



BLACKWELL'S RARE BOOKS CATALOGUE B185

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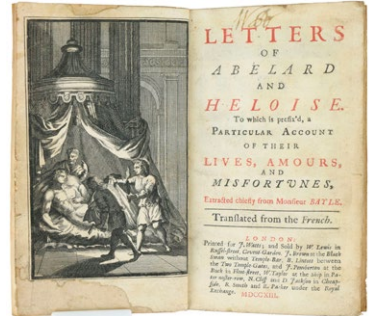
BLACKWELL'S RARE BOOKS
ONE HUNDRED BOOKS

1. **Abelard (Peter)** Letters of Abelard and Heloise. To which is prefix'd, a particular account of their lives, amours, and misfortunes, extracted chiefly from Monsieur Bayle. Translated from the French [by John Hughes]. *Printed for J. Watts; and sold by W. Lewis [and others], 1713, title printed in red and black, with an engraved frontispiece (depicting the castration of Abelard), lower outer corner of frontispiece repaired (without loss to the engraved surface), B4 torn almost right across (no loss), C10 with a small piece missing from fore-edge with the loss of some letters and perhaps 3 words, occasional minor spotting or staining, pp. [xiii], 208, 12mo, contemporary panelled calf, rebacked, corners repaired, sound (ESTC N2925) £2,000*

First translation into English of the famous love-letters, a small book whose extreme popularity probably contributed to its eventual rarity. ESTC records the BL only in the UK, plus the Lilly, Clark, and Alexander Turnbull libraries.

This translation was the inspiration for Pope's 'Eloisa to Abelard', published in the Works of 1717. Hughes was a friend of Pope's. See Lawrence S. Wright, "18th century replies to Pope's Eloisa", *Studies in Philology*, University of North Carolina 1934, pp. 519-33.

With an early Welsh provenance: a retained fly-leaf has 2 signatures of James Jones, one dated 1717, and in the fore-margin of p. 83 is inscribed 'Llewelyn Evan his hand and not [] his Book 1719.'



2. **Including correspondence with the contributors, amongst whom Betjeman and Graham Greene (Acton.)** Oxford, China and Italy. Writings in Honour of Sir Harold Acton on his Eightieth Birthday. Edited by Edward Chaney and Neil Ritchie. *Florence: [Privately Printed], 5 July 1984, FIRST EDITION, 4/250 NUMBERED COPIES (one of 25 given to the subject for presentation), coloured frontispiece and 16 monochrome plates, small waterstain to leading edge of first few leaves, faintly visible erased pencil ownership inscription ('Belsay Hall, Middleton') to half-title, pp. 247, 4to, original blue linen, backstrip lettered in gilt, dustjacket with a little creasing to head of backstrip panel, very good £1,750*

Inscribed to the title-page by Acton: 'For Nicki and Edward, most loyal of Florentines, with fond affection, Harold.'

[With:]

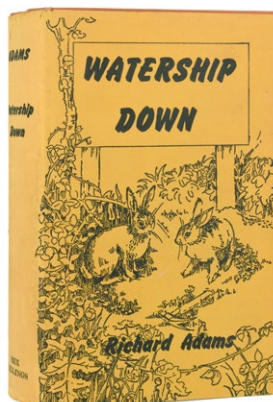
A folder containing the complete correspondence between Neil Ritchie and the various contributors (Ritchie's editorship concentrated on those contributions that referred directly to Acton or his work). The full contents runs thus:

- John Betjeman (TLs with memories of Acton and circumstances of the composition of his contribution, previously unpublished poem typed on headed paper, proof of poem)
- Iris Origo (4 ALs and 2 proofs of contribution, one with minor corrections)
- Anthony Powell (3 TLs from Powell including 2 copies of typed submission, occasional minor holograph corrections, 3 proofs of contribution, one with holograph corrections)
- Joan Haslip (proof of contribution)
- John Lehmann (4 TLs from Lehmann including typed submission, proofs of contribution - two corrected and one final)
- John A. Wood (1 ALs & 2 TLs from Wood including typed submission with holograph corrections and annotations by Ritchie, proofs of contribution with corrections)
- Anthony Lambton (proof of contribution)
- Cyril Birch (5 TLs from Birch including typed submission, proofs of contribution with holograph corrections)
- C. Wilson (proof of contribution)
- Peter Quennell (3 ALs from Quennell and manuscript submission, proofs of contribution with holograph corrections)
- Christopher Sykes (3 TLs from Sykes including typed submission, proofs of contribution, one with holograph corrections)
- A.L. Rowse (2 ALs including typed submission, proofs of contribution with holograph corrections)
- Laurence Sickman (6 TLs & 3 telegrams, proofs of contributions with holograph corrections)
- Amanda Lillie (proof of contribution)

- Nicolai Rubinstein (proof of contribution)
- Anna Maria Crinò (proof of contribution)
- Maurice Cranston (proof of contribution)
- Peter Gunn (2 ALs including typed submission, proofs of contribution with holograph corrections)
- Edward Chaney (proof of contribution)
- Michael Grant (6 ALs including typed submission & 1 postcard, proofs of contribution with holograph corrections)
- John Fleming (proof of contribution)
- Francis Haskell (proof of contribution)
- Hugh Honour (proof of contribution)
- Carlo Knight (proof of contribution)
- Denys Sutton (8 TLs including typed submission, proofs of contribution with holograph corrections)
- John Pope-Hennessy (proof of contribution)
- Neil Ritchie (proof of contribution)
- John Sutro (ALs from Sutro, acknowledging receipt of Festschrift)
- Jamie Hamilton (ALs)
- Muriel Spark (TLs, expressing regret at not being able to find time to contribute)
- John Sparrow (TLs from Sparrow)
- Graham Greene (3 TLs, one with a very short suggested contribution)
- Princess Margaret (2 TLs[on behalf])
- Anne Rosse (3 ALs, 2 copies of typed submission)
- Diana Mosley (ALs, thanking Ritchie for her copy)
- Luciano Guarnieri (reproductions of watercolour Acton portrait for frontispiece)
- proofs for illustrations

In the majority of cases, the response is accompanied by a carbon of Ritchie's original letter(s) soliciting contributions. As a record of the work that goes in to producing a volume of this sort, this is invaluable and significantly supplements the Festschrift itself with additional, and more anecdotal, material that perhaps offers a more complete portrait of how Acton was viewed by the diverse friends and acquaintances represented here - not least because it includes contributions that did not make the final volume, as well as a few unable to contribute (amongst whom, Muriel Spark, Princess Margaret, and Graham Greene). Greene's 3 TLs, though short, nevertheless provide a good deal of interest: the first refers to his current work on a non-fiction book (probably 'Getting to Know the General') which he is reluctant to excerpt in advance of publication, as well as to legal matters in Nice (arising from his pamphlet 'J'Accuse' the previous year); the second provides a curt submission, which rather tactfully reaffirms his inability to find time to contribute; whilst the third acknowledges receipt of the Festschrift, 'which I almost certainly did not deserve'. The 2 TLs from Princess Margaret's personal secretary and lady-in-waiting are still less forthcoming. Also included are two ALs from Acton to Ritchie, expressing his great gratitude for the volume - 'I was quite overwhelmed'.

3. **Adams (Richard) Watership Down.** *Rex Collings, 1972, FIRST EDITION, folded colourprinted map at rear, pp. viii, 413, 8vo, original terracotta cloth stamped in gilt to upper board, backstrip lettered in gilt with slight lean to spine, gentlest of rubbings to extremities, dustjacket a trifle dustsoiled with very minor chipping to corners and a few tiny nicks, very good* £2,000



3. Aristotelis Posteriorum Analyticorum Libri II. Ioachimo Perionio Benedictino Cormoeriaceno interprete. Eiusdem Perionii observationes in eadem Posteriora Analytica. Paris: Ex officina Viduae Mauricii a Porta, 1551, ff. 40. No copy located in Worldcat.
4. Aristotelis Topicorum libri octo, Ioachimo Perionio Benedictino Cormoeriaceno interprete. Eiusdem Ioach. Perionii comentationes, in quibus Topica Ciceronis cum his Aristotelis coniungit, ut omnes quid Cicero in suis ab Aristotelie mutuatus sit intelligant... Editio secunda. Paris: Apud Ioannem Lodoicum Tiletanum, 1543, ff. [iv], 70, xxviii. Worldcat locates an edition of this title but apparently without imprint (though recording a colophon, as here, also giving the name of the printer), in Lyon only; the record does not mention the 'Editio secunda' and so this may be a different printing.
5. Aristotelis de Reprehensionibus fallacibus et captiosis liber, Ioachimo Perionio Benedictino Cormoeriaceno interprete. Paris: Ex officina Viduae Mauricii a Porta, 1551, ff. 26, [7]. There may be a copy in Cambridge (described only as a Paris 1551 quarto); nothing else similar recorded in Worldcat.

The inscription of Dalaret to the title-page may be in the same hand as two calculations, one in the corner of the title-page and one on the facing binder's blank, determining the number of years that have passed between 1551 and 1780 and 1781. The annotations in the text are in an earlier - certainly sixteenth-century - hand, which may belong to A. du Bouys (Latinised as A. Buxus, but whose further identity remains obscure).

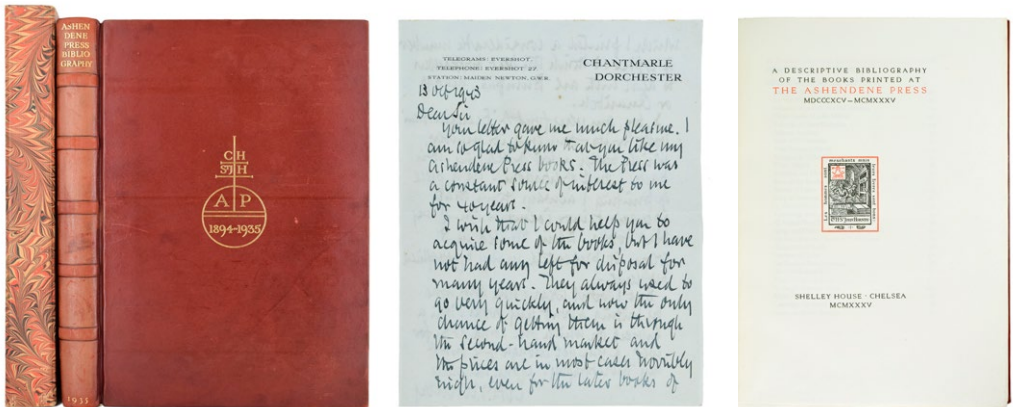
The annotations appear in every work, almost always in Aristotle's text rather than Perion's notes, and the hand is somewhat small and cramped, but the annotator is certainly closely engaged with the text: annotations are on most pages, and a number of printed words and passages are struck through; and at least some of the interlinear notes may be corrections to the translation, providing alternative Latin words with different shades of meaning (e.g. swapping 'adversas' for 'oppositas', 'supremas' for 'extremas', 'cognoscuntur' for 'sciuntur').

Perion's translations were not unpopular or insignificant; Charles Schmitt wrote that they represent 'the high water mark of a humanistic approach to translating Aristotle' (Aristotle and the Renaissance, 1983, p. 73). But they were already at the time also controversial, because his goal was to transfer Aristotle's works into good, polished, Ciceronian Latin, rather than to reproduce the sense. The contemporary annotator of this copy may provide further insight into the development of humanist philosophy, and methods of translation, in the mid-sixteenth century.



With an ALs; Sir Ambrose Heal's copy?

6. (Ashdene Press.) [HORNBY (C.H. St. John, Compiler.)] A Descriptive Bibliography of the Books printed at the Ashdene Press MDCCCXCV-MCMXXXV. 1935, FIRST EDITION, 250/390 COPIES signed by C.H. St. John Hornby, printed in black and red on handmade paper watermarked for the Press, those initial letters which are filled in by hand are done, as in the original books, by Graily Hewitt; specimen pages and illustrations to most of the books from the press are included (several printed in two or more colours), in addition there are 15 collotype plates (10 of bindings), 2 full-page photogravures and 3 woodcuts (one a full-page portrait) by R.A. Maynard, the printed errata-slip and Additional errata-slip both tipped in to blank following colophon page with the TLs accompanying the latter laid in and addressed to 'Dear Heal', pp. [viii], 172, folio, original dark brown cowhide, backstrip gently faded with flat half-raised bands lettered and dated in gilt in the head and tail compartments, slight rubbing at backstrip ends the press-mark gilt stamped at the centre of the front cover, a small amount of rubbing and scuffing to boards, t.e.g., others untrimmed, marbled slipcase a little rubbed to edges, very good £2,500



With a later 2-page ALs from Hornby on his headed paper, dated 13th October 1943, addressed to 'Dear Sir' and expressing pleasure that the recipient has enjoyed the books of the Press; Hornby regrets that there is no residual stock and recommends a few booksellers from whom they might be obtained second-hand ('the prices in most cases are horribly high'), going on to express his agreement with his correspondent's high opinion of the Press's Ecclesiasticus ('it is packed full of wisdom') and recommending 'as a piece of printing' Spenser's Minor Poems, which '[b]eing printed in 3 colours [...] presented many typographical problems'.

He closes with the desire not to 'weary you any more by writing about my books. It is a subject on which one could go on for ever - & you get enough of it out of my Bibliography'.

The TLs accompanying the Additional Errata slip suggests that this was once the copy of Sir Ambrose Heal, a known Ashendene collector whom Hornby knew well both in this and an industrial capacity (they were co-founders of the Design & Industries Association) - but this very familiarity makes it inconceivable that Heal is also the recipient of the later ALs.



7. [Austen (Jane)] Sense and Sensibility: a Novel. In Three Volumes. The Second Edition. Vol. I [-III]. Printed for the Author, By C. Roworth, and Published by T. Egerton, 1813, 3 vols., bound without half-titles and terminal blanks, sporadic foxing (as usual), slight defect to inner margin of 1 leaf in vol. i, 4 leaves almost loose in vol. ii (never caught by the sewing), minor worming in the lower margin in vol. iii, pp. [ii], 306; [ii], 278; [ii], 294, 12mo, contemporary half calf, flat spines gilt in compartments, neat repairs to joints, new lettering pieces, engraved armorial bookplate inside front covers of vols. i and ii (Rumbold family), good (Gilson A2; Keynes 2) £8,000

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

8. **[Austen (Jane)]** *Emma: a Novel. In Three Volumes. Vol. I [-III]. Printed for John Murray, 1816, FIRST EDITION, 3 vols., bound without the half titles, some damp-staining to fore-edges, occasional foxing (only becoming unsightly in about a dozen leaves in vol. iii, gathering C in vol. i a little proud, pp. [iv], 322; [ii], 351, [1]; [ii], 363, [1], 12mo, contemporary half calf, flat spines gilt, some neat repairs to joints, new lettering pieces, good (Gilson A8; Keynes 8; Sadleir 62d) £10,000*

Jane Austen's most rapidly composed novel. It was read for John Murray by William Gifford, who had 'nothing but good to say of it.' There was no new edition until Bentley's collected edition in 1833. Most copies in contemporary bindings have succumbed to 'the hatred engendered in the hearts of binders of the period 1811 to 1818 by the sight of a half-title' (Keynes p. xi). Sometimes, in the case of *Emma*, the half-title in vol. i survived as it was printed on the last leaf of the final gathering, but the binder in this instance was merciless.

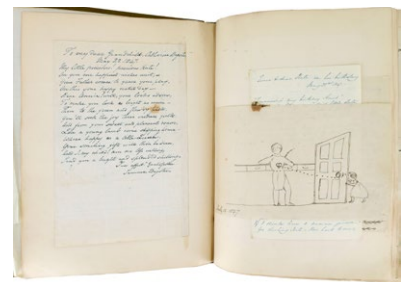
9. **[Austen (Jane)]** *Pride and Prejudice: a Novel in Two Volumes. Vol. I [-II]. Third Edition. Printed for T. Egerton, 1817, 2 vols., bound without half-titles or terminal blanks, some foxing, water-staining in the lower outer quarter of the second half of vol. ii, tiny hole in B8 in vol. i between lines 7 and 8 (no loss of text), pp. [ii], 289, [1]; [ii], 311, 12mo, contemporary half calf, flat spines gilt in compartments, neat repairs to joints, upper compartment of spine of vol. i renewed, new lettering pieces, early initials scrawled in a thin pen at head of title-pages, good (Gilson A5; Keynes 5) £5,000*

The publishing history of this edition is not known. Jane Austen 'was clearly not consulted (having sold the copyright) and no allusion to this edition has been traced in her surviving letters; it is not apparent whether A5 [i.e. this edition] was in fact issued before or after the author's death [on July 18th, 1817]. Sales may not have been rapid; two copies have been seen in what appear to be later remainder cloth bindings' (Gilson). 'The chapters have been renumbered in this edition to suit the division into two volumes [as opposed to the three of the first two editions], and these new numbers have been reproduced in most later reprints' (Keynes).

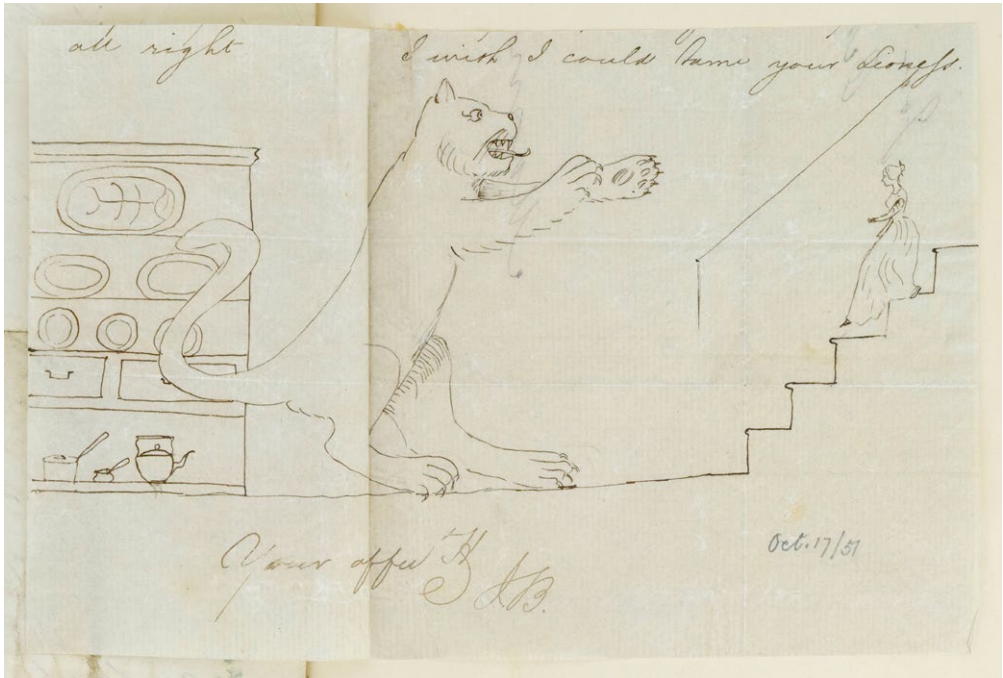
10. **[Austen (Jane)]** *Northanger Abbey: and Persuasion. With a Biographical Notice of the Author [by Henry Austen]. In Four Volumes. Vol. I [-IV]. John Murray, 1818, FIRST EDITION, 4 vols., bound without half-titles and blanks, sporadic foxing, small hole in C12 in vol. i affecting 2 letters on the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

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

11. **[Bagster Family]** *Archive of family letters. London, Old Windsor, and elsewhere, 1813-1914, an album of some 200 leaves almost all of which have tipped onto them at least 1 and often multiple items, being letters, poetical compositions, riddles, narrative recollections, drawings, and a few items of printed ephemera, other items loosely inserted, a few of the album leaves torn, and likewise splits in fold of letters, &c, but generally in good condition, 4to, original leather backed cloth boards, lettered in gilt at the head of the spine 'Miscellanies', a bit rubbed, good £3,750*



A remarkable, charming, and sometimes moving record of the family life of the publishing dynasty of Samuel Bagster and his sons, providing a marvellous picture of 19th-century childhood, threaded together by the long life of Samuel the elder's much beloved wife, Eunice. Founded by Samuel Bagster the elder (1772-1851), who was succeeded in the business by his sons Samuel the younger (1800-35) and Jonathan Bagster (1813-72), Bagster and Sons was renowned in the early 19th century for bringing a wealth of rare scholarly Bibles and liturgical texts to the mass market, most notably Polyglot Bibles and reprints of early Protestant translations by Tyndall, Wycliff and Cranmer. Their efforts in producing affordable (yet finely printed) versions of the Bible allowed the Bagsters to pioneer the avoidance of the monopoly printing of the Authorised Version.



The collection reveals much of the family life of the elder Samuel, the family patriarch, and his wife Eunice, the younger Samuel, and, most especially Jonathan (who, indeed, seems to have compiled the album). Several lengthier pieces are contained among a wealth of warm, loving, and humorous letters and original poetry - a recourse to verse was endemic in the family. The two longest pieces are 'Recollections of my Childhood' by Catherine Shaw, née Bagster, daughter to Jonathan, which runs to 45 pages, and 'An Account of a Visit from the Queen of England July 7th 1877' by Mary Eunice Bagster. The latter, which is marked 'Private' and is grandly got up - evidently a 'fair copy' - relates in great detail a remarkable, unannounced, visit by the Queen to the 99-year-old Eunice Bagster (fellow Windsor resident). Just a few weeks later, a day short of her 100th birthday, Eunice died - the news of her death didn't reach the Queen straight away, for pinned to one leaf of the album is a dried rose from the bouquet which the Queen sent to Eunice for her 100th birthday.

The earliest dated piece is 1813, but there is one earlier text. In 1850 Samuel the elder copied out a letter which his own father had written to him and his brother George in 1782.

The focus of the archive is almost exclusively the family, and we see very little of the business. In one of the first letters (loose at the front of the album), written from Paris in August 1833 by Eunice to Jonathan, we hear of Samuel Bagster settling accounts with Galiglani, and from 1856 there is an invitation to a wedding from the widow Beroud-Gers, the Geneva publisher.

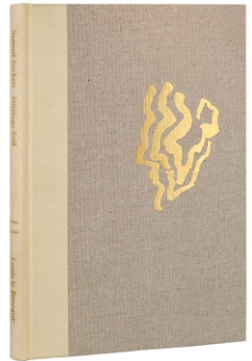
There is a good deal of humour, witness rebus letters, comical drawings, riddles, and a broadside printed upon the loss of a dog and the offer of a reward. The dog is said to 'Fat, Old and partially Blind.' The last is endorsed on the verso: 'This was included in Auntie's last letter from Uncle, without note or comment. It nearly choked Auntie when she read it.'

12. [Barclay (John)] Euphormionis Lusini Satyricon. Pars I [-III]. *No place or printer, 1610, FIRST EDITION of the third part, 3 parts in 1 vol, woodcut printer's device on title-pages, a little browned in places, and some minor damp-staining in the margins, pp. 248; 226, [2, blank]; ff. 81, 12mo, contemporary vellum over wooden boards, triple blind ruled fillets on sides, floral corner piece and at centre in blind, spine with blind floral tool in each of 4 compartments, corners bumped, 'Cura et labore' written within each of the printer's devices, name erased from foot of first title, good* £1,200

First edition of the third part, second of the second and third of the first. What is sometimes considered a 'fourth' part appeared in 1614, *Icon Animorum*, but it really has no connection with the *Satyricon*. 'Barclay was educated at the Jesuit school in Pont-à-Mousson until about 1602; he may also have tried the noviciate,

but either because he was unsuited or because of his father's quarrel with the order and resignation from his post, in the end Barclay did not join. Instead, he developed an antipathy to Jesuit modes of education and recruitment, which he satirizes in his *Satyricon* (1605 [first part]) ... a Menippean satire modelled on Petronius's *Satyricon*. Barclay's choice of model was a first in Renaissance Latin writing and his version was as irreverent as the original. Barclay's *Satyricon* is the story of Euphormio, a citizen of an ideal realm who arrives in seventeenth-century Europe, and his adventures therein. Almost as soon as it was published, keys appeared to interpret the characters and locations depicted in it. Barclay did not produce any keys himself, only an apology for some of the associations (*Apologia pro se*, sometimes identified as the third part of the *Satyricon*, first published in Paris in 1610), and the interpretations of his satire are diverse. Of the references agreed by most authorities, two stand out: James VI as Neptune, a benevolent and powerful figure, and Acignius as the Jesuits. Although Euphormio is generally held to be a figure of Barclay, the extravagance of the character's adventures argue against a directly autobiographical reading. The second part of the *Satyricon*, containing further adventures of Euphormio, appeared in Paris in 1607. The work was very popular, the first part running to six and the second to five editions within Barclay's lifetime. Its popularity continued into the vernacular, and by the eighteenth century the *Satyricon* had been translated into French, German, and Dutch. Its attraction is a combination of speculation as to the correct interpretation of the figures within the narrative and delight in the comic misadventures of Euphormio. The work was Barclay's first great literary success, and its dedication to James VI and I doubtless helped his progress at the British court' (ODNB). Although critical of the Jesuits, Barclay remained a Catholic.

13. **Beckett (Samuel)** *Stirrings Still*. Illustrated by Louise le Brocqy. New York and London: Blue Moon Books and John Calder, 1988, FIRST EDITION, I/ XV HORS COMMERCE COPIES (from an edition of 226 copies) signed by author and illustrator and initialled 'BR' (publisher Barney Rosset), printed on *Velin de Rives* paper, frontispiece full-page lithograph in two shades of brown, 8 further lithographic drawings in black printed by Pierre Chave, pp. [40], folio, original quarter parchment with linen sides, stamped in gilt to upper board, backstrip lettered in gilt, edges untrimmed, matching linen slipcase, fine £3,000

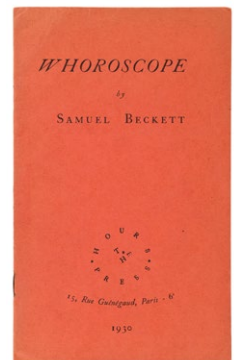


Beckett's last prose work, a beautifully presented limited edition - written for and dedicated to the publisher, Barney Rosset, whose initials are against the limitation number of this the first of the 'hors commerce' copies.

[with:] Beckett (Samuel) *Stirrings Still*. Illustrated by Louise le Brocqy. New York and London: Blue Moon Books and John Calder, 1988, Review Copy, 9 illustrations, a little nick at foot of first two leaves, pp. 25, 4to, original illustrated wrappers stamped 'Review Copy, Facsimile Only' to front, very good.

[with:] A prospectus for the same, folded card with Brocqy illustration to front.

14. **Beckett (Samuel)** *Whoroscope*. Paris: The Hours Press, 1930, 266/200 COPIES (from an edition of 300 copies), a few tiny and faint pinprick foxspots at head, pp. [ii], iv, [2, notes], 8vo, original stapled orange wrappers printed in black to front, staples slightly rusted, some creasing and a patch of fading at head of rear, very good (Federman & Fletcher 5) £4,000

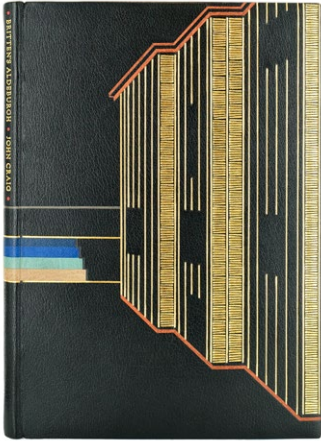


Signed by the author on the verso of the limitation page, though not one of the designated hundred signed copies. This, the winning entry in a competition conceived and judged by Nancy Cunard in conjunction with Richard Aldington for an original poem on the subject of time, is the author's 'first separately published work' - and described as such on the wraparound band that is here absent. The 'Notes' at the end were provided at Aldington's suggestion, and felt by Cunard to increase its 'clarity and consecutiveness' ('These Were the Hours', p. 118).

15. **Behn (Aphra)** *Plays ... Entire in Two Volumes*. [Vol. i:] Printed for Jacob Tonson, and R. Wellington, [vol. ii:] Printed for J. Tonson, D. Brown, J. Knapton, R. Wellington, B. Tooke, and E. Rumball, 1702, 2 vols., title-page to vol. ii repaired at inner corners, with minimal loss to the double rule border, rust hole in B1 in vol. i touching 3 letters, headline to last page of text trimmed, repair to tear (or paperflaw) in lower margin of I4 in same vol., vol. i rather browned and spotted, vol. ii rather less so, pp. [ii], 583, [1, 7 (ads)]; [viii], 403, [1], 8vo, modern panelled calf, sound (ESTC T136219) £3,750

The first collected edition of ‘the late Ingenious’ Mrs. Behn’s dramatic oeuvre, ‘All the Histories and Novels’ having appeared several times already. Not the tidiest of printings, and certainly not the best paper. Though well represented in ESTC, the set is rare in commerce: there are 8 copies in the UK (2 in Oxford libraries), none north of Leeds.

‘Aphra Behn was England’s first major professional woman writer. Living in the Restoration, she wrote at least nineteen plays [15 in this collection], some good, some indifferent, but all fast paced and theatrical ... As the country succumbed to the hysteria of the Popish Plot and she came to share a widespread fear of another Puritan takeover, she used more propaganda in her plays, loudly mocking the middle classes who wanted to enforce “good” behaviour on others while slyly taking their own pleasures ... But it was not her political views that shocked the shockable; for, while she was growing more political, she was also growing more open in the area that had always been taboo for women and would soon be so again: the sexual’ (Janet Todd in the Chawton House Library Biographies of Women Writers).



16. (Binding.) [BROCKMAN (James, binder)] CRAIG (John) Britten’s *Aldeburgh*. *Andoversford: The Whittington Press, 1997, LIMITED EDITION OF 440 COPIES, this copy out of series (see below), signed by Craig, text printed in brown, the title-page printed in black, all on Zerkall mouldmade paper, 81 excellent wood-engravings, including 2 tipped in folding-plates, all printed in black, and 3 tipped in folding 2-colour linocuts, including one printed on grey paper, all by John Craig, pp. [iv], 65, [6], folio, bound by James Brockman (with his ticket) in black goatskin, tooled in gold leaf and blind with coloured goatskin on-lays, gilt edges* £3,750

Binder’s note: The Japanese end-papers were specially made to suggest the grey stormy skies of England’s East coast. The design is based on John Craig’s wonderful engravings of the narrow alley ways in Aldeburgh looking out to sea. The short gold tooled horizontal lines are achieved with a specially made tool incorporating six lines, used over and over. This gives a less formal look to the tooling with varying depths of impression which catch the light. The dashes of Red (on the end-bands and spine) match the colour of mooring buoys. The coloured steps lead the eye up to the promenade and the grey sea horizon beyond.

Further technical notes are on the Binder’s Note tipped in at the end, signed by James Brockman.

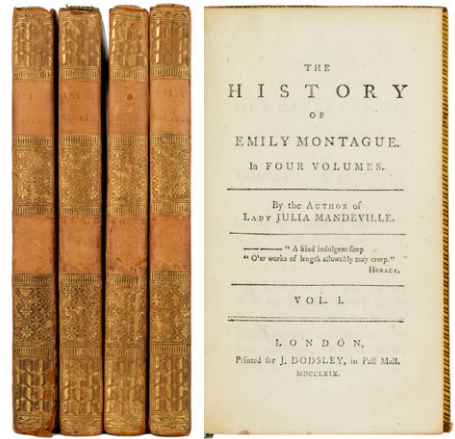
The edition of 440 was in 3 bindings: 352 in buckram by the Fine Bindery; 60 in Oasis leather by the Fine Bindery, with a portfolio of a selection of the engravings; and 28 copies in binding designed by James Brockman and John Craig, with a portfolio of the engravings. This unique example is the ‘Binder’s Copy.’

17. (Binding.) [BROCKMAN (Stuart, binder)] GILL (Eric) *Clothes. An Essay upon the Nature and Significance of the Natural and Artificial Integuments worn by Men and Women. Jonathan Cape, 1931, 30/160 COPIES OF THE FIRST EDITION SIGNED BY THE AUTHOR, 10 wood-engravings (3 full-page) by Eric Gill, pp. [viii], 196, [4], 8vo bound by Stuart Brockman (with his ticket) in full transparent vellum over black and white geometric design with blue goatskin onlays, gold tooling and lettering, gilt edges, Louise Brockman marbled endleaves, housed in a velvet lined cloth box (Gill 22(a))* £3,200

A dazzling binding, and an ingenious use of transparent vellum.

18. [Brooke (Frances Moore)] *The History of Emily Montague*. In four volumes. By the author of *Lady Julia Mandeville*. Printed for J. Dodsley 1769, FIRST EDITION, lacks half-title and final blank K4 in vol. iv, foxed, a few marginal holes or tears without loss, pp. vii, 240; [iv], 240; [iv], 223; [ii], 213, [2], 12mo, (Staton and Tremaine, *A Bibliography of Canadiana* 425 ('the first work of fiction on Canada'); Block 165; Sabin 8240; ESTC T72176) £1,500

An epistolary novel, set partly in Canada, or, as the *British Canadian Review* put it (quoted by Sabin) it contains 'a racy description of Canadian scenery, colonial courtships, and Quebec society in olden times.' The descriptions of the natives, and in particular the womenfolk, would not now be termed 'racy'. The author, whose husband was garrison chaplain 1760-68, lived at Quebec and Sillery between 1763 and 1768' (Staton and Tremaine).



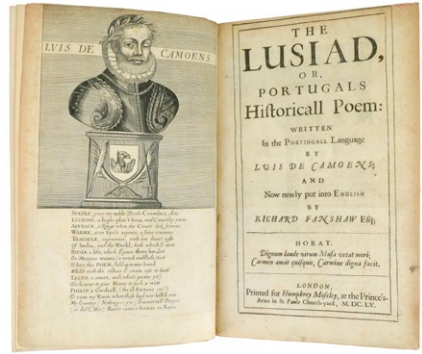
19. Bunyan (John) *The Pilgrim's Progress from this World, [sic] to That which is to come: Delivered under the similitude of a Dream, Wherein is Discovered, The Manner of his setting out, His Dangerous Journey, and Safe Arrival at the Desired Country*. The Sixth Edition with Additions. Printed for Nath. Ponder, 1681, with engraved portrait frontispiece of the sleeping Bunyan (second state as usual, with the city labelled 'Destruction'), and almost full-page woodcut in the text on p. 121, frontispiece reinforced in margins, title skilfully mended with outer line-border in facsimile, neat repairs to blank margins (affecting a few letters only on C6 and G4), sidenotes just shaved on B3, E6, F3, and I2-3, printing flaw on D5v with the loss of a few letters, pp. [xii], 210, [6, Conclusion and advertisements], 12mo, dark blue crushed morocco by Bedford, French fillets on sides, spine gilt in compartments, gilt edges (some edges uncut), upper joint skilfully repaired, the Bute copy (armorial bookplate inside front cover of Cardiff Castle), book-label on verso of front free end paper of Robert Ball, good (Harrison 23; ESTC R3945; Pforzheimer 118; PMM 156 for the first edition) £15,000

The sixth authorised edition (pirated editions having multiplied immediately), the first having appeared in 1678: 1681 is also the year in which the book was printed in North America. This is the enlarged text which appeared first in the third edition of 1679. 'Universally known and loved, [its] parable of salvation is accepted by all demoninations. Its language has become common to all [Slough of Despond, Vanity Fair, &c] and its prose style has profoundly affected later writers' (PMM). Lifetime editions are notoriously difficult to find, the last being the eleventh of 1688. This edition is represented in ESTC in just 6 copies, BL only in the UK, plus Huntington, NYPL, the Clark, Texas, and Chapin Libraries. The Pforzheimer copy is also in a Bedford binding, 'unwashed, fine fresh copy', though the plate is 'very much worn': in our copy we have a strikingly good impression.



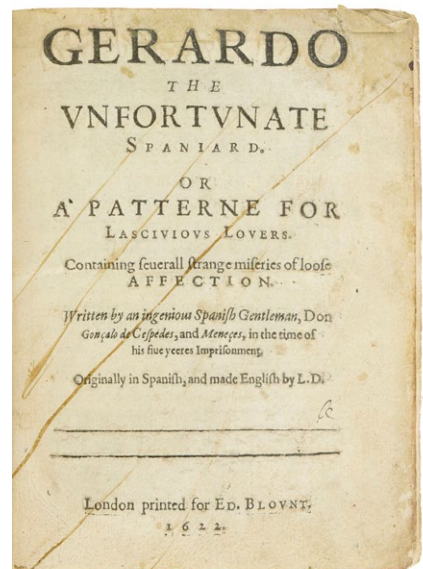
20. Camões (Luis de) *The Lusiad, or, Portugals Historicall Poem: written in the Portingall Language by Luis de Camoens; and now newly put into English by Richard Fanshaw Esq. Printed [by Thomas Newcombe] for Humphrey Mosely, 1655, with engraved frontispiece bust portrait of Camoes, and 2 full-length engraved portraits, of Prince Henry (The Navigator) and Vasco de Gama, frontispiece just trimmed within plate-mark at upper border (no loss to image), the full-length portraits folded (as usual in ordinary paper copies), the folding plates tightly bound in, making the A of CUETA hard to see, the Vasco plate a little frayed at the edges, slight browning, mostly around the edges, a few rust spots, &c, pp. [xxii], 224, folio, late 19th-century polished calf, double gilt fillets on sides, spine gilt in compartments, brown lettering piece, a few minor bumps and scrapes, a book plate (or two) messily removed from inside back cover, inside the front cover the engraved armorial bookplate of Sir Robert Johnson Eden (5th Baronet), and below this the label of David Enderton Johnson, good (Wing C-397; ESTC R18836; Bibl. Anglo-Poetica 256; Grolier, Wither to Prior 349; Pforzheimer 362) £9,500*

FIRST EDITION of Fanshawe's translation, the first English translation of Portugal's national epic. First published in Lisbon in 1572, there was a Spanish translation in 1580, and the present is the first translation into a non-Iberian language. Richard Burton, in the introduction to his own translation called Fanshawe's 'the best because so quaint.' The latest translator into English, Landeg White, opines: 'Richard Fanshawe's version of 1655 still makes a splendid read. Though its language has dated, it retains a sweetness and a bustling, grotesque energy which conveys better than any version since that this voyage was an intellectual as well as physical adventure. He takes some liberties, usually in pursuit of rhymes, but in one respect his version is truer than any subsequent translation: the people the Portuguese encounter in Africa and Asia are, as in the original, consistently called "people" ... [Fanshawe's] version still best captures the intellectual vitality of the original' (preliminary matter to the Oxford World Classics edition).



21. **Céspedes y Meneses (Gonzalo de) Gerardo the Unfortunate Spaniard. Or A Patterne for Lasciuious Louers.** Containing seuerall strange miseries of loose Affection. Written by an ingenious Spanish Gentleman ... in the time of his five yeeres Imprisonment. Originally in Spanish, and made English by L[eonard] D[igges]. Printed for Ed. Blount, 1622, A4 defective at lower outer corner (paperflaw, no loss of text or ornament), B3 and F6 are cancels, the former detached from its stub, the latter not noted by ESTC, small hole in C4 (no loss), E3 defective at lower outer corner with loss of catchword, rust hole in E6 with the loss of 3 letters on either side, tear in N1 emanating from top outer corner, entering text for 2 lines but without loss bar 5 mm of the top rule, blank area of corner missing, miscellaneous occasional minor soiling or staining, ink lines through the title and first page of To the Reader, and slightly messier ink markings on one other page, some damp-staining towards the end in the lower half, resewn, pp. viii, 368, 367-475, 4to, later 17th-century calf, resewn, rebacked, craquelure to surface of covers, various signatures of Thomas Durston of front flyleaf and (blank) verso of last leaf, once dated 1666 and twice dated 1670, with a note of the loan of the book in 1668, possibly earlier signature (3 times) of Henry Moore on flyleaf, sound (ESTC S107646) £12,500

First edition in English, rare. 'Leonard Digges's father was Thomas Digges, the mathematician - the first English author publicly to declare his support for Copernicus. 'After Thomas Digges's death [in 1595] his widow married Thomas Russell of Alderminster, whom in 1616 William Shakespeare named as an overseer of his will. The remarriage of his mother had literary repercussions for Leonard Digges. He went to University College, Oxford, in 1603, aged fifteen, and graduated BA on 31 October 1606. Having left Oxford, he returned briefly to London before embarking on a period of study in foreign universities. In 1611 it seems that he went to Spain with his friend James Mabbe, a fellow of Magdalen College, Oxford, who was secretary to the English ambassador, Sir John Digby. The evidence for their companionship in Spain is provided by a copy of Lope de Vega's *Rimas* (1613), now in the library of Balliol College, Oxford, which Mabbe sent to another Oxford friend, Will Baker. In a note to Baker on the flyleaf Digges compared Lope's sonnets to those of Shakespeare, which were clearly regarded, at least in Digges's circle, as the finest of their kind. In consideration of the accomplishments Digges acquired in classical and modern languages he was created MA at Oxford on 20 November 1626, and allowed to reside at University College, where he died on 7 April 1635 and was buried in the chapel' (ODNB).

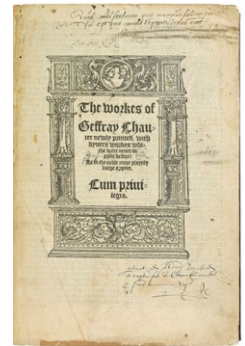


ESTC S107646, recording 7 copies in the UK (Oxford and Cambridge 2 apiece), and 5 in the US, of which 2 are imperfect, the Newberry copy having the first 3 leaves mutilated, and the Yale copy lacking the title-page. 2 copies sold at auction in the 1920s are the last to have appeared at auction.

22. **Chaucer (Geoffrey)** *The Workes of ... newly printed, with dyvers workes whiche were never in print before ...* [[colophon:] *Imprinted at London by Thomas Petit, [1550?], Black Letter, double column, general title within four-piece architectural compartment, two heads in architrave (McKerrow and Ferguson 38) repeated on section title for the Romaunt of the Rose, woodcut portraits of the Knyght (before castle) and richly attired squire, ornate white on black woodcut initials, 15 leaves (Aiii-iv, and 30-3Q1) supplied from another copy, and the first 2 heavily water-stained, the others moderately so, title-page mounted on a stub and slightly soiled, intermittent water-staining, mainly at end, fraying of the fore-edges of first 6 leaves with the loss of 2 letters on Aiiiv and the headlines on this and the subsequent leaf (these being the supplied ones), Di-iii also a little frayed at extreme fore-edge, a few small holes in first 3 leaves with minor loss, some worming, some marginal, and some, especially from 3F on, in the text with the loss of individual letters, rust outline of an early pair of scissors on G5v and G6r, ff. [viii], 354, lacking final blank, folio, modern calf, lettered in gilt direct on spine, marbled edges from an early 19th-century binding, cloth folding box, early inscriptions on title-page, one by Ed. Combe, and another by a later member of the Combe family, good (STC 5073; Grolier 41; Pforzheimer I 174) £14,000*

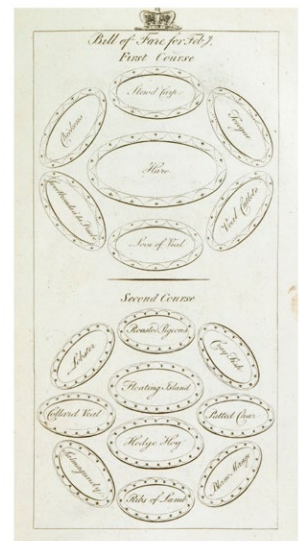
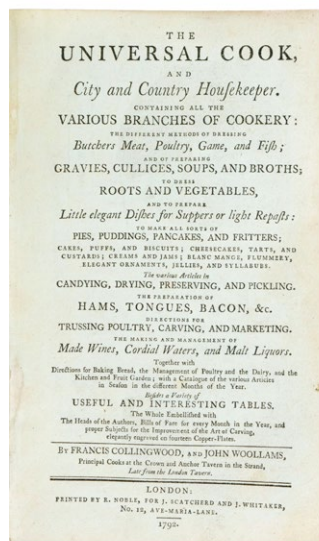
On the whole a good copy of the third edition of the collected works of Chaucer, the last publication of William Thynne's original version of the 'Workes' (1st 1532). It was published jointly by four London booksellers: Bonham, Kele, Petit, and Towe, any one of whose names may appear on the colophon, which was adjusted in the course of printing. Included with *The Canterbury Tales* is 'The Plowman's Tale', a Lollard work, falsely attributed to Chaucer, that attacks Roman Catholicism. For an overview of Thynne's editorial aims, practices, and constraints, see 'Chaucer's presence and absence, 1400-1550' by James Simpson, the penultimate chapter in the *Cambridge Companion to Chaucer*.

A few early marginalia: e.g. on Fol. xxxv, at the line 'Swere and lye, as a woman can', the word 'woman' underlined and 'credo' written in the margin.



23. **(Collingwood (Francis) and John Woolmans.** *The Universal Cook, and City and Country Housekeeper. Containing all the various Branches of Cookery ... Printed by R. Noble, for J. Scatcherd and J. Whitaker, 1792, FIRST EDITION, complete with half-title and the full complement of 14 plates (as called for on the title-page), very minor occasional brownning and a few spots, but a really nice, clean copy, some of the crowns at the head of the plates trimmed and a couple of page-numerals at the end likewise, pp. [xxviii], 451, 8vo, contemporary tree sheep, flat spine with gilt roll tooled compartment border and a gilt tool in each compartment, red lettering piece, text block strained at end of first gathering, corners slightly worn, one erratum corrected in MS (there being no printed errata), very good (ESTC T50471; Bitting p.94; Cagle 625; Maclean p.30) £1,200*

An attractive copy of a scarce work. The title-page claim that the work contains 'all the various branches of cookery' is no exaggeration, as the 200-word full title makes clear. The authors were Principal Cooks at the Crown and Anchor Tavern in the Strand, a place famous as a political and literary meeting-place. Among the book's claims to fame is the fact that it was translated into French. The French translation (1810, after the 1806 English edition) calls it 'le Nec plus ultra de la gourmandise' no less (Vicaire 189: Vicaire does not list any English edition). The binding on this copy is possibly French.

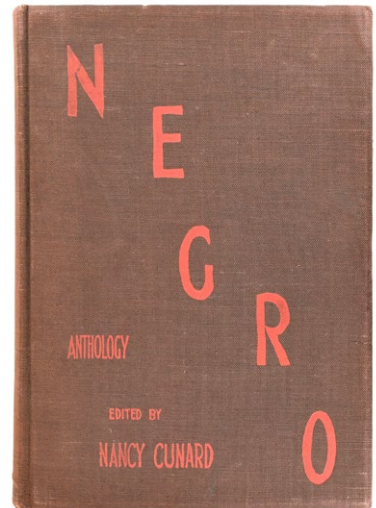


24. [Cosens (Frederick William, former owner)] *Practical Philosophy of Genius, Mind and Action in the Association and Pursuits of Life Forming a Hand Book to Intellectual Knowledge*. By a Septuagenarian. [England: c. 1835], manuscript in ink on various papers mounted on album leaves, sometimes written directly onto the album leaf, sometimes 2 or more slips per page and some of these folded over, possibly in more than one hand, title within red ruled borders, ff. [i], 50, folio, late 19th-century dark purple hard-grained morocco by Zaehnsdorf, French fillets on sides, rebounded, from the library of Frederick William Cosens, with his bookplate, and note by him (see below), good £1,000

A curious commonplace book. The possible date of its composition, or part of it anyway, is a reference to Disraeli having 'cashiered his radical curls, and Count d'Orsay ... left alone in his glory', and the 1830s are consistent with the hand-writing. However, some passages seem to have been written considerably earlier. Thus we may suppose that the Septuagenarian assembled the volume from his earlier commonplace books. Cosens, wine merchant and a redoubtable book-collector, was sufficiently intrigued by the MS as to write to 'Notes and Queries' about it in February 1879 appealing for information: there is no indication as to whether the appeal was in vain, but it would appear so. The only internal evidence about the Septuagenarian is that he was 'a Paul's boy' in some verses headed 'Youthful days', in which he refers to 'Colet's hall', &c. Cosens characterises him as a 'wide and diligent reader, priding himself on his self-culture, and holding the creed that the proper study of mankind is man.'

Signed by Nancy Cunard

25. **Cunard (Nancy, Editor)** *Negro Anthology*, 1931-1933. Nancy Cunard at Wishart & Co., 1934, FIRST EDITION, printed in dark brown on cream paper, numerous reproductions of photographs, some full-page, including portraits and works of African art, many of the latter photographed by Raymond Michelet and Raoul Ubac, fold-out map printed in black, red and blue with some creasing and a short closed tear at inside of lower fold, a little light creasing to top corner of prelims, small tear and a little creasing at fore-edge of p. 681, faint stain at head of pp. 75-100, occasional light handling marks, pp. viii, 856, 4to, original mid brown bevel-edged canvas, the backstrip and front cover lettered in red, the rear cover with a map 'The Black Belt of America' also blocked in red, backstrip gently faded, light wear to corners a couple of which are lightly bumped, a couple of dinks along top edge of boards, top edge of textblock brown, endpapers lightly dustsoiled, good (Federman & Fletcher 489, Woolf B7; Gallup B33) £7,000



Signed by Cunard, and dated 1938, at the head of the front pastedown beneath a carefully erased inscription (the 'from' still visible, but the name not). This the copy of Neil Ritchie, bibliographer of Harold Acton (who is among the contributors), with his notes regarding sales and this copy loosely inserted at front.

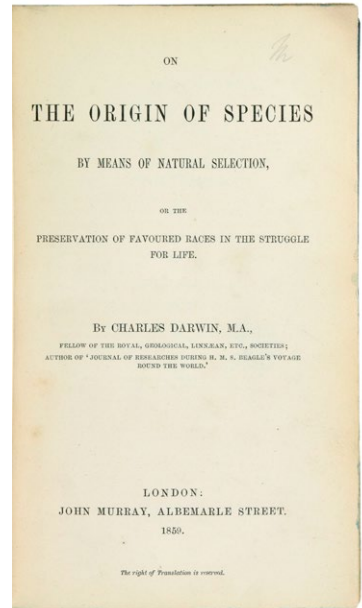
A vast survey, carefully curated by Nancy Cunard, who writes in her Foreword, 'It was necessary to make this book - and I think in this manner, an Anthology of some 150 voices of both races - for the recording of the struggles and achievements, the persecutions and the revolts against them of the Negro peoples'. Cunard's ground work is a groundbreaking and vast assemblage of voices from around the world that explores its theme in rich and imaginative ways. The sheer scale of the work and the quality of its production testify to its cultural and personal importance respectively, and this is a well-preserved copy of what is one of the greatest books on Black culture.

Among the large number of contributors are Langston Hughes, Zora Neale Hurston, William Carlos Williams, W.E.B. DuBois, Jacques Roumain, George Antheil, the Objectivists Louis Zukofsky and Carl Rakosi, Norman Douglas, Ezra Pound (in the form of an essay on Frobenius, but also as the recipient of a letter which is among Langston Hughes's contributions), and Cunard herself; Samuel Beckett's contribution, meanwhile, takes the form of nineteen essays translated from the French - one of which ('The Negress in the Brothel') is printed on slightly different paper and paginated separately.

The book is thought to have been published in an edition of 1,000 copies, although a large number were said to have remained unsold and destroyed during the Blitz, when the stock in a London warehouse was burnt.

26. **Darwin (Charles Robert)** *On the Origin of Species by means of Natural Selection, or the Preservation of Favoiured Races in the Struggle for Life.* John Murray, 1859, *FIRST EDITION*, with a *folding diagram facing p. 117*, bound without the publisher's advertisements, pp. ix, [i], 502, *new full green morocco, single gilt fillet on sides, single gilt rule on either side of the raised bands on spine, lettered in gilt direct, marbled edges from 19th-century binding, matching endleaves preserved and re-used, armorial bookplate inside front cover, pencil signature of E.K. Blyth on flyleaf, good* (Freeman 373; Dibner 199; Garrison–Morton 220; Horblit 23b; Norman 593; PMM 344b, &c) £25,000

'The most important book of science ever written. Indeed, given its importance to all of humanity and the rest of life, it is the most important book in any category. No work of science has ever been so fully vindicated by subsequent investigation, or has so profoundly altered humanity's view of itself and how the living world works. The theory of natural selection continues to gain relevance to the things that matter most to humanity - from our own origins and behaviour to every detail in the living environment on which our lives depend. Little wonder that the adjective "Darwinian", sometimes lowered to "darwinian" as a tribute to its fixity, far outranks "Copernican," "Newtonian," and "Mendelian" in frequency of usage' (Foreword to the Cambridge Companion to the "Origin of Species"). 1250 copies were printed: after taking into account the copyright copies, author's copies and those sent to friends, family and scientists, only 1,100 were available for sale to distributors on the day of the trade sale, and of these nearly half went to Mudie's Subscription Library.

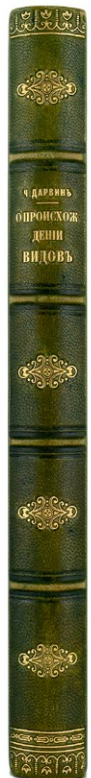


The Blyth whose armorial bookplate is inside the front cover is not Edward Blyth, the zoologist, whose name appears in the index.

27. **Darwin (Charles) [in Russian:]** *O proiskhozhdenii vidov ...* Saint Petersburg: A.I. Glazunov, 1864, with 1 engraved plate, some foxing, most at the ends and around the plate (less than might be expected), pp. x, 339, [4, ads], 8vo, *contemporary Russian half green calf, spine gilt in compartments and lettered in gilt direct, good* (Freeman 748; for the first edition see Dibner 199; Freeman 373; Garrison–Morton 220; Horblit 23b; Norman 593; PMM 344b, &c) £7,000

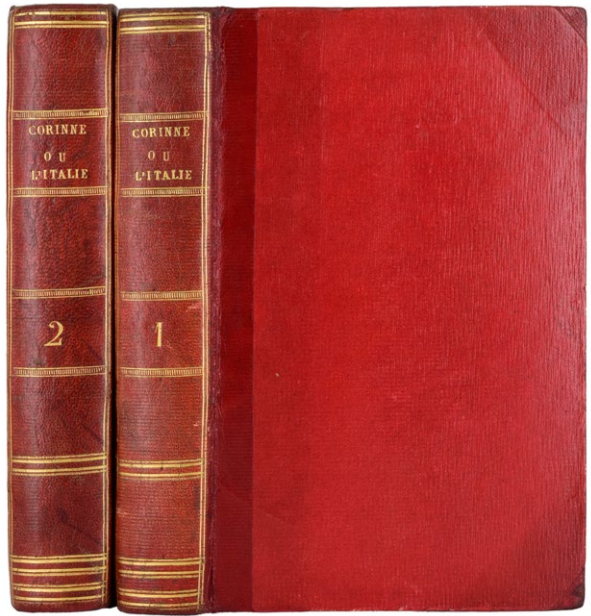
First Russian translation of *On the Origin of Species*, very rare in the West, translated by Sergiei Aleksandrovich Rachinskii, professor of botany at Moscow University. 'The reaction of Russian intellectuals to Darwin's theory was, of course, uneven, but generally quite favourable. For the great majority Darwin became a highly prestigious figure - the embodiment of modern natural science ... As A.O. Kovalevskii recalled in 1909: Darwin's theory was received in Russia with profound sympathy. While in Western Europe it met firmly established old traditions which it had first to overcome, in Russia its appearance coincided with the awakening of our society after the Crimean War and here it immediately received the status of full citizenship and ever since has enjoyed widespread popularity' (Daniel P. Todes, *Darwin without Malthus*, p. 23).

'In 1864 Rachinskii produced the first Russian translation of the *Origin*. Although not a masterwork of translation, the book sold out so quickly that in 1865 it went through a second printing. By this time Darwin's ideas had reached not only scientists and popularizers but also persons eager to integrate evolutionary thought into ideologically oriented writings. M. A. Antonovich in *Contemporary* greeted Darwin primarily as a master of scientific thought destined to cause drastic changes in the world outlook of the new generation. He viewed the *Origin* as a major victory for the democratic spirit of the scientific method over the authoritarian sway of metaphysical speculation. He left no doubt about his firm belief in the close interdependence of science and democracy. The strengths of the *Origin*, as he saw them, were not only in the emphasis on the natural causation of organic evolution but also in the lucidity of its prose and the power of empirical documentation on which it rested. In Darwin's evolutionary idea and the current triumph of the experimental method in physiology he saw the beginning of a new phase in the growth of biology' (Alexander Vucinich, *Darwin in Russian Thought*, p. 19)



28. **De Staël-Holstein (Anne Louise Germaine, Madame de Staël) Corinne ou Italie. Paris: H. Nicole, 1807, FIRST EDITION, 2 vols., occasional minor browning and a few spots, slight marginal staining in the fore-margins of the first few leaves in vol. ii, last leaf in gathering 3 in vol. I a little defective in the fore-margin, not affecting text, some pencil underlining, pp. [iv], 425, [1]; [iv], 511, [1], 8 (ads), 8vo, contemporary half red imitation morocco, red boards, flat spines with gilt tooled compartments, lettered direct, good** £6,000

An attractive copy of this famous and extremely influential novel. Corrine is both the story of a love affair between Oswald, Lord Nelvil, and a beautiful poetess, and an homage to the landscape, literature and art of Italy. The advertisements are a happenstance, and were probably inserted by the binder.



29. **Dexter (Colin) The author's own library of translations of the Morse series [191 Vols.] 1976- 2015, FIRST EDITIONS and subsequent editions in some cases, various sizes and formats original cloth, boards, or wrappers, dustjackets where applicable, many with original wraparound bands or still in shrinkwrap, a good number with letters to Dexter from publisher enclosing copies laid in or notes in his hand, some with inscriptions to Dexter, all in very good to fine condition** £8,000

A large group of translations of Dexter's celebrated crime novels, as comprehensive as could be imagined in terms of its coverage, demonstrating the global popularity of his Inspector Morse. Together these constitute a fascinating document of the way a series of books with a very strong sense of place - in this case, Oxford - is adopted and adapted as it reaches new territories. The collection includes first translated editions of Dexter's full list from China, Japan, and Brazil; Scandinavian countries, Estonia, Germany, France, Spain, Portugal, the Netherlands, and Italy; Poland, Romania, Russia and the Czech and Slovak Republics. Amongst these, European countries such as Sweden and Norway with a strong recent tradition of crime fiction are notably among the earliest - suggesting that Dexter was a model and influence for the current wave of Nordic Noir - but the very earliest examples are in fact from Japan, where Dexter has an enduring popularity. The occasional alterations to the titles of the works, and the variations in design (in some cases simply aping the design of the UK edition, in others providing a domestically-appropriate and occasionally slightly eccentric alternative interpretation), show the way in which the same raw material has been adapted to appeal to particular markets, representing an interesting cultural cross-section. In many cases, additional copies are available individually - please enquire; a full listing of the volumes contained in this collection is also available on request.

Ex-Libris Colin Dexter, with Dexter/Blackwell bookplates provided.



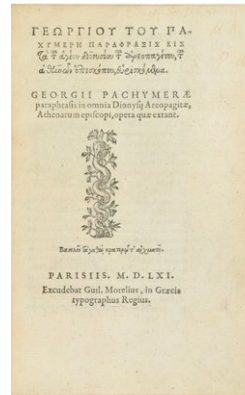
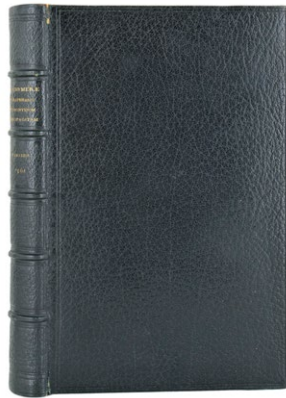
30. **Dickens (Charles)** *Little Dorrit*. Bradbury and Evans, December 1855 to June 1857, **FIRST EDITION IN ORIGINAL MONTHLY PARTS**, first issue with the Rigaud reading in Part XIV, 20 parts in 19, etched frontispiece, vignette title-page and 38 plates by Hablot K. Browne ['Phiz'], complete with all advertisements as called for by Hatton and Cleaver, a modicum of foxing to the plates and in the margins of the text, 8vo, original printed wrappers, preserved in a very dark green (almost black) morocco pull-off case, fine **£4,250**



An exceptionally good copy, without a repair and none necessary.

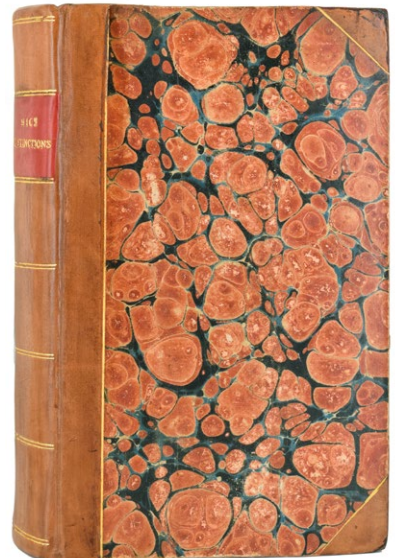
31. **Dionysius the Areopagite (pseudo-)** *Georgii Pachymerae paraphrasis in omnia Dionysii Areopagitae ... opera quae extant ... [title first in Greek]*. Paris: *Gulielmus Morelius*, 1561, woodcut printer's device on title, text in Greek, pp. [xi], 444, 8vo, mid-19th-century black morocco by Capé, double blind fillets on sides, spine lettered in gilt, gilt inner dentelles, gilt edges, faded (or washed?) inscription at head of title of a Jesuit college, oval red leather bookplate of Ambroise Firmin Didot to verso of front free end-paper, large book-label of A. Griffiths inside front cover, very good (Adams D533) **£1,200**

An elegant volume from a distinguished library. Catalogued separately in Adams, but with a reference to the Works published in 3 vols., of which this forms the third. The 3-vol. set is seldom found complete, and Brunet calls it 'rare.'



32. **[Driscoll, ?Miss]** *Nice Distinctions. A Tale*. Dublin: Printed at the Hibernia Press Office, for J. Cumming; and Longman, Hurst, Rees, Orme, and Brown, London, 1820 **FIRST EDITION**, some through-setting of the printed text, pp. vii (including half-title), [viii], [9-] 330, [1], 8vo, contemporary half calf, neatly rebacked, red lettering piece, good (Garside and Schöwerling 1820: 7) **£1,500**

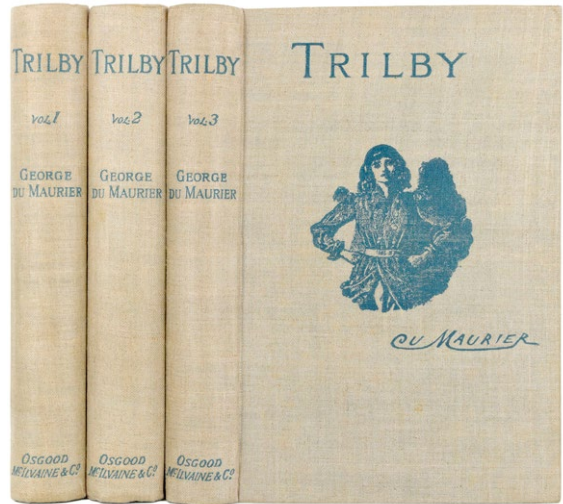
An anonymous Irish novel, written with some brio. The TCD copy has a pencil note attributing the work to a Miss Driscoll: Garside, British Fiction, on-line, reports 'A review in the Dublin Magazine, 1 (May 1820), ends with the following short paragraph: "We now take our farewell of D—l's NICE DISTINCTIONS; but we sincerely hope that we may again see characters as nicely distinguished as this work promises". In WorldCat it is attributed to Frances Anne Vane, Marchioness of Londonderry (the copy in the Corvey Collection has the Londonderry bookplate: most of the WorldCat copies turn out to be 'electronic resource'). The copy in the Huntington is lettered on the spine 'Lady Flora Hastings'. The Dublin Review note is all we can find to substantiate any of these attributions (Lady Flora Hastings is extremely unlikely), but it is interesting that all three attributed authors are women. Gainsaying



this, perhaps, is the Dedication to Jedediah Cleishbotham (pretended editor of *Tales of my Landlord*, i.e. Sir Walter Scott), in which, the ‘*Tales of my Landlord*’ having been announced as terminated, the author playfully suggests that that sun having set his or her own star may rise, but admits that, should the ‘*Tales*’ resume he or she would be content to play Pollux to his Castor. Now the twins were boys, and the Dedication speaks of ‘fraternal’ sentiments: but this may all have been part of the joke. The novel opens with an very unflattering depiction of the mores of the Irish landed gentry, both their ‘superiority’, and their irreligion. Not in the BL.

33. **Du Maurier (George)** *Trilby*. In three volumes. Vol. I [-III]. Osgood, McIlvaine & Co., 1894, FIRST EDITION, 3 vols., *light spotting to the edges*, pp. [iv], [248], [2, blank]; [iv], [259]; [iv], [182], [1, integral ad], [44, ads], 8vo, *original linen, pictorial stamp in blue on the upper covers, lettered in blue on upper covers and spine, vol. ii slightly skew, fine, with an ALS by the author loosely inserted* £4,000

An exceptionally fine and bright copy of this famous novel, from the library of the discriminating American book dealer John Fleming (sold at his sale in 1988). ‘The popularity of *Trilby*, which gave two expressions (the *Trilby hat* and *Svengali*) to the English language, overwhelmed and exhausted Du Maurier, particularly after the book was adapted into a play and produced by Herbert Beerbohm Tree at the Haymarket Theatre, with Gerald Du Maurier playing the minor role of ‘Dodor’ (ODNB). ‘The autograph letter is a good one, 4 pp., 8vo, on 17 Oxford Square headed notepaper, dated April 11, [18]95, is to a Mr. Potter (?Paul Meredith, adaptor for the US of *Trilby* for the stage), discussing a German translation of the novel, and (apparently) a publicity stunt for the London stage production, mentioning Herbert Beerbohm Tree, the cost of which which Du Maurier and Potter were to share.

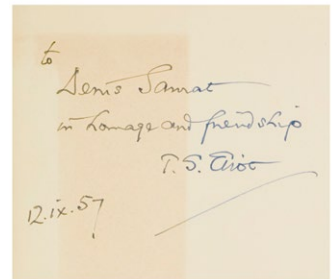


‘Du Maurier moved from Hampstead to 17 Oxford Square, Paddington, in 1895. His health was failing and it was hoped that life would be easier in London. The move was not a success, however, and he died at home of heart disease on 8 October 1896’ (op. cit). The present letter, in its orthography, betrays signs of illness.

‘In homage and friendship’ to Denis Saurat

34. **Eliot (T.S.)** *On Poetry and Poets*. Faber and Faber, 1957, FIRST EDITION, pp. 256, 8vo, *original blue cloth, backstrip lettered in gilt, very faint toning to edges, partial browning to free endpapers, dustjacket with a little fading and dustsoiling, a few faint foxspots to rear panel and light chipping at corners and backstrip ends, very good* (Gallup A69) £1,500

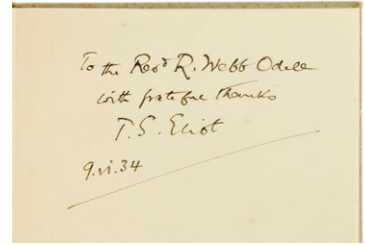
A Miltonian presentation copy, inscribed on the flyleaf to Denis Saurat - ‘in homage and friendship, T.S. Eliot, 12.ix.57’. The crux of his tribute rests in the two essays on Milton, from 1936 and 1947, that occupy pp. 138-161 here. Eliot wrote to Sydney Schiff in April 1925 that he ‘would very much like to see Saurat’s book’ (the recently-published translation into English of ‘*La pensée de Milton*’), and his own opinion of Milton’s character and legacy bears the clear influence of Saurat - as Jeffrey Shoulson writes, ‘it becomes eminently clear that the Milton to whom Eliot objected was, precisely, the Milton of Saurat’s ‘*Milton: Man and Thinker*’ (‘*Man and thinker: Denis Saurat, and the old new Milton criticism*’, in ‘*The New Milton Criticism*’, p. 197).



Aside from such a connection, this copy is of interest for some notes by Saurat on p. 212, against Eliot’s description of Goethe, Dante, and Shakespeare as ‘European men’ because of their poetic achievements, in his essay on the former; Saurat insists, against Eliot’s narrow conception, ‘Voltaire? Montaigne? Pascal? are other kinds of European’. Additionally, Saurat has noted on the rear blank the page number 149 - this being the page on which he is mentioned.

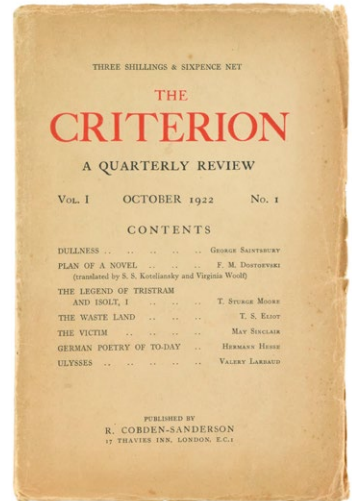
Inscribed to one involved in the text, and with a manuscript correction

35. Eliot (T.S.) *The Rock*. A Pageant Play written for performance at Sadler's Wells Theatre 28 May - 9 June 1934 on behalf of the Forty-Five Churches Fund of the Diocese of London. *Faber and Faber, 1934, FIRST EDITION*, pp. 86, crown 8vo, original grey boards, backstrip lettered in blue and very gently sunned, one or two light handling marks, edges roughtrimmed, one or two faint foxspots to flyleaf and verso, good (Gallup A26a) £2,000



Inscribed on the flyleaf to the Rev. R. Webb Odell, 'with grateful thanks, T.S. Eliot, 9.vi.34'. Webb-Odell is referred to in Eliot's Prefatory Note as having provided 'some historical scenes for the scenario of the drama'. Webb-Odell was the director of the Anglican fund referred to in the title, and it was at his prompting and insistence that Eliot was recruited to the project. On p. 9 Eliot has deleted the line 'Squeezed like tooth paste in the tube train next to you' - the line was accordingly omitted in the second and subsequent impressions.

36. Eliot (T.S.) *The Waste Land* [first printing, on pp. 50-64 of *The Criterion*, Vol. I, No. 1.] *R. Cobden-Sanderson, October 1922, FIRST EDITION*, one or two very faint foxspots to page borders in a couple of places (none to 'The Waste Land'), pp. 103, 8vo, original printed wrappers, backstrip lettered in red and a little rubbed showing binding in one small spot, edges a little darkened and rubbed with some light chipping, textblock edges untrimmed with one or two very faint foxspots, very good (Gallup C135) £4,000

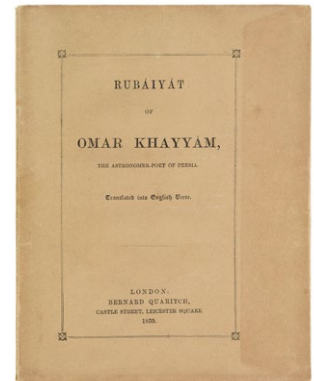


A remarkably well-preserved copy of this landmark publication: the first printing of 'The Waste Land', in its original form (without the 'Notes' and the dedication to Ezra Pound), in the first number of Eliot's own *Criterion*.

Although his own poem is very much the 'headline act', the other contributions are not without interest - not least for providing an insight into the poet's taste (and address-book) at this time: George Saintsbury, Dostoevski's 'Plan of a Novel' (translated by Kotliansky and Virginia Woolf), T. Sturge Moore, Hermann Hesse on 'German Poetry of To-Day' and Valery Larbaud with an early essay on Joyce's 'Ulysses' that Eliot in a footnote calls 'the best introduction that has been offered to Mr. Joyce's book'.

With the original subscription letter loosely inserted.

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



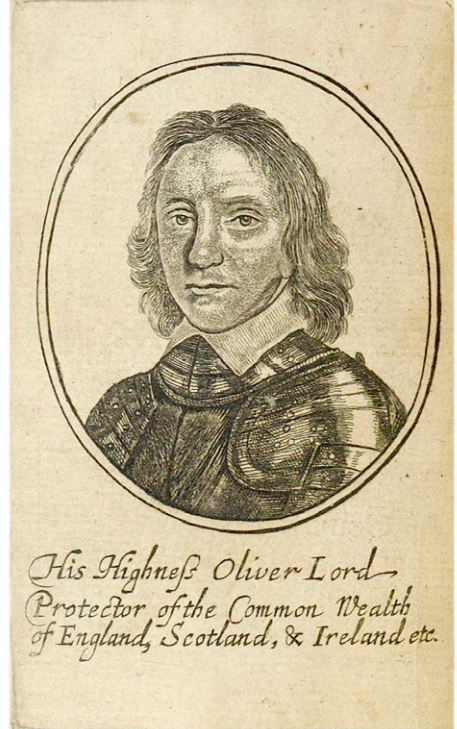
First edition of Fitzgerald's remarkable, and latterly remarkably popular, translation of *The Rubaiyat of Omar Khayyam*, one of only 250 copies printed, very scarce in any state and rare in the wrappers. The story of its 'publication' is well known. How Fitzgerald, a regular customer of Quaritch's,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

38. **Fleming (Ian, with Vivienne Michel)** *The Spy Who Loved Me*. Jonathan Cape, 1962, *UNCORRECTED PROOF COPY*, light sprinkling of foxspots to prelims with a few spots to page-borders further in, a little glue residue to inner margin of half-title and a faintly visible ownership inscription at head of same, pp. 221, crown 8vo, original green wrappers patterned with Cape device, rubbing to edges and creasing to corners, some waterstaining at edges of rear panel and a few other marks and spots, inside covers a little spotted, good (Gilbert A10a) £1,000

One of 500 proof copies. Fleming's co-author here is the fictitious first-person narrator.

39. **[Fletcher (Henry)]** *The Perfect Politician: or, A Full View of the Life and Actions (Military and Civil) of O. Cromwel. Whereunto is added His Character; and A Compleat Catalogue of all the Honours conferr'd by him on several Persons*. Printed by J. Cottrel, for William Roybould, and Henry Fletcher, 1660, *FIRST EDITION*, title printed in red and black, engraved portrait frontispiece, vertical half-title on A1r, uniformly slightly browned, pp. [viii], 459 [i.e.359], small 8vo, calf of c. 1800, rebounded and recased, covers a bit stained, good (Abbott 1066; ESTC R18473) £1,000

'A few lives of Cromwell appeared before the Restoration, among them *The Perfect Politician*, sometimes attributed to Henry Fletcher [otherwise the fellow publisher], which stand head and shoulders above any other of the century. A passage describing the appearance of the Cromwellian Army during its encampments in Scotland in 1625 suggests that the author, whoever he was, may have belonged to the Army ... Cromwell is treated .. with intelligent sympathy; the view taken of him is practically modern, except that the author alludes to his craft and subtlety. *The Perfect Politician* is neutral with respect to the contending factions ... In cataloguing its merits, it should not be forgotten that the style is often graceful and expressive ...' (Royce MacGillivray, *Restoration Historians and the English Civil War*).



From India to Windermere, via Oxford

40. **Gandhi (M.K.)** *The Story of My Experiments with Truth* [2 Vols.] Translated from the original in Gujarati by Mahadev Desai [and Pyaraleel Nair for second volume.] Ahmedabad: Navajivan Press, 1927-1929, *FIRST EDITIONS*, frontispiece photographic portraits of author tissue-guarded, a couple of pages with some faint foxing to borders and three instances of brief marginal marking in pencil, pp. [x], 602; [viii], 608, 8vo, original green cloth lettered in navy to upper board and backstrip, knocking to corners and backstrip ends, edges untrimmed and lightly foxed, a few page numbers noted in pencil to rear free endpaper, dustjackets with just a little fraying and a few small stains, very good £1,750

Each volume inscribed to the front pastedown 'To Stanley W. Davies, from M[ahtabsing] S. Shahani, Delhi', and dated to the respective years of publication. The recipient, Stanley Webb Davies, was a notable furniture maker in the Arts and Crafts school, based in Windermere, and a Quaker - a group whose emphasis on peaceful and non-violent protest lends a natural affinity with Gandhi's ideological stance. Prior to achieving eminence in the field of furniture making, Davies had attended Oxford University where he studied history - and it was likely there that he met Shahani whilst the latter, subsequently an author of books on both the Indian and the English constitution, was a law student at New College.

A scarce set of first editions of a hugely important work of autobiography (which remains in print in this, the original translation), with a pleasing and intriguing cluster of associations.

An extra-complete set

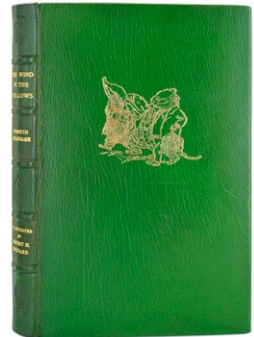
41. (Golden Cockerel Press.) BUCKLAND WRIGHT (John) [The Illustrations for] 'The Golden Cockerel Rubáiyát of Omar Khayyám'. [1938,] ORIGINAL COPPER PLATES for all of the engravings from this celebrated edition, including the 5 from the special edition, 13 plates, 21 x 10.5 cm approx, some numbered on back, one with artist's name engraved and with his sending stamp, No. 4 of the specials with preliminary engraving for plate 7 on reverse, some gentle surface oxidisation (easily cleaned), very good condition overall (Pertelote 138; Reid A28a, for book) **£20,000**

The artist had high aspirations for this project, writing to Christopher Sandford of the Press that he planned to 'make a visual poem, oriental in feeling and inspired by Fitzgerald but in no way a literal illustration' - these, the original copper plates, are a testament to his success in realising such aims. The subtleties of detail and effect, the beauty of Buckland Wright's line and composition, are all the more apparent here than they are in the printed version; and the artist's desire that they be seen to complement and enhance the text rather than merely gloss it is well served by being able to view the plates apart from the text, permitting an independent view of the poetic development that was such a fundamental aspect of Buckland Wright's vision for the work.



42. Grahame (Kenneth) *The Wind in the Willows*. Methuen's Childrens Books, 1971, 141/250 COPIES signed by Ernest H. Shepard, colour-printed illustrations throughout with some full-page, pp. 261, 8vo, original mid green morocco with Shepard design stamped in gilt to upper board, backstrip lettered in gilt between raised bands and a shade darkened, gilt blocked Shepard design on front cover, a tiny amount of scuffing, a.e.g. bookplate and ownership inscription with pencilled purchase notes to verso of flyleaf, colour-printed endpapers by Shepard, letter to owner from publisher with relevant catalogue clippings loosely inserted, board and cloth slipcase, very good **£1,350**

A very handsome edition of this much-loved text, with newly coloured illustrations by Shepard. From the library of noted Grahame collector Alex Bridge.

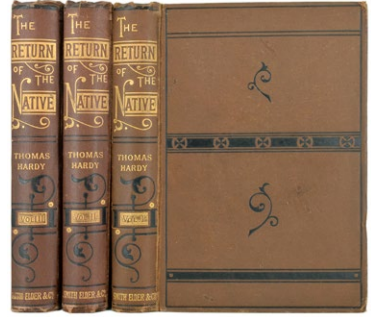


43. (Guild of Women Binders.) DOBSON (Austin) *Poems on Several Occasions*. New Edition Revised and Enlarged. With Illustrations. In Two Volumes. Vol. I [-II]. Kegan Paul, Trench, Trübner, & Co. Ltd., 1895, LIMITED EDITION, 62/200 copies, on handmade paper and with proof impressions of the etchings, titles printed in red and black, portrait frontispiece by William Strang and 7 plates by Ad Lalauze all (except the frontispiece) beautifully hand-coloured by Gloria Cardew (ticket on fly-leaf in vol. i), pp. xii, 274; x, 276, 8vo, contemporary crushed red morocco by the Guild of Women Binders (signed in both vols. on the front fly-leaves), panels of floral sprays built up from small tools within gilt ruled compartments at top and bottom of covers, some of the leaves extending just beyond the frame (where it is interrupted, flat spines with similar panels at head and foot and lettered in gilt, top edges gilt, others uncut, a hint of fading to the spines and minimal wear to extremities, armorial bookplate inside front covers of vol. i of Percy L. Babbington, morocco book-label of W. A. Foyle opposite in vol. i and inside front cover of vol. ii, sometime in the stock of Chas J. Sawyer, very good (IBIS 5, pp. 75-91) **£1,200**



'Although Miss Cardew was not a binder herself, many books were coloured by her were bound by members of the Guild [of Women Binders]' (Marianne Tidcombe, *Women Bookbinders*, p. 126). 'Gloria Cardew' is possibly a pseudonym - there is a photograph of her, but no biographical information (see the article by Denis Collins in *IBIS*, 2014). In any event, her work is meticulous.

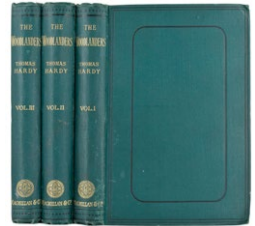
44. **Hardy (Thomas)** *The Return of the Native*. [Three volumes.] *Smith, Elder & Co. 1878, FIRST EDITION, FIRST ISSUE* (without the quotation marks after *A Pair of Blue Eyes* on the title of vol. i), with sketch map (drawn by Hardy himself and separately printed by Stanfords) frontispiece in vol. i, complete with half titles, initial blanks and advertisement leaf in vol. ii, a little foxing, mostly to the first and last few leaves and on the edges, pp. [ii, blank], vi, 304; [ii, blank], vi, 297, [2]; [ii, blank], vi, 320, 8vo, original brown diagonal-fine-ribbed cloth, blocked in black on front with panel design, in blind on back with 2-rule border, lettered on spine in gold and blind with bands and ornaments blocked in black and gold (Purdy's primary binding), inner hinges strained, vols. ii and iii a little skewed, minor wear to extremities (Purdy pp 24-27; Sadleir 1113; Wolff 2989) £4,250



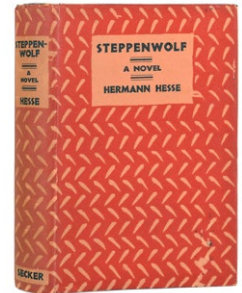
The first edition consisted of 1,000 copies, most of which went to the circulating libraries: hence, copies in the original cloth which do not bear evidence of that fate, like this one, are very scarce. Although the binding decoration corresponds to Purdy's primary state (2-line border), vols. ii and iii are slightly redder than vol. i.

45. **Hardy (Thomas)** *The Woodlanders*. 3 Vols. *Macmillan. 1887, FIRST EDITIONS, first issue*, pp. [iv], 302, [2] (adverts.); [iv], 328; [iv], 316, 8vo, original smooth dark green cloth, blocked in black on the sides and spines, the spines additionally gilt, cloth folding box, each title-page with a purple stamp 'With the Publisher's Compliments', good (Purdy p.54; Wolff 3002) £3,000

'Hardy sometimes singled out [*The Woodlanders*] as his best and his own favourite among his novels' (Purdy).



46. **Hesse (Hermann)** *Steppenwolf*. Translated from the German by Basil Creighton. *Martin Secker, 1929, FIRST ENGLISH EDITION*, a few very faint foxspots to top corner of half-title and title-page recurring at final text page and ads, pp. 322, [4, ads] original black cloth with author's monogram blind-stamped to upper board, some small chips to cloth at leading edge and corners, backstrip lettered in red with slight lean to spine, top edge red with some light foxing to other edges, a little faint foxing to endpapers with a numeral in blue pencil to flyleaf and a further pencil mark thereupon, dustjacket in excellent shape with very light chipping at corners and one or two faint marks, very good £2,000



47. **Highsmith (Patricia)** *Strangers on a Train*. *New York: Harper & Brothers, [1950], FIRST EDITION*, pp. [viii], 304, cr.8vo., original pale blue cloth, light fading to cover edges, lettering to the backstrip and the publisher's device on the front cover all blocked in dark blue, fore-edges roughtrimmed, one tiny chip to the very lightly frayed head of the faded backstrip panel of the dustjacket (with associated fading to the backstrip), black drop-down-back cloth box with gilt lettered black morocco labels, very good £4,500

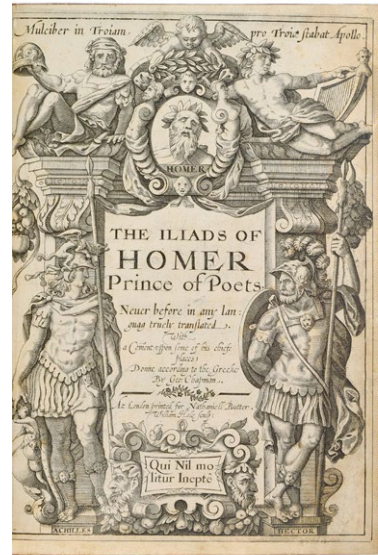
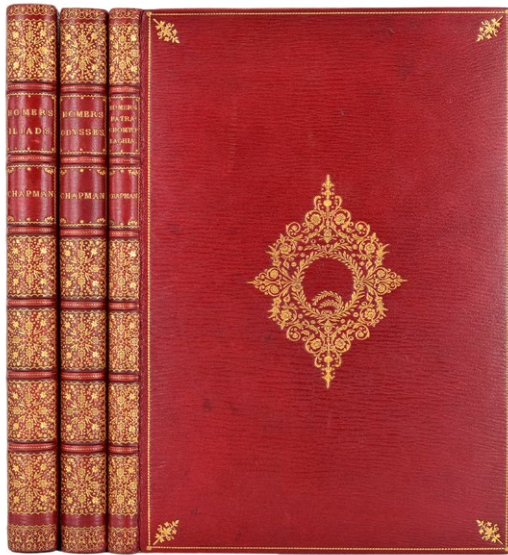
Scarce in inscribed state and with the dustjacket in such good condition.

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

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

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

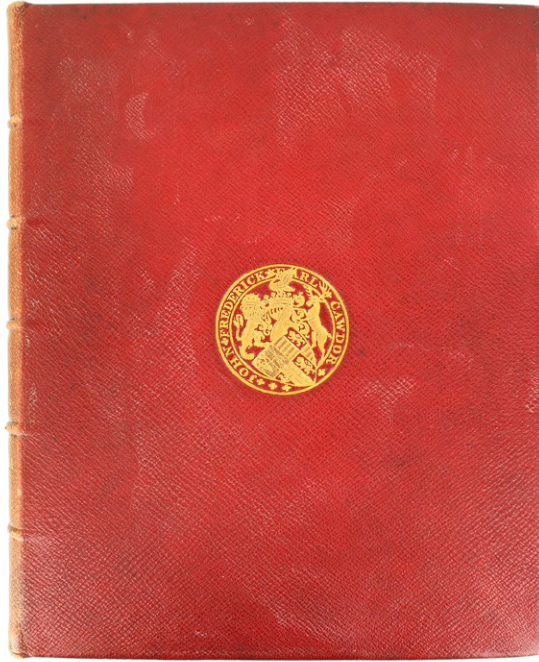




48. **Homer.** The Iliads of Homer prince of poets. Never before in any language truly translated. With a coment upon some of his chiefe places; donne according to the Greeke by Geo: Chapman. Printed [by Richard Field] for Nathaniel Butter, [1611,] **FIRST COMPLETE EDITION IN ENGLISH**, title-page engraved (with some expert repair work around the outer edges, and the inner edge just disappearing into the gutter), initial blank discarded but final blank present, variant additional leaves of sonnets bound in prelims instead of at end, some dustsoiling and marks, pp. [xxviii], 341, [11], [with:]
 Homer. Homer's Odyssees. Translated according to ye Greeke. By Geo: Chapman. Imprinted at London by Rich: Field, for Nathaniell Butter, [1615,] **FIRST COMPLETE EDITION IN ENGLISH**, title-page engraved (with some expert repair work around the edges), initial and final blanks discarded, leaf Y2 slightly shorter and probably supplied, a little marginal worming in second half expertly repaired (occasionally touching a letter with no significant loss), pp. [x], 376, [2], [with:]
 Homer. The Crowne of all Homers Worckes Batrachomyomachia or the Battaile of Frogs and Mise. His Hymn's - and - Epigrams translated according to ye originall by George Chapman. Printed by Iohn Bill, his Maiesties Printer, [1624,] **FIRST EDITION IN ENGLISH**, title-page engraved (and in the earlier state with 'Worckes' instead of 'Workes'), initial blank discarded, pp. [x], 143, 148-179, [1], 201-207, [5], folio, the three volumes washed and pressed in uniform nineteenth-century red morocco by Riviere, boards with central lozenge shape made of wreaths and flowers and containing a circular frame, blocked in gilt, spines elaborately gilt in compartments, apart from the second and third which are lettered in gilt direct, marbled endpapers, edges gilt, turn-ins also elaborately gilt, armorial bookplate of Thomas Gaisford, leather booklabel of 'Terry' and small booklabel of J.O. Edwards to front pastedowns, modern bookplate to flyleaf, very good (ESTC S119234, S118235, S119240; Pforzheimer 169, 170, 165; Palmer p. 56-8; see also Bibliotheca Homeric Langiana B1) **£40,000**

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

The bindings are signed 'Bound by Riviere' and were probably produced somewhere around 1840-1850, which matches with the ownership of Thomas Gaisford (1779-1855), classical scholar and dean of Christ Church, Oxford. In the fashion of the time the leaves have been washed and pressed, and repairs performed with consummate skill. Later owners include an unidentified 'Terry' and noted collector of English verse J.O. Edwards.



49. **Homer. Ilias kai Odysseia.** [Four volumes.] *Oxonia: ex Ergasteriou Typographikou Akademias, 1800, 5 engraved plates (two portrait busts of Homer, a portrait each of Thomas and Lord Grenville, and a plate depicting a column), plates spotted, some light offsetting to text, pp. viii, 396; [vi], 421, [3, blank]; [vi], 328; [vi], 314, [2], 82, 4to, near-contemporary (endpapers watermarked 1828) red morocco, bound for the Earl of Cawdor with his arms in gilt to boards, spines lettered in gilt, red morocco doublures with a border of fourteen gilt fillets, edges gilt on the rough, spines sunned, a touch of rubbing to extremities, doublures offset onto endpapers and outermost leaves of each vol., very good (ESTC T90247, listing no LP copies outside the UK; Dibdin II 61-2; Bibliotheca Homerica Langiana A22) **£12,000***

One of the rare and spectacular large-paper copies of the Grenville Homer, an edition which rivals the Foulis edition in its scale and bibliophilic attractions. Only 25 copies were printed, and a number of these were used as presentation copies - including this one. The editors, William Wyndham, Lord Grenville, and his brother Thomas Grenville, have inscribed an initial blank 'From the Two Old Brothers ... To their excellent Friend John Frederick Earl of Cawdor, 1829' (in Thomas's hand). Tipped in are two letters, one from Lord Grenville and one from Thomas, presenting the book to Lord Cawdor for his library at Stackpole Court.

At the time of presentation Lord Grenville was retired from politics (he had been foreign secretary when the book was published, resigning with Pitt's government before ending up as Prime Minister himself in 1806), while his elder brother Thomas was also relaxing, having since 1818 'lived in the company of his friends and his books, and devoted himself to the formation of his splendid library' (ODNB), which was left to the British Museum after his death in 1846. Lord Cawdor was Lord Lieutenant of Carmarthenshire at this time.

'This is the most critical edition of Homer which the university of Oxford has published... the work is printed in a handsome Greek type, with very few contractions; and the Large Paper copies are enriched with three very beautiful engravings, two of the busts of Homer and the third an elegant pillar with escutcheons of the Grenville arms' (Dibdin). This copy also has portraits of Thomas and Lord Grenville. The final section of the fourth volume contains 82 pages of readings provided by Richard Porson from a collation of the Harleian manuscript; in the small-paper copies this section is different setting of type, filling 88 pages.

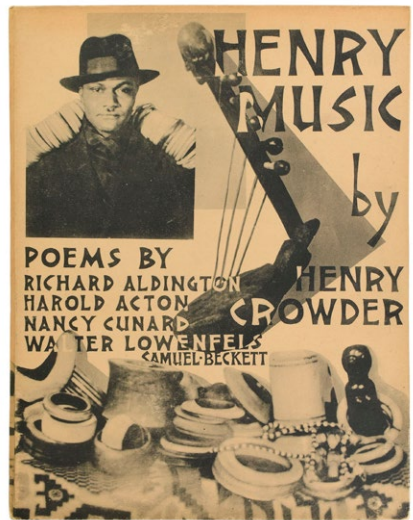
'At the mention of the large paper Grenville Homer, where is the classical Bibliomaniac who does not sigh at his inability, or want of opportunity, to possess it? -- and, in proportion, rejoice extravagantly on its possession?' (Dibdin, *Library Companion*, p. 617).



50. (Horses.) **THE JOCKEY'S GUIDE and Farrier's Companion**: containing the best directions for breeding, buying, and preservation of horses. Together with the true signs, symptoms, causes, and methods of curing all distempers incident to that useful creature; (never published before) with short, and safe instructions for the well ordering of both, for hunting, and racing. By F.M. Printed for H[enry] Rhodes, 1687, *FIRST (ONLY) EDITION*, with an engraved frontispiece and a folding engraved plate, plate slightly frayed and with a short tear, extreme lower outer corner of last 2 leaves torn off with the loss of about a dozen letters on 2 lines of the penultimate leaf, and half a letter on the last, pp. [xii, including frontispiece], 216, 12mo, original calf, red lettering piece, corners slightly worn, contemporary ownership inscription on fly-leaf of?Tho. Astwode, very good (ESTC R236402) £8,500

Extremely rare: not in Wing, and BL and Private Collections only in ESTC; not in Wells, the Mellon Collection, Nissen, &c. The greater part of the book is taken up with veterinary matters, including a long list of the 'Names and qualities of all Simples used in Horse-Physick.' The chapter of the buying of horses includes details on a horse's dentition in each year of his life, and other signs to be aware of in assessing the animal's age.

51. (Hours Press.) **CROWDER (Henry, Composer)** Henry-Music. Paris, 1930, *ONE OF 100 COPIES (this unnumbered) signed by the composer, faint foxing to prelims and poems but notational pages clean*, pp. [ii], [6, poems], 20, 4to, original illustrated boards with Man Ray photomontage of Cunard's own collection, lightly toned with gentle rubbing to extremities and two small strips of surface removal to lower board, a small amount of faint foxing to endpapers with small Australian bookseller's stamp at foot of front pastedown, promo info for a modern recording of these songs laid in, good (Ritchie B4; Federman & Fletcher 6) £5,000

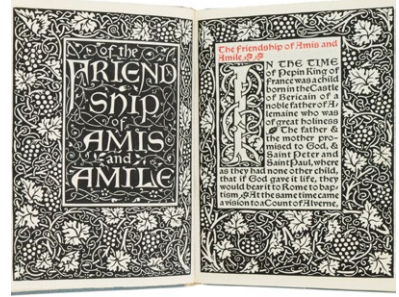


Formerly the copy of Acton's bibliographer Neil Ritchie, with his sales notes loosely inserted. Poems by Samuel Beckett, Richard Aldington, Nancy Cunard, Harold Acton, Nancy Cunard, and Walter Lowenfels set to music by Crowder, an African-American jazz pianist based in Paris who was Cunard's lover at the time and assisted her at the Press. Beckett's contribution 'From the only Poet to a shining Whore' was written expressly for Crowder and is uncollected elsewhere.

A very well preserved copy of what is - like many Hours Press publications - a fragile book.

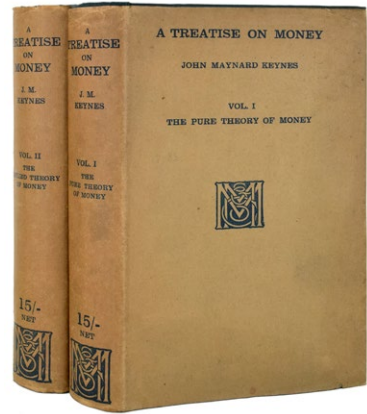
52. (Kelmscott Press.) *OF THE FRIENDSHIP OF AMIS AND AMILE*, done out of the Ancient French into English, by William Morris. 1894, [ONE OF 500 COPIES] (from an edition of 515 copies) printed in black and red on handmade paper in the Chaucer types, woodcut title, borders and initials designed by Morris, pp. [iii], 67, 16mo, original quarter holland linen, pale blue boards with title printed on front cover, untrimmed, near fine (Peterson A23; Sparling 23) £1,800

A superb copy of this attractive little Kelmscott book.



53. Keynes (John Maynard) *A Treatise on Money*. In Two Volumes. Volume I, *The Pure Theory of Money*. [-Volume II, *The Applied Theory of Money*.] Macmillan and Co., Limited, 1930, FIRST EDITION, pp. [i], xvii, 363; [i], viii, 424, 8vo, original cloth, spines lettered in gilt, dust jackets, dust jackets a little dusty and with a hint of foxing, the foxing imparted to the end-leaves, very good £3,000

'The first of Keynes's two major contributions to economic theory, *A Treatise on Money*, was published on 24 October 1930. The *Treatise* was the product of a long intellectual struggle to escape from the ideas in which he had been reared, later dubbed 'classical economics'; for example, the Ricardian view that supply creates its own demand. The focus of the book was on money and prices rather than on output and employment: it contained a full study of the operation of the monetary system, national and international. Fluctuations in prices were no longer explained in terms of changes in the stock of money as in the quantity theory, but in terms of the pressure of demand on the available supply of resources; and the pressure of demand was represented as varying with the magnitude of any divergence between the volume of investment and the availability of savings to finance it. The significance attached by Keynes to such a divergence reflected the success of Dennis Robertson (on whose ideas Keynes drew heavily in the years of the *Treatise*) in convincing Keynes that the major fluctuations in activity originated in booms in investment and that these could not be accounted for solely in terms of banking policy' (Alec Cairncross in ODNB).



54. Presentation copy to Thom Yorke of Radiohead Klein (Naomi) *No Logo. Taking Aim at the Brand Bullies*. Toronto: Alfred A. Knopf Canada, 2000, FIRST EDITION, half-title and title-page printed in red, white and grey on black paper, photographic illustration throughout with some use of red tint, pp. xxi, 490, 8vo, original grey boards, backstrip lettered in silver, dustjacket, fine £2,000

Inscribed by the author on the flyleaf: 'To Thom, Thanks for reclaiming a little piece of the culture with me. More to come! Love + respect, Naomi Klein, Oct 2000'. The book was a seminal text for the band, and its title was reportedly at one stage considered for their 'Kid A' album - championing its anti-globalisation message. Determined to become part of the solution rather than the problem, Radiohead banned corporate advertising from their tours.

For Thom,
Thanks for reclaiming a little
piece of the culture with me.
More to come!
Love + respect.
Naomi Klein

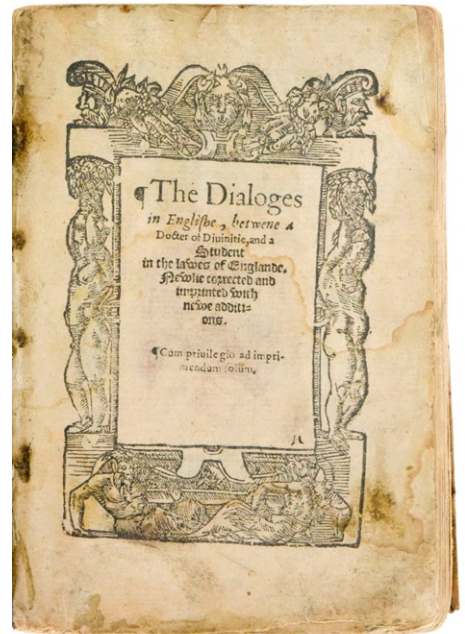
55. [Languet (Hubert), likely author] *Vindiciæ contra tyrannos: A Defence of Liberty against Tyrants. Or, of the lawfull power of the Prince over the people, and of the people over the prince. Being A Treatise written in Latin and French by Junius Brutus, and translated out of both into English ...* [Translated by William Walker]. Printed by Matthew Simmons, and Robert Ibbitson, 1648 FIRST EDITION, title within double rules, some browning, particularly gathering H (which is within the first gap in the pagination), some side-notes trimmed, H3 uncut/paperflaw at foot touching catch word, some sidenotes trimmed, [iv], 52, 55-71, 62-68, 77-148, 4to, 19th-century half calf, joints cracked, corners a little worn, stamp of the American Antiquarian Society on the title, good (ESTC R34504) £3,000

The first complete translation into English, the Fourth Question ('Whether neighbour Princes or States may be, or are bound by Law, to give succours to the Subjects of other Princes, afflicted for the cause of true Religion, or oppressed by manifest tyranny') having appeared on its own in 1588. ESTC gives the translator's name as William Walker, who is identified here in 19th-C MS at the foot of the title-page as the Executioner of Charles I - an attribution borne out by an answer to a query in *Notes and Queries*, August 1862, pp. 168-69. Another issue of the same year has Simmons' joint publisher as Robert Wilson: both somewhat scarce.

'Hubert Languet, French by birth but a true European, was a diplomatist. He achieved a considerable reputation as a scholar, and while at the University of Bologna read a book of Philip Melancthon's which so impressed him that he went to see the author and shortly afterwards became a Protestant. From then on he was an exile. As the official apologist of a Protestant court he narrowly escaped death on St Bartholomew's Eve. "A Counterblast against Tyrants" was probably printed at Basle, outside the jurisdiction of popes, emperors and kings, but it was prudently given a bogus imprint. It is an eloquent vindication of the people's right to resist tyranny, while affirming that resistance must be based on properly constituted authority. It is one of the perennial documents of anti-tyranny' (PMM, on the first edition of 1579, probably printed in Basle, but given the bogus imprint of Edinburgh).

56. (Law.) SAINT-GERMAN (Christopher) *The Dialoges in Englishe, betwene a Docter of Diuinitie, and a Student in the lawes of Englande. Newlie corrected and imprinted with new additions.* [colophon:] Richard Tottell, 1580, title within woodcut border, Black Letter, some damp-staining at either end, blank lower outer corner of B8 torn away, a little worming in the gutter, ff. 177, [4], small 8vo, original limp vellum, later ink lettering to spine, minor defects to spine, without endpapers and cords gone, spine glued to text block, a few contemporary marginal notes and marks, modern bookplate (woodcut of a cat and butterfly) pasted to verso of title-page, good (ESTC S123537) £1,500

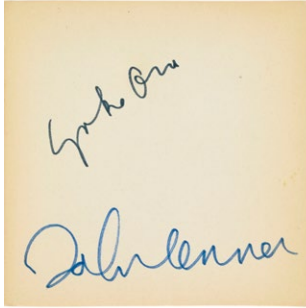
'St German's first published work was the treatise commonly known as *Doctor and Student*, surely the most remarkable book relating to English law published in the Tudor period, and quite unlike any book to have come from the pen of an English lawyer before. Although it is stated in many works of reference that the first edition appeared in 1523, this is an error. The first known version appeared in 1528 under the imprint of John Rastell. The whole text was in Latin, with the title *Dialogus de fundamentis legum Anglie et de conscientia*. The title corresponds with the avowed object stated in the prologue (omitted from later editions), which was to explore the relationship between the principles of English law and conscience. There are twenty-four chapters, cast in the form of a dialogue between a doctor of divinity and a 'student' of the laws of England (that is, a barrister), and at the end a promise to pursue the discussion further. The promise was fulfilled in 1530 with the appearance of *The Second Dialogue*. This continuation was in English and with a different printer, Peter Treverys. In either 1530 or 1531 the first dialogue was printed in English translation, with considerable alterations, by Robert Wyer; and within twelve months Wyer had brought out a revised version 'with newe addycyons'. These additions expanded upon some questions relating to entails, which in their new form comprise eight chapters not in the Latin version' (ODNB). The work, in English, became a student primer, and remained in use for at least 200 years.



Signed by John and Yoko

57. (Lennon.) ONO (Yoko) Grapefruit. [Introduction by John Lennon.] Sphere, 1971, FIRST ENGLISH PAPERBACK EDITION, frequent illustration with those to Introduction by Lennon, paper toned throughout, pp. [280], [4], 12 x 13 cm, original wrappers, backstrip lightly faded and nicked at foot, small crease to a couple of corners, indentation to front carrying through to first few leaves, good £2,500

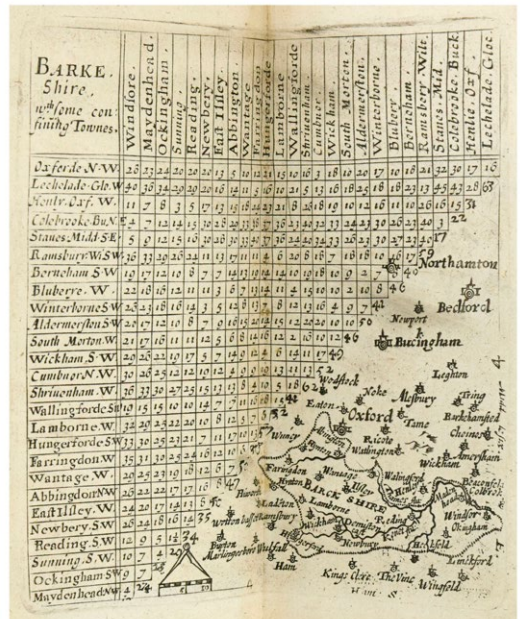
Signed on the flyleaf by the contributors, Yoko Ono and John Lennon.



58. **Thumbnail maps**
 (Maps.) [LANGEREN (Jacob van)] A Direction for the English Traveller [sic] by which he shal be inabled to coast about all England and Wales. And also to know how farre any market or noteable towne in any shire lyeth one from an other, and whether the same be east, west, north, or south from ye shire towne A also the distance betweene London and any other shire or great towne: with the scituation thereof east, west, north, or south from London. By the help also of this worke one may know (in what parish, village, or mansion house souer he be in) what shires, he is to passe thorough & which way he is to trauell, till he come to his journeyes end. Printed and are to be sold by John Garrett, [1680?], engraved throughout, with 37 double-page engravings with thumbnail maps, and 4 folding tables or maps, fore-margin of Cumberland missing (no loss to engraved surface), 2 inch tear at the fold of Staffordshire (no loss), tears at folds in Yorkshire (one of the folding plates), and Gloucestershire, pp. 3 (double pages), 16mo, contemporary mottled calf, rebacked preserving most of the original spine, lowest compartment with a gilt shelf mark, the letter C bright, but traces only of the 2 digits below, in the compartment above a gilt thistle, shelf mark C 1 (or?2) 8 on flyleaf and the name Naylor written on inside front cover, the name Foley at the head of the title, good (Skelton 101; ESTC R219489) £3,000

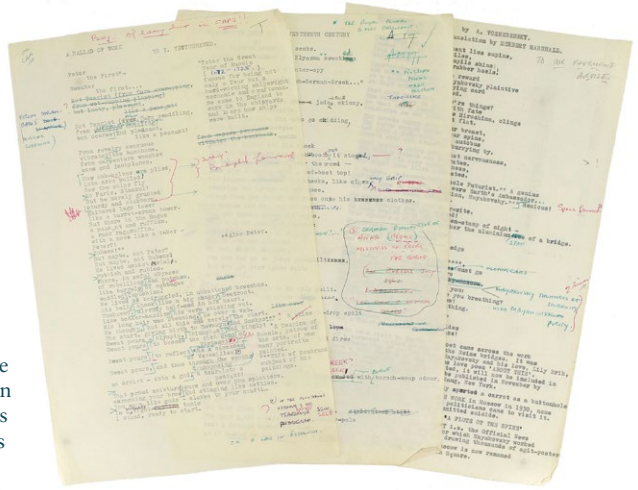
This edition not in Chubb. The ESTC entry calls for [42] folded leaves of plates, and mentions another issue with 4 added folding plates: our copy does not conform to this, but certainly seems to be complete, in terms of all the counties being represented (Rutland included with Leicestershire), plus Wales. ESTC takes the date [1677?] from Wing, but there is not enough of the title in Wing to be sure that it is this edition. Skelton believes this edition is that announced in the Term Catalogue for Easter 1680, with the same collation as the [1677?] edition, plates numbered 1-40, the difference here being that the plates are not numbered, beyond p. 3.

The imprint continues: 'at the south entrance of ye Royall Exchange in Corn-hill, where you may have a most exact mapp of England with the small townes described in six large sheets, also all other large mapps of ye world or any other part thereof. Where is also sold a book of ye names of all parishes market townes, villages, hamlets, & smallest places in England Alphabetically sett down, as they bee in every shire.'



59. (Mayakovsky et al.) **MARSHALL (Herbert, Translator)** A translator's archive of poetry from the Russian. [Including first editions of Marshall's translations, corrected typescripts including that of an unpublished anthology, etc.] 1942- 1966, *FIRST EDITIONS* and *FIRST REVISED EDITIONS* of books, various sizes and formats for manuscript and typescript material, some with handling marks, original cloth or boards to books all with dustjackets where called for, some with Marshall's own corrections to the text as well as various inserts relating to the poets or Marshall's various activities, condition variable but ranging from good to sound (the latter in relation to the Indian revised edition, where it is the author's corrected proof copy), manuscript and typescript material all within folders, some with original folds and marks from paperclips etc, good condition overall £2,500

Marshall, a professor of film and theatre, studied dramatic production and cinematography in Russia with Sergei Eisenstein, on whom he would later write. Marshall and his wife, the Polish sculptor and actress Fredda Brilliant, lived there for the latter half of the 1930s and this is where his contact with, knowledge of, and affection for Russian language and literature was formed. His are the first English translations of the majority of the poems here and as the letter to Marshall from Roman Jakobson included in the Mayakovsky folders suggests, the existence of the translations marks a valuable contribution to our understanding of Russian literature - even if the translations themselves were found wanting in the eyes of some. This large archive documents every stage of the process of translation, including publication, and includes an abundance of material not included in the published volumes. A summary of the contents follows:



- Two folders relating predominantly to the Dennis Dobson expanded edition of his translations from Mayakovsky in 1965: one with typescripts of the text with holograph emendations and notes, as well as a typescript of C.M. (Sir Maurice) Bowra's Foreword along with a TLs presenting it; second folder containing notes for articles, talks and various ephemera regarding them, a TLs from Roman Jakobson from 1960 asserting that 'the decision of translating Majakovskij is welcome' but regretting that he 'found poor' the translations themselves, academic correspondence, correspondence with booksellers and publishers, reviews of his work, notes for updates and revisions, annotated and corrected typescripts of his translations. A copy of the Dobson edition, as well as 2 copies of the earlier 'Mayakovsky and his Poetry' (Pilot Press, 1942), and a copy of the Indian edition of the same (Current Book House, 1955).
- Two folders relating to his translations of Yevtushenko: one a typescript of the text with additional poems not featured in published book as well as a draft preface and notes showing Marshall's original conception of a much larger volume - his dismay regarding this is one the subjects in his correspondence with his publisher (Dutton) that is found in the second folder, which also includes typescripts of notes, text and surrounding material for the edition with holograph emendations as well as photocopies. A copy of Pergamon's edition of Marshall's translations, as well as the Collins and Harvill edition of 'A Precocious Autobiography' (not translated by Marshall)
- Five folders relating predominantly to his edition of Vosnesensky's work, three consisting of typescript and manuscript copies of the poems (and surrounding material), one with 4pp. typescript of notes in Russian marked - on a photocopy of the same with Marshall's notes - as being from the poet himself, another with a typescript version of the text (with one or two holograph emendations the other including correspondence with publisher, holograph notes, typescripts with holograph notes and emendations, various ephemera relating to Marshall's activities. A copy of Methuen's edition of Marshall's translations.
- Spiral bound photocopied typescript for unpublished anthology '50 Years of Soviet Poetry', with translations by Marshall.

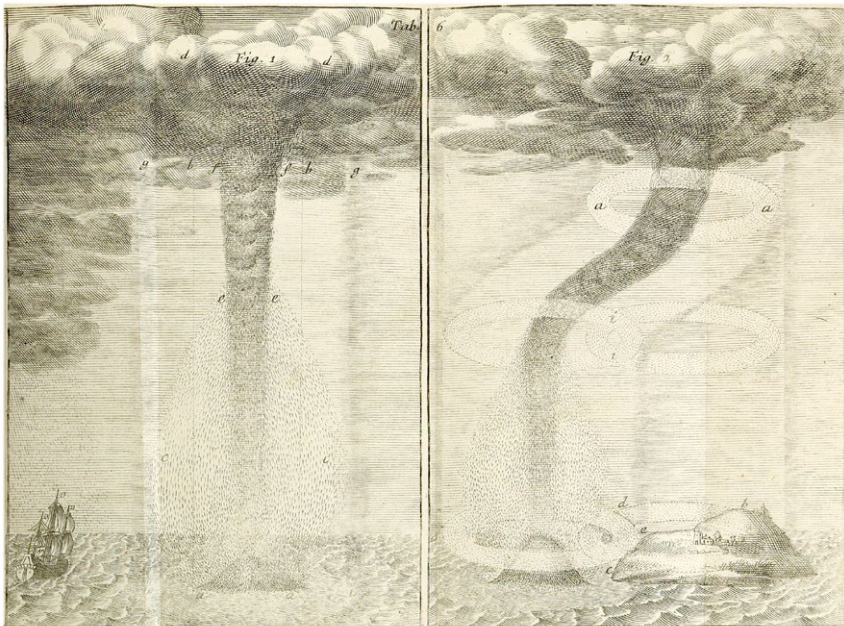
60. **Mayow (John)** *Tractatus quinque medico-physici. Quorum primus agit de sal-nitro, et spiritu nitro-aereo. Secundus de respiratione. Tertius de respiratione foetus in utero, et ovo. Quartus de motu musculari, et spiritibus animalibus. Ultimus de rhachitide.* *Oxford: e Theatro Sheldoniano, 1674, FIRST EDITION, with a fine engraved portrait frontispiece and 6 folding engraved plates, minor staining of one sort or another here and there, pp. [xl], 335, [1], 152, 8vo, contemporary (?Dutch) vellum over soft boards, lettered in ink on the spine (only 4 of the tracts listed), vellum strip catches, one missing, the text block drooping within the binding, end-papers lifted, but still firm, slightly soiled and a couple of patches of wear, good (Fulton, Lower and Mayow, 108; Partington, Mayow (Isis, 47, No. 3, September 1956), pp. 220 et seq.; GM 578; Heirs 631; Norman 1474; Madan III 3015; ESTC R10053) £6,500*

'This historically important and rare book "is one of the best English medical classics" according to Garrison and Morton and is "one of the world's greatest masterpieces" according to John Ruhräh (Pediatrics of the past. New York, 1925. p. 344). In addition to the two treatises in Tractatus duo, it includes his tracts on respiration in which he accurately describes the role of the intercostal muscles in breathing, a tract on respiration of the fetus in utero, and De motu musculari in which he gives what may be the first description of mitral stenosis. His work shows that he was much in advance of his time and that he was a conscientious researcher who based his results on close attention to detail in the manner of his contemporaries, Robert Boyle and Robert Hooke' (Heirs of Hippocrates).

Mayow 'must be classed with Hooke and Boyle, possessing the scientific imagination of the one, the tenacity of the other. Mayow was a major figure in the Restoration school of Oxford experimentalists who took Harvey's discovery of the circulation of the blood as the basis for further experimental investigations. Mayow had the genius to perceive exactly the problems that had to be solved before any great advance in chemistry or physiology could be made; to guess at and partly to discover their solutions; and he showed a critical faculty in theory and experiment that was not to be met with in these two sciences until the time of Lavoisier' (W.H. Brock in ODNB).



The 3rd and 5th tracts had been published in 1668, but are here much revised.





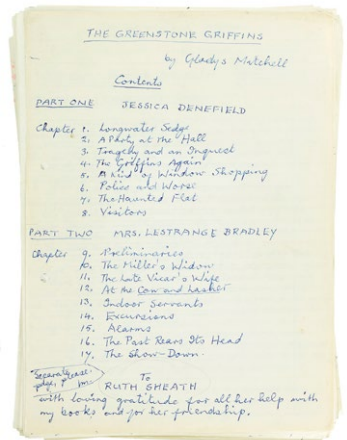
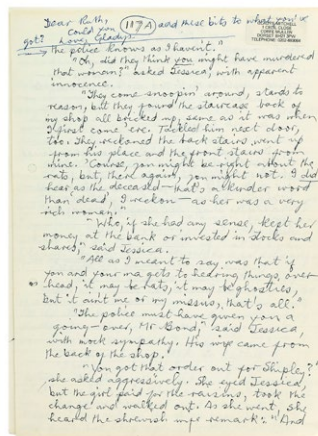
61. (Midnight Paper Sales.) SCHANILEC (Gaylord) Lac des Pleurs. Report from Lake Pepin. Stockholm, WI, 2015, FIRST EDITION, 45/100 (from an edition of 119 copies) signed by Schanilec, the text printed in black and blue with decorations in maroon on vintage Barcham Green and Wookey Hole papers with the epilogue on blue handmade Saint Armand paper, images printed on Zerkall papers and the large colour-printed fold-out map of the lake on handmade Kiraku Kozo paper, frontispiece, endpiece and 5 large fold-out wood engravings by Schanilec printed in various colours, the 30 fish illustrations within the text printed using the original electrotypes from a 1920 publication by Thaddeus Surber, pp. 66, folio, original quarter maroon leather with Jemma Lewis marbled paper boards, backstrip lettered in gilt, edges untrimmed, endpapers of blue Saint Armand handmade paper, quarter navy leather and maroon cloth dropdown box with printed paper label to upper and maroon leather label to back with pelican stamped in white and orange, fine £3,500

A quite stunning production, dripping with care and expertise. Through his own images, and text drawn from diverse sources including Louis Hennepin, George Featherstonhaugh, Jonathan Carver, Zebulon Montgomery Pike, Henry David Thoreau, Thaddeus Surber, and Mark Twain, Schanilec vividly conveys a passage through the lake.

The title-page was printed using type traced by Russell Maret from Manutius' 'Hyperotomachia Poliphili'.

62. Mitchell (Gladys) The Greenstone Griffins [Complete Manuscript.] [circa 1983,] MANUSCRIPT in black or blue ink on ruled paper, author's address label at head of text and separate bundle of insertions, corrections throughout and instructions for formatting, pp. [i], [272], [14, insertions], royal 8vo, unbound, protected and enclosed by brown envelope, good condition (Plus VAT in the EU) £2,000

The final novel by Mitchell to be published in her lifetime (three other late-period works appeared posthumously), and a last hurrah for this celebrated crime author - Larkin, a keen reader of the genre, lauded her as 'the Great Gladys' - showing no waning of her formidable powers of characterisation and plot. Indeed, the book - with her perennial detective Mrs. Bradley at its heart - was praised by some on publication as a return to the style and quality of her earlier writing; Mitchell was - along with other female members of the Detection



Club - Agatha Christie and Dorothy L. Sayers - one of the most prominent authors of that era, as well as one of the most long-lived and prolific.

The manuscript, presented in this form to her typist Ruth Sheath (also the the dedicatee), is written in a remarkably clear hand (the author was then in her early 80s), with evidence of drafting in the numerous corrections - sometimes at word level, occasionally with whole paragraphs crossed-through and reworked - and the separate clutch of pages to be inserted into the running order during typing. A fascinating insight into the author's process of composition, the unique prototype of this highly-ranked late work by an author from the Golden Age of British detective fiction.

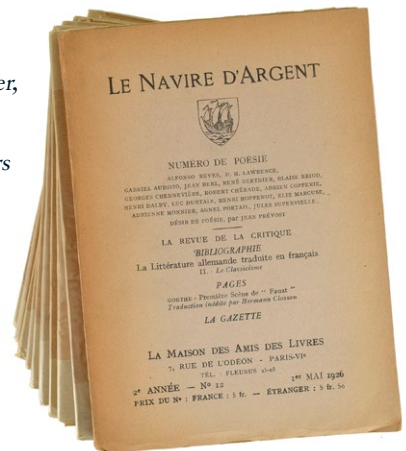
63. [Monipennie (John)] The Abridgement or Summarie of the Scots Chronicles, with a short description of their originall, from the comming of Gathelus, their first progenitour, out of Græcia into Egypt. And their comming into Portingall and Spaine: and of their kings and governours in Spaine, Ireland and Albion, now called Scotland (how beit the whole number bee not extant) with a true chronologie of all their kings. Their reignes, deaths, and burials, from Fergusius, the first king of Scotland, vntill his Royall Maiestie, now happily raïgning over all Great Britaine and Ireland, and all the iles to them appertaining. With a true description and division of the whole realme of Scotland, and of the principall cities, townes, abbies, forts, castles, townes, and rivers, and of the commodities in everie part thereof, and of the iles in generall: with a memoriall of the most rare and wonderfull things in Scotland. Latelie corrected and augmented. *Edinburgh: Printed by I[ohn] W[reittoun] for Iohn Wood, 1633, without the final 2 blanks, tear in F3 from lower outer corner, entering text but without loss, some looseness to sewing, last gathering repaired with glue to inner margin, obscuring parts of letters*, pp. [272], 8vo, sometime recased in plain calf of an indeterminate date, sound (ESTC S112826) £1,500

Second, first Edinburgh, edition of the Abridgement, variant with the printer's initials only. 'Monipennie does not record what he is abridging, other than quoting lines from Boethius and Holinshed on the verso of the title page, but as well as his potted guide to Scottish history, this volume includes a list of the Kings and Queens of Scotland, a "true description and division of the whole realme", and a "memoriall of the most rare and wonderfull things in Scotland" (title page). Besides describing rare animals and holy wells, these few pages tell the reader that Loch Ness never freezes, 'signifying unto us, that there is a Mine of Brimstone under it, and that "in the North seas of Scotland are great Clogs of Timber found, in the which are marveilously ingendered a sort of Geese, called Clayk Geese" (NLS, Important Acquisitions (on-line) à propos the 1650 edition). It has been suggested that Shakespeare's rare use of the word abridgement in Cymbeline may be owing to this title (Lisa Hopkins, Drama and the Succession to the Crown, 1561–1633, p. 121).

Joyce, Eliot and others

64. Monnier (Adrienne, Editor) *Le Navire d'Argent*. June 1925-May 1926 [Complete run of 12 Vols.] *Paris: La Maison des Ami des Livres, 1925- 1926, 24 or 25/100 COPIES on pur fil Lafuma paper, fourth volume with two plates (a portrait of William Blake and an unpublished sketch by him)*, pp. 1-460; 1-504; 1-456 [each group of 4 issues paginated continuously], 8vo, original wrappers evenly toned, short tear to front of volume 2, untrimmed and largely unopened with a little dustsoiling to top edge, original subscription leaflet laid in at rear of first volume with additional inserts in a couple of other volumes, tissue jackets, a very good set (Gallup D109; Hanneman C169; Slocum & Cahoon C66) £3,500

A subscriber's set; only the first issue is numbered 25, the rest 24. A wide-ranging periodical founded by Adrienne Monnier and published with the assistance, financial and literary, of Sylvia Beach and Jean Prévost.



The first issue opens with an essay by Valéry Larbaud in praise of Paris: the journal takes its name from the emblem in the Paris coat of arms. Featured are the first translation in full of any of T.S. Eliot's major poems in French - 'La Chanson d'amour de J. Alfred Prufrock', the work of translation undertaken by Monnier herself alongside Sylvia Beach. Monnier also contributes poetry under the name J.M. Sollier, whilst other notable contributions in original French come from Ramon Fernandez, Blaise Cendrars, Antoine de Saint-Exupéry, Jean Giraudoux, Jules Romains, and Paul Claudel. Number 4 is devoted to William Blake, with translations

of his poems by Annie Hervieu and Auguste Morel who would gain note as the French translator of Ulysses amongst other work by Joyce. Joyce himself contributes original work to the fifth number, with the first appearance of his Anna Livia Plurabelle passage (as 'From Work in Progress', in English), whilst first French translations of work by D.H. Lawrence, William Carlos Williams, E.E. Cummings, Hope Mirrlees, Ernest Hemingway, Italo Svevo, and Rilke appear throughout the other volumes.

The expense of producing the magazine became excessively burdensome on Monnier - soon after she would sell her library in order to pay off the debts incurred - but in its year long life-span it marked an important contribution to the international modernist scene.

65. [Montolieu (Jeanne-Isabelle-Pauline Polierde Bottens de) Caroline of Lichtfield; A Novel. Translated from the French. By Thomas Holcroft. *Printed for G. G. J. and J. Robinson 1786, 3 vols., with half-titles, pp. [iv], 298, [2, blank]; [iv], 301; [iv], 293, 12mo, contemporary tan calf, spines gilt in compartments, twin black lettering pieces, trifling wear, engraved armorial bookplates of Sir Edmund Antrobus, very good* (Raven 1786:34; ESTC T129168)
£1,200

An attractive copy of a rare novel: ESTC records only 2 copies in the UK (BL, Rylands). Samuel Baddock reviewed it thus in the *Monthly*: 'In this beautiful and interesting novel, the lights and shades of character are blended with great ingenuity: and in every part of it we discover the hand of an elegant and skilful artist ...' (quoted in Raven). Holcroft at the time was a correspondent for the *Morning Herald* in Paris, also commissioned by Rivington to scout for French publications suitable for translating, some of which he translated himself.



66. Inscribed by the artist to John Betjeman
(Nash.) BERTRAM (Anthony, introduction) PAUL NASH. [British Artists of To-Day, Number V.] [*Printed at the Curwen Press for*] *The Fleuron, 1927, FIRST EDITION, 17 monochrome plates reproducing the artist's work, pp. [5] + plates, 12mo, original Curwen patterned paper boards (though Enid Marx rather than Nash), label to upper board printed in red, slight sunning to backstrip, very good* £1,000

An excellent association copy of this early work on Nash, inscribed by the artist to the flyleaf: 'John Betjeman from Paul Nash [minor deletion] (bought)' - the inscription apparently recording the nature of the gift. Nash was among those whom Betjeman drew into the group for the celebrated *Shell Guides*, with Nash contributing that for Dorset in 1935.

67. (Oxford. University.) [ACKERMANN (R.)] A History of the University of Oxford, its Colleges, Halls, and Public Buildings. Text by William Combe.] R. Ackermann, 1814, 2 vols., bound without the half-titles, Advertisement slip in vol. i, aquatinted frontispieces and 62 plates, and 17 line and stipple placings of University costume, all hand coloured, uncoloured stipple engraved portrait, some offsetting of plates to text (as usual), 2 plates bound not according to the Arrangement but in more logical places, small flaw in the colouring on (the half-page) Magdalen College Entrance plate, the first 2 plates (after the frontispiece) creased, title to Magdalen College Entrance (the full-page plate) supplied in MS, pp. [iii-] xiv, xxv, 275, [6, Index]; [iii-iv], 26, [6, Index], 4to, contemporary half Russia, rebacked in a closely matching calf, spine gilt, repairs to corners and head of spine of vol. ii, good (Abbey Scenery 280: Clary 113: Cordeaux and Merry University 25: Tooley 5) £3,500

The plates are good and clean, albeit many are offset onto the text, sometimes quite heavily. A subscriber's copy, that of James Ingram, (1774–1850), Old English scholar and antiquary, 'best known for his admirable Memorials of Oxford' (ODNB). This Ackermann was among a large quantity of books bequeathed to Trinity College, Oxford.



68. **Paine (Thomas)** *The Writings of ... Albany [New York]: Printed by Charles R. & George Webster, 1792, 6 parts (the 6th comprising 4 letters) in 1 vol., small hole in title-page touching 4 letters, upper outer corner of 3rd leaf torn away (no loss), browning as usual, pp. xii, 124; v, [6-] 90, 10; 60, [2, blank]; 186; 41; [viii], [9-] 70, [2, blank], 24, 8vo, original calf, lacking lettering piece, laquered, front inner hinge repaired with linen, lacking front free-endpaper, various ownership inscriptions, &c (see below), slip-in case (Howes P34; Evans 24658).* £2,500

Consists of (each with separate title page): Rights of Man (4th American, n.d. 'reprinted'); Common Sense, 1792, 'reprinted'; The Crisis: In Thirteen Numbers, 1792, 'reprinted'; Public Good, n.d.; Letter Addressed To The Abbe Raynal, n.d.; Letters (4, to Earl of Shelburne, Sir Guy Carlton, authors of "The Republican," and Abbe Syeyes), 1792). Includes at the front a general title-page, Advertisement, and an 8-page list of subscribers - beginning with Members of Congress.

This copy has seen a bit of the world. Ownership inscription of ?Wm. Jones? dated 1790 on title (the date obviously an error). Later ownership inscription in turquoise ink on title. On the rear fly-leaf, and upside down, inscription: 'James Thompson / his hand and pen / he will be good / when he can' ('pen' and 'can' presumably rhyming): there is a James Thompson in the list of subscribers. Mid-19th-century inscription in pencil inside rear cover. Various calculations on the end- and fly-leaves, and on the verso of the title an MS a note of the discharge of cargo from the Sloop Regulator in the Harbour of Barbados, 53 barrels of flour, &c. The sloop Regulator has a place in the history of the Underground Railway, it being recorded that runaways were hidden among the barrels of flour on board (see entry on John Randolph in *Mary Ellen Snodgrass, The Underground Railroad: An Encyclopedia*).

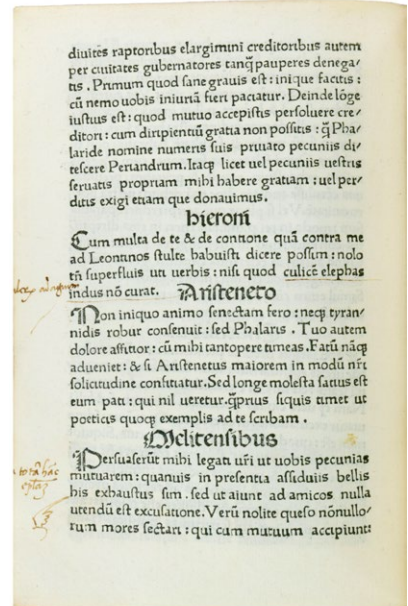
69. [**Pestalozzi (Johann Heinrich)**] Leonard and Gertrude. A popular story, written originally in German, translated into French, and now attempted in English, with the hope of its being useful to all classes of society. *Philadelphia: Printed [by Robert Carr] for and sold by Joseph Goff, 1801, gathering E printed on a different paper stock, some damp-staining and browning, pp. [iv], 278, small 8vo, original purple embossed cloth, spine lettered in gilt, spine faded, inner hinges strained, slip-in case, ownership inscription on title of M.H. Eames, Grafton Public Library on fly-leaf (Early American imprints, Second series, no. 1141)* £1,500

Rare. An abridged edition, translated by Sir John Legard, dedicated to William Wilberforce. The translation was first published in Bath in 1800 (ESTC T117390, BL only, Garside & Schöwerling 1810:59 - where this edition is mentioned).

70. **Phalaris (pseudo-)** *Epistolae. [Latin] Tr: Franciscus Griffolinus (Aretinus). Ed: Johannes Antonius Campanus. [Rome: Ulrich Han (Udalricus Gallus), 1470,] Roman letter, capital space on [A2r], a few contemporary marginal marks in ink, 46 leaves (of 48, without the 2 terminal blanks), 4to, carta rustica on an indeterminate date (not very recent, not very old), red sprinkled edges, old headbands, good (ISTC ip00547000)* £18,500

The second Latin edition (first, same printer, 1468-69) of the spurious letters of Phalaris, a Sicilian tyrant of the 6th century B.C. In 1697 Richard Bentley proved on the basis of the language (Attic, not Doric, Greek) and the use of anachronistic place names in the text that the work was a forgery by a 2nd century A.D. sophist. Numerous editions of this translation appeared in the 15th century - witness Goff nos. P546-565, plus Italian translations. This is the first edition of the complete text, including the final four letters for the first time. The date of the edition is usually given as 1470-71, however the copy in the Vatican Library has the blanks at the end filled with manuscript, dated 20th September 1470 at the end.

Rare: ISTC records a total of 11 copies, 3 of which are in the UK, BL (lacking the blanks), Bodley, Rylands, and 2 in the US, Harvard and NYPL; 5 are in Italy of which 1 is imperfect, lacking not only the blanks, as here, but a text leaf.



71. **Philo Judaeus.** In Libros Mosis: De Mundi Opificio, Historicis, de Legibus. Eiusdem libri singulares. Ex bibliotheca Regia. Paris: Ex officina Adriani Turnebi typographi Regii. 1552, *EDITIO PRINCEPS*, lightly toned, title-page a little dusty, three small wormholes briefly stretching to a short trail in blank margin at beginning, blindstamp of the Earls of Macclesfield to initial leaves, pp. [xii], 736, [48], folio, eighteenth-century panelled calf, rubbed and scuffed, some wear to joints, bookplate of Shirburn Castle, good (Adams P1033) £2,750

The first printing of any of Philo's works in Greek, from a trio of Greek manuscripts uncovered in the king's library by the French scholar-printer Adrian Turnèbe, who succeeded Robert Estienne as Royal printer of Greek. It is a reasonably complete collection of his surviving writings in Greek; there are a number of surviving treatises omitted, but mostly because they survived only in a Latin translation (these had been printed in 1527) or an Armenian translation (eventually printed in the nineteenth century).

'Of all the Jews who have written in Greek, Philo of Alexandria is undoubtedly the greatest on account of the breadth and richness of his ideas, the number of his works and his brilliant literary qualities' (Cambridge History of Judaism). Philo (20 BC - 50 AD) makes no mention of Christ, but his philosophical attempt to reconcile Greek thought and Judaism was influential in early Christianity and he was often considered a kind of honorary Church Father until the early modern period. Since then he has been recognised (more accurately) for his important contributions to Greek philosophy and Judaism instead.



72. **Plutarch.** Vitae. Venice: Impressae per Bartolameum de Zanis, 1496, second leaf with half-page woodcut and decorative woodcut border on a black ground, illegible monogram added in ink to blank shield at base and margin at top, first leaf slightly dusty and sometime washed with a few small paper repairs, occasional dustiness and fingersoiling elsewhere, a few marginal notes and some underlining in several different hands (see below), ff. [1], 145, 144, folio (317 x 211mm), near-contemporary Cambridge calf over wooden boards by Garrett Godfrey, boards panelled in blind with a wide diaper roll, the central panel divided by wide fillets in a diaper pattern and the lozenges filled Godfrey's lattice tool (see below), two brass clasps on fore-edge, sometime neatly rebacked and repaired, clasp straps more recently renewed, old leather somewhat scratched, recent biro inscription to verso of flyleaf, good (ISTC ip00834000; Goff P834; Bod-inc P-393; BMC V 432) £9,500

The third edition of Plutarch's 'Lives' printed in Venice and the seventh Latin edition recorded in ISTC. A Spanish translation had appeared in 1491, but the original Greek text would have to wait for the 1517 Junta edition. This edition is notable for the fine woodcut filling half of the first page, which is re-used from the slightly more elaborate second leaf of the 1491 Venice edition, and depicts Theseus fighting a centaur.

This copy belonged to a Robert Norton who signs the top margin of the title-page; his inscription was struck through by a later owner in a lighter shade of ink. Given the binding, a likely candidate is the fellow of Gonville College, Cambridge (c.1540-1587?). There are a few short marginal notes elsewhere in the volume in three or four hands, one of them similar to Norton's signature. There are several scattered notes in the first few leaves (and two others later on) in an early-sixteenth-century, with a single note in the same area appearing to be rather later (perhaps eighteenth-century); in the second section six leaves have notes in a hand that looks to be early seventeenth-century. But the most interesting note is a 10-line paragraph more or less filling the bottom margin of f.58 in the second section, in a mid-sixteenth-century hand which is similar to Norton's. This annotation, below a page of the Life of Caesar, mentions Marc Antony, Caesar, and Britannia, and, interestingly, appears to finish by citing its source: 'apud Zonaras tom 2'. Zonaras was a Byzantine historian who compiled an epitome of history (basing his Roman history primarily on Dio Cassius, with extracts from Plutarch). However, the text of the note does not correspond with anything in book 2 of Zonaras (which covers the Kingdom of Israel) nor does it align with the only mention of Caesar and Marc Antony in that text (which comes in Zonaras's preface), and Zonaras wrote in Greek while the note is in Latin. Furthermore, Zonaras's text was not well-known before the editio princeps of 1557 - although it spread fairly quickly afterwards (Cambridge holds a manuscript of an English translation from the last decades of the sixteenth-century based on a French version first published 1561) - making this at the least an early mention of the historian.

The early English binding on this copy also suggests that the long annotation must be by an English reader - the binding is identifiable as near-contemporary Cambridge work by Garrett Godfrey (d.1539), one of the few named binders known to have been operating in Cambridge at the beginning of the sixteenth century - another being Nicholas Spierinck; both he and Godfrey were Dutch emigrés and official university stationers. Roger Ascham refers to him as 'Garret our bookebynder' in the *Toxophilis* (Nixon, *Five Centuries*, p. 28). Godfrey was active in Cambridge from 1502 to 1539, and the particular pair of tools here - his characteristic lattice stamp (Oldham H.13) and his diaper roll (Oldham DL.a.(1)) - were seen by Oldham on books dated between 1506 and 1513. The lattice stamp, which is immediately noticeable from the unusual number of small lozenges in the centre, had been inherited from The Lattice Binder, who used no rolls and hence cannot be the source of this binding. Although the book is a decade before the earliest Oldham had seen with this pair of tools, it presumably took some time to travel from Venice to Cambridge.

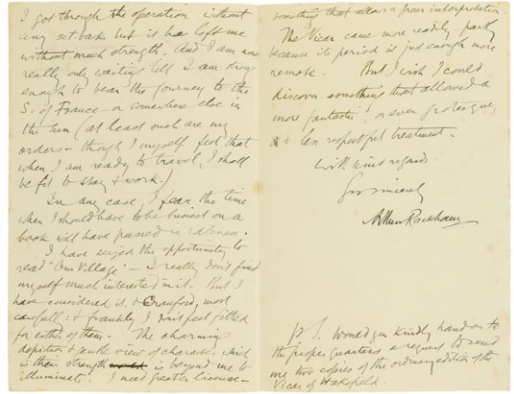
73. (Public Schools.) [ACKERMANN. (R.)] *The History of the Colleges of Winchester, Eton, and Westminster; with the Charter-House, the Schools of St. Paul's, Merchant Taylors, Harrow, and Rugby, and the Free-School of Christ's Hospital.* [Text by William Combe.] *R. Ackermann, 1816, 44 hand coloured aquatints and 4 hand coloured line engravings, some light offsetting of plates to text, few leaves lightly foxed, pp.vi, [ii], 56, 72, 27, 32, 34, 22, 40, 34, 43, 4to, modern mid-blue morocco by Sangorski & Sutcliffe, signed on upper turn-in, backstrip (very slightly faded) with dot roll decorated raised bands, gilt lettered direct in second compartment, remainder gilt lettered, date gilt lettered direct at foot, gilt double fillet border on sides, single fillet on board edges, wide double fillet on turn-ins, a.e.g., excellent (Abbey Scenery 440: Tooley 3) £3,000*

The plates are uniformly of exceptional quality, with no offsetting of text to plate. Plate 23 is in first state, with masters bare-headed, and plate 26 is in third state, with boys playing cricket.



With a Pen-and-Ink Drawing and a Revealing Letter by Rackham

74. (Rackham.) GOLDSMITH (Oliver) *The Vicar of Wakefield*. Harrap, 1929, FIRST RACKHAM EDITION, 4/775 COPIES signed by the artist, 12 colourprinted plates and other illustrations in the text, all by Arthur Rackham, title and Rackham design on title-page printed in red, preliminary leaves foxed, one leaf a little creased, pp. 232, 4to, original cream parchment, lettering and design on backstrip and lettering on front cover within a double-rule border, all blocked in gilt, endpapers with designs in green by Rackham, t.e.g., others untrimmed, very good (Latimore & Haskell p.65: Riall p.170) £3,000



Publisher, George Harrap's copy, with his bookplate on the front free endpaper verso. Beneath the statement of limitation is a pen-and-ink drawing by Rackham, drawn for Harrap, of a character leading his horse with one hand whilst placing money into a beggar's outstretched hand with the other. The drawing is also signed by Arthur Rackham.

A REVEALING AND IMPORTANT 3-page letter from Rackham to the publisher George Harrap is loosely inserted, dated 22 Jan/30. Rackham was recovering from an operation and apologises for the fact that 'I am afraid I have to conclude that I shall not be able to do a book at all this year - unless, later, there happened to be just time for "The Night before Christmas"' (eventually published in 1931). Presumably upon recommendation, he had read *Our Village and Cranford*: 'I have seized the opportunity to read "Our Village" - I really don't find myself much interested in it. But I have considered it, & Cranford, most carefully: I frankly don't feel fitted for either of them. The charming depiction & gentle view of character which is their strength is beyond me to illuminate.' He proceeds to relate that with which he is more at ease 'I need greater license - something that allows a freer interpretation. The Vicar came more readily - partly because its period is just enough more remote. But I wish I could discover something that allowed a more fantastic, or even grotesque, & less respectful treatment.'

75. Raymond of Peñafort *Summa de casibus poenitentiae et matrimonio*. France (Paris or Burgundy?): c. 1270, Illuminated manuscript on parchment, written in two columns with 26 lines per page, calligraphic descenders on the bottom line occasionally contain human heads, lemma underlined in red, capitals stroked in red, paraps and running titles in characters alternately red or blue, rubrics in red, with guides to the rubricator by the scribe in a cursive script usually surviving in the lower margin, one surviving illuminated historiated initial (doubtless of an original four), two-line initials in blue with red penwork, or vice versa, 3 missing leaves (and with them, probably, historiated initials), 253 text leaves, c.129x95mm, early 16th century brown leather over pasteboards, the spine lined with a piece of 13th-century parchment manuscript and the back board covered with a piece of 15th-century manuscript on paper, both only partially visible, the covers blind-stamped with a panel containing a lattice, the interstices each with a plant motif, traces of two ties at the fore-edge, the fore-edge inscribed with a title "Exceptio Su(m)me / de casibus" (?); the spine with a paper label inscribed with an 18th(?) - century shelfmark "I / F", worn, spine partly defective, textblock rounded forwards, in a modern leather fitted box, the spine lettered in gilt capitals "Summa de Casibus / Poenitentiae // Summa de / Matrimonio // Raymond de Pnaforte // MS. on vellum / Northern France / ca. 1300" £45,000



'After compiling and organizing a major collection of Church law, 1234, Raymond of Penyafort drew on that collection to compose a comprehensive summary of the teaching of marriage. He did this to aid his Dominican brothers in the hearing of confessions where numerous problems touching on marriage would have been encountered. After dealing with the ideas of engagement and marriage, Raymond treats of the impediments to a valid marriage. These were conditions whose presence made a marriage null and void, such as force in giving consent, the impossibility of sexual intercourse, and prohibited degrees of relationship. The work concludes with an overview of such matters as procedures for obtaining a separation because of adultery, the legitimacy of children, and dowries ... [thus providing a unique view of a comprehensive presentation of the medieval teaching on marriage—learned in content, practical in rientation' (Pierre J. Payer, introduction to his translation of the Summa on Marriage, Pontifical Institute of Mediaeval Studies, 2005).

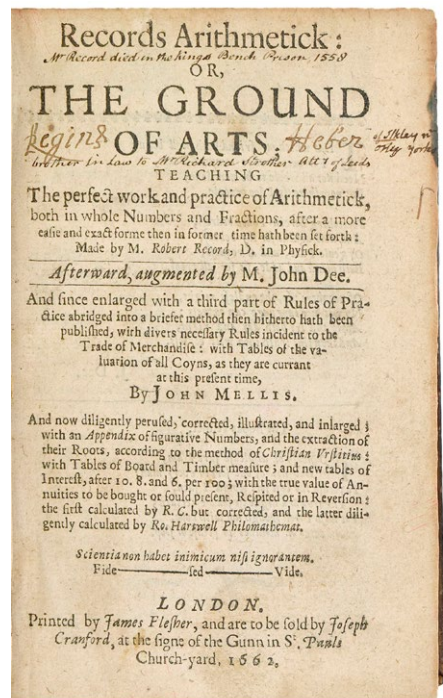
Raymond died in 1275, and therefore this attractive, well-preserved, MS more than likely dates from his lifetime. One of the interesting features of this volume is the variety of methods it employs for helping readers find their way around: tables of contents and an alphabetical index, ink folio numbers in recto fore-edge margins and corresponding pencil numbers on versos, running headers in the upper margin indicating the Book number ("L I", "L II", etc., and chapter numbers in red and blue capitals in the upper outer margins ("C I", "C II", etc.).

Full physical description, provenance &c available on request.

76. **Recorde (Robert)** Records Arithmetick: or, The Ground of Arts; teaching the perfect work and practice of arithmetick, both in whole numbers and fractions, after a more easie and exact forme then in former time hath been set forth ... Afterward, augmented by M. John Dee. And since enlarged with a third part of rules of practice abridged into a briefer method then hitherto hath been published, with divers necessary rules incident to the trade of merchandise: with tables of the valuation of all coyns, as they are currant at this present time, by John Mellis. And now diligently perused, corrected, illustrated, and enlarged; with an appendix of figurative numbers, and the extraction of their roots, according to the method of Christian Vrstitius: with tables of board and timber measure; and new tables of interest, after 10. 8. and 6. per 100; wit the true value of annuities to be bought or sould present, respited or in reversion: the first calculated by R.C. but corrected, and the latter diligently calculated by R.C. but corrected, and the latter diligently calculated by Ro. Hartwell Philomathemat. *Printed by James Flesher, and are to be sold by Joseph Cranford, 1662, woodcut initials, diagrams &c in the text, some headlines and side-notes shaved, a few of them slightly cropped, minor worming in the inner margin of ff-Hh with the loss of a few letters, browning in places, a few inky thumb marks and ink splashes*, pp. [xxii], 536, 8vo, 18th-century tree calf, red lettering piece, co-eval (but retrospective) flap with title in ink affixed to fly-leaf, 17th-century ownership inscription of Regin[ald] Heber on title (see below), good (ESTC R33776) £2,000

Recorde's Ground of Artes first saw the light in 1543, and was reprinted frequently right up until the end of the 17th century. This edition is approximately the fortieth. Recorde's 'four printed textbooks in English, providing a course in arithmetic and elementary mathematics for those who did not understand Latin, [were of the] first importance to the new mathematical practitioners ... An Anglo-Saxon scholar and a Copernican, he was employed as Controller of the Mint (1549) and as Surveyor of Mines and Money (1551) in Ireland' (Taylor). His books suffer the usual fate of textbooks, and are very scarce.

The Reginald Heber who signed the title-page is not the book collector, but is identified in a later hand as 'of Ilkley North Yorks' and as brother-in-law to Mr. Richard Strother, 'Att[orne]y of Leeds.' One of the fly leaves bears an inscription in a contemporary hand (possibly Heber's, but much less tidy) listing 'My Linin &c', comprising cambricks and Hollands, shirts, cuffs, &c.



The complete artist's proofs

77. (Red Hen Press.) JONES (Shirley) Llym Awel. *Llanhamlach*, 1993, *UNIQUE COPY, COMPLETE PROOFS*, the 7 plates from the book (6 mezzotints and 1 relief etching) in a total of 72 states on hand-made paper showing variations in colour and composition all with notes by Jones in pencil at foot (the final state for each marked 'A.P.'). one plate double-spread with over-printed text (as in book), the third plate with a trial for over-printing text not used in final version, photograph of monument to Llywelyn ap Gruffydd used on binding, as well as sketches of same in pencil, charcoal and ink, the latter with trial for title-page calligraphy by Angela Swan, interleaving tissue-guards, original publisher's custom box with printed label to back, note on Press headed paper by Jones loosely inserted, fine (Patkus 18) £4,250

[with:] (Red Hen Press.) JONES (Shirley) Lym Awel. *Llanhamlach*, 1993, 2/40 copies signed and dated by the artist/translator and the binder Jan Ascoli, printed on hand-made paper, the translations printed in brown throughout, title-page with rock border and calligraphy by Angela Swan printed in brown, 7 plates printed in various colours with one double-spread, tissue-guards, pp. [40], 4to, original quarter dark blue morocco with grey cloth sides, dark blue morocco onlay to upper board, gentle fading to backstrip, prospectus and postcard showing the double-spread mezzotint loosely inserted, slipcase, near fine



One of the most satisfying of the Press's productions, Jones's translations from early Welsh poetry sit alongside her striking images. The presence of the artist's proofs provide an insight into her exacting process that is only partly manifest in the success of the final work.

The complete artist's proofs

78. (Red Hen Press.) JONES (Shirley) Two Moons. *Llanhamlach*, 1991, *UNIQUE COPY, COMPLETE PROOFS*, the title-page illustration and 8 further mezzotint plates in a total of 71 states on mould-made and hand-made papers showing variations in colour and composition (and in one instance paper) all with notes by Jones in pencil at foot and signed by her (the final state for each marked 'A.P.'). original publisher's custom box with blind-stamped blue morocco title-label to top, fine (Patkus 16) £4,250

[with:] (Red Hen Press.) JONES (Shirley) Two Moons. *Llanhamlach*, 1991, 16/40 COPIES signed and dated by the artist, printed on Rives mould-made paper, title-page illustration and 8 further plates printed in various colours, text from Shakespeare printed in red, pp. [40], original quarter dark grey morocco with blue cloth sides, blue morocco onlays to upper board, backstrip with gentle fading and blind-stamped morocco label, edges untrimmed, endpapers with Moon illustrations printed in blue and silver, matching slipcase, near fine

A study of mental illness, using Jones's own poetry and images alongside passages from Shakespeare's 'Tempest' - a beautifully conceived and executed work, with the presence of the artist's proof showing the subtle variations and thought processes that have allowed Jones to arrive at the final work.

Hand-coloured by Gloria Cardew

79. Rossetti (Christina) *Goblin Market*. Macmillan, 1893, *FIRST HOUSMAN EDITION*, vignette to half-title and wood-engraved title-page by Housman, numerous further illustrations and decorations with 12 full-page, all of these beautifully hand-coloured by Gloria Cardew (her ticket to front pastedown), pp. [iv], 63, 12mo, original olive green cloth, extremities a trifle rubbed, backstrip divided by triple gilt rules, gilt lettered direct in first compartment, publisher's device at foot, sides gilt blocked with overall diagonal foliate pattern with intertwining stems, a.e.g., faint partial browning and spotting to endpapers, good (Colbeck Collection p.690; IBIS 5, pp. 75-91) £2,000



Hand-coloured throughout in typically meticulous fashion by Gloria Cardew, the eminent colourist of her day. Cardew (her name considered by Denis Collins in an article for the IBIS Journal to likely be a pseudonym) was a young artist associated with the Guild of Women Binders, whose work was exhibited alongside theirs by the Charing Cross Road bookseller Frank Karslake. Cardew was among the finest exponents of the art of hand-colouring, in an age before techniques of colour-printing were sufficiently developed to offer comparable results.

Her work further enhances an edition of Christina Rossetti's poem that Ray, in 'The Illustrator and the Book in England from 1790 to 1914', describes as 'a delight to behold' - its 'highly ornamental binding', 'slim and elegant format' and its lavish illustrations by Laurence Housman combine to form 'a harmonious and original whole' (p. 279).

80. (Rowling.) GALBRAITH (Robert) *The Cuckoo's Calling*. Sphere, 2013, FIRST EDITION, pp. [viii], 449, 8vo, original navy boards, backstrip lettered in gilt, dustjacket, fine £3,500

Signed by the author, as Robert Galbraith; this was one of a small number of copies signed whilst the author's identity remained undisclosed.

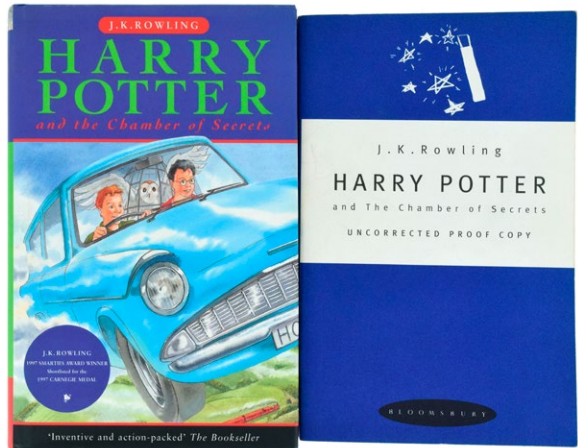
[with:] (Rowling.) GALBRAITH (Robert) *The Silkworm*. Sphere, 2014, FIRST EDITION, pp. [viii], 455, [1], 8vo, original black boards, backstrip lettered in gilt, dustjacket, new

This second Cormoran Strike novel has also been signed by Rowling as Robert Galbraith, but this time with her authenticating hologram.

81. Rowling (J.K.) *Harry Potter and the Chamber of Secrets*. Bloomsbury, 1998, UNCORRECTED PROOF COPY, pp. 252, crown 8vo, original wrappers, one or two very faint surface marks, very good £2,200

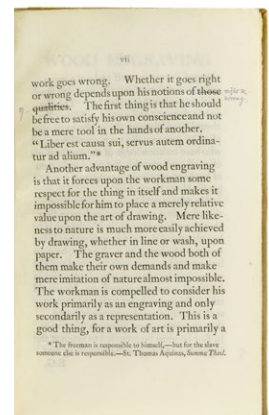
This the copy of Becca Wyatt (though without mark of ownership) - one of Rowling's proofreaders, who also handled her PR. Accompanied by some typed sheets with Wyatt's markings, relating to this book and to the 2000 Carnegie Medal.

[With:] Rowling (J.K.) *Harry Potter and the Chamber of Secrets*. Bloomsbury, 1998, FIRST EDITION, single faint spot at foot of prelims, pp. 251, [4], crown 8vo, original boards illustrated overall, lettered in black, blue, green and white, dustjacket repeats cover design, near fine.



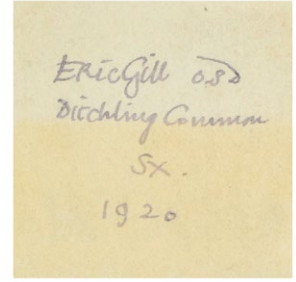
82. Eric Gill's copy, with his corrections
 (Saint Dominic's Press.) BEEDHAM (R. John) *Wood Engraving*. With Introduction and Appendix by Eric Gill. Ditchling, 1920, FIRST EDITION, printed on handmade paper, 5 wood-engravings by Eric Gill and a further 28 engravings by other engravers, pp. [iv], viii, 40, foolscap 8vo, original quarter oatmeal linen with pale grey boards printed in black to front, mild darkening to backstrip and a small amount of rubbing to extremities. edges roughtrimmed, faint partial browning to flyleaf which has Eric Gill's ownership inscription at head (his Pigotts bookplate to facing pastedown), very good (Taylor & Sewell A76 & A76g) £2,675

Gill's own copy of this important book from the Press; his ownership inscription is dated to the year of publication: 'Eric Gill OSD, Ditchling Common, Sx. 1920'. Additionally, Gill has made 5 manuscript corrections to the text of his Introduction.



[With:] (Saint Dominic's Press.) BEEDHAM (R. John) Wood Engraving. With Introduction and Appendix by Eric Gill. Ditchling, 1920, FIRST EDITION, variant issue, printed on handmade paper, 5 wood-engravings by Eric Gill and a further 28 engravings by other engravers, pp. [iv], viii, foolscap 8vo, original quarter oatmeal linen with dark grey boards, edges roughtrimmed, very faint partial browning to flyleaf with bookplate of John Roland Abbey to facing pastedown, blue dustjacket with Gill wood engraving ('Axe and Block', P135) to front, very good

A second copy of same, this a later variant issue reflecting Gill's corrections to his copy in the printed version - this bearing the bookplate of notable bibliophile John Roland Abbey ('the largest English book collector of his time' Anthony Hobson in the ODNB). Together these two copies offer a fascinating insight into Gill's revision process



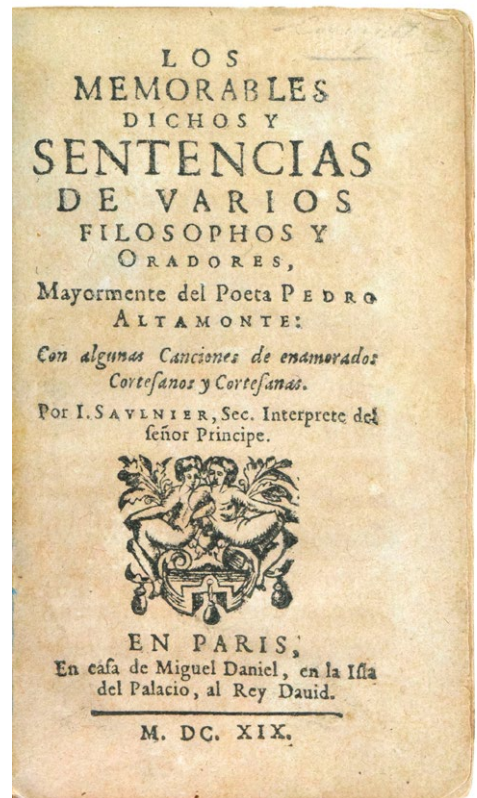
83. (Salvage Press.) BECKETT (Samuel) *Imagination Dead Imagine*. [Introduction by Stanley E. Gontarski.] *Dublin, 2015, 8/10 DE LUXE COPIES (from an edition of 50 copies) signed by artist and printer, printed on mouldmade paper, 2 signed full-page lithographs by David O'Kane and 10 character drawings by Bobby Tannam, with an additional typographic triptych based on the text exclusive to the de luxe, pp. [13], large folio, original cloth dropdown box, sheets loose as issued, new* £1,200

An imaginatively conceived and impressively executed new edition of this short work by Beckett, to mark the 50th anniversary of its original publication.



84. Saulnier (Jean, or Juan) *Los memorables dichos y sentencias de varios filosofos y oradores, mayormente del poeta Pedro Altamonte, con algunas canciones de enamorados cortesanos y cortesanas. Paris: Michel Daniel, 1619, woodcut device on title, and another on the verso of the last leaf, some variable browning, pp. 123, [1], small 12mo, wrappers, good (Palau 160649 and 30334)* £2,000

A rare and curious little volume. Saulnier was a Spanish teacher in Paris, and this work is intended for students of the language. In the introduction he likens French learners of foreign languages to bees collecting honey, and thus this volume is a selection of choice flowers. It is sometimes to be found bound at the end of the 1619 edition of Juan de Luna's *Diálogos familiares* (cf. Palau 144066), but only in a minority of the collations given in the library holdings we have consulted (e.g. none of the 4 in COPAC: the present title is not in COPAC). The two works are of the same format, from the same publisher. In 1608 Saulnier had published *Les sentences memorables de Sievr Pedro de Montealto ... en rhyme françois*. See Andrea Seilheimer, *Características formales, particularidades de las partes de la oración y características comunes con gramáticas influyentes en la Introduction en la langue espagnolle (1608) y en la Nouvelle grammaire italienne et espagnole (1624) de Jean Saulnier*, in *Revista argentina de historiografía lingüística*, VI, 2, 181-206, 2014. See also the long note attached to the copy of *Diálogos familiares* in the BN Argentina. This is the only text we can discover attributed to Pedro Altamonte.



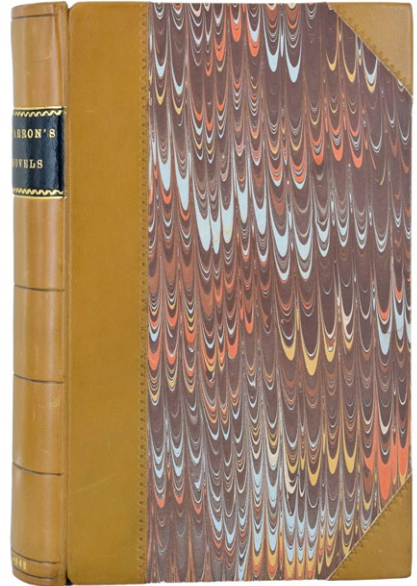
USTC 5030374, recording but 4 copies: Paris (bis), Coimbra, and Munich.

Comical Scarron

85. **Scarron (Paul) Novels.** Viz. The Fruitless Precaution. The Hypocrites. The Innocent Adultery. The Judge in his own Cause. The Rival Brothers. The Invisible Mistriss. The Chastisement of Avarice. The Unexpected Choice. Rendered into English, with some additions. By John Davies of Kidwelly. *Printed for Tho. Basset, 1682, with an engraved portrait frontispiece, frontispiece and title laid down, the latter with minor loss to the edges, paper flaw in G1 with the loss of a few letters (sense recoverable), occasional minor staining and a few spots, tiny bit of worming in the upper margins of the first few leaves, short tear in lower margin of D1, entering text but without loss, a few headlines shaved, pp. [xvi], 404, 8vo, modern half calf, neat ownership inscription on title of W. Bradshaw, and a bold signature of his in the fore-margin of p. 270 dated March 28, 1768, good (ESTC R183261) £1,500*

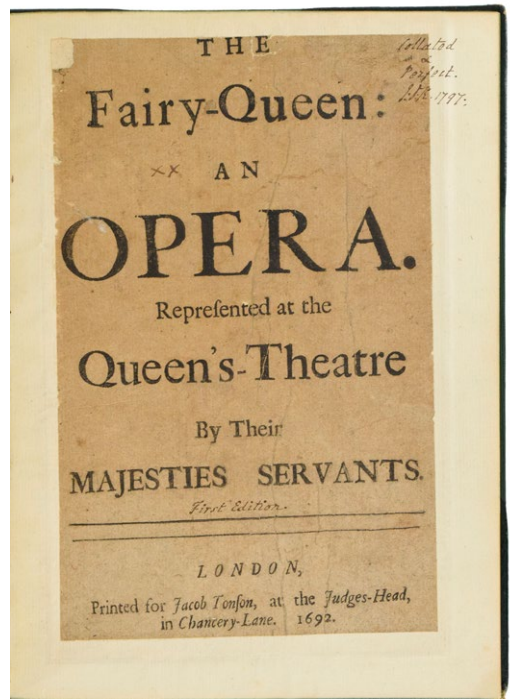
The fourth edition in English (all translated by John Davies) of a collection of Scarron's Novels, the first to contain The Unexpected Choice. The first collection, 1665, had but four, the subsequent two, seven. All these editions are rare, this one particularly so, being recorded in ESTC at the NLW only, and that copy lacking the frontispiece.

The frontispiece bears the legend:
 'I am the man who, made a prey to grief,
 Do in her very jaws find out relief,
 The Cynic and the Stoic could receive,
 Th' unkindnesses of Fortune and not grieve.
 Rejoice and sport with misery there's none
 Could ever yet, but Comical Scarron.'



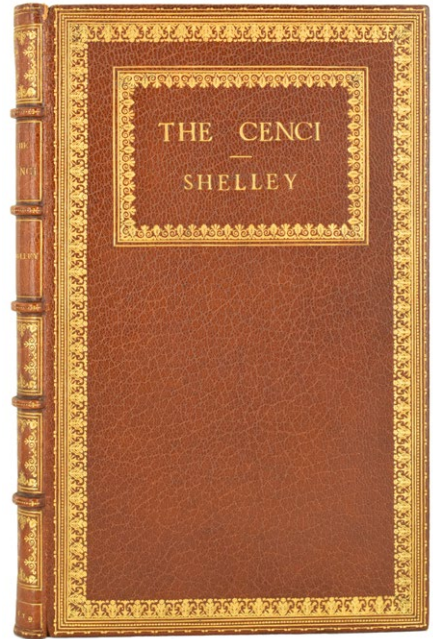
86. **John Philip Kemble's copy**
[Shakespeare (William)] [SETTLE, Elkanah]
 The Fairy-Queen: an Opera. Represented at the Queen's-Theatre by Their Majesties Servants. With alterations, additions, and several new songs *Printed for Jacob Tonson, at the Judge's Head in Chancery-Lane, 1692, FIRST EDITION, text inlaid, last line of imprint cropped, with some trimming or loss to pagination, headlines, and a few small areas of margin, title browned, some foxing and staining, pp. [viii], 52, 4to, late 19th- or early 20th-century half green morocco, lettered in gilt on the spine, corners bumped, bookplate removed from inside front cover, John Philip Kemble's copy, inscribed by him on the title-page, the inscription extending onto the paper into which the leaves are inlaid 'Collated & Perfect. J.P.K. 1797', good (ESTC R226558) £2,500*

An adaptation of A Midsummer Night's Dream by Elkanah Settle: the music for the opera (not printed here) was by Purcell. Kemble's long career included many a Shakespearean role, but he was judged not best to shine in comedy, and he never played in A Midsummer Night's Dream: nevertheless, study of the text would have been grist to his mill. Kemble (1757-1823) has a lengthy entry in the ODNB, which concludes: 'No actor is for all time, but Kemble was the supreme actor for an age.' In this copy B1r is in setting 1 ('Enter Duke'), and G1r in setting B, 'Flower'.



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

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



88. **Smythe (Sir John)** *Certain Discourses ... Concerning the formes and effects of diuers sorts of weapons, and other verie important matters Militarie, greatlie mistaken by diuers of our men of warre in these daies; and chiefly, of the Mosquet, the Caliuier and the Long-bow; As also, of the great sufficiencie, excellencie, and wonderful effects of Archers: with many notable examples and other particularities, by him presented to the Nobilitie of this Realme, & published for the benefite of this his natue Countrie of England. Printed by [Thomas Orwin for] Richard Johnes, 1 May 1590, FIRST EDITION, woodcut device on title, paper flaw at lower outer corner of E2 (no loss), minor soiling and staining, verso of last leaf a little soiled, fore edge of title a little frayed, ff. [xviii], 50, 4to, 18th-century calf backed boards, 18th-C MS notes on the author on the verso of the title-page, signed W.G., armorial bookplate of [Sir]Thomas Francis Fremantle [M.P., son of the Admiral] on fly-leaf, good (Cockle 46 (long note); ESTC S117657) £2,500*

'Far from being a dry treatise on the longbow, the book is an amalgam of profound technical detail and vehement criticism of "some of those new disciplined men of war". England was one of the last European countries to replace bows with firearms; even so, many deplored the decline of archery. Smythe—who remains an authority on the subject—considered the longbow superior to the newfangled weapons such as the arquebus and the caliver. His faith in the longbow sprang from a blend of well-established facts and his personal interpretation of military history. Thanks to his thorough understanding of the mechanics of archery he appreciated fully the longbow as a reliable, effective, fast (a good archer could fire ten to twelve arrows a minute), low-maintenance weapon. But the longbow was also the weapon that had been immortalized in legend, did excellent service during the Hundred Years' War and impressed the French; for many of its devotees it had become an emblem of Englishness and masculinity. In his proem Smythe voiced with much ardour his concern that England might go down the inglorious route of past empires such as Egypt, whose decline he attributed to 'covetousness, and effeminacies' and the neglect of 'all orders and exercise military' (Smythe, *Certain Discourses*, 8). He warned against listening to the 'public and private persuasions and inducements' of young men 'to reduce all our ancient proceedings in matters military', especially 'their vain and frivolous objections against our archery' (*ibid.*, 4). Archery, he argued, had been the key to many great English victories. In this vein of fierce didacticism Smythe went on to accuse several of Elizabeth's advisers of military ignorance and to question their integrity. Oblivious to his tactlessness, he extended his criticisms to the late earl of Leicester. He was also generally critical of English soldiers who had risen to prominence in the Netherlands. This group amounted to virtually the whole Elizabethan military élite, including enemies of Leicester, such as Sir John Norris, a client of Burghley. Roger Williams attacked Smythe in print in 1590, partly because of his criticisms of Norris, who was also a client of Burghley ... On 14 May 1590, just two weeks after its publication, *Certain Discourses* was suppressed by Burghley ... [However it] is reported to have sold at least 1200 copies despite (or because of) its suppression' (ODNB).

Quire (a) is two leaves; 21 authors cited on (a)2r; B1.4 is a cancel; catchword, B4r, "and".

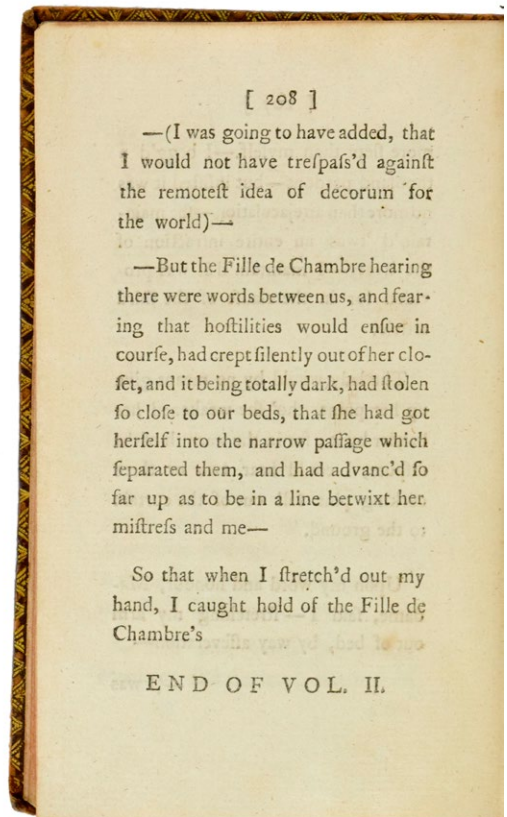


89. (Solmentes Press.) *Taxi Driver Curry - 1. Heathrow, 4.30 a.m., Terminal 4 to 3, April 2014. Decorah, 2015, V/5 COPIES (from an edition of 50 copies), 10 woodcuts, pp. [19, rectos only], oblong 8vo, original Esslemont designer binding of white alum-tawed goatskin with overall design based on Kolam woodcut illustrations painted in acrylic ink using toothbrush and stencils, gilt-tooled dot outlines, sewn on linen tapes with hand-sewn headbands and leather-hinged Indian handmade-paper endpapers, in a felt-lined cloth-covered drop-back box, fine* £2,000

A striking binding, extending the simple colour blocking of the internal illustration into a lively and handsome design. The text of the book is the transcript of a conversation, illustrated with woodcuts based on Indian Kolam, 'designs traditionally created outside homes to bring prosperity and ward off evil spirits' (colophon).

90. [Sterne (Laurence)] *A Sentimental Journey through France and Italy*. By Mr. Yorick. *T. Becket and P. A. de Hondt, 1768, FIRST EDITION, 2 vols., half-titles, list of subscribers, 1 engraving in the text, pp. xx, 203; [iv], 208, 8vo, contemporary mottled calf, single gilt fillet on sides, spines gilt in compartments, contrasting lettering pieces, spines rubbed and chipped, slight wear to corners, good (See Pine-Coffin R788(n))* £2,000

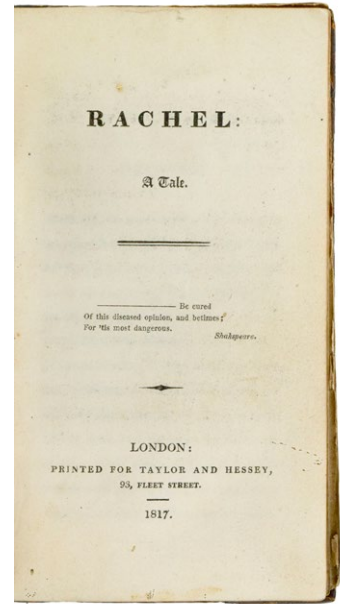
'The virtuoso who wrote *Tristram Shandy* achieved his most perfect performance in *A Sentimental Journey through France and Italy*'. (John Butt, *Oxford Hist. of Eng. Lit., Mid-Eighteenth Century*, p. 446). Sterne called it his 'work of redemption' and that has been taken to mean, most often, that he heeded his critics' advice to mine his sentimental vein and thus atone for the bawdiness of *Tristram Shandy*. But it is equally possible that Sterne's redemptive intention ... represents an attempt at self-justification for his life and his writings, a final effort to find the proper equation between human and divine love (more broadly between human appetites and spiritual injunctions) - a problem that had dogged Sterne throughout his life' (ODNB). The first edition of *A Sentimental Journey* sold out within a month, to considerable praise, even from those who had criticized *Tristram Shandy*.



91. [Taylor (Jane, attributed to)] *Rachel: A Tale Taylor and Hessey, 1817, FIRST EDITION, with an engraved frontispiece, last leaf of E almost detached and with a tear in the fore-margin extending into the text without loss, next few leaves proud with some dust-soiling at the extreme fore-edge, tiny wormtrack affecting the first few leaves, and a single tiny hole throughout in the lower margin*, pp. [i], 153, [6, ads], 12mo, contemporary half tree calf by William Picken of Davenport with his ticket, slightly worn, good (Garside and Schöwerling 1817: 54) £1,500

The rare first edition. It is, from the second edition onwards, in catalogues, attributed to Jane Taylor (of 'Twinkle, Twinkle, little star' fame), but it seems unlikely, and it is not so, for instance, in the BL catalogue (the sole location of the first edition in COPAC: not in WorldCat). If it were by her it would be a very late production, and one cannot imagine the publisher not promoting the book without her name. Besides, in this copy, in the advertisements at the end, are included this book (unattributed), and others by Jane Taylor, with her authorship prominently paraded. Moreover, the work is adduced in the Preface as 'a first attempt.' In the advertisements it is included among the 'Superior Books for Young People', but it is not exactly juvenile fare.

The binding is a rather humble one to merit a ticket, but so it does: one can see something more elaborate by Picken from the Ramsden collection now in the BL, on-line.



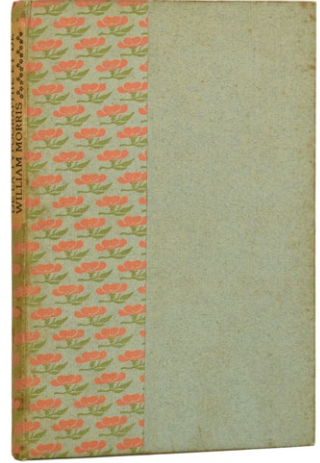
92. **A presentation copy with a holograph correction**
 Thomas (Edward) *Horae Solitariae. Duckworth, 1902, FIRST EDITION*, pp. viii, 187, [4, ads], foolscap 8vo, original green cloth stamped in gilt to upper board within a blind-stamped single-fillet border, publisher's device blind-stamped to lower board, backstrip lettered in gilt and slightly faded, one or two faint stains and light rubbing to extremities, corners slightly bumped, t.e.g. now dulled, light spotting and browning to endpapers, good (Eckert, p. 187-8) £1,650

Inscribed by the author on the verso of the flyleaf: 'To E.S.P. Haynes from Edward Thomas, May 1902'; Thomas has also made a manuscript correction to the prior printings listed facing the first text-page. Edmund Sidney Pollock Haynes was an author and lawyer, and among Thomas's closest friends - the two had met at Oxford in 1898, and Haynes was the dedicatee of Thomas's book on George Borrow. Haynes also has a paratextual presence in the current work, where a quotation from him (a line from a poem submitted, unsuccessfully, for the Newdigate Prize) is used as the book's epigraph on the verso of the half-title - both a tribute and an expression of gratitude, as it was through Haynes's generous offer to bear some of the production cost that the book was accepted for publication.

Pinned to the flyleaf of this copy is a glowing review from the August 30 issue of 'The Speaker' - written under the pseudonym 'Pollux', Haynes has written his initials below to confirm his authorship; pinned to the verso of the half-title (beneath the quotation from Haynes) is an obituary clipping from 'The Times', 14 April 1917 (its origin clarified by a pencilled note by Haynes); the 'correspondent' referred to herein is conceivably also Haynes.

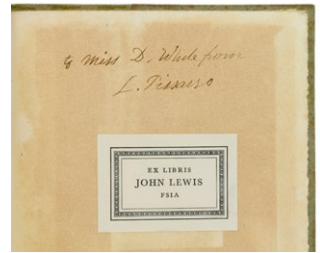
Within the book there are further marginal markings by Haynes, some simply highlighting passages in pencil but others more substantial and intriguing: on p. 11, next to a quotation from a letter, Haynes notes that this was 'invented by ET'; in the margins of Thomas's essay on Epitaphs, Haynes provides the amusing example 'Eliza sorrowing reared this marble slab/ To her dear John who died of eating crab'; at the head of the seventh essay, Haynes notes that it was 'written in Atherley Road, Earlsfield', whilst at the head of the chapter on Caryatids, Haynes provides a definition thereof and notes the location of the opening scene surveyed by the author as 'St Mary's'; beside the author's description of a young girl in 'On the Evenlode', his reader supplies the intriguing suggestion 'probably an impression of CLS' - the further identity of the person intended remaining, however, obscure to my research. A few further notes by Haynes, of varying clarity, occupy the rear free endpaper. A superb copy of this important early work by Thomas.

93. A dedication copy
 (Vale Press.) RICKETTS (Charles) and Lucien Pissarro. De la typographie et de l'harmonie de la page imprimée. William Morris et son influence sur les arts et métiers. Printed at the Ballantyne Press under the direction of Charles Ricketts, 1898, ONE OF 210 COPIES (from an edition of 216 copies, though the colophon erroneously states 256 copies) printed in black and red on Arnold's handmade paper, a typographical border printed in red on 6 pages with paragraph mark designed by Pissarro and engraved by Ricketts, single spot to border of one page, pp. 31, crown 8vo, original quarter patterned grey boards to a Pissarro design with plain sides, printed label to lightly sunned backstrip just a little rubbed at head, minor spotting to board edges, textblock edges untrimmed with top edge lightly dustsoiled, usual free endpaper browning, small bookplates to each front endpaper, very good £2,200



Inscribed on the flyleaf: 'To Miss D. White from L. Pissarro'. The recipient was Diana White, whose attractive bookplate is on the pastedown - White is the dedicatee of Pissarro's essay here, a writer and artist whose 'Descent of Ishtar' Pissarro would go on to publish at his Eragny Press. Having been a friend and colleague of Esther Pissarro's at the Crystal Palace School of Art, she later became a great friend of Lucien, who often sought her advice on his work ('The Gentle Art').

The present work was originally intended for publication by the Eragny Press, but was taken on by Ricketts following a period of illness for Pissarro (he had suffered a stroke). This copy subsequently belonged to the typographer and author John Lewis, with his bookplate to the flyleaf.

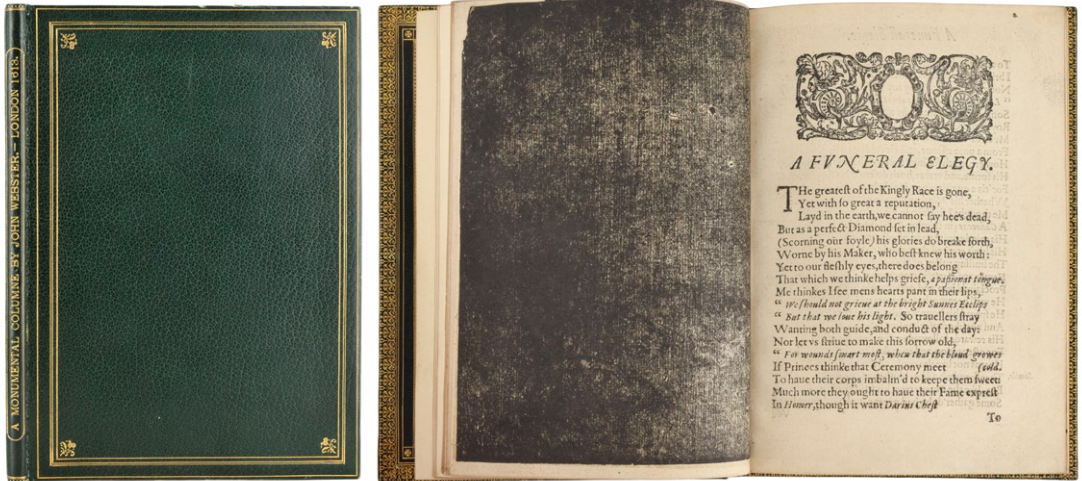


94. Vaughan (Henry) Silex scintillans: or, Sacred Poems and Priuate Eiaculations. printed by T.W. [i.e. Thomas Walkley] for H. Blunden, 1650, FIRST EDITION, FIRST ISSUE, with the engraved title but wanting A1 (the Latin verse explanation), title a little soiled, bound in a little squint and trimmed within plate mark at fore-edge and lower margin, head of A4 torn away and repaired, with loss of drop-head title on recto and 4 lines on verso, sidenote on B3 cropped as nearly always, fore-edge of last leaf reinforced, pp. 110 (though wanting pp. 3 and 4), without the final blank, small 8vo, contemporary sheep, rebacked, corners and fore-edges slightly worn, the Gathorne Hardy/Col. C.H. Wilkinson/Juel-Jensen/Robert Ball copy (ESTC R148; Grolier, Wither to Prior 897; Hayward 81 - the defective Worcester College copy) £25,000

A celebrated rarity. 'Vaughan's finest poetry was published in this rare volume. Its sales, however, were not large and unsold copies were re-issued with a second part in 1655' (Hayward). The 1655 edition is no commoner than this. 'Silex scintillans is indeed as great a sequence of religious lyrics as we have ... His finest lyrics challenge the best in their age; his achievements in rhythm have no peer until Hopkins; and if others had a better understanding of political process, none of his contemporaries understood better than he the relatedness of all living things and their relationship to what we call the inanimate world' (ODNB). Vaughan, 'Silurist', was bilingual, and according to DWB 'there are traces of Welsh influence in his poetry.'

Since 1975 only 2 copies have appeared at auction: the Houghton-Garden-Pirie copy (lately at Sotheby's New York sold for \$ 100,000), and the Bradley Martin copy. The present copy has been at auction too, longer ago. It was bought by Col. Wilkinson at the Gathorne-Hardy sale in 1959; Gathorne-Hardy's ownership inscription inside front cover in pencil dated 1953. A pencil note by Juel-Jensen on the fly-leaf tells the story, and quotes L.W. Hanson's obituary notice of him in The Book Collector - 'one of the last books he bought was one which he had always most prized - Silex Scintillans.' At Col. Wilkinson's sale in 1960 it was bought by Blackwell's for Bent Juel-Jensen (his purchase note with costs in code inside the back cover); his neat little book-label inside the front cover; below that, that of Robert Ball.





95. Webster (John) *A Monumental Columne, Erected to the liuing Memory of the euer-glorious Henry, late Prince of Wales. Printed by N. O[kes] for William Welby, 1613, FIRST EDITION, woodcut ornaments on title, woodcut headpieces, 3 pages (of 5) printed entirely in black, lacking the final 2 leaves (printed entirely in black, without text), last leaf with a hole with the loss of 3 letters from the motto at the end of the text on the recto, slight loss to lower fore-corner of this leaf and extreme corresponding corner of preceeding leaf (no loss of text), A4 (the first black leaf) very slightly defective at top outer corner, title slightly browned, pp. [22, of 24], 4to, late 19th-century green crushed morocco by Matthews, quadruple gilt fillets on sides with corner ornaments, spine lettered longitudinally in gilt, gilt edges, extra blank leaves bound in at beginning and end, the last at the front inscribed 'Richard Grant White Esq. with the best wishes of R.H. Stoddard', good (ESTC S101831; STC (2nd ed.) 25174; Wither to Prior 888, for the Three Elegies) £20,000*

There was widespread grief, both at home and abroad, at the sudden death of the promising Henry, Prince of Wales, on 6th November 1612, at the age of only 16. It evoked a number of elegies. Webster's *Monumental Columne* is not perhaps his masterpiece, though he interrupted the composition of that (that is, *The Duchess of Malfi*) to write it, and there are echoes of the elegy in the play. Indeed, David Gunby has said (Introduction to the poem in his edition of Webster's works) that the elegy provides 'a vision of human existence which in certain respects comes remarkably close to providing a gloss on crucial aspects of *The Duchess of Malfi*.' 'Webster probably began work on his second tragedy, *The Duchess of Malfi*, soon after the completion of *The White Devil*, but in November 1612 set the new play aside to compose *A Monumental Columne*, commemorating the death ... of Henry, prince of Wales. Webster's elegy, published with those of Heywood and Cyril Tourneur, was entered in the Stationers' register on Christmas day 1612, and in it the poet excuses his "worthlesse lines" on the grounds that "I hasted, till I had this tribute paid / Unto his grave" (lines 310–11). Haste may also explain Webster's extensive reuse of material in his half-finished tragedy, but parallels - as between the experiences of Bosola and Webster's account, in the elegy of:

Sorrow that long had liv'd in banishment,
Tug'd at the oare in Gallies (lines 162–3)

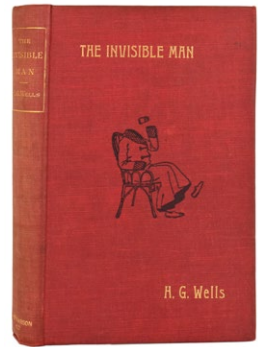
- suggest that *A Monumental Columne* embodies views important to Webster and given utterance also in *The Duchess of Malfi*. Webster evidently felt deeply the death of a prince of whom much was hoped' (ODNB).

It is more correct to say (pace ODNB) that the poem was also re-issued as part *Three Elegies* on the most lamented Death of Prince Henrie, the first written by Cyril Tourneur. The second John Webster. The third Tho: Heywood, 1613. Neither printing is at all common: both are recorded by ESTC at the BL and York Minster only in the UK; the Three at Folger, Harvard and Huntington (bis) in the US (STC adding Eton in the UK), and our *Monumental Columne* at Folger (lacking last 2 leaves), Harvard, NYPL, Illinois and Texas. COPAC adds the V&A for the *Monumental Columne*, and shows that the York copy also lacks the last 2 leaves.

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

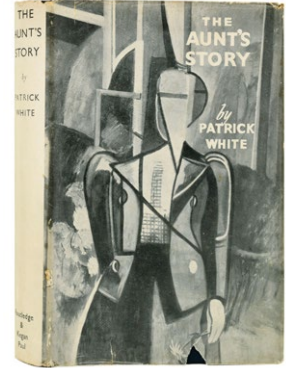
96. **Wells (H.G.)** *The Invisible Man*. A Grotesque Romance. Pearson, 1897, *FIRST EDITION*, title-page printed in black and red, faint toning to page edges of poor quality paper, faint spot at head of second chapter, corresponding to a small trace of surface adhesion to facing page, pp. viii, 246, [2, ads], crown 8vo, original red cloth with illustration stamped in black to upper board with lettering in gilt to same, backstrip lettered in gilt and very gently faded, some very faint spotting to edges with top edge a little dustsoiled, some faint spotting to pastedowns with free endpapers browned, very good (Wells 11; Wells Society 11) £2,500

A solid and attractive copy of a book commonly found otherwise.



97. **White (Patrick)** *The Aunt's Story*. A Novel. Routledge & Kegan Paul, 1948, *FIRST EDITION*, a few faint spots to leading edge of half-title, title-page and last couple of leaves, pp. [vi], 346, crown 8vo, original blue cloth, backstrip lettered in gilt, minor bump to bottom corner of upper board, some patches of discolouration to lower board, a few spots to endpapers with faint red mark at foot of flyleaf and a small ownership inscription at head of the same, Roy de Maistre dustjacket in excellent shape with a few nicks, a couple of short closed tears and minor chipping to corners, a small area of loss next to a tear at foot of front panel, light spotting to margin of rear flap, very good £4,000

The author's third novel, signed by him to the flyleaf - signed copies of White's earlier books are decidedly uncommon and this is made all the more so by the presence of the dustjacket in this sort of condition. This was the first of the author's books to feature a dustjacket design by Roy de Maistre, and in this sense marked the beginning of an important association between writer and artist - though the two had been lovers and friends for some years already, with White's first novel, 'Happy Valley', dedicated to the older man.



Copy number II of every deluxe Matrix (including future issues)

98. (Whittington Press.) **MATRIX 1-33**. *Andoversford and Risbury, 1981-2015*, *DELUXE ISSUES*, EACH COPY NUMBER II, limitations ranging from XXX to CX, original quarter leather and marbled boards, cloth and board slipcases with those from number 7 onwards enclosing a folder of additional material, original inserts laid in, fine condition £45,000

A complete run of first editions of Matrix, with the addition of the Matrix 2 Reprint and the Index to Matrix 1-21 - all being the second copy (the first having been reserved for the publisher and his set now dispersed). Not only is this the only numbered set of Matrix in existence, it comes with the added enticement of having the second copy of all further issues reserved for the purchaser.

An unsurpassable set of this beautiful repository of modern Press-work.





99. **Willyams (Cooper)** A voyage up the Mediterranean in His Majesty's ship the Swiftsure : one of the squadron under the command of Rear-Admiral Sir Horatio Nelson ... With a description of the battle of the Nile on the first of August 1798, and a detail of events that occurred subsequent to the battle in various parts of the Mediterranean. *Printed by T. Bensley for J. White, 1802, FIRST EDITION, LARGE PAPER COPY, with 43 plates, all sepia washed aquatints except for the engraved Dedication, ex-library with blind stamp to the title and to the plates, usually in the margins but sometimes encroaching on the printed surface (though barely discernable on the printed surface), pp. xxiii, [i], 309, folio, well bound in modern half calf, preserving the spine label from the original binding, bookplate of Bath Public Reference Library inside front cover, good* (Abbey 196; Pine-Coffin 798(2)) £2,000

'The first, the most particular, and the most authentic account of the battle [of the Nile]' (ODNB), arguably, the most decisive naval engagement of the great age of sail. The plates are after the author's drawings. Abbey calls this 'a finely produced book' but is less complimentary about the plates. The map in this copy is not bound folded (it was once) which means that it is trimmed just within the plate mark on two sides.

100. **Withals (John)** A Dictionarie in English and Latine; devised for the capacity of Children, and young Beginners. At first set fourth by M. Withals, with Phrases both Rythmical and Prouerbial: Recognised, by Dr. Euans; after by Abr. Fleming; and then by William Clerk. And now at this last Impression enlarged with an increase of Words, Sentences, Phrases, Epigrams, Histories, Poetical fictions, and Alphabetical Prouerbs; with a compendious Nomenclator newly added at the end. All composed for the ease, profit, and delight of those that desire Instruction, and the better perfection of the Latine tongue. *Printed at London by Thomas Purfoot 1616, FINAL ENLARGED EDITION, running-titles ('A little Dictionarie for Children'), and double-column text in roman and black letter, within ruled borders, lacks A1 (?blank), minor worming to the last few leaves touching a few letters without affecting the sense, small hole in K6 with the loss of a few letters, printing flaw on Oo8 touching a few letters, 3 small holes in last leaf with the loss only of about 5mm of the border pp. [xiv], 623, 8vo, contemporary blind-ruled calf, 6 raised bands, initials 'FH' stamped on covers, edges blue, later ms. paper label, the sewing pulled but firm, lacks front paste-down and ties, good* (ESTC S95896) £6,000

First published in 1553 (the editions mentioned by Ames and Herbert as printed by Caxton and Wynkyn de Worde are ghosts), and quickly established as a standard school text. The content is arranged according to subjects, and the intention was to aid the acquisition of Latin for purposes of speaking as well as of writing. Most of the preceding editions are very rare: the sixteenth edition, is itself quite scarce: STC gives five American locations, including the imperfect Harvard copy.

The original text was supplemented by an appendix of phrases by Lewis Evans in 1572, further supplemented by Abraham Fleming with 'more than six hundred rythmicall verses, whereof many be prouerbial' in 1586, and supplied with yet another appendix by William Clerk in 1608. The present edition incorporates the work of previous editors, and provides the final text, as revised and enlarged by an unknown hand. It was reprinted in 1634.

ESTC records 7 copies in the UK (3 of them in Oxford), and 5 in the US.

