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A Elizabeth E iac. D

b

c Māpsēta. vij. iac. D H

d Cecilia. iij. xl. iac. D H

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Section One Antiquarian Books

1. **Addison (Joseph)** *Plays. Printed for J. Tonson, 1735, titles printed in red and black, the general title with a small woodcut vignette, those to the plays with woodcut medallion portrait of Shakespeare, 2 engraved plates, some foxing and browning*, pp. [ii], 84, [xxvi], 66, [2], 8, 12mo, disbound, signature of Mary Cowper dated 1735 on title, purchase price (4/6) on flyleaf, sound (ESTC N38750) £400

First collected edition of Addison's Plays, albeit only two of them, Cato and The Drummer. 'In fact his surprise hit Cato may have been first drafted at Oxford, and revised during his grand tour; it is thought to have undergone surgery at the hands of such distinguished play-doctors as Dryden, Colley Cibber, and Swift. Only four acts had been completed, however, until the success of Ambrose Philips's play Distrest Mother in 1712 apparently convinced Addison that his own work easily matched this stiff recension of Racine's Andromaque. He wrote the final act quickly and friends such as George Berkeley began to puff the forthcoming dramatic attraction ... Cato was premièred at Drury Lane on 14 April 1713, a first night which has gone down in theatrical history with a notoriety scarcely matched until the opening of The Rite of Spring two centuries later' (ODNB).

ESTC records 3 copies in the UK, 2 of them in Oxford (not in BL), and the Lilly Library and St. Louis University in the US.

2. **Addison (Joseph)** *The Works of. Volume the First [-Fourth]. With a Complete Index. Birmingham: Printed by John Baskerville, 1761, 4 vols., without the very scarce 'Directions to the Binder' leaf in vol. i (which carried instructions that it be cut out) but with the 7 plates in vol. ii (probably not printed by Baskerville, and sometimes missing), frontispiece and title-page of vol. i browned, a little browning elsewhere, occasional foxing, mostly sparse but heavier in a few gatherings*, pp. xxv, [2], [1 blank], 525 (recte 537), [4, Index]; [viii], 538, [11]; 579, [11 index]; 555, [10 index], 4to, contemporary red morocco, single gilt fillet borders on sides, upper covers with the arms of Joshua Hutchinson blocked in gilt at the centre, gilt rules around raised bands on spines, gilt edges, lower edges of boards with a water stain of varying height (not affecting the textblock), not exceeding 1 inch, engraved Hutchinson bookplate inside front cover, later bookplate opposite of Henry J.B. Clements, good (Gaskell 17) £1,200



One of the most ambitious productions of the Baskerville Press. 'The book is certainly the most beautiful edition of Addison ever published. Dibdin calls it "a glorious performance"' (Straus/Dent, *John Baskerville*, 1907, p. 35)

3. **Alembert (Jean Le Rond d')** *Miscellaneous Pieces in Literature, History, and Philosophy. Translated from the French. Printed for C. Henderson, 1764, FIRST EDITION in English, uniformly slightly browned, a few spots and stains, last leaf torn at upper inner corner (caused by adhesion of free endpaper)*, pp. [iv], 247, 8vo, modern marbled boards, stamp of Lynn Free Public Library

on title, accession number in ink on verso with the note 'Auction, Leonard's, June 1879,'
 accession number repeated at head of text, a few nineteenth-century pencil notes, good (ESTC
 T86542, BL and Tankerness House only in the UK, though 9 recorded in the US) £1,800

A selection from *Alembert's Mélanges de Littérature, d'Histoire, et de Philosophie*, which began in 1753, 2 vols., and grew to 5 volumes by 1767. Here we have: Remarks on Translation, Discourse before the French Academy, Reflections on Eloquence, and Style in general, The Government of Geneva, The Abuse of Criticism in Religion, The Alliance betwixt Learned Men, and the Great, Reflexions on the Use and Abuse of Philosophy in Matters that are properly relative to Taste, Memoirs of Christina, Queen of Sweden.

Alembert is chiefly celebrated as a scientist, but 'the 1750s were more noteworthy in d'Alembert's life for the development of interests outside the realm of mathematics and physics. Those interests came as a result of his involvement with the *Encyclopédie*' (DSB). On the strength of his Discours préliminaire to the *Encyclopédie* he was admitted to the Académie Française, and it was to that body that most of these miscellaneous pieces were addressed.

The anonymous editor begins by remarking that 'among the many trifling productions which are daily imported from our ingenious rivals the French, it is surprising that such an author as Mr. D'Alembert should be almost unknown in our language.' He then goes on to tell us that the Essay on Taste was translated by Mr. Gerrard, those on Geneva and Queen Christina by (helpfully) 'another gentleman': the remainder presumably by himself. The nineteenth-century annotator has written at the head of *The Abuse of Criticism in Religion*, 'A very bad translation.'

The Essay on Geneva was highly controversial, and caused the suspension of the licence for the *Encyclopédie*, and d'Alembert's resignation as editor.

4. **(Anthology.) THE BEAUTIES of English Poetry**, or a Collection of Poems extracted from the Best Authors. *Paris: Sold by Vergani and Favre, [1800/1], a little foxing at either end, occasional minor browning and damp-staining*, pp. [iv], 211, [1], 12mo, *contemporary calf, rebounded, sides crackled, sound* £550

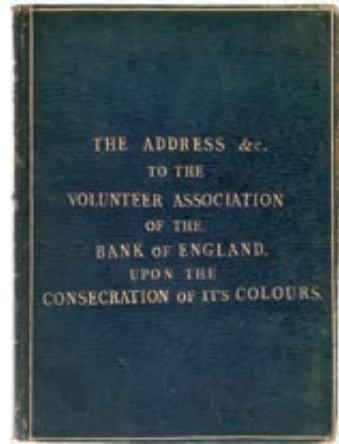
A very rare anthology, the BL copy being the only one recorded in ESTC. Having discoursed on the instructional function of epic poetry, the anonymous editor continues: 'To allure those who are inattentive to the excellence of virtue, and direct their thoughts to the noblest qualifications [he has selected] such poems as have been universally esteemed the first ornaments of the English language.' Accordingly, the selection is easy-going, and sometimes humorous. Authors include Gay, Collins, Cowper, Pope, Dryden, &c, and Mrs. Thrale; also a Byron (not the Byron).

The actual date on the title-page is 'The ninth year' (i.e. in the Revolutionary calendar), which began on 23 September 1800; therefore this book was published in 1800 or 1801. ESTC records but 5 publications by Vergani, including this one: of these 3 others are advertised at the end, plus another not in ESTC.

5. **(Bank of England.) BANK MEETING. February 6, 1798.** In the Press and speedily will be Published, With Notes and Illustrations, The Interesting and patriotic Speech, made by Mr. E. Kemble, Relative to the Support of the State, In the Present Alarming Crisis, with the Particulars of the Emigrant French School Master, with whom Master K. is under Tuition. To which will be added, Master K's Age and Opinions of the Present Convulsed State of France. In a few Days will be Published, by Mr. Kemble, Sen. Thoughts and Observations on the Spirit of the Rising Generation. [*London: 1798*], *slight browning along a former central vertical fold, broadside (450 x 340 mm), good* £450

An unrecorded broadside announcing two works which do not appear to have been in fact published, or, if so, have not survived. Edward Kemble was a partner in the tea broking firm of Venn and Kemble, and a shareholder in the Bank of England. Among Pitt's schemes to raise money for the war with France was the 'Voluntary Contribution'. Shareholders of the Bank of England met on 23rd June 1798 and decided on a donation of £200,000, Kemble being one of the most enthusiastic supporters of the move. His patriotism, of course, was less love of country than the desire to protect trade.

6. **(Bank of England.) LLOYD (Richard)** *The Prayer, and the Address to the Volunteer Association of the Bank of England, upon the Consecration of its Colours, on September 2, 1799. The Speech of Mrs. Thornton, the Lady of Samuel Thornton, Esq., M.P., Governor of the Bank of England, on Presenting the Colours. And the Reply, of James Whitmore, Esq., M.P., Lieutenant-Colonel Commandant of the Bank Regiment. Printed by John March, [1799], printed on thick paper, fly-leaves foxed, pp. 24, small 4to, contemporary navy blue straight-grained morocco, gilt ruled borders on sides, upper cover gilt lettered with the salient part of the the title, gilt edges, minor wear, front inner hinge broken but stitching holding, very good* (ESTC T94391) £800



Probably bound for one of the officiating party, or someone in the higher ranks of the Bank. The Bank of England Volunteers had been raised in 1798, and continued, under various change of name, until 1921, latterly The Prince of Wales' Own Civil Service Rifles. Richard Lloyd (1764/5-1834) was admitted pensioner to Magdalene College, Cambridge, on 26 June 1783, aged eighteen. He graduated BA as fourth junior optime in 1787, proceeded MA in 1790, and was elected a fellow. His address is a eulogy upon the British Constitution, a theme taken up again by the wife of the Governor of the Bank.

7. **'As fine a quadruped as Bewick ever drew'** **(Bewick (Thomas.) [Reay (Henry Utrick, of Killingworth)]** *A Short Treatise on the Useful Invention called the Sportsman's Friend, or, The Farmer's Footman. By a Gentleman farmer of Northumberland; with figures of the instrument and its use, engraved in wood, by Thomas Bewick, from the paintings of Joseph Atkinson, cattle-painter in Newcastle; dedicated, with submission, to that highly respected body, the Board of Agriculture of Great-Britain. Newcastle: Printed by Edward Walker, London: Sold by R. Faulder, and all other booksellers, 1801, FIRST (ONLY) EDITION, with a copper engraved frontispiece and two fine full-page wood-engravings by Thomas Bewick, uncut and partly unopened, pp. [ii], xi, [12-] 24, 8vo, original blue paper wrappers, split at foot of upper joint, engraved (?by Bewick) book-plate of the author on inside front cover, preserved in a fleece lined morocco backed folding box, very good* (Tattersfield TB 2.594) £1,200

When the author's invention was ridiculed ('merely a notched wooden peg with which the reins of a horse could be secured to the ground' – Tattersfield), he withdrew it from sale and is said to have destroyed the vast majority of the edition of 300. Possibly some were kept as remainders by the Newcastle bookseller William Garrett, but at any rate this is something of a Bewick rarity. The book-plate has been in the volume for a long time; apart from it however there is nothing to indicate that this is 'the author's own copy'. The book has at some time inevitably been through the hands of David Steedman, whose ticket appears inside the front cover.

Reay, whose pretensions as a gentleman farmer had been made possible by his grocer father's astute investment in the Walker Colliery, was a patron of Stubbs. The three horses depicted here were all painted by Stubbs, and Bewick's engravings follow reduced copies by 'Joseph Atkinson, cattle-painter in Newcastle.' The results, according to Thomson, include 'as fine a quadruped as Bewick ever drew.'

8. **Beyer (Hartmann)** *Quaestiones novae in libellum de sphaera Ioannis de Sacrobusto, in gratiam studiosae iuuent utis collectae. Frankfurt: Petrus Brubach, 1549, FIRST EDITION, with woodcut printer's device of a Janus head on title, another version on recto of last leaf within a cartouche, with 4 woodcut initials, one a repeat, of very poor quality, 2 diagrams in text, uniformly slightly browned, a few spots and stains, defects in outer margin of 3 leaves at end repaired with the loss of 2 or 3 letters on the verso of one leaf, some dog-ears, extensively annotated in a contemporary hand, ff. [8], 125, [3], small 8vo, plain modern calf, sound* (VD 16 B2492; Zinner 1959) £800

First edition (an edition appeared in Venice in the same year) of one of the most frequently reprinted Questions on Sacrobosco of the XVth century, for the use of students (and hence a rather cheap production). This copy was closely read, annotated with highlights, calculations, and corrections more or less throughout.

Herman Beyer (1516-77) was a native of Frankfurt, returning to that city after studies and some years' teaching mathematics and theology at Wittenberg. He was an active Reformer, and a friend of Melancthon. John Dee had a copy of the 1571 edition.

9. **(Bible. English. Miniature.)** The Bible in Miniature [sic], or a Concise History of the Old and New Testaments. *Printed for E. Newbery, 1780, 2 engraved title-pages and 14 engraved plates, some spotting and thumbing*, pp. [ii], 256, 64mo, *contemporary plain calf, rubbed, cornertips worn, front joint cracking but sound, vertical crease to front board and the text-block slightly warped as a result, ownership inscription 'S Smart Her Book 1797' to front endpaper, sound* (ESTC T127856; Roscoe J28) £450

An unsophisticated copy of Elizabeth Newbery's famous thumb bible, which saw numerous variant issues between 1780 and 1810 or so; this is the issue with page numbers in brackets and press figures.



10. **(Bible. New Testament. Greek.)** Novum Testamentum Editio nova... studio & labore Stephani Curcellaei. *Amsterdam: Ex Officina Elzeviriana, 1658, an area of adhesion between two leaves affecting a few words on three pages, headline occasionally shaved, some dustsoiling and light spotting (particularly to title-page)*, pp. [xvi], 532, [12], 377, [25], 24mo, *nineteenth-century vellum boards, spine lettered in gilt, somewhat dustsoiled, front joint cracking but strong, ownership inscriptions of John Clark dated 1837 and William Cleminson (gifted by Clark) to initial blank, later genealogical ownership note tipped to verso of flyleaf, sound* (Willems 1239; D&M 4698) £250

The first edition of the Greek New Testament edited by Etienne de Courcelles (or Stephanus Curcellaeus, 1586-1659), a Swiss scholar resident in Amsterdam. Curcellaeus used the text of the 1633 Elzevir edition but greatly expanded the number of variant readings and parallel passages cited, and thereby produced the last major original edition of the text before Mill's of 1707.

11. **(Bible. New Testament. Italian.)** Prima parte del Nuouo Testamento, nellaqual si contengono i quattro Euangelisti, cioè Mattheo, Marco, Luca et Giouanne. Con tre indici, ouer tauole, come in esso veder si potranno. Nuouamente ristampato, & con somma diligentia raveduto, et emendato. [Two vols.] *Venice: [colophon:] Bartolomeo Rubini, 1566, woodcut vignette on title with 'Io son la luce del mo[n]do ...' around 3 sides of it, some headlines cropped, last page slightly affected by prior adhesion of fly-leaf with the loss of a couple of letters, ff. 457 (vol. ii beginning at 208), [22, lacking a final blank], 16mo, eighteenth-century French mottled calf, spines gilt in compartments, twin red lettering pieces, upper one on vol. i lacking, upper joint of both vols. cracked but cords still firm, worn at extremities, good* (CNCE 5963; not in Darlow and Moule) £850

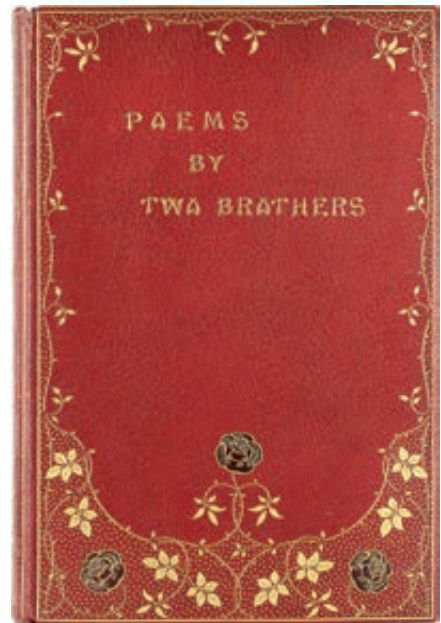
In spite of the title (and there is no separate title to the second part), this is the complete New Testament except for the Catholic epistles. A scarce edition: OPAC SBN records just 7 copies in Italy, in 5 locations, one defective; no locations outside Italy in Worldcat

12. **(Bible. O.T. Psalms. English. Church of Scotland)** The Psalms of David, in metre: Newly translated, and diligently compared with the original text, and former translations: more plain, smooth, and agreeable to the text, than any heretofore. Allowed by the authority of the General

Assembly of the Kirk of Scotland, and appointed to be sung in congregations and families. [bound with:] Translations and Paraphrases of several passages of Sacred Scripture. Collected and prepared by a committee appointed by the General Assembly of the Church of Scotland. *Aberdeen: printed and sold by F. Douglass and W. Murray, 1754, one gathering in the Psalms slightly sprung and its last leaf detached, lower outer corner of one leaf in second part torn away with the loss of three or four words and parts of a number of letters, minor staining towards end*, pp. 358, [2]; 59, [1], 12mo, contemporary Scottish (?Aberdeen) black morocco, gilt roll tooled borders on sides, spine gilt in compartments, signature of Lady Grant on title, good (ESTC T226456 and T226453) £475

A restrained but appealing binding on a very rare edition of the Psalms, Aberdeen only in ESTC, likewise the Paraphrases. Although the latter has its own title-page, it seems likely that the two were issued together. The ownership inscription of Lady Grant is apposite.

13. (Binding) TENNYSON (Alfred, Charles and Frederick) *Poems by Two Brothers*. [Printed by R. & R. Clark, Edinburgh for] Macmillan and Co., 1893, LARGE-PAPER LIMITED EDITION, with 10 pages of facsimiles at the end, pp. [i, limitation statement], xix, 251, royal 8vo, contemporary red morocco by Zaehnsdorf with their exhibition stamp, single gilt fillet borders on sides enclosing an inner border of leafy tendrils, the interstices filled with gilt dots, the area widening at the foot and incorporating 3 onlaid flower heads in a darker red, both covers lettered in gilt in fancy 'Japanese' style, spine similarly decorated but conventionally lettered, gilt inner dentelles, top edges gilt, others uncut, short crack at head of upper joint, very good (Wise 2) £1,500



Second edition of *Poems by Two Brothers* (so-called, although in fact by three), the Large-Paper version, limited to 300 copies and including the facsimiles which were not in the ordinary paper edition. A nice example of a Zaehnsdorf exhibition binding: the lettering on the covers is perhaps a little out of keeping with the rest of the decoration, but it does reflect the fashion for Japonism then in vogue.

14. Boyer (Abel) *Boyer's Royal Dictionary Abridged*. In two parts. I. French and English. II. English and French... The sixteenth edition. Carefully corrected and improved... by J.C. Prieur *Printed for Messrs. Bathurst, Pote, Rivingtons, Owen, Buckland, Longman, [and 23 others.] 1786, one folding table, some light spotting*, pp. [914], 8vo, contemporary sheep, rebacked preserving original morocco lettering piece, corners repaired, hinges neatly relined, old leather marked, bookplate of Scawen Blunt (probably Francis, father of the poet Wilfrid), good (ESTC T132563; Alston XII 688) £300

'In 1699 Boyer published his *Royal Dictionary*... The work was something of an innovation in England in announcing a particular and unusual view of language as a changing, living thing... Nineteen editions each of the *Royal Dictionary* and the *Royal Dictionary Abridged* were published in London between 1699 and 1797. The *Royal Dictionary* found a place in the libraries of scholars, public figures (including Dr Johnson), politicians, and clerics; increasingly, however, it found its main use in the classroom' (ODNB). ESTC locates this 16th edition in seven locations (3 in the UK, 2 in the USA, and 1 each in Canada and New Zealand).

15. **Bramah (Ernest)** English Farming and Why I Turned it Up. *Leadenhall Press. 1894, FIRST EDITION, faint marginal browning to the poor quality paper*, pp. 182, 16 (adverts. and inserted advert. for 'Stickphast Glue'), fcap.8vo., *original stiff pale grey morocco-grained cloth, covers lettered and decorated in dark blue and the front cover further lettered in gilt, backstrip with faint fading, very good* (*Book Collector* Vol.13, p.60, 1) £120

The author's first book.

16. **Brathwaite (Richard)** *Essaies vpon the Five Senses, with a pithie one vpon Detraction. Continued vvith sundry Christian Resolues, full of passion and deuotion, purposely composed for the zealously-disposed. Printed by E.G. for Richard Whittaker, 1620, FIRST EDITION, cut close, with the loss of the tips of the first line of the title and several headlines, and touching one sidenote (no loss of sense), a bit browned, more especially around the edges, and in the terminal leaves, which are slightly frayed (no loss)*, pp. [viii], 142, [2], small 8vo., *modern calf backed boards, sound* (ESTC S104664) £4,000

The rare first edition. Besides those items mentioned on the title-page there are two further pieces in the volume: The Authors Opinion of Marriage, and [the character of] A Shrow (i.e. Shrew). The latter, an antidote to the eulogy of marriage preceding it, is a rollicking piece, and was dropped from the two later printings, in 1625 and 1635. Braithwait is best known for his *The English Gentleman* (1630) and *The English Gentlewoman* (1631), and for *Barnabae itinerarum* (c. 1636), but his other output was prolific (STC Nos. 3553-91). 'Brathwaite's oeuvre is of growing importance as evidence of a gentleman's literary activity in the seventeenth century as well as of particular approaches to social and political issues' (ODNB).

ESTC locates 3 copies in the UK (BL, Glasgow, Bodleian) and 4 in the US (Folger, Huntington, Harvard, Yale)

17. **[Brockway (Thomas)]** *The Gospel Tragedy: an Epic Poem. In Four Books. Printed at Worcester, Massachusetts, by James R. Hutchins, 1795, FIRST EDITION, with a frontispiece designed and engraved by Amos Doolittle, a bit browned and spotted, pronounced water-staining at either end, text corrected in 3 places (see below)*, pp. iv, [5-] 8-119, 8vo., *original tree sheep, worn and scraped in places, cracks in joints but cords holding, contemporary signature at head of title 'Silvester Gilbert', sound* (Evans, 28345; Wegelin, *American poetry*, 35; ESTC W12473, no copies in the UK) £450

Brockway 'studied theology, and in January, 1772, received a call to settle over the Congregational Church of 69 members in the parish of Lebanon, Connecticut, then known as Lebanon Crank, but since 1804 the town of Columbia. He accepted the call, and was ordained there on June 24, 1772 ... Small of stature, but of indomitable courage, in the time of the Revolution he was a staunch patriot, and served as chaplain of Colonel Samuel Selden's State regiment at New York in 1776. In 1781, when the news of the enemy having landed at New London reached Lebanon during public worship, Mr. Brockway dismissed his congregation with a prayer, and himself with his long gun (being a great hunter) headed a relief expedition' (Dexter, *Yale Graduates*).

There are no errata printed, which makes the correction of two words and the transposition of a whole line intriguing. Silvester Gilbert is possibly one of the subscribers to the *Memoirs of Rev. Eleazar Wheelock*, Brockway's predecessor in Lebanon.

18. **Burne-Jones (Edward)** *The Flower Book. Reproductions of Thirty Eight Water-Colour Designs. Reproduced by Henri Piazza et Cie. For the Fine Art Society, 1905, FIRST EDITION, 221/300 COPIES, 38 colourplates, half-title, title-page, and preliminary leaves printed in red and green, remainder of text printed in green except for the 4-page facsimile list of flowers made by Burne-Jones at the rear which is printed in black, printed on rectos only (except for half-title/limitation leaf and facsimile list), very slight spotting, the page bearing Plate X ('Venus' Looking Glass'), and*

the verso of its title leaf opposite browned (?the volume held open there for display for some time), ff. 45, large 4to, contemporary crushed dark green morocco in Cockerell style by the W.H. Smith bindery, flat spine divided by wide low raised bands, gilt lettered direct in second compartment and at foot, remaining compartments with gilt single line border and three gilt dots at corners, repeated on sides, upper side gilt lettered, gilt single fillet on board edges, grey endpapers, top edges gilt, others uncut, one corner with a small snag, preserved in its original fleece-lined green cloth drop-down folding box with metal catch, lettered in gilt on the upper side, the box rebacked and showing a bit of wear and tear but performing its function splendidly, good £7,500



Georgiana Burne-Jones, the artist's widow, writes in the Preface 'the pictures in this book are not of flowers themselves, but of subjects suggested by their names. The first meaning of many of these has long been forgotten, and new meanings are here found for them in the imagination of the artist.' All the pictures are enclosed in a circle of about six inches in diameter - 'a kind of magic mirror in which the vision appears' - and they are united by 'one spirit, that of pure fantasy.' Burne-Jones rejected names which suggested too obvious an interpretation, as he wished his works to be 'no mere faint echo of other men's thoughts,' rather, he wanted 'to add to the meaning of words or to wring their secret from them.' Many of the paintings draw on Arthurian and classical legend, and on the Bible, and some are reworkings of favourite themes, for example 'Wake, Dearest!' depicts 'The Sleeping Beauty,' a story he turned to again and again in his several 'Briar Rose' series. These freely worked little pictures, some of them unfinished, were done purely for the artist's own pleasure and it may be for this reason that they possibly contain 'a fuller expression of himself than exists elsewhere in his work.'

That clever dog

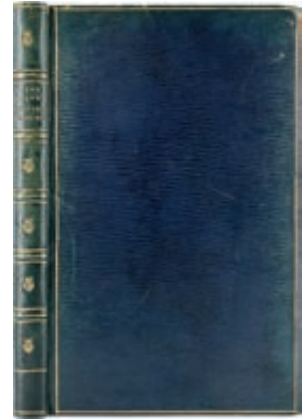
19. **Burney (Charles)** *The Present State of Music in France and Italy. [Together with:] The Present State of Music in Germany and the Netherlands. Printed for T. Becket, J. Robson, and G. Robinson, 1773-75, 3 vols., some scattered foxing in vol. i of Germany, pp.viii, 409, [10, without final advertisement leaf]; viii, 380; [iv], 352, 8vo, contemporary tree calf, rebacked, contrasting lettering pieces, evidence of scorching around the edges, corners worn, sound (ESTC T143468 and T127794) £900*

Second editions. 'In the 1770s Burney established himself as a literary man, no longer simply the music teacher to the upper classes. In 1770 he undertook a tour of France and Italy to collect material for what later became his *A General History of Music* (4 vols., 1776-89), but which was published separately as *The Present State of Music in France and Italy* in May 1771. This was widely acclaimed, doubtless partly because he had efficiently taken steps to ensure favourable reviews in London's literary monthlies. A further volume, covering Germany and the Netherlands, followed in 1773. Perhaps on the strength of his first volume he was elected FRS in 1772. Following the success of both books of tours, which guaranteed him a welcome in noble circles, Burney immediately issued an invitation to subscribe to his *History*' (ODNB) - advertisements for subscriptions appear in two of the volumes here. Dr. Johnson professedly imitated Burney in his own *Tour of the Hebrides*, saying, 'I had that clever dog Burney's Musical Tour in my eye.'

20. **Tweedle-dum and Tweedle-dee**
Byrom (John) Miscellaneous Poems. To which are added his life and notes by the editor. In two volumes. *Leeds: Printed by and for James Nichols, 1814, engraved frontispiece portrait, lightly foxed*, pp. xxiv, [ii], 246; iv, 224, 8vo, *untrimmed in original boards, spines with paper labels, somewhat soiled and rubbed, good* £80

Byrom's collected 'Miscellaneous Poems' were first published in Manchester, a decade after his death – with this being the second separate printing and the first in Leeds. The editor notes that distribution of the first edition was largely confined to Lancashire and Yorkshire, and the long list of booksellers in the imprint in places from Cambridge to Halifax is proof of his intent to spread the word. The epigram in which Byrom coined the names 'Tweedledum and Tweedledee' appears at the end of vol. i.

21. **Byron (George Gordon, Lord)** English Bards, and Scotch Reviewers; A Satire. Fourth edition. *Printed for James Cawthorn, and Sharpe and Hailes, 1811, complete with half-title, printed on stiff paper, watermarked 'J. Whatman/1805', pp. vii, 85, 8vo, contemporary blue straight-grained morocco, single gilt fillet on sides, spine gilt with a lyre in each compartments, lettered in gilt direct in one compartment, armorial book-plate of Thomas Harrison on top of what may be another book-plate on inside front cover, excellent* (Randolph p. 18) £300



An elegant copy of the second fourth edition (first edition 1809; first fourth edition 1810 on unwatermarked paper). The Preface, which was added to the second edition, is included. The publishers in a footnote state that 'The noble author had left this country previous to the publication of that edition, and is not yet returned.'

22. **Calmet (Augustin)** An Historical, Critical, Geographical, Chronological and Etymological Dictionary of the Holy Bible. In three volumes... now translated into English, from the Author's last Edition, with occasional remarks, by Samuel D'oily...and John Colson. *Printed for J. J. and P. Knapton, 1732, FIRST ENGLISH EDITION, engraved frontispiece and 162 engraved plates (of which 67 are double-page), title-pages in red and black, one plate in vol. ii with a closed tear (through part of image, c.14cm long, but with no loss), several plates with small handling tears in blank margins or at folds, two plates in vol. ii slightly proud and with fore-edges worn as a result, some browning and spotting*, pp. [viii], x, 442, 391-808, 803-917, [1]; [ii], 384, 365-779, [1]; [ii], 362, 353-740, [2], folio, *modern calf, spines with six raised bands, dark red morocco lettering pieces, compartments gilt, new endpapers, good* (ESTC T112779) £1,200

The first English edition of Calmet's enormous and influential biblical dictionary, first published in French in 1722-8, in four volumes. It was the first work of its kind and served as the basis of all other such reference works through the eighteenth and nineteenth centuries, including a number of shortened editions in small format and selective versions with specific theological slants. The translators, Samuel D'Oyly and John Colson, were neighbours in Rochester, where D'Oyly was vicar of St Nicholas's and Colson master of the mathematical school. The set was apparently issued with varying numbers of plates and many surviving copies have few or none, despite the title-page claiming 'above one hundred and sixty copper-plates'; this is one of the rare copies to have the full complement – in fact one hundred and sixty three plates, counting the frontispiece.

23. **Cameron [née Butt] (Lucy Lyttleton)** The Three Flower-Pots. New edition. *Houlston and Sons, [c. 1860], with woodcut frontispiece printed on inside front wrapper, and 6 woodcuts in the text, a bit of foxing in the gutter at the centre of the booklet*, pp. 30 (pagination including the front wrapper), 16mo, *original printed wrappers, good* £80

First printed in Wellington in 1822 and again in 1828. This London edition is recorded in one copy only in COPAC, Cambridge, and is not in Osborne.

24. **Cameron [née Butt] (Lucy Lyttleton)** *The Broken Doll. Houlston and Wright, [c. 1860], with woodcut frontispiece (printed on inside front cover), vignette on title, and 6 woodcut illustrations in the text, verso of last leaf (blank) slightly discoloured, pp. 45 (including the front wrapper), 16mo, original printed wrappers, good* £90

COPAC records 3 copies of this title, 2 with the imprint of Houlston and Stoneman, with the date 1848 assigned, and the Liverpool copy with present imprint. Not in Osborne.

25. **Carroll (Lewis)** *Through the Looking Glass. And what Alice found there. Macmillan and Co. 1872, FIRST EDITION, first issue with 'wade' on p. 21, frontispiece with tissue-guard, some light spotting, pp. [xii], 224, [2], 8vo, original red cloth, boards and backstrip blocked in gilt, a.e.g., binder's ticket to rear pastedown, slightly soiled, spine a bit darkened, two small repairs to rear joint, spine ends bumped, good (Williams et al. [Crutch] 67)* £1,200

The error 'wade' for 'wabe' on p. 21 is present, but p. 98 is correctly numbered.



Item 25

26. **(Catalonia.)** *Directori de la visita del General del Principat de Catalunya y Comptats de Rossellò y Cerdanya: y capitols resultans acerca dels carrechs y obligacions dels senyors Diputats, y Oydors, y Oficials de la Casa de la Deputació, y General de Catalunya, y altres. Van anyadits en esta vltima impressió las Ciutats, Vilas y Llochs del present Principat y Comptats de Rosellò y Cerdanya distribuïts per sas Veguerias ... Barcelona: en casa de Rafel [sic] Figuerò, 1698, with woodcut arms on title, tear in last leaf passing through one letter on recto (verso blank) without loss, pp. [3-] 320 (lacking initial blank), square 8vo, contemporary limp vellum, remains of ties, a little soiled, rear endleaf partially torn away, contemporary ownership inscription on title of 'Del Franciscano Aparici', very good (Palau 74121)* £1,500

The record of the Visitation on the accession of Prince George of Hesse-Darmstadt as Viceroy of Catalonia, confirming the principality in its privileges. Princep Jordi, as he was known locally, proved a popular viceroy (he learnt Catalan, and introduced reforms), but he was replaced in 1701 by a pro-Bourbon. The first owner is probably Francesco Aparicio i Font, Jesuit author of a tract on the Virgin (Palau 13,698, same year & publisher as the present work). Scarce: University of Chicago only in the USA in WorldCat, BL only in COPAC.

27. **[Caulibus (Johannes de)] & Nicholas Love, translator.** *The Mirrou of the Blessed Lyf of Jesu Christ. A translation of the Latin work entitled Meditationes Vitae Christi. Attributed to Cardinal Bonaventura... Edited by Lawrence F. Powell and printed at Oxford at the Clarendon Press. Henry Frowde, 1908, the occasional foxspot, pencil note in the margin of the introduction, pp. iv, 330, [2], 4to, original quarter linen, printed paper label, pale blue paper boards, a couple of tiny marks and the merest touch of wear to forecorners, prospectus (creased at top) loosely inserted, very good* £100

The front free endpaper inscribed 'To Ethelwyn R. Steane with the kindest regards + thanks, L.F. Powell, May 1908'. Powell, the editor, thanks Miss E.R. Steane 'for her assistance in the production of this volume' in the preface. Both Powell and Steane were at this time research assistants for the Oxford English Dictionary, and they were married in Headington the following year.

The pencil note in the introduction specifies that the text is now definitely attributed to Johannes de Caulibus, and cites sources.

28. **(Centos.)** *Homerici Centones, [...] Vergiliani Centones. Utrique in quaedam historiae sacrae capita scripti. Nonni Paraphrasis Evangelii Ioannis, Graece & Latine. [Paris]: Excud. Henr. Steph. 1578, complete with all blank leaves (¶4, b7-8, e7-8), title-page soiled and adhered a bit to flyleaf in the gutter, some soiling elsewhere (on one leaf affecting a few characters), a few leaves with paper flaws to blank margins, pp. [viii], 28, [iv], 73, [v], 247, [1], 16mo, contemporary vellum, spine lettered in ink, yapp edges, darkened and rubbed, ties removed, no pastedowns, bookplate of Sir John Martin-Harvey on recto of front flyleaf (upside down), sound (Schreiber 205; Renouard p. 147 #4) £750*

The Estienne edition of the *Centones* (or *centos*), both Homeric and Vergilian, together with Nonnus's poetic paraphrase of the Gospel of John. Composed sometime in the late antique period, the *centones* mash together selected hexameters and half-lines of Homer and Virgil to create the narrative of the Gospels in the style of ancient epic. Nonnus's Paraphrase, the longest part of the volume, is a more direct verse rewriting of the original text.

The form of the *cento* initially emerged in the fourth century and reappeared only occasionally thereafter, often taking religious themes (such as Ross's 1634 life of Christ made from Virgil). These classic examples, thought to have been composed in the late fourth/early fifth century (the Homer by Eudocia and the Virgil by Proba Falconia) were first printed by Aldus in 1504. The copy of Sir John Martin-Harvey (1863-1944), romantic actor, who was knighted in 1921.

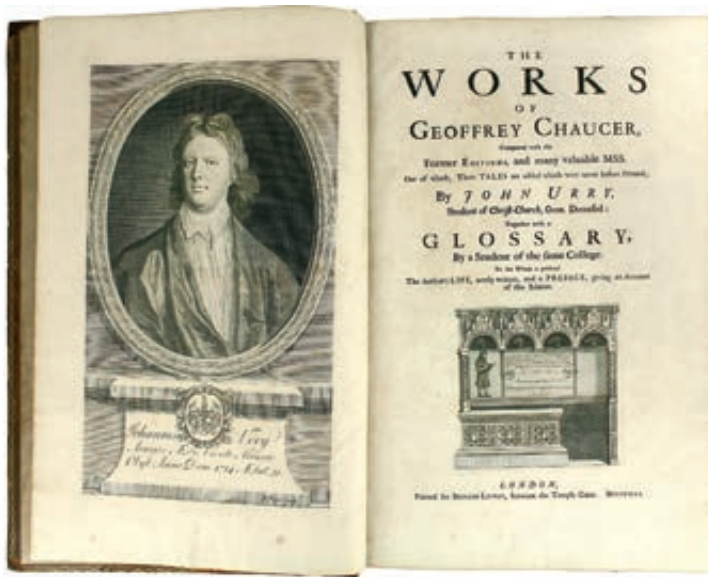
29. **Cervantes (Miguel de)** *La Gitanilla: The Little Gypsy. A Novel. Written by Miguel de Cervantes Saavedra. And done from the Spanish by J. Ozell. Printed for D. Midwinter ... and B. Lintott ... and sold by J. Morphew ... [1709,] FIRST EDITION IN ENGLISH, with woodcut vignette on title (Orpheus on a dolphin), and one engraved plate, half-title discarded, slightly browned, and slightly soiled in places, pp. [iv], 117, 12mo, original calf, corners worn, rebacked, new endpapers, good (ESTC T59880, BL, Bodley and Yale only in ESTC, Eton and Yale for the complete series) £4,000*

First edition in English of *La Gitanilla*, one of Cervantes' 'Exemplary Novels.' A collection of 'Exemplary Novels' was published in English in 1640, but only six of them and not including this one. Ozell was 'lambasted as the epitome of the hack translator in both Pope's *Dunciad* and Jonathan Swift's 'Introduction to Polite Conversation'. Yet although he was mocked for his literary incompetence, his translations were not only good by the standards of the time, but also useful to Pope' (ODNB).

ESTC calls for 8 preliminary pages, and so must be counting the plate in the pagination; the missing half title – which gives the series title: 'The Monthly Amusement. Numb. I. For April 1709' – would account for the other 2-page discrepancy from this copy.

- The most secret intrigues of the seraglio**
30. **[Chassepol (François de)]** *The History of the Grand Visiers, Mahomet, and Achmet Coprogli, of the three last grand signiors, their Sultana's and chief favourites; with the most secret intrigues of the seraglio. Besides several other particulars of the wars of Dalmatia, Transylvania, Hungary, Candia, and Poland. Englished by John Evelyn, junior. Printed for H. Brome, 1677, FIRST EDITION IN ENGLISH, with an engraved frontispiece, worming in the lower margins, on a few occasions affecting a letter or two, pp. [viii], 277, [3, blank] small 8vo, original sheep, blind ruled borders on sides, corner ornaments, compartments blind ruled on spine, worn at extremities, but sound (ESTC R3682; Wing C3728; Keynes 183; Blackmer 327) £1,250*

John Evelyn Junior, the third but eldest surviving son of the diarist in fact predeceased his father. Keynes is rather disparaging of JE Junior's qualities as a writer, but the present text is quite lively, and covers an interesting period of Ottoman history. The copy in the Blackmer sale, in rubbed sheep, made £1250 in 1989.



Item 31

31. Chaucer (Geoffrey) *The Works ... Compared with the Former Editions, and many valuable MSS.* Out of which, Three Tales are added which were never before Printed; by John Urry, Student of Christ-Church, Oxon. Deceased. *Printed for Bernard Lintot. 1721, FIRST URRY EDITION, engraved frontispiece portrait of Urry, fine portrait of Chaucer, title vignette and 27 excellent head-piece vignettes of the pilgrims, just a little light browning, pp. [lii], 626, 81, [1], folio, nineteenth-century diced Russia, boards panelled and framed in blind, with a gilt roll tool border, neatly rebacked preserving original spine, decorated in gilt and blind, corners renewed, old leather somewhat scratched and rubbed around the edges, bookplate of R. St John Mathews and pencil inscription of J. Henry Stormont (dated 1901) to endpapers, good (ESTC T106027) £1,200*

Left unfinished at Urry's death, continued by Thomas Ainsworth, and finally revised and completed by Timothy Thomas, with a Life by John Dart. Thomas Tyrwhitt, in the preface to his edition of 1775-78, declared that Urry's edition 'should never be opened by any one for the purpose of reading Chaucer,' while according to DNB it is 'the worst ever prepared on account of Urry's unpardonable habit of lengthening and shortening Chaucer's words, and even introducing words of his own to suit his views of the metre.' However, the new entry in the ODNB gives a more balanced view: as well as being the first edition printed in Roman type, it 'is the first edition of Chaucer for nearly a hundred and fifty years to consult any manuscripts and is the first since that of William Thynne in 1534 to seek systematically to assemble a substantial number of manuscripts to establish his text. It is also the first edition to offer descriptions of the manuscripts of Chaucer's works, and the first to print texts of 'Gamelyn' and 'The Tale of Beryn', works ascribed to, but not by, Chaucer'.

32. (Church of England. Liturgies. Book of Common Prayer. French.) *LA LITURGIE, c'est à dire le formulaire des prières publiques, de l'administration des sacramens, et des autres ceremonies & coutumes de l'Eglise, selon l'usage de l'Eglise Anglicane: avec Le Pseaultier, ou les pseumes de David: ponctués selon qu'ils doivent être, ou chantez, ou leüs dans les Eglises.* [Translated by John Durel]. *Imprimée par R. Everingham, & se vend chez R. Bentley & M. Magnes, 1688, prayers for the king with printed slips pasted over replacing James with William and Mary, pp. [xxxvi], 348, [bound with:]*
Les Pseumes de David, mis en rime françoise par Clément Marot et Théodore de Bèze. Se vendent à Charenton par Estienne Lucas, 1675, ff. [170], 12mo, contemporary calf, spine gilt, rebacked (a little crudely), ownership inscription inside back cover: 'Livre de Monsieur de ?

Downing, eighteenth-century inscription on title, inked through, of J. Bowler, the same more effectively erased inside the front cover, good (I. ESTC R28597, BL and O (Hertford College) only) £600

A rare edition of the Anglican Liturgy in French. 'With the Savoy conference to determine the future of the English church and liturgy still to be formally concluded the Savoy Chapel was inaugurated on 14 July 1661. Durel took advantage of a distinguished congregation, which included the duke and duchess of Ormond, the dowager countess of Derby, and the earls of Stafford, Newcastle, and Devonshire, to deliver an apology not just for his own Francophone community, but for the traditional Anglican order. His *Sermon prononcé en l'église françoise* (1661), issued later as *The Liturgy of the Church of England Asserted* (1662) and dedicated to the duke of Ormond, denounced contention and affirmed both the Church of England's affinity with continental protestant practice and the pre-eminence of her liturgy ... On 6 October 1662 the king licensed Durel's monopoly of printing the French prayer book. A revised text, completed before 1665, retained much of Delaune's original, but incorporated changes embodied in the Act of Uniformity and Durel's translation of the Thirty-Nine Articles; it was published eight times between 1666 and 1695' (ODNB). The preface here is a precis of the Sermon.

33. **Clarke (John)** An Essay upon the Education of Youth in Grammar-Schools. In which the vulgar method of teaching is examined, and a new one proposed, for the more easy and speedy training up of youth to the knowledge of the learned languages; together with history, chronology, geography, &c. The Second Edition. With very Large additions. *Printed for Arthur Bettesworth, 1730, minor staining from the turn-ins affecting first few leaves at either end, tiny bit of worming in the lower margins of the last few leaves*, pp. [iv], 222, [2, ads], 12mo, *contemporary panelled sheep, plain spine, minor wear to extremities, good* (ESTC T144312) £550

'Augmented by various Enlargements to a Size double that of the former' as the author says in the Preface (first edition, 1720). Clarke, Master of the Grammar School at Hull, was an outspoken critic of the traditional style of teaching classics, and especially inimical to Lily, 'a Latin [Grammar] so ill contriv'd.' In the first edition, as an obscure author, he had restrained himself; but here, having been so well received, he gives full vent to his ideas and animaversions.

Association copy

34. **Clough (Arthur Hugh)** Poems. With a Memoir [by F.T. Palgrave]. *Cambridge: Macmillan, 1862, FIRST COLLECTED EDITION*, pp.xxvii, 259, 16 advertisements, 8vo, *original green honeycomb cloth, gilt, minor wear to the extremities, good* (Scott A13; Tinker 646) £450

Inscribed on the brown front free endpaper in the month of publication to 'The Rev'd R.P. Graves with A J Clough's kind regards July 1862'.

Anne Jemima Clough, the poet's sister, was the first principal of Newnham College Cambridge and a pioneer of women's education. Robert Perceval Graves (1810-93), scion of a family that 'had for several generations contributed with distinction to scholarship and to the learned professions in Ireland' was at the time curate of Windermere and hence neighbour to Anne Clough; the poet, Arthur Hugh, had died in 1861. Graves wrote a Memoir of Wordsworth and a Life of Sir William Rowan Hamilton, these two enjoying a well-known friendship. Graves was also the grand-uncle of the poet Robert Graves, so the volume radiates considerable poetical associations.

35. **Clowes (John)** The True Ground of the present National Danger, with the best means of National Security. Opened and Explained in a Sermon, preached on the occasion of the late Fast, March 7, at St. John's Church, Manchester. Published at the Request of the Congregation. *Chester: Printed by C.W. Leadbeater, 1798, some soiling, fore-edges browned and slightly frayed*, pp. [ii], 20, 12mo, *disbound* (ESTC N63958) £400

Only the Academy of the New Church copy recorded in ESTC. The printer, Charles Worrall Leadbeater, was Clowes's fellow Swedenborgian.

36. **Collins (William)** *The Poetical Works... enriched with Elegant Engravings. Printed by T. Bensley, for E. Harding, 1798, 20 engravings within the text, light browning in places, pp. xiv, 165, [1], 8vo, contemporary flame calf, spine divided by gilt rolls, black morocco lettering piece in second compartment, the remainder with central lyre tools, marbled endpapers, a bit rubbed and marked, good* (ESTC T125340) £100

An attractive edition of Collins' works, printed for the engraver and publisher Edward Harding, who also contributed some of the illustrations.

37. **(Common-place Book.) PICARD (George)** (Manuscript Common-place Book) [*Hull:*] 1802-03, manuscript in ink on paper in a neat legible hand, averaging a little over 30 lines to the page, almost entirely prose but with a little poetry in Greek, with English translation, and Italian, pp. 419, [9, Index], 4to, original mottled calf, spine gilt, gilt edges, spine rubbed and lacking lettering piece, corners worn, good £900

An excellent example of a Regency Common-place Book. John Picard was the first to introduce the manufacture of white lead into England. His son, John Kirby Picard inherited the lead works and became very wealthy. Around 1800, Picard modernised Summergangs House, in the Garden Villa area of Hull, by adding a semi circular porch and iron balconies to the front. Picard's motto, 'Esse quam videri' (Be, rather than seem), and his family crest, a lion sejant (as per the bookplate here), were placed above the entrance to Summergangs House. He in turn had a son John Kirby, and, it must be supposed a second, our George. George Picard was clearly towards the end of his education when he wrote out this remarkably full Common-place Book in the space of a year, between April 1802 and April 1803. The topics are wide-ranging. European, Oriental, African, and American (much on the habits and customs of the 'colonials'); the last entry in the Index is 'Yankees' travels are prominent, followed by history, including recent history (e.g. extracts from Bryan Edwards' *St. Domingo*). There doesn't seem to be much of an 'agenda' – it is not for instance full of 'improving' information, but rather is a miscellany of curious facts. Feats of British arms are frequently praised. The whole is prefaced with a quotation from Peter Beckford: 'The best Method without doubt is to carry the Knowledge you acquire in your Head, but if that be a lost Hope, the next best is to carry it in your pocket.' It would have been a capacious pocket that could accommodate this quarto.

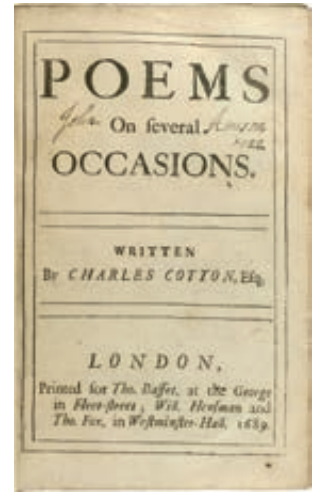


38. **[Concanen (Matthew, editor and contributor)]** *The Flower-Piece: A Collection of Miscellany Poems. By several Hands. Printed for J. Walthoe, 1731, FIRST EDITION, a little browned in places, 2 leaves crinkled, pp. xii, 251, [1, ads], [12, ads], 12mo, contemporary speckled calf, double gilt fillet borders on sides, spine gilt in compartments, red lettering piece, spine worn at head and tail, slightly darkened, upper joint cracked but cords firm, eighteenth-century armorial bookplate of Sir Atwill Lake, with that of Sir John J. Scott Douglas (engraved by Lizars) superimposed, good* (Case 367; ESTC T102877) £350

Most copies lack the 12-page advertisements at the end. Among the authors included is Judith Cowper Madan, her *Progress of Poetry*, and other pieces.

39. **Cotton (Charles)** *Poems on several Occasions. Printed for Tho. Basset; Will. Hensman and Tho. Fox, 1689, FIRST EDITION, a little browned and stained in places, one leaf dust-stained in the fore-margin and frail at foot, rust hole in one leaf in a blank area, pp. [viii], 729, [1, ad], 8vo,*

contemporary panelled calf, rebacked preserving most of the original spine, the gilt almost entirely faded away, red lettering piece, contemporary initials EFL on fly-leaf, inscription of John Amson dated 1722 on title and also on fly-leaf, later armorial bookplate of E. & F. Bolton, good (Wither to Prior 215; Hayward 133; Pforzheimer 221; Wing C6389) £650



'The posthumously published *Poems on Several Occasions* (1689) exhibits the full range of Cotton's work, encompassing love poetry, epigram (many in imitation of Martial), burlesque, political polemic (there is an unexpected savagery in his attacks on Cromwell in 'A Litany' and on the turncoat Waller in 'To Poet E. W. '), romance ('Philoxipes and Policrite'), and even epic ('The Battail of Yvry'). While several poems seem fully to engage with the literary fashions of the Restoration (those addressed to Aphra Behn and Katherine Phillips, for instance, or the lovely 'Elegy' on the prostitute 'M. H. '), Cotton's principal echoes are often of an earlier time: Shakespeare, Spenser, John Taylor the water poet. His copies of the two last survive, the Spenser heavily annotated.

'Cotton's later reputation has had its vicissitudes. In the eighteenth century he was renowned for burlesque and his lyrical poetry was barely known; the nineteenth century found the burlesques too gross, but Coleridge, Wordsworth, and Lamb rediscovered him as poet of nature, praising and imitating his 'Quatrains' of times and seasons, a characterization which, enhanced by his co-authorship of *The Compleat Angler*, brought him a continuing reputation into the twentieth century. Benjamin Britten set Cotton's 'Evening Quatrains' in his *Serenade for Tenor, Horn, and Strings* (1943). Only in 1992, however, did *The Valiant Knight and Scarronnides* appear in a modern edition and *The Scoffer Scoft* has still to do so. The 'Compleat' Cotton has yet to be reintegrated' (ODNB). Though carelessly edited, 'this is the edition which gave so much delight to Lamb, Coleridge and Wordsworth' (Pforzheimer).

40. **Cowper (William)** *Poems*. In two volumes. Volume I [-II]. The third edition. *Printed for J. Johnson, 1787, sig. B of vol. ii in first state, occasional minor foxing*, pp. [iv], 367; [vii], 359, [1, Proposals for printing by subscription Cowper's Homer], 8vo, *contemporary polished calf, gilt ruled compartments on spines, green lettering and numbering pieces, the latter being oval, circular label of Trinity College Library on upper covers, traces of sellotape at foot of spines, slightly worn, good* (ESTC T133955; Russell 73) £250

Although ex-library (with no stamps), an attractive set. The first edition of vol. i was published separately in 1782 as 'Poems.' The first edition of vol. ii was published separately in 1785 as 'The Task'; it includes John Gilpin.

41. **(Cromwell.)** *A Relation of the defeating Card. Mazarine and Oliv. Cromwel's design to have taken Ostend by treachery in the year 1658*. Written in Spanish by a person of quality (who was a chief actor in the preventing of it) ... and now translated into English. [by Sir Charles Cotterell]. *Printed for Hen. Herrington, 1666, washed and pressed, headline in sig. B cropped and preliminary leaves cut close*, pp. [x], 132, 12mo, *twentieth-century panelled calf gilt, spine gilt, red lettering piece, rebacked preserving original spine, sound* (see Abbott 972; ESTC R25098) £500

According to Sidney Lee's DNB entry on Cotterell there was an edition of this translation in 1660, and Abbott signifies as much, stating that 'by treachery in the year 1658 ...' is added to the title in this edition, also giving Lord Mazarin rather than Card. Mazarine. Wing and ESTC do not record a 1660 edition, neither is there one in Harvard. Regarding this edition ESTC states 'Spanish original not traced', but Abbott lists it, and there is a copy in Bodley. After seizing Dunkirk, Mazarin proposed to Cromwell a new treaty whereby Ostend, when captured from the Spanish, would be ceded to England. But the surprise attack on Ostend was defeated, and Cromwell died.

42. [Day (Thomas)] *The History of Sandford and Merton*. Abridged [by Richard Johnson] from the original. Embellished with elegant Plates. Printed for J. Wallis, [1790], 6 engraved plates, G2-3 (with a plate in between) reinforced at inner margin, slight loss of text on the latter near the plate made good in ink on the recto, 2 other leaves towards the end guarded (no loss), a few spots here and there, front hinge strained, frontispiece separated from title-page, pp. [vi], 173, 12mo, original green vellum backed marbled boards, early (crude) hand-lettered label on spine, rubbed and slightly worn, short tear at foot of spine, sound (ESTC T118190, recording 4 copies: BL, Mazarine, Morgan, Alexander Turnbull) £750

A rare abridgement of the best-selling *Sandford and Merton*. Day, an enthusiastic disciple of Rousseau, was an active political pamphleteer, who also 'made an astonishing reputation as a writer of instructive fiction for children... his most famous production, destined to be a best-seller for eighty years, was *Sandford and Merton*. Published in three volumes (1783, 1786, and 1789), it tells how rebellious Tommy Merton, the spoil son of a wealthy plantation owner from Jamaica, and his friend Harry Sandford, the poor but worthy son of a local farmer, are patiently educated by the Revd Mr Barlow – and how Master Tommy is brought, by precept and self-discovery, to see the error of his ways. A host of interpolated stories, providing introductions to ancient history, astronomy, biology, science, exploration, and geography, enable facts and figures to be absorbed relatively painlessly but the main narrative easily holds the attention. Rousseau's deductive techniques are deployed to good effect. What comes through is the basic Christian (and early socialist) message that the members of society should be kind not only to each other but also to the poor and the sick, to those of a different race, and to animals, birds, and insects... But for the idle rich, particularly those who wear fine clothes, play cards, and treat lesser mortals with contempt, the author has no mercy. The book, however sententious, would play a crucial role in moulding the ethos of nineteenth-century England' (ODNB).



The Osborne Collection has the second edition of this abridgement, which was jointly published with Elizabeth Newbery (Roscoe J92).

43. De Quincey (Thomas) *The Works of including all his Contributions to Periodical Literature*. Fourth Edition. In Sixteen Volumes. Edinburgh: Adam and Charles Black, MDCCCLXVIII (Reprinted 1883), with plates and a few illustrations in the text, 8vo, contemporary half dark brown morocco, spines gilt in compartments, marbled edges matching the boards, spines faded, good £800

Cooke's Edition

44. Defoe (Daniel) *The Life and Adventures of Robinson Crusoe Embellished with Engravings* Printed for C. Cooke, [1793], First Cooke edition, 3 vols., with 6 engraved plates (3 each in vols. i and ii, none in iii), woodcut device on title-pages and woodcut tail-piece, last page of vol. ii with two small sections of the text adhering to the fly-leaf, pp. 199; 212; iv, [5-] 198, plus final blank (onto recto of which text of p. 198 offset, 12mo, original tree sheep, gilt ruled compartments on spine, red lettering piece on vol. iii, missing from i and ii, numbered in gilt direct, joints cracked, corners worn, ownership inscription in each vol. of F. Royle dated 1793, fair (ESTC T72293) £250

A charming little edition, and in spite of the faults enumerated above, a pleasant copy. ESTC gives the date on the strength of that at the head of the plates: 'Cooke's Edition of select British Novels', which are dated 1793, an assumption corroborated by the ownership inscription here. The plates themselves are most attractive: the image within an oval with a decorative background and legend in a cartouche.

45. **Delamotte (F.)** *A Primer of the Art of Illumination for the Use of Beginners; with a rudimentary treatise on the art, practical directions for its exercise, and examples taken from illuminated mss. Lockwood. 1874, printed in black and red throughout, 20 chromolithographed plates of initial letters, pp. 44+20 plates of examples, [1](advert.), [1](blank), sm.4to., orig. bevel-edged maroon cloth, plain backstrip faded, sides with blind stamped double line border and fleur-de-lys corner pieces, upper side elaborately gilt blocked with title and passion flowers, yellow chalked endpapers, g.e.* £200

Vivian Ridler's copy with his embossed address on the front free endpaper.

A Dorrit's Dorrit

46. **Dickens (Charles)** *Little Dorrit. Bradbury and Evans, 1857, FIRST BOOKFORM EDITION, with engraved frontispiece and title and 38 etched plates by H.K. Browne, plates generally somewhat spotted, as usual, and with dampstains in the lower outer corners (plates only, not the text), pp. xiv, 625, 8vo, contemporary half green calf, spine richly gilt, red lettering piece, minor shelf wear, contemporary ownership inscription on flyleaf of C.J. Hallam, an early 20th-century M.A. Hallam below this, and below this the inscription of Dorrit W. Fountain, Christmas 1922, good* £300

It is understandable that the bookform editions of Dickens in the original cloth should in recent times have been the subject of bibliophilic enthusiasm, but it is worth bearing in mind that copies such as this, in workaday calf, are probably the form in which most contemporary readers aspired to have their favorite novels, and which, besides, are worthy Victorian artefacts.

"Do you speak of Little Dorrit?" "Why yes of course," returned Flora; "and of all the strangest names I ever heard the strangest, like a place down in the country with a turnpike, or a favourite pony or a puppy or a bird or something from a seed-shop to be put in a garden or a flower-pot and come up speckled" (Bk I Ch. 23)

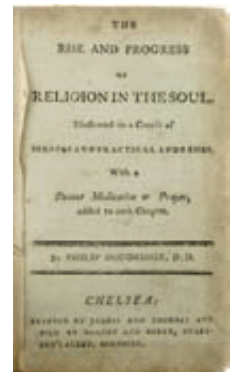
47. **Dionysius the Areopagite (pseudo-)** *Opera (quae quidem extent) omnia, quintuplici translatione versa, & commentariis. D. Dionysii a Rikel Carthusiani nunc iterum diligentissime editis elucidata. Cologne: ex officina Haeredum Ioannis Quentel, 1556, two small wormholes in blank margins at beginning and end, some minor browning and light soiling, pp. 44, [36], 951, [1], folio, contemporary blind-stamped pigskin, two brass clasps on pigskin mounts, a scattering of wormholes to boards, some light staining, one corner damaged, no flyleaves, good* (Adams D524) £900

A substantial and imposing copy of the works of 'Dionysius the Areopagite', with the commentary of Denis the Carthusian (1402-1471). Actually written in the sixth century AD but long attributed to the first century judge converted by Paul, the texts are here presented in multiple Latin translations with substantial scholia and notes.

Unrecorded Chelsea edition

48. **Doddridge (Philip)** *The Rise and Progress of Religion in the Soul. Chelsea: Printed by Jaques and Thomas; and sold by Goadby and Berry, [c. 1797], fore-margins cut close, but without loss, pp. 448, 16mo, original sheep, black lettering piece on spine, lacking upper cover, lower cover nearly detached, spine worn and defective at head* £500

A common text of course, but an unrecorded edition. ESTC records just 10 books with Jaques in the imprint, 3 shared with Thomas. None of them are common, several recorded in a single copy only. Dennett Jaques is probably related to John Jaques (1823-1898), the sports and games manufacturer, inventor of Happy Families, Tiddly-Winks, Ludo, Snakes and Ladders, and Ping-Pong.



49. **[Dodsley (Robert, Editor)]** A Collection of Poems By Several Hands. In six volumes. *J. Dodsley. 1766, engraved plate of music in vol. iv, half-titles present, small oval engraving on each title-page, pp. [iv], 335; [iv], 336; [iv], 351; [iv], 360; [iv], 336; [iv], 336, 8vo, contemporary sprinkled calf, backstrips with raised bands, red morocco lettering pieces in second compartments, small gilt tool in centre of remaining compartments, a touch of wear to one or two headcaps, very good* (ESTC T124648) £600

The most famous and most important of eighteenth-century anthologies, originally planned as a three-volume work and extended to six volumes. It first appeared between 1748 and 1758, again in 1763, and then in this edition (with several more before the end of the century). Dodsley's 'volumes are important to the literary historian. They are fairly representative of the general taste of their age, and the age owed to them, more than to anything else, its knowledge of some poems which are still famous.' (R.W. Chapman. 'Dodsley's Collection of Poems by Several Hands.' Oxford Bib.Soc. III, p.[269])

50. **Donne (John)** Poems, &c. With Elegies on the Author's Death. To which is added divers copies under his own hand, never before printed. *Printed by T. N. for Henry Herringman, 1669, complete with initial and terminal blanks, some damp-staining in the latter half of the vol., pp. [viii], 414 (erratic pagination), [2, blank], 8vo, contemporary calf, double blind ruled borders on sides, ornamental corner pieces, binder's flyleaf at end of an early sixteenth-century text printed in red and black, bearing the contemporary (1669) signature of William Stanell, rebounded, covers crackled, bookplate inside front cover of the archaeologist Johh William Brailsford (depicting a Roman soldier on Hadrian's Wall), good* (Keynes 84) £3,250

Fifth edition, the last of the seventeenth century. In this collection appear for the first time two Elegies, and 'To his Mistress going to bed'.

51. **Douglas (Gavin)** The Poetical Works of. With Memoir, Notes, and a Glossary by John Small. Volume First [-Fourth]. *Edinburgh: William Paterson, 1874, titles printed in red and black, with facsimiles and plates, pp. clxxii, 154; [i], 318, [1]; [iv], 373, [1]; [iv], 356, 8vo, contemporary polished calf by Andrew Grieve of Edinburgh, sides gilt panelled with pairs of double fillets with fleurons in the corners, spines gilt in compartments, twin red lettering pieces, top edges gilt, others uncut and unopened, spines a trifle faded, fore-edges lightly spotted, excellent* £600



A beautiful copy of the the first edition of Small's recension and biography (Memoir) of Douglas. The book is printed to the highest standards of Victorian Edinburgh work, by Turnbull and Spears, and the binding is the acme of the period's taste, style and craftsmanship. Small was Librarian to the University of Edinburgh, succeeding his father as sub-librarian in 1847, the year he graduated, and, Librarian in 1854, continued in the post almost until his death in 1886.

- ... which would offend the people, if they understood them ...
52. **Du Moulin (Pierre)** The Antibarbarian: or, A treatise concerning an unknowne tongue. As well in the prayers of particulars in private as in the publique liturgie. Wherein also are exhibited the principall clauses of the Masse, which would offend the people, if they understood them. *Printed by George Miller, for George Edwards, 1630, lacking the initial and two terninal blanks though the ante-penultimate present, title page a little soiled, and a fragment of the doeskin cord adhering and partially obscuring one letter, pp. [xii], 281, [1], small 8vo, textblock sometime rather ruthlessly over-stitched and all but loose in its original limp vellum, contemporary ownership inscription inside front cover 'John Clarkson his Book', soiled, (STC (2nd ed.) 7311; ESTC S111063: Huntington, McGill, and Union Theological Seminary in the US, plus Folger for the variant title)* £900

First edition in English of this fearsome attack on the use of Latin in the Mass, and a pleasant enough copy despite the over stitching. Du Moulin (1568-1658), who spent much time in England, 'became the leading voice of French protestantism, a role he retained through the first half of the seventeenth century. Rising with enthusiasm to the challenge, he defended both himself and the Reformed church against perceived enemies from without and within. He "duelled" at court with prominent Roman Catholic scholars (who according to his son Peter never defeated him in debate) while pursuing a constant war of polemics in printed broadsides. In the course of a long life, his literary output was truly astonishing, covering ethics, logic, natural science, apologetics, spirituality, monarchy, and human power and privileges. At the very minimum, taking account only of those works published as a separate treatise, there are more than 1200 separate editions or printings in ten or more languages. This figure would rise dramatically if one were to count each individual title, especially his sermons, and it is doubtful if any other Calvinist writer, except perhaps Calvin and Théodore Beza, was more frequently published' (ODNB).

53. **Duncanson (Andrew)** *The Saint's Duty, and Britain's Safety. A discourse, delivered on Thursday 27th February 1794: the day appointed by the King, to be observed as a National Fast. In which, the real causes of the war are stated, with the means of restoring peace and prosperity to the Nation.* Glasgow: Printed by A. Duncan & R. Chapman, 1794, FIRST EDITION, a trifle browned, pp. 33, 8vo, modern marbled wrappers, 3 manuscript marginal annotations (cropped), good (ESTC T200536) £150

A rare sermon, EUL and John Rylands only in ESTC. COPAC adds NLS and Glasgow. Duncanson blames the calamities facing the nation on the corruption of ministers both of church and state, 'the defection, lukewarmness and dissension that prevails in the church', and 'the increase and practice of vice among the people at large'.

54. **Eusebius Pamphilus; Socrates Scholasticus; Theodoret.** *Ecclésiasticae Historiae libri decem.* [With:] *Historia Ecclesiastica.* [And:] *Historia Ecclesiastica.* Item excerpta ex historiis Philostorgii et Theodori Lectoris. Henricus Valesius Graeca ex MSS. Codicibus emendavit, Latine vertit, & Annotationibus illustravit. [Together 3 vols.] Paris: Excudebat Antonius Vitré, [vol. iii:] *Typis Petri le Petit, 1659- 1672, FIRST EDITIONS, some light toning and spotting, a few gatherings browned, half-titles discarded from vols. ii-iii, pp. [lii], 14, [2], 665, [13], 320, [6]; [xxvi], 818, 203, [17]; [xxx], 585, [17], 208, [8], folio, vol. i in later speckled calf, spine gilt, decorative gilt pastedowns, joints restored, with bookplate of Frank Barlow, vols. ii and iii in contemporary dark speckled calf, sometime rebaked with new endpapers, scratched, all somewhat rubbed, a little cracking to joints but sound* £800

The best edition of these important church histories, compiled, edited, and translated by Henri de Valois (or Valesius, 1603-1676). Valois had been commissioned to edit the ecclesiastical historians in 1650 and produced these three volumes over more than two decades of painstaking work. The first volume contains Eusebius's works in Greek and a new Latin translation as well as substantial scholarly notes; the second comprises Socrates Scholasticus and Sozomenus; the third Theodoret, Evagrius, and excerpts from other historians. Valois's texts remained the standard for centuries, being reprinted twice (poorly) before the end of the century, then again in Cambridge editions in 1720 and the 1740s, and ultimately incorporated into Migne's *Patrologia*. According to a later editor of Eusebius, 'for the elucidation of Eusebius' History we owe more to Valesius than to any other man. His edition of the text was an immense advance upon that of Stephanus, and has formed the basis of all subsequent editions, while his notes are a perfect storehouse of information from which all annotators of Eusebius have extensively drawn' (Schaff, introduction to Eusebius in the Nicene and Post-Nicene Fathers). Being issued so far apart (1659, 1668, and 1673), complete sets of the historians do not commonly appear together.

55. **(Farces/Afterpieces/Masques/Librettos.) WENMAN (Joseph, publisher)** A nonce collection of 54 pieces. Printed for J. Wenman, 1777-79, 54 pieces, varying in length from 2 to 10 pages, lacking at least one advertisement leaf, and possibly a plate or two, some water- and other

staining, 8vo, contemporary marbled boards rebacked in calf, old lettering piece reading 'Farces', contemporary bookplate of the Rev. R./P. Packwood, twentieth-century bookplate of L.K. Elmirst with stamp of Dartington Hall on flyleaf, good £750

A varied collection with a contemporary list of the contents on a flyleaf. These Entertainments or Afterpieces were a regular feature of the eighteenth-century theatrical evening, performed between acts of the mainpiece, and afterwards, with complete disregard to appropriateness to the mainpiece. Among authors represented here are Dodsley, Foote, Carey, Morrell, Congreve, Gay, Mendez, Garrick, Fielding, &c. The music of Handel accompanied many of the pieces.

56. **Florian (Jean-Pierre Claris de)** Théâtre de M. de Florian... Quatrième Édition. Tome Premier [-Troisième.] Paris: De L'Imprimerie de Didot Jeune, 1791, 12 engraved plates, a little light foxing, pp. 232; 234; [iv], xi, [i], 234, 12mo, contemporary tan straight-grained morocco, boards with a decorative gilt border, spines divided by double gilt fillets, second and fourth compartments gilt-lettered direct, the rest with central gilt flowers surrounded by small tools in blind, purple watered silk endpapers, edges gilt, a few tiny marks, near fine £300



The collected dramatic works of Florian (1755-1794), in an elegant little edition by Didot, bound in a style akin to Derome or Simier, although the work is unsigned.

57. **[Foote (Samuel)]** A Trip to Calais; a Medley Maritime sketch: being the poetical prosaical production of Timothy Timbertoe, Esq. Dedicated to a Duchess. Printed for the author, and sold by J. Bew, 1775, FIRST EDITION, somewhat browned, 8 leaves reinforced at inner margins, pp. [i], ii, 60, 8vo, modern calf backed boards, signature of John Munnings at head of title (ESTC T103856) £750

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

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

58. **Franchini (Giovanni)** Antiquioritatis Franciscanae conventualibus adjudicatae Apologema. Oradea [Romania]: Typis Seminarii Csákiani per Michaëlem Becskereki, 1747, small wormhole to first 4 leaves and a patch of worming to last 4 leaves touching three characters in each place (no loss of sense), foxed, pp. [xii], 127, [3], 12mo, twentieth-century half cloth, boards covered in marbled paper (substantially defective), spine gilt, textured endpapers, an old stamp to rear pastedown, sound £200

A very rare Romanian printing of this treatise on the Franciscans by Giovanni Franchini, first published at Ronciglione in 1682 and here reprinted at Oradea, in Western Romania, printed during the city's glory days under the Hapsburgs. This edition is unrecorded in COPAC or Worldcat, but we have located one other copy, in the National Széchényi Library, Budapest.

59. **Funccius (Johannus Nicolaus)** De Origine et Pueritia Latinae Linguae libri duo. Uterque secundum auctio long et emendatio editus. Accedit Spicilegium Literarium et index rerum atque verborum locupletissimus. *Marburg: in officina Philippi Casimiri Mülleri, 1735, toned and lightly spotted, stamp of the Allan Library to title-page and final leaf, pp. [viii], 355, [29], 4to, later half vellum, boards marbled with sponge in red, purple, and yellow, paper label with ink title to spine (chipped), soiled, one corner worn, good* £150

A combined edition of the tracts on the origin and early period of development of the Latin language by Johannus Nicolaus Funccius (1693-1778). The two parts were first published in 1720.

60. **(Glass.) SHAW (Henry)** A Booke of Sundry Draughtes. Principally serving for Glasiers: and not Impertinent for Plasterers, and Gardeners: besides sundy other professions. *William Pickering, 1848, title within elegant wood-engraved border, with 117 lithographed plates, some foxing, pp. [7], small 4to, original cloth backed boards, one of the designs reproduced on the upper cover, a bit soiled and worn at extremities, hand-written replacement paper label on spine, book-plate inside front cover of W. Harry Rylands [FSA], and on the fly-leaf of Nathaniel Lloyd, FSA, sound* £550

One of Shaw's rarer works, and of Pickering's – not in Keynes, but it is in Allibone under Gidde. Reproduces, for the most part, Walter Gidde or Gedde's original of 1615 (STC 11695). That Shaw intended to book to be useful is shown by the fact that he omits 'the manner how to anneal glass' as it has been superseded by more recent improvements. The Rylands family of Cheshire were ironmasters, an appropriate provenance.

61. **Gordon (Patrick)** Geography Anatomiz'd: or, the Geographical Grammar. Being a short and exact analysis of the whole body of modern geography, after a new and curious method... the twentieth edition corrected and enlarged. With a new set of maps ingrav'd on a larger scale by



Item 61

Emanuel Bowen. *Printed for J. and P. Knapton [et al.], 1754, 22 folding engraved maps, some light foxing, pp. [xx], 416, 8vo, contemporary sprinkled calf, boards ruled with a double gilt fillet, rebacked preserving original backstrip, corners renewed, hinges neatly relined, Doddington bookplate to front pastedown, good* (ESTC T113290) £600

First published in 1693, this was the last edition under this title and the only one to include a wholly new and expanded set of maps (22 instead of the usual 16-18). The maps are credited to Emanuel Bowen, but most are signed by the engraver George Rollos (1731-1796), an apprentice to Bowen's former apprentice and collaborator Thomas Kitchen. They feature significant updates (California no longer an island) and substantially more detail than the two versions which had appeared before: the first through the 8th edition had maps by Robert Morden, with the 9th through 19th changing to ones by John Senex reused from another publication. ESTC locates this edition in only 4 locations in the UK (BL, NLS, Bodleian, Private Collections; plus 10 in North America).

Odes and Elegy

62. Gray (Thomas) *Odes*. *Printed at the Strawberry-Hill Press, For R. and J. Dodsley, 1757, FIRST EDITION, with engraved vignette on title, mild damp-stain in upper margins, a few spots, pp. 21, (including half-title), (Northup 180; Hazen 1; Rothschild 1067 et seq.; Hayward 174)*
[bound with:]

Gray (Thomas) *An Elegy Written in a Country Church Yard*. The Fourth Edition, corrected. *Printed for R. Dodsley, 1751, title-page with a few small stains, damp-stain continuing from previous work, pp. 11, 4to, twentieth-century calf, blind-tooled Greek key borders on sides with ornaments in the corners, longitudinal red morocco lettering piece on spine, upper cover darkened at upper inner corner, a few minor scratches on sides, spine slightly worn, good* (Northup 495; this edition not in Rothschild; Hayward 173 for the first edition) £1,000

First edition of the *Odes*, which is also the first book printed at the Strawberry Hill Press. Walpole had unwittingly allowed a copy of the manuscript of the *Elegy* to fall into piratical hands, which necessitated the rapid printing of the first edition. This was followed by four more in the same year, and innumerable editions since in every shape and form.

63. (Great Britain. Army. Cavalry.) [FAWCETT (Sir William)] *Instructions and Regulations for the Formations and Movements of the Cavalry*. *Printed for the War-Office, by T. Egerton, [1797], with 16 folding engraved plates, title slightly soiled, minor dust-staining, pp. [iv], ix-xv, [1], 342, 8vo, uncut (dust soiling to deckled edges) in the original boards, a bit worn and soiled, upper hinge cracked (cords holding), spine defective at head and tail, sound* (ESTC N60556, BL, National Trust, Duke, and the Society of the Cincinnati) £1,100

'In 1781, already one of the most knowledgeable and professional soldiers and tacticians of the age, Fawcett was appointed adjutant-general on the British establishment and, on being promoted lieutenant-general on 20 November 1782, entered upon the most important phase of his career. During the 1780s and 1790s he frequently encouraged studious officers, even sending out several times, as adjutant-general, army-wide circulars successfully soliciting subscriptions to new professional publications. He was responsible for stabilizing in 1786-7 the army's badly disrupted (by the late war) system of training and drill, then, during the years 1788-92 and beyond, acted as one of the principal figures ... in the



preparation, testing, and issue of the regulations laid down for the heavy infantry. He achieved the same for the cavalry during 1787 and between 1794 and 1796 ... All of these regulations were outstanding works and were crucial in preparing the army for the great struggle against revolutionary and Napoleonic France' (ODNB). There are here two notices from the Adjutant General's Office, i.e. Fawcett, the first dated 17th June 1796, stipulating that these Instructions are to be observed and practiced, the other, dated April 1797, communicating the Duke of York's pleasure that every Officer of Cavalry shall be provided with a copy. Not surprisingly, few surviving copies are recorded.

64. **(Great Britain. Royal Navy.)** *A List of the Flag-Officers of His Majesty's Fleet: with the Dates of their First Commissions, as Admirals, Vice-Admirals, Rear Admirals, and Captains.* [London: 1790], pp. [12, including initial blank], ff. 40, printed on versos, 8vo, *original red morocco, gilt roll tooled borders on sides, flat spine gilt in compartments, lacking lettering piece, a little worn and a few abrasions, engraved armorial bookplate of Sir Thomas Pasley inside the front cover, and the pencil signature of another Pasley on a fly-leaf, good* £900

An unrecorded edition of the *List of the Flag-Officers*, not in ESTC: of the editions recorded in ESTC, from 1758 on, none are common - no doubt they were discarded as new ones appeared. Sir Thomas Pasley's motto is suitably bellicose: 'Pro rege et patria pugnans'. At the end of a long and distinguished career Pasley was promoted admiral of the white on 9 November 1805. In this book he has made several emendations, adding names, noting deaths, and correcting (what must be rather surprising) errors in the printed text. Nelson appears as a Captain, his seniority of 11 June 1779 being 169th.

65. **Hales (William)** *The Inspector, or Select Literary Intelligence for the Vulgar*. A.D. 1798, but correct A.D. 1801, the first year of the XIXth century. *Printed for J. White and J. Wright, 1799, library shelf mark in ink at head of title-page, some foxing and browning*, pp. [i], xii, [iii-] xniii, [1], 259, 8vo, *nineteenth-century purple hard-grained cloth, shelfmark in gilt on spine, spine slightly darkened, inscription on verso of title 'To Mr James Ivory from Mr Baron Manres, 1799', bookplate of Dundee Free Libraries inside front cover, good* (ESTC T188993) £500

A very curious production, mingling all of Hales's preoccupations in an idiosyncratic form. Hales's 'first published work was *Sonorum doctrina rationalis et experimentalis* (1778), a vindication and confirmation from recent experiments of Newton's theory of sounds. In 1782 he published *De motibus planetarum dissertatio* on the motions of the planets in eccentric orbits, according to the Newtonian theory... Aside from his work on scientific subjects Hales also published, among other titles, *The Inspector, or, Select Literary Intelligence for the Vulgar* and *Irish Pursuits of Literature* (both 1799), *Methodism Inspected* (1803-5), and *Letters on the Tenets of the Romish Hierarchy* (1813)' (ODNB).

There are two issues recorded in ESTC, one with 252 pages, and one with 259. One would think that that with 252 pp. was simply incomplete, as the extra pages at the end are indexes: however, the preliminary leaves differ. Our copy does not correspond with either in ESTC, having more preliminary leaves than called for in the version cited.

- Travels to Doltchester, Stealyard, and Tankardville**
66. **[Hall (Joseph)]** *Mundus alter et idem sive terra australis ante hac semper incognita longis itineribus peregrini academici lustrata* autho. Mercurio Britanico. *Frankfurt: apud haeredes Ascanii de Rinialme, [?1607,] first-state engraved title-page, 5 folding engraved plates (all first edition), the text a mixed edition (two gatherings from the second printing - see below), somewhat soiled and browned, a few outer edges slightly frayed, title slightly abraded, some contemporary manuscript notes, ownership inscriptions to title and flyleaf and Macclesfield embossment to first two leaves*, pp. [xvi], 224, 8vo, *original limp vellum, somewhat soiled, ties lost, stitching loosening, Shirburn Castle bookplate, preserved in a clamshell morocco-backed box, sound* (ESTC S103674; Sabin 29819; Church II 54) £5,500

Joseph Hall (1574-1656) was bishop of Exeter and later Norwich, but in his early years was an important English satirist – his work includes 'the first collection of formal verse satires on the Latin

model to be published in England' and the introduction of the Theophrastan 'character' to English literature (ODNB). This anonymously published work, probably written during Hall's Cambridge days, is 'the first English dystopia' (McMullan, *Politics of Unease*, p. 236) as well as an important influence on Swift's *Gulliver's Travels*. It seems to have been only formally attributed to Hall in 1674, although Milton had attacked the work and Hall himself at the time for being devoid of the moral message necessary to satire.

In the text, the fictional traveller 'Mercurius Britannicus' visits four nations with telling Latinesque names: Crapulia, Viraginia, Moronia, and Lavernia (respectively, gluttony, shrewish women, folly, and deceit); the index glosses the various placenames within each region to emphasise the joke. In this copy, an early owner has then written in further English 'translations' for many of the entries in the index (e.g. 'Scioccia, pr. ab Ital. Sciocco, fatuus', annotated as 'Doltchester') – and these are not the same as those given in the first printed English translation of 1609. The maps illustrate the imaginary 'Australis' (Antarctic) continent, and two give details of the Americas as well (hence its inclusion in Church and Sabin).

The publication history of the text is somewhat complicated – it was first published in London around 1605, but with a title-page bearing a Frankfurt imprint. It was then reprinted in Hanau, with a different title-page. But a number of copies, like this one, are primarily the first edition but with two gatherings – the prelims and D – from the second printing. Evidence that this was done before publication comes from the presence of a corrected reading in the same hand in the prelims of several such 'mixed' copies, as well as from the wholly original state of this copy. Wands conjectures ('Early Printing History of Joseph Hall's *Mundus Alter et Idem*', PBSA 74) that signature D was damaged or lost during the transit of sets of sheets to the Frankfurt Book Fair in 1607, and the loss made up from the recently-printed second edition. If so, this copy must have been almost immediately re-imported to England, since all signs point to early English provenance.

Although ESTC lists 8 copies of this mixed edition in the UK, these are spread across only three locations: BL, Cambridge (2) and Oxford (5). The unmixed first edition is also oddly concentrated, with ESTC giving 14 UK copies (plus two in Dublin), these comprising 7 in Cambridge, 3 in Oxford, and 4 in cathedral libraries.

67. **Hearne (Thomas)** *Reliquiae Hearnianae: The Remains of Thomas Hearne, M.A., of Edmund Hall, Being Extracts from his MS. Diaries, collected with a few notes by Philip Bliss.* [Two volumes.] *Oxford: Printed for the editor, 1857, FIRST EDITION, engraved frontispiece portrait in vol. i, prospectus loosely inserted, a bit of light dustsoiling*, pp. viii, 432; [iv], 433-985, [1], 8vo, *early twentieth century half calf, marbled boards, spines with five raised bands, dark olive morocco lettering pieces, scuffed, a touch worn at corners, some scratches and stains, joints just cracking at ends (but strong), bookseller's descriptions pasted to front pastedown, sound* £150

Selections from the diaries of Bodleian sub-librarian and antiquarian Thomas Hearne, edited by the Bodleian sub-librarian and antiquarian Philip Bliss. Unusually, the work was devised, subscribed to, and partially printed between 1816 and 1821 before Bliss found his professional duties too heavy; after his retirement some 40 years later the project was finished and published. The advertisement details that 'in compliance with Hearne's practice, as well as with the literary taste of 1817 for scarce books, it was proposed to print only 150 small, and 50 large, paper of these Remains; and the intention has been rigidly adhered to. At that time, every copy was subscribed for; now, it is believed that not more than four or five of the originally proposed purchasers are living, and they have doubtless forgotten the matter altogether.' Despite the resulting high price and the editor's concern, the edition was soon sold out.

68. **Hederich (Benjamin)** *Graecum lexicon manuale, primum a Beniamine Hederico institutum, post repetitas Sam. Patricii curas... nunc denuo recensitum, et quamplurimum in utraque parte auctum a T. Morell, S.T.P. Excudit H. Woodfall, 1766, some light browning*, pp. [ii], viii, [862], 4to, *contemporary sprinkled calf, spine with raised bands between double gilt fillets, red morocco lettering piece in second compartment, small gilt crest stamp (a lion) in third, a few scratches, very good* (ESTC T140706) £300

A very attractive copy of the fourth London edition of Hederich's *Lexicon*, edited by Thomas Morell incorporating work by Ernesti, based on the London edition of Samuel Patrick (and following William Young's 1755 version); by this point the grammatical sections have been jettisoned in favour of pure lexicography, first Greek-Latin and then Latin-Greek. The original *Lexicon* of Benjamin Hederich (1675-1748) was first published at Leipzig and replaced Schrevelius which had supplanted Stephanus, holding the crown as the standard ancient Greek dictionary for learners throughout the eighteenth century.



A pencil note inside this copy attributes the crest stamp on the spine to the Longe family of Spixworth Park, Norfolk.

69. **[Helme (Elizabeth)]** *Saint-Clair des Isles, ou les Exilés à l'Isle de Barra; Tradition écossaise, traduit librement de l'anglais. Par Mme de Montolieu, auteur de Caroline de Lichfield. Tome premier [-quatrième]. Paris: H. Nicolle, 1809, 4 vols., half-titles (one with piece torn from outer margin), vol. i slightly browned and foxed, the others less so, pp. [iv], 324; [iv], 324; [iv], 327; [iv], 312, 12mo, contemporary red skiver, roll-tooled vine borders on sides, flat spines gilt in compartments, spines and corners slightly darkened where covering an underlying material, good (see Summers, Gothic, pp. 491-92)*



£450

The translation of *The Outlaws of Barra*, set in the Reign of James I of Scotland, is probably testament to the continuing vogue of Ossian in France as much as the taste for the Gothic. It was reprinted (in English) several times during the nineteenth century.

This edition not in COPAC, which lists an 1808 edition where the text is said to be a 'roman' rather than a 'Tradition écossaise.' The English original had appeared in 1803. WorldCat locates 2 copies in America, Chapel Hill and Allegheny College.

70. **Holland (Elizabeth Gaskell)** *Poems and Translations. [colophon:] Women's Printing Society, Limited, [1891], FIRST EDITION, title-page slightly spotted and with a minute tear in the fore-margin, pp. [i, title], 310, 8vo, contemporary green crushed morocco, single gilt fillet borders on sides, spine lettered direct, spine faded (but not as far as brown), top edges gilt, others uncut, very good*

£850

Elizabeth (Eliza) Gaskell was the sister of William Gaskell, husband of the novelist Elizabeth Cleghorn Gaskell, neé Stevenson. Her husband, Charles Holland, was a cousin of the novelist. They were already friends before becoming related by marriage, and for a decade or more Eliza was Elizabeth's closest confidante and most frequent correspondent. 'Eliza Gaskell (usually addressed as Lizzie or Lizzy) ... was highly accomplished, widely read and almost as good a classical scholar as her brother, with whom she also shared a keen interest in natural history' (Jenny Uglow, *Elizabeth Gaskell*, p. 76).

The poems here are dated between 1829 and 1890. One is 'On the marriage of E.C.S. August 30th, 1832'. Another, dated 1889,



is 'To Mrs. Browning', and yet another on 'The beacon tower proposed to be erected in memory of Mrs. Browning, 1890'. One poem is an acrostic, spelling out the name of Betsey Taylor; another is an Impromptu, 'On reading a letter from B.T.' – the initials being identified in a contemporary pencil note as those of Betsy Taylor. Most of the translations are from German writers.

The book is rare. There is now (only recently) a copy in the BL, and two others in COPAC, the Women's Library (London Metropolitan), and Manchester. WorldCat adds North Carolina and Baylor (the latter also a recent acquisition). It bears the hallmarks of having been privately printed, and the fact that it was printed by the Women's Printing Society adds to its interest.

71. **Hooke (Nathaniel)** *The Roman History, from the building of Rome to the ruin of the Commonwealth.* [Four volumes.] *Printed by James Bettenham, [etc.] 1738-1771, engraved frontispiece in each vol., 37 further plates across the set (of which 20 are folding), title-pages of vols. i and ii in red and black, some minor spotting, vol. i bound without the advertisement leaf mentioned in ESTC, two leaves in vol. ii with closed vertical tears through a few lines of text (no loss), a touch of minor worming in gutter of vol. ii at end, two cancellanda leaves bound before the final leaf of vol. ii (pp. 299-300 and pp. 485-6; the cancellans are in their correct place), pp. [viii], xlv, [2], 607, [1], 52; [viii], xxviii, 560, 54; [iv], vi, 694; vii, [i], 464, [76], 4to, contemporary morocco sprinkled calf, spines with five raised bands between double gilt fillets, red morocco lettering pieces, central gilt tools in other compartments, joints cracked but strong, some spine ends worn, a few marks to boards, good (ESTC T71736; T71733; T71734; T71735) £800*

Published over a period of 33 years, this 'highly regarded study' (ODNB) outlived its author, who saw only the first two volumes through the press in 1738 and 1745. The third volume appeared in 1764, a year after his death, and the fourth seven years later, by this time in the hands of different publishers and printers. As with Gibbon's *Decline and Fall*, the long gaps between volumes and the success of the work meant that the earlier volumes were reprinted long before the work was complete; the first volume was in its fifth edition by the time of the fourth volume's publication. It was still being reprinted well into the nineteenth century. This set preserves the first edition of each volume in a contemporary binding; it is possible that each volume was bound individually on release rather than all at once, since there are slight variations in the tooling and leather (e.g. different blind rolls on the board edges), but if so the matching is very good and the binder(s) must have had the same set of tools across the years.

72. **Hume (David)** *Essays and Treatises on Several Subjects. In Two Volumes. Edinburgh: printed by George Caw, for Bell & Bradfute, 1800, some light spotting, pp. iv, 571; vii, [i], 527, 8vo, contemporary sprinkled calf, spines divided by gilt fillets, red and green morocco lettering pieces, rubbed, a touch of wear to endcaps and corners, slight cracking to joints, sound (ESTC T85285) £180*
73. **Inchbald ([Elizabeth])** *A Simple Story.* In four volumes. The second edition. *Printed for G. G. J. and J. Robinson, 1791, half-titles discarded, ownership inscription of Jane Panton on title-pages, a touch of light soiling and browning, one leaf in vol. i with a small paper flaw to blank margin, one gathering in vol. iii rough at bottom edge (missed by the binder's knife), pp. [ii], vii, [1], 232; [ii], 255, [1]; [ii], 212; [ii], 157, [1], 8vo, late nineteenth-century half calf, sometime rebaked to style, dark brown morocco lettering pieces, marbled boards, edges, and endpapers, slightly rubbed, corners a bit worn, hinges neatly relined, good (ESTC T128226; Raven & Forster 1791:41 [1st edn.]) £750*

The second edition, from the same year as the first. Mrs Inchbald (1753-1821) was a moderately successful actor turned highly successful playwright; this was her first of two novels and it incorporates some theatrical conventions. Maria Edgeworth praised it highly, writing to Inchbald that she 'never read any novel that affected [her] so strongly'.

'*A Simple Story* explores in much greater psychological depth issues and behavioural patterns that also preoccupied her in her plays ... its overall effect is to disturb eighteenth-century complacency about the benevolence of paternal power in a way Inchbald's drama did not' (ODNB).

ESTC lists this edition in only four UK libraries (BL, Trinity College Dublin, University of Essex, and the Wisbech and Fenland Museum) though there is also a copy in the Bodleian; there are also two holdings in Europe and seven in North America listed. The previous owner Jane Panton was possibly the writer (1847-1923), who published ten novels between 1882 and 1916.

74. **Inchbald (Mrs. [Elizabeth])** *Nature and Art*. In Two Volumes. *Printed for G.G. and J. Robinson, 1796, FIRST EDITION, half-title in vol. i, half-title probably discarded from vol. ii, some soiling and staining, hole in G8 in vol. i touching a couple of letters on the recto, tear in one leaf entering text without loss*, pp. [iv], 192; [i], 203, 8vo, *uncut in contemporary marbled boards, worn at extremities, rebacked, label inside front cover of Rotheram's Circulating Library, Coventry, signature of William Thomas in both vols., one dated 1857, sound* (ESTC T114292; Block, p. 118; Summers, *A Gothic Bibliography*, pp. 441-2; Garside, Raven, and Schöwerling, 1796:59) £1,200

Inchbald's 'second and final novel, *Nature and Art* (1796), was openly critical of English social institutions and class structures. Through the story of two brothers and their children, one selfish father-son pair, both of whom rise in a corrupt world, and one unselfish pair, condemned to poverty, Inchbald attacks the system of patronage, the administration of justice, and the cruelties and hypocrisies of sexual morality' (ODNB).

75. **(Ireland.)** *An Account of the Manner in which the Sum of £500,000, Granted, in the Last Session of the Irish Parliament, to the Directors of Inland Navigation in Ireland, Has been Disposed of. Ordered to be printed 8th December 1803. [?London: HMSO?], [1803], paper watermarked Lewis Munn 1801, printed in 4 columns, with the title as above printed in a panel on the verso (title repeated and expanded on recto)*, broadside (approx. 390 x 500mm), *folded with flaps to lower and fore-edges, sometime folded thrice more, dust stain along one fold, marbled paper strip to 'spine', very good* £400

The completion of the Grand Canal, a rare document.

A logic dumped on Oxford

76. **Isendoorn (Gisbertus ab)** *Cursus logicus systematicus & agonisticus, in quo praeter theoremata, quaestiones, ad eorum explicationem necessariae, more scholastico, proponuntur, examinatur discutuntur & solvuntur. Accesserunt ad calcem indices tres. Oxford: by R. Blagrave for W. Hall, 1658, title within a border of printer's ornaments, defective however, with loss of border at the fore-margin but without loss of text, and mounted, some damp-staining in the lower margins and worming, affecting the text*, pp. [viii], 720, [16], 8vo, *contemporary calf, double blind ruled borders on sides with an off centre double rule to the left, horizontal blind pairs of rules on spine, spine defective at foot, crude repairs, lower edges worn, sound* (Madan 2391; ESTC R24067) £750

Isendoorn was a professor at Deventer, and the work was first published at Harderwyk in 1654. 'As if students of logic were not sufficiently burdened with Berewood, Sanderson, and Smith, this reprint [of the Dutch edition] of Isendoorn (omitting the third index, in spite of the title) was dumped on Oxford by Blagrave. It is the dullest and longest of the four, but is surpassed by the Smiglesius of the same year, in which the same publisher participated. It was time for the Merry Monarch to supervene' (Madan).

If Isendoorn was dumped on Oxford, Oxford seems to have returned the compliment, since not many copies are recorded in ESTC, only one of them in Oxford itself (3 others in the UK, 2 in North America).

77. **Jefferson (Thomas)** *Letter Signed to General Lafayette, addressed 'Sir'. In Council March 28, 1781, text in a secretarial hand, signed by Jefferson at the end, paper lightly browned, folio bifolium (366 x 229mm), 2 pp. text plus integral address leaf (44 lines of text, approx. 520 words), small chip from bottom edge with partial loss of a few letters (sense intact), short splits at old folds, good* (Printed in Papers of Thomas Jefferson, V.270) £20,000

Captain Reed's troop of horse is just arrived here from guarding the
 Saratoga prisoners in which business it has been employed for 11 months
 past. They come under an order which was meant to carry them into im-
 mediate service below. but Capt Reed reports them to me as totally un-
 fit for service from poverty, sore backs, & broken saddles. I therefore have
 thought it best to send them to Portroyal to rest, as there is at that place
 a plenty of forage which cannot be brought forward for the use of either
 army, and they will be convenient to the Commissary where their equip-
 ments may be affected.

I have the pleasure to inclose you a letter of the 23^d
 from General Greene and am with sentiments of the highest respect and
 esteem &c

Your most ob. & most humble servant

Th: Jefferson

Item 77

An artefact of the American Revolutionary War, a wartime letter from Thomas Jefferson as governor of Virginia to the Marquis de Lafayette, discussing preparations for facing down Benedict Arnold in Portsmouth, Virginia. Written out by a secretary, the letter is signed by Jefferson at the end.

Benedict Arnold, having taken offence at his perceived mistreatment by Congress, began spying for the British in 1779 and formally defected in 1780, intending to hand over West Point. He was made a brigadier-general in the British army and in late December 1780 he led a raid into Virginia, finding Richmond an easy target due to Jefferson's difficulty in maintaining a Virginian army. They spent several months terrorising Richmond and the surrounding area, but when the militia began a counterattack Arnold retreated to Portsmouth and awaited reinforcements. Jefferson also needed more soldiers before he could take retaliatory action, and General Washington arranged for the Marquis de Lafayette to bring reinforcements to him.

This letter, written just as an initial sally against Arnold was failing, discusses the difficulties facing the American forces. On March 16th French ships approached Chesapeake Bay preparing to help a ground force retake Portsmouth, but a nearby group of British vessels arrived in time to prevent them from gaining the harbour. This also led to the Virginian troops calling off their intended siege. Battle was thus delayed, and on the 26th a new British fleet carrying over 2000 soldiers arrived in Virginia, further destroying American hopes of a quick victory against Arnold. Lafayette, who had left his forces behind at sea and ridden down with an expeditionary force, turned back to reunite with his men.

Two days after this overwhelming setback, Jefferson here writes to Lafayette, saying he will have the 'entrenching tools and other necessaries for the operations against Portsmouth' procured, but warns that Lafayette's request for men to man armed ships would only weaken the ground forces. Jefferson had finally been able to raise a call for more soldiers and he lists the expected numbers of militia from

various counties, although they will only 'begin to come in within a fortnight & be all in within four weeks'. Another troop, of cavalry, under the command of Captain Reid, was also arriving in Virginia but were 'totally unfit for service from poverty, sore backs, & broken saddles' so Jefferson had to send them rest at Port Royal.

Later that year the American forces would finally turn the tide back in their favour, but not before the Virginia government was forced to flee to Charlottesville, with Jefferson himself retreating first to Monticello and then narrowly escaping an invading force that came for him there, barely in time to warn Charlottesville of their approach. By then his term as governor had ended, and his successor, William Fleming, would lead troops in the October 1781 Siege of Yorktown (across the bay from Portsmouth), the last major ground battle before the British government negotiated for peace.

78. **(Jest Book.)** THE POLITE JESTER; or, Theatre for Wit. Containing Diverting Jests, Smart Repartees, Brilliant Bon Mots, Sensible Puns, Keen Epigrams, Pleasing Tales, Comical Bulls, Choice Riddles, Good Conundrums, Witty Epitaphs, &c. Interspersed with a great variety of comic poetry. The whole intended for Cheerful Amusement, and is free from indelicacy. *Printed by and for J. Drew, 1796, FIRST EDITION, with an engraved frontispiece, frontispiece trimmed at fore margin with slight loss of image and 3 letters of the legend (sense recoverable), pp. [ii], ii, 100, [4, ads], 12mo, early pink card wrappers, paper spine, cracks on spine, ownership inscription on flyleaf 'Elizabeth Savil[le], May 1st, 1809, a quatrain in pencil in an early hand on the verso of the fly-leaf in German, and another, in English on the recto of the frontispiece, good* (ESTC N40453) £700

A pleasing and rare little Jest Book, ESTC records only the BL copy in the UK, Huntington, Illinois and Yale beyond.

79. **Juvenal & Persius.** Iu. Iuvenalis una Cum Au. Persio Nuper Recogniti. *Florence: per Haeredes Philippi Iuntae, 1519, somewhat foxed and spotted, some dampmarking and dustsoiling in margins, frequent early manicles and underlining in yellow and brown ink (some text capitals also coloured in), two leaves signed 'F.A.C.N.' at foot, end of preface signed 'Melchior Magius Romae Anno 1690', early ownership inscription (partly crossed through) and stamp of Repton School Library on title, small armorial stamp on last leaf, one leaf with a closed vertical cut in the centre (no loss), ff. 80, 16mo, later vellum boards, a bit ruckled and soiled, text-block cracked in a few places, endpapers sometime renewed, bookplate of L.A. Burd, sound* (CNCE 28747; Adams J774) £700

The second Giunta edition of Juvenal, following one of 1513 (Dibdin lists a 1507 Giunta, evidently a ghost, since none of his sources have actually seen it and it is not recorded in EDIT16). In an unusual touch, the preliminary letter from the editor in the 1513 edition has been replaced in this printing by an epistle 'from the poet to the reader', the conceit of which is that Juvenal himself has come up from the underworld to give his thanks to the printer for the efforts made in printing his works.

80. **(Juvenile.)** Old Mother Hubbard and her Dog. *Banbury: J.G. Rusher, [c. 1814], each page illustrated with one or two Bewickesque woodcuts, that on the last being full-page, a little frayed, pp. 16, 16mo, uncut, self wrappers, good* (Osborne p. 101) £65

According to Pearson the woodcuts are the early work of George Cruikshank, but this chapbook is not in Cohn – who has the Dean and Mundy edition of 1822, with coloured illustrations.

81. **(Juvenile.)** Jack & Jill and Old Dame Gill. *Banbury: J.G. Rusher, [c. 1820], each page but one with a wood cut illustration, that on the last being full-page, slightly foxed, corner torn off lower outer corner of first leaf, pp. 16, 16mo, uncut, self wrappers, sound* (Osborne p. 97) £50

'An extended version of the rhyme .. The woodcuts are engraved by A.R. Branston after designs by George Cruikshank' (Osborne). Not in Cohn.



Item 82

82. (Juvenile. Manuscript. Nursery Rhymes.) [England: c. 1800], manuscript in ink on paper, text block all but broken and first leaf reinforced at inner margin, but apparently complete, pp. [32], 16mo (11 x 9 cm), contemporary tree calf, gilt tooled borders on sides, spine gilt, lacking lettering piece (which read 'Lyric Poems'), rather rubbed, joints split at either end, good £500

A charming volume of manuscript nursery rhymes, mostly set to music, and with occasional notes as to their performance, e.g. 'The last "done" is accompanied by a sudden JUMP on the floor.' 'The Old Woman who was tost [sic] up in blanket' is said to be 'particularly adapted to elevate the imagination of children after they have had the ignoble amusement of watching the maid sweep the nursery.' One of the songs is reported to have been performed to unbounded applause by Miss Elinor Cazenove. Three are by Mr. Carlyle, professor of the Arabic language (Joseph Dacre Carlyle, 1758-1804, whose *Specimens of Arabian Poetry* was published in 1796). The nursery rhymes are the well known ones, apart from those by Carlyle, and a fairly substantial 'Baby Song, to be sung in honour of Mary Jane by her Mamma', clearly the original composition of said Mamma, in which, after praising and comforting her daughter, she wistfully reflects upon the time when she (the daughter) will herself be a mother. An attractive relic of a Regency nursery.

83. Klauer-Klattovsky (Wilhelm) *A Comprehensive Grammar of the German Language, on a New Plan. Condensed in two synoptical tables. Published by Treuttel, Würtz, Treuttel Jun. and Richter, [c. 1840,] 2 folding tables, 485 x 570 mm, signed by the author to prevent piracy, somewhat browned, dissected and mounted on linen, each folded to 185 x 115mm, marbled paper on front and rear, and housed in a matching marbled paper slipcase (the latter rubbed and worn), each table labelled ('Nouns' and 'Verbs') in a contemporary hand, good* £250

A rare set of German grammatical tables by Wilhelm Klauer-Klattovsky, formerly professor of German in Rome and then author of a number of grammatical textbooks and guides. Much more common examples of his work include a German grammar in 10 tables, and another in 12, while this condenses the whole thing into two larger sheets – the first containing nouns, substantives, adverbs, pronouns, prepositions, etc.; the second verbs, regular and irregular, and their various conjugations. COPAC locates only one copy, in Cambridge, and Worldcat adds only NYPL.

84. [Knox, (Vicesimus) editor] *Elegant Extracts: or, useful and Entertaining Pieces of Poetry, Selected for the Improvement of Youth, in Speaking, Reading, Thinking, Composing; and the Conduct of Life; being similar in Design to Elegant Extracts in Prose. The Second Edition.*

Printed for Charles Dilly, 1790, Four parts in two vols., 2 engraved title-pages, each with a vignette, the second without imprint, printed in double columns, little foxing here and there, pp. iv, [iv], 464; 464, (ESTC T202397, Queen's College, Oxford only in UK)

[with:]

[Knox, (Vicesimus) editor] *Elegant Extracts: or useful and entertaining Passages in Prose ... A New Edition. Dilly, [1789?], engraved title-page, pp. xvi, [viii], 856, (ESTC T153926, BL only in UK)*

[and:]

[Knox, (Vicesimus) editor] *Elegant Epistles. Dilly, 1790, half-title discarded, pp. [iii]-xii, [12], 798, [2, ads], royal 8vo, contemporary tree calf, gilt roll tooled Greek key borders on sides, spines gilt in compartments, red lettering piece and small circular black numbering pieces (on Poetry), slightly worn, head and tail caps of Prose particularly, ownership inscriptions of Thomas Hewett to blank endpapers, good (ESTC N7305) £1,200*



Knox was a controversial figure (though a fine headmaster) thanks to his espousal of women's rights, and his pacifism. His Extracts, here complete, were popular, yet early editions are rare, and the poetry less common than the prose. The first engraved title-page in the Poetry state both 'Second edition' and 'The 3rd edit., enlarged'. The 'Elegant Epistles' is described in ESTC as the 'Large paper issue' but there is no entry for a corresponding regular issue, and although this copy matches the height given there it is uniform with the other volumes and has normal margins.

85. **(Koran. English. Selections.)** *The Morality of the East; extracted from the Koran of Mohammed: digested under alphabetical heads. With an Introduction, and occasional Remarks. Printed for W. Nicoll, 1766, FIRST EDITION, a little spotting or thumbing here and there, pp. [i], 133, [1, ad], (possibly lacking a final blank), small 8vo, contemporary sheep, worn at extremities, spine defective at head, lettering piece missing, good (ESTC T114169) £2,000*

A very scarce and interesting 'take' on Islam, whose broad-minded, though anti-Catholic, compiler remains unknown. The compiler speaks approvingly of Warburton and Soame Jenyns, and quotes extensively from Sale, Mosheim, and Tournefort. The scheme of the book is best laid out in the following sentence from the 46-page Introduction: 'To form an impartial estimate of the intrinsic merits of any religion, it may be necessary to pass over all the supernaturals wherewith it is embellished ... and to examine the tendency of the practical duties enjoined for the conduct of man toward man.' And so the book proceeds with extracts from the Koran under such headings as Alms, Debts, Divorce, Marriage (these two the longest, with the longest appended Remarks), Inheritance, Justice, Orphans, &c, &c. The shortest is on Toleration: 'Let there be no violence in Religion.'



ESTC locates 5 copies in the UK, 3 in America: Essex Institution, UCLA, Missouri. A second edition, edited by Josephus Tela, appeared in 1818. The advertisement at the end is for *Observations on the Number and Misery of the Poor*, just published [printed for T. Becket and P. A. Dehondt].

86. [La Calprenède (Gaultier de Coste, seigneur de)] Hymen's Præludia: or Love's Master-Piece. Being that So-much-Admired Romance, intituled, Cleopatra. In Twelve Parts. Written originally in the French, and now rendred into English, by Robert Loveday [and John Coles, James Webb and John Davies]. *Printed for Ralph Smith, 1698, title within double rules, occasional paper-flaws, rust or other small holes with the loss of the odd letter, minor ink, wax or other stains, a few leaves foxed, slightly browned in places, final advertisement leaf discarded*, pp. [viii], 958, folio in 4s, *near contemporary mottled calf, rebounded, corners worn, inscription on fly-leaf recording the purchase of it on 3 Oct. 1699 for 18/6, a few emendations to the text in the same early hand, nineteenth-century book-plate of the Marquess of Headfort, good* (Wing, 2nd ed., L124a; ESTC R221100, giving the date as 1652 in error) £2,000

The text has a convoluted publishing history. 'Having become proficient in French and Italian under the instruction of another member of the Clinton household, Loveday translated into English the first three parts of La Calprenède's *Cléopâtre* under the title *Hymen's Præludia, or, Love's Master-Piece*; these appeared respectively in 1652, 1654, and 1655, and were reprinted many times. Despite the erroneous attribution of other parts of the romance to Loveday's hand in some later editions, it was only with the collaboration of John Coles that part 4 was completed and published in 1656. Loveday [who died in 1656] was an agreeable writer, and his translation is accurate and idiomatic' (ODNB). Coles was responsible for parts 5-7, James Webb for part 8, and John Davies for parts 9-12. Individual parts, and incomplete collections were published until the first collected edition appeared in 1668, and there were several editions until the mid-eighteenth century. The daughter of Anthony and Cleopatra, the Cleopatra of the title (also known as Cleopatra Selene) was the consort of Juba II, King of Mauretania. The present edition is a rare one, with just BL, London Library, Bodley, Newberry and Barr Smith Library recorded in ESTC.

87. **La Fontaine (Jean de)** Contes et Nouvelles, en vers. Tome Premier [-Second]. *Londres [Paris: Cazin:] 1780, 2 vols., with an engraved portrait frontispiece and 24 engraved plates mostly after Desrais, a little foxing, and a few plates slightly browned*, pp. [iv], 251, [1]; [iv], 216, 12mo, *contemporary mottled calf, gilt ruled borders on sides, flat spines gilt in compartments, citron lettering piece, gilt edges, a little worn, head caps defective, 1951 inscription on fly-leaf, good* (Cohen-de Ricci cols. 572-73; ESTC T230603) £1,200

'Jolie édition peu commune' – Cohen-de Ricci, who list four copies in French sales, but the only copy in ESTC is in the National Library of Poland. Of course the London imprint is false, so perhaps the entry there is spurious; all the same, there is no copy in COPAC.

88. [La Pérouse (Jean-François de Galaup, comte de)] A Voyage Round the World: which was performed [sic] in the years 1785, 1786, 1787, and 1788, by M. de la Peyrouse: abridged from the original French journal of M. de la Peyrouse ... To which are added: a Voyage from Manilla to California, by Don Antonio Maurelle: and an abstract of the voyage and discoveries of the late Captain G. Vancouver. Embellished with four fine engravings. *Edinburgh: printed by J. Moir for T. Brown; and sold by W. Coke, Leith; Brash and Reid, Glasgow; T. Hill, Perth, [and elsewhere], 1798, a folding engraved map and 3 engraved plates, bound without the half title, the map, plates and some pages a bit browned*, pp. [iii-] xvi, 336, small 8vo, *contemporary tree calf, spine gilt in compartments with a ship in each, green lettering piece, black lettering piece in top compartment with crest and initials RT, slightly rubbed, head of spine chipped, Headfort armorial book-plate inside front cover, good* (ESTC T175588; see Ferguson 272, and Sabin 38966 (Boston reprint, 1801)) £1,500

There were four (not three, pace Hill) English translations of La Pérouse – all more or less abridged – published in 1798, those printed for J. Johnson and Stockdale, the present one (our copy being the slightly smaller variant with multiple booksellers listed on the title), and one printed for Ann Lemoine – of the last, only two copies are recorded in ESTC. The first edition of Vancouver's Voyage was also published in 1798. The Preface by the Editor is signed with the initial H, but the writer's identity is unknown. He is very hard on La Pérouse's 'Gallic vanity' and other foibles, and so omits all his speculations, but preserves all the important nautical, anthropological and Natural History matter. Vancouver on the other hand comes in for adulation. Scarce.

Of the 10 booksellers listed on the title-page, 7 are in Scotland, 2 in the north of England, and 1 in London. The binding is probably Scottish, or perhaps Irish, given the provenance, but if so, not typically.

89. **[Lauder (Sir Thomas Dick)]** *Lochandhu*, histoire du XVIIIe siècle, par Sir Edward Maccaulay ... traduite de l'anglais sur la seconde édition, par A.-J.-B. Defauconpret. [Four volumes.] Paris: Charles Gosselin ... and Mame et Delaunay-Vallée 1828, some foxing at the beginning of vol. i, and in vols. iii and iv, pp. xix, 239; [iv], 256; [iv], 250; [iv], 249, 12mo, contemporary? Austrian half calf, 4 raised bands on spines with blue skiver lettering pieces in the second and fourth compartments, the remainder gilt, blue and pink strip of paper pasted on towards the foot, spines a trifle faded, Brunsee library label inside front cover, very good (NLS and BL only in COPAC, Worldcat adds only BNF and Munich) £300



First edition in French, a charming set, and also rare. This book comes from the library of Marie Caroline, Duchesse de Berry (1798-1870). In exile from 1833, she divided her time between Venice and Schloss Brunsee, near Graz in Austria. 'Dick Lauder's romantic view of the Moray area was set out in two historical novels, *Lochindhu* [sic] (1825) and *The Wolf* [sic] of *Badenoch* (1827), very popular (especially the latter) throughout the nineteenth century; they gave a lively sense of the region's geography, but showed also how much abler a historical novelist was Sir Walter Scott' (ODNB).

One of the entries in Worldcat gives the date as 1825, but this is an error: *Lochandhu* first appeared in English in 1825, but this is translated from the second edition of 1827. The publishers take a swipe at the Minerva Press in a footnote to the introductory Note, taken from MacCulloch, who says that he was inspired at Loch-an-Eilan, that it seemed to him that he could write a chapter which would be worthy of the Minerva Press. The footnote tells us what the Minerva Press is, and that every year it issues a mass of novels, each one worse than the other.

90. **(Law.) MERITON (George)** *The Touchstone of Wills, Testaments, and Administrations*. Being a compendium of cases & resolutions touching the same. Carefully collected out of the ecclesiastical, civil and canon-laws, as also out of the customs, common laws, and statutes of this kingdom. Printed for W. Leak, A. Roper, F. Tyton, T. Dring, J. Place, W. Place, J. Starkey, T. Basset, R. Pawlet, & S. Herrick, 1668, FIRST EDITION, slightly browned and spotted, pp. [viii], 244, [10], small 8vo, contemporary calf, very worn, upper joint half split, piece missing from upper cover, upper outer corner, page of contemporary notes on fly-leaf and annotations in the text, sound (Wing (2nd ed) M1811; ESTC R11357, 9 copies, 5 in the UK but not in BL, 4 in the US) £550

The second of Meriton's legal works. Besides legal works he in 1683 published 'A *York-shire Dialogue in its Pure Natural Dialect* at York. A second edition appeared in 1685, also at York, with his poem 'The Praise of York-shire Ale' and a pioneering dialect glossary, preceded in print only by 'John Ray'. The work contained the following advice to the reader: 'That man is too morose, and much to blame / That doth condemn all mirth to be profane.'

91. **(Law.) WEST (William)** *Symbolæography*, Which may be termed the Art, Description or Image of Instruments, Extra iudicial, as Couenants, Contracts, Obligations, Conditions, Feffements, Graunts, Wills, &c. Or the paterne of Præsidents. Or the Notarie or Scriuener. ... The first part and second booke newly corrected and augmented. Imprinted ... by Richard Tottle, 1592, printer's ornaments at head of title, woodcut initials, partly printed in Black Letter, a little worming in the front fly-leaves reduced to just a couple of small holes in the margin of title-

page, *minor soiling to title-page*, pp. [594] (signatures: ¶⁴, ¶¶¹, A-2L⁸, 2M⁴, 2N-2O⁸), 8vo, *contemporary calf, blind ruled borders on sides, blind stamped medallions in the centre of the covers, vestiges of ties, worn at extremities, split at foot of upper joint, manuscript notes on fly-leaf including a note of purchase cost in 1642 'five shillings', good* (STC (2nd ed.) 25267.5, ESTC S4108 Harvard only, imperfect; Sweet and Maxwell p. 312) £3,000

'In 1590 [West] published *Symbolaeographia*, dedicated to Sir Edmund Anderson. Incorporating material from Thomas Phaer's *A Newe Booke of Presidentes*, first published in 1543, West's book was the first printed systematic treatise on the writing of legal instruments, including not only precedents in conveyancing but also of indictments and proceedings in chancery. West introduced his precedents with theoretical discussions of the relevant legal principles, drawing upon civilian and continental scholarship. The book, which came to be regarded as a work of authority, was useful and popular, and rapidly revised in two parts. The first part of the new edition (dealing chiefly with covenants, contracts, and wills) appeared in 1592 and was reissued with further corrections eleven times between 1594 and 1647' (ODNB). In spite of the claim on the title-page, Book I is not included in this edition: the colophon on appears on 2O8v.

92. **Locke (John)** *An Abridgment of Mr. Locke's Essay Concerning Humane Understanding*. The fourth edition, corrected. *Dublin: Printed by and for J. Hyde and E. Dobson, 1728, small chip from blank margin of first text leaf (clear of text)*, pp. [vi], 176, [2], 12mo, *contemporary sprinkled calf, slightly later hand-lettered paper label to spine (chipped at edges), a bit of wear to forecorners, small waxmark to front board, very good* (ESTC T163342) £550

A very nice copy of a scarce printing of this abridgement, with ESTC recording copies in Londonderry, the National Library of Ireland, and the National Trust only. The first edition had appeared in 1696, the second in 1700, and the third in 1721; there was a London fourth in 1731 and it was reprinted (in various places including Glasgow and Boston) throughout the rest of the eighteenth century. John Wynne (1665-1743), the editor, was a fellow of Jesus College, Oxford, 'and acted as a tutor there. In this capacity he was noteworthy for his use with his pupils of John Locke's *Essay Concerning Human Understanding*, which he hoped would bring the 'Vulgar Systems' prevalent at Oxford into discredit (De Beer, 5.273). With Locke's approval he published an Abridgment of the Essay in 1696' (ODNB). He would later become principal of Jesus College and Bishop of St Asaph and then Bath & Wells.



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

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

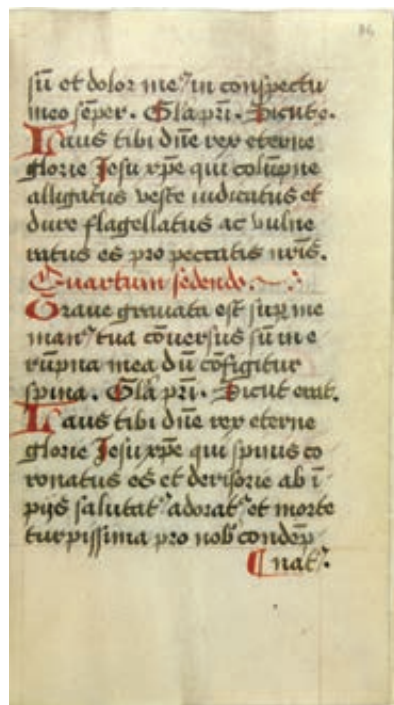
94. **Ludlow (Noah Miller, compiler)** *A group of 28 plays bound in 7 vols. New York and elsewhere: 1808-24, 28 plays in 7 vols. (of?10), several inscribed by Ludlow, some of them twice with the addition of 'Huntsville Theatre', and one marked up for performance, the whole set with printed*

A unique compilation of prayers from Brabant, aimed at earning indulgences through attending masses in specific churches on specific days, performing the stations of the cross, meditating on the passion of Christ, reciting various prayers, etc. The granting of such indulgences by the Catholic Church was one of the principal causes leading to Luther's break with Rome. This manuscript, which provides its readers with the means for earning tens of thousands of years of liberation from punishment, documents in fine detail the excesses that Luther reacted against. It also shows how earnestly Catholics of the period clung to the practice, and even expanded it, during the early decades of the Reformation.

These prayers are partly in Latin and partly in Flemish. Many of them are Psalms, many others are unrecorded. Much of the manuscript focuses on Marian devotion. The Calendar contains an elaborate mechanism for identifying which church the Pope is preaching in on any given day (the so-called 'station church') and how various indulgences can be accrued. Saints Benedict (fol. 164 ff.) and Bernard (90r; 116v; 166v) are fairly prominent in the prayers, suggesting the original owner was a monk or nun, also highlighted are Ann and Barbara. Many prayers concern the veneration of images, of the Cross, of the words of Christ, of the wounds of Christ, of the virtues of Mary, etc. Some are requests for particular favours (for protection of the home, for rain, against the plague). Fols. 27-34, which include prayers to specific saints (John the Baptist, Peter, Paul, Mary, Sebastian) have marginal glue stains, which suggest that there were once several engravings pasted into the volume. Meditation on such images was a central aspect of late medieval piety, and were often connected to the granting of indulgences. As such images were intended to be touched, rubbed, or kissed, they deteriorated, and often, as here, were removed after they became excessively damaged.

Provenance: The language (with characteristic Flemish orthography) and the saints referred to in the litanies, reveal that the manuscript was made for use in Brabant (part of modern Belgium). Saints Gaugericus and Autbert, both bishops of Cambrai in the early Middle Ages are named in the litanies, as is Saint Lambert – all are particularly venerated in the region around Brussels.

There are two obituaries recorded in the calendar that begins the manuscript, and these indicate that the book belonged to a member of a prominent Brabantine family, in or near Brussels, in the sixteenth century. On fol. 4r, 'Obiit priorissa philippa hinckaert anno 54' ['Prioress Philippa Hinckaert died, anno [15]54' (corrected from [15]44)]; and fol. 13r, 'Obiit iacobus de bregille anno lxxii' ['Jacobus de Bregille died, anno [15]67.']. A Philip Hinckaert was major of Brussels five times between 1538 and 1548, when he died in office and was succeeded by Jacobus de Bregilles. The latter also served five times as mayor of the city, the last time in 1557. He was a descendant of another Jacob de Bregille (d. 1460), who was an important official under Philip the Good. The relationship of the prioress Philippa to Philip is unclear, and the convent of which she was prioress remains to be identified. Philip was the subject of a well-known Renaissance painting (now in the Fitzwilliam Museum at Cambridge University: see Google images under 'Hinckaert', where one will also find photos of the various family estates, the family coat-of-arms, etc.).



Following the manuscript is a portion of a printed Psalterium of St. Bernard, printed in Paris sometime in the first decades of the 16th century, and so is contemporary with the writing of the volume. The colophon reads: 'Uenundantur Parisiis sub signo Pellicani in uico diui Jacobi' (Sold in Paris at the sign of the Pelican in St. James' Street). The printer de Marnef issued works with this address from 1500, and used this precise formulation especially in the early 1510s. The first quires of this printed text are missing; it begins halfway through quire 'C'.

Further details of the contents available on request.

98. **Marshall (William)** *The rural Economy of the Midland Counties; including the Management of Livestock in Leicestershire and its Environs: together with Minutes on Agriculture and Planting in the District of the Midland Station. [Two volumes in one]. Dublin: J. Moore, 1793, first Irish edition, some light spotting, pp. [viii], 280; [viii] 287, [1], 8, 8vo, contemporary marbled calf, spine divided by double gilt fillets, red and green morocco lettering pieces, tiny chip to head of spine of vol. i, old paper label to foot, bookplates of the Essex Agricultural Society Lending Library and Essex Institute (stamped to record transfer from the former to the latter in 1906, released in 1967), very good* (ESTC T207325; Fussell II, p. 118; cf. Perkins 1151) £300



A remarkably well-preserved copy, all the more so for its long stay in a Salem, Massachusetts lending library, the rules of which are printed on the bookplates at the front, and its successor institution. This is the fourth of six ambitious works in which Marshall single-handedly attempted an agricultural survey of the whole of England. It was in these volumes that Marshall first proposed the establishment of a Board of Agriculture, a plan that was carried out the year this Dublin edition was printed. It is a scarce printing: ESTC records three copies in the UK and two in Ireland, plus five more in the USA.

99. **(Mauritius. Royal Navy.) ELPHINSTONE (A.F., Lieutenant)** *The Capture of the Isle of France. [and:] Journal of The Prize Frigate La Manche, 46 guns, one of those given up at the Capture of the Isle of France. Mauritius, Indian Ocean, and Cape Town: 1810-11, manuscript in ink on paper, in 2 parts, beginning at either end of a notebook, coloured flags and 'Arrangement of the Boats for Landing the 1st Division', pp. [30, 23, plus blanks], 8vo, original marbled paper wrappers, good* £3,500

An eyewitness account of the capture of the Mauritius in December 1810, a few months after the naval disaster of the Battle of Grand Port. The British force was a considerable one, and it took the island fairly easily. Elphinstone provides details of the force: the ships and their commanders, and number of guns; the make-up of the land force (a total of 11,700 men); the signals to be used by the boats in landing the army (coloured flags); &c. After the fighting Elphinstone goes on to describe the island, its inhabitants (who had detested the French governor), the conduct of the defeated French (they had treated their British prisoners scandalously, and they laughed at the leniency of the terms of their surrender), and the activities of the conquerors – culminating in a Grand Ball, which broke up at 6.30 in the morning. While on Mauritius Elphinstone read 'Paul and Virginia', then with two other officers made a literary pilgrimage in its honour, meeting with unbounded civility from the natives – in strong contrast to the French. The narrative continues with the voyage to Cape Town, and Elphinstone's sojourn at the Cape, where he made extensive tours.

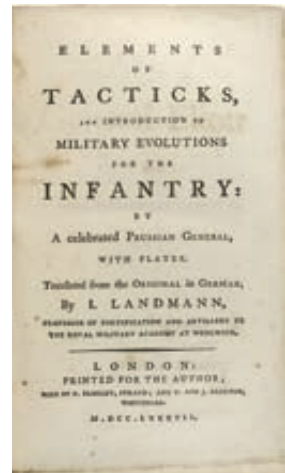
The Journal is the Log of the voyage to Cape Town, with some details of the personnel ('Our party in the Cabin'), and some remarks on the mood of the party. La Manche proceeded to England, with Laurence Hynes Halloran, among the passengers, though there is no mention of him here. An attractive manuscript, with plenty of detail, by an agreeable narrator.

100. **Melanchthon (Philipp)** *Moralis philosophiae epitome. Lyon: Sebastien Gryphius, 1542, with woodcut printer's device on title page depicting a Griffin and the motto 'Virtute Dvce, Comite Fortvna,' and woodcut of a Griffin on verso of last leaf, and three woodcut initials, a few minor stains, pp. 140, [4, blank except for Griffin on verso of last leaf, small 8vo, modern calf-backed boards, portions of the Dedication ruled through in pencil (as if censored, but, if so, ineffectually), good* (Adams M1189, the only copy in COPAC) £450

An attractive Gryphius printing of this epitome of moral philosophy, first printed at Strasbourg in 1538, and by Gryphius in 1541. As well as being several times reprinted on its own, it was also included with Melanchthon's commentaries on Aristotle.

101. (Military.) [SALDERN (Friedrich Christoph von)] Elements of Tacticks, and Introduction to Military Evolutions for the Infantry: by a celebrated Prussian general, with Plates. Translated from the original in German, by I[saac] Landmann, Professor of Fortification and Artillery to The Royal Military Academy at Woolwich. *Printed for the Author; Sold by P. Elmsley and J. Egerton, 1787, FIRST EDITION IN ENGLISH, 18 folding engraved plates, slightly browned in places, a few spots*, pp. xvi (including half-title), 334, [1, Errata], 8vo, *contemporary mottled calf, rebacked, corners worn, good* (ESTC T113849, recording just 2 copies in N. America, Newberry and Toronto) £1,200

‘Von Saldern (1719-85) was an outstanding Prussian tactician who later turned to writing, von Saldern was of great importance in spreading Prussian tactical ideas through the armies of late eighteenth-century Europe. Having entered the army of Frederick William I (1713-40) as an ensign, at the age of sixteen, he first attracted royal attention on account of his great height. Subsequently, his distinguished service during the Seven Years’ War (1756-63) secured rapid promotion to the rank of major-general. Frederick the Great considered his tactical ability to be without equal and, from 1763 until his death in 1785, he served as Inspector-General for the Magdeburg Infantry Inspection. His published thoughts on tactics – *Taktik der Infanterie* (1784) and *Taktische Grundsätze* (1786) – though in part criticized as impractical, were soon translated (into English in 1787). In Britain, his evolutions were copied directly by some regiments and his thoughts were influential in the formulation of the British tactical Rules and Regulations of 1792, the adoption of which was seen by many contemporaries as finally making complete the Prussianization of the British service’ (Blackwell Reference Online).



102. Mills (John) The Life of a Racehorse. *The Office of ‘The Field,’ 1854, FIRST BOOKFORM EDITION (having appeared weekly in The Field’)*, with a frontispiece, title vignette and vignette at end, pp. x (including frontispiece), 141, small 8vo, *contemporary green calf, single gilt fillet on sides, spine gilt in compartments, red lettering piece, a few slight marks, good* £200

An attractive copy of a scarce book – not in the Mellon Collection, where two other books by the author are found. The text is literally from the horse’s mouth.

103. Milton (John) The Poetical Works of John Milton. From the text of Dr. Newton. With the life of the author, and a critique on Paradise Lost, by Joseph Addison, Esq. Cooke’s Edition. [In two volumes.] *Printed for C. Cooke, [1796,] engraved frontispiece and additional title-page in each volume, plus 7 engraved plates (all lightly foxed), most with tissue-guards*, pp. 72, 278; 296, 12mo, *contemporary quarter sprinkled calf with marbled boards, corners tipped in vellum, spines divided by a gilt fillet, red morocco lettering pieces, ownership inscription of W.E. Goodchild to initial blank, slightly rubbed, a touch of wear to a few corners, good* (Coleridge 224; ESTC T135472; Alston III 120) £150

A pleasant copy of this pocket edition. Coleridge notes that the plates ‘are usually handcoloured’ but not in this instance.

Neo-stoical

104. Montagu (Henry, first earl of Manchester) Manchester al Mondo. *Contemplatio mortis, & immortalitatis*. The former papers not intended to the presse, have pressed the publishing of these. *London: Printed by John Haviland, for Francis Constable, 1635, title printed within double rules, with twin line of printer’s ornaments towards foot of page, text within single rules with empty column on the outside, headpiece of a triple row of printer’s ornaments, sections with a single row of ornaments at head, some soiling, paperflaws and a few tears, but without loss,*

plentiful early annotations and later notes by Bernard G. Hall, pp. [ii], 211, 12mo, original calf, double blind ruled borders on sides, corners worn, rebacked, sound (STC (2nd ed.), 18026.5; ESTC S454, O, C, EUL, Lincoln Cathedral; Harvard, Huntington) £600

First published in 1631 as *Contemplatio mortis, & immortalitatis*, this is the fourth edition (including two in 1631) as listed by STC (2nd ed.), this edition longer than the first two by some 50 pages, which perhaps explains the enigmatic ‘The former papers not intended to the presse ...’, since although the editions of 1631 were anonymous, they were not unauthorised. ‘Manchester was on 15 July 1628 appointed to what he seemed to sense would be his last office, that of lord privy seal ... Having served “so many offices in severall professions” – in his will he claimed to have “borne and executed all the great offices and places of this kingdome one after another” – he took time to take stock, and decided to record, in neo-stoical vein, his thoughts on death and immortality ... It was reissued several more times before the civil war’ (ODNB).

This rather charming Caroline 12mo has at least twice in its career been a prized possession, to judge by the annotations. The first group, all seventeenth-century, are apparently Welsh: Ed. Jones on the title, various other Joneses elsewhere, and one Price. These early readers have marked the text in a few places, and the endleaves are replete with ownership inscriptions, pen trials, &c, including something of an inventory of a Hall and bed chambers. Early in the twentieth century the volume was owned by the George Herbert scholar Bernard G. Hall. He read the text minutely and made notes, identifying quotations and correcting errors, with references to Herbert. Loosely inserted is his ‘Private Index’ (4 pp. 12mo), and extracts from Clarendon on Manchester.

105. **Montaigne (Michel de)** *The Essayes or, Morall, Politike, and Militarie Discourses ... [Translated by John Florio]. The Third Edition. Whereunto is now newly added an Index of the principall matters and personages mentioned in this Booke. Printed by M. Flesher, for Rich: Royston, 1632, with additional engraved architectural title-page by Martin Droeshout, leaf A6, ‘To the Beholder of this Title’, bound at the front as usual, engraved title a little proud and slightly crumpled at fore-edge, some browning and occasional spotting, a few rust stains, in one instance with the loss of a letter on either side of the leaf, one rust hole in a blank margin, another margin with a scorched hole, two leaves with marginal tears (or paperflaws) in the upper fore-margins, in the second case touching a sidenote, small hole (paperflaw) in one leaf with the loss of 3 letters on the verso, pp. [xiv], 161 (recte 631), [13, including blank pages], folio in 6s, contemporary calf double blind ruled borders on sides, rebacked preserving most of the original spine, lettered (later) in gilt, recornered, some scuffing to covers, red edges, early lettering on fore-edge and a similarly early manuscript title label loosely inserted, good (STC (2nd ed.), 18043; ESTC S114977) £2,500*



A good copy of the third edition of Florio’s translation, the first with an engraved title, and an index. The second and third part titles (included in the pagination) are dated 1631. ‘Florio’s greatest fame as a manipulator of English and as a translator was achieved through his English version of Montaigne’s *Essais*, [first published in 1603] ... Although he received assistance from his brother-in-law Samuel Daniel, his Welsh friend Dr Matthew Gwinne, and the Italian protestant Theodore Diodati, Florio’s style is clearly visible throughout the translation. His extraordinary skill in the use of alliteration, his ability to embroider and amplify the French original through the addition of English synonyms, his sense of rhythm, his art of turning French proverbs and expressions into idiomatic English equivalents, and his experimentation with new-formed English words (such as ‘conscientious’, ‘endear’, ‘efface’, ‘facilitate’) made his Montaigne one of the great translations of the Elizabethan age. The work was a source of inspiration for such as Ben Jonson, Sir Walter Raleigh, John Webster, and Shakespeare’ (Prof. Desmond O’Connor in ODNB).

106. **Murray (Richard)** *Alethia; or a General System of Moral Truths, and Natural Religion; Contained in letters from Selima, Empress of the Turks, to her daughter Isabella, at Grand Cairo. With critical and historical Notes.* [Two volumes.] *Printed for T. Osborne, 1747, FIRST EDITION, a bit of light browning, small early inscription erased from title-page*, pp. xiv, [iv], 162; [iv], 167, [9], 8vo, *contemporary calf, borders bordered with a double gilt fillet, spines with five raised bands between double gilt fillets, lettering pieces lost, rubbed and scratched, slight loss from headcaps, sound* (ESTC T102242) £800

If ESTC is correct in identifying this Richard Murray with the author of the long-standing textbook of logic used at Trinity College Dublin (*Artis logicae compendium*, first published 1759), then he wrote this ambitious epistolary moral tale in his early twenties, before progressing to his D.D. and the position of Professor of Mathematics at TCD. He also translated Loredona's *Life of Adam*, and for the last four years of his life served as Provost of Trinity.

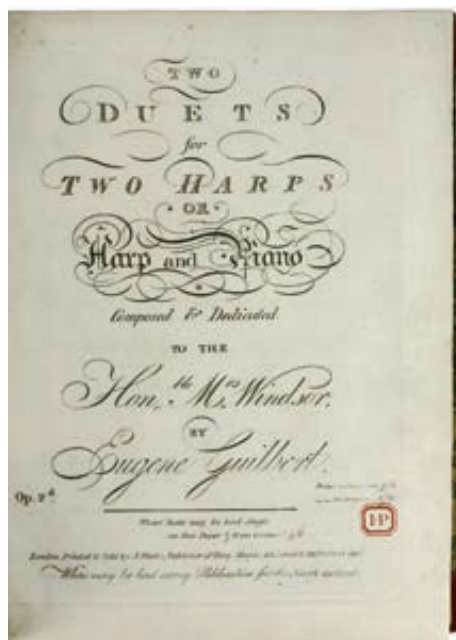
This is a scarce publication: ESTC lists copies in the BL, NLS, Oxford, National Trust only within the UK, and Johns Hopkins, Kansas, and Gottingen only without. (The Dublin single-volume edition of the same year is in the BL and National Library of Ireland only).

107. **(Music.)** *Social Harmony, or The Feast of Apollo, A Collection of the most Esteemed, Scarce and Celebrated Glees, Catches, Madrigals, Canzonets, Rounds & Cannons, By the most celebrated Composers.* [Compiled by Thomas Hale]. *Jones & Co., 1825, engraved throughout, apart from letterpress Index at end, title-page with vignette, some thumbing and soiling, occasional slight browning, poor impression at foot of Contents and occasionally elsewhere near the plate mark*, pp. [i], 344, 3, [1, ads], Royal 8vo, *modern tan calf, red lettering piece on spine, good* £450

A popular collection, first published in 1763.

108. **(Music. Harp.) WINDSOR (Honble. Mrs. H[enry], Countess Plymouth, née Ann Copson)** [Collection of sheet music, mainly for the harp]. *Various publishers, [c. 1780-1810] 24 items (one a repeat) in 1 vol., engraved throughout (apart from 1 manuscript piece), 4to, contemporary half red morocco, marbled sides with a red morocco lettering piece on upper cover, 'Honble. Mrs. H. Windsor', plain reback and corners repaired, signed Ann Windsor inside the front cover (further signatures elsewhere), and with a pencil note chronicling the volume's descent through the Vansittart family, good* £2,000

A very attractive volume of Regency sheet music, with an emphasis on the harp. The album was compiled by Ann Windsor (née Copson), 1775-1850, the wife of Henry Windsor, 8th Earl of Plymouth (1768-1843). Leading harpists of the day, who were also composers and teachers, and sometimes publishers, are represented, and clearly Ann Windsor was a proficient pupil, with one of the pieces dedicated to her. The various martial pieces reflect the alarm caused by the French Revolution.



1. **Lithander (C.L.)** *Sonata for the Piano Forte.* *Printed by Clementi & Co., n.d.*, pp. 18.

2. **Sor (Ferdinand)** *Three Waltzes for two Performers on one Piano Forte. Set 2d.* *Printed for the Author by Clementi & Co., n.d.*, pp. 7, signed by Sor.

3. **Guilbert (Eugene)** Two Duets for Two Harps or Harp and Piano. Composed and Dedicated to the Honble Mrs. Windsor. Op. 2d. *Printed and Sold by J. Platts, n.d.*, pp. [i], 14, red stamp on title 'I.P'. The first page is Platts' advertisement, cropped at top (and possibly foot). Another copy, similar, follows No. 16.
4. **Giordani (Tomasso)** The Celebrated Overture and Irish medley to The Island of Saints. *Dublin: Publish'd by Anne Lee, n.d.*, pp. 7 (first page blank).
5. **Mazzinghi (Joseph)** Handel's Overtures Arranged for the Piano Forte. No. 7. *Printed by Goulding & Comp, n.d.*, pp. [i], 75-86, signed Ann Windsor at head of title.
6. **Handel (George Frideric)** How Excellent, a Chorus from the Oratorio of Saul, Adapted for Two Performers on One Piano Forte by T. Haigh. *Printed for Rt. Birchall, n.d.*, pp. 7.
7. **Handel (G.F.)** Welcome Mighty King [in: Bland's Collection, continued by Rt. Birchall. No. 28,] pp. [121-]123.
8. **A Rose Tree in Full bearing.** With Variations for the Pianoforte or Harpsicord. *Dublin: Publish'd by Edmund Lee, n.d.*, pp. 4 (first blank).
9. **Coolun.** A Celebrated Irish Air with Variations. *Dublin: Publish'd by Hime, n.d.*, pp. [2], with Caun du deelish.
10. **The Dawn of Day.** A Favorite Irish Air with Variations for the Piano Forte or Harpsichord. *Dublin: Edmund Lee, n.d.*, pp. 3.
11. **La Tarantella,** a favourite Italian Dance Arranged as a Rondo. *Printed by Rt. Birchall, n.d.*, pp. 7.
12. **Coombs (James Morris)** March. Composed and Inscribed to the Armed Association of Chippenham. *Printed & Sold by T. Preston, n.d.*, pp. 3 (first page blank).
13. **The Holesly Bay March & Quick Step.** Adapted for the Piano Forte or Harp. *Printed by J. Buchinger, n.d.*, pp. 3 (first page blank).
14. **Dahmen (I)** The Huddersfield Volunteers March ... *Printed by R. Wornum, n.d.*, pp. 3 (first page blank), initialed by Ann Windsor, tight in gutter.
15. **Carter (J)** The Berkshire Militia March. *Printed & Sold by Preston & Son, n.d.*, pp. 3 (first page blank).
16. **Mayer (John Baptiste)** A Second Divertimento for the Harp ... Op.36. *Printed by Falkner & Christmas, n.d.*, pp. 9.
17. **The Battle of Prague.** A Sonata for the Piano Forte or Harpsicord. *Dublin: Edmund Lee, n.d.*, pp. [2]-6, some damage to margins, not affecting music.
18. **Cardon Fils (Jean-Baptiste)** Four Sonatas for the Harp, With an Accompaniment for the Violin ad Libitum ... Op. VII. *Printed for J. Dale, n.d.*, 2 parts (harp and violin), pp. 25, 9.
19. 2 pp. manuscript music, unidentified.
20. **Jones (Edward)** Musical Miscellany for the Harp, or Harpsichord. Consisting of Pastorales, Nottornos, Military Airs, and Sonatas. To which are added a few Airs Selected and Adapted from other Composers; and from Popular National Tunes, with Variations by the Author. *Printed and Sold at No. 3 Green Street, n.d.*, with a stipple engraved frontispiece (Designed by Ed. Jones, & Delineated by Ed. Burney), cropped in fore and lower margins, pp. 39.
21. **Barthelemon (François-Hippolyte)** Tutor for the Harp, in which are introduced Progressive Examples of Arpeggios and Sonatas with Favorite Airs and Scotch Songs, with an Accompaniment for

that Instrument, and also an easy method for Tuning. *Printed by Longman and Broderip, [1787], pp. [i], 40, [1, ads].*

22. **Ah! Vous dirai-je Maman.** With Variations for the Harp or Piano Forte. With an Accompaniment for a Flute or Violin by J. Dale. *Printed & Sold by J. Dale, n.d., pp. 3, some old repairs in the margins and tears through text, without material loss. The tune is better known in English as that to 'Twinkle, Twinkle Little Star.'*

23. **Webb (William)** Fashionable & Popular Airs, Marches, Dances, &c. Arranged in a pleasing and familiar Stile, for the Piano Forte. No. []. *Printed & Sold by Preston, n.d., pp. 5.*

109. **Norris (John)** A Collection of Miscellanies: consisting of Poems, Essays, Discourses, and Letters, occasionally written. *Oxford: Printed at the Theatre For John Crosley, 1687, FIRST EDITION, engraved vignette on title, slightly browned and one or two spots, pp. [xii], 467, [bound with:]*

Norris (John) The Theory and Regulation of Love. A Moral Essay. In Two parts. To which are added Letters Philosophical and Moral between the Author and Dr. Henry More. *Oxford: Printed at the Theatre for Hen. Clements, 1688, FIRST EDITION, ?large or thick paper copy, pp. [xvi], 238, [10, including errata and ads], 8vo, contemporary calf, blind ruled borders on sides, roll tooled border at inner edge repeated an inch out, spine gilt in compartments, red lettering piece, rebacked, preserving original spine, covers rubbed and with some craquelure, contemporary ownership inscription at head of Dedication, 'S. Pendarves. 89', a few notes in this hand to the text of the Miscellanies, eighteenth-century inscription on fly-leaf of Eliz. Kekenick, Norris's Postscript, retracting the Considerations upon the nature of Sin copied out apparently in her hand on the verso of its sectional title, good (1. Wither to Prior 638; ESTC R14992: 2. ESTC R21881) £750*

'It was at All Souls that Norris formed his basic ideas and began his literary output. His early publications began in 1682 and included a correspondence with the Cambridge Platonist Henry More in 1685-6, published in 1688. His early writings show him to have been at that time a strong tory and high-churchman, but also show that he deliberately turned aside from political involvement. All the writings that he considered to be worth preserving were included in *A Collection of Miscellanies*, which appeared in 1687. His thought at this period already shows a combination of Platonist and Cartesian elements, which was always to be characteristic of him, and several of the essays in the *Miscellanies* express ideas that he developed further in his later writings. The *Miscellanies* also includes almost all of Norris's poetry ... The *Miscellanies* was to prove the most lastingly popular of all Norris's writings with the general public, and even in the nineteenth century it was reported that 'this is the most popular of all his works, and affords the picture of a truly amiable mind' (Watt, *Bibl. Brit.*, 2.710). Norris's last years at Oxford saw the publication of *The Theory and Regulation of Love* (1688) and *Reason and Religion* (1689). These are the first of his writings to show the influence of Malebranche' (ODNB).

110. **Oliphant (Margaret Oliphant Wilson)** The Literary History of England in the end of the eighteenth and beginning of the nineteenth century. In three volumes. Vol. I [-III]. *Macmillan and Co., 1882, FIRST EDITION, EXTRA-ILLUSTRATED by the insertion of 112 portraits and views, of which 20 are coloured, some of the illustrations foxed, some of these offsetting onto the text, pp. viii, 395; [vi], 392; vi, 405, [1], 8vo, mid-twentieth-century dark brown morocco by Bayntun, French fillets on sides with arabesque corner ornaments, spines gilt, gilt edges, lower joint of vol. ii tender, spines slightly faded, one of two minor knocks, good £450*

'The voracious reading involved in [Mrs. Oliphant's] twenty-five works of non-fiction and over three hundred periodical articles fuelled the disconcerting questions repeatedly raised in her fiction as to the age's accepted ideologies of marriage, family, religion, and gender... Despite her well-known asperity about male failings, her distinctive voice, which encompassed both irony and pathos within its deceptively 'artless' cadences, appealed as much to male as female readers: Tennyson, Gladstone, and Darwin all praised her work. Feminist criticism has been slow to recognize her virtues, largely because her thoroughly feminist analysis often resulted in anti-feminist conclusions' (ODNB).

111. (Oxford.) [RAILWAYS.] Bacon's Oxford Railway ABC Guide and Visitors' Handbook No.167. November, 1927. *Oxford: Bacon. 1927, text, advertisements within letterpress printed double-border, numerous photographs (as parts of advertisements), pp. 208, sq.16mo., original printed cream wrappers (title, advertisements, etc. on upper side, advertisement on lower), very good* £30

Corrected from proof sheets of the official tables of the railway companies. At this time there were two railway stations in Oxford: G.W.R and L.M.S. Contains information on every train service for the month, cost of fares, times, etc.

112. (Oxford. University.) HALL (Sidney Prior, illus.) Oxford Sketches. [Three vols. With:] Descriptive Key to "Oxford Sketches." *Oxford: J. Ryman, [c. 1868,] 170 albumen prints on 154 sheets, the mounts affected by damp and stained from glue, the prints somewhat yellowed and occasionally faint but generally good, 4to, with 8vo 'Key', contemporary black pebble-grain morocco, matching in style although the black dye with red undertones on the first two vols. and green on the third, front boards bordered in gilt and lettered 'Oxford Sketches / D.C.', the glue in vol. iii entirely perished and the sheets loose, joints rubbed, slight wear to endcaps of vols. i and ii, small bookplates recording that the volumes are printed by J. Ryman on front pastedowns, the Key in original wrappers, soiled and worn with loss from blank area at foot of gutter, sound* £800



Item 112

Sydney Prior Hall (1842-1922) 'was educated at Merchant Taylors' School, London, and at Pembroke College, Oxford, where he held a scholarship and in 1865 gained a first class in literae humaniores. He also attended the Royal Academy Schools in London. "A gifted draughtsman able to capture natural attitudes and postures with great skill" (Stewart and Cutten, 226), Hall produced a series of 100 "Oxford sketches" (1864-6) illustrating topical events in the life of the university. The caricatures, which circulated in photographic copies, displayed "a keen sense of the outlook and prejudices" of the primarily undergraduate audience (Brock and Curthoys, xxi)' (ODNB). Prior would go on to illustrate *Tom Brown at Oxford* and become a noted portrait artist.

Rather than being engraved on wood or lithographed for reproduction, the original sketches were photographed and reproduced as albumen prints. In the 'Extra Series', which may not all be by Prior,

this allows for the occasional unusual effect: two caricatures reproduce a photograph of photographed heads pasted onto a drawing, and one shows drawn figures pasted onto a photograph.

The original series of 100 prints is scarce, with COPAC locating only two copies outside of Oxford (Birmingham and Glasgow), and OCLC adding five locations in the USA and one in Europe. Occasionally it is found with a few more prints than usual (as many as 113), but we have been able to trace only one other copy containing anything like this 'Extra Series', containing enough extra prints to fill an entire third volume - in the Bodleian, with 151 total prints. The first two volumes contain 50 each, one per sheet, as listed in the accompanying 'key', while the third volume has 70 caricatures on 54 sheets (and six blanks at end). The pamphlet key to the sketches is also scarce, recorded in Oxford only in COPAC, although OCLC adds four US locations and one in Europe.

113. **(Pasquinade.)** A Dialogue between Pasquin and Marforio [sic]. [*?London: c. 1705*], manuscript in ink on paper, watermarked with a crowned fleur de lys flanked by leaf sprays, sometime folded and the 'address' panel, with the words 'The Pasquinel' at the top, dust-soiled, the folds on this leaf a trifle frayed, pp. [2], with integral 'address' leaf, folio, modern marbled boards, good £750

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

114. **Pegge (Samuel)** Curialia: or an historical account of some Branches of the Royal Houshold, &c. &c. Volume I. Consisting of Three Parts; viz. I. A dissertation on the obsolete office of the King's Body ... II. An account of the King's Honourable Band of Gentlemen Pensioners ... III. A similar Account of the Yeomen of the King's Guard ... Printed by J. Nichols, 1791, three parts in one vol., errata leaf bound at end, light browning, a few marginal paper flaws repaired, pp. [ii], 78, vii, [1], 126, [ii], 133, [3], 4to, twentieth-century half calf, brick-red pebbled cloth sides, spine with five raised bands, red morocco lettering piece, scratched and marked, good (ESTC T97462) £150

The three lifetime parts of Pegge's primary work on the royal household - Nichols, his literary executor, would publish two more from his papers in 1806 - each separately paginated and dated (1782, 1784, 1791), but apparently only issued together in 1791. It remains a significant source for information on the history of the Esquires of the Body, the Gentlemen of the Privy Chamber, the Gentlemen Pensioners, and the Yeomen of the Guard.

115. **Penn (John)** A Timely Appeal to the Common Sense of the People of Great Britain in general, And of the inhabitants of Buckinghamshire in particular, on the present situation of affairs; with references to the opinions of most of the British and French philosophers of the present century. [bound with:] Further Thoughts on the present state of public opinion; being a continuation of A Timely Appeal ... Printed for J. Hatchard [second work:] by W. Bulmer, 1798-1800, 2 works in 1 vol., the first bound without half-title or final advertisement leaf, the whole interleaved, title-page of the second slightly soiled and with a reddish stain in the fore-margin which persists for a few leaves, pp. 120; xii (these pages not interleaved), 185, 8vo (text) and 4to (interleaves), contemporary calf, rebaked, corners worn, with pencil notes on the interleaves, some quite extensive, to the first 42 pages, bookplate of Peter Isaacs, good (ESTC T50331 and T111630, BL and Bodley only in the UK) £1,200

Grandson of the Founder of Pennsylvania, John Penn (1760-1834), returned to England in 1788, unable to restore the proprietorship of the province of Pennsylvania to the Penn family, although compensated. From a hitherto purely literary dilettantism he now turned to politics. In the year of the Timely Appeal he was appointed sheriff of Buckinghamshire, hence the particularity of the title. Penn addresses himself to 14 heads, including: the unequal distribution of wealth; inequality of rank ('Men have equal rights, but are not born equal'); the severity of our penal code; disregard of the goodwill expressed for us by the French; the weight of taxes; the distresses of the poor; ministerial influence.

At first sight this seems to be an author's copy in preparation for a second edition. But the numerous corrections to style and expression are soon mingled with opinions on the clarity or otherwise of the text, and more general comments on merits and demerits. Clearly then the annotations are the work of a friend-cum-critic.

- ‘vncouth phrases and speeches out of sundry of the best authors explained’
116. **Percyvall, or Perceval (Richard)** A Dictionarie in Spanish and English, first published into the English tongue by Ric. Perciuale Gent. Now enlarged and amplified with many thousand words, as by this marke * to each of them prefixed may appeere; together with the accenting of euery worde throughout the whole dictionarie, for the true pronounciation of the language, as also for the diuers signification of one and the selfesame word: and for the learners ease and furtherance, the declining of all hard and irregular verbs; and for the same cause the former order of the alphabet is altered, diuers hard and vncouth phrases and speeches out of sundry of the best authors explained, with diuers necessarie notes and especiall directions for all such as shall be desirous to attaine the perfection of the Spanish tongue. All done by Iohn Minsheu professor of languages in London. Hereunto ... is annexed an ample English Dictionarie ... by the same Iohn Minsheu. ... [bound with:] A Spanish Grammar ... [including] Pleasant and Delightful Dialogues in Spanish and English. *Imprinted by Edm. Bollifant, 1599, 2 works (the second in 2 parts) in one vol., woodcut printer's device on both titles and part title (McKerrow 293 and 305), the Dictionarie printed in 3 columns within rules, the Grammar mainly in black letter, the Dialogues with parallel texts in double columns, first few leaves browned at top edge, and the title a little stained, a few spots and stains here and there and occasional minor browning, some water-staining at the very end, a little worming in the lower margins*, pp. [viii], 391; [viii], 84; [iv], 68, folio in 6s, *modern calf, contrasting lettering pieces on spine, by Period Binders, annotated throughout in a mid-to late seventeenth-century English hand (more profusely in the first quarter, but nonetheless throughout), and with various ownership inscriptions (see below), good (STC (2nd ed.), 19620 & 19622; ESTC S115747 & S115752; Alston XII 171 & 140; not in CCPB)* £2,750

First edition of Minsheu's glorious augmentation of Percyvall. 'Having settled in London as a language teacher, Minsheu [who was described as a rogue by Ben Jonson] compiled a *Dictionarie in Spanish and English* (1599), which was published together with a Spanish grammar and dialogues. They were all based on two textbooks of Spanish by Richard Percyvall, entitled *Bibliotheca Hispanica* (1591), the lexicon of which Minsheu considerably augmented. He refers to hostility towards his work in certain quarters, but ensured the grant of a licence to print by applying successfully to the archbishop of Canterbury. The printers set to work, so hurriedly that Minsheu, who had retired to the country 'upon necessitie' (*Dictionarie*), was given no opportunity to read the proofs; consequently he promised his readers to publish a corrected and augmented version. He records that he spent some time in Cambridge, where he both began and completed the revised Spanish dictionary; this was finally published in 1617 as *Vocabularium Hispanicolatinum et Anglicum*, an appendix to his magnum opus, *Ductor in linguas: the Guide into Tongues*' (Vivian Salmon in ODNB).

The 'vncouth phrases' are taken from Monte Mayor (Antwerp 1580), *Celestina* (Antwerp 1595), &c, and there is an abundance of proverbs. The Dialogues deal with most sorts of practical matters: getting out of bed (i.e. ordering the servants about to get you dressed), dealing in jewels, fine dining (as it were), the art of conversation, the speech of servants, dealings on the Exchange, and warfare.

There are a number of ownership inscriptions. The oldest, more or less contemporary with the book, is at the foot of the title-page, but unfortunately inked over: this also obscures the publication date. Also on the title-page is an early seventeenth-century inscription: Ja. Finlay. On the verso of the title-page are the signatures of one Archibald Whythead, who also writes various spellings of his Christian name. Below this the bold signature of Thomas Michel, with a Latin tag and the date 1683. At the end of the *Dictionarie* are scribbles in the name of a S[*eño*]r Guillermo Miguel, but these seem more like Michel's trials with Spanish titles, rather than the work of an actual Spaniard; Michel has also inscribed the date 1683 in the margin of one page. The annotations are throughout the book, more numerous in the first quarter, but there is no question that the annotator went through the entire book with the meticulous attention of a scholar. He makes corrections and additions and comments. The hand is probably that of the James Finlay whose signature appears on the title-page, though there is another hand, less prolific and not as tidy, probably Thomas Michel. The name Finlay points to a Scottish provenance, a supposition supported by the Archibald.

117. [Perkins (William)] Two Treatises. I. Of the nature and practise of Repentance. II. Of the combat of the flesh and spirit. A second edition corrected. *Printed by John Legate, 1597, somewhat browned (and sometimes touched by damp) around the edges, a few leaves with more substantial light marks*, pp. [v], 40, [3], 27, [1], 4to, *modern quarter calf, marbled boards, good* (ESTC S122114) £750

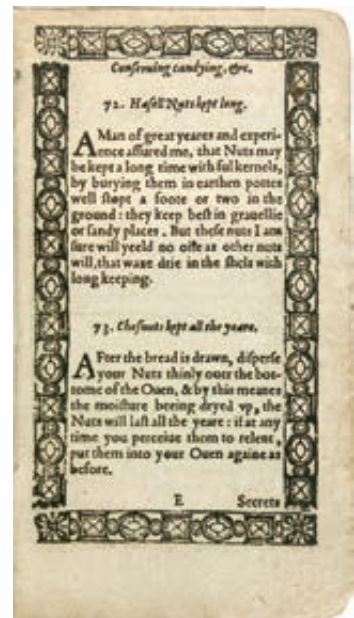
Two treatises, issued with a third ('A direction for the government of the tongue according to Gods word') with its own title-page, by the Puritan preacher and theologian William Perkins (1558-1602), 'perhaps the most significant English theologian of his age' (ODNB). The contents had been published first separately in 1593, and again together in 1595, while the 'Direction for the Government of the Tongue' would be often reprinted throughout the following decades.

118. Phillips (Sarah) Moral Tale. From the French of De Saint Lambert. *Ludlow: Printed and sold by George Nicholson, 1800, engraved vignette on title, bound last with other works (see below)*, pp. 27, 12mo, *contemporary half calf, rubbed, and worn at extremities, headcaps missing and spine slightly defective at top, sound* (ESTC T170145) £1,750

Apparently the first edition of this tale, as translated by a Ludlow local. This edition is recorded in 3 copies only in ESTC (NLS, Bodley, Rylands). Nicholson published another edition 2 years later at Poughnill, similarly rare. The *Moral Tale* is bound last in a volume containing 3 other Nicholson Ludlow imprints, and 1 other work (in the order which follows):

1. Goethe (Johann Wolfgang von) Letters of Werther. From the German of Goethe. *Ludlow, 1799*. Woodcut vignette on title, and tail-piece. ESTC T200362.
2. Dodd (William) The Magdalen, or, history of the first penitent prostitute received into that charitable asylum. *Printed for Ann Lemoine, 1799*, engraved frontispiece. ESTC N3935.
3. Lyttelton (George, Lord) Poems. *Ludlow, 1800*, stipple engraved portrait medallion on title. ESTC T194841, Oxford only in the UK.
4. Satirical, Humourous, and Familiar Pieces. Verse. *Ludlow, 1799*. ESTC T172325, NLS, O, and Chicago only.

119. [Plat (Sir Hugh)] Delights for Ladies. To adorne their Persons, Tables, Closets and Distillatories. With Beauties, Banquets, Perfumes and Waters *Printed by Humfry Lownes, 1611, main text printed within woodcut borders, last leaf blank except for the borders, first leaf of text with a horizontal tear right across (no loss), last few leaves a little worn at fore-edge, without significant loss, A-H¹²*, [bound with, as usual, here after:]
A Closet for Ladies and Gentlewomen. Or, The art of Preserving, Conserving, and Candyng ... *Printed for Arthur Johnson, 1611, printed throughout within woodcut borders, title-page a bit soiled, fore-edge worn and crumpled with a little loss to border, lower outer corner (blank) absent, second leaf similarly affected but less so, diminishing effect for the next few leaves, penultimate gathering hanging on by a single thread*, pp. [2], 190, 12mo, *contemporary limp vellum, textblock held in by the bottom of 3 alum tawed pigskin thongs, early signature inside front cover of Mary Tyrwhitt, good* (Juel-Jensen 18 and 52 (note); STC 19982 and 5435; ESTC S482 and S108092; Wellcome 5099 and 1504, bound together, both imperfect) £6,000



Complete, unsophisticated, rare; albeit with a few minor problems, still a 'delightful' copy. 'The year 1600 saw the publication of Plat's charming cookery book, the tiny *Delightes for Ladies*. The reader is left in no sort of doubt about what went on in the Elizabethan kitchen ... The book was immensely popular and probably passed through at least twenty-five editions during the next half century. It is not surprising that some of these have survived in single copies only, and some have probably disappeared altogether ... most of the surviving copies are pretty grubby and often incomplete' (Bent Juel-Jensen, 'Some Uncollected Authors XIX', *The Book Collector*, 1959). The earliest extant edition of the *Closet* is 1608: this is the next.

ESTC adds to the STC holdings of the *Delightes* (which were Wellcome, Bodley, Leeds, and Juel-Jensen) Shakespeare Birthplace Trust, and Private Collections (UK); no copies recorded in America. Juel-Jensen's copy, in a modern binding and imperfect, is now in the Bodleian. There is one copy of the *Closet* in America, at the Huntington.



Item 120

120. **Pope (Alexander)** *The Works of*. Volume I [- VI]. *Edinburgh: Printed for J. Balfour, 1764, with an engraved portrait frontispiece in vol. i, one title-page a bit browned, 12mo, contemporary speckled calf, single gilt fillets on sides, spines with double gilt rules either side of the raised bands, tan lettering pieces, minor wear to extremities, very good* (ESTC T5443) **£1,400**

A highly attractive set, very fresh.

121. **(Popish Plot.)** A collection of 13 tracts on the Popish Plot, the Gunpowder Plot, and anti-Catholicism. *1605-1734, 13 items, various formats, recent bindings, good* **£1,000**

A good representative collection of the literature thrown up by the Popish Plot, and a couple of related items. The earliest item refers to the Gunpowder Plot, and is *His Majesties Speech in this last Session of Parliament, 1605*. The Gunpowder Plot was of course a real plot, and stoked the anti-Catholicism

already smouldering, paving the way to the hysteria which greeted the (alleged) Popish Plot seven decades later (during the Popish Plot scare effigies of the Pope replaced those of Guy Fawkes on Bonfire Night). Many of the principal actors in the Popish Plot are represented in the collection: Titus Oates, Edmund Everard, John Smith of Walworth, George Treby, Thomas Dangerfield, Lawrence Hill, Edward Fitzharris. The latest item is the Sermon preached by William Crowe in St. Paul's on November the Fifth 1734, and a related item, not strictly connected with either Plot, but vehement in its anti-Catholicism, is Nathaniel Vincent's *Morning-Exercise against Popery*, 1675. Details upon request.

Edmund Everard's Discourses was the subject of a Bibliographical Query in *The Book Collector* in the Spring of 1960, from Arnold Muirhead, who wondered what the significance of the Author's Imprimatur was. Cyprian Blagden replied in the Summer issue in terms of the lapsing of the Printing Act on 10 June 1679. Four others in this collection have this feature.

The anti-Catholicism demonstrated by the Popish Plot found its culmination in the Act of Settlement, 1701, whose provisions against Catholics still stand, although male primogeniture has given way.

122. **Rainolds (John)** De Romanæ Ecclesiæ idololatria [sic], in cultu sanctorum, reliquiarum, imaginum, aquæ, salis, olei, aliarumque rerum consecratarum, & sacramenti eucharistiæ, operis inchoati libri duo ... *Oxford: Joseph Barnes, 1596, lacking initial blank, faint browning around edges of last few leaves at either end* pp. xiv, 646, square 8vo, recent half calf, original red stain to edges, good (ESTC S115552) £850

'Partly in order to continue channelling his proven disputatious skills against the Catholic church, Walsingham resolved in 1586 to endow at Oxford a special lectureship in controversial theology earmarked for Rainolds... Rainolds reciprocated by taking an active part in teaching at Queen's. Rainolds lectured three times a week during term, drawing consistently large audiences: 'never were any lectures in our memory so frequented as these in that university', wrote Daniel Featley, 'nor any in Cambridge, save those of Dr. [William] Whitaker' (Abel redivivus, 2.226). The lectures specifically targeted the Jesuit Robert Bellarmine, then a professor of theology at the Gregorian University in Rome. Walsingham instructed his agents at Rome to send him transcripts of the lectures that Bellarmine delivered there and, upon arrival, they were forwarded to Rainolds for immediate public rebuttal. Of particular interest to Rainolds was the refutation of Bellarmine's attempt to make the Apocryphal books an integral part of the Old Testament canon. True to his style and thoroughness, however, Rainolds left no stone unturned as he battled the Jesuit' (ODNB).

ESTC attests an interesting pattern of distribution of copies. Of the 47 recorded in UK libraries 27 are in Oxford or Cambridge colleges; in the US there are only 8 copies recorded in 7 locations.

123. **Ravizzotti (Gaetano)** Viridarium Latinum; ou, recueil des pensées et bons-mots le plus remarquables, Tirés des plus illustres Orateurs, Poètes, et autres Ecrivains, tant Grecs que Latins, traduits en Italien et en François, ... *De l'Imprimerie de W. et C. Spilsbury, Snowhill. 1801, FIRST EDITION, title-page (a cancel) signed by the author to prevent piracy, poor-quality paper browned and foxed throughout*, pp. [iv], viii, 300, 8vo, contemporary brown cloth, black lettering piece to spine, cloth slightly bubbled, a touch of wear to extremities, good £400

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

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

Real Profits

124. **Reed (William)** Improved Tables of Gain and Discount: shewing Real Profits from 2½ per Cent. to 50 per Cent. on the Prime Cost of Goods, at any price, from one penny to £2000, after allowing discounts from 2½ to 50 percent. Also, Tables for taking off the discount, to prove the accuracy of the former by shewing the net gain: with commission, brokerage, and English money changed into Irish, without the loss of the fractional part of the half-farthing. *Printed for the author by Henry-Kent Causton, 1806, FIRST EDITION, signed by the author on the verso of title as token of genuineness, apart from the preliminaries, Tables printed in four columns, a bit browned in places, title-page fragile at edges, ff. 248 (including preliminaries pp. viii, and final blank, [A-3N4], 8vo in fours, modern half calf, good (Not in Goldsmith's or Kress; BL, Bodley and Birmingham in COPAC, Boston Public and California State, Sutro Library, in Worldcat) £400*

The author, an accountant, was anxious to clarify to manufacturers the 'dreadful influence' of Discounts, were they not properly understood. The work was published at the high price of £1/11/6, but was clearly worth it: half a century later there was a second edition, and a third in 1864. He explains the absence of pagination in the Preface, which indeed makes perfect sense.



Item 125

125. **Roberts (James)** Introductory Lessons, with Familiar Examples in Landscape, for the use of those who are desirous of gaining some knowledge of the pleasing art of Painting in Water colours. *Printed by W. Bulmer and Co... for the author; and sold by G. and W. Nicol, 1800, eight engraved plates, of which 5 are hand-coloured, pages browned, with a large but faint dampmark throughout (not visibly affecting the colouring on the plates), a darker stain in top margin, first and last leaves just slightly rubbed at fore-edges, leaf D1 bound following E1, pp. [iv], 36, 4to, modern half black calf, marbled boards, red morocco lettering piece, sound (ESTC N7575) £1,500*

A scarce instructional manual for watercolour painting, with several finely coloured plates, by the portrait painter James Roberts (1753-c.1809), known for his watercolour portraits on vellum for Bell's *British Theatre*. A second edition followed in 1809, with that marking a terminus post quem for his death. ESTC locates no copies in the UK (7 in North America), although COPAC finds three: BL, NLS, and V&A.

126. **Rowe (Nicholas)** *The Dramatick Works of Nicholas Rowe, Esq; Volume the First. Containing, The Ambitious Step-mother. Tamerlane. The Fair Penitent. Ulysses. [And:] Volume the Second. Containing, The Royal Convert. Jane Shore. Jane Gray. The Biter. Printed: and Sold by T. Jauncy, 1720, FIRST COLLECTED EDITION, lightly foxed, some spotting, three engraved plates in each volume*, pp. [ii], 91, [1], [x], 82, [2], [x], 70, [2], [3]-94; 84, [x], 68, [4], [3]-91, [5], [xii], 65, [1], 12mo, *contemporary calf, boards ruled in gilt, rebacked in a slightly different shade, red morocco lettering pieces, new endpapers, slightly rubbed, good* (ESTC T34942) £200

The first collected edition of Nicholas Rowe's plays, reissuing the latest editions (e.g. the third of Jane Gray and the second of *The Biter*) with their pagination and title-pages retained – hence the variations in pagination, although the set is complete as issued. Rowe was made Poet Laureate in 1715, but it was his plays that first brought him fame, and Johnson was an admirer of *The Fair Penitent*.

127. **Rush (Benjamin)** *An Oration, Delivered before the American Philosophical Society, Held in Philadelphia on the 27th of February, 1786; containing an Enquiry into the Influence of Physical Causes upon the Moral Faculty. The second edition. Philadelphia, printed: London, reprinted; for C. Dilly, 1786, a few spots here and there*, pp. [viii], 71, 8vo, *modern boards, good* (ESTC T4095, BL (bis) and the University of Wales only in the UK) £750

Dedicated to Franklin. 'It is perhaps only because the disorders of the moral faculty, have not been traced to a connection with physical causes, that medical writers have neglected to give them a place in their systems of nosology.' The Physical Causes include Climate, Diet, Certain Drinks, Extreme Hunger, Idleness, Bodily Pain, Cleanliness, Solitude, &c.

Read at a meeting in Benjamin Franklin's house

128. **Rush (Benjamin)** *An Enquiry into the Effects of Public Punishments upon Criminals, and upon Society. Read in the Society for Promoting Political Enquiries, convened at the house of His Excellency Benjamin Franklin, in Philadelphia, March 9th, 1787. Philadelphia, printed: London, reprinted, for C. Dilly, 1787, some spotting*, pp. [viii], 37, [1, ads], plus final blank, 8vo, *modern boards, good* £1,250

Rush's interest in social reform was aroused when he joined the staff of the Pennsylvania Hospital, 'stirred moreover by the idealism of the Revolution, he now became a sponsor of the various ameliorative movements which were to remould America in the ensuing century. He established the first free dispensary in the country (1786), became the President of the Pennsylvania Society for the Abolition of Slavery, condemned public and capital punishments, and demanded real "penitentiaries" by way of prison reform' (DAB). 'Rush had read Cesare Beccaria's *On Crimes and Punishments* and John Howard's *The State of the Prisons*, and Dufriche de Valaze's *Lois penales dan leur ordre naturel*, then the leading French commentary. In other words, Rush was well acquainted with state-of-the-art thinking in regard to punishment. But none of this information prepares us for what he has to say in his paper, for basically what he advocates is a form of radically private punishment' (Robert R. Sullivan, 'The Birth of the Prison: The Case of Benjamin Rush', *18th Cent. Studies*, 1998). Although the topic of capital punishment is not mentioned in the title, it is discussed here.

129. **[Savile (Sir Henry)]** *Rerum Anglicarum Scriptorum post Bedam praecipui, ex vetustissimis Codicibus Manuscriptis nunc primum in lucem editi ... Execudebant G. Bishop, R. Nuberie, & R. Barker, 1596, FIRST EDITION, publisher's device on title-page, four divisional title-pages with wood engraved architectural borders, small patches on ff. 190v and 191r with loss of text to six lines due to mutual adhesion, another pair similarly affected but rather less so, but with a separate small hole in one of them with the loss of a couple of letters on either side, some browning, first divisional title-page with small flaw to blank lower corner, ff. [ii], 520, [30] (Fasti Regum et Episcoporum Angliae), folio in 4s, late nineteenth-century mid-brown calf, boards with an elaborate central panel blocked in blind, surrounded by gilt fillets and a blind frame, brown morocco lettering piece to spine, edges gilt, rebacked preserving original backstrip, new endpapers, a touch worn at extremities, good* (Graves 1119; STC 21783; ESTC S121919) £950

The first printing of the works of a number of early chroniclers – Aethelweard; Henry of Huntingdon; ‘Ingulf’; Roger of Hoveden; and William of Malmesbury (*De gestis pontificum*; *De gestis regum*; *Historia novella*). ‘In 1598 Savile published a collection of chronicles and histories of England under the title *Rerum Anglicarum scriptores*. Even at the time the work was considered to be poorly executed. It does, however, uniquely preserve the text of Æthelweard’s Chronicle, of which the only manuscript was almost entirely destroyed in the Cotton Library fire of 1731’ (ODNB).

ESTC records an abundance of copies in the UK – 20 in Oxford alone – but there is a relative dearth in the USA: 9 copies in 8 locations.

130. [Scot (Sir John, of Scotsarvit)] *The Staggering State of the Scots Statesmen this last 100 years bygain viz fra the year 1550 till the year 1650. [Scotland: c. 1690], Manuscript in ink on paper (watermark very similar to Churchill 308) in a chancery hand, minor damp-staining in the upper fore-margins, ff. [27] (? of 28: there is one stub, greater however than the inner margins, suggesting it was never written on, possibly left blank in error and excised to facilitate the reading), folio, contemporary vellum, lettered in gilt across the centre of the upper cover, slightly soiled, spine partly defective, very good* £3,000

An elegant, early, example. *The Staggering State of the Scots Statesmen* was the consolation of Sir John Scott (or Scot; 1585-1670) who was dismissed from his offices during the Commonwealth, and in spite of various appeals never regained them. In his own words, he himself being the final subject of the book: ‘Sir John was a councillor to king James and king Charles I and lord of exchequer and a lord of session: Albeit he was possessor of the said place of chancery above forty years, and doer of great services to the king and country, yet by the power and malice of his enemies, he has at last been thrust out of the said places in his old age, and likewise fined in 500 L Sterling, and one altogether unskilled placed to be director.’ He goes on to state that he had been 24 times at London, being 14,400 miles, and ‘twice in the Low Countries, for printing the Scots poets, and the Atlas; and paid to John Bleau a hundred double pieces for printing the poets.’

For Sir John was a scholar as well as a statesman. The ‘Scots poets’ was the anthology *Delitiae Poetarum Scotorum*, published by Blaeu in 1637, a collection of which Dr. Johnson said that it ‘would have done honour to any nation.’ For the Blaeu atlas, Sir John sent the maps of Timothy Pont to Amsterdam. The production of this atlas made Scotland among the best-mapped countries in the world at the time

The bulk of *The Staggering State* is taken up with tales of woe similar to Sir John’s. It was a turbulent period of Scotland’s history (the period covered is slightly longer than indicated in the title, going back as far as the 1520s and extending to the 1660s), violence and treachery abounding. The famous murder of Rizzio is touched more than once, as the various perpetrators stagger from grace. A few literary figures are mentioned, Buchanan, who was keeper of the privy-seal in his old age (‘he reaped little or no advatage), Napier (‘that learned Merchiston who wrote a logarithmy’) whose son Sir Archibald was thrust out of office by the Earl of Traquair and forced to fly to the Highlands, and the Admirable Crichton (a miracle of nature, as Manutius says).

Such a work, as the writer of the preface to the first printed edition (1754) says, ‘could not fail to expose [the statesmen’s] foibles and vices, by these means it became improper for seeing the light.’ It was circulated in manuscript however, and copies were made, possibly up to near the time of the printed edition, the editors referring to ‘several modern manuscripts.’

131. **Scott (Sir Walter)** [Works. In 62 vols.] *Printed for Robert Cadell, Edinburgh, and Whittaker & Co., London, 1830-34, engraved titles and frontispieces in every vol., and engraved Dedication in the first vol. of the novels, foolscap 8vo, contemporary half green morocco over marbled boards, matching marbled edges, spines gilt, minor wear, very good* £1,000

An attractive set. Comprises the *Novels* in 48 vols. (Todd & Bowden 348Ac, Final Revised Edition, Second (British) Impression); *The Waverley Anecdotes: illustrative of the incidents, characters, and scenery, described in the novels and romances of Sir Walter Scott, Bart.* James Cochrane and John McCrone, 1833, 2 vols.; and *The Poetical Works*, 12 vols.

132. **(Sea Songs.)** The Mariner's Concert, being a New Collection of the most favorite Sea Songs, written and sung by Dibden [sic], Dignum, Fawcett, &c. and sung at the places of public amusement in the year 179[?7]. *Printed by J. Evans, [1797], with a large woodcut vignette on the title, poorly printed on cheap paper with a bit consequent browning*, pp. 8, 4to, early twentieth-century navy blue buckram, lettered on upper cover, slightly worn, pencil note inside front cover 'From the library of Lovat Fraser', good (ESTC T84939) £375

A rare collection of Sea Songs, but 3 copies recorded in ESTC, 1 in the BL and 2 in Bodley. It begins with 'A Salt Eel for Mynheer'. The woodcut vignette on the title pictures a party of ladies being rowed out to a ship, and would clearly have appealed to Claude Lovat Fraser, both as designer and as an expert on chapbooks.

133. **Seneca (Lucius Annaeus)** *Tragoediae. Florence: studio et impensa Philippi de Giunta, 1506, final blank discarded, rather foxed in places, some soiling, an intermittent stain in gutter, a few early ink marks, early ownership inscription to second leaf*, ff. [224], 8vo, later vellum, spine with four raised bands, lettered in ink, somewhat soiled and splayed, bookplates of *Biblioteca Senequiana and the Prince of Liechtenstein*, sound (CNCE 28714; Adams S899) £950

An important edition in the history of Renaissance readership: Chartier reports that maxims and sententiae, intended to be copied by readers into their commonplace books, began to be indicated by helpful printers using 'commas, inverted commas, asterisks, pointing fingers in the margin, or the printing of the text of the maxims and examples in a type different from the one used in the body of the work. The first example of such a practise for the plays is the edition of Seneca's tragedies published by Giunta in Florence in 1506' (*Publishing Dama in Early Modern Europe*, 1999, p. 57). Ann Moss (*Printed Commonplace-Books and the Structuring of Renaissance Thought*, 1996) suggests it may be the first printed book to have such markers (in this case, within the text phrases are picked out in capital letters). It was a successful innovation, and surviving copies seem to have been heavily read; both copies recorded by Adams are lacking the title-page.

134. **Shakespeare (William)** The Works of William Shakespeare, in eight volumes. In which the beauties observed by Pope, Warburton, and Dodd, are pointed out. *Edinburgh: Printed for Bell & Bradfute, [et al.], 1795, some light browning, occasional foxing and a few small marginal paper flaws*, pp. [iv], lxxii, 332; [iv], 360; [iv], 360; [iv], 406; [ii], 357, [1]; [ii], 397, [1]; [ii], 356; [ii], 370, 12mo, contemporary tree calf, spines divided by a gilt fillet, red morocco lettering pieces and small circular green morocco numbering pieces (the latter lost on vol. ii), spines rubbed, a few headcaps chipped, ownership inscriptions of George Buchanan of Ladrishmore to front pastedowns, good (ESTC N25913; Jaggard p.507) £800

The text is 'correctly printed from the famous Edition 1753, by Dr. Hugh Blair' (title-page verso), but 'but the editor [of that edition] was actually John Reid, the press corrector for the printers, Murray and Cochran' (ODNB). This edition, perhaps aware of the difference, reprints the preface with attribution simply to 'the Scots Editor'.

135. **Shakespeare (William)** The Plays and Poems of William Shakespeare, with the corrections and illustrations of various commentators ... by the late Edmond Malone. [Edited by James Boswell. Twenty-one vols.] *Printed for F.C. and J. Rivington [et al.], 1821, six engraved plates, one folding plate, and 5 folding letterpress tables, the plates spotted, occasional spotting elsewhere*, 8vo, later tan calf, spines gilt in compartments with two red morocco labels (nine replaced, a number of others chipped or partly defective), marbled edges and endpapers, rubbed, a touch of wear to some extremities, good £900

The Boswell-Malone edition of Shakespeare, the 'third variorum' edition (following Reed's 1803 edition and its 1813 reprint) and the scholarly standard for the text throughout much of the nineteenth century. Malone had intended this edition since the early 1790s, following the selling out of his 10-vol. edition, but the materials remained incomplete at his death in 1812. James Boswell (junior), the son

of Malone's friend the biographer of Johnson, took up the task, spending even longer preparing this monumental edition than Malone had spent working on his first.

136. **Shelley (Percy Bysshe)** *The Revolt of Islam*. Printed for John Brooks, 1829, FIRST EDITION, FIRST STATE SHEETS, remainder issue (see below), lightly browned and spotted, the errata corrected in an early hand, pp. xxxii, 270, [4], 8vo, untrimmed in original boards, rubbed and a bit soiled, rebaked in calf with green morocco lettering piece, hinges relined, good £950

The publication history of this poem has led to much complication in the description of its early 'editions' (up to three, depending on the cataloguer, each with two variants); in fact there are six possible states but they are all from the same initial set of first-edition sheets. The original poem was published under the title of *Laon & Cythna*, in 1818. Due to shocking content (incest etc.) it was soon suppressed, but exists in two states - (1) a very rare first state with a flytitle quoting Pindar, and (2) a second state without that flytitle, which was being issued to meet demand while the publisher was negotiating the expurgation of the text. Later the same year, after the text was edited, a set of cancel sheets was introduced and the expurgated poem was reissued under the title *The Revolt of Islam* – again in two states, the point this time being only the date on the title-page: (3) 1817, incorrectly, in some copies, and (4) 1818 in others. But the publisher was not particularly conscientious about cancelling (despite his 'moral objections' to the text) and leftover sheets both with and without the cancels were among those which were remaindered and eventually fell into the hands of John Brooks, who published (5) the cancelled version and (6) the unexpurgated original without distinction, supplying only a new title-page. This copy is the latter, i.e. it contains all the sheets of the first, unexpurgated edition, without the censoring cancels, apart from the fly-title (omitted) and the title-page (replaced).

137. **Shelley (Percy Bysshe)** *The Works ... with his life*. In two volumes. Printed and Published by John Ascham ... 1834, portrait frontispiece in vol. i, portrait offset onto title, half-title of vol. i discarded, a few minor spots or stains, pp. [vi], iv, [5]-424; xxxii (The Life), xvi, [17-] 580, 12mo, contemporary burgundy hard-grained morocco, elaborate gilt and blind tooled panels on sides, flat spines gilt, pink silk doublures and end-leaves, gilt edges, short crack at foot of upper joint on vol. i, extremities slightly worn, good £500

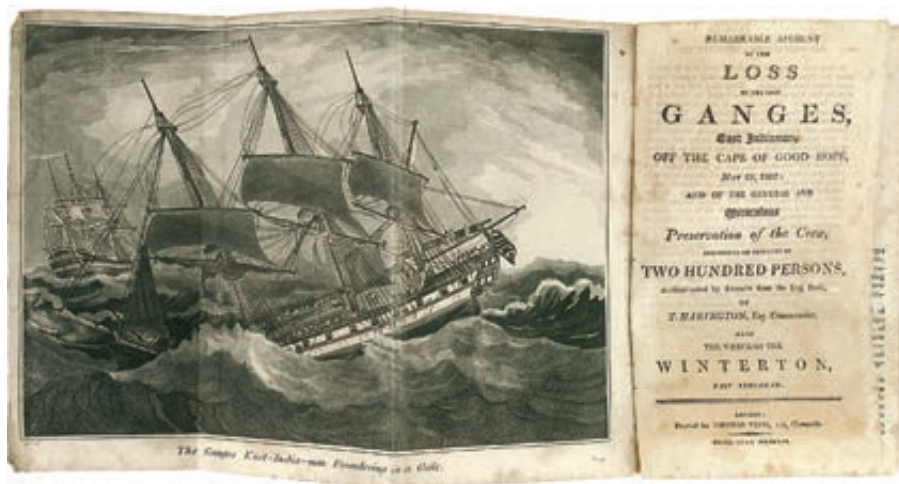
An 'unauthorised' edition which preceded Mrs. Shelley's authorised collected edition by five years. Selections from this edition were re-published as *Posthumous Poems*, also in 1834. It was preceded only by Benbow's equally unauthorised edition, of which only volume one was published in 1826, and Galignani's *The Poetical Works of Coleridge, Shelley, and Keats*, a single volume edition first published in Paris in 1829.

138. **Sheraton (Thomas)** *The Cabinet Dictionary, containing an Explanation of all the Terms used in the Cabinet, Chair & Upholstery branches ... To which is added A Supplementary Treatise on Geometrical Lines, Perspective, and Painting in general ...* Printed by W. Smith, and sold by W. Row, Matthews, Vernon and Hood, and M. Jones, 1803, FIRST EDITION, with 89 engraved plates, several folding (plates irregularly numbered and sometimes misbound, with a plate 81 not called for), last few leaves at either end stained from binding turn-ins, occasional browning or foxing, water-stain to front fly-leaves, pp. viii, 8 (subscribers), 440, 8vo, contemporary mottled calf, skillfully rebaked, original green lettering piece, signature at head of Introduction of Edward Jones, Joiner, sound £750

Sheraton's second furniture book. 'By this date avant-garde taste had moved towards the more massive and archaeologically correct vocabulary of classicism advocated by C. H. Tatham, but not yet popularized. Sheraton included ornamental features of this type in the dictionary, but married somewhat awkwardly to more conventional forms. The strength of the dictionary lay more in its detailed descriptions of the production, use, and function of different types of furniture and of the interiors for which they were intended. Its weakness was the author's verbosity and tendency to stray into irrelevant areas' (ODNB).

- Sunk by an iceberg**
139. (Shipwrecks.) FELLOWES (William Dorset) Melancholy loss of the Lady Hobart Packet, which struck on an island of ice in the Atlantic Ocean, June 28, 1803, and the providential escape of the crew in the cutter and jolly boat, notwithstanding a series of deplorable calamities. Also, curious particulars of Emmanuel Sosa, and his wife Eleonora Garcia Sala, who were shipwrecked on the east coast of Africa. *Printed for Thomas Tegg, [1805], with a folding mezzotint frontispiece, refolded, browned on verso, pp. [iii], 8-28, 8vo, disbound, good* £250

There were numerous printing of this narrative. This edition is recorded in COPAC only at Durham. Despite the pagination this is apparently complete as issued, matching the microfiche copy in the BL.



Item 140

140. (Shipwrecks.) HARRINGTON (T.) Remarkable account of the loss of the Ship Ganges ... off the Cape of Good Hope, May 29, 1807 ... authenticated by extracts from the log book. *Printed for Thomas Tegg, [1808], with a folding mezzotint frontispiece, frontispiece with a little water-staining, some browning, pp. [iii], 8-28, 8vo, disbound,* £250

Followed by 'Interesting Account of the Loss of the Winterton East-Indiaman, off the Island of Madagascar, August 20, 1792.' Apparently issued, like the previous item, with pagination thus.

141. (Shorthand.) TAYLOR (Samuel) Sistema universale e completo di stenografia o sia maniera di scrivere in compendio applicabile a tutti gl'idiomi; fondato sopra semplici e facili principi, i cui elementi possono apprendersi in un' ora, ed essere in pochissimo tempo in grado di seguire la parola di un oratore ... adattato alla lingua italiana da Emilio Amanti. *Paris: [for Emilio Amanti], 1809, engraved frontispiece and title-page, and 8 engraved plates, imprint cropped at foot of title, a trifle spotted at the end, pp. xxv, 118, 8vo, contemporary calf backed boards, faded gilt lettering and tooling on spine, signed by the author for authenticity, good* (BL and NLS only in COPAC, four copies in the US in Worldcat: Harvard, NYPL, Chapel Hill and Washington University) £250

'Taylor did more than any of his predecessors to establish the art and use of shorthand in Great Britain, and his influence extended quickly throughout Europe. A petition promoting the adoption of Taylor's system was introduced in the Assemblée Nationale Legislative on 25 June 1792. His system was adapted and translated into French, Italian [from the French], Spanish, Portuguese, German, Swedish, and Hungarian. Adapted and improved in English by some forty authors, most notably William Harding, George Odell, and John Henry Cooke, it remained in use throughout the nineteenth century' (ODNB).

142. **[Simson (John)]** *A Summary View of Professor Simson's Errors; Prov'd against him in the Double Process Before the General Assembly; with Some Thoughts upon the Whole: In a Letter to a friend. To which is added, An Answer to the said Letter. Edinburgh: 1729, a bit browned, minor staining to title*, pp. 16, 8vo, *modern marbled wrappers, sound* (ESTC T192745, 3 copies only, 2 in NLS, 1 in Glasgow) £300

'Enlightened in outlook and familiar with reformed theology on the continent, Simson introduced into the Glasgow divinity school the work of Marck, along with that of the contemporary Genevan theologian Benedict Pictet. He expounded the Westminster confession, noting its differences from other reformed systems and its superiority to them... Simson's efforts to make such a God conform to late seventeenth-century Scottish Presbyterian orthodoxy led to confrontation with devout zealots shortly after his arrival in Glasgow. The ensuing debates produced a wealth of polemic writing and became entangled with political rivalries ... Simson's cases formed a watershed in the development of the Church of Scotland in the eighteenth century. Their significance lies less in the fate of Simson than in the effect they had on the church. The secession of 1733 was partly brought about by the dismay at what the extreme group considered Simson's lenient punishment. Freed from the restrictions imposed by the ultra-orthodox, the church embraced Enlightenment ideals while upholding Calvinist Christianity' (ODNB).

143. **(Smart (Christopher))** *Musae Seatonianae. A complete collection of the Cambridge Prize Poems, from the first institution of that Premium by the Rev. Mr. Tho. Seaton, in 1750, to the present time. To which are added, two poems, likewise written for the prize, by Mr. Bally and Mr. Scott. Printed by T. Wright for G. Pearch; 1772, FIRST EDITION, a touch of minor browning, ownership inscription of Nicolson Calvert (1816) to title*, pp. [ii], vii, [1], 334, 8vo, *contemporary sprinkled calf, spine divided by gilt-milled rolls, black lettering piece in second compartment, the rest with central octagonal tools containing sunbursts, rubbed, front joint splitting, ownership inscription of Henry Waldron Bradley (1886 – the son of 'Cuthbert Bede', then at St John's Cambridge), to front pastedown, sound* (ESTC T124642) £300

The Seaton prize, established in 1750, is awarded to a Cambridge MA who composes the best poem in English on the attributes of the supreme being (or another sacred subject). The first, second, third, fourth, and sixth prizes all went to Christopher Smart, bringing his writing to the attention of the literary world. Particularly significant for Smart was the attention of the publisher John Newbury, who would become his father-in-law and who arranged for Smart to be confined in the insane asylum where he wrote 'Jubilate Agno', now his most famous work. This, the first collection of the Seaton Prize-winning poems, also includes work by Thomas Zouch, Robert Glynn, John Hey, and Charles Jenner.

- 'In his recension of Sophocles he opened a new era...'
144. **Sophocles.** *Quae exstant omnia cum veterum grammaticorum scholiis. Superstites Tragoedias VII. Ad optimorum exemplarium fidem recensuit, versione et notis illustravit, deperditarum fragmenta collegit Rich. Franc. Brunck. [Two volumes.] Strasbourg: Apud Joannem Georgium Treuttel, 1786, FIRST BRUNCK EDITION, bound without final leaf in vol. ii (blank except for colophon on verso, often missing), a few minor spots, small early manuscript date to vol. i title*, pp. [iv], xii, 358, 240; [iv], 264, 212, 66, [58], 4to, *contemporary russia, boards bordered with a gilt roll with torch tools at corners, spines divided by a double gilt fillet, second and fourth compartments gilt-lettered direct, the rest with central gilt tool of mask and instruments, a.e.g., marbled endpapers, front board of vol. i with a prize inscription lettered direct in gilt and enclosed on top and sides by gilt flower and pearl tools, old repair to spine ends in a slightly different colour, some cracking to front joint of vol. i, a few old scratches and marks, bookplate of the author Nevil Shute and lending label of the Sandford Press to front endpapers, good* (Dibdin II 414) £900

'The beauty and excellence of this truly critical edition are well known. At the latter end of the first volume, and at the second part of the second volume, are the Scholia and notes of the editor: in the third part are the fragments of the lost plays, a "Lexicon Sophocleum," and indexes... The popularity of Brunck's edition was very great; and was exceeded by no work to which that celebrated name was attached. But the dearth of the quarto edition prevented many from purchasing it...' (Dibdin).

'In his recension of Sophocles he opened a new era by removing from the text the interpolations of Triclinius... Brunck was often led astray by the temptation to produce conjectures of his own, and by an undue anxiety to accept the canon propounded by Dawes; nevertheless, he fully earned the credit of having laid the foundation for a better treatment of the text and metre' (Sandys). Lloyd-Jones called this the first important edition of Sophocles since Estienne's of 1568, and well into the twentieth century it was being called the vulgate and used as the standard for line-numbering.

This copy, as described in the gilt inscription on the front board, was presented as a school prize to one George Bent, who was then leaving Exeter School for the military, by the veteran alumni. Later it belonged to Nevil Shute Norway, the aeronautical engineer who became more famous as a novelist under his first two names.

'an invaluable guide to mythological images for Keats'

145. **Spence (Joseph)** *Polymetis: or, An Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the Antient Artists*. The second edition. *Printed for R. and J. Dodsley, 1755, engraved portrait frontispiece and 41 other engraved plates (of which 4 are double-page), some minor spotting, plates offset onto facing pages*, pp. vi, 160, 159-361, [1], folio, *contemporary calf, neatly rebacked preserving original gilt spine (the gilt now somewhat worn), new green morocco lettering piece to style, boards with an elaborate stencilled frame dyed a lighter brown, marbled endpapers, some tidy repairs to corners, rubbed, bookplates of Strathallen and Southouse, good* (ESTC T130824) £650

A grand copy of the second corrected edition of perhaps the most influential work by Joseph Spence (1699-1768), who served terms as both Professor of Poetry and Regius Professor of Modern History at Oxford. Spence was an unremarkable poet himself but had notable friends, including Pope, Lord Lincoln, and Robert Dodsley, and these connections enabled the travels in Europe that formed the germ of this attempt to link ancient poetry and visual arts. Lavishly produced and illustrated, it earned him a substantial sum and saw several editions, but was discredited on the scholarly stage by Lessing's critical attentions in *Laokoon*. Nonetheless, it remained in use in schools especially, and it was both praised by Gibbon and, most famously, 'proved an invaluable guide to mythological images for Keats' (ODNB). Keats read the book from his school library and it was an important early inspiration; a number of images in Keats' poems are directly traceable to the text and illustration in the book.

With a letter to 'Silly Billy'

146. **Stanhope (Philip Dormer, 4th Earl of Chesterfield)** *Letters written ... to his Son, Philip Stanhope, Esq; late Envoy Extraordinary at the Court of Dresden: together with several other pieces on various subjects*. Published by Mrs. Eugenia Stanhope, from the originals now in her possession. In two volumes. In Two Volumes. *Printed for J. Dodsley. 1774, FIRST EDITION, FIRST STATE (erratum on p.55 of vol. i uncorrected), engraved frontispiece in vol. i, bound without errata leaf in vol. ii (but with a blank leaf of matching paper in its place), some light foxing, embossment of Grendon Hall, 1850 (then belonging to Sir George Chetwynd, 3rd Baronet) to title-page*, pp.[iv], vii, [i], 568; [iv], 606, 4to, *modern biscuit calf, spines gilt with red morocco lettering pieces, circular red morocco numbering pieces on green morocco grounds, new endpapers preserving old bookplates of William Frederick, 2nd Duke of Gloucester and Edinburgh, on front and rear pastedowns (the front his arms, the rear his monogram), a manuscript letter (written on four sides of one folded sheet and one side of an additional loose half-sheet; see below) loosely inserted, very good* (ESTC T136181; Gulick *2A; Rothschild 596) £900

The first state of the first edition of Stanhope's famous letters to his son, which 'brought more lasting fame, as well as censure, than all his political achievements' and have been called 'one of the world's permanent books ... an exquisite flower of civilisation' (ODNB); this copy with royal provenance and an interesting manuscript letter inserted. There was a press correction in the middle of the print run, according to Gulick (with surviving copies split roughly half-and-half), this being the earlier version with the error uncorrected.

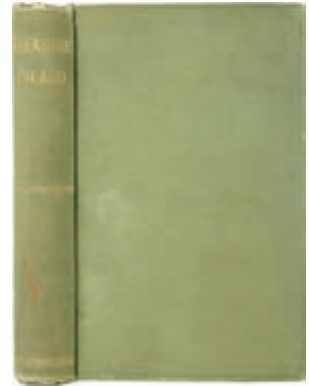
Loosely inserted is a manuscript copy of a substantial letter to the owner of the volume, Prince William Frederick, later Duke of Gloucester and Edinburgh. The letter is dated 'Woolmers – 6th Aug. 1800'

and signed 'C Grey'. Woolmers, in Hertfordshire, was at the time owned by the brewer and politician Samuel Whitbread (the younger, 1764-1815), so this can only be Charles Grey (1764-1845), later Prime Minister, Whitbread's schoolfriend and brother-in-law. Grey advises William that it is for the best not to have been chosen for the upcoming expedition (this being the failed blockade of Ferrol at the end of August) since the writer 'augur[s] most ill of it, and wish not those I love, esteem & regard, to have any hand in it'. Prince William was 'an enthusiastic and brave, if not terribly professional, soldier' (ODNB) and was clearly frustrated by the King blocking him from joining the mission, despite his recent meteoric rise through the ranks: he was then the second-youngest Lieutenant General in the army. The minimal corrections, presence of catchwords, and tiny signature suggest this is a fair copy rather than the original draft, but if so, certainly a contemporary copy (and the paper is watermarked 1795).

147. **Statius (Publius Papinius)** *Sylvarum Libri V. Thebaidos Lib. XII. Achilleidos Lib. II.* *Lyon: Apud Haered. Seb. Gryphii. 1559, printer's device on title hand-coloured (somewhat crudely), one leaf (p1) with a small paper flaw affecting two words, a bit of light dampmarking and soiling, old ownership inscription of 'M Flinck' (?) and shelf number on title, pp. 524, [4, blanks], 16mo, contemporary vellum dyed brown, boards with a central oval decorative gilt stamp, bordered in gilt and blind with gilt corner-pieces, these repeated above and below the central oval, spine with five raised bands, small gilt floral stamp in each compartment, the gilt darkened and rubbed in places (particularly lower board), edges gilt and gaufered, a bit rubbed at extremities, front flyleaf loosening, armorial bookplate, good (Adams S1676) £750*

The second Gryphius pocket edition of Statius, following one of 1547. COPAC locates copies only in Oxford (Corpus Christi), BL, and Glasgow – although Adams notes a copy in Jesus College, it does not appear in their OPAC. The attractive binding on this copy closely resembles calf, but the rubbed areas reveal the material's true identity.

148. **Stevenson (Robert Louis)** *Treasure Island. Cassell. 1883, FIRST EDITION, frontispiece map, initial letter of 'vain' broken on page 40, 'a' not present in line 6 on page 63, the 8 to be found in the pagination on page 83 and 7 is present on page 127, the full-stop missing following the word 'opportunity' on page 178 and the word 'worse' in uncorrected form on page 197, pp. viii, 292, 8 (Publisher's List dated 5-R 1083), fcap.8vo., original lime-green cloth, small mark to rear cover and faintly to backstrip, backstrip gilt lettered, pencilled gift inscription dated 'Jan 1 86' on grey-black endpapers, front hinge professionally restored, faint shadow of removed bookplate on front pastedown, rear hinge just beginning to crack at tail; still, an unusually nice copy £7,000*



A supplement to one of Teerink's Scotch editions

149. **Swift (Jonathan)** *The Posthumous Works.* [Three volumes.] *Edinburgh: Printed for John Balfour, 1766, offsetting from the binding turn-ins affecting the outer leaves at either end of all vols., pp. vi, 322; v, 345; vii, 290, 12mo, contemporary Scottish speckled calf, gilt ruled compartments on spines, tan morocco lettering pieces, numbered '1'-3' direct in gilt, a little rubbed and worn, contemporary signature 'Leven' at the heads of titles of vols. i-ii, later book-label of one Douglas Grant, with separately printed shelf-mark label (these only in i-ii again), good (Teerink-Scouten, 94 (part of, adding U Penn to the ESTC holdings), ESTC T228837 – transcribing date as 1866 – NLS (2 copies) and Alexander Turnbull Library only, but see also T140251, issue with vol. nos. IX-XI on the titles, NLS and BL only) £750*

An issue of the 'Works', vols. 9-11, printed for John Balfour in the same year, with additional 'The Posthumous Works' title-pages over the original volume title-pages: in this instance the original volume title-pages have been cancelled, together with either a half title or preliminary blank, or some such thing (two stubs). These vols. were certainly considered a separate edition by whoever commissioned the binding.

150. [Tahsin al-Din.] *The Loves of Camarúpa and Cámelatà, an ancient Indian tale. Elucidating the customs and manners of the orientals. In a series of adventures of Rajah Camarúpa, and his companions. Translated from the Persian by William Franklin. Printed for T. Cadell, 1793, FIRST EDITION of this translation, staining from turn-in affecting borders of a few leaves at either end, cancelled library stamp on half-title*, pp. viii, 284, 8vo, *contemporary sheep, gilt rules on flat spine forming compartments, red lettering piece, upper hinge repaired, spine darkened and with a vertical crack ascending a little over half of the height, contemporary armorial bookplate [Ferdinand] Graf von Wintzingerode, sound* (ESTC T149313) £750

Dedicated to Sir William Jones. The translator, William Franklin (or Francklin) was an Officer in the East India Company's Bengal establishment, and had published *Observations made in a Tour from Bengal to Persia*, Calcutta, 1788; the second (London) edition is here advertised on the verso of the Dedication. 'A distinguished officer, Francklin also enjoyed considerable reputation as an oriental scholar' (ODNB).

5 copies located in the UK by ESTC, 3 of them in Oxford.

151. [Tait (John)] *The Cave of Morar, The Man of Sorrows. A Legendary Tale. In Two Parts. Printed for T. Davies ... Bookseller to the Royal Academy; and sold by J. Bew, and J. Balfour, at Edinburgh, 1774, FIRST EDITION, lacking half-title*, pp. [ii], 31, [1, ads], 4to, *disbound, last leaf working loose, sound* (ESTC T28960) £250

John Tait (1748-1817) was a Writer to the Signet and afterwards judge of the Edinburgh police court (1805). As a young man he published poetry in Ruddiman's *Weekly Magazine*, and in the *London Magazine*. He is possibly the John Tait, Writer to the Signet, who entertained Robert Burns in 1787, though the *Burns Encyclopedia* (1970) identifies that man as John Tait of Harvieston and gives his dates as 1729-1800. Tait also wrote an elegy on Robert Fergusson (d. 1774), which appeared in the latter's posthumous *Poems*, 1779.

Moral, but lacking in sanctimony

152. Taylor [née Martin] (Ann) *The Family Mansion. A Tale. Printed [by T. Miller] for Taylor and Hesty, 1819, FIRST EDITION, with an engraved frontispiece by engraved by Samuel Freeman after William Hilton, frontispiece foxed and offset in either direction*, pp. [iv, including half-title], 206, [6, advertisements], 12mo, *original plum polished calf, double gilt fillets on sides, spine richly gilt in compartments, marbled endleaves matching the marbled edges, spine a trifle faded, minor wear to corners, very good* (Osborne p. 947; Garside & Schöwerling 1819:66) £1,200

'Ann Taylor was a prolific and lively correspondent, writing regularly to her children whenever they were apart. The texts of many of these letters survive; in them the spirit of the youthful satirist gleams through the pages of sound maternal advice, together with an eye for detail and a striking gift for narrative ... Ann also published two moralistic novellas, or 'tales', for the young – *The Family Mansion* (1819) and *Retrospection: a Tale* (1821)' (ODNB).

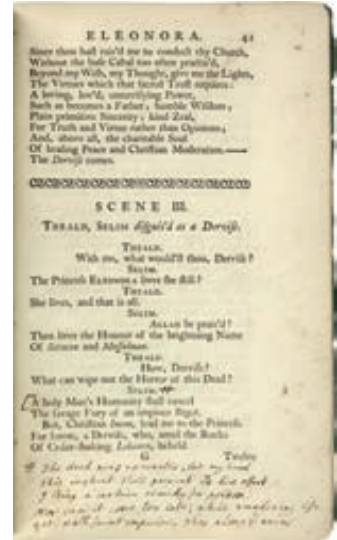
John Taylor, joint publisher, famous as the publisher of Keats, is not known to have been any close relation of Ann Taylor's husband Isaac, but there is a common Dissenting thread running through various Taylor families. The binding here is instantly recognisable as 'Taylor and Hesty' (sans fore-edge painting), though unsigned. Scarce: only 3 locations in the British Isles, 8 in North America recorded between COPAC and Worldcat.

As it was to have been Acted

153. Thomson (James) *Edward and Eleonora. A Tragedy. As it was to have been Acted at the Theatre-Royal in Covent-Garden. Printed for the Author; and sold by A. Millar, 1739, FIRST EDITION, marked up with cuts, substitutions and additions in a contemporary hand (see below), a bit of thumbing, soiling and occasional foxing*, pp. [viii], 64, 8vo, *later blue paper wrappers*

(frayed) formerly disbound (traces of calf on spine), some fore-edges uncut but others with the manuscript notes very slightly cropped, good (ESTC N60644) £2,000

The scarcest of several 1739 issues (on fine or regular paper, with or without the price in the imprint), this on ordinary paper, with the title-page reset and one or two other minor variants. Scarcity aside (NT only in the UK, 5 in North America for this variant in ESTC), this copy is most interesting on account of the amendments to the text, which, however, are difficult to make sense of. On the face of it, they might be authorial alterations to the text while the play was in rehearsal: but they are not in Thomson's hand – a not dissimilar hand, but without Thomson's distinctive capital letters. Some of the added or altered lines appear in later editions, others not: these later editions, in London and Dublin, present a complex, or confused, evolution of the text. The amendments comprise some 40 lines of text, alteration of words and phrases in the text, and ubiquitous square brackets round sections of the text, whose purpose or significance it is not always possible to fathom. 'In February 1750 Millar issued a new edition of Thomson's Works, with many unauthorized revisions and cuts made by Lyttelton to the great confusion of later editors' (ODNB). Lyttelton and Pitt 'interested themselves in the first [aborted] production by attending rehearsals and giving instruction to the players' (ibid). Are these Lyttelton's revisions?



'This play is Thomson's most sentimental. It is based on the story of Prince Edward being stabbed by a poisoned dagger during the last crusade and his wife sucking the poison from his wound: so a woman is again at the drama's emotional centre. On 16 March 1739 the acting of *Gustavus Vasa* was forbidden by the lord chamberlain: it was thus the first play to fall foul of the 1737 Licensing Act. Eleven days later, and two days before it was due to open at Covent Garden, *Edward and Eleonora* was banned too. This play was on the whole far less politically contentious than *Agamemnon*, but a few speeches in which, for instance, Prince Edward is begged to save his father and his country from evil ministers were undoubtedly provocative. As the stage licenser received the text of *Edward and Eleonora* as early as 23 February, his last-minute prohibition, after actors and theatre management had invested much time and money, was admonitory and vindictive. Thomson lost his benefit nights, but profited when he published subscription and trade editions of the play in May 1739. It was dedicated to the princess of Wales and carried a note about its prohibition, printed in Gothic lettering to remind readers of ancient liberties now at risk through the Licensing Act [defiantly also the *Dramatis personae* have the actors' names alongside]. *Edward and Eleonora* was first acted in 1775 and revived successfully several times in the last quarter of the century. John Wesley (Journal, 14 Oct 1772) thought it was Thomson's masterpiece' (ODNB).

'The fact has very generally escaped notice that, like its predecessor, it follows a Greek original, the *Alcestis* of Euripides. It has also, what *Agamemnon* has not, some little place in the history of literature, for it suggested something to Lessing for *Nathan der Weise*, and to Scott for the *Talisman*. The rejection of the play was defended by one of the ministry on the ground that Thomson had taken a Liberty which was not agreeable to Britannia in any Season' (Ency. Brit.)

Thackeray's Christmas books

154. Titmarsh (M.A., pseud for William Makepeace Thackeray) [Christmas Books] 6 Vols. *Chapman and Hall, or Smith, Elder, & Co., 1847-55, FIRST EDITIONS, coloured illustrations, 8vo* (the first in a larger format), *near-uniform red morocco by Riviere & Son, double gilt fillets on sides, spines with gilt fillet borders within the compartments, lettered direct, gilt inner dentelles, gilt edges, minimal wear to extremities, very good* (Van Duzer 140, 157, 51, 104, 185, 181) £2,000

A nice collection of Thackeray's six Christmas Books, including *Rebecca and Rowena*, which, although advertised – in some of the parts of 'David Copperfield' – as 'A Story for Christmas (or any other season)', has no real connection with the series. The volumes all collate as per Van Duzer, except where noted otherwise, and have the original printed wrappers (all a bit soiled) bound in at the end:

1. *Mrs. Perkins's Ball*, 1847. An issue or edition not described by Van Duzer, having no letterpress beneath the frontispiece, no advertisements on p. 47, with the list of illustrations, and the plates coloured: this differs from Van Duzer's first edition in having the list of illustrations and the plates coloured; from his second in having no advertisements; and his third in being coloured, having no letterpress under the frontispiece, and no advertisements on p. 47. Van Duzer's three editions were all published in 1847. The wrappers of course announce the book as both coloured and plain, with a price differential, but there is nothing in this to suggest priority.

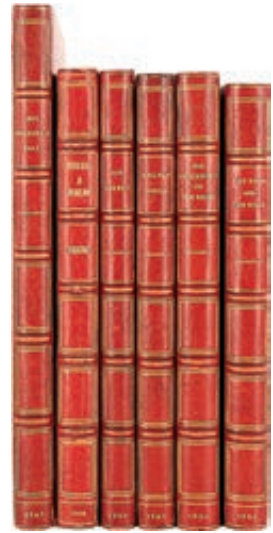
2. *Our Street*, 1848, without the advertisements.

3. *Doctor Birch and his young friends*, 1849, with the advertisements.

4. *The Kickleburys on the Rhine*, 1850, with the advertisements, but without the extra illustration before the text - of the greatest rarity.

5. *The Rose and the Ring*, 1855, without the advertisements. This was issued only with the plates uncoloured.

6. *Rebecca and Rowena*, 1850, with the advertisements. The wrappers are here bound in front and back, the illustration on the front one is not repeated in the book itself. The lettering on the spine is in a different type to the others.



155. **Virgil.** *The Works of Virgil: Containing his Pastorals, Georgics, and Aeneis. Translated into English Verse; by Mr. Dryden. Printed for Jacob Tonson, 1697, FIRST EDITION, FIRST ISSUE (see below), LARGE PAPER COPY (416 x 265 mm), engraved frontispiece and 102 engraved plates, a light dampmark to fore-edge throughout with some resultant purple spotting to lower corner, frontispiece and a couple of other plates with short tears and old repairs in that corner, one plate just shaved at fore-edge, some spotting and soiling, pp. [xlvi], 48, [12], 49-147, [49], 201-640, folio, eighteenth-century reversed calf, red morocco lettering piece, rubbed, worn at extremities, front joint cracked, gutter cracking in a few places, sound* (ESTC R26296; Macdonald 33a; Wise p.66) £2,000

The first edition of Dryden's important translation of Virgil, one of the large-paper copies printed for subscribers (101 of whom paid 5 guineas to have a plate engraved with their name, and another 251 paid 2 guineas to appear in the regular subscribers list). This copy bears no marks of ownership but seems to have been a little damaged by damp early on, then rebound and had a few minor repairs, so any hints to which subscriber received it may have been lost then. The plates are reproduced from Ogilby's 1654 translation, and are by notable engravers including Wenceslaus Hollar.

ESTC says, citing Wing, 'Title page is a cancel, reissued from 690 p. edition'. The two versions have the same number of leaves overall, but one is paginated as here while the other runs '[iv], 96, 95-690', and is in fact an entirely different setting with different signatures and the errata corrected. The statement from Wing is thus curious, since intuitively it would seem more likely that the corrected pagination and errata would mark a later issue – supported by the fact that the pagination of the second edition of 1698 matches the 690 p. issue. This is further corroborated by Macdonald, who includes an entry (33b) described as the sheets of the second edition (33c) with the title-page of the first, and G.R. Noyes, who identified small-paper copies with the corrected pagination as a covert second edition in 1904, having not seen any examples of the 1698 title-page. Despite Wing, therefore, the uncorrected errata and pagination (and large paper) must mark this as the first issue.

156. **(Welsh.) [GOUGE (Thomas)]** *Gwyddorion y grefydd Gristianogol, Wedi eu hegluro i ddealltwriaeth y gwaelaf, Ai Cymmwy o tuag at hyfforddi buchedd dda. Tho. Dawks, 1679, FIRST EDITION, dampstained in the lower margins with some consequent fraying of the lower edge with the loss of a few letters, others trimmed, pp. [vi], 281, [1], 12mo, original sheep, double gilt*

fillets on sides, corners worn, rebacked (a little crudely), contrasting lettering pieces (title mis-transcribed and the date wrong), new endpapers, a succession of early Welsh signatures, girls and boys, one dated 1711, scattered through the book, sound (Wing (2nd ed.) G1368A; ESTC R177567, 3 copies only, all in Wales; *Libri Walliae*, 2175) £1,200

A rare Welsh printing, a translation of *The principles of Christian Religion explained to the capacity of the meanest*. Influenced by Joseph Alleine, Gouge began evangelizing work in Wales in 1672. Cited for preaching without authorization by Francis Davies, bishop of Llandaff, he displayed his old university licence, but when he failed to respond to a subsequent citation to appear he was excommunicated. He yielded to Davies, and later received permission to preach in Wales. By 1675, 2225 children were learning to read, write, and cast accounts in eighty-seven new charity schools in Wales, with all of the counties represented except Merioneth. He visited the schools once or twice a year, assisting them with monetary contributions. His most significant work was founding the Welsh Trust in 1674 in conjunction with Stephen Hughes and Charles Edwards [the latter being the translator of this work]' (ODNB).

A seventeenth-century Welsh catechism is unlikely to survive in good condition, and, tellingly, the ESTC entry for this edition is based on a copy lacking the title-page. The succession of signatures in this copy gives an indication the thorough use to which it was put.

157. [Wesley (John)] [drop head title:] Swear not at all. [*?London: ?1745*] pp. 4, 12mo, *modern boards, good* (see Green 78) £400

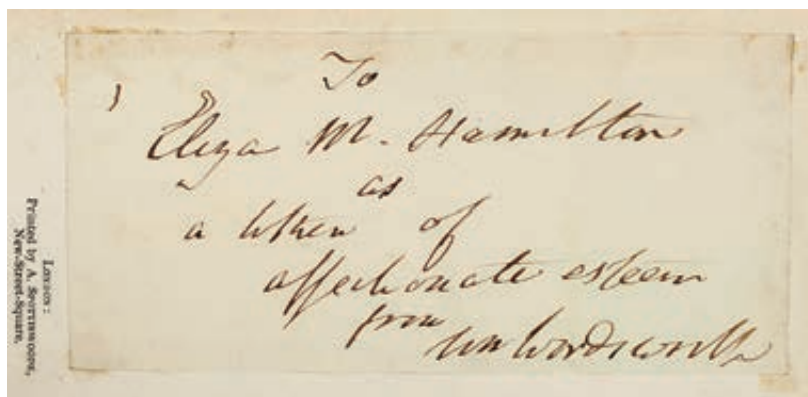
A variant not recorded in ESTC, with catchwords 'God, be, Heaven'. Several issues are recorded from c. 1745, and there were later broadside issues in the 1780s. In the mid-1740s Wesley wrote a number of 'Words' on various subjects, 'addressed to different classes of people, and directed against some of the prevalent vices of the day. They were mostly of four pages, written in courteous but earnest language; convenient, little, effective appeals, that were scattered broadcast by the itinerant evangelists. They are without date, or name of writer or printer' (Green). Little wonder that they survive in small numbers.

158. (Wiltshire.) AUBREY (John) Wiltshire The Topographical Collections ... corrected and enlarged by John Edward Jackson. *Devizes: Printed and sold for the [Wiltshire Archaeological and Natural History] Society by Henry Bull, 1862, FIRST EDITION, etched frontispiece, engraved portrait, 44 plates (2 folding out of sequence) and 3 folding family trees, plate offset onto last page, pp. [ii], xiii, 491, [1], 4to, original morocco grain brown cloth, blind stamped borders on both boards, gilt titled on upper board and spine, short tear at foot of spine, very good* £300

Inscribed to Irish poet Eliza Hamilton

159. Wordsworth (William) Yarrow revisited, and other Poems. *Longman, Rees, Orme, Brown, Green, & Longman. 1835, FIRST EDITION, PRESENTATION COPY, inscribed by the author 'To Eliza M. Hamilton as a token of affectionate esteem from WM Wordsworth' on a slip of paper pasted on to the verso of the title, and with 'From the Author' written on the half-title by a publisher's clerk, erratum slip tipped in, ads discarded, pp. xvi, 349, [1], 12mo, slightly later nineteenth-century olive pebble grain morocco by Tuckett ('binder to the Queen'), the backstrip panelled and ruled in gilt and infilled with volutes and other tools, lettered in gilt in the second compartment, the sides with triple gilt fillet borders, an inner panel with gilt cornerpieces and central panels of curving lines, a.e.g., marbled endpapers, booklabel of J.O. Edwards, small scrape to upper board, extremities slightly rubbed, good* (Healey 86; Sterling 1028; Tinker 2350; Wise 23; *Two Lake Poets*, p. 29) £3,500

In 1831 Wordsworth had written to a friend that 'the Muse has forsaken me', but any abandonment was only temporary: he continued to write throughout the next few years, and had accumulated enough for this collection by 1835. He remained active despite his age, following this volume with one more book of poems (1842, combining old and new material), and becoming Poet Laureate at Victoria's insistence in 1843.



Item 159

This volume the poet inscribed to a fellow poet, Eliza M. Hamilton (1807-1851) of Dublin. Her brother William, the astronomer Royal of Ireland, was 'a brilliant linguist and mathematical genius... [and] also a gifted versifier who none the less came to admit that his sister Eliza was the poet, encouraging her to show her work to his friend Wordsworth, who not only upheld his judgement but offered valuable criticism and advice in a series of letters and, later, interviews, when Eliza travelled with William to Rydal Mount in the summer of 1830' (ODNB). Eliza published poems in the *Dublin Literary Gazette* and *Dublin University Magazine*, as well as issuing a solo volume in 1838, and she 'was virtually unique as a woman poet of the Romantic period with an acute understanding of astronomical principles' (ODNB).

160. **Xenophon.** *The Banquet of Xenophon. Done from the Greek...* by James Welwood, M.D. *Glasgow: printed by Robert Urie. 1750, some dustsoiling and light browning, pp. 170, [6], 8vo, old vellum-tipped boards recently recovered in antique-style marbled paper and backed in brown morocco, preserving original endpapers, spine with raised bands and red morocco lettering piece, good* (ESTC N15471) £250

James Welwood (1652-1727) was a Scottish physician resident in London, where the first edition of this translation was published in 1710; he also wrote the preface to Rowe's *Lucan*. There were two 1750 Glasgow editions of the text, one by Urie and a larger and less scarce version printed by the Foulis brothers.

Section Two Modern First Editions

161. (Ardizzone.) **BRAND (Christianna)** Nurse Matilda. *Brockhampton Press. 1964, FIRST EDITION, with 40 illustrations in the text by Edward Ardizzone, pp. 128, 16mo., original mid green boards, backstrip and front cover with overall gilt lettering and designs by Ardizzone, pink cotton-marker, fine* £55
162. (Ardizzone.) **WILLIAMS (Urusula Moray)** The Nine Lives of Island MacKenzie. *Chatto and Windus. 1959, FIRST EDITION, 24 illustrations in the text by Edward Ardizzone, occasional light foxing, pp. 128, 8vo., original mid green boards, backstrip gilt lettered, colourprinted endpaper illustrations by Ardizzone, substantial remains of dustjacket loosely inserted, good* £60

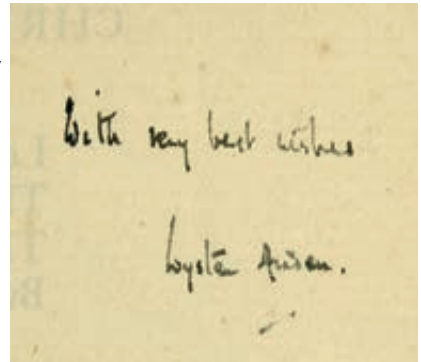
Inscribed by the author on the title-page 'Joane with much love from the author Christmas 1960'

163. **Auden (W.H.)** Homage to Clio. *Faber. 1960, FIRST ENGLISH EDITION, pp. 96, cr.8vo., original mauve cloth, backstrip gilt lettered, free endpapers lightly browned in part, dustjacket, near fine* (Bloomfield & Mendelson A42b) £70

164. **Auden (W.H.)** Poems. *Faber. 1930, FIRST EDITION, pp. 80, 8vo., original printed pale blue wrappers over card a little soiled, covers sunned on and around the area of the backstrip, some flaking with loss to the wrappers in the area of the backstrip, untrimmed* (Bloomfield & Mendelson A2a) £1,700

Inscribed by W.H. Auden in his typically minuscule hand, beneath the printed half-title 'With my best wishes Wystan Auden'.

The author's first trade publication, preceded only by Auden's privately printed book also entitled 'Poems' and issued in 1928.



165. **Bakst (Leon)** L'Oeuvre... Pour la Belle au Bois Dormant. Ballet en Cinq actes d'après le conte de Perrault. Musique de Tchaïkovsky. Préface d'André Levinson. *de Brunoff, Paris. 1922, 241/500 COPIES signed by Leon Bakst and de Brunoff, 54 colourprinted plates by Bakst, each pasted to cream card, captioned tissue-guard present with each plate, and with the 2 smaller colourprinted plates by Bakst also pasted in on the title and contents pages, also with a lithographed plate portraying Bakst by Pablo Picasso, pp. [iv], 22 + Plates, folio, original cream wrappers, the backstrip and front cover with gilt lettering and typographical designs, untrimmed, (orig?) tissue-jacket with a few tears, fine* £1,350

166. **Banks (Iain M.)** Against a Dark Background. *Orbit. 1993, FIRST EDITION, pp. [viii], 488, 8vo., original black boards, backstrip blocked in silver, dustjacket, fine* £80

Inscribed by the author on the title-page 'To Debbie best wishes Iain M Banks'

167. **Barnes (Julian)** Flaubert's Parrot. *Cape. 1984, FIRST EDITION, pp.190, 8vo., original pale green boards, with tail corners just a trifle bumped, backstrip gilt lettered, dustjacket, near fine* £200

168. **Barry (Sebastian)** *Tales of Ballycumber*. *Four Candles Press, Oxford*. 2009, *FIRST EDITION*, 10/40 COPIES (of an edition of 52 copies) signed by the author, pp. [ii], 56, fcap.8vo., original lime-green linen, printed backstrip and front cover labels inset, the endpapers reproduce the author's original sketch for a stage set in the play, glassine-jacket, fine £55

169. **[Beardsley (Aubrey)]** [Four Plates Issued to Accompany The Works of Edgar Allan Poe]. [*Stone and Kimball, Chicago*. 1895], *FIRST EDITION*, [circa 10 COPIES], 4 plates each printed on Japan Paper (20.3x13 cms.) to illustrate Stone and Kimball's edition of Poe's 'Works' (see footnote), Beardsley's name pencilled at the foot of each plate by a later owner, fcap.8vo., original white parchment folder with white cloth flaps, the covers illustrated overall with a repeat gilt blocked pattern to a design by Frank Hazenplug, the covers dustsoiled, bookplate on the inside of the folder, good (Lasner 80) £1,000

Rare. Beardsley had been commissioned to illustrate an edition of Edgar Allan Poe's 'Works', but illness prevented completion of more than four illustrations: *The Murders in the Rue Morgue*, *The Black Cat*, *The Masque of the Red Death* and *The Fall of the House of Usher*. The designs were not included in the set, but rather issued in this form, it is thought, to accompany the Japan paper issue of the works, issued in 10 sets and reserved for collaborators of the edition.



170. **Beckett (Samuel)** *Pas moi* [on pages 2-9 of] *Minuit 12*. *Minuit, Paris*. January 1975, *SOLE EDITION*, pp. 72, cr.8vo., original printed blue wrappers, spine faded, near fine £200

Signed by Samuel Beckett at the head of page 2.

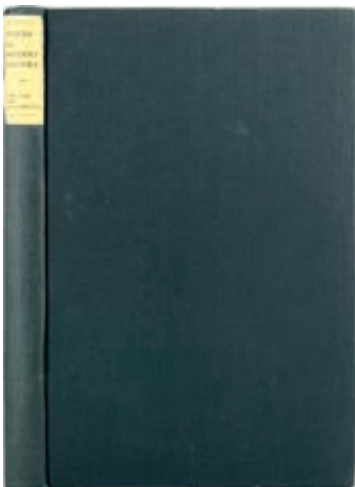
171. **Benson (E.F.)** *The Babe B.A. Being the Uneventful History of a Young Gentleman at Cambridge University*. *Putnam*. 1897, *FIRST EDITION*, frontispiece and 5 other photographic plates illustrative of Cambridge in the 1890s, frontispiece tissue foxed, hinges weak, pp. x, 310, fcap.8vo., original maroon straight-grain morocco cloth slightly stained, faded backstrip gilt lettered, front cover lettered in blue and with a crest stamped in Cambridge blue and gilt at its centre, owner's name on front pastedown, roughtrimmed, good £60

172. **Blake (Peter)** *Alphabets*. Text by Mel Gooding. *D3 Editions, Nottingham*. 2010, *FIRST EDITION*, 68/100 COPIES (of an edition of 600 copies) signed by Peter Blake, with the signed numbered print by Blake, in its red card folder, loosely inserted in the book, over 200 pages of colour reproductions of photographs of the artist's work and including 2 folding leaves, pp. [ii], 224, 4to., original crimson cloth, backstrip longitudinally gilt lettered, printed front cover label within a gilt frame, cotton-marker, matching board slipcase and label, fine £500

Peter Blake's love of letters and collecting enthusiasm come together in this work to illustrate the 18 unique alphabets he has produced, some of them previously unpublished.



173. **Brandt (Bill)** *Camera in London*. Masters of the Camera Series. *Focal Press*. 1948, *FIRST EDITION*, 61 full-page reproductions of photographs by Brandt, folding plate of technical detail, pp. 90, 8vo., original yellow and white boards, front cover illustrating a photographic self-portrait, and with printing in black and white, small piece torn from tail of backstrip, good £200
174. **Briggs (Raymond)** *Fungus the Bogeyman*. Anniversary Edition. *Puffin Books*. 2002, colourprinted illustrations throughout by Raymond Briggs, pp. [40], folio, original black boards illustrated overall, dustjacket, fine £30
175. **Briggs (Raymond)** *Ivor the Invisible*. *Channel 4 Books*. 2001, *FIRST EDITION*, colourprinted illustrations and endpapers throughout by Briggs, pp. 40, 4to., original mid blue boards, backstrip blocked in silver, dustjacket, fine £45
- Signed by Raymond Briggs on the title-page.
176. **Briggs (Raymond)** *The Man*. *MacRae Books*. 1992, *FIRST EDITION*, colourprinted illustrations throughout by Raymond Briggs, pp. [64], folio, original white boards illustrated overall, cover lettering printed in black, dustjacket, fine £45
- Signed by Briggs on the title-page.
177. **Briggs (Raymond)** *Ug. Boy Genius of the Stone Age and his Search for Soft Trousers*. *Cape*. 2001, *FIRST EDITION*, colourprinted illustrations throughout by Briggs, pp. [32], folio, original grey boards illustrated overall, cover lettering printed in black, dustjacket, fine £45
- Signed by Raymond Briggs on the half-title.
178. **Brooke (Rupert)** *Poems*. *Sidgwick & Jackson*. 1911, *FIRST EDITION*, minimal faint foxing to preliminaries, pp. viii, 88, f^{cap}.8vo., original dark blue cloth, printed label just a touch chipped, Simon Nowell-Smith's copy with his book label, very good (Keynes 5) £550



Item 178



Item 185

179. **Brunhoff (Jean de)** *Les Vacances de Zéphir*. Hachette. 1936, *FIRST EDITION*, French text, with numerous colourprinted illustrations throughout, pp. [40], folio, original pale yellow cloth-backed boards illustrated overall, edges of boards lightly rubbed, just a little more at the corners, very good £250
180. **(Buckland Wright.) KEATS (John)** *Collected Sonnets*. Halcyon Press, Maastricht. 1930, 30/325 COPIES (of an edition of 376 copies) printed on Dutch Pannekoek laid paper, 11 wood-engravings by John Buckland Wright, pp. [96], roy.8vo., original mid blue linen, lettering on the backstrip and the Buckland Wright design on the front cover all gilt blocked, hinges cracking very slightly, free endpapers lightly browned, untrimmed, good (Reid A1d) £350

The first book to be illustrated by John Buckland Wright.

181. **Bunting (Basil)** *Loquitur*. Fulcrum Press. [1965], *FIRST EDITION*, ONE OF 200 COPIES (of an edition of 1,000 copies) printed on Glastonbury laid paper, pp. 80, imp.8vo., original black cloth, backstrip gilt lettered, dustjacket, very good £200
182. **Bunting (Basil)** *What the Chairman Told Tom*. The Pym-Randall Press, Cambridge, Massachusetts. 1967, *FIRST EDITION*, 160/200 COPIES (of an edition of 226 copies) signed by the author, pp. [8], f^ccap.8vo., original printed grey sewn wrappers, single diagonal crease to front cover, near fine £70
183. **Burgess (Anthony)** *Tremor of Intent*. Heinemann. 1966, *FIRST EDITION*, pp. [viii], 240, cr.8vo., original black boards, backstrip gilt lettered, lightly rubbed dustjacket, near fine £85
184. **Burroughs (Edgar Rice)** *Land of Terror*. Edgar Rice Burroughs Inc, Tarzana, California. 1944, *FIRST EDITION*, pp. 320, cr.8vo., original light blue cloth, backstrip and front cover with the lettering blocked in orange, fore-edges roughtrimmed, fading to backstrip panel of dustjacket which is edge rubbed and with minor internal tape strengthening to folds at heads and tails, good £250

Set in the land of Pellucidar.

185. **Calvino (Italo)** *The Path to the Nest of Spiders*. Translated from the Italian by Archibald Colquhoun. Collins. 1956, *FIRST ENGLISH EDITION*, pp. 192, f^ccap.8vo., original black boards, backstrip gilt lettered, edges lightly spotted, dustjacket with backstrip panel faded and a few very short tears, very good £250

A copy for review with the publisher's printed review request slip loosely inserted.

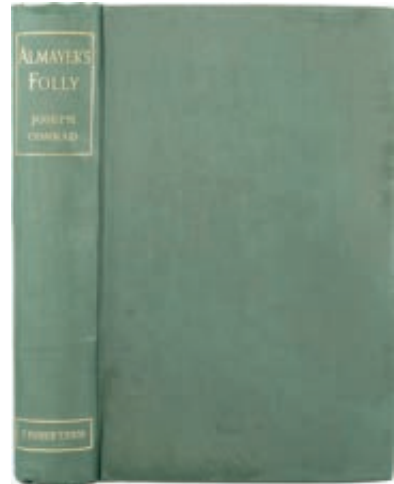
186. **Carey (Peter)** *The Fat Man in History*. Faber. 1980, *FIRST ENGLISH EDITION*, pp. 188, cr.8vo., original light blue boards, backstrip blocked in silver, dustjacket, fine £100

A substantial revision of the book of short stories of the same title issued in Australia in 1974 and including a number of new stories.

187. **(Carroll.) GIRVIN (Brenda)** *Round Fairyland with Alice and the White Rabbit*. Wells, Gardner, Darton. 1916, *FIRST EDITION*, 16 plates by Dorothy Furniss, frontispiece tissue-guard present, a little light, mainly marginal, foxing, pp. [ii], xiv, 312, cr.8vo., original light green cloth, backstrip and front cover lettered in brown and white and with four colour designs overall by Furness, a gift inscription dated 'Xmas 1916' on the front flyleaf, very good £160



Item 187



Item 192

Alice and the White Rabbit go on a tour of Fairyland led by the Professor to learn of folklore in England, Scotland and Ireland.

188. Charrière (Henri) Papillon. Translated from the French by Patrick O'Brian. *Hart-Davis*. 1970, FIRST ENGLISH EDITION, pp. 568, cr.8vo., original mid brown boards, backstrip gilt lettered, endpaper maps, dustjacket, near fine £200
189. Cheyney (Peter) I'll Say She Does! *Collins*. 1945, FIRST EDITION, pp. 192, f'cap.8vo., original lemon-yellow cloth, backstrip blocked in green, dustjacket a little rubbed and with a few short tears, very good £70
190. Christie (Agatha) N or M? *Collins*. 1941, FIRST EDITION, pp. 192, f'cap.8vo., original orange cloth, backstrip lettered in black, very presentable, bright, price-clipped dustjacket, backstrip panel faded to grey-pink, very good £800
191. Coe (Jonathan) What a Carve Up! *Viking*. 1994, UNCORRECTED ADVANCE PROOFS, pp. [x], 510, cr.8vo., original pink and grey wrappers, printed in blue and white, near fine £235

Published in America as *The Winshaw Legacy*.

192. Conrad (Joseph) Almayer's Folly. A Story of an Eastern River. *Fisher Unwin*, 1895, FIRST EDITION, first state with title-page printed in black and red, preliminaries, final few leaves and endpapers lightly foxed, pp. 272, crown 8vo, original mid green fine-ribbed cloth, backstrip gilt lettered within gilt boxes, front inner hinge skilfully repaired, bookplate (or some other piece of paper) formerly attached at the corners to the front free endpaper, t.e.g., others untrimmed, preserved in a navy blue fleece-lined folding box, the lining foxed, very good (Smith 1) £2,500

The author's first book.

193. Conrad (Joseph) [Works.] Medallion Edition, 22 Vols. *Gresham*. 1925-28, frontispiece in each volume, 8vo., original mid. blue cloth, backstrips lettered and decorated in gilt, front covers with

Conrad's bust embossed in gilt at the centres, the free endpapers faintly browned as usual, near fine £800

The final two volumes, 21, 'Suspense', and 22, 'Tales of Hearsay' and 'Last Essays', issued at a later date and usually lacking, are present with this set.

194. **Deighton (Len)** *An Expensive Place to Die*. Cape. 1967, *FIRST EDITION*, pp. 254, cr.8vo., *original black boards, backstrip gilt lettered, dustjacket a trifle edge rubbed, lightly faded backstrip panel, very fine* £75

The 'In Transit Docket' folder and documents loosely inserted.

195. **Dexter (Colin)** *The Dead of Jericho*. Macmillan. 1981, *FIRST EDITION*, *full-page plan of Jericho (a suburb of north Oxford)*, pp. 224, cr.8vo., *original black boards, backstrip gilt lettered, lightly faded backstrip panel to dustjacket, near fine* £435

The front free endpaper inscribed by the author 'O domina – illuminatio mea – utinam opus quantum te delectet! Colin Dexter MCMLxxxii'.

196. **Dexter (Colin)** *Last Bus to Woodstock*. Macmillan. 1975, *FIRST EDITION*, *text browned as usual*, pp. [ii], 256, cr.8vo., *original mid brown boards, covers with puncture holes caused by a sharp instrument, backstrip lettered in black, top stain a little spotted, dustjacket with fraying to head of backstrip panel and extreme heads of flap folds* £500

With Colin Dexter's gift inscription at the head of the front free endpaper 'How very kind of you to support me, Christian. Colin Dexter'.

197. **Dexter (Colin)** *The Riddle of the Third Mile*. Macmillan. 1983, *FIRST EDITION*, *unusually faint browning to poor quality paper*, pp. 224, fcap.8vo., *original grey boards, backstrip lettered in silver, faint foxing to dustjacket flaps, near fine* £200

198. **Dexter (Colin)** *Service of all the Dead*. Macmillan. 1979, *FIRST EDITION*, pp. 256, cr.8vo., *original pale blue boards, backstrip lettered in silver, dustjacket, very good* £385

Inscribed by Colin Dexter on the front free endpaper 'My very best wishes always, Christian! Colin Dexter Nov. 1977'.

199. **Dexter (Colin)** *The Wench is Dead*. Macmillan. 1989, *FIRST EDITION*, *full-page map*, pp. [viii], 200, cr.8vo., *original mid brown boards, backstrip gilt lettered, dustjacket, fine* £120

Inscribed by the author on the title-page 'For Donald – I do so hope you enjoy it! My best wishes to you' and then beneath his printed name he has signed his own name 'Colin Dexter'.

200. **Doyle (Arthur Conan)** *Dangerous Work*. *Diary of an Arctic Adventure (Facsimile and Transcript, and Reprints of his Further Writings on the Arctic)*. Edited by Jon Lellenberg & Daniel Stashower. British Library. 2012, *FIRST EDITION, 80/150 COPIES, with a facsimile of the author's diary on pages 19-218 and with a transcript of the diary occupying pages 219-302*, pp. [viii], 368, 4to., *original qtr. grey cloth, backstrip gilt lettered, board sides with facsimile overall of the boards of the original diary, cloth slipcase, new* £150

201. **Doyle (Sir Arthur Conan)** *The Case for Spirit Photography*. With corroborative evidence by experienced researchers and photographers. Illustrated. *New York: Doran. 1923, FIRST AMERICAN EDITION, illustrated with photographs, slight browning to the first opening of text, pp. x, [11-] 132, 8vo., original light brown cloth, lettered in black on the upper cover and with a mounted photographic image, backstrip also lettered in black, endpapers lightly foxed, tail edges roughtrimmed, dustjacket defective at head of backstrip panel with the loss of 10 letters and partial loss of 3 more, very good (Green & Gibson B31b)* £500



202. **Eliot (T.S.)** *The Dry Salvages*. *Faber. 1941, FIRST EDITION, pp. 16, 8vo., original printed pale blue-grey stapled wrappers, spine faded, untrimmed, good (Gallup A39)* £3,500

Anne Ridler's copy, gifted to her by Eliot and inscribed by him on the half-title at the time of publication, 'to Anne Ridler from T.S. Eliot Sep. 1941'. Anne Ridler has pencilled through 'hermit' (hermit crab) and placed in the margin 'horse-shoe!'.

203. **(Fleming.) BENSON (Raymond)** *High Time to Kill*. *Hodder & Stoughton. 1999, FIRST EDITION, pp. [x], 294, 8vo., original black boards, backstrip gilt lettered, dustjacket, fine* £125

Signed by the author on the title-page.

204. **(Fleming.) GARDNER (John)** *Win, Lose or Die*. *Hodder & Stoughton. 1989, FIRST EDITION, pp. 224, 8vo., original mid blue boards, backstrip gilt lettered, dustjacket, fine* £80

205. **Flint (W. Russell)** *Drawings*. *Collins. 1950, FIRST EDITION, 134 plates (a number printed in two or more colours), pp. [x], 190, folio, original purple cloth, backstrip and front cover gilt lettered, dustjacket rubbed, very good* £400

Signed by W. Russell Flint on the half-title.



Item 206



Item 207

206. **Forester (C.S.)** *Flying Colours* including *A Ship of the Line*. *Joseph: The Book Society*. 1938, FIRST EDITION, issued for 'The Book Society' one day prior to the trade publication of 'Flying Colours', pp. 290, fcap.8vo., original mid green cloth, backstrip and front cover blocked in silver, dustjacket, fine £1,500

With the Book Society bookplate which includes the book's printed title, designed by Rex Whistler, and signed by C.S. Forester at the bottom of the bookplate.

207. **Forester (C.S.)** *The Happy Return*. *Joseph*. 1937, FIRST EDITION, pp. 288, fcap.8vo., original mid green cloth, faded backstrip blocked in silver, dustjacket in nice condition save for a vertical crease to the backstrip panel where it has been tucked within the book for safekeeping, near fine £1,250

Signed by C.S. Forester on the half-title.

208. **Franzen (Jonathan)** *My Father's Brain*. (Printed at the Libanus Press for the) *Belmont Press*. 2002 FIRST EDITION, M/26 COPIES (of an edition of 226 copies) signed by the author, frontispiece portrait of father and son, pp. 32, cr.8vo., original qtr. blue morocco, backstrip gilt lettered, light blue boards, with a design (in brown) and printing in black on the front cover, cloth slipcase, fine £200

Originally written for *The New Yorker* in 2001, it was awarded 'The National Magazine Award' for the Best Essay of 2001. The essay charts the slow decline into night of Franzen's father, a sufferer of Alzheimer's.

209. **Freedman (Barnett)** *Real Farmhouse Cheese*. [*Milk Marketing Board*. 1949], FIRST EDITION, with 8 lithographs by Barnett Freedman printed in black and green or yellow, pp. 16, folio, original sewn linen wrappers over card, with a design overall in grey, green and yellow by Barnett Freedman, incorporating the lettering and two further designs on the flaps, a trifle rubbed at heads and tails of folds, near fine £450

Scarce. Philip Ardizzone's copy (son of Edward) with his signature 'P. Ardizzone' at the head of the front cover.

Commissioned in 1939 and written and illustrated by Barnett Freedman, it was finally published in 1949 by the Milk Marketing Board. It portrays cheese production from the cow to the dining table.



210. **Gill (Eric)** *Art-Nonsense and Other Essays*. *Cassell*. 1929, FIRST EDITION, 34/100 COPIES signed by Gill and printed on Large handmade paper, with a wood-engraved title-vignette by Gill, pp. [ii] (blanks), x, 325, [3] (blanks), roy.8vo., original maroon bevel-edged buckram, backstrip gilt lettered, usual faint free endpaper browning, t.e.g., others untrimmed, fine £500

The first use of Eric Gill's 'Perpetua' typeface.

211. **Golding (Louis)** *Sorrow of War*. *Poems*. *Methuen*. 1919, FIRST EDITION, pp. xii, 116, 16mo., original grey boards, printed label (a trifle chipped) on darkened backstrip, tail edges untrimmed, good £70

212. **Graves (Robert)** John Kemp's Wager: a Ballad Opera. British Drama League Library of Modern British Drama No.11, Oxford, Blackwell 1925, *FIRST EDITION*, 21/100 COPIES printed on Kelmscott handmade paper and signed by the author, pp. xvi, 77, [3] (blanks), 16mo., original white vellum-backed cream boards with an overall repeat pattern in green, backstrip gilt lettered, tail corners rubbed, book label of Simon Nowell-Smith, untrimmed and partly unopened, very good (Higginson & Williams A13a) £500



Item 213

213. **Graves (Robert)** Mock Beggar Hall. Hogarth Press. 1924, *FIRST EDITION*, occasional faint foxing to preliminary and final few leaves, pp. [iv] (blanks), 80, [4] (adverts.), 4to., original dark grey boards, the imposing overall front cover design is by William Nicholson and printed in black, Simon Nowell-Smith's book label, untrimmed, very good (Higginson & Williams A10: Woolmer 46) £500

214. **Graves (Robert)** Poems 1929. Seizin Press. 1929, *FIRST EDITION*, 76/225 COPIES printed on Batchelor handmade paper and signed by the author, pp. [iv], 36, fcap.8vo., original apple-green buckram, faded backstrip gilt lettered, faint band of fading also the head of the rear cover, browned free endpapers, book label of Simon Nowell-Smith and bookplate of Oliver Brett, first Viscount Esher, very good (Higginson & Williams A33) £300

215. **Graves (Robert)** Ten Poems More. Hours Press, Paris. 1930, *FIRST EDITION*, 98/200 COPIES signed by the author, pp. [iv], 20, sm.folio, original green morocco-backed boards, backstrip gilt lettered, illustrated monochrome boards reproducing a photographic montage by Len Lye, book label of Simon Nowell-Smith, untrimmed, fine (Higginson & Williams A34) £300

The montage is composed of chicken wire, pebbles, rocks, a basin and some wood (but no kitchen sink).

With the Max Gate book label

216. **Hardy (Thomas)** An Indiscretion in the Life of an Heiress. Privately Printed [for the Author's Widow]. 1934, *FIRST EDITION*, 94/100 COPIES, pp. [viii], 92, cr.8vo., original limp cream vellum, yapped fore-edges, backstrip gilt lettered, g.e., fine (Purdy p.274) £500

'An Indiscretion in the Life of an Heiress' is an adaptation of his (unpublished) novel *The Poor Man and the Lady* and first appeared in *Harper's Weekly* and the *New Quarterly Magazine*, from which the text is taken for the present first book-form edition.

Our copy carries Hardy's 'Max Gate' book label: 'From the Library of Thomas Hardy, O.M. Max Gate' and was presumably placed in the library there by his widow upon publication.

217. **Harrison (Tony)** Dramatic Verse 1973-1985. Bloodaxe Books, Newcastle upon Tyne. 1985, *FIRST EDITION*, pp. [viii], 448, [6], [2] (adverts.), cr.8vo., original tan boards, backstrip gilt lettered, dustjacket with faded backstrip panel, near fine £100

Signed by the author 'Tony Harrison xii 85' on the title-page. The front free endpaper carries the author's inscription to the publisher Rex Collings 'For Rex who first published the bulk of this book. With gratitude & love. Tony.'

Rex Collings published a number of Harrison's works, including 'Continuous', 'Bow Down', 'The Passion' and 'From the School of Eloquence'.

218. **Harrison (Tony)** *Newcastle is Peru*. *Eagle Press* (set up and printed by the author and others), Newcastle-upon-Tyne. 1969, *FIRST EDITION, ONE OF 200 COPIES* (of an edition of 226 copies), with 3 wood-engravings, pp. [16], 8vo., original plain white sewn card wrappers, dustjacket, near fine £150
219. **Harvey (William Fryer)** *Midnight House and Other Tales*. *Dent*. 1910, *FIRST EDITION*, title printed in red, preliminaries and final leaves lightly foxed, pp. [ii], vi, 244, 16mo., original lime-green boards, printed label and darkened backstrip a little rubbed, free endpapers browned, untrimmed, good £285
- The front free endpaper inscribed 'With love from Margaret Harvey Xmas 1937', the year of W.F. Harvey's death.
220. **Hastings (Francis, Viscount)** *The Golden Octopus. Legends of the South Seas*. (Introduction by Blamire Young). *Eveleigh Nash & Grayson*. 1928, *FIRST EDITION, ONE OF 750 COPIES*, 12 colourprinted plates by Blamire Young, each tipped to a grey card mount, captioned tissue-guards present, pp. [xx], 96, 4to., original qtr. grey cloth, backstrip gilt lettered, brown decorated batik boards, light free endpaper browning, t.e.g., others utrimmed, good £120
221. **Henty (G.A.)** *By England's Aid: or, the Freeing of The Netherlands (1585-1604)*. *Blackie*. 1891, *FIRST EDITION*, frontispiece and 9 other plates by Alfred Pearse, 4 plans in the text, pp. 384, 32 (Publisher's list), cr.8vo., original mid brown bevel-edged cloth with soiling overall, backstrip and front cover gilt lettered, designs in black and pink to the backstrip and front cover, maroon endpapers, good (Newbolt 47.1) £100
222. **Henty (G.A.)** *By Pike and Dyke. A Tale of the Rise of the Dutch Republic*. *Blackie*. 1890, *FIRST EDITION*, frontispiece and 9 other plates by Maynard Brown, double plate map, plate map and 2 other maps on one plate, pp. 384, 32 (Publisher's List), cr.8vo., original variant light blue bevel-edged cloth (Newbolt calls for brown cloth), very light rubbing to corners and head and tail of backstrip, backstrip and front cover pictorially lettered and decorated in gilt and grey and black, maroon endpapers, very good (Newbolt 43.1) £260



Item 222

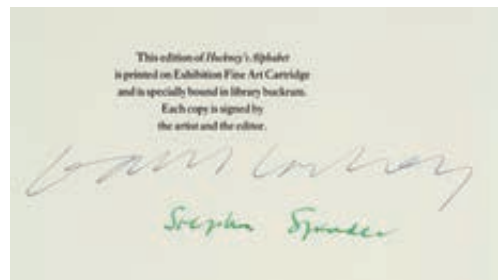


Item 225

223. **Henty (G.A.)** *The Cat of Bubastes. A Tale of Ancient Egypt.* Blackie. 1889, *FIRST EDITION*, frontispiece and 7 other sepia plates by J.R. Weguelin, gift inscription on reverse of the frontispiece, pp. 352, 32 (Publisher's list), cr.8vo., original variant light blue cloth, backstrip and front cover gilt lettered, decorated in black, gilt and red, blue endpapers, very good (Newbolt 38.1) £285
224. **Henty (G.A.)** *The Dash for Khartoum: a Tale of the Nile Expedition.* Blackie. 1892, *FIRST EDITION*, frontispiece and 9 plates by Joseph Nash and John Schönberg, 4 maps on 2 plates, pp. 382, 32 (Publisher's list), cr.8vo., original brown bevel-edged cloth cocked, backstrip and front cover pictorially lettered in gilt and brown, and decorated in black, blue and cream, backstrip sunned and rubbed, small scuff mark to front free maroon endpaper (Newbolt 53.1) £100
225. **Henty (G.A.)** *Held Fast for England. A Tale of the Siege of Gibraltar (1779-83).* Blackie. 1892, *FIRST EDITION*, frontispiece, 6 other plates, 2 profile images of Gibraltar on a further plate and a map in the text, all by Gordon Browne, pp. 352, 32 (Publisher's list), cr.8vo., original grey-green cloth, backstrip and front cover gilt lettered and with a design in various colours also on the backstrip and front cover, maroon endpapers, fine (Newbolt 55.1) £400
226. **Henty (G.A.)** *In Greek Waters: a Story of the Grecian War of Independence (1821-1827).* Blackie. 1893, *FIRST EDITION*, frontispiece and 11 plates by W. S. Stacey, full-page map, pp. 384, 32 (Publisher's list), cr.8vo., original variant brown bevel-edged cloth (Newbolt calls for brown cloth only), backstrip and front cover pictorially blocked and lettered in black and gold, backstrip rubbed at head and tail, rear cover a little soiled and spotted, maroon endpapers, burnished olivine edges, good (Newbolt 60.1) £100
227. **Henty (G.A.)** *With Lee in Virginia. A Story of the American Civil War.* Blackie. 1890, *FIRST EDITION*, frontispiece and 9 other plates by Gordon Browne, double plate map, plate map and 4 other maps on 2 plates, occasional faint foxing, pp. 384, 32 (Publisher's List), cr.8vo., original bright tan bevel-edged cloth, corners just a little rubbed, backstrip and front cover pictorially lettered and decorated in gilt and brown and black, maroon endpapers, very good (Newbolt 45.1) £400



Item 227



Item 230

228. **Henty (G.A.)** *The Young Carthaginian: or a Struggle for Empire.* Blackie. 1887, *FIRST EDITION*, with the first issue title-page, frontispiece and 11 other plates by C.J. Staniland, pp. 384, 48 (Publisher's list), cr.8vo., original bright variant mid brown bevel-edged cloth, with gilt blocking to the upper backstrip and front cover and an overall pictorial design to the lower backstrip and front cover to a design by Staniland, maroon endpapers, school prize bookplate, light erasing of pencilled price to the front free endpaper, near fine (Newbolt 30.1) £400
229. **Hill (Susan)** *The Woman in Black.* Hamilton. 1983, *UNCORRECTED PROOF*, head-pieces and other illustrations in the text by John Lawrence, pp. 160, f'cap.8vo., original pale blue wrappers, the front cover printed and illustrated in black and also printed 'Uncorrected Book Proof', fine £100

The margins trimmed down for the uncorrected proof issue to foolscap octavo in size.

Signed by the Artist and Editor

230. **Hockney (David)** *Hockney's Alphabet: Drawings by David Hockney.* Written Contributions Edited (and with a Preface) by Stephen Spender. Faber for the Aids Crisis Trust. 1991, *FIRST EDITION*, Intermediate Issue, signed by both David Hockney and Stephen Spender and printed on Exhibition Fine Art Cartridge paper, 27 full-page colourprinted illustrations, the letters of the alphabet (and an ampersand(!)) by David Hockney, the contribution relating to each letter on its opposing page, pp. [117], lge.4to., original bright yellow cloth, backstrip gilt lettered on a dark blue ground, cloth slipcase, fine £250

A marvellous collection of contributors, including Theroux, Ian McEwan, Heaney, Martin Amis, Golding, Julian Barnes, William Boyd, Burgess, Iris Murdoch and Ishiguro.

231. **Hodgson (William Hope)** *The Ghost Pirates.* Paul. 1909, *FIRST EDITION*, frontispiece by Sidney H. Sime, library ink-stamps erased from title-page, faint browning to half-title and title, pp. 276, 8+[4] (adverts.), f'cap.8vo., original mid green second issue cloth (first issue was of red cloth), backstrip gilt lettered and front cover lettered in black, remnants of library label on front cover, tiny nick at head of front cover, short ex-libris note on rear pastedown, roughtrimmed £1,200



Item 231

232. **Hodgson (William Hope)** *Men of the Deep Waters.* Eveleigh Nash. 1914, *FIRST EDITION*, light foxing to preliminaries and final few leaves, pp. 304, [2] (adverts.), f'cap.8vo., original maroon cloth, the backstrip and front cover gilt lettered, that on the lightly faded backstrip tarnished, a little damp marking to the rear cover, mainly to the lower half, rear hinge weak, rubber-stamp of the 'Bristol Ship-Lovers Society' on the pastedowns, tail edges roughtrimmed £800
233. **Hodgson (William Hope)** *The Voice of the Ocean.* Selwyn & Blount. 1921, *FIRST EDITION*, pp. 48, 16mo., original blue-green boards, printed label rubbed and a little chipped, endpapers browned, edges spotted, good £600

With the Wrap-around Band

234. **Hughes (Richard)** *A High Wind in Jamaica.* Chatto & Windus. 1929, *FIRST BOOK-FORM EDITION*, pp. [iv], 284, cr.8vo., original pale green cloth, foxed backstrip gilt lettered, tail edges

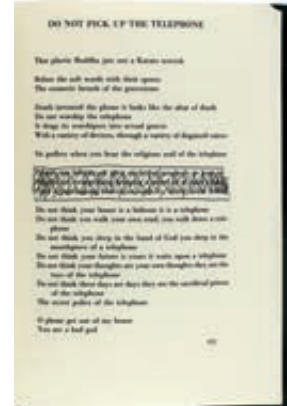
roughtrimmed, darkened backstrip panel to dustjacket, torn and chipped wrap-around band present, good £175

From the library of Julian Barnes, with the Barnes/Blackwell bookplate.

235. **Hughes (Ted)** *New Selected Poems. Harper & Row, New York. 1982, FIRST AMERICAN EDITION, pp. xiv, 242, 8vo., original black boards, backstrip gilt lettered, very good* £300

Ted Hughes gave an address at Birmingham City Hall and whilst there wrote a gift inscription to Audrey Newsome (notable as a counsellor and one time head of counselling at Keele University) inscribing the front free endpaper 'For Audrey from your fellow graduand, greetings Ted Hughes 7th May 83 Birmingham Town Hall'.

It was presumably used whilst giving the address because it is marked up by him with cross-references at the foot of ten poems between pages 101 and 222, i.e. beneath "Full Moon and Little Frieda" he has penned 'to p.102' where the poem "The Howling of Wolves" is placed, and beneath "Lovesong" he has referenced 'Bride & G 137', a reference to "Bride and Groom Lie Hidden for Three Days" on page 137. There are notes of a similar nature beneath another nine poems. Further, Hughes has crossed through the verse in "Do Not Pick Up the Telephone", on page 153, which begins 'Panties are hotting up their circle', and which is deleted from later editions of 'Selected Poems'.



236. **Huxley (Aldous)** *The Burning Wheel. Adventurers All Series VII. Oxford, Blackwell. 1916, FIRST EDITION, with a decorated frontispiece and title-page, pp. 51, [1] (advert.), f°cap.8vo., original cream wrappers with light dustsoiling, printed labels on front cover and backstrip, roughtrimmed, good* (Bromer A1) £285

The author's first work.

237. **Huxley (Aldous)** *Selected Poems. Blackwell, Oxford. 1925, FIRST EDITION, pp. 64, cr.8vo., original orange and tan lettered and patterned boards, corners and backstrip head and tail rubbed, good* (Bromer A13.1.1) £100

238. **Isherwood (Christopher)** *Lions and Shadows: an Education in the Twenties. Hogarth Press 1938, FIRST EDITION, photographic frontispiece portrait, pp. 312, f°cap.8vo., original blue cloth, first issue with the backstrip blocked in black, partial browning to free endpapers, dustjacket (with a design by Robert Medley reproduced on the front panel) and with the backstrip panel darkened and a trifle frayed at head and tail, a few small ink spots to the rear panel, good* (Woolmer 431) £250

With the bookplate of Paul Tabori on the front free endpaper. Author of over 40 books, including a number of novels. His film work included in excess of 100 television films and a number of scripts for Hammer and London Films.

239. **Isherwood (Christopher)** *Prater Violet. Methuen. 1946, FIRST EDITION, pp. [iv], 104, f°cap.8vo., original purple cloth, backstrip blocked in green, dustjacket with backstrip panel and fore-edges darkened, small chip in front panel at head and tail, good* £100

A novel of the film world.

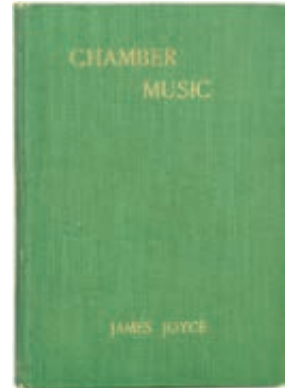
With the bookplate of Paul Tabori, author of over 40 books, including a number of novels. His film work included over 100 television films and a number of scripts for Hammer and London Films.

240. **James (Henry)** Pardon my Delay. Letters from Henry James to Bruce Richmond. (Introduction by Philip Horne). *Foundling Press, Tunbridge Wells. 1994, FIRST EDITION, 215/350 COPIES printed on Zerkall moukldmade paper in black with occasional typographical decorations in red, 2 frontispiece portraits of James and Richmond tipped-in*, pp. 44, cr.8vo., *original off-white boards with enlarged facsimile of James's holograph reproduced overall, printed front cover label, untrimmed, fine* £25

241. **Joyce (James)** Chamber Music. *Elkin Mathews. 1907, FIRST EDITION, first issue with horizontal chain lines on the endpapers (16.2 x 11cms.) and the poems in signature C centred on the page*, pp. [40], f'cap.8vo., *original mid green cloth, backstrip and front cover gilt lettered, backstrip a little darkened, endpapers foxed, bookplate, fore-edges roughtrimmed, very good* (Slocum & Cahoon 3) £4,500

The author's first book, initially to be titled 'A Book of Thirty Songs for Lovers', of which 509 copies were printed. There were three issues, the variation between issues dependent upon the paper used for the endpapers and the centering of the letterpress on the page in signature C.

Joyce faced a series of reverses before a publisher could be found for *Chamber Music*. Grant Richards managed to lose the manuscript, requested another from Joyce, but was not prepared to publish it unless Joyce was prepared to assist financially in its publication. John Lane, Heinemann and Constable also declined the work. He wrote to Arthur Symons, who had first put him in touch with Grant Richards. Symons' was enthusiastic about the poems and contacted his friend Elkin Mathews, with whom they were finally placed.



242. **Joyce (James)** Ulysses. *Bodley Head. 1937, FIRST ENGLISH TRADE EDITION*, pp. [viii], 768, cr.8vo., *original lime-green cloth, backstrip gilt lettered, design on Eric Gill's Homeric bow gilt blocked on the front cover, tail edges roughtrimmed, dustjacket dustsoiled and chipped, good* £600
243. **Larkin (Philip)** Address [on pages 39-45 of] Shakespeare-Preis 1976. *Stiftung F.V.S. zu Hamburg, 1976, SOLE EDITION, German and English texts, 7 reproductions of images*, pp. 52, f'cap.8vo., *original printed white card wrappers, owner's name on inside front cover, near fine* (Bloomfield B18) £200

The text of Larkin's speech upon receiving the Shakespeare Prize.

244. **Lawrence (D.H.)** Birds, Beasts and Flowers. Poems. *Secker. 1923, FIRST ENGLISH EDITION*, pp. 208, 8vo., *original qtr. black cloth, printed label, bright yellow boards, light free endpaper browning, untrimmed, the fragile dustjacket faded and with tears to the backstrip panel, good* (Roberts A27b) £80
245. **Lawrence (D.H.)** Etruscan Places. *Secker. 1932, FIRST EDITION, 20 plates*, pp. 200, 8vo., *original pale blue bevel-edged cloth, backstrip gilt lettered, blind stamped Etruscan design on the front cover, untrimmed and partly unopened, dustjacket a little frayed and with two short tears to the slightly darkened backstrip panel, very good* (Roberts A60) £150
246. **Lawrence (D.H.)** Lady Chatterley's Lover. *Secker. 1932, FIRST ENGLISH EDITION and the FIRST AUTHORISED EXPURGATED EDITION*, pp. 328, f'cap.8vo., *original brown cloth, backstrip gilt lettered, bookplate, tail edges roughtrimmed, dustjacket frayed, backstrip panel browned and defective for the top 3cms., very good* (Roberts A42d) £350

247. **Lawrence (D.H.)** *Lady Chatterley's Lover*. Penguin. 1960, *FIRST ENGLISH UNEXPURGATED EDITION, the poor quality paper browned*, pp. 320, 16mo., *original printed cream and orange wrappers, very good* (Roberts A42j) £100

Design by Paul Smith

248. **Lawrence (D.H.)** *Lady Chatterley's Lover*. Penguin. 2006, *ONE OF 1,000 NUMBERED COPIES printed in purple*, pp. xxxvi, 364, 8vo., *original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, clear perspex slipcase with limitation label, plastic cellophane seal broken, orig. white card protective box with limitation label, fine* £600

One of five titles, selected by Penguin, each with a dustjacket design by a notable modern artist, issued to celebrate 60 years of Penguin.



Item 247

249. **Lawrence (D.H.)** *The Lovely Lady*. Secker. 1932, *FIRST EDITION*, pp. 248, f'cap.8vo., *original mid brown cloth, backstrip gilt lettered, dustjacket with backstrip panel chipped and a little darkened, good* (Roberts A63) £250

Contains one story, 'The Man Who Loved Islands', not present in the American edition.

250. **Lawrence (D.H.)** *A Modern Lover*. Secker. 1934, *FIRST EDITION, light foxing to preliminaries and fore-edges*, pp. 312, f'cap.8vo., *original mid brown cloth, backstrip gilt lettered, dustjacket a trifle frayed, backstrip panel browned, good* (Roberts A71) £85

251. **Lawrence (D.H.)** *Psychoanalysis and the Unconscious*. Secker. 1923, *FIRST ENGLISH EDITION*, pp. 128, f'cap.8vo., *original maroon cloth, printed label, preliminaries and final few leaves lightly foxed, dustjacket with backstrip panel a trifle darkened, very good* (Roberts A18 note) £100

First published in America in 1921.

252. **Lawrence (D.H.)** *St. Mawr Together with The Princess*. Secker. 1925, *FIRST EDITION, variant 1 with the text block 7/8 inch across, preliminaries a trifle foxed*, pp. 240, f'cap.8vo., *original chocolate-brown cloth, gilt lettering on lightly faded backstrip tarnished, roughtrimmed, very good* (Roberts A31a(1)) £50

253. **(Lawrence.) LE CORBEAU (Adrien)** *The Forest Giant*. Translated from the French by 'J.H. Ross' [T.E. Lawrence]. Cape. 1935, *FIRST ILLUSTRATED EDITION, frontispiece and 8 other full-page wood-engravings by Agnes Miller-Parker, preliminaries and edges foxed*, pp. 160, f'cap.8vo., *original lime-green cloth, backstrip gilt lettered, two bookplates, untrimmed, internal tape reinforcing to dustjacket chipped and darkened on the backstrip panel, good* (O'Brien A095) £60

A very free translation of 'Le Gigantesque' and containing a Publisher's Note and Dedication omitted from the first edition of 1924.

254. **Lee (Harper)** *To Kill a Mockingbird*. Heinemann. 1960, *FIRST ENGLISH EDITION*, pp. 296, cr.8vo., *original maroon boards backstrip lettered in silver, faint endpaper browning, edges faintly spotted, dustjacket head edge a little frayed and with one very short tear, very good* £700

255. **Lee (Laurie)** *Cider with Rosie*. Hogarth Press. 1959, *FIRST EDITION, first issue, line-drawings, a number full-page, by John Ward, preliminaries and edges lightly foxed*, pp. [iv], 284, cr.8vo., *original mid green boards, backstrip gilt lettered, owner's name on front free endpaper, bright clean dustjacket with two very short tears, very good* £185

256. **Leonard (Elmore)** *Gold Coast*. Allen. 1982, *FIRST HARDBACK EDITION, usual marginal browning to the text leaves*, pp. [iv], 220, fcap.8vo., *original light blue boards, backstrip gilt lettered, dustjacket a trifle creased at the head of the rear panel and with light foxing to the flaps, very good* £500

Initially published in paperback by Bantam Books, New York, in 1980.

257. **Lewis (C.S.)** *The Last Battle. A Story for Children*. Bodley Head. 1956, *FIRST EDITION, line-drawings, some full-page, by Pauline Baynes*, pp. 184, cr.8vo., *original pale blue boards, backstrip lettered in silver, a little faint edge spotting, the dustjacket a trifle rubbed at the head and tail of the backstrip panel, foxed on the rear panel as is usually the case, very good* £900



Item 257

258. **Lewis (C.S.)** *The Voyage of the Dawn Treader*. Bles. (1952), *FIRST EDITION, line-drawings throughout, some full-page, by Pauline Baynes*, pp. 224, cr.8vo., *original pale blue boards lightly stained, backstrip lettered in silver, front endpaper maps, dustjacket just a little frayed, mainly to head and tail of backstrip panel which is unfaded, with faint browning to the white area on the backstrip panel and the rear panel a little soiled, but overall in much better state than is usual with this work, very good* £2,000

259. **Lewis (Wyndham)** *Left Wings Over Europe: or, How to Make a War About Nothing*. Cape. 1936, *FIRST EDITION, preliminaries and final few leaves lightly foxed*, pp. 336, cr.8vo., *original scarlet cloth, backstrip and front cover blocked in black, tail edges roughtrimmed, dustjacket soiled and chipped* (Morrow & Lafourcade A23) £100

260. **McGahern (John)** *Amongst Women*. Faber. 1990, *FIRST EDITION*, pp. [vi], 186, 8vo., *original orange boards, backstrip lettered in black, dustjacket, fine* £100

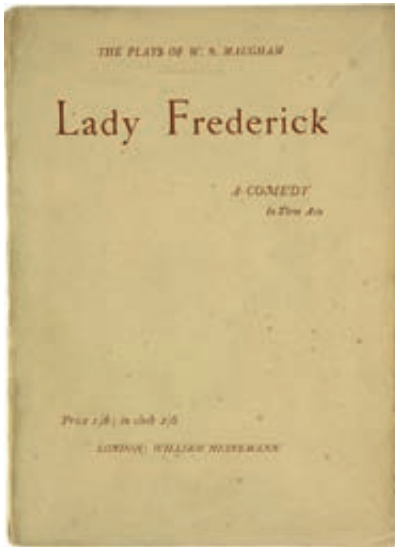
261. **Mansfield (Katherine)** *In a German Pension*. New York, Knopf. 1926, *FIRST AMERICAN EDITION*, pp. 200, fcap.8vo., *original medium green cloth, printed label, roughtrimmed, dustjacket with faint backstrip panel fading, near fine* (Kirkpatrick A1b) £200

The author's first book, initially published in Britain in 1911.

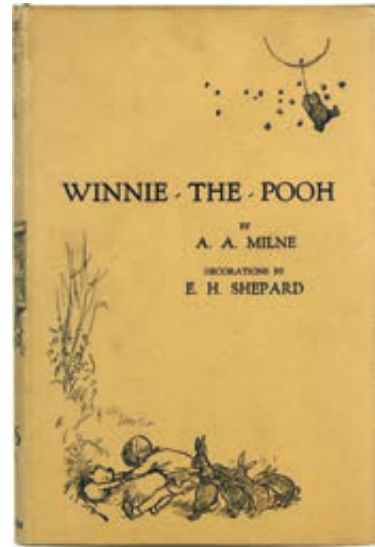
Not even with a ten-foot pole

262. **Maugham (W. Somerset)** *Lady Frederick. A Comedy in Three Acts*. Heinemann. 1912, *FIRST EDITION*, pp. viii, 164, 16mo., *original champagne wrappers, printed overall in brown, backstrip a little darkened, but overall near fine* (Toole Stott A12) £200

The author's first commercial play and a brilliant success, bringing him fame overnight. Initially, a leading lady could not be found: the pivotal scene requires the leading lady to be brightly lit and without makeup. Mrs. Campbell declared she had never been so insulted, another that no leading lady



Item 262



Item 266

would touch it with a ten-foot pole. Eventually, Ethel Irving accepted the part. Maugham was soon to have four plays running simultaneously in London, an event which brought fourth an amusing 'Punch' cartoon illustrating Shakespeare biting his nails.

263. **Milne (A.A.)** More Very Young Songs from When We Were very Young and Now We Are Six. Music by H. Fraser-Simson. Methuen. 1928, *FIRST EDITION, 32/100 COPIES printed on Japanese paper and signed by Milne, Fraser-Simson and E.H. Shepard, with decorations by E.H. Shepard*, pp. [vi], 92, large 4to., *original qtr. dark blue cloth, pale grey boards, front cover label, untrimmed and unopened, near fine* £800
264. **Milne (A.A.)** Now We are Six. Methuen. 1927, *FIRST EDITION, De Luxe issue, drawings and endpaper designs by E.H. Shepard, browning (faint) to initial and final page as usual*, pp. xii, 104, fcap.8vo., *original mid blue calf (copies were also issued in green or maroon calf), the gilt lettered and decorated backstrip lightly faded, the front cover with a gilt double fillet border and a Shepard vignette, owner's name on the front free endpaper of the decorated endpapers, g.e., very good* £650
265. **Milne (A.A.)** Winnie-the-Pooh. Methuen. 1926, *FIRST EDITION, De Luxe Issue, drawings and endpaper designs by E. H. Shepard*, pp. xii, [iv], 160, fcap.8vo., *original apple-green calf (copies were also issued in blue or red calf), the gilt lettered and decorated backstrip darkened to brown and rubbed at head, tail and a little on the rear joint, the front cover with a gilt double fillet border and a Shepard vignette, endpaper maps, green silk-marker detached, g.e., good* £1,000
266. **Milne (A.A.)** Winnie-the-Pooh. Methuen. 1926, *FIRST EDITION, drawings and endpaper designs by E. H. Shepard*, pp. xii, [iv], 160, fcap.8vo., *original dark green cloth, backstrip lettering and the Shepard designs of Pooh and Christopher Robin on the front cover all gilt blocked, endpaper maps by E.H. Shepard, partial browning to the free endpapers as usual, t.e.g., others roughtrimmed, dustjacket with the backstrip panel a little darkened, but otherwise in fine bright condition, near fine* £1,900

267. **Mitchell (David)** Black Swan Green. *Sceptre*. 2006, *FIRST EDITION*, pp. [vi], 378, 8vo., *original dark green boards, backstrip blocked in silver, dustjacket, fine* £100

Inscribed by the author on the title-page, beneath his characteristic squiggle, 'David Mitchell 8th May 2006'.

268. **(Moore.) SACKVILLE-WEST (Edward)** The Rescue. A Melodrama for Broadcasting based on Homer's Odyssey. Orchestral Score by Benjamin Britten. *Secker and Warburg*. 1945, *FIRST EDITION*, 185/850 COPIES, 8 colourprinted plates by Henry Moore, pp. 96, 8vo., *original light blue cloth, backstrip gilt lettered, front cover very faintly damp spotted, two small bleach stains to front free endpaper, t.e.g., others untrimmed, dustjacket with a few short tears and two internal tape repairs, good* £50

Originally a radio drama produced for the BBC in November 1943.

269. **Muldoon (Paul)** Feet of Clay. *Four Candles Press, Oxford*. 2011, *FIRST EDITION*, 84/100 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

270. **Nash (John)** Wood-engravings: a Catalogue of the Wood-engravings, early Lithographs, Etchings and Engravings on Metal, Compiled by Jeremy Greenwood. *Wood Lea Press, Liverpool*. 1987, *ONE OF 750 COPIES (of an edition of 811 copies), portrait frontispiece and reproductions of the entire canon of the artist's work in wood-engraving, lithography and etchings and engravings on metal; a few of the wood-engravings reproduced in coloured form*, pp.152, folio, *original qtr. mid green cloth, backstrip gilt lettered, cream boards with a repeated Nash design printed in brown overall, remains of bookplate pasted to front pastedown, matching cloth slipcase, very good* £100

Illustrating the range of John Nash's book and print work, almost entirely in the medium of wood-engraving, with three lithographs and eight etchings and metal engravings.

271. **Olds (Sharon)** The Sign of Saturn. Poems 1980-1987. *Secker & Warburg*. 1991, *FIRST EDITION*, *faint marginal browning*, pp. x, 94, 16mo., *original printed white wrappers, near fine* £150

272. **OX-TALES [Elements]:** Original Stories from Remarkable Writers: Earth, Air, Fire, Water. [With a short story to each volume by Vikram Seth and a further 38 short story contributions by the many of the most notable writers of today.] 4 Vols. *GreenProfile*. 2009, *FIRST EDITIONS*, 36/150 SETS signed by its contributors, a total of 38 signatures, (a further 50 sets were presented to the contributing authors and others), pp. 212; 216; 212; 216, 16mo., *original green, white, orange or blue cloths, front covers titled in white, cotton-markers, the books enclosed in a drop-down back box, fine* £495

273. **OXTRAVELS.** Meetings of Remarkable Travel Writers. Introduced by Michael Palin. Edited by Mark Ellingham, Peter Florence and Barnaby Rogerson. *Profile Books*. 2011, 49/100 COPIES (of an edition of 250 copies) signed by each of the contributors on specially printed stamps pasted as the title-page to their particular contribution with a reproduction of their photographic portrait on the reverse, pp. 432, 16mo., *original dark blue cloth, backstrip and front cover lettered in white, yellow cotton-marker, cloth slipcase, fine* £385

Contributions, some their first appearance, by 36 of the finest contemporary travel writers, including Colin Thubron, Jan Morris, William Dalrymple, Dervla Murphy, Paul Theroux, Victoria Hislop and Michael Palin. Sadly, Patrick Leigh Fermor's contribution is unsigned, as he died before the book was available for signing.

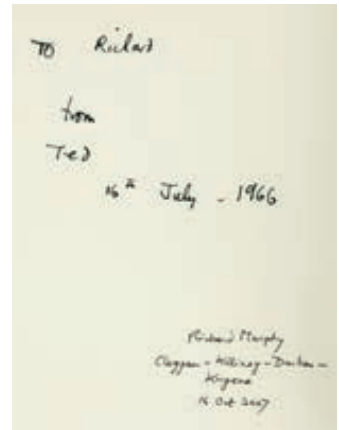
274. (Piper.) SITWELL (George) *On the Making of Gardens*. With an Introduction by Sir Osbert Sitwell. *Dropmore Press*. 1949, *FIRST EDITION*, 499/900 COPIES (of an edition of 1,000 copies) printed on *Hodgkinson handmade paper and signed by Osbert Sitwell and John Piper*, 6 2-colour plates (including 3 double-page plates) by John Piper, pp. [viii], xvi, 116, 8vo., original apple-green buckram, fading to extreme edges of gilt lettered backstrip, with a Piper design gilt blocked to the front cover, untrimmed, foxed dustjacket with sunned backstrip panel, very good (Fifoot OB47b) £150
275. Plath (Sylvia) *Ariel*. *Faber*. 1965, *FIRST EDITION*, pp. 88, cr.8vo., original pink cloth, backstrip gilt lettered, dustjacket with light sunning to backstrip panel, very good (Tabor A5a) £700

Ted Hughes to Richard Murphy

276. Plath (Sylvia) *Uncollected Poems*. *Turret Books*. 1965 [but published 1966], *FIRST EDITION*, ONE OF 165 COPIES, double plate facsimile of the poem 'Half Moon' printed on pink paper, pp. 20, f^{cap}.8vo., original plain white stapled card wrappers, stiff card dustjacket faded at the spine and a little soiled, good (Tabor A6) £850

A superb association copy, inscribed on the front blank by Ted Hughes to fellow poet Richard Murphy 'To Richard from Ted 16th July 1966'. Murphy has penned his name beneath and the various places in which he resided, latterly in South Africa: 'Richard Murphy. Cleggan - Killiney - Durban - Knysna 16 Oct 2007'.

Murphy and Hughes occasionally corresponded, writing particularly about each others' poetry. Murphy lived in Cleggan on the west coast of Ireland where Hughes and Plath holidayed in September 1962, before their stay there became fraught and Hughes cut short the holiday to visit the painter Barrie Cooke, leaving Sylvia behind him. Hughes' revised impression of Murphy is laid bare in a letter written shortly after the curtailed holiday, to Olwyn Hughes, where he writes of Murphy 'He gets on my nerves rather'.



277. (Pop-up Book: Kubasta.) *SLEEPING BEAUTY* (Cover-Title). *Bancroft*. 1961, with 8 superb colour double-page concertina pop-ups printed on thick card paper, 2 incorporating movable elements, the illustrations by Kubasta, including the endpapers, pp.[16], oblong 8vo., original qtr. lime-green unlettered cloth, colourprinted boards illustrated overall, the front cover also with one movable tab, fine £130
278. (Pop-up Book: Kubasta.) *TONY AND THE CIRCUS BOY* (Cover-Title). *Bancroft*. [c.1960], text on 8 pages, illustration in colour on rear endpaper, which when lifted reveals double-page pop-up of a circus ring including performing animals, covers and endpapers illustrated by Kubasta, pp.[8], illustration and pop-up, sm.folio, original pink cloth-backed card wrappers illustrated overall, rusting to staples with resultant corrosion to cloth, good £150
279. Potter (Beatrix) *Cecily Parsley's Nursery Rhymes*. *Warne*. [1922], *FIRST EDITION*, frontispiece and 14 other colourprinted plates by the author (included in the pagination), pp. 54, 16mo., original pink boards a trifle fingersoiled, backstrip longitudinally lettered in white, front cover lettered in white and with rectangular colourprinted label on laid depicting a rabbit hurrying down a burrow with a laden wheelbarrow, colourprinted pictorial endpapers as called for, good (Linder p.430; Quinby 26) £300

280. **Powell (Anthony)** *From a View to a Death*. *FIRST EDITION, preliminaries foxed*, pp. 268, fcap.8vo., original green cloth cocked, faded backstrip gilt lettered, ownership inscription on the front free endpaper (and transposed on the rear free endpaper!), good £300
281. **Powell (Anthony)** *Hearing Secret Harmonies. A Novel*. *Heinemann. 1975, FIRST EDITION*, pp. [viii], 272, fcap.8vo., original red cloth, backstrip gilt lettered on a black ground, faint foxing to pastedowns, dustjacket, near fine (Lilley A22(a)) £50
282. **Pratchett (Terry)** *The Colour of Magic*. *Smythe, Gerrards Cross. 1983, FIRST EDITION*, pp. 208, cr.8vo., original mid green boards with faint rubbing to backstrip head and tail, backstrip gilt lettered, dustjacket with the publisher's overlay on the front flap carrying the revised text, near fine £8,000

With the author's typically boldly penned presentation inscription on the title-page, using his early form of signature, 'Ted Don't go close to the Edge... Terry Pratchett'.

The first book in the "Discworld" series, of which 506 copies were printed, a considerable number being sold to libraries.

283. **(Rackham.) GRAHAME (Kenneth)** *The Wind in the Willows*. With an Introduction by A.A. Milne. *Limited Editions Club (Printed at the Walpole Printing Office under the Direction of Bruce Rogers), New York. 1940, FIRST RACKHAM EDITION, 1,103/2,020 COPIES signed by the designer Bruce Rogers, 16 colourprinted plates by Arthur Rackham, each pasted to white card within a grey frame and with a grey printed caption, the title-page printed in black and brown and with a Rackham vignette printed in grey, the chapter numerals also printed in brown*, pp. [ii], 244, 4to., original qtr. russet morocco, backstrip gilt lettered, marbled light brown boards, t.e.g. others roughtrimmed, later tan cloth slipcase, fine (Riall p.197) £1,200

The final book illustrated by Rackham before his death in 1940.



Item 282



Item 284

284. **(Rackham.) HAWTHORNE (Nathaniel)** *A Wonder Book*. Hodder & Stoughton. [1922], *FIRST RACKHAM EDITION*, 546/600 COPIES signed by the artist, 24 colourprinted plates, of which 16 are lightly tipped to cream card mounts with associated captioned tissue-guards, other illustrations in the text and the endpaper designs all by Arthur Rackham, one hinge strained, pp. [ii], viii, 208, large 4to., original white cloth, the backstrip and front cover gilt blocked to a design by Rackham, just a little faint edge browning to rear cover, t.e.g., others untrimmed, good (Riall p.146; Latimore & Haskell p.55) £1,400
285. **(Rackham.) IBSEN (Henrik)** *Peer Gynt*, a Dramatic Poem. (Translated by R. Farquharson Sharp). Harrap. 1936, *FIRST RACKHAM EDITION*, 12 colourprinted plates with captioned tissue-guards present, endpaper decorations, 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 mid brown cloth, backstrip and front cover lettered and decorated in gilt to a design by Rackham, the dustjacket with an overall design not present in the book, near fine £500
286. **(Rackham.) SHAKESPEARE (William)** *The Tempest*. Heinemann. 1926, *FIRST RACKHAM EDITION*, 20 colourprinted plates and 25 illustrations in the text all by Arthur Rackham, pp. x, 186, imp.8vo., original dark grey cloth, a few minor smudges to front cover and tiny bump to head of rear cover adjsigns to the backstrip, gilt blocked lettering and designs on the backstrip and the front cover by Rackham, tail edges roughtrimmed, very good (Riall p.161) £500
287. **(Rackham.) WAGNER (Richard)** *The Rhinegold & the Valkyrie*. Siegfried and the Twilight of the Gods. ('The Rhinegold and the Valkyrie' a Third Impression). 2 Vols. Heinemann. 1911/12, *FIRST RACKHAM EDITION*, numerous colourprinted plates and line-drawings in the text by Rackham, pp. x, 182; x, 160, 4to., original tan buckram, gilt lettering and decoration to the backstrips and front covers, rear cover to 'The Rhinegold' just a little waterstained, backstrips faded, good £600
288. **Ransome (Arthur)** *Secret Water*. Cape. 1939, *FIRST EDITION*, the frontispiece, title-vignette, numerous line-drawings in the text, some full-page, and the colourprinted map endpapers, all by the author, pp. 384, cr.8vo., original mid green cloth, backstrip gilt lettered, front cover titled in blind, dustjacket, faint browning to backstrip panel and just a trifle rubbed, overall a delightful copy, very good £1,000
289. **(Ravilious.) POWERS (Alan) and James RUSSELL**. *The Story of High Street*. (The Making of High Street by Alan Powers. High Street at Seventy by James Russell.) (Introduction by Tim Mainstone). Mainstone Press, Sparham, Norwich. 2008, *ONE OF 750 COPIES*, with numerous illustrations, the majority in colour and including all of the 24 from the original edition of 'High Street', also with many reproductions of sketches, letters and photographs, pp. [vi], 282, imp.8vo., original slate-grey cloth, backstrip lettered in silver, printed label inlaid to front cover, illustrated endpapers, board slipcase, new £485



Item 287

Eric Ravilious' revered work *High Street* was published in 1938 and is increasingly scarce to acquire. Tim Mainstone has decided to reprint the 24 images and the text of the book, although not in the form of a facsimile, and to explore its development and publication through the extensive essays of Alan Powers and James Russell, supported by a number of other illustrations. An attractive, well printed and extremely useful work.

290. **Ricketts (Charles)** *Pages on Art. Constable. 1913, FIRST EDITION, portrait frontispiece, tissue-guard present*, pp. viii, 268, 8vo., *original blue-green cloth, backstrip blocked in green and front cover in blind, untrimmed, dustjacket frayed at head and with a chip to head of backstrip panel, very good* £150

Includes a chapter on Japanese art. Other subjects include chapters on a number of artists including Rodin and Charles Shannon.

291. **Rosenberg (Isaac)** *Poems. Selected and Edited by Gordon Bottomley, with an Introduction by Laurence Binyon. Heinemann. 1922, FIRST EDITION, frontispiece portrait of the author*, pp. [xii], 188, fcap.8vo., *original black cloth, printed label, tail edges roughtrimmed, dustjacket with backstrip panel darkened, head and tail rubbed and with internal professional restoration to split along front fold of backstrip panel, very good* £485

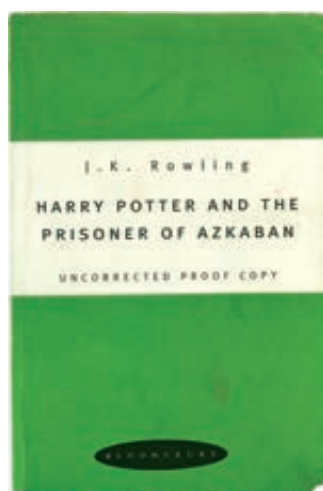
500 copies printed.

292. **Rowling (J.K.)** *Harry Potter and the Prisoner of Azkaban. Bloomsbury. 1999, UNCORRECTED PROOF, owner's signature at the head of the title-page*, pp. 316, fcap.8vo., *original green and white wrappers, covers printed in black, the front cover printed 'UNCORRECTED PROOF COPY', publication data printed on the rear cover, corners a little creased, very good* £1,200

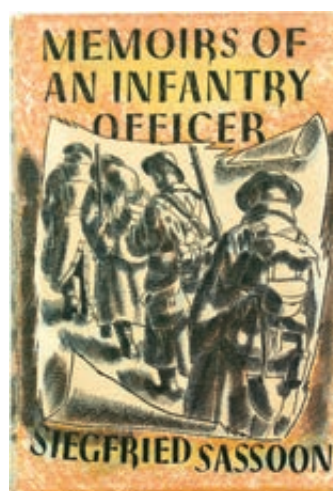
293. [**Sassoon (Siegfried)**] *The Daffodil Murderer. Being the Chantrey Prize Poem by 'Saul Kain'. (With a Preface by William Butler). Richmond. 1913, FIRST EDITION, just a few fox spots on the half-title*, pp. 32, cr.8vo., *original bright yellow wrappers printed in red, the covers just a trifle dustsoiled, very good* (Keynes A10) £285

The preface was in fact written by the book's publisher, T.W.H. Crosland. Saul Cain is of course Siegfried Sassoon. Crosland advertises his own works and those of his financial backer, Irène Osgood, on the rear cover.

294. **Sassoon (Siegfried)** *Memoirs of a Fox-Hunting Man; Memoirs of an Infantry Officer; Sherston's Progress. 3 Vols. Faber. 1928-36, 126/260 COPIES (Fox-Hunting Man); 275/750 COPIES (Memoirs of an Infantry Officer); 15/300 COPIES (Sherston's Progress), all printed on handmade paper and*



Item 292



Item 295

each signed by Siegfried Sassoon, pp. 400; 336; 280, 8vo., original light blue buckram, very light bumping to front head corner of 'Memoirs of an Infantry Officer' backstrips gilt lettered, the backstrip to 'Sherston's Progress' unfaded, the other two only very slightly faded, faint free endpaper browning, that to 'Memoirs of a Fox-Hunting Man' more so, t.e.g., others untrimmed, overall a much better set than usually met with, very good £1,650

295. **Sassoon (Siegfried)** *Memoirs of an Infantry Officer*. Faber. 1931, FIRST ILLUSTRATED EDITION, 150/320 COPIES printed on handmade paper and signed by the author and artist, 15 plates and numerous other head- and tail-pieces by Barnett Freedman, pp. 312, 8vo., original parchment with a colourprinted design overall by Barnett Freedman, pictorial endpapers also by Freedman, t.e.g., others untrimmed and partly unopened, illustrated dustjacket, fine (Keynes A33e) £1,800

296. **Sassoon (Siegfried)** *The Old Huntsman and Other Poems*. Heinemann. 1917, FIRST EDITION, errata-slip tipped to the Contents page, pp. x, 110, cr.8vo., original grey boards, printed label chipped, joints flaking, roughtrimmed, good £335

A collection of 72 of Sassoon's war poems.

297. **Sebald (W.G.)** *Austerlitz*. Hamilton. 2001, UNCORRECTED PROOF COPY, 53/100 COPIES signed by the author, with illustrations throughout, pp. [vi], 358, f'cap.8vo., original cream boards printed in black, white and yellow and illustrated overall on the front cover, very light bumping to backstrip tail, near fine £700

298. **Seth (Vikram)** *A Suitable Boy*. Sixth Chamber Press. 1993, FIRST EDITION, 61/100 COPIES (of an edition of 126 copies) signed by the author, pp. [xviii], 1349, 8vo., original qtr. tan morocco, backstrip gilt lettered, dark brown boards, fine £250

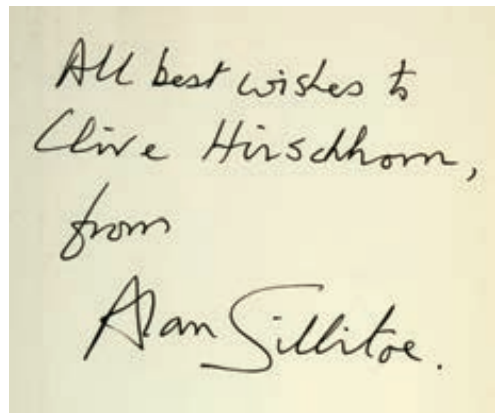
299. **Sillitoe (Alan)** *The Loneliness of the Long-distance Runner*. Allen. 1959, FIRST EDITION, pp. 176, f'cap.8vo., original grey-green cloth, backstrip gilt lettered, free endpapers partly lightly browned as usual, dustjacket a little frayed at head, very good £525

The front free endpaper is inscribed by the author for the theatre and film critic Clive Hirschhorn, 'All best wishes to Clive Hirschhorn from Alan Sillitoe'.

300. **Sillitoe (Alan)** *Saturday Night and Sunday Morning*. Allen. 1958, FIRST EDITION, pp. 216, f'cap.8vo., original red boards, backstrip gilt lettered, faint staining to free endpaper edges, bookplate, dustjacket faintly waterstained, good £600

Inscribed by the author to the *Sunday Express* theatre and film critic Clive Hirschhorn on the front free endpaper 'All best wishes to Clive Hirschhorn, from Alan Sillitoe'.

Sillitoe's novel concerns the disillusionment of post-war Britain, and the lack of opportunities for the working class. The author's first novel and one of the genre of 'Angry Young Men' novels.

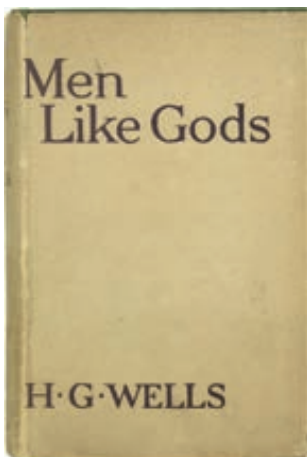


301. **Smith (Stevie)** *The Holiday*. *Chapman & Hall*. 1949, *FIRST EDITION*, pp. 202, [2], fcap.8vo., original pale grey cloth, backstrip lettered in silver on pink ground, a few small chips to the dustjacket, with a design by the author, very good £100
302. **(Stone.) HODGSON (Ralph)** *The Skylark and Other Poems*. *Fenton (Designed by Will Carter and Printed at the Curwen Press)*. 1958, 22/50 COPIES (of an edition of 350 copies) signed by the author (on page 92 as usual) and artist, 5 full-page wood-engravings and a title-vignette and tail-piece all by Reynolds Stone, title printed in black and red, pp. [viii], 96, 8vo., original qtr. black morocco, backstrip gilt lettered, blue and brown marbled boards, Stone design of a skylark blocked in gilt within a blue paper onlay to the front cover, t.e.g., fine £200
303. **Thomas (Dylan)** *18 Poems*. [Second Edition.] *Fortune Press*. [c.1942], pp. 32, 8vo., original brown morocco-grain boards, backstrip gilt lettered, untrimmed, dustjacket faded in part, very good (Rolph B2) £100
304. **Thomas (Dylan)** *Collected Poems 1934-1952*. *Dent*. 1952, *FIRST EDITION*, portrait frontispiece, pp. xiv, 178, 8vo., original mid blue cloth, gilt lettered backstrip, price-clipped dustjacket a trifle chipped and wine-stained on the rear panel, a short tear to the front fold, very good (Rolph B16) £2,500
- Inscribed by Dylan Thomas to his American agent John Malcolm Brinnin on the front free endpaper and illustrative of the close bond of friendship which existed between them: 'Signed by the English edition of Dylan Thomas, for John, for ever. May 1953'.
- Brinnin's enthusiasm for his poetry led him to invite Thomas to America to give a series of lectures in early 1950. Brinnin, who was at that time director of the Poetry Center at the Young Men's and Young Women's Hebrew Association, was to become his close friend, confidante, unpaid agent, tour organiser and financial adviser, although Thomas listened little and acted less on the advice given. A second visit followed during January to May 1952 and it was at the end of the tour that he inscribed this copy for Brinnin over drinks, the red wine stains on the fore-edge to this copy are surely evidence of that. It was during his fourth lecture tour – October and November 1953 - that Dylan Thomas died.
- John Malcolm Brinnin, poet, critic and biographer, wrote of Dylan's tours under the title 'Dylan Thomas in America', which has a foreword by Caitlin Thomas and was published in 1955. It was later dramatised as the play 'Dylan' on Broadway in 1964.
305. **Thomas (Dylan)** *Letters to Vernon Watkins*. Edited with an Introduction by Vernon Watkins. *Dent: Faber*. 1957, *PROOF COPY*, pencilled note on the front flyleaf 'Proof only Publication 14 Nov 57', pp. 144, cr.8vo., original tan wrappers, the front cover printed in black and with 'Proof Copy' also printed across the cover, dustjacket which stands a little proud of the proof and is a little frayed, very good £65
306. **Thomas (Dylan)** *Quite Early One Morning*. *Broadcasts*. Preface by Aneirin Talfan Davies. *Dent*. 1954 *FIRST EDITION*, frontispiece portrait, pp. x, 182, fcap.8vo., original light blue cloth, backstrip gilt lettered, dustjacket just a touch rubbed and with one short tear, very good £60
307. **Trevor (William)** *The Children of Dynmouth*. *Bodley Head*. 1976, *FIRST EDITION*, pp. 222, fcap.8vo., original light green boards, backstrip gilt lettered, faint front endpaper and edge browning, dustjacket, near fine £50

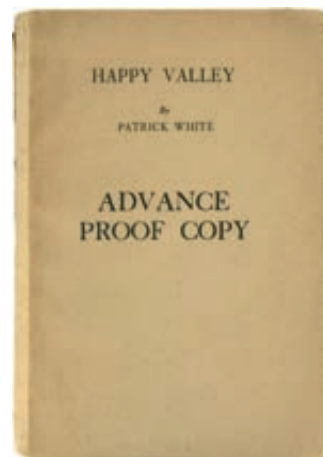
308. **Trevor (William)** *Nights at the Alexandra*. *Hutchinson*. 1987, *FIRST EDITION*, pp. vi, 74, 8vo., original qtr. black cloth, backstrip and front cover blocked in gilt, pink boards, dustjacket, fine £100
- Signed on the title-page by William Trevor.
309. **Updike (John) S.** *A Novel*. *Deutsch*. 1988, *FIRST ENGLISH EDITION*, 17/75 COPIES (of an edition of 97 copies) signed by the author, pp. [x], 248, 8vo., original qtr. green morocco, slightly faded backstrip gilt lettered and banded, board slipcase, near fine £250
310. **Wells (H.G.)** *Men Like Gods*. *Cassell*. 1923, *FIRST EDITION*, pp. viii, 304, fcap.8vo., original sage-green cloth, backstrip gilt lettered, the decoration to the backstrip and the front cover lettering and decoration all blocked in blind, the publisher's name correctly spelt 'CASSELL' at foot of the backstrip, light endpaper browning, gift inscription dated 1923 on the front free endpaper, tail edges roughtrimmed, the dustjacket with browning to the backstrip panel and a short tear to the tail of the front flap fold, very good (Wells 80: 'Wells Society' 85) £275
311. **Wells (H.G.)** *What is Coming? A Forecast of Things After the War*. *Cassell*. 1916, *FIRST EDITION*, wartime issue paper browned at margins as usual, pp. [viii], 296, cr.8vo., original dark green cloth, rubbing to head and tail of gilt-blocked backstrip, front cover blocked in blind, ownership signature dated 1916 on front free endpaper £55
312. **White (Patrick)** *Happy Valley*. *A Novel*. *Harrap*. 1939, *ADVANCE PROOF COPY* and so printed on the front cover, pp. 328, fcap.8vo., original printed tan wrappers, the front cover printed in black with title, author and 'Advance Proof Copy', author and title faintly penned on the backstrip, small chip to the tail of the backstrip and a tear to the bottom half of the rear joint, good £2,500

The author's first novel and third book, preceded by two rare books of verse. Winner of the Australian Society of Literature's gold medal in 1941.

White's fear that he had libelled a Chinese family in the novel ensured that it was not republished in English in his lifetime.



Item 310

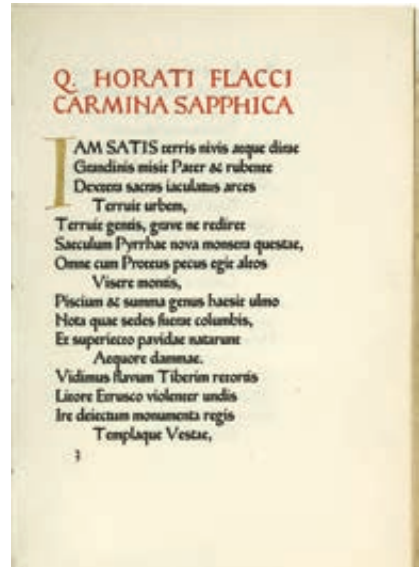


Item 312

313. **Woolf (Virginia)** *The Moment and other Essays*. (Editorial Note by Leonard Woolf). Hogarth Press. 1947, *FIRST EDITION*, pp. 192, cr.8vo., *original maroon cloth, backstrip gilt blocked, tail of front pastedown just a little wrinkled, tail edges roughtrimmed, dustjacket designed by Vanessa Bell, sunned and a trifle chipped as usual, very good* (Kirkpatrick A29a) £150
314. **Woolf (Virginia)** *To the Lighthouse*. Hogarth Press. 1927, *FIRST EDITION*, preliminaries just a little foxed, pp. 320, cr.8vo., *original light blue cloth, backstrip gilt lettered, light partial browning to the free endpapers; with expert cleaning and restoration of the dustjacket, mainly to the backstrip panel, where tears have been repaired in the folds and to its head and tail, near fine* £6,850
315. **Woolf (Virginia)** *The Years*. Hogarth Press. 1937, *FIRST EDITION*, half-title a little browned in part, pp. [iv], 472, fcap.8vo., *original sea-green cloth, backstrip gilt lettered, front endpapers foxed, Vanessa Bell-designed dustjacket a little foxed, the backstrip panel lightly browned and a very small stain to the head of the front fold, good* (Kirkpatrick A22a; Woolmer 'A Checklist of the Hogarth Press' 423) £800
316. **Wyndham (John)** *The Midwich Cuckoos*. Joseph. 1957, *FIRST EDITION*, pp. 240, fcap.8vo., *original black boards, backstrip gilt lettered, dustjacket, front panel with a short snag and resultant tiny hole, good* £235
317. **Wyndham (John) and Lucas Parkes**. *The Outward Urge*. Joseph. 1959, *FIRST EDITION*, pp. 192, fcap.8vo., *original black boards, backstrip blocked in white, dustjacket with rear panel foxed, very good* £70
318. **Yeats (W.B.)** *Later Poems*. Macmillan. 1922, *FIRST EDITION*, pp. xiv, 368, cr.8vo., *original apple-green cloth, backstrip gilt lettered, faded backstrip and the front cover blind-stamped to a design by Charles Ricketts, front hinge just a little weak at the head, untrimmed, dustjacket a little frayed, very good* (Wade 134) £400

Section Three Private Press

319. (Acorn Press.) WEISSENBORN (Hellmuth) *Fantasy*. Hand-Coloured Linocuts. 1978, ONE OF 100 NUMBERED COPIES signed by the artist (this copy neither numbered nor signed) printed on Wookey Hole handmade paper, with 21 linocuts by Weissenborn printed in blue or brown and finished with handcolouring, each with a printed title, the linocuts and text pages all printed on rectos only, pp. [44], lge. 4to., original mid green boards with faded backstrip, printed front cover label, untrimmed, matching board slipcase with printed label, near fine £50



Item 320

320. (Ashendene Press.) HORACE. *Quinti Horati Flacci Carmina Sapphica*. 1903, [ONE OF 150 COPIES] (of an edition of 175 copies) printed on Japanese paper, the fly-titles and colophons printed in red, the large initial letter to each Ode drawn in by Graily Hewitt in blue or red and with a large capital 'T' to the first ode drawn in gold, pp. [viii] (blanks), 47, [9] (blanks), 16mo., original limp cream vellum, the backstrip gilt lettered, roughtrimmed, near fine (Hornby XVII) £850

321. (Ballantyne Press.) RUSKIN (John) *Unto this Last*. (Printed at the Ballantyne Press, Edinburgh and Published by George Allen.) 1902, ONE OF 400 COPIES (of an edition of 411 copies) printed in black with shoulder-titles, ornate wood-engraved initial letters and large initial letters all printed in red, large floral wood-engraved border to five pages, pp. [viii] (blanks), xii, 152, [8] (blanks), cr.8vo., original limp cream vellum with yapped edges, the backstrip gilt lettered, a gilt design to the front cover, faint endpaper foxing, gift inscription on the front free endpaper, pink silk-ties, untrimmed, very good £200

Attractively printed and exhibiting influences of the Vale Press's work.

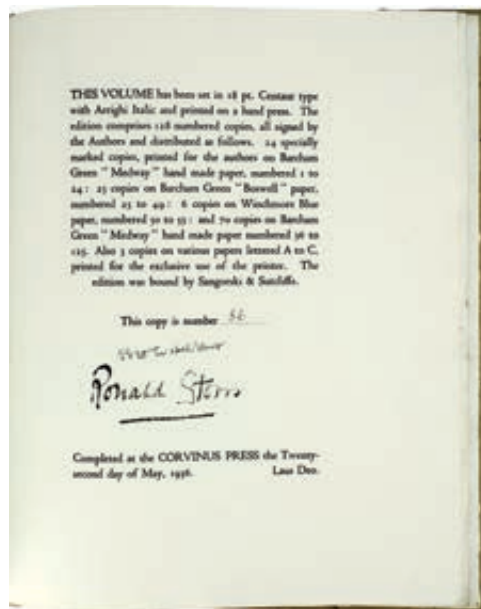
322. (Cambridge Christmas Book.) DREYFUS (John) *Italic Quartet*. A Record of the Collaboration between Harry Kessler, Edward Johnston, Emery Walker and Edward Prince in making the Cranach Press Italic. [Preface by Brooke Crutchley]. (Printed at the University Printing House, Cambridge. 1966). ONE OF 500 COPIES printed on Saunders' handmade paper, 10 illustrations and facsimiles, including 9 collotypes, pp. viii, 52, roy.8vo., original beige cloth, lightly rubbed backstrip gilt lettered on brown ground, overall art-nouveau design of rose buds in light and dark brown with intertwining dark brown links, slipcase, near fine (Crutchley p.33) £140
323. (Cambridge Christmas Book.) WHATMAN (Susanna) *Her Housekeeping Book*. [Edited and Introduced by Thomas Balston. [Foreword by Brooke Crutchley]. (Printed for Presentation. . . Cambridge. 1952, ONE OF 250 COPIES printed on Whatman handmade paper, collotype frontispiece portrait, 14 etched illustrations, the title-page engraved by H.K. Wolfenden, tipped in tissue-guards, pp.vii, 40, 8vo., original pale flecked dark grey cloth, faded backstrip with gilt blocked monogram, large gilt lettered pink cloth label on the front cover, good (Crutchley p.25) £150

'His [James Whatman] second wife's household notes add nothing to our knowledge of the man or his business, but they tell us a good deal about a well-ordered English eighteenth-century home...' (Foreword)

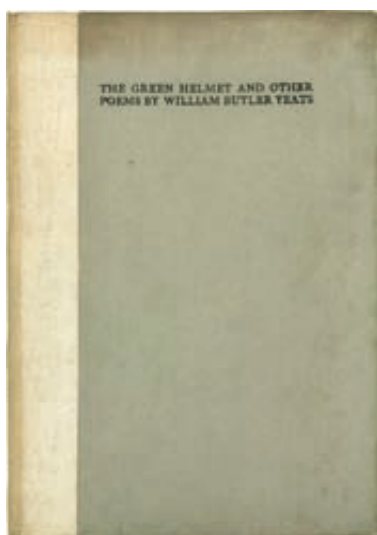
324. (Corvinus Press.) (LAWRENCE.) HART ([B.H.] Liddell, Captain) and Ronald STORRS. Lawrence of Arabia [Speeches made at a Luncheon given in Memory of Lawrence about a Month after his Death.] 1936, FIRST EDITION, 86/70 COPIES (of an edition of 128 copies) printed on handmade Barcham Green Medway paper signed by both contributors: Liddell Hart and Storrs, pp. [iv (blanks), 39, 5 (blanks)], large 4to., original qtr. tan canvas, backstrip gilt lettered and with the gilt pressmark on the front cover, mottled mid-brown boards, tan cloth-tipped corners, t.e.g., others untrimmed, fine (Nash & Flavell 2; O'Brien E101) £3,000

The first book completed and issued under the press's imprint.

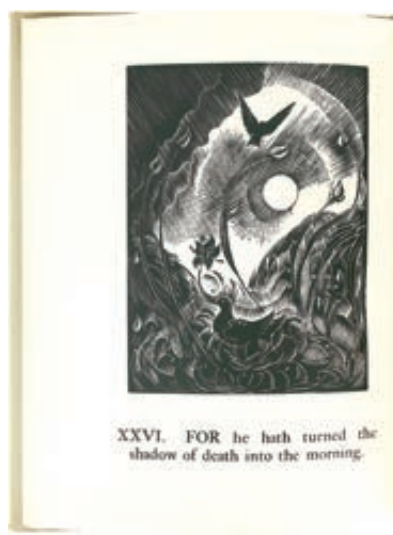
The texts constitute two speeches given by Liddell Hart, who contributed "Lawrence: the Artist in War and Letters" and Storrs, who contributed "Lawrence: himself". They were presented at a Foyles Literary Lunch on 18th June 1935.



325. (Cuala Press.) YEATS (W.B.) The Green Helmet and Other Poems. Churchtown, Dundrum. 1910, FIRST EDITION, ONE OF 400 COPIES, the colophon printed in red, erratum-slip loosely inserted, printed label tipped to the front pastedown: 'this book is now published by Mitchell Kennerley'



Item 325



Item 328

- Kennerley was an American publisher who presumably acted as agent there for this book, pp. [ix] (blanks), [viii], 33, [15] (blanks), cr.8vo., original qtr. cream linen, printed label on darkened backstrip, grey boards also a trifle darkened, untrimmed, very good (Wade 84) £700

326. (Cupid Press.) RESTORATION LOVE SONGS. Edited by John Hadfield. (Printed at the Oxford UP.) Preston, Hitchin. 1950, 145/660 COPIES printed in the Fell types on Arnold mouldmade paper, 6 colotype plates and a 2-colour printed folding frontispiece all by Rex Whistler, pp. xx, 156, cr.8vo., original qtr. pale blue buckram, grey leather label, blue, brown and white marbled boards, corners a trifle bumped, t.e.g., others untrimmed, glassine-jacket, near fine £120

327. (Daniel Press.) JONES (Robert) The Muses Gardin for Delights, or the fift booke of Ayres, onely for the Lute, the Base-vyoll and the Voice. Composed by Robert Jones. Edited with an Introduction by William Barclay Squire. Oxford. 1901, 109/130 COPIES printed on Van Gelder handmade paper, full-page colotype facsimile of the original title-page, pp. [vi](blanks), 48, [4](blanks), sm.4to., original printed mid blue wrappers, projecting edges only a trifle frayed, owner's name on front flyleaf, near fine (Madan 50) £160

328. (Dolmen Press.) RIVERS (Elizabeth) Out of Bedlam. XXVII Wood Engravings. With Texts from Christopher Smart. Glenageary, Ireland. 1956, FIRST EDITION, 120/225 COPIES signed by the artist, printed on Irish paper, 27 superb wood-engravings by Elizabeth Rivers, title-page and press-device printed in red, pp. [viii] (blanks), 33, [vii] (blanks), 8vo., original stiff grey plain wrappers, backstrip gilt lettered, wood-engraving blocked in red at the centre of the front cover, dustjacket a little browned in part, very good £400

329. (Dropmore Press.) CUBBIN (Thomas) The Wreck of The Serica. A Narrative of 1868. Foreword by H.M. Tomlinson. 1950, FIRST EDITION, 41/270 COPIES (of an edition of 300 copies) on Hodgkinson's handmade paper, 7 colour wood-engravings by John Worsley, including 3 full-page, pp. [ii] (blanks), [vi], x, 107, [iii] (blanks), imp.8vo., original mid blue buckram, backstrip and front cover gilt blocked, untrimmed, dustjacket with internal tape repairs, good £50

A true story of the experiences of Thomas Cubbin, his family and crew, in the The Serica during one of the most violent hurricanes in living memory, her sinking, and their escape in open boats and eventual rescue, on the island of Madagascar.

330. (Dropmore Press.) POPHAM (Hugh) To the Unborn- Greetings. Three Cantos. 1946, 30/75 COPIES (of an edition of 81 copies) printed on Barcham Green handmade paper and signed by the author, the title and Canto titles printed in red, pp. [30], cr.8vo., original qtr. cream vellum, backstrip gilt lettered, light grey cloth sides, the front cover lettered and with the press-device all blocked in red, untrimmed, fine £85

331. (Dropmore Press.) SANDEMAN (Christopher) Thyme and Bergamot. 1947, 137/525 COPIES (of an edition of 550 copies) printed on Hodgkinson handmade paper, with a three-quarter wood-engraved border to the title-page and 8 other delightful wood-engravings all by John O'Connor, pp. [x], 63, [3] (blanks), imp.8vo., original light blue linen cloth, gilt lettering on the backstrip and a gilt press device on front cover, untrimmed, dustjacket, fine £80

An essay on travelling and plant hunting.

332. (Dropmore Press.) SANDEMAN (Christopher) Thyme and Bergamot. 1947, 477/525 COPIES (of an edition of 550 copies) printed on Hodgkinson handmade paper, with a three-quarter wood-

engraved border to the title-page and 8 other delightful wood-engravings all by John O'Connor, pp. [x], 63, [3] (blanks), imp.8vo., original light blue linen cloth, gilt lettering on the backstrip and a gilt press device on front cover, untrimmed, dustjacket foxed, near fine £65

An essay on travelling and plant hunting.

333. (Dropmore Press.) SHANKS (Edward) Images from the Progress of the Seasons. 1947, FIRST EDITION, 17/50 COPIES (of an edition of 450 copies) printed in black and red on handmade paper and signed by the author and artist, 10 engravings on grey or pink tinted backgrounds by Charles Berry, pp. [48], cr.8vo., original full bottle-green morocco, backstrip longitudinally gilt lettered between gilt ruled raised bands, untrimmed and partly unopened, fine £85

334. (Fleece Press.) (SHIRLEY SMITH (Richard)) NORTH LEE (Brian) Bookplates by Richard Shirley Smith. Upper Denby. 2005 (i.e. 2006), ONE OF 235 COPIES (of an edition of 275 copies) printed on Saunders paper, 65 illustrations by Richard Shirley Smith of his bookplates, including 9 engravings from the original wood-blocks and 12 from line-blocks, 6 of the illustrations are tipped in, photographic reproduction of Shirley Smith also tipped in, the title printed in brown, pp. [ii], 103, [3](blanks), cr.8vo., original qtr. lime-green linen, printed label, matching stained wood veneer boards, untrimmed, green linen slipcase with printed label, fine £140

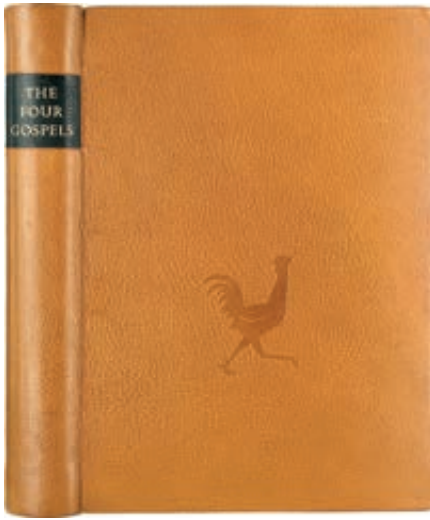
The type set at the Whittington Press.

With the errata-slip, referring to the publication date, tipped to the front pastedown.

335. (Florin Press.) BEWICK (Elizabeth) Comfort me with Apples and Other Poems. Introduced by Kevin Crossley-Holland. Biddenden, Kent. 1987, 32/135 COPIES printed on a very pleasant mouldmade paper and signed by the author and artist, 8 superb wood-engravings by Graham Williams, title printed in apple-green, with the prospectus loosely inserted, pp. [ii](blanks), 39, [3](blanks), tall 8vo., original cream linen with an overall pattern of green sprays surrounded by red dots, green leather label, card slipcase, fine £90
336. (Foundling Press.) JONSON (Ben) The Key Keeper. A Masque for the Opening of Britain's Burse April 19, 1609. Edited by James Knowles. (Introduction [by] Stephen Orgel). (Printed... by David Esslemont), Tunbridge Wells. 2002, FIRST (modernised form) EDITION, 97/300 COPIES printed on Zerkall mouldmade paper, 11 line-drawings by David Gentlemen, including 5 full-page, the title printed in red, pp. [iv] (blanks), xii, 28, [4] (blanks), 8vo., original dark blue cloth, backstrip gilt lettered, tail edges roughtrimmed, dustjacket, fine £70

'Working among the State Papers in the Public Record Office in 1996, James Knowles came across a four-page dramatic manuscript, enclosed in a letter to Sir Edward Conway (1564-1631) and written in three different scripts. Although the handwriting is unidentified, he recognised this piece... as the text of Ben Jonson's entertainment for the opening of Britain's Burse, and announced his discovery – the first major addition to the Jonson canon since 1816 – in *The Times Literary Supplement* of February 7th, 1997. It is here printed for the first time in a modernised form. An old-spelling text appears in *Representing Ben Jonson*, edited by Martin Butler' (Introduction).

337. (Golden Cockerel Press.) THE FOUR GOSPELS of the Lord Jesus Christ according to the Authorized Version of King James I. [A Facsimile of the 1931 Golden Cockerel Press Edition with the Superb Eric Gill Wood-engravings.] (An Afterword by Christopher Skelton: 'The Four Gospels' and the Reproduction, and Gibbings' Essay: Memories of Eric Gill.) September Press, Wellingborough. 1988, 14/80 COPIES (of an edition of 600 copies) printed on Saunders' mouldmade paper; the Afterword is printed using Monotype Gill Sans Light on Mohawk Superfine Smooth Softwhite



Item 337



Item 340

paper, supplemented with reproductions of 4 photographs illustrating a paste-up for one page of 'The Four Gospels', Eric Gill at Pigotts, and Gibbings and the printer A.C. Cooper, pp.[iii] (blanks), [i], 272, xvi, folio, original tan morocco by Zaehnsdorf, gilt lettered black morocco label, the 'Cockerel' press-device blind-stamped on the front cover, single gilt rule inner borders, t.e.g., others roughtrimmed, felt-lined black cloth slipcase, fine £1,500

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

338. (Golden Cockerel Press.) BATES (H.E.) *Flowers and Faces*. (1935), FIRST EDITION, 192/319 COPIES (of an edition of 325 copies) printed on Batchelor handmade paper and signed by the author, 4 superb full-page wood-engravings and a wood-engraved floral border topped by a sun to the title-page, all by John Nash, pp. [iv] (blanks), 54, [2] (blanks), roy.8vo., original qtr. dark green crushed morocco, gilt lettered backstrip a trifle faded, marbled cloth sides, bookplate, t.e.g., others untrimmed, very good (Chanticleer 106; Eads, *H.E. Bates: a Bibliographical Study A23*) £500
339. (Golden Cockerel Press.) GILL (Eric) *Art & Prudence, an Essay*. 1928, FIRST EDITION, 481/500 COPIES printed on Kelmscott handmade paper, 2 full-page copperplate-engravings and a wood-engraved title-vignette by the author, pp. [iii](blanks), [viii], 19, [5](blanks) fcap.8vo., original orange buckram, fading to gilt lettered backstrip, untrimmed, dustjacket, near fine (Chanticleer 61; Gill, Corey & Mackenzie 15) £300
340. (Golden Cockerel Press.) JONES (Glyn) *The Saga of Llywarch the Old. A Reconstruction... with the Verse Interludes Translated by T. J. Morgan and an Introduction by Sir Ifor Williams*. 1955, 7/60 SPECIAL ISSUE COPIES (of an edition of 200 copies) printed on Green's handmade paper, the title-vignette and 4 full-page brown and green engravings by Dorothea Braby, pp. 38, [4] (blanks), 8vo., original full tan morocco, lettering on the sunned backstrip (as usual) and the two designs on the covers all gilt blocked, marbled endpapers, t.e.g., others untrimmed, marbled board slipcase, near fine (Cock-a-Hoop 200) £220

341. (Golden Cockerel Press.) STRONG (L.A.G.) *The Hansom Cab and the Pigeons, being Random Reflections upon the Silver Jubilee of King George V. 1935, FIRST EDITION, 18/212 SPECIAL ISSUE COPIES (of an edition of 1,212 copies) printed on Arnold handmade paper and signed by the author, wood-engraved frontispiece and 16 other engravings in the text by Eric Ravilious, pp. 52, 8vo., original qtr. royal blue crushed morocco, faded silver gilt lettered backstrip, the boards marbled in various shades of blue on a cream ground, t.e. silver, others untrimmed, very good* (Chanticleer 105) £300
342. (Golden Cockerel Press.) THE TENBURY LETTERS Selected & Edited by Edmund H. Fellowes & Edward Pine. 1942, 288/300 COPIES printed on Arnold mouldmade paper, 7 full-page facsimiles of letters, pp. 225, [7](Facsimiles), fcap.8vo., original crimson buckram, lettering on backstrip and Cockerel press-device on front cover all gilt blocked, t.e.g., others untrimmed, fine (Pertelote 153) £85
343. (Golden Cockerel Press.) WHITFIELD (Christopher) *Lady from Yesterday. 1939, FIRST EDITION, UNLIMITED ISSUE, title-vignette and 5 full-page wood-engravings by Lettice Sandford, pp. 72, cr.8vo., original pale blue wrappers, covers printed in black with one of the Sandford engravings reproduced on the front cover, good* (Pertelote 143) £40
344. (Golden Head Press.) LISTER (Raymond) *The Emblems of Theodosius or the Unity of Endymion and Prometheus. Cambridge. 1969, 43/50 COPIES (of an edition of 59 copies), 9 plates, each on the recto of a pale grey backing-paper, pp. [ii] (blanks), [6]+Plates, [1], [9] (blanks), 4to., original bright blue wrappers, with a repeated design overall blocked in gilt, good* £50
345. (Gregynog Press.) DAVIES (Richard) *An Account of the Convincement, Exercises, Services and Travels of that Ancient Servant of the Lord... with some Relation of Ancient Friends and the Spreading of Truth. Newtown, Powys. 1928, 52/150 COPIES (of an edition of 175 copies) printed on Batchelor handmade paper, press-device on title printed in red, pp. [iv](blanks), [2], 163, [9] (blanks), cr.8vo., original dark blue bevel-edged buckram, faded backstrip and the front cover gilt lettered and ruled, bookplate, untrimmed, very good* (Harrop 9) £150
346. (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, 263/380 COPIES (of an edition of 400 copies) printed on Arnold handmade paper, 6 head and tail-pieces and a title-vignette by Reynolds Stone, usual light foxing to blank leaves, pp. [iv](blanks), xvi, 39, [5](blanks), 16mo., original qtr. red morocco, backstrip gilt lettered, mid green boards, printed front cover label, red morocco-tipped corners, untrimmed, dustjacket, near fine* (Harrop 39) £300
347. (Gregynog Press.) ELPHIN LLOYD JONES [a Memoir]. (*Privately Printed, Newtown, Powys*). *March 1929, printed on Japanese vellum, 3 wood-engravings by R.A. Maynard, 8-page facsimile printed in blue and red, initial page of text printed in black and red, the latter in Greek types, pp. 16, roy.8vo., original pale blue boards, front cover with a design in dark blue, spine and half of rear cover faded, untrimmed, good* (Harrop 43) £85
348. (Gregynog Press.) JOHN DAVIES [a Memoir]. (With Essays by Ruby Davies, Thomas Jones, Jenkin James, Robert Richards, B.B. Thomas and W.S. Collins). (*Printed... for Private Circulation, Newtown, Powys*). [*June 1938*], [ONE OF 150 COPIES], pp. [iv](blanks), [2], [i], 30, [4](blanks),

roy.8vo., *original pale blue boards, front cover with a design of the subject's initials in dark blue, spine faded and with a very short tear, free endpapers lightly browned, untrimmed, good* (Harrop 45) £100

With a [4-page] prospectus for the 'John Davies Memorial Fund' loosely inserted, [page 1] browned.

349. (Gregynog Press.) PEACOCK (Thomas Love) *The Misfortunes of Elphin. Newtown, Powys. 1928, 210/225 COPIES (of an edition of 250 copies) printed on Batchelor handmade paper, 21 wood-engraved head- and tail-pieces by H.W. Bray, pp. [iv](blanks), [4], 120, [4](blanks), roy.8vo., original qtr. purple buckram, faded backstrip gilt lettered, dark blue and grey patterned linen sides, fading to extreme heads of covers, bookplate, untrimmed, good* (Harrop 12) £185

350. (Gwasg Gregynog.) HERMES (Gertrude) *Wood Engravings... being Illustrations to Selborne, with extracts from Gilbert White. Introduced by William Condry. With a Postscript by James Hamilton. Newtown, Powys. 1988, 193/200 COPIES (of an edition of 240 copies) printed on Zerkall mouldmade paper, with 6 superb full-page wood-engravings originally intended for the cancelled Gregynog Press edition of 'Natural History of Selborne', the text printed in black and brown, pp. [iv](blanks), 30, [iv](blanks), folio, original qtr. fawn cloth, backstrip gilt lettered, patterned brown and white boards after a design by Gertrude Hermes, untrimmed, fine* £385

The prospectus loosely inserted. Published on the bicentenary of White's original publication.

351. (Gwasg Gregynog.) HERMES (Gertrude) *Wood Engravings... being Illustrations to Selborne, with extracts from Gilbert White. Introduced by William Condry. With a Postscript by James Hamilton. Newtown, Powys. 1988, XV/XXV COPIES (of an edition of 240 copies) printed on Zerkall mouldmade paper, with 6 superb full-page wood-engravings originally intended for the cancelled Gregynog Press edition of 'Natural History of Selborne', Hermes' wood-engravings printed from the original wood-blocks on a Columbian handpress, the text printed in black and brown, pp. [iv] (blanks), 30, [iv](blanks), folio, original full russet straight-grain morocco, the backstrip gilt lettered, the front cover with a Hermes design gilt blocked, t.e.g., others untrimmed, fine*

[with:]

A Folder of Pulls of the Six Wood-Engravings, each numbered XV. Loosely inserted in a printed pale pink folder. The book and folder in an original fawn cloth box, lettered in brown, fine

£1,200

The prospectus loosely inserted. Gertrude Hermes was commissioned in late 1930 to begin work on engravings for a proposed edition of Gilbert White's 'Natural History of Selborne'. The commission came at a particularly difficult time for her, work progressed slowly and it was only when personal matters were finally resolved that she felt fully able to attempt the task. These engravings represent some of her finest work, but despite this, the directors of the press became increasingly concerned at the slow progress and mounting costs on the one hand and a declining market in what were financially difficult times on the other, and on 15th November 1932 the directors of the press resolved that the book be 'postponed' until a more favourable time.

It was eventually published, in this form, on the bicentenary of White's original publication.



352. (Hammer.) HAMMER (Victor) *Memory and her Nine Daughters. A Pretext for Printing Cast into the Mould of a Dialogue in Four Chapters. George Wittenborn, New York. (...printed at the hand press by Carolyn R. Hammer. Victor Hammer has set the pages). 1957, 83/250 COPIES printed*

in Uncial types on handmade paper, printed in black save for the sub-title which is printed in red, one full-page diagram, pp. [vi](blanks), [ii], iv, 108, [4](blanks), 8vo., original cream boards printed in black overall, the backstrip printed in red 'hammer: 4 dialogues', untrimmed, dustjacket, fine £450

Vivian Ridler's copy, with his book ticket. Inscribed in pencil on the front flyleaf 'in appreciation – C[arolyn]. Hammer'.

353. (Harold Berliner.) MUNBY (A.N.L.) *Book Collecting in Britain in the 1930s. Nevada City, California. 1973, 403/675 COPIES printed in black and red on Curtis Tweedweave paper, pp. 24, 16mo., original cinnamon sewn card wrappers, the front cover printed in black and red, fine* £40
354. Horace. *Horati Carminum Libri IV. (The Odes of Horace). (Printed at the Curwen Press for) Davies. 1926, ONE OF 500 COPIES printed with types designed by Rudolf Koch, the text entirely in Latin, title-vignette and numerous other colourprinted vignettes by Vera Willoughby, browning in part to the initial and final pages, pp. [iv], 142, [2] (blanks) cr.8vo., original maroon cloth, backstrip and front cover with overall gilt design and lettering, endpapers foxed, untrimmed and unopened, gold dustjacket, near fine* £70
355. (Incline Press.) FRASER (C. Lovat) *Sixteen Songs Originally for 6d. Transferred from a Poster drawn by C. Lovat Fraser. Oldham. 1996, 14/30 COPIES (of an edition of 150 copies) being one of those handcoloured by the printers, signed by the printers Graham Moss and Jane Audas, and screen printer Tony Grimes, with 16 illustrations by Lovat Fraser, pp. [iv], 20, 16mo., original apple-green wrappers, covers printed in black and purple, roughtrimmed, fine* £75

356. (Kelmscott Press.) MORRIS (William) *A Dream of John Ball and a King's Lesson. (1892), [ONE OF 300 COPIES] (of an edition of 311 copies) printed in the Golden types on handmade paper, in black with shoulder-notes and two small areas of text printed in red, wood-engraved frontispiece by Edward Burne-Jones of Adam delving whilst Eve span (reproduced in Peterson) with wood-engraved leaf border and a wood-engraved vine border to the adjacent page of text designed by Morris, large and small wood-engraved initial letters throughout the text, pp. [viii] (blanks), [iv], 123, [5] (blanks), cr.8vo., original limp cream vellum, backstrip gilt lettered, front free endpaper a little darkened, green silk-ties, untrimmed and unopened, recent maroon cloth solander case with gilt lettered black leather labels, near fine (Peterson A6: Sparling 6)* £4,000



Inscribed by William Morris on the recto of one of the front blanks to his friend Theodore Watts-Dunton, 'to Theodore Walter Watts from William Morris Oct: 16th 1892'. It was in 1897 that he added his mother's name Dunton to his own and became known as Theodore Watts-Dunton.

They were close friends, Watts-Dunton often paying visits to Kelmscott Manor where William Morris was pleased to receive him. Watts-Dunton was keen to express his interest in Morris' work and to review it for *The Athenaeum*.

357. **(Libanus Press.) AIDING & ABETTING.** An Alphabet for Aids. *Marlborough. 1981, ONE OF 385 COPIES printed on Velin Arches paper, with a wonderful array of modern artists, 32 in total, each contributing a colourprinted illustration, pp. [64], 8vo., original lime-green cloth-backed pink boards, backstrip gilt lettered, front cover printed in purple, patterned pink endpapers, board slipcase, fine* £75
358. **(Limited Editions Club.) AESCHYLUS.** The Oresteia. Translated from the Greek by E.D.A. Morshead. With an Introduction by Rex Warner. *Printed by A. Colish. 1961, 453/1,500 COPIES printed in black and maroon, signed by the artist Michael Ayrton with 8 photogravure plates in grey and maroon by him, pp. xx, 180, large 4to., original qtr. red leatherette, gilt lettered brown cloth label, brown linen cloth sides with a large gilt 'O' on the front cover, board slipcase with printed label, fine* £50
359. **(Limited Editions Club.) AQUINAS (Thomas)** Selections from his Works, made by George N. Shuster. *Printed by W. & J. Mackay for the Limited Editions Club, New York. 1969, 89/1,500 COPIES signed by the artist, with 19 wood-engraved medallions and lettering blocks by Reynolds Stone, all printed in grey, pp. xvi, 116, 4to., original light grey cloth with an overall blind-stamped Crusader cross pattern to the covers, backstrip gilt lettered, board slipcase with black cotton pull, fine* £50
- Designed by Will Carter.
360. **(Limited Editions Club.) BROWNING (Elizabeth Barrett)** Sonnets from the Portuguese. *(Printed at the Club's Printing-Office), New York. 1948, 60/1,500 COPIES signed by the artist, large capital to each sonnet printed in gold and with the surrounding decoration to each initial printed in blue and red, all to a design by Valenti Angelo, pp. [58], folio, original blue canvas, faded backstrip gilt lettered, Browning's initials gilt blocked on the front cover, matching canvas slipcase with some fading, good* £50

361. **(Limited Editions Club.) DAUDET (Alphonse)** Tartarin of Tarascon. Translated by Jacques LeClercq. With an Introduction by the Translator and Drawings by W.A. Dwiggin. 2 Vols. *(Printed by Richard W. Ellis, the Georgian Press). 1930, 253/1,500 SETS signed by the artist, with several illustrations from sketches W.A. Dwiggin, pp. [iv], xxviii, 96; [6](blanks); [iv](blanks), [vi], 97-271, [9](blanks), 16mo., original pale grey, black cloth-backed, boards, backstrips gilt lettered and decorated, boards with an overall decorative pattern in green and pink, untrimmed, dustsoiled board slipcase with printed label, very good* £150



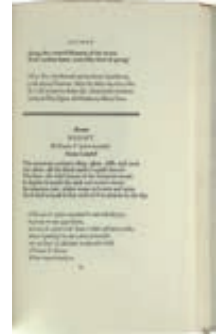
Ruari McLean's copy with his book label in both volumes.

362. **(Limited Editions Club.) THACKERAY (William Makepeace)** The History of Pendennis. His Fortunes and Misfortunes, His Friends and His Greatest Enemy. With an Introduction by Robert Cantwell. 2 Vols. *Printed by W.S. Cowell. 1961, 1,411/1,500 SETS, 32 full-page colour printed illustrations by Charles W. Stewart, title-page printed in black and blue, pp. xx, 366; x, 352, 8vo., original light yellow cloth, backstrips gilt lettered on a blue-grey ground, the covers including the backstrips, with a decorative design blocked in blind overall, tissue-jackets, board slipcase, fine* £60

363. **Nash (Paul)** Wood-Engravings. A Catalogue of the Wood-Engravings, Pattern Papers, Etchings and an Engraving on Copper. Compiled by Jeremy Greenwood. (The Wood-Engravings of Paul Nash; a Personal Response by Simon Brett). *Wood Lea Press, Woodbridge, Suffolk. 1997, 34/60 COPIES (of an edition of 550 copies), with several tipped-in colour printed plates and numerous reproductions of engravings by Paul Nash throughout the text, pp. 144, sm.folio, original qtr. mid-grey morocco, backstrip gilt lettered, black, white and yellow Curwen patterned boards, matching cloth slipcase, fine* £350

With a single proof pull, also present with this issue of the edition, loosely inserted in the box.

364. **(Nonesuch Press.) THE GREEK PORTRAIT.** An Anthology of English Verse Translations from the Greek Poets (Homer to Meleager) with the Corresponding Greek Text. Edited by George Rostrevor Hamilton. 1934, 85/425 COPIES printed on Pannekoek paper using the Fleischman Greek and Lutetia types, creasing to the 3 plates by Mariette Lydis as is to be expected, typographical design on the title-page printed in blue, pp. [ii] (blanks), 236, [2] (blanks), sm.folio, original cream linen with two small areas of dustsoiling, tail corners rubbed, lettering on the backstrip and the design by Lydis on the front cover all blocked in blue, pale blue endpapers, t.e.g. on the rough, others untrimmed, original glassine-jacket (defective) with card flaps, very good (Dreyfus 99) £135



365. **(Nonesuch Press.) BEEDOME (Thomas)** Select Poems, Divine and Humane. [Edited by Francis Meynell.] 1928, 552/1,250 COPIES printed on Van Gelder handmade paper, typographical border to the title-page, pp. [viii] (blanks), [vi], 52, [7], [5] (blanks), fcap.8vo., original limp white parchment, backstrip and front cover blocked in gilt, pigskin thongs, untrimmed, board slipcase, fine (Dreyfus 54) £90

Meynell noted that Beedome's poetry was first published in 1641, pirated by Henry Bold in 1657, and entirely neglected thereafter. He found the texts extremely corrupt, and went to great lengths, in his editing, to restore them.

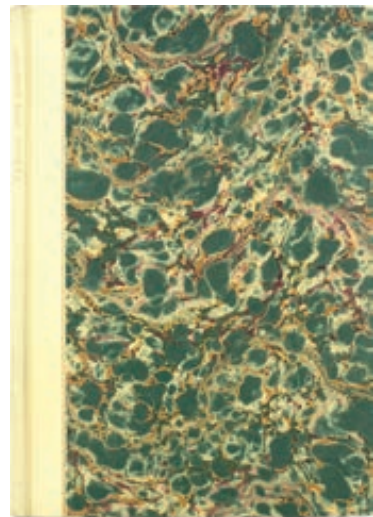
366. **(Nonesuch Press.) DONNE (John)** Sermon of Valediction at his going into Germany, preached at Lincoln's Inn April 18, 1619. Printed from the original Version in the Lothian and Ashmole Manuscripts and from XXVI Sermons. Edited by Evelyn Simpson. 1932, 35/750 COPIES printed in the Fell types on Auvergne handmade paper, typographic border to the title-page printed in red, usual foxing and browning to the text, pp. [vi] (blanks), vi, 81, [3] (blanks), sm.folio, original (unusually clean) white boards with yapp edges, backstrip lettered in black and the front cover stamped in blind to a seventeenth-century design, untrimmed, near fine (Dreyfus 86: Keynes 33f) £145

367. **(Nonesuch Press.) HOMER.** The Iliad [and The Odyssey] (using the Text of the First Edition (1715) of Pope's Translation.) [Greek and English in parallel.] 1931, 1,188/1,450 COPIES ('The Odyssey' 67/1,500 COPIES) on Pannekoek mouldmade paper, printed with J. van Krimpen's Greek Antigone type and monotype Cochin, the decorative ornaments, used as head-pieces to each section, designed by Rudolph Koch, title and section-titles printed in red, pp. [vi] (blanks), [ii], 929, [vii] (blanks); [vi] (blanks), [ii], 761, [vii] (blanks), roy.8vo., original natural niger morocco, backstrips (lightly faded) with raised bands and gilt lettering in the second compartments, double-rule gilt border to sides, sides spotted, brown marbled endpapers, t.e.g., others untrimmed, board slipcase to 'The Iliad', good (Dreyfus 72) £900

368. (Nonesuch Press.) LAWRENCE (D.H.) *Love among the Haystacks & other Pieces*. With a Reminiscence by David Garnett. 1930, FIRST EDITION, 555/1,600 COPIES printed on Auvergne handmade paper, pp. [iv] (blanks), xiv, 98, [4] (blanks), 8vo., original qtr. fawn canvas, black leather label, canary-yellow buckram sides, browned endpapers, untrimmed, two tiny spots on backstrip panel, dustjacket, near fine (Dreyfus 68: Roberts 'Bibliography of D.H. Lawrence' A56a) £100
369. (Nonesuch Press.) WHITE (Gilbert) *Writings*. Selected and Edited, with an Introduction by H. J. Massingham. 2 Vols. 1938, 44/850 SETS, wood-engraved title-pages and numerous head- and tail-pieces by Eric Ravilious, collotype map reproducing a section of Milne's 'Survey of Hampshire' (1791), and a folding line-block map reproducing an 1842 tithe map of Selborne, pp. xxx, 312; viii, 356, [4], imp.8vo., original grey buckram, the gilt blocked lettering and decoration on the faded backstrips and on the front covers all designed by Ravilious, faint endpaper foxing, t.e.g. on the rough, untrimmed, near fine (Dreyfus 114) £900
- Ravilious had enjoyed White's work since his student days and jumped at the opportunity to illustrate this work for Meynell. He allowed himself to be influenced to a degree by Thomas Bewick's woodcuts, but his own unique style is very evident in the head- and tail-pieces here.
- This edition includes the 'Natural History' in full, the 'Antiquities of Selborne' with a few omissions, six years of the 'Naturalist's Journal' and a selection from White's private correspondence.
370. (Officina Bodoni.) ELIOT (T.S.) *Four Quartets*. (Printed at the Officina Bodoni for) Faber. 1960, 140/290 COPIES signed by the author, printed on Magnani paper using the Dante typeface, pp. [iv] (blanks), 56, [4] (blanks), sm.folio, original qtr. cream vellum, backstrip gilt lettered, green and yellow Putois marbled boards, t.e.g., others untrimmed, matching marbled board slipcase rubbed and defective as usual, near fine (Mardersteig 119: Gallup T.S. Eliot: a Bibliography A43c) £2,700
371. (Officina Bodoni.) PUSKIN (Aleksandr) *Il Cavaliere di Bronzo*. Racconto Pietroburghese 1833. [The Italian Verse Translation from the Original Russian by Nerina Martini Bernardi]. Verona. 1968, 47/165 COPIES printed on Magnani handmade paper in parallel texts of Cyrillic and Italian



Item 369



Item 370

and signed by both type designers: Mardersteig and Lazursky, with the heliogravure title-vignette of Peter the Great's equestrian statue, the title and initial letters in red, pp. [iv](blanks), 61, [3] (blanks), sm.folio, original qtr. cream vellum, backstrip gilt lettered, patterned boards of thin vertical stripes of pink, grey and white, t.e.g., others untrimmed, board slipcase, fine (Schmoller 153) £680

Mardersteig had first printed this work in September of the previous year. The initial cutting of Vadim Lazursky's Cyrillic typeface was only partially successful, however, and appeared far too heavy for the page. Mardersteig printed just ten copies (Schmoller 151), had the Lazursky typeface recut, and produced this revised edition of the work in the following January (Jorge Guillén's 'Suite Italienne' (Schmoller 152) had appeared in the interim). The result is a very fine Cyrillic typeface.

372. (Old School Press.) HENRI (Adrian) *Lowlands Away. An Oratorio. With Pastel Drawings by Adrian Henri. Hinton Charterhouse. 2001, 23/240 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
373. (Omega Workshop.) GREENWOOD (Jeremy) *Omega Cuts. With an Introduction by Judith Collins. Wood Lea Press, Woodbridge, Suffolk. 1998, FIRST EDITION, ONE OF 450 COPIES (of an edition of 555 copies), numerous reproductions of wood-engravings by members of the Omega Workshops, including a number of tipped in colourprinted plates, also with 3 pages of reproductions of photographs of woodblocks, title printed in pale grey, pp. 150, folio, original cream canvas, backstrip and front cover with designs blocked in gilt and maroon, cloth and board slipcase, fine* £150
374. (Omega Workshop.) GREENWOOD (Jeremy) *Omega Cuts. With an Introduction by Judith Collins. Wood Lea Press, Woodbridge, Suffolk. 1998, FIRST EDITION, 28/105 SPECIAL ISSUE COPIES (of an edition of 555 copies), numerous reproductions of wood-engravings by members of the Omega Workshops, including a number of tipped in colourprinted plates, also with 3 pages of reproductions of photographs of woodblocks, the title printed in pale grey, pp. 150, folio, original qtr. maroon morocco, backstrip blocked in red and gilt with the Omega emblem, red patterned boards, new*
[with:]
Original Woodcuts by Three Artists (Vanessa Bell, Dora Carrington, Roger Fry). (Printed at the Fleece Press for the) Wood Lea Press, Woodbridge, Suffolk. 1998, 28/105 COPIES issued for the special issue, 4 wood-engravings by Bell, one by Carrington and 5 by Fry, each printed on the recto of a separate leaf from original blocks held in the Hogarth Press archive, pp. [iii] + 10 Engravings, folio, matching red patterned wrappers over card, book and accompanying pamphlet loosely enclosed in a fall-down-back canvas box with Omega emblem and design on the top blocked in gilt and maroon, new £300
375. (Rampant Lions Press.) IN FAIR VERONA. *English Travellers in Italy and their Accounts of the City from the Middle Ages to Modern Ages. [Privately Printed for] Hans Schmoller. 1972, ONE OF 100 COPIES printed on handmade paper, the wood-engraved vignette and 2 smaller engravings on the title-page all printed in brown and by Reynolds Stone, pp. [ii], 52, [2], folio, original vertically striped brown and cream wrappers over stiff card, backstrip gilt lettered on a brown ground, untrimmed, near fine* £300

Printed for Giovanni Mardersteig's eightieth birthday. The idea and the subject were initiated by Hans Schmoller. Nicolas Barker chose the extracts and wrote the linking texts.

376. (Saint Dominic's Press.) *LECTIONES ad matutinum officii defunctorum*. Ditchling, Sussex. 1925, 7/220 COPIES (the limitation penned by Pepler, with his initials 'HDCP' on the front free endpaper), printed on handmade paper in black and red, 15 wood-engravings by Eric Gill and one other unidentified engraving, five pages of musical notation, Pepler has made one minor correction in the text, one hinge strained, pp. [ii] (blanks), 27, large 4to., original plain white linen cloth, spine a little darkened and with four shadows of tape on the front cover, bookplate, rear free endpaper browned, untrimmed, good (Taylor A131a) £800



Rare. A letter from Pepler present in one copy relates '...I have decided to withdraw it from my list and destroy all but about 20 copies. So this will have scarcity value...'

377. (Saint Dominic's Press.) A *CATECHISM of Christian Doctrine*. [Edited by Fr. Vincent McNabb]. Ditchling, Sussex. 1931, 95/500 COPIES printed on Batchelor handmade paper, very well executed decorative wood-engraved border to every page of text by Philip Hagreen, pp. 110, f'cap.8vo., original black leatherette-backed fawn cloth sides, backstrip gilt lettered, front cover with a design by Hagreen blocked in black in the centre, faintly browned free endpapers, untrimmed, fine (Taylor & Sewell A211) £275
378. (Saint Dominic's Press.) A *COUNTRYMAN'S CALENDAR*. Sayings for the Months Compiled by Gerald Cooper Bateman. Ditchling, Sussex. 1927, 4 wood-engravings by David Jones and 12 other engravings, pp. 32, f'cap.8vo., original cream wrappers, with one of the David Jones engravings blocked on the front cover beneath the printed title, spine tail a trifle defective, cover edges a little dull, untrimmed, good (Taylor & Sewell A149a) £135
379. (Saint Dominic's Press.) *FISHER (St. John) Sermon Against Luther*. The First Part: a Defence of the Papal Authority reprinted from the First Edition. (Foreword [by Michael Sewell].) (Printed by Edward Walters), Pepler & Sewell, St. Dominic's Press, Ditchling, Sussex. 1935, ONE OF 300 COPIES printed on handmade paper, small wood-engraving of Luther by Edward Walters, after Holbien, pp. [x], 18, 16mo., original qtr. cream canvas, spine sunned, printed front cover label, pale grey boards with a little handling soiling, corners rubbed, small glue-stain left following bookplate removal, untrimmed, good £120

The front flyleaf inscribed 'Vincent Maxwell from Michael Sewell 23 March 1936'.

Evan Gill's Copy

380. (Saint Dominic's Press.) *GILL (Eric) Songs without Clothes*, being a Dissertation on the Song of Solomon and such-like Songs... Together with a Preface by Fr. Vincent McNabb. Ditchling, Sussex. 1921, FIRST EDITION, [ONE OF 240 COPIES] printed on Batchelor handmade paper, the 'c' in McNabb on the title-page not 'skied', pp. [viii], 46, 16mo., original qtr. white linen, plain grey-brown boards, light browning to free endpapers, trimmed, plain (original?) dustjacket (see A82d), fine (Taylor & Sewell A82d; Gill, Corey & Mackenzie 8) £250

Evan Gill's copy, with his letterpress bookplate. Evan Gill was Eric Gill's younger brother and biographer.

381. (Saint Dominic's Press.) *PEPLER (H.D.C.) The Devil's Devices or, Control versus Service*. Hampshire House Workshops, [S. Dominic's Press], 1915, FIRST EDITION, 11 wood-engravings by Eric Gill (that on the title-page also reproduced on the front cover), pp. viii, 128, f'cap.8vo.,



Item 381



Item 384

original qtr. black cloth, scarlet boards, the Gill engraving and lettering on the front cover all printed in black, covers rubbed, more so on the rear cover, untrimmed, good (Gill, Corey & Mackenzie 259) £300

With Eric Gill's bookplate on the front pastedown.

382. (Saint Dominic's Press.) [PEPLER (H.D.C.)] In Petra. Being a Sequel to 'Nisi Dominus', Together with a Preface and Notes by Eric Gill and Hilary Pepler. *Ditchling, Sussex. 1923, FIRST EDITION, printed on handmade paper, 3 wood-engravings by David Jones and 6 by Eric Gill, including a title engraving (and the colophon) both printed in red*, pp. viii, 28, 16mo., original light blue canvas, backstrip faded, front cover label including printed price '5/-', untrimmed, good (Taylor & Sewell A111) £250
383. (Seven Acres Press.) HABERLY (Loyd) Poems. *Long Crendon, Buckinghamshire. 1930, FIRST EDITION, ONE OF 120 NUMBERED COPIES (this neither signed nor numbered) printed on handmade paper, large capital to the beginning of many poems printed in green or red, the first word to the initial poem printed in red with a large, beautifully printed initial 'T' as the first capital, the dedication to the poet Robert Bridges printed in green and red*, pp. [viii](blanks), [iv], 224, [12] (blanks), f^{cap}.8vo., recent pink boards, printed label, t.e.g., others untrimmed, fine £200

An edition of Haberly's 'Poems' was issued by the Oxford University Press in 1931.

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

385. (Shakespeare Head Press.) SHAKESPEARE (William) *The Tragedie of Cymbeline* Printed from the Folio of 1623. Introduction by Harley Granville-Barker. *The Player's Shakespeare, Printed at the Shakespeare Head Press for Benn. 1923, 374/500 COPIES (from a total of 606 copies), 5 colourprinted plates and 29 decorations in the text, all by Albert Rutherston, the title-page printed in black and red, pp. lix, 135, lge.4to., original qtr. grey linen, backstrip lettered in black, pale grey boards, small, neat gift inscription on the front pastedown, faint free endpaper foxing, untrimmed, very good* £50

Text printed literatim from the first folio of 1623.

386. (Stanbrook Abbey Press.) CRAIGHEAD (Meinrad) *The Mother's Birds. Images for a Death and a Birth. Worcester. 1976, XXV/XXX SPECIAL COPIES (of an edition of 235 copies) printed on Chatham handmade paper and signed by the author and printer, 20 full-page reproductions of charcoal drawings by the author, fpp. [ii] (blanks), 41, [5] (blanks), 4to., original black morocco by George Percival, the backstrip gilt lettered, there is a large circle blind-tooled in the front cover and a correspondingly large square to the rear cover, De-Wint coffee mouldmade paper endpapers, untrimmed, board slipcase, fine (Butcher A32)* £285

387. (Stanbrook Abbey Press.) KENDALL (Katharine) *The Interior Castle. Worcester. 1968, ONE OF 310 COPIES (of an edition of 350 copies) printed in Cancelleresca Bastarda typeface on Hodgkinson white wove handmade paper, in black and blue, the title printed in maroon, title-page eagle device printed in gold, with 3 initial letters drawn in by hand in red by Margaret Alexander, errata-slip present, pp. [vi](blanks), [vi], 15, [5](blanks), fcap.8vo., original blue silk-backed silver-fawn Japanese wood-veneer boards, front cover gilt lettered, blue-dyed Canson Ingres endpapers, t.e.g., others roughtrimmed, original gilt lettered board box split into two parts, fine (Butcher A19)* £85

388. (Stanbrook Abbey Press.) LESLIE (Shane) *The Cuckoo Clock and Other Poems. (Privately Printed... [Tilley Printing, Ledbury] under the Direction of the Stanbrook Abbey Press... for Iris C. Leslie), Worcester. 1987, ONE OF 30 COPIES (of an edition of 200 copies) printed in black on cream wove handmade paper by Tilley Printing of Ledbury with illustrations throughout, a number hand-tinted by Margaret Adams, four-colour offset lithographic reproductions of 2 paintings by Iris Leslie, pp. [x], 44, sm.folio, original tan cloth, backstrip printed in brown, cuckoo clock device and a reproduction of the author's signature blocked in brown on the front cover, roughtrimmed, fine (Butcher B42)* £250

The book was produced under the direction of the Stanbrook Abbey Press for Iris Leslie, who created all of the original hand-lettering drawings.

389. (Stanbrook Abbey Press.) MARITAIN (Raissa) *Patriarch Tree. Thirty Poems. Translated into English by a Benedictine of Stanbrook. With a Preface by Robert Speaight. Worcester. 1965, 390/500 COPIES (of an edition of 550 copies) printed in black and red in parallel texts of English and French on Barcham Green handmade paper, reproduction of a photographic portrait tipped in, 4 large initial letters printed in green, pp. [viii] (blanks), xxii, 87, [3] (blanks), imp.8vo., original qtr. black morocco, backstrip gilt lettered, patterned black boards, t.e.g., tail edges untrimmed, board slipcase, fine* £175

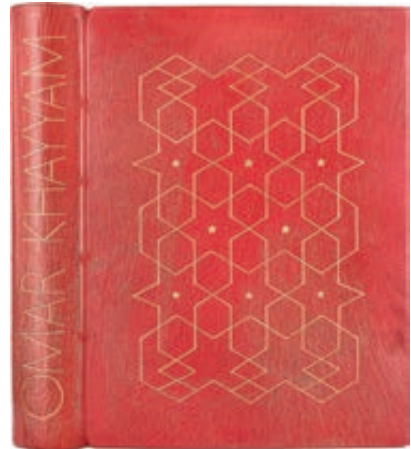
390. (Stanton Press.) DAVIES (Sir John) *Orchestra or a Poeme of Dauncing (1596). Newly Reprinted. Wembley Hill. 1922, 68/175 COPIES printed on handmade paper and signed by the printer Richard Stanton Lambert, numerous wood-engravings by Elinor Lambert, pp. [viii], xii, 64, 4to., original qtr. pale grey linen, corners a little worn, printed label, pale blue boards, free endpapers browned, bookplate, untrimmed, good* £50

'A reprint of the original edition of 1596 ... and keeps faithfully to the original... the alternative ending from the 1622 edition has been added, for completeness' sake.'

391. **Stephens (Ian)** *The Engraver's Cut. Thirty-Three Wood Engravings Chosen by the Artist. With an Autobiographical Note.* (Printed at the Rampant Lions Press for) Primrose Academy, Stratton Audley. 2001, 8/135 COPIES signed by the artist and printed on Zerkall mouldmade paper, 30 wood-engravings on the rectos of 25 leaves and with a further 3 engravings printed in blue, all by Ian Stephens, pp. [iv] (blanks), 14, 25 (Engravings), [1], [3] (blanks), roy.8vo., original light blue cloth-backed light blue boards, backstrip gilt lettered, overall repeat pattern of an engraving of a bee, board slipcase, fine £135

Bound by the artist

392. (Susan Allix.) **OMAR KHAYYAM.** *Rubaiyat.* Rendered into English by Edward Fitzgerald according to his First Edition. With Etchings by Susan Allix. Typography by Lewis Rouse Jones. 1973, 2/25 COPIES actually bound by Susan Allix (of an edition of 75 copies) signed and numbered by her, French folded, with 30 copper etchings in various colours by Susan Allix, the title-page printed in brown, pp. [46], 4to., original dark pink morocco, the backstrip longitudinally gilt lettered, the front cover with a gilt lattice-work design overall, interspersed with three lines of small stars, untrimmed, cloth slipcase, fine £3,000



The initial 25 copies were all bound by Susan Allix and the remaining copies bound by Sangorski and Sutcliffe.

393. (Swan Press.) **EVELYN (John)** *Fumifugium: or, the Inconvenience of the Aer, and Smoake of London Dissipated Together with some Remedies humbly Proposed by John Evelyn Esq; To his Sacred Majestie and to the Parliament noe Assembled.* (Note by Joan Evans). Chelsea. [1930], 16/100 COPIES (of an edition of 110 copies) printed on handmade paper, pp. 54, 32mo., original qtr. cream cloth, printed label, grey boards, endpapers browned, untrimmed, dustjacket lightly soiled, near fine £100
394. (Vale Press.) **CONSTABLE (Henry)** *Poems and Sonnets.* (Edited from Early Editions and Manuscripts by John Gray). 1897, ONE OF 210 COPIES printed on Arnold handmade paper, in the Vale type, wood-engraved border and initial letters designed by Charles Ricketts, pp. civ, [4] (blanks), cr.8vo., original qtr. grey boards foxed, printed label on darkened backstrip, grey boards with repeated pink printed pattern, free endpapers browned as usual, untrimmed, good £185
395. (Vale Press.) **JAMES I (King of Scotland)** *Kingis Quair.* Edited by Robert Steele. 1903, [ONE OF 260 COPIES] (of an edition of 270 copies) printed in black and red on Arnold handmade paper, large wood-engraved initial letter designed by Charles Ricketts, pp. [xiv](blanks), lv, [15](blanks), cr.8vo., original qtr. fawn linen, pale blue boards, printed front cover label, faintly brown endpapers as usual, untrimmed and unopened, near fine £250
396. **Wadsworth (Edward)** *Graphic Work.* (The Catalogue by) Jeremy Greenwood. With an Introduction by Richard Cork. Wood Lea Press, Woodbridge. 2002, ONE OF 450 COPIES (of 500 copies), with over 100 colour reproductions of Wadsworth's work, the great majority in colour, printed to true size in almost all instances, the title printed in blue, pp. 112, folio, original white

boards with an overall design in black, (an enlarged copy of Wadsworth's design for 'Drydocked for Scaling and Painting') and with his name printed in white on red on the backstrip, board slipcase, fine £80

397. (Whittington Press.) BLAKE (William) On the Morning of Christ's Nativity. Milton's Hymn with Illustrations by William Blake and a Note on the Illustrations by Martin Butlin. *Andoversford. 1981, 246/325 COPIES (of an edition of 350 copies) printed on Barcham Green handmade paper, 6 colourprinted tipped-in plates and a colourprinted tipped-in head-piece reproducing Blake's images, the title printed in black and brown, pp. xii, 26, large 4to., original qtr. cream vellum, backstrip gilt lettered, mid green cloth sides, the head-piece inlaid to the front cover, marbled endpapers, t.e.g., others untrimmed, board slipcase, fine* £150

398. (Whittington Press.) KENNEDY (Richard) A Boy at the Hogarth Press. With an Introduction by Bevis Hillier. *Andoversford. 1972, FIRST EDITION, 350/520 COPIES printed on Wookey Hole mouldmade paper and signed by the author, numerous line-drawings, some full-page, by the author, title printed in red, a folding-plan illustrating the layout of the press room printed in black and red and tipped in at the end, pp. xii, 88, roy.8vo., original purple lettered cloth from a design by John Charleston, dustjacket, near fine* £200

Recollections of two years spent working for the Woolfs at the Hogarth Press.

399. (Whittington Press.) MATRIX 30. (Edited by John & Rosalind Randle). *Andoversford. 2011, ONE OF 655 COPIES (of an edition of 725 copies) printed on mouldmade papers, numerous tipped-in plates, including 4 folding plates, pp. [viii], 115, [5] (blanks), sm.folio, original unlettered mauve boards with a front cover design blocked in black, untrimmed, dustjacket, fine* £135

With contributions by (among others) Jerry Cinamon, John Craig, James Fergusson, Russell Maret and Simon Lawrence.

400. (Whittington Press.) S.T.E. LAWRENCE Boxwood Blockmaker. Wood Engravings Collected in Honour of his Eightieth Birthday. (Prefaces by George Mackley and Simon Lawrence.) (*Printed by the Whittington Press for*) Simon Lawrence, Wakefield. 1980, 18/250 COPIES on Zerkall mouldmade paper, wood-engraved frontispiece by Leo Wyatt printed in brown, and 37 other wood-engravings by the leading engravers of the period, each printed on a separate leaf with the engraver's name printed in brown beneath, title-page printed in black and brown, pp. [92], sm.folio, original qtr. mid brown cloth, backstrip gilt lettered, orange and brown marbled boards, t.e.g., others untrimmed, board slipcase, fine £385





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A DREAM OF JOHN BALL.
CHAPTER I. THE MEN OF
KENT.



SOMETIMES I am rewarded for fretting myself so much about present matters by a quite unasked-for pleasant dream. I mean when I am asleep. This dream is as it were

a present of an architectural peep-show. I see some beautiful and noble building new made, as it were for the occasion, as clearly as if I were awake; not vaguely or absurdly, as often happens in dreams, but with all the detail clear and reasonable. Some Elizabethan house with its scrap of earlier fourteenth-century building, and its late degradations of Queen Anne and William IV. and Victoria, marring but not destroying it, in an old village, once a clearing amid the sandy woodlands of Sussex. Or an old and