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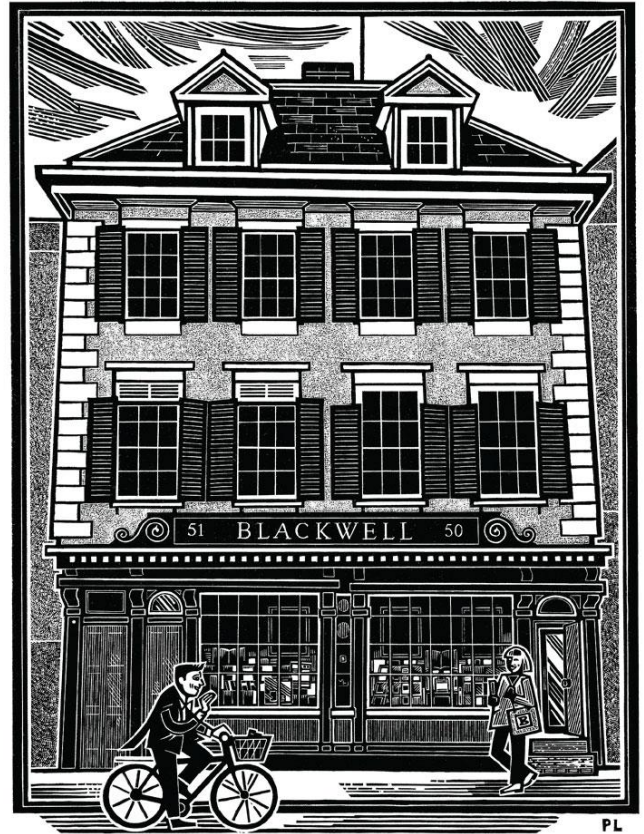
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With a bone broth recipe

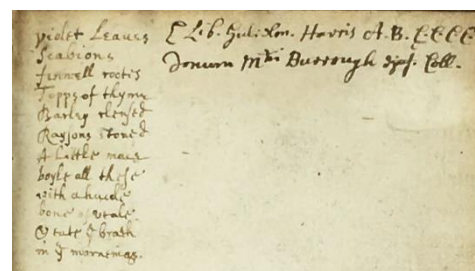
**1. (Pseudo-pliny. Suetonius. Julius Obsequens.) C. Plinii Secundi Novocomensis De Viris illustribus liber, qui vulgo Cornelio Nepoti ascribitur.** Suetoni Tranquilli De claris grammaticis & rhetoribus liber. Julii obsequentis prodigiorum liber imperfectus. Paris: Lutetiae, Ex officina Rob. Stephani [Estienne] [...] 1544 [colophon:1545]. Title with woodcut printer's device, final f. with colophon recto, interleaved after each gathering, occasionally with seventeenth-century ink annotations, occasional spotting or light staining but very good; pp. 92, [12], 8vo; early seventeenth-century English black calf, gilt and blind fillet on boards, simple gilt stamp in compartments on a flat spine, manuscript waste as hinge at end; front pastedown partially torn away revealing the cords, head of spine chipped, upper joint split at head but holding, leather surface rubbed and the corners a little bumped; provenance: ownership inscription to title: 'J. Oldham Septem. 30 1627'; and to front free endpaper: 'E Lib. Guil Hen. Harris A.B. C.C.C.C., donum M[agister] Burrough' (see below). Renouard 62: 27.

£1250



A compilation by Estienne of three Latin works in a seventeenth-century English binding, with added blanks for notes. Concerned with characters and events in republican and early imperial Rome, the volume includes the pseudo-Plinian biographical history *De Viris Illustribus*, Suetonius' lives of the grammarians and rhetoricians, and Julius Obsequens' *Prodigiorum Liber* - the late fourth-century tabulation of wonders and portents up to the early years of the principate.

This volume records reading practices in the early seventeenth century: the sheaves of blank leaves between gatherings contain four brief sections of notes and are numbered by hand in anticipation of further use. In addition to textual observations, and the odd bon mot, the annotations include a neat recipe for a nutritious veal bone breakfast broth: 'violet leaves, scalions, fennell roots, topps of thyme [...] raysons ston'd, a little mace, boyle all these [...] take of brothe in ye mornings'. The later Cambridge inscription likely indicates the churchman William Harris, who went up to Corpus in 1702.



**2. (Emblems.) Alciati (Andrea) Diverse imprese accommodate a diverse moralità, con versi che i loro significati dichiarano.** Tratte da gli Emblemi dell'Alciato. A Lyon Chez Guill Rouille, 1549. Title in the Rouillé state (see below), within single architectural woodcut border, remaining pages with four-piece borders, 130 emblems each illustrated with a half-page woodcut vignette, with final 11 of trees; various neat repairs, most conspicuously to the title, where loss to the foot of the page has removed most of the imprint, elsewhere the interventions occur mostly where marginal annotations have been excised - there is no loss of the emblems, borders or text apart from part of one word on C<sup>7[r]</sup>, a little soiled at prelims and endleaves, commensurate with handling, but withal a good copy; pp. 441 [144], (Sig.: A-I<sup>8</sup>), 8vo; nineteenth-century mottled calf, double gilt fillet to boards, gilt roll at board edges and turn-ins,

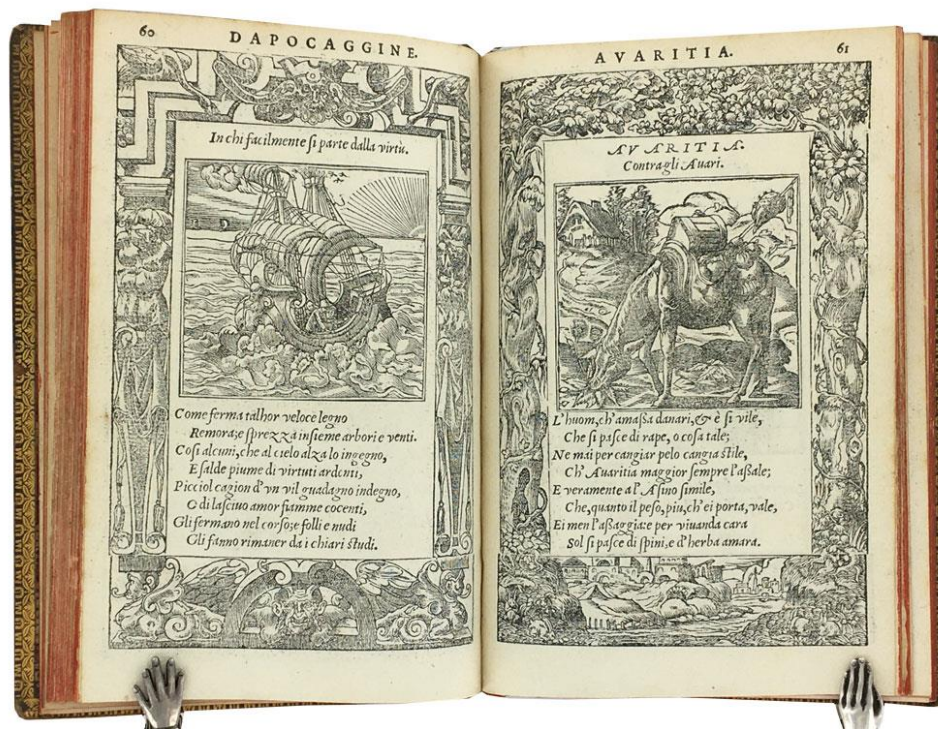
red edges, spine gilt in compartments with black label; spine rather rubbed, headband defective but (just) holding. Landwehr Romanic 46; Green 41; Rawles & Saunders F.028.

£3500

The first emblem book with Italian text, this is an important edition of the work of Andrea Alciati (1492-1550), the humanist and jurist who launched the emblematic genre. Part of an extensive programme of printing Alciati initiated by the 'merchant publisher' Guillaume Rouillé (c. 1518-89) and printer/bookseller Macé Bonhomme (fl. 1536-69) (*see next item*), who have 'a particularly important role to play in the history of Alciati editions' (Rawles & Saunders, p. 5). They were instrumental in disseminating the texts in modern vernacular tongues, as here, where the text appears in the Italian translation of Francesco Donati, to whom the work is dedicated. Rouillé gave to Alciati's emblems 'an order which lasted for centuries [...] he disposed things according to Horace's rhetorical idea of appropriateness. One moved from the highest, most lofty subject to the lowest and most earthly.' (Zenon Davis p. 101).

This edition was published with two states of the title, one for Bonhomme and another for Rouillé (with his eagle and snake device), of which ours is the latter. The work follows the fundamental design of the 1548 8vo Latin edition which was probably the precise source; the emblems included are those which have woodcut illustrations in the 1548 16mo edition, with only 3 omissions, plus the 11 'Trees' (Rawles & Saunders p. 49).

See: Natalie Z. Davis, 'Publisher Guillaume Rouillé Businessman and Humanist' in R. J. Schoeck (ed.) *Editing Sixteenth Century Texts: Papers given at the Editorial Conference University of Toronto October, 1965* (U Toronto Press, 1966) 72-112.



3. (Hours. French & Latin. Catholic Church.) *Heures en Francoys & Latin a l'usage de Romme*, corrigées & augmentées de plusieurs Suffrages & Oraisons. Avec Figures nouvelles, appropriées chascune en son lieu. A Lyon: Chez Guillaume Rouille [with, colophon: Mace Bonhomme], 1549. 3 parts in 1, printed in red and black, Roman letter, title with woodcut printer's device, profusely illustrated with 15 full-

page woodcuts signed PV (for Pierre Vase, see below), text within ornate pictorial and patterned borders, vignettes within the text; title with a few small chips to inner and lower margin and with ink inscriptions (one obliterated), very lightly toned, some water-staining (lower corners at end of Hours and first half of Vespers), closely trimmed in places, affecting the odd border, occasional spotting; 3 parts in 1, ff. [192], (collation: AB8, A-V8, aa-dd8, AA-BB8), 8vo; late eighteenth-century calf, spine in compartments with gilt title within filet border, red speckled edges; corners bumped and the leather surface scratched away in one or two places, chip to lower edge of upper board; various ownership inscriptions (see below); ms. pagination and light cross-referencing in a near-contemporary hand. Baudrier, X, pp. 216-217; Graesse 7, p. 379; Gultlingen VIII, n°125 p.89; Lacombe, 509. £4750



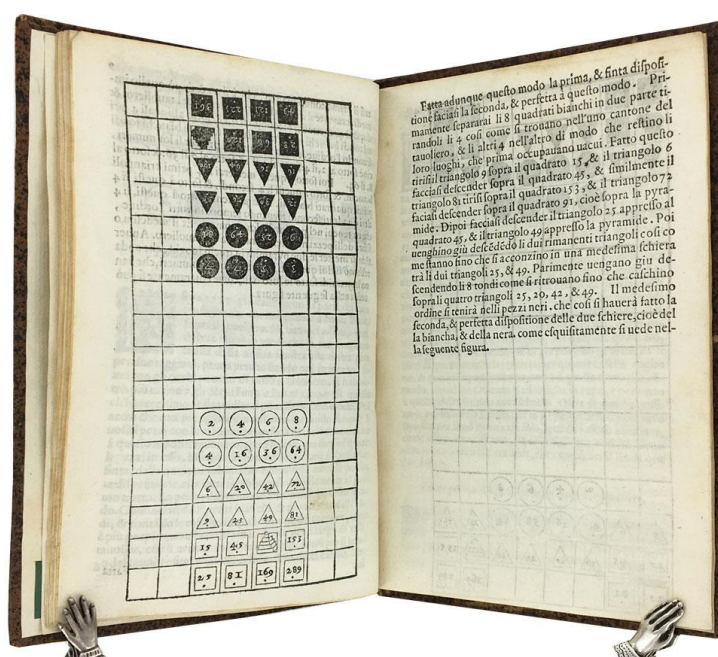
A very scarce edition of this richly illustrated mid-sixteenth-century book of hours (first published 1548). The text within ornate borders featuring grotesque, mythological and hooded figures, in addition to fifteen full-page woodcuts illustrating scenes from the New Testament, by the Huguenot artist and engraver Pierre ‘Vase’ Eskrich (c. 1518-90). Born Pierre Krug, Eskrich was known by various epithets which played on French iterations of his German name, Vase being the most common. This was the first collaboration between Lyonnais ‘merchant publisher’ Guillaume Rouillé (c. 1518-89) and printer/bookseller Macé Bonhomme (fl. 1536-69). Rouillé was a canny businessman; although he understood the mechanics of book production, having been apprenticed to a Venetian printer, he outsourced physical production to focus on content and distribution. He was driven by the conviction that ‘a book should be correct, beautiful, ordered, and convenient’ (Davis. p. 98), and understood that his readership comprised ‘a lay audience of merchants, professionals, and their wives, of cultivated seigneurs and members of the court’ who demanded a variety of texts both sacred and secular (ibid p. 90). He subsidised his sumptuous illustrated productions - such as the present and previous works - with a prolific output of legal and scientific textbooks (ibid p. 89).

This copy with Dijon ownership: 'Berbisey', and 'M. Brocard' appear on the title (alongside: 'Cat. Ins[criptus] 1722'). The Berbisey-Brocard families were prominent in Dijon, linked by the marriage of Antoine Brocard (accountant of Dijon) and Marguerite Berbisey. OCLC lists just two copies of this edition, both in Paris (BnF and Bibliothèque Mazarine). See: Natalie Z. Davis, 'Publisher Guillaume Rouillé Businessman and Humanist' in R. J. Schoeck (ed.) *Editing Sixteenth Century Texts: Papers given at the Editorial Conference University of Toronto October, 1965* (U Toronto Press, 1966) 72-112.

**4. (Games.) Barozzi (Francesco) Il nobilissimo et antiquissimo giuoco Pythagoreo nominato rythmomachia, cioè battaglia di consonantie de numeri.** Venice: Grazioso Percacino, 1572. *FIRST EDITION, woodcut printer's device to title, woodcut initials and numerous illustrations, woodcut device on title, woodcut diagrams, ornamental initials; A2 closely trimmed at head but no loss, very lightly toned pages with the odd faint yellow mark, but a very good copy; ff. [2], 24, 4to (collation: A-F4 G2); twentieth-century stiffened brown marbled paper wrappers, contrasting back strip, modern cloth drop-back box; Erwin Tomash's book label to front pastedown. Tomash & Williams B95 (this copy); Edit16 4261; USTC 812369; Van der Linde 257; Riccardi I, 83; Smith p.340. £4750*

This sixteenth-century work is an important treatise on the medieval board game Rithmomachia (Battle of the Numbers), by an Italian humanist who was tried by the inquisition for sorcery. Supposedly developed as a learning tool for the contemplative values of Boethian mathematics, rithmomachia was originally attributed to Pythagoras - as the title here suggests - but likely originated in the eleventh century. Also known as the Ludus Philosophorum, rithmomachia is similar to chess, but capture depends on numbers inscribed on each piece. The game was played on a board with eight squares on one side and sixteen on the other, with pieces known as circles, triangles, squares and pyramids, each with a different value. These are usefully illustrated in the present work, which contains a printed board, detailed views of the pieces, and various tabulated outcomes and scenarios against which the learner can pit herself.

The author Francesco Barozzi (1537-1604) was an astronomer, humanist and mathematician. Born in Heraklion to a Venetian noble family, he lived in Venice for most of this life, but seems to have learnt to play rithmomachia in Bologna. In the process of teaching the game to others he developed this guide, which he dedicates to Bolognese senator Camille Paleotti. It became, and is still considered, one of the three earliest and most essential treatises on the ancient game, its only forerunners being a 1496 edition of Boethius, and a 1556 Latin treatise by Calude de Bossière.

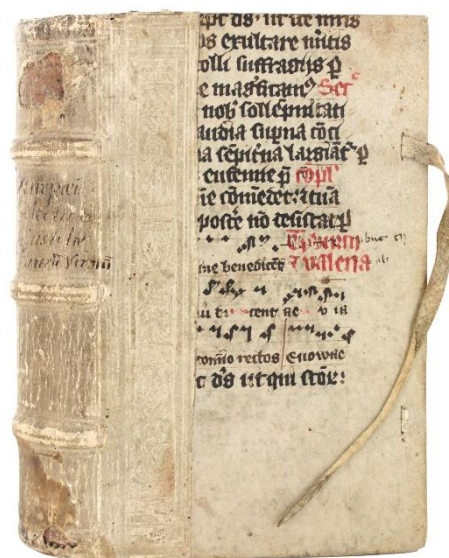


Barozzi was dogged by accusations of occult activity; whilst at college in Padua he was accused of cutting someone's hair for uses unknown, and he later published a collection of the prophecies of Nostradamus which laid him open to further suspicion. In c.1583 he was tried by the Inquisition on an unknown charge and found guilty, and was later found guilty of apostasy, heresy, and engaging in the occult - specifically with reference to causing a torrential rain storm in Crete.

## Humanist Letter Writing

**5. Verepaeus (Simon), *Selectiores epistolae clarorum virorum, in usum Scolarum in tres Libros digestae* [...]** [bound with:] Macropedius (Georgius), *Methodus de conscribendis epistolis* [...] Cologne, Heirs of Arnold Birckmann, 1573. *Antwerp: Joannes Bellerus, 1574. FIRST EDITION. Title with woodcut printer's device, woodcut decorative initials, occasional spotting, particularly to title, lightly and uniformly toned, occasional early ink marginalia; pp. [14], 148, [2]; [6], 123, [1], small 8vo; contemporary blind-stamped pigskin spine, with biblical vignettes, and paper-backed boards using part of a fifteenth-century liturgical manuscript, spine in compartments; piece missing from pigskin of upper compartment and a smaller piece from lower compartment, lacking 1 of four leather ties, some staining but good.*

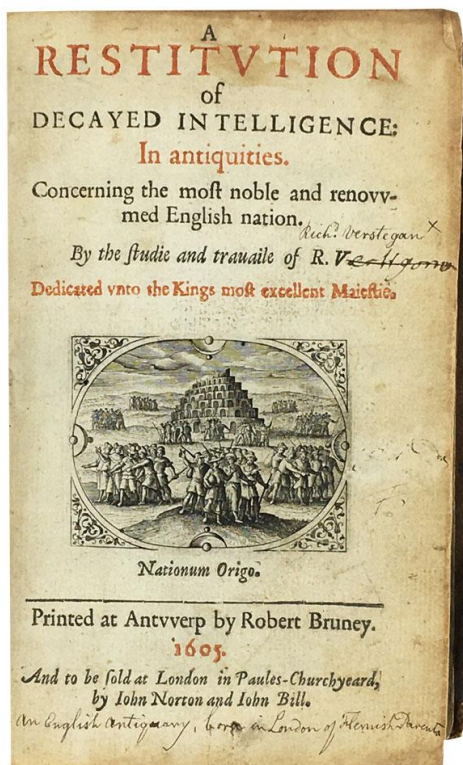
**£1500**



In a pleasing contemporary binding of blind-illustrated pigskin and manuscript waste, are these sixteenth-century dictaminal treatises by the humanist scholars and giants of the field, Verepaeus and Macropedius.

Simon Verepaeus (or Simon Vereept, c.1522-1598), was a priest and educator from the Habsburg Netherlands, whose works on prayer, Latin grammar, and Latin composition continued to be reprinted until the early nineteenth century. The present work is his anthology of excerpts of correspondence by famous authors, for use in schools. The second work is the treatise that became known as the *Epistolica* (first published Antwerp 1572), the most famous work by the Dutch schoolmaster and playwright Georgius Macropedius (born Joris van Lanckvelt, 1487-1558). Along with other humanists such as Brandolini and Erasmus, and Vives, Macropedius and Verepaeus influenced the formal practice of letter writing across the Continent and in Britain until well into the nineteenth-century. Scarce in commerce.

See: Lawrence D. Green, 'French Letters and English Anxiety in the Seventeenth Century.' *Huntington Library Quarterly*, vol. 66, no. 3/4, (2003) 263–74.



Foundational works of English history  
6. [Rowlands (Richard, pseud. Richard Verstegan)] **A Restitution of Decayed Intelligence: in antiquities.** Concerning the most noble, and renowned English Nation. By the study, and travell of R.V. Dedicated unto the Kings most excellent Majestie. Printed at Antwerp by Robert Bruney [...] and to be sold at London [...] by John Norton and John Bill. 1605. FIRST EDITION. title in red and black with engraved vignette of the Tower of Babel, engraved illustrations including armorial plate (2V2); various marks of ownership crossed through or excised, inscriptions cropping of marginal notes, final 2 leaves with damage to fore-margin without loss of text, rather browned in general with the edges of some leaves frayed; pp. [24], 338, [14], 8vo.

[Bound with:] (William Camden) Remaines of a Greater Worke, Concerning Britaine, the Inhabitants thereof, their Languages, Names, Surnames, Empreses, wise Speeches, Poësies, and Epitaphes.

At London: Printed by G. E. for Simon Waterson, 1605. pp. [8], 235, [1], 59, [1] 8vo. later seventeenth-century reverse calf binding, tooled blind; wholly well-used, it is rather worn and scuffed with chunks of leather lost around corners and board edges, evidence of earlier repairs, 'English Antiquities' in ink on the spine.

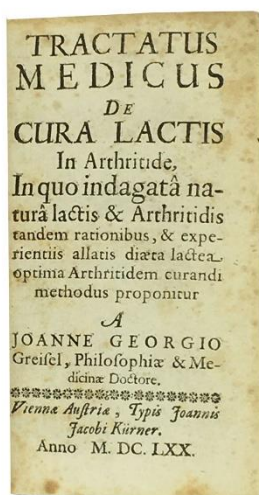
£1750

This volume contains first editions of two important works of English historical scholarship. *A Restitution of Decayed Intelligence* disrupted the enduring foundational myths of England which centred on Brutus of Troy, foregrounding instead the literature, culture and society of the Saxons. Verstegan's object was to demonstrate the descent of the modern English from the Germanic peoples of northern Europe, and that the English language similarly originated with the Saxons. Amongst its many anecdotes, his *Restitution* includes the first account in English of the tale of the Pied Piper of Hamelin (pp. 85-87), an episode which he dates to July 22 1376. Richard Rowlands, was, as a note to the title page here records, 'an English antiquary, born in London of Flemish parents'. His Catholic faith led to exile on the continent and he settled in Antwerp, where he resumed his paternal name of Verstegan, set up a printing press, and acted as an agent for the transmission of Catholic literature. Dedicated to King James, *Restitution* is an enthusiastic paean to his country of birth. It was reprinted multiple times in the 17th century, and retained a prominent position in English scholarship for several decades.

The second work here is Camden's *Remaines*, published some nineteen years after his magnum opus *Britannia*: '1605 produced another volume of material gathered from Camden's and Robert Cotton's libraries, the *Remaines of a Greater Worke Concerning Britain*. Camden did not put his name to it, identifying himself only by the final letter of each name, as M. N., but he dedicated it to Robert Cotton, suggesting his own ambivalence about a book that consisted of (as he wrote in the 'Epistle Dedicatorie') 'the rude rubble and out-cast rubbish ... of a greater and more serious worke'. If the *Remaines* is an ungainly, seemingly shapeless collection, it is also frequently witty



and wise, and richly varied. Bringing together Camden's interest in literature and language, and social and cultural history, including both popular and high culture, the *Remaines* contains a wealth of material. Moreover, as a collection it reflects the unusual moment in the emergence of early modern Britain when the artefacts of the vernacular culture were coming to be valued in new ways. With the first historically organized anthology of medieval poetry, a historical and comparative study of the English language, collections of names and their meanings [...] it can be seen as a popular spin-off from its more expensive and serious historical mother lode, the *Britannia* [1586]. With two additional, enlarged editions in his own lifetime, seven throughout the seventeenth century, and several reprints thereafter, the *Remaines* remained a popular and useful work.' Together, these represent a particularly fecund moment of historical enquiry into the origins of England which set the tone for antiquarian researches of the later seventeenth and eighteenth centuries.



Curing arthritis with breast milk

7. (Medicine.) Greisel (Johann Georg.) *Tractatus medicus de cura lactis in Arthritide*, in quo indagata natura lactis & Arthritidis tandem rationibus, & experienciis allatis diaeta lactea optima Arthritidem curandi methodus proponitur. Vienna, Typis Joannis Jacobi Kürner, 1670. FIRST EDITION. Scattered foxing and the odd toned quire; pp. [48], 253, [39], 12mo; later block printed paper wrappers, blue edges; some smudging to upper cover and wear at head of spine. VD17 12:180197C; Krivatsy 4979; cf. Bibl. Walleriana 3732 and Wellcome III, p.163 (both 2nd ed.).  
£650

Scarce in commerce is this first edition of this work on the medicinal effects of milk - including breast milk - on arthritis. Even amongst shifting and complex societal attitudes towards breastfeeding, the use of human milk was not without precedent in European medicine. It was already 'recommended for tuberculosis and eye diseases, even dropsy, as the only existing remedy until the late eighteenth century', and here is suggested as a cure for arthritis, as part of a diet rich in general milk products. Johann Georg Greisel (d. 1684) was an Austrian army doctor and professor of anatomy at the University of Vienna. This is his only known published work, and was reprinted in 1681.

(See: Jutta Gisela Sperling, *Medieval and Renaissance Lactations: Images, Rhetorics, Practices* (Routledge, 2016) p. 10)



Seventeenth-century plague remedies

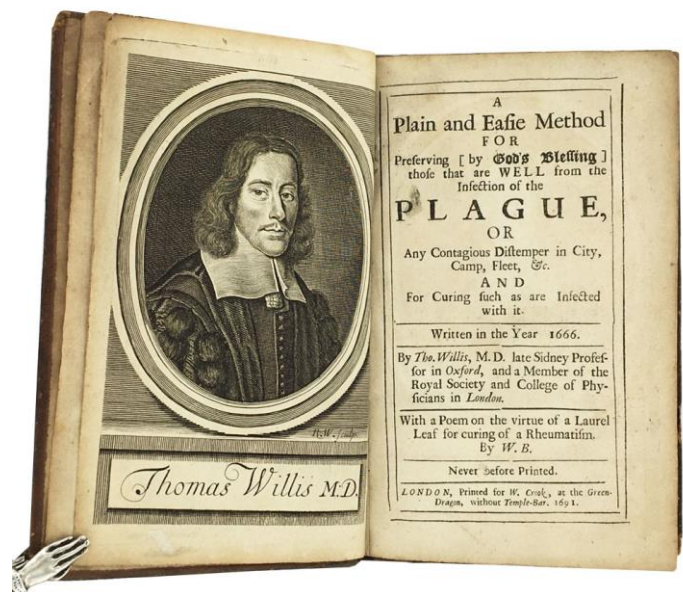
8. Willis (Thomas) *A Plain and Easie Method for Preserving [by God's Blessing] those that are well from the infection of the Plague, Or Any Contagious Distemper in City, Camp, Fleet, &c. And For Curing such as are Infected with it. Written in the year 1666 [...] With a Poem on the virtue of a Laurel Leaf for curing of a Rheumatism by W.B. Never before Printed. London: Printed for W. Crook [...]*

1691, FIRST EDITION, engraved frontispiece portrait of Willis, errata leaf, and separately paginated poem about a laurel leaf at the end (dated 1690) closing with an advertisement for other books published by Crooke; lightly toned, but very good; pp. [12], 74, 7, [1], 8vo; contemporary blind ruled speckled sheep, sprinkled edges; neatly rebaked, bound a little tightly towards the end, and a little scuffed, but sound; old ink shelfmark and ownership inscription: 'H Wigley May 22<sup>d</sup> 1789'. [Wing W2853; Krivatsy 13041; Wellcome 14329762]

£1250

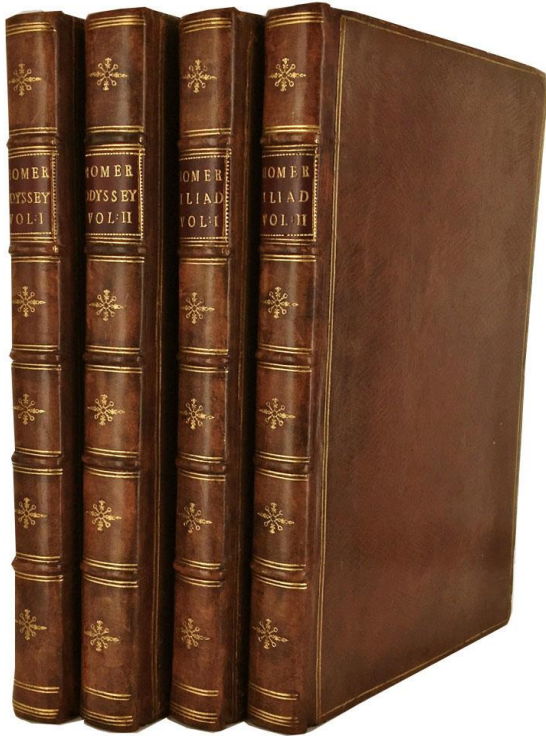
This treatise on treatments for plague is based on prescriptions prepared and written in the 1660s by successful physician Thomas Willis (1621-75). It offers a strikingly practical approach to this dreaded disease, with recipes for medicine to be taken at various stages, as well as pastes and poultices to be applied to lesions and sores. Some of his recipes make use of quotidian ingredients, such as strong coffee and tobacco, but most are more arcane: 'take pimpernel roasted on the embers, mollifie it with Oyl of Scorpions, adding a little powder of myrrh and Venice Treacle, and lay it to the sore'. Willis makes much use of Pestilential Vinegar (more commonly known as Four Thieves Vinegar), providing a recipe for the same: angelica, butter-bur, elecampane, and tormentil. His preparations are fascinating, but it's also a refreshingly optimistic manifesto, which states that 'wine and confidence are a good preservative against the plague'.

'By the mid-1650s Willis was acknowledged as a leader among the Oxford virtuosi in both chemistry and anatomy' (ODNB). He was also the highest paid man in Oxford, with an income of £300 per annum (by contrast, the annual wage of a college cook was £2). John Hemming, Willis' apothecary and amanuensis who prepared the present work for publication, was paid £16 per year. In the Preface, Hemming explains that he initially wrote it up from Willis' notes for the private reference of a statesman heading to the embassy in Constantinople, where the plague 'raged', and was later encouraged to published the treatise when British armed forces were falling foul of a plague-like sickness much nearer to home, in Ireland



9. **Homer. [Opera.]** Iliados. Odysseias. [Four volumes] *Glasgow: Robert and Andrew Foulis. 1756-1758. FIRST EDITION. Bound without the general title page (as usual) but with the half-titles and blank 4F2, light spotting in places, prelims of Iliad a little toned a touch of dustsoiling to some lower margins, but withal very good; pp. [iii]-xii, 312; [ii], 336; [vi], 297; [ii], 336, folio, contemporary full diced calf, gilt fillet to boards, marbled endpapers; skilfully rebacked, spines gilt in compartments with red labels. (ESTC T90245; Gaskell 319; Dibdin II 58)*

**£2000**



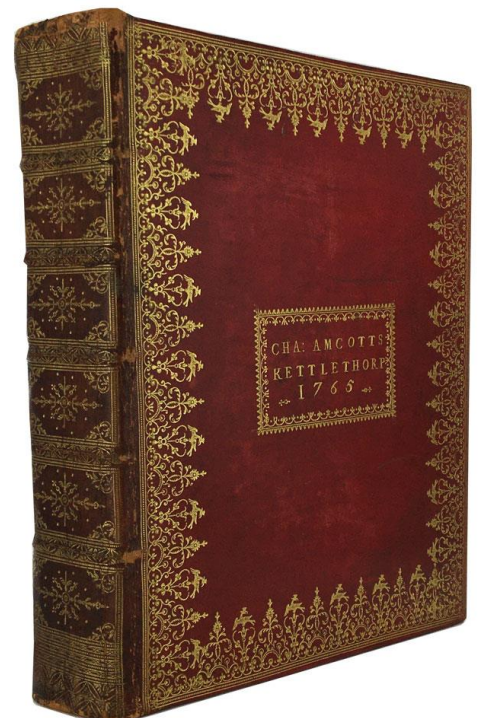
The magnum opus of the Foulis Press, for which it was awarded the Silver Medal of the Select Society of Edinburgh in both 1756 and 1757. Edited by Jacob Moor and George Muirhead, each sheet was ‘six times revised by various literary men’ (Dibdin). The University typefounder Alexander Wilson’s specially commissioned Greek font made ‘the first deliberate break from the tradition of copying Garamond’s grec du roi... which had been strangling Greek type design for over 200 years’; none of the Foulis’s other books ‘were typographically both so revolutionary and so successful’

(Gaskell, *The Book Collector* 1952 p. 106). The stuff of superlatives, the Foulis edition is considered one of the most spectacular productions of Homer ever to appear.

From a country house library

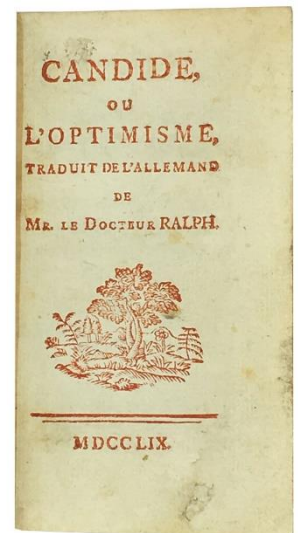
10. **(Book of Common Prayer. Psalms.)** *The Book of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the use of the Church of England: together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches; and the Form or Manner of making, ordaining and consecrating of Bishops, Priests and Deacons. [With :] The Whole Book of Psalms. Cambridge: Printed by Joseph Bentham Printer to the University, by whom they are Sold [...] and by Benj. Dod Bookseller [...] London. 1758. A very good copy; large 4to; handsome contemporary binding of full crushed red morocco, ornate gilt border to boards and spine, gilt roll at board edges, panel at centre of upper board lettered: Cha: Amcotts, Kettlethorp, 1765; some wear to extremities and spine commensurate with light use, headband napped but present, small scratch to leather of lower board.*

**£950**



A very attractive and remarkably vivid binding on this *Book of Common Prayer*, sometime property of Lincolnshire landowner Charles Amcotts (1729-77). Amcotts owned two estates in that county: Harrington Hall, which his father had built in the late 1600s, and Kettlethorp, which he inherited from an uncle in the 1740s. Kettlethorp, which became his main residence, he renovated with a fashionable classical interior including stucco ceilings and fine fireplaces. This sumptuous binding is likely a product of that time, proclaiming his taste and ownership of the estate. Amcotts was a staunch Tory who was MP for Boston from 1754 until his death. In 1772 a colleague described him as ‘a most furious courtier, I need not add, formerly a most notorious Jacobite.’ Indeed, Amcotts had been expelled from Cambridge in 1746 (aged seventeen), apparently for drinking the health of the Young Pretender. (See Lewis Namier’s entry for Charles Amcotts in the *History of Parliament* (now online)).

**11. (Voltaire (Francois Marie Arouet de)) *Candide, ou l'Optimisme*, traduit de l'Allemand. De Mr. le Docteur Ralph. [?Rouen: n. p., 1759] The title page and its woodcut ornament printed entirely in red; the title page possibly a cancel, or very skilfully re-hinged, minor repair to title and first text leaf without loss, the lower section of the final leaf [N7] torn away and replaced without loss of letters, very small holes at the margins of five leaves not affecting text, clean chips from outer margins of a few leaves without loss of letters but almost touching the text on one [M10], stain at margins of last few pages of text and the ‘Table’ not affecting letters, some light mainly marginal spotting and staining. pp. 301, [1], 12mo; attractively bound in early nineteenth-century full red morocco, covers with triple gilt fillet, spine gilt lettered direct with gilt fleurons in compartments between five raised bands, Dutch gilt endpapers, gilt edges; joints tender, spine lightly faded, later free endpapers; from the library of Anthony Eden (no marks of ownership). (Bengesco II/17)**



**£1250**



A handsome little copy of *Candide*, with Dutch gilt endpapers, printed in the same year as the first. Likely a French provincial product, perhaps from Rouen as indicated by the dark red ink used for the title page, which sets it apart from those printed elsewhere, even in France. Mentioned by Bengesco (II, p. XVII), and the BnF catalogue also mentions it (col. 1107, no.2631): ‘édition étrangère, reproduisant le texte de la première édition’.

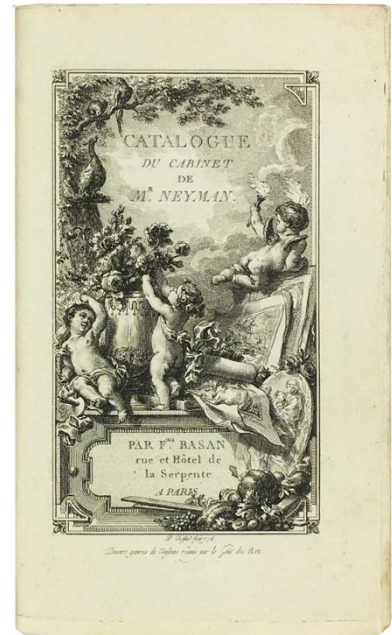
Dutch old masters in Paris

**12. (Auction Catalogue.) Basan (Pierre François), *Catalogue d'une belle collection des dessins italiens, flamands et français [...]*** le tout rassemblé avec soins & dépenses, par M. Neyman, Amateur à Amsterdam; dont la vente se fera à Paris, vers la Fin du Mois de Juin 1776 [...] Par Fr. Basan [...] *Paris: Chez Basan [&] Prault 1776. FIRST EDITION, additional engraved title by Choffard and 14 engraved plates (4 folding); occasional spot but a very good copy; pp. [2], 221, 8vo; untrimmed and partially uncut in modern marbled boards, black leather labels; spine slightly faded.* Not in Conlon, *Siècle des Lumières*, Vandenhoe.

**£950**

The illustrated catalogue for an auction of 1551 works - mainly of works by seventeenth-century Dutch and Flemish masters - held by the renowned Parisian print dealer Pierre François Basan (1723-97). A trained engraver, Basan produced handsome catalogues with quality illustrations of sale highlights. There are fourteen such here, including various grotesque figures by Adriaen van Ostade, studies of quadrupeds by Paulus Potter, and landscapes by Adriaen van de Velde. As the collection of a connoisseur from Amsterdam it is unsurprising that the auction should be so rich in works from the Dutch and Flemish schools; not only was the artistic output of the Low Countries notably prolific in the seventeenth centuries, but the Dutch were great buyers of domestic artwork. This is a serious collection, works from which are to be found in institutions including the Getty and Louvre.

Basan was the protege of and natural successor to Pierre-Jean Mariette (1694-1774), the pre-eminent art dealer of mid eighteenth-century Paris. It was a succession he emphasised later in 1776, when he orchestrated the sale of Mariette's own superb collection of French Italian and Flemish artists, and for which he issued a catalogue similar to the present work. Basan is also known as the author the *Dictionnaire des Graveurs anciens et modernes* (1767), a biographical work which is still referenced today.



**13. (Folding fan.) Cipriani (Giovanni Battista) *Apollo with Mercury and a muse, c.1780.*** *Folding paper fan, stipple engraved with a large oval vignette of Apollo with lyre seated on a stone plinth in a landscape flanked by Hermes and a muse, bordered by spangles (4 lacking), the head of the fan with a neat strip of silvered paper; slight discolouration to verso; mounted on wooden sticks, 25.5 cm (10 ins).*

**£1250**



Very scarce late eighteenth-century fan with an engraved cartouche of Apollo receiving the lyre from Hermes, after a design by Giovanni Battista Cipriani (1727-1785). The V&A holds Cipriani's original watercolour illustration (accession no. 97B-1892), which was engraved by Bartolozzi as a ticket for a benefit concert held by the Italian composer and violinist Felice de Giardini (1716-96). Benefit concerts were an important promotional tool for eighteenth-century musicians, and Giardini - director of London's Italian Opera - gave many such. His friend Cipriani produced various ticket designs for him, frequently on classical themes. The design on our fan (which is unsigned), has slight variations on the watercolour and the ticket engraving, the most conspicuous of which is the clothing and drapery that has been added to the figures here. Ticket designs were often notably risqué, with a degree more nudity as standard that was deemed acceptable for a ladies' fan.



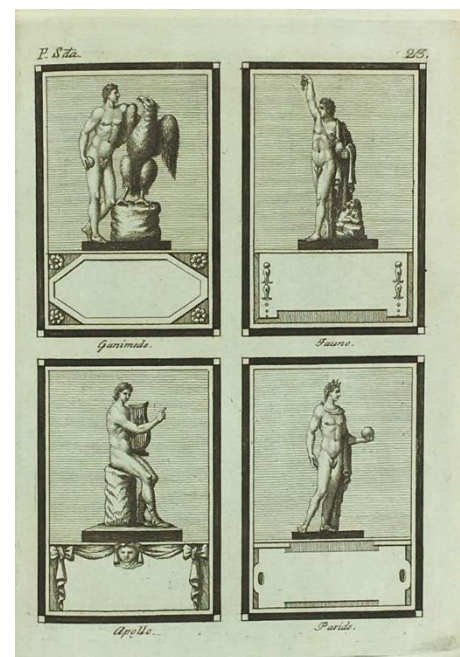
Fans with designs by Cipriani are uncommon, and we haven't been able to trace a like example. Cust's catalogue of the Schreiber collection lists only two with designs after Cipriani (p. 76), and this is not amongst them.

See: Simon McVeigh *The violinist in London's concert life, 1750-1784 : Felice Giardini and his Contemporaries* (University of Oxford DPhil. thesis, 1979).

To be cut out as calling cards

**14. Chiari (Giovanni), *Statue di Firenze* Part I [-III].** *Florence: Presso Gio[vanni] Chiari Cartolaro [...] [1790 --]. 3 parts in 1 vol., partially printed on blue paper, each part with the same copper-engraved title by Gaetano Vascellini (with the extra number to form parts II and III added by hand), each with pp. 8 letterpress catalogue and the whole with 320 illustrations on 86 engraved plates (part I, plates numb. 1-25; part II, plates numb. 1-41; part III, plates numb. 1-20); near-contemporary half sprinkled sheep and mottled paper boards, flat spine, gilt in compartments with label; rather rubbed but sound; ownership inscription: 'M. Fox. Florence / April 30th 1802'. Not in Cicognara*

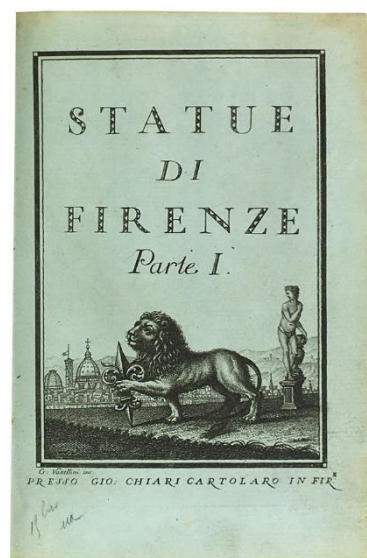
**£1250**



An attractive and very scarce illustrated catalogue of the statues of Florence, issued in weekly parts, designed to be cut out and used as calling cards. The most extensive graphic illustration of the Boboli Gardens ever to be conceived, this ingenious publication was the product of Florentine printer Giovanni Chiari (1745-1805). The work is in three parts, each utilising Gaetano Vascellini's engraved title of a Tuscan lion overlooking the Florentine skyline, but with its own letterpress introduction and catalogue of the relevant statuary. Part I illustrates the statues in the Boboli gardens (from the Forcone to the amphitheatre), Part II the statuary in Palazzo Pitti and surrounds, and Part III the area around the Uffizi. Included in Part III are six full page engravings from Piazza della Signoria, including front and back views of the Fontana Nettuno by Ammannati and various bas reliefs from statues by Giambologna,

including a scene from the base of Ratto delle Sabine in the Loggia dei Lanzi, and events from the life of Cosimo I. de' Medici, taken from his Equestrian Monument. The statues include multiple works from antiquity, as well as renaissance masterpieces by Michelangelo, Donatello, etc.

Its exact purpose was obscure until a recent publication on the history of the Boboli Gardens, whose authors draw attention to a Manifesto produced by Chiari. In it he acknowledges that while some will wish to collect and bind the illustrations (as here), his principal intention is that they be cut out and used as calling cards: the empty cartouches at the bases of the statues to be completed by hand. He also states his aim to release the sheets weekly, ideally by subscription. The sheets' periodic release explains the variation in paper stock and colour; this copy utilises far more sheets of blue paper than any of the digitised versions. The authors also clarify the date of publication: Chiari advertised his project in 1790, and it likely took as long as seven years to produce the full set. Its essentially ephemeral nature and lengthy duration of production explains the scarcity of complete examples: our volume has all the prefatory letterpress pages, and the fullest complement of numbered plates. This date of completion also chimes with our age of binding, which is distinctly a turn-of-the-century product.



See: Gabriella Capecchi, Donatella Pegazzano, and Sara Faralli, *Visitare Boboli all'epoca dei Lumi: il giardino e le sue sculture nelle incisioni delle 'Statue di Firenze'*. (Florence: Leo S. Olschki, 2013) pp. 1-25.

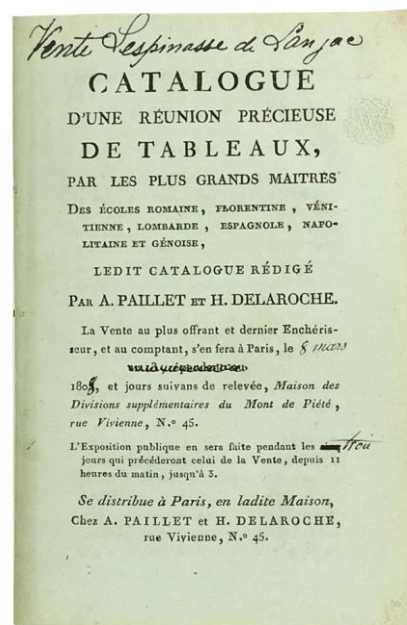
#### Italian Art Sale in Paris

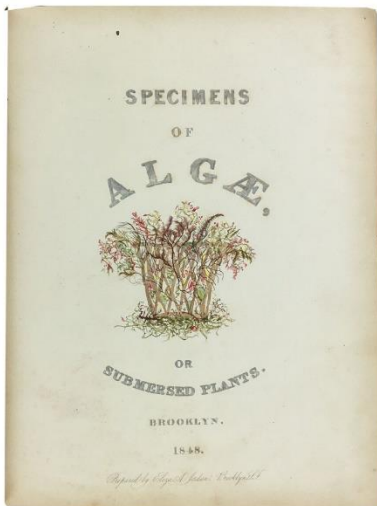
**15. Paillet & Delaroche, Catalogue d'une réunion précieuse de tableaux, par les plus grands maîtres des Écoles Romaine, Florentine, Véntienne, Lombarde, Espagnole, Napolitaine et Génoise.** La vente au plus offrant et dernier enchérisseur, et au comptant, s'en fera à Paris, Le [printed date crossed-out and replaced in manuscript with] 8 mars 1808, et jours suivans [...] *Paris: Paillet et Delaroche, 1808. FIRST EDITION, some quires on blue paper, some amendments in pen to the title, 'Vente Lesipnasse de Lanjac' at head, blindstamped monogram to title margin, realised prices pencilled in; pp. vi, 74, [2, blank], 8vo; nineteenth-century quarter blue pebbled morocco and marbled boards, spine gilt lettered direct on raised bands; spine a little rubbed*

£825

A sale catalogue for the Parisian auction house Paillet & Delaroche, offering an unusually large number of Italian master paintings. The auctioneers do not anticipate that they will again have the opportunity to offer such an impressive selection of Italian works.

Van Dyck's portrait thought to be of Marc-Antoine Lumagne (now in the Royal Cornwall Museum); a typical bucolic scene by Bartolommeo Torregiani and four works by his master Salvator Rosa.





**16. (Herbarium. Seaweed.) Specimens of Algae, Or Submersed Plants.** Brooklyn: Prepared by Eliza A. Jordan 1848, Pen and ink watercolour vignette heightened with pressed algae on title; 28 leaves with mounted algae specimens (4 leaves with 2 specimens), seven of which annotated; original blind-embossed maroon roan boards with gilt decorated spine and title design to upper cover; upper cover neatly rebacked preserving part of original backstrip; later ownership inscription to front pastedown: 'Lucy Amelia Penny' (nee Powys), sister of John Cowper Powys (see below).

**£2500**

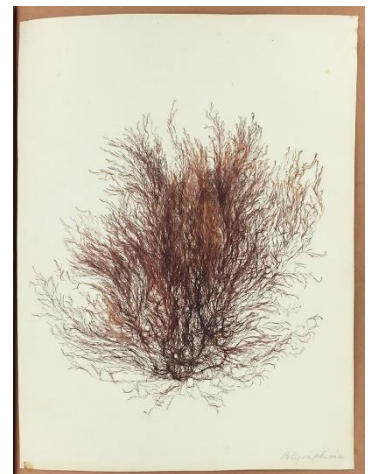
A superb album of pressed algae from the Eastern Seaboard of the US,

produced in Brooklyn by one Eliza Jordan. The album includes thirty-two remarkably well-preserved and colourful specimens of submersed flora. Seven of the examples are labelled with their Latin names, which includes *Delesseria Americana*. The algae are strikingly colourful, even where the sanguineous specimens have faded to pink. This album is a professional product by Eliza Jordan, who presents her name on the title page in the manner of a publisher's imprint. An enigmatic figure about whom frustratingly little is known; it isn't clear to what extent the harvesting of algae and the composition of these albums was a one-woman cottage industry. The Brooklyn Museum Library has a similar album produced by Jordan (also in 1848), which is equally impressive, although she has framed the algae with paper doilies and consequently it appears much more a product of its time.

Provenance: Amelia Penny (nee Powys, 1890-1986) whose name appears on the flyleaf, was the youngest sister and goddaughter of avant garde author and intellectual John Cowper Powys (1872-1963). How it came to be in her possession is unknown, although it is pleasing to conjecture that this might have been a gift from him, sent to her in Weymouth during his many years in New York.

Certainly, their relationship involved a shared enthusiasm for flora; his side of their correspondence demonstrates a preoccupation with plants, particularly those of their native Dorset: 'What flowers will be out the first week in June? Bluebells Pink Campions Cowslips Meadow Orchids Stitchwort. Primroses I fear will be almost over...' John and Lucy were members of an eleven-strong sibling group of writers, poets, artists and intellectuals, including the painter Gertrude Powys and Bertie Powys, the noted architectural historian.

(See: John Cowper Powys, 'Letters to Lucy Amelia Penny (nee Powys)' *The Powys Journal* Vol. 1. (1991) pp. 110-113.)

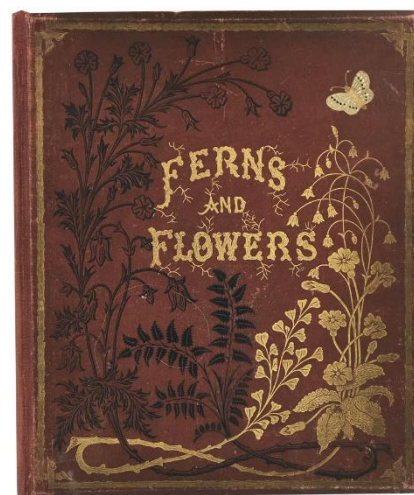




## Amazonian Ferns

**17. (Herbarium. Ferns.) 'The Fern and Flower Album**, for preserving dried Specimens of Ferns, Flowers, Seaweeds, &c.' 1873-1900. *Album (280 x 320 mm), with a printed title and contents page, of which fourteen leaves (approx. one third) have mounted and captioned specimens of flora from Britain, the Alps, North and South America, and the Caribbean, together with a few loose examples and some leaflets and press cuttings; edges of the first few leaves rather frayed, but the specimens on the whole very good and well preserved, one or two with minor loss; publisher's gold and black decorated maroon cloth, backstrip neatly and sympathetically replaced, a little scuffed and the corners bumped, but good; provenance: see below.*

**£1250**



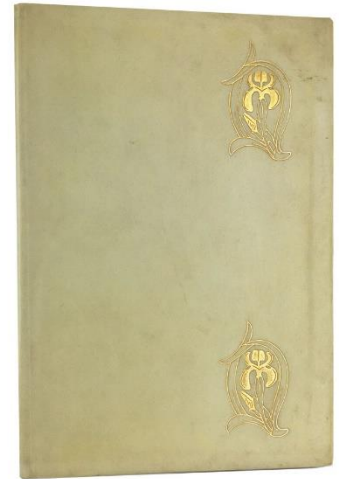
An impressive array of ferns and other flora, particularly from the tropics, presented in one of the commercially produced albums which proliferated thanks to Victorian fern mania. The collection has two distinct phases. The first eight arrangements, which are neatly recorded in the contents page, belong to the original gift as recorded on the flyleaf: 'Gussie Campbell / from her loving friend Nellie Lidstone / March 5th 1873. / In remembrance of the happy days / spent together at Kingsbridge.' These include two floral specimens from Kingsbridge, the South Devon market town to which all people with the surname Lidstone can apparently trace their ancestry. These are in

addition to rather more far-flung specimens of mandioca (casava) leaf from the Amazon, ferns from Monte Alegre in Brazil, a spray of delicate fronds labelled 'Decay and Fungus from the Amazon', lycopodium from the Tapajos, and a unique arrangement created by overlaying ferns from Brazil with moss from the Alps. The second phase sees a reinvigoration of the album in 1899, with the addition of many more specimens evidently sent by a very well-travelled husband. Courtesy of 'Hubbins', are mistletoe from New England, 'mountain moss' from New York, a spray of leaves from Niagara (Christmas Day 1899), various flowers gathered in Kingston (Jamaica) and seaweed from the Sargasso Sea. The few loose examples include some superbly preserved leaves from the banks of the Magdalena River in Colombia.

The handful of press cuttings relate almost exclusively to churches and churchmen of fin de siècle New York. Perhaps in relation to these, one of the early Devonian specimens is captioned 'From the Little Church Around the Corner', the name given to the famous Church of the Transfiguration in Manhattan (of which P.G. Wodehouse was a later congregant), but the connection (or in-joke), if there is one, is lost to us.



**18. (Eragny Press.) RUST (Margaret, translator) *The Queen of the Fishes*.** An Adaption in English of a Fairy Tale of Valois. *Epping, 1894, ONE OF 30 COPIES (from an overall edition of 150), without numbered edition statement, but with No. 132 inscribed in red pencil on fly-leaf, with variant binding (see below), printed in grey on process blocks on Japanese handmade paper in the Japanese style, 12 wood-engravings by Lucien Pissarro, 5 printed in colour and 7 printed in grey, shoulder-titles and wood-engraved decorations printed in red, title page and full-page wood-engraved border of first text page printed in gold, border repeated four times in green, with 4 loose tissue-guards, fly-leaf with 'M.M.' inscribed in pen, fol. [i], [13 double-folded leaves], [i], 8vo, original cream limp vellum, front cover stamped with two repeated gilt iris devices by Pissarro, top edge gilt, faint mark at upper corner of cover*  
**£6250**

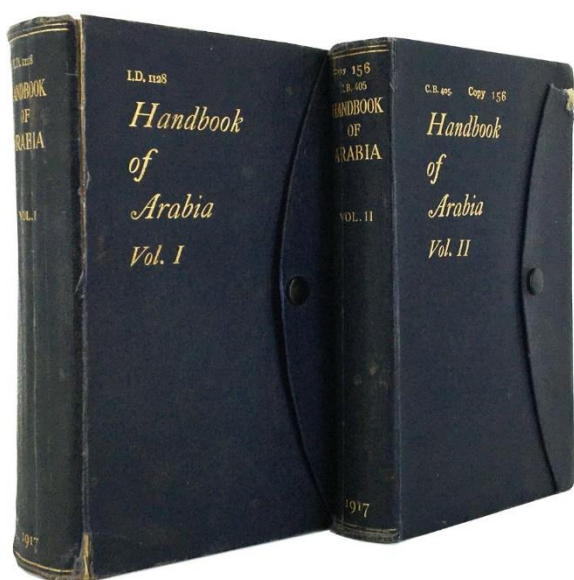
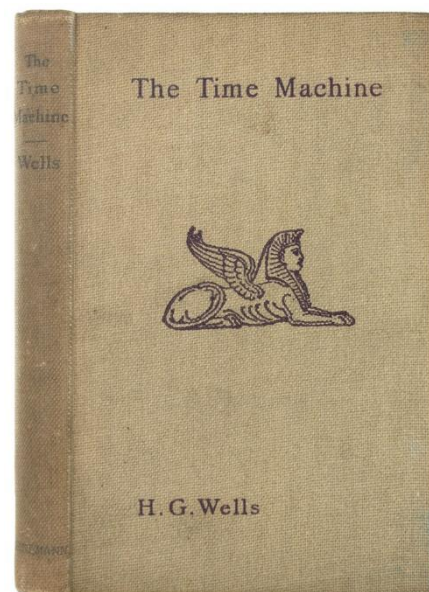


The first Eragny Press book. Issued by Ricketts and Shannon, from 'Vale Publications', the text from photographs of Lucien Pissarro's handwriting, complementing the naive atmosphere of the engravings, the printing of Esther and Lucien's charming first publication was not without difficulties, particularly with the registration, and many sheets were discarded before the final edition, complete with 'real gold powder' for the gilt highlights, was achieved. 'The originality of his engravings... was his cross-fertilization from Japan to Normandy... The sturdiness of his French Peasants, the trunks of trees which seem more Narnia than Normandy, and a flat formality of poise and composition which is wholly Japanese... the colours are always happy and flawless, influenced, Alan Fern [author of the Cambridge University Press Christmas book, 1959, concerning the press] suggests, by his father's long friendship with Seurat.' (Franklin,

*The Private Presses*, 1969). It appears that the vellum copies numbered on the fly-leaf in red pencil, and with two iris devices on the covers, rather than the usual one, may have been presentation copies to friends of the press e.g. the University of California's copy, numbered 144 in red pencil, inscribed by Pissarro to his cousin, Alice Isaacson. It seems highly likely, then, that the 'M.M.' on the fly-leaf with its distinctive horizontal dash at the head of the first downward stroke, is May Morris, designer, embroiderer, editor, socialist and daughter of Pissarro's role-model and founder of the Kelmscott Press.

**19. Wells (H.G.) *The Time Machine*.** An Invention. Heinemann, 1895, *FIRST EDITION*, a few faint spots to half-title and final page of ads, the former with neat ownership inscription, pp.[vii], 152, [16, ads], foolscap 8vo, original grey cloth, backstrip and upper board lettered in purple, the latter with Sphinx vignette stamped in same, publisher device in purple to lower board, backstrip a little browned, very faint discolouration to bottom corner of upper board, top edge dusty, others untrimmed and toned, endpapers heavily spotted, small ex libris label at foot of front pastedown, very good (Wells 4; Wells Society 4)

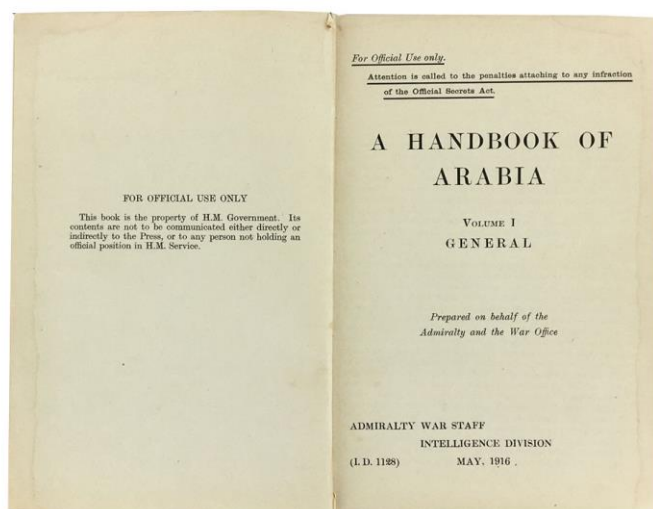
£7000



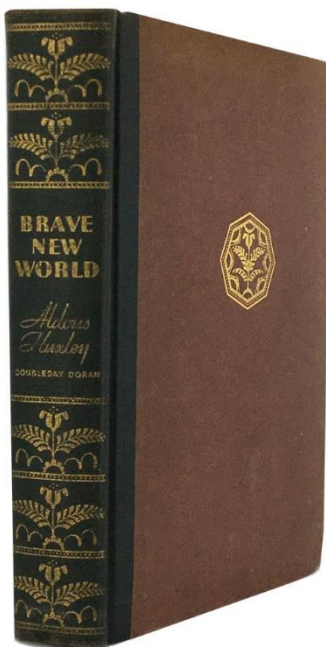
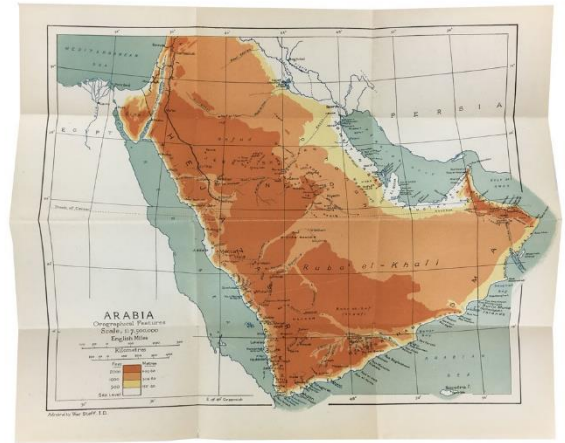
**20. [Hogarth (David George, editor)] *A Handbook of Arabia*. Volume I: General; Volume II: Routes.** Admiralty War Staff, Intelligence Division, (I.D. 11280; C.B. 405) May, 1916; May, 1917, *FIRST EDITION*, with 5 colour-printed maps, as called for, additional copy of the Vol. II map, and later map, 15 photographic plates in Vol. I, 9 photographic plates in Vol. II. Vol. I: final endpaper with tear at gutter margin, map pocket detached at upper edge, one map with two small splits; Vol. II: initial endpaper with short tear at gutter margin, p.72 with arabic stamp; both volumes with faint spotting at text block edge, pp. 708, [ii], [15, plates], 4 maps; 519, [iii], [9, plates], 3 maps, 8vo, original blue cloth, lettered in gilt on cover and backstrip, Vol I with I.D. 1128, Vol. II with C.B. 405, Copy 156, uniform Quran-style binding with fore-edge flaps with button fastening, a few short splits with slight loss at corner of Vol. II flap, flap linings worn, a few small marks, very good

£7500

An unrestored example of this extremely scarce field service handbook, edited by the then head of the Arab Bureau, David Hogarth. The work itself, an all-encompassing practical guide, prefaced by the Official Secrets Act warning on the title-page, includes the physical features and climate of the region, the range and influences of the various 'tribes', character sketches of the leading figures, advice on pronunciation and highly detailed descriptions of the vital routes across the desert.



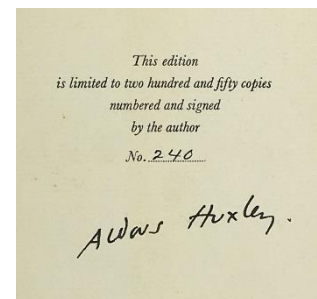
Hogarth, archaeologist, Oxford academic, and Keeper of Antiquities at the Ashmolean Museum, had known T.E. Lawrence since he was a boy, encouraging him to learn Arabic, obtained for him a demyship at Magdalen College, and, in his role as Middle East expert for naval intelligence, worked with him in Arabia, ultimately to plan the Arab Revolt. Lawrence repaid his friendship with loyalty and affection: 'He was like a great tree, a main part of the background my life: and till he fell, I hadn't known how much he had served to harbour me.' (letter, 1928 to William Rothenstein, *The Letters of T.E. Lawrence* ed. David Garnett, 1938). (A further edition of the handbook, possibly 1920, has a title page with His Majesty's Stationery Office as publisher, priced 10s). The later map shows St John Philby's routes across the desert.



**21. Huxley (Aldous) *Brave New World*.** A Novel. Garden City, NY: Doubleday and Doran, 1932, *FIRST EDITION*, 240/250 COPIES signed by the author, printed on 'Utopian' laid paper, a few small spots at foot of limitation-page, pp. [x], 311, 8vo, original quarter black cloth, plum boards with device stamped in gilt to upper board, some light grazing to boards, the corners slightly pushed and worn, faintly rubbed to extremities of cloth, t.e.g., others roughtrimmed and a little toned, custom slipcase, very good (Bromer & Struble A29.1)

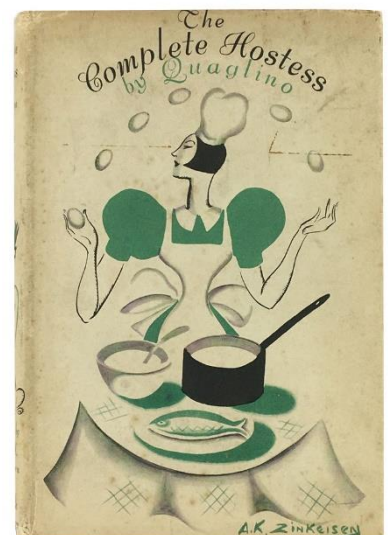
**£3000**

The signed American edition is the true first, published a couple of weeks before any English editions appeared (per Bromer).

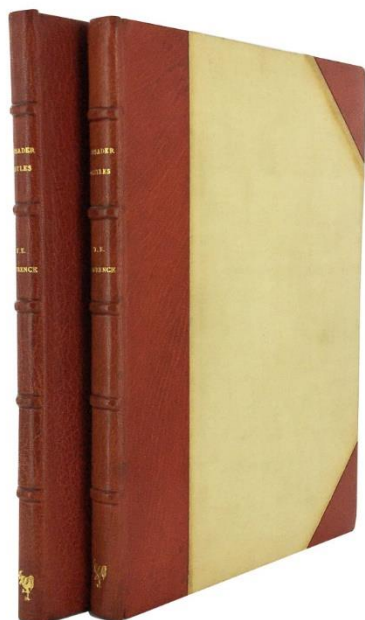
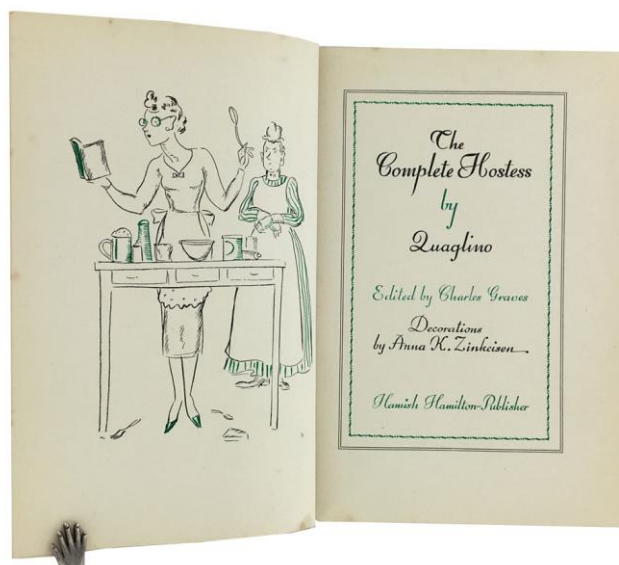


**22. (Zinkeisen.) QUAGLINO ([Giovanni 'John']) *The Complete Hostess*.** Edited by Charles Graves. Decorations by Anna K. Zinkeisen. Hamish Hamilton, 1935, *FIRST EDITION*, frontispiece and illustrations throughout, some full-page, by Anna Zinkeisen, printed in green and black, faint browning to inner margin of half-title and final page of Index, pp. 272, crown 8vo, original pale-grey cloth, illustrations to upper board and backstrip by Anna Zinkeisen stamped in green and black, lettering to both in same, textblock edges slightly toned with a few very faint spots, dustjacket repeating cloth design, this with some light dustsoiling and a few very faint spots, very good

**£350**



A very handsomely designed book, catering to a wider public than the St. James's restaurant of the same name - a favoured location of the aristocracy and cultural elite. Written during the restaurant's first flourishing, the author considers that England has, in the last twenty years, showed 'more keenness' in culinary matters - and hopes, presumably with a level of self-interest, that one day its practitioners might be as celebrated here as they are on the Continent. His book is an effort to educate the average housewife, so that they 'may know how to entertain'; as well as recipes, it provides details on sourcing ingredients (also, cigars). A selection of menus are printed at the rear. The elegant illustrations by Scottish artist Anna Zinkeisen compliment the text superbly.



**23. (Golden Cockerel Press.) LAWRENCE (T.E.) Crusader Castles.** I: The Thesis. II: The Letters. (2 vols.) 1936, 762/1,000 COPIES, printed in Perpetua type on mould-made paper, title-pages printed in red, 166 reproductions of drawings, photographs and diagrams, 2 maps printed in black and red within original faintly spotted envelope, pp. [ii], 56; [iv], 60, crown 4to, original half brick-red morocco by Sangorski & Sutcliffe (signed) with tan cloth boards, backstrips lettered in gilt between five raised bands, top edge gilt, others untrimmed, first volume with a few faint spots on boards and morocco, small bookseller's ticket, C.E. Brumwell, Hereford, very good (Chanticleer 112)

**£1450**

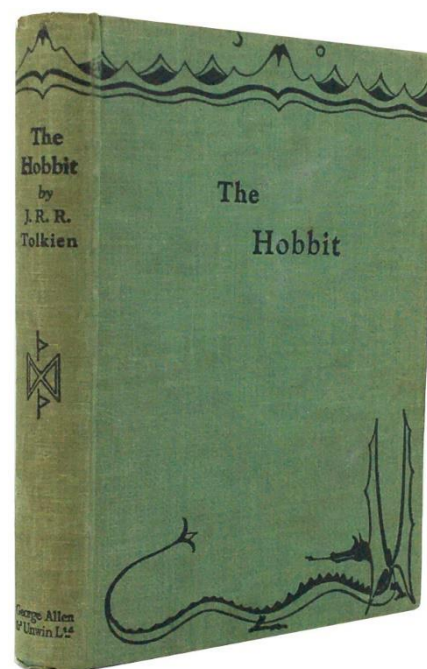
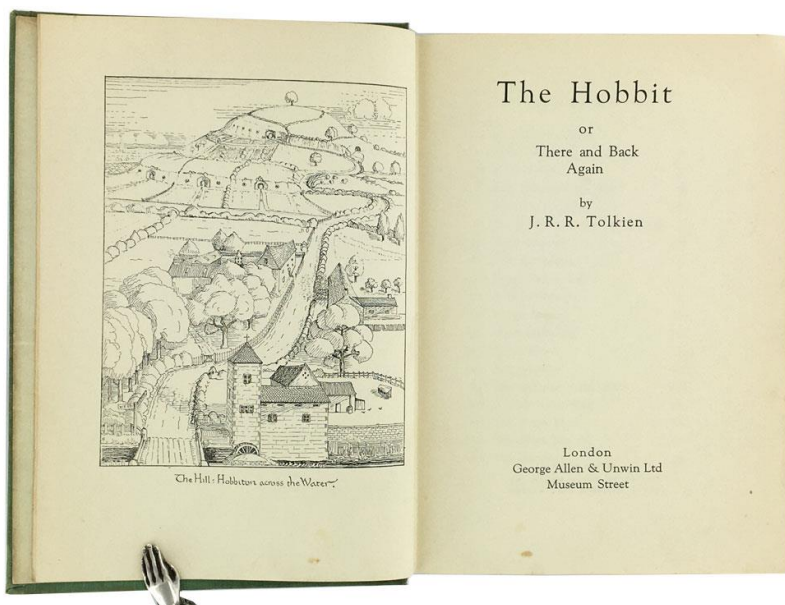
Lawrence's thesis for his Final Examination in History at Oxford, the result of numerous European trips, many made on a bicycle with a particularly high gear, custom-built by Morris of Oxford, and a journey to the East in the hot summer of 1909. Lawrence's contention, in opposition to contemporary thinking, was that many military architectural improvements of the era were developed in Europe and introduced by the Crusaders to the Near East. Published a year after Lawrence's death, with assistance from his brother, A.W., who contributes the foreword to the first volume. (O'Brien, 132)

**24. 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, a tiny amount of wear at extremities, a couple of very faint scuffs or handling marks to cloth, the top edge green now faded, endpaper maps printed in black and red, ownership inscription to flyleaf, this also to

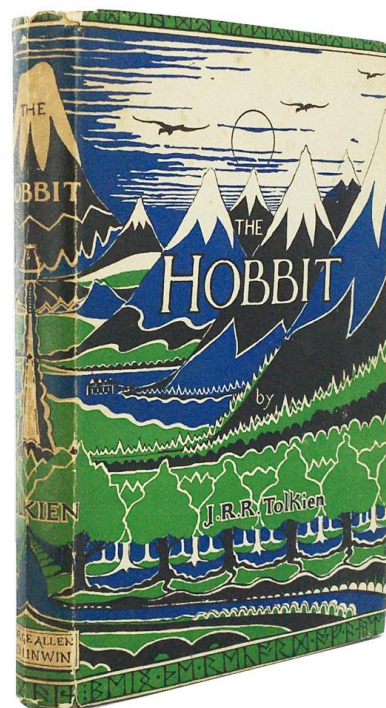
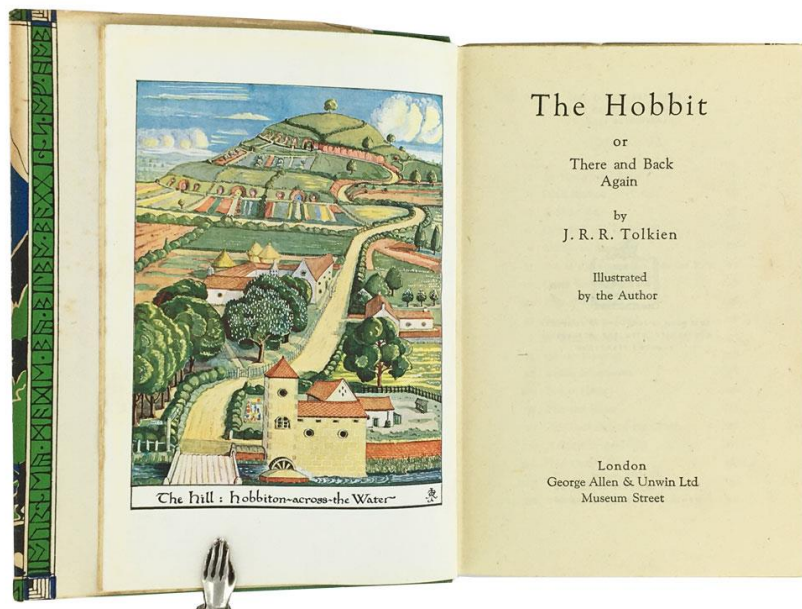
initial blank above a contemporary gift inscription, bookseller ticket to rear pastedown, rear free endpaper with faint vertical crease, very good (Hammond & Anderson A3a)

£27500

A nice copy from the initial print-run of 1,500 copies.



The first wartime edition, in the dustjacket  
**25. Tolkien (J.R.R.) The Hobbit or, There and Back Again.** [Third printing.] *George Allen & Unwin, 1942, colour-printed frontispiece and 7 illustrations by the author, sliver of staining to leading edge of ad-leaf at rear, pp. 310, [2, ads], crown 8vo, original green cloth, the boards with an illustration by the author wrapping round, this and the lettering to upper board and backstrip stamped in dark blue, a little rubbed at extremities with a tiny amount of wear towards head of lower joint, a few faint marks down same,*



*some light handling otherwise, endpaper maps, the flyleaf with contemporary gift inscription, dustjacket supplied, stating 'Third Impression' to front flap, lightly chipped at extremities, the backstrip panel browned with faint vertical crease, a few faint spots to white area at head of front panel and to flaps, very good (Hammond & Anderson A3a, note)*

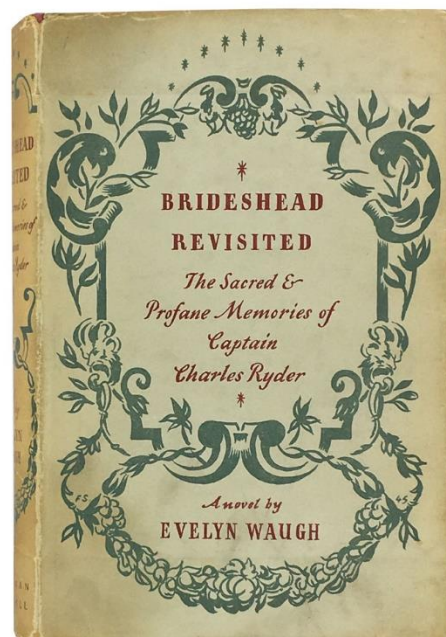
**£12000**

The third impression, one of only 1,500 copies (the same print-run as the first) - notable as the first to be manufactured according to the 'wartime economy standard'. The dustjacket adorning this copy is an attribute of perhaps even greater scarcity than the book itself - for the same reasons, but more ephemeral in its nature. This is a pleasing example.

**26. Waugh (Evelyn) Brideshead Revisited.** The Sacred and Profane Memories of Captain Charles Ryder. A Novel. *Chapman & Hall, 1945, FIRST TRADE EDITION*, pp. 304, crown 8vo, *original pink cloth, backstrip lettered in gilt, lean to spine, a few faint spots to top edge, dustjacket, the backstrip panel browned and a little chipped towards foot, internally reinforced with brown paper around head and tail, lightly handled overall, good*

**£2250**

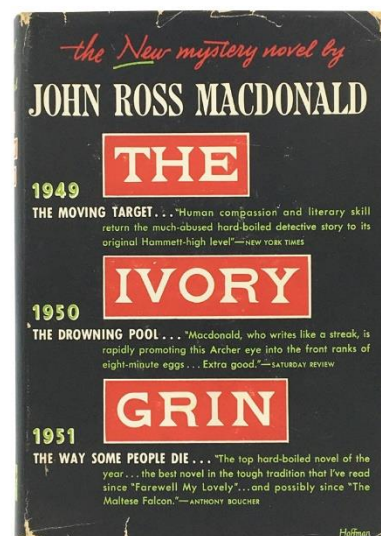
Laid in are contemporary review clippings: one, Desmond MacCarthy's assessment of the work for The Sunday Times, declaring itself able to 'find no flaw', calling it 'a remarkable novel and a moving one'; the other, Henry Reed's unsigned review for The New Statesman and Nation, not without praise but beginning on a different tack - calling it 'flagrantly defective at times in artistic sensibility, yet deeply moving in its theme and design', and lamenting the author's 'overpowering snobbishness' and 'addiction to the purple' - though allowing that there is within the work 'a fine and brilliant book; its plan and a good deal of the execution are masterly'.



**27. Macdonald (John Ross, pseud. for Kenneth Millar) The Ivory Grin.** New York: Alfred A. Knopf, 1952, *FIRST EDITION* pp. [v], 240, crown 8vo, *original patterned orange boards, the backstrip with lettering printed in black on a white panel, slight lean to spine with edges gently rubbed, top edge grey with others roughtrimmed, a couple of very faint spots to flyleaf, dustjacket slightly chipped, nicked and rubbed at extremities, very good*

**£1200**

Inscribed by the author on the flyleaf, using a familiar form of his real name, to friends in Santa Barbara - the setting for the Lew Archer novels: 'For Hugh and Josie, who have



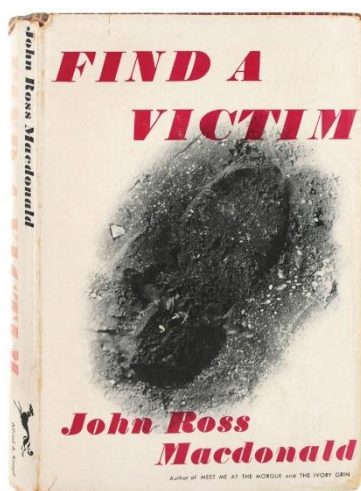
made Santa Barbara a more interesting place to live in. Affectionately, Ken'. The fourth Lew Archer novel; the blurb compares the author to Dashiell Hammett, Raymond Chandler, and Eric Ambler.

Presentation copy for 'touches of authenticity'

**28. Macdonald (John Ross, pseud. for Kenneth Millar) Find a Victim.** New York: Alfred A. Knopf, 1954, *FIRST EDITION*, pp. 215, crown 8vo, original boards of patterned paper, slight lean to spine, fore-edge roughtrimmed, dustjacket slightly nicked and chipped with gentle fading to backstrip panel, very good  
**£1200**

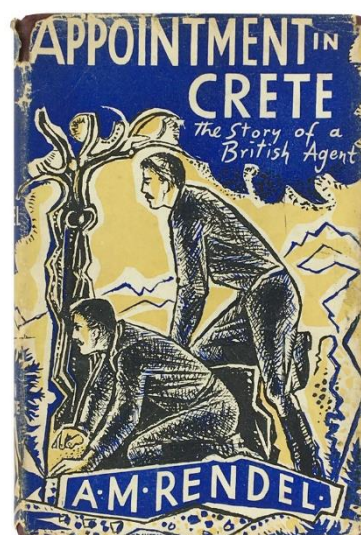
For Hugh and Josie  
 who have made Santa  
 Barbara a more  
 interesting place to  
 live in.  
 Affectionately,  
 Ken.

For Doctor Bert Waite,  
 to whose remarkable experience  
 and generosity this story  
 owes some touches of  
 authenticity. Happy birthday!  
 With my very best regards,  
 Kenneth Millar



Inscribed by the author on the flyleaf, to someone whose input had evidently informed some details in the novel: 'For Doctor Bert Waite, to whose remarkable experience and generosity this story owes some touches of authenticity. Happy birthday! With my very best regards, Kenneth Millar'. The fifth Lew Archer novel; the author's identity is declared by the publisher on the dustjacket's rear panel, so that readers 'need puzzle no more'.

**29. Rendel (A.M.) Appointment in Crete.** The Story of a British Agent. Allan Wingate, 1953, *FIRST EDITION*, pp. 240, crown 8vo, original maroon cloth, backstrip lettered in gilt and slightly pushed at ends, bottom corners likewise, a faint scuff at foot of upper board, a few faint spots to edges, free endpapers browned, map to verso of flyleaf, dustjacket with an excellent design by John Craxton, a little nicked, chipped, rubbed and creased at extremities, rear panel lightly spotted, good  
**£800**

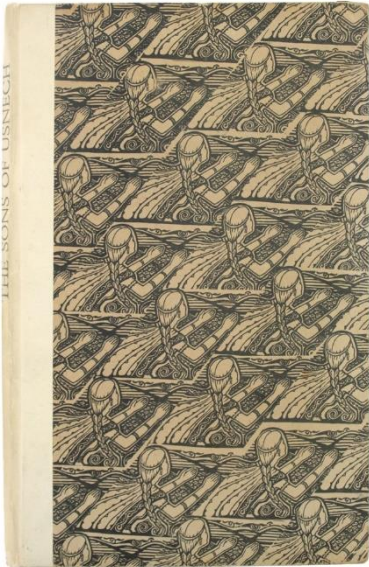


The author, educated at Rugby School and Corpus Christi College, Oxford, was an S.O.E. agent in Crete during the Second World War - where he served alongside Patrick Leigh Fermor and W. Stanley Moss, both of whom are mentioned recurrently in his account.

Signed by, and with letters from, the illustrator

**30. (Dolmen Press.) CRANWILL (Mia, Illustrator) & Thomas Kinsella (Translator) Longes Mac n-Isnig: Being the Exile and Death of the Sons of Usnech.** Dublin: Dolmen Press, 1954, 120/200 COPIES (from an edition of 225 copies), title and initial letters printed in red, title-page design, 5 headpieces and 2 full-page





illustrations by Mia Cranwill (see below), one leaf at rear a little creased at corner, pp. 32, [1], 8vo, original quarter white boards, the sides with buff paper patterned with a Cranwill design, gentle knock at foot of backstrip, some very faint white marks to lower board and a little wear at extremities, textblock edges a little toned, very good (Miller 16)

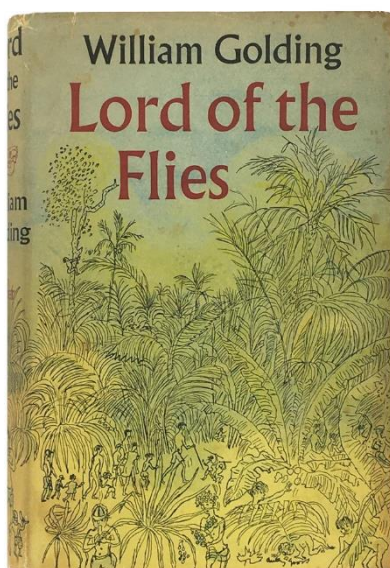
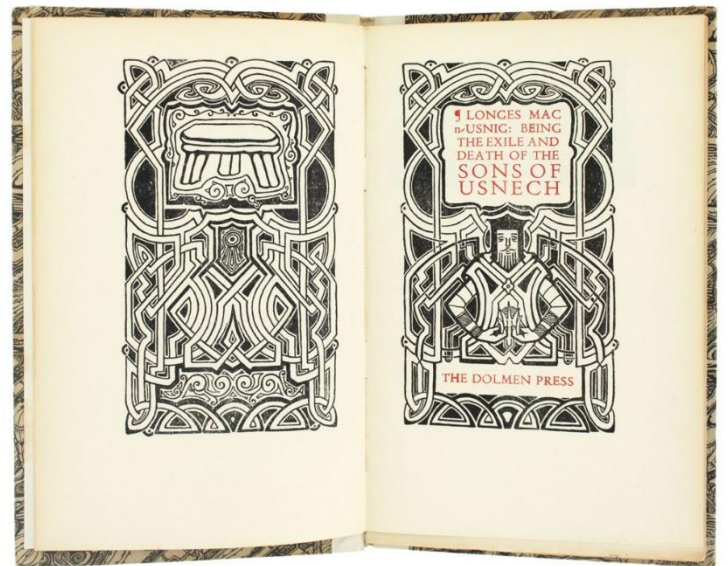
**£1750**

Signed by the illustrator on the initial blank: 'from Mia Cranwill, Xmas 1955'. Laid in are two autograph letters from Cranwill to the dancer and artist Claire Faraci: the first, 1p., from the time of the inscription, thanks Faraci and her mother for the cards and sends this book; the second, 2pp., from ten years later, explains that she no longer writes much 'since my right hand is crippled' and

remembers a childhood gift as well as mentioning that Faraci's aunt often visits. Though explaining in some detail her poor health, Cranwill insists that she is 'always serene & happy'.

Cranwill and Faraci had both been born in Ireland and moved to England in their youth (Cranwill returned to Dublin, whereas Faraci ended up in New York); the majority of her career was spent in metalwork, and her Celtic designs in this book have elements of that medium.

Accompanied by an issue of *The Irish Housewife Annual* from 1958, with an article on Cranwill's career.



**31. Golding (William) Lord of the Flies.** A Novel. Faber and Faber, 1954, *FIRST EDITION*, a few very faint spots to half-tile and final page of text, pp. 248, crown 8vo, original scarlet cloth, backstrip lettered in white with spine leaning gently, some faint mottling to cloth, light spotting to edges and endpapers, dustjacket faintly toned overall, slightly nicked and rubbed at extremities, a few faint spots to margins of front and rear panels, with a greater concentration to flaps (near folds), very good

**£7000**

A handsome, unrestored copy of Golding's modern classic.

‘Horror Comics’ corrupting youth

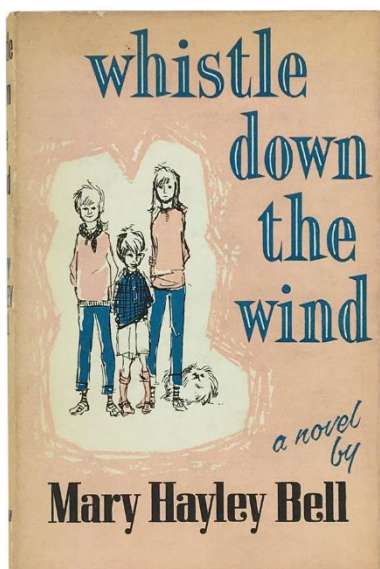
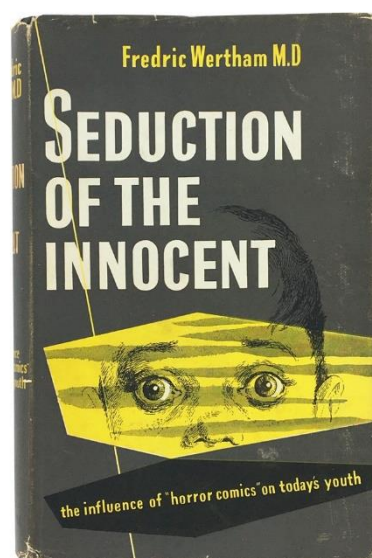
**32. Wertham (Fredric) *Seduction of the Innocent.***

*Museum Press, 1955, FIRST ENGLISH EDITION, 16 plates showing examples, pp. x, [1], 397, 8vo, original black boards, backstrip lettered in gilt with slight lean to spine, top edge a trifle dusty, dustjacket slightly rubbed and chipped at extremities, very good*

**£500**

This edition, which adds an Introduction by Randolph S. Churchill, is scarce.

Wertham was a German-born psychiatrist who worked in the US, where he observed a correlation between the phenomenon of comic books, with graphic representations of sex and violence, and increasing juvenile delinquency - ‘an account of the gradual and relentless perversion of a whole generation’, a problem created in the US, ‘but the same terrible diet is now being fed to British children’ (blurb)



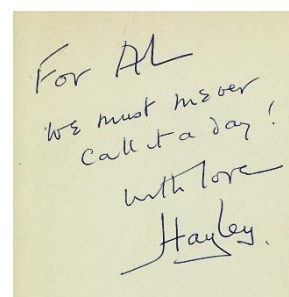
Inscribed by Hayley Mills

**33. Bell (Mary Hayley) *Whistle Down the Wind.***

*Illustrations by Òven Edwards. T.V. Boardman, 1958, FIRST EDITION, line-drawings, pp. 176, crown 8vo, original grey cloth, backstrip lettered in purple, a couple of faint spots to top edge, dustjacket with Edwards drawing, this in nice shape with gentle sunning to backstrip panel and a nick at head of rear panel, very good*

**£450**

Inscribed by Hayley Mills, the author’s daughter and the star of the 1961 film of this work: ‘For AL, We must never call it a day! With love, Hayley’.

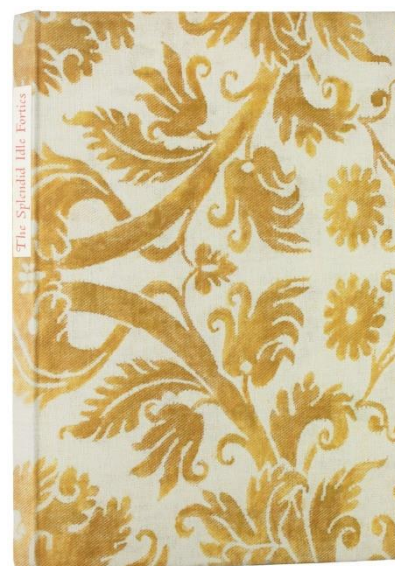


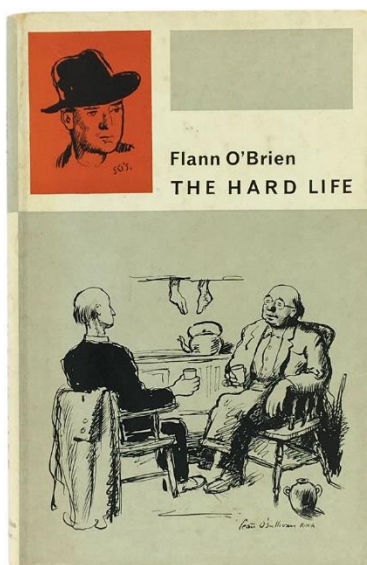
**34. (Allen Press.) ATHERTON (Gertrude) *The Splendid Idle Forties.***

*Six stories of Spanish California. Preface by Oscar Lewis. Kentfield, CA: The Allen Press, 1960, ONE OF 150 COPIES printed on all-rag Rives paper, the title-page design, large initials at the head of each story and further decorations all engraved by Mallette Dean and hand-coloured by him, shoulder notes and page numbers printed in orange, pp. 110, folio, original grey and ochre patterned cloth binding, backstrip with printed label and just a hint of fading, slight mustiness, edges untrimmed, bookplate to front pastedown, very good*

**£400**

The author’s stories of her home-state were originally published in 1902; this is a beautiful edition.

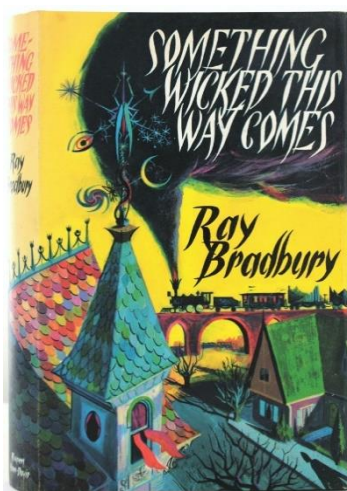
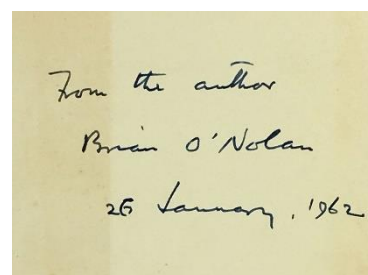




**35. O'Brien (Flann) *The Hard Life*.** An Exegesis of Squalor. MacGibbon & Kee, 1961, *FIRST EDITION*, pp. 157, crown 8vo, *original red cloth-effect boards, backstrip lettered in gilt with slight lean to spine, a few spots to edges, very faint partial browning and a few faint spots to free endpapers, dustjacket with a design by Sean O'Sullivan, slightly rubbed at extremities, a couple of very faint waterspots to backstrip panel, very good* **£3500**

Inscribed by the author on the flyleaf, without dedication: 'From the author, Brian O'Nolan, 26 January, 1962'. The author's signature is not common. This is his second published novel in English, preceded by *At Swim-Two-Birds* and the Irish-language *An Béal Bocht*. Its

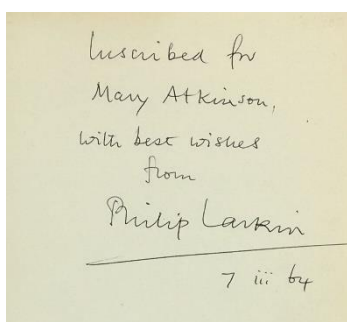
printed dedication is to Graham Greene ('whose own forms of gloom I admire, this misterpiece') - whose praise, at length, adorned the dustjacket of his debut and is also cited at the opening of the blurb here.



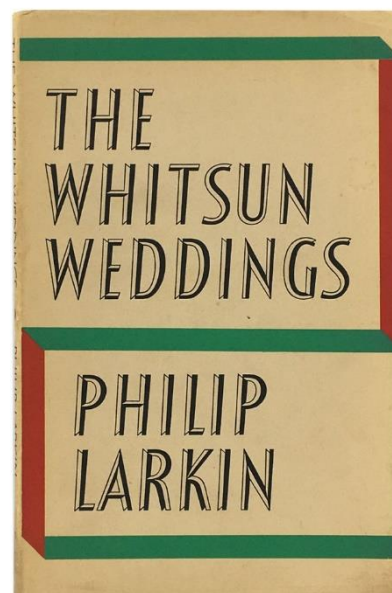
**36. Bradbury (Ray) *Something Wicked This Way Comes*.** Rupert Hart-Davis, 1963, *FIRST ENGLISH EDITION*, pp. 253, 8vo, *original black boards, backstrip lettered in silver, some faint discolouration to boards, a few faint spots to edges and ownership inscription at head of flyleaf, dustjacket by Joe Mugnaini, a touch of fading around the backstrip, very good* **£800**

An excellent copy of the first English edition of his fourth novel (albeit, two of those preceding being 'fix-ups') - it is scarcer than its American counterpart, and rendered more attractive by the dustjacket design from his frequent collaborator Joe Mugnaini.

**37. Larkin (Philip) *Whitsun Weddings*.** Poems. Faber and Faber, 1964, *FIRST EDITION*, pp. 46, crown 8vo, *original purple cloth, backstrip lettered in gilt, bottom corner of upper board slightly pushed, contemporary gift inscription to flyleaf (beneath inscription from the author, see below), dustjacket with very shallow chipping at tips of slightly darkened backstrip panel, very good* (Bloomfield A7a) **£5000**



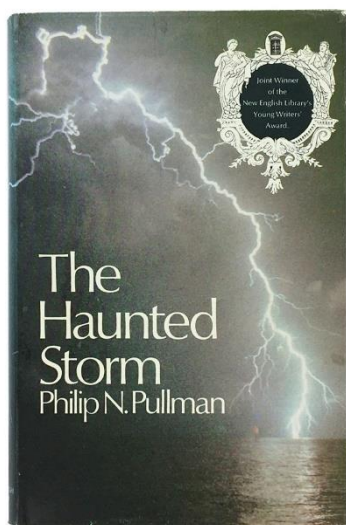
Inscribed by the author on the flyleaf: 'Inscribed for Mary Atkinson with best wishes from Philip Larkin, 7.iii.64'. The recipient has inscribed the book to her mother beneath.



**38. (Counter-Culture.) MURRAY (Muz, editor) *Gandalf's Garden*.** (6 issues, complete set) *Citadelle Press, Socialist Review Publication Co., 1968-1969, printed in black, pink, purple, ochre and green on various shades of paper, contemporary graphic design incorporating numerous drawings and photographs, pp. 28, 28, 32, 32, 32, small folio. publisher's vibrant graphic illustrated wrappers, stapled, Issue 1 faintly marked with light creases at corners, other issues, a touch of wear at stapled edge, otherwise very good*

**£950**

*Gandalf's Garden* was a hippie community, complete with a shop, providing exotic teas and spiritual guidance, and a magazine, based at World's End, then a fashionable counter-culture corner of Chelsea. In contrast to similar alternative magazines of the time, particularly *Oz*, *Gandalf's Garden's* vibe is spiritually exploratory and inclusive, with an emphasis on meditation and psychedelia. With contributors including John Peel, Joan Baez, Christopher Logue, Spike Milligan, and Mary Caine, the eclectic subject-matter of the featured articles includes Glastonbury, bacteriological warfare, flying saucers, Ghandi, Swedenborg, Tyrannosaurus Rex, and the jazz musician Cy Laurie. The review sections include reviews of Marc Bolan's *The Warlock of Love* and the first appearance of the single paperback issue of *The Lord of the Rings*. A fascinating insight into this open-minded vibrant period, through, in Murray's words, 'The Voice of the Overground'.



'The Two Brothers' by 'Nick Pullman'?

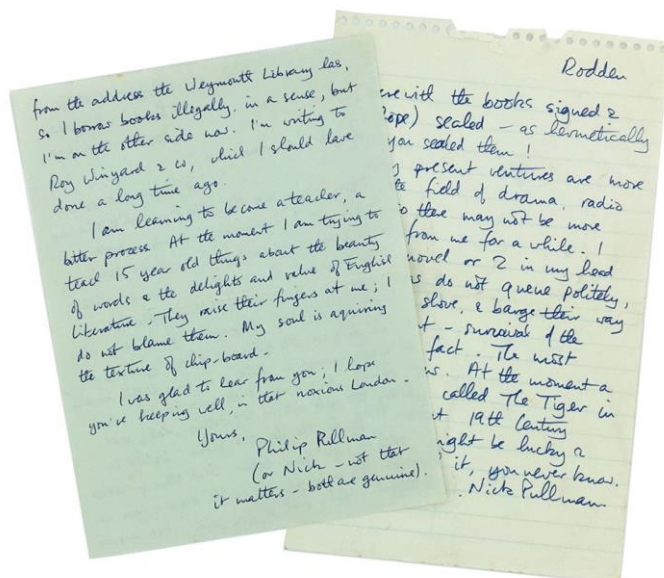
**39. Pullman (Philip N.) *The Haunted Storm*.** *New English Library, 1972, FIRST EDITION, the paper toned throughout, pp. 236, crown 8vo, original green boards, backstrip lettering and the vignette to upper board stamped in gilt, edges faintly spotted, clipped contemporary review laid in, dustjacket lightly rubbed at extremities with a touch of fading to the backstrip panel, very good*

**£4500**

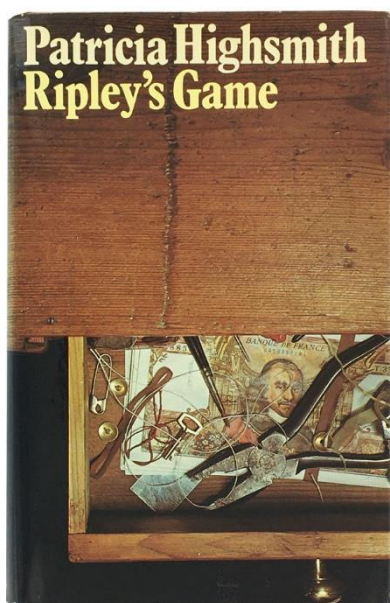
Inscribed by the author on the half-title, amending the title to his preferred original: 'The Two Brothers. To Laurence Lee, with best wishes, Philip Pullman. Since I wrote it I feel justified in substituting my original title, which I prefer in any case...!'

With two contemporary autograph letters signed by the author to the same recipient, of Gravesend in Kent (and not the author of the same name): in the first of which, 2pp., Pullman recollects Lee as an expert on architecture that he had encountered whilst working at a library, which leads to a digression on the nature of his memory; he will, he continues, be delighted to sign Lee's copies of this work, and mentions his

fledgling teaching-career - 'a bitter process [...] At the moment I am trying to teach 15 year old thugs about the beauty of words & the delights and value of English literature [...] My soul is acquiring the texture of chip-board'; he signs as Philip Pullman, but adds in parentheses 'or Nick - not that it matters - both are genuine'); the second letter, 1p. signed as 'Nick Pullman', accompanies the book and refers to work in hand - 'more in the field of drama, radio & TV', including 'a radio play called The Tiger in the Well about 19th Century Hungary', but he does 'have a novel or 2 in my head'.



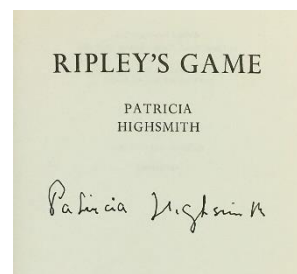
The scarce first edition of Pullman's first book, written shortly after graduating from Exeter College, Oxford, whilst a Librarian in Westminster (in his letters, now living in Dorset, Pullman pauses to castigate 'noxious London'), the joint winner of the publisher's Young Writers' Award - the praise for this work of Lady Antonia Fraser, one of the judges in that competition, features on the front flap. The novel tells the story, as Pullman's favoured title suggests, of two brothers of contrasting character - one good, the other evil. Against the backdrop of local child murders, his hero Matthew finds the possibility of redemption in the discovery of a Mithraic temple. The short Sunday Times review enclosed observed 'latent talent' in the 'mystical melodrama', but noted that the influences of Hesse and Dostoevsky were a little 'undigested'. Pullman would come to judge the book more harshly, effectively disowning it.



**40. Highsmith (Patricia) Ripley's Game.** Heinemann, 1974, *FIRST EDITION*, pp. [vi], 282, crown 8vo, original brown boards, backstrip lettered in gilt, light spotting to edges with a few faint spots to free endpapers, dustjacket with gentle fading to backstrip panel, very good

**£1200**

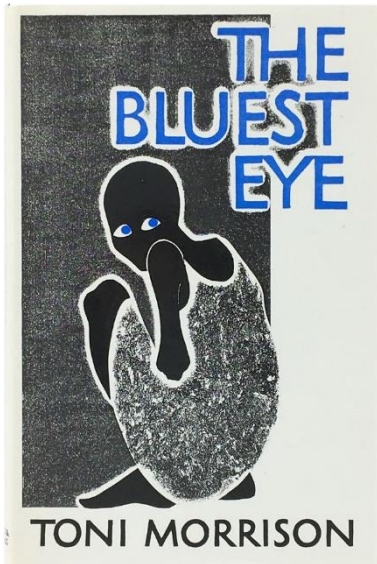
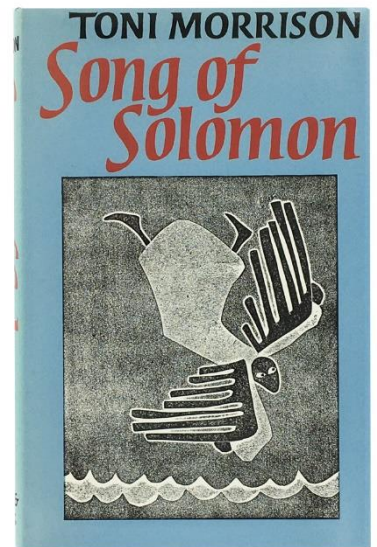
Signed by the author on the title-page. The third of the five Ripley novels, the UK edition preceding its US counterpart.



41. **Morrison (Toni) *Song of Solomon***. Chatto & Windus, 1978, *FIRST ENGLISH EDITION*, pp. [vi], 337, crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket with an illustration by Kate Curry, merest hint of fading to backstrip panel, near fine

£200

Significant as the first of her work to be published in the UK; her third novel.



42. **Morrison (Toni) *The Bluest Eye***. Chatto & Windus, 1979, *FIRST ENGLISH EDITION*, pp. [vi], 164, crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket with a striking design by Kate Curry, price-clipped by publisher with new price-sticker, fine

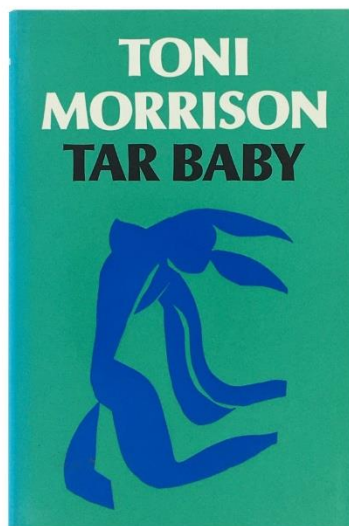
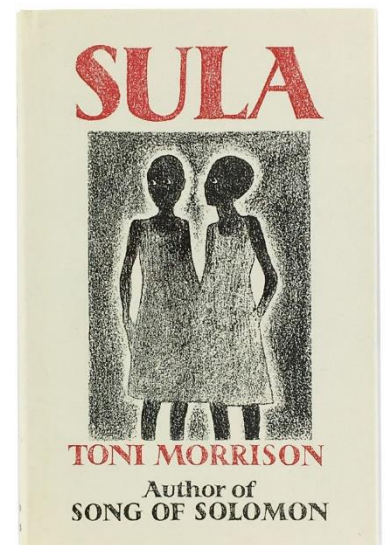
£200

A superb copy of her first novel (but the second to be published in the UK, following *Song of Solomon*).

43. **Morrison (Toni) *Sula***. Chatto & Windus, 1980, *FIRST ENGLISH EDITION*, pp. [viii], 174, crown 8vo, original red boards, backstrip lettered in gilt, dustjacket with a design by Kate Curry, price-clipped by publisher with new price-sticker, fine

£200

Her second novel, the third to be published in the UK (following *Song of Solomon* and *The Bluest Eye*). An excellent copy

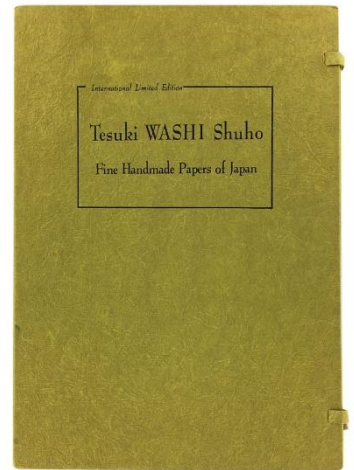


44. **Morrison (Toni) *Tar Baby***. Chatto & Windus, 1981, *FIRST ENGLISH EDITION*, pp. [viii], 309, crown 8vo, original turquoise boards, backstrip lettered in gilt, dustjacket with price-sticker to front flap, fading to backstrip panel, very good

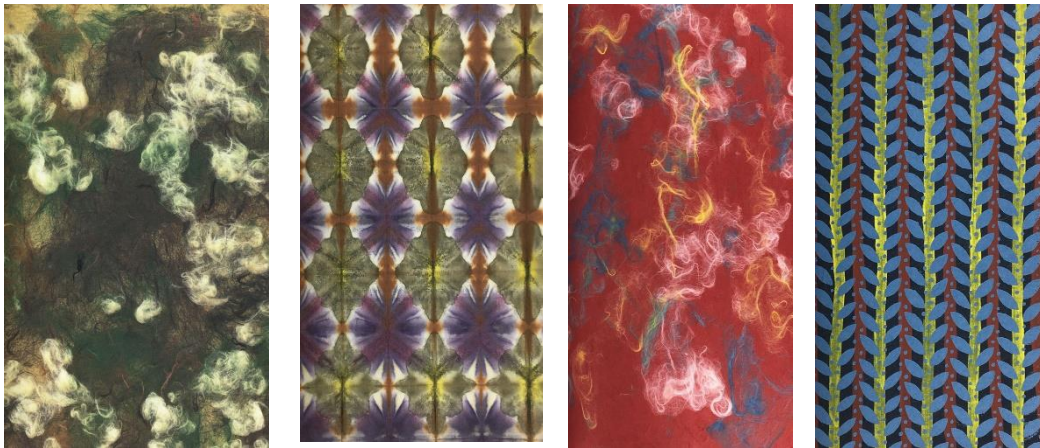
£150

Her fourth novel.

**45. (Papermaking.) (Japan.) KUME (Yasuo) Tesuki Washi Shuho: Fine Handmade Papers of Japan [3 Vols.]** Tokyo: Yushodo, 1980, ONE OF 200 COPIES, the text in Japanese and English, running dos-à-dos in first volume, this with some photographic illustrations and maps, Vols II & III comprising sample papers (207 in number) with captioned leaves, pp. xiii, 118 (English), xxiii, 263 (Japanese); iv + 104 sample papers; iv + 103 sample papers, royal 8vo, original stab-bound wrappers of different Japanese handmade papers, the spines tipped with patterned fabric, the three volumes together in portfolio of board covered with Japanese handmade paper, wooden fastenings, slight knock to one corner of portfolio (not affecting contents), fine condition  
**£1500**



An account of papermaking in Japan, looking at its development and regional traditions - a suitably beautiful production, richly illustrated with a variety of specimen papers.



**46. (Gwasg Gregynog.) WHITMAN (Walt) Wrenching Times: Poems from Drum-Taps.** Selected by M. Wynn Thomas. Wood Engravings by Gaylord Schanilec. Newtown, Powys: Gwasg Gregynog, 1991, XVII/30 COPIES (from an edition of 450 copies) printed on Zerkall mouldmade paper, 8 full-page colour printed wood-engravings and a tail-piece on the colophon page by Gaylord Schanilec, title printed in pink, pp. 71, folio, deluxe binding by Alan Wood of full calf with a blue wash to create a sky-effect, mountain landscape formed by onlays of different colour morocco with tooling in red, blue and gilt, a couple of tiny indentations to right margin of upper board, grey suede doublures with blue free endpapers, in lined drop-back box, near fine  
**£2000**

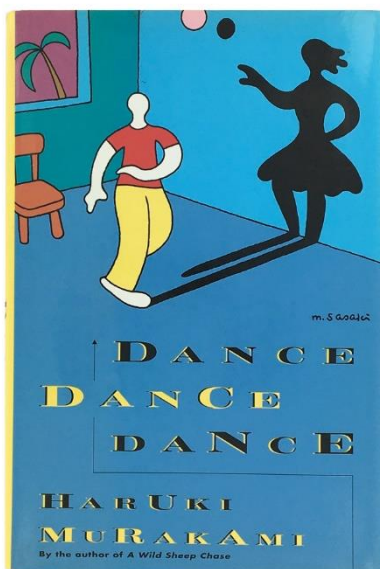
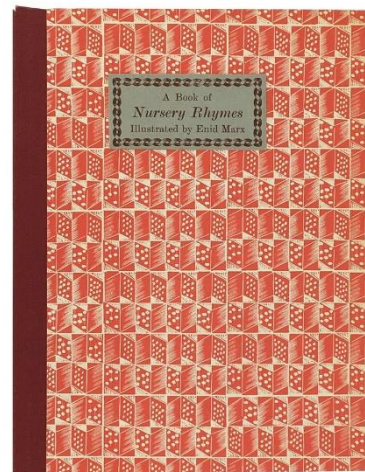
A striking binding. Schanilec's wood-engravings are of his usual exemplary standard - laid in is a folder enclosing a further Schanilec wood-engraving intended for this volume, along with a letter an invoice from the Press.



Hand-coloured, and signed by the artist

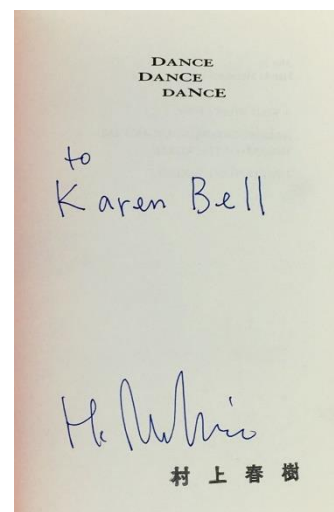
**47. (Incline Press.) MARX (Enid, Illustrator) A Book of Nursery Rhymes.** Illustrated with Wood Engravings. *Oldham: The Incline Press, 1993, XXXV/50 COPIES signed by the artist (from an edition of 310 copies), 30 wood engravings and 3 line drawings, some printed in purple, orange, blue or red, many hand-coloured, these special copies with separate prints of 3 wood engravings in tipped-in wallet to rear pastedown, pp. vii, 33, small 4to, original quarter red cloth, the boards with a patterned Marx design, printed label to upper board and backstrip, edges untrimmed, prospectus laid in at rear, fine*  
**£875**

The Press's first book, hand-coloured. The majority of the illustrations were originally made for Chatto & Windus's *Zodiac Book of Nursery Rhymes* in 1938.



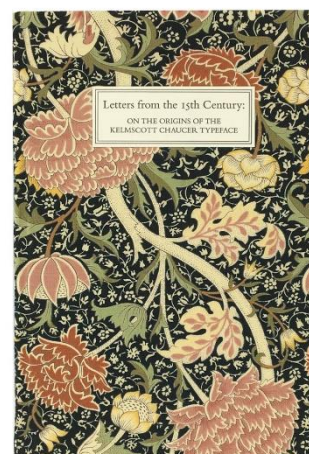
**48. Murakami (Haruki) Dance, Dance, Dance.** A Novel. Translated by Alfred Birnbaum. *Tokyo, New York & London: Kodansha International, 1994, FIRST EDITION IN ENGLISH*, pp. [vi], 393, 8vo, *original quarter black cloth and boards, backstrip lettered in yellow, a couple of tiny spots to top edge, 'Waldenbooks Sample Copy' stamp to flyleaf, dustjacket, very good*  
**£1250**

Inscribed by the author on the half-title: 'To Karen Bell, H. Murakami', with his Japanese name-stamp beneath. Presentation copies of Murakami's work are uncommon. The recipient was a buyer at Waldenbooks, whose stamp to the endpaper indicates that it was a retained copy.



With leaves from The Kelmscott Chaucer and its incunable models

**49. (Kelmscott Press.) (Leaf book.) PIRAGES (Philip J.) Letters from the 15th Century: On the Origins of the Kelmscott Chaucer Typeface.** A Study, with Specimen Leaves, of the Influence of the Early German Printers on William Morris' Masterpiece. *McMinnville, OR: Printed for the Author, 2019, 5/84 COPIES (from an edition of 165 copies), printed on Zerkall Book Laid Vellum paper, pp. 74, [6], crown 8vo, original cloth patterned with a Morris design, printed label inset to upper board, edges untrimmed, the book within compartment of large cloth dropback box, along with original leaves from The*



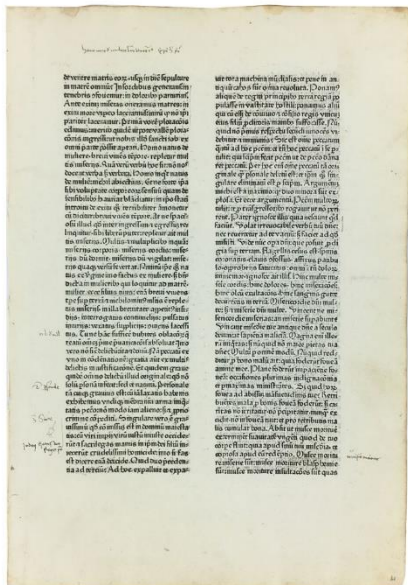
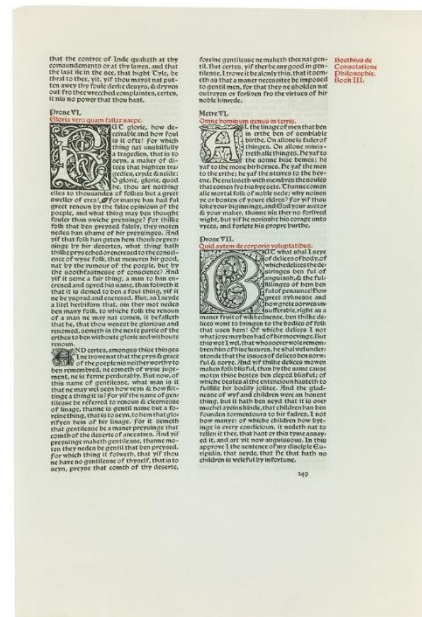


*Kelmscott Chaucer and four from the incunables of various German printers, printed label to spine of box, fine condition £1750*

A study of the influence of early German printing, and their 'early gothic typefaces', on William Morris's masterpiece at The Kelmscott Press, *The Works of Geoffrey Chaucer* (1896). The project derives from the author's having obtained defective copies of not only of Morris's work, but four of his exemplars - namely, *Postilla super totam Bibliam*

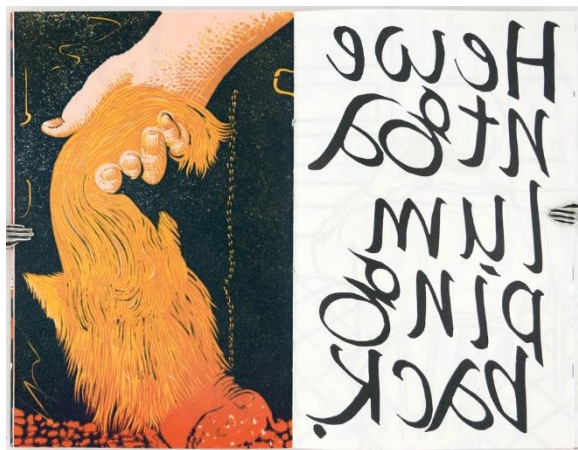
by Nicolaus de Lyra (printed by Johann Mentelin, 1472), *Summa de Casibus Conscientiae* by Bartholomaeus de Sancta Concordio (printed by Günther Zanier, 1475), the *Sermons* of Bernard de Clairvaux (printed by Peter Schoeffer, 1475), and *Vita Christi* by Ludolphus de Saxonia (printed by Anton Koberger, 1478).

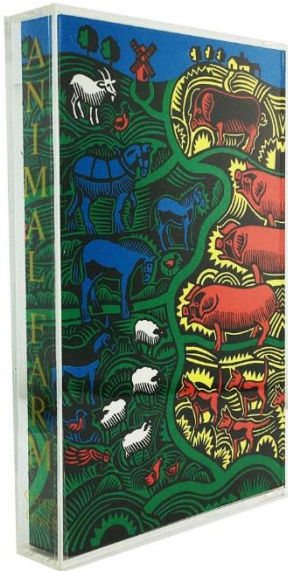
Leaves from all of these are included, some rubrication to all but the Schoeffer - but that with some early annotation to margin, including a manicule. The Koberger with initials in blue. These are accompanied by a leaf (pp. 349-90) of the Kelmscott Chaucer, this with three 10-line, three 6-line, and one 3-line decorated initials, printed in red and black.



**50. (Solmentes Press.) CARROLL (Lewis) *Jabberwocky*. [Decorah, Iowa], Solmentes Press, 2020, 36/40 COPIES, 60 linocuts by David Esslemont, including 34 monochrome cuts of text and illustrations and 26 colour illustrations, pp. 60, 8vo, original quarter brown calf with two gilt dots on spine, densely patterned pastepaper boards, the card mirror laid in, bubbling to pastedowns (a minor production fault), grey cloth dropback box with pictorial label to spine, near fine £1375**

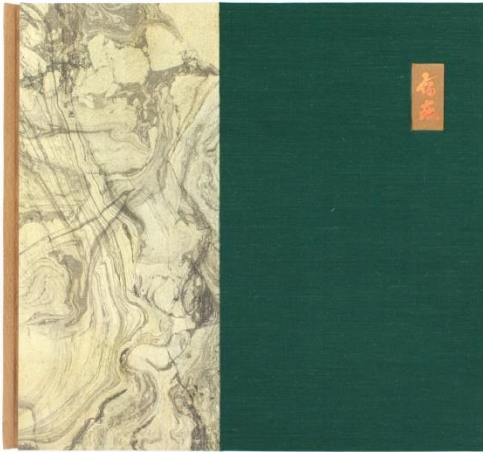
A complete re-imagining of Carroll's surreal poem, in which the calligraphic text is drawn with a broad-nibbed pen directly onto the linoleum blocks, so when printed, the words appear in reverse as Alice first saw them in *Through the Looking Glass*. The vivid colour illustrations in particular are typical of Esslemont's work - richly textured and intricately patterned with striking changes of perspective.





**51. (St James Park Press.) ORWELL (George) *Animal Farm*.** 2022, 71/140 COPIES (from an overall edition of 150), signed by the artist, printed in Intertype Times Roman on Zerkall ohne-Silurian paper, half-title, colophon and Commandments printed in red, with 10 full-page and 10 head-piece coloured linocuts by Hugh Ribbans, pp. [vi], 124, [iv], 8vo, publisher's pale grey wrappers, hand-sewn with open spine, linocut dustjacket with multi-coloured wrap-around illustration, housed in perspex box with gilt titled strip, fine **£400**

A delightful edition, which rapidly sold out after its release in 2022, its size in keeping with the original Penguin paperback format, the illustrations with their vibrant primary colours and disturbing yet comic tone, reminiscent of Soviet 1930s posters, highly appropriate for the famous text.



**52. (Mixolydian Editions.) WAGENER (Richard) & Marc Peter Keane. *A Bonsai Shaped Mind & Postures of the Heart*.** Petaluma, CA: Mixolydian Editions & Nawakum Press, 2024, B/26 LETTERED COPIES (from an edition of 82 copies) signed by both contributors, these deluxe copies with 3 prints of Wagener's engravings in a paper chemise, the book printed on Twinrocker handmade papers of various colours, 10 wood-engravings by Richard Wagener printed on Japanese gampi papers, some against a pale blue or pink ground, further wood-engravings and decorations, in various colours,

printed direct, pp. [72], 4to, original deluxe binding of partial suminagashi paper and dark green book cloth backed with tan leather, backstrip with a dot stamped in copper, tan leather kanji label inset to upper board, edges untrimmed, the book and the portfolio of additional engravings laid into a suede-lined green and beige cloth dropback box with tan leather labels, fine

**£2350**

A celebration of bonsai. The first section comprises five short essays by Keane with translations of short poems from Japan's Heian period, followed by a short story covering the five-hundred-year life of a tree and its different owners. A harmonious piece of book-design.



B. P. P. P. P.

# THE GREAT WAR



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