Swifts in a Tower*. *Methuen*, 1956, *FIRST EDITION*, 10 plates and 25 figures (some graphs or maps), pp. [vi], 239, 8vo., original blue boards, backstrip lettered in gilt with swift illustration, top edge lightly soiled, dustjacket lightly sunned at head with backstrip slightly faded, very good £250

A seminal study in its field; the Oxford Swift Research Project, begun by David and Elizabeth Lack in 1947 and focusing on the colony nesting in the ventilator shafts at the Oxford University Museum of Natural History, is still ongoing.



177. **(Lawrence.) CHURCHILL (Winston)** *Proceedings at the Unveiling of the Memorial to Lawrence of Arabia, City of Oxford High School for Boys, 3 October 1936*. *Oxford: J. Thornton & Son, 1937*, photographic frontispiece showing memorial with light off-setting to title-page, pp. 23, small 4to, original tan paper wrappers printed in blue, slightly chipped at tips of spine with a small torn portion on the lower panel, good £225

Item 176

A brochure printed to commemorate the unveiling of this memorial by Winston Churchill, whose speech is recorded on pp. 9-18. With a leaflet from the Lawrence of Arabia Memorial Committee encouraging contributions for a further memorial at St Paul's Cathedral loosely inserted.

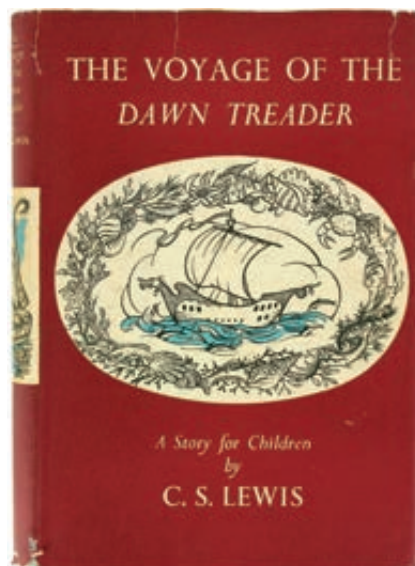
178. **Lawrence (T.E.)** *Seven Pillars of Wisdom, a Triumph*. *Cape*. 1935, *FIRST TRADE EDITION*, 3 facsimiles, 48 plates and 4 folding maps, pp. 672, stout 4to, original tan buckram, backstrip gilt lettered, untrimmed, fore-edges very slightly foxed and the odd spot in the interior, dustjacket, near fine (O'Brien A41) £400
179. **Le Carré (John)** *A Small Town in Germany*. *Heinemann*. 1968, *FIRST EDITION*, pp.x, 306, cr.8vo., original maroon boards, backstrip gilt lettered, partial toning to free endpapers, slight sunning to jacket backstrip, Christmas gift inscription to front pastedown, very good £90
180. **Lee (Laurie)** *Cider with Rosie*. *Hogarth Press*, 1959, *FIRST EDITION*, frontispiece drawing by John Ward and further illustrations within text, a few tiny fox-spots, pp. [viii], 280, 8vo., original green boards a touch soiled, backstrip lettered in gilt and lightly faded, supplied dustjacket with a little wear to extremities and a short tear at head of rear panel, endpapers foxed, good £150

181. Lewis (C. Day) *Country Comets*. *Martin Hopkinson, 1928, FIRST EDITION*, pp. [ix], 35, foolscap 8vo, original green boards, faded unevenly with paper label to front lettered in black, light soiling to endpapers around hinge, good £60

With an autograph note by Lewis loosely inserted.

182. Lewis (C.S.) *The Magician's Nephew*. *Bodley Head, 1955, FIRST EDITION*, numerous line-drawings (some full-page) by Pauline Baynes, p. 155 showing wax-mark on border, pp.183, cr.8vo, original green boards with a few small patches of dampstaining to foot, backstrip lettered in silver, endpapers and top edge very lightly foxed, dustjacket price-clipped and lightly rubbed around head with backstrip slightly faded, flaps and rear panel foxed, good £600

183. Lewis (C.S.) *Prince Caspian. The Return to Narnia*. *Bles, 1951, FIRST EDITION*, colour frontispiece and 47 black and white text illustrations (4 full-page) by Pauline Baynes, pp. 195, cr.8vo original dark blue boards with light soiling, backstrip lettered in silver, front endpaper maps with ownership inscription in pencil, top edge browned, rear free endpaper lightly foxed, dustjacket frayed at edges with a few small tears at head and foot, lightly soiled to rear panel and central panel of backstrip browned, good £1,500



Item 184

184. Lewis (C.S.) *The Voyage of the Dawn Treader*. *Bles, 1952, FIRST EDITION*, line-drawings by Pauline Baynes throughout (some full-page), pp. 224, cr.8vo, original pale blue boards faintly browned in places along rear joint, backstrip lettered in silver and sunned through dustjacket, spine slightly rolled, front endpaper maps, a few fox-spots along top and fore-edge, dustjacket a little frayed at edges with a few small tears, rear panel lightly soiled and backstrip browned on white central panel, good £1,800

185. London (Jack) *Dutch Courage*. *New York: Macmillan, 1922, FIRST EDITION*, photographic frontispiece portrait and 7 full-page plates, pp. [xvi], 180, 8vo, original red cloth with front bordered and lettered in black, rear with very minor rippling and a couple of handling marks, backstrip lettered in gilt, very minor bump to foot and two white flecks to rear joint, dustjacket with front flap trimmed at an odd angle (as always), lightly soiled with minor chipping along top edge, a minor tear at foot of both front and rear panel with an inch section torn from head of backstrip and loosely inserted at front, edges and endpapers toned, good £600

186. (MacDougall.) KEATS (John) *Isabella or the Pot of Basil*. Illustrated and decorated by W.B. MacDougall. *Kegan Paul, 1898, FIRST MACDOUGALL EDITION*, printed on hand-made paper within wide decorative borders throughout, with 8 full-page illustrations, title-page printed in black and red, tissue-guard, ff. [28], 4to, original olive-green bevel-edged buckram blocked in gilt, backstrip lettered in gilt with minor rubbing and a small amount of wear at ends, corners a little bumped and rubbed, slight browning to free endpapers, bookplate on front pastedown, t.e.g., others untrimmed, very good £250

187. **Mann (Thomas)** *Der Kleine Herr Friedemann. Phantasia*, 1920, 121/150 COPIES signed by the author and illustrator, 11 full page woodcuts by Otto Nüchel with 4 small woodcuts decorating hand-coloured initial letters, pp. [viii], 59, 8vo, original quarter vellum with brown and beige decorated boards lightly soiled overall and toned unevenly, backstrip lettered in gilt, very good £1,000

188. **Maugham (W. Somerset)** *Cakes and Ale: or The Skeleton in the Cupboard*, Heinemann, 1954, 71/1000 COPIES, signed by the author and the artist, lithograph portrait on frontispiece and further Sutherland illustrations throughout, title-page in red and black lettering, manuscript facsimile pages precede Preface, pp. [iv], xii, 255, 8vo, original quarter white calf with vertical rule in gilt, author's symbol blocked in blind on front, backstrip with black leather label lettered in gilt and very minor rubbing, t.e.g., others untrimmed and partly unopened, endpapers browned with very slight foxing, glassine jacket yellowed and chipped, black board slipcase, near fine (Stott A40d) £300



Item 187

189. **Maugham (W. Somerset)** *The Painted Veil*. Heinemann. 1925, FIRST EDITION, FIRST ISSUE, third state, 'Presentation Copy' blind-stamped on title-page, small tear at the foot of p. 93, pp. [ii], 290, fcap. 8vo, orig. mid blue cloth, front lettered in gilt with author's symbol blocked in black, backstrip lettered in gilt with minor wear to extremities, free endpapers a little browned, front hinge beginning to show signs of strain, tail edges untrimmed, good (Toole Stott A33c) £650

From the scarce first issue of this popular Maugham title – Toole Stott suggests that at the most 74 copies are in existence. The threat of libel action required that the author remove references to Hong Kong; a number of copies had already been sent out with 74 copies remaining unaccounted for following the recall notice. This was a publisher's presentation copy, with a blind-stamp to that effect on the title-page, and also features a TLS from the author acknowledging a birthday telegram.

190. **Maugham (W. Somerset)** *The Vagrant Mood*. Heinemann, 1952, 28/500 COPIES, signed by the author, pp. [vi], 241, 8vo, original quarter white calf with vertical rule in gilt, author's symbol blocked in blind on front, black leather label lettered in gilt on backstrip, foot of backstrip slightly rubbed with a couple of fox-spots to joints, t.e.g., else untrimmed and partly unopened, endpapers browned with very slight foxing, glassine jacket yellowed and chipped with loss at foot, black board slipcase, near fine (Stott A74a) £250
191. **Milne (A.A.)** *For the Luncheon Interval. Cricket and Other Verses*. Methuen, 1925, FIRST EDITION, pp. [vi], 63, original green paper covers sunned overall and more so to backstrip, backstrip and covers lettered in black, rebaked with the original backstrip laid down and chipped at ends, fore-edge untrimmed, good £30
192. **Milne (A.A.)** *Winnie-the-Pooh*. Methuen, 1926, FIRST EDITION, De Luxe issue, E.H. Shepard illustrations throughout (including endpaper maps), edges gilt, pp. xi, [iv], 160, 8vo, original red calf, backstrip decorated and lettered in gilt, slightly dulled with a touch of wear to head and a small chip to foot, the front cover with a gilt double fillet border and a Shepard vignette, faint damp-marks to front board and two tiny areas of rubbing, red silk marker detached but present, good £1,500

193. **Mitchell (David)** *Cloud Atlas*. Sceptre, 2004, *FIRST EDITION*, pp. [vi], 538, 8vo., *orig. maroon boards, backstrip blocked in blue, dustjacket with wrap-around band present (this slightly creased), fine* £400
- Signed 'David Mitchell' on the title-page and with his characteristic squiggle at the head of the page.
194. **Muldoon (Paul)** *The Bangle (Slight Return)*. Princeton: *Typography Studio*, 1998, *96/110 COPIES signed by the author, printed on mouldmade paper with publisher's device stamped in silver on each page*, pp. [36], crown 4to, *original quarter cloth with blue and black marbled boards, backstrip with paper label lettered in black, top edge trimmed, fine* £120
195. **Muldoon (Paul)** *Hopewell Haiku*. Illustrated by Carol J. Blinn. *Massachusetts: Warwick Press*, 1997, *ONE OF 150 COPIES signed by the poet and illustrator, printed on mouldmade paper, 4 hand-coloured illustrations, text printed in black and green*, pp. [33], crown 8vo, *original orange and brown decorated boards, top edge trimmed, backstrip with paper label lettered in black, fine* £120
196. **Muldoon (Paul)** *Immram*. With drawings by Robert Ballagh. *Dublin: Gallery Press*, 1980, *43/174 COPIES signed by the author, frontispiece drawing and 6 further illustrations within text*, pp. [viii], 21, 8vo, *original quarter brown cloth with vertical gilt rule, title blocked in gilt to backstrip and front board, a small amount of foxing at the head of both boards and on the endpapers with a slender dampstain to the upper fore-edge, very good* £80
197. **Muldoon (Paul)** *Songs and Sonnets*. *Enitharmon Press*, 2012, *FIRST EDITION, 30/100 COPIES signed by the author*, pp. [vi], 47, 8vo, *original green cloth, backstrip lettered in gilt, printed paper label to front board, new* £75

## Signed by Haruki Murakami

198. **(Murakami.)** *NEW JAPANESE VOICES. The Best Contemporary Fiction from Japan*. [Featured authors: Masahiko Shimada, Haruki Murakami, Shiina Makoto, Itoh Seikoh, Eimi Yamada, Yang Ji Lee, Sei Takekawa, Kyoji Kobayashi, Genichiro Takahashi, Tamio Kageyama, Mariko Hayashi, Banana Yoshimoto]. *Atlantic Monthly Press*, 1991, *FIRST EDITION, slight toning to page borders throughout*, pp. xvi, 175, 8vo, *original quarter orange boards with publisher's device blind stamped at foot of front and slight fading along head and foot, dustjacket sunned internally along head, very good* £100
- Signed as 'Haruki', dated November 7th 2005 – a flyer for a Murakami lecture on this date is loosely inserted at the front. The author's contribution to this collection is a story entitled 'On Meeting my 100 Percent Woman One Fine April Morning'.
199. **Murakami (Haruki)** *After Dark*. Translated from the Japanese by Jay Rubin. *New York: Alfred A. Knopf*, 2007 *FIRST AMERICAN EDITION*, pp. [ii], 191, 8vo, *original quarter pink textured boards, fore-edge rough trimmed, dustjacket, fine* £30
200. **Murakami (Haruki)** *Blind Willow, Sleeping Woman*. Translated from the Japanese by Philip Gabriel and Jay Rubin. *Harvill Secker*, 2006, *950/1000 COPIES, signed by the author in English on a tipped in bookplate*, pp. x, 334, 8vo, *original quarter black boards with willow tree design, backstrip lettered in silver, slipcase stamped with willow tree motif, fine* £100
201. **Murakami (Haruki)** *Blind Willow, Sleeping Woman*. Translated from the Japanese by Philip Gabriel and Jay Rubin. *Harvill Secker*, 2006, *FIRST ENGLISH EDITION, tiny inkspot on blank facing*

rear free endpaper, pp. x, 334, 8vo, original red boards, backstrip lettered in gilt, very light foxing on tail edge, dustjacket with faint trace of shop sticker on front, near fine £60

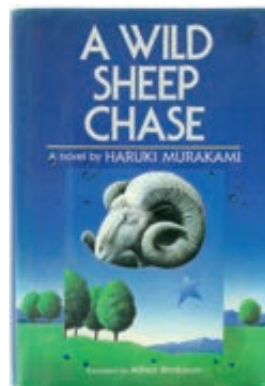
With signed bookplate loosely inserted.

202. **Murakami (Haruki)** *Blind Willow, Sleeping Woman*. Translated from the Japanese by Philip Gabriel and Jay Rubin. *Harvill Secker, 2006, FIRST ENGLISH EDITION, 53/85 COPIES signed by the author on tipped in bookplate*, pp. x, 334, 8vo, original red boards, backstrip lettered in gilt, dustjacket, fine £250
203. **Murakami (Haruki)** *Kafka on the Shore*. Translated from the Japanese by Philip Gabriel. *New York: Alfred A. Knopf, 2005, UNCORRECTED PROOF, photograph on double spread title-page*, pp. [ii], 436, 8vo, original pictorial wrappers, near fine £35
204. **Murakami (Haruki)** *Kafka on the Shore*. Translated from the Japanese by Philip Gabriel. *Harvill, 2005, 67/100 COPIES signed by the author in English and Japanese on a tipped in bookplate*, pp. 505, 8vo, original white leather with inlaid black cat to front, backstrip lettered in black and foxed with a couple of spots to both boards, colour transfer along joints from black slipcase, decorated endpapers, good £400
205. **Murakami (Haruki)** *Kafka on the Shore*. Translated from the Japanese by Philip Gabriel. *Harvill, 2005, 857/1000 COPIES, signed by the author in English on tipped in bookplate*, pp. 505, 8vo, original white boards slightly rubbed along joints, backstrip lettered in black, decorated endpapers, black slipcase stamped in silver, near fine £180
206. **Murakami (Haruki)** *Kafka on the Shore*. Translated from the Japanese by Philip Gabriel. *Harvill, 2005, UNCORRECTED PROOF*, pp. [ii], 436, 8vo, original pictorial wrappers, a smattering of pressure indents at head of front panel, top corners a little bumped and a couple of foxspots on fore-edge, head of spine bumped, good £60
207. **Murakami (Haruki)** *Norwegian Wood*. Translated from the Japanese by Jay Rubin [Two volumes]. *Ted Smart, 2000, FIRST BOOK CLUB EDITION, both volumes signed by author in Japanese*, pp. 247; 247, 16mo, original red and green wrappers housed in printed gold box, fine £100
208. **Murakami (Haruki)** *South of the Border, West of the Sun*. Translated from the Japanese by Philip Gabriel. *New York: Alfred A. Knopf, 1998, FIRST AMERICAN EDITION, signed by the author above his stamp*, pp. [ii], 213, 8vo, original black boards, backstrip lettered in red, dustjacket, fine £250
209. **Murakami (Haruki)** *Sputnik Sweetheart*. Translated from the Japanese by Philip Gabriel. *New York: Alfred A. Knopf, 2001, FIRST AMERICAN EDITION*, pp. [ii], 210, 8vo, original quarter orange boards with publisher's device blind stamped on rear and slight fading along head and foot and two small chips at head, backstrip lettered in black and pink, fore-edge untrimmed, dustjacket slightly sunned at head and foot on flaps with two small scratches on rear panel, very good £20
210. **Murakami (Haruki)** *Tony Takitani*. Translated from the Japanese by Jay Rubin. *Los Angeles: Cloverfield Press, 2006, FIRST EDITION, 380/1000 COPIES, one full-page illustration*, pp. [49], 16mo, original blue wrappers, illustrated endpapers, dustjacket with three small and faint red marks from printing materials to front panel £75



211. **Murakami (Haruki)** Tony Takitani. Translated from the Japanese by Jay Rubin. *Los Angeles: Cloverfield Press, 2006, FIRST EDITION, 902/1000 COPIES, one full-page illustration, pp. [49], 16mo, original blue wrappers, illustrated endpapers, dustjacket with a small area of light scuff marks at head towards flap* £70

212. **Murakami (Haruki)** What I Talk About When I Talk About Running. Translated from the Japanese by Philip Gabriel. *New York: Alfred A. Knopf, 2008, UNCORRECTED PROOF, colour cover image and press info precede prelims, pp. viii, 180, 8vo, original blue wrappers lettered in black, near fine* £70



Item 213

213. **Murakami (Haruki)** A Wild Sheep Chase. Translated from the Japanese by Alfred Birnbaum. *New York: Kodansha, 1989, FIRST TRANSLATED EDITION, a few light spots to opening pages, pp. [ii], 299, 8vo, original quarter green cloth with foot of boards slightly rubbed, backstrip lettered in silver, dustjacket very slightly sunned at tips of backstrip, very good* £200

With promotional postcard showing cover image loosely inserted.

214. **Murdoch (Iris)** Jackson's Dilemma. *Chatto & Windus, 1995, FIRST EDITION, pp. [vi], 249, 8vo, original green boards, backstrip lettered in gilt, dustjacket, near fine* £25

215. **(Nolan.) LOWELL (Robert)** The Voyage and Other Versions of Poems by Baudelaire. *Faber and Faber, 1968, 125/200 COPIES, signed by the author and the illustrator Sidney Nolan, colour frontispiece with 7 colour and 16 monochrome full-page illustrations beside text, pp. [viii], 60, 4to, original quarter blue buckram with bevelled edges, backstrip lettered in gilt, top edge purple, original slipcase and glassine wrapper, near fine* £350

216. **(Oxford Poetry.) BROADSIDES.** First [-Third] Portfolio. *Oxford, 2007, ONE OF 75 COPIES, each poem printed on a single sheet and signed by the author, printed on Vélín Arches Blanc paper and interleaved with tissue guards, imperial 4to, original handmade-paper folders with cream ribbon ties, fine* £700

A set of 18 poems in 3 portfolios:

First Portfolio (Blue, 27/75 copies): Anne Carson, Wendy Cope, Robert Crawford, John Fuller, Seamus Heaney, Medbh McGuckian.

Second Portfolio (Teal, 20/75 copies): Fiona Benson, Kathleen Jamie, Andrew McNeillie, Paul Muldoon, Bernard O'Donoghue, M.R. Peacocke.

Third Portfolio (Green, 20/75 copies, although colophon sheet is numbered 12/75): Asa Boxer, Lavinia Greenlaw, David Harsent, Don Paterson, Robert Pinsky, Georges Szirtes.

217. **Peake (Mervyn)** Captain Slaughterboard Drops Anchor. *Eyre & Spottiswoode. 1945, FIRST COLOUR EDITION, each page with a line-drawing by Peake, almost all colourprinted, pp. [48], roy.8vo., original cream cloth, front cover lettered in green, lightly dustsoiled dustjacket with an overall front panel design by Peake, very good* £300

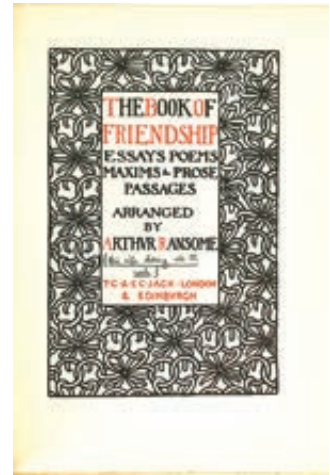
The original uncoloured edition of 1939 was, with the exception of a few copies, destroyed during the blitz. This is the second, or first colour, edition.

With the bookplate of Paul Tabori, author of over 40 books, including a number of novels. His film work included over 100 television films and a number of scripts for Hammer and London Films.

218. **Piper (John) and Richard Ingrams.** *Piper's Places. John Piper in England & Wales. Chatto & Windus, 1983, FIRST EDITION, numerous colour reproductions of the artist's work throughout, text printed in double-column, the title-page printed in black and light brown, pp. 184, 4to, original grey cloth with green lettering, dustjacket, near fine* £160
- Signed by John Piper and Richard Ingrams on the title-page, beneath their printed names.
219. **(Piper.) SPALDING (Frances) John Piper.** *Myfanwy Piper. Lives in Art. Oxford UP. 2009, FIRST EDITION, numerous illustrations and photographs, a number reproduced in colour, pp. xxvi, 598, 4to., orig. black boards, backstrip lettered in metallic pink, dustjacket, fine* £45
- Signed by Frances Spalding on the title-page.
220. **Priestley (J.B.)** *An Inspector Calls. A Play in Three Acts. Heinemann, 1947, FIRST EDITION, pp. viii, 73, crown 8vo, original red cloth, backstrip lettered in silver and a little faded, dustjacket lightly soiled, rubbed along edges with the backstrip panel browned and slightly chipped at ends, good* £200
- Inscribed by Priestley, although without signature, on the title page for 'Reg. Addyes-Scott, April 1947'.
221. **Pullman (Philip)** *Puss in Boots: The Adventures of That Most Enterprising Feline, Written by Mr. Philip Pullman and Illustrated by Mr. Ian Beck. Doubleday, 2000, FIRST EDITION, colour illustrations throughout, pp. [26], 4to, original illustrated boards, backstrip lettered in black and red, illustrated endpapers, dustjacket, fine* £300
- Signed by the author and illustrator on the title-page.
222. **(Rackham.) KIPLING (Rudyard)** *Puck of Pook's Hill. New York: Doubleday, Page & Co., 1906, FIRST AMERICAN EDITION, colour frontispiece and tissue guard loose, 3 further Rackham-illustrated colour plates that create adhesive lines at hinge of surrounding pages, title-page foxed with lighter areas of foxing to a few pages within, small loss at edge of p. 7, pp. [x], 277, 8vo, original dark green boards lettered in gilt with illustration of ship stamped to front, backstrip with smaller version of same combination, t.e.g., others untrimmed and toned, ownership inscription and bookplate on front endpapers, endpapers a little soiled, sound* £40
223. **(Rackham.) POE (Edgar Allan)** *Tales of Mystery and Imagination. Harrap. 1935, FIRST RACKHAM EDITION, 12 colourprinted plates with captioned tissue-guards, 17 monochrome plates, and head and tail-pieces and illustrated endpapers all by Rackham, the Rackham title design printed in green, preliminaries and edges lightly foxed, pp. 318, large 4to., original dark green morocco, the backstrip and front cover with Rackham designs and lettering all gilt blocked, marbled endpapers, free endpapers browned, t.e.g., edge rubbed boards slipcase, very good* £800
224. **Raine (Kathleen)** *India Seen Afar. Bideford: Green Books, 1990, FIRST EDITION, pp. [ii], 294, 8vo, original blue cloth, backstrip lettered in gilt, dustjacket with a few light pressure marks, very good* £40

Inscribed by author, 'For David who loves India: Kathleen Raine'.

- His wife doing all the work**  
 225. **Ransome (Arthur, Editor.)** *The Book of Friendship: Essays, Poems, Maxims and Prose Passages.* T.C. & E.C. Jack, 1909, FIRST EDITION, engraved frontispiece and title-page printed in black and red, 2 other small illustrations, pp.[xxi], 478, 8vo, original white parchment slightly soiled with gentle bowing to front, backstrip and front cover lettered and decorated with a large intertwining tree motif in gilt, free endpapers browned and showing a couple of small patches of insect(?) damage, bookplate on front pastedown, t.e.g., others untrimmed, blue silk-marker, custom green protective box, good £450



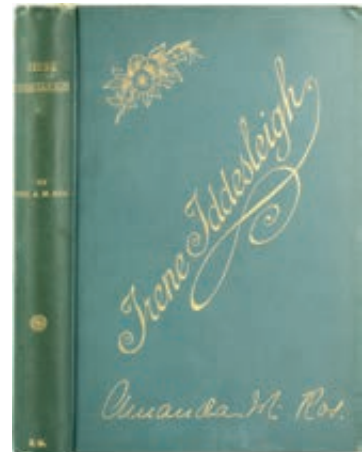
Item 225

Inscribed by Arthur Ransome on the front free endpaper 'I.R. and A.R. Oct. 23. 1909.', and again on the title-page beneath his own printed name '(His wife doing all the work)'. A poignant association copy from the early months of the author's disastrous first marriage – probably from the library of books retained by Ivy after the breakdown of the marriage and which was sold later by Ransome's daughter Tabitha to a bookseller for a risibly small sum of money.

226. **Read (Herbert)** *Naked Warriors.* Art & Letters, 1919, FIRST EDITION, pp. [iii], 60, 8vo, original cream paper-covered boards with red lettering and a design by Wyndham Lewis to front, light dustsoiling, a little wear to extremities, good £90

The design on the front has sometimes also been attributed to David Bomberg.

227. **Ros McKittrick (Amanda)** *Irene Iddesleigh.* Belfast... W. & G. Baird. 1897, FIRST EDITION, the errata-slip tipped to the contents page with, as usual, the author's penned note 'Printer's Errors. A.M.R.', occasional foxing, pp. 192, f'cap.8vo., original grey cloth, gilt lettering to the backstrip and front cover, backstrip a little darkened, head corners a trifle bumped, owner's signature on front free endpaper, bookplate of Anne and Fernand Renier, good £350



Item 227

A broadside printing (27x10.5cms.) of Amanda M. Ros's poem "Kaiser Bill!" is tipped to the front free endpaper and is inscribed by her at the base of the broadside 'By Amanda M. Ros, Author.'

228. **Rowling (J.K.)** *Harry Potter and the Prisoner of Azkaban.* Bloomsbury. 1999, FIRST EDITION, second state, pp. 316, f'cap.8vo., original pictorial boards, dustjacket, fine £385

Signed by the artist who painted the illustration on the boards and dustjacket, Cliff Wright, on the verso of the half-title.

229. **Rowling (J.K.)** *The Prisoner of Azkaban.* Bloomsbury, 1999, FIRST EDITION, third state, pp. 316, f'cap.8vo., original pictorial boards, dustjacket, fine £275

Signed by the artist who painted the illustration on the boards and dustjacket, Cliff Wright, on the title-page and dedication-page.

230. **Sassoon (Siegfried)** *Memoirs of a Fox-Hunting Man; Memoirs of an Infantry Officer; Sherston's Progress*. 3 Vols. Faber. 1928-36, 205/260 COPIES (*Fox-Hunting Man*); 24/750 COPIES (*Memoirs of an Infantry Officer*); 195/300 COPIES (*Sherston's Progress*), all printed on handmade paper and each signed by Sassoon, pp. 400; 336; 280, 8vo., original light blue buckram, backstrips gilt lettered, the backstrip to 'Sherston's Progress' very lightly faded, the other two faded, light free endpaper browning, however, that to 'Memoirs of an Infantry Officer' unfaded, t.e.g., others untrimmed, good £1,500

231. **Sieveking (Lancelot de Giberne)** *The Cud*. Mills & Boon, 1922, FIRST EDITION, ONE OF 475 COPIES (of an edition of 500), a little minor foxing, pp. xvi, 56, 8vo, original marbled paper boards with front board lettered in black, paper label on backstrip, light spotting and rubbing overall with wear to extremities, endpapers browned, small piece of rear flyleaf adhered to pastedown, bookplate of Ronald M. Simon to front pastedown and his ink ownership inscription on front flyleaf, top edge trimmed, good £60

With an ALS from the author to Ronald M. Simon enclosed along with three other pieces of ephemera.

232. **(Steadman.) DAMJAN (Mischa)** *False Flamingoes*. Dennis Dobson, 1968, FIRST EDITION, colour illustrations by Ralph Steadman, pp. [31], 4to, original brick-red cloth, backstrip lettered in black, dustjacket rubbed at tips of spine with price struck through on both flaps, very good £125

Signed expansively by Ralph Steadman on the title page, dated 14.10.2006, with his customary ink-splashing spreading onto verso of flyleaf and following dedication page.

233. **(Stephens.) CURTIS (Simon)** *Views and other poems*. Northampton: September Press (privately printed), 1990, ONE OF 500 COPIES, printed on mouldmade paper, 18 wood engravings by Ian Stephens at head or foot of each poem, preliminary pages with very faint fox-spots at head, pp. [x], 35, small 4to, original cream paper covers with wrappers of same, front lettered in black and copper with the same wood engraving as the title-page, backstrip lettered in black, very minor soiling along folds, near fine £20

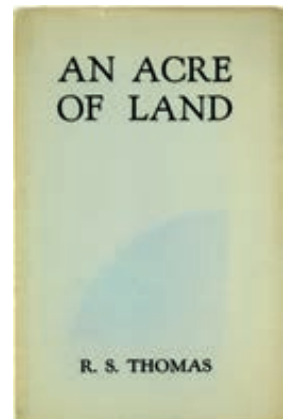
Signed by the author

234. **Thesiger (Wilfred)** *My Kenya Days*. HarperCollins, 1994, FIRST EDITION, signed by the author, copious photographs (many full-page and some double spread) and one map, pp. [viii], xv, 224, 8vo, original navy boards with slender pale line at very head of front board, backstrip lettered in gilt, dustjacket with rear flap very slightly soiled at head and foot, near fine £250

235. **Thomas (R.S.)** *An Acre of Land*. Newtown: Montgomeryshire Printing Co. Ltd, 1952, FIRST EDITION, ownership inscription to flyleaf, pp. [vi], 38, 8vo, original sewn paper covers with blue dustjacket sunned unevenly and a little frayed at head, backstrip rubbed with the slightest loss to tips, good £475

Thomas' second collection received a sales boost from having been praised on BBC radio by Alan Pryce-Jones, which led to its first edition selling out quickly after - it remains perhaps a scarcer proposition than his first collection on account of this spike.

236. **Thomas (R.S.)** *Between Here and Now*. Macmillan, 1981, FIRST EDITION, colour frontispiece of Degas painting, a monochrome reproduction accompanies each poem in the 'Impressions' section, pp. [vi], 110, 8vo, original green cloth, backstrip lettered in gilt with bump at head, dustjacket, very good £40



Item 235

237. **Thomas (R.S.)** Counterpoint. *Newcastle upon Tyne: Bloodaxe, 1990, FIRST EDITION*, pp. [vii], 64, 8vo, *original black cloth, backstrip lettered in silver, dustjacket very slightly rubbed along head, near fine* £40
238. **Thomas (R.S.)** Experimenting With An Amen. *Macmillan, 1986, FIRST EDITION*, pp. vi, 70, 8vo, *original red cloth, backstrip lettered in gilt, dustjacket slightly faded at backstrip with some light pressure marks visible on front panel, very good* £60
239. **Thomas (R.S.)** Ingrowing Thoughts. [Poetry Wales Poets 3]. *Bridgend: Poetry Wales Press, 1985, FIRST EDITION, monochrome reproductions of artworks accompanying each poem*, pp. [viii], 50, 8vo, *original dark green cloth lettered in gilt to front with publisher's device in same, small patch of adhesion from rear of flyleaf affecting outer edge of half-title and title-page, dustjacket with very light wrinkling to tips of backstrip and top corners, a smattering of light pressure marks visible in a certain light, very good* £50
240. **Thomas (R.S.)** Mass for Hard Times. *Newcastle upon Tyne: Bloodaxe, 1992, FIRST EDITION*, pp. [x], 90, [vi], 8vo, *original black cloth, backstrip lettered in gilt, dustjacket, fine* £60
241. **Thomas (R.S.)** The Minister. *Newtown: Montgomeryshire Printing Co. Ltd, 1953, FIRST EDITION, a few foxspots to prelims and final pages*, pp. [viii], 24, 8vo, *original stapled boards with black dustjacket toned to white areas of front panel, rubbed along folds with wear at tips of backstrip and a small tear at foot of front panel, flaps lightly foxed, edges toned, good* £700
242. **Thomas (R.S.)** No Truce with the Furies. *Newcastle upon Tyne: Bloodaxe, 1995, FIRST EDITION*, pp. [viii], 92, [iv], 8vo, *original pale lavender cloth, backstrip lettered in silver, dustjacket, near fine* £60
243. **Thomas (R.S.)** Not That He Brought Flowers. *Rupert Hart-Davis, 1968, FIRST EDITION*, pp. [vi], 45, 8vo, *original decorated boards in brown, black and white, dustjacket slightly sunned to front panel with backstrip gently faded, small inkspot to fore-edge, good* £40
244. **Thomas (R.S.)** Pietà. *Rupert Hart-Davis, 1966, FIRST EDITION, the odd fox-spot throughout, 1cm splashmark on blank next to rear free endpaper just affecting the preceding pages*, pp. [vi], 45, 8vo, *original decorated boards in black, purple and white, dustjacket with same design slightly rubbed and sunned to head and backstrip, good* £35
245. **Thomas (R.S.)** Poetry for Supper. *New Poems. Rupert Hart-Davis, 1958, FIRST EDITION*, pp. [vi], 48, 8vo, *original red printed boards lettered in black with white panels, dustjacket has same design with some light foxing to the white areas and corners slightly rubbed, backstrip lettered in black and sunned with wear at tips and to first word of title, bookplate of Scottish author Naomi Mitchison to flyleaf, both free endpapers with browned strip, very good* £45
246. **Thomas (R.S.)** Songs at the Year's Turning. *Poems 1942-1954. Rupert Hart-Davis, 1955, FIRST COLLECTED EDITION*, pp. [vi], 115, 8vo, *original decorated boards with slightly faded backstrip, dustjacket of same lightly soiled with a few small tears and some wear at head of backstrip, backstrip sunned with a dampmark over author's surname, top edge lightly foxed, good* £80

This volume collects, with some exclusions, Thomas' first three books along with some original poems.

247. **Thomas (R.S.)** *The Stones of the Field. Camarthen: Druid Press, 1946, FIRST EDITION*, pp. 48, 8vo, *original quarter blue cloth with pale blue boards, lightly soiled to front panel, backstrip lettered in gilt, gilt a little tarnished and cloth very slightly rubbed, top edge lightly dustsoiled and very faintly foxed, dustjacket lightly soiled with a few small nicks and creases, ownership inscription of Welsh author Alun Llewellyn-Williams to flyleaf, very good* £600

A splendid copy of the poet's first published collection, scarce in unclipped dustjacket with the drawing to front cover by M.E. Eldridge bright and clear.



Item 247

248. **Thomas (R.S.)** *Tares. [Second edition.] Rupert Hart-Davis, 1961*, pp. [vi], 48, 8vo, *original printed boards in cream and terracotta, lettered in black, dustjacket with same design sunned with tear to head of front panel and the year of publication written in red on lower white section, very slight wear to corners and tips of backstrip, foxing to top edge and spine rolled, front flyleaf mostly excised, good* £60

Signed by the author, with the ownership inscription of R.G. Thomas on the flyleaf stub.

249. **Thomas (R.S.)** *The Way of It. Sunderland: Ceolfrith Press, 1977, 26/75 COPIES signed by the author and the artist, 12 full-page images by Barry Hirst (6 in colour), prelims with patches of foxing at foot, pp. [iv], 35, 8vo, original white card wrappers with colour illustration to front panel, backstrip lettered in grey, grey endpapers, edges foxed in places, good* £65

250. **Thomas (R.S.)** *Welsh Airs. Bridgend: Poetry Wales Press, 1987, FIRST EDITION*, pp. [viii], 55, [iv], 8vo, *original grey cloth, backstrip lettered in gilt, dustjacket with very minor fading to backstrip, near fine* £30

This volume groups poems from previous collections alongside fourteen new poems, under the banner of 'nationalist poems'.

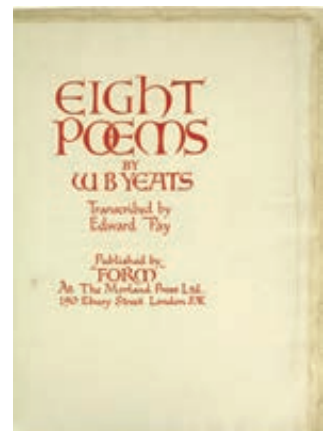
251. **Thomas (R.S.)** *Young and Old. [Chatto Poets for the Young]. Chatto & Windus, 1972, FIRST EDITION*, pp. [vi], 32, 8vo, *original illustrated white boards lettered in black and green with minor bump to top corner of rear board, dustjacket with same design lightly toned, near fine* £60

252. **Tolkien (J.R.R.)** *Lord of the Rings. George Allen and Unwin, 1968, FIRST SINGLE-VOLUME EDITION, 7 maps, pp. [vi], 1077, [ii], 8vo, original pictorial wrappers, backstrip with author lettering lightly faded, minor rubbing along edges and a small crease to the bottom corner on both panels, very good* £200

253. **(Tolkien.) SOCIETY OF ANTIQUARIES of London.** *Report on the Excavation of the Prehistoric, Roman, and Post-Roman Site in Lydney Park, Gloucestershire. (The Society), 1932, FIRST EDITION, colour frontispiece, 28 plates of line drawings with 50 photographic plates in a separate section at the back, 2 fold-out maps, occasional light foxing around borders, pp. viii, 137, large 8vo, original light blue paper covers lettered in black, sunned overall with two small damp-spots to back cover, backstrip lettered in black with slight wear, edges browned with fore-edge untrimmed, good* £300

With a five page Appendix on 'The Name "Nodens"' by J.R.R. Tolkien (p.132 ff.).

254. **Wallace (Diana)** *Midsummer Madness*. *Hornsey, 1935, ONE OF 24 NUMBERED COPIES (this unnumbered), 5 wood engravings by Barbara Wallace, some light foxing, pp. [x], [20], 8vo, original blue decorated boards with yellow and brown speckle-effect, brown leather backstrip lettered in gilt and very slightly rubbed at ends, very good* £100
255. **Wells (H.G.)** *The Adventures of Tommy*. [*Published for private circulation only by*] *The Amalgamated Press, [1928], FIRST EDITION, 313 OF A LIMITED AND NUMBERED EDITION-DE-LUXE, colour printed facsimile of the original manuscript on art paper with numerous drawings, some light creasing throughout, pp. [12], folio, original white stapled art paper wrappers, front cover lettered and decorated in blue, lightly soiled and creased overall with a tear running from lower quarter of rear panel to foot of spine, good* £85
- With the previous owner's correspondence (6 letters) attempting to establish bibliographic information for this edition. The limitation is unspecified but seems to be at least 550 copies; substantial private circulation must have been expected.
256. **Wells (H.G.)** *The Wheels of Chance, A Holiday Adventure*. *Dent, 1896, FIRST EDITION, first issue with printer's address on p.314, 40 illustrations (some full-page) by J.Ayton Symington, top edge gilt others untrimmed, pp. xiii, 314, 10 (adverts dated October 1896), 8vo original red bevel-edged cloth, backstrip lettered in gilt and slightly dulled, title and design of man with bike blocked in gilt on front board, minor age-soiling, corners slightly bumped, front hinge strained, endpapers lightly browned, good* £150
257. **Williamson (Henry)** *Goodbye West Country*. *Putnam, 1937, FIRST EDITION, 30 full-page photographic plates, minor dampstaining around the edge of a handful of pages, pp. [ii], 399, 8vo, original brick-red cloth, backstrip lettered in gilt, a couple of small splashmarks to edges, dustjacket lightly browned with spine sunned, internal repair to head of the backstrip and rear flap fold, good* £60
258. **Woolf (Virginia)** *Beau Brummell*. (*Printed by William Edwin Rudge from Designs by W.A. Dwiggin for*) *Rimington & Hooper, New York. 1930, FIRST SEPARATE EDITION, 396/550 COPIES signed by the author, 2 full-page illustrations printed in blue and pink, each with decorative blue or brown border, pp. [iv](blanks), [6], 13, [5] (blanks), large 4to., original pink linen-backed pale grey boards, the gilt lettered backstrip lightly faded, variant pale pink printed label at centre of front cover with dark pink printed design, t.e.g., others untrimmed, worn and slightly defective green board slipcase with printed label, very good (Kirkpatrick A15a)* £750
259. **Yeats (W.B.)** *Eight Poems*. *Transcribed by Edward Pay. Form, 1916, FIRST EDITION, ONE OF EIGHT COPIES (this unnumbered) printed on Dutch hand-made paper, silhouette of nude figure in red by Austin Spare on first recto which (as with final verso, also printed in red) is sunned unevenly through the cover, title-page printed in red as are the titles and initial letter of each stanza and the transcriber's note of completion on the penultimate verso, a short closed tear to a few leaves, pp. [24], 4to, original cream paper wrappers printed in black, lightly foxed and soiled overall with minor creasing and a couple of nicks to edges, spine with wear at tips, rusting staples removed and wrappers sometime sewn (thread also removed), edges untrimmed, ownership inscription of the artist Archibald Michael Fletcher beneath limitation statement on inside cover, good (Wade 114)* £1,500

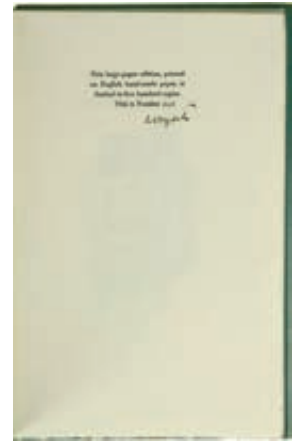


Yeats privately poured scorn on the manner and form of this publication, which he regarded as 'a pirated edition' necessitated by copyright issues. As befits such a production, variants abound: this copy features both the statement of limitation and the Errata notice on the inside front and rear covers respectively. Yeats reserved particular contempt for the 'foolish picture' preceding the title-page – complaining that 'the red woman is a brute' – and insisted that Harold Monro at the Poetry Bookshop insert a slip (not present in this copy) to make clear that 'responsibility for the caligraphy [sic] and design rests entirely with the proprietors of FORM'. Copies personally inscribed by Yeats exhibit less restraint in their versions of this statement.

All copies were originally stapled, with those going to the Poetry Bookshop (listed as sole agent on the limitation page) sewn at Monro's behest. As an out-of-series copy this is not amongst that number, and is likely one of an indeterminate quantity that Austin Spare (the 'foolish or intrepid young man' behind the publication and the 'vulgar drawing' that Yeats so despised) reserved for private sale, but shows traces of both forms of binding.

Both the form and manner of this publication, though not at all to the poet's liking, give this production a much greater interest than would normally be the preserve of the sort of 'technical publication' that Yeats had originally anticipated. This is a well-preserved copy of the scarcest issue, with the unicorn watermark confirming the type of paper used.

260. **Yeats (W.B.)** *Ideas of Good and Evil*. *A.H. Bullen, 1903, FIRST EDITION, ink ownership inscription dated 1903*, pp. [viii], 341, 8vo, original quarter green cloth, green paper boards, printed paper label to backstrip, light rubbing, a touch of wear to corners and rear joint and some small light spots to cloth, edges untrimmed and top edge dusty, endpapers foxed, bookplate partially lifted from flyleaf leaving a small hole, good £75



Item 261

Signed by the poet.

261. **Yeats (W.B.)** *Three Things*. *Ariel Poem No.18. Faber, 1929, 245/500 COPIES, signed by the author, 2 drawings by Gilbert Spencer (one in colour), wrinkling to top corner of two leaves*, pp. [12], 8vo, original blue boards lettered in gilt to front with four small water-spots beneath title, colour dulled along top edge and spine, spine rubbed and slightly chipped at head with a small crack at head of upper joint, good (Wade 166) £650

### Section Three Private Presses

262. **(Allen Lane Christmas Book.)** **BOXWOOD & GRAVER.** *A Miscellany of Blocks*. [Thirty-one wood engravings by distinguished living artists, printed from the original wood blocks to show them at their best, selected from a score of Penguin books published since 1949.] *Allen Lane. 1958, ONE OF 1,500 COPIES printed Japanese-style in Monotype Van Dijk on Hosho-Shi paper*, comprising 40 French-folded leaves (including blanks), fcap.8vo., original flat-backed quarter white parchment, backstrip lettered in gilt, grey wood-veneer boards, a little faint wedge spotting, very good £50

Reynolds Stone (7 engravings), Cecil Keeling (3), Derrick Harris, (1), Imre Reiner (3), Roy Morgan (1), George Buday (3), David Gentleman (6), Diana Bloomfield (7).

263. **(Allen Lane Christmas Book.)** **CALMAN (Mel)** *For Such as are of Riper Years*. *Allen Lane. 1965, [ONE OF 2,000 COPIES] printed on Chariot Cartridge paper, several cartoons by Calman*, pp. [18],



oblong cr.8vo., *original orange cloth-backed pale grey boards, backstrip gilt lettered, front cover with a Calman cartoon, incorporating the title, in black, orange and yellow, fine* £85

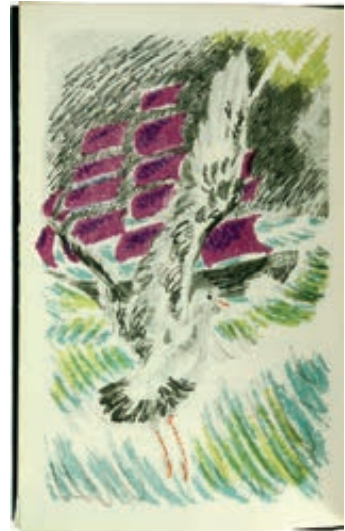
With the Allen Lane Christmas card for 1965, signed by him, loosely inserted. Mel Calman has pencilled his signature and a small sketch beneath the colophon.

264. (Allen Lane Christmas Book.) CARROLL (Lewis) *Alice's Adventures in Wonderland*. Allen and Richard Lane. 1949, ONE OF 500 COPIES, with 42 of the original Tenniel designs, pp. 150, 16mo., *original pale blue cloth, gilt lettering to the faded backstrip, the front cover also with some fading and light dampstaining to both covers, browned endpapers, t.e.g.* £80
265. (Allen Lane Christmas Book.) CHAUCER (Geoffrey) *The Nun's Priest's Tale*, Newly Rendered into Modern English by Nevill Coghill. Allen Lane. 1950, ONE OF 1,000 COPIES printed in black and red on Arnold unbleached paper, double-page frontispiece and title-page opening incorporating a coloured design by Lynton Lamb, historiated initial letter and tail-piece also by him, outer margins a touch browned, pp. [vi], 32, 8vo., *original quarter cream boards, darkened backstrip and the covers gilt lettered, pale grey patterned boards, t.e.g., very good* £80

The Lane Christmas card for 1950 tipped to the front free endpaper and signed by Richard Lane.

266. (Allen Lane Christmas Book.) COLERIDGE (Samuel Taylor) *The Rime of the Ancient Mariner*. Allen and Richard Lane. 1945, ONE OF 700 COPIES printed on Barcham Green handmade paper, 5 colourprinted plates by Duncan Grant, the marginal notes printed in red, pp. 36, cr.8vo., *original dark blue morocco, the backstrip lettering and the front cover design all gilt blocked, t.e.g., others untrimmed, very good* £300

Complete with the amusing Christmas card loosely inserted in the book and signed by Allen Lane.



Item 266

267. (Allen Lane Christmas Book.) (LAWRENCE.) *The Trial of Lady Chatterley*. Regina v. Penguin Books Ltd. The Transcript of the Trial Edited by C.H. Rolph. With Illustrations by Paul Hogarth and a Selection of Cartoons. To which is Added the Report of a Debate in The House of Lords. Allen Lane. 1961, FIRST EDITION, 949/2,000 COPIES signed by Allen Lane, illustrations in the text, some full-page, by Paul Hogarth, pp. [vi], 294, f'cap.8vo., *original dark green linen, backstrip gilt blocked, plain dustjacket a trifle foxed, very good* £70

268. (Allen Lane Christmas Book.) LINKLATER (Eric) *Private Angelo*. Allen Lane. 1957, ONE OF 2,000 COPIES printed on India paper, decorated pink and white endpapers from designs by David Gentleman, pp. [v], 237, [1], f'cap. 8vo., *original cream, pink and pale grey boards, backstrip gilt lettered, fine* £50

With the Allen Lane Christmas Card loosely inserted and signed by him. Composed entirely without metal type and the first book produced in Britain by photocomposition.

269. (Allen Lane Christmas Book.) ST. MARK'S GOSPEL. A New Translation from The Greek by E.V. Rieu. Allen Lane. 1951, ONE OF 1,250 COPIES printed on Foster's grey mouldmade paper, title-page decoration, engraved title-page, the first word of the text and each of the chapter numbers

*printed in pale brown and wood-engraved by Reynolds Stone, pp. 70, cr.8vo., original pale grey linen, brick-red cloth labels on backstrip and the front cover, the title-page engraving repeated on the latter, facsimiles of passages from the 'Codex Sinaiticus' reproduced on endpapers, fine* £60

The Lane Christmas card for 1951, signed by Allen Lane and loosely inserted.

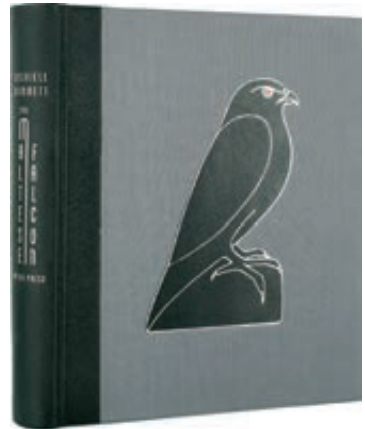
270. (Arion Press.) DUNCAN (Robert) *Structure of Rime. San Francisco, 2008, 175/275 COPIES, mouldmade paper, pp. [iv], 96, original brick-red cloth with inlaid prints by Frank Lobdell, grey paper backstrip label with black lettering, top edge trimmed, paper and cloth slipcase, excellent*  
[with:]  
*An Etching with aquatint by Frank Lobdell, 'Untitled, 5,15,87', 26/35 copies, loose with the book, excellent* £600

With a copy of the Prospectus.

271. (Arion Press.) FERLINGHETTI (Lawrence) *A Coney Island of the Mind. San Francisco, 2005, 218/300 COPIES, signed by the author and the artist, frontispiece portrait by R. B. Kitaj, pp. [x], 29, 4to, original quarter grey cloth with illustration by R. B. Kitaj, paper backstrip lettered in black, paper and cloth slipcase, near fine* £300

With an announcement of publication enclosed.

272. (Arion Press.) HAMMETT (Dashiell) *The Maltese Falcon. San Francisco, 1983, ONE OF 400 UNNUMBERED COPIES, frontispiece portrait of author and fold-out panorama of San Francisco, period photographs accompanying text, pp. [ii], 292, 4to, original quarter black leather, falcon in black leather with silver and red detail on front and rear covers, map of San Francisco across endpapers, very light foxing to top edge near spine, slipcase with black leather label, near fine* £700



Item 272

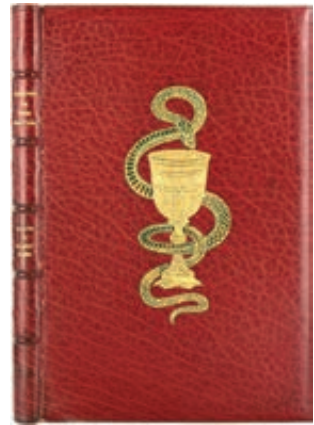
273. (Arion Press.) ROTH (Henry) *Call it Sleep. San Francisco, 1995, 246/300 COPIES, signed by the author, 48 period photographs alongside text, pp. [vii], 429, 8vo, original quarter green morocco with decorated cloth boards, backstrip lettered in green, top edge trimmed, slipcase, fine* £300

274. (Arion Press.) WILLIAMS (William Carlos) *Kora in Hell. San Francisco, 1998, 233/300 COPIES, signed by the illustrator Mel Kendrick, pp. [iv], 62, 4to, original quarter black cloth, wood-panelled boards, backstrip lettered in red, excellent* £300

275. (Artists' Choice Editions.) CARROLL (Lewis) *Through the Looking-Glass, and What Alice Found There. With Illustrations and an Afterword by John Vernon Lord and Textual Corrections and a Foreword by Selwyn Goodacre. 2011, ONE OF 322 NUMBERED COPIES (of an edition of 420 copies) signed by the artist, printed on Mohawk cool-white paper in black and blue, with title, chapter and shoulder-titles printed in red, illustrations, almost all in colour, a number full-page, by John Vernon Lord, pp. 144, sm.folio, original green cloth-backed boards, backstrip gilt lettered, the front board illustrated overall in colour, the rear board with a large black and white design, black design of chequerboard on orange endpapers, new* £98

The artist's favourite Carroll title, amply proven in the superb quality and range of illustrations evidenced here where his quirky sense of humour shows through.

276. (Ballantyne Press.) KHAYYAM (Omar) Rubaiyat. [Translated by Edward Fitzgerald, from the text of 1859]. 1901, printed in black and red, large wood-engraved frontispiece by Charles Ricketts with vine border that continues onto facing page, wood-engraved initial letters, extra-illustrated with 12 hand-coloured plates by Gilbert James, tissue guards, pp. 30, 8vo, red morocco by Bayntun Rivière with large design of snake and chalice in gilt to front, some very minor rubbing along joints, backstrip lettered in gilt with five raised bands, ornate vine-patterned border in gilt on pastedowns with marbled endpapers, t.e.g., others untrimmed, slipcase with dampstain at foot, near fine £700



Item 276

277. (Beaumont Press.) CLARE (John) Madrigals & Chronicles. Being newly Found Poems. Edited with a Preface and Commentary by Edmund Blunden. 1924, FIRST EDITION, 17/80 COPIES (of an edition of 398 copies) signed by the editor, artist, and publisher, printed on Japanese vellum, 3 collotype plates, tissue-guards present, 5 full-page illustrations, a title design (printed in brown) and the cover design by Randolph Schwabe, title-page printed in green, pp. xxiii, 102, [1], cr.8vo., original quarter vellum, backstrip gilt lettered, pale grey boards with an overall floral green and yellow pattern, fore-edges slightly toned, untrimmed, near fine (Kirkpatrick B14a) £400

Previously unpublished poems found in manuscripts housed at Peterborough Museum and Northampton Public Library. The limitation leaf is signed by the editor, Edmund Blunden, the artist, Randolph Schwabe, and the publisher, Cyril Beaumont.

278. (Birmingham School of Printing.) Gloria in Excelsis Deo. Birmingham: Central School of Arts and Crafts, 1935. printed in red and black with woodcut illustration on central verso, pp. 7, 4to, sewn with red thread into original cream paper wrappers, with Virgin and Child illustration to front and lettered in red, near fine £30
279. (Black Knight Press.) ROEBUCK (Jim) The Poppy's Song. [Illustrated by Deirdre Carr]. Bath, 1965 B/10 COPIES signed by the author and illustrator, printed on Japanese paper and bound in concertina form, 2 full-page colour lino-cuts, title-page printed in black and red, a small amount of foxing and browned along adhesive lines, pp. [4], 8vo, original fuchsia textured paper wrapper with title printed in black to front, dampstained at head, good £25

With prospectus for the same loosely inserted.

280. (Clarion Press.) TOURNOUR (Sister Margaret) Bible Plants. Alton, 1999, 24/75 COPIES (of an edition of 225 copies) signed by the artist and with an extra set of 22 plates, each spread comprising text from the King James Version of the Bible (1611) facing a wood engraving, ff. 21, large 8vo, original handmade Nepalese asmara flower tissue-paper covered boards with paper label to front, stab-bound with orange silk covers at spine tips, book and extra plates in a rough silk portfolio case lined with orange felt and with cream silk ties, fine £150
281. (Cog Press.) FLORES (Charles) Correspondences. With Monotypes by Rigby Graham. Leicester. 1973, 45/150 COPIES, 5 illustrations by Rigby Graham, pp. [12], 4to., original green cloth, backstrip and front cover lettered in red, glassine-jacket, fine (Battye "Brewhouse with other Presses" 3) £30



Item 280



Item 289

282. (Compton Press.) STARK (Freya) *Space, Time & Movement in Landscape. Her Godson, (1969), 165/500 COPIES signed by the author, frontispiece photograph of author tipped in, numerous full-page photographs captioned by text, sections of pure text printed on green Ingres paper, pp. [167], oblong folio, original quarter brown morocco with slightly soiled marbled boards, binding by Zaehnsdorf, backstrip lettered in gilt, edges foxed, slipcase* £65

Designed and produced by the Compton Press, Compton Chamberlayne, Salisbury.

283. (Cuala Press.) FLOWER (Robin) *Love's Bitter-Sweet. Translations from the Irish Poets of the Sixteenth and Seventeenth Centuries. Dublin, 1925, ONE OF 500 COPIES, title, dedication and colophon printed in red, pp. [vi], 35, 8vo, original quarter beige cloth slightly soiled with pale blue boards lettered in black to front, backstrip with paper label lettered in black and showing minor wear, top edge a trifle dustsoiled, free endpapers browned, very good* £110
284. (Cuala Press.) MACNEICE (Louis) *The Last Ditch. Dublin, 1940, ONE OF 450 COPIES, pages lightly toned, tissue guard to title page original quarter beige cloth with blue boards lettered in black and slightly sunned at edges, backstrip soiled at foot with paper label lettered in black, very good, light dustsoiling to top edge and very sparse foxing along fore-edge, glassine wrapper with loss at foot of rear panel, good* £110
285. (Cuala Press.) MACNEICE (Louis) *The Revenant. A Song-Cycle for Hedli Anderson. Dublin, 1975, 61/350 COPIES, printed in black and red original quarter beige cloth, uncut, protective tissue wrapper, near fine* £80

286. (Cuala Press.) O'CONNOR (Frank) *Three Tales. Dublin, 1941, 17/250 COPIES, colophon printed in red, pp. [iv], 41, 8vo, original quarter beige cloth, dark blue boards a little faded at edges and endpapers likewise, a small amount of soiling to top edge, uncut, very good* £125

With change of address card for the press loosely inserted.

287. (Cuala Press.) O'CONNOR (Frank) *The Wild Bird's Nest With an Essay on the Character in Irish Literature by A.E. [George Russell]. Dublin, 1932, ONE OF 250 COPIES, pages lightly toned with light foxing around edges, pp. [viii], 39, 8vo, original quarter beige cloth, front board lettered in black, backstrip with paper label frayed in places and lettered in black, uncut, very good* £125

288. (Curwen Press.) BELLOC (Hilaire) *An Heroic Poem in Praise of Wine*. Peter Davies, 1932, 89/100 COPIES signed by the author, pp. [ii], 10, 4to, original red boards with cream pasted label to front lettered in black, light rubbing, soiling and fading overall, free endpapers faintly foxed, good £450

Printed at the Curwen Press.

289. (Eragny Press.) MOORE (T. Sturge) *The Little School, a Posy of Rhymes*. 1905, FIRST EDITION, ONE OF 175 COPIES (of an edition of 185 copies) printed on handmade paper, 4 wood-engravings by T. Sturge Moore, decorative wood-engraved capitals throughout by Lucien Pissarro, press-device printed in green, pp. [vi] (blanks), 48, [8] (blanks), 16mo., original quarter pale grey boards, tiny chip to front joint, front cover gilt lettered, mid and pale green patterned boards, browning to free endpapers, untrimmed, very good £600

290. (Fleece Press.) (FREEDMAN (Barnett)) Rogerson (Ian) *Tone, texture, light and shade*. A Barnett Freedman Picture Album. Introduced by Ian Rogerson. Upper Denby. 2011, ONE OF 90 COPIES (of an edition of 340 copies) printed on Parilux matte cream mouldmade paper, with the title and the title to the Introduction printed in blue, included with each copy is one of his original lithographic book illustrations, each special issue copy including this one, also has an original lithographic Christmas card housed in a pocket on the inside rear cover, the text contains numerous full-page reproductions of his work, including tipped-in and folding plates, several reproductions of photographs of Freedman accompany the text, pp. 20, [124], folio, original qtr. scarlet cloth, printed label, cream boards with a large repeat pattern overall using a design by Freedman, pale grey cloth slipcase, new £292

A wonderful array of Freedman's work, being material recently discovered, and warranting reproduction here. Among them is included some duplication of his best work, previously portrayed in Ian Rogerson's 2006 Fleece Press publication *Barnett Freedman, the Graphic Art*.

291. (Fleece Press.) HARTLEY (Marie) *The Yorkshire Dales*. Wakefield (for Smith Settle), 1989, 234/250 COPIES, signed by the author and printed on mould-made paper, numerous wood engravings on recto, pp. [58], small folio, original quarter brown cloth, slipcase, fine [with:]  
(Fleece Press.) HARTLEY (Marie) *The Yorkshire Dales – A Further Selection*. Wakefield (for Smith Settle), 1991, 203/250 COPIES, signed by the author and printed on mould-made paper, numerous wood engravings on recto, pp. [66], small folio, original quarter green cloth, slipcase, fine £400

292. (Fleece Press.) LAWRENCE (Simon) *Books To Grace Your Shelves*. [A Prospectus.] Wakefield, 1994, ONE OF 970 UNNUMBERED COPIES, two example illustrations from books described, pp. [8], tall 8vo, original marbled wrappers, fine £20

A Prospectus detailing three forthcoming titles, with additions and amendments in pencil by Simon Lawrence.

293. (Fleece Press.) WARDE (Beatrice) *Stanley Morison - Man of Letters*. Wakefield, 1988, ONE OF 240 COPIES, printed by hand and bound by Smith Settle, with twelve example typefaces from Morison's lifetime, pp. [36], 64to, original yellow and white striped cloth, paper label to front lettered in red and black, light dustsoiling to boards, blue cloth slipcase, near fine £48

A reprint of Warde's Obituary for Morison, which originally appeared in *The Sunday Times* in October 1967.

294. (Gaberbochus Press.) RUSSELL (Bertrand) *The Good Citizen's Alphabet*. 1953, 2/100 COPIES, signed by the author, 28 illustrations by Francizska Themerson on coloured backgrounds, ff. [iv], 24, square 8vo., original blue cloth, backstrip gilt-lettered, dustjacket slightly worn at head of backstrip, very good £250

A satirical alphabet that began as a joke in private correspondence between the author and the publishers.



Item 294

295. (Golden Cockerel Press.) THE FOUR GOSPELS of the Lord Jesus Christ According to the Authorized Version of King James I. [A Facsimile of the 1931 Golden Cockerel Press Edition with the Superb Eric Gill Wood-engravings]. (An Afterword by Christopher Skelton: 'The Four Gospels' and the Reproduction, and Gibbings' Essay: Memories of Eric Gill.) September Press, Wellingborough. 1988, ONE OF 480 COPIES (of an edition of 600 copies) printed on mouldmade papers, and supplemented with reproductions of 4 photographs illustrating a paste-up for one page of 'The Four Gospels', Eric Gill at Pigotts, and Gibbings and the printer A.C. Cooper, pp. [ii], 272, xvi, folio, orig. black cloth, fawn morocco label, cream cloth slipcase, fine £400

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

296. (Golden Cockerel Press.) GILL (Eric) *The Lord's Song, a Sermon*. 1934, FIRST EDITION, 26/500 COPIES printed on Arnold and Foster pure rag paper, the full-page wood-engraving and title-vignette by Eric Gill, pp. [4] (blanks), 16, [4] (blanks), tall f'cap.8vo., original white canvas, backstrip and front cover gilt blocked, untrimmed, fine (Chanticleer 92; Gill, Corey & Mackenzie Eric Gill 26) £350

'The first [book] in which the Press has made use of Eric Gill's Perpetua Roman and Felicity Italic types' (Imprint).

297. (Golden Cockerel Press.) JONSON (Ben) *A Crope of Kisses, Selected Lyrics*. Chosen, and with an Appreciation, by John Wallis. 1937, 159/200 COPIES (of an edition of 250 copies) printed on Batchelor handmade paper watermarked with the Golden Cockerel, lettered in red and green on the title-page, the Cockerel printed in yellow, a large initial letter to each lyric in red, green or blue, pp. [ii] (blanks), 51, [3] (blanks), sm.folio, original qtr. red morocco, the backstrip gilt lettered, the front cover with the large gilt blocked cockerel device, beige canvas sides, t.e.g., others untrimmed, fine (Pertelote 121) £225
298. (Golden Cockerel Press.) MILLER (Patrick) *Ana the Runner*. 1937, 103/150 COPIES, signed by the author, engravings by Clifford Webb, pp. [iv], 109, 8vo., original quarter brown leather, backstrip lettered in gilt, leather very slightly rubbed in a few small patches and beige buckram lightly browned along head, t.e.g., others untrimmed, very good £200

299. (Golden Cockerel Press.) MUSAEUS. *Hero & Leander*. Translated from the Greek by F.L. Lucas. 1949, 144/400 COPIES (of an edition of 500 copies) printed on mouldmade paper, 11 copperplate-engravings, 9 full-page, by John Buckland Wright, pp. [iv] (blanks), 48, [4] (blanks), cr.8vo.,

*original maroon and bright yellow buckrams, faded backstrip gilt lettered, two Buckland Wright designs on the front cover blocked in gilt and red, bookticket, t.e.g., others untrimmed, near fine* (Cock-a-Hoop 183) £300

300. (Golden Cockerel Press.) SWINBURNE (Algernon Charles) *Pasiphae*, a Poem. 1950, 257/400 COPIES (of an edition of 500 copies) printed on mouldmade paper, 6 copperplate-engravings, including 4 full-page, by John Buckland Wright, pp. [iv] (blanks), 40, [4] (blanks), cr.8vo., original mid blue and bright yellow buckrams, the gilt lettering on (as usual) a faded backstrip, the Buckland Wright design on the front cover also gilt blocked, t.e.g., others untrimmed, tissue-jacket, near fine (Cock-a-Hoop 185: Reid John Buckland Wright A57b) £185

301. (Golden Cockerel Press.) THE HOMERIC HYMN TO APHRODITE. A New Translation by F.L. Lucas. 1948, 596/650 COPIES (of an edition of 750 copies) printed in black and red, 13 wood-engravings, including the frontispiece, title-page decorations and 11 other engravings all by Mark Severin, parallel English and Greek texts, pp. 36, sm.folio, original qtr. white parchment, backstrip gilt lettered, mid green buckram sides with the front cover gilt blocked using a design by Severin, untrimmed, fine (Cockalorum 177) £275

302. (Hedge Sparrow Press.) GUY (Bob) *Shropshire Wildlife. Eight Wood Engravings. Oswestry, 2008, 8/25 COPIES, each print loosely inserted behind caption leaves, foolscap 4to, original stitched self-wrappers in a half leather (fore-edge entirely leather) foldover case with cloth flaps and marbled pastedowns, new* £150

A collection of wood engravings commissioned by the Shropshire Wildlife Trust.

303. (Hedge Sparrow Press.) MILLER (George) *A Lessening. Oswestry, 2007, 27/45 COPIES, full-page wood engraving by Alan May, pp. [36], crown 8vo, original quarter black leather with decorated boards, backstrip lettered in gilt and blind-stamped, edges untrimmed, fine* £50

304. (Hedge Sparrow Press.) MILLER (George) *A Lessening. Oswestry, 2007, 29/45 COPIES, full-page wood engraving by Alan May, pp. [36], crown 8vo, original grey paper wrappers printed in silver and blue, backstrip unevenly applied to textblock and front free endpapers creased, edges untrimmed, near fine* £25

305. (Kelmscott Press.) SHAKESPEARE (William) *Poems Printed after the Original Copies of Venus and Adonis 1593, The Rape of Lucrece 1594, Sonnets 1609, The Lover's Complaint. (Edited by Frederick Ellis). 1893, [ONE OF 500 COPIES] (of an edition of 510 copies) printed in the Golden types on Kelmscott handmade paper in black with fly and shoulder-titles and sonnet numbers printed in red, wood-engraved floral border and large wood-engraved initial letter to each part, two leaves with an original crease in fore-margin, pp. [vi] (blanks), [vi], 217, [11] (blanks), cr.8vo., original limp cream vellum, backstrip gilt lettered, gold silk-ties, minor spotting to edges and joints, untrimmed, joints slightly rubbed, recent green cloth slipcase (a little tight), very good (Peterson A11; Sparling 11) £2,500*



306. (Lawrence.) CLARE (John) *The Shepherd's Calendar Paradine, 1978, 280/400 COPIES (of an edition of 500), signed by the illustrator and the printer and printed on hand-made paper, John Lawrence wood-engravings at the head of each month, tissue guards, pull-out Glossary preceding*

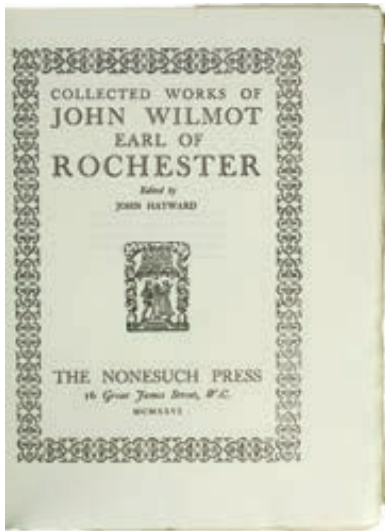
- colophon*, pp. [viii], 134, 4to, *original quarter green buckram, backstrip lettered in gilt, t.e.g., others untrimmed, illustrated endpapers, slipcase with Lawrence illustration onlaid to front, near fine* £400
307. (Limited Editions Club.) SHAW (George Bernard) *Back to Methuselah*. A Metabiological Pentateuch. New York, 1939, 1335/1500 COPIES, signed by the illustrator John Farleigh, pp. lvi, 260, 8vo, *original pale green cloth, green leather label to front board lettered in gilt featuring Farleigh design, backstrip label faded to brown and cloth also just slightly sunned, top edge green, slipcase with label, very good* £60
308. (Medway School of Arts and Crafts.) Poems of Youth. Byron. Cibber. Milton. Shakespeare. Spenser. A representative selection of verse from the sixteenth, seventeenth & eighteenth centuries, with wood-engravings by J.E. Bostock. Rochester: (The School), 1938, FIRST EDITION, *title-page printed in black and blue*, pp. [v], 29, crown 4to, *original quarter blue cloth faded to backstrip, boards with faded strip at foot of upper panel and general light fading to edges, textblock edges foxed, good* £40
309. (Nonesuch Press.) DONNE (John) Complete Poetry and Selected Prose. Edited by John Hayward. 1929, 297/675 COPIES printed on Pannekoek paper with typographical ruled borders printed in pale blue-grey to a design by Beatrice Warde, pp. [vi] (blanks), xxiii, 794, [4] (blanks), fcap.8vo., *original blue morocco, gilt lettering between raised bands on a faded backstrip, single gilt ruled inner border, t.e.g. on the rough, others roughtrimmed, very good* (Dreyfus 56) £400
310. (Nonesuch Press.) DONNE (John) Sermon of Valediction at his going into Germany, preached at Lincoln's Inn April 18, 1619. Printed from the original Version in the Lothian and Ashmole Manuscripts and from XXVI Sermons. Edited by Evelyn Simpson. 1932, 81/750 COPIES printed in the Fell types on Auvergne handmade paper, *typographic border to the title-page printed in red, without any of the foxing or browning usually associated with is work*, pp. [vi] (blanks), vi, 81, [3] (blanks), sm.folio, *original (unusually clean) white boards with yapp edges, backstrip lettered in black and the front cover stamped in blind to a seventeenth-century design, free endpapers and initial and final flyleaves browned, untrimmed, near fine* (Dreyfus 86: Keynes 33f) £175
311. (Nonesuch Press.) HARVEY (William) The Anatomical Exercises... De Mortu Cordis 1628: De Circulatione Sanguinis 1649: the First English Text of 1653 now newly Edited by Geoffrey Keynes. 1928, 308/1,450 COPIES printed on Van Gelder handmade paper, *folding copperplate-engraved plate by Stephen Gooden with the usual faint offsetting*, pp. [ii] (blanks), xvi, 203, [5] (blanks), fcap.8vo., *original russet-red niger morocco, faded backstrip gilt lettered between raised bands, double gilt ruled border to sides, offsetting from turn-ins as usual, bookplate, t.e.g. on the rough, others untrimmed and partly unopened, board slipcase, near fine* (Dreyfus 51) £250

Issued on the occasion of the tercentenary celebrations of the first publication of the text of 'De motu cordis'. 'This translation [the 1653 edition], in the vigorous language of Harvey's own time, has not been reprinted since 1673. In the middle of the nineteenth-century a new translation was made. Actually, it was in itself guilty of new inaccuracies, and substituted dullness for vigor of language' (Dreyfus).

312. (Nonesuch Press.) ROCHESTER (John Wilmot, Earl of) Collected Works. Edited by John Hayward. 1926, 12/75 SPECIAL COPIES (of an edition of 1,050 copies) printed on English handmade paper, pp. lii, 408, imp.8vo., *original quarter cream vellum, backstrip gilt lettered, brown batik boards, extreme corners of soft boards worn, untrimmed, good* (Dreyfus 29) £400

American copies of the special issue were reportedly destroyed by the New York customs (Dreyfus). The most complete edition to appear hitherto, and the earliest twentieth-century attempt to print all of Rochester's works.





Item 312



Item 317

313. (Officina Bodoni.) MACDIARMID (Hugh) *The Kind of Poetry I Want*. Edinburgh: K.D. Duval, 1961, 46/300 COPIES signed by the author, printed by the Officina Bodoni on handmade paper, initial letter in red, pp. 58, [iv], 4to, original quarter vellum with vertical gilt rule, patterned boards, backstrip lettered in gilt, t.e.g., others untrimmed, slipcase, fine £250
314. (Officina Bodoni.) VALERY (Paul) *Le Cimetière Marin*. [Translated by] C. Day Lewis. The Graveyard by the Sea. (Printed at the Officina Bodoni for) Secker & Warburg. 1946, FIRST EDITION, 247/500 COPIES printed on Magnani paper and signed by C. Day Lewis, title-pages printed in black and red, parallel texts of English and French, pp. [ii] (blanks), 23, [3] (blanks), cr.8vo., original green, grey and red marbled paper over card, printed front cover label, untrimmed, protective tan card chemise a trifle spotted, fine (Mardersteig 74) £175
315. (Old School Press.) DAVIDSON (Peter) *Winter Light*. Bath, 2010, 15/100 COPIES (of an edition of 125), signed by author and illustrator, 14 fold-out watercolour illustrations by Hugh Buchanan, ff. 11 (of which 7 open out to reveal illustrations and text), original teal crushed calf with matching silk ties, slanted sliver rule stamped on front, backstrip lettered in silver, fine £275
316. (Old Stile Press.) TANNER (Heather and Robin) *A Country Alphabet*. 1984, 102/160 COPIES (of an edition of 186 copies) printed on Zerkall mouldmade paper and signed by Heather and Robin Tanner, with 26 wood-engravings by Robin Tanner, each illustrating a letter of the alphabet, pp. [iv] (blanks), 64, [4] (blanks), roy.8vo., original qtr. dark brown morocco, backstrip gilt lettered, cream boards with an overall repeat pattern printed in brown, untrimmed, cloth and board slipcase, fine £250
317. (Old Stile Press.) THOMAS (Dylan) *The Laugharne Poems*. Llandogo, 2003, 22/26 COPIES (of an edition of 250), signed by Kusha, Anna, and Catrin Petts who have hand-coloured the numerous John Petts wood engravings throughout, pp. [viii], 17, 4to, original pale blue morocco, backstrip lettered in silver, bottom edge untrimmed, teal slipcase opens to show wood engraving inset in front panel with image of poet inlaid to front, fine £475

318. (Pear Tree Press.) THE SERMON ON THE MOUNT From the Gospel of St Matthew. *Bognor Regis, 1930, 182/200 COPIES, printed in blue, black and purple, with an elaborate wood-engraved frontispiece and further designs by Gabriel Pippet, pp. [iv], 20, 12mo, original illustrated boards with paper label printed in purple and black to front, backstrip lettered in purple, decorative endpapers, edges untrimmed, original tissue wrapper, very good* £120

With a letter from publisher loosely inserted.

319. (Pear Tree Press.) MILTON (John) On the Morning of Christ's Nativity. *Bognor Regis, 1930, 47/100 COPIES, printed in black and purple with frontispiece and further decorations by S.M. Thompson, pp. [21], 12mo, original silver boards decorated in black with paper label printed in purple and black to front, backstrip lettered in gold with bump to foot and slightly rubbed at tips, decorated endpapers, pastedowns a little foxed along adhesive line at head, good* £200

320. (Pennyroyal Press.) BEEKMAN (E.M.) Carnal Lent. Poems. *North Hatfield, Massachusetts. 1975, 93/200 COPIES printed in black and red on Mohawk Superfine paper and signed by the author and artist, wood-engraved portrait of the author by Barry Moser, pp. [32], small 4to., original black cloth, gilt lettered maroon leather backstrip label, fine* £150

321. (Proctor Types.) HOMER. Omhpoiy Odysseia. (The text of this edition of the Odyssey is that of David Binning Monro). *Oxford, Printed at the University Press with the Greek Types designed by Robert Proctor. 1909, ONE OF 225 COPIES printed on handmade paper in black and red using Proctor's Greek 'Otter' typeface, pp. [vi] (blanks), ff. [227], [1], pp. [4] (blanks) 4to., original qtr. cream linen, printed label, pale grey boards, lightly browned free endpapers, untrimmed and almost entirely unopened, near fine* £800

A brilliantly designed typeface noted particularly for its clarity. Sadly, its designer's early death, the overlarge size of the type for general use and the aesthetic attitude of the time combined to lead to its being ignored by other typographers. Inscribed on a front flyleaf by Emery Walker's daughter 'F.G. Salter from Dorothy Walker December 1934'.

322. (Rocket Press.) STEPHENSON (Alan M.G.) The Victorian Archbishops of Canterbury. *Blewbury, 1991, 279/525 COPIES, printed on mould-made paper, 6 monochrome portrait plates tipped in, pp. [ix], 40, 8vo, original purple cloth with paper label inlaid on front board, paper label to backstrip, top edge trimmed* £50

323. (Roxburghe Club.) The Madresfield Hours. A Fourteenth-Century Manuscript in the Library of Earl Beauchamp. *Oxford, 1975, 50 plates (4 colour), title and dedication pages in red and black, pp. 33, 4to, original quarter maroon morocco with patterned boards lightly toned and bubbling around the head, backstrip lettered in gilt with some sparse green speckling to lower half, t.e.g., others untrimmed, very good* £250

324. (Roxburghe Club.) LOCKE (John) Directions concerning education. Being the first draft of his thoughts concerning education now printed from additional MS. 38771 in the British Museum. With an introduction from Frederic George Kenyon. *Oxford. 1933, frontispiece, tissue-guard, title-page printed in red and black, compliments slip of Frederic*



Item 324

*Kenyon loosely inserted, pp. [vi], 84, 4to., original half dark brown morocco, smooth backstrip gilt lettered longitudinally, maroon cloth sides, booklabel of John Lawson and ownership inscription of Sidney Cockerell dated 1934, t.e.g. others untrimmed, board and cloth-tape clamshell box, copy of the William Morris Society obituary of Cockerell loosely inserted, excellent* £500

Sir Sidney Cockerell's copy of Sir Frederic Kenyon's book presented to the Roxburghe Club. The two men were elected to the club two years apart and, although directors of rival institutions (Cockerell at the Fitzwilliam and Kenyon at the British Museum), they were close associates, seconding each other's recommendations for membership (including Thomas J. Wise) and both serving as pallbearers at John Mackail's funeral.

325. (Saint Dominic's Press.) KEMPIS (Thomas à) *Meditations on Our Lady*. Translated by W.H.F.S [Shewring] from the Latin. *Ditchling, Sussex, 1929, ONE OF 500 COPIES (of an edition of 600), light creasing to top-right corner (recto) most pronounced on pp.7-8, small spot-stains to same area, pp. [viii], 41, 4to, original quarter black cloth, light grey paper label with black lettering to dark grey boards, backstrip worn and boards rubbed and soiled, good* £65
326. (Seven Acres Press.) H[ABERLY] (L[oyd]) *The Sacrifice of Spring. A Masque of Queens. Long Crendon. 1927, 58/124 COPIES printed on Arnold handmade paper, pp. [viii] (blanks), [2], 22, [8] (blanks), 4to., original stiff cream vellum, backstrip gilt lettered, untrimmed and unopened, fine* £220
327. (Seven Acres Press.) HABERLY (Loyd) *John Apostate, An Idyl of the Quays. Long Crendon, 1927, ONE OF 125 COPIES (this unnumbered), text in red and black, pp. [xvi], 10 [xiv], 8vo, original grey paper covers, with cream paper label lettered and bordered in black to front, text block strained at points with a little glue residue visible, t.e.g., near fine* £70
328. (Shakespeare Head Press.) HABERLY (Loyd) *Mediaeval English Pavingtiles. Oxford. 1937, ONE OF 425 COPIES printed in black and red, with over 270 wood-engraved examples of pavingtiles by Loyd Haberly, almost all printed in red, the errata-slip tipped-in, pp. [viii], 327, [1] (blank), large 4to., original half rust-red hermitage calf lettered and patterned in gilt on the backstrip, cream buckram sides lightly foxed, the backstrip head and tail (lightly rubbed) and the buckram sides bordered by a gilt dot blocked border, endpapers foxed, t.e.g., others untrimmed, very good* £465
329. (Stamperia Valdonega.) MACDIARMID (Hugh) *Direadh I, II and III. Frenich: Kulgin Duval & Colin H. Hamilton, 1974, 84/200 COPIES signed by the author, printed on Magnani paper at the Stamperia Valdonega, pp. [vi], 52, 4to, original quarter red morocco with vertical gilt roll, backstrip lettered in gilt top edge trimmed, slipcase, fine* £150
330. (Stanbrook Abbey Press.) [CHRISTMAS CARD.] 'See How Small Room...' *Worcester. [1959], printed in black in Cancelleresca Bastarda on Millbourn Lexpar wove paper, hand-illuminated red initial and nativity scene by Margaret Adams with detail in gold on front, pp. [4], oblong 12mo, single bifolium, fine (Butcher C3)* £40
331. (Stanbrook Abbey Press.) THE EUCHARIST. *A Study in its Relation to the Constitution on the Sacred Liturgy. Worcester. 1969, [ONE OF 250 COPIES], printed in black in Stephenson Blake Perpetua type on Abbey Mills paper, pp. [vi], 19, tall 12mo, original grey hammer-finished paper wrappers, front printed in black, fine (Butcher B14)* £30



Item 333



Item 336



Item 341

332. (Stanbrook Abbey Press.) THE MULTIPLICATION of the Loaves and Fishes. John VI 5-13. Worcester, 1961, printed in red using *Spectrum italic* type on handmade paper, pp. [2], 8vo, original Bokhara red paper wrappers lettered in black, near fine (Butcher D6) £40
333. (Stanbrook Abbey Press.) CRASHAW (Richard) Caritas nimia. Worcester. 1963, [ONE OF 93 COPIES] (of an edition of 230 copies) printed on Millbourn Lexpar handmade paper with the large initial letter drawn in jade green, printed in black with title and colophon printed in green, pp. [i], 4, [1], 8vo., original white handmade paper wrappers, front cover with the title printed in green, untrimmed, small spot to corner of rear wrapper, near fine (Butcher A7) £100
334. (Stanbrook Abbey Press.) LEO (Saint, the Great) On the Birthday of our Lord Jesus Christ. Worcester. 1958, ONE OF 500 COPIES printed in black in *Cancelleresca Bastarda*, on Barcham Green hand-made paper, woodblock initial by Margaret Adams printed in red, green and blue, colophon printed in red, pp. [6], 5, [5], fcap 8vo., original marbled wrappers, printed paper front label, fine (Butcher A3) £80
335. (Stanbrook Abbey Press.) WITHER (George) For a Wedding Anniversary. Worcester. [1962,] single leaf tipped to inside rear wrapper, printed in black in *Cancelleresca Bastarda* on W.S. Hodgkinson white wove paper, hand-drawn gold initial by Margaret Adams, pp. [2], sm. 8vo., original white W.S. Hodgkinson wove paper wrappers, title on front and imprint on rear printed in red, fine (Butcher C11b) £50
- From the later printing – the first printing was of 200 copies on vellum, with the date given on the front cover.
336. (Tern Press.) CLARE (John) The Summons. Edited by Eric Robinson. 1989, SPECIAL PROOF COPY (from an edition of 70 copies) with four original pencil drawings in place of printed illustrations, colophon written in pencil and copied over in ink by Nicholas Parry, pp. [16], sm. 8vo., original quarter brown buckram, illustrated orange boards, by Mary Parry, just a touch rubbed, very good £150
337. (Vale Press.) OMAR KHAYYAM. Rubaiyat. (Translated by Edward Fitzgerald... from the Text of 1859). 1901, [ONE OF 310 COPIES (of an edition of 320 copies)] printed in black and red on Arnold handmade paper, large wood-engraved frontispiece by Charles Ricketts, wood-engraved vine

*border to the frontispiece and opposing text page designed by Ricketts, wood-engraved initial letters, pp. [xii](blanks),. xxxi, [13](blanks), cr.8vo., orig. qtr. cream canvas, pale blue boards with printed front cover label (slightly spotted and with a small splashmark), faint free endpaper browning as usual, leather booklabel of Francis Kettaneh to verso of front free endpaper (offset onto facing blank), short biro inscription to that blank, untrimmed, good* £650

338. (Vale Press.) SUCKLING (John) Poems. Edited by John Gray. 1896, [ONE OF 310 COPIES] printed using the Vale types on Arnold handmade paper, with a wood-engraved border and large wood-engraved initial letter to the first page of text, other wood engraved initials throughout the text all designed by Charles Ricketts, pp. [vii] (blanks), [i], cxvii, [7] (blanks), 8vo., original qtr. grey boards foxed, printed label on darkened backstrip rubbed at head and tail, pale grey boards with repeated green rose pattern, corners rubbed, free endpapers browned as usual, untrimmed, good £185
339. (Whittington Press.) THE GARDEN OF THE NIGHT. Andoversford 1979, 61/200 COPIES, printed on handmade paper and signed by the translator Iftikhar Azmi and the illustrator, 26 illustrations by Richard Kennedy throughout text, pp. [66], 4to, original quarter blue buckram with vertical gilt rule and Kennedy illustration on front and rear, backstrip lettered in gilt, fore-edges very gently rubbed from the action of the slipcase, t.e.g. else untrimmed, marbled endpapers, near fine £100
340. (Whittington Press.) INDEX TO MATRIX 1-21. Andoversford, 2003, XLII/CX COPIES (of an edition of 500 copies), printed on Conqueror laid paper, Richard Kennedy line drawing frontispiece, title printed in black and brown, pp. [xiv], 72, 4to, original half Oasis leather, marbled boards with very minor scuffing from action of the slipcase along head and foot, backstrip lettered in gilt, green dustjacket within flap on rear pastedown, fine £300
341. (Whittington Press.) MATRIX 2. (Edited by John Randle). Andoversford. Winter 1982, ONE OF 410 COPIES (of an edition of 450 copies), this lettered 'REVIEW COPY' in place of limitation number, printed in black and cinnamon on Sommerville Laid and Zerkall mouldmade papers, wood-engravings in the text, several plates of photographs, some coloured, folding examples of original printing tipped in, pp. vi, 112, [1], imp.8vo., original stiff orange wrappers over matching card, printed in cinnamon and black, wood-engraving reproduced on front cover, untrimmed, fine £600
342. (Whittington Press.) MATRIX 7. (Edited by John Randle). Andoversford. 1987, ONE OF 850 COPIES (of an edition of 960 copies) printed in black on Sommerville and Zerkall mouldmade papers, numerous inserts, including reproductions of photographs, examples of printing and illustrations, including folding plates, (some colourprinted) pp. [viii], 166, imp.8vo., original stiff yellow wrappers over orange patterned white card, untrimmed, order slip for Matrix 8 loosely inserted, excellent £120
343. (Whittington Press.) MATRIX 13. (Edited by John Randle). Risbury, Herefordshire. Winter 1993, ONE OF 835 COPIES (of an edition of 925 copies) printed on Sommerville Laid and Zerkall mouldmade papers, text illustrations, several plates of photographs, examples of papers and original ephemeral pieces of printing, pp.[vi], 234, imp.8vo., original stiff pale pink wrappers over pale pink card with a superb linocut on front cover by John Petts printed in brown, untrimmed, excellent £100
344. (Whittington Press.) MATRIX 16. (Edited by John and Rosalind Randle). Risbury, Herefordshire. Winter 1996, ONE OF 830 COPIES (of an edition of 925 copies) printed on Sommerville Laid, Zerkall mouldmade Hahnemühle papers, text illustrations, several plates of photographs, including some in colour, examples of papers and original ephemeral pieces of printing, pp. [vi], 205, imp.8vo., original stiff brick-red wrappers over mid-green card with a large wood-engraving by Svenolov Ehrén blocked in black on the front cover, untrimmed, excellent £100

345. (Whittington Press.) THE SONG OF SONGS. *Andoversford, 1976, 149/165 COPIES (of an edition of 206 copies) signed by the translator Keith Bosley and the illustrator, printed on mould-made paper, 20 lithograph illustrations within the text by Richard Kennedy, top edge gilt, others untrimmed, pp. ix, [56], 4to original white cloth, backstrip lettered in gilt, illustration in gilt along base of front board, Hebrew script in gilt at head of rear board, marbled endpapers, black slipcase, near fine* £200
346. (Whittington Press.) CARROLL (Lewis) The Hunting of the Snark. *Andoversford. 1975, 226/720 COPIES (of an edition of 750 copies) printed on St. Cuthbert mouldmade paper and signed by the artist, 15 full-page line-drawings by Harold Jones, the title printed in gold, pp. [iv] (blanks), [xii], 48, [ii] (blanks), imp.8vo., original black buckram, backstrip and front cover gilt lettered, that on the front cover within a gilt typographic border, marbled endpapers, t.e.g., others untrimmed, board slipcase, fine (Butcher 10)* £200
347. (Whittington Press.) HANSCOMB (Brian) The Phoenix. *Andoversford, 2005, XXXV/XL COPIES (of an edition of 100 copies), signed by the author and with an extra set of 2 haikus and plates (tissue guards), printed on handmade paper (pink for prelims and end matter), copper engraving frontispiece in sepia, 8 further engravings in black, ff. 44, 4to, original black card covers stab-bound, with sienna handmade paper wrappers sewn on with black ribbon, pink paper label inlaid to front and lettered in black, slipcase, fine* £180
348. (Whittington Press.) HANSCOMB (Brian) The Phoenix. *Andoversford, 2005, 18/60 COPIES (of an edition of 100 copies), signed by the author and printed on handmade paper (pink for prelims and end matter), copper engraving frontispiece in sepia, 8 further engravings in black, ff. 44, 4to, original black card covers stab-bound, with sienna handmade paper wrappers sewn on with black ribbon, pink paper label inlaid to front and lettered in black, slipcase, fine* £120
349. (Whittington Press.) NICHOLSON (William) An Alphabet. *Andoversford, 1978, 31/138 COPIES (of an edition of 150 copies), 38 plates printed on Hayle Mill Camber-Sand handmade paper, each plate loose as issued and interleaved with tissue guards, tipped-in litho facsimile of Q for Quaker [unused version] now loose with staining from failed adhesive, folio, original brown cloth solander box with some wear to edges and corners, printed label with hand-coloured image of 'The Ballad Seller' onlaid to front and soiled, good*  
[with:]  
(Whittington Press.) CRAIG (Edward) William Nicholson's An Alphabet. An Introduction to the Reprint from the Original Woodblocks. *Andoversford. 1978, 31/150 COPIES (of an edition of 300 copies) signed by the author, printed on Rives mouldmade paper, 3 wood-engravings by Joseph Crawhall in the text, pp.[iv], 12, royal 4to, original printed mustard yellow wrappers, untrimmed, fine* £375

34 of the plates are printed from the original wood blocks, including 7 here published for the first time.

350. (Whittington Press.) OMAR KHAYYAM. The Mirror & the Eye. Rubaiyat of Omar Khayyam translated by Iftikhar Azmi, & illustrated by Richard Kennedy. *Andoversford. 1984, 40/126 COPIES signed by the translator and the artist, printed on Arches creme mould-made paper, full-page and other illustrations from drawings by Kennedy, printed in sepia, pp. [72], folio, original quarter vellum, marbled board sides, top edges gilt, others uncut, slip-case, fine (Butcher 71)* £550





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