

# *Pryor-Johnson Rare Books*

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## Catalogue III

*The 2016 Holiday Hundred*

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Dear Reader,

As we contemplate our last weeks here at 1082 Madison, we look to books for solace and for delight. How can one be glum when thumbing La Fontaine's *Fables*, or Frank's *Lines of My Hand* (well, perhaps)? Books endure, and so shall we. The life-cycle of a book, especially an old one, is to pass in and out of love. Love impels the purchase, perhaps from the publisher himself or at a book fair or shop. The book is treasured and perhaps shown off after dinner or to a visiting friend. The book is inherited, and it reminds the daughter of the father, happy memories flooding back unaided by tea-soaked cakes. The book is inherited once again, and it is, luckily for us, ignored. This or the subsequent generations sell, and we the bibliopoles look for a new lover.

That, hopefully, is you, dear reader. Or maybe it's your own lover or a friend or a parent or a lover's parent. Peruse and enjoy for yourself and for others. This set of one hundred books is a mixture of our perennial favorites and of favorites for the season. It is, if you've been to the shop, the tip of the iceberg. If you wonder for a book that you don't see, drop us a line. We've got, bluntly, a lot of books. We're happy to find what we don't have, and to learn why you want it. Books are, after all, manifestations of our minds. Happy holidays from —

David Johnson, proprietor  
Jonah Rosenberg, sr. cataloguer  
Sanket Karuri, sr. cataloguer

The prices listed are exclusive to this catalogue.

Books may be returned in the same condition for any reason.

Books will be posted at cost.

For photographs, please see our Web-site.

### The largest Bible ever printed.

1. [**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-2π² A-7E², binder's blank [\$1; +D2; -2M]. 281 leaves, pp. [viii], [554]. Engraved plate (frontispiece).

Vol. II: binder's blank, π² 7F-13I² [\$1]. 240 leaves, pp. [iv], [676].

Vol. III: π² +A-+8E² [\$1]. 334 leaves, pp. [iv], [664].

Vol. IV: π-2π² +8F-+13G² [\$1]. 300 leaves, pp. [vi], [594].

Vol. V: binder's blank, π² +A-+8S² +8T²(-+8T²) a-b², binder's blank [\$1]. 365 leaves, pp. [iv], [718], [8 (subscribers list)]. Engraved plate (frontispiece).

Vol. VI: binder's blank, π², 68 plates, binder's blank. 2 leaves, pp. [iv].

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

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

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

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

The present item is in certain ways unusual. First, the list of subscribers follows the text rather than precedes it, as is usual (and as the signatures would suggest). Second, the text itself occupies five volumes rather than the six called for by the table of contents. Third, the sixth volume contains most of the plates *en bloc*, instead of having them distributed in as is usual. Thus, the set is six volumes in five, plus one. The half-title and title-page of volume six are used at the beginning of volume six (the plates), so nothing is missing. This was doubtless the preference of the original purchaser, who had it so sumptuously bound. A fourth point is the foot-notes, or rather their lack. At the lower edge of several pages foot-notes in a smaller type are to be found, commenting on the text, but nearly are cut off. Oddly, at least one page preserving a deckle edge at the bottom (5Z1 in vol. I) contains a cut-off foot-note, which appears to be unevenly inked. I find it difficult to believe that Hering or his customer would have trimmed the book, whose *raison d'être*, it might be said, is vastness. Was there an even larger-paper format destined, perhaps, for subscribers? Certainly some copies listed boast

slightly larger dimensions than ours, though many cataloguers measure the size of the book rather than of the text-block, which is the dimension of true import. The bibliographies and library catalogues do not mention foot-notes.

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

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

*New York Times*, March 18, 1893 (the day of his death).

Charles Hering, the binder, was the aesthetic successor to Roger Payne, and was much patronized by the aristocracy, notably Earl Spencer. Lord Byron thought rather highly of him. An immigrant (from Göttingen, or so he claimed), Hering became the star binder of London, and the work of his house would come to be considered "one of the 'shops where the very best work in London (and we might say in the world) is executed."<sup>1</sup>

Darlow-Moule 982.

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

\$16,000.

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<sup>1</sup> Marks 55, citing *The Reply of the Journeymen Bookbinders* (London, 1831).

### Fine fore-edge paintings.

2. [Bible in English]. *The Holy Bible, containing The Old Testament and the New: Translated out of the Original Tongues and with the Former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be read in churches.* Oxford: Clarendon Press (W. Jackson and W. Dawson), 1794. Two volumes.

Octavo (9 3/8" x 5 1/2", 239mm x 140mm).

Vol. I: binder's blank, A-Mm<sup>8</sup> Nn<sup>5</sup>(Nn6-8 bound into vol. II), binder's blank [\$4, -A1]. 285 leaves, pp. [1], blank, [2], [566].

Vol. II: binder's blank, Nn<sup>3</sup>(i.e., Nn6-8) Oo-Bbb<sup>8</sup> Ccc<sup>2</sup> Ddd-Rrr<sup>8</sup> Sss<sup>6</sup> \*A-\*L<sup>8</sup> \*M<sup>4</sup> [\$4]. 311 leaves, pp. [201], [2], blank, [234], [184]. Vol. II begins with *Isaiab.* New Testament with its own title page (Ddd1). *Apocrypha* begin on \*A1.

Bound in contemporary full red grained morocco with gilt triple fillet and single ribbon roll border. In the center of the covers, front and back, gilt "LP" in florid script. Gilt single fillet on the edges of the boards. Gilt inside dentelle. On the spine, five raised bands with gilt single fillet. Panels with thick gilt fillet top-and-bottom. Title gilt in second panel, number gilt in third panel. Many pairs of gilt strokes on head- and tail-pieces. Marbled end-papers. All edges gilt. Vol. I has price ([Price unbound: 8s. 8d.]) pasted over. Concealed fore-edge paintings; vol. I: Malmesbury Abbey, vol. II: Byland Abbey.

Fore-corners very mildly bumped. Minor nicks and smudges to covers. Hinges cracked superficially. Text bright, and margins good (many deckle-edges preserved on lower edge).

In vol. I, armorial book-plate of "Priestley", viz. Joseph Priestley of White Windows, Yorkshire, on front paste-down. In vol. II, armorial book-plate of Henry Priestley (1790-1837) on front paste-down and the same as in vol. I, upside-down, on rear paste-down. The "LP" of the covers is Lydia Priestley (†1820, née Lea, heiress of John Lea of Haugh End, Yorks.), who seems to have had her own book-plate made by cancelling the forename of her husband. Henry Priestley is the second son of Joseph and Lydia Priestley. Thus the volumes were likely either a gift or an inheritance from Lydia to her son Henry.

The concealed fore-edge paintings add great charm to these volumes. The two ruined abbeys, one (Byland) some seventy-five miles from Lydia Priestley's birthplace, are set into pretty landscapes.

The present item, carried out at the Oxford University press, is quite rare, with only four copies (apparently) recorded in institutional libraries: The British Library, The National Library of New Zealand, Cambridge University Library and The Huntington Library. The Newberry Library has a large-format edition (without *Apocrypha*, it would seem) with a fore-edge painting, which they tentatively attribute to James Edwards; the style of our paintings is not dissimilar.

ESTC T95101, Darlow-Moule-Herbert 1387. [NB. Not in Darlow-Moule; only one-vol. edn.]

\$3,500.

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

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

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

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

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

Oberlé 158

\$450.

### Charlotte Brontë's earliest novel.

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

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

Vol. I: 2 binder's blanks, A<sup>4</sup> B-T<sup>8</sup> U<sup>4</sup>, 2 binder's blanks [\$1]. 152 leaves, pp. *i-v* vi-viii, 1 2-294, 21 22. Collated perfect with Bodleian copy ((OC) 249 v.142 (v. 1)).

Vol. II: 2 binder's blanks, A<sup>2</sup> B-R<sup>8</sup> S<sup>6</sup>, 2 binder's blanks [\$1]. 136 leaves, pp. [4], 1 2-258, [2], 21 22-8. Collated perfect with Bodleian copy ((OC) 249 v.142 (v. 2)) except for publisher's advertisements at end.

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

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

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

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

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

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

Vol. I, pp. 4-5

Sadler 347, Smith 7 (esp. n. 3), Symington 116, Wolff 827.

\$1,750.

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

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

Vol. I: A-Mm<sup>8</sup> Nn<sup>4</sup> [\$4; -A1]. 284 leaves, pp. [10], I II-VI, 1-384 387-550, [4] [=xvi, 548, 4]. Three engraved folding maps, one engraved map. Collated perfect with British Library copy (303.h.22).

Vol. II: A<sup>4</sup> B-M<sup>8</sup> N<sup>4</sup> Aa-Hh<sup>8</sup> Ii<sup>4</sup> Aaa-Ggg<sup>8</sup> [A]<sup>4</sup> [a]<sup>4</sup> [B]<sup>4</sup> [b]<sup>4</sup> [C]<sup>4</sup> [c]<sup>4</sup> [D]<sup>4</sup> [d]<sup>4</sup> [E]<sup>4</sup> [e]<sup>2</sup> [\$4; -li3; Ddd3 mis-signed as "Dd3"]. 258 leaves, pp. [8], 1-184, 21-132, [4], 31-112, [76]. Four engraved folding maps. The third and fourth maps (before 31 [Aaa1]) are reversed; otherwise collated perfect with British Library copy (303.h.23). Title: *Voyages and Descriptions Vol. II. In Three Parts, viz. 1. A Supplement of the Voyage round the World, describing the Countries of Tonquin, Achin, Malacca, &c. their Product, Inhabitants, Manners, Trade, Policy, &c. 2. Two Voyages to Campeachy; with a Description of the Coasts, Product, Inhabitants, Logwood-Cutting, Trade, &c. of Jucatan, Campeachy, New-Spain, &c. 3. A Discourse of Trade-Winds, Breezes, Storms, Seasons of the Year, Tides and Currents of the Torrid Zone throughout the World: With an Account of Natal in Africk, its Product, Negro's, &c.*

Vol. III: A<sup>8</sup> a<sup>4</sup> B-M<sup>8</sup> 2A-O<sup>8</sup> [\$4; -A1, 2A1; H4 mis-signed as "G4"]. 212 leaves, pp. [24], 1-162, [14], [16], 21-198, [10]. Two engraved folding maps, thirty-one engraved plates (14 in part I, 17 in part II). British Library copy (303.h.24(1) and (2)) has plates of part I out of order; the present item is correct; else collated perfect. Part I title: *A Voyage to New-Holland, &c. In the Year 1699. Wherein are described, The Canary-Islands, the Isles of Mayo and St. Jago. The Bay of All-Saints, with the Forts and Town of Bahia in Brasil. Cape Salvadore. The Winds on the Brasilian Coast. Abroholo Shoals. A Table of all the Variations observ'd in this Voyage. Occurrences near the Cape of Good-Hope. The Course to New-Holland. Shark's Bay. The Isles and Coast, &c. of New-Holland. Their Inhabitants, Manners, Customs, Trade, &c. Their Harbours, Soil, Beasts, Birds, Fish, &c. Trees, Plants, Fruits, &c. Illustrated with several Maps and Draughts: Also divers Birds, Fishes and Plants, not found in this part of the World, Curiously Ingraven on Copper-Plates.* Part II title: *A Continuation of a Voyage to New-Holland, &c. In the Year 1699. Wherein are described, The Islands Timor and Anabao. Copand and Laphao Bays. The Islands Omba, Fetter, Bande and Bird. A Description of the Coast of New-Guinea. The Islands Pulo Sabuda, Cockle, King William's, Providence, Garret Dennis, Ant. Cane's and St. John's. Also a new Passage between N. Guinea and Nova Britannia. The Islands Ceram, Bonao, Bouro, and several Islands before unknown. The Coast of Java, and Streights of Sunda. Author's Arrival at Batavia, Cape of Good Hope, St. Helens, I. Ascension, &c. Their Inhabitants [sic], Customs, Trade, &c. Harbours, Soil, Birds, Fish, &c. Trees, Plants, Fruits, &c. Illustrated with Maps and Draughts: Also divers Birds, Fishes, &c. not found in this part of the World, Ingraven on Eighteen Copper-Plates.*

Bound in contemporary (?) sprinkled calf with double gilt fillet border and gilt floral corner-ornaments. Re-backed to style, likely in the third quarter of the XIXc. On the spine, five raised bands with gilt floral roll. Gilt leaf border and fillet all along the length of the spine. In the panels, gilt leaf border and fillet top-and-bottom with gilt corner ornaments, tulips left-and-right, eight annulets and a central floral ornament. Title in second panel gilt over red, number same in fourth panel. Top edge of text-block dark-stained. Fore and lower edges speckled red.

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

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

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

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

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

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

*Bibliotheca Sunderlandiana* 3663; ESTC T144260 (Vol. I), T132188 (Vol. II), T34014 (Vol. III, pt. 1), N67414 (Vol. III, pt. 2); *Catalogue of books on the History, Geography, and of the Philology of America, Australasia, Asia, Africa...* London: Bernard Quaritch, 1886, no. 28677 (£3. 15s). (Hill 417-421 for other editions; NB. Hill notes that Dampier opposed the 1729 4-vol. collected works because it included exogenous material – thus putting into question its characterization by others as the “best” edition).

\$25,000.

6. **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:  $\pi^4 *^8 *^2 *^4 1-46^8 47^2 47 *^4$  [\$1]. 392 leaves, pp. *i-ix* x-xxxiv, [2], *I* 2-747, [*I*] [= xxxvi, 748]. Engraved plate.

Vol. II:  $\pi^2 1-50^8$  [\$1]. 402 leaves, pp. [4], *I* 2-799, [*I*]. Engraved plate.

Vol. III:  $\pi^2 1-53^8$  [\$1]. 426 leaves, pp. [4], *I* 2-845, [*I*], blank. Engraved plate.

Vol. IV: *Il Rimario della Divina Commedia di Dante Alighieri L'Indice delle Vóce del Poema citate dalla crusca e quello de' nomi proprj e delle cose notabili*.  $\pi^4 1-27^8$  [\$1]. 220 leaves, pp. [8], *I*-2 3-430, [2].

Vol. V: *La Biografia di Dante Alighieri varie illustrazioni della Divina Commedia ed il catalogo delle edizioni*.  $\pi^2 *^4 1^8 2-36^8$  [\$1]. 294 leaves, pp. *i-v* vi-xii, *I*-3 4-574, [2]. Engraved plate.

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

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

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

In vol. III there are pressed flowers at 10<sub>2</sub>-10<sub>3</sub>, 26<sub>3</sub>-26<sub>4</sub>.

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 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.

7. **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): a<sup>6</sup> b<sup>4</sup> B-Z<sup>12</sup> 2A<sup>6</sup> [\$3 ("X"3 signed on 5th page of quire)]. 280 leaves, pp. *i-v* vi-xix, blank, 1 2-538, [2]. With one folding plate.

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

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

Bookseller's ticket 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 fine condition; Van Horen, whoever he was, handled the book very kindly.

Freeman<sup>2</sup> 381, binding variant b; *Printing and the Mind of Man* 344b.

\$7,500.

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

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

Vol. I: Blank, A<sup>4</sup> B-2D<sup>8</sup> 2E<sup>4</sup> 2B<sup>8</sup> [\$2]. 224 leaves; pp. *i-v* vi-viii, 1 2-250 251-253 254-423, blank, 21 22-16 (advertisements).

Vol. II: A<sup>4</sup> (+A5) B-2G<sup>8</sup> 2H<sup>4</sup> 2I<sup>2</sup> 2B<sup>8</sup> [\$2]. 251 leaves; pp. *i-v* vi-viii, [1], blank, 1 2-475, blank, 21 22-16 (advertisements).

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

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

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

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

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

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

This first issue of the first edition (with errata on A2<sup>v</sup> 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 was an associate of Darwin: they served on the Committee of the Aborigines Protection Society together. Darwin wrote a letter to J.B. Innes, dated 27 November (1878) about having heard a sermon, written by Pusey and preached by Liddon in Oxford, and disagreeing with the claim made that religion and science ought to be kept apart.<sup>2</sup>

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:<sup>3</sup>

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)

<sup>2</sup> *A Calendar of the Correspondence of Charles Darwin, 1821-1822*. Cambridge: Cambridge University Press, 1994; no. 11763.

<sup>3</sup> Markings and marginalia: vol. I: pp. 32, 34, 41, 49, 62, 65, 68, 70, 96, 206, 207, 213, 226, 233; vol. II: 386, 389, 392, 394-396, 404, 405.

There is no evidence that man was aboriginally endowed with the ennobling belief in the existence of an Omnipotent God. On the contrary there is ample evidence, derived not from hasty travellers, but from men who have long resided with savages, that numerous races have existed and still exist, who have no idea of one or more gods, and who have no words in their languages to express such an idea. The question is of course wholly distinct from that higher one, whether there exists a Creator and Ruler of the universe; and this has been answered in the affirmative by the highest intellects that have ever lived. (vol. I, p. 65)

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

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

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

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

...as we contemplate the human body, we cannot forget its author. Even if evolution should win for itself a permanent place in our conceptions of the past history of man, it would still leave untouched the great question of man’s origin...  
 –Liddon, “Teaching and Healing,” 1866.

Freeman<sup>2</sup> 937, Garrison-Morton 170, Norman 599.

\$35,000.

9. **de Laet**, Johannes. *Persia seu Regni Persici Status. Variaque Itinera in atque per Persiam: cum Aliquot Iconibus Incolarum*. Leiden (Lygd. Batav.): Ex officina Elzeviriana, 1633. First edition, first issue.

Small octavo (4 5/16" x 2 1/4", 111mm x 57mm). A-Aa<sup>8</sup> [\$5]. 192 leaves, pp. 1-2 3-30 31 32 33 34 35 36-72 73 74-119 120-121 122-137 138-139 140-192 193-194 195-374, [8], 2 blanks.

Bound in full contemporary vellum with yapp edges and slits for closure ribbons (lower front ribbon laid in) double-blind fillet border. Five binding cords visible at hinges. On the spine, three raised bands with treble-blind fillets. "Persia." manuscript in first panel. Pasted paper label in fourth panel. Edges of text block stained (red?).

Very mild discoloration to covers. Pasted paper label at tail-piece extending to rear cover worn. Lower front closure ribbon remains, but is tattered; stubs of other three visible. Covers somewhat splayed. Binding is quite tight, and the text and engravings are fresh. No foxing or worming, rather unusually for this item.

Armorial bookplate of Muri Monastery (Monasterii Murensis) on front paste-down. "Mn'ry Murens." manuscript on lower edge of title-page. Stamped on Aa7v as a duplicate of the cantonal library of Aargau, in which the monastery is situated, and whither, presumably, the books of the abbey were dispersed when the monastery was dissolved in 1841.

De Laet, one of the founding members of the Dutch West Indies Company, was a Dutch explorer who contributed several volumes to the Elzevir press. This Latin treatise is in two parts: a description of Persia (with eight woodcuts of Persians in indigenous dress; the engraved title-page depicts a very gallant Persian pointing to the title,) and itineraries through Persia. There were two issues in 1633, this being the first; issue points include the name of the engraver, C. Cl. Duyssend, on the title-page, and the page-count (374 + index).

Berghman 1923, Pieters 132, Willems 386.

\$750.

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

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

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

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

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

Wright secured the rights to the *Messiah* in time for the marking, in 1784, of a quarter-century since Handel's birth (the so-called *Handel Commemoration*: five days of performances at Westminster Abbey). The copyright history of Handel's music snakes through history; John Walsh was granted the original and exclusive right in 1739, and this passed to his son John, upon whose death in 1766 (Handel having died in 1759) it devolved onto William Randall, an associate of the elder Walsh. Randall partnered with a Mr. Abell, who together in 1767 published the first score of the *Messiah*. Randall died before 1781, when the copyright passed to his widow (who never seems to have printed anything), and from her, by 1784, to Messrs. Wright and Wilkinson. Wilkinson died in 1789, and in 1802 Wright moved from their premises in Catherine Street to 386 Strand, which address appears on the title-page of the present item – thus designating it as the fourth state of the Wright edition.<sup>4</sup> It was printed from the plates of Randall and Abell's 1767 edition (which Wright must have inherited along with the copyright).

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

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

\$750.

<sup>4</sup> Frank Kidson, "Handel's Publisher, John Walsh, His Successors, and Contemporaries" in *The Musical Quarterly* 6.3 (1920) 430-450; pp. 447-449.

11. **Hobbes**, Thomas. *Opera Philosophica, Quæ Latinè scripsit, Omnia. Antè quider per partes, nunc autem, post cognitâ omnium Objectiones, conjunctim & accuratiùs Edita*. Amsterdam: Joan Blacu (apud Ioannem Blaev), 1668. First collected edition.

Quarto (7 3/16" x 5 13/16", 195mm x 143mm): 3 binder's blanks, \*<sup>2</sup> Aaa-Llll<sup>4</sup> AA-LL<sup>4</sup> a-e<sup>4</sup> f<sup>4</sup>(±F2) aa-hh<sup>4</sup>; 3 binder's blanks [§3; aa3 mis-signed 'A 3']. 238 leaves, pp. [1] (title), blank, [2], [1] (section title), blank, [6], 261, 3 blanks, <sup>2</sup>1-4 25-86, 2 blanks, <sup>3</sup>1-7 38-42, 2 blanks, [1] (section title), 3 blanks, <sup>4</sup>1-4 45-64. [xii, 264; 88; 44; iv, 64 =476 pages] 13 + 8 + 1 + 5 [=27] engraved folding plates.

Bound in old (XVIIc?) speckled calf. Double blind fillet along the edges of the boards. On the spine, five raised bands. Panels filled with an elaborate gilt filigree-floral motif. Double gilt fillets top and bottom. Title gilt on red calf with double gilt fillet border. Edges of the text-block deep blue-black.

Fore-corners a little bumped. Hinges rubbed, upper front hinge cracked, some small chips to lower front hinge and tail-piece. Rear end-paper coming up at upper fore-corner. The text is remarkably clean, as are the folding plates. There are also pretty good margins; Vvv2, for example, has the deckle preserved along its lower edge.

Armorial bookplate of Thomas Carter of Edgcote (†1835) on front paste-down. On the upper edge of the first free end-paper, the ownership inscription (e libris, which is superior Latin) of Toby Chauncy.

This the first collected edition of Hobbes' works (in Latin; a complete English edition wouldn't be published until Molesworth's sixteen-volume London edition, 1839-1845) is notoriously various in its collation. A frontispiece portrait was not part of the original edition, but was added to some copies (as Brunet confirms). The present item contains four of the eight treatises advertised in the contents (\*<sup>2</sup>, marked with askterisks):

- I. *Problemata Physica...*
- II. *Dialogi sex de emendatione Geometriae hodiernae...*
- III. *Libri tres de Corpore...\**
- IV. *Liber de Homine...\**
- V. *Libri tres de Cive...*
- VI. *De Natura Aëris...\**
- VII. *De Principiis & Ratiocinatione Geometrarum...\**
- VIII. *Leviathan...*

The parts are, however, bound in this same order — despite their queerly-ordered quire signatures: Aaa-Llll, AA-LL, a-f, aa-hh. Many, even most, copies do not contain all eight parts.

Toby Chauncy of Edgcote, Northants., matriculated at Corpus Christi College, Oxford in 1690 (as he writes in his *e libris*: "CCC Oxon"). He was called to the bar in 1699. Thomas Carter, also of Edgcote (a descendant?) was Provost Marshal of Barbados (his tenure ended in 1833).

Brunet III.239.

\$1,750.

12. **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<sup>2</sup> b-c<sup>2</sup> D-O<sup>2</sup> B-C<sup>2</sup> 2D-2O<sup>2</sup> P-10I<sup>2</sup> 10L<sup>2</sup> 10K<sup>2</sup> 10M-13A<sup>2</sup> 13B<sup>2</sup> (-13B2) [\$1 signed; gatherings 10K and 10L are transposed, 13B1 signed as '13B-14Z']; 571 leaves; pp. [12], 1130.

Vol. II: π<sup>2</sup> (-π1) 15A-16Z<sup>2</sup> 17A<sup>2</sup> (-17A2) 18A-22E<sup>2</sup> 22F<sup>2</sup> (-22F2) 23A-27D<sup>2</sup> 27E<sup>2</sup> (-27E2) 29A-31C<sup>2</sup> [\$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, [1].

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 lower fore-corner of 5K1, from lower edge of 8H1 and from lower fore-corner of 9K1. Worm-holes in lower margin of 8A-13B1 and in 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 lower edge of π2-15A1 (i.e., 2 leaves). The lower fore-corner of 15E2' 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 16D1r). 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; 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 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.<sup>5</sup> 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* (1st edn.); *Adam Library*, vol. 2; Meynell & Chesterton, pp. 1-18; Courtney & Smith, pp. 40-72; Adam, *PMM*<sup>2</sup> 201, **NOT** in Rothschild (1st edn. No. 1237). \$6,500.

<sup>5</sup> 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)

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

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

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

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

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

*Catalogue of the Library of Henry W. Poor* 723.

\$3,750.

**“One of the most ambitious and successful of all illustrated books.”**

14. **Aesop**, Jean de **la Fontaine**, illust. Jean-Baptiste **Oudry** et al. *Fables choisies, mises en vers*. Four volumes. Paris: Desaint & Saillant and Durand, 1755-9. First edition illustrated by Oudry, second issue.

Folio (16 1/2" x 12 1/4", 419mm x 285mm).

Vol. I: binder's blank, [3] (half-title, 2 blanks, Oudry portrait frontispiece, title, blank), j-ij (AU ROI.) iij-viiij (AVERTISSEMENT DE L'ÉDITEUR.) ix-xxx (VIE DE LA FONTAINE.) 2j-ij (A MONSIEUR LE DAUPHIN.) iij-vj (PREFACE.), blank, engraving, vij-xvj (LA VIE D'ÉSOPE LE PHYRIGIEN.) xvij-xviiij (TABLE DES FABLES CONTENUES DANS LE PREMIER VOLUME.), I-124 (with 70 engraved plates plus the frontispiece), binder's blank.

Vol. II: binder's blank, [2] (half-title, blank, title, blank) j-ij (TABLE DES FABLES CONTENUES DANS LE SECOND VOLUME.), I-1135 (with 68 engraved plates), blank, binder's blank.

Vol. III: binder's blank, [2] (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), binder's blank.

Vol. IV: binder's blank, [2] (half-title, blank, title, blank) j-ij (TABLE DES FABLES CONTENUES DANS LE QUATRIÈME ET DERNIER VOLUME.), 1-1184 (with 69 engraved plates) 185-188 (EXPLICATION DU FRONTISPICE, ET de quelques Vignettes & Culs-de-lampe contenus dans cet ouvrage.), binder's blank.

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.

Some restoration to head caps and joints. 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 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. A previous collation (not carried out by us) has counted 275 engravings (plus the frontispiece), which is the full complement. There are several deckle edges preserved, indicating that the copy has been scantily 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.

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

\$25,000.

15. **Locke**, John. *An Essay Concerning Humane Understanding, in Four Books*. London: Awnsham and John Churchil, and Samuel Manship, 1695. Third edition.

Foolscap folio in 4s (13 3/16" x 7 5/8", 310mm x 193mm). 2 binder's blanks, [a]<sup>2</sup> [b]<sup>6</sup> a-c<sup>4</sup> B-Fff<sup>4</sup> Ggg-lii<sup>2</sup>, 2 binder's blanks [\$2; +[b]3; R missigned as "K"]. 230 leaves, pp. [40], 1-39 40 41-96 95-120 123 122-219 220 221-299 300 301-407, blank, [12]. With engraved frontispiece portrait opposite [a]1. Collated perfect with Huntington Library copy (373880).

Bound in contemporary full spotted calf (rebacked) blind double-fillet border along top, bottom and fore-edge, and blind floral roll along spine. Gilt roll on sides of covers. On the spine (laid down), five raised bands. Panels with gilt double fillet border, corner-ornaments and coronetted central ornament. Title-piece red (new) in second panel. At the head and tail, gilt roll of vertical strokes. Edges of text-block speckled red.

Fore-corners repaired, slightly bumped. Front cover worn at edge (ca. 1/2"). Scratches to covers. Residue of paper on covers near spine-edge. Re-backed, with original back-piece laid down. Binding tight. Text quite fresh. Fine impression of the frontispiece portrait.

With a shard of a manuscript document (in chancery hand) laid in between Xx3 and Xx4.

This, the third edition of Locke's treatise describing human knowledge in the face of the divine and the infinite, is the first to incorporate Locke's changes to the first edition text in-line. These consist of some revisions and additions to the argument, including new sections on power and "Identity and Diversity." It includes the portrait from the second edition, drawn by Locke's amanuensis Brounower and engraved by Vanderbanck. This copy has excellent margins, being cut down less than a centimeter in either dimension.

ESTC R20221, Yolton 63, Christopherson 27, Grolier *One Hundred Books famous in English Literature* 36, PMM 164.

\$4,750.

16. **Milton**, John. *Paradise Lost. A Poem, the author John Milton; To Which are added Paradise Regain'd And Poems on several occasions*. Three volumes. London: [n.p], 1783.

Duodecimo (4 1/2" x 2 5/8", 116m x 67mm).

Vol. I: binder's blank,  $\pi^4$  A-G<sup>12</sup> H<sup>10</sup>, binder's blank [\$6]. 98 leaves, pp. [8], 1-2 3-187, blank. Engraved frontispiece.

Vol. II: binder's blank,  $\pi^2$  A-G<sup>12</sup> H<sup>4</sup>, binder's blank [\$6, G5 missigned as "G"]. 90 leaves, pp. [4], 1 2-175, blank.

Vol. III: binder's blank,  $\pi^2$  A-F<sup>12</sup> G<sup>10</sup>, binder's blank [\$6]. 84 leaves, pp. [4], 1 2-69 70-73 74-108 109-110 111-161, 3 blanks.

Bound in contemporary calf with gilt fillet borders. Dashed gilt roll on the edges of the covers. On the spine, four double-gilt fillet bands. In the first and fifth panels, gilt chain-mail. In the third panel, gilt wavy saltire cross with four gilt six-pointed stars. Title-piece red in second panel with wavy fillets top and bottom, gilt. Number piece red bend sinister on a brown field in fourth panel, with gilt fillet borders and gilt five-pointed stars in the corners. Sixth panel at tail with gilt fillets top and bottom, with gilt salamander-heads left and right and a gilt ball in center. Two rows of diagonal-dashed gilt roll at head- and tail-pieces. Marbled end-papers. All edges of text-block gilt. Blue silk marking ribbon.

Upper 1 1/2" of front board of voll. I & II split. Boards slightly splayed. Else tight, fresh and quite pretty.

Bookseller's ticket of C.E. Rappaport (Rome) on upper fore-corner of front paste-down of each volume.

Sometimes libraries holding these volumes doubt the place of publication, suggesting a continental (French or Dutch) origin. Indeed, two injunctions were made in England against printing *Paradise Lost* (1739, 1751), so it is possible that the printers of the continent caught the wind-fall. The binding of the current item is rather un-English (especially the salamander-heads). About fifteen copies are recorded on WorldCat. None records an engraved frontispiece, as our vol. I has (a portrait of Milton engraved by Nicolas de Launay [1739-1792]; the first Swiss edition [1777] also has the de Launay portrait) Ultimately, the appeal rests in the book's execution, which is charming and fine.

- ESTC T147050; Grolier Club, *Catalogue of an Exhibition Commemorative of the Tercentenary of the Birth of John Milton* (1908), 102 (frontispiece).

\$375.

17. **Mozart**, W[olfgang] A[madeus]. *Le Nozze di Figaro* *Dramma Giocoso in Quattro Atti* [KV492]. Paris: Chez [Josfa] Frey, [ca. 1810-1812]. First edition, second issue of complete score.

Folio (12 7/8" x 9 5/8", 327mm x 246mm). Engraved throughout. 284 leaves, pp. [1] (title), blank, [2] (personaggi, attori; table of contents), 1 2-129 (atto 1°), blank, 2 1-186 (atto 2°), 2 blanks, 3 1-116 (atto 3°), 2 blanks, 4 1 42-127 (atto 4°), blank. (= iv, 564)

Bound in modern half red straight-grained morocco over marbled boards. With double blind fillets at edges. On the spine, five raised bands with tripple gold fillets top-and-bottom and at head- and tail-piece. Title gilt in second panel.

“Text” a little foxed and toned at the edges — moderately at the beginning at end, considerably less so throughout.

Josfa Frey’s (publisher’s) signature-stamp across lower-right plate mark of second leaf.

Mozart’s “most perfect” opera (Grove) is here in full score with Lorenzo da Ponte’s libretto in Italian and, in places, with a French translation.

Haberkamp 261, RIM M4338.

\$4,500.

**A.E. Newton's Copy.**

18. [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<sup>2</sup>  $\chi$ 1 (viz.  $3E^2$ ?)  $2A^2(A1+\chi a^2)$   $2B-D^2$   $2E^2(-2E^2)$   $3A^2$   $3B-D^2$   $3E^2(-E2)$   $4A^2$   $4B-E^2$   $5A^2$   $5B-F^2$ . 53 leaves, pp. 1-5 6-19, blank, half-title (to Epistle II), blank,  $2I-7$   $28$   $25-11$   $11$   $213-17$ , blank,  $3I-5$   $36-18$ ,  $4I-5$   $46-20$ , [4],  $5I$   $52-16$   $71$   $518$ , [1], blank [=106].

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

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

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

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

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

Know then Thy-self, presume not God to scan;  
 The only Science of Mankind is *Man*.  
 Plac'd on this Isthmus of a Middle State,  
 A Being darkly wise, and rudely great:  
 With to much knowledge for the Sceptic Side,

With too much Weakness for a Stoic's Pride,  
 He hangs between; in doubt to act, or rest,  
 To deem himself a Part of God, or Beast;  
 In doubt, his Mind or Body to prefer,  
 Born but to die, and reaſning but to err;  
 Alike in Ignorance, his reaſon ſuch,  
 Whether he thinks to little, or too much.

Epistle II, vss. 1-11 (3B1<sup>r-v</sup>).

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

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

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

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

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

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

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

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

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

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

\$12,000.

19. [Scott, Walter, Sir]. *The Monastery. A romance. By the author of "Waverly."* 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<sup>2</sup>, A-N<sup>12</sup> O<sup>6</sup> P<sup>4</sup> [\$1, 5 (as 2)]. 168 leaves, pp. [I] (half-title), blank, [I] (title), blank, I 2-58 59 60-76 77-79 80-331, blank. (=iv, 332)

Vol. II: π<sup>2</sup>, A-O<sup>12</sup> [\$1, 5 (as 2)]. 170 leaves, pp. [I] (half-title), blank, [I] (title), blank, I (fly-title) 2-3 4-333, 3 blanks. (=iv, 336)

Vol. III: π<sup>2</sup>, A-O<sup>12</sup> P<sup>6</sup> Q<sup>2</sup> [\$1, 5 (as 2)]. 178 leaves, pp. [I] (half-title), blank, [I] (title), blank, I (fly-title) 2-3 4-351, blank. (=iv, 352)

Collated perfect with Todd-Bowden.

Bound in publisher's blue drab boards with cream paper spine. Spine label with double-fillet printed border top-and-bottom. Edges of text-block untrimmed. Presented in a brown cloth slip-case.

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 is quite remarkably clean, fresh and bright. Vol. II, O11.12 unopened.

The slip-case bears the bookplate of Dr. Syndey Ross.

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. As best we can tell, no unsophisticated copy thus has been sold at auction. Dr. Syndey Ross (1915-2013) — Glaswegian distiller's son, former professor of colloid science at Renssler 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. Somehow these fine volumes of Scott evaded donation.

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 (in the last line, "attentoin" for "attention"; the present item has the latter spelling). Since both forms exist in the (stated) second edition, it is no longer a valid point of division.

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

\$1,500.

20. **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, A<sup>4</sup> a<sup>2</sup> B-Kk<sup>4</sup>, 3 new binder's blanks [\$2; -A1]. 134 leaves, pp. *i-vii* vii-xii 1 2-255, blank [= xii, 256]. One engraved folding map.

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

Some chips to slip-case. Map mounted onto linen. Paper browned, but evenly and mildly; 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.<sup>6</sup> 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, just south of us on E. 79th St.

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.

<sup>6</sup> I thank Mr. Michael Benowitz, Assistant Director of the Historical Society of the New York Courts, for his assistance.

21. **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 Gilford* 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 HONOVRABLE 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-P<sup>6</sup> Q<sup>4</sup> R-Hh<sup>6</sup> 2A-E<sup>6</sup> F<sup>4</sup> 3A<sup>8</sup> 4A-L<sup>6</sup> 2M<sup>2</sup> ¶<sup>8</sup> [\$4 A-Q \$3 R-end; -A1, R1, 2A1, 3A1, 4C2, 4E3; +3A4, ¶4; P4 signed P4, Cc3 mis-signed "S3"; head-line of A6<sup>r</sup> printed "THE FAERY QVEENE" for "THE FAERIE QVEENE", head-lines of V5<sup>v</sup> & V6<sup>v</sup> printed "THE FIFT BOOKE OF" for "THE FOVRTH BOOKE OF", head-lines of S1<sup>v</sup> and S2<sup>v</sup> printed "THE SIXT BOOKE OF" for "THE FIFT BOOKE OF", head-line of 4F1<sup>r</sup> printed "of Heauenly Beautie" for "of Beautie", head-line of Gg6<sup>v</sup> 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] 21-56, 2 blanks, 1-3, blank, 5-16, [152] [=604].

Bound in contemporary brown calf with 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. Leather has shrunk, revealing fore-corners and curling up from the boards. Paste-downs have come away; rear paste-down largely missing. 4A1 with a rather large chunk missing along fore-edge, not affecting text.

Some difficult-to-decipher writing samples, including some names (Joh[ann?], Thomas wyh[...]) 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 4B5<sup>v</sup> 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 <sup>r</sup>
The first booke	A2 <sup>r</sup> (1)
The second booke	F1 <sup>r</sup> (59)
The third booke	L3 <sup>r</sup> (123)
The second part of the <i>Faerie Queene</i>	R1 <sup>r</sup> (187)
The fourth booke	R2 <sup>r</sup> (189)
The fift booke	Y1 <sup>r</sup> (247)
The sixt booke	Cc4 <sup>r</sup> (301)
* <i>Two Cantos of Mutabilitie</i> (The seventh booke)	Gg6 <sup>r</sup> (353)*
<i>The Shepeards Calender</i>	2A1 <sup>r</sup>
Ianuarie	2A6 <sup>r</sup> (21)
February	2B1 <sup>v</sup> (24)
March	2B4 <sup>r</sup> (29)
Aprill	2B6 <sup>r</sup> (213)
May	2C3 <sup>r</sup> (219)
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Iuly	2D2 <sup>r</sup> (229)
August	2D4 <sup>v</sup> (234)
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October	2E3 <sup>r</sup> (243)
November	2E5 <sup>v</sup> (248)
December	2F2 <sup>r</sup> (253)
<i>Prosopopoia (Mother Hubberds Tale)</i>	3A1 <sup>r</sup> (31)
<i>Colin Clouts come home againe</i>	4A1 <sup>r</sup>
<i>Colin Clouts come home againe</i>	4A3 <sup>r</sup>
<i>Astrophel. A Pastorall Elegie vpon the death of... Sir Philip Sidney</i>	4B1 <sup>r</sup>
<i>The mourning Muse of Thestylis</i>	4B3 <sup>r</sup>
<i>A Pastorall Æglogue vpon the death of Sir Philip Sidney, Knight, &amp;c.</i>	4B4 <sup>r</sup>
<i>An Elegie... vpon the death of... Sir Phillip Sydney...</i>	4B6 <sup>r</sup>
<i>An Epitaph vpon the right Honourable Sir Philip Sidney, Knight...</i>	4C1 <sup>r</sup>
<i>An other of the same</i>	4C1 <sup>v</sup>
<i>Prothalamion or a spousal verse...</i>	4C2 <sup>r</sup>
<i>Amoretti and Epithalamion (Sonnets)</i>	4C4 <sup>r</sup>
<i>Epithalamion</i>	4D6 <sup>r</sup>
<i>Foure Hymnes</i>	4E3 <sup>r</sup>

<i>An Hymne, in honour of Love.</i>	4E5 <sup>r</sup>
<i>An Hymne, in honour of Beautie.</i>	4E6 <sup>v</sup>
<i>An Hymne, of beauenly Loue.</i>	4F2 <sup>r</sup>
<i>An Hymne, of Heauenlie Beautie.</i>	4F3 <sup>v</sup>
<i>Daphnaida. An elegie upon the death of...</i> Douglas Howard...	4F5 <sup>r</sup>
<i>Complaints containing sundry small poemes of the World's Vanitie...</i>	4G4 <sup>r</sup>
<i>The Ruines of Time</i>	4G6 <sup>r</sup>
<i>The Teares of the Muses</i>	4H4 <sup>r</sup>
<i>Virgils Gnat</i>	4I4 <sup>r</sup>
<i>The Ruines of Rome: by Bellay</i>	4K3 <sup>r</sup>
<i>Muiopotmos, or the fate of the butterfly</i>	4K6 <sup>r</sup>
<i>Visions of the worlds vanitie</i>	4L5 <sup>r</sup>
<i>The Visions of Bellay</i>	4L6 <sup>r</sup>
<i>The Visions of Petrarch, Formerlie translated.</i>	2M2 <sup>r</sup>
<i>A Letter of the authors... To the right noble and valorous, Sir Walter Raleigh...</i>	¶1 <sup>r</sup>
<i>A Vision upon this conceit of the Faery Queene</i>	¶3 <sup>r</sup>
[Commendatory poems, dedicatory sonnets]	¶3 <sup>r</sup>

\*Contrary to the title-page of the *Cantos of Mutabilitie*—

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<sup>r</sup>-Hh5<sup>v</sup>).

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. 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 rather than a (professional) binder.

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, 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.

There are few bibliographic points that Johnson does not note. The first is the mis-printing of the page number of A5v 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* (Gg6<sup>r</sup>), 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. 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<sup>r</sup>, 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<sup>r</sup>, 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.

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; STC<sup>2</sup> 23083, 23084.

\$9,000.

22. **Amis**, Martin. *The Rachel Papers*. NY: Knopf, 1974. First American edition of Amis's first novel. Fine in dust-wrapper. Top-stain dark red and even. Signed by author on second fly-leaf. \$250.
23. **Auster**, Paul. *The Brooklyn Follies*. NY: Henry Holt and Company, 2006. First edition, first printing. Fine in dust-wrapper. Signed by author on title-page. \$65.
24. **Barnes**, Julian. *Flaubert's Parrot*. NY: Knopf, 1985. First American edition. Tiny chips to lower edge of dust-wrapper. Else fine. Signed by author on title-page. \$125.
25. **Bellow**, Saul. *Humboldt's Gift*. NY: The Viking Press, 1975. First edition. Faintest rubbing to fore-corners of dust-wrapper. Tiny chip to lower edge of dust-wrapper. 1/4" closed tears to lower front edge and to upper rear edge of dust-wrapper. Moderate bumps to head and tail of dust-wrapper. Nick to bottom edge of 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. \$1,250.
26. **Berry**, Wendell. *A Place on Earth*. NY: Harcourt, Brace & World, 1967. First edition. Two identical dust-wrappers. Small scratch to center and 1/16" stain to lower fore-edge of front outer dust-wrapper; inner dust-wrapper fine. Else fine. Signed by author on title-page. \$1,150.
27. **Borges**, Jorge Luis. *Other Inquisitions 1937-52*. London: Souvenir Press, 1973. First UK edition. Moderate sunning to spine, rear an flaps of dust-wrapper. Ownership signature on first free end-paper. Else fine. Signed by author in late, crabbed hand on first free end-paper. \$1,750.
28. **Bowles**, Paul. *The Delicate Prey and other stories*. NY: Random House, 1950. First edition, first printing. Light wear to tail of spine and tail of dust-wrapper; 1/2" split to the hinge of the front board at the head. Else fine. Signed by author on title-page. \$625.
29. **Burroughs**, William. *Naked Lunch*. NY: Grove Press, [1962]. First American edition, first printing. Light rubbing to fore-corners of dust-wrapper. Tiny chips to head and tail of dust-wrapper. Else fine. Signed and dated (12/17/87) by Burroughs on title-page. \$3,750.
30. **Capote**, Truman. *In Cold Blood. A True Account of a Multiple Murder and Its Consequences*. NY: Random House, 1965. First edition, first printing. Numbered 70 of an edition of 500 copies, specially printed and bound and signed by Capote. Fine in original glassine dust-wrapper, in publisher's slip-case. \$2,750.
31. **Carver**, Raymond. *In a Marine Light*. London: Collins Harvill, 1987. 1st edition (published only in UK). Three identical dust-wrappers. The outermost dust-wrapper with a price sticker (Collins £11.50), the inner two without. Fine in three fine dust-wrappers. Signed by author on front free end-paper. \$495.
32. **Cather**, Willa. *Death Comes for the Archbishop*. NY: Knopf, 1929. First illustrated edition. Numbered 46 of an edition of 170 signed by the author 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. \$2,750.
33. **Clancy**, Tom. *The Hunt for Red October*. Annapolis: Naval Institute Press, 1984. First edition (with six endorsements on rear of dust-wrapper). Slight rubbing to tail and head of spine and dust-wrapper. Else fine. Signed by author on half-title-page. \$1,750.
34. **Coetzee**, J.M. *Dusklands*. Johannesburg: Ravan Press, 1974. First edition, first printing. Some rubbing to head- and tail-piece of dustwrapper. Horizontal crease along upper edge of rear of dust-wrapper. With a small ownership inscription to upper edge of first free end-paper. Else fine, An unusually nice copy. Signed by author on title-page. \$1,750.
35. **Crichton**, Michael. *The Terminal Man*. NY: Borzoi, 1972. 1st edition. Light sunning to top of dust-wrapper. Small bumps to tail and head of dust-wrapper. Else fine. Signed by author on title-page. \$350.

36. **Cummings**, Edward Estlin. *Eimi*. NY: Covici, Friede, 1933. Numbered 1063 of 1381 copies printed from type and signed by the author. No dust-wrapper. Bumps to head and tail, and some cracking at head. Light rubbing to bottom corners. Very small stains to rear board. Top-stain even. Very good. \$250.
37. **DeLillo**, Don. *Americana*. Boston: Houghton Mifflin, 1971. First edition, first printing. Top-stain dark and even. Some light rubbing to top of dust-wrapper, and bumps to tail of dust-wrapper. Else fine. Signed by author on title-page. \$1,250.
38. **Donleavy**, J.P. *The Ginger Man*. Paris: The Olympia Press (The Traveller's Companion, No. 7), 1955. First edition, with "Francs : 1.500" printed on rear cover. Minor rubbing to corners. Spine wrinkled from paste. Faint and superficial (maximum depth of 1/4") damp-stain to first forty pages and last fifteen pages. Lower 1 1/2" of gathering 11 inadvertently folded up before binding, resulting in a small triangle of raised sheets. Else fine (without dust-wrapper, as issued). Signed by author on title-page. Presented in custom clam-shell box. \$2,750.
39. **Eco**, Umberto. *Foucault's Pendulum*. San Francisco: Harcourt Brace Jovanovich, 1989. First trade edition. Fine in dust-wrapper. Signed by author on half-title-page. \$175.
40. **Eggers**, Dave. *You Shall Know Our Velocity*. NY: McSweeney's, 2002. First edition, second state. Fine. With publisher's note laid in. Signed by author on rear paste-down. \$75.
41. **Faulkner**, William. *Snopes Trilogy (The Hamlet, The Town, The Mansion)*. Three volumes. In custom quarter morocco over silk clam-shell box. \$11,500.
- The Hamlet*. NY: Random House, 1940. First edition, first printing. Numbered 63 of a special edition of 250 signed by Faulkner. Bound in half blue buckram over rice-paper boards. Title gilt on spine. Top edge gilt. With faint tanning to upper edges of rice paper. Without original glassine dust-wrapper. Else fine. With bookplate of Kenneth G. Price on front paste-down.
- The Town*. NY: Random House, 1957. First edition, first printing. Numbered 173 of an edition of 450 signed by Faulkner. Bound in tan buckram with Faulkner signature gilt to front cover. Title gilt on spine. Top-edge stained red, dark and even. In original glassine dust-wrapper. Small chip to upper fore-corner of dust-wrapper. Closed across front of dust-wrapper. Lower 1/2" of tail of dust-wrapper missing. Else fine.
- The Mansion*. NY: Random House, 1959. First edition, first printing. Numbered 56 of 500 copies signed by Faulkner. Bound in black buckram with beveled edged, title gilt to front cover. Title gilt on spine. Top edge stained blue, dark and even. In original glassine dust-wrapper. Tiniest chips to upper corners of rear of dust-wrapper. Fore-corners slightly fraying. Else fine.
42. **Foer**, Jonathan Safran (ed.). *A Convergence of Birds. Original Fiction and Poetry inspired by the work of Joseph Cornell*. NY: Distributed Art Publishers, 2001. First edition. Numbered 219 of an edition of 225 of a total edition of 350 (although a laid-in slip claims a total edition of 300), signed by all contributors: Barry Lopez, Erik Anderson Reece, Rick Moody, Joyce Carol Oates, Diane Williams, Howard Norman, John Burghardt, Paul West, Siri Hustvedt, Robert Coover, Bradford Morrow, Martine Bellen, Dale Peck, Joanna Scott, Diane Ackerman, Ann Lauterbach, Mary Caponegro, Rosmarie Waldrop, Robert Pinsky, Lydia Davis, John Yau and Jonathan Safran Foer. Fine (without dust-wrapper, as issued) in fine slip-case. \$495.
43. **García Márquez**, Gabriel, trans. Gregory Rabassa. *One Hundred Years of Solitude*. New York: Harper & Row, 1970. First edition, with first issue points. Some wear to corners of dust-wrapper. Spine of dust-wrapper a little sunned. Else fine in "second state" dust-wrapper. Several first issue points: no numerical code to p. 422, \$7.95 and 0270 code to dust-wrapper, "First edition" on verso of title-page. Peter Stern notes that both states of the dust-wrapper have been noted with review copies. Signed by translator on title-page. \$2,250.

44. **Grass**, Günter, trans. Ralph Manheim. *The Tin Drum*. First U.S. edition of Grass's first novel. New York: Pantheon, [1962]. Some tiny chips and closed tears to upper and lower edges of dust-wrapper. Spine of dust-wrapper a bit tanned. Black top-stain dark and even. Else fine. Signed by author on dedication page. \$1,450.
45. **Groom**, Winston. *Forrest Gump*. Garden City, NY: Doubleday & Company, 1986. First edition. Tiniest nicks to lower edge of dust-wrapper. Else fine. Signed by author on half-title page. \$475.
46. **Heller**, Joseph. *Catch-22*. New York: Simon & Schuster, 1961. First edition, fifth printing (with dust-wrapper identical to first). Small nicks and chips to upper and lower edges up dust-wrapper. 1" closed tear to upper fore-edge of front of dust-wrapper. Spine of dust-wrapper moderately tanned. Else fine. Signed by author on recto of title-spread. \$950.

### A richly-layered association copy.

47. **Hughes**, Langston. *Laughing to Keep from Crying*. NY: Henry Holt, 1952. First edition. Rubbing to edges of dust-wrapper, with some creases at tail and staining along lower edge of rear. Moderate tanning to spine. Rubbing to top of front board. Very good. Inscribed and dated (New York, March 30, 1952) on first free end-paper by author to Ruth Brown Price, co-leader of New York's Twelfth Assembly District in the early 1940's. Second inscription of same date on reverse of first free end-paper by civil rights activist Grace Nail Johnson featuring a verse quotation of her husband, author and civil rights activist James Weldon Johnson. Third inscription on dedication page from one who seems to have known Hughes: "...the younger poets/ that I knew as/ fledglings" with an undeciphered signature. \$1,950.
48. **Irving**, John. *Setting Free the Bears*. NY: Random House, 1968. First edition, first printing of author's first book. Minor bumps to tail and lower edge of back of dust-wrapper. Rubber price-stamp on first free end-paper. Else fine. Signed by author on title-page. \$3,750.
49. **King**, Stephen. *Different Seasons* (incl. *Rita Heyworth and the Shawshank Redemption*). New York: The Viking Press, 1982. First edition. Slight rubbing to corners and bumps to head of dust-wrapper. Diagonal crease to front flap. Else fine. Inscribed by author on first free end-paper. \$975.
50. **Mailer**, Norman. *The Naked and the Dead*. NY: Rinehart, 1948. First edition (with Rinehart logo and blurb by Stanley Rinehart on flaps of dust-wrapper). Faintest rubbing to front fore-corners and to heel of dust-wrapper. Else fine. Signed by author on title-page. An unusually nice copy, square and bright. Presented in a custom silk clam-shell box. \$7,500.
51. **Michener**, James. *Tales of the South Pacific*. Two copies. \$1,750.  
 New York: The Macmillan Company, 1950. American Booksellers Association edition on the occasion of their golden anniversary. Issued without a dust-wrapper, but with an additional proof dust-wrapper (according to Ahearn; the upper edge is folded over to the correct height, and lists the \$3.00 price). Some wear and small closed tears to upper and lower edges of dust-wrapper. Else fine, with bright gilt to spine. Signed by author on half-title-page.  
 New York: The Macmillan Company, 1947. Book of the Month Club edition. Some slight rubbing to lower edge of dust-wrapper. Else fine.
52. **Morrison**, Toni. *The Bluest Eye*. London: Chatto & Windus, 1979. First UK edition. Fine in dust-wrapper. Signed by author on title-page. \$475.
53. **Murakami**, Haruki. *Blind Willow, Sleeping Woman*. Translated by Philip Gabriel and Jay Rubin. NY: Knopf, 2006. First English-language edition. Fine in dust-wrapper. Signed and stamped with full name by Murakami on title-page. Review materials. \$675.
54. **Palahniuk**, Chuck. *Fight Club*. NY: W.W. Norton, 1996. Uncorrected proof. Small smudges on edges. Else fine. Author's early signature on title page. \$1,250.

55. **Rand**, Ayn. *Atlas Shrugged*. New York: Random House, [1967]. Tenth-anniversary edition, numbered 44 of 2000 signed copies. Fine (without dust-wrapper, as issued) in publisher's slip-case, which is a little frayed and sunned. \$4,750.
56. **Rice**, Ann. *Interview With The Vampire*. New York: Alfred A. Knopf, 1976. "Special preview edition." Paperback with a pictorial cover. Some tiny bumps to the corners and edges. Else fine — a very tight and square copy. Signed by author on title-page. \$2,750.
57. **Rushdie**, Salman. *Midnight's Children*. New York: Alfred A. Knopf, 1981. First edition. Two small (1/4") tears to lower edge of dust-wrapper. Else fine. Signed by author on first free end-paper. \$1,950.
58. **Salter**, James. *All That Is*. New York: Alfred A. Knopf, 2013. First edition. Some small bumps and scuffs to lower edge of dust-wrapper. Else fine. Signed by author on title-page. \$200.
59. **Sparks**, Nicholas. *The Notebook*. New York: Warner Books, 1996. Advanced reading copy. French fold wraps. Some slight scuffs to head- and tail-piece. Else fine. Signed by author on title-page. \$250.
60. **Stoppard**, Tom. *The Coast of Utopia A Trilogy Voyage Shipwreck Salvage*. Signed limited edition, numbered 175 of 250. Fine without dust-wrapper (as issued) in publisher's cloth slipcase. \$175.
61. **Tartt**, Donna. *The Secret History*. New York: Alfred A. Knopf, 1992. Advanced Reader's Edition. Paperback. Fine. Signed by author on first free end-paper. \$275.
62. **Thompson**, Hunter S. *Fear and Loathing in Las Vegas and Other American Stories*. NY: Modern Library, 1988. Fine in dust-wrapper. Signed by Thompson, Ralph Steadman (illustrations), Terry Gilliam (co-writer of screenplay and director of film), Johnny Depp (star of film) and Laila Nabulsi (producer of film). With program from Times Square event on May 21st (1998, one day before general release of film), at which the book was signed, laid in. \$2,750.
63. **Tidyman**, Ernest. *Shaft*. New York: The Macmillan Company, 1970. First edition, first printing. Some toning and small smudges and marks to peripheries of dust-wrapper. Else fine. Inscribed and dated (4-20-70) by author on first free end-paper to "Jim Bormann, Who did a lot to make SHAFT happen" — but who is Bormann? \$1150.
64. **Updike**, John. *Rabbit, Run*. New York: Alfred A. Knopf, 1960. First edition, first issue (with sixteen-line synopsis on front-flap). Small diagonal crease to front flap. Some slight rubbing and chips to edges of dust-wrapper, with one small closed tear to lower edge of front. Else fine. Signed by author on first free end-paper. \$2,750.
65. **Vargas Llosa**, Mario. *The Time of the Hero*. Translated by Lysander Kemp. NY: Grove Press, 1966. First English-language edition, first printing. 1/2" nick to front hinge of dust-wrapper. Light bumps to heel and crown of dust-wrapper. Small diagonal crease to upper fore-edge of rear of dust-wrapper. Else fine. Signed by Vargas Llosa on title-page. \$250.
66. **Wallace**, David Foster. *Infinite Jest*. Boston: Little, Brown, 1995. First edition (dust-wrapper has uncorrected surname of eighth endorser [Vollman for Vollmann], which in my experience was not corrected until the 2nd printing). Faint smudge to bottom fore-edge of text block. Text block slightly bowing at head (typical for this title due to weight). Else fine. Signed on publication by Wallace on title-page. \$1,950.
67. **Wolfe**, Tom. *Bonfire of the Vanities*. New York: Farrar Straus Giroux, 1987. First edition, first printing. Signed limited edition, numbered 206 of 250. Fine without dust-wrapper (as issued) in publisher's slip-case. \$275.

68. **Fitzgerald**, F. Scott. *This Side of Paradise*. NY: Charles Scribner's Sons, 1920. First edition, first printing (April, 1920; Scribner's seal). With facsimile dust-wrapper. Very slight rubbing to fore-corners. Some very faint damp-marks to covers. Spine-corners fraying gently. Rear joint cracked at center but only superficially. Else fine. With an un-completed book-plate on front paste-down. Presented in custom clam-shell box. \$2,250.
69. **Fleming**, Ian. *Goldfinger*. New York: The Macmillan Company, 1959. First American edition. Printed in Great Britain, ca. 7,500 copies — a third of the U.K. printing. This copy with two prices to front flap of dust-wrapper: \$2.95 upper, \$3.00 to lower. Probably an advance copy. Fine in dust-wrapper. An exceptional copy. \$1,750.
70. **Hemingway**, Ernest. *A Farewell to Arms*. NY: Charles Scribner's Sons, 1929. 1st edition (with publisher's seal on copyright page and no disclaimer). No dust-wrapper. Light rubbing to tail and head. Else fine. A nice, clean copy with the labels bright and without toning. In facsimile dust-wrapper. \$975.

### **An early format of an iconic American novel.**

71. **Lee**, Harper. *To Kill a Mockingbird*. Philadelphia: J.B. Lippincott, 1960. Advance reading copy. Bound in card-wraps. Minor rubbing to corners, moderate damp-stain at spine. Else fine. Lee's first novel in one of its very first printed forms, extremely scarce, especially in this condition. Presented in custom clam-shell box. \$12,500.
72. **Lucas**, George [Alan Dean Foster]. *Star Wars From the Adventures of Luke Skywalker*. New York: Ballantine, [1976]. Paperback. First edition, December 1976; this is the first appearance of the Star Wars story; the film debuted 25 May 1977; the hard-cover edition was published in October 1977. Slight scuffs to upper and lower edges. Else fine. Most unusual in any condition. \$1,250.
73. **Waugh**, Evelyn. *Tactical Exercise*. Boston: Little, Brown, 1954. First edition (published only in US). Very faint rubbing to front corners, lower edge and head of dust-wrapper. Light bumping to tail. Else fine. Presented in publisher's red buckram slip-case. \$225.

74. **Eliot**, T.S. *The Waste Land*. New York: Boni and Liveright, 1922 (i.e., 1923). Second edition, (i.e., second impression of first edition). Numbered 254 of an edition of 1,000. With “mount in” for “mountain” on p. 41. Lacking dust-wrapper, but with front flap tipped in and back flap laid in. Spine slightly sunned. With early (3/24/1923) pencil gift-inscription (to “Ruby Douglas Evans from B.E.” on second free end-paper. Mrs. Evans was a long-time New York Times society columnist reporting on Nassau County. Else fine without dust-wrapper. Connolly 100, Gallup A6b. \$1,600.

**With the rare signature of the poem’s dedicatee, Carl Solomon.**

75. **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 tail. Else fine. Signed by author on title-page and by dedicatee of *Howl*, Carl Solomon, at beginning of poem (p. 9) – see following pages for photographs. Only one copy with Solomon’s signature at auction since 1975 (1992 reappearing in 2005) on *ABPC*. Presented in custom clam-shell box. \$17,500.

76. **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 to Farida Majid and dated (July 1976 in Wicklow) 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 edited two anthologies of poetry, and was a personal friend of Heaney. \$3,250.

**The late Oxford Professor of Poetry’s formal and intimate oracular utterances.**

77. **Hill**, Geoffrey. *Tenebrae*. London: André Deutsch, 1978. First edition. Tiniest scuff to lower fore-corner of rear of dust-wrapper. Else fine. Signed and dated by author on title-page. \$225.

78. **Lowell**, Robert. *Lord Weary’s Castle*. NY: Harcourt, Brace and Company, [1947]. Second edition (?), with dust-wrapper announcing the Pulitzer Prize for 1947 on the front flap. Rubbing to fore-corners and cover of front of dust-wrapper. Small chis to head of dust-wrapper. Closed tear to upper edge of rear of dust-wrapper, with diagonal creases. Price-clipped. Mild bumps and rubbing to corners of boards and to head and tail. Else fine. Inscribed by Lowell on first free end-paper to Ruth Witt-Diamant, Professor of poetry at San Francisco State and founder of the SFSU Poetry Center, who hosted Lowell at her home on Willard Street. Lowell thanks Witt-Diamant for “Making me acquainted with this whole unwearied western world”. With Witt-Diamant’s ownership sticker on first free end-paper. Presented in a custom slip-case with felt-padded chemise. \$1,750.

79. **Millay**, Edna St. Vincent. *The King’s Henchman A Play in Three Acts*. New York and London: Harper & Brothers, 1927. First trade edition. Some very small chips to corners of dust-wrapper. Else fine; a remarkably nice copy. Signed by author on first free end-paper. \$175.

**A uniquely hand-colored copy.**

80. [**Ashendene**] Cervantes, Miguel de. *The History of the Valorous and Wittie Knight-Errant Don-Quixote of the Mancha*. 2 volumes. Translated by Thomas Shelton. London: The Ashendene Press, 1927-8. Edition limited to 245, 225 on paper, 20 on vellum.

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

Vol. I:  $\pi^8 b-x^6 z^6 aa^4 bb^6$  [\$3 signed (-b1)]; 146 leaves; pp. [4], *i-iv* v-xiv, 268, [6].

Vol. II:  $\pi^6 b-x^6 z-aa^6$  [\$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 spine, five raised bands, with extending tongues onto the covers, and raised head- and tail-caps. Title gilt in first panel. Translator and part number gilt in second panel. Press and date gilt in 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 fore-corners and to tongues of raised bands on covers. Mild, even sunning to spine. Light tanning to periphery of first and last free end-papers, and to edges of text-block. Faint foxing to end-papers. Pasted book-seller's ticket of H.P. Kraus on 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 original to paper).

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

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

Franklin, *Bibliography* XXXVI; Franklin, *The Press*, pp. 241-2; Franklin, *Private Presses*, p. 220; Ransom, p. 206; Cave, p. 145.

\$14,500.

81. [**Scolar**] [Caxton, William]. *The History and Fables of Aesop. Translated and printed by William Caxton. 1484.* London: The Scolar Press, 1976. Facsimile edition. Numbered LXV (45) of an edition of 50 printed on specially-made hand-made paper by Barcham Green of Hayle Mill, of a total edition of 500. Quarto (12" x 7 3/4"). Bound by The Eddington Bindery, Hungerford, Berks., in full brown crushed morocco, blind-panelled and ornamented on the covers, single-ruled blind on the inside dentelle. On the spine, four blind-ruled raised bands. Fore and bottom edges untrimmed. Fine (without dust-wrapper, as issued) in slip-case. Taken from the copy in Royal Library, Windsor Castle (RCIN 1057911), and reproduced original size, this is among Caxton's most richly illustrated books, with some 186 woodcuts. \$750.
82. [**Scolar**] [Caxton, William] & de Cessolis, Jacobus. *The Game of Chess. Translated and printed by William Caxton. c. 1483.* London: The Scolar Press, 1976. Facsimile edition. Numbered LXV (45) of an edition of 50 printed on specially-made hand-made paper by Barcham Green of Hayle Mill, of a total edition of 500. Quarto (12" x 7 3/4"). Bound by The Eddington Bindery, Hungerford, Berks., in full brown crushed morocco, blind-panelled and ornamented on the covers, single-ruled blind on the inside dentelle. On the spine, four blind-ruled raised bands. Fore and bottom edges untrimmed. Fine (without dust-wrapper, as issued) in slip-case (with some mild fraying and rubbing to corners and edges; else fine). Taken from the copy in Trinity College, Cambridge (VI.18.3), and reproduced original size, this second edition of Caxton's text is one of the earliest books issued with woodcuts. Printed in blackletter, with beautifully laid-out pages, it stands at the beginning of the greatest tradition of English book-printing. \$950.
83. [**Yolla Bolly**] Beckett, Samuel (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.
84. [**Yolla Bolly**] Lawrence, D.H., *The Man Who Died.* Covelo, CA: The Yolla Bolly Press, 1992. Illustrated by Leonard Baskin, commentary by John Fowles. Numbered 68 of an edition of 60 (numbered 31 to 90) signed by Baskin and Fowles, of a total edition of 130, of which 100 are for sale. Fine (without dust-wrapper, as issued) in publisher's slip-case. Lawrence's parable of rebirth, written close to the end of his life (first issued in 1929) was originally to be title *The Escaped Cock*. Baskin's illustrations capture the avant-garde spirit of John Farleigh's original illustrations. Presented with a packet of related ephemera. \$1,950.
85. [**Yolla Bolly**] Steinbeck, John. *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 of related ephemera. \$2,100.

86. **de Brunhoff**, Laurent. *Babar Comes to America*. NY: Random House, [1965]. First edition. Very mild bumps and rubbing to fore-corners and heel and crown. Two tiny pen-dots to front cover. Without dust-wrapper. Else fine in glazed pictorial boards. Inscribed by de Brunhoff with a doodle of an elephant on title-page. \$375.
87. **Carle**, Eric. *The Very Hungry Caterpillar*. NY: The World Publishing Company, [1969]. First edition, first printing (printed in Japan). Glazed pictorial boards. Tiny closed tear to lower edge of front of dust-wrapper. Faintest trace of damp-staining to lower edge of front of dust-wrapper. Head of dust-wrapper and of book bumped, with a trace of damp to book. Price-clipped. Else fine. Signed 'with love,' and with a drawing of a caterpillar, by Carle on verso of title-spread. Grolier *Children's 100*. \$24,500.
88. **Milne**, Alan Alexander. *The Christopher Robin Story Book*. Decorations by Ernest Howard Shepard. London: Methuen, 1929. 1st edition. Some rubbing to corners of dust-wrapper, small chips to head and 1" tear at tail of dust-wrapper. Slight smudges to rear of dust-wrapper. Spine of dust-wrapper lightly sunned. Faint but even grey top-stain. Cloth in lovely condition (see photo). Else fine. \$475.
89. **Hoffmann**, E.T.A. *Nutcracker*. Illustrated and translated by Maurice **Sendak**. NY: Crown Publishers, 1984. First edition. Mild rubbing to edges and corners of dust-wrapper. 1/2" closed tear to upper edge of front of dust-wrapper. Small nick to upper fore-corner of rear of dust-wrapper. Mild even sunning to spine. Very good. Signed by Sendak on half-title-page. \$650.
90. **Thompson**, Kay. *Eloise at Christmastime*. Illustrated by Hilary **Knight**. NY: Random House, 1958. First edition, first printing (with dust-wrapper coded 9-58, i.e., Sept. 1958). Mild rubbing along upper and lower edges of dust-wrapper. 1/16" band of darkening at upper edge of dust-wrapper. Two small (3/4" and 1/2") closed tears to bottom edge of rear of dust-wrapper. Closed tear (3/4" on hinge of front flap of dust-wrapper). Price-clipped. Else fine. Signed by Thompson on verso of first free end-paper and inscribed by Thompson ("and ME ELOISE" along with "ME WEENIE" and "ME SKIPPERDEE") on frontispiece. \$4,500.

91. **21st Editions.** *Journal of Contemporary Photography*. Volume 1. Deluxe edition. Numbered 190 of an edition of 235, 200 of which are for sale, of a total edition of 290. Quarter red crushed morocco over deep blue silk. Fine (without dust-wrapper, as issued) in publisher's silk clam-shell-box in publisher's printed wrap-around cardboard carton. Signed by contributors on limitations-page: Leonard Baskin, Ann Beattie, John Bennette, Denise Bethel, Robert Olen Butler, A.D. Coleman, Morrie Creech, Amy Fleury, Dana Gioia, Daile Kaplan, Christopher Mahoney, Kevin Meaux, Duane Michals, Raúl Peschira, Rixon Reed, Thomas W. Southall, Lance Speer, John Stauffer, John Stevenson, John R. Stilgoe, R.S. Thomas, Anne W. Tucker, Frederick Turner, Richard Wilbur, John Wood and Paul Zimmer. \$3,950.
92. **Blake**, William, repr. Michael **Phillips**. Loose prints, triptychs and portfolio sets of prints from *Songs of Innocence* and *Experience*, *America a Prophecy* and *Europe a Prophecy*. Edinburgh, 2016. Phillips, the leading scholar of Blake's printing and guest curator at the Ashmolean, Tate Britain and Metropolitan Museums *inter alia*, has reverse-engineered Blake's method of cutting plates from a fragment in the Library of Congress. Armed with a replica of Blake's star-wheeled press and deep knowledge of his method of printing — inking balls instead of rollers, vegetable inks and so forth — Phillips has produced exquisite copies — re-issuings, really — of Blake's prints from the *Songs* and *Prophecies*. Printed on early XXc paper in a variety of colors (and, as Blake did, several pulls with the same inking), these prints are a fascinating glimpse of the master-printer's practice. These are the first copies for sale, and as of now the only copies in the United States. \$50-1,500.
93. **Cartier-Bresson**, Henri. *Cartier-Bresson's France*. Text by François Nourissier. NY: The Viking Press, 1971. First US edition. In dust-wrapper and publisher's card slip-case. Signed by Cartier-Bresson on title-page. \$1,250.

### An exceptional association copy.

94. **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, with mounted photograph. Complete with Japanese text booklet laid in at rear. Inscribed and dated (May 6th 1994) by Frank to Harvey Zucker, founder of the legendary Manhattan photography bookshop A Photographer's Place, which pioneered the collecting of photography books and closed in 2001, on p. 2. \$14,500.
95. **Gerry**, Leslie. *New York Reflections*. Text by Jan Morris. [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 digitally-printed double-page plates. Text excerpted from Morris's *Manhattan '45*. Printed on Zerkall mold-made paper (text) and Moulin du Gue mold-made paper (plates). Bound in quarter grey cloth over pictorial boards. In clam-shell cloth box with two inset printer-leather circles (NY) 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 an avant-garde digital UV technique. The result is vivid, heart-felt and witty. An exceptional publication. \$3,750.
96. **Hirschfeld**, Al. *Harlem As Seen by Hirschfeld*. Text by William **Saroyan**. NY: The Hyperion Press, 1941. First edition. Fine in original acetate dust-wrapper (missing most of rear, with some small nicks elsewhere). Numbered 5 of an edition of 1000, signed by Hirschfeld and dated (Nov 24, 1941) on limitation page, i.e., before publication (on December 6 1941, the day before the attack on Pearl Harbor). In 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 nearly free from blemishes; an utterly remarkable copy. \$14,500.

97. **Hockney**, David. *Hockney's Alphabet*. Edited by Stephen **Spender**. London, Faber and Faber for the Aids Crisis Trust, 1991. Numbered 223 of an edition of 250 of a total edition of 300, signed by (most of) the contributors. Fine in acetate dust-wrapper in publisher's slip-case. Signed by Hockney, Spender and 22 of the 28 further contributors. This copy 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): 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 Leight Fermor; additionally: †T.S. Eliot (&), †C.C. Bombaugh ("Alphabetical Alliteration") and John Julius Norwich (chose Bombaugh's contribution). \$2,150.
98. **Matisse**, Henri. *Jazz*. Paris: Éditions Anthèse, 2004. Facsimile edition. Limited to an edition of 1,500. Made from number 169 of the original edition (Paris: Tériade Éditeur, 1947). Lithography by Claude Draefer and Mario Ferreri of Idem-Mourlot on specially-made Lana paper, using specially-made blue and fuchsia inks by Caligo. A superb –perhaps the superlative – facsimile of Matisse's late-in-life paper-cuts, the exhibition of which caused a stir in London and New York in 2014/5. The prints and text are loose in a folded-paper wrappers. \$1,950.
99. **Sacabo**, Josephine. *Cante Jondo*. Poetry by Ana Cristina Rudholm y Blamaceda. South Dennis, MA: 21st Editions, 2002. Numbered XXI of LV (21 of 55) copies. Fine (without dust-wrapper, as issued) in publisher's clam-shell-box in publisher's cardboard carton. Signed by Sacabo, Rudholm y Blamaceda, editor and publisher on limitations page. With prospectus. Eleven signed hand-printed and hand-toned silver-gelatin prints of Sacabo's photographs, ten bound and one laid in (issued separately by the publisher to accompany the volume). Rudholm y Blamaceda's poems letterpress-printed on Arches paper. In a hand-made binding by Mark Tomlinson in cream rough linen. An exquisite book. \$5,750.
100. **Wolf**, Reinhart. *New York in photographs*. Introduced by Edward Albee. Interview with Andy Warhol. New York: The Vendome Press, [1981]. Slight rubbing to heel and crown of dust-wrapper. Light diagonal creases to upper and lower corners of front flap of dust-wrapper. Else fine in publisher's card slipcase (moderate staining to front, torn above semicircular cutout on front, taped along top, general light rubbing; very good). Signed by Albee on title-page. \$150.