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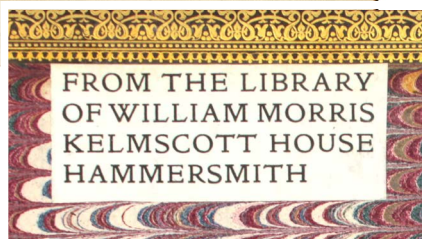
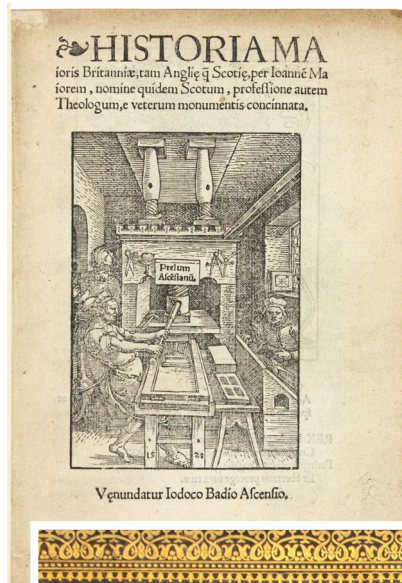
Front cover illustration: Item 45
Rear cover illustration: Item 10

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WILLIAM MORRIS' COPY

1. Major (John) *Historia Maioris Britanniae, tam Angli[a]e q[uam] Scoti[a]e.* \$8,600

[Paris:] Jodocus Badius Ascensius, [Colophon:] April 1521, FIRST EDITION, title with the woodcut device of the Ascensius press, arms of Scotland to title verso, woodcut criblé initials, title re-margined at gutter and lower margin, presumably supplied from another copy, g5 with neatly repaired marginal tear, lightly toned, ff. [x], cxlvi, small 4to, full nineteenth-century brown morocco by Cape, covers ruled blind with central arabesque in gilt and floral corner-pieces, elaborate gilt roll at turn-ins, gilt edges; joints and board edges a little rubbed, but a very good copy, provenance: see below (Adams M228; Renouard, Ascensius III, p.62; Shaaber M-31)



William Morris' copy of John Major's celebrated history. The work makes reference to Robin Hood and Little John, and features one of the earliest recorded mentions of Stonehenge; Major describes the death by poison of Aurelius Ambrosius, and his subsequent burial at the monastery at 'Steuhend', which Ambrosius himself had built in honour of the Britons slain by Engist. For Anthony a Wood, Major's opus was 'Written in a Sorbonic and barbarous style, yet very truly and with great liberty of spirit...' (Athenae Oxonienses).

Although he was a native of Scotland, the greater part of John Major's work was written in Paris, where he taught arts and scholastic philosophy at the Sorbonne after taking a degree in 1494. He returned to Scotland in 1518 as head of Glasgow University, publishing the present work three years later. In 1533 he became Provost of St. Salvator's College in the University of St Andrews, where his students included George Buchanan and John Knox. His Parisian connections doubtless explain his choice of Josse Badius' prolific Ascensius imprint.



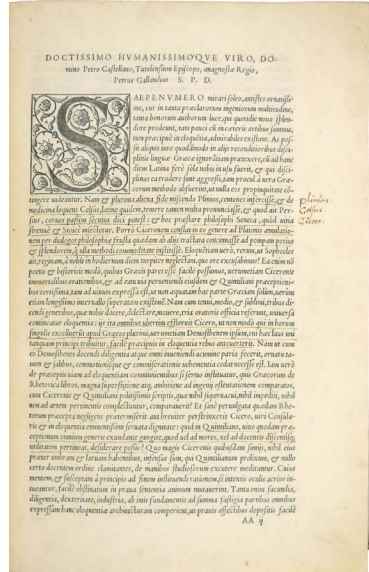
Provenance: The Morris-Yates Thompson copy. Book label of Wiliam Morris, Kelmescott House (Peterson D10.1); bookplate of Henry Yates Thompson (newspaper magnate and book collector), inscribed '195, n.e.e. Quaritch, c. 1901'; W. A. Foyle, Beeleigh Abbey (bookplate). Although Morris is known to have been inspired primarily by late fifteenth-century Venetian printer Nicolas Jenson in the design of his iconic Golden Typeface, he was a keen scholar of early printing more broadly, and owned several books by the Ascensius Press, of which this was one.

- Quintilian. Institutionum oratoriarum libri XII, singulari cum studio tum iudicio doctissimorum virorum ad fidem vetustissimorum codicum recogniti ac restituti...** Declamationum liber. Additae sunt Petri Mosellani... Annotationes in septem libros priores, & Ioachimi Camerarii in primu[m] & secundu[m]. Quibus & accessit doctissimus Co[m]mentarius Antonii Pini Portodemaei in tertiu, nunc multo quam ante, castigator. \$975

Paris: Michael Vascosanus, 1542, 2 parts in 1 vol. (as issued, title to first part within fine woodcut border, to the second part within the same border but with Badius' second device at the centre), woodcut initials, some damp-staining at either end, heavier at the end, ff. [vi], 198, [16, Index], 50, 58, folio, 18th-century French tree sheep, spine attractively gilt in compartments with a repeating floral stamp, sprinkled edges, boards slightly bowed, engraved armorial bookplate of the Marquis de Corbeau de Vaulserre (STC 370. Adams Q64. BP 16 110856. Renouard 53, 9: 'Edition estimable'.)

Originally printed by Josse Bade in 1531, is this edition of Quintilian's discourses on oratory and rhetoric, annotated and prepared by Guillaume Philander (or Philandrier, 1505-1565).

Quintilian's twelve-book guide to rhetoric was written in the late first century CE, under Domitian, for whom he worked as tutor to the imperial family. He has much to say about what a good education in rhetoric looks like, the technical details of grammar, and how to craft a good speech. He compares Greek and Roman authors in rhetoric and speech, painting the Romans as equally capable as the Greeks in this field of scholarship. It is thanks to Quintilian that details of an orator's dress and gestures have been preserved, giving life to this important aspect of the ancient world.



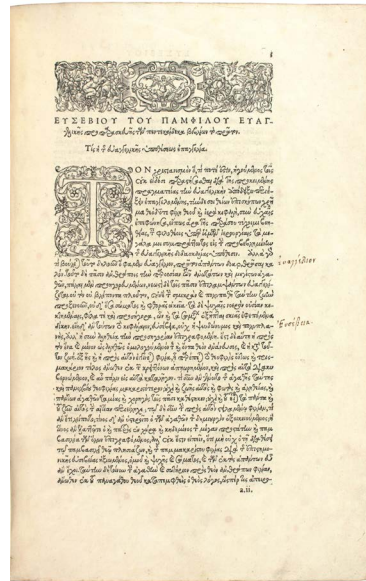
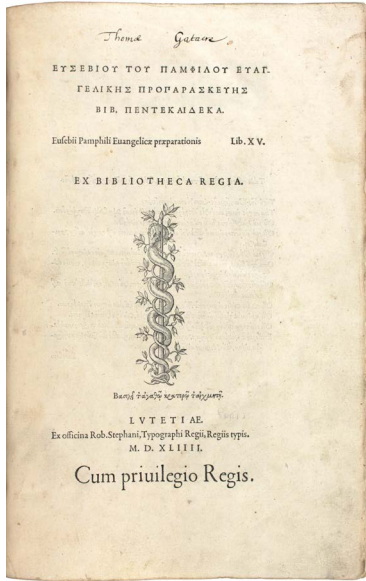
Originally belonging to an old Burgundian family, the editor of this volume was secretary to Georges d'Armagnac, Bishop of Rodez, who encouraged his architectural and general humanist interests. Philander earned particular fame for his *Annotationes* of Vitruvius (1544). This copy from the library of de Corbeau de Vaulserre, of Savoy.

See also item 18.

EDITIONES PRINCIPES

3. Eusebius (and Justin Martyr) *Evangolica praeparationis lib. XV*. [with:] *Evangolicae demonstrationibus lib. X*. [and:] Justin Martyr. Opera [all titles in Greek.] \$6,700

Lutetiae [Paris]: Robert Estienne, 1544-45; 1551, FIRST EDITIONS, 3 works in 1, device B1 on titles of Eusebius and of B2 on Justin, device 10 on last leaf of second vol., text in Greek, numerous large foliated and grotesque initials and headpieces; neat contemporary marginal annotations; the occasional smudge, but otherwise an exceptionally good copy, pp. 498, [2]; 138, [2]; [8], 311, [5], folio, recent full blush goatskin by Bayntun's, boards ruled gilt, with gilt device at the centre of the



boards; ownership inscription of Thomas Gatacre (see below) (Eusebius: Renouard 59, no. 12; Armstrong 131; Mortimer I, 220; Schreiber 78; USTC 150985. Justin Martyr: Renouard 79, no. 2; Armstrong 138, 222; Mortimer 11, 335; Schreiber 107.)

Three editions principes from the celebrated Estienne press, produced from manuscripts in the French royal library. Eusebius: The second and third volumes (usually found together) in a series of Greek texts printed by Estienne, which began with the *Ecclesiastica Historia*, completed earlier in 1544. The title-pages here are dated respectively 1544 and 1545, while the colophon at the end of the second work is dated 1 April 1546. It was in these editions that Estienne first used the types ‘grecs du roi’, cut by Garamond, ‘based on the script of the Cretan Angelo Vergecio, a well-known calligrapher in the employ of François I. These cursive Greek types are universally acknowledged as the finest ever cut’ (Schreiber, p. 78).

Justin Martyr: The first edition of the works of Saint Justin, the 2nd-century martyr, which Robert [Estienne] had already announced in the preface to his 1550 Greek Testament, was a most important contribution to the study of Christian antiquity, and the sensation which its publication created amongst the learned was still remembered by Henri Estienne over 40 years later, in the preface to his own edition of Pseudo-Justin’s *Letter to Diognetus* (1592) (Schreiber, p. 98).

Provenance: Contemporary ownership inscription and textual annotations of Thomas Gatacre (1533-1593). A younger son of William Gatacre of Gatacre Hall in Shropshire, he studied at the English college at the University of Leuven, where he rejected his Catholic roots and embraced evangelical Protestantism. He studied for eleven years at Oxford, and four years at Magdalene, Cambridge. In 1568 he was ordained deacon and priest by Bishop of London Edmund Grindal, and became domestic chaplain to Robert Dudley, 1st Earl of Leicester and was later collated to the rectory of St Edmund's, Lombard Street. His scholarly annotations here reference other classical authors including Plato and Plutarch. His extensive library was mentioned in his will.

INFLUENTIAL BOOK OF FABLES, IN AN ATTRACTIVE ROMAN BINDING

4. (Faernus.) Faerno (Gabriele) *Fabulae centum ex antiquis auctoribus delectae [...] Carminibus Explicatae.* \$13,375

Rome: [P. Manutius for]
 Vincent Luchino, [colophon:]
 1563, FIRST EDITION, FIRST
 ISSUE, engraved title and 100
 numbered full-page engravings
 (with text on reverse), a few
 plates off registration to varying
 degrees; some light browning
 and staining, occasional
 marginal worm holes, all
 minor, no loss, ff. [4], 100, 4to,
 contemporary Italian goatskin,
 elaborately gilt, with a design
 comprising strapwork and
 small floral and ornamental
 hand tools, including acorns
 and pomegranates, gilt and
 gauffered edges, provenance:
 bookplate of the German-
 Brazilian bibliophile and book
 collector, Herbert Eberhard
 Herring (Adams Cambridge, I, F
 115; Brunet, II, 1160; Praz, p. 57.
 Harvard/Mortimer Italian 178)



First edition, first issue (others are dated 1564 and 1565) of this influential sixteenth-century volume of one hundred fables, collected and translated by the humanist scholar Gabriele Faerno (1510-1561). This compendium was commissioned from Faerno by Pius IV, and published posthumously after editing by S. Antoniano. The majority of the fables are from Aesop, some come from other classical sources, and a handful are contemporary, such as the Tale of the drowned Woman and her Husband, and The Miller, his Son and the Donkey. The work, which influenced Perrault, is a cornerstone of the fable 'genre'.

The origin of the numbered illustrations has been the subject of much speculation; for a time they were thought to be after designs by Raphael, and were later attributed to Titian. They are now believed to be the work of Faerno's friend and associate Pirro Ligorio (see: Erna Mandowsky, 'Pirro Ligorio's Illustrations to Aesop's Fables', *Journal of the Warburg and Courtauld Institutes*, v. 24, 1961, p. 327-331). An old catalogue description, tipped in, laments the shaky execution of some of the etchings: 'It really is a pity, that the printer of the plates was not a better craftsman, as all copies of this book contain, like ours, bad or weak impressions together with fairly good or good ones. Of course the illustration of books with copperplate, which wanted an entirely new technique of printing, was not at all customary in this early period [...] It is not quite so surprising therefore, that these early attempts were not all successful.' Mortimer concurs: 'several of the plates having slipped in the press'. The illustrations are no less charming for their varying quality, and are very expressive. A very attractive copy of this important work in a contemporary Italian binding.



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. \$2,100

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



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.

CANON LAW, FROM THE LIBRARY OF A PROMINENT JURIST

6. [Pope Boniface VIII] *Liber sextus decretalium D. Bonifacii Papae VIII.* Suæ integritati vna cum Clementinis et Extrauagantibus, earumque glossis restitutus [...] \$975

Paris: [Compagnie du Grand Navire], 1585, title in red and black with large woodcut vignette of a ship, woodcut initials, text in two columns, ms monogram and some light soiling to title page, variously toned due to paper stock but otherwise good, pp. [8], 870 columns, [9], 350 columns, [1], 364 numbered columns, [24], folio, contemporary full stiff vellum, varnished, blind ruled and black roll border, fleur de lys corner pieces, central black arms of Andreas Gaillouf (see below), spine on raised bands, yapp edges, remnants of silk ties, blue text block edges; a little spotted and corners browned, but very good (Adams B2448)



Attractive sixteenth-century edition of Pope Boniface VIII's *Liber Sextus*, the influential compilation of canon law compiled in 1298. This copy from the library of Andreas Gaill (1526-87), one of the leading jurists of the Holy Roman Empire. In 1558 he was appointed to the Imperial Chamber Court; from 1569 he served on the Aulic Council in Vienna and, prior to his death, he was Chancellor to the Elector of Cologne.

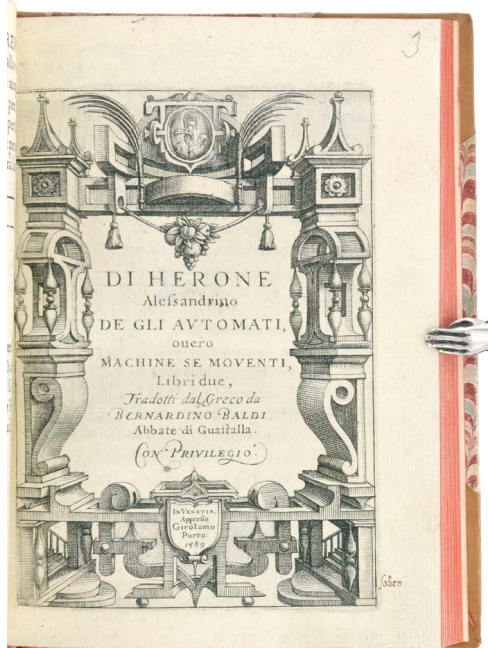
(Signatures: *⁴ a-z⁸, Aa-Cc⁸ Dd¹⁰, 2[dagger]⁴, A-K⁸ L⁶ 2[symbol]², AA-KK⁸ LL-MM⁶, N-O⁶)

7. **Hero of Alexandria. De gli automati, ouero machine se mouenti, libri due, tradotti dal greco da Bernardino Baldi.** \$4,775

Venice: Girolamo Porro, 1589, FIRST EDITION, engraved title within architectural border, engraved and woodcut illustrations in the text, 6 of the engravings full-page, a few leaves with a small damp-stain in the lower outer corner, ff. 47 (without the final blank), small 4to, a very good copy in 18th-century English half sprinkled calf and marbled boards, red edges, spine with gilt flower stamp in compartments and red label; the Macclesfield copy, South Library bookplate, blind stamp on title of the first work in the volume (Grischow), contents in MS on fly-leaf, very good (1. Adams H-368; CNCE 22645; Riccardi i, 67 ('bella e rara edizione'); Gamba 1384; Mortimer, Italian, 231: 2. Riccardi i, 209)

First edition of this fascinating work on automated puppetry, in a volume with two other works on engineering and mechanics (see below). 'The Automata, or Automatic Theatre, describes two sorts of puppet shows, one moving and the other stationary; both being performed without being touched by human hands... a marvel of ingenuity with very scant mechanical means' (DSB). Classically inspired, one of the two mechanical performances shows a Dionysian revel in which a fire is lit on an altar and the god, surrounded by dancing Bacchantes, pours a libation.

Little is known of Hero of Alexandria, other than that he was a Greek mathematician and engineer active in the first century AD. Several works under his name have survived, the most important being the *Pneumatics*. This is the second of Hero's works to appear in print, preceded by Federico Commandino's translation of *Spiritalia liber* (Urbino, 1575). Commandino (1509-1575) was a humanist and mathematician, and it is his pupil Bernardino Baldini (1553-1617) who translates the present work. Indeed, Baldini is better known for his poetry than his scientific

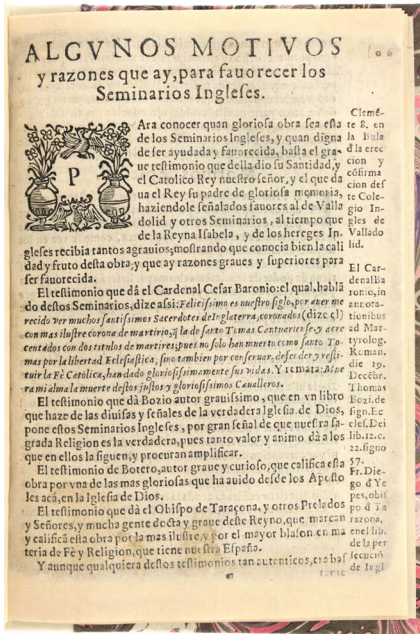


output, although his poem 'L'Artiglieria & la Nautica' artfully mixes the two.

[Bound last in a volume with:] Grischow (Augustin), *Descriptio hyetometri...* Berlin: J. Grynaeus, [1734], with a large folding engraved plate (loose), some signatures cropped at foot, pp. 28; [and:] Castelli (Benedetto), *Della misura dell'acque correnti...* [Rome: F. Cavalli, 1639], with a full-page engraving on verso of title, partly browned, pp. [iv], 72. Girschow describes a rain gauge of his invention, in an offprint from *Miscellanea Berolinensia*. The second work is the second edition (first 1628) of the work in which Benedetto Castelli (1578-1643) - one of Galileo's most important collaborators - established the science of hydraulics.

8. (English Seminaries in Spain) [Drop-head title:] **Algunos Motivos y Razones que ay, para favorecer los Seminarios Ingleses.** \$675

[Sevilla: n.p., 1630,] Roman and Italic letter, drop-head title, woodcut initial, faded later ink notes to blank lower half of final verso, lightly browned, margins restored (affecting last line of text on f. [2]), ff. [4], small 8vo, modern vellum-backed marbled boards (Not in USTC. Not in Goldsmith. Palau, I, p. 211.)



Rare pamphlet soliciting financial support from the Spanish monarchy for English Catholic seminaries in Spain. It highlights the excellent work done to date by these institutions, including welcoming Catholic exiles from Britain and Ireland. The pamphlet provides a valuable evidence of the special relationship between English Catholics and the Spanish monarchy, which led to the establishment of three English Catholic colleges in Spain: San Alban in Valladolid, San Jorge in Madrid and San Gregorio in Seville. After a general introduction praising the glorious work of the English seminaries in Spain and giving a short history of their foundation, each of the four chapters puts forward different reasons why they should be supported by the Spanish crown. The pamphlet demonstrates the place of the English Catholic colleges

in the political strategy of the Spanish monarchy, from their foundation under Philip II onwards. We have traced no other copies.

THE MISERIES OF WAR

9. Callot (Jacques) *Les Miseres et les Mal-heurs de la Guerre* [...] \$7,325

Paris: Israel, 1633, FIRST EDITION, third state, full engraved title page and 17 copperplate engravings (85 x 190 mm) pasted onto thick paper, title (which once served as the wrapper) is browned, lower margins a little frayed with some very light foxing in places, but withal a very clear set, ff. [1], 17, oblong 8vo (154 x 242 mm), nineteenth-century full red coarse grained morocco, panelled and decorated blind with the central arms of the Kingdom of the Netherlands, a little scuffed at extremities, but good



A handsome volume containing Callot's best known suite of engravings, which has been described as the first antiwar statement in European Art (Sutherland Harris, p. 258). Also known as *Les Grandes Misères de la Guerre*, to distinguish it from the earlier *Petites Misères*, it is characterised by the finesse of line for which Callot was celebrated, and for the unflinching brutality of its imagery. The evocative scenes show soldiers rampaging through town and country, through churches and convents, before being variously arrested and executed by their superiors, lynched by peasants, or surviving - maimed - to live as beggars. Pointedly, the officer class escape this fate, receiving royal honours.

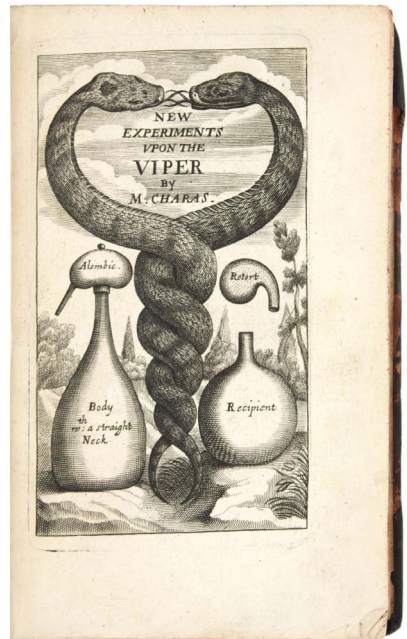
Jacques Callot (1592-1635) belonged to a noble family in Lorraine - then an independent principality - which was invaded by the French during 1633, when this set was produced. Along with Francisco Goya's *Los Desastres de la Guerra* (1863), which was directly influenced by Callot, it is considered one of the most powerful artistic statements of the inhumanity of war.

This is the first edition, third state, as denoted by the arabic numeration and the six line verse by l'Abbe Marolle set in three two-line columns beneath each etching, except at the title. The Israel imprint and royal privilege do not appear on the individual plates also

See: Ann Sutherland Harris, *Seventeenth-Century Art & Architecture* (2005).

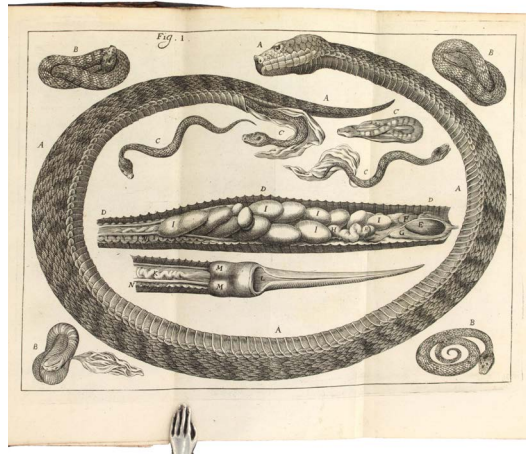
10. **Charas (Moyses) *New Experiments upon Vipers***. Containing also an exact Description of all the Parts of a Viper, the Seat of its Poyson, and the several Effects thereof, together with the exquisite Remedies, that by the skilful may be Drawn from Vipers, as well as for the Cure of their Bitings, as for that of other Maladies. Originally written in French [...] Now rendered English [...] \$1,600

T. N. for J. Martyn, Printer to the R. Society, 1670, FIRST ENGLISH EDITION, additional engraved title, 3 folding engraved plates, closely trimmed at the head with the odd page number shaved, but no real loss, two leaves unopened [I4-5], [E6] with clean marginal tear, F2 with tiny hole affecting signature and odd letter, tear at head of P3 (no loss), lower corners of the central few quires a little creased, but withal a very good clean copy, pp. [14], 223, [1], 8vo, contemporary calf, rebacked and recornered with an elaborately gilt spine, red speckled edges, ex-Birmingham Medical Institute with discreet ink-stamp and paper label to blanks, bookseller's printed paper label (Ye Olde Boke



Shoppe) Southampton, to rear pastedown (ESTC R11562; Wing C2037; Wellcome II, p. 327.)

An important illustrated work on vipers, translated from a French work of the previous year (*Nouvelles expériences sur la vipère*, 1699) by the renowned Provençal apothecary Moyse Charas (1619-98). As well as a detailed scientific description of the viper's anatomy, physiology, and habits, the work includes various experiments, such as: 'Of the yellow juyce, contain'd in Vesicles of the great teeth', 'Of the gall, eggs, intestins, head, and bloud of vipers'. Charas lists the uses of parts of the viper in medicine; for the treatment of ailments as varied as pruritus, erysipelas, measles, smallpox, and leprosy. His belief was that snake saliva only became venomous when the snake became agitated, opposing Francesco Redi's view that venom was constant and produced from glands behind the fangs. He was the first to identify that by applying a tight ligature before the wound, the passage of venom into the heart could be prevented. The marvellous plates illustrate the snake in various anatomical cross sections, showing organs, musculature, lymphatic system, and skin.



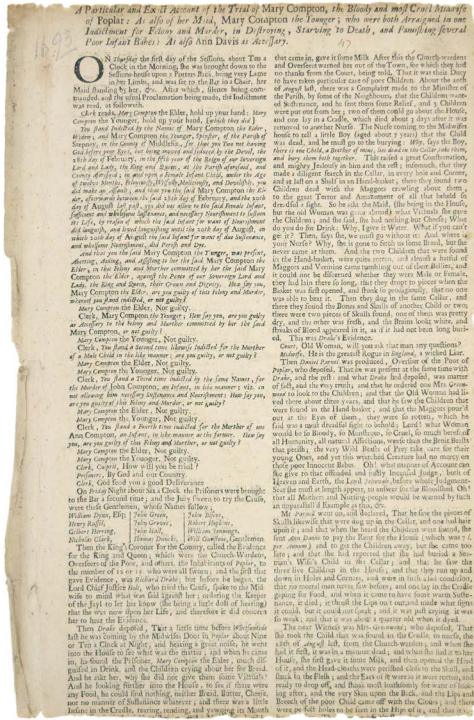
Charas grew up and trained in apothecary in Orange, the child of Huguenots. While working at the Jardin des Plantes in Paris, he was invited to England as pharmacist to Charles II. He was late captured whilst in Spain, and held by the Spanish Inquisition. He renounced his Protestantism and converted to Catholicism, and after solemnising his new faith in Paris, was inducted to the French Academy of Sciences. He is best known for his compendium *Pharmacopée royale galénique et chymique* (1676), which translated into both Latin and English in 1678.

11. **(Infanticide.) [Compton (Mary)] A Particular and Exact Account of the Trial of Mary Compton, the Bloody and most Cruel Midwife of Poplar.** As also of her Maid, Mary Compton the Younger, who were both Arraigned in one Indictment for Felony and Murder, in Destroying, Starving to

Death, and Famishing several Poor Infant Babies: As also Ann Davis as Accessary. \$1,900

Richard Baldwin, near the Oxford-Arms in Warwick Lane, 1693, two columns, printed on both sides of single sheet, upper and lower edge frayed affecting upper line and last two lines of text, pp. 2, bifolio, gutter margin with binding needle holes and short tear, fore-margin, upper and lower edges with a few nicks, good (ESTC R181482)

A salacious account of this notorious trial in which midwife Mary Compton was accused of the murder of four children, including one of her own. The narrative revels in macabre detail, from the reported speech of a 7-year-old boy in Compton's charge, "Why," says the Boy. "There is one Child, a Brother of mine, lies dead in the cellar," to the unfortunate description of UNWrapping an infant corpse, ".the clothes dragged the Ears along with it," the jury are not spared and much is made of maggots and vermin. The maid was acquitted, Ann Davis found guilty and 'burnt in the Hand', and Compton herself also found guilty and executed at Tyburn, her final interview recorded in Samuel Smith's A True Account of the Behaviour, Confession, and Last Dying Speeches of the Criminals that were Executed at Tyburn, On Monday the 23rd of October, 1693. Compton's crimes were commemorated in at least 3 contemporary ballads, two by J. Bissel and T. Moore's 'The Bloody Midwife'.



WorldCat and ESTC cite only 3 copies (Newberry, Newberry Library, Library of Congress); no copies traced in UK.



THE FAVOURITE

12. (Queen Anne Binding) Nelson (Robert) **The Life of Dr. George Bull Late Lord Bishop of St. David's. With the history of those controversies in which he was engaged: and an abstract of those fundamental doctrines which he maintained and defended in the Latin tongue.** \$5,400

Richard Smith, 1713, FIRST EDITION, engraved portrait frontispiece of Bull by Van der Gucht, woodcut initials and head-pieces, hand-ruled in red throughout, universally a little toned but very good, pp. xvi, 542, [2], 8vo, contemporary full crimson morocco, elaborately gilt, with cottage roof motif and the arms of Queen Anne (1665-1714), gilt edges, marbled endpapers, neatly rebacked, head of spine worn, board edges rubbed, 19th-century morocco slipcase, provenance: Anne, Queen of England, Scotland and Ireland (1665-1714); Lady Abigail Masham (1670-1734) and her husband Samuel (1678/79-1758); Richard Palmer of Otes, Essex; W. A. Foyle, Beeleigh Abbey

An attractive Queen Anne binding - a restrained version of the rather more profuse Restoration bindings - on this biography of the contemporary

divine George Bull (1634-1710). The Queen's arms here reflect the 1707 Act of Union, and include her motto *Semper Eadem* (Ever the Same), which she borrowed from Elizabeth I (who in turn took it from her mother Anne Boleyn).

This was doubtless a gift from the ailing Queen to Abigail Masham (née Hill, 1670-1734), her (now infamous) favourite. Abigail was the daughter of Francis Hill, a London merchant, and Elizabeth Hill (née Jennings). The family was reduced to poor circumstances through her father's financial speculations, and Abigail was forced to work as a servant. Her mother was an aunt of Sarah Jennings, later Duchess of Marlborough, who offered a reprieve; she introduced Abigail to court, where she became a Lady of the Bedchamber. She there met her husband Samuel (1678/79-1758), the eighth son of Sir Francis Masham of Otes in Essex, who had been introduced to the Royal Household as page to Prince George of Denmark, and remained at court, becoming King's Remembrancer in 1716. The Mashams founded a short-lived courtly dynasty; their son Samuel (1712-1776) was Lord of the Bedchamber to George II and Auditor General of the Household of George, Prince of Wales. At the time of his marriage to his second wife Charlotte Dive he sold much of his family library to a bookseller. He and his wife were extravagant and borrowed money on a grand scale, which led to the eventual loss of Otes to their estate manager Robert Palmer. His son Richard, whose bookplate appears in the present volume, inherited Otes from his father and disposed of it at auction in 1801.

WITH THANKS TO ROBERT BOYLE

13. **Godfrey (Ambrose) *An Account of the New Method of Extinguishing Fires by Explosion and Suffocation* [...]** Wherein a Description is given of the several Machines and their Uses, together with the plain and sufficient Directions for the proper Application of them. A method easily practicable, certain in its Effects, and so universally useful to the Publick, that his Majesty has been moved to authorize and encourage this happy Discovery, for the general Advantage of his Subjects, by his most gracious Letters Patents [...]
- \$1,075

n.p., 1724, FIRST EDITION, title within double-ruled border, woodcut headpiece with portrait of 'Guttemberg', p.1 with engraved headpiece of a house on fire with Godfrey's machines, woodcut tailpieces and initials, nick to head of title neatly repaired, uniformly browned with the odd marginal spot, pp. xvi, 40, 8vo, twentieth-century quarter brown morocco and marbled boards (Hanson 3411; Neville I, p. 537. Partington II, p. 543. Not in Cole)

An overview of German emigré chemist Ambrose Godfrey's patented 'fire annihilator', which comprised a wooden barrel full of aqueous solution and a pewter container of gunpowder fitted with a pipe and fuse.

Godfrey reports on two highly successful full-sized demonstrations of his invention in 1723, the first of which was carried out on a specially built house in Marylebone Fields on 30 May 1723, at which several members of the Royal Society were present. The work closes with invective against Charles Povey of Hempstead, who allegedly stole his 'watch engine' from Godfrey.

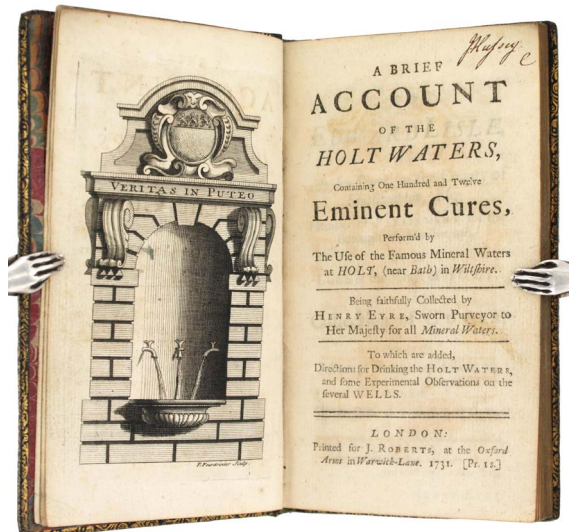
Born Ambrose Godfrey-Hanckwitz (1660–1741), the author was for many years employed as operator in the laboratory of Robert Boyle, and later set up his own outfit where he made and sold the white phosphorous for which he became famous. In the introduction to the present book he expresses his indebtedness to Boyle 'for the first hints of the matter whence it was made'.



EIGHTEENTH-CENTURY ENGLISH ROYAL BINDING

14. Eyre (Henry) *A Brief Account of the Holt Waters, containing one hundred and twelve Eminent Cures performed by the use of the Famous Mineral Waters at Holt (near Bath) in Wiltshire.*

\$1,600



J. Roberts, 1731, FIRST EDITION, with an engraved frontispiece of the fountain and a folding plate of the pump and well (with a short clean tear), 'A List of several eminent Cures perform'd by the Holt Waters' has a separate title-page, the odd manuscript correction, very occasional spots and some show-through due to paper stock, but a very good copy, pp. [8], 155, [1], 12mo, contemporary full gilt tooled blue calf with royal armorial stamp at the centre of the boards (see below) and rich gilt border comprising double rule, oval and circle roll, and crown and fleur-de-lys; marbled endpapers, gilt edges with bookplate, ownership inscription and armorial bookplate of J. Hussey (of the Husseys of Scotney Castle), lately of the John. P. Love Collection



A very informative little volume - equal parts scientific treatise and customer testimonial - by Henry Eyre, 'Sworn Purveyor to Her Majesty [Queen Caroline, wife of George II] for all Mineral Waters'. Eyre ran a distribution business across London and the South-west, selling both 'the Foreign Waters as fresh and frequent as the distant situation of the Places will admit' and 'our own Mineral Waters fresh and good, viz. those of Holt, Bath and Bristol.' Eyre's most esteemed customer, Queen Caroline (1683-1737), suffered from gout in her later years and doubtless took Eyre's mineral waters as a remedy. In turn, it seems Eyre supplied a copy of his book to the royal household; it appears here with the central arms of King George. Made for George I, it was redeployed by Georges II and III (See: George I, stamp 7, in the Toronto database of British armorial bookbindings).

15. **Martin (Benjamin)** *The Young Student's Memorial Book, or Pocket Library.* \$800

J. Noon, 1736, FIRST EDITION, many attractive woodcut diagrams within the text, folding engraved plate of the architectural orders, engraved plate of scales pasted to rear pastedown, K2 folded to preserve printed tables, the odd marginal annotation and the odd mark, edges a little frayed but overall a very good copy, pp. viii, 120, [4, advertisements],

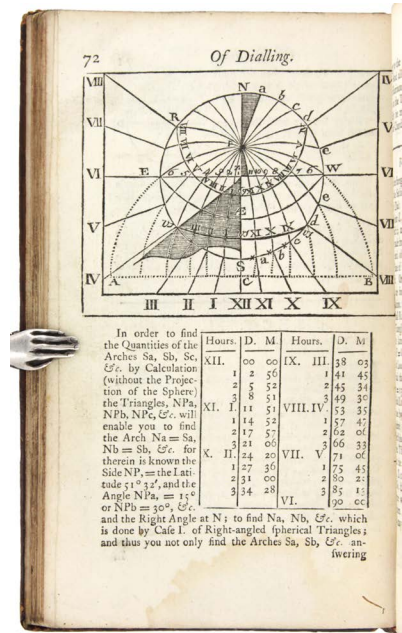
12mo, contemporary calf, boards and spine ruled gilt, blind roll at board edges, a few light scratches, joints tender, spine ends chipped and corners bumped, much faded contemporary ownership inscription to front fly, 'John Wheeler' to the head of the title, elaborate ink monogram pasted to p. iv, beneath the errata (ESTC T25359)

A pleasing early eighteenth-century manual for the journeyman scientist by Benjamin Martin (1705-82), who 'began to write, with the avowed intention of bringing down the price of books, especially for the benefit of those who were trying to educate themselves as he had done' (ODNB). This slim volume is packed with illustrated practical science: algebra, arithmetic, astronomy, cartography fluxions and optics are all included.

Martin had a varied life, with scientific enquiry always at the heart of his interests. Having obtained the freedom of the Goldsmiths' Company, he began to trade as an optician and instrument maker, designing a unique kind of 'Visual Glasses' which 'had apertures partially blanked off by an annulus of horn, lenses tilted inwards, and glass tinted violet or green. Derided by established opticians, they nevertheless proved popular and were eventually copied by other traders. Martin explained their advantages in *An Essay on Visual Glasses* (1756), the first of at least thirty tracts to be published from his Fleet Street address' (ODNB). He is probably best known as an early champion of Newton, whose work appears here. Martin published prolifically, but it is his *Memorial Book* that covers the broadest range of scientific subjects in one volume.

BOUND FOR LOUIS XV

16. (French Royal Binding) *L'office de la Semaine-Sainte, a l'usage de la Maison du Roy*. Conformément aux Breviaires & Messels Romain & Parisien. En Latin & en François. Avec l'explication des Cérémonies de





l'Eglise, et des Instructions, Prieres & courtes Réflexions sue les Mystères & Offices que l'on célèbre dans cette Sainte Semaine. Par Monsieur l'Abbé de Bellegarde. \$2,230

Paris: De l'imprimerie de Jacques-François Collombat, 1748, annually-published book of rites, with engraved frontispiece, additional engraved title, and three plates by Humblot, pictorial woodcut headpieces, faint water stain to front free endpaper, fading over the first quire, and the very occasional marginal mark, pp. 708, 8vo, contemporary royal French fanfare binding of full red morocco with the central arms and cypher of Louis XV, spine elaborately gilt in compartments with raised bands, lettered direct and with repeating fleur de lys, gilt edges, marbled endpapers, extremities very lightly rubbed, ownership inscription of one Mary Bryan, bookplate of Hon. Richard Eustace Bellew to upper pastedown, and red morocco bookplate of W. A. Foyle, of Beeleigh Abbey to front free endpaper

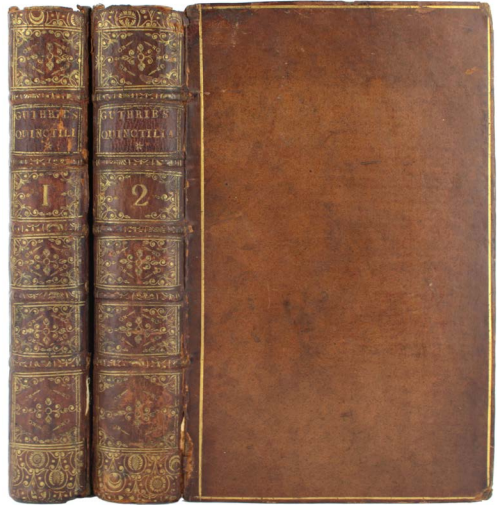
This record of Holy Week rites for use of the French royal household, bound in a royal fanfare binding of full red morocco, gilt, with the arms and cypher of Louis XV (OHR 2495-9). The plates by Antoine Humblot

depict Jesus' entry into Jerusalem, the crucifixion, and the resurrection; signposting the ritual observances for Palm Sunday, Good Friday and Easter Sunday, as well as the broader Catholic ceremony surrounding Lent and Easter.

The binding here is a fine example of the kind of fanfare binding produced for the Royal household, with a very similar design appearing in Hobson's *Les Reliures à la fanfare* (1935) pl. XXIII.

17. **Quintilian. Marcus Fabius Quintilianus [sic] his Institutes of Eloquence:** or, the Art of Speaking in Public... Translated into English... with notes, critical and explanatory, by William Guthrie. In Two Volumes. Vol. I [-II]. \$675

T. Waller 1756, FIRST EDITION, uniformly toned and rather foxed, vol. 2 with marginal stain across the last few leaves (no loss), the occasional word underlined, pp. xxxiv, 396; [2], 568, 8vo, contemporary full speckled calf, boards ruled gilt, gilt roll to board edges, spine attractively gilt in compartments, some signs of wear, hinges starting and corners bumped, a small chip out of the lower edge of vol. 2, armorial bookplate of Charles A. Woolley (ESTC T126443; Moss 543; Smith 257)



Scottish journalist and historian William Guthrie's (1708-1770) vernacular edition of Quintilian, in an attractive contemporary binding. John Selby Watson, who accompanied his own edition (1891) with commentary on previous translations, has little good to say of Guthrie's version: 'The quality most remarkable in Guthrie [...] is his audacity; he was resolved to give some English for Quintilian's sentences, and when he could not see the sense, either by the light of his own scanty learning or of Gedoyn's French, he boldly excogitated something and thrust on his reader the offspring of his own mind for that of Quintilians'. Guthrie's Quintilian passed muster

for a mid eighteenth-century audience however, and he established a robust reputation as a literary translator. He combined this with a successful career as a political writer, which he began by reporting on parliamentary debates for the Gentleman's Magazine, under the editorship of Samuel Johnson.

18. **(Travelling Atlas.) A New and Accurate Description of the Present Great Roads and the Principal Cross Roads of England and Wales,** commencing at London, and continued to the Farthest Parts of the Kingdom, with the several Branches leading out of them; and a Description of the several Towns that stand thereon. Divided into Four Parts, viz. Western, Northern, Eastern, and Southern. To which are added, the Ancient Roman Roads and Stations in Britain. Also some general rules to know the original of the names of places in England, a List of Mitred Abbots, and an Alphabetical List of Fairs regulated according to the New Style. \$1,075

Printed for R. and J. Dodsley, 1756, FIRST EDITION, large folding engraved map at rear, map torn from gutter margin and a little frayed where it extends beyond the binding, but no loss, uniformly toned, pp. [8], 168, lxiv, 8vo, contemporary sprinkled calf, gilt roll at board edges spine ruled gilt in compartments with raised bands, corners bumped, joints a little tender, armorial bookplate of Thomas Edwards-Freeman (1726-1806) director of the South Sea Company, and MP for Steyning and Lewes (Fordham p.23)



Scarce in commerce, this written atlas of the major roads of England and Wales arranged according to the main arterial routes from London. It includes useful paragraphs of information about noteworthy towns en

route, with details such as principle manufactures, ordnance, churches and seats of learning, branching roads, alternative routes, and major junctions. Historically minded, the author sometimes includes etymology of place names, and a great deal of information about Roman Britain, including their main settlements and the roads which connected them. At the end are a handy table outlining the new Mail Roads and their promised delivery times, the main postal towns in the kingdom, and - a rather arcane inclusion - a list of mitred abbots.

It closes with a list of the country's significant fairs, striking for its length. These fairs, 'regulated according to the new style', are those which succumbed to the increasingly far-reaching legislation which was put in place from the 1730s with an aim to ameliorate their disorderly potential (see: Anne Wohlcke, *The 'Perpetual Fair': Gender, disorder and urban amusement in eighteenth-century London* (Manchester, 2014) p. 19). In all, a charming little book with a host of sundry information for the mid eighteenth-century traveller.

19. **Handel (George Frederick) *Messiah. An Oratorio in Score.*** As it was Originally Perform'd. Compos'd by Mr. Handel To which are added His additional Alterations. \$2,225

Printed by Messrs. Randall & Abell, Successors to the late Mr. J. Walsh [c. 1773], FIRST EDITION, 6th issue, elaborate portrait frontispiece engraving by Houbraken, 2-page subscribers' list (Dr. Samuel Arnold, Rev. Mr. Pinder etc.), index leaf (with 'Apendix' in sub-heading), all further leaves engraved printed music, 15 or 16 staves per page, with figured bass throughout, several examples of double page-numbering where plates from 'Songs in Messiah' were used, title with brown ink smudge at right corner, two pages (15 and 22) neatly repaired, a few short tears at lower edge, and one or two small marks and creases, but internally very good, pp. [viii], 188, 35 [i], folio, contemporary half calf with marbled boards, edges worn, boards with abrasions, front hinge just holding, spine with raised bands, title with ownership inscription of Reuben Hyde of Stonehouse, Gloucestershire, 1699 (date of birth?), unrestored binding (ESTC T172119)

"I hope [Handel] will lay out his whole Genius & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is Messiah" (Charles Jennens, the librettist); and though, following its first performance in Dublin in April, 1742 (its London premier nearly a year later), it was met with modest approval, *The Messiah* has become one of the most famous and popular works in the



Western canon, particularly since, due to Handel's own frequent revisions during his lifetime, no truly definitive version exists, thus allowing for much re-interpretation over the subsequent centuries. (Burrows, *Handel: Messiah*, 1991)

All first edition issues scarce in commerce.

20. (Broadside.) (Indulgences.) (Cofradia de Durango.) **Alabado sea el santisimo sacramento patente de la Cofradia del Santisimo Sacramento De la Santa Iglesia Catedral de Durango, fundada con Autoridad Real, Pontifica y Ordinaria.** \$850

Durnago: n.p., 1799, broadside confraternity membership certificate, printed on one side only, woodcut monstrance device, floral decorations and woodcut typographical border on three sides, ink manuscript insertions and signatures of society officials on recto, signed and dated on verso, 425 x 315 mm, quarter-folded, otherwise fine

An exceptionally clean late eighteenth-century Mexican broadside certificate, issued by one of the confraternities of Durango.

This broadside relates to the cathedral church of Durango, in central Mexico, which was built at the end of the seventeenth century. Confraternities, which have been an organisational model of Spanish church congregations since at least the fourteenth century, flourished in

New Spain. They promoted the notion of remission from purgatory through indulgences; membership of a cofradia ensured - amongst other things - that one's soul would be prayed for after death.

The certificate allows the name of the member to be entered by hand, and also omits the last letter of the word hermano/a - allowing the scribe to indicate whether this is a brother or sister of the confraternity. In this case, it is sister Juana Maria Belarques that agrees to pay her half a real per week. The rules of membership are here laid out, including the benefits to members that participate fully in the life of the confraternity; for example, members enjoy one hundred days of indulgence for each burial they attend. The certificate is dated April 11 1799, and signed by the rector, senior brother, and secretary of the confraternity.

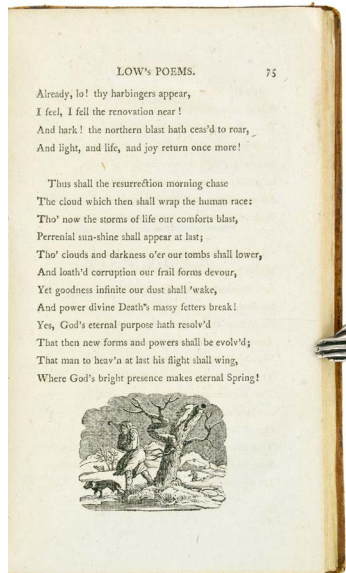


Owing to their ephemeral nature, such certificates are scarce; we can find no other copy.

AMERICAN VERSE

- 21. **Low (Samuel) Poems [...]** In Two Volumes. \$1,600

New York: T. & J. Swords, 1800, FIRST COLLECTED EDITION, 2 vols, half-titles, 3 Bewickesque woodcut vignettes, and various tail-pieces; second 2 leaves in vol. i minimally (and unaccountably) shorter, last few leaves in vol. i irregularly spotted, pp. 147; 168, 8vo, a very attractive copy in contemporary tree-patterned sheep,



spine with contrasting labels; small loss of surface to lower board of vol. i, cracking to upper joint of vol. ii, good, book label of Amos Tuck French

A collection of poems - many about early America - by the enigmatic poet and playwright Samuel Low (b. 1765).

Several of the verses celebrate US independence, with topics including the newly minted constitution and the Grand Federal Processions.

'Peace between America and Great-Britain' ruminates on the War of Independence: 'For Peace we sued, in days of deep distress / But sued in vain - our wrongs had no redress: / Let Britain, then, her own mad acts repent, / Her dwindled power, and fame eclipsed lament...'. Low's 'Ode on the Death of Washington' had been recited by Hodgkinson at the New York Theatre on 8 January 1800. Low had written to Washington in 1782, offering to dedicate a volume of verse to him, but Washington declined.

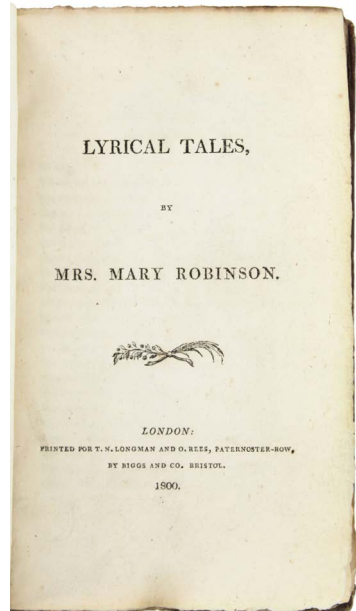
In the New York Directory of 1794 Low is mentioned as a clerk in the Treasury Department, and in 1797-98 he appears as the first bookkeeper in the Bank of New York. He was evidently known in New York society; heading the list of subscribers (in vol. ii) is John Jacob Astor. The Astors intermarried with the similarly well-heeled French family, of New Hampshire. This copy with the bookplate of banker and socialite Amos Tuck French (1863-1941).

ROMANTIC POETRY

22. **Robinson (Mary) *Lyrical Tales*. \$1,200**

T. N. Longman and O. Rees, 1800, FIRST EDITION, with final leaf of ads, lightly toned with the odd small mark, but very good, pp. [4], 218, [2], small 8vo, untrimmed in publisher's pink paper backed boards, dun backstrip, neatly reinforced, a little soiled and the corners bumped, some light pencil notes to the lower cover, late nineteenth-century ownership inscription to front flyleaf

Very scarce to market, with no copies at auction since the mid twentieth-century, is this attractive copy of actor, poet, and socialite Mary Robinson's last volume of verse, published shortly before she died



in 1800. Poems include: The Mistletoe; The Haunted Beach; Old Barnard, a Monkish Tale; The Hermit of Mont-Blanc; and Golfre, a 'Gothic Swiss Tale, in Five Parts'. Also included is 'The Negroe Girl' a long romantic poem with an antislavery bent.

This collection has long been assessed in the context of *Lyrical Ballads*, but when *Lyrical Tales* was published in November 1800, Robinson 'was far more famous than Wordsworth or Coleridge', coming to the end of a career in which she published six books of poetry, eight novels, two socio-political texts, and three dramas (Cross, p. 579). She was wildly popular in her lifetime, assiduously managed her reputation, and 'in metrical terms she was, often, an innovator' (ODNB).

See: Ashley J. Cross, 'From 'Lyrical Ballads' to 'Lyrical Tales': Mary Robinson's Reputation and the Problem of Literary Debt.' *Studies in Romanticism*, vol. 40.4 (2001) 571–605.

AUCA ~ CORRIDA DE TOROS

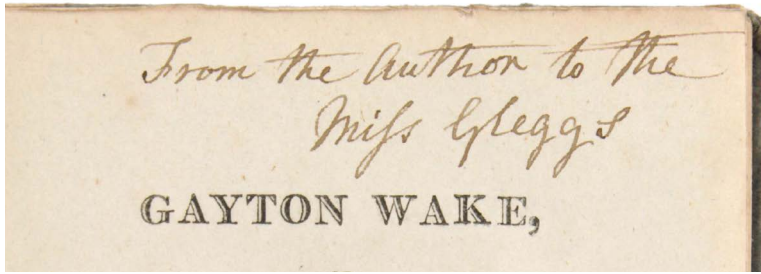
23. (Broadside.) (Bullfighting.) **Forty-eight vignettes of a bullfight.** \$850

[Barcelona:] Piferrer, Plaza del Angel, c. 1802, folio broadside (310 x 435 mm), a grid of 48 woodblock printed scenes, some captioned, lightly browned with a tiny paper flaw at the left margin of the image, but no loss (Amades 84)

Scarce pictorial narrative of a bullfight. This takes the form of an *auca*, a comic-like art form particularly popular in Catalonia. It depicts the stages of a bullfight: the opening ceremony and procession, the introduction of the bull, the various combative methods, and the bull's eventual demise. Strikingly dynamic, the images evoke the movement through the air of the picadors and matadors as they are tossed around by the bull before it meets its end.

The Piferrer publishing house was established by Juan Piferrer in the early 18th century and ran until 1868.





WELSH POEMS, INSCRIBED

24. **Llwyd (Richard) Gayton Wake, or Mary Dod; and her List of Merits.** A Poem in Four Parts. \$850

Chester: Printed by J. Fletcher and sold in London by E. Williams [...] Bookseller to the Duke and Duchess of York, and Bookseller to Wales, 1804, FIRST EDITION, half-title, advertisement leaf at end, occasional toning, the odd spot but a very good clean copy, pp. xxiii, [1], 62, [2], 8vo, original boards, old ink ms. title on cover and spine; a little rubbed with the backstrip neatly repaired, presentation inscription to head of title, contemporary ownership inscription to pastedown, book-label of J.O. Edwards

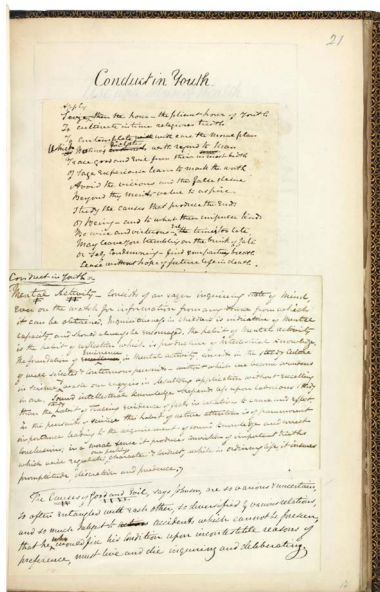
First edition of this provincially printed book of Welsh verse, in original boards, inscribed "From the Author to the Miss Gleggs".

As the helpful preface explains, 'the 'Wake' of the title is a 'well-known rural festival, generally held on the Saint's day, to which the parish church is dedicated [...]. This is a sort of Carnival, when nothing but eating, drinking, and good-fellowship abound; it is then the lads and lasses assemble, in their holiday finery, and, with hearts lighter than their heels, dance away the cares of the year. Richard Llwyd (1752-1835) the Bard of Snowdon, worked as a steward and secretary in Conwy, and became an acknowledged expert on Welsh heraldry and genealogy. In 1800, he published his poem Beaumaris Bay, which was followed by the present work. Gayton is a village on the Wirral side of the Dee Estuary, close to Chester.

25. **[Cosens (Frederick William, former owner)] Practical Philosophy of Genius, Mind and Action in the Association and Pursuits of Life Forming a Hand Book to Intellectual Knowledge.** By a Septuagenarian. \$1,275

[c. 1835], manuscript in ink on various papers mounted on album leaves, sometimes written directly onto the album leaf, sometimes 2 or more

slips per page and some of these folded over, possibly in more than one hand, title within red ruled borders, ff. [i], 50, folio, late 19th-century dark purple hard-grained morocco by Zaehnsdorf, French fillets on sides, rebacked, from the library of Frederick William Cosens, with his bookplate, and note by him (see below), good



A curious commonplace book. The possible date of its composition, or part of it anyway, is a reference to Disraeli having 'cashiered his radical curls, and Count d'Orsay... left alone in his glory', and the 1830s are consistent with the hand-writing. However, some passages seem to have been written considerably

earlier. Thus we may suppose that the Septuagenarian assembled the volume from his earlier commonplace books. Cosens, wine merchant and a redoubtable book-collector, was sufficiently intrigued by the MS as to write to Notes and Queries about it in February 1879 appealing for information; there is no indication as to whether the appeal was in vain, but it would appear so. The only internal evidence about the Septuagenarian is that he was 'a Paul's boy' in some verses headed 'Youthful days', in which he refers to 'Colet's hall', &c. Cosens characterises him as a 'wide and diligent reader, priding himself on his self-culture, and holding the creed that the proper study of mankind is man.'

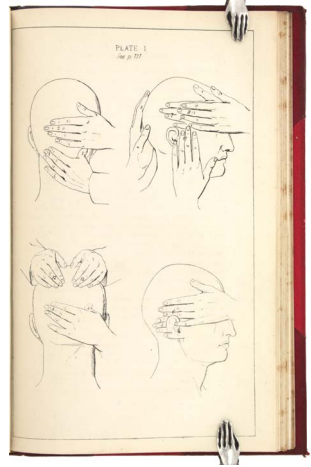
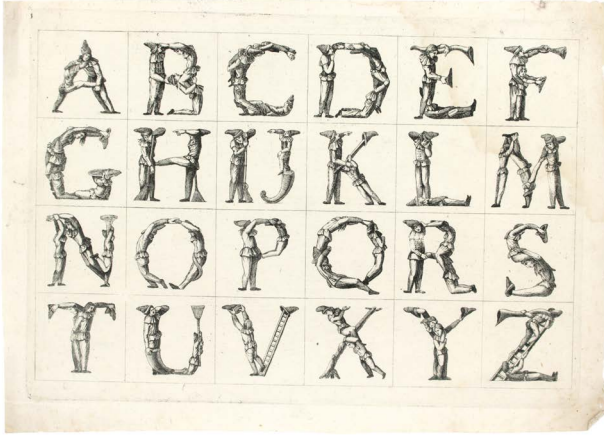
26. [Giovanardi (Lampridio)] [*Alfabeto Figurato*'] \$800

Emilia Romagna, c. 1860, broadside engraving equally divided into 24 boxes (I and J contained in a single box, no W) each printed with a letter of the alphabet composed of figures, 21.8 x 30.5cm, top right corner with very faint stain, right edge with minor loss not affecting plate

A delightful engraving, the letters composed of Pierrot-style figures in a variety of acrobatic positions with the occasional use of props - broom, ladder, hunting-horn - from the engaging artist and inventor, Giovanardi, best known for his innovative inlay techniques, his 'faceted paintings', one of which was rewarded at the Great Exhibition of 1851 with a gold medal

and led to his celebrated 'Crystal Palace Table'. It appears that he created his engravings, in very limited numbers, for his immediate circle and only 25 or so of these designs survive.

Only Yale, Newberry and Princeton according to OCLC.



27. Donovan (C. [Cornelius]) *A Handbook of Phrenology*. With Illustrations.

\$130

Longmans, Green, Reader and Dyer, 1870, FIRST EDITION, gift inscription at head of title, title page immediately followed by plate illustrating some exemplary heads (Pope Alexander VI, Luther and Melancthon), faintly offset to verso of title page (Luther a particular culprit), five further plates, pp. viii, 9-192 + Plates, 8vo, contemporary half red morocco double-ruled in blind, fine-grained red cloth sides, spine ruled in blind in compartments and lettered in gilt, some minor surface abrasions to the morocco, corners a touch knocked, top edge gilt, marbled endpapers, very good

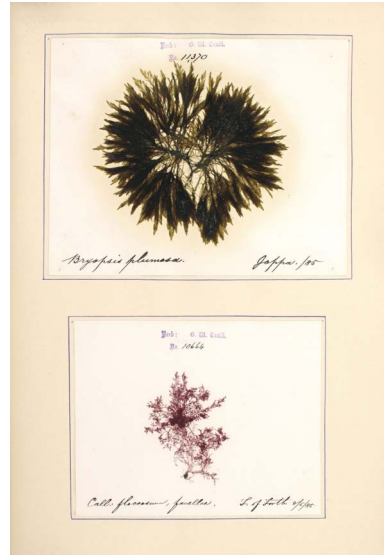
Donovan 'appears on the phrenological scene in 1840: in February he founded the London School of Phrenology (later the London Phrenological Institute) in the Strand, and also became a member of the Phrenological Association' (Wellcome Collection). The preface takes a somewhat defensive tone, addressing a paragraph to the 'Anti-Phrenologists', and the volume ends with an appendix of glowing testimonials. Plates include illustrations on the perceptiveness of foreheads and the crankiness of fingers.

Inscribed to the diplomat Evelyn Grant Duff (1863-1926) from his uncle Ainslie Douglas Ainslie of Delgatie Castle.

PHYCOLOGY SPECIMENS

28. **Trail (George William) *A Monograph of the Algae of the Firth of Forth.***
 Illustrated with Herbarium Specimens of some of the Rare Species. **\$1,050**

Edinburgh: printed for the author by the Edinburgh Co-Operative Printing Company, Limited, 1885, FIRST EDITION, mounted albumen-print photograph of the Lady's Tower (Elie), containing 8 original algae specimens, annotated, pp. 16, [10], large 4to, original cloth-backed printed boards, inscribed 'To the Royal Society of Edin[burgh] from the author', with ink-stamps of the Society to front board and title-page; front cover with a few splash-marks to head and a little wear to corners



A late nineteenth-century monograph about Scottish algae, containing remarkably vibrant specimens, by celebrated self-taught phycologist George W. Trail (1836-97).

Trail (1836-97) was a clerk in the Standard Life Company in Edinburgh, who in what little spare time he had became one of the greatest authorities on Scottish algae. He was an indefatigable collector, who in 1892 donated his collection to the Herbarium of the Edinburgh Botanic Gardens. A loosely inserted advertisement for the present work features glowing reviews from *Nature* and the *Journal of Botany*: 'The work of a true and enthusiastic naturalist [...] The number of species enumerated as found on the shores of the Firth of Forth are 225, of which one-ninth of the whole number are new to Britain'. The specimens, which retain the full listing of algae identified by Trail, have retained their colour beautifully.

Uncommon. This and one other are the only copies traced in auction records; Library Hub cites six copies in British and Irish institutional libraries. Also in stock, one other copy with identical text but varying provenance and alternative specimens.



29. **Tenniel (John) 'Our Olympic Games: Parliamentary Athletes at Westminster'** - Original Illustration for Punch. \$1,850

1896, pencil illustration, framed and mounted (350 x 205 mm / 545 x 410 mm), the mount a little soiled and the frame slightly bumped, but the illustration clear with only a couple of brown spots

Tenniel's original pencil illustration for a satirical cartoon which appeared in Punch in April 1896.

For Tenniel, classical games offered rich satirical pickings which resonated with the ideological tone of Punch. He produced several such works, such as 'Our Isthmian Games'; or, a 'Gladstonian Derby' (May 1873), but the institution of the first modern international Olympic Games (Athens 1896) was particularly good fodder for satirising conflict between the main political parties. Here, in a Roman encampment-cum-Victorian-circus, various games and equipment are inscribed with issues of the day, including India, Surplus, Agriculture. At the centre are the two parliamentary charioteers - Liberal Union and Conservative - about to race.

30. **(Binding - Hampstead Bindery) PHILLIPS (Stephen) Marpessa.** \$10,200
Illustrated by Philip Connard.

John Lane, 1900, FIRST EDITION, wood-engraved frontispiece, 5 further plates, head-piece and tail-piece, all hand-coloured, a few tiny nicks to page edges, title-page with presentation inscription in ink, 'E.S.W. from J.S.W. Santa Barbara Feb 14th 1909', pp. 48, small 4to, bound at the Hampstead Bindery (front free endpaper signed) in russet morocco, the

boards with multiple onlays of dark green, fawn and chestnut-brown, with repeated tooled leaf motif arranged in central concentric circles punctuated with dots and paired small circles, on ground of massed gilt dots, board corner sections repeat the tools and onlays of the central design, richly gilt backstrip decorated with the same tools, the gilt title lettered vertically, green morocco doublures with spaced gilt small circle triads and crimson morocco onlaid small circles within border of gilt-tooled apricot and crimson convolvulus flowers linked by design of winding tendrils, with massed gilt dots at outer edges, corners of endpapers with small gilt-tooled hearts, gilt gaufered edges, doublure edges slightly faded, corners and joints a little rubbed, upper joint neatly repaired, very good

An exquisite binding, the onlay tones and leaf tool design characteristic of the Hampstead bindery's renowned 'finisher', Pietro A. Savoldelli, responsible for the much-copied 'firework' binding (no. 230, Foot, *The Henry Davis Gift, II*) and the purely concentric example in Maggs' catalogue 1212, p. 174. Savoldelli was among the original staff employed by Frank Karslake in 1898 when he established the bindery, was part of the cohort who helped to train members of the Guild of Women-Binders and was one of the last to leave the short-lived, but highly influential establishment, which closed in 1902.





He was recognized as a particular expert in tooling, having worked in Italy and France, and learnt the practical techniques of the Parisien binders, notably in the brilliance and permanence of the tooled gilt. This example repays close examination: while the description above covers the main characteristics, there are unexpected details - the fawn leaves of the corner-pieces encroaching on the dotted ground, the board-edge green leaves cut in half, as if continuing beyond the board- - which lend a natural air to the symmetrical intensity of the composition. (Ainslie Waller, 'The Guild of Women-Binders', *The Private Library*, 3rd series, 6:3.)

FIRST ISSUE, ASSOCIATION COPY - 'COMPLIMENTS OF MR. JAMES JOYCE'

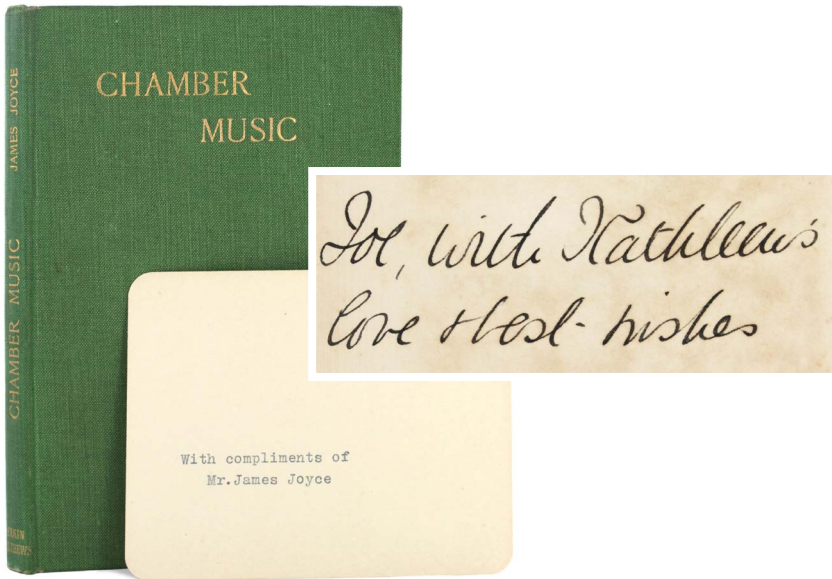
31. **Joyce (James) Chamber Music.**

\$11,000

Elkin Mathews, 1907, FIRST EDITION, title-page design, the odd very faint spot to margins, pp. [40], foolscap 8vo, original green cloth, lettered in gilt to backstrip and upper board, touch of rubbing at backstrip ends, a few faint spots to edges and endpapers, the free endpapers faintly browned, the flyleaf with 1907 gift inscription ('Joe, with Kathleen's love', see below), in custom dropback box, very good (Slocum & Cahoon 3)

Laid in is a card with a typed message, 'With compliments of Mr. James Joyce'.

An excellent copy of the author's first book, with significant provenance: it was latterly in the collection of Joyce's friend, Thomas Pugh - though their acquaintance postdates the book's publication, and it is not clear whether the typed compliments card relates to this or the 1907 inscription. If it belongs to the latter, one might speculate that the 'Kathleen' concerned is Sheehy (later O'Brien), one of the sisters that Joyce encountered at the monthly salon at the house of his schoolfriend Eugene Sheehy - she is suggested to be the model for Miss Ivors in *The Dead* by Richard Ellmann, who also refers to her sister Mary as the author's 'secret adolescent love'. At the time of this book's publication, Joyce was writing *The Dead*, and was in Trieste - perhaps asking for this copy to be sent by the publisher to an old acquaintance that was much on his mind.



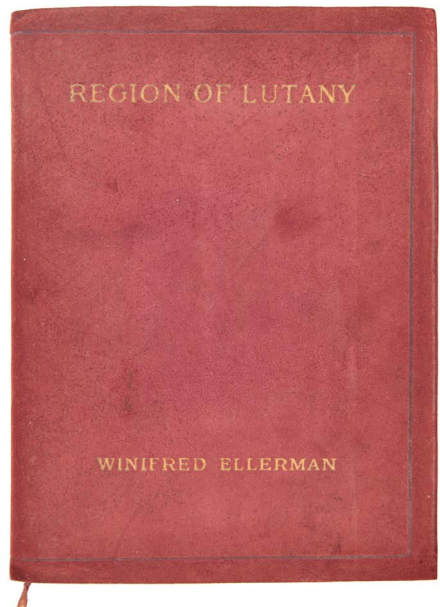
As the contemporary inscription dictates, this copy is in the first variant of the binding listed by Slocum & Cahoon; from the total edition of 509 copies, there is believed to be only 50 to 100 copies in this state.

32. (Bryher.) **ELLERMAN (Winifred)**
Region of Lutany. \$3,800

Chapman & Hall, 1914, FIRST EDITION, textblock a little strained at foot of title-page opening, pp. 31, 12mo, original brick-red limp suede covers, lettered in gilt to front, slight curl to corners of front, a.e.g., red page-marker, touch of splitting at ends of front hinge, very good

Her debut, scarce. An excellent copy of a fragile production.

Though working in a more romantic strain, prior to her association with H.D., there is a Hellenic theme and a precatory



tone that resonates with the later work of both authors; indeed, even if Bryher came to see little value in this early effort, its publication financed by the vast wealth of her father, one can identify an author that would be sympathetic to what she regarded as the revelatory encounter with H.D.'s brand of Imagism (the opening statement of its anthology, *Des Imagistes*, was published in the same year).

WILDE'S SPHINX

33. **Leverson (Ada)** *Bird of Paradise*. With a frontispiece by Ilbery Lynch. \$3,500

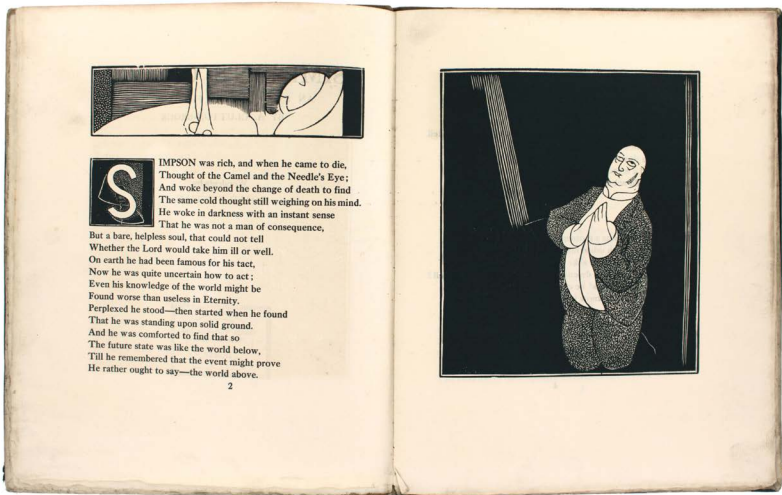
Grant Richards, 1914, FIRST EDITION, tissue-guarded frontispiece by Ilbery Lynch, some light foxing, pp. 316, [4, ads], crown 8vo, original red cloth, backstrip and upper board lettered in gilt, the former with border decoration in gilt, this in blind to upper board, edges spotted with a few faint spots to rear endpapers, publisher's slip laid in at front, dustjacket repeating Lynch's frontispiece design, a few corners slightly chipped, a few tiny nicks, but a remarkably bright example, very good



The fifth of the author's 'lightly plotted love stories [...]': frivolous and witty, but with an underlying sense of melancholy [...] also important for their closely detailed depictions of the fashions and tastes of the Edwardian age' with 'vignettes of eccentric personalities' (ODNB). Leverson writes with a ready wit of contemporary mores and manners - there are references to the Italian Futurism and Russian ballet then preoccupying intellectual circles.

The author had been dubbed 'The Sphinx' by Oscar Wilde, to whom she was a faithful friend.

A superb copy.

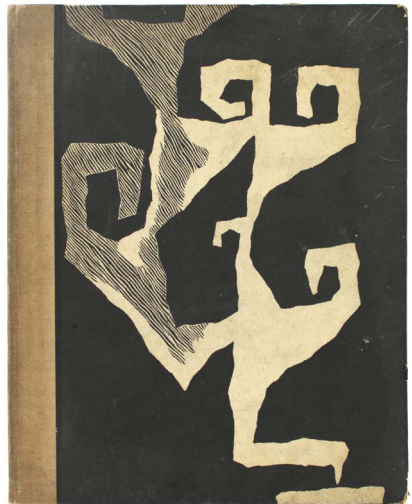


34. (Omega Workshops) CLUTTON-BROCK (A.) *Simpson's Choice. An Essay on the Future Life.* Woodcuts by Roald Kristian. \$2,550

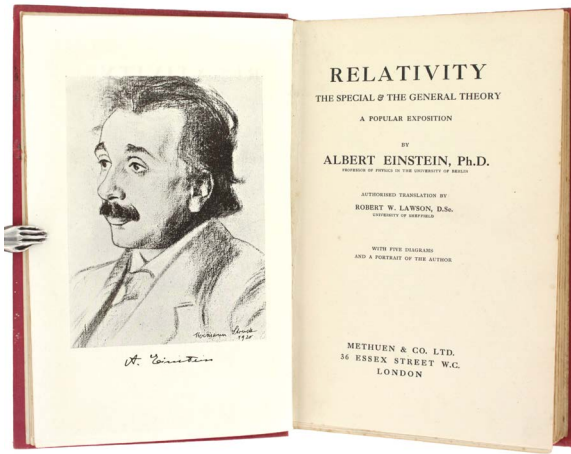
Omega Workshops (Printed under the Direction of J.H. Mason), 1915, FIRST EDITION, [ONE OF 500 COPIES], numerous woodcuts (3 full-page), pp. 16, 4to, original quarter beige cloth, black and white boards printed with an Omega design, soiled overall and worn at extremities, edges untrimmed with free endpapers browned, good

Clutton-Brock was arts critic at The Times and friend of Roger Fry, educated at Eton and New College, Oxford. The present work is a satirical essay in verse.

The first of the four books published by Roger Fry's Omega Workshops; 'Roald Kristian' was the name adopted by Edgar de Bergen, who was married to Nina Hamnett - the name was in part used to emphasise Norwegian origins in the light of wartime antipathy towards Germany, but in 1917 he was deported, following a few months imprisonment, as an unregistered alien.



35. **Einstein (Albert) *Relativity, the Special & the General Theory.*** A Popular Exposition. Authorised Translation by Robert W. Lawson. With Five Diagrams and a Portrait of the Author. \$1,725



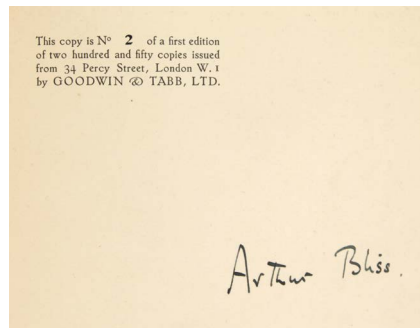
Methuen, 1920, FIRST ENGLISH EDITION, portrait frontispiece, pp. [xv], 138, 8 (ads), crown 8vo, original red cloth, lettered in blind on the upper board and in gilt on the backstrip, the latter faded with lettering dulled, hint of a bump at bottom corners, textblock edges toned with faint mottled browning to free endpapers, very good (Weil 90/a)

This important translation contains new text written by Einstein specially for it: Appendix III, The Experimental Confirmation of the General Theory of Relativity.

ONE OF 5 COPIES SIGNED BY THE COMPOSER - AND EDWARD WADSWORTH

36. **Bliss (Arthur) *Conversations.*** For Flute (and Bass Flute), Oboe (and Cor Anglais), Violin, Viola, and Violincello. \$950

Goodwin & Tabb, [1921,] FIRST EDITION, 2/5 HORS COMMERCE COPIES (from an edition of 250 copies), these copies signed by the composer, also signed by the publisher, pp. 30, royal 8vo, original buff wrappers, the front cover design by Edward Wadsworth (and signed by him, see below), slightly rubbed and a little darkened to edges, the rear free endpaper with a pencil sketch (by Edward Wadsworth? See below), very good



A scarce work; Bliss's piece was first performed at the Aolian Hall on 20 April 1921 - it was sufficiently modern, bearing the influence of Bliss's recent spell in Paris, to alienate more conservative critics, and includes in its five movements both pastoral ('In the Wood') and urban pieces ('In the Tube at Oxford Circus'). This is believed to have been Edward Wadsworth's own copy, and the artist has signed in red ink beneath his cover illustration.



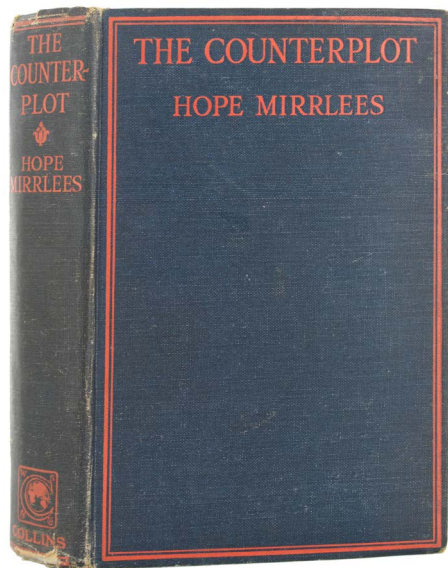
Rare in any form, but particularly desirable with the additional signature of Edward Wadsworth. The pencil sketch at the rear cannot be confidently attributed to him; it depicts a pulley, so at least aligns with the industrial themes of some of his work.

37. **Mirrlees (Hope) *The Counterplot*.**

\$1,450

W. Collins, [1924,] FIRST EDITION, light spotting to opening leaves, recurrent to ads at rear, pp.[vi], 323, [6, list], crown 8vo, original blue cloth, lettered and bordered in orange to upper board and backstrip, the latter with some slight wear at tips, lean to spine, rubbing at extremities, dink to top edge of lower board, light spotting to edges and rear free endpaper, the flyleaf with faintly visible erased contemporary ownership inscription, good

Scarce. The second of her three novels, and the only one with a contemporary setting; it is, as the publisher describes it, 'a study of



the literary temperament', in which the protagonist attempts to reconfigure her family experiences into art.

The printed dedication is to Jane Ellen Harrison.

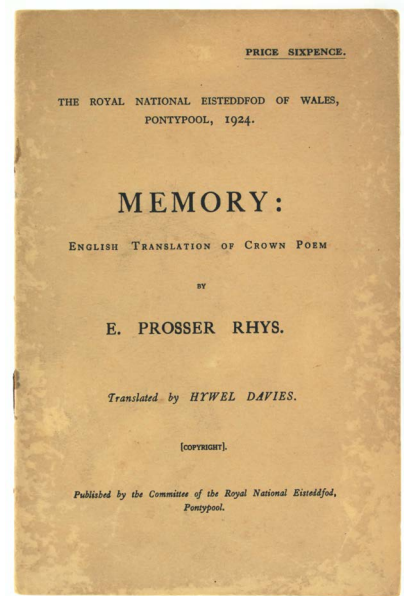
See also item 42.

'TO BIND OUR LOVELY FRIENDSHIP CLOSE'

38. **Rhys (E. [Edward] Prosser) *Memory* [Atgof]: English Translation of *Crown Poem*.** Translated by Hywel Davies. **\$2,550**

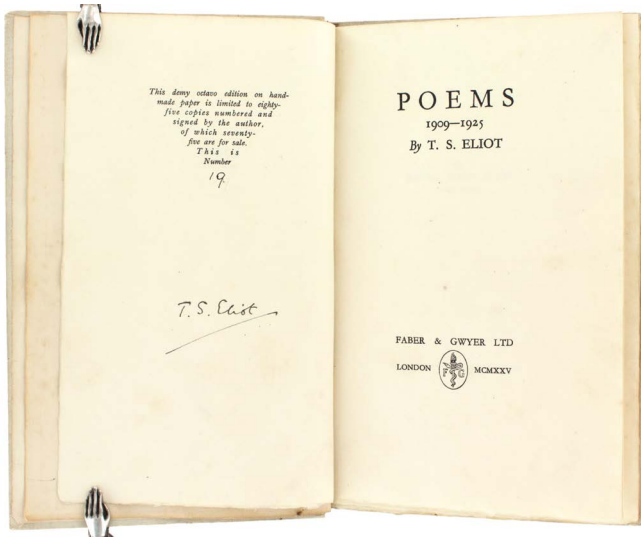
Pontypool: The Committee of the Royal National Eisteddfod, [1924,] FIRST EDITION, pp. 14, foolscap 8vo, original stapled buff wrappers, some light rubbing and the staples rusted, good

A notable, and scarce, publication - the prize-winning poem at the National Eisteddfod not generally published or translated. That it was is perhaps a token of the stir that Rhys's poem created. Subtitled 'The Story of a Sensible Lad', it is an ecstatic exploration of youthful feeling - 'When I would yield myself to every whim,/ And taste delight of the forbidden fruit'. The amorous episodes recounted include relationships with both men and women.



39. **Eliot (T.S.) *Poems, 1909-1925*.** **\$15,750**

Faber & Gwyer, 1925, FIRST EDITION, 19/85 LARGE PAPER COPIES signed by the author, pp. [ii], 99, 8vo, original white buckram, bevelled edges, backstrip lettered in gilt and slightly browned with a few tiny spots towards foot, a couple of faint handling marks and a tiny scuff towards foot of upper board, edges untrimmed and uncut, free endpapers faintly browned, in custom dropback box of matching cloth, very good (Gallup A8b)



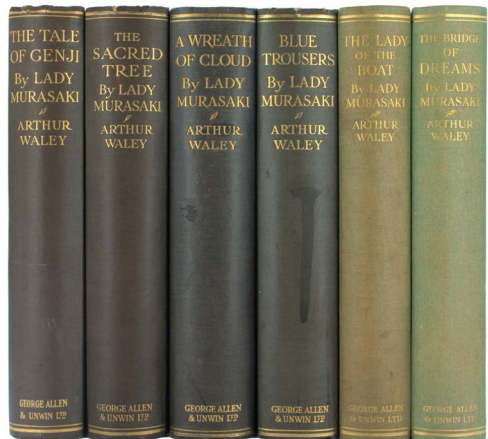
The first of Eliot's trade publications to be issued in a signed, limited edition.

Notable as the first printing of 'The Waste Land' to include the dedication to Ezra Pound, and the first appearance in book-form of 'The Hollow Men'.

See also item 49.

40. (Waley.) MURASAKI (Lady [Shikibu]) **The Tale of Genji**: The Tale of Genji; The Sacred Tree; A Wreath of Cloud; Blue Trousers; The Lady of the Boat; The Bridge of Dreams. Translated from the Japanese by Arthur Waley [Complete in 6 Vols.] \$2,550

George Allen & Unwin, 1925-1933, FIRST EDITIONS, third volume with light paperclip mark at head of prelims, this and subsequent volume with a couple of

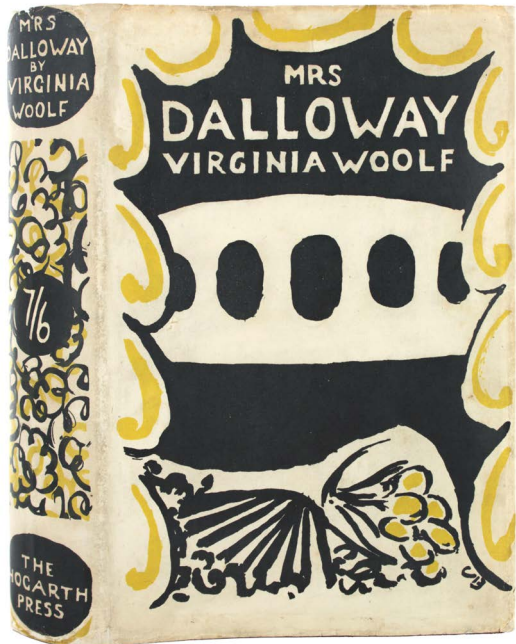


marginal marks in pencil corresponding to page references at rear endpapers, fourth volume with a small amount of spotting to margins, pp. 300, [4, ads]; 304; 312; 333, [3, ads]; 309, [5, ads]; 341, [3, ads], 8vo, original dark blue or green cloth, backstrips lettered in gilt and very gently sunned on a few volumes, a couple of volumes with just a touch of wear at tips of backstrip, the fourth with slight bleed to cloth at centre of backstrip, a touch of rubbing to extremities, third and sixth volumes from the library of Cyril Tomkinson (ownership and gift inscription respectively), a very good set

Arthur Waley's translation of this eleventh-century Japanese novel, *Genji monogatari*, was a task and achievement comparable to Scott-Moncrieff's translation of Proust, and in a cultural sense more of a challenge. The earlier translation into English, by Suematsu Kenchō in 1882, was heavily abridged, and Waley's situation was an isolated one - without much in the way of existing models or scholarly commentaries to guide him in attempting to render the courtly vernacular of the Heian period. Even if Waley's work has been built upon and improved by subsequent translations, its reputation remains high and its significance - particularly in respect of forging an analogy between early Japanese and modern Western sensibilities as represented in the form of the novel - supreme.

41. **Woolf (Virginia) Mrs. Dalloway.** \$38,000

Leonard & Virginia Woolf at The Hogarth Press, 1925, FIRST EDITION, pp. 296, crown 8vo, original maroon cloth, backstrip lettered in gilt, slight lean to spine, extremities gently rubbed, edges spotted with a little very faint spotting to endpapers, the front pastedown with the original price faintly visible, a couple of other numbers faintly visible to rear pastedown, the dustjacket with Vanessa



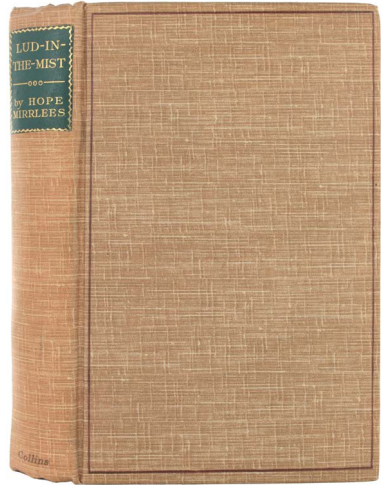
Bell's designs to front and backstrip panels very bright, some very light dustsoiling to folds and rear panel, a few tiny nicks, neat professional restoration addressing some light chips to extremities as well as a short closed tear at head of rear panel and a touch of splitting to lower joint-fold, very good (Kirkpatrick A9a; Woolmer 82)

42. **Mirrlees (Hope) *Lud-in-the-Mist*.** \$1,450

Collins, 1926, FIRST EDITION, pp. viii, 319, crown 8vo, original light brown cloth (the earliest issue binding), the upper board with border in dark brown, backstrip with green morocco label lettered in gilt, slightly pushed at ends, very good

The author's most enduring novel, a seminal work of fantasy.

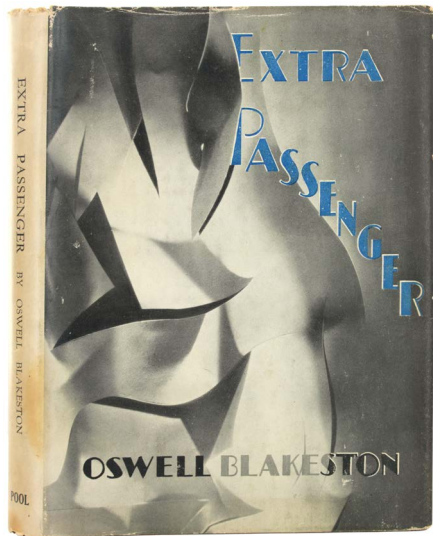
An excellent copy.



FRANCIS BRUGUIÈRE DUSTJACKET

43. **Blakeston (Oswell) *Extra Passenger*.** \$1,600

Territet: POOL, [1929,] FIRST EDITION, a few very faint spots to prelims, pp. 204, crown 8vo, original yellow cloth, backstrip and upper board lettered in gilt, the backstrip a shade darkened, a few faint spots to head of cloth, one or two small spots to edges and endpapers, the scarce dustjacket by Francis Bruguière in excellent state, nick at head of rear panel, the backstrip panel very faintly sunned with shallow chipping at tips, touch of rubbing at extremities, very good



A novel in the author's 'best cinematic vein'; he had established a reputation working in the film industry, and for the POOL Group's *Close Up* journal dedicated to the nascent art-form. The dustjacket is by the innovative US photographer Francis Bruguière, with whom Blakeston collaborated on the 1930 film *Light Rhythms*.

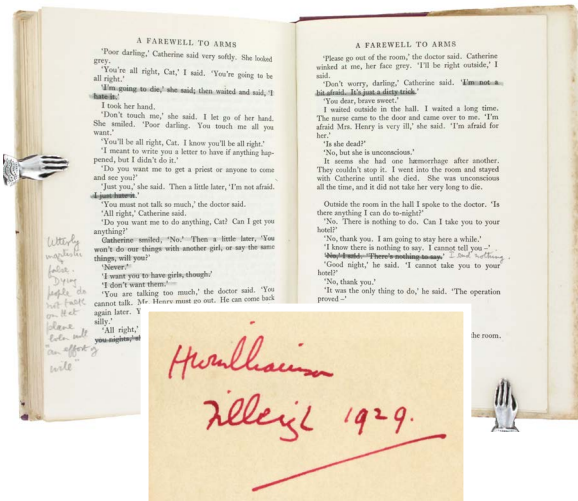
See also item 51.

HENRY WILLIAMSON'S COPY

44. Hemingway (Ernest) **A Farewell to Arms.**

\$1,900

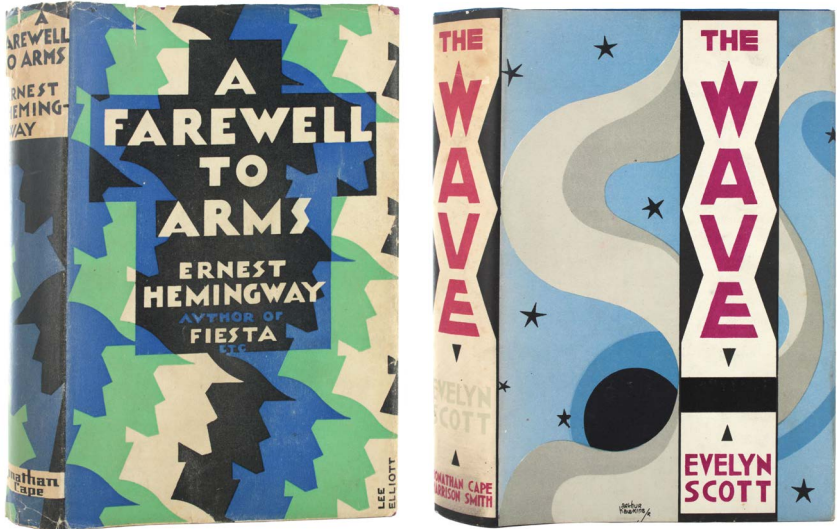
Jonathan Cape, 1929, *FIRST ENGLISH EDITION*, the second issue with 'serious' correctly spelt on page 66, a few faint spots to half-title, a couple of faint handling marks, pages at close with pencil markings and marginal annotations by Henry Williamson (see below), pp. 350, crown 8vo, original magenta cloth, publisher device blind-stamped to lower board, backstrip lettered in gilt with a very faint waterstain at foot, slight lean to spine, small mark at head of lower joint (corresponding to dustjacket stain), a couple of very faint spots to upper board, textblock edges a little darkened with tail edge roughtrimmed, free endpapers with faint partial browning and even fainter spots, the flyleaf with ownership inscription of 'Henry Williamson, Filleigh 1929' (see below), the Lee Elliott dustjacket, a little chipped and nicked, very short closed tears at either end of lower joint-fold, and one at head of front panel, very good (Hanneman A35a)



Henry Williamson's copy of Hemingway's novel of the First World War, published in the same year that Williamson also began publishing works based on his experience of the conflict (*The Wet Flanders Plain*, followed by *The Patriot's Progress* in 1930).

Williamson, whose pencil when reading rarely alighted on the positive, reserves expression of his antipathy for the close

of Hemingway's lauded novel: in the passage describing the child born by Caesarean, he calls Hemingway's descriptions 'untrue' and 'BAD ART' (p. 342), before condemning the dialogue on p. 348 as 'utterly unartistic & false', because 'dying people do not talk on that plane'. His final correction is a little odd; where the narrator responds that he has 'nothing to say' on p. 349, Williamson removes it from speech and amends to 'I said nothing'. An interesting record of critique between two major novelists of the Great War on either side of the Atlantic.



45. Scott (Evelyn) *The Wave*.

\$525

New York: Jonathan Cape and Harrison Smith, 1929, FIRST EDITION, pp. [10], 625, 8vo, original blue cloth, lettered and decorated in white to backstrip and upper board, top edge blue a little faded, a few miniscule spots to edges, dustjacket with a striking design by Arthur Hawkins, the backstrip panel slightly browned, very good

An excellent copy of her magnum opus, a novel of the American Civil War - a complex and diverse social portrait, rooted in her native South and with an emphasis on female experience. The most experimental of her work, it was almost the most successful - one notes that her star was sufficiently high following its publication, that the publisher used her to promote Faulkner's *The Sound and the Fury*, publishing her essay on that novel as a pamphlet (by one of 'the outstanding literary figures of our time') in the hope that his latest work would 'place William Faulkner in company with Miss Scott'.

46. **(Bindings) (Bible: New Testament; Book of Common Prayer) *The New Testament of Our Lord and Saviour Jesus Christ. [with:] The Book of Common Prayer.*** \$1,375

Cambridge: University Press, c.1930, printed on India paper, pp. 500, 4to; 590, 8vo

New Testament: contemporary navy morocco gilt signed with 'TMK' device, upper board with geometric central cross framed by intricate vine leaves, tendrils and grape clusters in four quarters, with gilt pin-point borders and blind and gilt rules with gilt dots at junctions, spine gilt-lettered with gilt grape and vine leaf motif between raised bands, board edges with gilt pin-point rules, turn-ins with gilt grape/vine leaf motif at each corner, gilt edges, blue patterned paper of pastedown and endpapers by Enid Marx

Prayer Book: matching binding, signed as above, with additional presentation (?) gilt stamped initials 'M.F.A. Dec 3 1933' on front turn-in, upper board with double gilt rule with Maltese cross motif in each corner, and cross within central panel surrounded by vine/grape gilt motif in four quarters, spine gilt-lettered with gilt Maltese cross device between gilt-ruled raised bands, edges gilt, slight fading to both spines, very good



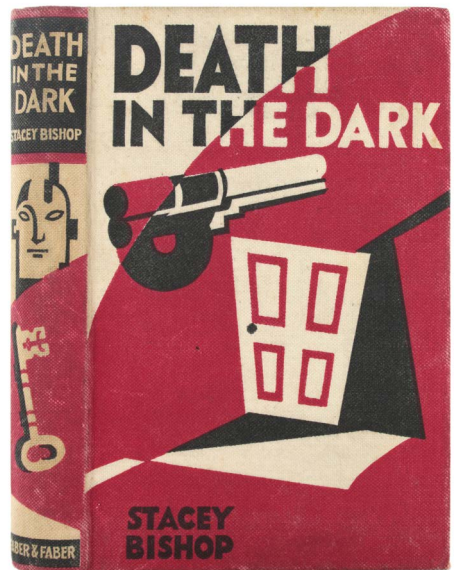
A highly attractive pair of matching bindings from the elusive 'TMK', the crisp gilt tooling expertly executed, the design employing both the contemporary geometric style of, for example, George Fisher, with more art nouveau-inspired decorative vine tooling. Enid Marx' 'Municipal' pattern paper was originally commissioned in 1930 for Muriel Rose's Little Gallery in Chelsea.

47. **Bishop (Stacey, pseud. for George Antheil) *Death in the Dark*. \$10,000**

Faber and Faber, 1930, FIRST EDITION, full-page plan preceding text (presumably the author's design), small handling mark to fore-margin of first page, pp. 283, crown 8vo, original illustrated cloth, a striking overall design printed in black and red, a couple of tiny faint spots at very head of upper board, just a hint of rubbing, top edge black, very good

A superb copy of a rare book, the sole outing of this literary pseudonym for the avant-garde composer George Antheil; it is a detective novel, written whilst staying with Ezra Pound in Rapallo - apparently to entertain his company there, which included W.B. Yeats and Gerhart Hauptmann. Eliot, who accepted the work for publication at Faber, declared it as a 'very good detective story' and made various recommendations. In his memoir, *Bad Boy of Music*, Antheil recalled that the work's manuscript carried 'copious corrections and footnoting by T.S. Eliot, Yeats, Hauptmann, Pound and even [Franz] Werfel', which, he considered, must rather have added to its appeal - though those of Eliot must have come subsequent to the others, considering his letter to Pound in January 1930, when he promises to send him 'Death in the Dark, a detective novel of New York life by Stacey Bishop, which may amuse you' (wherein he also mentions that he had favoured the title *Who Pulled that Fire Alarm?*).

The book was published with a 'transmatic' jacket, its survival rate slim-to-none, the paper flaps of which carried a blurb, probably by Eliot, which called this a 'quick and thrilling narrative [...] by a New York criminologist of Red Indian ancestry'. Regarding the latter disguise, Eliot had contemplated, in his reader's report, allowing using the identity of the author (even if protected by a pseudonym) as an 'important coming musical composer' to be used in its marketing - particularly given that the novel, which describes the 'notorious Denny murders' taking place in New York City, draws upon Antheil's experience of that world.

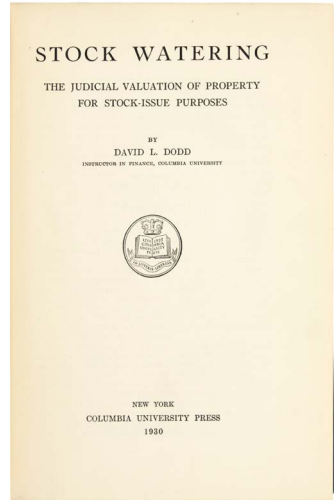


48. **Dodd (David L.) *Stock Watering***. The Judicial Valuation of Property for Stock-Issue Purposes. \$5,000

New York: Columbia University Press, 1930, FIRST EDITION, a small amount of pencil underlining in conclusion, pp. vii, 333, 8vo, original blue cloth, backstrip lettered in gilt, a touch rubbed at extremities, ownership inscription to flyleaf, very good

An excellent copy of the author's first book; a plea for greater legislation, in aspects based on English and German models, to guard against misleading stock valuations and its consequences, in the aftermath of the Wall Street Crash.

The author was a protégé of Benjamin Graham at Columbia, with whom his next book, *Security Analysis*, was written.

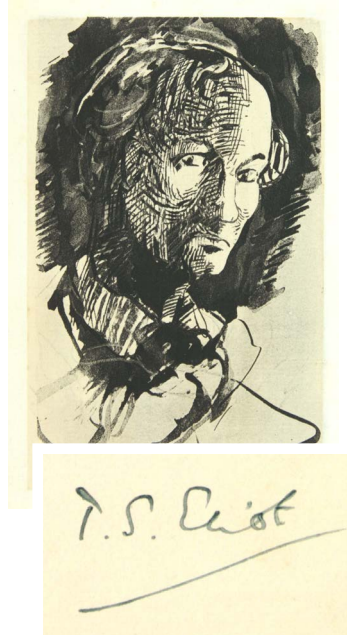


SIGNED BY T.S. ELIOT

49. **(Eliot.) BAUDELAIRE (Charles) *Intimate Journals***. Translated by Ch. [Christopher] Isherwood. Introduction by T.S. Eliot. \$2,550

The Blackmore Press, 1930, 46/50 COPIES signed by T.S. Eliot, frontispiece and 6 further plates from drawings by the author, one or two very faint spots, pp. 126, [1], crown 8vo, original beige cloth, lettered in gilt to backstrip and upper board, bevelled edges, some very light soiling, t.e.g., others untrimmed, free endpapers very faintly browned, the flyleaf with near-contemporary ownership inscription, very good (Gallup B14b)

Eliot, who signs this limited edition, contributes a 19pp. essay on Baudelaire's work.



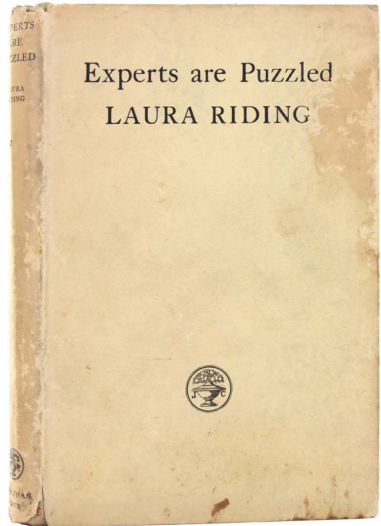
50. **Riding (Laura) Experts are Puzzled.**

\$1,600

Jonathan Cape, 1930, *FIRST EDITION*, pp. 160, crown 8vo, original beige cloth, backstrip lettered in red, publisher device in blind to lower board, edges toned, tail edge roughtrimmed, mark to fore-edge, bookplate of author Larry McMurtry to front pastedown, free endpapers lightly browned in part, dustjacket price-clipped, backstrip panel gently browned, a couple of faint stains and lightly nicked and chipped at extremities, very good (Wexler A11)

A scarce book of prose meditations, often in the form of - but not restricted to - stories.

See also item 59.

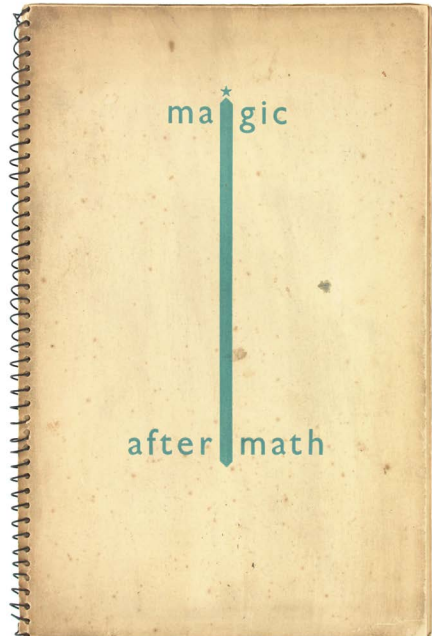


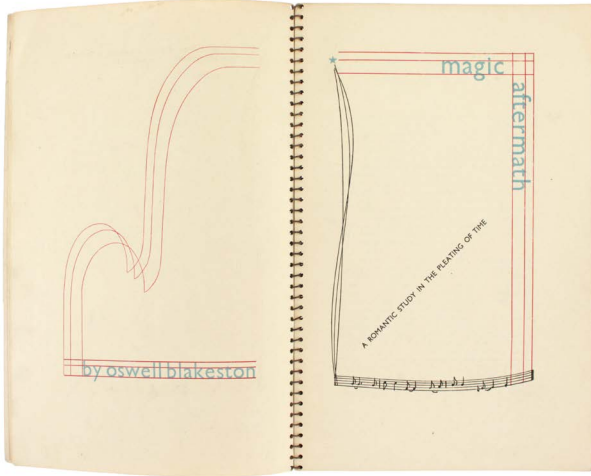
THE 'PLEATING OF TIME' IN A SPIRAL BINDING

51. **Blakeston (Oswell) Magic Aftermath.** A Romantic Study in the Pleating of Time. \$8,000

[Printed for the author at Meteoric House Press, New Barnet,] n.d. [circa 1932,] *FIRST EDITION*, 13/25 COPIES (from an edition of 35 copies), title-page design printed in red, blue and black, drop-head title printed in blue, pp. [50], crown 8vo, original spiral-bound buff wrappers, title printed in blue to front, a little soiled and spotted, very good

A scarce curiosity - regarded as the first fiction to be published





in a spiral-binding, an odd claim to innovation that is somewhat in the spirit of Blakeston’s restless creativity. Both the style of his prose and some of the content of the story evoke his interest in cinema: it is rich in sensory impressions, and at one stage a character, Paul, visits a film theatre, wherein he finds the ‘lens of the projector vomiting screen spatter’.

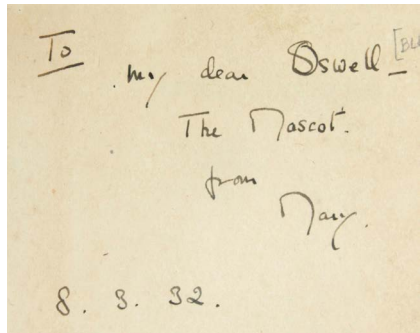
Herbert Jones, who designed and printed the book, also published Blakeston’s *Death While Swimming*; whether the nature of the book’s production dictated its limitation is unclear, but it certainly adds an aspect of fragility that makes it an even scarcer proposition than its tiny print-run would suggest.

WorldCat shows holdings at the British Library, Leeds, SUNY (Buffalo), and the Harry Ransom Center.

52. Butts (Mary) **Several Occasions.** [Stories.]

\$4,750

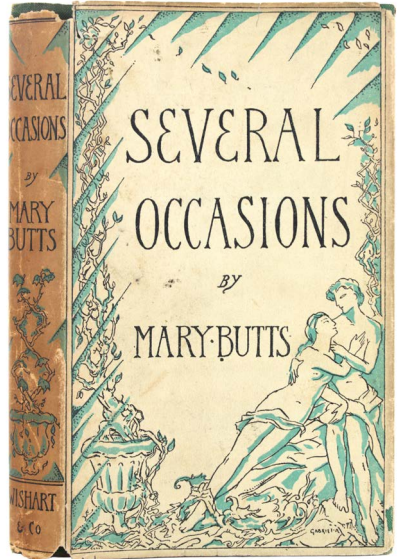
Wishart, 1932, *FIRST EDITION*, pp. 232, foolscap 8vo, original green cloth, backstrip lettered in black with lean to spine, a little rubbed to extremities, the edges toned, dustjacket with attractive design by Gabriel Atkin (the author’s husband), browned (particularly to backstrip panel) and a little chipped with some light soiling, very good



Inscribed by the author on the flyleaf: 'To my dear Oswell - The Mascot, from Mary. 8.3.32'. The recipient was the author Oswell Blakeston, associated with Bryher and the POOL Group, and a fellow resident of Cornwall, where he socialised with Butts - in her diaries, she refers to him as 'the fashionable young man'.

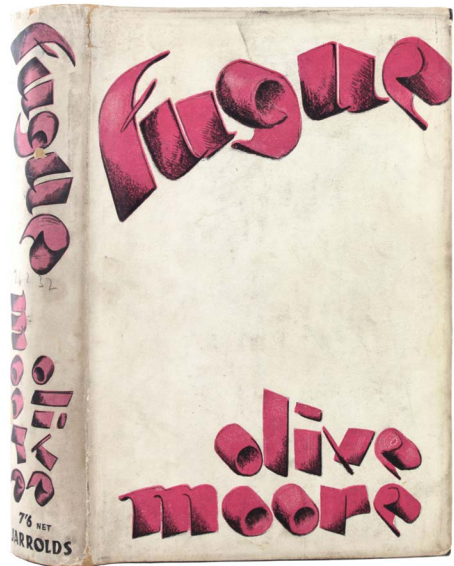
Presentation copies of the author's works are scarce, and the dustjacket of this work, by her husband, is an uncommon survival. J.C. Squire, reviewing this work, admired the author's 'gift of the exact word and the pregnant image', considering that she 'may live to fulfil the promise that Katherine Mansfield showed' in advancing the art of the short story.

See also item 58.



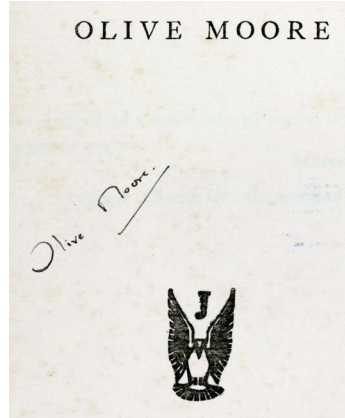
53. Moore (Olive, pseud. for Constance Vaughan) *Fugue*.
\$4,150

Jarrolds, [1932,] *FIRST EDITION*, pp. 283, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt with slight lean to spine, very minor indentation towards foot of backstrip, light spotting to edges and the free endpapers faintly browned, the scarce dustjacket, shallow chipping at corners, the backstrip panel a little nicked and chipped and reinforced internally with brown paper,



publication date[?] written discreetly in pencil to backstrip panel (26.2.32), very good

Signed by the author on the title-page. Her signature is uncommon, and first editions of her work are scarce. The rear panel of the dustjacket carries praise for her previous novel, *Spleen*, by H.M. Tomlinson and Frank Swinnerton. The present work is an account of a circle of friends, authors and aesthetes, in London, then Paris and Strasbourg. It is rich in description, as encapsulated by the blurb's exaltation of her 'prose [...] as a fountain playing in the sunlight, [...] alternating an icy brilliance and a luminous warmth'.

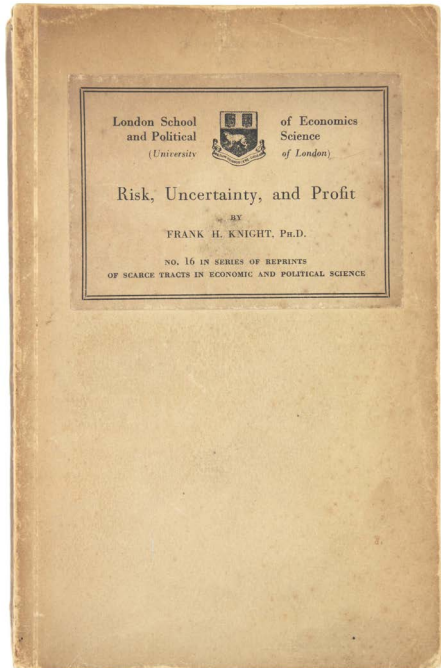


See also item 55.

WITH A NEW PREFACE BY THE AUTHOR

54. Knight (Frank H.) *Risk, Uncertainty, and Profit*. [Reprints of Scarce Tracts in Economic and Political Science, No. 16.] \$9,550

London School of Economics and Political Science, 1933, FIRST ENGLISH EDITION, one page of new Preface with pencil question-mark to margin, pp. xl, 381, 8vo, original buff wrappers with printed labels to front and backstrip, that to latter with a chip at one corner, both browned, a few light spots and handling marks, light reading creases to spine, a faintly visible (but not legible) pencil note at head of front, the edges slightly browned, good

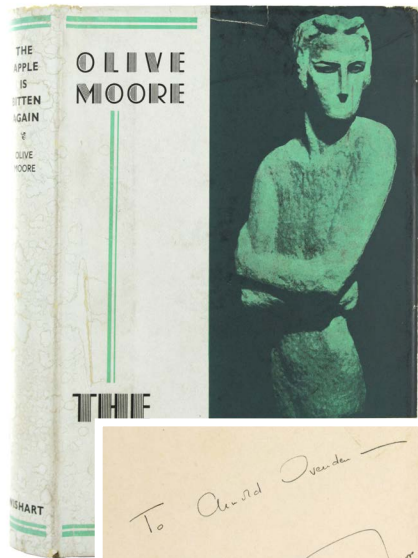


A scarce book, particularly so in its original binding of plain wrappers (consistent with other titles in the series), adding a substantial Preface by the author (25pp.) to his original edition of 1921.

Knight's major work, assessing the relation of the three terms in its title, based on his doctoral thesis at Cornell University - but here reflected on in maturity, as an established leader of the 'Chicago School'.

55. **Moore (Olive, pseud. for Constance Vaughan) *The Apple is Bitten Again.***
(Self Portrait). \$3,175

Wishart & Co, [1934,] FIRST EDITION, frontispiece showing sculpture of author by Sava Botzaris, some very faint spotting to opening leaves, small mark below colophon at rear, pp. [viii], 207, crown 8vo, original quarter green cloth with sides of Cockerell marbled paper in shades of green, black and gold, backstrip lettered in a darker green, dustjacket with a nick at head of front panel and very short closed tear at head of rear panel, crack to surface at margin of front panel and some very faint blotching to backstrip panel, very good



Inscribed by the author on the flyleaf: 'To Arnold Ovenden, Olive Moore'. Presentation copies of her work are rare.

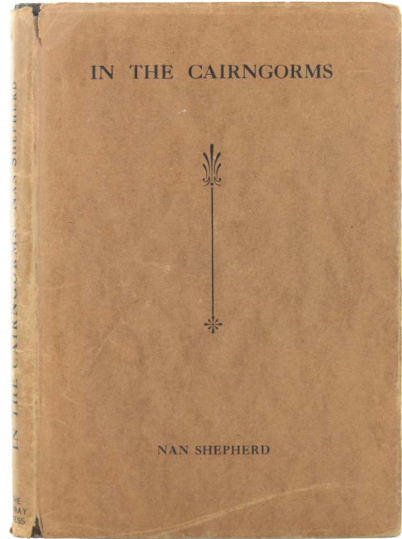
Moore is nothing less than forthright - the rear flap offers the term 'pungent'. The volume gathers contents of her notebooks, ranging from the aphoristic to essays on 'Woman as Uncreative Artist' and 'Further Reflections on the Death of a Porcupine' - her meditation on Lawrence (reprinted here because, she asserts in a short Foreword, 'I am sick and tired of being quoted and plagiarised without acknowledgement').

56. **Shepherd (Nan) *In the Cairngorms.***

\$1,400

Edinburgh & London: The Moray Press, 1934, *FIRST EDITION*, pp. 63, crown 8vo, original quarter dark brown cloth with light brown boards, backstrip lettered in gilt, small patch of discolouration at foot of cloth, corners slightly knocked, top edge green a little faded, others untrimmed, slightly later ownership inscription to flyleaf, dustjacket a little chipped, nicked and creased at extremities, good

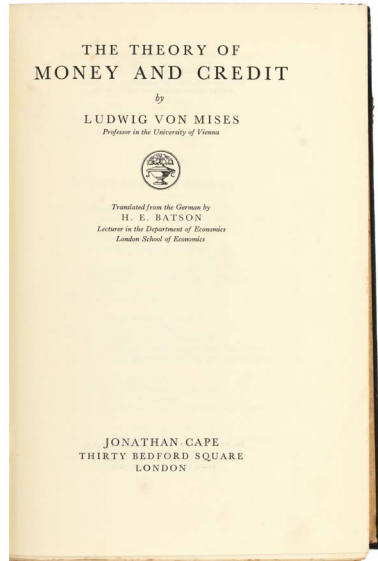
The author's only collection of poetry - informed, as is her subsequent memoir *The Living Mountain*, by her absorption in the landscape around her home near Aberdeen.



57. **Von Mises (Ludwig) *The Theory of Money and Credit.*** Translated from the German by H.E. Batson. \$2,550

Jonathan Cape, 1934, *FIRST EDITION IN ENGLISH*, diagram at rear, a couple of spots to prelims, occasional faint spot further in, a small amount of neat marginal annotation in pencil, pp. 445, 8vo, original black cloth, backstrip lettered in gilt, top edge black, other edges slightly spotted with tail edge roughrimmed, free endpapers faintly browned, very good

The text is based on the second German edition, but the present edition includes a new Preface by the author as well as an Introduction by Lionel Robbins.



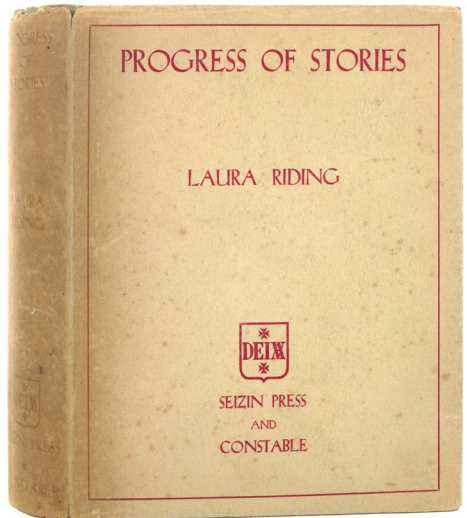
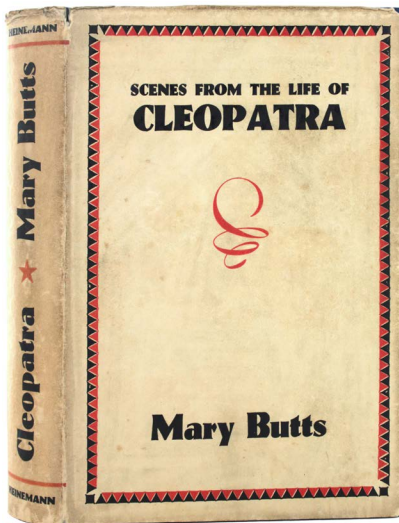
The first book by a member of the Austrian school, introducing his 'regression theorem'; it was originally published in German in 1912, which edition J.M. Keynes reviewed (in *The Economic Journal*, September 1914) as the 'work of an acute and cultivated mind' with 'considerable merits' and "enlightened" in the highest degree possible'.

Mises fled Austria in 1940, as the Nazis advanced, settling in New York City.

58. **Butts (Mary) *Scenes from the Life of Cleopatra.*** **\$2,100**

William Heinemann, 1935, FIRST EDITION, pp. x. 286, crown 8vo, original blue cloth, backstrip lettered in gilt (and slightly sunned through the dustjacket, with gentle fading at tips), a few spots to top edge, faint ownership inscription to flyleaf, the front pastedown with the bookplate of author Larry McMurtry, dustjacket lightly dustsoiled overall, a little chipped to extremities with backstrip panel browned, very good

The second of her great historical novels, following *The Macedonian*, and the final work published in her lifetime; it is an attempt to recover Cleopatra from 'the misconceptions which have crept in by Plutarch through Shakespeare' (blurb), in particular the obsession with a 'wanton' sexuality - in her Appendix, Butts complains that 'men - historians or not - do not like to think, and so refuse to believe, in an active woman, alone, enjoying the use of power'.



59. **Riding (Laura) *Progress of Stories.*** \$2,225

Deyá, Majorca & London: Seizin Press & Constable, 1935, FIRST EDITION, occasional light spotting, pp. 340, small 4to, original pale green cloth, backstrip lettered in black and a little faded with a touch of wear at tail, light spotting to edges, dustjacket browned around backstrip panel with a light smattering of spots to front panel, price-clipped, very shallow chipping to extremities, very good (Wexler A29)

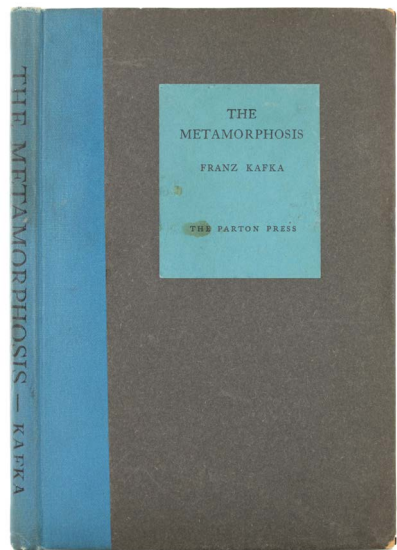
Scarce in the dustjacket. Her attempt, both absorbing and difficult, to evolve the short-story form - it was praised by Rebecca West, who regarded it as 'uniquely delightful', and Susan Sontag, for whom it 'set a standard of writing'.

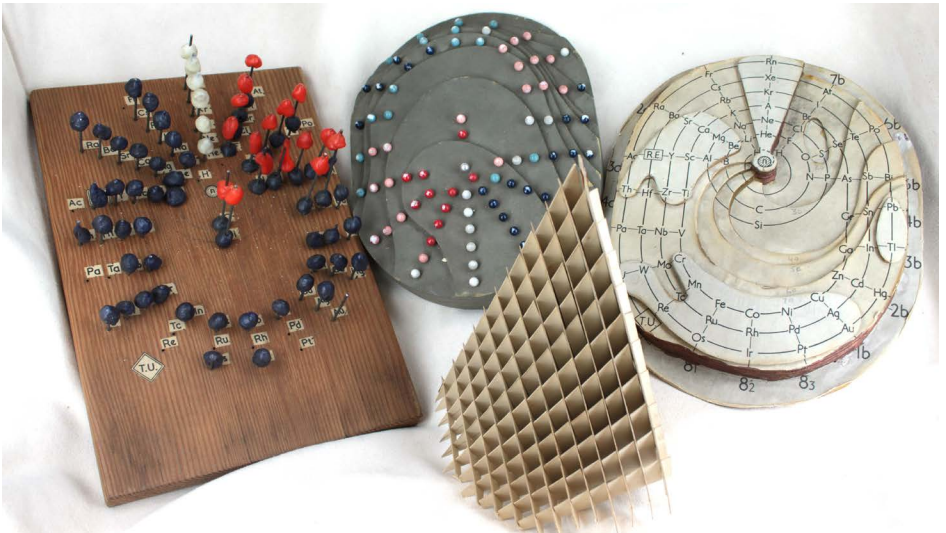
60. **Kafka (Franz) *The Metamorphosis.*** Translated by A.L. Lloyd. \$3,175

Parton Press, 1937, FIRST SEPARATE EDITION IN ENGLISH, pp. [vi], 74, crown 8vo, original quarter blue cloth with black boards, backstrip lettered in black and the upper board with blue printed label, the label with a couple of small spots, spine slightly rolled, a little wear at corners and some light rubbing to extremities, small ownership blind-stamp to top corner of flyleaf, very good

An important translation, following the Muirs' earlier version (as *The Transformation*), of the author's best-known story.

The translator, A.L. ('Bert') Lloyd was an interesting figure: the greater part of his career, and its legacy, being as an ethnomusicologist and folk-singer, which began during a decade in Australia - on his return from which he began a programme of self-education at the British Museum reading room; finding employment in the Foyles foreign book department, and a circle of left-wing intellectual friends that included Dylan Thomas and Jack Lindsay, he began to publish his own writing and translations - including Kafka and Lorca.





REIMAGINING THE PERIODIC TABLE

61. Tomkeieff (Sergei Ivanovich) **A small personal archive of books, pamphlets, extracts, correspondence and nine hand-made mixed-media models representing the periodic table.** **\$1,200**

c.1940s-1960s, the models made from paper, wood and wax, works in various sizes and formats, including:

Approx 25 academic pamphlets - by Tomkeieff and others - on petrology, mineralogy, chemistry, physics and engineering.

Aspects of Theoretical Mineralogy in the U.S.S.R. (Pergamom Press, 1964)

'A New Periodic Table of the Elements based on the Structure of the Atom', four copies

Personal and trade correspondence, including between Tomkeieff's widow and various booksellers (including Blackwell's!) about the dispersal of Tomkeieff's library.

Duplicates of professional photographs

Proofs of academic articles

The work of Anglo-Russian geologist and petrologist Sergei Ivanovich Tomkeieff (1892-1968), a scientist based at King's College, University of Durham. He won the Geological Society's Lyell Medal in 1966. Tomkeieff believed that the ubiquitous periodic table as formulated by Dmitri

Mendeleev in 1869 was not the only way of presenting the elements and their relationship to one another. He felt that there were other forms of representation which better emphasised physical aspects of the elements and their place in nature.

'The fact that the periodic table is a topological combinatorial system, based on incidence, means that it can be distorted or projectively transformed as long as the collinearity of points and the concurrence of lines remain invariant. In this way we can have many types of the periodic table, and all projectively related among themselves and all topologically relevant'. So wrote Tomkeieff in a letter to the Editor of *Nature*, in February 1954. He expanded on this in his article, published the same year, of which four copies are included in this fascinating archive.

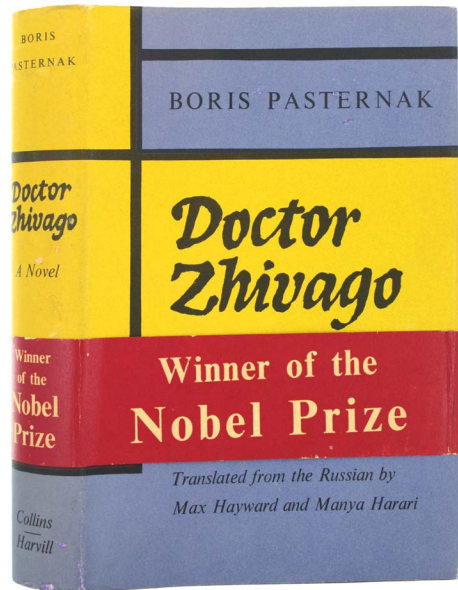
The three core new types of table which he imagined were helical, rectilinear, and spiral, and both the article and the letter in *Nature* are illustrated with images of the very models found here. These are mixed media, and include a geometric lattice interpretation of the periodic table, as well as various wooden and wax iterations. His map for the magnetic susceptibility surface and the map of the heat formation of oxides both appear here, as does the cone-shaped periodic chart, which represents the distribution of gravity amongst the elements in their solid state.

IN THE 'NOBEL PRIZE' WRAPAROUND BAND

62. **Pasternak (Boris) Doctor Zhivago.** Translated from the Russian by Max Hayward and Manya Harari. \$1,725

Collins Harvill, 1958, FIRST ENGLISH EDITION, pp. 510, crown 8vo, original red cloth, backstrip lettered in gilt, lean to spine, dustjacket in superb shape, the original wraparound band (announcing the author as the 'Winner of the Nobel Prize', see below), near fine

A literary phenomenon, which brought its author an award that he was compelled to

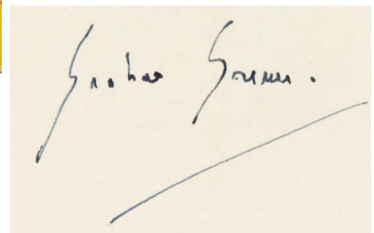
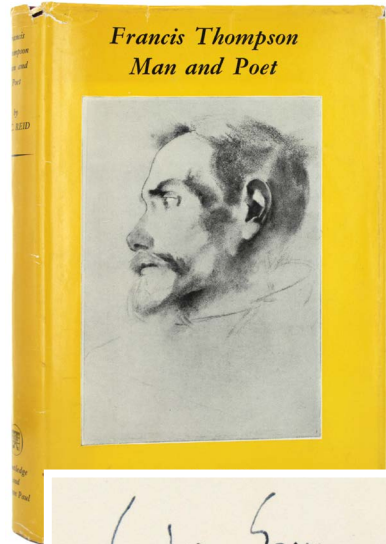


decline - a situation slightly simplified in the accoutrements of this copy, its scarce wraparound band (in excellent state) declaring the author the 'Winner of the Nobel Prize', even though Soviet pressure dictated that he not accept the prestigious accolade.

GRAHAM GREENE'S COPY

63. (Greene.) REID (J.C.) **Francis Thompson.** \$2,100

Routledge & Kegan Paul, 1959, FIRST EDITION, frontispiece and one further plate, being portraits of Thompson, occasional marks to margin, corresponding to the page numbers listed to rear pastedown, these the work of Graham Greene (see below), pp. xi, 232, crown 8vo, original maroon cloth, backstrip lettered in gilt, gentle knock to top corner of upper board, dustjacket, slightly nicked and rubbed at extremities, very good



The copy of author Graham Greene, with his ownership inscription to the flyleaf; though Greene does not make annotations, he has noted down nine pages in a list to the rear pastedown, which correspond to his marks to the margins - highlighting various passages, principally regarding Thompson's opium addiction, but also some lines of verse and, in the last example, from Thompson's criticism (this including the very Greeneian statement, 'His sins are virtues which have overshot their mark').

The influence of Thompson on Greene, both Catholic authors, has been observed by various critics - particularly the theme of the pursued sinner in the poet's most famous work, *The Hound of Heaven*, which Greene himself acknowledges by drawing from it the title of his novel *The Labyrinthine Ways* (the American title of *The Power and the Glory*).

A significant association copy.

BORN IN THE SAME YEAR

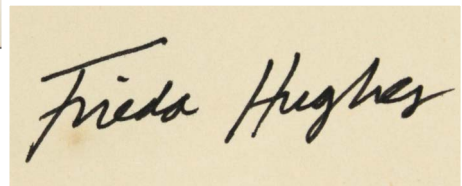
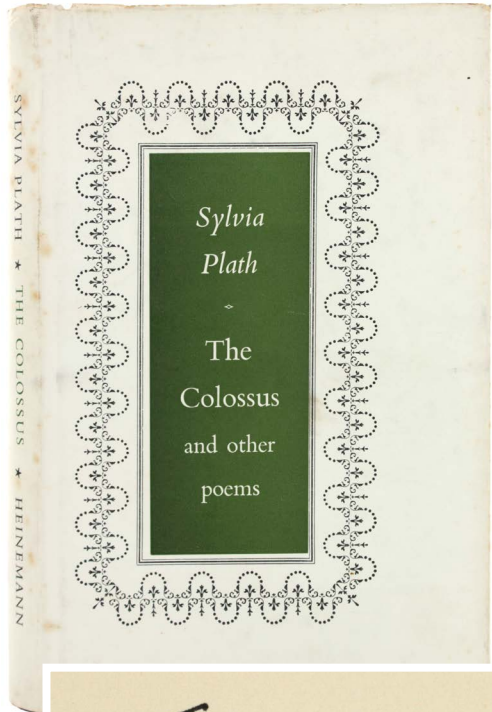
64. **Plath (Sylvia) *The Colossus*.**
Poems. **\$11,450**

Heinemann, 1960, FIRST EDITION, a few tiny spots largely restricted to prelims, pp. 88, crown 8vo, original green cloth, backstrip lettered in gilt, edges and endpapers lightly spotted, the flyleaf with the ownership inscription of Frieda Hughes (see below), dustjacket with a sprinkling of faint spots, very good (Tabor A2a)

Her daughter's copy of the poet's debut collection - the book was published in the year of Frieda Hughes's birth.

Aside from the superb association, this is an excellent copy.

See also item 67



SIGNED TWICE BY THE ILLUSTRATOR, ALIAS JOHN LE CARRÉ, WITH AN ELUCIDATIVE NOTE

65. **(Le Carré.) KNIGHT (Maxwell) *Animals and Ourselves*.** Illustrated by David Cornwell. **\$2,550**

Hodder and Stoughton, 1962, FIRST EDITION, frontispiece and 6 monochrome photographic plates, with drawings to the text (headpieces and tail-pieces) by Cornwell, a few faint spots to prelims and occasionally encroaching onto page-edges within, pp. 96, crown 8vo, original quarter green cloth (leather-effect) and yellow boards, backstrip lettered in gilt and slightly rubbed at tips, a few small spots to edges, dustjacket with

gently sunned backstrip panel and a little rubbed at extremities, very good

Signed by the illustrator on the title-page: 'David J.M. Cornwell, aka John le Carré, 5th Oct 2020'. An autograph note from the same is laid in, at the foot of the original typed letter to which it responds, informing his correspondent that Knight was 'really not M! - but he did list his agents as M numbers - e.g. M3, M6, M8 & so forth. And brought small animals into MI5! Best, JLC'. As this information would suggest, this early illustration-work, accompanied by a book on *Talking Birds* with Knight in the same year, was not the first time Cornwell had worked with the author - they were earlier colleagues, Knight a mentor to the younger man, at MI5.



See also item 68.

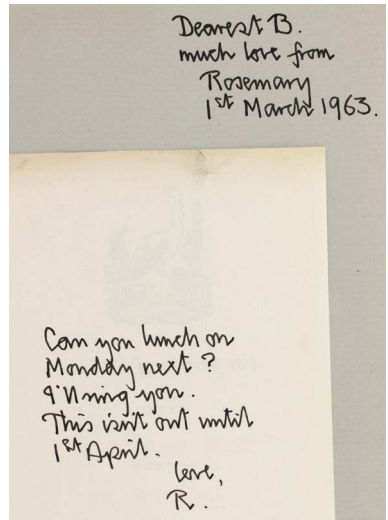
PRESENTATION COPY WITH NOTE

66. **Tonks (Rosemary) Notes on Cafés and Bedrooms.**

\$3,175

Putnam, 1963, FIRST EDITION, pp. 32, crown 8vo, original quarter black cloth with marbled boards, a little rubbing along tail, dustjacket a little sunned to backstrip panel and a small chip at head of lower joint-fold, very good

Inscribed by the author on the flyleaf: 'Dearest B., much love from Rosemary, 1st March 1963'. This was a month before the book's publication, and whilst the identity of the recipient is obscure, it was clearly a close friend - as a laid-in note, on the verso of a printed Review slip for this book, further corroborates: 'Can you lunch on Monday next? I'll ring you. This isn't out until 1st April'.

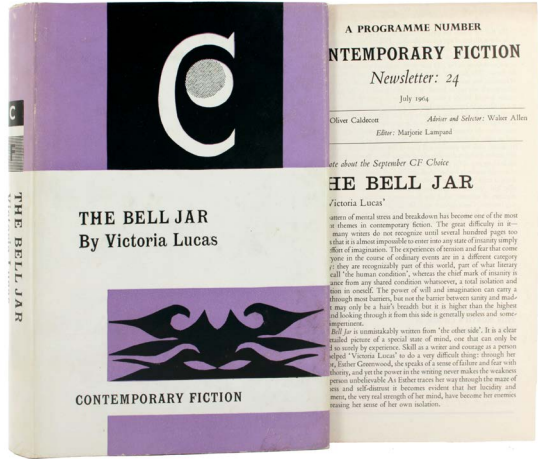


Her first collection. Poetry of London as a 'great European metropolis' (author's note to dustjacket) or 'Imperial rubbish heap of wastrels' ('Bedroom in an Old City'), experienced in squalid compartments both public and private as the title suggests.

WITH THE NEWSLETTER

67. (Plath.) **LUCAS (Victoria, pseud. for Sylvia Plath) *The Bell Jar*. The Bell Jar. \$2,350**

Heinemann Contemporary Fiction, 1964, FIRST BOOK CLUB EDITION, a few faint spots to half-title receding to title-page, pp. [iv], 258, crown 8vo, original green boards, backstrip lettered in silver, top edge purple, dustjacket with very gentle fading to the purple on backstrip panel and merest hint of rubbing at extremities, very good (Tabor A4a2)



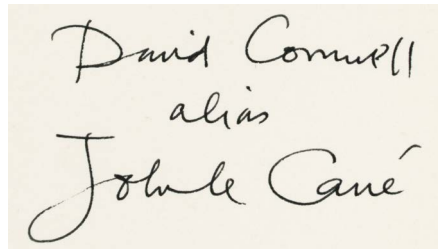
The second edition of Plath's debut novel, preserving her anonymity with a stark statement on the dustjacket's rear panel: 'we are not in a position to disclose any details of the author's identity'. The latter would be made plain two years later, with the Faber edition issued under the author's own name.

Laid in at the front is the 'Contemporary Fiction, Newsletter 24' leaflet from July 1964, with a long description of this book (the September CF Choice).

A superb copy.

68. **Le Carré (John) *The Looking-Glass War*. \$2,550**

Heinemann, 1965, FIRST EDITION, very slight abrasion to fore-margin of half-title, pp. [x], 246, crown 8vo, original black



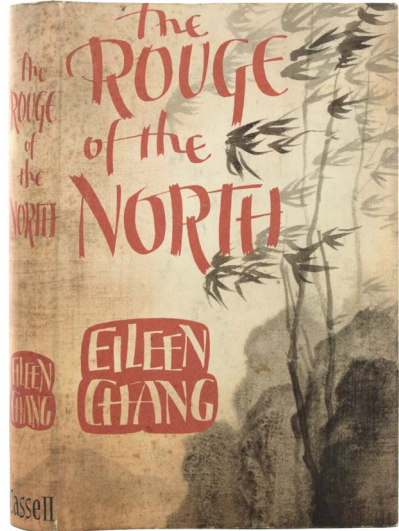
boards, backstrip lettered in silver, dustjacket with just a hint of fading to the backstrip panel (much less than commonly found), very good

Signed by the author on the title-page, as 'David Cornwell, alias John le Carré' - not a common book to find signed in any form.

69. **Chang (Eileen) *The Rouge of the North*. \$1,900**

Cassell, 1967, *FIRST EDITION*, pp. [vi], 185, crown 8vo, original green boards, backstrip lettered in silver, spots to edges, dustjacket with a pictorial design by A.R. Whitear, slightly browned and spotted, very good

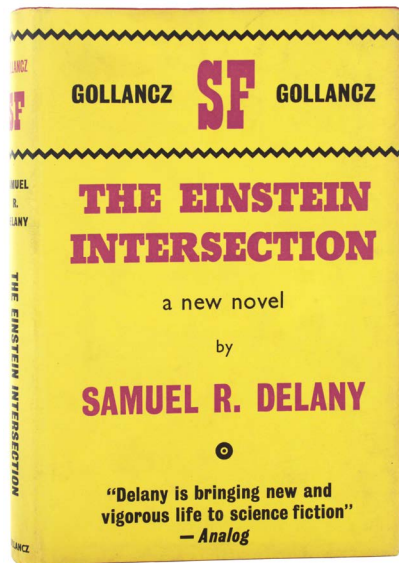
A scarce novel, by a Chinese author writing in English - though it is based on an earlier novella that she had written in Chinese - following her move to the US in the latter half of the previous decade. There was no US counterpart for this title.



70. **Delany (Samuel R.) *The Einstein Intersection*. \$2,225**

Victor Gollancz, 1968, *FIRST ENGLISH EDITION* (also the first hardback edition), pp. 159, crown 8vo, original red boards, backstrip lettered in gilt, a couple of very faint spots to fore-edge, Foyle's ticket at foot of front pastedown, dustjacket very bright, near fine

The winner of the Nebula Award for 1967, when it was published in paperback, and nominated for the Hugo Award.



INSCRIBED TO HIS COLLABORATOR

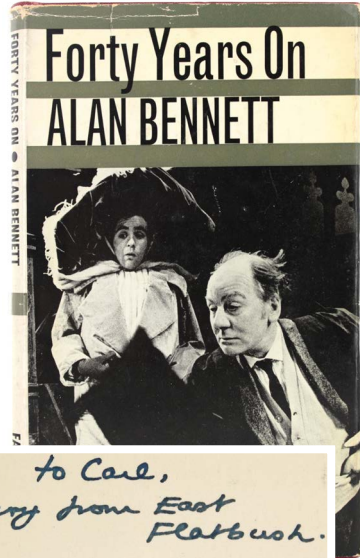
71. Bennett (Alan) *Forty Years On*.

\$1,525

Faber and Faber, 1969, FIRST EDITION, pp. 78, crown 8vo, original red cloth, backstrip lettered in gilt, dustjacket slightly nicked and rubbed, the front flap with a slip correcting the attribution of the photograph, very good

Inscribed by the author on the half-title: 'To Carl, a far cry from East Flatbush, from Alan, April 1969'. His first play.

The recipient was the American composer, Carl Davis; in the Cast for the First Performance of this play, listed on p. 9, he is credited both with arranging and directing its music, but also played the role of the Organist within the play - he also worked on Bennett's next play, *Habeas Corpus*. These marked a breakthrough in their respective fields for both playwright and composer, and their collaboration ended only because, as Bennett reflected jokingly following Davis's death, 'he was always busy' - with work for stage, film and television.



*To Carl,
a far cry from East
Flatbush.
from Alan.
April, 1969.*

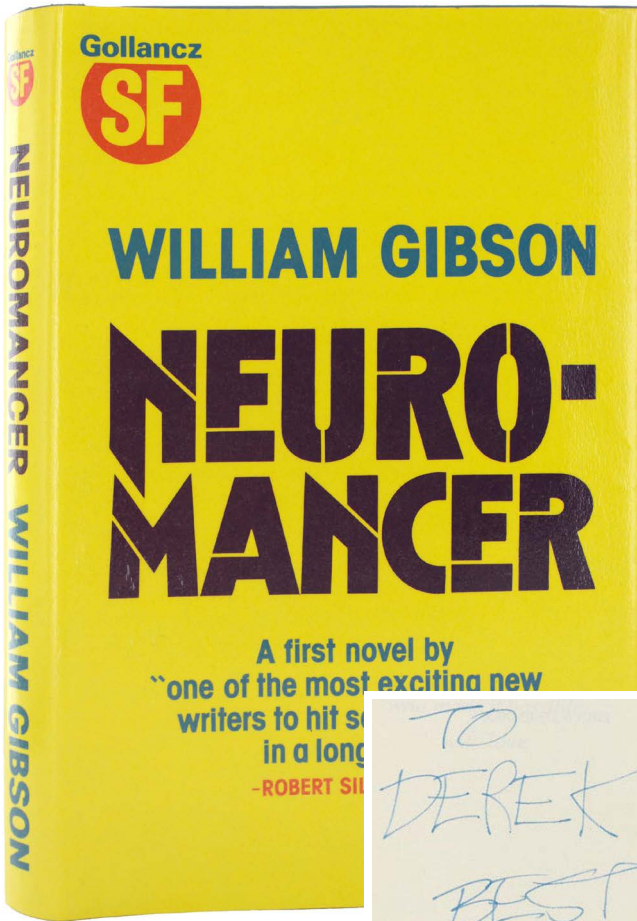
72. Gibson (William) *Neuromancer*.

\$10,200

Victor Gollancz, 1984, FIRST ENGLISH (also the first hardback) EDITION, pp. 251, [1], crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket, fine

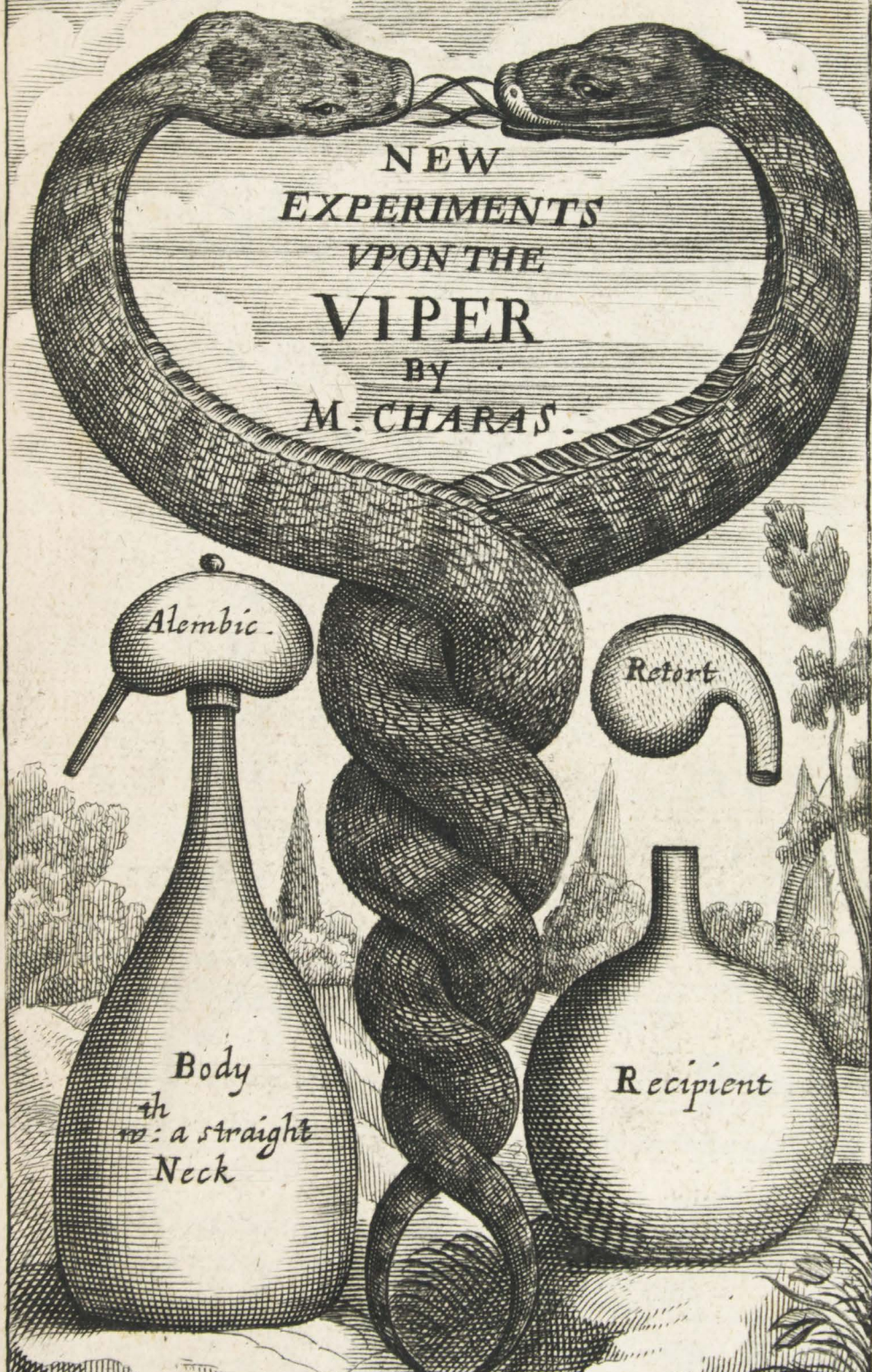
Inscribed by the author on the title-page: 'To Derek, Best, Wm Gibson '85'.

A fine copy of the first hardback edition of a seminal and lauded work: Gibson's debut novel remains the only one to have won the Nebula Award, the Philip K. Dick Award and the Hugo Award in the same year.



TO
DEREK
BEST
WM GIBSON
'85

NEW
EXPERIMENTS
Vpon THE
VIPER
By
M. CHARAS.



Alembic.

Retort

Body
th
re: a straight
Neck

Recipient