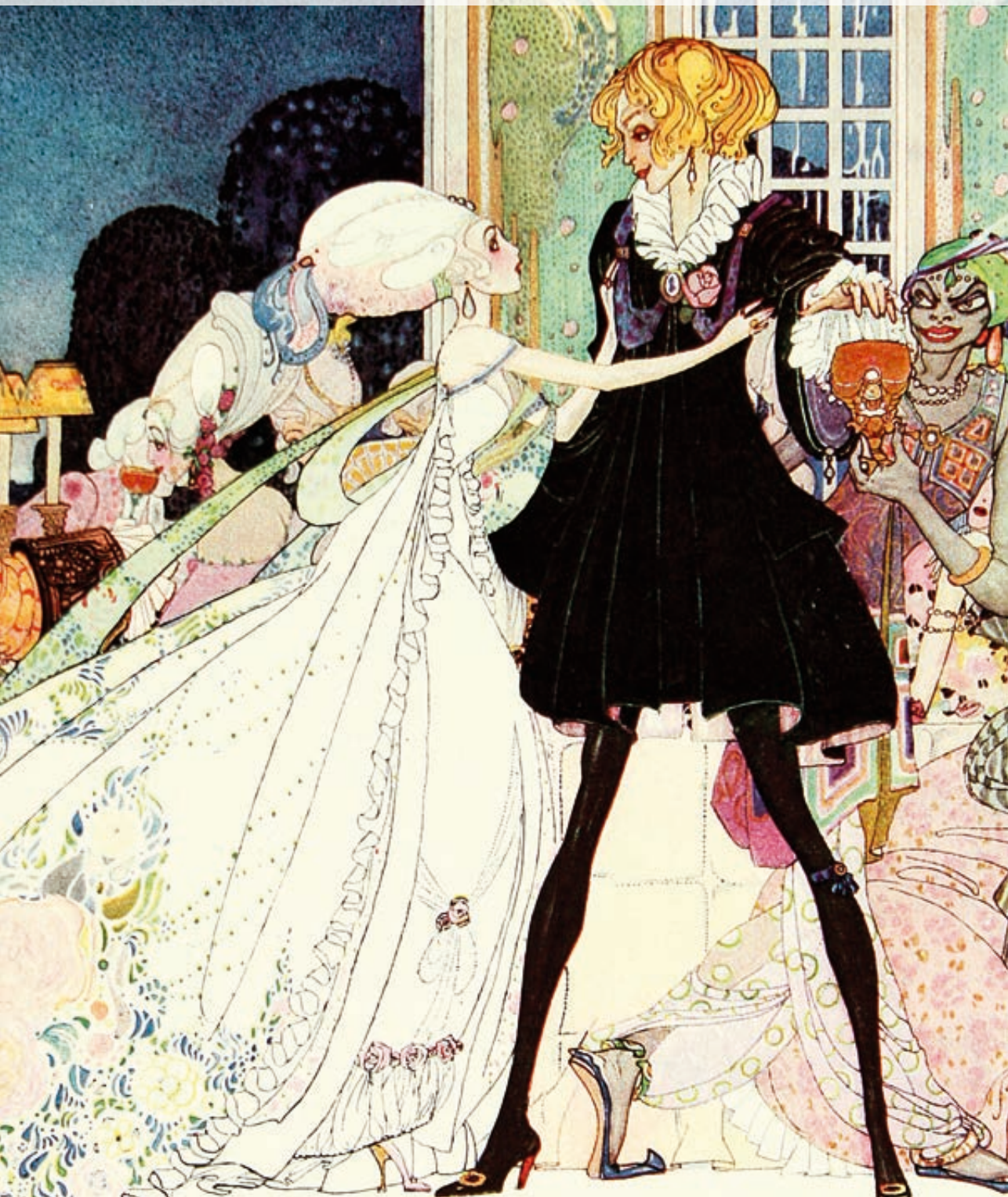


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Section One

Antiquarian Books

1. 'A Person of Quality.' Essays Serious and Comical. Viz. On the Readers of this Book. – The Art of Pleasing in Women. – The Play-House. – The Town. – The Universities. Philosophy not Proof against Love. On Politicians and Coffee-houses. – Tea Tables. – Self Conceit. – Travel. – Flattery. – Swearing and Profane Jestings. – The Court. To which are added, Characters Satyrical and Panegyricall, Letters Amorous and Gallant, Miscellaneous Poems, the English Epigrammatist, and the Instructive Library, Fitted to the Humour of the Age. By a Person of Quality. *Printed for R.J. and Sold by B. Bragg, 1707, FIRST EDITION, a tendency to browning, more pronounced at the beginning, title-page partly detached, endleaves stained from turn-ins of earlier binding, pp. [viii], 280, 8vo, later half calf, possibly preserving original marbled boards, contemporary signature on title of Betty Waterman, sound* (ESTC N9452) £2,200



A highly diverting, and sometimes risqué, series of snapshots of life in the reign of Queen Anne. The Characters include A Quack, or a meer Physician, concluding 'Happy is he, I say, who has no more to do with a Physician than a Lawyer; and can keep both his Estate and Health in any tolerable Condition.' The last of the Miscellaneous Poems is 'The Quack Doctor's Speech.'

The Instructive Library (pp. 269-280) has a special title-page: 'A Catalogue of Choice and Valuable Books in most Faculties ... Lunopolis: Printed for the Man in the Moon, in the year 1707' – a collection of spoof and satirical titles. Rare on the market. The inscription of the contemporary female owner is in a very neat hand.

2. (Africa.) DENHAM (DIXON) Narrative of Travels and Discoveries in Northern and Central Africa, in the years 1822, 1823, and 1824, by Major Denham, F.R.S., Captain Clapperton, and the late Doctor Oudney... second edition. [Two vols.] *John Murray, 1826, two engraved frontispieces, 1 hand-coloured plate and 9 other engraved plates (these lightly foxed and with a faint dampmark in lower margin), and three folding maps (short handling tear to the largest one), most plates with tissue guards, small printed labels of F.W.H. Migeod to head of title-pages, his ownership inscription dated 23 Jan 1911 to endpaper, pp. lxxxviii, 321; iv, 413, 8vo, contemporary marbled paper-covered boards, marbled endpapers, recently rebounded with plain brown calf, spines lettered in gilt, edges a little worn, good* £300

Dixon Denham (1786-1828) was given command of a new attempt to trace the course of the Niger after Mungo Park and Joseph Ritchie both failed. 'Unlike his companions, Denham retained his health throughout the expedition... Denham, fêted in London as the hero of the expedition, and elected a fellow of the Royal Society, published his Narrative of Travels and Discoveries in Northern and Central Africa (1826), in which he suppressed as much as possible all mention of his companions, and took the credit for some of their discoveries. Written in a lively style, and embellished with engravings of his own sketches, it became one of the classics of its genre' (ODNB).

This copy belonged to Frederick William Hugh Migeod (1872-1952), the African explorer who 'began a series of expeditions to Lake Chad, Cameroon, and Sierra Leone, and twice crossed equatorial Africa' (RGS catalogue of his papers).

3. (Africa. Slave trade.) ANNO REGNI Gulielmi III... Nono & Decimo. At the Parliament begun at Westminster the Two and twentieth Day of November, Anno Dom. 1695. [drop-head title:] An Act to Settle the Trade to Africa.] *Printed by Charles Bill, and the Executrix of Thomas Newcomb, decess'd, 1698, a thin wormtrail to first three leaves, touching a letter with no loss of sense, a little spotting, pp. [ii], 503-519, [1], sm. folio,*

[with:]

Anno Regni Georgii II...vicesimo tertio. At the Parliament begun and holden at Westminster, the Tenth Day of November, Anno Dom. 1747. [Drop-head title:] An Act for extending and improving the Trade to Africa. *Printed by Thomas Baskett, 1750, some light spotting*, pp. [ii], 547-563, [1], folio, *disbound* (ESTC R474619; N53143) **£1,500**

The first printings of the two important Trade with Africa Acts, the first of which repealed the monopoly of the London-based Royal Africa Company and opened the slave trade to competition, mainly supplied by merchants based in Bristol and Liverpool. Within a few years the slave trade had boomed (from 5,000 captives per year to 20,000, according to some sources) and by 1750 Bristolian merchants had a clear majority in the trade. Although this 1698 act had broken the Royal Africa Company's monopoly, it softened the blow by granting the company a thirteen-year 10% duty on all the newly opened trade in order to support the maintenance of their 'forts and Castles' in West Africa. However, without the monopolistic profits and facing strong competition, the company wound down its slave business anyway, switching to ivory and gold dust by the 1730s before being dissolved in 1752.

The 1749 Trade with Africa Act, the second major legal adjustment to the British slave trade, made it formally lawful for 'all His Majesty's Subjects to trade and traffick to and from any Port or Place in Africa, between the Port of Sally in South Barbary, and the Cape of Good Hope, when, and at such Times, and in such Manner...as he or they shall think fit, without any Restraint whatsoever'. It also established the 'Company of Merchants Trading to Africa', which was arranged to maintain the existing infrastructure formerly belonging to the Royal African Company but which was forbidden to trade in its joint capacity, to ensure that individual merchants continued to compete. The steadily worsening conditions of transportation, and increased numbers of captives (scores of thousands per year at its peak) enabled by this loosening of regulation, undoubtedly contributed to the emergence of the abolitionist movement in the 1770s, leading to British abolition in 1807.

The 1698 act is rare, with ESTC locating it only in Private Collections, and the general compilation in which it was also issued in just the House of Lords, Bodleian Law, York Minster, and Private Collections. The later act is more common, in 6 locations on its own and more than a dozen as part of its compilation.

4. **(Africa. Slave trade.) Snelgrave (William)** A New Account of some parts of Guinea, and the slave-trade. *James, John, and Paul Knapton, 1734, FIRST EDITION, folding engraved map as frontispiece, two small wormtrails in upper margin of map (duplicated across folds) and first 10 leaves (touching a couple of headlines), small handling tear at map mount, a bit of light soiling elsewhere, 'Eastern District' stamp on title*, pp. [xxiv], 288, 8vo, *contemporary sheep, spine with five raised bands between double gilt fillets, red morocco lettering piece, rather rubbed, worn at heads of joints and corners, portion of rear flyleaf excised, sound* (ESTC T136167; Sabin 85380; Goldsmith's-Kress 7204) **£950**

The first edition of this important text in the history of West Africa and of the slave trade. William Snelgrave was an experienced slave-trading captain when he wrote this account, largely based on voyages he made in 1727 and 1730 to Whydah and Jakin. It offers the first extended account of the kingdom of Dahomey (now Benin), and the most important account of the conquest of Whydah by Dahomey. 'His Account is apologetic of the slave trade and heavy with tales of Africans' sacrificing humans, selling their children into slavery, and engaging in cannibalism. But, more important, it chronicles rebelliousness aboard slave ships and the Dahomean destruction and desolation of Ouidah, an outlet for 20,000 slaves a year, and other factories on the Slave Coast from 1727 to 1732' (Parent, *Foul Means*, p. 222).

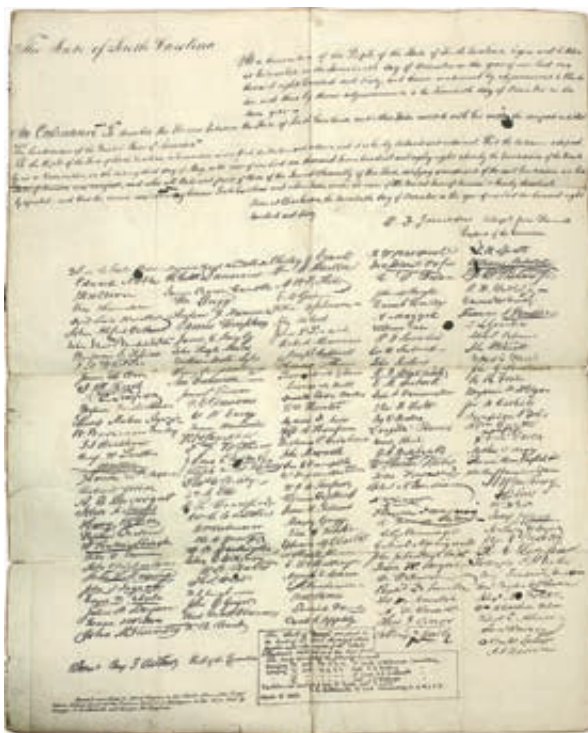
The Scroll of Treason

5. **(American Civil War. South Carolina.) ORDINANCE of Secession.** [Begins:] At a Convention of the People of the State...begun and held at Columbia...An Ordinance to dissolve the Union between the State of South Carolina and the other States. *Michigan: George A. Southworth and George De Baptiste, 1865, lithograph on paper, printed side somewhat soiled, broadside (765 x 605mm), neatly backed with archival paper (apart from a rectangle containing an early*

gift inscription), a few short edge tears, folded three times with creases from a fourth fold, the outside panels when folded showing three ring stains and some light foxing, good (Sabin 87444, note) £9,500

The second facsimile of the original manuscript declaration of South Carolina's secession from the Union, the first formal step towards the American Civil War. Following Abraham Lincoln's election in November 1860 South Carolina immediately acted on its threats to secede, forming the South Carolina Secession Convention in December 1860. The Convention issued three documents, this ordinance of secession, a Declaration of the Immediate Causes of secession, and an address to other Southern states encouraging them to join in; ten further states would secede in the following six months, seven of them before Lincoln even took office in March 1861.

This ordinance was passed unanimously and signed by the 169 delegates of the Secession Convention, with the manuscript document being immediately passed to a pair of local printers, Evans and Cogswell, to produce a printed version and a lithographic facsimile. These 'Printers to the Convention' produced 200 copies of their careful facsimile, which closely reproduces all the details of the original manuscript, down to the inkblots. These copies were distributed as directed by the president of the Convention, and one of them was found in early 1865 by a scouting party of black Union soldiers led by Major N. Clark and Lieutenant G.A. Southworth.



The scouting party discovered the lithograph facsimile along with other state documents and assumed that the house they were searching – Soldier's Retreat, near Drayton Hall – belonged to the Secretary of State and that the document must be the original. Bringing it home to Michigan as spoils of war, Lt Southworth had a number of copies made via lithography with added notes at the foot explaining the circumstances of the document's discovery and declaring copyright. This is one of these second facsimiles – in fact a lithograph facsimile of a lithograph facsimile, with the original having been safely in South Carolina state custody since its production.

This version was printed on better paper and generally survives with less browning than the first facsimile, but it is no more common: Worldcat locates only five copies catalogued as being the 1865 printing, in Michigan, Princeton, Illinois, USC, and the Boston Athenaeum. This copy has a gift inscription, recording when it was sent to the UK: 'To Uncle Charles Maggs from his Nephew Fred J. Gibbs, Detroit Mich U.S.A. Oct 26/[18]82'.

6. (Antarctica.) EVANS (Edward Ratcliffe Garth Russell) South with Scott. *Collins, [c.1940], illustrated with photographs and with 3 maps on a single folding sheet at the end, pp. 318, crown 8vo, original russet cloth, spine slightly faded and covers slightly bowed, inscribed in the half-title 'To Flight Lieut. Harding with best wishes from ERGR Evans 1944', sound* £950

A scarce inscribed copy.

7. **Arne (Thomas Augustine)** *The Musick in the Masque of Comus*. Written by Milton. As it was performed at the Theatre-Royal in Drury Lane. *Printed by William Smith; and sold by the Author, at his Lodgings, at Mr. West's ... and at the Musick-Shops ... [?1740]* engraved throughout apart from the title-page, which is in letterpress, small hole in blank area of title, several leaves with a piece missing from the lower fore-edge (to plate mark), one page with a tear extending into the engraved area but without loss, signed by Arne on the title-page, pp. [ii], 47, [1],



[bound with:]

Lampe (John Frederick) *Songs and Duetto's in the Burlesque Opera, call'd The Dragon of Wantley*. As perform'd at the Theatre-Royal in Covent Garden. *Printed for John Wilcox, 1738, engraved throughout apart from the titlepage, which is in letterpress*, pp. [ii], LXI, [1], folio,

[with, at end:]

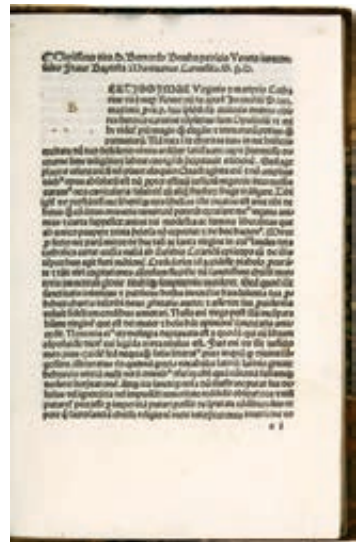
26 pp. of manuscript music (see below), *contemporary half calf, rebacked, corners and edges worn, sides rubbed, sound* (ESTC T167451 & N24537) **£2,500**

This is apparently the first edition of Arne's music for *Comus*. Both of the copies in the BL are signed by Arne on the title-page, and it is possible he signed copies to authenticate them; alternatively, perhaps he signed copies which were purchased 'at his Lodgings.' There is a variant of this edition, datable to 1741, which gives his actual address. ESTC records 4 copies in 3 locations in the UK only (BL, O, Gresham College), and 2 copies of the 1741 issue, Miami and the Alexander Turnbull Library (not in the Descriptive Catalogue).

Lampe's work is also signed (by Lampe) on the verso of the title, beneath an inscription in another hand 'Corrected and revised by ye author.' 'In 1737 Lampe returned to the Haymarket Theatre with his enormously successful *Dragon of Wantley*, a burlesque opera by Carey. Reputedly a favourite with Handel and with George II, it was performed every season until Lampe's death and its popularity continued throughout the century' (ODNB). This printing is also scarce, with only the Oxford copies (3 of them) recorded in the UK, and six copies in the USA.

The manuscript at the end comprises *The Early Horn* by Galiard, and a *largetto* from *Alcini* as sung by Carestini.

8. **Baptista Mantuanus**. *Parthenice secunda, sive Catharinaria*. [Ed. Franciscus Ceretus]. *Venice: Jacobus Pentius, de Leuco, 14 July, 1499, Gothic type, 36 lines, capital spaces with guide letters (the 2 in the Dedication filled in), contemporary running headlines in reddish ink, annotated in 3 places by the same hand, blind stamp of Wigan Free Public Library on first and last leaves, and their bookplate inside front cover*, ff. 44, 4to (194 x 127 mm), *late nineteenth-century half mottled calf, green vertical lettering piece on spine ('Bernardo Bembo' – the dedicatee), gilt edges, good* (ISTC ib00071000; Goff B71; Bod-inc B-039; BMC V 565) **£2,500**



The sixth of 10 incunabular editions of the second of Baptista's *Parthenici*. This series of 7 hagiographical, epic poems commenced with one upon the Virgin. This, the second, is on St. Catherine of Alexandria, first published in Bologna in 1489. These poems set a precedent for epic treatments of religious subjects as diverse as Jacopo Sannazaro's *De partu virginis* and Milton's *Paradise Lost*. It is on the basis of these poems by the 'Good old Mantuan' (pace Shakespeare) that Erasmus made

his notorious pronouncement that as a 'Christian Virgil' the Italian poet would eventually be seen as a greater writer than Virgil.

Provenance: inscription on flyleaf recording the purchase at the sale of A.G. Reed at Sotheby's on 3/8/1895 by John Edgar Ker. Five years later purchased for Wigan Free Public Library.

Quaker letter from Newgate

9. **Bayly (William)** [Caption title:] A Letter to Mayor of London. [*dated at end:*] *New-Gate Prison [i.e. London], the 4th day of the 8th moneth, 1670, FIRST EDITION, first page dust-soiled and a little frayed at edges, second leaf similar but less so*, pp. [4], small 4to, *modern marbled boards, sound* (Smith, *Friends' Books*, 1.219; ESTC R469888; not in Wing (2nd ed.)) £1,500

The only copy of this Letter recorded in ESTC is in the Library of the Religious Society of Friends, London. The Quaker Act of 1662, which required everyone to swear an oath of allegiance to the king, which Quakers could not do out of religious conviction, resulted in persecution, and Bayly, like so many, was in and out of prison frequently. In this letter Bayly calls on the Mayor to 'Repent with speed ... by Releasing those who suffer by thee for Conscience sake .. Me, my Wife and tender Children.' It was while he was incarcerated in 1662 that he was visited by Mary Fisher, and within a short while they were married. 'The marriage of these two most interesting preachers seems to have been ideally happy, interrupted though it was by William Bayly's ever-recurring imprisonments. In the intervals of preaching and persecution he still followed his calling of master mariner. He was present to welcome Fox on his pastoral visit to Barbados, and died at sea in 1675 on board the Samuel, of London, on his way home from the West Indies' (Richmond, *Quaker women, 1650-1690*, p. 280). Mary Fisher had before this spent time in New England on missionary work.

Sir Samuel Starling, the Mayor of London, was a judge, and it was before him that Penn and Mead appeared a month after the date of this Letter. Asked if he was guilty as charged, Penn famously replied: 'The question is not whether I am guilty but whether the indictment is legal!'

10. **[Bertier (Charles)]** An account of the miracle wrought on the 31st of May, the Feast of Corpus Christi, in the year 1725, at the Procession of St Margaret's Parish in the Suburbs of St Antony at Paris. In the person of Anne Charlier, wife of Francis de la Fosse Master Ebonist. *Printed, and sold by J. Roberts, 1728, inked number to corner of title-page, first few leaves toned*, pp. 85, [3], 8vo, *side-stitched as issued without wrappers (one thread broken), edges untrimmed, first and last pages dustsoiled and a bit creased at corners, very good* (ESTC T110718 – BL, Downside, Durham, NLS, Wellcome, and LoC only) £350

A scarce little book and part of a small bibliographic mystery. The final leaf, L4 (visibly conjugate with L1), contains advertisements for books published by Thomas Meighan. The ESTC record for this printing gives a pagination of '85, [1]', and the same pagination is recorded for the 1728 'second edition' 'printed for Tho. Meighn' (T205265, Bodley only). There is only one other edition of this text recorded in ESTC, which is a 1727 'second edition' also 'printed for Thomas Meighn' (with the surname qualified with a 'sic'; T164102, Downside Abbey and Heythrop College only) which has pagination '85, [3]' and might therefore also include this advert leaf. It is unclear why both Meighan printings call themselves the second edition when one is dated before this printing; similarly murky is why Meighan's advertisements appear at the end of this edition (BBTI does not record any connections between them other than contemporaneity).

11. **(Bible. Old Testament. Latin.)** Liber Salomonis. Proverbia, Ecclesiastes, Canticum canticorum. Liber Sapientiae. Ecclesiasticus. *Paris: Ex officina Simonis Colinaei, 1529, a number of ownership inscriptions to title-page struck through (the date 1816 visible in one, another Malta, 1825), some light spotting, blank corner of one leaf torn*, ff. 160,
[bound with:]
(Bible. Old Testament. Latin.) Machabaeorum libri duo. *Paris: Apud Simonem Colinaeum, 1526, some spotting, wormhole in blank gutter of middle 40 leaves, ff. 100, 16mo, later limp vellum, somewhat soiled, edges gauffered, good* (Second work: Schreiber 21) £400

'In 1522 Colines began publishing inexpensive and handy miniature editions of the eight major groups of the Latin Bible, issuing one or another of these groups regularly over a period of about 12 years... the font used for these miniature editions was the Petit Romain, or Petit Texte letter, which Colines customarily used for marginalia and commentaries in his folio editions' (Schreiber). The first work here, a printing of the 'Poetical Books' (Proverbs, Ecclesiastes, Song of Solomon, Wisdom of Solomon, & Ecclesiasticus), was unknown to Schreiber or Renouard, although they do record seven other printings of this collection between 1524 and 1542 (and COPAC finds a copy in Cambridge). The second, containing Maccabees, appeared in at least four versions between 1524 and 1537.

12. **(Bible. Old Testament. English. Daniel.)** [BROUGHTON (Hugh, translator)] Daniel his Chaldie Visions and his Ebrevv: both translated after the original: and expounded both, by reduction of heathen most famous stories vnto the exact proprietic of his wordes (which is the surest certaintie what he must meane:) and by ioyning all the Bible, and learned tongues to the frame of his worke. *Printed by Richard Field [and Gabriel Simson], for William Young, 1596, FIRST EDITION, woodcut printer's device on title, with 4 engraved plates (one with a tear entering the engraved surface but without loss, old repair), part of quire K printed in red Hebrew characters, a bit of browning and staining, particularly at either end, one leaf with portion torn from upper outer corner with loss to the headline on verso, pp. [136], 4to, modern calf-backed boards, substantial contemporary annotations in English in three places, good* (Darlow & Moule 230; ESTC S106760; STC 2785) £3,000



'Broughton's writings demonstrate that he was an accomplished Hebrew scholar, who may justifiably be regarded as the most proficient English Hebraist of his day. Not only was he able to read the Old Testament in the original, he was familiar at first hand with a wide range of post-biblical Jewish authors. His contribution to Old Testament studies includes a translation of Daniel into English and Latin with explanatory notes and comments' (ODNB). Broughton's learning should have earned him an automatic place among the translators of the KJV, but his acerbic temperament meant that nobody would work with him, and he was not selected.

13. **(Bible. New Testament. Greek.)** Novi Testamenti libri omnes, recens nunc editi: cum notis & animadversionibus doctissimorum, praesertim vero, Roberti Stephani, Josephi Scaligeri, Isaaci Casauboni. *Apud Richardum Whitakerum, bibliopolam [i.e., Leiden: B. and A. Elzevir,] 1633, lightly spotted and toned, title-page slightly dusty, pp. [viii], 459, [13], 8vo, nineteenth-century black straight-grained morocco, boards panelled in blind, spine lettered in gilt direct, marbled endpapers, edges gilt, a bit rubbed, very good* (ESTC S1809; Willems 397) £250

'Although the Greek New Testament had formed part of the Stationers' Company Latin Stock... few editions were printed in London... instead, the market was supplied with editions from the continent... In 1633 the London bookseller Richard Whitaker simply imported sheets of another printing from Leiden for his edition, rather than have it printed in London' (McKitterick, *History of Cambridge University Press*, 1.185). The Elzevirs also published a 1633 Greek New Testament under their own imprint, but in a different format; this one seems to only have been produced with Whitaker's title-page.

14. **(Bible. New Testament. English.)** The New Testament of our Lord and Saviour Jesus Christ, Newly translated out of the originall Greek: and with the former translations diligently compared and revised, by his Majesties speciall command. *Cambridge: Printed by Thomas Buck, and Roger Daniel, printers to the Universitie of Cambridge, 1639, margins shaved, on one or two pages cropping a line at the foot, dampmark across the lower third of most leaves, some soiling, pp. [ii], 733-918, 8vo, early nineteenth-century red morocco, boards bordered with an elaborate gilt roll,*

large central gilt stamp of the Royal coat of arms, lettered 'Court of Exchequer', spine gilt in compartments, two brass clasps to fore-edge, sound (ESTC S102188; D&M 540) £150

An interesting artifact, comprising the New Testament only (extracted from a full bible with the same imprint), in the use of the Crier of the Court of the Exchequer (or Exchequer of Pleas), the independent court that dealt with equity law until the judicial reforms of the mid-nineteenth-century. It was in use for some time and regularly restored; the title-page records that it was 'New Bound Michl. 1772' and again 'New Bound, Easter 1819', and the style is clearly imitative of seventeenth-century English binding. It also bears the ownership inscriptions of [J. Morris (1797), who was crier to half a dozen chief Barons of the Exchequer (between Sir Achibald MacDonald and The Lord Lyndhurst), and of Amos Kemp (1882), noted as 'last senior crier to the Court of Exchequer, and Clerk to the Honble Sir Charles Edward Pollock, Last Senior Baron of the Exchequer'.



15. (Bible. New Testament. Greek. Gospels.) *Harmonia Quatuor Evangeliorum juxta sectiones Ammonianas et Eusebii Canones. Oxford: E typographeo Clarendoniano, 1805, LARGE PAPER COPY (33cm tall), some light foxing, offsetting from facing pages, pp. [iv], 216, large 4to, contemporary straight-grained red morocco, boards bordered with a single gilt fillet and a triple blind fillet, central gilt stamp of a C surmounted by a Baron's crown, spine divided by double raised bands enclosing gilt rolls, second compartment gilt-lettered direct, the rest with blind tools around a small central gilt flower tool, spine darkened and joints rubbed, a few marks to boards, good (D&M 4781) £300*

One of the scarce large-paper copies of this fine and elegant printing of the four Gospels divided according to the Eusebian canons. 'Reuss states that the text in this Harmony agrees with Baskerville's edition of 1763, which practically follows Mill' (D&M).

16. (Bible. New Testament. Epistles. Commentary.) GAINY (Jean de) *Brevissima & facillima in omnes divi Pauli epistolas scholia, ultra priores editiones, ex antiquissimis Graecorum autoribus, abunde locupletata. Paris: Apud Simonem Colinaeum, 1543, ruled in red around the text and commentary, some light staining, early ownership inscription to foot of title-page (with another in inner margin abraded away, necessitating small paper repair to verso), a scattering of light grey spots to first c.10 leaves, ff. [viii], 244, [bound with:] Wild (Johann) *In Epistolam Pauli ad Romanos Exegesis. Lyon: Apud Ioannem Franciscum de Gabiano, 1559, some light spotting, extensively annotated in an old hand (shaved), the ink causing some browning to the paper, small dampmark in lower corner, pp. 200, 8vo, later vellum, spine with raised bands, top compartment lettered in ink, front board with wide brass clasp on vellum mount (the mount a little worn), vellum spotted, good (Second work: Adams F383) £450**



A pair of scarce biblical commentaries: the first work is the first full edition of Jean de Gaigny's commentary on the Epistles of Paul and Revelation (parts of the Paul had been printed before), which includes the text surrounded on three sides by substantial commentary. Bound after it is the commentary on Romans by Johann Wild (Latinized as Ferus, 1497-1554), called the 'most learned preacher in sixteenth-century Germany'. An early owner has substantially annotated the margins in Latin (several notes per page), although most have unfortunately been shaved by the binder.

The ownership inscription on the first title-page reads 'Marci Antonii Ulmi Patavii', i.e. Marcus Antonius Ulmus of Padua, author of an extensive treatise on facial hair (*Physiologia Barbae Humanae*, 1603).

17. **Bickham (George)** *The Universal Penman*. Engrav'd by George Bickham. *Printed for and sold by H. Overton, 1743, engraved frontispiece, each leaf a full-page engraving, one leaf with a closed tear touching a couple of letters, frontispiece offset onto title-page, some light age-toning, old ink mark to verso of final plate, ff. 212, folio, modern brown calf in period style, boards bordered in blind, red morocco lettering piece to spine, very good* (ESTC T89366) £1,500



The fourth edition, as identified by Percy Muir – the second book-form edition, and the first to have fully continuous foliation – of George Bickham's 'most important contribution to British engraving' (ODNB). Bickham (1683-1758) was a skilled engraver and an ambitious man, but a poor planner: the first issue of the book was intended to appear as 52 weekly parts across one year, but it took Bickham eight years to finish what became a hopeless mass of poorly-organised and misnumbered – but beautifully engraved – parts. Almost immediately after finishing, a new edition was announced that would appear on time (since all the plates were already produced), and during this time a single-volume edition was also prepared which regularised some of the mistakes in order and foliation. But Bickham was probably grateful for the assistance of Henry Overton, a more experienced publisher, who stepped in at this point to acquire the rights to issue the book version and produced this edition, at last continuously foliated and in the order it would remain for all subsequent editions (see Muir in *The Library*, December 1944, pp. 162-183.)

18. **(Binding. Riviere & Son.) QUILLER-COUCH (Arthur, editor)** *The Oxford Book of English Verse*. *Oxford: at the Clarendon Press, 1926, printed on India paper, pp. xix, [1084], 8vo, contemporary panelled speckled calf by Riviere & Son, the central panel of russet polished calf, large gilt arabesque design at centre, fleurons at the corners, spine gilt in compartments, twin citron lettering pieces, gilt edges, spine a trifle faded, good* £75



As intended, no doubt, this finely bound copy of the famous anthology was bought as a Christmas present, with inscription on fly-leaf: 'To Wanda darling / John / Christmas 1930.' The style of the binding is a little curious, uncertain of itself, but withal pleasing.

19. **(Birds.) LUDLOW (J.W.)** *The International Standard of Excellence for judging Pigeons, with hints to breeders and a chapter on diseases... scale of points and revision by W.M. Simpson, Jr. New York: Published by the National Columbarian Society, 1879, chromolithograph frontispiece and 7 other chromolithograph plates, some light dustsoiling and thumbing, one or two pencil notes, short closed tear to foot of title-page, pp. 103, [3], 8vo, original dark green cloth, spine blocked in gilt, front board blocked with black borders at top and bottom and with a large central gilt block of a pigeon in full display, rear board with the same borders blocked in blind, slightly bumped and rubbed, a few splotches to rear board, gift inscription dated 1898 to recto of frontispiece, very good* £150

A rare illustrated guide to standards for domestic pigeon breeders, produced to encourage the hobby in America. This copy soon made its way to the UK instead, being given as a Christmas gift in Bexhill-on-Sea in 1898. COPAC locates the BL copy only (with imprint '[Birmingham, 1880?]', with Worldcat adding the College of Charleston, Cornell, NYPL, Connecticut, Michigan, and Virginia.

20. (Birds.) **TEGETMEIER (W. B.)** *The Poultry Book: comprising the Breeding and Management of profitable and ornamental Poultry; To which is added 'the Standard of Excellence in Exhibition Birds'*. New edition, greatly enlarged. *George Routledge. 1873, additional chromolithographed title and 29 chromolithographed plates of poultry by Harrison Weir, 17 uncoloured plates and numerous wood-engraved illustrations in the text, ink ownership signature on the endpaper*, pp. viii, 390, [2], large 8vo, *original quarter red roan, rebacked preserving most of the original spine, gilt lettering, mid green cloth sides, yellow endpapers, owner's name on front free endpaper, t.e.g., good* £450

The plates are mostly of poultry, but also include geese, ducks, turkey, guinea fowl, and a peacock.

Dedication copy?

21. **Bolton (Robert)** *Instructions for a Right Comforting Afflicted Consciences, with special Antidotes against some grievous temptations: delivered for the most part in the Lecture at Kettering in North-hampton-shire. Imprinted by Felix Kyngston for Thomas Weaver, 1631, FIRST EDITION, woodcut printer's device on title, very slight damp-staining in the upper margins, initial blank discarded*, pp. [xxvi], 560, small 4to, *contemporary mottled calf, blind tooled corner ornaments, author's name in gilt on spine, top compartment of spine defective, early initials PC opposite signature B, inscription on title-page 'Christo Duce, R.C.', seventeenth-century signature of T. Browne on fly-leaf, below which a twentieth-century note of acquisition by Reginald Chas. Tudor Hutchins, very good* (ESTC S106257) £1,750

'Bolton's most prominent public platform was the celebrated, and officially sanctioned, lecture at Kettering. "His doctrine was never drawn into question either for error or schism" (Bagshawe, 27), and he did not urge reform in church or state, but he repeatedly demanded that both should operate in a more godly fashion. He was extremely and repeatedly outspoken in condemning corruption. In 1621 – in a sermon before the assize at Northampton – Bolton took as his text "When the righteous are in authority, the people rejoice: but when the wicked beareth rule, the people mourn"' (ODNB).

This work is dedicated to Robert Carre (variant with 'Gentleman of the King's Bed-Chamber, &c. '), favourite of James VI & I, possibly a rather unlikely candidate. However it appears from the Dedication that a copy of Bolton's *Directions for Walking with God* (1625) had fallen into Somerset's hands, and met with approbation. This may be the Dedication copy of the present work: it is tempting to believe so in the light of the exhortatory inscription on the title-page, with the corresponding initials, in a formal hand.

22. (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 by W. Jackson and A. Hamilton, 1790, occasional faint spotting, pp. [412], [bound with:]**

(Bible. Old Testament. Psalms. English. Sternhold and Hopkins.) *The whole book of Psalms, collected into English metre. Oxford: printed by W. Jackson and A. Hamilton, 1787, pp. [56], 4to, contemporary black morocco, boards bordered with a wide decorative gilt roll made up of flowers, urns, and leafy sprays, spine gilt in compartments with small central sunbursts surrounded by other flower and leaf tools, red morocco lettering piece (slightly chipped at one side), a little rubbed, a surface scrape to lower board, marbled endpapers, edges gilt, ownership stamp of Frances Hanbury to blank flyleaf and margin of title-page, good* (ESTC N70265; T81360) £250



An attractive copy of a scarce edition of the BCP and Psalms, additionally bound with another version of the Psalms from the same publisher. ESTC locates copies of the BCP in Liverpool, Oxford, National Trust, and Duke University only. The Sternhold-Hopkins Psalms is slightly more common: BL, National Trust (x2), Huntington, Library of Virginia, University of British Columbia, and Alexander Turnbull.

23. **Boswell (James)** *The Life of Samuel Johnson, LL.D. ... in three volumes. Dublin: Printed by John Chambers, for R. Cross, W. Wilson, [et al.], 1792, FIRST DUBLIN EDITION, two folding engraved facsimiles at the end of vol. iii, some light foxing, pp. xxxiv, 536; [ii], 605, [1]; [ii], 573, [1], 8vo, contemporary Irish marbled calf, spines divided by gilt fillets, red morocco lettering pieces and green morocco numbering pieces, spines a bit darkened, a touch of rubbing to extremities and one or two small chips at spine ends, front joint of vol. ii cracking a little, good* (ESTC T64484; Pottle 80) £600

The first Dublin (and first octavo; second overall) edition of Boswell's *Life of Johnson*, produced rather cheaply in an evident attempt to undersell the genuine editions; the first had appeared the previous year and was nearing the end of its print run, and the second London edition would follow the next year also adopting the 3-volume octavo format. In order to produce the three as quickly as possible each volume was produced by a different printer, so the imprints in vol. ii and iii vary from that above (John Exshaw and Robert Rhames, respectively). and although most of the errata have been corrected, other errors were introduced. In Pottle's day it was thought very rare, there being no copy in the BL, Bodleian, or National Library of Scotland, but now it is merely scarce and those specific gaps, at least, have been filled.

24. **Browne (Isaac Hawkins)** *Poems upon various subjects, Latin and English. ... Published by his Son. Printed for J. Nourse, and C. Marsh, 1768, with an engraved portrait frontispiece, frontispiece and title-page slightly browned, a bit of dust-soiling in the upper margins, pp. [x], 160, 8vo, modern tan calf, blind ruled borders on sides with a blind tooled lozenge occupying the panel, black lettering piece on spine, sound* (Foxon p. 89; ESTC T116967) £95

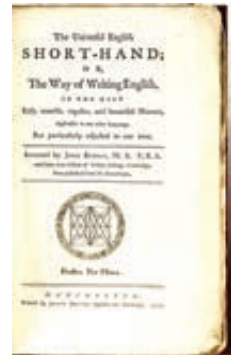
First collected (posthumous) edition of these celebrated parodies 'praised by Byron (letters to Lord Holland, 30 Sept 1812, and John Murray, 17 Oct 1812), and reprinted by Blackwell in 1923' (ODNB), and, more seriously, 'his principal work, [first] published in 1754, a Latin poem in two books (a third was intended, but only a fragment was completed) on the immortality of the soul – 'De animi immortalitate' – which received high commendation from the scholars of his time. Of this there were several English translations, the best known of which is by Soame Jenyns' (*ibid.*, original and Jenyns' translation included here). The frontispiece is engraved after the portrait by Highmore, to whom *On Design and Beauty*, the author's first published work (1734) was addressed.

25. **Bunel (Pierre) & Manutius (Paul)** *Epistolae Ciceroniano Stylo Scriptae. Aliorum Gallorum pariter et Italorum epistolae eodem style scripta. [Geneva: Henri Estienne,] 1581, lightly toned and spotted, pp. [xvi], 240, 319, [1], 8vo, late eighteenth-century red morocco, boards bordered with a gilt decorative roll containing flowers, birds, and berries, spine gilt in compartments, label lost from second and the space sometime painted black, marbled endpapers, edges gilt, a little rubbed, small spot of insect damage at edge of front board, good* (Adams B3274; Schreiber 208) £300

'This collection of the Latin epistles of French and Italian humanists... originated with King Henri III's nationalistic idea of showing that French scholars were as good as, or perhaps even better than, their Italian counterparts as Latin stylists' (Schreiber) – in Ciceronian style, of course.

26. **Byrom (John)** *The Universal English Short-Hand; or, the Way of Writing English in the most easy, concise, regular, and beautiful manner, applicable to any other language, but particularly adjusted to our own. Manchester: Printed by Joseph Harrop, 1767, FIRST EDITION, 13 engraved*

plates, bound as called for (one between p. 36 and p. 39, five after p. 50, and 7 at the end), a little marginal dustsoiling, a line of old paper adhered to verso of last plate, pp. [iv], ix, [2], 4-36, 39-92 (as is correct), 8vo, wholly untrimmed in a plain binding of modern quarter morocco, spine lettered in silver, very good (ESTC T76257) £350



The first edition of Byrom's popular system of shorthand, which had been in use for a number of years by many prominent figures, including the Wesleys, Horace Walpole, and others – but Byrom would swear his pupils to secrecy before teaching so that he would remain the only source of the knowledge. He was granted a 21-year monopoly for the system in 1742 and died exactly 21 years later; four years after that this volume appeared, opening for the first time the 'secrets' of his system to a wider public.

27. Channing (William Ellery) *The Literary Works. [with:] The Theological Works. Richard Griffin, 1854, a little light foxing, pp. [vi], 637; [ii], iv, 595, 8vo, contemporary biscuit calf, spines gilt in compartments, olive morocco lettering pieces, marbled edges and endpapers, slightly sunned and rubbed, inscription of Charles Seely, 1859, to initial blank, very good* £80

The collected prose works of William Ellery Channing (1780-1842), the uncle of the Transcendentalist poet and the most significant Unitarian preacher of his day in the United States, an important influence on the Transcendentalists.

28. Extensive contemporary notes
 Charles the Fifth, Emperor of Germany and King of Spain. *The Advice of ... To his Son Philip the Second of Spain; upon his Resignation of the Crown of Spain to his said Son. Printed for H. Mortlock, 1670, FIRST EDITION, fore-margins cut a little close with the loss of a letter or two on 3 leaves (these leaves bound a little skew), pp. [x], 163, [bound with:] [Sancroft (William, archbishop of Canterbury, attrib.)] Modern Policies, taken from Machiavel, Borgia, And other Choise Authors, by an Eye-Witness. The seventh Edition. Printed by J. Streater, for Tho. Dring, 1657, tightly bound, with a little damage to the gutter of last few leaves with the loss of the odd letter, pp. [192] (the last 12 pp. ads (9 pp.) then blanks), 12mo, contemporary panelled sheep, rubbed, spine defective at foot, the paste-downs, fly-leaves and blank pages at the end of the second work with copious notes by a contemporary reader, initials N.D. at head of second title (see below), sound (ESTC R200783 and R219077) £1,500*



A pair of topical political advices, closely read and with numerous notes by an unfortunately unidentifiable contemporary reader, possibly a lawyer. The titles traditionally ascribed to [Sancroft] in the 1650s cannot stand. The authorship of the anti-Calvinist dialogue *Fur praedestinatus* was not his... The attribution of the similarly anonymous diatribe, *Modern Policies, Taken from Machiavel, Borgia, and other Choise Authors by an Eye-Witness* (1652) is also doubtful, resting on little more than a likely dedication to Bishop Brownrigg' (ODNB).

Both texts, but especially the latter, have numerous marginal marks, NBs, and one or two notes. The copy is remarkable for the 11 pages of contemporary manuscript, filling the blank pages at either end. The hand is not an easy one. The notes at the front are mainly concerned with sexual morality – marriage, adultery, sodomy, and bestiality. Sir Thomas Browne's passage on the error of placing a

loadstone under your wife's pillow to test her faithfulness is paraphrased, and there is a reference to another book 'printed in 1656 and sold by Robinson Bookseller in Oxford' (there are 11 such titles in ESTC). The notes at the end begin on the topic of reproduction, moving on to the immortality of the soul, at one point the writer adumbrating his own opinion. Here Browne is referred to again, and Sir Kenelm Digby is mentioned twice (both these being living authors). Thomas Aquinas and Justinian are other authorities.

The books advertised at the end are under the heading Law Books, and one of these has a marginal mark: thus we are inclined to think that the writer of the notes was a lawyer, as well as a keen student of politics. The last book in the list is the *Modern Policy, taken from Machiavel, Morgia* [sic]... The ESTC entry for *Modern Policies* gives a collation and pagination evidently taken from a copy lacking gathering D, which is present here.

29. (Charterhouse School.) THE CHARTERHOUSE with the Last Will and Testament of Thomas Sutton Esquire. Taken out of the Prerogative Court, according to the true originall. *Printed for Thomas Thorp. 1614, initial blank discarded, some light dustsoiling, small wormhole to blank lower corner*, pp. [ii], 12, 15-22, [2], 29, [1] (as called for) 4to, *modern quarter calf, smooth backstrip gilt-lettered vertically, marbled boards, binder's blanks at end, very good* (ESTC S107783; STC 5056) £900

The foundational document, with contemporary commentary, of the London Charterhouse, originally an almshouse with facilities to educate forty boys and now one of the major English public schools. Thomas Sutton (1532-1611), through his services to the Earl of Leicester and other patrons, acquired a number of important leases (including valuable coalfields) and made a substantial fortune from them and by moneylending. He then began investing in freeholds, intending to create a lasting legacy in the form of a charity, rather than leaving the money to his family. In the year of his death he acquired 'the Charterhouse', a former Carthusian monastery, then the townhouse of the earl of Suffolk, and produced an elaborate and specific will leaving a small amount to select family members and a substantial sum (around £50,000) to the endowment of his charity.

The first part of this volume is praise for Sutton's beneficence: 'the new hospital dwarfed all the London charities of the past century. The protestant clergy were jubilant: they hailed Sutton as a "hero", a "saint", "the right Phoenix of charity", his foundation as "the greatest gift that ever was given in England"' (ODNB). The second part prints the will itself, which was controversial amongst his slighted relatives and contested in court for years afterwards. The foundation survived, and in 1872 the school and almshouse split, with the latter remaining as Sutton's Hospital in Charterhouse and the former moving to its present location in Godalming.

30. (Church of England. Thirty Nine Articles. Latin.) WELCHMAN (Edward) XXXIX Articuli Ecclesiae Anglicanae, Textibus è Sacra Scriptura depromptis confirmati, brevibusque notis illustrati. Adjectis insuper nominibus auctorum locisque in quibus doctrina in articulis contenta fusius explicatur. In usum Juventutis Academicæ ... Editio tertia auctior & emendatior, cui accedit Appendix de doctrina patrum. *Oxford: E Theatro Sheldoniano, 1718, interleaved, with the interleaves copiously annotated (see below), ink stains on the dedication*, pp. [x], 42, [4], 32, 8vo, *contemporary half vellum, marbled boards, rubbed, head of spine defective, vellum missing from corners, good* (ESTC T73713) £500

Welchman's 'main work is his edition of the Thirty-Nine Articles. It was first published in Latin as *XXXIX articuli ecclesiae Anglicanae* (1713); an English translation from the sixth edition appeared in 1740 as *The Thirty-Nine Articles of the Church of England, Illustrated with Notes*. The English version proved particularly successful; it was reprinted regularly throughout the eighteenth century and well into the next' (ODNB). The text is peppered with superscripts to footnotes, either references to Chapter and Verse, or to Welchman's own notes. On the interleaves here, the texts of Chapter and Verse are copied out in English; no doubt this was a school exercise. The flyleaf has a contemporary ownership inscription of a member of the Higford family, presumably a descendant of William Higford (1580/1-1657), the writer on conduct, whose family tradition it was to attend Christ Church, Oxford, a surmise strengthened by the later eighteenth-century inscription of Henry Higford as Rector of Alderton, Glos., the family seat. Later inscription of Jos. Jones of Worcester College.

31. Coleridge (Samuel Taylor) Christabel &c. Third Edition. *For John Murray...by William Bulmer. 1816*, pp. vii, [i], 64,
[bound with:]
Coleridge (Samuel Taylor) *Zapolya: a Christmas Tale. Rest Fenner, 1817, FIRST EDITION, half-title present, ownership inscription to title-page*, pp. [viii], 128, (Tinker 700)
[and:]
Cornwall (Barry) *Mirandola. Second Edition. John Warren, 1821, half-title discarded*, pp.iii-viii, 110,
[and:]
Byron (George Gordon Noel, Lord) *Manfred. John Murray, 1817, FIRST EDITION, 2nd second issue, half-title present, ownership inscription to title-page*, pp.80, [4], 8vo, (Wise 1, 120; cf. Randolph 66) *bound together in slightly later polished mid-brown calf, the backstrip elaborately panelled in gilt with repeated tooling, gilt lettering, sides with triple gilt fillet borders, marbled edges and endpapers, bookplate of Baron Northwick, fine* £500

A handsomely bound collection of four titles, including a first edition of Coleridge's *Zapolya*. There has been much analysis of the variants of Byron's *Manfred*. This copy tallies with Wise's second issue, with no quotation on the title and the imprint on the verso of the half-title.

32. Coleridge (Samuel Taylor), Charles Lamb and Charles Lloyd. *Poems by S.T. Coleridge. Second edition. To which are now added poems by Charles Lamb and Charles Lloyd. [Bristol:] Printed by N. Biggs. 1797, light browning, a small repair to corner of title, without the errata-slip sometimes found after the title*, pp. xx, 278, 8vo, *early twentieth-century green morocco by Wood, boards with a gilt fillet border and clover cornerpieces in Art Nouveau style, sometime expertly rebacked preserving original backstrip, this with five raised bands, each compartment with a gilt fillet border, second and third gilt-lettered direct, the rest with central leaf tools, morocco turn-ins, marbled endpapers, t.e.g., others untrimmed, large bookplate of Francis Fels Rosenbaum, very good* (ESTC N11843; Wise 11) £500

Called the second edition of Coleridge's *Poems*, this book was substantially altered from the first of 1796. Coleridge removed around a third of his own poems and added other, previously unpublished ones – so that this includes the first printing of 'Ode on the Departing Year', among others – as well as making room for a number of new poems by Lamb and Lloyd. Lamb's first appearance in print had been a few uncredited poems in the first edition, and thus this is also the very first book in which Lamb's name appears on the title-page.

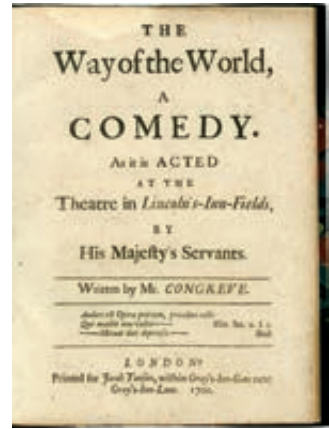
The Bristol philanthropist

33. Colston (Edward) [drop-head title:] *Copies of Mr. Colston's Settlements. [N.p., n.d., ?London, c. 1721,] woodcut initials and head-pieces to each section, browned in places, a few damp or other stains*, pp. 75, 4to, *black ribbed cloth of c. 1920, rebacked, ticket of George's bookshop, Bristol, sound* (ESTC T211605) £550

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

One of the Grolier 'One Hundred Books Famous in English Literature'

34. Congreve (William) *The Way of the World*. A Comedy. As it is acted at the Theatre in Lincoln's-Inn-Fields, by His Majesty's Servants. Printed for Jacob Tonson, 1700, FIRST EDITION, with half-title, advertisement on verso of last leaf, variant with catchword 'Enter' on p. 80, small hole in E3 with the loss of two letters on either side of leaf and three more touched on verso (sense recoverable), a trifle browned, light staining to upper margin, pp. [xii], 89, [3], 4to, half blue morocco (presumably for Rosenbach), spine gilt lettered longitudinally between gilt panels at either end, small leather book-label on front pastedown with monogram SSB, offset onto foot of a label 'From the Rosenbach Collection' with a summary description, later Quaritch collation note inside back cover, good (ESTC R8338; Grolier, 100 English, 37 (not calling for half-title)) £2,500



Congreve's last play, a comparative failure when first performed, but now considered his masterpiece. 'The Way of the World has some of the most brilliant conversation in our literature, and some of the most devastating wit' (James Sutherland in OHEL).

A Baskerville Characteristicks in a choice contemporary binding

35. Cooper (Anthony Ashley, third earl of Shaftesbury) *Characteristicks of Men, Manners, Opinions, Times*. In Three Volumes. The Fifth Edition. Birmingham: Printed by John Baskerville, 1773, with various copperplate vignettes on title-pages and Treatise sectional titles or as headpieces, without the Errata leaf, some offsetting from vignettes, occasional minor browning or spotting, pp. [iv], 410, [48, Index], Royal 8vo, contemporary red Turkey, gilt roll tooled borders on sides incorporating a distinctive bee, flat spines richly gilt with a semé of drawer handles, dots and pyramids, twin green lettering pieces, very minor shelf wear, very good (Gaskell 49; ESTC T66627) £3,500



A binding of the highest quality, both in material and decoration. There are contemporary cost notes in vol. i, that at the front partially erased. These notes suggest that the binding was specially commissioned, rather than it being a product of the Baskerville shop.

'*Characteristicks* was a complex as well as composite book, a work of philosophy in a polite mode. It aimed centrally to convey a notion of philosophy as a form of ethical training... He opposed two traits of modern philosophy in particular: first, philosophical egoism, the postulate that the solitary individual was the starting point for social and ethical thinking; and, second, nominalism, the notion that ethical and other standards were largely conventional in character. In addition he found modern philosophy too dry, abstract, and demonstrative to address the moral formation of gentlemen... The work's composite organization and discursive style explain why historians of both philosophy and political discourse have tended to neglect it. While *Characteristicks* was a collection its composite and digressive character was also a matter of design. The miscellanies, written specifically for the collection, were the most digressive of all the components and declared the cognitive value of the lack of system. This lack supported the philosophical, political, and cultural goals of the work by providing a textual embodiment of diversity, open-endedness, and freedom' (ODNB).

For the second edition Shaftesbury commissioned a set of engravings to 'illustrate emblematically the philosophical and political meanings of the text. These were based on drawings which Shaftesbury had commissioned from Henry Trench, an Irish artist based in Rome, and had carried out in London by

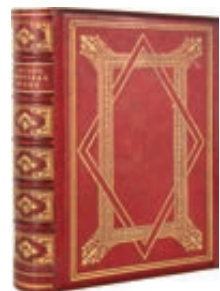
the distinguished Huguenot engraver Simon Gribelin. These fine graphics, in addition to greater care in the layout and typography, made the second edition of *Characteristicks* (1714) a splendid piece of book art' (ODNB). Regarding the last statement, this is truer still of the Baskerville edition, all the more glorious in a binding such as this.

36. (Corpus Iuris Civilis.) JUSTINIAN I. Codicis Dn. Iustiniani Sacratris Principis PP. Aug. Repetitae praelectionis Lib. XII. ...opera & diligentia L. Charondae Iurisconsulti. [With:] Authenticae Seu Novellae Constitutiones Dn. Iustiniani... Cum veteri translatione, Graecis nunc primum Ant. Contii I.C. opera apposita. [And:] Iustiniani Imperatoris Edicta. Item Iustini, Tiberii, ac Leonis, aliorumque imperatorum constitutiones. [And:] Dn. Iustiniani PP. A. Institutionum [Iuris] Libri IIII. Compositi per Tribonianum... *Antwerp: Ex officina Christophori Plantini, 1575, old manuscript index bound in after printed index in first work, intermittently browned, some small stains*, pp. 16, [12, MS index], 17-494, [2]; 246, [2], 138, [2]; 126, [2]; 59, [105], folio, *eighteenth century calf, spine gilt, red morocco lettering pieces (one reading 'Tom. II'), rubbed and scratched, a little cracking to front joint, old repairs to spine ends and corners, sound* (Adams J520, J689, J690, J616, and J649; Ruelens & De Backer 1575.18) £500

The *Corpus Iuris Civilis* was first collected under that name in 1583; prior to that the individual parts were all printed separately under their respective titles. This volume collects the Codex, Institutiones, and the Novellae Constitutiones (including the Edicta) – i.e. all parts except the Digesta – in a set of scarce printings by Plantin. There was an accompanying edition of the Digesta (Adams J597), a copy of which must have once served as a companion to this volume (as per the spine label); the Digesta is also listed in the register at the end of the index, but the parts were issued separately and are by no means always (or even often) found together. The editor was Louis Le Caron (Ludovicus Charondas, 1534-1613), the French lawyer, poet and philosopher.

Ruelens & De Backer describe how Plantin's 1567 'Corpus' collection sold out within a year, and so another was planned but delayed by the massive project of the great Polyglot bible; Plantin then was unsure which edition to reprint and was saved from this decision by an offer to edit the text anew by Le Caron. The result is a very correct text, but 'the complete set is rare'.

37. Cowper (William) Poems. With illustrations by Hugh Cameron. *Edinburgh: William P. Nimmo, [c.1875,] chromolithographed series title-page (Nimmo's Popular Poets), engraved frontispiece and illustrated title-page, 11 further engraved plates, paper age-toned*, pp. xxviii, 483, 8vo, *early twentieth-century red morocco, boards with a gilt border containing a gilt frame intersected by a diamond-shaped strap, spine in compartments with gilt borders and corner- and centre-pieces, second compartment gilt lettered direct, edges gilt, marbled endpapers, large morocco prize label to front pastedown, near fine* £100



38. Cyprian. Opera recognita & illustrata per Joannem Oxoniensem Episcopum, accedunt Annales Cyprianici, sive Tredicem Annorum, quibus S. Cyprianus inter Christianos versatus est, brevis historia Chronologice delineata per Joannem Cestriensem. *Oxford: E Theatro Sheldoniano, 1682, engraved frontispiece (top margin reinforced on rear), a bit of dustsoiling in top margin, occasional minor spotting, small dampmark to lower margin of last 50 leaves*, pp. [viii], 14 (recte 18), [56], 14, 17-72, 244, 126, 119-120, 129-240, 40, 56, 59-110, 72 (as is correct), folio, *later mid-brown calf preserving large panels of older dark sprinkled calf on boards, rebaked relatively recently in a third shade of brown, red morocco lettering piece, new endpapers, old leather scratched and worn in places, good* (ESTC R18885; Dibdin I 213) £250

A 'magnificent large folio, the fruit of Fell's long study of the Father whose stand against Rome and special theory of the episcopate gave him a unique appeal to Anglicans... The folio comprised all the saint's writings, copiously annotated by Fell, and a new Life, *Annales Cyprianici*, which was compiled by the greatest English patristic scholar of the age, John Pearson... Fell's apparatus is impressive;

his collations numerous, his notes copius. The composition of the text is creditable to an English press; the paper is excellent and the presswork admirable... The book represents the greatest of Fell's contributions to patristic scholarship and the exposition of the position of the Anglican Church' (Morison, *John Fell*, pp. 48-9).

Going through the press at the same time was Henry Dodwell's *Dissertationes Cyprianicae*, which is sometimes found bound together with the edition (ESTC goes so far as to include the *Dissertationes* in the pagination without further comment), but the two were issued separately. This copy does have the additional index to Cyprian's letters and tracts which is for some reason often missing.

39. [Defoe (Daniel)] *The Whole Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*. [Two volumes.] *Printed at the Logographic Press. 1785, one engraved plate in each vol., some browning and a little foxing (one gathering heavily)*, pp. [iv], 485; [iv], 452, 8vo, contemporary marbled calf, flat spines gilt decorated with red morocco lettering pieces, one compartment enclosing spaces for small circular numbering pieces (these lost), a bit rubbed at extremities, joints cracking but strong, a little wear to spine ends, bookplate (George Harwood) and shelfmark plate to front pastedowns, two old ownership inscriptions to front flyleaf (John Egan & H.Y. Percy, 1863), good (ESTC T72288) £600

An unusual and surprisingly uncommon edition of Robinson Crusoe. ESTC lists copies in only four UK locations: two academic libraries (the BL & the Bodleian) and two institutions (the Soane Museum & the St Bride's Printing Library); there are also half a dozen listed in the USA.

The Logographic Press was founded in 1784 by John Walter, who hoped to apply an idea used for printing lottery blanks to the production of books – in essence, founts were produced of entire words, instead of single letters, with the goal of speeding composition and reducing errors. One of his first projects was a newspaper, the *Daily Universal Register*, which in 1789 adopted its current name, *The Times*. By 1792 the 'logographic' idea appears to have been dropped, but before then the press had produced a number of books, including this one, as well as pamphlets and official customs office publications.

40. **A Cooper's Coopers Hill, annotated by Locke's friend Tyrell**
Denham (John) *Coopers Hill*. Written in the year 1640. Now printed from a perfect Copy; and a corrected Impression. *For Humphrey Moseley. 1655, FIRST AUTHORISED EDITION, James Tyrell's copy, signed on the original blank leaf at the end and with his annotations, minor paper flaw to the margin of the title*, pp. [iv], 18, small 4to, twentieth-century half pebble-grain dark blue morocco, the backstrip lettered vertically in gilt, book-label inside front cover of the Markree Library (noting it as having been re-arranged by Bryan Cooper in 1913), very good (Wing D996; Hayward 107; Grolier 257; ESTC R29709) £2,750

'In *Cooper's Hill* the prospect from a Thames-side viewpoint at Egham is made the occasion for historical and moral reflections on kingship at a critical juncture in English history. The poem, which shows the influence of some then unprinted verses by Waller, was praised by fellow poet Robert Herrick and pronounced by John Dryden 'the exact Standard of good Writing' (Wood, *Ath. Oxon.*, 3.825). As an early instance of the topographical reflective genre and in its development of the closed couplet it looks forward to the Augustans. It was progressively revised, translated into Latin in 1667 by Moses Pengry, and long remained one of the most famous poems in the language' (ODNB).

This is a particularly interesting copy, signed at the end: 'ex libris Jacobi Tyrrell. A.D. 1662'. Tyrrell was at the time a student of twenty at Queen's College, Oxford, where he received his MA in the following year. Tyrrell was one of the closest friends of the philosopher John Locke. They met at Oxford in 1658. Sixty-seven letters between them survive, from 1677 to 1704; in these, Tyrrell took the nickname Musidore and Locke Carmelin. Tyrrell went on to become a historian of note. His fine library remained intact at the family home, Shotover House, until 1855. He has made a fair number of significant notes to this copy, including some original emendations, a few textual changes apparently based on the collected edition of 1668, and a number of general comments and identifications. A few notes are in what appears to be a different hand but is in fact Tyrell himself writing later in life; he re-read the poem

very carefully and assesses it in his own written work, calling it an 'Excellent Poem...which I rather take notice of... Both the verses and Sence are so good, that perhaps it may refresh the Reader tired with Reading so much drie Arguments' (*Patriarcha non Monarcha*, 1681).

Bryan Ricco Cooper (1884-1930), politician in Ireland and army officer, was prominent in Irish literary circles, and had plays produced at the Abbey. Markree Castle is in Co. Sligo.

41. [Dodsley (Robert)] *The Oeconomy of Human Life*. Translated from an Indian manuscript, written by an ancient Bramin. To which is prefixed, an account of the manner in which the said manuscript was discovered. In a letter from an English Gentleman now residing in China to the Earl of E****. Printed by T. Rickaby, for S. and E. Harding, 1795, numerous stipple engraved vignettes in the text, a few spots here and there, most signatures cropped (having been placed well clear of the text) but the margins still ample, pp. 22, [2], 119, 12mo, contemporary vellum in the style of Edwards of Halifax, boards with a decorative gilt acorn-roll border on a painted blue ground, spine infilled with massed gilt tools, apart from a lettering-piece-sized area painted blue and lettered in gilt, marbled endpapers, edges gilt, slightly scuffed, spine a little cocked, verso of flyleaf inscribed 'Fanny Failden from Mrs J. Failden', very good (ESTC T82506) £300



There were apparently 25 copies issued on 'large paper' (actually a quarto imposition of the same setting) without signatures; at first glance this 'normal paper' version would also appear to lack signatures, but two (D3 and F3) are just visible at the bottom of their respective pages – and this is not a short copy – so it would seem that they were designed to be so cropped. The binding is very much in the style of Edwards of Halifax, unsigned but with a confident recent pencil attribution on the endpapers (which are watermarked 1796).

42. Dodwell (Henry) *An Epistolary Discourse, proving, from the Scriptures and the First Fathers, that the Soul is a Principle Naturally Mortal: but Immortalised Actually: by the Pleasure of God to Punishment; or, to Reward by its Union with the Divine Baptismal Spirit... the second edition corrected*. Printed for R. Smith, 1706, embossment of the Earls of Macclesfield to first few leaves, a touch of minor spotting in places, pp. lxxx, 313, [7], 8vo, contemporary Cambridge-style panelled calf, unlettered spine divided by raised bands, small old paper labels at head and foot, just slightly rubbed at extremities, bookplate of the South Library of Shirburn Castle to front pastedown, near fine (ESTC N9271) £250

Henry Dodwell (1641-1711) made a number of significant contributions to classical scholarship, especially in the field of chronology, but much of his time was also taken up with theological controversy. For a time he led a substantial group of nonjurors, but 'some of Dodwell's friends considered that his theological speculations were damaging their cause' and they 'were especially baffled by his ideas about the mortality of the soul' in this work; 'immortality, Dodwell maintained, was a gift of God through baptism by episcopally ordained clergy only' (ODNB).

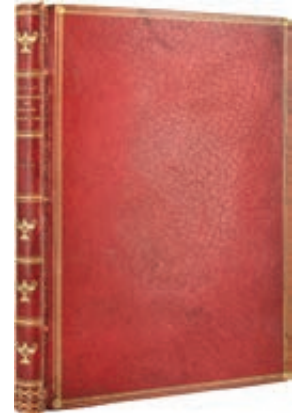
43. Dryden (John) *Of Dramatick Poesie, an Essay*. Printed for Henry Heringham, 1668, FIRST EDITION, uniformly browned, various minor paper repairs, but including a tear in the middle of the title-page (very neatly done), pp. viii, 72, 4to, full crushed red morocco by Riviere and Son, lettered in gilt on the upper cover and in minuscule letters on the spine, gilt edges, cloth slip-in case, upper joint neatly repaired, lower corners slightly bumped, good (ESTC R233; Macdonald 127a; Wither to Prior 310; Pforzheimer 335) £2,000

'In his dialogic essay *Of Dramatick Poesie* (1668), Dryden explored the theory and practice of drama, using four fictional characters (based on the earl of Dorset, Sir Charles Sedley, Sir Robert Howard, and

Dryden himself) who debate the relative merits of Renaissance and modern playwrights, of English and French drama, of blank verse and rhyming couplets. The essay is specially notable for its critique of Shakespeare and Jonson (particularly appreciative of the former's rare natural abilities), and for Dryden's evident desire that the Restoration stage should lead a cultural renaissance in England' (ODNB).

Collectors will recognise the presentation of this particular copy as typical of books dressed up for the American market, especially between about 1890 and 1930, and later. An American bookseller's description of about 1920 accompanies the volume, where it is described as a 'fine clean copy ... a superb copy,' priced \$190. At any rate, *Of Dramatick Poesie* is almost always found in similar dress – of eight copies whose sale is recorded in ABPC, six are in signed bindings of modern morocco or calf (Riviere, Sangorski & Sutcliffe, & Leighton) and none in a contemporary covering.

44. **Du Tillet (Jean)** *Chronicon de regibus Francorum, a Faramundo usque ad Franciscum Primum. Paris: Apud Vascosanum, 1551, a little light foxing, ff. [88], 8vo, early twentieth-century red morocco, boards bordered with a triple gilt fillet, spine divided by a solid rule between dashed rules, second and third compartments gilt-lettered direct, the rest with central urn tools, marbled endpapers, edges gilt, just slightly rubbed at extremities, very good (Adams D1204)* £500



The third edition of this chronology of Frankish rulers compiled by Jean du Tillet (the younger of two brothers of the same name), and pleasantly printed in italics within line borders. First published as an appendix to another work in 1539, it was several times reprinted on its own (as here) and evidently kept up to date – this edition covers events up to 1550.

45. **Dugdale (William)** *A perfect copy of all summons of the nobility to the great councils and parliaments of this realm, from the XLIX of King Henry the IIIrd. until these present times. Extracted from publick records. Printed by S.R. for Robert Clavell, 1685, FIRST EDITION, FIRST ISSUE, some foxing in places, pp. [xii], 580, [26], folio, contemporary panelled calf, sometime rebacked to style, spine gilt in compartments, red morocco lettering piece, front joint just splitting at ends, a bit rubbed, good (ESTC R228678)* £200

The first issue of Dugdale's compilation 'containing the peerage lists from the reign of Henry III onwards' (ODNB). This first issue has a shorter title and an imprimatur statement on the verso of the title-page; it was immediately reissued (in two versions) with the title-page cancelled and replaced with a bifolium containing a separate imprimatur leaf and a title-page with several additional lines running 'With catalogues of such noblemen as have been summoned to Parliament in right of their wives, and of such other noblemen as derive their titles of honour from the heirs-female from whom they are descended; and of such noblemens eldest sons as have been summoned to Parliament by some of their fathers titles'.

46. **(East India Company.)** *THREE LETTERS* addressed to a Friend in India, by a Proprietor. Principally on the subject of importing Bengal Sugars into England. *Printed for J. Debrett, 1793, FIRST EDITION, with a folding table, first few leaves a little spotted and with a slight damp-stain in the upper margin, pp. 88, 8vo, disbound, good (Goldsmiths'15622 ; ESTC T2945, BL (5 copies), Senate House, and Lodz)* £550

Sugar, 'now considered as one of the necessaries of life', was presently at an 'enormous price', and at a meeting the General Court of Proprietors of East India Stock a majority of India Directors concluded that mass importation of Bengal sugar would lead rapidly to large profits, while reducing the price of sugar and thus making the Company popular. The writer of these letters was in a minority, doubting the probability of raising production in Bengal with any rapidity. The alarm of the West India planters at the proposal is also a concern. Their opposition prevented the duties being equalised until the 1830s.

47. **(East India Company.)** [?CAWTHORNE (Joseph)] An infallible Remedy for the High Prices of Provisions. Together with a scheme for laying open the trade to the East-Indies; with an Address to the electors of Great-Britain. *Printed for William Bingley, 1768, first 3 leaves foxed*, pp. viii, 40, 7 (ads), 8vo, *modern cloth-backed boards, sound* (Higgs 4401; Kress 6562; ESTC T110132, BL only in the UK, 4 in the US) £550

In this somewhat radical tract it is stated that 'Good policy requires, that the first step to be taken for this purpose [reducing prices], should be to ease the burthen of the labouring people.' Then calling for free trade and the dissolution of the East India Company, the author proposes a series of taxes on the rich: on domestic servants (that is, the master pays the tax according to the number of them he has), coachmen (ditto), 'horses of ease or luxury,' houses. He also proposes a reduction of the salaries of all places under the government, and a drastic pruning of 'superflous offices' in the Customs, Excise, &.

The two most expensive books in Bingley's extensive list of books are Hume's *History* and Johnson's *Dictionary* at £4/10/0. The list is preceded by 'A List of Pamphlets' including 'An Answer to a Pamplet, intituled, Thoughts on ... the present high Price of Provision. In a Letter to S[oame] J[enyns]', which is also stated to contain a scheme for reducing the salaries of places under the government. This is said to be by a Gentleman of Cambridge (ESTC T148154).

48. **Edgeworth (Maria)** Comic Dramas, in three Acts. *Printed for R. Hunter, 1817, FIRST EDITION, bound without the half-title, a little browned at the beginning*, pp. vii, 381, [3, ads], 12mo, *contemporary half calf, upper joint cracked at head, slightly worn, sound*, (Slade 19A) £50

Edgeworth's first dramatic publication.

A major literary figure in Sheffield

49. **Elliott (Ebenezer)** The Poetical Works. In Three Volumes. *B. Steill. 1844*, pp. iii-vii, [i], 11-284; [iv], 280; xiii, [i], [vi], 13-297, 8vo, *original green cloth embossed with arabesques, backstrips similar and with gilt lettering, yellow endpapers, near fine* £250

Elliott became best-known as the Corn Law Rhymer, a title which identifies his most widely read work. The majority of his poems 'show Elliott as a pragmatic, propagandistic, newspaper-taught anti-religionist, especially hostile to Methodists.... Still, it was his protest verse, favourably reviewed by Thomas Carlyle, Bulwer-Lytton, the Howitts, W. J. Fox, and Geraldine Jewsbury, which bolstered his reputation as poet of the poor, even after he had accumulated substantial wealth.... He never ceased...to admonish the upper and middle ranks against class indifference and inhumanity toward Britain's poor' (ODNB).

Shrewsbury printing

50. **[Erbery (William)]** A Scourge for the Assirian the great Oppressor, According to the Slaughter of Midian, by the Anointing, Isai 10, 26, 27, Collected out of the works of an Ancient Author. *Salop [Shrewsbury]: Printed by W. Laplain, [1770], scorch mark on title (see below), small piece missing from lower margin of last leaf, possibly a paper-flaw*, pp. 88, [1, Errata], [bound after:]
Meredith (Thomas) An Illustration of Several Texts of Scripture. With a few letters which he had wrote to some of his friends. *Salop [Shrewsbury]: Printed in the Year 1770, FIRST EDITION, burn hole in last leaf in a blank area on the recto but with loss of 3 letters on verso, touching 5 others (sense recoverable), a little thumbed at the beginning*, pp. viii, [9-]102, ii, 12mo, *original unlettered sheep, a little worn, splits in lower part of both joints but cords strong, contemporary ownership inscription of Matthew Davies on the front fly-leaf, and of Richard Davies on the rear one, dated 1814, good* (ESTC T210466 & T204850, both NLW only) £900

'Thomas Meredith (fl. 1747-1770), Methodist exhorter, and Antinomian ... In 1770 selected portions of the works of William Erbery and Morgan Llwyd, etc., collected by him, were published under the title *A Scourge for the Assirian the great Oppressor*. His views are to be found in a book, *An Illustration of*

Several Texts of Scripture, which includes several of his letters and which was published posthumously in 1770 from the same press. There is a mystical element in his work, which shows a tendency to the old doctrinal heresies of the Monophysites' (Welsh Biography Online).

William Erbery (1604-1654), Puritan and Independent, graduated B.A. from Brasenose College in 1623. 'In doctrine he leaned towards mysticism, being a disciple of Jacob Boehme. As a result he was hauled before the Committee for Plundered Ministers, 8 Feb. 1652/3, to answer for his heresies. He had close connections with the Welsh Puritans, and Morgan Llwyd thought of him as his teacher. He was a violent critic of his co-religionists, and in matters of education opposed the Puritan emphasis on what he called "carnal knowledge"' (*ibid.*).

51. **Eusebius of Caesarea.** The Avncient Ecclesiastical Histories of the First Six Hundred Yeares after Christ, written in the Greeke tongue by three learned Historiographers, Eusebius, Socrates, and Euagrius...All which authors are faithfully translated out of the Greeke tongue by Meredith Hanmer. *Thomas Vautroullier, 1577, FIRST EDITION, printed in a mixture of Roman and blackletter throughout, small wormhole within text on first 20 leaves (no loss of sense), lightly soiled, some minor staining, frequent marginal ink tick-marks and occasional brief annotations*, pp. [xii], 176 [i.e. 190], 201-402, [4], 403-538, [2], 56, [18], small folio, *eighteenth-century Cambridge-style panelled calf, spine and corners expertly repaired, old leather a bit pitted from acid-mottling, blindstamp of Manhattan College to title-page and one other leaf, small label removed from front pastedown, good* (ESTC S121374) £2,500



Translated by Meredith Hanmer (1543-1604), whose 'most lasting scholarly contribution was as a historian of the early church and, later, of Ireland. In 1577 he published *The Ancient Ecclesiastical Histories*, which sought to provide a detailed account of the first six centuries of Christian history by translating near contemporary sources, most notably Eusebius's *Ecclesiastical History*. Frequently republished, even down to the eighteenth century, Hanmer's work provided an essential source for those protestants who wanted to show how rapidly the church had declined from its early purity' (ODNB).

52. **Eustathius Makrembolites.** De Ismeniae et Ismenes Amoribus, Libri XI. Gilbertus Gaulminus Molinensis primus Graece edidit, & Latine vertit. *Paris: Sumptibus Hieronymi Drouart, 1617, EDITIO PRINCEPS of the Greek text, printed facing pages of Latin, one gathering with a short wormtrail between two lines of text, occasionally touching the edge of a few characters, another tiny wormhole through last six gatherings (neither causing any loss of sense), light toning and spotting, a few leaves with a small dampmark, contemporary inscription to initial blank ('Coll: Eman: Cantab: / ex dono Johannis Breton... huius Coll: Mri'), around 50 pages with substantial later manuscript annotations in English and French (see below)*, pp. [ii], 447, [1], 8vo, *near-contemporary reversed calf, backstrip entirely defective revealing cords and stitching, two cords split at front but the other two holding, otherwise just slight wear to corners and two small wormholes in front board, good* £950



Eustathius Makrembolites (fl. 12th century) was one of the late Byzantine revivalists of the Greek Romance. As with many such authors, his details are uncertain and the manuscripts name him Eumathius; the editor of this volume may have changed the name to associate the writings with Eustathius of Thessalonica, commentator on Homer. Only four Byzantine Greek novels survive, and this is the only one in prose and the the only one to introduce a first-person narrative; 'Makrembolites

brings the new rhetorical trends of these romances to their most developed and integrated form' (Beaton, *Medieval Greek Romance*, p. 87).

An ownership inscription on the initial blank records the gift of this volume to Emmanuel College, Cambridge, by John Breton (d.1676), who succeeded William Sancroft as Master of the College in 1665. Some time later (probably mid-nineteenth-century) it was substantially annotated in places by an English reader who seems to have been working his or her way through the Latin text. The margins of the first three page spreads are filled with an English translation, but where there is room the Latin text is also annotated with grammatical notes and translations of individual words. These shorter notes continue through the rest of the first book and the opening paragraph of the second book is similarly translated; the second and third books are unannotated apart from a pencil note in the same hand, but in French, which appears around the last paragraph of the third book. The ink annotations pick up again in the middle of the fourth book, but now the grammatical annotations are in English and the marginal translation in French, with rather more correction and crossing out. The French translation continues to the end of the fourth book, after which there are no more notes.

53. **Evelyn (John)** *Memoirs, illustrative of the Life and Writings of John Evelyn, Esq. F.R.S. ...* Edited by William Bray. Second Edition. *Printed for Henry Colburn. 1819, engraved frontispiece portraits, folding engraved map, 9 plates, double-page pedigree, single wormholes through blank margins and at the end of vol. i*, pp. xxviii, 671; vi, [ii], 342, [2], 336, 4to, *contemporary half calf, gilt panelled backstrip with wide raised bands decorated with gilt fillets, gilt lettering, marbled sides, corners knocked, good* (Keynes 133) £175

This second (and best) of Bray's editions of Evelyn's famous diaries has three additional plates.

54. **(Fairholm (Adam))** *UNTO THE RIGHT HONOURABLE, the Lords of Council and Session, the petition of the trustees of the creditors of Messrs. Adam and Thomas Fairholm, bankers in Edinburgh. [Edinburgh: n.pr., 1769,] several pen trials (the letter B) to first leaf, blank corner of one leaf torn, some light soiling, a few leaves with a touch of fraying to edges*, pp. 27, [1], 4to, *modern pale blue paper wrappers, good* (ESTC T476429) £400

Adam Fairholm was a prominent merchant and banker in Edinburgh, who started in the family firm and rose to be a director of the Bank of Scotland and later the Royal Bank of Scotland. But business was not always easy: in 1761 the Fairholms had petitioned the Court of Session twice for settlement of a debt accrued by the Earl of Rothes; within a few years 'over-speculation brought financial difficulties for himself and his partners, including the architect and contractor John Adam. The Fairholms were forced to give up their holdings in the Carron company and went into bankruptcy in March 1764. Thinking he was being pursued by bailiffs while fleeing to the continent, Adam Fairholm jumped from his ship and drowned in 1764' (ODNB).

Five years after that Fairholm's estate was still being settled, and this further petition to the Council of Session seeks to overturn a previous decision and establish that his executor's distribution of his estate amongst the various creditors was legal and should satisfy the debts. All of Fairholm's petitions are rare, with the two earlier petitions recorded in the Bodleian only, and this one in the BL only in ESTC. (An answer to this petition on behalf of Andrew Johnston is BL and Harvard Law only.)

55. **Falconer (William)** *The Poetical Works. William Pickering, 1836*, pp. xxxvii, [iii], 236, 8vo, *contemporary polished tan calf prize binding, front board with gilt arms of the City of London School, rear board with gilt arms of Henry Beaufof (1786-1851, who established a number prizes at the school in the 1840s), somewhat scratched and marked, good* £40
56. **Farissol (Abraham ben Mordecai)** *Iggeret orhot shalem, id est, Itinera Mundi, sic dicta neme Cosmographia, autore Abrahamo Peritsol. Latina versione donavit & notas passim adjecit Thomas Hyde. Oxford: E Theatro Sheldoniano, 1691, FIRST LATIN EDITION, text in Hebrew*

and Latin in parallel columns, some spotting, light dampmark intermittently appearing in gutter, embossment of the Earls of Macclesfield to first few leaves, pp. [xvi], 196, [4], 31, [1] 4to, contemporary sprinkled dark calf, boards ruled in blind, spine divided by raised bands between double gilt fillets, lettering piece lost from second compartment, the others with central gilt tools, joints and edges rubbed, joint ends cracking a little, bookplate of the North Library of Shirburn Castle to front pastedown, endpapers ruled in red, good (ESTC R27480; Sabin 60934) £1,200



The first translation of an important study by Abraham ben Mordecai Farissol (c.1451-1525), one of the most significant Jewish figures in Renaissance Italy and the first Jewish scholar to focus on geography. The text was written in the 1520s and the first Hebrew edition was published in 1586; it includes significant descriptions of then-recent European discoveries as well as the first mention of the New World in Hebrew – in a chapter on the lost tribes of Israel, discussing whether the Native Americans might be one such tribe. This edition, the second published version, includes the first translation of the text, a Latin version by Thomas Hyde (1636-1703), oriental scholar and librarian of the Bodleian. The learned and polyglot Hyde also contributes substantial notes citing Greek and Arabic.

At the end – called for and present here, but apparently often missing – is another work translated by Hyde, a tract on the religious ceremonies of the Turks.

57. **Fenelon (François de Salgnac, de la Mothe)** *Le Avventure di Telemaco Figliuolo d’Ulisse, ... nuova edizione, riveduta, e corretta sopra il Manoscritto originale dell’Austore; ora accresciuta di Annotazioni... Opera tradotta dal Francese in Italiano.* [Two vols.] *Paris: Appresso Molini, 1767, title-pages engraved, occasional slight toning to paper, pp. [ii], xxxv, [i], 2*, 404; [ii], 410, 12mo, contemporary French mottled calf, spines gilt in compartments with two red morocco lettering pieces, marbled edges and endpapers, the merest touch of rubbing to extremities, circulating library bookplates to front pastedowns, near fine* £300



A remarkably fine copy of Fenelon’s famous didactic novel, translated into Italian but published and bound in France, then included in the stock of an English circulating library (making the condition all the more remarkable). The bookplates in each volume are of Mr Bull’s Circulating Library, Bath, one of the first provincial circulating libraries in the UK. John Leake had established the first circulating library in Bath, and Lewis Bull succeeded him – or his son; sources give the Bull’s date of entering the business variously as 1731, 1764, and 1790, with Leake the elder having died in 1764 – becoming well known in the area. The anecdote that Jane Austen sold the manuscript of *Northanger Abbey* to ‘a bookseller in Bath’ who failed to publish it is traditionally completed with Bull’s name, although on no actual evidence.

58. **Fielding (Henry)** *The History of Tom Jones, a Foundling. In Six Volumes ... Printed for A. Millar. 1749, FIRST EDITION, 3 wood engraved tail-pieces, errata leaf present in vol. i (see note), gathering E in vol. i misbound with pp. 81-88 between 92 and 93, final blanks present in vols. i and iii, occasional slight browning, and the odd minor stain here and there, textblock in 2 vols. cracked, with corresponding cracks in spine of binding, and a similar tendency in all vols., pp. lxii, [i, Errata], 214, [2, blank]; [i], 324; [i], 324; [i], 370 plus final blank leaf; [i], 312; [i], 294; [i], 304, 12mo, contemporary (publisher’s) sprinkled calf, new red lettering pieces, joints cracked*

but cords firm, hinge of vol. vi invisibly reinforced, various bookplates and inscriptions of the Farquhars of Gilmilnescroft (Ayrshire), sound (Cross II.117-22 and III. 316-17; Jensen, 'Proposals for a Definitive Edition of Fielding's Tom Jones', *The Library*, 4th Ser., Vol.XVIII, p.314 et seq.; Rothschild 850) £5,500

Fielding's masterpiece, widely regarded as the greatest English novel of the eighteenth century.

The question of cancelled leaves in this novel has exercised bibliographers for decades, but Hugh Amory's article in *Harvard Library Bulletin* (Volume 25, 1977) confirms that the cancellans usually number twenty-four (twelve single leaves plus the whole of signature O in volume three). The numerous errors which occurred in the text are a result of its hasty printing; demand for the novel forced publisher and author into print before they were properly ready. The fact that volume six, which contains some of the most glaring errors, is not included in the errata suggests that not only was Millar unable to bind fast enough to keep up with demand, but also that he did not wait for either proof readers or Fielding to read the last volume.

The entire first edition of 2,000 copies was immediately bought up by the London trade, necessitating a second edition very quickly. Both Cross and Jensen support the view that the second edition was in hand at about the same time as the sixth volume of the first edition went to press. The latter goes further and suggests that the second edition may even have been printed before publication of the first. The most obvious difference is that the errata leaf in volume one is omitted and the re-spaced Contents extends into the page which it formerly occupied. Cross concludes that '*Tom Jones*, as the novel [first] appeared in February, is a most rare book.'

59. **Freke (William)** *Select Essays Tending to the Universal Reformation of Learning: concluded with the Art of War, or a Summary of the Martial Precepts Necessary for an Officer. Printed for Tho. Minors, 1693, FIRST EDITION, without the initial blank, A6 and 7 dust-soiled in the fore-margin, the latter with a small hole, neither affecting the text, these leaves over-glued in the inner margin, pp. [xiv, including Imprimatur leaf], 285, [1], 8vo, contemporary panelled calf, rebounded (a little crudely) preserving original spine, sound* (ESTC R483, 7 copies in the UK in 4 locations) £800

An early work by a writer whose 'subsequent writings show an increasing craziness, and there is a more revolting grossness in his dreams, which constitute the autobiography of a diseased imagination'; 'in May 1681, after recovering from the small-pox, he had the first of a series of dreams, which he esteemed to be divine monitions. His first volume of essays (1687 [recte 1689]), 'per Gulielmum Liberam Clavem, i.e. FreeK [sic],' is an attempt to moderate between "our present differences in church and state." A second volume of essays (1693) is remarkable for its ingenious plan (p. 44 sq.) of a "Lapis Errantium; or the Stray-Office: For all manner of things lost, found or mislaid within the weekly bills of mortality of the city of London." He gives tables of rates to regulate the reward payable to the finder and the fee to the office for safe custody' (DNB). Other topics are Books, Criticks, Astrology and Its Dependants, Logic, Reformation (to which is appended an essay by archbishop Tollatson), Wit, Pedantry, Rhetoric, Secrets, Occult Writing, Poetry, Study, &c.

60. **Gibbon (Edward)** *The History of the Decline and Fall of the Roman Empire. In twelve volumes. A new edition. Printed for W. Allason [et al.] 1816, engraved frontispiece and folding map in vol. i, another map in vol. vii, light foxing, some offsetting from maps, pp. viii, [3]-xxxii, [1], 456; xi, [i], 486; vii, [i], 409; vii, [i], 438; vii, [i], 427; viii, 411; viii, 423; viii, 375; ix, [i], 503; ix, [i], 382; x, 450; xi, [i], 508, 8vo,*



contemporary sprinkled calf, boards bordered with a triple gilt fillet enclosing a decorative blind roll, spines divided by gilt fillets, double red morocco lettering pieces, other compartments with central gilt tools, marbled edges, a touch rubbed, since polished, front joint of vol. i just cracking at head, good £750

A handsome set. 'This masterpiece of historical penetration and literary style has remained one of the ageless historical works. Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day' (PMM 222).

61. **Goldsmith (Oliver)** *The Miscellaneous Works of Dr. Goldsmith. Containing all his Essays and Poems. W. Osborne and T. Griffin. 1780, half-title, signature of J. Griffiths, 1786 at the head of the text, pp. [ii], vi, 225, [1], 12mo., contemporary sheep, backstrip with five gilt-ruled raised bands, red morocco label with gilt lettering, inkstain to the lower cover, upper joint just cracking but still strong, lower joint and one corner repaired, bookplate of J. Griffiths, traces of another bookplate, good* (ESTC T146781) £225

This collected edition had been first published in 1775, and then again in 1778.

62. **[Gray (Thomas)] GREENE (Edward Burnaby, trans.)** *Ode Pindarica, pro Cambriæ vatibus, Latino carmine redita. Cambridge: Richard Matthews, 1775, half-title reinforced at inner margin, pp. vi, [7-] 15, 4to, disbound, good* (ESTC T964; Northup 434) £350

A translation of Gray's 'The Bard', commemorating the massacre of the Welsh bards by order of Edward I. Greene (d. 1788) inherited a brewing fortune, but lost it, not having any business experience. He entered Corpus Christi College, Cambridge, on 22 October 1755, but did not take a degree. He wrote some original poems, but his main literary contribution was in the form of translations from Latin and Greek. This is an example of the reverse process, one of several renditions of Gray. Scarce: ESTC locating copies in four locations in Britain (BL, Cambridge, Edinburgh, Oxford) and three copies outside (California State Sutro, Harvard, and Yale).

63. **(Great Britain. Army. Infantry.)** *Regulations relative to Pay and Accompts, of the Corps of Volunteer Infantry, established subsequently to the 16th of January, 1798. [?London: 1798], outer pages slightly darkened, sometime folded once vertically, pp. [ii], 19, stitched, thread lacking, very good* (ESTC T223593) £425

The threat of a French invasion led to hastily raised corps of volunteers. The present document, accompanied by a Circular dated 8th December, 1798, signed W. Windham and addressed to Capt. James Grant at Cromdall (Cromdale), near Inverness, stipulates the rates of pay and the procedures for accounting. Privates were to get 1/- a day, the Colonel £1/2/6.

The titlepage is in the form of a half-title and is conjugate with the final blank leaf (not counted in pagination). ESTC records just the BL copy, and the Circular not at all.

64. **Gregory (Saint, of Nazianzus, Patriarch)** *Opera, e graeco sermone in latinum versa ... [Cologne: Eucharius Cervicornus, 1530,] woodcut printer's device on title, woodcut initials, text followed by an 8-page contemporary manuscript of the Life of the Patriarch in the translation of Willibald Pirckheimer (see below), pp. 512, [bound with:]*

Smeling (Timann) *De septem sacramentis. Cologne: Melchior Novesianus, 1546, pp. [xxxii, including final blank], 511, small 8vo, contemporary blind-stamped calf-backed wooden boards, brass catches and clasps, some wear to binding, cracks in joints and spine defective at foot, traces of paper labels on spine, good* (VD16 G 3020) £1,200



Comprises three texts translated by Peter Schade, ten by Rufinus of Aquileia, and the *Orationes duae Julianum Caesarem infamia notantes* translated by Wilibald Pirckheimer. The imprint and date are from VD16. When these texts were reprinted in Basle in 1550, a Life of St. Gregory, translated by Pirckheimer was appended. Intriguingly, the manuscript which follows the text here is the very same. Given that the second work in the volume is dated 1546, this is conceivably a prior appearance of the Life.



Item 65

65. **Zaehnsdorf exhibition binding**
(Grolier Club.) DE VINNE (Theodore Low) Christopher Plantin, and the Plantin-Moretus Museum at Antwerp. *New York: Grolier Club, 1888, LIMITED EDITION, 'one of three hundred copies on paper, and of three copies on vellum', this on paper but the author's own copy, plates included in the pagination, printed in tinted inks*, pp. 98, [1], small folio in 4s, contemporary citron morocco by Zaehnsdorf (dated 1889) and with their exhibition stamp at end, sides gilt with an elaborate Grolieresque design, spine gilt in compartments, doublures gilt with a wide border of 2 pairs of six gilt fillets with intricate interlocking at the corners, citron morocco endleaves with widely spaced French fillets, original printed wrappers bound in at end, spine very slightly darkened, minimal wear to extremities, engraved bookplate of Theo. L. De Vinne, very good £2,500

A fine example of a Zaehnsdorf exhibition binding, fittingly upon the author's (and printer's) own copy of this agreeable memoir of the great printer, and the house he founded, still 'the pride of Antwerp.' De Vinne was one of the nine founders the Grolier Club in 1884, and he was printer to the Club for the first two decades of its existence.

66. **Hack (Maria)** *Winter Evenings or, Tales of Travellers. Printed for Darton, Harvey, and Darton, 1819-20, with an engraved frontispiece in each vol. designed by the author's daughter Elizabeth Barton Hack, title-pages browned through offsetting from frontispieces*, pp. [xi], 219, [iii], 226, [iii], 211, [iii], 248, 12mo, original red roan backed boards, a little wear, very good (Darton G427 (2)) £275

An attractive copy of the second edition of *Winter Tales*, distilled from various printed sources and encompassing the known world. 'Maria Hack's youngest brother, Bernard Barton (1784-1849), the friend of Charles Lamb and a minor poet, recalled that in his youth his sister had been "a sort of oracle to me" (Selections, xxvii). Her enthusiasm for the education of children extended beyond her own family: in 1812 she published *First Lessons in English Grammar*, and a variety of other educational works for children followed. In *Winter Evenings* (4 vols., 1818), a mother teaches geography through the medium of travellers' tales to her two children, Harry and Lucy' (ODNB)



Item 67

67. **Hardy (Thomas)** *The Return of the Native*. [Three volumes.] *Smith, Elder & Co. 1878, FIRST EDITION, FIRST ISSUE* (without the quotation marks after *A Pair of Blue Eyes* on the title of vol. i), with sketch map (drawn by Hardy himself and separately printed by Stanfords) frontispiece in vol. i, complete with half titles, initial blanks and advertisement leaf in vol. ii, a little foxing, mostly to the first and last few leaves and on the edges, pp. [ii, blank], vi, 304; [ii, blank], vi, 297, [2]; [ii, blank], vi, 320, 8vo, original brown diagonal-fine-ribbed cloth, blocked in black on front with panel design, in blind on back with 2-rule border, lettered on spine in gold and blind with bands and ornaments blocked in black and gold (Purdt's primary binding), hinges just starting, slightly worn at extremities, a spot of damage to vol. iii spine, backstrips very slightly dulled, very good (Purdy pp 24-27; Sadleir 1113; Wolff 2989) £7,500

The first edition consisted of 1,000 copies, most of which went to the circulating libraries: hence, copies in the original cloth which do not bear evidence of that fate, like this one, are very scarce.

68. **Hobbes (Thomas)** *Philosophi Vita. Carolopoli [i.e. London]: Apud Eleutherium Anglicum [i.e. Guil. Crooke], 1681, one initial blank discarded*, pp. [xxiv], 241, [3], 8vo, contemporary mottled calf, rebacked, spine ruled in black and gilt, with four raised bands and gilt lettering in the second compartment, good (ESTC R31111; Wing H2268; Macdonald & Hargreaves 93) £500

Hobbes died in 1679, having had a mostly robust and long life. His early education at Magdalen College, Oxford, did not sit well with him. In fact in his autobiographical writings Hobbes gave a very jaundiced account of his Oxford education, complaining that it consisted mainly of learning the barbarisms of scholastic Aristotelianism.

This volume includes the 'Vita', (as above), a prose autobiography; 'Vitæ Hobbianæ auctarium' by Richard Blackburne; and 'Thomæ Hobbes Malmesburiensis vita carmine expressa', a verse autobiography. The first and third works were originally published separately in 1679 (Wing H2267 and H2269). The latter has separate divisional title page; pagination and register are continuous.

69. **(Holidays.)** ECCE PANIS Angelorum ou Les Dimanches et les Fetes sanctifiees par la Sainte Communion par Mgr de la Martiniere. Quatrieme Edition. *Dijon: Pellion et Marchet Freres, 1891, engraved frontispiece, first and last leaf slightly browned*, pp. 317, 16mo, *contemporary dark brown morocco, spine lettered in gilt direct, a gold-bordered blue cross of lorraine mounted to front board, gilt edges and endpapers, spine just a touch sunned, fine* £50

70. **Hudleston (William)** A Daily Preparation for a Worthy Receiving of the Holy Sacrament. *Printed for C. Rivington, 1734, FIRST EDITION, a few minor spots*, pp. viii, [iv], 166, [2], 12mo, *contemporary black morocco, boards bordered with a triple gilt fillet, gilt centre- and corner-pieces, spine gilt in compartments, marbled endpapers, gilt edges, joints slightly rubbed, very good* (ESTC N44650 – Morgan & Illinois only; nothing further in Worldcat) £700



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

71. **(Ignatius of Loyola.) [M. (J.)]** An Extract of the Life of Ignatius of Loyola. *Printed; and sold by J. Cooke, 1764 FIRST EDITION, complete with half title, a few minor stains*, pp. [i], iv, 82, 12mo, *disbound, stab holes, good* (ESTC T184333) £850

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

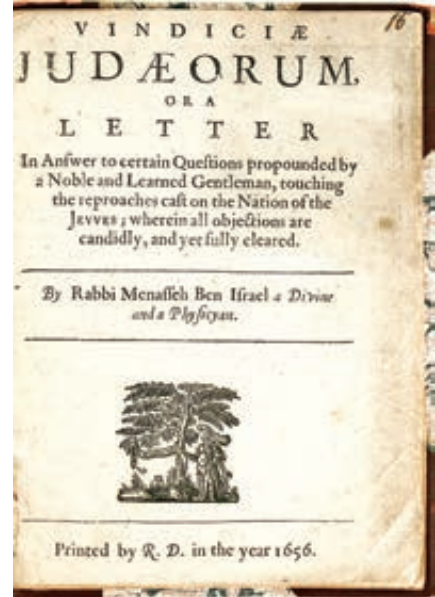
72. **(India. Thanjavur.)** A SKETCH of the controversy respecting Tangour. [*?London: 1776,*] *outer pages soiled, sometime folded*, pp. 15, [1], 8vo, *modern marbled boards, good* (ESTC T95958) £350

The writer is said to be 'a Gentleman lately come from India, who is well acquainted with the affairs of that country [and] without any party connections.' He is supportive of Lord Pigot, alive at the time of writing (he died in March 1777). 'Pigot's enemies had undoubtedly chosen to overthrow a legally constituted government by force in order to protect their private interests. They tried to defend themselves by charging that Pigot's motives for restoring Tanjore had been corrupt. Allegations were made that he had accepted large presents from the raja of Tanjore. Such accusations do not altogether strain credulity, but no evidence to support them was ever found. Pigot's determination to curb the nawab's influence did not need to be bought. In the way that he carried out his orders, however, he contributed materially to his own downfall. He had not changed much since 1763 ... but Madras had changed. The nawab could no longer be browbeaten as of old, and although there was much that was corrupt and collusive about his loans, the creditors were a legitimate interest. As subsequent attempts to settle the nawab's debts were to reveal, money had genuinely been advanced to him. Without such loans he would not have been able to meet his obligations, above all to the East India Company. Bringing order to a disordered Madras presidency in 1776 required more finesse than Lord Pigot could muster' (ODNB).

'Now were the Jews admitted'

73. **(Judaica.)** MENASSEH BEN ISRAEL *Vindiciæ Judæorum*, or a Letter in answer to certain Questions propounded by a Noble and Learned Gentleman, touching the reproaches cast on the Nation of the Jewvs; wherein all objections are candidly, and yet fully cleared. *Printed by R[ogers] D[aniel]. 1656, FIRST EDITION, lightly browned and spotted, title-page dustsoiled and slightly creased at edges, pp. [ii], 41, [1], small 4to, early twentieth-century half dark red calf, marbled boards, spine lettered vertically in gilt, rubbed, backstrip defective at head, front joint cracked but holding, bookplate of Alfred Rubens, good (Wing M381; ESTC R206592) £9,000*

It was John Evelyn who wrote the quotation above in his *Diaries*, summarising a process which allowed the establishment of the Jewish people in Protestant England, where their presence had been officially banned since 1290. Menasseh, in publishing the *Vindiciæ*, initiated the unofficial English acceptance of Jewish settlement, which was to lead to the granting of an official charter of protection to the Jews of England in 1664 and to the formal recognition of Jewish settlement in England. Cromwell, in fact, had already been moved to sympathy with the Jewish cause, arguably for commercial reasons, and despite Prynne's able but unfair attack on the Jews (in the *Short Demurrer*, a mingling of learning and gross stereotypes), the Whitehall Conference declared that 'there was no law that forbade the Jews return to England'. It was Menasseh ben Israel's role to put into writing a strong refutation of all the accusations raised by Prynne and to make a great and serious contribution towards reducing bigotry towards the Jews. In this work Menasseh makes a systematic refutation of the charges against the Jews of blood libels, excessive reverence to the ark and Torah scrolls, cursing Christians and their faith in prayers, disloyalty of the Jews to their country of residence and sharp dealing in business.



Menasseh, born in Lisbon about 1604, grew up in Amsterdam. His family suffered under the Inquisition but found asylum there and Menasseh rose to eminence not only as a rabbi and an author, but also a printer. He established the first Hebrew press in Holland and numbered Grotius and Rembrandt amongst his friends (the latter painted his portrait).

Menasseh believed that the Messiah would return to lead the Jews to the Holy Land only after their dispersal throughout the world was achieved. He returned to Holland in 1657, believing his mission to have been unsuccessful. But his efforts had had profound effect. Considered to be the finest of his books, of the *Vindiciæ* it has been said: 'the best tribute to its value is afforded by the fact that it has since been frequently reprinted in all parts of Europe when the calumnies it denounced have been revived' (Wolf). It also had a profound influence on the Jewish emancipation movement in the eighteenth and early nineteenth centuries. 'A catalogue of such books as have been published by Manasseh ben Israel, in Hebrew' and a list of 'Books ready for the presse' are appended at the end.

The work is scarce in general (ESTC locates seven copies each in the UK and USA), and particularly hard to find in the open market, with only two copies in Anglophone auction records over the last 30 years.

74. **(Juvenile.)** INSTRUCTIONS for Children. *Printed in the year 1796, FIRST EDITION, outer pages slightly soiled, one or two page numerals slightly cropped at top, pp. 80, 32mo, cased, not very recently, in more or less contemporary half green calf, spine gilt and lettered direct 'Little Library', minor wear, good (ESTC T129875) £800*

ESTC records only the BL copy of this little manual of religious instruction. The author, in a prefatory note addressed to All Parents and Schoolmasters, says that it is chiefly translated from the French (nothing specific), but re-arranged. The object is to inspire 'the fear of the Lord' at the same time that

the children learn to read. It begins in question and answer form but soon becomes didactic, pulling no punches: 'the seventh commandment ... forbids also the using of anything merely to please ourselves. For this is a kind of spiritual fornication.'

75. **(Juvenile.) WILSON ET ISABELLA**, *Histoire de plusieurs amans; Dangers qu'ils courent sur mer, Tempêtes; Naufrages; Rencontres de Corsaires; Combates, et autres aventures. Paris: Tiger, [c. 1800]*, FIRST EDITION, with an engraved frontispiece (a very good impression), small abraded area in fore-margin of title-page (no loss), trifling damp-stain in the upper outer corner of a few leaves, pp. 107, 12mo, modern sheep-backed boards, twin red lettering pieces, one of the original wrappers preserved at end, though lacking most of the blue surface, very good (Not in WorldCat; one reference located, in an 1817 sale catalogue – giving the date as 1806) £850

A rare adventure novel. The firm of Christophe César Jean Baptiste Tiger, active from the end of the eighteenth century to about 1820, had a by-line in tales of adventures, shipwrecks and the like – a *Gulliver's Travels* of c. 1800 for instance. The present narrative concerns the adventures of a Scottish mariner, who, having made a competence in the Indies, settled in London and married. A merchant adventurer persuaded him to embark on a voyage to the South Seas, which he did with his now pregnant wife. The ship rounded Cape Horn, but then was wrecked, and our hero, the narrator, Wilson's son, was born on that desolate shore. The family spent several years in Chile, with many encounters with the natives. Eventually they board a Spanish ship (the Spaniards repeatedly castigated for their cruelty towards the natives) and have good sailing past Lima, en route to Panama. When they reach Panama it is in the course of being sacked by Morgan (putting the date of the adventures in the 1670s). Morgan brutally murders Wilson's father, and the mother is led off in captivity. Eventually Wilson makes it to Porto Bello, where he finds favour with the governor, and marries one of his daughters, Isabella. Not to end the story too soon, they are voyaging again, and soon at the mercies of the Corsairs. A final trial of London, and the Wilsons return to Porto Bello, where, if past experience is anything to go by, they will live dangerously ever after.

76. **(Juvenile.) AINSLIE (Kathleen)** *Votes for Catherine Susan and Me. London, Castell Brothers Ltd., New York, Frederick Stokes Company. Designed in England. Printed in Bavaria, [1910] FIRST EDITION, lithographed text and 10 full-page chromolithographs and 1 double-page, uniformly very slightly browned*, pp. [24, including the illustrations], square 12mo, original pictorial wrappers folded over plain card, darkened towards spine, spine with a few chips, good £900

A scarce and highly unusual children's book in that it treats of a topical political issue, in this case 'Votes for Women'. Kathleen Ainslie took her inspiration from Florence Upton and her *The Adventures of Two Dutch Dolls* (origin of Golliwogg). She produced her own series featuring two dolls, Catharine Susan and the first person narrator. Apart from this title, they were fairly ordinary adventures, imbued however with a deal of humour. The end of this story is that the girls 'go home quietly', home that is, from jail, where they end up after various scrapes, including fights with the police. They were quickly tired of prison life, and were freed following a visit by the Home Secretary. After their spirited espousal of the cause, the craven end is rather poignant.



Two copies only are recorded in COPAC, BL and Bodley (the second Bodley entry seems to be a microfiche).

77. **(Juvenile.) BELL'S NEW FRENCH PICTURE CARDS**. Illustrations by H.M. Brock, R.I. Text by Marc Ceppi. Set I: elementary. I. *La Salle de bain* [etc.] [c.1930], 16 colour printed cards, 140x90mm, contained in original blue letterpress printed grey paper slipcase (minor rubbing), very good £100

78. **(Juvenile. Collection.) PUNCH AND JUDY.** [The comical drama of Punch and Judy, as performed by Signior Piccini with unbounded applause.(?)] *E. Wallis, 42, Skinner Street. [c.1825], cover title discarded (presumably – while pagination and colophon appear to correspond with Osborne, we cannot be certain it is exactly the same item), 8 hand-coloured wood engravings printed on one side of leaf only above the rhyming text, ff. 8, (Osborne II 656?)*

[bound with:]

OLD MOTHER HUBBARD and her Dog Carlo. [*Cheapside: Hodgson (?)*, [c.1827], hand-coloured wood-engraved pictorial title with first paragraph in smaller font, 11 hand-coloured wood-engravings above the rhyming text, printed on one side of the leaf only, pp. [23] (includes 'title'), [and:]

MY GRANDMOTHER, a Tribute of Affection. [*No imprint, undated, c.1820*], hand-coloured pictorial title, 12 hand-coloured engravings on wood above rhyming text over 12 pages, (printed on one side of the leaf only), pp. [26] (includes 'title'),

[and:]

Lovechild (Mrs.) [i.e. FENN, (Ellenor [Frere], Lady?)] The mother's first book for little children: accompanied with engravings; by means of which conversation may be addressed, and instruction extended to the infant mind. *William Darton. [c.1825-30], ad. for "Prints for the Infant School Society", letterpress (alphabets, syllabaries, lists of words and short prose passages) on one side of the leaf and numerous full-page wood-engravings or text woodcuts on the other, pp. 64, (Darton H586; Moon 'Harris' 266A)*

[and]

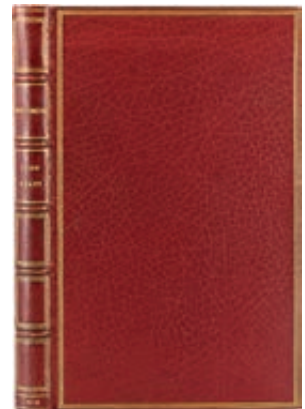
ELLIOTT (Mary [Belson]) Flowers of instruction: or, familiar subjects in verse. *William Darton. [c.1825-30], copper-engraved frontispiece (dated 1820) and 3 other full-page copper-engraved plates dated the same year, title slightly shorter at foot, pp. 62, [2, index], sm.8vo., (Moon, 'Elliott' 6; Moon 'Harris' 235; Darton H439(2)), all a little browned with age, bound together in modern crushed brown morocco by Eric Burdett, backstrip divided into six compartments by gilt raised bands, gilt lettered green morocco label in second, remainder with alternating gilt cockerel and floral tools, sides with ornate scrolling device at centres and gilt cockleshell cornerpieces, marbled endpapers, bookplate of Eric Burdett on front pastedown, later bookplate on front free endpaper recto, t.e.g. very good* £600

Five separate works bound into a single volume by Burdett. All are undated but can be placed c. 1820-30. The first three works each have text and hand-coloured illustration on one side of the leaves, and so may have been first issued in picture-sheet format, but their lack of imprint and title-pages make them difficult to firmly identify. The first, 'Punch and Judy', corresponds in content and pagination to an entry in Osborne, which however gives a fuller title than is present here. The final two works, both published by William Darton, are easier to pin down but by no means common: the first is unrecorded in COPAC while Moon lists a copy only in her own collection, and Darton cites just 'Private Collection' and 'Moon'. The second is listed in the BL and V&A only in COPAC. The question of authorship is also ambiguous – 'Mrs Lovechild' was a pseudonym most frequently adopted by Lady Fenn, but she died nearly a decade before this apparent first publication of 'The Mother's First Book'.

Keats' second book, beginning with the immortal line: 'A thing of beauty is a joy for ever'

79. **Keats (John)** *Endymion: a poetic romance ... Taylor and Hessey, 1818, FIRST EDITION, first issue with single-line erratum, half-title in neat facsimile, bound without the advertisements, a hint of browning around some edges here and there, pp. ix, [i], 207, 8vo, full crushed red morocco by Riviere & Son, double gilt fillet borders on sides, double gilt fillet borders to compartments of spine, except for those that are lettered, having a single fillet, gilt inner dentelles, gilt edges, slightly rubbed at head of spine, bookplate of Albert Parsons Sachs inside front cover, very good (Hayward 232; Sterling 232; Tinker 1419)* £4,000

John Taylor believed in Keats' talent, and agreed to publish the 'next Edit. of Keats's Poems' (i.e. *Endymion*). His first volume had been



published by the Olliers in 1817. Keats intended this second volume to be 'a test, a trial of my Powers of Imagination and chiefly of my invention.' His close friend the painter, Haydon, had 'pointed out how necessary it is that I shod [sic] be alone to improve myself'. So it was that Keats departed for the Isle of Wight with the intention of making '4000 Lines of one bare circumstance and fill them with poetry'. The task was perhaps conceived in direct rivalry with Shelley, whose *Laon and Cythna* was written over an almost identical stretch of time in the middle six months of 1817.

In the quest of Endymion, the shepherd king of legend who was loved by the moon goddess Cynthia, Keats saw his own search for his poetic voice. Keats wrote to his publisher on 8th October 1818, 'in *Endymion*, I leaped headlong into the Sea, and thereby have become better acquainted with the Soundings, the quicksands, & the rocks, than if I had stayed upon the green shore, and piped a silly pipe, and took tea & comfortable advice. I was never afraid of failure ...' *Endymion* had poor reviews, which Keats received with equanimity. Increasingly he came to see it as a necessary experince. It was 'a huge attempt' guiding him towards future maturity, that enabled him to be better acquainted with his stengths and weaknesses. Not all critics disliked the work, however. Henry Morley said, 'The song of Endymion throbs throughout with a noble poet's sense of all that his art means for him. What mechanical defects there are in it may even serve to quicken our sense of the youth and freshness of this voice of aspiration.'

The single line erratum is traditionally regarded as the mark of the first issue, as would be logical, 'but cf. *Letters of Keats*, 1935, p. 135, from which it is clear that both the one-line erratum and the five-line errata were printed off before the book was published' (Hayward).

- 80. **Kempis (Thomas à)** Opera et libri vite fratris Thome de Kempis ordinis canonicorum regularium quorum titulos vide in primo folio. *Nuremberg: per Caspar Hochfeder, 1494, a splotch of worming to last leaf affecting part of four words, ruled in red throughout with initials and paragraph marks supplied in red and blue and printed capitals picked out in yellow, first leaf a bit soiled with some light dustiness and browning elsewhere, one blank corner renewed (fol. xvii), ff. [iv], CLXXVIII [recte CLXXX], folio, early twentieth-century half vellum, spine lettered in ink, just a bit rubbed, bookplate of the Bibliotheca Ritmana, very good (ISTC it00352000; Goff T352; Bod-inc T-090; BMC II 475) £10,000*

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

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



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

81. **Kempis (Thomas à)** *The Christian's Exercise: or, Rules to Live above the World While we are in it; with Meditations, Hymns and Soliloquies, Suited to the several Stages of Christian Life... to which is annex'd, an Appendix of Letters, Dialogues, &c. Address'd to all the true lovers of Devotion*, by Robert Nelson, Esq; the second edition revised. *Printed for Charles Rivington, 1717, engraved frontispiece and 6 engraved plates, title-page browned and some light spotting elsewhere*, pp. [xxiv], xvi, [16], 440, 8vo, *contemporary sprinkled calf, unlettered spine divided by raised bands between double blind fillets, small old paper label to foot of spine, externally in pristine condition, near fine* (ESTC T165675) £250

A translation of the *Imitatio Christi*, by Francis Lee, and edited with various supplementary materials by the philanthropist and religious writer Robert Nelson (Lee and Nelson were friends, and Lee is said to have been an influence on Nelson's charity schools). The first edition appeared in 1715, the year of Nelson's death, and it contains his 'dying address' with a summation of his thoughts on religion.

82. **[Kitchin (Thomas, engr.)]** *England Illustrated, or, a compendium of the natural history, geography, topography, and antiquities ecclesiastical and civil, of England and Wales. With maps of the several counties, and engravings of many remains of antiquity, remarkable buildings, and principal towns.* [Two vols.] *Printed for R. and J. Dodsley, 1764, FIRST EDITION, engraved folding map bound as frontispiece in each volume (one with a repaired handling tear, the other trimmed to plate mark on top and bottom), 52 further engraved county maps, 29 engraved plates, a few leaves with short, thin wormtracks in blank areas (on one plate touching the outermost border)*, pp. [viii], xiii, [i], 426; [iv], 490, 4to, *contemporary polished biscuit calf, spines gilt in compartments, red and green morocco lettering pieces, a touch rubbed and scratched, rear joint of vol. i cracking a bit, as a result the flyleaf replaced somewhat crudely to re-cover the hinge (with the gutters of the last three leaves adhering to stubs), withal still quite an attractive copy, good* (ESTC T58132; Chubb CCXXIV) £2,200



A complete copy in an attractive binding of a work often found in poor shape or in pieces; the maps frequently extracted to sell separately. The text did not attract much contemporary praise – Gough described it as 'nothing more than an abridgement of Camden, in a different method' (*Anecdotes of British Topography*) – but it was frequently cited, and the plates were reissued several times (first under the title *Kitchin's English Atlas*, 1765), and also copied for other works. Thomas Kitchin (1719-1784) had been apprenticed to Emanuel Bowen – and married his daughter – and published a number of works under his own name as well as producing a substantial body of work for others' publications (see *British Map Engravers* for a comprehensive list).

83. **Klopstock (Friedrich Gottlieb)** *The Messiah. Attempted from the German of Mr. Klopstock. To which is prefixed his Introduction on Divine Poetry.* [Translated by Mary and Joseph Collyer. Two volumes bound as one.] *Printed for R. and J. Dodsley. 1763, FIRST ENGLISH EDITION, first and last few leaves foxed, just a little spotting otherwise*, pp. xviii, 232, [8], 299, 12mo, *contemporary French mottled sheep, backstrip divided by gilt rules, red morocco label in second compartment, the rest with central gilt urn tools surrounded by dots and leaf-spears, gilt chain roll along joints, marbled endpapers, lightly rubbed, front joint just cracking at head, tiny gouge at base of front board, one small shallow wormhole at lower joint, good* (ESTC T92280) £175

The first appearance in English of the masterwork of Klopstock, the most celebrated German poet of the late 18th century (and a favourite of Goethe). Klopstock published the first books of his religious epic *Der Messias* in the 1740s. This prose translation in ten books was begun by Mary Collyer, and completed after her death in 1762 by her husband Joseph. It was immediately popular, and ESTC records further editions of 1764, 1766, 1769, and 1771. In 1773 Klopstock rather suddenly published a final section of the poem (he had written little but elegies since the death of his wife fifteen years earlier), which was not translated into English by the Collyers and which was naturally not included in any of the numerous editions prior to that year.

84. **Knox (Vicesimus)** *Essays Moral and Literary*. *Basil: printed and sold by James Decker, 1800, FIRST BASLE EDITION, a little minor spotting but generally crisp and clean, one leaf in vol. i with an original paper flaw affecting a few words*, pp. [xii], 366; [vi], 364; [vi], 365, 8vo, contemporary vellum-backed boards, blue morocco lettering pieces to spines, boards just slightly soiled, very good (ESTC T92822; Alston III 337) £300

A very pleasant copy of the first continental edition of Knox's most famous and popular work, the *Essays Moral and Literary*. Vicesimus Knox (1752-1821) was a fellow of St John's, Oxford before succeeding his father as headmaster of Tonbridge School. The first edition of these essays appeared in 1778, at the urging of Samuel Johnson, and contained only 38 essays; this one, which reprints the preface to the fourth edition, contains 179. The original essays 'combined traditional studies on classical literature, philosophy, and the arts with commentaries on contemporary standards of taste, and the work of modern authors such as Joseph Addison', while in the 'later editions Knox addressed an increasingly diverse range of subjects, among them gardening, household management, the work of Bede, the usefulness of capital letters in correspondence, and the unacceptability of masculine dress for women' (ODNB).

ESTC locates only 2 copies, BL and Bryn Mawr – Worldcat adds several more in the USA and Europe.

85. **Lamb (Charles)** *Tales from Shakespeare*. *Bickers & Son, 1903, photographic frontispiece*, pp. [vi], 386, 8vo, contemporary half vellum prize binding by Ramage, blue pebbled-cloth boards, spine with black morocco lettering piece, marbled endpapers, edges gilt, front board stamped with circular gilt label of Christ's College, Finchley dated Midsummer 1911, prize label to front flyleaf awarding the book to A. Walker for 'Form Remove B, French, Scripture, and Physics' (the date on the label corrected by hand from '190_' to 1911), near fine £50

A pretty prize copy of this classic text.

86. **Langhorne (John)** *Sermons Preached before the Honourable Society of Lincoln's Inn*. The third edition. [Two volumes.] *Printed for T. Becket, 1773, leather turn-ins offset to edges of two leaves at each end, inscription 'Janetta Mantray, 7th June 1774, Catharine Forbes Cranford' to head of each title-page*, pp. [viii], 222; [viii], 229, [3], 8vo, original biscuit calf, spines divided by raised bands between gilt fillets, red morocco lettering pieces in second compartments, third gilt-numbered direct, just slightly marked and rubbed, a tiny hole at foot of joints, very good (ESTC T134210) £160

John Langhorne (1735-1779) produced (with his brother William) an oft-reprinted translation of Plutarch's *Lives* by which he is now best known, although in his day his *Letters that Passed between Theodosius and Constantia* was also greatly popular. Even his sermons sold well enough to see three editions in his lifetime, of which this is the scarce third: ESTC notes that it is not simply a reissue of the second edition, and locates copies only in the BL, Trinity (Cambridge), the Bodleian, the Somerset Archaeological Society, Colonial Williamsburg, Mount Holyoke, and two Private Collections. The first edition had appeared in 1764 (also only 8 copies in ESTC, though all different locations) and the second in 1767.

87. (Law. English. Writs.) *Registrum brevium tam originalium, quam judicialium: correctum & emendatum ad vetus exemplar manuscriptum...* Editio quarta. *Printed by the assigns of Richard and Edward Atkins, 1687, second imprimatur leaf discarded, some foxing and spotting throughout, first and last leaf just slightly frayed in fore-margin, occasional later ink notes in one section, small paper flaw in one leaf touching one letter, ff. [11], 321, 85, pp. [ii], 59, [13], 239, [1], folio, later calf, sometime rebacked, scratched and marked, joints rubbed, some wear to headcap, hinges cracking, sound* (ESTC R34567) £200

Said by Lord Coke to be the most ancient book in the English law, this is a collection of writs possibly compiled by Ralph de Hengham (1235-1311) and first printed in 1531 under the editorship of the printer and judge William Rastell (1508-1565). This, the fifth printing overall, was the second in the seventeenth century and the last before the nineteenth century; it adds two works on the end, an appendix of writs from the court of chancery and a digest of original writs.

88. **Le Pois (Antoine)** *Discovrs svr les medalles et gravevres antiques, principalement romaines. Plus, vne exposition particuliere de quelques planches ou tables estans sur la fin de ce liure, esuelles sont monstrees diuerses medalles & grauevres antiques, rares & exquises.* [Ed. Nicolas Le Pois]. *Paris: Mamert Pattison au logis de Robert Estienne, 1579, FIRST EDITION, woodcut printer's device on title, an engraved portrait of the author by Pierre Woeiriot (here as a separate plate, though sometimes found on verso of title and often entirely missing) in the second state with the author's Christian name removed, 20 engraved plates at end (also often missing or defective in number), 5 full-page woodcuts in the text, washed, accession number discernable on verso of title, the title itself with a small resultant light brown stain, first plate with an extensive note in the fore-margin now illegible (except perhaps in UV light), a few other marginal notes in the text also too pale to read, pp. [viii], 147 (recte 149), [7], 4to, late nineteenth-century red morocco by Capé, French fillets on sides with an inner panel of triple gilt fillets, ornamental corner-pieces, spine gilt in compartments, lettered direct, gilt edges, very good* (Adams L522 – 3 copies in Cambridge: UL without plates, Fitzwilliam with 18, and Trinity; Mortimer 350; Renouard 182:12; Schreiber 254 – Ortelius's copy) £3,750



An important numismatic work, several years in the printing, and edited posthumously by the author's brother, both of them physicians. One of the full-page woodcuts, the 'Priapus', is often found mutilated or otherwise suppressed, but is here intact. A previous French owner of the copy, probably at the time when the binding was made, has inserted a note on a sheet of paper, adverting to the apposite epigram of Martial 'Mentula tam magna est ...'. Mamert Pattison, the printer, married the widow of Robert Estienne II in 1571. He was 'le plus recommandable parmi cette dernière partie de la nombreuse famille des Esteiennes ... un Imprimeur savant et à bon droit renommé' (Renouard).

this Heaven-taught ploughman

89. [Mackenzie (Henry), editor and main contributor.] *The Lounger. A Periodical Paper, Published at Edinburgh In the Years 1785 and 1786. Edinburgh: Published by William Creech, [1785-87], complete set of 101 Numbers, FIRST EDITIONS, with a duplicate of No. II in second edition bound in, and of No. XCVII loosely inserted (the latter frayed in inner and outer margins, pagination at head cropped), the usual fold marks, some of which a little discoloured, pp. [i], 8, [5-8], [9-] 404, folio, contemporary calf-backed marbled boards, vellum tips to corners, red lettering piece on spine, sides slightly rubbed, repairs to lower joint and foot of spine, good* (ESTC P1411) £2,000

A complete run of Mackenzie's second periodical, the first being *The Mirror*, 1779-80. Among the papers on a variety of topics – the writing of novels, female education, Shakespearian criticism,

&c – the most notable is No. XCVII (of which we have a duplicate here), Mackenzie's famous endorsement of the genius of Burns (on the strength of the Kilmarnock edition), praising the 'uncommon penetration and sagacity of this Heaven-taught ploughman.' Mackenzie quotes two poems, one in 'almost English', *The Vision* (in part), and *To a Mountain-Daisy* (entire) in Burns's provincial dialect, which, 'even in Scotland ... is now read with difficulty [while] in England it cannot be read at all.' As a mark of the difficulty which the Edinburgh literati might encounter with the dialect, it is remarkable that even the first word the *Mountain-Daisy* – wee – is supplied with a translation. At the end of the paper Mackenzie alludes to Burns's plans to emigrate, trusting 'that means may be found to prevent this resolution taking place,' which of course, with Mackenzie's full support, subscriptions to the Edinburgh edition did. Mackenzie's paper effectively established the literary credentials (as opposed to the popularity) of Burns as the national Poet.



The last Number appeared on 6th January 1787, at the end of which the publisher promises a title-page for Subscribers who have preserved their Numbers. This title-page (as transcribed above) bears no date.

Provenance: contemporary signature of A. Erskine at head of first number (?Andrew Erskine (1740-93), the poet, friend of Burns, who lamented Erskine's suicide in 1793). Bookplate of James Elphinstone Erskine RN (there is more than one naval officer of this name to choose from, but the date of the book-plate makes it likely this is Admiral of the Fleet Sir James Elphinstone Erskine, 1838-1911), and below this the bookplate of Charles R. Cowie, noted Burns collector. An ink note inside the front cover identifying the paper on Burns is annotated in pencil as being in Cowie's hand. The late Earl of Perth (invoice from H.P. Kraus loosely inserted – \$750 in 1987 – and a page from Quaritch catalogue 1132 offering Adam Smith's set – \$9500 – marked at head 'Not mine! P.').

90. **MacNicol (Donald)** *Remarks on Dr. Samuel Johnson's Journey to the Hebrides*; in which are contained, observations on the antiquities, language, genius, and manners of the highlanders of Scotland. *Printed for T. Cadell. 1779, FIRST EDITION, half-title discarded, one leaf with a horizontal paper flaw neatly repaired with a resulting chip from blank margin (no loss of text), a touch of faint toning*, pp. [iii]-viii, 371, [1], 8vo, *early twentieth-century polished mid-brown calf, backstrip with five raised bands, brown morocco label in second compartment, the rest infilled with gilt tools, gilt logo of the Northern Light Board to front board, joints rubbed, a few scratches to lower board, good* (ESTC T95826) **£450**

Donald MacNicol (1735-1802) was an important collector of Scottish literature, especially Ossianic material; he took immediate offense to Samuel Johnson's dismissal of the Ossian poems (and Scottish literature in general) after his tour to the Hebrides. This attack on Johnson's claims and character was almost certainly expanded before printing by a more vituperative opponent – possibly James Macpherson – since MacNicol was known as a 'humble and pleasant minister' (ODNB). It saw a number of editions, including several issued with Johnson's 'Journey'.

The Northern Lighthouse Board, which recently deaccessioned part of its library, is responsible for protecting sea traffic along the coast of Scotland and the Isle of Man.

91. **Madox (Thomas)** *The History and Antiquities of the Exchequer of the Kings of England*, in two periods, to wit, from the Norman Conquest, to the End of the Reign of K. John; and from the end of the reign of K. John, to the end of the reign of K. Edward II: Taken from Records. *Printed by John Matthews; and sold by Robert Knaplock, 1711, FIRST EDITION, final subscriber's leaf bound before main text, title-page browned, some browning and foxing elsewhere (most pages just around the edges)*, pp. [vi], xviii, [2], 752, xii, 75, [5], folio, *contemporary Cambridge-style panelled calf, some scratches and scrapes, rebacked relatively recently with brown skiver, red lettering piece, sound* (ESTC T97071) **£250**

'Madox's recognition that institutions, and not merely kings and nations, had a history is even more firmly demonstrated in his mammoth *History of the Exchequer*... The records of the exchequer had been consulted for historical purposes as far back as the Elizabethan antiquary Arthur Agarde, and seventeenth-century scholars knew of the early history of the department through the famous *Dialogus de Scaccario*, a twelfth-century text then misattributed to Gervase of Tilbury. Madox correctly ascribed the *Dialogus* to Richard fitz Neal or Nigel, bishop of London, and collated all but one of the surviving manuscripts into an edition that was not superseded until the early twentieth century. It appeared as an appendix to the *History of the Exchequer* in 1711. Madox's greatest work, the *History* was not simply a study of the records of a single institution, but an account of its development over several centuries, and with it much of the legal and financial history of the kingdom' (ODNB).

92. **Mansel (Henry Longueville)** *The Demons of the Wind, and other Poems.* *J.W. Southgate, 1838, FIRST EDITION, title-page a trifle browned, a few scattered spots*, pp. vi, 7-120, 12mo, *uncut in the original wave patterned cloth, spine lettered in gilt, a few minor marks, very good* £350

The first publication of the 18-year-old future Waynflete Professor of Metaphysical Philosophy (the first to be appointed) and Dean of St. Paul's, Henry Longueville Mansel (1820-1871). ODNB gives the date of publication as 1830, but, precocious though Mansel was, this slim volume is beyond the capabilities of a 10-year-old. It has 'a fairly obvious debt to Coleridge and Shelley but not without intrinsic merit' (ODNB). A scarce volume, with just 3 copies located in COPAC (BL, C, O), and 2 added in WorldCat, Columbia, Yale.

93. **(Mariazell, Monastery of.) [WEISS (Thomas)]** *Benedicta Virgo Cellensis Sub auspiciis ... Benedicti Dei, Et Apostolicae Sedis Gratia, Liberi, ac Exempti Monasterii, Ordinis D. Benedicti ad S. Lambertum Abbatis, denuo in lucem edita, aucta, & illustrata.* *Graz: Widmanstetter, 1645, FIRST EDITION, with an engraved Dedication and 25 engraved plates (1 folding) by Sebastian Jenet, a bit of water-staining towards the end in the lower half of the leaves, minor worming in the lower margins at either end*, pp. [xxxii], 416, [32], 8vo. *modern plain calf over the original wooden boards, red edges, contemporary ownership inscription of the Monasterium Gottwicense on title-page, bookplate of the Benedictine abbey of Ramsgate, good* (VD17 12:117623M) £500

A chronological account of the miracles associated with Our Lady of Zell (Mariazell) from 1370 to 1645. There are various legends concerning the foundation of the monastery: here it is attributed to munificence and piety of Duke Henry III of Carinthia and his wife Luitarga. In the fine folding plates they flank a view of the monastery in its mountain setting. The work is sometimes attributed to Johann Pikel.

94. **(Marriage.) GAYA (Louis de)** *Marriage Ceremonies: or, The Ceremonies used in Marriages in all Parts of the World ... Translated from the Italian. Printed for Abel Roper, 1697, somewhat browned in places*, pp. [viii], 112, [12, last 3 pp. ads], 12mo, *original sheep, later paper label on spine lettered in ink, very minor wear, good* (ESTC R39962, BL and Sheffield in the UK, Folger, Huntington, Newberry, Yale and Minnesota in the US) £1,000

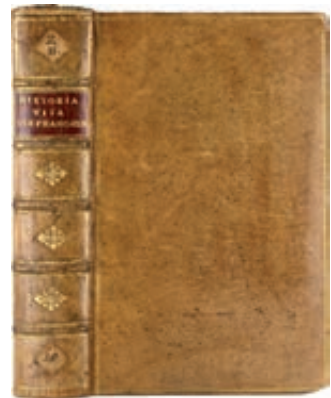
Third edition in English, but the first with this title, which is the one that stuck for the next four editions. The last chapter on the 'Marriages of Idolators and Pagans' covers Asia, Africa and the Americas. Florida is the only part of the United States included, but Mexico, the Caribbean Islands and South America are dealt with in some detail. We learn that the 'droit de seigneur' has lapsed in Scotland, and of the woeful state of affairs in Ireland. There is no entry for the English, nor for the Welsh.



Not in Goodland, who lists the preceding French editions, not the Italian edition, and the third edition of the English translation (1704, a copy of which is the only record of any English edition in ABPC on-line). There were additions to 1704 edition by Tom Brown, reputed author of the well-known spontaneous translation of a Martial epigram – ‘I do not love thee Dr. Fell ...’ – literary collaborator with Aphra Behn and perhaps more than just a friend to her, and it seems likely that he is the translator of the present edition. Very scarce, and, in spite of the browning, an agreeable copy on account of the good state of the binding.

95. **Mattaire (Michael)** *Stephanorum Historia, Vitas ipsorum ac libros complectens*. [Two vols. bound as one.] *Typis Benj. Motte, impensis Christoph. Bateman, 1709, engraved portrait frontispiece and 3pp. of woodcut devices (as is correct: some catalogues erroneously call for 5) included in pagination, the variant issue without the extra appendix (7pp. ‘appendix librorum sub Stephanorum nominibus impressorum, see below), embossment of the Earls of Macclesfield to frontispiece and title-page, pp. ix, [7], 564, 5, [1], 133, [1], 8vo, contemporary polished sprinkled calf, boards bordered with a double gilt fillet, spine compartments similarly bordered, red morocco lettering piece in second compartment, the rest with central gilt lozenge-shaped decorative tools, all edges sprinkled red, small old paper labels at head and foot, just slightly rubbed, a tiny chip at head of spine, bookplate of the North Library (corrected by hand to South) of Shirburn Castle to front pastedown, very good* (ESTC T99611; Schreiber 294) £750

The first published work of typographical history by the classical scholar Michael Mattaire (1668-1747), a history of the Estienne printing dynasty (in the first volume) with a substantial catalogue of their publications (in the second). The Estiennes were famous for the quality of the scholarship as well as their printing, and ‘Mattaire ... wrote the best of his many bibliographical works about them’ (Introduction to Schreiber, *The Estiennes*).



The additional appendix not present at the end of this copy is something of a curious question. Most of the other copies we have been able to consult (including four that have been digitally scanned) do contain it, but the Oxford Libraries catalogue entry does not call for it, specifying instead that it exists in a variant – known there from the copy at University College but not present in the numerous others in Oxford. Early bibliographies mostly note it as a frequent lack (e.g. Ebert: ‘The appendix...is often wanting’; *Bibliotheca Grenvilliana*: ‘This copy...has the appendix which is scarcely ever to be found with it’), but the fact that it seems to have always been missing from so many copies perhaps suggests that it was added to some rather than lost from others. This volume, in its contemporary binding and nearly untouched state, clearly never had it.

96. **Meredith (George)** *Poems*. *John W. Parker & Son. [1851,] FIRST EDITION, SIGNED BY THE AUTHOR on the title-page, errata slip tipped in, paper age-toned, a few faint spots, small stain to edge of dedication leaf and the next, very slight chipping to a few edges, pp. [viii], 159, [1], 8vo, original dark violet cloth, boards blocked with an elaborate border and central decoration, spine lettered in gilt, a little scuffed at extremities, spine slightly faded, bookplate of Clement K. Shorter, housed in a modern fire-resistant pull-off case of navy blue morocco by Zaehnsdorf, good* (Collie XXXVI; Buxton Forman 1) £550

The first edition of George Meredith’s first book, a collection of poems dedicated to his new father-in-law, Thomas Love Peacock. After the marriage fell apart in 1858 he looked back less kindly on the collection, and expressed a wish to suppress it. Some sources suggest he did destroy copies, though there is no firm evidence for this.

This is the Shorter-Dannay copy, which belonged to the journalist Clement King Shorter (1857-1926); though it has no other mark of ownership, it was later sold at Christie’s (1983) as part of the library of Frederic Dannay, one half of the pseudonymous mystery novelist Ellery Queen. The scarcer

(and possibly earlier) vertically-ribbed violet cloth binding, in variance to the more usually seen horizontally-ribbed green cloth with the same blind-stamping, matches one in the Morris Parrish collection at Princeton which was inscribed to Charlotte Brontë (as 'the author of "Jane Eyre"').

for Coffee-House Politicians

97. **(Military Dictionary.) The News-Readers Pocket-Book:** or, A Military Dictionary. Explaining The most difficult Terms made use of in Fortification, Gunnery, and the whole Compass of the Military Art. And a Naval Dictionary; explaining The Terms used in Navigation, Ship-Building, &c. To which is added, a Concise Political History of Europe. With the Genealogies and Families of the several Emperors, Kings, and Princes, now reigning; and some account of the Religions they profess. *Printed for J. Newbury, 1759, FIRST EDITION, with a folding engraved frontispiece, some tears but no loss, a few upper margins cut a little close*, pp. [i], vi, 216, 12mo, recent half calf, good (Roscoe A385 (1); ESTC T43077) **£800**

Of News-Readers, 'it may be impertinent [to say], but it is nevertheless true, that the greatest part of our Coffee-House Politicians are a sort of Macaws, who repeat by rote what they have gleaned from the News-Papers' (Preface). The work aims to fill in those considerable gaps in the knowledge of those taproom philosophers. The Dictionary proper is an enlarged edition of a 35-page section of *Flanders Delineated* (1745, Roscoe A157), here running to 112 pp. The Political History section here is essentially a critique of the various powers as their systems fall short of constitutional monarchy. The British chapter begins: 'There is no footstep in History of any absolute Monarchy established in this island', and concludes: 'the Navy of Britain may be considered as the strongest Barrier, not only to her own Liberty and Properties, but to those of Europe.'

98. **Modius (Franciscus) Cleri totius Romanæ Ecclesiæ subiecti, seu, Pontificiorum ordinum omnium omnino vtriusque sexbus, habitus, artificiosissimus figuris ... nunc primum à Iudoco Ammanno expressi ... Addito libello singulari eiusdem Francisci Modii Brug, in quo cuiusque ordinis Ecclesiatici origo, progressus & vestitus ratio breuiter ex variis historicis delineatur.** *Frankfurt: sumptib. Sigismundi Feyrabendii. 1585, FIRST LATIN EDITION, large woodcut of the Pope on the title and on A4, 102 further woodcuts of clerical costumes by Jost Amman, devices on second title and colophon leaf, woodcut initials, one or two edges dampstained, ink ownership signatures to the title, a few short handling tears in blank foremargin*, ff. [114], small 4to, nineteenth century vellum, the backstrip lettered in black ink and decorated with coloured inks, a little stained and rubbed, good (Adams A966 & M1535; Colas 120; VD16 M 5736) **£1,500**

This work is the fruit of the creative partnership of Jost Amman and publisher Sigismund Feyrabend. Together, in the sixteenth century, they produced a number of books, perhaps amongst the finest examples of the use of the woodcut for illustration. Amman (1539-1591) was known for being master of the woodcut, and particularly for the correctness and accuracy of detail, especially as far as costume was concerned. This volume is an account of the various ecclesiastical positions and orders of the Roman church, with their vestments illustrated by Amman and with short verses by Modius; a German-language edition appeared simultaneously. Adams lists the work twice, once under Amman and once under Modius.

99. **More (Sir Thomas, Saint)** A most pleasant, fruitful, and witty work, of the best state of a public weal, and of the new isle called Utopia; written in Latin ... and translated into English by Raphe Robinson, A.D. 1551. A New Edition; With copious Notes, and a Biographical and Literary Introduction. By the Rev. T.F. Dibdin. [Two vols.] *Printed by William Bulmer, at the Shakespeare Press, for William Miller, 1808, a few illustrations in the text, but Extra Illustrated by the insertion of 15 portraits of More, 2 of the More family, 1 of Erasmus, 17 engravings from the 1715 edition in Latin, and 2 facsimiles from the edition of 1518 in Latin, some of the mounts a bit foxed, and this affecting slightly the adjacent leaves, some scattered light foxing, and a few leaves slightly browned*, pp. clxx, [1, errata, 141; [2], [147-] 464, 4to, late nineteenth-century red straight-grained morocco, widely spaced gilt fillet borders on sides with intricate tooling at the inner and outer corners, spines richly gilt in compartments, lettered direct, gilt inner dentelles,



Item 99

top edges gilt, by Fazakerley of Liverpool, preserved in a fold down red cloth cloth box, spine of the box slightly faded and signs of shelf wear to extremities, apparently bound for William Robinson (of Liverpool), with his More-ish engraved bookplate in 2nd state bound in at the beginning of vol. i, and in 3rd state pasted inside front cover of vol. ii, later engraved armorial bookplate of the Earl of Perth in both vols. (purchased by him through Pickering's at Christies on 22nd April 1970 for £220 plus Commission), near fine £3,500

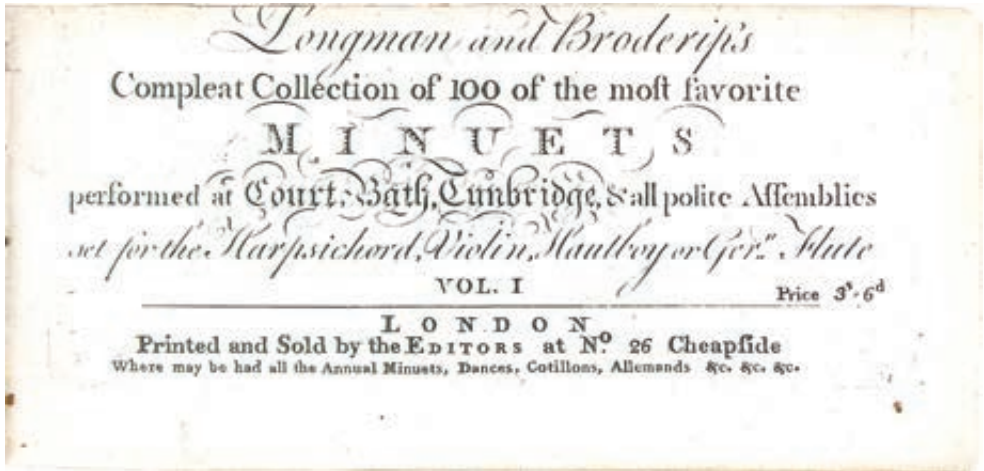
This edition of *Utopia* lends itself to extra-illustration (perhaps it was the intention), and the present example is a very good one. The prints are well chosen, and the binding is in perfect condition. Robinson's bookplate was described by Walter Hamilton as 'one of Sherborn's most brilliant.'

All polite Assemblies

100. (Music. Minuets.) Longman and Broderip's Compleat Collection of 100 of the most favourite Minuets performed at Court, Bath, Tunbridge, & all polite Assemblies, set for the Harpsichord, Violin, Hauteboy or Gern Flute. Vol. I [all published]. *Printed and Sold by the Editors, [between 1776 and 1782?], FIRST EDITION, engraved musical score, sometimes cropped close, in some instances affecting title or foliation, but only once encroaching perceptibly on the musical notation and then without total loss, one or two leaves loosening, one of those, f. II, with piece missing from top outer corner, ff. [i], III, 105, oblong 4to, original sheep, gilt roll tooled borders on sides, flat spine with gilt rules on either side of compartment divisions, numeral I in gilt in centre compartment, worn, hinges weak, spine lacking head and tail caps, sound* (RISM, BII, p. 224; ESTC T301038, Bodley only) £1,200

All published of an extremely rare collection of Minuets, only the Bodley copy recorded in ESTC. The music was printed perhaps 3 or 4 of 5 to a sheet, the sheets then sliced up for binding in a volume (although not too carefully done here). Here there are plenty of plate marks for the bottom of the plate, but none, in this instance, for the top.

'Francis Fane Broderip (c.1750-1807), music publisher, from 1775 worked in the London firm Longman, Lukey, and Broderip, which made musical instruments and printed and sold music at 26 Cheapside. After Lukey's departure the following year the company was known as Longman and Broderip, and as such it became one of the most enterprising music publishers in the country, boasting



Item 100

an extensive and wide-ranging catalogue of works by English and foreign composers, including the 'London' symphonies of Haydn. ... However, the business later succumbed to bankruptcy, and the partnership was dissolved in 1798' (ODNB).

Longman and Broderip's 'keyboard music, some of it written two or more generations earlier, had a great influence on what English harpsichordists and organists played towards the end of the century' (Oxford Music Online). Indeed many of the Minuets here included would have been current in Jane Austen's circle, as well, of course, in the colonies.

101. (Northamptonshire.) MARKHAM (Christopher A.) *The Stone Crosses of the County of Northampton. Simpkin, Marshall. Northampton: Joseph Tebbutt. 1901, FIRST EDITION, 199/200 COPIES (of an edition of 250 copies), numerous illustrations, a few full-page, the title-page printed in black and red, pp. xxviii, 128, 8vo., contemporary quarter russet morocco, gilt lettered backstrip, red morocco-grain cloth, head edges a trifle faded, good* £50

Inscribed by the author at the head of the half-title 'For W.Bro. W.J. Willcock with the author's fraternal greeting Oct. 26th. 1922.'

102. Omar Khayyam. *Rubaiyat. Harrap, [c. 1925.] 16 tipped-in colourprinted plates by Willy Pogany, text pages printed in black and blue, a bit of light foxing, pp. [iv], lxxv, [i], 8vo, original pebble-grained maroon leather, front cover and backstrip blocked in gilt, marbled endpapers, edges gilt, a touch of wear to head of spine, gift inscription dated 1933 to front endpaper, very good* £30
103. (Oxford.) SKELTON (Joseph, Engraver) *Oxonia Antiqua Restaurata, containing upwards of one hundred and seventy engravings, amongst which are numerous representations of buildings in Oxford, now either altered or demolished, and which have never been before engraved: the whole forming an Illustration of the Colleges, Halls, and Public Buildings in this University. Oxford: J. Skelton. 1823, FIRST EDITION, LARGE PAPER COPY, steel-engraved folding map and 133 plates (proofs on India paper), 3 plans on letterpress, some plate mounts foxed, one or two plates also foxed, some offsetting and toning to letterpress, plate 131 misnumbered 132, plate 132 bound in vol. i following plate 43, plate 141 misnumbered 140, pp. [122]; [160], lge. 4to, contemporary tan morocco, boards bordered with a nonuple gilt fillet, spines in compartments between raised bands, second gilt-lettered direct, the rest with quintuple gilt borders, board edges and turn-ins also ruled in gilt, brick-red chalked endpapers, spines slightly darkened, a touch of rubbing*

to extremities and a few marks to boards, hinges just cracking slightly, bookplates of William Delafield, Donald Aylmer Cameron, and George Watson Taylor (1771-1841), good (Clary 262; Cordeaux and Merry 315) £2,000

In spite of the claims of the title-page, this work never had ‘upwards of one hundred and seventy engravings’ – the plates are numbered up to 157 and numbers 2-25 were never produced – although some of the one hundred and thirty three plates carry two views. Skelton re-engraved eighty-seven of the Oxford Almanacks for the present work, and the remainder were derived from a variety of other sources. Skelton also included a large folding plan of Oxford, which is a reduction of the Agas plan first published in 1588, and copied by Whittlesey in 1728. The large paper copy was advertised variously as ‘Elephant’, ‘Atlas’, or ‘Large’ quarto. All, however, seem to be of the same dimension, 43 x 34 cm untrimmed. The present copy is 41 x 31 cm, still large even though it has been trimmed for gilding.

104. (Oxfordshire.) **BLAEU (Willem & Jan)** Oxonium Comitatus, vulgo Oxfordshire. [*Amsterdam*]. [*c.1663*], *hand-coloured engraved map, showing woodland, hills, and rivers, with the Royal arms at the head and 16 fully-hand coloured shields of College arms at the sides, decorative cartouche at the foot surrounded by two scholars from the City, French text on verso, 390 x 510mm, good* £400

An attractive map of Oxfordshire by the famous Dutch cartographers.

105. **Papworth (John Buonarotti)** Hints on Ornamental Gardening: consisting of a Series of Designs for Garden Buildings, useful and decorative Gates, Fences, Railings, &c. Accompanied by Observations on the Principled and Theory of Rural Improvement, interspersed with occasional remarks on Rural Architecture. *Printed for R. Ackermann ... by J. Diggins, 1823, coloured aquatint frontispiece and 28 plates, all coloured aquatints except the first which is uncoloured and has a flap, one leaf with a wax stain slightly offset onto a facing plate, a few other minor instances of spotting or offsetting, pp. 110, [2, index], [8, advertisements], demy 8vo, early to mid-twentieth century half brown morocco, top edges gilt, others uncut, spine lettered in gilt direct, a little worn, good* (Abbey ‘Life’ 46) £1,800

‘A necessary companion volume to the author’s Rural Residences and of greater rarity’ (Abbey). The advertisements at the end, mounted on a stub, are on slightly smaller paper, and presumably accompanied the volume as issued in boards. They begin by announcing the commencement of a New Series of the Repository of Arts on 1st January 1823, and go on to give a complete list of Ackermann’s publications, then in stock. They are dated from Ackermann’s shop at 101 Strand, which had been designed – to much acclaim – by Papworth.

106. (Parliament.) A Compleat and Exact List of Both Houses of the Sixth Parliament of Great Britain. Summon’d to meet at Westminster on the 10th of May 1722, and from thence continued untill the 12th Day of November 1724, being the Third Session. Wherein every member is distinguish’d by his proper Title, Dignity, and Publick Employment. As they Stood, on the 6th Day of January, 1724-5. *Printed in Year 1724-5, last leaf a bit browned and slightly worn at edges, light spotting elsewhere, pp. [ii], 40, 8vo, disbound, edge somewhat distressed from over stitching (threads now mostly removed), good* (ESTC N27801) £350

A rare listing, ESTC locating only one copy (Duke University). A similar list, printed by A. Dodd in 1727 and recording the Parliament as it stood at the death of King George, is rather more common (six copies located).

On the Amiability of Childhood

107. **Parry (Joshua)** Seventeen Sermons on Practical Subjects. *Bath: Printed for the editor by R. Cruttwell; and sold by J. Rivington and Sons, J. Johnson, and C. Dilly, 1783, FIRST EDITION, pp. xii, 340, 8vo, contemporary tree calf, gilt ruled compartments on spine, red lettering piece, small*

patch straddling front cover and spine probably from an original flaw in the leather, armorial bookplate of Edward Bayly inside front cover, very good (ESTC T104628) £450

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

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

108. **(Psalms.)** A New Version of the Psalms of David, fitted to the tunes used in churches. By N. Brady, D.D., Chaplain in Ordinary, and N. Tate, Esq; Poet-Laureat, to his Majesty. *Printed for the Company of Stationers, 1798, a touch of minor spotting, pp. 228, 8vo, contemporary dark blue straight-grained morocco, boards bordered with a double gilt fillet, spine divided by a repetition of the same fillet, second compartment gilt-lettered direct, therest with central sunburst tools, each board with a central wide frame enclosing gilt lettering, the front 'Wm. Harper Esqr. Mayor 1804' and the rear 'Wm. Harper Esqr. Bailiff. 1802.', somewhat rubbed, edges gilt, marbled endpapers, very good* (ESTC T91911) £200

A pleasing copy of the Psalms, from the library of William Harper, Lord Mayor of Liverpool from 1803-1804. A scarce printing – ESTC locates copies in the BL, Cambridge, Bodleian, UCLA, and Kansas only.

109. **(Pugilism.)** [caption title:] Tom Sayers, the Champion. *Printed by W. Fortey (late A. Ryle), [1860,] large woodcut illustration, verses in three columns below, printed on one side only, broadside, approx. 250 x 185 mm, very good* £900

An unrecorded broadside anticipating the contest between Tom Sayers, the undefeated English Champion, and John Heenan, his American challenger, a fight which can be regarded as the first World Championship. The verses here confidently predict that Sayers would 'lick the boasting Yankee.' In the event, which drew enormous popular interest on both sides of the Atlantic, a draw was declared amid chaotic scenes, after thirty-seven rounds in two hours and six minutes. The woodcut here shows a fight in progress on a wooden platform with a wooden barrier, whereas the actual fight took place in the open air in rope-fenced ring – the ropes playing an important part in the outcome.



110. **[Ralph (James, attrib.)]** The Touch-Stone: or, Historical, Critical, Political, Philosophical, and Theological Essays on the Reigning Diversions of the Town. Design'd for the Improvement of all Authors, Spectators, and Actors of Operas, Plays, and Masquerades. In which every thing antique, or modern, relating to Musick, Poetry, Dancing, Pantomimes, Chorusses, Cat-Calls, Audiences, Judges, Criticks, Balls, Ridottos, Assemblies, New Oratory, Circus, Bear-Garden, Gladiators, Prize-Fighters, Italian Strollers, Mountebank Stages, Cock-Pits, Puppet-Shews, Fairs, and Publick Auctions, is occasionally handled. By a person of some taste and some quality. With a preface, giving an account of the author and the work. *Printed, and sold by the Booksellers of London and Westminster, 1728, FIRST EDITION, woodcut initials, head- and tail-pieces, a bit browned and spotted in places, apparently lacking a half-title, pp. xxviii, 237, 12mo, nineteenth-century half calf, flat spine gilt in compartments, red lettering piece, skillfully rebacked, book-label inside front cover of Mr. B. Warren, sound* (ESTC T140548) £1,250

A work of much hilarity – and information. It was long ascribed to James Ralph, erstwhile friend of Benjamin Franklin, but more recently Curll's hack Robert Samper has been suggested as the author (see J. M. Blom, 'The life and works of Robert Samper (1628–±1745)', *English Studies*, 70 (1989), 507–50). The Epistle Dedicatory is signed by A. Primcock, and the Preface begins with genealogical account of the family and its collateral branches still living and scattered widely. He claims to have been brought up in Wales, and that on his mother's side descended from the first Welsh kings. Ralph wrote a prologue to Fielding's *Temple Beau*, whose theme is certainly echoed in this book, which has also been counted as a source for Tom Thumb.

ESTC calls for a half-title, although the preliminaries here seem complete, with signatures a-b6, c2.

111. **(Richard II.)** *Historia vitae et regni Ricardi II... Angliæ Regis, A Monacho quodam de Evesham consignata. Accesserunt, Praeter Alia, Joannis Rossi Historiola de comitibus warwicensibus; Joannis Berebloci Commentarii De rebus gestis Oxoniae, ibidem commorante Elizabetha Regina; Et D. Ricardi Wynni, Baronetti, Narratio Historica de Caroli, Walliae Principis, Famulorum in Hispaniam Itinere A. D. MDCXXIII. E Codicibus Mss. nunc primus edidit Tho. Hearnius. Oxford: E Theatro Sheldoniano, 1729, lightly age-toned, pp. xxxvii, [iii], 447, [1], 8vo, contemporary calf, spine gilt in compartments with red and green morocco lettering pieces, slight wear to extremities, joints just cracking a little, booklabel to front pastedown, very good (ESTC T36286) £120*

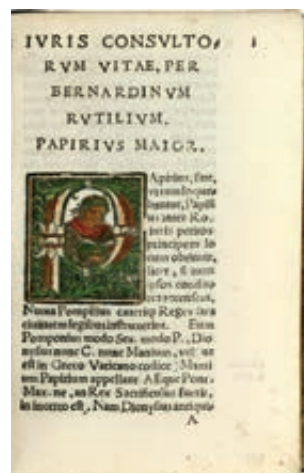
An important anonymous chronicle, edited by Thomas Hearne, antiquary and second librarian at the Bodleian. 'The *Historia Vitae et Regni Ricardi Secundi* (ed. T. Hearne, 1729) – probably written by a monk of Evesham – not only gives a valuable account of the parliament of 1397 and the revolution of 1399, but has a continuation for the first three years of the reign of Henry IV which provides information not recorded elsewhere, e.g. the reising of 1400 and the beginning of Glyndwr's revolt' (Myers, *English Historical Documents 1327-1485*, p. 41).

112. **Robertson (J[ames])** *Poems, consisting of Tales, Fables, Elegaic and Miscellaneous Pieces, Prologues, Epilogues, &c.&c. Printed for G.G.J. and J. Robinson, 1787, a little dustsoiling and light browning, bookplate of the William Waples collection, errata slip pasted to final leaf, pp. [vi], 306, 12mo, untrimmed in original marbled boards, now very rubbed and faded, worn at extremities with loss to paper at spine ends, but sound (ESTC T92971) £120*

ESTC lists this edition in the BL, Bodleian (four copies), Florida State and Rice only. This copy was at one time in the William Waples Library and Museum in the Durham Provincial Grand Lodge of the Freemasons, and before that in the collection of Waples himself, a resident of Sunderland.

113. **(Roman Law.) RUTILIO (Bernardino)** *Iurisconsultorum vitae. Rome: Antonio Blado, April, 1536, FIRST EDITION, the lettering of the title, initials of the dedication and at the start of the text sometime coloured in, and one further chapter so treated (that on Cocceius Nerva), closed tear at foot of first leaf passing through 2 letters on the verso, small hole at top of third leaf with the loss of a couple of letters, pp. [xvi], ccclxvii, small 8vo, loose in contemporary limp vellum, spine darkened and torn at top, three early and successive ownership inscriptions on title, a few marginal annotations, preserved in a cloth folding box, good (CNCE 24161; Adams R964, imperfect) £2,000*

The very scarce first edition of this biographical dictionary of the Consuls and lawmakers of Rome, down to Tribonianus, a work which was several times reprinted and added to. Rutilio (1504-1538) was one of the first humanists to compile biographies of earlieir jurists, initiating a genre of legal history that extended through the



eighteenth century. He was the only historian of his period to describe the process of composition of the *edictum perpetuum*, while others were concerned only with reconstructing it 'without any attempt at source criticism' (Tuori, *Ancient Roman Lawyers*, p. 145), and his account of Labeo and Capito 'is not unlike the ones presented in modern historiography' (*ibid.*, p. 114).

The vellum used for the binding of this copy is an almost complete papal document of Julius II, 'Il Papa Terribile', issuer of the dispensation allowing Henry VIII to marry Katharine of Aragon and patron of Raphael and Michelangelo.

114. **(Satire.)** 'GERTRUDE.' A Satire, on reading the Report of A Late Trial. *Wisbeach: Printed and Published by Samuel Goddard, "Free Press" Office, [1854,] FIRST EDITION, sometime folded once vertically, single printed sheet, uncut and unopened, pp. [16], crown 8vo, unbound, good* £220

An unrecorded verse satire response, attributed to one 'Gertrude', following a trial for rape in Wisbeach, with reference to Lady Flora Hastings (1806-39), courtier, whose swelling in the stomach, assumed to be pregnancy, so scandalised Victoria's Court (the post mortem revealed that it had been a tumour on the liver). 'That event gave rise to a satire called the *Palace Martyr*, very bitter, but talented and truthful: written in the true spirit of Byron, Gifford, and Pope'. The writer here calls for the perpetrator's banishment.

115. **(Secession Church.)** DUNCANSON (Andrew) a Scriptural Profession of Faith Exemplified, and Recommended. A Sermon, preached before the Associate Synod, in Bristo Meeting House. Sept. 3. 1799. *Edinburgh: Printed by J. Pillans & Sons, 1799, FIRST EDITION, title-page soiled, a dark brown spot on one leaf obscuring a couple of letters, pp. 40, 8vo, modern marbled paper wrappers, sound* £175

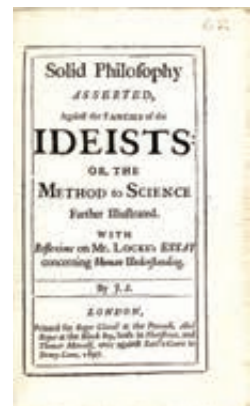
ESTC records two other sermons by this Minister of the Gospel at Airdrie, but not this one; COPAC, however, records copies in Edinburgh, Glasgow and Aberdeen.

116. **(Secession Church.)** YOUNG (John) The Duty of Relieving the Indigent and Distressed. A Sermon, preached at Edinburgh, May 2. 1795. *Edinburgh: Printed by George Caw, for the Author, 1795, FIRST EDITION, half-title and title-page soiled, the former with some tears in the inner margin, pp. [i], 32, 8vo, new marbled paper wrappers, sound* (ESTC T220291, NLW and Union Theological Seminary only; COPAC adds EUL and NLS) £275

One of two separately published sermons by this Secessionist Minister and political commentator, never far from controversy. At the time, Young was based in Hawick, where he was the first minister of the congregation at Orrock Place. He is credited with having built it up into one of the most numerous Anti-Burgher congregations.

117. **Sergeant (John)** Solid Philosophy Asserted, against the Fancies of the Ideists: or, The Method to Science Farther Illustrated. With Reflexions on Mr. Locke's Essay concerning Human Understanding. *Printed for Roger Clavil... Abel Roper... and Thomas Metcalf, 1697, FIRST EDITION, pp. [lii], 460, [24], 8vo, contemporary panelled calf, sometime rebacked and recased, a good clean copy* (ESTC R10237) £950

'Sergeant continued to engage in both theological and philosophical controversy. At a time of sceptical inroads in both those areas he persisted with a typically Blackloist insistence on "beating down scepticism" (*The Method to Science*, 1696, preface) and establishing what he believed were secure intellectual foundations. His early interest in that matter is attested by a discussion on moral certainty which he had with John Wilkins, whom he met in Oxford during the protectorate; and that it



remained of paramount concern is shown in the philosophical writings of his later years, including, most importantly, *The Method to Science* and *Solid Philosophy Asserted Against the Fancies of the Ideists* (1697). Fanciful ideists included such formidable proponents as Descartes and John Locke; but basing his own work on essentially Aristotelian foundations Sergeant utilized the earlier syntheses of Thomas White and Kenelm Digby to argue against those modern theorists and against any pragmatic replacement of certainty by probability as philosophy's goal. In this respect Sergeant can be seen as having tried to stem the tide of mainstream modern thought: his repudiation of compromise, his insistence on the need for absolute certainty, and his self-assured confidence in his own ability to attain it put him out of step with his contemporaries, and contributed further to his subsequent neglect; and despite being sometimes claimed as an intellectual precursor of Berkeley he has seldom appeared in histories of philosophy. His *Method to Science* provoked a response from the Cartesian Antoine Le Grand, and Locke's heavily annotated copy of *Solid Philosophy* survives [at St. John's College, Cambridge], but Sergeant himself, while claiming that his critique had "sunke Mr Locke's credit very much", disconsolately noted that "he never reply'd one word" (ODNB).

118. **Shakespeare (William)** *Romeo and Juliet*. A tragedy, by William Shakspere. Adapted for theatrical representation, as performed at the Theatres-Royal, Drury-Lane and Covent-Garden. *Printed by and for J. Roach, 1800, faintly toned and slightly dusty*, pp. 71, [i], [bound with:]
Shakespeare (William) *King Lear*. A tragedy, by William Shakspere. Adapted for theatrical representation, as performed at the Theatres-Royal, Drury-Lane and Covent-Garden. *Printed by and for J. Roach, 1801, light foxing and a little minor soiling, lacking half-title(? or dramatis personae leaf?)*, pp. [3]-82 (Not in COPAC; Folger only in Worldcat), [and:]
Walpole (Horace) *The Mysterious Mother*. First printed at Strawberry-Hill, 1768. *Re-printed for J. Roe, and sold by Ann Lemoine, 1796, lacking frontispiece, slight dustsoiling in a few places*, pp. 88 (ESTC T153592 – Birmingham and Oxford only in the UK), [and:]
Brooke (Frances) *Rosina*. A comic opera, by Mrs. Brooke. As performed at the Theatre-Royal, Covent-Garden. *Glasgow: Printed for S. M'Arthur, 1796, lightly spotted*, pp. 36 (Not in ESTC, Glasgow only in COPAC & Worldcat), [and:]
Knight (Thomas) *The Honest Thieves: a Farce*. In two acts. Altered from the committee. By T. Knight. First acted at the Theatre-Royal, Covent-Garden, May 9, 1797. *Printed for and under the direction of G. Cawthorn, British Library, Strand. 1797, some light spotting*, pp. 54 (ESTC T36612), 12mo, *contemporary mottled calf boards, rubbed, rebounded and corners repaired, black morocco lettering piece, hinges neatly relined, ownership inscription of 'Hy Wm Marshall' dated 1805 to front flyleaf, good* £850

A collection of scarce theatrical publications from the end of the eighteenth century:

I. A rare printing of *Romeo and Juliet*, not in ESTC or COPAC; Worldcat locating only two similar items, in Harvard and the Folger, the former dated 1805 and the latter not specifying a date. The Folger copy is described as having a frontispiece, which Roach's editions often (though not always) did, but the Harvard catalogue makes no mention of one and there is no sign of one having ever been present here. There is further evidence that this is not the same edition as the Folger's copy, which is catalogued as having a cast list 'showing Charles Kemble as Romeo'; in this copy, the *Dramatis Personae* gives Mr Brunton in that role. Playing Juliet here is 'Mrs. Pope'; ODNB records that Maria Ann Pope 'accompanied her husband to Drury Lane, making her first appearance there as Juliet on 1 February 1801.

II. *King Lear* in a similarly rare printing – Worldcat locates only the Folger copy with this date, although there is also an 1800 edition (Harvard & Princeton) and an 1809 (Folger only), each with different pagination and variation in illustration – the earlier with a frontispiece, this and the later one not catalogued as having one.

III. A scarce reprinting of Walpole's tragedy, this one definitely calling for but bound without a frontispiece.

IV. A rare Glasgow printing – we have only been able to locate one other copy, in Glasgow. A London printing of the same year, much more common, is the fourteenth edition.

V. Another scarce edition, finishing with 4 pages of advertisements for the printer's other productions. ESTC locates copies in the BL (x3), Exeter, Oxford, Harvard, and Princeton only. The text of the play is adapted from Sir Robert Howard's *The Committee*.

119. **Sheridan (Thomas)** A General Dictionary of the English Language. One main Object of which, is, to establish a plain and permanent standard of pronunciation. To which is prefixed, a rhetorical grammar. *Dublin: Printed by P. Wogan, 1784, FIRST DUBLIN EDITION, bound without the list of subscribers, some light spotting, pp. lxix, [839], 8vo, contemporary calf, joints and spine ends repaired, new red morocco lettering piece, old leather a bit scratched, good* (ESTC T154433; Alston V 313) £225

The first Dublin edition of the dictionary compiled by the Irish actor and Thomas Sheridan (c.1719-1788), in fact an abridgement of the 1780 London first, which had filled two large quartos. Sheridan acted primarily to pay the bills, although some of his contemporaries placed him second only to Garrick and he spent much of his time in London 'waiting for the call to return to Dublin and save the Irish theatre' (ODNB). His other goal was to teach English diction and pronunciation, for which this dictionary was intended to be a useful resource.

An evangelical Arminian

120. **Simpson (David)** Sermons on Useful and Important Subjects *Macclesfield: Printed for the Author, by T. Bayley, 1774, FIRST EDITION, slightly browned and a few stains here and there, pp. 77, [5], 81-209, [3], 214-238, 8vo, contemporary rustic half calf, gilt rules on either side of raised bands on spine, rubbed and worn, leather missing from corners, sound* (ESTC T79316, 5 copies in 4 locations in the UK, Duke only elsewhere) £500

'Although Simpson was an evangelical Arminian in his theology and associated most naturally with clergy of similar views, he maintained a wide acquaintance among evangelicals and was a regular correspondent of Rowland Hill, Thomas Robinson, and several others with whom he engaged in a concert of prayer. At Macclesfield he combined a regular ministry to a settled congregation with itinerant preaching in the surrounding area. He was a popular preacher and an energetic pastor, who visited regularly throughout his parish, ministered to the legal and medical needs of the poor, and founded friendly societies, charity schools, and Sunday schools. As a consequence, he attracted large congregations and often had six or seven hundred communicants. He was an early pioneer of congregational hymn singing, and a collection of hymns formed one of his earliest publications in 1776.' (ODNB). The final sermon is: 'Marriage honorable, Whoredom damnable.'

Bound after a run of the *Arminian Magazine*, edited by John Wesley, July to December 1778, and before a copy of *A Treatise concerning the Gospel-method of being Righteous*, 1762, lacking title-page (2 copies only in ESTC).

121. **Smith (Adam)** An Inquiry into the Nature and Causes of the Wealth of Nations. The Eighth edition. [Three vols.] *Printed for A. Strahan; and T. Cadell jun. and W. Davies (successors to Mr. Cadell), 1796, pages lightly browned, small dark stains (from ink?) to upper edge of several leaves in vol. i, with one page spread showing larger but much fainter splashmarks, pp. [ii], x, 499, [1]; [ii], vi, 518, [6]; vii, [i], 465, [51], 8vo, contemporary calf, spines divided by a gilt fillet between dotted gilt rules, red morocco lettering pieces in second compartments, green shield-shaped numbering pieces in fourth, a little bit rubbed and marked, front flyleaves excised from vol. i, good* (Goldsmith 165558; ESTC T95381) £1,800



'The *Wealth of Nations* ... remains still, and is likely to remain, the most valuable contribution made by any one person to the science of Political Economy, whose birth, indeed, its first appearance announced to an expectant world' (Millar, *Literary History of Scotland*, p.343). While this wide claim as to Smith's primacy in the field of political economy is not universally held (e.g. see Joseph A. Schumpeter's *History of economic analysis*, [London, 1954, p.185 et seq.]) the 'certainty of its criticism and its grasp of human nature have made [*The Wealth of Nations*] the first and greatest classic of modern economic thought' (PMM. 221).

122. **Spelman (Henry)** *Glossarium Archaologicum: continens Latino-Barbara, peregrina, obsoleta, & novatae significationis Vocabula; ... Scholiis & commentariis illustrata. Apud Aliciam Warren, 1664, FIRST EDITION* THUS, ANNOTATED PRESENTATION COPY, bound without the frontispiece portrait (as issued; see below), title-page printed in red and black, several early inscriptions on the title-page including one in Greek, the name 'Wm Pym' in a later hand, 'praetim in sheets 12s 6d', and 'lib: Tho: Barlow e Coll Reg: Oxon, ex dono Editoris, 1664', substantial early annotations scattered throughout the text (see below), a couple of short marginal tears reinforced with clear tape, small booklabel removed from rear of title-page causing a tiny hole in blank area, pp. [xii], 576, folio, contemporary sprinkled calf, ruled in blind, red morocco lettering piece to spine, printed waste endpapers (sheets from an octavo commentary on a Greek text), staple-holes from a chain to edge of front board, boards scratched and marked, hinges cracked and rear joint nearly split, a bit of wear to extremities, bookplate of Francis Pym to inside of front board, good (ESTC R14937) £1,200



Sir Henry Spelman (1563-1641) had published the first part (covering A-L) of this glossary in 1626, at his own expense; he had felt the need for such a reference while doing antiquarian research in Cotton's library. By 1630, however, he was getting on in years and nearly blind, and did not live to see the second half printed. This is the first appearance of the full work covering "obsolete and barbaric words in the ecclesiastical and legal vocabularies" (Pocock, 93). It encompassed the study of the usages, offices, ranks, ceremonies, and rules in the medieval church and law in the context of the words used in Europe' (ODNB).

This first full edition was seen through the press by William Dugdale, who had met Spelman in 1638, and Dugdale presented this copy to Thomas Barlow (1608-1691), then Provost of Queen's College, Oxford (later Bishop of Lincoln). Barlow has annotated the work, as was his habit: 'Barlow left a legacy which also includes the library he left to the Bodleian, the copious annotations in many of those books, and his manuscripts at the Queen's College' (ODNB). This volume must have left Barlow's library before his death, since instead of going to the Bodleian it passed through the hands of at least two generations of Pym's, William and Francis, and was most recently on the market in the mid-twentieth-century.

The annotations, in Latin, are not on every page – perhaps one in four on average – but are substantial where they do appear. The imprimatur leaf has a list of half a dozen other, similar works (starting with Vossius's *De Vitiis sermonis*), while the rest of the notes comprise substantial and specific cross-references, pointers to other examples of usage, and even full additional headwords and entries (e.g. 'convocatio' added between 'contraraturator' and 'conucula'). Barlow clearly used the book carefully during his wide reading and cites everything from Selden's other works to medieval chronicles, often giving line numbers as well as page numbers and titles.

ESTC calls for a frontispiece portrait which must not have been issued with the book as standard: of the dozens of copies in COPAC only three are clearly catalogued as having the portrait; of eight copies in Oxford libraries four have it and four don't; the copy scanned for EEBO (LoC) does not have it; nor does

the Parker Library copy at Corpus Christi, Cambridge, which is in a contemporary binding with a 1664 ownership inscription. This copy is similarly contemporary and unsophisticated and there are no signs of a portrait ever having been present.

123. **Stennett (Samuel)** *Discourses on Domestick Duties*. Printed by R. Hett, 1783, FIRST EDITION, text-area lightly browned, one early marginal pencil note (see below), that page also dog-eared, pp. xi, [i], 650, [2], 8vo, contemporary sprinkled and polished calf, spine divided by raised bands between gilt fillets, red morocco lettering piece, some light surface scratches, ownership inscription of Henry Whitmore to front flyleaf, very good (ESTC T104974) £450

A crisp and almost untouched copy of this disquisition on the moral requirements of household life, including the 'reciprocal duties of husband and wife', and 'duties of masters to servants' and vice versa. Samuel Stennett (1727-1795) was the son of Joseph Stennett and the grandson of another Samuel, all of the Seventh Day Baptist ministers based in London.

The marginal pencil note (just about the only sign that this copy was ever read), footnoted to the statement that 'religion... holds [great truths] up to our view, possessing us ... of every imaginable motive to dispose us to the practice of forbearance, gentleness, and love', reads, 'not such is the religion of the present time 1816. On the contrary, envy, hatred, and malice with all uncharitableness are its leading & prevailing features'.

A Scottish edition followed in 1800. ESTC locates 8 copies in the UK (3 of them in Oxford) and just five more in the USA.

124. **Stevenson (Robert Louis)** *A Child's Garden of Verses*. Longman's Green, and Co., 1885, FIRST EDITION, first issue, publisher's presentation copy with their blind stamp on title 'Presented by the Publisher', a few very minor stains on the last leaves at either end, pp. [ii], x, 101, [3, blank], 12mo, original blue cloth with bevelled edges, publisher's logo in gilt on the upper cover, spine lettered in gilt, top edges gilt, others uncut, spine very slightly faded, extremities a trifle worn, preserved in a cloth covered card chemise, blue cloth slip-in case with red lettering piece on spine, very good (Prideaux 14; Hayward 297; Grolier Club Stevenson 55; Osborne II 662) £2,500



A very good copy of this classic. 1,000 copies were printed, on fine paper. This is the first issue, with no mention of 'Two Series' in the advertisement, the apostrophe on the spine shaped like a 7, and the word 'OF' in smaller type. 'The power of this collection of simple verses lies in the fact that it ... shows that life which a child lives within himself, and takes so completely for granted that he seldom speaks of it, usually because he cannot... Stevenson has here recaptured not only a part, but the whole of that hidden life, and has set those recollections forth in just the terms that children would use, could they put them into words at all' (Meigs, pp. 293-4). Furthermore, 'they were the first sizable group of poems to ... capture, with equal consistency and thoroughness, a child's quality of imagination, sense of wonder, and intense enjoyment of experience' (p. 408).

125. **Swedenborg (Emanuel)** *Vera Christiana Religio, continens universam theologiam novae ecclesiae a domino...praedictae*. Amsterdam: [n.pr.] 1771, FIRST EDITION, light browning, the occasional spot, pp. 541, [3], 4to, contemporary tree calf, backstrip divided by gilt rolls, green morocco label in second compartment, the rest with central gilt tools, boards with some light surface scratches, a touch of rubbing to extremities and two corners just slightly worn, very good (Hyde 2725) £1,500

The first edition of Swedenborg's final published work, not only the culmination of his theological writings but also one of his most accessible books, giving a lucid summary of the doctrine of the 'New Church'. Swedenborg (1688-1772) built his reputation as a scientist, but at the age of 56 began to have visions, and he spent the rest of his long life focusing on theology, intending to restore the original form of Christianity before it had been obfuscated by theoretical discussions. His most noted point of contention was the Trinity of Persons: the Swedenborgian God is one person, Jesus Christ, with three aspects. He made no attempts to actually organise a church in his lifetime, but in 1787 a group in London founded the 'New Church'; a Swedenborgian church in the United States followed in 1817 and quickly spread (Johnny 'Appleseed' Chapman, when not planting orchards, was a Swedenborgian missionary). Many of Swedenborg's earlier works had often been ignored or dismissed for their complexity and obscurity, though he had faced some criticism and censorship; it was this final, clear summation that was essential to the the distribution of his ideas.

126. (Swiftiana.) [DESFONTAINES (Pierre-François Guyot)] *The Travels of Mr. John Gulliver, Son to Capt. Lemuel Gulliver. Translated from the French, by J[ohn] Lockman. [Two vols.] Printed for Sam. Harding, 1731, FIRST EDITION IN ENGLISH, woodcut printer's device on titles, with an engraved frontispiece by Van der Gucht after Hogarth, small hole in one leaf apparently caused by the imposition of an 'o' at the same spot on both sides, and confined within the letter, slight dust staining on the last page of both vols., pp. [vi], iv, 10, vi, 212; [i], iv, 198, 12mo, contemporary sprinkled sheep, spines slightly darkened, gilt faded, lettering pieces missing, slight wear to corners, armorial book-plate of Sir Robert Eden, good* (Teerink-Scouten 1238; ESTC N13920) £1,500

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

127. **Tenison (Thomas, Archbishop of Canterbury)** [Letter on the Great Storm of 1703. Begins: 'Reverend Brother, You will herewith receive a Brief'.] [London?] Jan. 10, 1703, [i.e. *New Style 1704*,] *multi-layered dampmark (appropriately enough, perhaps) to bottom (mostly clear of text), small hole affecting one letter of signature and a scattering of dark spots to rear, broadside (300 x 177 mm), good* (Not traced in ESTC or Worldcat) £250

A rare printed broadside letter, evidently produced to distribute to bishops around England, communicating the Archbishop of Canterbury's instruction to arrange for charitable collections on behalf of those affected by the Great Storm of 1703, particularly the widows and children of the sailors killed when their ships were wrecked by the high winds. Thomas Tenison (1636-1715), Archbishop of Canterbury, had a history of charitable support (particularly charitable schools). The Great Storm, which destroyed ships and buildings across southern England and claimed between eight and fifteen thousand lives, also inspired Daniel Defoe's *The Storm*, sometimes called the first substantial work of modern journalism, and led to an official day of fasting in remembrance and penitence on the 19th of January, just over a week after this letter.

128. **Tennyson (Alfred, Lord)** *The Princess; a medley. Edward Moxon, 1847, FIRST EDITION, INSCRIBED BY THE AUTHOR on the half-title 'Mary Howitt from A Tennyson', a little light spotting, 8-page advertisement section bound before front flyleaf dated November 1 1847, pp. [iv], 164, 8vo, original green cloth, boards with a decorative border blocked in blind, spine lettered in gilt direct, sunned, corners bumped, some wear to spine ends, hinges just cracking, sound* (Tinker 2067; Wise 24) £950

Inscribed by Tennyson to fellow poet Mary Howitt (1799-1888), author of 'The Spider and the Fly'. Howitt records in her autobiography that 'the retiring and meditative young poet, Alfred Tennyson, visited us, and charmed our seclusion by the recitation of his exquisite poetry... We seemed to have known him for years. So, in fact, we had, for his poetry was himself' (II.27). This was in the mid-1840s, when Tennyson was finally coming into his own; the



publication of *Poems* in 1842 and his civil-list pension of 1845 eased the stresses of his earlier life that had led him to take a hydropathy cure near Cheltenham. Throughout this time he was formulating the plan for *The Princess*, 'his long poem about university education for women... FitzGerald divined that this new poem was both a symptom and a cause of Tennyson's improved state of mind' (ODNB). His upward trajectory continued, with 1850 seeing *In Memoriam*, his marriage, and his appointment as poet laureate.

In 1847 Mary Howitt and her husband were breaking with the Society of Friends but renewing their political and social campaigning; Mary particularly supported women's economic rights, national compulsory education, the extension of suffrage, and the revision of poor laws, and the Howitts found Tennyson kindred in much of this spirit: 'He hailed all attempts at heralding a grand, more liberal state of public opinion, and consequently sweeter, more noble modes of living', Mary also records in her autobiography. Both were moderate in their approach: 'Mary as much as Emily Sellwood, and perhaps as much as Tennyson, thought woman's first duty to God required her to be the omphalos of the family' (Woodring, *Victorian Samplers*, p. 108). Howitt was not only politically agreeable to *The Princess*, but poetically as well: '*The Princess* was published in November and met with even more than the usual amount of unintelligent criticism. Of the early reviewers only John Forster and Mary Howitt did it any kind of justice' (Charles Tennyson, *Alfred Tennyson*, p. 223). The presentation of this copy is therefore particularly apt.

129. **Tennyson (Alfred, Lord)** Gareth and Lynette etc. *Strahan, 1872, FIRST EDITION, INSCRIBED, publisher's slip with reviews of Locker's London Lyrics tipped on to front free endpaper*, pp. [vi], 136, 10 (publisher's catalogue), foolscap 8vo, *original fine bead-grain green cloth, sides with blind Greek key border, pale yellow chalked endpapers, spine lettered in gilt, slightly worn, a small amount of ink staining on upper cover, very good* (Thomson LXII; Tinker 2089; Wise Part I, Editiones Principes 125) £200

The half-title is inscribed 'From the Author' in Tennyson's distinctive hand.

The third series of the *Idylls*, containing also with the title poem 'The Last Tournament, slightly altered from the version first published in the 'Contemporary.'

130. **(Tobacco.)** Anno Regni Caroli II... Duodecimo. At the Parliament begun at Westminster the Five and twentieth day of April, An. Dom. 1660... [drop-head title:] An Act for Prohibiting the Planting, Setting, or Sowing of Tobacco in England and Ireland. *Printed by John Bill, 1660, lightly browned, a small splotch of worming to lower blank corner*, pp. [iii], 126-128, sm. folio, *disbound* (ESTC R475122) £500

James I, Charles I, and the interregnum Parliament had all tried to tax locally grown tobacco heavily enough to discourage its production; an act of 1652 finally banned the crop, since the taxes had merely encouraged evasion. To ensure the protection revenues coming from taxation of Virginian imports after the Restoration, this act renewed the earlier ban, apart from small quantities in medical gardens. (Demand had also increased, since Charles II brought over the French court's habit of taking snuff.) A proclamation of the ban was issued the following year.

As with all such parliamentary records this was issued both on its own (hence the title-page) and as part of a collection of acts (hence the pagination – ESTC R233776). The act is particularly scarce on its own, being recorded in ESTC in two separate states in a total of three locations (BL, Folger, and St John's, Oxford), while the full collection is not common, with seven UK locations (not including the BL or Bodleian) and three in the USA. Other institutions hold parts or made-up sets, including the NYPL and the BL.

131. **Trimmer (Sarah)** A Book of Questions adapted to Mrs. Trimmer's Scripture, Antient, and Roman Histories. *Printed for J. Harris, 1817, just slightly browned in places, early ownership inscription of Elizabeth Theophile Spinner(?) to half-title*, pp. viii, 187, [3], 12mo, *contemporary sheep, neatly rebacked, a little worn at corners, front flyleaf loosening, good* £350

A rare little volume designed to accompany the popular pictorial childrens' books of Sarah Trimmer (1741-1810), for the use of teachers. The 'Advertisement' describes how Mrs Trimmer had begun the questions before her death and they were finished posthumously by her daughter; it also notes that 'these little volumes are designed solely for the teacher, and ought not by any means to be put into the hands of the scholar'. Not in COPAC (which does record a 'Book of Questions adapted to Mrs Trimmer's History of England' with the same date and imprint), while Worldcat locates just four copies: Swansea University, National Library of Ireland, the Osborne Collection (Toronto) and UCLA.

132. **Trusler (John) Family Tables:** being a collection of such tables as are useful to, and daily wanted in every family. *Printed by W. Richardson, 1781, tables printed variously vertically and horizontally, small stains to corner of last few leaves*, pp. iv, 43, [1], 4to, *original dark grey wrappers, backstrip largely defective, a few marks and pen trials to covers, good* (ESTC T91031) £600

A rare ready reference – BL only in ESTC, Worldcat adding just a copy in the Guildhall (part of a set of Trusler's works) – compiled by John Trusler (1735-1820), author of numerous educational and improving works. It contains the usual tables of interest calculation but also a table of English regnal periods, one for 'purchasing in the public funds', conversions between English money and Irish and French currency (plus Dutch cut diamonds), and sundry other conversions (one barrel of anchovies = 18lb, a dicker of gloves = 10 dozen pair, &c.). Many of Trusler's works saw numerous editions but this appears to exist in just the one.

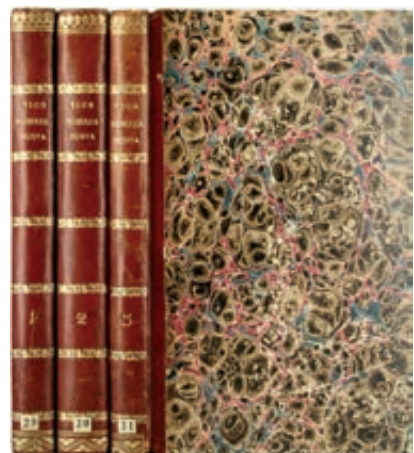
133. **(Usury.) BOLTON (Robert) A Short and Private Discourse betweene Mr. Bolton and one M.S. concerning Usury.** Published by E[dward] B[agshaw] by Mr. Bolton's owne Coppy. *Printed by George Miller, 1637 FIRST EDITION, title within border of printer's ornaments, woodcut device on title, some browning*, pp. [viii], 77, [1], plus final blank, 4to, *disbound, sound* (ESTC S106474; Goldsmiths' 684; Kress 523) £1,200

'Bagshaw was said to be fifteen in 1605 when he matriculated at Brasenose College, Oxford, where he was greatly influenced by his puritan tutor Robert Bolton. After proceeding BA in July 1608 Bagshaw was admitted to the Middle Temple and subsequently called to the bar in January 1616. His legal career prospered ... During the 1630s Bagshaw completed a biography of Robert Bolton and edited a number of his works' (ODNB).

'This small tract was written to one M.S. a man of no great note, and of less learning, occasioned upon a quarrell hee tooke at a Sermon of his preached against Usury, which afterwards brake forth into a set battell ... In this little Worke I desire to put the Reader in minde of one or two things remarkable in this Author. The earnest indignation of his spirit against any manner of sinne, especially grosse sinne as this Usury. And then his sweet melting and compassionate heart in freeing men from it' (To the Reader).

134. **Vico (Giambattista) Principi di Scienza Nuova ... d' intorno all' comune natura delle nazioni. Colla vita dell' Autore scritta da lui medesimo. Volume I [-III].** Milan; *Tipografia de' Classici Italiani, 1801 an engraved portrait frontispiece, 1 engraved plate and a large folding table, foxing (as usual)*, pp. lxxiv, 151, [1]; [ii], 293, [3]; 165, [3], 8vo, *contemporary russet morocco backed marbled boards, rounded spines divided into compartments by a gilt roll tool, lettered direct, small printed shelf mark at foot of spines, extremities very slightly worn, bookplate in each vol. of the Biblioteca Caproni, good* (Croce p.3) £650

First printed in Naples in 1725, and twice more in Vico's lifetime (d. 1744), this was the first posthumous edition, and the first to contain the autobiography. The work has,



according to PMM, been justly called 'the vehicle by which the concept of historical development at last entered the thought of western Europe.' Vico 'laid the foundation of our modern conceptions of sociology ... [He] inherited the conception of a cyclical pattern in history ... [an] old principle he put to strikingly original use. Just as the individual man passes through successive stages of feeling, imagination and finally of thinking, so does the history of civilizations pass through the age of gods, heroes and men ... The energies of civilizations then become gradually enfeebled; they relapse into barbarism and the whole cycle begins again ... [This idea] was essentially pessimistic and entirely out of keeping with the concept of human progress and enlightenment prevailing at the time ... It was only in the nineteenth century that he was rediscovered and his influence has greatly increased ever since' (PMM). The literary influence of Vico is as important: 'My imagination grows when I read Vico', said Joyce.

135. **[Villars (Nicolas-Pierre-Henri de Monfaucon, abbé de)]** The Count of Gabalis: of, the Extravagant Mysteries of the Cabalists, Exposed in Five Pleasant Discourses on the Secret Sciences. Done into English, by P[hilip] A[yres], Gent. With short animadversions. *Printed for B.M. Printer to the Cabalistical Society of the Sages, at the Sign of the Rosy-Crusian, 1680, FIRST EDITION IN ENGLISH, a few small stains, several leaves with a short tear to blank margin, others with a little white fungicide powder residue to fore-edge (but no mould or worming visible inside)*, pp. [viii], 183, [1], 11, [1], 12mo, *contemporary red morocco, boards elaborately decorated with circle, flower, and drawer-handle tools, expertly rebacked to style – near invisibly, except that the colour has faded from the newer leather – later marbled endpapers, hinges neatly relined, edges gilt, bookplate and ownership inscription of Hugh Morrision Davies to endpapers (dated 1900), very good* (ESTC R14099) £2,000

The first English edition of this important and popular Rosicrucian 'novel', first published in French in 1670. Since publication it has continuously been the subject of debate as to whether the author is promoting or satirising hermeticism and Rosicrucianism; the translator of this version suggests that the text is best read for amusement at the author's madness, while others have suggested that Villars was producing either an exaggerated parody or a popularisation, and Rosicrucians have attacked the book for revealing their secrets. The author, who claims to have been told the contents by the 'Comte de Gabalis', was Nicolas-Pierre-Henri de Monfaucon, abbé de Villars (1635-1673), and his highway murder in 1673 has been attributed to vengeful Rosicrucians or supernatural spirits angry at their exposure.

It has also been suggested that this book's descriptions of 'sylphs' and their intercourse with humans is an early depiction of UFOs and alien abductions. Another school of thought holds that the Count of Gabalis was in fact Sir Francis Bacon, who travelled the Continent in disguise after completing the works attributed to Shakespeare and faking his own death.

Still a classic in the field, the book was taken more seriously in the general literary world of the eighteenth century, being cited by Aphra Behn and Thomas Moore and influencing Casanova, Fouqué, and Jonathan Swift, and, most famously, serving as a source for parts of Pope's 'The Rape of the Lock'. It became a byword for esotericism and fantastical invention, with Waldron describing the credulousness of the Manx natives by suggesting that they believe every word of Gabalis (*History and Description of the Isle of Man*, p. 53).

This finely bound copy more recently belonged to Hugh Morrision Davies (1879-1965), the pioneer of thoracic surgery and collector of fine bindings. His inscription is dated September 1900, a few weeks after his 21st birthday, so this is a relatively early purchase. (It is recorded that his results at Trinity College, Cambridge, were initially poor because he was distracted by book-buying.)



136. **Voltaire (Francois Marie Arouet de)** Histoire de Charles XII, Roi de Suede, par Mr. de Voltaire, nouvelle edition, avec les corrections de l'Auteur. [Two vols. in one.] Rouen: Chez J. Racine, 1788, engraved frontispiece portrait, foxed in places, a dampmark to portrait, half-title of second vol. discarded, pp. [iv], xxiv, 182, [ii], 192, 12mo, later calf-backed marbled boards, orange lettering piece to spine, rubbed, good £150

A scarce edition; not in COPAC and located by Worldcat in only the Institut national de recherche pédagogique (Lyon) and the Institut et Musée Voltaire (Geneva).

137. **(Welsh Religious Tracts.)** A Sammelband of 13 Welsh Religious Tracts by John Elias and others printed in several Welsh towns, London and Liverpool, 1818-30, FIRST OR ONLY EDITIONS, the last tract with a woodcut tailpiece, some leaves soiled, one tract cropped in the foremargin, small hole in first leaf of the last with slight loss to text on verso, 8vo, near contemporary (not after 1837, presumably Welsh) calf, single blind ruled border to upper and fore-edges of front cover, flat spine with compartments formed by double gilt rules, corners worn, copious signatures and pen trials on the fly-leaves front and rear by John Charles of Penrhyn dated 1837-39, good £475

A good selection of these Calvinist Methodist pamphlets, mostly sermons, centred on the works of John Elias (1774–1841). ‘From his first appearance as a preacher, he drew huge congregations to hear him. His early eminence made him an obvious choice for inclusion among the first group of men to be ordained in 1811 by the Calvinistic Methodists, the step that marked the formal secession of the movement from the Church of England. He preached in the fields or in the streets or in public fairs – even on one occasion at Manchester racecourse – as well as in chapels ... His tall, lean figure and intense seriousness conveyed to his hearers the impression of overwhelming authority: hundreds attributed their conversion to him ... he became the most popular preacher of his generation; his ten published works are mostly sermons’ (ODNB). The tracts here were gathered not long after their printing, and some bear witness of the ravages to which such fugitive pieces are subject, but on the whole the condition, especially of the binding, is good. Contents, by Elias unless otherwise noted:

I. **Buddioldeb yr iau i bobl ieuainc:** neu Bregath ar Galar. 3. 27. *Trefriw, 1818.* (Libri Walliae 1822)

II. **Teyrnged i goffadwriaeth brenin rhinweddol:** sylwedd pregeth, a bregethwyd ar yr achlysur o farwolaeth ... George y Trydydd ... *Bala, 1820.* (Libri Walliae 1826)

III. **Marwolaeth tywysog enwog, yn achos galar i'r genedl:** sef, sylwedd pregeth ar 2 Sam. 3, 38, a draddodwyd Ddydd Sabbath, Ionawr 21, ar yr achlysur galarus o farwolaeth Ei Frenhinol Uchelder, Frederick Duc Caerefrawg ... *Llanerchymedd, 1827.* (NLW only in COPAC.)

IV. **Marwolaeth gweision ffyddlawn i Dduw yn achlysur i annog y rhai byw i ymwroli y'ngwasanaeth eu Harglwydd.** Sef, Sylwedd pregeth ... ar farwolaeth y parchedig Ebenezer Morris ac amryw o weinidogion defnyddiol eraill. *Bala, 1826.*

V. **Mawr ddrwg y pechod o ymgaledu o dan freintiau crefyddol:** sef, sylwedd pregeth, a draddodwyd y'Nghymdeithasfa. *Llanrwst, 1827.*

VI. **Hughes (James)** Cofiant byr o fuchedd a marwolaeth Thomas Davies, o'r Tir Newydd, plwyf Cegidfa, swydd Drefaldwyn, yr hwn a fu farw Ebrill 18, 1827, yn 23 oed: at yr hyn y chwanegegyd, pigion o rai o'i lythyrau, ynghyd a sylwedd pregeth, a draddodwyd gan y Parch. *John Elias, yn Jewin Street, Llundain, 1827.*

VII. **[Hughes (Josiah)]** Ordeiniad cenadol: sef, y gwasanaeth ar yr achlysur o neilltuo Mr. J. H. yn genadwr i Malacca, yn Asia ... Yn cynwys yr araeth arweiniawl, gan ... Dr. Raffles; atebion Mr. Hughes i'r gofynion arferol; y bregeth i'r gynnulleidfa. Gan ... J. Kelly; a'r archiad, neu y cyngor, gan ... *J. Elias. Liverpool, 1830.*

VIII. **Morris (Ebenezer)** Crynodeb o dair o bregethau [on Matt. xvi. 26 and Rom. viii. 17] a bregethwyd yn Nghymanfaoedd y Bala, etc. [Edited by Daniel Jones.] *Dinbych, 1825, outer leaves soiled, cropped in the fore-margins.*

IX. Charles (Thomas) Iau caethiwed yn cael ei dryllio gan Grist. Pregeth ... A gyfeithiwyd o'r Saesoneg gan Griffith Solomon. At yr hyn y chwanegwyd pigion o bregetau y diweddar Barch. Ebenezer Morris, ynghyd ag ychydig sylwadau ar ffydd. *Caerlleon, 1827.*

X. Scott (Thomas) Traethodau, y cyntaf ar ddefnyddioldeb y ddeddf foesol, yn ei gwasanaethgarwch i Efengyl Crist; yr ail ar filwriaeth y credadyn, a'i brofiad ... Wedi en cyfieithu o'r Saesoneg o waith T. Scott ... gan E. Lewis. *Llanrwst, [1830?].*

XI. Owen (John) Escol, swp o ffrwyth Canaan, wedi ei ddwyn i'r terfynau ... gan John Owen; wedi ei Gymreigio gan Joseph James. *Caerfytddin, 1815.* (Libri Walliae 3786)

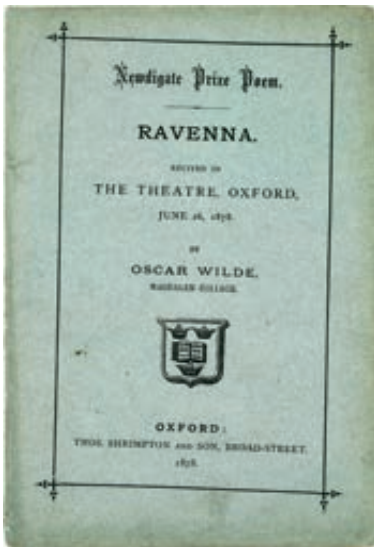
XII.. [Huxley (H)] Dyoddefaint Crist : yn cynnwys. *Carnarfon, 1827.*

XIII. [drop title:] Athrawiaeth Croes Crist yn cael ei hegluro a'i defnyddio. ?*Liverpool, ?1820.*
Woodcut tail-piece, ?lacking title, page numerals cropped. (Libri Walliae 2717)

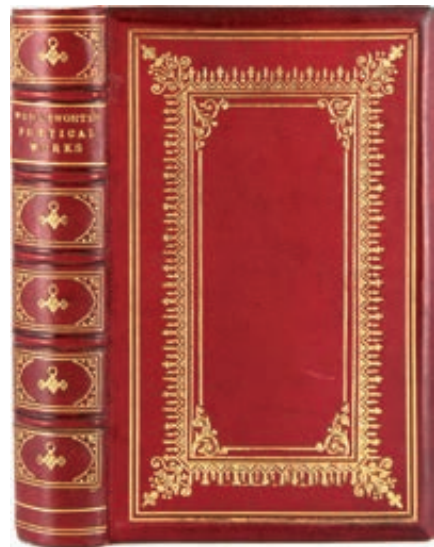
138. Wilde (Oscar) Ravenna. [Newdigate Prize Poem] Recited in the Theatre, Oxford, June 26, 1878. *Oxford: Thos. Shrimpton and Son, 1878, FIRST EDITION*, pp. 16, 8vo, *original printed wrappers, slight discolouration around the edges, spine a little flaky, preserved in a paper chemise and card slip-in case covered in light blue buckram around the edges, good* (Mason 301, pp. 241-49) £1,250

Wilde's first work 'issued in book form' (Stuart Mason), although only a slim pamphlet. 'During a vacation ramble in 1877 Wilde started for Greece, and visiting Ravenna by chance on the way, he obtained material for a poem on that ancient city, and singularly enough "Ravenna" was afterwards given out as the topic for the Newdigate competition' (Walter Hamilton, *The Aesthetic Movement in England*, quoted by Mason).

'Wilde put aside his Catholic inclinations to work into the poem the triumphal return of Victor Emmanuel to Rome in 1871, when the king ousted Pius IX from the Quirinal Palace. Hunter Blair, on reading the passage, remonstrated that Wilde had once called the dethroned Pope "the prisoner shepherd of the Church of God," but Wilde replied with disarming candour: "Don't be angry Dunskie. You must know that I should never, never have won the Newdigate if I had taken the Pope's side against the King's'" (Ellman p. 88).



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139. **Wordsworth (William)** *Yarrow Revisited, and other Poems*. Longman, Rees, Orme, Brown, Green, & Longman. 1835, *FIRST EDITION, PRESENTATION COPY*, 'From the Author' written on the half-title by a publisher's clerk, erratum slip absent, slightly browned around the edges, frequent longitudinal pencil markings in the margins, pp. xvi, 349, [1], 12mo, early twentieth-century half dark brown morocco, spine gilt, top edges gilt, others uncut, good (Healey 86; Sterling 1028; Tinker 2350; Wise 23; Two Lake Poets, p. 29) £1,400

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

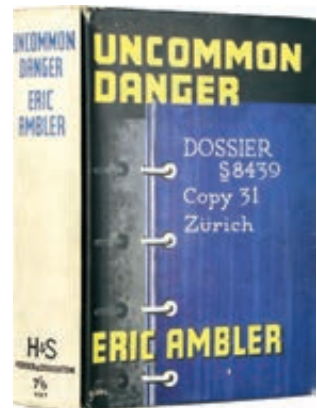
140. **Wordsworth (William)** *Poems*. With illustrations by Keeley Halswelle. Edinburgh: William P. Nimmo, [c.1875,] chromolithographed series title-page (Nimmo's Popular Poets), engraved frontispiece and illustrated title-page, 11 further engraved plates, paper age-toned, pp. xxiv, 548, [4], 8vo, early twentieth-century red morocco, boards with a gilt border containing an elaborate gilt frame, spine in compartments with gilt borders and corner- and centre-pieces, second compartment gilt lettered direct, edges gilt, marbled endpapers, near fine £100

Section Two Modern First Editions

141. **Ambler (Eric)** *Uncommon Danger*. Hodder and Stoughton. 1937, *FIRST EDITION*, pp. 314, [6] (adverts.), cr.8vo., original pale blue cloth, the faded backstrip and front cover blocked in black, dustjacket with a quarter inch tear to the front panel at its head and a tiny amount of associated scuffing, very small abrasion mark to the rear panel, a scarce dustjacket and overall in unusually nice condition; dark blue drop-down-back cloth box with gilt lettered mid blue morocco labels, very good £4,500

With the author's presentation inscription on the title-page, 'For Clive Hirschhorn, Eric Ambler London 88'.

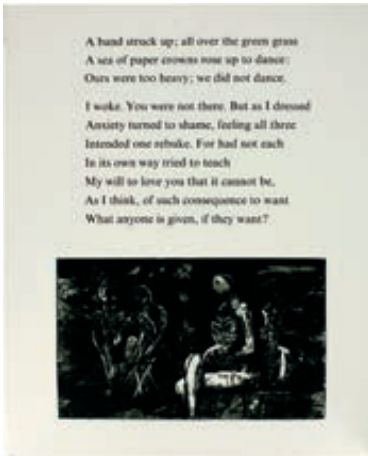
The author's second book, published in America as *Background to Danger*.



142. **Atwood (Margaret)** *Bottle* [9 Short Stories]. Hay Festival Press, Hay. 2004, *FIRST EDITION*, 57/100 COPIES (of an edition 1,000 copies) signed by the author, printed on Simili Japon paper, frontispiece, pp. [ii], 56, 16mo., original bottle-green cloth, backstrip gilt lettered, printed front cover label, fine £125

Two of the stories are previously published and one issued here in somewhat revised form.

143. **Auden (W.H.)** *Selections from Poems*. (Text Selections made by Auden and Nikos Stangos). Lithographs by Henry Moore. Petersburg Press (Printed at the Oxford UP). 1974, *FIRST EDITION*, ONE OF 150 COPIES (of an edition of 300 copies) printed on Hodgkinson handmade paper, with a lithographic frontispiece and 21 other lithographs by Henry Moore, including 8 full-page, printed in black, and pale and dark greys, lithographic title-page, pp. [52], large 4to., original red



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cloth, front cover printed in black with the title, author and artist names, illustrated endpapers; the book and portfolio inserted in a black fold-back-down cloth box, this a little faded and rubbed, with the rear cover lightly soiled, very good £1,750

With a suite of 4 lithographs each signed by Henry Moore and loosely inserted in a matching plain red cloth portfolio.

144. **Banville (John) Shroud.** *McCann, Oxford. 2002, FIRST EDITION, XIII/15 COPIES (of an edition of 80 copies) signed by the author, pp. [viii], 410, cr.8vo., original qtr. black morocco, backstrip gilt lettered, black cloth sides, fine* £250
145. **Barnes (Julian) Arthur & George.** *London Review Bookshop. 2005, FIRST EDITION, XIX/25 COPIES (of an edition of 150 copies) signed by the author, pp. [viii], 362, 8vo., original qtr. orange morocco, backstrip gilt lettered, cream boards with an orange repeat pattern overall from a design by Enid Marx for the Curwen Press, matching orange cloth and board slipcase, fine* £350
146. **Barnes (Julian) Nothing to be Frightened Of.** *London Review Bookshop. 2005, FIRST EDITION, 60/100 COPIES (of an edition of 125 copies) signed by the author, pp. [viii], 250, cr.8vo., original qtr. maroon morocco, backstrip gilt lettered, white boards with a purple repeat pattern overall from a design by Enid Marx for the Curwen Press, tan cloth slipcase, fine* £350
147. **(Bawden.) HERRING (Robert) Adam and Evelyn at Kew or Revolt in the Gardens.** *Mathews & Marrot. 1930, FIRST EDITION, 131/1,060 COPIES, 13 full-page colourprinted illustrations, 6 other colour text illustrations and illustrated endpapers all by Edward Bawden, pp. 168, cr.8vo., original qtr. 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
148. **Bellow (Saul) The Adventures of Augie March. A Novel.** *New York, Viking Press. 1953, FIRST EDITION, pp. [vi], 538, 8vo., original black and pale grey cloths, the backstrip and front cover lettered and decorated in orange, t.e. orange, first issue dustjacket without reviews on the rear panel, fine* £1,500

The verso of the half-title is inscribed by the author, 'To Clive Hirschhorn, Saul Bellow'.

149. **Betjeman (John)** *Collected Poems*. Compiled and with an Introduction by the Earl of Birkenhead. Murray. 1958, *FIRST EDITION, 4/100 COPIES printed on India Paper and signed by the author*, pp. xxviii, 280, 16mo., *original crimson sheep, gilt lettered backstrip, Cockerell endpapers, t.e.g., board slipcase, fine* £550
150. **Betjeman (John)** *Ode on the Marriage of HRH Prince Charles to the Lady Diana Spencer in St. Paul's Cathedral on 29 July 1981*. Printed by Skelton's Press for Warren Editions. [1981], *FIRST EDITION, ONE OF 125 COPIES signed by the author, decorative 'firework' border of blue and red topped by a fleur-de-lys within a crown, the whole surrounding text and limitation certificate and printed in blue and red, broadside, printed on one side only, 415x285mm, edges untrimmed, fine* £275
151. **Betjeman (John)** *Old Lights for New Chancels.. Verses Topographical and Amatory Murray*. 1940, *FIRST EDITION, frontispiece silhouette of the author*, pp. 68, 16mo., *original dark blue pebble-grain cloth, printed label, blue silk-marker, dustjacket just a touch frayed at backstrip panel head and tail, near fine* £150
152. **Betjeman (John)** *An Oxford University Chest, comprising a Description of the Present State of the Town and University of Oxford, with an Itinerary arranged Alphabetically*. Miles. 1938, *FIRST EDITION, 54 plates by L. Moholy-Nagy, line-drawings by Osbert Lancaster and reproductions of engravings from earlier works, title-page and frontispiece bordered in red*, pp. xvi, 192, 4to., *original qtr. dark blue buckram, lightly faded backstrip gilt blocked, cream, black and red marbled boards, very light tail edge rubbing, t.e.g., very good* (Peterson A6a: C613) £500

With John Betjeman's presentation inscription on the front free endpaper to the widow of the artist Richard Wyndham: 'Beautiful Nörge Grëta Wyndham, Jöhn Betjemanström 1938. Some of the major misprints have been corrected.' He has penned corrections on pages 18, 119 and 186.

A proof sheet (rubber-stamped 'First Proof') of his poem "The Irish Unionist's Farewell to Greta Hellström in 1922", for *The Cornhill Magazine*, December 1945 (where it made its first appearance) is loosely inserted. There are detail changes to its subsequent appearance in *Collected Poems*. The poem opens "Golden haired and golden hearted I would ever have you be..."



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153. **(Brangwyn.) PHILLPOTTS (Eden)** *The Girl and the Faun.* *Palmer & Hayward.* 1917, *FIRST EDITION*, 171/350 COPIES printed on handmade paper and signed by the author and artist, 4 tipped-in colourprinted plates, tissue-guards present, half-title, title-page, 3 full-page illustrations and the text border designs throughout by Brangwyn printed in yellow, pp. [xii], 116, lge.4to., original qtr. white vellum a little lightly spotted, backstrip and front cover lettered and decorated in gilt, grey boards, t.e.g., others untrimmed, very good £285

154. **Briggs (Raymond)** *The Bear.* *MacRae Books.* 1994, *FIRST EDITION*, colourprinted illustrations throughout by Briggs, pp. [40], folio, original boards illustrated overall, cover lettering printed in black, dustjacket, fine £45

Signed by Raymond Briggs on the title-page.

155. **Briggs (Raymond)** *Father Christmas goes on Holiday.* *Hamilton.* 1975, *FIRST EDITION*, colourprinted strip illustrations and others throughout, all by Briggs, pp. [32], 4to., original boards illustrated overall, backstrip and front cover printed in black, gift inscription on the front free endpaper, price-clipped dustjacket, near fine £50

Signed by Raymond Briggs on the title-page.



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156. **Briggs (Raymond)** *Fee Fi Fo Fum. A Picture Book of Nursery Rhymes.* *Hamilton.* 1964, *FIRST EDITION*, full-page colourprinted illustrations and several other colour and monochrome illustrations in the text, all by Briggs, pp. [40], oblong 8vo., original boards illustrated overall, the backstrip and front cover with lettering printed in black, dustjacket, fine £180

Signed by Raymond Briggs on the title-page.

157. **Briggs (Raymond)** *Gentleman Jim.* *Hamilton.* 1980, *FIRST EDITION*, colourprinted strip illustrations and others throughout, all by Briggs, pp. [32], sm.folio, original boards illustrated overall, covers printed in black, fine £60

Signed by Raymond Briggs on the title-page.

158. **Briggs (Raymond)** *The Man*. MacRae Books. 1992, *FIRST EDITION, colourprinted illustrations throughout by Briggs, pp. [64], sm.folio, original boards illustrated overall, the covers printed in black, dustjacket, fine* £45

Signed by Raymond Briggs on the title-page.

159. **Briggs (Raymond)** *The Puddleman*. Cape. 2004, *FIRST EDITION, colourprinted illustrations throughout by Briggs, pp. [32], 4to., original white boards the front cover illustrated overall, covers printed in black, dustjacket, fine* £30

Signed by Raymond Briggs on the title-page.

160. **Briggs (Raymond)** *Ring-a-Ring o' Roses*. Hamilton. 1962, *FIRST EDITION, a full-page illustration to every other page, the majority colourprinted, numerous other text illustrations, all by Briggs, pp. 48, 4to., original boards illustrated overall to a design by Briggs and with the front cover lettering printed in black and red, dustjacket, fine* £180

Signed by Raymond Briggs on the title-page.



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161. **Briggs (Raymond)** *The Snowman*. Hamilton. 1978, *FIRST EDITION, colourprinted strip illustrations by Briggs, faint foxing to title-leaf, pp. [32], sm.folio, original boards illustrated overall, with the lettering printed in black on the backstrip and front cover, near fine* £80

Signed by Raymond Briggs on the title-page.

162. **Briggs (Raymond)** *The Tin-Pot Foreign General and the Old Iron Woman*. Hamilton, 1984, *FIRST EDITION, illustrations, some full- or double-page and a number colourprinted, all by Briggs, pp. [48], sm.folio, original boards illustrated overall, the backstrip and front cover printed in black, fine* £150

Signed by Raymond Briggs on the title-page.

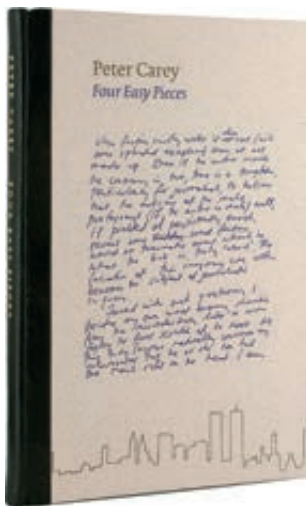
163. **Briggs (Raymond)** *Unlucky Wally Twenty Years On*. Hamilton. 1989, *FIRST EDITION, colourprinted illustrations throughout by Briggs, a number full-page, pp. [40], sm.folio, original boards illustrated overall, covers printed in black, fine* £60

Signed by Raymond Briggs on the title-page.

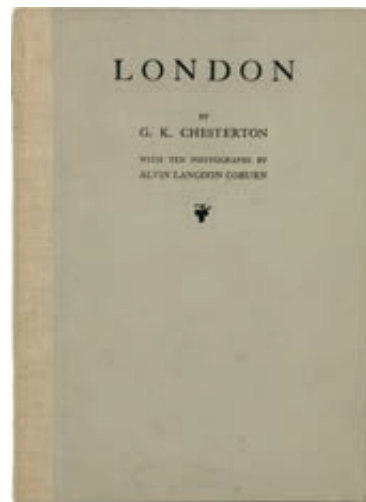
164. **Briggs (Raymond)** *The White Land. A Picture Book of Traditional Rhymes and Verses*. Hamilton. 1963, *FIRST EDITION, a full-page illustration to almost every other page, the majority colourprinted, numerous other text illustrations, all by Briggs, pp. 48, oblong 8vo., original boards illustrated overall, lettering printed in black and pink on the backstrip and front cover, dustjacket, fine* £180

Signed by Raymond Briggs on the title-page.

165. **Briggs (Raymond) and Allan Ahlberg.** *The Adventures of Bert.* Viking. 2001, *FIRST EDITION, colourprinted illustrations throughout by Briggs, pp. [32], 4to., original boards illustrated overall, covers printed in black and blue, dustjacket, fine* £40
- Signed by Raymond Briggs on the title-page.
166. **(Buckland Wright.) STOLS (A.A.M.)** John Buckland Wright Illustrator. *Boosten & Stols, Maastricht. [c.1937], SOLE EDITION, text printed in double-column, 8 full-page wood-engravings by John Buckland Wright reproduced from various works, pp. [4] + 8 Plates, 4to., original pale blue folder, the front cover printed in black and with a small engraving by Buckland Wright, near fine* £100
167. **Carey (Peter)** *Four Easy Pieces.* Belmont Press. 2002, *FIRST EDITION, Q26 COPIES (of an edition of 226 copies) signed by the author and the artist, frontispiece portrait and 9 other colourprinted illustrations by Eileen Hogan, half-title and title printed in red, pp. [iv], 68, 8vo., original dark brown morocco-backed pale pink boards, backstrip gilt lettered, front cover printed in blue and brown and with a reproduction of a page of script, a penned outline of the New York skyline at the tail of both covers, cloth slipcase, fine* £450
- A pocket on the rear pastedown contains two prints, both initialled by Eileen Hogan.
168. **Carey (Peter)** *His Illegal Self.* London Review Bookshop. 2008, *FIRST EDITION, XI/40 COPIES (of an edition of 125 copies) signed by the author, pp. [viii], 282, 8vo., original qtr. apple-green morocco, backstrip gilt lettered, cream boards with an orange repeat pattern overall from a design by Eric Ravilious for the Curwen Press, green cloth slipcase, fine* £250
169. **Causley (Charles)** *Twenty-one Poems.* Celandine Press (Printed at the Five Seasons Press), Halford. 1986, *FIRST EDITION, 145/225 COPIES (of an edition of 300 copies) printed in black with the title-page printed in black and blue, on Arches mouldmade paper, 6 tipped-in colourplates by Robert Tilling, pp. [48], roy.8vo., original qtr. black buckram, morocco, backstrip lettering and banding to sides all gilt blocked, turquoise marbled boards, t.e.g., others untrimmed, fine* £50



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170. **Chatwin (Bruce)** *In Patagonia*. Cape. 1977, *FIRST EDITION*, plates, endpaper and frontispiece maps, pp. [iv], 204, cr.8vo., original mid blue boards, backstrip gilt lettered, usual fading to the backstrip panel of the dustjacket, light foxing to flaps, very good £600

The author's first book.

171. **Chesterton (G.K.)** London. With Ten Photographs by Alvin Langdon Coburn. *Privately Printed for Alvin Langdon Coburn and Edmund D. Brooks & their Friends*. 1914, *FIRST EDITION*, printed on handmade paper, 10 tipped-in photographic plates, pp. 20+ 10 plates, cr.8vo., original cream linen-backed pale grey boards, the backstrip and front cover printed in black, light free endpaper browning, untrimmed, fine (Sullivan 34) £500

Rare.

172. **Coe (Jonathan)** *The Rain before it Falls*. London Review Bookshop. 2007, *FIRST EDITION*, xxxix/50 COPIES (of an edition of 150 copies) signed (and dated '31 August 2007' on the title-page) by the author, pp. [vi], 282, 8vo., original qtr. purple morocco, backstrip gilt lettered, cream boards with a grey repeat pattern overall from a design by Althea Willoughby for the Curwen Press, matching purple cloth slipcase, fine £150

173. **Conrad (Joseph)** *Chance*. Methuen. 1914 (see note), *FIRST EDITION*, the title-leaf a cancel, quotation marks lacking after 'Narcissus', some foxing to preliminaries and less so to final few leaves, and also to edges, pp. viii, 408, 8 (Publisher's List dated Autumn 1913), cr.8vo., original mid green cloth, backstrip gilt lettered and decorated with scallop and coral motif, publisher's name imprinted 'METHUEN' at the tail of the backstrip, book-ticket, tail edges roughtrimmed, good (Smith 18) £300

Chance has an interesting printing history. The book was initially published with title-pages dated 1913. However, issuance was delayed by a binder's strike until 1914, and as a consequence it was decided that title-leaves be reprinted with the date 1914, thus forming a second issue of the first edition, the title-leaves dated 1914 being pasted onto the stubs where the original 1913 title-leaves had been excised. A further issue (the third issue) of the first edition with the entire signature, including reprinting of the title-leaf, was published later. Only a few copies exist with title-page dated 1913.

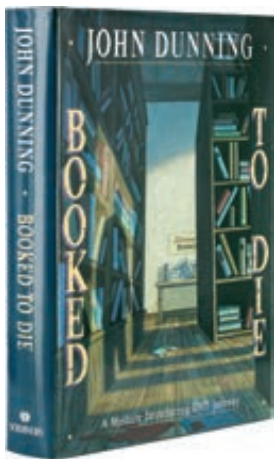
174. **Conrad (Joseph)** *An Outcast of the Islands*. Unwin. 1896, *FIRST EDITION*, title-page printed in black and red, stitching a little strained, pp. [viii], 392, cr.8vo., orig. dark green vertical fine-ribbed cloth, lightly faded backstrip gilt lettered within gilt frames, rear hinge a little weak, ownership signature on front free endpaper, later owner's notes on rear free endpaper, free endpapers a little browned, book ticket, t.e.g., others untrimmed, very good (Smith 2; Wise p.2) £750

The author's second book, preceded only by *Almayer's Folly*.

175. **de Bernières (Louis)** *Captain Corelli's Mandolin*. Secker. 1994, *FIRST EDITION*, usual faint edge browning to leaves, pp. [x], 438, 8vo., original black boards issue, backstrip gilt lettered, dustjacket, fine £225

176. **de Bernières (Louis)** *A Night Off for Prudente de Moraes*. Hay Festival Press, Hay. 2004, *FIRST EDITION*, 84/100 COPIES signed by the author, 5 illustrations, 4 of them full-page, by Jeff Fisher, pp. [ii], 56, 16mo., original red linen, backstrip gilt lettered, printed label inlaid to the front cover, fine £135

177. **de Bernières (Louis)** *A Partisan's Daughter*. *Harvill Secker: Blackwell Collector's Library*. 2008, *FIRST EDITION, 40/100 COPIES signed by the author, cotton-marker*, pp. [viii], 216, cr.8vo., *original qtr. dark blue cloth, backstrip lettered and with a design in gilt, white board sides, matching dark blue cloth slipcase, fine* £120
178. **Deighton (Len)** *Horse Under Water*. *Cape*. 1963, *FIRST EDITION*, pp. 256, fcap.8vo., *original red boards, backstrip gilt lettered, front cover stamped in black and blind, dustjacket with a little faint browning, near fine* £160
- With the crossword competition entry form loosely inserted. Ian Fleming read the proofs for *Cape* for *Horse Under Water*.
179. **Dunning (John)** *Booked to Die*. *A Mystery Introducing Cliff Janeway*. *Scribner's, New York*. 1992, *FIRST EDITION*, pp. xiv, 322, cr.8vo., *original qtr. dark blue cloth, backstrip blocked in blue, blue boards, dustjacket, fine* £300
180. **Dunning (John)** *The Bookman's Wake*. *A Mystery with Cliff Janeway*. *Scribner, New York*. 1995, *FIRST EDITION*, pp. 352, 8vo., *original qtr. yellow cloth, backstrip blocked in red, purple boards, dustjacket, fine* £50
- Signed and dated by the author on the title-page 'John Dunning 4-9-95'.
181. **Dunning (John)** *The Holland Suggestions*. *A Novel of Suspense*. *Bobbs-Merrill, Indianapolis*. 1975, *FIRST EDITION*, pp. [iv], 220, cr.8vo., *original grey boards, backstrip blocked in red, dustjacket with vertical creases to front flap and a short tear to the head of the rear flap, good* £225
182. **Eluard (Paul)** *Thorns of Thunder*. *Selected Poems*. Edited by George Reavey. Translated from the French by Samuel Beckett, Denis Devlin, David Gascoyne, Eugene Jolas, Man Ray, George Reavey and Ruthven Todd. *Europa Press & Stanley Nott*. [1936], *FIRST EDITION, 422/549 (of an edition of 600 copies), frontispiece portrait of the author by Pablo Picasso*, pp. xii, 68, cr.8vo., *original light blue cloth, lightly faded backstrip blocked in white, owner's name on front free endpaper, dustjacket with sunned backstrip panel torn and a little defective* £435



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183. **Faulkner (William)** *Light in August*. *Harrison Smith & Robert Haas, New York. 1932, FIRST EDITION*, pp. [iv], 480, 8vo., *original tan cloth, backstrip blocked in blue and orange, the first issue binding with the front cover blocked in orange, very faint endpaper browning, fore-edges roughtrimmed, the dustjacket in wonderful condition with just three very tiny tears to the head of the rear panel and one to the backstrip panel, light blue drop-down-back cloth box with gilt lettered mid blue morocco labels, near fine* £4,000
184. **Fleming (Ian)** *The Man with the Golden Gun*. *Cape. 1965, FIRST EDITION*, pp. 224, cr.8vo., *original black boards, backstrip gilt lettered, dustjacket, fine* £750
- Signed on the half-title by the two 'Bond Girls' who appeared in the 1974 film version (Bond was played by Roger Moore), including their character names: 'Britt Ekland. Mary Goodnight 2006' and 'Maud Adams. Andrea Anders'.
185. **Fleming (Ian)** *On Her Majesty's Secret Service*. *Cape. 1963, FIRST EDITION*, pp. 288, cr.8vo., *original black boards, lettering on backstrip in silver and design on front cover in white, dustjacket with insignificant foxing to rear panel and tape stain to front flap fore-edge, very good* £450
186. **Fleming (Ian)** *Thunderball*. *Cape. 1961, FIRST EDITION*, pp. 254, fcap.8vo., *original black boards, backstrip gilt lettered, front cover blind-stamped with an image of a skeletal hand, bright, clean dustjacket with only the merest hint of browning to the backstrip panel, small Jonathan Cape price-sticker for 16s. overlays the original clearly defined 15s. price beneath, near fine* £1,000
187. **(Fleming.) GARDNER (John)** *Cold*. *Hodder & Stoughton. 1996, FIRST EDITION*, *usual faint marginal browning*, pp. [viii], 216, 8vo., *original blue boards, backstrip gilt lettered, dustjacket, fine* £250
188. **(Fleming.) GARDNER (John)** *The Man from Barbarossa*. *Hodder & Stoughton. 1991, FIRST EDITION*, pp. [viii], 232, 8vo., *original black boards, backstrip gilt lettered, dustjacket, fine* £75



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Item 186



Item 189



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189. **Flint (William Russell)** Breakfast in Périgord. Essays on Various Occasions And in Diverse Moods With favourite quotations. Decorated and Enlivened with 60 Illustrations & Devices. Skilton Press. 1968, 397/500 COPIES (of an edition of 525 copies) signed by the author, printed in black and red with the large initial letters printed in blue, 60 illustrations, a large number full-page, by William Russell Flint, pp. 134, sm.folio, original qtr. black morocco, backstrip gilt lettered, white cloth sides with a Russell Flint design in black on the front cover, t.e.g., board slipcase, fine £300
190. **Gibbins (Robert)** Wood Engravings, with some Recollections by the Artist. Edited by Patience Empson. Introduction by Thomas Balston. Dent. 1959, FIRST EDITION, coloured wood-engraved frontispiece and over 1,000 reproductions of wood-engravings and a small number of copperplate-engravings, all by Gibbins, 4 double-sided photographic plates at the end, pp. xlv, 358, 4to, original black buckram, the backstrip and front cover gilt blocked, original plastic printed dustjacket, fine £85
191. **Gill (Eric)** Engravings. (Publisher's Preface. Eric Gill: a Personal Record by Douglas Cleverdon). Skelton, Wellingborough. 1983, ONE OF 1,350 COPIES (of an edition of 1,435 copies), the entire corpus of Gill's work, some plates folding, a small number printed in two or more colours, 2 reproductions of photographs (one full-page), pp. xxiv, 548, lge.4to., original white cloth-backed black cloth, backstrip gilt lettered, a Gill engraving reproduced in blind over the front cover, cloth and board slipcase with light fading, fine £300
- A superb work, reproducing actual size, all of his work and with pages 517-34 containing a number of Appendices.
192. **Gorey (Edward)** The Willowdale Handcar or the Return of the Black Doll. Dodd, Mead, New York. 1979, FIRST HARDBACK EDITION, 30 illustrations by Gorey, pp. [64], cr.4to., original pale pink boards with an overall design by Gorey printed in black, dustjacket just a trifle chipped at backstrip panel head and tail, near fine £100

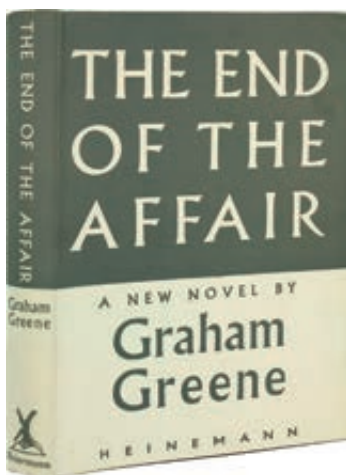
Signed by Edward Gorey beneath his scored through printed name on the title-page.

193. **Graves (Robert)** *Welchman's Hose*. *Fleuron*. 1925, *FIRST EDITION, ONE OF 525 COPIES*, 8 wood-engravings by Paul Nash, light marginal browning, pp. x, 62, fcap.8vo., original black cloth-backed boards, backstrip gilt lettered, white Curwen paper boards with an overall repeat design by Nash in black, untrimmed, good (Higginson & Williams A16) £160
194. **Greene (Graham)** *A Burnt-Out Case*. *Heinemann*. 1961, *FIRST ENGLISH EDITION*, pp. [viii], 256, fcap.8vo., original black cloth, backstrip blocked in silver, light browning to rear panel and backstrip panel of dustjacket, very good (Wobbe A41a) £125
195. **Greene (Graham)** *The End of the Affair*. *Heinemann*. 1951, *FIRST EDITION*, without any of the browning usually associated with his book, pp. [vi], 238, fcap.8vo., original grey cloth, backstrip gilt lettered, dustjacket, fine (Wobbe A27a) £550
196. **(Gribble.)** **THEOCRITUS**. *Six Idyllia, that is, Six small, or petty Poems, or Aeglogues, Chosen out of the right famous Sicilian Poet Theocritus, and Translated into English Verse (and Edited by Stephen Gaselee.) [Printed at the Cloister Press for] Duckworth*. 1922, 211/355 COPIES (of an edition of 380 copies) printed on handmade paper and signed by the artist, 31 wood-engravings by Vivien Gribble, a number of them repeated, pp. 64, lge.4to., original qtr. fawn canvas, backstrip gilt lettered, fawn boards with front cover decorated to a design by Gribble, lettered in brown beneath, free endpapers browned, untrimmed, dustjacket, near fine (Appleton, *The Writings of Stanley Morison* 246) £65

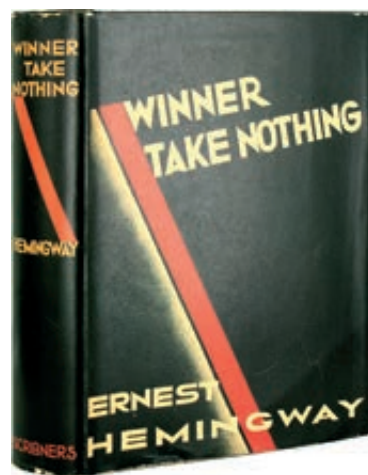
Designed by Stanley Morison who had seven different settings created before settling on Cloister Old Style for the typeface.

Reprinted from the unique copy in the Bodleian Library, printed at Oxford in 1588 by Joseph Barnes.

197. **Hemingway (Ernest)** *A Farewell to Arms*. *Cape*. 1929, *FIRST ENGLISH EDITION*, the first issue with 'serious' misspelt as 'seriosu' on page 66, pp. 352, cr.8vo., original purple cloth, backstrip gilt lettered, usual browning to free endpapers, faint in this instance, a few spots to edges, tail edges roughrimmed, bright clean dustjacket with the tail of the rear panel just a trifle creased, dark blue drop-down-back cloth box with gilt lettered mid blue morocco labels, near fine (Hanneman A35a) £900



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198. **Hemingway (Ernest)** *Winner Take Nothing*. Scribner's, New York. 1933, *FIRST EDITION*, pp. [x], 246, cr.8vo., *original black cloth, printed backstrip and front cover labels, fore-edges roughtrimmed, dustjacket just a touch frayed at backstrip panel head and tail, black drop-down-back cloth box with gilt lettered black morocco labels, fine* (Hanneman 12A) £2,000
199. **(Hermes.) GOSSE (Irene)** *A Florilege Chosen from the old Herbals*. Gresham Books, Old Woking. 1981, *94/250 COPIES, with reproductions of 20 full-page wood-engravings by Gertrude Hermes, pp. [88], 4to., original qtr. dark green sheep, backstrip gilt lettered, green marbled boards, glassine-jacket, fine* £135

Published to mark the occasion of an exhibition of the work of Gertrude Hermes at The Royal Academy in September 1981 and the 50th anniversary of the publication of 'A Florilege', being the first book illustrated with the artist's wood engravings.

200. **Highsmith (Patricia)** *Strangers on a Train*. Harper & Brothers, New York. [1950], *FIRST EDITION*, pp. [viii], 304, cr.8vo., *original pale blue cloth, light fading to cover edges, lettering to the backstrip and the publisher's device on the front cover all blocked in dark blue, fore-edges roughtrimmed, one tiny chip to the very lightly frayed head of the faded backstrip panel of the dustjacket (with associated fading to the backstrip), black drop-down-back cloth box with gilt lettered black morocco labels, very good* £5,500



Scarce in inscribed state and with the dustjacket in such good condition.

Patricia Highsmith and Clive Hirschhorn were acquaintances. He had written requesting an inscription, ('No date, though') in a TLs. of 29th October 1987, which she duly penned for him on the title-page, 'For Clive Hirschhorn with friendly good wishes. Patricia Highsmith 31 Oct. 1987 London'.

The one-page letter dated 29th October 1987, is loosely inserted. In it he also suggests a meeting for lunch. Her penned reply is written at the bottom of the letter 'Dear Clive, so sorry I opened this [letter] 1/2 hour after signing – and I'd put the date. This trip I've no time, but maybe next time. All good wishes – Pat'.

The basis for Alfred Hitchcock's brilliant film of the same name, starring Farley Granger and Robert Walker.

201. **Hope (A.D.)** *The Drifting Continent and other Poems*. Brindabella Press, Canberra. 1979, *FIRST EDITION, 274/285 COPIES printed on Curtis Rag paper and signed by the author and artist, 20 illustrations by Arthur Boyd, the great majority full-page, pp. 48, 8vo., original qtr. brown morocco, backstrip gilt lettered, gilt blocked design reproducing the title-page design on the front cover, dark green buckram, glassine-jacket, fine* £250
202. **Hughes (Ted)** *Six Poems [on pages 69/70 of] Three Choirs Festival. Programme of the Worcester Music Meeting... August 27th to September 1st, 1972*. *Three Choirs Festival, Worcester. 1972, SOLE EDITION*, pp. 126, 4to., *original printed orange and white wrappers, fine* (Sagar & Tabor B60) £40

203. **Hughes-Stanton (Blair)** Wood-Engravings. (With a Long Introduction by) Penelope Hughes-Stanton. *Private Libraries Association, Pinner. 1991, FIRST EDITION, 19/112 DE LUXE COPIES (of an edition of 1,862 copies), with reproductions of 138 wood-engravings by Blair Hughes-Stanton, a number of them being full-page, and with 16 reproductions of photographs of the artist and his family and friends*, pp. xii, 184, [16] (extra De Luxe issue plates), sm.folio, *original qtr. black morocco, backstrip gilt lettered, black cloth sides, cloth slipcase, fine* £200

The special issue with an insert of eight wood-engravings printed from the wood blocks and originally used for the Boar's Head Press edition of 'Primeval Gods'.

With a 62 page introduction and a bibliography constituting the 44 books illustrated by him.

204. **James (P.D.)** *The Private Patient*. *Faber. 2008, FIRST EDITION, ONE OF 1,000 COPIES signed by the author*, 8vo., *original boards, dustjacket, shrinkwrapped, fine* £100

205. **Jones (David)** *The Engravings. A Survey* by Douglas Cleverdon. (Printed at the Rampant Lions Press for) Clover Hill Editions. 1981, 231/260 COPIES (of an edition of 446 copies of various issues) signed by Douglas Cleverdon, printed on vélín d'Arches mouldmade paper, selected wood and copperplate-engravings by Jones (some printed from the original wood-blocks) on the rectos of 96 leaves of Arches paper, a number of the leaves displaying 2 or more engravings, pp. x, 60 + 96 Engravings, lge.4to., *original green buckram, gilt lettered green morocco lettering piece on the backstrip, the front cover with a gilt David Jones design and a rectangular box above containing David Jones' name, t.e.g., others untrimmed, fine* £1,150



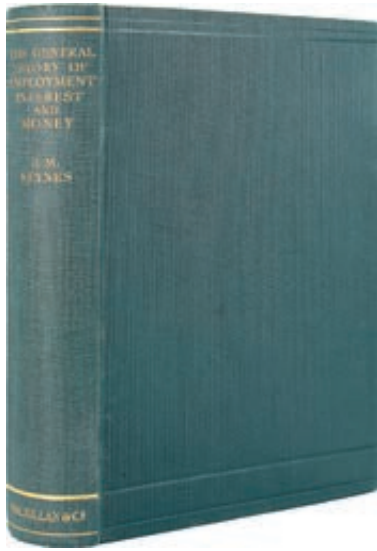
206. **Keneally (Thomas)** *Schindler's Ark*. *Hodder & Stoughton. 1982, FIRST EDITION, double-page map, full-page plan*, pp. 432, 8vo, *original black boards, backstrip gilt lettered, dustjacket with backstrip panel lightly faded as usual, near fine* £80

207. **Keynes (John Maynard)** *The General Theory of Employment, Interest and Money*. *Macmillan and Co., 1936, FIRST EDITION*, pp. [xii], 403, crown 8vo, *original dark blue cloth, backstrip gilt lettered, merest hint of fading to spine, very good* £1,500

208. **Kipling (Rudyard)** *Poems 1886-1929*. 3 Vols. *Macmillan. 1929, FIRST EDITION, 344/525 SETS signed by the author and printed on handmade paper, portrait frontispiece by Francis Dodd to vol. i, the preliminaries printed in black and red*, pp. [iv], xviii, 400; [iv], xxii, 400; [iv], xxii, 358, 4to., *original full red morocco, backstrips gilt lettered between five flat raised bands, inner gilt dentelles to all three vols., marbled endpapers, t.e.g., others untrimmed and partly unopened, dustjackets, near fine* (Richards A386) £1,400

The author made numerous revisions and included some new material for this edition.

209. **Knight (Laura)** *A Book of Drawings with a Foreword by Charles Marriott and Descriptive Notes*. *Bodley Head. 1923, FIRST EDITION, 317/500 COPIES, portrait frontispiece and 20 other plates,*



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including 4 colourprinted, all by Laura Knight, tissue-guards present, pp. [xxii] + (plates), [4], lge.4to., original qtr. pale grey canvas, printed label, grey boards, free endpapers browned in part, untrimmed, dustjacket with short internally taped tear to rear panel, near fine £375

210. **le Carré (John)** *Our Kind of Traitor*. Viking. 2010, *FIRST EDITION*, pp. [viii], 312, 8vo., *original black boards, backstrip gilt lettered, dustjacket, fine* £50

Signed by the author on the title-page.

211. **le Carré (John)** *Our Kind of Traitor*. London Review Bookshop. 2010, *FIRST EDITION, 31/75 COPIES (of an edition of 100 copies) signed by the author*, pp. [x], 312, 8vo., *original qtr. black morocco, backstrip gilt lettered, grey cloth sides, printed fawn label inlaid to the front cover, matching cloth slipcase, fine* £200

212. **Lee (Laurie)** *Cider with Rosie*. Hogarth Press. 1959, *FIRST EDITION, first issue, line-drawings, a number full-page, by John Ward*, pp. [iv], 284, cr.8vo., *original mid green boards, backstrip gilt lettered, dustjacket with an overall design by Ward, the backstrip panel a little darkened and chipped at head and tail, good* £150

213. **Lees-Milne (James)** *Diaries: A Mingled Measure; Ancient as the Hills; Through Wood and Dale; Midway on the Waves; Deep Romantic Chasm; Holy Dread; Beneath a Waning Moon; Ceaseless Turmoil; The Milk of Paradise*. 9 Vols. Murray, Faber. 1994-2005, *FIRST EDITIONS ('Beneath a Waning Moon' is a Second Impression), 5 volumes with frontispieces, 8vo., original boards of various colours, backstrips lettered in gilt or silver, two volumes with ownership signatures to front free endpapers, dustjackets, one volume price-clipped, near fine* £275

Nine of the twelve volumes of diaries. Often quoted as 'one of the treasures of contemporary literature' and likened to Pepys' 'Diaries'. The initial three volumes were 'Ancestral Voices, 1942-3'; 'Prophesying Peace, 1944-5' and 'Caves of Ice, 1946-7'.

214. **Leighton (Clare)** *Growing New Roots. An Essay. Book Club of California. San Francisco. 1976, FIRST EDITION, 330/500 COPIES signed by the author, 15 wood-engravings by Clare Leighton, the title printed in red, pp. [60], f°cap.8vo., original pale grey cloth, title printed in red on the front cover, glassine-jacket, fine* £100
215. **McCarthy (Cormac)** *No Country for Old Men. Trice, New Orleans. 2005, 155/325 COPIES signed by the author, cr.8vo., original qtr. maroon morocco, backstrip gilt lettered, marbled boards, gilt blocked cloth slipcase, fine* £800
216. **McEwan (Ian)** *The Comfort of Strangers. Cape. 1981, FIRST EDITION, usual faint browning to parts of text block, pp. 136, f°cap.8vo., original mid brown boards, backstrip gilt lettered, dustjacket, fine* £160
217. **McEwan (Ian)** *In Between the Sheets. Cape. 1978, FIRST EDITION, pp. 144, f°cap.8vo., original black boards, backstrip gilt lettered, faded backstrip panel to dustjacket, near fine* £300

A collection of seven short stories.

218. **McEwan (Ian)** *On Chesil Beach. London Review Bookshop. 2007, FIRST EDITION, xxvii/50 COPIES (of an edition of 150 copies) signed by the author, pp. [viii], 170, f°cap.8vo., original qtr. grey morocco, backstrip gilt lettered, repeat pattern cream and grey boards by Thomas Lowinsky for the Curwen Press, matching grey cloth slipcase, fine* £400
219. **McEwan (Ian)** *Other Minds. Bridgewater Press. 2001, FIRST EDITION, 57/100 COPIES (of an edition of 138 copies) printed on Colourmaster paper and signed by the author, pp. 3-60, f°cap.8vo., original mid blue cloth, backstrip gilt lettered, front cover embossed in blind, fine* £400

220. **Mackley (George)** *Engraved in the Wood: a Collection of [68] Wood Engravings. With an Appreciation by Ruari McLean and with a Glimpse of the Artist by Armida-Theresa Colt. (Printed at the Rampant Lions Press for) The Two-Horse Press. 1968, 251/300 COPIES printed in brown on Wookey Hole handmade paper (as are the prints) and signed by George Mackley, 9 orange wood-engraved vignettes by him, pp. [iv] (blanks), 18, [3], [5] (blanks), lge.4to., original plain orange card wrappers, front cover printed in brown, untrimmed, fine [with:]*



A Suite of 68 Prints of Mackley's Wood-engravings, each on a separate sheet, 307x244mm., printed in black, blue, brown or green (one engraving printed in colours), together with the sheet of 'A Complete List of the Engravings'; the prints inserted in an original plain orange card wrapper folder. The book and prints further enclosed in a fold-over brown cloth box with a printed orange back label, bookplate within the lid, fine £450

221. **Masters of Crime.** Dick Francis. Lionel Davidson (an Exposition together with Annotated Bibliographies). Edited by Michael Johnson. *Scorpion Press, Kington. 2006, PH/52 LETTERED COPIES (of an edition of 302 copies) signed by the two subject authors Dick Francis and Lionel Davidson and also with the signatures of Len Deighton (who contributed the 'Foreword'), Michael Johnson*

(the editor and a contributor), Michael Hartland (who contributed 'Interview with Lionel Davidson'), H.R. F. Keating (who contributed 'Quasi-Interview (and Tribute) with Dick Francis'), and the artist John Cook, pp. [xii], 148, 8vo., original qtr. black morocco, backstrip gilt lettered, dark green morocco sides, gilt lettering and decoration to the front cover, endpaper illustrations and illustrations throughout the text by John Cook, glassine-jacket, fine £185

222. Maugham (W. Somerset) *Ah King*. Heinemann. 1933, FIRST EDITION, pp. [viii], 344, fcap.8vo., original mid blue cloth, backstrip and front cover gilt lettered, Maugham symbol blocked in dark blue on the front cover and publisher's symbol on the reverse, dustjacket a trifle frayed, near fine (Toole Stott A46a) £160

223. Maugham (W. Somerset) *Cakes and Ale or the Skeleton in the Cupboard*. Heinemann. 1930, FIRST EDITION, state with the 't' lacking from the word 'won't' on line 14, page 147, light foxing to preliminaries and final few leaves, pp. [vi], 270, fcap.8vo., original mid blue cloth, darkened backstrip and the front cover gilt lettered, Maugham symbol blocked in dark blue on the front cover, good (Toole Stott A40a) £50

224. Maugham (W. Somerset) *The Letter. A Play in Three Acts*. Heinemann. 1927, FIRST EDITION, pp. viii, 156, 16mo., original bright clean scarlet cloth, the faded backstrip and the front cover both blocked in black, publisher's symbol on the rear cover, near fine (Toole Stott A36a) £75

A dramatisation of a short story in 'The Casuarina Tree'. It was very well received and ran for 337 performances at The Playhouse Theatre, starring Gladys Cooper.

225. Maugham (W. Somerset) *Loaves and Fishes. A Comedy in Four Acts*. Heinemann. 1924, FIRST EDITION, pp. viii, 192, 16mo., original printed champagne wrappers, backstrip a trifle darkened, good (Toole Stott A32) £50

Turned into the novel 'Bishop's Apron'.

226. Maugham (W. Somerset) *The Sacred Flame. A Play in Three Acts*. Heinemann. 1928, FIRST ENGLISH EDITION, First Issue with the reprinted title-leaf dated '1928', pp. x, 190, cr.8vo., original black cloth with all but imperceptible dampstaining to tail of covers, printed labels on the backstrip and front cover, browned endpapers, fore-edges roughtrimmed, dustjacket with darkened backstrip panel, very good £150

First issued in America in November 1928, sets of sheets were sent to Britain with a reprinted title-leaf for publication here in February 1929.

227. Milne (A.A.) *Now We are Six*. Methuen. 1927, FIRST EDITION, drawings and endpaper designs by E.H. Shepard, browning to initial and final pages as usual, gift inscription on the half-title, pp. xii, 104, cr.8vo., original maroon cloth, backstrip lettering and Shepard designs on covers all gilt blocked, t.e.g., others roughtrimmed, very good £500

228. Milne (A.A.) *When we were very Young*. Methuen. 1924, FIRST EDITION, with p. ix unnumbered, decorations throughout, some full-page, by E.H. Shepard, a few hinges a little strained, pp. xii, 100, cr.8vo., original bright clean mid-blue cloth, backstrip lettering and the Shepard designs on the covers all gilt blocked, free endpapers browned, owner's short gift inscription on the front free endpaper, t.e.g., others roughtrimmed, very good £1,800



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Signed by E.H. Shepard

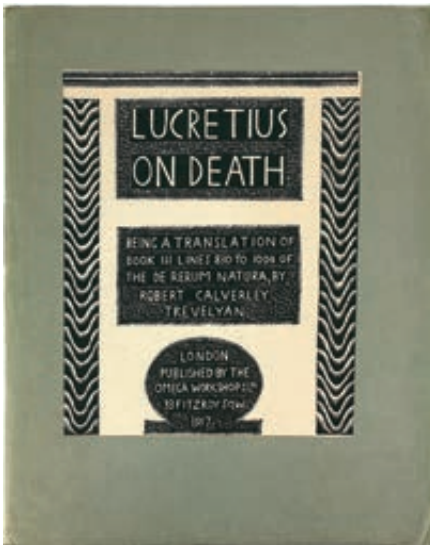
229. **Milne (A.A.)** *Winnie the Pooh*. Methuen's Childrens Books. 1973, ONE OF 300 NUMBERED COPIES (this unnumbered) signed by E.H. Shepard and with illustrations and endpaper designs all in colour by him, pp. [xvi], 146, cr.8vo., original mid blue morocco, faintly faded backstrip lettering between raised bands interspersed with Shepherd designs blocked in blind, a further Shepard design gilt blocked on the front cover, g.e., board and cloth slipcase with gilt lettering and design, near fine £950

The Binder's Copy. It is quite possible that E.H. Shepherd lost track of the copies requiring numbering; this copy is numbered 306. The number, crossed through, has E. H. Shepherd's signature beneath and is stamped at the tail of the page in red BINDERS' FILE COPY.

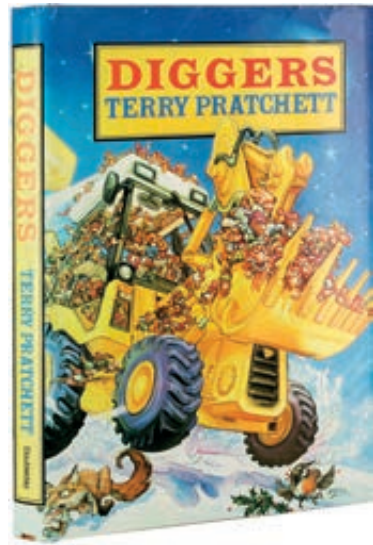
230. **Muldoon (Paul)** *Feet of Clay*. Four Candles Press, Oxford. 2011, FIRST EDITION, 44/100 COPIES (of an edition of 112 copies) printed on Magnani paper and signed by the author, with a large 3-colour title-page engraving by Neil Bousfield, pp. [16], 8vo., original plain white sewn card, untrimmed, dustjacket, new £75
231. **Nash (Paul)** *Aerial Flowers*. Oxford, Counterpoint. 1947, FIRST EDITION, 342/1,000 COPIES, 6 illustrations by Nash (including one colourplate), pp. 8, 4to., original fawn stapled wrappers, lettering on the front cover in black, with the portrait of Nash onlaid to front cover, fine £45
232. **(Nielsen.)** *IN POWDER & CRINOLINE*. Old Fairy Tales Retold by Sir Arthur Quiller-Couch. Hodder & Stoughton. [1913], 107/500 COPIES signed by the artist, with 25 colourprinted plates by Kay Nielsen, each tipped to thin pale grey card and with a decorative grey border design by Nielsen, the text and head border to each page all printed in grey, the title-page printed on pale grey card with the Nielsen designed lettering in red and the designs in grey, pp. [ii], 164, lge.4to., original dark green vellum, with a Nielsen design incorporating the lettering, all gilt blocked, overall to the backstrip and front cover, small stain near the centre of the front cover, very slight edge rubbing, new green silk-ties, white endpapers with Nielsen designs overall in pale grey, faint free endpaper browning, t.e.g., others untrimmed, near fine £2,350



233. **(Nielsen.) RED MAGIC.** A Collection of the World's Best Fairy Tales from all Countries Edited & Arranged by Romer Wilson. *Cape. 1930, frontispiece, 7 other colourprinted plates and 50 full-page monotone illustrations all by Kay Nielsen, faint offset to title-page, pp. 368, cr.8vo., original scarlet cloth, backstrip gilt lettered, faint endpaper browning, tail edges roughtrimmed, very good* £700
234. **(Nolan.) OSBORNE (Charles) Swansong.** Poems. Drawings by Sidney Nolan. *Shenval Press. 1968, FIRST EDITION, 340/350 COPIES (of an edition of 500 copies), 13 full-page drawings by Sidney Nolan including one in colour, pp. [32], 4to., original qtr. black cloth, backstrip gilt lettered, brown boards, fine* £35
235. **O'Flaherty (Liam) The Assassin.** *Cape. 1928, FIRST EDITION, pp. 288, cr.8vo., orig. orange cloth, backstrip and printed in black, second issue 'half crown fiction' dustjacket, near fine* £150
236. **Omar Khayyam.** *Rubáiyát.* English Version by Edward Fitzgerald. Illustrated by M.K. Sett. *D.B. Taraporevala, Bombay. [c.1910], with a calligraphic title-page and 15 other card sheets all illustrating quatrains of the poem in calligraphic form by M.K. Sett and printed on one side only in green and pink, with a further 15 card sheets illustrated on one side of the sheet and with quatrains on the reverse, the cards with a little edge browning, also with a title-leaf, introduction and the poem, all in printed form, 12-pages, stapled, issued without wrappers, 28 x 21.5cm, original green cloth folder with a little fading, backstrip and the front cover gilt lettered, very good* £200
237. **(Omega Workshops.) LUCRETIUS.** *On Death,* being a Translation of Book III Lines 830 to 1094 of the *De rerum natura*, by Robert Calverley Trevelyan. *Omega Workshops. 1917, FIRST EDITION, engraved title-page, with hatching to the area surrounding the lettering and with further decoration to the borders of the title-page, pp. [ii], 15, lge.4to., original stiff grey sewn wrappers, large printed front cover label, reproducing the engraved title-page on the front cover, untrimmed, fine* £700



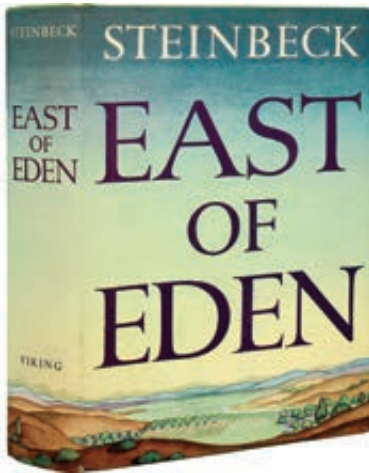
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238. **(Piper.) RIDLER (Anne)** *The Jesse Tree. (Printed at the University Press, Oxford, for) The Lyrebird Press [and] (Editions Poetry London). 1972, FIRST EDITION, 87/100 COPIES on wove handmade paper signed by the author and artist, coloured frontispiece and 9 illustrations (2 full-page) in the text, all by John Piper, pp. 32, [vi](Music), [2], roy.4to., original qtr. dark blue-green buckram with lightly faded gilt lettered backstrip, canary-yellow boards with a Piper sketch repeated in maroon on front cover, untrimmed, board slipcase, near fine* £200
239. **Potter (Beatrix)** *The Tale of Timmy Tiptoes. Warne. 1911, FIRST EDITION, (first and second impressions are identical), 27 full-page colourprinted illustrations (including frontispiece) and a title-vignette, all by the author, pp. 86, 16mo., original dark green boards, backstrip and front cover lettered in white above and below the onlaid illustration, tiny scuff mark to front cover just affecting 'W' in Warne, but the covers overall in very nice condition, short gift inscription on the front pastedown, very good (Linder p.429)* £650
240. **Powys (John Cowper)** *Lucifer. A Poem [with a Preface by the Author]. Macdonald. 1956, FIRST EDITION, 277/560 COPIES printed on handmade paper and signed by the author, wood-engravings by Agnes Miller Parker, pp. 160, 8vo., original qtr. navy blue morocco, backstrip gilt lettered, front cover with a Miller Parker design also gilt blocked, pale blue cloth sides, untrimmed, fine (Thomas A54)* £175
- Powys considered Lucifer 'the only poem of my own that I feel any temptation to pray that posterity may read'.
241. **Pratchett (Terry)** *Carpe Jugulum. Doubleday. 1998, FIRST EDITION, pp. 288, 8vo., original black boards, backstrip gilt lettered, dustjacket, fine* £100
- A Discworld novel, inscribed by the author on the title-page 'To Wendy! Go for the throat! Terry Pratchett'.
242. **Pratchett (Terry)** *Diggers. Doubleday. 1990, FIRST EDITION, pp. [ii], 158, fcap.8vo., original yellow boards, backstrip gilt lettered, dustjacket, fine* £100
- Inscribed by the author on the title-page 'To Rodney. Hi! Terry Pratchett'.
243. **Pratchett (Terry)** *A Hat Full of Sky. Doubleday. 2004, FIRST EDITION, illustrated by Paul Kidby, pp. 352, 8vo., original dark blue boards, backstrip gilt lettered, dustjacket, fine* £60
- Signed by the author on the title-page.
244. **Pratchett (Terry)** *Jingo. Gollancz. 1997, FIRST EDITION, pp. 288, 8vo., original black boards, backstrip gilt lettered, dustjacket, fine* £60
- A Discworld novel, inscribed by the author on the title-page 'To Richard, by Jingo! Terry Pratchett'.
245. **Pratchett (Terry)** *Lords and Ladies. Gollancz. 1992, FIRST EDITION, pp. 280, 8vo., original mid blue boards, backstrip gilt lettered, dustjacket, fine* £100
- A Discworld novel, inscribed by Terry Pratchett on the title-page 'To Fred, now read on... Terry Pratchett'.

246. **Pratchett (Terry)** *Monstrous Regiment*. Doubleday. 2003, *FIRST EDITION*, illustrated by Paul Kidby, pp. 352, 8vo., original black boards, backstrip gilt lettered, dustjacket, fine £50
A Discworld novel, signed by the author on the title-page.
247. **Pym (Barbara)** *The Sweet Dove Died*. Macmillan. 1978, *FIRST EDITION*, pp. 208, fcap.8vo., original blue-green boards, backstrip lettered in silver, dustjacket, fine £30
248. **(Rackham.) BROWNING (Robert)** *The Pied Piper of Hamelin*. Harrap. 1934, *FIRST RACKHAM EDITION*, 82/410 COPIES signed by the artist, 4 colourprinted plates, several other illustrations (some full-page) and the endpaper designs all by Rackham, the title-page printed in black and green, pp. 48, 8vo., original limp white vellum, front cover blocked in gilt to a design by Rackham, t.e.g., others untrimmed, board slipcase a little darkened and rubbed, near fine £500
249. **(Rackham.) GRIMM (Brothers)** *Little Brother & Little Sister and other Tales by the Brothers Grimm*. Constable. 1917, *FIRST RACKHAM EDITION*, 12 colourprinted plates tipped to brown card mounts, with their tissues present and 43 drawings, including some full-page, in black and white, pictorial title-page and endpapers, all by Arthur Rackham, pp. xii, 252, lge.4to., original lime-green cloth, the backstrip and front cover lettered and decorated in gilt to Rackham's design, faintly browned endpapers printed in mauve, ownership name on front free endpaper, untrimmed, the scarce dustjacket present and in clean state despite having a predominately pale colour background, with three chips and a few tears to the head edge, a few internal tape repairs, three faint vertical creases to rear panel, very good (Latimore & Haskell p.46; Riall p.129) £850
- 
- Without the extra separately issued plate, as usual.
- A further collection of Grimm's short stories extra to those published in *Fairy Tales*.
250. **(Rackham.) IBSEN (Henrik)** *Peer Gynt, a Dramatic Poem*. (Translated by R. Farquharson Sharp.) Harrap. 1936, *FIRST RACKHAM EDITION*, the deluxe trade issue, 12 colourprinted plates with captioned tissue-guards, decorated half-title and title-page (both printed in black and green) and text illustrations placed as head and tail-pieces, all by Arthur Rackham, pp. 258, imp.8vo., original dark green morocco lettered and decorated in gilt to a design by Rackham, decorated brown endpapers, fine £600
251. **(Rivers.) THEOCRITUS**. *The Second and Seventh Idylls Translated into English Verse by Charles Stuart Calverley*. Bodley Head. 1927, *FIRST RIVERS EDITION*, 8 wood-engravings by Elizabeth Rivers, including 4 full-page, pp. [viii], 56, 32mo., original black boards, backstrip and front cover lettered and decorated in white, owner's inscription and bookplate on the front free endpaper, roughtrimmed, dustjacket, very good £40
252. **Steinbeck (John)** *East of Eden*. Viking Press, New York. 1952, *FIRST EDITION*, pp. [vi], 602, 8vo., original lime-green cloth, backstrip blocked in black on a brown ground, front cover in dark green, a few ink smudges at the tail of the rear endpapers and rear cover, a bright clean dustjacket with a short one inch tear to the head of the front flap, very good (Goldstone & Payne A32b) £950



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253. **Thomas (Dylan)** *The Beach of Falesá*. Based on a Story by Robert Louis Stevenson. Cape. 1964, *FIRST EDITION*, pp. 128, cr.8vo., original yellow boards, backstrip lettered in silver, dustjacket, near fine £40
254. **Thomas (R.S.)** *Destinations*. (Printed at the Rampant Lions Press for) The Celandine Press, Shipston-on-Stour, Warwickshire. 1985, *FIRST EDITION*, 178/225 COPIES (of an edition of 300 copies) printed on Hahnemuhle mouldmade paper, 3 tipped-in colourprinted reproductions by Paul Nash, pp. 32, 8vo., original qtr. black cloth, backstrip gilt lettered, marbled yellow and green boards, untrimmed, fine £145
255. (Thomson.) **AUSTEN (Jane)** *Pride and Prejudice*. With a Preface by George Saintsbury and Illustrations by Hugh Thomson. Allen. [1894], ONE OF 250 COPIES (of an edition of 275 copies) printed on Large handmade paper, 160 line-drawings by Hugh Thomson laid-down as China paper proof illustrations and head-pieces, a large engraved initial letter to each chapter opening, pp. xxviii, 478, roy.8vo., original maroon buckram, backstrip gilt lettered, fading to the backstrip (and with a few light scratches towards the tail), further light fading of a minor nature to the covers at the head, small ink spot to tail of front cover, endpapers browned, untrimmed, very good (Gilson E78) £1,500

With the armorial bookplate of Walter George King and bookplate of the reviewer L.G. Brock.

256. (Thomson.) **GOLDSMITH (Oliver)** *She Stoops to Conquer or the Mistakes of a Night*. Hodder & Stoughton. [1912], *FIRST THOMSON EDITION*, 50/350 COPIES signed by the artist, 25 colourprinted plates (the colourprinted plates tipped to white paper with captioned and green decorative titled borders) and line-drawings in the text, some full-page, by Hugh Thomson, title-page printed in black and green, pp. 200, lge.4to., original white vellum, backstrip and front cover lettered and decorated in gilt to a design by Thomson, the front cover lettering with a gilt borders of flowers and leaves and outer ruled sea-green and gilt borders, lacks the two ties, free endpapers browned, t.e.g., others untrimmed, very good £500

With an Original Pen-and-Ink Drawing by Hugh Thomson

257. (Thomson.) **JERROLD (Walter)** *Highways and Byways of Kent*. Macmillan. 1907, *FIRST EDITION*, illustrations throughout, some full-page, by Hugh Thomson, frontispiece tissue-guard present,

folding-map, front hinge cracked, pp. xx, 448, [4] (adverts.), fcap.8vo., original mid green cloth, backstrip and front cover gilt lettered, backstrip lightly faded, front hinge cracked, rear free endpaper lightly foxed, t.e.g., good £400

The front free endpaper with a delightful pen-and-ink drawing by Hugh Thomson of a Kentish maid in country dress, apron and bonnet, the drawing heightened in blue and pink crayon and shaded in pencil. With the artist's gift inscription above the drawing inscribed 'To J.P. Collins with the kind regards of Hugh Thomson Dec 1907'. J. P. Collins was art editor of the *Pall Mall Magazine* between 1905 and 1910.

Original Hugh Thomson pen-and-ink drawings are uncommon as he destroyed most of them following their reproduction.

258. **Uttley (Alison)** *High Meadows*. Faber. 1938, FIRST EDITION, pp. 372, fcap.8vo., original pale grey cloth, backstrip blocked in brown on a yellow ground, endpapers foxed, ownership inscription on front free endpaper, good £120

Scarce. One of only two titles Alison Uttley wrote for adults.

259. **Waugh (Evelyn)** *Mr. Loveday's Little Outing and other Sad Stories*. Chapman & Hall. 1936, FIRST EDITION, frontispiece by Thomas Derrick, preliminary leaves and edges lightly foxed, pp. 238, fcap.8vo., original later issue 'flexiback' crimson cloth lightly faded, backstrip lettered in black, covers faintly faded, good £200

260. **Waugh (Evelyn)** *Remote People*. Duckworth. 1931, FIRST EDITION, frontispiece and 6 plates, 2 folding-maps one with fore-edges creased, very occasional spotting, pp. 240, 8vo., original purple cloth rubbed, gilt lettered backstrip lightly faded, owners' names on front pastedown, tail edges roughtrimmed £80

261. **Waugh (Evelyn)** *Scoop. A Novel about Journalists*. Chapman. 1938, FIRST EDITION, second issue without the letter 's' in the final line on page 88, preliminaries lightly foxed, front free endpaper lightly creased, pp. [viii], 312, fcap.8vo., original marbled black and red cloth rubbed, gilt lettered backstrip, endpapers faintly browned as usual £200

262. **Welch (Denton)** *I Left My Grandfather's House. An Account of his First Walking Tour. With an Introduction by Helen Roeder. (With an Appendix of Letters from Denton Welch to Helen Roeder on the Publication of his First Book 'Maiden Voyage' during 1942/3).* Lion and Unicorn Press. 1958, FIRST EDITION, 12/200 COPIES, a double-page plate and 11 other colourprinted plates, 9 uncoloured illustrations (of which 2 are full-page) and colourprinted endpaper illustrations, all by Leslie Jones, the frontispiece of Welch is a self-portrait, pp. [viii], 92, sm.folio, original qtr. mid brown reversed calf with some rubbing to head, lime-green cloth sides with an overall illustration on the front cover (reproduced from a watercolour by Welch) blocked in black and repeated on the rear cover, the backstrip lettering and a reproduction of Welch's signature on the front cover all gilt blocked, t.e.g., good £150



Raymond Lister's copy with his booklabel on the front pastedown.

'The manuscript of this book is a rough draft which was recently discovered amongst his papers and is here published for the first time in its original form' (blurb). The atmosphere of the text is captured perfectly by Leslie Jones' illustrations and were drawn as a result of visiting scenes and places described by Welch.

263. **Wodehouse (P.G.)** *Cocktail Time*. Jenkins. 1958, *FIRST EDITION*, pp. 222, [2] (adverts.), fcap.8vo., original green cloth, backstrip gilt lettered, dustjacket a little frayed and with a small chip to tail edge of backstrip panel, very good (McIlvaine A81a) £100
264. **Wodehouse (P.G.)** *Jeeves in the Offing*. Jenkins. 1960, *FIRST ENGLISH EDITION*, later issue with the correct half-title, pp. 208, fcap.8vo., original unrecorded variant of light blue boards, backstrip blocked in black, dustjacket, small light stain to front flap, very good (McIlvaine A83b) £100
- Published in America as 'How Right You Are, Jeeves'.
265. **Wodehouse (P.G.)** *Service with a Smile*. Jenkins. 1961, *FIRST ENGLISH EDITION*, preliminaries and edges lightly foxed, pp. 192, fcap.8vo., original red boards, backstrip gilt lettered, dustjacket, very good (McIlvaine A85b) £80
266. **Wodehouse (P.G.)** *Stiff Upper Lip, Jeeves*. Jenkins. 1963, *FIRST ENGLISH EDITION*, pp. 192, fcap.8vo., original red boards, backstrip gilt lettered and with head just a trifle bumped, edges foxed, dustjacket, very good (McIlvaine A86b) £80
267. **(Woolf.)** *VIRGINIA WOOLF & the Raverats, a Different Sort of Friendship [Correspondence between the Woolfs and Raverats]*. Edited by William Pryor. (Printed by The Fleece Press for) Clear Books, Bath. 2003, 271/500 COPIES printed on Rives Artist paper and signed by the editor, with numerous illustrations and portraits, some colourprinted, by Gwen and Jacques Raverat, also with a few full-page examples of correspondence, pp. 208, 8vo., original qtr. mid green cloth, backstrip gilt lettered, orange and yellow marbled boards, cloth and board slipcase, fine £100

Together with a proof pull from an original Gwen Raverat woodblock 'Vence, La Place en Été' (printed by the Fleece Press), enclosed in a green card folder and loosely inserted in the book.



Item 267



Item 271

268. **Woolf (Virginia)** *A Letter to a Young Poet* [John Lehmann]. Hogarth Letters No.8. *Hogarth Press. 1932, FIRST SEPARATE EDITION, a little foxing, pp. 30, 16mo., original printed cream sewn wrappers, very good* (Kirkpatrick A17a: Woolmer 'A Checklist of the Hogarth Press' 314) £45
269. **Woolf (Virginia)** *Reviewing*. With a Note by Leonard Woolf. Hogarth Sixpenny Pamphlets No.4. *Hogarth Press. 1939, FIRST EDITION, text a little darkened as usual, pp. 32, 16mo., original printed pale blue wrappers, very good* (Kirkpatrick A24a: Woolmer 'A Checklist of the Hogarth Press' 463) £40
270. **Woolf (Virginia)** *Walter Sickert, a Conversation*. *Hogarth Press. 1934, FIRST EDITION, pp. 28, 16mo., original pale blue stapled wrappers, front cover lettered and with a design by Vanessa Bell, very good* (Kirkpatrick A20a: Woolmer A Checklist of the Hogarth Press 355) £60
271. **Yeats (W.B.)** *Poems*. *Fisher Unwin, Boston: Copeland and Day. 1895, FIRST AMERICAN EDITION, tissue-guard present, the title-page and cover designs are by H. G[renville] F[ell], with the addition of the publisher's name 'Copeland and Day' on the title-page and at the foot of the backstrip, pp. xii, 288, cr.8vo., original cream cloth with an overall gilt blocked design incorporating the lettering, backstrip darkened, with the head and tail chipped at usual, t.e.g., others untrimmed, good* (Wade 16) £2,000

Section Three Private Press

272. **(Acorn Press.) BERNEN (Robert)** *The House on the Cove*. (*Printed by the Whittington Press.*) *1987, 167/200 COPIES printed on Zerkall mouldmade paper, frontispiece and 14 other engravings by Hellmuth Weissenborn, all printed in purple, title-page printed in black and purple, pp. [36], fcap.8vo., original marbled pink, purple and yellow boards, oval printed label inset to front cover, untrimmed, fine* £40
273. **(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.

'... text prepared by my old friend Arnold Power ...'

274. **(Ashendene Press.) ECCLESIASTICUS**. *The Wisdom of Jesus, the Son of Sirach, commonly called Ecclesiasticus. 1932, [ONE OF 328 COPIES] printed on Batchelor handmade paper, chapter-headings and marginal-notes printed in red, initial letters to each chapter and elsewhere filled in by hand in green and blue by Graily Hewitt, Ida D. Henstock and Helen E. Hinkley, pp. [vi](blanks), [ii], 182, [6](blanks), lge.4to., original limp orange vellum with ties, slight fading to spine and lower cover, very good, with a collection of letters, mainly from Ralph Assheton, 1st Baron Clitheroe to Henry Loebel, in one discussing this book (see below), very good* (Hornby XXXVIII) £1,750

Printed from the text compiled by A.D. Power, with the help of one or two Hebrew scholars, from the various versions of 'Ecclesiasticus'. Hornby stated '...in my humble judgment it is one of the most satisfactory of the books of the Press.'

Ralph Assheton (1901-84) was a businessman and a Conservative politician, Minister of Supply in 1942. The correspondence here, with the stockbroker Henry Loebel, chronicles a deep friendship, the letters dating between 1933 and 1950. The first of these is the one in which Assheton discusses this book, sending it under separate cover as a present: 'The book is printed from a text prepared by my old friend Arnold Power, who is a partner of St. John Hornby, and is ... a great improvement on the Authorised or Revised versions ... There is not a line that is not full of wisdom and it gives such a clear insight into the social conditions of the time that is all the more fascinating on that score: merchants and hucksters seem to have been as incorrigibly dishonest in those days as they are today.' It is interesting to find the book appreciated as a text, rather than simply (although gloriously) as an example of fine printing. Other letters discuss family matters, while two talk about war work. There is also an ALS from Prime Minister Stanley Baldwin to Loebel dated 12 October 1931, in which he displays his 'mastery of the short friendly note' (see ODNB), written just after Britain was forced to abandon the gold standard.



An unusually nice set

275. (Ashendene Press.) SPENSER (Edmund) *The Faerie Queene* Disposed into Twelue Bookes Fashioning XII Morall Vertues. (The Text here Printed is, with some few very Minor Alterations, that Edited... by J.C. Smith). 1923, ONE OF 180 COPIES (of an edition of 192 copies) printed in black, in double-column, on Batchelor handmade paper, with the shoulder-notes and the verses at the head of each Canto printed in red, the large initial letter beginning each Canto designed by Graily Hewitt and printed in blue or red alternately, pp.[iv], 406, [1], folio, original qtr. dark brown cowhide, backstrip gilt lettered between raised bands, natural vellum sides, endpapers just a touch foxed, untrimmed, near fine [with:]

(Ashendene Press.) SPENSER (Edmund) *Minor Poems*, containing *The Shepherdes Calender*, *Complaints*, *Daphnaida*, *Colin Clovts come Home again*, *Amoretti*, *Hymnes*, *Epithalamion*, *Prothalamion*, *Sonnets* and *svndrie other Verses*. 1925, ONE OF 200 COPIES printed in black, blue and red on Batchelor handmade paper in double-column, pp. [vi] (blanks), [iv], 216, [vi] (blanks), folio, original qtr. dark brown cowhide, backstrip lettered in gilt and with raised bands, front joint very faintly rubbed adjacent to the bands, natural vellum sides, endpapers just a touch foxed, untrimmed, near fine (Hornby XXXII)



£4,500

276. (Barbarian Press.) ELSTED (Crispin) *A Natural History of Surprise. Four Poems & an Essay. Mission, British Columbia*. 2002, ONE OF 125 COPIES signed by the author, printed in black with title and poem titles printed in mauve on Barcham Green handmade green Chilham and Charter Oak papers, wood-engraved frontispiece by Peter Lazarov, pp. [ii] (blanks), 23, [3] (blanks), 8vo., original white boards, printed label, frontispiece repeated in part on the front cover in brown, untrimmed, fine

£60

277. **(Birmingham School of Printing.) DE BURY (Richard)** *The Love of Books. The Philobiblon.* Translated into English by E.C. Thomas. *Birmingham. 1946, printed in black and red, pp. 92, [6] (blanks), 8vo., original qtr. light blue cloth, printed front cover label, light blue boards, faded and a trifle rubbed, lightly browned pastedowns, good* £40
278. **(Birmingham School of Printing.) RUDLAND (E.M.)** *Selection from Ballads of Old Birmingham. (Printed for Private Distribution), Leonard Jay, Birmingham. 1945, FIRST SELECTED EDITION, ONE OF 85 COPIES, printed in black and red, the typographic border to the title-page and the armorial-bearings by A. Michael Fletcher also printed in red, pp.72, sm.folio, original qtr. tan cloth, backstrip gilt lettered, grey-green boards, foxed endpapers, very good* £60

A printed compliments slip from Leonard Jay is inserted and contains the written note 'apologies for delay over which I had no control.'

One of the few books designed by Leonard Jay rather than by students under his direction. 85 copies were printed and not 65 as stated in Wallis.

279. **(Birmingham School of Printing.) RUDLAND (E.M.)** *Selection from Ballads of Old Birmingham. (Printed for Private Distribution), Leonard Jay, Birmingham. 1945, FIRST SELECTED EDITION, ONE OF 85 COPIES, printed in black and red, the typographic border to the title-page and the armorial-bearings by A. Michael Fletcher also printed in red, pp.72, sm.folio, original qtr. tan cloth, backstrip gilt-lettered, grey-green boards, foxed endpapers and edges, good* £75

With an inspiring inscription by Leonard Jay, 'Presented to George Kenneth Boyden on the completion of his course in the Birmingham School of Printing, in the hope that he will honour, serve, & love his craft, and will continue to foster the habit of doing things well for the joy of the work & the pleasure of achievement. Leonard Jay 18.vii.45', unfortunately written out upside down on the rear free endpaper.

One of the few books designed by Leonard Jay rather than by students under his direction. 85 copies were printed and not 65 as stated in Wallis.

280. **(Boar's Head Press.) SANDFORD (Christopher)** *Primeval Gods. Manaton, Devon. [1934], FIRST EDITION, 29/125 COPIES (of an edition of 150 copies) signed by the author, wood-engraved title decoration and 7 other wood-engravings in the text by Blair Hughes-Stanton, pp. 30, cr.8vo., original pale green linen, backstrip gilt lettered, gold endpapers, leather armorial bookplate, t.e.g., others untrimmed, gilt lettered cloth and morocco portfolio, near fine* £300

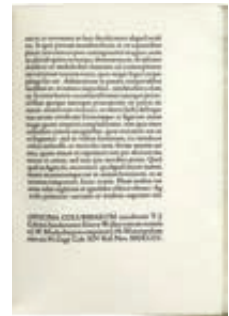


281. **(Brewhouse Press.) RIGBY GRAHAM.** *A Retrospective Exhibition of Paintings held at Wyomndham Art Gallery, Leicestershire. (With a Foreword by the Artist). 1979, 109/200 COPIES, 3 line-drawings and 23 reproductions of paintings by Graham, artist's signature reproduced in red on the title-page, pp. 64, 8vo., original khaki boards, covers gilt blocked, the rear cover with a design by Graham, dustjacket with a short tear, has an overall design by Graham, near fine (Battye 58)* £40

Item 280

282. **(Brewhouse Press.) THE GOLDEN ORCHID.** *A Fantasy freely Translated from the Sicilian by Marion Hunter. Wyomndham. 1975, ONE OF 80 COPIES, title-vignette and four full-page illustrations by Rigby Graham, pp. [24], cr.8vo., original maroon cloth, gilt lettered backstrip, gilt blocked design on the front cover, fine* £30

283. (Cog Press.) FLORES (Charles) Correspondences. Leicester. 1973, 17/150 COPIES, 5 illustrations, including 3 full-page, by Rigby Graham, pp. [12], 4to., original mid green cloth, backstrip and front cover lettered in red, red endpapers, glassine-jacket, fine (Battye 5 (p.98)) £30
284. (Cog Press.) FLORES (Charles) Correspondences. With Monotypes by Rigby Graham. Leicester. 1973, 14/150 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
285. (Daniel Press.) BRIDGES (Robert) Shorter Poems. Book[s] i[-v]. Oxford. [1893/94], FIRST EDITION, LXVI/150 COPIES printed on Van Gelder handmade paper using black letter, sm.4to., later dark green morocco by Dutton & Co. NY, faded backstrip with five raised bands, gilt lettered in second compartment and on front cover, single gilt border to covers, inner borders with double gilt rules and corner ornamentation; the five books (wrappers and all but one leaf of limitation discarded), General Title and Index of First Lines bound together, bookplate, marbled endpapers, untrimmed, good (Madan 27, 28, 29, 31, 32; McKay 'A Bibliography of Robert Bridges' 24) £400
286. (Doves Press.) EMERSON (Ralph Waldo) Essays. With Preface by Thomas Carlyle. 1906, [ONE OF 300 COPIES] (of an edition of 325 copies) printed on handmade paper, the large initial letter to each 'Essay' printed in red, pp. [x](blanks), 312, [10](blanks), 8vo., orig. limp cream vellum, gilt lettered backstrip just a trifle marked, roughtrimmed, very good £400
287. (Doves Press.) TACITUS (Publius Cornelius) Cornelii Taciti de vita et moribus Iulii Agricolae liber. (Edited by J.W. Mackail.) 1900, ONE OF 225 COPIES (of an edition of 230 copies) printed on handmade paper, pp. [iv] (blanks), [iv], xxxiii, 8vo., original limp cream vellum, backstrip gilt lettered, roughtrimmed, fine £600
288. (Dropmore Press.) NYREN (John) The Young Cricketer's Tutor. Comprising full directions for playing the elegant and manly game of cricket by John Nyren, and originally published in 1833 and now reprinted. Illustrated with wood engravings by John O'Connor, with an introduction by Neville Cardus. 1948, 285/700 COPIES (of an edition of 750 copies) printed on Millbourn handmade paper, O'Connor's engravings comprise a general frontispiece and 15 small illustrations in the text or as head- and tail-pieces, the frontispiece and title-page of the original edition reproduced in facsimile, pp. [iv], xii, 95, [3] (blanks), 16mo., original qtr. light green cloth, backstrip gilt lettered, white boards with an overall repeat pattern in green by John O'Connor, untrimmed, dustjacket, rubbed board slipcase with printed label, near fine £225
289. (Fleece Press.) (Ardizzone.) YORKE (Malcolm) To War with Paper and Brush. Denby. 2007, ONE OF 700 COPIES printed in black and red in double-column, over 100 reproductions of Ardizzone's work both in colour form and black and white line, a large number full-page in size, pp. 171, [5] (blanks), oblong 8vo., original cream cloth, printed label, green cloth slipcase, fine £150
290. (Fleece Press.) BACON (Francis) Of Gardens. Wakefield. 1993, ONE OF 220 COPIES printed on Velin Arches paper, title and fly-title printed in green, 6 delightful perspex-engravings by Betty Pennell: 3 full-page and 3 others as title-page, tail-piece and in the text, pp. [14], sm.folio, orig. qtr. pale green linen, printed label, white boards onlaid with grass-clippings(!), untrimmed, fine £100



Item 287

291. (Fleece Press.) (BRETT.) Lee (Brian) Bookplates by Simon Brett. (With a Full Chronological List of the Bookplates Cut by Brett and a Short Essay by him). Wakefield. 1989, ONE OF 220 COPIES (of an edition of 260 copies) printed in black and red on Zerkall mouldmade paper, reproductions of wood-engravings of 27 bookplates (one lightly tipped in), pp. 59, [3](blanks), fcap.8vo., original qtr. light grey cloth, printed label, mauve and black patterned boards from a design by Brett, untrimmed, fine £60

292. (Fleece Press.) (BUCKLAND WRIGHT.) Buckland Wright (Christopher) Endeavours & Experiments. John Buckland Wright's Essays in Woodcut and Colour Engraving, Together with Other Blocks Remaining in his Studio [by] Christopher Buckland Wright. Upper Denby. 2004, ONE OF 150 COPIES (of an edition of 300 copies) printed on Magnani avorio Biblos paper with the preliminaries printed in black and orange, with 52 engravings: 9 tipped-in, of which 7 are colourprinted, and 43 printed in the text, a number full-page, and 9 colourprinted, all by John Buckland Wright, reproduction of a portrait photograph also tipped-in, pp. [ii] (blanks), 75, [3] (blanks), sm.folio, original qtr. yellow cloth, printed label, patterned orange boards, untrimmed, cloth and boards slipcase, fine £225

293. (Fleece Press.) BUCKLAND WRIGHT (John) Baigneuses. Introduced by Christopher Buckland Wright. Denby Dale. 1995, ONE OF 204 COPIES (of an edition of 240 copies), the preliminaries printed in black and blue, frontispiece and 23 other wood-engravings on the rectos of 21 leaves, wood-engraved tail-piece; reproductions of 2 photographs, 2 wood-engraved plates printed in green and cream and black and blue, and 2 further large black and white wood-engraved plates, a copperplate-engraving and colour reproductions of 2 oil paintings all by Buckland Wright and tipped in, pp. 30 + (Plates), 8vo., original qtr. cream vellum, backstrip gilt lettered, pink and blue marbled white boards, untrimmed, fawn cloth solander box with printed label, fine £450



294. (Fleece Press.) (COLE.) Yorke (Malcolm) The Artistry of Leslie Cole. Today I Worked Well – the Picture Fell Off the Brush. With a Note on the Interesting Life of Brenda Cole. Upper Denby. 2010, ONE OF 500 COPIES, over 130 reproductions of illustrations: a very large number of them colourplates, a substantial number full-page and with several photographs of the artist, his wife and studio etc., pp. 201, [7] (blanks), oblong roy.8vo., original qtr. dark blue cloth, printed label, dark blue marbled boards, fine £200

295. (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 250 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, 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, orig. qtr. scarlet cloth, printed label, cream boards with a large repeat pattern overall using a design by Freedman, fine £165

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*.

296. (Fleece Press.) HASSALL (Joan) Dearest Joana. A Selection of Joan Hassall's Lifetime Letters and Art. Edited by Brian North Lee with an Introduction by John Dreyfus. 2 Vols. Denby Dale. 2000, ONE OF 260 SETS (of an edition of 300 sets) printed on Zerkall mouldmade paper, text set at the Whittington Press, the titles printed in black and red, both title-pages with typographic border design, with numerous engravings by Joan Hassall, the majority printed from the original blocks, and with several coloured illustrations of the period as plates or tipped in, together with a selection of photographs, the endpaper design for the bird's-eye view of the village of Monk's Norton tipped-in as a double-page plate, pp. [ii] (blanks), 147, [7] (blanks); [ii] (blanks), 148-302, [3] (blanks), roy.8vo., original qtr. tan linen, longitudinal printed labels and volume labels, marbled pink and gold boards (vol.i) and grey and yellow boards (vol.ii), reproduction of Hassall designed bookplate on front pastedown, untrimmed, cloth edged board slipcase, fine £270



297. (Fleece Press.) HODGSON (Herbert) Herbert Hodgson, Printer. Work for T.E. Lawrence & at Gregynog. [Introduction by Richard Knowles.] Netherton, Wakefield. 1989, ONE OF 340 COPIES printed on Hahnemuhle Book Wove mould made paper, lightly mounted portrait frontispiece from a photograph, one line of title and both chapter titles printed in red, pp. 44, cr.8vo., orig. qtr. light brown cloth, printed label, vertically striped multi-coloured paste-paper boards, roughtrimmed, fine £70

'The account of Herbert Hodgson's extraordinary career in printing published here is taken from his manuscript autobiography written in 1974 entitled 'Just an ordinary bloke,' and is printed here for the first time....' (Printer's Note).

298. (Fleece Press.) [LAWRENCE (T.E.)] Smith (Clare Sydney) The Golden Reign. The Story of my Friendship with 'Lawrence of Arabia'. With a Foreword by Mrs. S. Lawrence, and New Introduction by Malcolm Brown. New Edition. Upper Denby. 2004, ONE OF 500 COPIES, printed in double-column, preliminaries printed in black and blue, over 50 highly interesting and extremely well reproduced photographs illustrating Lawrence, power boats and those working with him at that time, includes one colourprinted, pp. 185, [7] (blanks) oblong 8vo., orig. mid blue linen, printed backstrip label, Lawrence's initials 'T.E.S.' blind-stamped into front cover, fine £95

A new edition of a book first published in 1940, containing a whole series of engaging photographs reproduced in very high quality.

299. (Fleece Press.) (MILLER PARKER (Agnes)) ROGERSON (Ian) Agnes Miller Parker, Wood-engraver and Book Illustrator, 1895-1980. With Recollections of the Artist by John Dreyfus. Wakefield. 1990, ONE OF 241 COPIES (of an edition of 300 copies) printed in black and blue on Zerkall mouldmade paper, in double-column, 35 wood-engravings (a number full-page) and a colourprinted painting in tempera, all by Agnes Miller Parker, tipped in reproductions of 3 photographs and a pencil drawing of her by William McCance, pp.88, [2], oblong sm.folio, original qtr. mid blue buckram, printed label, multi-coloured



patterned paste-paper boards by Claire Maziarczyk, untrimmed, cloth edged board slipcase with printed label, fine £300

Pages 73-88 contain a bibliography of the artist's work: 'Books illustrated by Agnes Miller Parker'.

300. (Fleece Press.) (RAVERAT.) Selbourne (Joanna) and Lindsay Newman. Gwen Raverat, Wood Engraver. *Denby Dale. 1996, ONE OF 260 COPIES (of an edition of 300 copies) printed on Zerkall mouldmade paper, printed in black, with title and chapter-headings printed in brown, numerous reproductions of wood-engravings by Raverat, a small number tipped-in, and with a tipped-in colourprinted self-portrait of the artist, pp. 150, sm.folio, original qtr. mustard-yellow cloth, printed label, marbled brown and yellow boards, roughtrimmed, cloth and board slipcase, fine* £350

A superbly produced book and one of Simon Lawrence's favourites, exemplified by his printed statement on the colophon 'There are some books by which I hope my publishing career will one day be judged, and this will be one of them'.

301. (Fleece Press.) WELLS (Margaret) A Selection of her Wood Engravings. *Woolley, Wakefield. 1985, ONE OF 170 COPIES (of an edition of 200 copies) printed on Arches paper, with 15 wood-engravings and a vignette by Margaret Wells in the text, the title-page printed in black and blue, pp. [43], [3](blanks), imp.8vo., original canary-yellow cloth, printed backstrip label and with a Margaret Wells engraving onlaid to the front cover, untrimmed, head of backstrip slightly soiled, prospectus loosely inserted, near fine* £70

302. (Fleece Press.) WHITE (Ethelbert) Wood Engravings. [Introductory Essay] The Wood Engravings of Ethelbert White by Hilary Chapman. With an Introduction by Peyton Skipwith. *Wakefield. 1992, ONE OF 200 SETS printed on Zerkall mouldmade paper, title-page and headings printed in red, 2 tipped in reproductions of photographs, 6 wood-engravings, including the front cover dustjacket engraving by White, pp. [iv] (blanks), 24, 4to., original plain white card, untrimmed, dustjacket*
[with:]



Pulls of Two Wood Engravings: 'Forest Pool' and 'A Corner of the Forest', 320x245mm. and 300x245mm. respectively. Both mounted on stiff white card mounts and loosely inserted, together with the book, in a yellow buckram, drop-down-back box with a printed label on the back and a wood-engraved print laid onto the front cover, fine £250

303. (Gogmagog Press) CHAMBERS (David), Colin FRANKLIN and Alan TUCKER. *Gogmagog: Morris Cox & the Gogmagog Press. Private Libraries Association, Pinner. 1991, ONE OF 1,650 COPIES (of an edition of 1,715 copies), 16 colourprinted plates illustrating Cox's work used in his press books, and further monochrome illustrations of him and of his work throughout the text, the pagination printed in large numerals printed in grey on the outer margin of each page, pp.184, roy.8vo., original orange cloth, the title on the backstrip and vertical rules on the covers all blocked in black, fine* £30

304. (Golden Cockerel Press.) APOLLONIUS of Tyre. *Historia Apollonii regis Tyri. Translated from the Latin by Paul Turner. 1956, 152/225 COPIES (of an edition of 300 copies), 5 full-page collotypes of copperplate-engravings and a further collotype of a title-vignette by Mark Severin, pp. [iv]*

(blanks), 68, [4] (blanks), 4to., *original qtr. orange morocco, lightly faded backstrip gilt lettered, orange buckram sides with a little fading and a small stain at the head of the front cover, Severin design gilt blocked on front cover, corners rubbed, bookplate, t.e.g., later cloth and boards slipcase, good* (Cock-a-Hoop 203) £100

With a gift inscription by the press' owner beneath the limitation-statement: 'For Mr. & Mrs. D.N. Tait with best wishes from Christopher Sandford'.

305. (Golden Cockerel Press.) APOLLONIUS of Tyre. *Historia Apollonii regis Tyri*. Translated from the Latin by Paul Turner. 1956, 267/225 COPIES (of an edition of 300 copies), 5 full-page collotypes of copperplate-engravings and a further collotype of a title-vignette by Mark Severin, pp. [iv] (blanks), 68, [4] (blanks), 4to., *original qtr. orange morocco, faded backstrip gilt lettered, maroon buckram sides, Severin design gilt blocked on front cover, t.e.g., very good* (Cock-a-Hoop 203) £150

306. (Golden Cockerel Press.) BOURDEILLE (Pierre de, Seigneur de Brantome) *The Lives of Gallant Ladies*. Translated out of the French by H.M. [and F.M.]. 2 Vols. *Privately Printed for Subscribers Only*. 1924, [ONE OF 625 SETS] (of an edition of 718 sets) printed on rag paper, the limitation-slip here present, tipped to a front flyleaf of vol. i and signed by Robert Gibbings, 10 wood-engravings by Robert Gibbings, the large initial letter to the 'Preface' and to each of the 'Discourses' printed in green, pp. [v] (blanks), [iii], 262, [6] (blanks); 252, [4] (blanks), 4to., *original qtr. black canvas, printed labels, pale green marbled boards, corners rubbed, untrimmed, good* (Chanticleer 18; Kirkus Robert Gibbings, a Bibliography 23(a)) £250



307. (Golden Cockerel Press.) CALDERON (V.G.) *The Lottery Ticket*. Done into English by Richard Phipps. [1945], 195/300 COPIES (of an edition of 400 copies) printed on Batchelor handmade paper, 6 wood-engravings, including 5 full-page, by Dorothea Bray, pp. 14, f^{cap}.8vo., *original yellow buckram, lettering on faintly faded backstrip and Braby design on the front cover all gilt blocked, t.e.g., others untrimmed, near fine* (Cockalorum 164) £100

308. (Golden Cockerel Press.) COVENTRY (Francis) *The History of Pompey the Little, or, the Life and Adventures of a Lap-Dog*. With an Introduction by Arundell del Re. 1926, 242/400 COPIES printed on Allura wove paper, with a wood-engraved frontispiece and tail-piece by David Jones, pp. xvi, 228, 8vo., *original qtr. white cloth, browned backstrip gilt lettered, mid brown boards, untrimmed, dustjacket foxed and backstrip panel browned and torn with internal tape repairs, good* (Chanticleer 44) £90

Inscribed to the typographer A.F. Johnson, 'A.F. Johnson Christmas 1926 from S.E.J.'

309. (Golden Cockerel Press.) CYNWAL (Wiliam) *In Defence of Woman, a Welsh Poem*. Translated by Gwyn Williams. [1960], 115/400 COPIES (of an edition of 500 copies) printed on mouldmade paper, 10 colourprinted wood-engravings (including a decorated title-border) by John Petts, pp.28, tall cr.8vo., *original dark blue cloth, lettering on backstrip and Petts design on the front cover blocked in gilt, untrimmed, tissue-jacket, fine* (Cock-a-Hoop 210) £60

The first Golden Cockerel to be published by Thomas Yoseloff, although to Christopher Sandford's design. Yoseloff designed the binding.



Item 310



Item 312

310. (Golden Cockerel Press.) DE CHAIR (Somerset) *The Story of a Lifetime. (Printed for Subscribers). 1954, 57/100 COPIES (of an edition of 110 copies) signed by the author, wood-engraved title-page design (the design repeated on the front cover) and 7 full-page wood-engravings by Clifford Webb, pp. [ii] (blanks), 94, [4] (blanks), sm.folio, original white sheepskin, lettering on the backstrip and the front cover design gilt blocked, that on the backstrip between raised bands, backstrip and immediately adjacent area lightly sunned as usual, head corners a trifle bumped, single gilt rule to inner borders, minor stain to rear pastedown, t.e.g., others untrimmed, good* £350
311. (Golden Cockerel Press.) EDGEWORTH (Maria) and Letitia BARBAULD. *Letters... Selected from the Lushington Papers, and Edited by Walter Sidney Scott. 1953, FIRST EDITION, 254/240 COPIES (of an edition of 300 copies) printed on Arnold mouldmade paper, 14 pen-and-ink drawings by Lettice Sandford handcoloured in blue and pink, pp. [iv] (blanks), 88, [4] (blanks), roy.8vo., original pale blue and pink cloths, backstrip lettering and portraits on the front cover all gilt blocked, fine (Cock-a-Hoop 193)* £75
- Walter Sidney Scott has added short memoirs of the authors of the letters and a short account of the chief events of Stephen Lushington's life.
312. (Golden Cockerel Press.) FLINDERS (Matthew) *Narrative of his Voyage in the Schooner Francis: 1798, Preceded and Followed by Notes on Flinders, Bass, the Wreck of the Sidney Cove, &c, by Geoffrey Rawson. 1946, FIRST EDITION, 555/650 COPIES (of an edition of 750 copies) printed on Arnold pale grey mouldmade paper, wood-engraved frontispiece, 6 large head-pieces, a title-vignette and a full-page map all by John Buckland Wright and printed in dark green, large initial letter to each chapter also printed in green, pp. [vi] (blanks), 102, [vi] (blanks), sm.folio, original dark green canvas, backstrip lettering and Buckland Wright design on the front cover all gilt blocked, t.e.g., others untrimmed, fine (Cockalorum 170: Reid A Checklist of the Book Illustrations of John Buckland Wright A45b)* £550
313. (Golden Cockerel Press.) GANTILLON (Simon) *Maya, a Play. Paraphrased into English by Virginia & Frank Vernon. 1930, 416/500 COPIES printed on handmade paper, 13 wood-engravings, including 6 full-page, by Blair Hughes-Stanton, pp. [iv] (blanks), viii, 97, [3] (blanks), roy.8vo., original maize buckram, backstrip gilt lettered, unusual browning to backstrip and spotting to the sides, gilt blocked cockerel press-device to the front cover, free endpapers browned as usual, t.e.g., others untrimmed, very good (Chanticleer 71)* £80

314. (Golden Cockerel Press.) GAUTIER (Theophile) *Mademoiselle de Maupin*. Translated by R. and E. Powys Mathers. 1938, 248/450 COPIES (of an edition of 500 copies) printed on Van Gelder handmade paper, 8 copperplate-engravings by John Buckland Wright, the title printed in blue, pp. 286, [2] (blanks), 4to., original qtr. white vellum, backstrip gilt lettered, pale blue cloth, minor dampstaining to tail fore-corners, t.e.g., others untrimmed, good (Pertelote 131; Reid, A Check-list of the Book Illustrations of John Buckland Wright A26b) £300



'We regard it as one of the most successful of our productions – in content, format and binding' (Pertelote).

315. (Golden Cockerel Press.) GILL (Eric) *Id quod visum placet. A Practical Test of the Beautiful*. (Printed at the Golden Cockerel Press for Eric Gill, Capel-y-Ffin). 1926, FIRST EDITION, 139/150 COPIES printed on Batchelor handmade paper and signed by the author Eric Gill T[ertiary] S[aint D]ominic], 2 copper-engraved plates and a wood-engraved title design by the author, pp. [vi] (blanks), [vi], 20, [8] (blanks), fcap.8vo., original qtr. pale grey canvas, pale blue boards, printed front cover label, board edges faded, untrimmed, very good (Gill, Corey & MacKenzie 11) £425
316. (Golden Cockerel Press.) GILL (Eric) *The Lord's Song, a Sermon*. 1934, FIRST EDITION, 236/500 COPIES printed on Arnold and Foster pure rag paper, the full-page wood-engraving and title-vignette by Eric Gill, pp.[ii] (blanks), 16, [4] (blanks), tall cr.8vo., orig. white canvas, backstrip and front cover gilt blocked, book-ticket, untrimmed and partly unopened, fine (Chanticleer 92: Gill, Corey & Mackenzie Eric Gill 26) £350

With the 4-page Golden Cockerel Press prospectus for this book loosely inserted and with Douglas Cleverdon's typed address on it, offering the book for sale.

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

317. (Golden Cockerel Press.) JONES (Gwyn) *The Green Island. A Novel*. 1946, 199/400 COPIES (of an edition of 500 copies) printed on Arnold mouldmade paper, 12 wood-engravings, including 2 full-page, by John Petts, title printed in green, pp. 84, roy.8vo., original grey and green cloths, covers with just a few small liquid spots, gilt lettered backstrip and Petts design on front cover, t.e.g., others untrimmed, good (Cockalorum 169) £50
318. (Golden Cockerel Press.) KEATS (John) *Lamia, Isabella, The Eve of Saint Agnes & Other Poems*. 1928, 26/485 COPIES (of an edition of 500 copies) printed on Batchelor handmade paper, decorated wood-engraved border to title-page and 18 other engravings in the text by Robert Gibbings, printed in black with the title printed in red and a number of the large initials printed in blue or red, pp. [v] (blanks), [iii], 103, [5] (blanks), sm.folio, original qtr. dark brown faded sharkskin, backstrip gilt lettered, black buckram sides, t.e.g., others untrimmed, near fine (Chanticleer 62; Kirkus, A Bibliography of Robert Gibbings, 36b) £650



A superbly produced book which the press, with justification, considered 'An almost perfectly-proportioned book, of which the Press is duly proud.'

319. (Golden Cockerel Press.) MILLER (Patrick) *The Green Ship*. [Introduction by Edward Garnett.] 1936, 98/134 COPIES (of an edition of 200 copies) printed on Portal mouldmade paper, with a large, wood-engraved, double-page title-page and 6 large head-pieces all by Eric Gill, pp. [iv], 184, imp.8vo., original qtr. mid green morocco, gilt lettered backstrip faded, green and white marbled linen sides rubbed, corners worn, bookplate, t.e.g., others untrimmed (Chanticleer 111) £400

The front free endpaper is inscribed by the author 'To Fanny from Gordon, alias – Patrick Miller'.

320. (Golden Cockerel Press.) SAMSON AND DELILAH from the Book of Judges, according to the Authorised Version. 1925, 73/325 COPIES printed on Batchelor handmade paper, 7 wood-engravings, including 2 full-page and a title-page engraving, by Robert Gibbings, pp. [ii], 17, [3] (blanks), 4to., original white buckram, backstrip gilt lettered, lightly browned free endpapers, bookplates of Michael Franklin and Christian Heuber, untrimmed, near fine (Chanticleer 30; Kirkus, *A Bibliography of Robert Gibbings* 27) £500

321. (Golden Cockerel Press.) SMITH (Aaron) *The Atrocities of the Pirates: being a Narrative of the Unparalleled Sufferings endured by the Author during his Captivity among the Pirates of the Island of Cuba; with an Account of the Excesses and Barbarities of these Inhuman Freebooters, Together with a Copious and Explicit Report of his Subsequent Trial at the Old Bailey*. 1929, 61/500 COPIES printed on Van Gelder handmade paper, frontispiece and 9 other wood-engravings by Eric Ravillious, pp. [viii] (blanks), [i], [viii], 157, [7] (blanks), f^{cap}.8vo., original qtr. black buckram, backstrip gilt lettered, bright red boards, free endpapers browned as usual, t.e.g., others untrimmed, very good (Chanticleer 68) £240



322. (Golden Cockerel Press.) SWINBURNE (Algernon Charles) *Laus veneris*. 1948, 334/650 COPIES (of an edition of 750 copies) printed on mouldmade paper, 4 full-page wood-engravings, 6 further engravings in the text and an engraved title-page design, all by John Buckland Wright, pp. [iv] (blanks), 30, [4], 8vo., original qtr. maroon cloth, gilt lettered backstrip lightly faded, red marbled boards, t.e.g., others untrimmed, near fine (Cockalorum 178) £115

323. (Golden Cockerel Press.) SWINBURNE (Algernon Charles) *Pasiphae*, a Poem. 1950, 147/400 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., orig. 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

324. (Golden Cockerel Press.) THE HOMERIC HYMN TO APHRODITE. A New Translation by F.L. Lucas. 1948, 733/650 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, tissue-jacket, fine (Cockalorum 177) £275

325. (Golden Cockerel Press.) THE WISDOM OF THE CYMRY. Translated from the Welsh Triads by Winifred Faraday. [1939], ONE OF AN UNLIMITED NUMBER, title-page design by Averil Mackenzie-Grieve, pp. 48, 16mo., orig. yellow cloth, backstrip gilt lettered, endpapers foxed, dustjacket with sunning to backstrip panel, very good ('Pertelote' 144) £100

326. (Golden Cockerel Press.) WE HAPPY FEW. An Anthology by Owen Rutter. I: Britain at War, II: Britain at Sea, III: Britain in the Air. 1946, 78/650 COPIES (of an edition of 750 copies) printed on mouldmade paper, 4 full-page wood-engravings and 7 other engravings by John O'Connor, pp. [ii] (blanks), 150, [6] (blanks), fcap.8vo., original qtr. mid blue buckram, faintly faded backstrip gilt lettered, white boards patterned in red to a design by O'Connor, t.e.g., others untrimmed, very good (Cockalorum 171) £40
327. (Gregynog Press.) (Bible. Welsh.) LLYFR Y PREGETH-WR. [The Book of Ecclesiastes]. Newtown, Powys. 1927, 149/223 COPIES (of an edition of 249 copies) printed in black and red on Batchelor handmade paper, with a full-page wood-engraving and wood-engraved title-vignette by David Jones, pp. [vi] (blanks), [vi], 21, [7] (blanks), 4to., original dark blue bevel-edged buckram, the front cover gilt lettered, spine faded, untrimmed and unopened, near fine (Harrop 8) £350
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328. (Gregynog Press.) DE GUEVARA (Antonio, Don) The Praise and Happinesse of the Countrie-Life. Written Originally in Spanish by Don Antonio de Guevara. Put into English by H. Vaughan, Silurist. Reprinted from the Edition of 1651, with an Introduction by Henry Thomas. Newtown, Powys. 1938, 66/380 COPIES (of an edition of 400 copies) printed on Arnold handmade paper, 6 head and tail-pieces and a title-vignette by Reynolds Stone, the usual foxing to the blank leaves at beginning and end, pp. [iv](blanks), xvi, 39, [5](blanks), 16mo., original qtr. red morocco a trifle chipped at backstrip head, backstrip gilt lettered, mid green boards, printed front cover label, red morocco-tipped corners, untrimmed, dustjacket soiled and price-clipped, good (Harrop 39) £200
329. (Gregynog Press.) EURIPIDES. The Plays... Translated into English Rhyming Verse by Gilbert Murray. 2 Vols. Newtown, Powys. 1931, 48/475 SETS (of an edition of 500 sets) printed on Batchelor handmade paper, 32 wood-engravings designed by R.A. Maynard and engraved on the wood by H.W. Bray, title-pages printed in black and pink, pp. [iv](blanks), xii, 270, [vi](blanks); [iv] (blanks), 264, [4](blanks), folio, original bright clean terracotta bevel-edged canvas, backstrips gilt lettered and banded, front covers with the press-device gilt blocked at the centres, light free endpaper browning, untrimmed, very good (Harrop 18) £400
330. (Gregynog Press.) FORTESCUE (J.W.) The Story of a Red-Deer. Newtown, Powys. 1935, 236/235 COPIES (of an edition of 250 copies) printed in black and red on Batchelor handmade paper, the title-vignette (in green) and 10 other colourprinted illustrations as head-pieces by Dorothy Burroughes, with the usual occasional marginal foxing to a few leaves, pp. [iv](blanks), [8], 127, [5] (blanks), 4to., original bevel-edged brick-red linen, lettering on the backstrip and the Burroughes' design on the front cover gilt blocked, untrimmed, very good (Harrop 35) £300
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331. (Gregynog Press.) HERBERT (Edward, Lord of Cherbury) Autobiography. With an Introduction by C.H. Herford. Newtown, Powys. 1928, 207/275 COPIES (of an edition of 300 copies) printed on Batchelor handmade paper, 9 wood-engravings by H.W. Bray, including a portrait of Herbert (after that by Oliver), a large handcoloured wood-engraved armorial-bearing on the title-page and 2 large wood-engraved initial letters at the beginning of introduction and text both printed in red, pp. [vi](blanks), xviii, 95, [5](blanks), folio, original mid brown bevel-edged buckram with some minor waterstaining, mainly to rear cover, lettering on the backstrip and the armorial-bearing on the front cover all gilt blocked, t.e.g., others untrimmed, good (Harrop 10) £185

332. (Gregynog Press.) SHAW (George Bernard) *Shaw Gives Himself Away*, an Autobiographical Miscellany. Newtown, Powys. 1939, FIRST EDITION, 157/275 COPIES (of an edition of 300 copies) printed on Arnold green tinted handmade paper, wood-engraved portrait frontispiece of Shaw by John Farleigh, pp. [iv](blanks), xii, 189, [7](blanks), roy.8vo., original dark green oasis morocco, edges rubbed, rear cover with light scratching, different abstract designs by Paul Nash based upon GBS's initials inlaid to both covers, comprising three orange inlays on the front cover and two on the rear, a horizontal band of orange morocco inlaid to the covers at their tails, a further band inlaid to the backstrip tail, the backstrip faded, tail edges bumped, untrimmed, good (Harrop 40; Laurence Bernard Shaw, a Bibliography A236) £400
- It contains a number of extracts and other short pieces, nearly all with some degree of revision by Shaw for this edition.
333. (Grove Park Press.) MARTIN (Frank) *Drawn from Life*. 2004, IX/XVIII COPIES (of an edition of 148 copies) signed by the artist, numerous drawings by the author throughout the book, pp. [22], roy.8vo., original light grey wrappers, the front cover title and with author, the covers reproducing sketches by the author, the endpapers also illustrated with numerous reproductions of the author's sketches, untrimmed, fine
[with:]
Two Original Signed Drawings, both in white card mounts, Two Signed Artist's Drypoint Proofs and Sixteen Plates of reproductions of Artist's Studies Drawn from Life, the plates and book in a protective drop-down-back box, fine £600
334. (Gwasg Gregynog.) A DESCRIPTIVE CATALOGUE of Printing at Gregynog 1970-1990. Compiled by David Esslemont and Glyn Tegai Hughes. Newtown, Powys. 1990, 171/755 COPIES (of an edition of 900 copies) printed on Archive Bookend Cartridge paper, with selective reproductions of illustrations used in the press's books throughout, a number tipped-in to the book, some printed in one or more colours, pp. [iv],(blanks), 74, [4](blanks), sm.folio, original plain cream and purple card wrappers, printed dustjacket, fine £25
335. (Gwasg Gregynog.) THE PLEASANT HISTORY OF Lazarillo de Tormes. Drawn out of Spanish by David Rowland of Anglesey. Edited by Gareth Alban Davies. Newtown. 1991, 5/200 COPIES (of an edition of 300 copies) printed on Zerkall mouldmade paper predominantly in black and blue, brown and orange, wood-engravings throughout by Frank Martin also printed in black, with blue, brown or orange additions, pp. [iv] (blanks), 116, [4] (blanks), 8vo., original qtr. brown cloth, backstrip gilt lettered, white boards with a Frank Martin engraving reproduced overall, untrimmed, fine £85
336. (Hermit Press.) JEFFERIES (Richard) *Country Vignettes*. Descriptive Passages Selected from the Writings. Buxton. 1991, 60/190 COPIES (of an edition of 200 copies) printed on Zerkall mouldmade paper, frontispiece and one other beautifully executed full-page colourprinted wood-engraving, 4 other wood-engravings in the text, one also colourprinted, all by Anthony Christmas, and with a further wood-engraving by Anthony Christmas on the printed front cover label, pp. 33, [3] (blanks), imp.8vo., original cream and tan silks, printed backstrip and front cover labels, tail edges untrimmed, fine £85
337. (Imprint Society.) HAGGARD (H. Rider) *King Solomon's Mines*. With an Introduction by Richard H. Sanger. Barre, Massachusetts. 1970, ONE OF 1,950 NUMBERED COPIES (this unnumbered) but signed by the artist, numerous line-drawings and 13 colourprinted plates by David Gentleman, pp. 218, imp.8vo., original qtr. dark green leatherette, backstrip gilt lettered, just a touch rubbed, grey cloth sides, Gentleman design to the front cover blocked in red (and to the slipcase blocked in gilt), cloth slipcase, near fine £35

338. (Incline Press.) FORTY SHEETS TO THE WIND. A New Portfolio of Old Typefaces. *Oldham* (Keyboarded and cast in 11pt. Monotype Scotch ... at the Whittington Press). 1999, 25/50 SETS (of an edition of 150 sets), 48 loose sheet examples of printings, 5 examples in a titled folder for 'The Subscribers Edition', 7 duplicates in a folder, together with an 18 page 'Introduction' sewn into its original white card wrappers, sm.folio, original qtr. plain maroon cloth folder containing the sheets, patterned pink boards, matching cloth fore-edges, cotton-ties, cloth slipcase, fine £200
339. (Incline Press.) MARX (Enid) Some Birds and Beasts and their Feasts. An Alphabet of Wood Engravings. *Oldham*. 1996, 95/100 COPIES (of an edition of 450 copies) printed on handmade paper and signed by Enid Marx, 26 wood-engravings and a further frontispiece engraving by Enid Marx, 32 leaves, 16mo., original qtr. black cloth, printed front cover label, red boards with an overall blue repeat pattern, untrimmed, fine £70

340. (Kelmescott Press.) MORRIS (William) Child Christopher and Goldilind the Fair. 2 Vols. 1895, FIRST EDITION, ONE OF 600 SETS (of an edition of 612 sets) printed on handmade paper in black and red in the Chaucer typeface, woodcut title and borders to vol.i and woodcut initial letters to both vols., errata-slip tipped in at the end of vol.i as called for, pp. [iv](blanks), [4], 256, [2](blanks); [viii](blanks), [2], 239, [3](blanks), 16mo., original qtr. holland linen, printed labels, pale blue boards, covers a little foxed and faded, corners rubbed, untrimmed, good (Peterson A35; Sparling 35) £700



Morris said of this edition 'When you come to look at it, and see that you get a book like this... for seven and sixpence a volume[!], it would be impossible to refuse buying them. I love my books, and I love making them, and I think of these... quite the most charming things issued from my press' (Ideal Book).

341. (Kelmescott Press.) Syr Perecyvelle of Gales. (Overseen by F.S. Ellis, after the Edition Printed by J.O. Halliwell from the MS. in the Library of Lincoln Cathedral). 1895, ONE OF 350 COPIES (of an edition of 358 copies) printed in the Chaucer types on handmade paper in black with fly-title, shoulder-notes and the final four lines printed in red, the wood-engraved frontispiece designed by Edward Burne-Jones, and wood-engraved border to frontispiece and opposing page, and large wood-engraved initial letter and smaller initial letters all designed by William Morris, pp. [vi] (blanks), [iv], [6] (blanks), cr.8vo., original qtr. holland linen, printed title in black on the front cover, blue-grey boards, untrimmed, fine (Peterson A33: Sparling 33) £1,100



342. (Libanus Press.) COATTS (Margot) Portable Pleasures. Picnics for all Seasons. *Marlborough*. 1992, 109L/250 COPIES printed on Vélín Arches rag paper, 20 delightful hand coloured drawings throughout, including 5 full-page, all by Ian Beck, pp. [ii] (blanks), 62, [4] (blanks), roy.8vo., original qtr. green morocco, tarnished gilt lettering to backstrip, patterned boards, printed front cover label, lime-green endpapers, tail edges roughtrimmed, near fine £90
343. (Libanus Press.) (GIBBINGS (Robert)) Portrait of Lady Hester. *Marlborough*. 1987, 70/250 COPIES (of an edition of 300 copies) printed on Rives rag paper, 10 wood-engravings by Robert Gibbings, title-page printed in black and pink and with the large capital at the beginning of the text also

printed in pink, pp. 32, tall f^{cap}.8vo., original black cloth-backed pale grey boards, with a small repeat pattern overall in black, tail edges untrimmed, fine £65

344. (Limited Editions Club.) ANDERSEN (Hans Christian) *The Complete Andersen*: all of the 168 Stories (some never before Translated into English, and a few never before Published) now Freshly Translated into English for this New Edition by Jean Hersholt. With an Appendix Containing the Unpublished Tales, a Chronologic Listing, an Index, and the Notes, and with Hand-colored Illustrations by Fritz Kredel. 6 Vols. (*Printed at the Ferris Printing Company*) for the Limited Editions Club, New York. 1949, 769/1,500 SETS signed by Jean Hersholt and Fritz Kredel, with over 200 colour-stencilled illustrations by Fritz Kredel throughout the set, preliminaries printed in black and red, imp.8vo., original mid blue buckram-backed boards, backstrips blocked in silver, the light blue boards patterned overall with a repeat design in blue by Fritz Kredel, tissue-jackets, board slipcase a little rubbed, fine £250



The first publication of all of Andersen's 168 stories in one collection and including some stories not previously translated into English.

345. (Limited Editions Club.) ANDERSON (Sherwood) *Winesburg, Ohio*. With an Introduction by Malcolm Cowley. (*Printed at the Stinehour Press*). New York. 1978, 982/1,600 COPIES signed by the artist, a colourprinted frontispiece and 12 monochrome plates by Ben F. Stahl, pp. xx, 154, 4to., original qtr. dark green morocco, gilt lettering to the bakstrip and front cover, dark brown cloth sides, cloth slipcase, fine £60
346. (Limited Editions Club.) BORROW (George) *Lavengro: The Scholar, The Gipsy, The Priest*. With an Introduction by Hugh Walpole. 2 Vols. *Printed... at the Curwen Press*. 1936, 1,482/1,500 SETS signed by the artist, 16 colour lithographic plates, several line-drawings and the endpaper designs all by Barnett Freedman, pp. xxii, +376; xiv, 384, 8vo., original maroon cloth, faded backstrips a little rubbed and gilt lettered on a black ground, book-label on front flyleaf of both volumes, t.e.g., board slipcase rubbed, fine £50
347. (Limited Editions Club.) BROWNING (Robert) *The Ring and the Book*. With an Introduction by Edward Dowdon. 2 Vols. (*Printed at the Plantin Press, Los Angeles*). 1949, 60/1,500 SETS signed by the artist, title-pages printed in black and red, copperplate-engravings throughout by Carl Schultheiss, pp. 340, [4] (blanks); [6], 341-694, 4to., original qtr. red morocco, backstrips gilt blocked, pale blue-grey boards with lettering and typographical borders printed in red, fore-edges roughtrimmed, cloth slipcase with printed label, fine £75
348. (Limited Editions Club.) DOSTOEVSKY (Fyodor) *The House of the Dead*. Translated from the Russian by Constance Garnett. Foreword by Boris Shragin. *Printed (by Wild Carrot Letterpress)*, new York. 1982, 319/2,000 COPIES signed by the artist and by Michael Bixler who hand-set the Dante types for the headings, 10 full-page wood-engravings by Fritz Eichenberg, title-page printed in black and brown, pp. xxiv, 363, [4] (blanks), roy.8vo., original grey linen, backstrip and front cover blocked in copper, board slipcase, fine £60
349. (Limited Editions Club.) HARDY (Thomas) *Jude the Obscure*. With an Introduction by John Bayley. *Printed (at the Spiral Press for) The Limited Editions Club (New York)*. 1969, 1,452/1,500 COPIES signed by the artist, numerous wood-engravings by Agnes Miller-Parker printed in blue

and yellow, blue and mauve or black, pp. xxii, 430, 8vo., original qtr. dark green morocco, backstrip gilt lettered and decorated, marbled pale green boards, board slipcase gilt lettered, fine £180

With a grey and green print signed by Agnes Miller-Parker, loosely inserted in a paper folder, which is itself also loosely inserted in the book.

350. (Limited Editions Club.) **HARDY (Thomas)** The Mayor of Casterbridge. Introduction by Frank Swinnerton. *New York, (Printed at the Thistle Press for the) Limited Editions Club. 1964, 1,166/1,500 COPIES signed by the artist, numerous excellent wood-engravings, including 16 full-page engravings, all by Agnes Miller Parker, the title-page printed in black and brown, pp. xvi, 322, roy.8vo., original qtr. maroon morocco, backstrip gilt lettered, pink decorated boards, glassine-jacket, board slipcase with printed label, fine* £80

351. (Limited Editions Club.) **JEROME (Jerome K.)** Three Men in a Boat to say nothing of the Dog! With an Introduction by Stella Gibbons and Drawings by John Griffiths. *Ipswich, Printed by W.S. Cowell. 1975, 1,660/2,000 COPIES signed by the artist, numerous drawings throughout the text and 12 full-page and 2 double-page colour printed plates, all by Griffiths, pp. xvi, 176, oblong sm.folio, original qtr. green canvas, backstrip gilt lettered, vertically striped black, orange and yellow cloth sides, endpaper map, tissue-jacket, gilt lettered board slipcase, fine* £50

352. (Limited Editions Club.) **MALORY (Sir Thomas)** Le Morte d'Arthur. The Story of King Arthur and of his Noble Knights of the Round Table, First Printed by William Caxton, now Modernised as to Spelling and Punctuation, by A.W. Pollard. 3 Vols. *New York. 1936, 94/1,500 SETS signed by the artist Robert Gibbings, and beautifully illustrated by him with wood-engravings: each page with a marginal decoration of a quarter border (occasionally a half-border) and each of the title-pages with a three-quarter wood-engraved border, pp. xvi, 224; 272; 276, sm.folio, original light blue linen-backed cloth, the backstrips gilt lettered, the white boards with a repeat pattern of blue coat-of-arms within scrolls, board slipcase with a printed label, near fine (LECN Y 'Bibliography' 83; Kirkus 'Robert Gibbings' 54)* £275



Printed at the Golden Cockerel Press.

353. (Limited Editions Club.) **SASSOON (Siegfried)** Memoirs of a Fox-hunting Man. (With an Introduction by Geoffrey Keynes). *(Printed at The Curwen Press for the) Limited Editions Club, New York. 1977, 453/1,600 COPIES signed by the artist, 8 full-page colourprinted illustrations reproducing watercolours by Paul Hogarth and with a title-vignette, head-pieces and the occasional text illustration by him, pp. 288, imp.8vo., original qtr. scarlet morocco, backstrip gilt lettered, tan cloth sides, the covers reproducing designs (gilt blocked) by Hogarth, matching board slipcase, fine* £50

354. (Limited Editions Club.) **SASSOON (Siegfried)** Memoirs of an Infantry Officer. With an Introduction by David Daiches. *(Printed at the Anthoensen Press for the) Limited Editions Club, New York. 1981, 22/2,000 COPIES signed by the artist, 8 full-page colour illustrations reproducing watercolours by Paul Hogarth and with title-vignette and head- and tail-pieces by him, the title printed in red, pp. xviii, 228, imp.8vo., original pale grey cloth, backstrip blocked in black, the covers reproducing a drawing of a bugle by Hogarth, matching cloth and boards slipcase, fine* £50

355. (Limited Editions Club.) WHITE (Gilbert) *The Natural History of Selborne*. Introduction by The Earl of Cranbrook. *Printed by W.S. Cowell for... The Limited Editions Club, (New York). 1972, 780/1,500 COPIES signed by the artist, numerous illustrations by John Nash, including 16 full-page colourprinted lithographs by him, pp. 276, lge.4to., original qtr. tan calf, backstrip gilt lettered, green boards patterned to a design by Nash, matching board slipcase, near fine* £100
356. (Lion and Unicorn Press.) ARISTOPHANES. *The Birds*. An English Version by Dudley Fitts with a new Series of Illustrations by Quentin Blake. 1971, 209/[400 COPIES], almost 50 illustrations by Quentin Blake, a number of them full-page, pp. 168, 4to., original stiff white card with a design overall by Blake, near fine £40
357. (Lion and Unicorn Press.) CHAUCER (Geoffrey) *The Merchant's Tale*. Translated into Modern English by Neville Coghill. Together with the Version Printed in the 1868-79 Edition of the Ellesmere Manuscript. 1960, ONE OF 200 COPIES printed on green (Ellesmere translation) and white (Coghill translation) papers, with numerous full-page illustrations in mauve or brown and black by Derek Cousins, pp. [132], 4to., original white cloth, backstrip lettering and cover designs blocked in black and gilt, near fine £50
358. (Lion and Unicorn Press.) PAOLOZZI (Eduardo) *The Metallization of a Dream*. With a Commentary by Lawrence Alloway. 1963, 217 of an unspecified number (400 copies?), numerous colourprinted and monochrome illustrations of the artist's work, pp. [ii], 64, 4to., original black calf-backed brown boards, backstrip lettered in silver, the boards stamped in blind, with three designs in silver across the centre of the front cover, repeated on the rear cover, fine £200

359. (Lion and Unicorn Press.) RAVILIOUS (Eric) *Wood Engravings*. (Introduction by J.M. Richards.) 1972, 108/120 COPIES (of an edition of [500 copies]) printed on Basingwerk Parchment paper, 421 wood-engravings reproduced as line-drawings on 113 plates, including some folding-plates, a double-page title-page, frontispiece portrait, pp. 20, (Plates), [12], folio, original fawn canvas, the backstrip a little darkened and blocked in black, the front cover with the title and author at head of the cover and a large Ravilious engraving beneath, all in black, patterned endpapers, cloth slipcase, near fine £750

Almost all of the artist's original wood-blocks were accidentally destroyed, just six remaining in existence, although too fragile to be used for printing purposes. This catalogue raisonné reproduces his wood-engraved work, illustrating full size that available to the compilers and also recording the few known engravings not available for reproduction at the time of compilation.



360. (Midnight Paper Sales.) SCHANILEC (Gaylord) *The Coriolis Effect*. Stockholm, Wisconsin. 2002, 97/170 COPIES printed on the recto of each leaf on Zerkall mouldmade paper and signed by the author and the printer Gaylord Schanilec, 13 colourprinted wood-engravings by Schanilec, 29 leaves, 16mo., original blue marbled boards with yapped fore-edges, printed label, untrimmed, fine £100
361. (New Broom Press.) LISSAUER (Frank) *The Lost Shepherd and other Poems*. Leicester. 1974, FIRST EDITION, ONE OF 125 NUMBERED COPIES (this unnumbered but marked 'O.S.') signed by the printer Toni Savage and by the author (on the half-title), 6 full-page drawings by Rigby Graham, pp.

24, 16mo., original stiff blue-green sewn wrappers, the front cover with lettering and Graham drawing printed in black, dustjacket, fine £30

362. (Nonesuch Press.) MILTON (John) Poems in English. [The Text taken from the Oxford University Press Edition, Edited by H. C. Beeching.] 2 Vols. 1926, 571/1,450 SETS printed on Van Gelder handmade paper, 53 plates reproducing illustrations by William Blake, each plate printed on Van Gelder handmade paper, typographic border to title-pages printed in red and designed by Douglas Bliss, pp. [iv] (blanks), [viii], 360; [ii] (blanks), [vi], 284, 8vo., original qtr. white parchment with fingersoiling, backstrips gilt lettered, patterned brown boards rubbed, endpapers browned, untrimmed, good (Dreyfus 32) £150

363. (Nonesuch Press.) SIDNEY (Sir Philip) Astrophel & Stella. Edited by Mona Wilson. 1931, 607/1,210 COPIES printed on Van Gelder laid paper using Bembo and Union Pearl typefaces, pp. [iv] (blanks), xl, 195, [5] (blanks), cr.8vo., original patterned cream boards, printed label on front cover, faint offsetting to free endpapers, untrimmed, green board chemise with printed label, matching board slipcase, near fine (Dreyfus 73) £60

The text reproduces the folio, except in the few cases where the reading of the second quarto is obviously preferable. In the introduction Mona Wilson illustrates what is known of Sidney's relations with Penelope Devereux (the Mira of Phillisides in the earlier poems of the 'Arcadia', and the Stella of the sonnets).

364. (Old School Press.) FLINTOFF (Eddie) Punting to Islip. Hinton Charterhouse. 1994, 97/105 COPIES (of an edition of 135 copies) printed on Richard de Bas paper and signed by the artist, title-page and tail-piece wood-engravings by Simon Brett and printed in blue, title lettering by Ros Pritchard, the poem printed in double-column, pp. [26], oblong 8vo., original light blue wrappers bound in the Japanese style, printed and illustrated front cover label, £45

A poetic account of punting from Oxford to Islip and back in a day.

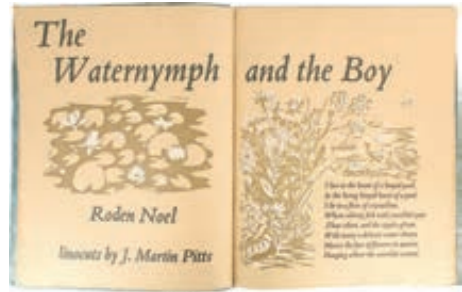
365. (Old School Press.) HENRI (Adrian) Lowlands Away. An Oratorio. With Pastel Drawings by Adrian Henri. Hinton Charterhouse. 2001, 21/240 COPIES (of an edition of 280 copies) printed on Rivoli mouldmade paper, with 7 full-page pastel drawings and a further double-page pastel incorporating both the frontispiece and title-page design, all by the author, pp. [32], roy.8vo., original yellow cloth-backed boards, title gilt lettered longitudinally on front cover, grey-green boards, fine £50

366. (Old School Press.) PALLADIO'S HOMES. Text in the original Italian and with a Parallel English Translation by Isaac Ware. With an Essay by Professor Witold Rybczynski. Hinton Charterhouse, Bath. 2009, 61/170 COPIES printed on Amalfi handmade paper signed by Rybczynski, the title printed in blue, with linocuts and pen and ink sketches by Carlo Rapp depicting scenes of Palladio's villas, each in black and one other colour, with floor plans of a number of the villas, pp. [116], folio, orig. qtr. pale grey cloth, printed label, boards decorated overall in white grey and pale blue, matching pale grey cloth folder with printed label, new £250

Palladio designed about thirty domestic villas of which nineteen survive (the exact numbers depending on how you count them). His influence on subsequent architectural design was and is considerable and remains to this day. He left not only a legacy of fine buildings, but also a detailed exposition of his ideas in his *I Quattro Libri dell'Architettura* (*The Four Books of Architecture*), first published in 1570.

Palladio prefaced his descriptions of his villa designs in *I Quattro Libri* with chapters laying out his general principles for the placing and design of villas. 'Palladio's Homes' reprints those chapters both in the original Italian and with Ware's translation. Also included are views and reflections by others on his work, including Inigo Jones, Sir Edward Lovett Pearce, Goethe and Thomas Coryat.

367. (Old Stile Press.) NOEL (Roden) *The Waternymph and the Boy*. Llandogo. 1997, 47/225 COPIES printed on fawn Hahnemuhle Ingres paper and signed by the artist, with 3 colour linocuts, including a frontispiece, 2 double-page linocuts and 22 other linocuts by J. Martin Pitts, interwoven with the text, pp. [vi] (blanks), [28], [6] (blanks), 1ge.4to., original pale blue cloth, with an illustration overall in pale grey by J. martin Pitts, backstrip gilt lettered, 4 yellow silk-ties, blue paper endpapers, untrimmed, fine £250



368. (Orpheus Press.) BEST (John) *Poems and Drawings in Mud Time*. Leicester. 1960, ONE OF 950 COPIES (of an edition of 1,000 copies), 33 drawings, including 21 full-page, all by Rigby Graham, pp. [48], cr.8vo., original cream boards, the covers printed in black overall with designs by Graham, backstrip gilt lettered, light browning to free endpapers, very good £30
369. (Penmiel Press.) BURRETT (Edward) *My Wartime Caricatures 1939-1945*. Esher. 1992 55/100 COPIES printed on Saunders mouldmade paper in black and red and signed by Edward Burrett, with 8 colourprinted tipped-in plates and 2 further monochrome tipped-in plates, 6 caricatures, including a self-portrait, pp. 28, 4to., original tan cloth, the front cover with a printed label and beaneath, a gilt blocked design by Burrett, card slipcase, fine £50
370. (Rampant Lions Press.) MARTIN (James) *Memorandums*. Edited by Charles Blount. Cambridge. 1937, FIRST EDITION, 25/150 COPIES signed by the printer Will Carter and the editor Charles Blount, with 11 woodcuts in the text printed from the original early nineteenth-century blocks, large folding-map illustrating Martin's voyages, pp. xvi, 48, 16mo., original tan buckram, backstrip gilt lettered, gilt blocked illustration on the front cover, untrimmed, very good £200

Recollections of a party of convicts who escaped from Port Jackson in 1791 and sailed up the east coast of Australia in an open boat to the island of Timor, where they became involved in the fate of those of the 'Bounty' mutineers who had been captured by Captain Edwards at Tahiti.

This is the editor's copy, inscribed 'Charles Blount Cambridge 22 October 1937'.

371. (Rampant Lions Press.) THOMAS (R.S.) *Destinations*. (Printed at the Rampant Lions Press for) The Celandine Press, Shipston-on-Stour, Warwickshire. 1985, FIRST EDITION, 174/225 COPIES (of an edition of 300 copies) printed on Hahnemuhle mouldmade paper, 3 tipped-in colourprinted reproductions by Paul Nash, pp. 32, 8vo., original qtr. black cloth, backstrip gilt lettered, marbled yellow and green boards, untrimmed, fine £145
372. (Riccardi Press.) MALORY (Sir Thomas) *Le Morte D'Arthur*. The Book of King Arthur and of his Noble Knights of the Round Table. 4 Vols. 1910/11, 94/500 SETS (of an edition of 512 sets) printed on handmade paper, 48 colourprinted plates by W. Russell Flint, each tipped to cream and fawn paper, the captioned tissue-guards present, the title-pages are designed by M. Engall and printed in black and blue, sm.folio, original cream limp vellum, backstrips and front covers gilt lettered, green silk-markers, t.e.g., others untrimmed, original blue-grey board slipcases, fine £1,500



373. (Rocket Press.) CHEETHAM (Hal) *La Vida Breve*. With a Foreword by John McLaughlin. *Privately Printed (at the Rocket Press, Blewbury)*. 1991, ONE OF 75 NUMBERED COPIES (this unnumbered) signed by the artist and dated 1991, 24 wood-engravings by John O'Connor printed in blue, brown, green or orange, pp. [ii] (blanks), 177, [3] (blanks), tall 8vo., original yellow cloth, printed labels on backstrip and front cover, tail edges roughtrimmed, fine £200
374. (Rocket Press.) O'CONNOR (John) *Ariel & Miranda*. Seven Wood Engravings Inspired by Shakespeare's 'The Tempest'. *Blewbury*. 1992, 54/45 COPIES (of an edition of 65 copies), with 7 wood-engravings, 2 of them with yellow hand colouring, each mounted on heavy boards (44 x 35cm) and at the base of each signed with the limitation '54/65 John O'Connor', the engravings on the subject of Prospero's daughter and sprite; together with a 4-page title, limitation-statement and Introduction printed on Zerkall mouldmade paper, signed and dated 'John O'Connor '92', the title printed in black and red, folio, original sand-yellow cloth drop-down-back box, a printed label reproducing one of O'Connor's engravings pasted to the lid of the box, fine £500
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375. (Roxburghe Club.) WELLINGTON (Arthur Wellesley, Duke of) *A Selection from the Private Correspondence of the First Duke of Wellington*. Edited by the Present Duke of Wellington. *Dropmore Press*. printed for Presentation to Members of the Roxburghe Club. 1952, printed in black and red on handmade paper, pp. [xiv], 234, 4to., original russet morocco, lightly faded backstrip longitudinally gilt lettered between two raised bands, t.e.g., others untrimmed, near fine £200
376. (Saint Dominic's Press.) GILL (E.[izabeth]), P.[etra] and J[oanna]., and D.[avid], S.[tephen] and M.[ark] PEPLER. *A Christmas Book*. *Ditchling, Sussex*. [1919], FIRST EDITION, 19 wood-engravings by the Gills and Peplers, 2 of Elizabeth Gill's drawings re-engraved by Eric Gill, pp. [24], 16mo., original pale grey wrappers, front cover printed and with an engraving in black, the misprinted date mcmxxi on the front cover, untrimmed, fine (Taylor & Sewell A68: Gill, Corey & Mackenzie 368) £275
377. (Saint Dominic's Press.) MCNABB (Vincent) *Geoffrey Chaucer: a Study in Genius & Ethics*. *Ditchling*. 1934, 73/300 COPIES printed on Head's pale grey handmade paper, pp. [40], 16mo., original dark blue cloth-backed pale green boards, front cover printed in black, untrimmed, near fine £60
378. (Saint Dominic's Press.) P[EPLER] (H.[D.C.] and) [D[avid]] J[ONES]. *Libellus Lapidum: the First Part of a Collection of Verses and Wood-Engravings*. *Ditchling, Sussex*. 1924, 15 wood-engravings by David Jones (7 full-page) and a further wood-engraving (unidentified) on page 22, machine paper a little foxed as usual, pp. [ii](blanks), [vi], 24, [4](blanks), Fcap.8vo., original faint grey wrappers, front cover lettered and priced in red and with a wood-engraving by Jones (a likeness of Pepler and Jones) printed in black, untrimmed, good (Taylor & Sewell A125d) £150
- Satirical verses and engravings of people and places of the day, including G.K. Chesterton (page 23), J.C. Squire, Hilaire Belloc (page 13), Sidney and Beatrice Webb, Wells, Ronald Knox and others.
379. (Shakespeare Head Press.) NEWDIGATE (Bernard) *Book Production Notes*. Articles contributed to 'The London Mercury' 1920-1925. Foreword by Ruari McLean. (*Printed at the Whittington Press for the*) *Tabard Press, Oxshott* 1986, 243/250 COPIES (of an edition of 270 copies) printed on

Basingwerk paper, with approximately 50 reproductions of illustrations used by the press, pp. xviii, 210, roy.8vo., original qtr. dark blue cloth, backstrip gilt lettered, light blue cloth sides, fine £50

380. (Trianon Press.) BLAKE (William) Jerusalem. A Facsimile of the Illuminated Book. (Preludium by Joseph Wicksteed. Bibliographical Statement by Geoffrey Keynes.) [1951], 16/516 SETS (being one of the sets reserved for the British market), printed on pure rag paper, the title printed in blue, pp. [viii], XII, lge.4to., original stiff grey-blue wrappers, printed front cover label, fine with
 Four Fascicles, each containing 25 collotype plates (100 plates in total) on paper closely resembling that used by Blake, the plates printed in orange and coloured by hand using a stencilling process and bound into original grey-blue wrappers, with printed front cover labels, matching the text volume; plates and wrappers in fine state, the booklet, fascicles and 8-page prospectus all loosely inserted in a light grey cloth-backed (rubbed) dark blue gold flecked boards drop-down-back box, near fine £2,000



The Blake Trust's initial publication.

The facsimiles of the plates taken from the unique complete copy hand-printed and coloured by Blake himself which is now in the Mellon collection at Yale.

Extra Illustrated with a Thread Drawing

381. (Twelve by Eight Press.) MASON (John) More Papers Hand Made. Leicester. 1967, 163 OF APPROXIMATELY 165 COPIES signed by John Mason and dated 'Leicester 1970', 35 specimens of handmade papers from Mason's Twelve by Eight paper mill (each interleaved with Tuckenhay handmade paper) produced in a variety of colours and upon which are examples of printing from various presses including the Stanbrook Abbey, Rampant Lions, Lion and Unicorn and Leicester College of Art, and with engravings by Blair Hughes-Stanton, Eric Gill, Rigby Graham and others, the title-page and title to the limitation-page blocked in gilt, this copy includes an original 'thread' drawing by Rigby Graham in black, orange and pink; pp. [iv](blanks), (Examples and Extra Leaves), [4](blanks), sm.folio, original cream linson vellum, the backstrip lettering and press-device on the front cover all gilt blocked, Japanese handmade endpapers, untrimmed, glassine-jacket, card chemise and board slipcase, fine £500

John Mason began the compilation of this work in 1958 and the first copies were not completed until 1965.

382. (Whittington Press.) POEMS FOR ALAN HANCOX. Andoversford. 1993, SOLE EDITION, 158/300 COPIES (of an edition of 350 copies) printed on Zerkall mouldmade paper, 2 wood-engravings by Miriam Macgregor on the title-page printed in cinnamon, pp. [48], imp.8vo., original qtr. mid brown linen, backstrip gilt lettered, pink boards with overall design of vertical decorative lines, t.e.g., others untrimmed, fine £50

Contributors: Melvyn Bragg [Introduction], D.J. Enright, U.A. Fanthorpe, Michael Foot [Postscript], Duncan Forbes, John Fuller, Seamus Heaney, Michael Horovitz, Ted Hughes, Adrian Mitchell, Jenny Joseph, P.J. Kavanagh, Laurie Lee, Peter Levi, Brian Patten, Lawrence Sail, Jon Silkin, Jon Stallworthy, Charles Tomlinson.

383. (Whittington Press.) 45 WOOD-ENGRAVERS. With an Introduction by John Lawrence. (*Printed at the Whittington Press for*) Simon Lawrence, Wakefield. 1982, 218/350 COPIES printed on Zerkall mouldmade paper, 45 wood-engravings, each printed on a separate page and with one further engraving above the Colophon, title, engraver's name beneath each engraving and the colophon all printed in brown, pp. [xii], (Engravings), [2], imp.8vo., orig. qtr. dark green cloth, backstrip gilt lettered, mid-green marbled boards, untrimmed, faded board slipcase, fine (Butcher A2) £275

Exhibits work by many of the finest wood-engravers of the period.

384. (Whittington Press.) 45 WOOD-ENGRAVERS. With an Introduction by John Lawrence. (*Printed at the Whittington Press for*) Simon Lawrence, Wakefield. 1982, 279/350 COPIES printed on Zerkall mouldmade paper, 45 wood-engravings, each printed on a separate page and with one further engraving above the Colophon, title, engraver's name beneath each engraving and the colophon all printed in brown, pp. [xii], (Engravings), [2], imp.8vo., original qtr. dark green cloth, backstrip gilt lettered, mid-green marbled boards, bookplate, untrimmed, lightly faded board slipcase, near fine (Butcher A2) £200

Exhibits work by many of the finest wood-engravers of the period.

385. (Whittington Press.) BUTCHER (David) British Private Press Prospectuses 1891-2001. Andoversford. 2001, XXVIII/L COPIES (of an edition of 350 copies) printed on Zerkall mouldmade paper, 16 plates of facsimiles and illustrations and a further 7 illustrations in the text, the title printed in orange and black, pp. xii, 149, [3] (blanks), 4to., original qtr. light orange morocco, backstrip gilt lettered, orange marbled boards, orange morocco fore-edges, with facsimiles of Kelmscott, Doves and Nonesuch Press prospectuses loosely inserted in a pocket on the rear pastedown, untrimmed [with:]



A Portfolio of yellow cloth containing 20 prospectuses, the portfolio and book loosely inserted in a matching yellow cloth and pink board slipcase, fine £375

386. (Whittington Press.) BUTCHER (David) British Private Press Prospectuses 1891-2001. Andoversford. 2001, 121/260 COPIES (of an edition of 350 copies) printed on Zerkall mouldmade paper, 16 plates of facsimiles and illustrations and a further 7 illustrations in the text, the title printed in orange and black, pp. xii, 149, [3] (blanks), 4to., original qtr. bright yellow cloth, backstrip gilt lettered, patterned cream boards, matching yellow fore-edges, with facsimiles of Kelmscott, Doves and Nonesuch Press prospectuses loosely inserted in a pocket on the rear pastedown, untrimmed, cloth and board slipcase, fine £150

387. (Whittington Press.) BUTCHER (David) The Whittington Press. A Bibliography 1982-93. With an Introduction and Notes by John Randle. Andoversford. 1996, 137/244 COPIES (of an edition of 380 copies) printed in black on Zerkall mouldmade paper, with the initial letter to the Introduction and Bibliography printed in brown, several wood-engravings, being examples of those used in the press's books, some printed in brown or orange, a full-page reproduction of one poster printed in black and red, and tipped-in examples of plates, marbled paper, prospectus and cover designs used by the press, frontispiece and 2 plates of photographic reproductions illustrating the press, fold-out handcoloured engraved over-plan of the press, pp. [iv] (blanks), [viii], 181, [3] (blanks), folio, original qtr. light green cloth, backstrip gilt lettered, green leaf patterned cream boards, untrimmed, cloth and board slipcase, fine £135

A superb bibliography which justly matches the excellent qualities of this press. The bibliography is broken down into 'Books published by the Whittington Press', 'Titles for other publishers', 'Minor publications & ephemera', 'Catalogues & prospectuses' and 'Posters & broadsides', together with a 'Checklist of books published 1972-81', the latter were fully listed in a previous volume.

388. (Whittington Press.) (ERAGNY PRESS.) *Pastorale*. Wood-engravings by Lucien Pissarro, with a Note on the Kelmscott Paper by John Bidwell. (and a Further Note by Miriam Macgregor). 2011, *xvii/40 COPIES* (of an edition of 300 copies) printed on Otter paper, 24 of Lucien Pissarro's wood-engravings printed from the original woodblocks held in the possession of The Ashmolean Museum, produced for 'The Queen of the Fishes', 'Daphnis & Chloe', 'Un Coeur simple' and other works, also Christmas cards and an unpublished Eragny Press book; the frontispiece (used in 'The Queen of the Fishes') is printed in four colours, each engraving printed on the recto of a leaf with the plate number beneath blocked in blind, title printed in black and light blue, pp. [x], 12, (23 Plates), [8], roy.8vo., original full stiff cream vellum, the front cover gilt blocked 'Pastorale', four gold silk-ties, marbled endpapers, t.e.g., others untrimmed



[with:]
A Portfolio of Proofs of the Engravings, together with one Additional Engraving, enclosed in a fawn cloth-backed board folder. The book and folder together in a matching fawn cloth drop-down box with printed label, fine £600

389. (Whittington Press.) GANT (Roland) *Mountains in the Mind*. Andoversford. 1987, *III/40 COPIES* printed on Zerkall mouldmade paper and signed by the author and artist, a colour printed frontispiece and 5 other wood-engravings by Howard Phipps, the title-page and title to each poem printed in red, pp. [32], imp.8vo., publisher's orange canvas, printed label, one of the engravings inlaid to the front cover, untrimmed

[with:]
A suite of proofs of the six engravings (and an extra engraving) all signed by Howard Phipps in pencil, the engravings enclosed in a protective matching canvas portfolio and the book and portfolio further enclosed in a board slipcase, fine £250

390. (Whittington Press.) JOHN (John St.) *To the War with Waugh*. With an Introductory Memoir by Christopher Hollis. Whittington Press, Andoversford. 1973, *290/588 COPIES* on Saunders' mouldmade paper signed by the author, line-drawings by Peter MacKarell, photographic portrait tipped in as frontispiece, title printed in green, with the glue-stain to the frontispiece and front flap as usual, pp.xi, 56, [1], roy.8vo., original Morris-style green willow-leaf decorated white cloth, printed oval label on front cover, glassine-jacket, excellent £80

Wartime experiences with Evelyn Waugh in the Royal Marines, and in particular the abortive attack on Dakar.

391. (Whittington Press.) LLYWELYN (Robin) *Portmeirion*. Images by Leslie Gerry. Andoversford. 2008, *160/225 COPIES* (of an edition of 350 copies) printed in concertina form on sturdy cream Zerkall mouldmade paper and signed by the author and artist, with 7 superb double-page illustrations drawn on an electronic tablet and digitally coloured by Leslie Gerry and a further

3 decorations in the same form, the text imposed on intermediate double-page openings and with a further double-page text opening at the beginning of the text, title-page printed in black and orange, pp. [38], sm.folio, original unlettered boards illustrated overall, reproducing one of Gerry's illustrations, board slipcase, new £145

Robin Llywelyn, who has written the text for this book, is well versed in the beauty of Portmeirion, having spent much of his childhood there. The superb digitally produced illustrations by Leslie Gerry, somewhat reminiscent of the pochoir process, capture the beauty of this extraordinary village, situated on the coast of North Wales, and designed by the architect Clough Williams-Ellis in an Italian style.

392. (Whittington Press.) MACGREGOR (Miriam) *Diary of an Apple Tree. Andoversford. 1997, IX/20 COPIES (of an edition of 385 copies) printed on Zerkall mouldmade paper and signed by the artist, the text printed in brown, 13 full-page wood-engravings (one repeated) by Miriam Macgregor, a wood-engraved Macgregor vignette on the title-page printed in brown, and a tail-piece of an apple core, also by her, pp. [40], oblong 4to., original dark brown unlettered crushed morocco, with three large crushed morocco apple onlays of tan and mid brown in a line along the lower half of the backstrip and front cover, grey suede pastedowns, t.e.g., others untrimmed, fine [with:]*

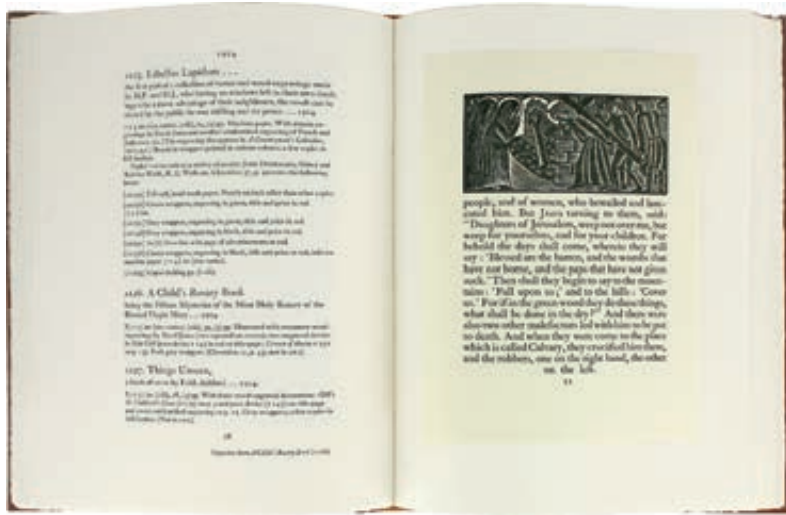


Thirteen Pulls of Wood-engravings by Miriam Macgregor, each signed by her, twelve from the book and one extra handcoloured pull not present in the book, the plates loosely inserted in an orange unlettered board folder and the book and folder inserted in a linen-cloth box with a gilt lettered morocco label, fine £450

393. (Whittington Press.) O'CONNOR (John) *The English Scene. Andoversford. 2004, 111/145 COPIES (of an edition of 200 copies) initialled by John O'Connor, printed on blue, cream and white Fabriano, Hahnemuhle Ingres and Oxford cream laid papers, and with 33 full-page engravings printed in a variety of colours and 4 other engravings in the text, the title printed in brown, pp. [ii], [32], [4], lge.4to., original qtr. pink cloth, backstrip gilt lettered, pale pink boards, the covers printed in darker pink with a large wood-engraving repeated on the rear cover, matching pink cloth fore-edges, untrimmed, cloth and board slipcase, fine £200*
394. (Whittington Press.) O'CONNOR (John) *Twins. Andoversford. 1991, ONE OF 350 COPIES signed by John O'Connor, with 11 delightful two or three colour wood-engravings by John O'Connor, pp. [16], roy.8vo., original orange boards with an overall repeat pattern by O'Connor printed in dark orange, untrimmed, fine £100*
395. (Whittington Press.) PHIPPS (Howard) *Further Interiors: Wood-engravings. Andoversford. 1992, 106/235 COPIES (of an edition of 300 copies) printed on Zerkall Rosa and pale blue Ingres papers, French-folded and signed by the artist, 15 wood-engravings and a wood-engraved tail-piece by Phipps, including 4 colourprinted from linocuts, pp. [vi], (Plates), [2], imp.8vo., original grey wrappers bound in the Japanese style, oversewn with black thread, printed label on front cover, board slipcase with printed label, fine £125*
396. (Whittington Press.) (RECKITT.) *Bishop (Hal) Lost & Found. Rachel Reckitt's Book Illustrations, including the Complete Set of Woodblocks Engraved for The Mill on the Floss, & What was Lost in their Making. Andoversford. 2010, 131/185 COPIES (of an edition of 225 copies) printed on*

Zerkall mouldmade paper, printed in black with the title and sub-titles printed in blue, with 42 plates of wood-engravings by Rachel Reckitt, pp. xii, 59, [5] (blanks), roy.8vo., original qtr. blue-grey cloth, printed label, pale blue boards with a repeat pattern wood-engraving in blue overall, blue-grey cloth fore-edges, untrimmed, cloth and boards slipcase, fine £125

397. (Whittington Press.) **SOME WHO DO ... and One who doesn't.** Introduced by Hal Bishop. (With a one-page contribution and full-page wood-engraving by each of: James Bostock, Garrick Palmer, Ronald Salmond, Geoffrey Wales, Ray Hedger and Rigby Graham, who contributes a woodcut). (Printed at the Whittington Press for) *Bishops Books. Exton, Devon. 1998, 31/150 COPIES printed on Zerkall mouldmade paper, title-page printed in black and green, pp. [16], roy.8vo., original plain cream sewn card, untrimmed, dustjacket, fine* £50



Item 398

398. (Whittington Press.) **TAYLOR (Michael) and Brocard SEWELL.** *Saint Dominic's Press. A Bibliography 1916-1937.* With a Memoir by Susan Falkner, an Introduction by Brocard Sewell, a Preface by Michael Taylor and an Appendix by Adrian Cunningham. *Andoversford. 1995, 93/100 COPIES (of an edition of 400 copies) printed on Zerkall Halbmatt and Ingres papers signed by Brocard Sewell, Michael Taylor and Susan Falkner, facsimiles of several examples of Saint Dominic's Press printing (some in more than one colour), tipped-in reproductions of 6 photographs, including 2 colourprinted plates, a double-page colourprinted plate and 3 other plates including one full-page, the title-page printed in black and orange, pp. [iv](blanks), [viii], 181, [3](blanks), roy.8vo., original qtr. orange morocco, backstrip gilt lettered, dark pink boards with a wood-engraving reproduced on the front cover, untrimmed, fine*
 [with:]
 Two Original Leaves from the *Saint Dominic's Press* edition of 'Horae Beatae Virginis' in a plain qtr. orange linen and pink boards, and a facsimile of the *Saint Dominic's Press* edition of 'Daisy and Marguerite', the book, portfolio and facsimile all loosely inserted in a cloth and boards slipcase, fine £350
399. (Whittington Press.) **TURNER (Jim) Lost Days.** *Poems of the Cotswolds. Andoversford. 1981, ONE OF 400 COPIES (of an edition of 500 copies) printed in brown and black on Zerkall mouldmade paper, with 7 wood-engravings by Miriam Macgregor, pp. [32], roy.8vo., original printed orange sewn wrappers, bookplate, untrimmed, fine* £50

400. (Whittington Press.) VON KLEIST (Heinrich) *On a Theatre of Marionettes*. Translation by Gerti Wilford. (Foreword by Lesley Macdonald). Acorn Press. 1989, 61/150 COPIES printed on mouldmade paper, with a tipped in photographic frontispiece and 3 other tipped in photographs, 9 wood-engravings by Hellmuth Weissenborn printed in red or yellow, the title-page printed in black and red, pp. [viii], 16, 8vo., original grey canvas, inlaid printed front cover label, untrimmed, fine £80



Item 400

¶ Soliloquii anime. ¶ Fo. LXX

diale dem deuotionis gram ⁊ post pñis vut la
boe bñ exercitatio gloriã sempiternã. Amē.
¶ Explicat liber quartus deuoti fratris tho
me homp. ¶ Incipit plogus in soliloquiũ
anime eiusdem.

Consolatio
nis gratia aliquas senten
tias deuotas in vñi coa
ceruãtũ libellũ: quẽ meo
peccati carũ cõmittere vo
lũ: ⁊ quasi quoddã dele
tabile partũ varijs arbo
rib⁹ cõstrũ. pulchellũ qũ venustũ florib⁹ hñe dñs
posuit: vbi ad legẽdũ speculãdũq; optabiles
materias tpe necessitudis p̄ resoluẽdas anis
tedio vel microsc obiectis quãq; introrẽ. Et
aut lacide ⁊ p̄mptẽ inueniẽt. sup qua arboe
requiescẽt. vel qui ad legẽdũ flos gratior
esset: singla capitulo ⁊ loca rubricatis titulis
p̄ofulgẽt fecit. Clarõ etiã sermonũ genere.
nunc loquens. nunc disputans. nunc orans
nunc colloquẽs: nunc in p̄pria p̄sona. nũc in
peregrina. placido sũlo terũ presentẽ circũ
flecti. Rogo ergo nemo legẽtũ indignans
moueat sup̄scribentis manũ: qũ sibi totaliter
cõsũlarũ placuit. Ignoscat qũ impossibili
⁊ facillimã dictã animo: pensans qũt deo non
artificiosa ⁊ simplicia t̄pura magis redolent
qũ si forte v̄spũã sent⁹ aut min⁹ itẽger aut mi
n⁹ clar⁹ apparuerit: sup his pũã flagito core
ctioẽ deuotiãõs ei si qd̄ leprũ inuenit. et sad
uerentia p̄on⁹ qũ ex p̄posito id mibi p̄uissẽ
Adhuc qũ hũãã iudicia qũis p̄babula fal
si possant: ad te omp̄s deus et pater luminũ
supplex dẽcipulus recurro. tũsãd soliloquiũ
tibi rep̄sentõ: vt tu digna ap̄oobes visiofa
sp̄oobes mibi qũ vel alteri f. d. d. seruũ rectũ
seruãã qũ displicent in sũtũe ⁊ p̄p̄cor: itẽq;
pater satẽ largire mibi eriguo mancipio mo
tẽpus ⁊ boũã cõmõõdã i vberissimã pascuis
scripturarũ: qũ max̄ charissimẽ delicia sunt et
erunt: donec dico cõterminatio elucẽscat. ⁊ vñ
bia mortalitatis inclinẽt. Suberabe p̄inde
curas inuitẽs. amocẽ tẽporales passiones
noticias: aliãq; causas ab ocio p̄cupito me re
tardantes. Op̄oret enĩ liberũ esse animũ et
tranquillũ: de inimis ⁊ diuinis meditari cas
pientẽ. Ideo vt talem cõsequi merear: bñdĩ
cione celestis dulcedinis tue me imbue di
gnario ⁊ infundere: vt tibi ad gloriã: mibi qũ
ad qualem cumq; loquar p̄solationis gratiã.
¶ Explicat plogus. Incipit capla b⁹ oqis.

De desiderio alic querẽtis deũ. Cap. I.
De districto dei iudicio Cap. II.
De dolore ⁊ metu peccatorũ. III
De limitatione t̄põs ⁊ negligẽtice. IIII
De docuitate et miseria potẽtũ vite V
De ambulatione eterne vite. VI
De optatione bone mortis. VII
De mortuo m̄õõ cui⁹ vna est in t̄põ VIII
De elongatione a creaturis. IX
De cõtẽptu om̄i cõsolatione terrenorũ X
De magna dulcedine ⁊ p̄solationẽ loco XI
De vñico ⁊ sũmo bono querẽdo XII
De vñicõ antẽ cũ deo ⁊ s̄tractõẽ grẽ XIII
De tristitia alic absente dilecti grã. XIIIII
De scrutatio sup̄ dilecto: dono grẽ e⁹ XV
De benigna p̄tectione dilecti ⁊ sũstentia
anime. XVI
De tristitõ dilecti. qũ sit rõ recessus sui XVII
De fiducia diuine miseratiõis XVIII
De desiderio diuine fruitionis XIX
De genuã alic ex cõlatione gloriẽ XX
De cõmõia celestis patrie XXI
De accessu ad sanctũ sc̄õõ: icũm chãũũ re
gem angelorũ. XXII
De p̄cessu ad salutãdã v̄ginẽ gloriã XXIII
De cõsolatione p̄ssimẽ matris v̄ginis ma
rie. XXIIII
De redẽdõ gr̄is p̄ accepto bñfãcio XXV
¶ Incipit soliloquiũ anime. De desiderio
anime querẽtis deũ. ¶ Capitũã. I.

Abiũtad
derere deo bonũ est
dicitur et dulce v̄bũ: deũ
amplẽrens ⁊ m̄õõ ex
cludẽs vñicũũ. Quid
ãplũs dicitũ: ⁊ qd̄ vi
tra cupiẽdũ: vñõẽ sa
tis ẽ. si fiat qd̄ sa dicitur
est: Et si dicant aliat alia m̄õõ: ad hoc
vñũ reducẽã sunt oĩã: Dicit qũ aĩa mea cũ p̄
p̄betã mibi aut adberere deo bonũ ẽ. Et dõ
mẽ tu vñicũ bonũ meũ: solus bon⁹ ⁊ dulcis
De te loqui dulce ẽ amã: de recogitare sua
ue est deuoto: cui⁹ cor nõ est in mundo ⁊ sc̄ũ
abscõdũ in celo: vt tu sis ei sola vera requi
cor intima suauitas: nec hoc crucifẽ quõdã
vbi tẽptat falsa cupiditas. Deus mẽ quõ ẽ
illi in corde: qũ tuo seruet amocẽ: Quãle gau
diũ eiũ: quẽ nulla delectat creatura: vñicũ
tas: In nõ vor: cuiũ camũ in p̄sũmo. de qũ
finitus suscepti et condũ: et talẽ est: Quid mi
bi est in celo: ⁊ a te quid volũ sup̄ trã: Et aĩa
i iij



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