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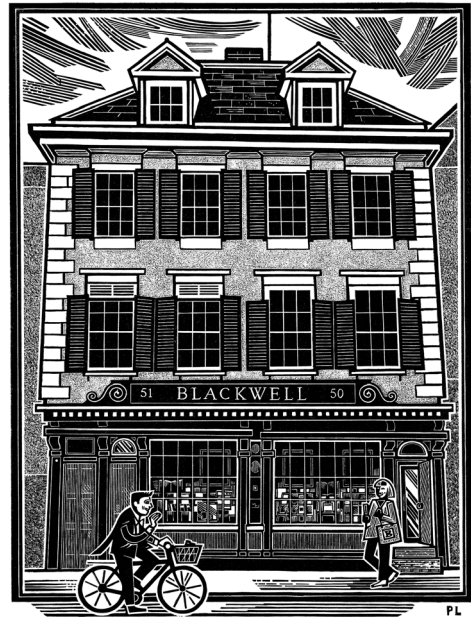
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Cover illustration: Item 136

ANTIQUARIAN BOOKS, IN CHRONOLOGICAL ORDER

LARGE 16TH-CENTURY MANUSCRIPT LEAF FROM A 'LIBRO CORAL'

1. (Music. Manuscript.) Manuscript leaf from a 'libro coral', with music notation.

[Spain (Seville?)], [early to mid- 16th century], single vellum leaf, (497 x 370mm), Iberian textualis rotunda, 6 2- or 5-line initials in alternating red and blue against square background of red or blue penwork with thin straight lines and arabesque, 7 5-line initials in calligraphic ropework, heightened in yellow, 5-line staves ruled in red, plainchant 'puncta' in black ink, 7 lines (recto) and 16 lines (verso) of text in red or black ink, with decorative red fillets, versals heightened in yellow, rubricated leaf number 'viiij' at head of recto, very light water stain extending from upper outer corner or upper edge on both sides (ink minimally smudged or faded in a couple of places), another very small one at half page of recto, a little creasing and finger-soiling to outer blank corners, traces of ancient binding, late 16thC manuscript 'Dixit 7' to last 5-line staff of verso (D.A. Fernandez, 'Mapping Processions' (2018)) £550



A very large vellum leaf, in good condition, from a rubricated antiphonal, most probably produced in Spain in the early 16th century. The leaf includes the antiphon of the Octave of St John, Apostle and Evangelist (i.e., January 3), and the first line from the Octave of the Innocents, according to the traditional Roman liturgical calendar. The large size and plainchant music notation suggest this leaf comes from a 'libro coral', used by a choir. The notation, with a third-line F clef, includes a 'custos' at the end of each line, to anticipate the first note of the following line. The use of 'slightly inclined "puncta" in ascending groups of three or more sounds' is typical of 15th/16th-century Iberian music manuscripts (Fernandez, p.28). The occasional appearance of barlines and the use of a 5-line staff for plainchant points to an early to mid-16th-century production.

2. **Joachim, Abbot of Fiore.** Interpretatio preclara... in Hieremiam prophetam ad haec usq[ue] tempora minime prospecta (nunc vero eius iam coepta impletione: intellectumq[ue] dante vexatione) in dies magis perspicua fiet.

[colophon:] Venice: Bernardinus Benalius, 1525, FIRST EDITION, with woodcut border on title, repeated with variations at beginning of text, two woodcuts and several woodcut diagrammatic illustrations, woodcut initials of various sorts including 2 historiated

ff. [xx], 62, 4to

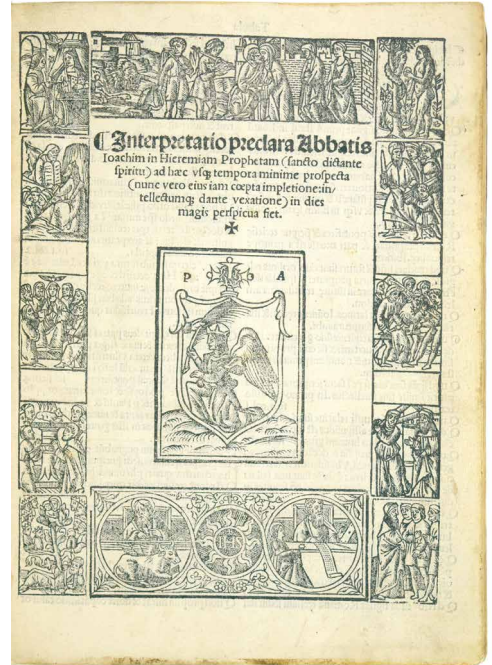
[bound with:] Liber co[n]cordie novi ac veteris Testamenti: nunc primo impressus et in lucem editus... [colophon:] Venice: Simon de Luere, 13 April 1519, FIRST EDITION, woodcut initials, 3 diagrammatic illustrations in text, 1 full-page

ff. [iv], 135

lacking the terminal blank, contemporary Venetian calf, blind roll tooled borders on sides, with a central lozenge design, edges tooled in blind (gauffered without the gilt), titled in ink on fore-edge ('Joachim in Hieremiam'), traces of 4 ties, skillfully rebacked, repairs to corners, &c, very good (Adams 211 and 209) £8,000

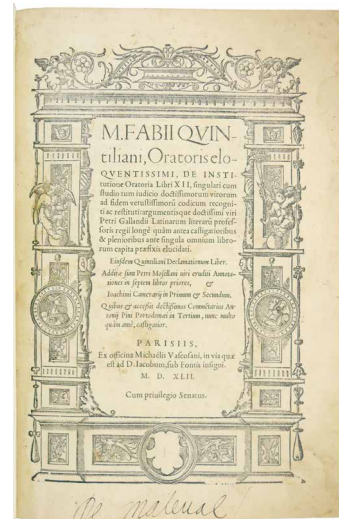
First edition of both works, and a rather lovely volume. 'Dante voiced the general opinion of his age in declaring Joachim one "endowed with prophetic spirit." But he himself always disclaimed the title of prophet. The interpretation of Scriptural prophecy, with reference to the history and the future of the Church, is the main theme of his three chief works: "Liber Concordiae Novi ac Veteris Testamenti," "Expositio in Apocalipsim," and "Psalterium Decem Cordarum."

The mystical basis of his teaching is the doctrine of the "Eternal Gospel," founded on a strained interpretation of the text in the Apocalypse (14:6). There are three states of the world, corresponding to the three Persons of the Blessed Trinity. In the first age the Father ruled, representing power and inspiring fear, to which the Old Testament dispensation corresponds; then the wisdom hidden through the ages was revealed in the Son, and we have the Catholic Church of the New Testament; a third period will come, the Kingdom of the Holy Spirit, a new dispensation of universal love, which will proceed from the Gospel of Christ, but transcend the letter of it, and in which there will be no need for disciplinary institutions' (Catholic Encyclopaedia). The commentary on Jeremiah (which features the woodcut of the seven-headed dragon) is wrongly attributed to Joachim.



3. **Quintilian.** Institutionum oratoriarum libri XII, singulari cum studio tum iudicio doctissimorum virorum ad fidem vetustissimorum codicum recogniti ac restituti... Declamationum liber. Additae sunt Petri Mosellani... Annotationes in septem libros priores, & Ioachimi Camerarii in primu[m] & secundu[m]. Quibus & accessit doctissimus Co[m]mentarius Antonii Pini Portodemaevi in tertiu, nunc multo quam ante, castigator

Paris: Michael Vascosanus, 1542, 2 parts in 1 vol. (as issued), title to first part within fine woodcut border, to the second part within the



same border but with Badius' second device at the centre, woodcut initials, some dampstaining at either end, heavier at the end

ff. [vi], 198, [16, Index], 50, 58, folio

18th-century French tree sheep, spine gilt in compartments, engraved armorial bookplate of the Marquis de Corbeau de Vaulserre (Adams Q36) **£1,000**

A handsome production, acquired from Botega d'Erasmus, Turin, in 1950 for £3. The de Corbeau de Vaulserre family were prominent in Savoy.

POPULAR DIAGNOSTIC MANUAL, ANNOTATED BY AN EARLY 18TH-CENTURY ENGLISH PHYSICIAN

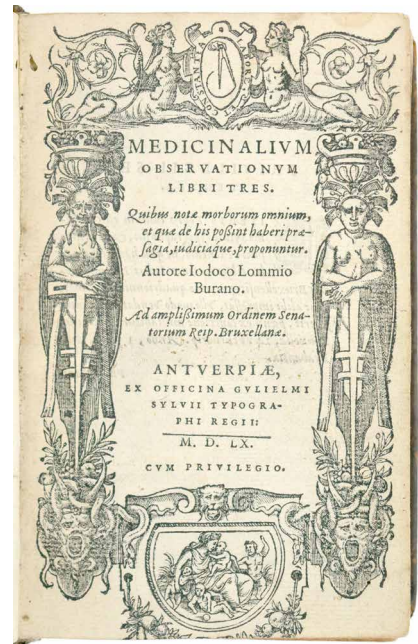
4. **Lommius (Jodocus: Josse van Lom)** *Medicinalium observationum libri tres. Quibus notæ morborum omnium, et quæ de his possint praesagia, iudiciaque, proponuntur.*

Antwerp: [Christopher Plantin for] Willem Silvius, 1560, SECOND EDITION, title within charming woodcut with grotesques, decorated initials and ornaments, couple of small worm trails at blank gutter of first few gatherings, uniform light age yellowing, edges trimmed short (just touching woodcut title border at foot and the odd printed sidenote), tiny ink burn to F2 recto (affecting one letter), last verso a trifle soiled

ff. [8], 129, [3] + 145 blanks (Pro Patria watermark) interleaved, 20 of which annotated in Latin in an early 18thC English hand, 8vo

early 18thC English calf, double blind ruled, raised bands, corners a bit bumped, a little scuffed, two tiny worm holes at head of spine (Adams L1431; Ruelens & De Backer p. 23) **£2,000**

A very good copy of the second edition of this successful medical work, reprinted well into the 18th century. Trained at Paris, the Dutch Jodocus Lommius (Josse van Lomm, after 1562) was personal physician to Philip II and the author of influential medical works on therapeutics and fever. Lommius' mastery in explaining diagnostics earned him the nickname 'painter of illnesses'. A clear, concise practical manual in three books, *Medicinalium observationum* was first published by Plantin in the same year. It is devoted to the detection and interpretation of symptoms, firmly founded on Galenic and Hippocratic medicine. It discusses a variety of subjects such as the symptomatology and aetiology of fevers in relation to other symptoms (e.g., the appearance and flow of urine), symptoms of abscesses, evidence of death approaching, medical reasons for nightmares or lethargy, breathing difficulties, inflammation, tumours and pus (which, Lommius thought, was good for the healing of wounds).



The early 18th-century annotator – most probably an English physician – had this copy rebound with interleaved blanks for personal study. He integrated Lommius' text with quotations from early 18th-century medical works, such as Ulrich's *Dissertatio de morborum causis*, Hoffmann's *Medicinae rationalis systematicae* and Allen's *Synopsis universae medicinae practicae*. He also includes observations, derived either from personal experience or obscure medical dissertations, including fever symptoms (and advised diet), the tactile appearance of gummata venerea (syphilitic pustules), 'spasmodic' conditions, catarrh, cough, digestion, menstrual pain, kidney stones and asthma. There are a couple of remarks on the symptomatology of smallpox, with the parenthetical addition 'this instance I observed in an adult and in a little girl after smallpox'. The notes were probably made before the 1740s, when smallpox inoculation became widespread in England.

Minnesota, Iowa, NLM, NYAM and Yale copies recorded in the US. Durling 2844; Wellcome I, 3849. Not in Osler.

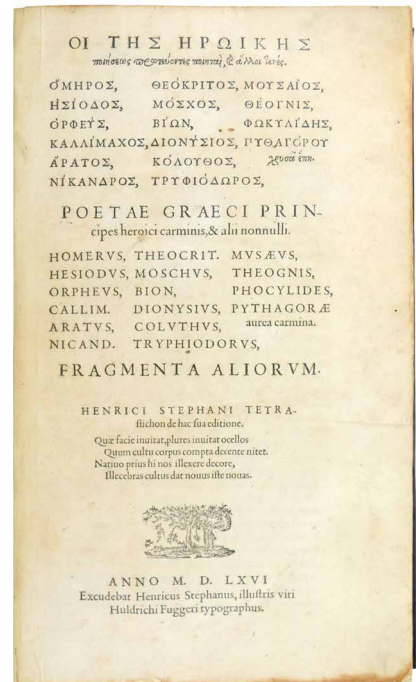
5. **Homer, Hesiod, Theocritus, Callimachus etc. Poetae Graeci Principes heroici carminis, & alii nonnulli.** [including Homer's *Iliad* and *Odyssey*, Hesiod's *Works and Days*, the *Argonautica* and the *Orphic Hymns*] [2 vols.]

Geneva: Henricus Stephanus [Henri Estienne] for Huldreich Fugger, 1566, title-page of first vol. with woodcut Estienne device, title and prefaces in Greek and Latin, title lightly toned, very occasional faint spots, second vol. preface bound at end of first vol.

pp. 20, lxxii, 781 [1], lviii; 489, folio

modern antiqued dark calf, with raised bands, gilt-lettered morocco labels and blind-tooled panelled boards, very good (Schreiber 160; USTC 450554) £5,600

A pleasing, wide-margined copy of this illustrious edition of classical Greek poetry in the epic metre ('heroici carminis'), generally recognised as Estienne's greatest work and a high point of 16th-century printing, employing Garamond's grec du roi typeface. Estienne arrived at this version of the Homeric text through exhaustive study of 18 earlier editions, all that were available at the time, and a late Byzantine manuscript.



6. **(Cabbala. Pico della Mirandola, Giovanni.) ARCANGELO DA BORGONUOVO.** *Cabalistarum selectiora obscurioraque dogmata, a Ioanne Pico ex eorum commentationibus pridem excerpta, et ab Archangelo Burgonouensi minoritano, nunc primu ùm luculentissimis interpretationibus illustrata.... Cum amplissimo indice rerum omnium insigniorum.*

Venice: Francesco de Franceschi, 1569, FIRST EDITION, woodcut printer's device on title, woodcut initials and head- and tailpieces, a bit of damp-staining and a few spots,

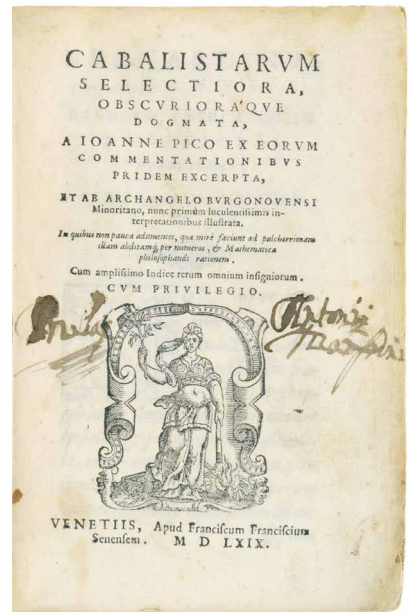
tear at foot of Q7 repaired, entering text but without loss

ff. [xxviii], 219, [1, blank], small 8vo

contemporary limp vellum, traces of ties, another, short, work removed at end, lower cover repaired, early (and untidy) ownership inscription on title, title in ink on upper cover, that on the spine obscured (Adams P-1135; Bibliotheca Esoterica 3658; CNCE 2310) £5,000

First edition of this commentary on the cabbalistic theses of Pico della Mirandola. Arcangelo da Borgonuovo, a Franciscan, died at a ripe old age just before this book was published. He had spent most of his life defending Cabbalist doctrines, and Pico della Mirandola in particular. They shared the same Hebrew teacher in Flavio Mitridate.

A very rare book: no copy in the USA in WorldCat.

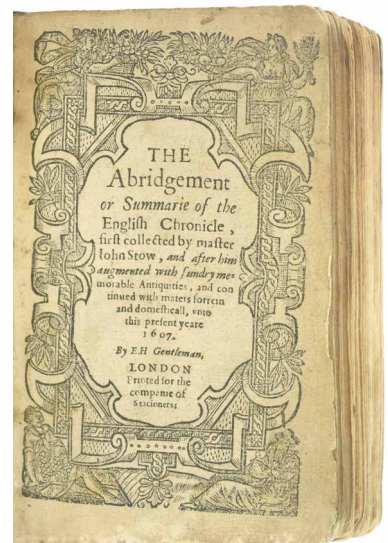


7. (Stow.) [Howes (Edmund)] The Abridgement or Summarie of the English Chronicle, first collected by master John Stow, and after him augmented with sundry memorable Antiquities and continued with maters forrein and domesticall, unto this present year 1607.

Printed [by John Windet] for the companie of Stationers, [1607], lacking initial and final blanks, title-page with deep ornamental woodcut border, several woodcut capitals, largely black letter, occasional spots, a few leaves with frayed fore-edge (touch text on Z2), initial and final leaves faintly toned

pp. [14], 616, [38], 8vo

contemporary vellum, covers with tie holes and a few marks and spots, spine concave with faded title lettered in ink, pastedowns with frayed edges, good (ESTC S117859)



£750

The renowned work by the self-taught John Stow, member of the first Society of Antiquaries and an avid and generous manuscript and book collector, described by Howes himself as 'of a pleasant and cheerful countenance... courteous to any that required his instructions.' It presents a digestible, simplified account of English history, closer in its outlook to medieval than humanist scholarship, which was issued in affordable editions (the Summarie, first published in 1565, the Summarie... Abridged in 1566, both issued many times during Stow's lifetime) and became a significant part of sixteenth-century popular culture.

Possibly with the encouragement of Archbishop Whitgift, Howes took it upon himself to continue the work after Stow's death in 1605. The additions to this, the Howes first edition, include the dedication to Sir Henry Rowe, the Lord Mayor, a few paragraphs on 'sundry memorable antiquities' and an update of domestic and foreign affairs between 1603 and 1607. Howes issued further editions with contemporary continuations in 1611, 1615 and 1631. (ODNB; 'English History Abridged: Jon Stow's Shorter Chronicles and Popular History', *Beer, Albion*, Vol. 36, No. 1, 2004)

HANDSOME EARLY 17TH-CENTURY OXFORD BINDING

8. (Catholic Church.) [Pithou (François), ed.] *Codex Canonum Vetus Ecclesiae Romanae*.

Paris: Petrus Chevalier, 1609, FIRST EDITION THUS, woodcut printer's device to title, decorated initials and ornaments, occasional light toning, the odd very minor marginal spot or mark

pp. [48], 703, [1], additional title to a4 recto with imprint 'Moguntiae M.D.XXV', 8vo
contemporary English (Oxford) calf, lacking ties, triple blind ruled, blind roll of tendrils and geometrical designs signed RW to covers, raised bands, compartments double blind ruled, head and foot of spine with hatching in blind, traces of old paper label with manuscript title, all edges red, upper joint just split at head, lower joint just loosening (but firm), minor vertical crack from head of spine, couple of tiny worm holes at foot, minor ancient repair to upper outer corner of lower board (Brunet IV, 679 (mentioned). Not in BL STC Fr. K. Heidecker et al., 'The Divorce of Lothar II' (2010)) **£950**



The very handsome, fresh, strictly contemporary binding was produced in Oxford c.1610. It is decorated with roll XXVI, i.e., Oldham FPg.(6), signed RW, which stand for Robert Way, although this roll (and its variant) was not always used by him (Pearson, p.72).

An excellent, clean copy of the first revised edition, with additional texts, of this important theological work – a compendium of all the canons of the ancient Catholic Church. It was edited by the French canon lawyer François Pithou (1543-1621) from old manuscripts including the 'Collectio Dionysio-Hadriana', a book of regulations given to Charlemagne by Pope Adrian in 774 – henceforward the 'authorized' collection of council and papal decisions (Heidecker, p.18). This 'corpus' was first edited in Mainz in 1525, in opposition to the tenets of the Lutheran Reformation; this edition bears indeed an additional title-page with the Mainz imprint, as well as the original dedicatory epistles.

The work comprises the canons authorized by the Apostles, those approved by the official ecclesiastical councils of late antiquity, from Nicaea to Chalcedon, with a list of the recorded attendees, and those approved by Popes, with short biographies drawn from Platina. Organized by subject, the chapters discuss, among others, the appointment of bishops, Easter time, the exclusion of bigamous clerics or clerics guilty of crimes, the primacy of the Pope, the baptism of heretics, eunuchs, Cathars, murder, Arians, apostates

and usury. The work also includes an anti-Lutheran treatise on the primacy of the Roman Church, produced for the Mainz edition; a treatise on canons by the Carthaginian deacon Fulgentius Ferrandus, with Crisconius' concordance and index, both published in Paris in 1598; and an epistle on the Roman canons by the bishop Stephanus Dionysius. The main work was reprinted in 1687, with different accompanying texts.

Columbia, St Louis, UMD and St Bonaventure copies recorded in the US; none at the BL.

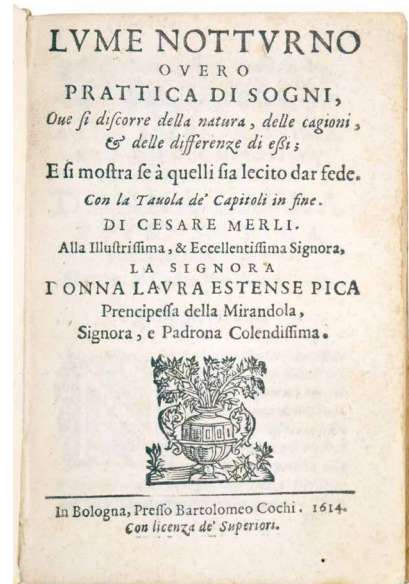
THE SCARCE, SECOND PRINTED MANUAL IN ITALIAN ON THE INTERPRETATION OF DREAMS

9. Merli (Cesare) *Lume notturno overo Pratica di sogni.*

Bologna: B. Cochi, 1614, FIRST EDITION, woodcut title vignette, decorated initials and ornaments, uniform light age yellowing, title fore-edge a trifle foxed, tiny worm hole or trail at blank foot of couple of gatherings, extending a little along lower blank margin towards lower edge of last 3 gatherings (touching the odd letter of catchword)

pp. 179, [5], small 8vo

contemporary limp vellum, author and title inked to spine, covers a trifle faded towards joints, upper joint just split at head (USTC 4021933. Not in BL STC It. C17, Wellcome, Caillet or Krivatsy) **£2,200**



A good, clean, unsophisticated copy, in contemporary binding, of the scarce first edition of this obscure, pocket-size popular manual on the interpretation of dreams – absent from major bibliographies.

Of Cesare Merli (fl. c.1600) we only know that he came from Modena. Dedicated to Laura, daughter of Cesare d'Este, Duke of Modena, *Lume notturno* is written in an enjoyable style, clearly for a wide non-specialist readership. It purports to be only the second manual in Italian on the interpretation of dreams ever printed, the first being Grasso's *Ragionamenti domestici sulla natura dei sogni* (1613). Unlike its predecessors, it sought to eschew 'speculative' arguments, 'so alien to most people, who cannot understand high, speculative things', adjusting it 'to the abilities of the simplest minds'.

It begins with a history of the interpretation of dreams, with mentions of authorities such as Ecclesiastes, Cicero, Galen, Philo Judaeus and Pico della Mirandola, introducing the key question - can dreams be trusted? - with unusual humour. It mentions historical anecdotes concerning the prophetic value of dreams, and numerous theories – biblical and ancient – on ways in which the soul may grasp the knowledge of the future through dreams. The following sections discuss demonic and divine dreams, dreams as signs of things future or past (even dreams of illness), whether animals dream, why humans may not, at what age humans start having dreams, the difference between dreams and apparitions, their connection to the soul, the physiological and environmental causes of dreams. A

fascinating section on the causes of dreams provides a wonderful, accessible medical explanation of how images seen through the eyes reach the brain via the nerves.

Only UPenn copy recorded in the US; none in the UK.

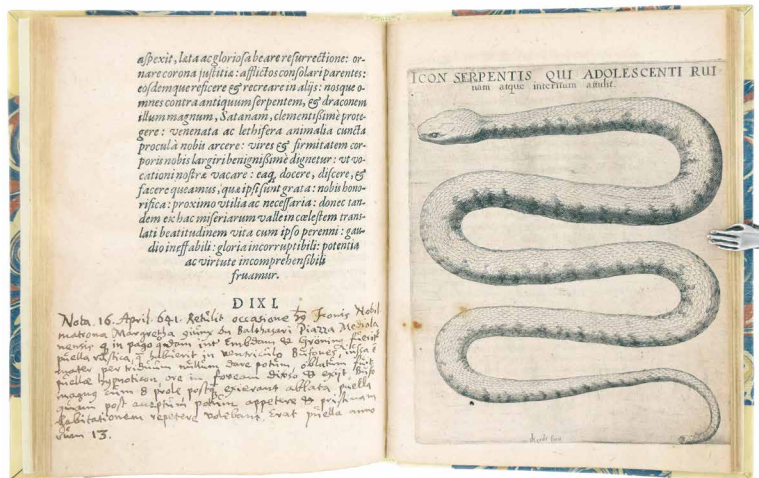
HANDSOME ENGRAVINGS OF VENOMOUS SNAKES, WITH INTERESTING MS. NOTE BY A CONTEMPORARY PHYSICIAN

10. **Sebisch (Melchior) Discursus medico-philosophicus de casu adolescentis [...]: qui [...] mortuus in quodam paternarum ædium loco, adjacente ipsi serpente, a ð domesticis inventus fuit.**

Strasbourg: A. Beltramus, 1617, *FIRST EDITION, decorated initials and ornaments, 16 engraved copperplates of snakes (3 full-page, 5 half-page, 8 quarter-page), uniform slight browning as usual (low-quality paper), very minor soiling to outer blank margin of title, tiny light water stain to upper edge of initial gatherings, two small ink spots to full-page engraving (N4), outer margin trimmed, just touching border*

ff. [70], 4to

20thC half vellum over marbled boards, endpapers renewed (20thC laid paper), contemporary Latin manuscript note on a medical case (dated 1641) inked at blank foot of N3, the odd marginal note in the same German/Dutch hand (Krivatsy 10775; Wellcome I, 5902. Not in Graesse or BL STC Ger. C17)



£2,750

A very good, clean copy, with engravings in fine impression, of the first edition of this most interesting, beautifully illustrated medical work on the death of a young man from a snake bite. An encyclopaedia of all major theories on snake venom to 1617.

Melchior Sebisch (or Sebitz or Sebitzius, 1578-1674) was a physician, rector at Strasbourg and a prolific author of successful medical works. *Discursus*, which generated Europe-wide debates, was reissued in 1618 and 1624 (see below), and reset in 1660. It examines the sudden death from a snake bite of a healthy young man, which occurred on 8 April 1617 in Strasbourg. The work focuses on the young man's symptoms, the events leading to his death and the autopsy. The 'horrendous' snake was caught and put in a glass jar. Seen by Sebisch, it is here described in detail, and illustrated with a full-page engraving. Sebisch provides hypotheses on why the snake attacked the man, why the man was so quickly killed, what lethal consequences the poison may have caused, and the effects produced by the venom of different venomous snakes. The wonderful appendix expands the section on

specific snakes (e.g., Aspis, Dryinus, Haemorrhous) devoting one section and illustration to each, with information on their nature, appearance and habitat. The section on Vipers – the most detailed – includes engravings of mating vipers and a viper giving birth.

The contemporary owner copied a note on a medical case which occurred near Groningen on 16 April 1641. A 13-year-old girl was brought to the physician, having toads in her ventricle; after the administration of a 'hypnoticon', 9 toads came out of her body, and the girl was healed.

This copy sheds light on the printing process, with probably 3 issues produced, found in all 3 early editions (identical setting, with revised imprint). (1) Copies with 72ff., 2 being the engravings on R2 and R4 printed on separate leaves, then glued (in the printer's workshop?), at times folded, to the blank section under the caption, R4 having originally been printed instead of R2. (2) Copies with 70ff., where R2 was reduced in size (with signature R2) and printed in the dedicated section, whilst R4 was printed separately and glued. (3) Copies with 70ff. with R2 as in (2) and R4 recut and resized to fit under its caption. Copies of (3) are the least common.

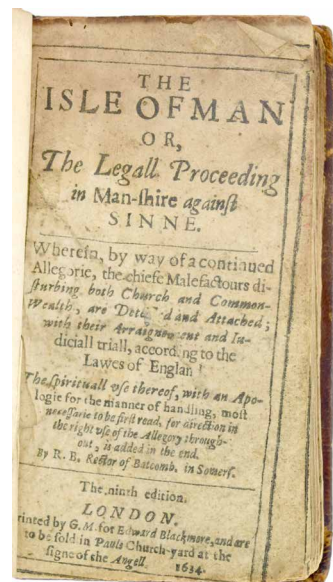
Duke and NLM copies recorded in the US; Manchester and NLS in the UK.

11. [Bernard (Richard)] *The Isle of Man Or, The Legall Proceeding in Man-shire against Sinne*. Whereso, by way of a continued Allegorie, the chiefe Malefactours disturbing both Church and CommonWealth are Detected and Attached; with their Arraignement and Iudiciall triall, according to the Lawes of England... The ninth edition.

printed by G.M. for Edward Blackmore, 1634, title-page slightly toned with neatly repaired tear, fore-margin cropped, occasionally affecting margin notes, final end-paper with spiritual verse in eighteenth-century hand signed 'D C'

pp. [24], 262, [24], 12mo

contemporary calf, edges worn, boards with a few abrasions, hinges strengthened, good **£1,200**



Richard Bernard, alumnus of Christ's College, Cambridge, was a moderate Calvinist Puritan and champion of the poor, the imprisoned and the Jewish community, particularly through his much admired handbook for ministers *The Faithfull Shepheard and His Practice*, 1697. *The Isle of Man*, his most successful book, issued 16 times by 1683, takes the form of a spiritual allegory, in which the reader's conscience is examined 'legally, according to the lawes of thie Realme.' The allegory is maintained through each step of the criminal process from testimony and arrest to trial and sentencing, encouraging the reader to turn the structures of judicial law inward 'to help arraign the soul'. It has long been held that Bunyan was influenced by this work, particularly in his trial scene in *The Pilgrim's Progress*' Vanity Fair. (Intro by Stuart Sim to Wordworth Editions *The Pilgrim's Progress*, 1996; *The Legal Epic: 'Paradise Lost' and the Early Modern Law*, Chapman, 2017)

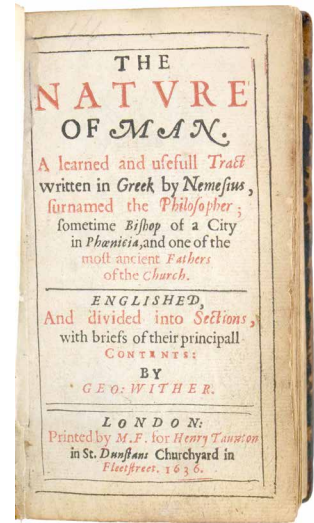
All early editions are scarce, according to ESTC.

12. **Nemesius (Bishop of Emesa [now Homs])** *The Nature of Man*. A learned and usefull tract written in Greek by Nemesius, surnamed the philosopher; sometime Bishop of a city in Phoenicia, and one of the most ancient Fathers of the Church. Englished, and divided into sections, with briefs of their principall contents by Geo: Wither.

Printed by M[yles] F[lesher] for Henry Taunton, 1636, title printed in red and black, without the initial blank

pp. [xlii], 661, 12mo

contemporary calf, sometime (?19th century) rebaked, black lettering piece, spine cracked down centre, upper joint cracked but binding firm, good (ESTC S113134; Pforzheimer 1085) £950



First edition, first issue, of the poet George Wither's translation, the first translation into English. Wither dedicated the translation to John Selden. *The Nature of Man* is primarily a theological work (and it is this which interested Wither), but also, importantly, is concerned with the 'interpretation of Greek scientific knowledge of the human body from the standpoint of Christian doctrine... According to Nemesius' doctrine, all sensory perceptions were received in the anterior - now called lateral - ventricles of the brain... The middle or, as it is now called, third ventricle was the region of the faculty of intellect. This is the area that was responsible for controlling the "judging, approving, refuting, and assaying" of the sensory perceptions which are gathered in the lateral ventricles. The third faculty was that of memory, the storehouse of all sensory perceptions after they had been judged by the faculty of intellect... The idea of ventricular localisation of the mental faculties in the form presented by Nemesius was first attacked in 1521 by Berengario da Carpi... Vesalius delivered the coup de grace to the entire theory in 1543' (DSB).

THE CONVERSION OF THE NEW WORLD

13. **(Franciscans. Missions.) [WEERTS (Paul)]** *Abrege des Fruits acquis par l'Ordre des Fre ères Mineurs es quattres Parties de l'univers Nommement la Conversion du Nouveau Monde. Recueillies par un Pere Cordelier en Bruxelles.*

Brussels: Francois Vivien, 1652, FIRST EDITION, including engraved title-page with arms of the Franciscans, skull and signs of stigmata, and 4 full-page text engravings of St Francis, John of Montecorvino christening a man in China, Franciscans and cherubim holding globes with America, Europe and Africa, and martyrdom of Franciscans in Africa. Engravings trimmed close at fore-edge, fore-edge of first four and last two leaves repaired (affecting two words on last) and a trifle softened, title-page a bit finger-soiled at margins, light water stain at fore-edge of last two gatherings

pp. [xvi], 171 [p. 171 misnumbered 17], [1], lacking last two (blank) H3-4 as often, 12mo

contemporary Flemish vellum over boards, single gilt ruled, arms of Frederick de Marselaer (the dedicatee) gilt to covers, all edges gilt, a little dust-soiled (Sabin I, 74

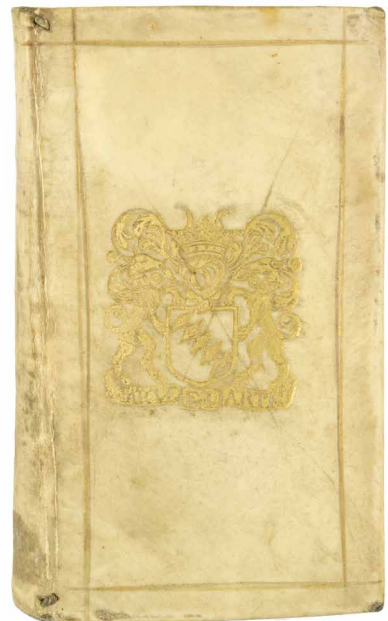
(but locates no copy); JCB II, 414; Moraes, *Bib. Brasiliana* I, 9; Palau 971; Dirks, *Frères Mineurs*, 196. Not in Cordier or Lande. Only NYPL and JCB copies recorded in the US)
£4,000

A good copy, of interesting provenance, of the scarce, beautifully illustrated first edition of this account of Franciscan missionary activities 'in the four parts of the world, especially in the New World'. Its exquisite pocket-size format and illustrations, together with the concise and engaging narrative style, suggest it was probably intended as an instrument of personal meditation for the Franciscan Order.

It has been attributed to the Franciscan Paul Weerts, of whom virtually nothing is known. His dense account begins with Franciscan fights against heresy in Europe, including a list of illustrious theologians and preachers. There follow sections on missions in Syria, the Holy Land, the East Indies, and Asia – with special attention to the Isle of Zeilan, the Philippines, China and Japan (especially the Voxu kingdom) – and Africa (Morocco, Congo and the Canary Islands).

The final section (pp. 131-71) - on Central (Mexico) and South (Peru, Brazil, Chile) America - celebrates the Franciscans as 'the first to undertake this dangerous voyage and preach the Gospel in these places', as Fr. Jean Perotius accompanied Columbus on his voyage of 1493, landing on Hispaniola. It discusses the nature and beliefs of local peoples (Mechioacan, Xalisco, etc.), whilst providing fascinating insight into preaching and conversion methods employed in 16th- and 17th-century missions. For the year 1600, the author highlights how the Franciscans were the first to discover and inhabit Virginia, Florida and Canada (the latter also mentioned on a globe on the third engraving), and to visit the native 'barbarous' nations of the 'Ilurones, Irocos, Canadenses, Coronatos, etc'.

This copy was in the library of the dedicatee - Frederick de Marselaer (1584-1670), mayor of Brussels and author of an important treatise on diplomacy. With this tribute, the author wished to celebrate the long-standing support given to the local Franciscans by Marselaer's family, as well as his ancestor Josse's important missions in South America, as apostolic legate. This is, most probably, the same copy as was offered in 1885 at the Antwerp sale of the collections of the major Belgian bibliophiles Van der Straelen-Moons-Van Lerius (VIII, lot 5411).



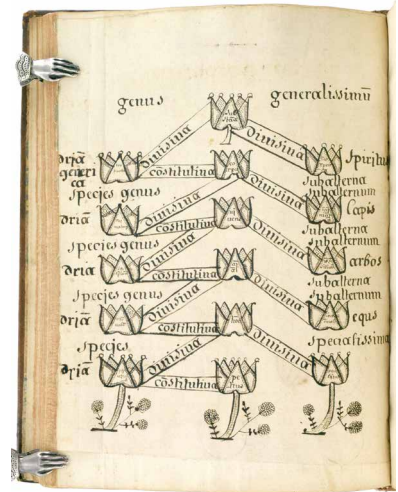
14. (Philosophy. Manuscript. Latin.)
 [DESCHAMPS] Tractatus logicus in organum
 aristotelis [and other texts].

[France:], c. 1654, manuscript in ink on paper, 3 parts in 1 vol., written in a single neat and regular hand, with a few flourishes, and with a full-page Arbor Porphyriana drawn on a separate sheet and pasted in (this slightly defective at fore-edge)

altogether some 300 leaves, 4to

contemporary calf, gilt with a wheel design at the centre of both covers, a quarter of the wheel as corner pieces, spine gilt, red lettering piece, gilt edges, remains of pink silk ties, minor wear and some scuffing

£1,500



A well presented manuscript. The Logic text is followed by a treatise on Ethics, while the third, and shortest, section is untitled. The first text has gatherings numbered in groups of 10; at the end of the 12th is written 'Deschamps logicus 1654'.

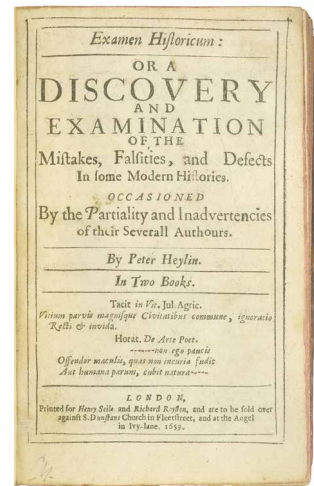
15. Heylyn (Peter) Examen Historicum: Or A Discovery
 and Examination of the Mistakes, Falsities, and
 Defects In some Modern Histories.

Henry Seile and Richard Royston, 1659, FIRST
 EDITION, lacking final blank, several highlighting pen
 marks to margin of preface and introduction

pp. [34, including 'Postscript to the reader' leaf], 294,
 [10], 208, [22], 8vo

contemporary calf, upper corners of front board
 restored, rear board with abrasions, edges worn, spine
 with gilt stamped floral devices between raised bands,
 good (ESTC R33608)

£950



The Modern Histories of the title largely referring to Fuller's *Church-History of Britain*, 1655, Heylyn's criticism focussed particularly on its non-ecclesiastical digressions, suggesting that Fuller's book should more accurately be called 'Miscellanies', 'a Church Romance', 'The Banquet of Jest', or 'the Hundred Merry Tales'. It becomes clear through the text that Heylyn would have preferred Fuller to concentrate on Church authority in matters of doctrine, Church autonomy in its relationship with Parliament, Church continuity from past to present, the differences between the Church of England and continental Protestant churches, and the perils of religious schism, but it was Fuller's criticism of Archbishop Laud and the Church establishment immediately prior to the Civil Wars which particularly led Heylyn to state, as his purpose, the 'vindication of the Truth, the Church and the injured Clergy.' (In Fuller's reply, *The Appeal of Injured Innocence* of 1659, he suggests that many of Heylyn's points are 'no more needful or useful than a sixth finger to a mans Hand.')

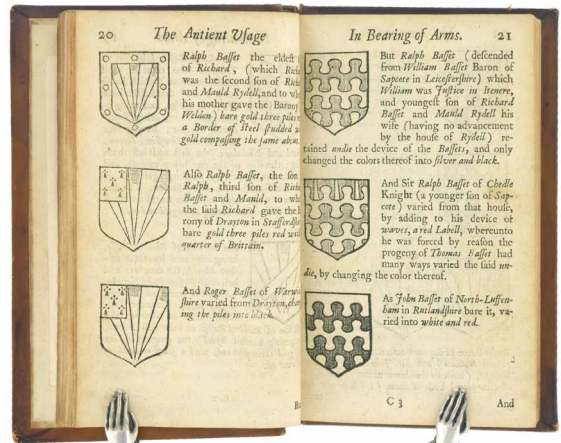
Peter Heylyn, alumnus of Hart Hall and Magdalen College, Oxford, Arminian, anti-Puritan and one time chaplain to Charles I, was a prolific writer, best known for his *Microcosmus*, 1621, and its extended version, *Cosmographie*, 1657. (ODNB; Patterson, *Thomas Fuller*, 2018)

Rare in commerce (2011 last auction record).

16. **Dugdale (William)** *The Antient Usage in Bearing of such ensigns of honour as are commonly call'd arms. With a catalogue of the present nobility and baronets of England. To which is added, a catalogue of the present nobility of Scotland and Ireland, &c. The second edition, corrected.*

Oxford: Moses Pitt, 1682, with folding table and woodcut armorial shields within text, title with contemporary ownership inscription 'Tho. Bates, his Booke', with Tho. Bate armorial pasted to title recto and hi signature pasted to front endpaper, manuscript leaf written by Thomas Bates inserted at end, pastedown with armorial bookplate of J. Paul Rylands of Thelwell, Cheshire

pp. [8], 78, [4], 79-164, [2], 165-210, 8vo



nineteenth-century polished calf, boards with central gilt oval devices, the front board a monogram, the rear an armorial, spine lettered in gilt with raised bands, edges slightly rubbed, hinges beginning to crack, very good (ESTC R231444) £195

The last book of William Dugdale, one time Rouge Croix Pursuivant of Arms in Ordinary, Chester Herald of Arms in Ordinary (appointed by the king in 1644) and father-in-law of Elias Ashmole, this second edition, published in the same year as the first edition.

The book, as a tool for deciding who was a genuine baronet, is mentioned at the opening of Jane Austen's *Persuasion*, as a symptom of Sir Walter's concern for his fallen family's noble lineage; in fact, the names of the 159 baronets, newly created by Charles II in 1660, listed here, include Darcy, Morland, Willoughby, Knightley and Bennet. (Baker, *Critical Companion to Jane Austen*, 2008)

17. **[Keach (Benjamin)]** *Laying on of hands upon baptized believers, As such, Proved an Ordinance of Christ. In Answer to Mr. Danvers's former Book, Intituled, A Treatise of Laying on of Hands. The Second Edition. With A brief Answer to a late Book, called, A Treatise concerning Laying on of Hands; written by a nameless Author.*

Benj. Harris at the Upper-end of Grace-church-street, near Cornhil, 1698, title within ruled lines, lacking initial blank (title-page is A1), scattered spotting

pp. [12], 110, [2, Postscript], 12mo

contemporary sheep, covers with abrasions, edges rubbed, but binding sturdy, paste-down with early twentieth-century ecclesiastical ownership inscriptions, good £650

Benjamin Keach, a prominent Particular Baptist, who served as minister at Horseleydown Church, Southwark, and produced 43 works, one of which led to a spell in a pillory, was a particular advocate of hymn singing and the laying on of hands, which he regarded as 'an assurance of salvation.' The author's vigorous defence of the practice appears to have originally been issued in 1675 under the title *Darkness Vanquished*, but this second edition, a revised version, also includes the repost to the nameless author's treatise.

ESTC (R8584) cites only 2 copies in the UK (BL and Dr. Williams' Library) and one in the US (Union Theological Seminary), LibraryHub and WorldCat add Bradford University Library and Columbia (incomplete).

BAPTIST SAMMELBAND

18. [Philalethes (Christophilus, pseud.)] [A dialogue betwixt an awakened Sinner and a Merciful Saviour, and a Merciful Saviour. To which is added a divine poem: or, Christ the first object of God's love.]

[c. 1721], lacking title, typographic decoration at head of first text leaf, engraving of cherubs at foot of final leaf, tear across 3rd verse of first leaf, toned, pp. 3-16, 8vo (ESTC T201767)

[With:]

Moore (John) God's Matchless Love to a Sinful World. Plainly demonstrated, in several Sermons Preach'd at Bromesgrove in the County of Worcester, May 22, and 23, 1698. *Northampton, 1722, title with small tear at fore-margin, trimmed at upper margin, touching running title*, pp. 24 (ESTC N18481)

[and:]

The Gospel Truths plainly stated... [Northampton], [c. 1721], pp.viii, dedication only with cherub engraving identical to previous work.

[and:]

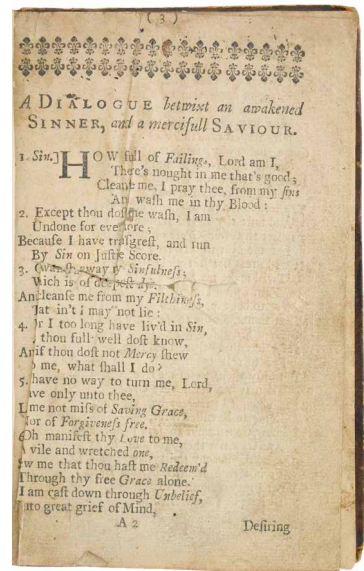
Water out of the Rock... Demonstrated in a Sermon Preach'd at Great Wood-House, near Leeds in Yorkshire, August 22, 1703. *Northampton, R. Raikes and W. Dicey, 1721, title with small tear*, pp. 184 (ESTC T192788)

[and:]

The Saints Portion. [Northampton], [1721], pp. 32, (ESTC N23472)

nineteenth-century tree calf, edges rubbed, hinges cracked, front board held by one cord, good £600

A sammelband of the works of John Moore (1662-1726), baptist minister at the College Lane Church, Northampton, and a dialogue by the mysterious Philalethes (possibly



also Moore). His career did not begin auspiciously, his first appointment, as Chaplain to Arthur Brooks of Great Oakley lasted all of a month before Brooks died, but he received many invitations to preach in the area of Kettering and Corby, and was appointed to his Northampton ministry in 1700.

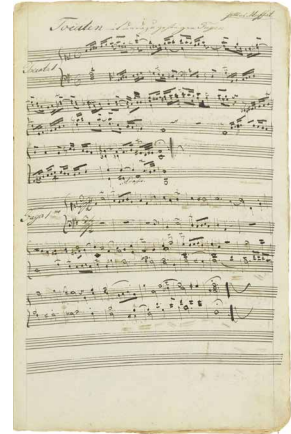
These titles are all scarce: only 1 copy of the first title in the UK (Congregational Library) and 1 in the US (Folger); 3 copies of the second title in the UK (Congregational, Bodleian, Leeds Brotherton) and 2 in the US (Folger and Union Theological Seminary); the Gospel Truths dedication also appears in the Leeds copy but no other copies traced; 4 copies of the fourth title in the UK (Congregational, Bodleian, Bradford University and York), none in the US; and 3 copies of the last in the UK (Congregational, Leeds, Bodleian) and 1 in the US (Folger).

19. **Muffat (Gottlieb)** [Manuscript:] Tocaten mit den dazu gehörigen Fügen.

c.1730, fair copy of first 8 toccatas and fugues from 72 Versetl sammt 12 Toccaten (1726), though without fugue 4 of the 7th toccata, or fugues 1,4,5,6 following the 8th toccata, 7 systems per page, written in brown ink

pp. 24, small folio

original wrappers with title inscribed on cover, edges toned, good **£400**



Gottlieb Muffat (1690-1770), youngest son of composer and kapellmeister, Georg Muffat, studied under Johann Joseph Fux, and joined the Viennese court at an early age, rising to the well-paid position of first organist with the additional responsibility of teaching the youthful members of the Imperial family, notably future Empress, Maria Theresa. His works are almost exclusively for keyboard, and his notable skill in contrapuntal technique is evident here. Muffat is perhaps best known for his intriguing connection with Handel: a manuscript in Muffat's hand of his contemporary's *Suites des pieces*, 1720, with his own variants and ornamentation survives, while Handel's extensive 'borrowing' from Muffat's compositions has been well established. The music is continuous, the missing Fuga 4 of Toccata 7 and 1 of Toccata 8 presumably the copyist's error before he appears to have run out of steam.

20. **Oxford Almanack, The.** For the Year of our Lord God MDCCXLII.

[Oxford: University Press], 1742, copper-engraving, 495 x 450 to platemark, good margins, sometime folded for display of the engraving in a frame, the Almanack proper folded in (Petter pp. 62-3) **£750**

View of a scheme to rebuild Balliol College; this was started in 1738, but was not continued after 1743. The lower half of the image includes eighteen identifiable figures associated with the college, including Bishop John Robinson. The engraver and antiquary George Vertue (1684-1756) succeeded Michael Burghers as engraver to Oxford University in 1727, a post which included the responsibility of engraving almanacks such as this.

21. **Purcell (Henry)** A Song with a Trumpet in Don Quixot. [song text] Genius of England from they pleasant Bow'r of bliss arise and spread they sacred wings.

c.1750, engraved score for vocal line, trumpet and continuo, arranged in 7 systems per page

pp. 112, 113, bifolio

edges slightly chipped, small hole at central fold just touching stave bracket £275



Originally published in *The Songs to the new play of Don Quixote... All written by Mr. D'urfe*, 1694, this particular work (Z578/7b) for Act 5. The song in this form (OCLC 863386371) appears to be held at the Universities of Virginia, Boulder, Yale and Oxford, though none of these entries mention page numbers. It is also included in Purcell's *Orpheus Britannicus*, so this may be from an early 18th century edition of this popular collection.

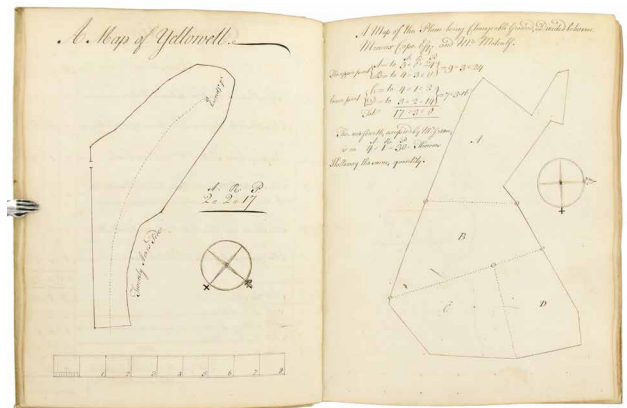
22. **(Oxfordshire.)** [Manuscript:] A Terrier and Survey of the Arable and Greensward-Ground, belonging to Monoux Cope Esq. in the open and common Fields of Horley: Now occupied in two farms, by Samuel Green and Thomas Holloway.

[Bound with:] A Terrier and Survey of the Estate at Drayton near Banbury in the County of Oxford, computed at one Yard Land and two Closes, Now in the Occupation of Henry Cross. 1749.

[And:] A Terrier and Survey of one Yard Land in the Fields and Liberties of Nethrop [Neithrop], now in the Occupation of Thomas Yorick 1753.

[nr Banbury,] 1743-1753, written in a neat hand in black ink with columns ruled in red, the first part written *rectos* only with 7 full-page hand-drawn maps

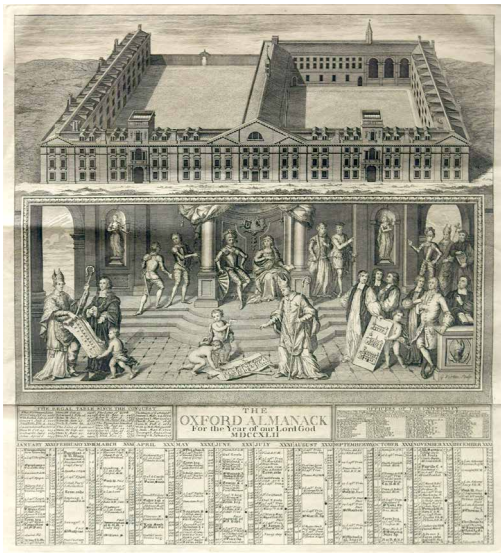
pp. 36 + Maps; 28; 6, 4to



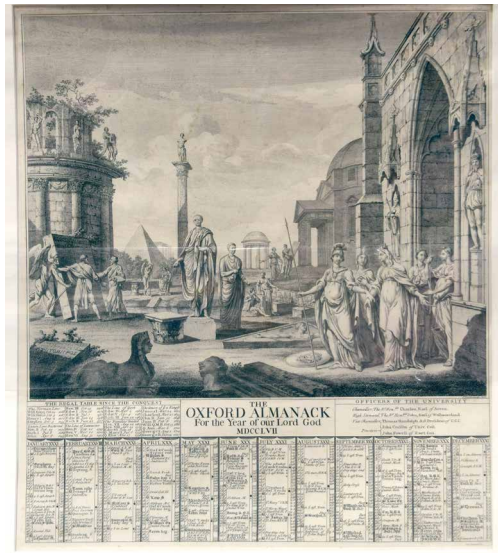
contemporary full vellum, manuscript title to upper board, ink stain around title, a few other light marks, covers a little bowed, manuscript notes ('Measure of the Inclosure at Nethorpe') loosely inserted, good £1,500

An interesting, neat record of land ownership around Banbury; largely in the property of the Cope family in the form of Sir Monoux Cope and Sir Jonathan Cope, cousins who had been successive Members of Parliament for Banbury in earlier decades. This manuscript is recorded, by the Royal Commission on Historical Manuscripts, as still being in the ownership of the family, in the collection of manuscripts belonging to Sir William Cope at Bramshill House in Hampshire, in the late nineteenth-century.

Item 20



Item 23



23. **Oxford Almanack, The.** For the Year of our Lord God MDCCCLVII.

[Oxford: University Press], 1757, copper-plate engraving, 505 x 445 mm, to platemark, sheet 765 x 540 mm, tears to upper margin (not entering engraved area) and a couple of other small ones repaired **£400**

The scene is an elaborate allegory - celebrating the arrival of The Arundel, or rather Pomfret, Marbles - on the benefits of adding the study of antiquity, sculpture and architecture to the traditional academic syllabus, with a figure representing the University at right, attended by her three faculties, being led by Minerva from a gothic building towards a scene of classical statuary, ruins, temples and allegorical figures, including a group at left in which Time attempts to destroy a marble, prevented by the Genius of antique learning who leads History forward to read its inscription. The 'antiquity' is not all classical: there is a pyramid.

The dimensions of this copy far exceed those recorded by Petters, and the BL.

24. **Butler (Samuel) Hudibras, In Three Parts;** Written in the Time of the Late Wars: Corrected and Amended: With Additions. To which are added, Annotations, And an exact Index to the Whole. Adorned with Cutts, designed and engraved by Mr. Hogarth.

Printed for D. Browne, C. Hitch [et al.], 1761, frontispiece portrait, 16 engraved plates by J. Mynde after Hogarth, of which 5 are folding, occasional spots, front free endpaper slightly loose



pp. [iv], xii, 13-401, [16 plate leaves interspersed], [17], 12mo

contemporary calf, spine with gilt morocco label and decorative gilt panels between raised bands, boards somewhat marked, edges rubbed, upper joint cracking, slight damage to head of spine, good (ESTC T62631) **£195**

Samuel Butler's epic satirical poem, originally published between 1663 and 1678, and in print, virtually continuously until the turn of the 20th century (rivalling Byron's *Don Juan* in this respect) is here fittingly accompanied by Hogarth's engravings, originally issued in a 1726 edition.

OXFORD FORE-EDGE PAINTING

25. THE HOLY BIBLE. Containing The Old Testament and The New, Newly translated out of the Original Tongues: And with the former Translations diligently compared and revised...

London: Printed by Mark Baskett... and by the Assigns of Robert Baskett, 1765, with separate New Testament title-page dated 1764

[preceded by:] *The Book of Common Prayer. Oxford: Printed by Mark Baskett, Printer to the University, 1766, occasional faint spots, title and initial leaves slightly toned, unpaginated (signatures end D12, E2)*

[with] *The Whole Book of Psalms. London: Printed by H. Woodfall, 1766, unpaginated (signatures end D12)*

contemporary red calf, boards with ornate floral gilt-stamped border, within gilt dog-tooth rule, spine with richly gilt panels between raised bands, lettered in gilt, marbled endpapers, all edges gilt, later fore-edge painting of Oxford, board floral motifs slightly dulled at lower edge, joints and edges rubbed, very good (Herbert 1151?) **£1,200**

The Bible appears to accord with Herbert 1151 ('Price Two Shillings Unbound', Apocrypha mentioned in list of books, but not required by signatures etc.), apart from the date which is listed there as 1763. This edition, the Book of Common Prayer and the Psalms do not appear to be included in ESTC, or LibraryHub.

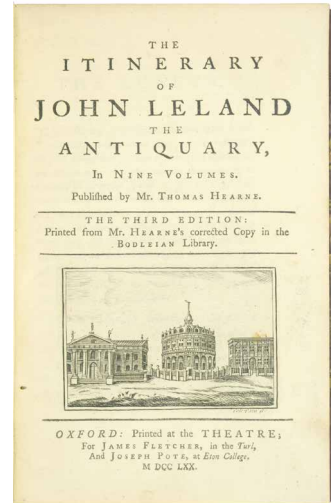
The later fore-edge painting shows the famous Oxford profile - the Radcliffe Camera and St. Mary the Virgin spire clearly apparent - as viewed from Boars Hill, painted in the 'romantic' style associated with Edwards of Halifax.



26. **Leland (John)** The itinerary... In nine volumes [bound in five]. Published by Mr. Thomas Hearne. The third edition: printed from Mr. Hearne's corrected copy in the Bodleian Library.

Oxford: printed at the Theatre; for James Fletcher, in the Turl, and Joseph Pote, at *Eton College*. 1768-1770, engraved folding mosaic plate, 2 further plates, numerous engravings within the text, section at end of vol. 8, with separate title-page 'An Account of Some Roman Urns... In a Letter to Sr. Christopher Wren' and pagination, a couple of short marginal tears, ownership inscriptions of John Williams dated 1838

pp. [viii], xxiv, 4 (subscribers' list), folding plate, 150, [2]; 174, [2 plates interspersed]; x, 11-196; xvi, 183; xxxii, 178; xviii, 156; xxvii, 153; xlvi, 109, 48; xlvi, [ii], 140, 75, 74-78 (index), [ii, corrigenda], [i, ad], 8vo



contemporary half calf with marbled boards, spines with gilt-ruled raised bands and gilt-lettered morocco labels, joints slightly rubbed, very good (ESTC T135479) £1,250

A pleasing set of the renowned local history study by Leyland (c.1503-1552), who, under royal patronage, travelled widely, notably to the libraries of all the religious houses of England, annotating his detailed observations in his notebooks. After his descent into insanity, these were circulated amongst noted antiquarians, including John Stow and William Camden, and were eventually donated to the Bodleian, where they remain. *The Itinerary* itself was not published until Thomas Hearne issued the 9-volume edition in 1744-5.

ILLUSTRATED HISTORY OF PRINTING WITH TYPEFACE SPECIMENS AND DIAGRAMS OF IMPOSITION

27. **[Luckombe (Philip)]** The History and Art of Printing. In two parts...

Printed by W. Adlard and J. Browne, for J. Johnson, 1771, FIRST EDITION, SECOND ISSUE, added full-page frontispiece with woodcut figure of Gutenberg, all pages within typographical border, a dozen small woodcuts of printing equipment, 40pp. of typographical ornaments and type specimens in numerous languages, decorated initials and ornaments, 24pp. of woodcut diagrams illustrating the combinations of imposition by format, uniform light age browning, slightly heavier to a handful of leaves, frontispiece and last leaf lightly waterstained, small tear at upper gutter of first title just touching border, 2 parts in 1

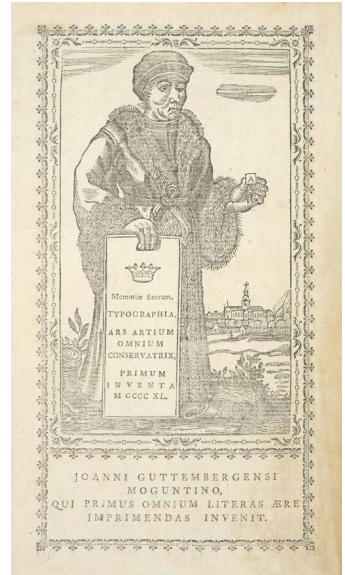
pp. [16], 502, [4], tall 8vo

two titles dated 1771 (cancel) and 1770 respectively, contemporary polished calf, spine gilt, gilt-lettered morocco label, upper joint cracked but firm, light water stain to upper cover, occasional minor loss, corners a bit bumped, small repair at head of upper joint

and foot of spine, early 19thC armorial bookplate of Castle-Freke Library to front pastedown (ESTC T86116; Bigmore & Wyman I, 447) **£450**

A good copy of the first edition, second issue, of this important, beautifully illustrated history of the art and mechanisms of printing. Like several others, this copy retains the original title of the first issue (1770) – ‘A concise history of the origin and progress of printing’ – as well as the title of the second, dated 1771.

Philip Luckombe (1730-1803) was an English printer in Exeter and London, and the author of numerous dictionaries and works on printing. The present is a printer's manual drawing from the theories of Moxon, Ames, etc. After a short historical introduction, with a focus on England, it discusses printing materials, founts, spaces, apostrophes, metal rules, metal flowers, and much more. It then moves to analyse the various mechanism of the printing process and the instruments used, including printing in red, mixing colours with varnish, composing, correcting, and so on. Of this, 40pp. are devoted first to a Caslon specimen with types in various alphabets (incl. Greek, Hebrew and Saxon) and music type, then to a Cottrell specimen including Doomsday type. Very interesting are the 24pp. of schemes for sheet imposition, considering the various combinations from folio to 64mo, as well as half-sheets of 36s and double signatures. An important, finely printed work.



WITH UNPUBLISHED PRELUDE?

28. **Gottlob Türk (Daniel)** [Manuscript] *Sechs Kleine Klaviersonaten. Von Daniel Gottlob Türk, Universitäts Musikdirektor in Halle. Erster Theil.*

1785, fair manuscript copy of first collection of 6 sonatas for clavier, highly legible, 6 systems per page, prefaced by single-page (46-bar) prelude in a different hand in brown ink

pp. 27, small folio

self-wrappers with title inscribed on cover, and final music page serving as back cover, toned and spotted, good **£500**

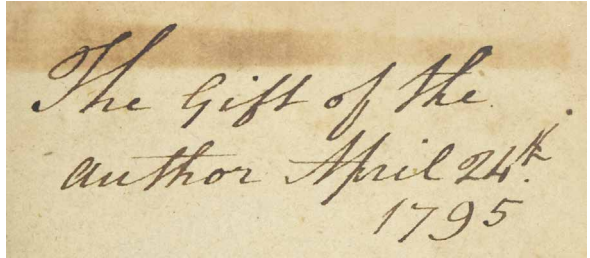


Following tutelage under J.S. Bach's pupil, Gottfried August Homilius, Daniel Gottlob Türk (1750-1813) became Director of Music at the University of Halle in 1779, and there, sealed his reputation as a renowned teacher, publishing his *Klavierschule*, an extensive and detailed teaching guide for the keyboard and an invaluable source for keyboard performance practice in the late eighteenth century. This manuscript copy dates from the year of publication of the first volume of the composer's *Klaviersonaten*, but most intriguingly, also includes a prelude in an almost fantasia style, alternating bars of

modulating chords with virtuosic passages of decorated scales and arpeggios, which does not appear in Gottlob Türk's published works.

29. **[Woolston (Thomas, editor)]** *The Young Gentleman and Lady's Poetical Preceptor: Being a Collection of the most Admired Poetry: Selected from the Best Authors...*

Coventry: M. Luckman, Sold also by Brooke and Macklin... and by the editor, Adderbury, Oxfordshire, [c.1795], a couple of manuscript corrections on final pages, final advertisement leaf featuring books sold by M. Luckman, front free-endpaper inscribed 'The Gift of the Author, April 24th, 1795'



pp. xii, 310, [ii, ad], 12mo

contemporary tree calf boards with gilt roll-tooled border, rebacked, spine with morocco label lettered in gilt, rear board surface damaged at lower corner, board corners worn, good

£950

The stated aim of the Rev. Dr. Thomas Woolston's scarce compilation was 'to be entertaining and instructive to Youth in general', and with this in mind, to include shorter poems and avoid the extracts common to many anthologies of the time. While works by Milton, Dryden and Pope do feature, the 'transitional poets' - Cowper, Gray, Burns, William Collins - are well represented, along with popular elegies from lesser known writers, such as Richard Jago's lament on the death of a self-sacrificing blackbird, *The Blackbirds*. Several poems from the pioneering early Romantic, Charlotte Smith, the highly regarded Anna Laetitia Barbauld and Elizabeth Carter, of the Bluestocking Circle, are also included. The verse text is followed by miniature biographies of each poet, Burns, for example, 'though a provincial writer in the Scotch dialect, is in many of his pieces very pleasing', while Charlotte Smith's poems are described as 'some of the most exquisite sonnets perhaps ever written.'

Mary Luckman continued the successful printing business of her husband, Thomas (Mayor of Coventry in 1782), employing 4 apprentices in the 1790s, one of whom, William Sheffield, becoming her business partner and son-in law.

Only 3 copies listed in ESTC (British Library, Bodleian, Canterbury University; none listed in the US)

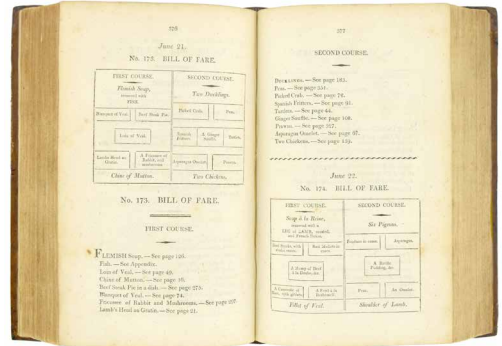
30. **Simpson (John)** *A Complete System of Cookery. On a Plan entirely New, consisting of Every Thing that is Requisite for Cooks to Know in the Kitchen Business; containing Bills of Fare for Every Day in the Year and Directions to Dress each Dish...*

W. Stewart, 1806, *FIRST EDITION*, with half-title, 3 leaves (D6-8) with cooking stains, bill of fare tables throughout

pp. [vii], viii-xi, [ii], 2-754, [ii], tall 8vo

contemporary tree calf, rebaked with dried-pea green calf lettered in gilt, slight abrasion to back board, title with ownership inscription 'J Wingfield Stafford, April 1807', half-title verso with later inscription 'Emily Curtis, Platt Common', very good £300 (Cagle 990; Bitting p. 436-7)

An innovative arrangement, with detailed menus, interspersed with recipes, for each day of the year. Since these trace the author's own 1805 culinary progress as chef de cuisine to the Marquis of Buckingham, the richness of fare - wild duck sautéed in port and Seville orange, Christmas Day turkey cooked with two pounds of truffles - comes as no surprise.



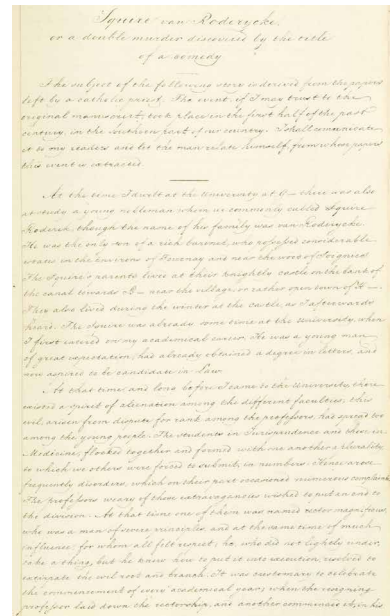
This copy from the collection of Prue Leith, without mark of ownership.

31. (Commonplace Book.) Manuscript notebook containing tales, fables, and a play, in English.

[?Holland: c. 1810], Manuscript in ink on paper watermarked J. Kool & Comp (see below) in a single, neat, extraordinarily regular and legible sloping copper-plate hand, inner margins ruled in red, the play, and succeeding pieces, in double columns with a double red rule dividing them, one section with top outer corners sliced off, the paper in the latter part shorter at the outer margin, textblock nearly split at centre

pp. 90, [65], folio

contemporary, non-professional, half calf over canvas covered boards, some abrasions, text block edged a bit forward, detached from headbands but by no means loose, good £2,250



Commonplace Book is perhaps not entirely apposite in describing this intriguing volume. Rather, it would seem to be an exercise book for a Dutch person perfecting their English (the English is pretty good, good Regency English, but it sometimes goes awry). The paper is Dutch, J. Kool & Comp being paper makers not far from Amsterdam, who flourished 1774-1836; the handwriting might be from any date within the period, but the mid-point seems about right. People and places are usually introduced just with an initial, but the people often have a 'van' or 'van der' before the initial, and the places have Burgomasters. All this suggests a Dutch provenance, and though literarily and calligraphically accomplished, the 'primitive' binding lends the volume a rather charming domesticity.

Contents:-

"Squire van Roderycke or a Double Murder Discovered by the Title of a Comedy." Pages 1-27.

"The Blue Horseman and his Family or a Process of Singular Connexion Resolve by the Final Discovery of a Capital Crime." Pages 27-56.

"The Coach Man James or a Remarkable Instance of Possible Innocence Notwithstanding an Accumulation of Apparent Charges." Pages 56-72.

"The Enigmatical Stranger or Remarkable Discovery of a Committed Murderer after a Lapse of Eleven Years." Pages 73-90.

"Fables." Eight fables, with moral instructions; at least one, "The Dog and the Wolf," is from Aesop. The others are: "The Cock and the Precious Stone"; "The Lion and the Rat"; "The Fox and the Wolf"; "The Dog, the Cock and the Fox"; "A Countryman and His Children"; "The Animals"; and "The Two Foxes." Pages [91-97].

"Tales." Eight instructive anecdotes and sketches: "The Released Galley Slave"; "Alphonsus, King of Naples and His Bufoon"; "Filial Love"; "The Innocent Treason"; "The Algerine Slave"; "The Discovery of the Island of Madeira"; "On Human Distresses"; and "Magnanimity and Gratitude." Pages [97-109].

"The Mathematicians or the Eloped Lady." A play in double columns. Pages [111-128].

"Peter, A German Tale." From the French of Jean-Pierre Claris de Florian. In double columns with the French and English versions side-by-side. Pages [129-140]. Not the translations published by T. Becket, 1786 (ESTC N25864: 1 copy in the UK, Bristol; and 4 in North America).

"Sophronimus, a Grecian Tale." From the French of De Florian. In double columns with the French and English versions side-by-side. Pages [141-155].

A curious mixture then of the improving, and the Gothic.

32. **(Wesley.) Hampson (John)** [Manuscript] Extracts from Letters of the Revd J.H. to a friend.

[preceded by]: Copy of Sermon Preached at Sunderland Church By the Revd. Rold. Clayton on the death of the Rev. John Hampson, 19th Decb. 1819.

1813-1818, manuscript in brown ink in several hands, on ledger-ruled leaves

pp. [ii], 37, 47, [67, blank], 4to

contemporary calf-backed vellum boards, somewhat marked, edges worn, hinges strengthened, pastedowns with pen trials, addition sums and pencil signature of Jane Hampson (wife of John Hampson), good **£2,000**

John Hampson (1760-1819), alumnus of St. Edmund Hall, Oxford, and Wesleyan travelling preacher prior to joining the Church of England in 1785, is best known for his renowned *Memoirs of the late Rev. John Wesley*, 1791, widely regarded as the most objective and influential work on Wesley of the time.

Despite the fact that neither Hampson, nor his father were included amongst the 100 preachers of Wesley's Deed of Declaration, 1784, though both had travelled and preached in Wesley's name for decades, John Hampson invited John Wesley to preach at his church, St John's, Sunderland on several occasions, most notably in 1788, where a record sum was

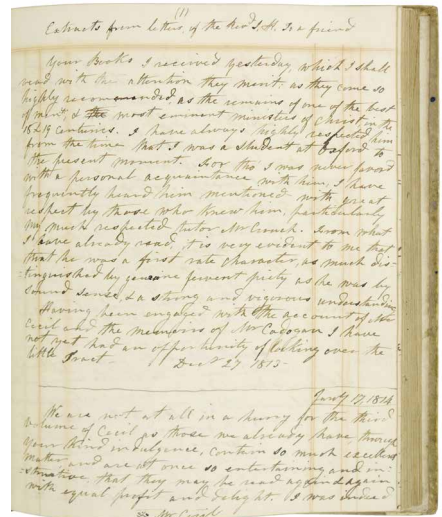
raised through his charity sermon, the episode captured in the Life of James Mort: ‘When he saw the venerable man, moving down the aisle, with tremulous step, leaning on the arm of Mr. Hampson, the Clergyman, his heart melted, and in order to conceal his tears, he sat down and covered his face.’ [biblicalstudies[.]org[.]Juk: Wesley Historical Society: John Wesley’s Visit to Mr. Hampson’s Church, Sunderland, F.F. Bretherton]

The extracts from letters inscribed here appear to be unpublished and mention his major work on several occasions. ‘I am glad you met with no bugbears in my memoirs of Wesley. A preacher of that connection told me when last at Lond., that it was the best that had been yet written, and our Bishop declared this approbation, because it was an impartial account./ But indeed it was reprobated by many for this very reason...’. He refutes the suggestion by Dr. Priestley that he was assisted in writing Memoirs by his father, insisting that though he knew of the project, he was not involved in the composition and first saw it in print, ‘It is therefore a piece of justice... to say that he is perfectly innocent of any faults or imperfections which the work may have.’

He is not above criticising a rival account of Wesley, quoting from a hand-written note written by Bishop of Worcester (Richard Hurd) on the flyleaf of Fletcher’s work on Wesley, ‘The author of these tracts... was a man of fine parts and exemplary goodness, but tinted with fanaticism,’ but praises Milton: ‘Paradise Regained is as scriptural as Paradise Lost, tho’ perhaps not so practical because not so rich in imagery.’

In one intriguing passage, Hampson asks his correspondent if he has read The Velvet Cushion (by John William Cunningham, vicar of Harrow on the Hill): ‘They have had a very great run... It is said that this gentleman’s ministry has been of very great benefit to Lady Byron, who, happening to be in his neighbourhood, was so much affected by his discourses, that she cultivated an acquaintance with him, & is become exceedingly serious, the best of all antidotes to mental anguish.’

The sermon preached by Rev. Clayton on Hampson’s death (also apparently unpublished), is essentially a eulogy, praising his eloquent preaching style, his diligence and service to his parish, which was his main concern even in his last days.



EARLY AMERICAN POETRY AND THE WAR OF 1812

- 33. [Carter (Nathaniel H.)] The Court of Neptune and the Curse of Liberty, with other poems on subjects connected with the late war.

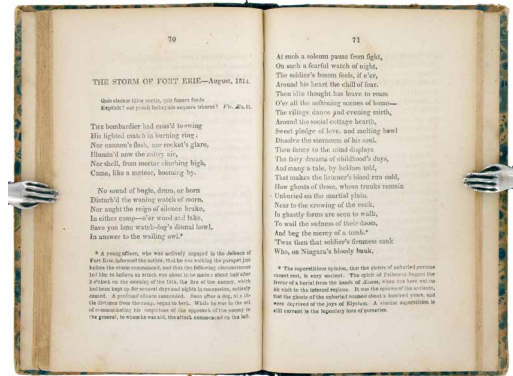
New York: Van Winkle, Wiley & Co., 1817 first and only edition, uniform light age browning, a few leaves slightly foxed at margins, the odd ink stain, very small loss to upper edge of 51-2, a handful of leaves misbound

pp. [5], vi-106, [2], small 8vo in 6s

a good copy in contemporary navy blue quarter sheep over marbled boards, a little rubbed and sunned, spine gilt-lettered (Wegelin, 1262; Sabin 17173; Shaw & Shoemaker, 40577; Stoddard 1163)

£750

A good copy of the first and only edition of this uncommon anonymous collection of early American poetry, 'attributed to "the able and classical editor of the New-York Statesman" (i.e., Nathaniel H. Carter) in the Nov. 10, 1820, issue of the Maine intelligencer' (AAS). It is a literary commemoration of major battles and events which took place during the War of 1812, fought between the United States and its allies, and Great Britain and its North American colonies. Poems are devoted to the River Raisin massacre, and the battles of Lake Erie, Fort Erie, Chippewa, New Orleans, Chrystler's Field, Valparaiso and Niagara. According to the preface, 'most of the following essays were written during the war, as the events which they attempt to celebrate occurred', and were later revised, the author states, in imitation of Lord Byron's poetic style. American events and locations are set within a neo-classical world of Graeco-Roman deities, nationalistic allegories and references to Horace and Virgil. The most interesting detail is provided in the numerous footnotes, with fascinating insights into his the author's own life and into the narrated events (e.g., how the Indians reacted at the battle of the Raisins, how the army behaved at the battle of Tippecanoe). On these he was allegedly informed by soldiers who took part in the war.



Virginia, LC, AAS, Delaware, Wisconsin, Chicago, Newberry, Western Reserve, Tulane, Ohio State, Rochester, Penn, NYPL, NYHS, Bowdoin and Huntington copies recorded in the US.

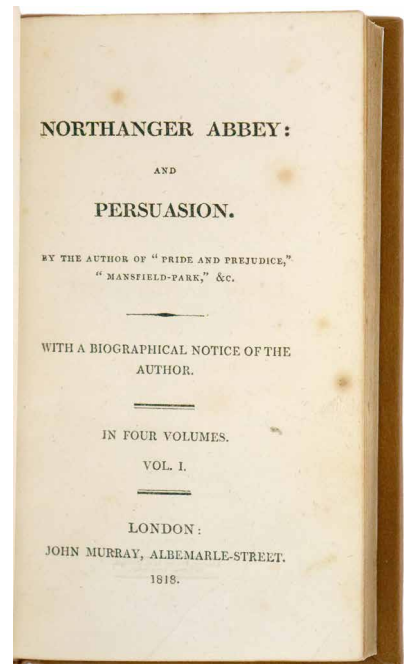
34. [Austen (Jane)] *Northanger Abbey: and Persuasion*. By the Author of "Pride and Prejudice," "Mansfield-Park," &c. With a Biographical Notice of the Author [by Henry Austen]. In Four Volumes. Vol. I [-IV].

John Murray, 1818, FIRST EDITION, half-titles (between the preliminary leaves and first page of text in each volume, as issued), lacking final blanks in vol. IV, sporadic foxing, particularly to the final gathering of vol. I

pp. xxiv, 300; [iv], 331, [i]; [iv], 280; [iv], 308; 12mo

modern tan calf, gilt spines with raised bands and morocco labels, very good (Gilson A9; Keynes 9; Sadleir 62e)

£11,000



Northanger Abbey, the first of Austen's novels to be written, but which languished at Crosbie and Co. for 13 years before being bought back in 1816, published posthumously here with her final novel, *Persuasion*. According to Keynes the number of copies printed of these sets probably exceeded 2000 copies, but from Murray's ledgers Gilson establishes that the print run was 1750, 1409 of which were sold before the end of the year.

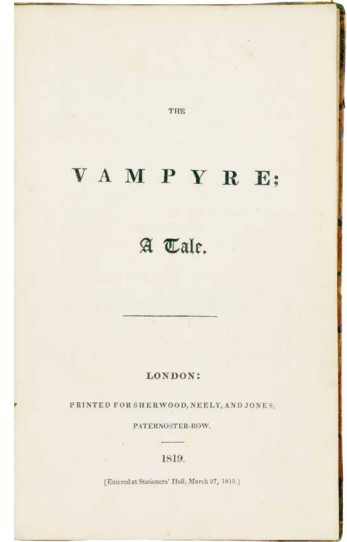
35. [Polidori (John William)] *The Vampyre; a Tale.*

Printed [by Gillet] for Sherwood, Neely, and Jones, 1819, FIRST EDITION, fourth issue, complete with half-title and both Extracts, a little very light spotting

pp. xxv, [i], [27-] 84, 8vo

contemporary half calf, terracotta lettering piece (later, but blending in perfectly), slightly worn at extremities, and repair to head of spine, good **£3,000**

Fourth issue: without Byron's name on the title-page, gathering 'A' reset to 23 lines to account for the removal of a slur on Mary Godwin and Claire Clairmont, and 'almost' corrected on p. 36. An agreeable copy in a contemporary binding. Pasted inside the front cover is an old bookseller's description, not identifying the issue, but asserting 'it is difficult to know who wrote this work' (though Polidori's name is given within square brackets).



36. Capotorti (Luigi) [Manuscript] 'Ad paradisi sedem...'

[c. 1820], manuscript music for tenor and small orchestra (parts for 2 violin, 2 oboe, 2 horn, 2 viola, one cello), pages 12 and 13, slightly larger format but same hand, 5 examples of whole or near-whole pages pasted together, for 3 of which the amended music is written on the page, the remaining two are blank, the music continuing thereafter, several crossed through groups of bars and text alterations, page 5 slightly soiled with repaired tear at fore-corner, page 7 with short repaired tear at upper margin, several off-setting marks from the closed pages paste dabs

pp. 35, oblong folio

modern half calf with marbled boards, cover with gilt-lettered label, good **£1,200**



Having graduated from the Conservatorio di Sant Onofrio where he studied under Piccinni among others, Luigi Capotorti composed his first opera which was such a success that he was commissioned to compose another for the birthday of Queen Maria Carolina in 1799. Seven further operas followed, including *Marco Curzio*, in 1813, in honour of Napoleon who had installed his brother-in-law as King of Naples in 1808. Capotorti also wrote sacred music in his role as maestro di capella at several prominent Neapolitan

churches, and having fallen out of favour with the new King of Naples, Ferdinand IV, he retreated to San Severo where he continued to write sacred music and romanze, often setting the texts of Giuseppe Saverio Poli

This work, in a light operatic style, opens in G major with an instrumental introduction and recitativ, and continues in A major with the full-blown Rondo, the strings and woodwind providing an animated accompaniment with arpeggio figures and dotted rhythms. The form itself is a loose rondo - the opening tenor melody, returning after the largely dominant middle section, repeating its first iteration for only a few bars before new material is introduced leading to the final section, punctuated by a fanfare-like arpeggio figure which the tenor repeats to its conclusion.

The text remains unidentified, possibly the work of Saverio Poli. No published version traced.

37. **[Wilson, Sarah (Atkins)]** Fruits of Enterprize exhibited in the Travels of Belzoni in Egypt and Nubia;... interspersed with the Observations of a Mother to her Children. By the author of "The India Cabinet." Second Edition.

Harris and Son, 1822, hand-coloured engraved frontispiece (dated Nov.1st 1821) and 11 engraved plates (2 per page), title-page with woodcut vignette of the Head of Memnon, faint offsetting from plates, contemporary ownership inscription 'Robert Broughton from his Affectionate Uncle, H A Broughton, Xmas, 1822' and bookplate of L.V. Grinsell on pastedown

pp. xii, 250, [11 plate leaves interspersed], [ii, ads], 8vo



contemporary salmon diced calf, spine with richly gilt panels, boards ruled in gilt, board edges worn, joints rubbed, front board with ink spot at upper edge, good (Moon 982; not in Osborne or Gummuchian) **£750**

Lucy Sarah Atkins Wilson (1801-1863) produced a wealth of material for the Harris stable, and this study on the Italian explorer Giovanni Battista Belzoni is one of her earliest. It follows a dialogue form with a series of interactions between a mother and her children. This scarce early copy has the complete set of hand-coloured engravings, with views of "Belzoni with two Arabs in a Mummy Cave", "Belzoni viewing the Pyramid whilst his Companions enter it", and numerous others by an accomplished engraver. The book went through nine editions under this publisher; later editions included "A Short Account of the Traveller's death." (Belzoni died in 1823). According to LibraryHub, only four UK libraries hold copies of this particular edition.

38. **Hall (James, artist) and William Home Lizars (etcher)** Eight Engravings of the Ruins occasioned by the Great Fires in Edinburgh on the 15th, 16th and 17th November 1824. Published for the benefit of the sufferers.

Edinburgh: Sold by A. Constable & Co., [1824], 8 plates (6 etched, 2 lithographed), 2 folding, after drawings by James Hall, tissue guards and endpapers somewhat spotted,

but pasted-in etchings and lithographs clean, title label on front wrapper inscribed 'Captain Kater With Mr. Js. Hall's Compliments' at upper edge and 'Care of Dr. Wollaston, 14 Buckingham St. Fitzroy Square' at lower edge

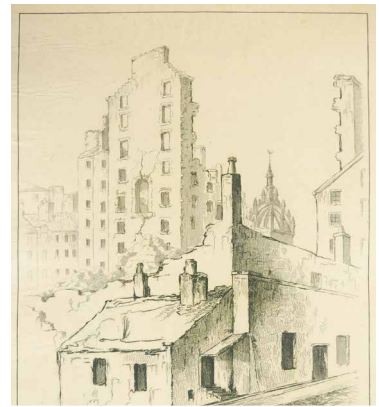
pp. [12], oblong folio

original blue paper wrappers, upper cover with title label, slightly soiled, fore-edges frayed, remnants of green glazed paper spine, good £1,600

The Great Fire of Edinburgh - which broke out in an engraving workshop in the Old Assembly Close, and lasted, in all, for five days - proved to be one of the most significant fires in Edinburgh's history, destroying 400 homes with the loss of 13 lives. Although the newly formed fire brigade was criticised in the immediate aftermath, it soon became clear that the nature of the narrow alleyways and scarcity of firecocks had made their task extremely difficult. The devastation caused is quite apparent from Hall's drawings, but the clearing of Parliament Square did allow for a restructuring of the area, originally proposed in 1807.

Titles of the plates:

1. State of the Parliament Square at Day-Break on Wednesday the 17th Novr. 1824
2. Con's Close. 17th Nov. 1824, spot where three men were crushed to death.
3. In the Old Assembly Close.
4. View from the Old Fish Market Close.
5. General View of the Ruins, Friday 19th Novr. 1824, folding.
6. Preparations for Pulling Down the Great Gable. Friday Evening 19th Novr.
7. Remnant of the Great Gable - The Highest in Edinr...at One O'Clock on Saturday 20th Novr, folding.
8. Appearance of the Ruins on the Eastern Side of the Parliament Square the instant after the Mines were Sprung at Noon on Saty. 20th Novr. 1824.



A rather pleasing association copy, since the brother of James Hall (talented amateur artist, patron and friend of Sir David Wilkie), Captain Basil Hall, who commanded a series of ships involved in exploration and scientific missions, was well acquainted with Captain Henry Kater and William Hyde Wollaston who both served on the Board of Longitude from 1818 to 1825.

39. [Anon.] Paywicke. Or The Beginning of Hope.

Edinburgh: Printed for Waugh and Innes, 1826, FIRST EDITION, engraved frontispiece of phaeton, occasional spots to initial leaves and engraving off-setting, trimmed at fore-margin touching title-page letters

pp. 206, 8vo

[bound with:] Author of 'The Military Blacksmith'. Caroline Lindsay. The Laird's Daughter. *Edinburgh: William Oliphant, 1827, FIRST EDITION, half title, engraved*

frontispiece of Scottish landscape, without final publisher's advertisement leaf, half title with short tear at lower margin, occasional spots and off-setting to initial leaves

pp. [ii], 175 (prelims vii [i], 7-1750

later 19th-century half calf, marbled boards, spine with gilt-tooled panels between raised bands, edges rubbed, boards with abrasions, both endpaper and half title of second work with contemporary prize inscriptions to Margaret Brown for writing and arithmetic (18,.. trimmed) and 'Great attention and improvement' (1828), good **£500**



Two scarce Scottish juvenile titles with a religious character from a period of rapid expansion in this area. The first title is reviewed in *The Baptist Magazine*, vol. 18, 1826, as one of an avalanche of such works, following the success of Miss Kennedy's *The Decision*; many, the reviewer states, are not of great worth, but this author's 'descriptions are marked by great fidelity, and the most happy introduction of Christian sentiments.', and the final death-bed scene 'is one of the most touching things we have read.' The Preface of the second title outlines the object of the story, to remind estate owners of their Christian duties toward their tenants, and follows the eponymous heroine in her heart-felt attempts to do so.

Both uncommon (UK: BL and National Library of Scotland only, 1st title also In Trinity College, Dublin; no copies in US, according to WorldCat).

40. **Gaspari (Gaetano) [Manuscript] *Qui Tollis a Tenore di G.G. Partizione per l'Organo solo. Questo pezzo è ancora a piena orchestra.***

c.1850, manuscript music in dark brown ink for tenor and organ, 5 systems per page, fair copy with two crossed-through deleted bars

pp, 5 {i}, oblong folio

modern half parchment with marbled boards, cover with gilt-lettered label, very good **£600**



Gaspari (1807-1881), prize-winning student at Liceo Musicale, Bologna, organist at S. Martino, Bologna, maestro di cappella at the Collegiata at Pieve di Cento, and later, at Imola Cathedral, before returning to the Liceo, eventually as professor, is best known for his bibliographical opus, classifying the renowned music library there. However, his liturgical works, including the Offertorio for the Requiem Mass for Rossini, were also admired by his contemporaries.

This piece, an E-major setting of the Gloria with a highly singable tenor line and lively organ accompaniment, is a typical example of liturgical music of the era with a touch of chromaticism and clear harmonic structure, though the change of key at the beginning

of the organ solo is rather abrupt, the sketchy nature of this section suggesting that it may have been improvised in performance.

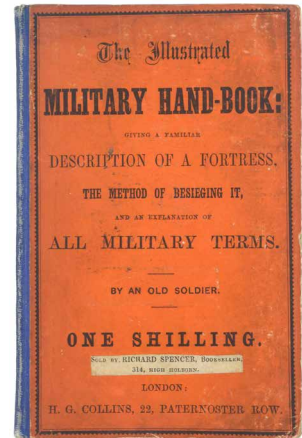
Given the style of the piece, the attribution, from the binding & the contemporary initials on the title-page seems highly likely. No published version traced.

41. (Warfare.) 'An Old Soldier'. The Illustrated Military Hand-Book: Giving a Familiar Description of a Fortress, the Method of Besieging It, and an Explanation of All Military Terms.

H.G. Collins, 1855, FIRST EDITION, frontispiece and 8 further plates, some double-page, with 2 double-page maps at rear, some spotting and a couple of pencil corrections to typographical errors

pp. 25, [3, Glossary] + Maps, [4, ads], 12mo

original orange boards backed with blue cloth, bookseller ticket to front board, some light wear and soiling, small handling mark to flyleaf, good **£350**



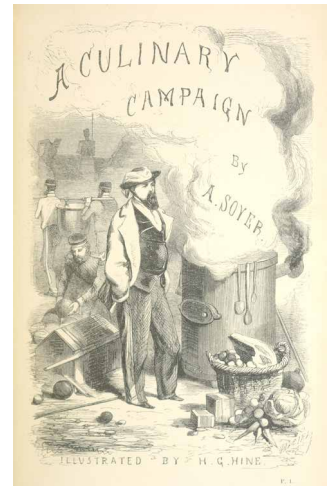
The guide opens with reference to the Crimean War and the public's ensuing familiarity with military terms – without their necessarily being adequately acquainted with their meaning. Aside from English, French words dominate.

42. Soyer (Alexis) Soyer's Culinary Campaign. Being Historical Reminiscences of the Late War. With the Plain Art of Cookery for Military and Civil Institutions, the Army, Navy, Public, etc. etc.

G. Routledge & Co., 1857, FIRST EDITION, portrait frontispiece, wood-engraved additional title illustrating the author with soldiers preparing food in camp, 7 plates and numerous illustrations, illustrated advertisement for Soyer's Sultana's Sauce, initial leaves slightly toned

pp. 597, [iii], 8vo

publisher's red cloth, boards with decorative blind-stamped border, cover with gilt vignette, gilt spine decorated with military emblems, top edge dust-soiled, spine faded with head and foot rubbed, corners slighted knocked, flyleaf and frontispiece verso with repeated presentation inscription 'A New Year's offering to Tiny[?], N.E. Jamalde, 31st December, 1860', good **£425**
(Bitting p.444; Cagle 1008)



The extraordinary career of Alexis Benoit Soyer, which, aside from service in several households notably those of the Duke of Cambridge and the Marquess of Ailsa and as chef de cuisine at the Reform Club, also included a proposed design for the Great Exhibition, the invention of the soup kitchen in response to the Great Irish Famine, and an

innovative tabletop stove, was consistently driven by a clear talent for self-promotion and an innovative and philanthropic approach. He is most renowned for his support during the Crimean War, described in this work, where, recognising the importance of nutrition in recovery, he assisted Florence Nightingale, revising diet sheets and re-organising catering in hospitals at Scutari and Constantinople.

This copy from the collection of Prue Leith, without mark of ownership.

43. **Phelps (Sylvanus Dryden) Autograph Letter**
signed, to his wife from Egypt.

Alexandria, March 12 1860, written in black ink

pp. [6], crown 8vo

sometime folded, very good condition **£750**

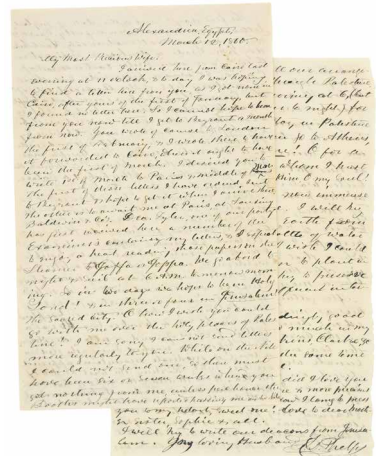
Phelps writes to his 'Most Precious Wife' – she born Sophia Emilia Linsley (called 'Milly' by Phelps at the close) – from Alexandria, en route to the Holy Land, having lately been in Cairo ('a very unique & attractive city'). The voyage would form the basis of his book 'The Holy Land, with Glimpses of Europe and Egypt', published in 1862 – he mentions that after four weeks in Palestine, they will then go 'to Athens, Paris, London' and then, finally, 'home!' He conveys in lyrical terms his wonder at some of the scenery ('a unique & intensely interesting landscape'), including reading aloud the 'Song of Moses' whilst 'perhaps I stood on the very spot where that song was sung the morning after the passage'. Phelps mentions collecting leaves and flowers as 'mementoes of the place', and 'will try to bring a quart of earth from Calvary, & a little bottle of water from the Jordan'; another thing returning with him from the trip will be the 'now immense' beard which 'I mean to wear home'.

Phelps was a Baptist preacher from Connecticut: he was born and partly educated there (at the Connecticut Literary Institute and Yale Divinity School, with a spell at Brown University between), and preached in the state for the majority of his career. He was the author of a number of hymns, as well as other religious works – including a volume of poetry.

A COLLECTION OF 10 PAMPHLETS IN GERMAN FOR THE 1860 REPUBLICAN CAMPAIGN (MOSTLY ON SLAVERY)

44. **(Slavery.) LINCOLN (Abraham) Die nationale Politik. Flugblatt n.4, and 9 other pamphlets.**

*1860, (see detailed descriptions below) in German, first editions thus, 4 of which printed by Buell & Blanchard in Washington, D.C., and 6 issued by the 'New-Yorker Demokrat', Gothic letter, mostly double column, all in very good condition, several unopened, uniform slight age browning (as usual) or very minor foxing, one with couple of small light water stains, several stitched as issued, else unbound (F.C. Luebke, 'German Immigrants and American Politics', in *Germans in America: Retrospect and Prospect* (Philadelphia, 1984), pp.57-74) **£3,000***



1. Hickman (John) *Der Sektionalismus des Südens.* [The Sectionalism of the South.] pp. [1]-8, 8vo. Only JHU and Brown (Hay) copies recorded in the US. Comparing the historical and current status of the North and South of the U.S., concerning commerce and political representation. Hickman (1810-75) was a member of the House of Representatives for Pennsylvania's 6th Congressional District (1855-63).



2. Hickman (John) *Wer hat die Verträge gebrochen?* [Who Violated Compromises?] pp. [1]-7, [1], 8vo. Only AAS, UCB, Brown (Hay) and Delaware copies recorded in the US. On the attempts of President Buchanan to curb escalating tension between pro-slavery and anti-slavery groups.

3. Seward (W.H.) *Der Zustand des Landes.* [The State of the Country.] pp. [1]-16, 8vo. Only NYPL, Brown (Hay) and UCB copies recorded in the US. An articulate discussion of slavery in the South, since the late 18th century. W.H. Seward (1801-72) was at the time a member of the U.S. Senate, renowned for his incendiary anti-slavery rhetoric.

4. Sumner (Charles) *Die Barbarei der Sklaverei.* [The Barbarism of Slavery.] pp. [1]-40, 8vo. Only Huntington and Brown (Hay) copies recorded in the US. A broad geographical and economic comparative discussion on states then reliant on slavery, on the occasion of the bill for the admission of Kansas to the Federation. Sumner (1811-74) was a member of the U.S. Senate for the state of Massachusetts. One of the most fiery critics of slavery, he was severely beaten with a cane by a congressman at the Senate after an anti-slavery speech.

5. Washburne (E.B.) *Abraham Lincoln's Leben und Wirken.* [Abraham Lincoln's Life and Works.] pp. [1]-8, 8vo. Monaghan, J. Lincoln, 3743. JHU, NYHS, Brown (Hay), Boston Athenaeum, Huntington and Illinois copies recorded in the US. A summary of Lincoln's life, work and political achievements, as Republican candidate for 1860. Washburne (1816-87), a congressman from Illinois, was a great supporter of African American civil rights and suffrage.

6. Grow (Galusha) *Das Heimstätte-Gesetz.* Flugblatt N.2. [Free Homes for Free Men.] pp.[1]-9, [3], last 3pp. of advertisements, 8vo. Only Huntington, Yale and Virginia copies recorded in the US. On the Homestead Act of 1862, which made government land available to independent farmers, against the interest of wealthy slave-owners. Congressman Grow (1823-1907) left the Democratic for the Republican Party in the mid-1850s, on matters concerning the former's support of slavery.

7. Seward (W.H.) *Der unvermeidliche Kampf.* [The Irrepressible Conflict.] [followed by] Doolittle (James R.). *Staaten-Rechte und das Obergericht.* [State Rights and the Supreme Court.] Flugblatt N.3, pp. [1]-10, [2], last 2pp. of advertisements, 8vo. Only Rochester copy recorded in the US. Seward (1801-72), from New York, was at the time a member of the

U.S. Senate, where he delivered this speech in 1858. He was renowned for his incendiary opposition of slavery. Doolittle (1815-97), a U.S. Senator from Wisconsin, was a great supporter of Lincoln; his speech is concerned with the judicial system.

8. Lincoln (Abraham) Die nationale Politik. Flugblatt N.4. [National Politics.] pp. [1]-9, [3], last 3pp. of advertisements, 8vo. Monaghan, J. Lincoln, 3740 [this copy is in its earlier state, hence printed before the Republican convention in May]. CHM, Western Reserve, LC, Brown (Hay), Iowa and Huntington copies recorded in the US. A translation of Lincoln's famous Cooper Institute speech of 27 February 1860, decrying the potential expansion of slavery into the western territories as going against the original beliefs of the Founding Fathers.

9. Wilson (Henry) Die Führer der demokratischen Partei für die Auslösung der Union. Flugblatt N.5. [Democratic Leaders for Disunion or Territorial Slave Code.] pp. [1]-15, [1], last page of advertisements, 8vo. Only Huntington copy recorded in the US. On slavery, with quotes from other congressmen's speeches on this topic. Wilson (1812-75) was a U.S. Senator from Massachusetts and one of the greatest opponents of 'Slave Power' or Slavocracy, i.e., the power of the slave-owners' lobby over governance decisions.

10. Lovejoy (Owen) Das Verbrechen der Sklaverei. Flugblatt N.6. [The Barbarism of Slavery.] pp. [1]-10, [2], last 2pp. of advertisements, 8vo. Only Brown (Hay) and Huntington copies recorded in the US. On slavery, with questions from other congressmen during his speech. Lovejoy (1811-64) was a Republican congressman from Illinois, a Congregational minister and abolitionist.

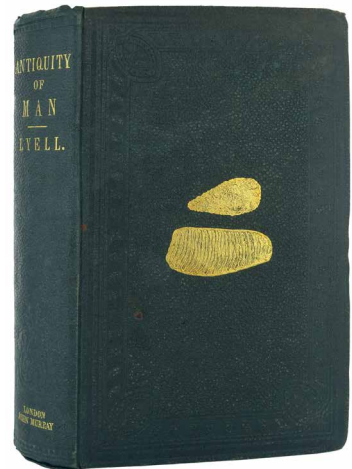
45. **Lyell (Sir Charles)** The Geological Evidences of the Antiquity of Man with Remarks on the Theories of the Origin of Species by Variation. Illustrated by woodcuts.

John Murray, 1863, FIRST EDITION, with a woodcut frontispiece and numerous illustrations in the text, ownership inscription of 'Geo: Cookson' to title-page, some foxing to prelims, the odd very faint spot to borders further in, p. 278 misnumbered as 287, a couple of faint handling marks, one leaf a little creased at top corner, one leaf with bottom corner chipped and one with a small nick at foot

pp. xii, 520, 32 (ads, dated January 1863), 8vo

original pebble-grain teal cloth, backstrip lettering and vignette to upper board stamped in gilt, border decorations in blind, recased with new endpapers, good

£650



Lyell's last major work. 'Research by other geologists [had] finally established that early human beings had lived alongside the mammoths and other extinct mammals of the glacial period, known by this time by Lyell's name, "Pleistocene" (formerly his 'Newer' Pliocene). This locked the human species firmly into earth history, by extending human history far beyond the reach of textual records into a prehistory recorded only in fossil bones and stone artefacts' (ODNB). The work gave Darwin powerful support in the controversy following the publication of *Origin of Species*, although Darwin himself was disappointed that there was not a more ringing endorsement.



MANUSCRIPT COPY OF L. BRADFORD PRINCE'S SATIRICAL LECTURE ON FASHION

46. Bradford Prince (L.) 'Queen Fashion'.

Written Feb. 1865. [n.p.]: 1865, manuscript on paper, in black-brown ink (text on recto only), occasional editorial annotations, tipped-in smaller sheet with additional notes, a trifle yellowed, edges a little frayed in places, small tear to lower right-hand corner of fol. 1 affecting a couple of words

ff. 34, folio

preserved within contemporary card roll (230 x 70mm), partly cracked but holding, extremities rubbed with small loss, annotated in ink in a contemporary hand with title, date and author, and a long list of cities, with dates, where the lecture was delivered between 1864 and 1895 £1,500

A good manuscript copy, in its original roll case, of the text of this successful and fascinating satirical lecture on fashion by the American lawyer and politician L. Bradford Prince (1840-1922) from Flushing, New York. He was later Governor of the New Mexico Territorial Court in 1878-82 and 14th Governor of New Mexico Territory in 1889-93. The handmade roll lists the numerous cities, mostly located in New England, where the lecture was delivered – all except one in the dozen years before his first major office, between 1864 and 1878. At the time, first as a law student at Columbia, and then a member of the New York State Assembly and Senate, Bradford Prince toured the States extensively, to deliver lectures for '\$25 and travelling expenses' (see *The Round Table*, 20 Mar 1869). Several American newspapers of the time list *Queen Fashion* among the lectures of the week.

This satirical piece has remained (as far as we have been able to ascertain) unpublished, and is not listed among the highlights of Bradford Prince's papers at the Museum of New Mexico. Replete with stereotypes and the odd historical anecdote, it provides nevertheless a fascinating insight on opinions on fashion and society held by an educated young New Yorker in mid-19th century America. His satirical takes on fashion span clothes, hair-style and food ('pork and molasses', 'corn dodgers walloped in truck'). They also include brief mentions of New York characters he knew: the bar tender Gus Page, who travelled Europe as Augustus Gustavus Page; Maggie Plum, 'known to us all for selling peanuts in pleasant weather, and sweeping the crossing during snow and mud, at the corner of Pearl St'; and

the wealthy Richard Smyth Esq., with a mansion in Fifth Avenue. He also discusses the sight of young women going to college.

(Although the editorial annotations may suggest direct authorial intervention, we have not been able to compare this copy to Bradford Prince's handwriting.)

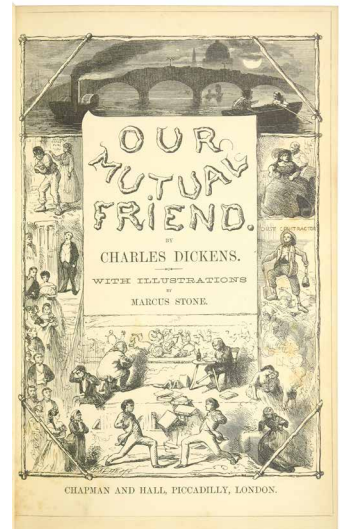
47. **Dickens (Charles) Our Mutual Friend.** With Illustrations by Marcus Stone. In Two Volumes.

Chapman and Hall, 1865, FIRST BOOKFORM EDITION, half-titles and ads discarded, engraved frontispieces and additional engraved title-page in second volume, 38 plates, the frontispiece to first volume with small waterstain to fore-margin (not touching image), some light foxing to plates and adjacent leaves

pp. iii-xi, 320; iii-viii, 309, 8vo

slightly later red morocco binding, the backstrip lettered and decorated in gilt between 5 raised bands, the borders to both boards and elaborate decoration to turn-ins also stamped in gilt, a little rubbed with a few very light marks, top edge gilt, very good (Eckel pp.94-95; Gimbel A150; Smith 15)

£500

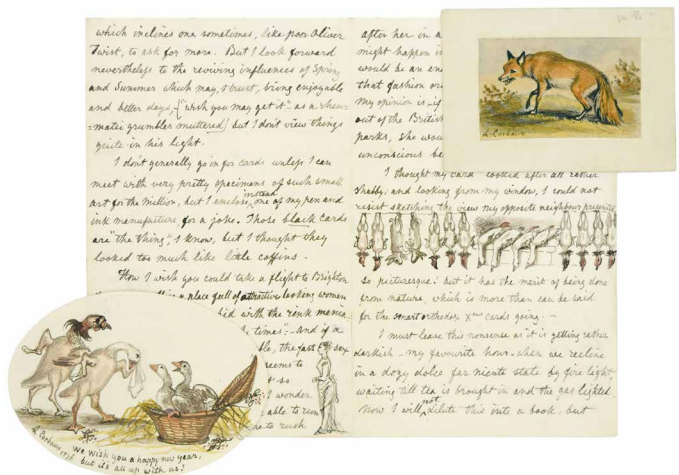


48. **Corbax (Louisa) Illustrated manuscript letter with two accompanying original illustrations.**

2, Landowne Terrace East, Brighton, Dec 28th, 1875, single folded sheet written on 4 sides, with pen-and-ink illustrations within the text, of a bird, a fashionable woman and a butcher-shop line of hanging geese, turkeys and rabbits, the latter enhanced with water colour; oval water-colour illustration of two standing plucked geese, one applying handkerchief to eye, addressing feathered geese in basket inscribed 'we wish you a happy new year, but it's all up with us!' signed by the artist; water-colour illustration of fox, also signed, very good

£750

Louisa Corbax is now best known for her lithographs, for *Oliver Twist*, exhibited at the Great Exhibition of 1851, and for *Uncle Tom's Cabin*, 1852. She was also responsible for the lithography of the illustrations of her somewhat better known sister, Fanny, who was one of the first artists to advocate that women should be admitted as students to The Royal Academy.



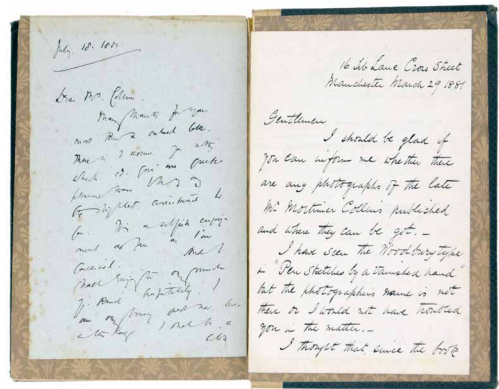
This delightful letter to 'Mrs Davy' opens with a frank assessment of her family's current state 'my Xmas does not chirp better this year [illustrated by a robin perched on a branch]... Winter always tells upon my sister... There is nothing left but to be "content" - a very subdued sort of satisfaction I own, which inclines one sometimes, like poor Oliver Twist, to ask for more'; but continues in a lighter note, explaining the New Year illustration enclosed, 'Those black cards are "the thing", I know, but I thought they looked too much like little coffins', and deriding current fashion '...one can hardly walk with a skirt so strained across the body and legs. [illustrated with skirted figure in profile] I wonder how any poor "belle" could ever be able to run for her life if a savage cow were to rush after her.... if the "Venus de Mile" could walk out of the British Museum and go about the parks, she would, with her simple, noble and unconscious bearing look a great deal more proper.' She signs off, 'I just popped in a supplementary little fox, an after thought - as it was in my desk, perhaps it may suit some of your young gentlemen? draw lots for it!'

HIS WIDOW'S COPY, WITH LETTERS

49. **Collins (Mortimer) Pen Sketches by a Vanished Hand.** From the Papers of the Late [...] Edited by Tom Taylor, with Notes by the Editor and Mrs. Mortimer Collins [2 Vols.]

Richard Bentley, 1879, *FIRST EDITION*, frontispiece woodburytype of the author, this now detached, the ownership inscriptions of F. Percy Cotton and Frances Collins to the title-page (see below), trace of removal of something sometime pasted to verso of Contents page in second volume

pp. xxiii, 255; [iv], 258, crown 8vo



original quarter cream cloth with teal cloth sides, backstrips lettered in gilt and darkened, general wear, the first volume with lower board only attached by end-bands, the armorial bookplate of 'Cotton' to both volumes (see below), with various material tipped to endpapers (see below), poor condition £600

The copy of Frances Collins, the author's widow and his collaborator on a few late novels – she also has an editorial role in this posthumous collection of his prose articles. Her ownership inscription is on the title-page beneath that of her brother, F. Percy Cotton, who also edited some of Collins' posthumous publications – the family crest on the bookplate present in both volumes. The endpapers are the site of autograph letters, three sent to Mrs Collins (one of these originally to Tom Taylor and forwarded to her for action), one to her brother and another to the publisher, pertaining to this work in various ways: the most interesting of these, perhaps, is an ALs from poet Austin Dobson, regarding the attribution of a couplet in the essay *Towns on the Thames*, which, he considers, is by Collins and not by Praed despite the adjacency of that poet's name and its being in quotation marks; this essay is also the subject of the letter forwarded by Taylor, where he asks that she see that a reader's request for a correction regarding the Boat Race is made in future editions.

Also present, laid down on the front endpapers of the first volume, is the obituary for Tom Taylor, clipped from *Punch* in July 1880.

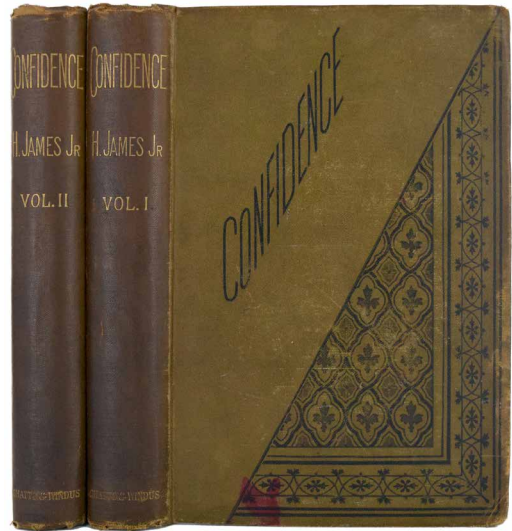
Much of the work collected here is topographical, a good portion literary – both contemporary and classical; there is a denouncement of Darwinism that has not aged especially well.

50. **James (Henry, Jr.)** *Confidence*. In Two Volumes.

Chatto & Windus, 1880 [but 1879,] FIRST EDITION, [ONE OF 500 COPIES], prelims a little foxed, some handling marks to early leaves of first volume and a few faint spots to closing leaves, a few spots to first leaves of second volume, one leaf nicked at foot, near-contemporary ownership inscription to both title-pages

pp. [iv], 309; [iv], 253, 32 [Publisher's catalogue, dated 1879], crown 8vo

original olive-brown cloth, backstrips lettered in gilt, these darkened with lean to spine, board decorations stamped in black, the lettering to upper boards likewise, first volume with small red stains at foot of boards, some light rubbing and wear, discolouration to leading edges of cloth, attractive patterned endpapers, binder's ticket ('Burn & Co') to rear pastedown of first volume, each volume with W.H. Smith's Library Labels to front pastedowns, that to first marked 'Sold', good (Edel and Laurence A11a) **£5,500**



A rarity in the James canon - eschewing his usual publisher, Macmillan, in pursuit of 'royalty & a certain sum of money down'; the English edition preceding the American.

51. **Felkin (R.W.)** [Offprint:] *A Contribution to the Determination of Sex, Derived from Observations made on an African Tribe* (Read before the Edinburgh Obstetrical Society, 21st July 1886; and Reprinted from the *Edinburgh Medical Journal* for August 1886.)

[Edinburgh: Edinburgh Medical Journal,] [1886,] stamp at head of front 'With Dr. Felkin's Compliments', pencil numeral beneath as well as the faint (scarcely legible) stamp of Birmingham Medical Institute beside the title, slightly dustsoiled to border of outer pages

pp. 4, crown 8vo

sometime bound within a collection of pamphlets and with gaps along spine from its excision, sometime folded horizontally, fair **£250**

A scarce offprint, extending the considerations of the author's earlier statement, in his *Uganda and the Egyptian Soudan*, of 'the excessive preponderance of the females over the males' in the population of Uganda. Felkin was an early anthropologist, whose life balanced varied interests: a doctor specialising in childbirth and tropical medicine, he travelled

widely, sometimes for missionary purposes, and later became eminent in the esoteric and occult circles - an interest that took him to Havelock North in New Zealand.

52. **James (Henry)** *The Princess Casamassima*. A Novel [3 Vols.]

London and New York: Macmillan, 1886, FIRST EDITION

pp. [iv], 252; [iv], 257, [2, ads]; [iv], 242, [2, ads], foolscap 8vo

modern binding of full dark-green morocco, single fillet border to boards, the backstrip with lettering and decorations in gilt between five raised bands, all edges gilt, marbled endpapers, very good (Edel A29a) £950

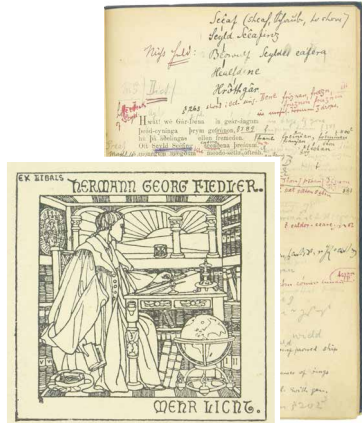
An important work of his middle-period, the first of his novels 'with no major American characters' (ODNB); it had originally been serialised in *The Atlantic Monthly* in 1885-6.

GEORGE FIEDLER'S ANNOTATED COPY

53. **(Beowulf.) HEYNE (Moritz, Editor)** *Beowulf*. Mit ausführlichem Glossar [...] [Fifth edition.]

Paderborn und Münster: Ferdinand Schöningh, 1888, the faint ownership stamp of H.G. Fiedler to title-page (also to endpapers, see below), this over-stamped with a 'Withdrawn' stamp from the English Library at University of Oxford, the same ownership stamp to fly-title, copious annotations in different colour inks and pencil (see below)

p. x, 299, foolscap 8vo



library binding of dark blue cloth, title lettered in gilt to backstrip, the upper board with 'Oxford University, School of English' lettered in gilt, shelfmark in white to backstrip, faint mark to lower board and trace of adhesive residue at head of upper board, upper joint a little split at head, some wear, flyleaf with old library barcode partially removed and pencilled shelfmark, above this the stamp and ownership inscription of Georg Fiedler (see below), the facing pastedown with Birmingham bookseller ticket and Fiedler's attractive bookplate, fair condition £600

A notable association copy, with the various ownership marks of the German scholar (Hermann) Georg Fiedler – including his annotations to the text and surrounding matter. Given its subsequent fate, in the Library of the English Faculty at Oxford University, it is difficult to positively identify Fiedler's own annotations amongst the bustling margins – but there are a number in both an ink and hand resembling that of his ownership inscription. A later note, in pencil, to l. 711 simply says 'Fiedler' – indicating the eminence of this book's original owner.

Fiedler was in Birmingham shortly after this book's publication, where he was among the founders of the nascent university there; he moved to Oxford in 1907, where he became Taylor Professor of the German Language and Literature and tutored the Prince of Wales – the latter opened the extension to the Taylor Institution Library, a project overseen by Fiedler.

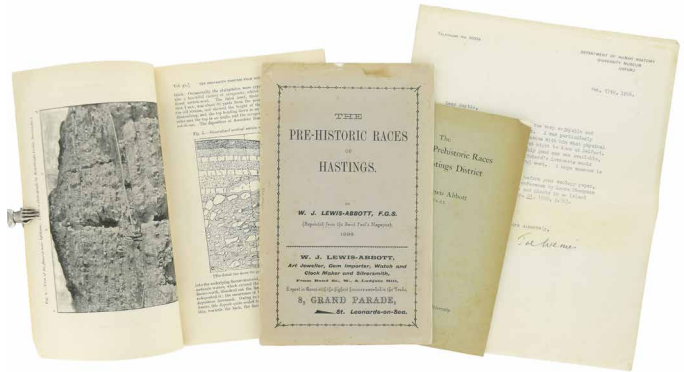
54. (Piltdown hoax.) LEWIS ABBOTT (W.J.) 3 offprints, comprising:-

- 'The Ossiferous Fissures in the Valley of the Shode near Igtham, Kent' [followed by 'The Vertebrate Fauna collected by Mr. Lewis Abbott from the Fissure near Igtham, Kent, by E.T. Newton], from *The Journal of the Geological Society of London*, Vol. 50, Part 2, No. 198 (1894)

- 'The Prehistoric Races of Hastings' (Reprinted from the *Saint Paul's Magazine*), 1894

- 'The Geology & Prehistoric Races of the Hastings District', Oxford: Horace Hart, n.d. [circa 1912?]

Oxford and London: various, 1894- 1912, the first with 6 figures and 2 plates at rear, the second with frontispiece photograph of found objects, the third with single illustration to the text



pp. 170-212; 12; 8, various size 8vos

various size 8vos, the first bound in plain wrappers backed with cloth-tape, the others in original stapled wrappers, these a little chipped, good condition **£400**

[With:] Weiner (J.S.) *The Piltdown Forgery*. [Second printing.] Geoffrey Cumberlege, Oxford University Press, 1955, 8 monochrome plates, pp. xii, 214, crown 8vo, original maroon boards, backstrip lettered in gilt, dustjacket a little chipped, very good

Weiner's book is inscribed by the author on the initial blank: 'To Martin [corrected to Martyn] and Margaret, with all good wishes, Joe Weiner, Belfast, 11th Feb '56'. The recipient, as a letter from Weiner (headed to the Department of Human Anatomy, University Museum, Oxford) laid into the first article clarifies, was Dr E.M. Jope, Oxford archaeologist – a graduate of Oriel College and sometime secretary and president of the Oxford University Archaeological Society – subsequently transplanted to Belfast in 1949, where he was a lecturer and professor in the subject for the remainder of his career. This group of material indicates his natural interest in this major case of paleoanthropological fraud.

In his book, Weiner documents some of the activities of 'that remarkable amateur geologist of St. Leonards-on-Sea, the jeweller Lewis Abbott' (p. 96), and his significance in relation to the Piltdown discoveries of his associate Charles Dawson – a role sufficiently integral to lead Lewis Abbott to declare 'no Lewis Abbott, no Piltdown', whilst the first wave of excitement at the find was still cresting; inevitably, this has subsequently led to this 'fiery, bombastic, inspiring, and weird character' (p. 104) being regarded by some (see particularly, Charles Blinderman) as more than simply influential and actually the perpetrator of the hoax.

This trio of scarce articles provide some account of the work that Lewis Abbott felt had paved the way for Dawson; in the case of the second, it also – in the advertisements for

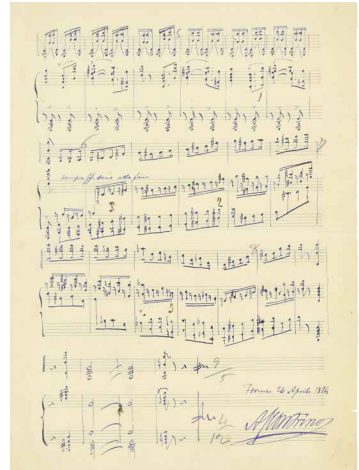
his business as a jeweller and watch-maker that adorn the covers – puts this sideline into relation with his profession.

55. **Scontrino (Antonio)** [Manuscript] *Allegro Vivace*
por Violino con accomp: di Piano forte.

Florence, 1894, manuscript music, purple ink on printed manuscript paper (with a 'Brattiegi Rigatoria Firenze' indented stamp), for violin and piano, 4 systems per page, marked up in pencil for performance, inscribed 'Firenze 26 Aprile 1894' and signed by the composer

pp. 11 [i], folio

unbound, sewn, initial and final leaves detached, good £750



Antonio Scontrino (1850-1922), following a successful concert career as a double-bassist, became Professor of Composition at the Palermo Conservatoire, where he himself had studied, and subsequently taught composition and counterpoint at the Florence Conservatoire. He composed across many genre - operas, symphonies, lieder, concerti (for double-bass, bassoon and piano), and string quartets.

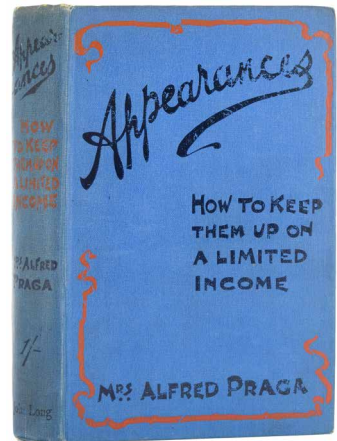
This G-minor work, which appears to be unpublished, is a tour-de-force for the virtuoso violinist with double-stopping from the outset, rapid string changes and staccato chromatic scale passages, the contrasting cantabile sections, accompanied on the piano by rich shifting harmonies, allowing the soloist's musicality and the tone of the instrument to come to the fore. The sketchy performance marks highlight rests with the occasional bowing indication.

56. **Praga ([Teresa], Mrs. Alfred)** *Appearances. How to Keep them up on a Limited Income.*

John Long, 1899, FIRST EDITION, a couple of very faint spots to prelims

pp. [vi], 176, crown 8vo

original mid-blue cloth, the lettering and decoration to upper board and backstrip stamped in black and orange, publisher device in blind to lower board, backstrip darkened, slight rubbing to extremities, endpapers browned, the rear free endpaper slightly chipped at leading edge, good £300



The wife of artist Alfred Praga here offers a guide to living on £300 a year, including of course the recruitment and training of servants - her success in that matter testified to by having turned a 'rather stupid' parlourmaid into a 'deft waitress'. An Appendix at the rear lists 'cheap and good shopping neighbourhoods in the west and south-west districts' of London - these include Fulham Road, Brompton Road, and the King's Road, all of which would not offer much to a limited income in their modern splendour.

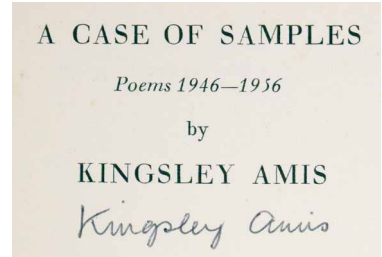
MODERN BOOKS, ALPHABETICAL BY AUTHOR

57. Amis (Kingsley) *A Case of Samples*. Poems 1946-1956.

Victor Gollancz, 1956, *FIRST EDITION*, light spotting to borders at opening and close

pp. 72, 8vo

original black boards, backstrip and upper board gilt lettered, edges and endpapers lightly foxed, the dustjacket likewise, very good £200



Signed by the author on the title-page.

58. Amis (Kingsley) [Typescript screenplay:] 'Some of Your Blood'. An original Story and Screenplay.

n.p., [1967] xerox typescript

pp. [ii], 178, 4to

original red wrappers with aperture to title-page, metal fastenings a little rusted, light waterstain to leading edge of rear wrapper, a few light marks overall, very good £350



An unproduced screenplay, set on the fictitious island of 'St. Columba' in the Outer Shetlands; the listed producers are Cyril Frankel - director of *The Trygon Factor* in 1966, for which Amis was among the writers - along with Brian Taylor and Denis Frankel.

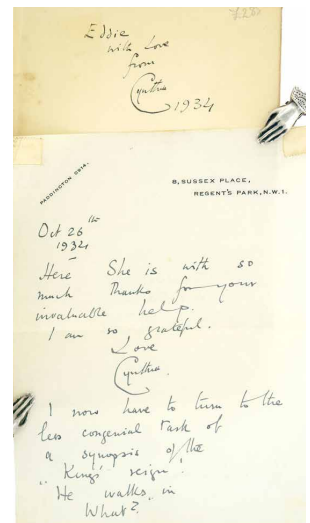
59. Asquith ([Lady] Cynthia, Editor) *She Walks in Beauty*. Descriptions of feminine beauty in English prose and poetry.

William Heinemann, 1934, *FIRST EDITION*, a few corrections to the text (made by Sir Edward Marsh, see below)

pp. xvi, 162, crown 8vo

original blue cloth, lettered in gilt to upper board and backstrip, the latter very slightly faded, publisher device blind-stamped to lower board, dustjacket a little chipped, browned and soiled, good £285

Inscribed by the Editor on the flyleaf: 'Eddie, with love from Cynthia, 1934'; the recipient was Sir Edward Marsh, translator and literary editor as well as patron of the arts and civil servant (most notably as Churchill's secretary).



A laid-in ALs from Asquith to the same, on her headed paper and dated Oct 26th 1934, presents the book 'with so much thanks for your invaluable help', whilst a note at the foot remarks her shift 'to the less congenial task of a synopsis of the King's reign! "He walks in What?"'

Marsh's corrections restore a line missing from a passage of Pope's verse, but he otherwise notes a few small typographical errors. The help he offered was probably as Rupert Brooke's literary executor.

The anthology includes work by two of Asquith's most notable literary friends – J.M. Barrie, to whom she was secretary, and D.H. Lawrence, to whom Marsh introduced her.

O.R. GURNEY'S COPY

60. (Assyriology.) PRITCHARD (James B., Editor) *Ancient Near Eastern Texts, Relating to the Old Testament.*

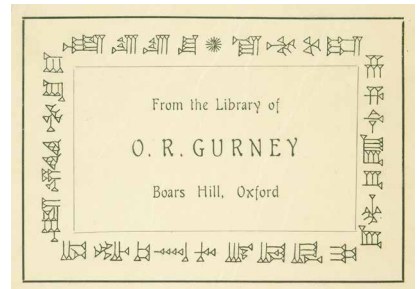
Princeton, NJ: Princeton University Press, 1950, FIRST EDITION, with occasional pencil notes throughout, heavier in some areas, by O.R. Gurney, querying, correcting or improving the translations and glossing some of the notes

pp. xxi, 526, 4to

original black cloth, backstrip lettered in gilt, the edges a little knocked, rubbing to backstrip ends and joints (a little wear at head), slim white mark at foot of lower board, bookplate to front pastedown of 'O.R. Gurney, Boar's Hill, Oxford', good **£150**

An excellent association copy of this major work in its field, being the copy of Assyriologist Oliver Robert Gurney, ex- of Eton College and New College, Oxford; his engagement with the text evident in the form of marginal notes - which, though not extensive, are often interesting.

[With:] The 1955 supplement containing 'New Material from the Second, Revised Edition...', pp. [ii], 500-16, 4to, stapled self-wrappers lightly browned, along with circa 20pp. pages photocopied from the larger work

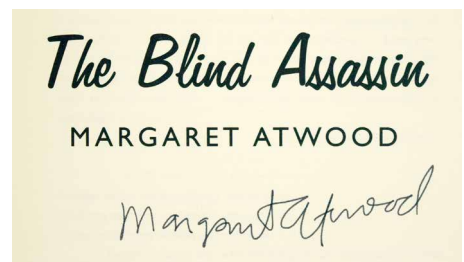


61. Atwood (Margaret) *The Blind Assassin.*

Bloomsbury, 2000, FIRST ENGLISH EDITION

pp. [xii], 521, [3], 8vo

original black boards, backstrip lettered in silver, page-marker, dustjacket, fine **£175**



Signed by the author on the title-page beneath her printed signature.

Winner of the Hammett Prize for crime writing that year, as well as the Booker Prize.

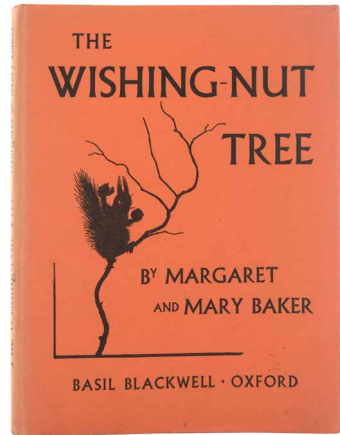
62. **Baker (Margaret and Mary, Illustrator)** *The Wishing-Nut Tree*. By Margaret Baker. Pictures by Mary Baker.

Basil Blackwell, 1942, FIRST EDITION, frontispiece and full-page silhouette illustrations throughout

pp. 94, small 4to

original orange cloth, backstrip lettered in black, upper cover repeating jacket design in black, illustrated endpapers, dustjacket with Baker design on front panel, backstrip panel gently toned, a scattering of small ink splashes to front panel and two small ink drops to rear panel, corresponding faint marks on cloth, very good £100

Scarce in the dustjacket.

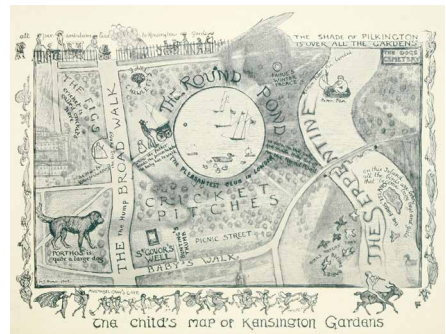


63. **Barrie (J. M.)** *The Little White Bird*.

Hodder and Stoughton, 1902, FIRST EDITION, frontispiece map of Kensington Gardens, this tissue-guarded with a few tiny spots to title-page

pp. viii, 312, 8vo

original navy buckram, backstrip lettered in gilt and a shade faded, narrow band of very gentle fading at head of upper board, faint spotting to edges and endpapers, very good (Garland 32)



£350

Notable as the first appearance of the author's most enduring creation, Peter Pan.

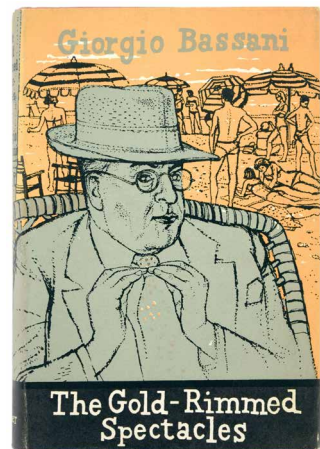
64. **Bassani (Giorgio)** *The Gold-Rimmed Spectacles*. Translated by Isabel Quigly.

Faber and Faber, 1960, FIRST ENGLISH EDITION

pp. 143, crown 8vo

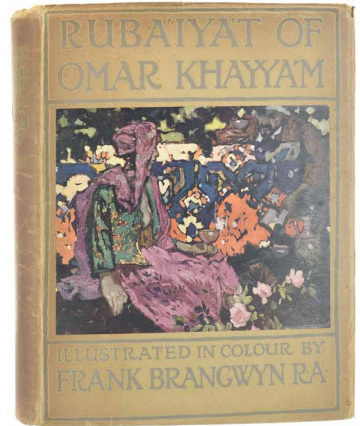
original red cloth, backstrip lettered in gilt with slight lean to spine, sheet relating to a screening of the film of this work at the NFT laid in at front, dustjacket by Leonard Rosoman in excellent shape, very good £200

His debut in English; a work that remains in print.



65. **Betjeman (John)** [Broadside:] *Ode on the Marriage of HRH Prince Charles to the Lady Diana Spencer, in St Paul's Cathedral on 29 July 1981.*

original sage-green buckram, the upper board with Brangwyn's design printed in dark brown, backstrip with lettering and Brangwyn decoration stamped in gilt, tiny spot of discolouration to cloth of lower board, top corners very gently knocked, edges untrimmed and a little browned, endpapers browned, Dutch bookseller ticket to front pastedown, dustjacket with onlaid Brangwyn illustration, backstrip panel browned and a little chipped at head, very good £350



The text is Fitzgerald's translation of 1859; earlier editions of the poem had been accompanied by Brangwyn's work - but here the artist adds 7 additional plates and further decorations.

68. (Brittain.) REITZENSTEIN (Baroness Josephine Von) *The Enchanted Fountain*. With an Introduction by Vera Brittain. Illustrated by E. Pleasance Catchpool.

New Vision, 1945, FIRST EDITION, a few faint spots to half-title and final text-page, both with rusted staples slightly evident

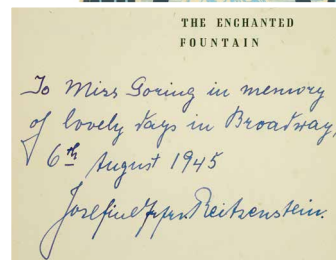
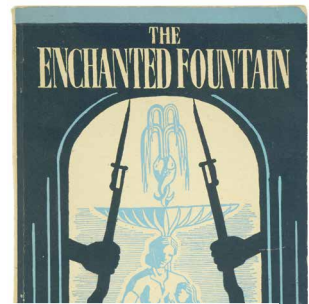
pp. 92, 8vo

original illustrated wrappers, a touch of rubbing, very good £145

Inscribed by the author on the half-title: 'To Miss Goring in memory of lovely days in Broadway, 6th August 1945, Josephine von Reitzenstein'.

The author was a German aristocrat, fled to England, this book consisting of letters to her daughter left behind in Germany. A scarce book.

Brittain's Foreword stresses the need for sympathy between the people of nations in conflict.



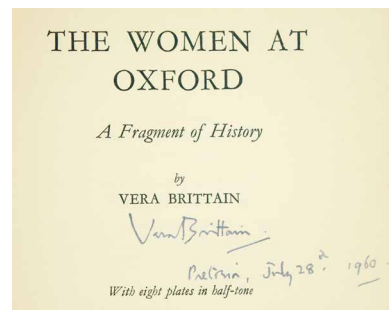
SIGNED BY THE AUTHOR IN PRETORIA

69. Brittain (Vera) *The Women at Oxford*. A Fragment of History. With eight plates in half-tone.

George G. Harrap, 1960, FIRST EDITION, contemporary gift inscription to half-title

pp. 272, 8vo

original blue boards, backstrip lettered in gilt, lean to spine, edges toned, very faint partial browning to free endpapers, later ownership inscription in pencil to flyleaf, dustjacket with a hint of fading, very shallow chipping at corners, very good £300



Signed by the author on the title-page: 'Vera Brittain, Pretoria, July 28th 1960'. The book is uncommon signed; Brittain's visit to South Africa was a product of her post-war activism, which included anti-apartheid campaigning.

The book covers the eleven decades since liberal reforms of 1850 made the establishment of women's colleges at the University a possibility - the author herself a testament to their success.

70. **Burn (James)** *The History of the Great Pyramid (Dead Yet Speaketh[: Treatise on Modern Science and Psychic Phenomena])*

South Shields: [Privately printed,] n.d. [circa 1933,] 7 monochrome plates preceding text and 5 diagrammatic plates at rear, various diagrams and tables to the text, a few tiny spots to title-page, ownership stamp of Thomas Sykes to the title-page and at head of text, occasional underlining and marginal marking by Sykes (presumably)

pp. 120, crown 8vo

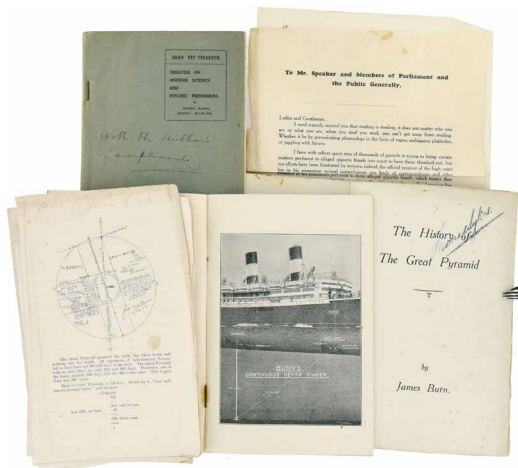
original stapled green wrappers, the staples a little rusted, one gathering not met by staples and so loose, the front cover inscribed 'with the author's compliments', a 1p. ALs from Burn to Sykes tipped to inside, clipping regarding the pyramids laid in, very good

[With:] *Two variant copies of the 'Treatise' for this book – in stiff black wrappers (26pp.) and stapled blue wrappers (40pp.) respectively, each with the author's inscription and his note regarding an erratum to do with the moon's distance, also the recipient's ownership stamp*

[And:] *7 sets of printed addenda, 4pp., 8pp. or 12pp., all with the note 'Add to your book' in Burn's hand, these a little soiled and tatty*

[And:] *5 leaflets expanding on various points, one with a manuscript correction, one dated 1937 (others undated), these a little soiled and tatty*

[And:] *Two printed letters, one to 'the Mayor and Members of the South Shields Council' and one to 'Mr. Speaker and Members of Parliament and the Public Generally', with different text but both to do with 'gigantic frauds' perpetrated against Burn to effect the loss of his property and frustrate his attempts to remedy through the court £300*



Scarce. Burn was, images of his 'Continuous Depth Finder' for ships and his 'Artificial Electrical Horizon' generator preceding the text make clear, an inventor as well as an author, with a bullish sense of his own intelligence, gleaned – he tells us – 'from the academy of experience'.

The present treatise, a mass of data heavily larded with speculation, is difficult to follow in its arguments concerning the nature and significance of the Great Pyramid – veering from biblical history to medicine and the afterlife, from spiritualism to astronomy,

geometry and colour theory, and plenty more besides - but it is arresting in those moments where the author takes a view on contemporary affairs: Burn is critical of Hitler, whom he regards as being in league with both the financial elite and that 'blood sucker' and 'centre of intrigue', the Catholic Church – indeed, he and Mussolini are merely 'tools in the hands of the Pope', he avers, being used to hasten a profitable war.

The recipient of these outpourings, Alderman Thomas Sykes, was a member of the South Shields Council on which Burn had also served (a fact he mentions at one point to support his 'qualified justification to express an opinion').

THE ILLUSTRATOR'S SISTER'S COPY

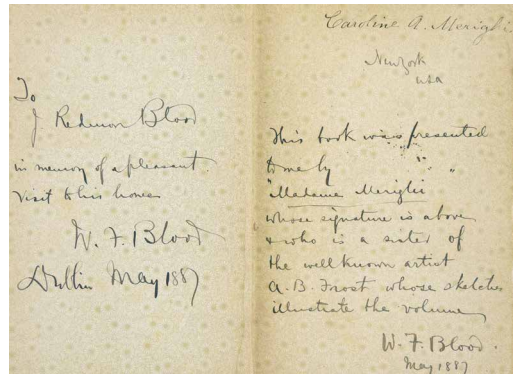
71. **Carroll (Lewis, pseud. for C.L. Dodgson)** *Rhyme? And Reason? With sixty-five illustrations by Arthur B. Frost and nine by Henry Holiday.*

Macmillan, 1884, *FIRST AMERICAN EDITION*, frontispiece with tissue guard, engraved illustrations in text, some light foxing in places

pp. xii, 214, [9, ads], crown 8vo

original red cloth, lettered in gilt to backstrip and upper board, the latter with double-fillet border, backstrip darkened, light wear at extremities, some marks to cloth and a little handled overall, ownership and lengthy (but interesting) gift inscription to front endpapers (see below), good

£575



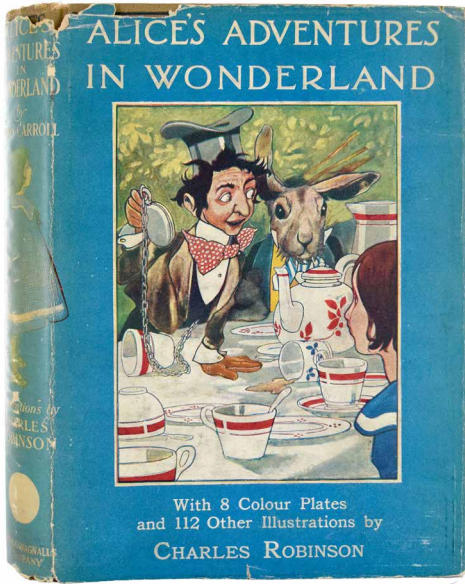
The original ownership inscription is that of 'Caroline A. Merighi, New York, USA'. She, having married Count Merighi in 1854, published a few poems, translations and short stories, some of which are notable for their early depiction of Italian immigrant culture in the US; most pertinently in respect of the present work, she was also the sister of this book's illustrator, A.B. Frost. The subsequent gift inscription is to a J. Redman Blood in 1887, 'in memory of a pleasant visit to his home'; this and the facing note on the flyleaf that 'this book was presented to me by "Madame Merighi", whose signature is above & who is a sister of the well known artist A.B. Frost whose sketches illustrate the volume' are signed 'W.F. Blood' - this possibly the cartoonist of that name, known for his propaganda during the First World War.

A collection containing the first (nonsense) part of *Phantasmagoria*, as well as *The Hunting of the Snark*; only a few pieces of writing are previously unpublished, but the accompanying illustrations by Frost are entirely new.

72. **Carroll (Lewis, pseud. for C.L. Dodgson)** *Alice's Adventures in Wonderland. With Eight Coloured Plates and One Hundred and Twelve Other Illustrations by Charles Robinson.*

New York: Funk and Wagnalls, n.d. [but circa 1921,] *FIRST AMERICAN ROBINSON EDITION*, some printing in black and red to prelims

pp. [xii], 179, 8vo



original mid-brown cloth, backstrip and upper board lettered in black, the illustrations to both (not by Robinson) stamped in black, yellow and red, a little rubbing at tips of backstrip, the scarce dustjacket present (repeating one of the Robinson plates to front), the backstrip a little sunned, some chipping around head, rubbed to extremities, very good **£3,000**

A nice copy of a scarce edition. The only institutional copy showing on WorldCat is in the estimable Cassady collection of Carroll material at USC - but theirs lacks both dustjacket and, more grievously, endpapers.

The code at the foot of the colophon at rear, '25-621', suggests the date of printing - the sheets are printed by Cassell, but clearly distinct from the first Robinson edition from that publisher in 1907.

73. (Carroll.) WATSON (H.D.) *The Hunting of The Snark*, by Lewis Carroll. Translated into Latin Elegiacs, with Translator's note Appended on the Inner Meaning of The Poem, and Other Things [i.e., original work by the translator]. With a Foreword by Professor Gilbert Murray.

Oxford: Printed at the Shakespeare Head Press for Basil Blackwell, 1936, FIRST EDITION
THUS, printed in parallel text, a few small spots to prelims recurrent at rear and occasionally between

pp. xv, 115, crown 8vo

original purple cloth, lettered in gilt to upper board and backstrip, some light overall soiling to cloth with a couple of minor marks, good **£100**

As well as the Latinisation of Carroll's verse, the volume includes an equal weight of Watson's own original work (with a parallel version in Latin in each case) in two sections: the second of these, *Domestic* is rather negligible, but the first (*General*) tackles weightier themes - principally involving the work of Save the Children, and the League of Nations. Gilbert Murray's Foreword reveals the author to be the Chairman of the former organisation, and his introductory note returns us through skilful digression to Carroll's text - identifying political import, where 'the Franco-British proposals for the surrender of the League of Nations to Italy' (i.e., over the latter's invasion of Abyssinia) provides the reflection that '[a]t various crises of history Snarks which looked genuine and solid have proved to be Boojums'.

The first Latin translation of Carroll's poem was published two years earlier, a version in Virgilian hexameter by Percival Robert Brinton - this, then, as the Translator's Preface clarifies is the first in 'Ovidian - or rather Tibullan - elegiacs'; a nice technical distinction, rendering the 'two versions [...] really quite independent of each other'. Both are scarce.

Signed and with an original pencil illustration laid in

74. **Carroll (Lewis) & Chris Riddell (Illustrator)**
 Through the Looking-Glass, and What Alice Found There.

Macmillan, 2021, *FIRST RIDDELL EDITION*, his illustrations throughout, many colour-printed

pp. xx, 315, [1], 4to

original illustrated boards, one corner very gently knocked, dustjacket, near fine **£100**

Signed by the illustrator on the half-title and with his pencil sketch of a disgruntled bird laid in (this also signed).



75. **(Chaplin.) BAXTER (John)**
 [Original corrected typescript:]
 The Kid.

circa 1981, typescript late draft of the full text with numerous holograph additions, corrections, deletions, including passages rewritten

pp. 218 + inserted sheets, 4to

some sheets a little creased, good condition **£300**



The author's popular fictionalised account of the early life of Charlie Chaplin, here renamed Tommy Timpson.

[With:] A roughly equal weight of research material on Chaplin: printed, typed and photocopied

[And:] A first edition copy of the book, published by Viking in 1981, very good in dustjacket and signed by the author.

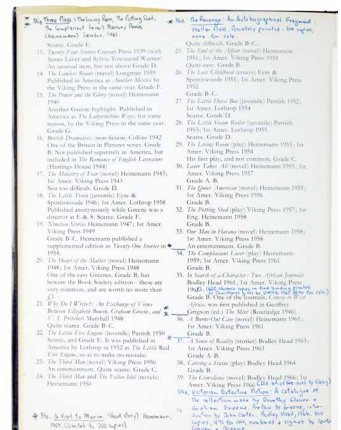
JOHN BAXTER'S ANNOTATED COPY

76. **Connolly (Joseph) Collecting Modern First Editions.**

Studio Vista, 1977, *FIRST EDITION*, sections of monochrome illustrations showing the covers of various works with a few spreads of the same in colour, the annotations of John Baxter (see below) at various points throughout

pp. xii, 175, 4to

original black boards, backstrip lettered in silver, a couple of tiny spots of wear at bottom corners,



bookplate of John Baxter to front pastedown, a few related clippings within envelope laid in, dustjacket, very good £300

The copy of notable collector, John Baxter, inscribed to him by the author on the flyleaf: 'For John Baxter, Best wishes – Joseph Connolly, Hampstead, 13.1.78'.

Baxter's memoir of book-collecting, *A Pound of Paper*, was published in 2002, and the annotations here alight particularly on the various authors familiar from that account: Kingsley Amis, Graham Greene (the most-heavily annotated, with pages from a G.F. Sims catalogue laid in also), Raymond Chandler, Dashiell Hammett, et al.

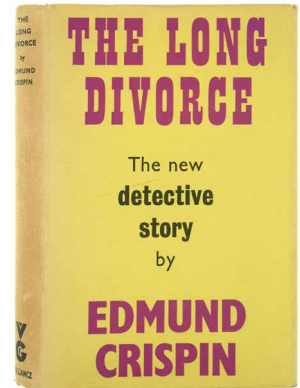
77. **Crispin (Edmund, pseud. for Bruce Montgomery)** *The Long Divorce. A Detective Story.*

Victor Gollancz, 1951, FIRST EDITION

pp. 224, crown 8vo

original red cloth, backstrip lettered in black, textblock edges toned, a few spots to gutters of endpapers, faintly visible erased ownership inscription to flyleaf, dustjacket with backstrip gently sunned, some very shallow chipping at extremities, very good £200

A Gervase Fen novel.



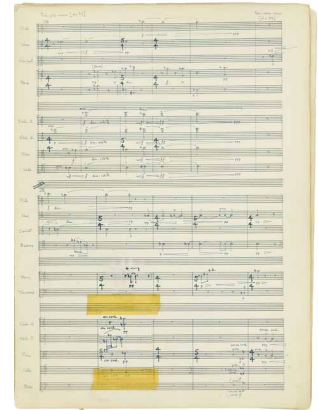
78. **(de Hoghton) Charles** [Manuscript] *Lacrimae for Twelve Players. Op 1.*

[c. 1955] fair copy of score for flute (piccolo), oboe, clarinet, bassoon, horn, tenor trombone, harp, 2 violins, viola, cello and bass in a variety of combinations, with number of staves per system ranging from 13 to 5, several amendments with new versions taped over original

pp. 19, unsewn bifolios

good

£250



A dramatic, detailed 12-tone composition, probably a student opus, employing a wide variety of textures, dynamic extremes and complex meter with multiple time signatures. The score is peppered with careful instructions concerning exact dynamics, tempi and articulation. Charles de Hoghton has proved elusive as student, composer or musician. A Charles de Hoghton of the Political and Economic Planning think tank of the 1960s, did, however, praise the Beatles for the way in which they helped to update the traditional view of Britain (*Great British Dream Factory*, Sambrook, 2015) - perhaps a relation, or even the man himself?

79. **Deighton (Len)** *An Expensive Place to Die.*

Jonathan Cape, 1967, FIRST EDITION

pp. 254, crown 8vo

original black boards, backstrip lettered in gilt, dustjacket with backstrip panel gently faded as often, very good (Milward-Oliver p.32) £175

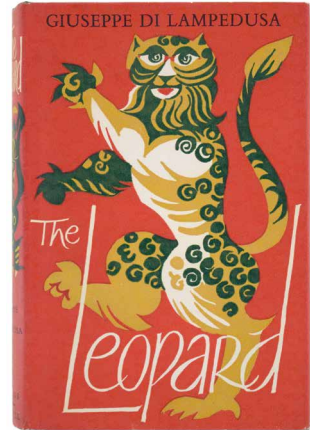
The 'In Transit Docket' folder and documents loosely inserted.

80. **Di Lampedusa (Giuseppe) The Leopard.** Translated from the Italian by Archibald Colquhoun.

Collins and Harvill Press, 1960, FIRST EDITION IN ENGLISH, faint spots to borders of prelims and to a couple of pages within

pp. 255, crown 8vo

original green cloth, backstrip lettered in gilt, a bright example of the superb Hans Tisdall dustjacket with a touch of fading to the backstrip panel and a little rubbed to extremities, tiny nick at head of rear panel and very shallow chipping at corners, very good



[With:] Lampedusa (Giuseppe di) The Leopard. Translated from the Italian by Archibald Colquhoun.

Collins & Harvill Press, 1961, SECOND EDITION IN ENGLISH

pp. 223, crown 8vo

original green cloth, backstrip lettered in gilt, some light spotting to edges, a few tiny spots to endpapers, contemporary ownership inscription to flyleaf, Hans Tisdall dustjacket with some rubbing to extremities and a tiny nick at foot of front panel, very good £325

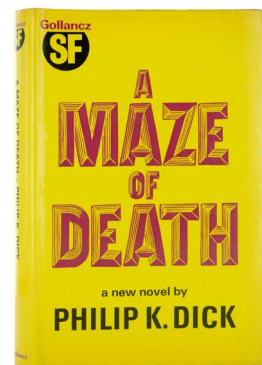
The revised edition is preceded by Colquhoun's Note, explaining that his 'thorough revision of this translation' has been undertaken with the help of various figures: among them, Raymond Mortimer and 'the doyenne of English translators from the Italian, Miss Beryl de Zoete', as well as friends and relatives of the author – so that 'the present revised text might in fact almost be called a co-operative effort by admirers to present something closer to a worthy version.' The text for the second edition is completely re-set, rendering it marginally more slender than its predecessor.

81. **Dick (Philip K.) A Maze of Death.**

Victor Gollancz, 1972, FIRST ENGLISH EDITION

pp. 216, crown 8vo

original maroon boards, backstrip lettered in gilt, dustjacket bright with just a hint of creasing at extremities, near fine £400

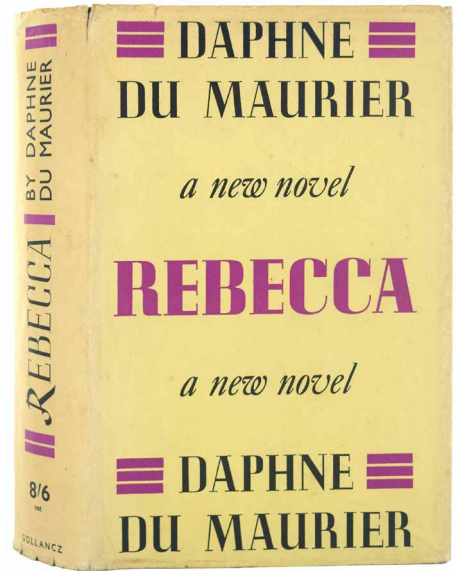


82. Du Maurier (Daphne) Rebecca.

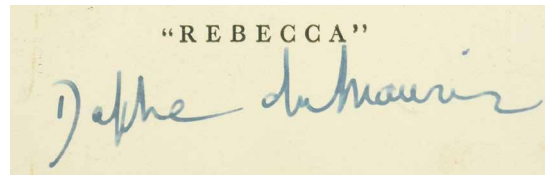
Victor Gollancz, 1938, *FIRST EDITION*

pp. 446, crown 8vo

original black cloth, lettered in gilt to upper board and backstrip, the backstrip lettering slightly rubbed to title, very slight lean to spine, corners very gently knocked, light spotting to edges and a few faint spots to rear free endpaper, Book Society "Rebecca" bookplate to flyleaf with previous owner's name obliterated, dustjacket a little nicked and creased with the backstrip panel a little faded and the odd very faint spot, very good
£11,500



Signed by the author on a Book Society bookplate (designed by Rex Whistler) to the flyleaf, the bookplate with the book's title printed above her signature - i.e., issued with the book, and therefore certifiably a contemporary signature.



A pleasing copy of this modern classic.

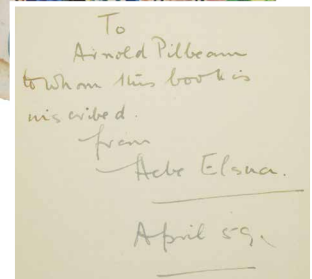
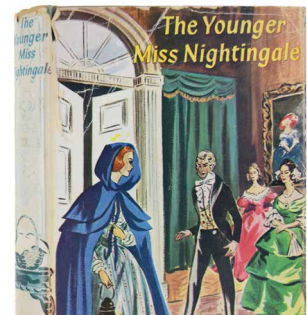
THE DEDICATION COPY

83. Elsna (Hebe) The Younger Miss Nightingale.

Robert Hale, 1959, *FIRST EDITION*

pp. 188, crown 8vo

original blue boards, backstrip lettered in gilt with a little waterstaining at foot of backstrip (visible to the dustjacket also), a few spots to top edge, dustjacket a little chipped and rubbed to extremities with a tear at head of upper joint-fold (with attendant creasing), good
£100



The dedication copy of a novel giving a romantic spin to the youthful years of Florence Nightingale, including 'her difficulty and frustration and many backslidings; for Florence loved the world and was passionately emotional' (dustjacket blurb).

The author's inscription to the flyleaf is 'To Arnold Pilbeam, to whom this book is inscribed, from Hebe Elsna, April 59'. The recipient, to whom the book bears a printed dedication, was an actor and stage manager. 'Hebe Elsna' was one of a handful of pseudonyms used by Dorothy Ansle, a prolific author, who - the blurb on the dustjacket tells us - was descended from Dryden.

84. Flecker (James Elroy) *God Save the King*.

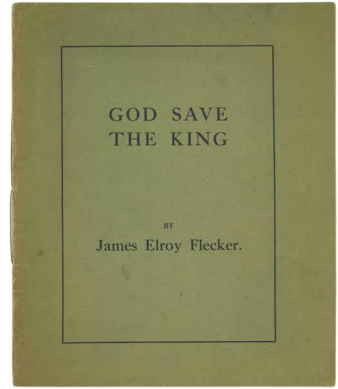
Privately printed by Clement Shorter, [1915,] FIRST SEPARATE EDITION, ONE OF 20 COPIES, facsimile of the poem's manuscript at rear

pp. [10], 4to

original sewn green wrappers, the front faded with some light handling, good (Mercer 13) £150

The poem, with Shorter's Foreword had appeared earlier that year in his magazine, *The Sphere*.

See also, Item 92.

85. Flecker (James Elroy) *The Letters of J. E. Flecker to Frank Savery*.

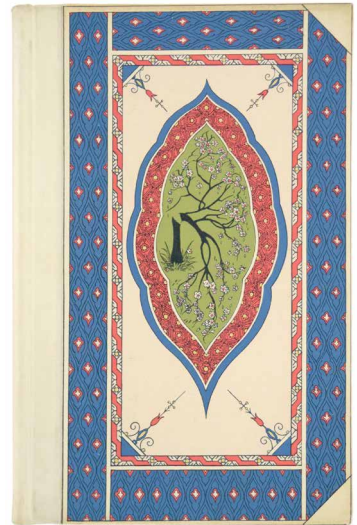
The Beaumont Press, 1926, 2/80 COPIES (from an edition of 310 copies), printed on parchment vellum and signed by Hellé Flecker, B. Claudia Guercio, Randolph Schwabe and C. W. Beaumont, colourprinted title-page design by Schwabe

pp. 125, crown 8vo

original quarter vellum, the boards with a paper designed by Claudia Gercio, this faintly toned to edges, edges roughtrimmed, very good (Mercer 25) £200

An attractive volume, particularly the cover design – whose tree snapped when in blossom strikingly evokes the loss wrought by Flecker's early death. The letters to his close friend run from 1909 to 1914.

See also, Item 92.

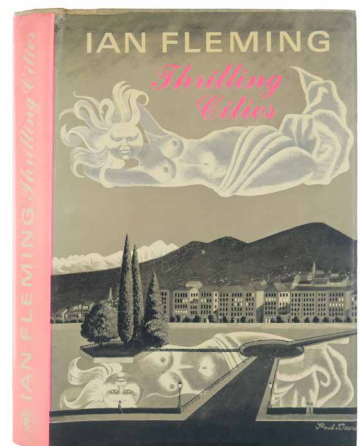
86. Fleming (Ian) *Thrilling Cities*.

Jonathan Cape, 1963, FIRST EDITION, 82 illustrations from photographs, erratum slip tipped in at page 223

pp. 223, 8vo

original quarter white buckram with grey boards, backstrip lettered in gilt and slightly browned at tips, top edge black, dustjacket price-clipped, the backstrip panel just a shade faded (i.e., less than usual), very good (Gilbert A16A 1.1) £235

A travel book 'through a thriller-writer's eye'.



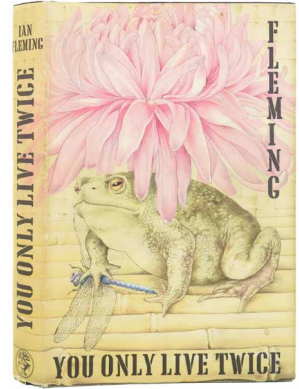
87. **Fleming (Ian)** *You Only Live Twice*.

Jonathan Cape, 1964, *FIRST EDITION*, 'First Published 1964'
on title-page verso

pp. 256, crown 8vo

original black boards with Japanese characters stamped in gilt to upper board, backstrip lettered in silver very slight lean to spine, dustjacket with a Richard Chopping design, a touch rubbed at extremities with the odd miniscule nick, tiny faint speck at head of front panel, very good (Gilbert A12a 1.1)

£350



A lovely copy of the first state (indicated by the information on the title-page verso).

88. **Folkard (Charles)** [Original artwork:] Colour illustration for 'The Princess and Curdie' by George MacDonald.

circa 1949, ink and watercolour on paper, 24 x 15.5 cm approx. (image size), mounted, framed and glazed using high-grade acid-free materials, very good condition

[With:] Macdonald (George) *The Princess and Curdie*. Illustrated with line drawings and 8 colour plates by Charles Folkard.

J.M. Dent, 1949, *FIRST EDITION THUS*

pp. ix, 238, crown 8vo

original beige cloth, patterned overall with a design stamped in purple lettering to upper board and backstrip in blue, slight lean to spine, top edge purple, endpapers repeating cloth design, dustjacket with Folkard illustration, chipped at head of backstrip, very good

£2,000



Major late work by the Golden Age illustrator, a happy conjunction with George MacDonald – whose fantasy novel provides ideal subject matter; Folkard's commissions for Dent's *Children's Illustrated Classics* series (such as here) produced some of his finest work. The present illustration occupies the plate facing p. 152 in the book.

INSCRIBED TO HIS SISTER

89. **Forester (C.S.)** *Napoleon and His Court*.

Methuen, 1924, *FIRST EDITION*, *frontispiece and 15 monochrome plates, one a little creased, some light foxing*

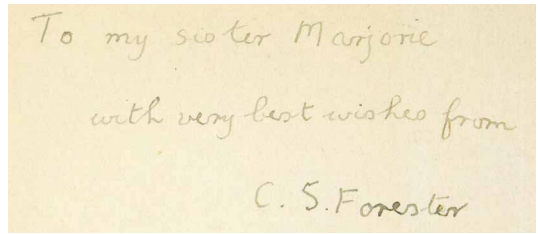
pp. 247, 8 [Publisher's list], 8vo

original sea-green cloth, backstrip and upper board with lettering and decorations stamped in gilt, partial browning to free endpapers, that at rear with crease to top corner, dustjacket in three pieces with areas of loss, good

£900

Inscribed by the author on the front pastedown: 'To my sister Marjorie, with best wishes from C.S. Forester, 10.8.24'.

Early work by the later author of the Hornblower series, published in the same year as his debut novel – uncommon inscribed.



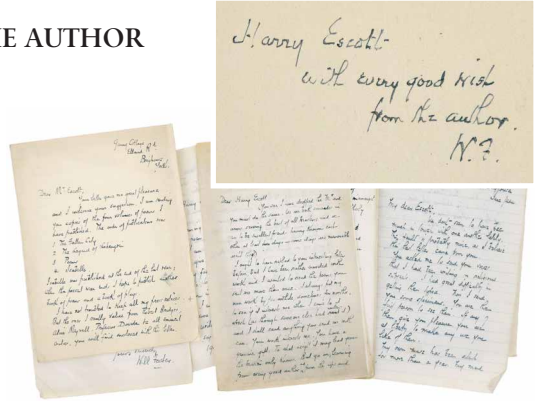
INSCRIBED, WITH LETTERS FROM THE AUTHOR

90. Foster (Will) Poems.

Selby: W.B. Bellerby & Son, 1903, FIRST EDITION

pp. viii, 83, [1, ad], foolscap 8vo

original green cloth, upper board with lettering and device stamped in gilt, a faint waterstain to upper board and trivial wear to extremities of same, top edge gilt, others roughtrimmed, bookplate of Rev. Harry Escott to front pastedown, good



£200

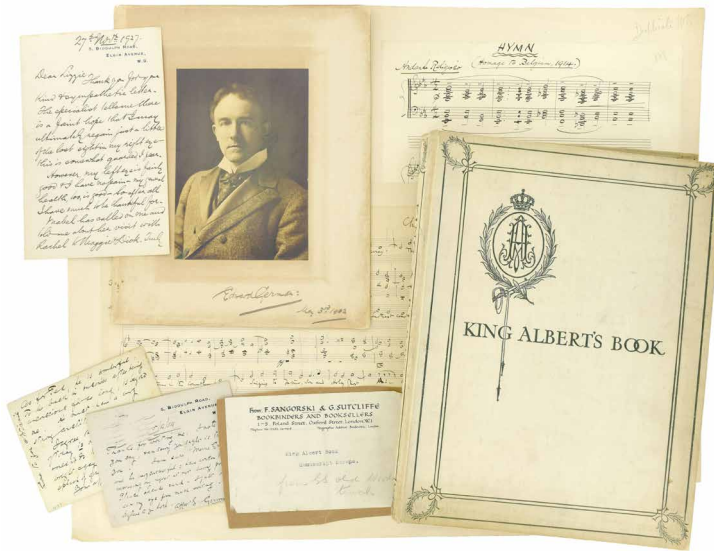
Inscribed by the author on the half-title: 'Harry Escott, with every good wish from the author, W.F.' Laid in are 7 autograph letters to the same from the author in the early 1940s, some of a considerable length (the longest 8pp.) – recounting details of his life and career for the interested recipient, discussing modern poetry and his own contrasting influences; Escott was a preacher, as both Foster and his father had been, and there is much discussion of that profession. Escott edited anthologies of sermons as well as, in 1941 (the year these letters begin), a collection of modern Christian verse.

The author's third book, with a printed dedication to Frank T. Bullen, his acquaintance with whom is explained in one of the letters; Foster's previous collections had been published by Blackwood and T. Fisher Unwin, but the present volume is more locally printed – a further seventeen years elapsed before his next, *Isabelle*, appeared with Grant Richards. The prospectus for the latter is laid in, and referred to in one of Foster's letters: it carries the praise of Oscar Wilde, Robert Bridges, Alice Meynell, W.M. Rossetti, et al., for his previous work.

KING ALBERT'S BOOK

91. German (Edward) Manuscript copies and early proofs of several music contributions to King Albert's Book.

1914, 'Hymn (Homage to Belgium, 1914)' for piano/organ, signed by Edward German, Charles Villiers Stanford's setting of Bishop Walsham How's 'But lo! There breaks a yet more glorious day' for voices and organ, signed by the composer, both fair manuscript



copies, each on one sheet mounted, 'By the Lake', a setting of Ethel Clifford's poem by Liza Lehmann 'To be sung by Madam Clara Butt', two printed sheets, marked up in red, each with tracing paper guard for further alterations, marked in pencil, 'One who never turned his back' by Alexander C. Mackenzie, a setting of Robert Browning's verse from 'Asolando', 2 printed sheets marked in blue, typescript of King Albert's Book introduction with pencil amendments, one sheet, window-mounted

[With:] *A three-quarter length photograph of the composer, signed and dated 'Edward German, May 3rd 1902' on mount, toned with faint crease*

[And:] *ALs and 6 signed postcards headed 5 Biddulph Road, Elgin Avenue, W9, dated 1926-1934, lightly spotted* £1,200

King Albert's Book was an extraordinary publication, produced in order to raise money for Belgian nationals, fleeing from the advancing Imperial German Armies. The list of contributors, a literary, artistic and musical who's-who of the era, including Thomas Hardy, Debussy, Elgar, Churchill, the Aga Khan, Sarah Bernhardt, Dulac, the Archbishop of Canterbury to name but a few, attests both to the persuasive powers of the book's editor, Hall Caine and the degree of empathy with which the refugees were regarded.

Edward German (1862-1936) was well known for his incidental stage music and comic opera, particularly *Merrie England*, 1902, and the *Just So Song Book*, 1903 to Kipling's text (who also contributed to *King Albert's Book*). The rousing melody of German's Hymn caught the public imagination, and later became the popular hymn *Father Omnipotent*.

The most revealing lines from the letter/postcards (addressed 'Dear Lizzie') concern the composer's view of contemporary music: 'I agree that some of the music of today is dismal. Still it wouldn't do to have all music bright and gay: just an occasional splash of grey is good for us all'; his developing eye condition: 'The specialist tells me there is a faint hope that I may ultimately re.gain just a little of the lost sight in my right eye. However, my left eye is fairly good - so after all I have much to be grateful for' and his most popular work: 'I am sure "Merrie England" will be very successful. I have written Mr Duggan expressing my regret at not being present'.

With a good copy of the book itself.

INSCRIBED TO JAMES ELROY FLECKER

92. **Goldring (Douglas)** *A Country Boy, and Other Poems.*

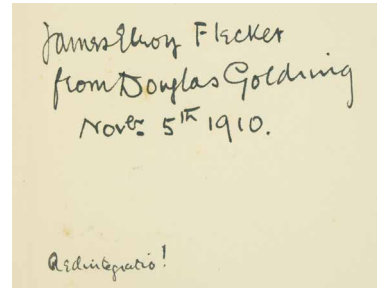
The Adelphi Press, 1910, FIRST EDITION, 28/40 COPIES, foxing to prelims receding into text and recurrent a little at rear

pp. viii, 77, crown 8vo

original red cloth, upper board and backstrip lettered in gilt, a trifle rubbed at extremities with a touch of very gentle fading at head of upper board, edges untrimmed and foxed with a few spots to endpapers, very good £250

His first book, inscribed by the author on the flyleaf to a fellow poet: 'James Elroy Flecker, from Douglas Goldring, Nov. 5th 1910. Redintegratio!'

Flecker's *Thirty-Six Poems* appeared with the same, short-lived publisher – an imprint of Goldring's magazine, *The Tramp* – in this year. Though Goldring had earlier been critical of what he regarded as the derivative aesthetic posturing of Flecker's *Bridge of Fire* (1907), the two established a friendship and correspondence; Goldring's 1922 *James Elroy Flecker: An Appreciation...* is a full account of their association and admiration.



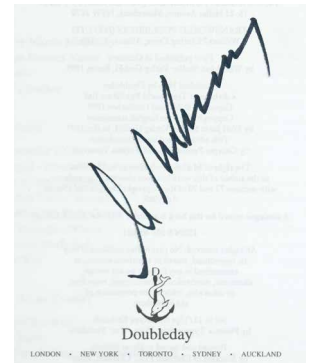
93. **Gorbachev (Mikhail)** *Memoirs.* [Translated by Georges Peronansky and Tatjana Varsavsky.]

Doubleday, 1996, FIRST ENGLISH EDITION, 16 plates showing various photographs

pp. xxix, 769, 8vo

original grey boards, backstrip lettered in silver, endpaper maps, dustjacket, fine £250

Signed by the author on the title-page.

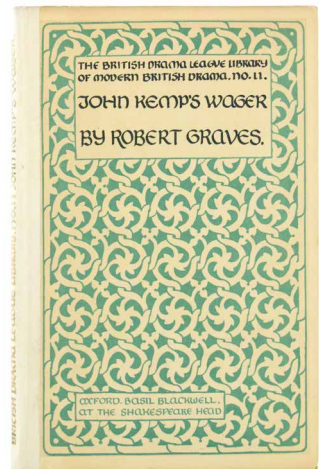


94. **Graves (Robert)** *John Kemp's Wager: a Ballad Opera.* [British Drama League Library of Modern British Drama No.11.]

Oxford: Printed at the Shakespeare Head Press for Basil Blackwell, 1925, FIRST EDITION, 2/100 COPIES printed on Kelmscott handmade paper and signed by the author

pp. xvi, 77, foolscap 8vo

original white vellum-backed cream boards with an overall repeat pattern in green, backstrip gilt lettered, trivial wear to board extremities, edges untrimmed, original tissue dustjacket, very good (Higginson & Williams A13a) £475



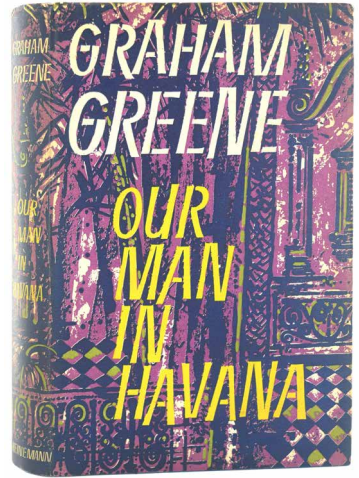
95. **Greene (Graham)** *Our Man in Havana*. An Entertainment.

Heinemann, 1958, FIRST EDITION

pp. [vi], 273, 8vo

original blue cloth with publisher's device blind-stamped to lower board, backstrip lettered in gilt, a few very faint spots to edges, date at corner of rear free endpaper ('Jan '59'), dustjacket with a few faint spots at head of lightly-dustsoiled rear panel, tiny nick at one corner, very good (Wobbe A38a)

£265



96. **Greene (Graham)** *A Burnt-Out Case*.

Heinemann, 1961, FIRST ENGLISH EDITION

pp. [viii], 256, crown 8vo

original black cloth, backstrip lettered in silver, dustjacket price-clipped, very good (Wobbe A41a)

£120

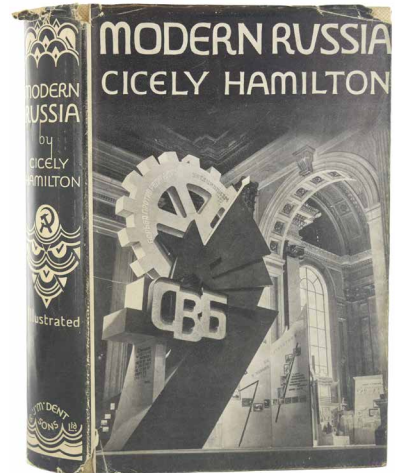
97. **Hamilton (Cicely)** *Modern Russia, as Seen by an Englishwoman*. With 24 pages of photographs.

J.M. Dent, 1934, FIRST EDITION, 24 plates and a few other illustrations

pp. xxiv, 239, crown 8vo

original oatmeal cloth, Soviet device in red to upper board, backstrip lettered in red, slight lean to spine, top edge red, dustjacket a little frayed around head, very good

£100



The fourth in a series (which ran to eight), in which Hamilton gave her impressions of modern European countries between the wars.

Scarce in the dustjacket.

98. **Harris (Thomas)** *The Complete Hannibal Lecter Novels: Red Dragon; The Silence of the Lambs; Hannibal; Hannibal Rising* [4 Vols.]

Bodley Head and Heinemann, 1981-2006, FIRST ENGLISH EDITIONS, monochrome frontispieces to all but the second volume, some faint toning to paper, small handling mark to fore-margin of a couple of leaves in first volume



pp. 319, [1]; [viii], 294, [1]; [viii], 486; [viii], 323, [4], 8vo

original black boards, backstrips lettered in gilt (excepting that to second volume, in silver), the second volume with a couple of incredibly faint spots to fore-edge, the condition ranging from near fine to fine £250

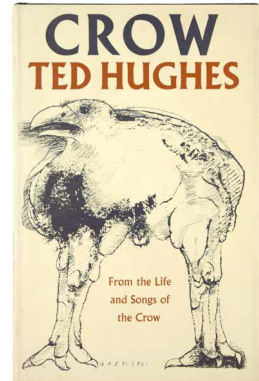
The author's Hannibal Lecter novels, here in order of publication, though the most recent is a prequel - all of them the basis for film adaptations.

99. **Hughes (Ted) Crow.** From the Life and Songs of the Crow.

Faber and Faber, 1970, FIRST EDITION

pp. 80, 8vo

original black cloth, backstrip lettered in gilt, upper board bowing slightly, a couple of very faint spots to free endpapers, the Baskin dustjacket very bright, near fine (Sagar & Tabor A25a.1) £175

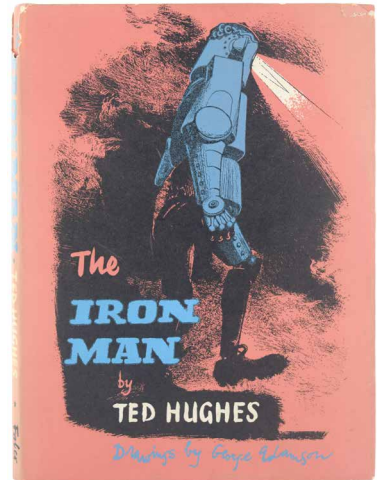


100. **Hughes (Ted) The Iron Man.** A Story In Five Nights. Illustrated by George Adamson.

Faber and Faber, 1968, FIRST EDITION, 5 full-page illustrations

pp. 59, demy 8vo

original illustrated boards with a design by Adamson, a few very faint spots to edges, dustjacket repeating board design, price-clipped, some faint spotting and a couple of light marks to rear panel, shallow chipping to top corners, the odd tiny nick, small section missing at head of gently faded backstrip panel (affecting first word of title), very good (Sagar & Tabot A17a.i.) £750



101. **(Huxley.) THEY STILL DRAW PICTURES!** With 60 Illustrations of Drawings made by Spanish Children during the War. Introduction by Aldous Huxley.

New York: Spanish Child Welfare Association of America, 1938, FIRST EDITION, 10/100 COPIES signed by Aldous Huxley, 60 plates, text and illustrations on the recto of each leaf

pp. 71, crown 8vo

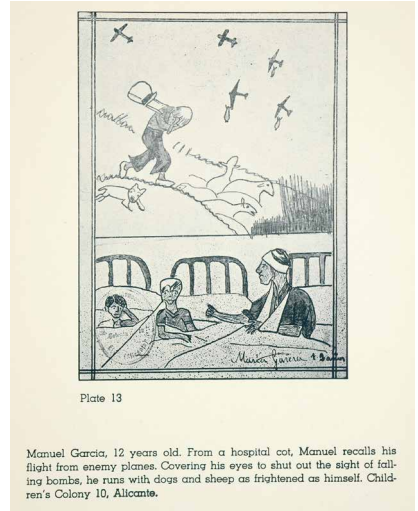
seems in the highest degree improbable. The most that individual men and women of good will can do is to work on behalf of some general solution of the problem of large-scale violence and, meanwhile to succour those who, like the child artists of this exhibition, have been made the victims of the world's collective crime and madness.

Aldous Huxley.

original spiral-bound maroon wrappers, printed silver label to front, a little creased and rubbed to edges with a couple of small marks to front, good (Eschelbach & Shober 938; Bromer 53.1) £1,500

Reproductions of drawings made by Spanish children depicting in their own ways the horrors of the Spanish Civil War. The profits from the sale of the book were given to the Quakers for the relief of children in Spain.

The signed edition is rather scarce; Bromer refers to the presence of an original drawing in the first 60 copies, but this is neither present, nor referred to, in the book itself.



Manuel Garcia, 12 years old. From a hospital cot, Manuel recalls his flight from enemy planes. Covering his eyes to shut out the sight of falling bombs, he runs with dogs and sheep as frightened as himself. Children's Colony 10, Alicante.

102. Huxley (Aldous) *The Art of Seeing.*

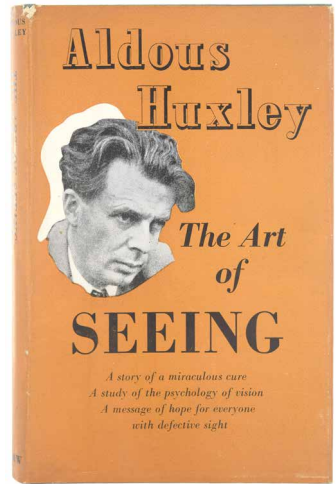
Chatto & Windus, 1943, FIRST ENGLISH EDITION

pp. viii, 143, [1], crown 8vo

original green cloth, backstrip lettered in gilt, partially against a black ground, a couple of tiny spots to top edge, tail edge roughtrimmed, contemporary ownership inscription to flyleaf, dustjacket with a touch of rubbing and the odd tiny nick, very good (Bromer A53.2.1) £275

Scarce in the dustjacket.

Huxley's testimony of the success of the Bates method to restore eyesight; an account of his own experience and a meditation on the nature of sight, as well as a description of the techniques created by W.H. Bates.

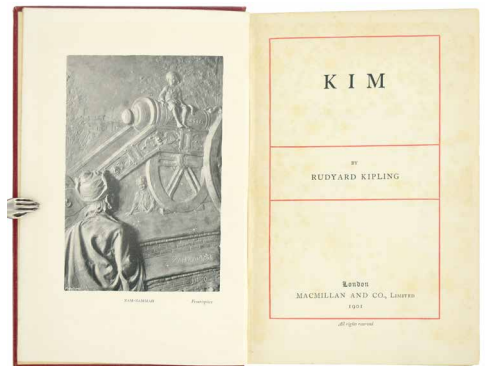


103. Kipling (Rudyard) *Kim.*

Macmillan, 1901, FIRST ENGLISH EDITION, frontispiece and 9 further monochrome plates, title-page printed in black and red and lightly spotted

pp. [vi], 413, [2], 8vo

original red cloth with embossed elephant stamped in gilt to front, backstrip lettered in gilt, a hint of wear at extremities, top edge gilt, a few faint spots to edges and endpapers, very good (Richards A174) £350



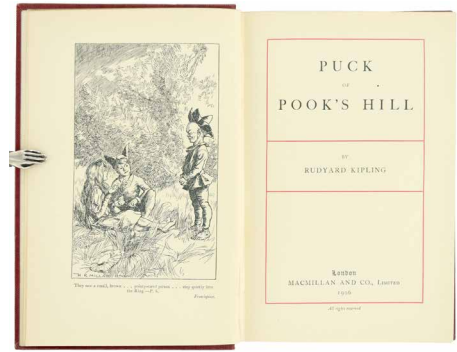
Published a couple of weeks after the American edition.

104. **Kipling (Rudyard)** Puck of Pook's Hill.

Macmillan, 1906, *FIRST EDITION*, title-page printed in red and black, frontispiece and 19 further full-page illustrations by H.R. Millar

pp. x, 306, [4, ads], crown 8vo

original red cloth with author's embossed device in gilt to upper board, backstrip lettered in gilt with a hint of fading, top edge gilt, very good (Richards A205) £350



An excellent copy of one of the author's most charming books - a series of short stories following the course of English history, interspersed with poems.

105. **Knox (Ronald A.)** Let Dons Delight, being Variations on a Theme in an Oxford Common-Room.

Sheed & Ward, 1939, *FIRST EDITION*, a few very faint spots to prelims and the occasional outbreak within

pp. [viii], 280, crown 8vo

original black cloth, backstrip lettered in gilt (now dulled), top edge yellow, edges faintly spotted, free endpapers likewise (and a little browned), dustjacket, very good £200

'A kind of Cavalcade of Oxford religious and social opinions', in which the narrator - asleep in a common-room - hears the conversations there from seven ages (beginning in 1588 and then at fifty year intervals), before waking to that in his own time.

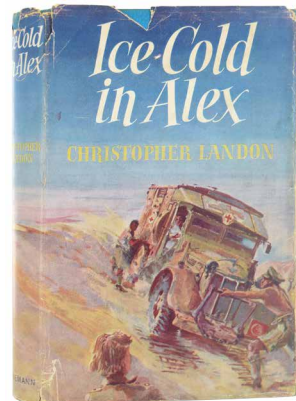
The author's 'secular masterpiece' (ODNB), set in the fictional college of Simon Magus; the author had attended Balliol, before a fellowship at neighbouring Trinity College.

106. **Landon (Christopher)** Ice-Cold in Alex.

William Heinemann, 1957, *FIRST EDITION*, single spot to half-title

pp. [vi], 241, crown 8vo

original blue cloth, backstrip lettered in silver, a few faint spots to cloth, edges lightly spotted, ownership inscription to flyleaf and a few faint spots to rear free endpaper, dustjacket with a design by Francis Russell Flint chipped and rubbed, very good £200

107. **Larkin (Philip, Contributes)** Oxford Poetry 1942-1943. Edited by Ian Davie.

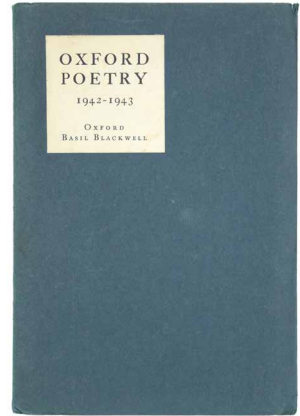
Oxford: Basil Blackwell, 1943, *FIRST EDITION*, [ONE OF 500 COPIES]

pp. 64, crown 8vo

original blue wrappers with printed label to front, a little creasing and a single nick to overhanging fore-edge, edges untrimmed, very good (Bloomfield B1) £200

A wartime volume of the long-running annual from Blackwell's, principally of note for three poems by Philip Larkin - *A Stone Church damaged by a Bomb*, *'Mythological Introduction*, and *Poem* - each appearing for the first time, and the collection predating *The North Ship* by two years.

Other contributors include Francis King, Marjorie Boulton, Michael Hamburger, John Heath-Stubbs, Sidney Keyes, Michael Meyer, Roy Porter, et al.

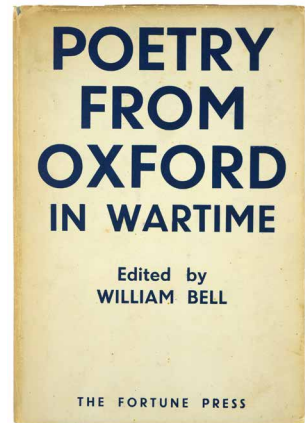


108. (Larkin.) **BELL (William, Editor)** Poetry from Oxford in Wartime.

Fortune Press, 1945, FIRST EDITION, tiny spot to fore-margin of title-page, and small mark to that of a couple of pages further in

pp. 93, [1, ad], crown 8vo

original smooth black cloth, backstrip lettered in gilt (now dulled), dents to head and tail of lower board, edges roughtrimmed with a few spots, a few faint spots to endpapers, ownership inscription to flyleaf, dustjacket a little chipped at head of darkened backstrip panel, very good (Bloomfield B2) £180



Includes ten poems by Larkin and contributions also by John Heath-Stubbs, Ian Davie, Ian Bancroft, Roger Lancelyn-Green, Roy Porter, Christopher Middleton, et al.

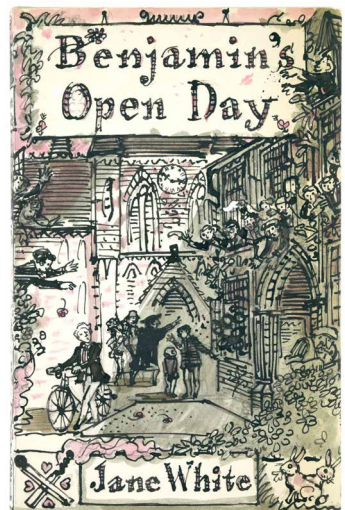
109. **Lawrence (John, Illustrator)** Dustjacket design for 'Benjamin's Open Day' by Jane White.

[1979,] ink and watercolour on paper with some pencil sketching visible, a couple of small uses of white for correction, but the palette (as outlined in a couple of dabs on the rear panel) grey and pink, folded around the book to form a dummy of the dustjacket

crown 8vo

very good condition

[With:] A copy of the Hamish Hamilton first edition of White's book, 1979, near fine in dustjacket - this protecting the original design by Lawrence beneath £500



An attractive design by John Lawrence, his original sketch broadly similar to the printed version, but with some differences in the detail that confirm it as an early version. Lawrence is one of the foremost British illustrators of the last fifty years; his work includes illustrations for Philip Pullman, Susan Hill's *The Woman in Black*, books for The Whittington Press and The Fleece Press, and *Watership Down*, as well as his own *Rabbit and Pork* (there are also two small rabbits in the corner of the present design, should we be searching for recurrent themes).

Though largely forgotten, Jane White published a handful of novels - many of which were concerned with, and written for, adolescents with, as the blurb on the printed dustjacket puts it 'an element of horror [...] running through them'.

SIGNED BY JOHN LE CARRÉ, WHO DESIGNED THE DUSTJACKET

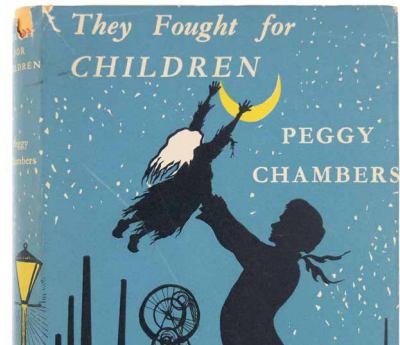
110. (Le Carré, John.) CHAMBERS (Peggy) *They Fought for Children*.

The Bodley Head, 1956, FIRST EDITION, plates with monochrome portraits of the 10 subjects

pp. 190, [2], crown 8vo

original yellow boards, backstrip lettered in red, thin strip of browning to free endpapers, dustjacket designed by David Cornwell (see below), chipped at head of backstrip panel and with a couple of small chips elsewhere, very short closed tears at head of joint folds, very good £1,500

Signed by John le Carré, who designed the dustjacket during his Oxford years.



Cover design
by David Cornwell,
a.k.a. John le Carré

The book, a collection of biographies of people who 'fought for children' (among them Doctor Barnardo and Emmeline Pethick-Lawrence), is scarce in the dustjacket - the latter being the work of the young David Cornwell, later better known by his nom de plume John le Carré, then twenty-five years of age and in the midst of his time at Lincoln College, Oxford, where he also undertook secret service work. It is a handsome enough design, exhibiting an undocumented artistic ability, and precedes his first published literary work by some five years.

The fact of it being the very same David Cornwell was confirmed by the author in person and authenticated via his signed note to the title-page: 'Cover design by David Cornwell, a.k.a. John le Carré' - a unique copy.

SIGNED, WITH A LETTER FROM THE AUTHOR

111. Lindsay (Joan) *Time Without Clocks*.

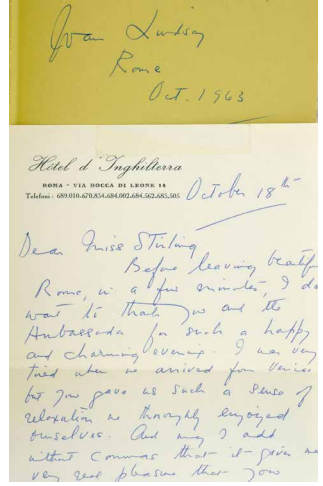
Melbourne: F.W. Cheshire, 1962, FIRST EDITION, gift inscription on the title-page for 'Alfred and Dorothy [Stirling, see below]' from 'Walter and Marnie [Bassett, see below]

pp. [vi], 216, crown 8vo

original blue boards, the upper board with a design printed in white, backstrip lettered in white, a little knocked at corners and head of backstrip, slightly visible strain at hinges, dustjacket price-clipped with small abrasion to front panel and slightly rubbed at extremities, very good £150

Signed by the author on the flyleaf, and dated 'Rome, Oct. 1963'. Laid in is an ALs from Lindsay from the same month, addressed to 'Dear Miss Stirling' - i.e., Dorothy Stirling, the sister of Alfred Stirling, Australian Ambassador to Italy. Lindsay thanks Stirling 'for such a happy and charming evening [...] such a sense of relaxation', having been tired on their arrival from Venice - expressing also her 'pleasure that you enjoyed my book' (presumably the present work). This copy had originally been a gift to Arthur and Dorothy Stirling from the engineer Walter Bassett and his wife Marnie, an historian and travel writer.

Lindsay's second book is described as a 'reminiscence' in the blurb - it is an autobiographical account of the early years of her relationship with artist Daryl Lindsay. The work for which she is best-known, *Picnic at Hanging Rock*, followed five years later.



INSCRIBED COPY

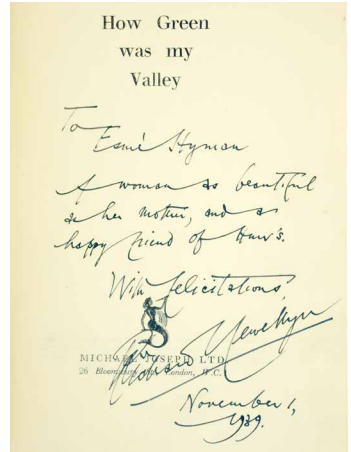
112. Llewellyn (Richard) How Green Was My Valley.

Michael Joseph, 1939, *FIRST EDITION*, a few leaves with light crease at top corner

pp. 651, [1], 8vo

original maroon cloth, backstrip lettered in silver, a little rubbed with slight lean to spine, light rubbing and a touch of wear to extremities, one corner gently knocked, stamp of Times Book Club to rear pastedown, good

£375



Inscribed by the author on the title-page: 'To Esmé Hyman, A woman as beautiful as her mother, and a happy friend of Huw's. With felicitations, Richard Llewellyn, November 1, 1939'. Neither of the beauties have been traced, but the Huw referred to may be in reference to the novel's narrator.

At the rear is the author's guide to the pronunciation of Welsh names in the novel.

113. MacNeice (Louis) Zoo.

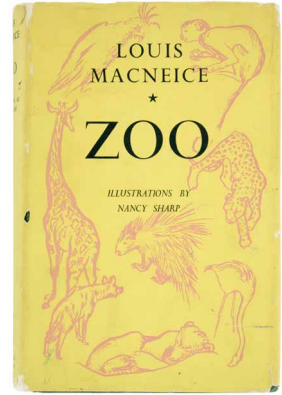
Michael Joseph, 1938, *FIRST EDITION*, line-drawings, some full-page, by Nancy Sharp

pp. 255, 8vo

original green cloth, the Sharp vignette to upper board and the backstrip lettering stamped in dark blue, slight lean to spine, the backstrip gently faded and slightly

spotted, a few patches of discolouration to cloth of upper board, mark towards foot of lower board, endpaper designs by Sharp, dustjacket designed by Sharp with some internal paper repair and chipped in a few places, very good (Armitage & Clark A11) £180

An account of London Zoo and a few others. The end of the 1930s brought a flurry of publications from MacNeice, both poetry and prose; in 1938 he published this, the travelogue *I Crossed the Minch* (also with illustrations by Sharp, with whom he was having an affair), the collection of poems *The Earth Compels* (dedicated to Sharp), and an essay on *Modern Poetry*.

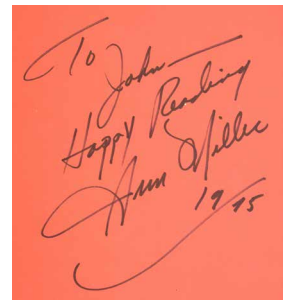


114. Miller (Ann) with Norma Lee Browning. Miller's High Life.

Garden City, NY: Doubleday, 1972, FIRST EDITION, monochrome photographic plates

pp. 283, 8vo

original quarter white cloth with blue cloth sides, backstrip lettered in red and blue, top corners bumped, a few faint spots to top edge, fore-edge rough-trimmed, bookplate of John Baxter to front pastedown (see below), dustjacket a little rubbed to extremities, very good £125



Inscribed by the author to the flyleaf: 'To John, Happy Reading, Ann Miller, 1975'.

The recipient, he of the bookplate, was the author (of books on cinema, inter alia) and bibliophile John Baxter.

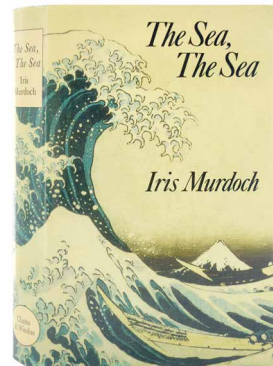
The actress, dancer and singer's account of 40 years in the entertainment industry, from early films such as the Marx Bros' *Room Service* to starring roles in the musicals *Easter Parade*, *On the Town* and *Kiss Me Kate*.

115. Murdoch (Iris) *The Sea, the Sea*.

Chatto & Windus, 1978, FIRST EDITION

pp. [viii], 504, crown 8vo

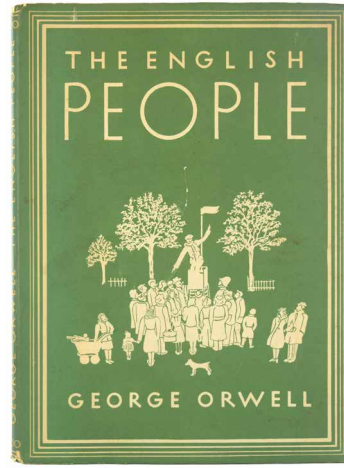
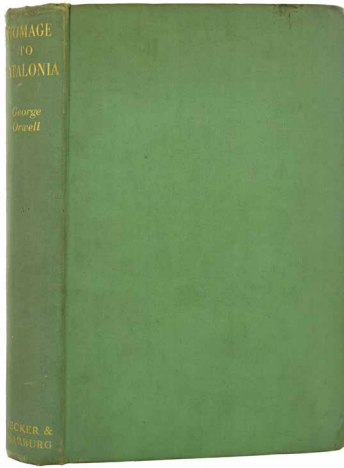
original pale blue boards, backstrip gilt lettered, dustjacket, fine £200



116. Orwell (George) *Homage to Catalonia*.

Secker and Warburg, 1938, FIRST EDITION, half-title gently browned, a few spots to borders of prelims, receding into text and recurrent at rear

pp. [vi], 314, crown 8vo



original light green cloth, backstrip lettered in gilt with a touch of wear at foot, spine cocked, lightly soiled overall with a few small marks, corners pushed, rubbing to extremities, good (Fenwick A6a) £550

117. Orwell (George) *The English People*. [Britain in Pictures Series.]

Collins, 1947, FIRST EDITION, 8 colourprinted plates on 4 leaves and 17 other illustrations

pp. 48, 4to

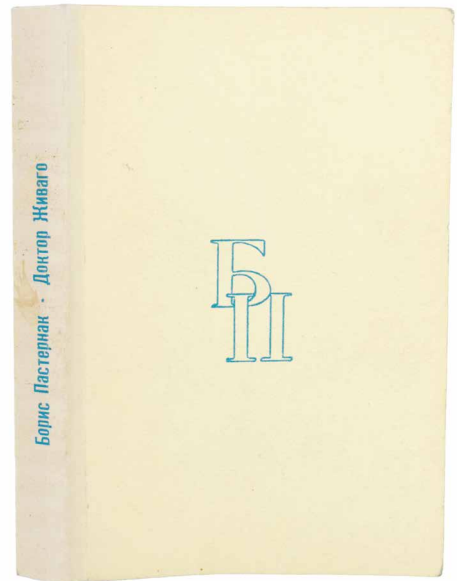
original printed green boards, minor rubbing to extremities, light spotting to edge and endpapers with free endpapers browned in part as usual, dustjacket repeating board design, gently rubbed and nicked at extremities with faint toning to white areas, very good (Fenwick A11a) £100

118. Pasternak (Boris) [Russian characters:]
Doctor Zhivago. A Novel.

[Paris, but Washington, DC:] Societé d'Edition et d'Impression Mondiale, [1959,] printed on India paper, a few leaves with very light crease to corners

pp. 634, [2], 12mo

original cream wrappers, backstrip and author's monogram to front printed in blue, backstrip with a small stain and light reading crease to spine, very good £2,500



An important edition of Pasternak's novel, produced in this pocket format to facilitate clandestine distribution – in this instance, an initiative of the CIA, which, behind a false imprint, arranged this printing of the text

specifically for circulation within the USSR, as an act of cultural propaganda against the Soviet regime. To this purpose, the format of the present issue might be considered the most perfect of the variant issues seen – the use of India paper makes it the smallest of the ‘at least four different formats’ noted by Paolo Mancosu (a couple of which in two-volumes) and free of the specious printing and pricing information sometimes found on the rear cover. It conforms in that respect to the outline given in recently declassified CIA documents regarding this operation, where is described: a ‘miniature edition [...] distributed primarily by legal travelers going to the Soviet Union [...] designed so that it could be easily concealed [...] inside a man’s suit or trouser pocket’, to be printed ‘on bible stock (or similar light weight paper) [...] something like a small “pocketbook”’.

The necessarily covert nature of some makes the chronology of Russian-language editions hard to fix: this edition is preceded by the edition printed by Mouton in the Hague, upon which it was based, and probably by the University of Michigan Press and Feltrinelli editions in early 1959; but, as the first expressly intended for smuggling into the Soviet Union, this pirated edition played a significant and distinct role in establishing the cultural status of the text, and encapsulates in a particularly visual way the use of literature as Cold War agent.

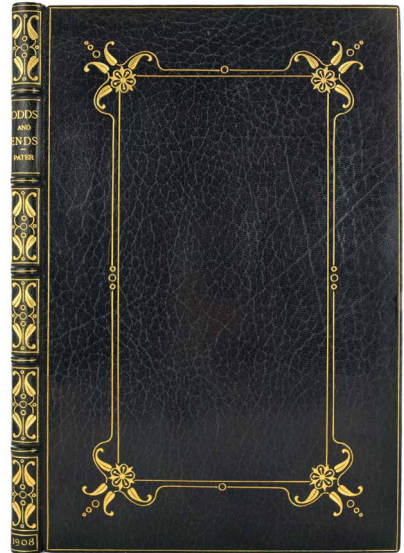
119. ‘Pater’. Odds and Ends in Prose and Verse.

Privately Printed at the Chiswick Press, 1908, title-page printed in red and black, half-title a little spotted, portrait frontispiece, this tissue-guarded and with a few spots to borders, various engraved decorations including headpieces, tailpieces and initial letters, a few faint spots further in

pp. vi, 70, royal 8vo

full navy-blue crushed morocco, border design in gilt to both boards, the spine decorated and lettered in gilt between five raised bands, the lower board with a tiny white speck at head, blue silk doublures, blue silk page-marker, all edges gilt,

£1,400



A lavish production, which the author’s Preface excuses as an ‘unimportant book’ providing a ‘memento’ for his children and grandchildren of his devotion to them - and identifying that it is ‘much more valuable in its artistic clothing’ than in ‘its literary merits’. The private nature of its distribution renders it a scarce book, with no copies in UK libraries.

The identity of the author has been suggested elsewhere as Frederick Simeon Isaac. The prose pieces include *A Dream*, the fantasy of a Jewish state from the time of the Dreyfus Affair, and the author’s letter to *The Observer* from 1873 on ‘The Modern Education of Women’.

120. Peake (Mervyn) Collection of magazine contributions, formed by John Baxter, including prose, poetry and illustrative work in issues of *The London Mercury*

[16], Lilliput [13], London Mystery Magazine, Science Fantasy and New Worlds [32 Vols.]

1936-1969, illustrations by Peake et al.

various sizes and formats

original wrappers, the Christmas 1938 issue of *London Mercury* with some loss at slightly-ragged foot of spine, a little creasing and light soiling in places, *Science Fantasy* with the front cover faintly waterstained, a few issues of *Lilliput* with some rusting to staples, otherwise in generally good shape



£450

A representative collection of Peake's work in various media and genres, from his early career to an edition of *New Worlds* magazine shortly after his death that also includes Michael Moorcock's obituary. His work for the *London Mercury* is largely in the form of author-portraits, though a couple of issues feature some of his earliest published poetry; for *Lilliput*, he illustrates the stories of other authors, whilst the later magazines demonstrate the enthusiasm for his work amongst the subsequent generation of fantasy authors.

A listing of the collection is available on request.

MERVYN PEAKE DESIGN

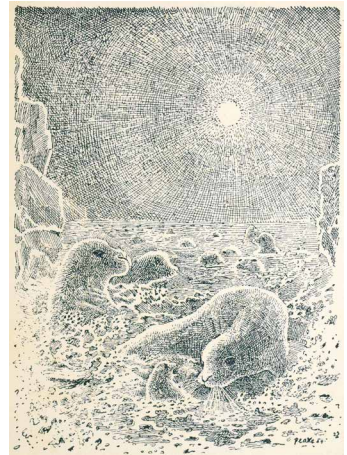
121. (Peake.) THOMSON (David) *The People of the Sea*.

Turnstile Press, 1954, FIRST EDITION, title-page design by Mervyn Peake, some incredibly faint foxing to prelims, recurrent at final page of text

pp. ix, 214, crown 8vo

original brown cloth, backstrip lettered in gilt, edges and endpapers faintly spotted, the front pastedown with small bookseller tickets at foot, dustjacket price-clipped with a nick at head of rear panel, some very light overall soiling and faint spotting to flaps, very good

£100



The author's first book, following his BBC radio broadcast on the same subject - that is, the Grey Atlantic Seal and its significance to the rural coastal communities of Ireland and Scotland; at the close there is a chapter on 'The Music of the Seals', describing the work of Ludwig Koch in recording their cries, and transcribing songs based on them.

Thomson attended Lincoln College, Oxford.

122. Pullman (Philip) *Puss in Boots: The Adventures of That Most Enterprising Feline*, Written by Mr. Philip Pullman and Illustrated by Mr. Ian Beck.

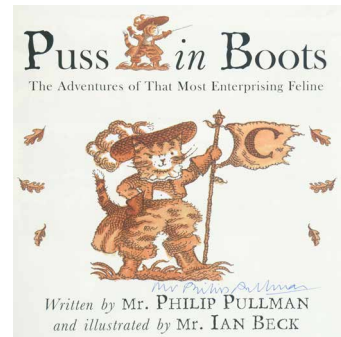


Doubleday, 2000, FIRST EDITION, colour illustrations throughout

pp. [26], 4to

original illustrated boards, backstrip lettered in black and red, illustrated endpapers, dustjacket, fine £150

Signed by the author, as 'Mr. Philip Pullman', to the title-page.



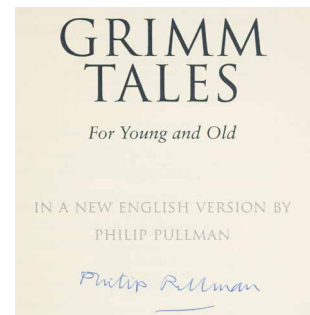
123. (Pullman.) GRIMM (Jacob & Wilhelm) Grimm
Tales for Young and Old. In a New English Version by Philip Pullman.

Penguin, 2012, FIRST EDITION, 284/1,000 COPIES signed by Philip Pullman

pp. xxv, 405, 8vo

original red boards, backstrip lettered in white, red page-marker, dustjacket, fine £200

The limitation is shown on the title-page, where the author has signed.



124. Pullman (Philip) The Book of Dust, Volume One: La Belle Sauvage. Illustrated by Chris Wormell.

David Fickling in association with Penguin, 2017, FIRST EDITION, 955/5,000 COPIES signed by the author

pp. [xii], 686, [iv], 8vo

original blue cloth with sprinkled gilt design, backstrip gilt, slipcase with lettering and Chris Wormell vignette stamped in gilt and silver, fine £250

125. **Pullman (Philip)** *The Book of Dust, Volume Two: The Secret Commonwealth.*
Illustrated by Chris Wormell.

David Fickling in association with Penguin, 2019, FIRST EDITION, ONE OF 5,000 COPIES signed by the author

pp. [xii], 686, [iv], 8vo

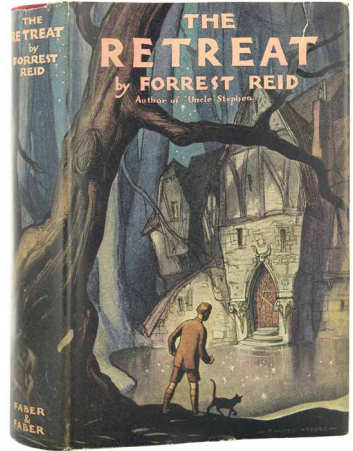
original red cloth with sprinkled gilt design, backstrip gilt lettered, slipcase with lettering and Chris Wormell vignette in gilt and silver, shrinkwrapped, fine £150

126. **Reid (Forrest)** *The Retreat or, The Machinations of Henry.*

Faber and Faber, 1936, FIRST EDITION

pp. 299, crown 8vo

original red cloth, backstrip lettered in gilt with slight lean to spine, top edge a trifle dusty, bookplate of 'Charles Ballantyne, Yarrow' (designed by Will Carter) to front pastedown, dustjacket with an attractive design by C. Walter Hodges, closed tear at head of front panel, a couple of tiny nicks elsewhere with very shallow chipping at corners, very good £325

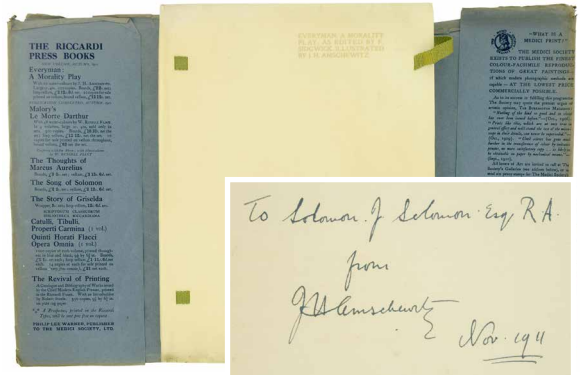


127. **(Riccardi Press.) Sidgwick (Frank, Editor)** *EVERYMAN, a Morality Play.* Illustrated after Drawings by J.H. Amschewitz.

Philip Lee Warner for the Medici Society, 1911, 50/500 COPIES (from an edition of 512 copies) printed on handmade paper, 10 colourprinted plates by J.H. Amschewitz tipped to handmade paper, captioned tissue-guards, title-vignette also by Amschewitz, printed in blue, one or two very faint spots

pp. xiii, 36, 4to

original limp vellum with green ties (all intact and in excellent state, lettered in gilt to upper board and backstrip, top edges gilt, others untrimmed, a few faint spots to flyleaf, original dustjacket a little tatty (but preserving the binding well), very good £300



Inscribed on the half-title by the illustrator, John Henry Amschewitz, to a fellow-artist: 'To Solomon J. Solomon Esq. R.A., from J.H. Amschewitz, Nov. 1911'. Outside of his fine art, Solomon is notable for his pioneering camouflage work in the Great War.

The vellum binding is scarcer than its counterpart in boards, but the overall make-up of the edition is not known.

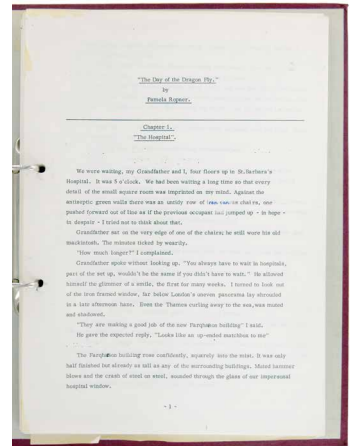
128. **Ropner (Pamela)** [Corrected typescript:] 'The Day of the Dragon Fly'.

n.d. [circa 1980s?] xerox typescript with manuscript corrections and additions in ink and pencil (use of correction fluid in places), these presumably by the author, a pencil note in the same hand to the verso of final sheet regarding the need for an additional episode, sliver of drink-staining to top-left corner of first few sheets

pp. 97, 4to

the sheets in maroon ring-binder, good condition £300

An apparently unpublished story by the author of *The Day of the Impala* and *The House of the Bittern* (both with Rupert Hart-Davis).



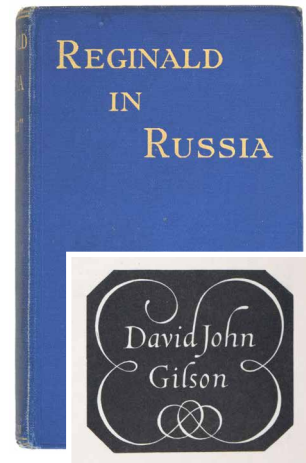
129. **'Saki' (H.H. Munro)** *Reginald in Russia, and Other Sketches.*

Methuen, 1910, FIRST EDITION, a few spots

pp. viii, 123, 8 [ads, dated August 1910], foolscap 8vo

original blue cloth, lettered in gilt to backstrip and upper board, the latter darkened with a little wear at tips, touch of wear at bottom corners also, edges a little browned, front pastedown with bookplate of David John Gilson (designed by Reynolds Stone), Blackwell ticket at foot of same, good £265

David John Gilson was bibliographer of Jane Austen and longstanding librarian at the Taylorian.



130. **Sebald (W.G.)** *Austerlitz.* Translated from the German by Anthea Bell.

Hamish Hamilton, 2001, FIRST ENGLISH EDITION, numerous reproductions of photographs throughout the text, some displayed double-page

pp. [vi], 415, crown 8vo

original maroon boards, backstrip gilt lettered, a couple of patches of light surface abrasion to boards, later ownership inscription to flyleaf, dustjacket, very good £400

Signed by the author on the title-page; Sebald died at the end of the same year.



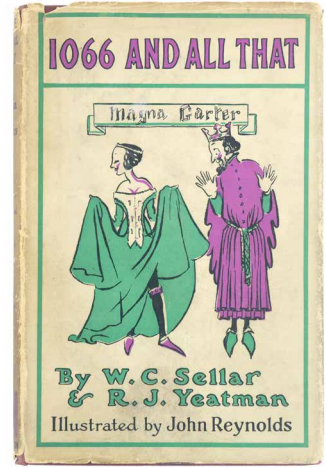
131. **Sellar (Walter Carruthers) & Robert Julian Yeatman.** 1066 AND ALL THAT. A memorable history of England, comprising all the parts you can remember including one hundred and three good things, five bad kings, and two genuine dates. Illustrated by John Reynolds.

Methuen, 1930, FIRST EDITION, frontispiece drawing with vignettes throughout, a few faint spots to final page of ads at rear

pp. xii, 116, 8 [ads], crown 8vo

original red cloth with vignette stamped in gilt to upper board, backstrip lettered in gilt and a shade faded, top edge a trifle dusty with a few very faint spots to fore-edge and the tail edge roughtrimmed, ownership inscription in pencil to flyleaf, very faint partial browning to free endpapers, dustjacket lightly soiled, the backstrip panel darkened with a chip at head removing first digit from the title-number, shallow chipping to corners, a few nicks, good

£250



Although to all intents and purposes the first edition, a short 'Preface to the Second Edition' explains: 'A first edition limited to 1 copy and printed on rice paper and bound in buckboards and signed by one of the editors was sold to the other editor, who left it in a taxi somewhere between Piccadilly Circus and the Bodleian'. The book proceeds in uproarious manner.

A classic of twentieth-century humour, and scarce in the dustjacket.

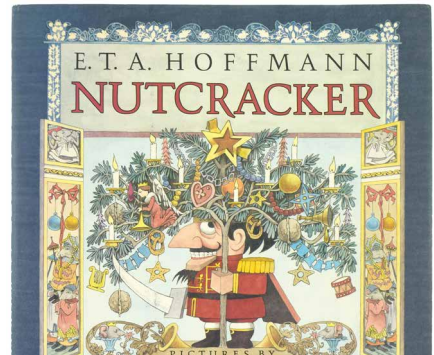
132. **(Sendak.) HOFFMANN (E.T.A.)** Nutcracker. Translated by Ralph Manheim. Pictures by Maurice Sendak.

The Bodley Head, 1984, FIRST ENGLISH EDITION, colour-printed illustrations by Sendak throughout

pp. xiv, [4], 102, 4to

original indigo cloth, lettered in silver to backstrip and upper board, the latter with blind-stamped border, slight lean to spine, illustrated endpapers, the flyleaf with bookplate tipped in, dustjacket a mite rubbed, very good

£150



NUTCRACKER

Maurice Sendak

Signed by the illustrator, Maurice Sendak, on the half-title.

A charming edition of the classic Christmas tale, the illustrations including a lurking Wild Thing.

'THEY BANNED IT'

133. Sigal (Clancy) *Zone of the Interior*.

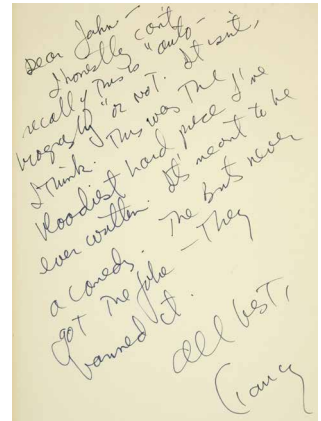
New York: Thomas Y. Crowell, [1976,] FIRST EDITION

pp. [x], 277, 8vo

original blue cloth, backstrip lettered in pink and blue, corners gently bumped, a few tiny spots to top edge, dustjacket a little frayed, good

£100

With a long and revealing inscription by Sigal to the flyleaf, presenting the book to the author and bibliophile John Baxter: 'Dear John - I honestly can't recall if this is "autobiography" or not. It isn't, I think. This was the bloodiest hard piece I've ever written. It's meant to be a comedy. The Brits never got the joke - They banned it. All best, Clancy'.



The reason for its veto in Britain was singular: its 'miracle-making Scottish guru Dr. Willie Last' was a portrait of the psychiatrist R.D. Laing - a figure elsewhere described by Sigal as 'the Bob Dylan of "existential" psychoanalysis' - who had threatened libel action should anyone have the temerity to publish the satirical novel, based on the author's own experience of treatment at Laing's Kingsley Hall (here 'Meditation Manor')

134. Sutcliff (Rosemary) *The Truce of the Games*.

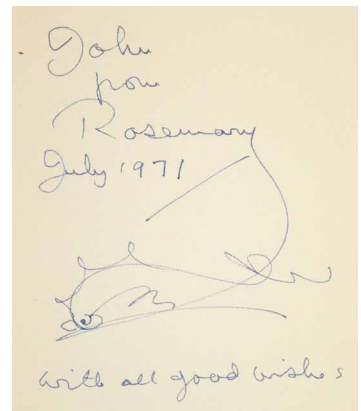
Hamish Hamilton (Antelope Books,) 1971, FIRST EDITION, title-page design and illustrations throughout by Victor Ambrus

pp. 84, crown 8vo

original orange and red boards with illustrations by Ambrus, Antelope series device to endpapers, dustjacket repeating board design with just a touch of rubbing at extremities, very good

£200

Inscribed by the author, incorporating a dolphin sketch: 'John, from Rosemary, July 1971, with all good wishes'.

135. Sutcliff (Rosemary) *The Arthurian Trilogy*: *The Sword and the Circle: King Arthur and the Knights of the Round Table*; *The Light Beyond the Forest: The Quest for the Holy Grail*; *The Road to Camlann: The Death of King Arthur*. Decorations by Shirley Felts. [3 Vols.]

Bodley Head, 1979-1981, FIRST EDITIONS

pp. 261; 148; 143, crown 8vo



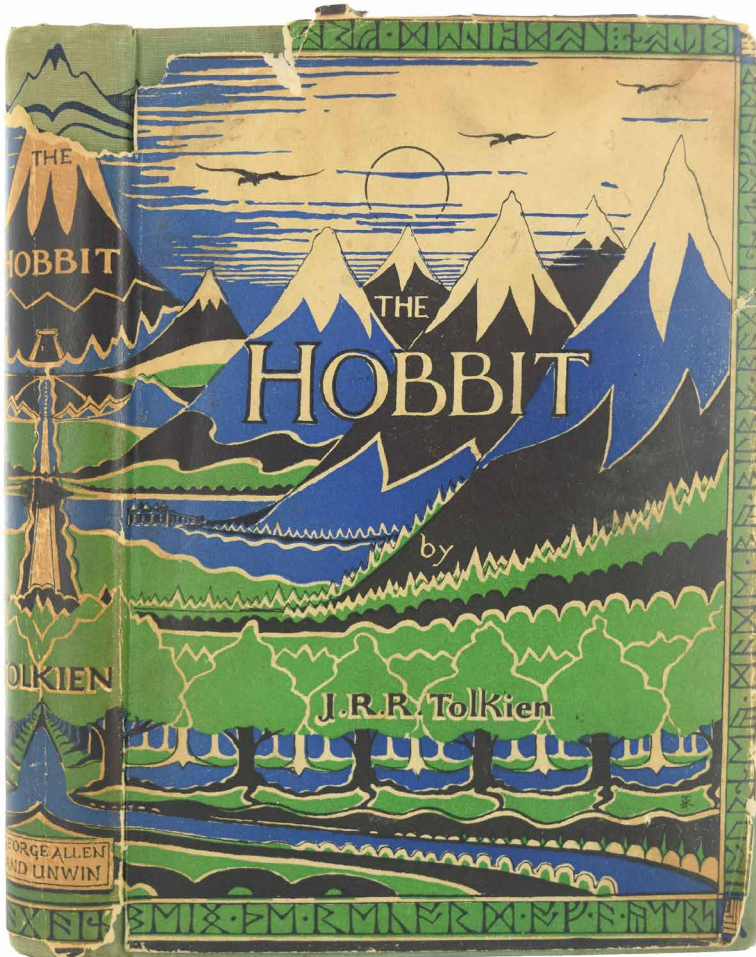
original boards of maroon, orange and claret respectively, backstrips lettered in gilt, the first volume (the sequence presented in narrative order) with faint waterstain to upper board, very faint partial browning to free endpapers of this volume, last volume with knock to bottom corner of lower board, dustjackets with Felts designs, a couple with merest hint of fading to backstrip panel, very good to fine condition overall £150

136. Tolkien (J.R.R.) *The Hobbit* or, *There and Back Again*.

George Allen & Unwin, 1937, FIRST EDITION, frontispiece, 8 full-page illustrations, a further text illustration, all by the author

pp. 310, [2, ads], crown 8vo

original pale green cloth, the lettering to backstrip and upper board stamped in dark blue, likewise Tolkien's overall designs to cloth, lean to spine and a few tiny specks to cloth, the edges slightly toned with a few faint spots, endpaper maps printed in black and red, ownership inscription to flyleaf, dustjacket with design by Tolkien, the misspelling 'Dodgeson' in the blurb on the rear flap corrected in ink as usual, some handling and toning visible in white areas with a couple of very faint marks, chipped at



extremities with some loss at head of backstrip panel, a few nicks and very short closed tears, good (Hammond & Anderson A3a) **£60,000**

An unrestored copy in single ownership since publication; scarce in the dustjacket.

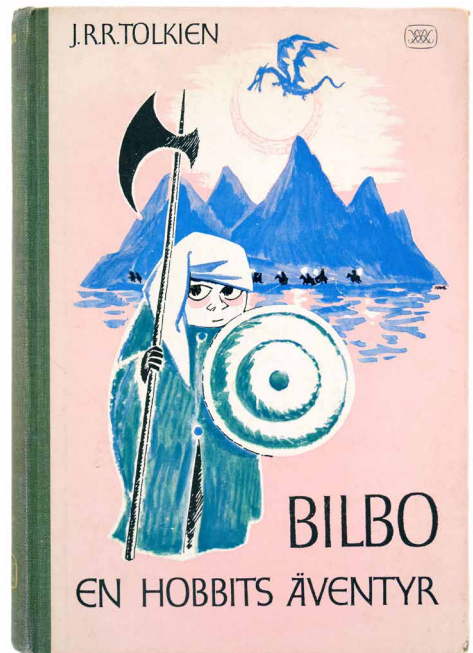
THE TOVE JANSSON HOBBIT

137. Tolkien (J.R.R.) Bilbo. En Hobbits Äventyr [The Hobbit.] I Översättning av Britt G. Hallqvist och med Illustrationer av Tove Jansson.

Stockholm: Rabén & Sjögren, 1962, FIRST JANSSON EDITION, 10 full-page drawings with numerous smaller drawings throughout text

pp. 308, 8vo

original quarter green cloth with colour-printed Jansson illustration to upper board, backstrip lettered in gilt with very slight lean to spine, some trivial wear at board-corners and gentle fading to border of lower board, a couple of little spots to top edge, bookplate and ownership inscription of Bengdt Sandin to front pastedown, very good (Hammond & Anderson Swedish C4)



£2,000

An attractive edition - a book whose scarcity can be attributed to both author and illustrator being immensely collectable separately.

Given the importance of the Nordic influence on Tolkien's work, there is something reciprocal about the foremost illustrator of the region turning her hand to one of his most enduring works - and the results are delightful.

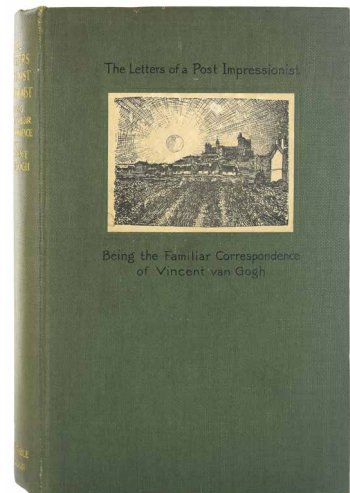
138. Van Gogh (Vincent) Letters of a Post-Impressionist, being the Familiar Correspondence. [Translated from the German by Anthony M. Ludovici.]

Constable, 1912, FIRST EDITION IN ENGLISH, frontispiece self-portrait and a few small illustrations to the text, some foxing throughout

pp. xvii, 165, 8vo

original green buckram, backstrip lettered in gilt, the upper board lettered in black with inset illustration, gentle knock at foot of backstrip, a few light marks, edges roughtrimmed and a little spotted, free endpapers gently browned, good

£100



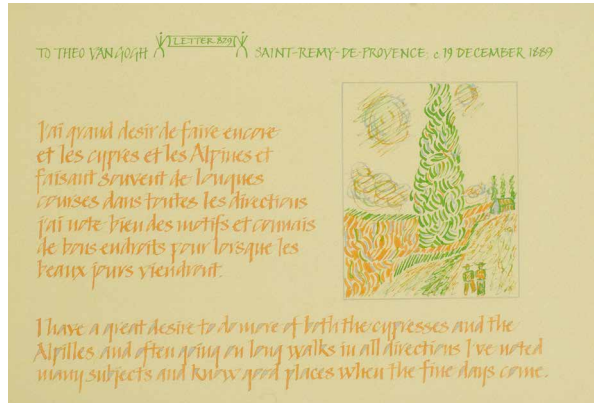
139. (Van Gogh.) MOORE (Andy, Calligrapher) Vincent the Walker.

[Nuneaton:] [Andy Moore,]
2018, 4/10 COPIES signed by the
calligrapher and written by him
throughout in shades of green,
orange, and grey on BFK Rives tan
paper laid down to guarded leaves,
a few illustrations and decorations
with the same palette, the prelims
and colophon using photographs
laid down with a small amount of
colouring in orange

pp. [14, rectos only], oblong 8vo

original quarter green cloth binding by Ursula Jeakins, with marbled boards by Victoria Hall, fine **£500**

A sequel to the calligrapher's *Yellow Book* from 2017, here selecting further extracts from Van Gogh's letters that refer to the essential artistic activity of walking - handsomely rendered in Moore's manuscript calligraphy throughout, with imaginative use of illustration.



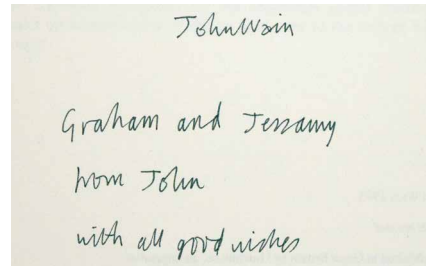
INSCRIBED AND WITH MANUSCRIPT CORRECTIONS

140. Wain (John) *Where the Rivers Meet*.

Hutchinson, 1988, FIRST EDITION

pp. 563, 8vo

original green boards, backstrip lettered in
gilt with a knock at head, dustjacket with the
backstrip panel gently faded, very good **£180**



Signed by the author on the title-page, and beneath that inscribed: 'Graham and Jessamy from John, with all good wishes'. Wain has made small corrections to the epigraph where the letter 'r' has been omitted from 'your', as well as changing 'selection' to 'section' in his prefatory note.

An Oxford novel, the first of a trilogy, from an author with the distinction of being involved with both the Inklings - Lewis was Wain's principal tutor when he read English at St John's - and the Movement, along with his collegiate contemporaries Amis and Larkin.

INSCRIBED TO ADA & JOHN GALSWORTHY

141. Walpole (Hugh) *The Fortress*. A Novel.

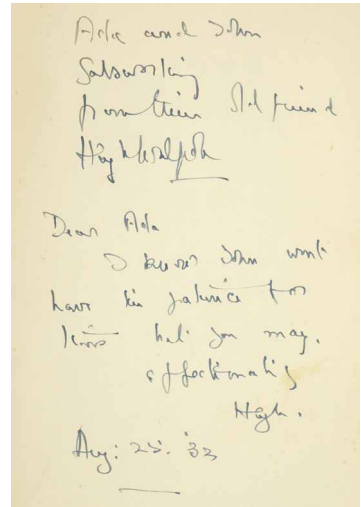
Macmillan, 1932, FIRST EDITION, folding genealogical table at rear

pp. 811, [1], 8vo

original green cloth, backstrip and upper board lettered in gilt, the border to each in gilt and blind respectively, light rubbing to extremities with a small area of discolouration to cloth at foot of lower board, endpaper maps, very good £500

Inscribed by the author on the initial blank: 'Ada & John Galsworthy, from their old friend Hugh Walpole'; and with a further inscription beneath, this time just to 'Dear Ada, I know John won't have the patience for this but you may, affectionately, Hugh, Aug: 25. '33'.

The third novel in his *Herries Chronicle* series; John Galsworthy had been the dedicatee of the previous volume, *Judith Paris*, though the addendum to this presentation hardly suggests he exhibited much appreciation for Walpole's magnum opus.

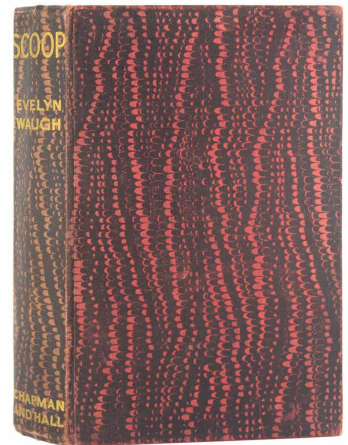


142. **Waugh (Evelyn) Scoop.** A Novel About Journalists.

Chapman & Hall, 1938, FIRST EDITION, second issue, a couple of pages with a few spots to margins

pp. [viii], 308, [1], crown 8vo

original patterned red and black cloth, backstrip lettered in gilt and gently faded, lean to spine, a little rubbed at corners, edges and endpapers toned, Times Book Club ticket at foot of rear pastedown, good £150



143. **Waugh (Evelyn) Basil Seal Rides Again or The Rake's Regress.**

Chapman & Hall. 1963, FIRST EDITION, 12/750 COPIES signed by the author, colourprinted frontispiece by Kathleen Hale, the title-page printed in black and blue, contemporary gift inscription to verso of frontispiece

pp. [viii], 50, 4to

original blue bevel-edged buckram, backstrip lettering and Hale vignette to upper board both stamped in gilt, top edge gilt, others untrimmed, small patch of discoloration at foot of backstrip and at foot of upper board, acetate jacket with a couple of small sections of loss to corners of rear panel and the odd nick elsewhere, very good £250



144. Wells (H.G.) *The Soul of a Bishop*. A Novel (with *Just a Little Love* in it) about Conscience and Religion and the Real Troubles of Life.

Cassell, 1917, FIRST EDITION

pp. [viii], 320, crown 8vo

original green cloth, with lettering and decorative border in blind to upper board, backstrip lettered in gilt and blind, tail edge roughtrimmed with a few spots, very faint partial browning to free endpapers, dustjacket with browned backstrip panel, very good (Wells 65: Wells Society 67) £100

A World War One novel with a religious theme.

145. White (Florence) *A Fire in the Kitchen*. The Autobiography of a Cook.

J.M. Dent, 1938, FIRST EDITION, frontispiece photograph, sliver of spots at head of first few leaves, and at head of one leaf at rear

pp. xi, 340, crown 8vo

original green cloth, backstrip lettered in gilt, top edge green, others slightly toned, minor surface abrasion to flyleaf, dustjacket price-clipped, a little chipped at extremities, more so at head of faded backstrip panel, a few spots of internal tape repair, good £180



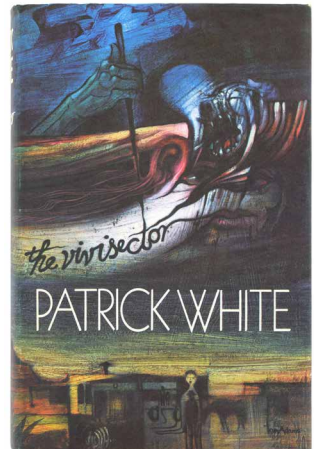
An engaging account of a very full life during a fascinating period; White records her Victorian childhood and education, her teaching and social work - the former profession taking her to the Continent, before a return to Britain, where she encounters (and finds sympathy with) suffragists and communists, and then domestic service during the Great War. The book's final section has the wonderfully straightforward title 'Putting English Cookery on the Map', an account of her pioneering works *Good Things in England* (1932) and its successor *Flowers as Food* (1934) and her founding of the English Folk Cookery Association in 1928.

146. White (Patrick) *The Vivisector*.

Jonathan Cape, 1970, FIRST EDITION

pp. 642, crown 8vo

original terracotta boards, backstrip lettered in gilt, top edge black, a couple of tiny faint spots to fore-edge and one to flyleaf, small Foyle's ticket concealed by front flap of dustjacket, this by Tom Adams and in superb shape, near fine (Hubber & Smith L2) £175



147. Wilder (Thornton) *The Cabala*.

Longmans Green, 1926, *FIRST ENGLISH EDITION*, title-page with border printed in blue
pp. 230, crown 8vo

original beige cloth, backstrip lettered in gilt, top edge a little dusty, dustjacket with browned backstrip panel, some chipping to extremities and a spot to rear panel, very good **£150**

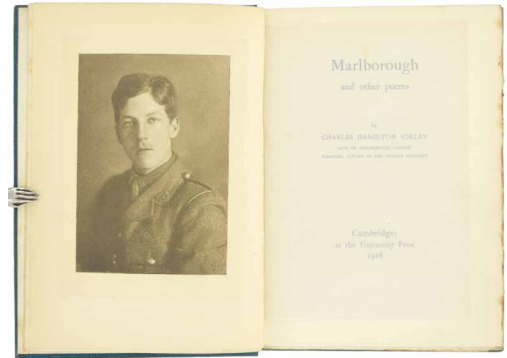
His debut novel, based on his time at the American Academy in Rome; this edition from the sheets of its US predecessor.

148. (World War One.) SORLEY (Charles Hamilton) *Marlborough and other Poems*.

Cambridge: At the University Press, 1916, *FIRST EDITION*, frontispiece portrait (tissue-guard present) and one other plate, occasional foxing, a few leaves with crease at top corner

pp. [xii], 108, crown 8vo

original blue cloth with border blind-stamped along with Maltese cross to upper board and key to lower in the same, backstrip lettered in gilt, a few marks, top edge gilt, others untrimmed and spotted, free endpapers browned, good



£200

Scarce in the first edition. Sorley was considered by Robert Graves to be 'one of the three poets of importance killed during the war'.

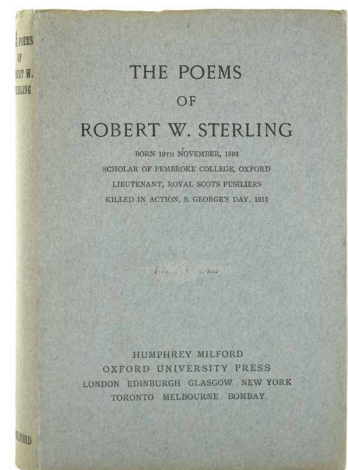
'THE STORM AND BITTER GLORY OF RED WAR'

149. (World War One.) STERLING (Robert W.) *The Poems of... Born 19th November, 1893; Scholar of Pembroke College, Oxford; Lieutenant, Royal Scots Fusiliers; Killed in Action, S. George's Day, 1915.*

Humphrey Milford, Oxford University Press, 1915, *FIRST EDITION*, tissue-guarded photo portrait frontispiece

pp. xvi, 68, [1], foolscap 8vo

original dark blue cloth, lettered in gilt to backstrip and upper board, top edge gilt, others roughtrimmed, faint partial browning to free endpapers, page-marker, printed blue dustjacket a little nicked at head of backstrip panel and with abrasion to front panel to erase price, very good



£100

A posthumous volume, whose form and content testifies to the description of Sterling by John Buchan, in his history of the young man's regiment, as 'a young officer of notable promise'. It includes his Newdigate Prize-winning poem *The Burial of Sophocles* and a number of paeans to Oxford. That the war itself is only textually present in a single, sketchy poem (*Line written in the Trenches*) at the close is itself indicative of a talent cut short.

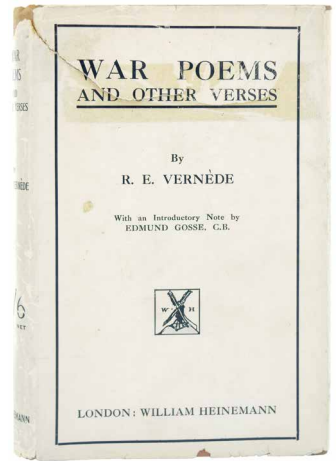
Born in Glasgow, and two years at Pembroke College before enlisting, Sterling was killed by a grenade whilst fighting in the trenches at Ypres.

150. (World War One.) VERNEDE (R.E.) *War Poems, and Other Verses*. With an Introductory Note by Edmund Gosse.

William Heinemann, 1917, FIRST EDITION, frontispiece photogravure of the author by Emery Walker, tissue-guarded, the textblock a little strained between first and second quires

pp. 88, crown 8vo

original red cloth a little faded and soiled overall, the gilt lettering to the backstrip dulled, contemporary ownership inscription to flyleaf, dustjacket rather chipped, the adhesive showing through from an internal tape repair to a tear across the head of front panel, shown to be faded from the pale pink colour of flaps (the rest faded to white), good £200



The author was a schoolfriend of Chesterton and E.C. Bentley, thereafter attending St John's College, Oxford. This collection was published posthumously, in the year of his death at the Front.



Item 137



Blackwell's Rare Books
Direct Telephone: +44 (0) 1865 333555
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