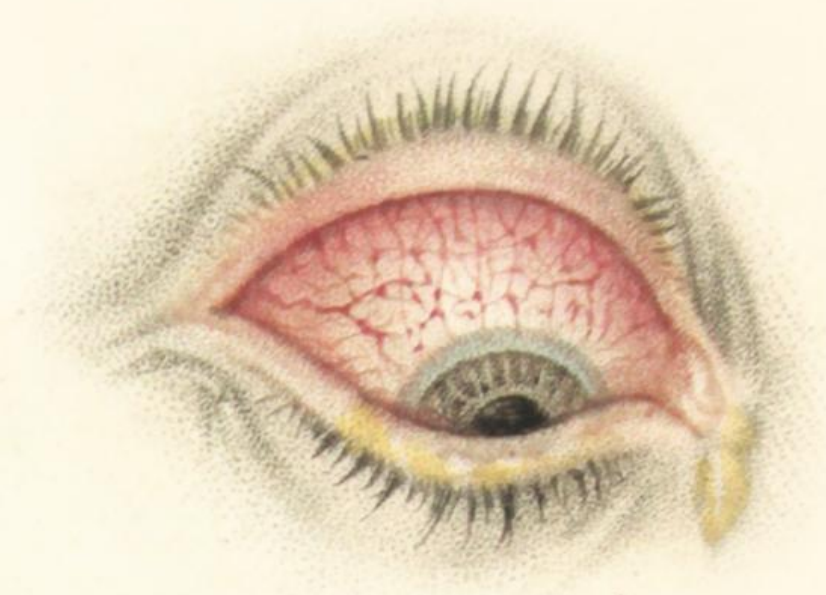


Blackwell's Rare Books



*Chelsea
Highlights
Stand 39*

Physiology

1. Porta (Giambattista della) *Della Fisionomia dell'Uomo* [...] Libri sei, tradotti di Latino in Volgare, e dall'isteffo Auttore cresciuti di figure, & di passi neccessarii a diverse parti dell'opera [...] *Padua: Pietro Paolo Tozzi, 1627, title with large vignette, numerous woodcut illustrations within the text (including full-page portraits of the author and the book's dedicatee Cardinal d'Este); variously toned and spotted, faint waterstain to lower margin, more pronounced in the central quires, [bound with:] Giovanni Ingegneri Vescovo di Capodистра, Fisionomia naturale de monsignor (Padua, Tozzi, 1626); [and with:] Carlo Montecuccoli, Fisionomia di Polemone (Padua, Tozzi, 1626); ff. [7], 222 (erratically paginated); pp. 64; 32, large 8vo, contemporary vellum, title-and-flourish ink-inscribed spine (with raised bands); minor old worming at upper hinge, a little soiled, moreso at spine, with the beginnings of a crack to the upper cover, but good withal (Caillet, III, 8859; Graesse, V, 417.) £1750*

First Italian vernacular edition of this important - and superbly illustrated - work of comparative physiology (first published 1586) by Italian polymath Giambattista della Porta (1535-1615), bound with two other works on the same theme. Della Porta believed that the physical features of all living beings revealed the inclinations of the soul; he categorises types ranging from the just to the unjust, the virtuous to the wicked, the faithful and the unfaithful, the prudent and the imprudent. Alongside these theses, he analyses man's bestial nature, with some of the finest woodcuts comparing human and animal physiology. After reviewing a series of moral portraits (derived from physical appearance) the work concludes with a set of medical-therapeutic remedies, specifically exercises, diets, purgatives, and bloodletting.



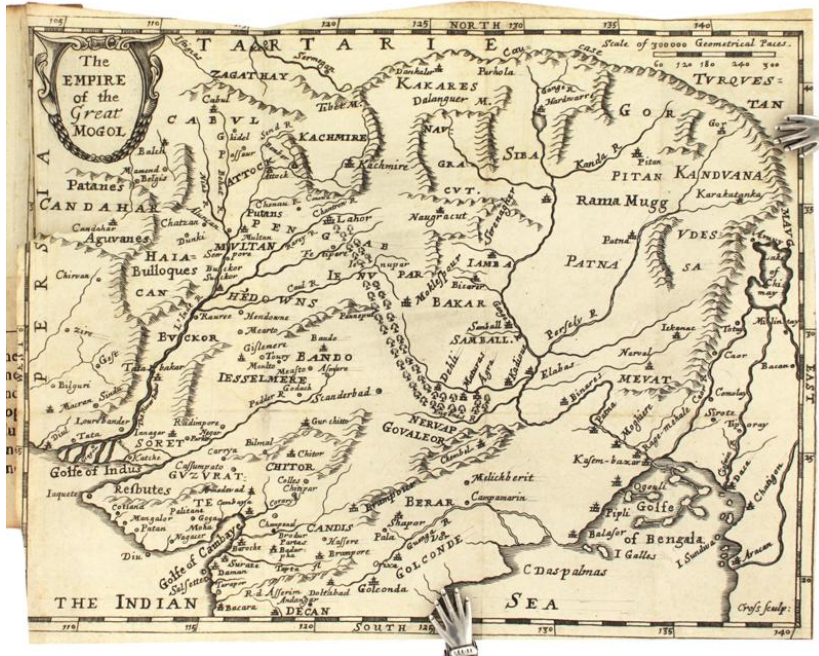
2. (India.) BERNIER (François) *History of the Late Revolution of the Empire of the Great Mogol*: Together with the most considerable Passages, for 5 years following in that Empire. To which is added, a Letter to the Lord Colbert, touching the Extent of Indostan; the Circulation of the Gold and Silver of the World, to discharge it self there; as also the Riches, Forces, and Justice of the same: and the principal Cause of the Decay of the States of Asia [...] English'd out of French [by Henry Oldenburg], *Printed, and sold by Moses Pitt [...]* Simon Miller [...] and John Starkey [...] 1671, *FIRST ENGLISH EDITION*, 2 vols in 1, with imprimatur (see below), advertisement leaf and folding map, title within double-ruled border, woodcut initials; map with a short (< 3 cm) tear along one fold, 2 small rust holes, one touching a letter but neither with any loss of sense, generally slightly foxed with some browning to the edges of the pages, [16], 258, [2]; 176, 102, [4], small 8vo, late eighteenth-century quarter tree calf and marbled boards, flat spine ruled gilt with red label, red edges; head of spine a little split and corners slightly bumped; old ms. shelfmark to fore-edge,

armorial bookplate of Ralph Leycester of Toft Hall and his ownership inscription to title (dated 1783), very good (ESTC R4328; Wing B2043) **£850**

Scarce with the map and ad leaf, and with an imprimatur not called for by ESTC, this is the first English edition of French physician François Bernier's observations on Indian history and culture (first published as *Histoire de la Dernière Révolution des États du Grand Mogol*, 1670). Bernier lived in India for twelve years, during which time he travelled extensively and was personal physician to Dara Shikoh, the eldest son of Emperor Shah Jahan, and to other

high ranking Mughal nobles.

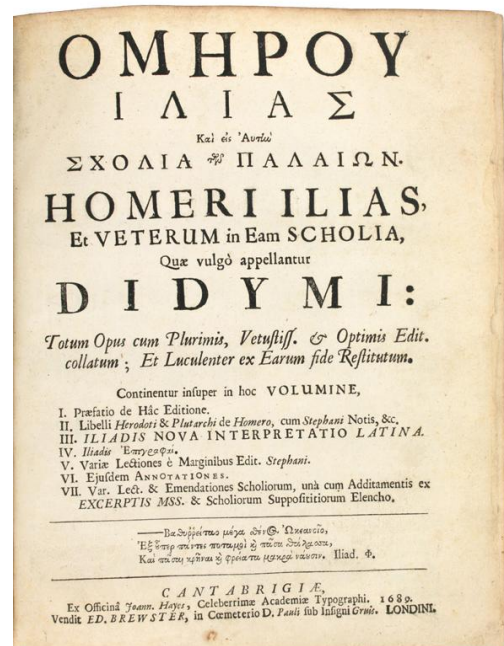
Based partly on his dispatches to French officials, the work compares India unfavourably to contemporary Europe. He nonetheless provides a wealth of information both historical and contemporary, including keen observations about Mughal courtly culture in the middle decades of the seventeenth century, a section on Kashmir, and a map (often wanting) depicting the Northern extent of the subcontinent. Bound with an incomplete copy of *A Continuation of the Memoires of Monsieur Bernier* (1672).



Parallel Text Iliad

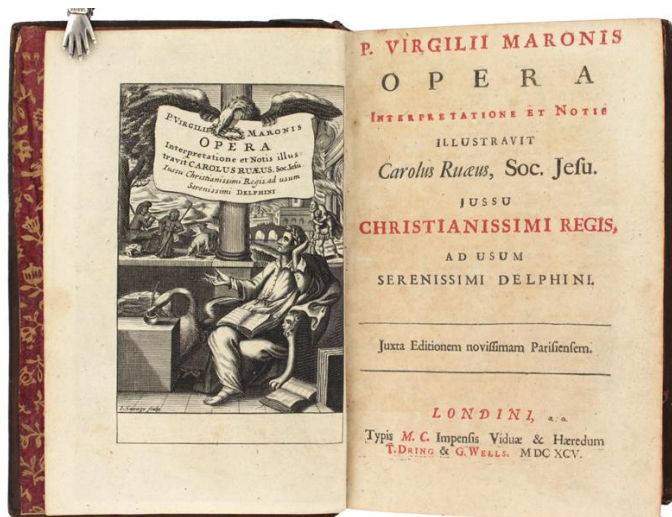
3. Homer. (Iliad.) Ilias, et veterum in Eam Scholia, quae vulgo appellantur Didymi. Cambridge: Ex officina Joann. Hayes, 1689, FIRST EDITION THUS, initial blank; lightly toned and slightly browned around the edges, 3 blank endleaves with neat pencil notes in Greek, pp. [11], lxxxiv, [3], 776, 4to, contemporary calf, double gilt fillet border, spine attractively gilt in compartments with raised bands, red label, red edges, marbled endpapers; a few stains, extremities a little scuffed; armorial bookplate of Baron Dacre, ms. shelfmark, early twentieth-century ownership inscription, very good (ESTC R4443; Dibdin II 65) **£875**

An attractive copy of this 'most excellent edition' (Dibdin). Although containing the Iliad only (the Odyssey was planned but never produced) this is a significant edition containing the Greek text with a new parallel Latin translation, and the Greek scholia as footnotes. Kuster, in his 1696 *Historia critica Homeri*, 'has particular praise for the Cambridge version of 1689, which added to the Greek a fresh Latin translation and rich annotation, including many variants and some of the old scholia' (Levine, *Battle of the Books*, p. 151). This translation was a significant step: 'the line-by-line version thrown together by Leonzio Pilato in 1369 survived without much change until the



Cambridge edition of 1689' (Young, *The Printed Homer*, p. 93). It was influential in its time, as well; certainly until Barnes's 1711 edition of both epics: Samuel Johnson owned a copy, and it is reasonably certain that Dryden worked from it when translating his first book of the *Iliad*.

4. [Virgil] Vergilius Maro (Publius) Opera interpretatione et notis illustravit Carolus Ruæus, jussu Christianissimi regis, ad usum serenissimi delphini, Juxta editionem novissimam Parisiensem, Typis M.C. impensis viduæ & hæredum T. Dring & G. Wells, 1695, engraved frontispiece, title in red and black, folding map of the Aegean at p. 166; title and prelims toned, elsewhere variously a little foxed, pp. [24], 595, [61], 8vo, contemporary blind



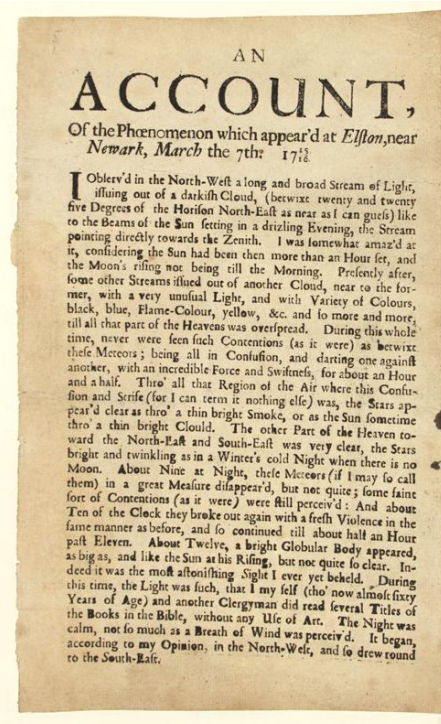
tooled calf, spine ornately gilt in compartments with raised bands and red label, fine Dutch gilt pastedowns with pomegranates and birds; sympathetically rebaked and cornered preserving most of the original leather, craquelure to boards with some abraded portions; nineteenth-century armorial bookplate, twentieth-century inscription to flyleaf, very good (Not in Dibdin; ESTC R28376; Wing V606) **£650**

A pleasing copy of this scarce late seventeenth-century edition of Virgil's works.

Northern Lights

5. (Broadside.) (Aurora Borealis.) [Drophead title:] An account of the Phænomenon which appear'd at Elston, Near Newark, March the 7th, [Nottingham?] 1715/6, Single sheet with 36 lines of text; uniformly toned with two ink spots to margin, (170 x 280 mm), disbound (perhaps sometime in a volume of similar accounts) laid down onto a larger sheet of paper, old ink stamp of Nottingham Public Library to the reverse of the backing, very good **£750**

This single sheet provides an account of the Great Aurora of March 7th, 1716. The anonymous author describes the events as seen in Nottinghamshire over several hours, trying to articulate in plain terms something with no precedent in living memory: 'a very unusual light, and with a variety of colours, black, blue, flame-colour, yellow &c. and so more and more till all that part of the heavens was overspread [...] about twelve, a bright globular body appeared as big as, and like the sun at his rising [...] Indeed it was the most astonishing sight I ever yet beheld'. The Aurora was so unusually bright and visible across England that it stunned the nation; many concluded that it presaged the Last Judgement, while others coined the term 'Lord Derwentwater's Lights', citing divine wrath over the execution of Jacobite James Radclyffe. The event prompted Edmond Halley to speculate that it had something to do with the earth's magnetic field.



Stonehenge

6. **Keysler (Johannes)** *Antiquitates selectae septentrionales et celticae quibus plurima loca conciliorum et capitularium explanantur*, dogmata theologiae ethnicae celtarum gentium que septentrionalium cum moribus et institutis maiorum nostrorum circa idola, aras, oracula, templa, lucos, sacerdotes, regum electiones, comitia et monumenta sepulcralia una cum reliquiis gentilismi in coetibus christianorum ex monumentis potissimum hactenus ineditis fuse perquiruntur. Cum figuris aeri incisis. *Hannover: Nicolai Foerster, 1720, text in Latin,*

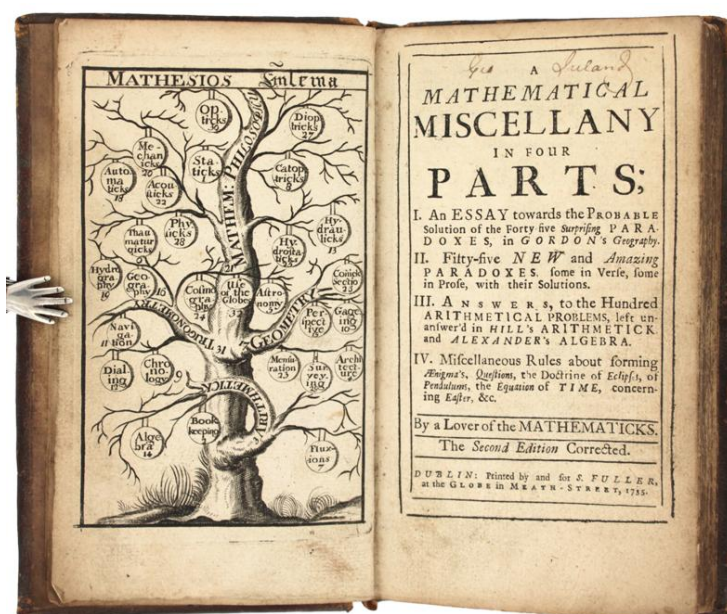


extra engraved title and 18 plates (11 folding), title in red and black; plates clean but textblock increasingly foxed and browned to later quires, pp. xxix, 590, small 8vo, contemporary full sheep, spine tooled gilt between raised bands and 'J.L.H.' in gilt, blind roll at board edges, marbled textblock edges; joints a little tender and extremities rubbed, twentieth-century bookplate and a Lisbon bookseller's label to front pastedown, good (Brunet III, 657) £400

First edition of this collection of short Latin essays on Nordic and Celtic mythology, by German antiquary Johannes Keysler (1693-1743). Evocative frontispiece of nature worship, sacrifice, and a pale horse, and plates depicting statuary, grave goods and prehistoric monuments, including Stonehenge (which Keysler attributes to the Danes or Saxons). The work famously contains references to the mare/mara, the demons of fitful sleep who sit on the chest of a sleeping person and conjure nightmares (to which they gave their name).

Irish Mathematical Primer

7. **[Fuller (Samuel)]** *A Mathematical Miscellany in four Parts*; I. An Essay towards the probable Solution of the forty-five surprising Paradoxes, in Gordon's Geography. II. Fifty-Five new and amazing Paradoxes, some in Verse, some in Prose, with their Solutions. III. Answers, to the Hundred Arithmetical Problems, left unanswer'd in Hill's Arithmetick, and Alexander's Algebra. IV. Miscellaneous Rules about forming Aenigma's, Questions, the Doctrine of Eclipses, of Pendulums, the Equation of Time, concerning Easter, &c. By a lover of the Mathematicks. *Dublin: Printed by and for S. Fuller, at the Globe in Meath-Street, 1735 [i.e. 1736], frontispiece, many woodcuts ornaments and diagrams within the text, fourth part with a separate divisional title (continuous pagination and register); a little*



toned and dusty, pp. 156, 12mo, contemporary full speckled sheep, spine ruled gilt between raised bands, red label; upper joint starting, extremities a little scuffed; contemporary ownership inscription to title, good T119558 £750

An attractive mathematical primer with a knowledge-tree frontispiece and woodcut diagrams within the text, by the Quaker schoolmaster and printer Samuel Fuller (d. 1736). Fuller, who was 'the first consistent printer for Irish Quakers', produced the first edition in 1730 from his Globe and Scales premises in Meath Street, before issuing this corrected and expanded version six years later. Alongside the algebra, paradoxes, and geometry are mathematical conundrums based on relatable scenarios: 'A vintner has two sorts of wine'; 'a certain person bought two horses with all the trappings'; 'two companions have got a parcel of guineas'; 'three merchants from three different fairs met together at an inn'.

(See: R. F. Harrison, *Quaker Publishing in 18th and early 19th Century Ireland*, 2010.)

8. [Paper Icon.] (St Catherine's Monastery, Sinai.) Athanasius Sacri Montis Sinai in Arabia Archiepiscopus, omnibus in Europa Christianis Principibus Salutem in Domino Sempiternam. [Venice?], 1736, engraving depicting bird's-eye allegorical view of St. Catherine's Monastery, Sinai, with explanatory key of 27 topographic features in Latin, Greek and Church Slavonic, with 'Recuperato dal Sig. Michel Forro de Nausa, 1736', repeated in Greek, at lower edge, and remnants of annotated description at upper edge, engraving 58 x 50cm, sheet 63 x 51cm, tattered edges, central fold, margin and key slightly spotted, mounted on thick paper with Gladstone & Macaulay photographs on verso, good £1500



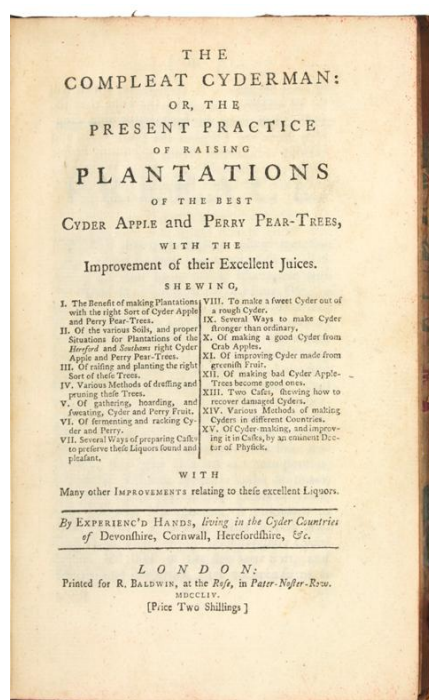
A very scarce, highly detailed engraved paper icon, 'Amongst the earliest known religious prints for circulation in the Orthodox East' (Princeton University Library's catalogue, which cites Venice as the engraving's origin), teeming with narrative and symbolic Christian imagery, the central crucified Christ, flanked by Moses at Mount Sinai's peak with the Tablets of Stone, and winged angels carrying Saint Catherine from Alexandria to the neighbouring mountain top, the adjacent inscription in Greek, from the Hymn of St. Catherine. The engraver has taken great pains with the incidental details, including galloping stags, the poplars and palms of the cemetery, ships in full sail, swans, goats and numerous characterful camels. Paper icons such as this, considerably cheaper than their wooden counterparts, were produced by the print workshops of cities with a well-established typographic tradition - Lviv, Venice, Vienna etc. - and sold to the faithful as an encouragement to undertake a pilgrimage, to contribute financial support, as a memento of a previous pilgrimage, or as an object of worship in itself. It appears that this example was attached to two facing pages of a large scrapbook, with, on the reverse, the rather incongruous pasted-on Maull and Polyblank photographs of Mr. Gladstone and Lord Macaulay with their facsimile signatures.

(see: graphicarts.princeton.edu/2014/01/21/paper-icons-made-for-the-monastery-of-saint-catherine-sinai/)

Last Oozings

9. [Ellis (William)] **The Compleat Cyderman:** Or, the present Practice of raising Plantations of the best Cyder Apple and Perry Pear-Trees, with the Improvement of their excellent Juices [...] With many other Improvements relating to these excellent Liquors By Experienc'd Hands, living in the Cyder Countries of Devonshire, Cornwall, Herefordshire, &c. Printed for R. Baldwin [...], 1754, FIRST EDITION, five leaves of publisher's advertisements to rear, very clean,

[bound with:] John Beale, *Herefordshire orchards, a Pattern for all England. Written in an epistolary address to Samuel Hartlib, Esq [...]* Printed for W. Mears [...] 1724, title in red and black; untrimmed, a margins a little soiled, pp. xvi, 123, [5]; [2], 36, 8vo, contemporary half sprinkled calf and marbled boards, spine ruled gilt between raised bands, red label, red sprinkled edges; extremities rubbed, upper joint split but holding; early ms note of contents to ffeep, very good (ESTC T16296; Henrey 566; Janson p.138; ESTC T36146) **£2800**



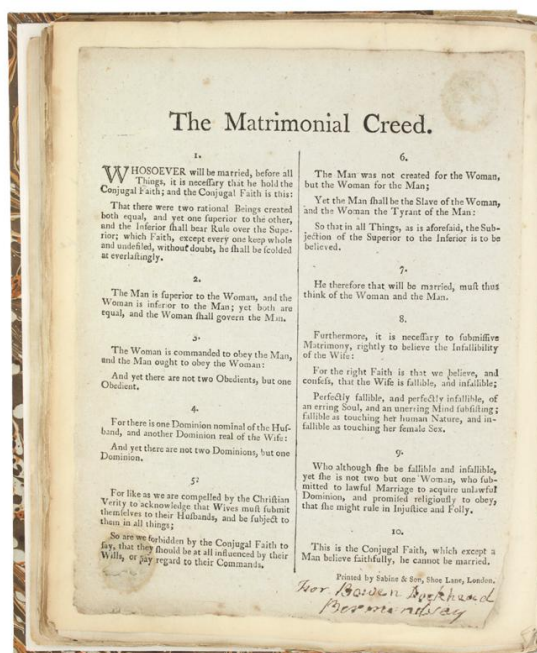
Two works on cider. The first, by Hertfordshire farmer William Ellis, includes chapters on every aspect of cider production. Along the way he provides cautionary tales: the farmer in Tring who, 'perverse to all other ways of making cyder, he followed his own way'; triumphs: 'Shewing how a gentleman in Cornwall recovered his own cyder that was damaged by his villainous servants'; and recipes, such as Jonas Moor's 'recipe for Cyder Royal, or double Cyder', which involves enriching the drink with sugar syrup and egg white, laden with French Brandy: 'if the Cyder is to taste like Sack, mix twenty quarts of the syrup with twenty quarts of Brandy [...] but if it is to taste like French White Wine, less or none at all'. The book is a fount of arcane terminology and methods, such as the use of pomepork and 'the Devonshire practice in furnishing the Cyder Press with Murc or Pumice'. A bright copy of a fascinating work, which is scarce with the advertisement leaves.

The second in the volume (first published 1657) is by John Beale, best known as the author of *Pomona*, the companion volume to John Evelyn's *Sylva*. Beale's descriptions of cider are also supremely evocative: 'one fine drink compounded of Crabs never hoarded, but shaken from the Tree, and immediately ground together with Perry of that luscious kind, which at this time of the year is always wont to be roapy'. Much influenced by Hartlib, this contains much wisdom about grafting: 'The apples we commend for grafts are the Stockin Apple, the Jellyflower Apple, the Well Apple, the Elliot, the Queen Crab, the Quince Apple, the Winter Quining, the Harvey, the William, the Leonard the John Apple the Snouting, not forgetting the Pearmain, and Pippin, and Leather-coat'. A super volume preserving much apple lore.

10. (Almanac.) *Almanach Astronomique et Historique de la Ville de Lyon et des Provinces de Lyonnais, Forez et Beaujolois; revu & augmente [...] A Lyon, De l'Imprimerie d'Aime' Delaroche, seul Imprimeur-Libraire de Monseigneur le Duc de Villeroy [...] 1757, wholly printed within border, title with woodcut arms, woodcuts showing the phases of the moon; some light spotting, marginal stain to the first few quires, minor old worm damage in the gutter towards the end of the book, pp. xlviii; 159, [1], 56, 64, 84, 8vo, contemporary full French red morocco, filet and ornate floral tooling to form border, spine gilt in compartments with raised bands, gilt edges, marbled endpapers; slightly shaken, spine ends a little chipped, leather lightly soiled; last page and flyleaf signed a few times, with some doodling in ink, good £350*



An attractive copy of this mid eighteenth-century almanac for the city of Lyon, including a calendar (with tiny woodcuts for the phases of the moon) followed by extensive information about Lyon, Forez and Beaujolais including churches and religious orders, charitable organisations, hospitals, government departments and guilds. Arts et Metiers provides a list of the prominent businesspeople of the city: spice and cloth merchants, drapers, apothecaries, ironmongers, tavern and alehouse keeper and glassmakers.



With an Unrecorded Broadside

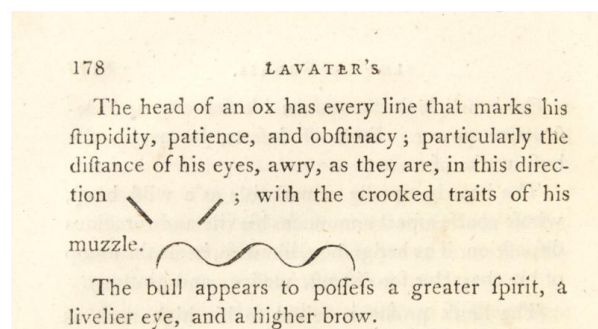
11. (Scrapbook Album.) 'Who's Afraid?' c. 1780-1840, scrapbook in various hands, with some pasted and appended wax seals, prints and a broadside (see below), a little dust soiled, pp. [228], 4to, twentieth-century quarter cream cloth and marbled boards; slightly soiled; very good £350

This commonplace book binds together dozens of manuscript jottings (and some printed excerpts), many of a comic nature and with a strong vein reflecting relations between the sexes. The printed clippings include an unrecorded broadside 'The Matrimonial Creed', printed by Sabine and Son, an article about Dulwich College from an 1823 issue of the Gleaner. The handful of divisional titles are mostly non-sequiturs; the first, 'Who's afraid', gives the volume its peculiarly sinister (and not at all

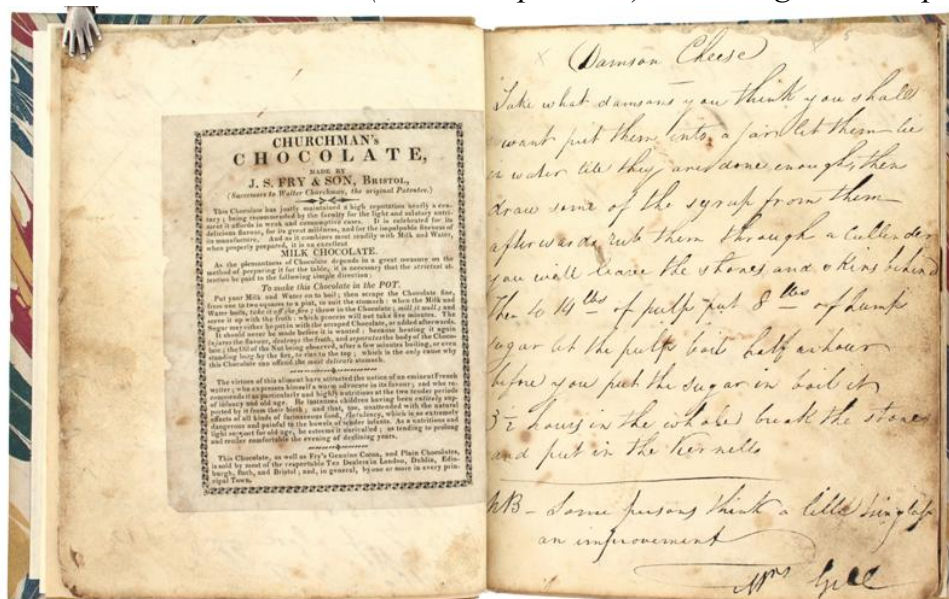
representative) spine title. Another - 'very stupid indeed' - more accurately represents the comic nature of the content. A previous owner has compiled a list of the watermarks and dates of paper, demonstrating that this is a volume constructed from twenty different forms of paper stock.

12. (Physiognomy.) Lavaters Looking Glass; Or, Essays on the Face of animated Nature, from Man to Plants. Dedicated to Her Grace the Duchess of Devonshire [...] Printed by Millar Ritchie [and Sold by] Messrs. Richardsons [...] Lackington, Allen, and Co. [...] and Geisweiler [...], 1800, FIRST EDITION, half-title (listing prices in boards vs 'neatly bound'), engraved allegorical frontispiece 'Truth Sacrificed to the Muses', occasional figures within the text; frontispiece offset to title, final quire a little spotted and soiled (two pages lightly stuck together), but generally very clean, pp. xii, 216, untrimmed in publisher's blue boards, pale backstrip with printed paper label; rather rubbed and scuffed, early ms. to upper cover and repeating red stamp (also at half-title), good £650

The sole printing of this work of physiognomy for artists, which lifts the main principles from the work of popular Swiss physiognomist Johann Caspar Lavater (1741-1801) and French anatomist Jean-Joseph Sue (1710-92) and publishes them under 'Lavater Sue and Co'. The Monthly Review of 1801 was dismissive: 'The Duchess of Devonshire will probably not be flattered by a dedication from non-entities and the public will look with eyes askance on a publication that comes in so questionable shape'. Yet however opportunistic (and plagiaristic), these short essays are unintentionally amusing—'the mouth is an opening across the face'; 'a Dutchman's skull is rounder'; 'the bee revels in luxury'—and contain some quite ingenious attempts to describe animal forms using only minor typographical tools. An unsophisticated copy in original boards, scarce with the half title.



13. (Manuscript cookery book.) Recipe book, [c. 1810] neat manuscript in at least two hands; variously browned, spotted and well used with occasional very pronounced browning, but wholly legible throughout, pp. [220], 4to, twentieth-century quarter cream leather and marbled boards, red label ('manuscript book') some original receipts and ephemera pasted to the new endpapers, good £400

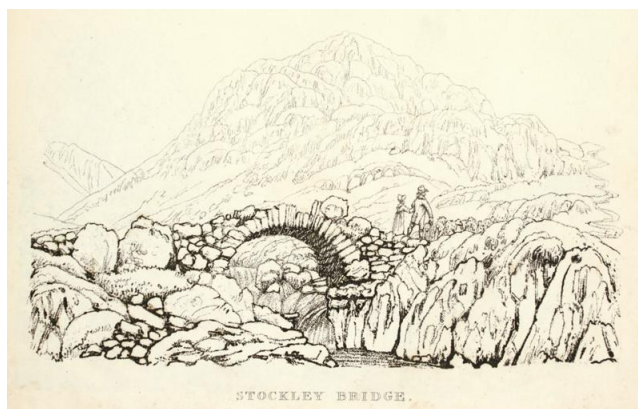


to the new endpapers, good £400

A sympathetically rebound volume comprising at least two distinct early nineteenth-century manuscript recipe books (non-chronological, the earliest dated is 1845, but many of the recipes in what is doubtless an earlier hand), packed with at

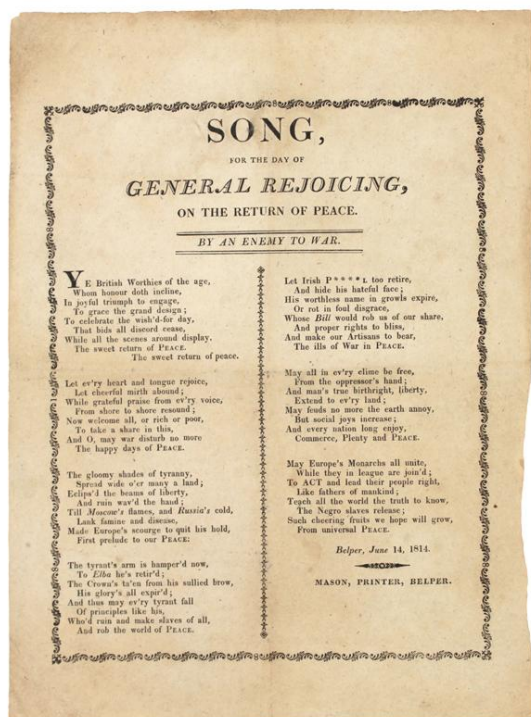
least two hundred recipes. The varied contents include methods for damson cheese, ground rice cakes, Worcester puddings, ginger beer, preserved (and dyed) lemons, 'a thin winter's cheese', Westphalia hams, Tile cakes, Italian pork, giblet soup, woodcocks, snipes and quails. Particularly good are the menus for named occasions or dinners: Christmas Rent Day Dinner (2 dishes of fish oysters sause [sic] / 3 turkeys / 4 geese, etc); 'Mens Club Dinner': calves, sheep, fowls, ducks, bacon - and Ladies Club Dinner: ducks, chicken, beef, veal. A handful of printed clippings include 'A Chinese method for mending China' and a recipe for 'Churchman's Chocolate' produced by J.S. Fry and Son, 'to make this chocolate in the pot' and the best way to do it into avoid offending delicate stomachs. An excellent volume.

14. (Lake District.) [GREEN (William)] [Views of the Lakes.] A Description of sixty small Prints etched by William Green of Ambleside, form Drawings made by Himself, *Printed for the Author, by John Tyler [...] and Published by William Green, Ambleside. 1814, letterpress title prefixing the pages of descriptive text followed by 60 plates, each with its own imprint; lightly toned with the occasional spot, mild offsetting, pp. 34, oblong 8vo, publisher's green moire cloth, yellow printed label to upper cover, (new?) blue endpapers; label a little eroded, some light damage and possible restoration at the (darkened) spine, good £350*



Sixty superb views of the Lake District by William Green (b. 1760), expertly etched to capture both the close detail and hazy distant vistas of the low and high peaks. The tarns, waterfalls, hills, dales, houses and lakes are described in the accompanying letterpress pages. In 1800 Green bought a cottage in Ambleside and set himself up as an artist and engraver, walking and scrambling through nature to capture these views. 'In his own time, Green's work, both artistic and literary was hugely influential, connecting the earlier picturesque

movement with a growing realism in the portrayal of the natural world' (Walsh). He was a keeper of alternative place names and he 'railed against the loss of an older world [...] he depicts buildings unaltered from the seventeenth century, longhouses with timber mullions, fire windows and wrestler slated roofs drenched in moss and ferns' (ibid). (See: Deborah Walsh: 'A Man before his Time', *Cumbria and Lakeland Walker*, November 2025, 48-51)



Derbyshire printed Broadside

15. (Napoleonic Wars.) [Drop head title:] Song for the Day of General Rejoicing, on the return of Peace. By an Enemy to War. Belper: Mason, Printer, 1814, printed broadside within undulating typographical border, 7 stanzas in 2 columns beneath drophead titles, (252 x 183 mm), uniformly browned due to paper stock and with a

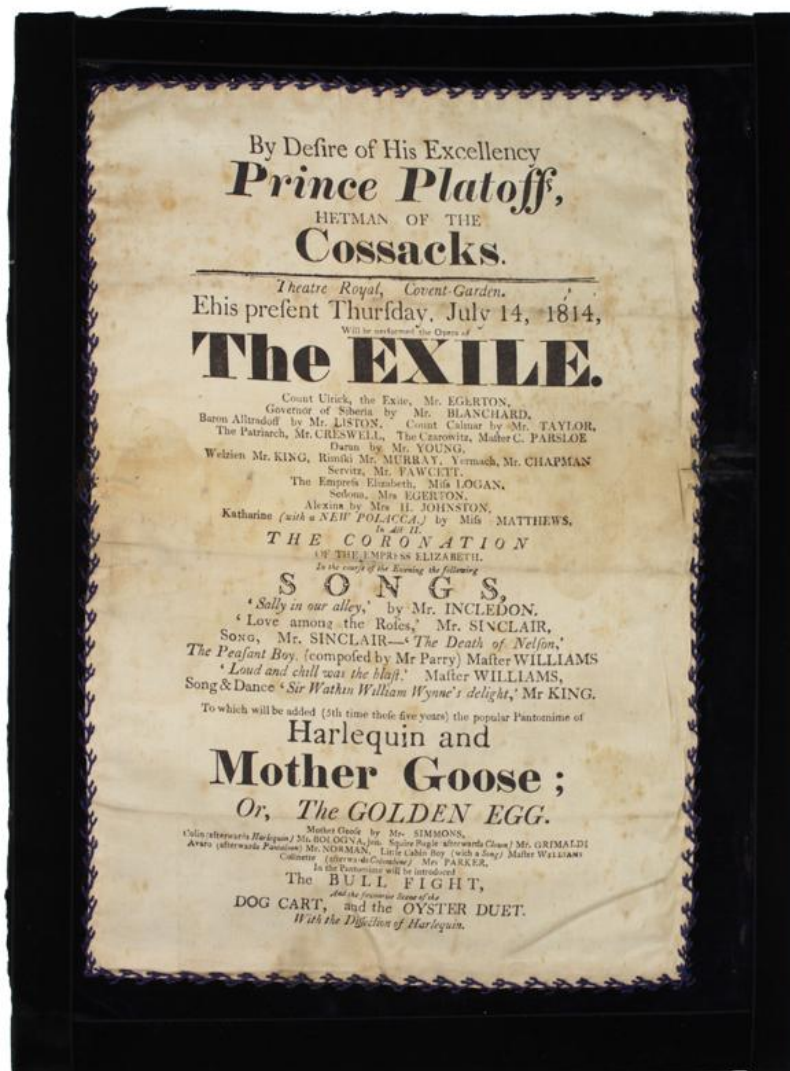
little soiling along folds (most pronounced at verso), a couple of finger smudges and one tiny (<2 mm) hole, good £250 Apparently unrecorded broadside ballad printed in Belper, Derbyshire. Ostensibly an encomium to the defeat of Napoleon ('The tyrant's arm is hamper'd now / to Elba he's retir'd), the author can't resist a (not terribly well) veiled dig at Robert Peel, who was unpopular in rural England long before his repeal of the corn laws. The verse ends with a cheering reference to the abolition of the slave trade and an optimistic note for the future.

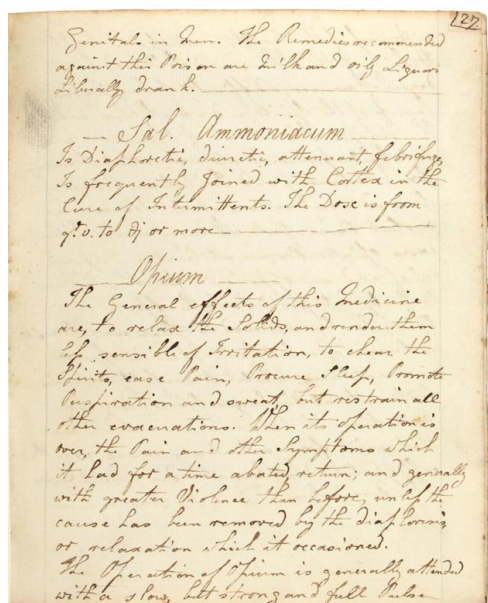
Playbill on Silk - Peace Celebrations

16. (Theatrical Playbill.) *'By Desire of His Excellency Prince Platoff, Hetman of the Cossacks. Theatre Royal, Covent Garden. Ehis [sic] present Thursday, July 14, 1814, will be Performed the Opera of The Exile [...] to which will be added (5th time these five years) the popular Pantomime of Harlequin and Mother Goose; or The Golden Egg [...]', 1814, 43-line playbill, printed on silk; a little crumpled where sometime folded with a few unobtrusive spots, (220 x 320 mm), decoratively stitched with purple thread into a black velvet mount, very good £950*

A silk printed playbill for a command performance in honour of Matvey Ivanovich Platov (1753-1818), the Russian general who led the Don Cossacks in the Napoleonic Wars. The Exile, which had premiered in 1808, centred around Count Ulrick, a wrongfully accused war hero living in icy Siberian exile, and his daughter's quest to secure his pardon. It was a fitting choice, with echoes of Platov's own career; he was briefly disgraced by Emperor Paul I, exiled to Kostroma and later confined to the Peter and Paul Fortress. The Emperor later awarded him the Commander's Cross of the Order of St. John of Jerusalem, and by 1814 he was highly decorated. This command performance in Covent Garden was an evening of melodrama and slapstick; the main entertainment of The Exile accompanied by popular pieces including The Death of Nelson and Mother Goose, featuring arguably the most famous comic actor of the Regency period, Joseph Grimaldi.

The British library and John Johnson collections have the paper variant, without the typo present here.





Opium Notes

17. (Medicine.) Manuscript medical notebook, c. 1815, manuscript notebook in a neat hand in brown ink, about half of the pages in use, some extra notes neatly stitched in with white thread; lightly age toned with the odd ink spot, pp. 87, [70], [24], 4to, broadly contemporary quarter mottled calf and marbled boards, small recent white ms. labels pasted to upper cover; boards rubbed and soiled, spine with sympathetic recent repair; ownership inscription: 'B. Jones, 1815', good £850

An excellent early nineteenth-century pharmacological notebook which demonstrates a deep knowledge of the druggist's art. While this has the usual home remedies (mixtures to combat coughs, burns, wine stains, recipes for nipple ointment, tooth powder, lip salve and

permanent ink), it is particularly notable for its detailed descriptions of hundreds of drugs and medicines, the pathologies they treat, instructions for administration, effects, adverse effects, and, in some cases, potted histories.

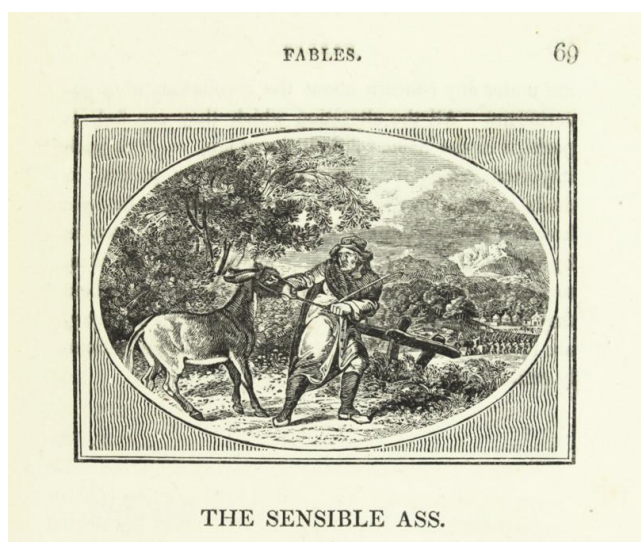
Asafoetida 'the strongest of all the foetid gums'; Mastica 'is useful in old coughs'; Aloes 'a stimulating cathartic bitter'; Bad Sarsaparilla 'in some cases of considerable use as a sudorific, where more acrid medicines are improper'; Mercurius Corrovius 'this precipitate is as its title imports, an escharotic'; Marubu 'White hore hound the leaves - these have a very strong not disagreeable smell & a rough very bitter taste'. Also included are Valeriana Sylvestris, Cortex Peruvianus, Gambogia, Sal Ammoniacum, and Opium: 'clear the spirits, ease pain, procure sleep, promote perspiration and sweat, but restrain all other evacuations'.

18. Malo (Charles) Les Papillons, Paris, Chez Janet, Libraire, [1817] half-title, title with hand coloured vignette, 11 hand-coloured stipple engravings of butterflies, tissue guards; a few small spots, pp. [2], 198, 16mo, contemporary binding of duck-egg silk with gilt foliate border and spine, pink endpapers, gilt edges, matching slipcase with spine title; a couple of stains to the upper cover, more to the slipcase, which is also a little threadbare, good withal £200

Charming little French work about butterflies by Charles Malo (1790-1871) with fine hand-coloured engravings after celebrated botanical illustrator Pancrace Bessa (1772-1835). With a calendar (dated 1817) at the back.



19. (Aesop.) BEWICK (Thomas) The Fables of Aesop, and Others, with Designs on Wood... Newcastle: Printed by E. Walker, 1818, FIRST EDITION, one of 500 Imperial copies, with Bewick's seaweed thumb-print receipt dated 1st October 1818, with 188 wood-engraved illustrations and 136 tail-pieces, largely unopened, marbled endpapers, flyleaves spotted, a few faint spots in the text, pp. [ii, receipt], xvi, 376, tall 4to, near contemporary half calf with decorative gilt rule, paste paper boards, backstrip with floral gilt device between gilt-ruled raised bands, edges slightly rubbed, boards expertly re-attached, very good (Tattersfield TB 1.35) £575



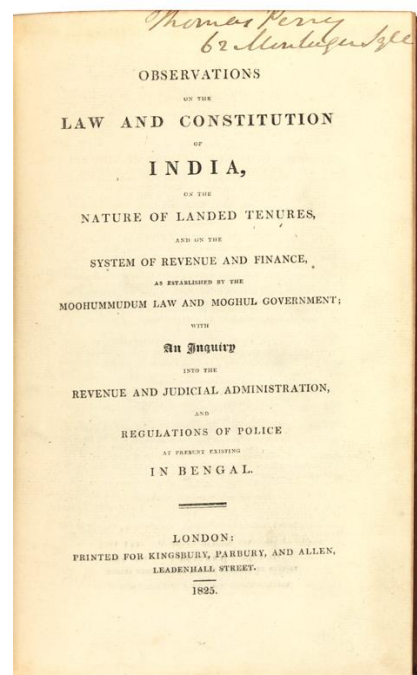
A pleasing, wide-margined copy, the designs for the cuts in all likelihood entirely by Bewick, the edition's progress slowing for several years due to the engraver's serious illness in 1812, but gaining momentum by 1815 when, in response to an enthusiastic letter from Bewick about the work, Robert Pollard replied: 'its a subject that will suit your hand & Taste & I dare say you will acquit yourself in it with pleasure to yourself and Honour to yr Name.' Bewick, however, was deeply disappointed by the quality of the printing, which was largely due to the unusually hot

summer which made the proper degree of damping of the heavy rag-paper for fine printing, virtually impossible.

Anglo-Indian provenance

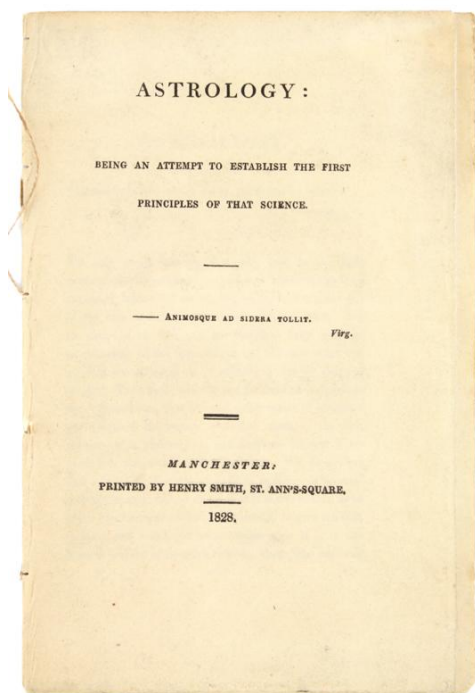
20. (India.) [GALLOWAY (Archibald)] *Observations on the law and constitution of India*, on the Nature of landed Tenures, and on the System of Revenue and Finance, as established by the Moohummudum Law and Moghul Government; with an Inquiry into the Revenue and Judicial Administration, and Regulations of Police at present existing in Bengal, *Printed for Kingsbury, Parbury, and Allen, 1825, FIRST EDITION*, lightly toned with one or two light pencil notes, but else an immaculate copy, pp. xxiii, 404, [2], 8vo, contemporary full tan calf, double gilt fillet to board edges, spine gilt in compartments, red label; spine and extremities a little scuffed; ownership inscription of Thomas [Erskine] Perry (see below), later bookplate of John W. Perry Watlington, very good (Goldsmiths'-Kress 24446.29) **£600**

A picture of the law and constitution of India as they stood in the early nineteenth century, by Sir Archibald Galloway (1779–1850), Chairman of the East India Company and leading scholar of Islamic law. 'Those who have written on the affairs of India, whether as to administration of the law or of the revenue, have, generally speaking, got entangled in the jungles (to use an Eastern phrase)'. This copy owned by Sir Thomas Erskine Perry (1806–82), Chief Justice of the Bombay Supreme Court. Scarce in commerce, with just one auction record (1960s).



Manchester Zodiac

21. (Astrology.) Astrology: Being an Attempt to Establish the first Principles of that Science, *Manchester: Printed by Henry Smith [...], 1828, lightly toned*, pp. 14, [2], untrimmed, disbound; good **£750**



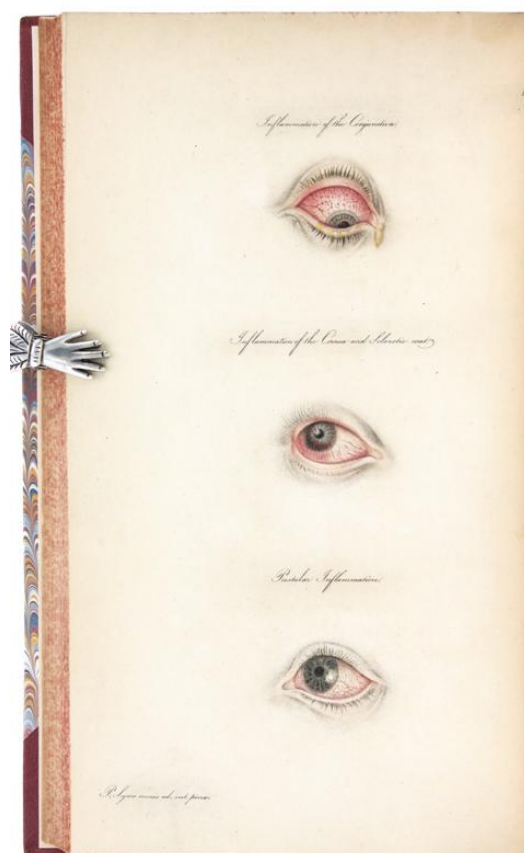
Rare and mysterious little booklet which acknowledges the scorn and ridicule which attaches itself to astrology, and merely begs the reader 'give it a fair, candid and unbiassed examination'. 'Astrology is the art of judging of the character and fortunes of an individual from an observation of the respective and relative position of the planets and the Sun and Moon, at the time of Birth'. It is a bold and admirable attempt to offer a scientific basis for astronomy, citing the obvious impact of the sun on the corporeal world and Newton's argument that "every particle of matter in the system acts upon every other particle" and of course the planets act upon our corporeal frames'. Concludes with a quotation from Byron's *Childe Harold*, Canto III. Only one copy in WorldCat (NYPL).

The First Modern Ophthalmologist

22. (Medicine.) WARDROP (James) *The Morbid Anatomy of the Human Eye* [...]

Illustrated by Plates, *Edinburgh: George Ramsay and Company, 1808, FIRST EDITION, 7 plates (6 in colour); a little age toned with the occasional mark, pp. xxxi, [1], 159, [1], 8vo, recent half red leather and marbled boards by Lawrence Yerkes of Iowa, spine label, red sprinkled edges, very good £650*

The 'first book devoted entirely to ophthalmic pathology' (Blodi). Celebrated Scottish eye doctor James Wardrop (1782-1869) fell into ophthalmology thanks to the breakdown of Anglo-French relations. A medical student in Paris at the outbreak of the Napoleonic wars, he was detained as a British national at Fontainebleau before escaping to Antwerp under a false American passport, and thence to Vienna, where he joined a friend who was studying ophthalmology under Georg Beer, one of Europe's most prominent eye surgeons. The specialism stuck, and upon returning to Britain Wardrop became surgeon to King George IV. He was the first to classify inflammations of the eye according to the structure attacked, and the first to document clinical and post-mortem observations of a range of conditions. Many such appear here, his seminal illustrated work on corneal disease and other eye disorders, which introduced the term 'keratitis' to medical literature. (See: Blodi, *History of Ophthalmic Pathology* 1991 p. 248).



23. (Card Game.) Court Game of Geography, [c. 1838], deck of 52 engraved playing cards (12 human figures and 40 maps) within single ruled borders, partly hand-coloured, plain versos; some a little close trimmed, variously a little toned with the odd handling mark but generally very clean, each card 97 x 65 mm, with near-contemporary neat manuscript instruction booklet (pp. [24] and some blanks), pages sewn and bound in limp wrappers of patterned paper, cards and booklet within original textured maroon leather case with flap, gilt-lettered, very good (Berry 232) **£1750**

A geopolitical card game for five to six players: 'the useful science of geography combined with pleasing and elegant amusement'. The suits represent different continents - via maps of varying detail - each with three 'court cards' depicting a single ruler or sovereign from the royal courts of England, Russia, France, China, Persia, Mysore, Egypt, Algiers, Morocco, USA, Canada and Mexico.

In addition to cartographic geography, the game aims to impart a subjective ranking of continents and nations, placing Britain at the apex of an imagined hierarchy of world powers: 'so by remembering that Spain is painted as the six of hearts, the player is reminded that Spain is in Europe and of importance among European nations [...] being only inferior to the British Isles (the ten), Russia in Europe (the nine), France (the eight), and Austria (the seven). First produced by Charles Hodges in 1827 and reissued in the 1830s by William and Henry Rock. Uncommon in all forms.



Grimoire

24. Barrett (Francis) The Magus, or Celestial Intelligencer; being a Complete System of Occult Philosophy. In three Books [...] Lackington, Allen, and Co., 1801 [i.e. 1875], 2 vols in 1, half-title, engraved portrait frontispiece, 22 engraved plates (5 hand-coloured), additional wood-engraved illustration of a seated spiritualist pasted on recto of frontispiece, early ink ownership inscription (1890) overwritten with 3 or 4 magic symbols on title, ink stain in the shape of a devil's head mostly over the 'seal of Jupiter' on the plate of Magick Seals (with pencil note in fore-margin: '4-C Jupiter (blotted inscription). Confirms O Deus potentissimus in margin); a little-age toned with the odd nick out of the text block, some spotting and handling marks, pp. [15], 175, 198, 4to, publisher's quarter brown morocco and crimson boards, spine with gilt magus-riding-dragon device; lower board sunned, boards with old water damage recently polished out, spine neatly repaired (partially obscuring publisher's details at foot), good **£3500**

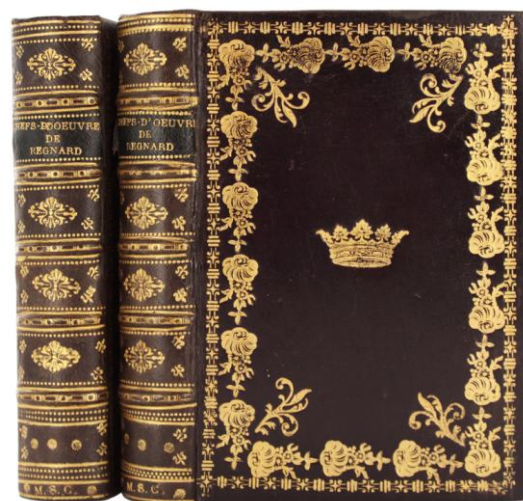
Second edition of Francis Barrett's monumental work on the occult sciences. Sections include natural magic (amulets, charms, sorcery, conjuring), alchemy, magnetism, cabbala, and biographies of historical magi and occult philosophers. Barrett draws heavily on these early authorities: 'We have collected out of the works of the most famous magicians, such as

Zoroaster, Hermes, Apollonius, Simon of the Temple, Trithemius, Agrippa, Porta (the Neapolitan), Dee, Paracelsus, Roger Bacon, and a great many others'. 'The book's most startling feature is a set of [hand-coloured] gargoyle-like portraits of demons conjured up in ritual magic ceremonies' (ODNB). This is a virtually exact reprint of the first edition (both are dated 1801), with only minor textual differences and the presence in this edition of five plates instead of four. Barrett (1774-1830) engaged in intense study of occult philosophy and metaphysics. As well as a reflection of this study to date, the present work acts as a puff for his school (advertised here: ii, p. 140), which he founded with an intention to cultivate a private circle of students and - with them - revive ancient and Renaissance occult arts. This institution operated from 99

Norton Street, Marylebone, and although short-lived, its methods were influential in later esoteric movements such as the Hermetic Order of the Golden Dawn, in which may have prompted this near-identical reissue of Barrett's infamous grimoire.

25. (Binding.) REGNARD (Jean-François) Chefs-d'Oeuvres [...] Tome premier [-deuxième] Paris: E. Plon et Cie, Éditeurs [...] Brière, Bibliophile, 1879, 2 vols, frontispiece portrait to vol. 1; a few spots to prelims, portrait faintly offset, pp. xxiii, 341, [3]; [4]; 414, 12mo, contemporary full deep claret morocco, gilt roll border, spine ornately gilt in compartments with raised bands and black labels, (slightly) later and very enthusiastic application of a thick gilt floral roll, within the existing border, and central crown device, deckled edges, top edge red, gold and blue patterned silk endpapers; a few very minor scuffs to covers, near-fine **£200**

A handsome copy of the works of French comic poet Jean-François Regnard (1655-1709).



26. (Japanese Fairy Tales.) HASEGAWA (T., Printer) Japanese Fairy Tale series: Momotaro; The Tongue-Cut Sparrow; Battle of the Monkey and the Crab; The Old Man Who Made the Dead Trees Blossom; Kachi-Kachi Mountain; The Mouse's Wedding; The Old Man & The Devils; The Fisher-Boy Urashima [8 vols.] London & Sydney: [Printed by the Kobunsha (T. Hasegawa) for:] Griffith Farran, n.d. [circa 1888,] colour-printed on crepe paper throughout, the woodblock illustrations by Sensei Eitaku, one or two little faint spots, foolscap 8vo (uniform), original self-wrappers, colour-printed illustrations to covers, the backstrips of thin silk, a couple of little marks or spots to margins of covers, vol. 6 with small

stain at head of rear cover, the odd little spot to textblock edges also, in a later card chemise and marbled paper slipcase, very good **£1750**

The first eight volumes in a series of beautiful little books that ran to twenty titles - sixteen of these being issued in this form by Griffith Farran for a Western market, and eschewing on that basis the Japanese Yamato toji binding style used elsewhere. The translations were by David Thompson, James Curtis Hepburn, and Basil Hall Chamberlain - later volumes would be completed by Kate James, and the series pre-dates Hasegawa's similar work with Lafcadio Hearn.

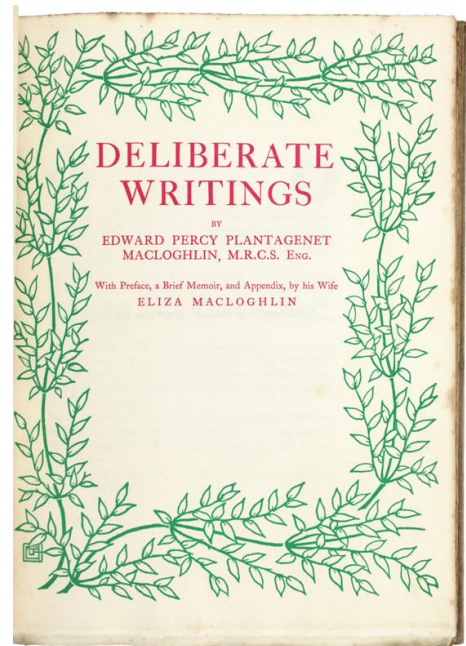


27. Lang (Andrew, Editor) A Complete Collection of the 12 Fairy Books, Longmans, Green, 1889- 1910, *FIRST EDITIONS*, frontispieces (tissue-guards present to all but orange) and further illustrations, some full-page, principally by H.J. Ford (joined by G.P. Jacomb and Lancelot Speed in Blue and Red respectively), from Violet onwards with some colour plates, occasional faint foxing, near contemporary gift inscription to verso of frontispiece in Crimson, pp. viii, 390, 16 [ads dated August 1889]; [i], 367, 16 [ads]; xii, 366, 2 [ads]; xvi, 321, [2, ads]; ix, 360; xii, 387; xii, 388; xi, 371; xiii, 350; xiii, 358; xv, 336; xv, 369, crown 8vo, original cloth matching the respective titles, each with lettering on backstrip and overall design to backstrip and upper board blocked in gilt, most with lean to spine and slight rubbing at extremities, first two volumes with a couple of corners gently knocked, Red with some repair evident to bottom half of lower joint and a touch of fraying at head of same, Lilac faded as usual but retaining some of its colour on the boards, fading to backstrip of pink as usual, Orange with a little wear at extremities, a.e.g., a couple with bookseller tickets to front pastedowns, a few with contemporary or near-contemporary ownership inscriptions, Crimson with cracking at head of rear hinge and an abrasion to the flyleaf **£14000**
A nice set, with particularly good copies of the Blue, Green, and Brown books - but the overall condition superior to what is commonly met with.

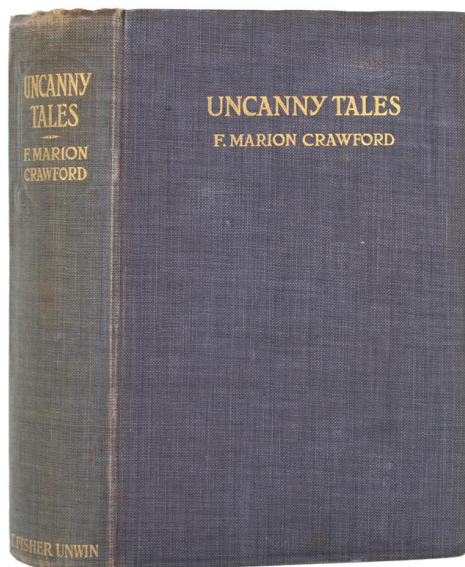


'An Offering at the Altar of Righteousness'

28. (Pear Tree Press.) MACLOGHLIN (Edward Percy Plantagenet) *Deliberate Writings*. With Preface, a Brief Memoir, and an Appendix, by his wife, Eliza Macloghlin. Privately Printed [at the Pear Tree Press,] 1906, *SOLE EDITION*, printed in black, red & green, with decorations throughout and a foliate border to title-page by the printer James Guthrie, portrait frontispiece (a photogravure by Emery Walker) with captioned tissue-guard, and a further plate of his grieving widow, a few faint little spots at either end of textblock, pp. xviii, [1], 99, [7], 4to, original beige linen, lettered in gilt to upper board with gilt decorations (by James Guthrie to upper and lower boards), little dinks to edges of upper board, a few light marks, edges untrimmed with the top edge a little dusty, faint spots to fore-edge, endpapers with attractive Guthrie designs incorporating Eliza Macloghlin's monogram, a few faint spots to flyleaf, very good **£250**



With an inscription by the author's widow to the initial blank: 'An Offering at the Altar of Righteousness, to Dr. C.T.[?] Porter, from Eliza Macloghlin'. The printed letter preceding the text is designated for the same, signed and dated. The literary remains of a Wigan surgeon, who had died two years earlier - assembled by his widow in lavish tribute. Her prefatory material includes a poem, 'In Memoriam', and a memoir in prose, which, though 'brief', exalts the attributes inherent from his birth in the very strongest terms. Two further elegies follow her Appendix at the close. Alongside her husband's correspondence, it collects his essays on 'Supernaturalism and Morality', 'Faith and Freethought', and 'The Bible and Sexual Morals'. One of only a few private commissions undertaken by James Guthrie at the Pear Tree Press, whose distinctive decorative style is evident. Subsequently the copy of author John Russell Taylor, and then into the estimable private press collection of David & Hermione Chambers.



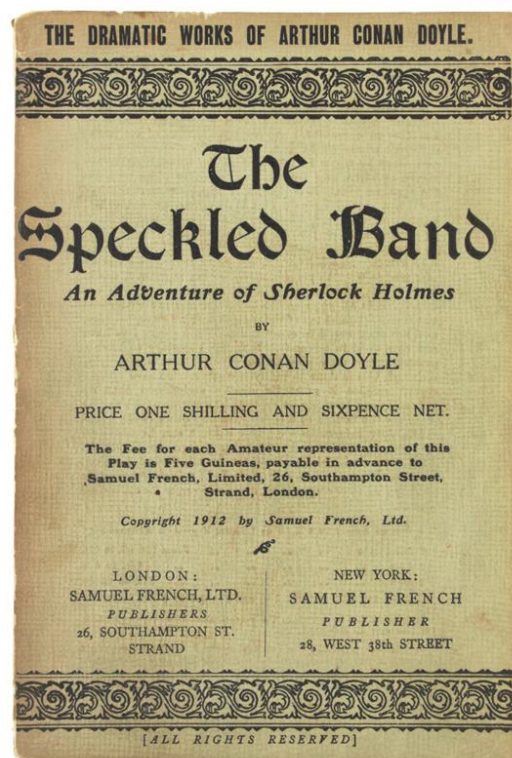
29. Crawford (F. Marion) *Uncanny Tales*. *T. Fisher Unwin, 1911, FIRST EDITION, title-page printed in red and black, final page of text faintly spotted, pp. [vi], 307, crown 8vo, original purple cloth, lettered in gilt to upper board and backstrip within a blind-stamped border, the backstrip slightly faded, a touch of rubbing at extremities and a tiny mount of wear to lower joint, free endpapers faintly browned, bookseller ticket to front pastedown, very good £2500*

Scarce; the UK edition precedes the American (under the title 'Wandering Ghosts') by a couple of weeks.

Seven stories published posthumously, including the much-anthologised 'The Upper Berth' - praised in strong terms by both M.R. James and H.P. Lovecraft - and the vampire tale 'For the Blood is the Life'.

30. Doyle (Arthur Conan) *The Speckled Band*. *An Adventure of Sherlock Holmes. Samuel French, 1912, FIRST EDITION, first impression, with 5 stage diagrams, faint dampstain at lower edge through first few gatherings, a few small spots, pp. 124, [ii, ads], [ii, blank], 8vo, original pale green wrappers, printed cover with title, author, publisher, price and fee information with typographical upper and lower border, backstrip black lettered, backstrip toned with slight damage at head and foot, text block separating from backstrip, text block fore-edge slightly spotted, good (Green & Gibson A36a) £5750*

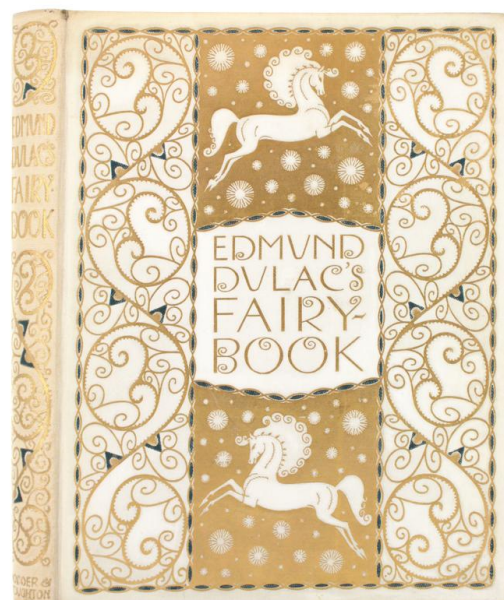
Conan Doyle's highly successful play which rose from the ashes of the 1910, Adelphi Theatre, *The House of Temperley* production, which drew poor audience numbers thanks to the death of King Edward VII and the supposition that the subject (bare-knuckle prize-fighting) was not suitable for women. 'When I saw the course that things were taking I shut myself up and devoted my whole mind to making a sensational Sherlock Holmes drama. I wrote it in a week and called it *The Speckled Band* after the short story of that name.' The edition features the original cast list (Mr. H.A. Saintsbury, the Holmes of his day etc.), and includes all the detailed instructions necessary for staging a production: costume hire possibilities, prop positioning, rights fees, and 3 pages of lighting design titled 'Electric and Lime Plot.'



31. Dulac (Edmund, Illustrator) *Edmund Dulac's Fairy Book*. *Fairy Tales of The Allied Nations. Hodder and Stoughton, [1916,] FIRST EDITION, 47/350 COPIES signed by the artist, frontispiece and 14 further tipped-in plates by Dulac, all captioned and within a gilt border, pp. [x], 170, 4to, original white cloth with elaborate design to upper board and backstrip stamped in blue and gilt, the upper board bowing slightly, very minor wear at head of joints, slight bump to top corners, a faint vertical mark to fore-margin of lower board,*

untrimmed edges and endpapers a little browned, contemporary gift inscription to flyleaf ('X mas 1916'), faint crease to top corner of this, very good **£1400**

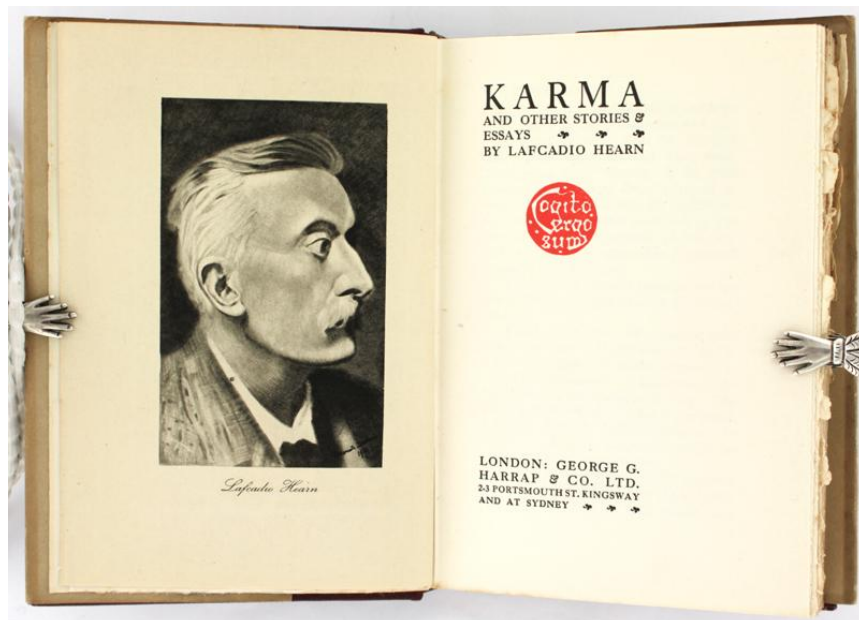
A handsome copy. In fulfilment of its subtitle, the work - though lavish, a wartime production - includes fairy tales from Russia, Japan, Serbia, Ireland, Italy and Belgium (including Flemish), in addition to his native France and resident England. Dulac's illustrations attest, Colin White notes, to his 'remarkable ability to [...] adapt his style to the country of origin'.



32. Hearn (Lafcadio) *Karma, and Other Stories.*

[The Harrap Library.] *George G. Harrap, 1921, FIRST ENGLISH EDITION, frontispiece portrait of the author, chop to title-page printed in red, a few spots to half-title and a couple of pages with a few tiny spots to fore-margin, a few pages opened a little roughly (but not close to text), pp. 205, crown 8vo, original maroon cloth, the lettering to backstrip and upper board stamped in gilt against a grey ground, the upper board with decorations in same, t.e.g., others untrimmed and in large part uncut, a few spots to these and endpapers, small bookseller ticket to flyleaf, dustjacket slightly browned to backstrip, very good* **£400**
Uncommon in the dustjacket.

A collection of eight stories and articles collected here for the first time. The author was born on the Greek island of Lefkada, for which he was named, and raised in Dublin, with spells for education, none of it of pleasant hue (an eye was lost to bullying), in England and France. He



lived itinerantly for a while on the streets of London, New York and Cincinnati - a job at the Cincinnati Enquirer established him as a slaughterhouse journalist, specialising in 'grisly depictions of death' (ODNB). Still in penury, he left for New Orleans and then the West Indies, beginning to publish both original work and translations in this period. The nomadic aspect of his existence is relevant to this collection in the form of 'A Ghost' - what the editor,

Albert Mordell, calls a 'beautiful prose-poem' - where he describes such spirits as most familiar to the man who 'wanders away from the place of his birth'. A longheld fascination for the East, evident in the essay on China's relationship with the West and the four Japanese fairy tales included here, took him to Japan in 1890, where he lived for the remainder of his life (he died in 1904).

33. Hearn (Lafcadio, Translator)

Japanese Fairy Tales: The Boy Who Drew Cats; The Old Woman Who Lost Her Dumpling; Chin Chin Kobakama; The Goblin Spider; The Fountain of Youth.

Printed in color by hand from Japanese wood blocks. [5 Vols.] Tokyo: T. Hasegawa, n.d. [circa 1922?], crepe paper, the illustrations colour-printed from Japanese woodblocks, predominantly by Kason Suzuki, crown 8vo (uniform), original illustrated self wrappers, stab-sewn with silk-thread (Yamato toji binding), backstrip of thin silk, the books in fine condition within the publisher's board and blue cloth chemise, this lined with an attractive paper (marred a little on one panel by some adhesive-staining), the chemise with fading to backstrip and fore-edges, light wear along joints, attractive paper label to upper panel speckled with gold, the books in fine condition **£1450**



A beautiful piece of printing; the listed publication dates are between 1898 and 1922 (the final volume), though when they were issued as a set is hard to determine (an American issue for Macrae-Smith Company in Philadelphia carries the date of 1931).

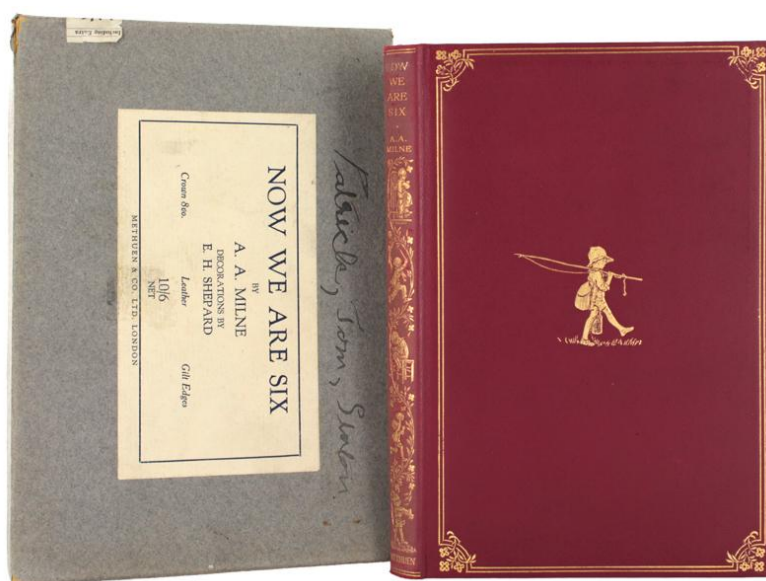
The translator had been in Japan since 1890; the present stories were completed between 1894 and 1902, commissioned by the publisher at a rate of twenty-dollars per story - the final volume the only one not appearing in Hearn's lifetime, following 18 years after his death.

Deluxe issue, in the original box

34. Milne (A.A.) Now We are Six. Methuen, 1927, FIRST EDITION, De Luxe issue, drawings and endpaper designs by E.H. Shepard, contemporary gift inscription to half-title, pp. xii, 104, crown 8vo, original maroon calf, backstrip lettered in gilt, Shepard vignette and border-design to upper board also in gilt, backstrip very faintly chafed at tips with a hint of fading, spine leaning gently, a.e.g., red silk-marker, pink endpapers with Shepard designs

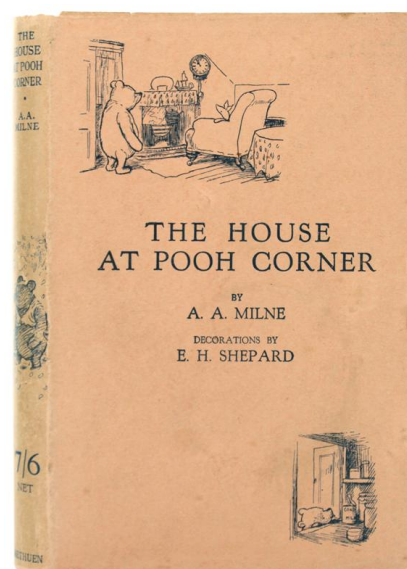
printed in dark blue, a tiny sprinkling of spots at head of front pastedown, in the publisher's original grey card box with printed label to top and sides, some light wear to the box with three names (presumably original recipients) written above, very good condition **£2000**

A superbly preserved copy of this much-loved collection of children's poetry; the follow-up to 'When We Were Very Young' and the third of the 'Winnie-the-Pooh' books.



35. Milne (A.A.) *The House at Pooh Corner*. With Decorations by Ernest H. Shepard. Methuen, 1928, *FIRST EDITION*, frontispiece and line-drawings by Shepard throughout, including, at the close, Christopher Robin and Pooh in silhouette, gift inscription to half-title, pp.xi, 178, [1], crown 8vo, original salmon-pink cloth, backstrip lettered in gilt, single-fillet border and Shepard vignette to upper board blocked in gilt, t.e.g., a few little spots to fore-edge, pink endpapers with Shepard designs, faint partial browning to inner margin of free endpapers, dustjacket with Shepard designs, some minor chipping at extremities and some very light handling, a few little spots to flap-folds, very good **£2250**

A bright copy of the second collection of 'Pooh' stories, the fourth of Milne's books to feature him overall: 'Once more, and for the last time ...'



Princess on Princess

36. Devee (Sunity [Suniti Devi]) *The Life of Princess Yashōdara*. Wife and Disciple of the Lord Buddha [...] With eleven coloured plates reproduced from drawings, and a map, by Bhuban Mohen Mukerjee. Elkin Mathews & Marrot, 1929, *FIRST EDITION*, frontispiece, the 11 colour-printed plates with captioned tissue-guards (one a little creased), occasional faint spotting, pp. xi, 75, 4to, original mid-blue buckram, lettered in gilt to backstrip and upper board, the latter with crest stamped in gilt, the backstrip faded, marks to cloth, textblock edges toned, faint waterstain to top edge, a little spot to tail edge, endpapers lightly spotted, small hole at foot of flyleaf, a newspaper clipping regarding a Bristol ceremony in tribute to Rajah Ram Mohun Roy (including the author as 'the leading Princess of India'), the clipping detached and joined by an obituary of

the author, good condition **£250**

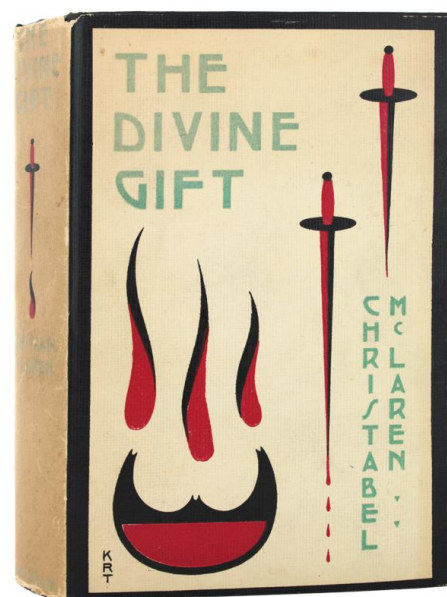
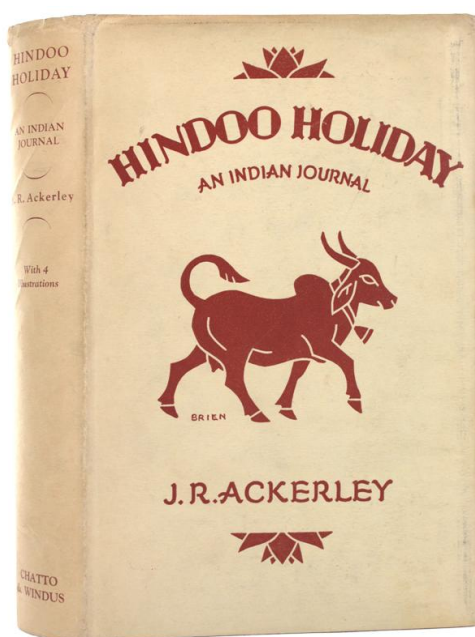
Signed by the author by way of her calling-card, laid down at the head of the flyleaf: 'With compliments of the author [Maharanee Sunity Devi of Cooch Behar], 1 Seymour Street'. The Indian Princess's account of Siddharta's partner (born circa 563 BCE) was her final book; she had earlier written on Mogul princesses and the folk-tales of her country, as well as her own autobiography. The book is scarce, the author's signature uncommon.

37. McLaren (Christabel [née Macnaghten, later Lady Aberconway]) *The Divine Gift*. Longmans, Green, 1929, *FIRST EDITION*, very short closed tear at foot of inner margin of title-page, pp. ix, 300, crown 8vo, original black cloth, lettered in red to backstrip and upper board, latter with border in same, top edge red, dustjacket with a striking design signed 'KRT' [i.e., K. Romney Towndrow], the backstrip panel a little sunned and slightly nicked at ends, very faint mark at head of rear panel, very good **£900**

The author - née Macnaghten and the daughter of the Met's Assistant Commissioner during the Jack the Ripper case, Sir Melville Macnaghten - married the politician and horticulturalist Henry McLaren, who became the 2nd Baron Aberconway in 1934.

She was prodigiously well connected within both general and literary society, enjoying long friendships with H.G. Wells, W. Somerset Maugham, Siegfried Sassoon et al., as well as Aleister Crowley (whom she astonished, Louis Marlow recounted in 'Seven Friends', by failing to die at having read from a supposedly fatal 'enormous Magical Book', thereby pronounced one of 'the Elect') but the present work - a Hubin-listed mystery novel - is a vestige of her connection to the Bloomsbury Group: Quentin Bell describes in 'Bloomsbury Recalled' that the work was, in fact, ghostwritten by Clive Bell (whose principal contribution was to limit the super-abundance of the word 'and'), along with, to a greater extent, Desmond MacCarthy, whose intervention perhaps merited a claim to authorship. Aberconway subsequently published a pair of children's stories, illustrated by Rex Whistler, and a book on cats.

The dustjacket is the work of Kenneth Romney Towndrow, one of only a handful of designs in this medium by an artist whose work requires attention.



38. Ackerley (J.R.) *Hindoo Holiday*. An Indian Journal. Chatto & Windus, 1932, *FIRST EDITION*, 4 text illustrations, pp. xi, 342, crown 8vo, original brown cloth, backstrip lettered in gilt, very slight lean to spine, bottom corner of lower board very gently knocked, top edge brown, buff dustjacket with a pictorial design by 'Brien' to the front panel, the backstrip panel faintly browned with a little creasing, a couple of little nicks at extremities, very good **£150** The author's account of half a year in India, where he had been companion-secretary to the eccentric Maharaja of Chhatarpur (here, 'Chhokrapur') - a role he took up at the suggestion of E.M. Forster, who supported his early career. It is, the blurb announces, 'a gay satire on autocracy, a living picture of a small corner of India, and [...] a vivacious tribute to the character of its eccentric ruler'.

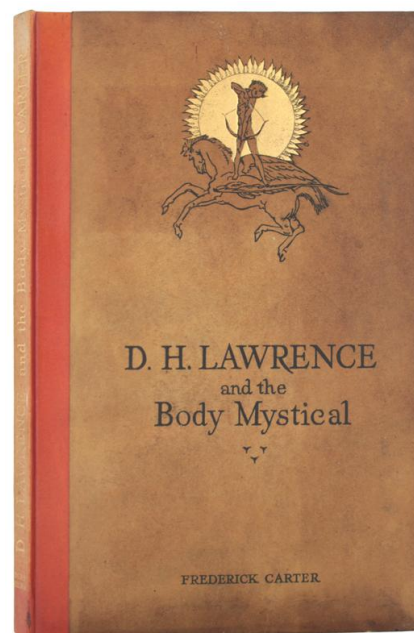
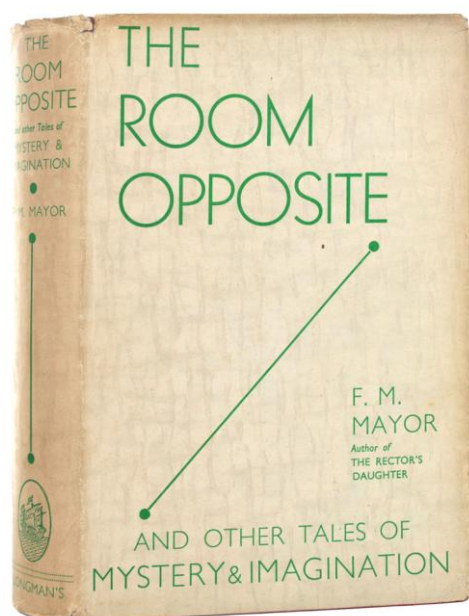
39. (Lawrence.) CARTER (Frederick) *D.H. Lawrence and the Body Mystical*. Denis Archer, 1932, *FIRST EDITION* 121/250 COPIES, frontispiece portrait of Lawrence by the author, the odd faint spot to the generous margins, pp. 63, 8vo, original quarter orange vellum with buff boards, the upper board with vignette stamped in black and gilt, backstrip lettered in gilt and faded, the boards a little browned, light spotting to endpapers, the front pastedown with the bookplate of author Thomas Burke (see below), strong odour of tobacco-smoke, good **£250**

Inscribed by the author on the flyleaf: 'Thomas Burke's copy, with the regard of Frederick Carter'.

The recipient was the London author, who wrote extensively on the city's Chinatown and Limehouse districts among other aspects. A friendly autograph letter from Frederick Carter, in green ink (the sheet slightly spotted), to the same is laid in, professing himself 'delighted to see your name at the foot of a letter', as a platform for his 'kind and generous praise about my little book' (possibly in reference to 'Gold Like Glass' from the same year); he has asked his publisher to send along a copy of the present work, 'but [...] I have had a fine row with him recently', so 'he may be stuffy and decline' - however, the prospect of a second edition of the work means that 'perhaps his views have lost asperity'.

Burke has laid in a clipping of Carter's article ('Ritual Pattern') for the Dublin Magazine on ritual as 'the earliest of the arts' - a piece of relevance to his analysis of Lawrence, and to the shared interest in esoteric forms of religion of both Carter and Burke. The two men would collaborate, in a more light-hearted vein, on a guide to London's drinking establishments - 'Will Someone Lead Me To A Pub?' (1936).

Carter was a Bradford-born artist whose attraction to mysticism brought him into association with Aleister Crowley, Austin Osman Spare, et al., and forms the crux of his interest in Lawrence - another collaborator, with Carter's work the foundation of the novelist's final book, 'Apocalypse'. The present work offers a brief account of the origin of that work, from 'Lawrence's interest in my manuscript of the "Dragon of the Alchemists"', as part of a larger account of his subject's art and life, as seen through the prism of mystical symbolism.

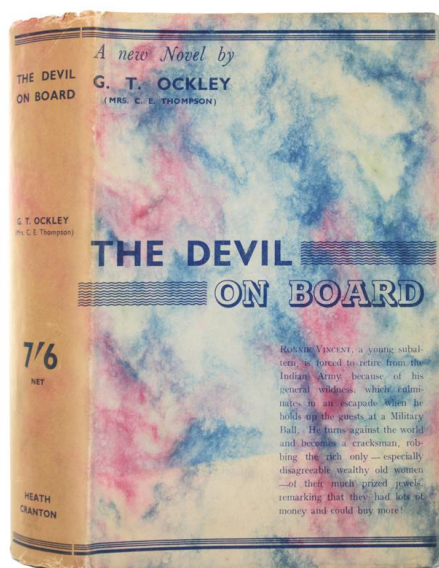


40. Mayor (F.M. [Flora McDonald]) *The Room Opposite, and Other Tales of Mystery and Imagination.* Longmans, Green, 1935, *FIRST EDITION*, a few small spots to borders of half-title and final page of text, pp. v, 322, crown 8vo, original salmon-pink cloth, the upper board and backstrip lettered in dark blue, the upper board with a band of dust-darkening at head, a few small spots to edges and borders of free endpapers, gift inscription to flyleaf (see below), dustjacket faintly browned, light chipping to extremities, very good **£750**

A posthumous collection of stories. Her work was admired by the Woolfs, whose Hogarth Press published her novel 'The Rector's Daughter', as well as E.M. Forster, Rosamond Lehmann, John Masefield (whose obituary note for The Times never reached print), et al.

The present work cites on its front flap the approval of no less an authority on the macabre than M.R. James,

who submits that 'the stories in this volume which introduce the supernatural commend themselves to me very strongly'. Some of the stories draw on Mayor's acting background, the profession she gravitated towards following graduation from Newnham College, Cambridge. The gift inscription is presumably contemporary: 'Lily, in memory of the Author'; not itself signed, it would be reasonable to suppose it was from someone close to Mayor.



41. Ockley (G.T., Mrs C.E. Thompson) *The Devil on Board*. Heath Cranton, 1937, *FIRST EDITION*, pp. 296, crown 8vo, original mid-blue cloth, lettered in dark blue to upper board and backstrip, the latter a little faded, textblock edges toned, a couple of little spots to inner margin of free endpapers, dustjacket with a visually immersive marbled design, touch of chipping at ends of sunned backstrip panel, very good **£425**

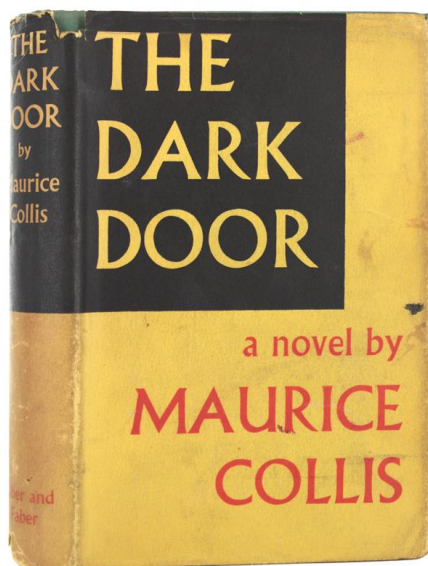
The third of the author's three novels, all with criminous elements - here in the form of disgraced army officer Ronnie Vincent, who exercises his vendetta against the world by robbing from 'disagreeable wealthy old women' on a liner returning from India. The blurb avers that it is a work which 'travellers to and from the East in particular will appreciate' - presumably excluding those

in the category that forms Vincent's prey.

42. Gill (Eric) Original woodblock: 'I am a little world', for the frontispiece of *The Holy Sonnets* by John Donne. circa 1938, boxwood block with the blindstamp of T.N. Lawrence to verso along with the engraved signature of the artist and his numbering, signs of inking, 13 x 8.5 cm approx., very good condition (Gill, Corey & MacKenzie 298) **£3500**

The opening engraving to Gill's edition of Donne establishes a distinct style which is carried through the work, with protoplasmic, sinuous lines.

[With:] Donne (John) *The Holy Sonnets*. Introduction by Hugh I'A. Fausset. J.M. Dent for Hague & Gill, 1938, *FIRST GILL EDITION*, ONE OF 550 COPIES signed by the artist ('Eric G'), printed in Gill's Bunyan typeface (the first work using this typeface) on Barcham Green handmade paper, 4 full-page wood-engravings and clover colophon device by Gill, pp. xiv, [26], 8vo, original black cloth, lettered in gilt to upper board and backstrip, upper board with Gill's clover device stamped in gilt, backstrip a little faded, very good (Gill, Corey & MacKenzie 298)



43. Collis (Maurice) *The Dark Door*. Faber and Faber, 1940, *FIRST EDITION*, pp. 296, crown 8vo, original turquoise cloth, backstrip lettered in red, lean to spine, corners a little pushed with a hefty knock to bottom corner of upper board, the dustjacket a little soiled and marked, chipped at extremities, good **£375**

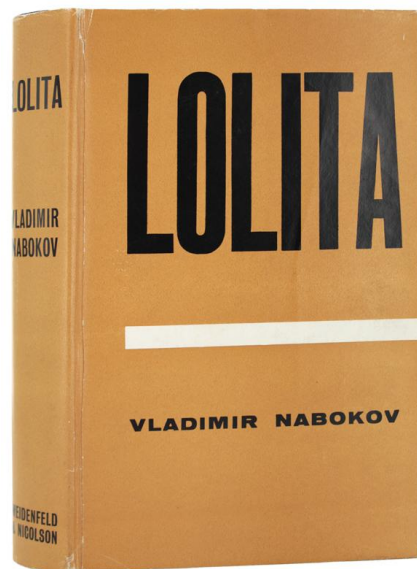
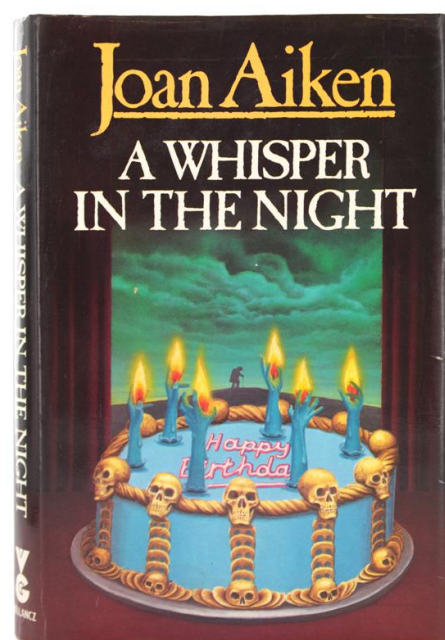
Inscribed by the author on the flyleaf: 'To Gerald Festus Kelly, In admiration for his painting, thanks for his hospitality, and regard for himself, from the author, Maurice Collis, 2/5/42'. The recipient was an eminent portrait-painter, who had, in 1938, received a commission to paint the state portraits of King George VI and Queen Elizabeth; his literary sitters included T.S. Eliot and W. Somerset Maugham - the latter on numerous occasions. The work of

both men is characterised by an attraction to the Orient, in particular Burma, where Collis had spent a large part of his civil service career; Kelly had been there more briefly, but it continued to exert an influence on his work - most notably in a series of portraits of the Shan princess Sao Ohn Nyunt in the 1930s.

The present work, scarce, is a thriller set in that Southeast Asian milieu, its narrator 'a distinguished Oriental scholar in the employ of the British Secret Service'.

44. Nabokov (Vladimir) *Lolita*. Weidenfeld & Nicolson, 1959, *FIRST ENGLISH EDITION*, pp. 320, crown 8vo, original black boards, backstrip lettered in silver, top edge pink, slim adhesive track down inner margin of free endpapers, dustjacket very bright with just a little rubbing at extremities, price-clipped with faintest of spotting to flaps, very good **£400**

An excellent copy of the author's masterpiece; the Appendix provides a global gathering of literary endorsements.



45. Aiken (Joan) *A Whisper in the Night*.

Stories of Horror, Suspense and Fantasy.

Victor Gollancz, 1982,

FIRST EDITION, a couple of faint little handling marks to opening pages of 'The Birthday Party', pp. 189, [1], crown 8vo, original pale orange boards, backstrip lettered in gilt, dustjacket, near fine **£450**

An 'undertaker's dozen' of stories, situated in the world of 'horror and suspense' that is 'Aikenland' (blurb).

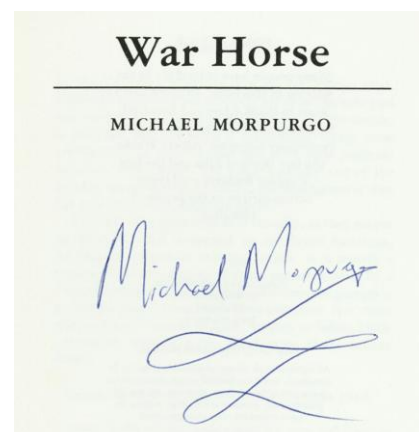
A scarce collection.

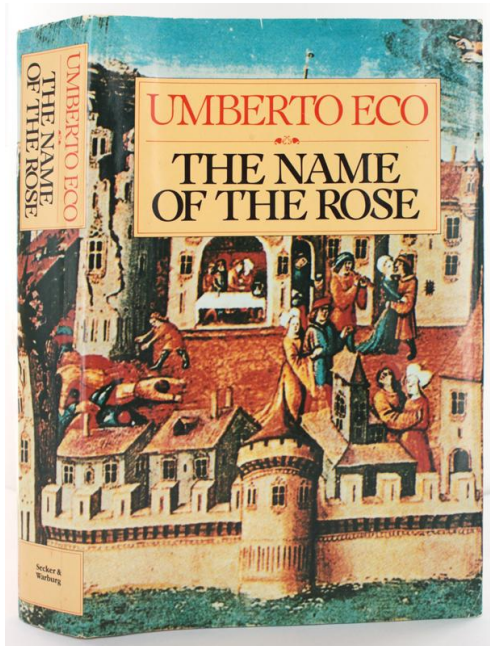
46. Morpurgo (Michael) *War Horse*. Kingswood: Kaye & Ward, 1982, *FIRST EDITION*, a single incredibly

faint spot at margin of half-title, pp. 142, crown 8vo, original illustrated boards with designs by Victor Ambrus, in very bright condition, a few faint spots to edges and to margins of endpapers, very good **£2000**

Signed by the author on the title-page. His celebrated Great War novel for young readers, told from the perspective of a Devon farm horse.

A letter from the publisher is laid in, announcing the book as one of three titles shortlisted for the Whitbread Award; though runner-up to W.J. Corbett's 'The Song of Pentecost', it went on to have a greater legacy than either of the other contenders, with stage and film versions following after the Millennium.





47. Eco (Umberto) *The Name of the Rose* [Il nome della rosa]. Translated from the Italian by William Weaver. Secker & Warburg, 1983, *FIRST ENGLISH EDITION*, repeated design to fore-margins by Rita Grasso printed in grey, pp. [vi], 502, 8vo, original quarter cream cloth with terracotta boards, backstrip lettered in copper, Rita Grasso design stamped in copper to upper board, a few adhesive specks visible at joint of cloth and lower board, small sprinkling of spots to top edge, endpaper plans printed in brown, dustjacket slightly rubbed at extremities with a couple of tiny nicks, very good **£1750**

Signed by the author on the title-page. The English edition, which uses the American sheets, is uncommon thus.

A bestseller around Europe, Eco's playful medieval mystery, originally published in Italy in 1980, was the

basis of a Hollywood film version in 1986.

48. (Binding.) (Bullnettle Press.) JONES (Alice) *Anatomy*. With illustrations by Coriander Reisbord. [San Francisco:] Bullnettle Press, 1997, *ONE OF 15 COPIES in sheets (as here) or full vellum (from an overall edition of 100)*, printed on Rives Lightweight paper, with 8 circular subtly coloured linocut illustrations, colophon signed by the binder, Dominic Riley, 2003, pp. 33, [vi], tall 8vo, russet morocco with black morocco bands framed with thin green (upper board) and red (lower board) fillets, each board with three circular russet-ringed onlays, on the upper board green and black, on the lower board, red, white and black, with decorative abstract and textural contrasts, backstrip with black-lettered red semi-circular label, upper edge of textblock patterned in green, red and white, matching box with two onlay semi-circles echoing circle design of boards, near fine **£2250**

A delightful book in which each element perfectly complements the whole. Jones' visceral yet contemplative poems - 'The Skin', 'The Lungs', 'The Spleen', 'The Foot' etc. - are accompanied by Reisbord's microscope-slide colour linocuts - partly scientific, partly abstract - in the great tradition of aesthetically pleasing anatomical illustration; while the unique binding, by the renowned, prize-winning bookbinder, Dominic Riley, continues the microscope-slide motif, the resulting pitted, spotted and striped circular forms reminiscent of planets.

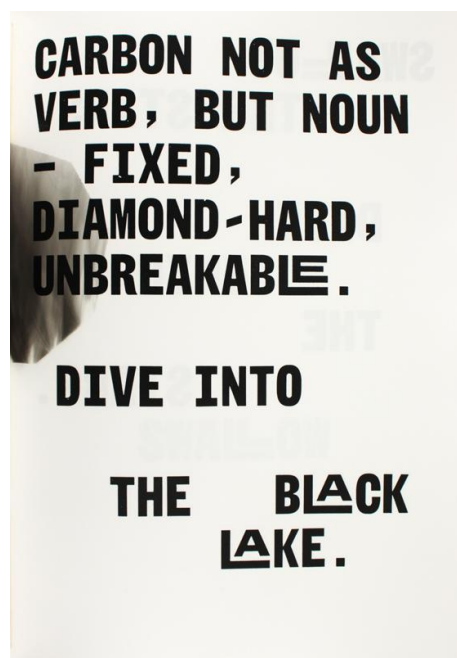


'Dive into the black lake'

49. (Salvage Press.) TRAYNOR (Jessica) & Jamie Murphy (Illustrator) *Carbon*. Dublin: The Salvage Press, 2024 [but 2026,] *FIRST EDITION*, 14/54 COPIES (from an edition of 80 copies), printed by Jamie Murphy, Ellen Martin-Friel and Mikah Smillie on Losiny handmade paper in a woodletter typeface, Carbon Mono, designed for this work by Bobby Tannam, with seven abstract-designs to the gutter using an ink incorporating 'carbon rich matter' (see below), pp. [99], folio, original binding by Roger Grech, the boards painted with swathes of goat and carbon, backed with grey morocco lettered in black, edges untrimmed, in a grey cloth solander box lined with felt, fine **£3750**

A pleasing production, a prose-poem by Traynor exalting the essential element in all its versatility - ordinary and, perhaps, terminal.

The striking typography employed to convey the dark truths of the text is joined by the illustrative component provided by Murphy, where the ink's ingredients, conveying the element's 'materiality', include car exhaust, chimney soot, Irish dulse, peat ash, charcoal, lampblack and candle smoke, graphite, coal and diamond dust.



50. (Maret.) MOAZAMI (Ameen) *Tehran: Nineteen Etchings from a Divided City*. [New York: Russell Maret,] [2026,] 13/30 COPIES, text printed in English and Farsi on a sewn 4pp. booklet, the covers printed in black and orange, the 19 hardground & aquatint etchings on loose sheets each numbered and signed by the artist, these printed by the artist and Niusha Abedi in Tehran, 8vo, the booklet, etchings and colophon together in a portfolio made by Audris Wayton, fine condition **£1750**

A portrait of a city in conflict - not only among contemporary factions, but between the present and the past, historic totems jostling with the bustle of everyday life.

It is, as the artist's Introduction sets out, a 'layered story of Tehran'; Maret, who prints the accompanying text, explains in his prospectus for the work that MoAzami's etchings 'detail



structures and spaces that have been designed to divide and control the populace of Tehran, but that often become sites of "collective expression" and protest. They emphasize the dichotomy between monuments of power and the unmanageable congestion of an impoverished city. They show acts and symbols of public protest as well as moments of intimate rebellion'.