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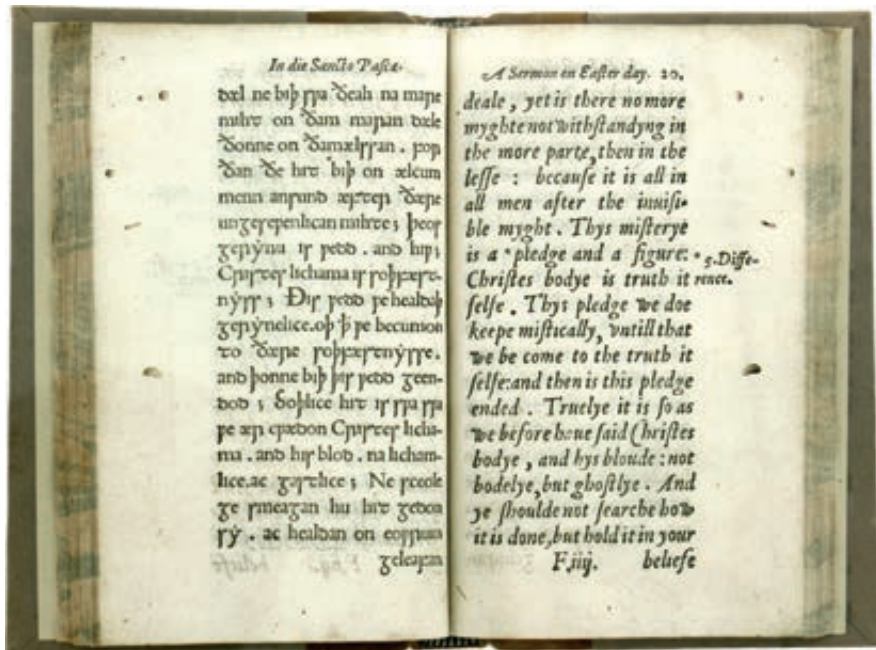
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Front cover illustrations: Item 28
Rear cover illustrations: Item 62



Item 1

1. Aelfric, Abbot of Eynsham. A testimonie of antiqvitie, shewing the auncient fayth in the Church of England touching the sacrament of the body and bloude of the Lord here publicly preached, and also receaued in the Saxons tyme, aboue 600. yeares agoe. *Iohn Day, dwelling over Aldersgate beneath S. Martyns. [1566,] FIRST EDITION, lacking the final leaf (errata & colophon), main text printed in Anglo-Saxon and English on facing pages, substantial marginal worming (touching a few characters in sidenotes but otherwise wholly clear of text), dampstaining to first and last 30 leaves, some dustsoiling, ff. [xviii], 56, [13], 8vo, twentieth-century quarter calf, plain boards, spine sunned, black morocco lettering piece, sound (ESTC S124446) £2,000*

The first edition of the first printed Old English text, and the first book printed using Anglo-Saxon types. 'Day struck up a relationship with Matthew Parker, to whom he proved a willing foil in the archbishop's cherished antiquarian projects. In 1566 he published for Parker Aelfric's *Testimonie of Antiquitie*, a book which required the design and casting of special Anglo-Saxon characters' (ODNB). Another edition probably of the same year corrects the errata, adds marginal notes, and adjusts the foliation and signatures, among other more minor changes.

Aelfric of Eynsham (c.950-c.1010) was the most prolific writer of his time and this text, a version of his 'Sermo in Die Pascae', was selected by Matthew Parker for theological reasons – careful editing smoothed out ambiguities in Aelfric's text, discarding as interpolations references to physical transubstantiation. Parker could then argue that the English Protestant movement was a return to original principles in which the Catholic church had become corrupt. 'A *Testimonie* was merely the first in a long series of books in the sixteenth and seventeenth centuries in which Old English was used, in large or small part, in the polemical battle between Protestants and Catholics' (Murphy, 'John Foxe, Martyrologist', *English Studies*, 1968, p. 517).

'It was a shrewd blow, well timed and accurately delivered. Money, time and learning were lavishly expended on it, because it was politically as well as doctrinally important... the printing of the first book in an Anglo-Saxon fount was a severe test, triumphantly accomplished... in the face of great technical difficulties' (Bromwich, 'The First Book Printed in Anglo-Saxon Types', *Tran. of the Cam. Bib. Soc.*, 1962, pp. 271-2).

2. (Almanacks.) A COLLECTION OF 19 ALMANACKS for 1734. Various printers, 1734, nineteen almanacks in one vol., two with woodcut portraits on the title, all with titles printed in red and black and sundry other printings in red, slightly browned, vellum markers protuding from fore-edge (last one partly defective), 8vo, contemporary red morocco, triple gilt fillets on sides with corner ornaments and a central medallion, spine gilt in compartments, gilt edges, rebacked, preserving old spine, spine creased with slight loss to surface, corners repaired, inscription at end 'Sarah Kathleen Harris. From darling Mother, March 8, 1860, her last gift', good £1,000



A substantial collection, as below (titles followed by ESTC numbers, and a note of the number of copies recorded there: 13 is the maximum, and there are no others above 10; 5 are recorded in 2 copies only):-

1. Remarkable news from the stars: or, an ephemeris for the year 1734. ... By William Andrews. T26945 (10 copies).
2. Merlinus Anglicus junior: or, the starry messenger for the year of our redemption, 1734. ... By Henry Coley. T16969 (7 copies).
3. Culpepper revived. Being an almanack for the year of our blessed Saviour's incarnation, 1734. ... By Nathaniel Culpepper. T18117 (BL and Durham Cathedral only).
4. Fly. An almanack, for ... 1734 ... Calculated for the meridian of King's-Lynn. T192017 (2 in Bodley, plus Durham Cathedral).
5. Ephemeris: or, a diary astronomical, astrological, meteorological, for the year of our Lord 1734. ... By J. Gadbury. T18149 (BL and Durham Cathedral only).
6. Angelus sideralis: or, an ephemeris of the Celestial Motions, with an almanack For the Year of our Lord God, 1734 By John Hartley, Philomath. T59925 (10 copies).
7. The ladies diary: or, the woman's almanack, for the year of our Lord, 1734. Woodcut portrait on title. T58238 (13 copies).
8. Vox stellarum: or, a loyal almanack for the year of human redemption, 1734. ... By Francis Moore. T16876 (8 copies).
9. Merlinus liberatus: being an almanack for the year of our redemption 1734. ... By John Partridge. T17030 (8 copies).
10. Parker's ephemeris for the year of our Lord 1734. Woodcut portrait on title. T28676 (10 copies).
11. The cœlestial diary: or, an ephemeris. For the year of our blessed Saviour's incarnation, 1734. ... The sixteenth impression. By Salem Pearce. T55830 (8 copies).
12. Poor Robin. 1734. A new almanack after the good old fashion: ... Written by Poor Robin. T17616 (7 copies).
13. Perkins. A new almanack, for the year of our Lord God 1734. ... Made and set forth by F. Perkins. T54607 (BL and Durham Cathedral only).
14. Swallow: a new almanack for the year of our Lord 1734. T54624 (BL and Durham Cathedral only).

15. *Speculum anni*: or, an almanack for the year of our Lord 1734. ... By Henry Season. (7 copies).
16. *Apollo Anglicanus*: the English Apollo ... By Richard Saunder. T17716 (7 copies).
17. *Calendarium astrologicum*: or, an almanack for the year of our Lord God 1734. ... By Thomas Trigge. T28540 (BL and Durham Cathedral only).
18. *The British telescope*: being an ephemeris of the celestial motions, with an almanack for the year of our Lord 1734 By Edmund Weaver. T55799 (10 copies).
19. *Olympia Domata*; or, an almanack for the year of our Lord God, 1734 ... By John Wing. T28581 (8 copies).

3. **Anderson (Robert)** *The Making of Rockets*. In two parts. The first containing the making of rockets for the meanest capacity. The other to make rockets by a duplicate proposition, to 1000 pound weight or higher. Experimentally and mathematically demonstrated. Printed for Robert Morden, 1696, FIRST EDITION, with woodcut diagrams in the text, cut a bit close at the top with some page numerals trimmed, the headline to the table on p. 37, cropped almost entirely, small ink blot one one page obscuring 4 letters, pp. [xvi], 48, small 8vo, contemporary sheep, double blind fillets on sides, rather rubbed at extremities, slight loss of surface on upper cover, splits in joints at either end and headcaps defective, a little gilt remaining on spine, the Macclesfield copy with blind stamp on title and bookplate inside front cover, good (ESTC R1638; Norman 54) £11,000

Extremely rare: BL and Glasgow only in ESTC (the whereabouts of the Norman copy not vouchsafed). John Collins was early aware of Anderson's work – lent him books – and it must have been through his agency that this copy entered the Macclesfield collection. Collins and Anderson had a falling out, however, in 1668.



'A silk-weaver by trade, a practical mathematician by inclination, [Anderson] wrote on stereometry and gunnery, with some collaboration from his friend Thomas Streete ... His definitive work on the latter subject [*The genuine use and effects of the gunne*] appeared in 1674' (Taylor, *Mathematical Practitioners of Tudor and Stuart England*, 290). *The Making of Rockets* is principally concerned with the problem of finding the proper mathematical proportion by which to increase or decrease the strength of gun metal. 'The work also gives the basic rules of rocket [i.e. fireworks] construction and recipes for various pyrotechnical effects, such as varicoloured stars, and rockets that "swim upon water"' (Norman)

'Anderson was important in bringing ballistics into the sphere of mathematics and demonstrating the usefulness of practical experiments in gunnery ... As late as 1742 Benjamin Robbins, a ballistics expert, could find only four writers on the subject who had actually carried out gunnery experiments and observed the results, one of whom was Anderson' (ODNB).

4. **(Arabian Nights.) ARABIAN NIGHTS Entertainments**: consisting of One Thousand and One Stories, told by the Sultanness of the Indies, to divert the Sultan from the Execution of a bloody Vow he had made to marry a Lady every Day, and have her cut off next Morning, to avenge himself for the Disloyalty of his first Sultanness, &c. Containing a better Account of the Customs, Manners, and Religion of the Eastern Nations, viz. Tartars, Persians, and Indians, than is to

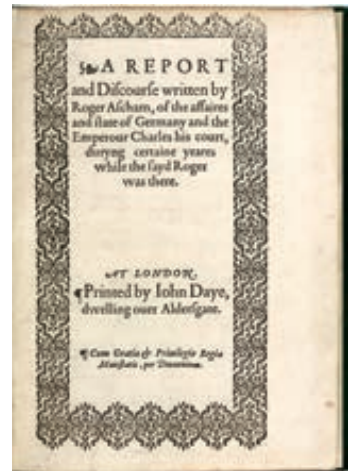
be met with in any Author hitherto published. Translated into French from the Arabian Mss. by M. Galland of the Royal Academy; and now done into English from the last Paris edition. Vol. I [-IV]. *Printed for T. Longman, 1792*, pp. [xii], 320; 314, [2, Contents and ads]; iv, [5-]302, [2, Contents and ads]; 312, 12mo, *contemporary tree calf, spines gilt in compartments, contrasting lettering pieces, corners a trifle worn, contemporary engraved armorial bookplate inside each front cover with the name scored out, near fine* (ESTC N29713) £1,200

A very pretty set of a rare edition, with only 3 copies listed in ESTC: BL, King's College London, and Harvard. This title first appeared with Longman in the imprint in 1725 – the anonymous 'Grub Street' translations/abridgements of Galland's text began multiplying soon after the first 1706 version – and was a staple of the house for the rest of the eighteenth century. Most Longman printings are recorded in very few copies in ESTC.



5. **Ascham (Roger)** A report and Discourse written by Roger Ascham, of the affaires and state of Germany and the Emperour Charles his court, during certaine yeares while the sayd Roger was there. *At London: Printed by Iohn Daye, [1570?], FIRST EDITION, title-page within woodcut border, large woodcut initial on following leaf, printed primarily in blackletter, small rust-stain to one leaf, ff. [iii], 33, 4to, recent green morocco by Sangorski & Sutcliffe, spine lettered in gilt, morocco booklabel of Austin Smith, spine just slightly sunned, very good* (ESTC S100282) £4,500

The second published work by Roger Ascham, tutor to Queen Elizabeth, now best known for his posthumous *The Scholemaster*. The *Report and Discourse* was written in 1553 but, like *The Scholemaster*, printed posthumously in 1570. 'His *Report and Discourse upon the affairs of Germany*, which has been frequently printed, is perhaps one of the most graphic, spirited, and amusing dissertations on that country, ever given to the world. Unlike the common laborious state papers of this time, (or indeed, we might add, of every other time,) it is neither dry nor tedious; but, with much valuable information, is relieved by anecdote, sparkles with kind and gentle wit, and abounds in such minute portraits of the eminent men of that age as are nowhere else to be found' (Tyler, *England Under the Reigns of Edward VI and Mary*).



Samuel Johnson said of it that it was 'written in a style which to the ears of that age was undoubtedly mellifluous, and which is now a very valuable specimen of genuine English' (preface to Ascham's *Works*, 1763). It is valuable for other reasons as well: 'Although now rarely read, Ascham's incomplete *A Report and Discourse of the State of Germany...* stands as a pioneering example of early English responses to the new methods of continental historiography and as an enlightened precursor for the English histories of Bacon and Camden' (Hadfield, *Shakespeare and Renaissance Europe*, p. 72). Ascham praises Thomas More and delivers a political and historical analysis based on that style and on Xenophon, Caesar, and Livy; his claims about historical writing 'are in reality an outline of humanistic theory' (Campbell, *Shakespeare's 'Histories'*, p. 65). He is also here 'the first Englishman to give Machiavelli's name a sinister connotation' (Warneke, *Images of the Educational Traveller*, p. 121).

6. **(Ashendene Press.) BERNERS (Dame Juliana)** A Treatyse of Fysshynge wyth an Angle. (From the Text of the 'Boke of St. Albans' Printed by Wynkyn de Worde in 1496). 1903, *ONE OF 150 COPIES on Batchelor handmade paper, 7 wood-engravings reproduced from those used in the 1496 edition, the initial letter of text printed in red, pp. 48, cr.8vo., orig. limp cream vellum, backstrip lettered in gilt, untrimmed, bookplate, a small and faint circular natural variation or mark to vellum at front joint, near fine* (Hornby XVI) £1,200



Item 6



Item 7

7. **Augustine (Saint)** *De civitate dei cum commento*. [Venice: Octavianus Scotus] 18th February, 1489/90, large woodcut to verso of title-page, woodcut printer's device to final leaf, initials supplied in red or blue and printed capitals picked out in red, two larger initials in red and blue, a 2cm tall waterstain with attendant softening to lower margin of first two-thirds of the book, the first two gatherings with resulting paper repairs, one leaf (A6) stained, small rusthole to final leaf touching one character, a little other light browning, intermittent short marginalia in an early hand, a longer note faded from recto of title-page, ff. [264], folio (309 x 210 mm), contemporary wooden boards, sometime later resewn and backed with plain leather, two fore-edge clasps renewed at the same time, older endpapers and spine lining from a vellum musical manuscript preserved, no flyleaves, front board lettered in ink, somewhat marked, good (ISTC ia01245000; Goff A1245; Bod-inc A531; BMC V 437) **£8,000**

Augustine's *City of God*, including the the most substantial medieval commentary – which was also the only commentary to see print in the incunable period – originally written in the fourteenth century by Thomas Waleys and Nichoas Trevet. There were numerous incunable editions of the text; this is the second printed by Bonetus Locatellus for his frequent collaborator Octavianus Scotus. The two produced more than 120 incunables together, with the very first being their first version of this text, in 1487.

This is also only the second edition of the *City of God* to contain an illustration, on the verso of the title-page, and the image is significant in its own right, although it is a direct copy of the image used in the first edition with an illustration, which was produced in Basel by Amerbach in 1489. The original image was produced by the Master of Haintz-Narr (known also for working on the *Ship of Fools*), and depicts Augustine at his desk above an image of the warring cities, with Cain and Abel looking on. For this edition, an Italian artist reproduces every detail while thoroughly adapting the picture to Italian style. 'No two pictures more directly oppose the Teutonic and Italian temperaments. The Swiss cut, with its windblown banderoles and its big figures gesticulating over a jumble of gables, whirls in the storm of emotion that agitates Germanic art whenever it escapes from Italian balance... The Venetian adapter... has tamed this tempest by shrinking the figures to a more factual size against the buildings, drawings forms impersonally, dividing the picture proportionally, and laying the letters as straight as moldings' (Mayor, *Prints & People*, 1971, p. 69).

This copy has been carefully rubricated throughout, and an early owner has added a number of annotations – not on every page, but frequently. Most are short annotations in the side margins, but there are also a number of longer notes (up to about 25 words) in the lower margins and a manicule or two. They cover the entire length of the book, with the last note appearing in Book XXII, although they are more sporadic towards the end; the annotator seems to have been just as interested in annotating the printed commentary (which peters out after Book X) as in the text itself.

8. **Austen (Jane)** *Pride and Prejudice: A Novel*. In three volumes. By the author of “Sense and Sensibility”. Second edition. Printed for T. Egerton. 1813, half-titles discarded, some very faint toning and foxing, two leaves in vol. ii with chips from lower blank margins (on leaf K2 the loss just touches the signature but is well clear of text), hinges cracking at titles, a small early inscription erased from vol. i title and present on second leaf, pp. [ii], 307, [1]; [ii], 239, [1]; [ii], 323, [1], 12mo., slightly later half sheep, marbled boards, backstrips with four raised bands, second and fourth compartments gilt lettered direct, spines expertly repaired at joints and endcaps, boards scuffed, edges and corners a little worn, good (Gilson A4; Keynes 4; Chapman 4) £9,500



The first edition of *Pride and Prejudice* appeared in January 1813, and sold so quickly that this second edition followed ten months later. The second edition is a close reprint of the first, using the same type (although wholly reset); some misprints have been corrected and there is some variation in punctuation. ‘Those who have once read *Pride and Prejudice* in three slim duodecimos, with a ha’porth of large type to the page, will not easily reconcile themselves to the inelegance of the modern reprint, close printed in one crowded volume’ (Chapman, quoted in Gilson).

9. **Ayres (Philip)** *The Revengeful Mistress; being an Amorous Adventure of an English Gentleman in Spain*. In which are also contain’d three other novels, viz. The wrong’d innocence clear’d, The generous imposter, and The unfortunate collonel. Printed for R. Wellington, 1696, FIRST EDITION, browned and foxed in places, pp. [viii], 198, lacking the final advertisement leaf (vestiges remain), 8vo, recent half calf preserving old boards, Masonic bookplate of E.D. Bacon inside front cover, sound (ESTC R27746) £2,500

Philip Ayres’ last publication, rare, ‘a set of interlocking prose narratives or “novels”, which set out to warn gentlemen travellers (and their guardians) of the dangers to be met with on the continent, from the “ill women” of Italy, and especially of Spain’ (ODNB). Ayres, said to have been a member of St John’s College, Oxford, had spent the early part of his career attached to Sir Richard Fanshawe’s embassy to Spain and Portugal, in the capacity of steward, and must have had first hand knowledge, or at least observation, of the ‘Subtleties, by which [the ill women] often allure Men of Eminent Quality and Parts, as well as others, into



their snares, and so ruine many Noble Families.' Though cautionary tales, they are amusingly written. ESTC records 5 copies: BL; Harvard, Yale, Texas, and the Clark. Yale have another copy, the only one recorded, with a variant imprint.

Sir Edward Denny Bacon (1860-1938), philatelist. Purchase note in pencil inside front cover '25 Jan 1893. Not mentioned in Lowndes. Rare.'



Item 10

Parish of Liverpool 1795

10. (Bible. English. Authorised.) The Holy Bible, containing the Old Testament and the New ... [together with:] The Book of Common Prayer ... [Two vols.] *Oxford: Printed at the Clarendon Press by W. Jackson and W. Dawson; London: Printed by Millar Ritchie, 1794, the Bible slightly smaller, BCP with engraved plates, large thick 8vo, uniformly bound in strictly contemporary red straight-grained morocco, neo-classical roll-tooled borders on sides with inner roll tooled-border and decorative cornerpieces, upper covers lettered in gilt 'Thomas Oakes / Church Warden / Parish of Liverpool / 1795', flat spines richly gilt in compartments, lettered direct, gilt edges, gilt inner dentelles, front hinge of BCP slightly strained, spines minimally faded, minor shelf wear, very good* (ESTC T95101, BL, C, and Huntington only; Darlow & Moule 1387; and T214402, 5 copies, not in BL: variants of both exist, yet none are common in ESTC) £2,000

A beautiful pair of bindings, not only supremely elegant but functional as well: family records to the 1840s (and later) testify to the books being used (treasured if not handled) for a considerable time, and responding well.

Liverpool was created an independent parish in 1699, with Our Lady and St Nicholas as one parish church (along with a new church of St Peter in Church Street, since demolished). As the population grew so did the number of daughter churches, but these then gradually closed and by 1916 Our Lady and St Nicholas was again the only parish church. Our Lady and St Nicholas saw much addition and expansion over this period and had to be wholly rebuilt in 1775, but 'the number of private family pews whose owners resisted any change was such that the parish took the startling decision to rebuild leaving the existing pews and galleries in situ' (church website) The tower was left untouched and tragically collapsed in 1810, killing 25 people in the nave; the new tower was then the only part to survive bombing in 1940.

11. (Bible. Old Testament. Greek.) Vetus Testamentum Graecum ex Versione Septuaginta Interpretum, Juxta Exemplar Vaticanum Romae editum, Accuratissime & ad admussum recusum.

Excudebat Rogerus Daniel, 1653, title-page printed in red and black, lightly toned, title-page dustsoiled, Spanish library stamp to title-page and one text leaf, occasional marginal dampmarks, a few leaves with marginal paper flaws, pp. [ii], 1279, [1],

[bound with:]

(Bible. New Testament. Greek.) Novi Testamenti Libri Omnes. Editio nova accurata. Ex Officina Rogeri Danielis, 1653, light age-toning, pp. [ii], 321, [5], 4to, contemporary red morocco, boards panelled in gilt, spine elaborately gilt in compartments, green morocco lettering piece, second compartment from the bottom lettered 'TS' in gilt, sometime rebacked preserving most of original backstrip, rubbed, corners a touch worn, endpapers renewed, sound (ESTC R12599; R176206) £2,500



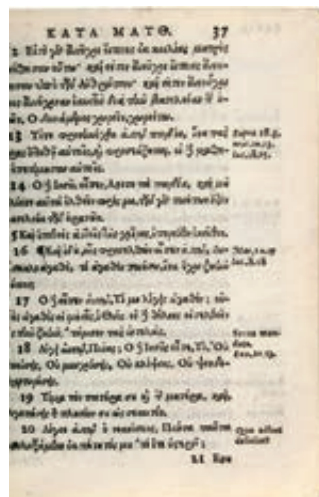
The scarcer quarto issue of the first Septuagint printed by an English printer, bound with a matching (and even scarcer) Greek New Testament. Both appeared in quarto and octavo simultaneously, with the octavo versions more common; ESTC locates the quarto New Testament in Cambridge and the Bodleian only, and although the the Septuagint was produced for the scholars at Westminster School, ESTC records no copies of the quarto issue in their holdings – they do, however, have 5 copies of the octavo listed there.

The proofs were corrected by the scholar and controversialist John Biddle (1615-1662), towards the end of a period of imprisonment for heresy in Westminster's Gatehouse prison. 'Roger Daniel's version of the text of the Sixtine edition [was] prepared for the use of the scholars at Westminster school. This appeared in 1653 and was edited by the Socinian, John Biddle. Its publication may have owed something to the interest in the Septuagint generated by Codex Alexandrinus and the frustration produced by the failure of Young's attempts to edit it' (Mandelbrote, 'English Scholarship and the Greek Text of the Old Testament', in *Scripture and Scholarship in Early Modern England*, p. 87).

The scholia were printed separately and are sometimes found together with the Septuagint, but not here.

12. (Bible. New Testament. Greek.) Novum Iesu Christi D.N. Testamentum. Cum obscuriorum vocum & quorundam loquendi generum accuratis interpretationibus margini adscriptis. *Excudebant Reg. Typog., 1592, title-page soiled and with several ownership inscriptions, some browning and soiling to early leaves but just occasional minor spotting elsewhere, verso of final leaf with further ink inscriptions, ff. [1], 463, 16mo, late nineteenth-century straight-grained dark brown roan, spine decorated in blind, red endpapers, edges gilt, rubbed, front hinge cracking, good* (ESTC S125450) £2,750

The second Greek New Testament printed in England – the first was printed by Vautrollier in 1587 – and the last to appear before the following century. This is not merely a reprint of Vautrollier's edition, which had included a text based on that of Beza and Stephanus along with a Latin preface, although the text is also partly based on Beza. This edition dispenses with prefatory material; the only elements not in Greek are most of the title-page and the sidenotes. 'A very curious edition, printed in Elzevirian type. It has the remarkable addition in Matth. i. 2, found in several MSS' (Lowndes). Some bibliographers, including Dibdin, have not been aware of the 1592 printing and have assumed this to be the first English Greek New Testament.



It is not excessively rare (15 copies in ESTC), but copies that do turn up are usually even more soiled and cut down than this one – sometimes even substantially defective. The Doheny copy, although in an early binding, had the lower corner of the title-page and several other leaves torn away affecting the shoulder notes, and the headlines shaved, in addition to ink stains and repeated old inscriptions.

The ownership inscriptions in this copy are of one Richard Boord (several times on the last leaf, once with the date 1688), Richard Percivall (probably also seventeenth-century, at the head of the title-page), and A. Boord (foot of title-page, dated 181-, with the last digit cropped).

13. **Interleaved and annotated**
(Bible. Old Testament. Psalms. Hebrew.)
PAGNINI (Santes, or Xantes, translator)
[Hebrew:] Sefer Tehillim. Liber Psalmorum,
Hebraicè, cum versione Latina Santis
Pagnini. Basel: Heirs of Ludwig König,
1648, woodcut printers device on title,
title-page a little damaged at upper inner
corner (no loss of text), pp. [526], 12mo,
interleaved, at the time of the rebinding,
with larger sheets, eighteenth-century
calf backed boards, paper label on spine
lettered in ink, copiously annotated (on the
interleaves, and to a lesser extent in the text)
in Latin and Hebrew, with the odd word in
Greek, a few of the interleaves loose, early shelfmark inside front cover (properly the rear) and
the early twentieth-century armorial bookplate of William Perceval, the bookplate obscuring
another inscription, possibly just another shelfmark however, good



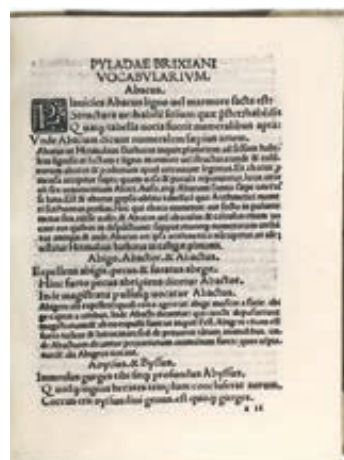
£1,500

At sixteen Sante Pagnini entered the Dominican Order at Fiesole, near Florence, and, instructed by Savonarola, studied both Greek and Hebrew, and became one of the leading philologists and Biblicists of his day. Pagnini's new Latin translation of the Bible from the original languages, the first since Jerome, was published in 1528 (Darlow & Moule 6108). He was the first to divide the text into chapters and verses, and his division of the Old Testament has become standard. That of the New Testament was modified Robert Estienne in his edition of the Greek text in 1551.

Unfortunately it is not possible to identify the grammatically-inclined annotator of this copy, whose hand is probably late eighteenth-century. The binding, which is a unsophisticated in every sense, could be either English or Continental, but the label is definitely English

14. **Boccardo (Gianfrancesco) Vocabularium Pyladae. Venice:**
Giovanni Rossi, 1508, very light damp-staining in the upper
margins towards the end, ff. 42, the last blank, square 8vo
(194 x 151 mm), recent half vellum, lettered in ink on the
spine, a leaf of manuscript text in an early hand bound at
end (quoting from Giraldis's De Poetis nostrorum temporum,
1545), very good (CNC 6449; Vancil Incunable Dictionaries
633)

£1,250



An early edition (first, Brescia 1484) of this 'vocabulary' of unusual Latin words, with reference to Horace, Vergil, Ovid, &c. Gianfresco Boccardo (d. 1505), who adopted the humanist name of 'Pylades', also produced other educational aids which were often reprinted in the sixteenth century, including a Latin grammar in verse (*Carmen scholasticum*) and a fuller grammar, the *Grammatica*, to which this work could be used as an accompaniment.

'The *Vocabularium* is apparently a small dictionary in Latin, each word followed by a definition in metre and a detailed description in prose, giving the various forms of the word and quotations from classical authors' (Plimpton, 'Grammatical Manuscripts and Early Printed Grammars', *Proc. ABA*, 1933, p. 163). The first edition also included a short treatise on orthography by Valla, which was not then included in this or other later editions.

15. **Browne (Alexander)** *Ars Pictoria: or An Academy Treating of Drawing, Painting, Limning, and Etching. To which are added Thirty Copper Plates expressing the choicest, nearest and most exact Grounds and Rules of Symetry; Collected out of the most Eminent Italian, German, and Netherlandish Authors. Printed by J. Redmayne, for the Author, and are to be sold by him at his Lodging, and Richard Tompson and Arthur Tooker, 1669, engraved frontispiece portrait of the author by Arnold de Jode after Huysmans, and 31 plates (first states before the addition of the artists and engravers' names were added; with an additional plate – see below), plate 29 bound last, stain in the lower inner margin of the first 5 gatherings with a crescendo at the end of B and beginning of C, there causing weakness of the paper, minor soiling elsewhere, pp. [viii], 110, [2], folio, contemporary calf, some abrasions and wear, contemporary ownership inscription on title of 'Geo. ?Kinnys', sound (ESTC R19752) **£1,750***

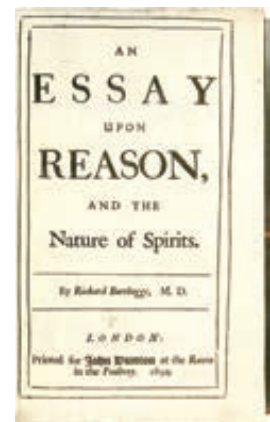


The extra plate in this copy is from the second edition of 1675 – which was in fact a re-issue of the first with a new title-page, the extra plate (after Parmigiano), and an additional dedication to Lely. Apart from the presence of the extra plate, this copy conforms in all other ways to the first edition. A final advertisement leaf for Arthur Tooker is found in some copies: this would only be in those sold by Tooker. Brown had originally published a much simpler version of the text in 1660, as the work of Odoardo Fialetti. Scarce: 8 copies in the UK and 4 in the US in ESTC.

Alexander Browne (d. 1706) was a miniature painter, auctioneer and mezzotint publisher. He describes himself as a 'Practitioner of the Art of Limning' on the title, but also earned a living as a teacher – in which capacity he famously appears in Samuel Pepys's diary. 8 May 1665: 'Yesterday begun my wife to learn to Limb of one Browne, which Mr. Hill helps her to. And by her beginning, upon some eyes, I think she will do [very] fine things – and I shall take great delight in it' (*Diary*, ed. Latham, VI, p. 98). Browne became a regular visitor. Eventually his continual presence in Pepys' house roused his jealousy: thus on 4 May 1666: 'Thence home to the office a little, and then to dinner – and had a great fray with my wife again about Brown's coming to teach her to paint and sitting with me at table, which I will not yield to' (VII, p. 137).

16. **Dedicated to Locke**
Burthogge (Richard) *An Essay upon Reason, and the Nature of Spirits. Printed for John Dunton, 1694, FIRST EDITION, with one diagram in the text, one page numeral (at top) cropped, pp. [vi, of viii, lacking initial blank], 280, 8vo, original speckled sheep, lacking label on spine, a trifle worn, contemporary armorial bookplate inside front cover, partly torn away, nineteenth-century label of Rev. John James partly superimposed, very good* **£1,750**

Burthogge 'dedicated two philosophical works to Locke, evidently seen as a prestigious ally. *An Essay upon Reason, and the Nature of Spirits* begins with an effective restatement of his idealism, emphasizing the role of categorical concepts and making some use of Lockean argument. There are interesting suggestions as to the nature of consciousness, leading into a somewhat Spinozistic, "harmoniously" speculative panpsychism, which



was further defended in 1699. In the last years of both their lives Burthogge corresponded with Locke, whose commentary on St Paul adopts the interpretation of Romans 8: 28-30 (a major source of the doctrine of the elect) argued for in Burthogge's last work, published in 1702 ... Burthogge has received some recognition by historians of philosophy, both in the past, as by Sir William Hamilton and Ernst Cassirer, and in recent work. But it has been summary and in passing, generally with emphasis on his "anticipation" of Kant or, less commonly, of Locke. His thought deserves fuller consideration, however, both as an illustration of what modern idealism owed to error theory and toleration theory, and for his revealing, strangely compelling arguments themselves – in their simplicity, at least, in sharp contrast to Kant's' (Michael Ayers in ODNB).

Jean Yolton, in the Introduction to her Bibliography of Locke remarks that a chapter on books dedicated to Locke (as in Fulton's Boyle) 'would be very short', and points out that Burthogge's *Of the Soul of the World*, though addressed to Locke is not in fact dedicated to him.

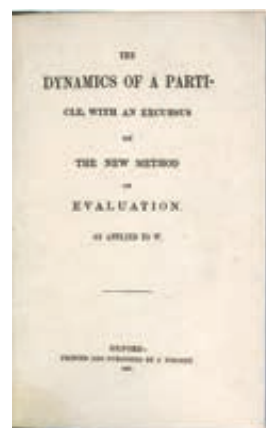
The Gordon Castle copy

17. **Byron (George Gordon, Lord)** *Hours of Idleness, a Series of Poems, Original and Translated. Newark: Printed and sold by S. and J. Ridge, 1807, FIRST EDITION, paper watermarked 1806, D3 a cancel as usual, pp. xiii (including half-title), [i], 187, 8vo, contemporary half tree calf, gilt ruled compartments on spine, red lettering piece, gilt coronet and initials F.G. in top compartment, spine a little dry, boards discoloured from the turn-ins, very slightly worn, Gordon Castle booklabel inside front cover with printed shelfmark, very good* (Randolph p. 9; Hayward 218) **£1,750**

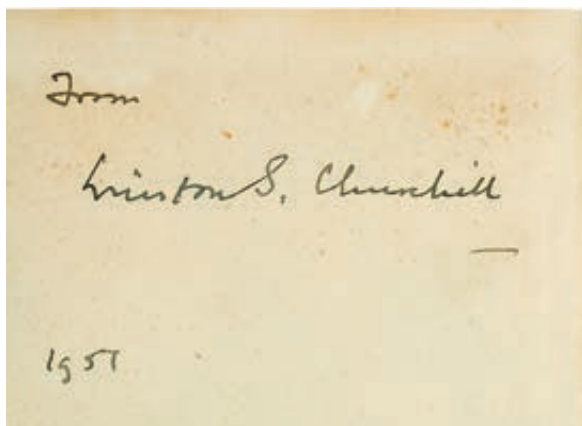


An attractive copy, a good size (170 x 110 mm), and a good provenance – Byron's ancestral home. Byron's mother, Catherine Gordon, was one of the three surviving daughters of George Gordon, twelfth laird of Gight, Aberdeenshire. Gordon Castle, at Gight near Fochabers, was built in 1789 for Alexander 4th Duke of Gordon as a new seat for the Gordon chief. It was the biggest country house in Scotland and though most of the castle has been demolished, a tall block and two wings still remain. Robert Burns visited Gordon Castle on his tour of the Highlands and commemorated the visit in his song Castle Gordon.

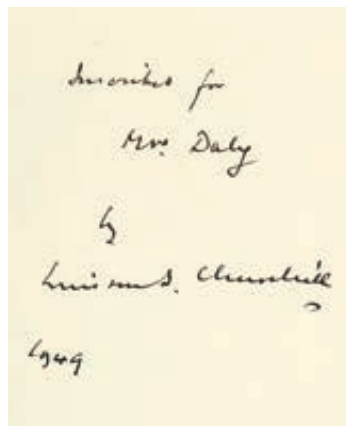
18. **Carroll (Lewis)** *The Dynamics of a Particle, with an excursus on the new method as applied to [pi]. Oxford: Printed and Published by J. Vincent, 1865, FIRST EDITION, uniformly slightly browned, without the printed wrappers, pp. iv, [5-] 28, 8vo, mid-twentieth-century blue morocco backed cloth, insect damage to an area of the morocco on the the upper board with loss of surface, a little warped, a few signs of wear, good* (Williams, Madan, Green 41) **£1,500**



Rare. 'The whole pamphlet is conceived in a humorous vein. The first chapter contains parodies on the Definitions, Postulates, Axioms, &c., of Euclid: some of which have become famous, such as "Let it be granted that a controversy may be raised about any question, and at any distance from that question." Chapter II is the Dynamics of a Particle referring to the contest between Gathorne-Hardy (who won) and Gladstone (now a Liberal), to represent the University of Oxford in Parliament. Chapter III is a reprint of the Evaluation of π ...[concerning] the long controversy about the payment of Benjamin Jowett, Master of Balliol' (*Lewis Carroll Handbook* p. 29). The last item had been previously published on its own. Carroll had about 80 copies sent round to the Common Rooms; perhaps a similarly small number of this pamphlet was so distributed.



Item 19



Item 20

Presentation copy

19. **Churchill (Sir Winston)** *My Early Life. A Roving Commission. Odhams Press Limited, 1948, illustrated with photographs, and maps and illustrations in the text, a hint of foxing here and there, pp. x, 373, 8vo, original cloth, gilt signature at foot of upper cover, black panel on upper cover with title in gilt, 3 black lettering panels on spine and gilt decorations, splits in joints, spine rubbed, inscribed by the author on the flyleaf 'From Winston S. Churchill, 1951', and with a loosely inserted typed letter on Chartwell headed paper signed by Grace Hamblin, sending the book to Mrs. Daly, sound* £3,000

'Mr. Churchill was delighted to sign you another copy when he heard the fate of your first.' Grace Hamblin, who died aged 94 in 2002, was, in the words of her Daily Telegraph obituary, 'the greatly loved and ever efficient private secretary of Winston and Clementine Churchill for more than 40 years ... the linchpin of the household.'

Inscribed copy

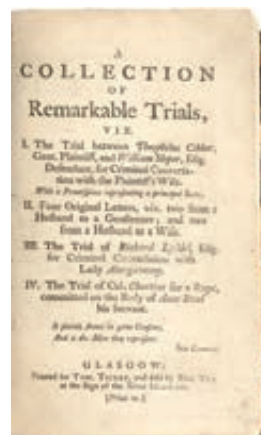
20. **Churchill (Sir Winston)** *The Second World War. Volume I [-VI]. Cassell & Co. Ltd, 1949-54, FIRST UK EDITIONS of vols. ii-vi, Second Edition (reset) of vol. i, with maps and diagrams, 8vo, original cloth and dust jackets, dust jackets faded on the spines and with some tears, with minimal loss, vol. i 'Inscribed for Mrs. Daly by Winston S. Churchill, 1949' on the flyleaf, vols. iii-v with mimeographed presentation slips from the author (see Woods A123(b))* £6,000

A personal presentation inscription in the first volume, and the rest of the set intended for the same recipient. One advantage of having the reset second edition is that the type size is uniform throughout. 'The reduction of the type-size [in the first edition] led to friction between author and publisher. Various friends wrote to Sir Winston with the acid remark that they would be delighted to read his book when they could find a magnifying glass, and Sir Winston passed on equally acerbic comments of his own' (Woods (Revised edition), pp. 353-54). The US edition appeared earlier but was not Churchill's final text.

Printed for Tom Tickle, and sold by Mrs. Tuz

21. **[Cibber (Theophilus)]** *A Collection of Remarkable Trials, viz. I. The Trial between Theophilus Cibber ... and William Sloper ... for Criminal Conversation with the Plaintiff's Wife. With a Frontispiece representing a principal Scene. II. Four Original Letters ... III. The Trial of Richard Lyddel ... for Criminal Conversation with Lady Abergavenny. IV. The trial of Col. Chartres for a Rape committed on the Body of Anne Bond his Servant. Glasgow: Printed for Tom Tickle, and sold by Mrs. Tuz, [?1739], FIRST EDITION, with an engraved frontispiece, title-page and frontispiece*

browned, a little dampstaining in the upper margins towards the end, bound with other works (see below), pp. [2], 130, 8vo, old calf, rubbed and worn, rebacked, sound (ESTC T1491, 2 copies in the BL, Yale and Free Library Philadelphia only in the US) £1,500



The most salacious of these trials are those between Theophilus Cibber and William Sloper, and that of Francis Chartres (or Charteris), the last being 'one of the greatest and most known rogues in England' (as quoted in ODNB). 'For the next six years [from 1734] Cibber was the dominant figure in the management of Drury Lane, and only his own increasingly eccentric, extravagant, and, on occasion, appalling behaviour dislodged him from that position. His indiscretions included a running battle with Charles Macklin ... another quarrel with the redoubtable Kitty Clive; two largely unsuccessful lawsuits against William Sloper, a country gentleman whom Cibber accused of adultery with his second wife, Susannah; and a general pattern of flagrant sexual promiscuity and financial extravagance in his 'private' life (which was, in fact, very public)' (ODNB). Of course the trial transcriptions spare no details. The imprint is probably false, though the presence of another Glasgow imprint in the *Sammelband*, and another work by a Scot, mean that perhaps the Glasgow part is correct – no copy is recorded in Scotland however. 'Tuz' is defined in OED as 'a tuft of hair.'

ESTC calls for 4 preliminary pages, but our copy matches the BL copy, scanned for ECCO; possibly the frontispiece is counted. In any event, there is something odd about the signatures. The first page of text – p. [3] – is signed C2, and this gathering of 4 is followed by another C.

Bound with: *A Letter from Mr. Cibber, to Mr. Pope, inquiring into the motives that might induce him in his satirical works to be so frequently fond of Mr. Cibber's name*. Third edition, Glasgow, ?1744 (ESTC T37908, lacking a plate). And a copy of the fourth edition of Armstrong's *Art of preserving health*, 1754.

22. **Cicero (Marcus Tullius)** Hoc in volumine continentur. M. Tulii Ciceronis Epistolarum familiarum libri sexdecim. Ubertini Clerici Crescentinatis in Ciceronis epistolas commentarii. Martini Philetici in quasdam epistolas electas commentarii. Giorgii Merulae Alexandrini in epistolam ad Lentulum Spitherem accurata interpretatio. Addita sunt etiam nonnulla alia loca in libro miscelaneorum per Angelum Politianum interpretata. Venice: *Simone Bivlaqua Papiensem*, 1495, frequent small woodcut decorative initials, small wormhole in last 6 leaves (affecting a couple of characters on last 2), a few tiny wormholes in first 10 or so leaves (mostly marginal but one just touching a character on some leaves), first and last few leaves soiled, a little dampmarking at end, small stains and ink blots elsewhere, light browning in places, old ownership inscriptions gently washed from title, ff. [iv], 228, folio, early eighteenth-century vellum, rebacked preserving original spine with lettering piece (a bit chipped) and marbled endpapers, a little simple gilt decoration, boards lightly soiled and bowing slightly, sound (ISTC ic00532000; Goff C532; BMC V 520) £3,750

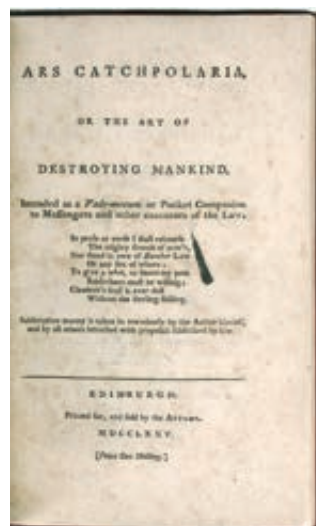
Directly reprinted from Locatellus's 1494 edition (BMC), but the specific arrangement of texts goes back at least as far as a 1491 Pincius edition and Clericus's commentary was first published in 1480; it saw at least 20 printings in the incunable period alone. Clericus (c.1430–c.1500) was professor of rhetoric at Pavia; his other major printed commentary was on Ovid's *Heroides*, while work on the *Metamorphoses* and *De Officiis* apparently went unpublished and has not survived. Also printed with the text is commentary by Martin Phileticus and prefatory material by Poliziano – excerpts from his 'Miscellaneorum centuria prima' – and Georgius Merula (who is known for his feuds with Poliziano).

Many of the editions the *Epistolae ad Familiares* with these commentaries are scarce, and for this one ISTC gives three copies in the UK (BL – mutilated and imperfect – John Rylands, and Shrewsbury), and three in the USA (Yale, Brigham Young, Huntington), with 17 further copies spread around Europe. There have been no more than a handful of incunable editions of the *Epistolae ad Familiares* at UK or US auctions in the last thirty years, and none of this particular printing.



Item 22

23. [Claudero (pseud. for James Wilson)] *Ars Catchpolaria*, or the art of destroying mankind, intended as a vade-mecum or pocket companion to messengers and other executors of the law ... Subscription money is taken in voraciously by the Author himself, and by all others intrusted with proposals subscribed by him. *Edinburgh: Printed for, and sold by the Author, 1775, FIRST EDITION, last leaf defective, with the lacunae supplied in manuscript in situ or on the facing blank for the verso, some foxing, small ink splash on title, pp. vi, 26, binder's blank leaves bound at end, 8vo contemporary (but possibly not original) red calf – a tool at the foot of the spine is James Scott's: Loudon R02.14 – with gilt roll-tooled borders on sides, rounded spine gilt in compartments, worn at extremities, apparently recased sometime in the late eighteenth or early nineteenth century, ex-Wigan Public Library with their bookplate and blind stamp on title and their accession stamp on verso, small paper label with shelf mark on upper cover, according to a pencil note on the flyleaf 'From Sir. Wm Fettes Douglas's library', sound (ESTC T124860) £1,200*



James Wilson (1730-?87) further expounded his pseudonym in others of his publications: 'that noted poet Claudero, son of Nimrod the Mighty Hunter, and late Secretary to the Chevalier Taylor, His Majesty's Oculist, and Ophthalmiater Pontifical, Imperial and Royal, to all the Crowned Heads and Sovereign Princes in Europe, Noble and Citizen of Rome.' ESTC lists 18 works by him (some of the broadsides), of which this is the penultimate: the last is *Poems, pastoral, moral, religious, and political*. By James Wilson, Newcastle, 1778, the only work with his real name on it, and one of only two not printed in Edinburgh (the other being *Poems*, London, 1765). All of his works are rare: of the present title ESTC records Advocate's Library, NLS, and BL only. The law is the object of Wilson's satire in the first half; the second is taken up with 'A Poem on the Lamentable Destruction of the Sign-Posts in Edinburgh, Leith and Canongate, 1771', hanging signs having been outlawed; this results in a veritable Grand Tour of the pubs and shops of old Edinburgh.

Sir William Fettes Douglas (1822-1891), painter, antiquary, and curator, 'acquired an important library which reflected his serious interest in history, particularly that of Scotland. After his death his collection of antiquities and fine art was sold at auction over four consecutive days and his library over five' (ODNB). There is a neat pencil note on a fly-leaf, possibly in Douglas's hand, comparing this copy with that in the BM, which, though in its original wrappers, is considerably smaller than this copy, and it has a misprint in the dedication not present here.

It is hard to tell what precisely has happened to this copy, and this binding. The damage to the last leaf suggests that it was not originally in any binding at all, and the fact that it is padded out with blanks (those at the front watermarked 1808, those at the rear unwatermarked) speaks of a remboitage.



Item 24

24. **Clüver (Philipp)** *Introductionis in universam geographiam tam veterem quam novam. Libri VI, Tabulis aëneis illustrati & gemino indice aucti. Cui accessere Petri Bertii orbis terrarum breviarium, atque Danielis Heinsii oratio in obitum ejusdem Philippi Cluveri. Accessit huic editioni index locupletissimus omnium regionum, urbium fluviorum, montium &c. Amsterdam: Janssonius van Waesberge, 1682, title printed in red and black, 46 double-page engraved maps and 1 folding engraved plate, a thin wormtrack in the latter half in the lower margin, well clear of text or plates, pp. [viii], 143, 42, [38, including final blank, this however having its top and outer margins trimmed (not recently)], 4to, contemporary English panelled calf, slightly worn at extremities, spine just defective at foot, replacement lettering piece, armorial bookplate inside front cover of J.W.D. McPherson (overlying another, which looks as if it might be by Bewick), good (Sabin 1308)* £2,500

First published by Elsevier in 1624, Cluvius' text became a standard, and was issued in many formats, and with varying numbers of maps (if any). Here there are 2 world maps, one according to the ancients, and a double-hemisphere one showing the latest discoveries (east coast of New Zealand, north and west outlines of Australia, California as an island). There was an English translation by Blagrave in 1657.

Born in Danzig in 1580, Clüver was given a special appointment at Leiden as geographer and put in charge of the university's library, but his life's project was a general study of the geography of Antiquity, based not only on classical literary sources, but – and this was novel – supplemented by wide travels and local inspections. He became virtually the founder of historical geography.

The Americas here are considered in the final section, pp. 139-43. California, which is described as like a peninsula, is 'arido, sterilis atque deserto.'

Pinocchio

25. Collodi (C., pseud. for Carlo Lorenzini) *The Story of a Puppet, or The Adventures of Pinocchio*. Translated from the Italian by M[ary] A[lice] Murray. Illustrated by C. (sic) Mazzanti. T. Fisher Unwin, 1892, FIRST EDITION IN ENGLISH, title and half-title printed in red and black, numerous illustrations in the text, small splash mark on the frontispiece, one leaf dog-eared, the textblock strained at one point, pp. [viii], including initial blank and frontispiece], 232, small 8vo, original patterned cloth printed in blue, patterned endpapers and edges to match, slightly skewed, the spine a trifle darkened and likewise a narrow strip near at the fore-edge of the upper board and a small patch on the lower, the corners minimally worn, with a Christmas 1891 presentation inscription on the verso of the front flyleaf, very good £4,000



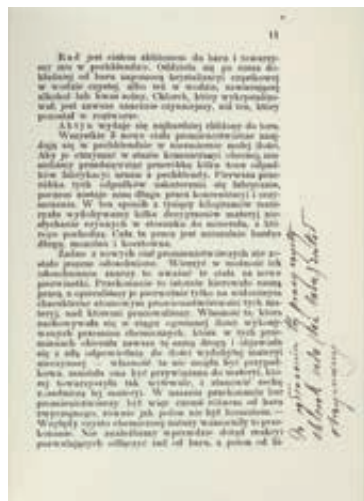
The first half of *Pinocchio* was originally published serially in the children's magazine *Giornale per i Bambini* from 1881 to 1883, though initially it did not have a happy ending – Pinocchio was hanged. But his publisher persuaded Collodi (a pseudonym for Carlo Lorenzini) to add a second half, in which The Blue Fairy repeatedly comes to Pinocchio's rescue, guiding him toward self-awareness and enabling his transformation from puppet to human. Popular in Italy at the time of its publication, the book and its author went on to gain international acclaim when the story was translated into English in 1892, after the author's death. 'Almost nothing else in children's literature equals *Pinocchio* for wildness of invention' (*Oxford Companion to Children's Literature*, which also animadverts on the story's gradual emasculation, blaming especially the Disney version). This book is very hard to find in really good condition.

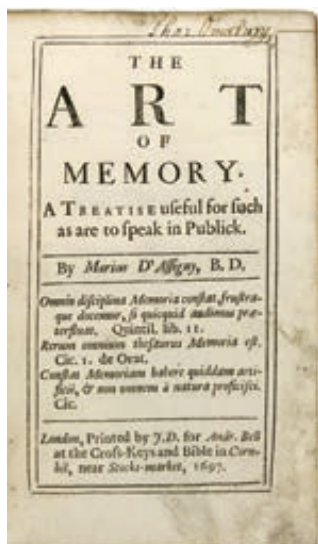
Though dated 1892, the book was published for the Christmas market in 1891, and an inscription, such as the one here, is not unheard of. The illustrator's first name was in fact Enrico: how the error of his initial in the title-page occurred is not known, nor is it often remarked upon.

Annotated by the author

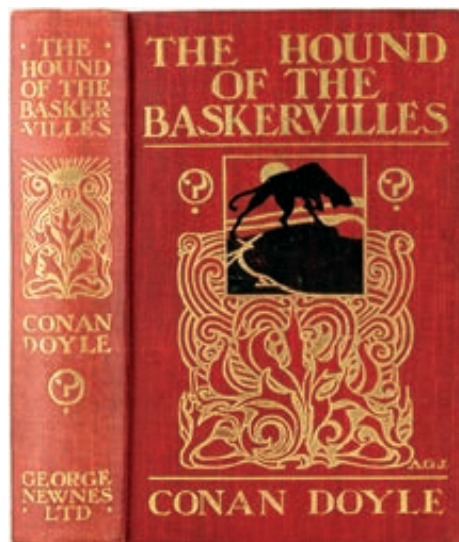
26. Curie (Marie) *O nowych ciałach promieniotwórczych: praca odczytana na wspólnym posiedzeniu Sekcji Chemicznej i Fizycznej IX Zjazdu Lekarzy i Przyrodników Polskich w Krakowie, dn. 24 lipca 1900. Cracow: Drukarni Uniwersytetu Jagiellońskiego, 1900, FIRST POLISH EDITION, author's manuscript corrections in ink to three pages, ink stamp removed from verso of title, pp. 23, 8vo, original printed wrappers, small repair to upper wrapper, good (Klickstein, Marie Skłodowska Curie, p. 15) £7,500*

First edition in Polish of Marie Curie's paper 'Les nouvelles substances radioactives' (1900), reviewing her continuing efforts to isolate polonium and radium and to determine the latter element's atomic weight, with her autograph editorial corrections in brown ink to text on three pages (pp. 6, 11, 12). The French version of Curie's paper appeared in the *Revue Scientifique*, Vol. 14 (1900), pp. 65-70; the Polish translation – almost certainly prepared by Curie herself – was delivered on July 24, 1900 to the chemical and physical section of the 9th Congress of Polish Physicians and Scientists held at Cracow. It was published both separately (as this copy) and in the proceedings of the congress. The years 1900-1903 were a time of unequaled productivity for the Curies, who during this period published no fewer than 19 papers (both jointly and separately) summarizing their ongoing researches on radioactivity and reviewing the rapidly growing literature on this subject. Rare: NUC cites only one copy in North American libraries (Library of Congress), and OCLC lists only the Polish Union Catalogue (which specifies one copy, in Lublin).





Item 27



Item 28

Marie Curie's autograph is scarce, and highly sought-after. While she inscribed copies of her major works to fellow scientists, works bearing her editorial annotation are of exceptional rarity in commerce.

27. **D'Assigny (Marius)** *The Art of Memory. A Treatise useful for such as are to Speak in Publick.* Printed by J[ohn] D[arby] for Andr. Bell, 1697, *FIRST EDITION*, lower outer corners and fore-edges somewhat affected by damp and worming, the first 2 gatherings correspondingly repaired (without loss), pp. xxiv, 91, [1], small 8vo, original sheep, spine worn and defective at head, contemporary signature at head of title of one Thos. Overbury, eighteenth-century armorial book-plate (with motto in Welsh) of W. Wynne, sound (Wing D280; ESTC R22842) £1,200

Directed at young men aiming to serve in church and state and dedicated to 'the Young Students of Both Universities.' Chapter VI, 'Of such natural things as may be assisting to, and may comfort memory' contains various recipes, for both internal and external application. The approach is humoural.

28. **Doyle (Arthur Conan)** *The Hound of the Baskervilles. Another Adventure of Sherlock Holmes.* George Newnes, Limited, 1902, *FIRST EDITION*, 16 plates by Sidney Paget, pp. [viii], 360, crown 8vo, original bright scarlet cloth, backstrip and front cover decoratively and pictorially blocked from designs by Alfred Garth Jones in black and gold, paste-downs and fly-leaves slightly foxed, backstrip the merest trifle faded and ends gently bumped, near fine (Lancelyn Green & Gibson A26a) £4,250

A very nice copy indeed of a book hard to find in anything approaching decent condition.

29. **Eliot (George)** *The Works of George Eliot. Cabinet Edition.* [Twenty-four vols.] Edinburgh: William Blackwood and Sons, [1878-1885,] just a touch of spotting to early leaves, 8vo, contemporary half vellum, red and black vein-pattern buckram sides, spines divided by gilt rules, red and green morocco lettering pieces, other compartments with gilt centre- and corner-pieces, edges red, spines slightly darkened, a little rubbing to labels, booklabels of Laurence Hodson to front pastedowns, good (Baker & Ross E11.1) £1,200



Item 29

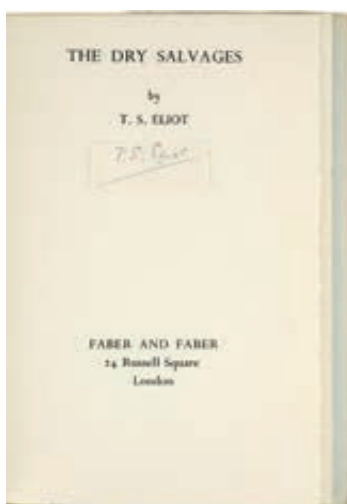
A later printing of the first full collected edition of Eliot's works. The first nineteen volumes (the novels) were produced as a set in 1877-8, then *Theophrastus Such* was added in 1880, *Essays and Leaves* in 1884, and the *Life* by J.W. Cross in 1885, with the whole set being several times reprinted in the following decade before a cheaper 'Standard Edition' was issued. The earliest printings are distinguished by having dates on the title-pages; in this set no volumes are dated except for *Essays & Leaves*, dated 1885 (the earliest versions of which are dated 1884).

30. Eliot (T.S.) *The Dry Salvages*. Faber. 1941, FIRST EDITION, pp. 16, 8vo., original printed pale blue-grey stapled wrappers faded at edges and with two short tears to head of rear cover, untrimmed and partly unopened, good (Gallup A39) £1,950

Signed by T.S. Eliot on a piece of paper excised from a letter and tipped to the title-page, beneath his printed name.

31. (Eragny Press.) *The Book of Ruth & The Book of Esther*. 1896, ONE OF 155 COPIES printed on handmade paper in black and red, 5 wood-engravings by Lucien Pissarro and 14 wood-engraved initial letters engraved by Esther Pissarro, usual light foxing to some leaves, pp. [ii], lxxxii, [1], 16mo, original quarter pale grey boards, front cover gilt lettered, green patterned grey-green boards, free endpapers lightly browned as usual, soft paper of the backstrip just slightly rubbed and dusty, untrimmed, very good (Moore II) £1,400

Laurence Hodson's copy, although without his Kelmscott-printed booklabel.



Item 30



Item 31

32. **The First Appearance of Pissarro's Brook Type** (Eragny Press.) MOORE (T. Sturge) A Brief Account of the Origin of the Eragny Press & a Note on the Relation of the Printed Book as a Work of Art to Life. A Bibliographical List of the Eragny Books printed in the Vale Type by Esther & Lucien Pissarro at Epping, Bedford Park and the Brook, Chiswick, in the Order in which they were Issued. 1903, *ONE OF 235 COPIES (of an edition of 241 copies) printed on Arches handmade paper, 15 wood-engravings by Lucien Pissarro, each printed on the recto of a leaf, pp. [iv](blanks), [ii], 55, [4](blanks), fcap.8vo, original quarter pale grey boards, backstrip lightly foxed, front cover gilt lettered, pattern of pink and white daisies over green leaf boards, usual toned free endpapers, untrimmed, very good* £1,100



The first of the Eragny books to be printed in Pissarro's Brook types of which Colin Franklin wrote 'it is arguable that the Brook type, on the white paper of the small pages in Eragny books, was the most beautiful fount invented in this whole period'. Laurence Hodson's copy, although without his Kelmscott-printed booklabel.

33. **Estienne (Henri) Thesaurus Graecae Linguae.** [Five vols. bound as four.] *Excudebat Henr. Stephanus, 1572, FIRST EDITION, with corrected signature sequence in vol. i, but with the title-page matching the first issue, small wormhole in bottom margin of last eighth of vol. iii, with some old repairs, a thin dampmark to upper margin across most of the set, some foxing and spotting, two library stamps (one cancelled) to title-pages, along with an old gift inscription, two blank leaves discarded but the rest present (the last with an old paper repair to corner), pp. 20, xx, cols. xxiii, 1946; [iv], xii, 1700; 1793, [10], 834; 1746, [6], 212, folio, late eighteenth-century marbled calf, spines divided by decorative gilt rolls, green and red morocco lettering pieces, other compartments with corner sprays, central decorative stamps, and small circles all gilt, marbled endpapers, a little rubbed and scratched, touches of wear to spine ends and corners, good (Adams S1790/S1791; Schreiber 181; Renouard p. 135)* £4,000



The first edition of Henri Estienne's 'greatest achievement', his 'magnum opus', 'a high point in the annals of European scholarship' (Schreiber), a truly monumental work of dedicated labour and great expense; it famously bankrupted Henri and yet it 'remains to this day the essential tool for the study of Greek, since there still exists no substitute for it' (Schreiber). Almost single-handedly Estienne created this pioneering and enormous dictionary, arranged by etymological root instead of strictly alphabetically, with citations for every word. It took at least ten years just to print, but the size and expense meant few scholars could afford it anyway – with sales further hampered by one of Estienne's compositors plagiarising the contents for a much cheaper and smaller piracy. In addition, heavy scholarly use of those copies that were sold means that it is quite scarce in fine condition; this imposing set, although not in its first binding, is still notable for the lack of substantial repair work or damage to the text.

A full bibliographical analysis has not been done, but Schreiber conjectures three separate issues – the first as he describes, with two later issues with different (unspecified) collations and title-pages in the first volume; Adams also records two variants, with varying collations and title-pages. The title-page in this copy clearly matches the first issue given in each bibliography, but the collation aligns with the second variant given by Adams, where the signature sequence at the end of the first volume is corrected and regularised.

Exile in Turkey

34. **Fabrice (Friedrich Ernst von)** The genuine letters of Baron Fabricius, envoy from his Serene Highness the Duke Administrator of Holstein to Charles XII. of Sweden. Comprehending his entire correspondence with the Duke himself, Baron Goertz then Privy-Counsellor to his Serene Highness ... and with Count Reventlau, during his residence with that monarch at Bender and also his excursions for his service into different parts of the Ottoman dominions in 1710, 1711, 1712, 1713, and 1714. Interspersed throughout, with many singular particulars, secret Transactions, and curious Anecdotes in relation to that Northern hero, during his residence in Turkey. Now faithfully published from the author's originals (most of them in Cypher) carefully preserved in the Archives of his Serene Highness the Duke of Holstein. *Printed for T. Becket and P. A. Dehondt, 1761, occasional minor foxing, pp. xxiv, 316, 8vo, contemporary calf, double gilt fillets on either sides of raised bands on spine, red lettering piece, short splits at head of spine, headcaps missing, corners slightly worn, Strathallan bookplate inside front cover, front free endpaper almost loose, good* (Atabey 413; ESTC N1859, not in BL, Yale or Harvard; see Blackmer 568 for the French edition) **£1,750**



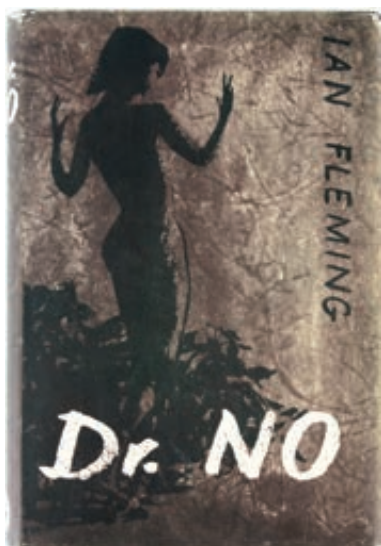
First edition in English (first, German, 1759, in French 1760). 'Fabrice accompanied Charles XII during his exile in Turkey. They spent the years 1710-14 at Bender in Moldovia, near the Black Sea, after Charles's defeat by the Russians at Poltava. During his stay at Bender Charles spent all his time trying to enlist Turkish aid against the Russians. Fabrice wrote a series of letters describing their experiences ... These letters owe their publication to Voltaire' (Blackmer Collection).

35. **[Falconer (John)]** Cryptomenysis Patefacta: Or the Art of Secret Information Disclosed without a Key. Containing, plain and demonstrative rules, for decyphering all manner of secret writing. With exact methods, for resolving secret intimations by signs or gestures, or in speech. As also an inquiry into the secret ways of conveying written messages: and the several mysterious proposals for secret information, mentioned by Trithemius. *Printed for Daniel Brown, 1685, FIRST EDITION, without the blanks A1 & 8 but with the terminal blank N8, some browning and spotting, pp. [xxii], 180, 8vo, contemporary calf, a bit scuffed and worn, rebacked, old red leather book-plate removed from inside front cover, bookplate of W.T. Smedley, F.S.L. duplicate stamp inside back cover, old Quaritch collation note, sound* (ESTC R6319) **£1,100**



The first adequate English handbook of cryptology. It is the second English publication on the subject but the first work containing practical information. 'The second English book on the subject excelled, and its high quality is all the more surprising when one considers that John Falconer had written *Cryptomenysis Patefacta* in France some thirty years before its first publication in 1685 ... Falconer also gave what seems to be the earliest illustration of keyed columnar transposition, a cipher that is today the primary and most widely used transposition cipher, having served (with modifications) for French military ciphers, Japanese diplomatic superencipherments, and Soviet spy ciphers' (Leeuw, *The History of Information Security*, p. 303). Little is known about John Falconer, except that he was a distant relative of the Scottish philosopher David Hume and 'was reportedly entrusted with the private cipher of the future King James II, and died in France while following James into temporary exile there' (Kahn, *The Code Breakers*, p. 155). There is no DNB entry for Falconer, which must count as an omission.

36. **Fleming (Ian)** Dr. No. *Jonathan Cape, 1958, FIRST EDITION, second state with 'dancing girl' on front board, pp. [viii], 256, 8vo, original black boards with front board blocked in brown, backstrip lettered in silver, dustjacket slightly frayed at head of backstrip and in top corners, very minor creasing at head of back panel with two tiny spots lower down, very good* (Gilbert A6a 1.3) **£1,000**



Item 36



Item 37

37. Fleming (Ian) Goldfinger. Cape. 1959, FIRST EDITION, pp. 320, cr.8vo., original black boards, backstrip gilt lettered, front cover skeletal design blocked in blind and gilt, dustjacket backstrip panel with medium browning and the rear panel with just a little handling soiling, very good (Gilbert A7a(1.2)) £1,600

38. With the George Yate plates
Fletcher (Giles, the younger) Christ's Victory and Triumph, in Heaven, and Earth, Over and After Death. Wherein is lively figured his Birth. Circumcision. Baptisme. Temptation. Passion. Resurrection. Assention. In foure divine Poems. Cambridge: Printed by Roger Daniel, for Richard Royston, 1640, with 7 engraved plates by George Yates (see below), the first plate bound in at a slight angle (just trimming the plate mark at upper inner corner), woodcut initials and various printer's ornaments, probably washed, with a few (marginal) weaknesses in the paper skilfully reinforced, and creases in the last leaf straightened out, minor worming, touching some letters and almost imperceptibly the plates, 3 letters of the Greek epigraph defective (as noted in Quaritch collation note of 1910, "otherwise perfect"), pp. [xiv], 45, 49-84 (as called for in this issue), 4to, nineteenth-century red hard grained morocco, spine lettered in gilt direct, gilt inner dentelles, top compartment of spine a little skew (the result of the volume having been hard pressed up to by a slightly shorter one), upper board with a concomitant dark patch at the top, spine darkened, Huth's leather bookplate, good (ESTC S102302) £7,500



A very good large copy (185 x 137 mm) of this important and rare set of 'divine Poems', influential upon Milton, together with the series of 7 exquisite engravings by George Yate, themselves of notable rarity.

A reissue, with sectional title pages cancelled and cancel general title page, of the second edition of 1632. The lack of the sectional title accounts for the gap in the pagination; the Huntington copy has a blank leaf here. STC/ESTC record 4 copies: BL, Longleat; Huntington, Wesleyan University, to which can be added Cambridge. The BL copy is that reproduced in EEBO: it is severely cropped, and does not have the plates: only the Huntington copy (the Hoe exemplar) of those recorded has the plates, suggested in ESTC to be a 'variant issue.' Yate's series of engravings, incorporating verses probably by himself (see Hind II p. 244), was originally published c. 1620 and is known in that form in a single copy only, at Cambridge, which has in addition an engraved title.

Giles Fletcher's poem was first published in 1610. It is his 'principal work ... the only one published in his lifetime (there was a second edition in 1632, like the first printed in Cambridge). Fletcher dedicates his poem to Thomas Neville, in terms effusive even for the time; then he proceeds to his prefatory remarks 'To the Reader' in which he defends 'prophane Poetrie' that nevertheless may deal 'with divine and heavenly matters'. He invokes the names of Prudentius, St Bernard, Sannazaro, and especially DuBartas and Spenser – these two last having had, indeed, the greatest influence on Fletcher; yet Grosart perhaps justly describes Fletcher "as the pioneer of England's religious poetry in epic or semi-epic form" (Grosart, 49). Fletcher's "epic" is very much in his own voice' (ODNB). A worthy link in the chain which connects Fletcher's great master, Spenser, and his great successor, Milton (see Pforzheimer 366).

Yate's verses incorporated in the engravings are vigorous iambic pentameters. On the circumcision:

'Be thou both Preist and knife: re-act each part
thy selfe againe, Go circumsise thy heart.'

This was Lot 2945 in the Huth sale ('very rare'), £8/5/- to Quaritch. Huth had copies of the 1610 and 1632 editions too.

39. **[Forde (Emanuel)]** The Famous History of Montelion, Knight of the Oracle. Son to the true Mirrour of Princes, the most renowned Persicles, King of Assyria: shewing his strange birth, unfortunate love, perilous adventures in arms; and how he came to the Knowledge of his Royal Parents. Interlaced with Variety of Pleasant and Delightful Discourse. *Printed for W. Thackeray, and E. Tracey, at the Three Bibles, on London-Bridge, 1695, title within border of woodcut printer's ornaments, with a woodcut frontispiece (see below), text in black letter, severely browned for the most part, tear in one leaf entering text but without loss, pp. [viii, including frontispiece leaf], 170, 4to, modern calf backed boards, sound* (Wing F1531; ESTC R29526, 3 in the UK (BL, C, NLS), 4 in the US and 1 in NZ) **£1,000**



This is something like the 14th or 15th edition of one of Forde's popular romances, which kept the chapbook printers busy throughout the seventeenth century and well into the eighteenth. The frontispiece depicts a naked captive, his hands tied in front of him by a rope held by a mounted knight. This woodblock must have been in service for a considerable time, as it had evidently been attacked by woodworm before this impression was taken. The general condition of the book is lamentable, but inevitable. Rare.

40. **Froissart (Jean)** Le premier [-quart] Volume de l'Histoire et Cronique de Messire Iehan Froissart, Reueu & corrigé sus diuers Exemplaires, & suyuant les bons Auteurs, par Denis Sauuage de Fontenailles en Brie ... *Lyons: Jean de Tournes, 1559-61, 4 vols. in 1, woodcut printer's device on the titles, numerous criblé in itials in 3 sizes, 12- 6- and 3-line, title page a little soiled with minor stain at inner margin, small damp-stain in the fore-margins of first few leaves, slight browning at the edges, pp. [x], 462, [34]; [xii], 314, [6]; [xii], 363, [5]; [xii], 350, [6], folio in 6s, eighteenth-century mottled calf, stoutly (as it needs to be) rebacked, black lettering piece with the author's*



Item 40



Item 41

name in large gilt letters, edges and corners worn, early ownership inscription on title inked out, early seventeenth-century inscription at head of title of P. Brisson, and an apt quotation from Plato by the device of about the same vintage, or slightly earlier, good (Adams F1066) £1,500

First Sauvage edition of Froissart's classic chronicle of the linked history of France and England in the fourteenth century. To paraphrase Brunet: this edition, which has become quite uncommon, is very beautiful, and in spite of the criticisms of Jean Le Laboureur, it deserves to be sought after. Sauvage, with the resources available to him, improved the text, and even if it remains far from faultless, it is infinitely superior to earlier editions.

41. Gallien de Salmorenc (Timoléon Alphonse) *Le breviaire des politiques*. Printed by G. Scott for J. Robson and P. Elmsley, 1769, FIRST EDITION, each maxim separated by a fleuron, title-page a little browned and rubbed at fore-edge, a bit of damp-staining and foxing, mainly towards the end, pp. [150], 8vo, recent calf-backed buckram, longitudinal red lettering piece on spine, bookplate of David Arthur Pailin, sound (ESTC T230877) £1,500

Rare: Biblioteka Narodowa and Library of Congress only in ESTC. 'Politiques' does not sufficiently indicate the scope of this collection of maxims and anecdotes, some selected from the best authorities, others culled from the author's own experiences. In the latter category, for instance, 'Des medecins' he reports his astonishment at the medical men in London wearing swords – as if they did not already have sufficient means of killing people. Otherwise the gamut of court intrigue and imbroglia is amply covered, but including such items as 'De la tolerance – Rois! permettez la Tolérance', quoting Voltaire, 'les disputes Théologiques ont plus fait du mal, que le vin, l'épée, le jeu, les procureurs, les médecins & les femmes.'

Gallien de Salmorenc was a natural son of the duc de Richelieu. In 1766 he entered the employ of Voltaire, but infuriated that luminary by his inattention to his duties. Later on he was more than once rescued from debt by Richelieu. He made many moves around France and Switzerland, before embarking on a journalistic career in Moscow in 1781. We have not come across a record of a sojourn in London, c. 1769. This book has a 3-page dedicatory epistle to Voltaire, in verse, in which he curries favour with his erstwhile employer:

‘Car Londres a, pour le moins, cinq à six cent My Lords:

Et l'univers n'a qu'un Voltaire.'

42. **Giraldi (Lilio Gregorio)** *Historiae Poetarum tam Graecorum quam Latinorum dialogi decem, quibus scripta & vitae eorum sic exprimuntur, ut ea perdiscere cupientibus, minimum iam laboris esse queat.* L. Greg. Gyraldo Ferrariensi autore. Cum indicae locupletissimo. Basel: [Michael Isingrin,] 1545, FIRST EDITION, a little light toning in places, some spotting and two early ownership inscriptions to title-page, pp. [viii], 668, [14], 669-1108, [38], 8vo, contemporary limp vellum, spine lettered in ink (now faded), some spotting to vellum, remains of ties, pastedowns lifted and vellum manuscript sewing guards visible at hinges, very good (VD16 G2106) £1,800



The first edition of the first critical history of classical poetry, by Lilio Gregorio Giraldi (1479-1552), considered to be the most learned man in Europe. His most famous work is his *Historia poetarum tam Graecorum quam Latinorum*. Although this was printed in Basel by Michael Isingrin in 1545, the time and setting of the dialogue is 1503 in Carpi (introduction in the I Tatti edition of Giraldi's *Modern Poets*). The interlocutors are Giambattista Piso, a teacher from Ferrara who had fled to Carpi to escape the plague, and Giovantommaso Pico, the son of Giraldi's patron with whom he had escaped also to Carpi when Pico was exiled. Pico's library was one of Giraldi's main sources for his scholarly work.

The *Dizionario Biografico* states that this work 'represents one of the first compilations dedicated to the reconstruction of the lives and works of the ancient authors; in particular it is the first complete reconstruction dedicated to Greek literature'.

43. **Greenwood (Thomas Longdon)** *The Death of Life in London, or, Tom and Jerry's Funeral.* An entirely new satirical, burlesque, operatic parody, in one act, Not taken from any thing, but taking off many things, full of wit, pregnant with sensibility, abounding in effects, pathetic, moral, instructive, and delightful, being the last that ever will be heard of those two popular heroes. Performed, for the first time, at the Royal Coburg Theatre, on Monday, June 2, 1823. Printed for John Lowndes. [1823], FIRST (ONLY) EDITION, with a folding coloured frontispiece by George Cruikshank, very slightly spotted, short closed tear at foot of title and an ink spot at the very edge, plate creased at fore-edge, not affecting engraved surface, pp. 20, 8vo, later half blue morocco by R. Wallis, very good (Cohn 368; BL only in COPAC, but adequately represented in Worldcat) £1,500



Item 43

Pierce Egan's *Life in London, or, The day and night scenes of Jerry Hawthorn, esq., and his elegant friend, Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and speers through the metropolis*, instantly and unprecedentedly popular, came out in its twelfth and last part in September 1822. There were many imitations, piracies and stage versions, including this, very scarce, one. 'Egan returned to the theme in 1828, rebuking the pirates and plagiarists with his *Finish to the adventures of Tom, Jerry, and Logic*, with numerous coloured illustrations by Robert Cruikshank' (ODNB). The reports of their deaths had been exaggerated.

Greg's copy

44. **Guarini (Battista)** *Il Pastor Fido*. Tragicomedia pastorale. [with, as issued:] **Tasso (Torquato)** *Aminta*. Favola boschereccia. *Londra: per Giovanni Volfo, a spese di Giacomo Casteluetti, 1591*, woodcut fleur-de-lys on title, printer's ornament at head, woodcut initials and various ornaments throughout, a little damp-staining, cut fairly close but not impinging on any printed matter, pp. [xviii], 298, [2, errata, lacking final blank], 12mo, mid-nineteenth-century calf, single gilt fillet border on sides, spine gilt in compartments, lacking all but tiny fragments of label but retaining 2 letters in gilt on those parts, other letters discernable from the impression, joints cracked (cords firm), worn at extremities, headcaps defective, early ownership inscription on title inked out, eighteenth-century inscription 'DuMoselin' at foot, with at head a purchase note 'Pisa -- 30d', engraved crested monogrammatic bookplate inside front cover inscribed 'Stanwick' at foot, signature on fly leaf of Sir William Walter Greg 'W.W. Greg, Park Lodge, 1922' with W.H. Robinson slip of that date loosely inserted (price 10/6), sound (Thomas Checklist 1591.1; STC (2nd ed.) 12414; ESTC S103501) £5,000

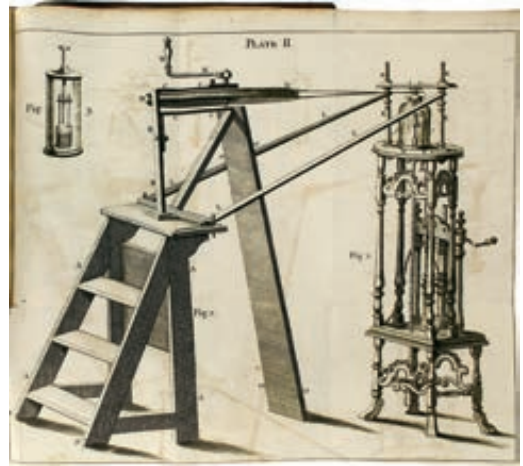


The first edition of *Il Pastor Fido* printed outside Italy, just a year after of the first edition in Venice in 1590 (there having been 4 other editions in Italy that year: 3 in Ferrara, 1 in Mantua). Not common: ESTC locates 8 copies in the UK (Oxbridge having 6 of them), 1 in Kilkenny, and 5 in the US. *Il Pastor Fido*, which gave birth to Renaissance tragicomedy, had a huge influence. The publication history of this petite volume is also interesting: see the Appendix 'John Wolfe's Italian publications', in John Lawrence's *Who the Devil Taught Thee So Much Italian?* (Manchester 2012).

A most appropriate provenance in Sir Walton William Greg, the renowned bibliographer, who wrote in *Pastoral Poetry and Pastoral Drama*, 1906: 'The subsequent history of pastoral reminds us that it is quite possible to underestimate Guarini's merits as a playwright. In the construction of a complicated plot, apart from the dramatic presentation thereof, he achieved a success not to be paralleled by any previous work in Italy, for the difference in the titles of the *Aminta* and the *Pastor fido*, the one styled favola and the other tragi-commedia, indicates a real distinction; and Guarini's proud claim to have invented a new dramatic kind was not wholly unfounded. It was this that caused Symonds to speak of his play as "sculptured in pure forms of classic grace," while describing the *Aminta* as "perfumed and delicate like flowers of spring." And lastly, it was this more elaborately dramatic quality that was responsible for the far greater influence exercised by Guarini than by Tasso, both on the subsequent drama of Italy and still more on the fortunes of the pastoral in England.'

45. **Hauksbee (Francis)** *Physico-Mechanical Experiments On Various Subjects*. Containing An Account of several Surprising Phenomena touching Light and Electricity, Producing on the Attrition of Bodies. With many other Remarkable Appearances, not before observ'd. Together with the Explanations of all the Machines, (the Figures of which are Curiously Engrav'd on Copper) and other Apparatus us'd in making the Experiments. *R. Brugis, 1709, FIRST EDITION*, 8 engraved plates (7 folding, at end), somewhat foxed in places, pp. [14], 194, 4to, old calf, rebacked, red edges, calligraphic ownership inscription inside front cover 'James Shnaytes's Book, Appleby School, June 20, 1828,' sound (Duveen, p. 282; ESTC T60574; Norman 1020) £4,000

'Hauksbee's important experiments on electroluminescence, static electricity, and capillarity described in the present work, mark the beginning of sustained experimentation in the field of electricity. He was the first to demonstrate the optical effects produced by the passage of electricity through rarified air. His demonstration of the efficacy of glass in producing frictional electricity opened the way from the work of Gray, Dufay and Franklin, and his discoveries in capillarity (he was the first adequately to explore the subject) influenced Laplace nearly one hundred years later. Hauksbee performed many of his experiments at the suggestion of Isaac Newton, from whom Hauksbee learned the theoretical import of some of his discoveries; in turn, Hauksbee's results influenced Newton's revisions and additions in the new editions of his *Principia* and *Optiks*' (Norman).



46. **With a 'belle et mignone préface'**
Henry VIII, King of England *Assertio septem sacramentorum aduersus Martinum Lutherum*. [with, as issued:] *Litarum, quibus ... Henricus VIII. ... respondit ad quendam epistolam M. Lutheri ad se missam, & ipsius Lutheranae quoque epistolae exemplum*. Lyons: *Guillaume Rouillé*, 1561, title within architectural woodcut border, woodcut initials, woodcut ornament to sectional title, wax or other stain affecting first four leaves, a little browning or soiling in other places, pp. lxxxxvi, 195, [1], 4to, contemporary Lyonnais calf panelled in gilt, with gilt ornaments at the corners of the inner frame and a large gilt medallion at the centre of both covers, spine gilt in compartments, gilt edges, some abrasions to covers, worn at extremities, especially the corners, splits in joints, headcaps defective, deep impressions of letters on spine with the gilt eroded, sound (Baudrier, vol. 9, pp. 285-86; Adams H250; Shaaber 152) **£1,800**



An elegant edition in what was once a fine binding, now a little the worse for wear. Henry's text (for which he received the title 'Fidei defensor') here has a lengthy and virulently anti-Reformation preface by Gabriel de Saconay (1527-80), preceptor of the cathedral in Lyons. This attracted a rebuttal by Calvin, 'Congratulation à vénérable prêtre messire Gabriel de Saconay ... touchant la belle et mignone préface dont il a remparé le livre du roi d'Angleterre.'

Provenance: 5 inscriptions, probably all seventeenth century, on title-page, the one at the top crossed out, at the centre Languet de Siury, below this ?Phuri Boulue, crossed out, in the lowest panel of the border *Ex libris Honorati d'Urse* 1600 (crossed out) and J.B. Frans Bonamour ... 1699. Three bookplates inside the front cover: the oldest engraved for Nicolas de Richard d'Ivry (1762-1850) mayor of Beaune, calling card of Mrs. Wilbur Richburgh Turner (Mr. was a poet and lawyer), and lastly Washington Cathedral Library (recently dispersed).

47. **(Jacobite Assassination Plot.)** *The Art of Assassinating Kings*, taught Lewis XIV & James II By the Jesuits. Wherein is discovered, the secret of the last conspiracy, form'd at Versailles in Sep. 1695. against the life of William III. King of Great Britain. And discover'd at White-Hall, Feb. 1695/6. Done out of French. *Printed, and sold by E. Whitlock, 1696, FIRST EDITION IN*

ENGLISH, somewhat browned, cut rather close with the loss of one or two catchwords and page numerals, pp. 131, 12mo, eighteenth-century continental (?German) light blue speckled vellum, red lettering piece, slight soiling, traces of ownership inscription at top of inside front cover, where possibly also a label has been removed, sound (ESTC R24187) £1,250



Three versions of this work, all rare, were published in 1696, hot on the heels of the failed Assassination Plot against William III & II. The French original appeared with a false London imprint, and was probably printed in Amsterdam; a Dutch edition appeared without place or publisher, but again was probably Amsterdam; and the present edition, without disguise. The tone of it can be judged from the title. The 'Christian King' (Louis), James, and the Jesuits come in for severe obloquy.

ESTC records 2 copies in the UK (BL and Guildhall), and 5 in the US. This copy found its way to the Continent, and when put into its attractive binding was also supplied with red-ruled flyleaves, indicating a degree of respect for it.

48. **James (P.D.)** *Cover Her Face*. Faber and Faber, 1962, FIRST EDITION, top corner of p. 237/238 torn away touching one letter, pp. [vi], 254, 8vo, original green cloth, backstrip lettered in gilt, front hinge strained, backstrip ends lightly bumped and rubbed, dustjacket a little soiled overall, some fraying to backstrip panel ends and a chip from foot of rear panel (with the cloth sunned beneath), crease to rear flap, ownership stamp to front flyleaf (also offset to dustjacket front flap), sound £2,000

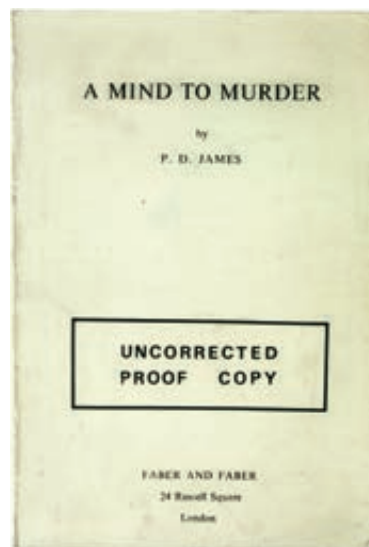
The author's first book, scarce in any condition.

49. **James (P.D.)** *A Mind to Murder*. Faber. 1963, UNCORRECTED PROOF, pp. 224, f'cap. 8vo., original pale grey wrappers, with a little handling soiling, backstrip and front cover printed in black and incorporating 'Uncorrected Proof Copy' on the front cover, very good £2,500

An uncorrected proof copy of the author's second book.



Item 48



Item 49

50. **Josephus.** *Opera.* Basel: [Froben,] 1544, *EDITIO PRINCEPS*, title-page printed in red and black, three small wormholes at beginning (one quickly shrinking away, the other two lasting until p. 150 and often touching a letter but rarely affecting sense), one leaf with a small patch of soiling over one word, a little minor foxing, a short closed tear and accompanying crease at foot of title-page, several ownership inscriptions of a Jesuit college in Würzburg (dated 1575), Arabic numerals and a few short notes added to the table of contents in a later hand, pp. [xii], 967, [1], folio, contemporary blind-stamped pigskin, brass clasps and cornerpieces, two nineteenth-century leather lettering-pieces to spine, one defective and the other just chipped, a bit darkened and soiled, endpapers renewed at the same time as the lettering-pieces, small chip to head of rear joint, bookplate of W.T. Monson, good (Adams J352; Dibdin II 130) £7,000



An imposing copy of the first printed version of the original Greek text of Josephus's works (postdating his first appearance in Latin by nearly 75 years). The editor, Arnoldus Arlenius, found a Greek manuscript while cataloguing the library assembled by Diego Hurtado de Mendoza, the envoy of Charles V to Venice, which enabled him to produce this edition. It prints for the first time in any language the 'autobiography' of Josephus, which does not survive in the Latin manuscript tradition, and also includes the Fourth Book of the Maccabees, at the time attributed to Josephus.

Arlenius was aided in this project by Sigismund Gelen, Froben's in-house corrector and editor, and the resulting text remained the standard Greek version well into the nineteenth century. This copy matches the rarer of the two variants (based on the spelling of one word in the colophon) given by Adams, who found one copy in Cambridge of this version against 9 of the other. 'I wonder that collectors of Greek books do not value this Editio Princeps of Josephus more: it is one of the noblest and most venerable old books I ever saw' (Harwood, quot. by Dibdin).

51. **(Juvenile.)** *MOTHER SHIPTON'S LEGACY: or, A Favourite Fortune-Book.* In which is given, a Pleasing Interpretation of Dreams: and a Collection of Prophetic Verses, Moral and Entertaining. York: Printed by T. Wilson and R. Spence, 1806, woodcut frontispiece vignette and 53 woodcut illustrations, plus 2 letterpress diagrams (these showing pin-pricks, as per instructions – see below), all within the text, the outer leaves pasted onto the boards, a little bit of spotting here and there, frontispiece a trifle rubbed, tiny fragment missing from upper margin of one leaf, one page numeral (at top of page) trimmed, pp. 95 (counting recto of first leaf, presumably blank), [1, verso of last leaf, also presumably blank], 32mo, publisher's Dutch floral boards, '(Price Fourpence in Gilt Paper)' at foot of title-page, a little worn, cracks in spine, fragment of the surface missing from the foot, very good £1,250



An unrecorded edition, similar to the 1797 York edition (ESTC T94733, 7 copies only). Mother Shipton, (fl. 1530), 'supposed witch and prophetess, is a mostly legendary figure' (ODNB), but not entirely, and is definitely associated with York. Her prophecies appeared in many guises over the centuries, here reduced to a fairly innocent, somewhat quirky, children's book. The Prophetic Verses here, which are 'Published for the Entertainment of all the little creepmouse Boys and Girls in the United Kingdom, who are desirous to pry into the unexplored Regions of Futurity', are only moral admonitions. The interpretation of dreams is perhaps not so pleasing, since dreaming of anything tends to signify its opposite. A peculiar feature of this and the 1797 edition are the two letterpress diagrams, which the young readers were to cover up and then prick with a pin in order to find out the answer to their queries (e.g. 'What shall I laugh about to-day?'). Our copy has been used in this way a number of times, but not to destruction: the scale of the destruction is evident in the rarity of surviving

copies. The frontispiece depicts a child in the act of sticking a pin in a copy of the book, under the supervision of Mother Shipton. Some of the woodcuts may derive from Bewick's shop (Hugo 4092, 1797 ed.), but this is not in Tattersfield.

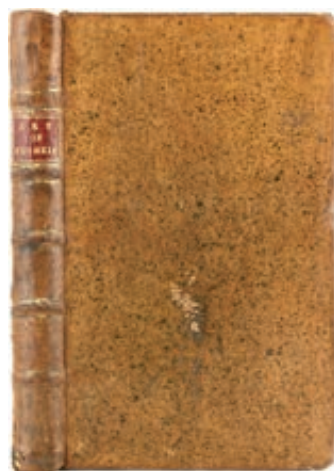
52. **(Juvenile.) [BELLAMY (Thomas)]** *Lessons from Life; or, Home Scenes. Printed for G. Sael, 1799, FIRST EDITION, with an engraved frontispiece, a little spotting, pp. [viii], [9-] 172, [8, ads], 12mo, recent half calf, good* (ESTC N63465; not in the BL) £1,500

A very rare morality tale involving the return to England of a Nabob with his ill-gotten gains, shipwreck, wife-snatching, gambling, duelling, financial ruin, revenge, &c., ending happily for the virtuous hero and heroine. 'Bellamy received only the common rudiments of education which are requisite for the purposes of inland commerce' (ODNB). After 20 years as a hosier and a few more as a bookseller's clerk, he embarked on a literary career, starting a couple of not very successful periodicals, writing a play, and a novel. The present work was the last to be published before he died in 1800. ESTC locates just 2 copies: University of Victoria (BC), and Yale – none in the UK.



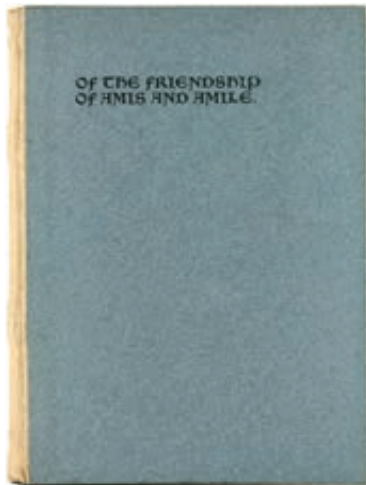
53. **[Kames (Henry Home, Lord)]** *Introduction to the Art of Thinking. Edinburgh: Printed for A. Kincaid and J. Bell. 1761, FIRST EDITION, author's name added to title in an early hand, pp. x, [2], 202, 12mo, contemporary sprinkled sheep, red morocco lettering piece, a little cracking to joints, a touch of insect damage in two places, very good* (ESTC N17029) £1,500

Lord Kames (1696-1782) spent his days as judge and writer on Scots law, but in his personal life served as a fulcrum in the Scottish Enlightenment – among his close friends were Boswell, Hume, Adam Smith, and Benjamin Franklin, and Fay suggests 'that it was through the medium of their common friend Lord Kames that Franklin, Tucker, and Hume came to know each other's views; and that Smith may first have heard of Franklin's work in conversation with Kames or Hume' (Adam Smith and the Scotland of his Day, p. 120).



This small book was 'addressed to the education of the young and were intended chiefly for parents, nurses, tutors and even young people themselves, more than for teachers in the schools. [It] was prepared primarily for the use of the intellectual and moral development of his own children and on his educational experiments with them. The title... is somewhat misleading, since this little vademecum of proverbs, moral apothegms and the like is aimed chiefly at 'the culture of the heart' and not at that of the head' (Lehmann, 'Henry Home, Lord Kames, and the Scottish Enlightenment,' p. 240). It saw numerous further editions and was written of very favourably by Benjamin Franklin, despite Kames' ruining one of Franklin's favourite jokes with an act of minor plagiarism.

Pages 165-7 contain the first printing of Franklin's 'Parable against Persecution'. Franklin had adapted the parable from a passage in Jeremy Taylor's works (though the story goes back to the Persian poet Sa'di), turning it into a pitch-perfect imitation of the language of the King James Bible. Reportedly, having memorised his new text, Franklin enjoyed holding open a bible and reciting the parable from memory, then challenging church-men to find the chapter. After seeing one such performance Kames had asked Franklin to write it down for him and he prints it here without permission or attribution. Franklin later complained that widespread knowledge of the parable deprived him 'of the pleasure [he] often had in amusing people with it'.



Item 54



Item 55

54. (Kelmscott Press.) **OF THE FRIENDSHIP OF AMIS AND AMILE**, done out of the Ancient French into English, by William Morris. 1894, [ONE OF 500 COPIES] (of an edition of 515 copies) printed in black and red on handmade paper in the Chaucer types, woodcut title, borders and initials designed by Morris, pp. [vi] (blanks), [iii], 67, [5] (blanks), 16mo, original quarter holland linen, pale blue boards with title printed on front cover, untrimmed, excellent (Peterson A23; Sparling 23) £1,500

Laurence Hodson's copy, with his booklabel printed for him at the Kelmscott Press.

55. (Kelmscott Press.) **MORRIS (William) Child Christopher and Goldilind the Fair**. 2 Vols. 1895, FIRST EDITION, ONE OF 600 SETS (of an edition of 612 sets) printed on handmade paper in black and red in the Chaucer typeface, woodcut title and borders to vol.i and woodcut initial letters to both vols., errata-slip tipped in at the end of vol.i as called for, pp. [iv] (blanks), [4], 256, [2] (blanks); [viii] (blanks), [2], 239, [3] (blanks), 16mo., original quarter holland linen, printed labels, pale blue boards, spine labels a little rubbed at edges, very good (Peterson A35; Sparling 35) £1,200

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

56. (Kelmscott Press.) **MORRIS (William) The Sundering Flood**. 1897, FIRST EDITION, [ONE OF 300 COPIES] (of an edition of 310 copies) printed in black and red in the Chaucer types on Kelmscott handmade paper, woodcut border, ornaments and initials and with the map on the front pastedown, pp. [i], 507, [1], sq.cr.8vo., original quarter holland linen, printed label with a slight chip, untrimmed, a little faint edge-foxing, near fine (Peterson A51; Sparling 51) £2,000

Laurence Hodson's copy, with his booklabel printed for him at the Kelmscott Press.

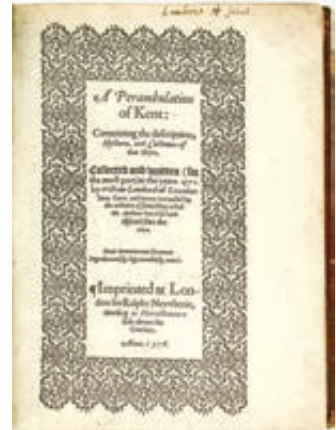


57. (Kelmescott Press.) ORBELIANSKI (Sulkhan-Saba) *The Book of Wisdom and Lies, a Georgian Story-book of the Eighteenth Century: Translated, with Notes, by Oliver Wardrop. 1894, [ONE OF 250 COPIES] printed in black in the Golden type with titles and shoulder-titles printed in red, woodcut title, foliated borders and large initials designed by William Morris, pp. [iv](blanks), xvi, [ii], 256, [4](blanks), cr.8vo., original limp cream vellum, backstrip gilt lettered, green silk-ties, untrimmed, vellum slightly splayed, very good (Peterson A28; Sparling 28)* £1,800

No copies were printed on vellum.



58. **The earliest county history**
Lambarde (William) *A Perambulation of Kent: Containing the description, Hystorie, and Customes of that Shyre. Collected and written (for the most part) in the yeare. 1570. by William Lambard of Lincolnes Inne gent. and nowe increased by the addition of some things which the Authour him selfe hath obserued since that time. Imprinted [By Henrie Middleton] for Ralphe Nevvberie, 1576, FIRST EDITION, title within border of printer's ornaments, with the engraved map of the Heptarchy (trimmed at foot), rust hole in N3 touching letters, paperflaw at lower outer corner of Vv4, poor impression on p. 354, but legible, a little minor damp-staining and some marks of use, pp. [xvi], 60, 58-59, 61-435 (additional leaf H2 here bound before Hii), 4to, late eighteenth-century diced Russia, gilt roll tooled border on sides, rebacked preserving original gilt spine, twin green lettering pieces, separated by a compartment, the lower one having the date and a gilt crest, top label rubbed, corners repaired, a crest or coat of arms erased from centre of upper cover, a few early annotations, book-pile bookplate of Adrian Bullock dated 1988 inside both covers, good (ESTC S108236; Upcott p. 350)* £3,000



A pleasant, large copy (189 x 143 mm) of this classic text. 'What was in time intended as the first instalment of a historical topography of England was completed in draft in 1570, read in manuscript by Parker and Lord Burghley, and published as *Perambulation of Kent: Containing the Description, Hystorie and Customs of that Shyre* (1576). The earliest county history, based on wide and critical reading (partly informed by Lambarde's protestant suspicion of monks and their works), it draws also on the Domesday Book and on royal charters, and includes in its climatic, economic, social, religious, and historical survey a short investigation of the see of Canterbury; a discussion of the local inheritance custom of gavelkind is appended. While Lambarde was uninterested in pre-Anglo-Saxon history (unlike William Camden) and exhibited no appreciation of landscape, his book "is packed with learned information" and "eminently readable" (McKisack, 137). The project to publish on other counties was eventually abandoned in 1585, when Lambarde learned of Camden's similar undertaking' (ODNB).

Not common in the USA, ESTC recording just 7 copies, including the Yale with a variant imprint. The beacon map is not called for in this edition (which Upcott notes in a corrigendum).

59. **Machiavelli (Niccolò)** *Les Discours ... sur la première Décade de Tite Liue ... Traduictz d'Italien en François et de nouveau reveuz et augmentez par Jacques Gohory ... Paris: [printed for] Robert le Magnier, 1571, with woodcut printer's device on title, penultimate leaf with a woodcut portrait of Machiavelli, last leaf blank, some intermittent water-staining in the upper half, old ownership inscription on title partially washed out, minor marginal worming in a couple of places, ff. [viii], 179 (recte 280), [12, index, portrait, blank],*
 [bound with:]

Machiavelli (Niccolò) *Le Prince ... Dedié au magnifique Laurens fils de Pierre de Medicis. Traduict d'Italien en François avec la vie de l'auteur mesme par Jacques Gohory ... Paris: le*

Magnier, 1571, woodcut printer's device on title, penultimate leaf of preliminaries with a woodcut portrait (the same as in the other work, here a paler impression), ff. [8], 64, small 8vo, late seventeenth- or early eighteenth-century French calf, double gilt fillet borders on sides, rebaked, preserving fragments of the original gilt spine and the rest tooled to match, some staining to the boards, book label of Kenneth Rapoport, good £8,000

These two works were probably issued together (Brunet at any rate says so), although they seem to be universally catalogued separately. The translator Gohory is primarily important for his role in disseminating Paracelsian ideas in France, but these translations of Machiavelli were important too.

'The business of the influence and reception of Machiavelli [in England] was complicated, as we know very well, by the intervention on the Elizabethan scene of the Huguenot commentator Innocent Gentillet, who in 1576 published his *Discours contre Machiavel* (with a Latin translation the following year). This is the first of several early sustained attacks on Machiavelli's thinking... Gentillet was responding to the horrifying Massacre of St. Bartholomew in Paris in 1572... It is quite possible that Gentillet was further influenced in his perception of Machiavellian connections in the French court by the translation of *Il Principe* by Jacques Gohory in 1571, the year before the massacre. Unlike previous French translations (and in a departure from his own practice in his much earlier translation of the *Discorsi*) Gohory refers to the Medici family in his title – doubtless a sop to Catherine (de Medici, the French queen)' (John Roe, *Shakespeare and Machiavelli*, *Studies in Renaissance Literature* 9, 2002).



Rare: neither title in Adams, *Les Discours* only in the BL, 2 copies in Oxford (Bodleian and All Souls), Newberry and NYPL only in the US in WorldCat, and only 2 in SUDOC.

60. (Madeira.) BAEDEKER (Karl) Madeira, Canary Islands, Azores, Western Morocco. Handbook for Travellers. Leipzig: Karl Baedeker, London: George Allen & Unwin, 1939, 17 maps and 6 town plans in total on 11 sheets (several double-page or folding) and within the text, a little thumbing to fore-edge, pp. xx, 128, small 8vo, original red printed boards backed with red pebbled cloth, the board pulling free a little at head of front joint, a touch rubbed, very good £1,500

One of the rarest of the Baedekers – the usual story, that bombing in the war destroyed all the publisher's stock apart from a few early orders, may actually be true in this case – and the only English edition of this title (it follows the German version of 1934).



61. Magistris (Johannes de) [incipit:] *Questio[n]es subtiles [et] p[er]utiles mag[ist]ri Joa[n]nis Mag[ist]ri doctoris parisie[n]sis su[per] totu[m] cursu[m] logice porphyrij*. [Edited by Franciscus Gregorius]. [colophon:] *Venice: Bonetus Locatellus, for Octavianus Scotus, [20 June], 1487, FIRST EDITION, woodcut printer's device printed in red with register on recto of final leaf, text printed in double columns, large and small woodcut initials, diagrams in the text, lower margin of first leaf excised, last leaf of first gathering loose, two largish wax stains on 2 pages affecting to a lessening degree the adjacent pages, a little foxing and browning here and there and other fairly minor damp-staining, a number of annotations throughout in a minuscule contemporary hand, 181 leaves (of 182, without the initial blank), 4to (216 x 168mm), contemporary vellum from an old manuscripts, the text almost entirely rubbed away but a few red and blue initials still visible on lower cover, spine partly defective, the upper half entirely so*

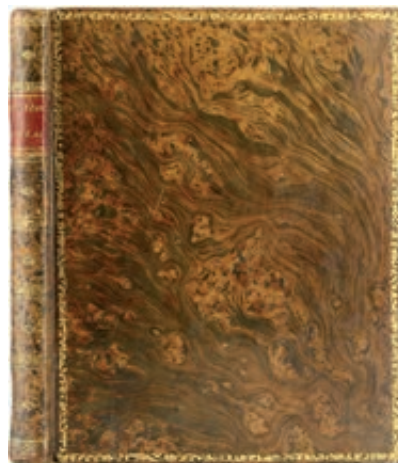
(having at some stage been covered in paper), holes at fore-edge where ties were, with traces of manuscript fragments which had held the ends in, corners worn, good (ISTC im00029000, 2 copies in the US, Chapel Hill and Union Theological Seminary) £6,000

The first edition of this commentary on the *Organon* of Aristotle, intended as a university text book: this copy bears witness to such use. As well as the annotations to the text, there is, inside the back cover, a list of other works which must have been on the student's reading list, including Plato and Pliny. There were 3 other incunabula editions, another by Locatellus in 1490, sandwiched between editions in Heidelberg and Basel. See 'The Commentaries on Aristotle by Johannes de Caulaincourt (alias Johannes de Magistris)' by P.J.J.M. Bakker, *Bulletin de philosophie medievale* 49/2007.



The first known production of Bonetus Locatellus is the Augustine of 9 February 1486/7. His second was Magistris' *Quaestiones super tota philosophia naturali* (30 May 1487), with which the present work (Locatellus's third production) is sometimes bound (the *Super tota philosophia naturali* having been previously published, in Parma, 1471).

62. (Maps.) KITCHIN (Thomas) and Thomas Jeffreys, publishers The small English Atlas: being a New and Accurate Sett of Maps of all the Counties in England and Wales. *Kitchin & Jeffreys, 1749, FIRST EDITION, first issue (without plate numbers), engraved throughout, with allegorical title, preface-cum-index, and 50 maps, relief shown pictorially, Borough and market towns listed beneath each county map (also within the map in the case of Somerset), the maps hand-coloured in outline, pages numbered in a contemporary hand at the top, trimmed a little close with some inked numbers cropped but no loss of text, 4to, contemporary tree calf, gilt roll tooled borders on sides, flat spine gilt in compartments and with red lettering piece, ownership inscription on rear fly leaf of J. Woodyer Thomas Strange, with motto 'Pignus amicitiae', fine* (Chubb CXCII; Hodson, 209B; ESTC T301093) £5,000



A fine copy of a rare atlas – only 1 copy in ESTC (Bodley), though there is a copy in the BL. Although trimmed fairly close this copy, at 7 3/16" is almost a whole inch taller than the dimension given by Chubb, and is also 1/4" wider: however, this is smaller than the Wardington copy (£5400 including premium at the sale in 2005, in a binding rubbed and worn at the corners).

63. (Maps.) OGILBY (John) *Britannia Depicta* or *Ogilby Improv'd*; being a correct copy [sic] of Mr. Ogilby's Actual Survey of all the Direct and Principal Cross Roads in England and Wales ... by Ino. Owen ... Maps of all the Counties of South Britain ... by Eman. Bowen Engraver. *Printed for & sold by Tho. Bowles ... 1720, FIRST EDITION, engraved throughout, with engraved title-page (a trifle browned), 2 preliminary leaves of tables, 200 strip road maps, 54 county or part county maps, the majority in remarkably clean crisp condition, 2 plates of College arms, numerous coats of arms, numeral to p. 10 shaved, short tear in fore-margin of pp. 245-6 just entering plate but not affecting any printing, pp. [vi], 273, small 4to, contemporary panelled calf, a patch of insect damage with loss of surface on upper cover, a few small abrasions to lower cover, corners and headcap slightly worn, lettering piece lost, very good* (Chubb CXLVII; Fordham pp.18-19; ESTC N15579) £2,000

An excellent copy of the rare first edition. In particular, this is a tall copy: at 8 1/16 inches it is almost an inch taller than the dimension given by Chubb. It has the following first issue points: no notice of Stony Stratford on p. 53, the numbering in the left-hand corner of p. 121, p. 128 misnumbered 121 (here corrected in ink).

Owen and Bowen appear to have been in great demand since four editions of this book were published between 1720 and 1724. It was a smaller, popular version of John Ogilby's famous road maps of England, which were originally published in folio in 1675 as *Britannia: or an Illustration of the Kingdom of England and Dominion of Wales*. Ogilby's survey was perhaps the most accurate to date. He used the new distance of 1760 yards to a mile instead of the old standard of 2428 yards and calculated distances methodically by foot. Several smaller versions were published, although Ogilby's own was the most successful, going through a number of editions and reprints well past the middle of the century. Each page is engraved, and provided with printed annotations and coats of arms.



64. 'listen to the rueful rhyme, / for Marat bleeds, and by a woman's crime!' (Marat.) Marat. A Political Eclogue, in imitation of the Daphnis of Virgil, with variations, imitations, and notes, critical and explanatory. Printed for James Ridgway, 1793, FIRST SEPARATE EDITION, some light spotting, pp. [ii], 19, [1], 4to, modern quarter dark calf, marbled boards, very good (ESTC N67164) £2,000

The only separate edition of a rare satiric dialogue in verse – first published in the *Morning Chronicle* of 11th August 1793, and later reprinted in the *Spirit of the Public Journals* for 1797 – which is the only contemporary English poem about Marat, murdered in his bathtub on 13th July. It appeared amongst a vogue for 'political eclogues' which included *Jekyll*, 1788, *Pitti-Clout & Dun-Cuddy*, 1795, and *The Patriots*, 1796, among others, and was compared, favourably, in contemporary reviews to the *Rolliad*. The poem's interlocutors, Rose and Burgess, 'two celebrated directors of the Ministerial Journals... meet and lament the death of Marat. The one regrets the mischief which their cause may sustain by his untimely loss; the other, consoling himself with the memory of the good he has already done it, decrees him immortal honours' (Argument). The irony is strong, and the poet of course also 'makes pretty free with several great names' (*Analytical Review*).



ESTC locates two copies, in the William Salt Library and the University of Cincinnati; Worldcat adds UC Berkeley, Yale, and the Bibliotheque Municipale de Lyon, and there is also a copy in Oxford. ESTC gives the pagination as '[4], 20', and so there may be a half-title or initial blank lacking here. However, the Oxford copy is the same, the first two leaves have no printed numbers (the third leaf verso beginning '4'), and other catalogues match our pagination. The *British Critic* concluded its notice by stating that the pamphlet 'is not likely to find many purchasers', which may help explain its current scarcity.

- One for each Month of the Year
65. Marsh (John, of Chichester) The Astrarium Improved; or, Views of the Principal Fixed Stars and Constellations, Represented on Twelve Plates, (One for each Month of the Year;) from which their names and relative situations may be known by Simple Inspection. Printed for John Cary, 1818, 12 engraved star charts, hint of browning on the plates and one or two smudges, tear in fore-margin of last 4 plates (and lower wrapper), in the last instance just touching the engraved surface, pp. 12, [2], 4to, original drab wrappers, a little frayed, good (See Fordham p.76: Fordham had only seen the RAS copy of the 1822 issue. Of the present issue COPAC and Worldcat record only one copy, NLS) £1,200

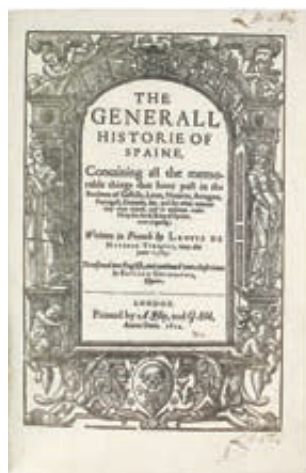
A rare booklet of star charts, for popular consumption, first published in 1806, re-issued from time to time thereafter (all issues are rare), taking into account astronomical developments and in particular the appearance of the great comet of 1811, whose trajectory is delineated on three of the plates here. The plates are mostly dated Decr. 31, 1811.

Little seems to be known about the author, Marsh, but his dedication of the work to William Walker is suggestive. William, or rather Adam, Walker, was the most famous of the early nineteenth-century itinerant lecturers on scientific subjects, accompanying his lectures with a splendid Eidouranion. Astrarium is a term which has an ancient usage, but Marsh does not appear to be referring to a particular machine – although in the same year, 1818, Thomas Elton published an *Elucidation of the Transparent Astrarium*.



Monthly star charts are 'a feature that would become increasingly popular among amateur astronomers... Actually, Johann Bode was the first to publish a series of maps showing how the night sky changes month by month; they appeared in his astronomy textbook of 1768, which went through many later editions. But few other astronomers picked up on the idea until Rubie [1830]' (Out of this World: The Golden Age of the Celestial Atlas, LHL online exhibition, item 40).

66. **Mayerne (Louis Turquet de)** *The Generall Historie of Spaine*, containing all the memorable things that have past in the realmes of Castille, Leon, Navarre, Arragon, Portugall, Granado, &c... translated into English, and continued unto these times by Edward Grimeston, Esquire. *Printed by A. Islip, and G. Eld, 1612, FIRST EDITION, initial blank discarded, a bit of minor spotting, a few rustspots, one leaf with a neatly-repaired closed tear across 15 lines of text (slightly out of alignment but not affecting legibility), frequent small marginal tickmarks and a few short notes in an early hand, pp. [vi], 1380, [28], folio, later seventeenth-century sprinkled calf, boards bordered with a double gilt fillet enclosing gilt corner-pieces, spine divided by six raised bands between gilt fillets, small repair to foot of spine, modern bookplate of Adrian Bullock to front and rear, ownership inscription and purchase note of Henry Smith of Corpus Christi dated 1660 to flyleaf (with his initials also to title-page), very good* (ESTC S114485; Sabin 47118) £2,500



The first edition of the first English translation of Mayerne's history of Spain, an important source for later historians and other authors. It is now quite scarce in nice condition. Grimeston, a prolific translator mostly from French, produced a number of substantial tomes (few under 1000 pages), his two other major translations being histories of France and the Netherlands. This work includes a description of Columbus, hence its Sabin reference.

Despite this, he has received minimal modern attention: in 1906 F.S. Boas wrote (in *Modern Philology*, Apr. issue) 'It is remarkable that he is not thought worthy of being mentioned in the *Dictionary of National Biography*, even among his father's descendants, for he was one of the most active and versatile of translators, when translation was in its golden age, and he was sergeant-at-arms during one of the most stirring periods of English parliamentary history'. Grimeston still goes nearly unmentioned in the ODNB – he now warrants half a line as one of his father's sons and a sergeant-at-arms.

67. **Morris (William)** [Works.] *The House of the Wolfings. The Roots of the Mountains. Grettir the Strong. Volsunga Saga. The Odyssey of Homer. The Aeneids of Virgil. Hopes and Fears for Art. Architecture, Industry, and Wealth.* [Eight vols.] *Printed at the Chiswick Press, [for] Longmans Green & Co., 1901-2, [EACH VOL. ONE OF 315 COPIES], printed at the Chiswick Press on handmade*



Item 67



Item 68

paper using Morris's Golden type, 4to, original qtr. blue cloth, light blue paper boards, printed labels (with spares tipped to flyleaf in each vol.), light foxing to boards, uncut, near fine (Walsdorf 84) £1,600

The prospectus gave a limitation of 315 copies, of which 300 were for sale. Issued separately between January 1901 and June 1902, the volumes are now scarce as a set, especially in nice condition. Laurence Hodson's copies, with his booklabel printed for him at the Kelmscott Press.

68. **Neri (Antonio)** *L' arte vetraria distinta in libri sette ... ne'quali si scoprino effetti maravigliosi e s'insegnano segreti bellissimi del vetro nel fuoco, & altre cose curiose, impressione seconda, ricorretta ed espurgata de varj errori. Florence: Marco Rabbuiati, 1661, woodcut printer's device on title, some browning and spotting in places, a little damp-staining, perforated stamp of the Carnegie Library of Pittsburgh on title, accession number stamped at foot of dedication, withdrawn stamp on front fly-leaf, pp. [xiv, including half-title], 192, small 8vo, contemporary vellum, small patch to upper cover, head of spine defective, lower corners and lower part of fore-edge of lower cover worn, good (Neville, vol..2, p.217) £2,500*

The very scarce second edition of Neri's classic work on glass-making (first, 1612). The text is much improved in this edition, and the original dedication is substituted by one from the printer to the artist Silvio degli Alli. Neri's book created a revolution – the elements required for high level glass-making became widely known, and the industry spread rapidly throughout Europe, where most previous glass manufacturing undertakings had failed to approach to the quality of Venetian glasses. Neri's book hastened the decline of Venice as the world's glass capital, although Venetian domination of the industry was already threatened by the immigration of glassmakers who took their secrets with them. In 1622, for example, an English company sent six Italian glassmaking artisans to the Jamestown colony in the New World.

69. **Origen.** *Quae hoc in libro continentur. Origenis in Genesim Homiliae 16... in Exodum Homiliae 13... in Leviticum Homiliae 16... in Numeros Homiliae 18... in Iesum Nave Homiliae 18... in Librum Iudicum Homiliae 8. Divo Hieronumo interprete. [Colophon:] Venice: In aedib. Aldi, 1503, some light foxing, thin dampmark to top margin of first few leaves, six gatherings with copious marginalia in an early hand (see below), final leaf with the partly-erased inscription of 'Antonii Larisi', ff. [vi], 182 (Adams O291; Ahmanson-Murphy 72; CNCE 55859)*

[bound with:]

Origen. *Explanatio...* in *Epistola Pauli ad Romanos Divo Hieronymo interprete.* [Colophon:] Venice: Per Simonem de Luere, 1506, final blank discarded, ff. 73, folio, *later vellum, spine and fore-edge lettered in ink, a little bit darkened and rumpled, very good* (CNCE 31790; not in COPAC or Worldcat) **£9,000**

The first Aldine edition of Origen, containing homilies on the Old Testament in a Latin translation by Jerome. A couple of incunable printings of various short works preceded this edition, but Origen was a dangerous author to be associated with, since Jerome himself had alleged him to be a heretic. When Pico della Mirandola attempted a revival in 1486 it resulted in his own arrest for heresy, and only in 1493 was Pico pardoned, freeing other humanists to investigate Origen's works. This Aldine edition marked the beginning of the new understanding and was immediately followed by a number of other printings of works by Origen, including the first collected works in 1512 and Erasmus's edition, published shortly after his death. For Aldus the edition is significant in containing the first appearance of the large-format dolphin device, and also a preface acknowledging the partnership of Aldus's father-in-law for the first time.



Bound with it is a rare printing from this significant period of another exegetical work by Origen, also printed in Jerome's Latin translation, by Simon de Luere of Venice. This text, on Romans, does not survive in the original Greek (the homilies in the Aldine edition saw their Greek editio princeps in the seventeenth century).

An early owner has taken advantage of the new freedom around Origen's works and read substantial sections of this copy carefully. A number of leaves have frequent annotation in a careful hand in the margins on both sides of the text. Many appear to be keywords but the quantity is greater than usual and others add details or summarise passages. If nothing else, the interests of the reader are made relatively clear: in the table of contents of the first work, every reference to the Pope in the contents of the homily on Leviticus is called out.

70. **Printed 'upon Cloath'** (Oxford. University.) *The Oxford Almanack for the Year of our Lord God 1685. Oxford: Printed at the Theater, 1684, printed on linen, engraved surface 525 x 450 to platemark, a few brown spots, mostly in the margins, 625 x 570mm to edge of mount, with approx. 10mm folded over, framed and glazed* (subject to VAT in the EU) **£5,000**

The first Oxford Almanack appeared in 1673. There was none in 1675, making this the eleventh in a series which has otherwise been published annually for well over 300 years. They were from the beginning produced in largish numbers, though those printed 'upon Cloath' were necessarily fewer. Whether on paper or cloth (early on issued as silk handkerchiefs), their ephemeral nature has entailed a low survival rate, and an example as early as this, is rare indeed. Dr. Fell took an interest in these productions, and this was the penultimate one in which he was involved.



'On the left, on a plinth, a figure in classical armour, trampling on his enemies, is crowned by Victory. On the right is a group of figures, including a seated woman with a book and another writing the eclipses for the year on a scroll. Neptune stands in his chariot behind. In the distance is a view of Oxford [from Loggan, *Oxonia illustrata*, 1675, with Tom Tower added]. Oxford was at this time strongly Tory, High Church, and monarchist, and the portrayal of the triumph of Charles II over his enemies may reflect the University's enthusiastic loyalty to the Crown following the Rye House Plot in 1683 ... The group on the plinth is from the engraving by Villamena after Goelius of the statue of Moschino ... with the head changed to a portrait of Charles II' (Peter, *The Oxford Almanacks*, p. 34). The head is somewhat awkwardly placed.

A dozen Tonson plays

71. (Plays.) TONSON (House of, publishers) Collection of 12 plays. 1734-51, 12 works in two vols., one gathering in the first vol. sprung, a trifle soiled in a few places, 12mo, contemporary calf, gilt rules on spines athwart the raised bands, red lettering piece ('Plays'), numerals gilt direct, both vols. slightly skewed and with a little wear to head and tail, contemporary list on contents on flyleaf (the first lacking the lower half), small label inside front cover of vol. ii ('Loop.' within a border of typographical ornaments), good £1,200

A pleasing collection, redolent of the taste of the second quarter of the eighteenth century, in an above average binding. Two of the plays are not (in this edition) in the BL, one of the Shakespeares not in Folger. The plays were all stitch bound before being assembled in this collection. Contents (all printed for the house of Tonson, with or without others, and each with title-page printed in red and black and an engraved frontispiece, date followed by ESTC No.):

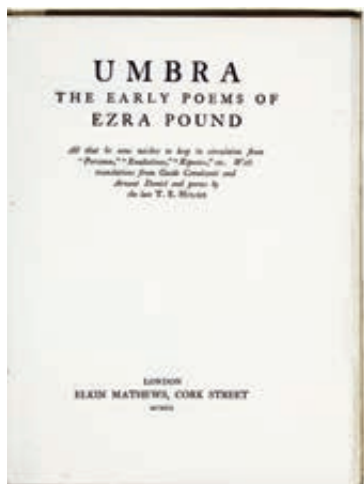
Vol. i.

1. Hughes (John) *The Siege of Damascus*, 1753. T128842.
2. Philips (Ambrose) *The Distrest Mother*, 1749. N8992.
3. Congreve (William) *The Mourning Bride*, 1750. T41485.
4. Rowe (Nicholas) *The Fair Penitent*, 1750. N8166 (not in the BL).
5. Shakespeare (William) *The Tragedy of Macbeth*. To which are added all the original songs, 1750. T202844 (4 copies in the UK, 3 in the US, not including Folger).
6. Shakespeare (W.) *Julius Caesar*, 1751. N7930.

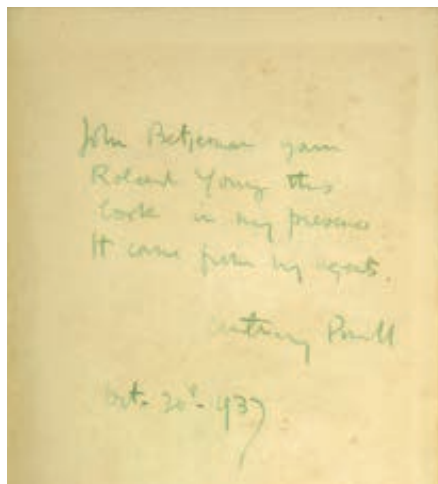


Vol. ii.

7. Dryden (John) *Don Sebastian*, 1735. T34832, as part of *The Dramatick Works of John Dryden, Esq;* vol. vi.
8. Rowe (N.) *Tamerlane*, 1750. T173559 (Rylands only in the UK).
9. Congreve (W.) *The Double-Dealer*, 1735. T34855.
10. Shakespeare (W.) *The Merchant of Venice*, 1750. T62194 (3 in the UK, 2 in the US).
11. Addison (Joseph) *Cato*, 1750. N28946.
12. Shakespeare (W.) *The Life and Death of King Lear*, 1734. T54713.



Item 72



Item 73

72. **Pound (Ezra)** *Umbra. The Early Poems.* Elkin Mathews. 1920, *FIRST EDITION*, 97/100 COPIES signed by the author and printed on handmade paper, pp. 128, fcap.8vo, original quarter white parchment, backstrip gilt lettered, grey boards, the parchment and boards lightly soiled, corners a touch rubbed and two a trifle bumped, tail of backstrip a little more so, cream cotton-marker, t.e.g., others untrimmed, good £1,500
73. **Powell (Anthony)** *Agents and Patients.* Duckworth. 1936, *FIRST EDITION*, faint browning to preliminaries, pp. 273, [3] (adverts.), fcap.8vo, original pink cloth a little cocked, faded backstrip gilt lettered, covers lightly dampstained (McIlvaine A54a) £1,850

The front free endpaper is inscribed by Anthony Powell using green ink, presumably following a good lunch: 'John Betjeman gave Roland Young this book in my presence. It came from my agents. Anthony Powell. Oct. 20th 1937'. His agent's (A.M. Heath) rubber-stamped address-stamp is beneath the inscription. It was in 1937 that Anthony Powell tried (and failed) to gain employment in America as a script writer and was presumably meeting Roland Young with the intention of gaining advice and information about the Hollywood film industry. Roland Young was a British film actor who had a successful career in films, mainly in Hollywood, during the 1920s and 30s.

In a photocopy of a letter with this book, dated 19th October 1937, Betjeman writes to Powell reflecting upon, but carefully declining, most of his ideas for marketing the Shell-Mex brand. In the penultimate paragraph Betjeman writes 'Roland Young has said that he cannot let us know until tomorrow morning whether he can lunch or not, but anyhow you and I will lunch and let's hope that Roland Young will come too.'

74. **Extensive annotations, with drawings and music on the title-page (Prosody.)** Hoc in volumine haec continentur Francisci Maturantij Perusini De componendis carminibus opusculum. Nicolai Perotti SyPontini De generibus metrorum. Eiusdem De generibus metrorum. Eiusdem De Horatij Flacci ac Seuerini Boetij metris. Omni boni Vicentini de arte metrica libellus. Seruij Mauri Honorati Grammatici Centimetrum. [colophon:] Venice: 20 March, 1512, woodcut initials, some text in Greek, ff. 40, 4to, late nineteenth-century half red morocco by Domschke, Hamburg, a bit worn, ex-Carnegie Library Pittsburgh, bookplate inside front cover with withdrawn stamp, perforated stamp in first leaf (scarcely affecting printed text, a few casualties among the manuscript notes), accession number stamped at foot of recto of second leaf, good (CNCE 46812) £3,500

An attractive and intriguing example of these important texts on poetic metre, annotated by a keen student, if not in fact a practitioner. Perotti's is the first modern treatise on Latin prosody. There are a few underlinings and notes in red ink to the first text. The text of Leoniceus has similar, but then very extensive annotations in brown ink in a rather crabbed hand. The same hand has added about 30 lines to the title-page and embellished this with hanging scrolls. The largest of these, at the top, contains 2 lines of Latin verse, while four others set out in tabular form the various metres. There is also a 4-line stanza set to music.

There were three incunable editions of these four texts together, all Venice, 1491-97. The texts by Perotto and Servius had appeared together in Verona in 1483, and the text of Leoniceus was printed there in the same year, having first appeared at Venice in 1471. The Maturatius had appeared in Perugia in 1482.



75. **Pufendorf (Freiherr Samuel von)** Von Natur und Eigenschafft Der Christl. Religion und Kirche in Ansehen des Bürgerlichen Lebens und Staats: Einigen Hohen Standes-Personen Zu Gefallen In Teutscher Sprache ausgefertiget durch Immanuel Webern. *Printed in Zwickau by Christian Bittorff for Johann Friedrich Gleditsch, Leipzig, 1688, title-page printed in red and black, pp. [xxx], 395, [1], [bound with:]*

Bacon (Sir Francis) Fürtrefflicher Staats- Vernunft- und Sitten-Lehr-Schriften I. Von der Alten Weißheit. II. Etliche Einrahtungen, aus den Sprüchen Salomonis. III. Die Farben (oder Kennzeichen) des Guten und Bösen! ... *Nuremberg: Michael Enger, 1654, engraved frontispiece, pp. [xxviii], 286, [9], [plus two other contemporaneous German theological works], 12mo, four works in one vol., late seventeenth-century vellum, ink lettering on spine now illegible, good (Gibson 101) £4,000*



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

76. **Reusner (Nicolaus)** Icones sive Imagines Virorum literis illustrium, quorum fide et doctrina religionis et bonarum literarum studia, nostra patrumque memoria, in Germania praesertim, in integrum sunt restituta. Additis eorundem elogiis diversorum auctorum. Ex secunda recognitione Nicolae Reusneri IC. *Strasbourg: Curante Bernhardo Iobino, 1590, 108 large woodcut portraits, a couple of leaves with old repairs to blank corners, some dustsoiling, a thin marginal dampmark at beginning, pp. [xvi], 428, [20, the final 2 leaves blank], 8vo, later vellum, yapp edges, title later blocked in black on spine, monograms stamped on each board (different forms of 'WSM'), toned and soiled, ties removed, bookplate of William Stirling Maxwell, pencil notes to final blanks, good (Adams R410; VD16 R1428) £2,000*



An early edition of this compilation of portraits and laudatory poems of major Renaissance figures, compiled by the German scholar Nicolaus Reusner and first published in 1587. Subjects depicted include Luther, Copernicus, Munster, Paracelsus, Genser, Eoban Hess, Fuchs, Erasmus, etc. etc.; all derivative portraits but nonetheless absolutely representative examples of the look and language of sixteenth-century intellectual culture.

77. **Rowson (Susanna)** Reuben and Rachel; or, Tales of Old Times. A Novel. Boston (Mass.): Printed by Manning & Loring, for David West, Sold by him, and by the author [and others], 1789, FIRST EDITION, 2 vols. in 1 (continuously paginated, sectional title to 'Volume Second'), some moderate browning and foxing (as usual), pp. iv, 364, 8vo, original sheep, compartments ruled on spine, red lettering piece, scuffed and worn, spine defective at head, upper joint repaired internally, contemporary signature at head of title of Josephine Le ?Gardency, ticket of the Baltimore booksellers Campbell, Conrad & Co. inside front cover, sound (BAL 17003; ESTC W21955) **£1,500**

£1,500

A late novel by America's first best-selling author, issue with pp. 226-27 correctly numbered. The novel traces the various means of bondage, including Indian captivity, endured by ten generations of women, from Christopher Columbus's wife to colonial women who lived through the American Revolution.



ESTC records copies in America only, none in the UK, though there is a copy at Chawton. The Minerva Press edition of the following year is located only in the BL, Harvard, and NYPL.

78. (Saint Dominic's Press.) CHESTERTON (G.K.) *The Turkey and the Turk*, arranged and Pictured by Thomas Derrick. *Ditchling, Sussex, 1930, FIRST EDITION, 24/100 COPIES printed on Batchelor's handmade paper and signed by the author and artist, 96 wood-engravings by Thomas Derrick, pp. [106, i], sm.folio, original quarter. black morocco, lettering on backstrip and Derrick design on the front cover all blocked in gilt, green cloth sides, t.e.g., others untrimmed, corners bumped, some light mottling of colour to the cloth, very good* (Sullivan 87A; Chesterton Continued 87; Taylor & Sewell Saint Dominic's Press A191) £1,500

£1,500

Rare. It was expensive when first offered for sale (£5 5s), and ‘very few bound copies were issued; some sets of sheets were sold off unbound, and most of the edition was ultimately burnt’ (Sullivan). At least 35 copies are known to survive in various states, which stretches the definition of ‘very few’, but the book remains rare on the market.



Item 78

79. (Shakespeare Head Press.) FROISSART (Sir John) Cronycles. Translated out of the French by Sir John Bouchier, Lord Berners [from the Original Edition of 1523-25]. 8 Vols. Oxford. 1927/28, 264/350 SETS printed on Batchelor handmade paper, over 600 fine armorial-bearings and maps engraved on the wood by Paul Woodroffe and the great majority handcoloured in part or in whole, sm. folio, original quarter holland linen cloth with four tiny ink spots to the backstrips, printed labels (spare labels tipped in), pale blue boards, bookplates, untrimmed, near fine £1,350



Item 80

80. Shakespeare (William) The Works of; in Eight Volumes. Adorn'd with Cuts. Revised and Corrected, with an Account of the Life and Writings of the Author, By N[icholas] Rowe. To this Edition is added, A Table of the most Sublime Passages in this Author. [Eight vols.] Printed for J. Tonson, 1714, engraved portrait frontispiece, 2 further engraved portraits, and an engraved frontispiece to each play, a bit of browning or spotting here and there, 8vo, contemporary panelled calf, spines gilt in compartments, red lettering pieces, one joint repaired, some wear to extremities, cracks in some joints, good (Jaggard pp. 497-98; ESTC N25979; N25981 has Tonson only in the imprint and not the string of booksellers) £6,000

The second Rowe edition. Rowe's first in 1709 (a mere 24 years after the Fourth Folio) was in six vols., with a seventh volume of the *Poems*, published piratically a year later by Curll. The present edition is properly speaking 8 vols. (as on the general title-page), although a 9th volume, printed for Curll and others, was separately issued as a companion. There is also a version 'In Nine Volumes', with a Curll in the imprint of vol. i.

Jaggard says of the the first Rowe edition: 'In importance and interest, this edition ranks second perhaps to the *editio princeps*. It is the first manual text, the first to present a biography of the poet, the first to bear an editor's name, the first to possess illustrations, and the first of the endless army of editions in octavo. The text is copies from the fourth folio ...The attributed plays are found also in this version, and the plates are of no small importance because of their contemporary costume.' Of the present edition he says: 'This edition was also sold as separate plays ... The first stage edition, being produced for sale at the theatres, and for disposal to pedlars who distributed the plays in rural districts.'

81. **Shelley (Percy Bysshe) Queen Mab.** *W. Clark. 1821, FIRST PUBLISHED EDITION, final advertisement leaf present, this copy (as issued) without the dedication leaf found in some copies, a little light spotting, edges untrimmed, pp. 182, [2], 8vo, original drab paper boards, printed paper backstrip label (stained), joints a bit worn but strong, small losses from backstrip ends, some light scratches and marks, housed in a brown cloth felt-lined solander box, very good (Granniss 19) £1,800*

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



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



Item 82

82. **Smyth (Sir James Carmichael) Field Fortification.** *[England], 1800 [-1806], manuscript in ink on paper, various diagrams and illustrations in text including hand-coloured flags, pp. 157-8 excised, pp. 161, [37], plus blanks and 4pp. contents at end, oblong 8vo, original speckled sheep, brass clasp and catch, spine partly defective, good £2,500*

A compendious treatise on fortification, not purely theoretical but enlivened with historical anecdote, and enlarged by memoirs of later campaigns, by the most important British military engineer of the Regency, a protégé and friend of Wellington. Smyth's distinguished career, culminating in a knighthood, saw him at the Cape of Good Hope, in the Peninsula, Holland, and latterly Canada, and then the Caribbean. In every field his expertise was sought after, and proved effective. The present manuscript might therefore be regarded as the then young author's manifesto. Smith was not a prolific author. He published *Précis of the Wars in Canada*, 1826, and *Memoir upon the topographical system of Colonel van Groom*, 1828, but no theoretical work.

83. **(Songs.) THE ANNUAL HARMONY or, The Convivial Companion:** containing a collection of the newest and most favourite songs, catches, glees, cantatas, &c. adapted to well-known tunes. To which is added, a variety of toasts and sentiments. By a company of Gentlemen. *Southwark: Printed by W. Kemmish, 1789, FIRST EDITION, engraved frontispiece printed in blue and hand-coloured, corner of C1 torn away with the loss of 2 letters on the verso (sense recoverable), one catchword cropped of a letter in the fore-margin, some spotting and soiling, pp. v, [6-] 96,*

[bound with:]

The songs, duets, chorusses, &c. in the musical entertainment of *The Farmer*. Performed at the Theatre Royal, Covent Garden. The musick composed and selected by Mr. [William] Shield. Sixth edition. Printed for T. Cadell, 1789, *lacking a half-title, several initial letters trimmed*, pp. [3-] 23, 8vo, *contemporary sheep, worn at extremities, ownership inscription on flyleaf of T. Weatherhill, 1789, sound* (ESTC T300949, Bodleian only; 2nd work not in ESTC) £1,200

An excessively rare collection of songs from the early years of Glee Clubs. The songs are from various sources, from plays (usually with the name of the actor or actress who sang them), various named authors, and others anonymous, including 'One of the Proprietors'. The announced intention was to publish a new collection every six months, and others did appear, at less frequent intervals, as *Kemmish's Annual-harmonist* (4 editions recorded in ESTC, all rare). At the end the printer himself contributes a genial verse epistle to his Friends, which includes some interesting rhymes: 'relate as' and 'errata's', 'duty' and 'true t'ye'. Among the Toasts and Sentiments for 1789 is 'May we never find a Pitt too deep, nor a Fox too cunning.'

The first, or an early, owner has taken some pains to embellish the copy. Twin pairs of rules at the head of the dedication and the text have been carefully coloured in yellow. Neat ink rules adorn the end. The title of the second work has a neat twin ruled border added. The frontispiece – depicting a musical group in a sylvan setting – has been partly coloured by hand: the frame is nicely done, but the gentlemen's clothes are less happy, and a joker has inked over the faces of the party, giving a slightly grotesque impression.



Of the second work ESTC records only the seventh edition (two copies, same year). *The Farmer* had been staged in 1787, and was popular. Among Shield's claims to fame is the composition of the tune to which *Auld Lang Syne* is traditionally sung.

84. (St. Francis of Assisi.) SADELER (Justus, engraver and publisher) *Seraphici Patris S. Francisci Ordinis Minorvm Fondatoris Admiranda Historia* [Venice: Sadeler, c. 1610,] *engraved throughout, title-page and 23 plates, with legends in italic below the images, oblong 4to (175 x 260mm), eighteenth-century calf backed paper covered boards, worn, good* £4,000



Item 84

An excessively rare suite of plates celebrating the life of St. Francis. The only copies we have been able to trace are at Wolfenbüttel, and Saint Bonaventure University. Each leaf contains a major scene from the life of St. Francis, with various minor scenes in the background. Each scene is lettered and described. Title page engraved with pictures of various illustrious members of the Franciscan Order, the 5 martyrs, the 7 martyrs, and St. Francis receiving the stigmata.

Justus Sadeler (b Antwerp, ?1583 or ?1572-9; d ?Leiden (or ?Venice), ?c. 1620) engraver and print dealer, son of Jan Sadeler I. He was a pupil and assistant of his father, whom he followed to Munich and then to Italy, where he was in 1596. In 1601 Justus was recorded in Venice, where he spent the greatest part of his career; after his father's death, he took over the publishing and print dealing businesses. He was chiefly active selling prints and paintings. He had dealings with the Dukes of Gonzaga. He stopped at Augsburg in 1611, during a trip via Frankfurt am Main to Venice. In 1620 he travelled with the ambassador of the Venetian Republic to the northern Netherlands to do business with publishers in Amsterdam.

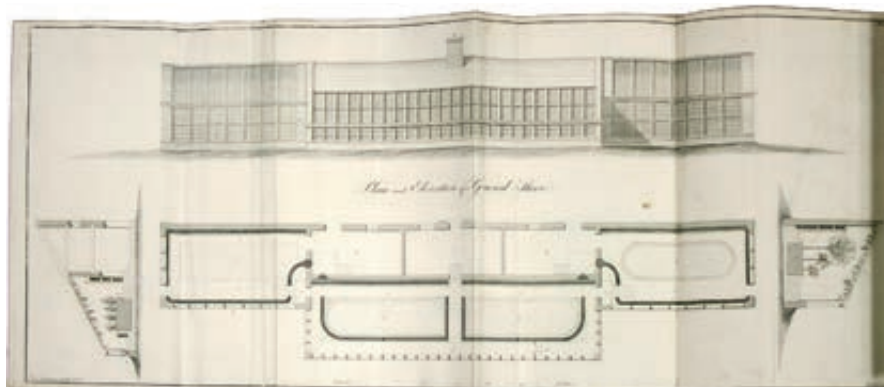
85. **Statius (Publius Papinius)** *Orthographia et flexus dictionum [...]; Sylvarum libri quinque, Thebaidos libri duodecim, Achilleidos duo. [Venice]: in aedibus Aldi. 1502, FIRST ALDINE EDITION, Aldine device at end of 'Orthographia', lightly washed leaving just a few faint spots, a library punch-stamp to first leaf unobtrusively repaired, ff. [296], 8vo, modern dark brown calf, boards panelled in blind, backstrip with five raised bands, red morocco label in second compartment, a.e.g., very good (Adams S1683, 1670; Goldsmid 49; Dibdin II 423; Moss II 612; Renouard p. 35 #7) £1,500*



The first Aldine edition of the poems of Statius, complete with the section of Greek-Latin glossary titled 'Orthographia' which according to Renouard is sometimes missing (though Adams treats it as a separate work). It is here bound before the text of the poems. This is the first post-incunable edition of Statius, following a number of printings of his shorter poems in the 1470s and three printings of his works in the 1480-90s. Moss calls this edition 'rare and in some request among the curious'. This copy was formerly in the John Crerar Library, established by the American industrialist and now part of the University of Chicago; the library limited its collections to science and medicine early in the twentieth century.

86. **Steele (Richard)** *An Essay upon Gardening, containing a catalogue of exotic plants for the stoves and green-houses of the British gardens: the best method of planting the hot-house vine; with directions for obtaining and preparing proper earths and compositions, to preserve tender exotics; observations on the history of gardening; and a contrast of the ancient with the modern taste. York: printed for the author, by G. Peacock, 1793, FIRST EDITION, 3 folding plates at rear (washed and neatly reinforced on verso of folds), two plates trimmed just within printed border, some light foxing in text, pp. xx, [ii], xxi-xxii, [2], 159, [1], 102, [8], 4to, contemporary half dark green straight-grained morocco, marbled boards, corner-tips renewed with calf, tidy repairs to joints and spine ends, good (ESTC T82581; Henrey 1384) £1,800*

The first edition of this significant gardening record, not an essay in the modern sense – the largest portions of the book are the catalogue (112 pp.), a list of propagation methods (102 pp.), and the list of subscribers (11 pp.) – but an important listing of exotics. There are more than 275 subscribers but the book is now scarce in commerce, with only a few auction appearances in the last forty years. In the sections where he does add comment, Steele demonstrates his knowledge of the current taste: 'In his *Essay upon Gardening* (1793), Richard Steele called the pineapple "This prince of vegetables" and stated that a pinery was "what every gentleman of rank and fortune would wish to possess"' (Saglia, 'Making Sense of Excess in Austen's Narratives', in *A Companion to Jane Austen*, p. 361). He also concentrates on the grape in the section of 'Observations' in between the catalogues.



Item 86

87. **Stevens (Wallace)** *Three Academic Pieces*. *Cummington, MA: Cummington Press, 1947, FIRST EDITION, XXXVI/LII COPIES* (of an edition of 246 copies), signed by the author, printed on Crown & Sceptre paper, 3 hand-coloured initials in the text, pp. 36, [5], 8vo., original hand-coloured boards backed in linen by Peter Franck, backstrip longitudinally blocked in blue, plain white dustjacket and card slipcase discarded, near fine (Edelstein A12) £3,500

Stevens read these poems at Harvard in February 1947, and arranged with Knopf for the Cummington School of the Arts to produce this edition. Surveying the proofs, he wrote: 'If I like the other initials as much as I like the O, I shall be hard to hold down'. Only this smallest issue was bound by Peter Franck; two larger unsigned issues on different paper were bound by Arno Werner.



88. **Stevenson (Robert Louis)** *A Child's Garden of Verses*. *Longmans, Green, and Co., 1885, FIRST EDITION, a few minor spots and stains*, pp. [ii], x, 104, 16mo, original bevel-edged medium blue cloth, spine gilt lettered, publisher's logo on the front cover, top edges gilt, others untrimmed, spine slightly faded and bumped at either end, corners a trifle worn, bookplate, cloth chemise and light blue gilt lettered morocco and cloth slipcase, good (Prideaux 14; Hayward 297; Grolier Club Stevenson 55; Osborne II 662) £1,750

First issue of the text (with no mention of the 'Second Series' in the list of the author's works), second issue of the binding (apostrophe shaped like a 7, 'OF' the same size as 'A', not smaller). 'The power of this collection of simple verses lies in the fact that it ... shows that life which a child lives within himself, and takes so completely for granted that he seldom speaks of it, usually because he cannot... Stevenson has here recaptured not only a part, but the whole of that hidden life, and has set those recollections forth in just the terms that children would use, could they put them into words at all' (Meigs, pp. 293-4). Furthermore, 'they were the first sizable group of poems to ... capture, with equal consistency and thoroughness, a child's quality of imagination, sense of wonder, and intense enjoyment of experience' (p. 408).



89. **[Swift (Jonathan)]** *Travels into several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships. Vol. I [-IV]*. *Printed for Benj. Motte, 1726, frontispiece portrait (in second state) and 6 further plates, soiled and spotted in places,*

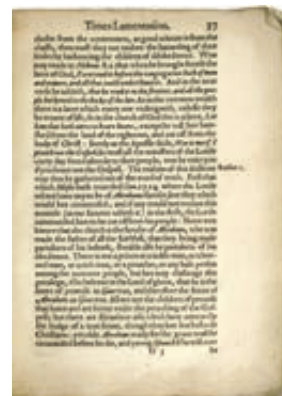
occasional staining, nineteenth-century ownership stamp of James Bubb on two leaves and one plate in vol. i, an early ink sketch of Gulliver's ship on another plate in that vol., pp. xii, 148, [6], 164; [vi], 154, [8], [155]-353, [1], 8vo, modern sprinkled calf, spines with five raised bands, black and green lettering pieces, sound (ESTC T139450, T139452; Teerink-Scouten 290, 291) £1,750

A mixed set, the first volume being from the AA (second) edition and the second volume from the B (third) edition. The first three editions were once considered to be different issues of a single first edition. Later bibliographical analysis demonstrated that they were separate editions, each set from the previous, but Teerink, acknowledging the work done to identify them, still thought it 'advisable to stick to the well established practice of calling the three 1726 editions first', in part because both the printer and the author thought of them that way.

The owner James Bubb who has stamped his name in a few places is probably the sculptor (1782-1853); the sketch of a ship in the blank area of one of the maps is contemporaneous with the stamp and skillful enough to suggest the producer had at least some artistic training. James Bubb studied at the Royal Academy Schools at the beginning of the nineteenth century, produced the monument of Pitt the Younger in the Guildhall, and also worked on architectural sculpture around the Regent's Park area.



90. 'A muster of fraybugs'
[Topsell (Edward)] Time's Lamentation, or, An Exposition of the Prophet Joel in Sundry [42] Sermons or Meditations. Printed by E. Bollifant for G. Potter, 1599, FIRST EDITION, woodcut ornament on title, woodcut initials for Dedication and opening of text, woodcut head-piece, some damp-staining, occasionally heavy, in the margins, some browning, title-page soiled, top outer corners of first 20 or so leaves dog-eared or bent in, pp. [viii], 444 (i.e. 454), 4to, original vellum, textblock held by a single cord, holes for ties, soiled, spine darkened, near contemporary longitudinal ink lettering on spine, small later paper label at head, Wigan Public Library blind stamp on first and last leaf, good (STC (2nd ed.), 24131; ESTC S118486 – 8 copies in the UK, including this one, 6 in the US) £2,500



'Dedicated to Charles Blount, Lord Mountjoy (described by Topsell as 'the meane of my preferment'), [the work] condemns "vanity and frivolity", that is, worldly preoccupations of all kinds. Topsell warns his audience not to doubt plagues or grow impatient at these tales of "a muster of fraybugs, and little worms an inch long"; we must not "weigh [such matters] in the ballance of natural reason but lay them to a sound spirituall judgement. The waies of God are not like the waies of men!" (p. 68)' (ODNB).

'And it shall come to pass afterward, that I will pour out my spirit upon all flesh; and your sons and your daughters shall prophesy, your old men shall dream dreams, your young men shall see visions' (Joel 2:28, KJV).

91. (Vale Press.) SHAKESPEARE (William) [Works. Thirty-nine vols.] [with:] MARLOWE (Christopher) Doctor Faustus. [All edited by T. Sturge Moore.] 1900-1903, [ONE OF 310 SETS], printed on Arnold's handmade paper, large wood-engraving to fly-title and wood-engraved border to first page of text both by Charles Ricketts, 8vo, original pale green cloth, backstrip gilt lettered and decorated, blind-stamped multi-ruled design by Ricketts to covers, free endpapers faintly browned, slight bubbling to cloth on one vol., untrimmed, near fine (Ricketts p. xxxiii) £4,000

A complete set, scarce thus in the original bindings designed by Ricketts, including the uniformly-produced Doctor Faustus which was added to the series for the benefit of the Romantic Stage Players. Laurence Hodson's copies, with his booklabel printed for him at the Kelmescott Press.



Item 91

92. (Vale Press.) TENNYSON (Alfred, Lord) *In Memoriam* [and:] *Poems* (seen through the Press by C.J. Holmes). [1900,] [EACH ONE OF 10 COPIES] PRINTED ON VELLUM (of an edition of 330 copies), broad sylvan wood-engraved border to first page of text, wood-engraved half-borders and large wood-engraved initials, all designed by Charles Ricketts, pp. cxxv, [2]; cxvi, [2], 8vo, both in original green morocco signed HR on lower rear turn-in, boards with an overall gilt geometric pattern to a design by Charles Ricketts, spine lettered in gilt, the initials LH in gilt inside a circle on upper cover, spines sunned, very good (Ricketts p. xxvii) £9,500



Laurence Hodson's vellum copies of the two simultaneously-issued Vale Press Tennyson volumes, with his booklabel printed for him at the Kelmscott Press, and in bindings specially designed for him by Charles Ricketts.

- 'Peace and Plenty told a Stuart's Reign'
93. Vertue (George, engraver) *Prints*. King Charles I. and the Heads of the noble Earls, Lords, and others, who suffered for their loyalty in the ... Civil-Wars of England. With their characters engraved under each print, extracted from Lord Clarendon. Taken from original pictures of the greatest masters, many of them Sir Anthony Vandyke's, and all the heads accurately engraved by Mr. Geo. Vertue. *Printed for J. Ryall and R. Wither, [1757,] with a frontispiece comprising medallion portraits of the Stuart monarchs of the United Kingdom and also Prince Henry, Duke of Gloucester, and 10 engraved plates, that of Charles I with a single portrait, the others with a pair, engraved text below, all within a decorative border, 335 x 230 mm to plate mark, Hull City Libraries accession stamp to verso of title and their blind stamp in the upper blank margins of all leaves, two small (?worm) holes in first four leaves not affecting text but with slight loss to the hair of James I, title-page a little dust-soiled, pp. [ii, title, verso blank], ii, plus plates as above, folio (465 x 285 mm), modern (not new) morocco backed boards, lettered in gilt on spine including library shelf mark, spine faded and a little rubbed, good (ESTC N39684, Indiana State only) £1,000*

Excellent impressions of a rare series of engravings. Second edition, first published by Davis, Austen and Toms in 1749, the plates here with the imprints re-engraved and numbered (the portrait of Charles I numbered 5 but bound first). The list of the Prints is the same on both title-pages, but in neither case corresponding to the actual sequence of them. A century on from the Civil War, this collection is propagandist, vehemently Royalist.



Item 93



Item 94



Item 95

The title-page advertises the fact that the plates are available at Ryall and Withy's shop 'neatly framed and glaz'd in Gold Edge Frames, at 2s. 6d each.' That they were intended for framing no doubt accounts for the rarity of a complete series, with text. There is a catchword on p. ii, ('NAMES') suggesting that there may have been intended a further page or two of text (as per the 1749 edition), but they are not recorded in the ESTC entry.

94. **Voltaire (Francois Marie Arouet de)** *Hurone eine wahre Geschichte*. Berlin and Leipzig, 1784, with engraved full-length portrait vignette on title, showing the author in (supposedly) Huron dress, wax spot on B2 affecting a couple of letters, pp. 159, small 8vo, contemporary half calf, spine gilt with a fleuron in each compartment, tan (or faded red) lettering piece, some insect damage to upper joint, edges rubbed, initials I.V.P. stamped at foot of title, good £1,250

First edition in German of *L'Ingénu*. Rare.

95. **Walpole (Horace)** *Anecdotes of Painting in England*; with some account of the principal artists; and incidental notes on other arts, collected by the late Mr. George Vertue. [Vols. I-IV, and:] A Catalogue of Engravers, who have been born, or resided in England. Printed by Thomas Farmer at Strawberry-Hill, 1762- 1771, FIRST EDITION, the rare second printing of the first two volumes (see below), with the two 'Supplements' bound at the end of vol. iii, 113 engraved plates across the five volumes, some light foxing and browning, offsetting from plates, pp. xiii, [i], 168, [22]; [ii], 158, [58]; [ii], 155, [11], 12, 4; x, [ii], 151, [9]; [ii], 128, 14, 20, [8], [with:]

Aedes Walpolianae: or a Description of the Collection of Pictures at Houghton-Hall in Norfolk, the seat of the Right Honourable Sir Robert Walpole, Earl of Orford. The Third Edition. Printed in the year 1767, 6 engraved plates (4 folding), title browned, some browning elsewhere, fore-edge of one folding plate proud and a bit frayed as a result, pp. xxv, [ii], 38-143, [1], 4to, a total of six volumes uniformly bound in near-contemporary diced russia, the 'Catalogue of Engravers' as vol. v and 'Aedes Walpolianae' as vol. vi, boards bordered with a gilt Greek key roll, spines divided by a rope roll between broken gilt fillets, second and third compartments gilt lettered direct, the rest with central sunburst tools and corner decorations, marbled endpapers, rubbed, some wear to spine ends, a little cracking to joints (but all sound), some giltwork darkened, bookplates of the Minster Acres Library to pastedowns and crest of the Silvertop family (owners of Minster Acres in Northumberland) in gilt to boards, bookplates of the Minster Acres Library, sound (Hazen SH 10; the 'Aedes': Hazen HW4; ESTC T68846) £1,500

The *Anecdotes of Painting* is 'the only one of Walpole's works which has really held its position' (*Cambridge History of English and American Literature*), and the only one to see a second edition. It was so popular, in fact, that it apparently saw a second printing as well before the stated 'second edition,' albeit only in a few copies: Hazen states that 'the first two volumes were also reprinted, from a new setting of type... I think it likely that Pratt was authorized to reprint the two volumes (perhaps to enable HW to answer requests for copies) at some time in the late winter of 1762-3, before the second edition had been decided upon... I think only a few copies were so reprinted, for I have seen only three' (SH, p. 60). The first two volumes in this set align with all the the issue points Hazen gives for this rare second printing. However, signature li in vol. i is in Hazen's first state, so the second printing may have only been of some sheets.

Walpole's printing at Strawberry Hill could be somewhat haphazard, and so it is somewhat unusual to find all the parts of this entire work together – the fourth volume of *Anecdotes of Painting*, although planned as early as 1763 was not printed until 1771 (the date on the title-page) and not published until October 1780; in the meantime the *Catalogue of Engravers* was produced, as well as two small supplements some years after the volumes they were intended to accompany. Bound uniformly with this unusually complete set is the third edition (a close reprint of the second) of the *Aedes Walpolianae*, Walpole's catalogue of the collection of paintings in his grandfather's house, which he sold en bloc to Empress Catherine II of Russia.

96. 'a tenth Muse, a fourth Grace, a new Sappho or Theano'
 Weston (Elizabeth Jane) *Parthenicôn ... Liber I [-III]. Opera ac studio G. Mart. a Baldhoven, Sil. collectus; & nunc denuo amicis desiderantibus communicatus. Prague: Paulus Sessius, [1608], FIRST EDITION, three sectional title-pages (including the main one) with woodcut borders (the 2nd and 3rd less elaborate than the 1st), main title-page with a woodcut vignette of an authoress, standing, pen held aloft in the right hand, a book held out in the left, skillful repairs to inner and top margins of that title-page, repair also to upper inner margin of last leaf, small hole (paperflaw) in A7 with the loss of 3 letters on the recto, the verso just about unscathed, uniformly very slightly browned, minor damp staining to upper margins and lower outer corners, unpaginated, signatures A-D8; A-B8 C4; A-F8, small 8vo (157 x 95 mm), modern calf (by James Brockman) utilising the original sewing on three bands, red lettering piece, edges originally stained blue, now grey, much contemporary underlining in brown – occasionally red – ink (not disfiguring), and the text, or rather the printing, neatly corrected in many places, including the imprint on the first title-page, good (VD17 23:271801Q) £9,000*



Elizabeth Weston (1581-1612) was born in Chipping Norton, Oxfordshire (not in Surrey, a tradition that goes back to Fuller). Her father died while she was an infant, and her mother remarried – to Edward Kelley, the alchemist. The family removed to Prague, where Kelley entered the service of Rudolph II. Kelley fell from favour in 1591, then died in 1597, leaving the family destitute. Elizabeth, still in her teens, determined to support herself and her family by writing, which she presently did.

The *Parthenicôn* is rare, in the UK at any rate: COPAC records the BL, with manuscript additions by the author, the Bodleian (Selden's copy); Oxford has another, imperfect, copy at Christ Church; and Cambridge. Copy specific notes on copies in the US show that the Beinecke copy is imperfect, and that Harvard's (T.L. Peacock's copy) and the Folger's are in modern bindings. The Harvard copy, reproduced in the Early Modern Englishwomen series, measures only 137 x 75 mm (catchwords cropped), and Cheney, in his introductory note apologises for the quality of some of the pages, but copies 'tend to be tightly bound and in poor condition': he might have added, badly printed on poor paper. Selden's copy in the Bodleian is mostly heavily browned.

97. **Wilde (Oscar)** *A House of Pomegranates*. The Design & Decoration of this book by C. Ricketts and Ch. Shannon. *James R. Osgood, McIlvane & Co., 1891, FIRST EDITION, with 4 plates (see below) and decorations throughout*, pp. [x], [158], [1], 4to, original green cloth-backed tan boards, the upper cover with pictorial design blocked in red and gilt, spine lettered in gilt, decorated endpapers, some toning to boards (particularly lower), spine ends bumped, untrimmed, good (Mason 347) £1,000

One of 1,000 copies printed and comparatively quite a good copy. The cloth is unusually bright and clean; the pale boards, often quite soiled as well, here seem rather to be only affected by toning, probably from the glue of the binding. 'There are four full-page illustrations by C. H. Shannon, facing each of which is inserted a blank leaf having on its reverse a small design by C. Ricketts facing the first page of each tale – namely, between the last preliminary leaf (p. viii) and the first page of the text; between pp. 26 and 27, 62 and 63, 128 and 129. These four plates were printed in Paris by some 'improved' process. After the book was finished and bound it was noticed that a dusty deposit had formed on each plate, probably owing to some chemical impurity either in the printer's ink or in the chalky paper used. To take off this deposit each plate was rubbed with soft flannel, which removed the surface and left the reproductions faint and in some cases almost obliterated' (Mason, pp. 364-5). Contains four 'beautiful' (according to the Contents) short stories: 'The Young King' (which first appeared in *The Lady's Pictorial*, Christmas Number, 1888), 'The Birthday of the Infanta' (which first appeared in *Paris Illustré*, March 30, 1889), 'The Fisherman and His Soul', and 'The Star-Child'.



98. **Willis (Thomas)** *Proteus vinctus, sive, Aequivoca sermonis Anglicani ordine alphabetico digesta & Latine reddita in usum juventutis scholasticae cum in dictatis vertendis tum in instituendis familiaribus colloquiis*. Printed by E. Cotes and are to be sold by Will. London Bookseller in Newcastle, 1655, FIRST EDITION, complete with half-title, English and Latin on facing pages, some damp-staining at the beginning, pp. [512, including index and advertisements at end], 8vo, contemporary calf, rather worn and stained, rebaked a little crudely, sound (Wing W2819, erroneously locating a copy at the Huntington, which does have the Bristol variant; likewise it gives Nottingham, which in fact has the London variant; ESTC R23776, 4 UK locations plus the Newberry) £1,500

The half-title is in Latin on the recto, in English on the verso, the latter giving the title as Anglicisms Latinized, and this is the running title. The Latin half-title specifies for the use of schools in Bristol, and there is a variant with the name of a Bristol bookseller on the title-page; also another, with a London bookseller. All are rare.

'Willis spent most of his life as a private schoolmaster at Isleworth, Middlesex. ... Willis's school was one of several such establishments in the area, and appears not to have continued after his death. His riverside house at the Railshead is prominently shown in Moses Glover's map of Isleworth (1635). In fact, shortly before this date Willis emigrated to New England; having settled at Lynn, Massachusetts, in 1633, he served as deputy to the general court of the colony in 1634, and as an associate of the particular court of Salem between 1639 and 1641. On the eve of the civil war he returned to England and his Isleworth school, becoming well known as a grammarian. In 1651 he published *Vestibulum linguae*



Latinae, a children's Latin dictionary, and in 1655 *Proteus vinctus*, a dictionary of Latin idioms. The latter went to two further editions in the year of publication; in 1672 it was reissued as *Phraseologia Anglo-Latina* by William Walker, who gave less than full credit to the original author' (ODNB).

A new globular projection, plus a Ramus

99. **Wilson (Henry)** *Trigonometry Improv'd, and Projection of the Sphere, made easy. Teaching The Projection of the Sphere Orthographick, and Stereographick: As also, Trigonometry Plain and Spherical; with plain and intelligible Reasons for the various and most useful Methods, both in Projection and Calculation; with the Application of the whole to Astronomy, Dialling, and Geography. Printed by H.P. for John Senex and W. Taylor, 1720, FIRST EDITION, 10 engraved plates, a smallish copy with plates shaved*, pp. [xii], 192, 12mo, (ESTC T95388: 5 copies in the UK, 3 in Oxford; 5 in the US, 2 in Michigan)

[bound with:]

[de La Ramée (Pierre)] *Arithmetica. Paris: Wechel, 1562*, pp. 70 (i.e. 90), *eighteenth-century English half calf, spine gilt, red lettering piece ('Astrom /&/ Arithmet'), red edges, the Macclesfield copy with book-plate and blind-stamps as usual, good* (Only 2 copies of this edition in Worldcat, in France and Gemany) **£3,000**

Wilson's text on projection is important, and is a scarce book. 'In tandem with bookselling, Senex was long concerned in the production of maps and atlases. Between 1707 and 1711 he worked with Price (and later Maxwell) on a large atlas series, issuing in 1707 broadside 'Proposals for a new sett of correct mapps' advertising the partners as 'Geographers to the Queen' and promising work that 'shall in correctness, and all other particulars, far exceed any yet done' ... The *Atlas maritimus & commercialis* (1728), a work to which Halley lent his assistance and the text for which is said to have been written by Defoe, featured maps drawn on a new 'globular' projection patented in 1721, which Senex had himself devised in association with John Harris and Henry Wilson' (ODNB).

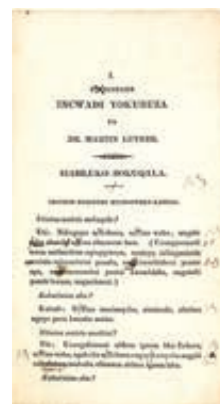


Ramus' *Arithmetica*, also an important work, was first printed in Paris in 1555 by Wechel, and again in 1557. This edition not in Adams, and of an interesting date: 'beginning in 1562 Ramus' intellectual position became increasingly fused with religious and political issues' (DSB).

The Macclesfield Sammelbands are somewhat arbitrary, but there is no denying that the present volume contains significant, if perhaps unrelated, texts.

100. **(Zulu Mission Press. Mount Coke Mission.) [?APPLEYARD (John Whittle)]** *Incwadi yabantwana. Emkangiso: Ishicilelwe ngeshicilelwo sabafundisi (Mount Coke, South Africa: Printed at the Wesleyan Mission Press), 1860, extensively marked up for a second edition, outer leaves a little browned*, pp. 36, 8vo, *old (?original) marbled wrappers, some insect damage, good* **£1,200**

An unrecorded Zulu Lutheran catechism and hymnal, with extensive manuscript correction throughout in preparation for a second edition – the date on the title-page amended to 1864. The Methodist mission at Mount Coke in the Eastern Cape was established in 1825 by William Shaw. A printing press was purchased in 1849 and the Mission Press produced the first Xhosa Bible, translated by John Appleyard in 1853.





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