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## 53<sup>RD</sup> NEW YORK ANTIQUARIAN BOOK FAIR BOOTH E29

1. **Addison (Joseph)** *The Works of. Volume the First [-Fourth]. With a Complete Index. Birmingham: Printed by John Baskerville, 1761, 4 vols., without the very scarce 'Directions to the Binder' leaf in vol. i (which carried instructions that it be cut out) but with the 7 plates in vol. ii (probably not printed by Baskerville, and sometimes missing), frontispiece and title-page of vol. i browned, a little browning elsewhere, occasional foxing, mostly sparse but heavier in a few gatherings, pp. xxv, [2], [1 blank], 525 (recte 537), [4, Index]; [viii], 538, [11]; 579, [11 index]; 555, [10 index], 4to, contemporary red morocco, single gilt fillet borders on sides, upper covers with the arms of Joshua Hutchinson blocked in gilt at the centre, gilt rules around raised bands on spines, gilt edges, lower edges of boards with a water stain of varying height (not affecting the textblock), not exceeding 1 inch, engraved Hutchinson bookplate inside front cover, later bookplate opposite of Henry J.B. Clements, good (Gaskell 17) **\$1,800***

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

2. **Ambler (Eric)** *Uncommon Danger. Hodder and Stoughton. 1937, FIRST EDITION, pp. 314, [6] (adverts.), cr.8vo., original pale blue cloth, the faded backstrip and front cover blocked in black, dustjacket with a quarter inch tear to the front panel at its head and a tiny amount of associated scuffing, very small abrasion mark to the rear panel, a scarce dustjacket and overall in unusually nice condition; dark blue drop-down-back cloth box with gilt lettered mid blue morocco labels, very good **\$6,750***

With the author's presentation inscription on the title-page, 'For Clive Hirschhorn, Eric Ambler London 88'. The author's second book, published in America as *Background to Danger*.

### The Scroll of Treason

3. **(American Civil War. South Carolina.)** *Ordinance of Secession. [Begins:] At a Convention of the People of the State...begun and held at Columbia...An Ordinance to dissolve the Union between the State of South Carolina and the other States. Michigan: George A. Southworth and George De Baptiste, 1865, lithograph on paper, printed side somewhat soiled, broadside (765 x 605mm), neatly backed with archival paper (apart from a rectangle containing an early gift inscription), a few short edge tears, folded three times with creases from a fourth fold, the outside panels when folded showing three ring stains and some light foxing, good (Sabin 87444 note) **\$14,250***

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

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

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

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

4. **Aristophanes.** *Le Comedie de'l Facetis. Simo Aristofane, tradutte di Greco in lingua commune d'Italia, per Bartolomio & Pietro Rostini di Prat'Alboino. Venice: Appresso Vincenzo Vaugris, 1545, FIRST EDITION, some light foxing and a few tiny dampmarks to early leaves, ff. 304, 8vo, eighteenth-century vellum boards, spine lettered in gilt within a yellow dyed compartment, marbled endpapers, a little bit soiled, bookplate of Bernardine Murphy, very good* (CNCE 2862; Adams A1721) **\$1,350**

The first edition of Aristophanes in Italian, and in fact the first full translation into any modern language - previous printings had only been in Greek and the Latin translation, including the first complete set of Latin translations by Andreas Divus in 1538. Due to the difficulty of Aristophanes' language, scholarship proceeded slowly and this translation was an important resource along with the editions of the major scholars - Richard Porson owned a copy along with Divus's translation and the Greek texts of Gelen and Scaliger.

'What is really striking is that all eleven Aristophanic comedies were translated into Italian as early as 1545 by two members of the Rositini family, Bartolomeo and Pietro... this can be explained in light of the influence on the Italian Renaissance humanists of the Aristotelian canon (i.e. Aristophanes was seen as the canonical example of ancient Greek comedy). The humanists were apparently bent on discovering the Aristophanic 'genius' for themselves and on making it accessible to the reading public. Surely, the intellectual, cultural, and socio-economical climate of Renaissance Italy, (and especially Venice) was ripe enough for the emergence of such a stellar achievement in translation' (Giannopoulou in Hall & Wrigley's *Aristophanes in Performance*, p. 310).

5. **Aristotle.** *De Poetica Liber ex versione Theodori Goulstoni. Lectionis varietatem e Codd. IV. Bibliothecae Mediceae, Verborum Indicem et Observationes suas adjunxit T. Winstanley. Oxford: E Typographeo Clarendoniano, 1780, folding letterpress table, foxed in places, pp. [viii], xvi, 111, [46], 114-314, [6], 8vo, near-contemporary red straight-grained morocco, boards bordered with a gilt fillet, spine divided by double gilt fillets, second compartment gilt-lettered direct, marbled endpapers, edges gilt, a bit rubbed, spine lightly sunned, small areas of faint staining to foot of spine and front joint, booklabel of Henry Drury and his collational note to initial blank, good* (ESTC T139052) **\$750**

The first edition of Aristotle's 'Poetics' edited by Thomas Winstanley (1749-1823), a Brasenose graduate and fellow of Hertford College (and later Camden professor of History, Laudian professor of Arabic, and principal of St Alban Hall). It remained a standard text for the university through the nineteenth century. This copy belonged to Henry Drury (1778-1841), noted book collector and a master at Harrow School. It is recorded that he bought a copy of this edition at the sale of Richard Porson's books in 1809, although that copy was apparently then in uncut in boards and so cannot be definitively identified with this one.

Drury's note on the front blank describes this copy as 'charta maxima', and the volume is half a centimetre taller than the 22cm regular paper issue recorded in ESTC, but the presence of some untrimmed edges is a sure indication that this is simply a less-than-usually-trimmed regular copy and not cut down from the large paper issue's 24cm height.

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

**Lampe (John Frederick)** Songs and Duetto's in the Burlesque Opera, call'd The Dragon of Wantley. As perform'd at the Theatre-Royal in Covent Garden. *Printed for John Wilcox, 1738, engraved throughout apart from the titlepage, which is in letterpress*, pp. [ii], LXI, [1], folio, [with, at end:] 26 pp. of manuscript music (see below), *contemporary half calf, rebacked, corners and edges worn, sides rubbed, sound* (ESTC T167451 & N24537) **\$3,750**

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

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

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

7. **(Artists' Choice Editions.) CARROLL (Lewis)** Through the Looking-Glass, and What Alice Found There. With Illustrations and an Afterword by John Vernon Lord and Textual Corrections and a Foreword by Selwyn Goodacre. 2011, *ONE OF 322 NUMBERED COPIES (of an edition of 420 copies) signed by the artist, printed on Mohawk cool-white paper in black and blue, with title, chapter and shoulder-titles printed in red, illustrations, almost all in colour, a number full-page, by John Vernon Lord*, pp. 144, sm.folio, *original green cloth-backed boards, backstrip gilt lettered, the front board illustrated overall in colour, the rear board with a large black and white design, black design of chequerboard on orange endpapers, new* **\$147**

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

8. **(Ashendene Press.) BERNERS (Dame Juliana)** A Treatyse of Fysshynge wyth an Angle. (From the Text of the 'Boke of St. Albans' Printed by Wynkyn de Worde in 1496). 1903, *ONE OF 150 COPIES on Batchelor handmade paper, 7 wood-engravings reproduced from those used in the 1496 edition, the initial letter of text printed in red*, pp. 48, cr.8vo., *orig. limp cream vellum, backstrip lettered in gilt, untrimmed, bookplate, a small and faint circular natural variation or mark to vellum at front joint, near fine* (Hornby XVI) **\$1,800**

#### An unusually nice set

9. **(Ashendene Press.) SPENSER (Edmund)** The Faerie Queene Disposed into Twelue Bookes Fashioning XII Morall Vertues. (The Text here Printed is, with some few very Minor Alterations, that Edited... by J.C. Smith). 1923, *ONE OF 180 COPIES (of an edition of 192 copies) printed in black, in double-column, on Batchelor handmade paper, with the shoulder-notes and the verses at the head of each Canto printed in red, the large initial letter beginning each Canto designed by Graily Hewitt and printed in blue or red alternately*, pp.[iv], 406, [1], folio, *original qtr. dark brown cowhide, backstrip gilt lettered between raised bands, natural vellum sides, endpapers just a touch foxed, untrimmed, near fine* [with:]  
**(Ashendene Press.) SPENSER (Edmund)** Minor Poems, containing The Shepheardes Calender, Complaints, Daphnaida, Colin Clovts come Home again, Amoretti, Hymnes, Epithalamion, Prothalamion, Sonnets and syndrie other Verses. 1925, *ONE OF 200 COPIES printed in black, blue and red on Batchelor handmade paper in double-column*, pp. [vi] (blanks), [iv], 216, [vi] (blanks), folio, *original qtr. dark brown cowhide, backstrip lettered in gilt and with raised bands, front joint very faintly rubbed adjacent to the bands, natural vellum sides, endpapers just a touch foxed, untrimmed, near fine* (Hornby XXXII) **\$6,750**
10. **Barbaro (Ermolao)** [Castigationes Pliniana et Pomponii Melae.] *Rome: Impressit Eucharius Argenteus... Octavo Kalendas Decembris, 1492 [and] Idibus Feb. 1493, FIRST EDITION, one leaf with a central wax stain causing a small area of damage (with three letters lost from text on verso), another leaf a bit soiled overall and with a short closed split in blank margin, some light spotting elsewhere but generally clean, fore-edge of first leaf slightly short, small blind stamps to blank margin of first and last leaf*, ff. [348], folio (305 x 205 mm), *eighteenth-century English red morocco, boards gilt in Harleian style, rebacked early twentieth-century in brick-red morocco, lettered in gilt direct and with a narrow paper label above, corners worn*,

boards a bit scratched, hinges reinforced with cloth tape, library bookplate to front pastedown, good (ISTC ib00100000 [this the Wigan PL copy]; Bod-inc B-046; BMC IV 113; Goff B100) **\$9,000**

The major work of Ermolao Barbaro (or Hermolaus Barbarus, 1453-1493), a collection of annotations on Pliny's Natural History, also containing notes on Pomponius Mela. 'Pliny's first great commentator was Ermolao Barbaro, a philosophy professor at Padua, who proposed nearly 5,000 corrections in his *Castigationes Plinianae* (1492-1493). Many of them were incorporated into later editions of the Natural History. Working from two printed editions, Barbaro combed Pliny's text for errors that had accumulated over the centuries. He distinguished between corrections he considered as definitive and those suggesting mere pathways for later philologists. When he corrected the text, he usually relied on ancient manuscripts. But he also followed the authority of other authors at times... and ultimately offered some guesses suggested by context' ('Natural History' in Grafton, et al., *The Classical Tradition*).

Barbaro's 'researches into natural philosophy, particularly the text of Dioscurides, continued during the 1480s and eventually found expression in his *Castigationes Plinianae*, published in Rome during 1492 and 1493 by Eucharius Silber and immediately saluted as the most authoritative discussion of Pliny's *Historia naturalis* available' (*Contemporaries of Erasmus*). The first part of the notes on Pliny (filling the majority of the volume) has a separate colophon, dated 1492, while the second part and the notes on Pomponius Mela, which begin a new set of signatures, have their own colophon dated 1493. However, it appears that the parts were always issued together.

### Personal physician to George Washington

11. **Bard (Samuel)** *Tentamen medicum inaugurale, de viribus opii*. *Edinburgh: A. Donaldson and J. Reid, 1765, additional engraved title within engraved border (cropped at foot, a bit browned, folded in at fore-edge)*, pp. [iv], 47, 8vo, modern calf backed boards (ESTC T6652; Norman 117) **\$1,800**

Samuel Bard (1742-1821) founded the first medical school in New York shortly after his return to America, following the completion of his medical education, this dissertation being its culmination. Later, Washington selected him as his family physician. His *Compendium of the Theory and Practice of Midwifery* (1807) stood as the standard reference work on obstetrics in America for many years. The dissertation is dedicated to the author's father, and Cadwallader Colden.

ESTC describes the engraved title as a half-title, but it is on different paper.

12. **Baxter (Richard)** *Die Nothwendige Lehre Von der Verleugnung Unser Selbst/ Aus Gottes Wort außgeführt durch Richard Baxter. Welche von dem Authore in Englischer Sprache beschrieben: Nun aber in Teutsch übergesetzt und heraus gegeben/ durch J. F. L.* *Frankfurt am Main: Printed by Johann Görlin, 1682, title printed in red and black*, pp. 708, [7, Index], 12mo, contemporary black morocco, double gilt fillets on sides, double gilt rules on either side of raised bands on spine, gilt edges, gaufréd at the edges with a double row of dots, original clasps of matching morocco and gilt metal, later German armorial bookplate inside front cover, fine (VD17 39:154663N) **\$1,200**

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

13. **(Binding) TENNYSON (Alfred, Charles and Frederick)** *Poems by Two Brothers*. [*Printed by R. & R. Clark, Edinburgh for*] *Macmillan and Co., 1893, LARGE-PAPER LIMITED EDITION, with 10 pages of facsimiles at the end*, pp. [i, limitation statement], xix, 251, royal 8vo, contemporary red morocco by Zaehnsdorf with their exhibition stamp, single gilt fillet borders on sides enclosing an inner border of leafy tendrils, the interstices filled with gilt dots, the area widening at the foot and incorporating 3 onlaid flower heads in a darker red, both covers lettered in gilt in fancy 'Japanese' style, spine similarly decorated but conventionally lettered, gilt inner dentelles, top edges gilt, others uncut, short crack at head of upper joint, very good (Wise 2) **\$2,250**

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

14. **Blake (Peter)** Alphabets. Text by Mel Gooding. *D3 Editions, Nottingham. 2010, FIRST EDITION, 68/100 COPIES (of an edition of 600 copies) signed by Peter Blake, with the signed numbered print by Blake, in its red card folder, loosely inserted in the book, over 200 pages of colour reproductions of photographs of the artist's work and including 2 folding leaves, pp. [ii], 224, 4to., original crimson cloth, backstrip longitudinally gilt lettered, printed front cover label within a gilt frame, cotton-marker, matching board slipcase and label, fine* **\$750**

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

### Cosmicall Qualities

15. **Boyle (Robert)** Tracts ... The Cosmicall Qualities of things. Cosmicall Supititions. The Temperature of the Subterraneall Regions. The Temperature of the Submarine Regions. The Bottom of the Sea. To which is Præfixt, An Introduction to the History of Particular Qualities. *Oxford: Printed by W.H. for Ric. Davis, 1670, FIRST EDITION, FIRST ISSUE, without the blank H8 as usual, last gathering in Subterraneall Regions somewhat soiled and the last 2 leaves with clean tears across the text, the latter laid down, some damp-staining, oddly distributed, pp. [v], 42, [ii], 27, 28, [i, longitudinal title], 43, [iv], 21, [i], 16, [bound with:] Boyle (Robert) Tracts Consisting of Observations About the Saltness of the Sea ... London: Printed by E. Flesher for R. Davis, Bookseller in Oxford, 1674 (1673), FIRST EDITION, bit of marginal worming at the end just touching 3 letters, and some damp-staining at the end, pp. [v], 51, [i], 6, [i], 5, [ii], 11, [ii], 39, [ii], 5, [ii], 11, [i], 27, [ii], 14, 8vo, contemporary panelled calf, rebaked, preserving original spine, sound (I. Fulton 83, citing the 1670 title-page as a variant rather than as the first issue, as demonstrated by Madan; Madan 2851; ESTC R29050. II. Fulton 113; Madan 3005, a 'very untidy book'; ESTC R17503)* **\$13,500**

The volume is usually known by the title of the first listed tract, the Cosmicall Qualities, but the 'Præfixt' tract is the most important, 'considerably in advance of ... *The Sceptical Chymist* [and] *Formes and Qualities* and it may well be looked upon as one of the important milestones in the history of the theories of chemical combination' (Fulton). Elsewhere Boyle is in humorous vein, and he also reports on the invention of a submarine by an unnamed Swede...

'He says he questioned closely a man who earned his living by diving, and whose apparatus Boyle describes elsewhere, and whose exploits in Sweden and off an island in another location were recounted elsewhere. This man [Rochford?] recounted that the water became considerably colder the deeper he went. Another person confirmed that the same was true in North America, and another in Africa.

'To contest the argument that water has no gravity on itself, he performed the experiment of lowering a glass into water with the mouth down, and observing the height to which the water rose, a result confirmed by two divers who had dived in a bell in northern seas and off Africa.

'He notes that a diver recounted to him how the sea can be affected by strong winds at the surface, but not at the bottom' (Nigel Phillips, forthcoming bibliography of diving).

On Saltness of the Sea Fulton remarks: 'none of [Boyle's] works illustrates his versatility of mind more strikingly.'

### 'the Honourable Author shines only by his own Light'

16. **Boyle (Robert)** New Experiments, and Observations, made upon the Icy Noctiluca. Imparted in a Letter to a Friend living in the country. To which is annexed A Chymical Paradox. *Printed by R.E. for B. Tooke, 1681/2 FIRST EDITION, a large copy (175 x 115 mm), with the initial blank, a few spots and minor stains, rust spot on errata leaf touching one letter, pp. [xvi], 150, [1], 8vo, full crushed brown morocco (latter half of the 20thC), blind ruled borders on sides, double gilt rules forming compartments on spine, lettered in gilt direct, hinges a trifle rubbed, very good (Fulton 139)* **\$3,375**

'Bibliographically these two tracts [Aerial and Icy Noctiluca] are somewhat confusing since the first [Aerial] appeared late in 1680 and the second a year or more later and yet they are often found together in contemporary binding. According to the Advertisement in the English Icy Noctiluca [from which the headline above comes] the Latin translation translation was made whilst the English editions were being printed, and these Latin renderings are published as a single unit with continuous signatures' (Keynes). It should be noted that the Aerial and Icy English printings are distinct entities, having different printers and publishers: the joint Latin edition (1682) had the same imprint as the Icy, as here.

17. **Bramah (Ernest)** English Farming and Why I Turned it Up. *Leadenhall Press. 1894, FIRST EDITION, faint marginal browning to the poor quality paper, pp. 182, 16 (adverts. and inserted advert. for 'Stickphast*

Glue'), fcap.8vo., *original stiff pale grey morocco-grained cloth, covers lettered and decorated in dark blue and the front cover further lettered in gilt, backstrip with faint fading, very good* (Book Collector Vol.13, p.60, 1) **\$180**

The author's first book.

18. **(Bremer Presse.) AESCHYLUS.** 1926, 4to, *original quarter linen with blue cloth boards, near fine* **\$1,800**
  
19. **Burroughs (Edgar Rice)** *Land of Terror. Edgar Rice Burroughs Inc, Tarzana, California. 1944, FIRST EDITION*, pp. 320, cr.8vo., *original light blue cloth, backstrip and front cover with the lettering blocked in orange, fore-edges roughtrimmed, fading to backstrip panel of dustjacket which is edge rubbed and with minor internal tape strengthening to folds at heads and tails, good* **\$375**  
Set in the land of Pellucidar.
  
20. **Calvino (Italo)** *The Path to the Nest of Spiders.* Translated from the Italian by Archibald Colquhoun. Collins. 1956, *FIRST ENGLISH EDITION*, pp. 192, fcap.8vo., *original black boards, backstrip gilt lettered, edges lightly spotted, dustjacket with backstrip panel faded and a few very short tears, very good* **\$375**  
A copy for review with the publisher's printed review request slip loosely inserted.
  
21. **Carroll (Lewis)** *Through the Looking Glass. And what Alice found there. Macmillan and Co. 1872, FIRST EDITION, first issue with 'wade' on p. 21, frontispiece with tissue-guard, some light spotting*, pp. [xii], 224, [2], 8vo, *original red cloth, boards and backstrip blocked in gilt, a.e.g., binder's ticket to rear pastedown, slightly soiled, spine a bit darkened, two small repairs to rear joint, spine ends bumped, good* (Williams et al. [Crutch] 67) **\$1,800**  
The error 'wade' for 'wabe' on p. 21 is present, but p. 98 is correctly numbered.
  
22. **(Catalonia.)** *Directori de la visita del General del Principat de Catalunya y Comptats de Rossellò y Cerdanya; y capitols resultans acerca dels carrechs y obligacions dels senyors Diputats, y Oydors, y Officials de la Casa de la Deputació, y General de Catalunya, y altres. Van anyadits en esta vltima impressió las Ciutats, Vilas y Llochs del present Principat y Comptats de Rosellò y Cerdanya distribuïts per sas Veguerias ... Barcelona: en casa de Rafel [sic] Figuerò, 1698, with woodcut arms on title, tear in last leaf passing through one letter on recto (verso blank) without loss*, pp. [3-] 320 (lacking initial blank), square 8vo, *contemporary limp vellum, remains of ties, a little soiled, rear endleaf partially torn away, contemporary ownership inscription on title of 'Del Fran[cis]co Aparici', very good* (Palau 74121) **\$2,250**  
The record of the Visitation on the accession of Prince George of Hesse-Darmstadt as Viceroy of Catalonia, confirming the principality in its privileges. Princep Jordi, as he was known locally, proved a popular viceroy (he learnt Catalan, and introduced reforms), but he was replaced in 1701 by a pro-Bourbon. The first owner is probably Francesco Aparicio i Font, Jesuit author of a tract on the Virgin (Palau 13,698, same year & publisher as the present work). Scarce: University of Chicago only in the USA in WorldCat, BL only in COPAC.
  
23. **Cervantes (Miguel de)** *The History of the Renowned Don Quixote de la Mancha.* Translated by several hands: and published by the late Mr Motteux. Revised anew from the best Spanish edition, by Mr. Ozell: With explanatory notes... *Edinburgh: printed by Alex. Lawrie and Co., 1803, some foxing and soiling*, pp. [ii], 262; [ii], 246; [ii], 276; [ii], 285, [1], 12mo, *contemporary polished calf, spines divided by double gilt fillets, red morocco lettering pieces and green morocco numbering pieces, a touch rubbed at extremities, very good* **\$1,500**  
A lovely copy of a scarce printing of the best early translation of Don Quixote. Much scarcer than the Glasgow printing of Smollet's translation in the same year; COPAC locates copies of this version in NLS, Edinburgh, and BL only.
  
24. **Chaucer (Geoffrey)** *The Works ... Compared with the Former Editions, and many valuable MSS. Out of which, Three Tales are added which were never before Printed; by John Urry, Student of Christ-Church, Oxon. Deceased. Printed for Bernard Lintot. 1721, FIRST URRY EDITION, engraved frontispiece portrait of Urry, fine portrait of Chaucer, title vignette and 27 excellent head-piece vignettes of the pilgrims, just a little light browning*, pp. [lii], 626, 81, [1], folio, *nineteenth-century diced Russia, boards panelled and framed in blind, with a gilt roll tool border, neatly rebacked preserving original spine, decorated in gilt and blind, corners renewed, old leather somewhat scratched and rubbed around the edges, bookplate of R. St John*

*Mathews and pencil inscription of J. Henry Stormont (dated 1901) to endpapers, good* (ESTC T106027)  
\$1,800

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

25. **Cheke (John)** *De Pronuntiatione Graecae potissimum linguae disputationes cum Stephano Vuintoniensi Episcopo, septem contrariis epistolis comprehensae, magna quadam & elegantia & eruditione sertae. Basel: per Nicol. Episcopium iuniorem, 1555, FIRST EDITION, a few minor creases and small splashmarks, blindstamp of the Earls of Macclesfield to first few leaves, early ownership inscription to title-page of Arthur Hilder, pp. [xvi], 349, 8vo, contemporary English blind-stamped dark calf, boards with a decorative frame inside a set of blind rules, vellum pastedowns from an older manuscript with music and red and blue initials, ties removed, joints a little rubbed with spine ends slightly defective, front hinge cracking (and flyleaf lost), bookplate of Shirburn Castle to front pastedown, good* (Adams C1432) \$2,250

A pleasantly contemporary and unsophisticated copy of the primary record of a major battle in the war over Greek pronunciation being waged throughout the sixteenth century, a scholarly dispute that spilled over into politics and had a lasting influence on English politics as well as on the pronunciation of ancient Greek. John Cheke (1514-1557) was tutor to Edward VI and made first Regius Professor of Greek and later Lady Margaret professor of divinity at Cambridge - a position linked to important Greek studies, having been occupied by Erasmus earlier in the century. In those positions he served as the centre of a group of scholars exploring the new Erasmian pronunciation, including his colleague Thomas Smith and his students Roger Ascham, William Cecil, and Thomas Chaloner, among others, all of whom went on to well-known wider fame and influence.

Although they were already studying together, it was the controversy recorded in this volume that solidified a loose group of scholars into something resembling a movement. Cheke and Smith had begun introducing the 'new' pronunciation, which sought to reconcile with the textual representation and discard the later Byzantine changes, into their lectures, but in 1542 the Chancellor of the university (and Bishop of Winchester), Stephen Gardiner, banned this practice and threatened expulsion, leading to the exchange of combative letters printed here. 'Gardiner feared such innovation would instil restlessness and resistance to authority, dangerous things in the religious climate of the 1530s and 1540s' (ODNB), and, though his fears proved to have some foundation later, he initially got his way. Cheke and Smith paid lip service to the order but it put them (and their students) clearly on one side in the brewing political conflict. Cheke's role was to play an important part in the succession crisis, as principal secretary to Lady Jane Grey, and Mary had him thrown in gaol in 1553. The following year, matters had thawed somewhat and he was released, fleeing to the Continent where his first significant act was to return to the linguistic conflict of the previous decade, arranging for the publication of this book. Within a few years Mary was dead and Elizabeth on the throne, bringing back into power many members of Cheke's circle (her tutor, Roger Ascham; her principal secretary, William Cecil, etc.) and firmly establishing a humanistic age in English politics and scholarship.

'Cheke's stand on pronunciation should be seen as the linguistic complement to the classical republicanism that Cheke's and Smith's intellectual generation exemplified, more strongly perhaps than any other generation in sixteenth-century England' (McDiarmid, 'Recovering Republican Eloquence', *Hist. of Eur. Ideas*, 38.3 pp. 338-351). In addition, Gardiner's favoured Byzantine pronunciation of Greek never survived the blow Cheke had given it, and Cheke's remained the dominant English mode until the end of the nineteenth century, when it was modified somewhat to account for shifts in English pronunciation that had taken place in the meantime.

#### Presentation copy

26. **Churchill (Sir Winston)** *My Early Life. A Roving Commission. Odhams Press Limited, 1948, illustrated with photographs, and maps and illustrations in the text, a hint of foxing here and there, pp. x, 373, 8vo, original cloth, gilt signature at foot of upper cover, black panel on upper cover with title in gilt, 3 black*

*lettering panels on spine and gilt decorations, splits in joints, spine rubbed, inscribed by the author on the fly-leaf 'From Winston S. Churchill, 1951', and with a loosely inserted typed letter on Chartwell headed paper signed by Grace Hamblin, sending the book to Mrs. Daly* **\$4,500**

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

#### Inscribed copy

27. **Churchill (Sir Winston)** *The Second World War. Volume I [-VI]. Cassell & Co. Ltd, 1949-54, FIRST UK EDITIONS of vols. ii-vi, Second Edition (reset) of vol. i, with maps and diagrams, 8vo, original cloth and dust jackets, dust jackets faded on the spines and with some tears, with minimal loss, vol. i 'Inscribed for Mrs. Daly by Winston S. Churchill, 1949' on the fly-leaf, vols. iii-v with mimeographed presentation slips from the author (see Woods A123(b))* **\$9,000**

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

28. **(Cicero.) Middleton (Conyers)** *The History of the Life of Marcus Tullius Cicero. In two volumes. Printed for the author, 1741, FIRST EDITION, engraved portrait medallions on second title-pages and headpieces and initials within text, pp. [iv], xl, [24], 564; [iv], 591, [1], 4to, contemporary sprinkled calf, boards bordered with a gilt roll with floral cornerpieces, spines gilt in compartments with red morocco lettering pieces, a bit rubbed, small cracks to foot of joints, a bit of discolouration to boards, still very good (ESTC N17885)* **\$900**

An imposing copy of the regular paper issue. The controversialist Conyers Middleton was a fellow of Trinity College and an opponent of Bentley; his *Life of Cicero*, financed by Thomas Townshend, proved enormously popular and brought him considerable emolument. Copies of the first edition are now scarce in nice condition.

29. **Clarke (John)** *An Essay upon the Education of Youth in Grammar-Schools. In which the vulgar method of teaching is examined, and a new one proposed, for the more easy and speedy training up of youth to the knowledge of the learned languages; together with history, chronology, geography, &c. The Second Edition. With very Large additions. Printed for Arthur Bettesworth, 1730, minor staining from the turn-ins affecting first few leaves at either end, tiny bit of worming in the lower margins of the last few leaves, pp. [iv], 222, [2, ads], 12mo, contemporary panelled sheep, plain spine, minor wear to extremities, good (ESTC T144312)* **\$825**

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

30. **Conrad (Joseph)** *Almayer's Folly. A Story of an Eastern River. Fisher Unwin, 1895, FIRST EDITION, first state with title-page printed in black and red, preliminaries, final few leaves and endpapers lightly foxed, pp. 272, crown 8vo, original mid green fine-ribbed cloth, backstrip gilt lettered within gilt boxes, front inner hinge skilfully repaired, bookplate (or some other piece of paper) formerly attached at the corners to the front free endpaper, t.e.g., others untrimmed, preserved in a navy blue fleece-lined folding box, the lining foxed, very good (Smith 1)* **\$3,750**

The author's first book.

31. **Cotton (Charles)** *Poems on several Occasions. Printed for Tho. Basset; Will. Hensman and Tho. Fox, 1689, FIRST EDITION, a little browned and stained in places, one leaf dust-stained in the fore-margin and frail at foot, rust hole in one leaf in a blank area, pp. [viii], 729, [1, ad], 8vo, contemporary panelled calf, rebacked preserving most of the original spine, the gilt almost entirely faded away, red lettering piece, contemporary initials EJL on fly-leaf, inscription of John Amson dated 1722 on title and also on fly-leaf,*



*later armorial bookplate of E. & F. Bolton, good* (Wither to Prior 215; Hayward 133; Pforzheimer 221; Wing C6389) **\$975**

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

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

Though carelessly edited, 'this is the edition which gave so much delight to Lamb, Coleridge and Wordsworth' (Pforzheimer).

32. **Dionysius of Halicarnassus.** [Antiquitates Romanae.] *Treviso: per Bernardinum Celerium de Luere, [24th February,] 1480, EDITIO PRINCEPS, initial blank discarded, first leaf and last leaf a little soiled, some light spotting and fingersoiling elsewhere, one tiny wormhole in last few leaves, occasional marginal notes and manicules in an early hand (sometimes shaved), old inscription 'Colleg. Neap. Catal. inscrip.' and below 'Pro Mag. Hum.' to first leaf, ff. [299] (of 300), folio (281 x 199 mm), later vellum, early-nineteenth-century black lettering piece to spine, slightly soiled, a touch of wear to spine ends, small old patch at head of front joint peeling, armorial bookplate of Augustus Frederick, Duke of Sussex, very good* (ISTC id00250000; Goff D250; BMC VI 895; Bod-inc D-096) **\$13,500**

The first printing in any language of the Roman history of Dionysius of Halicarnassus. The original Greek text would have to wait for the Estienne edition in 1546, although the manuscript used for that edition was apparently much inferior to the two which had been used by Lampugnino Birago in producing this translation. Birago (also known as Lampo and mistakenly identified as 'Florentinus' in this edition, d. 1472) was given access to the manuscripts by Pope Paul II, to whom the volume is dedicated.

This was the first book printed by Bernardinus Celerius in Treviso, where he had just moved from Padua (having also printed in Venice), and it apparently gave him a bit of trouble: the ISTC mentions that it is known in 'at least 6 issues, frequently mixed', with the first and last leaves having been reset multiple times in the course of printing. Although no formal priority is established, the various states mostly seem to be correcting errors one by one. In this copy a2 line 2 reads 'secundo d. domino' and the last leaf is one of the middle states with the translator's name corrected but with the error in the date uncorrected, the last two lines of the colophon present, fewer abbreviations in the text resulting in two extra lines in the top paragraph and one in the lower, and the colophon not in capitals.

33. **Doyle (Arthur Conan)** Pheneas Speaks. Direct Spirit Communications in the Family Circle Reported. *The Psychic Press and Bookshop. [1927], FIRST EDITION, photographic portrait frontispiece, initial and final pages lightly foxed, owner's name on the half-title, fcap.8vo., original light blue-grey printed wrappers lightly soiled, backstrip rubbed at head and tail, good* **\$300**
34. **Doyle (Sir Arthur Conan)** The Case for Spirit Photography. With corroborative evidence by experienced researchers and photographers. Illustrated. *New York: Doran. 1923, FIRST AMERICAN EDITION, illustrated with photographs, slight browning to the first opening of text, pp. x, [11-] 132, 8vo, original light brown cloth, lettered in black on the upper cover and with a mounted photographic image, backstrip also lettered in black, endpapers lightly foxed, tail edges roughtrimmed, dustjacket defective at head of backstrip panel with the loss of 10 letters and partial loss of 3 more, very good* (Green & Gibson B31b) **\$750**

35. **Dunning (John)** Booked to Die. A Mystery Introducing Cliff Janeway. *Scribner's, New York. 1992, FIRST EDITION*, pp. xiv, 322, cr.8vo., *original qtr. dark blue cloth, backstrip blocked in blue, blue boards, dustjacket, fine* **\$450**
36. **Epictetus.** Enchiridion. Curante J.B. Lefebvre de Villebrune. *Paris: Typis Philippi-Dionysii Pierres, 1782, ONE OF A FEW COPIES PRINTED ON VELLUM, some natural discolouration to the vellum (particularly the final leaf), pp. [vi], 8, 96, 16mo, contemporary red straight-grained morocco, boards bordered with a gilt roll, spine divided by another thin gilt roll, green morocco lettering piece, other compartments with central gilt tools, edges gilt, green watered silk flyleaves and doublures, blue silk page-marker, preserved in a coordinated red morocco pull-off case (this with a spot of damage at base), fine* (Van Praet, III.31) **\$6,000**  
 A finely bound example of one of the very few copies printed on vellum of the larger, annotated issue of Lefebvre de Villebrune's edition of Epictetus. Determining its exact limitation (and rarity) is complicated by the printer's habit of variations - there are two issues, with and without notes, both printed on vellum and on paper. (Included with this vellum copy is a paper copy of the printing without notes, pp. 46, in original blue wrappers, for comparison. The two have identical title-pages but the type is otherwise in completely different settings.)  
 ABPC lists a copy sold at Christie's, 1978, described as 'One of 12 ptd on vellum' (making \$1,600), but the limitation and the French title given there suggest that it may actually have been the French translation issued by Pierres in 1783, which Van Praet says was produced in a dozen copies. For this edition, Van Praet records both issues and under the issue without notes concludes that only four copies have ever been sold, while about this issue with notes he mentions only one (the dedication copy). There is a vellum copy of the 1783 French translation in the BL (and apparently copies of both the Greek issues on paper), while another sold at Sotheby's in 2008, but aside from the BL's holdings there appear to be no other copies of any version of the Pierre's 1782 Enchiridion in the UK. Worldcat locates the issue with notes in Gottingen, Erfurt/Gotha, and (possibly - no pagination given) Fribourg; the issue without is only slightly more common. Apart from the dedication copy, then, this may be the only other recorded copy on vellum.
37. **(Eragny Press.) MOORE (T. Sturge)** The Little School, a Posy of Rhymes. *1905, FIRST EDITION, ONE OF 175 COPIES (of an edition of 185 copies) printed on handmade paper, 4 wood-engravings by T. Sturge Moore, decorative wood-engraved capitals throughout by Lucien Pissarro, press-device printed in green, pp. [vi] (blanks), 48, [8] (blanks), 16mo., original qtr. pale grey boards, tiny chip to front joint, front cover gilt lettered, mid and pale green patterned boards, browning to free endpapers, untrimmed, very good* **\$900**

#### Annotated by John Collins

38. **Euclid.** Geometricorum elementorum libri XV. [Trans. B. Zamberti; Ed. J. Lefèvre.] *Paris: Henri Estienne, 7 January 1516/1517, Roman types, with numerous woodcut geometrical diagrams in the margins, fine criblé initials in a variety of styles and sizes, title-page soiled and cut down and mounted on old paper, one diagram just cropped at its extreme outer corner, ff. 261 (of 262, without the final blank), folio (296 x 210 mm), nineteenth-century half brown calf, by Hatton of Manchester, marbled edges, original order for the binder loosely inserted (in fact calling for half Russia), the Macclesfield copy with bookplate but no blind stamps, and annotated by John Collins, preserved in a cloth folding box, good* (Schreiber 26; Steck III.14; Thomas-Stanford 6) **\$22,500**

The sixth edition of Euclid, the first to be printed north of the Alps, the translation from the Greek of Bartolommeo Zamberti newly revised by Lefèvre d'Étaples, who added the "commentaries" of Campano, Theon, and Hypiscles. Thomas-Stanford is slightly dismissive: 'The Diagrams are well executed, but the tradition of the book beautiful is not maintained.' We are more inclined to agree with Schreiber who described it as 'a typographical masterpiece.' Ours moreover is a good size, 2 cm taller than Schreiber's and more than 1 cm wider (his in modern half calf). Thus all the diagrams are safe within generous margins, all except one, and that barely touched.

The binder was not quite so kind to John Collins's notes however, which are in some instances cropped. This volume was Lot 699 in the Macclesfield sale, but failed to sell. The annotations were not mentioned in the catalogue, and were apparently overlooked by viewers since they certainly add interest to what is, apart from the title-page, a very good copy. Without a formal education, John Collins (1625-83) became a pivotal figure in the early years of the Royal Society where 'he had the opportunity to render the services for which he is remembered. For about ten years he served the society as a kind of unofficial secretary for all kinds of mathematical business. (The official secretary, until his death in 1677, was Henry Oldenburg who, in mathematical questions, relied heavily upon Collins's advice and assistance.) Collins conducted an extensive correspondence with

some of the leading mathematicians in Britain and abroad, and he also drafted the mathematical details for Oldenburg's correspondence with these mathematicians (who included Barrow, Gregory, Huygens, Leibniz, Newton, Pell, Sluse, Tschirnhaus, and Wallis among others); Isaac Barrow called him 'Mersennus Anglus'. Collins obtained current mathematical news and foreign books for the Royal Society and its fellows, often in exchange for British scientific publications' (ODNB). Collins's books were acquired sometime after his death by William Jones, and hence to Shirburn Castle. Collins's notes appear on 16 pages, mainly in the first book. In four instances he has made corrections to the text (not errata).

Scarce on the market: since 1975 only 7 copies appear in ABPC, only 1 of them since 1993, and only 1 in a contemporary binding, and that rebeked.

39. **Euripides.** Iphigenia in Aulide: et, Iphidemia in Tauris. Ad Codd. MSS. recensuit, & Notulas adjecit, Jer. Markland. *Excudebat G. Bowyer and J. Nichols, 1771, FIRST MARKLAND EDITION, a little light spotting*, pp. [viii], 427, [1], 8vo, *contemporary sprinkled calf, boards bordered with a double gilt fillet, spine with five raised bands, red morocco lettering piece, other compartments with central flower tools and corner fronds and dots, all gilt, a little bit rubbed and scratched, head of spine worn, good* (ESTC T145408) **\$750**  
The first edition of Jeremiah Markland's edition of Euripides' Iphigenia plays. Nichols, who published his works (some jointly with Markland's friend William Bowyer), called him 'one of the most learned and penetrating critics of the eighteenth century' (quot. in ODNB). According to Dibdin, Markland - who disliked attention - had intended for the book to be published posthumously, but Bowyer (and Markland's other friend and self-appointed literary executor William Heberden) failed to wait and this first edition appeared five years before his death in 1776. The second edition which followed in 1783 apparently omitted some notes.
40. **Faulkner (William)** Light in August. *Harrison Smith & Robert Haas, New York. 1932, FIRST EDITION*, pp. [iv], 480, 8vo., *original tan cloth, backstrip blocked in blue and orange, the first issue binding with the front cover blocked in orange, very faint endpaper browning, fore-edges roughtrimmed, the dustjacket in wonderful condition with just three very tiny tears to the head of the rear panel and one to the backstrip panel, light blue drop-down-back cloth box with gilt lettered mid blue morocco labels, near fine* **\$6,000**
41. **Fleming (Ian)** Goldfinger. *Cape. 1959, FIRST EDITION*, pp. 320, cr.8vo., *original black boards, backstrip gilt lettered, front cover skeletal design blocked in blind and gilt, dustjacket, the backstrip panel with medium browning and the rear panel with just a little handling soiling, very good* **\$2,400**
42. **Flynn (Gillian)** Sharp Objects. A Novel. *Shaye Areheart Books, New York. 2006, FIRST EDITION*, pp. [x], 262, 8vo., *original qtr. pink boards, backstrip lettered in silver, black boards, dustjacket, fine* **\$180**  
Signed by the author on the title-page.
43. **Forester (C.S.)** The Happy Return. *Joseph. 1937, FIRST EDITION*, pp. 288, fcap.8vo., *original mid green cloth, faded backstrip blocked in silver, dustjacket in nice condition save for a vertical crease to the backstrip panel where it has been tucked within the book for safekeeping, near fine* **\$1,875**  
Signed by C.S. Forester on the half-title.
44. **Forester (C.S.)** Flying Colours including A Ship of the Line. *Joseph: The Book Society. 1938, FIRST EDITION, issued for 'The Book Society' one day prior to the trade publication of 'Flying Colours'*, pp. 290, fcap.8vo., *original mid green cloth, backstrip and front cover blocked in silver, dustjacket, fine* **\$2,250**  
With the Book Society bookplate which includes the book's printed title, designed by Rex Whistler, and signed by C.S. Forester at the bottom of the bookplate.
45. **Gill (Eric)** Art-Nonsense and Other Essays. *Cassell. 1929, FIRST EDITION, 34/100 COPIES signed by Gill and printed on Large handmade paper, with a wood-engraved title-vignette by Gill*, pp. [ii] (blanks), x, 325, [3] (blanks), roy.8vo., *original maroon bevel-edged buckram, backstrip gilt lettered, usual faint free endpaper browning, t.e.g., others untrimmed, fine* **\$750**  
The first use of Eric Gill's 'Perpetua' typeface.
46. **Giraldi (Lilio Gregorio)** Historiae Poetarum tam Graecorum quam Latinorum dialogi decem, quibus scripta & vitae eorum sic exprimuntur, ut ea perdiscere cupientibus, minimum iam laboris esse queat. L. Greg. Gyrardo Ferrariensi autore. Cum indicae locupletissimo. *Basel: [Michael Isingrin,] 1545, FIRST*

*EDITION, a little light toning in places, some spotting and two early ownership inscriptions to title-page, pp. [viii], 668, [14], 669-1108, [38], 8vo, contemporary limp vellum, spine lettered in ink (now faded), some spotting to vellum, remains of ties, pastedowns lifted and vellum manuscript sewing guards visible at hinges, very good (VD16 G2106)* **\$2,700**

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

47. **(Golden Cockerel Press.) THE SONG OF SONGS** called by many the Canticle of Canticles. 1925, 368/720 COPIES on Batchelor handmade paper, 19 wood-engravings by Eric Gill, title-vignette and 5 large text initials printed in red, pp. 45, [3] (blanks), 4to., original white buckram, gilt lettered backstrip a trifle darkened, usual light free endpaper browning, untrimmed, darkened dustjacket chipped at backstrip panel head and tail and with one short tear, very good ('Chanticleer' 31: Gill, Corey & Mackenzie 275) **\$1,800**
48. **(Golden Cockerel Press.) APOLLONIUS of Tyre.** *Historia Apollonii regis Tyri*. Translated from the Latin by Paul Turner. 1956, 267/225 COPIES (of an edition of 300 copies), 5 full-page collotypes of copperplate-engravings and a further collotype of a title-vignette by Mark Severin, pp. [iv] (blanks), 68, [4] (blanks), 4to., original qtr. orange morocco, faded backstrip gilt lettered, maroon buckram sides, Severin design gilt blocked on front cover, t.e.g., very good (Cock-a-Hoop 203) **\$225**
49. **(Golden Cockerel Press.) DE CHAIR (Somerset)** *The Story of a Lifetime*. (Printed for Subscribers). 1954, 57/100 COPIES (of an edition of 110 copies) signed by the author, wood-engraved title-page design (the design repeated on the front cover) and 7 full-page wood-engravings by Clifford Webb, pp. [ii] (blanks), 94, [4] (blanks), sm.folio, original white sheepskin, lettering on the backstrip and the front cover design gilt blocked, that on the backstrip between raised bands, backstrip and immediately adjacent area lightly sunned as usual, head corners a trifle bumped, single gilt rule to inner borders, minor stain to rear pastedown, t.e.g., others untrimmed, good **\$525**
50. **(Golden Cockerel Press.) GILL (Eric)** *Art & Prudence, an Essay*. 1928, FIRST EDITION, 481/500 COPIES printed on Kelmscott handmade paper, 2 full-page copperplate-engravings and a wood-engraved title-vignette by the author, pp. [iii] (blanks), [viii], 19, [5] (blanks) fcap.8vo., original orange buckram, fading to gilt lettered backstrip, untrimmed, dustjacket, near fine (Chanticleer 61; Gill, Corey & Mackenzie 15) **\$450**
51. **(Golden Cockerel Press.) GILL (Eric)** *The Lord's Song, a Sermon*. 1934, FIRST EDITION, 26/500 COPIES printed on Arnold and Foster pure rag paper, the full-page wood-engraving and title-vignette by Eric Gill, pp. [4] (blanks), 16, [4] (blanks), tall fcap.8vo., original white canvas, backstrip and front cover gilt blocked, untrimmed, fine (Chanticleer 92; Gill, Corey & Mackenzie Eric Gill 26) **\$525**  
 'The first [book] in which the Press has made use of Eric Gill's Perpetua Roman and Felicity Italic types'. (Imprint)
52. **(Golden Cockerel Press.) LAWRENCE (T.E.)** *Secret Despatches from Arabia*. Foreword by A.W. Lawrence. 1939, FIRST EDITION, 845/970 COPIES (of an edition of 1,000 copies) printed on Arnold mouldmade paper, portrait frontispiece, light insignificant foxing to preliminaries and rear endpaper, pp. 175, [1], 4to., original qtr. black crushed morocco, backstrip gilt lettered between raised bands, cream cloth sides, t.e.g., others untrimmed, near fine (O'Brien A226: 'Pertelote' 145) **\$900**  
 The most extensive of the Golden Cockerel Press volumes written by Lawrence and including the great majority of his contributions to the Arab Bureau and the previously unpublished Syrian Cross Currents.
53. **Gorey (Edward)** *The Willowdale Handcar or the Return of the Black Doll*. Dodd, Mead, New York. 1979, FIRST HARDBACK EDITION, 30 illustrations by Gorey, pp. [64], cr.4to., original pale pink boards with an

overall design by Gorey printed in black, dustjacket just a trifle chipped at backstrip panel head and tail, near fine **\$ 150**

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

54. **Gracián y Morales (Baltasar)** The Art of Prudence: or, a Companion for a Man of Sense. Written originally in Spanish by that Celebrated Author Balthazar Gracian; now made English from the best Edition of the Original, and illustrated with the Sieur Amelot de la Houssaie's notes, by Mr. Savage. The third edition, corrected. *Printed for D. Browne ... J. Walthoe ... W. Mears, and Jonas Browne, 1714*, pp. [xxviii], 280, 8vo, contemporary panelled calf, lettered in gilt on the upper cover 'I. Phelipps Y', red lettering piece, cracks at head of spine, very good (ESTC T145053) **\$ 1,125**

A delightful copy. Provenance: From Newton Surmaville in Somerset. This house was originally bought by Robert Harbin, a mercer of Blandford in 1608 from Joseph Compton. Robert Harbin rebuilt the house, completed in 1612. The house then remained in the family until 2007 when the last member of the family, Sophia Wyndham, died aged 97. The contents of the house were also sold in 2007, including the library which had remained untouched for hundreds of years.

55. **(Greek Authors.) THEOGNIS, et al.** Collection des Moralistes Anciens, dédiée au Roi. *Paris: Chez Didot l'aîné, 1783*, a touch of minor spotting, pp. 219, [1], 12mo, contemporary crushed green morocco by Derome le jeune, with his label dated 1785, boards bordered with a triple gilt fillet, spine divided by dotted rolls between fillets, second compartment gilt-lettered direct, the rest with small central circle tools, marbled endpapers, edges gilt, old scratch to front board, modern booklabel with initials K LW to front pastedown, very good **\$ 600**

A finely printed and finely bound collection of French translations from Theognis, Phocylides, Pythagoras, and other Greek sources of 'sententiae'.

56. **(Greek schoolbook.)** Collectanea Graeca Minora, being selections from Greek authors for the use of young students of the Greek language, with notes, critical and explanatory. *Lexington, KY: Printed at the office of the Western Monitor, 1823*, foxed and browned, a few leaves with blank margins torn, title-page creased, small dampmark occasionally protruding from the gutter, occasional pencil notes, pp. vii, [i], 144, 104, 80, 8vo, original marbled sheep, spine divided by double gilt fillets, red morocco lettering piece, scratched, a little wear to spine ends and light rubbing at extremities, flyleaves removed, sound **\$ 525**

The first substantial Greek printing in the American South, appropriately enough produced in the 'Athens of the West', Lexington, Kentucky. As early as 1803 a bookseller named Joseph Charless in Lexington was advertising 'a greater variety of new books (Greek, Latin, English) than at any other store in the western country', but it seems that Greek printing took longer to arrive. The first American printing in Greek was a few lines in a compilation of 1760, but almost nothing except a New Testament appeared between that and the first American edition of this textbook in Cambridge, MA, 1804. A set of Greek exercises was published in Baltimore, MD, in 1809, but no printing further south or west is recorded in Worldcat until this edition, produced at the office of the local weekly newspaper, the *Western Monitor*. The editor of that paper from 1818 to 1825 was William Gibbes Hunt, a transplanted Bostonian with a degree from Harvard, whose qualifications and journalistic ambitions made him a significant figure in the intellectual development of the American frontier. He cultivated close ties with Transylvania University, where this volume was undoubtedly used as a textbook. Worldcat locates 9 copies, 3 of them in Kentucky (the others in NYPL, Duke, Princeton, Ohio State, Brown, and UVA); COPAC adds no further copies.

57. **Greene (Graham)** The End of the Affair. *Heinemann. 1951, FIRST EDITION*, without any of the browning usually associated with his book, pp. [vi], 238, fcap.8vo., original grey cloth, backstrip gilt lettered, dustjacket, fine (Wobbe A27a) **\$ 825**

58. **(Hammer.) HAMMER (Victor)** Memory and her Nine Daughters. A Pretext for Printing Cast into the Mould of a Dialogue in Four Chapters. *George Wittenborn, New York. (...printed at the hand press by Carolyn R. Hammer. Victor Hammer has set the pages). 1957, 83/250 COPIES printed in Uncial types on handmade paper, printed in black save for the sub-title which is printed in red, one full-page diagram*, pp. [vi](blanks), [ii], iv, 108, [4]blanks), 8vo., original cream boards printed in black overall, the backstrip printed in red 'hammer: 4 dialogues', untrimmed, dustjacket, fine **\$ 675**

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

59. **Harvey (William)** *The Anatomical Exercises ... concerning the Motion of the Heart and Blood. With the Preface of Zachariah Wood, Physician of Rotterdam. To which is added, Dr. James de Back, his Discourse of the Heart. Printed for Richard Lowndes, and Math. Gilliflower, 1673, 3 parts in 1 vol., the latter 2 paginated continuously (second part Printed by T.R., the third without printer's name), clean tear towards gutter in lower edge of T1, without loss, last leaf with repair to upper inner corner, also browned at edges, where a little fragile, title-page a little soiled and tender at top, upper inner corners slightly affected by a sometime drop of moisture on the top edge, pp. [xxiv], 107, [xx], 16, 13-172, 8vo, contemporary (?publisher's) sheep, sometime rebaked and with then new fly-leaves, corners worn, turn-ins lifting, 18th century engraved armorial bookplate of Ty. Carter, Surgeon, good (Keynes 20; Wing (2nd ed.) H1084; ESTC R15020: see Garrison-Morton 759 and PMM 127 for the first edition)* **\$6,000**  
The second edition in English (first, Latin, Frankfurt 1628: first English, 1653) of the book which, as Garrison-Morton solecistically put it, with Vesalius' *Fabrica* (1543) 'shares the honour as the greatest book in the history of medicine.' It is 'the cornerstone of modern physiology and medicine' (G-M). Quite scarce, and usually in poor condition. This copy has all of Keynes's possible errors, except that p. 28 (in the second part) is correctly numbered.
60. **Hauksbee (Francis)** *Physico-Mechanical Experiments On Various Subjects. Containing An Account of several Surprising Phenomena touching Light and Electricity, Producibile on the Attrition of Bodies. With many other Remarkable Appearances, not before observ'd. Together with the Explanations of all the Machines, (the Figures of which are Curiously Engrav'd on Copper) and other Apparatus us'd in making the Experiments. R. Brugis, 1709, FIRST EDITION, 8 engraved plates (7 folding, at end), somewhat foxed in places, pp. [14], 194, 4to, old calf, rebaked, red edges, calligraphic ownership inscription inside front cover 'James Shnaytes's Book, Appleby School, June 20, 1828,' sound (Duveen, p. 282; ESTC T60574; Norman 1020)* **\$6,000**  
'Hauksbee's important experiments on electroluminescence, static electricity, and capillarity described in the present work, mark the beginning of sustained experimentation in the field of electricity. He was the first to demonstrate the optical effects produced by the passage of electricity through rarified air. His demonstration of the efficacy of glass in producing frictional electricity opened the way from the work of Gray, Dufay and Franklin, and his discoveries in capillarity (he was the first adequately to explore the subject) influenced Laplace nearly one hundred years later. Hauksbee performed many of his experiments at the suggestion of Isaac Newton, from whom Hauksbee learned the theoretical import of some of his discoveries; in turn, Hauksbee's results influenced Newton's revisions and additions in the new editions of his *Principia* and *Optiks*' (Norman).
61. **Heaney (Seamus)** *The Spirit Level. Faber. 1996, FIRST EDITION, pp. [x], 70, fcap.8vo., original mid green boards, backstrip gilt lettered, dustjacket, fine* **\$450**  
Inscribed by Seamus Heaney on the title-page 'for Nick Gammage All good wishes Seamus Heaney 7.v.'96'. Nick Gammage was a journalist and known in particular for his tribute to Ted Hughes (originally intended as a celebration for his 70th birthday) entitled 'The Epic Poise'.
62. **Henty (G.A.)** *The Young Carthaginian: or a Struggle for Empire. Blackie. 1887, FIRST EDITION, with the first issue title-page, frontispiece and 11 other plates by C.J. Staniland, pp. 384, 48 (Publisher's list), cr.8vo., original bright variant mid brown bevel-edged cloth, with gilt blocking to the upper backstrip and front cover and an overall pictorial design to the lower backstrip and front cover to a design by Staniland, maroon endpapers, school prize bookplate, light erasing of pencilled price to the front free endpaper, near fine (Newbolt 30.1)* **\$600**
63. **Henty (G.A.)** *With Lee in Virginia. A Story of the American Civil War. Blackie. 1890, FIRST EDITION, frontispiece and 9 other plates by Gordon Browne, double plate map, plate map and 4 other maps on 2 plates, occasional faint foxing, pp. 384, 32 (Publisher's List), cr.8vo., original bright tan bevel-edged cloth, corners just a little rubbed, backstrip and front cover pictorially lettered and decorated in gilt and brown and black, maroon endpapers, very good (Newbolt 45.1)* **\$600**
64. **Henty (G.A.)** *By Pike and Dyke. A Tale of the Rise of the Dutch Republic. Blackie. 1890, FIRST EDITION, frontispiece and 9 other plates by Maynard Brown, double plate map, plate map and 2 other maps on one plate, pp. 384, 32 (Publisher's List), cr.8vo., original variant light blue bevel-edged cloth (Newbolt calls for brown cloth), very light rubbing to corners and head and tail of backstrip, backstrip and front cover*

*pictorially lettered and decorated in gilt and grey and black, maroon endpapers, very good* (Newbolt 43.1)  
\$ 390

65. **Henty (G.A.)** *Held Fast for England. A Tale of the Siege of Gibraltar (1779-83).* Blackie. 1892, *FIRST EDITION*, frontispiece, 6 other plates, 2 profile images of Gibraltar on a further plate and a map in the text, all by Gordon Browne, pp. 352, 32 (Publisher's list), cr.8vo., original grey-green cloth, backstrip and front cover gilt lettered and with a design in various colours also on the backstrip and front cover, maroon endpapers, fine (Newbolt 55.1) \$ 600

66. **(Herschel (Sir John Frederick William)) 'Inner Templar'.** What is Matter? Wyman & Sons, 1869, *FIRST EDITION*, diagrams in the text, text block broken at one point, 8vo, pp. [ii, ads], xiv, 195, 8vo, original terracotta cloth, lettered in gilt on the spine, slightly worn, inscribed on the front free endpaper 'Sir John Herschel, Bart., F.R.S. With the Author's compliments. London, July, 1869', with the Collingwood library stamp in a couple of places, and annotated in pencil, sporadically but throughout by Sir John, later book label of Sydney Ross, good \$ 1,125

It is perhaps a mark of 'Herschel's exceptional human qualities, which made him almost universally liked and respected among his contemporaries' (ODNB) that he persevered with this farrago of cod-philosophy and ill-digested science. But his annotations reveal his contempt for the work, ending with the stark 'Quite mad' at the conclusion of the text (partially erased but fully legible). It is entertaining to share Herschel's exasperation. Herschel himself is quoted in the text, but these sections do not attract any remark.

67. **Hesiod.** *Opera Omnia. [Parma:] Ex regio Parmensi Typographio [Bodoni] 1785, half-title discarded, engraved portrait medallions on each of the two title-pages, sections in Greek, italic, and Roman types, a touch of light foxing to a few leaves, some leaves untrimmed at bottom edge, pp. 16, [ii], 110, [ii], xxxv, [3], 248, large 4to, early nineteenth-century dark blue straight-grained morocco by C. Hering, boards bordered with a gilt fillet, spine divided by doubled raised bands with gilt fillets on either side, second compartment gilt-lettered direct, brown chalked endpapers with decorative gilt roll borders, hinges lined with morocco, edges gilt, joints and corners a bit rubbed, bookplate of the Viscount Granville, very good* (Brooks 290; Dibdin II 38) \$ 2,700

The first paginated section contains the Greek text of Hesiod, the second a dedication to Ferdinand of Austria in a calligraphic italic type, and the third a Latin translation by Bernardo Zamagna. All three parts are printed with Bodoni's characteristic elegance. 'A splendid and correct edition, founded on Le Clerc's, with some of Graevius's and that editor's notes... There are, according to Renouard, four sorts of paper of this edition: one of bluish tint, one of fine white, one of strong white, and 25 only of fine, white, LARGE PAPER, like his own' (Dibdin). Brooks does not mention any paper variation, but we have seen a copy on thicker, rougher paper that could represent the 'strong white' to this copy's 'fine white'.

The Viscount Granville bookplate indicates that this copy was acquired by Granville Leveson-Gower, British ambassador to Russia, between being made Viscount Granville in 1814 and Earl Granville in 1833.

68. **Highsmith (Patricia)** *Strangers on a Train.* Harper & Brothers, New York. [1950], *FIRST EDITION*, pp. [viii], 304, cr.8vo., original pale blue cloth, light fading to cover edges, lettering to the backstrip and the publisher's device on the front cover all blocked in dark blue, fore-edges roughtrimmed, one tiny chip to the very lightly frayed head of the faded backstrip panel of the dustjacket (with associated fading to the backstrip), black drop-down-back cloth box with gilt lettered black morocco labels, very good \$ 8,250

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

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

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

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

69. **Hodgson (William Hope)** *The Ghost Pirates*. Paul. 1909, FIRST EDITION, frontispiece by Sidney H. Sime, library ink-stamps erased from title-page, faint browning to half-title and title, pp. 276, 8+[4] (adverts.), fcap.8vo., original mid green second issue cloth (first issue was of red cloth), backstrip gilt lettered and front cover lettered in black, remnants of library label on front cover, tiny nick at head of front cover, short ex-libris note on rear pastedown, roughtrimmed **\$1,800**
70. **Hodgson (William Hope)** *Men of the Deep Waters*. Eveleigh Nash. 1914, FIRST EDITION, light foxing to preliminaries and final few leaves, pp. 304, [2] (adverts.), fcap.8vo., original maroon cloth, the backstrip and front cover gilt lettered, that on the lightly faded backstrip tarnished, a little damp marking to the rear cover, mainly to the lower half, rear hinge weak, rubber-stamp of the 'Bristol Ship-Lovers Society' on the pastedowns, tail edges roughtrimmed **\$1,200**
71. **Hodgson (William Hope)** *The Voice of the Ocean*. Selwyn & Blount. 1921, FIRST EDITION, pp. 48, 16mo., original blue-green boards, printed label rubbed and a little chipped, endpapers browned, edges spotted, good **\$900**
72. **Holland (Elizabeth Gaskell)** *Poems and Translations*. [colophon:] Women's Printing Society, Limited, [1891], FIRST EDITION, title-page slightly spotted and with a minute tear in the fore-margin, pp. [i, title], 310, 8vo, contemporary green crushed morocco, single gilt fillet borders on sides, spine lettered direct, spine faded (but not as far as brown), top edges gilt, others uncut, very good **\$1,275**

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

The poems here are dated between 1829 and 1890. One is 'On the marriage of E.C.S. August 30th, 1832'. Another, dated 1889, is 'To Mrs. Browning', and yet another on 'The beacon tower proposed to be erected in memory of Mrs. Browning, 1890'. One poem is an acrostic, spelling out the name of Betsey Taylor; another is an Impromptu, 'On reading a letter from B.T.' - the initials being identified in a contemporary pencil note as those of Betsy Taylor. Most of the translations are from German writers.

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

73. **Homer**. [Iliad. Translated by Lorenzo Valla.] [Brescia:] Baptista Farfengum, impensa vero d. Francisci Lavini, 1497, small dampmark to upper margin in second half, some other minor spotting, a neatly reinforced wormhole to lower corner of first three leaves, frequent marginal annotations and occasional manicules in an early hand (occasionally just shaved at top or bottom), upper corner of one leaf torn and repaired (through the edge of two lines of text, no loss), ff. [90], folio (295 x 203mm), modern terracotta morocco, spine lettered in gilt, very good (ISTC ih00312000; Goff H312; Bod-inc H-142; BMC VII 986) **\$27,750**

The second edition of Lorenzo Valla's Latin prose translation of the Iliad - the first printed Latin translation - and only the third edition of anything resembling the full text of the Iliad to be printed in any language, following the 1474 first Valla edition and the 1488 Greek editio princeps. (There had otherwise only been numerous editions of the epitome known as the 'Ilias Latina', and Nicolaus de Valle's 1474 translation of excerpts into Latin verse.) Valla (1407-1485) had produced his translation in the early 1440s, working without a Greek lexicon and hence producing a loose translation in (naturally, for a humanist of his era) Ciceronian style. He seemed to be succeeding where other scholars and poets had failed or refused to try - a number of false starts and commissions had borne no fruit earlier in the fifteenth century - but in fact only finished the first sixteen books, before passing the remaining eight to his student, Francesco Griffolini, who completed them in 1458 (see Sowerby, 'Early Humanist Failure with Homer I-II', *IJCT*, IV.1-2).

This crisp and amply margined copy of the second edition was closely read by an early owner, who has added frequent short marginal notes - none more than a few words but with at least a few in the margin of most pages. Many of these simply extract key words, especially proper names, but others



go further, including occasional commentary or additional information, a number of substantial lists of heroes (some with familial relations added), and one or two references to other writers, including Ovid.

74. **Homer.** *Ilias, id est, de rebus ad Troiam gestis. Paris: Apud Adr. Turnebum, 1554, some light spotting, a piece of old paper pasted to blank area of title-page covering early ownership inscription of 'G. Stringe, 1666', pp. [iv], 554, [2], 8vo, old vellum, long edges overlapping, backstrip stamped 'HOM / GS' in blind, soiled, modern bookplate mostly removed from front pastedown, endbands worn away, second flyleaf with inscription 'E libris Richardi Taylor typographi / ex dono Philippi Mallet / 1810', good (Dibdin II 63-65; Adams H775) **\$1,875***

The famous and highly-regarded Turnebus edition of the Iliad, the only part of Homer for which Turnebus actually published his text - though there survives as rare fragments a *Batrachomyomachia* and Hymns which were apparently intended to close a never-completed *Odyssey*. It is 'the first Parisian edition of the Iliad, which scholars of early Greek printed editions have long considered a milestone in Homeric scholarship, and have consequently accorded to Turnebè the distinction of being the founder of Homeric textual criticism in France' (Lewis, *Adrien Turnebè*, p. 157)

Dibdin calls it 'elegant and excellent...and particularly valuable as being the only volume of Homer ever published by that learned printer', and also notes that 'the finest copy I ever saw was in an old lapping over-vellum binding' (Dibdin). John Holmes, who published a catalogue of his library in 1828, said that 'nothing can be more beautiful and accurate, than the [Iliad] printed in 1554, by Adrian Turnebus' (p. 111).

This copy belonged to the esteemed and innovative printer Richard Taylor (1781-1852) - a partner in the development of the steam press - of whom Dibdin wrote: 'My friend Mr. Richard Taylor, "Typographus doctissimus," as Erasmus designates his friend Froben...shall yield to no living printer in a knowledge of dead languages' (*Reminiscences of a Literary Life*, L519). Taylor was a man of wide learning and printed important scientific works as well as accurate editions of the classics; this volume was given to him by Philip Mallet in the year he was elected Under-Secretary of the Linnaean Society.

75. **Hudleston (William)** *A Daily Preparation for a Worthy Receiving of the Holy Sacrament. Printed for C. Rivington, 1734, FIRST EDITION, a few minor spots, pp. viii, [iv], 166, [2], 12mo, contemporary black morocco, boards bordered with a triple gilt fillet, gilt centre- and corner-pieces, spine gilt in compartments, marbled endpapers, gilt edges, joints slightly rubbed, very good (ESTC N44650 - Morgan & Illinois only; nothing further in Worldcat) **\$1,050***

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

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

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

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

77. **Kempis (Thomas à)** Opera et libri vite fratris Thome de Kempis ordinis canonicorum regularium quorum titulos vide in primo folio. *Nuremberg: per Caspar Hochfeder, 1494, a splotch of worming to last leaf affecting part of four words, ruled in red throughout with initials and paragraph marks supplied in red and blue and printed capitals picked out in yellow, first leaf a bit soiled with some light dustiness and browning elsewhere, one blank corner renewed (fol. xvii), ff. [iv], CLXXVIII [recte CLXXX], folio (299 x 210 mm), early twentieth-century half vellum, spine lettered in ink, just a bit rubbed, bookplate of the Bibliotheca Ritmana, very good* (ISTC it00352000; Goff T352; Bod-inc T-090; BMC II 475) **\$ 15,000**
- The second collected edition of Thomas à Kempis, but the first 'works' and the first collection of real significance, since the only earlier attempt (ISTC it00351000, printed c.1474, probably in Utrecht) had omitted the *Imitatio Christi*, among other works, and only claimed to be a collection of sermons and letters. This copy, though in a later binding, was more lavishly attended to early on, having been ruled in red and fully rubricated with initials of various sizes supplied in red and blue, and the printed regular capitals picked out in yellow.
- As the first 'opera' this edition was influential, being reprinted several times within the sixteenth century and still being cited as one of the best collected editions into the nineteenth; it was even being given as the first source for the life of à Kempis as late as the 10th edition of the Encyclopedia Britannica (1902). The edition is also notable for including the first printing of any text by Gerardus Magnus (or Gerard Groote), founder of the Brethren of the Common Life with whom à Kempis spent a formational part of his education. He went on to write a biography of Groote which, in the printing in this edition, is followed by three short pieces written by Groote himself.
- The authorship of the *Imitatio Christi* has been disputed for centuries, although à Kempis has the earliest claim; certainly the publisher of this edition as well as the then prior of Nuremberg, Georg Pirkhamer, who contributes a commendatory epistolary preface, are confident that it was his work. The second claimant is Johannes Gerson, Chancellor of the University of Paris, but the trading of attribution went both ways, since the *De meditatione cordis*, now known to be by Gerson, is printed in this edition as the work of à Kempis.
78. **Keynes (John Maynard)** The General Theory of Employment, Interest and Money. *Macmillan and Co., 1936, FIRST EDITION*, pp. [xii], 403, crown 8vo, *original dark blue cloth, backstrip gilt lettered, merest hint of fading to spine, very good* **\$ 2,250**
79. **King (Stephen)** Salem's Lot. 1976, *FIRST ENGLISH EDITION*, text blocked browned, orig. boards, dustjacket, *very good* **\$ 825**

#### With Kipling's signature

80. **Kipling (Rudyard)** The Jungle Book. *Macmillan. 1894, FIRST EDITION*, occasional faint foxing, illustrations by J.L. Kipling, W.H. Drake and P. Frenzeny, many full-page, frontispiece tissue-guard present, pp. [ii] (blanks), [viii], 212, fcap.8vo., *original mid blue cloth, lettering and pictorial design on the backstrip and a further pictorial design on the front cover all gilt blocked, dark blue-green endpapers, rear hinge cracked, g.e., very good* (Livingston 104; Martindell 61; Richards 74; Stewart 123) [with:]
- Kipling (Rudyard)** The Second Jungle Book. *Macmillan. 1895, FIRST ENGLISH EDITION* with "The King's Ankus" finishing at line 8 on p.141, illustrations by J.L. Kipling, some leaves lightly foxed, pp. [ii] (blanks), [vi], 238, [2] (adverts.), fcap.8vo., *original mid blue cloth, lettering and pictorial design on the backstrip and a further pictorial design on the front cover all gilt blocked, bookplate of A.E.B. Fair, small paper repair to the rear free endpaper, dark blue-green endpapers, g.e., good* (Livingston 116; Martindell 63; Richards 85; Stewart 132) **\$ 4,500**
- With Rudyard Kipling's signature on slips pasted to the reverse of the half-title to *The Jungle Book* and the reverse of the title-page to *The Second Jungle Book*. 'Bateman's' headed notepaper with the typed note 'With Mr Rudyard Kipling's Compliments.' has been tipped to the front flyleaf of *The Second Jungle Book*.
- Initially in the ownership of Arthur E.B. Fair with his ownership note 'A.E.B. Fair Xmas 1895' on the front flyleaf of *The Second Jungle Book*. He was a retired Indian Army Captain said to have personally known Kipling.

#### The stethoscope - 'ce nouveau moyen d'exploration'

81. **Laennec (René Théophile Hyacinthe)** De l'auscultation médiate ou Traité du diagnostic des maladies des poumons et du coeur, fondé principalement sur ce nouveau moyen d'exploration. *Paris: J. -A. Brosson et J. -S. Chaudé, 1819, FIRST EDITION*, 2 vols., with 4 folding leaves of engraved plates, each with several figures,

*slight occasional foxing, last plate a little soiled on verso*, pp. xlviii (with half title, but this would be [iii]), 456, [8]; xvi, 472, 8vo, *contemporary sheep backed marbled boards, crack at foot of upper joint of vol. I, head of spine slightly worn, good* (Garrison-Morton 2673; Heirs of Hippocrates 1364) **\$3,375**

Laennec was undoubtedly the most prominent French internist of his day. His ingenious use of a roll of paper as a first stethoscope opened an entirely new field of physical diagnosis, and by this means he virtually created the physical diagnosis of pulmonary diseases, giving clear, concise definitions of phthisis, pneumothorax, emphysema, etc. From his teaching came such terms as bronchial breathing; vesicular and cavernous respiration; mucus, bubbling, and sonorous rales; metallic tinkle; and egophony. Ironically, cirrhosis (his term) of the liver (Laennec's cirrhosis) is perhaps more often associated with Laennec than the fact that his invention of the stethoscope was the most important advance in physical diagnosis between Auenbrugger's introduction of percussion in 1761 and Roentgen's discovery of X-rays in 1895. Several folding plates in this landmark volume illustrate the construction of Laennec's primitive tubular wood stethoscope' (Heirs of Hippocrates).

82. **Laetus (Julius Pomponius)** *Romanae Historiae Compendium ab interitu Gordiani Iunioris usque ad Iustinum. III. Venice: Per Bernardinum Venetum, 1499, FIRST EDITION, pinprick wormhole in margin of last 8 leaves, small dampmark to upper corner, first page slightly dusty, library blindstamp to first and last leaf, several marginal annotations in an early hand (a few shaved), ff. [60], 4to (201 x 153 mm), early twentieth-century mid-brown calf, boards bordered with a triple gilt fillet, spine lettered vertically in gilt, rubbed, large library bookplate to front pastedown, very good* (ISTC il00024000 [this the Wigan PL copy]; Goff L24; Bod-inc L-019; BMC V 549) **\$6,000**

The first edition of the Roman history compiled by Julius Pomponius Laetus (1425-1497) - sometimes called Guilio Pomponio Leto, although this is just an Italianisation of his adopted humanist name, with his original birth name unknown - and published posthumously with a life of the author by Marcantonio Sabellico. This short compendium was immediately reprinted several times and later incorporated into an oft-republished collection of historical sources assembled by Erasmus.

Laetus was one of the most famous humanist teachers of his day and strongly dedicated to a revival of classical and pagan learning, which was an uneasier mix in Rome than in Florence: imprisoned by Pope Paul II for practising pagan rites, he went on to be the first teacher of Pope Paul III, among other notable pupils. It is said that he refused to learn Greek in order to avoid tainting his Latin style.

83. **Latimer (Hugh, bishop of Worcester)** *The Sermons of ... Many of which were preached before King Edward VI ... on the Religious and Civil Liberties of Englishmen, &c. To which is prefixed, Bishop Latimer's Life. In two volumes. Vol. I [-II]. Printed for J. Scott, 1758, FIRST COLLECTED EDITION, with an engraved frontispiece in each vol. and 1 engraved plate, one gathering in vol. i foxed*, pp. lxxxviii, 468; [i], [469-] 929, [36, Index], 8vo, *contemporary polished calf panelled in gilt, spines gilt in compartments with a dolphin within a crowned circle, red lettering pieces, numbered in gilt direct, 3 later inkstamps on flyleaves, very good* (ESTC T142674) **\$1,200**

A very attractive copy of a fairly scarce book: ESTC records only 5 copies in the US. 'Of all the reformers Latimer was the most persuasive in the pulpit ... Beside his own letters and sermons the most important of all of the tangible memorials is the simple cross of cobblestones set in the middle of Broad Street, Oxford, under the walls of Balliol College [and 200 yards from Blackwell's], where workmen in the nineteenth century discovered the stump of a stake and pieces of charred bone' (ODNB). The frontispiece in vol. i depicts Latimer before the Papal tribunal in Oxford, that in vol. ii is a portrait of Latimer; the third plate is a portrait of Ridley.

84. **Lawrence (D.H.)** *Etruscan Places. Secker. 1932, FIRST EDITION, 20 plates*, pp. 200, 8vo., *original pale blue bevel-edged cloth, backstrip gilt lettered, blind stamped Etruscan design on the front cover, untrimmed and partly unopened, dustjacket a little frayed and with two short tears to the slightly darkened backstrip panel, very good* (Roberts A60) **\$225**
85. **Lawrence (D.H.)** *Lady Chatterley's Lover. Secker. 1932, FIRST ENGLISH EDITION and the FIRST AUTHORISED EXPURGATED EDITION*, pp. 328, fcap.8vo., *original brown cloth, backstrip gilt lettered, bookplate, tail edges roughtrimmed, dustjacket frayed, backstrip panel browned and defective for the top 3cms., very good* (Roberts A42d) **\$525**

86. **Lawrence (D.H.)** *The Lovely Lady*. Secker. 1932, FIRST EDITION, pp. 248, fcap.8vo., original mid brown cloth, backstrip gilt lettered, dustjacket with backstrip panel chipped and a little darkened, good (Roberts A63) **\$375**  
Contains one story, 'The Man Who Loved Islands', not present in the American edition.
87. **Lawrence (D.H.)** *Lady Chatterley's Lover*. Penguin. 1960, FIRST ENGLISH UNEXPURGATED EDITION, the poor quality paper browned, pp. 320, 16mo., original printed cream and orange wrappers, very good (Roberts A42j) **\$150**
88. **Leonard (Elmore)** *Gold Coast*. Allen. 1982, FIRST HARDBACK EDITION, usual marginal browning to the text leaves, pp. [iv], 220, fcap.8vo., original light blue boards, backstrip gilt lettered, dustjacket a trifle creased at the head of the rear panel and with light foxing to the flaps, very good **\$750**  
Initially published in paperback by Bantam Books, New York, in 1980.
89. **Livy**. *Historiarum ab urbe condita, libri, qui extant, XXXV. Cum universae historiae epitomis. Adiunctis scholiis Caroli Sigonii, quibus iidem libri, atque epitomae partim emendantur, partim etiam explanantur. Secunda editio. Venice: Apud Paulum Manutium, 1566, tidy repairs to blank verso of title-page and one or two other leaves, some staining to title-page and occasionally elsewhere, a few gatherings browned, occasional marginal notes in an early hand (mostly numerals and manicules), a few leaves with ink splashes (not obscuring text), an old inscription rubbed out from margin of title-page, ff. [lii], 399, [1], 217, [1], folio, eighteenth-century Italian vellum, brown morocco lettering piece to spine, slightly soiled, good (Adams L1344; Renouard p. 202 #19; Ahmanson-Murphy 769; CNCE 28254) **\$3,375**  
The second edition of Sigonius's groundbreaking text of Livy, with copious commentary. Sigonius (or Carlo Sigonio, c.1524-1584), was professor successively at Venice, Padua, and Bologna, and this text and his *Fasti Consulares* (which both appeared in 1555) 'were the first in which accurate criticism was applied to the chronology of Roman history' (Sandys). Rather than merely emend the text here and there based on linguistic grounds, Sigonius sought to achieve an understanding of the historical content (as well as the manuscript tradition and language) which would enable correction and commentary; in this he an important early step in the development of the science of chronology which Scaliger would push forward later in the century.*
90. **Locke (John)** *An Abridgment of Mr. Locke's Essay Concerning Humane Understanding*. The fourth edition, corrected. Dublin: Printed by and for J. Hyde and E. Dobson, 1728, small chip from blank margin of first text leaf (clear of text), pp. [vi], 176, [2], 12mo, contemporary sprinkled calf, slightly later hand-lettered paper label to spine (chipped at edges), a bit of wear to forecorners, small waxmark to front board, very good (ESTC T163342) **\$825**  
A very nice copy of a scarce printing of this abridgement, with ESTC recording copies in Londonderry, the National Library of Ireland, and the National Trust only. The first edition had appeared in 1696, the second in 1700, and the third in 1721; there was a London fourth in 1731 and it was reprinted (in various places including Glasgow and Boston) throughout the rest of the eighteenth century. John Wynne (1665-1743), the editor, was a fellow of Jesus College, Oxford, 'and acted as a tutor there. In this capacity he was noteworthy for his use with his pupils of John Locke's *Essay Concerning Human Understanding*, which he hoped would bring the 'Vulgar Systems' prevalent at Oxford into discredit (De Beer, 5.273). With Locke's approval he published an *Abridgment of the Essay in 1696*' (ODNB). He would later become principal of Jesus College and Bishop of St Asaph and then Bath & Wells.
91. **Lucretius**. *The Nature of Things: A Didactic Poem*. Translated from the Latin of Titus Lucretius Carus, accompanied with the original text, and illustrated with notes philological and explanatory. By John Mason Good. In two volumes. Printed for Longman, Hurst, Rees, and Orme, 1805, FIRST EDITION, engraved frontispiece in each volume, half-titles and advertisement leaf discarded, some spotting (particularly to frontispieces), pp. [ii], cxxxiii, [i], 537, [1]; [ii], 647, [1], 4to, contemporary polished mid-brown calf, boards with a blind rolled border, spines with five raised bands, green morocco lettering and numbering pieces, other compartments with central blind tools, a bit scratched and slightly rubbed, just a little cracking to one joint and a tiny gouge to one board, very good **\$450**  
A pleasant copy of the first edition of the *De Rerum Natura* as translated by the physician John Mason Good (1764-1827), with copious commentary and parallel passages cited in a range of languages. Good, a thorough and devoted scholar as well as an active physician (he received his

MD from Marischal College in the 1820s), 'had a striking talent for acquiring knowledge and arranging it in an orderly fashion' (ODNB).

'In 1797 he began to translate Lucretius into blank verse. In order to search for parallel passages he studied successively Spanish, Portuguese, Arabic, and Persian; he was already acquainted with Hebrew, and later learned Russian, Sanskrit, Chinese, and other languages. Much of his literary work was done while he walked the streets on his rounds; even his translation of Lucretius was completed in this way, a page or two at a time being elaborated, until it was ready to be written down' (ODNB).

**this Heaven-taught ploughman**

92. **[Mackenzie (Henry), editor and main contributor.]** *The Lounger. A Periodical Paper, Published at Edinburgh In the Years 1785 and 1786. Edinburgh: Published by William Creech, [1785-87], complete set of 101 Numbers, FIRST EDITIONS, with a duplicate of No. II in second edition bound in, and of No. XCVII loosely inserted (the latter frayed in inner and outer margins, pagination at head cropped), the usual fold marks, some of which a little discoloured, pp.[i], 8, [5-8], [9-] 404, folio, contemporary calf-backed marbled boards, vellum tips to corners, red lettering piece on spine, sides slightly rubbed, repairs to lower joint and foot of spine, good* (ESTC P1411) **\$ 3,000**

A complete run of Mackenzie's second periodical, the first being *The Mirror*, 1779-80. Among the papers on a variety of topics - the writing of novels, female education, Shakespearian criticism, &c - the most notable is No. XCVII (of which we have a duplicate here), Mackenzie's famous endorsement of the genius of Burns (on the strength of the Kilmarnock edition), praising the 'uncommon penetration and sagacity of this Heaven-taught ploughman.' Mackenzie quotes two poems, one in 'almost English', *The Vision* (in part), and *To a Mountain-Daisy* (entire) in Burns's provincial dialect, which, 'even in Scotland ... is now read with difficulty [while] in England it cannot be read at all.' As a mark of the difficulty which the Edinburgh literati might encounter with the dialect, it is remarkable that even the first word the *Mountain-Daisy* - wee - is supplied with a translation. At the end of the paper Mackenzie alludes to Burns's plans to emigrate, trusting 'that means may be found to prevent this resolution taking place,' which of course, with Mackenzie's full support, subscriptions to the Edinburgh edition did. Mackenzie's paper effectively established the literary credentials (as opposed to the popularity) of Burns as the national Poet.

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

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

93. **(Madeira.) Baedeker (Karl)** Madeira, Canary Islands, Azores, Western Morocco. Handbook for Travellers. Leipzig: Karl Baedeker, London: George Allen & Unwin, 1939, 17 maps and 6 town plans in total on 11 sheets (several double-page or folding) and within the text, a little thumbing to fore-edge, pp. xx, 128, small 8vo, original red printed boards backed with red pebbled cloth, the board pulling free a little at head of front joint, a touch rubbed, very good **\$ 2,250**

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

94. **Manilius.** *Astronomicon ex recensione et cum notis Richardi Bentleii.* Henry Woodfall for Paul and Isaac Vaillant, 1739, FIRST BENTLEY EDITION, engraved (by Vertue) portrait frontispiece and a folding engraved plate of the marble globe in the Palazzo Farnese in Rome, engraved arms at head of dedication, pp. xvi, 307, [5], 4to, contemporary mid-brown calf, spine gilt in compartments, red morocco lettering piece, somewhat rubbed, slight cracking to joints, very good (ESTC T165913; Houzeau & Lancaster 1037) **\$ 1,275**

First edition of Bentley's edition of Manilius, his last published work although it had been one of the first classical editions he attempted. In the preface to his *Phalaris* (1699) Bentley records that he had 'had prepared a Manilius for the press, which had been published already, had not the dearness

of paper and the want of good types, and some other occasions, hindered.' It was some forty years later that he would entrust the manuscript to his nephew to be printed, and the result displays all his usual brilliance and recklessness, while being 'in elegance of type and paper ... superior to any of Bentley's other books' (Monk, ii 397).

Housman praised this edition highly: 'his Manilius is a greater work than either the Horace or the Phalaris ... Had Bentley never edited Manilius, Nicolaus Heinsius would be the foremost critic of Latin poetry ... Great as was Scaliger's achievement it is yet surpassed and far surpassed by Bentley's ... it is significant that Scaliger accomplished most in the easiest parts of the poem and Bentley in the hardest' (pref. to Manilius vol. i, 1903).

95. **Mansel (Henry Longueville)** *The Demons of the Wind, and other Poems.* J.W. Southgate, 1838, *FIRST EDITION*, title-page a trifle browned, a few scattered spots, pp. vi, 7-120, 12mo, uncut in the original wave patterned cloth, spine lettered in gilt, a few minor marks, very good **\$525**

The first publication of the 18-year-old future Waynflete Professor of Metaphysical Philosophy (the first to be appointed) and Dean of St. Paul's, Henry Longueville Mansel (1820-71). ODNB gives the date of publication as 1830, but, precocious though Mansel was, this slim volume is beyond the capabilities of a 10-year-old. It has 'a fairly obvious debt to Coleridge and Shelley but not without intrinsic merit' (ODNB). A scarce volume, with just 3 copies located in COPAC (BL, C, O), and 2 added in WorldCat, Columbia, Yale.

96. **Mansfield (Katherine)** *In a German Pension.* New York, Knopf. 1926, *FIRST AMERICAN EDITION*, pp. 200, fcap.8vo., original medium green cloth, printed label, roughtrimmed, dustjacket with faint backstrip panel fading, near fine (Kirkpatrick A1b) **\$300**

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

97. **Masters of Crime.** Dick Francis. Lionel Davidson (an Exposition together with Annotated Bibliographies). Edited by Michael Johnson. Scorpion Press, Kington. 2006, *PH/52 LETTERED COPIES* (of an edition of 302 copies) signed by the two subject authors Dick Francis and Lionel Davidson and also with the signatures of Len Deighton (who contributed the 'Foreword'), Michael Johnson (the editor and a contributor), Michael Hartland (who contributed 'Interview with Lionel Davidson'), H.R. F. Keating (who contributed 'Quasi-Interview (and Tribute) with Dick Francis'), and the artist John Cook, pp. [xii], 148, 8vo., original qtr. black morocco, backstrip gilt lettered, dark green morocco sides, gilt lettering and decoration to the front cover, endpaper illustrations and illustrations throughout the text by John Cook, glassine-jacket, fine **\$278**

98. **Mayerne (Louis Turquet de)** *The Generall Historie of Spaine, containing all the memorable things that have past in the realmes of Castille, Leon, Navarre, Arragon, Portugall, Granado, &c...* translated into English, and continued unto these times by Edward Grimeston, Esquire. Printed by A. Islip, and G. Eld, 1612, *FIRST EDITION*, initial blank discarded, a bit of minor spotting, a few rustspots, one leaf with a neatly-repaired closed tear across 15 lines of text (slightly out of alignment but not affecting sense), frequent small marginal tickmarks and a few short notes in an early hand, pp. [vi], 1380, [28], folio, later seventeenth-century sprinkled calf, boards bordered with a double gilt fillet enclosing gilt corner-pieces, spine divided by six raised bands between gilt fillets, small repair to foot of spine, modern bookplate of Adrian Bullock to front and rear, ownership inscription and purchase note of Henry Smith of Corpus Christi dated 1660 to flyleaf (with his initials also to title-page), very good (ESTC S114485; Sabin 47118) **\$3,750**

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

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

99. **Meredith (George)** *Poems.* John W. Parker & Son. [1851,] *FIRST EDITION*, SIGNED BY THE AUTHOR on the title-page, errata slip tipped in, paper age-toned, a few faint spots, small stain to edge of dedication leaf and

*the next, very slight chipping to a few edges*, pp. [viii], 159, [1], 8vo, *original dark violet cloth, boards blocked with an elaborate border and central decoration, spine lettered in gilt, a little scuffed at extremities, spine slightly faded, bookplate of Clement K. Shorter, housed in a modern fire-resistant pull-off case of navy blue morocco by Zaehnsdorf, good* (Collie XXXVI; Buxton Forman 1) **\$ 825**

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

This is the Shorter-Dannay copy, which belonged to the journalist Clement King Shorter (1857-1926); though it has no other mark of ownership, it was later sold at Christie's (1983) as part of the library of Frederic Dannay, one half of the pseudonymous mystery novelist Ellery Queen. The scarcer (and possibly earlier) vertically-ribbed violet cloth binding, in variance to the more usually seen horizontally-ribbed green cloth with the same blind-stamping, matches one in the Morris Parrish collection at Princeton which was inscribed to Charlotte Brontë (as 'the author of "Jane Eyre"').

100. **Milne (A.A.)** *When we were very Young*. Methuen. 1924, *FIRST EDITION*, with p. ix unnumbered, decorations throughout, some full-page, by E.H. Shepard, a few hinges a little strained, pp. xii, 100, cr.8vo., *original bright clean mid-blue cloth, backstrip lettering and the Shepard designs on the covers all gilt blocked, free endpapers browned, owner's short gift inscription on the front free endpaper, t.e.g., others roughtrimmed, very good* **\$2,700**

101. **Milne (A.A.)** *Winnie-the-Pooh*. Methuen. 1926, *FIRST EDITION*, drawings and endpaper designs by E. H. Shepard, pp. xii, [iv], 160, fcap.8vo., *original dark green cloth, backstrip lettering and the Shepard designs of Pooh and Christopher Robin on the front cover all gilt blocked, endpaper maps by E.H. Shepard, partial browning to the free endpapers as usual, t.e.g., others roughtrimmed, dustjacket with the backstrip panel a little darkened, but otherwise in fine bright condition, near fine* **\$2,850**

102. **Milns (William)** *The Well-bred Scholar, or practical essays on the best methods of improving the taste, and assisting the exertions of youth in their literary pursuits*. Printed by S. Gosnell, 1794, *FIRST EDITION*, complete with advertisement leaf before half-title, occasional minor spotting, pp. 16, 559, [1], 8vo, *contemporary tree calf, boards bordered with a gilt roll, spine divided by another roll between solid and dotted gilt fillets, red morocco lettering piece, other compartments with a central gilt oval tool and corner frond tools, edges citron, a little rubbed at extremities, a touch of wear to head of spine, booklabel of Ian Jack, very good* (ESTC N25361; Alston III.410) **\$ 600**

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

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

103. **Montaigne (Michel de)** *The Essayes or, Morall, Politike, and Militarie Discourses ...* [Translated by John Florio]. The Third Edition. Whereunto is now newly added an Index of the principall matters and personages mentioned in this Booke. Printed by M. Flesher, for Rich: Royston, 1632, with additional engraved architectural title-page by Martin Droeshout, leaf A6, 'To the Beholder of this Title', bound at the front as usual, engraved title a little proud and slightly crumpled at fore-edge, some browning and occasional spotting, a few rust stains, in one instance with the loss of a letter on either side of the leaf, one rust hole in a blank margin, another margin with a scorched hole, two leaves with marginal tears (or paperflaws) in the upper fore-margins, in the second case touching a sidenote, small hole (paperflaw) in one leaf with the loss of 3 letters on the verso, pp. [xiv], 161 (recte 631), [13, including blank pages], folio in 6s, *contemporary calf, double blind ruled borders on sides, rebaked preserving most of the original spine,*

*lettered (later) in gilt, recornered, some scuffing to covers, red edges, early lettering on fore-edge and a similarly early manuscript title label loosely inserted, good* (STC (2nd ed.), 18043; ESTC S114977) **\$3,750**

A good copy of the third edition of Florio's translation, the first with an engraved title, and an index. The second and third part titles (included in the pagination) are dated 1631.

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

104. **More (Sir Thomas, Saint)** A most pleasant, fruitful, and witty work, of the best state of a public weal, and of the new isle called Utopia; written in Latin ... and translated into English by Raphe Robinson, A.D. 1551. A New Edition; With copious Notes, and a Biographical and Literary Introduction. By the Rev. T.F. Dibdin. [Two vols.] *Printed by William Bulmer, at the Shakespeare Press, for William Miller, 1808, a few illustrations in the text, but Extra Illustrated by the insertion of 15 portraits of More, 2 of the More family, 1 of Erasmus, 17 engravings from the 1715 edition in Latin, and 2 facsimiles from the edition of 1518 in Latin, some of the mounts a bit foxed, and this affecting slightly the adjacent leaves, some scattered light foxing, and a few leaves slightly browned*, pp. clxx, [1, errata, 141; [2], [147-] 464, 4to, late nineteenth-century red straight-grained morocco, widely spaced gilt fillet borders on sides with intricate tooling at the inner and outer corners, spines richly gilt in compartments, lettered direct, gilt inner dentelles, top edges gilt, by Fazakerley of Liverpool, preserved in a fold down red cloth cloth box, spine of the box slightly faded and signs of shelf wear to extremities, apparently bound for William Robinson (of Liverpool), with his More-ish engraved bookplate in 2nd state bound in at the beginning of vol. i, and in 3rd state pasted inside front cover of vol. ii, later engraved armorial bookplate of the Earl of Perth in both vols. (purchased by him through Pickering's at Christies on 22nd April 1970 for £220 plus Commission), near fine **\$5,250**

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

105. **(Music. Harp.) WINDSOR (Honble. Mrs. H[enry], Countess Plymouth, née Ann Copson)** [Collection of sheet music, mainly for the harp]. *Various publishers, [c. 1780-1810] 24 items (one a repeat) in 1 vol., engraved throughout (apart from 1 manuscript piece), 4to, contemporary half red morocco, marbled sides with a red morocco lettering piece on upper cover, 'Honble. Mrs. H. Windsor', plain reback and corners repaired, signed Ann Windsor inside the front cover (further signatures elsewhere), and with a pencil note chronicling the volume's descent through the Vansittart family, good* **\$3,000**

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

- 1.) Lithander (C.L.) Sonata for the Piano Forte. Printed by Clementi & Co., nd, pp. 18.
- 2.) Sor (Ferdinand) Three Waltzes for two Performers on one Piano Forte. Set 2d. Printed for the Author by Clementi & Co., nd, pp. 7, signed by Sor.
- 3.) Guilbert (Eugene) Two Duets for Two Harps or Harp and Piano. Composed and Dedicated to the Honble Mrs. Windsor. Op. 2d. Printed and Sold by J. Platts, nd, pp. [i], 14, red stamp on title 'I.P'. The first page is Platts' advertisement, cropped at top (and possibly foot). Another copy, similar, follows No. 16.
- 4.) Giordani (Tomasso) The Celebrated Overture and Irish medley to The Island of Saints. Dublin: Publish'd by Anne Lee, nd, pp. 7 (first page blank).
- 5.) Mazzinghi (Joseph) Handel's Overtures Arranged for the Piano Forte. No. 7. Printed by Goulding & Compy, nd, pp. [i], 75-86, signed Ann Windsor at head of title.
- 6.) Handel (George Frideric) How Excellent, a Chorus from the Oratorio of Saul, Adapted for Two Performers on One Piano Forte by T. Haigh. Printed for Rt. Birchall, nd, pp. 7.



- 7.) Handel (G.F.) Welcome Mighty King [in: Bland's Collection, continued by Rt. Birchall. No. 28]. Pp. [121-]123.
- 8.) A Rose Tree in Full bearing. With Variations for the Pianoforte or Harpsicord. Dublin: Publish'd by Edmund Lee, nd, pp. 4 (first blank).
- 9.) Coolun. A Celebrated Irish Air with Variations. Dublin: Publish'd by Hime, nd, pp. [2], with Caun du deelish.
- 10.) The Dawn of Day. A Favorite Irish Air with Variations for the Piano Forte or Harpsichord. Dublin: Edmund Lee, nd, pp. 3.
- 11.) La Tarantella, a favourite Italian Dance Arranged as a Rondo. Printed by Rt. Birchall, nd, pp. 7.
- 12.) Coombs (James Morris) March. Composed and Inscribed to the Armed Association of Chippenham. Printed & Sold by T. Preston, nd, pp. 3 (first page blank).
- 13.) The Holesly Bay March & Quick Step. Adapted for the Piano Forte or Harp. Printed by J. Buchinger, nd, pp. 3 (first page blank).
- 14.) Dahmen I). The Huddersfield Volunteers March ... Printed by R. Wornum, nd, pp. 3 (first page blank), initialed by Ann Windsor, tight in gutter.
- 15.) Carter (J) The Berkshire Militia March. Printed & Sold by Preston & Son, nd, pp. 3 (first page blank).
- 16.) Mayer (John Baptiste) A Second Divertimento for the Harp ... Op.36. Printed by Falkner & Christmas, nd, pp. 9.
- 17.) The Battle of Prague. A Sonata for the Piano Forte or Harpsicord. Dublin: Edmund Lee, nd, pp. [2]-6, some damage to margins, not affecting music.
- 18.) Cardon Fils (Jean-Baptiste) Four Sonatas for the Harp, With an Accompaniment for the Violin ad Libitum ... Op. VII. Printed for J. Dale, nd, 2 parts (harp and violin), pp. 25, 9.
- 19.) 2 pp. manuscript music, unidentified.
- 20.) Jones (Edward) Musical Miscellany for the Harp, or Harpsichord. Consisting of Pastorales, Nottornos, Military Airs, and Sonatas. To which are added a few Airs Selected and Adapted from other Composers; and from Popular National Tunes, with Variations by the Author. Printed and Sold at No. 3 Green Street, n.d., with a stipple engraved frontispiece (Designed by Ed. Jones, & Delineated by Ed. Burney), cropped in fore and lower margins, pp. 39.
- 21.) Barthelemon (François-Hippolyte) Tutor for the Harp, in which are introduced Progressive Examples of Arpeggios and Sonatas with Favorite Airs and Scotch Songs, with an Accompaniment for that Instrument, and also an easy method for Tuning. Printed by Longman and Broderip, [1787], pp. [i], 40, [1, ads].
- 22.) Ah! Vous dirai-je Maman. With Variations for the Harp or Piano Forte. With an Accompaniment for a Flute or Violin by J. Dale. Printed & Sold by J. Dale, n.d., pp. 3, some old repairs in the margins and tears through text, without material loss. The tune is better known in English as that to 'Twinkle, Twinkle Little Star.'
- 23.) Webb (William) Fashionable & Popular Airs, Marches, Dances, &c. Arranged in a pleasing and familiar Stile, for the Piano Forte. No. [ ]. Printed & Sold by Preston, nd, 5.

106. **(Nonesuch Press.) DONNE (John)** Complete Poetry and Selected Prose. Edited by John Hayward. 1929, 297/675 COPIES printed on Pannekoek paper with typographical ruled borders printed in pale blue-grey to a design by Beatrice Warde, pp. [vi] (blanks), xxiii, 794, [4] (blanks), fcap.8vo., original blue morocco, gilt lettering between raised bands on a faded backstrip, single gilt ruled inner border, t.e.g. on the rough, others roughtrimmed, very good (Dreyfus 56) \$ 600
107. **(Nonesuch Press.) HARVEY (William)** The Anatomical Exercises... De Mortu Cordis 1628: De Circulatione Sanguinis 1649: the First English Text of 1653 now newly Edited by Geoffrey Keynes. 1928, 308/1,450 COPIES printed on Van Gelder handmade paper, folding copperplate-engraved plate by Stephen Gooden with the usual faint offsetting, pp. [ii] (blanks), xvi, 203, [5] (blanks), fcap.8vo., original russet-red niger morocco, faded backstrip gilt lettered between raised bands, double gilt ruled border to sides, offsetting from turn-ins as usual, bookplate, t.e.g. on the rough, others untrimmed and partly unopened, board slipcase, near fine (Dreyfus 51) \$ 375

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

108. **(Nonesuch Press.) LAWRENCE (D.H.)** *Love among the Haystacks & other Pieces. With a Reminiscence by David Garnett. 1930, FIRST EDITION, 555/1,600 COPIES printed on Auvergne handmade paper*, pp. [iv] (blanks), xiv, 98, [4] (blanks), 8vo., *original qtr. fawn canvas, black leather label, canary-yellow buckram sides, browned endpapers, untrimmed, two tiny spots on backstrip panel, dustjacket, near fine* (Dreyfus 68: Roberts 'Bibliography of D.H. Lawrence' A56a) **\$150**
109. **(Nonesuch Press.) ROCHESTER (John Wilmot, Earl of)** *Collected Works. Edited by John Hayward. 1926, 12/75 SPECIAL COPIES (of an edition of 1,050 copies) printed on English handmade paper*, pp. lii, 408, imp.8vo., *original qtr. cream vellum, backstrip gilt lettered, brown batik boards, extreme corners of soft boards worn, untrimmed, good* (Dreyfus 29) **\$600**  
 American copies of the special issue were reportedly destroyed by the New York customs. (Dreyfus)  
 The most complete edition to appear hitherto, and the earliest twentieth-century attempt to print all of Rochester's works.
110. **Norris (John)** *A Collection of Miscellanies: consisting of Poems, Essays, Discourses, and Letters, occasionally written. Oxford: Printed at the Theatre For John Crosley, 1687, FIRST EDITION, engraved vignette on title, slightly browned and one or two spots*, pp. [xii], 467, 8vo, [bound with:]  
**Norris (John)** *The Theory and Regulation of Love. A Moral Essay. In Two parts. To which are added Letters Philosophical and Moral between the Author and Dr. Henry More. Oxford: Printed at the Theatre for Hen. Clements, 1688, FIRST EDITION, ?large or thick paper copy*, pp. [xvi], 238, [10, including errata and ads], 8vo, *contemporary calf, blind ruled borders on sides, roll tooled border at inner edge repeated an inch out, spine gilt in compartments, red lettering piece, rebacked, preserving original spine, covers rubbed and with some craquelure, contemporary ownership inscription at head of Dedication, 'S. Pendarves. 89', a few notes in this hand to the text of the Miscellanies, eighteenth-century inscription on fly-leaf of Eliz. Kekenick, Norris's Postscript, retracting the Considerations upon the nature of Sin copied out apparently in her hand on the verso of its sectional title, good* (1. Wither to Prior 638; ESTC R14992; 2. ESTC R21881) **\$1,125**  
 'It was at All Souls that Norris formed his basic ideas and began his literary output. His early publications began in 1682 and included a correspondence with the Cambridge Platonist Henry More in 1685-6, published in 1688. His early writings show him to have been at that time a strong tory and high-churchman, but also show that he deliberately turned aside from political involvement. All the writings that he considered to be worth preserving were included in A Collection of Miscellanies, which appeared in 1687. His thought at this period already shows a combination of Platonist and Cartesian elements, which was always to be characteristic of him, and several of the essays in the Miscellanies express ideas that he developed further in his later writings. The Miscellanies also includes almost all of Norris's poetry ... The Miscellanies was to prove the most lastingly popular of all Norris's writings with the general public, and even in the nineteenth century it was reported that 'this is the most popular of all his works, and affords the picture of a truly amiable mind' (Watt, *Bibl. Brit.*, 2.710). Norris's last years at Oxford saw the publication of *The Theory and Regulation of Love* (1688) and *Reason and Religion* (1689). These are the first of his writings to show the influence of Malebranche' (ODNB).
111. **(Officina Bodoni.) ELIOT (T.S.)** *Four Quartets. (Printed at the Officina Bodoni for) Faber. 1960, 140/290 COPIES signed by the author, printed on Magnani paper using the Dante typeface*, pp. [iv] (blanks), 56, [4] (blanks), sm.folio, *original qtr. cream vellum, backstrip gilt lettered, green and yellow Putois marbled boards, t.e.g., others untrimmed, matching marbled board slipcase rubbed and defective as usual, near fine* (Mardersteig 119: Gallup T.S. Eliot: a Bibliography A43c) **\$4,050**
112. **Pausanias.** *An extract out of Pausanias, of the statues, pictures, and temples in Greece; which were remaining there in his time. [Translated by Uvedale Tomkyns Price.] Printed for W. Shropshire, 1758, FIRST TRANSLATION INTO ENGLISH, some light spotting, small repair to title-page verso*, pp. [iv], 251, [1, plus 13 leaves of binder's blanks], 8vo, *contemporary calf, rebacked preserving old lettering piece, old leather darkened and crackled, corners repaired, bookplate of the Arts & Crafts-movement illustrator Walter Crane (quoting the famous quatrain from the Rubaiyat), good* (ESTC N51908: BL, Cambridge, Oxford, Soane's, plus 4 more in the USA) **\$1,800**  
 The scarce first translation of any substantial part of Pausanias into English - the first full translation would follow in 1794. It was published anonymously, but the second edition of 1780, under a slightly different title but with identical text, gives the translator's name and a nineteenth-century owner has added it here. It is often assumed that the translator named in the 1780 edition is

Uvedale Price (1747-1829), the writer and theorist of the Picturesque, but he would have been 11 at the time of this printing and the actual author is his grandfather of the same first name. Uvedale Tomkins Price (1685-1764) was, as his grandson wrote 'like myself, passionately fond of the arts', and the close intellectual connections between the two mean that conclusions based on misidentifying the younger as the elder are not invalidated - e.g. Elsner's argument the translation is 'associated with a fundamental turn in late eighteenth-century British aesthetics to the idea of the Picturesque as a mediating concept between the Beautiful and the Sublime,' and 'that Price's anthologizing process of cutting picture-post-card views, as it were, out of the Greek landscape of Pausanias' text is one aspect of the intellectual dynamic underlying the Picturesque' (Classical Receptions Journal, 2010, p. 159).

**Signed, repeatedly, by James Alford, an escaped slave**

113. **Penn (William)** No Cross, No Crown: A Discourse shewing the Nature and Discipline of the Holy Cross of Christ ... *Philadelphia: Printed by Benjamin & Jacob Johnson, 1797, unevenly browned*, pp. 358, [2, blank], 8vo, *original sheep, rebaked preserving original red lettering piece, corners worn, covers darkened towards hinges and top of boards, INSCRIBED FIVE TIMES BY JAMES ALFORD (see below), bookplate of William Jones Serrill of Darby, sound* (ESTC W23184) **\$2,250**

An extraordinary association copy, and a remarkable survival. 'James Alford was born enslaved near Elizabethtown (now Elizabeth), New Jersey about 1769. By his account, "When about eighteen years of age, as I was one day ploughing in the field with a yoke of oxen,... I felt a spring of life in my heart, and a voice saluted by spiritual ear.. " Telling him to "Turn unto the Lord and he will deliver thee from all thy troubles and out of the power of thy master." Alford began attending Quaker meetings, learned to read and write, but remained enslaved. At attempt, with the aid of a local Quaker, to buy himself out of slavery was unsuccessful. When he was twenty five (about 1794) he had another religious experience, and this time was told that "time had arrived for me to leave." Obedient to his leading, he gathered up his clothes and a little money had left for Philadelphia. At Philadelphia he again came among the Quakers, and found employment. After a few years he had set aside \$250 and, through Friends, contacted his former master with another offer to buy himself. The old master agreed, Alford returned to New Jersey, paid his old master and received his manumission papers ... He died in 1842' (Underground Railroad Research Forum - on-line).

The volume is inscribed first on the front free endpaper 'James Alford, the 16th day of third month 1805.' This is repeated, with slight variations, twice on the recto and once on the verso of the succeeding fly-leaf. Finally there is the signature 'James A. Alford' on the verso of the final blank. It is not unusual for books to have multiple ownership inscriptions, though here one senses a particular relish in the exercise of writing. One wonders if the 16th of March 1805 had any special significance, beyond the acquisition of this volume.

Penn wrote the text while imprisoned in the Tower of London; first published in 1669 it was the first coherent guide on Quaker behaviour. It made its first appearance in Philadelphia in 1789, was published there again by subscription in 1796, and the present edition is a reprint: none of these editions have any UK locations in ESTC.

114. **Persius (Aulus Flaccus)** Satyras Sex ad fidem optimarum editionum [...] *Norimbergiae [Nuremberg]: Sumtibus b.Balth: Schmidii haeredum. 1765, each page entirely engraved, with head- and tail-pieces, some light spotting*, pp. [xvi], 64, 4to, *contemporary half vellum, sprinkled paper boards, green morocco lettering piece to spine, slightly marked, small ticket to front pastedown, very good* (Morgan 357; Moss II 161-2; Schweiger II 712; Graesse V 213) **\$900**

An uncommon and attractive edition of the satires of Persius produced, like Pine's Horace, entirely without type, each page being engraved. COPAC lists copies in five UK locations only - NLS, Cambridge, BL, Manchester, and the Bodleian (All Souls also has a copy, but of the even rarer 1766 reissue). 'A very scarce and elegant edition, the whole of which is engraved on copper-plates by Schmid; it is adorned with numerous head and tail-pieces, the subjects of some of which are classical and well-chosen.' (Moss). Morgan adds that it has some textual interest as well, being the first edition to use a collation (albeit a 'careless' one) of a manuscript from the collection of H. W. Ebner von Eschenbach.

115. **(Piper.) SITWELL (George)** On the Making of Gardens. With an Introduction by Sir Osbert Sitwell. *Dropmore Press. 1949, FIRST EDITION, 499/900 COPIES (of an edition of 1,000 copies) printed on Hodgkinson handmade paper and signed by Osbert Sitwell and John Piper, 6 2-colour plates (including 3 double-page plates) by John Piper*, pp. [viii], xvi, 116, 8vo., *original apple-green buckram, fading to extreme edges of gilt*

lettered backstrip, with a Piper design gilt blocked to the front cover, untrimmed, foxed dustjacket with sunned backstrip panel, very good (Fifoot OB47b) **\$ 225**

116. **[Plat (Sir Hugh)]** *Delightes for Ladies*. To adorne their Persons, Tables, Closets and Distillatories. With Beauties, Banquets, Perfumes and Waters *Printed by Humfry Lownes, 1611, main text printed within woodcut borders, last leaf blank except for the borders, first leaf of text with a horizontal tear right across (no loss), last few leaves a little worn at fore-edge, without significant loss, A-H12, 12mo, [bound with, as usual, here after:]*

**A Closet for Ladies** and Gentlewomen. Or, The art of Preserving, Conserving, and Candyng ... *Printed for Arthur Johnson, 1611, printed throughout within woodcut borders, title-page a bit soiled, fore-edge worn and crumpled with a little loss to border, lower outer corner (blank) absent, second leaf similarly affected but less so, diminishing effect for the next few leaves, penultimate gathering hanging on by a single thread, pp. [2], 190, contemporary limp vellum, textblock held in by the bottom of 3 alum tawed pigskin thongs, early signature inside front cover of Mary Tyrwhitt, good (Juel-Jensen 18 and 52 (note); STC 19982 and 5435; ESTC S482 and S108092; Wellcome 5099 and 1504, bound together, both imperfect)* **\$9,000**

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

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

117. **Plath (Sylvia)** *Dialogue over a Ouija Board. A Verse Dialogue. (Printed at the Rampant Lions Press for the Rainbow Press, Cambridge. 1981, FIRST EDITION, 28/140 COPIES printed on Barcham Green Canterbury handmade paper using the Arrighi-Vicenza typeface, frontispiece by Leonard Baskin, the title printed in blue, pp. 32, tall cr.8vo., original limp cream vellum, backstrip gilt lettered, t.e.g., others untrimmed, card slipcase, fine)* **\$ 900**

118. **Plautus**. *Comoediae superstites viginti; cum fragmentis deperditarum; ex optimis quibusque Editionibus, ac praecipue Friderici Taubmanni, diligentissime repraesentatae. Padua: Excudebat Josephus Cominus, 1725, light foxing in places, pp. xxx, 830, 8vo, contemporary Italian vellum boards, red and green morocco lettering pieces to spine, as well as wide decorative gilt rolls, a little soiled, one label rubbed, bookseller's ticket of B.H. Blackwell and ownership inscription of C.G. Allen (1934) to front endpapers, very good* **\$ 450**

The first Cominus edition of Plautus (a second appeared in 1764), elegantly printing the text and notes of Taubmann (whose variorum edition was first published 1605), including the fragments which Taubmann and Gruter uncovered in Heidelberg.

#### A dozen Tonson plays

119. **(Plays.) TONSON (House of, publishers)** Collection of 12 plays. *1734-51, 12 works in 2 vols., one gathering in the first vol. sprung, a trifle soiled in a few places, 12mo, contemporary calf, gilt rules on spines athwart the raised bands, red lettering piece ('Plays'), numerals gilt direct, both vols. slightly skewed and with a little wear to head and tail, contemporary list on contents on fly-leaf (the first lacking the lower half), small label inside front cover of vol. II ('Loop. within a border of typographical ornaments), good* **\$ 1,800**

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

Vol. I. 1. Hughes (John) *The Siege of Damascus*, 1753 (T128842). 2. Philips (Ambrose) *The Distrest Mother*, 1749 (N8992). 3. Congreve (William) *The Mourning Bride*, 1750 (T41485). 4. Rowe (Nicholas) *The Fair Penitent*, 1750 (N8166, not in the BL). 5. Shakespeare (William) *The Tragedy of*

Macbeth. To which are added all the original songs, 1750 (T202844, 4 copies in the UK, 3 in the US, not including Folger). 6. Shakespeare (W.) Julius Caesar, 1751 (N7930). Vol. II. 7. Dryden (John) Don Sebastian, 1735 (T34832, In: The Dramatick Works of John Dryden, Esq; Vol.6). 8. Rowe (N.) Tamerlane, 1750 (T173559, Rylands only in the UK). 9. Congreve (W.) The Double-Dealer, 1735 (T34855). 10. Shakespeare (W.) The Merchant of Venice, 1750 (T62194, 3 in the UK, 2 in the US). 11. Addison (Joseph) Cato, 1750 (N28946). 12. Shakespeare (W.) The Life and Death of King Lear, 1734 (T54713)

120. **Pliny.** The Historie of the World. Commonly called, the Naturall Historie of C. Plinius Secundus. Translated into English by Philemon Holland, Doctor in Physicke. The First [-Second] Tome. *Printed by Adam Islip, 1601, FIRST EDITION, initial and final blanks discarded, errata leaf reinforced in blank margin on verso, a few small rustholes in text sometimes touching a word or two, occasional minor soiling, first two leaves a bit creased, one small wormhole in blank margin at front, but generally clean and fresh throughout*, pp. [lviii], 614, [54], 632, [86], folio, *late eighteenth-century calf, spine divided by raised bands between gilt fillets, red morocco lettering piece in second compartment, the rest with small central gilt tools, marbled endpapers, rubbed, some cracking to joints, good* (ESTC S115918; Pforzheimer 496; )  
**\$ 11,250**

The first edition of Philemon Holland's second major translation (following his Livy), the first English version of Pliny's *Historia Naturalis*. 'This encyclopaedia of ancient knowledge about the natural world had already had a great indirect influence in England, as elsewhere in Europe, but had not been translated into English before, and would not be again for 250 years. Indeed, after four centuries, Holland is still the only translator of this work to attempt to evoke its literary richness and beauty' (ODNB).

'As long as lettered readers knew Latin, the *Natural History* had great vogue... Thanks to Holland's translation this popularity continued long after the English-speaking public lost familiarity with the learned languages, and the circumstance that most of the copies of Holland's Pliny... had been read to pieces and the surviving ones relegated to rare book collections probably contributed as much to Pliny's eclipse a century and a half ago as the recognition that as a work of scientific reference the *Natural History* had had its day' (review, *Classical Philology*, vol. 61, no. 1, 1966, p. 63). Indeed, it is now very rare to find a copy complete and without substantial restoration, let alone one, like this, with a minimal amount of soiling, staining, or handling damage.

121. **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 rebaked and repaired with clasp straps renewed, old leather somewhat scratched, recent biro inscription to verso of flyleaf, good* (ISTC ip00834000; Goff P834; Bod-inc P-393; BMC V 432)  
**\$ 18,000**

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 DI.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.

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

122. **[Popple (William, attributed to)]** [drop head title:] A Letter to Mr. Penn, with His Answer. *[London: ? 1688]*, printed in double columns, slightly browned, one or two spots, pp. 8, 4to, modern calf backed boards, good (ESTC R19135) **\$1,350**

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

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

123. **Pound (Ezra)** *Umbra. The Early Poems.* Elkin Mathews. 1920, FIRST EDITION, 97/100 COPIES signed by the author and printed on handmade paper, pp. 128, fcap.8vo., original qtr. white parchment, backstrip gilt lettered, grey boards, the parchment and boards lightly soiled, corners a touch rubbed and two a trifle bumped, tail of backstrip a little more so, cream cotton-marker, t.e.g., others untrimmed, good **\$2,250**

124. **Pratchett (Terry)** *The Colour of Magic.* Smythe, Gerrards Cross. 1983, FIRST EDITION, pp. 208, cr.8vo., original mid green boards with faint rubbing to backstrip head and tail, backstrip gilt lettered, dustjacket with the publisher's overlay on the front flap carrying the revised text, near fine **\$12,000**

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

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

125. **(Proctor Types.) HOMER.** *Omhpoy Odysseia.* (The text of this edition of the *Odyssey* is that of David Binning Monro). Oxford, Printed at the University Press with the Greek Types designed by Robert Proctor. 1909, ONE OF 225 COPIES printed on handmade paper in black and red using Proctor's Greek 'Otter' typeface, pp. [vi] (blanks), ff. [227], [1], pp. [4] (blanks) 4to., original qtr. cream linen, printed label, pale grey boards, lightly browned free endpapers, untrimmed and almost entirely unopened, near fine **\$1,200**

A brilliantly designed typeface noted particularly for its clarity. Sadly, its designer's early death, the overlarge size of the type for general use and the aesthetic attitude of the time combined to lead to its being ignored by other typographers.

Inscribed on a front flyleaf by Emery Walker's daughter 'F.G. Salter from Dorothy Walker December 1934'.

126. **Quintilian.** *Epitome Fabii Quintiliani nuper summo & ingenio & diligentia collecta, qua possit studiosa iuve[n]tus...* Authore Iona Philologe [i.e. Johannes Guinterius.] *Paris: apud Simonem Colinaeum, 1531, FIRST EDITION, a little minor spotting, early ownership inscription to foot of title-page (dated 1609 but faded almost beyond legibility), ff. [viii], 65 (recte 67), [1, blank], 8vo, late nineteenth-century burgundy straight-grained morocco by Simier, boards bordered with a gilt fillet enclosing a blind roll, spine divided by raised bands ruled with double gilt fillets, second compartment and foot gilt-lettered direct, the rest with central tools, marbled endpapers, just a touch rubbed at extremities, very good* (Schreiber 77, Renouard 183; Adams Q71) **\$2,250**  
 A very pleasant copy of the first edition of this epitome of Quintilian, compiled as a textbook on rhetoric by Johannes Guinterius of Andernach (or Johann Winter, 1505-1574). Guinterius was a medical man - in fact, a royal physician - and the anatomy professor of Andreas Vesalius. At the time of this production he was studying for his doctorate in medicine and may have edited it to help finance his degree. It has been called an important edition of the text: 'the next editions after that of Badius Ascensius, that did much for the improvement of the text, were those of Mosellanus, 4to., 1527, and Colinaeus, 8vo., 1531' (Biographical Notice in the Bohn Library Quintilian) - but this is probably an error for the 1530-31 Badius edition caused by other sources referring ambiguously to the '1531 Paris' printing. As a schoolbook, though, it was sufficiently popular to be reprinted in the following decade by Robert Estienne, and is now scarce, with COPAC locating only the Cambridge copy.
127. **(Rackham.) GRAHAME (Kenneth)** *The Wind in the Willows.* With an Introduction by A.A. Milne. *Limited Editions Club (Printed at the Walpole Printing Office under the Direction of Bruce Rogers), New York. 1940, FIRST RACKHAM EDITION, 1,103/2,020 COPIES signed by the designer Bruce Rogers, 16 colourprinted plates by Arthur Rackham, each pasted to white card within a grey frame and with a grey printed caption, the title-page printed in black and brown and with a Rackham vignette printed in grey, the chapter numerals also printed in brown, pp. [ii], 244, 4to., original qtr. russet morocco, backstrip gilt lettered, marbled light brown boards, t.e.g. others roughtrimmed, later tan cloth slipcase, fine* (Riall p.197) **\$1,800**  
 The final book illustrated by Rackham before his death in 1940.
128. **(Rackham.) GRIMM (Brothers)** *Little Brother & Little Sister and other Tales by the Brothers Grimm.* Constable. 1917, *FIRST RACKHAM EDITION, 12 colourprinted plates tipped to brown card mounts, with their tissues present and 43 drawings, including some full-page, in black and white, pictorial title-page and endpapers, all by Arthur Rackham, pp. xii, 252, large 4to., original lime-green cloth, the backstrip and front cover lettered and decorated in gilt to Rackham's design, faintly browned endpapers printed in mauve, ownership name on front free endpaper, untrimmed, the scarce dustjacket present and in clean state despite having a predominately pale colour background, with three chips and a few tears to the head edge, a few internal tape repairs, three faint vertical creases to rear panel, very good* (Latimore & Haskell p.46; Riall p.129) **\$1,275**  
 A further collection of Grimm's short stories extra to those published in 'Fairy Tales'.
129. **(Rackham.) IBSEN (Henrik)** *Peer Gynt, a Dramatic Poem.* (Translated by R. Farquharson Sharp.) Harrap. 1936, *FIRST RACKHAM EDITION, 12 colourprinted plates with captioned tissue-guards present, endpaper decorations, decorated half-title and title-page (both printed in black and green) and text illustrations placed as head and tail-pieces, all by Arthur Rackham, pp. 258, imp.8vo., original mid brown cloth, backstrip and front cover lettered and decorated in gilt to a design by Rackham, the dustjacket with an overall design not present in the book, near fine* **\$750**
130. **(Rackham.) POE (Edgar Allan)** *Tales of Mystery and Imagination.* Harrap. 1935, *FIRST RACKHAM EDITION, 12 colourprinted plates with captioned tissue-guards, 17 monochrome plates, and head and tail-pieces and illustrated endpapers all by Rackham, the Rackham title design printed in green, preliminaries and edges lightly foxed, pp. 318, large 4to., original dark green morocco, the backstrip and front cover with Rackham designs and lettering all gilt blocked, marbled endpapers, free endpapers browned, t.e.g., edge rubbed boards slipcase, very good* **\$1,200**

#### Active and Intellectual

131. **Reid (Thomas)** *Essays on the Intellectual Powers of Man.* [with:] *Essays on the Active Powers of Man.* [Two vols.] *Edinburgh: printed for John Bell, G. G. J. & J. Robinson, London, 1785-88, FIRST EDITIONS, complete with half-titles and advertisements in both volumes, a few leaves slightly browned, one or two minor spots*

or stains, tear in fore-margin of one leaf in the *Intellectual Powers* (not affecting text), pp. xii, 766, 2 (advertisements); viii, 493, [1 (advertisements)], 4to, uniform tree calf, gilt lines on either side of raised bands on spine, red lettering pieces, yellow edges, first page of text of first vol. signed in pencil G.E. more or less contemporary, excellent (ESTC T109176 and T109117) **\$5,250**

Choice copies. First editions of Reid's two major works on the mind: a seminal corpus, the relevance of which extends to epistemology, ethics and psychology. Together they pervaded British and American academia as the 'primary expression of what came to be known as the Scottish Philosophy of Common Sense' (Flynn, *Enlightened Scotland*).

'G.E.' has made two corrections in pencil on p. 3 of the first work, amending Reid's 'seven' planets to 'eleven' (!) and the subsequent 'six' to 'ten.'

Both sets of advertisements advertise works by Reid, as well as others. All are offered bound - except the *Intellectual Powers* (advertised in the *Active Powers*), which was £1/5/0 in boards.

132. **Rhijne (Willem ten)** *Meditationes. In magni Hippocratis textum XXIV. De veteri medicina Quibus traduntur brevis [pneumatologia], succincta [phytlogia], intercalaris [chymologia] &c. Cum additamento & variis hinc inde laciniis de salium &c. figuris. Leiden: Johannes van Schuylenburgh, 1672, FIRST EDITION, with an engraved frontispiece and a folding engraved plate both designed by ten Rhijne, a little damp-staining in the upper margins*, pp. [xiv, including the frontispiece], 387, [29, addenda and index], plus 2 blank leaves, 12mo, original vellum over boards, lettered in ink on spine, minor staining, contemporary ownership inscription of a Venetian Jesuit on the fly-leaf, very good (Bruni Celli 3599) **\$3,000**

Willem ten Rhijne (1649-1700) is famous as the author of the first work on acupuncture to be published in the West, and he is well-known for his book on the Cape of Good Hope. He studied in Holland, but travelled to France, where he took his MD at Angers in 1670. Not long after his return to Holland he was appointed physician to the Dutch East India Company, and thereafter spent most of his life in Java, after a period in Japan. Before leaving he published two books: *Exercitatio physiologia in celebrem Hippocratis textum de veteri medicina*, 1669, and the present text. This is a learned work, thoroughly at home in ancient and modern medicine. At Leiden he had been 'a favorite student of the most famous professor there, François de Boë Sylvius, who was then developing his theory about acids and alkalies in the cause and treatment of disease. As a student at Leiden, Ten Rhijne became deeply imbued with the values of Hippocratic and chemical medicine, both of which stressed active investigation into the details of nature, and he was also a fine botanist' (Harold J. Cook. *Medical Communication in the First Global Age*, The Wellcome Trust Centre for the History of Medicine). The present work is dedicated to Ten Rhijne's slightly older contemporaries, Theodore Ketjes and Frederik Ruysch.

133. **Rhodiginus (Caelius)** *Lectionum Antiquarum Libri Triginta. Recogniti ab Auctore, atque ita locupletati, ut tertia plus parte auctiores sint reddit...* Postrema editio, cui accesserunt Capitulum & Rerum indices omnium locupletissimi. [Frankfurt:] Apud heredes Andreae Wecheli, Claudium Marnium, & Ioannem Aubrium, 1599, some light foxing, ownership inscription of 'Fletcher' to head of title-page and another at the foot (struck through), two more inscriptions to blank facing title-page (including a misquoted Latin couplet from Justinian, one name [F. de Perlyn?] struck through, the other dated 1617), pp. [lx], cols. 1430, pp. [157], folio, early Dutch vellum, boards with a central decorative frame blocked in blind, spine lettered in ink, a little soiled, two small gouges to rear board, good (Adams R454; Willems 'Bibliotheca Fletcheriana' p. 185) **\$1,350**

An important collection of various material by Caelius Rhodiginus, the Latinized name of Lodovico Ricchieri (1469-1525). 'In 1516 Ricchieri published the *Antiquarum Lectionum Libri* (Venice: A. Manuzio), a collection of notes on the classics and on general topics in sixteen books, each with a separate dedication... Erasmus complained that Ricchieri had borrowed from the *Adagia* without acknowledgement... [but] as the years passed Erasmus grew less hostile towards Ricchieri and indeed valued his work' (Contemporaries of Erasmus).

Hallam calls it 'by far the best and most extensive collection hitherto made from the stores of antiquity. It is now hardly remembered; but obtained almost universal praise, even from severe critics, for the deep erudition of its author, who, in a somewhat rude style, pours forth explanations of obscure and emendations of corrupted passages, with profuse display of knowledge in the customs and even philosophy of the ancients, but more especially in medicine and botany' (Intro. to the Lit. of Eur. IV.25). A later editor expanded it from 16 books to 30, as here, and new editions continued to appear for some time afterwards.

This copy's provenance includes the Scottish patriot and bibliophile Andrew Fletcher of Saltoun (1655-1716), with his characteristic signature 'Fletcher' on the title-pages.



134. **(Riccardi Press.) MALORY (Sir Thomas)** *Le Morte D'Arthur. The Book of King Arthur and of his Noble Knights of the Round Table.* 4 Vols. 1910/11, 94/500 SETS (of an edition of 512 sets) printed on handmade paper, 48 colourprinted plates by W. Russell Flint, each tipped to cream and fawn paper, the captioned tissue-guards present, the title-pages are designed by M. Engall and printed in black and blue, sm.folio, original cream limp vellum, backstrips and front covers gilt lettered, green silk-markers, t.e.g., others untrimmed, original blue-grey board slipcases, fine **\$2,250**
135. **Ros McKittrick (Amanda)** Irene Iddesleigh. *Belfast...* W. & G. Baird. 1897, FIRST EDITION, the errata-slip tipped to the contents page with, as usual, the author's penned note 'Printer's Errors. A.M.R.', occasional foxing, pp. 192, fcap.8vo., original grey cloth, gilt lettering to the backstrip and front cover, backstrip a little darkened, head corners a trifle bumped, owner's signature on front free endpaper, bookplate of Anne and Fernand Renier, good **\$525**  
A broadside printing (27x10.5cms.) of Amanda M. Ros's poem "Kaiser Bill!" is tipped to the front free endpaper and is inscribed by her at the base of the broadside 'By Amanda M. Ros, Author.'
136. **Rowling (J.K.)** *Harry Potter and the Prisoner of Azkaban.* Bloomsbury. 1999, UNCORRECTED PROOF, owner's signature at the head of the title-page, pp. 316, fcap.8vo., original green and white wrappers, covers printed in black, the front cover printed 'UNCORRECTED PROOF COPY', publication data printed on the rear cover, corners a little creased, very good **\$1,800**
137. **(Russia. Mineralogy.) GUILLEMIN (Jules)** *Explorations minéralogiques dans la Russie d'Europe. Résumé d'observations recueillies en 1857 et 1858.* [With the map: see below]. Paris: Bénard et Compagnie, 1859, FIRST EDITION, a little foxing at either end, pp. [iv], i [errata, on a stub], 196, 8vo, uncut and largely unopened in the original printed wrappers, sometime rebaked in linen, not to the full extent of the spine, which remains defective at head and tail, frayed at edges, stamp on the front cover, title, and at end of the Université Catholique de Paris, that on the title cancelled, sound **\$2,250**  
A very scarce account of a survey of European Russian fossil fuel resources, conducted in the wake of the Crimean War, by a representative of one of Russia's enemies in that conflict. WorldCat calls for a folding plate, but no collation that we have consulted concurs with this, and it may simply be referring to the map. The map is a fine one, published by Andriveau-Goujon ('Extrait de la Carte de l'Europe Orientale'), hand coloured, approx. 760 x920 mm, dissected and mounted on linen, folded in its original board slip-in case, the case slightly worn, with an MS label signed by Jean ? Denemez. The map extends approximately from Berlin in the west to the Urals and the western shores of the Caspian, and from the southern shores of the Black Sea to Lake Onega in the north. Besides geological features it shows the railways, those under construction and those planned. Crayon extensions of these lines probably indicate that a former owner was engaged upon the extension of the Russian railway network, including a couple of tentative projections of what was eventually to become the Trans-Siberian. The main objective of the mineralogical survey was to locate fuel for the railways, and metallurgical industries.
138. **Sassoon (Siegfried)** *Memoirs of an Infantry Officer.* Faber. 1931, FIRST ILLUSTRATED EDITION, 150/320 COPIES printed on handmade paper and signed by the author and artist, 15 plates and numerous other head- and tail-pieces by Barnett Freedman, pp. 312, 8vo., original parchment with a colourprinted design overlaid by Barnett Freedman, pictorial endpapers also by Freedman, t.e.g., others untrimmed and partly unopened, illustrated dustjacket, fine (Keynes A33e) **\$2,700**
139. **Shackleton (E.H.)** *The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909.* [With:] *The Antarctic Book. Winter Quarters. 1907-1909.* [Together three volumes.] Heinemann. 1909, FIRST DELUXE EDITION, 260/300 COPIES, SIGNED by all members of the shore party in vol. iii, 2 photogravure frontispieces, 16 total tipped-in coloured plates (with captioned guards), 4 photographic double-page plates, 195 further plates containing 271 total illustrations, maps and diagrams in text, 6 etchings in vol. iii, 3 folding maps and one folding panoramic plate in rear pocket of vol. ii, a few foxspots, pp. xlviii, 371, [1]; xv, [i], 418, [2]; 53, [3], 4to., original stiff vellum boards, backstrips lettered in gilt (vol. iii in orig. vellum-backed grey boards), gilt penguin device to front boards of vols. i-ii, t.e.g., others untrimmed, bindings just slightly age-yellowed, showing a few light scratches and a minor crease to head of vol. i backstrip, map pocket at rear of vol. ii split at one side but now neatly reinforced, very good **\$30,000**  
The first deluxe edition of this Antarctic classic, Shackleton's account of his 'Nimrod' expedition of 1907-9. The expedition set a record for farthest southward reach, making it to the magnetic pole

and coming within 100 nautical miles of the pole itself; the next record set was Amundsen's achievement of that goal. Amundsen himself acknowledged that 'Sir Ernest Shackleton's name will always be written in the annals of Antarctic exploration in letters of fire'. Priestley famously said: 'For scientific leadership, give me Scott, for swift and efficient travel, Amundsen. But when you are in a hopeless situation, when you are seeing no way out, get down on your knees and pray for Shackleton.'

This lavish deluxe edition, printed on larger paper and specially bound, also includes a supplement volume of poems and artwork, containing six original etchings by George Marston, four colour plates after crayon drawings, and two leaves which have been signed by all sixteen members of the shore party, including Shackleton, Mawson, Marston, David, Marshall, Wild, and Priestley. The supplement is recorded in two states; this is the second state with the corrected contents leaf and undivided poem 'Erebus'.

140. **(Shakespeare Head Press.) BEDE (The Venerable)** The History of the Church of Englande. Translated out of Latin into English by Thomas Stapleton. [The Text taken from the Louvain Edition of 1565, Edited by Philip Hereford]. *Oxford. 1930, ONE OF 475 COPIES (of an edition of 485 copies) printed on Batchelor handmade paper in black and red, wood-engravings by John Farleigh after those in the Louvain edition*, pp. xx, 479, [5](blanks), folio, *original qtr. tan hermitage calf, backstrip gilt lettered and just a touch stained at the head, brown and grey marbled boards with vellum-tipped corners, untrimmed, good* **\$ 675**  
The press's printed slip extolling the virtues of the leather used for the binding is present in this copy.
141. **(Shakespeare Head Press.) BOCCACCIO (Giovanni)** Decameron. The Model Of Wit, Mirth, Eloquence And Conversation Framed In Ten Days, Of An Hundred Curious Pieces. (The Text Taken From The First English Translation [of Isaac Jaggard] 1625). 2 Vols. *Oxford. 1934/35, 15/325 SETS (of an edition of 328 sets) printed in double-column on Batchelor handmade paper, in black and blue, with large historiated capitals also printed in blue, the superb wood-engravings, including beautifully executed borders to the title-pages, taken from Gregorii's Venice edition of 1492 and recut by R.J. Beedham with a small number by E. Joyce Francis*, pp. xv, 318, [i]; xvi, 268, sm.folio, *original mid-blue hermitage calf a trifle edge rubbed, smooth backstrips gilt lettered, blue, green and tan marbled endpapers, t.e.g. on the rough, others untrimmed, near fine* **\$ 1,275**
142. **(Shakespeare Head Press.) FROISSART (Sir John)** Cronycles. Translated out of the French by Sir John Bouchier, Lord Berners [from the Original Edition of 1523-25]. 8 Vols. *Oxford. 1927/28, 264/350 SETS printed on Batchelor handmade paper, over 600 fine armorial-bearings and maps engraved on the wood by Paul Woodroffe and the great majority handcoloured in part or in whole*, sm.folio, *original qtr. holland linen cloth with four tiny ink spots to the backstrips, printed labels (spare labels tipped in), pale blue boards, bookplates, untrimmed, near fine* **\$ 2,025**
143. **Sillitoe (Alan)** Saturday Night and Sunday Morning. *Allen. 1958, FIRST EDITION*, pp. 216, fcap.8vo., *original red boards, backstrip gilt lettered, faint staining to free endpaper edges, bookplate, dustjacket faintly waterstained, good* **\$ 900**  
Inscribed by the author to the 'Sunday Express' theatre and film critic Clive Hirschhorn on the front free endpaper 'All best wishes to Clive Hirschhorn, from Alan Sillitoe'.  
Sillitoe's novel concerns the disillusionment of post-war Britain, and the lack of opportunities for the working class. The author's first novel and one of the genre of 'Angry Young Men' novels.
144. **(Stanbrook Abbey Press.) MARITAIN (Raissa)** Patriarch Tree. Thirty Poems. Translated into English by a Benedictine of Stanbrook. With a Preface by Robert Speaight. *Worcester. 1965, 390/500 COPIES (of an edition of 550 copies) printed in black and red in parallel texts of English and French on Barcham Green handmade paper, reproduction of a photographic portrait tipped in, 4 large initial letters printed in green*, pp. [viii] (blanks), xxii, 87, [3] (blanks), imp.8vo., *original qtr. black morocco, backstrip gilt lettered, patterned black boards, t.e.g., tail edges untrimmed, board slipcase, fine* **\$ 263**
145. **Statius.** [Opera.] *Venice: per Octavianus Scotus, 1483, FIRST COLLECTED EDITION*, a small scattering of wormholes to first and last few leaves - stretching on the last two leaves to a short trail with minor loss from three words - with a small hole at each end continuing about 20 leaves farther with no loss of sense, a little worming in the gutter elsewhere, small dampmarks extending from the gutter at beginning and end (with a small repair to affected blank area on verso of first leaf, another old repair to blank corner of last leaf,

*otherwise quite fresh and clean apart from browning to a few leaves, library blindstamp to first and last leaf, a number of old ink annotations in several hands (see below), ff. [229] (of 230, lacking initial blank), folio (305 x 205mm), early twentieth-century sprinkled calf, plainly decorated with a triple blind fillet, spine lettered in gilt direct, all edges blue, a few scratches to boards, lightly rubbed at extremities, large library bookplate to front pastedown, pencilled purchase note to flyleaf, old binder's blank preserved and repaired at front containing several inscriptions and a tiny fragment of old vellum binding guard, good (ISTC is00691000 [this the Wigan PL copy]; Bod-inc S-286; BMC V 278; Goff S691; Dibdin II 423)* **\$ 12,000**

Often called the *editio princeps*, this is in fact the first collected edition of an author whose early printing history is complex and was often misunderstood. The first printing of any of Statius's works appears to have been around 1470 by an anonymous printer, probably in Rome, comprising the epics (*Thebais* and *Achilleis*) only; there were several further editions in that decade, mostly omitting mention of printer, date, or both, and all quite rare. The *Silvae*, which had only been rediscovered in the 1410s by Poggio and brought to Italy forty years later, first saw print attached to the 1472 *editio princeps* of Catullus and had a separate printing by Pannartz, with the commentary of Domitius Calderinus, in August 1475. This edition prints for the first time all of Statius's extant works in one volume, reproducing the 1475 *Silvae* and its commentary - down to a colophon at the end giving the date of August 1475, which contributed much to the confusion over priority of editions - following the *Thebais* and the *Achilleis* with their commentaries by Lactantius Placidus and Franciscus Maturantius, respectively. It was reprinted at Venice in 1490.

The *Silvae* were the more interesting texts for Renaissance humanists - Poliziano himself composed a set of 'Silvae' - and others until relatively recently; in this volume they seem to have been the only ones read. There are ink annotations in the *Silvae* in this volume in at least three hands, one sixteenth- (contributing only a few marginal catchwords) and two seventeenth-century, one adding further catchwords and the other contributing more, including three longer notes on I.5 discussing other baths and a number of interlinear expansions and corrections in that poem, with a slightly smaller number of interlinear additions in other poems in Books II-V.

146. **Stevens (Wallace)** *Three Academic Pieces*. *Cummington, MA: Cummington Press, 1947, FIRST EDITION, XXXVII/LII COPIES (of an edition of 246 copies), signed by the author, printed on Crown & Sceptre paper, 3 hand-coloured initials in the text, pp. 36, [5], 8vo., original hand-coloured boards backed in linen by Peter Franck, backstrip longitudinally blocked in blue, plain white dustjacket and card slipcase discarded, near fine (Edelstein A12)* **\$ 5,250**

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

147. **Stevenson (Robert Louis)** *Treasure Island*. *Cassell. 1883, FIRST EDITION, frontispiece map, initial letter of 'vain' broken on page 40, 'a' not present in line 6 on page 63, the 8 to be found in the pagination on page 83 and 7 is present on page 127, the full-stop missing following the word 'opportunity' on page 178 and the word 'worse' in uncorrected form on page 197, pp. viii, 292, 8 (Publisher's List dated 5-R 1083), fcap.8vo., original lime-green cloth, small mark to rear cover and faintly to backstrip, backstrip gilt lettered, pencilled gift inscription dated 'Jan 1 86' on grey-black endpapers, front hinge professionally restored, faint shadow of removed bookplate on front pastedown, rear hinge just beginning to crack at tail; still, an unusually nice copy* **\$ 10,500**

148. **Theocritus**. *Tade enestin, ente garoi se biblo Eidyllia hex kai triakonta. [Rome: Zacharias Callierges, 1516,] a little light toning and spotting, ff. [88], [116], 8vo, early nineteenth-century mid-brown polished calf, spine gilt in compartments, red morocco lettering piece, edges red, marbled endpapers, corners slightly worn, joints near-invisibly strengthened and front flyleaf re-attached, bookplate of Thomas Gaisford and letter from Earl Spencer to Gaisford glued to front endpapers, Gaisford's ownership inscription and manuscript table of contents to blank endpapers, good (Adams T460; Dibdin II 485; CNCE 32693)* **\$ 14,250**

The first edition of Theocritus to include the scholia (the fourth edition overall), and also the second book ever printed in Greek at Rome. Callierges, a Cretan native, printed initially at Venice, but in the early 1510s moved to Rome, probably at the invitation of Pope Leo X, and had a fount of Greek type cast. With it he printed Pindar in 1515, and then this edition of Theocritus in January 1516. 'As a printer of Greek, the achievements of Callierges are second only to those of Aldus. As an engraver of Greek type, he is in a class by himself. Only the potent commercial force of the

Aldine press and the magic homogeneity of Griffo's types have obscured its fame' (Barker, *Aldus Manutius and the Development of Greek Script and Type*, p. 75).

This copy belonged to Thomas Gaisford (1779-1855), Regius Professor of Greek and later Dean of Christ Church, Oxford. It was given to Gaisford in January 1815 by the collector George John Spencer, 2nd Earl Spencer - the prime mover in the creation of the Roxburghe Club - and his letter presenting the volume is tipped in. He writes: 'Having understood from Mr Grenville that you are desirous of referring to the edition of Theocritus printed by Callierges & having fortunately a duplicate copy of that book by me; I have desired Mr Bliss who is returning from here to Oxford to take charge of the volume, & beg you would do me the favour to accept it... It is not in very firm preservation, but will I hope be looked upon by you as a mute testimony of the respect with which I remain, sir, your very obedient humble servant, Spencer'. Gaisford was then in the process of editing Theocritus for his collection of *Poetae Minores Graeci* (1816), in which he also printed the scholia and added a useful critical apparatus. He presumably arranged for the current binding to fix the 'not very firm preservation' that Spencer describes.

149. **Velleius Paterculus.** [Opera] cum notis Gerardi Vossii. *Leiden: Ex Officina Elzeviriana, 1639, engraved title-page, small wormtrail to blank corner of last 5 leaves, a little light spotting elsewhere*, pp. [xii], 116, [28], 128, [2], 12mo, *nineteenth-century navy-blue straight-grained morocco by Simier, spine divided by gilt fillets, second and fourth compartments gilt-lettered direct, the rest elaborately infilled with gilt tools includings leaves and dots, boards with a decorative gilt border enclosing the arms of Charles, Baron Stuart de Rothesay (1779-1845), binder's stamp at foot of spine, marbled endpapers, edges gilt, excellent* (Willems 484) **\$ 1,200**

A fine example of a Simier binding on the first Elzevir edition of Velleius Paterculus (the first issue, with dedication dated May 1639). An identical binding (but in significantly worse condition) is on BL c108aa22.

150. **Voltaire (Francois Marie Arouet de)** *Hurone eine wahre Geschichte. Berlin and Leipzig: 1784, with engraved full-length portrait vignette on title, showing the author in (supposedly) Huron dress, wax spot on B2 affecting a couple of letters*, pp. 159, small 8vo, *contemporary half calf, spine gilt with a fleuron in each compartment, tan (or faded red) lettering piece, some insect damage to upper joint, edges rubbed, initials I.V.P. stamped at foot of title, good* **\$ 1,875**

First edition in German of L'Ingénu. Rare.

151. **Vonnegut (Kurt)** *Cat's Cradle. Gollancz. 1963, FIRST ENGLISH EDITION*, pp. [ii], 236, cr.8vo., *original orange boards, backstrip gilt lettered, dustjacket, the rear panel creased at the head, dustjacket, wrap-around band a little foxed in part, very good* **\$ 900**

152. **Wells (H.G.)** *The Country of the Blind and other Stories. Nelson. [1911], FIRST EDITION, colour frontispiece by Dudley Tennant*, pp. 576, cr.8vo., *original royal blue cloth, faintly sunned backstrip gilt lettered and just a touch rubbed at head and tail, backstrip and front cover decoratively blocked in blind, very good* (Wells 41; Wells Society 42) **\$ 240**

153. **Wells (H.G.)** *The Passionate Friends, a Novel. Macmillan. 1913, FIRST EDITION*, pp. [viii], 356, 4+8 (adverts.), cr.8vo., *original sage green fine-ribbed cloth, the backstrip and front cover gilt lettered and with decoration, overall, stamped in blind, browned endpapers, t.e.g., very good* (Wells 49; Wells Society 51) **\$ 1,200**

The front free endpaper is inscribed by H.G. Wells to the wife of poet, playwright and literary critic W.E. Henley, 'Mrs. W.E. Henley with affection from H.G. Wells'.

W.E. Henley edited the 'New Review' in 1893, introducing a number of new authors to the public, including H.G. Wells. Henley convinced Wells that his ideas about time travel should be reworked into a novel, not as the time traveller, but rather the time traveller's experiences. The success of the work in serial form in the 'New Review' led Henley to find a publisher, Heinemann, for Wells, and to encourage them to publish the work 'The Time Machine'.

#### 'a tenth Muse, a fourth Grace, a new Sappho or Theano'

154. **Weston (Elizabeth Jane)** *Parthenicôn ... Liber I [-III]. Opera ac studio G. Mart. a Baldhoven, Sil. collectus; & nunc denuo amicis desiderantibus communicatus. Prague: Paulus Sessius, [1608], FIRST EDITION, 3 parts in 1 vol., each with its own title within woodcut borders (the 2nd and 3rd less elaborate than the 1st), the*

first with a woodcut vignette of an authoress, standing, pen held aloft in the right hand, a book held out in the left, skillful repairs to inner and top margins of title, repair also to upper inner margin of last leaf, small hole (paperflaw) in A7 with the loss of 3 letters on the recto, the verso just about unscathed, uniformly very slightly browned, minor damp staining to upper margins and lower outer corners, unpaginated, signatures A-D8; A-B8 C4; A-F8, small 8vo (157 x 95 mm), modern calf (by James Brockman) utilising the original sewing on three bands, red lettering piece, edges originally stained blue, now grey, much contemporary underlining in brown (occasionally red) ink (not disfiguring), and the text, or rather the printing, neatly corrected in many places, including the imprint on the first title-page, good (VD17 23:271801Q) **\$13,500**

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

'The pathos of Weston's position - as an orphaned 'Virgo Angla' with widowed mother and sickly brother away at university - awakened enthusiastic responses of chivalric empathy from a wide range of European humanists. That she was able to express her anguish clearly and simply in elegiac distichs that generally avoided straining after arcane allusions suited her maidenly image and led her to be acclaimed as a tenth Muse, a fourth Grace, a new Sappho or Theano... A Silesian aristocrat, George Martinius von Baldhoven, undertook to edit and collect her writings, first in a two-book volume, *Poëmata* (1602), and subsequently in an expanded three-book collection of her poems and letters which he entitled *Parthenica*, or 'Maidenly writings', even though in the meantime (April 1603) she had married the jurist Johannes Leo, an agent of the duke of Brunswick and prince of Anhalt ... Poems to influential men in the Rudolphine court usually appear without answering poems or letters, or are sent with a letter to a mutual friend who is asked to intercede on her behalf. Her correspondents outside the court, on the other hand, are typically seen responding to requests (often from Baldhoven himself) for poems to include in the forthcoming volume, and they usually ask for similar poems by her in return, for the same reason. Some of these correspondents are connected to Paracelsian circles and may have been associated with Kelley, such as Oswald Croll who asks for a poem to include in his forthcoming *Basilica chymica* (1609). Weston's possible involvement in her stepfather's alchemical projects is hinted in letters to her brother; and the esotericism of Rudolph's circle may have been part of her appeal to scholars outside Prague, who could also understand her anxious dependence on a patronage that continued to elude her' (Donald Cheyney in ODNB, and see *The Writings of Elizabeth Jane Weston*, ed. and trans. D. Cheney and B. Hosington (2000)).

The book concludes with a catalogue of women writers, from antiquity to date: Weston is the final entry. The antepenultimate entry is for Helena Maria Wackeriana a Wackenfels who had died in Prague, making the date of publication likely to be 1608, rather than the 1606 usually given. The death of this young lady, at the age of 9 or 10 (promising much) elicited an epigram from Kepler (first published in *Phaenomenon singulare*, 1609).

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

155. **White (Patrick)** *Happy Valley. A Novel. Harrap. 1939, ADVANCE PROOF COPY and so printed on the front cover*, pp. 328, fcap.8vo., *original printed tan wrappers, the front cover printed in black with title, author and 'Advance Proof Copy', author and title faintly penned on the backstrip, small chip to the tail of the backstrip and a tear to the bottom half of the rear joint, good* **\$3,750**

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

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

156. **White (T.H.)** *The Goshawk. Cape. 1951, FIRST EDITION*, pp. 216, cr.8vo., *original red cloth, backstrip lettered in silver, dustjacket a trifle chipped and frayed, very good* **\$750**

With a gift inscription, written on the author's Connaught Square headed notepaper to Sydney Cockerell, 'love from Tim' and loosely inserted in the book.

Cockerell has noted the gift on the front free endpaper 'Sydney Cockerell Kew 27 July 1951 (from the author)' to which six years later T.H. White was able to add: 'Kew 12.1.58 Dearest Sydney - I did send you this copy as a present when it came out, but this is the first time I have had a chance to write my love in it, with all my heart. Love from Tim.' and with the author's device of a heart run through with an arrow penned beneath. The book was later gifted by Cockerell 'To Mary Thomas from Sydney Cockerell 1 Oct.1960', this also inscribed on the front free endpaper.

157. **(Whittington Press.) MACGREGOR (Miriam)** *Diary of an Apple Tree. Andoversford. 1997, IX/20 COPIES (of an edition of 385 copies) printed on Zerkall mouldmade paper and signed by the artist, the text printed in brown, 13 full-page wood-engravings (one repeated) by Miriam Macgregor, a wood-engraved Macgregor vignette on the title-page printed in brown, and a tail-piece of an apple core, also by her, pp. [40], oblong 4to., original dark brown unlettered crushed morocco, with three large crushed morocco apple onlays of tan and mid brown in a line along the lower half of the backstrip and front cover, grey suede pastedowns, t.e.g., others untrimmed, fine [with:]*  
*Thirteen Pulls of Wood-engravings by Miriam Macgregor, each signed by her, twelve from the book and one extra handcoloured pull not present in the book, the plates loosely inserted in an orange unlettered board folder and the book and folder inserted in a linen-cloth box with a gilt lettered morocco label, fine*  
**\$675**
  
158. **(Whittington Press.) PHIPPS (Howard)** *Further Interiors: Wood-engravings. Andoversford. 1992, 106/235 COPIES (of an edition of 300 copies) printed on Zerkall Rosa and pale blue Ingres papers, French-folded and signed by the artist, 15 wood-engravings and a wood-engraved tail-piece by Phipps, including 4 colourprinted from linocuts, pp. [vi], (Plates), [2], imp.8vo., original grey wrappers bound in the Japanese style, oversewn with black thread, printed label on front cover, board slipcase with printed label, fine*  
**\$188**
  
159. **Xenophon.** *De Socrate Commentarii; item Socratis Apologia. In hac editione emendationes nonnullae in ima pagina proponuntur. Glasgow: In aedibus academicis, excudebant Robertus et Andreas Foulis, 1761, small light dampmark to fore-margin, one gathering spotted, pp. [iv], 300, 4to, contemporary tree calf, spine gilt, red morocco lettering piece, headcap worn, slight cracking to front joint, a little rubbing to extremities and spine gilt, good (Gaskell 400; ESTC T146008)*  
**\$375**  
 The luxurious 'large paper' quarto issue (the same setting of type was also imposed as an octavo) of the only Foulis Press edition of Xenophon's 'Memorabilia' of Socrates.
  
160. **Yeats (W.B.)** *The Golden Helmet. Published by John Quinn, New York. 1908, FIRST EDITION, 25/50 COPIES, light waterstaining to the bottom third of the text throughout, pp. 33, [3] (blanks), 16mo., original grey boards, rebaked to match, printed label on the front cover, grey endpapers, untrimmed, protective dark blue cloth box with a printed label, good (Wade 74)*  
**\$4,500**  
 Issued for copyright purposes by Quinn, the successful lawyer, patron of the arts and close friend of Yeats. This copy is inscribed by him to his and Yeats' friend, Frederick James Gregg, schoolmate of Yeats who had initially introduced him to literature, and latterly a New York journalist. Yeats had inscribed a copy of 'Mosada' for Gregg. The initial page (containing the limitation statement) is inscribed at its head 'To F.J. Gregg with the publisher's compliments, New York John Quinn June 10 1908'.  
 In 1913 the American Association of Painters and Sculptors opened their Armory Show in New York. Its exhibition of French art was as shocking as that of Roger Fry's exhibitions in London in 1910 and 1912. The publication 'For and Against' was an account of the exhibition published at the time and contains a number of essays, including F. J. Gregg's contribution 'Letting in the Light' on pages 7-14.
  
161. **Yeats (W.B.)** *Collected Poems. Macmillan. 1933, FIRST ENGLISH EDITION, portrait frontispiece, pp. xvi, 476, cr.8vo., original purple cloth, backstrip blocked in blind and gilt, partial free endpaper browning, t.e.g., price-clipped dustjacket, near fine (Wade 172)*  
**\$450**



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