

Pryor-Johnson Rare Books

New York Rare Book Week
9-10 March 2019

Hand-list.

Askha[m], Anthony. *A litle Herball of the properties of Herbes. newly amended & corrected, nyth certayn Additions at the end of the boke, declaring what Herbes hath influence of certain Sterres and constellations, wherby maye be chosen the best and most lucky tymes and dayes of their ministracion, according to the Moone beyng in the signes of beaue[n] the which is daily appointed in the Almanacke*. London: Ihon Kynge, 1550 (M. D. L. the.xii.daye of February) [i.e., 1561?].

Octavo (5 5/16" x 3 7/16", 136mm x 87mm): 2 binder's blanks, A-K⁸, 2 binder's blanks [\$5; –A.i., B.ii., K.iii.; E.iii. mis-signed "E.iiii."]. 80 leaves, pp. [1] title, blank, [155], blank, 2 blanks.

Bound in crushed brown morocco by Zaehnsdorf (gilt-stamped to lower edge of front turn-down). With gilt fillet along edges of boards. Seven gilt strokes to head- and tail-piece. Double gilt fillet on turn-downs. On the spine, two raised bands, author, title and printer gilt (ASKHAM'S HERBALL – KYNGE).

Boards bowed slightly. First and last free end-papers toned at edges. A1 is a modern facsimile; A1-8 mounted on modern paper, with some damage to the edges of the pages, seldom affecting text. F.v. with a modern paper support along bottom edge. A.i.-iiii., C.i. and K.i. reinserted on stubs. Quires C-E, F.i. and F.iii. with small (ca. 1/2") koji-paper repairs to a wormhole at the upper inner margin, seldom affecting text. Overall, a clean text-block with occasional finger-smudges or ink-blots and marginalia in an early hand.

In an early hand (the same as the marginalia?) the antepenultimate and penultimate blank pages are covered with manuscript pen-exercises, and the ultimate blank is covered with manuscript herbal remedies and (nonsense?) sentences. The penultimate blank page bears the names of George House (most frequently), Thomen House and John Bachelier. On the antepenultimate blank page the price paid for the book is 0—14—0. The text is black-letter throughout, and there are a few wood-cut initials and a wood-cut tail-piece at the end. The margins of the current item are superior to the University of Wisconsin copy (on EEBO, = STC 857). All copies other than ours of which we know are lacking the final blank (K8).¹ K5^r-K7^r comprise an index, which is of limited use as the book is unpaginated. No copies recorded at auction, fewer than 10 copies in institutional libraries.

Askham (sometimes Ascham) was the younger brother of Roger Askham, the foremost hellenist of XVI^c England. Eventually prominent as an astrologer, he published this herbal first; the given date is 1550, but the STC disbelieves it and suggests 1561 on the evidence of the Stationers' Register, which was only kept from 1554.² It is far from clear that a date of 1550 for the present item is out of the question. Askham's involvement is with the almanac, which *was* perhaps printed in 1550. The herbal itself is an adaptation of Richard Banckes's herbal of 1525, the first English herbal.

John Bachelier could be one of many members of the Ba(t)chel(d)er family of Surrey active in the late XVI^c. House was a common enough surname in the period.

H.M. Barlow, "Old English Herbals" in *Proceedings of the Royal Society of Medecine* 6 (1913) 108-149 repr. London: John Bale, 1913, 15; ESTC S104418; E.S. Rohde, *The Old English Herbals*. London: Longmans, 1922; 59-60 (Powell imprint).

\$3,950.

1 Barlow 14: "exceptionally scarce". Ibid., 15 suggests that our item was printed in 1556/7.

2 The record reads: "Recevyd of John kynge for his lycense for the pryntinge of iij bokes the one Called the lyttle herball the ij^{de} the greate herball the iij^{de} the medysine for horses" and is undated, but appears second in a section of books registered from 30 November 1560 to 8 March 1561. It is not certain that we should conflate "the lyttle herball" with "a litle herball".

FIRST EDITION, FIRST ISSUE, FIRST STATE

Carle, Eric. *The Very Hungry Caterpillar*. New York: The World Publishing Company, [1969]. First edition, first printing in a first-state dust-wrapper. Glazed pictorial boards. Tiny closed tear, faintest trace of damp-staining and bump to lower edge of front of dust-wrapper. Head of dust-wrapper and of spine slightly bumped and faintly damp-stained. Upper and lower corners of front flap price-clipped (as was Carle's own copy). 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. With A3450 code on the rear of the dust-wrapper, and a full number line and "Printed in Japan" on the copyright page. Collated perfect with Carle's own copy (described in the Grolier Children's 100). Grolier Children's 100, New York Public Library 100, National Education Association 100. \$22,500.

BIBLIOTHECA SUNDERLANDIANA 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 Ladrones, 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 Customs, 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. Abroblo 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 Brittania. 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 Inhabitahts [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 rather 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 good and tight, and square.

Armorial bookplate of Wharton on first free end-paper of all three volumes. 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.

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.

Perhaps most remarkable about the copy is the full and florid signature of George Spencer, 4th Duke of Marlborough (1739-1817) along with the date. 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 – thus putting into question its characterization by others as the "best" edition).

\$24,500.

ANNOTATED BY CANON H.P. LIDDON, THE FIRST DARWIN APOLOGIST

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

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, $_21$ $_22$ -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, $_21$ $_22$ -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 green cloth 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 A2^v of vol. II) 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 and Darwin served together 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: Rivintgons, 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.

\$22,500.

Schilpp, Paul Arthur (ed.). *Albert Einstein: Philosopher-Scientist. The Library of Living Philosophers Volume VII*. Evanston, Illinois: The Library of Living Philosophers, Inc. 1949. First edition (L-G).

Octavo (9 1/4" x 6 1/4", 236mm x 159mm). Limitation leaf, *i-v* vi-xvi, 1 2-781, 3 blanks. With portrait photographic frontispiece and a facsimile illustration of Einstein's hand-writing.

Bound in brown beveled leatherette. Einstein's signature gilt to front board. Title, series and publisher gilt to spine. Top edge gilt. Fore and lower edges untrimmed. In publisher's brown pebbled slip-case.

Near fine. Small (1") closed diagonal tear to fore-edge of p. 1/2, not affecting text. Scattered pencil under-lining pp. 3-13. Many gatherings unopened from p. 163 to end. The slip-case is worn at the corners, and a small portion of the fore-edge.

Numbered 409 of an edition of 750 printed from type, of a total edition of 760 (ten for presentation), signed by Einstein ("Albert Einstein . 49.") on the limitation page. This copy with an additional inscription from the editor, Schilpp, on the half-title-page, dated December 1964.

Schilpp was the founding editor of the *Library of Living Philosophers*, a series running from 1939 through the present. In addition to Einstein, the series has published volumes on philosophers such as Bertrand Russell, Jean-Paul Sartre and Umberto Eco. Its *raison d'être* was to allow philosophers the chance to address questions or controversies engendered by their work. In those sections where the text is translated, the German faces the English. In addition to Einstein's autobiographical notes, there are contributions from other physicists and philosophers, i.a., Louis de Broglie, Niels Bohr and Kurt Gödel.

The present copy was given by Schilpp — who served as series editor until 1981 — to Dr. J.B. S-----, a dentist who, during the Depression, treated patients for what they could afford (much to the chagrin of his wife). It was passed to Dr. S-----'s son-in-law, a physicist, and then to his grand-daughters.

\$9,500.

Eliot, T.S. *The Waste Land*. New York: Boni and Liveright, 1922. First edition in book form, first 500 copies (numbered 325), first state.

Lacking dust-wrapper (flaps laid in at rear). A little fading to the spine, some bumps to the fore-corners. With an early ownership signature (February, 1923) to the first free end-paper. Else fine in flexible black cloth with the title gilt to the front cover and author, title and publisher gilt to spine.

The first state of *The Waste Land* is determined by the following issue points, all present:

1. The mechanical number-stamp on the copyright page is 5mm tall.
2. The “a” in “water”, page 22 line 8, is missing (“w ter”).
3. The “a” in “mountain”, page 41 line 12, is present.

The Waste Land ranks as one of the most consequential publications of the twentieth century. Elevated into the ranks of English poetic modernism with the publication of *The Love Song of J. Alfred Prufrock* in 1915 and nourished by a continuing friendship with Ezra Pound, Eliot offered *The Waste Land* as his sophomore major publication. Eliot is not an imagist exactly, but the poem is characterized by a succession of sharp planes rather than by a soft tumbling through narrative. Like its rough coeval *Ulysses*, *The Waste Land* is built on a thicket of reference and intertext; as such it is a sort of skeleton key to the placement of Eliot in the literary landscape.

Horace Liveright bought the publication rights to the poem at a dinner in January of 1922, at which he also bought *Ulysses* and a work of Pound’s (his translation, I think, of Remy de Gourmont, *The Natural Philosophy of Love*) — perhaps the most consequential dinner in literary history. Eliot published the poem in his literary magazine *The Criterion* in the United Kingdom in October; *The Dial* published the poem in the US in the same month; the present item is the first edition of the work in book-form. The first edition was limited to 1,000 copies, but done in two 500-copy halves, the first distinguished by the floppy black cloth.

Gallup A6a.

\$6,950.

Eliot, T.S. Typed letter, signed, to [Maxwell] Bodenheim. 9, Clarence Gate Gardens, [London] N.W. 1, 2nd January, 1921.

Two sheets of laid paper, watermarked “British Bond”.

Folded in quarters, now flat. Some tiny (<1/8”) points of wear at the edges and center of folds, with a nick or two at the extremities. Very faint toning to the edges. On each sheet, a 3/4” x 3/4” linen square pasted at or just below the upper edge; not repairs — perhaps for laying into a book? Overall, very good.

Eliot responds to Maxwell Bodenheim’s “(undated)” (vs. 5) letter, in which Bodenheim presumably asked Eliot to help him publish poems that he had sent him (vs. 32). Eliot more or less demurs, hinting that “Some day I/ want to force a rather detailed opinion of [*sic*] your poetry upon you.” (vss. 34-35).

Bodenheim, sometimes called the “King of the Greenwich Village Bohemians,” was published together with Eliot in the 1916 *Others. An anthology of the new verse* (ed. Alfred Kreyenborg; New York: Alfred A. Knopf). They met when Bodenheim attempted to “make it” in the London literary scene in the Spring and Summer of 1920. Eliot has written kindly (albeit with veins of ice and antisemitism) of Bodenheim, e.g., to Pound on 30 May 1920: “he is not unintelligent”... and on 3 July 1920: “he is in some ways more intelligent than the native Britons and excites hostility in that and other ways.”

Most of the letter is chatty with a few revealing claims — “I have got used to being a foreigner everywhere,/ and it would fatigue me to be expected to be anything else” (vss. 23-24) — and finally gets round to his thoughts about Bodenheim’s poetry.

The Letters of T.S. Eliot (ed. Valerie Eliot and Hugh Haughton; New Haven: Yale UP, 2011; revised edition) I.532.³

\$1,650.

PLEASE ASK TO SEE A TRANSCRIPT OF THE LETTER

3 There are two small differences in the published version of the poem; I have written to Professor Haughton for clarification. The provenance given is the estate of Enid Goldsmith, widow of Morton Goldsmith, who together collected art and some letters at their home in Scarsdale, just north of New York City.

Faulkner, William. *Snapes Trilogy (The Hamlet, The Town, The Mansion)*. New York: Random House, 1940-1959. All volumes first edition, first printing.

The Hamlet. NY: Random House, 1940. First edition, first printing. Numbered 63 of a special edition of 250 signed by Faulkner. Bound in half blue buckram over rice-paper boards. Title gilt on spine. Top edge gilt. With faint tanning to upper edges of rice paper. Without original glassine dust-wrapper. Else fine. With bookplate of Kenneth G. Price on front paste-down.

The Town. NY: Random House, 1957. First edition, first printing. Numbered 173 of an edition of 450 signed by Faulkner. Bound in tan buckram with Faulkner signature gilt to front cover. Title gilt on spine. Top-edge stained red, dark and even. In original glassine dust-wrapper. Small chip to upper fore-corner of dust-wrapper. Closed across front of dust-wrapper. Lower 1/2" of tail of dust-wrapper missing. Else fine.

The Mansion. NY: Random House, 1959. First edition, first printing. Numbered 56 of 500 copies signed by Faulkner. Bound in black buckram with beveled edged, title gilt to front cover. Title gilt on spine. Top edge stained blue, dark and even. In original glassine dust-wrapper. Tiniest chips to upper corners of rear of dust-wrapper. Fore-corners slightly fraying. Else fine.

Presented in a custom quarter-morocco clam-shell case. \$11,500.

Fitzgerald, F. Scott. "Tender is the Night" in *Scribner's* magazine January-April 1934 (vol. XCV, nos. 1-4). Four volumes. In orange and black pictorial wraps. With some splits and scuffs to the spines of each volume. January vol. slightly curved. Generally, a very good set of the first appearance of Scott's last novel. Presented in a quarter green morocco clam-shell box.

\$2,500.

Fleming, Ian. *Goldfinger*. New York: The Macmillan Company, 1959. First American edition.

Ian Fleming was one of the greatest bibliophiles and book-collectors of the twentieth century; he also happened to write about a sexy spy. He would have loved this copy of the first "American" edition — in fact printed in England and nearly simultaneous with the British, and a much smaller print-run of his hit Bond novel; it's absolutely pristine. Interestingly, there are two different prices to the front flap: \$2.95 and \$3.00; perhaps this was an advance issue.

\$1,750.

Frank, Robert. *The Lines of My Hand*. Tokyo: Yugensha (Kazuhiko Motomura), 1972.

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 daguerreotypes are in the collections of the George Eastman House and the Smithsonian.

Parr & Badger, The Photo Book I.261.

\$19,500.

ONE OF THREE COPIES KNOWN TO BE SIGNED BY CARL SOLOMON

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. Half-inch split at tail. Else fine. Signed by author on title-page and by dedicatee of Howl, Carl Solomon, at the beginning of the poem (p. 9).

We know of only two other copies signed by Solomon: one, from the Drapkin Library Sale at Christie's (2005; also auctioned in 1992), the other from the Carter Burden collection and now at the Morgan Library (PML 185302). Presented in a custom clam-shell box.

\$17,500.

Joyce, James. *Ulysses*. Shelton, CT: The First Edition Library, N.D. An exact facsimile of the 1922 first addition, down to the raised binding cords under the teal paper wraps. Presented in the publisher's cloth clam-shell box.

\$375.

THE HENRY WILLIAM POOR COPY, BOUND BY THE CLUB BINDERY

Kipling, Rudyard. *Soldiers Three*. Allahabad: A.H. Wheeler (Printed at the "Pioneer" Press; Indian Railway Library No. 1), 1888. First edition, first state (without cross-hatching and without period in "No 1" on title-page).

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. Marbled endpapers. All edges gilt. Original blue pictorial wraps bound in.

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

Ahearn 332.

\$3,750.

Lee, Harper. *To Kill a Mockingbird*. Philadelphia: J.B. Lippincott, 1960. Advance reading copy. Bound in being printed card-wraps. First issue of this ARC; "published in July" was covered in the second issue with an overlay reading "published 11 July" 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. \$11,500.

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, *^s A-O^s P^t; 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. No evidence of repair or replacement of any kind. 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. 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·DVLCI.

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); most copies of the London issue contain the cancel. The Elzevir edition is based on the text containing the cancel. A true second edition (*auctior 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; Grolier *Medical* 100, 34; *Printing and the Mind of Man* 149 (London issue). \$9,500.

THE A.E. NEWTON 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 finally...**

[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): $A^2 B-E^2 \pi 1$ (viz. ${}_3E^2?$) ${}_2A^2(-41+\pi a^2)$ ${}_2B-D^2$ ${}_2E^2(-{}_2E^2)$ ${}_3A^2$ ${}_3B-D^2$ ${}_3E^2(-E^2)$ ${}_4A^2$ ${}_4B-E^2$ ${}_5A^2$ ${}_5B-F^2$. 53 leaves, pp. 1-5 6-19, blank, half-title (to Epistle II), blank, ${}_21-7$ ${}_28$ ${}_25-11$ 11 ${}_213-17$, blank, ${}_31-5$ ${}_36-18$, ${}_41-5$ ${}_46-20$, [4], ${}_51$ ${}_52-16$ 71 ${}_518$, [1], blank. [=106]

Bound in late-XIXc (?) crushed blue morocco, re-backed to style. 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.

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 slip-case with a chemise, enclosed in a clam-shell box.

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:
 With to much knowledge for the Sceptic Side,
 With too much Weakness for a Stoic's Pride,
 He hangs between; in doubt to act, or rest,
 To deem himself a Part of God, or Beast;
 In doubt, his Mind or Body to prefer,
 Born but to die, and reas'ning but to err;
 Alike in Ignorance, his reason such,
 Whether he thinks to little, or too much.
 Epistle II, vss. 1-11 (3B1^{r-v}).

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, *One Hundred Books Famous in English Literature* 43; Hayward 148; Rothschild 1613; Foxon P. 824, 833, 844, 845.

\$12,000.

SIGNED FIRST EDITIONS OF THE FIRST TWO HARRY POTTER BOOKS

Rowling, J. K. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997. First edition, fourth printing.

Octavo. 223 pages: binder's blank, half-title-page, title page, dedication page, 7 8-223, binder's blank.

Bound in original pictorial boards, in pictorial dust-wrapper. With the usual light toning to the margins of the text-block. Else fine in a fine dust-wrapper.

Signed by Rowling on the dedication page.

The first printing consisted of 500 copies in pictorial boards, and 5150 in identical pictorial wraps, both of which were published simultaneously on 26 June 1997. Nigel Newton, CEO of Bloomsbury, noted "that you would sell 500 hardcovers of any good book to public libraries so that edition would be aimed at them. The general edition for the market would be paperback." This also explains why the first two printings were issued without a dust-wrapper; the third printing, as many dealers have noted, was the first with one; Errington is silent on the question of dust-wrappers.

The fourth printing is textually identical to the first with a single exception: on p. 53, Harry's shopping list originally contained "1 wand" twice; this duplicate was removed after the first printing.

This fourth printing also consisted of only 500 copies. Since the first edition of 1997, there have followed eighteen editions 1998–2015. (Recent figures suggest 120 million copies of the *Philosopher's Stone*, and approximately 500 million copies of all of Rowling's titles have been sold in 68 languages to date, now making her the bestselling author in history.)

The first edition of the first in the series of Rowling's seven tales of the boy wizard is perhaps the most consequential children's book of the twentieth century. This is not to malign Alice or Pooh or the Hungry Caterpillar, of course. The cultural impact of Potter — films, theater and amusement parks, to say nothing of the merchandise of various stripes — is peerless. All flows from this item.

Rowling's signature — note that she essentially no longer signs books for individuals, but only for charitable purposes — transforms the present item into a vital kernel of the Harry Potter universe. As the letter of provenance (included with the item) attests, our item was signed by Rowling= at an event at Waterstone's in London in 1998 — presumably around the time of the publication of the second volume (with which the present item is offered).

Errington A1(a).

with

Rowling, J.K. *Harry Potter and the Chamber of Secrets*. London: Bloomsbury, 1998. First edition, seventh printing.

Octavo. 255 pages: binder's blank, half-title-page, title-page, dedication page, 78-251, acclaim and fan-letters in facsimile (4 pages), binder's blank.

Bound in original pictorial boards, in pictorial dust-wrapper. A very good copy, with slight bumping to the crown and heel of the boards, the usual light toning of the text block, and a dust-wrapper with a little wear to the corners of the folds and to head and tail, and a small 3/8" tear, mostly closed, to the top and lower rear at the spine.

Signed by Rowling on the first free end paper.

Errington A2(a).

\$12,500 (the pair).

Salinger, J.D. *The Catcher in the Rye*. Boston: Little, Brown and Company, 1951. First edition of Salinger's first and only novel, with the first-state dust-wrapper.

Some wear to the extremities of the dust-wrapper and moderate even toning to the spine of the dust-wrapper. Price-clipped. Head and tail bumped, lower fore-corner bumped. A little cocked. With the ownership signature (in pencil) of M[orton] R. Goldsmith on the first free end-paper. Very good.

The first-state dust-wrapper is marked by the cropping of the upper edge of Salinger's head in his author-photo on the rear of the dust-wrapper; in later printings, this was removed altogether.

The Catcher in the Rye, Salinger's first and only novel, caused great waves upon its publication in the summer of 1951. It has been censored and excoriated for the salty language and sexual mores of its protagonist, Holden Caulfield; just as well, it is one of the best-selling books of the last century, and one of the most-widely read at school. Its dust-wrapper, which belongs to the instantly-recognized echelon of *The Great Gatsby* and *Catch-22* (also taught widely at schools; can this be the common thread?), is here bright and rich. An indispensable part of any library of modern first editions.

Morton Goldsmith with his wife Enid (née Frank; sister of author Waldo Frank) held a sort of artistic salon — notably attracting Boris Grigoriev, the Russian painter — in their home in Scarsdale, just north of New York City; Morton died in 1971, Enid in 1983.

\$5,950.

Sandburg, Carl. *Rootabaga Stories*. Illustrations and decorations by Maud and Miska Petersham. New York: Harcourt, Brace and Company, 1922. First edition.

Lacking dust-wrapper. Darkened at the spine and faded round the edges of the covers. Some wear to the extremities. Internally quite clean. With a TLS by Sandburg addressed to Maxwell Bodenheim tipped in to the first free end-paper. Bookseller's ticket of The Sunwise Turn bookshop to the rear paste-down. Very good.

The TLS, on *Chicago Daily News* editorial rooms letterhead, reads in full:

Jan.26,1921.

Dear Max Bodenheim:

I think "Advice" is a beautiful little keepsake book. I'm glad you wrote it and that Knopf made a good dress for it. It's a unit. I will not die satisfied till I have had a group of lyrics done in that garb.

You send me a paragraph that is a poem review thumbnail⁴ length, of "Smoke and Steel".

As to the lectures in Chicago, Oh Boy .. ask anybody else among the teeming millions .. I couldn't tell anyone where to begin here.

Faithfully yours,
"Carl Sandburg [*signed*]"

Maxwell Bodenheim, the "King of the Greenwich Village Bohemians," published *Advice* in 1920. He and Ben Hecht founded *The Chicago Literary Times* in 1923, to which Sandburg became a contributor. Bodenheim and Sandburg were published together in the 1916 *Others. An anthology of the new verse* (ed. Alfred Kreymborg; New York: Alfred A. Knopf). Kreymborg did readings at The Sunwise Turn, an avant-garde bastion of the teens and twenties — gathering F. Scott Fitzgerald, Harold Loeb, Robert Frost, John Dos Passos and a young Peggy Guggenheim (who was an unpaid intern) — as did Bodenheim.

Rootabaga Stories collects several fantastical and absurd tales that Sandburg had written for his daughters. The stories are illustrated by the Petershams in a style a little reminiscent of Aubrey Beardsley. A lovely item. \$725.

4 The "i" is inserted superscript in the same green ink as Sandburg's signature.

Smith, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations*. Three volumes. London: Printed for A. Strahan; and T. Cadell, in the Strand; 1786. Fourth edition.

Octavo (8 1/4" x 5", 210mm x 128mm).

Vol. 1: binder's blank, A⁴ B-Ii⁸ Kk², binder's blank [\$4; -A1]. 254 leaves, pp. *i-v* vi-viii, 1 2-499, [1] (errata).

Vol. 2: 2 binder's blanks, $\pi^2(-\pi 1)$ a² B-Kk⁸ Ll⁶, binder's blank [\$4]. 265 leaves, pp. *i-iii* iv-vi, 1 2-518, [6] (appendix, errata).

Vol. 3: 2 binder's blanks, $\pi^4(-\pi 1)$ B-Kk⁸ Ll², binder's blank [\$4; + X5, X8]. 261 leaves, pp. *i-iii* iv-vi, 1 2-465, [1], [50] (index, advertisement).

Bound in contemporary sprinkled calf. On the spine, seven gilt bands (a thick gilt fillet surrounded my gilt dashed rolls) making six compartments. Title gilt to red crushed morocco in the second panel. Number gilt within a gilt oval in the fourth panel. Edges of the text-block sprinkled red.

Hinges cracked; the front board of vol. 1 is tender; otherwise the volumes are fairly robust. Title-piece of vol. 1 partly perished. Fore-corners bumped and worn in places. Toning from turn-downs to first and last few pages. Generally, though, very little foxing indeed. With lovely margins (identical to the Kress copy); fore-deckle preserved in all volumes (1: Ii2, 2: Aa1, 3: Y3 etc.), with one unopened pair of leaves (vol. 2, Bb7.8). Entirely unsophisticated, unlike nearly every copy for sale known to us. With the armorial bookplates of Gordon of Aikenhead on the front paste-down of each volume; ownership signature of John Gordon on the title-page of vol. 1.

Smith revised the *Wealth*, first published 1776, four times before his death in 1790. This third revision is not as substantial as the second (third edition, 1784); its preface acknowledges the assistance of Henry Hop, whose help allowed Smith to treat on "the Bank of Amsterdam ; of which no printed account had ever appeared to me satisfactory, or even intelligible" (vol. 1, p. *iv* [A2^v]). It was the largest print-run at the time of its publication, with some 1,250 copies having been printed. It was also only the second edition to be available in the cheaper octavo format; this edition marks the popularization of Smith's writing. The fourth edition is the basis for essentially all modern texts of the *Wealth*, whose influence on political economy is no greater than its wider effect. It is this edition, for example, which would have influenced the framers of the Constitution.

The intrigue of the present copy is its ownership by John Gordon of Aikenhead (1753†1828). Gordon matriculated at Glasgow University just a few years after Smith stepped down from the chair of Moral Philosophy in order to tutor the son of the Duke of Buccleuch. Gordon was a principal partner in the West Indies trading firm Somervell (later Stirling), Gordon & Co. He amassed enormous wealth through trade via Jamaica (£118,543, some £12M in today's money) and stood as one of the titans of industry in the newly cosmopolitan Glasgow. Thus steeped in the city besotted with Smith, he ran his firm, no doubt, along the principles spelled out in this very book.

ESTC T96679, Grolier *One Hundred Books Famous in English Literature* 57 (first edn.), Kress B.1129, Lowndes V.2417, *Printing and the Mind of Man* (second edn.) 221 (first edn.), Rothschild 1897 (first edn.), Tribe-Mizuta 30.

\$12,500.

**PRESENTATION COPY OF THE FIRST HISTORY OF NEW YORK
TO NEW YORK'S FIRST COMPTROLLER, PERHAPS PRE-PUBLICATION**

Smith, William. *The History of the Province of New-York, from the First Discovery to the Year M.DCC.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, A¹ a² B-Kk¹, 3 new binder's blanks [S²; -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; unfoxed. 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 (in a different hand) 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). At first seeking to avoid revolution by siding with the British under Lord North, who proposed granting to the Americans everything short of independence, Smith eventually became a loyalist and emigrated to England. Still, his *History* gave him legitimacy as an expert on New York, for which he hoped to be granted command and territory by the British. Smith served as the 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. The book comprises five historical sections, with the fifth containing a treatment of the legislative and judicial structures in pre-Revolutionary New York.

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, see Stephen Decatur, "The Conflicting History of Henry Dawkins, Engraver" in *American Collector* (Jan. 1939) 6-7.

\$9,500.

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 fine 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.

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.

\$3,950.

Symons, Arthur (ed.). *The Savoy*. Illustrated by Aubrey Beardsley (et al.). Three volumes comprising all issues (eight). 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], 2 1-13 14-206. 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, 2 1-11 12-100, 3 1-11 12-92. 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, 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 in the first issue 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])

To be sure, "Decadent" is the easiest label for the publication, but it is by no means indulgent. Still, 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)

\$3,500.

Terence (Publius Terentius Afer). *Comœdiæ*. Birmingham: John Baskerville, 1772.

Quarto (11 7/16" x 9 1/8", 290mm x 231mm). Binder's blank, $\pi^2(-\pi^2)$ A-Yy4 Zz2, binder's blank [S2; -M2]. 183 leaves, pp. [1] blank, 1-3 4-364. Pp. 203 and 299 misnumbered 303 and 283, as called for.

Bound in red straight-grained morocco, sometime after 1815. On the covers, a single gilt fillet with the arms of John Cust, first Earl Brownlow, also gilt. On the spine, five raised bands with a dashed gilt roll. In the panels, a single gilt fillet top-and-bottom. In the first panel, a gilt coronetted "B". In the second, "Terentius". A gilt fillet on the edges of the covers. Blue and mauve-taupe marbled endpapers. All edges gilt. A blue silk marking ribbon.

Fore-corners a little bumped, and some tiny scuffs at the spine. A small tear (present at the time of printing, probably) at the lower edge of L2 does not affect the text. The text-block is brilliantly fresh. Generous margins. On the upper fore-edge of the first binder's blank, a pen dedication from B[enjamin] Drury to John Cust, dated 1805.

Terence, one of the two major surviving Roman comedians (the other and older being Plautus), wrote six plays, which were essentially adaptations of Greek plays: *Andria* (pp. 1-60), *Eunuchus* (61-126), *Heautontimoroumenos* (127-190), *Adelphi* (also called *Adelphoi*, 191-250), *Phormio* (251-312) and *Hecyra* (313-364). The *Heautontimoroumenos* (*The Self-tormentor*) is famed for the line "Homo sum: humani nihil a me alienum puto" (*I am a man; I don't consider anything human foreign to me*, p. 132). The plays predate the vast majority of surviving Latin, and are written in a casual tone; they give evidence for how Romans of the early second century BC spoke, and are a useful bridge between Hellenistic Greek — some of the exemplars survive — and Latin.

Although the editor is unknown, Baskerville chose to publish at the end of each play — a characteristic of certain branches of the manuscript tradition — CALLIOPUS RECENSUI (*I, Calliopus, was the editor*). This was his only nod to scholarship.

John Baskerville, the printer-publisher, produced toward the end of his career († January 1775) a series of Classical authors in quarto, of which the Terence is one. They were luxury texts, really, described by Gaskell in his bibliography of Baskerville as "outstandingly expensive" (xxii), marketed precisely at owners such as ours. Here the flower of Baskerville's typographical eye is in full bloom. The title page, absolutely spare except for a single lonzenge-and-star rule, is a model of restraint. Printed in Baskerville's *Great Primer*, the text is legible and pleasing.

The owner of the book, John Cust, had the book bound with his arms sometime after his creation as Earl Brownlow in 1815. The ownership inscription is a bit hazy, but was probably written by Cust when he had the book bound (rebound?) ten years after it was given to him by Benjamin Heath Drury, who would go on to be a vice-master at Eton (until 1823 when, according to the *Alumni Cantabrigienses*, "he was forced to resign owing to his addiction to boxing"). Drury, best known as an eccentric correspondent of Byron, was also "passionately fond of theatres... in the habit of going up to London when any performance of special attraction was to take place... and return on Monday morning in time (or not in time) for early school..."⁵ Cust was elected Fellow of the Royal Society in 1805; how he knew Drury eludes one. We know of another copy of this same title with an inscription naming Drury as the donor, though to a different Earl.

Brunet V.718, Gaskell *Baskerville* 46.

\$975.

5 James Brinsley-Richards, *Seven Years at Eton, 1857-1864* (London: Richard Bentley, 1883), 398.

Thompson, Hunter S. *Hell's Angels. The Strange and Terrible Saga of the Outlaw Motorcycle Gangs*. New York: Random House, 1967. First edition, first printing. Signed by Thompson (as usual, with his initials: HST) on the title-page. Some scuffs to the upper edge of the dust-wrapper; else fine.
\$7,950.

Ting, Walasse, ed. Sam Francis. *1¢ Life*. Bern: E.W. Kornfeld, 1964. First edition, limited; of regular edition of 2,000, this example is marked “EXAMPLAIRE [*sic*] H.C.”; total edition of 2,100.

Large folio in 6's (16 ¼" x 11 ¾") unbound.

Tear to the tail and a patch of loss at the head of the dust-wrapper, as well as some nicks and creases. Some bumps and tiny tears to a few plates, but altogether a very good copy in publisher's yellow cloth-covered slip-case (which is a bit grubby; the slip-cases were of several colors; the British Museum copy is blue). Marked “EXAMPLAIRE [*sic*] H.C.” — hors-commerce — and signed and dated by Walasse Ting (in blue fountain pen) “22 JUIN 1964 PARIS”. With a few laid-in items: an exhibition catalogue of Ting's work from 1980, a magazine advertisement (promising 68 lithographs; there were only 62) and an onion-skin typescript listing each individual lithograph's artist, which is quite handy.

With 61 poems written by Ting and original lithographs by: Alan Davie, Alfred Jensen, Sam Francis, Walasse Ting, James Rosenquist, Pierre Alechinsky, Kimber Smith, Alfred Leslie, Antonio Saura, Kiki O.K. [Kogelnik], Asger Jorn, Rovert Indiana, Jean-Paul Riopelle, Karel Appel, Tom Wesselmann, Bram van Velde, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, K.R.H. Sonderborg, Roy Lichtenstein, Oyvind Fahlstrom, Reinhoud [d'Haese], Claes Oldenburg, Jim Dine, Mel Ramos and Enrico Baj.

This portfolio is the definitive document of the transition from Abstract Expressionism into Pop. Ting wrote the 61 poems in 1961, and then set out to commission artists — either friends of his or of Sam Francis — to make lithographs to go with them. Largely American, the corps of contributors also included members of CoBrA (Appel, Alechinsky, Jorn, Baj). Ting moved to Paris for 10 months to supervise the tome's production; the lithography was carried out by Maurice Beaudet.

The present copy is an hors-commerce number of the trade edition, which has been signed Ting; perhaps this was his own copy of the general edition (40 copies of the special edition, totaling 100, were set aside for the participants; the lithographs of the special edition are each signed). One of Ting's lithographs (p. 94) is inscribed in grey ink “to Mr. L——” and dated 3 December 1965.
\$7,000.

Wallace, David Foster. *Infinite Jest*. Boston: Little, Brown, 1995. First edition (dust-wrapper has uncorrected surname of eighth endorser [Vollman for Vollmann], we've seen copies of the second printing without the correction made). Fine. Unlike nearly all copies we've seen, our copy's text-block has not sagged to the shelf (and subsequently is not smudged, as so often seen) as the book has been on its side since publication. Signed on publication by Wallace on title-page.
\$2,650.

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condition as sold, for any reason, within fifteen days of purchase.



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