

NEW ACQUISITIONS JULY 2016
&
BRISTOL BOOK FAIR HIGHLIGHTS



Friday 15th July (1pm - 7pm) to Saturday 16th July (10am - 4:30pm)
The Passenger Shed, Station Approach, Bristol BS1 6QH

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Bernard Quaritch Ltd

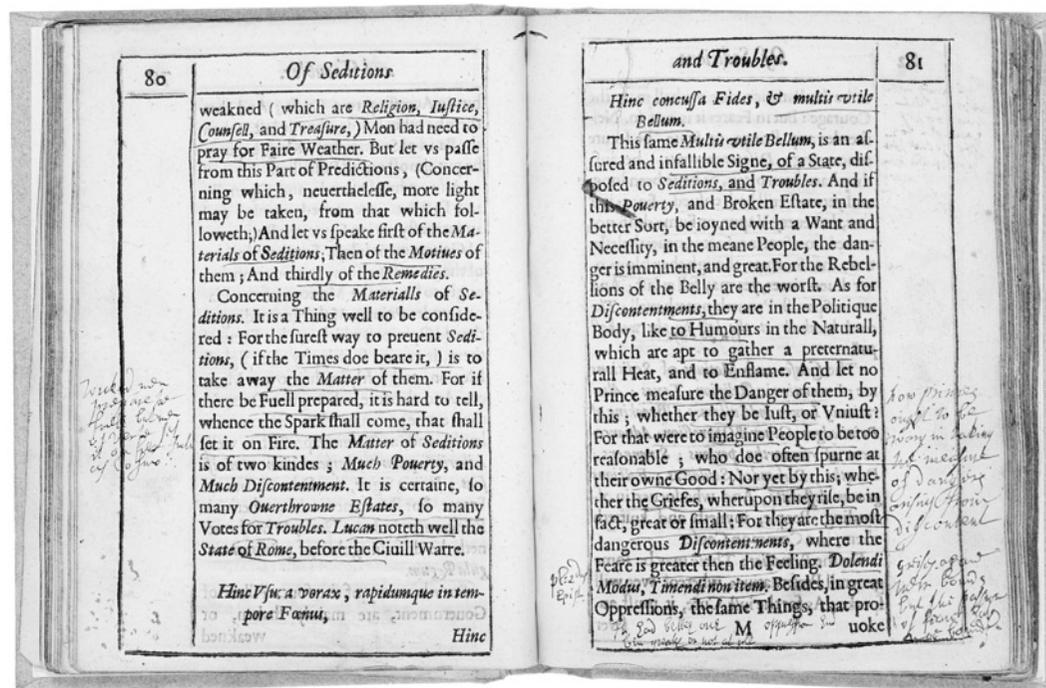
WITH CONTEMPORARY ANNOTATIONS

1. **BACON, Sir Francis.** The Essayes or Counsels, civill and morall ... Newly written. London, Printed by John Haviland for Hanna Barret. 1625.

Small 4to, 150 leaves of 176, wanting A1 (blank), A3-4 (dedication), and pp. 25-32, 39-40, 65-72, 127-138, 205-212, 235-238, and 337-340; (a)1-2 loose, torn corner R1; with good margins, so the annotations are intact; plain modern boards. £2500

The definitive edition of Bacon's *Essayes*, which he describes in the dedication as enlarged 'both in Number, and Weight; So that they are indeed a New Worke'. The first edition appeared in 1597 with only ten short essays; these were revised in 1612, when another twenty-eight essays were added. The 1625 edition contains fifty-eight essays, twenty of them new, the rest revised. It was the last to appear in Bacon's lifetime.

In this copy a well-read contemporary reader has underlined passage after passage throughout, adding marginal comments somewhat unevenly (heavily annotating the first 140-odd pages, then more sparsely, then heavily again at the end). The notes do not simply call attention to individual passages (although a few are marked 'Observation'), but are generally substantive comments on the text, sometimes embellishing it, and sometimes suggesting parallels, for example, in Sallust, Tacitus, Seneca, and other classical authors, Benjamin Rudyerd's speech in Parliament, and even 'Hen. 7 Life' and other writings by Bacon. There are also some notes in Latin in the same hand, and some further notes in English in a second hand.



Some examples follow:

[2. Truth does not show the masques and mummeries of the world] 'The world is a stage / Ogni cosa è vana quanto è conosciuta'

[45. On how great men avoid envy] 'Which so as the old Lord Burleighs fashio[n] and likewise Sir Nic Bacon'

[50. Note following the essay 'Of Envy'] 'Envie is like fire and alwais tends upwards'

[74. On rising to nobility by a mixture of good and evil arts] 'There is seldom any rising to greatness but by a winding staire. Seldom any great river but pudle water helpes to make it up'

[107. On the wisdom of princes] 'The wisdom of prevention is infinitely beyond the wisdom of remedies'

[171. The point of greatness in any state is to have a race of military men] 'This the Mamaluke [*i.e.* Mamluk] order shewes'

[313. Of tempering actions to content every faction] 'So Que: Elizabeth'

The hand is clear, slightly difficult where minute, and perhaps individual enough to be identified. It is hard to know why such a clean and interesting copy should be so randomly imperfect, unless it fell into the hands of a servant lighting fires or an illiterate seamstress.

There are two issues of the 1625 edition, one with 'Newly enlarged' on the title-page and Haviland, Barret, and Richard Whitaker in the imprint, the other, as here, with a cancel title-page reading 'Newly written' and omitting Whitaker.

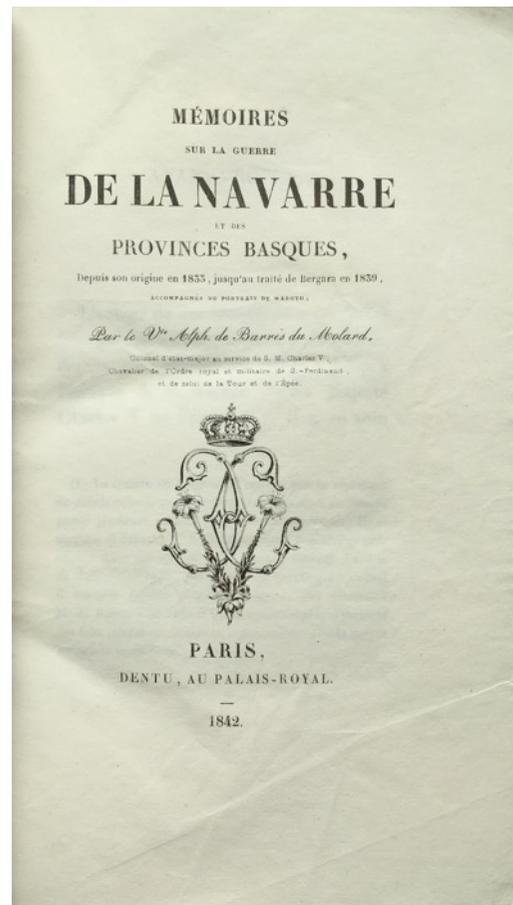
STC 1148; Pforzheimer 30; Gibson 14.

A FRENCH ACCOUNT OF THE FIRST CARLIST WAR
BY AN OFFICER WHO SERVED WITH THE CARLIST FORCES

2. **BARRÉS DU MOLARD, Alphonse, vicomte.** Mémoires sur la guerre de la Navarre et des provinces basques, depuis son origine en 1833, jusqu'au traité de Bergara en 1839, accompagnés du portrait de Maroto. Paris, Imprimerie de Louis Perrin for Dentu, 1842.

8vo, pp. x, 436; one folding engraved map, one folding letterpress table, and one engraved portrait of Maroto, type ornament tail pieces; very occasional faint foxing or marking; modern black quarter morocco over brown marbled boards, spine gilt, marbled endpapers, black silk marker, original printed wrappers bound in; a very good, crisp copy retaining the original wrappers and the half-title; *provenance*: late nineteenth-century ink inscription on upper original wrapper. £400

First edition. A history of the first Carlist War written by a French officer who served in the Carlist army throughout the conflict, this work provides an interesting description of life in the Carlist army, as well as details of the military campaign and its leaders, Zumalacarregui and Cabrera.



The immediate subject of the war was the contested succession to the throne in Spain, and indeed the future of the Spanish monarchy. Ferdinand VII had left the throne to his very young daughter, Isabella II, thus preventing his nephew, Carlos, from acceding to a throne that he had long expected to inherit. The result was civil war. Perhaps surprisingly, both the French and British governments supported Isabella II and not Carlos. 'Yet the Carlist War had deeper roots than were at first apparent to foreign observers. Not only in the Basque provinces, but in Spain as a whole, it was a struggle between those who clung to old traditions and those who wanted to jettison the old Spain and create a new liberal state. Carlism represented an agrarian, clerical, separatist and feudal movement, eagerly supported in rural areas where familiar ways of life were threatened by economic change; ranged against them were the urban, anti-clerical, centralising and commercial liberals, with whom the Queen Regent had to form an uneasy alliance for the prosecution of the war. Don Carlos's claim to the throne was the starting-point of the long conflict between traditionalism and liberalism in Spain' (Holt, *The Carlist Wars in Spain* p. 45).

A note on the verso of the half-title explains that the work was sold for the benefit of the soldiers of Carlos' army who had taken refuge in France.

Palau 24744.

RARE TOUR BY AN OXFORD PORTER

3. **BRIGGS, John, *Porter of University College***. A Tour from Oxford to Newcastle upon Tyne, in the Long Vacation of the Year 1791 ... In a Letter to the Rev. Mr. Hale, of Kerby Ravensworth, near Richmond in the County of York. [*Oxford? 1791?*].

8vo, pp. 16, a very good copy in old-style calf-backed marbled boards.

£950

First edition of the diary of a ten weeks' journey, 783 miles on horseback and foot, through the Midlands and North, recording where Briggs stopped and dined, and who he saw each day. **It is thought that this is the only book by a college porter in the eighteenth century.**

Briggs set off from Oxford on 19 July, along the way visiting fellows of the College, former students or their fathers, and other friends and acquaintances, calling first on the Reverend Mr Walker at Whichford in Warwickshire. From there his tour took him to Stratford, Coventry, Leicester, and Derby. When he reached Chesterfield it 'was the second night of the riot at Sheffield [the Broomhall riots, protesting enclosures], therefore I thought it prudent to stop'. The riot having abated the next morning, he carried on through Pontefract and York to Richmond, and Dolton [Dalton], where he turned his 'horse to grass for thirteen days' to recover from a fall. Meanwhile he undertook a walking tour.

At Durham he laid before Mr Wiseman 'two small bills for debts which his son contracted in Oxford, and they were very readily paid'. At Newcastle he dined with Mr Burden [Burdon] at the [Exchange] Bank'. 'On the Friday I went to the Reverend Mr Ridley's at Wall's End, a very pleasant house, gardens, and fishpond I saw a coal pit there one hundred fathoms deep; the corf went down and up in two minutes, by a steam engine, and brought up twenty-four pecks of coal'. At Sunderland he viewed the shipping and at Barnard Castle he saw 'Cuddy Hilton's Chapel, upon the bridge across the river Tees, where he married many couples'.

After returning to Dalton to say farewell to his friends he set off back to Oxford by way of Harrogate, Bolton Abbey (where his guide was the Rev. William Carr, who had matriculated at University College in 1781), Manchester, Wolverhampton, Worcester, Evesham, and Woodstock. There on Monday 26 September he met the College Servants by appointment at the Star Inn, and was surprised to be greeted by his wife and daughter in a chaise. Riding back to Oxford he reached University College in the evening and the end of his tour.

The Bodleian has recently acquired a copy annotated by the Oxford ironmonger and antiquary Henry Hinton with additions Briggs had intended to make in a second edition, never published because he died in 1794.

Rare. ESTC locates copies at BL, Bodleian, and Yale only.

4. **[BURKE, Edmund]**. A philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful. The sixth Edition. With an introductory Discourse concerning Taste, and several other Additions. *London, Printed for J. Dodsley ... 1770.*

8vo, pp. ix, [7], 342, [2]; some offsetting from the binding to the first and last leaves, scattered foxing but a very good copy in contemporary polished calf, joints rubbed; bookplate of Alexander Baxter. **£200**

Sixth edition. First published in 1757, Burke's important treatise fuelled a growing interest in the aesthetic and literary appeal of landscape and attracted appreciative comment from contemporaries as eminent as Kant. Dr Johnson called it 'an example of true criticism', Hume 'a very pretty treatise', Reynolds 'the admirable treatise'. The additional material first appeared in the second edition of 1759.

Todd 5f.



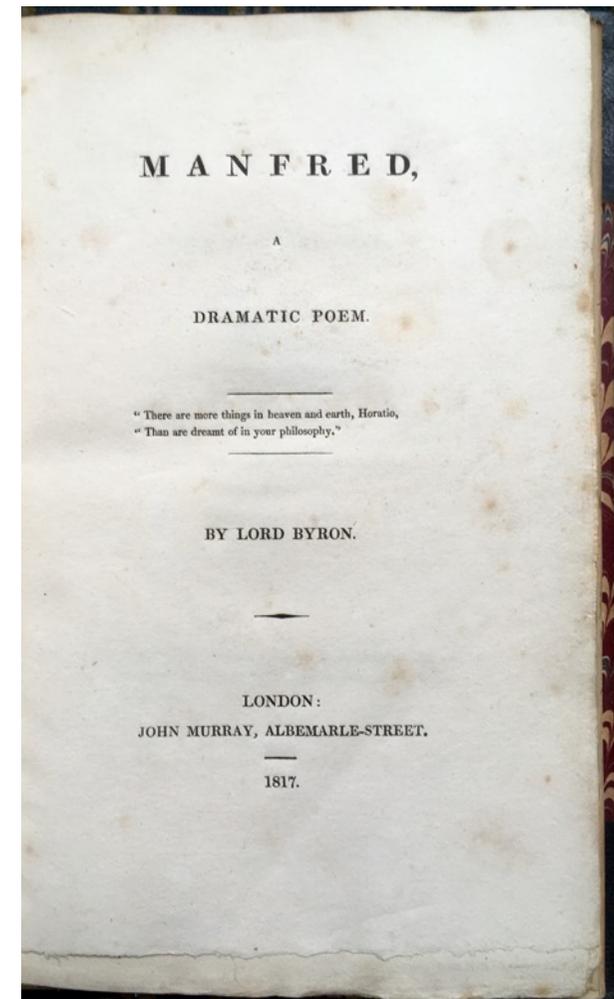
5. **BYRON, George Gordon Noel, Lord.** *Manfred*, A Dramatic Poem. London, T. Davison for John Murray, 1817.

8vo, pp. 80, [4 (publisher's advertisements, dated June 1817)]; some variable, generally light spotting; late 19th-century Scottish half black crushed morocco over marbled boards by MacLehose, Glasgow, spine in compartments, lettered directly in 2 and dated at the foot, top edges gilt, others uncut, marbled endpapers, binder's blanks at end; extremities lightly rubbed, otherwise a very good copy, retaining the half-title and advertisements; *provenance*: Walter King (engraved armorial bookplate on upper pastedown). **£350**

First edition, third issue with quotation from *Hamlet* on the title. A dramatic poem which its author never wanted staged, *Manfred* was written while Byron was in Italy in early 1817 and conveyed to Murray by post. The typesetting of the work suffered from the author's distance from his publisher, and the errors that arose from this situation were compounded by the failure of the proofs to reach Byron – in consequence, the first edition of 6,000 copies is known in a number of issues. This copy is Wise's third issue with the epigraph from *Hamlet* which Byron had given to Murray in a letter of 9 April 1817, after complaining that, 'it is of no use sending "proofs" since nothing of that kind comes' (L.A. Marchand, *Byron's Letters and Journals* (Cambridge, MA: 1973-1994), V, p. 209). On p. 65 is signed 'F' and the printer's name appears at the foot of p. 80. The first edition also omits the final line of the poem – 'Old man! 'Tis not so difficult to die!' – which was restored in later editions, following Byron's remonstrations in a letter to Murray of 12 August 1817: '[y]ou have destroyed the whole effect & moral of the poem by omitting the last line of Manfred's speaking' (*op. cit.*, p. 257).

This copy was bound in the late nineteenth century by the company established by James MacLehose (1811-1885), who opened a bookshop in Glasgow in 1838 and enlarged it with a bindery in 1862; the business was continued after his death by his two sons.

Randolph pp. 64-67; Wise, *Byron*, p. 123.





6. CHESTERFIELD, Philip Dormer Stanhope, fourth Earl of.

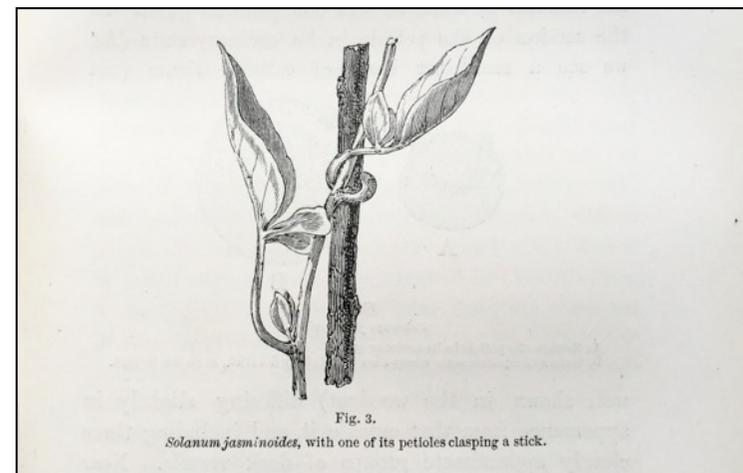
Letters written ... to his Son, Philip Stanhope, Esq; late Envoy Extraordinary at the Court of Dresden. Together with several other Pieces on various Subjects. Published by Mrs Eugenia Stanhope from the Originals in her Possession. In four Volumes. The eighth Edition ... London, Printed for Dodsley ... 1777.

4 vols, 12mo, with the half-titles and the portrait frontispiece in volume I; a fine copy, handsomely bound in contemporary tree calf, covers gilt with a Greek-key border, spines elaborately gilt, red and green morocco labels. £250

Eighth edition, textually insignificant but a very pretty set.

Gulick 17.

FIRST EDITION IN BOOK FORM OF DARWIN'S RESEARCHES INTO THE ADAPTIVE VALUE OF CLIMBING IN PLANTS

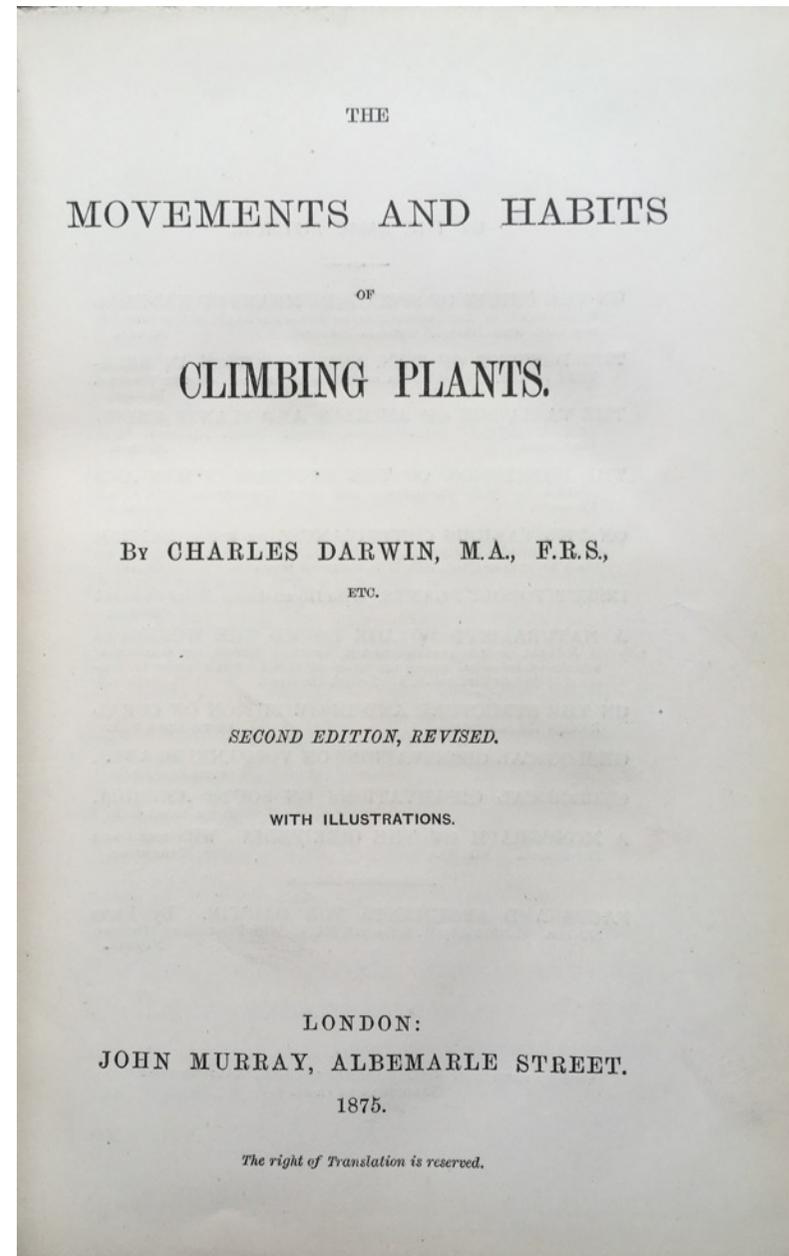


7. DARWIN, Charles Robert. The Movements and Habits of Climbing Plants ... Second Edition, Revised. London, William Clowes and Sons, Limited for John Murray, 1875.

8vo, pp. [i]-viii, [1]-208, [1]-32 (publisher's catalogue dated October 1875); wood-engraved illustrations and diagrams in the text after George Darwin; a few light spots; original green cloth, boards panelled in blind in 'arches' style, blind-ruled borders, spine lettered and decorated in gilt, dark-brown endpapers; extremities slightly rubbed, a few light marks, slight cracking on hinges, nonetheless a very good, fresh copy; *provenance*: W. Evans (early ownership signature on half-title) – a few marginal marks in pencil. £750

Second edition, revised, and the first in book form. Darwin 'found that "climbing" is a result of the process of nutation; the apex of the plant's stem bends to one side while it grows and the plane of the bend itself revolves, clockwise or counterclockwise, so that the apex describes circular sweeping movements. In the hop plant – in hot weather, during daylight hours – it takes a little over two hours for each revolution. If the growing stem hits nothing, it continues to circle; if it hits an object it wraps itself around it by twining. Twining thus enables a young and feeble plant, in one season, to raise its growing point and leaves much higher from the ground, with more exposure to sunlight and air, without expending time and energy in the synthesis of woody supporting tissues. There is a further delicate adaptation here; a twining plant will not twine around an object larger than approximately six inches in diameter. This adaptation prevents it from climbing up a large tree, where it would be deprived of air and sun by the tree's own leaves' (DSB III, p. 575). Darwin's investigation of the adaptive value of climbing in plants was originally issued in the *Journal and Proceedings of the Linnean Society of London* in 1865 (offprints of the text were also printed for the author and for commercial publication), and was only published in book form in this second edition – which greatly enlarged the original work of 118 pages to 208 pages – in a run of 1,500 copies in late 1875 (Freeman suggests either September or November, which would fit with the advertisements dated October 1875 in this copy). Darwin continued these researches further through his investigations into the mechanics of the bending of a plant's stem, which were published in *The Power of Movement in Plants* (London, 1880).

BM(NH) I, p. 423; Freeman, *Darwin*, 836.



8. **DEBENHAMS, LONGMAN & CO. LTD., photographers.** Photographs of a furniture factory. *Gloucester, 1920s or early 1930s.*

21 gelatin silver prints, 9 x 11½ inches (22.6 x 29.4 cm.) on sheet size 10 x 11¾ inches (25.4 x 30 cm.), each with photographer's ink stamp, caption in pencil and catalogue number in pencil or ink stamp on verso; each with uniform strip of glue residue to upper edge of verso, very slight curling, but condition very good. **£200**

A diverse series of furniture crafting techniques, including: woodwork; joining; veneering; polishing; metalwork (with Foundry); carving; sculpting; and treating and painting pressed metal.

The large factory floors house dozens of work stations, each with an aproned worker, usually men, but women outnumber them in the 'Pressed Metal Painting & Finishing Shop'. The manufacturer's labels on the industrial machines are clearly visible, as are the details of the wardrobe, desks, gates or beds being constructed. Particularly impressive is the scene of metal being cast and the carving work in the 'Stone Carving Shop' and 'Sculpture & Wood Carving Shop', where church interiors, including a large crucifix, are being created. A full list of captions is available on request.

The number of workers and the sheer size of the space – along with the photographer's Gloucester address – could suggest that depicted here is the Matthews Company factory, which was established in 1895 by John Matthews on High Orchard St (now the Gloucester Keys designer outlet). It was one of the largest factories in the west of England and a major furnisher for the country. But after Matthews & Co closed in 1935 after reporting several years of loss, the premises was occupied by the Gloucester Carpet Co. The building now houses the Gloucester Antiques Centre. Also situated in this area was Fielding & Platt's Atlas Engineering Works, and it is possible that the foundry shops shown here belong to the Works.

See: <http://www.gsia.org.uk/reprints/2009/gi200909.pdf>.



9. [DEVON.] Unknown photographer. 'Newcourt', 1938.

Oblong folio. Album containing 1 chromolithograph and 14 matte gelatin silver prints, each approximately 9 x 11½ inches (23 x 29 cm.), pasted one per leaf on rectos; black buckram covers with *Photographs* in gilt in lower right corner of upper cover, blind-stamped border, tied with black cord, presentation inscription *From Father Xmas 1938* on first leaf; a few areas of cracking in buckram, but general good condition. £450

A photographic presentation of a Grade II listed house in Exeter.

The only three exterior photographs introduce the series, showing aspects of the front and side of the house, including the impressive circular drive, mature trees, manicured lawns and extensive ivy covering much of the house. All interior photographs show the extensive downstairs rooms immaculately presented. Fine furniture, upholstery, wallpapers and artwork adorn the hallway and reception rooms, including a dining and billiard room. Simpler decoration is seen in a day room and library, yet each room is set out at its best. The only sign of occupation is a terrier asleep on the rug in the study.

We have traced very few photographs or views of Newcourt House previous to its acquisition by the Royal Devon and Exeter NHS Foundation Trust.

The first leaf depicts a chromolithographed view of the house from the front including field with sheep, captioned 'Newcourt' by Lavars & Co, 51 Broad St, Bristol. The photographs comprise: exterior views (3); hallway; dining room (2); a living room; billiard room; library; day/sitting rooms (3); and a drawing room or study (2).

The Route Book of Devon for rail and road. A guide for the stranger and tourist (Exeter, Henry Besley, 1870) notes that Newcourt House was the property of a J. Walrond, and in *History, Gazetteer and Directory of the County of Devon* it is noted that a William Wood Walrond was proprietor in 1879. Newcourt House is now the site for the Community Estates Services department of NHS Devon.



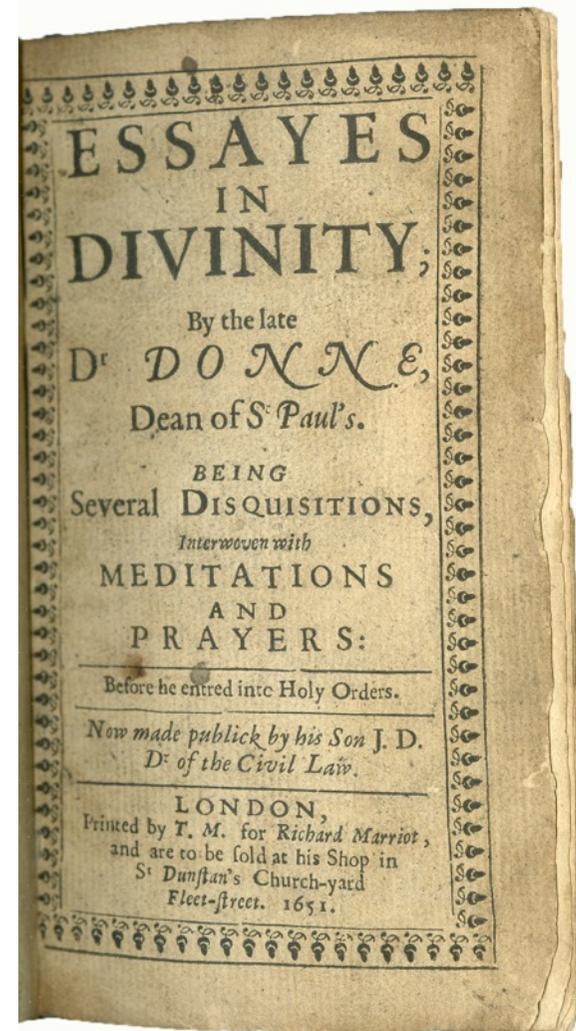
10. **DONNE, John.** *Essayes in Divinity ... being several Disquisitions, interwoven with Meditations and Prayers: before he entred into holy Orders. Now made publick by his Son J. D. D^r of the Civil Law. London, Printed by T. M. for Richard Marriot ... 1651.*

12mo, pp. [4], 224, with A2-6 and the unsigned blank following 'To the Reader' cancelled as very often; title-page browned and dusty else a good copy in contemporary calf, rather dry and cracked, rebacked. From the library of the art historian Kenneth Clarke.
£1200

First edition, sometimes found bound up with the *Juvenilia* as *Paradoxes, Problems* etc. (1652), in which case the dedication to Henry Vane (A2-6) was cancelled, as here.

It is uncertain exactly when Donne wrote *Essayes in Divinity* though it is likely they were finished by 1615 and they bear some comparison with *Ignatius his Conclave*. John Donne junior claimed them as 'the voluntary sacrifices of severall hours, when he had many debates betwixt God and himself, whether he were worthy, and competently learned to enter Holy Orders', though there is no external evidence for this.

Wing D 1861; Keynes 50.

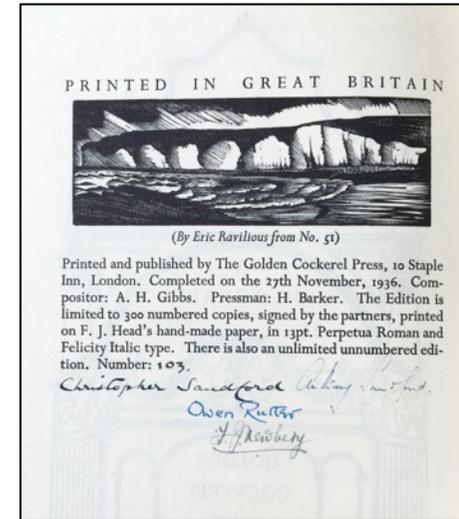


11. [GOLDEN COCKEREL PRESS.] Christopher SANDFORD, Anthony SANDFORD, and Owen RUTTER. Chanticleer. A Bibliography of the Golden Cockerel Press April 1921-1936 August. Introduction by Humbert Wolfe. Foreword and Notes by the Partners. London, The Golden Cockerel Press, 1936.

8vo, pp. 48; title printed in gold and black, and with wood-engraved frame by and after Lynton Lamb, wood-engraved illustrations in the text after Robert Gibbings, Eric Gill, David Jones, Blair Hughes-Stanton, Eric Ravilious, John Nash, Paul Nash, *et al.*; original quarter green crushed morocco over cockerel-patterned buckram by Sangorski & Sutcliffe, London, spine lettered and decorated in gilt, top edges gilt, others uncut; minimal rubbing at extremities, spine slightly faded, otherwise a very good copy. £350

First edition, no. 103 of 300 specially-bound copies signed by Christopher and Anthony Sandford, Owen Rutter, and Francis J. Newbery. This is the first of the four bibliographies published by the Golden Cockerel Press, and it provides a record of the press's productions between April 1921 and August 1936, richly illustrated with woodcuts taken from some of those titles. The catalogue is prefaced by an introduction by the poet and writer Humbert Wolfe (1885-1940), who judges that, '[a] great thought deserves a great selling. It is no good asking a company of barnstormers to play *Hamlet*. It is nearly as wrong-headed to print Milton like a railway-guide. The printing-machine, like the camera in the making of films, is definitely an artist's weapon. For the insistence on this obvious truth – like most such truths escaping attention – lovers of the fine arts owe a permanent debt of gratitude to the private printing presses, among which the Golden Cockerel takes a very high place indeed' (p. [11]).

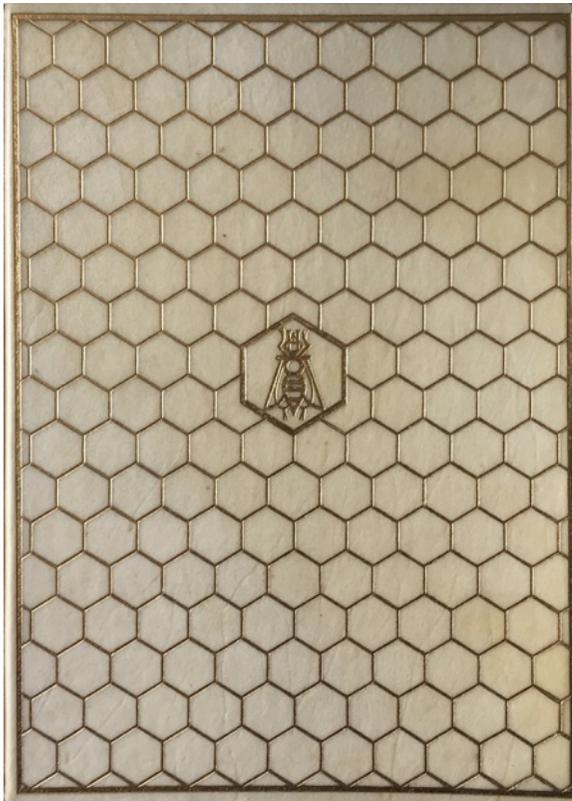
Pertelote 116; Ransom p. 318.



12. [GOLDEN COCKEREL PRESS.] NAPOLEON I, *Emperor of the French* and Somerset DE CHAIR, *translator*. *Supper at Beaucaire*. London, Golden Cockerel Press, 1945.

8vo, pp. 38, [2 (limitation statement, verso blank)]; collotype frontispiece of the marble bust of a young Napoleon in the Museum of Ajaccio in Corsica; original full vellum gilt by Sangorski and Sutcliffe, London, boards blocked in gilt with honeycomb pattern and central bee ornament, spine lettered in gilt, all edges gilt; a very good, fresh copy. £300

First English edition, limited to 500 copies, this no 90 of 100 copies bound in full vellum and signed by the translator. *Supper at Beaucaire*, a manifesto written by Napoleon aged 23, prompted Jacques Bainville (the editor of its limited French edition of 1930), to declare that, 'if Napoleon had not been an emperor, he would have been a man of letters' (cited in the translator's preface, p. 5). Authored by Napoleon 'as a young captain of artillery in 1793, shortly before Toulon, it presented to the public of Provence, in the difficult circumstances of a civil war, the case for the Revolutionary army in the most attractive possible form' (ibid). The text begins, 'I was in Beaucaire on the last day of the fair', and within it unfolds an intriguing conversation between Napoleon, 'a Soldier of the army of Carteaux, a Marseillais, a Nimois, and a Manufacturer of Montpellier' (p. 7).



This edition of the *Souper* by the Golden Cockerel Press takes as its basis a particularly skilful translation by politician and poet Somerset de Chair (1911-1995), who has signed this copy under the limitation statement. The limited edition of 100 copies was printed at the Chiswick Press, and 'designed, produced, and published by Christopher Sandford at the Golden Cockerel Press, London'. Sandford recalls in *Cockalorum* that, 'this was another experimental book, designed while I lay on my back in bed [recuperating from injuries sustained during active service], uncertain whether I should rise again. It was one of my few efforts at producing a very small book. I think that everything was successful, except my eccentric blunder in using small capitals with minuscules on the title-page. These fads of display typography are generally wrong in book production, and the printer should never be facetious'. The gilt vellum binding of this limited edition features the bee, one of the most iconic symbols of Napoleon on both boards, and was considered 'very successful' by Sandford.

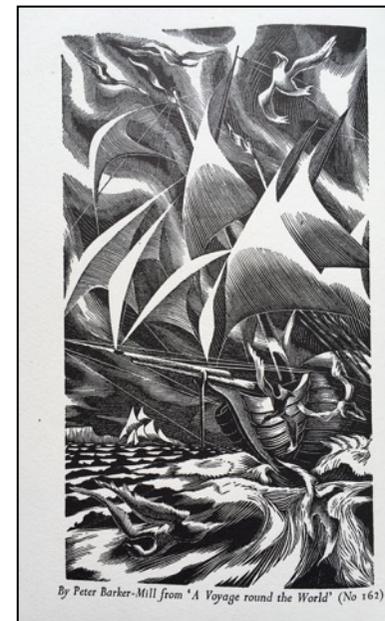
Cockalorum 166.

13. [GOLDEN COCKEREL PRESS.] Christopher SANDFORD. *Cockalorum*. A Sequel to *Chanticleer* and *Pertelote*. Being a Bibliography of the Golden Cockerel Press June 1943-December 1948. Foreword and Notes by Christopher Sandford. [London], The Golden Cockerel Press, [1950].

8vo, pp. 112; wood-engraved title-border and press device by and after Mark Severin, wood-engraved illustrations in the text by and after Robert Gibbings, Reynolds Stone, John Buckland-Wright, Dorothea Braby, David Jones, Eric Ravilious, *et al.*; original quarter chestnut crushed morocco over cockerel-patterned buckram, spine lettered and ruled in gilt, top edges gilt, others uncut; minimal traces of rubbing on corners, otherwise a fine copy. £250

First edition, no. 232 of 250 specially-bound copies signed by Sandford. *Cockalorum* was the third of the four bibliographies of its publications that the Golden Cockerel Press issued, and it spans the period between June 1943 and December 1948. During this time, as Sandford records in his foreword, his partner Owen Rutter died 'from exhaustion at the Admiralty', and the destruction of the Press' premises during the Blitz led Sandford to establish an office in Sangorski and Sutcliffe's bindery, at the invitation of Stanley Bray. He concludes with the statement that, though threats of war continued to rumble on, 'even in the fox's mouth, *Cockalorum* will continue to crow' (p. 11). The catalogue of publications is followed by three articles by Sandford on artists who worked for the press – Dorothea Braby, John Buckland-Wright, and Clifford Webb – and memorials of Eric Ravilious (d. 1943) by Sandford, Ravilious' widow, and one of his pupils. The volume concludes with two addresses on printing by Sandford, which he had given to university students.

Cock-a-Hoop 184.

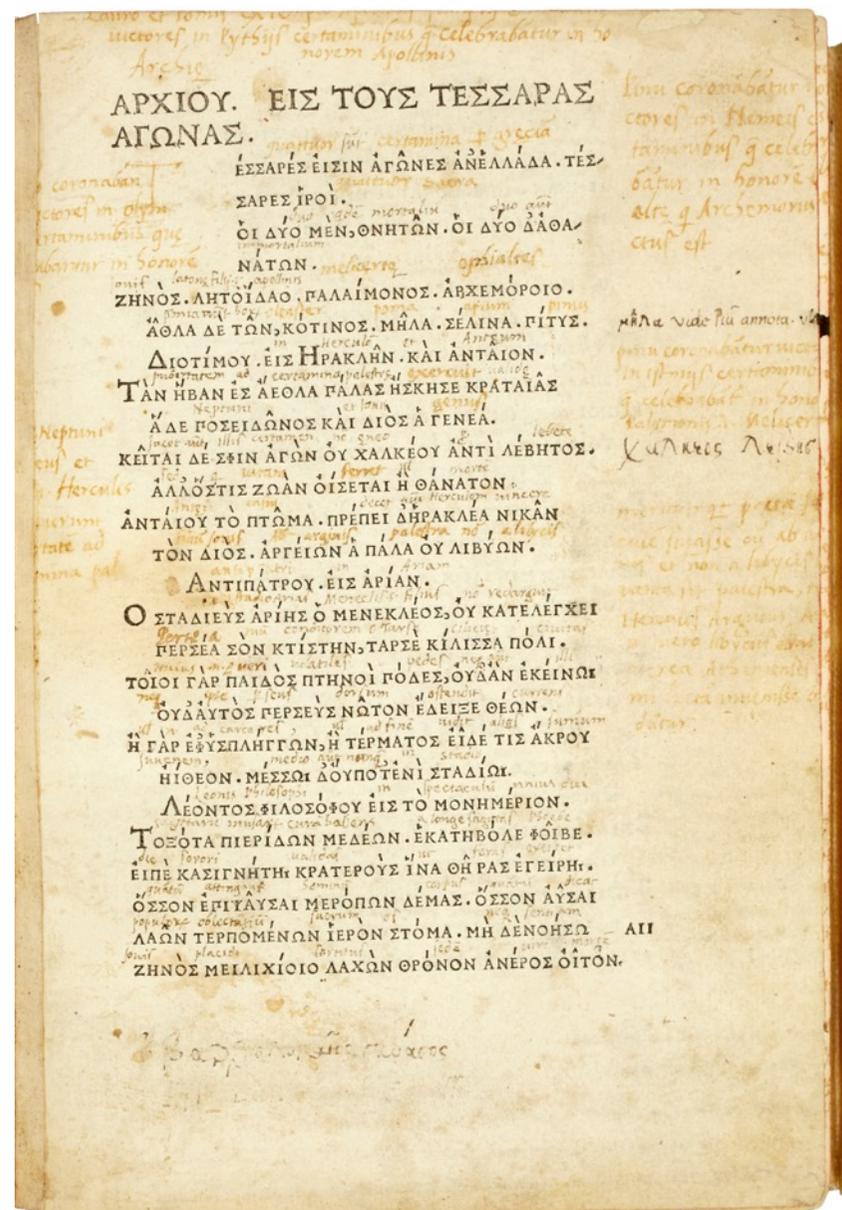


EDITIO PRINCEPS OF THE GREEK ANTHOLOGY

14. [GREEK ANTHOLOGY.] Anthologia Graeca. [The Planudean Anthology, edited by Janus Lascaris.] Florence, Laurentius de Alopa, 11 August 1494.

4to, ff. [265] (of 280), wanting the first leaf (replaced by later leaf lettered ANΘΟΛΟΓΙΑ to recto), and leaves Ω2-7 and *1-8 (as often); printed throughout in Greek capitals designed by Janus Lascaris, initial spaces; A2 mounted at inner margin with small neat repairs to blank upper and lower margins, tears to K1 and K2 neatly repaired (without loss), some damp staining to margins of quire Kk and old paper repairs to margins of Kk6-8 (touching some annotations), a few marks, very occasional light foxing, a little browning in lower margins towards end, otherwise a very good, clean and crisp copy; bound in stiff vellum in 1985 by Bernard Middleton (pencil note at end), title inked to spine, yapp edges, edges red; a few marks; near contemporary annotations throughout (see below), bookplate and cuttings from catalogues to rear free endpaper. **£15,000**

Rare first edition of the influential Planudean Anthology of over 2000 classical and Byzantine Greek poems and epigrams, named after the scholarly Byzantine monk Maximus Planudes, who compiled it around 1300. This was the only known anthology of Greek elegiac poems until the 1606 discovery of a tenth-century manuscript in the Count Palatine's Library at Heidelberg (unpublished until the late eighteenth century), and contains 397 epigrams, many of them erotic, which do not feature in the Palatine manuscript. Starting with this *editio princeps*, the Greek Anthology exerted a considerable influence throughout the Renaissance. '[It] contains a wide variety of poems, many of great charm. There are epitaphs ... dedications, reflections on life and death and fate, poems on love and sex, on family life, on great poets and artists and their works, and on the beauties of nature. A certain proportion are humorous or satirical, making fun of doctors, rhetoricians, athletes, etc., or of personal peculiarities' (*Oxford Companion to Classical Literature*).



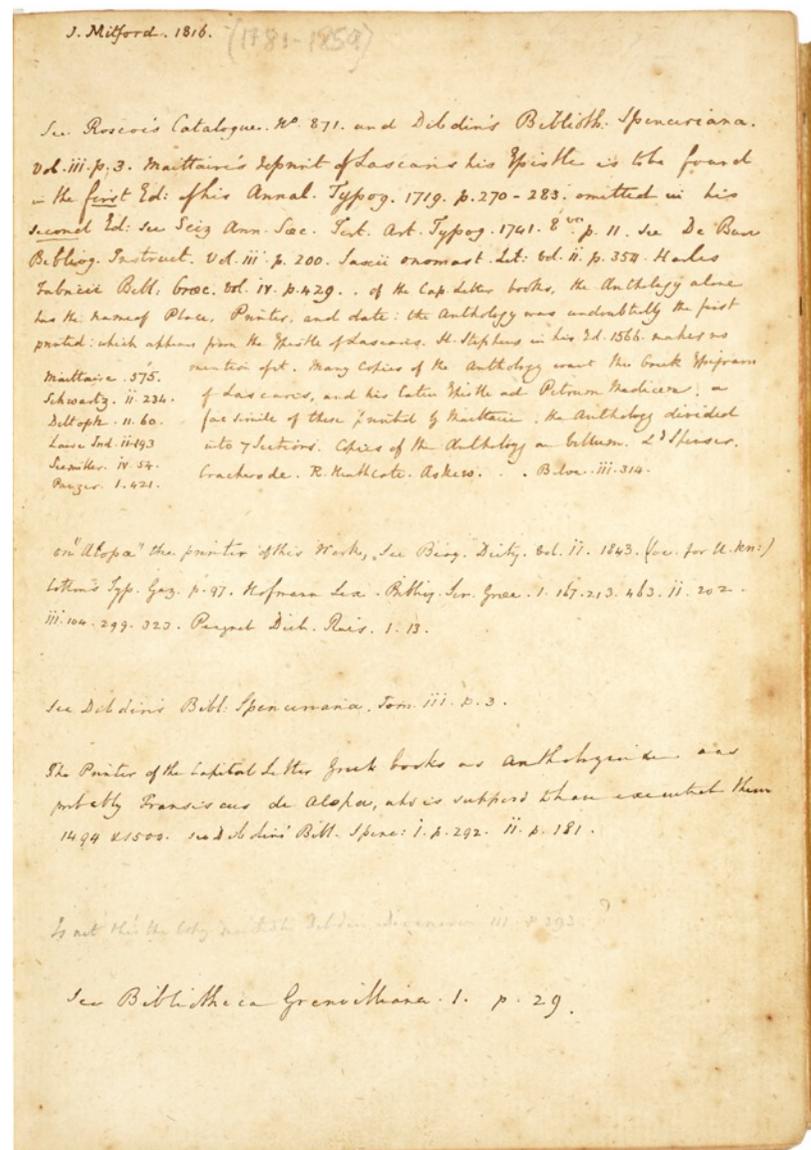


This was the first Greek book to issue from Alopa's press and is printed entirely in an upper-case Greek type which was designed by Janus Lascaris and was based on antique inscriptions for greater legibility. This copy does not contain the final Latin dedication to Piero de' Medici which is frequently lacking. As the BM catalogue notes, '[it] is not found in all copies, probably because the flight and proscription of Piero de' Medici shortly after the publication of the book caused it to be suppressed'.

Our copy is extensively annotated throughout in two sixteenth century hands, with an interlinear Latin translation and many marginal notes in Latin and Greek (slightly trimmed) giving Latin renderings of the text, explanations of Greek words, and summaries of sense.

Provenance: the name 'Bartholomaios Skuasos' appears in faint Greek letters at the foot of the first page. In the 2006 Wardington Library sale catalogue, Sotheby's records one Bartolomeo Skuasos of Milan as contributing to the cost of a new Greek type for the 1492 *editio princeps* of Isocrates. From the library of the literary scholar John Mitford (1781-1859), with his signature, 'J. Mitford 1816', and extensive notes to the front free endpaper. Nineteenth-century bookplate of the bibliophile Bateman family of Middleton Hall, by Youlgrave.

BMC VI 666; Bod-inc A-308; Goff A765; ISTC ia00765000.



Μαχός κοχός
ΟΝΗΣΟΜΑΤΟΣΑΜΕΝΟΣ ΚΑΙ ΝΟΣΟΝ ΩΣ ΠΟΛΕΜΟΝ.

ΤΙΝΑΣ ΑΝ ΕΙΡΟΙ ΛΟΓΟΥΣ ΠΥΡΡΟΣ ΕΠΙΒΑΙ ΤΗΣ ΤΡΟΙΑΣ.

ΜΟΧΘΟΣ ΕΜΟΥ ΓΕΝΕΤΗΡΟΣ ΑΜΥΜΟΝΟΣ, ΟΥ ΤΕΛΟΣ ΕΥΡΕΝ.

ΑΥΤΑΡ ΕΓΩ ΤΡΕΣΣΙ ΦΟΝΟΝ ΠΑΝΤΕΣΣΙ ΚΟΡΥΣΣΟΝ

ΝΑΥΟΝ, ΗΝΟΡΗΝ ΓΑΡ ΥΠΕΡΤΕΡΟΝ ΕΥΧΟΣ ΔΕΙΡΟ.

ΚΑΙ ΠΡΙΑΜΟΝ ΒΑΣΙΛΗΑ, ΚΑΙ ΟΥΣ ΠΡΟΔΕΔΟΙΠΗΝ ΑΧΙΛΛΕΥΣ,

ΠΑΝΤΑΣ ΟΜΟΥ ΚΑΤΑ ΜΩΛΣΝ ΕΜΟΝ ΜΕΝΟΣ ΟΙΔΕΝ ΟΛΕΣΣΑΙ

ΚΑΙ ΤΡΟΙΗΣ ΠΤΟΛΙΕΦΟΡΟΝ ΑΡΗΙΟΝ ΕΞΑΛΑΒΑΩ.

ΚΑΙ ΔΑΝΑΟΣ ΔΕΚΕΤΗΡΟΝ ΕΜΟΝ ΔΟΥΡΥ ΜΟΧΘΟΝ ΑΝΗΣΣΕΙ,

ΤΙΝΑΣ ΑΝ ΕΙΡΟΙ ΛΟΓΟΥΣ ΑΝΙΔΑΜΕΙΑ

ΤΟΥ ΠΥΡΡΟΣ ΠΡΩΝΣΑΝΤΟΣ ΤΡΟΙΑΝ.

ΠΑΣΑΝ ΕΜΗΣ ΚΡΑΔΙΗΣ ΧΑΛΕΠΗΝ ΑΡΕΦΑΥΣΑΣ ΑΙΗΝΗ

ΥΜΕΤΕΡΟΥ ΓΕΝΕΤΗΡΟΣ ΑΧΙΛΛΕΟΣ ΕΙΝΕΚΑ ΠΟΤΜΟΥ,

ΟΝ ΤΡΟΙΗ ΣΤΟΝΟΕΣΣΑ ΚΑΤΕΚΤΑΝΕΝ, ΑΛΛΑ ΣΥ ΡΑΣΑΝ

ΔΙΟΝ ΕΞΑΛΑΒΑΣΣΑ, ΕΞΑΔΟΜΕΝΟΙΣΙ ΔΑΧΑΙΟΙΣ,

ΔΕΘΙΤΟΝ ΑΠΑΣΑΣ ΕΥΧΟΣ Ο ΜΗ ΔΕΚΕΤΗΡΣ ΕΝΕΥΟΥΣ

ΠΑΝΤΕΣΣΙ ΜΑΡΝΑΜΕΝΟΙΣ ΔΑΝΑΟΙΣ ΧΡΟΝΟΣ ΕΥΡΕΝ ΑΝΥΣΣΑΙ

ΤΙΝΑΣ ΑΝ ΑΓΑΜΕΜΝΟΝ ΟΡΑΙΣΘΕΝΤΟΣ ΑΧΙΛΛΕΟΣ.

ΓΙΛΙΟΣ ΟΦΥΡΟΕΣΣΑ ΚΑΤΗΡΙΠΕΝ, ΑΡΤΙ ΔΕ ΡΑΣΑΝ

ΑΗΙΔΙΗΝ ΔΑΝΑΟΙΣΙ ΘΕΟΣ ΠΟΡΕΝ, ΟΠΠΟΤ ΑΧΙΛΛΕΥΣ

ΜΗΝΙΝ ΑΠΟΡΡΙΤΑΣ ΦΘΙΣΗΝΟΡΑ, ΧΕΙΡΑ ΚΟΡΥΣΣΕΙ.

ΤΙΝΑΣ ΕΛΕΝΟΣ ΣΠΛΙΣΘΕΝΤΟΣ ΤΟΥ ΑΥΤΟΥ.

ΠΗΛΕΙΔΗΝ ΚΟΤΕΟΥΣΑ ΠΑΛΙΝ ΟΦΥΡΕΝ ΑΘΗΝΗΣ

ΕΝΤΕΣΣΙΝ ΑΘΑΝΑΤΟΙΣΙ, ΤΙ ΡΙΓΙΟΝ ΕΞΕΣΤΑΙ ΔΑΤΟΣ.

ΑΙΝΟΜΟΡΟΣ ΤΡΕΣΣΕΙ ΚΑΙ ΕΚΤΟΡΙ ΚΑΙ ΓΕΝΕΤΗΡΙ,

ΟΠΠΟΤΑΝ ΕΝΤΕΑ ΤΑΥΤΑ ΘΕΟΣ ΠΟΡΕΝ ΑΝΕΡΙ ΤΙΛΙΕ.

ΤΙΝΑΣ ΑΝ ΕΚΤΩΡ ΠΡΟΣ ΠΑΤΡΟΚΛΟΝ ΜΗ ΔΥΝΗ

ΘΕΝΤΑ ΦΕΡΕΙΝ ΤΟ ΔΟΥΡΥ ΤΟΥ ΑΧΙΛΛΕΥΣ.

Handwritten marginal notes in Greek, including: "Μαχός κοχός", "ΟΝΗΣΟΜΑΤΟΣΑΜΕΝΟΣ", "ΤΙΝΑΣ ΑΝ ΕΙΡΟΙ ΛΟΓΟΥΣ", "ΜΟΧΘΟΣ ΕΜΟΥ ΓΕΝΕΤΗΡΟΣ", "ΑΥΤΑΡ ΕΓΩ ΤΡΕΣΣΙ ΦΟΝΟΝ", "ΝΑΥΟΝ, ΗΝΟΡΗΝ ΓΑΡ", "ΚΑΙ ΠΡΙΑΜΟΝ ΒΑΣΙΛΗΑ", "ΠΑΝΤΑΣ ΟΜΟΥ ΚΑΤΑ", "ΚΑΙ ΤΡΟΙΗΣ ΠΤΟΛΙΕΦΟΡΟΝ", "ΚΑΙ ΔΑΝΑΟΣ ΔΕΚΕΤΗΡΟΝ", "ΤΙΝΑΣ ΑΝ ΕΙΡΟΙ ΛΟΓΟΥΣ", "ΤΟΥ ΠΥΡΡΟΣ ΠΡΩΝΣΑΝΤΟΣ", "ΠΑΣΑΝ ΕΜΗΣ ΚΡΑΔΙΗΣ", "ΥΜΕΤΕΡΟΥ ΓΕΝΕΤΗΡΟΣ", "ΟΝ ΤΡΟΙΗ ΣΤΟΝΟΕΣΣΑ", "ΔΙΟΝ ΕΞΑΛΑΒΑΣΣΑ", "ΔΕΘΙΤΟΝ ΑΠΑΣΑΣ", "ΠΑΝΤΕΣΣΙ ΜΑΡΝΑΜΕΝΟΙΣ", "ΤΙΝΑΣ ΑΝ ΑΓΑΜΕΜΝΟΝ", "ΓΙΛΙΟΣ ΟΦΥΡΟΕΣΣΑ", "ΑΗΙΔΙΗΝ ΔΑΝΑΟΙΣΙ", "ΜΗΝΙΝ ΑΠΟΡΡΙΤΑΣ", "ΤΙΝΑΣ ΕΛΕΝΟΣ", "ΠΗΛΕΙΔΗΝ ΚΟΤΕΟΥΣΑ", "ΕΝΤΕΣΣΙΝ ΑΘΑΝΑΤΟΙΣΙ", "ΑΙΝΟΜΟΡΟΣ ΤΡΕΣΣΕΙ", "ΟΠΠΟΤΑΝ ΕΝΤΕΑ ΤΑΥΤΑ", "ΤΙΝΑΣ ΑΝ ΕΚΤΩΡ ΠΡΟΣ", "ΘΕΝΤΑ ΦΕΡΕΙΝ ΤΟ ΔΟΥΡΥ".

Handwritten marginal notes in Latin, including: "Hecctor congruus q̄ Patrocli modestus sit in causa ut spolia e detrahem, minori sine sibi ornamento, ut p̄te ignavo uno crepta. Achilles casta ut Troes, aut ait q̄ Philoctatum uexia dicebat q̄ d̄ auxilio est, q̄ certat longitudine et palatidone p̄p̄dat, neq̄ n̄ f̄m̄ p̄terat, ut aut p̄p̄ta adanate, ut oia transierat, ut p̄terea p̄cedulo obduet ut fulgere emittat, q̄ hostibus est terrore".

Μαχός κοχός
ΕΖΗΜΙΩΣΑΣ ΟΥ ΕΒΕΝΟΝ ΤΟΝ ΕΚΤΟΡΑ.

ΦΕΡΕΙΣ ΓΑΡ ΗΜΙΝ ΕΛΛΙΠΗ ΣΚΥΛΕΥΜΑΤΑ.

ΤΙΝΑΣ Ο ΑΥΤΟΣ ΤΙ ΤΡΕΣΚΟΜΕΝΟΣ ΥΠΟ ΕΛΛΗΝΩΝ

ΒΑΛΛΕΤΕ ΝΥΝ ΜΕΤΑ ΡΟΤΜΟΝ ΕΜΟΝ ΔΕΜΑΣ ΟΤΤΙ ΚΑΙ ΑΥ

ΝΕΚΡΟΥΣΘΑ ΔΙΟΝΤΟΣ ΕΥΒΡΙΖΟΥΣΙ ΛΑΓΩ ΟΙ. ΤΟΙ

ΤΙΝΑΣ ΘΕΤΙΣ ΤΗΛΕΦΟΥ ΣΚΕΛΙΣΘΕΝΤΟΣ ΥΠ ΑΜΡΕΛΟΥ.

ΑΜΠΕΛΑ, ΤΙ ΠΡΗΣΟΜΕΝ, ΟΤΑΝ ΔΑΝΑΙΟΣ ΑΠΟΒΑΛΩΝ

ΓΥΓΟΡΘΟΝ ΕΜΟΝ ΚΑΙΗΝ, ΕΝ ΑΛΕΞΑΝΑΡΟΙΟ ΒΕΛΕΜΝΟΙΣ.

ΑΛΑΚΙΟΥ ΜΕΣΣΗΝΙΟΥ.

ΜΑΚΥΝΟΥ ΤΕΙΧΗ ΖΥ ΟΛΥΜΠΙΕ, ΡΕΣΣΕ ΦΙΛΙΠΡΟΣ

ΑΜΒΑΤΑ, ΧΑΛΚΕΙΑΣ ΚΑΙΕ ΠΥΛΑΣ ΜΑΚΑΡΩΝ.

ΚΑΙ ΓΑΡ ΧΩΡΙΝ ΚΑΙ ΠΟΝΤΟΣ ΥΠΟ ΣΚΑΠΤΡΟΙΣΙ ΦΙΛΙΠΡΟΥ

ΔΕΑΜΑΝΤΑΙ, ΔΟΠΙΑ ΔΑ ΠΡΟΣ ΟΛΥΜΠΟΝ ΟΔΟΣ, ΔΙΩΝΥ,

ΚΑΛΛΙΟΠΗ ΠΟΛΥΜΥΘΕ ΜΕΛΙΣΣΟΒΟΓΟΥ ΕΛΙΚΟΝΟΣ, ΣΙΟΥ,

ΤΙΚΤΕ ΜΟΙ ΑΛΛΟΝ ΟΜΗΡΟΝ, ΕΠΕΙ ΜΟΛΕΝ ΑΛΛΟΣ ΑΧΙΛΛΕΥΣ

ΑΛΕΙΟΥ ΜΙΤΥΛΗΝΑΙΟΥ.

ΚΑΙΕ ΘΕΟΣ ΜΕΓΑΛΟΙΟ ΠΥΛΑΣ ΑΚΜΗΤΑΣ ΟΛΥΜΠΟΥ.

ΦΡΟΥΡΕΙ ΖΕΥ ΖΑΘΕΑΝ ΑΙΓΕΡΟΣ ΑΚΡΟΡΟΑΙΝ.

ΗΔΗ ΓΑΡ ΚΑΙ ΠΟΝΤΟΣ ΥΠΕΒΕΥΚΤΑΙ ΔΟΥΡΙ ΡΩΜΗΣ

ΚΑΙ ΧΩΡΙΝ, ΟΥΡΑΝΗ ΔΟΙΜΟΣ ΕΤΕΣΤΑΒΟΣ, ΦΙΛΙΠ

ΠΟΥΛΥ ΔΕΙΔΙΕΩ ΚΑΤΙΩΝ ΔΕΜΑΣ ΑΥΤΟΔΑΙΚΤΟΝ ΠΟΥ,

ΕΒΡΕΝΣ ΕΧΑΛΙΝΟΥ ΦΑΡΕΙ ΡΟΡΥΡΕΩ.

ΚΑΚ ΝΕΚΥΩΝ ΔΗΧΗΣΕΝ Ο ΤΑΣ ΕΡΑΡΤΑΣ ΜΕΓΑΣ ΗΡΩΣ.

ΟΥ ΔΕΧΟΜΑΙ ΠΡΟΔΟΤΑΙΣ ΜΙΣΘΟΝ ΟΦΕΙΛΟΜΕΝΟΝ.

ΑΞΙΕΣ ΜΟΙ ΤΥΜΒΟΥ ΚΟΣΜΟΣ ΜΕΓΑΣ, ΑΙΡΕ ΤΑ ΠΕΡΕΩΝ.

ΗΕΘ ΚΕΙΣ ΑΙΔΗΝ ΩΣ ΛΑΚΕΔΑΙΜΟΝΙΟΣ, ΒΑΣΕΟΥ,

ΑΗΘΑΙΗΣ ΑΚΑΤΟΙΟ ΤΡΙΗΚΟΣΙΟΥΣ ΟΤΕ ΝΑΥΤΑΣ

ΔΕΥΤΕΡΟΝ ΕΣΧΑΙΔΗΣ ΠΑΝΤΑΣ ΑΡΗΙΣΤΑΤΟΥΣ.

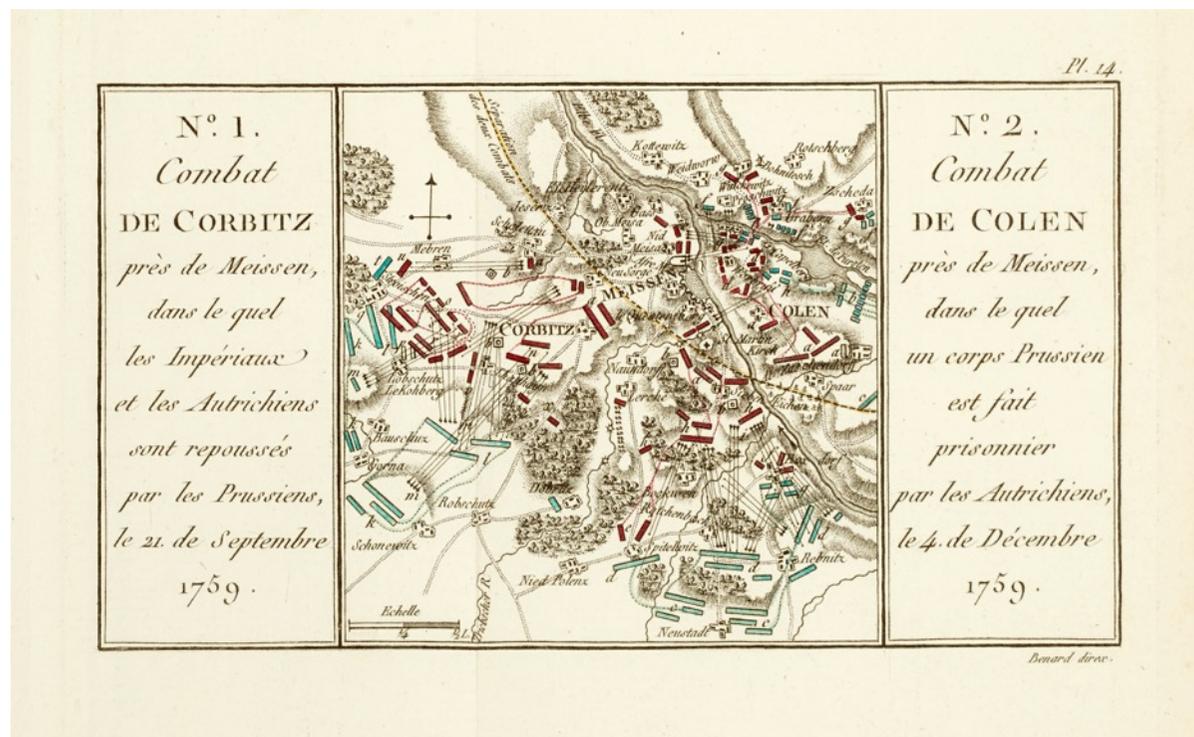
Handwritten marginal notes in Greek, including: "ΕΖΗΜΙΩΣΑΣ ΟΥ ΕΒΕΝΟΝ", "ΦΕΡΕΙΣ ΓΑΡ ΗΜΙΝ", "ΤΙΝΑΣ Ο ΑΥΤΟΣ ΤΙ ΤΡΕΣΚΟΜΕΝΟΣ", "ΒΑΛΛΕΤΕ ΝΥΝ ΜΕΤΑ ΡΟΤΜΟΝ", "ΝΕΚΡΟΥΣΘΑ ΔΙΟΝΤΟΣ", "ΤΙΝΑΣ ΘΕΤΙΣ ΤΗΛΕΦΟΥ", "ΑΜΠΕΛΑ, ΤΙ ΠΡΗΣΟΜΕΝ", "ΓΥΓΟΡΘΟΝ ΕΜΟΝ ΚΑΙΗΝ", "ΑΛΑΚΙΟΥ ΜΕΣΣΗΝΙΟΥ", "ΜΑΚΥΝΟΥ ΤΕΙΧΗ ΖΥ", "ΑΜΒΑΤΑ, ΧΑΛΚΕΙΑΣ ΚΑΙΕ", "ΚΑΙ ΓΑΡ ΧΩΡΙΝ ΚΑΙ ΠΟΝΤΟΣ", "ΔΕΑΜΑΝΤΑΙ, ΔΟΠΙΑ ΔΑ", "ΚΑΛΛΙΟΠΗ ΠΟΛΥΜΥΘΕ", "ΤΙΚΤΕ ΜΟΙ ΑΛΛΟΝ ΟΜΗΡΟΝ", "ΑΛΕΙΟΥ ΜΙΤΥΛΗΝΑΙΟΥ", "ΚΑΙΕ ΘΕΟΣ ΜΕΓΑΛΟΙΟ", "ΦΡΟΥΡΕΙ ΖΕΥ ΖΑΘΕΑΝ", "ΗΔΗ ΓΑΡ ΚΑΙ ΠΟΝΤΟΣ", "ΚΑΙ ΧΩΡΙΝ, ΟΥΡΑΝΗ", "ΠΟΥΛΥ ΔΕΙΔΙΕΩ", "ΕΒΡΕΝΣ ΕΧΑΛΙΝΟΥ", "ΚΑΚ ΝΕΚΥΩΝ ΔΗΧΗΣΕΝ", "ΟΥ ΔΕΧΟΜΑΙ ΠΡΟΔΟΤΑΙΣ", "ΑΞΙΕΣ ΜΟΙ ΤΥΜΒΟΥ", "ΗΕΘ ΚΕΙΣ ΑΙΔΗΝ ΩΣ", "ΑΗΘΑΙΗΣ ΑΚΑΤΟΙΟ", "ΔΕΥΤΕΡΟΝ ΕΣΧΑΙΔΗΣ".

Handwritten marginal notes in Latin, including: "Hecctor congruus q̄ Patrocli modestus sit in causa ut spolia e detrahem, minori sine sibi ornamento, ut p̄te ignavo uno crepta. Achilles casta ut Troes, aut ait q̄ Philoctatum uexia dicebat q̄ d̄ auxilio est, q̄ certat longitudine et palatidone p̄p̄dat, neq̄ n̄ f̄m̄ p̄terat, ut aut p̄p̄ta adanate, ut oia transierat, ut p̄terea p̄cedulo obduet ut fulgere emittat, q̄ hostibus est terrore".

Handwritten marginal notes in Greek, including: "Τίνας ο αυτός τι τρεσκομένος", "Βάλλετε νύν μετά ροτμόν", "Νεκρούσθα Διοντός", "Τίνας θετίς Τηλέφου", "Αμπελά, τι προσημέν", "Γυγόρθον έμόν", "Αλάκιου Μεσσηνίου", "Μακύνου τείχη", "Αμβάτα, Χαλκείας", "Και γάρ χωρίν", "Δεαμαντάι", "Καλλιόπη", "Τίκτη μοι άλλον", "Αλείου Μιτυληναίου", "Καιε θεός", "Φρουρεί Ζεύ", "Ηδη γάρ και", "Και χωρίν", "Πούλυ Δειδιέω", "Εβρένς", "Κακ Νεκύων", "Ου δεχομαι", "Αξιές μοι", "Ηεθ κείσ", "Αηθαίης", "Δευτέρον".

Handwritten marginal notes in Latin, including: "Hecctor congruus q̄ Patrocli modestus sit in causa ut spolia e detrahem, minori sine sibi ornamento, ut p̄te ignavo uno crepta. Achilles casta ut Troes, aut ait q̄ Philoctatum uexia dicebat q̄ d̄ auxilio est, q̄ certat longitudine et palatidone p̄p̄dat, neq̄ n̄ f̄m̄ p̄terat, ut aut p̄p̄ta adanate, ut oia transierat, ut p̄terea p̄cedulo obduet ut fulgere emittat, q̄ hostibus est terrore".

A FRENCH ENLIGHTENMENT PERSPECTIVE ON FREDERICK THE GREAT



15. **GRIMOARD, Philippe Henri.** *Tableau historique et militaire de la vie et du regne de Frédéric le Grand, roi de Prusse. 'A Londres; et se trouve a Paris, chez Didot Fils Aîné, libraire', 1788.*

4to, pp. xvi, [2 (errata, note to the binder)], 341, [1 (blank)]; numerous cancel ll. in first few quires; 18 folding plates containing 28 engraved battle plans by Benard, details hand-coloured in red and green; occasional light browning, old corner repair on 33^d, plates lightly marked and creased, very occasionally with light marginal chipping; contemporary mottled calf, spine gilt in 6 compartments, directly lettered in one and with floral gilt ornaments in others, red edges, marbled endpapers, green silk marker intact; extremities lightly rubbed and bumped with small losses, joints starting to separate and spine chipped with losses at head and foot, lower headband loose, nevertheless a good, internally very crisp copy. £250

First edition. A scarce military biography of Frederick the Great written after his death in 1786, by Grimoard, an officer and noted military writer of the French Enlightenment, to complement Laveaux' biography of 1787 – Laveaux had not paid due attention to Frederick's military

achievements – and to supersede Louis Muller’s of 1785, which Grimoard considered a flawed attempt at a military biography. While the *Tableau historique et militaire* includes Frederick’s childhood and education, it primarily focuses on the emperor’s military feats during the two Silesian wars, the Seven Years War and the campaigns against Joseph of Bavaria in 1777.

This work forms part of the military literature that emerged from the late 1740s, which called for enlightened, critical analyses and systematic schemes of wars that had become – or were perceived to be – arbitrary and ruled by blind judgement. ‘The organization of armies and conduct of war would thus become an orderly discipline with clear theoretical tenets’. Within this framework Frederick the Great ‘was the most important authority in Europe, admired as the foremost genius of the period and as the creator of a highly renowned military system. His military works and regulations and the institutions that he developed and established for the instruction of his officers also reflected the ideas of the Enlightenment’ (Azar Gat, *History of Military Thought*, pp. 30, 58).

Grimoard had ‘entered the royal army at the age of sixteen, and in 1775 published his *Essai théorique et pratique sur les batailles*. Shortly afterwards Louis XVI placed him in his own military cabinet and employed him especially in connexion with schemes of army reform. By the year of the Revolution he had become one of Louis’s most valued counsellors, in political as well as military matters, and was marked out, though only a colonel, as the next Minister of War. In 1791 Grimoard was entrusted with the preparation of the scheme of defence for France, which proved two years later of great assistance to the Committee of Public Safety. The events of 1792 put an end to his military career, and the remainder of his life was spent in writing military books’ (*Encyclopaedia Britannica*).

ESTC T149600.

16. [ATLANTIS.] GROGNET [or GRONGNET] de Vassé, Giorgio. Compendio ossia epilogo anticipato di un’opera estesa sulla precisa situazione della famosa sommersa isola Atlantide da Platone e da altri antichi ricordata e descritta e della quale le isole di Malta, Gozo, Comino sono certissimi resti. *Malta, printed by Franz, 1854.*

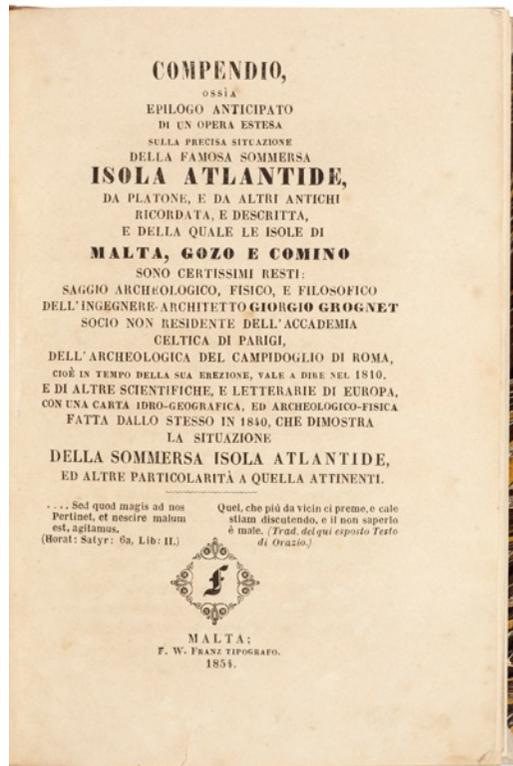
8vo, pp. [viii], 137, [1, blank] + large folding engraved map of the Mediterranean and final leaf with long legend of the map; with large woodcut initial and some woodcut Phoenician letters to text; minute pinhole in p. 14 inconsequentially touching one letter, leaves very mildly and uniformly browned, occasional very light spotting to margins, the map repaired where torn along creases.

£1750

First and only edition, very rare (2 copies in public holdings worldwide, Oxford and Turin) of the most fully and cogently argued work identifying Malta as one of the most substantial remains of the mythical Atlantis.

Though authored by one of the most famous Maltese authorities, Grognet de Vassé, the renowned Maltese architect responsible for the design and construction of the imposing Rotunda of Mosta (to date one of the three largest church domes in the world), this work did not receive full attention until the following century; it remains to this day the basis to which modern evidence in support of the Maltese Atlantis hypothesis is added when found.

The location and fate of the mythical Atlantis, described by Plato in a mere handful of pages and one of the most potent icons of utopia in the narrative and philosophical Western tradition, have constantly captured the imagination and commanded scholarly commitment throughout the centuries. Believing Plato’s myth to be, like many myths, the elaboration of remote but historical facts, scholars and archaeologists have placed the ‘lost continent’ in zones as diverse as the Mediterranean, Thera (Santorini), the Black



Since the early 1840s Grognet de Vassé had published small and specific archaeological pamphlets discussing Maltese findings and preparing to advance the idea of a connection with Atlantis. From coins to tablets to literary and linguistic relics, his study does much to support the thesis of a lost small continent located in the Mediterranean to the East of Sicily, and his arguments, while by no means conclusive, have not to date been disproved.

The work appears to be very rare. Rhodes House Library Oxford is the only copy found in COPAC, not found in Worldcat. ICCU records 1 copy, Turin Accademia delle Scienze.

WINDSOR CASTLE IN MINIATURE



17. [MINIATURE BOOKS.] GUNNER, Charles. Three miniature manuscripts containing a history of Windsor Castle, with a miniature watercolour of the castle mounted in three pence pieces with a copy of George VI's accession proclamation. [Egham?, c.1937]. **Together £2000**

Four breath-taking examples of the miniaturist's art, by Charles Gunner of Egham, Surrey, who achieved international fame for his miniature writing and painting, all in an excellent state of preservation. The three attractively bound manuscripts reproduce, in ever tinier format, the text of William March's *The official guide to Windsor Castle* (frequently reprinted in the 1930s). Gunner produced another manuscript almost identical to the second one here, in 1937, which was acquired by Queen Mary, possibly for inclusion in her famous dolls' house, and which features in a charming British Pathé film (ref. 1246.21) of Gunner at work, with steady hand and fine-nibbed fountain pen. Gunner also produced feats of miniature writing and illustration on card and on grains of rice; examples of his work are preserved in the Royal Collection and at Egham Museum.



These most attractive items were discovered at the Hampstead home of the artist Frank O. Salisbury (1874-1962), one of the greatest society artists of his generation, to whom Gunner most likely gifted them. At the other end of the scale to Gunner, Salisbury's specialities included large canvases; he was no doubt amused by Gunner's miniature mastery.

Comprises:

1. 'Windsor Castle'. Manuscript on paper, 14 x 14 mm, c. 60 pages, including several royal portraits and other illustrations, neatly written and drawn in ink; bound in red morocco over card, three raised bands to spine, gilt border to covers, 'Windsor Castle' lettered to upper cover, all edges gilt.

2. 'Windsor Castle'. Manuscript on paper, 10 x 9 mm, c. 60 pages, including some royal portraits, neatly written and drawn in ink, with a title page in watercolour and gilt featuring an illustration of the castle; bound in red morocco over card, three raised bands to spine, gilt border to covers, 'Windsor Castle' lettered to upper cover, all edges gilt.

3. 'Windsor Castle'. Manuscript on paper, 6 x 6 mm, c. 60 pages neatly written in ink, including a title page in watercolour and gilt and a coloured illustration of a crown, with 'G vi R', at the end; bound in red morocco over card, two raised bands to spine, gilt border to covers, gilt crown to upper cover, all edges gilt.

4. Watercolour painting of Windsor Castle and the text of the accession proclamation of King George VI (1936), both circular in shape, framed within two 1937 three pence coins attached by a hinge and clasp.

18. HALL, Joseph. *Christian Moderation ... London, Printed by Miles Flesher and are to be sold by Nathaniel Butter, 1640.*

8vo, pp. [12], 191, [1], 175, [1], wanting the initial blank; paper flaw to lower outer corners of A5-6 without loss; a very good copy in contemporary calf, central gilt lozenge to covers; section of spine restored, joints rubbed; bookplates of Smithe of Exeter and Robert S. Pirie. **£350**

First edition of Hall's treatise on moderation, 'the silken string that runs through the pearl chain of all vertues'.

The Neostoic project of reconciling stoic and Christian principles was a lifelong interest of Hall, 'the English Seneca'. In the dedication to *Heaven upon Earth* (1606), he announced: 'I have undertaken a great taske ... wherein I have followed Seneca and gone beyond him; followed him as a Philosopher, gone beyond him as a Christian, as a Divine'. In the present work, which relies more heavily on Biblical than Classical sources, he argues that the moderation of the passions (fear, lust, pride, etc.), familiar from stoic and Christian philosophy, is the central virtue.

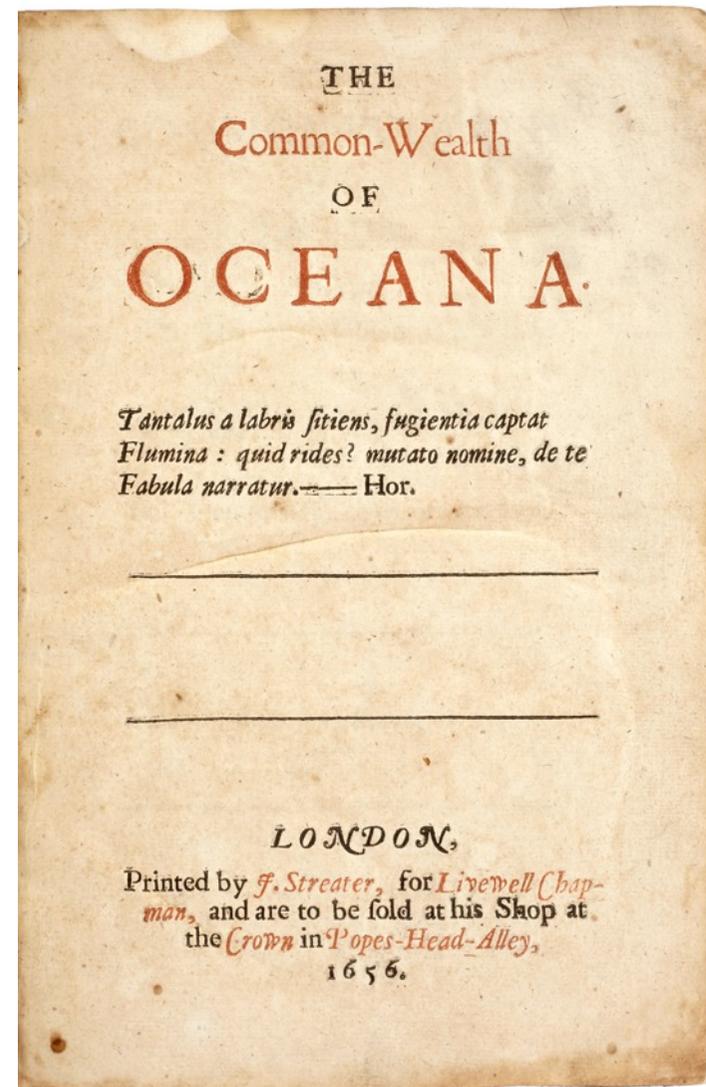
STC 12648b.

19. [HARRINGTON, James.] The commonwealth of Oceana. London, printed by J. Streater for Livewell Chapman, 1656.

Small folio, pp. [xii], 1–239, [1, blank], 255–286, 189–210, [1], [1, blank]; title printed in red and black; light browning, faint damp-stain in the upper margin, but a good, honest copy in full calf, worn, joints split but holding; armorial bookplate of Matthew Bell; from the library of the bibliographer Graham Pollard, with his printed exlibris to the verso of the front board.

£3750

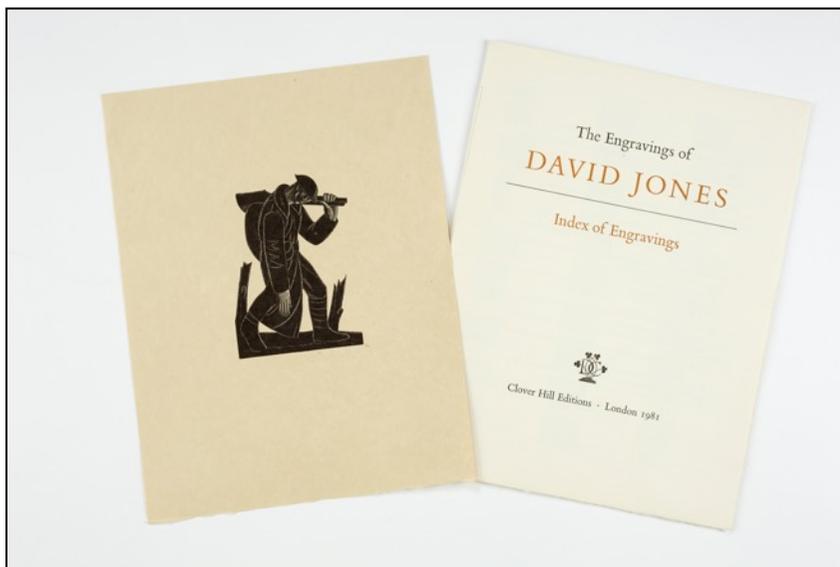
First edition, first issue. 'Oceana presents Harrington's vision of the ideal state: an aristocracy of limited, balanced powers. Harrington believed that democracy is most stable where a strong middle class exists and that revolution is a consequence of the separation of economic and political power. These beliefs particularly influenced U.S. Pres. Thomas Jefferson's democratic agrarianism ... His ideas are said to have been partly responsible for such U.S. political developments as written constitutions, bicameral legislatures, and the indirect election of the president' (*Encyclopedia Britannica*).



There are two variants, of which ours ('printed by J. Streater') is the first, the second being 'printed for D. Pakeman'. The different issues were the result of political interference during the printing of the book. The 'Epistle to the reader' says that the copy was 'dispersed into three presses' and the errata list notes that a 'spanell questing hath sprung my book of one presse into two other' (this is readily apparent from the three distinct typographical sequences that characterise the book: one printer produced quires [-]-li, the second quires Kk–Nn, the third Pp–Rr). As Streater and Chapman were radicals opposed to the Cromwellian protectorate, it is likely that it was *Oceana's* printer and publisher, rather than its author, that prompted the government's attentions, and that this is why distribution was at some point entrusted to Daniel Pakeman, a non-controversial publisher mainly of law books. 'But *Oceana* is one of those works that transcend their immediate context. The book's historical significance is that it marks **a moment of paradigmatic breakthrough, a major revision of English political theory and history** in the light of concepts drawn from civic humanism and Machiavellian republicanism' (Pocock, *Machiavellian moment* p. 384).

Oceana 'is of the greatest importance: in general terms as showing how it was possible to rethink the entire institutions of an extensive nation-state along republican lines, and to write a detailed constitution for it; and in relation to the Roman Republic as being by far the most detailed – if sometimes erratic – use of its institutions (far more detailed than by Machiavelli) to construct a feasible model for the present' (Millar, *Roman republic in political thought* pp. 95–6). 'A thinly disguised account of England and gives an imaginary account of how its dictator set up a utopian commonwealth. It is no chimerical state which Harrington described, however, but a social and political organization intended to be immediately applicable to the England of his day ... The chief importance of Harrington's utopias is their clear enunciation of the principle that the economic factor in a state determines its government. ... *Oceana* and Harrington's other accounts are not utopias in the literary sense of the term. They are magnified constitutions intended as solutions for actual problems' (Negley, *The Quest for Utopia*, pp. 380-383).

Gibson 704; Wing H809; Pforzheimer 449; ESTC R18610; Goldsmiths' 3735. Kress 2225.



20. JONES, David Michael, artist. *The Engravings of David Jones.* London, Call Printers for Clover Hill Editions, 1981.

4to, pp. [8 ('Index of Engravings' title printed in bistro and black with 'DC' publisher's device, colophon on verso, illustrated index of prints)], in self-wrappers; 96 loose plates on *japon* bearing 74 wood-engravings printed from the original wood-blocks by Will Carter at the Rampant Lions Press, one printed in red and black, and 66 wood-engravings, copper-engravings and dry-points printed by offset by Adrian Lack, some printed in bistro, blue, or green inks, nos 91-94 retaining tissue guards, all by Jones and Eric Gill after Jones; 9 copper-engraved plates and one dry-point plate printed in green and bistro inks on hand-made paper by l'Atelier Georges Leblanc and Bernard Cook from the original copper plates by and after Jones, all contained in a card *chemise* titled in bistro on the upper panel; the index, plates on *japon* and hand-made paper all within the original solander box, lettered in gilt on the spine; a fine set. **£950**

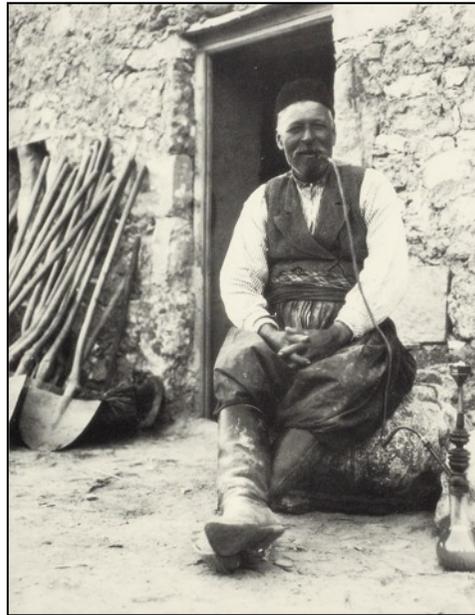
No. lii of 75 portfolios. Called 'the Catholic Blake of the twentieth century' (*Firmly I Believe and Truly: The Spiritual Tradition of Catholic England*, ed. Seward (Oxford, 2011), p. 652), David Jones was a painter, draughtsman, printmaker, illustrator, and poet. His work was largely influenced by two experiences: firstly, his time spent serving on the Western Front during the First World War, an event which he regarded as epic and imbued with religious, moral and mythic overtones, in which Divine Grace manifested a continual presence; and secondly, his conversion to Roman Catholicism in 1921. It was through his conversion that Jones came into contact with the sculptor Eric Gill and joined his Guild of St Joseph and St Dominic in Ditchling. Having learnt the art of engraving with the Guild, Jones achieved considerable success as an illustrator, and, as time went on, he developed his style of watercolour painting and what he liked to call 'painted inscriptions'.

Douglas Cleverdon published *The Engravings of David Jones: A Survey* in an edition of 446 copies in 1981, and this portfolio of loose engravings with an accompanying letterpress index designed by Sebastian Carter was issued separately in an edition of 75 sets to accompany it. Since some of the portfolios have been split up during the last thirty years, the number of complete sets that survives is rather smaller than the limitation might suggest.

THE FINELY-PRINTED FIRST EDITION OF A
'MAJOR COLLECTION OF LETTERS BY LAWRENCE',
WITH THE SCARCE PROSPECTUS

21. LAWRENCE, Thomas Edward. Letters to E. T. Leeds, with a Commentary by E. T. Leeds. Edited and with an Introduction by J. M. Wilson with a Memoir of E. T. Leeds by D. B. Harden & Illustrated with Line Drawings by Richard Kennedy. *Andoversford, The Whittington Press, 1988.*

4to, pp. xxii, [2 (editorial note, verso blank)], 140, [4 (colophon and 3 blank pp.)]; mounted photographic frontispiece, 10 illustrations after Richard Kennedy printed in ochre, 9 full-page, illustrations in the text, 6 lithographic plates bearing illustrations recto-and-verso, some after Lawrence, title printed in brown and black; original cloth-backed boards by The Fine Bindery, spine lettered in gilt, upper board with design after Kennedy, original slipcase; very slightly bumped at head of upper joint, slipcase very slightly rubbed at extremities, nonetheless a fine copy, without the loosely-inserted errata slip by J. M. Wilson, 1990, found in some copies and mentioned in the prospectus, but not noted by either Butcher or O'Brien; *provenance*: [?Maggs Bros Ltd, London] – J. D. Carter, Saltdean (loosely-inserted letter from Edward Maggs of Maggs Bros Ltd, 8 July 1988, offering copies of the work; 'JC' monogram on rear free endpaper). **£425**



First edition, limited to 750 copies, this no. 285 of 650 bound in quarter buckram. A 'major collection of letters by Lawrence [... which] are especially revealing of the Carchemish period' (O'Brien), comprising fifty-three letters from Lawrence to Leeds (the Assistant to the Keeper of the Ashmolean Museum in Oxford), dating from 1909 to 1935, and relating principally to archaeological matters (some thirty-six were written from Carchemish): 'This new information is interesting enough in itself – but it is also extremely important in other ways. First, because it sheds new light on the early relationship between Lawrence and D. G. Hogarth, and, second, because it makes nonsense of the reasons suggested by some biographers for Lawrence's appointment to the British Museum's Carchemish excavations. The evidence is therefore immensely important' (J. M. Wilson, quoted in the prospectus for the work). Interspersed between the letters are passages from a previously unpublished memoir of Lawrence, which Leeds wrote in 1938.

Loosely-inserted in this volume is the scarce, four-page prospectus for the work, issued by the Whittington Press in 1988, which states that, 'a small number of copies of the standard edition remain. [...] Copies, signed by the editor on request, are available from Castle Hill Press, together with an errata slip correcting one or two minor points and a historical error noted by Jeremy Wilson during work on the authorised biography'.

Butcher *The Whittington Press* 94 ('one of the most important books that the Press had published to date'); O'Brien A263.

22. **LLEWELYN, John Dillwyn.** River and tree study, The Dulais, 1850s.

Albumen print, untrimmed, approximately 29.5 x 24 cm.

£4250

This print is of a larger format than the majority of studies made by Llewelyn in and around his estate in Wales. He made few images in such a large size. Other prints from the same size of negative tend to show views around the Penlle'r-gaer estate, especially the boating lakes, waterfall, woods and the Dulais Valley. This print, like another from the same negative in the collection of the National Library of Wales, has not been trimmed, so showing the edges of the wet-plate negative.

Llewelyn (1810–1882) was married to William Fox Talbot's cousin Emma Thomasina Talbot. He took an active role in developing his Penlle'r-gaer estate by creating two lakes, orchid houses and an observatory, as well as landscaping the grounds. He became an enthusiastic and proficient photographer and invented the Oxymel process.



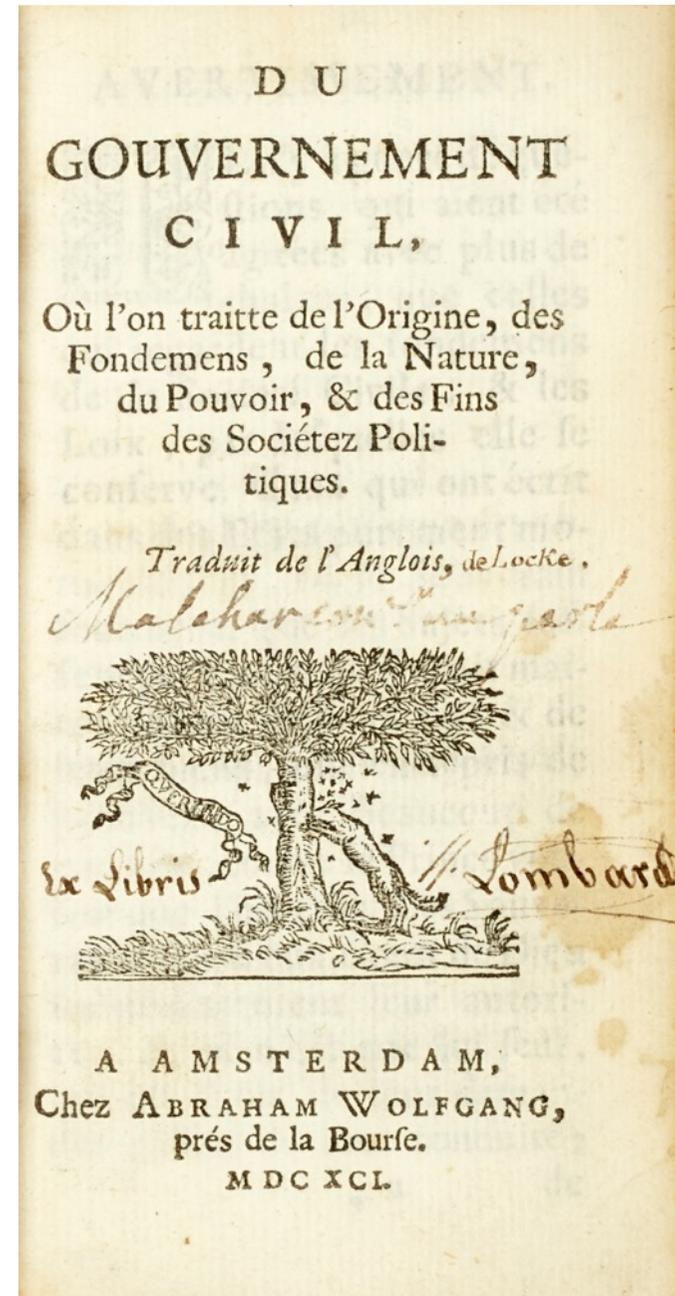
23. [LOCKE, John]. Du Gouvernement Civil, où l'on traite de l'origine, des fondemens, de la nature, du pouvoir, & des fins des sociétés politiques. Traduit de l'Anglois. Amsterdam, Abraham Wolfgang, 1691.

12mo, pp. [xii], 321, [1 blank, and bound without the final blank leaf]; woodcut printer's device on title, a couple of leaves lightly browned or spotted, but a very good copy, in contemporary speckled calf, panelled spine gilt, red morocco lettering piece; headcaps defective, corners a little worn; early ownership inscriptions on the title. £3500

First edition in French of Locke's *Essay concerning the true original extent and end of civil government*, one of the most famous and influential works in the history of liberalism, which had originally appeared the previous year as the second of the *Two Treatises of Government* (1690). The anonymous translator is generally thought to be David Mazel, a 'Huguenot pastor living in Holland' (Yolton); 'it is surprising to note that all translations of this work up to 1800 were only of the second treatise' (id.). It was to a great extent thanks to his translation that Locke achieved a wide readership on the Continent.

'Mazel's translation provided the Francophone readership with an anti-absolutist critique of the French regime, and ... emanated from the circle of Locke's closest friends. It was through the intermediary of a handful of Francophone Protestants that the Continental audience became aware of Locke's arguments and that he became known, not only as a theoretical philosopher, but also as a political theorist – as the author of, not the *Two treatises*, but the *Du gouvernement*' (S.-J. Savonius, 'Locke in French: The Du Gouvernement Civil of 1691 and its readers'. *The Historical Journal* 47:1, March 2004, p. 47).

Attig 166; Christophersen, p. 101; Yolton 46.



24. **MANTELL, A. M.** 'On River Conway, close to Pandy Mills, near Betws y Coed', circa 1890.

Platinum print, 29.2 x 37.8 cm., signed and titled with manuscript note 'Cold bath platinum print' in pencil on verso. £750

Mantell was Honorary Secretary of the Photographic Society of Great Britain in 1892.

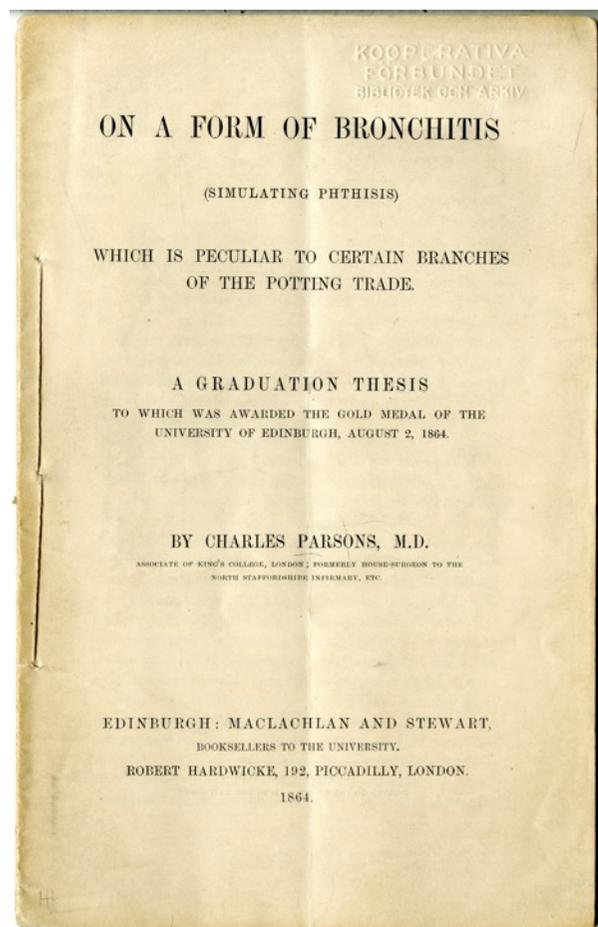


25. **PARSONS, Charles.** On a Form of Bronchitis (Simulating Phthisis) which is Peculiar to Certain Branches of the Potting Trade. A Graduation Thesis to which was Awarded the Gold Medal of the University of Edinburgh, August 2, 1864. *Edinburgh and London, T. Constable for Maclachlan & Stewart and Robert Hardwicke, 1864.*

8vo, pp. 35, [1 (blank)]; unbound and stitched as issued, folded once vertically [?for posting]; very light creasing, outer ll. slightly rubbed and darkened, overall a very good, clean copy; *provenance*: trace of postal ink stamp on verso of final l. – Kooperativa Förbundet Bibliotek och Arkiv (blind stamp on title and first text l.) **£300**

First edition. This ‘interesting account of a hitherto-undescribed form of pulmonary disease which is common among the potters of Staffordshire’ (*Edinburgh Medical Journal* 10 (1864), p. 451) was written by medical doctor Charles Parsons, then associate of King’s College, London, and gained him not only his graduation from the University of Edinburgh, but also the Gold Medal. It defines and investigates the disease caused by potters inhaling dust while they work – a condition now known as silicosis, and the subject of industrial health lawsuits into the twenty-first century.

Parsons’ thesis provides a particularly interesting perspective on the nineteenth-century need for solutions for occupational health: concerns about workers not just in mines but also in factories were precursors of the problems caused by asbestos, industrial chemicals, and radioactive materials in the following centuries, until today. Parsons’ study may have been regional, but extended the group of professionals affected by pulmonary disease – previously most prominently miners, workers in the cotton industry, and stone workers – to potters. The abovementioned review in the *Edinburgh Medical Journal* commented: ‘Dr Parsons’ attention was first directed to the subject in 1859, shortly after being appointed House-Surgeon to the North Staffordshire Infirmary. The symptoms of the disease much resemble those of ordinary tubercular phthisis, with which, indeed, it has generally been confounded [...] The morbid anatomy of the disease is still somewhat imperfect in consequence of the great prejudice existing in Staffordshire potteries against post-mortem examinations. [...] The disease is no doubt occasioned, as suggested by Dr Parsons, by the sudden transition from the highly heated and very dry atmosphere of the workshop, to the cold and damp air of the street, and by the constant inhalation of the particles of fine dust which abound in the atmosphere of the manufactory’ (pp. 451-452).



ILLUSTRATED



26. **ROCHESTER, John Wilmot, Earl of, et al.** *The Poetical Works of the Earls of Rochester, Roscommon and Dorset; the Dukes of Devonshire, Buckinghamshire &c. With Memoirs of their lives.* In two Volumes. Adorn'd with a new Set of Cuts. *London, Printed in the Year 1757.*

Two vols in one, 12mo, pp. lxxii, 100, 103-168; xv, [1], 198, 24; with five engraved plates, but wanting a frontispiece portrait of Rochester, H3 in volume I (apparently excised) and K4 in volume II; the final 24-page sequence 'The Cabinet of Love' is signed *a¹²; volume II has a separate title-page, 'Poems by the Earls of Roscommon and Dorset'; some scattered foxing, else good, in full collector's dark blue morocco, covers gilt with a repeated leaf tool; bookplate of the 2nd Marquess of Milford Haven. **£175**

Scarce illustrated edition, imperfect, but with the rare supplement at the end of Volume II – 'The Cabinet of Love' (with its own plate). This reprints several pieces from Curll's edition of 1707, and adds 'Lady Sandwich's Cabinet', a 'Letter to a Friend' attributed to Rochester, and three libertine 'Riddles'. Volume I is devoted to Rochester, with four plates, volume II to the other authors.

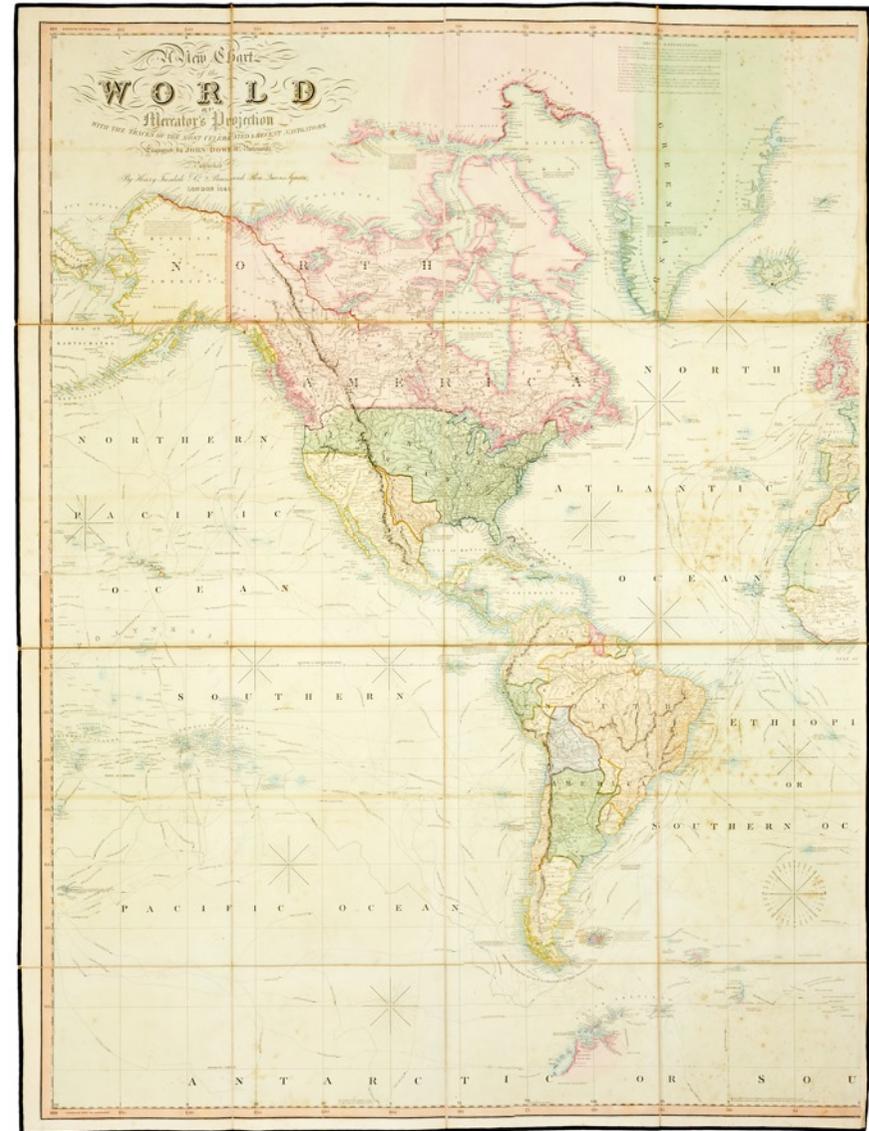
A scarce collection, with 10 copies listed in ESTC, at least two imperfect.

TEESDALE'S RARE WORLD MAP,
SHOWING HISTORICAL VOYAGES, RECENT ARCTIC EXPLORATIONS,
AND TEXAS AS AN INDEPENDENT REPUBLIC

27. **TEESDALE, Henry.** 'A New Chart of the World on Mercator's Projection with the Tracks of the Most Celebrated and Recent Navigators'. London, Henry Teesdale & Co., 1845.

A hand-coloured folding world map, engraved by John Crane Dower and printed on 2 sheets, total dimensions 1307 x 1959mm, dissected and laid down onto linen, each sheet with a marbled paper outer cover on the verso of one panel and edged with green silk tape; some light spotting and foxing; the 2 sheets folding into the original dark-purple, hard-grained morocco, book-form covers, upper cover lettered in gilt, both covers with borders of gilt floral and foliate rolls enclosed by triple gilt rules and triple blind rules; extremities slightly rubbed and bumped, spine-ends slightly chipped and with short tears, nonetheless a very good example. **£4750**

A rare example in the elegant original morocco cover. The London map publisher Henry Teesdale (1776-1855) issued both atlases and maps, and was elected a fellow of the Royal Geographical Society shortly after its establishment in 1830. Teesdale's 'New Chart of the World' was engraved for him by John Dower of Pentonville and first issued in 1836; it was evidently a successful publication and was successively revised and reissued in 1838, 1839, 1840, 1841, 1842, 1845, 1846, and 1852.



The map reflects the great public interest in Arctic exploration in the 1840s, which had enjoyed a 'golden age' in the thirty years after the Napoleonic Wars, when British expeditions mapped large areas of previously-unknown Arctic territories. A panel headed 'Arctic Expeditions' lists the expeditions of Sir John Ross and W. E. Parry in 1818; Parry's expedition with *Hecla* and *Griper* in 1819-1820; Parry's expedition with *Hecla* and *Fury* in 1821-1823; Sir John Franklin's 1819-1822 and 1825-1827 expeditions; and Sir John Ross's 1829-1833 expedition. Many of the discoveries made by these and other travellers are marked on the map, including those of Dease and Simpson in 1839, which charted unknown parts of the proposed Northwest Passage and would encourage Sir John Franklin to undertake his fateful last expedition in 1845.



Political features of note are the depiction of Texas as an independent republic, with the caption 'Texas was acknowledged an independent state by England, Novr 1840' and the labelling of Alaska as 'Russian America' (it would be purchased by the United States in 1867). Much detail is given on the coast of Australia and in New South Wales, while the territory of 'South Australia' is outlined and annotated 'Land granted by the British Government and colonised, 1837' and Norfolk Island is glossed 'here refractory convicts are sent from Botany Bay'. On the coast of Africa, Liberia is marked, with a note 'This district has been purchas'd from the native chiefs by a company of American Philanthropists (called the Colonization Society) for the purpose of forming settlements for the emancipated slaves of the United States, and is now in a flourishing condition' and St Helena is also shown, with the caption 'Bonaparte exiled June 1815 died 1821'.

The map is fully coloured, and shows a wealth of information: in addition to the compass rose, caravan and shipping routes, etc., inset panels of text provide information on 'Course of the Monsoons', 'Steam Conveyance to India', and 'Computed Distances of Places from London'. The map also records important historical and contemporary expeditions and voyages, including those of Vasco da Gama, Dampier, Anson, Bougainville, Phipps, Cook, Bligh, Vancouver, Flinders, and Krusenstern.

This 1845 issue of Teesdale's 'New Chart of the World' is rare, and COPAC only records two examples in the UK (British Library and Oxford); similarly, Anglo-American auction records only list three copies of it at auction since 1975.

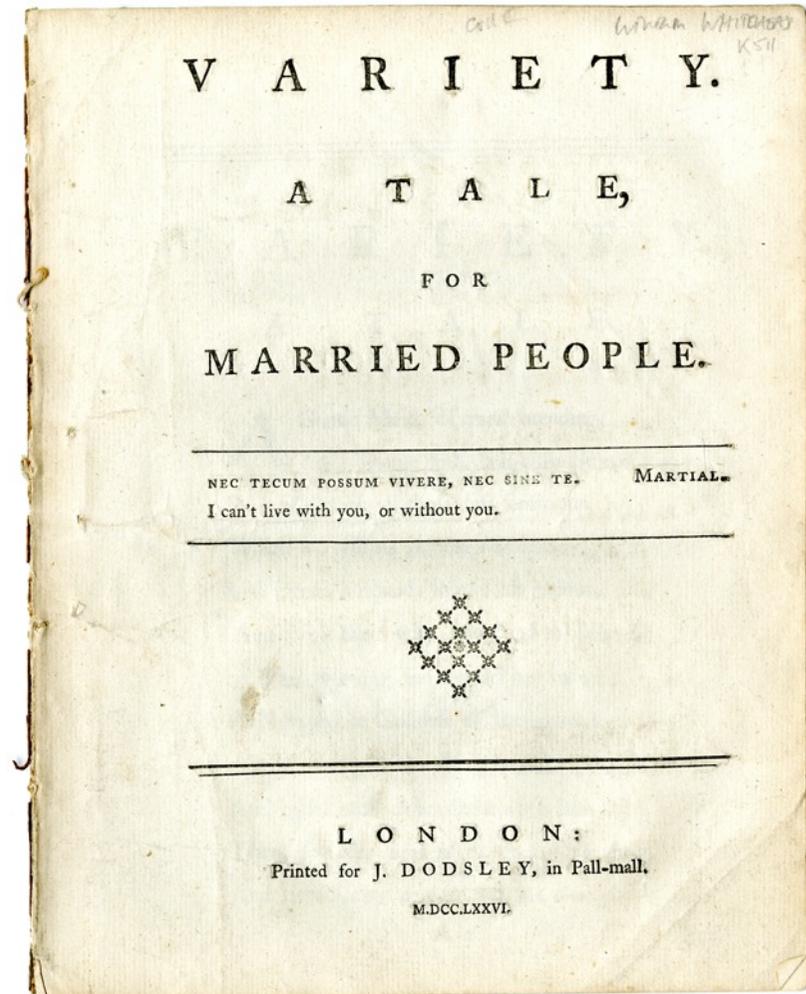
28. [WHITEHEAD, William.] Variety. A tale, for married people. London, for J. Dodsley, 1776.

4to, pp. 24; small title ornament; a little light creasing but a very good copy; disbound. £200

First edition of this verse fable on married life by William Whitehead (1715-85), the son of a Cambridge baker who rose to become fellow of Clare College, Cambridge, a successful playwright, and poet laureate in succession to Colley Cibber. 'Variety' is the tale of a well-read rural maid who marries her Milton- and Pope-reading lover only to find that they drift apart as each seeks the 'variety' of the title. An inheritance from a rich uncle offers the couple a new life in London but leads them into dissipation and further apart. Happily they rediscover their love, concluding 'We live, my dear, too much asunder'. In his depiction of city life Whitehead could not resist having a swipe at the preposterous hairstyles of 'British dames' ('Whilst the black ewes, who own'd the hair, Feed harmless on, in pastures fair, unconscious that their tails perfume, In scented curls, the Drawing-room'). The poem went through several London and Dublin editions in the same year.

Whitehead himself never married, noting that 'a moderate precarious income has but little allurements'. He was buried in South Audley Street Chapel, a stone's throw from our shop.

ESTC T62734.



INSCRIBED BY DENIS HEALEY TO HIS MOTHER

29. **WOOLF, Virginia.** *Between the acts.* London, The Hogarth Press, 1941.

8vo, pp. 256; a fine copy in the original publisher's cloth, spine lightly sunned, a few minor marks on the sides; preserving the original printed dust-jacket designed by Vanessa Bell, slightly chipped at the extremities of the spine, with a few small ink marks to the back; presentation inscription 'To Mother, with love, from Denis, August 1941'. £550

First edition, first issue, a copy preserving the original dust jacket, of Virginia Woolf's posthumously-published novel.

A present from Denis Healey to his mother, acquired and gifted very soon after the publication of the book (July 1941): in August 1941, when Healey, fresh from graduating at Oxford, was serving as second lieutenant in various locations in North Africa and Italy in the Second World War.

Denis Winston Healey, Baron Healey (1917-2015) served as Secretary of State for Defence from 1964 to 1970, Chancellor of the Exchequer from 1974 to 1979 and Deputy Leader of the Labour Party from 1980 to 1983. Healey had been introduced to Virginia Woolf and the Bloomsbury group in his Grammar school years at Bradford by the master. He harboured a lifelong predilection for the writings of Virginia Woolf and the work of Leonard, who was a friend. In his autobiography, considered to be one of the best political autobiographies of the twentieth century (*The time of my life*, 1989), he wrote 'Virginia Woolf, a writer who never fails to refresh me ... Virginia Woolf has been as much an unseen presence during our years at Alfriston as Yeats was when we were living at Withyham'.

Kirkpatrick A26a; Woolmer 488.



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