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WILLIAM BLAKE CATALOGUE

1. Abbott, Edwin. Bradbury, Ray. *Flatland. A Romance of Many Dimensions*. San Francisco: The Arion Press, 1980. Tall 4to, original aluminum covers stamped in black, contained in an aluminum frame with hinged top with clasp, lettered in black along one edge. 56 accordion-style folded panels, comprising 112 pp. 14 line illustrations and 10 mounted die-cut panels by the printer, Andrew Hoyem, after designs by the author. A fine copy. \$2750.
§ First Edition in this format, published in an edition of 275 copies, signed by Ray Bradbury at the end of his introduction, and by Andrew Hoyem in the Colophon. This tale about the inhabitants of a two-dimensional world and their difficulties with one-dimensional and three-dimensional beings has never gone out of print since it was first printed in 1886. “The great classic of dimensional thought, this has been a highly influential work in science-fiction. It is very nicely written, amusing, logical, and easy to follow. It is still much the best of the various books that have explored life in worlds of fewer dimensions than ours” (Bleiler, *Science-Fiction. The Early Years*, 2). This is perhaps technically the most elaborate or complicated of all the Arion Press books to date; it was the seventh production of Hoyem’s Arion Press and has long been one of the most difficult, though less costly than the livres d’artiste, to acquire. The text pages and illustration units measure 7 x 14 inches and are joined accordion-style to a length of 33 feet printed on each side, making a 66-foot long book.
2. Ayrton, Michael. Pool, Phoebe. *Poems of Death*. London, Frederick Muller Ltd., 1945. 8vo, 112 pages. Color frontispiece and sixteen color plates by Michael Ayrton. Original cloth illustrated with frontispiece portrait, dust jacket. Good condition, slight tears at top of jacket spine. \$175.
§ First edition of this anthology. Rigby Graham, *Romantic Book Illustration in England 1943-1955*, page 18. Yorke, Malcom. *The Spirit of Place*, pages 204, 206, 209, and 246.
3. Bawden, Edward. Thomas, M.G. Lloyd. *Travellers’ Verse*. London,

Frederick Muller Ltd., 1946. 8vo, 120 pages. Color frontispiece and sixteen color plates by Edward Bawden. Original cloth illustrated with frontispiece portrait, dust jacket. Good condition, slight tearing around jacket spine edges. \$225.

§ First edition of this anthology. Rigby Graham, *Romantic Book Illustration in England 1943-1955*, page 23. Not in Yorke.

4. Blake, William. [*The last trumpet*] Recto: *The Resurrection of the Dead*. Verso: in pencil, two studies of a leg, and of a bird. London: c. 1780-1785. 17.5 x 24 cm., pencil on laid paper, clearly watermarked "Pro Patria" as noted by Butlin for two other drawings of the 1780s. Inscribed by Frederick Tatham: "Drawn by William Blake / Vouched by Fredk. Tatham." \$47,500.

§ An important early preliminary drawing by Blake, characterized by Essick as the "first thought" for what was surely a major project, Blake's first visualization of the resurrection of the dead, one of the most important motifs in his art and poetry. This sketch is almost certainly a preliminary study for "The Resurrection" or "The Last Trumpet," a wash drawing of c. 1780-85. *Provenance*: Mrs. Blake, Frederick Tatham, Alexander Macmillan, W. Graham Robertson, George Goyder, Lady Melchett, Maj. R.D. McDonald.

5. Blake, William. *George Cumberland's Card* [Pasted into a copy of "Bristol Beauties" by George Cumberland] London: W. Blake inv. and sc., 1827. Small 8vo, original half calf and marbled boards, neatly restored. The Blake plate is tipped on to the frontispiece below a photo of George Cumberland Jr. Printed in black ink on a thick card 10.2 x 12.8 cm, image 3.4 x 8.1 cm. as issued. Finely printed, in very good condition, trimmed close to the image and pasted down on the flyleaf. \$29,500.

§ Blake's last engraving, executed for one of his closest friends. The images invoke one of Blake's greatest themes -- the relationships between time and eternity. Although probably intended as a calling card, two books have been located with this card pasted in, both written by George Cumberland Jr. As George Cumberland Sr. (who

commissioned the plate) had 20 copies printed shortly after Blake's death which he gave to his two sons Sydney and George Jr., it is likely that this card is one of those and thus one of the earliest of the printings. Thirty-nine examples of this print are known to Essick, not including examples now untraced (all but three on laid paper printed later, and three on card, of which one is described as printed in green ink); it is now quite rare. Essick, *The Separate Plates of William Blake*, XXI: "this impression not recorded."

6. Blake, William. *Illustrations of the Book of Job*. London: plates dated 1825 but published 1826. Folio, 320 x 254 mm, engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves watermarked J. Whatman Turkey Mill 1825. Light foxing as always, a brilliant set; in a red cloth box, morocco label titled in gilt.

P.o.r.

§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word "Proof" removed). This set was last sold by Sessler's in Philadelphia in 1957, with their description present: "In perfect and brilliant condition." It still is one of the finest sets of the proofs I have ever seen, and far outshines the later re-issue. The India paper set is the best printing of these famous plates which comprise Blake's major single achievement as a printmaker after the illuminated books. *Illustrations of the Book of Job* was Blake's last completed prophetic book: the text, a series of Biblical quotations, is above and below each image. "It was produced while Blake was still working on *Jerusalem*, his most obscure book; yet the illustrations are Blake's most lucid; and they are the supreme example of his reading the Bible in its spiritual sense" (S. Foster Damon, *A Blake Dictionary*, p. 217). "The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art" (Ray, *The Illustrator and the Book in England*, #8). Provenance: private collection New York since 1957.

7. Blake, William. *Illustrations of the Book of Job*. [another copy] Some foxing in several of the plates, modern half red morocco. The original

label and invoice from 1826 are preserved at the front, and the original hand-lettered brown wrappers at the back. P.o.r.
§ First edition, limited to 150 proof sets.

8. Blake, William *Songs of Innocence and of Experience, shewing the Two Contrary States of the Human Soul*. Liverpool: Henry Young and Sons, 1923. Small 4to, (7) pp. of text, 54 illuminated leaves guarded with tissues. Full blue morocco, marbled boards, gilt top, a fine copy. \$5500.

§ Limited to 51 copies, colored by Samuel Hurd from the original in the British Museum. This facsimile was executed over a period of 8 1/2 years using the same methods by which Blake printed the original. The British Museum copy T, reproduced here, differs substantially from all other copies especially in the coloring; thus comparison of this example with other facsimiles gives quite an insight into Blake's changing sentiments towards this his most famous work. This is one of the rarest of all Blake facsimiles, and one of the most valuable. Bentley, *Blake Books*, 178.

9. Blake, William. *Songs Of Innocence And Of Experience, shewing the Two Contrary States of the Human Soul*. London: W. Pickering, Chancery Lane, and W. Newbery, 6, Chenies Street, Bedford Square, 1839. Small 8vo, xxi, (3), 74pp. Original pebbled plum cloth, upper cover lettered in gilt (partly worn away as often), a very good copy in the original binding, slightly faded around the edges as usual, internally flawless. New quarter blue morocco folding case lettered in gilt. \$12,500.

§ First Typographical Edition, the issue with the poem "The Little Vagabond" not present; copies of each issue turn up with about the same frequency, which is to say, very rarely. The preface (by J.J. Garth Wilkinson) gives a mostly favorable account of Blake's life in the context of his work and concludes stirringly: "If the volume gives one impulse to the New Spiritualism which is now dawning on the world; if it leads one reader to think, that all Reality for him, in the long run, lies out of the limits of space and time; and that spirits, and

not bodies, and still less garments, are men; if it gives one blow, even the faintest, to those term-shifting juggleries which usurp the name of “Philosophical Systems,” (and all the energies of all the forms of genuine Truth must be henceforth expended on these effects) it will have done its work in its little day... “ Bentley, *Blake Books*, 171 (this issue said by Bentley to have two leaves cancelled by the editor out of prudishness).

10. Blake, William. Blair, Robert. *The Grave. A Poem*. London: Bensley for Cromek, 1808. 4to, xiv, 36, (4) pp. With a portrait frontispiece after Phillips, etched title page, and 11 plates engraved by Luigi Schiavonetti after Blake’s designs. Original drab gray boards, printed paper label on upper cover, skillfully rebaked to match. \$9750. § First quarto edition, of exceptional rarity in boards as issued. A completely untrimmed copy, thus with the title-page uncropped. Bentley, *Blake Books*, 435B.
11. Blake, William. Burger, G. A. Stanley, J. T., translator. *Leonora. A Tale, Translated and altered from the German of Gottfried Augustus Burger*. [bound with], Burger, G.A.: *Lenore. Ein Gedicht*. [bound with], Seward, Anna. *Llangollen Vale...* London: by S. Gosnell for William Miller, 1796; London: Gedrucht Bey S. Gosnell, 1796; London for G. Sael, 1796. 3 vols. in one, small 4to, xi, 16 page in the first work (and 2 others). With a frontispiece (slightly stained in outer margin of the image) and 2 illustrations (headpiece and tailpiece) designed by Blake and engraved by Perry. Early quarter red morocco, gilt-lettered backstrip. Ink signature of Dayne Bell (?) at front, with a letter from J (?) Nicholson giving him the book. \$19,750. § First edition with Blake’s illustrations, ridiculed in the press upon publication. One of the rarest letterpress books to contain illustrations designed by Blake. Four copies have sold in the last 30 years; none have appeared at auction. The year 1796 saw three translations of Burger’s *Lenore*, one by J. T. Stanley, one by H. J. Pye, the Poet Laureate, and a third by W. R. Spencer, with designs by Lady Diana Beauclerk. Blake was commissioned to create three illustrations for

the Stanley translation, including the frontispiece, “Lenore, clasping her spectral bridegroom,” which is famous for supposedly having hung as a separate print in C.G. Jung’s office. *The British Critic* for September, 1796, spitefully compared Lady Diana’s pictures with those of Blake’s: “We are highly impressed by the propriety, decorum and grace which characterizes all the figures of this elegant artist [Lady Beauclerk], even those of a preternatural kind; forming a most striking contrast to the distorted, absurd and impossible monsters exhibited in the frontispiece to Mr. Stanley’s last edition [i.e. Blake’s design]. Nor can we pass by this opportunity of execrating that detestable taste, founded on the depraved fancy of one man of genius, which substitutes deformity and extravagance for force and expression, and draws men and women without skin, with their joints all dislocated; or imaginary beings which neither can nor ought to exist.” *The Analytical Review* chimed in with comments including “perfectly ludicrous, instead of terrific.” Bentley, *Blake Books*, 440. Eason and Essick, *William Blake Book Illustrator*, vol. 2, XLVI.

12. Blake, William. Hayley, William. *Designs to a Series of Ballads, Written by William Hayley, Esq. and Founded on Anecdotes Relating to Animals. Drawn, Engraved, and Published by William Blake; with the Ballads Annexed, by the Author’s Permission*. Chichester. Printed by J. Seagrave, and sold by him and P. Humphry (et al.) for W. Blake, 1802. 4to, iv, 9pp. With a frontispiece, a full-page plate (*The Elephant*), and three smaller plates including a view of Chichester Cathedral from a distance. Old half brown morocco, usual offsetting. \$89,500.

§ First edition of the prefatory matter and the first ballad (of four). One of the rarest letterpress publication containing engravings by Blake. The frontispiece, “Adam and the Beasts,” is one of Blake’s most alluring images. The illustrations were drawn, engraved, and printed by Blake himself. The work was a financial disaster, and unfortunately Blake had borne most of the publication costs. He was eventually reduced to reusing unsewn sheets of the 1802 Ballads for sketch paper. Geoffrey Keynes, writing in 1921, states: “This edition

of the ballads is now extremely rare... “ Keynes knew of only three copies: Huntington, B.B. MacGeorge, and W.A. White. Essick (see below) locates 7 complete copies (Cambridge, Essick, Huntington [2 copies], Library of Congress (Rosenwald Collection), Princeton, Trinity College (Hartford), and one untraced copy. Incomplete copies are at Bodleian Library (first ballad only), Westminster Public Library (Preston Collection, first ballad only), Library Company of Philadelphia (first ballad only), British Museum (ballads 1-2), G. E. Bentley, Jr. collection at Victoria University (ballads 1-2), Cambridge University Library (Keynes Collection, ballads 1-2 and a copy of ballad 2), National Library of Wales (ballads 1-3). Windle, *Collecting William Blake*, 9: “14 illustrations were designed and engraved by Blake and printed by him and his wife on their own handpress in the cottage at Felpham. Very few copies are known to exist but it is of great importance in the canon and separate plates do occasionally turn up -- all that most collectors can ever hope for.” The copy offered here is the Monckton Milnes, Earl of Crewe, Moss, Todd, Bentley, Essick, Klemen, Lipman copy. Bentley, *Blake Books*, 466. Easson and Essick, *William Blake Book Illustrator*, vol. 1, VI. Essick, “A Census of Complete Copies of *Designs to a Series of Ballads*, 1802,” *Blake: An Illustrated Quarterly*, spring 2000.

13. Blake, William. Young, Edward. *The Complaint and the Consolation; or, Night Thoughts*. London: R. Noble, 1797. Large 4to, viii, [1], 95, [2] pp.; with the ‘Explanation of the Engravings’ leaf, and 43 full-page engravings by Blake surrounding the letterpress text. Modern straight-grain dark blue morocco by Aquarius, a very tall well-margined copy, untrimmed at the fore- and lower edges. \$22,500. § First edition, the Coleridge family copy with the bookplate of Bernard Lord Coleridge (Lord Chief Justice) and family signatures of J.T., Mary, and Jane Coleridge. Blake completed 537 watercolor designs when he was commissioned to illustrate Young’s masterpiece. The publisher only issued the first four “Nights” and possibly had Blake engrave (and partially etch) 43 plates to test the market, though the usual explanation is that Edwards went out of business before

more “Nights” could be published. The response must have been tepid since no further “Nights” were published. The poet Young, once compared with Shakespeare and Milton, is today all but forgotten, save for this edition. Bentley, *Blake Books*, 515. Essick and LaBelle, *Night Thoughts*, Dover, 1975. Ray, *The Illustrator and the Book in England*, 3. Easson and Essick, vol. 1, IV.

14. Borges, Jorge Luis. *Obra Poetica 1923-1967*. Buenos Aires: Emcee, 1967. 8vo, 339, (1)pp. Original printed wrappers, paper browned as usual. \$1500.
§ Seventh edition, updated to 1967. Presentation copy, inscribed by Borges to Alastair Reed in ink (no date but probably c. 1967). Reed was Borges’ translator.
15. Burnett, Frances Hodgson. (*Russian text*) [*Little Lord Fauntleroy*]. Moscow: M.O. Volf, [1901]. Small 8vo, ix, 219, (3, index and ads)pp. Original red cloth richly gilt. \$1250.
§ First edition in Russian? An apparently unrecorded edition (the first we could find is 1918) published by Volf who published numerous Western authors (Twain, Alcott, Cervantes, etc.). No copy found in online resources -- not in Cotsen, not listed at Princeton Library, etc.
16. Burra, Edward. Lee, Laurie. *The Voyage of Magellan, a dramatic chronicle for radio by Laurie Lee*. London, John Lehmann, 1948. 8vo, 64 pages. Color frontispiece and nine black and white illustrations in the text by Edward Burra. Original black cloth lettered in gold on spine, dust jacket. Good condition. \$175.
§ First edition. Rigby Graham, *Romantic Book Illustration in England 1943-1955*, p.29.
17. Caxton leaf. Higden, Ranulphus. *Polychronicon*. [Westminster]: William Caxton, [after July 2 1482]. 2 leaves, being (1) leaf of text CCLV and (2) the colophon leaf CCCCxxxviii. Both leaves are rubricated. The first leaf has old manuscript notes in the margins. In good condition. \$12,500.

§ A great rarity. Though Caxton leaves are not uncommon (there have been three Caxton leaf books published, and occasionally stray single leaves turn up), it is of the utmost rarity to see a Caxton colophon. This colophon is 14 lines and begins: “And here I make an ende of this lytel Werke as nigh as I can fynde after the forme of the werk to fore made by Ranulph monk of Chestre / And where as ther is fawlte/ I beseche them that shal rede it to correcte it...” and ends: “prayenge of all them that shall see this symple werke to pardone me of my symple / and rude wrytynge/ Ended the second day of Juyl the xxvii yere of the regne of kynge Edward the fourth & of the incarnation of oure lord a thousand four honderd foure score and tweyne / Fynysshed per Caxton”. Goff H-267. DeRicci 49. Pforzheimer 489 (Goff states 490 in error?). Oates 4080.

18. Cicero, Marcus Tullius. *De Oratore and other works, Latin manuscript on paper*. Central Italy, circa 1430-50. 108 leaves, 283 x 197 mm, single column, 30 lines per page in light brown ink in regular gothic bookhand by a single scribe, with dozens of rubricated 2- and 3-line initials throughout, one large 7-line decorative initial, large colophon at end of *De Oratore* in large rubricated initials. 18th century quarter vellum over paper boards. Light dampstain to outer margin of later leaves, minor soiling, otherwise very good. \$22,500. § Contents: *De Oratore* (Bks. I-III, complete), *Orator* (Ch. 1-4.16 “Quid dicem de natura....”), and *In Catilinam* I, III 1-3. Provenance: Armorial bookplate of Charles Edward Harris – St. John to front pastedown. A watermark, the gothic capital letter M, is dated by Briquet, *Filigranes*, to 1425-1432. This fine Italian manuscript contains all three books of Cicero’s major treatise, *De Oratore*, and portions of two additional oratorical works. Written during a period of withdrawal from Roman political life, the *De oratore* was intended by Cicero to replace his own *De inventione*, which he had completed before his twenty-fifth birthday. This more mature work treats rhetoric in three books, exploring the nature, social obligations and educational requirements of oratory and the orator in the first, rhetorical devices and techniques in the second, and issues of

eloquence and embellishment in the third. The role of the *De oratore* in the development of medieval rhetorical thought remains largely unexplored, and its notably complex transmission has yet to be fully unravelled. A defective version of the text was known in northern Italy from at least 1300, and it did form part of an extensive collection of Ciceronian texts owned by Petrarch (MS Troyes, BM 552). The humanist Gasparino Barzizza nobly attempted to supplement the text with his own conjectures, but the complete version was only brought to light in 1421, when Gerardo Landriani discovered an ancient codex of rhetorical texts by Cicero at the cathedral of Lodi near Milan; this Laudensis was lost by 1428. The presence of the *De oratore* in this manuscript of the early to mid-15th century sees the text at a crucial period in its transmission.

19. Collins, David. *An Account of the English Colony in New South Wales... With Remarks on the Dispositions, Customs, Manners, &c. of the Native Inhabitants of that Country. To which are Added Some Particulars of New Zealand...* London: Printed for T. Cadell Jun. and W. Davies, 1798. 4to, contemporary full mottled calf, backstrip ornamented and lettered in gilt. xx, xxxviii, [ii], 617, [1(List of Engravings)] pp. Engraved frontispiece map, one folding chart, eighteen plates, and four text illustrations. Occasional foxing and browning, but a sturdy, attractive copy, with the half-title. \$2950. § First Edition of the earliest history of Australia as an English settlement. Collins sailed with the expedition that founded the convict colony at Botany Bay in 1787 but soon relocated to the settlement at Port Jackson that developed into Sydney. He was involved with every aspect of the administration of the colony and wrote this important account upon his return to England in 1796. As DNB reports, “the work, apart from its singular, almost painful interest as a narrative, is of especial value as the first official account of the infant colony.” The very good plates are thought to have been engraved after sketches by a convict artist, Thomas Watling. They include views of the village of Sydney and its environs and a remarkable series depicting an aboriginal ceremony. A supplementary volume was published in

- 1802; it is very rare. This copy bears on a flyleaf the bookplate of Peter Digges La Touche, who may well have been one of the four sons of William George Digges La Touche (1747-1803), a descendant of Huguenot refugees who served as the British consular resident in Bassora (now Basra), the sole and much-contested port of Iraq, and who then became a wealthy banker in Dublin. Another flyleaf was signed by a Thomas White at Newby Bridge Inn in 1852. Cox ii, p. 218. Ferguson 263. Hill pp. 57-58. Wantrup 19.
20. Craxton, John. Grigson, Geoffrey. *The Poets Eye; Anthology Chosen by Geoffrey Grigson*. Great Britain, Frederick Muller Ltd., 1944. 8vo, 122 pages. Color frontispiece and sixteen color plates and twenty four black and white illustrations in the text by John Craxton. Original grey cloth with yellow illustration on the front cover and black lettering on the front cover and the spine, dust jacket. Good condition. \$175. § Rigby Graham, *Romantic Book Illustration in England 1943-1955*, page 17. Yorke, Malcom. *The Spirit of Place*, pages 246, 3131, and 326.
21. Dante Alighieri. *Comedia del Divino Poeta Danthe Alighieri, con la dotta & leggiadra spositione di Christophoro Landino: con somma diligentia & accuratissimo studio nuovamente corretta, & emendata: da infiniti errori purgata, ac etiandio di utilissime postille ornata. Aggiuntavi di nuovo una copiossima Tavola, nellaquale si contengono le storie, favole, sententie, & le cose memorabili & degne di annotatione che in tutta L'opera si ritrovano. MDXXXVI. In Vinegia ad instantia di M. Gioanni Giolitto da Trino*. [Venice: Bernadino Stagnino, 1536]. Thick 4to, (28), 1-440 leaves. With one large woodcut, small woodcuts at the beginning of each canto, and the printer's woodcut device at the end. Retrospective full brown morocco gilt-tooled in the Italian style, four leaves supplied from a shorter copy, four ink inscriptions on title-page (three crossed out) and one on the verso, other ink inscriptions and occasional very early annotations in the margins mostly towards the front. A beautifully restored copy by Trevor Lloyd. \$6500.

- § An important and rare early edition of Dante, being the second reprinting of the 1512 edition. The last copy at auction in the US or the UK was 1989. One copy sold in Italy since then. Essling, *Les Livres à Figures Vénitiens*, II: p. 19, #544. “Mêmes bois que dans l’Edition 1512”. Not in Mortimer or Dyson Perrins; Adams D-93. Mambelli 29. Livio Ambrogio, 2003, #28.
22. Dante Alighieri. *Dante con l’espositione di Christoforo Landino, et di Alessandro Vellutello, sopra la sua comedia dell’ Inferno, del Purgatorio, & del Paradiso. Con tauole, argomenti, & allegorie, & riformato, riueduto, & ridotto alla sua uera lettura, per Francesco Sansovino fiorentino.* Venetia, Appresso Giouambattista, Marchio Sessa, & fratelli, 1564. Folio, (28), 163, 4, 164-392 leaves (= 848 pp). With a portrait of Dante on the title-page, and 96 woodcuts in the text including 12 repeats, printer’s woodcut device at the end (incorporating a wonderful cat), all well-colored by a contemporary hand. Occasional severe browning to pairs of leaves (defective paper) as usual. Full brown morocco richly tooled in gilt and blind-stamped, a fine retrospective binding by Trevor Lloyd. \$9500.
 § Sessa’s first folio edition, the first edition to contain both the commentaries by Landino and Vellutello together. Illustrated with the woodcuts from Marcolini’s edition of 1544, as well as the first appearance of AB’s woodcut portrait of Dante on the title-page (the “big nose” portrait) which Mortimer suggests may be based on the Vasari portrait -- . Very uncommon with contemporary coloring. Copies tend to be in poor condition, for example the Feltrinelli copy (I, 33). Adams, D103. Essling, *Les Livres à Figures Vénitiens*, II: p. 19 #546. Mambelli 40. Mortimer 147. Livio Ambrogio, 2003, #54.
23. Dee, John. *A true & faithful relation of what passed for many yeers between Dr. John Dee (a mathematician of great fame in Q. Eliz. and King James their reignes) and some spirits: tending (had it succeeded) to a general alteration of most states and kingdomes in the world. His private conferences with Rodolphe Emperor of Germany, Stephen K. of Poland, and divers other princes about it.*

The particulars of his cause, as it was agitated in the Emperors court; by the Popes intervention: his banishment, and restoration in part. As also the letters of sundry great men and princes (some whereof were present at some of these conferences and apparitions of spirits:) to the said D. Dee. Out of the original copy, written with Dr. Dees own hand: kept in the library of Sir Tho. Cotton, Kt. Baronet. With a preface confirming the reality (as to the point of spirits) of this relation: and shewing the several good uses that a sober Christian may make of all. By Meric. Casaubon, D.D. London: D. Maxwell for T. Garthwait, 1659. Sm. folio, [78], 448 [ie. 348], 45, [1] pp.

Illustrated with engraved frontispiece portraits, 3 engraved plates, one of which is folding, and woodcut diagrams in the text. Folio (340 x 214 mm). Nineteenth century gilt embossed speckled calf, a bit dry. Light spotting and mild foxing, lacks final blank, otherwise a fine copy. With morocco bookplate of Henry Huth. \$7950.

§ First edition of this account of the ‘spiritual conferences’ of John Dee, Sir Edward Kelley and angelic spirits. Huth Library Copy. Wing D-811.

24. Emerson, Ralph Waldo. *The Complete Works. Autograph Centenary Edition With a Biographical Introduction and Notes by Edward Waldo Emerson and a General Index.* Cambridge, MA, Printed at the Riverside Press, 1903-04. 12 vols, 8vo. Original half green morocco, backstrips faded to brown as usual. A very good set as issued, \$5750.
§ Limited to 600 sets, with a leaf of manuscript in the hand of Emerson inserted at the front of volume 1. The manuscript, written in brown ink on both sides of the sheet, is from “The Natural History of Intellect” (here in vol. 12) and varies quite considerably from the published version.
25. Euclid. Byrne, Oliver. *The First Six Books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners.* By Oliver Byrne. London: William Pickering, 1847. Small 4to, xxix, 268 pp., color diagrams throughout printed in red, blue, yellow, and black; wood-engraved initials.

Original red cloth (very rare thus), covers stamped in gilt and blind, rebaked with new endpapers, a very clean copy almost entirely free of foxing. \$14,950.

§ First edition of Byrne's work on Euclidean geometry, in which colours are substituted for the usual letters to designate the angles and lines of geometric figures. Written and designed to simplify Euclid's propositions, this remarkable example of Victorian printing is described by McLean as "one of the oddest and most beautiful books of the whole century". Designed and printed by Charles Whittingham of the Chiswick Press, each proposition is set in Caslon italic, with a four line initial: "the rest of the page is a unique riot of red, yellow and blue: on some pages letters and numbers only are printed in color, sprinkled over the pages like tiny wild flowers, demanding the most meticulous register: elsewhere, solid squares, triangles and circles are printed in gaudy and theatrical colors, attaining a verve not seen again on book pages till the days of Dufy, Matisse and Derain." (McLean). Byrne was Surveyor of Her Majesty's Settlements in the Falkland Islands and also published mathematical and engineering works. Burch page 139: "decidedly picturesque... decidedly original." Friedman 43. Ing, *Charles Whittingham Printer*, 46. Keynes, *Pickering*, pages 37, 65. McLean, *Victorian Book Design*, p. 70. PMM (1963) part 2, 150: "this gay and amusing experiment."

26. Freud, Lucian. *The Glass Tower by Nicholas Moore. Drawings by Lucian Freud*. London: PL, Nicholson and Watson, 1944. 8vo, 127 pages. With three full-page color illustrations, four full-page b/w illustrations, one half-page color illustration, and seven half-page b/w illustrations. Original quarter cloth, black and yellow boards with printed flower drawing (by Freud?) color reversed on lower cover, printed dust-jacket with lettering (by Freud? Or David Jones?). A good copy, inscribed in ink at front "Anthony Schroling Tambi dedit 26 feb 45 London". \$875.

§ First edition, scarce in the dust-jacket. Presentation copy inscribed by the editor who commissioned Freud's illustrations (see below). Freud's first and only venture in illustrating books. "He served as a

merchant seaman in an Atlantic convoy in 1941 before being invalided out of service in 1942. In 1943, Tambimuttu, the Ceylonese editor, commissioned the young artist to illustrate a book of poems by Nicholas Moore entitled "The Glass Tower". It was published the following year by Editions Poetry London and comprised, among other drawings, a stuffed zebra (-cum-unicorn) and a palm tree. Both subjects reappeared in *The Painter's Room* on display at Freud's first solo exhibition in 1944 at the Alex Reid & Lefevre Gallery."

27. Frost, Robert. *Mountain Interval*. New York: Henry Holt, [1916]. 8vo, 99pp. Original blue cloth, a little tired but clean and sound. \$4950.
§ First edition, first issue, with repeated lines on page 88 and "Come" for "Gone" on page 93. This title, which contains the first appearance of two of Frost's best-known poems, "The Road Not Taken" and "Birches", has an 8-line ink manuscript inscription signed by Frost, being the first section of his famous poem "A Boy's Will" (1915), probably inscribed shortly after publication. Crane A4.
28. Greenwood Press *Phaedrus A Dialogue*. San Francisco: 1978. Narrow folio, (4), 137, (3)pp. Printed in red and black. With the 36-pp. supplement, and the poster very rarely found. Original wrappers, slipcase. Poster slightly foxed. \$3250.
§ Limited to 150 copies, this is one of 90 on Arches. The poster was limited to 50 copies signed by Jack Stauffacher. Generally accepted as the "magnum opus" of the Press.
29. (Hours) *Book Of Hours. Composite Mass Book 1400-1480. Illuminated manuscript Book of Hours on vellum, use of Paris, in Latin and French*. Paris, ca. 1400–10, to Anjou or Poitou (perhaps Poitiers), ca. 1480, Thick 4to, 239 leaves (2 originally blank), 168 mm x 124 mm (6 5/8 inches x 4 7/8 inches), with thirty-four full-page miniatures, including fourteen in the style of the Luçon Master. 18th-century green morocco richly gilt, label reading "Mass Book", a magnificent Irish binding by the Rawdon binder. P.o.r.
§ A remarkable and interesting composite Book of Hours that was

begun around the beginning of the fifteenth century and was greatly supplemented two generations later. Lacking single leaves among the later additions after fols. 26 and 228, else complete, the volume made up from several different components, principally: [A] the original core of the book, ca. 1400, complete, quires 1 and 4–19 (fols. 1–12, 27–78 and 80–145), this part 16 lines, ruled in pale red ink, written-space 96 mm x 62 mm, written in brown ink in two sizes of a very fine gothic liturgical hand, rubrics in bright red, capitals touched in red, line fillers and versal initials throughout in burnished gold on pink and blue grounds with white tracery, 2-line initials throughout in gothic ivy-leaf designs in colors on burnished gold grounds with full-length bar borders sprouting into three margins into burnished gold ivy leaves on black hairline sprays, this part with FOURTEEN LARGE MINIATURES in rectangular compartments above 3 to 4 lines of text and large illuminated initials with illuminated baguettes and full borders of burnished gold ivy leaves, a FULL-PAGE FOURTEENTH-CENTURY MINIATURE added as fol. 79; [B] quires 23–31 (fols. 170–239), ca. 1480, this part also 16 lines, ruled in pale red ink, written-space 90 mm x 70 mm, written in dark brown ink in two sizes of a very fine gothic liturgical hand, rubrics in orange-red, line fillers and versal initials throughout in delicate designs of liquid gold on blue and red-brown grounds, 2-line initials in both colors and liquid gold with marginal sprays of colored flowers and acanthus leaves, this part with EIGHT LARGE MINIATURES in arched compartments above large initials and 4 lines of text with full borders of colored acanthus leaves, flowers, fruit, animals, birds, grotesques, etc., sometimes on grounds parti-colored with liquid gold; [C] quires 2–3 (fols. 13–26), ca. 1480, this part also 16 lines, ruled in pale red ink, written-space 90 mm x 67 mm, written in brown ink in a gothic liturgical hand, rubrics in bright red, 2- to 4-line initials in liquid gold on grounds on blue or burgundy, this part with ELEVEN LARGE MINIATURES, mostly in arched compartments above 4 or 5 lines of text with full borders of flower sprays starkly without infill; [D] quires 20–22 (fols. 146–169), early sixteenth century, this part also 16 lines, ruled in pale red ink, written-space 96 mm x 60 mm, written in brown

ink in a gothic liturgical hand, rubrics in bright red, capitals touched in yellow, some line fillers in red and blue, 2-line initials alternately red and blue, 4-line initial on fol. 146r in both colors, offsets from pilgrim badges once in section D, some wear and rubbing, a coat-of-arms erased from fol. 16r with smudging, extremities of ivy-leaf borders in the original portion fractionally cropped, some pages a bit thumbed and battered, generally sound. Thanks to Edward Bayntun-Coward, we now know that this book was bound in Ireland by the Rawdon Binder c.1750-5. The most distinctive tool is in the corners – a sort of crossed-ribbon within a shield. This you find on many of his bindings, along with some of the other tools. It is most likely that it was owned by and bound for Sir John Rawdon (1720-1793), first Earl of Moira, one of the foremost book collectors in Dublin at the time. Two equally elaborate (though differently designed) bindings by the same workshop for the Rawdons exist, one a MS Book of Hours for the Use of Rouen, labelled “Mass Book”, which is now in the University Library, Cambridge (Add. MS 4092) – illustrated by Maurice Craig as fig.4 in his article on “Irish Bookbinding” in *Apollo*, Oct. 1966, pp.322-25; the other a Book of Common Prayer, Dublin 1680, inscribed on the title-page “Hellen Rawdon My Book Drougheday”, and now at Trinity College, Dublin (33.b.64) illustrated by Craig as fig.3, and by Joseph McDonnell in *Five Hundred Years of the Art of the Book in Ireland 1500 to the Present*, as no.33. There is a third related binding on another Book of Hours of the Use of Rouen (again labelled “Mass Book”) now in the Victoria & Albert Museum, Reid 17 (A.L.1658-1902). Its provenance is not noted. Full list of the miniatures, collation etc. on request. Provenance: 1400-1480 the original French family, c. 1750 Lord Moira, Sotheby July 6 2000 lot 79.

30. (Hours) Book Of Hours. *The Martin Hours, Use of Rome* Illuminated manuscript on vellum, in Latin and French Atelier of Jean Coene in Paris c.1500-1510. 91 leaves, 213 x 104mm, complete: i-ii6, iii12, iv4, v10, vi-vii8, viii9, ix8, x8, xi8, xii-xii2 [the final flyleaf is f 91]; 30 lines, ruled in red ink, written in lettre batarde, rubrics in red,

capitals in gold against red or blue, 14 LARGE MINIATURES within Renaissance borders, and 23 SMALL MINIATURES. Contemporary binding of dark brown calf blind stamped (velvet cover of the 17th century has been removed), gilt edges. P.o.r.

§ This manuscript is in astonishingly good condition: still in its original binding, its illuminations are vibrant and crisp, its ivory-toned vellum clean and fresh. A product of the atelier of Jean Coene IV, the manuscript was either made for or adapted at an early stage for the Martin family. The clasps on the manuscript's binding are ingeniously designed to include all the letters of the Martin name, and seven prayers to St. Martin (the family's name-saint) were added at the end of the manuscript (ff89-90v) in a distinct yet professional scribal hand. The family's genealogy is the last item in the manuscript, written on its final leaf (f.91v). Full list of the miniatures, collation etc. on request. Provenance: after the Martin family, unknown until purchased from Sam Fogg 1999: private collection NY.

31. Luther, Martin. *Ain Sermon Secundum Matheum. sagt Von den Phariseyern, Vn[d] wie er sy mit seym Brüder versyenen soll Kurtzlich Geprediget. In got versamlet. De insignibus D.* [Augsburg : Melchior Rammingen], 1522. 4to, 6ff. Unpaginated. Modern wrappers, slightly worn, internally crisp and clean. \$1500.
§ First printing of this rare letter on the Ten Commandments etc. A search in OCLC and KVK yielded a small number of copies, many apparently in microfilm, but I suspect there are originals in all the obvious places, many bound up perhaps in collections of sermons by Luther. VD 16.; L 6233. Benzing, J., *Lutherbibliographie*, 1416.; BM STC German, 1455–1600, p. 480. Luther, M. Werke, WA, 10, 3: CXXXVa.
32. Merard St. Just, Simon-Pierre. *Fables et Contes Mis en Vers.* Parme: L'Imprimerie de Bodoni, 1792. Two volumes 8vo, 144; 168pp. Quarter leather binding, marbled boards, with gilt accents and lettering to spine, signed by Lebrun. Decorative endpapers. Some soiling to covers and mild discoloration to edges of first few pages of

both volumes. Tightly bound, internally very clean and crisp. Both volumes with previous owners names on verso of front free endpapers. Volume two with repairs done to the paper of the bottom corner of the half-title. Very good. \$1750.

§ Edition limited to 25 copies, and 25 copies “en papier velin”, so stated on the title-page of each volume. A rare collection of fables by Merard from the great fabulists, not noted by Brooks or De Lama, no copy listed in OCLC, COPAC or any other online resource, no copy ever sold at auction. Brunet 1642 describes various versions of this printing, concluding that they all may be variations of the same edition. One wonders if Bodoni really had anything to do with this book. However, any and all printings seem to be of great rarity. Breslauer had a copy of the author’s works, bound with the catalogue of his library.

33. Mitelli, Giuseppe Maria. *Alfabeto in sogno esemplare per disegnare*. Bologna: [n.p.], 1683. Folio, [25] leaves, consisting of illustrated title-page, dedication leaf (“A suoi scolari”), and 23 leaves, one for each letter of the 23 letter alphabet; engraved throughout. Previously disbound, now inserted into modern plain wrappers, preserved in a cloth box. A very fine copy, with large margins, and excellent impressions of the plates. \$16500.
- § This wonderful Baroque artist’s model book includes various illustrations for use as drawing models surrounding the letters of the alphabet rendered as variations on the human form, with didactic captions in verse at foot of each leaf. It appears to be of considerable rarity; three copies in the US are recorded in OCLC, RLIN, and NUC together, Houghton, NYPL, and Getty, and OCLC adds only the V&A though doubtless there are copies in the obvious European libraries. Grove notes (vol. 21, p. 732) that Mitelli was the son of the painter Agostino Mitelli, and owes his reputation to over 500 etched prints of contemporary manners and morals. “His large print oeuvre, illustrating ceremonies and pageants, warfare, folklore, trades, and religious paintings,, provides a rich cultural source of contemporary Bolognese life...” No copy in Feltrinelli or Schaefer. Brunet 1778.

- Bonacini 1196. Bertarelli, *Le Incisioni di Giuseppe Maria Mitelli*, Milan 1940.
34. Moore, Mona. Piper, Myfanwy. *Sea Poems*. London, Frederick Muller Ltd., 1946. 8vo, 120 pages. Color frontispiece and sixteen color plates by Mona Moore. Original cloth illustrated with frontispiece portrait, dust jacket. Good condition, missing part of jacket spine right at top. \$50.
§ 2nd impression of this anthology, (first in 1944). Rigby Graham, *Romantic Book Illustration in England 1943-1955*, page 16. Not in Yorke.
35. Morris, William. *A Dream of John Ball and a King's Lesson*. London: Kelmscott Press, 1892. Small 4to, 123pp. With a double-page opening spread with a woodcut after Burne-Jones and the facing page with a floriated woodcut border. Original limp vellum a bit soiled and sprung, ties broken, \$3950.
§ Limited to 300 copies, this copy inscribed by William Morris to Eirikur Magnusson dated Oct. 1st 1892. A fine association as Magnusson collaborated with Morris on the Icelandic sagas. Inscribed copies of "John Ball" seem to be most uncommon. Peterson A6 records this copy (j) as last sold at Sotheby's 10 June 1914. He also notes two other Kelmscott Press books inscribed by Morris to Magnusson.
36. Morris, William. *The Earthly Paradise*. London: Reeves and Turner, 1890. 8vo, half vellum and marbled boards, green morocco labels, gilt top, some wear. \$2500.
§ Presentation copy, inscribed by Morris: "to Miss Edith Lamb from William Morris July 15th 1891." Miss Lamb was the family nurse who looked after Morris's epileptic daughter Jenny when she got meningitis in 1891. The three of them travelled together in the south of England and northern France. The binding is to a design found on several books given by Morris as presents and was probably executed (though unsigned) by an Oxford bindery first patronised by Morris as

an undergraduate.

37. Nelson, Horatio *An outstanding autograph letter, signed, to Viscount Melville*. Dated 'Victory at sea, March 10th, 1805'. [and] An autograph letter, signed, from Captain William Layman to Viscount Melville asking for the letter to be given to him. Dated 30 April 1806. 1805 2 pieces, 235 x 190 mm, pp. [4]; a little worn at folds; 225 x 185 mm, pp. [2]. In red quarter morocco box \$24,500.
- § A letter from Nelson to the First Lord of the Admiralty defending Captain William Layman, one of his protégés, following the latter's court martial for the loss of HMS Raven. He notes: 'I own myself one of those who do not fear the shore, for hardly any great things are done in a small ship by a man that is; therefore, I make very great allowances for him. Indeed, his station was intended never to be from the shore in the Straits: and if he did not every day risk his sloop, he would be useless upon that station. Captain Layman has served with me in three ships, and I am well acquainted with his bravery, zeal, judgment, and activity; nor do I regret the loss of the Raven compared to the value of Captain Layman's services, which are a national loss . . . 'If I had been censured every time I have run my ship, or fleets under my command, into great danger, I should long ago have been out of the Service, and never in the House of Peers'.
- Layman, soon after becoming a lieutenant, was appointed first to the San Josef and then to the St George (distinguishing himself at Copenhagen in 1801) under Nelson's wishes. From 1803 he once again served in Nelson's flag, the Victory, until he was given command of the Weasel. In it, he was employed in the protection of trade in the Straits of Gibraltar until the sloop was wrecked on Cabrita Point in a fog. This was judged an unfortunate accident and Layman was promoted to the rank of commander on 8 May 1804. On 21 January 1805, Layman sailed, with dispatches for Sir John Orde and Nelson, in the new sloop Raven. Arriving at Orde's rendezvous off Cadiz but not seeing the squadron, he lay to for the night of 28 January during which the ship drifted inside the Spanish squadron on the outer road of Cadiz. In trying to escape the following day, the ship

was driven ashore near Fort Santa Catalina. In his statement to Nelson, Layman attributed the disaster to the neglect of the officer of the watch but, under the latter's request, he omitted this from his official statement because it would result in a death sentence for that officer.

On the day of Layman's court martial, Nelson wrote to Emma Hamilton: 'Captain Layman is now upon his trial. I hope he will come clear with honour. I fear it was too great confidence in his own judgement that got him into the scrape; but it was impossible that any person living could have exerted himself more, when in a most trying and difficult situation'. The result Nelson expected, however, did not materialise. Layman was found guilty of want of care in approaching the land and sentenced to be severely reprimanded and put to the bottom of the list. 'On Captain Layman's returning to the Victory, Lord Nelson was on the quarter-deck, and with a countenance of concern never to be forgotten, beckoned Captain Layman to the ladder leading to his cabin, and on reaching the stern gallery, said, with great feeling, "I did not expect this! but it is all my fault; however, never mind, "I'll get you over it"' (Naval Chronicle p. 8). Nelson continued his letter to Emma the following day, saying: 'Poor Captain L. has been censured by the Court: but I have my own opinion. I sincerely pity him; and have wrote to Lord Melville [in this letter] and Sir Evan Nepean, to try what can be done. Altogether, I am much unhinged' (see Nicolas p. 350). After Nelson's death at Trafalgar later that year and Lord Melville's removal from office, Layman, like many of Nelson's protégés in the Navy, did not flourish. He never found active employment again. Instead, he dedicated himself to advising the Admiralty on naval matters and writing works on shipbuilding, naval economy, and other, more general, nautical subjects. He committed suicide on 22 May 1826. See Sir Nicholas Harris Nicolas, *The dispatches and letters of Vice Admiral Lord Viscount Nelson*, p. 353 (Nicolas states: 'It was the perusal of this generous and characteristic letter, which, many years ago, suggested to the Editor the present publication'); 'Biographical memoir of Captain William Layman, of the Royal Navy', *Naval Chronicle*, vol. XXXVIII, pp. 1–18, 89–112

- (our letter quoted in full on p. 13, which is the source for that printed in the dispatches, and probably provided for the Naval Chronicle by Layman himself); John Marshall, Royal naval biography, vol. III, part II, pp. 323–344.
38. Peake, Mervyn. *Drawings*. [London]: Grey Walls Press, 1949. 4to, 62 plates, (8 in color), 11 pages of introduction by Peake. Original cloth, dust-jacket (price clipped). \$100.
§ First edition, a fine copy of this major collection of Peake's artwork.
39. Piper, John. Betjeman, John. Taylor, Geoffrey. *English Scottish & Welsh Landscape*. London, Frederick Muller Ltd., 1944. 8vo, 122 pages. Color frontispiece and twelve color plates by John Piper. Original cloth illustrated with frontispiece portrait, dust jacket. Good condition, slight tearing around jacket spine edges. \$200.
§ First edition of this anthology. Rigby Graham, *Romantic Book Illustration in England 1943-1955*, page 16. Not in Yorke.
40. Poe, Edgar Allan. *The Raven and Other Poems. [bound with] Tales*. New York: Wiley & Putnam, 1845. Small thick 8v, [10,] 92; [6,] 228, [4,] [2] pp. Modern period style olive cloth, custom morocco backed solander box. Occasional heavy foxing, pencil ownership signature to preliminary blank ("R H Chapell 1850"), else very good. \$10,750.
§ First edition, first issue of *The Raven*, first edition, (third printing) of *Tales*. See BAL for details of the complexities of the issues of these famous titles. Two of the most famous American literary works of the 19th-century and indeed of Western literature. *The Raven* needs no comment here; the *Tales*, as is well known, contains the earliest detective stories. "No collection of detective fiction is complete without *Tales*; there isn't a book in the genre that doesn't owe its existence to it. Three detective stories were printed here, 'The Murders In The Rue Morgue,' 'The Mystery of Marie Roget' and 'The Purloined Letter.' The first originally appeared in Graham's Magazine in 1841, and was separately printed in 1843, that edition being one of the great rarities of American literature. *The Raven* may

well be the best-known of all American poems.” (Peter Stern). This copy was sold at Bonham’s in 2004, the last copy to appear at auction.

41. Raamin-Press of Roswitha Quadflieg. Beckett, Samuel. *Der Ausgestossene. Deutsch von Elmar Tophoeven. Mit 11 Holzstichen von Roswitha Quadflieg*. Hamburg: Raamin-Press, 1976. Slim 4to, 35, (1, colophon)pp. With 11 woodcuts by Quadflieg. Original brown paper boards blindstamped with the title on both covers. New as issued. \$1500.
§ Limited to 150 copies signed by Quadflieg.
42. Raamin-Press of Roswitha Quadflieg. Fabre, Jean-Henri. *Der Abend des Nachtpfauenauges aus dem Französischen übertragen von Kurt Guggenheim mit Bildern von Roswitha Quadflieg. Dazu einige Sätze von August Johan Rösel von Rosenhof und zwei Briefe von August Strindberg*. Hamburg: Raamin-Press, 1988. Folio, [51, 1 colophon]pp. With color-printed and blindstamped (on black paper) illustrations by Quadflieg. Original black blindstamped boards with red titled labels on the upper cover and backstrip. Slipcase. New as issued \$1000.
§ Limited to 180 copies.
43. Raamin-Press of Roswitha Quadflieg. Goethe, J.W. von. *Der Zauberflote zweiter Teil. Fragment. Mit zehn Bildern von Roswitha Quadflieg*. Hamburg: Raamin-Press, 1983. Folio, [46]pp. printed French-fold on dark blue paper with a gray center panel, text printed in blue and red. With 10 prints by Quadflieg printed in color. Original limp calf, slipcase. As issued. \$2000.
§ Limited to 150 copies signed by Quadflieg. One of the most impressive books of the Press.
44. Raamin-Press of Roswitha Quadflieg. Grimm, J. & W. *Van den Machandelboom. Ein Märchen. (The Juniper. A Tale by the Brothers Grimm)*. Hamburg: Raamin-Press 1982. Folio, [47]pp. Illustrated throughout with historiated initials printed in color. Original burgundy

- boards, slipcase. New as issued \$1000.
 § Limited to 180 copies signed by Quadflieg.
45. Raamin-Prese of Roswitha Quadflieg. Thomas, Dylan. *The Followers. With ten illustrations and seventeen pictorial marginals by Roswitha Quadflieg*. Hamburg: Raamin-Prese, 1977. Slim folio, 21, (1, colophon)pp. Illustrations printed in purple or gray. Original marbled boards, slipcase. New as issued. \$1500.
 § Limited to 30 copies signed by Quadflieg with the English text, of 40 copies in English. There were also 80 copies in German.
46. Ravilious, Eric. Richards, J.M. *High Street*. London: Country Life, [1938]. Tall 8vo, 100, [2] pp., 24 color lithograph plates (counted in the pagination). Original color lithographed boards after Ravilious, a remarkably fine copy though without the original clear glassine wrapper with printed flaps. \$4950.
 § First edition of this now quite rare work showing shop fronts and windows, so delightfully illustrated by Ravilious (whose career as an illustrator and industrial designer was cut short in 1942 when his plane was lost over Iceland, at the age of 39) that copies are being broken up to frame the plates. Ravilious' colour lithographs depict various kinds of specialty shops: butcher, baker and confectioner, clerical outfitter, fireworks, saddler and harness maker, theatrical properties, furrier, fire engineer, restaurant and grill room, undertaker, submarine engineer, second-hand furniture and effects, model ships and railways, oyster bar, pharmaceutical chemist, cheesemonger, amusement arcade, &c. Ravilious received training in art at the Eastbourne School of Art and RCA and began teaching part-time at the Eastbourne School in 1925. "After leaving RCA he devoted himself to wood engraving, of which he became a complete master, illustrating books and producing patterned paper for the Curwen Press... He turned later to lithography, and *High Street*, printed by the Curwen Press in 1939, is the prime example of his book work in this medium." - Horne, *Dictionary of 20th Century British Book Illustrators*, 1995, p.361. See also Hodnett, *Five Centuries of English*

Book Illustration, pp. 277-8.

47. Reynolds, Sir Joshua. *A Discourse Delivered at the Opening of the Royal Academy October 16 , 1780, by the President*. London: Thomas Cadell, 1781. 4to, (4), 32 pp. printed on thick paper. Recent full calf antique, gilt decoration of raised bands, red morocco backstrip label. Very good. \$750.
§ First Edition of this discourse by the President of the Royal Academy, Sir Joshua Reynolds, in celebration of the opening of the Academy's rooms in Somerset House, inscribed in ink to "the Earl of Hardwick", evidently Philip Yorke (1720-1790), second Earl of Hardwick and principal contributor to *The Athenian Letters* (1741). Joshua Reynolds was a lifelong friend of Dr. Johnson, and it is said that the quality of his many "Discourses" was such that they had been at times attributed to Dr. Johnson (who denied vehemently: "Sir Joshua, sir, would as soon get me to paint for him as to write for him!"). A beautiful copy in an elegant recent binding.
48. Rossetti, Dante Gabriel. *Ballads and Sonnets*. London: Ellis and White, 1881. Large thick 8vo, original blue boards, white paper backstrip (cracked vertically), printed paper label. A fine copy in a worn binding as usual. Enclosed in a cloth folding box. \$975.
§ First edition, large-paper de luxe edition limited to 25 copies printed on hand-made paper. This copy has an interesting inscription tracing the provenance to Lord Derby. This was Rossetti's second collection of verse and is understandably virtually unobtainable in this de luxe format. Rossetti was to die by his own hand aged 53 shortly after this volume appeared, in 1882; thus it is his final appearance in print. Hayward 284. Stetz and Lasner 55. Tinker 1821.
49. Scott, William. Dickinson, Patrick. *Soldiers' Verse*. London, Frederick Muller Ltd., 1945. 8vo, 120 pages. Color frontispiece and twelve color plates by William Scott. Original white cloth illustrated with frontispiece portrait and black lettering on spine, dust jacket. Good condition. \$375.

§ First edition of this anthology. Rigby Graham, *Romantic Book Illustration in England 1943-1955*, page 17. Not in Yorke.

50. Thoreau, Henry D. *The Writings [Manuscript edition]* Boston and New York: Houghton Mifflin and Company, 1906. 19 of 20 volumes, lacking vol. 5, 8vo, with 19 colored plates, and numerous black & white, and a folding map of Concord in the last volume. Original publisher's half green morocco faded to brown as usual. \$45,000. § The Manuscript Edition, limited to 600 numbered copies, signed by the publisher on the limitation page. With a superb manuscript leaf (two sides) entirely in Thoreau's hand, being the opening of chapter XII from "Walden", one of the best known parts of this famous book, with very substantial variations from the printed version. This alone is of great scholarly significance but even more importantly, on the verso are 12 lines, apparently unpublished, mentioning Shakespeare, Dante, Milton, and John Smith, and poignantly ending with a scribbled note: "Left Walden Wood Sept. 6 1847". This is a page of the original working manuscript of perhaps the most famous American prose work of the 19th-century, with an unpublished fragment uniting some of the greatest names in literature with the time and place of Thoreau's own departure from the place he made world-famous, Walden Wood.