

Pryor-Johnson Rare Books

New York
Antiquarian
Book Fair

Nearly a year ago, we were admitted as members of the Antiquarian Booksellers' Association of America. That's given us about eleven months to prepare a catalogue of books from across our holdings. As a generalist shop, we thought it best to give glimpses of a wide range of subjects and categories rather than to delve into any particular strength. We have grappled with how to put our best feet, as it were, forward.

Rather than simply razzle-dazzle all the way through, we wanted to make our booth — and thus this catalogue — a microcosm of the shop, with its scattered pockets of depth. Thus around an advance reading copy of *To Kill a Mockingbird* we have gathered other pre-publication items, from Kipling's copyright-establishing octavo part-issues of the 1910's through to a page-proof of *Where the Wild Things Are* and a "Special Preview Edition" of *Interview with a Vampire*. Our aim was to give a bit of context and a modicum of gravity to otherwise disembodied book fair offerings.

The first half of the catalogue, at least numerically, is modern: signed firsts, Beat literature and poetry, photography, art, illustration and fine press. The second half is antiquarian: literature, philosophy, religion, science, natural history and exploration. We are under no illusion that there is "something for everybody" but hope that among the treasures, whether a pre-publication copy of Hirschfeld's *Harlem*, a first of Darwin's *Descent* annotated by a great ecclesiastical apologist or a presentation copy of Harvey Frank's *Lines of My Hand* to the late legendary bookseller Harvey Zucker, some delight might be found.

The republic of letters is all the greater for the variety of its topography. Its citizens spread themselves admirably, and where they cluster great temples are built. Here at our first Armory fair we offer some fetishes for the high altars and some oases, more remote, less vaunted, but for those who seek and dwell in them no less enjoyed.

David Johnson, proprietor
Jonah Rosenberg, senior cataloguer

Signed Modern Firsts

Bellow, Saul. *Humboldt's Gift*. New York: The Viking Press, 1975. First edition. Faintest rubbing to the fore-corners of the dust-wrapper. Tiny chip to the lower edge of the dust-wrapper. 1/4" closed tears to lower front edge and to the upper rear edge of the dust-wrapper. Moderate bumps to the head and tail of the dust-wrapper. Nick to the bottom edge of the front board. Else fine. A tight, bright copy. Signed by Bellow on second free end-paper. Pulitzer prize-winning; Bellow went on to win the Nobel. \$1,500.

Carroll, Lewis, illust. John Tenniel. *Through the Looking-Glass and What Alice Found There*. New York: The Limited Editions Club, 1935. Some chips and scuffs to the extremities, else fine. Presented in the publisher's original box, toned at the edges. Numbered 28 of 1500 copies signed by "the original Alice," Alice Hargreaves (née Liddell). Carroll (Charles Lutwidge Dodgson) was a student (i.e., a fellow) of Christ Church, Oxford. The Dean (head) of Christ Church, Henry Liddell, had a daughter, Alice, for whom Carroll told and wrote amusing and diverting tales. Many features of the books (low doors and Cheshire Cat trees) are to be found on the grounds of the college. \$1,750.

Cather, Willa. *Death Comes for the Archbishop*. New York: Knopf, 1929. First illustrated edition. Numbered 46 of an edition of 170 signed by Cather. Specially printed and bound in full vellum with yapp edges. Fore-edges bumped. Else fine (without dust-wrapper, as issued). Top edge silver, fore and lower edges untrimmed. Presented in a custom slip-case with silk pads. Considered one of the great twentieth-century novels, *Death* tells of the struggle of two French ecclesiasts to establish a Catholic diocese in New Mexico. \$1,750.

Faulkner, William. *Snopes Trilogy (The Hamlet, The Town, The Mansion)*. New York: Random House, 1940-1957. All first edition, first printing. Presented in a custom green half-crushed-morocco round-backed clam-shell box.

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 the 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's signature gilt to front cover. Title gilt on spine. Top-edge stained red, dark and even. In the original glassine dust-wrapper. Small chip to upper fore-corner of dust-wrapper. Closed tear across the front of the dust-wrapper. Lower 1/2" of tail of the 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 edges, title gilt to front cover. Title gilt on spine. Top edge stained blue, dark and even. In original glassine dust-wrapper. Tiniest chips to the upper corners of the rear of the dust-wrapper. Fore-corners slightly fraying. Else fine.

\$11,500.

THE FIRST APPEARANCE OF *TENDER IS THE NIGHT*

Fitzgerald, F. Scott. *Tender is the Night*. New York: Scribner's, 1934. First edition. Four volumes of *Scribner's Magazine* (vol. XCV, nos. 1-4, January-April 1934). 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, which he, if not the critics, considered his finest. It is an extraordinary work of psychological insight. Presented in a quarter green morocco clam-shell box. \$2,500.

García Márquez, Gabriel. *Love in the Time of Cholera*. New York: Knopf, 1988. First American edition. Numbered 282 of an edition of 350 printed on special paper, specially bound and signed by García Márquez. Fine in a fine dust-wrapper (acetate with a black lace design) in the publisher's slip-case. \$2,750.

A PRESENTATION COPY TO CLIVE HIRSCHHORN

Greene, Graham. *The Power and the Glory*. London: William Heinemann, 1940. First edition. A lovely copy of a book not often so-found, with some restorations to the dust-wrapper and to the binding. End-papers tanned. Presentation copy, inscribed by Greene on the title-page to the critic and super-collector Clive Hirschhorn. Hirschhorn's collection of modern first editions, sold at auction in 2012 (from which this copy comes), was one of the greatest of the modern era. The novel — a tale of a Roman Catholic “whisky priest” in Mexico at the time of the Cristero War (late 1920's) — is as lauded by critics as it was spurned by the Church. Winner of the 1941 Hawthornden Prize, and one of *Time's* 100 best novels. Presented in a custom drop-back box. \$32,500.

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 the tail of the dust-wrapper, and closed tear to the front hinge at the tail of dust-wrapper. Horizontal closed crack to the spine (1 1/4"). Spine mildly evenly sunned. Else fine in what we presume to be the publisher's slip-case (some tanning; else fine). Fore and lower edges untrimmed. Mostly unopened. With prospectus. Presented in custom clam-shell box. Dust-wrapper is remarkably bright and clean. Hardy was in his mid-eighties at the time of signing, and his signature is beautifully spidery. \$4,950.

Irving, John. *Setting Free the Bears*. New York: Random House, 1968. First edition, first printing of Irving's first book. Minor bumps to the tail and lower edge of the back of the dust-wrapper. Rubber price-stamp on the first free end-paper. Else fine. Signed by Irving on the title-page. \$3,250.

King, Stephen. *The Shining*. New York: Doubleday, 1977. First edition (stated, and with R49 to the bottom of page 447). Trace of rubbing to fore-corners of the dust-wrapper. Trace of bumping to heel of the dust-wrapper. Light, even sunning to spine of the dust-wrapper. Price-clipped. Else fine, with quite a tight text-block. With review slip (with Canadian imprint, not unusually, according to L.W. Currey) laid in. Signed by King on title-page. \$4,250.

Mailer, Norman. *The Naked and the Dead*. New York: 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 Mailer on the title-page. An unusually nice copy, square and bright. Presented in a custom black silk clam-shell box. \$7,500.

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). A fine copy, stored since publication on its side and thus without the dropped text block (and associated smudge) that plagues so many copies. Signed on publication by Wallace on the title-page. \$2,650.

SIGNED BY WOLFE, YEAGER AND GLENN

Wolfe, Tom. *The Right Stuff*. New York: Farrar, Straus and Giroux, 1979. First edition, first printing. A small closed tear and some bumps to the dust-wrapper, but forgivable in light of who's held it. Almost two decades after the moon-landing, Wolfe's immensely popular psychological and personal investigation of the astronauts themselves began the modern mythologization of these men. Signed by Wolfe and additionally, quite spectacularly, by Chuck Yeager and by John Glenn as well. \$3,250.

Woolf, Virginia. *Orlando*. New York: Crosby Gaige, 1928. First edition. Woolf's chronicle of an authoress through time — in the personage of gender-fluid Orlando — was dedicated to her lover Vita Sackville-West. It is an exquisite, almost rhapsodic work. This is the true first edition (predating the British by a few days), limited to 861 copies (ours no. 677) signed by Woolf, in violet ink, on the verso of the half-title. A near fine copy, a little sunned at the spine; delightful to behold. \$2,950.

Wouk, Herman. *The Caine Mutiny*. New York: Doubleday, 1951. First edition. With two dust-wrappers, a second-state dust-wrapper enclosing the fragments of a first-state (with *The City Boy* on the back, rather than *City Boy*). Outer dust-wrapper very good, with assorted bumps, wear and tear. The inner jacket is mostly perished. Small damp-stains to upper edge of text-block. Text block otherwise bright and fresh. Inscribed by Wouk on half-title-page (dated “31 July 09”). Presented with an autograph post-card signed from Wouk, dated 5.7.52, replying to a congratulatory note for winning the Pulitzer Prize, laid in. \$2,250.

*The
Power
and the
Glory*

✱
GRAHAM
GREENE

*The
Power
and the
Glory*

A NOVEL BY
GRAHAM
GREENE

HEINEMANN

For Elise from
father home

Pre-publication Copies

de Bernières, Louis. *Corelli's Mandolin*. New York: Pantheon Books, 1994. Advance Reader's Edition of US edition (which precedes the UK edition). Fine with red paper band holding book closed. Inscribed and dated (1995) by de Bernières on title-page. The basis of the acclaimed film. \$150.

Irving, John. *The Hotel New Hampshire*. New York: E.P. Dutton, 1981. Uncorrected proof. Tracing an eccentric family through love and hardship, radical communists and taxidermy, the novel grips one in so many ways. Uncorrected proof. Inscribed by Irving on the title-page. Fine. \$275.

Kipling, Rudyard. [*Copyright editions*.] Garden City, NY: Doubleday, Page & Company; 1914-1917. Stapled card-bound octavo parts. All complete, and near fine. Then as now, no comprehensive copyright agreement obtained between the two largest anglophone book-markets: the U.K. and the U.S. As a British citizen — Henry James enjoyed the best of both worlds — Kipling could not publish works in America that were protected by copyright *unless* they were published in America first (no relation to the current administration's *modus regendi*). Thus Kipling and his agent Watt contrived to publish limited runs, sometimes as few as eight copies, with Doubleday in order to secure the American copyright while having the trade edition come out first in Britain. Thus these are the *true* first editions of many of Kipling's stories in the 1910's and beyond.

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| I. <i>The New Army</i> , 1914. Six parts. | \$475. |
| II. <i>The Fringes of the Fleet</i> . 1915. Six parts. | \$495. |
| III. <i>Tales of "The Trade."</i> 1916. Three parts. | \$550. |
| IV. <i>The Destroyers at Jutland</i> . 1916. Four parts. | \$550. |
| V. <i>The War in the Mountains</i> . 1917. Five parts. | \$650. |

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 a custom clam-shell box. \$10,500.

McCarthy, Cormac. *All the Pretty Horses*. New York: Alfred A. Knopf, 1992. Presentation proof copy. Fine in printed wraps in the publisher's printed card envelope-box. Signed by McCarthy on the first free end-paper. Inaugurating the "Border Trilogy," McCarthy's most celebrated book straddles the Rio Grande, following its teenage protagonist as he ducks from the law astride an enormous bay horse. Turned into a film starring Penélope Cruz and Matt Damon, the book also won both the National Book Award and the National Book Critics' Circle Award. \$550.

Naipaul, V.S. *A Way in the World*. New York: Alfred A. Knopf, 1994. Advance Reading Copy. Fine in blind-embossed white card wraps in the publisher's white slip-case in shrink-wrap (slit). Signed by Naipaul on the first free end-paper. \$100.

Palahniuk, Chuck. *Fight Club*. New York: W.W. Norton, 1996. Uncorrected proof of Palahniuk's first book. Fine paperback. Signed (shortly after publication) by Palahniuk on the title-page. The opening salvo in what the author describes as "transgressional fiction," the psycho-apocalyptic tale follows Tyler Durden through underground pugilism turned nihilist plot. \$950.

Rice, Anne. *Interview With The Vampire*. New York: Alfred A. Knopf, 1976. "Special Preview Edition." With a little shelf-dirt on the lower edge of the textblock; otherwise an exceptionally tight and square copy. Signed by Rice on the title-page. First appearance of Rice's debut novel, which set into motion *The Vampire Chronicles* and a film with Brad Pitt and Tom Cruise. Perhaps the progenitor of the modern era of vampiromania. \$1,750.

Sendak, Maurice (illust.), Wilhelm Grimm and Lore Segal (trans.). *The Juniper Tree and Other Tales from Grimm*. New York: Farrar, Straus and Giroux, 1973. Proof copy. Loose quires in wraps (in the French manner; these match the publication dust-wrappers, including the trade-edition price). Two volumes in publisher's box (with small scrape and a 3mm vertical hole at the corner). Some wrinkling to the spines of the wraps, and a few faint smudges at the fore-edges of the first pages of the first volume. Else fine. Hanrahan A82, although she does not mention this issue. Quite rare. \$595.

This first novel has
hit the jackpot!

It is the choice of the Literary Guild for August
AND Reader's Digest Condensed Books.

It will, we think, furnish a jackpot of bestseller
sales for you during the summer.

TO KILL A MOCKINGBIRD
By Harper Lee

The novel will be published in July at \$3.95 but we
are rushing this paper-bound copy to you so that you
may share with us the rare fun and lift in the dis-
covery of a new, fresh talent.

Truman Capote writes:

"Someone rare has written this very fine first
novel, a writer with the liveliest sense of
life, and the warmest, most authentic humor. A
touching book, and so funny, so likeable."

Please set aside an evening or two real soon to read
TO KILL A MOCKINGBIRD. Of course, I'd be very happy
to have your reaction.

Sincerely,

J. B. LIPPINCOTT COMPANY

Hubert A. Johnson
Hubert A. Johnson
Sales Manager

Beat Literature

Bukowski, Charles. *A scene of Temperate Indifference (an excerpt from a novel in progress, WOMEN)*. Four pages of typescript (recto only), corrected throughout and signed on the fourth page by Bukowski and dated 1977. Paperclip residue to p. 1 along with a few spots of foxing. Faint transverse crease to the pages. Near fine. The novel was brought out by Black Sparrow Press in 1978. This section takes place before Harry Chinaski (Bukowski's *alter ego*; on p. 4, the editor identifies them, combining two separate lines of dialogue into one with the marginalium "Both Buk!") is to give a reading. It mentions William Burroughs living in the next apartment, and has Chinaski signing "an early book of poems, poems I had written while I was in the post office" with a drawing. Purchased at Sotheby's Allen Ginsberg and Friends auction in 1999. \$4,950.

Burroughs, William S. and Allen Ginsberg. *The Retreat Diaries with The Dream of Tibet*. New York: The City Moon, 1976. Numbered 17 of an edition of 26 signed by Burroughs, of a total edition of 2000. Additionally signed by Ginsberg on the title-page. A fine copy indeed, with the original printed picture-window envelope, with an additional label indicating that the lettering on the cover is based on Burroughs's handwriting. James Grauerholz (Burroughs's literary executor) transcribed some of Burroughs's dream diaries from a two-week retreat in Vermont. These served as the basis for an essay preceding some of the records of those dreams, and the additional Ginsberg dream at the end. \$1,150.

Burroughs, William. *Naked Lunch*. New York: Grove Press, [1962]. First American edition, first printing. In a first-issue dust-wrapper, without a ZIP code or roman numerals on the lower rear panel. 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. \$2,750.

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 the rear cover. Minor rubbing to the corners. Faint damp-stain to the first forty 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 Donleavy on the title-page. Presented in a custom clam-shell box. \$2,500.

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" tear at the tail. Else fine. Signed by Ginsberg on title-page and by the dedicatee of *Howl*, Carl Solomon, at beginning of the poem (p. 9) – see photograph opposite. Only one copy with Solomon's signature has appeared at auction since 1975 (1992 reappearing in 2005) on ABPC. Presented in a custom clam-shell box. \$17,500.

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 (HST) on the title-page. Some scuffs to the upper edge of the dust-wrapper; else fine. This is truly the book that launched Thompson's career, and set the standard for gutsy gonzo-style journalism. \$7,950.

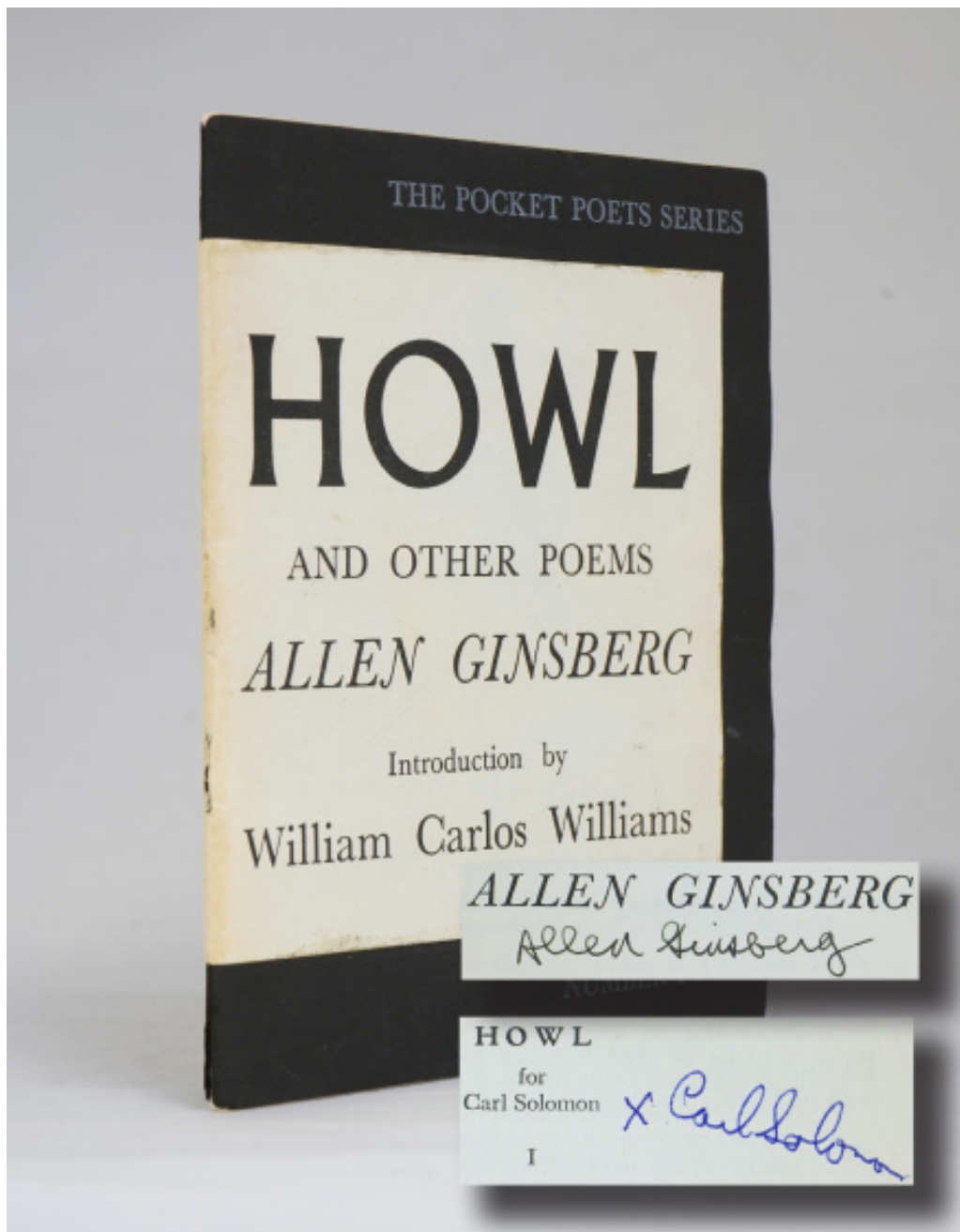
Thompson, Hunter S., illust. Ralph Steadman. *Fear and Loathing in Las Vegas. A Savage Journey to the Heart of the American Dream*. New York: Random House, 1971. First edition. With a little toning, a couple of tiny marks and a very slight bump or two to the extremities of the dust-wrapper, priced \$5.95. A bump to the lower edge of the front board. A trace of sunning to the extremities of the boards. Else fine. Signed by Thompson (HST) and by Steadman on the title-page. Additionally signed and dated "6. Nov 98:" with a doodle (covering the whole of the third free end-paper) by Steadman in red and black multipen. The seminal Gonzo novel, adapted into the cult classic film starring Johnny Depp and Benicio del Toro. \$7,950.

Thompson, Hunter S., illust. Ralph Steadman. *Fear and Loathing in Las Vegas and Other American Stories*. New York: The Modern Library, 1998. First edition. First Modern Library edition. Fine in fine dust-wrapper. Signed by Thompson, Steadman (red and black multipen), Terry Gilliam (principal writer of the screenplay), Johnny Depp (star of the film alongside Benicio del Toro) and Laila Nabulsi (producer of the film) on the verso of the first free end-paper, the half-title-page and the title-page. The announcement of the event at the New York Virgin Megastore laid in. The Modern Library's imprimatur is a sign of the vitality of Thompson's (and Steadman's) work in the American literary canon. The other stories (which did not appear in the 1971 edition) are "Jacket Copy for Fear & Loathing," "Strange Rumbblings in Aztlan" and "The Kentucky Derby Is Decadent and Depraved."

\$2,750.

Thompson, Hunter S. (ed. Douglas Brinkley). *Fear and Loathing in America. The Brutal Odyssey of an Outlaw Journalist 1968-1976*. New York: 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.

\$1,750.



Seamus Heaney

Heaney, Seamus. *Door into the Dark*. London: Faber and Faber, 1972. First edition, second printing. Minor bumps and tiny tears and to the edges of the dust-wrapper. Spine of the dust-wrapper lightly sunned. Price-clipped. Else fine. Inscribed by Heaney with a line of verse to Farida (Majid) on the first free end-paper. Majid, herself a poet and translator, held a literary salon in the early 1970's, coming into contact with John Ashberry, Allen Ginsberg and, evidently, Heaney. Her home was at 3 Cadogan Square, which was also the site of the Salamander imprint, under which Majid published two collections. Brandes-Durkan A5 (first edn., 1969). \$475.

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, 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..." Majid commented on Heaney's death: "My friend, Seamus! I remember falling asleep with my head on your shoulder, drunk and tired, 28 [years] ago. Where will I find you now when it is my time to go to sleep seriously, drunk with life's misery? Wait for me at the pub..." Brandes-Durkan A12a. \$3,500.

Heaney, Seamus, illust. John Behan. *From the Republic of Conscience*. Dublin: Amnesty International, 1985. First edition, limited to 2,000 copies printed and published on Human Rights Day, 10 December 1985. Fine in printed card wraps. Signed by Heaney on the title-page. Brandes-Durkan A39. \$225.

Heaney, Seamus. *The Spirit Level*. New York: Farrar, Straus and Giroux; 1996. First American edition, lettered C (not, apparently, a Roman numeral; perhaps part of an unstated hors-commerce run of 26; there is no mention of it in the bibliography) of an edition of 200 signed by Heaney. Fine without dust-wrapper (as issued) with shrink-wrapped cassette in a separate card box, all in the publisher's cloth slip-case. Brandes-Durkan A65e. \$450.

Heaney, Seamus (trans.). *Beowulf*. New York: Farrar, Straus and Giroux; 2000. First American edition and first bilingual (Old English) edition. Fine in a fine dust-wrapper. Signed and dated (29.ix.'02) by Heaney on the title-page. Winner of the Whitbread Award (with sticker). Brandes-Durkan A72c. \$395.

Heaney, Seamus. *The Loose Box*. New York: The Oliphant Press, [2001]. Numbered 62 of 101 copies signed by Heaney. Printed on the occasion of the twenty-fifth anniversary of *Parnassus: Poetry in Review*. Beautifully letterpressed in black and red on pale blue paper. Brandes-Durkan AA68. \$295.

Heaney, Seamus (trans.). *The Burial at Thebes. Sophocles' Antigone*. London: Faber and Faber, 2002. First edition. Fine in a fine dust-wrapper. Signed by Heaney on the title-page. \$275.

PRESENTATION COPY TO HEANEY'S EDITOR JONATHAN GALASSI

Heaney, Seamus. *District and Circle*. New York: Farrar, Straus and Giroux; 2006. First American edition. Fine in a fine dust-wrapper. Presentation copy from Heaney to Jonathan Galassi, president and publisher of FSG, and Heaney's editor, inscribed: "for Jonathan -/ in the circle/ and holding the line -/ with great affection/ Seamus/ 9 June 2006/ Union Square Café" on the title-page. \$1,450.

Heaney, Seamus, illust. Basil Blackshaw. *Spelling It Out*. Loughcrew, Ireland: The Gallery Press, 2009. First edition, limited to four hundred copies signed by Heaney. An abecedary poem in honor of the eightieth birthday of Brian Friel, the late celebrated Irish dramatist. \$225.

Photography

PRESENTATION COPY 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 (†2015), was himself a photographer, his work in the collections of the Smithsonian. Parr & Badger, *The Photo Book* I.261. \$17,000.

Frank, Robert. *Come again*. Göttingen: Steidl, 2006. First edition. Fine paperback (as issued; an unusual binding, consisting of three stitched gatherings, 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 the NYPL event (September 30, 2006) before which Frank signed copies sold by the library (of which this is one); the event was ended abruptly without signing as Frank was seated at the signing-table, was rushed by the crowd and immediately escorted away by security. \$850.

Kinoshita, Akira. *Ishi. Portrait with a Stone*. Tokyo: Asukashinsa Publishing, 2009. First edition. Kinoshita, who died in 2015, established himself from the 1970's as a leading photographer of musicians. In this collection, Kinoshita presented an egg-shaped stone — photographed alone on the cover — to 200 musicians (a sampling: Claudio Abbado, Martha Argerich, Pierre Boulez, Jose Carreras, Christoph von Dohnányi, Renée Fleming, Sir James Galway, Nikolaus Harnoncourt, Yo-Yo Ma, Riccardo Muti, Itzhak Perlman, André Previn, Andras Schiff, Toru Takemitsu, Dame Mitsuko Uchida, Wolfgang Wagner, Franco Zeffirelli) and asked them to pose with the stone and to express what they think of it. Inscribed by the author to "Maestro André Previn-San" on the half-title-page. A few bumps to the dust-wrapper, else fine in publisher's printed cardboard slip-case. No copies of this title are on the market as of March 2020. \$475.

Smith, Patti. *Cross Section*. Tokyo: Hysteric Glamour, 2003. First edition. An extraordinarily rare collection of Smith's Polaroids. A small print run, with no copies known to us (Smith remarked that she had never seen a copy when we presented it to her for signature). Fine in its original (?) acetate dust-wrapper. Signed by Smith at the foot of the essay. \$450.

Wood, John (ed.) and Steven Albahari (publ.). *The Journal of Contemporary Photography. Volume Five (5/V). Strange Genius*. Brewster, MA: Leo & Wolfe Photography/ 21st Editions, [2002?]. First edition, deluxe edition (127 of 165, of a total edition of 1420, issued signed by most of the photographers: Kelly Grider, Vincent Serbin, Connie Imboden, Josephine Sacabo, Don Gregorio Antón, Michal Macku, Andrea Modica, Keith Carter, Sheila Metzner, Stephen Berkman, John Metoyer, David Levinthal, Christopher Pekoc and Sally Mann). Fine in half turmeric-yellow cloth over burgundy morocco (the whole of the fore-edges and not just the corners), hand-sewn by Trifolio in Verona. In the publisher's cloth clamshell box in the publisher's printed carton with limitation written in pencil, and with a sticker indicating the volume number. Designed by Carolyn Eckert with production and technical supervision by Susan Medlicott. Text and tri-tones also printed by Trifolio. Under the general supervision of Steven Albahari as Publisher, the *Journal of Contemporary Photography* ran from 1998 to 2003 in six volumes. This fifth volume continues the project set out by Wood as editor and Albahari as publisher: "to publish the finest photography being created along with the finest writing about it." Returning to the concept of the first two volumes, volume five is a miscellany of work largely united by its oddness or eccentricity. With eleven photogravures (hand-pulled by Jon Goodman Photogravure on Rives BFK rag paper) and four waterless planographs (hand-printed by Jeff Ryan, Every day Artifact on tissue paper). Written contributions by Ann Beattie, John Bennette, Neil Connelly, Morri Creech, Phil Larosa, Susan Ludvigson, Gerard Malanga, Raul Peschiera, Lace Speer, John Wood and Paul Zimmer. \$5,500.

Art & Illustration

VERY EARLIEST PUBLISHED FORMAT OF CARLE'S MOST ENDURING WORK, SIGNED

Carle, Eric. *The Very Hungry Caterpillar*. New York: The World Publishing Company, [1969]. First edition, first printing, first issue. Glazed pictorial boards. Tiny closed tear, faintest trace of damp-staining and bump to lower edge of the front of the dust-wrapper. Head of the dust-wrapper and of the spine slightly bumped and faintly damp-stained. Upper and lower corners of the 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 true first issue of the first edition as indicated by several points. Our copy is in exact accordance with the Grolier Children's 100 explanation of the first-issue dust-wrapper: "Color-printed dust-jacket repeats binding illustrations and text; front flap with price clipped away, blurb with text printed in blue and black, at foot: The World Publishing Company New York and Cleveland; rear flap with black-and-white photo of Carle and his two children, text printed in black and blue." With A3450 code on the rear board, and a full number line (that is, 1-5) 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.

Gerry, Leslie. *New York Reflections*. [Whittington]: The Whittington Press, [2015]. Numbered 6 of an edition of 55 signed by Gerry of a total edition of 140. With twenty-six full-color UV-printed double-page plates. Text excerpted from Jan 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. 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 flat-bed UV printer, the pigments are dye rather than ink, resulting in quite remarkable brilliance. The result is vivid, heart-felt and witty.
\$3,750.

AN EXCEPTIONAL COPY, DATED BEFORE PUBLICATION

Hirschfeld, Al (illust.) and William Saroyan. *Harlem As Seen by Hirschfeld*. New York: The Hyperion Press, 1941. First edition, numbered 5 of an edition of 1000, signed by Hirschfeld and dated (Nov 24, 1941) on the limitation page, i.e., before publication (on December 6 1941, the day before the attack on Pearl Harbor). Fine in its original acetate dust-wrapper (missing most of rear, with some small nicks elsewhere). In the publisher's cardboard slip-case with copy number ("5") inked to tail of slip-case. Twenty-four tipped-in lithographs, many color, nineteen from Harlem and five from Bali. No bowing or soiling such as is seen in essentially all copies. The interior is essentially immaculate; an utterly remarkable copy.
\$14,500.

Hockney, David (illust.) and Stephen Spender. *Hockney's Alphabet*. London: Faber and Faber for the Aids Crisis Trust, 1991. First edition, numbered 223 of an edition of 250 of a total edition of 300, signed by (most of) the contributors. Fine in its acetate dust-wrapper in the publisher's slip-case. Signed by Hockney, Spender and 22 of the 28 further contributors. This copy **additionally** signed by Paul Theroux, whose signature was not in the book as issued. The list of contributors is staggering (in alphabetical order of "subject;" those with a † against their names had not signed the book before its issue; all others had): Stephen Spender, Joyce Carol Oates, Iris Murdoch, †Paul Theroux, †Gore Vidal, Norman Mailer, Seamus Heaney, Martin Amis, Erica Jong, Ian McEwan, Nigel Nicolson, Margaret Drabble, Craig Raine, William Boyd, V.S. Pritchett, Doris Lessing, William Golding, Arthur Miller, †Ted Hughes, Kazuo Ishiguro, Julian Barnes, John Updike, Susan Sontag, †Anthony Burgess, Douglas Adams, Patrick Leigh Fermor; additionally: †T.S. Eliot (&), †C.C. Bombaugh ("Alphabetical Alliteration") and John Julius Norwich (chose Bombaugh's contribution).
\$2,350.

Sendak, Maurice. *Where the Wild Things Are*. [New York]: Harper & Row, 1963. A single-sheet proof of the first edition (lacking its Library of Congress number, as one had not yet been assigned). With faint scattered creases to the edges, else fine. Quite a lovely and rare thing. The entirety of the book was printed on a single sheet, recto and verso, about 58" x 42". These proofs were a late-stage juncture at which to correct or to change any aspect of the book. Printers' marks along the edges indicate the registration of the various ink runs (CMYK). There were registration problems through the whole of the first printing; the book was not properly printed until April 1964. The present copy exhibits no such problems of registration. We know of two other copies: one that had been at the Rosenbach but is now back with the Maurice Sendak Foundation, and the other on the market. *Where the Wild Things Are* would go on to win the Caldecott Medal in 1964. Purchased from the Riverrun Bookshop in Hastings-on-Hudson, which was then owned by Frank Scioscia, sales executive for junior books at Harper. Sendak has described this as the middle in a trilogy of child development, preceded by *In the Night Kitchen* and followed by *Outside Over There*. Hanrahan A58 (although she does not mention this state). \$19,500.

Sendak, Maurice. *Where the Wild Things Are*. [New York]: Harper & Row, 1988. Twenty-fifth anniversary edition. With a faint quarter-inch stain to the front dust-wrapper, which is clipped at the bottom of the front flap but retaining the price at the top. Else fine; an uncommonly lovely copy. With the Caldecott Medal affixed to the front of the dust-wrapper. Signed by Sendak on the title-page. This edition was printed from new engravings of the original drawings by Sendak, and so has real freshness. Among the most celebrated children's books of the twentieth century, and winner of the Caldecott Medal in 1964. Sendak has described this as the middle in a trilogy of child development, preceded by *In the Night Kitchen* and followed by *Outside Over There*. Hanrahan A58.3. \$1,450.

Thompson, Kay. *Eloise at Christmastime*. New York: Random House, 1958. First edition, first printing (with dust-wrapper coded 9-58, i.e., Sept. 1958). With some rubbing and scattered tears to the extremities of the 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 the frontispiece. \$4,500.



Fine Press

Cervantes, Miguel de, trans. Thomas Shelton. *The History of the Valorous and Wittie Knight-Errant Don-Quixote of the Mancha*. Two volumes. London: The Ashendene Press, 1927-8. Edition limited to 245.

Folio in 6s (17" x 12", 430mm x 305mm).

Vol. I: π^8 b-x⁶ z⁶ aa⁴ bb⁶ [\$3 signed; -b1]; 146 leaves; pp. [4], *i-iv* v-xiv, 268, [6].

Vol. II: π^6 b-x⁶ z-aa⁶ [\$3 signed; -b1]; 141 leaves; pp. [6], *i-iv* v-x, 256, [8].

Bound in publisher's full green morocco (executed by W.H. Smith, with gilt stamp on rear paste-down of vol. II). Fore-corners rounded. On the spine, five raised bands, with extending tongues onto the covers, and raised head- and tail-caps. Title gilt in the first panel. Translator and part number gilt in second panel. Press and date gilt in the sixth panel. All edges untrimmed. Each volume in its own publisher's green cloth slipcase with 1/2" morocco borders.

Vol. I: faintest rubbing to the fore-corners and to the tongues of the raised bands on the covers. Mild, even sunning to the spine. Light tanning to the periphery of the first and last free end-papers, and to the edges of the text-block. Faint foxing to the end-papers. Pasted book-seller's ticket of H.P. Kraus on the front end-paper. Laid-in large (14" x 9") engraved bookplate of Dr. L.E. Davidson. Small (1 1/4") piece missing from fore-edge of c3 (p. 17/18; possibly a paper flaw).

Vol. II: faint rubbing to the fore-corners, and mild bumps to the front fore-corners. Tiny nicks to the lower edge and the fore-edge of the front cover; hardly noticeable. Mild, even sunning to the spine. Light tanning to the first and last free end-papers, and to the edges of the text-block. Extremely faint foxing to the end-papers.

Most unusually – perhaps even uniquely? – this copy has many hand-colorings as follows: vol. I: initial of the dedication page and 24 further initials pp. 135-262; vol. II: initial of the dedication page and of p. v, initial and entire border of p. (1) — illustrated opposite — and initial of p. 6.

The first of the Ashendene publications to feature their own Ptolemy type, this reprinting of Shelton's translation (the first part appearing in 1612, the second in 1620, as reflected on both title-page and colophon of vol. II, to which it corresponds), the first into English, is a reference-point in the revival of printing in England. Louise Powell designed the initials and borders. St. John Hornby's gentlemanly sense of proportion is fully to be seen in the layout of each page, printed in two columns and annotated in red. There do not appear to be any other copies recorded in institutional libraries or catalogues with hand-coloring of initials or borders, as the current item has. Was this a trial hand-painting by Powell?

Dr. L.E. Davidson is Lynval Davidson, the prolific collector of fine-press books, whose collection of Ashendene, Kelmscott, Gregynog, Nonesuch etc. was dispersed in a 1969 sale at Parke-Bernet Galleries in New York. Davidson was a captain in the navy, and a member of the dental corps.

Davidson sale (Parke-Bernet) item 8; Franklin, *Bibliography* XXXVI; Franklin, *The Press*, pp. 241-2; Franklin, *Private Presses*, p. 220; Ransom, p. 206; Cave, p. 145.

\$14,500.

THE SECOND PART
OF THE HISTORY OF THE
VALOROUS AND WITTIE
KNIGHT ERRANT DON QUI-
XOTE OF THE MANCHA

CHAPTER I. HOW THE VICAR AND
THE BARBER PASSED THEIR TIME
WITH DON-QUIXOTE, TOUCHING
HIS INFIRMITY.



DON-QUIXOTE TELLS US IN THE SEC-
ond part of this History, and Don-Quixote
his third sully, that the Vicar or Barber were
almost a whole month without seeing him,
because they would not renew or bring to his
remembrance things done and past. Not with-
standing, they forbore not to visit his Nece
and the olde woman, charging them they
should be carefull to cherish him, & to give
him comforting meats to eat, good for his
heart and brain, from whence in likeli-hood
all his ill proceeded. They answered, that they
did so, and would doe it with all possible love
and care: For they perceived that their Master
continually gave signes of being in his entire
judgement; at which the two received great
joy, and thought they took the right course,
when they brought him inclosed in the
Oxe-Waine (as hath bene declared in the first
part of this so famous, as painful History.)
So they determined to visit him, and make
some triall of his amendment, which they
thought was impossible; and agreed not to
touch upon any point of Knight Errantry;
because they would not endanger the ripping
up of a sore, whose stitches made it yet tender.
¶ At length they visited him, whom they

found set up in his bed, clad in a Waste-coat
of greene luyes, on his head a red Toledo
bonet, so dried & withered up, as if his flesh
had bene mummied. He welcomed them,
and they asked him touching his health: of it
and himselfe he gave them good account, with
much judgement & elegant phrase, and in pro-
cesses of discourse, they fell into State matters,
and manner of Government, correcting this
abuse, and condemning that; reforming one
custome, and rejecting another; each of the
three making himselfe a new Law-maker, a
moderne Lyncurgus, and a spicke or span new
Solon; as they so refined the Common-wealth,
as if they had clapped it into a forge, & drew
it out in another fashion then they had put it
in. Don-Quixote in all was so discreet, that
the two Examiners undoubtedly believed, he
was quite well, and in his right minde. The
Niece & the olde woman were present at this
discourse, and could never give God thanks
enough, when they saw their Master with so
good understanding: But the Vicar changing
his first intent, which was, not to meddle in
matters of Cavallery, would now make a
thorow triall of Don-Quixotes perfect re-
covery; and so now and then tells him news
from Court, and amongst others, that it was
given out for certaine, that the Turke was
come downe with a powerfull Army, that his
designe was not knowen, nor where such a
cloud would discharge it selfe: and that all
Christendome was affrighted with this ter-
ror he puts us in with his yearly Alarme:
Likewise, that his Majesty had made strong
the coasts of Naples, Sicilie, and Malta. To
this, sayd Don-Quixote, his Majesty hath
done like a most politique Warrior, in look-
ing to his Dominions in time, lest the enemy
might take him at unawares: but if any coun-
saile might prevaile, I would advise him to
use a prevention, which he is farr from think-
ing on at present. The Vicar scarce heard this,
when he thought with himselfe: God defend
thee, poore Don-Quixote: for mee thinkes
thou fallest headlong from the high top of thy
madness, into the profound bottom of thy
simplicity. But the Barber presently being of
the Vicars minde, asks Don-Quixote what

The Second Part
Chap. I. How the
Vicar & the Bar-
ber passed their
time with Don-
Quixote, touch-
ing his infirmity

Carroll, Lewis, illust. Barry Moser, preface and notes James R. Kincaid, ed. Selwyn H. Goodacre. *Alice's Adventures in Wonderland*. West Hatfield, MA: The Pennyroyal Press, 1982. Numbered 64 of 350 copies signed by Moser. This copy additionally signed with a pencil drawing by Moser and dated (3/5/82). With an additional suite of plates, each signed by Moser, along with a signed letter of apology (for some of the plates having cracked; Moser encourages the readers to fill in the cracks with a pen). In a unique deluxe binding by Angela James, the celebrated book artist and former president of Designer Bookbinders. Principally red and blue crushed morocco with myriad inlays and onlays and additions, nearly all kinetic: a door that opens, an envelope with a vellum invitation inside, a Cheshire cat that pulls out of a tree etc. James has protected the volume with velvet pads (to support the topography of the bindings) and built a portfolio for the suite of engravings as well as a clam-shell box (all in red and blue) to contain the whole. With an inscription to the former owner from her mother, who commissioned the binding. An exceptional piece of Alicealia. \$8,500.

[Gregynog Press], trans. William Morgan. *Psalmu Dafydd*. Gregynog: Gregynog Press, 1929. Numbered 14 of an edition of 225. One of twenty-five copies specially bound by George Fisher (gilt-stamped on rear turn-down) in full turquoise morocco with dectuple-ruled inner dentelle. On the spine, five raised bands with the title gilt in the second panel. Top-edge gilt. Tiny nick to rear fore-edge and to rear upper edge. Spine and periphery of front cover mildly evenly sunned. With armorial bookplate of John Roland Abbey on front paste-down. Presented with the prospectus. An edition of Bishop William Morgan's 1588 Welsh translation of the psalms (Morgan was the first to translate the whole of the bible into Welsh) with florid red and blue initials designed and engraved on wood by Horace W. Bray, printed on Batchelor hand-made paper. Presented in custom cotton-lined clam-shell box. Abbey (†1969) was perhaps the greatest collector of fine press books. Much of his collection was given to Eton College, with the rest fetching enormous sums at auction. \$7,500.

[Shakespeare Head Press] Edmund Spenser, ed. W.L. Renwick. *The Complete Works*. Eight volumes. Oxford: The Shakespeare Head Press, 1930. Numbered 323 of an edition of 375, of which 350 are for sale (and an additional 11 copies printed on vellum). Bound in quarter green Hermitage calf over marbled-paper cover boards by Douglas Cockerell. Headings and initials designed by Joscelyne Gaskin and engraved by Hilda Quick, who also designed and engraved the decotations. Hand-colored. Printed on Batchelor's Shakespeare Head paper, hand-made from pure linen rag. Presented with the prospectus and a selection of clipped reviews (*World of Books*, *TLS* etc.). Near fine, with slight rubbing to the marbled boards. Spines very slightly sunned. With the bookplate of Norman J. Sondheim on the front paste-down of vol. I. These eight quarto volumes were received quite well, both for the quality of the text and of the presswork. Renwick was a lifelong Spenserian, from his B.Litt thesis (at Merton) in 1920 through to his tenure as Regius Professor of Rhetoric and English at the University of Edinburgh. The printing is near the pinnacle of the private press output, with fine registration of blue, black and red and considerable gilding and hand-coloring. Sondheim (†2011) was a noted collector, especially of fine-press books. Colin Franklin & John Turner, *The Private Presses* (Aldershot: Scolar Press, 1991), 358. \$2,500.

[Yolla Bolly Press] Samuel Beckett, (trans.). *The Bread of Days. Eleven Mexican poets. (El pan de los días. Once poetas mexicanos)*. Covelo, CA: The Yolla Bolly Press, 1994. With notes by Octavio Paz, commentaries by Paz and Eliot Weinberger, and etchings by Enrique Chagoya. Lettered E of an edition of 24 accompanied by an additional print laid in, of a total edition of 145, of which 121 are for sale. Fine (without dust-wrapper, as issued) in publisher's slip-case. Signed by Paz, Weinberger and Chagoya on the colophon. The project began as a UNESCO-sponsored anthology of Mexican poetry, translated into French and English, which was superintended by Paz. Paz knew Beckett in Paris, and Beckett, claiming to have a Hispanophone friend, translated the Spanish into English, despite not knowing Spanish. The original English-language edition appeared in 1958. Engravings signed by Chagoya. Presented with a packet of related ephemera. \$5,750.

[Yolla Bolly Press] David Herbert Lawrence. *The Man Who Died*. With woodcuts by Leonard Baskin and a commentary by John Fowles. Covelo, CA: The Yolla Bolly Press, 1992. Numbered 68 of an edition of 85, signed by Baskin and Fowles, of a total edition of 130, of which 100 are for sale. Fore-edge untrimmed. Fine (without dust-wrapper, as issued) in publisher's slip-case. This short story by D.H. Lawrence, originally titled *The Escaped Cock*, is a retelling of the story of Christ's resurrection through a sensualist lens. An understated and finely-made book. Presented with a packet including the prospectus and related ephemera. \$2,750.

[Yolla Bolly Press] John Steinbeck. *Zapata*. Covelo, CA: The Yolla Bolly Press, 1991. Numbered 24 of an edition of 40, signed by Karin Wilkström (woodcuts), with seven hand-colored illustrations, an additional Wilkström print (a portrait of Zapata), and enclosed in a portfolio of purple buckram with bone closures; of a total edition of 257, of which 230 are for sale. Fine (without dust-wrapper, as issued) in portfolio. Bottom edge of text-block untrimmed. With a folio-bound commentary on the text by Robert E. Morsberger. The larger part of the text is a play about the life of Emiliano Zapata, the Mexican revolutionary. Presented with a packet including the prospectus and related ephemera. \$2,500.

Antiquarian Literature

[Brant, Sebastian, trans. (into Latin) Jacob Locher, trans. (into English) Alexander Barclay)]. Stultifera Nauis, | qua omnium mortalium narratur stultitia, admo=dum vtilis & necessaria ab omnibus ad suam salutem perlegenda, | è Latino sermone in nostrum vulgarem vera, & iam diligenter | impressa. An. Do. 1570. | [woodcut 154mm x 99mm] | The Ship of Fooles, wherein is shewed the folly | of all States, with diuers other workes adioyned unto the same, | very profitable and fruitfull for all men. | ¶ Translated out of Latin into Englishe by Alexander | Barclay Priest. London: John Cawood [John Cavwood Printer to the Queenes Maiestie], 1570. Second English edition.

Folio in 6's (10 3/4" x 7 3/16", 273mm x 181mm): three binder's blanks (two new, one old), ¶-¶¶⁶, A-Uu⁶ Xx⁴, ₂A-G⁶ ₃A-D⁶, 2 binder's blanks (new) [S3 signed; -¶1]. 340 leaves, ff. [xii], 259, [3], [42] (*The Mirour of good Maners*), [24] (*The Eglogues of Alexander Barclay*).

Bound in green crushed morocco by Zaehnsdorf (signed on the front inside dentelle). On the spine, five raised bands. Title gilt to second panel. Author gilt to third panel. Date gilt to heel. On the head- and tail-pieces, double gilt strokes. Red, yellow, white and green silk head- and tail-bands. On the edges of the boards, a gilt fillet. Gilt inside dentelles. Blue, green, red and yellow marbled end-papers. All edges of the text-block gilt.

Spine moderately and evenly sunned. Third free end-paper (an old binder's blank with a manuscript translation history of the *Ship*) tipped in. Lower fore-corner of ¶1 reinforced, and ¶1.2 is tipped in and possibly supplied from a different copy. Repaired tear to C3. Very good margins and essentially no foxing. Quite a lovely copy of an essential satire.

Sebastian Brant (1458†1521) published *Das Narrenschiff ad Narragoniam* (*The Ship of Fools bound for Fool-land*) in 1494 — rare indeed, with about ten copies in institutional libraries. It draws on the allegory of the ship of fools in Plato's *Republic* (VI, 488b-489a), itself a perversion of the commoner metaphor of the ship of state (a nation being a ship, its leader the captain etc.). Brant, a humanist and a lawyer, gives the Platonic allegory a Boccaccian twist: 112 fools, each foolish in a different way, have their own canto. Many lampoon corruption and rot in the Church, but some are just wickedly funny sendups of buffoons, idiots and losers. It was richly illustrated by woodcuts, which have been traditionally attributed (at least in part) to Albrecht Dürer. *Das Narrenschiff* was instantly popular and remained so for about a century, partly because it blends medieval, earthy jester-humor with a humanistic deployment of allegory. Erasmus's *Praise of Folly* (1509) is its most direct heir.

Brant's German was translated almost immediately. Locher's Latin translation in 1497 brought the text to Europe, and it was from this that Alexander Barclay made his English "translation" in 1509, in truth more an adaptation along the same lines. This first edition was printed by no less than Wynkyn de Worde with woodcuts by Richard Pynson (which were based on the German originals, mediated through the Paris edition of 1497). The second edition, the present item, drew on those same cuts; there are 118 illustrations from 107 blocks.

As the title-page mentions, there are "diuers other workes adioyned unto the same, very profitable and fruitfull for all men," viz. *The Mirour of good Maners* and five *Eglogues* [*Eclogues*]. The former is a translation of Dominic Mancini's 1516 *De quatuor Virtutibus*, and is essentially moralizing in the same vein as the *Ship*. The latter are divided in two: the first three eclogues are translated from the *De curialium miseria* (called by Barclay the *Miseria Curialium*) written by Pope Pius II (Barclay names him Eneas Silvius, which was his name before assuming the papcy). The last two are original, and are the first appearance of the eclogue composed in English, and as such are of some note. Spenser's *Shepherd's Calender* (See our copy below) would appear just nine years after our item.

ESTC S107135; Grolier, *Catalogue of Original and Early Editions... from Langland to Wither* 18; Pforzheimer 41.¹

\$22,500.

1 The Pforzheimer copy is noted as having ₃C3 signed as Diini, but our copy is properly signed.

Congreve, William. *The Works of Mr. William Congreve. In three volumes. Consisting of His Plays and Poems.* Three volumes. Birmingham: Printed by John Baskerville; for J. and R. Tonson, in the Strand, London, 1761.

Octavo (9 1/8" x 5 3/8", 233mm x 132mm).

Vol. I: 2 binder's blanks, *A*⁴ a-b⁸ B-Z⁸ Aa⁴, 2 binder's blanks [\$4 signed; -b1, M4]. 200 leaves, pp. *i-ix* x-xxiv, [16], 1-164 165-186 187-358, [2]. With three engraved plates, including a portrait frontispiece after Sir Godfrey Kneller.

Vol. II: 2 binder's blanks, *A*² a⁴ B-Ii⁸ Kk², 2 binder's blanks [\$4 signed; -S4]. 256 leaves, pp. 5-16 17-274 275-294 295-514, [2]. With two engraved plates.

Vol. III: 2 binder's blanks, *A*² a⁴ B-Ii⁸ Kk², 2 binder's blanks [\$4 signed]. 256 leaves, pp. 5-16 17-151 152-156 157-166 167-172 173-217 218-225 226-492 493-494 495-514, [2]. With an engraved plate.

Bound by Zaehnsdorf (active 1842-1886) in half crushed red morocco over marbled covers with gilt fillet dividers. On the spine, five raised bands with gilt dashed fillets and gilt terminals. The panels with double blind fillets top-and-bottom and gilt fleurons. Title and number gilt in second panel, titles of individual works in third panel. Marbled end-papers. Top-edge of the text block gilt.

Faintest rubbing to the front hinge of vol. I. Bindings tight, text fresh. Armorial bookplate of John Wynford [Phillips], first Viscount St. David's (1860-1938) on the front paste-down of each volume. An excellent set, with very good margins indeed.

William Congreve, member of the Kit-Kat club (of which Jacob Tonson, the publisher of the current item, was the founder, and of whose members Kneller painted portraits), wrote but five plays, coming at the tail end of the series of restoration comedies. His *Way of the World* (1700, vol. II) is much admired today, but its mores were not in keeping with the late date of its production. In addition to his plays are some briefer works including the libretto of *Semele*, which was made into an opera by both Handel and John Eccles, and a most fascinating essay on the role of humor in comedy (at the end of vol. III).

The first edition of these collected works was published in 1710; this is perhaps the sixth edition. The pagination of the second and third volumes suggests four missing preliminary pages (there being twelve un-numbered pages before p. 17), but our copy collates perfectly with the Bodleian and British Library copies. According to Gaskell, vol. I *A* and a-b are cancellantia.

ESTC T26067, Gaskell *Baskerville* 16.

\$1,750.

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: $\pi^4 *^8 **^2 ***^4$ 1-46⁸ 47² 47*⁴ [\$1 signed]. 392 leaves, pp. *i-ix* x-xxxiv, [2], 1 2-747, [1] [= xxxvi, 748]. Engraved plate.

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

Vol. III: π^2 1- 53⁸ [\$1 signed]. 426 leaves, pp. [4], 1 2-845, [1], 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 proprj e delle cose notabili*. π^4 1-27⁸ [\$1 signed]. 220 leaves, pp. [8], 1-2 3-430, [2].

Vol. V: *La Biografia di Dante Alighieri varie illustrazioni della Divina Commedia ed il catalogo delle edizioni*. $\pi^2 **^4$ 1⁸ 2-36⁸ [\$1 signed]. 294 leaves, pp. *i-v* vi-xii, 1-3 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. Boards bowing a little. 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 10₂₋₃, 26₃₋₄.

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 Lindsay married her cousin 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 a bookplate of the *Lindesiana*, perhaps because it remained in the personal collection of the countess.

Brunet II.507.

\$4,750.

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 the bookplate of Henry William Poor on front paste-down.

The “Indian Railway Library” was a series — initially all volumes by Kipling — of, essentially, disposable copies of material that would be sold at train stations. Kipling initiated the project as a means of raising funds to leave India. What is so remarkable about this copy, of course, is how this pamphlet (more or less) has been transformed into the most luxurious of books by the Club Bindery. Begun by members of the Grolier Club as a rival to European binders, the Club Bindery made some of the finest bindings in American history. Poor (who wasn’t), along with his father, established the H.V. and H.W. Poor Co., which began to issue annual reports on the financial states (and viability) of American railroads. Thus this great pioneer of railway-finance has preserved a piece of “railway literature” in a most exquisite form.

Ahearn 332.

\$4,750.



[Aesop, trans.] Jean de la Fontaine, illust. Jean-Baptiste Oudry. *Fables choisies, mises en vers*. Four volumes. Paris: Chez Desaint & Saillant and Chez Durand (printed by Charles-Antoine Jombert), 1755-9. First edition illustrated by Oudry, second issue.

Folio (16 1/2" x 11 3/16", 419mm x 285mm).

Vol. I: binder's blank, $\pi^2 a-g^2 h^2(-h2) a-d^2 e^2(-e2) A-Hh^2$, binder's blank [\$1 signed]. 88 leaves, pp. [4] (half-title, blank, title, blank), j-ij (au roi.) iij-viij (AVERTISSEMENT DE L'ÉDITEUR.) ix-xxx (VIE DE LA FONTAINE.) j-ij (A MONSIEUR LE DAUPHIN.) iij-vj (PREFACE.) vj vij-xvj (LA VIE D'ÉSOPE LE PHYRIGIEN.) xvij-xviij (TABLE DES FABLES CONTENUES DANS LE PREMIER VOLUME.), 1-124 (with 70 engraved plates plus the portrait frontispiece). [= lii, 124]

Vol. II: binder's blank, $\pi^2 a^2(-a2) A-Ll^2$, binder's blank [\$1 signed]. 71 leaves, pp. [4] (half-title, blank, title, blank) j-ij (TABLE DES FABLES CONTENUES DANS LE SECOND VOLUME.), 1-135, blank (with 68 engraved plates). [=vi, 136]

Vol. III: binder's blank, $\pi^2 a^2 A-Nn^2 Oo^2(-Oo2) [\$ signed]$. 77 leaves, pp. [4] (half-title, blank, title, blank) j (AVERTISSEMENT Imprimé pour la première fois en 1678.) ij-iv (TABLE DES FABLES CONTENUES DANS LE SECOND VOLUME.), 1-2 (A MADAME DE MONTESPAN.), 3-146 (with 68 engraved plates). [=viii, 146]

Vol. IV: binder's blank, $\pi^2 a^2(-a2) A-Aaa^2$, binder's blank [\$1 signed]. 97 leaves, pp. [4] (half-title, blank, title, blank) j-ij (TABLE DES FABLES CONTENUES DANS LE QUATRIÈME ET DERNIER VOLUME.), 1-184 (with 69 engraved plates) 185-188 (EXPLICATION DU FRONTISPICE, Et de quelques Vignettes & Culs-de-lampe contenus dans cet ouvrage.). [=vi, 188]

Bound in contemporary speckled calf. Gilt border to covers with leaves, baskets, flowers, coronets and bees. Gilt floral vignettes in corners. On the spine, six raised bands. In the panels, gilt floral and scroll vignettes in double gilt border. Title gilt on red with Gothic arched borders top-and-bottom in second panel, number same on green in third panel. Double gilt-fillets on edges of covers. Edges of text-block red. Gilt inside-dentelle. Red, orange, green and blue-marbled end-papers.

Rebacked with the original back-strip laid down. Some scuffing to covers, with occasional patches of wear. Fore-corners slightly repaired in places, quite professionally. Text beautifully clean, with scant stray foxing. Text and especially engravings bright and fresh.

Called "one of the most ambitious and successful of all illustrated books," la Fontaine's verse rendition of the fables of Aesop, which had been published from 1668-1694, furnished Oudry (†1755), known for his rococo animal paintings, with colorful stories for illustrations. Oudry, who was sought unsuccessfully by foreign monarchs, was devoted to Louis XV, for whom he executed many decorations at Versailles. Louis personally guaranteed the publication of the first volume, so profoundly into debt did the book's production cast its editor, Louis Regnard de Montenault.

The present copy is lovely and bright, without the hand-coloring that obscures the fine engravings in other copies. Our copy has 275 engravings plus the engraved portrait frontispiece, which is the full complement. There are several deckle edges preserved, indicating that the copy has hardly been trimmed. Our copy is marked as a second issue by a single point in vol. III: in the first illustration to *Le singe et le léopard* (following p. 111), the banner bearing the sign of the leopard bears the legend "le léopard", whereas in its first state it did not.

Brunet 753; Cohen-de Ricci 548; Ray, *French* 5; Rochambeau 86.

\$25,000.

FABLES CHOISIES.

Mécontent de son stratagème,
 Et nous vieux Coq, en toi-même,
 Te met à rire de ta peur!
 Car c'est double plaisir de tromper le trompeur.



[Fable XXXVII.]



[Poe, Edgar Allen]. "The Mask of the Red Death," "Life in Death" and "To One Departed" in *Graham's Lady's and Gentleman's Magazine*. Volume XX. Philadelphia: George R. Graham, January-June 1842. First printings of these stories, along with two additional pieces by Poe: "An appendix of autographs" and "A few words about Brainerd." With contributions by Longfellow and James Russell Lowell among many others — including reviews of Longfellow's *Twice Told Tales*. Pp. iv, 356. Bound in contemporary half red crushed morocco over marbled board. Extremities worn, and some rubbing to the faces of the boards. Very good, especially for a periodical of this period.

\$1,250.

THE A.E. NEWTON SAMMELBAND 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): $A^2 B-E^2 \chi 1$ (viz. ${}_3E^2?$) ${}_2A^2(A1+\chi a^2)$ ${}_2B-D^2{}_2E^2(-{}_2E^2)$ ${}_3A^2{}_3B-D^2{}_3E^2(-E^2)$ ${}_4A^2{}_4B-E^2{}_5A^2{}_5B-F^2$. 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], ${}_51{}_52-16{}_518$, [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 the fore-corners. Re-backed. Nick to rear cover. Mild tanning to the periphery of the end-papers. First item with a residual transverse crease 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 too 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 we have in the shop. 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 (Cf. 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.

Radcliffe, Ann. *The Mysteries of Udolpho, a Romance; interspersed with some pieces of poetry*. Four volumes. London: Printed for G.G. and J. Robinson, 1794. First edition.

Duodecimo (7" x 4 1/16", 177mm x 103mm).

Vol. I: 2 binder's blanks, A², B-S¹² T¹⁰, 2 binder's blanks [\$6 signed]. 216 leaves, pp. [iv] (half-title, blank, title, blank), 1-428.

Vol. II: 2 binder's blanks, A², B-X¹², 2 binder's blanks [\$6 signed]. 242 leaves, pp. [iv] (half-title, blank, title, blank), 1-478, 2 blanks.

Vol. III: 2 binder's blanks, A², B-U¹² X⁴, 2 binder's blanks [\$6 signed]. 234 leaves, pp. [iv] (half-title, blank, title, blank), 1-463, blank.

Vol. IV: 2 binder's blanks, A², B-S¹² T⁸ U², 3 binder's blanks [\$6 signed]. 216 leaves, pp. [iv] (half-title, blank, title, blank), 1-428.

Collated perfect with the Rothschild copy (R.B. Sheridan's copy), with all half-titles and blanks.

Bound in contemporary tree-calf (voll. I-II rebaced with the original back-strip laid down, vol. IV with the headpiece restored). On the spine six panels. Black crushed morocco on-lays at the head and tail with gilt floral roll. A pair of gilt ostrich feathers tied with a ribbon in the first panel. Title-piece red with gilt in the second panel. Cornucopia with blossoms gilt in the third and fifth panels. Number-piece black with a red oval inlay with gilt in the fourth panel. Red crushed morocco onlay in the sixth panel with a gilt bird with a branch in its beak flying around an urn in the sixth panel. All panels except the title-piece with gilt floral ornaments and mixed gilt fillets and rolls forming a border. Gilt fillet on the edges of the boards. Marbled end-papers.

Voll. I-II rebaced with the original back-strip laid down, vol. IV with the headpiece restored. Front hinge of vol. I cracked, rear hinge starting at top. Some chips and wear to the extremities. Some losses to the on-lays on the spine. Text-block fresh and bright. In vol. I, a short tear and hole to B6. Superlative margins (some preserved fold-ins illustrate a sheet-size about 7mm taller and 8mm wider than our text-block), with a great many preserved lower and fore deckle-edges. With the armorial bookplate of Sir Joseph Scott, Bart. of Great Barr in all four volumes, and Scott's ownership signature on the half-title of vol. II. In all, a beautifully unsophisticated contemporary copy with all half-titles and blanks present.

Ann Radcliffe (née Ward; 1764†1823) was the most successful and highly-paid author of her day. Although she did not originate the Gothic novel (or romance, as she called them) — that honor being reserved to Horace Walpole's *Castle of Otranto* (1764) — she was its greatest practitioner and guiding spirit. Many of the tropes of the *Gothic* are hers, especially the brooding (often foreign) villain and the connection of supernatural phenomena to observations of the natural world. She was often called "Mother Radcliffe," so great was her effect on the subsequent practitioners of the Gothic. The most direct literary connection to *Udolpho* is Jane Austen's *Northanger Abbey*, in which the heroine is a great reader of gothic novels, especially *Udolpho*. Hilarity ensues.

The lovely binding can be said with some confidence to have been made for Sir Joseph Scott of Barr Hall (1752†1858). Scott signed the book as "Mr Scott" on the half-title-page of the second volume, and was created a Baronet (at which point he became Sir Joseph instead of Mr Scott) in 1806. This places the binding pretty handily within a decade of its publication. Sir Joseph rebuilt Great Barr Hall (not far from Birmingham, but then in Staffordshire, of which he was High Sheriff in 1799; he also served as an MP for Worcester 1802-1806) in 1777 as a major example of the Gothic revival; it is fitting, then, that he should have owned the book. Now Great Barr Hall is a romantic ruin.

ESTC T62063, Lowndes 2035, Rothschild 1701, Sterling 691, Summers 434.

\$9,500.

[Scott, Walter, Sir]. *The Monastery. A romance. By the author of "Waverley."* Three volumes. Edinburgh: Printed for Longman, Hurst, Rees, Orme, and Brown, London; and for Archibald Constable and Co., and John Ballantyne, Bookseller to the King, Edinburgh, 1820. First edition.

Royal duodecimo (7 3/8" x 4 3/8", 188mm x 113mm).

Vol. I: π^2 , A-N¹² O⁶ P⁴ [\$2 (on 1 and 5)]. 168 leaves, pp. [1] (half-title), blank, [1] (title), blank, 1 2-58 59 60-76 77-79 80-331, blank. (=iv, 332)

Vol. II: π^2 , A-O¹² [\$2 (on 1 and 5)]. 170 leaves, pp. [1] (half-title), blank, [1] (title), blank, 1 (fly-title) 2-3 4-333, 3 blanks. (=iv, 336)

Vol. III: π^2 , A-O¹² P⁶ Q² [\$2 (on 1 and 5)]. 178 leaves, pp. [1] (half-title), blank, [1] (title), blank, 1 (fly-title) 2-3 4-351, blank. (=iv, 352)

Collated perfect with Todd–Bowden.

Bound in the publisher's blue drab boards with a cream tape spine. Paper spine label with a double-fillet printed border top-and-bottom. Edges of the text-block untrimmed. Presented in a (modern) slip-case with the bookplate of Dr. Sydney Ross.

Corners bumped and fore-corners slightly worn on all volumes. Slight vertical furrows to spines of all volumes. Faint foxing to endpapers, but the text-block is fresh. Vol. II, O11.12 unopened.

Because of a shortage of both paper and credit, Scott turned from his longstanding publisher John Ballantyne and had *The Monastery* co-published in London by Longman et al. Ballantyne, deeply hurt by the transference of loyalty, here for the only time credits himself in a publication of Scott's as "Bookseller to the King." Set in the borders at the time of the Reformation, *The Monastery* was a critical success but did not sell very well.

The present copy is a most unusual survival in its drab boards. No other unsophisticated copy has been found at auction. Dr. Sydney Ross (1915-2013) — Glaswegian distiller's son, former professor of colloid science at Rensselaer Polytechnic Institute and bibliophile — donated his collection of Ruskin letters to Rochester University, published a catalogue of the works of William and John Herschel, and founded and funded the James Clerk Maxwell Institute in Edinburgh.

Before Todd–Bowden's magisterial 1998 bibliography, the first edition was subdivided into two issues based on a typographical error on p. 226 of vol. I ("attentoin" for "attention"; the present item has the latter spelling). Since both forms exist in the (stated) second edition, it is no longer an issue point.

Todd, William B. and Ann Bowden. *Sir Walter Scott A Bibliographical History 1796–1832*. New Castle, DE: Oak Knoll Press, 1998; 144Aa.

\$2,250.

[Seneca — Tragedies]. *Tragædiæ Senecæ cum duobus commentariis: videlicet Bernardini Marmittæ & Danielis Galetani poe. cla.* Venice: [s.n.], (7 September) 1505.

Folio in 6s (11 5/8" x 7 7/8", 299mm x 202mm). Binder's blank, A⁴ (±A1) a-z⁶ &⁸, binder's blank [§3 signed; -A1, A3; +&4; A2 signed A ii]. 150 leaves, foliated I-LIIII, *LIIII LV*, LVII-LXXVIII, *LXXVIII LXXIX LXXX LXXXI LXXXII LXXXIII*, LXXXV-CXLV, *CXVI*; pp. [8], [291], blank. A1r pasted title (2 3/4" x 1 1/4"); A1^v blank; A2^{r-v} dedication to Leonardo Mocenigo (1445-1534, ambassador and minor humanist; son of Giovanni Mocenigo, Doge 1478-1485); A3^r poem in defense of "Polydori Comitibus Cabaliati" (i.e., Polidoro Sforza, son of Francesco, Duke of Milan); A3^v dedication to Guillaume de Rochefort (Lord Chancellor of France, 1483-1492); A4^{r-v} interpretive analysis of the tragedies of Seneca, addressed to same; a1^r -&5^v text and commentary; &6^r registration; &6^v blank.

Bound in full contemporary vellum. Stab-binding. On the spine, manuscript "Senec | Trag." Edges of text-block speckled red.

Front board bowing slightly. Head- and tail-piece lightly worn. Scratches to rear cover. Some red smudges to rear cover, presumably the fingerprints of the edge-speckler. Rear lower fore-corner moderately warped. Light dampstain to lower edge of first ten leaves; does not affect text. Sporadic worming toward end. Scattered learned annotations and corrections to text in early hand. Some leaves tanned, but largely bright and without foxing, except at some peripheries.

Repeated ownership stamp: in an oval, a coronetted shield with pendant laurel branches; difficult to determine the arms: rose at center, divided laterally two-thirds down. Beside colophon on &6^r, "B7K" in the petals of a clover. On &6^r, I B C across the top of the page.

The two commentaries were initially brought together in a Venice edition of 1493 (printed by Matteo Capcasa of Parma). The antecedent of the current item was a 1498 edition by Giovanni Tacuino (Ioannes Tridinus de Cirreto alias Tacuinus, working in Venice at the same time as Aldus Manutius), and the current item aims to be identical (the 1498 edition has identical mis-numberings of the leaves [except that leaf CXXXV was in the 1498 edition headed CXXV but has in the 1505 edition been corrected]; the woodcuts are different or missing in the 1505 edition, and some spellings change [e.g., lachrimis becomes lachrymis]). Some fifteen years after Andreas Gallicus' *editio princeps*, these twin commentaries presented in the traditional manner (text nearest the spine, commentary surrounding on one, two or three sides) were part of a florescence of interest and scholarship on the Stoic, whose plays, despite being exceptionally dense and challenging, were incorporated into curricula across Europe.

(Gellio) Bernard(in)o Marmitta (Padua, 1440†1497) was a professor of Humanities, probably in Parma; his commentary was initially published in 1491. Daniele Gaetani (Cremona, 1461†1528) was a professor of literature (in Cremona?); his commentary was initially published in 1493. Bernardino's is decidedly the fuller commentary, but Daniele has the better Greek (or at least prints it), and so provides more context of Seneca's models and antecedents; the two work together very nicely. An early owner of the current item was also a scholar; a great many of his emendations and conjectures (mostly on *Hercules Furens*, *Medea* and *Agamemnon*) are those accepted by modern editors (who have, as the owner or editor did not, the benefit of understanding Senecan scansion).

The volume was not issued with an integral title-page. In some copies (e.g., Folger 172171, Cambridge UL U*4.13(C) etc.) as in ours, the title is pasted on to A1. In other copies (John Rylands Library R132444, a copy on the London Market) there is a full-page version (i.e., with identical text) that is tipped in; that is, the printed portion is similarly restricted but placed in roughly the same position as in our copy on a full-size leaf.² Doubtless this was issued by the press, since the printing on all the copies noted is identical.

Carvalho, D.N. *A Catalogue of the David N. Carvalho Collection of Incunabula*... NY: Dodd & Livingston, 1911: no. 93 (1498 edition).

\$7,500.

[Spenser, Edmund]. THE | FAERIE | QVEENE, | DISPOSED INTO | XII. BOOKES, | Fashioning twelue Morall Vertues. [device, 119mm x 111mm] | *at london.* | Printed by H.L. for Mathew Lownes. | 1609. WITH THE | SECOND | PART OF THE | FAERIE QUEENE: | CONTAINING | {FOVRTH | The {FIFT, AND | {SIXT BOOKE. | By *Edm. Spenser.* | [device, 119mm x 110mm] | Imprinted at London for *Mathew Lownes.* | Anno Dom. 1612. | WITH THE | SHEPHEARDS | CALENDER: | *containing* | TVVELVE ÆGLOGVES, PRO- | portionable ot the twelve | moneths. | ENTITVLED, | To the Noble and vertuous Gentleman, most | *worthy of all titles, both of learning and chi- | valrie, Master Philip Sidney.* | [device, 73mm x 56mm] | at london, | Printed by H.L. for *Mathew Lownes,* and art to | *be sold at the signe of the Bishops head in* | Paules Church-yard. 1611. WITH [head-piece, 112mm x 26mm] | PROSOPOPOLA. | OR | MOTHER HUB- | BERDS TALE. | By *Edm. Sp.* | Dedicated to the right Honourable, the Lady | *compton and mountegle.* | [circular device, 46mm diameter] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | Anno Dom. 1613. WITH [head-piece, 28mm x 118mm] | COLIN CLOVTS | COME HOME | AGAINE. | By *Edm. Spenser.* | [device, 65mm x 65mm] | AT LONDON, | Printed by H.L. for *Mathew Lownes.* WITH [head-piece, 23mm x 103mm] | PROTHALA- | MION | OR | A SPOVSALL VERSE: MADE | by *Edmunde Spenser,* | In honour of the double mariage of the two Honou- | rable and vertuous Ladies, the Ladie *Elizabeth,* and the Ladie Ka- | *therine Somerset;* Daughters to the Right Honourable the Earle of | *Worcester:* and espoused to the two worthy Gentlemen, | M. *Henry Gifford* and M. *William Peter,* | Esquires. | [circular device, 46mm diameter] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | 1611. WITH [head-piece, 27mm x 109mm] AMORETTI | AND | EPITHALAMION. | VVritten by *Edmunde Spenser.* | [device, 72mm x 54mm] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | 1611. WITH [device, 28mm x 109mm] | EPITHALA- | MION. | By *Edmunde Spenser.* | [device, 88mm x 54mm] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | 1611. WITH [head-piece, 29mm x 108mm] | FOVRE | HYMNES, | MADE | By *Edmunde Spenser.* | [device, 72mm x 57mm] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | 1611. WITH [head-piece, 27mm x 103mm] | DAPHNAIDA. | AN ELEGIE VPON THE | DEATH OF THE NOBLE AND | vertuous *Douglas Howard,* daughter and heire of *Henrie | Lord Howard, Viscount Byndon, and wife of* | Arthur Gorges, Esquire. | ([inverse asterism]) | Dedicated | TO THE RIGHT HONOVABLE THE LADY | *Helena,* Marquesse of *North-hampton.* | By *Edmunde Spenser.* | [device, 64mm x 64mm] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | 1611. WITH [head-piece, 27mm x 112mm] | COMPLAINTS | CONTAINING SUNDRY | SMALL POEMES OF THE | VVorlds Vanitie. | WHEREOF THE NEXT PAGE | *following maketh mention.* | ([inverse asterism]) | By *Edmunde Spenser.* | [device, 71mm x 55mm] | AT LONDON | Printed by H.L. for *Mathew Lownes.* 1611 WITH [head-piece, 23mm x 109mm] | THE | TEARES OF | THE MVSES. | By *Edmunde Spenser.* | [device, 71mm x 57mm] | AT LONDON | Printed by H.L. for *Mathew Lownes.* | 1611. WITH [device, 28mm x 111mm] | MVIOPOTMOS, | OR | THE FATE OF | THE BVTTERFLY. | By *Edmunde Spenser.* | Dedicated to the most faire and vertuous Lady, | *the Ladie Carey.* | [circular device, 47mm diameter] | Printed by H.L. for *Mathew Lownes.* | 1611.

Pot folio in 6s (10 13/16" x 7 1/4", 274 mm x 189mm): binder's blank, A-P⁶ Q⁴ R-Hh⁶ A-E⁶F⁴ A⁸ A-L⁶ M² ¶⁸ [\$4 signed A-Q, \$3 R-end; -A1, R1, A1, A1, C2, E3; +A4, ¶4; P4 signed P4, Cc3 mis-signed "S3"; head-line of A6⁶ printed "THE FAERY QVEENE" for "THE FAERIE QVEENE", head-lines of V5⁶ & V6⁶ printed "THE FIFT BOOKE OF" for "THE FOVRTH BOOKE OF", head-lines of S1⁶ and S2⁶ printed "THE SIXT BOOKE OF" for "THE FIFT BOOKE OF", head-line of 4F1⁶ printed "of Heauenly Beautie" for "of Beautie", head-line of Gg6⁶ printed "THE SIXT BOOKE OF" for "THE SEVENTH BOOKE OF"]. 302 leaves, pp. [2], 1-7 10 9-185 186-187, blank, 189-363 364, 2 blanks, [10] 1-56, 2 blanks, 1-3, blank, 5-16, [152].

Bound in contemporary brown calf with a double blind fillet border. On front cover, a roughly incised rosette within a circle. On the rear cover, a roughly incised rosette within two circles. On the spine, six raised bands. On the edges of the covers, gilt roll of filled and hollow lozenges. Edges of the text block stained turquoise blue.

With morocco repairs to head-piece, upper front hinge and lower rear hinge. Cracks to hinges, with upper part of front cover tender; rear cover good and strong. The calf has shrunk, revealing fore-corners and curling up from the boards. Paste-downs have come away; rear paste-down largely missing. A1 with a rather large chunk missing along fore-edge, not affecting text. Some difficult-to-decipher writing samples, including some names (notably that of Thomas Mayhew) in an early hand on the recto of the partially-detached front paste-down. On the first free end-paper, "Virtute sumâ: cætera fortuna", which is printed on B5⁶ as the conclusory epigram of an elegy for Philip Sidney, attributed to Lodowick Bryskett. There are small, cryptic (usually single-character) marginalia in an early hand throughout the *Faerie Queene*.

Contents.

<i>The Faerie Queene</i>	A1 ^r
The first booke	A2 ^r (1)
The second booke	F1 ^r (59)
The third booke	L3 ^r (123)
The second part of the <i>Faerie Queene</i>	R1 ^r (187)
The fourth booke	R2 ^r (189)
The fift booke	Y1 ^r (247)
The sixt booke	Cc4 ^r (301)
* <i>Two Cantos of Mutabilitie</i> (The seventh booke)	Gg6 ^r (353)*
<i>The Shepeards Calender</i>	₂ A1 ^r
Ianuarie	₂ A6 ^r (1)
February	₂ B1 ^v (4)
March	₂ B4 ^r (9)
Aprill	₂ B6 ^r (13)
May	₂ C3 ^r (19)
Iune	₂ C6 ^v (26)
Iuly	₂ D2 ^r (29)
August	₂ D4 ^v (34)
September	₂ D6 ^v (38)
October	₂ E3 ^r (43)
November	₂ E5 ^v (48)
December	₂ F2 ^r (53)
<i>Prosopopoia</i> (Mother Hubberds Tale)	₃ A1 ^r (1)
<i>Colin Clouts come home againe</i>	₄ A1 ^r
<i>Colin Clouts come home againe</i>	₄ A3 ^r
<i>Astrophel. A Pastorall Elegie vpon the death of... Sir Philip Sidney</i>	₄ B1 ^r
<i>The mourning Muse of Thestylis</i>	₄ B3 ^r
<i>A Pastorall Æglogue vpon the death of Sir Philip Sidney, Knight, &c.</i>	₄ B4 ^r
<i>An Elegie... vpon the death of... Sir Phillip Sydney...</i>	₄ B6 ^r
<i>An Epitaph vpon the right Honourable Sir Philip Sidney, Knight:...</i>	₄ C1 ^r
<i>An other of the same</i>	₄ C1 ^v
<i>Prothalamion or a spousal verse...</i>	₄ C2 ^r
<i>Amoretti and Epithalamion</i> (Sonnets)	₄ C4 ^r
<i>Epithalamion</i>	₄ D6 ^r
<i>Foure Hymnes</i>	₄ E3 ^r
<i>An Hymne, in honour of Love.</i>	₄ E5 ^r
<i>An Hymne, in honour of Beautie.</i>	₄ E6 ^v
<i>An Hymne, of heauenly Loue.</i>	₄ F2 ^r
<i>An Hymne, of Heauenlie Beautie.</i>	₄ F3 ^v
<i>Daphnaida. An elegie vpon the death of... Douglas Howard...</i>	₄ F5 ^r
<i>Complaints containing sundry small poemes of the World's Vanitie...</i>	₄ G4 ^r
<i>The Ruines of Time</i>	₄ G6 ^r
<i>The Teares of the Muses</i>	₄ H4 ^r
<i>Virgils Gnat</i>	₄ I4 ^r
<i>The Ruines of Rome: by Bellay</i>	₄ K3 ^r
<i>Muiopotmos, or the fate of the butterfly</i>	₄ K6 ^r
<i>Visions of the worlds vanitie</i>	₄ L5 ^r
<i>The Visions of Bellay</i>	₄ L6 ^r

The Visions of Petrarch, Formerlie translated.
A Letter of the authors... To the right noble and valorous, Sir Walter Raleigh...
A Vision upon this conceit of the Faery Queene
 [Commendatory poems, dedicatory sonnets]

M2:
 ¶1:
 ¶3:
 ¶3:

*Contrary to the title-page of the *Cantos of Mutabilitie*, viz.

TVVO | CANTOS OF | *MUTABILITIE*: | VVhich, both for Forme and Matter, appeare | to be
 parcell of some following Booke of the | *Faerie Queene*, | VNDER THE LEGEND OF | *Constancie*.
 | [132mm rule] | Neuer before imprinted. | [131mm rule] (pp. 353-364, Gg6-Hh5^v).

This is not in fact their first appearance; they necessarily belong to the 1612 second part of the *Faerie Queene* (as they begin on the final sheet of a gathering of six that contains the end of the sixth book); they had been printed for the first time in the complete 1609 edition; why didn't the owner buy the second part when he had the chance?

The binding is curiously amateurish, with its simple and off-center rosettes; perhaps this is why it has come up from the boards somewhat. Could this be a *very* early example of American binding (see below on Thomas Mayhew)? A piece of vellum used to strengthen the spine is visible beneath the rear paste-down; it is written in chancery-hand, which helps to date the binding. Given the somewhat helter-skelter collection of texts, perhaps this was performed by a bibliophile.

The texts enclosed are essentially all by Spenser; some are explicitly attributed to L[odowick] B[ryskett], some have meanwhile been attributed to others (the lovely elegy beginning "Silence augmenteth grieffe, writing increases rage..." has been given to Fulke Greville, Lord Brooke by Charles Lamb), and some are translations of Joachim Du Bellay.

This is, with a single exception, the first folio edition of the works of Spenser. The bibliographic history of the first Spenser folio is something of a puzzle; the most recent census is Johnson 1933,³ which is quite thorough but does leave certain questions unanswered. The printings of the current item (following Johnson's order) are as follows:

- I. Lacking the 1611 general title-page and dedication to Queen Elizabeth (a single folium), which were meant to cancel A1. The majority of copies have this addition but it is not considered essential to completeness; the Bodleian (Malone 7) and Folger (No. 447) copies also lack this section.
- II. First printing (1609) of the first part of the *Faerie Queene*.
- III. Second printing (1612[-1613]) of the second part of the *Faerie Queene*, including the *Cantos of Mutabilitie*.
- IV. First printing (1611) of the letter to Raleigh, commendatory poems and dedicatory sonnets; in the present item, these — quire ¶ — are bound at the end.
- V. First printing (1611) of *The Shepheard's Calender*.
- VI. First printing ([1612-]1613) of *Prosopopoia or Mother Hubberds Tale*. The printing of this section began in late 1612 and continued into 1613; only the terminal digit of the date was changed — the rest is identical.
- VII. First printing (1611) of *Colin Cloutes come home again* and minor poems.

In sum, all sections are present in their first printing with two exceptions: the 1611 general title folium is lacking — though see note — and the second part of the *Faerie Queene* is the second printing. Thus, the present item corresponds, minus the general title-page, to Johnson's Group II.

As for the order — our copy has §IV, the letter to Raleigh and the commendatory poems and dedicatory sonnets, bound at the end — Johnson remarks: "it is quite possible that no fixed order was followed in arranging the sections" (45), and notes that very few indeed correspond to the order given above; in other words, it is not a case of a norm with variations, but of a propensity. Our order makes, perhaps, a little more sense, with dedicatory materials at the end; the signature (¶) also indicates a certain separation from the other sections, which are lettered.

³ In a sense; Jewel Wurtsbaugh published her 1932 doctoral dissertation (*Two Centuries of Spenserian Scholarship (1609—1805)*; Baltimore: The Johns Hopkins Press) in 1936. That said, it stands as a good independent analysis, although not a bibliography per se. For her treatment of this 1609–1613 collected works, see op. cit. pp. 1–7.

There are few bibliographic points that Johnson does not note. The first is the mis-printing of the page number of A5^v as 10 instead of 8, and the mis-printing of the head-line opposite (A6r) as “THE FAERY QVEENE” instead of “THE FAERIE QVEENE.” The second, which is not so trivial, is the title-page of *The Cantos of Mutabilitie* (Gg6ⁱ), which boasts that they were “Neuer before imprinted”, but this is true of the 1609 folio and not of (our) 1612-1613 second printing, which was entirely reset, and not identical — ruling out that this was a left-over sheet from the 1609 printing, which were sometimes bound in with later printings.⁴ In other words, the 1612 resetting of the title-page of the *Cantos of Mutabilitie* was carried out a little carelessly.

The present item presents another, non-bibliographic puzzle: the (mostly) single-character marginalia to the whole of *The Faerie Queene* — and not any of the other sections. Minuscule letters, sometimes enhanced (thus in H3-H4 we see “a”, “a ”, “a” with a descending tail and plain “a”), are placed against a line on the outer margins (that is, to the left of the LH column, to the right of the RH column). They do not correspond to line-endings (i.e., rhyme), or to characters in a line or missing from it (thus II.viii.35.5 [I1^r, p. 95], “For, on his shield, as thick as stormie showre” is marked “g”). Occasionally there are two letters, e.g., II.ix.22.3 (I3^r, p. 99): “Those two the first and last proportions are,” is marked “ca ”. Having puzzled over this for many hours, I cannot make sense of it.

Whether this code was put in place by Thomas Mayhew I cannot tell. We can hazard with some confidence that the book was owned by Governor Thomas Mayhew (1593–1682), known for two major achievements: the first English settlement of Martha’s Vineyard and Nantucket, and as an editor of the Bay Psalm Book, the first book published in British America. The point of connection is Sir Walter Raleigh, the great non-explorer of North America (he sent others to settle Roanoke in his stead), who was involved in several ways with *The Faerie Queen*. How fitting that this colonist and explorer should have borne with him to the wild unknown one of the great documents of the early English age of exploration.

Johnson, F.R. *A Critical Bibliography of the Works of Edmund Spenser printed before 1700*. Baltimore: The Johns Hopkins Press, 1933, no. 19; Pforzheimer III.971, 972; STC² 23083, 23084.

\$15,000.

4 Wurtsbaugh, 7: “Lownes for the 1611-1612 or 13 edition printed new material as he needed it to bring with copies of the poems left over, merely prefixing new title-sheets to old versions.”

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 signed 2-10; \$1 signed 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 leaf 10₈, to 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.

[Villalpando, Juan Bautista and Jerónimo del Prado]. *Hieronymi Pradi et Ioannis Baptistae Villalpandi e Societate Iesu In Ezechielem Explanationes et Apparatus Urbis, ac Templi Hierosolymitani. Commentariis et imaginibus illustratus.* (Explanations of the Book of Ezekiel and an Apparatus of the City and Temple of Jerusalem. Illustrated with commentaries and images.) Rome: [n.p.], 1596-1604 [Romae: Superiorum Permißu, MDXCVI].

Folio (16 1/2" x 11 5/16"): binder's blank, 45 folding plates (of which 6, 15-19 & 22, are multiplex, i.e., two leaves joined and accordion-folded), binder's blank. Plates numbered 1-40, 43-46, [47] (Christ with the Instruments of the Passion), i.e., lacking 41-42.

Bound in (XVIII?) half vellum with green-and-black marbled paper boards. On the spine, five horizontal bands of quadruple gilt fillets. Title (VILLALPANDI/ TEMPLUM/ HIEROSOLYMI) gilt to red morocco title-piece. Edges of the text-block speckled green.

Edges and extremities moderately worn. The visible green-and-black marbled paper covers some of the fore-corner vellum as well as earlier green-and-white marbled paper. 1" split to the front rear hinge. Small wormhole to upper spine-edge of front binder's blank and the title-page (engraving 1, very slight, not affecting the impression). On the title-page, a 20mm x 103mm rectangle of paper has been pasted over the statement of volumes (see below). With some booksellers' markings and an old partly-removed bookseller ticket to the front paste-down. Plates are quite bright, bound into stubs, and with all multiplex folding plates quite neat and crisp. Scattered foxing to the extremities of the plates, seldom if ever affecting the impressions. A most remarkable volume of plates.

Jerónimo del Prado (1547†1595) was a Spanish Jesuit who spent sixteen years on his commentary on the Book of Ezekiel. In the book Ezekiel receives visions of both Solomon's Temple (the First Temple, destroyed in 586 B.C.) and of another notional temple, sometimes called Ezekiel's Temple or the Third Temple. Prado was in Rome seeking illustrations for his commentary (he had gotten through commentaries on the first 26 of the 48 chapters) when he died. Juan Bautista Villalpando (1552†1608) took over the work. He was a Jesuit and an architect of some renown, and so finished the commentary and did the drawings for the plates.

As originally conceived, the plates were inserted in their relevant places in the text of the commentary and included in the pagination of the three volumes (with a few exceptions in the third part). Although there is no definitive bibliography, it would seem based on a census of copies in institutional libraries and sold at auction that the standard complement was 28 plates, the last few being a multi-part (i.e., designed to be cut and joined to make a continuous image) elevation of the façade of the Temple of Solomon. The subsequent plates illustrate details: fountains and altars, details of ornament, accounts of weight and measures and coinages of the period.

The plates are the product of immense erudition and imagination. They stand at the beginning of a tradition of scholarship about the architecture of the successive temples of Jerusalem that continued right through the early modern period. Villalpando in the commentary argues that Ezekiel's Temple *was* Solomon's Temple (or at least how it was revealed to Solomon by god), and that since its specifications came from god that it must represent the pinnacle and perfection of architectural design. This idea stimulated much research and debate. A tradition arose of creating models (essentially three-dimensional alterations to or adaptations of Villalpando's design) with accompanying texts and lectures. Isaac Newton notably drew on these (and on Villalpando's pioneering work; his notes on the subject are preserved in Yahuda MS 14 (at the National Library of Israel)), most concretely in his posthumous *Dissertation on the Sacred Cubit of the Jews*.

The plates in the present copy are numbered (in-plate) sequentially and not according to their placement in the text. This suggests that the plates were available separate from the text. The assembler of the present item clearly intended this as a single volume of plates, as the pasted rectangle of paper on the title-page indicates; it covers over:

OPVS TRIBVS TOMIS
DISTINCTVM
Quid vero singulis contineatur, quarta pagina indicabit.

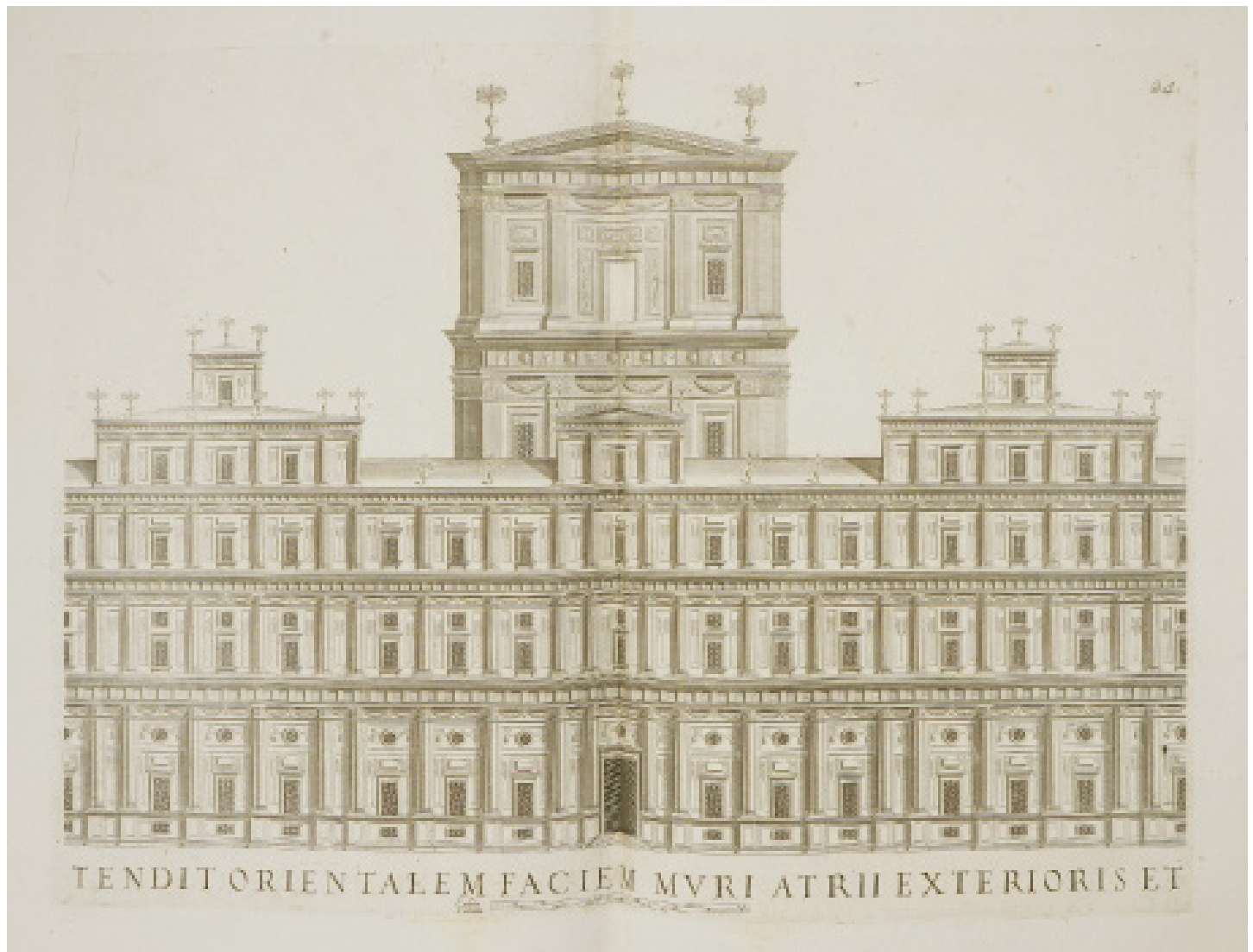
A WORK INTO THREE VOLUMES
DIVIDED
What indeed is contained in each one the fourth page will indicate.

Thus cancelled, the title-page can properly refer to the collection of plates. (The second title-page, pl. 40, is that to the third volume (the *Apparatus*); the second volume did not have an engraved title-page. It bears the date 1604 and the imprint “*Typis Illefsi Ciacconij excudebat Carolus Vulliettus*,” which need only refer to the printed parts but probably indicates the plates as well.)

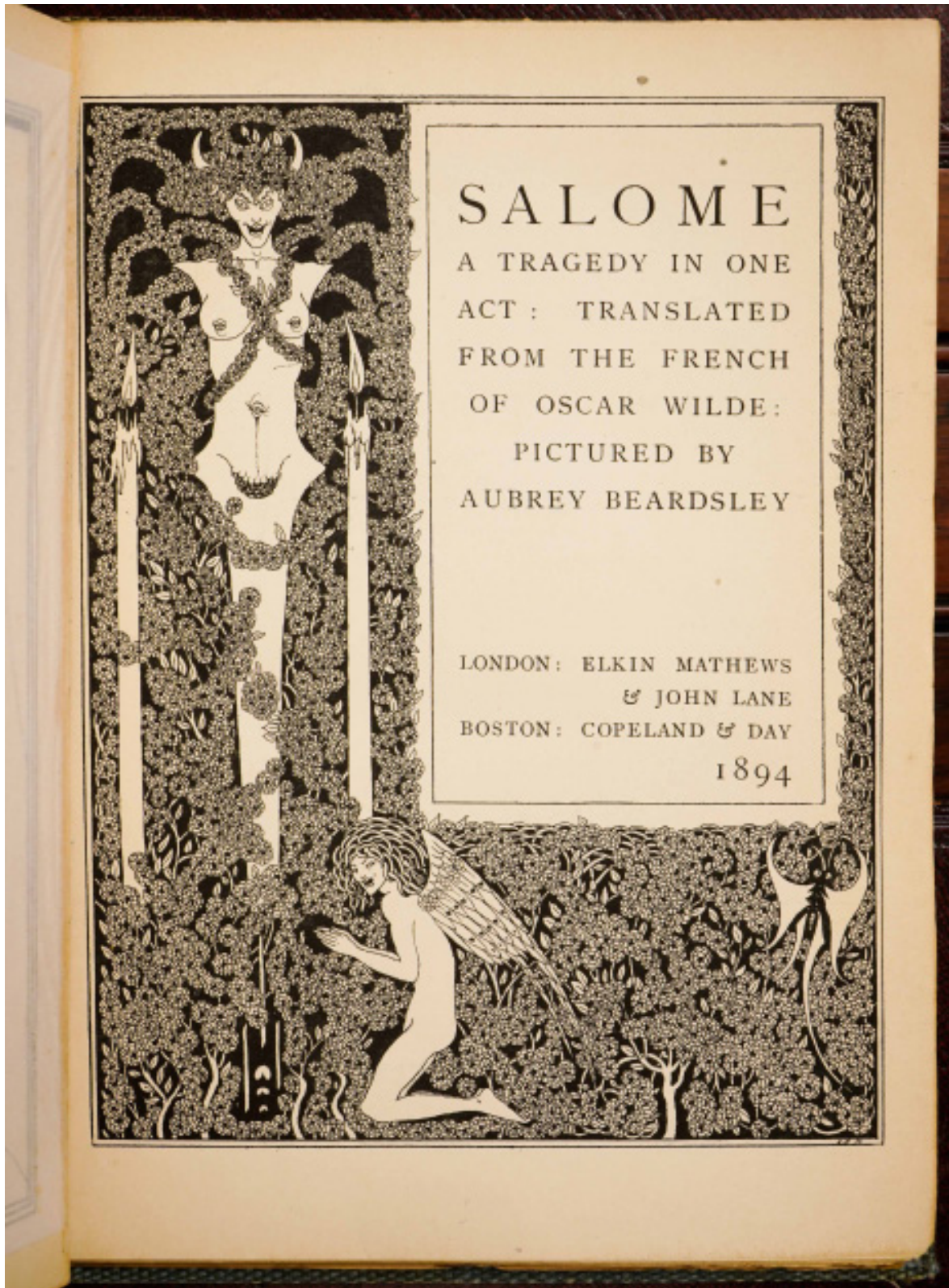
The question at hand, of course, is whether the present item (save the missing plates 41 & 42, immediately after the second (i.e., third-volume) title-page) contains the full complement of plates available (doubtless one could choose those he wanted, or could afford). The final plate ([47]) is not numbered, and so may well be extraneous. A copy sold at Christie’s in 2007 had 46 plates. We venture, therefore, that the volume has nearly all that it could have of these profoundly influential images.

Brunet IV:852.

\$6,000.



Wilde, Oscar. *Salome. A tragedy in one act: translated from the French of Oscar Wilde*. Illustrated by Aubrey Beardsley. London: Elkin Mathews & John Lane; Boston: Copeland & Day, 1894. First English-language and first illustrated edition. Quarto. Bound in publisher's blue cloth with gilt ornament to covers. On the spine, title and author, gilt. Moderate even sunning to top-edge and to spine. Head fraying gently. Text quite fresh. With an early (August 1894) ownership signature on first free end-paper. Presented in custom silk clam-shell box. BAL 3442 state A. \$4,750.



Wycherley, William. *Miscellany Poems: as Satyrs, Epistles, Love-Verses, Songs, Sonnets, &c.* London: Printed for C. Brome, J. Taylor and B. Tooke. 1704. First edition.

Foolscap folio in 4s (13 5/8" x 8 1/2", 346mm x 215mm). Binder's blank, a-m² A-Iii⁴, 2 binder's blanks [\$2 signed A-Iii; \$1 signed a-m; a1 unsigned]. 244 leaves, pp. i-ii iii-xlvi, [2], 1-64 63-438. With duplicate aquatint portrait frontispieces (John Smith after Sir Peter Lely). With pasted slip "THE END" on p. 438 over "The End of the First Volume."

Bound in full late-XIXc spotted calf with gilt triple fillet border by Francis Bedford (stamped on upper edge of first free end-paper. Gilt double fillet on the edges of the boards. Gilt inner dentelle. On the spine, six raised bands with gilt roll. In the panels, gilt multiple border with corner ornaments and central cruciform fleuron. Title-piece red in second panel gilt. Publication-piece red in third panel gilt. Seven pairs of gilt strokes on head- and tail-pieces. End-papers marbled. All edges gilt. Watermark on first free end-paper (florid MS monogram) cf. WZIS DE4815-DNB-L-WZ-0000436 (1709). Watermarks on first frontispiece and first rear end-paper (crowned fleur-de-lys in a shield with a descender terminating in WR; on frontispiece, descender is four-shaped) cf. WZIS DE0960-Keiser5 1-2 (1710). Watermark on second frontispiece: LEAR (countermark?). Watermark on text block: crown with various letter countermarks.

Upper rear fore-corner moderately bumped. Some light scuffing to covers. Extremities of hinges cracking, but not compromising their strength. Tail-piece mildly rubbed. Very scant and mild foxing. The text is fresh, and the aquatints (especially the first) are splendidly bright. Over a removed bookplate, the leather bookplate of W.A. Foyle, Beeleigh Abbey, on front paste-down.

"Manly" Wycherley, as he was called, is best known for his two plays of the 1670's *The Country Wife* and *The Plain Dealer* (in which is one of the earliest instances of the word "nincompoop"). He seduced the former mistress of Charles II, Barbara Villiers, Duchess (*suo jure*) of Cleveland – whence, perhaps, his moniker. Even in his senescence he was ribald (he would meet a nineteen-year-old Alexander Pope the year after the present item's publication). His brusqueness made him ill-liked, and the poems were not well received, despite (rather, because of) their coarse humor; to wit:

Kings to their Dames,
Give Titles, Names,
As Hunstmen to their Bitches do;
For sport they give,
To them bequeath,
The Names of Countess, Duchess too;
(p. 273)

Even the titles of his poems cause one to blush: *Upon a Lady's Fine Back-Side, it being her best Side; seen by chance, and given for a subject to write upon* (p. 372) and the immor(t)al *Upon a Fine Woman's Fine Breasts; given her by her Companion for a Subject to write upon*.

William Foyle (1885-1963) founded Foyles bookshop. His library at Beeleigh Abbey was sold by Christie's in 2000, and was the single most valuable private library ever sold in Europe. Perhaps it was the duplicate mezzotint frontispiece (Pforzheimer calls it "the most famous of literary mezzotints") that so distinguished the volume in Foyle's eyes.

ESTC T144864, Foxon W573, Grolier *Wither to Prior* 1085, Hayward 138, Pforzheimer 1101.

\$3,750.

Philosophy & Religion

[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 signed; +D2; -2M]. 281 leaves, pp. [viii], [554]. Engraved plate (frontispiece).

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

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

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

Vol. V: binder's blank, π^2 ‡A-‡8S² ‡8T² (-‡8T²) a-b², binder's blank [\$1 signed]. 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. Armorial bookplate of George Baird, signed "George Baird Stichill," on the front paste-down of each volume.

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

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. 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 in the present copy but usually precedes it (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? 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.

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), 44-60.

\$17,500.

Johnson, Samuel. *A Dictionary of the English Language: in which The Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best Writers. To which are prefixed, A History of the Language, and an English Grammar*. Two volumes. London: W. Strahan, 1755-6. Second edition.

Folio (16 9/16" x 10", 420mm x 254mm).

Vol. I: a^2 b-c² D-O² B-C² ²D-²O² P-10I² 10L² 10K² 10M-13A² 13B² (-13B2) [\$1 signed; gatherings 10K and 10L are transposed, 13B1 signed as '13B—14Z']; 571 leaves; pp. [12], 1130.

Vol. II: π^2 (- π 1) 15A-16Z² 17A² (-17A2) 18A-22E² 22F² (-22F2) 23A-27D² 27E² (-27E2) 29A-31C² [\$1 signed; 17A1 signed as '17 A—17 Z', 22F1 signed as '22 F—22 Z', 27E1 signed as '27 E—28 Z']; 524 leaves; pp. [2], 1045, [7].

Bound in (nineteenth-century) full crushed morocco, with treble-gilt rule borders and gilt fleurons to corners of covers. Gilt-ruled edges of covers. Gilt inside-dentelle with rosette and pentaglyph border. On spine, six raised bands. Panels treble-gilt ruled top-and-bottom with gilt fleurons. Title-piece in second panel, deep brown with treble-gilt rule.

Vol. I: lower fore-corners bumped, with small patches of wear. Bump to fore-edge of front cover. Small scuffs to front and rear covers. Moderate foxing throughout, though some paper nearly unaffected. Small piece missing from the lower fore-corner of 5K1, from the lower edge of 8H1 and from the lower fore-corner of 9K1. Worm-holes in the lower margin of 8A-13B1 and in the outer margin of 12E2-13B1; neither affects the text.

Vol. II: fore-corners bumped, with small patches of wear. Small scuffs to front and rear covers. Moderate foxing throughout, though some paper nearly unaffected. Damp-stain to the lower edge of π 2-15A1 (i.e., 2 leaves). The lower fore-corner of 15E2^r did not print; correctly-printed corner laid in. Small chips to lower edge of 19S1-19Y1 (i.e., 9 leaves). There is an array of pressed flowers and leaves between 16A1 and 16A2. Stains in the form of a plant pressed between 16C2 16D1 (marshrocket, perhaps; the word is defined on 16D1^r). Pressed leaf between 16E1 and 16E2. Stains in the form of a plant pressed between 18B1 and 18B2. Pressed leaves and flower between 21H2 and 21I1.

Generally quite sturdy and fresh; some of the paper is a little foxed or tanned, but largely the text is crisp and fresh. Excellent margins; the uncut copy of the first edition in Rothschild (# 1237) measures 17 1/2" x 10 5/8".

From the collection of Thomas Malin Rodgers, Jr., the noted bibliophile and collector of dictionaries.

The second edition of Johnson's dictionary, which was begun before the publication date of the first as a series of weekly issues, was nonetheless entirely reset. It is a testament to the urgency of the printers in meeting the anticipated demand (and in recouping expenses). The give-away is the "bundled" quire signatures: Strahan designated the quires of vol. II to begin at 15A, which allowed the setting of both volumes simultaneously. Thus when vol. I did not stretch to the full 690 leaves, its last page was signed "13B—14Z" (as it was in the first edition; the "17A—17Z" signature is a true correction, as in the first edition 17A—17Z was skipped but not marked). Vol. II has three such breaks, always at the ends of letters, which allowed at least four compositors to work simultaneously. This is perhaps curious, as Strahan's records (for an account, see J.H. Sledd and G.J. Kolb, *Dr. Johnson's Dictionary. Essays in the Biography of a Book*. Chicago: University of Chicago Press, 1955, pp. 111-114) show that fewer sheets of successive batches were printed: 2298 copies of sheets 1-38, 1274 copies of 39-213, 768 copies of 214-581. Incidentally, this limits the maximum possible *complete* second editions to 768, considerably fewer than the first's 2000 copies, and likely far fewer than 768. Also, it puts the planning of composition for the second edition before the publication of the first, since the printed first would beg the question of padding the quires. Perhaps there was a desire to keep the two editions as similar as possible; both end with quire 31C, despite the second edition being printed slightly tighter, and with some abbreviations of references and quotations.

Grolier *English* 50 (first edn.); Adam Library, vol. 2; Meynell & Chesterton, pp. 1-18; Courtney & Smith, pp. 40-72; PMM² 201 (first edn.); Rothschild 1237 (first edn.).

\$7,500.

Plutarch. *The Philosophie, commonlie called, the Morals. Written by the learned Philosopher Plutarch of Charonea. Translated out of Greeke into English, and conferred with the Latine translations and the French, by Philemon Holland of Conventrie, Doctor in Physicke. Whereunto are annexed the Summaries necessary to be read before every Treatise.* London: Arnold Hatfield, 1603. First edition of the first English-language edition of the whole of the *Morals*.

Folio in 6s (12 3/4" x 8 1/4", 321mm x 208mm). 2 binder's blanks, ¶⁴ A⁶-Xxxxx⁶ Yyyyy⁴ Zzzzz⁶ Aaaaa⁴-Eeeee⁴ Fffff⁶, 2 binder's blanks [§3, sometimes §2; Hh2 mis-signed as H2, Ccc2 as Aaa2]; 718 leaves; pp. [8], 1363, [65]. [Title-page, dedication (3 pp.), contents (3), text (1363), glossary (15), index (47), errata (3).] Collated perfect with Huntington Library copy (62966) on EEBO.

Bound in full tan polished calf (early XX^c, with 2 initial and final binder's blanks), with blind-stamped inside dentelles. On the spine, six raised bands. Title gilt to red crushed morocco in the second panel. Top-edge stained black. Fore and lower edge speckled red. With ownership signatures of P. Feilde and of M. Barnham to the recto and of Thomas Stanwick to the verso of the title-page. "P. Feilde 1733" (Paul Feilde, MP for Hertford in 1770 and 1776, colleague of Edmund Burke) and "M: Barnham p_{re}cij—18" on title-page and "Thomas Stanwick M:D:" on verso of title-page.

Mild rubbing to fore-corners. Nick to the lower edge of rear cover and to the rear cover near the fore-edge. Light superficial cracking to the joints and along the center of the spine. Nick to the spine in the fourth panel. Professional repair to the upper fore-corner of Mm5 (pp. 417/8). Closed tear to the lower fore-corner of Y3, closed tear to the lower fore-corner of Eeeee3, closed tear to the lower fore-corner of Aaaaa4, missing the lower fore-corner of Ccccc2, chip from the fore-edge of Fffff3. ¶1-4 and Fffff3-6 moderately browned at edges, with light diagonal creases. Foxing is scarce. The text-block is remarkably fresh and bright.

The *Moralia* (Ἠθικά), often rendered into English as *Customs and Morals*, is a compendium of treatises, some by Plutarch and others not (thought to be by a single author, conventionally called Pseudo-Plutarch), published around AD 100. Stephanus' 1572 edition encompasses 78 treatises split into 14 books; this organization has been adopted by scholars since. According to the table of contents in the current item, there are only 72 treatises, and no division into books. In fact, there is a division of the work into two tomes, the second beginning with *The Symposiacks, or table Questions* (Holland's treatise 44), and all 78 of the Stephanus treatises are actually present. In two cases, treatises itemized in Stephanus appear under a single heading in the table of contents, but under separate headings in the text. Holland's *Commentary of the Creation of the soule, which Plato describeth in his booke Timæus* (57) comprises the summary of the same. Holland's *Laconicke Apophthegmes, or the notable sayings of Lacedæmonians* (32) comprises the *Customes and Ordinances among the Lacedæmonians* (Latin *Instituta Laconica*). Four other treatises do not appear in the table of contents but do appear in the text, in two pairs

1. *As Touching a Prince or Ruler unlearned* (*Ad principem ineruditum*): Bb3^r-Bb5^r (pp. 293-7).
2. *That Vice Alone is sufficient to make a Man wretched* (*An vitiositas ad infelicitatem sufficiat*): Bb5^r-Bb6^v (pp. 297-300).
3. *Of Three Sorts of Government: Monarchie, Democratie and Oligarchie* (*De unius in re publica dominatio, populari statu, et paucorum imperio*): Kkkk2^r-Kkkk3^v (pp. 940-2).
4. *A Breviarie of the comparison between Aristophanes and Menander* (*Comparationis Aristophanis et Menandri compendium*): Kkkk3^v-Kkkk4^v (pp. 942-4).

The order of the treatises, despite Holland's doubtless familiarity with Stephanus' edition, is his own, and often makes better sense. Holland, a medical doctor and schoolmaster, was one of the great Classicists of the late sixteenth century; the dedication to James I is a testament to his stature. Indeed, so prominent was this translation that it is widely considered a source for Shakespeare: "Shakespeare was likely indebted to this collection for much of the background in "Antony and Cleopatra," and for miscellaneous classical lore in other plays."⁵

With woodcut initials and composite ornaments at the beginning of each treatise, it is a stately and elegant book. Holland's *Morals* stands at the head of a great British tradition of English translations of Plutarch, and was executed in under three years; it is as remarkable as it is useful.

The marks of ownership attest to the popularity of the treatise in the seventeenth and eighteenth centuries. The earliest is likely that of M. Barnham, who includes the price paid: a staggering 18 shillings (“p_{re} cij—18^s”). Based on the hand, Barnham likely bought this book within fifty years of publication. The next is that of P. Feilde, dated 1733. This is Paul Feilde, MP for Hertford in 1770 and 1776, memorialized for his “early and strenuous opposition to the American war” on his monument in Stanstead church. Thanks, Paul.

At some point shortly afterward, presumably, the book was owned by Thomas Swanwick, M.D. (1791-1859; M.D. Edinburgh 1829), a prolific collector of the late nineteenth century. He was a Justice of the Peace in Macclesfield (in the Peak District). WorldCat records a fairly extensive holding in classical texts: Theocritus, Livy, Statius, Martial and so forth. We know that he also owned books once in the collection of Dr. Johnson and Mrs. Piozzi.⁶

Lowndes IV:1891, *STC*² 20063, *ESTC* S115981.

\$8,750.

⁶ John E. Bailey, “Nathaniel Bacon’s ‘Historicall Discourse of the Uniformity of the Government of England,’ 1647” in *Notes & Queries* Sixth Ser., vol. XI (May 30, 1885) 423-424.

Plutarch. *Plutarch's Morals: Translated from the Greek by Several Hands*. Five volumes. Voll. I-II: London: Printed for John Gellibrand, 1684. Vol. III: London: Printed for John Gellibrand, 1685. Voll. IV-V: Printed for R. Bently, 1690. All first editions.

Octavo (7 1/8" x 4 5/16", 182mm x 109mm).

Vol. I: 3 binder's blanks, A⁸ χ¹ a⁸ B-C⁸ D⁸(±D7) E-Q⁸(Q7,8 blank) Aa⁸ Cc-Kk⁸(Kk8 blank) Aaa-Qqq⁸ Rrr⁸(±Rrr6) Sss-Dddd⁸(Dddd8 blank), binder's blank [\$4 signed; -A1]; 425 leaves; pp. [16], [2], [16], 1-236, 4 blanks, ₂1-141, 3 blanks, ₃1-430, 2 blanks. [=xxxiv, 816]. *On the tranquility of mind* begins on p. 189, not p. 193 per contents page.

Consolation to Apollonius begins on p. ₃24, not p. ₃14 per contents page. (Both as in British Library copy.)

Vol. II: 2 binder's blanks, A-N⁸ Aa-Oo⁸ Pp⁸(-Pp8) Aaa-Lll⁸(Lll8 blank), 2 binder's blanks [\$4 signed; -A1, A2, L3]; 311 leaves; pp. [16], 1-192, ₂1-237, blank, ₃1-174, 2 blanks. [=xvi, 606]

Vol. III: binder's blank, A⁴(-A4) B-Q⁸ Aa-Ccc⁸ Ddd⁶, binder's blank [\$4 signed; -Ddd4; Ee missigned as E]; 337 leaves; pp. [6], 1-224 245-260 [=240], ₂1-192 185-217 190 191 220 221 186 187 224 225 198 199 228 229 194 195 232-377 362 363 380 381 366 367 384 385 370 371 388 389 374 375 392-418 [=426]. [=xii, 666] (Pagination irregularities from ₂192-₂418 do not disturb sense or quire signatures).

Vol. IV: 2 binder's blanks, A⁴ B-Rr⁸ Ss⁴, 2 binder's blanks [\$4 signed; -Ss2-4]. 320 leaves, pp. [8], 631, blank.

Vol. V: binder's blank, A⁴ B-Ll⁸, binder's blank [\$4]. 268 leaves, pp. [8], 528.

Bound in contemporary full speckled calf double-blind fillet border with blind floral roll at spine-edge. Blind roll on edges of covers. On the spine, five raised bands. Panels triple-gilt bordered with gilt corner- and central-ornaments. Title in second panel, with triple-gilt border. Number in third panel with triple-gilt border and gilt corner-ornaments. Edges of text-block speckled red.

A sober and handsome set, with the joints generally strong. Corners lightly rubbed, worn in places. There are excellent margins throughout, with many deckle edges, both lower and fore, preserved. Scattered marginal pencil notations, especially in the first volume. Tail-piece worn from voll. I and V. Front joints of voll. I, II and V starting; rear joints of II, III and V starting. Scattered worm (or other) holes to covers. Text block bright, tight, and fresh, with very limited foxing. Bookplate of Howard Robinson.

This large-scale collaboration on the translation of the vast Plutarchan and pseudo-Plutarchan corpus seems to have been led by no man, although Matthew Morgan was initially chosen as the voice of the collaboration. The first full English *Morals* had appeared some eighty years previous (1603; see our copy), and of its translator (Philemon Holland) Morgan writes:

As for our Countryman, Dr. *Holland*, it must be allowed him, that he understood Greek, but whoever reads his Translation, and is impartial, must say, that he was by no means a Master of the English Tongue

Vol. I, pp. xi-xii (a6^{r-v})

And so, it seems, a group of largely Oxford men — there are contributors from University, Balliol, Queen's, New, Christ Church, St John's (Morgan's college) and Wadham Colleges — along with some others, including Cambridge men — set out to make a better English translation than had previously been available. Their aim was to complete the publication within a year, with nary a care for the order of the treatises:

...there is no Chronology in Morals, and if they are all printed at last, 'tis not material what Order they lie in now. This the Publisher engageth to do in Three Volumes more, to succeed this... which will come out as fast as the Press can dispatch them; so that in a twelve-month's Time the World may expect to see the whole completed.

Vol. I, pp. xv-xvi (a8^{r-v})

This did not quite pan out. The projected four volumes became five, and the publisher, John Gellibrand, who brought out volumes I-III, was sacked, and replaced by R. Bently, who did rather finer work (he brought out his own vol. III, riddled as the first edition was with errors) — although not until 1790. Morgan wrote the preface to the first volume, and the dedication. George Tullie, fellow of The Queen's College, Oxford, wrote the dedication to volume two, and Morgan did not contribute at all (though this may simply be that his contributions were all brought out in the first volume). The dedication of the fourth volume was made by Robert Midgley, and the fifth by Samuel

White. It is a very various work; John Phillips, Gent., contributed to every volume but the second — else there is little continuity past the title-page.

The work itself is in a nearly random order, and does not contain (doubtless by design) three treatises: *Sayings of the Spartan Women*, the summary of *On the Birth of the Spirit in the Timaeus* (which had been integrated to the corpus) and *On the Opinions of the Philosophers* (which is pseudo-Plutarchan). The final work of volume V is *Of the names of Rivers and Mountains, and of such things as are to be found therein* (a.k.a. *De fluviiis*), which is acknowledged to be non-Plutarchan; this is its first appearance in English.

The translation was popular enough to have gone to five editions by 1718. The whole of the work was edited by William Goodwin in 1871 (with an introduction by Ralph Waldo Emerson, no less), who incorrectly refers to the first edition as 1684-1694.⁷ That said, we have not been able to locate a single complete first edition in institutional libraries or in auction records. The uniformity and age of the bindings suggests very strongly that the set was assembled soon after 1690. Thus it is exceptionally rare; neither the British Library nor the Bodleian has a complete set of firsts.

Howard Robinson (†1977) was professor of history at Miami University (Oxford, Ohio) and a noted collector of antiquarian books, on the front end-paper of each volume, bearing his motto (ἐὰν ᾗς φιλομαθῆς, ἔσει πολυμαθῆς, *should you be a lover of learning, you will be learned* [Isocrates I.18]). We have confirmed that this item was not in his personal catalogues of 1971 or 1972; the curator of special collections thinks it likelier that he sold the item before 1971 than that he acquired it after 1972.⁸

\$35,000.

7 Jones, Tom. “Pope and Translations of Plutarch’s ‘Moralia’” in *Translations and Literature* 12.2 (Autumn, 2003), pp. 263-73; p. 265 notes “the several hands of 1683–90”; this must be an error. Cf. our voll. IV-V, dated 1690.

8 We thank Carly Sentieri, Curator of Special Collections at Miami University, for this information.

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 signed; -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 signed]. 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 signed; + 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, that 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.

Natural History

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 signed; X3 missigned on X5]. 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 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; *PMM*² 344b (first edn.).

\$7,500.

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, A⁴ B-2D⁸ 2E⁴ B⁸ [\$2]. 224 leaves; pp. *i-v* vi-viii, 1 2-250 251-253 254-423, blank, 2 1 2-16 (advertisements).

Vol. II: A⁴ (+A5) B-2G⁸ 2H⁴ 2I² B⁸ [\$2]. 251 leaves; pp. *i-v* vi-viii, [1], blank, 1 2-475, blank, 2 1 2-16 (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. 2 B 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. 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.

Einstein, Albert, trans. Robert W. Lawson. *Relativity. The Special & the General Theory. A popular exposition*. London: Methuen & Co., 1920. First edition (preceding the American edition, published by Henry Holt) of the authorized translation into English of a “popular exposition” of Einstein’s theory of relativity in its two forms.

An unusually good first-state dust-wrapper, albeit with some restorations to the extremities, for this title; altogether quite rare thus.

Appendix III, published here for the first time, is the text of a letter written to Lawson about the experimental confirmation of the theory. With an ownership signature (Oxford, 1920) on the front paste-down. Einstein’s theories of relativity mark the turning-point from Newtonian to modern physics. So substantial was their effect that an explanation “for the average reader” was thought necessary. Beginning with Euclidean geometry, Einstein — in Lawson’s good modern English — takes us stewpise to a point of practical understanding of the revolution Einstein began in 1905, which carried us through the nuclear age and into the world of modern astronomy, with LIGO’s confirmation of the principles of general relativity in 2015-2016 (the documentation of a gravitational wave caused by the merging of two black holes: the chirp heard ’round the world).

\$16,500.

Ferrari, Giovanni Battista and Bernhard Rottendorff. *Flora, seu De Florum Cultura Lib. IV. Editio Nova. Accurante Bernh: Rottendorffo, Sereniff. 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). π^2 (?)⁴ *-4*⁴ 5*² A-Ii⁸ Kk⁶ Ll⁴ Mm² (Mm² blank), blank [S4 signed; -(?)⁴, *⁴, 2*⁴, 3*⁴, 4*⁴, A1, D4, G1, P4, Kk⁴, Ll⁴; N4 missigned 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 the hinges. On the spine, an onlaid orange hand-written title-piece (Ferrarius.s.j. | Flora.). Edges of the 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 sta in. 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 (presumably) 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 (Ii2^r, p. 499). No book had ever been so systematic in its analysis of flowers.

The first edition, written in Latin, was published in Rome in 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 Rottendorf", 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, David. *Gardens and Gardening in Papal Rome*, 175-8; *The Italian Flower Garden*, 72-80. Masson, Georgina. *Italian Flower Collectors' Gardens in Seventeenth Century Italy*; Nissen 620, Pritzel 2877.

\$6,750.

Johnstone, William Grosart & Alexander Croall. *The Nature-Printed British Sea-Weeds: A History, accompanied by figures and dissections, of the algæ of the British Isles*. Four volumes. London: Bradbury and Evans, 1859-1860.

Quarto (9 7/16" x 6 3/16", 240mm x 156mm).

Vol. I: $a^4 b^4 B-AA^4 BB^2$ [\$1 signed]. 102 leaves, pp. *i-ix* x-xii *xiii* xiv-xv, blank, 1 2-188 [= xvi, 188]. 71 plates.

Vol. II: $a^4 b^2 B-CC^4 DD^2$ [\$1 signed]. 108 leaves, pp. [1], blank *i-vii* viii-ix, blank, 1 2-203, blank [= ii, x, 204]. 69 plates.

Vol. III: $a^4 b^2 B-CC^4$ [\$1 signed]. 106 leaves, pp. *i-vii* viii *ix* x-xi, blank, 1 2-200 [= xii, 200]. 54 plates.

Vol. IV: $a^4 b^4 B-SS^4 TT^2$ [\$1 signed]. 170 leaves, pp. *i-vii* viii *ix* x-xiv *xv*, blank, 1 2-324 [= xvi, 324]. 26 plates.

Bound in original green bead-grain cloth with nautical details. Title gilt to front cover and to spine. Mostly uncut (unopened); see below. N.B. all volumes have "1859 | London" gilt at the tail, but voll. III-IV were published in 1860.

Head- and tail-pieces and fore-corners bumped. Else exceptionally fresh; the gilding of the covers is particularly bright and un-rubbed. The plates are crisp, and most of the gatherings that were not opened to allow for the insertion of plates (i.e., most gatherings) are uncut, viz.:

Vol. I: b1.2, E3.4, H, O3.4, P-Q, R1.2, Y, Z

Vol. II: D1.2, I1.2, N1.2, P1.2, U, X1.2, Z3.4, AA3.4, CC

Vol. III: *a*3.4, B3.4, F1.2, G3.4, I3.4, N3.4, O, Q-T, U3.4, Y, AA3.4, BB1.2, CC3.4

Vol. IV: *a*3.4, b, C3.4, D, F1.2, G3.4, H3.4, I-O, Q3.4, T-PP, QQ1.2, RR-SS

With 221 plates, most nature-printed, *Sea-Weeds* is by far the greatest monument of the technique. It was developed in the XIIIc, but came into fashion in England in the 1850's after some progress on the Continent, and Henry Bradbury, who produced the plates for the present volumes, was its greatest practitioner. Bradbury, who was twenty-eight when the volumes appeared, committed suicide in 1860 over the accusations of plagiarizing the process developed by Alois Auer in Austria.

By taking specimens – largely flat objects such as algae and ferns, Bradbury's other major printing venture – and pressing them between a steel plate and a lead plate, a very faithful reproduction is made. This lead plate is then stereotyped and used for printing. The downside to these remarkable detailed plates is the cost, which makes this one of perhaps half a dozen or fewer British books printed using the technique. A notable advantage is the absence of distortion; most of the plates are exactly nature-size (since the image is but two removes from the object), making these books of great value to the scholar.

Nissen 1002, TL-2 (Stafleu-Cowan) 3383.

\$4,750.

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 the edges of the covers. On the spine, five raised bands with a gilt roll. Six gilt double-ruled panels with a fleuron and additional floral rule at heel. Title (LOVVI | DE | CORD) in the second panel. Edges of the 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]VT·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 rather rare. They are distinguished by the cancellation of a page in the preface. Lower feuded with Edmund O'Meara, an Irish Galenist, who had published a pamphlet excoriating Lower's friend and master, Thomas Willis (see our copy of his *Cerebri Anatome*). The cancellandum (i.e., the original text) reads in its relevant part:⁹

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 Caſſinii* nuper edita, palam faciunt. (A6^{r-v}; underscoring mine)

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.

Lower clearly felt that the insult to O'Meara was insufficient,¹⁰ and caused a cancellans to be printed, which throws an additional elbow:

id quod scripta ab illo, utcunq; sub
larvato titulo *Conlonis Caßinii* nuper
edita, **convitiorû non minus quam**
Errorum plena palam faciunt
(emphasis mine)

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.

The Elzevir edition (the present item) is based on the emended text. 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 *Medicine* 100: 34, PMM² 149 (London issue).

\$9,500.

¹⁰ *Pace* Fulton, claiming that the insult was softened in the cancelled edition, who erred in reproducing the side-by-side texts of A6^r; the difference occurs on A6^v.

Willis, Thomas. *Cerebri Anatome: cui accessit Nervorum Descriptio et usus*. London: printed by Thomas Roycroft, sold by John Martyn and James Allestry, 1664. First edition.

Octavo (6 1/8" x 3 5/8", 156mm x 93 mm): binder's blank, *A2 A1 A4 A3 A6 A5 A8 A7* a⁸(-a8) B-Q⁸ [\$4 signed; -A1, A2, B4]. 135 leaves, pp. [30], 240. With 15 engraved folding plates, and an additional insertion (*¹, inserted at E4.5, with explanations of the diagrams; some sources claim *¹=a8). Collated perfect (excepting the misbinding of A) with the Oxford copy (Christ Church On.5.2; ChCh was Willis's college), though with three further plates.

Bound in contemporary (?) speckled calf. With gilt rolls on the edges of the boards. On the spine, five raised bands with gilt rolls. In the panels, gilt floral centerpieces within a gilt border. Title gilt on red morocco in second panel: "CEREB | ANATOM | WILLIS". Edges of the text-block speckled red.

Wear to fore-corners, lower edges, raised bands and head- and tail-pieces. Hinges cracked, though not loose; binding cords still tight. Some light spotting and foxing on some pages, but most of the text-block is bright. An entirely unsophisticated copy.

With bookseller's ticket (C.E. Rapaport, Rome) in upper fore-corner of the front paste-down. Bookseller's description (in French) pasted to the front paste-down. Bookmark from Rapaport laid in. Address label of Isaac Shapiro, M.D. on first free end-paper, and a blue pen inscription from Shapiro (?) to his "wonderful Doctor Jerry," explaining that it had been given him by a "Dr. Morris when he was in Italy during WWII in 1944." Presented in a quarter brown morocco over brown buckram clamshell box with gilt spine and marbled lining papers.

Thomas Willis (1621†1675) was from 1660 till his death the Sedleian Professor of Natural Philosophy at Oxford. A founding member of the Royal Society, Willis made unparalleled progress in the description and analysis of the conformation and function of the brain and the nervous system. Here the word "neurology" appears for the first time. The Circle of Willis, the series of arteries that supplies blood to the brain and the brain stem, is named for Willis. *Cerebri Anatome* stands at the very beginning of modern neurology and, broadly, psychiatry as well.

Two 1664 editions, apparently more or less contemporaneous, were printed in London: by Roycroft and by James Flesher (Fletcher). Flesher printed a quarto edition, Roycroft octavo. The illustrations of the editions were printed from the same plates, many after drawings by Christopher Wren and Richard Lower (though unsigned), cut with a view to the quarto edition. In the present item, the plates have been bound at their correct points in the text, but the pagination is of course different; an early owner (perhaps the first, who had it bound) has corrected the numbers to match the octavo pages.

Grolier *Medicine 100*: 32.

\$7,500.

Exploration

Bligh, W[illiam], Lieutenant. *The Log of H.M.S. Bounty 1787-1789*. Guildford: Genesis Publications, 1975. Facsimile of the first edition, numbered 221 of an edition of five hundred.

WITH

Cook, James, Lieutenant. *The Journal of H.M.S. Endeavour 1768-1771*. Guildford/Adelaide: Genesis Publications/Rigby, 1977. Facsimile of the first edition, numbered 221 of an edition of five hundred.

Both volumes bound in half calf over buckram boards, and presented in the publisher's buckram slipcases with paper labels. Each volume bears an introduction by Lord Mountbatten of Burma, father of the Duke of Edinburgh and a distinguished sailor.

These two facsimiles of accounts from the golden age of British exploration have different appeals. Bligh, who had served under Cook on the *Resolution*, is best remembered as the commanding officer against whom his crew mutinied. Cook and his loyal sailors evacuated in the ship's boat; only one died (killed by natives on Tofua). The dramatic event is perhaps the most storied in the history of seafaring, the cause having been taken up — with various loyalties — by Wordsworth and Coleridge. The mutiny on the *Bounty* has been the subject of a great many books and films (starring Errol Flynn, Charles Laughton, Clark Gable, Marlon Brando, Anthony Hopkins and Mel Gibson).

Cook's voyages on the *Endeavour* are perhaps less dramatic but perhaps more consequential in the history of oceanic exploration. Cook circumnavigated New Zealand, mapped territory between there and Hawaii (where he was killed while trying to capture the ali'i nui (monarch) of Hawaii) in the Pacific, and in the Atlantic charted the coast of Newfoundland. This account of *Endeavour's* first voyage traces a route along the southern part of the globe, rounding the southern tip of South America, around New Zealand, along the north coast of Australia, around the Cape of Good Hope and back to England.

Together these facsimiles, printed clearly and on fine laid paper, chronicle the discovery and tumult of this grand age of exploration.

\$1,650 (the pair).

THE DUKE AND DUCHESS OF WINDSOR'S COPY

Prescott, William H. *History of the Conquest of Mexico, with a preliminary view of the ancient Mexican civilization, and the life of the conqueror, Hernando Cortés*. Three volumes. London: Richard Bentley, 1847. Third edition.

Octavo (8 3/8" x 5 3/4", 209mm x 134mm).

Vol. I: binder's blank, $a^8(-a8)$ $b^8(-b8)$ B-2E⁸ 2F⁴ 2G²(-2G2), binder's blank [\$2 signed; -a2]. 235 leaves, pp. *iii-v* vi-xxx, 1-3 4-442. [=xxviii, 442] With two engraved plates, one folding (a map).

Vol. II: binder's blank, $\pi^8(-\pi8)$ B-2E⁸ 2F⁴, binder's blank [\$2 signed]. 227 leaves, pp. *iii-v* vi-xvi, 1-3 4-439, blank. [=xiv, 440] With two engraved plates, one folding (a map).

Vol. III: binder's blank, $\pi^8(-\pi8)$ B-2A⁸ 2B⁴ 2C-2G⁸, binder's blank [\$2 signed; -2B2]. 235 leaves, pp. *iii-v* vi-xvi, 1-3 4-455, blank. [=xiv, 456] With two engraved plates.

Bound in contemporary quarter brown calf, with gilt fillets at the edges, over marbled boards. On the spine, five raised bands with gilt floral roll. In the compartments, double gilt fillet top-and-bottom with a gilt floral centerpiece and gilt corner scrolls. Title piece gilt to red in the second compartment, number piece gilt to black in the third compartment. Matching marble end-papers and edges of the text-block.

Vol. I: 1/2"-wide chip to head-piece. Slight rubbing to all extremities, and some to the face of the boards. Fore-corners just barely worn.

Vols. II & III: head-pieces chipped off. Slight rubbing to all extremities, and some to the face of the boards. Fore-corners just barely worn.

On the front paste-down of each volume, blue book-plate from the Sotheby's sale of the Duke and Duchess of Windsor, September 11-19, 1997. Laid in between pp. 128-129 of vol. I, book-slip of "G. MARTIN, EXPERT" with the book no. S/S9. On the title-page of each volume, ownership signature in an old hand, "E. Moore", at the upper edge.

William Hickling Prescott belonged to a coterie of New England-born, Harvard-educated men in the early XIX^c — including Washington Irving, Thomas Aspinwall and John Quincy Adams — who traveled extensively and wrote with the full weight of their erudition. Prescott established himself immediately upon the initial publication of the *Conquest of Mexico* (1843) as the absolute Anglophone authority on Latin America, and has remained so right through the XX^c and into the present. The book was a wild success and went through two hundred editions in ten languages (Eipper 2000). Prescott read voraciously but did not travel, as he was close to blind — all because, it has been written, of an errant crust of bread thrown in a Harvard food-fight. Yet his work is a tower of erudition, considered accurate and thorough even to the present. That said, it is a product of its times, glorifying a Cortés now widely vilified. ¡*Así es la vida!*

The present item is the third edition, not particularly distinguished. What does distinguish this item, of course, is its ownership: the volumes come from the library of the Duke and Duchess of Windsor, i.e., the former Edward VIII of the United Kingdom and Wallis Simpson. After Edward's abdication in 1936 in order to marry Simpson, a divorcée, the couple lived in the Bois de Boulogne in Paris. The slip in the first volume, which reads "G. MARTIN/ EXPERT/ 56, rue Saint-Georges/ 75009 PARIS..." suggests that the Duke and Duchess (or their agent *vel sim.*) purchased it there. There is still a man of that name selling books at that address, perhaps the son of the man named; we have contacted him to see if there is any record of the sale. At any rate, three of the books we purchased from the sale — organized, in fact, by Mohammed al-Fayed and postponed till February 1998 because of the death of his son alongside Diana, Princess of Wales (who together visited the *Villa Windsor*, as it was known, on the day of their death) — indicate a Hispanophone interest: the present item, Prescott's *Conquest of Peru* and a pretty 1923 *Don Quixote*. This was perhaps nurtured during the time the Duke and Duchess spent in Spain at the outbreak of the Second World War.

John E. Eipper, "The Canonizer De-Canonized: The Case of William H. Prescott". *Hispania* 83.3 (2000) 416-427.
First edition: BAL 16339, Grolier *American* 51, Hill 1384. \$1,450.

THE DUKE AND DUCHESS OF WINDSOR'S COPY

Prescott, William H. *History of the Conquest of Peru, with a preliminary view of the civilization of the Incas*. Two volumes. London: Richard Bentley, 1847. Second edition.

Octavo (8 3/16" x 5 1/4", 207mm x 134mm).

Vol. I: $a^2(-a1)$ b-c⁸ B-HH⁸, binder's blank [\$2 signed]. 257 leaves, pp. *iii-iv* v-xxxvi, 1-3 4-480.[=xxxiv, 480] Two engraved plates.

Vol. II: $a^2(-a1)$ b⁸ B-GG⁸ HH⁴ II⁸ KK²(-KK2), binder's blank [\$2 signed]. 254 leaves, pp. *iii-iv* v-xx, 1-3 4-490.[=xviii, 490] Two engraved plates.

Bound in half calf over combed marbled paper. Single gilt fillets at the edges of the calm. On the spine, five raised bands with gilt vertical-stroke roll. In the compartments, gilt zig-zags between double fillets top and bottom. Gilt broken-scalloped bands. Title gilt to red in second panel; number gilt to brown in third panel. End-papers and edges of the text-block marbled to match the covers.

Some rubbing to the extremities of both volumes. Hinges slightly darkened. Fore-corners just barely worn. Marbled covers slightly rubbed. Scattered mild foxing, moderate at the first and last few pages of each volume. Generally a square, bright set.

On the front paste-down of each volume, blue book-plate from the Sotheby's sale of the Duke and Duchess of Windsor, September 11-19, 1997. On the title-page of each volume, ownership signature in an old hand, "E. Moore", at the upper edge.

William Hickling Prescott belonged to a coterie of New England-born, Harvard-educated men in the early XIX^c — including Washington Irving, Thomas Aspinwall and John Quincy Adams — who traveled extensively and wrote with the full weight of their erudition. Fresh from the success of his earlier scientific history, the *History of the Conquest of Peru* (first edition 1843), Prescott threw himself into writing a history of Peru, whose kernel was a study of the Inca. After many years of work, punctuated by the loss of his brother and father, Prescott brought *Peru* to completion in March of 1847; the present item is the second edition of the same year. As with *Mexico*, Prescott not only consulted primary documents in favor of earlier scholarly accounts, but also included them (untranslated) in an appendix (pp. 435-472).

What distinguishes this item is its ownership: the volumes come from the library of the Duke and Duchess of Windsor, i.e., the former Edward VIII of the United Kingdom and Wallis Simpson. After Edward's abdication in 1936 in order to marry Simpson, a divorcée, the couple lived in the Bois de Boulogne in Paris. Although *Peru* does not have the bookseller's slip that *Mexico* has, the consistent ownership signature in all five volumes suggests that they came from the same bookseller, viz. G. Martin. At any rate, three of the books we purchased from the Sotheby's sale — organized, in fact, by Mohammed al-Fayed and postponed till February 1998 because of the death of his son alongside Diana, Princess of Wales (who together visited the *Villa Windsor*, as it was known, on the day of their death) — indicate a Hispanophone interest: the present item, Prescott's *Mexico* and a pretty 1923 *Don Quixote*. This was perhaps nurtured during the time the Duke and Duchess spent in Spain at the outbreak of the Second World War.

First edition: BAL 16345, Hill 1386 (American), Sabin 65273.

\$1,250.

A PRESENTATION COPY TO THE FIRST COMPTROLLER OF NEW YORK STATE
PERHAPS INSCRIBED BEFORE 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 [\$2 signed; -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 the turn-ins. On the spine, five raised bands with panels double gilt-fillet-bordered with a floral ornament. Title gilt in the second panel within a 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 America 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.

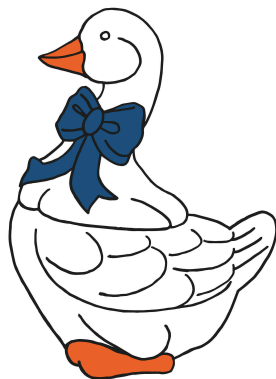
Church 1023; Howes S703; Larned 1109; Sabin 84566; Streeter S 871.

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

\$12,500.

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