

Pryor-Johnson
Rare Books



Spring 2016
Catalogue

Pryor-Johnson Rare Books

Catalogue II

Spring 2016

Contents

I. Antiquarian	2
II. Modern Firsts	32
III. Gastronomy	35
IV. Children's & Illustrated	38
V. Art & Photography	39

Spring 2016

[**Bible** in English.] *The Old [and] The New Testament Embellished With Engravings from Pictures and Designs by the Most Eminent English Artists*. Seven volumes in six. London: Printed for Thomas Macklin, by Thomas Bensley, 1800. First edition.

Folio (18 1/2" x 14 11/16", 470mm x 373mm).

Vol. I: π -2 π^2 A-7E², binder's blank [\$1; +D2; -2M]. 281 leaves, pp. [viii], [554]. Engraved plate (frontispiece).

Vol. II: binder's blank, π^2 7F-13I² [\$1]. 240 leaves, pp. [iv], [676].

Vol. III: π^2 +A+8E² [\$1]. 334 leaves, pp. [iv], [664].

Vol. IV: π -2 π^2 +8F-+13G² [\$1]. 300 leaves, pp. [vi], [594].

Vol. V: binder's blank, π^2 +A+8S² +8T²(-+8T2) a-b², binder's blank [\$1]. 365 leaves, pp. [iv], [718], [8 (subscribers list)]. Engraved plate (frontispiece).

Vol. VI: binder's blank, π^2 , 68 plates, binder's blank. 2 leaves, pp. [iv].

Bound by C. Hering, London (with a binder's ticket on the upper fore-edge of the verso of the first free end-paper of volume I) before 1815 (Hering's death). Bound in blue straight-grained morocco with thick gilt border, gilt roll to edges of covers, gilt inner dentelle (running round all four sides of paste-down). On the spine, six pairs of raised bands, gilt in between, gilt dashed rolls to bands and gilt either side. Title gilt in second panel, contents gilt in fourth panel, number gilt in sixth panel, publication gilt at tail. All edges gilt. Marbled end-papers. Red silk marking-ribbons.

Some rubbing to peripheries. Some corners bumped. Else fine.

Armorial bookplate of George Baird, signed "George Baird Stichill", on the front paste-down of each volume.

Quite simply, this is the largest bible ever to have been printed by letter-press (there was a larger one printed by a queer rubber-stamp machine). The text is that of the King James version of 1611. Macklin caused a new type-face to be designed (by Joseph Jackson) and paper to be made (by Whatman's) expressly for this edition, whose subscribers included most of the Royal Family. The text was issued in parts from 1791-1800 by Thomas Bensley, whose printing house came to include Dr. Johnson's house. The cost to Macklin was reportedly over £30,000 (embellished, indeed). Much of the cost will have been in the production of the 70 plates, which were engraved after Reynolds, Fuseli, Cosway and others, and the design of allegorical head- and tail-pieces by Philip James de Loutherbourg. Printed in two columns in large type with generous margins, it is highly legible and quite beautiful, despite some offsetting and some foxing that appears to be endemic to the paper used. Some copies include the *Apocrypha*, but they were not included in the original publication; only in 1815, after Macklin's death, were they issued.

The present item is in certain ways unusual. First, the list of subscribers follows the text rather than precedes it, as is usual (and as the signatures would suggest). Second, the text itself occupies five volumes rather than the six called for by the table of contents. Third, the sixth volume contains most of the plates *en bloc*, instead of having them distributed in as is usual. Thus, the set is six volumes in five, plus one. The half-title and title-page of volume six are used at the beginning of volume six (the plates), so nothing is missing. This was doubtless the preference of the original purchaser, who had it so sumptuously bound. A fourth point is the

foot-notes, or rather their lack. At the lower edge of several pages foot-notes in a smaller type are to be found, commenting on the text, but nearly are cut off. Oddly, at least one page preserving a deckle edge at the bottom (5Z1 in vol. I) contains a cut-off foot-note, which appears to be unevenly inked. I find it difficult to believe that Hering or his customer would have trimmed the book, whose *raison d'être*, it might be said, is vastness. Was there an even larger-paper format destined, perhaps, for subscribers? Certainly some copies listed boast slightly larger dimensions than ours, though many cataloguers measure the size of the book rather than of the text-block, which is the dimension of true import. The bibliographies and library catalogues do not mention foot-notes.

George Alexander Baird, of Stichill (1861-1893), is a curious owner of this huge bible. The heir to a great coal and iron fortune built by his grandfather, Baird attended Eton for a year and Magdalene, Cambridge for two, but his great interest was horse-racing. Under the name Mr. Abington (or Squire Abington), Baird was a gentleman jockey, breeder and owner. Baird's father died in 1870, and the young lad was famously spoiled by his mother. He spent his leisure time in the stables (looking, as a Freudian would doubtless say, for a father-figure) and once he came of age used his inheritance to fund his racing and a gallant lifestyle that drew attention from the British and American press; this only intensified when he took up with actress Lillie Langtry (better known for her affair with Edward VII when he was Prince of Wales). He came to America in 1893 (it is fanciful to hope that he brought this bible with him) and fell ill while prize-fighting in New Orleans, where he died in the St. Charles Hotel. All this was followed with breathless articles in the New York Times, which make for good reading, e.g.:

At first it was believed that he was suffering from a heavy cold, which he contracted when he seconded Jim Hall in his fight with Fitzsimmons. It developed shortly into pneumonia. High fever followed, and his temperature has been as high as 106°. Two female nurses remain constantly by his side, besides his faithful valet, William Monk, and his private secretary, "Ed" Bailey. For two days now he has been delirious, and has taken scarcely any food. Whenever his valet enters the room the Squire in his delirious state jumps up and calls for his clothes, and if it were not for the valet holding him in bed he would injure himself. *New York Times*, March 18, 1893 (the day of his death)

Charles Hering, the binder, was the aesthetic successor to Roger Payne, and was much patronized by the aristocracy, notably Earl Spencer. Lord Byron thought rather highly of him. An immigrant (from Göttingen, or so he claimed), Hering became the star binder of London, and the work of his house would come to be considered "one of the 'shops where the very best work in London (and we might say in the world) is executed."

Darlow-Moule 982. Marks, Judith Goldstein. "Bookbinding Practices of the Hering Family, 1794-1844" in *The British Library Journal* 6 (1980), pp. 44-60.

\$17,500.

Bell, Currer [Charlotte **Brontë**]. *The Professor, A Tale*. Two volumes. London: Smith, Elder & Co., 1857.
First edition, first printing.

Octavo (7 5/8" x 4 7/8", 195mm x 124mm).

Vol. I: 2 binder's blanks, A⁴ B-T⁸ U⁴, 2 binder's blanks [\$1]. 152 leaves, pp. *i-v* vi-viii, 1 2-294, 2 1 22. Collated perfect with Bodleian copy ((OC) 249 v.142 (v. 1)) but with a different set of advertisements at end.

Vol. II: 2 binder's blanks, A² B-R⁸ S⁶, 2 binder's blanks [\$1]. 136 leaves, pp. [4], 1 2-258, [2], 2 1 22-8. Collated perfect with Bodleian copy ((OC) 249 v.142 (v. 2)) except for advertisements at end (dated June, 1857).

Bound in contemporary half red crushed morocco over red buckram with gilt double-fillets at edges of buckram. On the spine, five raised bands with gilt fillets. Panels with gilt double-fillet borders. Title in second panel gilt with gilt single-fillet border. Number in third panel same. Date at tail same. Marbled endpapers. Top-edge of text-block gilt.

Very faintest cracking to hinges of vol. I. Tight, square, strong binding. Text fresh. Excellent copies.

The Professor was Charlotte Brontë's first novel, though it was not published until after her death in 1855. She had submitted the manuscript to Smith, Elder before *Jane Eyre* but it was rejected, and they showed interest in something longer (which was *Jane Eyre*). Brontë's widower, Arthur Bell Nicholls, subscribes to Brontë's preface that he consented to its publication despite some material overlap with *Villette*; this is dated September 22nd, 1856. The novel was published on 6 June 1857, and the present item is the first printing, as can be discerned by the following points:

- (1) the final letters of the first two lines of body text on p. 21 of vol. I are transposed (foggn... introductioy); in the present item, these have been corrected by an early hand
- (2) the first letter of the third line of body text on p. 99 of vol. II is missing (lace for place); in the present item, this is supplied in pencil
- (3) the headline of p. 221 of vol. II is missing a period (the professor for the professor.); some call for a missing period similarly on p. 58; in the present item I can make out a trace of a period

"First, after leaving Eton, I had an interview with my maternal uncles, Lord Tynedale and the Hon. John Seacombe. They asked me if I would enter the Church, and my uncle the nobleman offered me the living of Seacombe, which is in his gift, if I would; then my other uncle, Mr. Seacombe, hinted that when I became rector of Seacombe-cum-Scaife, I might perhaps be allowed to take, as mistress of my house and head of my parish, one of my six cousins, his daughters, all of whom I greatly dislike.

"I declined both the Church and the matrimony. A good clergyman is a good thing, but I should have made a very bad one. As to the wife—oh how like a night-mare is the thought of being bound for life to one of my cousins! No doubt they are accomplished and pretty; but not an accomplishment, not a charm of theirs, touches a chord in my bosom. To think of passing the winder evenings by the parlor fire-side with one of them—for instance, the large and well-modelled statue, Sarah—no; I should be a bad husband, under such circumstances, as well as a bad clergyman.

Vol. I, pp. 4-5

Byron, Lord George Gordon Noel. *Hebrew Melodies*. London: John Murray, 1815. First edition, first printing

Octavo (8 3/4" x 5 9/16", 222mm x 142mm). binder's blank, *A*⁴ B-D⁸ E⁴ F⁴ G², binder's blank; 38 leaves; pp. [8], 53, blank, [10], [4]; half-title A1^r, title A2^r, note A3^r, contents A4^r, half-title B1^r, Murray advertisements E4^v, half-title for *Works of the Right Hon. Lord Byron*, printed by T. Davison F1^r, title for *The Works of the Right Hon. Lord Byron* Vol. I published by Murray F2^r, half-title for *Works...* (identical to F1^r) F3^r, title for *The Works...* Vol. II F4^r, Murray advertisements (dated "June, 1815.") G1-2.

Bound in card wraps, the rear cover contemporary, the spine and front cover 20th-century.

Pages untrimmed. Front and spine re-backed to style. Upper and lower 1 1/2" of spine separated. Mild wear to edges of rear wrap. Very scant foxing throughout text. Presented in custom quarter morocco clam-shell box with chemise. This copy belonged to Francis L. Randolph (whose bookplate is to be found in the chemise, along with a second bookplate), Byron's bibliographer, and has laid in a typed page of Randolph's notes (including dates for the poems and notes on watermarks) with manuscript annotations.

Hebrew Melodies are true lyric poems, having been set to the music of Isaac Nathan in April of 1815; the lyrics, as it were, were published in the present item in summer of the same year (as the date of the advertisements at rear confirms). Convinced by Lady Caroline Lamb, his mistress, to collaborate with Nathan, Byron attributes the decision to write the poems to his friend (and banker) the Hon. Douglas Kinnaird. Within are some of Byron's most famous lines:

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

She Walks in Beauty I, p. 3

and

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

The Destruction of Sennacherib [sic] I, p. 46

The primacy and completeness of the present item make it an irresistible link in the chain of Byron's works; the association with Randolph and the inclusion of his notes make it central to the study of Byron.

Wise I, pp. 103-4.

\$3,750.

The Duke of Marlborough's Copy

Dampier, William. *A New Voyage Round the World. Describing particularly, The Isthmus of America, several Coasts and Islands in the West Indies, the Isles of Cape Verd, the Passage by Terra del Fuego, the South Sea Coasts of Chili, Peru, and Mexico; the Isle of Guam one of the Ladrões, Mindanao, and other Philippine and East India Islands near Cambodia, China, Formosa, Luconia, Celebes, &c. New Holland, Sumatra, Nicobar Isles; the Cape of Good Hope, and Santa Hellena. Their Soil, Rivers, Harbours, Plants, Fruits, Animals and Inhabitants. Their Customes, Religion, Government, Trade, &c.* Three volumes. London: Printed for James Knapton. Vol. I: fifth edition corrected, 1703; vol. II: third edition, 1705; vol. III: second edition, 1709.

Octavo (7 5/16" x 4 1/2", 186mm x 114mm).

Vol. I: A-Mm⁸ Nn⁴ [\$4; -A1]. 284 leaves, pp. [10], I II-VI, 1-384 387-550, [4] [=xvi, 548, 4]. Three engraved folding maps, one engraved map. Collated perfect with British Library copy (303.h.22).

Vol. II: A⁴ B-M⁸ N⁴ Aa-Hh⁸ Ii⁴ Aaa-Ggg⁸ [A]⁴ [a]⁴ [B]⁴ [b]⁴ [C]⁴ [c]⁴ [D]⁴ [d]⁴ [E]⁴ [e]² [\$4; -Ii3; Ddd3 mis-signed as "Dd3"]. 258 leaves, pp. [8], 1-184, 21-132, [4], 31-112, [76]. Four engraved folding maps. The third and fourth maps (before 31 [Aaa1]) are reversed; otherwise collated perfect with British Library copy (303.h.23). Title: *Voyages and Descriptions Vol. II. In Three Parts, viz. 1. A Supplement of the Voyage round the World, describing the Countries of Tonquin, Achin, Malacca, &c. their Product, Inhabitants, Manners, Trade, Policy, &c. 2. Two Voyages to Campeachy; with a Description of the Coasts, Product, Inhabitants, Logwood-Cutting, Trade, &c. of Jucatan, Campeachy, New-Spain, &c. 3. A Discourse of Trade-Winds, Breezes, Storms, Seasons of the Year, Tides and Currents of the Torrid Zone throughout the World: With an Account of Natal in Africk, its Product, Negro's, &c.*

Vol. III: A⁸ a⁴ B-M⁸ 2A-O⁸ [\$4; -A1, 2A1; H4 mis-signed as "G4"]. 212 leaves, pp. [24], 1-162, [14], [16], 21-198, [10]. Two engraved folding maps, thirty-one engraved plates (14 in part I, 17 in part II). British Library copy (303.h.24(1) and (2)) has plates of part I out of order; the present item is correct; else collated perfect. Part I title: *A Voyage to New-Holland, &c. In the Year 1699. Wherein are described, The Canary-Islands, the Isles of Mayo and St Jago. The Bay of All-Saints, with the Forts and Town of Bahia in Brasil. Cape Salvadore. The Winds on the Brasilian Coast. Abroho Shoals. A Table of all the Variations observ'd in this Voyage. Occurrences near the Cape of Good-Hope. The Course to New-Holland. Shark's Bay. The Isles and Coast, &c. of New-Holland. Their Inhabitants, Manners, Customs, Trade, &c. Their Harbours, Soil, Beasts, Birds, Fish, &c. Trees, Plants, Fruits, &c. Illustrated with several Maps and Draughts: Also divers Birds, Fishes and Plants, not found in this part of the World, Curiously Ingraven on Copper-Plates.* Part II title: *A Continuation of a Voyage to New-Holland, &c. In the Year 1699. Wherein are described, The Islands Timor and Anabao. Copand and Laphao Bays. The Islands Omba, Fetter, Bande and Bird. A Description of the Coast of New-Guinea. The Islands Pulo Sabuda, Cockle, King William's, Providence, Garret Dennis, Ant. Cane's and St. John's. Also a new Passage between N. Guinea and Nova Britannia. The Islands Ceram, Bonao, Bouro, and several Islands before unknown. The Coast of Java, and Streights of Sunda. Author's Arrival at Batavia, Cape of Good Hope, St. Helens, I. Ascension, &c. Their Inhabitants [sic], Customs, Trade, &c. Harbours, Soil, Birds, Fish, &c. Trees, Plants, Fruits, &c. Illustrated with Maps and Draughts: Also divers Birds, Fishes, &c. not found in this part of the World, Ingraven on Eighteen Copper-Plates.*

Bound in contemporary (?) sprinkled calf with double gilt fillet border and gilt floral corner-ornaments. Re-backed to style, likely in the third quarter of the XIXc. On the spine, five raised bands with gilt floral roll. Gilt leaf border and fillet all along the length of the spine. In the panels, gilt leaf border and fillet top-and-bottom with gilt corner ornaments, tulips left-and-right, eight annulets and a central floral ornament.

Title in second panel gilt over red, number same in fourth panel. Top edge of text-block dark-stained. Fore and lower edges speckled red.

Re-backed and some fore-corners restored, but all to style and very subtly, likely before 1882. Fore-edges somewhat nicked, and some chips to upper and lower edges. Some worming to the upper edge of the front cover of vol. III. Spine of vol. I superficially cracked, but lightly. Paper more-or-less tanned, though the engravings are remarkable bright and fresh. The initial pages of vol. II are most tanned, with some chips to first free end-paper. Bindings tight and square.

Ownership signature of "George Spencer/ Duke of Marlborough/ his book Feb^y 24, 1779" with a large curlicued underline on first free end-paper of vol. I. Shelf-mark, likely from Blenheim, to the first and third volumes' front paste-down (R.10.8 and R.10.10). Armorial bookplate attesting to the books' sale from the Sunderland Library, Blenheim Palace, to Bernard Quaritch in April, 1882 (specifically, Thursday 20 April) on the front paste-down of vol. I. Armorial bookplate of Wharton on first free end-paper of all three volumes.

William Dampier, buccaneer and captain in the Royal Navy (later discharged), was the first man to circumnavigate the globe three times, and was the first Englishman to land on New Holland – present-day Australia. The first edition of the first volume of the present set was published in 1697, and so gripped the nation as to be charged with a Navy ship's captaincy for further voyages. This occasioned the publication of a second volume in 1699, partly an addendum to the first and partly an account of a new voyage and some synthetic analysis. The third volume was published in 1703, after Dampier's 1699 voyage destined for New Holland. It is thus quite common to find mixed editions of the set.

The influence of the work cannot be overstated. It contains the first natural historical observations on (and illustrations of) the species of Australia, and these helped to shape Darwin's theories of evolution by natural selection. Its analysis of global currents and winds informed the explorers that succeeded him. Its *Nachleben* is equally literary: Dampier is mentioned by name in *Gulliver's Travels* (and it seems quite clear that the Yahoos are taken from his description of the Hottentots); Alexander Selkirk, who was a likely model for Defoe's *Robinson Crusoe*, was a crew-member on Dampier's 1703 voyage; and Simon Hatley, who shot an albatross as a sailor aboard another of Dampier's voyages, is immortalized in Coleridge's *Rime of the Ancient Mariner*.

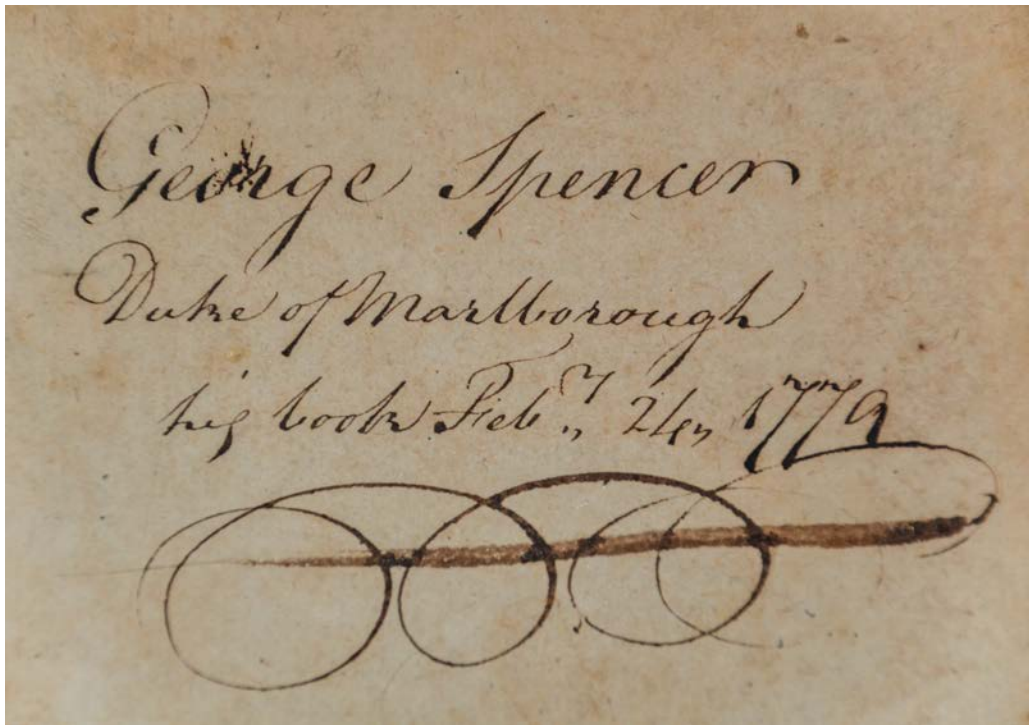
It is difficult to ascertain which Wharton's bookplate is found in the volumes, and whether he was the owner before or after the Duke of Marlborough, in whose library it remained from 1779-1882. If before, it belongs to Thomas Wharton, M.D. of Old Park Hall, County Durham (†1714, son of Thomas Wharton, M.D., who was instrumental in ending the 1666 plague of London). The shape of the shield with its characteristic "ears" as well as the style of the engraving does point to an eighteenth-century date. If after, it belongs to a descendant of Thomas Wharton, Henry Wharton of Highfield, Canterbury, New Zealand (b. 1844), who will perhaps have bought it at the Quaritch sale of 1885-6 (see below). It would seem that the placement of the bookplate in vol. I respects the placement of the Duke's signature, whereas the other two bookplates are centered on the page. The strong association of the work with the Antipodes would have made it attractive to the New Zealander.

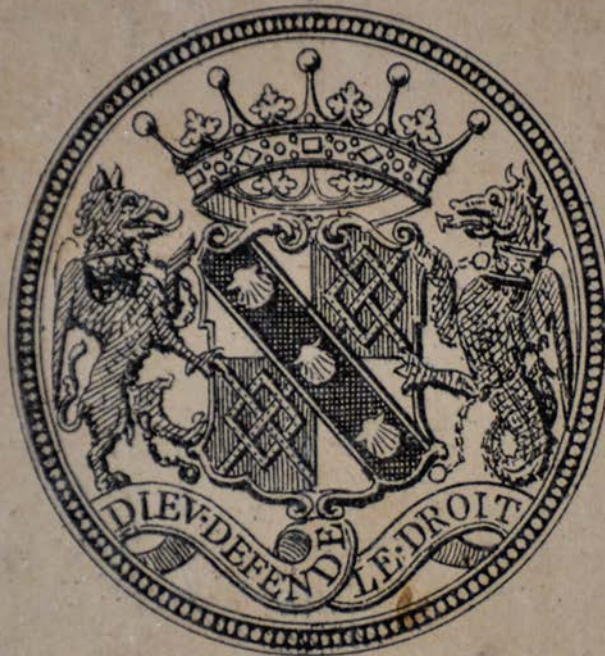
Spring 2016

The full and florid signature of George Spencer, 4th Duke of Marlborough (1739-1817), along with the date, is most remarkable. The stature of Marlborough need hardly be rehearsed. Blenheim Palace is the only non-royal non-episcopal palace in England; just outside of Oxford, it is magnificent, and its library, called Sunderland after one of the secondary titles of the Duke (usually used as a courtesy title by the heir apparent: the Earldom of Sunderland), was once one of the greatest in England. The fifth Duke, George Spencer-Churchill, was a noted bibliophile. Yet by the time of the seventh Duke (grandfather of Sir Winston Churchill), the finances of the estate were precarious, and he sold off pictures, furniture and books – including the present volumes – to reverse his fortunes, which only came with the marriage of his grandson, the ninth Duke, to the heiress Consuelo Vanderbilt.

Bibliotheca Sunderlandiana 3663; ESTC T144260 (Vol. I), T132188 (Vol. II), T34014 (Vol. III, pt. 1), N67414 (Vol. III, pt. 2); *Catalogue of books on the History, Geography, and of the Philology of America, Australasia, Asia, Africa...* London: Bernard Quaritch, 1886, no. 28677 (£3. 15s). (Hill 417-421 for other editions; NB. Hill notes that Dampier opposed the 1729 4-vol. collected works, since it contained material that he did not write – thus calling into question its characterization by others as the “best” edition).

\$32,500.





From the
Sunderland Library, Blenheim Palace,
Purchased, April, 1882,
By BERNARD QUARITCH, 15 Piccadilly, London.

Spring 2016

Dante Alighieri, ed. Baldassare **Lombardi**. *La Divina Commedia di Dante Alighieri col commento del P. Baldassare Lombardi M.C. Ora nuovamente arricchito di molte illustrazioni edite ed inedite*. Five volumes. Padua: Tipographia della Minerva, 1822.

Octavo (9" x 5 7/8", 258mm x 149mm).

Vol. I: $\pi^4 \star^8 \star^2 \star^4$ 1-46⁸ 47² 47⁴ [\$1]. 392 leaves, pp. *i-ix* x-xxxiv, [2], *I* 2-747, [*I*] [= xxxvi, 748]. Engraved plate.

Vol. II: π^2 1-50⁸ [\$1]. 402 leaves, pp. [4], *I* 2-799, [*I*]. Engraved plate.

Vol. III: π^2 1-53⁸ [\$1]. 426 leaves, pp. [4], *I* 2-845, [*I*], blank. Engraved plate.

Vol. IV: *Il Rimario della Divina Commedia di Dante Alighieri L'Indice delle Voce del Poema citate dalla crusca e quello de' nomi propri e delle cose notabili*. π^4 1-27⁸ [\$1]. 220 leaves, pp. [8], *I*-2 3-430, [2].

Vol. V: *La Biografia di Dante Alighieri varie illustrazioni della Divina Commedia ed il catalogo delle edizioni*. $\pi^2 \star^4$ *I*⁸ 2-36⁸ [\$1]. 294 leaves, pp. *i-v* vi-xii, *I*-3 4-574, [2]. Engraved plate.

Bound in contemporary full vellum with double gilt fillet border around gilt roll of palmettes and sheaves of wheat (?). On the spine, elaborate gilt rolls head-to-tail. Title gilt on red, number gilt on black. Stab-binding. Fore and lower edges untrimmed.

Some wear to lower fore-corners. Boards bowing a little, else fine. Vellum and gilt bright, text clean and essentially without foxing. A remarkably beautiful set.

On the first free end-paper of each volume, a gift inscription reading: "Margaret Lindsay/ from her affectionate/ Grandmama—/ Rome 31st December/ 1838 —."

In vol. III there are pressed flowers at 10₂-10₃, 26₃-26₄.

In 1791, Lombardi published, after some twenty years of preparation, the first complete Roman edition of the *Commedia*, which was received extremely well (and remains one of the most highly-regarded editions in Italy). This edition contains in addition the *Rimario* (vol. IV), an extraordinary index of rhymed line-endings listed alphabetically, and a series of biographical essays on Dante and other material (including the *Visione di Alberico*), as well as catalogue of editions of the *Commedia*. It is an exceptionally useful set, with extensive and various notes; the only shame is that it's so very beautiful. Brunet calls it a "bonne édition."

Margaret Lindsay, born 31 December 1824, received this set from her maternal grandmother, Lady Trotter (Margaret (née Gordon), wife of Sir Coutts Trotter, 1st Bt.); her paternal grandmother (the Hon. Mrs. Robert Lindsay (Elizabeth, née Dick)) had died in 1835. In 1846 Margaret Lindsay married Alexander Lindsay, who would in 1869 become the 25th Earl of Crawford and 8th Earl of Balcarres. The Earldom of Crawford is among the oldest in the United Kingdom. The 25th Earl and his son together built up the *Bibliotheca Lindesiana*, which at the turn of the twentieth century was one of the foremost private libraries in Europe. The present item does not bear the bookplate of the *Lindesiana*, perhaps because it remained in the personal collection of the Countess.

Brunet II.507.

\$4,750.

Darwin, Charles. *On the Origin of Species by means of natural selection, or the preservation of favoured races in the struggle for life*. London: John Murray, 1861. Third edition, with additions and corrections (seventh thousand.).

Quarto in 12s (7 3/4" x 5 7/8", 193mm x 124mm): a⁶ b⁴ B-Z¹² 2A⁶ [\$3 ("X"3 signed on 5th page of quire)]. 280 leaves, pp. i-v vi-xix, blank, 1 2-538, [2]. With one folding plate.

Bound in publisher's green blind-stamped cloth with gilt spine. Brown end-papers. Upper and fore edges un-trimmed. Presented in a custom green cloth slip-case with chemise.

Minor rubbing to the corners and hinges. Head- and tail-piece a little bumped. Slightest cracking to end-papers. Else fine, with clean end-papers and text.

Bookseller's ticket (Librairie de Decq, Liège) to upper edge of verso of first free end-paper. Binder's ticket (Edmonds & Remnants) to lower edge of rear paste-down. Ownership signature of "Fl. Van Horen" on half-title.

The import of the *Origin* need hardly be stated: it lays out Darwin's theory of evolution according to natural selection. The third edition (2,000 copies printed in April 1861; Freeman writes that it is "extensively altered") contains for the first time Darwin's historical treatment of theories of evolution: *An Historical Sketch of the Recent Progress of Opinion on the Origin of Species* (xiii-xix). Here Darwin acknowledges the impact of Lamarck, Patrick Matthew and others, right up to 1860, on his thought. As such it is the first edition that situates Darwin in his broader intellectual context.

Copies of the *Origin* are often quite worn, but the present item is in unusually good condition; Van Horen, whoever he was, handled the book very kindly.

Freeman² 381, binding variant b; *Printing and the Mind of Man* 344b. \$7,500.

Canon Liddon's Copy

Darwin, Charles. *The Descent of Man, and selection in relation to sex*. Two volumes. London: John Murray, 1871. First edition, first issue.

Octavo (7 1/2" x 4 15/16", 190mm x 125mm).

Vol. I: Blank, A^4 B-2D⁸ 2E⁴ $2B^8$ [\$2]. 224 leaves; pp. *i-v* vi-viii, 1 2-250 251-253 254-423, blank, $2I$ $22-16$ (advertisements).

Vol. II: A^4 (+A5) B-2G⁸ 2H⁴ 2I² $2B^8$ [\$2]. 251 leaves; pp. *i-v* vi-viii, [1], blank, 1 2-475, blank, $2I$ $22-16$ (advertisements).

Bound in publisher's green cloth with blind-stamped border and central panel. On the spine, gilt roll at head- and tail-piece, with title, author and volume gilt. Black end-papers. Presented in a custom slip-case and chemise.

Both volumes: fore-corners very slightly worn. Very slight dent to fore-edge of front board. Head- and tail-pieces moderately rubbed. Boards moderately bowed. Text and illustrations fresh and crisp. Advertisements mildly foxed.

Vol. I: front joint starting, rear end-paper cracked at head and tail. T7-8 uncut (i.e., unopened).

Vol. II: some wear to gilt title. Lower half of front end-paper cracked. $2B$ uncut.

Ownership stamp of Canon H.P. Liddon on front blank of both volumes:

BIBLIOTH. H.P. LIDDON. S.T.P.
ECCL, CATH, D, PAULI, APOST,
LONDIN, CANONIC, ET, CANCELL, A, S, MDCCCXC

This first issue of the first edition: with errata on the verso of the title-page of vol. II, printer's note on the verso of the title-page of vol. II, a tipped-in leaf (A5) referring to a "a serious and unfortunate error." Ours is the larger of two formats issued simultaneously (boards 195mm tall). 2,500 copies were published on 24 February 1871. The *Descent* popularized Darwin's theories of evolution (a word that appears for the first time in the writing of Darwin on vol. I, p. 2), and put them into broader social and anthropological context.

Henry Parry Liddon (1829-1890) was the Ireland Professor of Biblical Exegesis at Oxford and canon of St. Paul's Cathedral in London; as such, he was one of the most influential figures in the Church of England. Liddon is a fascinating figure. Educated at King's College School and at Christ Church, he went on to become vice-principal of Cuddesdon College, the main theological college for Anglican clergy. He was godson to William Edward Parry, the arctic explorer. He travelled with his close friend Lewis Carroll (Charles Lutwidge Dodgson) to Russia. The account of this, Carroll's only trip out of the UK, was published as "Tour in 1867" and as *The Russian Journal* in 1935. Liddon is said to have suggested the title *Through the Looking-Glass*.

Liddon was an associate of Darwin: they served on the Committee of the Aborigines Protection Society together. Darwin wrote a letter to J.B. Innes, dated 27 November (1878) about having heard a sermon,

written by Pusey and preached by Liddon in Oxford, and disagreeing with the claim made that religion and science ought to be kept apart.

In the present item, some passages have been marked out in pencil by Liddon (doubtless), indicating Liddon's attempt to reconcile the two – to find in Darwin's thought compatibilities with Christian doctrine:

No one supposes that one of the lower animals reflects whence he comes or whither he goes, – what is death or what is life, and so forth. Vol. I, p. 62

There is no evidence that man was aboriginally endowed with the ennobling belief in the existence of an Omnipotent God. On the contrary there is ample evidence, derived not from hasty travellers, but from men who have long resided with savages, that numerous races have existed and still exist, who have no idea of one or more gods, and who have no words in their languages to express such an idea. The question is of course wholly distinct from that higher one, whether there exists a Creator and Ruler of the universe; and this has been answered in the affirmative by the highest intellects that have ever lived.

Vol. I, p. 65

Liddon has underlined “ennobling” in the second quoted passage, and written a reference to p. 106: “The ennobling belief in God is not universal with man;” it seems clear that he is seeking material that authorizes him to present Darwinian evolution as compatible with religion.

This is a belief Liddon articulated in a sermon at St. Paul's Cathedral three days after Darwin's death, eventually published as *The Recovery of St. Thomas... with a Prefatory Note on the Late Mr. Darwin*, 2nd edn. (London: Rivingtons, 1882), called by his familiars “The Famous Sermon”:

It may be admitted that when the well-known books on the *Origin of Species* and on the *Descent of Man* first appeared, they were largely regarded by religious men as containing a theory necessarily hostile to the fundamental truths of religion. A closer study has generally modified any such impression. p. 29

The present item may therefore be regarded as a significant document in one of the most consequential debates in Western thought: that of the role of science within religion. Liddon's reclamation of Darwin in his “Famous Sermon” was a project that had perhaps begun a decade prior while reading this copy of the *Descent*.

...as we contemplate the human body, we cannot forget its author. Even if evolution should win for itself a permanent place in our conceptions of the past history of man, it would still leave untouched the great question of man's origin...

–Liddon, “Teaching and Healing,” 1866.

Freeman² 937, Garrison-Morton 170, Norman 599.

\$45,000.

Ferrari, Giovanni Battista and Bernhard **Rottendorff**. *Flora, seu De Florum Cultura Lib. IV. Editio Nova. Accurante Bernh: Rottendorffio, Serenijß. Electoris Colon: Medico Cubiculario, &c.* Amsterdam: Jan Janszoon (apud Joannem Janssonium), 1646.

Quarto in 8s (9 1/4" x 7 1/4", 236mm x 184mm). $\pi^2 (?)^4 *4*^4 5*^2 A-li^8 Kk^6 Ll^4 Mm^2$ (Mm2 blank), blank [54 (-(?)4, *4, 2*4, 3*4, 4*4, A1, D4, G1, P4, Kk4, Ll4; N4 mis-signed as "4. N.", O3 missigned as "G 3"]; 285 leaves (including plates) + 1 additional plate; pp. [48], 522, [12]. Collated perfect with Bayerische Staatsbibliothek copy (Res/4 Oecon. 124).

Bound in contemporary full vellum with yapp edges. Six cords visible at hinges. On spine, pasted orange hand-written title-piece (Ferrarius. s.j. | Flora.). Edges of text-block stained red.

Fore-corners slightly bumped, yapp edges slightly soiled. Patches of light soiling to covers and to top and bottom edges of covers. Splits to front and rear paste-downs. Plate opp. p. 125 misprinted as 119; p. 123 (engraving of narcissus bulb and leaves) pasted over. As in other copies, there is an added plate between Aa6 and Aa7 (numbered 381, opposite p. 381). Edge-stains dark and even. On the front paste-down, a smudge of the red pigment from the edge-stain. Almost entirely devoid of foxing and tanning. Engravings crisp and vivid. A bright, tight, unsophisticated copy.

At the lower fore-corner of the frontispiece, old ownership stamp of the Lyons Jesuit College (Lugdunensis Soc. Jesu), and, at the upper edge of the front paste-down, their shelf-mark (1f-¹⁷5B 2, 248).

Ferrari (1584-1655), a Siennese Jesuit, was Professor of Hebrew and of Rhetoric at the Jesuit College in Rome, and at the same time advisor to the pope on the Vatican gardens and to Cardinal Francesco Barberini, whose *Horti Barberini* were the laboratory of this endeavor. The fruit of this learning is this four-book treatise ranging from the tools of the gardener to the morphology of flowers, the layout of gardens and the arrangement of flowers in a vase. The work is a milestone both in the breadth of its treatment of interest in flowers, as well as marking the standards of Italian taste in the early seventeenth century. Notably, the work features the first ever botanical illustration based on microscopy (li2^r, p. 499). No book had ever been so systematic in its analysis of flowers.

The first edition was published Rome 1633, and is rather scarce. 1638 saw translation of the work into Italian (as *Flora overo cultura di fiori...*). This 1646 edition, which declares itself to be a "new edition, refined by Bernhard Rottendorff", is nearly identical to the 1633 edition, the pagination even lining up (save minor alterations such as the replacement of "v" with "u"). The major addition is a 36-page dedicatory letter from Bernhard Rottendorff (1594-1671), a Jesuit medical doctor and chamberlain to the Archbishop of Cologne, to Count Franz Wilhelm von Wartenburg, Bishop of Osnabrück. The plates have, I believe, been re-cut, the original artists' names having also been removed. The plates are continuous in pagination (i.e., integral with the text), and some retain their deckled fore-edge, suggesting very minimal trimming.

Coffin, D. *Gardens and Gardening in Papal Rome*, 175-8; Ibid. *The Italian Flower Garden*, 72-80; Masson, G. *Italian Flower Collectors' Gardens in Seventeenth Century Italy*; Nissen 620; Pritzel 2877.

\$6,750.

SHE-WHO-MUST-BE-OBEYED

Haggard, H. Rider. *She. A History of Adventure*. London: Longmans, Green and Co., 1887. First UK edition, first issue. Octavo (7 3/8" x 4 13/16", 189mm x 123mm).

Bound in publisher's dark blue cloth with beveled edges, gilt-stamped. On the spine, title, author and imprint, gilt. Patterned end-papers.

Fore-edges mildly bumped. Head- and tail-pieces bumped. Top edge untrimmed. Bright and un-foxed. Presented in a custom slip-case with a chemise.

The US edition preceded the UK edition by some eight days. The first issue is distinguished by the following points: "godness me" (p. 269, l. 38), "genelman" (p. 59, l. 22), "had" for "have" (p. 126, l. 26), "it" for "if" (p. 258, l. 37) and two pages of advertisements. This is the first appearance of the complete story, which had been serialized (in *The Graphic*) from October 1886. Since then, the wildly popular story of Ayesha, "She-who-must-be-obeyed," has never been out of print. It has been adapted into numerous films, the earliest being 1899's *Colonne de feu*, the best-known perhaps the 1965 *She* starring Ursula Andress.

Scott 5.

\$1,250.

Spring 2016

Handel, [George Frederick]. *Messiah an Oratorio in score As it was Originally Perform'd. Composed by Mr. Handel To which are added His additional Alterations*. London: H[arman] Wright, [1802?].

Folio in various gatherings (15 1/4" x 10 11/16", 390mm x 273mm): binder's blank, 113 leaves, binder's blank; pp. [2], 1-188, 21-35, blank. All pages engraved. Without portrait frontispiece (as issued?).

Bound in modern quarter crushed brown morocco over marbled-paper boards. On the spine, five raised bands. Title gilt on red crushed morocco with gilt fillet border in second panel. All edges untrimmed (large paper copy, as specified on title-page).

Extremities a little rubbed. Mild damp-stain to first ten leaves, not affecting text. Else a remarkably clean copy, with very wide margins.

Ownership signature of Keith Milnes (dated 18th Aug.st 1803) on title-page.

Wright secured the rights to the *Messiah* in time for the marking, in 1784, of a quarter-century since Handel's birth (the so-called *Handel Commemoration*: five days of performances at Westminster Abbey). The copyright history of Handel's music snakes through history; John Walsh was granted the original and exclusive right in 1739, and this passed to his son John, upon whose death in 1766 (Handel having died in 1759) it devolved onto William Randall, an associate of the elder Walsh. Randall partnered with a Mr. Abell, who together in 1767 published the first score of the *Messiah*. Randall died before 1781, when the copyright passed to his widow (who never seems to have printed anything), and from her, by 1784, to Messrs. Wright and Wilkinson. Wilkinson died in 1789, and in 1802 Wright moved from their premises in Catherine Street to 386 Strand, which address appears on the title-page of the present item – thus designating it as the fourth state of the Wright edition. It was printed from the plates of Randall and Abell's 1767 edition (which Wright must have inherited along with the copyright).

Of particular interest is the association with Keith Milnes, who wrote on the veracity of the portrait of Handel by Francis Kyte, which Milnes once owned and is now at the Handel House Museum (*Memoir relating to the portrait of Handel, by F. Kyte, and containing proofs of its authenticity*, London: 1829). This portrait was used as the basis of the Houbraken engraved frontispiece found in some copies. The Royal College of Music's two copies (D602, E122) do not have integral portrait frontispieces – the former lacking it entirely, the latter with the portrait tipped in. It is either ironic or portentous that the frontispiece portrait is absent in this copy.

Cat. of Printed Music in the Library of the Royal College of Music, London IV. B. 27; Smith & Humphries 128.

\$750.

A Milestone
in the
History of Exploration

Spring 2016

Harrison, John. *Narrative of the Proceedings relative to The Discovery of the Longitude at Sea; by Mr. John Harrison's Time-Keeper; Subsequent to those published in the Year 1763.* London: Printed for the Author, 1765.

Quarto (7 7/8" x 4 13/16", 200mm x 123mm).

Title, text (18pp.), blank.

Without covers. Minor bumps and nicks to peripheries. Transverse crease just above mid-way. Some round discolorations to title-page.

Presented in a custom quarter-crushed-morocco slip-case with padded chemise.

In 1714, the Longitude Act was passed by Parliament, establishing a Board of Longitude that would judge whether a means had been devised to accurately calculate a ship's longitude. Several "Longitude Prizes" of varying amounts (based on the accuracy of the calculation) had been set, and awarded over the century following the act's passage. Harrison pursued the top prize (£20,000, over \$3M in modern money) with four successive timekeepers (called H-1, 2, 3, 4). H-4 was remarkably accurate, indeed more than twice as accurate as the top prize stipulated (Captain Cook carried it on his second voyage, calling it "our faithful guide through all the vicissitudes of climates"). The Board ruled that he was to receive half the prize, and would receive the second half once it was determined that others could produce the timekeeper, which was not part of the original terms. Harrison with his son and family and a considerable deal of public support mounted a campaign of protest. The present item is the culmination of that campaign: the defense of H-4 circulated principally to the Board. As such, it is remarkably rare; the Royal Museums, Greenwich (whom we thank for their assistance) only acquired a copy in the late XXc, donated by a descendent of a Board member.

Adams & Waters 2017, Crone 557. See Sobel, *Longitude* (New York, 1995) for a vivid and engaging account of Harrison's toils and troubles.

\$45,000.

A
NARRATIVE
OF THE
PROCEEDINGS
RELATIVE TO
The DISCOVERY of
THE
Longitude at Sea ;

BY
Mr. JOHN HARRISON,
TIME-KEEPER;

Subsequent to those published in the Year
1763.

L O N D O N :

Printed for the AUTHOR, and Sold by
Mr. SANDBY, in Fleet-Street,

MDCCLXV.

Spring 2016

Kipling, Rudyard. *Soldiers Three, A Collection of Stories Setting forth certain Passages in the Lives and Adventures of Privates Terence Mulvaney, Stanley Ortheris, and John Learoyd*. Allahabad: A.H. Wheeler (Printed at the "Pioneer" Press; Indian Railway Library No. 1), 1888. First edition, first state.

Bound by Club Bindery (1901, stamped on front turn-down) in midnight blue crushed morocco with triple-gilt rules, corner fleurons and triple-gilt-ruled central panel. Double-gilt rules on edges of covers, gilt inside dentelle. On the spine, five raised bands with single-gilt rules. Double-gilt-ruled panels with floral decorations. Title single-gilt ruled in second panel. Publication at tail. Three pairs of gilt strokes to head-and tail-piece. Marbled endpapers. All edges gilt. Original blue pictorial wraps bound in, with some tanning to peripheries.

With bookplate of Henry William Poor, the stockbroker who lent his name to Standard & Poor's, on front paste-down.

First state points: without cross-hatching on the barrack doors on the cover, and without a period after "No" in "Indian Railway Library No 1". These seven stories chronicle the adventures and misadventures of the "Three Musketeers" (introduced in Kipling's story of the same name in 1887), three soldiers in a British regiment in India.

The Club Bindery was established in 1890 by members of the Grolier Club in New York, seeking to produce in America bindings to rival the finest European examples (largely by bringing European binders to America). It was dissolved in 1909.

Ahearn 332, *Catalogue of the Library of Henry W. Poor* 723.

\$3,750.

Lower, Richard. *Tractatus de Corde. Item De Motu & Colore Sanguinis, et chyli in eum transitu*. Amsterdam: Daniel Elzevir, 1669. First Elzevir edition.

Octavo (6 3/8" x 3 3/4", 156mm x 94mm). Binder's blank, *⁸ A-O⁸ P⁴, binder's blank [\$5 signed (-*1, -P4)]; 124 leaves, 7 long folding engraved plates at end; pp. [16], 232. Collated perfect with the copy in the BCU, Lausanne.

Bound in contemporary full speckled calf. Gilt roll on edges of covers. On the spine, five raised bands with gilt dentelle. Six gilt double-ruled panels with fleuron and additional floral rule at heel. Title (LOVVI | DE | CORD) in second panel. Edges of text-block speckled red.

Lower fore-corners lightly worn, upper fore-corners bumped. Gilt roll on edges of covers worn in places, especially along fore-edges. Faint scratches to front cover. Faint scratch to rear cover. Small light stains to rear cover. Superficial cracking to joints, with tiny chips in places. 1" split to upper front hinge; does not affect integrity. Head-piece worn toward front hinge, with binding ribbon visible. Tail-piece worn away, with binding ribbon visible. Gilt to raised bands largely worn. Covers gently splayed, due in part to folding plates at end. Mild tanning to edges of end-papers. Moderate stain to title-page, extending to *4. Very scant foxing, and paper quite bright. A remarkably tight, unsophisticated, unmolested copy.

Three markings of ownership. First, "RC" faintly penned to upper edge of front paste-down, which has offset onto first free end-paper. Second, signed in an early hand, darker ink written over lighter, on title-page: "ex Libr:F:J: | Becquie med | audomar", that is, "from the library of Doctor F.J. Becquie, St. Omer (France)". First initial and first letter of surname uncertain (Decquie?). Third, a red wax-seal on the rear paste-down, chipped on left and lower edges, bearing a sigyll of a potted tree (pomegranate?) in an urn, and the legend: [QVI•MISC]VIT•VTILE•DVLICI.

Frustratingly little can be gleaned from the ownership marks, nothing from the first. The second places the book in the hands of a medical doctor in St. Omer, some 160 miles from Amsterdam; the book was not very intensively read, it would seem. The third, a tantalizing scrap, takes its legend from Horace, *De arte poetica* 343(-4): *omne tulit punctum, qui miscuit utile dulci/ lectorem delectando pariterque monendo*: "he wins every point, whoever blends the beneficial with the sweet/ by pleasing the reader and by teaching him as well". Doubtless the mark of a bibliophile, *but who?*

Richard Lower was educated at Westminster School and at Christ Church, Oxford (like John Locke, who was a year or so behind him), and it was in Oxford, a generation after Harvey fully described the circulation of the blood under the action of the heart, that his experiments concerning the flow of blood and its interaction with air began. In the *Tractatus de Corde*, Lower describes his pioneering research into the cardiopulmonary system (including distinguishing arterial and venous blood), the transfusion of blood, and the relation of the circulatory and gastrointestinal systems. There are two issues within 1669, the earlier (by about three months) being London: John Redmayne. The Redmayne issue is found in two states, the first being exceptionally rare. Lower feuded with Edmund O'Meara, an Irish Galenist, who had published a pamphlet excoriating Lower's friend and master, Thomas Willis. Lower, augmenting an insult to O'Meara, caused a cancellans to be printed (A6); the cancellandum bears the text:

Spring 2016

Inter quos summæ proterviæ & stuporis *Meara* quidam *Hybernus* cæteris omnibus palmam præripere videtur: Cui, | Imperito ipsi, alios scire quicquam dolet; id quod scripta ab illo, utcunque sub larvato titulo *Conlonis Cæssinii* nuper edita, palam faciunt.

A6^{r-v}

Among those [who have put up resistance to progress], a certain *Irishman*, *O'Meara*, seems to snatch the prize of supreme impudence and stupidity from all others; it is painful to him, so ignorant himself, that others know anything; that which has been written by him, recently published, somehow, under the hideous title *Conlonis Cassinii*, makes this clear.

The cancellans adds the twist of a knife (added text given emphasis):

id quod scripta ab illo, utcunq; sub larvato titulo *Conlonis Cæssinii* nuper edita, **convitiorû non minus quam Errorum plena** palam faciunt.

that which has been written by him, recently published, somehow, under the hideous title *Conlonis Cassinii*, **no less full of sources for reproach than of errors**, makes this clear.

Most copies of the London issue contain the cancel. The Elzevir edition is derived from the cancelled text; thus the present item contains this additional insult. A true second edition (*auctor et emendatior*, and containing the beginnings of Lower's work on catarrh) appeared in 1670. The seven long folding plates at the end (which were re-engraved from the London edition, "and are superior to that of the London edition" [Fulton]) are most remarkable, illustrating the flow of the blood as well as Lower's experimental methods.

Fulton *Lower* 6; Cushing L 372; Grolier *Medical* 100, 34 (London); *Heirs of Hippocrates* 582; Krivatsky 7157; Osler 3277; *Printing and the Mind of Man* 149 (London); Waller 6046; Willems 1412.

\$12,500.

Nightingale, Florence. *Notes on Nursing: What it is, and what it is not*. London: Harrison, [1860]. First edition, early issue.

Octavo: (8 5/16" x 5 7/16", 211mm x 139mm). B⁸ C-F⁸ [\$2]. 40 leaves, pp. 1-56-79, [1].

Bound in publisher's pebbled brownish-charcoal-gray cloth over flexible cardboard. Triple blind-fillet border, with blind diagonal miters. Title and author gilt to front cover. Yellow end-papers with printed advertisements. All edges speckled red.

Mild rubbing to peripheries, with wear to head- and tail-piece. Moderate damp-stain to very edge of the lower fore-corner of the front end-papers and first page, not affecting text. Small chip to lower edge of first free end-paper. Moderate damp-stain to very edge of the lower fore-corner of the rear end-papers. Small chip to lower edge of rear free end-paper. Text fresh, with no foxing. A nice copy, entirely unsophisticated.

With bookplate of John Bell Sedgwick to front paste-down.

Having come to prominence during the Crimean War, the "Lady with the Lamp" became a symbol of Victorian hygiene and uprightness. Nightingale published her *Notes on Nursing* in January 1860, and by March 15,000 copies had been sold. Nightingale makes claim for what is now well understood: the treatment of disease hardly begins and ends with medicine. Cleanliness, routine, access to fresh air and light (not at all given in 1860 London), a simple and suitable diet – these all contribute enormously to the well-being and ultimate success of a patient. It is not perhaps totally novel, but its popularity contributed to the rise of modern nursing, and may well have been responsible for saving lives beyond number.

As with so many "technical" works, the bibliographic details of the *Notes* are perplexing. Skretkiewicz in his survey of the issues, notes nearly infinite variety – such that hardly any two copies are identical. The end-papers of the present item have advertisements for 1860 (from Burke's *Peerage* to Caldwell's *Comparative Grammar of the Dravidian or South-Indian Family of Languages*), which indicates at least an early issue (Skretkiewicz notes copies with advertisements as late as 1901). The present item corresponds to Skretkiewicz's category 5 of the end-papers (the second setting; Skretkiewicz 27) and category 5 of the binding (having to do with the size of the blind border; Skretkiewicz 34). Its text places it in his Group 19 (based on the exclusion of a comma in a note on p. 64), but the category 5 end-papers and category 5 bindings do not appear together in his list – thus the present item might be considered the exemplar of a novel class: Group 19d. Norman considers this the third issue.

John Bell Sedgwick was Chairman of the Leavesden Asylum Committee (which would eventually establish the Metropolitan Asylum for Chronic Imbeciles in 1870) and an early member of the Metropolitan Asylums Board. Nightingale's petitions of the Poor Law Board, which ultimately established asylums such as Leavesden, were instrumental in the establishment and running of such institutions.

Garrison & Morton 1612; Grolier *Medical* 100, 71; *Heirs of Hippocrates* 1884; Norman 1602; Osler 7737; Skretkiewicz, V. "Florence Nightingale's *Notes on Nursing*: The First Version and Edition" in *The Library*, sixth series 15.1 (March, 1993), 24-46. \$1,950.

A. E. Newton's Copy

[Pope, Alexander]. *An Essay on Man. Address'd to a Friend. Part I*. London: Printed for J. Wilford, [1733]. First edition, first issue (Griffith issue B, simultaneous with issue A; see below). **Bound with...**
[Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle I. Corrected by the Author*. London: Printed for J. Wilford, [1733]. Second edition, first issue (cf. Griffith issue I, the first with "Epistle" for "Part"). **And...**
[Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle II*. London: Printed for J. Wilford, [1733]. First edition, first issue (cf. Griffith issue L; with "only Science" for "proper study" in vs. 2). **And...**
[Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle III*. London: Printed for J. Wilford, [1733]. First edition, first issue (cf. Griffith issue Q). **And...**
[Ibid.]. *An Essay on Man. In Epistles to a Friend. Epistle IV*. London: Printed for J. Wilford, [1734]. First edition, first issue (Griffith issue Ua).

Pot folio (12 5/8" x 7 7/8", 320mm x 201mm): $A^2 B-E^2 \chi 1$ (viz. $3E^2?$) $2A^2(A1+\chi a^2)$ $2B-D^2$ $3E^2(-E^2)$ $3A^2$ $3B-D^2$ $3E^2(-E^2)$ $4A^2$ $4B-E^2$ $5A^2$ $5B-F^2$. 53 leaves, pp. 1-5 6-19, blank, half-title (to Epistle II), blank, $2I-7$ 28 $25-11$ 11 $213-17$, blank, $3I-5$ $36-18$, $4I-5$ $46-20$, [4], $5I$ $52-16$ 71 518 , [1], blank [=106].

Bound in late-XIXc (?) crushed green morocco, re-backed with crushed blue morocco. Double gilt-fillet border, double gilt-fillet on edges of covers, gilt inside dentelle. Six raised bands with gilt vertical strokes. In the panels, triple gilt border top-and-bottom, outermost leaves, and gilt flower central ornament. Title gilt in second panel. All edges gilt. Presented in a custom slip-case with chemise.

Slight wear to fore-corners. Re-backed. Nick to rear cover. Mild tanning to periphery of end-papers. First item with residual transverse crease at middle. Paper unusually bright, almost entirely devoid of foxing. A fine copy. Presented in a custom slip-case with chemise

Book-plate of Alfred Edward Newton on front paste-down. Presented with additional materials:

1. Typed letter on Newton's headed paper, signed; most amusing.
2. A clipped bibliographic description of the item (before its repair but after the Newton sale, largely verbatim from that sale's catalogue) – but from what catalogue?
3. An invoice from Dauber & Pine Bookshops, dated 10/5/37, for the purchase of a different item, but presumably belonging to a previous owner of the book: Martin J. Keogh Jr., one of the first captains in the Air Force and a lawyer living on the Upper East Side of New York.
4. A folded but unbound pamphlet of 12 leaves, with bibliographic descriptions of the items, typed with some manuscript corrections and additions. The pamphlet claims that the item has been collated with the Ashley Library Catalogue, Volume 4.

Pope's great optimistic-philosophical didactic poem *An Essay on Man* was widely admired and emulated throughout Europe; Voltaire, Rousseau and Leibniz are among its admirers (although the former two later renounced it). In it, the great translator of Homer explores the relation of man to the divine. In it are some of the most quoted and cited lines in English; to wit:

Know then Thy-self, presume not God to scan;
 The only Science of Mankind is *Man*.
 Plac'd on this Isthmus of a Middle State,
 A Being darkly wise, and rudely great:
 Epistle II, vss. 1-4 (3B1^{rv})

The printing history of the *Essay* is contorted, and Griffith's bibliography, now nearing one hundred, is still the authority on it. The five items bound up in the present volume chart this publication history closely (perhaps why Newton purchased it). The poem's first part (not yet called an epistle though it is one), is Griffith's issue B, which was simply the ordinary-size folio printed, Griffith writes, simultaneously with issue A (a large-paper folio: 20 February 1733) and from the same type. The transverse crease attests to the slimness of the issue; it could be folded in half and put in a pocket or a pocket-book.

All the remaining items line up with the format of the first; i.e., they are ordinary size folios, although in all cases Griffith recognizes only the large-paper format – thus they are described as “like” Griffith issues. Either there were simultaneous issues of ordinary folios in all cases or the remaining items have been (rather substantially) trimmed.

The second item, Epistle I – now for the first time called an epistle, and containing reference to the second and third epistles – is like Griffith issue I, the first issue to do so. It is the heir to issue A/B, in that it was likely set up from a marked copy (as attested by *Corrected by the Author* in the title) of issue A. The half-title placed before the item is in fact from Epistle II (it was never issued with a half-title). It shares the unusual collation (with an interpolated signature a in the middle of A) and consequent irregularities in pagination as the true issue I.

The third item, Epistle II, is like Griffith issue L (the first edition of Epistle II). It shares all the errors of lineation with the true issue L.

The fourth item, Epistle III, is like Griffith issue Q (the first edition of Epistle III). Issue Q was published 17 May – though apparently on sale a week previous – and the present item has all the errors of lineation of the true issue Q.

The fifth and final item, Epistle IV, which appeared on 24 January 1734, is like Griffith issue Ua (the first edition of Epistle IV). Griffith is aware of copies on thick paper in addition to the large-paper folio copies (an uncut leaf of which measures 14 5/8" x 9 1/2").

The great book-collector (and author and publisher) Alfred Edward Newton (†1940) was doubtless drawn to the bibliographic puzzle of the *Essay*, and he privately printed a brief monograph on Pope (*Pope, Poetry and Portrait*, 1936), which I have not alas been able to find in the flesh. His 1918 book *The Amenities of Book-Collecting and Kindred Afflictions* was a run-away best-seller. The letter enclosed is typical of his wit.

Rare books, original drawings, autograph letters and manuscripts, collected by the late A. Edward Newton, removed from his home, Oak Knoll, Daylesford, Pa. Three volumes. New York: Maynard Printing, 1941: III.84.

Griffith, Reginald Harvey. *Alexander Pope. A bibliography*. Two volumes. Austin: University of Texas Press, 1922: 295, 307, 300, 308, 331 (Issues B, I, L, Q, Ua).

Grolier, *English* 100, 43; Hayward 148; Rothschild 1613; Foxon P. 824, 833, 844, 845.

\$12,000.

Shakespeare, William, ed. Samuel **Johnson**. *The Plays of William Shakespeare, in eight volumes, with the Corrections and Illustrations of Various Commentators; To which are added Notes by Sam. Johnson*. Eight volumes. London: Printed for J. and R. Tonson, C. Corbet, H. Woodfall, J. Rivington, R. Baldwin, L. Hawes, Clark and Collins, W. Johnston, T. Caslon, T. Lownds, and the Executors of B. Dodd, 1765. First Johnson edition, first issue; first variorum edition.

Octavo (8 1/4" x 5 3/16"; 215mm x 131mm).

Vol. I: binder's blank, portrait frontispiece, π^2 , [A]-[D]⁸ [E]⁶ (-[E]6), a-f⁸ g⁴, B⁸(±B5) C-U⁸ X⁸(±X4, X6) Y-Hh⁸ li⁴, binder's blank [\$4; -S3; +X6]. 335 leaves, pp. [78], i ii-ciii, blank, I-3 4-488 [= clxxxii, 488]. Engraved portrait frontispiece of Shakespeare by G. Vertue (the "Chandos portrait"). (With the B5 cancel but without the O8 cancel as called for in Chapman & Hazen; this state matches the copy in Bodley.)

Vol. II: binder's blank, χ^1 B-Mm⁸ Nn⁸ (-Nn8), binder's blank [\$4; -Q4; Bb2, Nn2 mis-placed above notes]. 280 leaves, pp. [2], I-3 4-557, blank [= ii, 558].

Vol. III: binder's blank, \mathcal{A}^1 (±A1) B⁸ C⁸(±C5) D-Bb⁸ Cc⁸(±Cc2) Dd-li⁸ Kk⁴(±Kk4), binder's blank [\$4]. 254 leaves, pp. [4], I-3 4-268 266 270-504 [= iv, 504].

Vol. IV: binder's blank, \mathcal{A}^2 (±A1) B-D⁸ F⁸(±F3) Z⁸ Aa⁸(±Aa7) Bb⁸(Bb2-3, ±Bb4, Bb5-7, Bb1, Bb8) Cc-Oo⁸ Pp⁸(±Pp1, -Pp8), binder's blank [\$4; +Aa7; -li4; T3 mis-placed above notes]. 297 leaves, pp. [4], I-3 4-589, blank [= iv, 590].

Vol. V: binder's blank, \mathcal{A}^2 (±A1) B-Gg⁸ Hh⁸(±Hh8) li⁸(-li8), binder's blank [\$4; +Hh8]. 249 leaves, pp. [4], I-3 4-493, blank [= iv, 494].

Vol. VI: binder's blank, \mathcal{A}^2 (-A1) B-Q⁸ R⁸(±R4) S⁸(±S1.8) T-Rr⁸ Ss², binder's blank [\$4; +S8]. 315 leaves, pp. [2], I-3 4-627, blank [= ii, 628].

Vol. VII: binder's blank, \mathcal{A}^2 (±A1) B-Mm⁸ Nn², binder's blank [\$4]. 276 leaves, pp. [4], I-3 4-547, blank [= iv, 548].

Vol. VIII: binder's blank, \mathcal{A}^2 (±A1) B-l⁸ K⁸(±K7) L⁸ M⁸(±M1) N⁸(±N7) O-P⁸ Q⁸(±Q6) R-X⁸ Y⁸(±Y5) Z-Ll⁸, binder's blank [\$4; +K7, N7, Q6, Y5]. 266 leaves, pp. [4], I-5 6-473, blank, [54] [= iv, 474, liv].

Bound by Brian Frost (ex-Bayntun) signed on the upper edge of recto of the first free end paper of each volume) in XXc half green crushed morocco over green buckram boards. Double blind fillets at edges of morocco. On the spine, five raised bands. In the panels, a gilt musical ornament. Title and number gilt in second panel, editor gilt in third panel, date gilt at tail. Marbled end-papers. All edges un-trimmed.

No half-title issued for vol. I; Chapman-Hazen queries whether there was ever a half-title issued for vol. II – the present copy does not have one. Mild bumps to some corners. Even fading to spines. Edges of pages browned, as is to be expected given they are un-trimmed. Moderate foxing throughout. Red ink shelf-marks to title-pages. A good solid set.

Vol. I: lower fore-corner of title-page missing and restored (not affecting text).

Vol. II: lower fore-corner of C1 missing (obliterating one letter of catch-word – "I"). Lacking final blank.

Vol. IV: historical introductions written in a fine and early hand on some individual plays' title-pages.

Upper fore-edge of D5 missing (not affecting text). Lacking final blank.

Vol. V: historical introductions written in a fine and early hand on some individual plays' title-pages.

Closed tear to center of K5. Lacking final blank.

Vol. VI: lacking half-title. Lower fore-corner of I1 missing (not affecting text).

With gilt bookplate of Louis Auchincloss on upper fore-corner of front paste-down of vol. I.

Johnson's great variorum edition of Shakespeare, which with his *Dictionary* won him universal fame and renown throughout Britain, is built primarily on the 1747 edition of Warburton, though it includes references to Pope and to other editors (including the "Oxford editor", Hanmer), along with Milton and Homer and a great variety of authors. It is the rock upon which countless – nearly all modern – editions are founded. His preface marks the induction of Shakespeare into the canon:

The Poet, of whose works I have undertaken the revision, may now begin to assume the dignity of an ancient, and claim the privilege of established fame and prescriptive veneration. He has long outlived his century, the term commonly fixed as the test of literary merit.

Vol. I, A2^r (editor's preface)

Although contemplated as early as 1745, and publicly proposed in 1756, the great lexicographer's edition did not appear until October 1765. *The Gentleman's Magazine* (vol. XXXV, p. 479 [October]) attests:

Of this work all commendation is precluded by the just celebrity of the author, and the rapid sale of the impression which has already made a second necessary, though it has not been published a month...

This is hardly surprising, as Johnson had been sluggish in bringing the work out, as Churchill's jibe in *The Ghost* (1762) attests:

He for *subscribers* baits his hook
And takes your cash—but where's the book?
No matter where—Wise fear, we know,
Forbids the robbing of a foe;
And what, to serve out private ends,
Forbids the cheating of our friends?

The present item is nonetheless certainly of the first issue (1,000 copies), containing all but one of the cancellations listed in Chapman & Hazen (see above in collation of vol. I) and even one not noted: vol. III Kk4. They acknowledge that the presence or absence of cancels is hardly damning, as copies in deposit libraries (the BL and Bodley especially) vary, and many corrections seem to have been made at press (such that cancellantia and un-cancelled pages are identical). The reason for the cancels, according to Chapman & Hazen (147), was to soften criticisms of Warburton.

The connection with Louis Auchincloss (1917-1910), a New York "living landmark" and one of the great American novelists of the XXc, is particularly alluring because of Auchincloss's *Motiveless Malignity* (1969), a collection of essays on Shakespeare (whose title comes from a letter of Coleridge). One likes to imagine the great chronicler of inherited status reading through this Shakespeare as he formulated his ideas...

RB. Adam Library of Samuel Johnson, II.(16); Chapman & Hazen 146-147; Courtney & Smith 107; Ebisch & Schuckling 54; ESTC T138601; Fleeman 65; Grolier, *Shakespeare's Plays* 16; Wm. Jaggard (1901) 501; Pforzheimer 911.

\$9,500.

A Presentation-Copy of the First History of New York

Smith, William. *The History of the Province of New-York, from the First Discovery to the Year MDCC.XXXIII. To which is annexed, A Description of the Country, with a short Account of the Inhabitants, their Trade, Religious and Political State, and the Constitution of the Courts of Justice in the Colony.* London: Thomas Wilcox, 1757. First edition.

Quarto (9 9/16" x 7 7/16", 244mm x 189mm). 3 new binder's blanks, binder's blank, A⁴ a² B-Kk⁴, 3 new binder's blanks [\$2; -A1]. 134 leaves, pp. *i-vii* *vii-xii* 1 2-255, blank [= xii, 256]. One engraved folding map.

Bound (ca. 1900) by Rivière and Son (gilt-stamped on front turn-down) in a Grolier-style binding of full dark red crushed morocco. Triple gilt-fillet border with floral corner-ornament on turn-downs. On the spine, five raised bands with panels double gilt-fillet-bordered with a floral ornament. Title gilt in second panel within single gilt-fillet-border, author and publication same in third panel. Marbled end-papers. Top-edge gilt. Enclosed in a straight-grained dark red morocco pull-off case, also, presumably, by Rivière.

Some chips to slip-case. Map mounted onto linen. Paper browned, but evenly and mildly; un-foxed. Some small chips to edges of pages. A very pretty copy indeed.

Armorial book-plate of Samuel Jones, engraved by Henry Dawkins, on recto of the (original) binder's blank. Signature of Jones on the upper edge of the same page. On the title-page, presentation inscription from the author to Jones: "Ex Libris/ Samuelis Jones/ a Gulielmo Smith donatis 1756[8?]"

William Smith (1727-1793), namesake of his father – a prominent lawyer and judge in his own right – wrote the first history of New York: the present item, running from 1492 to 1732. Smith planned and began work on a sequel, treating 1732-1762, that was published posthumously (1826). Smith eventually became a loyalist and emigrated to England. Still, his *History* gave him legitimacy as an expert on New York. This qualification aided Smith in being appointed Chief Justice of the Supreme Court of the British colony of New York (which at the time was essentially confined to the City of New York) 1780-2.

Smith presented the book, perhaps even before its publication (if the inscription reads 1756), to Samuel Jones (1734-1819), the first comptroller of the State of New York (1797-1800). Jones, also a loyalist, was elected to the Congress of the Confederation in 1788, although he did not attend. He is remembered as the "father of the New York Bar," and was a trustee of the New York Society Library.

Jones's bookplate was engraved by Henry Dawkins, one of the most prominent early American engravers. Dawkins was arrested in 1776 for counterfeiting money; held in jail for six months, he petitioned for the death penalty but did not receive it – fortunately, for he was commissioned to make the first engraving of the New York State Coat of Arms.

Church 1023; Howes S703; Larned 1109; Sabin 84566; Streeter S 871.

On Dawkins: S. Decatur, "The Conflicting History of Henry Dawkins, Engraver" in *American Collector* (Jan. 1939) 6-7. \$12,500.

THE
HISTORY
Ex Of the PROVINCE of *Libria*
NEW-YORK,
Samuelis FROM THE *Jores*
First Discovery to the Year M.DCC.XXXII.

a Gulielmo To which is annexed, *Smithi donatis*
A Description of the Country, with a short Account of the
Inhabitants, their Trade, Religious and Political State, and the
Constitution of the Courts of Justice in that Colony.

*Lo ! swarming o'er the new discover'd World,
Gay Colonies extend, the calm Retreat
Of undeserv'd Distress. ———
—— Bound by social Freedom, firm they rise;
Of Britain's Empire the Support and Strength. THOMSON.
Nec minor est Virtus, quam quærere, parta tueri.*

By WILLIAM SMITH, A. M.

L O N D O N :

Printed for THOMAS WILCOX, Bookseller at *Virgil's Head*, opposite the
New Church in the Strand.

M.DCC.LVII.

1756

Spring 2016

Swift, Jonathan. *A Tale of a Tub. Written for the Universal Improvement of Mankind. Diu multumque desideratum. To which is added, An Account of a Battel between the Antient and Modern Books in St. James's Library*. London: Printed for John Nutt, 1704. First edition.

Octavo (7 1/4" x 4 3/8", 184mm x 113mm). Binder's blank, A⁶ B-X⁸ Y² [\$4], binder's blank; 168 leaves; [12], 322, blank. Collated perfect with the Teerink-Scouten copy (Penn PR3724.T3 1704).

Bound in contemporary (?) full grained calf with a single gold fillet border. Single gold fillet on edges of covers and on turn-down. On the spine, five raised bands with broken single gilt fillet. Panels with single gilt fillet top and bottom. Title gilt in second panel, date at tail. Head- and tail-piece with five gilt strokes. Marbled end-papers. All edges gilt.

Slight wear to joints. Rear free end-paper precarious. Fresh and tight; a truly lovely copy.

Priority of issue has never been established, but the present item leaves blank the word "*uterinus*" on p. 320, line 10.

A Tale of a Tub was Swift's first major published work. It is nominally a satiric allegory about the Western Church: (St.) Peter, Jack (Calvin) and Martin (Luther) inherit (and subsequently alter) "coats" from their "Father"; it is densely allusive and sardonic, replete with jibes at coevals and with artificial hiatuses (wittily described – huge, small, well-argued etc.) in the manuscript. It is riddled with digressions, such that the *Tale* is several, and takes on many subjects; to wit:

I have one Word to say upon the Subject of *Profound Writers*, who are grown very numerous of late ; And, I know very well, the judicious World is resolved to lift me in that Number. I conceive therefore, as to the Business of being *Profound*, that it is with *Writers*, as with *Wells* ; A Person with good Eyes may see to the Bottom of the deepest, provided any *Water* be there ; and, that often, when there is nothing in the world at the Bottom, besides *Dryness* and *Dirt*, tho' it be but a Yard and a half under Ground, it shall pass, however, for wondrous *Deep*, upon no wiser a Reason than because it is wondrous *Dark*.
p. 217

The *Battel between the Antient and Modern Books* is a literal one; the books themselves quarrel, rather than their authors or readers. It includes an attack on Richard Bentley and William Wotton, who questioned the authenticity of certain ancient texts. There is a third work in the collection, though not mentioned on the title-page, in epistolary form: *A Discourse Concerning the Mechanical Operation of the Spirit. In a Letter To a Friend. A Fragment*. It is largely an attack on religious fanaticism, and on eccentric forms of worship. Altogether the book shows Swift's mind at its sharpest, and is a wide if highly distorted window onto the intellectual world of the late seventeenth century.

Teerink-Scouten 217, Rothschild 1992.

\$3,750.

Symons, Arthur (ed.). *The Savoy*. Illustrated by Aubrey Beardsley (et al.). Three volumes comprising all (eight) issues. London: Leonard Smithers, 1896.

Octavo (10" x 7 5/8", 255mm x 192mm).

Vol. I: 1⁴ 2-10⁸ A⁸ B-M⁸ [\$2 2-10; \$1 B-M]. 172 leaves, pp. (illustrations included in pagination) 1-13 14-170, [2], 21-13 214-206. With tipped in Christmas-card at end of issue 1 (10⁸). With many illustrations.

Vol. II: A⁸ B-F⁸ G² 2A⁸ 2B-F⁸ 2G²(-2G2) 3A⁸ 3B-E⁸ 3F². 141 leaves, pp. (illustrations included in pagination) 1-15 16-110, 21-11 212-100, 31-11 312-92. With many illustrations.

Vol. III: A⁸ B-E⁸ F⁴ G² 2A⁸ 2B-E⁸ 2F⁸(-F8) 3A⁸ 3B-F⁸ 3G⁴. 145, pp. (illustrations included in pagination) 1-11 12-100, 21-13 214-96 31-13 314-101, [3]. With many illustrations.

Bound in publisher's blue buckram with gilt pictorial covers designed by Aubrey Beardsley. On the spine, title, editor, number, publisher and date gilt, and a gilt ornament within a rectangular fillet. All edges uncut (i.e., untrimmed) Vol. II 2A2.3 unopened; vol. III, 3G3.4 unopened.

Mild rubbing to corners. Head- and tail-pieces bumped. Vol. I 10⁸, in which the Christmas-card has been tipped, is detached. Edges of text-block browned, otherwise remarkably clean. Beardsley's gilt designs to the covers are quite fresh. A splendid set, utterly unsophisticated.

Conceived by Symons, Beardsley and Smithers (the publisher infamous for his pornography), *The Savoy* features short stories, poems, essays and reviews, along with many illustrations (thirty-two by Beardsley, ten by William Blake), from bright names in the late-XIXc firmament: Symons and Beardsley, George Bernard Shaw, William Butler Yeats, Max Beerbohm, Havelock Ellis, Joseph Conrad, Ford Madox Heuffer (later Ford), Paul Verlaine, Ernest Dowson and Edmund Gosse *inter alia*. Swimming against the current of criticism that continues today, Symons articulates the periodical's *modus operandi*:

We have no formulas, and we desire no false unity of form or matter. We have not invented a new point of view. We are not Realists, or Romanticists, or Decadents. For us, all art is good which is good art. Vol. I, p. [5].

Alas, its reception by the public was not as warm as that by the critics. Initially quarterly, it accelerated to monthly by the second half of the year, whence the eight issues. Symons in his editorial note to the final issue (vol. III, p. [7]) announces the publication of the three-volume set with Beardsley-designed covers, of which the present item is an example. It was an efflorescence that could not persist; even so, it leaves us with Havelock Ellis's immortally wise words about populism:

For it may be a foolish fancy, but I do not like drinking at those pools which are turbid from the hooves of my fellow creatures; when I cannot get there before the others I like to wait until a considerable time after they have left. I could not read my Catullus in peace if I had an uneasy sense that thousands of my fellow creatures were writing to the newspapers to say what a nice girl Lesbia was, and how horrid a person Gellius, condescending to approve the poet's fraternal sentiments, lamenting the unwholesome tone of his Atys. Vol. III, p. 36.

\$4,500.

Borges, Jorge Luis. *Other Inquisitions 1937-52*. London: Souvenir Press, 1973. First UK edition. Moderate sunning to spine, rear an flaps of dust-wrapper. Ownership signature on first free end-paper. Else fine. *Signed* by author in late, crabbed hand on first free end-paper. \$1,750.

Bukowski, Charles. *poems written before jumping out of an 8 story window*. Salt Lake City: Litmus, 1975. First edition with correspondence, second printing. Moderate sunning to spine of photographic printed card wraps (as issued). Else fine. *Signed* by Bukowski on title-page. One of perhaps 400 copies. This edition contains eighteen poems, including "Cows in Art Class", all printed in the same format (i.e., does not include illustrations of cows printed in orange as in the first printing), as well as an additional section: "Letters from Buk", containing six letters. \$375.

Burroughs, William. *Naked Lunch*. NY: Grove Press, 1962. First American edition, first printing. Light rubbing to fore-corners of dust-wrapper. Tiny chips to head and tail of dust-wrapper. Else fine. *Signed* and dated (12/17/87) by Burroughs on title-page. \$4,500.

Camus, Albert. *Œuvres Complètes* with *Carnets*. Seven volumes. Illustrated by Borès, Cavaillès, Garbell, Guirmand, Masson, Pelayo and Carzou. Paris: Imprimerie Nationale, 1962. Quarto (10 11/16" x 8 5/16", 273mm x 210mm). Numbered 12 of an edition of 200, in which each volume contains an hors-texte suite of color lithographs and one signed and numbered lithograph, of a total edition of 5,200, of which 5,000 are for sale. Printed on Arches paper. Quires loose (as issued) in original quarter vellum over purple paper board wraps around paper wraps (with publisher's glassine). In publisher's purple board slip-cases. Slip-cases a little faded, rubbed in places and splitting a little. Else fine. With original prospectus and advertisement of seventh volume. \$3,750.

Donleavy, J.P. *The Ginger Man*. Paris: The Olympia Press (The Traveller's Companion, No. 7), 1955. First edition, with "Francs : 1.500" printed on rear cover. Minor rubbing to corners. Spine wrinkled from paste. Faint and superficial (maximum depth of 1/4") damp-stain to first forty pages and last fifteen pages. Lower 1 1/2" of gathering 11 inadvertently folded up before binding, resulting in a small triangle of raised sheets. Else fine (without dust-wrapper, as issued). *Signed* by author on title-page. Presented in custom clam-shell box. \$2,750.

Eco, Umberto, trans. William Weaver. *How to Travel with a Salmon*. New York: Harcourt, Brace & Company, 1994. Stapled small quarto (5 15/16" x 4 7/16", 152mm x 113mm) pamphlet. Issued as publicity for the collection *How to Travel with a Salmon and Other Essays*. *Signed* by Eco on first page. When I presented this item to Eco, he said "good; I don't have one of these!" and took it from me. Fortunately I had a second, which he signed. \$45.

García Márquez, Gabriel, trans. Gregory Rabassa. *One Hundred Years of Solitude*. New York: Harper & Row, 1970. First edition, first issue. Some wear to corners of dust-wrapper. Spine of dust-wrapper a little sunned. Else fine in "second state" dust-wrapper. Several first issue points: no numerical code to p. 422, \$7.95 and 0270 code to dust-wrapper, "First edition" on verso of title-page. Peter Stern notes that both states of the dust-wrapper have been noted with review copies. *Signed* by translator on title-page. \$2,250.

Ginsberg, Allen. *Howl and other poems*. San Francisco: City Lights Pocket Bookshop, 1956. First edition, first issue (with pasted card wrap). Moderate staining to edges of pasted wraps (some from paste), and mild sunning to spine. 1/2" split at tail. Else fine. *Signed* by author on title-page and by dedicatee of Howl, Carl Solomon, at beginning of poem (p. 9). Only one copy with Solomon's signature at auction since 1975 (1992 reappearing in 2005) on ABPC. Presented in custom clam-shell box. \$17,500.

Hardy, Thomas. *Tess of the D'Urbervilles. A Pure Woman*. London: Macmillan and Co., 1926. One of an edition of 325 printed on large paper and *signed* by Hardy. Tiny chip to tail of dust-wrapper, and closed tear to front hinge at tail of dust-wrapper. Horizontal closed crack to spine (1 1/4"). Spine mildly evenly sunned. Else fine in publisher's slip-case (some tanning; else fine). Fore and lower edges untrimmed. With prospectus. Presented in custom clam-shell box. Dust-wrapper is remarkably bright and clean. \$5,950.

Heaney, Seamus. *North*. London: Faber and Faber, 1975. First edition. Moderate sunning to upper edge and spine of dust-wrapper. Usual moderate browning to end-papers. Else fine. *Inscribed* and dated (July 1976 in Wicklow) to Farida Majid with two lines of verse: "We men of the north had a word to say/ And we said it then in our own dour way..." \$3,250.

Irving, John. *Setting Free the Bears*. NY: Random House, 1968. First edition, first printing of author's first book. Minor bumps to tail and lower edge of back of dust-wrapper. Rubber price-stamp on first free end-paper. Else fine. *Signed* by author on title-page. \$3,950.

King, Stephen. *The Shining*. NY: Doubleday, 1977. First edition. Mild rubbing to fore-corners of dust-wrapper. Light bumps to upper and lower edges of front of dust-wrapper. Mild bumps to heel and crown of dust-wrapper, with some small chips. Light, even sunning to edges and spine of dust-wrapper. Mild rubbing to head of spine. Price-clipped. Bumps to heel of spine. Else fine. With review slip (with Canadian imprint, not unusually, according to L.W. Currey) laid in. *Signed* by King on title-page. \$4,750.

Larsen, Carl, and James **Singer** (eds.). *The Beat Generation Cook Book*. Illustrated By D.G. Christian. New York: 7 Poets Press, 1961. Yellow illustrated card wraps. Edges bumped. Tiny stains to rear cover. Else fine, without the usual rusting of the staples and consequent loose pages. Absurd, jaded, self-deprecating; it lives up to its name – for it contains all the ingredients of Beatnik culture. \$225.

Lee, Harper. *To Kill a Mockingbird*. Philadelphia: J.B. Lippincott, 1960. Advance reading copy. Bound in card-wraps. Minor rubbing to corners, moderate damp-stain at spine. Else fine. Lee's first novel in one of its very first printed forms, extremely scarce, especially in this condition. Presented in custom clam-shell box. \$14,500.

Lowell, Robert. *Lord Weary's Castle*. NY: Harcourt, Brace and Company, 1947. Second edition (?), with dust-wrapper announcing the Pulitzer Prize for 1947 on the front flap. Rubbing to fore-corners and cover of front of dust-wrapper. Small chis to head of dust-wrapper. Closed tear to upper edge of rear of dust-wrapper, with diagonal creases. Price-clipped. Mild bumps and rubbing to corners of boards and to head and tail. Else fine. *Inscribed* by Lowell on first free end-paper to Ruth Witt-Diamant, Professor of poetry at San Francisco State and founder of the SFSU Poetry Center, who hosted Lowell at her home on

Willard Street. Lowell thanks Witt-Diamant for “Making me acquainted with this whole unwearied western world”. With Witt-Diamant’s ownership sticker on first free end-paper. Presented in a custom slip-case with felt-padded chemise. \$1,750.

Mailer, Norman. *The Naked and the Dead*. NY: Rinehart, 1948. First edition (with Rinehart logo and blurb by Stanley Rinehart on flaps of dust-wrapper). Faintest rubbing to front fore-corners and to heel of dust-wrapper. Else fine. *Signed* by author on title-page. An unusually nice copy, square and bright. Presented in a custom silk clam-shell box. \$7,500.

Neruda, Pablo, trans. James Wright and Robert Bly. *Twenty Poems*. London: Rapp & Whiting, 1968. First UK edition, originally published in US in 1967. Slight rubbing to extremities of dust-wrapper; diagonal creases to lower edge of front and upper edge of rear of dust-wrapper. Very good. *Inscribed* to Farida Majid and dated (1972, London(?)) with a double-flower doodle by author on first free end-paper. The inscription in Neruda’s characteristic green ink. Also *signed* by translator (Bly) on title page. \$3,500.

Thompson, Hunter S. *Fear and Loathing in Las Vegas and Other American Stories*. NY: Modern Library, 1988. *Signed* by Thompson, Ralph Steadman (illustrations, signed later), Terry Gilliam (co-writer of screenplay and director of film, signed later), Johnny Depp (star of film) and Laila Nabulsi (producer of film). With program from Times Square event on May 21st (1998, one day before general release of film), at which the book was signed, laid in. \$2,750.

Thompson, Hunter S., ed. Douglas Brinkley. *Fear and Loathing in America. The Brutal Odyssey of an Outlaw Journalist 1968-1976*. Introduced by David Halberstam. NY: Simon & Schuster, 2000. First edition, first printing. Approximately 300 copies printed (although not stated). Bound in red leather with gilt title and six raised bands. All edges gilt. Fine (without dust-wrapper, as issued). *Signed* in full by Thompson, Halberstam (Pulitzer) and Brinkley. \$2,250.

Wallace, David Foster. *Infinite Jest*. Boston: Little, Brown, 1995. First edition (dust-wrapper has uncorrected surname of eighth endorser [Vollman for Vollmann], which in my experience was not corrected until the 2nd printing). Faint smudge to bottom edge of text block. Text block slightly bowing at head (typical for this title due to weight). Else fine. *Signed* on publication by Wallace on title-page. \$2,250.

El Bulliana

Abend, Lisa. *The Sorcerer's Apprentices A Season in the Kitchen at Ferran Adrià's elBulli*. New York: Free Press, 2011. First edition, first printing. Fine in dust-wrapper. *Signed* by author and by Adrià on title-page. \$75.

Adrià, Albert. *Los postres de Albert Adrià*. [N.l.]: [n.p.], [1996]. Single-fold dessert menu from El Bulli on mold-made paper with two deckle edges. Diagonal crease to lower edge. Else fine. Printed in black (text) and red (dividing rules). Containing six desserts, of which three (rather, versions of three) appear in the El Bulli archives for 1996 (marked with asterisks):

*Tatin de peras
 *Nuestro Tiramisú
 Timbal de chocolate
 Coco con chocolate blanco
 *Mango al jengibre con naranjas
 Calabaza con té y menta

\$75.

Adrià, Ferran. *The Family Meal. Home cooking with Ferran Adrià*. NY: Phaidon, 2011. First edition. Fine without dust-wrapper (as issued). *Signed* ("con mucho gusto") by Adrià on title-page. \$250.

Andrews, Colman. *Ferran The inside story of El Bulli and the man who reinvented food*. New York: Gotham Books, 2010. First edition, first printing. Fine in dust-wrapper. *Signed* by author and by Adrià on title-page. \$125.

Brillat-Savarin, Jean-Anthelme. *La Physiologie du Gout ou Méditations de Gastronomie Transcendante; ouvrage théorique, historique et à l'ordre du jour dédié aux gastronomes parisiens*. Paris: Passard, 1852.

Octavo (4 1/4" x 2 11/16", 109mm x 63mm).

Bound in contemporary deep-purple-to-brown fine-grained morocco, with single-gilt fillet and single-blind fillet. On the spine, four raised bands. Panels single-gilt ruled top and bottom. Title gilt in second panel. Sky-blue end-papers. With tricolor marking ribbon. Edges untrimmed.

Fore-corners lightly rubbed. Rear lower fore-corner worn at the turn-down; color-restored. Front joint superficially cracked. Spine moderately evenly sunned. Rear hinge superficially cracked. Scantest foxing.

A delightful small-format edition of Brillat-Savarin's posthumous treatise on gastronomy, including his famous aphorisms, my favorite being no. 14: "Un dessert sans fromage est une belle à qui il manque un œil" (a dessert without cheese is like a beautiful woman missing an eye).

Oberlé 158.

\$450.

[**La Chesnay des Bois**, François-Alexandre Aubert de, Jean **Goulin** & Auguste **Roux**?]. *Dictionnaire portatif de Cuisine, d'Office et de Distillation: Contenant la maniere de préparer toutes sortes de viandes, de volailles, de gibier, de poissons, de légumes, de fruits &c. La façon de faire toutes sortes de gelées, de pâtes, de pastilles, de gateaux, de tourtes, de pâtés, vermicel, macaronis, &c. Et de composer toutes sortes de liqueurs, de ratafiats, de syrups, de glaces, d'essences, &c. Ouvrage également utile aux Chefs d'Office & de Cuisine les plus habiles, & aux Cuisinieres qui ne sont employées que pour des Tables bourgeoises. On y a Joint des Observations médecinales qui font connoître la propriété de chaque Aliment, relativement à la Santé, & qui indiquent les mets le plus convenables à chaque Tempérament. Dernière Édition.* Paris: chez Lottin le jeune, 1770. Second edition?

Octavo (6 7/16" x 4", 165mm x 102mm). a⁸ A-V⁸ 2V⁸ X-Aa⁸ 2A-Aa⁸ [\$4; roman minuscule numerals used for signing; from 2A, \$1 marked *Partie II.*; -A3; 2O3 missigned 2Oij; V duplicated]. 400 leaves, pp. i-v vj-viii ix x-xvj, 1 2-320 305-384, 21 22-382, [2].

Bound in contemporary dappled calf, with a gilt rule on the edges of the covers. On the spine, five raised bands with gilt dashed rolls. Panels with gilt fillet border (double left-and-right) and gilt floral ornaments. Title "DICTIONN/ DE/ CUISINE" gilt on brown morocco in second panel. Head- and tail-pieces with gilt dashed roll. French curl marbled end-papers. All edges of text-block stained red.

Fore corners worn. Some scratches and cracks to covers. Hinges and spine cracked, but not effecting the strength of the joints. Minor toning and cracking to fore-edge of first several pages (not affecting text). Text bright, binding tight.

With "Lottin jeune" *signed* in an early hand on a2^v.

The signature of "Lottin jeune" (Antoine-Prosper Lottin, 1733-1812), the publisher, on the verso of the title-page is a means of ensuring that the book is genuine and not a piracy; several other books (i.e., Barcelona Athenæum [Ateneu Barcelonès] GOd 1011, viewable on-line) bears the signature of Lottin in the same place. It does not seem that this was done to all copies; perhaps a portion of the books was signed, or it could be requested on-demand, as it were.

The first edition of this vast and dense compendium of all things relating to food – the kitchen, the pantry, the distillery and the dispensary – was published in 1767. Its attribution to La Chesnay des Bois et al. is tentative, suggested by Vicaire (vi.) but never confirmed. The 1772 "nouvelle édition" is a good deal more common than our "dernière édition" of 1770 (the authenticity of which is taken out of doubt by the signature of Lottin), with no copies in institutional libraries and only one copy at auction (Swann; Dec. 2, 2004; lot 79). Most entries end with an *Observation médicale*, discussing the nutritive and therapeutic value of the foodstuff discussed. Although the book contains recipes, it is not really a cook-book, but guide-book through the vast French larder of the time of Louis XVI.

Reprinted in Payot-Rivage's series *Les grands classiques de la gastronomie*.

Bitting 543, Cagle/Taste 162, Drexel 516, Oberlé 124 (1772) p. 94, Vicaire 276 (1767), Simon 499 (1767).

\$650.

Mountrose, I.L. *The Hand-Maids of Java or, recipes for baked-goods to eat alongside coffee*. [Oxford]: Bodleian Press, 2014.

Octavo: (7 1/2" x 8 1/4", 191mm x 135mm). *A*⁸. 8 leaves, pp. [1], blank, [12], blank, [1]. Pamphlet, sewn with red thread. Unbound. Approximately 85 copies printed; the type has been struck.

This booklet was printed in Oxford at the Bodleian Press (also called the Bibliography Room), using type (with pre-1800 character forms and ligatures) and a mid-XIXc Albion press from the Oxford University Press, on Zerkall mould-made paper. Containing eight recipes and an essay on the nature of baking, the pamphlet is a small but heart-felt offering. A colophon on the final page reads:

Libellum manu & mente complectēris
manu Montrofae auctoris impreffum
cum Paulo W. Nash adjutore
typis Bodleianae
MMXIV

which might be translated:

The little book you grasp in hand and mind
was printed by the hand of the author, Mountrose,
with the assistance of Paul W. Nash
at the Bodleian Press
2014

Nash superintended the Bodleian Press until 2015, when it was transferred to the Bodleian Library proper; until then it had been for several years in residence at the Story Museum, Oxford. *Signed*.

\$45.

IV. Children's & Illustrated

Carle, Eric. *The Very Hungry Caterpillar*. NY: The World Publishing Company, 1969. First edition, first printing. Glazed pictorial boards. Tiny closed tear to lower edge of front of dust-wrapper. Faintest trace of damp-staining to lower edge of front of dust-wrapper. Head of dust-wrapper bumped. Price-clipped. Head bumped, with trace of damp-stain. Else fine. *Signed* 'with love', and with a drawing of a caterpillar, by Carle on verso of title-spread. Presented in a custom slip-case with chemise. Through correspondence with the Eric Carle Museum of Picture Book Art we have confirmed that our item is a rare true first issue of the first edition. *Grolier Children's 100, New York Public Library 100, National Education Association 100*.

\$27,500.

Sendak, Maurice. *Pictures by Maurice Sendak*. [NY]: Harper & Row, 1971. Numbered 484 of a special edition of 500, printed on fine paper and with a previously unpublished *signed* drawing. With a small mark to the inside of the front of the publisher's elaborate pictorial clam-shell box, and a small puncture to the inside of the rear of the box. Some of the drawings' edges are bumped. With original prospectus. In publisher's carton. An unusually nice copy. Hanrahan A78.

\$2,500.

Thompson, Kay. *Eloise at Christmastime*. Illustrated by Hilary **Knight**. NY: Random House, 1958. First edition, first printing (with dust-wrapper coded 9-58, i.e., Sept. 1958). Mild rubbing along upper and lower edges of dust-wrapper. 1/16" band of darkening at upper edge of dust-wrapper. Two small (3/4" and 1/2") closed tears to bottom edge of rear of dust-wrapper. Closed tear (3/4" on hinge of front flap of dust-wrapper). Price-clipped. Else fine. *Signed* by Thompson on verso of first free end-paper and inscribed by Thompson ("and me eloise" along with "me weenie" and "me skipperdee") on frontispiece.

\$4,500.

Cartier-Bresson, Henri. *France*. Text by François **Nourissier**. NY: The Viking Press, 1971. First US edition. In dust-wrapper and publisher's card slip-case. *Signed* by Cartier-Bresson on title-page. \$1,250.

Inscribed to Harvey Zucker

Frank, Robert. *The Lines of My Hand*. Tokyo: Yugensha (Kazuhiko Motomura), 1972. First edition. Fine (without dust-wrapper, as issued) in publisher's black slip-case and in original shipping carton, with mounted photograph (*New York City, 1948*), marking it as one of an edition of 500, from a total edition of 1,000 (with a different photograph). Complete with Japanese text booklet laid in at rear. Presented in a custom box with chemise. *Inscribed* and dated (May 6th 1994) on p. 2 by Frank to Harvey Zucker, a founding member of the Photographic Historical Society of New York and proprietor of A Photographer's place, which closed in 2001. As Andrew Roth put it, "I have conducted an interview with the book merchant Harvey Zucker, who, single-handedly and despite himself, established the out-of-print, rare photography book market at his legendary SoHo store, A Photographer's Place. It was the first of its kind; nothing has replaced it since it closed in 2001." Zucker, who died in 2015, was himself a photographer, and his daguerrotypes are in the collections of the George Eastman House and the Smithsonian. Parr & Badger, *The Photo Book* 1.261. \$25,000.

Frank, Robert. *Come again*. Göttingen: Steidl, 2006. First edition. Fine paperback (as issued; an unusual binding, consisting of three stitched gatherings, hot-glued so as to be visible with no additional wrap, such that the front cover is in fact the first folium of the first gathering, with an opaque white tape of 5 1/8" with the photographer's name and the title, beginning 2 1/8" below the crown) in fine card slipcase. *Signed* by Frank on title-page. Presented with Steidl publicity materials and program from NYPL event (September 30, 2006) before which Frank pre-signed copies sold by the library (of which this is one); the event was ended abruptly as Frank was seated at the signing-table, was rushed by the crowd and immediately escorted away by security. \$1,250.

Gerry, Leslie. *New York Reflections*. [Whittington]: The Whittington Press, [2015]. Text by Jan **Morris**. Numbered 6 of an edition of 55 *signed* by Gerry of a total edition of 70. With twenty-six full-color digitally-printed double-page plates. Text excerpted from Morris's *Manhattan '45*. Printed on Zerkall mold-made paper (text) and Moulin du Gue mold-made paper (plates). Bound in quarter grey cloth over pictorial boards. In clam-shell cloth box with two inset printer-leather circles (N Y) and two inset full-color printed metal plates. The corners of the clam-shell box were slightly bumped in transit, and will be replaced by Gerry in the coming weeks. Gerry, an Englishman, visited New York to sketch and photograph the City of New York, and returned to his Cotswolds home to convert them into paintings and then digital images, printed using an avant-garde digital UV flat-bed Senecio press. The result is vivid, heart-felt and witty. An exceptional publication. \$3,750.

Karsh, Yousuf. *Ernest Hemingway*. 1957. Vintage gelatin silver print. Print 10 13/16" x 8 3/8"; sheet 13 7/8" x 10 7/8". Unusually heavy-weight paper. *Signed* by Karsh on the left beneath the image. Framed under museum-glass (such that the photograph is removable). Karsh reflected on meeting Hemingway:

I expected to meet in the author a composite of the heroes of his novels. Instead, in 1957, at his home Finca Vigía, near Havana, I found a man of peculiar gentleness, the shyest man I ever photographed – a man cruelly battered by life, but seemingly invincible. He was still suffering from the effects of a plane accident that occurred during his fourth safari to Africa. I had gone the evening before to La Floridita, Hemingway's favorite bar, to do my "homework" and sample his favorite concoction, the daiquiri. But one can be overprepared! When, at nine the next morning, Hemingway called from the kitchen, "What will you have to drink?" my reply was, I thought, letter-perfect: "Daiquiri, sir." "Good God, Karsh," Hemingway remonstrated, "at this hour of the day!"

\$7,500.



J. S. Arap

Pryor-Johnson Rare Books

pryorjohnsonrarebooks.com

pryorjohnsonrarebooks@gmail.com

1082 Madison Ave.
New York, NY 10028

1 (212) 452-1990