

**Simon Finch** Rare Books

Catalogue No.63



— TREWE SIGNIFICATION OF A PUBLIKE WEALE —

1

**ELYOT, Thomas.** The Boke Named The Governour. London: In aedibus Thomae Bertheleti, 1546.

£1,800

*Small 8vo (140 × 94 mm), ff. [viii], 216 (some numbered incorrectly), woodcut title-page (with date '1534' in sill), woodcut initials throughout. Leaves slightly browned at edges, with occasional soiling, and slight loss to paper in lower margin of f.16, but generally an extremely well-preserved copy. Late 18th-century calf, repaired, blind-tooled, spine with blind-tooling and raised bands; later*

*grey endpapers. Contemporary annotations to first and last leaves, occasional marginal annotations.*

'The first work in recognizably modern English prose' (PMM). Elyot's *Governour*, originally published in 1531, was a best-selling treatise on moral philosophy, education and government. Eight editions were published in the sixteenth century, of which this is the fourth. 'It remained a textbook of behaviour for generations, and had a lasting effect on the writing of English'.

PMM 61; Pollard & Redgrave i item 7638; Rude lxxviii-lxxix.

— THE CONSTRUCTION OF SOLIDS —

2

**STEVIN, Simon.** Problematum Geometricorum... libri v. Antwerp: J. Bellère, 1583.

£7,500

*4to (190 × 140 mm), pp.118, [1] errata, [1] blank; many woodcut diagrams in text. Some leaves browned. Marbled paper wrappers, in cloth folding box.*

First edition of this wonderfully illustrated geometrical treatise by the Flemish inventor and mathematician Simon Stevin (1584-1620). Stevin

is notable for many achievements: he devised Holland's defensive system of dykes and sluices, constructed a 'land-yacht' – a sort of wind-driven bus – and was an early promoter of the decimal system. The present work includes solutions to problems using the rule of false position (*regula falsi*) and numerous diagrams showing the construction of three-dimensional figures, including tetrahedrons, octohedrons and dodecahedrons.

Scarce: Copac cites BL, Oxford, Cambridge, Glasgow and London only.

Front cover:

'Lesson M. Position No.3. Take two steps to the right, holding your opponent's arm upward, and you will have him at your mercy.' From: John J. O'Brien, *A course in Jiu-Jitsu and physical culture*, Chicago, 1912.

See item 27.

Back cover:

From: Karel Pospíšil, *Základy Rytmickeho Tělocviku Sokolského*, Prague, 1928.

See item 31.

3

**ALSTED, Johann Heinrich.** *Systema Physicae Harmonicae, Quatuor libellis methodice propositum: In quorum I. Physica Mosaica delineatur: II. Physica Hebraeorum, Rabbinica & Cabbalistica proponitur: III. Physica Peripatetica... plenius pertractatur: IV. Physica Chemica perspicue & breviter adumbratur...* Herbhorn: [s.n.], 1612.  
£3,750

*12mo (125 × 75 mm), pp.227, [1] blank. 11 pages of diagrams in text. Opening leaves with minimal loss to fore-edges, not affecting text; tips of leaves rubbed and sometimes folded, but internally very clean. Contemporary vellum, stitching and ends of ties present, endpapers rubbed with some loss. Title to spine in contemporary manuscript, author's name to upper in manuscript; brief manuscript notes on endpapers, sporadic underlinings throughout.*

First edition of this uncommon work, an attempt to synthesize and harmonize Aristotelian natural philosophy with the biblical account of creation, kabbalah, Jewish philosophy and alchemy. Alsted (1588-1638) was professor of philosophy at Herbhorn in south-west Germany. His intention in this little tract was to reconcile apparently different approaches to natural philosophy. To this end he provides clear and concise summaries of how different philosophical traditions portray the structure of the cosmos. He shows how the biblical creation narrative contains coded references to Aristotle's principles and qualities of matter, the elements, the nature of light, the air and aether. He then gives a brief account of the ideas and terminology of Jewish philosophers and kabbalists, citing the earlier Renaissance scholars Johannes Reuchlin, Paulus Ricius and

Giovanni Pico della Mirandola. In particular, he uses the often-repeated Talmudic dictum of 'fifty gates of understanding' to show how the universe can be divided into a hierarchical arrangement of fifty types of entity. The third and longest section of the work is devoted to an exploration of Renaissance Aristotelianism, particular in the works of Julius Caesar Scaliger, although Scaliger's opponent Cardanus is also cited. Finally, Alsted gives an outline of alchemical ideas of cosmic structure, emphasizing correspondences between the planets and various metals and the 'sympathies and antipathies' between different substances.

The work is an intriguing testament to the strange brew which was natural philosophy even at this relatively late point in the Renaissance: a mixture of Aristotle (read in his own texts, and through the interpretations of later Arab and Jewish thinkers), medieval mystical speculation and proto-chemical theories. This eclectic combination of sources enjoyed continuing reception even as the work of Copernicus and others was fundamentally redrawing the outline of perceived reality.

Alsted found fame as an encyclopaedist. His talent in this direction is already evident from this early work, which shows a flair for brief and trenchant description. He makes good use of tree diagrams and provides useful explanations of Hebrew philosophical terminology. The work was evidently popular at the time and several further editions followed. Now, however, it is extremely scarce: only Oxford and Cambridge hold copies in the UK, and no copy has been sold at auction for over thirty years. The present copy is enhanced by its unsophisticated contemporary state.

Cole; DSB i 125-7; Hotson.

4

**RIDLEY, Marke.** *A short treatise of Magneticall Bodies and Motions.* London: Nicholas Okes, 1613.  
£3,000

*Small 4to (180 × 140 mm), pp.[x], 157 (three pages misnumbered), [1] imprint, plus engraved title-page (prelims start A3 as called for, a4 missing); decorated headpieces and initials, 22 illustrations (one with volvelle) and 2 tables. Frontispiece slightly soiled and rubbed with discrete pen annotation recto and verso; old repair to a1, occasional soiling throughout, largely confined to margins. Black quarter-morocco, morocco tips and marbled boards, spine with lettering in gilt; slightly rubbed and bumped. A very good copy.*

First edition, with the cancel at X3 containing a list of errata. This treatise by Ridley (1560-1624)

constituted an early sequel to William Gilbert's classic *De magnete* (1600). 'Ridley gives directions for carrying out experiments on the loadstone, magnet, and terrella. He includes numerous engravings and descriptions of his improved instruments for determining the declination of the magnetic needle and for making use of the inclinatory needle for finding position at sea' (ODNB). His chapter 'Of the variation of the Compassee from the true Meridian' is illustrated with two maps, one from the perspective of each pole (p.97); the southern hemisphere is marked with Africa, Brasil and 'terra australis', the northern with China, Russia and Virginia, among others.

Mottelay 97; Pollard & Redgrave ii item 21045.5.

— HOW TO MAKE A RENAISSANCE —

5

**VASARI, Giorgio.** *Le Vite De' più Eccellenti Pittori, Scultori et Architetti...* In questa nuova edizione diligentemente riviste, ricorrette accresciute d'alcuni Ritratti... Bologna: Heredi di Evangelista Dozza, 1647.  
£1,750

*3 vols, 4to (225 × 160 mm), pp.[xviii], 76, 432 plus engraved frontispiece; [vi], 3-543; [xliv], 407, [1] imprint, [131] indexes. Head- and tailpieces, 150 woodcut portraits in text plus 6 blank woodcut frames as usual. Opening gathering to vol.II loose, very occasional minor soiling but generally remarkably clean and crisp. All edges light blue. Contemporary vellum, marbled pastedowns, lettering in gilt to spines, small library labels to spines. Bookplate to pastedown of each vol. Ink annotation in Italian to vol.II p.88, with a page of notes in English loosely inserted.*

An impressive copy of Carlo Manolesi's edition of Vasari's *Lives of the Painters*, the work which 'laid down the foundations of critical art historiography'. Originally published in 1550, an expanded second edition appeared in 1568, with more references to contemporary figures. Manolesi followed this larger edition, adding his own extra marginal notes. Vasari (1511-74) argued that the arts were perfected in classical antiquity, fell into decline in the Middle Ages and were subsequently revived by artists working in the north of Italy, beginning with Cimabue and Giotto. This idea of decadence and renewal contributed definitively to the popular concept of the Renaissance as a historical period.

Fiorillo i 118-9; Michel 96; OCWA 766; Schlosser 334.

6

**AUBREY, John.** Miscellanies, Viz. I. Day-Fatality. II. Local-Fatality. III. Ostenta. IV. Omens. V. Dreams. VI. Apparitions. VII. Voices. VIII. Impulses. IX. Knockings. X. Blows Invisible. XI. Prophecies. XII. Marvels. XIII. Magick. XIV. Transportation in the Air... London: Printed for Edward Castle, 1696. £1,750

8vo (180 × 105 mm), pp.[vi], 179, [1] blank, four illustrations in text. Exceedingly crisp and clean with only a very few spots of soiling confined to outer margin. Contemporary calf, repaired, filleted with blind-tooled devices to corners of upper and lower boards, spine with raised bands, outlined in gilt, red morocco lettering-piece with gilt lettering; bumped. Bookplate and small ownership label to front pastedown.

First edition. 'The Matter of this Collection is beyond Humane reach: We being miserably in

the dark, as to the Oeconomie of the Invisible World'. This matter, which Aubrey called Hermetick Philosophy, represents an extension of his interest in folklore; it is a record of oral history, 'some few Remarques within my own Remembrance, or within the Remembrance of some Persons worthy of Belief in the Age before me.' Aubrey frames seventeenth-century accounts of apparently supernatural or prodigious events with material drawn from classical authors. He covers ill-omened dates and places, prophetic dreams, and sightings of or conversations with apparitions. There are also some apparently miraculous cures, such as Mr Evans's 'fungous nose', rubbed on the hand of Charles II, 'which disturb'd the King', but cured Mr Evans. *Miscellanies* was the only one of Aubrey's works to be printed in his lifetime.

Wing i item 4188.

— AGAINST ARBITRARY GOVERNMENT —

7

**[DAVENANT, Charles].** Essays upon I. The Ballance of Power. II. The Right of making War, Peace, and Alliances. III. Universal Monarchy. To which is added, An Appendix... London: James Knapton, 1701. £900

8vo (198 × 120 mm), pp.[iv], 101, [1] blank, 127-237, [3], 233-288 [=300], [4], 125, [3] advertisements. Occasional spotting, small dampstain confined to margin of opening leaves, small hole in title-page otherwise an extremely crisp copy. Contemporary calf, upper and lower boards blind-tooled, spine with raised bands and lettering-piece with lettering in manuscript, board edges gilt. Final free endpaper torn, binding near-fine.

First edition of this anonymous attack on the pernicious effects of political self-interest and cronyism. 'The Beginnings of Arbitrary Government are always light and easy, and its first Steps are slow and leisurely; but if Power be suffer'd to spread it self, and to take deep Root... it grows at last irresistible; for a thousand Circumstances concur to hinder the People from recovering any Ground they have once lost' (p.100). Davenant (1656-1714) was accused in return of endeavouring 'to unhinge the Establish'd Government, merely to gratifie private ill-grounded Resentments' (*Animadversions on A late Factious Book...*, London 1701, p.5).

Halkett & Laing ii 213.

8

**[QUEEN ANNE].** The Establishment of the yearly charge of our dyet... to commence the first day of July 1702. £37,500

*Manuscript in English, 423 × 295 mm, ff.27, ruled in red, initials with ornamental flourishes and swashes. Thin vellum, filleted, with arms in gilt, floral ornamentation and arabesques; with remains of green cloth ties (two extended). Light staining to part of upper side, minor spotting. The Lord Chamberlain's copy.*

The earliest surviving copy of a detailed royal account book for an English sovereign, as owned by the Lord Chamberlain, Earl Poulett. The accounts are for the first year of Anne's reign and cover 'incidents for housekeeping', 'wages and

board wages to the officers & servants of our house chamber & stables with the expense of the chapels & provisions for horses' and 'allowances, stipends & pensions to old and supernumerary servants & widowes'. The wealth of detail includes the dishes to be served to the Queen and her guests and servants, both at lunch and at supper; ingredients and spices to be allowed for the preparation of the courses and their amounts; the allotments of bread, beer, ale, mead and other liveries for the Queen and her servants; the allowances of fuel for the different personages of the Royal household at different times of the year; and allowances of wax lights and candles. Exceptionally, these accounts are finely bound and emblazoned with the royal arms; most extant royal account books are in plain bindings.

— EARLY PROPAGATION OF NEWTON'S CALCULUS —

9

**DITTON, Humphry.** An Institution Of Fluxions: Containing the First Principles, The Operations, With some of The Uses and Applications of that Admirable Method; according to the Scheme... by (its First Inventor) the Incomparable Sir Isaac Newton. London: James Knapton, 1706. £2,250

8vo (185 × 110 mm), pp.[xvi], 240, with 25 figures in the text. Occasional marginal soiling otherwise a very fresh, crisp copy. Contemporary calf, upper and lower sides filleted and blind-tooled, spine with raised bands and red morocco lettering-piece, lettering in gilt. All edges speckled red. Slightly bumped and superficially rubbed. Bookplate of George Carre to front pastedown, Carre's neat ownership inscription in manuscript to front free endpaper and title-page. Altogether an excellent copy.

First edition, scarce, of Ditton's account of Newton's 'fluxions' or differential calculus. Newton had developed his method around 1665-7 but, as was his wont, had not published it. In the meantime Leibniz developed his own approach, which he published in 1684, thus sparking a heated controversy as to priority. The debate was carried out largely by proxy and Ditton (1675-1715) was one of Newton's champions. In return for his support, Newton assisted Ditton in finding a teaching position at Christ's Hospital mathematical school. Latterly Ditton turned his attention to the calculation of longitude, although in this he was ultimately unsuccessful.

Taylor 293 item 499. BCM i 55 item 1066 only has 2nd ed. (1726); likewise sup.1, 81 item 1050 and sup.2, 111 items 1366-7.

10

**OCKLEY, Simon.** The History of the Present Jews Throughout the World. Being An Ample tho Succinct Account of their Customs, Ceremonies, and Manner of Living, at this time. Translated from the Italian, written by Leo Modena, a Venetian Rabbi. To which are Subjoin'd Two Supplements, One concerning the Samaritans, the other of the Sect of the Carraites. London: Edm. Powell, 1707.

£750

12mo (155 × 90 mm), pp.[xxiv], 286, [2] advertisements. All gatherings with the exception of A and C uniformly browned, title-page browned and slightly soiled, otherwise a crisp copy. Edges speckled red. Contemporary calf, upper and lower sides blind-tooled, expertly rebaked and restored, rubbed.

First edition of one of the earliest and scarcest publications by the noted English scholar of oriental languages Simon Ockley (1679-1720). Most of the volume comprises a translation of

the *Historia de' riti hebraici, vita ed osservanze de gl'Hebrei di questi tempi*, a brief account of the living conditions, customs, language, laws and beliefs of the Jews by Leone Modena (1571-1648). Modena was a Venetian Rabbi with close links to many European scholars; he composed the work, one of the first such to be written in the vernacular, at the request of an English lord for presentation to James I. It circulated in manuscript between 1615 and its publication in 1637. Subsequently, a French translation was made by the great French scholar of religion, Richard Simon (1638-1712). Simon was impressed by Modena's clear and concise style; he added two short appendixes, on the Caraites and the Samaritans, which Ockley also translated and included in the present volume. A second edition followed in 1711. Ockley was cited as an influence by Edward Gibbon, who credited him with first opening his eyes to oriental history. No copy of the present work has been sold at auction in the last thirty years.

— DINNER WITH LOUIS XIV —

11

**[LOUIS XIV].** Etats et menus tant de la Depense ordinaire de la Chambre aux deniers du Roy...

Paris, 1713.

£30,000

Manuscript in French, 240 × 350 mm, pp.[vii], 411, ruled in red. All edges gilt. Contemporary crimson morocco, filleted with royal arms, crowns and lettering in gilt, spine with raised bands and gilt lettering, gilt dentelles, marbled endpapers. Slight worming to upper side, slight scuffing to lower. Madame de Maintenon's copy.

Royal menu book from the end of Louis XIV's reign, in a fine binding made for his second wife, Madame de Maintenon. The book covers 'Dine & Soupe de sa Majeste pendent ses Sejours a Marly' and also includes details of the gastronomical expenses of the King, the Duc de Bourgogne and the Duc de Berry. While French menu books reporting royal menus of the seventeenth and eighteenth centuries occasionally appear on the market, they are usually copies made for the use of household staff. Such finely-bound copies for the royalty themselves are exceedingly rare.

12

**[SCATOLOGICAL PARODY].** Histoire Secrette du prince Croqu'etron et de la princesse Foirette, donnée tout nouvellement au public. Et enrichie de figures en taille douce. Dated 1716.

£6,000

Manuscript in French, 175 × 115 mm, c. 18 lines per page, pp.[ii], 90, frontispiece and 5 engravings tipped in, ink head- and tailpieces throughout. Slight damp-staining to final leaves, occasional soiling otherwise very fresh. Pink ribbon bookmark attached. Eighteenth-century calf, blind-tooled, red morocco lettering-pieces to upper and lower boards with lettering in gilt, spine with raised bands and gilt floral decorated compartments; endpapers with vegetal arabesques in green and gilt. From the collection of Sir Thomas Phillipps. Near-fine.

Unusual manuscript of a rare scatological work. The *Histoire secrette* tells of the ill-fated love of the young Princess Foirette (daughter of Petaut, King of Caca) for the handsome Prince Croqu'etron. After various intrigues they are eventually married, only for them to be kidnapped by the princess's evil suitor, Gadoüart, and suffocated by foul fumes. In retribution King Petaut has Gadoüart buried alive in the sewers of Latrine City. This bare outline does little justice to the text, which is a constellation of untranslatable word-play. The text itself is presented within a framework of spoof publication data, including imprint, an approbation (signed by 'Barbe de cul') and a bookseller's catalogue. As a whole, the work presents a bizarre world of puns, allusions, parody and sundry bodily functions.

The manuscript presents several features of bibliographical interest. Three printed editions of this text are known to exist. The first is undated, the second was issued around 1790, and the third in 1873. The *Bibliotheca scatologica* (1849) attributes the work to Mlle de Lubert, a well-known writer of fairy tales in the first half of the eighteenth century, and dates it to 1701. The basis for this appears to be another manuscript, in the Bibliothèque Leber, dated 1701, but the date is not accepted by all authorities, and the attribution to Mlle de Lubert also seems questionable. The present manuscript, dated 1716, contains features not found in the printed editions: notable among these are the imaginary bookseller's catalogue, at the end, offering such works as *Sentimens sur la matiere fecale*, *L'art de bander l'arc d'amour sans y mettre la main* and *L'art de se gratter au soleil ce que l'on veut, dedié aux feneants de tous païs*. Sadly, this inventive catalogue passed unnoticed in Brunet's *Essai sur les bibliothèques imaginaires* (1889). Also present here are the wedding songs, which are positioned within the narrative; when printed, they were truncated, and placed at the end as an appendix. The manuscript further contains an otherwise unrecorded *Histoire remarquable de Trousse Layette et de Baise mon Cul*. The engravings, tipped into this manuscript from an unidentified printed source, are not to be found in the editions.

Moreover, the manuscript has a prestigious provenance: it was evidently in the hands of the Parisian bookseller Chardin and was bought at his sale on 9 Feb. 1824 by the celebrated British collector Sir Thomas Phillipps.

BS 12 (K28); Chardin item 1842; Lubert vii; Phillipps 847.

13

**LA FONTAINE, Jean de.** Tales and Novels in Verse. From the French of La Fontaine. By Several Hands... Adorned with Cuts. London: Samuel Humphreys, 1735.

£1,800

8vo (190 × 120 mm), pp.[2], vii, [1] errata, xii, 252, with frontispiece, head- and tailpieces, 8 cuts in text by Parr. Fine. Later green morocco, filleted in gilt, gilt-stamped decoration and lettering to spine, brown endpapers; slightly rubbed.

Scarce first edition of the first English translation of the *Contes et Nouvelles* of La Fontaine (1621-95).

Already in the seventeenth century the work had had a considerable vogue in England. As the editor of this volume, Samuel Humphreys, points out, 'every Person of real Taste' knew of its merit; this acclaim he attributes to La Fontaine's 'amiable Simplicity of Writing' and his deft copying of nature's 'unconfused mirror'. Humphreys was evidently not alone in his admiration since a number of contemporary figures, including Congreve, contributed translations to this volume. La Fontaine's work had on occasion been the subject of moral censure and the author's defence of his 'Flights of Imagination' is also translated here.

— NEWTON'S THEORY CONFIRMED —

14

**CLAIRAUT, Alexis Claude.** Théorie de la Figure de la Terre, Tirée des Principes de l'Hydrostatique. Paris: chez David Fils, 1743.

£950

8vo (190 × 125 mm), pp.[2] blank, xl, 305, [1] errata, [4] index, [2] blank; headpieces, engraved title-page, numerous diagrams in text. Exceptionally crisp and fresh. Green ribbon bookmark attached, all edges red. Contemporary calf, gilt-stamped decoration to spine and red morocco lettering-piece with lettering in gilt; marbled endpapers. Rubbed. Bookplate to front pastedown.

First edition of the first work to demonstrate that the earth is an oblate ellipsoid. Clairaut (1713-65), a child prodigy, was elected to the Academie

des Sciences in 1731. In 1736 he embarked on an exploratory trip to Lapland, 'where he was to measure a meridian arc of 1 degree inside the arctic circle' (DSB). The present work has been described as the 'theoretical epilogue' to that expedition. Clairaut was, from his early years, a supporter of Newton, and his aim in this work was to prove that Newton's theory about the earth's shape was correct. He used the ideas of gravity and hydrostatic equilibrium to show why the earth should be flattened at the poles, and then showed how this theoretical result accorded with practical observation. He also developed the formula according to which gravity is expressed as a function of latitude. This is an internally immaculate copy in contemporary binding.

BCM i item 799.

15

**[ANSON, George]; WALTER, Richard.** A Voyage Round The World, In the Years MDCCXL, I, II, III, IV. By George Anson, Esq; Commander in Chief of a Squadron of His Majesty's Ships, sent upon an Expedition to the South-Seas. Compiled From Papers and other Materials of the Right Honourable George Lord Anson, and published under his Direction... London: John and Paul Knapton, 1748.

£4,750

Large 4to (270 × 210 mm), pp.[34], 417, [1] blank, [2] instructions to binder; 42 large folding plates. Uncut. Occasional light soiling and foxing, generally confined to margins, but the plates in excellent condition. Contemporary marbled boards and paper spine with light repair, joints cracked at foot but firmly holding.

First edition of this classic account of Anson's four-year voyage, a military manoeuvre turned epic endurance test. Anson set off on 18 Sept. 1740, charged with attacking Spanish possessions on the Pacific coast of South America. His fleet was

severely battered rounding Cape Horn, and many of the crew subsequently succumbed to scurvy: by 1743 only one of the initial eight ships survived. On June 22 of that year, however, Anson finally managed to capture a Spanish galleon, loaded with silver and pieces of eight. The price of victory was heavy. Anson had set out with over 1500 men; he returned to England with 145.

The tale captured the popular imagination, as is immediately evident from the long list of subscribers. Walter wrote that thanks to Anson's perseverance 'the British navy has resumed its ancient Spirit and Lustre' and the book-buying public evidently agreed. Four editions appeared in London in the year of first publication (and many later ones followed). This first edition is adorned by 42 large plates, by J. S. Müller, charting the journey's progress and the ports, shorelines and other vessels sighted. The second and subsequent editions were in a smaller octavo format and had only three plates (the remainder being sold separately).

Sabin item 1626.

16

The Book of Common Prayer... Together with the Psalter... London: printed by Thomas Baskett, and by the assigns of Robert Baskett, 1750. [With:] The Holy Bible, Containing the Old and New Testaments... London: printed by Thomas Baskett, and by the assigns of Robert Baskett, 1751. £2250

2 vols in one, folio (415 × 280 mm.), [1] engraved title-page, [1] blank, [1] title-page, [1] contents, [16] act for uniformity, table and calendars, A-L4, M2, plus frontispiece; [1] engraved title-page, [1] blank, [1] another engraved title-page, [1] blank, [1] title-page, [1] blank, [4] epistle and contents, A-Eee6, fff1 (Old Testament), A-M6, N2 (Apocrypha), A-Q6, R4 (New Testament including

title-page), [a]-[f]2 (index), A-K2 (concordance). With 6 folding maps and 66 plates. All edges gilt. Short tears to some plates and maps, one map slightly soiled, but generally extremely clean and crisp. Decorated initials to start of each book. Contemporary morocco, red, decorated in gilt, black morocco lettering-piece to spine, lettering in gilt, marbled pastedowns. Rubbed at extremities. Ownership inscription in pen to front free endpaper.

Impressive illustrated folio edition of the Bible and Book of Common Prayer, replete with folding maps, apocrypha, concordance and index. The plates, by John Sturt, are often missing (as in the BL copy). A remarkably well-kept example of this vast book.

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17

**MORGAN, John.** A Discourse Upon the Institution of Medical Schools in America... Philadelphia: William Bradford, 1765. £7,500

8vo (183 × 118 mm), pp.vii, [1] blank, xxvi, [2] index, 63; headpieces and initials. Later half morocco, bookplates of Irving Cutter and H. F. Norman. A very good copy.

First edition of the first book published in America on medical education. Morgan (1735-89), after a period studying in Europe, persuaded the College

of Philadelphia to establish a medical school. The present work is the text of his inaugural speech delivered at the school: an 'important early document' which discusses 'the nature and scope of medical curriculum, the importance of a comprehensive premedical education, the state of the practice of medicine in America, reasons for establishment of medical schools, and local factors that favored Philadelphia as a medical centre' (HH).

Garrison-Morton item 1766.500; HH item 1019; Sabin item 50650.

18

**DELAMOTTE, Philip H.** The Practice of Photography / A manual for Students and Amateurs... Second edition, revised. Illustrated with a photographic picture printed from a collodion negative. London: Photographic Institution and Low and Son, 1855. £1,750

Small 8vo (180 × 115 mm), pp.viii, 166, [10] advertisements, frontispiece albumen print from collodion negative by the author. Original cloth, green, upper and lower sides decorated in blind, lettering to upper side in gilt; some soiling, cloth faded in places.

Early treatise on photography, detailing processes both on paper and on glass (albumen and collodion). Delamotte (1820-89) was best known for his series of photographs of the Crystal Palace, taken shortly after the Great Exhibition of 1851. The frontispiece to the present volume shows one such scene: models of two of the four vast figures of Ramses II which dominate the temple of the sun-gods at Abu Simbel. The work was first published in 1853; a third edition appeared in 1856. Despite this contemporary success, it is now rarely seen, and no copy has been sold at auction for over thirty years.

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19

**DÖHNE, Rev. J. L.** A Zulu-Kafir Dictionary Etymologically Explained, with Copious Illustrations And Examples, preceded by An Introduction On The Zulu-Kafir Language. Cape Town: Printed at G. J. Pike's Machine Printing Office, 1857. £575

8vo (220 × 150 mm), pp.[1] title, [1] blank, xlii, 417, [1] blank, errata slip tipped in. Negligible occasional spotting. Original boards, rebounded and recormered, lettered directly in gilt on spine. Discrete ownership stamp to front free endpaper.

First edition of this early work of Zulu lexicography and philology. Döhne lamented the fact that 'individuals, who have hardly put their feet on the shores of this land, think themselves

able in a short time to publish a grammar or a dictionary of the native language' and noted that 'it has often been remarked reproachfully that other people, and even children, had picked up the language soon, while Missionaries seemed to require many years before they could master it.' A missionary himself, he took twenty years to compile this dictionary. Dissatisfied with previous thinking about the language and its dialects, he made a new analysis of roots and their use in compounds and thereby derived 'the general principle on which the African languages are constructed.' Although not all subsequent scholars agreed with Döhne's conclusions, his work had enough value to be cited as late as 1948 in Doke and Vilakazi's *Zulu-English Dictionary*. Döhne also translated sections of the Bible into Xosa and Zulu.

Scarce: no records in ABPC.

20

**PERRY, W.** A treatise on the identity of Herne's Oak, shewing the maiden tree to have been the real one. London: L. Booth, 1867.

£350

8vo (185 × 130 mm), pp.xii, 63, [2] blank, [7], head- and tailpieces, decorated initials, frontispiece and 7 illustrations. Marbled endpapers, all edges gilt. Oak boards, filleted, spine decorated with compartments and oak-leaf stamps, lettering in gilt. Label of certification pasted to front pastedown, signed by the author, and author's presentation inscription to front free endpaper. Endpapers foxed, and slight occasional browning internally, but binding fine.

First edition, presentation copy, of this rare and unusual marriage of book-production and Shakespeare criticism. In 1863, William Perry, a wood carver, was (on a visit to Windsor) presented with some fragments of an oak tree popularly known in the region as 'Herne's Oak'; the tree was related to the legend of Herne the Hunter, used to comic effect by Shakespeare in *The Merry Wives*

of Windsor. 'There is an old tale goes that Herne the Hunter... Doth all the winter time, at still midnight, Walke round about an Oake, with great rag'd-hornes... In a most hideous and dreadfull manner.' Perry set out to demonstrate that this tree in Windsor, and not any of the rival claimants, was indeed the one to which Shakespeare had referred; he further fused form and content by constructing the binding of the work from the oak-sections which he had been given. In a brief article in the 7 Sept. 1867 volume of *Notes and Queries* – reprinted as an appendix in the present publication – he further argued that the tree had been struck by lightning early in the seventeenth century, and that it had been incorporated by Shakespeare into his play after its first publication in 1602 and before the First Folio edition of 1623. All in all a truly unique example of Shakespeare criticism, very scarce, with its oak binding in immaculate condition.

Copac cites copies in BL, Cambridge and National Library of Scotland. No records in ABPC.

1867

21

**HELMHOLTZ, Hermann L. F. ; tr. ELLIS, Alexander J.** On The Sensations Of Tone As A Physiological Basis For The Theory Of Music... Second English Edition Translated, thoroughly Revised and Corrected... London: Longmans, Green and Co., 1885.

£175

8vo (255 × 160 mm), pp.xix, [1] blank, 576, 69 illustrations in text and a large number of tables and musical scores; a fine, fresh copy. Publisher's cloth, upper and lower boards filleted in blind, gilt lettering and filleting to spine, extremities rubbed and bumped, joints cracked but holding.

Second English edition, following the fourth German edition. This seminal study in acoustics was first published in 1863. During his research, Helmholtz constructed a synthesizer, 'consisting of a set of tuning forks each of which is supplied with a corresponding resonator and tuned to produce a harmonic series of pure tones'. More than a technical treatise on music, *Sensations of Tone* constitutes an epistemological study of human acoustic perception: a 'stunning array of philosophical views, methodological approaches, theoretical claims, and empirical results'. As the translator of the present edition states, it rapidly became 'a work which all candidates for musical degrees are expected to study'.

Vogel 274, 287. Scarce: no records in ABPC.

— BULA MATARI THE ROCK-BREAKER —

22

**[STANLEY, Henry Morgan].** The American Testimonial Banquet... London, May 30th 1890.

£1,750

11 single leaves, blue paper, 204 × 115 mm, mounted recto and verso on thick card sheets, 245 × 150 mm; 5 photographic portraits and illustration of Stanley Testimonial Shield. Fine. Calf, upper side decorated with arms and bearing Stanley's name, extremities slightly rubbed. [With:] Blue slip of paper listing those present at the banquet, loosely inserted.

An album of photographs and text in honour of the famous explorer, 'in recognition of his Heroic Achievements in the cause of Humanity, Science and Civilization'. Stanley's impressive *curriculum vitae* is given on p.3: 'Served in the Magdala and Ashantee Campaigns; Found and Relieved Dr.

Livingstone; First Circumnavigated the Great Lakes of Central Africa; First Revealed the Extreme Sources of the Nile... Discovered the Mountains of the Moon and Rescued Emin Pasha.' At the banquet he was presented with a silver shield, two feet high, which provided a striking iconography of his triumphs and adversities. He shivers a huge boulder with a sledge hammer and is named 'Bula Matari – The Rock-breaker, the all-powerful – the name by which he is now known through all Africa'. He encounters starvation: 'His foragers return with but a few handfuls of fungi, beans and pepper-leaves to feed hundreds of starving men.' Fortunately, at the banquet, he was able to consume *petites timbales de foie gras aux truffes*, *chapons braisés à l'estragon* and many other delights. A very scarce item, one of a limited number distributed to those attending the feast.

1890

23

**ORAZI, Manuel and DE CROZE, Austin.** Calendrier Magique. Paris: L'Art Nouveau, 1895. £4,500

*Folio (510 × 160 mm), pp.32, lithographs in colours and gold with attached yellow ribbon bookmark terminating in large seal. Near-fine. Black wrappers, decorated in gold, rubbed and partly split at spine.*

Extremely scarce, intriguing and darkly comic magical calendar for the year 1896, an extravagant production by the artist Manuel Orazi and the writer Austin de Croze. Each month has a selection of texts and astrological information, drawn, so the authors say, from 'many manuscripts and

very ancient grimoires'; the text is presented in a parody of the old French found in such grimoires. The work was highly praised by Caillet as 'fort original et d'une rare exécution artistique'; he added that no contemporary artist – save Félicien Rops – had managed 'so felicitously to combine sadism, satanism and the macabre'. Orazi (1860-1934) illustrated a number of books, including Pierre Louys's *Aphrodite* (1912). De Croze, described here as 'maistre en Gay Sabvoir et soutenances poétiques', is better known for his work on food, *La Psychologie de la table*. 777 copies of this work are said to have been produced, although given its rarity this may be a piece of occult humour.

Caillet iii 207-8 item 8197.

— ASTONISHING PERVERSITY —

24

**CROWLEY, Aleister.** The Works of Aleister Crowley. Foyers: Society for the Propagation of Religious Truth, 1905 [-07]. £1,200

*3 vols, 8vo (200 × 140 mm), pp.ix, [1] blank, 269, [1] blank, with slip tipped in regarding the 'Table of Correspondences'; ix, [1] blank, 283, [1] blank; vii, [1] blank, 248. Black camelhair wrappers, lettering in white to upper sides of each. Fine.*

First edition, 'Essay Competition' issue, one of a thousand copies. Crowley, hungry for publicity, devised the cunning expedient of printing his collected works and then offering a prize of £100 for the best critical essay written on them. Editorship was assigned to his associate Ivor Back, a surgeon, who apparently viewed the undertaking with some misgivings. 'The task

has not been an easy one,' he confided to the reader, and noted that Crowley's writing had weaknesses, 'in the main the outcome of his astonishing perversity'. The works were published at Foyers, Crowley's estate by Loch Ness. A hardback 'Traveller's Edition', ornamented with three portraits, was issued simultaneously. The volumes contain poetry, plays, philosophical and critical prose and a useful bibliography of Crowley's previous publications.

The competition, it is recorded, had only one entrant, J. F. C. Fuller. 'On surveying the works of Aleister Crowley,' his essay began, 'the two essential facts that grip our understanding are: firstly, the superabundance of his genius; and secondly, the diversity of his form.' He was duly awarded the prize, and his essay was published under the title *Star in the West*.

Fuller item 23.

25

**MERLIN.** The Book Of Charms and Ceremonies whereby all may have the opportunity of obtaining any object they desire. London: W. Foulsham and Co., 1910. £150

*135 × 105 mm, pp.96. Slightly thumbed, marginal damp-staining to initial leaves. Original limp cloth wrappers, lettering to upper in black. Fold in upper, front free endpaper slightly stained. A very good copy.*

Learn how to obtain your heart's desire, cure toothache (or make teeth drop out), become

invisible, drive away bats and mice, secure a satisfactory brood of chickens (avoiding unlucky eggs) and make magic garters which will ensure that any journey is accomplished 'in a few days, and without fatigue'. 'Charms were believed in and practised in the earliest days, and down to the present time; hence those who buy this little book will find it both useful and serviceable. It contains only good and reliable charms.' There is also a brief excursus on palmistry. A previous edition of this uncommon work was published in 1892.

No records in ABPC.

— MAGNIFICENT SPECIMENS OF MECHANICAL ART —

26

**ALABONE, Edwin W.** Multo-Epicycloidal and other Geometric Curves. London: John Swain and Son, Ltd., [c.1910]. £2,000

*Tall 8vo (250 × 160 mm), pp.[xiv], [2] blank, photographic print of the author and 77 coloured plates. First preliminary slightly foxed otherwise fine. All edges gilt. Green morocco-grain cloth, lettering and curve design in gilt to upper board, gilt lettering to spine, floral pattern endpapers; spine slightly rubbed and small patch of soiling to upper board. Author's presentation inscription to opening page, with original mechanical drawing in ink, dated 1911. An almost flawless copy.*

First edition, presentation copy, of this beautiful anthology of mechanical drawings; artwork 'of astounding complexity combined with mathematical symmetry'. The author not only inscribed the initial blank but decorated it with an original multo-epicycloidal ink-drawing. This form of mechanical drawing, using a series of inter-connected wheels with variously offset centres, had a considerable vogue at the end of the nineteenth century. Although several such works were published, including T. S. Bazley's *Index to the Geometric Chuck* (London 1875), Alabone's is the most beautifully presented. It was evidently a popular success since the large number of 'letters and personal visits' he received compelled him to produce a second edition two years later (*Poly-cyclo-epicycloidal and other Geometric Curves*, 1912).

— SHOULD A PERSON SHAKE HIS FINGER IN YOUR FACE —

27

**O'BRIEN, John J.** A course in Jiu-Jitsu and physical culture. Chicago: Self Preservation League, (1912).  
£350

8vo (230 × 155 mm), pp.[2], 118, [2]; 87 photographic illustrations of jiu-jitsu moves, 19 other illustrations and 6 small sketches in text, plus frontispiece. Internally fine. Publisher's cloth, mustard-coloured, black lettering to upper board, slightly soiled and rubbed at extremities with signature to lower board. Previous owner's stamp to p.69, erased from front free endpaper and p.9; ownership inscription to front free endpaper.

Scarce. One of the earliest texts in English about Japanese martial arts, a blow-by-blow illustrated guide to unarmed combat. 'While porch-climbers and other sneak thieves are reaping a goodly harvest during the carnival of crime which is now going on in Chicago, owing to the inability of the police to effectively cope with existing

conditions, hold-up men and others of their ilk who work on the public highways are on the look-out for exponents of the dangerous "jiu-jitsu" science, who are evidently able to defend themselves against armed desperadoes.' Professor O'Brien spent ten years as Inspector of Police in Nagasaki, Japan; there, he learnt jiu-jitsu, which he subsequently popularized in the United States. A course of 27 illustrated lessons is given here. It is followed by a brief excursus on 'physical culture', aimed to counter the problematic effects of modern life, which, while elevating the mind to new heights, has left the body 'jeopardized by physical exhaustion'. O'Brien played a formative role in the American College of Physical Culture and Jiu-Jitsu, which first published this work in 1905, and taught jiu-jitsu to President Theodore Roosevelt (among others). The present copy was owned by Lieut. George Kilgore, 5th US Infantry.

Shannon. No records in ABPC.

— THE FIRST EXPRESSIONIST —

28

**ROUAULT, Georges; CHURCH, Henry.** Les Clowns / avec trois dessins de Georges Rouault. Paris: Éditions des Deux Amis, 1922.  
£300

Small 4to (190 × 140 mm), pp.38, [1] imprint, [1] blank, 3 illustrations reproduced from drawings by Rouault, hand-coloured by Daniel Jacomet. Uncut. Publisher's wrappers, colour illustration by Rouault to upper side. Glassine wrapper. Offsetting to final blank otherwise fine.

Beautiful first edition, number 138 of a total of 250 copies. Rouault (1871-1958) was one of the most accomplished book artists of his period. He had a particular interest in clowns and these illustrations to Henry Church's text anticipate his *Cirque* (1931) and *Cirque de l'étoile filante* (1938). 'Leur expression des figures et le lyrisme font de Rouault le premier des Expressionnistes'.

Chapon 210, 244.

29

**HOUDINI.** A Magician Among The Spirits... Illustrated. New York and London: Harper and Brothers, 1924.  
£1,500

8vo (238 × 155 mm), pp.[xxiv], 294, plus frontispiece and 15 plates, 5 diagrams in text. Top edge yellow. Publisher's cloth, blue, lettering in gilt to upper board within gilt border, lettering in gilt to spine; extremities slightly rubbed. Dust-jacket, top edge slightly rubbed, but overall in exceptional condition. Fine.

First edition, internally immaculate, with an almost pristine jacket. In his later years the great escapologist became consumed by an almost pathological antipathy for mediums and spiritualists, and devoted a number of works to

exposing their fraudulent techniques. 'He would take part in seances disguised in false beards and spectacles, and, at the crucial moment, flashing a light upon some tell-tale piece of apparatus, would tear off his costume and reveal himself'.

The present work is an anecdotal history of spiritualism from the early nineteenth century onwards. The critic Edmund Wilson noted that Houdini 'lives in constant terror of being outwitted by a telepathist or a medium... where he once challenged the world to tie him up, he now challenges it to convince him of the supernatural'. Houdini, for his part, was more sanguine: 'It is not for us to prove that the mediums are dishonest,' he concludes, 'it is for them to prove that they are honest.'

Brandon.

— SPARE'S AUTOMATIC ANATHEMA —

30

**SPARE, Austin Osman.** Anathema Of Zos / The Sermon To The Hypocrites / An Automatic Writing. London: Co-operative Printing Society, 1927.  
£650

Folio (295 × 225 mm), pp.21, [1] imprint, [2] blank. Illustrated title-page and frontispiece by Spare. Uncut, near-fine. Dark-grey stitched wrappers, split half-way up spine, rubbed with small tears at fore-edges. Signed and numbered by the author.

Signed first edition, number 51 of 100 copies. Spare's mouthpiece, the goatherd Zos, finds himself surrounded by a 'a rabble of involuntary mendicants, pariahs, whoremongers, adulterers, distended bellies, and the prevalent sick-grotesques that obtain in civilisations.' They beg

him to teach them religion, but he curses them instead, and after a diatribe against all aspects of degenerate society asks rhetorically, 'Still will ye be with me? Salutation to all suicides'. He then falls asleep and, in an Odyssean moment, awakes to find himself surrounded by pigs. Spare wrote the work in 1924. Its characterization as an 'automatic writing' links it to his profound interest in automatic drawing, which he had previously discussed in the journal *Form* in 1914. Spare himself drew the frontispiece to this work, in which a hand raised in blessing casts a shadow representing the horns of Satan. The *Anathema* concludes with a list of a cycle of drawings, due to be exhibited in 1928, representing 'the journey of the soul through death to rebirth'.

Letchford.

31

**POSPÍŠIL, Karel.** *Základy Rytmičkého Tělocviku Sokolského.* Prague: Sokol Žižkov, 1928.  
£950

2 vols, folio (290 × 220 mm), pp.[x], 447, [2] index, [1] blank, [1] imprint, [1] blank, [24] advertisements, plus 6 plates; [iv], 131, [1] blank, [1] imprint, [3] blank, [8] advertisements. Original blue cloth, gilt lettering and design to upper boards, gilt lettering to spines. Fine.

First edition. A lavish manual of fitness training as practised by the Sokol movement, incorporating photographs (including two plates by Drtikol), musical scores and a large number of diagrams showing bodily positions during routines. Sokol, founded in 1862, was a type of holistic educational movement which aimed to promote both physical and mental fitness. At the time of this publication, the movement was flourishing, although it was subsequently suppressed by both the Nazi and the communist regimes.

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32

**CAHUN, Claude.** *Aveux non Avenus.* Illustré Déliogravures Composées par Moore D'Après les Projets de L'Auteur. Préface de Pierre Mac Orlan. Paris: Éditions du Carrefour, (1930).  
£5,000

8vo (217 × 165 mm), pp.[iv], 238, [3] table, [1] blank, [1] imprint, [1] blank. 10 photographic plates printed in heliogravure, one illustration in text. Uncut, partially unopened. Original wrappers printed in black, grey and red. Very light soiling to wraps, mild sunning to spine, glassine lightly worn. Number 268 of 370 copies on vélin pur fil Lafuma from a total edition of 500. Slip of paper loosely inserted stamped with copy number. Near-fine.

First edition. Claude Cahun and Marcel Moore are the pseudonyms used by Lucy Schwob and her life-long lover and step-sister Suzanne Malherbe. Though Cahun saw herself primarily as a writer and viewed her photographic work as a largely private pursuit, it is for her self-portraits that she is now best known. *Aveux non Avenus*

contains Cahun's philosophical texts and literary aphorisms, interspersed with photomontages by Moore and self-portraits by Cahun. The final plate includes 11 heads rising from one neck; surrounding these multiple images of Cahun are the words 'Beneath this mask another mask. I will never be done lifting off all of these visages.'

In 1937 the couple settled in Jersey. After the German occupation in 1940 they became active resistance fighters and propagandists, printing anti-Nazi flyers and impersonating German soldiers in order to distribute them. For four years this two-woman operation successfully gave the impression of a large-scale resistance movement. They were eventually captured and sentenced to death, but were freed after the Allied liberation of the Channel Islands. Cahun's self-portraiture, rediscovered in the early 1990s, is now seen as a significant body of work, anticipating that of later artists such as Francesca Woodman and Cindy Sherman.

Open Book 92-3; Roth 62-3.

33

**[SURREALISM].** *Petite Anthologie Poétique Du Surréalisme / Introduction par Georges Hugnet.* Paris: Éditions Jeanne Bucher, 1934.  
£3,500

8vo (190 × 145 mm), pp.166, [3] index, [3] blank, 8 plates. Uncut. Fine. Publisher's wrappers, upper side printed in green, white and black; spine slightly rubbed with short tear to foot. Presentation inscription by Hugnet, signed and dated, to title-page.

First edition, presentation copy, of this early anthology of surrealist writing and artwork, given by Hugnet to Hans Bellmer. Hugnet, a poet, artist and critic, had become associated with the surrealists in the early 1930s. The anthology

contains poems and prose by André Breton, Paul Eluard, Benjamin Péret, Tristan Tzara and many others, as well as photographs of works by Giacometti, Max Ernst, Marcel Duchamp, Victor Brauner, Hans Arp, Man Ray, Picasso, Joan Miro and René Magritte. It also includes a number of parlour games for surrealist dinner parties.

Bellmer was at this time just beginning his work on erotic dolls, and Hugnet refers to them in his characterful presentation inscription: 'À mon cher ami Hans Bellmer / merveilleux marionnettiste / des poupées du destin / et du sexe entr'ouvert sur / l'océan du désir / vrai surréaliste / sans anthologie / de tout coeur / GEORGES HUGNET / 1 décembre / 1936'.

Pierre.

34

**[RALEIGH, SIR WALTER].** Some thoughts on examinations / By an Examiner. Privately printed in the Department of English at University College, London, 1936.  
£500

Pamphlet (217 × 165 mm), pp.7, [1] blank. Stapled into blue wrappers, printed in black to upper side, illustration to lower. Short closed tear to foot of all leaves and lower side of wrappers, holes enlarged around staples on pp.3-4, wrapper slightly soiled and creased.

Private printing of this rare satire on the university examination system, from the press which issued the legendarily rare *Songs for the Philologists* by Tolkien in the same year. Both works were printed by A. H. Smith of University College,

London, a philologist and colleague of Tolkien's who had a particular interest in hand-presses. The present work was originally published in 1906; we have traced only one copy of the first edition, also a private printing, now in the Bodleian Library. The text is attributed to Sir Walter Raleigh (1861-1922), Oxford's first professor of English Literature. It consists of a series of aphorisms: 'God gave faculties, and the Devil sent Examiners'; 'The Idealist took a giraffe to the cattle market. "An intelligent lot of farmers you have there," he said, when he came home; "my beast was the tallest in the place, and there was no bid for it.'" This edition, too, is exceedingly scarce: Copac cites copies in BL, UCL and Cambridge only. A fortunate survival of an idiosyncratic item, with an interesting association.

— MILLER'S HARMONY OF IRRELEVANT FACTS —

35

**MILLER, Henry.** Black Spring. Paris: The Obelisk Press, 1936.  
£7,500

8vo (190 × 145 mm), pp.[x], 11-267, [1] blank, [1] imprint, [1] blank. Uncut. Publisher's wrappers with flaps, tan, with design in reddish-brown by Maurice Kahane. Miller's presentation inscription, signed and dated, to title-page. Fine. Original wrap-around band, printed 'Cannot be bought in England and U.S.A. / A magnificent new book by the author of *Tropic of Cancer*', with Obelisk Press device, in three pieces, loosely inserted.

First edition, a stunning presentation copy, of Miller's hymn to the streets of New York, 'a harmony of irrelevant facts': 'It means accident and incident, drama, movement. It means above all *dream*.' Miller writes on the title-page, 'This is one of the books I like best – I was in a constant state of euphoria when I wrote it.' He presented this copy to George Howard, a frequent correspondent of his and of Anaïs Nin. The striking wrapper design, of a shackled man and a wheel, was by Maurice Kahane (son of the publisher Jack Kahane) who later changed his name to Girodias and founded the celebrated Olympia Press.

Moore 9; Shifreen & Jackson i item A12a.

— JOYCE FINALLY CONQUERS ENGLAND —

36

**JOYCE, James.** Ulysses. London: John Lane The Bodley Head, 1936.  
£2,500

4to (255 × 190 mm), pp.xvi, 766, [2] blank. Top edge gilt, other edges uncut. Fine. Publisher's cloth, green, with Homeric bow device in gilt to upper board, lettering in gilt to spine; head and foot of spine lightly faded otherwise fine. Dust-jacket, text in black to upper and lower sides, Homeric bow device in red to spine; creased, some short tears and some loss at head and foot of spine.

First edition printed in England, number 363 of 1000 copies. The path to English publication was as strewn with obstacles as Ulysses's own return to Ithaca. Joyce had originally wanted Faber and Faber to undertake the work, but T. S. Eliot was

unwilling to bring it out in its entirety, fearing prosecution. Joyce, for his part, strenuously resisted any suggestion of expurgation: 'it implies that I have recognised the right of any authorities... to dictate to me what and how I am to write. I never did and never will'; 'my book has a beginning, a middle, and an end. Which would you like to cut off?' Eventually, when the likelihood of prosecution appeared to have receded, Lane undertook to publish the full text, but its appearance was delayed for two years following protests by the printers. When it finally came out, Joyce remarked, 'Now the war between England and me is over, and I am the conqueror.' The present copy is effectively in its original condition and even the fragile jacket has survived well.

Slocum & Cahoon item A23.

37

**KEYNES, John Maynard.** The general theory of employment interest and money. London: Macmillan and Co., Ltd., 1936.  
£3,000

8vo (215 × 135 mm), pp.[1] blank, [1] advertisement, xii, 403, [1] blank. Publisher's cloth, blue, lettering to spine in gilt. Dust-jacket, small hole in fold of upper flap, head and foot slightly rubbed and spine tanned. A fine copy in a near-fine dust-jacket.

First edition, in outstanding condition, of Keynes's radical critique of capitalism. The writing of the work – and likewise, its reading – necessitated, in Keynes's words, 'a struggle of escape from habitual modes of thought and

expression'. Its ideas, he said, were extremely simple; 'the difficulty lies, not in the new ideas, but in escaping from the old ones, which ramify... into every corner of our minds.' Keynes argued that affluence led to increased savings, which were not converted into investments, and that this, along with decreased consumption, caused unemployment. He dissected the then-prevalent view that unemployment was remedied by wage cuts and proposed that governments, through their handling of national budgets, should regulate economic equilibrium. The work proved to be a 'bombshell' and the revolution it created remains 'one of the most remarkable episodes in the entire history of economic thought'.

Blaug 25; PMM 423.

— BOUCHER ON THE PISTE —

38

**ALLAIS, Emile; BOUCHER, Pierre, etc.** How to Ski by the French method / Emile Allais' *Technic* / Preface by Frison-Roche / Photos and Layout by Pierre Boucher / Translated from the French by Agustin R. Edwards... New York: New Directions, (1947).  
£750

Folio (300 × 240 mm), pp.112 (almost all pages illustrated), plus 9 colour plates. Original illustrated wrappers, text in red, white and black to upper side. Dust-jacket, blue, with skiing man design in white and text in white and red to upper side; slightly rubbed, upper side

chipped, several short closed tears and nicks. Discrete shop sticker to front free endpaper, gift inscription in ink to second free endpaper. A fine copy in a very good jacket.

First edition, issued simultaneously in France and the USA. *How to Ski* presents a step-by-step guide to the revolutionary new method pioneered by Allais in the 1930s. Allais's text is perfectly complemented by Boucher's design, which, in a series of photographs, delineates the relationship between the skier's body, the skis and the slope. The book has become a design classic.

No records in ABPC.

— QUITE UNFIT FOR CHILDREN —

39

**TOLKIEN, J. R. R.** *The Fellowship of the Ring; The Two Towers; The Return of the King*. London: George Allen and Unwin Ltd, 1954 [-1955]. £18,000

3 vols, 8vo (220 × 135 mm), pp.424; 352; 416; each vol. with folding map. Fine but for very occasional spotting, the maps immaculate. Top edges red. Publisher's cloth, red, gilt lettering and ring design to spines; endpapers slightly foxed. Dust-jackets, slightly rubbed at head of spines, vol. I with several short nicks and some staining to spine. Altogether remarkably clean copies of the first impressions of each volume.

First editions, first impressions, in almost unread condition, of this often-imitated but never-equalled epic. Tolkien took twelve years to complete his manuscript. 'My work has escaped from my control and I have produced a monster: an immensely long, complex, rather bitter, and rather terrifying romance, quite unfit for children (if fit for anybody).' The present copies of *The Fellowship of the Ring* and *The Two Towers* have the errors in the cerdar inscription in their first and uncorrected state. *The Return of the King* is in the state without the sagging lines on p.49.

Carpenter 213; Hammond & Anderson 82-99 item A5.

— SHAKEN —

40

**FLEMING, Ian.** *Moonraker*. London: Jonathan Cape, (1955). £3,500

8vo (190 × 125 mm), pp.256. Publisher's cloth, black, lettering in silver to upper board and spine. Dust-jacket, upper side and spine with red and yellow flame design by Kenneth Lewis; spine remarkably unfaded, short tear to upper side otherwise showing minimal wear. A fine copy in a near-fine dust-jacket.

First edition. Sir Hugo Drax cheats at cards. He also plans to destroy London with a nuclear-armed rocket, the Moonraker, but is prevented by Bond and the charming Gala Brand and ends up effectively hoist with his own petard. The third novel in the Bond series. This is the issue with the word 'shoo' uncorrected on p.10; Connolly characterized its acquisition as 'very difficult'.

Campbell 3007A1; Connolly 48; Lilly 131.

— NOT —

41

**FLEMING, Ian.** Dr. No. London: Jonathan Cape, (1958). £950

8vo (190 × 120 mm), pp.256. Publisher's cloth, black, dancing lady design to upper board, lettering in silver to spine. Dust-jacket, upper side with dancing lady design by Pat Marriott. Upper panel chipped, short nicks to head of spine at folds. A fine copy in a very good dust-jacket.

First edition. Julius No is disturbing the Spoonbills on the Caribbean island sanctuary

of Crab Keys with a flame-throwing marsh-buggy. He seeks 'the power of life and death, the power to decide, to judge, the power of absolute independence from outside authority'. More prosaically, he uses his electronic jamming station to alter the flightpaths of missiles. Bond braves a bizarre and deadly assault course while the luscious Honeychile Rider avoids being consumed by crabs; the doctor is buried alive in bird dung. The issue, 'more difficult to find', with the dancing lady on the cloth.

Campbell 6007A1; Connolly 48; Lilly 134.

— STIRRED —

42

**FLEMING, Ian.** *On Her Majesty's Secret Service*. London: Jonathan Cape, (1963). £375

8vo (190 × 120 mm), pp.288. Publisher's cloth, black, ski-track design in white to upper board, lettering in silver to spine. Dust-jacket, illustrated with hand sketching armorial device with motto, designed by Richard Chopping; rubbed at head, with short nicks to folds. A fine copy in a near-fine dust-jacket.

First edition. Bond, disguised as a genealogist, crosses swords with Blofeld, disguised as the Comte de Bleuville, who is working on a germ warfare project in the seclusion of his alpine hideaway. After narrowly escaping from an avalanche Bond marries the lovely Tracy, only for her to be assassinated in the final chapter. Uniquely among Bond books there was also a simultaneous printing of a deluxe limited edition.

Campbell 11007A1; Connolly 48; Lilly 138.

— BALDWIN'S BLUES —

43

**BALDWIN, James.** [Archive of Material from Playboy Magazine: The Uses of the Blues, The Man Child, Photographs and other items.] 1964-65. £5,000

*The Uses of the Blues: original typescript, 280 × 220 mm, 14 leaves. With numerous interlinear and marginal corrections in manuscript and several longer notes in manuscript on the versos. Stapled. [With:] One additional leaf, 160 × 220 mm, a paragraph in Baldwin's hand, to be inserted at p.12 of the typescript. [And with:] Original galley proof, 6 leaves (initial 240 × 260 mm, others 590 × 150 mm). Note in Baldwin's hand to first leaf, 'all ok'. Stapled.*

*The Man Child: photocopy of uncorrected proofs, 280 × 220 mm, 26 leaves. With some editorial notes in manuscript. Stapled.*

*James Baldwin at the Union: 2 leaves, 280 × 215 mm, taken from Isis Magazine, containing an abridged account of Baldwin's speech to the Oxford Union in 1965. [With:] Unabridged typescript of same speech, 330 × 205 mm, 6 leaves.*

*5 black-and-white photographic prints, each 255 ×*

*210 mm: 4 portraits of Baldwin in settings of urban decay, three noted as taken by 'Daran', two as used in Playboy in 1962/64; one studio portrait by Jill Krementz.*

*Various memoranda relating to the above items.*

*The Uses of the Blues* was published in *Playboy* in 1964; the present typescript has Baldwin's own additions and corrections as well as a number of proof-reader's marks. Opening his essay with an analysis of some lyrics by Bessie Smith and Billie Holiday, Baldwin explores the anguish of the blues and their place in the American Negro experience. 'The acceptance of this anguish and the expression of it, creates also a kind of joy. Now joy is a true state, it is a reality; it has nothing to do with what most people have in mind when they talk of happiness, which is not a real state and does not really exist.'

Baldwin explored the same territory in his play, *Blues for Mr Charlie*, which opened in the same year. This archive constitutes a valuable record of his literary activity during this period.

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44

**GASS, William H.** *Willie Masters' Lonesome Wife.* [Evanston, Illinois]: Northwestern University Press, 1968. £200

*8vo (250 × 155 mm), pp.[63], [1] blank, printed on a variety of different coloured paper stocks. Fine. Original illustrated wrappers, slightly thumbled, lower side chipped. Author's presentation inscription to half-title.*

First edition, a presentation copy of the paperback issue. *Willie Masters' Lonesome Wife* is one of the

highlights of American experimental fiction, both in terms of its narrative voice and its appearance. The idiosyncratic design, incorporating various styles and layouts, mirror-text, coffee cup marks and speech-bubbles, was by Lawrence Levy, using photographs by Burton Rudman, and won an American Institute of Graphic Arts 50 Books of the Year Award. Discussing this work in the *Paris Review* in 1977, Gass remarked that it was intended to show 'how close, in the end, is a cunt to a concept – we enter both with joy'. The work was simultaneously issued in a hardback edition.

45

**NERUDA, Pablo.** [Autograph manuscript poem with illustration.] £3,000

*Manuscript in Spanish, 190 × 185 mm, 1 leaf, 11 lines, green ink, autograph, signed, with a small sketch in bottom left corner. Verso blank.*

Unpublished poem of love and loss by Neruda (d.1973). The poet struggles along a road, stone by stone, through wind and dust; he is kept alive by a memory which can neither be forgotten nor embraced. The poem is illustrated by a small sketch of a man on a road, leading off to a vanishing point inside the text, and bears Neruda's bold signature.

— CASTRO PLEASES EVERYONE —

46

**CASTRO, Fidel.** *The Cuban Revolution has an unyielding position.* Cuba: Political Editions, 1972. £750

*Stapled pamphlet (175 × 110 mm), pp.75, [1] blank, [1] imprint, [3] blank. Original wrappers, grey and red with text in white. Wrappers slightly thumbled, otherwise fine. [With:] 6 Radio Habana calendars for 1975, 85 × 52 mm, each with a portrait of a revolutionary hero, accompanied by an explanatory text of 1 sheet, 325 × 205 mm. Sheet folded, calendars fine.*

On 22 December 1971, Fidel Castro appeared on Cuban radio to give an account of the capture of two vessels 'used by the Central Intelligence Agency to commit acts of piracy, land arms,

infiltrate spies and saboteurs and carry out other criminal aggressions' against Cuba. His speech is presented in full here, along with the subsequent question-and-answer session. In a succinct piece of typographical propaganda Richard Nixon's name, which occurs often, is printed with a swastika instead of an 'x' throughout. Castro argued that in capturing the two boats he was unmasking imperialism. 'Well,' says the host at the end of the programme, 'we think you've pleased everyone.' This interesting document is accompanied by six miniature 1975 calendars, distributed by Radio Habana, each one decorated with the portrait of a revolutionary hero; their achievements are summarized on a separate sheet.

47

**BURROUGHS, William S. and GYSIN, Brion.** *Le Colloque de Tanger.* Geneva: Éditions Ottezec, 1976.  
£2,000

*10 silver gelatin prints, 305 × 240 mm, by François Lagarde; 2 sheets of text, 305 × 240 mm, including a brief essay by Gérard-Georges Lemaire and a statement of limitation, signed by Burroughs, Gysin, Lemaire and Lagarde. Grey card portfolio-case, 320 × 255 mm, with text and reproduction of one of the prints to upper side, in protective glassine cover. Number 57 of 75 copies. Fine.*

First edition, signed by Burroughs, Gysin, Lemaire and Lagarde, of this photographic record of the Colloque de Tanger, a critical conference on the work of Burroughs and Gysin, held in Geneva from 24 to 28 September 1975. The ten prints show Burroughs and Gysin at the conference or outside in Geneva, as well as scenes from a performance by Plan K entitled 'The Penny Arcade Peep Show'. Lemaire calls Burroughs and Gysin 'the new reformers' and Lagarde photographs them standing under a statue of Martin Luther.

*Miles 17; Shoaf 64 item 2.*

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48

**SAMS, Gideon.** *The Punk.* London: Polytantric Press, [1977].  
£100

*8vo (205 × 142 mm), pp.62, [2] blank. Publisher's wrappers, deep yellow and black, illustrated, with safety-pin through upper side as issued. Fine.*

First edition. Sams was only 15 when he published this short novel: a gritty chronicle of the gang war between Teds and Punks, laced with music and sex, narrated with simple eloquence. The Clash and the Pistols both put in appearances and the portrait of Adolph on the front cover is pierced with a safety pin.

49

**MARCOS, Imelda; MARAMAG, Ileana.** *The Ideas of Imelda Romualdez Marcos.* (Manila: National Media Production Center, 1978.)  
£350

*2 vols, 4to (227 × 165 mm), pp.[xiv], 283, [1] blank; [xii], 329, [1] blank. Photographic portrait of Imelda Marcos at start of each vol. Publisher's cloth, green, lettering in gilt to upper board and spine, green endpapers. Dust-jackets, lettering and border decoration in green. Bookplates of HRH Princess Margaret to front pastedown of each vol. Negligible soiling to jackets otherwise fine.*

First edition, from the library of Princess Margaret, of this collection of speeches given by Imelda Marcos in her capacity as First Lady of the Philippines. The author meditates on a rich variety of topics 'from art, architecture, law, education and humanism to the role of women, health, the population crisis, medicine, spiritual and mental pollution, culture, history and many major contemporary issues'. The first 17 speeches

had previously been published in a slim volume issued in 1973; over a hundred more were added to the present work.

As the opening piece attests, President Marcos and his wife had undertaken their roles 'without any claim for distinction, no expectancy of reward, nor any hope of ultimate recognition'. Such recognition was belatedly granted in 1986, however, when the four-day EDSA revolution removed the Marcos family from their twenty-year position. Prior to this event, the author had copious opportunity to develop her favourite themes of the compassionate society and the role that art, love, justice etc. should play in it. She was, as she herself realized, uniquely well-placed to meditate upon such issues: as she candidly pointed out, 'Often, God in His wisdom grants unto one the unusual grace of position or sensitivity that opens one's eyes to the world of the suffering. Thus from my position as First Lady, I see more suffering than most.'

50

**BLAIR, Tony.** *The Will to Win.* [Signed copy of Mr Blair's first speech as Prime Minister, delivered in June 1997].  
£4,000 or near offer

*Computer printout on loose sheets, 295 × 210 mm, 48 leaves, printed on one side; signature to first leaf. [With:] Letter from Assistant Private Secretary, dated 10 Feb. 2004. In soft plastic clip-file binder. Fine.*

'There will be no forgotten people in the Britain I want to build,' said the new Prime Minister, perhaps because he had already decided that everyone should be individually identified and numbered. Mr Blair's first speech promised to 'act in a new way' to tackle 'the dead weight of low expectations, the crushing belief that things cannot get better... The best thing any government can offer is hope, and that is what I bring today.' A poignant reminder of Cool Britannia, signed by its progenitor.

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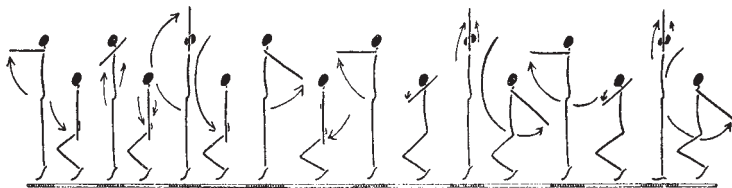
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