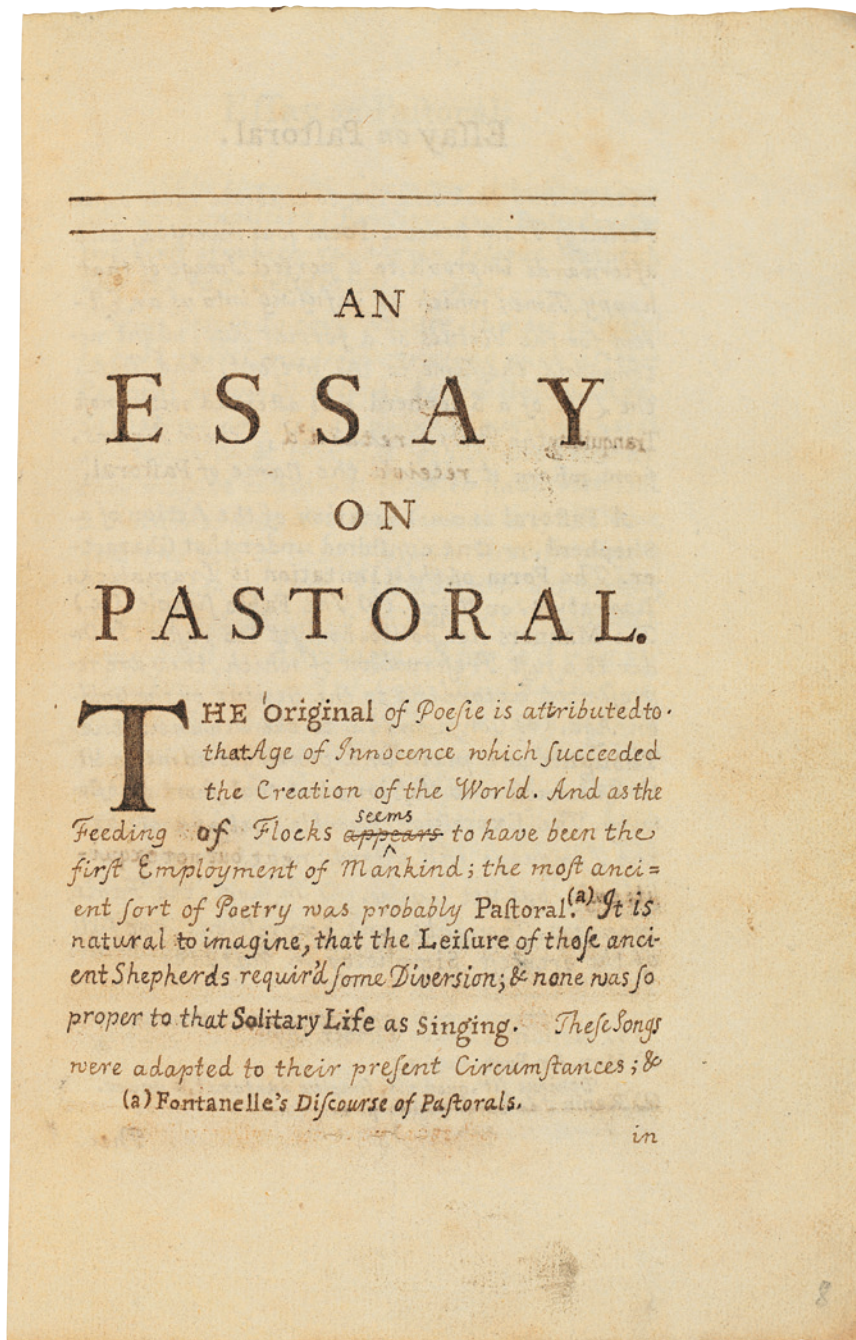


SELECTIONS FROM THE DAVIDSON COLLECTION:
IMPORTANT ENGLISH AND AMERICAN LITERATURE
AND HISTORICAL AMERICANA

New York

Tuesday 8 December 2015



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**SELECTIONS FROM THE DAVIDSON COLLECTION:
IMPORTANT ENGLISH AND AMERICAN LITERATURE
AND HISTORICAL AMERICANA
TUESDAY 8 DECEMBER 2015**

AUCTION

Tuesday 8 December 2015
at 10.00 am

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Monday	30 November	10am-5pm
Tuesday	1 December	10am-5pm
Wednesday	2 December	10am-5pm
Thursday	3 December	10am-5pm
Friday	4 December	10am-5pm
Saturday	5 December	10am-5pm
Sunday	6 December	1pm-5pm
Monday	7 December	10am-1pm

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **JAY-12435**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.
[40]

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Front cover: Lot 108
Back cover: Lot 242

CHRISTIE'S



Shuter, Scupperd Sc.

*Captain Lemuel Gulliver, of
Redriff Aetat. suæ 58.*

TRAVELS
INTO SEVERAL
Remote NATIONS
OF THE
WORLD.

In FOUR PARTS.

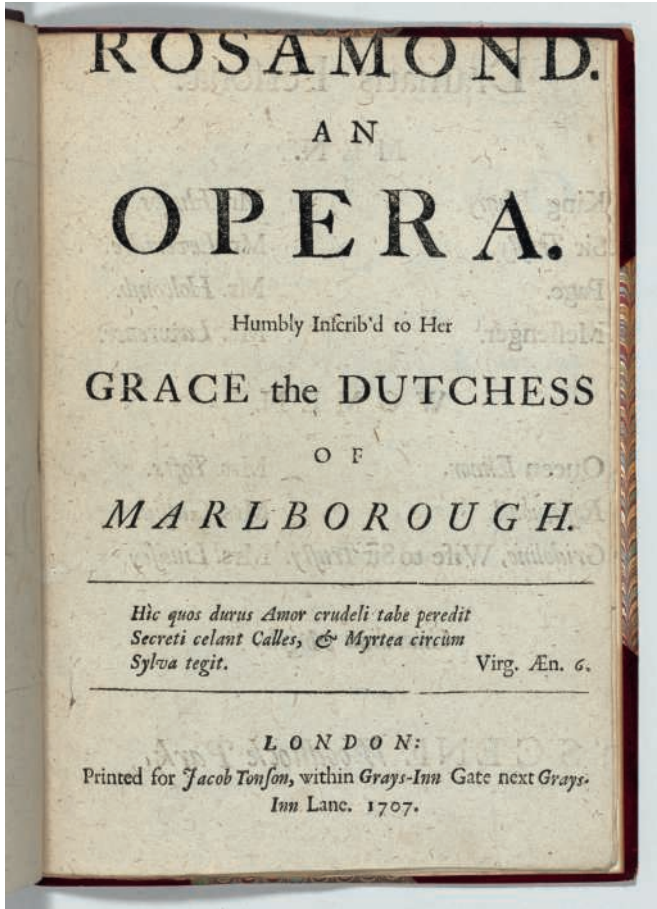
By *LEMUEL GULLIVER*,
First a SURGEON, and then a CAP-
TAIN of several SHIPS.

VOL. I.

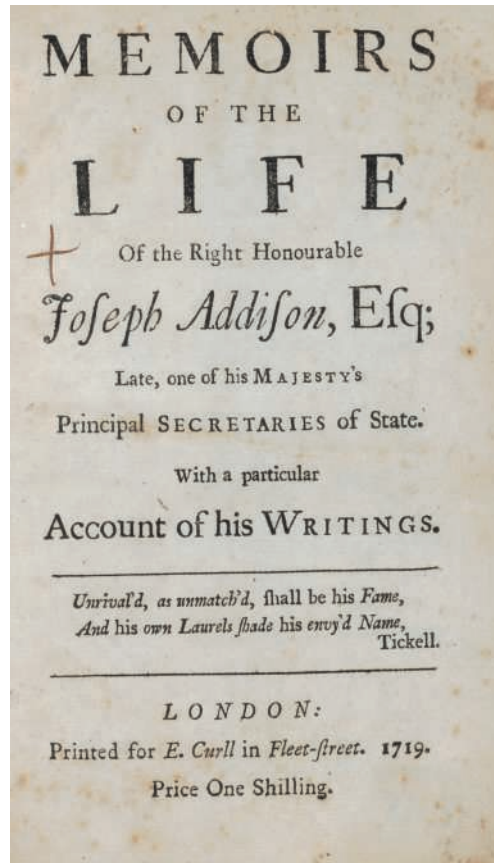
LONDON:

Printed for BENJ. MOTTE, at the
Middle Temple-Gate in Fleet-street.
MDCCLXXVI.

ENGLISH LITERATURE
(LOTS 1-216)



1



2

1
[ADDISON, Joseph (1672-1719). *Rosamond. An Opera. Humbly Insc'ib'd to Her Grace the Dutchesse of Marlborough.* London: for Jacob Tonson, 1707.

4° (203 x 144 mm). Half-title. (Title and some headlines shaved, some browning.) Late 19th-century red half morocco by Riviere & Son (upper cover skillfully reattached). *Provenance:* Henry Huth (1815-1878) English banker and bibliophile (bookplate on paste-down, his sale Sotheby's London, 15 November 1911, lot 33); Mortimer L. Schiff (1877-1931) American banker and bibliophile (bookplate on pastedown).

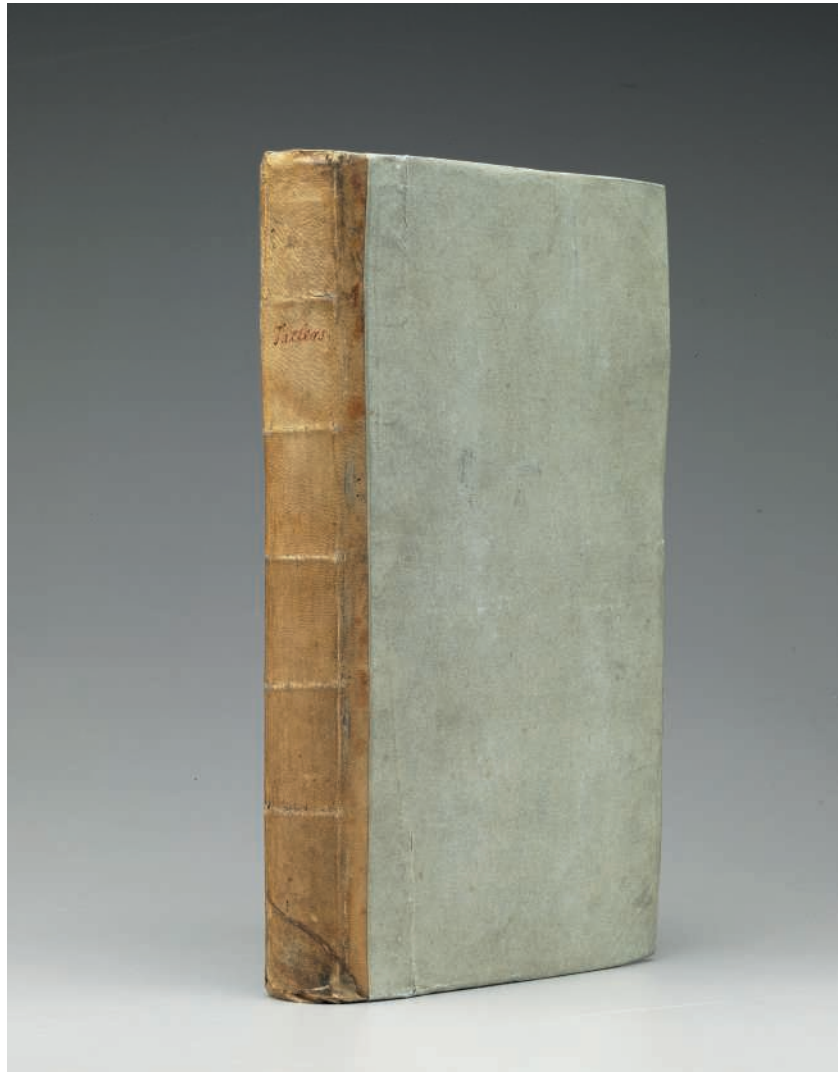
FIRST EDITION, THE HUTH COPY, of Addison's only opera. The libretto was set by Thomas Clayton, who had found success with his *Arsinoë*, and the opera is based on the legend of Rosamond Clifford, the mistress of Henry II. RARE: according to *American Book Prices Current*, no copies of this work have appeared at auction in the last 35 years.

\$800-1,200

2
ADDISON, Joseph (1672-1719). *Remarks on Several Parts of Italy . In the Years 1701, 1702, 1703.* London: for Jacob Tonson, 1705. 8° (191 x 115mm). Half-title, title printed within a border, engraved headpieces and vignettes. Contemporary paneled sprinkled calf, edges sprinkled. FIRST EDITION. ESTC T74575. - [JACOB, Giles?]. *Memoirs of the Life Of the Right Honourable Joseph Addison, Esq.* London: for E. Curll, 1719. 8° (182 x 110mm). Woodcut head-pieces and tail-pieces. 19th-century quarter calf, marbled boards (hinge broken). FIRST EDITION, presumably by Jacob (signed "G.J." on the dedication leaf). ESTC T39154.

(2)

\$400-600



3

[ADDISON, Joseph (1672-1719) and Sir Richard STEELE (1672-1729)]. [*The Tatler*]. *The Lucubrations of Isaac Bickerstaff Esq.* London: sold by John Morpheu, 1710-1711.

2 volumes in one, 2° (375 x 225 mm). Title-page and index for each volume. (Some light staining or browning, a stain on no. 222 slightly affecting a few letters). Original vellum-backed boards, uncut (spine ends repaired, boards recovered [according to the Houghton catalogue]); blue quarter morocco slipcase. *Provenance*: Thomas Neale (contemporary inscription on flyleaf); Ward E. Terry (morocco bookplate, his sale, Anderson Galleries, 5 December 1935, lot 382); Arthur A. Houghton, Jr. (morocco bookplate, his sale, Christie's London, 12 June 1980, lot 480).

A COMPLETE SET OF THE ORIGINAL 271 NUMBERS

ORIGINAL FOLIO ISSUES, UNCUT complete with two title-pages, indices, and dedication and preface leaves (282 leaves total). *The Tatler* was published three times per week from 12 April 1709-2 January 1710/11. Though the numbers began to appear in 1709, the printer, John Nutt, didn't register the copyright until 2 May 1710. Steele planned, edited, and chiefly executed the work, but it also contains important contributions by Addison, who, contributing from Ireland, wrote more than 40 of the essays. Dr. Herbert Davis credits Swift with contributing either letters or "hints" to numbers 21, 31, 67, 68, 248, and 249, and George Atherton Aitken attributes letters in 9 other numbers to Swift as well. Grolier *English* 39; Rothschild 1948. ESTC P1919.

\$5,000-7,000

The SPECTATOR.

*Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat.* Hor.

To be Continued every Day.

Thursday, March 1. 1711.

I have observed, that a Reader seldom peruses a Book with Pleasure till he knows whether the Writer of it be a black or a fair Man, of a mild or choleric Disposition, Married or a Bachelor, with other Particulars of the like nature, that conduce very much to the right Understanding of an Author. To gratify this Curiosity, which is so natural to a Reader, I design this Paper, and my next, as Prefatory Discourses to my following Writings, and shall give some Account in them of the several Persons that are engaged in this Work. As the chief Trouble of Compiling, Digesting and Correcting will fall to my Share, I must do my self the Justice to open the Work with my own History.

I was born to a small Hereditary Estate, which I find, by the Writings of the Family, was bounded by the same Hedges and Ditches in *William the Conqueror's* Time that it is at present, and has been delivered down from Father to Son whole and entire, without the Loss or Acquisition of a single Field or Meadow, during the Space of six hundred Years. There goes a Story in the Family, that when my Mother was gone with Child of me about three Months, the dream that she was brought to Bed of a Judge: Whether this might proceed from a Law-Suit which was then depending in the Family, or my Father's being a Justice of the Peace, I cannot determine; for I am not so vain as to think it prepos'd my Dignity that I should arrive at in my future Life, though that was the Interpretation which the Neighbourhood put upon it. The Gravity of my Behaviour at my very first Appearance in the World, and all the Time that I suck'd, seem'd to favour my Mother's Dream; For, as she has often told me, I threw away my Rattle before I was two Months old, and would not make use of my Cribb till they had taken away the Rails from it.

As for the rest of my Infancy, there being nothing in it remarkable, I shall pass it over in Silence. I find, that, during my Nourish, I had the Reputation of a very fullen Youth; but was always a Favourite of my School-Master, who us'd to say, that my Parts were solid and would soon swell. I had not been long at the University, before I di-

tinguished my self by a most profound Silence: For during the Space of eight Years, excepting in the publick Exercises of the College, I scarce utter'd the Quantity of an hundred Words; and indeed do not remember that I ever spoke three Sentences together in my whole Life. Whilst I was in this Learned Body I applied my self with so much Diligence to my Studies, that there us'd very few celebrated Books, either in the Learned or the Modern Tongues, which I am not acquainted with.

Upon the Death of my Father I was refus'd to travel into Foreign Countries, and therefore left the University, with the Character of an odd unaccountable Fellow, that had a great deal of Learning, if I would but show it. An insatiable Thirst after Knowledge carried me into all the Countries of *Europe*, where there was any thing new or strange to be seen; nay, to such a Degree was my Curiosity rais'd, that having read the Controversies of some great Men concerning the Antiquities of *Egypt*, I made a Voyage to *Grand Cairo*, on purpose to take the Measure of a Pyramid; and as soon as I had set my self right in that Particular, returned to my Native Country with great Satisfaction.

I have pass'd my later Years in this City, where I am frequently seen in most publick Places, tho' there are not above half a dozen of my select Friends that know me; of whom my next Paper shall give a more particular Account. There is no Place of Publick Resort, wherein I do not often make my Appearance; sometimes I am seen thrashing my Head into a Round of Politicians at *White's*, and listening with great Attention to the Narratives that are made in some little Circular Audiences. Sometimes I snook a Pipe at *Child's*; and whilst I seem attentive to nothing but the *Post-Man*, over-hear the Conversation of every Table in the Room. I appear on *Sunday* Nights at *St. James's* Coffee-House, and sometimes join the little Committee of Politicks in the Inner-Room, as one who comes there to hear and improve. My Face is likewise very well known at the *Green*, the *Cocoa-Tree*, and in the Theatre both of *Dorset-Lane*, and the *Hay-Market*. I have been taken for a Merchant

4

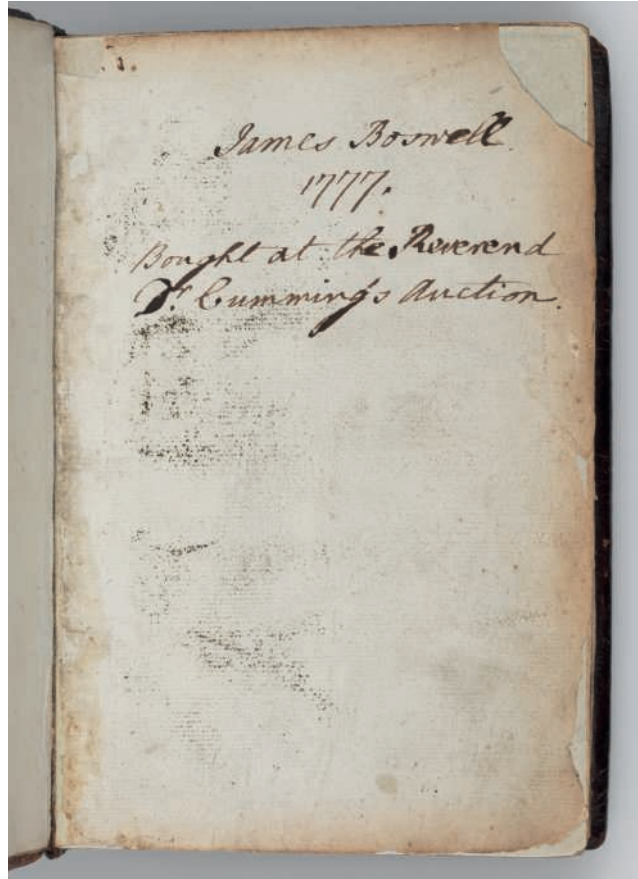
[ADDISON, Joseph (1672-1719) and Sir Richard STEELE (1672-1729)]. *The Spectator*. London: for Sam Buckley, 1 March 1711-6 December 1712.

2° (312 x 199 mm). A number of leaves with original tax stamps. (Some browning and staining, a few shoulder notes shaved close, a few numbers misnumbered.) Contemporary Cambridge-paneled calf, spine gilt with red morocco lettering-piece gilt (rebacked preserving original spine and recormered, some light wear); cloth slipcase. *Provenance*: "A.R." (early initials on flyleaf); Jerome Kern (bookplate; his sale, Anderson Galleries, 7 January 1929, lot 8); Sylvain S. Brunschwig (morocco monogrammed bookplate; his sale Parke Bernet, 9 April 1951, lot 1); sold Rosenbach Collection (description laid in dated May 1964 in pencil).

A COMPLETE SET OF THE ORIGINAL 555 NUMBERS

ORIGINAL FOLIO ISSUES. A few numbers bound out of order. By the end of *The Tatler's* run in January of 1711, it was identified as a Whig publication at a time when the Whigs political strength was in decline and the Tories were gaining power. Steele was no longer working for *The Gazette*, and Addison was a Whig out of office; the two took their time to plan *The Spectator*, developing a non-partisan stance for the periodical. It appeared 6 days per week, with both Addison (signing as "Clio") and Steele (signing as "T." or "R.") providing articles. They are also believed to have solicited contributions from Pope, Budgell, Hughes, Parnell, and Tickell. Grolier *English* 40; Rothschild 3. ESTC P1724.

\$8,000-12,000



6

5

[BEARDSLEY, Aubrey (1872-1898)]. Two works by Beardsley, comprising: *The Story of Venus and Tannhauser A Romantic Novel by Aubrey Beardsley*. London: For Private Circulation, 1907. Typescript on rectos only. Contemporary blue cloth. – *Under the Hill and Other Essays in Prose and Verse by Aubrey Beardsley with illustrations*. London and New York: John Lane, 1904. Numerous illustrations. Original gilt-stamped green cloth. – Together 2 works in 2 volumes, condition generally fine.

(2)

\$700-1,000

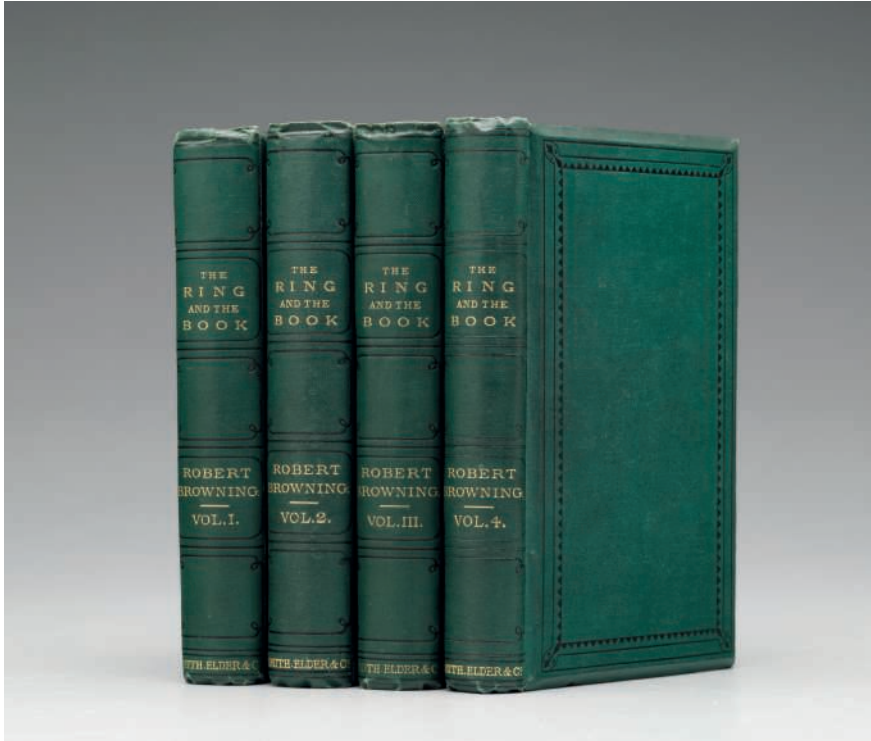
6

[BOSWELL, James (1740-1795)] — WALTON, Izaak (1593-1683). *The Life of Dr. Sanderson, late Bishop of Lincoln*. London: Printed for Richard Marriott, 1678.

8° (x, A4, a-o8, X, A-S8, T4). Endpapers renewed. Engraved frontispiece (closed tear on title-page repaired). 18th century calf-covered boards (rubbed, rebaced preserving original spine). *Provenance*: James Boswell (his signed note on front fly-leaf).

FIRST EDITION, BOSWELL'S COPY. His signed 1777 note on the front fly-leaf explains: "Bought at the Reverend Dr. Cumming's Auction." The biographical portion of the work is followed by various letters and five of Sanderson's tracts. Wing W667.

\$2,000-3,000



8

7

[BOSWELL, James (1740-1795)] — POPE, Walter. *The Life of the Right Reverend Father in God Seth, Lord Salisbury, and Chancellor of the Most Noble Order of the Garter*. London: Printed for William Keblewhite, 1697.

8°, endpapers restored. Publisher's advertisements, with errata slip, pp.194-195. Eighteenth-century mottled calf (upper cover detached and present). *Provenance*: White Kennett (1660-1728), Bishop of Peterborough (his bookplate, signature at foot of title-page, and marginalia); James Boswell (his signature preserved from original endpapers and pasted atop Kennett's bookplate on front pastedown).

FIRST EDITION AND BOSWELL'S COPY of this biography of Seth Ward (1617-1689), who was Savilian Professor of Astronomy at Oxford. He challenged the ideas of Kepler and disputed Hobbes's political philosophy as expressed in the latter's *Leviathan*. Kennett's note on rear flyleaf relates an anecdote about Ward from his Oxford days, in which the professor was "so intent in his study upon some mathematical problem that he was perfectly absorbed in it and continued in a deep hunting meditation for two days together taking no refreshment but an egg which his servant pour'd down w'out his perceiving of it. And from this sketch of his brain the Relator imputed the disorder in his head that came afterward upon him." Wing P2911.

\$2,000-3,000

8

BROWNING, Robert (1812-1889). *The Ring and the Book*. London: Smith, Elder & Co., 1868.

8° (172 x 106 mm). Original publisher's green cloth over beveled boards, gilt-lettered on spines (corners just bumped); green morocco slipcase. *Provenance*: Arthur A. Houghton, Jr. (morocco bookplate, his sale, Christie's London, 13 June 1979, lot 84).

FIRST EDITION, FIRST ISSUE, THE HOUGHTON COPY, with vol. I and III lettered in roman numerals and 2 and 4 in Arabic numerals on the spine (see Carter *Binding Variants*, p.99). Browning's masterful psychological epic, containing 21,000 lines of blank verse, *The Ring and the Book* is the most extensive exploration of Browning's use of the dramatic monologue. Barnes/Texas RB19; Broughton A73; Sterling 89; Tinker 425; Wise *Browning*, p.27-28.

\$1,500-2,500

Guidwife, C vo 2 fo 270 m
 I mind it weel in early date
 When I was beardless young an' blate,
 An' first could thrack the barn;
 Or haud a yokin o' the plough,
 An' tho' forfoughten fair enough,
 Yet unco proud to learn:
 When I sist among the yellow corn
 A man I reckon'd was,
 And wi' the lave ilk merry morn
 Could rank my rig an' lapp,
 Still shearing and clearing
 The tithes flooked saw,
 The clivers an' hairers
 Shearing the day awa'.

E'en then, a wif, I mind its pow'r,
 A wif that to my fateft hour
 Shall strongly heave my breast
 That I for foot, and Scotland's sake
 Some usefu' plan or beak could make,
 Or find a sang at least.
 The rough but thrifful spreading wide
 Among the bearded bear
 I turn'd the weed-clips aside
 An' spat the symbol dead:
 No nation, no flation
 My enygl'es could saif,
 A Scot still but blot still,
 I kneid nae higher fraif.

9

BURNS, Robert (1759-1799). Autograph manuscript, verses in response to his the verses to "The Guidwife of Wauchope-House, to Robert Burns, the Ayrshire Bard," (Kinsley 147A), this response headed "Guidwife" (Kinsley 147B). Comprising 56 lines (of 70) in four stanzas (without the 5th and final stanza). 2 pages on one folio sheet (12 1/2 x 7 3/4 mm.), paper with an indistinct watermark. Traces of mounting and minor marginal defects.

An early lyric; the first 38 lines in general correspond to those in Kinsley's standard edition, but the latter 19 lines differ in many readings. Opposite the first lines an unknown hand has written "C vo 2 fo 270m.; the same hand has written "Poem 1 XX on his early days. Copied by W.C.C." Printed in *Poems*, 1787. Kinsley 147B.

But fill the elements o' fang
 In formless jumble, right an' wrang,
 That float in my brain
 Till on that Harpste I said before,
 My Partner in the merry core
 She sou'd the forming strain:
 I see her yet the some quean
 That lighted up my jingle,
 Her witching smile, her halcyon
 That gart my heart-string's tangle:
 I find, inspired
 At ev'ry kindly keek,
 But bawling and dashing
 I feared ay to speak.
 God bless the best, ilk guid chiel prays,
 The happy nights an' merry days
 When them an' us in common
 The zest o' joy, the bahn o' woe,
 The faul o' life, the heav'n below,
 Is rapture-giving woman!
 Ye furly Sumphe who hate the Name
 Be mindfu' o' your mither;
 She, honest woman! may think shame
 That ye're connected with her.
 What duty, like a deaconess
 The heart o' Man can move
 What pleasure, what treasure!
 A baner lassie's love!

Copied by W. W. G.
 On the early copy
 XX
 II

The poem was written as a reply to a rhyming epistle by Elizabeth Scott (b.1729), wife of Walter Scott of Wauchope. Burns recorded his visit to her on 10 May 1787 in his journal: "Wauchope – Mr. Scott exactly the figure and face commonly given to Sancho Panza—very shrewd in his farming matters, and not unfrequently stumbles on what may be called a strong thing rather than a good thing. Mrs. Scott all the sense, taste, intrepidity of face, and both critical decision which usually distinguish female authors. She died in February 1789 and a selection of her verse was published in 1801 under the title *Alonzo and Cord*. (See *The Poetry of Robert Burns*, ed. W.E. Henley and T.F. Henderson, Edinburgh, 1901, vol II, p.364-5). Christie's is grateful for assistance of Dr. Iain Gordon Brown in the cataloguing of this and the following lot.

\$15,000–20,000

10

BURNS, Robert (1759-1799). Autograph verse, "Queen Mary's Lament" [The Lament of Mary Queen of Scots on the Approach of Spring"] comprising seven stanzas of eight lines each. [1790?]. The first stanza reading "Now nature her mantle green / on every blooming tree, / And spreads her sheets o' daisies white / Out o'er the grassy lea..." 4 pages (9 7/8 x 7 7/8 in.), several tears along folds, most discretely mended with no losses to text. A fair copy by Burns, with one correction in line five of stanza three.

In his lyric, Burns explores the historic life of the tragic Mary, Queen of Scots, contrasting her harsh captivity with the freedom and beauty of Scotland's spring flora and fauna. She recalls having once been happy as Queen of France but is now imprisoned by Elizabeth I of England. She expresses her hope that her son (later James VI & I) will fare better than she has and wishes to die before another spring begins. The original version of this poem was sent to Burns's friend Mrs Dunlop, whom he had planned to visit in Ayrshire on 17 June in 1790. When writing to inform her, he enclosed this ballad, written that day: "You know and with me pity the amiable but unfortunate Mary Queen of Scots; to you and your young ladies I particularly dedicate the following stanzas." In a 28 February 1791 letter to Dr. John Moore, friend of Mrs. Dunlop from whom he was introduced to the poet, Burns wrote "The Ballad of Queen Mary was begun while I was busy with *Percy's Reliques of English Poetry*" (*The Prose Works of Robert Burns*, Newcastle Upon Tyne, 1819, p.203).

\$20,000-30,000

Queen Mary's Lament

Now hawks hangs her mantle green
On every blooming tree,
And spreads her sheets o' daisies white
Cut o'er the grassy lee;
Now Phoebus cheers the crystal streams
And glads the azure skies,
But nought can glad the careless wight
That fast on distance lies.

Now larks wake the merry morn,
Hoop on dewy wing;
The Mistle in his noon-tide bowers,
Makes woodland echoes ring:
The mavis mild w' many a note
Sings drowsy day to rest;
In love & freedom they rejoice,
Th' care not thralld' o' distress.

Now blooms the lily by the bank,
The primrose down the brae;
The hawthorn's budding in the glen,
And milk-white is the sea:

The meanest hind in Scotland
May see this wreck among,
O'er the Queen of a Holland,
Mau'n lie in prison strong.

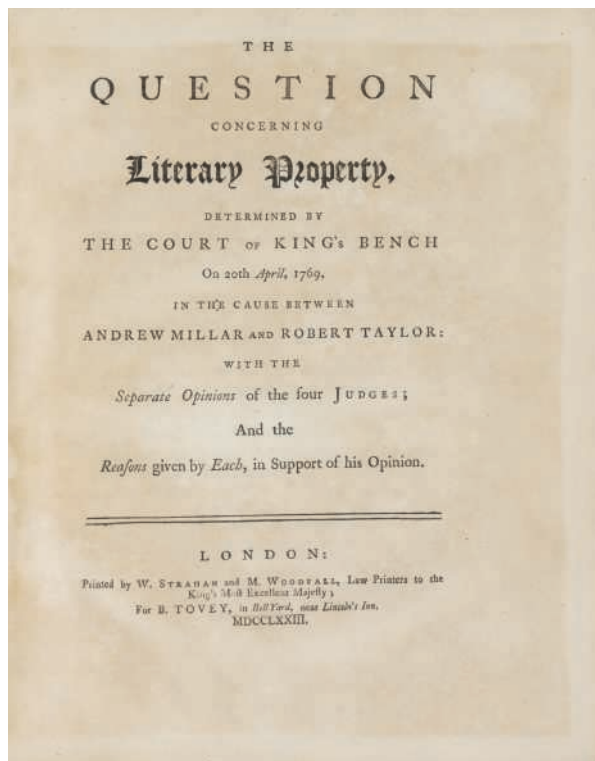
I was the Queen o' bonny France
Where happy I have been,
Th' lightly sleep on the morn,
To slily lay down at e'en;
And I'm the sovereign o' Scotland,
And many a traitor there;
Yet here I lie in foreign hands
And never-ending care.

But as for thee, thou false woman,
My sister & my foe,
Egim vengeance yet shall whet a sword
That thro' thy soul shall gae!
The weeping blood in woman's breast
Thou never known to thee,
Nor th' balm that drape on wounds of woe
Thou woman's pitying e.

My son, my son, may kinder care
Upon thy fortune shine;

And may those pleasures gild thy reign
That ne'er would blink on mine!
Get keep thee free thy Mother's face,
O' twin thair hearts to thee;
And where thou meet'st thy Mother's friend,
Remember him for me!

O, soon to me may summer come
The mair light up the morn!
The maid to me the autumn winds
Have o'er the yellow corn!
And in the narrow house of death
Let winter sound me sad,
And the next flowers that deck the spring,
Bloom o'er my peaceful grave!



11

[BURROW, James]. *The Question Concerning Literary Property determined by the Court of King's Bench on 20th April 1769 in the Cause between Andrew Millar and Robert Taylor: with the Separate Opinions of the Four Judges*. London: B. Tovey, 1773.

4° (261 x 228 mm). (Some toning to title.) 20th-century brown cloth.

THE FOUNDATION CASE FOR MODERN COPYRIGHT LAW

FIRST EDITION. The origins of Millar (1769) lay in the decision of the Scottish bookseller Alexander Donaldson to open a shop in London. At issue was the broader threat that Scottish reprints posed to the London book trade. When Donaldson published *Some Thoughts on the State of Literary Property in 1764*, he included the following advertisement: "This is to give notice, that Alex. Donaldson, from Edinburgh has now opened a shop for cheap books, two doors east from Norfolk-street, in the Strand, where they are sold from thirty to fifty per cent. under the usual London prices." (R. Deazley (2008) 'Commentary on Millar v. Taylor (1769)', in *Primary Sources on Copyright (1450-1900)*, eds L. Bently & M. Kretschmer, www.copyrighthistory.org.) This was the first case to take action to clarify certain points of the Statute of Anne, also known as the Copyright Act 1709, the first statute to provide for copy right regulated by the government and courts, rather than by private parties. RARE: only three copies have appeared on the market in at least the last thirty-five years.

\$2,000-3,000

12

CHURCHILL, Sarah Jennings (1660-1744). A group of 5 works in 5 volumes by or relating to Sarah Churchill, duchess of Marlborough, comprising:

An Account of the Conduct of the Dowager Duchess of Marlborough, from her first coming to Court, To the Year 1710. In a Letter from Herself to My Lord. London: James Bettenham for George Hawkins, 1742. 8° (197 x 117 mm). Contemporary calf. *Provenance*: Westport House (bookplate). An initial draft was prepared in 1711, but was suppressed. Nathaniel Hooke helped her on the final version. It provoked various replies. ESTC T18862.

[With:]

An Account of the Conduct of the Dowager Duchess of Marlborough, from her first coming to Court, To the Year 1710. In a Letter from Herself to My Lord. London: James Bettenham for George Hawkins, 1742. 8° (193 x 117 mm). Contemporary mottled calf. *Provenance*: Edward Bouverie, Delafore Abbey (ownership inscription); armorial bookplate on pastedown. Another edition. ESTC N16615 (variant 2).

[With:]

[Anonymous]. *Remarks upon the Account of the Conduct of a Certain Dutchess. In a Letter from a Member of the last Parliament In the Reign of Queen Anne. To a Young Nobleman*. London: for T. Cooper, 1742. 8° (194 x 120 mm). Modern paper-covered boards. FIRST EDITION. A response to *An Account of the Conduct...* (see previous items). ESTC T46880.

[With:]

A true copy of the last will and testament of her grace Sarah, late Duchess Dowager of Marlborough: With the Codicil thereto annexed. London: for M. Cooper, 1744. 8° (192 x 120 mm). Modern paper-covered boards. ESTC T51849 (this copy with the date on the title), and T51848 (this copy with the fleur de lis within foliage on p.94).

[With:]

The Opinions of Sarah Duchess-Dowager of Marlborough. Published from original mss. [Edinburgh]: N.p., 1788. 8° (166 x 104 mm). Half-title. UNBOUND GATHERINGS, UN CUT, UNOPENED. FIRST EDITION. ESTC T43296.

\$2,000-3,000

SAMUEL TAYLOR COLERIDGE (1772-1834)

(LOTS 13-48)



Portrait of Coleridge by Sir Thomas Phillips (1770-1845), sold Christie's London, 30 November 2001.

The Davidson collection of Coleridge texts is outstanding in both quality and range. Samuel Taylor Coleridge was not only a poet but also a playwright, translator, and prolific writer on literary, philosophical, religious and political topics. All these fields are richly represented here. Nearly all of Coleridge's writing is now collected in the Bollingen edition, yet this collection boasts fresh manuscript material, including a late letter to Charles Lamb with an unpublished postscript. To anyone inclined to lend out their books, Lamb advised: 'let it be to such a one as STC, who will return them [enriched,] tripling their value'. Coleridge delighted in writing notes in friends' copies of his own books: a wonderful example here is Sophia Raby Gillman's long-lost copy of Coleridge's *Aids to Reflection*, an item of great importance to scholarship. He directs Sophia to a couple of pages in which 'will be found my Creed as a Christian digested in Seven Articles.' Other lots feature Coleridge's handwritten revisions to his own poems; and there are copies of books owned by Coleridge, one delicious highlight being the edition of Rabelais that Coleridge annotated in preparation for his lecture on wit and humour in 1818. There is an opportunity to acquire a rare first edition of Coleridge's early, politically radical newspaper, *The Watchman*, many copies of which – as he ruefully recounted – were recycled as firewood. Also from the mid-1790s is a very scarce, uncut copy of *The Plot Discovered; or An Address to the People, Against Ministerial Treason*, the format of which reveals much about the fast-changing political scene when Pitt's 'gagging acts' curbed free speech. By 1809, when Coleridge embarked on *The Friend*, another precarious self-published periodical, he had ceased to believe in the efficacy of addressing 'the people', preferring instead a more foundational approach to the principles of morality and legislation. The complete set of *The Friend* is an especially desirable lot. Early editions of Coleridge's tragedy, *Remorse*, and his translation of Schiller's *The Piccolomini*, represent major aspects of Coleridge's work that are generally lesser-known today. Lovers of Coleridge's poetry will be thrilled: perhaps the most remarkable item of all is Coleridge's extensively annotated copy of his 1817 collection *Sibylline Leaves* in its exceptional binding and containing, in addition to much else, Coleridge's handwritten revisions to his poetic masterpiece, *The Rime of the Ancient Mariner*.

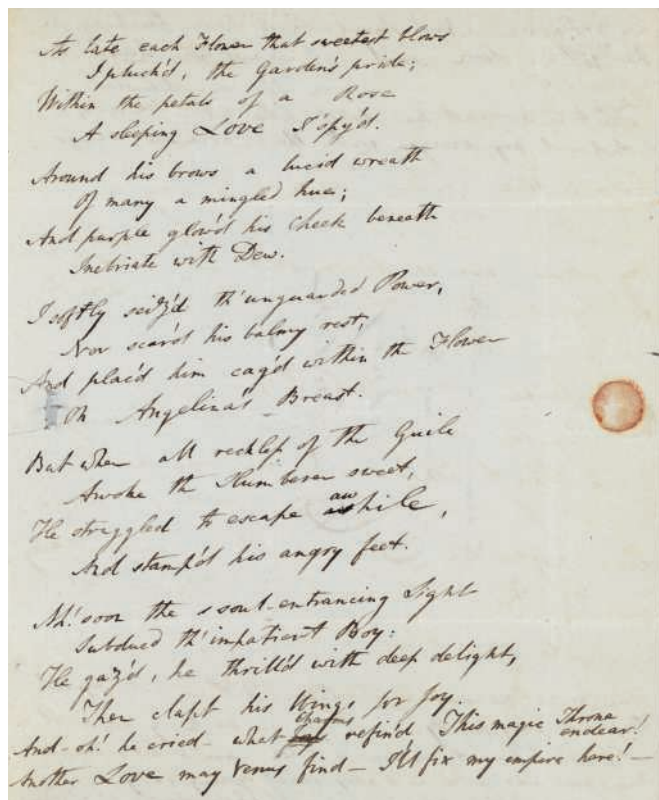
– James Vigus, Senior Lecturer in Romanticism, School of English and Drama, Queen Mary University of London

COLERIDGE, Samuel Taylor. Autograph letter signed ("S.T. Coleridge") incorporating a poem on the presentation of a moss rose to a lady, to his brother "the reverend G[eorge] Coleridge/, — Newcome's Esq/Hackney/ London," postmarked Exeter, 28 June [17]93. 4 pages on a bifolium, 4to, small marginal circular tear just touching one letter. Provenance: British Rail Pension Fund (sold Sotheby's London, 27 September 1988, lot 116).

A LENGTHY LETTER BY COLERIDGE TO HIS BROTHER, INCLUDING A SIX-STANZA POEM

Coleridge writes to his brother and gives an account of a recent drinking bout: "... Monday afternoon Ned Tatum & myself sat from four till ten drinking — and then arose as cool as three undressed Cucumbers. Edward and I—and—(o! the wonders of this Life) disputed with great coolness & forbearance the whole time—we neither of us were *convinced*—tho' now & then Ned was *convicted*—Tatum Umpire sat, and by decision embroiled the fray..."

Coleridge shares news of a recent visit to their mother and tells that he is to have dinner with their half-sister and her husband. Following his news is a transcription of "an ode or song or what you please to call it... of the namby pamby Genus" which was written on his presenting a moss rose to a lady ("Dick Hart asked her if she was not afraid to put it in her bosom, as perhaps there might be Love in it...")



As late each Flower that sweetest blows
I pluck'd, the Garden's pride;
Within the petals of a Rose
A sleeping Love I spy'd.
Around his brows a lucid wreath
Of many a mingled hue;
And purple glow's his Cheek beneath
Inebriate with Dew.
I softly seiz'd th'unguarded Power,
Now scar'd his balmy rest,
And plac'd him cag'd within the Flower
On Angelina's Breast.
But when all reckless of the Guile
Awoke the Slumberer sweet,
He struggled to escape awhile
And stamp'd his angry feet.
Ah! soon the soul-entrancing Sight
Subdued th'impatient Boy:
He gaz'd, he thrill'd with deep delight,
Then clapt his Wings of Joy.
And—oh! He cried—what Charms refin'd This Magic Throne endear!
Another Love may Venus find—I'll fix my empire here!

Coleridge then tells that during the dispute with Ned, thinking he had depressed Coleridge, said "ah Sam! You blush," to which Coleridge replied: "Ten thousand Blushe / Flutter round me drest like little Loves, / And veil my visage with their crimson wings."

Griggs records this as only the twenty-ninth letter by Coleridge, and took the text from a transcript in the possession of the Coleridge family. His dating of the letter to July is inaccurate as evidence in the "JU", or standard postal abbreviation for June, in the postmark. The redating of the letter indicates that Coleridge left Salisbury one month earlier than previously thought. (see Griggs, *The Letters*, i., p.57).

\$8,000–12,000

of General in the army - his residence in town
is at the King's Mews. -

My situation has, I find, been disclosed within
these few days to my Cambridge friends - I have
received several Letters written in the tenderest
tone of Friendship & Consolation. I am assured,
that "with undiminished esteem & increased affection
they look forward to my arrival among them, as of
a lost Brother" - I have been, deeply do I feel, that
I have been the dupe of my Imagination, the slave
of Impulse, the child of Error & Imbecility - yet
when I look back on the number & character of
those, who have honored me with their regard, I am
almost reconciled to myself, and half listen to the
whispers of self-adulation.

Adieu, Dear Sir! Accept the pro-
esteem & gratitude of your obliged
S. T. Coleridge.

14

COLERIDGE, Samuel Taylor. Autograph letter signed ("S.T. Coleridge") to George Cornish, Esq., Reading, 12 March 1794. *Two pages, 4to with integral address leaf, some small holes and larger tear where seal removed, slightly dampstained in patches and light creasing along fold.* [With:] George CORNISH. Autograph letter signed ("G.C.") to his wife Sarah ("My Dearest S"), on a visit to Coleridge in camp at Reading, describing Coleridge's initial shyness and refusal to speak to him, and his eventual acceptance of a guinea ("fortunately I had no more for as I then felt he would have had it all"). *Four pages, 4to with integral address leaf.* [With:] Sarah CORNISH. Autograph letter signed to her husband George. Provenance: sold Christie's London, 19 September 1984, lot 340.

Coleridge thanks Cornish for his recent concern about his well-being, and gives his assumed name and address as "Mr. Comberbache / 15th K.L.D. / White Hart / Reading / Berks." He explains that Cambridge friends have now discovered his whereabouts, and proclaims: "I have been, deeply do I feel, that I have been, the dupe of my Imagination, the slave of Impulse, the child of Error & Imbecility..."

The episode in which Coleridge "dropped out" of Cambridge, where he was an undergraduate at Jesus College for three years, to join the 15th Dragoons under the name Silas Tomkyns Comberbache (or Comberbacke), and later had to be brought out by his brothers, is well-known as one of the more ridiculous and humiliating in the poet's life. Both Coleridge's letter to his Ottery St. Mary acquaintance George Cornish and Cornish's heartfelt description of his meeting with Coleridge in a letter to his young wife have been printed in *Unpublished Letters of Samuel Taylor Coleridge*, ed. Earl Leslie Griggs (1932), I, 17-18.

Although Coleridge's father, the late Vicar of Ottery St. Mary, had died in 1781 when Samuel was nine, the family home was still at Ottery and Coleridge was evidently a familiar figure there when on vacation from Cambridge. "Say not a word about it as the family may think me meddling but I felt a sort of attachment for him," Cornish tells his wife, explaining the impulse which had led him to seek out Coleridge while on a journey to London to try to procure a job for himself in India. His sister Charlotte, the wife of John Shore, then the Governor-General and later 1st Baron Teignmouth, was herself on the point of going out to join her husband. The apparent indifference of Cornish's wife to the Coleridge story, however, suggests that the poet's eccentricities were not always tolerated in Ottery, as well as that she had other, more material worries on her mind.

\$3,000-5,000

The prayer of Hate, and bellows to the Herd.
 That Deity, accomplice Deity
 In the fierce jealousy of waken'd Wrath
 Will go forth with our armies & our fleets
 To scatter ~~the~~ red Ruin on ~~our~~ ^{their} foes! 210
 O Blasphemy! To mingle fiendish deeds
 With blessedness!

(Autograph of Coleridge. I.B.
 pt of Religious Musings)

15

COLERIDGE, Samuel Taylor. Autograph manuscript, fragment of verse, seven lines (beginning “The prayer of Hate, and bellows to the Herd,” from “Religious Musings”, n.d. [1794–96]. 161 x 89 mm, tipped onto stiff paper. Together with an autograph letter signed by James Gillman to an unknown recipient, Highgate, 26 July n.y. [1834], announcing Coleridge’s death: “the dear, valued and beloved friend, is no longer capable of answering your note. Alas he is no more.” One page, 8vo, on mourning paper. Provenance: Prof. Abraham, Copenhagen (inscription on mount, note on accompanying slip); sold Christie’s London, 24 June 1987, lot 104.

AN EARLY VERSE FRAGMENT FROM ONE OF COLERIDGE’S FIRST SIGNIFICANT POEMS

The prayer of Hate, and bellows to the Herd
That Deity, accomplice Deity
In the fierce jealousy of waken’d Wrath
Will go forth with our armies & our fleets
To scatter the red Ruin on their foes!
O Blasphemy! To mingle fiendish deeds
With blessedness! (the end of the eighth stanza)

The twenty-two year old poet began writing “Religious Musings” in London around Christmas in 1794, and finished it in 1796. It is a 420-line blank verse poem, containing Coleridge’s early thoughts on religion and politics, and upon its final publication Coleridge would consider it his first major work. He wrote to his friend Thomas Poole in April 1796 “I pin all my poetical credit on the Religious Musings.” It was first published in his 1796 edition of his *Poems* as “Religious Musings: A Desultory Poem, Written on the Christmas Even of 1794”, though he had printed an excerpt in the 9 March 1796 issue of *The Watchman* under the title “The Present State of Society.”

Coleridge’s contemporaries wrote glowingly of the poem. Charles Lamb wrote to him “I have re-read [“Religious Musings”] in a more favourable moment, and hesitate not to pronounce it sublime. If there be anything approaching to timidity [...] it is the gigantic hyperbole by which you describe the evils of existing society... I have read all your Rel. Musings with uninterrupted feelings of profound admiration. You may safely rest your fame on it”. Modern scholars have been no less impressed, Richard Cronin saying that “the poem, as it subtly acknowledges, signally fails to embody in itself the kind of whole that it celebrates. It remains a fragmentary poem that lauds the process by which fragments collapse into unity... *Religious Musings* is at once a poem spoken by a prophet, from a commanding height, and a poem made up of a series of bulletins scribbled down by someone caught up in the press of events, and the difficulty of defining whom the poem is spoken by is matched by the difficulty of deciding whom it is spoken to” (Cronin, Richard. *The Politics of Romantic Poetry*. New York: St. Martin’s Press, 2000, pp. 21, 27).

\$2,000–4,000

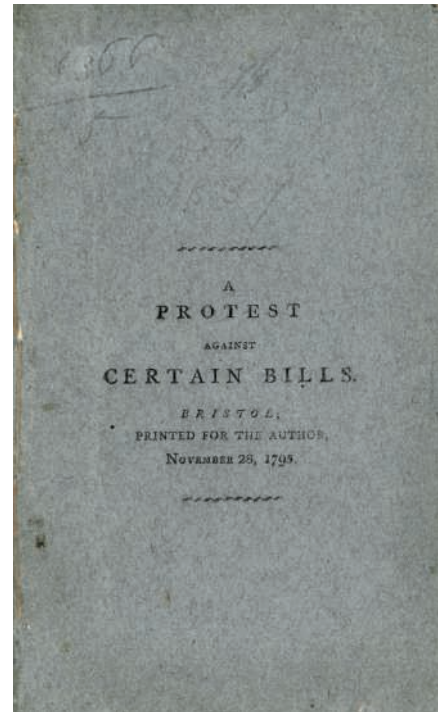
16

COLERIDGE, Samuel Taylor. *The Plot Discovered; or An Address to the People, Against Ministerial Treason*. Bristol: Printed for the Author, 1795.

8° (169 x 109 mm). Stitched as issued in original printed blue wrapper, ENTIRELY UNCUT AND UNOPENED; cloth folding case.

EXCEEDINGLY RARE FIRST EDITION, ONE OF ONLY A FEW KNOWN IN THE ORIGINAL PRINTED WRAPPER. The wrappers on this work are of greater than usual significance: in the *Poems* of 1796 and elsewhere, the book was advertised under the title of *A Protest Against Certain Bills*. This title does not appear anywhere in the text, but is the title printed on the wrapper. It was long accepted that Coleridge privately printed five prose pamphlets at Bristol in 1795. The location of copies with this wrapper, however, proved that *The Plot Discovered* and *A Protest Against Certain Bills* were essentially the same work. Sterling 184; Tinker 675; Wise, *Coleridge* 4.

\$4,000-6,000



17

COLERIDGE, Samuel Taylor. *The Watchman*. Numbers I-X [All issued]. Bristol: "Published by the Author... And sold by the Booksellers and Newscarrers in Town and Country" (vol. I); "Published by the Author... and by Parsons, Paternoster-Row, London" (vols. II-X), 1 March-13 May 1796.

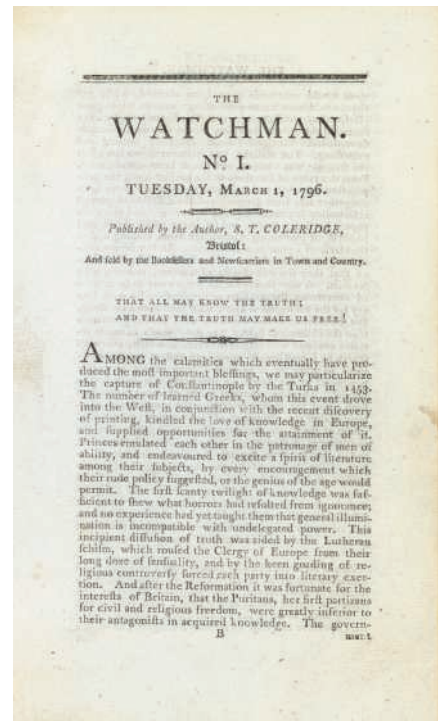
10 numbers bound in one volume, 8° (201 x 126 mm). Ornamental tail-pieces. (Pale browning,) 19th-century calf-backed marbled boards (joints cracked). *Provenance*: C.H. Radford (blindstamp on front flyleaf).

FIRST EDITION OF COLERIDGE'S SCARCE POLITICAL JOURNAL. Coleridge began a tour of the north of England in January 1796, hoping to raise funds for a political journal. "He visited Birmingham, Sheffield, Manchester, and other towns, and came back with a list of nearly a thousand names. A prospectus was issued of the 'Watchman,' price fourpence, which was to appear on 1 March, and on every eighth day (in order to avoid the tax payable on weekly newspapers), and to contain original matter, reviews, and full reports of parliamentary speeches" (*DNB*).

Coleridge boldly placed *The Watchman's* intention at the head of each number: "THAT ALL MAY KNOW THE TRUTH; AND THAT THE TRUTH MAY MAKE US FREE!" He writes in number one of his intentions: "I declare my intention of relating facts simply and nakedly, without epithets or comments; and if at any time the opposition and ministerial prints differ from each other in detail of events, faithfully to state such difference. It would be absurd to promise an equal neutrality in the political Essays. My bias, however, is in favor of principles, not men" (p.5).

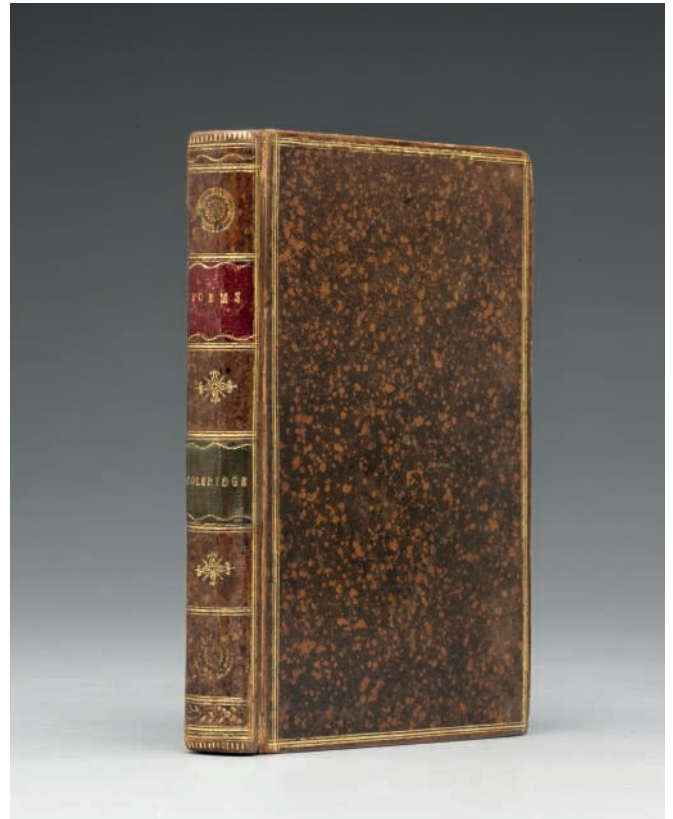
Public reception was not overwhelming, causing Coleridge to later complain that the first number had been outdated and that his use of a censorable line from Isaiah at the head of his "Essay on Fasts" in part two cost him five hundred subscribers: "Wherefore my Bowels shall sound like an Harp." *The Watchman* was finally cancelled after ten numbers, with Coleridge's simple statement that it did "not pay for expenses." Ashley I, p.196; Tinker 677; Wise *Coleridge* 7. A FINE COPY IN UNSOPHISTICATED CONDITION.

\$7,000-10,000





18



19

18

COLERIDGE, Samuel Taylor. *Poems on Various Subjects*. London: G.G. and J. Robinson and J. Cottle, 1796.

8° (166 x 107 mm). Half-title, advertisements and errata. ORIGINAL DARK BLUE GLAZED BOARDS, grey paper backstrip, uncut (joints cracked, spine somewhat worn); blue cloth folding case.

FIRST EDITION, AND ARGUABLY THE FINEST COPY IN PRIVATE HANDS. The present copy may precede Tinker's, as the front free endleaf, conjugate with the pastedown, is watermarked "1704. *Poems on Various Subjects* is Coleridge's first collection of poetry and, apart from the first part of *The Fall of Robespierre*, 1794 and several lectures issued as pamphlets, his first complete book. One of the sonnets included in the "Effusions" section was written by Robert Southey and the four poems by Charles Lamb are his first published works (although one was attributed to Coleridge in subsequent editions). Ashley I, p.196; Hayward 206; Tinker 678; Wise *Coleridge* 8. A FINE, UNSOPHISTICATED COPY.

\$7,000-10,000

19

COLERIDGE, Samuel Taylor. *Poems on Various Subjects*. London: G.G. and J. Robinson and J. Cottle, 1796.

8° (151 x 89 mm). Half-title, advertisements and errata. Contemporary mottled calf, smooth spine with red and morocco lettering-pieces; red half morocco slipcase. *Provenance*: E. H. Litchfield (bookplate).

FIRST EDITION. See note to previous lot. Ashley I, p.196; Hayward 206; Tinker 678; Wise *Coleridge* 8. A VERY FINE COPY.

\$2,000-4,000



21

20

COLERIDGE, Samuel Taylor, Charles LAMB and Charles LLOYD. *Poems by S.T. Coleridge, Second Edition. To Which are now Added Poems by Charles Lamb, and Charles Lloyd.* Bristol and London: N. Biggs for J. Cottle and Mssrs. Robinson, 1797.

8° (154 x 95 mm). (Lacking the inserted errata leaf, title with internal repaired tear just touching imprint.) Blue crushed levant morocco, spine gilt, top edges gilt, by Riviere.

Second edition of Coleridge's *Poems*, but the first edition of many of the pieces included in the collection. Coleridge remarks in his Preface: "I have pruned the double-epithets with no sparing hand; and used my best efforts to tame the swell and glitter both of thought and diction." Ashley I, p.199; Tinker 679; Wise *Coleridge*, 11.

\$2,000-3,000

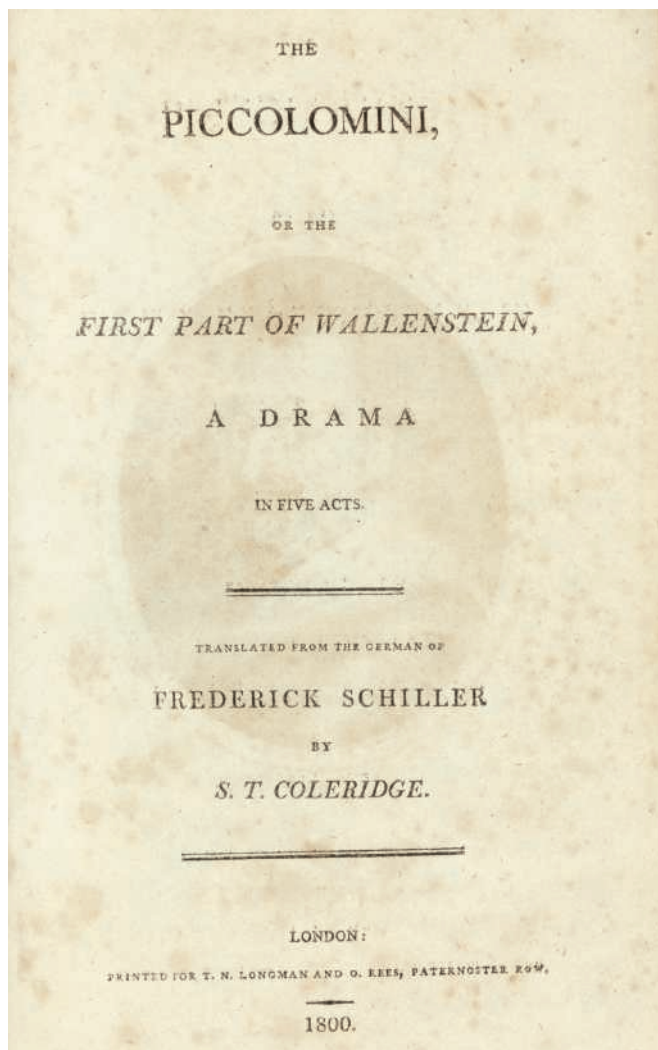
21

COLERIDGE, Samuel Taylor (contributor). *The Annual Anthology.* Edited by Robert Southey. Bristol: Biggs and Co. for T.N. Longman and O. Rees, 1799-1800.

2 volumes, 8° (170 x 107 mm). Pp.31-2 cancelled in vol. I as usual. Wove paper, watermarked "LLOYD 1795." Original white paper-backed grey (vol. 1) and rose (vol. 2) boards, uncut (skilfully rebaked to match); blue morocco pull-off cases. *Provenance:* J.W. Himor (signature on front pastedown of vol. 1); William Henry Covington (bookplate); Frank Brewer Bemis (1861-1935), celebrated American book collector (bookplate); Harold Greenhill (bookplate); David and Lulu Borowitz (bookplate; their sale Sotheby's New York, 15 November 1977, lot 232).

FIRST EDITION. The cancelled leaf contained Southey's "War Poem" and was deleted because of the lack of patriotism it expressed. The work contains no fewer than twenty-seven poems and epigrams by Coleridge, as well as contributions by Charles Lamb, Charles Lloyd and Robert Southey. A third volume was contemplated, but not published. Ashley I, pp.199-200; Wise, *Coleridge* 15; Tinker 1953. A FINE COPY IN BOARDS.

\$4,000-6,000



22

COLERIDGE, Samuel Taylor, translator — SCHILLER, Frederick. *The Piccolomini, or the First Part of Wallenstein, a Drama. — Wallenstein. A Drama in Two Parts.* London: T.N. Longman and O. Rees, 1800.

Two parts in one volume, 8° (202 x 122 mm). Half-title, advertisement leaf at end. Frontispiece portrait (somewhat foxed). Modern half-morocco antique, marbled boards.

FIRST EDITION OF COLERIDGE'S ENGLISH TRANSLATION, undertaken as a commission from Longman, who was intent on capitalizing on the publication of the German text in 1800. The play tells the story of Octavio Piccolomini (1599-1656) and his fictitious son Max, who served under Albrecht von Wallenstein (1583-1634), Duke of Friedland, during the Thirty Years' War; all were heroic soldiers. In scenes of great dramatic tension that also reflect the European and worldwide scale of war in Coleridge and Schiller's day, the Holy Roman Emperor orders Octavio Piccolomini to replace Wallenstein as commander, in response to rumours that Wallenstein intends to undermine the Empire by pursuing a pact with Protestant Sweden. Coleridge "later considered it one of his finest achievements" (Holmes). Piccolomini was heralded by Nineteenth Century authors for his heroic role in the Battle of Lutzen (6 November 1632), one of the most decisive battles of the Thirty Years' War. It was an important Protestant victory, and a symbolic end to the already fragmenting Holy Roman Empire (and hence the Middle Ages), though tempered by the death of Swedish King Gustav II Adolf. Piccolomini played a pivotal role at the head of his cavalry regiment in the Imperial left wing, and his fearless exploits were celebrated by Schiller and his contemporaries. Wise *Coleridge* 16, 17.

\$800-1,200

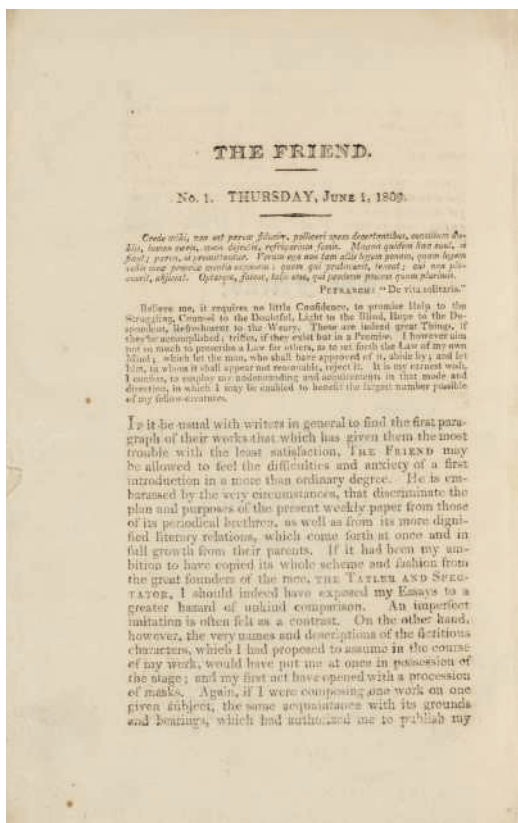
23

COLERIDGE, Samuel Taylor. *The Friend; A Literary, Moral, and Political Weekly Paper, Excluding Personal and Party Politics, and the Events of the Day.* Numbers 1-27, and the unnumbered "Supernumerary Essay" between numbers 20 and 21 [All issued]. Penrith: printed and published by J. Brown, 1 June 1809-15 March 1810.

28 numbers bound in one volume, 8° (257 x 156 mm). 4-page publisher's advertisements at end. Contemporary drab boards, UN CUT AND UNOPENED (a few discreet repairs to spine panel); quarter morocco folding case. *Provenance:* William Strutt (bookplate); Hannah D. Rabinowitz (bookplate); David Borowitz (his sale Sotheby's New York, 15 November 1977, lot 57).

FIRST EDITION OF COLERIDGE'S SCARCE POLITICAL WEEKLY, the complete set of 27 numbered issues, and the rare unnumbered "Supernumerary essay," dated Thursday, January 11, 1810, that was issued between numbers 20 and 21. Each number has a newspaper revenue stamp in lower margin. Plans for *The Friend* began around 1808, with the intention that it would "be produced mainly by himself, which would deal not with the events of the day but with the questions of principle raised by them. In September he settled with the Wordsworth family at their recently acquired house in Grasmere, Allan Bank, where he planned to look after his children and work on his new venture, with Sara Hutchinson [with whom he had fallen madly in love in October 1799] as amanuensis. It was to be printed at Penrith, calling for a journey on foot over the fells from Grasmere every time a fresh number was ready. Despite the apprehension of some of his friends that it would never appear, and Wordsworth's feeling that this might be as well since Coleridge was unfitted by temperament for any course of action demanding application, a week with Wordsworth's friend Thomas Wilkinson during which he was kept without stimulants helped him to produce the first number on 1 June. From then on, although dogged by problems concerning the supply of stamped paper for its printing, *The Friend* appeared steadily if irregularly until the twenty-eighth issue in March 1810, assisted by contributions from Wordsworth (the first of his 'Essays upon epitaphs' and a fragment of the 'Poem to Coleridge') and Christopher North (John Wilson)..." (John Beer, *Oxford DNB*). Tinker 689 (noting Wordsworth references); Wise, *Coleridge* 20. RARE.

\$9,000-12,000



23



24

24

[COLERIDGE, Samuel Taylor and Robert SOUTHEY, compilers and contributors]. *Omniana, or Horae Otiosiores*. London: W. Pople for Longman, Hurst, Rees, Orme and Brown, 1812.

2 volumes, 8° (172 x 104 mm). Half-title in vol. I (all issued). (Gathering H in vol. II foxed.) Original green muslin-backed pink boards, printed paper spine labels (some rubbing and wear); cloth folding cases. *Provenance*: James Everett (contemporary signature on titles); Oliver Brett, 3d Viscount Esher (1881–1963), architect and conservationist (bookplates).

FIRST EDITION, containing 45 articles by Coleridge. Tinker 1957; Wide, *Coleridge* 28.

\$800–1,200

25

COLERIDGE, Samuel Taylor. *Remorse. A Tragedy, in Five Acts*. London: W. Pople, 1813.

8° (211 x 126 mm). (Some pale spotting in final gathering.) Late 19th-century half calf (some light rubbing).

FIRST EDITION of Coleridge's successful blank verse drama. Coleridge wrote the play in the summer and autumn of 1787 at Nether Stowey, in Somerset. It went unperformed until 1813, however, after the original rejection of the work by the Drury Lane Theatre. Originally titled *Osorio*, Coleridge reworked and retitled it *Remorse*. It was an immediate success when it was performed at Drury Lane, running for twenty nights and published in three editions with a year. Charles Lamb supplied the verse Prologue. Tinker 690.

\$500–700



26

COLERIDGE, Samuel Taylor. *Christabel: Kubla Khan, A Vision; The Pains of Sleep*. London: William Bulmer for John Murray, 1816.

8° (224 x 142 mm). Half-title; 4-page publisher's advertisements at end. Original plain grey wrappers, untrimmed (some minor wear at extremities); red morocco folding case. *Provenance*: Lady Duckworth (signature on front wrapper); Frank Brewer Bemis (1861-1935), celebrated American book collector (bookplate).

FIRST EDITION, containing the first printings of three of Coleridge's most celebrated poems. As early as 1803, Coleridge was finishing "Christabel" and discussing publication. It was not published until 1816, however, along with Coleridge's visionary "Kubla Kahn" and "The Pains of Sleep."

In October 1815, before leaving England for the continent in 1816, Byron urged Coleridge to publish *Christabel* and took a manuscript of the poem with him. In the summer of 1816, Shelley, Mary and her step-sister Claire Clairmont lived on Lake Geneva adjacent to Byron's Villa Diodati. Byron, who probably had shown Shelley his copy of *Christabel* before Shelley read the published work, recited the passage about Geraldine's deformed bosom late one evening when all were gathered at Byron's villa. Upon hearing the lines, Shelley shrieked and ran from the room in fright. Revived by Polidori, Byron's young physician, Shelley recounted hearing of a woman who had eyes for nipples (see James Bieri, *Percy Bysshe Shelley*, vol. 1, p. 378). This event was one of the nightly sessions with Byron during June 1816 that led to the ghost-writing competition among all those present. Mary Shelley's *Frankenstein* was the most notable work from these evening meetings. Ashley I, p.204; Grolier *English* 70; Hayward 207; Tinker 693; Wise *Coleridge* 32.

\$4,000-6,000

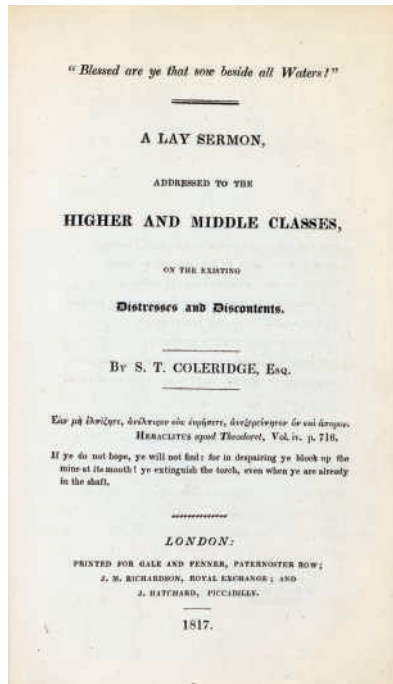
27

COLERIDGE, Samuel Taylor. *Christabel: Kubla Khan, A Vision; The Pains of Sleep*. London: William Bulmer for John Murray, 1816.

8° (204 x 133 mm). Half-title. (Bound without the 4-page publisher's advertisements at end, some minor intermittent spotting.) Late 19th-/early 20th-century niger gilt (some minor soiling). *Provenance*: John Topham, St. John's College, Cambridge (contemporary ownership inscription on half-title); E.M. Cox (bookplate).

FIRST EDITION. See note to previous lot. Ashley I, p.204; Grolier *English* 70; Hayward 207; Tinker 693; Wise *Coleridge* 32.

\$1,500-2,500



29

28

COLERIDGE, Samuel Taylor. *The Statesman's Manual; or the Bible the Best Guide to Political Skill and Foresight: A Lay Sermon Addressed to the Higher Classes of Society*. London: S. Curtis for Gale and Fenner; J.M. Richardson; and Hatchard, 1816.

8° (204 x 132 mm). Late 19th-century polished calf, spine gilt.

FIRST EDITION. Ashley I, p.204; Tinker 695; Wise *Coleridge* 36.

[With:]

COLERIDGE, Samuel Taylor. *Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions*. London: Rest Fenner, 1817.

2 volumes bound in one, 8° (209 x 132 mm). Half-titles, publisher's advertisements at end of vol. II. (Some spotting.) Contemporary half calf (hinges cracked). *Provenance*: K.M. Chapman (pencil inscription dated 1915 on flyleaf, manuscript index at end, some occasional marginalia).

FIRST EDITION. Ashley I, p.205; Wise *Coleridge* 40.

(3)

\$800-1,200

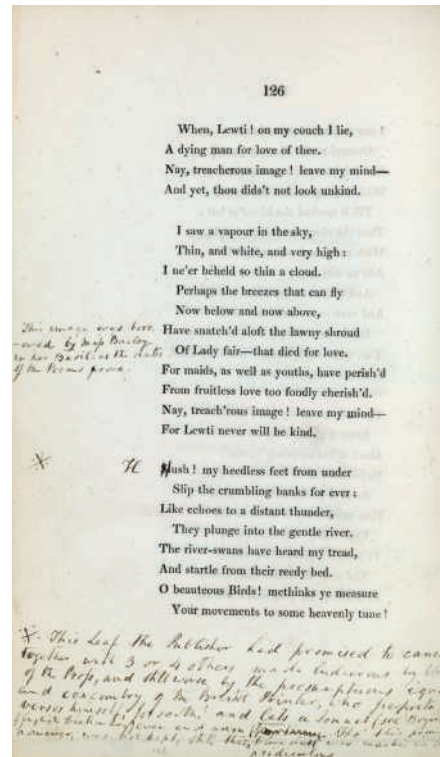
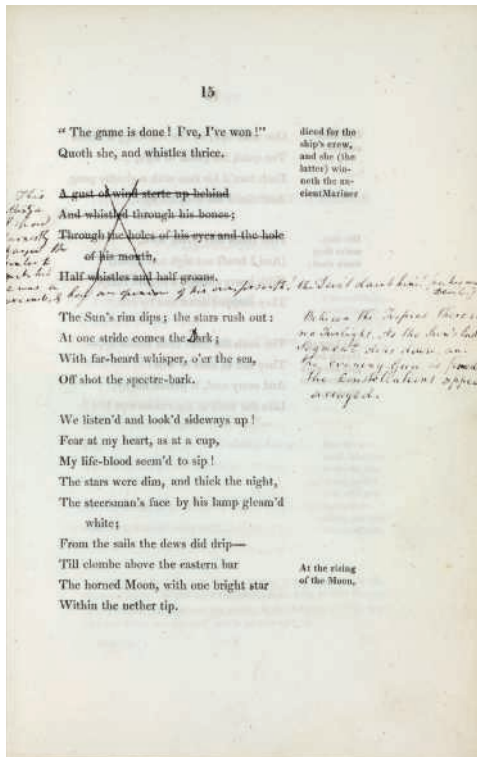
29

COLERIDGE, Samuel Taylor. *A Lay Sermon addressed to the Higher and Middle Classes on the existing Distresses and Discontents*. London: Gale and Fenner, 1817.

8° (203 x 133 mm). 20th-century polished calf gilt, edges gilt, by Riviere.

FIRST EDITION. This second lay sermon followed publication of the first in 1816. Coleridge's "rhapsodical" pamphlet "bitterly attacked the economic selfishness and laissez-faire attitudes that were tearing Britain apart," particularly singling out child workers as the ultimate victims of the system, though with its attack on Cobbett and other democratic reformers "its ultimate effect was seen as conservative" (see R. Holmes, *Coleridge. Darker Reflections*, pp. 447-48). Ashley I, p. 204; Shepherd p. 41; Tinker 696; Wise 37. RARE ON THE MARKET.

\$1,500-2,500



30

COLERIDGE, Samuel Taylor. [*Sibylline Leaves*. London: Rest Fenner, 1817].

8° (220 x 142 mm). (Without the subsequently printed signature A, E2 rubbed and slightly frayed at foot affecting several words of manuscript). Full brown levant morocco, covers with single fillet surrounding a border of gilt leaves, the corners with extending gilt roses, gilt stems and gilt dots, surrounding a pattern of six gilt bees and a central gilt panel lettered "THE HONEY FOR THEE THE FLOWER FOR ME," turn-ins gilt and with gilt bees at the corners, leaves with extensive marginal notes by Coleridge left untrimmed, other trimmed, stamp signed at foot of front turn-in: "R. Riviere & Son for S.M. Samuels, 1897"; quarter morocco folding case.

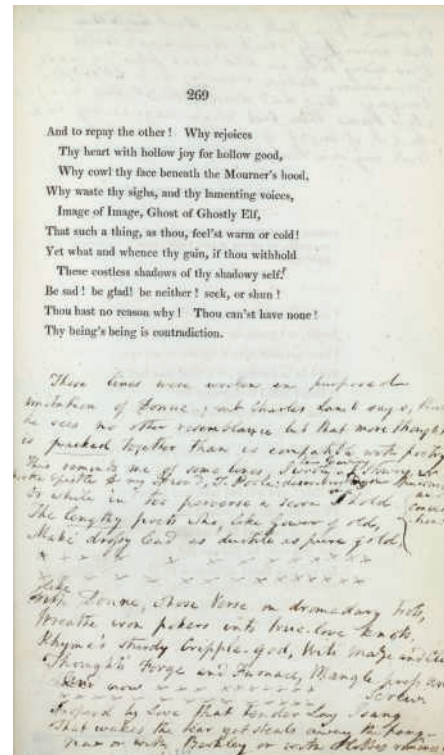
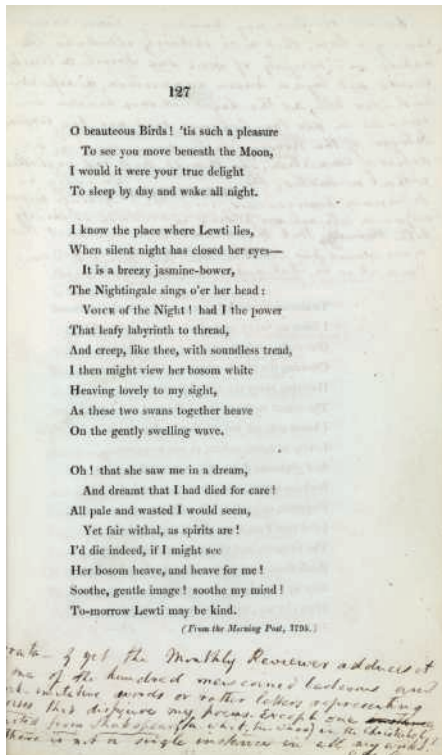
Provenance: SAMUEL TAYLOR COLERIDGE (extensive annotations and marginalia by the author); Samuel M. Samuels (binding; his sale Sotheby's London, 1 July 1907); Arthur H. Houghton (booklabel; his sale Christie's London, 13 June 1979, lot 126).

THE AUTHOR'S COPY OF HIS MOST IMPORTANT COLLECTION OF POEMS, CONTAINING THE AUTHOR'S REVISIONS, INCLUDING THE REVISED VERSION OF 'RIME OF THE ANCIENT MARINER'

These sheets were printed by John Evans & Co. of Bristol in 1814-15 as the second part of an intended two-volume project consisting of *Biographia Literaria* and *Sibylline Leaves*. The register 'Vol. II' appears at intervals in the text. This project was abandoned and the sheets were acquired by Rest Fenner, who printed the preliminaries and issued the work in 1817. The absence of preliminaries, coupled with the author's caustic comments on the printer, suggest that this was the author's proof.

Coleridge annotates 24 pages throughout the text (see below), providing corrections, additions and sometimes entire stanzas, such as on pages 133, 176 and 282-283. The last of these, in "The Destiny of Nations" is accompanied by a marginal note adjacent to the printed stanza "Must be altered as false in philosophy & subversive in religion..." Following the printing of "Human Life" on page 269, Coleridge adds a witty verse about John Donne:

*Like Donne, whose Verse on dromedary trots,
Wreath iron pokers into true-love knots,
Rhyme's sturdy Cripple-god, Wit's Maze and Clue,
Thought's Forge and Furnace, Mangle-press and screw...*



One of Coleridge's lengthiest notes precedes the printing of the poem "The Picture":

"I do not recollect any number of lines under the name of a poem that more strikingly illustrates the nature and necessity of some one Spirit, a Unity beside and beyond mere connection, a life in and over all, as the Light at once hidden and revealed in the colours that are the component integers of the vision. In this poem there is no defect of connection. the thoughts pass into each other without a *saltus*, the imagery is sufficiently homogeneous; and the feelings harmonize with both, and plainly produce or modify both. But there is no under-current that moves forward from within, the one spirit is absent, 'and it is this that makes the ship to go.' S.T.C."

Coleridge reserves particular scorn for the printer, one of which suggests a date for some of the notes soon after publication by Fenner:

"This leaf [pp.125-126] the Publisher's had promised to cancel, together with 3 or 4 others made ludicrous by blunders of the press, and still worse by the presumptuous ignorance and coxcomby of the Bristol Printer, who perpetrates verses himself, forsooth! [p.126].

About a misprint in "Lewti," namely "Slush" for Hush," he writes:

"... this ridiculous blunder was marked in the Errata -- & yet the Monthly Reviewer adduces it as one of the hundred newcoined barbarous and mock-imitative words or rather letters representing *noises* that disfigure my poems" [ibid.]

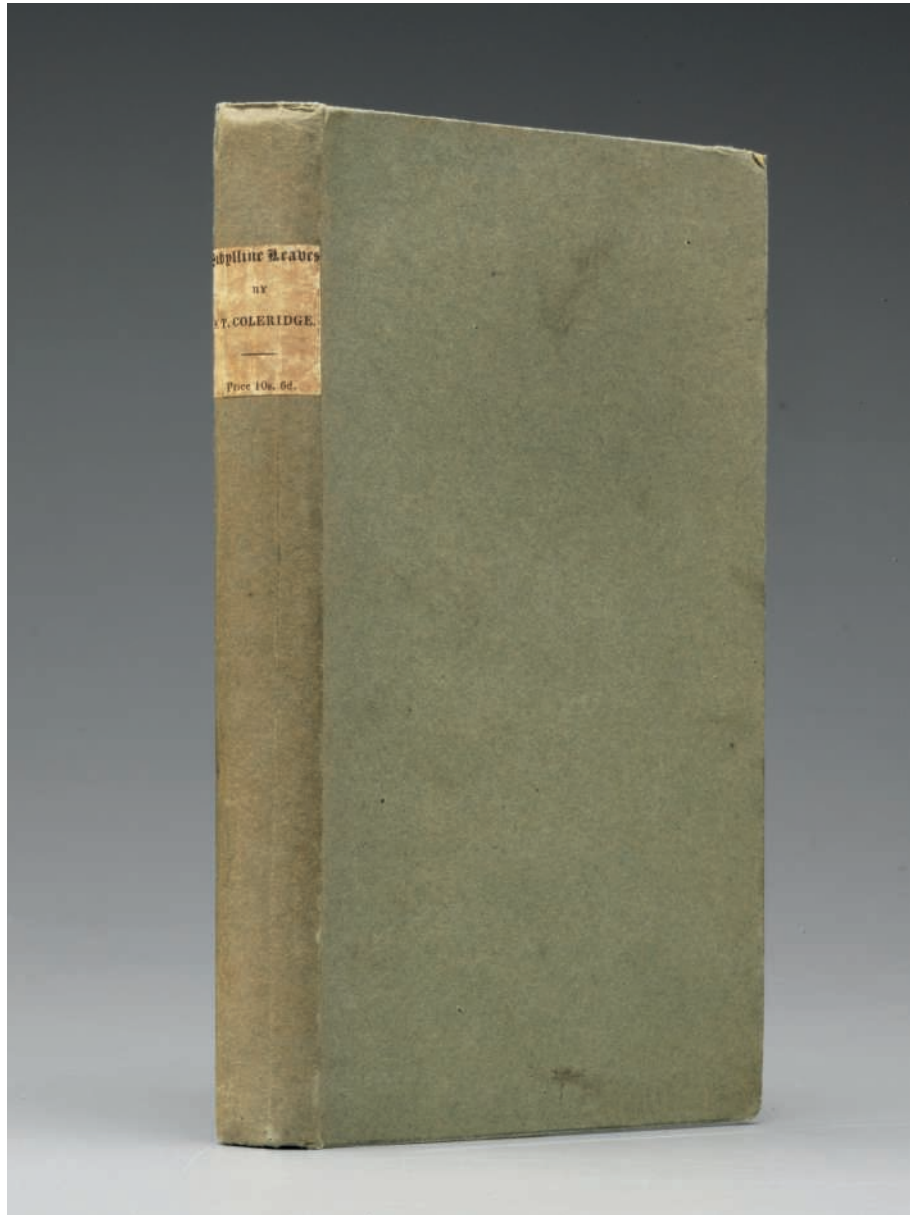
To the thirteenth stanza of "The Rime of the Ancient Mariner," Coleridge lashes out:

"This... I had earnestly charged the printer to omit, but he was a coxcomb... the Devil damn him (i.e. his own Devil)" [p.15].

He then adds a note: "Between the Tropics there is no Twilight. As the Sun's last segment dips down, and the evening Gun is fired, the Constellations appear arrayed." Richard Garnett, in his edition of Coleridge's poems published in 1898, makes note of this passage when the volume was still in Samuel's possession, and notes that it differs from the annotated copy seen by Dykes Campbell (*The Poetry of Samuel Taylor Coleridge*, ed. Richard Garnett, London and New York, 1898, p.256).

An eight-line note in another hand signed "J.H.F." on page 268 relates to the influence of Donne on "Human Life" and suggests that to gain the naturalness of the poem "one might to hear Col[eridge] read it."

The marginalia occur at pages 15, 18, 35, 44, 51, 98, 126-28, 133, 157, 168, 175-76, 207, 211, 217, 257, 262, 268-70 and 282-83. Ashley I, p.206; Wise, *Coleridge* 45.



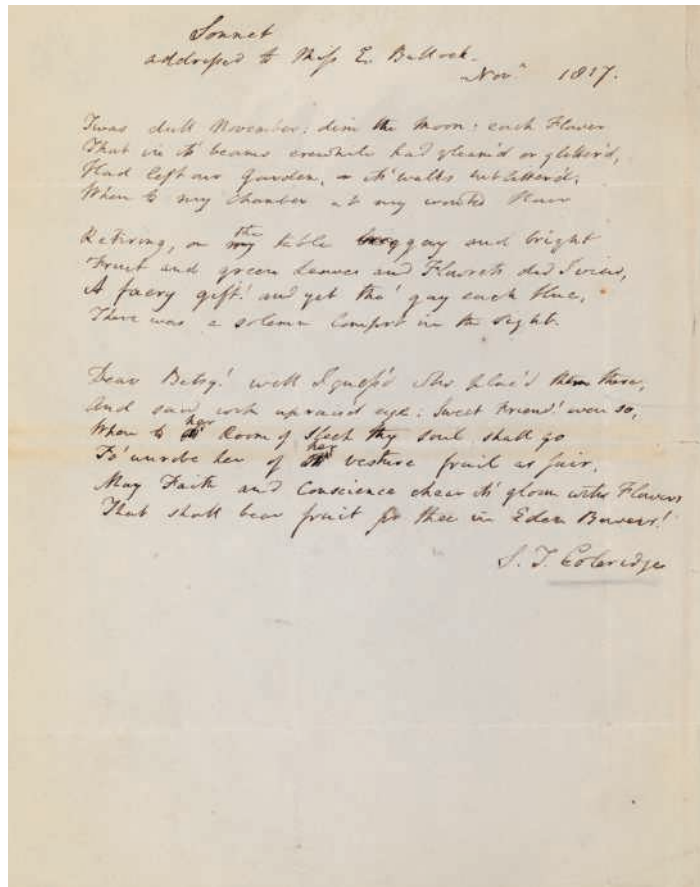
31

COLERIDGE, Samuel Taylor (1772-1834). *Sibylline Leaves: A Collection of Poems*. London: S. Curtis for Rest Fenner (preliminaries in gathering [A]), [text printed in Bristol by John Evans & Co.], 1817.

8° (224 x 140 mm). Half-title and errata leaf. (Occasional very minor pale spotting as often.) Original blue-grey boards, printed paper spine label, uncut; quarter blue morocco folding case. *Provenance*: "S.W.H." (Inner Temple bookplate).

FIRST EDITION. Among Coleridge's major works here collected are "The Rime of the Ancient Mariner," "The Nightingale," "Dejection: An Ode" and "France: An Ode." This was original projected to be the second part of an intended two-volume project consisting of *Biographia Literaria* and *Sibylline Leaves*, printed by John Evans & Co. of Bristol in 1814-15 (hence the appearance of the register 'Vol. II' at intervals in the text). This project was abandoned and the sheets were acquired by Rest Fenner, who printed the preliminaries and issued the work, as here, in 1817. Ashley I, p.206; Tinker 697; Wise *Coleridge*, 45. AN EXCEPTIONALLY FINE COPY IN THE ORIGINAL BOARDS.

\$6,000-8,000



32
COLERIDGE, Samuel Taylor. Autograph manuscript signed ("S.T. Coleridge") of "Sonnet addressed to Miss E. Bullock," n.p., November 1817. One page, 4to, edges slightly frayed and toned. Provenance: John M. Schiff (his sale Sotheby's New York, 11 December 1990, lot 75A).

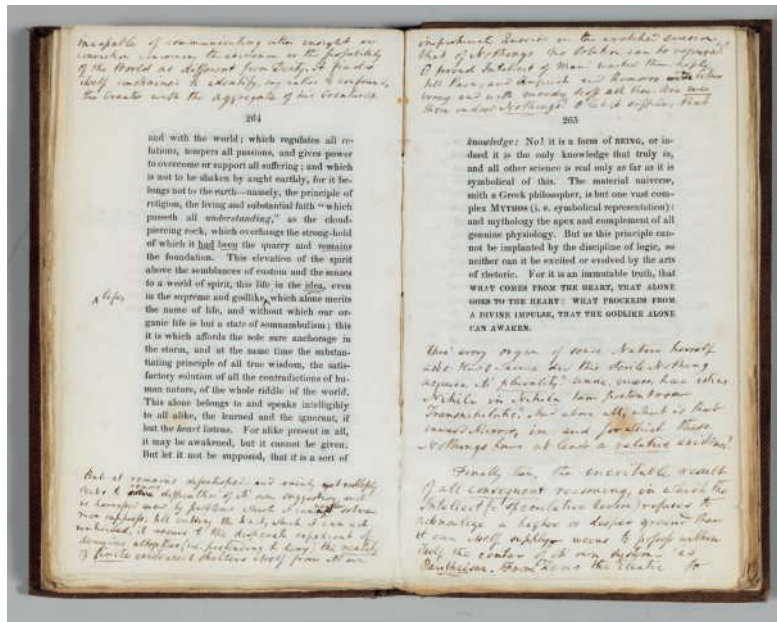
AN UNPUBLISHED SONNET

"The lines are only known from a Sotheby's catalogue description of 1913 [the eds. were apparently unaware of its re-emergence in the Schiff sale], where they are quoted as part of an autograph ms sonnet to Miss. E. Bullock... Betsy Bullock was the sister of Mrs Milne, a Highgate neighbor, whose family was especially friendly with the Gillmans" (*The Collected Works*, Princeton: Bollingen Series, 2001, p. 944 no. 542).

The manuscript contains five corrections and emendations, making it most likely a working draft. It reads:

*Twas dull November, dim the moon, each Flower
That in its beam erewhile had gleam'd or glitter'd
Had left our garden, on its walks but littr'd;
When to my chamber at my wanted Hour
Retiring, on the table gay and bright
Fruit and green leaves and Florets did I view,
A faery gift! And yet tho' gay each Hue,
There was a solemn Comfort in the sight.
Dear Betsy! Well I guess'd who plac'd them there,
And saw with upraised eye: Sweet Friend! even so
When to her Room of Sleep thy soul shall go
To unrobe her of her vesture frail as fair,
May Faith and Conscience clear its gloom with Flowers
That shall bear fruit for thee in Eden Bowers!*

\$6,000-8,000



33

COLERIDGE, Samuel Taylor. *The Friend: A Series of Essays*. London: Rest Fenner, 1818.

Vol III only (of 3), 8° (194 x 118 mm). Half-title. (Some occasional minor spotting.) 19th-century diapered cloth, morocco lettering-piece, untrimmed (spine slightly sunned); calf-faced slipcase. *Provenance*: Thomas Middleton (1769-1822), Bishop of Calcutta (presentation copy from the author).

AN IMPORTANT ANNOTATED COPY, WITH CORRECTIONS INCORPORATED INTO THE THIRD EDITION

Second edition, A FINE ASSOCIATION COPY, INSCRIBED BY THE AUTHOR on the half-title: "To the Right Reverend the Bishop of Calcutta from the Author." Middleton, a schoolfellow of Coleridge and Charles Lamb at Christ's Hospital, is well remembered for his involvement in the controversy on the Greek article, a subject that also involved Wordsworth and Granville Sharp. Coleridge described himself as "the Junior School-fellow... the Protege, and the Friend of the late venerated Dr. Middleton" in a letter to the Court of Assistants of the Worshipful Company of Haberdashers (*Collected Letters of Samuel Taylor Coleridge*, volume VI, page 983, Oxford, 1971),

Coleridge has annotated this copy extensively in several passages, providing deletions, corrections and additions. The most substantial addition concerns refraction, adding thirty-two words and one much longer paragraph:

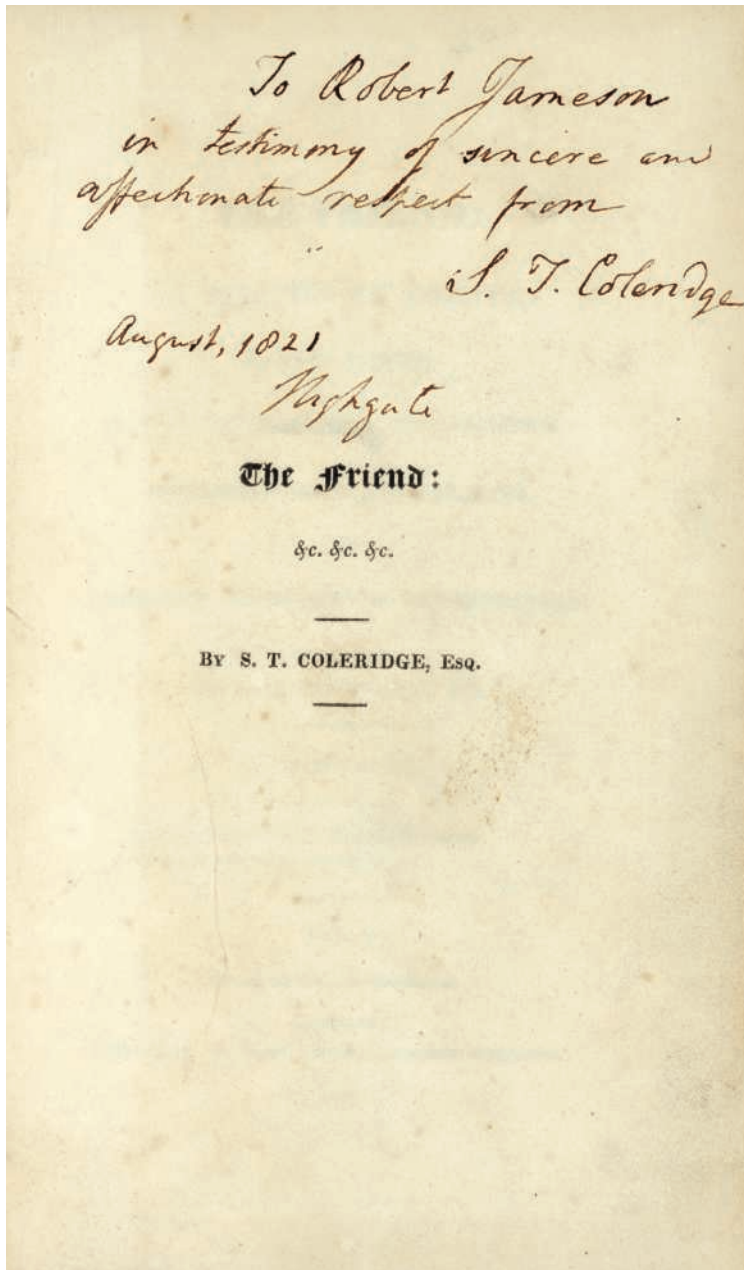
"...Let us thoughtfully review the 3 preceding [paragraphs], and we shall find the conclusion to be, that the dialectic (or dianoetic) Intellect may, by the exertion of its own powers exclusively and from Data of its own, lead us to a general affirmation of a One Absolute Being. But here it stops. It is utterly (turn over) incapable of communicating either insight or conviction concerning the existence or the possibility of the World as different from Deity. It finds itself constrained to identify, say rather to confound, the Creator with the aggregate of his creatures. But it remains dissatisfied... From Zeno the Eleatic to Spinoza, and from Spinoza to the Physiosophists (- Natur- philosophen...) the result has been the same—viz. Pantheism under one or other of its modes, the least repulsive of which differs from the rest not in its consequences. . .but as it may express the moral striving of the Philosopher himself to hide these consequences from his own mind... All speculative Disquisition must begin with Postulates which die Conscience alone can both authorize and substantiate: and from whatever point the Reason may start, whether from "the Things that are seen" to the Invisible, or from the Idea of the Absolute One to the Things that are seen, it will find a Chasm which the Moral Being only, which the Spirit and Religion of Man can alone fill up..." (pp.262-3)

The annotations appear on pages 255-257 and 262-266 (and are found on pages 207-208 and 212-213 in the third edition). "This Edition of *The Friend*, although the second, differs so greatly from the First, and contains moreover so large a quantity of entirely new matter, that it may fairly lay claim to rank as a Coleridge Princeps" (Wise, *Coleridge*, p.76).

This copy is noted as "Not located or described" in the *Collected Works* (vol. 4, pt. 2, p.391). "This copy is known only from the transcript recorded in *Blackwell Catalogue 570*, lot 751: 'The notes in ink at end of vol. III were transcribed from S.T.C.'s own MS notes in a copy presented by him to Bp. Middleton, his old school friend.'" The census of annotated copies totals 13, of which 7 are in institutions and 4 (including the present) are unlocated.

\$4,000-6,000

28



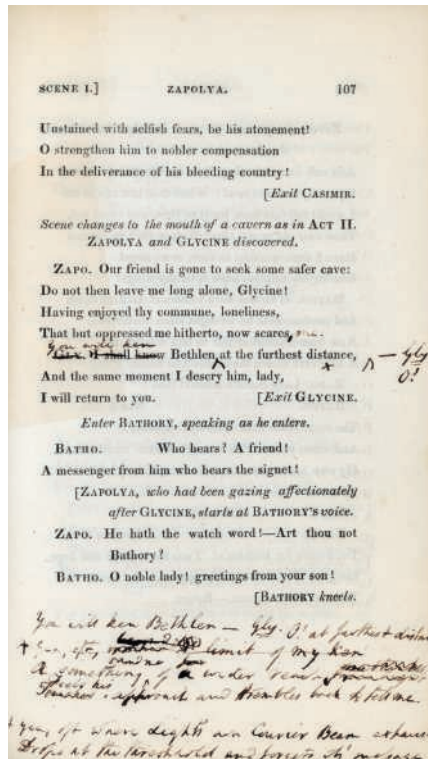
34

COLERIDGE, Samuel Taylor. *The Friend: A Series of Essays*. London: Rest Fenner, 1818.

Vol I only (of 3), 8° (193 x 123 mm). Half-title. (Some occasional minor spotting.) Original muslin boards, printed paper spine label (front cover detached). *Provenance*: Robert Jameson (presentation copy from the author).

Second edition, PRESENTATION COPY, INSCRIBED BY THE AUTHOR on the half-title: "To Robert Jameson in testimony of sincere and affectionate respect from S.T. Coleridge / August, 1821 / Highgate." Jameson was a childhood friend of Coleridge's son Hartley. He later collaborated with James Gillman to edit the three-volume edition of his *Poems* that was published by William Pickering in August 1828. Hartley wrote a series of sonnets about Jameson that were published posthumously in 1851. The first edition of *The Friend* was published in 1809-10. See Tinker 689.

\$3,000-5,000



35

COLERIDGE, Samuel Taylor. *Zapolya: A Christmas Tale, in Two Parts*. London: Rest Fenner, 1817.

8° (206 x 124 mm). Half-title. Late 19th-century speckled polished calf gilt, edges gilt (front hinge discreetly repaired, minor rubbing); quarter blue morocco folding case.

Provenance: SAMUEL TAYLOR COLERIDGE (annotations on page 107, part of one letter at the extreme fore-margin just shaved away, perhaps indicating these corrections were made while the copy was in sheets or boards); John Fleming (his sale Christie's New York, 18 November 1988, lot 81).

FIRST EDITION, WITH AUTOGRAPH REVISIONS AND ADDITIONS BY COLERIDGE ON PAGE 107. Coleridge adds some 45 words in his hand, consisting of additional lines to the dialogue between Glycine and Zapolya in Act IV, Scene I. Coleridge, in rural exile at Calne in 1815-16, wrote this drama "in humble imitation of the Winter's Tale of Shakespeare" (advertisement). Unexpected patronage came in February from the Literary Fund and Lord Byron, enabling Coleridge to return to London. There he met Byron for the first and only time, reciting *Kubla Khan* and showing Byron *Zapolya*. Enamored with the play, Byron urged Coleridge to publish it. *Zapolya* would have been issued by Murray had sales of *Christabel* been more successful. This was the first work by Coleridge issued by Rest Fenner and his backer, Rev. Thomas Curtis – both dishonest and unreliable. – and thus marks the beginnings of their unfortunate relationship. Ashley I, pp.206-207; Wise *Coleridge* 46.

\$15,000-25,000

36

COLERIDGE, Samuel Taylor. *Zapolya: A Christmas Tale, in Two Parts*. London: Rest Fenner, 1817.

8° (226 x 141 mm). Half-title. (Some pale spotting in quire F.) ORIGINAL WRAPPERS.

FIRST EDITION. See note to previous lot. Ashley I, pp.206-207; Wise *Coleridge* 46.

\$3,000-5,000

My dear Charles
 This afternoon a little ^{thin} mean-looking sort of
 a foolish sub-octavo of poems, printed on dingy outsides, lay on
 the table which the curio informed me, was circulating in a Bookshop
 so very Grub Streetish in all its appearance, either as well as contents,
 that it could obtain by what accident of impulse (supposed, there
 was so much in play) I came to look into it. I read of all the Odes,
 Odes and Addresses to Great Men, which connected itself in my
 head with defects Addressed, and all the Smith & Theodora Book
 I read. But my dear Charles! it was certainly written by you,
 or under you or with you. I know none of your frequent
 writers, capacious and speculative. I thought of your promise
 to have re-ordered you so honestly, supposing you had left
 yourself in pledge in his Lock-up House. Gillman, I should
 read the spirit's parody on the introduction to Peter Bell, and the
 Ode to the Great unknown, and to Sir J. J. — and he speaks doubtless
 of Reynolds & Hood — but here come some of Basil Charlton's —
 — Charley's spirit, then? — No! Charles, it is you. I have
 read them over again, and I understand why you have owned
 the book. The puns are of a ten good — many excellent — the
 "Neugatory" transcendent. — And then the exemplum sine exemplo
 of a volume of Personalities of Contemporaries without a single
 line that could inflict the infinitesimal of an unpleasance on any
 man in his senses — saving and excepting perhaps, or the envy added
 Avon of the Bishop of your days. A not a triumph over him, it is at
 least a triumph. — Then on me and brother. — I shall not be becoming

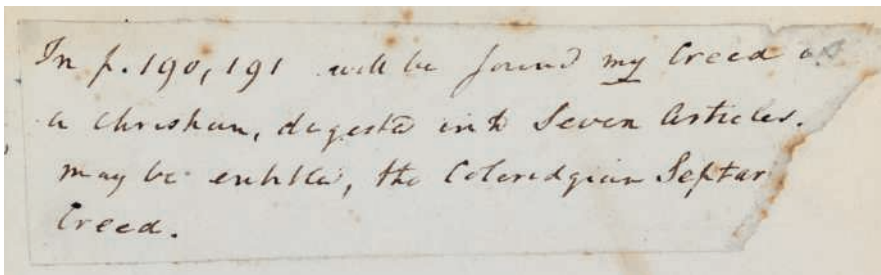
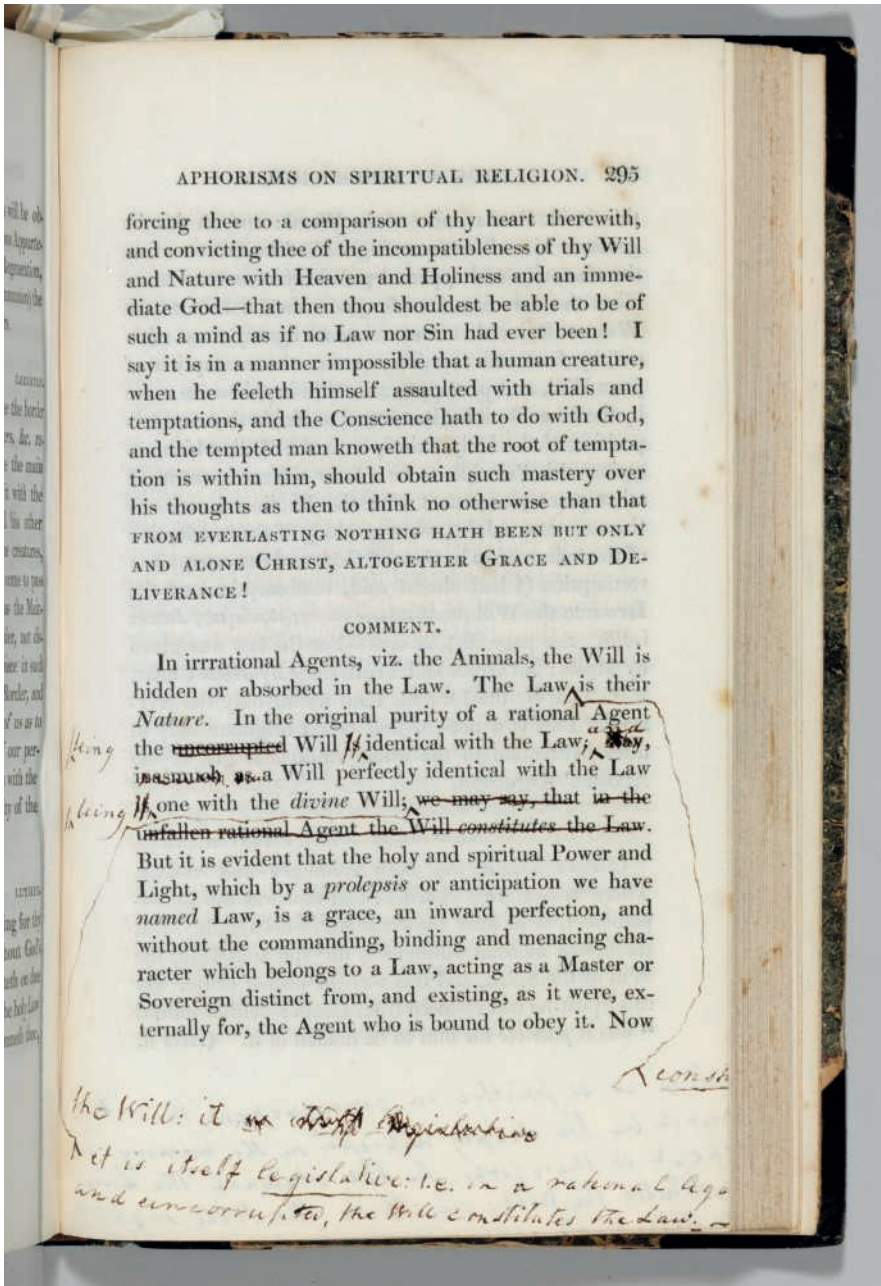
37
 COLERIDGE, Samuel Taylor. Autograph letter signed ("S.T. Coleridge") to Charles Lamb, [Highgate, 1 July 1825], with a 19-word unpublished postscript. 2 pages, 4to with integral address leaf, postmarked, seal tear, several small marginal tears, quarter blue morocco slipcase. Provenance: Arthur H. Houghton (bookplate; his sale Christie's London, 13 June 1979, lot 127).

Coleridge writes to Lamb, speculating about the authorship of "a little, thin, mean-looking sort of foolscap sub-octavo of poems, printed on very dingy outsides... so very Grub Streetish in all its appearance" which he erroneously believes to have been written by Lamb. He reasons that "The puns are nine in ten good—many excellent—the "Neugatory" transcendent. And then the exemplum sine exemplo of a colume of Personalities of contemporaries without a single like that could inflict the infinitesimal of an unpleasance on any man in his senses... Then, moreover, and besides—to speak with becoming modestly, excepting my own self—who is there but you could write the musical lines & stanzas that are intermixed?" Coleridge rejects his friend Gillman's suggestion that the book is an the work of Reynolds and Hood, but in fact, as Lamb revealed in his answer to the letter, Gillman was correct in his supposition that John Hamilton Reynolds and Thomas Hood were the authors of the *Odes and Addresses* and Lamb had no hand in them. Nevertheless, Lamb claimed to be flattered by Coleridge's mistake—"I would put my name to 'em chearfully, if I could as honestly" (See *Letters of Charles & Mary Lamb*, ed. E.V. Lucas, III, letter 569 of 2 July 1825).

Lamb and Coleridge were fellow pupils at Christ's Hospital in London's Newgate Street. Despite an early quarrel over Coleridge's satire on his poems, Lamb, the younger man by two years, remained a faithful friend and poetic associate. The "best criticism" of Coleridge's *Poems* of 1796 came from Lamb in "long affectionate letters going minutely through the text, discussing individual lines in detail, and suggesting changes to make the style 'more compress'd & I think energetic'" (Holmes, *Coleridge Early Visions* pp. 114-115). Lamb edited the third edition of the *Poems* (1797), and dedicated volume I of his *Works* (1818) to Coleridge, "his old, unreliable, brilliant friend."

Griggs, who only had access to a transcript in the Coleridge family, dates the letter June 30 but the postmark reveals it to have been posted a day later. Published in *Collected Letters*, ed. E.L. Griggs, V, letter 1472.

\$4,000-6,000



(detail)

38

COLERIDGE, Samuel Taylor. *Aids to Reflection*. London: Taylor and Hessey, 1825.

8° (183 x 111 mm). 4-page publisher's advertisement at end. (Lacking pp. xv-xvi which contained a printed list of Additions and Corrections.) Mid-19th-century half black roan (some wear, upper joint cracked); maroon quarter-morocco gilt slipcase.

Provenance: SAMUEL TAYLOR COLERIDGE (the author's copy, annotated by him throughout, some notes trimmed when rebound, especially at the fore-margins); Sophia Raby Gillman, daughter of Coleridge's close friend and physician James Gillman (her signature on title-page); with James F. Drake, Inc.; Doris Benz (her sale Christie's New York, 16 November 1984, lot 65).

FIRST EDITION, WITH AUTOGRAPH ANNOTATIONS AND CORRECTIONS BY COLERIDGE to the text on 29 pages. On a small scrap pasted to the front free endpaper Coleridge has noted that at pp.190-191 "will be found my Creed as a Christian digested in Seven Articles..." Interestingly, on these pages only 5 of the articles are numbered in print; Coleridge numbers the sixth and seventh by hand. In the second edition of 1831, Coleridge's "creed" is corrected to include the seven articles in accordance with the numbering in this copy. Coleridge's other annotations throughout the book include word substitutions (p.21, 22, 23, etc), deletion of text (p.194), renumbering of paragraphs (p.23, 24) and the insertion of explanatory notes (as at pp.244-245, where some 60 words are written in the margins).

AN OUTSTANDING ASSOCIATION COPY: The title-page bears the ownership inscription of Sophia Raby Gillman, the daughter of James Gillman, in whose home Coleridge and his wife resided from 1816 until his death in 1834. This is copy 10 of thirteen known annotated copies of *Aids of Reflection*: listed in *Collected Works*, IX, ed. John Beer (1993), pp. 479-83, then listed as "Not located." Ashley I, pp. 211-2; Wise, *Coleridge* 58.

\$15,000-25,000



39

39
COLERIDGE, Samuel Taylor. *Aids to Reflection*. London: Taylor and Hessey, 1825.

8° (195 x 122 mm). 4-page publisher's advertisements at end. ORIGINAL PAPER-BACKED BLUE BOARDS, PRINTED PAPER SPINE LABEL, UNCUT (joint cracked, some light wear at extremities). *Provenance*: S. Mill (contemporary inscription on pastedown, his manuscript insertions of corrections in margins); Seth Sprague Terry and Ward E. Terry (bookplate; their sale AAA/Anderson Galleries, 4 December 1935, lot 98).

FIRST EDITION. See note to previous lot. SCARCE IN ORIGINAL BOARDS: only one other copy in original boards has appeared at auction in at least 35 years, Coleridge's annotated copy, sold in the Vander Poel sale, Christie's London, 3 March 2004. Ashley I, pp. 211-2; Wise, *Coleridge* 58.

\$600-900

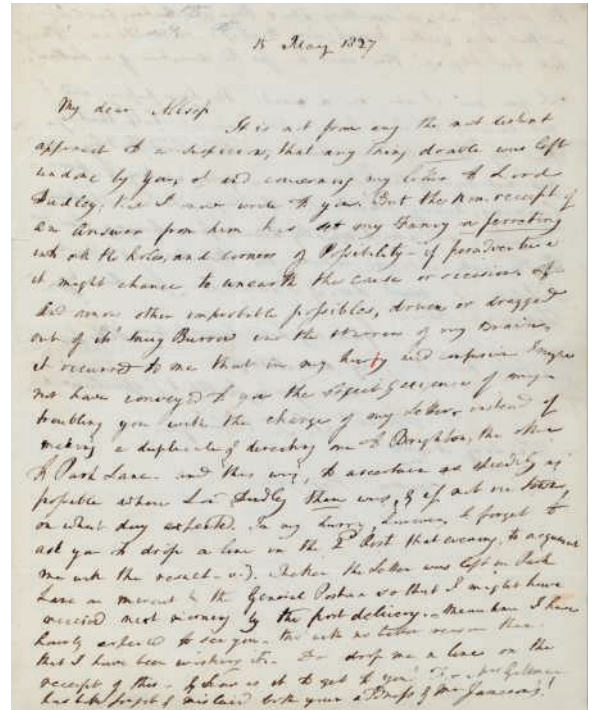
40
COLERIDGE, Samuel Taylor Autograph letter signed ("S.T. Coleridge") to his friend and "favourite disciple", the stockbroker and author Thomas Allsop, Grove, Highgate, 25 May 1827. 2 pages, 4to on a bifolium, the name "T. Allsop Esq" in Coleridge's hand, the remainder of the address in the hand of the wife of his friend James Gillman in Highgate, along with the note "you will be so good as to deliver the Book to Mr Pickering himself there are directions on a paper within side," small tear at seal.

THE "SNUG BURROW IN THE WARREN OF MY BRAIN"

Coleridge had given Allsop a letter for delivery to Lord Dudley, and expresses his confusion and concern: ... "It is not from any the most distant approach to a suspicion, that any thing *doable* was left undone by you, of and concerning my letter to Lord Dudley, that I now write to you. But the non-receipt of an Answer from him has set my Fancy *a ferreting* into all the holes, and corners of Possibility—if peradventure it might chance to unearth the cause or occasion. And among the improbable possibilities, driven or dragged out of its Snug Burrow in the Warren of my Brain, it occurred to me that in my hurry and confusion I might not have conveyed to you the object & exigence of my troubling you with the charge of my Letter.... Do drop me a line on receipt of this—and how is it to get to you? For Mrs. Gillman has forgot & mislaid both your address & Mr. Jameson's!..."

In a typically perilous state financially, Coleridge was seeking Lord Dudley's fulfillment of a promise made by the Earl of Liverpool in 1826, that a sinecure would be given to the poet. Liverpool suffered a paralytic stroke on 17 February 1827, and died as a result the following year.

\$1,000-1,500



40

41

[COLERIDGE, Samuel Taylor and Robert SOUTHEY]. *The Devil's Walk; A Poem. by Professor Porson*. Ed. by H. W. Montagu. London: Marsh and Miller, 1830.

8° (159 x 101 mm). 3-page publisher's advertisement at end. Wood-engraved frontispiece and five plates by Robert Cruikshank. Original drab wrappers, advertisement on rear (spine perished, losses at corners).

FIRST EDITION of the expanded version of a work first published in *The Morning Post* in 1799, first issue, with 21-22 omitted from pagination. Cohn 572; Tinker 707; Wise *Coleridge* 68.

[Boxed with:]

Another edition. London: Alfred Miller, [1830]. 8°. One-page publisher's advertisement at end. Wood-engraved frontispiece and five plates by Robert Cruikshank. Later plain wrappers. Second edition.

\$800-1,200

42

COLERIDGE, Samuel Taylor. Autograph manuscript poem published as "Association of Ideas", in pencil and signed (twice with initials "S.T.C."), comprising three parts each separately titled, "Association by Likeness," "Association by Contrast," and "Association by Time." N.p., n.d. [ca. 1834]. 2 pages on one leaf, 8vo, 21 lines, inlaid, slightly foxed.

This poem was first published under the general title "Association of Ideas" in *Fraser's Magazine*, January 1835 in the article "Coleridgeiana." It did not appear in book form until the collected edition of the poems in 1893. The Oxford 1912 edition of Coleridge's *Works* refers to this manuscript draft in a footnote: "Written in pencil on the blank leaf of a book of lectures delivered at the London University [1830?], in which the Hartleyan doctrine of association was assumed as a true basis." The present manuscript most certainly is that "blank leaf"; the first page is numbered on the top as page "21".

\$3,000-5,000

43

COLERIDGE, Samuel Taylor. *Letters, Conversations and Recollections*. London: Edward Moxon, 1836. 2 volumes, 8°. Original boards, uncut; cloth folding cases. Provenance: Oliver Brett (bookplates). Wise *Coleridge* 84. — *Specimens of the Table Talk*. London: John Murray, 1836. 2 volumes, 3 volumes, 8°. Original boards. Frontispieces. Original boards. — *Confessions of an Inquiring Spirit*. London: Pickering, 1840. 8°. Original cloth. Wise *Coleridge* 81.

[With:] COTTLE, Joseph. *Early Recollections; Chiefly Relating to the Late Samuel Taylor Coleridge*. London, 1837. 2 volumes, 8°. Frontispieces. Presentation copy, with label on pastedown from Cottle presenting the set to Mr. George Fox. — COLERIDGE. *Unpublished Letters from Samuel Taylor Coleridge to the Rev. John Prior Estlin*. N.p. [1884]. 8°. Original wrappers. One of 50 copies privately printed by the editor Henry A. Bright. With two ALSs by Richard Garnett on Coleridge, 1904, laid-in.

(8)

\$800-1,200

44

COLERIDGE, Samuel Taylor. *The Poetical Works*. London: William Pickering, 1840. 3 volumes, 8°. Contemporary red morocco, top edges gilt, others untrimmed. Provenance: John Harward (bookplate). Likely third Pickering edition. — *The Poetical and Dramatic Works*. London: William Pickering, 1847. 3 volumes, 8°. Half-titles. Contemporary polished calf, edges gilt. [With:] ROBINSON, Mary. *Memoirs of the Late Mrs. Robinson*. London: R. Phillips, 1801. 4 volumes, 8°. Frontispiece in vol. I. Contemporary half calf, spines gilt. Contains a contribution by Coleridge, "A Strange Minstrel," vol. IV, pp. 141-144.

(10)

\$800-1,200

45

COLERIDGE, Samuel Taylor. *Notes and Lectures upon Shakespeare*. London: Pickering, 1849. 2 volumes, 8°. Original cloth. — *Essays on His Own Times*. London: Pickering, 1850. 3 volumes, 8°. Original blue cloth. Wise 94. — *Notes on English Divines*. London: Moxon, 1853. 2 volumes, 8°. Original plum cloth. Wise 95. — *Notes, Theological, Political, and Miscellaneous*. London: Moxon, 1853. 8°. Contemporary calf. Wise 96. — *Seven Lectures on Shakespeare and Milton*. London: Chapman and Hall, 1856. 8°. Original green cloth. — *Critical Annotations... Being Marginal Notes Inscribed in Volumes Formerly in the Possession of Coleridge*. Harrow: William F. Taylor, 1889. 4°. Original wrappers. Limited edition, number 10 of 556 copies. Together six works in ten volumes, condition varies.

(10)

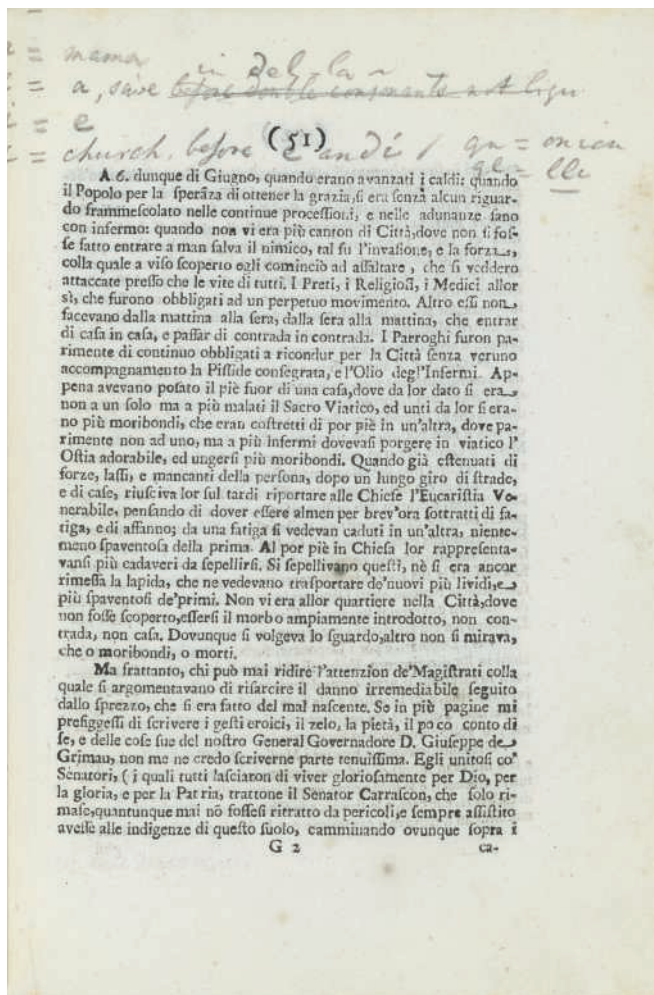
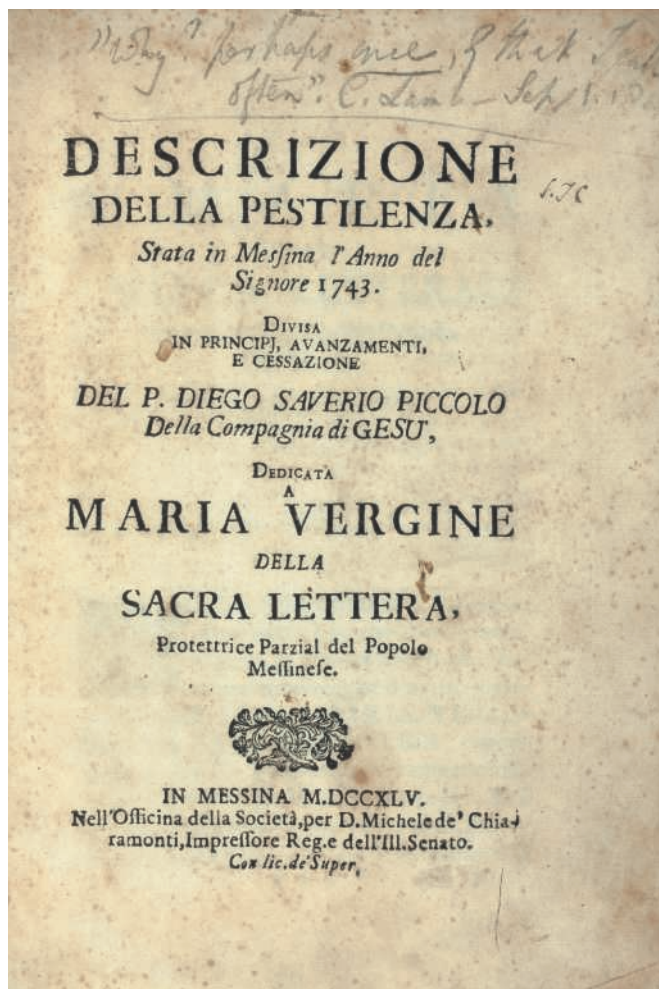
\$800-1,200

Association by Time 4
(Simplius Pauper legit)

I touch this scar up on my skull behind:
And instantly there rise before my mind
Napoleon's mighty hosts from Moscow lost
Driven forth to perish on the fangs of Frost
For on that self-same month and self-same ^{day}
Down Skinner Street I took my hasty way:
Alas! and Frost had set the boys at
play.
I stept upon a slide, o treacherous,
Fell smack with ^{Tread!}
Bottom bruised, and
broke my head!

Thus Time's co-presence links
Napoleon's Overthrow, the Great and Small,
and
Stimpkin's Fall.
S. Y. C.

M



46

46

[COLERIDGE, Samuel Taylor, his copy]. SAVIERO, Piccolo Diego. *Descrizione delle pestilenza, Stata in Messina l'Anno del Signore 1743.* Messina: Officina della Società, per D. Michele de' Chiaramonti, 1745.

8° (275 x 190 mm). Woodcut tail-pieces and devices. (Some light spotting or staining.) 19th-century tan half calf, marbled boards (hinges and spines repaired, some light wear). *Provenance*: notes in an Italian 18th-century hand; Samuel Taylor Coleridge (his initials on title-page); the library of William Wordsworth, Rydal Mount (see Chester and Alice Shaver, *Wordsworth's Library A Catalog*, 1979); Joseph Henry Green, M.D. (1791-1863) Coleridge's literary executor (his sale Sotheby, Wilkinson and Hodge, 27 July 1880, lot 577); sold C.A. Stonehill (pencil note on pastedown).

A REMARKABLE ASSOCIATION COPY

SAMUEL TAYLOR COLERIDGE'S COPY OF THE FIRST EDITION, SIGNED BY COLERIDGE AND LAMB. Coleridge's initials appear on the title-page along with an inscription by Lamb: "Why? Perhaps once, & that I call often." C. Lamb - Sept. 1 1804. "Charles Lamb engaged Coleridge in a lifelong conversation 'both by letter and with the dead in their books.'" (Coffman, p.xi). During the early years of his friendship with Coleridge, Lamb's sister Mary Ann stabbed their mother in a fit of insanity, and Lamb was forced to commit her to an asylum. Shortly after, "he begged Coleridge, then twenty-four, to 'write as religious a letter as possible' to help soothe his grief... Books exchanged by Lamb and Coleridge were themselves a confessional. For instance... [some of those books] dealt with Mary Ann's ostensible crime... [while others] offered hope for Mary Ann, as did Piccolo's treatise" (Coffman, p.xi). This volume describes the plague as it befell Messina in 1743; manuscript notes in an unidentified hand describe history of Messina after the publication of this work, and include comments on another plague, a new Duke, and two earthquakes. Coffman, Ralph J. *Coleridge's Library A Bibliography of Books Owned or Read by Samuel Taylor Coleridge*, P66 (who also notes that this book was once in the collection of Bertram Dobell (1842-1914) bookseller and literary scholar).

\$3,000-5,000

36

Hör doch dieß mein Klagen an.
Soll ich stets in Kummer schweben?
O! so nimm mir nur mein Leben,
Weil ich sonst nichts hoffen kann.

Schau nur jenen kleinen Bach,
Dessen Wasser stille stehen:
Denn mein bittres Ungemach
Muß ihm selbst zu Herzen gehen.
Ja, er hört mein Seufzen zu;
Und sein murrelndes Gewässer
Macht dieß Thal deswegen nasser,
Weil ich hier so kläglich thu.

mein.
Bette?

Vortrefflich!
Superbe!
Had the
Lady Poet
been in
bed, and
the Gewässer
of her own
making - then
indeed it
would have
been more
than poetically
true. S.T.C.
1800.

Welches Glück! du läßt mich schon
Aus den heitern Augen lesen,
Daß mein heisser Jammerton
Nicht ganz fruchtlos sey gewesen.
Ja, dich hat mein Schmerz gerührt,
Du versprichst mir dein Erbarmen.
Ach! nun laß mich dich umarmen =
Wie? wer hat dich mir entführt?

Falscher Traungott! fliehe nur,
Suche mich nicht mehr zu äffen;
Denn du lässest mich die Spur
Meines alten Jammers treffen.
Soll der Seelen herbe Pein,
Soll die kummervolle Klage
So bey Nacht, als wie bey Tage,
Stets der Sinnen Vorwurf seyn?

Fliehe

47

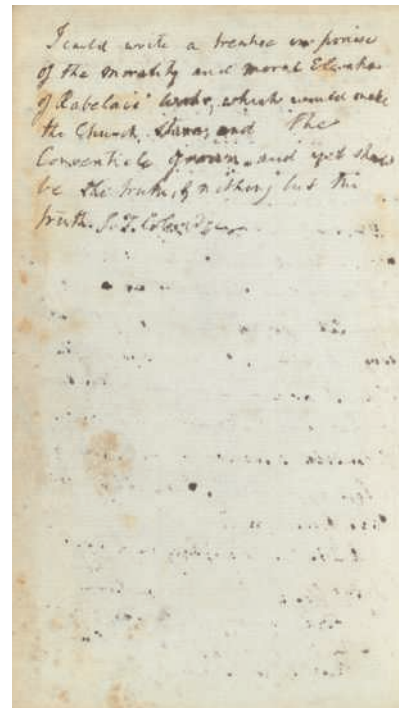
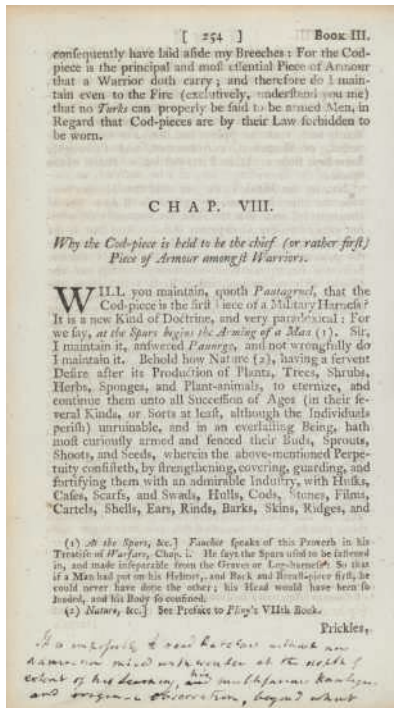
[COLERIDGE, Samuel Taylor, his copy]. KLEIN, Friedrich. *Versuch in zärtlichen Gedichten von F***. Rostock: Koppischem Verlag, 1746.

8° (176 x 107 mm). Engraved vignette on title-page by Berolini after Schleuen, woodcut devices, a few leaves with text in Latin. (Margin of title-page renewed.) 19th-century half marbled calf, upper cover and spine gilt. *Provenance*: Samuel Taylor Coleridge (his note and initials p.31); Richard Monkton Milnes, 1st Baron Houghton (1809-1885) British poet, patron of literature, and politician (inscription on preliminary leaf signed "R.M.M."); Robert Crewe-Milnes, 1st Marquess of Crewe (1848-1945) British politician (bookplate).

FIRST AND ONLY EDITION, SAMUEL TAYLOR COLERIDGE'S COPY, of these Anacreontic verses by the Danzig baroque Poet Friedrich Klein. It includes 21 poems and a translation of Ovid printed in Latin and German.

ANNOTATED BY COLERIDGE, known for his affinity of German literature and philosophy; he remarks on page 31 "Vortefflich! Superbe...!" He replaces the words "sein" with "mein," and "Thal" with "Bette" and comments in the margin: "Had the Lady Poet been in bed, and the Gewässer of her own making - then indeed it would have been more than poetically true. S.T.C. 1800." Goedeke IV 1, 106, 3, 1; Hayn-Gotendorf VIII, 106; Holzmann-Bohatta IV:306. Not in Whalley. *The Collected Works of Samuel Taylor Coleridge. Marginalia*.

\$4,000-6,000



48
 [COLERIDGE, Samuel Taylor, his copy]. RABELAIS, François (1494?-1553). *The Works of Francis Rabelais. Translated from the French... by M. Le Du Chat, and others.* London: for T. Evans, 1784.

4 volumes, 12° (174 x 102 mm). Contemporary calf, red gilt lettering-pieces, spines gilt, board edges gilt (some overall wear, spines with some cracking or chipping). *Provenance:* Samuel Taylor Coleridge (his note and initials p.31); James Gillman (d.1839), Coleridge's medical attendant and benefactor at Highgate (bookplate); sold to Joseph Henry Green M.D. (1791-1863) Coleridge's literary executor (his sale Sotheby, Wilkinson and Hodge, 27 July 1880, lot 650); Richard Monkton Milnes, 1st Baron Houghton (1809-1885) British poet, patron of literature, and politician (inscription on preliminary leaf signed "R.M.M."); Robert Crewe-Milnes, 1st Marquess of Crewe (1848-1945) British politician (bookplate).

SAMUEL TAYLOR COLERIDGE'S COPY OF RABELAIS'S WORKS, EXTENSIVELY ANNOTATED BY COLERIDGE. Altogether some 865 words on 30 pages with other marginal markings and underlinings on 2 of the annotated pages plus another 6 pages.

"I could write a treatise in praise of the morality and the moral Elevation of Rabelais' Works, which would make the Church stare, and the Conventicle groan—and yet should be the truth, & nothing but the truth."

Reading beyond his bawdy jokes, the fantasy, satire, and the grotesque, Coleridge notes a deeper truth in Rabelais' work: "Even in this wild grotesque, besides the humorous Parody of the Old Romances, there is a serious Moral" which makes it "impossible to read Rabelais without an admiration mixed with wonder at the depth & extent of his Learning, and his multivarious Knowledge" (vol. 2, pp. 154-5 and pp.164-5). He discusses the nature of Rabelais' characters (Pantagruel in particular), and notes that "All Rabelais Personages are phantasmagoric Allegories, but Panurge above all" (vol. 2 flyleaf). As evidenced by his notes, Coleridge actively and enthusiastically engaged with the text while he read, and seemed very fond of Rabelais: "One cannot well help regretting, that no friend of Rabelais (surely, friends he must have had) has left an authentic account of him" (vol. 1 flyleaf).

Coleridge's interest in Rabelais was long-standing. Prior to annotating this book (in about 1825), Coleridge gave a course of lectures in 1818, one of which related to Rabelais. The lecture he delivered on 24 February of that year pertained to the nature of humor, and incorporated examples in works by Rabelais, Swift and Sterne; sadly, no notes exist of the portion of that lecture devoted to Rabelais. This work also with four annotations, probably in the elder James Gillman's hand, in volume one, totaling some 75 words.

Whalley, George, editor. *The Collected Works of Samuel Taylor Coleridge. Marginalia.* Volume 1. Princeton, NJ: Princeton University Press, 1969. Coffman, Ralph J. *Coleridge's Library A Bibliography of Books Owned or Read by Samuel Taylor Coleridge*, R2 (who also notes that this book was once in the collection of Edward William Stibbs, bookseller).

\$4,000-6,000

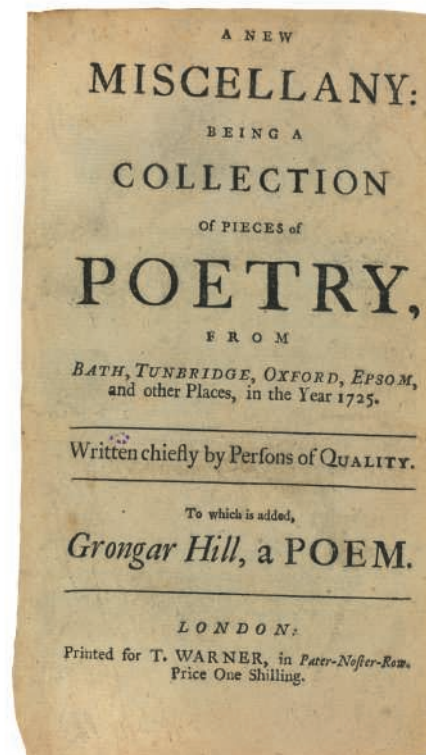
49

[DYER, John (bap. 1699-d. 1757, contributor)]. *A New Miscellany: being a collection of pieces of poetry, from Bath, Tunbridge, Oxford, Epsom, and other places, in the year 1725. Written chiefly by persons of quality. To which is added, Grongar Hill, a poem.* London: T. Warner, [1726].

8° (189 x 105mm). (Title and final leaf both soiled and rehinged, some marginal spotting.) 20th-century tan buckram.

SECOND PRINTING OF DYER'S POEM, THE FIRST IN OCTOSYLLABIC COUPLETS. As Belinda Humfrey notes, Dyer was sixteen when he began "Grongar Hill", a poem descriptive of the climb to a prospect above his home at Aberglasne, Carmarthenshire. It was probably while on tour in Italy in 1724-25 that he finally rejected the heroic couplet of Dryden and Pope, favouring instead the metre of Milton's *L'Allegro* and *Il Penseroso*. The process of change was reflected by the appearance of three different versions in three different miscellanies. Richard Savage's *Miscellaneous Poems*, published in February 1726, included the poem in the form of a Pindaric ode. The present *New Miscellany*, a collection of mostly short, slight poems, came out "at about the same time". Here the poem is in an intermediate state, the first in octosyllabic couplets, possibly obtained from Dyer by the Countess of Hertford. The final version appeared in July 1726 in vol. 1 of a *Miscellany* by David Lewis. This collection shows that the well-known lyric "Stella and Flavia," here entitled "On the Dut—s of Q— and Her Sister" is probably by Jabez Earl and not by either of the Dublin poets to whom it is regularly attributed, Laetitia Pilkington and Mary Barber—and therefore not about Esther Johnson, Swift's "Stella" (see Iolo Williams's note in the *London Mercury* 5 (1922): 519-20). UNCOMMON. Only 9 copies located in ESTC. Case 335; Belinda Humfrey, *John Dyer* (Cardiff, 1980) 45-46.

\$800-1,200



50

[18th-CENTURY LITERATURE]. A group of works of 18th-century literature, comprising: ROWE, Nicholas. *The Tragedy of the Lady Jane Gray*. London: for Bernard Lintott, 1715. 4°. Modern quarter morocco. – DRYDEN, John, translator. *The Art of Painting: by C.A. Du Fresnot: with Remarks... by Mr. Dryden*. London: for B.L., 1716. 8°. Engraved frontispiece. Contemporary paneled calf. – POPE, Alexander and Dr. Thomas PARNELL. *Poems on Several Occasions*. London: for B. Lintot, 1722. 8°. Title-page printed in red and black. Contemporary calf. *Provenance*: Sir William Bennett (armorial bookplate dated 1707). – [HOOKE, Nathaniel]. *The Sarah-AD: or, a Flight for Fame*. London: for T. Cooper, 1742. 4°. Modern leather-backed boards. – GRAY, Thomas. *Odes*. Strawberry Hill: for R. and J. Dodsley, 1757. Engraved vignette on title-page. Contemporary calf gilt. – Together, 5 works in 5 volumes, condition generally fine.

(5)

\$800-1,200

51

[ENGLISH LITERATURE]. A group of works of English literature, comprising: [DICKENS, Charles]. OHNWYN, T. *12 Illustrations to the Pickwick Papers by Ohnwyn. Drawn and Etched in 1847 - Now First Published*. London: Albert Jackson, 1894. 8°. 12 colored plates. Later red half morocco, original blue wrappers bound in. – TITMARSH, M.A. "Our Street." London: Chapman and Hall, 1848. 8°. Numerous illustrations. Contemporary tan calf gilt. – HOUSMAN, Laurence. *The House of Joy*. London: Kegan Paul Trency Trübner & Co., 1895. 8°. Numerous illustrations. Original gilt-stamped green cloth, edges uncut. *Provenance*: William Edward Hollis (bookplate). – DOWSON, Ernest. *The Poems of Ernest Dowson*. London and New York: John Lane, 1904. 8°. Frontispiece portrait, title-page printed in red and black. Original green gilt-stamped cloth, edges uncut. – Together, 4 works in 4 volumes, condition generally fine.

(4)

\$500-700

HENRY FIELDING (1707-1754)

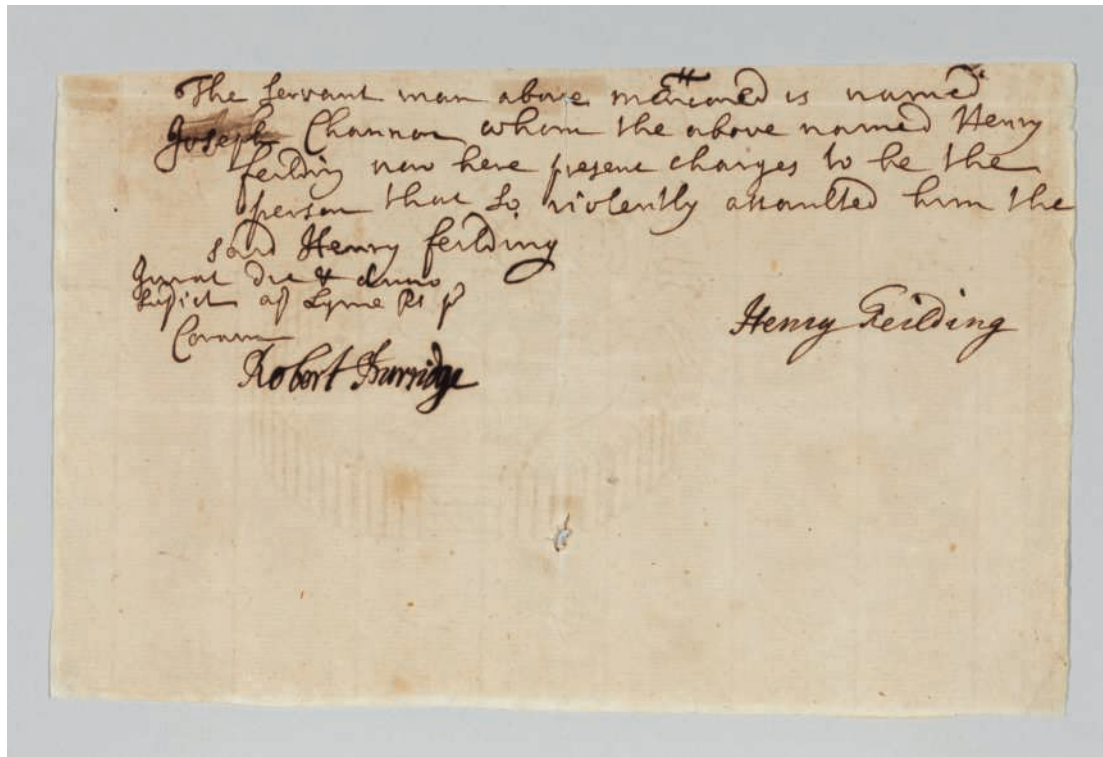
(LOTS 52-94)



Portrait of Henry Fielding by William Hogarth

This is an unusually comprehensive collection of the writings of Henry Fielding (along with the best known work by his sister Sarah Fielding). One noteworthy manuscript supplies our earliest glimpse into the private life of the hotheaded teenage Fielding, and it also constitutes a rarity as one of his few autograph documents in private hands. It is also the only document outside the correspondence that has substantive biographical content, and does not merely pertain to his later legal career. Among the forty lots every branch of Fielding's activity is represented. These include areas of his output which have attracted greater interest in recent years, including his plays, his pamphlets on social and legal issues, and his political salvoes on behalf of the government at the time of the Jacobite rising in 1745/46. His career as a dramatist in the 1730s has been the subject of revival over the past generation, and the collection includes all his major plays. There is also a rare opportunity to acquire his largely neglected version of Aristophanes' comedy *Wealth*, co-translated with William Young, a clergyman friend who served as the chief model for the fictional Parson Adams. Fielding's conduct as a magistrate at Bow Street has also been the subject of considerable study and some controversy, and the essays on crime here provide important background. Many of his shorter works were collected in the three-volume *Miscellanies*, present here as complete set. However, the author has achieved immortality chiefly on account of his novels, ranging from the rumbustious *Shamela* and the sardonic *Jonathan Wild* to the innovative *Joseph Andrews* and his last major book, *Amelia*, full of social and psychological exploration. The collection also includes the first two editions of Sarah Fielding's *Adventures of David Simple*, the second notable in its own right as well as containing important contribution by her brother. Above all we have the endlessly rewarding *Tom Jones*, exuberant on the surface, profound in its analysis of the human heart, joyous in its linguistic inventions, and cunning in its skilfully manipulated narrative form. These are the books which provoked the tribute by the hero of Kingsley Amis's *I Like It Here*: 'Perhaps it was worth dying in your forties if two hundred years later you were the only non-contemporary novelist who could be read with unaffected and whole-hearted interest, the only one who never had to be apologized for or excused on grounds of changing taste.'

- Pat Rogers, Department of English, University of South Florida, Distinguished University Professor and DeBartolo Chair in the Liberal Arts, emeritus.



52

FIELDING, Henry. Autograph document signed (“Henry Feilding”) in the third person, providing his name two further times, [22 September 1725]. *Oblong 8vo, the lower portion of a larger sheet, the present document complete in itself, first name of Joseph Channon smudged. Provenance: sold Christie’s New York, 17 December 1983, lot 478.*

An important document from a critical period in Fielding’s adolescent life. Fielding had just finished his studies at Eton when he became enamored of his distant cousin Sarah Andrew, the only daughter of a Lyme Regis merchant. In the late summer and early autumn of 1725, Fielding was at Lyme Regis and pursued the pretty heiress, who at 15 years old was then residing with her guardian, Andrew Tucker. Tucker strongly opposed Fielding’s advances and sought to protect her from Fielding, who openly threatened to kidnap Sarah. Tucker complained that he went in fear of his life from Fielding and his servant, and court rolls from Lyme confirm that Fielding had threatened to thrash Sarah’s guardian. Several confrontations took place, one of which is referred to in this document:

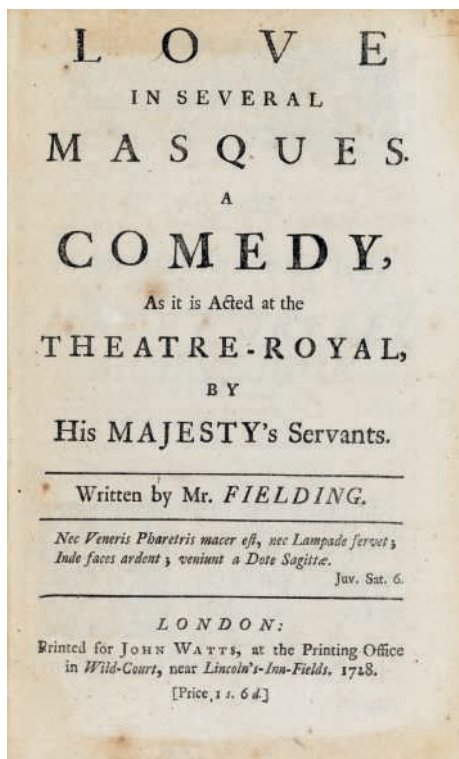
“The servant man above mentioned is named Joseph Channon whom the above named Henry Feilding now here present charges to be the person that so violently assaulted him the said Henry Feilding. / Henry Feilding” At witness by Robert Burridge at Lyme Regis.

Fielding was brought before the magistrates on the 2nd of September, according to court records following his attack on James Channon, the servant of a town miller. Fielding remained in town until November, but matters escalated on the 11th of November when Fielding, assisted by his servant, attempted to abduct Sarah as she was walking to church with the Tucker family. The attempt failed and Tucker immediately charged Fielding and his servant in front of the magistrates. His servant was captured but Fielding eluded the constables and left town the following day. But not without a parting shot: before Fielding fled the town on 15 November, he posted a notice declaring “to all the World that Tucker and his son were ‘Clowns, and Cowards’” (Battestin and Battestin, *Life*, 51, quoted in *ONDB*).

The form of signature, with the spelling “Feilding,” is a rare one, deriving from a variant spelling used by George Feilding, Earl of Desmond, the author’s grandfather. “The novelist accounted for the difference between his name and that of the other Fieldings by saying that his branch of the family had been the first to learn to spell” (*DNB*).

FIELDING MANUSCRIPTS ARE EXCEEDINGLY SCARCE ON THE MARKET, especially with important content relating to his biography. According to auction records, only fragments of legal documents from Fielding’s legal manuscript have been offered in at least the last 100 years, making this document virtually unique in the marketplace and the only such document located in public or private hands. See William B. Coley, “Henry Fielding’s ‘Lost’ Law Book,” in: *Modern Language Notes* vol. 76, no. 5 (May, 1961), pp. 408-413.

\$40,000-60,000



53

FIELDING, Henry. *Love in Several Masques. A Comedy*. London: John Watts, 1728.

8° (196 x 121 mm). Disbound (first gathering sprung); modern grey paper folder with title label.

FIRST EDITION OF FIELDING'S FIRST PLAY, first performed 16 February 1728 at the Theatre-Royal, "a regular five-act comedy of intrigue written in the tradition of humane comedy made popular since the turn of the century by... Richard Steele and Colley Cibber. Cibber, as the principal manager of the Theatre Royal at Drury Lane, not only accepted the play for production — an extraordinary favor considering HF's youth and inexperience — but also acted the part of Rattle, the fop... Competing with the hugely successful first run of John Gay's *Beggar's Opera*, HF's comedy had only four performances" (Battestin, *Fielding Companion*, p. 182). Cross III, p.290.

\$2,000–3,000

54

FIELDING, Henry. *Tom Thumb. A Tragedy*. London: J. Roberts, 1730.

8° (196 x 118 mm). Half-title, advertisement leaf. Modern calf antique.

ONE OF FOUR COPIES LOCATED

FIRST EDITION, issue without "Written by Scriblerus Secundus" (no priority) on the title "of the most enduringly popular of Fielding's dramatic productions" (Battestin), first performed at the Theatre in the Hay-Market. This hilarious burlesque of English heroic drama had an initial run of forty-one performances and was published in several editions, of which this first edition is exceedingly scarce. "Played by a petite actress, the diminutive hero of British legend struts the stage as champion of King Arthur, as well as the object of the affections of Queen Dollalolla and Princess Huncamunca and of the enmity of the marplot Lord Grizzle. HF's dialogue echoes the bombast of more than forty tragedies from John Fletcher and Shakespeare to John Dryden and James Thomson" (Battestin, *Fielding Companion*, p. 187)

VERY SCARCE: this is one of only four located copies, and the only one in private hands; the others are at the British Library, Bodleian Library and the Folger Library. According to auction records, the last copy sold was at Sotheby's in 1947 as part of a sammelband. Cross III, p.291; ESTC T125610 (copies recorded at BL, Bod, Huntington, Harvard, Michigan, Princeton, Penn).

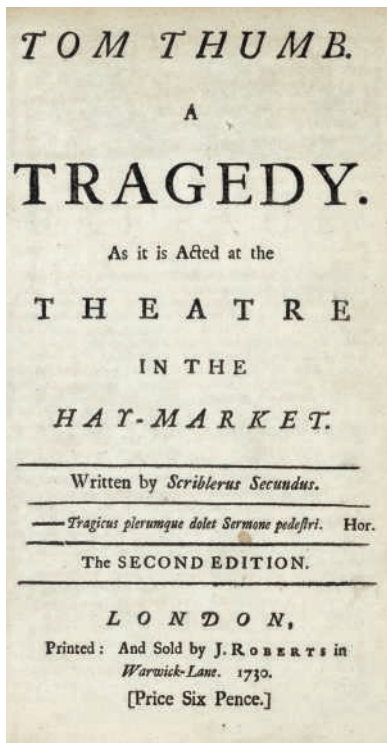
\$15,000–20,000

T O M T H U M B .
A
T R A G E D Y .

As it is Acted at the
T H E A T R E
I N T H E
H A Y - M A R K E T .



L O N D O N ,
Printed : And Sold by J. R O B E R T S in
Warwick-Lane. 1730.



55

55

[FIELDING, Henry]. *Tom Thumb. A Tragedy.* London: J. Roberts, 1730.

8° (198 x 115 mm). Contemporary half vellum, marbled boards (rebacked to style in calf).

Second edition, revised with a prologue and epilogue and containing scenes. Cross III, p. 291.

[Bound with:] GAY, John. *The What D'ye Call It. A Trag-Comii-Pastoral Farce.* London: Lintot, 1725. Engraved frontispiece. Fourth edition. — GAY. *The Beggar's Opera.* London: J. Watts, 1728. Printed music in text. Second edition.

\$3,000–5,000

56

FIELDING, Henry. A group of six plays, comprising: *The Temple Beau. A Comedy.* London: J. Watts, 1730. 8° (201 x 122 mm). (Some pale browning.) Modern quarter calf, marbled boards by Sangorski & Sutcliffe for Bernard Quaritch. FIRST EDITION, first performed 26 January 1730 at the Theatre in Goodman's Fields. This was the second of Fielding's plays to be staged, and like his first was a "regular" five-act comedy. The prologue was written by James Ralph, and marks the beginning of their friendship and collaboration. It was fairly successful, with an initial run of nine performances. Cross III, p.290.

FIELDING, Henry. *The Author's Farce; and the Pleasures of the Town. As Acted at the Theatre in the Hay-Market.* London: J. Roberts, 1730. 8° (192 x 118 mm). (Some pale browning at edges.) Modern paneled calf antique. FIRST EDITION of Fielding's third play, first performed 30 March 1730 at the Theatre in the Hay-Market. This was the first of Fielding's great hits, and the first of his "irregular" plays. "Disappointed by the reception of his five-act comedies... and scorned by Colley Cibber and Robert Wilks, managers at Drury Lane, HF ridicules them as Marplay and Sparkish in Act 2, and in Act 3 has his surrogate, Harry Luckless... [satirize various popular dramas]" (Battestin, *Fielding Companion*, p.179). Cross III, p.290.

FIELDING, Henry. *The Author's Farce; with a Puppet-Show, Call'd the Pleasures of the Town.* London: J. Watts, 1750. 8° (193 x 124 mm). (Some pale browning at edges.) Later blue wrappers. Third edition. Cross III, p.320.

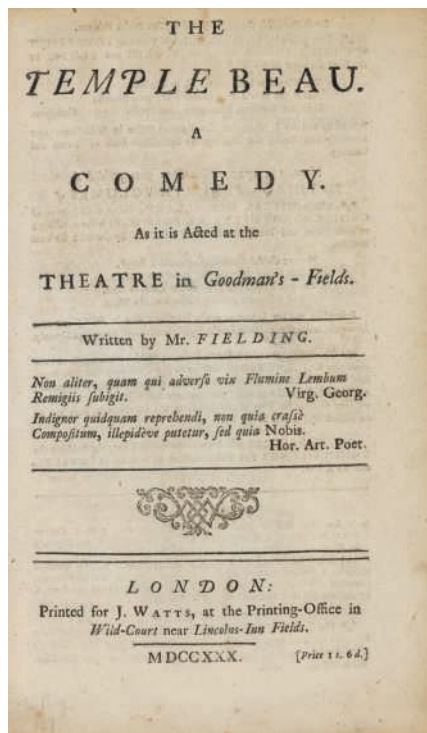
FIELDING, Henry. *The Coffee-House Politician; or, the Justice Caught in his own Trap. A Comedy.* London: J. Watts, 1730. 8° (194 x 120 mm). Disbound (gatherings sprung); modern grey paper folder with title label. FIRST EDITION, first performed 4 December 1730 at the Theatre Royal in Lincoln's Inn Fields. "This is the new title given to *Rape upon Rape* when revived in the winter of 1730... It was withdrawn after four performances and never staged again" (Battestin, *Fielding Companion*, p. 179). Cross III, pp.291–2.

FIELDING, Henry. *The Letter-Writers: Or, a New Way to Keep a Wife at Home. A Farce in Three Acts.* London: J. Roberts, 1731. 8° (196 x 113 mm). Modern quarter calf antique over blue boards. FIRST EDITION, first performed 24 March 1731. Fielding took the idea for this three-act farce from the practice of contemporary villains who attempted to extort money from wealthy victims. Cross III, p.292.

FIELDING, Henry. *The Grub-Street Opera... To which is added, The Masquerade, A Poem.* London: J. Roberts, 1731. 8° (195 x 123 mm). Disbound (gatherings sprung); modern grey paper folder with title label. FIRST EDITION of *The Grub-Street Opera*, second edition of *The Masquerade*. *The Grub-Street Opera* is a revision of *The Welsh Opera*, more than doubling the number of songs (among them the popular "The Roast Beef of Old England") "producing what one authority considers to have been potentially the most delightful of all the ballad operas of the decade following John Gay's *Beggar's Opera*" (Battestin, *Fielding Companion*, p. 181). Cross III, p.293.

\$3,000–5,000

(6)



56

57

FIELDING, Henry. *The Tragedy of Tragedies; or the Life and Death of Tom Thumb the Great*. London: J. Roberts, 1731.

8° (191 x 108 mm). Engraved frontispiece after William Hogarth. (Gatherings sprung, some pale browning). Later wrappers; modern grey paper folder with title label. *Provenance*: Bedales School Library (bookplate).

FIRST EDITION, first performed 24 March 1731 at the Theatre in Hay-Market. "Besides doubling the length of the original *Tom Thumb* (see lot 54) by such devices as adding the character of the captive queen Glumdalca, HF enlarged the range of the play's humor by adding a mock-scholarly preface and annotations that both identify the specific sources of the burlesque and satirize the pedantry of critics. It thus became a 'reading,' as well as an 'acting,' play. HF's fondness for [the play] is suggested by the fact that the published version is the only one of his works published in his lifetime to include a frontispiece" (Battestin, *Fielding Companion*, p. 186). Cross III, p.292.

\$2,000-3,000



58

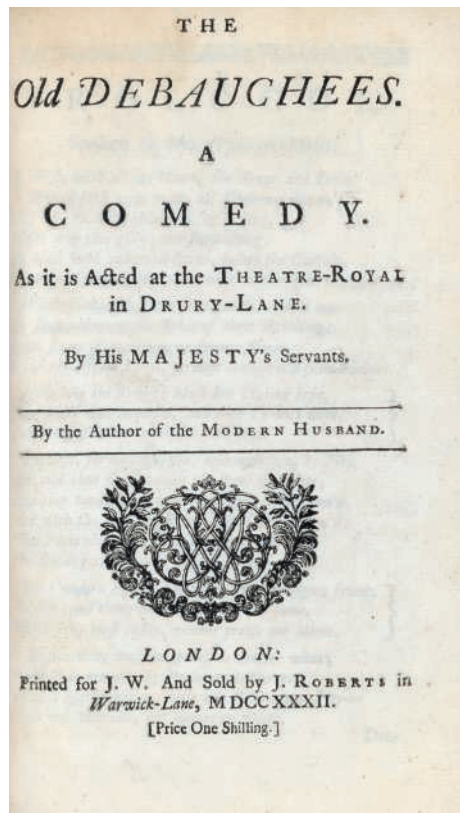
FIELDING, Henry. *The Modern Husband. A Comedy*. London: J. Watts, 1732.

8° (204 x 135 mm). Five-page publisher's advertisements at end. STABBED-AND-SEWN, UNCUT; brown cloth slipcase.

FIRST EDITION, A RARE ISSUE, with p.13 misnumbered 15, unrecorded in the standard bibliographies, but found also in the British Library copy. In superb original condition. The play was first performed 14 February 1732 at the Theatre-Royal. It was "another, if darker, experiment in the new species of comedy invented by HF and which, to use his own epithet for it in the prologue to *Rape upon Rape*, we may call 'heroic' comedy — 'heroic,' that is, in its earnest manner and its daring exposure of modern vice and corruption" (Battestin, *Fielding Companion*, p. 183). It thus anticipates the plot of the 1994 film *Indecent Proposal* by more than two centuries. Cross III, p.294.

\$1,000-1,500





59

FIELDING, Henry. A sammelband containing 11 plays, 3 by Fielding, comprising:

The Old Debauchees. A Comedy. London: J. W[atts] and J. Roberts, 1732. FIRST EDITION, first performed 1 June 1732 at the Theatre-Royal in Drury Lane. Fielding's anti-Catholic bias is nowhere more apparent than in this play. Cross III, p.295.

The Covent-Garden Tragedy. London: J. Watts and J. Roberts, 1732. FIRST EDITION, issue with the overall measurement of the type on the title-page being 16.5cm. The play was first performed 1 June 1732 at the Theatre-Royal in Drury Lane. An uproarious burlesque, in blank verse, of Ambrose Philips' pseudoclassical tragedy *The Distrest Mother*. It, along with Fielding's other plays of this period, was repeatedly denounced as indecent by the writers of *The Grub-Street Journal*. Cross III, p.295.

The Mock Doctor: or The Dumb Lady Cur'd. A Comedy. London: J. Watts, 1732. Printed music in text. FIRST EDITION, first performed 23 June 1732 at the Theatre-Royal in Drury Lane. This is Fielding's adaptation of Molière's *Le Médecin malgré lui*. He added songs and it was an immediate success and remained so for a century. Cross III, p.296.

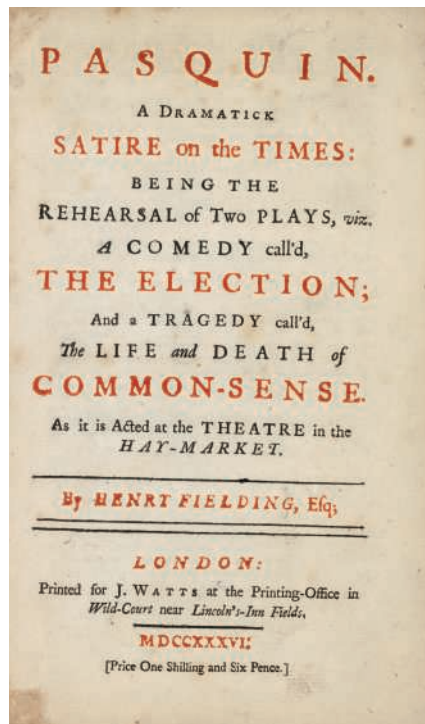
[Bound after:]

MOTTLEY, John. *The Imperial Captives: A Tragedy.* London: Jauncy et al, 1720. Second edition. — MOTTLEY. *Antiochus: A Tragedy.* London. Harbin et al, 1721. — HILL, Aaron. *King Henry the Fifth: or, the Conquest of France by the English.* London: Chetwood and Watts, 1723. — JEFFREYS, George. *Edwin: A Tragedy.* London: Woodward et al, 1724. — CIBBER, Theophilus. *King Henry VI. A Tragedy.* London: W. Chetwood, 1724. Second edition. — CIBBER, Colley. *Caesar in Aegypt. A Tragedy.* London: J. Watts, 1725. — WANDESFORD, Osborne Sidney. *Fatal Love: or, the Degenerate Brother. A Tragedy.* London: T. Worrall, 1730. — ODINGSSELLS, Gabriel. *Bay's Opera.* London: J. Roberts, 1730.

Together 11 works in one volume, 8° (195 x 116 mm). (Some occasional spotting and dustsoiling, mainly at beginning of volume). Contemporary English panelled calf (some wear at extremities). *Provenance:* William Walter (manuscript list of contents of the volume on front free endpaper).

A FINE SAMMELBAND CONTAINING THREE FIELDING FIRST EDITIONS.

\$2,000-3,000



60

FIELDING, Henry. A group of six plays, comprising: *The Lottery. A Farce*. London: J. Watts, 1732. 8° (184 x 108 mm). Second edition, adding three songs to those in the first edition. This popular ballad opera was written in collaboration with the composer Mr. Seedo, also a refugee from the Haymarket fiasco that followed the suppression of *The Grub-Street Opera*. Cross III, p.294.

FIELDING, Henry. *The Modern Husband. A Comedy*. London: J. Watts, 1732. 8° (188 x 117 mm). Five-page publisher's advertisements at end. Modern quarter morocco. FIRST EDITION. Cross III, p.294.

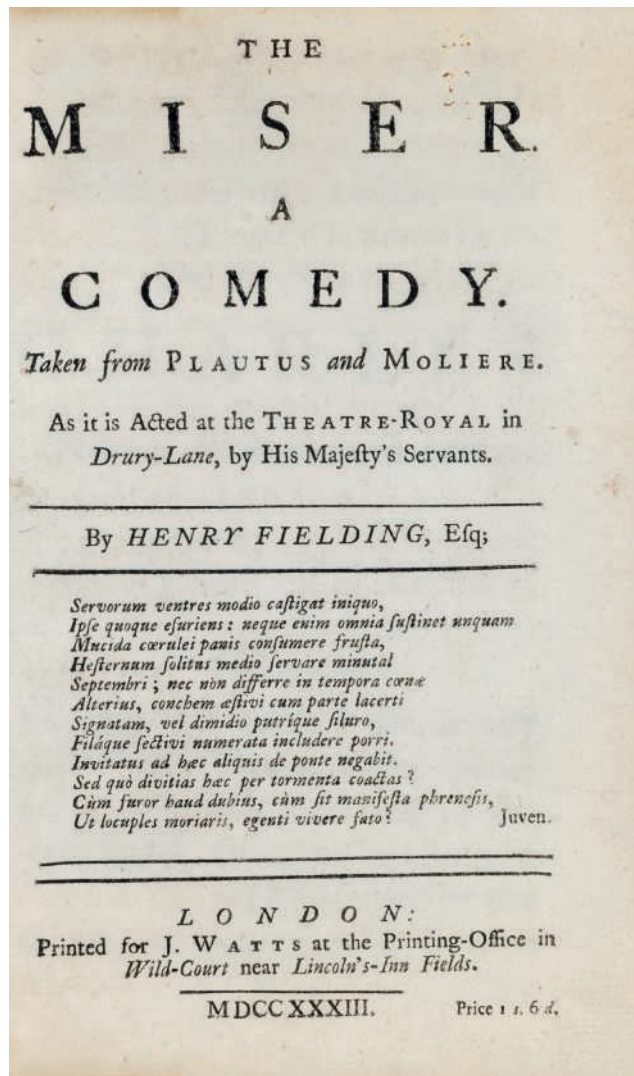
FIELDING, Henry. *The Universal Gallant: or, the Different Husbands. A Comedy*. London: John Watts, 1735. 8° (194 x 123 mm). Disbound. FIRST EDITION, first performed 10 February 1735 at the Theatre-Royal in Drury Lane. This was another of Fielding's five-act mainpieces in the vein of serious social satire. In the "Advertisement" in this printed version, he complains bitterly that the play had been deliberately damned. Cross III, p.299.

FIELDING, Henry. *Pasquin. A Dramatick Satire on the Times: Being the Rehearsal of Two Plays, viz. A Comedy call'd, The Election; And a Tragedy call'd The Life and Death of Common-Sense*. London: J. Watts, 1736. 8° (201 x 120 mm). Title printed in red and black. (Lacks terminal advertisement leaf, some spotting and occasional soiling.) Early 20th-century red quarter morocco, marbled boards. FIRST EDITION, first performed 5 March 1736 at the Theatre in the Hay-Market. A "rehearsal" play in the tradition of the Duke of Buckingham's popular burlesque of Dryden's heroic tragedies. It was praised by critic Aaron Hill for its radical experimentation with the forms of dramatic satire. The public agreed with Hill, making it the greatest hit of the decade. Cross III, p.299; Rothschild 840.

FIELDING, Henry. *The Wedding Day. A Comedy*. London: A. Millar, 1743. 8° (203 x 126 mm). 19th-century green straight-grained morocco (joints rubbed). *Provenance*: James Cox Brady (bookplate). FIRST EDITION, first performed 17 February 1743 at the Theatre Royal in Drury Lane. A five-act comedy of intrigue, this was a very early effort by Fielding ca. 1730, but was not performed until after he had given up writing plays. It was the last play Fielding would stage. It was only the third "Dramatic Performance" he ever attempted. "Only David Garrick's performance as the good-natured rake Millamour enabled this 'bad new play,' as one viewer called it, to run six nights" (Battestin, *Fielding Companion*, p. 187). Cross III, p.308.

FIELDING, Henry. *The Fathers: or, The Good-Natur'd Man. A Comedy*. London: T. Cadell, 1778. 8° (204 x 128 mm). Modern calf gilt (a few small scuffs). *Provenance*: William Marchbank (bookplate). FIRST EDITION, first performed 30 November 1778. This is the last five-act comedy Fielding wrote. The manuscript was lost after his death but found among the papers of his friend Sir Charles Hanbury Williams. David Garrick wrote a prologue and epilogue and performed it at Drury Lane under Sheridan's management, with the proceeds going to Fielding's widow. Cross III, pp.329; Rothschild 859.

(6)



61

FIELDING, Henry. A group of four plays, comprising: *The Miser. A Comedy. Taken from Plautus and Moliere*. London: J. Watts, 1733. 8° (194 x 108 mm). Modern quarter morocco, marbled boards. FIRST EDITION, first performed 17 February 1733 at the Theatre Royal. Fielding took this comedy from Plautus and Molière. It was by far the most successful of all of Fielding's mainpieces, with an initial run of twenty-three performances and numerous revivals. Cross III, p.296.

FIELDING, Henry. *The Intriguing Chambermaid. A Comedy of Two Acts*. London: J. Watts, 1734. 8° (200 x 123 mm). Printed music to 12 songs in the text. (Some spotting at beginning and end, short tear to title at gutter.) 19th-century polished calf (some soiling). *Provenance*: Donald and Mary Hyde (bookplate). FIRST EDITION of this play, first performed 15 January 1734. Adapted from Regnard's *Le retour imprévu*, it served as a vehicle for Fielding's favorite comic actress, Catherine "Kitty" Clive. Cross III, p.297-8; Rothschild 839.

FIELDING, Henry, contributor. — LILLO, George (1691-1739). *Fatal Curiosity: A True Tragedy of Three Acts*. London: John Gray, 1737. 8° (196 x 123 mm). Title printed in red and black. (Tiny marginal tear on title, a few small marginal stains towards end.) Late 19th-/early 20th-century quarter calf, marbled boards. FIRST EDITION of Lillo's play, which for print was revised by Fielding and contained his Prologue. On the night of its first performance, 27 May 1736, it was titled *Guilt its Own Punishment; or, Fatal Curiosity* and it shared the bill with Fielding's farce *Tumble Down Dick*. Cross III, p.300.

FIELDING, Henry. *Don Quixote in England. A Comedy*. London: J. Watts, 1754. 8° (196 x 121 mm). (A bit browned.) Modern tan buckram. *Provenance*: James Fitzmaurice Kelly, Cervantes scholar (bookplate; note and gift inscription on title). Second edition. Cross III, p.298.

(4)

\$3,000-5,000

62

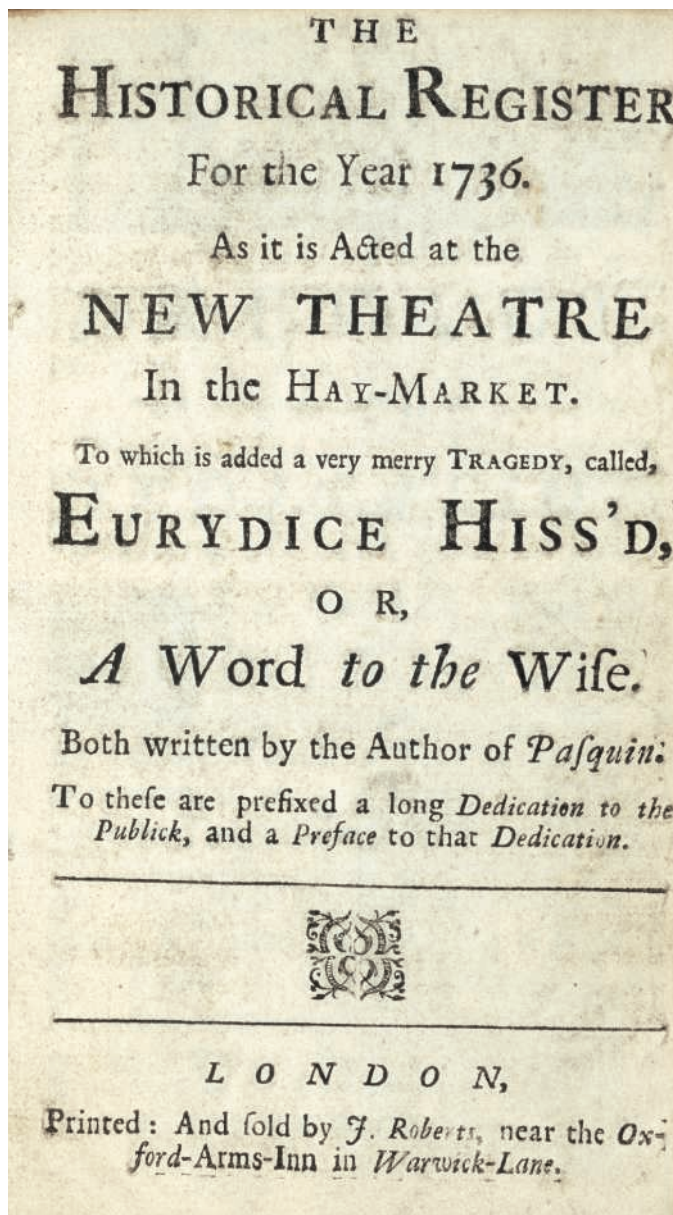
FIELDING, Henry. *The Historical Register for the Year 1736. As it is Acted at the New Theatre in the Hay-Market*. London: J. Roberts, [but Edinburgh by W. Cheyne], [1737].

8° (160 x 95 mm). 41 pages. (Small internal tear on [17, small marginal tear on final leaf.) Modern paneled calf antique.

SCARCE FIRST EDITION, published the same year as the second edition (though not so named) and identified by the page count: 41, as here, against 48 in the second. Fielding's satire on contemporary social events caricatures Colley Cibber (as "Ground-Ivy") and the auctioneer Christopher Cock (as "Mr. Hen"). ESTC claims that this 41-page issue is pirated, and was published with a false imprint. Only the copy at the British Library is located.

"The success of this play — a transparently personal kind of satire that, with its predecessor *Pasquin*, HF modeled on the 'old comedy' of Aristophanes — provoked the government to pass the Theatrical Licensing Act in June of this year. In mimicry of the historical survey published annually under the same title, Medley the author rehearses his actors in a 'revue' of the principal theatrical and political follies of the year 1736" (Battestin, *Fielding Companion*, p. 181). Fielding attacks, Colley Cibber, Theophilus Cibber, Farinelli, Christopher Cock and most dangerously Sir Robert Walpole and his brother Horatio Walpole. Also of note is the inclusion of *Eurydice Hiss'd*, one of Fielding's most successful afterpieces. Not in the Hyde collection. Cross III, p. 301; ESTC T89877

\$6,000–8,000



(actual size)

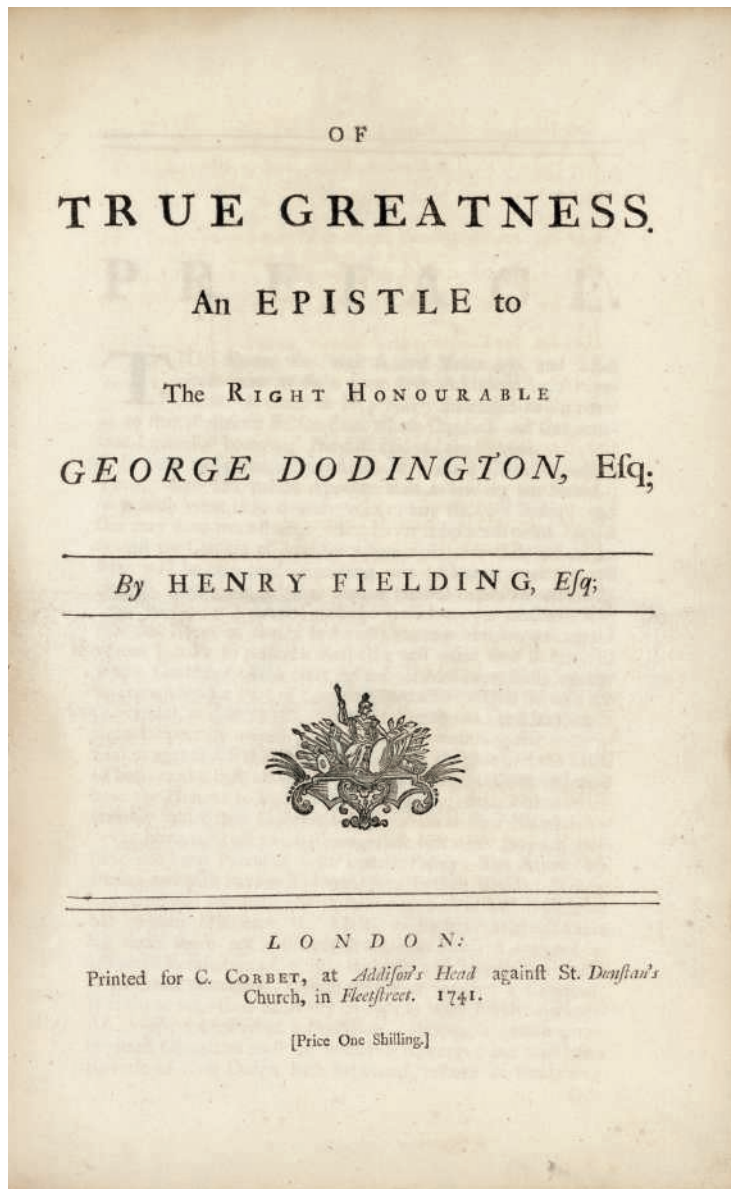
63

[FIELDING, Henry]. *The Historical Register for the Year 1736. As it is Acted at the New Theatre in the Hay-Market*. London: J. Roberts, [1736]. 8° (201 x 129 mm). 48 pages. (Title and last leaf lightly dustsoiled.) Modern plain wrappers. Second edition, not so named and containing many alterations. Cross III, p. 301.

FIELDING, Henry. *The Historical Register for the Year 1736. As it is Acted at the New Theatre in the Hay-Market*. London: J. Watts, 1741. 8° (193 x 122 mm). 20th-century polished calf; morocco-faced slipcase. Third edition. Cross III, p. 301.

(2)

\$1,000–1,500



64

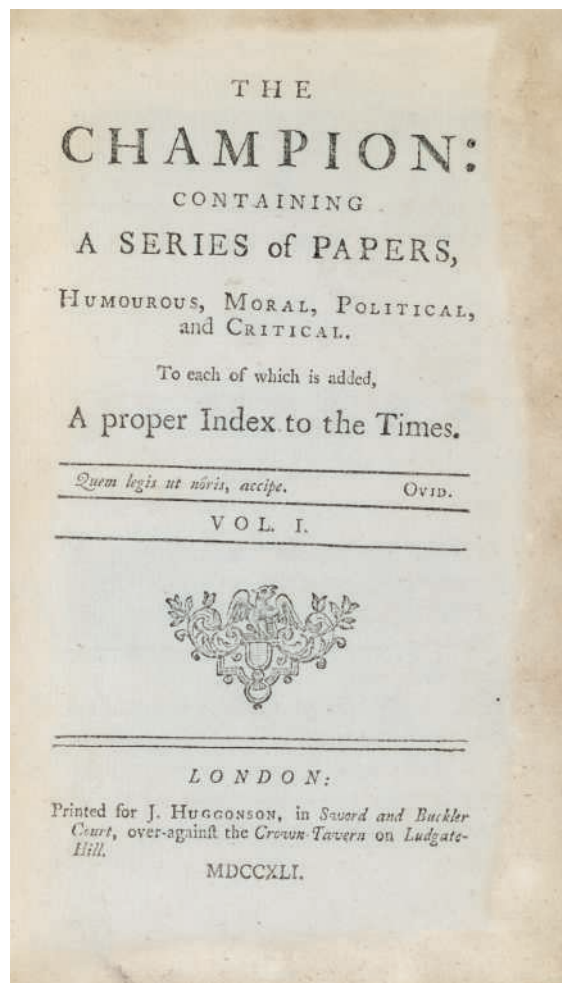
FIELDING, Henry. *Of True Greatness. An Epistle to the Right Honourable George Dodington, Esq.* London: C. Corbet, 1741.

2° (334 x 221 mm). 16 pages. 20th-century blue morocco, by the Booklover's Bindery, New York (light rubbing to joints). *Provenance*: Donald and Mary Hyde (bookplate).

THE EXCEEDINGLY RARE FIRST EDITION, of which only a few copies are known: ESTC records 14, mostly in major US and UK academic libraries, one in New Zealand. Cross states "In Bodleian Library. No other copy known to exist." The Ralph Isham copy, however, was sold at American Art Association 7 January 1927.

Fielding addresses this poem to his friend and patron George Bubb Dodington, and contrasts true greatness with false. He does the latter through a satiric political theme associated chiefly with the prime minister, Sir Robert Walpole. "Though a curious choice, Dodington would always be for HF the very paragon of true greatness, Besides satirizing Walpole and lauding Dodington, who had recently deserted the minister's party to join the opposition, the poem compliments several of HF's heroes of this period, among them the dukes of Marlborough and Argyll, the Earl of Chesterfield, Lyttleton, the poet Edward Young, and the politically powerful latitudinarian divine, Bishop Benjamin Hoadly" (Battestin, *Fielding Companion*, p. 190). Cross III, p.303; Rothschild 841.

\$18,000-24,000



65

[FIELDING, Henry, contributor]. A group of four plays, comprising: *The Champion: Containing a Series of Papers, Humorous, Moral, Political, and Critical*. London: J. Huggonson, 1741. 2 volumes, 8° (170 x 109 mm). (Titles with marginal offsetting from binding.) Contemporary calf, spines gilt, red morocco lettering pieces (some chipping to labels). *Provenance*: Charles Craigie (armorial bookplate). FIRST EDITION, containing papers from 15 November 1739 to 19 June 1740, of which more than seventy are by Fielding. This periodical was founded by Fielding with his friend James Ralph, using it to publish pieces on literary, social and moral subjects. Their target was the administration of the prime minister, Sir Robert Walpole. Fielding objected to this edition's reprinting of the periodical. Cross III, p.305.

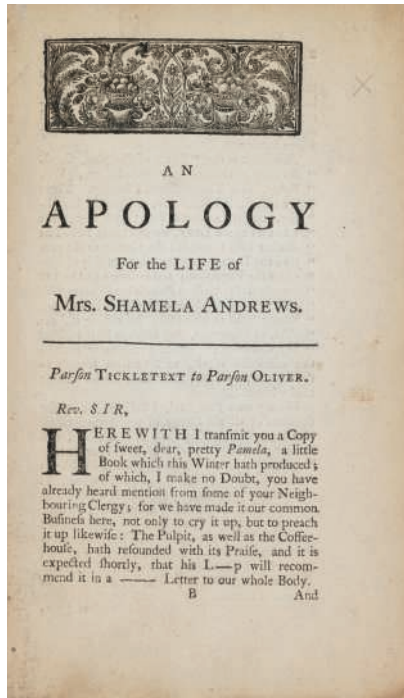
FIELDING, Henry. *A Full Vindication of the Dutchess Dowager of Marlborough: Both with regard to the Account lately Published by Her Grace, and to Her Character in general*. London: J. Roberts, 1742. 8° (218 x 138 mm). Half-title. Modern black quarter morocco, uncut. *Provenance*: Christie's New York, 12 February 1982, lot 74). FIRST EDITION. Fielding vigorously defends the widow of his hero, John Churchill, Duke of Marlborough, against the attacks that had been published scathing her self-serving *Account* of her conduct during the reigns of Queen Mary and Queen Anne. Cross III, p.307.

FIELDING, Henry, attributed. *An Apology for the Life of Mr. T..... C....., Comedian. Being a Proper Sequel to the Apology For the Life of Mr. Colley Cibber, Comedian*. London: J. Mechell, 1740. 8° (212 x 134 mm). Disbound, later wrappers (front wrapper detached); modern grey paper folder with title label. FIRST EDITION. According to Cross "More than once attributed to Fielding. Probably Fielding had a hand in this burlesque biography." Fielding read Cibber's own original *Apology* with great interest, as in its third chapter Cibber attacks Fielding. Cross III, p.337.

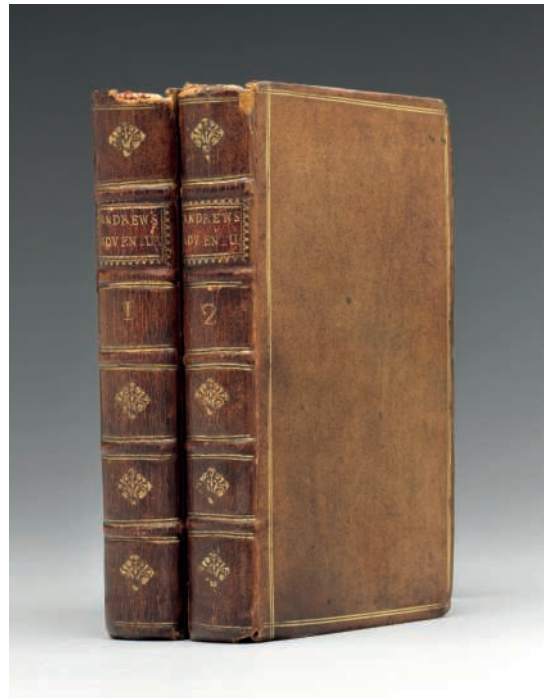
[FIELDING, Henry]. *The Beauties of Fielding: Carefully Selected from the Whole Works of that Eminent Writer. To which is added some account of his Life*. London: G. Kearsley, 1782. 8° (164 x 98 mm). Engraved title (marginal offsetting from binding). *Provenance*: Charles H. McDonald (pencil signature on front free endpaper). FIRST EDITION. Not in Cross.

(6)

\$3,000-4,000



66



67

66

FIELDING, Henry. *An Apology for the Life of Shamela Andrews...* by Mr. Conny Keyber. London: A. Dodd, 1741.

8° (203 x 124 mm). 59 pages. (Title trimmed at foot, some pale browning.) 19th-century red half calf, marbled boards. *Provenance*: J. Paul de Castro (bookplate, ten pages of annotated notes bound in at end outlining textual differences with other editions, occasionally marked in the margins of the text in pencil).

FIRST EDITION. Fielding's hilarious parody of Samuel Richardson's hugely popular epistolary novel *Pamela: or Virtue Rewarded* (1740) marked a turning point in the development of the novel, and prepared the way for *Joseph Andrews* (1742, see lot 67), and "hence for the rival tradition of comic fiction evolving through Tobias George Smollett to Thackeray and Dickens" (Battestin, *Fielding Companion*, p. 194). "In *Shamela* Fielding set out to prove that Richardson had confused virtue with the retention of virginity. Shamela's "vartue" exposed Pamela's virtue as based on nothing more than her good business sense of the negotiating value of her virginity" (Barbara White in *Censorship: A World Encyclopedia*, ed. Derek Jones, Oxford, 2001, p. 2040).

VERY RARE: according to *American Book Prices Current*, only a defective copy has been sold at auction in the last thirty-five years. Cross III, p. 303; Rothschild 843.

\$10,000–15,000

67

[FIELDING, Henry]. *The History of the Adventures of Joseph Andrews, and of his Friend Mr. Abraham Adams*. London: Printed for A. Millar, 1742.

2 volumes, 12° (1161 x 95 mm). With two leaves of publisher's advertisements at the end of vol. I, and one each at beginning and end of vol. II. Contemporary calf gilt, covers with double-fillet borders, spine in six compartments with five raised bands, morocco lettering piece in one (some chipping at extremities). *Provenance*: Rainald Knightly (1819–1895), 1st Baron Knightly, British Conservative party politician (Fawsley bookplate); William Marchbank (bookplate).

A FINE COPY OF THE FIRST EDITION. Fielding continues his novelistic critique of Richardson's *Pamela* in this alternative conception of the art of fiction. He calls it in his preface the "comic Epic-Poem in Prose". It may fairly be called the first comedic novel in English. Cross III, p. 305; Rothschild 844.

\$5,000–7,000



68



69

68
FIELDING, Henry and William YOUNG, translators. — ARISTOPHANES. *Plutus, the God of Riches. A Comedy*. London: T. Waller, 1742.

8° (213 x 132 mm). Half-title. (Corners of first two leaves renewed.) Stabbed-and-sewn, with publisher's prospectus tipped to half-title, uncut (stitching renewed). *Provenance*: contemporary marginalia on several leaves.

FIRST EDITION. In his preface, Fielding notes that Ben Jonson "of all our *English Poets*, seems chiefly to have studied and imitated *Aristophanes*," placing himself in this same company. Cross III, p.307.

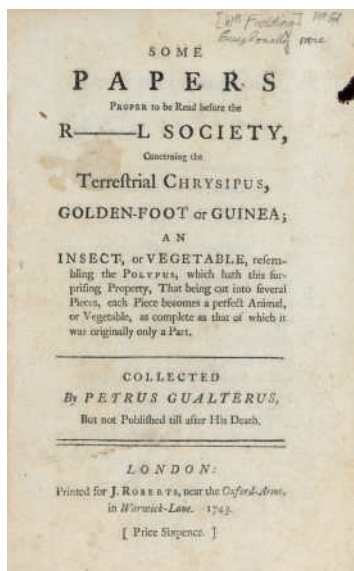
\$2,000–3,000

69
FIELDING, Henry. *Miscellanies*. London: Printed for the Author and sold by A. Millar, 1743.

3 volumes, 8° (227 x 140 mm). (Last few leaves in vol. I with pale marginal dampstain and tiny wormtrack, some worming in foremargin through second half of vol. III, some occasional pale spotting.) Contemporary mottled calf, covers with double gilt-fillet border, spines in seven compartments with six raised bands, morocco lettering-piece in one (some drying and wear at extremities). *Provenance*: William Bagot, 1st Baron Bagot (1728–1798), elected Member of Parliament from Stafford from 1754 to 1780 (arms on binding).

FIRST EDITION, LARGE-PAPER ISSUE. Of the 427 subscribers listed, 214 were listed under Royal sets, and 342 in octavo. This collects various works by Fielding, including poetry, prose, prose essays, a translation, plays and two important works of prose fiction. *Journey from this World to the Next* (vol. 2) and *The History of the Life of the late Mr. Jonathan Wild the Great* (vol. 3) are published here for the first time. This was his rare experiment in the darker ironic manner of Swift. The work is valuable complete because the three volumes are rarely found together. Cross III, pp.308–09; Rothschild 845.

\$1,500–2,500



70

70
[FIELDING, Henry]. *Some Papers Proper to be Read before the R—l Society, Concerning the Terrestrial Chysipus, Golden-Foot or Guinea...* London: J. Roberts, 1743.

8° (198 x 122 mm). Disbound.

FIRST EDITION. A parody of the paper by the Swiss naturalist Abraham Trembley on the freshwater “Polypus” published in the *Philosophical Transactions*. Fielding not only satirizes what he, along with Swift and Pope, considered to be the foolish preoccupations of contemporary scientists, but also the notorious collector of guineas, the miser Peter Walter, and the ministry’s funding of George II’s Hanoverian troops. Cross III, p.308.

\$2,000–3,000

71
[FIELDING, Henry]. *A Serious Address to the People of Great Britain. In which the Certain Consequences of the Present Rebellion, are fully demonstrated.* London: M. Cooper, 1745.

8° (194 x 122 mm). Disbound.

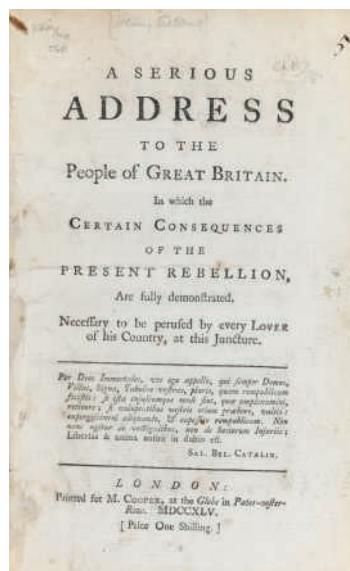
FIRST EDITION. The first of three anti-Jacobitical pamphlets Fielding wrote this month in an effort to rally the nation against the rebels. This was the only London edition published in Fielding’s lifetime, and so is the only one where he is likely to have approved the text. Cross III, p.310.

\$800–1,200

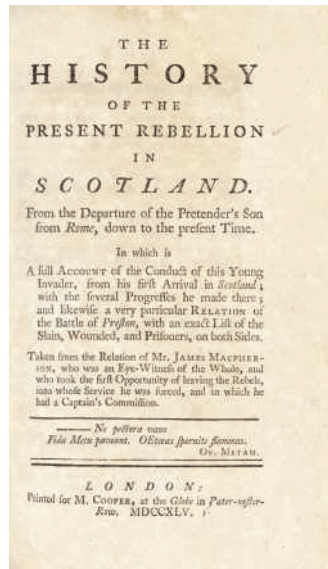
72
[FIELDING, Henry]. *The History of the Present Rebellion in Scotland... taken from the Relation of Mr. James Macpherson, who was an Eye-Witness of the Whole, and who took the first Opportunity of leaving the Rebels, in whose Service he was forced, and in which he had a Captain’s Commission...* London: M. Cooper, 1745.

8° (196 x 121 mm). Half-title (bound after the title). Contemporary panelled calf, gilt spine, red morocco lettering-piece, edges gilt; felt-lined cloth folding case. *Provenance*: Archibald Seymour (1810–1891), Archibald Algernon Henry St. Maur, 13th Duke of Somerset (bookplate); Duncan Cameron (bookplate).

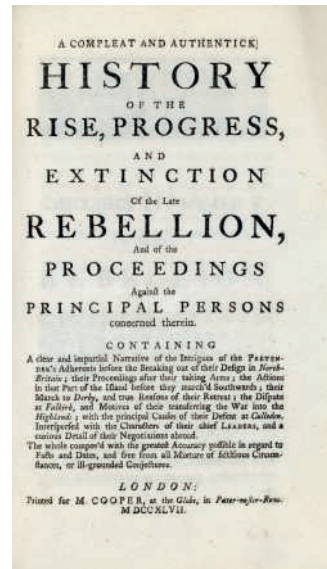
FIRST EDITION OF ONE OF FIELDING’S RAREST BOOKS. One of three anti-Jacobite tracts Fielding wrote in less than a fortnight during the crisis of the rebellion. This purports to be the work of a fictitious Highlander, James Macpherson. It was published anonymously in October, 1745 but identified as Henry Fielding’s in Miller’s list annexed to the second edition of Sarah Fielding’s *Cleopatra and Octavia* in 1758. It has remained an undisputed part of his canon. Though reprinted the same year, the original edition is very rare. Cross in 1918 was unable to locate a copy. Since then, three copies are known to have come on the market, and none of those at auction. Cross III, p.310.



71



72



74

[Bound after:]

PATTEN, Robert. *The History of the Rebellion in the Year 1715. With Original Papers...* London: James Roberts, 1745. Folding map. Fourth edition. — FERGUSON, Capt. Adam. *A Genuine Account of all the Persons of Note in Scotland, who are now engaged in the service of the Chevalier.* London: J. Robinson, [1745?]. — *Two Letters from a Gentlewoman near Edinburgh to Her Daughter in London: containing a Plain and Unaffected Narrative of what has passed in that City since the Commencement of the present Rebellion.* London: J. Robinson, 1745.

\$5,000-7,000

73

[FIELDING, Henry]. *A Dialogue between the Devil, the Pope, and the Pretender.* London: M. Cooper, 1745.

8° (213 x 136 mm). Half-title. (Some dustsoiling at edges.) Modern quarter calf, cloth boards, uncut. *Provenance:* James Dangerfield and Dan Jenkins (contemporary ownership signatures on half-title).

FIRST EDITION. This is the last of the three anti-Jacobitical pamphlets written by Fielding on the occasion of the 1745 rebellion. The devil himself dismisses the attempt of his agents, the pope and Charles Edward Stuart, to subjugate such a brave and freedom-loving nation as England. Cross III, p.312; Rothschild 846.

\$800-1,200

74

[FIELDING, Henry]. *A Compleat and Authentick History of the Rise, Progress, and Extinction of the Late rebellion, and of the Proceedings against the Principal Persons concerned therein.* London: M. Cooper, 1747.

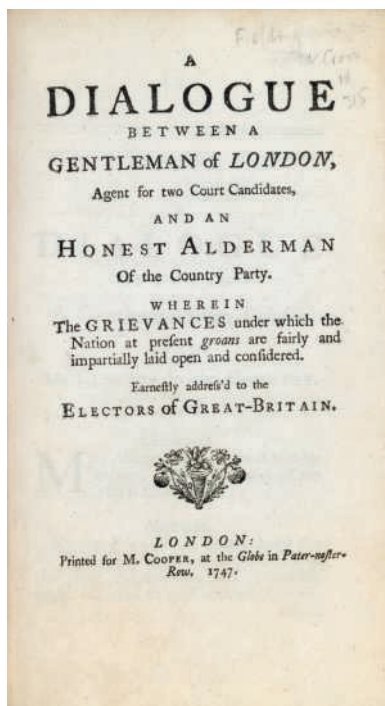
8° (202 x 126 mm). Half-title. (Lacks folding chart.) Contemporary calf-backed marbled boards, morocco spine label reading "Political Pamphlets" (front board partly peeled).

FIRST EDITION. Cross's attribution of this work to Fielding is based on similarities to the tone and style of the three pamphlets published in 1745, but definitive authorship remains debated. See W.B. Coley, editor, "General Introduction" in: Henry Fielding, *The True Patriot and Related Writings*, Oxford and Wesleyan, 1987, p.xlvi. Cross III, pp. 314-15.

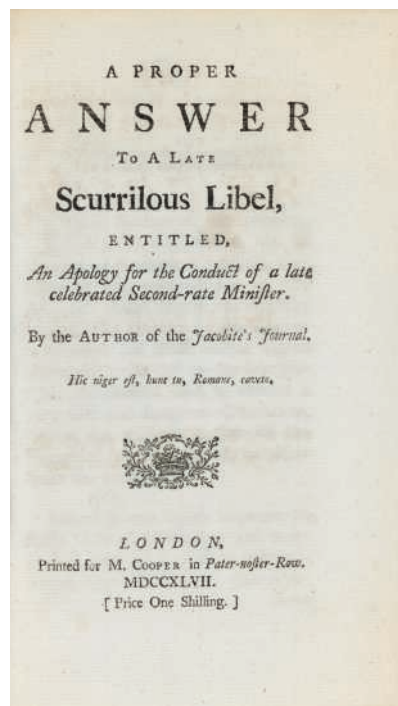
[Bound after:]

Five pamphlets by John SHEBBEARE (1709-1788), comprising: *A Second Letter to the People of England. On Foreign Subsidies, Subsidiary Armies, and Their Consequences to this Nation.* London: J. Scott, 1755. 8°. 56 pages. — *A Third Letter to the People of England. On Liberty, Taxes, and the Application of Public Money.* London: J. Scott, 1756. 8°. Half-title. — *A Fourth Letter to the People of England. On the Conduct of the Ministers in Alliances, Fleets, and Armies, since the first Differences on the Ohio, to the taking of Minorca by the French.* London: M. Collyer, 1756. 8°. Half-title. — *A Fifth Letter to the People of England, on The Subversion of the Constitution: And, the Necessity of it's [sic] being restored.* London: J. Morgan, 1757. 8°. Half-title. — *A Sixth Letter to the People of England, on the Progress of National Ruin.* London, 1757. 8°. Half-title.

\$800-1,200



75



76

75
 [FIELDING, Henry]. *A Dialogue Between a Gentleman of London, Agent for two Court Candidates, and an Honest Alderman of the Country Party. Wherein the Grievances under which the Nation at present groans are fairly and impartially laid open and considered.* London: M. Cooper, 1747.

8° (198 x 114 mm). (Lacks half-title.) Contemporary mottled calf gilt, morocco spine label reading “Political Pamphlets 1729 E47”.
 Provenance: Charles Hamilton (armorial bookplate).

FIRST EDITION. The mischievous title was meant to mislead the opposition (or “Country Party”) into believing it supported their cause. Battestin calls this “the most skillful of all HF’s serious political writings” (*Fielding Companion*, p. 175). Cross III, p.315.

[Bound after:]

The Conduct of the Allies and Management of the War Impartially Examined. London: M. Cooper, 1744. 58 pages. — *Popular Prejudice concerning Partiality to the Interests of Hanover.* London: M. Cooper, 1743. 62 pages. — [LYTTELTON, George]. *Considerations upon the present State of Our Affairs.* London: T. Cooper, 1739. 70 pages. — [GORDON, Thomas]. *An Appeal to the Unprejudiced, Concerning... Spain.* London: T. Cooper, 1739. 62 pages. — *Articles of Impeachment of High Treason... against Robert, &c.* London: John Trott, 1739. 80 pages. All bound without half-titles.

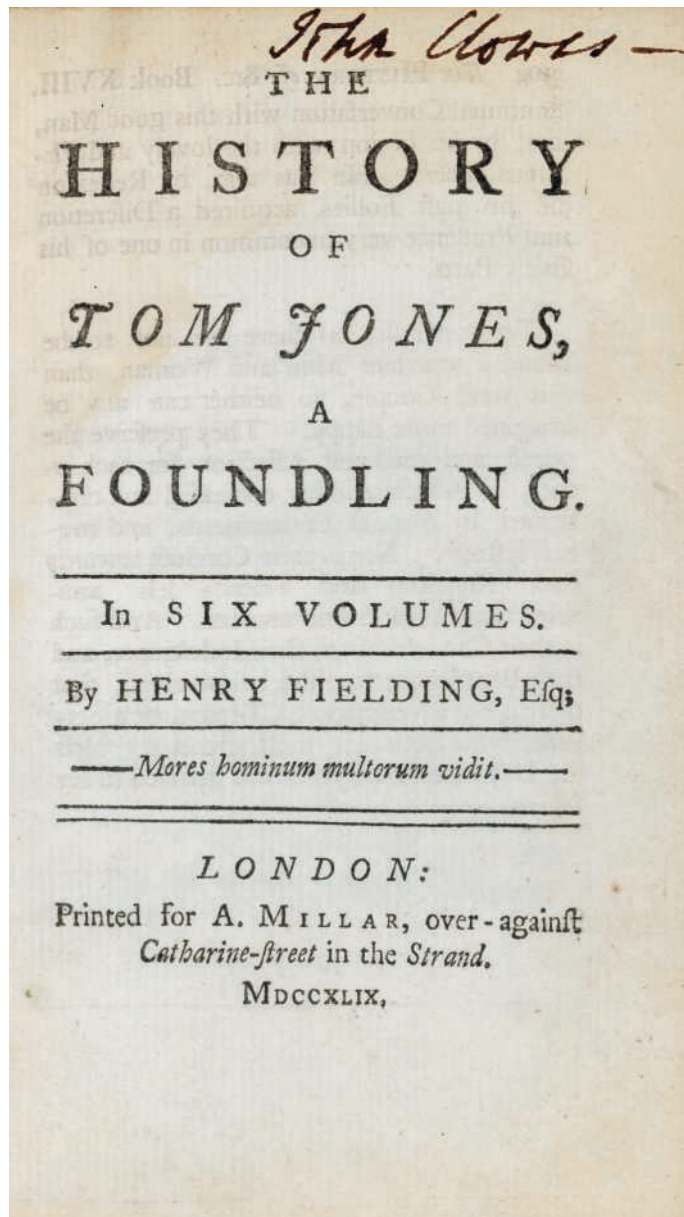
\$3,000–5,000

76
 [FIELDING, Henry]. *A Proper Answer to a Late Scurrilous Libel, Entitled, An Apology for the Conduct of a late celebrated Second-rate Minister.* London: M. Cooper, 1747.

8° (205 x 126 mm). Half-title. (A few internal paper flaws on half-title and ad leaf.) Modern blue wrappers.

FIRST EDITION, including the half-title and A4 blank, neither called for in Cross. This was the last of Fielding’s political pamphlets, and in it he angrily writes as Thomas Winnington — a prominent Whig and member of the government under Robert Walpole. He has “Winnington” reveal that not only he, but virtually every other minister of the century, was secretly a Jacobite bent on policies so ruinous for England that the nation would act to expel their German kings and restore the Stuarts to the throne. Cross III, p.315.

\$800–1,200



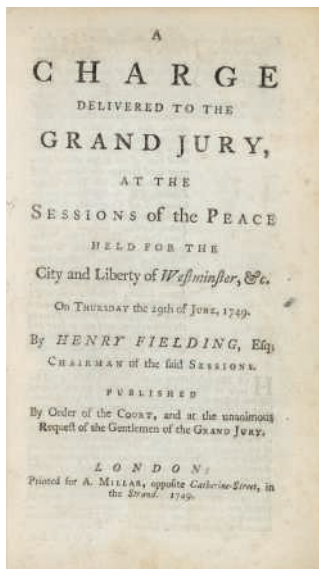
77

FIELDING, Henry (1707-1754). *The History of Tom Jones, a Foundling*. London: Printed for A. Millar, 1749.

6 volumes, 12° (164 x 100 mm). With with errata leaf in vol. I; leaves B9-10 (vol. I); B4-5 and N12 (vol. II); H8-10, M3 and Q11 (vol. III); N8 (Vol. V) are cancels. Contemporary calf, double gilt-fillet border on covers, red morocco lettering-pieces (skilfully rebacked preserving original spine panels, some rubbing, some labels lacking or chipped). *Provenance*: errata in vols. I and II corrected in a contemporary hand; R. Robinson Close (early signatures on pastedowns); John Clowes (signatures on titles).

FIRST EDITION of Fielding's acknowledged masterpiece. It was so eagerly received by its first readers that four editions totaling 10,000 copies were called for in less than a year. Although Fielding in *Tom Jones* "thus vividly evokes a particular time and place, his true subject, he declares in the opening chapter, is nothing less than "HUMAN NATURE"; and his story, to borrow the compliment he paid Cervantes, is "the History of the World in general." Fielding called it his "great Creation" and considered it the model and expression of a worldview that he inherited from the Christian humanist tradition, according to which providence and prudence were the analogous attributes of the macrocosm and microcosm. See Battestin, *Fielding Companion*, p. 195. Cross III, p.316; Grolier *English* 48; Rothschild 850.

\$6,000-8,000



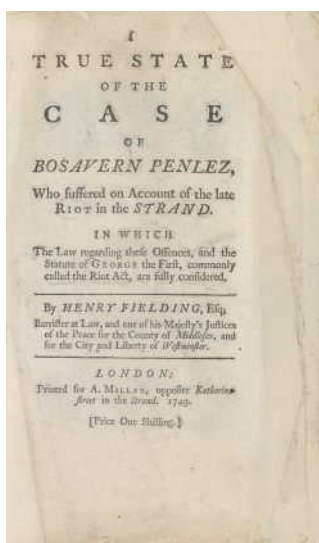
78

FIELDING, Henry. *A Charge Delivered to the Grand Jury, at the Sessions of the Peace Held for the City and Liberty of Westminster, . On Thursday the 29th of June, 1749.* London: A. Millar, 1749.

8° (193 x 120 mm). (Title slightly dustsoiled.) 19th-century marbled wrappers; modern grey paper folder with title label.

FIRST EDITION of this rare speech, given by Fielding on his nomination as Chairman of the Quarter Sessions. It concerns the necessary role of the grand jury in the life of the nation. The *Charge* is his first publication after the appearance of *Tom Jones* in February of this year, and is the first of several important works he would publish on social problems. He instructs members of the jury to strictly enforce the laws against public immorality: "This Fury after licentious and luxurious Pleasures" which had become "the Characteristic of the present Age." Cross III, p.319.

\$800-1,200



79

FIELDING, Henry. *A True State of the Case of Bosavern Penlez, Who suffered on Account of the late Riot in the Strand.* London: A. Millar, 1749.

8° (219 x 132 mm). (Title creased and with two small holes, one affecting one letter of title, last leaf soiled and rubbed affecting text.) Modern quarter calf, cloth boards, UNCUT.

FIRST EDITION. Fielding and his constables had been very active in July quelling a series of dangerous riots directed against brothels in the Strand. "On the eve of the Westminster parliamentary by-election, in which the court candidate was brother-in-law to HF's patron, the Duke of Bedford, Fielding published this defense of the government's unpopular decision to hang a young man, Bosavern Penlez, who had taken advantage of the riots to take part in the looting of a brothel" (Battestin, *Fielding Companion*, p. 174). Cross III, pp.319-20; Rothschild 852.

\$1,000-1,500



80

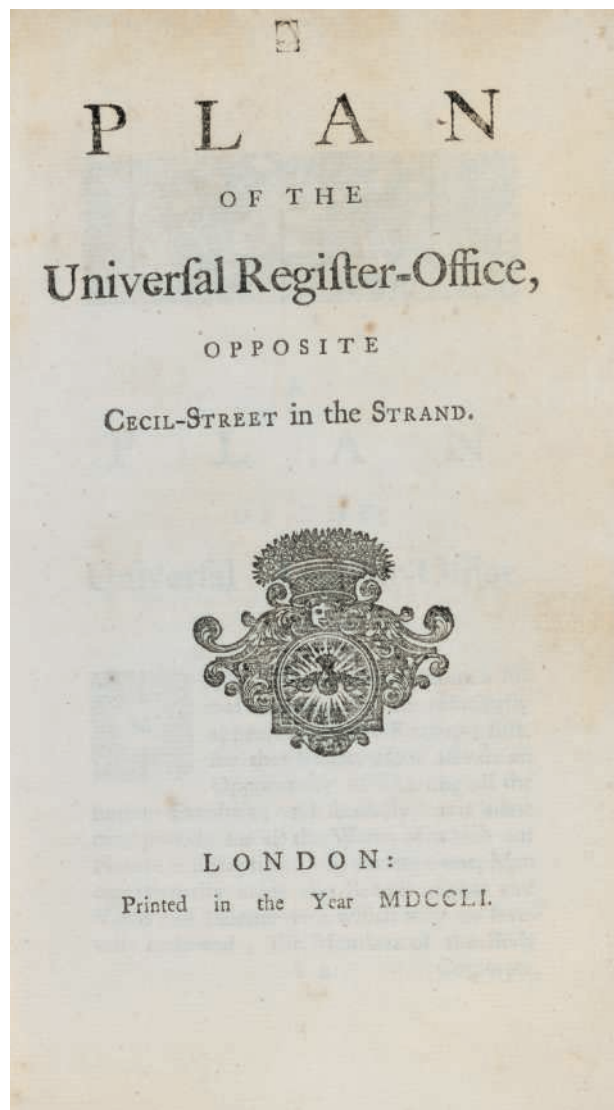
FIELDING, Henry. *The History of Tom Jones, a Foundling.* London: Printed for A. Millar, 1750.

4 volumes, 12° (169 x 112 mm). (Some pale scattered spotting.) Contemporary mottled calf gilt (worn and chipped at extremities).

Provenance: RICHARD BRINSLEY SHERIDAN (1751-1816), Irish playwright and poet, and longtime owner of the Theatre Royal, Drury Lane (bookplate).

A SUPERB ASSOCIATION COPY of the second edition. Sheridan teamed with David Garrick to bring the manuscript fragment of Fielding's *The Fathers*, which had been discovered in the papers of Sir Charles Hanbury Williams, to the stage. "Byron's famous praise of Sheridan was a warm tribute from a much younger man; he regarded whatever Sheridan had done as 'always the best of its kind'. Certainly Sheridan's two comedies *The Rivals* and *The School for Scandal* have amused audiences from their early, immensely successful performances up to the present day, for Sheridan is one of the great comic writers in English. He could create original characters and infuse stock ones with new vitality. Perhaps the best known of all his creations is Mrs Malaprop, whose unintentional misuse of words coined the term 'malapropism'" (A. Norman Jeffares, ODNB). See also lots 142-148 for Sheridan's own works. Cross III, p.317.

\$3,000-4,000



81

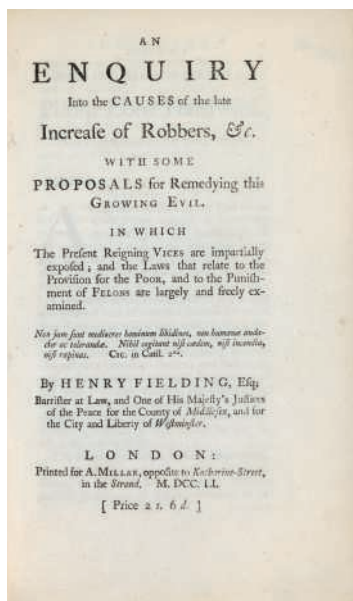
[FIELDING, Henry]. *A Plan of the Universal Register-Office, Opposite Cecil-Street in the Strand*. London, 1751.

8° (199 x 121 mm). Disbound; green cloth folding case.

FIRST EDITION OF ONE OF FIELDING'S RAREST WORKS. Only six other copies have been located: British Library; Manchester University; King's College, Cambridge; Huntington; Yale and Harvard.

This was Fielding's most ambitious project for social reform, and was indeed "Universal." There are ten articles, including a real estate office, an employment bureau, and a primitive travel agency-like entity. The office would arrange for private tutors, the buying and selling of porcelain, pictures, books, etc., the copying of manuscripts, the lending of money on security, and the hiring of wet nurses and midwives. Management of the registry was in the hands of Fielding's blind half-brother John (he is sometimes credited with writing the second, more technical, half of the pamphlet). To register an enquiry cost sixpence, and threepence was charged for a successful match. It appears to have been successful for at least several years. Samuel Johnson provides a complimentary reference to "the new attempts of an 'universal register'" in *Rambler* no. 105 (March 19, 1751). Fielding himself references it in *Amelia*. John Fielding gave up the Universal Register-Office in 1761 when rivals had formed, and by this time these organizations were largely involved in more unseemly practices. All four printings are very rare, but none more so than this first edition. At the bottom of the half-title is written "Price 3d" in a contemporary hand. No other surviving copy bears such an inscription. Cross III, p.321

\$10,000-15,000



82

82

FIELDING, Henry. *An Enquiry Into the Causes of the late Increase of Robbers, . with some Proposals for Remedying this Growing Evil.* London: A. Millar, 1751.

8° (221 x 136 mm). 19th-century red morocco gilt, by the Club Bindery (front joint lightly rubbed). *Provenance:* Robert Hoe (bookplate); Donald and Mary Hyde (bookplate).

FIRST EDITION. This is “the most important and — with regard to what it reveals about Fielding’s social thought — most illuminating of his social tracts” (Battestin). “Convinced that the ‘Constitution’ of England was being undermined by luxury seeping down from the great, who were above the laws, to infect the lower classes, Fielding identifies the symptoms of this social disease — among them, drunkenness and the popularity of masquerades and gaming — and proposes reforms in the penal laws that would facilitate the apprehension and punishment of malefactors” (Battestin, *Fielding Companion*, p. 173). Cross III, p.320.

[With:]

FIELDING, Henry. *An Enquiry Into the Causes of the late Increase of Robbers, . with some Proposals for Remedying this Growing Evil.* London: A. Millar, 1751. 8° (167 x 96 mm). Contemporary calf (rebacked, wear at corners). *Provenance:* William Frith (ex dono inscription on title). Second edition. Cross III, p.320.

\$2,500–3,500

83

FIELDING, Henry. *Amelia.* London: Printed for A. Millar, 1752.

4 volumes, 12° (159 x 97 mm). 19th-century mottled calf, spines in six compartments with five raised bands, morocco lettering-pieces in two, edges gilt, by Tout (slightest wear at extremities, two hinges tender); two cloth folding cases. *Provenance:* Horace Davey (1833–1907), Baron Davey, English judge and Liberal politician (bookplates); Clement K. Shorter (1857–1926), English journalist and literary critic (bookplate).

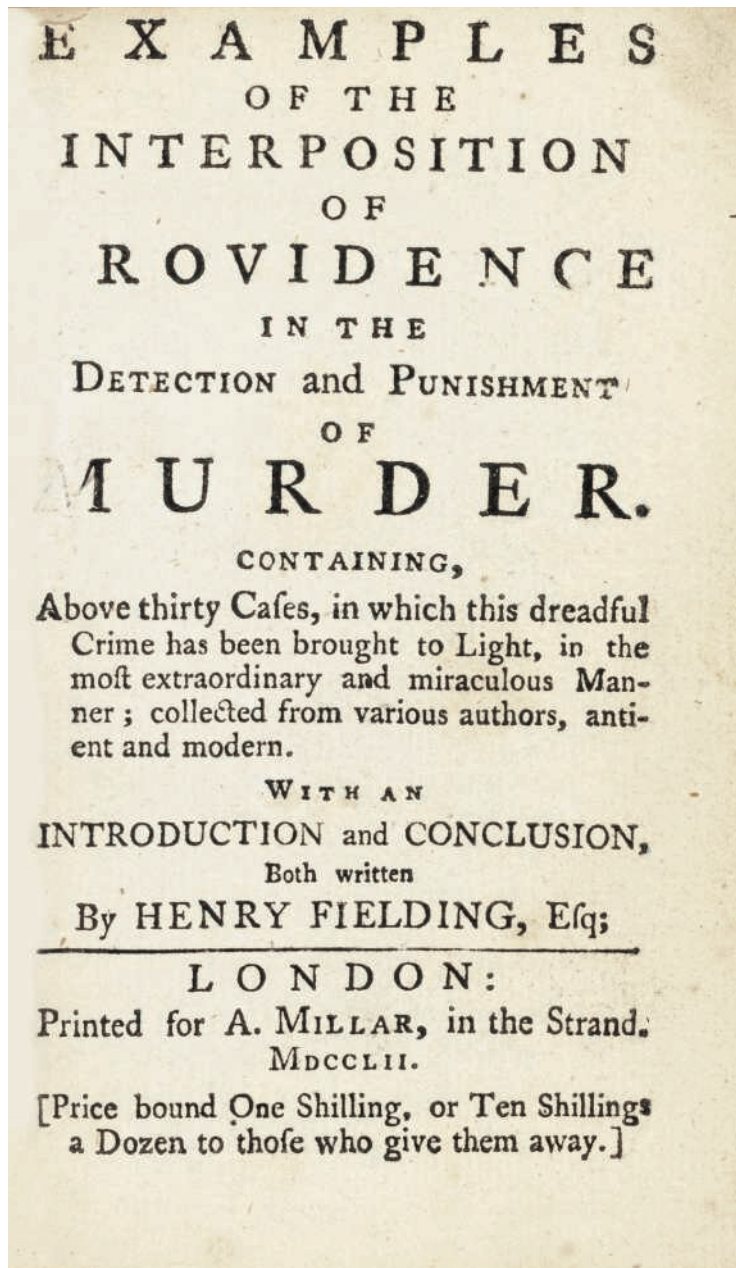
FIRST EDITION of Fielding’s last novel. Although there were two impressions of the edition a month apart, there are no recorded distinguishing characteristics between them. Fielding began writing the novel soon after he began his magistracy, and it took a markedly different approach to his comic works *Joseph Andrews* and *Tom Jones*. He declared in the dedication that this work was “sincerely designed to promote the Cause of Virtue, and to expose some of the most glaring Evils, as well public as private, which at present infest the Country.” It may be seen as the first novel of social protest and reform in English, though it is also the sentimental story of its long-suffering heroine’s marriage. Cross III, p. 321; Rothschild 853.

\$3,000–5,000



83

(2)



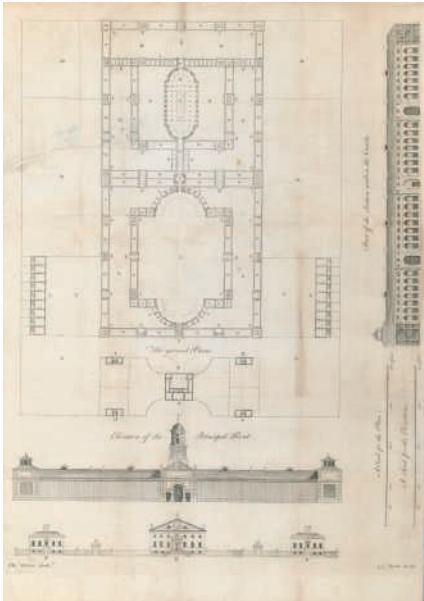
84

FIELDING, Henry. *Examples of the Interposition of Providence in the Detention and Punishment of Murder*. London: A. Millar, 1752.

12° (123 x 74 mm). (Two letters of title imperfectly printed, first letter chipped near edge, a few pale marginal stains in quires D and E.) Contemporary calf (rebacked to match, wear at extremities). *Provenance*: Edmund Phipps (bookplate).

FIRST EDITION. Fielding wrote the introduction and conclusion to this monitory pamphlet aimed at a young and impressionable readership. The body of the work consists of thirty-three examples of the “miraculous” discovery and punishment of murderers, ranging from a pair of soldiers in the army of Pyrrhus to the recent sensational case of the parricide Mary Blandy. RARE: according to auction records, only one other copy of this has sold at auction in the last eighty years. Cross III, p.324.

\$6,000-8,000



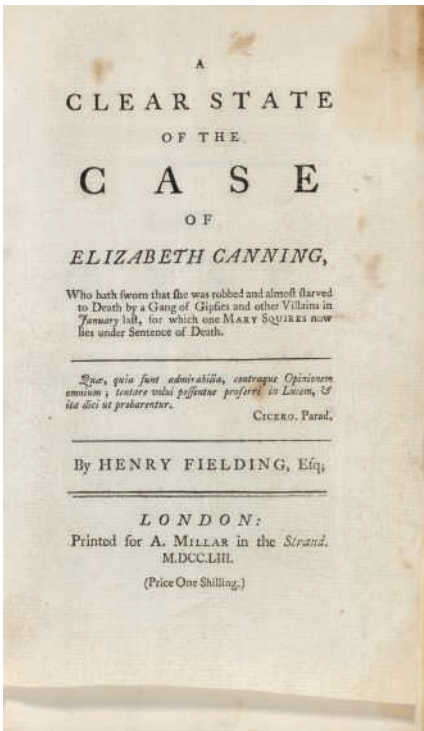
85

FIELDING, Henry. *A Proposal for Making an Effectual Provision for the Poor, for Amending their Morals, and for Rendering them useful Members of the Society*. London: A. Millar, 1753.

8° (204 x 123 mm). Large folding plan (6-inch crossing image). Modern half calf (lightly rubbed).

FIRST EDITION, states of A1 and A2 correspond to Rothschild 854, not 855. “This fascinating if quixotic work, which like the *Enquiry* reveals so much about the humane conservatism of Fielding’s social thought, proposes the erection of a vast country workhouse in which the poor would be decently housed, learn a useful trade and be paid for the labor, and be instructed in their religious duty to society. The aim... is nothing less than the rehabilitation of an entire class of people — at present idle, useless, demoralized” (Battestin, *Fielding Companion*, p. 174). Cross III, p.325; Rothschild 854.

\$3,000-4,000



86

FIELDING, Henry. *A Clear State of the Case of Elizabeth Canning*. London: A. Millar, 1753.

8° (219 x 132 mm). (Bottom margin of title trimmed, some occasional pale spotting.) A remboitage in contemporary half calf, marbled boards. *Provenance*: William Clavering-Cowper (1709-1764), 2nd Earl Cowper, British peer and courtier (bookplate); Panshanger? Collection (pencil inscription on front free endpaper).

FIRST EDITION. Fielding had, as magistrate, examined Elizabeth Canning and those she accused, and remained convinced of her innocence despite evidence that she had perjured herself. His was the first of many pamphlets to be published on this sensational case. Cross III, p.325.

[Bound with:] HILL, John. *The Story of Elizabeth Canning Considered*. London: M. Cooper, 1753. 8°. FIRST EDITION, with a contemporary manuscript identification of Crisp Gascoigne on p.13.

\$800-1,200

87

[FIELDING, Henry]. A sammelband containing a work relating to the case of Elizabeth Canning, comprising:

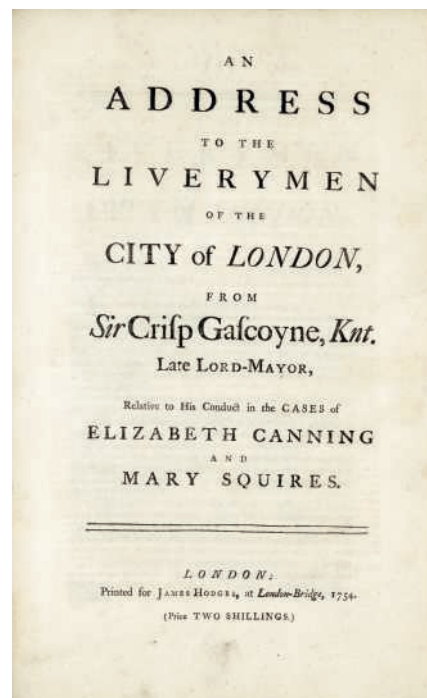
GASCOYNE, Crisp. *An Address to the Liverymen of the City of London... Relative to His Conduct in the Cases of Elizabeth Canning and Mary Squires*. London: James Hodges, 1754. 45 pages.

2° (348 x 223 mm). Contemporary calf gilt (some rubbing).

[Bound after.]

The Tryal of John Barbot, Attorney at Law, for the Murder of Mathew Mills, Esq... On Friday the 5th Day of January, 1753... before The Honourable William Mathew Burt. London: John Whiston and Benjamin White, 1753. 63 pages. *Provenance*: some contemporary underlining and marginalia.

\$800–1,200



88

[FIELDING, Henry — Elizabeth CANNING case]. A collection of tracts relating to the Elizabeth Canning case, all 8°, comprising:

[RAMSAY, Allan]. *A Letter to the Right Honourable the Earl of _____ Concerning the Affair of Elizabeth Canning. By a Clergyman*. London: Seddon, 1753. 20th-century quarter morocco. *Provenance*: Donald & Mary Hyde (bookplate). ESTC T38402.

Canning's Magazine: or, A Review of the Whole Evidence that has been hitherto offered for, or against Elizabeth Canning, and Mary Squires. London: Corbett, 1753. 20th-century half morocco. *Provenance*: Donald & Mary Hyde (bookplate). ESTC N4825.

The Imposture Detected; Or, the Mystery and Iniquity of Elizabeth Canning's Story. London: Cooper, 1753. 20th-century half morocco. *Provenance*: Donald & Mary Hyde (bookplate). ESTC N253.

The Case of Elizabeth Canning Fairly Stated. London: Cooper, 1753. Disbound. ESTC T66510.

DODD, James Solas, surgeon. *A Physical Account of the Case of Elizabeth Canning*. London: Bouquet, 1753. Modern buckram. *Provenance*: Houghton Library (label, with duplicate stamp). ESTC T85869.

A Liveryman's Reply to Sir Crisp Gascoigne's Address. London: Reeve, 1754. Modern buckram. *Provenance*: Houghton Library (label, with duplicate stamp). ESTC T123910.

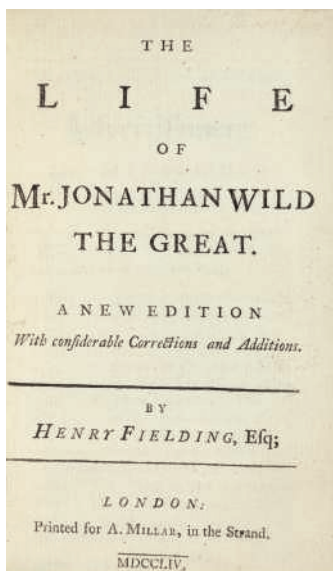
Truth Triumphant: Or, the Genuine Account of the Whole Proceedings Against Elizabeth Canning. London: Symson, 1754. Modern buckram. *Provenance*: Houghton Library (label, with duplicate stamp). ESTC T118495.

[BIDDULPH, E.]. *Some Account of the Case between Elizabeth Canning and Mary Squires*. London: for the Author, 1754. Modern buckram. *Provenance*: Houghton Library (label, with duplicate stamp). ESTC N23068.

Miss Canning and the Gypsey... By a Lover of Truth. London: Corbett, 1754. 20th-century half morocco. *Provenance*: Donald & Mary Hyde (bookplate). ESTC N4469.

SCARCE: a fine collection of these scarce ephemeral pamphlets relating to the most infamous English court case of the eighteenth century. For an extensive exegesis of the case that incorporates the texts of many contemporary pamphlets, see Lillian de la Torre's *'Elizabeth is Missing' Or, Truth Triumphant: An Eighteenth Century Mystery. Being a true and complete Relation of her Mysterious Disappearance*. London: Michael Joseph, 1947. (10)

\$4,000–6,000



89

FIELDING, Henry. *The Life of Mr. Jonathan Wild the Great*. London: A. Millar, 1754.

(158 x 97 mm). 19th-century mottled calf, spine gilt, edges gilt, by Bartlett & Co., Boston. Provenance: John Louis Ketterlinus, Philadelphia (bookplate).

FIRST SEPARATE EDITION, following its first publication in *Miscellanies* (London, 1743) volume III (see lot 69). Cross III, p.325; Rothschild 856.

\$800-1,200

90

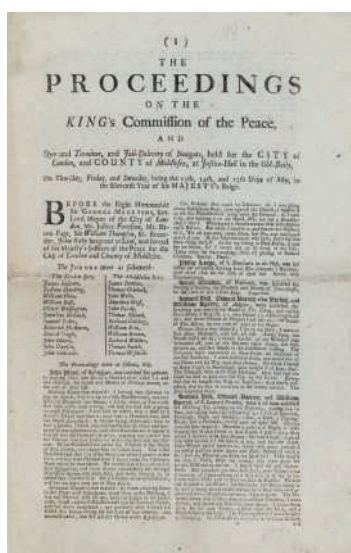
[FIELDING, Henry]. — [WILD, Jonathan (1682/83-1727)]. *The Proceedings of the King's Commission of the Peace*. London: George James, [1725].

2 bifolia (363 x 240 mm). 8 pages. Unbound; cloth folding case.

The earliest known account of the trial of the greatest criminal mastermind of the Eighteenth Century, the infamous thief-taker and -maker Jonathan Wild. "His name had long been the property of satirists and pamphleteers. As Peachum in John Gay's *Beggar's Opera* (1728), or Henry Fielding's *Jonathan Wild the Great* (1743), Wild—and by analogy, his counterpart in high life, Robert Walpole—had become a byword for hypocrisy and corruption in high places, an illustration of the old dictum that great rogues prosper while little rogues hang. In Harrison Ainsworth's *Jack Sheppard* (1839), Wild was resurrected as Sheppard's evil nemesis and the embodiment of the corruption and brutality of a bygone age. The real Jonathan Wild, however, rivals any of his fictional incarnations: there were thief-takers before and after Wild, but none of them, as Mandeville pointed out, reigned 'with such an absolute Sway, or so long and successfully as himself, or 'was ever more universally known in his Occupation' (*British Journal*, 17 April 1725)" (DNB). The account of Wild's trial is the longest reported here, and recounts the indictments against him, the proceedings of the court, and the result: "The Jury acquitted the Prisoner of the first Indictment, and found him guilty of the other. Death." This account can be dated based on the advertisement of books just published that appears at end.

RARE: NO OTHER COPY OF THIS CAN BE TRACED IN THE MARKET IN THE LAST 100 YEARS.

\$5,000-7,000



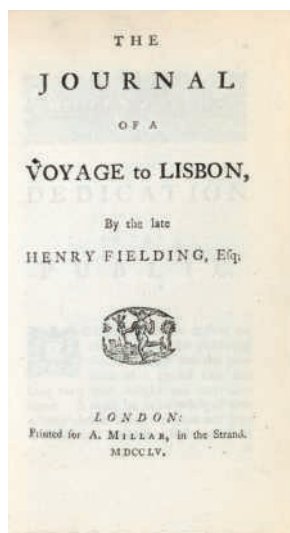
91

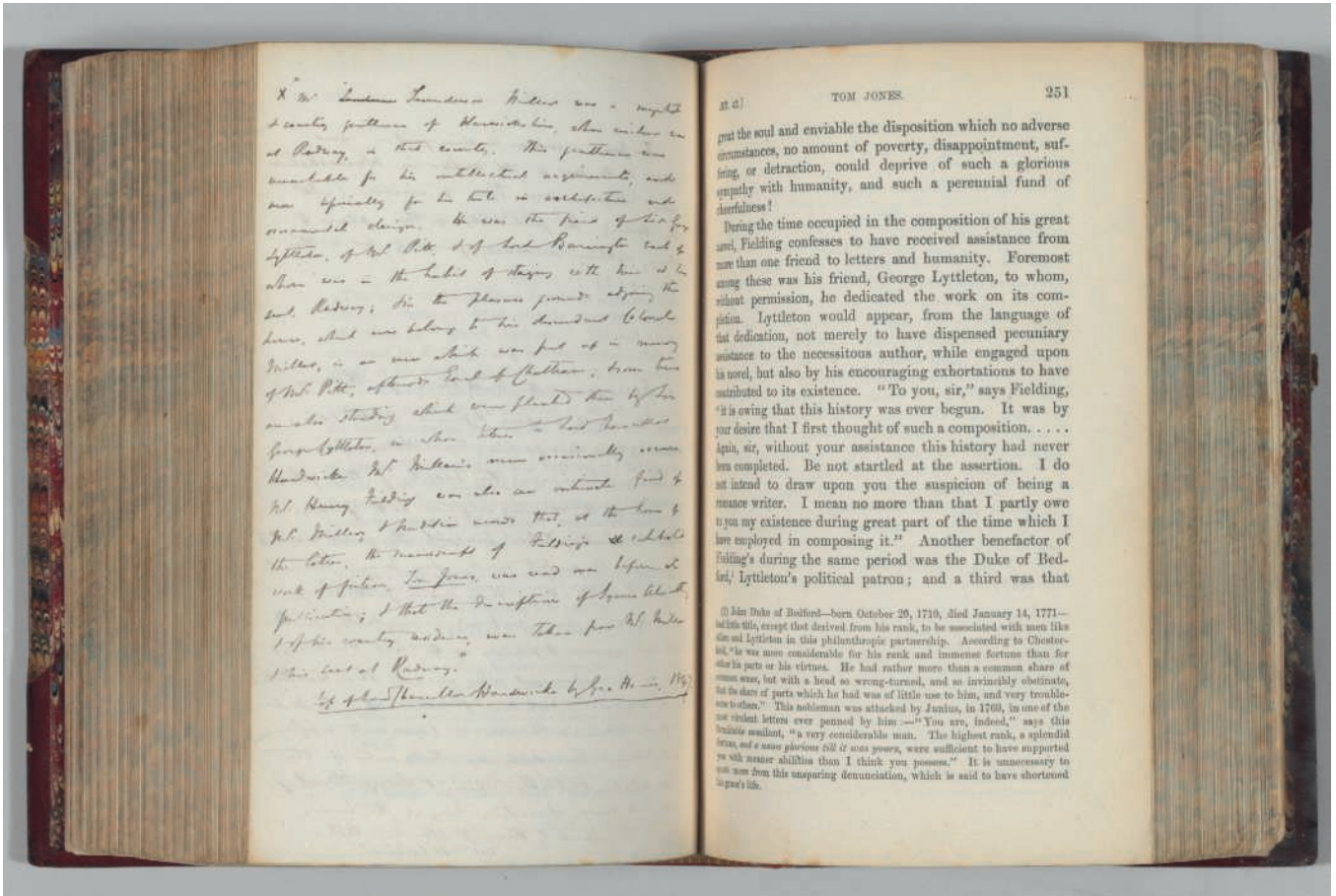
FIELDING, Henry. *The Journal of a Voyage to Lisbon*. London: A. Millar, 1755.

12° (170 x 94 mm). Half-title. Contemporary half-calf, marbled boards (worn at extremities). Provenance: Christopher Jeaffreson, Dullingham (armorial bookplate).

FIRST PUBLISHED EDITION, printed second. This work recounts Fielding's futile attempt to recover his health by leaving England for the more agreeable climate of Lisbon. He died there on 8 October 1754. The work was published posthumously the following year in two distinct versions. Two editions of the book were printed in January 1755. The unedited version (see next lot), was printed first but was suppressed in favor of the edited text, but was issued later in response to the demand promoted by the Lisbon earthquake in November. Cross III, p.326; Rothschild 857.

\$2,000-3,000





93

92
 FIELDING, Henry. *The Journal of a Voyage to Lisbon*. London: A. Millar, 1755.
 12° (161 x 97 mm). Contemporary tree calf, smooth spine gilt (wear to joints and corners). *Provenance*: Thomas Greene (armorial bookplate); Graham Pollard (bookplate).

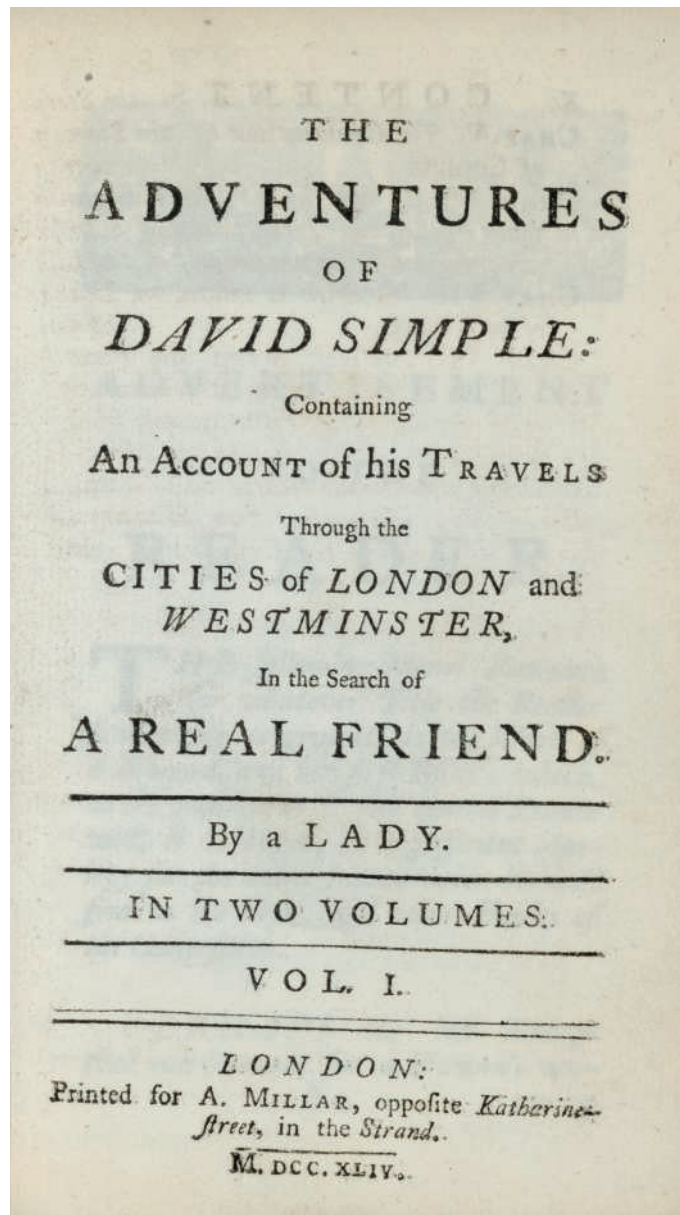
Second published edition, which was printed first but suppressed. This edition was unedited and held back from publication until after the release of the edited version. In this edition, called the "Francis version", Ann Francis, the innkeeper at Rude, Isle of Wight whom Fielding satirizes, is named directly. Cross III, p.326; Rothschild 857.

\$2,000-3,000

93
 LAWRENCE, Frederick. *The Life of Henry Fielding; with Notices of His Writings, his Times, and his Contemporaries*. London: Arthur Hall, 1855.
 8° (183 x 119 mm). Contemporary half calf (rebacked preserving original spine); cloth folding case.

THE AUTHOR'S COPY, interleaved and annotated by him throughout on some 120 pages. Notes range from minor corrections of spelling to extensive passages written across pages. Lawrence adds substantive notes relating to details that emerged since the original publication, and occasionally tips in a newspaper clipping of a relevant subject. [With:] four pages notes by Lawrence loose in accompanying chemise and five letters from various correspondents, responding to Lawrence's inquiries about Fielding.

\$600-900



94

[FIELDING, Sarah]. *The Adventures of David Simple: Containing An Account of his Travels Through the Cities of London and Westminster, In the Search of a Real Friend*. London: A. Millar, 1744. 2 volumes, 12° (158 x 98 mm). Contemporary mottled calf (rebacked to style). FIRST EDITION. Fielding helped his sister Sarah with this, her first novel, by correcting the manuscript and contributing a preface to the second edition. Cross III, p.309.

[FIELDING, Sarah]. *The Adventures of David Simple: Containing An Account of his Travels Through the Cities of London and Westminster, In the Search of a Real Friend*. London: A. Millar, 1744. 2 volumes, 12° (160 x 97 mm). (Vol. I: B12 and D12 with tears crossing text, O1 with lower corner torn away; vol. II: F2 with marginal tear.) Contemporary gilt-ruled calf (worn at extremities). *Provenance*: Jean Setton (contemporary ownership inscription on front free endpaper dated 19th April 1749 and inscription on title). Second edition, the first with Fielding's Preface. Cross III, p.309.

FIELDING, Sarah, translator. — XENOPHON. *Memoirs of Socrates with the Defense of Socrates before His Judges*. Bath: C. Pope for A. Millar, 1762. 8° (205 x 126 mm). Contemporary speckled calf gilt, scroll border with leafy tools at the corners on covers, spine in six compartments with five raised bands, morocco lettering-piece in one, a repeated floral design in the remaining, mottle-stained edges. FIRST EDITION.

(5)

\$2,000-3,000



95

FOSSÉ, Charles Louis François (1734–1812). *Idées d'un Militaire pour la Disposition des Troupes confiées au jeunes officiers dans la Défense et l'Attaque des Petits Postes*. Paris: Alexandre Jombert, Jeune, 1783.

4° (292 x 215 mm). Half-title, woodcut vignette on title-page, armorial vignette printed in colors on dedication leaf, 11 folding engraved plans printed in colors by Louis Bonnet after Fossé tipped to leaves of descriptive text. (A few pale stains.) Contemporary tree calf gilt, flat spine gilt, brown morocco lettering-piece gilt

FIRST EDITION, an early example of color-printing. Fossé served in the Seven Years' War, and, in 1769, was appointed the head of military tactical studies at *l'École Régimentaire*. The plates are by Louis Marin Bonnet, who devised the crayon and pastel engraving processes; they represent military strongholds and the surrounding landscape. The plates show for one of the first times the illustrating-process called the crayon manner adapted to color-printing, and the work is probably the first book printed using this technique. Brunet II: 1354.

\$1,000–1,500

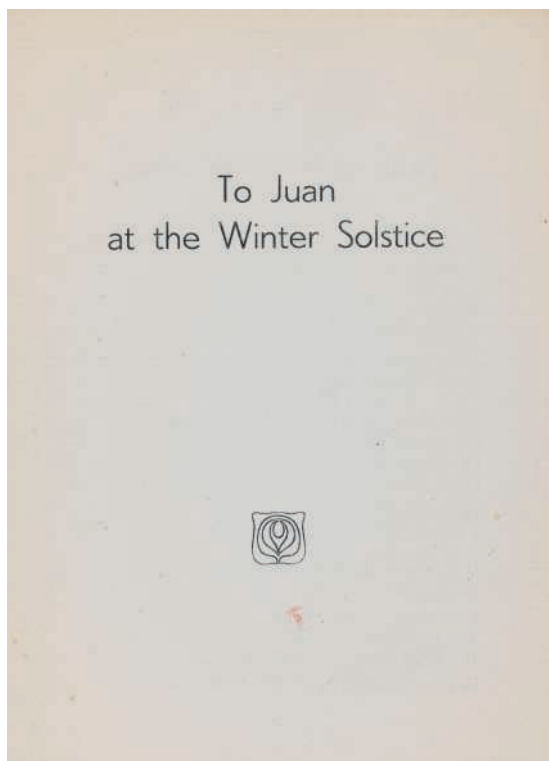
96

GOLDSMITH, Oliver (1728–1774). *An History of England, in a Series of Letters from a Nobleman to his Son*. London: for J. Newbery, 1764.

2 volumes, 12° (168 x 98 mm). Publisher's ads vol. 2. (Lacking final blanks.) 20th-century calf gilt, spines gilt, red and green morocco lettering-pieces gilt, edges gilt, by Riviere (upper cover vol. 1 detaching, upper cover vol. 2 reattached, chipping with loss to heads of spines); cloth slip-case. *Provenance*: Hanna (gift inscription from A.S.W. Rosenbach).

FIRST EDITION, with the imprint reading "in St. Paul's Church-Yard" and with the page number on page 62 present. INSCRIBED IN PENCIL BY DR. ROSENBAACH: "To Hanna, from A. Dec 1/4. With all the best wishes in this and the other world!" ESTC T146101; Rothschild 1023.

\$800–1,200



97

97

GRAVES, Robert (1895-1985). *To Juan at the Winter Solstice*. N.p.: Printed for the Author by Stuart G. Goad, n.d. [but dated at end December 22nd, 1944].

Bifolium (178 x 131 mm).

TRUE FIRST EDITION, FIRST PRINTING OF ARGUABLY GRAVES'S FINEST AND RAREST POEM: "There is one story and one story only / That will prove worth your telling..." It was issued as a Christmas greeting, and only subsequently appeared in periodicals and collections. Two copies only are recorded in RLIN (NYPL and SUNY Buffalo); none appears in auction records. Higginson and Williams D20; William Reese, *Robert Graves: A Centennial Exhibition at the Grolier Club* (1995), no.47 ("one of the rarest of Graves 'A' items).

\$2,000-3,000

98

HUGHES, John (1677-1720). *Poems on Several Occasions. With some Select Essays in Prose*. London: for J. Tonson and J. Watts, 1735.

2 volumes, 12° (168 x 99 mm). Engraved portrait frontispiece vol. I, 3 engraved plates vol. II. (Some light staining, worming to the last few leaves vol. 1 touching letters.) Contemporary blind-tooled paneled calf, brown morocco lettering-piece, edges red (wear to joints and extremities).

FIRST COLLECTED EDITION. Hughes wrote odes and songs which were set to music by contemporary composers, including Handel, as well as an English opera, *Calypso and Telemachus*, printed here. Alexander Pope subscribed to the work, though Hughes' epigram in volume II might not have pleased him: "Advice to Mr. Pope, on his intended Translation of Homer's Iliad, 1714," which intimates that Pope only translated Homer's work for financial gain. ESTC T146605.

\$800-1,200

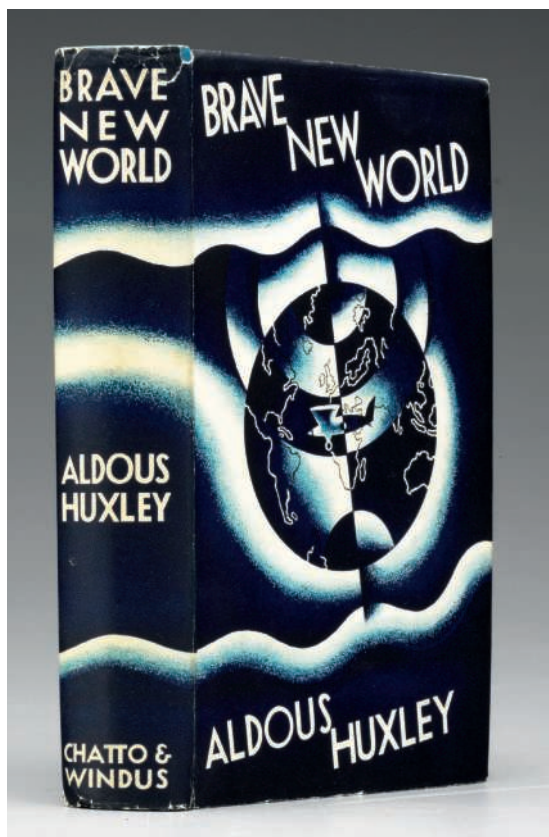
99

HUXLEY, Aldous (1894-1963). *Brave New World*. London: Chatto & Windus, 1932.

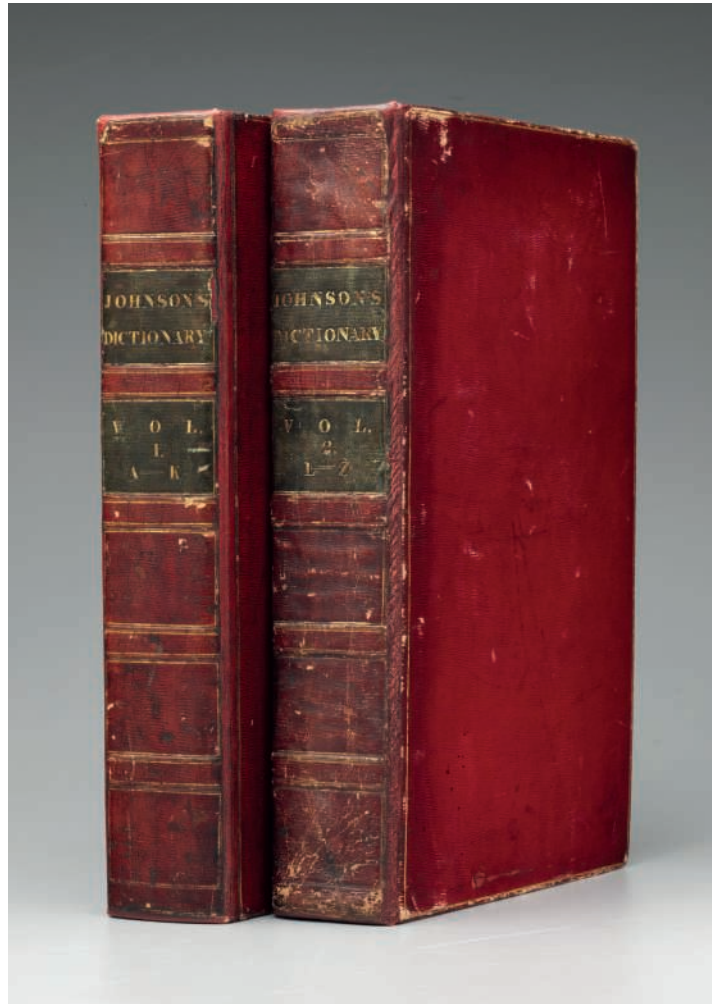
8°. Original cloth, dust jacket (spine slightly leaned, minor chipping or short tears to ends and along edges, small loss at head of spine, one tear reinforced on verso with tape, otherwise very fine).

FIRST EDITION. Connolly *The Modern Movement* 75: "... brilliantly plausible fantasy ...".

\$6,000-8,000



99



100

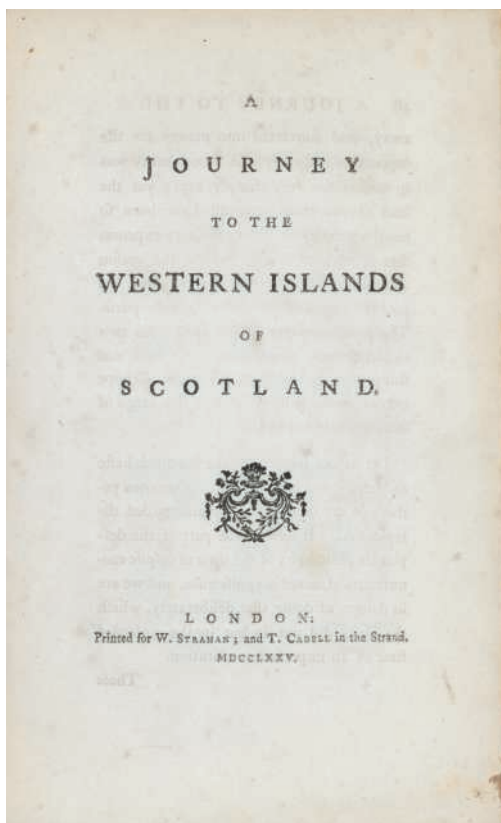
JOHNSON, Samuel (1709-1784). *A Dictionary of the English Language in which the Words are deduced from their Originals, and Illustrated in their Different Significations by Examples from the best writers*. London: W. Strahan for J. and P. Knapton and others, 1755.

2 volumes, 2° (404 x 249mm). Titles in red and black, woodcut tail-pieces. (A few leaves with pale marginal dampstain at foot or pale spotting.) Original red straight-grained morocco gilt, spines gilt with 2 green morocco lettering-pieces gilt, turn-ins gilt, red endpapers, edges gilt, by W. Hoon, Ashborne with his ticket (skillfully rebaced to match preserving original spine panels and endpapers, a few stains, light rubbing to extremities). *Provenance*: Joseph Greaves of Aston (ownership inscription on title-page vol. 2); Herman Marx (armorial bookplate); Francis Edward Paget (1806-1882) Church of England Clergyman, Rector of Elford, and author (bookplate).

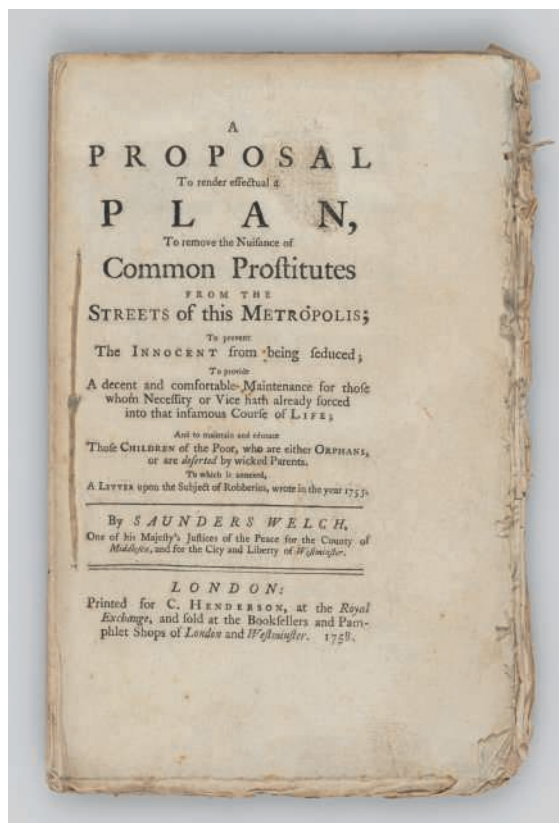
A FINE COPY, RARE IN A MOROCCO BINDING

FIRST EDITION OF JOHNSON'S GREATEST LITERARY LABOR and "the most amazing, enduring and endearing one-man feat in the field of lexicography" (*PMM*). As his use of 114,000 illustrative quotations shows, Johnson clearly intended to combine lexicography with entertainment and instruction. Descriptive rather than prescriptive, Johnson included "the entire sweep of words from the crude and demotic to ... recent fanciful forms imported from other languages" (*DNB*). As his preface made clear, the difficulties in production were many for it "was written with little assistance of the learned, and without any patronage of the great; not in the soft obscurities of retirement, or under the shelter of academick bowers, but amidst inconvenience and distraction, in sickness and in sorrow." Its success as a dictionary was unprecedented. For it was "the first in England to combine in one reliable work the various functions we now demand of a dictionary" (James Clifford, *Dictionary Johnson*, 1979, p. 145). Alston V, 177; Courtney and Smith p. 54; Chapman and Hazen p. 137; Fleeman I, p. 410; Grolier *English* 50; *PMM* 201; Rothschild 1237.

\$15,000-20,000



101



102

101

JOHNSON, Samuel (1709-1784). *A Journey to the Western Islands of Scotland*. London: W. Strahan and T. Cadell, 1775.

8° (215 x 133 mm). Errata leaf at end, D8 and U4 are cancels. (A few mostly marginal stains.) Contemporary sprinkled calf, board edges gilt, spine gilt, brown morocco lettering-piece gilt (some wear to joints and extremities). *Provenance*: Sir George Howard, 6th Earl of Carlisle (armorial bookplate); the Howards of Effingham (bookplate with the motto "Virtus Mille Scuta"); unidentified armorial bookplate; sold Bernard Quaritch (pencil note dated May 1964).

FIRST EDITION, FIRST ISSUE (Todd's edition A), with the 12-line errata, and with "afford" on p.199, line 13. Johnson's journey, though contemplated far earlier, took place in 1773 when he was sixty-four. He sent the first sheets of his account to press on 20 June 1774, and before the year ended it had been published at 5 shillings. Courtney and Smith p. 122; Chapman and Hazen p. 151; ESTC T84319; Fleeman 75.1J/1a; Rothschild 1257 (with page 296 correctly numbered); Tinker 1357.

\$2,000-3,000

102

[JOHNSON, Samuel, contributor]. — Saunders WELCH. *A Proposal to render effectual a Plan, to remove the Nuisance of Common Prostitutes from the Streets of this Metropolis*. London: C. Henderson, 1758.

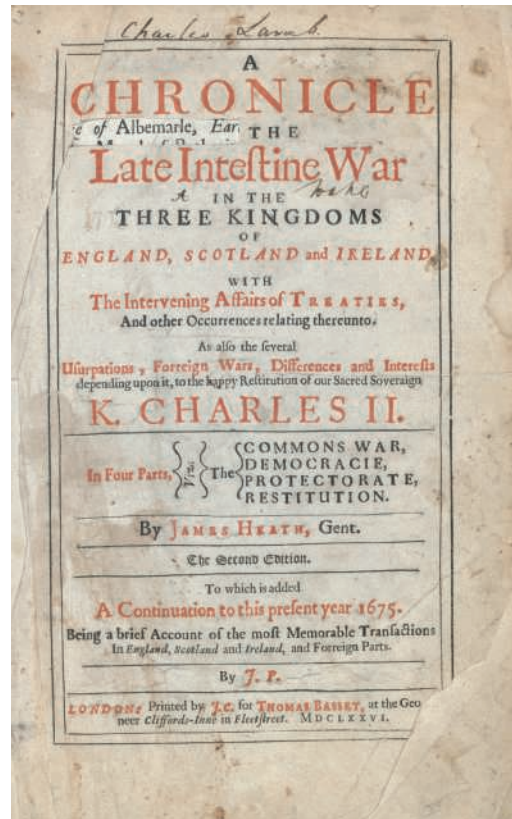
8o (223 x 142 mm). Stabbed-and-sewn as issued.

FIRST EDITION of this work which scholars believe includes contributions by Samuel Johnson. The pamphlet is one of several published in the same year as the founding of the Magdalen Charity Hospital in Whitechapel, the first public asylum for prostitutes. It was the agitation expressed in this pamphlet that led to the reforms which, while not liberally-minded, expressed changing cultural values. See E.L. McAdam, Jr. "Dr. Johnson and Saunders Welch's Proposals" in: *Review of English Studies* 4 (1953) pp.337-345.

\$1,500-2,500



103



104

103

[KELMSCOTT PRESS]. *The Order of Chivalry*. Translated from the French by William Caxton. Edited by F.S. Ellis. Hammersmith: Kelmescott Press, 1892. - *L'Ordene de Chevalerie*. With Translation by William Morris. Hammersmith: Kelmescott Press, 1893.

Small 4°. Printed in red and black in Chaucer type. Wood-engraved frontispiece after a design by Edward Burne-Jones, full woodcut border, and numerous 10-line and smaller initials. Original limp vellum, yapp edges, silk ties, gilt-lettered on spine (lacking silk ties, laid in). *Provenance*: Robert Hoe (1839-1909) American book collector (morocco bookplate on pastedown).

LIMITED EDITION, one of 225 copies from a total edition of 235. THE ROBERT HOE COPY, with his bookplate. Peterson A13; Tomkinson p.110.

\$2,000-3,000

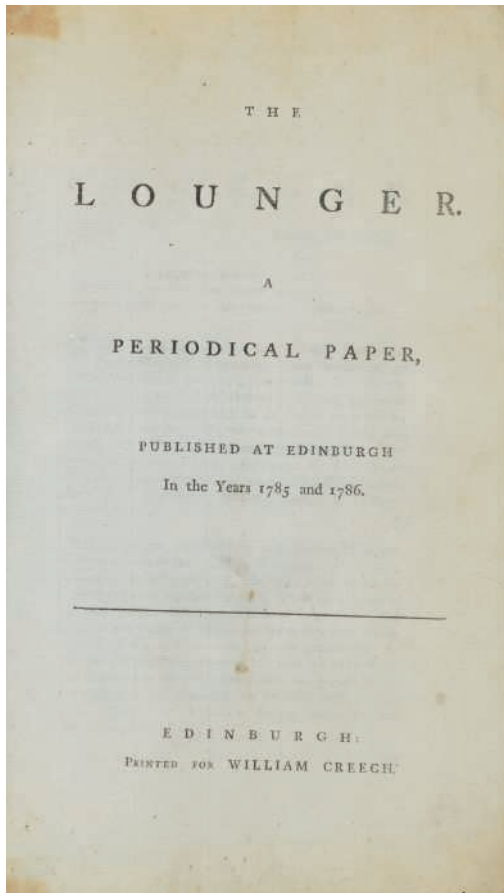
104

[LAMB, Charles, his copy]. HEATH, James (1629-1664). *A Chronicle of the Late Intestine War in the Three Kingdoms of England, Scotland and Ireland*. London: J[ames] C[ottrell] for Thomas Basset, 1676.

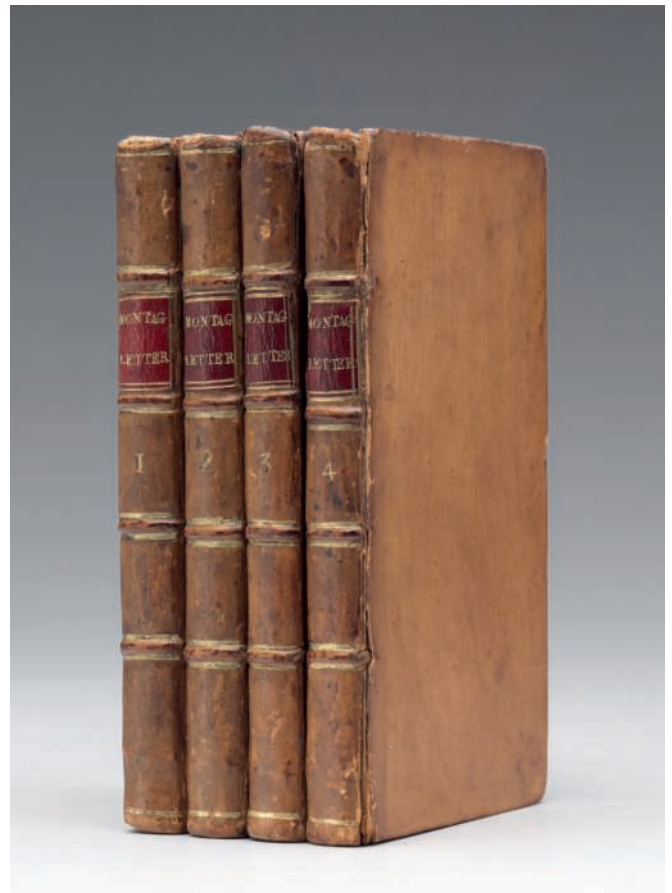
2° (291 x 188 mm). Woodcut head-pieces and initials. (Some staining and browning, title defective, a few marginal tears or cuts, some with loss, not affecting letters, lacking leaf Ooo2?.) Later half calf (joints starting, rubbed). *Provenance*: Charles Lamb (1775-1834) British writer and essayist (signature on title-page); early manuscript biographical note about Heath on preliminary leaf; Edward Moxon (1801-1858) British poet and publisher (manuscript note on flyleaf); sold to "B. Francis" (manuscript note on flyleaf); sold Howes Bookshop (seller's description tipped to lower paste-down); H.S.W. Edwardes (bookplate on pastedown, correspondence laid in).

Second edition, CHARLES LAMB'S COPY. Laid into the back are three letters to H.S.W. Edwardes regarding the provenance of this book and Lamb's ownership from E.V. Lucas of Methuen & Co. Ltd. Publishers, Miss Edith C. Johnson of Wellesley College, and J.E. Hodgson of Hodgson & Co. Auctioneers. ESTC R31529.

\$1,000-1,500



105



106
(part)

105

MACKENZIE, Henry (editor). *The Lounger. A Periodical Paper, published at Edinburgh In the Years 1785 and 1786.* Edinburgh: for William Creech, [5 February 1785-6 January 1787].

2° (320 x 194 mm). General letterpress title-page. (A few leaves with old creases or pale stains, a few numbers trimmed close touching page numbers.) Contemporary marbled boards (rebacked in modern calf, some wear). *Provenance:* Whyte (ownership inscription dated 1787 on paste-down); contemporary manuscript list of presumed author's names for each number laid in, and some numbers with manuscript note regarding presumed author.

FIRST EDITION of all numbers, except for nos. 1-2 (third edition), 3-5 and 7 (second edition). The complete run of all 101 numbers, with *The Lounger Extraordinary; or, Masquerade Monitor* bound in between nos. 56 and 57. Also with the general title supplied "to the Subscribers who have preserved their Numbers...given gratis, on applying to Mr Creech." ESTC P1411.

\$800-1,200

106

[MONTAGU, Lady Mary Wortley]. A group of works by or relating to Lady Mary Wortley Montagu, comprising: [MONTAGU, Lady Mary Wortley, her copy]. TEMPLE, W. *Letters Written by Sir W. Temple, Bart. And other Ministers of State.* London: for J. Tonson, 1700. 4 volumes, 8°. Engraved portrait frontispiece, volume one. Contemporary sprinkled paneled calf. *Provenance:* Signed "Lucy and Mary Montagu" (verso of portrait); Ditton Park (bookplate). – *Six Town Eclogues. With some other Poems.* London: for M. Cooper, 1747. 4°. Woodcut vignette and end-pieces. Modern green cloth. – *Letters of the Right Honourable Lady M - - - y M - - - e: Written during her Travels in Europe, Asia, and Africa.* 4 volumes, 8°. Contemporary calf. – MONTAGU, Edward Wortley. *Reflections on the Rise and Fall of the Antient Republicks.* London: for A. Millar, 1759. 8°. Contemporary sprinkled calf. – *The Works of the Right Honourable Lady Mary Wortley Montagu.* London: for Richard Phillips, 1803. 5 volumes, 8°. Engraved portrait frontispiece to volume one, facsimile letters. Contemporary mottled calf gilt, edges yellow. *Provenance:* Eliza Arabella Barry (ownership inscription from The Cottage Malvern Wells). – Together 5 works in 15 volumes, condition generally fine.

(5)

\$3,000-4,000



107

ORLERS, Jan Jansz (1570–1646) and Henrick van Haestens. *Description & representation de toutes les Victoires...Souz la Conduite & Gouvernement de son Excellence, le Prince Maurice de Nassau*. Leiden: for Jean Jeanszoon Orlers, and Hnery de Haestens, 1612.

2° (305 x 198 mm). Engraved title-page, engraved armorial plate, engraved portrait of Prince Maurice of Nassau, 43 double-page engraved maps and plans. (A few leaves browned or stained, dampstain at foot of gutter affecting a few leaves.) Contemporary paneled calf gilt, red morocco lettering-piece gilt (old rebacking, some light wear).

FIRST EDITION IN FRENCH of Orlers' *Den Nassauschen Lauren-crans*, first published in 1610, containing, "one of the very rare contemporary representations of the Armada battle. The Spanish fleet is shown fleeing in confusion, closely followed by the English, past Gravelines on the Flemish coast; Calais and Dover are shown in the background. The accompanying text (pages 36–59) comprises a French translation of the *Relacion de los galeones* (a detailed listing of the naval and military strength of the Armada) and a narrative of the Armada battle. This gives a lengthy account of the events of August 8th, when the fleets were fighting off the coasts of the Netherlands. The work offers pictures and descriptions of many other very interesting events in the lifetime of Count Maurice of Nassau, including the English-Dutch raid on Cadiz, led by the Earl of Essex and Lord Howard of Effingham in 1596, and the defeat and death of Federico Spínola, commanding the Spanish galleys. Maurice of Nassau, Prince of Orange (1567–1625) was one of the greatest soldiers of his family. He contributed greatly to the victory of the Dutch in their war with Spain. At the end is printed the text of the 12-year truce concluded in 1609, which virtually assured Dutch independence" (Kraus, H.P., *Sir Francis Drake, a Pictorial Biography*, 35). RARE: according to *American Book Prices Current*, only one copy has sold at auction in the last 35 years: Sotheby's London, 8 May 1986, lot 256.

\$4,000–6,000

ALEXANDER POPE (1688-1744)

(LOTS 108-140)



This is comfortably one of the strongest collections of the work of Alexander Pope which has appeared at auction in recent years. All sides of his writing are amply represented, and each of his masterpieces is present in significant early editions. For most people the star turns will be items such as the beautiful autograph manuscript of the *Pastorals*, written in a calligraphic style mimicking print, and the sumptuous *Works* brought out by Pope at the age of thirty. This not only defined the poet's own standing, but established the right of a contemporary English writer to claim classic status on a level with the great figures of the past. Another highly covetable lot is the first edition of *The Rape of the Lock*, now just past its tercentenary, where the physical make-up of the volume makes a brave attempt to rival the delicate craftsmanship of the text and the gorgeous self-presentation of the heroine Belinda. We also find significant versions of *The Dunciad* in its various guises; the cruelly precise anatomy of the nation in the imitations of Horace; the devastating surveys of contemporary politics, society and the arts in the *Moral Essays*; and the profound meditations across time and space which inform *Windsor-Forest*. *The Essay on Man*, which prompted a European debate on metaphysics for a generation, is here, along with the translations of Homer that divided classicists but fuelled the imagination of readers across two continents. A number of interesting minor poems figure, such as the entrancing dialogue of the dogs, *Bounce to Fop*. Some of these involve Pope's interactions with the rogue bookseller Edmund Curll, a pest who was also a necessary agent provocateur in calling forth some of his most inspired poems. On top of all this, we have Pope's own assemblage of his personal letters, a risky venture since no English writer previously had published so much of his own correspondence so often (many contemporaries regarded this as an act of pure egotism). As a whole, this makes for a collection that is guaranteed to draw the attention of collectors, bibliophiles, scholars and research librarians.

- Pat Rogers, Department of English, University of South Florida, Distinguished University Professor and DeBartolo Chair in the Liberal Arts, emeritus.

AN
ESSAY
ON
PASTORAL.

THE Original of Poesie is attributed to that Age of Innocence which succeeded the Creation of the World. And as the Feeding of Flocks ^{seems} ~~appears~~ to have been the first Employment of Mankind; the most ancient sort of Poetry was probably Pastoral. ^(a) It is natural to imagine, that the Leisure of those ancient Shepherds requir'd some Diversion; & none was so proper to that Solitary Life as Singing. These Songs were adapted to their present Circumstances; &

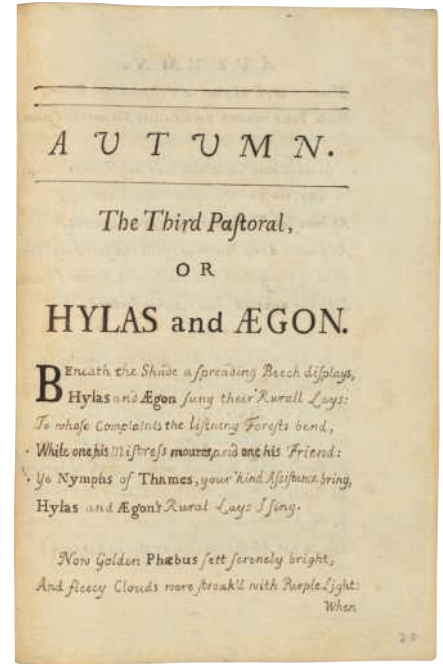
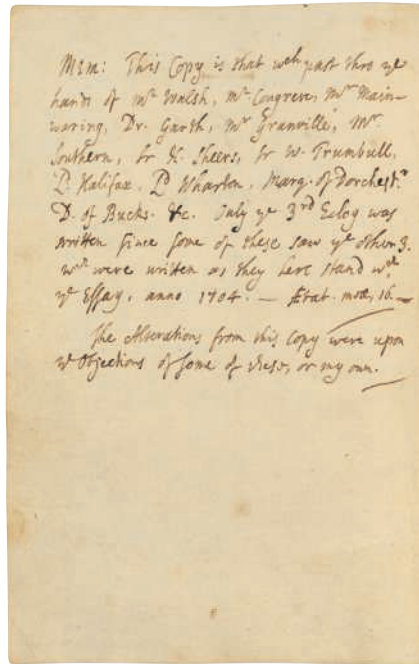
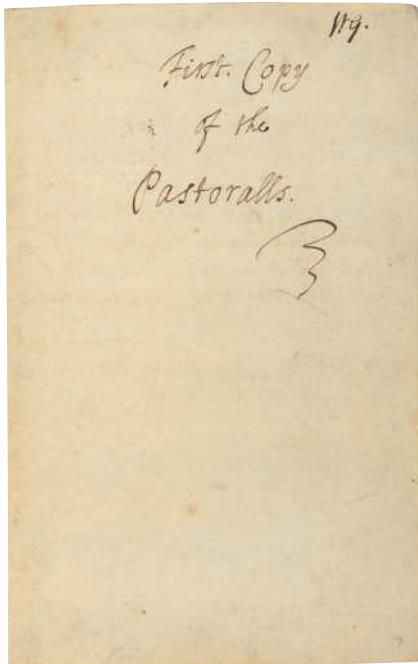
(a) Fontanelle's Discourse of Pastorals.

in

108

[POPE, Alexander (1688-1744)]. *First Copy of the Pastoralls*. Autograph calligraphic manuscript in prose and verse, comprising the "Essay on Pastorals" (8 pages, incomplete) and the four poems, "Spring" (7 pages, 92 lines plus 4 cancelled lines), "Summer" (7 pages, 90 lines plus 2 cancelled lines), "Autumn" (6 pages, 94 lines), and "Winter" (7 pages, 92 lines), in an italic printing hand with use of roman for proper names, with title-page, memorandum (one page) and revisions in the author's usual cursive hand. 1704-[1706].

8° (193 x 130mm). 37pp. on 19 [of 20] leaves. (Lacks final leaf of the "Essay" which is replaced by a binder's blank, short tears and light repairs at outer margins not affecting text, many erasures by scraping leaving the paper thin, some leaves slightly stained.) Calf gilt bound in 1812,



monogram “JD” tooled on upper cover, Disney crest on lower cover, 12 binder’s leaves, 6 preceding and 6 following the manuscript, the front leaves containing 4 pages of notes by John Disney and his son; black morocco pull-off case.

Provenance: Jonathan Richardson the younger (1694-1771; passed to his nephew:) William Gregson (initials on title, passed to:) Thomas Brand Hollis (c.1719-1804; passed to:) John Disney (1746-1816; with his supralibros and notes at front, dated 1805-13, passed to his son:) John Disney (1779-1857; note dated 1843, his or his father’s armorial label); Angela Georgina Burdett-Coutts, Baroness Burdett-Coutts (1814-1906; sold by Sotheby’s, London, 15-17 May 1922, lot 361 to Rosenbach); Frank Brewer Bemis (1861-1935) of Boston (bookplate; sold after his death through Rosenbach to:) Arthur A. Houghton Jr. (1906-1990; part 2 of his sale, Christie’s London, 11-12 June 1980, lot 379, sold through Fleming to:) Haven O’More, The Garden Ltd. (booklabel; his sale, Sotheby’s, New York, 9 November 1989, lot 137). Jonathan Richardson the younger, portrait painter, had assisted Pope in collating poetical texts from 1737 onwards. John Disney the elder, a Unitarian clergyman, inherited the estates of Thomas Brand Hollis, publishing his *Memoirs* in 1808. His transcription of a note by Hollis on the recto of the first binder’s leaf reads: “This first copy of the Pastorals of Mr. Pope in his own fine hand writing, was given to Thomas Brand Hollis Esqr. by Mr. Wm: Gregson, nephew of the late Jonathan Richardson Junr. Transcribed from the hand writing of T.B.H. by me J.D. Nov. 20. 1805.”

POPE’S EARLIEST SURVIVING LITERARY MANUSCRIPT, THE FOUNDATION OF HIS FUTURE FAME, EMPLOYING THE SCRIPT IN IMITATION OF PRINT WHICH HE PRACTISED IN HIS YOUTH. It was not through print but through this imitation of it that the teenage poet made his glittering entry into the literary world. Besides recording the provenance of the manuscript and the fact that it was bound in September 1812, John Disney’s notes include two quotations from Johnson’s life of Pope. One relates how “He first learned to write by imitating printed books; a species of penmanship in which he retained great excellence through his whole life, tho’ his ordinary hand was not elegant.” The other points out that the *Pastorals* “were shewn to the poets and critics of that time,” five years before publication; “they were read with admiration, and many praises were bestowed upon them and upon the Preface, which is both elegant and learned in a high degree.” The Twickenham editors also hold the view that Pope’s reputation was made by the *Pastorals* “even before publication,” thanks to the circulation of this manuscript (TE *Poems*. i, ed. E. Audra and A. Williams. 37). Maynard Mack, who provides a facsimile and transcript in *The Last and Greatest Art* (Newark, 1984), lays stress on its calligraphic beauty for it undoubtedly served the role of a printed book in presenting the essay and poems. “Prose and verse alike are set down in the poet’s finest italic print, titles framed between single and double rules, footnotes to the prose fenced off below a single rule, and proper names formed in roman in the otherwise italic text: conventions designed to convey the impression that one has in one’s hands an exquisitely printed book” (19-20).

In a period of creativity that lasted four decades, Pope was unable to resist polishing and sometimes enlarging his work, even after it had already appeared in print. It is a paradox that this accomplished piece of penmanship should also be a working manuscript. Revisions were made in response to the criticisms or observations of a select circle of friends and patrons, actually named by Pope in the important memorandum (of later date) on the title verso: “Mem. This copy is that wch past thro ye hands of Mr Walsh, Mr Congreve, Mr Mainwaring, Dr Garth, Mr Granville, Mr Southern, Sir H. Sheers, Sir W. Trumbull, Ld. Halifax, Ld. Wharton, Marq. of Dorchester., D. of Bucks. . Only ye 3rd Eclog was

S P R I N G .

fresh as the Morn, and as the Season fair,
In flow'ry Plains they fed their steepey Care;
And while Aurora gilds the Mountains Side,
Thus Daphnis spoke, and Strephon thus reply'd.

Daphnis.

Hear how the ^{Birds} ~~Larks~~, on ev'ry bloomy Spray,
With joyous Musick make the dawning Day;
Why sit we mute, when early ^{Linnets} ~~Turtles~~ sing,
When warbling Philomel salutes the Spring?
Why sit we sad, when Phosphor shines so clear,
And lavish Nature paints the Purple Year?

Strephon.

Sing then, and Damon shall attend the Strain,
Where yon' slow Oxen turn the furrow'd Plain;
There the pale Primrose and the Violet grow;
There Western Winds on Beds of Roses blow:
Pl stake my Lamb, that near the fountain plays,
And his own Image from the Bank surveys.

Daph.

The First Pastoral.

Daphnis.

And I this Bowl, where wanton Ivy twines,
And Clusters lurk beneath the curling Vines:
Four Figures rising from the Work appear,
The various Seasons of the rowling Year;
And what is That, which binds the Radiant Sky,
Where twelve fair Signs in beauteous Order lie?

Damon.

Then sing by turns, by turns the Muses sing;
Now Hawthorns blossom, now the Daisies spring,
Now Leaves the Trees, and Flowers adorn the Ground;
Begin, the Vales shall echo to the Sound.

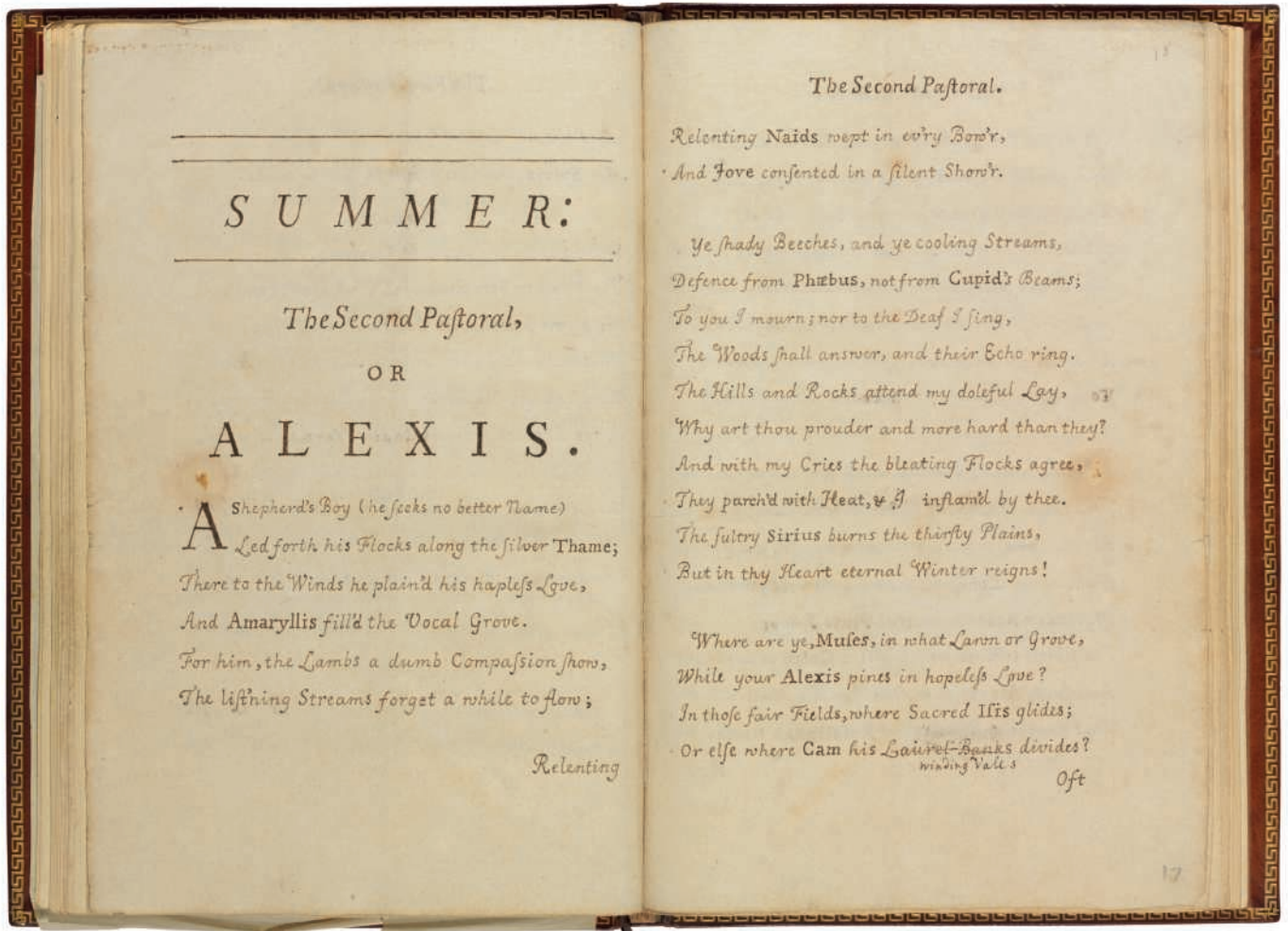
Strephon.

Ye Fountain Nymphs, propitious to the Swain,
Now grant me Phæbus or Alexis Strain:
My fairest Bull shall at your Altars stand,
With butting Horns, and Heels I spurn the Sand.

Daph.

written since some of these saw ye other 3. wch were written as they here stand wth. ye Essay, anno 1704. – Aetat. meae, 16.” Pope’s original aim may not have been to publish, but only to impress. As these lines from the *Epistle to Dr. Arbuthnot* (1734–35) suggest, it was very likely the encouragement of his readers which finally empowered him enough to go into print: “But why then publish? Granville the polite,/ And knowing Walsh, would tell me I could write;/ Well-natur’d Garth inflam’d with early praise,/ And Congreve lov’d, and Swift endur’d my lays” (ll. 135–38). Mack notes that Walsh, and also Wycherley (whose name occurs in a note to the first printed edition) had seen the manuscript by April 1705. By 20 April 1706, shortly before Pope’s eighteenth birthday, it had reached Congreve’s hands and been shown to its eventual publisher, Tonson. Some readers evidently saw the manuscript before the third eclogue had been copied in [in 1706]. From the arrangement of the sheets it appears that Pope, by beginning “Winter” on the recto instead of the verso of a page, left himself only six blank pages between “Summer” and “Winter”, and therefore found himself crowded when he came to transcribe “Autumn” in the space allotted (see *TE Poems*. i. 39n).

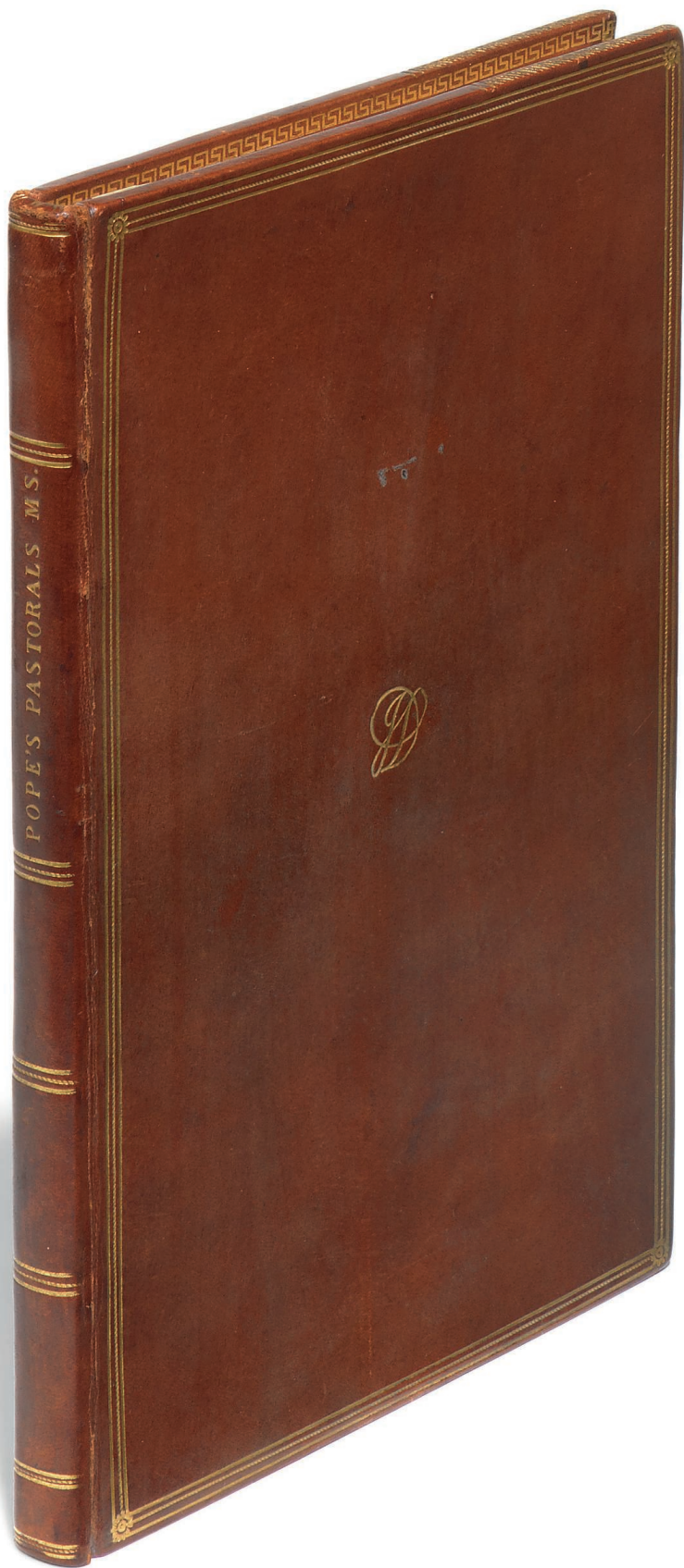
Although the manuscript has been heavily corrected and revised by Pope, he clearly made every effort to preserve the calligraphy. Many of the cancelled readings were removed by scraping and have therefore been lost, ultra violet light offers faint hopes of recovery. Corrections made to the *Essay* and poems in the normal way, without scraping off the original words, are relatively few, but are more predominant in the first two eclogues. One word occasionally replaces another: “Birds” is substituted for “larks,” and “Linnets” for “Turtles.” “In May” becomes “In Spring”, “Laurel Banks” turn into “winding Vales,” and “gloomy” is preferred to “hollow Caves.” Pope was clearly conscious of having used the word “Fair” too often. “Blest Thames’s shores” replaces “Fair Thames’s shores”; “fair Venus” becomes “bright Venus”; but in line 3 of “Spring” “Fair Thames” is allowed to stand. There are major structural changes to six lines in “Spring”; one line in “Summer” is inverted and



the following two lines wisely deleted. Although Pope, who continued to consult Walsh, made other revisions prior to publication, the careful patterning and orchestration of effects, which have so caught critical attention, are fully evident in the calligraphic manuscript. In "To Mr. Pope at Sixteen Years Old; on Occasion of his Pastorals," Wycherley congratulates the poet on his ability to keep his readers awake "With proper thoughts, and lively images." Modern critics have been no less impressed. Audra and Williams praise the "Balance and measured imbalance, inversion and antithesis ... operating even in this world of breathing roses and rural strains" (TE *Poems*. i. 55n). Pat Rogers notes how "The diction of each item matches the season, the time of day, and the stage of life, thus the vocabulary of 'Spring' is sweet, vernal and sanguine; that of 'Summer' fierce, ardent and choleric; with 'Autumn' plangent and melancholy; and 'Winter' damp, chill and phlegmatic" (Alexander Pope, *Major Works*, ed. P. Rogers (Oxford, 2008), 578n). A full appreciation is given by Harry Prest in *Alexander Pope's Pastorals: a Study of their Genesis and Evolution*, doctorate thesis, McMaster University, 1977.

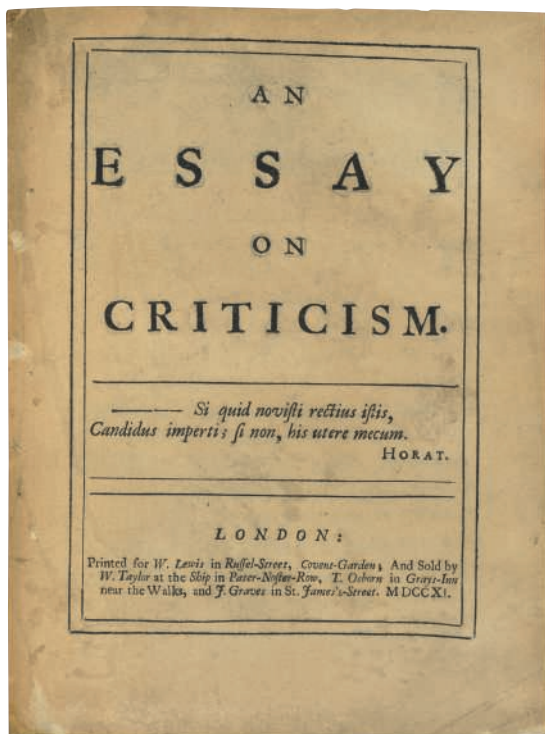
The *Pastorals* were first published on 2 May, 1709, in volume VI of Dryden and Tonson's *Poetical Miscellanies*. Together with two minor poems, "January and May" and "The Episode of Sarpedon," they marked Alexander Pope's first appearance in print. The "Essay on Pastoral" – for Mack, "in some ways, a more remarkable document for a sixteen year old to have produced than the poems" (*The Last and Greatest Art* 20) – was first printed in the 1717 edition of *Works* under the title "Discourse on Pastoral Poetry." It is recognised as Pope's earliest piece of formal prose (see TE *Poems*. i. 13n). The poetic and calligraphic masterpiece which ensured the young author's favourable first reception by the public, demonstrating the intense care he would always take in polishing and revising his work, and in securing an audience for it, must be regarded as among the most covetable manuscripts of the entire eighteenth century.

\$300,000–500,000



POPE'S PASTORALS M.S.

[Monogram]



109

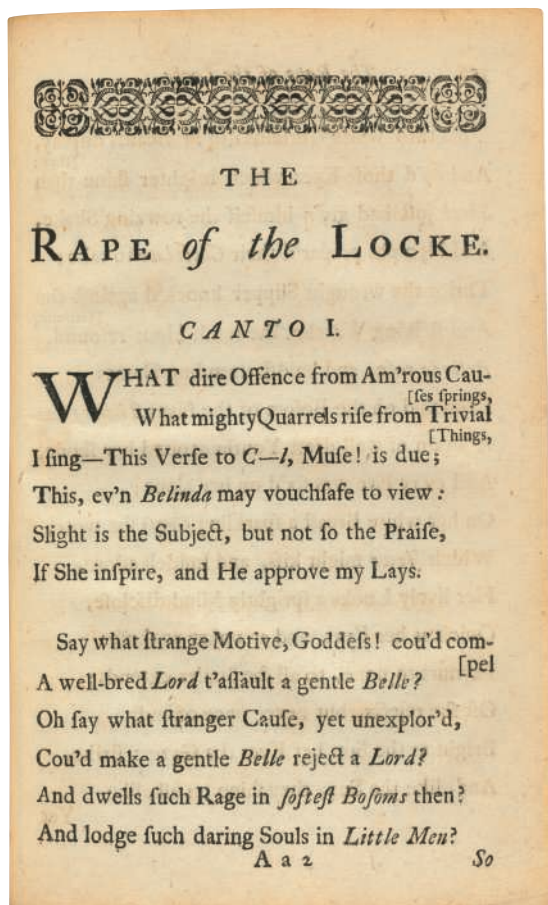
109

[POPE, Alexander]. *An Essay on Criticism*. London: for W. Lewis; and sold by W. Taylor, T. Osborn, and J. Graves, 1711.

4° (227 x 166mm). (Evenly browned throughout, discrete repairs to title, first leaf of text and a few other leaves, title somewhat soiled, without half-title and final advertisement leaf). Gilt-panelled brown morocco by Riviere (rebacked, preserving old spine).

FIRST EDITION OF POPE'S FIRST SEPARATELY PUBLISHED WORK which appeared on 15 May 1711. According to his letter to John Caryll, 19 July 1711 (*Corr.* i. 128), a thousand copies were printed. By 1722 there were seven separately printed editions, the poem had also been included in *Works* (1717) and several editions of *Miscellaneous Poems and Translations*. Clarity of expression is placed foremost among the desiderata for good style, and the *Essay*, which is so often unknowingly quoted, offers itself as a brilliant example: "True wit is nature to advantage dressed,/ What oft was thought, but ne'er so well expressed". "True expression" is likened to an "unchanging sun," a steady illumination. Warnings already appear against "dullness," "Shameless bards," and "mad, abandoned critics." The "bookful blockhead" is a danger even in church. "Nay, fly to altars; there they'll talk you dead:/ For fools rush in where angels fear to tread." Foxon (*Pope and the Eighteenth-Century Book Trade* 23) observes that the quarto format of the first edition "allowed more scope for typographical excellence". A second edition printed in octavo followed eighteen months later, priced at sixpence instead of a shilling; the third edition was printed in duodecimo. Foxon P806; Griffith 2; Rothschild 1562.

\$1,200-1,800



110

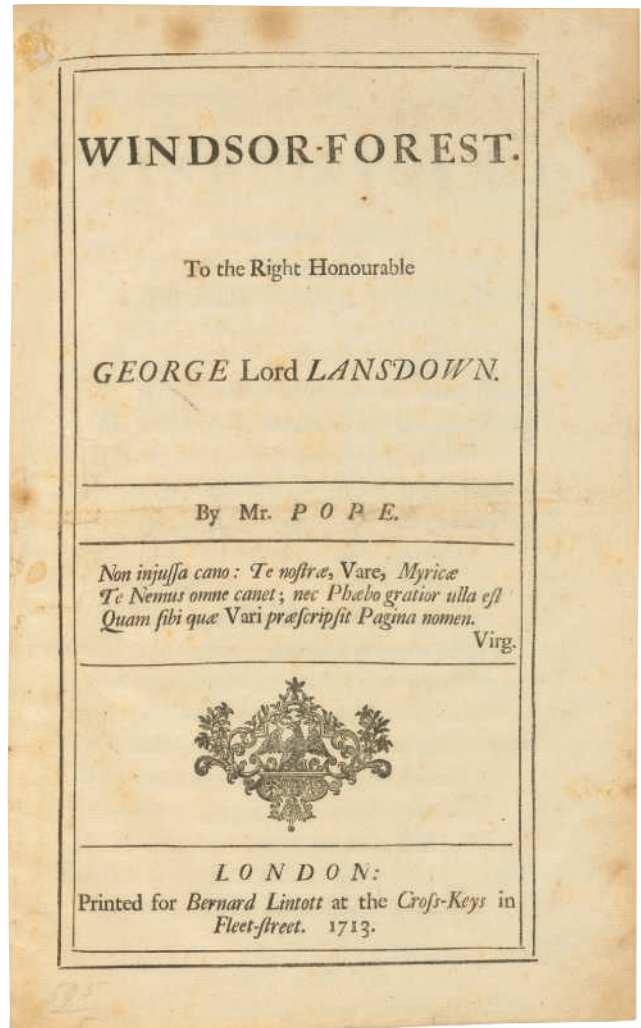
110

[POPE, Alexander (contributor and probable editor)]. *Miscellaneous Poems and Translations. By Several Hands*. London: Bernard Lintott, 1712.

8° (186 x 116mm). Half-title, engraved frontispiece by E. Kirkall, four advertisement leaves at end. Contemporary calf, covers with blind-tooled inner panel and border (rebacked, new spine tooled in gilt, extremities rubbed). *Provenance*: E. Hubert Litchfield (bookplate).

FIRST EDITION OF THIS CELEBRATED MISCELLANY which includes the anonymous first printing of the *Rape of the Lock*, for which Lintot paid £7-0-0 on 21 March, 1712. Five poems carried Pope's name. But not the *Rape* which was placed at the end of the volume, introduced by its own title-page. Even in its simpler two-canto form, this was already a work of unmistakable comic genius; at this stage it was also without the letter to Miss Fermor. Another poem only acknowledged later was the "Verses designed to be prefix'd to Mr. Lintott's Miscellany." A third poem, "The Story of Arethusa," has been recognised as Pope's by Norman Ault. Other named contributors were Broome, Fenton and Prior, but all three also contributed anonymous pieces. N. Ault, "Pope's First Miscellany," in *New Light on Pope* (London, 1949), 27-48; Case 260 (1a); Griffith 6.

\$2,000-3,000



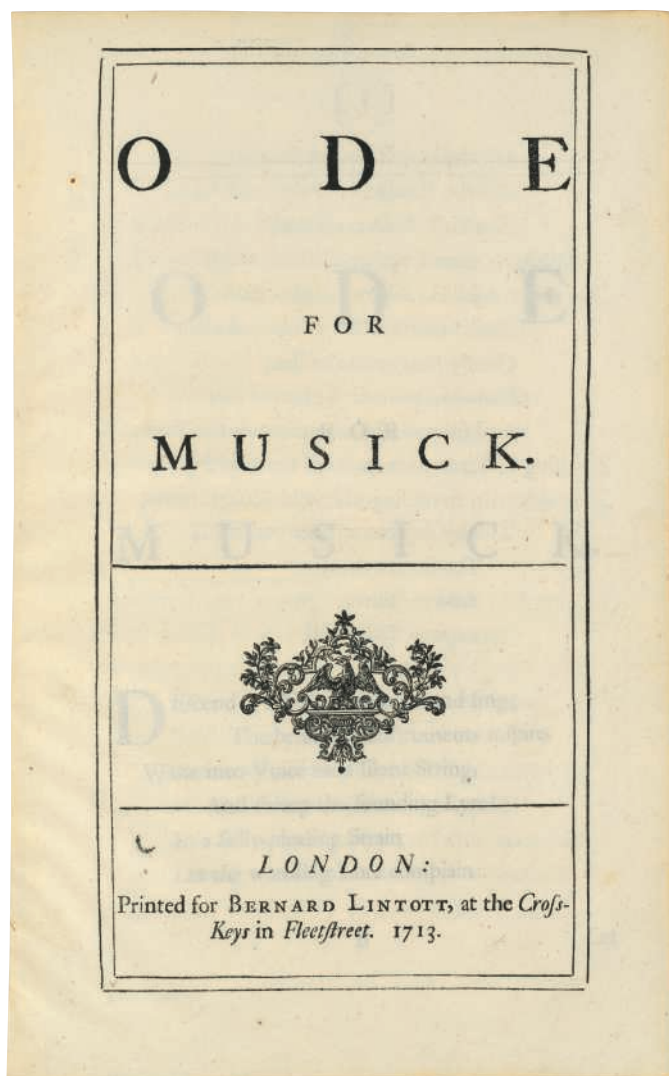
111

POPE, Alexander. *Windsor-Forest. To the Right Honourable George Lord Lansdown.* London: Bernard Lintott, 1713.

2° (326 x 201mm). (Title somewhat soiled and browned, and with old repair to verso, page edges browned.) Late 19th-century green cloth, backed in morocco (spine worn). *Provenance:* William Stirling Maxwell (1818-1878; bookplate).

FIRST EDITION, STIRLING MAXWELL COPY. Lintot paid Pope 30 guineas for the copyright on 23 February 1713, and the enlarged poem celebrating a Tory peace was published on 7 March. By 1719/1720 it had reached a “fourth” [actually third separate] edition. Pope’s literary life began at Binfield in Windsor Forest. When his parents moved there he was twelve; he had to possess a precocious literary talent because Sir William Trumbull, a neighbour, suggested that he write this topographical poem and translate Homer. The poem had begun to take form by 1707, but most of the second section probably dates from 1712. It foreshadows the Peace of Utrecht signed on 11 April 1713, and “significant alterations” were made even after its first publication. An obvious precursor in the tradition of topographical poetry is Denham’s *Cooper’s Hill* (1642), whose setting was close by. Pope had originally intended to dedicate his poem to Trumbull, but transferred the honour to George Granville, Baron Lansdowne (1666-1735), another member of the illustrious literary circle among whom his *Pastorals* had circulated in manuscript. Foxon P987; Griffith 9; Rothschild 1567.

\$1,500-2,500



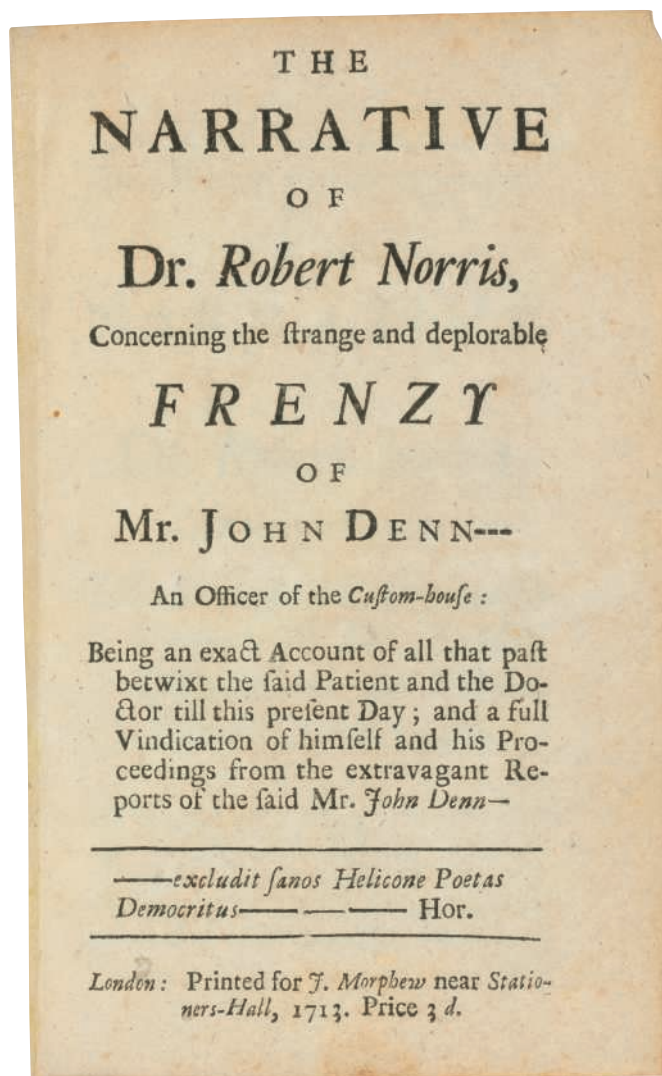
112

[POPE, Alexander]. *Ode for Musick* [Half-title: *Mr. Pope's Ode on St. Cecilia's Day*]. London: Bernard Lintott, 1713.

2° (324 x 202mm). Half-title. (Washed and pressed, half-title slightly soiled.) Full green morocco gilt by Riviere. *Provenance*: Ward E. and Seth Sprague Terry (bookplate); Gerald E. Slater (his sale, Christie's New York, 12 February 1982, lot 129).

FIRST EDITION, TERRY-SLATER COPY OF THIS RARE ODE, published 16 July 1713, later set to music. Lintot paid the author a handsome £15 for the copyright. Although completed in 1711 at the request of Richard Steele, it was actually the re-working of an older poem "roughed out in 1708" (TE *Poems*. vi. 36); it next appeared in the second edition of Lintot's *Miscellany* (dated 1714, but actually published 3 December, 1713); it also thrived as a separate work reprinted in 1719 and 1722; Christopher Smart's Latin translation (1743) was approved by the author (letter of 18 November 1743). Three sales of the first edition are recorded on-line, the present Slater copy selling in 1982; the Locker-Lampson copy selling twice, in 1984 and 2008. Just 16 copies are located in ESTC, a low figure for Pope. Foxon P904; Griffith 20; Rothschild 1568.

\$7,000-10,000



113

[POPE, Alexander]. *The Narrative of Dr. Robert Norris, concerning the strange and deplorable frenzy of Mr. John Denn — an officer of the custom-house: being an exact account of all that past betwixt the said patient and the doctor.* London: J. Morphew, 1713.

8° (167 x 193mm). Half-title. (Light soiling to half-title and final verso.) Modern half calf with red morocco cover label.

ONLY EDITION OF THIS BRILLIANT SCRIBLERIAN FARCE depicting John Dennis as a lunatic, possibly written with Arbuthnot's assistance, but more probably by Pope alone. The success of Addison's *Cato*, first acted on 14 April 1713 with a rousing prologue by Pope, whose early relations with the author were friendly, upset Dennis whose censures appeared in *Remarks upon Cato*. Pope retaliates with a description of the critic's "violent Frenzy" ever since the staging of the play, borrowing the persona of Dr. Norris, a known physician who claimed to cure lunacy, in order to do so. Norris visits Dennis's lodgings, and reports that "on all sides of his Room were pinned a great many sheets of a Tragedy called *Cato*, with notes in the margin in his own Hand. The words Abused, Monstrous, Execrable, were every where written in such large Characters, that I could read them without my Spectacles." Also present are another author, a friend to Dennis, and Bernard Lintot, his publisher, who fears that his madness may affect sales of the *Remarks*. The attempt by Norris to cup his patient leads to a fight with folios and a wig block. Norris and Lintot retire to have their wounds dressed, and Norris learns from the publisher how on 27 March 1712 Dennis came across [Pope's] *Essay on Criticism*, "just then publish'd," on his shop counter. At the couplet describing the degeneration of wits, first into poets, then into critics, and finally to "plain Fools at last," he gave an anguished cry of "By G— he means Me." AN EXCEEDINGLY RARE SATIRE, not recognised as Pope's until Ault made the case in *Prose Works* (1939). No auction sale recorded in the on-line databases. Griffith 23.

\$8,000-12,000



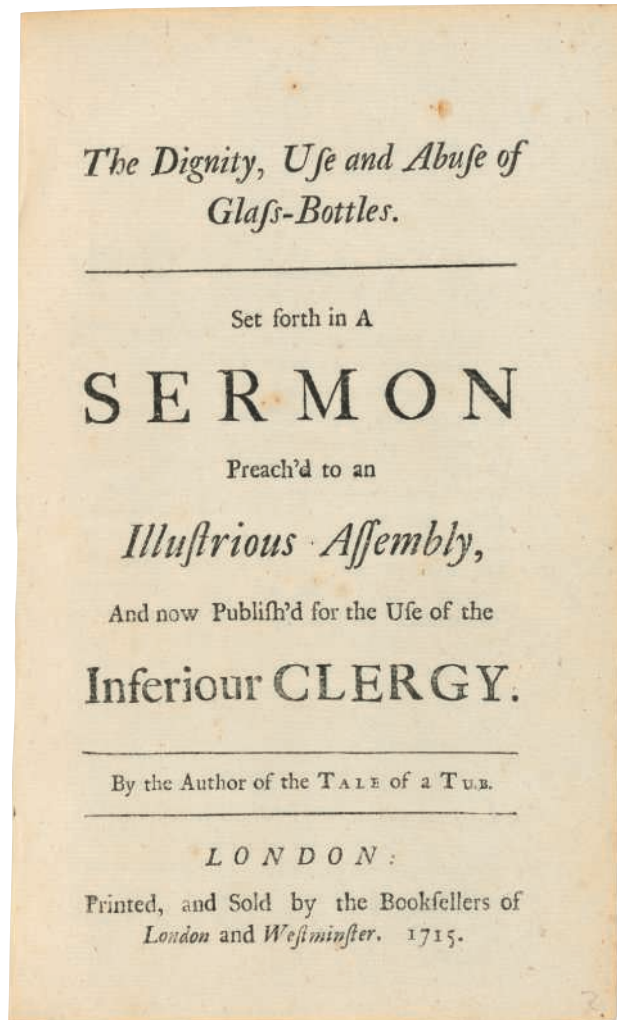
114

POPE, Alexander. *The Rape of the Lock. An heroi-comical poem. In five canto's.* London: Bernard Lintott, 1714.

8° (208 x 134mm; 8.1 x 5.3in). Title in red and black. Engraved frontispiece and 5 plates by Claude du Bosc after Louis de Guernier, engraved headpieces, tailpiece and initial letter by Simon Gribelin. (Spotting to text, occasional light soiling.) Contemporary gilt-panelled calf, marbled endpapers, gilt edges (rebacked, preserving old spine decorations, light scuff marks to covers); quarter red morocco slipcase by James McDonald. *Provenance:* Samuel Rolle June 15, 1714 (first owner's inscription on front blank); E. Hubert Litchfield (19th-century armorial bookplate); Rex V. Clements (bookplate); Rosenbach (typed description on loosely inserted label, with manuscript collation and note of purchase on verso: "May 1964 450.00 Fleming").

FIRST APPEARANCE OF THE FIVE CANTO VERSION, PROUDLY BARING THE AUTHOR'S NAME, AND POSSIBLY POPE'S GREATEST SINGLE ACHIEVEMENT, NOW JUST PASSED THE TERCENTENARY OF ITS FIRST PUBLICATION ON 4 MARCH 1714. LARGE PAPER COPY WITH "Th" CATCHWORD ON PAGE 8. Pope, who was paid £15 by Lintott for the additions enlarging his mock epic from two cantos, expressed particular satisfaction over his introduction of "the machinery" of sylphs and gnomes (see the dedicatory letter to Arabella Fermor). Also new to the poem are the coming of the epic hero feminised into a make-up session (canto I); the epic voyage as a boat trip on the Thames (canto II); heroic sports reduced to a titillating and sexually aggressive game of ombre (Canto III); and the Cave of Spleen which manifests the psychological consequences of female repression (canto IV). This "was much the most successful of Pope's early poems" says Foxon who calculates that the first three editions totalled more than 6000 copies, "surprisingly large figures for verse". According to Pope's correspondence 3000 copies were sold in the first four days alone, and by only 1715 this great comic poem had reached its "fourth" edition. Foxon, in *Pope and the Eighteenth-Century Book Trade* (42-43), notes that this was probably the first use of the engraved headpieces, tailpiece and initial letter, hitherto reserved for pompous folios, in an octavo book of English verse. Above all it is the text, so often quoted, which makes its first appearance such AN EPOCH-MAKING EVENT IN LITERARY HISTORY. Large paper copies were advertised as being "printed to order only." Foxon P942; Griffith 30; Halsband 1-23; Rothschild 1570.

\$4,000-6,000



115

[?POPE, Alexander]. *The Dignity, Use and Abuse of Glass-Bottles. Set forth in a sermon preach'd to an illustrious assembly, and now publish'd for the use of the inferiour clergy. By the author of The Tale of a Tub.* London: the booksellers of London and Westminster, 1715.

8° (186 x 117mm). (Final verso with soiling affecting a few letters.) Modern half calf, morocco cover label.

FIRST EDITION OF THIS GREAT RARITY, republished in 1752. Despite the title-page attribution, this is not thought to be by Swift. Norman Ault attributed it to Pope in an article "Pope's Lost Sermon on Glass-Bottles" in *The Times Literary Supplement*, 6 June 1935 (copy supplied). An expanded version of this article, justifying inclusion of the sermon, appeared in volume 1 of the *Prose Works* (Oxford, 1936), edited by Ault. The case is difficult to prove since the only known allusion to this "lost" work occurs in a letter from Pope's friend, the painter Charles Jervis, 12 June 1715. Jervis's letter lists "the sermon" among other works known to be Pope's, without mentioning that its profane subject is glass bottles. That the present "sermon" is by Pope, and therefore the one which Jervis alludes to, is argued by Ault from "the internal witness of his hand in idea and expression; and, secondly, the testimony of occasion" (see lxxv-xcii). The sermon's excessive patriotism can certainly be read as Scriblerian self-parody. The half-title reads: "A sermon preach'd to a congregation of glass-bottles," and the bottles are asked to take particular pride in being British. "Confess the signal Favour of Heaven, which has not only made you Bottles, but European Bottles; not only European Bottles, but British Bottles: You are not born slaves to French Wines and French Brandies, but enjoy the most sweet and gentle Power of English Ale and German Mum." Only six holdings in ESTC. No auction sale recorded on-line. Teerink 887.

\$4,000-6,000



116

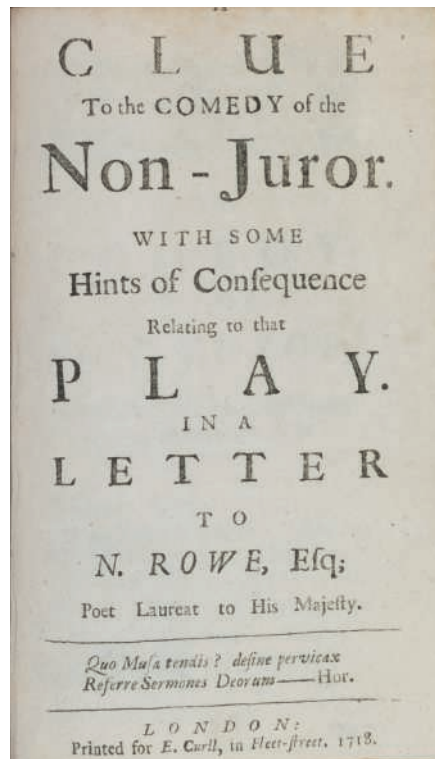
POPE, Alexander. *The Works*. London: W. Bowyer for Bernard Lintot [vol. 2: J. Wright for Lawton Gilliver], 1717-1735.

2 volumes, 4° (275 x 224 mm). Folding engraved portrait frontispiece by G. Vertue after Jervas, half-titles, titles printed in red and black with engraved vignettes, engraved head- and tailpieces, woodcut and engraved initials, including nine headpieces by S. Gribelin in vol. 1, and designs by P. Fourdrinier after W. Kent in vol. 2. (Short tear to frontispiece fold, some light marginal spotting and dampstaining in vol. 1, short marginal tear to 2C4 not affecting letters.) Contemporary calf, spines in 6 compartments with 5 raised bands gilt, tan gilt lettering-piece in one, black gilt lettering-piece in another, marbled endpapers (joints skilfully repaired, some light wear and stains). *Provenance*: Charles Legh Hoskins Master (armorial bookplate).

FIRST EDITION, FIRST ISSUE of the quarto edition, without Tonson's name in the imprint. The 2-volume *Works*, widely separated in time, were handsomely presented in the same sumptuous quarto, folio and large folio formats as Pope's *Homer*. Volume 1 was published 3 June 1717, simultaneously with the *Iliad*, vol. 3. It had the same printer as the *Iliad* in William Bowyer, and closely matched it in design, sharing some initial letters and tailpieces. Besides defining the poet's own standing, it established the right of a contemporary English writer to claim classic status on a level with the great figures of the past. The portrait became the most recognisable image of all those made of Pope in his lifetime (see Mack, *Alexander Pope* 331-3). Among the eleven pieces by him which appear here for the first time are his earliest surviving prose work, the "Discourse on Pastoral Poetry," and two important poems, the "Elegy to the Memory of an Unfortunate Lady," and "Eloisa to Abelard," only published separately in 1720.

Volume 2 of the *Works* re-used Kent's designs for the *Odyssey*, and was published 24 April 1735, some eighteen years after the first, assembling together the *Dunciad Variorum*, the *Essay on Man*, and the epistles and satires addressed to different persons. Although embellished with engravings in a similar style to the quarto *Homer*, these two quarto volumes were not part of a subscription edition, and Pope profited little from what was largely Lintot's commercial venture. Mack draws attention to the preface in which the poet made "his first public presentation of himself in prose" (*Alexander Pope* 334). O2 and Xx4 in volume 1 are cancels (Rothschild only calls for cancel o2). Griffith 79, 372; Rothschild 1584, 1626.

\$1,500-2,500



117

[POPE, Alexander]. *A Clue to the Comedy of the Non-Juror. With some Hints of Consequence relating to that Play. In a Letter to N. Rowe, Esq; Poet Laureat.* London: E. Curll, 1718.

[Bound with:]

ALBEMARLE, George Monck. *A Collection of Letters Written by His Excellency General George Monk.* London: J. Roberts, 1714. (Lacking half-title.) ESTC T43. – DES PÉRIERS, Bonaventure. *Cymabulum Mundi. Or, Satyirical Dialogues upon Several Subjects.* London: A. Baldwin, 1712. ESTC T92151. – *Secret Memoirs of the New Treaty of Alliance with France.* London: J. Roberts, 1716. (Lacking half-title.) ESTC T47410. – *The Defection Detected; or, Faults Laid on the Right Side.* London: J. Peters, 1718. ESTC T32211. – [WOODWARD, Josiah]. *Some Thoughts concerning the Stage in a Letter to a Lady.* London: J. Nutt, 1704. ESTC T66155. – WHATLEY, Stephen. *A Collection of White and Black Lists.* London: S. Popping, 1715. (Lacking half-title.) ESTC N208. – GROSVENOR, Benjamin. *An Authentick Account of Several Things done and agreed upon by the Dissenting Ministers.* London: John Clark, 1719. 3pp. publishers' advertisements at end. ESTC T22790; and one imperfect.

Together 9 pamphlets in one volume, 8° (174 x 108 mm). (Some browning and staining, a few leaves close trimmed, affecting a word on title-page to Pope's work, also some page numbers and occasional words overall.) 18th-century blind-panelled calf, gilt spine in 6 compartments with 5 raised bands, red morocco lettering-piece gilt, board edges gilt, page edges sprinkled red (some light wear, upper joint just starting at head). *Provenance:* Richard Wyatt (signature on fly-leaf); E. Wyatt Edgell (armorial bookplate).

FIRST EDITION OF POPE'S RARE PAMPHLET. The feud between Pope and Colley Cibber was "long standing. Temperamentally incompatible, intellectually unequal, on opposite sides in politics and differing radically in their lifestyles, yet both inhabiting a tiny, emotionally overheated segment of London life in which each was acutely aware of the other's presence, they were almost bound to clash sooner or later" (DNB). In December 1717, Cibber staged his play, *The Non-Juror*, based on Molière's *Tartuffe*; it was purely propaganda intended to garner favor with the Hanoverian court, and it cast all nonjurors not just as hypocrites but outright Jacobites. The play contained references to Pope which suggested that his writings would appeal to those who no longer supported Hanoverian interests, the public were reminded that he was a Catholic, and therefore very likely a Jacobite. Pope responded with this epistolary pamphlet addressed to Nicholas Rowe, author of the prologue which included especially rancorous attacks on the Jacobites. It forms a detailed critique of the play and Cibber's motives, and concludes with disparaging remarks about his writing ability. RARE: according to *American Book Prices Current*, no copy has sold at auction in the last 35 years. ESTC T5525; Griffith Add.90a; see *Manly Anniversary Studies* (Chicago, 1923), 176-179.

\$5,000-8,000

T H E
P R E F A C E

[To a Poem call'd, *The Northern Star*, by Aaron Hill.]
To Mr. POPE.

S I R,

I Am so little inclin'd to trouble even Men of Merit, with the Address of such Trifles as These, that it was impossible I shou'd so much as have thought of Yourself with that View, if Honest Bernard, your Bookseller, had not inform'd me, That You (I suppose it was out of the Fulness of your known Zeal for our Church and Constitution) had taken upon you to assert, that Printing any thing in Praise of the Czar of Russia wou'd be receiv'd as a Satyr on the Government.

'Tis possible, that under this Disguise of Opinion, Your Excess of Good-breeding may have conceal'd your Dislike of the Performance; for I find it a Difficulty to conceive, how so whimsical an Objection cou'd come into a Head, so well stor'd with Judgment, as we are to conclude Yours to be, from Your Essay on Criticism.

Let either of these sage Cases be the Right, I consider their Importance as Equal; and take this Occasion, with a Frankness, like Your own, to assure You, that my Esteem for Your Genius as a Poet, is so very considerable, that it is hardly exceeded by my Contempt of Your Vanity.

What led me to embrace an Opportunity of knowing Your Opinion, was a Disposition which two Lines in Your Essay above-mention'd shall explain for me;

Trust not Your-self; but Your Defects to know,
Make Use of Ev'ry Friend: — And Ev'ry Foe:

I cou'd not, I confess, consider you as a Friend, having that very great Misfortune to languish under, of not being reckon'd in the Number of Your Acquaintance: But in the Last of the two Lights, I presum'd, I might regard You, since Mr. Dennis, for whose Skill in Judging I profess an Esteem, has assur'd us, that You are a Kind of Foe to every Body but Your-self; and on that Foundation, supports his rough Attempt to pull the Lyon's Skin from a certain little Als he there mentions, and I fear he means You, Sir.

When I consider'd You in this Character, I made no doubt but any Poem wou'd have had the Good Fortune to come out of Your Hands well examin'd, that I shou'd have heard of Rough Verse, improper Sentiments, and a World of Poetical Errors: But I profess Your Penetration over-shot all my Fears, and I cannot find Words to express my Astonishment at Your Capacity, when Mr. Lintott lisp'd out, That Mr. Pope said, there were several good Things in the *Northern-Star*, BUT, it would be taken for an Insult on the Government: FOR, tho' the Czar is King George's Ally; yet we are likely to quarrel with Sweden; and Muscovy, whisper'd Bernard, lies, he says, in the North!

If this pleasant Discovery was Your Real Opinion, we must, I'm afraid, learn to pity the Weakness of a Judgment, which, I know, is Heroic enough to wish rather for Envy, tho' a sturdier Passion, and agree with You heartily, that,

A Little Learning is a dangerous Thing,

But if you dislike'd the Poem, as a Poem, why did you not fairly avow the Disrelish? I could have own'd a Conviction of Error, with the same Satisfaction, I feel, when I repay a Civility. Shall I put you in Mind, that Dislike not own'd openly, stands condemn'd by a Judge, whose Sentence Mr. Pope, of all Mankind, will be the last to appeal from,

Be Niggards of Advice, on no Pretence,
For the worst Avarice is that of Sense:
With mean Complacence ne'er betray your Trust,
Nor be so civil, as to prove unjust:

Pope's Essay on Criticism.

I must, by no Means, imagine, that a supercilious Result, from Neglect of examining into the Merits of a Cause, be pretends to decide, can be charg'd with any Justice on the Author of the following Lines, unless he was religious enough to write them, with Design to lash himself by Way of Penance.

Of all the Causes, which conspire to blind
Man's Erring Judgment, and misguide the Mind;
What the weak Head, with strongest Byas, rules,
Is, *Pride*, the never-failing Vice of Fools.
Whatever Nature has, in Worth, deny'd,
She gives, in large Recruits, of needful *Pride*:

In short, if I writ Verse often enough to make my Vanity Rampant, I should sorely suspect, that you were mightily taken with this Poem, since you thought it worth your while

118

POPE, Alexander — HILL, Aaron (1685-1750). *The Preface to Mr. Pope*. [No imprint, 1718?].

Broadside (303 x 154mm). Unbound. Provenance: Title with contemporary inscription in parentheses, explaining that the preface is: "To a Poem called, *The Northern Star*, by Aaron Hill."

PROBABLY THE ONLY SEPARATE EDITION of this letter to Pope by Aaron Hill, expressing outrage at an informal remark made on his poem, "The Northern Star," a eulogy on Peter the Great. It may have been issued by either E. Berington or J. Morphew, who published the first edition of Hill's poem in 1718 with the same "preface" attached. Hill reacts fiercely to Pope's reported view, passed on by Lintot, that "any thing in praise of the Czar of Russia wou'd be received as a satyr on the Government". He finds this a "whimsical" objection, and tells Pope that "my esteem for your genius as a Poet, is so very considerable, that it is hardly exceeded by my contempt for Your Vanity." Criticising poetic trends in general, he deplors the commonplace flatteries of English poets: "all our women are nymphs, Angels or Goddesses ... all our Kings like Augustus." In the preface to *The Creation* (1720), however, Hill subsequently apologised for his "angry and inconsiderate Preface". Pope was forgiving, writing on 2 March [1719/20] to explain that "Mr. Lintot shew'd me a piece of yours, of which (he said) you desir'd my opinion. I was just then in a great Hurry ... However, I cast my Eye on some Parts of it, which I lik'd, and told him so. This was all ... that pass'd between us." When Hill sent Pope a copy of the "fifth" edition of *The Northern Star*, 15 January 1738/39, he considered its worst fault to be the "rash Preface" which had only been included in the "first old edition" (*Corr.* iv. 158). EXCEEDINGLY RARE. Not in ESTC. cf. Foxon H225; Guerinet 74 (the Preface as published with the poem in 1718).

\$4,000-6,000



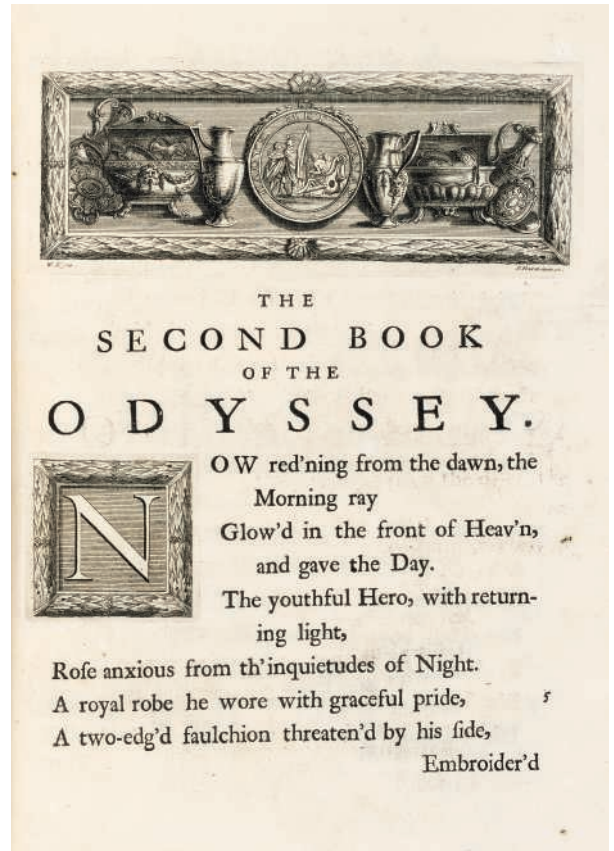
119

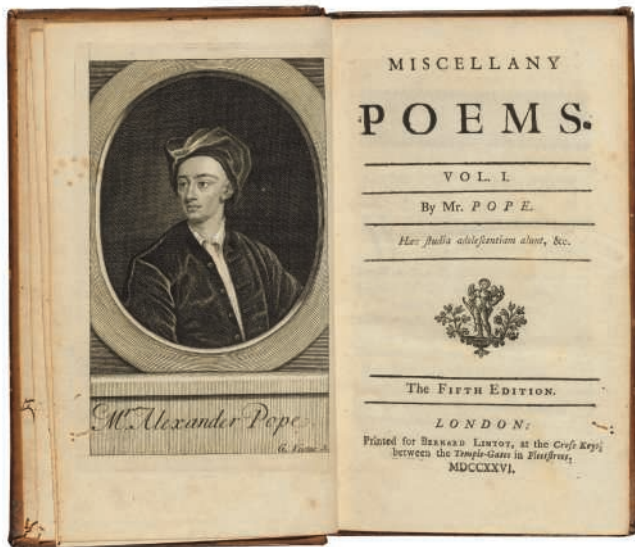
POPE, Alexander, William BROOME (1689-1745), and Elijah FENTON (1683-1730), translators. — HOMER. *The Iliad*. London: W. Bowyer for Bernard Lintot, 1715-1720. — *The Odyssey*. London: [John Watts] for Bernard Lintot, 1725-1726.

Together 11 volumes, 4° (282 x 220 mm). Both works with engraved frontispiece by G. Vertue after C. Jervas, *Iliad* with folding engraved map (vol. 2) and engraved plate (vol. 5), engraved vignettes, EXTRA ILLUSTRATED by the addition of 66 mounted engraved plates, most unsigned, a few by or after A. Dipenbeck, D. Loggan, P. Williams, A. Hertock, N. Vleughels, and S. Gribelin. (*Iliad* lacks half-title in vol. 1 and privilege leaf in vol. 2, 6A1 in vol. 3 with tear in gutter crossing a few letters and early repair, *Odyssey* lacks privilege leaf in vol. 5, some scant marginal spotting or staining.) Uniformly bound in contemporary red turkey gilt, black calf onlay corner-pieces, spines in 6 compartments with 5 raised bands and alternating tan and green calf lettering-pieces gilt, board edges and turn-ins gilt, edges gilt (some light scuffing and wear, some joints skillfully repaired). *Provenance*: Francis Love Beckford (armorial bookplate).

SUBSCRIBERS' QUARTO EDITION, THICK PAPER ISSUE OF THE 6-VOLUME *ILIAD*. Pope's translation was issued in quarto, folio, and large folio formats. Whereas the *Iliad* was translated by Pope alone and published in six annual volumes, the *Odyssey* was in five, the first three published in April 1725 and last two in June 1726. The assistance of Broome who contributed eight of the twenty-four books and the entire prose commentary, and Fenton who contributed four books, allowed for quicker completion. However, the decision to keep this collaboration a secret became a literary scandal. Only the quarto edition reserved for subscribers included the engraved head-pieces, tail-pieces, and vignettes. Although the designer remains unidentified, Pope is known to have personally supervised the pictorial illustrations to the *Iliad* (660 copies published in quarto); William Kent designed the fifty vignettes to the *Odyssey* which were non-pictorial and more formal. The proceeds from the subscribers' edition of both works went to Pope, while Lintot took the profits from the folio editions. Volume I of the folio *Iliad* contains "two leaves of five plates," not called for in the quarto edition. Griffith calls for gathering Nn as the last gathering in the *Iliad* volume 1, which is not present here; in its place is a gathering signed Xx, incorrectly paginated (pp. 375-381, rather than pp. 311-317) but with catchwords and headlines which correspond with the previous gathering. The quarto *Iliad* was advertised in 1720 as being available on "superfine Dutch Royal" for ten guineas or on "fine Holland Royal" for eight guineas; this copy is the thick paper issue on Dutch Royal. The extra illustrations are uncommon. Foxon, *Pope* 51-101; Griffith 40, 48, 76, 94, 113, 117 (*Iliad*); 151, 155, 159, 166, 170 (*Odyssey*); Rothschild 1588-89 (*Odyssey*).

\$4,000-6,000





120

POPE, Alexander (editor and contributor). *Miscellany Poems ... By Mr. Pope* [vol. II: *By Several Hands*]. London: Bernard Lintot, 1726–1727. 2 volumes, 12° (159 x 89mm). Engraved frontispiece portrait of Pope by G. Vertue. Vol. II with half-title and Lintot's 12-page advertisement at end. (Frontispiece slightly affected by worming, light worming continues to title and fore-margins of the early quires in vol. 1, occasional light stains.) Contemporary speckled calf, gilt-tooled spine panels with morocco labels (spines a little chipped). *Provenance*: H. Oakeley (signature at head of p.1).

FIFTH EDITION OF POPE'S FIRST MISCELLANY, FIRST ISSUE OF VOLUME 1 which is dated 1726. Griffith had never seen a copy of the first issue, and holdings in ESTC number only sixteen. The degree of coverage given to his own work is regarded by Norman Ault as solid evidence of the poet's continuing editorship. Twenty-seven poems by Pope fill upwards of 200 pages compared to eight short poems by three other contributors; the volume closes with two more pieces by him, both anonymous, and a flattering poem now signed by Broome. The complimentary poems "marshalled so impressively in the forefront of the edition" included an anonymous panegyric "To Mr. Pope"

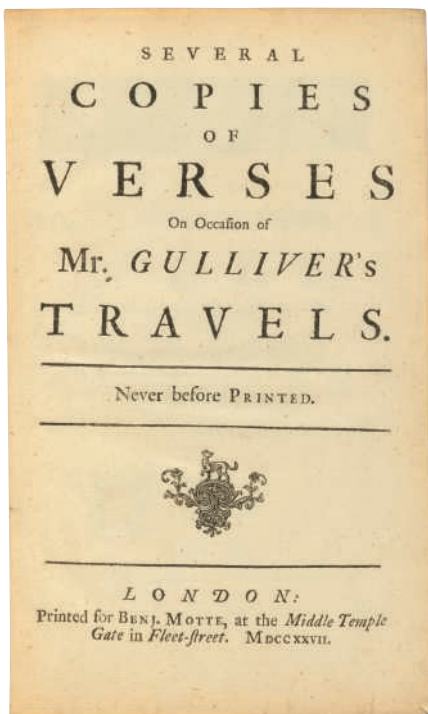
actually written by the poet himself, and borrowed from his other miscellany, *Poems on Several Occasions*, 1717. Printed by William Bowyer whose records show a run of 2000 copies. N. Ault, "Pope's First Miscellany," in *New Light on Pope* (London, 1949) 37; Griffith 164 and 192; not in Case.

OLDMIXON, John (1673–1742, editor). *Poems and translations. By Several Hands*. London: J. Pemberton, 1714. 8° (188 x 110mm). (Some browning and occasional soiling.) Contemporary calf panelled in blind (rebacked, restoration at corners, front cover stained and scuffed). *Provenance*: John Roberts (contemporary signature on front blank).

FIRST EDITION. First printing of Pope's "A Receipt to make a Cuckold," a short but indecent poem very possibly leaked deliberately. Pope had intended to include it in Lintot's *Miscellany* in 1714 on an extra leaf, but then suppressed it, leaving only a stub (see TE *Poems*. vi. 105–06; Bines and Rogers, *Curll* 68–69). Case 277; Griffith 31.

(3)

\$1,000–1,500



121

[POPE, Alexander]. *Several copies of Verses on occasion of Mr. Gulliver's Travels. Never before printed*. London: Benj. Motte, [1727].

8° (195 x 118mm). (Some spotting to last leaf, without half-title and final blank.) Early 20th-century green boards backed in cloth.

FIRST SEPARATE EDITION, EARLY ISSUE without the fifth poem. These superb poems, sharing so fully in Swift's imaginative fiction, were printed by William Bowyer in 1000 copies, and published 6 May 1727. As Norman Ault explains (TE *Poems*. vi. 266–7), Pope became such an enthusiastic reader of *Gulliver's Travels* after its publication on 28 October 1726 that he initially wrote three poems on various characters in it, "To Quinbus Flestrin, the Man Mountain," an ode in suitably short lines "by Titty Tit, Esq: Poet Laureat to his Majesty of Lilliput"; "To Mr. Lemuel Gulliver, the Grateful Address of the Unhappy Houyhnhnms"; and Mary Gulliver's "tenderly-complaining epistle" to Captain Lemuel Gulliver. These were sent to Swift in February 1727 with the suggestion that they be printed in the next edition. Another poem, "The Lamentation of Glumdalclitch, for the Loss of Grildrig," possibly written in collaboration with John Gay, increased the number to four before their appearance in the second edition of the *Travels* and here as a separate work. Pope finally wrote a fifth poem, "The Words of the King of Brobdingnag", which was at once set in type, printed by itself on a quarto sheet, and then inserted in unsold copies of both publications. Foxon S356; Griffith 187; Rothschild 1592; Teerink 1224.

\$1,500–2,500

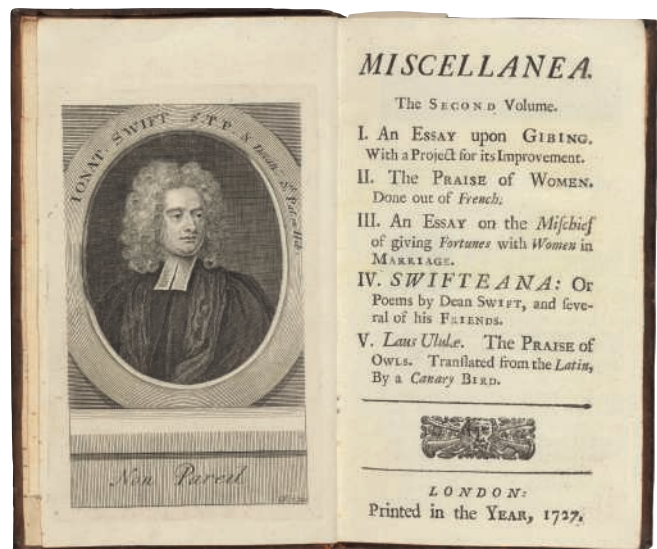
122

POPE, Alexander and Jonathan SWIFT (contributors). *Miscellanea*. In two volumes. Never before published. Viz. I. Familiar letters written to Henry Cromwell Esq; by Mr. Pope II. Occasional poems by Mr. Pope, Mr. Cromwell, Dean Swift. III. Letters from Mr. Dryden, to a Lady, in the year 1699. London: [for E. Curll], printed in the year 1727 [but 1726].

2 volumes, 12° (159 x 93mm). Engraved frontispiece portrait of Pope by Clark and Pine, and of Swift by G. Vertue. Engraved illustration on verso of sectional title to “Laus Ululae”. Two advertisement leaves at end of vol. I. Contemporary speckled calf, spine compartments with raised bands and gilt rules, single fillet on covers, red speckled edges (lightly rubbed, spines a little chipped, chipping to lower cover of vol. II, erasure to front pastedown of vol. I). *Provenance*: shelfmarks; J.O. Edwards (booklabel).

FIRST EDITION, EDWARDS COPY. There are three variants of volume II which is entitled: *Miscellanea. The second volume. I. An Essay upon Gibing ... II. The Praise of Women. Done out of French. III. An Essay on the Mischief of giving Fortunes with Women in Marriage. IV. Swifteana: or Poems by Dean Swift, and several of his friends. V. Laus Ululae. The Praise of Owls. Translated from the Latin, by a Canary Bird.* The last piece is omitted in some copies, and replaced either by Pope’s *Court Poems* or the *Elzivir* [sic] *Miscellany*. Compiled by the piratical Edmund Curll, the *Miscellanea* contains the first large group of Pope’s letters ever issued, acquired and published without his consent. Griffith lists six or seven other pieces by Pope; six pieces are ascribed to Swift, of which five are in the “Swifteana” section in volume II (“The Broken Mug” is doubtful). Three other volumes were issued: vols. III–IV with the title *Whartoniana*, and vol. V *Atterburyana* (see next lot). Case 343 (1–2); Griffith 177–8; Rothschild 1420; Teerink 24.

\$1,500–2,500



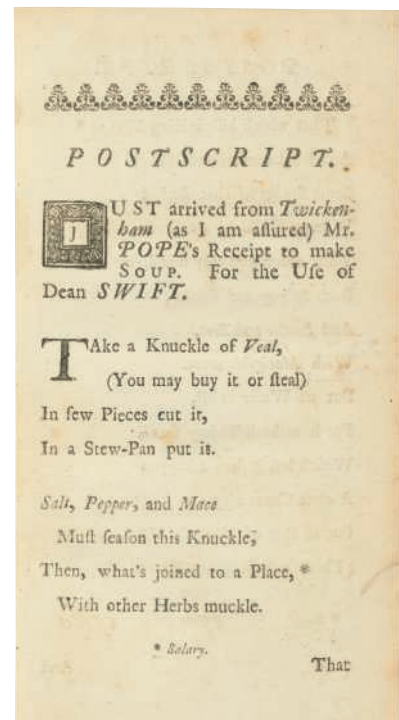
123

POPE, Alexander — ATTERBURY, Francis (1662–1732). *Atterburyana. Being miscellanies, by the late Bishop of Rochester. With I. A Collection of Original Letters. II. The Virgin-Seducer. A True History. III. The Batchelor-Keeper: or, Modern Rake. By Philaretus.* London: [s.n.], 1727.

12° (162 x 87mm). Preliminary advertisement leaf. (Paper fault in F1 slightly affecting text, minor soiling.) 19th-century half calf by J. Leighton, sheaf of corn crest stamped in gilt on upper cover (rubbed). *Provenance*: John Law (repeated signature on blank recto of advertisement leaf, with his address and 1788 date) – Robert Offley Ashburton Crewe–Milnes, marquess of Crewe (1858–1945; bookplate and crest on binding) – J.O. Edwards (booklabel).

FIRST EDITION, CREWE–EDWARDS COPY, containing Pope’s versified recipe for soup. This was an expensive Curll publication at 2s 6d, intended to form volume V of his chaotically organised *Miscellanea*. The four previous volumes contained works by Pope, Swift, Dryden and Wharton. In the present compilation, there is actually very little by Atterbury — a previously published Latin sermon and a short Latin poem. Philaretus is the pseudonym of John Clarke. Extracts from Madam de Sévigné make up “Court Secrets: or the Lady’s Chronicle Historical and Gallant,” included with a separate register and title-page. Pope or possibly Gay’s pirated contribution is the “Postscript” poem which follows Curll’s dedication. This is headed: “Just arrived from Twickenham (as I am assured) Mr. POPE’s receipt to make soup. For the use of Dean Swift.” RARE. Only one post-war sale recorded on the databases and this lacked the title-page. Case 343; Griffith 181; Teerink 24 and 1279.

\$1,200–1,800



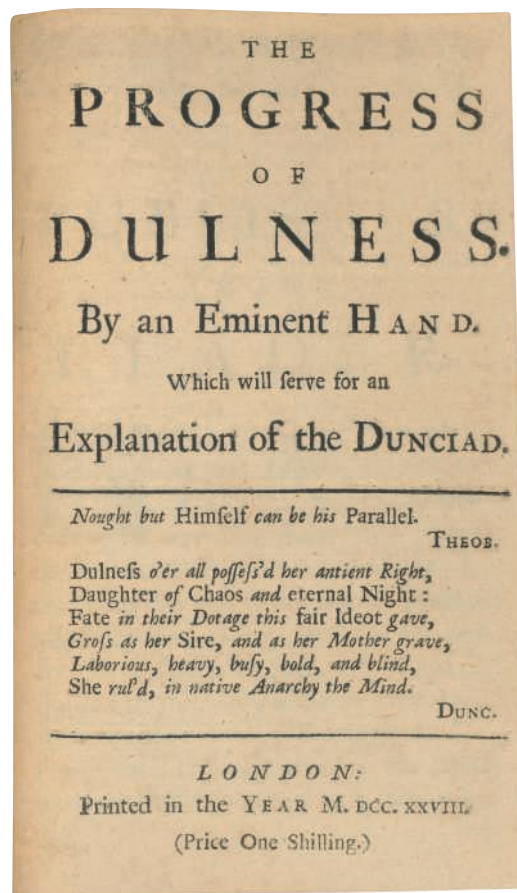
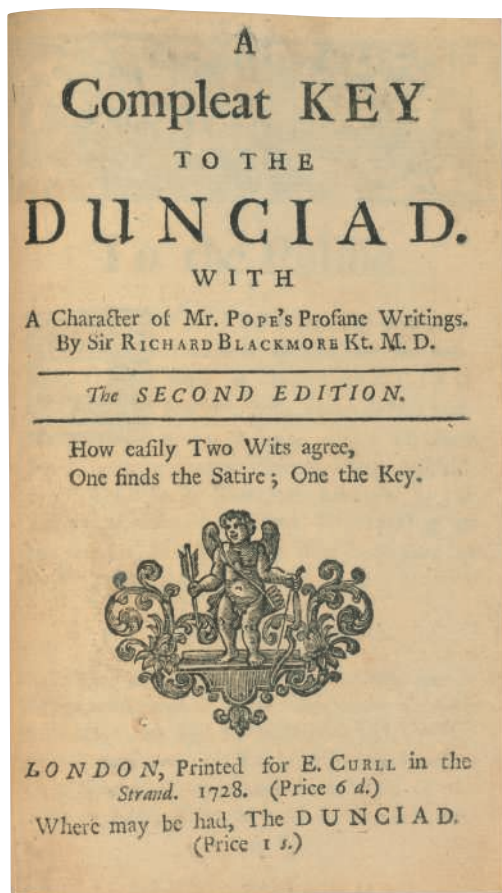


THE
DUNCIAD.
AN
Heroic Poem.

IN
THREE BOOKS.



DUBLIN, Printed, LONDON Re-
printed for A. DODD. 1728.



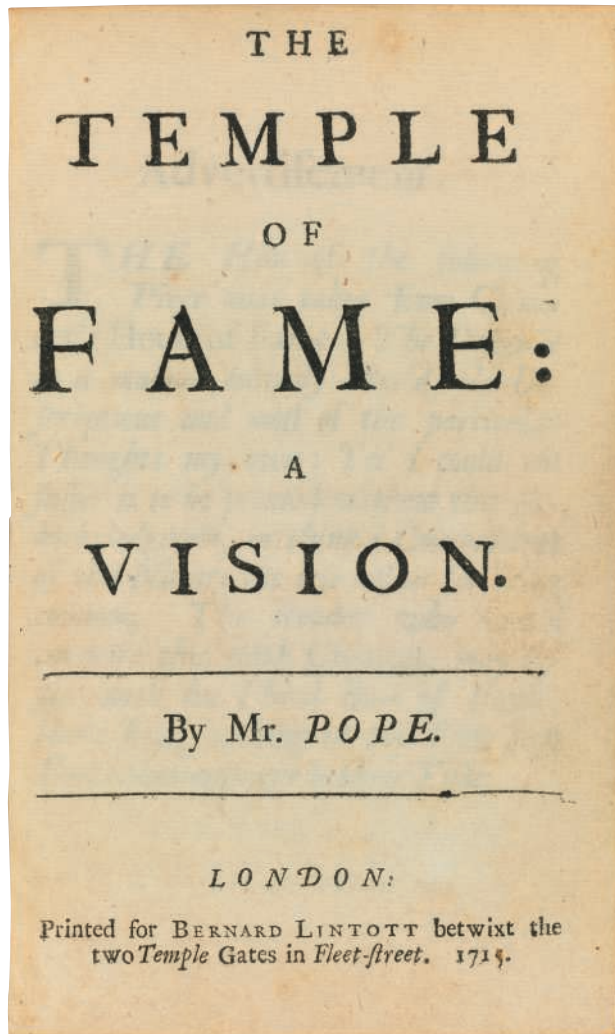
124

[POPE, Alexander]. *The Dunciad. An heroic poem. In three books.* [London]: Dublin, printed, London re-printed for A. Dodd, 1728. — [CURLL, Edmund]. *A Compleat Key to the Dunciad.* London: E. Curll, 1728. — [STANHOPE, Hugh (i.e. William Bond?)]. *The Progress of Dulness ... which will serve as an explanation for the Dunciad.* London: [E. Curll], 1728.

3 works in one volume, 12° (156 x 90mm). Engraved frontispiece to the *Dunciad*. The two other works with a final advertisement leaf. (Lightly washed, frontispiece restored at fore-margin and with closed tear through image.) Full red morocco gilt by Riviere, gilt edges. *Provenance:* William H. Hagen (booklabel) – The Carl H. Pforzheimer Library – Gerald E. Slater (through Bernard Quaritch; his sale Christie's New York, 12 February 1982, lot 135).

FIRST EDITION, FIRST IMPRESSION of the *Dunciad* in three books, second edition of Curll's *Key*, first and possibly only edition of the *Progress*. The opening lines of the *Dunciad* convey the significance of topos as the poet claims to be “the first who brings/ The Smithfield muses to the ears of kings”; they also draw an immediate analogy between the change of poet laureate (Theobald for Settle) and the change of kings (George II had only lately succeeded his father): “Say from what cause, in vain decry'd and curst,/ Still Dunce the second reigns like Dunce the first?” In James Sutherland's view, the words “Dublin printed” in the imprint were “simply intended to mislead the public, by suggesting that the poem was the work of some Irish wit” (TE *Poems*. v. xviii–xix). Mack thinks that the book's “rather seedy character as a specimen of bookmaking” (*Life* 457) may have been another attempt to disguise its true origin. Anne Dodd, though well known as a pamphlet seller in London, was not the genuine publisher. Pope did not formally admit his authorship until 1735. Yet, despite the prankish attempts to mislead, it was almost immediately clear he was the author; not everything in it was wholly new. There were three editions of Curll's *Key*. Guerinot considers him “remarkably successful” in supplying the names “indicated in 1728 only by letters and asterisks”. The second edition, while appearing just a week after the first, incorporated many changes. In calling his other pamphlet *The Progress of Dulness*, Curll was capitalising on the name chosen for a sequel to the *Dunciad*, announced on the final page of the first edition; in fact, it was also Pope's original name for the poem (TE *Poems*. v. xxi–xxii). THE DISTINGUISHED HAGEN-PFORZHEIMER-SLATER COPY. Foxon P764; Griffith 198; Guerinot 113 and 122; Rothschild 1596.

\$20,000–30,000



125

[POPE, Alexander]. *The Dunciad, variorum. With the Prolegomena of Scriblerus*. London: [by John Wright] for A. Dod, 1729. 4° (254 x 185mm). Title with engraved vignette of an ass, engraved head-piece. (Some light marginal waterstains, M2 with heavier stain encroaching on text.) Modern green straight-grained morocco.

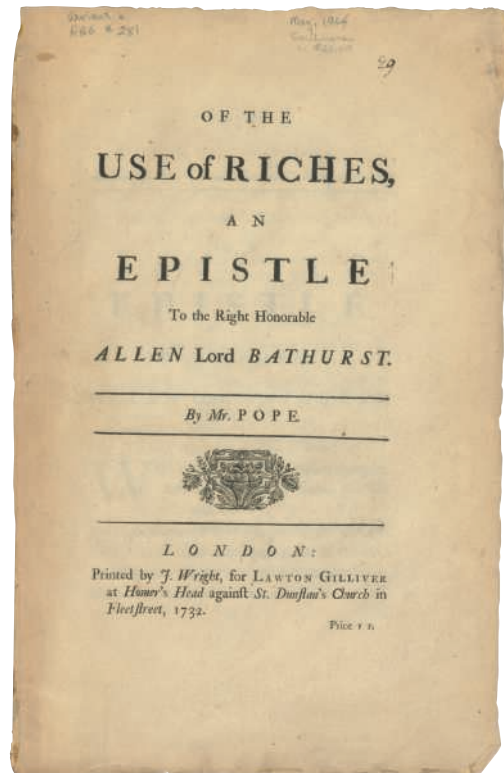
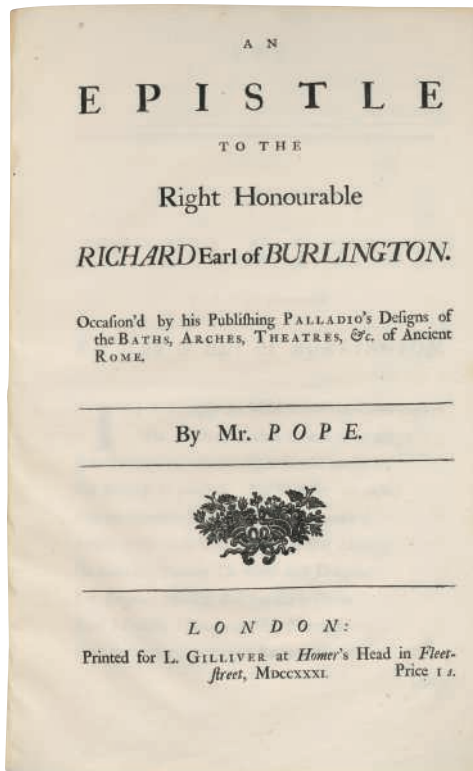
FIRST EDITION with the *Prologomena*, notes *variorum*, and a number of appendices, the greater part by Pope himself; though it is thought Richard Savage was probably his chief source of gossip from Grub Street. The suitably grand edition was "Presented to the king and queen by Sir Robert Walpole 12 March; then privately distributed by Lord Oxford, Lord Bathurst, Edward Digby and others," notes Foxon. "A letter of Pope to Oxford, 13 March, gives permission for distribution to begin." Anne Dod[d]'s name again appears on the title-page, though the publisher who eventually took over from Pope's aristocratic friends was Lawton Gilliver (TE *Poems*. v. xxvii). Although Pope's name is not on the title, his authorship is "more than hinted at in several places". Foxon P771; Griffith 211.

POPE, A. *The Temple of Fame: a Vision*. London: Bernard Lintott, 1715. 8° (190 x 113mm). Half-title, 4-page advertisement at end for Urry's edition of Chaucer. (Light browning.) Full red gilt-panelled morocco by Macdonald, top edge gilt.

FIRST EDITION of Pope's free adaptation of Chaucer's *House of Fame* (?1370). Published 1 February 1715, this was an important poem and quietly successful example of book-making. Although a version had been sent to Steele as editor of the *Spectator* in 1712, it was Lintot who paid Pope 30 guineas for the copyright, producing two editions. As Geoffrey Tillotson notes, the two poets were of contrasting schools, Chaucer's tetrameters are reduced to Pope's heavier pentameters, "for Chaucer's cinematographic speed and lightness there is Pope's Handelian tempo and harmony, for Chaucer's narrative, Pope's scene" (TE *Poems*. ii. 216). Foxon P974; Griffith 36.

(2)

\$800-1,200



126

POPE, Alexander. *Ethic Epistles or Moral Essays*. AN UNCOMMON FULL SET OF THE FOUR POEMS as follows:

An Epistle to the Right Honourable Richard Earl of Burlington. [Half-title: *Of Taste, an Epistle* ...] London: L. Gilliver, 1731. 2° (330 x 205mm). Half-title and final advertisement leaf. (Slight soiling to half-title.) Modern quarter morocco and marbled boards (some browning to boards). FIRST EDITION, FIRST IMPRESSION. Composed between 1730 and 1731, and published 13 December 1731. Whether or not Pope had the Duke of Chandos in mind for Timon, the 8-line description of Timon's study forms a keen satire on contemporary taste in book collecting. "In Books, not Authors, curious is my Lord." Foxon P908; Griffith 259; Rothschild 1602.

Of the Use of Riches, an Epistle to the Right Honourable Allen Lord Bathurst. London: by J. Wright, for Lawton Gilliver, 1732 [but 1733]. 2° (365 x 233mm). (Browning to page edges, some soiling to title and final verso.) Disbound, uncut. *Provenance*: Bernard Quaritch (collation note in pencil at head of title, dated May, 1964, and on final verso). FIRST EDITION OF THIS HIGHLY REGARDED EPISTLE, variant with corrected reading of "yon" for "ypon" in line 13, retaining the erratum on p. 20. Published 15 January 1733, with composition beginning in 1730. While money may have some good effects, much greater emphasis is put on its links with corruption. "Trade it may help, Society extend;/ But lures the Pyrate, and corrupts the Friend." Foxon P923; Griffith 281.

An Epistle to the Right Honourable Richard Lord Visct. Cobham. [Half-title: *Of the Knowledge and Characters of Men* ...] London: Lawton Gilliver, 1733 [but 1734]. 2° (320 x 208mm). Half-title and final advertisement leaf. (Slight soiling to half-title, minor crinkling at inner margins.) Modern quarter calf (spine lightly rubbed). *Provenance*: E.M. Cox (bookplate). FIRST EDITION, published 16 January 1734. Composition probably began in 1730. Pope readily admits the difficulties of judging human character and motive, but offers the hypothesis of "the ruling Passion" as a "clue" which "once found unravels all the rest." Foxon P920; Griffith 329; Rothschild 1611-12.

Of the Characters of Women: an Epistle to a Lady. London: J. Wright for Lawton Gilliver, 1735. 2° (365 x 235mm). Half-title and final advertisement leaf. (Light staining to half-title, some marginal spotting near end, blank verso of advertisement leaf soiled.) Stitched and uncut (stitching renewed?); 20th-century green cloth portfolio and morocco-backed slipcase. *Provenance*: Bernard Quaritch (pencil inscription on half-title, dated May, 1964, collation note at end). FIRST EDITION, published ?7 February 1735, containing the notorious maxim that "... every woman is, at heart, a Rake." This copy with "Fleet Street" correctly spelt in imprint. Sold with a second copy, also stitched and uncut, which has the variant spelling "Flett Street". Parts of the first edition were suppressed. The death-bed edition of 1744 added the lines on Philomedé, Atossa and Cloe, also the passage on Queen Caroline and the Duchess of Queensberry. Foxon P917; Griffith 360-1; Rothschild 1624-5.

(5)

5

T H E
I M P E R T I N E N T,
O R A
V i s i t t o t h e C O U R T.
A
S A T Y R.

WELL, if it be my time to quit the Stage,
Adieu to all the Follies of the Age!
I die in Charity with Fool and Knave,
Secure of Happiness beyond the Grave.
I've had my *Purgatory* here betimes,
And paid for all my Satires, all my Rhymes:
The Poet's Hell, its Tortures, Fiends and Flames,
To this were Trifles, Toys, and empty Names.

With

127

[POPE, Alexander]. *The Impertinent, or a Visit to the Court. A satire. By an Eminent Hand.* London: John Wileord [sic], 1733.

4° (255 x 200mm). (Without half-title.) Modern half calf, morocco cover label.

A GOOD COPY OF THE FIRST EDITION WITH WIDE MARGINS. This dialogue between the poet and a corrupt courtier was composed in the summer of 1733 and published anonymously on 5 November. An enlarged version, renamed *The Fourth Satire of Dr. John Donne*, was printed in *Works* (1735), with Donne's text alongside. "Donne's *Satyre IV* (c. 1597) is itself modelled on the ninth satire in the first book of Horace, so that Pope is once again imitating Horace, although at one remove," comments Rogers (Pope, *Major Works* 652n). Despite serving Walpole, the courtier has no qualms about revealing abuses. To Pope's pretended astonishment: "... he libels the Great Man;/ Swears every Place entail'd for Years to come,/ In sure succession to the Day of Doom." John Wilford, often in trouble with the authorities, may have deliberately mangled his own name in the imprint. THE RAREST OF THE HORATIAN SATIRES. ESTC lists thirteen copies. Only one auction sale in the on-line databases. Foxon P898; Griffith 317.

\$5,000-8,000

128

POPE, Alexander — [MONTAGU, Lady Mary Wortley, Lady (1689-1762) and John Lord HERVEY (1696-1743)]. *Verses Address'd to the Imitator of the First Satire of the Second Book of Horace. By a Lady.* London: A. Dodd, [1733]. 2° (335 x 206). Woodcut device on title. (A few pale stains). Disbound with remnants of backstrip and sewing-cord present; modern grey paper folder with title label.

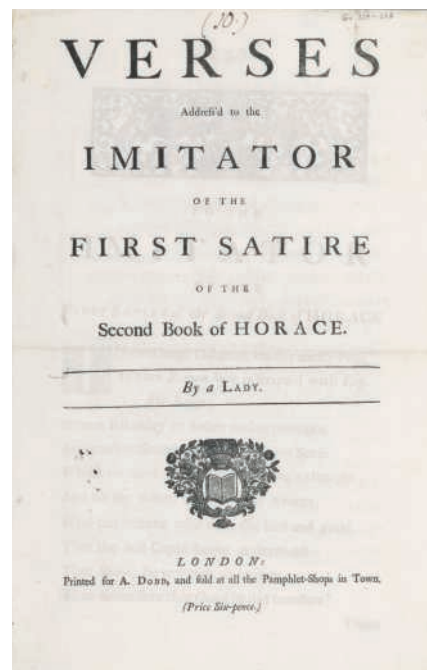
FIRST EDITION. Described by Guerinot as “the most famous of attacks on Pope and perhaps the only one where Pope has found a worthy adversary,” it was immediately pirated and reached a “sixth” edition by 1735. Although the poem was almost certainly a joint production, it is Lady Mary who rises to a crescendo of hatred in the final lines. Guerinot 224; Foxon V39.

LOUNGER. *Eloisa en dishabillé, being a new version of that lady's celebrated epistle to Abelard, done into familiar English metre, by a loungeur.* London: R. Faulder, 1780. 4° (230 x 172mm). (Margins browned and waterstained, some soiling, lacks half-title.) Modern quarter blue morocco and marbled boards, marbled edges. *Provenance:* J. Ewen (signed bibliographical note on title verso).

FIRST EDITION of this parody of Pope's *Eloisa to Abelard*, variously attributed to John Matthews, Richard Porson, George Tierney, and - Coffin. This copy has Mathews name written on the title in a contemporary hand. RARE. Only five holdings in ESTC. According to COPAC, there is a further copy in the Dyce collection at the Victoria and Albert Museum. Reprinted in 1801.

(2)

\$700-1,000



128

129

POPE, Alexander. IMITATIONS OF HORACE.

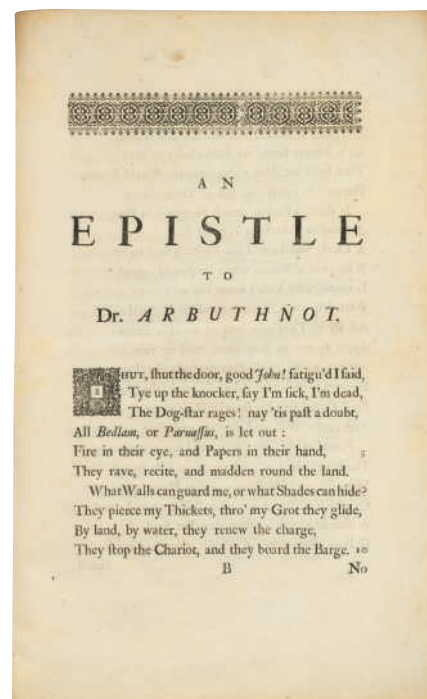
The First Satire of the Second Book of Horace, imitated in a dialogue between Alexander Pope of Twickenham ... on the one part, and his learned council on the other. London: printed by L[awton] G[illiver] and sold by A. Dodd, E. Nutt, 1733. 2° (338 x 210mm). (Title a little spotted and stained, top corner repaired.) Marbled flexible boards (tightly sewn). FIRST EDITION, FIRST ISSUE. Published on 15 February 1733, with no price on title and no comma after Pope, the *First Satire* was the earliest of the adaptations of Horace to modern times, the fruit of a casual suggestion made by Bolingbroke when the poet lay ill in bed only the month before. In it Pope defended his role as a satirist, particularly in connection with the two recently published epistles to Burlington and Bathurst. “Satire’s my Weapon, but I’m too discreet/ To run a Muck, and tilt at all I meet.” Foxon P886; Griffith 288; Rothschild 1608-9.

An Epistle from Mr. Pope, to Dr. Arbuthnot. London: J. Wright for Lawton Gilliver, 1734 [but 1735]. 2° (339 x 209mm). (Title spotted, minor soiling.) Modern half calf and marbled boards. *Provenance:* Archibald Utterson (armorial bookplate, transferred). FIRST EDITION published 2 January 1735, eight weeks before the death of Arbuthnot on 27 February. The devastating satirical portraits of Atticus (Addison) who could so masterfully “Damn with faint praise”, and of Sporus (Lord Hervey), who is “one vile antithesis”, are juxtaposed against the merits of genuine friends. The most remarkable lines of all are written on himself: “Why did I write? What sin to me unknown/ Dipt me in Ink, my Parents’, or my own?” Foxon P802; Griffith 352.

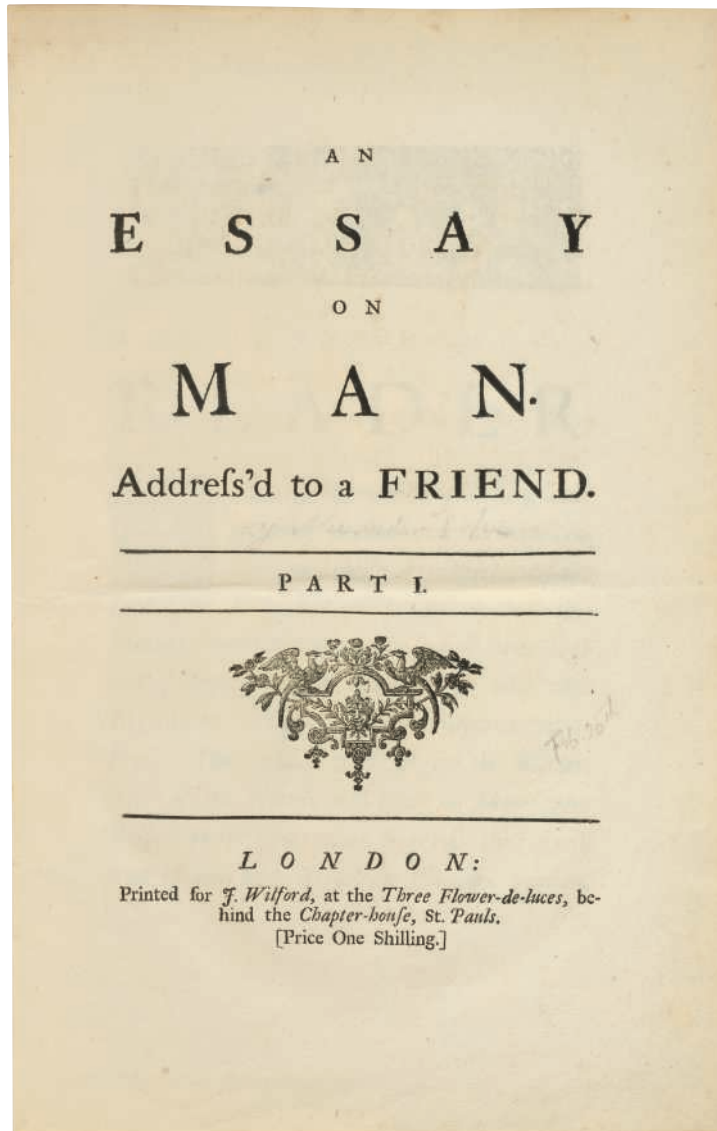
Together with 6 other imitations of Horace, all first editions in folio: *The Second Epistle of the Second Book* [1737], Jerome Kern copy. Griffith 447; Foxon P955 — *The First Epistle of the Second Book* (1737). Later state of p. 21 with catchword “38 Charles”. Foxon P881; Griffith 458/467 — *The Sixth Epistle of the First Book* (1737 [but 1738]). Foxon P965; Griffith 476 — *The First Epistle of the First Book* (1737 [but 1738]). Foxon P887; Griffith 480 — *One Thousand Seven Hundred and Thirty-Eight. A Dialogue something like Horace* [1738]. Foxon P932; Griffith 484 — *One Thousand Seven Hundred and Thirty-Eight. Dialogue II* (1738). The two dialogues were renamed *Epilogue to the Satires in Works* (1739). Foxon P938; Griffith 494.

(8)

\$1,500-2,500



129



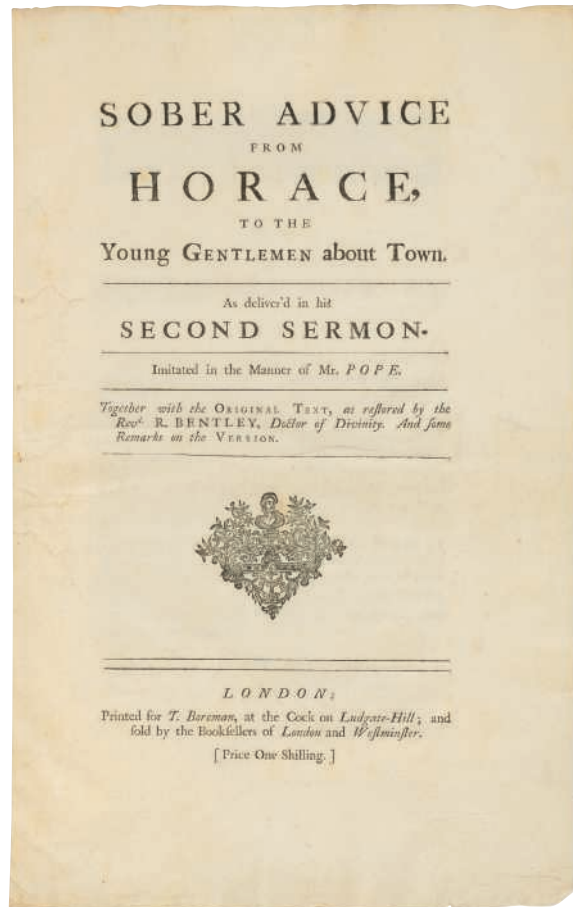
130

[POPE, Alexander]. *An Essay on Man*. London: J. Wilford, [1733-1734].

4 parts in one volume, 2° (337 x 215mm). Half-title in parts 2 and 3, final advertisement in part 4. (Some annotation and scoring in pencil, light horizontal fold marks.) Late 19th-century quarter red roan and buff boards (extremities lightly rubbed); later quarter red straight-grained morocco slipcase and chemise by James Macdonald.

FIRST EDITION OF ALL FOUR PARTS. The four epistles were published between 20 February 1733 and 24 January 1734 and became one of the favourite works of the 18th century; the first hints that it was in composition appear in Pope's correspondence of 1730; he, in fact, intended it to be no more than a prelude to a much larger survey of human experience which would also include the *Ethic Epistles*. Issuing all four epistles anonymously was a deliberate tactic which led several of his life-long critics to write tributes they could not later retract. In Mack's view, "the *Essay on Man* represents the day side of Pope's visionary imagination, as the *Dunciad* represents the night side he could shape for the entire literary public of his time a world view which was both traditional and very 'modern'; which gathered up the muddle and miscellany of things in a comprehensive intellectual order At the same time ... the poem voiced some of the major anxieties of the period" (*Alexander Pope* (New Haven, 1985), 540-42). Foxon P822; P833; P840; P845; Grolier/*English* 86; Griffith 294 (issue A); 300; 308; 331; Rothschild 1613-15.

\$4,000-6,000



131

[POPE, Alexander]. *Sober Advice from Horace to the Young Gentlemen about Town Together with the original text, as restored by the Rev'd. R. Bentley.* London: T. Boreman, [1734]. 2° (318 x 228mm). Parallel Latin and English texts with duplicate pagination. (Title lightly soiled at margins, some creasing at inner margin.) Early 20th-century green half morocco, uncut. *Provenance:* Henry Carlisle Tuttle (bookplate); Gerald E. Slater (his sale, Christie's New York, 12 February 1982, lot 138).

TUTTLE-SLATER COPY OF THE FIRST EDITION. An explicitly sexual and personally allusive poem, published 21 December 1734 and seldom reprinted. Boreman paid the large sum of 60 guineas for the copyright. By publishing anonymously and not with Gilliver, Pope could more easily deny having written this "impudent satire" which savagely caricatures Lady Mary Wortley Montagu as Fufidia, the woman who "thirsts and hungers only at one end". Speaking generally of the concealing dresses of women, he comments: "A Lady's Face is all you see undress'd;/ For none but Lady M—— shows the Rest". There is also more gentle sexual comedy, reminiscent of the *Rape of the Lock*. A lover must overcome obstacles in the shape either of relatives or of a woman's stays: "Danger on Dangers! Obstacles by dozens !/ Spies, Guardians, Guests, old women, Aunts and Cozens!/
Could you directly to her Person go,/
Stays will obstruct above, and hoops below,/
And if the Dame says yes, the dress says no." Walpole is another of Pope's targets, and the pretence is made that the notes are by the classical scholar, Richard Bentley. Foxon P968; Griffith 347.

POPE, A. *Horace his Ode to Venus. Lib. IV. Ode I.* London: for J. Wright, and sold by J. Roberts, 1737. 2° (324 x 204mm). Parallel Latin and English texts. Quarter dark red morocco by Whitman Bennett, New York.

AN ATTRACTIVE COPY OF THE FIRST EDITION. In view of his age, Pope pleads with Venus to stop assaulting him with amorous desires. "I am not now, alas! the man/ As in the gentle reign of My Queen Anne." Instead he bids the Goddess "To *Number five* direct your doves", a reference to 5 King's Bench Walk, the chambers of his younger friend, William Murray, later first earl of Mansfield. The fifty-year-old poet's "extended dream" of renewed love with Martha Blount ends in comic rather than tragic disappointment: "Now, now I seize, I clasp thy charms,/
And now you burst, (ah cruel!) from my arms." He had, indeed, been a different man in the reign of Queen Anne. Writing to Cromwell about the beauty of Martha and Teresa Blount, 21 December 1711, he remarked: "How gladly wou'd I give all I am worth, that is to say, my *Pastorals* for one of their maidenheads, and my *Essay* for the other?" I wou'd lay out all my poetry in Love" (*Corr.* i. 137). Foxon P896; Griffith 443.

(2)

Y^r Sir

All Thanks to you, I
 give the deference that is due
 to y^r Good Will, as well as to y^r
 Good Judgment, & will do as you
 admonish. This (in haste) is
 only to tell you I have receiv'd
 y^e papers. If you see our friend
 Cheselden, assure him of my
 true affection: If his health
 requires better Air than Lon-
 don, I wish he wd try Twitnam
 and you with him for a day
 or two this week. you wd be
 sure of finding me busy in Plan-
 ning, but five or six hours in an
 Evening wholly yours. A. Pope

Mr Buckley
 of

132

POPE, Alexander. Autograph letter signed ("A. Pope") to [Samuel] Buckley, [Twickenham, undated, but probably 1735 or later], one page, 8° (179 x 112mm), on a bifolium.

Pope gives "deference" to Buckley's "Good Will" and Good Judgment," and promises to "do as you admonish." Having acknowledged receipt of "ye papers," he adds: "If you see our friend Cheselden, assure him of my true affection." Thinking that Cheselden's health may "require better air than London," he invites him to "try Twitnam and you with him for a day or two this week."

Pope knew Buckley, printer, editor and government agent from 1717 onwards or possibly earlier, right into the 1730s (see *Corr.* iv. 88). Buckley (d. 1741) was the printer of the *Daily Courant*, the first daily newspaper (see H.R. Plomer et al. *Dictionary of the Printers and Booksellers ... in England, Scotland and Ireland from 1668 to 1725* (Bibliographical Society, 1968) 56). His name also appears in the imprint of the *Spectator* (see lot 4). Although Buckley is listed among the subscribers to the *Odyssey*, Pope in fact gave him a copy for services rendered, and even lent him five of William Kent's tail-pieces for his 1733 edition of Thuanus; the two friends shared an interest in gardening as well as publishing. The poet's friendship with William Cheselden (1688-1752), the great surgeon, was more recent. Swift wrote to Pope, 7 February 1736, enquiring about his new acquaintance: "let me know who this Cheselden is, that hath so lately sprung up in your favour?" In his answer, 25 March 1736, Pope called Cheselden "the most noted, the most deserving man, in the whole profession of chirurgery" who "has sav'd the lives of thousands by his manner of cutting for the stone" (*Corr.* iv. 4 and 6). The surgeon operated on Pope in 1740, and attended his last illness. This letter is not in George Sherburn's edition of Pope's *Correspondence* (1956) and appears unpublished.

\$1,500-2,500

133

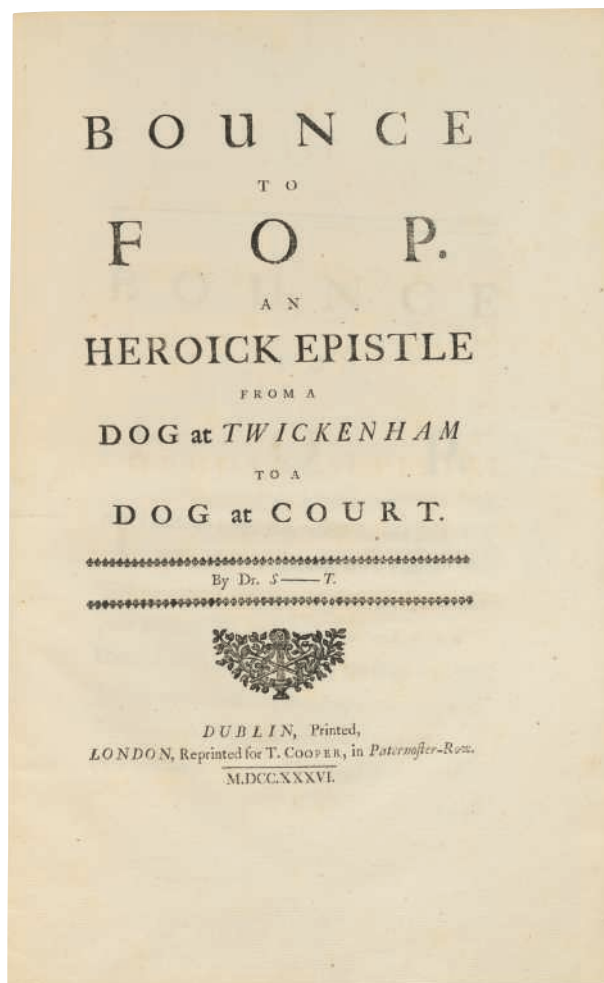
[POPE, Alexander] and Jonathan SWIFT. *Bounce to Fop. An Heroick Epistle from a Dog at Twickenham to a Dog at Court.* By Dr. S——t. [London]: Dublin, printed, London, reprinted for T. Cooper, 1736.

2° (340 x 214mm). Modern red quarter morocco. *Provenance:* T.A. Hollick (bookseller's note; sold Sotheby's, 19–20 May 1980, lot 169).

FIRST EDITION, FIRST OF TWO IMPRESSIONS IN FOLIO, HOLLICK COPY.

Despite the claims of the imprint, no earlier Dublin printing of this stylish poem is recorded. Bounce was Pope's much loved dog at Twickenham, a bitch, one of whose puppies was given to the Prince of Wales in the year of publication; Fop, 'a Dog at Court,' belonged to Lady Suffolk (formerly Mrs Howard). According to Norman Ault, the poem dates from "1726 or 1727 when Swift was staying with Pope (and Bounce) at Twickenham, and when, on his visits to Mrs Howard, he met Fop as well. The poem would seem to have passed through three stages, the earliest being a Swift–Pope collaboration in a draft now vanished; the second, Pope's subsequent expansion of the joint draft as it has survived in the Welbeck manuscript; the third, and final, stage being the text of the 1736 folio" (TE *Poems*. vi. 371). On the other hand, Pat Rogers and others maintain that there is more Swift than Pope in the poem. Some of the arguments are summarised in Rogers' edition of Swift's *Poems* (Yale, 1983). The essential point is probably that both men had a hand in it. In his copy of the London folio, now in the Bodleian Library, Oxford has written "much altered by Mr. Pope" next to the attribution to Swift. RARE. No auction sale recorded since 1981. Foxon B326; Teerink 976 (cancelled); Rogers 895; Rothschild 1628; Williams 1135.

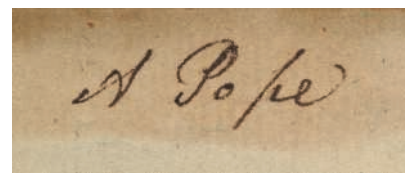
\$800–1,200



134

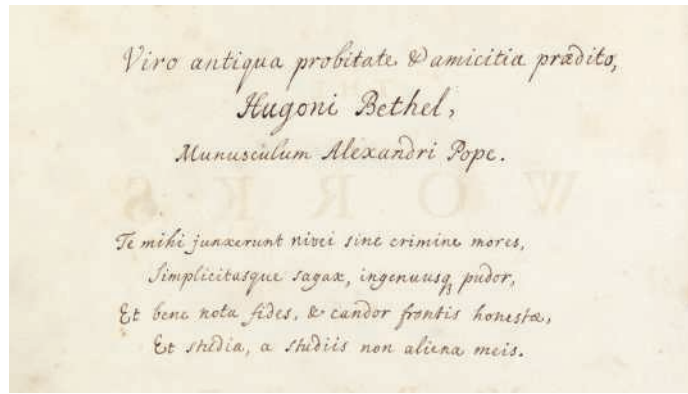
POPE, Alexander – DRAYTON, Michael (1563–1631). *England's Heroical Epistles, written in imitation of the stile and manner of Ovid's Epistles.* London: J. Hazard, L. Gilliver and J. Clarke, and R. Dodsley, 1737.

12° (162 x 92mm). Engraved frontispiece by P. Fourdrinier. (A8 with small pieces torn from fore-margin, I5 slightly torn, some light spotting and browning.) Contemporary calf (rebacked, with new label and gilt tooling). *Provenance:* Alexander Pope (signed 'A. Pope' at head of front free endpaper).



POPE'S SIGNED COPY OF DRAYTON'S *EPISTLES*. No sale catalogue exists of Pope's library as his books were all bequests. As Maynard Mack relates, Martha Blount was authorised to choose sixty for herself; nearly all the rest went by testament to Ralph Allen and William Warburton. Warburton's marriage to Allen's niece and eventual heir meant that, on Allen's death in 1764, the portion that had gone to his house at Prior Park was reunited with Warburton's portion at the bishop's palace, Gloucester. Warburton was "unfortunately ... in the habit of giving away to his friends books that had belonged to Pope." Those that remained after his death in 1779 were bought by Richard Hurd and housed at Hartlebury Castle where a number remain today (*Collected in Himself* (Newark, 1982), 308–9). Drayton's twenty-four verse epistles were imitations of Ovid's *Heroides* or "*Letters from Heroines*" in elegiac verse, the first of their kind in English. An enormous success with Elizabethan readers, they have particular relevance to Pope's *Eloisa to Abelard* since this was likewise an imitation of the *Heroides*, drawing its story from John Hughes's *Letters of Abelard and Heloisa*, a 1713 translation from the French of Bayle. Not in Mack's "Finding List of Books surviving from Pope's Library" in *Collected in Himself*, 394–460).

\$3,000–5,000



(detail)

135

POPE, Alexander. *The Works*. London: W. Bowyer for Bernard Lintot [vol. 2: J. Wright for Lawton Gilliver], 1717 and 1735[-1739]. – *Letters of Mr. Alexander Pope and Several of his Friends*. London: J. Wright for J. Knapton, L. Gilliver, J. Brindley, and R. Dodsley, 1737[-1741].

3 volumes, 4° (285 x 222 mm). Half-titles, titles printed in red and black with engraved vignettes, engraved head- and tailpieces and initials, some by S. Gribelin, others by P. Fourdrinier after W. Kent. EXTRA ILLUSTRATED by the addition of an engraved portrait frontispiece after J. Richardson in vol. 2. (Lacking frontispiece portrait by Vertue in vol. 1 and front blank in vol. 2.) Uniformly bound in 18th-century red morocco, covers with wide gilt border, spines gilt, board edges and turn-ins gilt, page edges gilt (19th-century gilt rebacking, some light rubbing or wear). *Provenance*: PRESENTATION COPY TO HUGH BETHEL (1689-1747; MP, Yorkshire gentleman and lifelong friend of Pope); William Bethel (armorial bookplate).

FIRST EDITIONS IN QUARTO, THICK PAPER COPIES, BOUND FOR PRESENTATION. Pope's inscription is in his rarely used calligraphic hand: "Viro antiqua probitate et amicitia praedito,/ Hugoni Bethel,/ Munusculum Alexandri Pope./ Te mihi junxerunt nivei sine crimine mores,/ Simplicitasque sagax, ingenuusque pudor,/ Et bene nota fides, et candor frontis honestae,/ Et studia, a studiis non aliena meis" ["A small gift from Alexander Pope to Hugh Bethel, a man endowed with long-standing honesty and friendship. Your blameless, immaculate manner bound you to me, your shrewd simplicity, your frank modesty, your acknowledged faith and the sincerity of your honest countenance, and your pursuits, not so different from my own"].

The poet placed great significance on his choice of friends, and his esteem for Bethel is very evident in this "small gift," a sumptuously bound and proudly inscribed set of his works. He had addressed the *Second Satire of the Second Book of Horace* (1734) to Bethel, the representative of sturdy country values and independence, and, like himself, a member of the Burlington circle. William Roscoe recognized the importance of Pope's friendship with this relatively ordinary man: "It is remarkable, that he should ... have preferred plain good sense, integrity, and fidelity, to superiority of talent and splendour of reputation Such seems to have been the basis of his friendship with Mr. Bethel; a gentleman of good fortune in Yorkshire, with whom he maintained an uninterrupted intercourse to the close of his life" (*The Works of Alexander Pope* (London, 1824) 255n). Pope also reveals his high opinion of Bethel in these rhetorical questions in part 4 of the *Essay on Man*: "Shall burning Aetna, if a Sage requires,/ Forget to thunder, and recall her fires?/ On Air or Sea new motions be imprest,/ O blamless Bethel! To relieve thy breast?" (pp. 119-122 in vol. 2 of this set). Were it at all possible to relieve Bethel of the respiratory ailments from which he suffered, it would be worth changing the course of nature to do so, Pope suggests.

Griffith records that [in 1739] "Pope found pleasure in making up several copies of his quarto *Works* of 1735 on thick paper" (ii, p. 393). There were variances, and no one copy may have corresponded exactly with another. The made-up copies of the 1735 volume of *Works* were frequently bound in two volumes, owing to the thickness of the paper. In this case, however, they are bound in one volume which includes the thick paper copy of the 1734 edition of the *Essay on Man* (as called for by Griffith). The *Letters* are a reprint of the *Letters* of 1735 with additions. No previous English author had published so many letters so often. The third volume also has other content, concluding with "Thoughts on Various Subjects," the sheets for which were withheld before publication, remaining in the warehouse until 1741, when they were included in vol. 2 of the quarto *Works* in Prose. The last page of the "Thoughts" contains the errata to this edition of the *Letters*. Also bound in are: Martinus Scriblerus, *Peri Bathos; or, Of the Art of Sinking in Poetry – Virgilius Restauratus – Martinus Scriblerus, An Essay ... concerning the Origin of Sciences – Memoirs of P.P. Clerk of the Parish – The Guardian – A Key to the Lock*. These works are likely to be sheets from the 1741 edition of Pope's *Works*, with corresponding signatures and pagination, which were bound after the letters in that edition. See Griffith 531 (signature groups u, wa, x, y, z [with an additional gathering, *Pp, not called for by Griffith], and wb).

Vol. 1: Griffith 81 (with O2 inserted on a stub as called for); Rothschild 1584. Vol. 2: Griffith 514 (signature groups r to v, with v lacking gathering C of two leaves which Griffith calls "an addition," I2 inserted as called for) & 515 (groups s and u); Rothschild 1626. Vol. 3: Griffith 454; Rothschild 1633. This copy mentioned in *The British Critic*. Vol. 10 (1798), Art. viii, 515.

\$5,000-8,000



THE
RAPE *of the* LOCK.

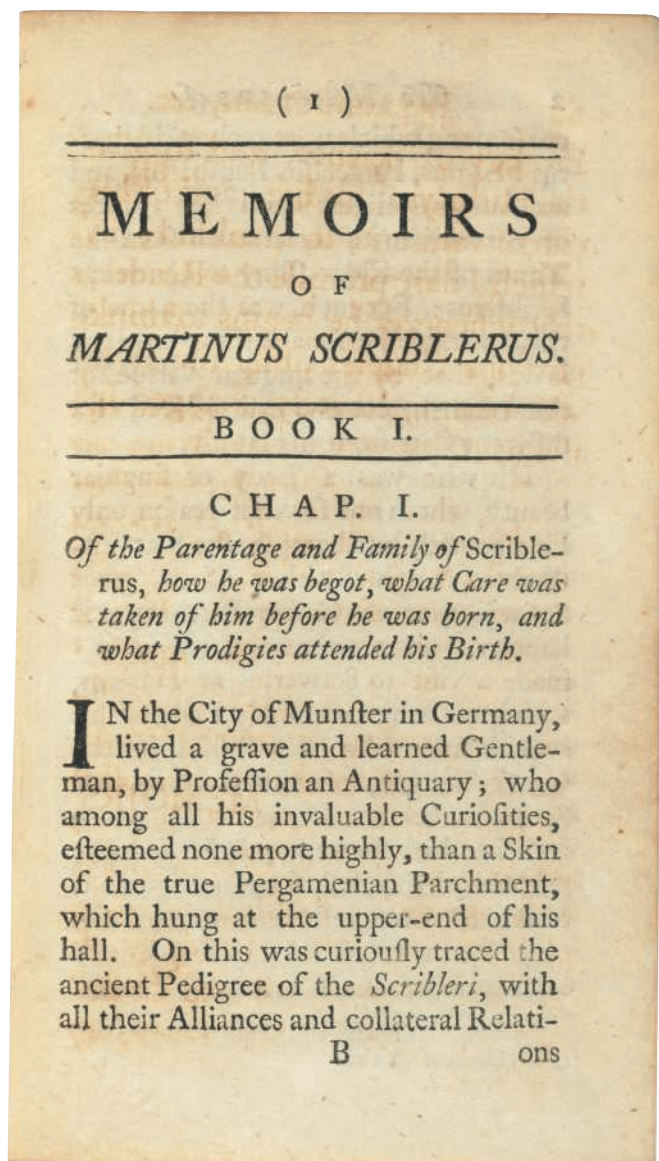
CANTO I.



WHAT dire Offence from am'rous
causes springs,
What mighty contests rise from
trivial things,
I sing----This verse to C---, Muse! is due:
This, ev'n *Belinda* may vouchsafe to view:
Slight is the subject, but not so the praise,
If She inspire, and He approve my lays.

R

Say



136

[POPE, Alexander (editor)]. *Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus*. Dublin: George Faulkner, 1741.

12° (160 x 92mm). (Title browned, I4 with corner tear through top line of text.) Contemporary marbled calf, spine compartments ruled in gilt and with red morocco label (extremities rubbed, upper joints slightly split, spine a little chipped at head).

FIRST SEPARATE EDITION “presumably printed from the copy of the folio *Works in Prose*, vol. II, 1741, sent from London to Faulkner to enable him to complete his Dublin edition of the Letters” (Griffith). Kerby-Miller (*The Memoirs of Martinus Scriblerus*, New Haven, 1950, 57-59) notes that there were three periods of Scriblerus activity: the club year in 1714 [ended by the death of Queen Anne], the Pope-Arbuthnot-Gay revival in 1716-18, and the second revival during and following Swift’s visits in 1726 and 1727.” During the first period, Swift “was chiefly responsible for setting up the basic style of humour in the *Memoirs*,” and Dr. Arbuthnot was “always the most fertile in ideas,” leaving Parmell, Gay and Lord Oxford in minor roles. After Swift’s departure from London on 1 June 1714, Pope became the leader of the project. On Arbuthnot’s death in February 1735, all the Scriblerus papers came into his hands, and six years later he finally seized the opportunity to publish the *Memoirs*, a testimony to old friendships. The Swift letters were published on 16 April 1741 in vol. II of the prose *Works*; and the *Memoirs* duly appeared in the second half of the volume, jointly attributed to Arbuthnot and Pope. This Dublin edition was followed by a separate London edition in 1742, also printed as part of Pope’s *Works* (1742). Griffith 538; Kerby-Miller 4; Teerink 984.

\$1,000-1,500

137

[POPE, Alexander]. *The Dunciad, in four books. Printed according to the complete copy found in the year 1742. With the prolegomena of Scriblerus, and notes variorum. To which are added ... the Hypercritics of Aristarchus, and his dissertation on the hero of the poem*. London: M. Cooper, 1743.

4° (256 x 200mm). Half-title. (Half-title detached, some browning and spotting, waterstaining in gutter.) Contemporary calf (neatly rebacked).

FIRST COMPLETE EDITION IN FOUR BOOKS, published 29 October 1743. Colley Cibber replaces Lewis Theobald as king of the dunces in Pope’s darkly dramatic enactment of “the political takeover of a nation ... with its *coup d’ état* by the all-conquering forces of dullness” (Pope, *Major Works*, ed. P. Rogers xi). This edition was entered to Pope in Bowyer’s ledgers, 2 October, 1743, 1500 copies Demy and 100 Royal; 500 copies were delivered to Cooper on 14 October. X3 is a cancel. Foxon P796; Griffith 578; Rothschild 1599.

\$1,000-1,500

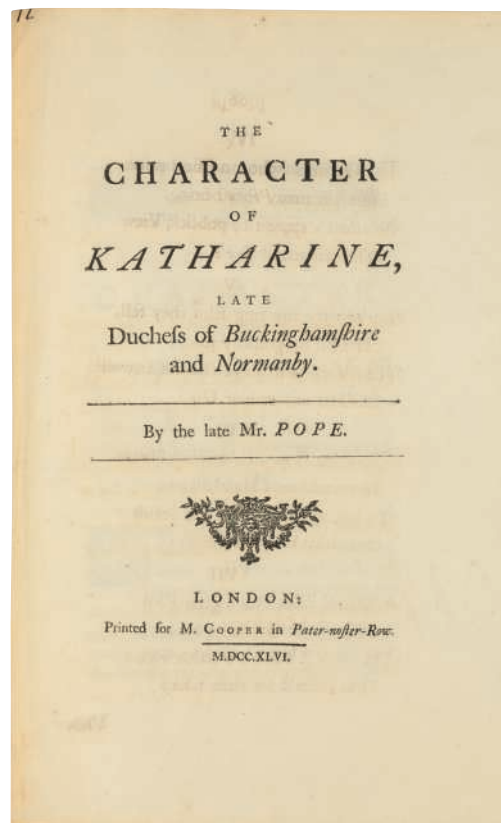
138

?POPE, Alexander. *The Character of Katharine, Late Duchess of Buckinghamshire and Normanby*. London: M. Cooper, 1746.

2° (310 x 199mm). (Two text leaves with small hole in fore-margin.) 20th-century black cloth with red morocco spine label. *Provenance*: Gerald E. Slater copy (his sale, Christie's New York, 12 February 1982, lot 141).

FIRST EDITION, SLATER COPY. Pope claimed to have revised but not written this short 5-page memoir (*Correspondence*, ed. Sherburn. v. 460), and it was not included in volume 2 of his *Prose Works* (1986). Since it concerns a woman with whom he had a long and sometimes stormy relationship, it nevertheless has strong interest. Katharine's character probably became more extreme after the death of her husband, John Sheffield, Duke of Buckinghamshire, on 24 February 1721. As agreed, Pope arranged for posthumous publication of the Duke's papers. The "tempestuous Duchess," a natural daughter of James II, made "overbearing demands on his time, not merely for the niceties of the inscription honouring her husband in the book but for the design of the monument she was erecting to him in the Abbey" (Mack, *Alexander Pope* 396). Their relationship nevertheless remained friendly until 1729 when Pope's revision of a character the Duchess had written of herself caused a rupture lasting five or six years. The over-bearing character of Atossa in Pope's *Epistle to a Lady* probably represents her (see next lot; also *TE Poems*. iii.2. 155-64n). ESTC lists 16 copies, no auction sale is recorded on-line since 1953. Griffith 617.

\$1,500-2,500



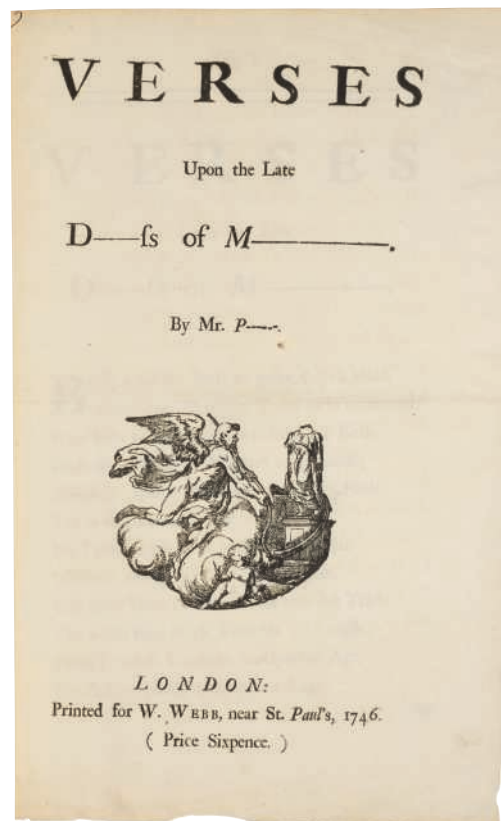
139

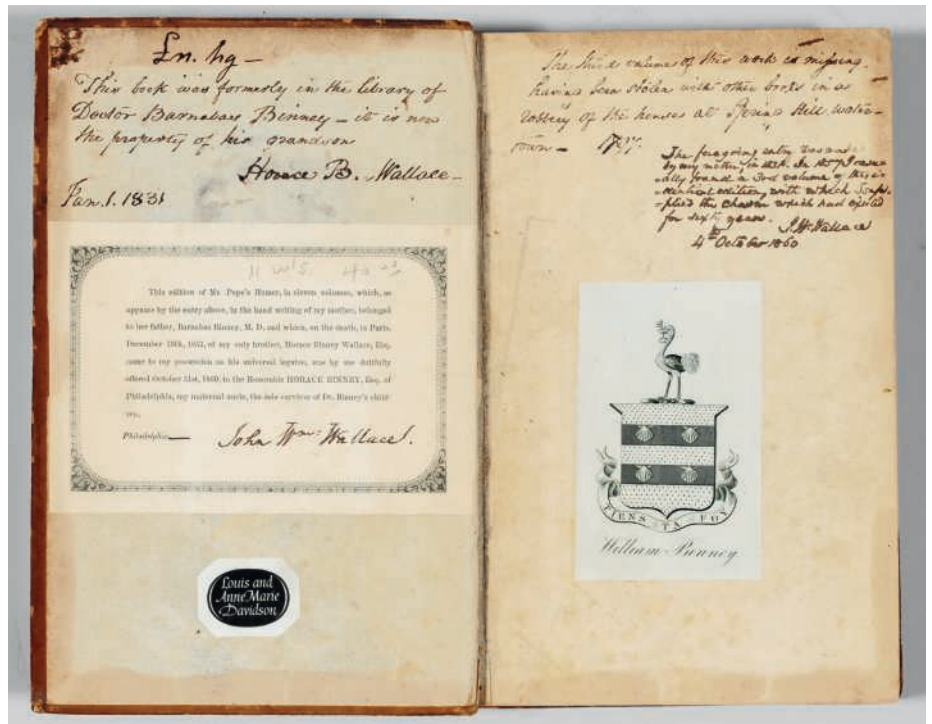
POPE, Alexander. *Verses upon the late D—ss of M—*. By Mr. P. London: W. Webb, 1746.

2° (310 x 192mm). Engraved title vignette. Modern cloth with red morocco label, outer and bottom edges uncut. *Provenance*: Gerald E. Slater (his sale, Christie's New York, 12 February 1982, lot 142).

SLATER COPY OF THE FIRST SEPARATE PRINTING, this impression with spacing of 14 and 10mm. between V, E, and R in "Verses" at head of p. 3. These are the suppressed verses on the character of Atossa: "From loveless youth to unrespected age, / No passion gratify'd except her Rage". They were not included in the *Epistle to a Lady* until the "deathbed" edition of 1744, which was itself suppressed and not published until 1748. In Mack's view they may have been intended to suggest Sarah Churchill originally. However, "every line printed in the enlarged *Epistle to a Lady* left behind at Pope's death may, and some lines must, be taken as referring to the Duchess of Buckinghamshire. The current name 'Atossa,' moreover, had no relevance at all to Sarah Churchill, but fitted Katharine Darnley almost like a glove, the Persian princess Atossa having been a daughter of Cyrus the Great and a sister of his son Cambyses. Katharine Darnley was daughter of James II and half-sister of the Old Pretender" (*Alexander Pope* 747). A footnote at the end of the *Verses* reflects adversely on Pope, convincing Bateson that the promoter of the pamphlet was none other than Bolingbroke. "In 1746 Bolingbroke was busy reviling Pope's reputation as a result of his discovery that Pope secretly printed a whole edition of his *Patriot King*" (*TE Poems*. iii.2. 162-63n). VERY RARE. Foxon lists three impressions, priced at sixpence. ESTC holdings are restricted to 4 copies of one impression, and 5 each of the two others. No auction sale on record since 1982. Foxon P985; Griffith 613; Rothschild 1647.

\$3,000-5,000





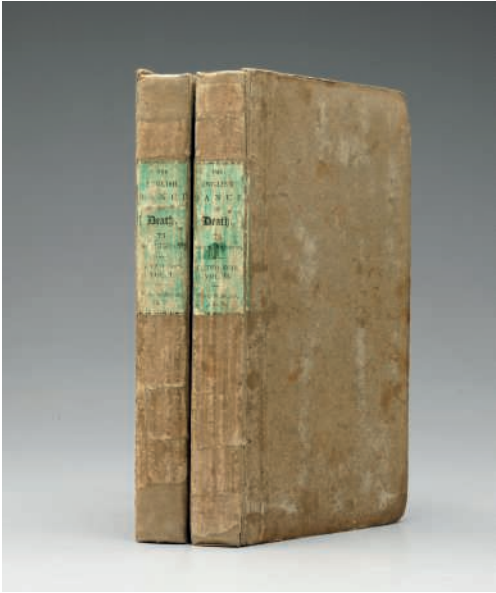
140

POPE, Alexander, William BROME and Elijah FENTON (translators) – HOMER. *The Iliad. — The Odyssey*. London: Charles Rivington, 1760.

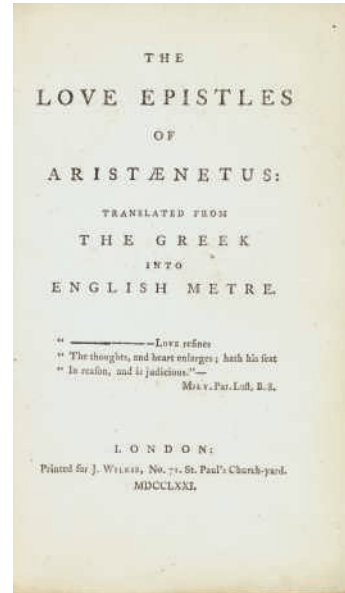
11 volumes, 8° (207 x 130 mm, volume 3 of the *Iliad* slightly taller). 2 engraved portraits, 3 folding engraved plates. (Some browning and staining, small tears to folds of plates.) Uniformly bound in sprinkled calf, spines gilt, red and green morocco lettering-pieces gilt; *Iliad* vol. 3 slightly taller with different gilt ornament on spine, *see note below* (some wear, most joints starting). *Provenance*: Dr. Barnabas Binney (1751-1787; Senior Surgeon of the Revolutionary Army, manuscript note); by descent to Susan Wallace née Binney (stamp on title-page, note in her hand dated 1797); by descent to Horace B. Wallace (1817-1852; Philadelphia jurist, signature dated Jan. 1 1831); by descent to John William Wallace (1815-1884; Philadelphia lawyer, printed label and manuscript note dated 4 October 1860); bequeathed to Horace Binney (1780-1875; Philadelphia lawyer, printed label); by descent to William Binney (1825-1909; Providence, Rhode Island lawyer and jurist, armorial bookplate).

BARNABAS BINNEY'S COPY OF POPE'S HOMER, with long sustained family provenance. Binney graduated at Rhode Island College (Brown University) in 1774, and obtained medical training in London and Philadelphia before joining Washington's army and proving himself an exceptional surgeon. It was Dr. Binney who discovered that Deborah Samson, who entered the army in October, 1778, as a private soldier, was a woman. An apparent death wound brought her under his care, and in searching for her heartbeat he discovered her sex, honourably concealing the fact until her discharge was obtained from Washington. This is Binney's set except for volume 3 which, slightly taller and with a different gilt ornament on the spine, is not original to it. Susan Wallace, the second owner, notes in 1797 that "the third volume of this work is missing having been stolen with other books in a robbery of the house at Spring Hill, Watertown." Over half a century later, it was replaced by her son John William Wallace who notes, in 1860, that "the foregoing entry was made by my mother ... In 1857 I casually found a 3rd volume of the identical edition."

\$800-1,200



141



142

141

ROWLANDSON, Thomas (1756-1827), illustrator – COMBE, William (1741-1823). *English Dance of Death*. London: J. Diggins at R. Ackermann's Repository of Arts, 1815-1816.

2 volumes, 8° (255 x 165 mm). Hand-colored aquatint frontispiece and hand-colored aquatint title in vol. one, 72 hand-colored aquatint plates after Rowlandson. (Some light offsetting, a few leaves with marginal tears touching imprint, plate 12 imprint dated July 1, not June 1 as called for in Abbey.) Original grey boards, printed paper labels on spines, uncut (skillfully rebacked preserving original spine, some light wear); red morocco pull-off case gilt.

FIRST EDITION IN ORIGINAL BOARDS. For Tooley this work is “one of the essential pivots of any colour plate library.” Ray considers it “the perfect complement” to Rowlandson’s *Microcosm of London* since “here the artist is concerned for the most part not with crowds, but with scenes of violent action or intense emotion drawn from private life. Far from seeming repetitious, the figure of King Death provides a sardonic presence which adds immensely to the scenes he stage manages.” *Abbey Life* 263; Ray 35; Tooley 411.

\$1,200-1,800

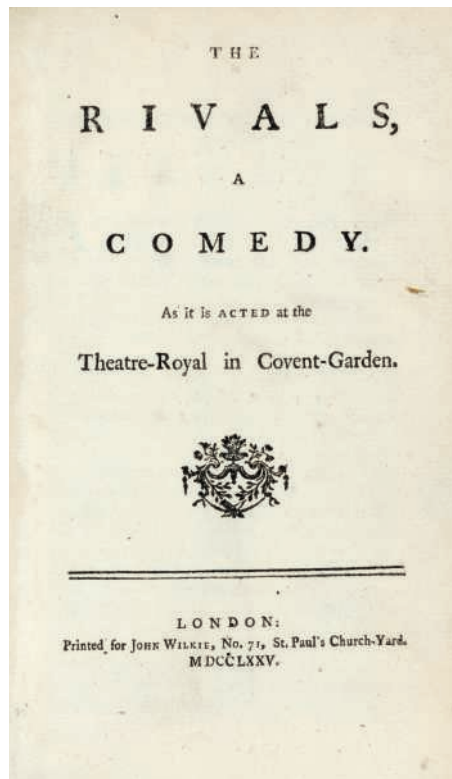
142

SHERIDAN, Richard Brinsley (1751-1816). *The Love Epistles of Aristaenetus: Translated from the Greek into English Metre*. London: for J. Wilkie, 1771.

8° (185 x 112 mm). (Lacking half-title and 1p. publisher’s advertisements, a few marginal stains.) 19th-century red morocco, covers with different central blind-stamped ornaments, spine gilt, top edge gilt. *Provenance*: William Stirling-Maxwell (1818-1878) 9th Baronet of Pollok, husband of Caroline Norton (armorial binding); Carlotta Chiara Mary Norton (1854-1931) granddaughter of Caroline Norton (gift inscription on verso of flyleaf: “J & A. from Carlotta Norton”).

FIRST EDITION, A FINE FAMILY ASSOCIATION COPY OF SHERIDAN’S FIRST WORK. Sir William Stirling-Maxwell’s wife, Caroline Norton (1808-1877), was an English writer and social reformer, and was the granddaughter of Richard Brinsley Sheridan. Her father, Thomas Sheridan, was the only son of Sheridan and his first wife, soprano Elizabeth Ann Linley. Caroline Norton’s social activism led to the passing of the Custody of Infants Act 1839, the Matrimonial Causes Act 1857, and the Married Women’s Property Act 1870. She married George Chapple Norton in 1827, but the marriage was a tumultuous one; she separated from her first husband in 1836, but he blocked her from receiving a divorce and retained custody of their three sons. She was finally freed from the marriage upon George Norton’s death in 1875, and in 1877 (three months before her death), she married Sir William Stirling-Maxwell. Carlotta Norton was born in 1854 to Caroline’s son, Thomas Brinsley Norton, 4th Baron Grantley.

\$800-1,200



143

SHERIDAN, Richard Brinsley (1751-1816). *The Rivals, A Comedy*. London: Printed for John Wilkie, 1775.

8° (194 x 116 mm). Half-title. (Inner margins of half-title, title-page, a1, and a2 restored.) 20th-century brown morocco, edges gilt. *Provenance*: George Clinton Fairchild Williams (1857-1933) American book collector (bookplate on pastedown); Clara & Irwin Strasburger (bookplate on fly-leaf; Clara's sale Sotheby's New York, 25 June 1982, lot 464).

FIRST EDITION, second issue of Sheridan's first published play, with page 79 correctly numbered, and no catchword on p.100. First performed at Covent Garden 17 January 1775, the plot of *The Rivals* centers on Lydia Languish and her suitors: Captain Jack Absolute, Bob Acres, and Sir Lucius O'Trigger. Ashley V, p.152; ESTC T45136; Lowndes VI, 2379.

\$600-900

144

SHERIDAN, Richard Brinsley (1751-1816). *The School for Scandal. A Comedy*. Dublin: N.p., 1780.

12° (166 x 95 mm). Inverted "B" in the imprint on the title-page. (Lacking final advertisement leaf, as often.) Modern calf; morocco slipcase. *Provenance*: Margaret Dunn (ownership inscription on title-page dated Janr. 3, 178?); Harold Greenhill (bookplate); Sylvain S. Brunshwig (morocco monogrammed bookplate; his sale Parke Bernet, 9 April 1951, lot 194); Robert H. Taylor (1908-1985) American book collector, noted Sheridan collector (bookplate).

FIRST (PIRATED) EDITION with the following points: the "B" in the Dublin in the imprint on the title is inverted and out of alignment; the word Scandal in the headlines on pp. 19 and 49 is mis-spelled "Scandel"; the names of the actors are not given. Both this edition and the Dublin edition published by J. Ewing (see lot 148) were piracies. "A publisher immediately offered five hundred guineas for a corrected copy of the comedy, and Sheridan promised to prepare it for the press...[which never appears to have reached the printer, because he] 'had never been able to satisfy himself as to the version which he wished to be published'" (Grolier *English* 59). VERY RARE: according to *American Book Prices Current*, only one copy has sold in the last 30 years: Sotheby's New York, 1 May 1990, lot 3199. ESTC N21592; Rothschild 1845.

\$8,000-12,000

T H E
SCHOOL FOR SCANDAL,
Mary He A *Juan*
C O M E D Y;
Jan 2 AS IT IS PERFORMED AT THE *178*
T H E A T R E S - R O Y A L,
I N
L O N D O N
A N D
D U B L I N.

D U B L I N:
PRINTED IN THE YEAR, M, DCC, LXXXI

144
(actual size)



145

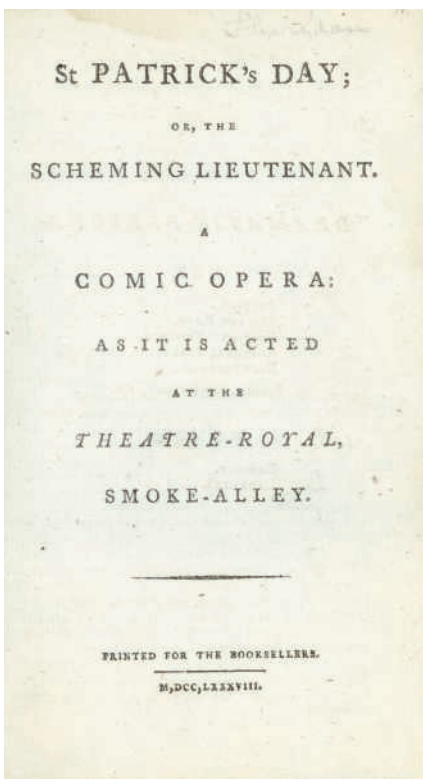
145

SHERIDAN, Richard Brinsley (1751-1816). *The Critic; or, a Tragedy Rehears'd*. London: Printed for T. Becket, 1781.

8° (220 x 135 mm). Engraved title-page. (Lacking half-title and advertisement, scant spotting.) 19th-century green morocco by Riviere (some light wear).

PRESUMED FIRST EDITION, mixed issue according to Todd's five issue points (*The Book Collector*, Summer 1956, pp.172-173). Todd argues that the "editions" of this work are essentially reimpresions of the type set for the first, and might be more appropriately called "impressions," noting that the "1782 'editions' are denoted only on the half-title." This copy with: the "f" descender intact above signature A; no press figures in gathering B; the "printing-" catchword on p.42; press figures 52-3 and 62-6 in gathering E; and press figures 62-3 and 72-1 in gathering F. First staged at Drury Lane in 1779, *The Critic*, a three-act burlesque drama, is based on George Villiers' *The Rehearsal*, and satirizes stage and theater conventions of the day. Mishaps develop when writer Mr. Puff invites poet Sir Fretful Plagiary and critics Sneer and Dangle to a rehearsal of his melodramatic play *The Spanish Armada*. See: Ashley V, p.154; Rothschild 1846.

\$1,000-1,500



146

146

[SHERIDAN, Richard Brinsley (1751-1816)]. *St. Patrick's Day; or, the Scheming Lieutenant*. [Dublin]: Printed for the booksellers, 1788. In: *A Volume of Plays, as they are acted at the Theatre-Royal, Smoke-Alley*. Dublin. [Dublin]: Printed for the booksellers, 1788.

12° (171 x 101 mm). General letterpress title-page (not called for by Rothschild). 19th-century tree calf, paper library label on upper cover, spine gilt, red morocco gilt lettering-piece. *Provenance*: Note on flyleaf in a 19th-century hand; faint pencil notes on title-pages identifying the authors.

FIRST EDITION. Sheridan's play is bound with 5 other contemporary plays, each with their own letterpress title-page, comprising: John O'Keeffe's *The Young Quaker*; O'Keeffe's *The Castle of Andalusia*; Mrs. Inchbald's *The Mogul Tale*; Miles Peter Andrews' *Belphegor*; and O'Keeffe's *The Son-In-Law*. Rothschild speculates that these plays were likely printed together with the intention of being separated for sale. First performed no 2 May 1775, *St. Patrick's Day* never appeared in an authorized edition during Sheridan's lifetime. RARE: according to *American Book Prices Current*, no copy of this work has appeared at auction in the last 35 years; ESTC notes only 14 copies of the play and 3 copies of the volume in institutions in Great Britain and the United States. Ashley V, p.155; ESTC N48781 (*Volume of Plays*); ESTC T48537 (Sheridan's play); Rothschild 1848 (*Volume of Plays*).

\$2,000-3,000

SHERIDAN, Richard Brinsley (1751-1816). A group of 3 editions of *The Duenna* in 3 volumes, comprising:

The Duenna or Double Elopement, a Comic-Opera as performed at the Theatre Royal in Covent Garden for the Voice, Harpsichord, or Violin. London: for C. and S. Thompson, [1775]. Oblong 4° (232 x 318 mm). Engraved title-page, engraved table of songs, 57 pp. engraved music. Contemporary sheep-backed marbled boards (modern rebacking, some light wear). FIRST EDITION of the score, with words by Sheridan and music by Thomas Linley, Sr., Sheridan's father-in-law. RARE: according to *American Book Prices Current*, no copy of this work has appeared at auction in the last 35 years. Barclay Squire I, p.407; BUC I, p.294; RISM V, p.338; Eitner VI, p.183.

[With:]

The Governess, a comic opera: as it is performed at the Theatre-Royal in Crow-Street. Dublin: N.p., 1777. 12° (162 x 100 mm). (Lacking half-title). Disbound with remnants of backstrip and sewing-cord present; grey folding portfolio. Pirated edition of Sheridan's *The Duenna*, with variant page numbers as mentioned in ESTC: pp. 38, 39 and 40 misnumbered 32, 38 and 39 respectively. ESTC T138772.

[With:]

The Duenna: A comic opera in three acts. London: T.N. Longman, 1794. 8° (202 x 127 mm). No half-title as issued, final blank. Disbound with remnants of backstrip and sewing-cord present; grey folding portfolio. FIRST AUTHORIZED EDITION, FIRST ISSUE with price stated on title-page ("[Price Eighteen-Pence.]"), and page 59 misnumbered "5". Ashley V, p.155; ESTC T757.

(3)

\$1,200-1,800

148

SHERIDAN, Richard Brinsley (1751-1816). A group of 8 plays, four by Sheridan, and one poem by the playwright, comprising:

A Trip to Scarborough. A Comedy. London: Printed for G. Wilkie, 1781. 8° (209 x 128 mm). Half-title. Modern tan calf, edges gilt by Riviere & Son (a touch of light wear to hinges). *Provenance:* E.D. Liberman (bookplate on pastedown). FIRST EDITION. ESTC and the Lilly Library record a number of variants. This copy has: "you" catchword (instead of "your") p.69; "he d" catchword (instead of "heard") p.77; and garbled text in the first two lines on p.78, "hheard s voice.../ er share...". Pages 24, 78, 80, 94, and 96 are unnumbered. Ashley V, pp.153-154; ESTC T112299.

[With:]

The Camp, a Musical Entertainment, as performed at the Theatre Royal, Drury Lane. London: N.p., 1795. 8° (174 x 106 mm). (A few pale stains). Publisher's blue wrappers (lightly stained). FIRST EDITION, containing many songs borrowed from Thomas Hill's "The royal merchant." ESTC T19858.

[With:]

Pizarro: a tragedy in five acts...taken from the German Drama of Kotzebue; adapted to the English stage by Richard Brinsley Sheridan. London: Printed for James Ridgway, 1799. 8° (227 x 144 mm). (Lacking 2pp. ads called for by ESTC, but not Ashley, at end, title-page with some light soiling.) Original stab-stitching, uncut; cloth folding-case. *Provenance:* Miss Denton (contemporary ownership signature on title-page). FIRST EDITION, FIRST ISSUE, the "superior edition" on wove paper watermarked 1796. ESTC notes a text variance on p.64, present in this copy, which reads: "No living!—thought and memory are my hell." Ashley V, p.156; ESTC T58786; Sabin 80340.

[With:]

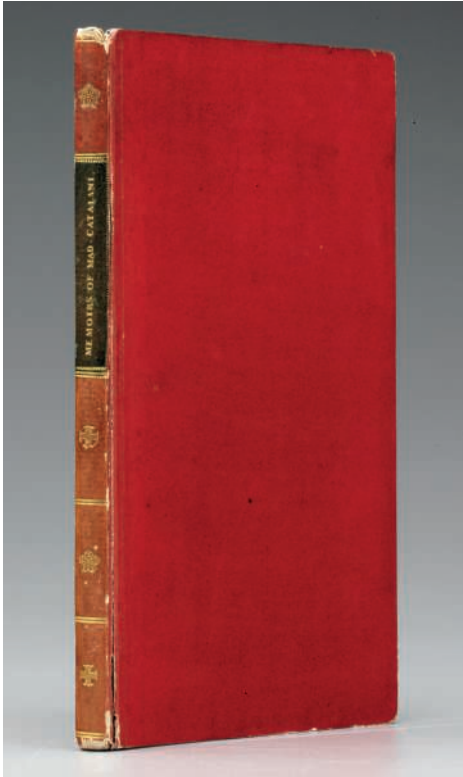
Ode to a Scandal; to which are added, Stanzas on Fire. London: for W. Wright, 1819. 8° (211 x 133 mm). 12 leaves, including half-title, the last leaf with Sheridan's signature in facsimile. Disbound, glued; grey folding portfolio. Second edition of these rare poems, likely by Sheridan. BMC 11631.

[With:]

The School for Scandal. A Comedy. Dublin: for J. Ewling, [1799?]. 8° (208 x 130 mm). Errata on verso of last leaf (a few mostly marginal stains, corner of title-page repaired.) Later three quarter straight grain morocco over printer's paste boards, flat spine gilt with two cream gilt morocco lettering-pieces. *Provenance:* Edward Percy Rich (bookplate). Ewling's edition was, at first, considered to be the first edition, many assuming the Errata were the author's own corrections. Its publication was initially attributed between 1777 and 1779, but R. Compton Rhodes notes that the publication date was more likely ca.1799 given the intermittent use of the short "s" rather than a long "s." Ashley V, p.153 (calling this the first edition); ESTC T762; Grolier *English* 59; Rothschild 1845 (see note). [Bound with:] OTWAY, Thomas. *Otway's Tragedy of Venice Preserv'd; or, a plot discover'd.* London: for C. Lowndes, 1795. — SOUMAROKOVE, Alexander. *Demetrius, the Impostor; a Tragedy.* London: J. Nichols and Son, 1806. — CUMBERLAND, Richard. *False Impressions: a Comedy in five acts.* London: for C. Dilly, 1797. — COLMAN, George and David GARRICK. *The Clandestine Marriage, a Comedy.* London: for T. Becket, 1785. Together, 5 works in one volume.

(5)

\$800-1,200



149

SIMPSON, Arthur. *Secret Memoirs of Madame Catalani*. Bath: M. Gye for the author, 1811.

8° (215 x 135 mm). Half-title. (Lacking final blank.) Original red paper-covered boards, spine gilt, green morocco lettering-piece gilt, uncut (some light wear to extremities, upper joint starting). *Provenance*: William Thomas Beckford (1760-1844) English novelist and collector (his sales in 1883, lot 2011); Archibald Primrose, 5th Earl of Rosebery, 1st Earl of Midlothian (1847-1929) British Liberal statesman and Prime Minister (armorial bookplate on pastedown); P.G. Skinos (bookplate on pastedown); sold Sotheby's London, 28 September 1990, lot 762.

FIRST EDITION, THE BECKFORD-ROSEBERY COPY. Madame Angelica Catalani (1780-1849), an Italian opera singer, first arrived in London for the September 1806-August 1807 season at King's Theater. On the veracity of these memoirs, Simpson reports, "the leading events were collected from our heroine's own mouth, though she is unconscious that they are about to be published" (p.45). RARE: according to *American Book Prices Current*, no copy of this work has sold in the last 35 years.

\$1,000-1,500

150

SOUTHEY, Robert (1774-1843) and Robert LOVELL (1771-1796). *Poems: Containing The Retrospect, Odes, Elegies, Sonnets, &c.* Bath: Printed by R. Cruttwell and sold by C. Dilly, 1795.

8° (193 x 116 mm). Half-title. (A few pale stains, flyleaf with a few short tears.) Contemporary tree calf (rebacked preserving original spine); green quarter morocco slipcase. *Provenance*: Sarah Cottle (presentation inscription from Robert Southey, gift inscription from Edith Southey).

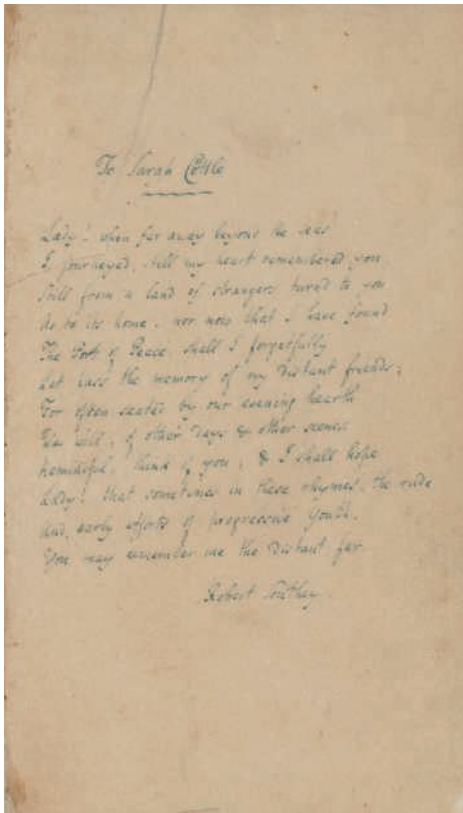
COLERIDGE'S SECOND APPEARANCE IN PRINT

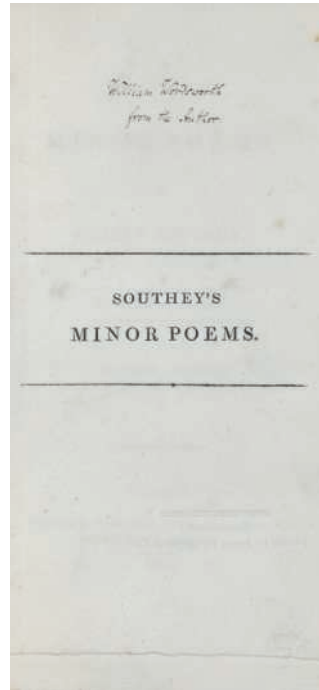
FIRST EDITION, PRESENTATION COPY, INSCRIBED WITH TWELVE LINES OF VERSE BY SOUTHEY: "To Sarah Cottle / Lady! when far away beyond the seas / I journeyed, still my heart remembered you. / Still from a land of strangers turnd to you / As to its home, nor now that I have found / The Port of Peace, shall I forgetfully / Let pass the memory of my distant friends; / For often seated by our evening hearth / We will, of other days & other scenes / Remindful, think of you; & I shall hope / Lady! that sometimes in these rhymes, the rude / And early efforts of progressive youth, / You may remember me tho distant far / Robert Southey".

AN IMPORTANT ASSOCIATION COPY: Sarah Cottle was the sister of publisher Joseph Cottle (1770-1853), who met Southey and Coleridge in 1794. Cottle would later publish Coleridge's *Poems* (see lot ____), Southey's *Joan of Arc* (see lot ____), and advertised in this volume), Wordsworth's *Lyrical Ballads* (see lot ____), and Coleridge and Southey's *Early Recollections* (see lot ____). "In addition to being Robert Southey's first literary venture, the volume afforded Coleridge the opportunity to make his second appearance in print. Sonnet XII, *The Faded Flower*, printed on p.68, though signed with Southey's nom-de-plume "Bion," was written by Coleridge and is to be found in his collected works. The twenty Poems and Sonnets by Robert Southey included in the volume have never been reprinted" (T.J. Wise). Tinker 1948. A FINE ASSOCIATION COPY.

[Laid in]: Fragment of ALS SIGNED BY SOUTHEY dated 30 Sept. 1826. Half-sheet containing 8 lines (lacking lower half sheet).

\$3,000-4,000





152

151

SOUTHEY, Robert (1774-1843). *Joan of Arc, an Epic Poem*. Bristol: Bulgin and Rosser for Joseph Cottle, 1796.

4° (270 x 212 mm). Errata leaf. (Lacking half-title, a few marginal tears or creases, a few light stains.) Modern half leather. *Provenance*: John Purchas (ownership signature on title-page dated December 2 1865).

FIRST EDITION. While still a student at Balliol College, Southey began work on the first draft of *Joan of Arc* in 1793. He met Samuel Taylor Coleridge in mid-June 1794, and the two quickly developed a friendship. Shortly after their initial meeting, Southey and Coleridge developed the Pantisocracy scheme, and set to publishing to raise the capital needed for their plan; for his portion, Southey hoped to earn enough from his publication of *Poems* with Robert Lovell, and through selling subscriptions to *Joan of Arc*, to which Coleridge contributed some 450 lines. *Joan of Arc* was the first of many of Southey's early works which were published by Joseph Cottle. Tinker 1949 (also lacking half-title).

\$1,000-1,500

152

SOUTHEY, Robert (1774-1843). *The Minor Poems of Robert Southey*. London: for Longman, Hurst, Rees, Orme, and Brown, 1815.

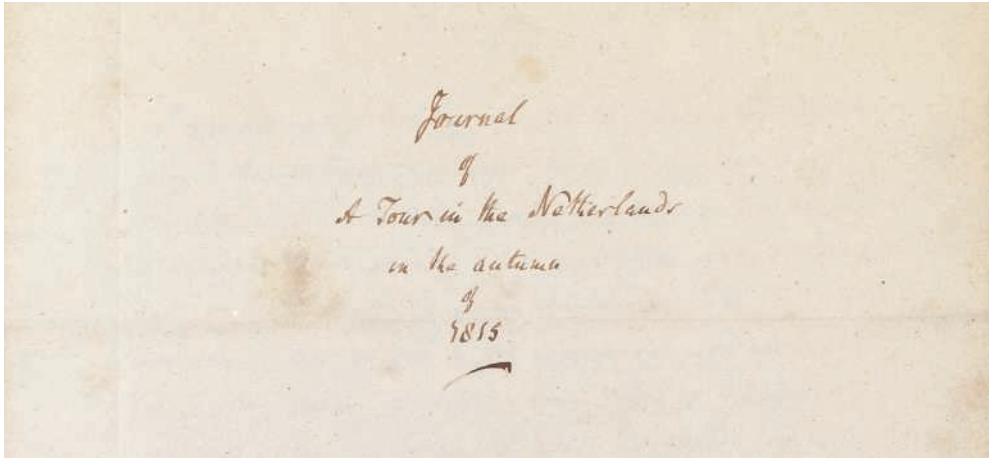
3 volumes, 12° (181 x 105 mm). Half-titles volumes 1 and 2, 2pp. advertisements volume 3. (Scant spotting.) Original grey boards, printed paper labels on spines, uncut (some wear and chipping, a few joints starting.) *Provenance*: WILLIAM WORDSWORTH (1770-1850) English poet (presentation inscription from the author on half-title volume one, signatures on flyleaves); Mandell Creighton (1843-1901) British historian and bishop of the Church of England (bookplates on pastedowns); Hugh Walpole (1884-1941) English novelist (armorial bookplates and Brackenburn bookplates in each volume); F. Westley (small stamp on lower pastedown vol. 1).

FIRST EDITION, PRESENTATION COPY, INSCRIBED BY SOUTHEY: "William Wordsworth from the Author."

SIGNED BY WORDSWORTH IN EACH VOLUME: "Wm. Wordsworth Rydal Mount."

Wordsworth met Southey, Coleridge, and Joseph Cottle for the first time in 1795 during a stay at in Bristol en route to Racedown. In 1803, at the urging of Coleridge, Southey and his wife moved to the Lake District in 1803. They settled in with Coleridge and his family at Greta Hall in Keswick; Coleridge moved out in 1804, and Greta Hall would be the Southey family home for forty years. Wordsworth, who lived in nearby Grasmere, was a frequent visitor, and he moved to Rydal Mount in 1813. "A small number of people stand out as those whose friendship meant a great deal to Wordsworth, irrespective of how often they met.... Robert Southey did not endear himself to Wordsworth when they were both young, but over the years Wordsworth came to value Southey's steadiness and courage in adversity" (DNB). AN OUTSTANDING ASSOCIATION COPY LINKING TWO OF THE GREAT ROMANTIC FIGURES.

\$5,000-7,000



(detail)

153

SOUTHEY, Robert (1774-1843). Autograph manuscript *Journal of A Tour in the Netherlands in the autumn of 1815*, with a title-page and introduction also by Southey, the entries dated 23 September to 28 October 1815.

190 pages, 4to, stitched, uncut, loosely sewn with silk thread into old straight-grained green morocco gilt covers (the binding present in 1864, according to letters included), rubbed; the manuscript contains approximately 38,000 words, and is written in Southey's familiar practiced and very legible hand. On the evidence of a footnote at page 45 which refers to an event a year after those in the main text, the manuscript was possibly prepared for the private enjoyment of Southey's friends, as it was not published during his lifetime. *Provenance*: Mr. Charles C. Southey, son of the poet, sold through the bookseller D. Leitch in 1864 to; Mr. Robert Spence, (name and address on paper wrapper protecting the binding, envelope laid in); sold Christie's London, 1 July 1970, lot 157; Dr. Gerald E. Slater (sold Christie's New York, 12 February 1982, lot 439).

The introduction relates the circumstances of the journey: "it happened... a few weeks after the Battle of Waterloo, that my brother Henry, who was just married, asked me to join him in a bridal excursion... I prevailed... on my wife to accompany me... I persuaded myself that if any person had a valid cause or pretext for visiting the field of Waterloo, it was the Poet Laureate..."

The extensive journal follows the party's travels from Ostend to Bruges ("a bad place for finding books") and Brussels, on to Waterloo (the relics of the very recent battles there are described in great detail), Namur, Liège, Louvain, Antwerp, Dunkirk and finally Calais. Southey describes the places visited, accommodations, architecture (especially of the cathedrals), and activities of the local populations; he spent much time searching for books, especially in Brussels and Ghent, and visiting collections of paintings. Southey's verse reflections on the Waterloo battlefield were published in 1816 as *The Poet's Pilgrimage to Waterloo*, with engraved illustrations by E. Nash, who accompanied the party for much of the trip.

Accompanying the manuscript is:

- 1) 2 autograph letters signed from Charles Southey to D. Leitch, 27 September and 7 October 1864, 4 pages, 12mo, with envelopes, relating to the sale of the Journal.
- 2) A series of 9 autograph letters from the bookseller D. Leitch of Derwent Bank, Keswick, to Robert Spence of Newcastle on Tyne, from 25 August 1864 to 5 March 1865, 24 pages, 12mo, 8 in original envelopes, concerning the purchase of the "Journal" and other material related to Southey.
- 3) A copy of the sale of the contents of Lairthwaite Cottage, Keswick ("the property of the late Miss Southey") 23 and 24 August 1864, in which many of Southey's effects were sold, although not, apparently, the present manuscript.
- 4) A copy of the published journal, *Journal of a Tour in the Netherlands in the Autumn of 1815*. Boston and New York: Houghton, Mifflin 1902. 8°. Original quarter cloth, original box. LIMITED EDITION, number 356 of 519 copies.

Southey's letters at the end of 1815 frequently reference this journal, and it seems that posthumous publication of the journal was always his goal. In a 25 December 1815 letter to Grosvenor Charles Bedford, his friend since their days at Westminster School, Southey writes: "I shall put my journal in such order as to make a volume for posthumous publication; by which time it will have greatly increased in value; – that is to say it will be worth much more as a post-obit than as a bill at sight." ACCORDING TO AUCTION RECORDS, THE MOST SIGNIFICANT SOUTHEY MANUSCRIPT TO EVER APPEAR ON THE MARKET.

(14)

\$10,000-15,000

Introduction

I was not among those persons who took the earliest opportunity of going to the Continent, when after having so long been closed to English travellers, it was once more opened upon the overtures & advice of Hamarperle. A journey which might have seemed easy from the route of England, appeared formidable when contemplated in Denmark: moreover I was added to the enjoyments & occupations of domestic life; & my wishes as well as habits were so disciplined, that except when & then in books, I never incurred any expensiveness which could with propriety be spared. If a thought of visiting France or Switzerland was ever entertained, it was in the potential mood & in the paulo post futurum tense.

It happened however, a few weeks after the battle of Vitoria, that my brother Henry, who was just married, asked me to join him in a bridal excursion which he was about to make with his wife mother & sister, - other friends of mine knew of his. They proposed to go by way of Ostend to Bruges, visit the fields of battle, proceed as far as Spa, if time would allow, & take Antwerp on their return. Induced by this proposal, I however, but not without much persuasion, on my wife & accompanying me & take with us our eldest daughter, then in her twelfth year. The tale of Rodolphe, which had been recently published, was at that

Journal

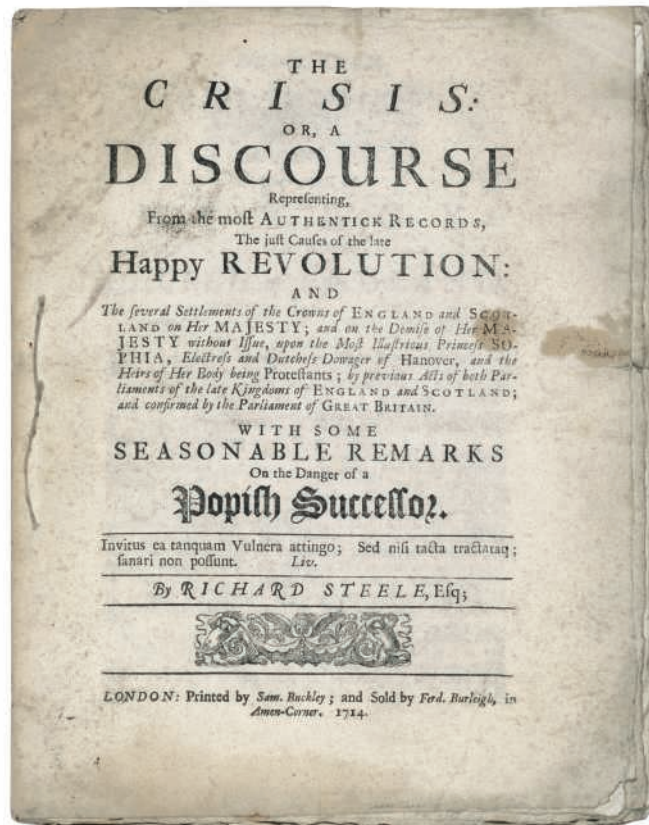
Monday, Charley 25 Feb 1814

We left Bruges yesterday morning at half after twelve, with a pair of pack & horses, but the Captain promised us a post of eight or nine hours, or less, if he could do it. He declared, as he did not arrive at Ostend till four the next morning. Unless horses however cannot be called & his package, the envelope is from ten to twelve, my brother & his party were forty three. The fare is a guinea & half, & you provide yourself. But there is a system of taxation at Bruges which is not confined to the ordinary rates. I was the guest for the night, seeing my daughter said that her journey could be a certain challenge. Capt. de la Haye, of the 1st Hussars, seeing her also, rode her at twenty. I offered to pay him at the time, but he chose rather to receive the money at Ostend, & he returned by the next post price for the child. The price for the two beds was occupied a whole night, but this he knew we must see done, if we were not at night. He refused a good deal from us, but we were to sleep at night here. Arrived somewhat, I only accepted it. The letter just sent I took, we taken in consequence for the packet, & perfectly returned up to him.

There came a man about ten in the night, in that I lost the entrance of the harbor, that he of all importance, I am yet sure that I did not see. He lay close to the quay, & the packet was presently filled with powder, all stacking together, & all containing

the whole every the passengers baggage. The business belonging to the return of the same came among them, but he was treated as an intruder, & except just upon the occasion to show that there was a post office, he refused to return. He said he expected by leaving no friends in town, & then he returned for him, gave the preference, as was proper to the people of the place. At the Custom House we found more difficulty, & much more anxiety than I expected under the circumstances, with much talk in the field. My first baggage of course, was at the Custom. The money that I took up here was all in French coin, which I found to be current every where. Near Bruges the France is mounted around the eye, I showed me a pro-pace house bearing date An. XI. Napoleon Emperor in the title, & République Française in the other. The pieces of silver date here Empire Français, & the Charles are.

But we arrived last night we could not have been lodged at the Cour Impériale, to which M. de la Haye had directed us, the circumstances, they told us here, were all full, owing to the concourse of people returning from the Convention at Bruges. We were introduced to the public room, which is large & unadorned; the panels of it left the or French flag, with writings, & a brass spring; the painting is a mirror, shows the other. I have three looking glasses, two between the three windows, & the last, & tell me over the chimney piece. The floor is boarded, & strewn with reed, - an uncomfortable custom. There are two square tables in the corner of the room, another round against the side opposite the window, & two long tables, each formed of two sets in the middle of the room. These tables are all covered with a green oil cloth, which is white, like the cloth or leather of a writing table. The chairs are newspaper, & well dressed for ease, with round backs.



154

STEELE, Sir Richard. *The Crisis: or, a Discourse*. London: Sam. Buckley, 1713.

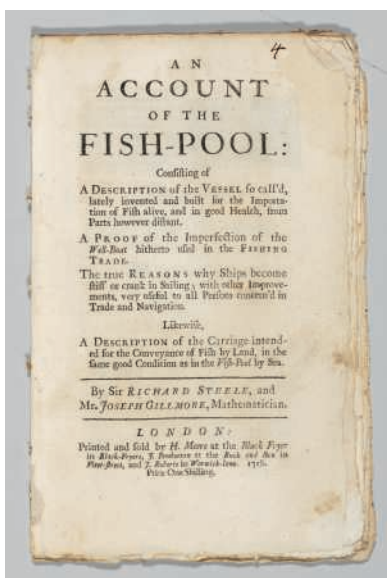
3 works in one volume, 4° (225 x 170 mm). 1p. printer's advertisement, woodcut ornaments. (A few leaves lightly spotted, B2 with paper flaw touching a few letters.) 18th-century calf-backed blue-grey boards, spine gilt-ruled, brown morocco lettering-piece gilt (some light rubbing or staining, joints starting); brown morocco pull-off case by Mountenay. *Provenance*: Harold Greenhill (1893-1968) Chicago book collector (bookplate); H. Bradley Martin (1906-1988) New York book collector (bookplate; his sale, Sotheby's New York, 1 May 1990, lot 3228).

FIRST EDITION, FIRST ISSUE of Steele's pamphlet addressing the crisis of the royal succession. With Queen Anne's health failing, the Whigs were concerned that the Catholic Pretender would be introduced on her death. On the publication of the pamphlet, the Tories responded that there was no crisis, and argued that his allegations were seditious. "In retrospect, [*The Crisis*'] importance may be seen as a landmark, the earliest use of mass printing, advertising, and distribution techniques in a political context. Steele lent his encyclopaedic knowledge of printing and distribution to the Whig cause...here devoted to political rather than literary ends" (*DNB*). The publication of this pamphlet, written in support of the Hanoverian succession, led to Steele's expulsion from the House of Commons on 18 March 1714. Swift issued a reply on behalf of the Tories entitled *The Publick Spirit of the Whigs* (see lot 185). In the work, Swift denies that the Hanoverian succession is in danger at all, and he argues that Steele's doubts do, in fact, constitute an act of sedition.

RARE: according to *American Book Prices Current*, this is the only copy which has appeared on the market in the last 35 years: last sold 1 May 1990, Sotheby's New York, lot 3228; a manuscript note on the pastedown describes this issue as "excessively rare" and notes "this has affirmatively never appeared at auction in either England or America, all recorded copies sold to date (1941) bearing the later date on the title-page, 1714." Ashley V, p.201; ESTC T34401; Rothschild 1949.

[Bound with:] *A Complete Account of the Ceremonies observed in the Coronations of the Kings and Queens of England*. London: for J. Roberts, 1727. Folding plate (cut across image with small loss), numerous in-text illustrations. Reissue of the first edition. ESTC T139808. – MIDDLETON, Conyers. *A Letter from Rome, Shewing an Exact Conformity between Popery and Paganism*. London: for W. Innys, 1729. (Dampstain at head of some leaves.) Second edition. ESTC T37920.

\$3,000-4,000



155

STEELE, Sir Richard (1672-1729). A group of 6 prose works in 6 volumes by Steele, comprising:

The Christian Hero: an Argument. London: for Jacob Tonson, 1701. 8° (169 x 102 mm). Letterpress title printed within a line border, advertisement leaf. (Trimmed just touching a few shoulder notes or letters.) Contemporary blind-stamped calf (joints starting, some light wear). *Provenance:* William Turner (contemporary inscription on paste-down). FIRST EDITION of Steele's first work in prose, which went through nine English editions in his lifetime and twenty-two before 1820. Ashley V, p.199; ESTC T120081; Rothschild 1947.

[With:]

The Englishman: Being the Close of the Paper so called. With an Epistle concerning the Whiggs, Tories, and New Converts. London: for Ferd. Burleigh, 1714. 4° (223 x 171 mm). Woodcut vignette on title-page. Disbound, with remnants of backstrip present; grey folding portfolio. FIRST EDITION, published as a last number to Steele's periodical, *The Englishman*, which was published from 6 October 1713 to 15 February 1714. ESTC T113194; Rothschild 1952.

[With:]

A Letter to a Member of Parliament Concerning the Bill for Preventing the Growth of Schism. London: Ferd. Burleigh, 1714. 4° (223 x 171 mm). Half-title. Disbound, with remnants of backstrip present; grey folding portfolio. FIRST EDITION, dated 28 May 1714, written in response to the Tory Schism Act of June, 1714. ESTC T113194; Rothschild 1956.

[With:]

An Account of the State of the Roman-Catholick Religion Throughout the World... With a Large Dedication to the Present Pope... By Sir Richard Steele. London: for J. Roberts, 1715. 8° (194 x 120 mm). (A few mostly marginal stains.) Contemporary Cambridge-paneled calf, sprinkled edges (rebacked, some light wear, repair to upper cover). FIRST EDITION. ESTC T57998.

[With:]

STEELE, Sir Richard and Joseph GILLMORE. *An Account of the Fish-Pool... for the Importation of Fish Alive.* London: H. Meere, 1718. 8° (210 x 135 mm). Woodcut initials, head- and tail-pieces, 22 in-text woodcuts. (A few pale stains or marginal notes in pencil.) Disbound, glued, remnants of sewing cords; grey folding portfolio. FIRST EDITION, with "price one shilling" printed below the imprint. ESTC T18823; Rothschild 1960.

[With:]

STEELE, Sir Richard (1672-1729). *The Epistolary Correspondence of Sir Richard Steele. In Two Volumes.* London: for the editor [John Nichols] and sold by J. Robson, W. Clarke, and others, 1787. 2 volumes, 8° (178 x 111 mm). Engraved portrait of Steele after Basier on title-page vol. one, half-title vol. 2, letterpress title-pages in each volume, ad leaf at the rear of vol. 2. (Some light staining or spotting). Contemporary calf-backed marbled boards, flat spines gilt (some wear). *Provenance:* Sir George Cornewall? (bookplate on pastedown, pasted over); Sir Velters Cornewall, Bart. (bookplate on pastedown). FIRST EDITION. ESTC T81482.

(6)

\$2,500-3,500

STEELE, Sir Richard. *The Funeral: or, Grief A-la-mode. A Comedy*. London: for Jacob Tonson, 1702. 4° (216 x 161 mm). Half-title. (Some overall browning, A1 torn affecting letters with early repair, E2 with marginal tear with loss not affecting letters.) Late 19th-century morocco-backed marbled boards, spine gilt-lettered. FIRST EDITION. “*The Funeral*...was published...to coincide with the opening of the comedy at the Drury Lane Theatre...Years later, Steele looked back on his triumphant debut: ‘Nothing can make the Town so fond of a Man as a successful Play’” (DNB). Ashley V, p.199–200; ESTC T40340; Sabin 91152.

[With:] *The Tender Husband; or the Accomplish'd Fools. A Comedy*. London: for Jacob Tonson, 1705. 4° (216 x 161 mm). Half-title, 2pp. advertisements. (Some browning, advertisement leaf with tear crossing letters with early repair.) Late 19th-century morocco-backed marbled boards, spine gilt-lettered. FIRST EDITION of Steele's third play. RARE: according to *American Book Prices Current*, only two copies have appeared at auction in the last 35 years. Ashley V, p.200–201; ESTC T49959.

[With:] *The Conscious Lovers. A Comedy*. London: for J. Tonson, 1723. 8° (216 x 135 mm). Letterpress title-pages for each, half-title for *The Briton*. (A few light stains.) Contemporary sprinkled calf (rebacked). Provenance: The Honble. George Baillie, Esq. (armorial bookplate on pastedown). FIRST EDITION. After being restored to his position within the management of Drury Lane, Steele opened *The Conscious Lovers* on 7 November 1722, which was his greatest theatrical success, though not generally regarded as his best play. ESTC N59227. RARE: according to *American Book Prices Current*, only two copies have appeared at auction in the last 35 years. Rothschild p.203. [Bound with:] FENTON, Elijah (1683–1730). *Mariamne. A Tragedy*. London: for J. Tonson, 1723. FIRST EDITION, the impression with press figure “5” on p.13. – PHILIPS, Ambrose (1674–1749). *The Briton. A Tragedy*. London: for B. Lintot, 1722. FIRST EDITION.

[With:] A group of three pamphlets pertaining to Steele's dismissal as governor of the Drury Lane playhouse, comprising: R., B. *Remarks on Mr. Steele's Crisis. By One of the Clergy*. Edinburgh: Robert Freebairn, 1714. 8° (171 x 104 mm). 23pp. plus final blank (ESTC calls for only 22pp., not including final blank). Disbound with remnants of backstrip present. FIRST EDITION. ESTC T139503. – *The Case of Richard Steele, Esq; Being an Impartial Account of the Proceedings Against Him*. London: for J. Roberts, 1714. 8° (171 x 104 mm). 32pp. Disbound, glued. FIRST EDITION, relating the events leading to Steele's expulsion from the Drury Lane playhouse. ESTC T20113. – *The State of the Case Between the Lord-Chamberlain of His Majesty's Houshold, and the Governor of the Royal Company of Comedians*. London: for W. Chetwood, 1720. 8° (194 x 116 mm). 31pp. Disbound, glued. FIRST EDITION, wherein Steele challenges the legality of his dismissal. ESTC T147110, Ashley V, p.203. – RARE: according to *American Book Prices Current*, no copies of any of these pamphlets have appeared on the market in the last 35 years.

[With:] *Poetical Miscellanies, Consisting of Original Poems and Translations*. London: for J. Tonson, 1714. 12° (174 x 104 mm). Engraved frontispiece, woodcut tail-pieces. (A few leaves with short marginal tears.) Contemporary calf gilt, spine in 6 compartments with 5 raised bands gilt, red morocco gilt lettering-piece in one (some overall wear, chipping to head and foot of spine). Provenance: “P.T.” (“ex dono” inscription on title-page); J. Dyker (signature on flyleaf dated “Oxon 1731”). FIRST EDITION, with the year printed “MDDCXIV”. Case 279a; ESTC T75180; Griffith 24; Rothschild 1957.

[With:] *Poetical Miscellanies, Consisting of Original Poems and Translations*. London: for J. Tonson, 1727. 12° (166 x 99 mm). Engraved frontispiece, woodcut tail-pieces. (A few leaves with mostly marginal staining.) Contemporary calf gilt, spine in 6 compartments with 5 raised bands gilt, red morocco lettering-piece gilt in one (some light wear, particularly to lower cover, joints rubbed). Provenance: Sir William Beauchamp-Proctor (armorial bookplate on pastedown). Second edition. ESTC T75179.

(10)

\$1,500–2,500

157

STEELE, Sir Richard. A group of 2 works in 3 volumes pertaining to Steele's seditious charge and expulsion from the House of Commons, comprising:

The Crisis: or, a Discourse. London: Sam Buckley, 1714. 4° (240 x 190 mm). 1p. printer's advertisement, woodcut ornaments. (Some light staining.) ORIGINAL STAB-SEWING, UN CUT AND UNOPENED; cloth folding case. FIRST EDITION, second issue, with 1714 in the imprint and the same text as the first issue with the 1713 imprint (see lot 154). Because Steele had signed his name to his propaganda (an uncommon practice of the day), Harley's ministry charged Steele with sedition, and though Robert Walpole mounted an able defense, Steele was expelled from the House of Commons on 18 March 1714. Ashley V, p.201; ESTC T34402; Rothschild 1949.

[With:]

STEELE, Sir Richard. *Mr. Steele's Apology for Himself and his Writings; Occasioned by his Expulsion From the House of Commons*. London, 1714. 4° (239 x 183 mm). Engraved folding map. (Title soiled with marginal repair and mounted on a stub, a few short marginal tears.) Later half-sheep, marbled boards, uncut (some wear). Provenance: Amos Tuck French (bookplate on pastedown). FIRST EDITION in which Steele vindicates the charge of seditious libel levied against him, dedicated to Horace Walpole who provided his defense: “I humbly thank you for your eminent Part in this Affair, and congratulate you on receiving the Favour of your Prince for your Service to your Country” (p.ix). RARE: according to *American Book Prices Current*, only one copy of this work has appeared on the market in the last 35 years: Bloomsbury, 12 June 2003, lot 161.

(2)

\$1,000–1,500

Miss Tutte having gone out of the room (but upon what occasion, god knows) Tristram Shandy has thought meet, to profit by her absence, and the temptation this Void has laid in his way — of sending his best respects to the mother — ^{not altogether} for the sake of the daughter, (for that wd. be uncivil) but in Testimony of his esteem for Mrs. Tutte and her worthy character, and ~~praise~~ at the same, in Homage to the Graces of her fair Offspring, which appear so lovely in the eyes of Tristram Shandy — that his will for the fair Goddess — indeed his only Marriage —

158

376 THE GENTLEMAN'S MAGAZINE, VOL. XIII.
 THE UNKNOWN WORLD.
 HYMN IN VIRTUE.
 BY THE AUTHOR OF THE GENTLEMAN'S MAGAZINE.

ALL those adventures! all those adventures!
 All those adventures! all those adventures!
 All those adventures! all those adventures!
 All those adventures! all those adventures!

159

158

STERNE, Laurence (1713-1768). Autograph letter signed twice in text ("Tristram Shandy"), to Miss Tutte [Sally Tuting], Lanoue near Dijon, 24 May 1766. 1 page, 4to, written on the surviving fragment of Miss Tutte's letter to her mother, silked, separated at folds, chipped along edges with loss of text. In a cloth folding case.

IN THE MIDST OF HIS SENTIMENTAL JOURNEY THROUGH FRANCE, Sterne adds a flirtatious 13-line note in the body of Miss Tutte's letter to her mother, as the young lady explains: "We have had a visit of three days from the famous doctr Sterne. He is one of the most agreeable men... that I was ever in company with... I was obliged to go out of the room and in the meantime, Tristram Shandy took up my pen, and wrote what you see on the other side, he goes to England tomorrow and takes this letter to put in the office in London." Sterne's note reads: "Miss Tutte having gone out of the room (but on what occasion God knows) Tristram Shandy has thought meet, to profit by her absence, and the temptation this Void had laid in his way—of sending his best respects to the mother—not altogether for the sake of the daughter, (for that wd be uncivil) but in Testimony of his esteem for Mrs. Tutte and her worthy character, and at the same, in Homage to the Graces of her fair Offspring, which appear so lovely in the eyes of Tristram Shandy—that his will for the Goddess that he is under a slight pre-engagement—indeed tis only marriage."

LETTERS BY STERNE ARE EXTREMELY RARE. Provenance: Frank J. Hogan, his bookplate; his sale Parke-Bernet, 25 April 1945, lot 681; H. Bradley Martin, his bookplate; his sale, 24 May 1990, lot 3232.

\$5,000-7,000

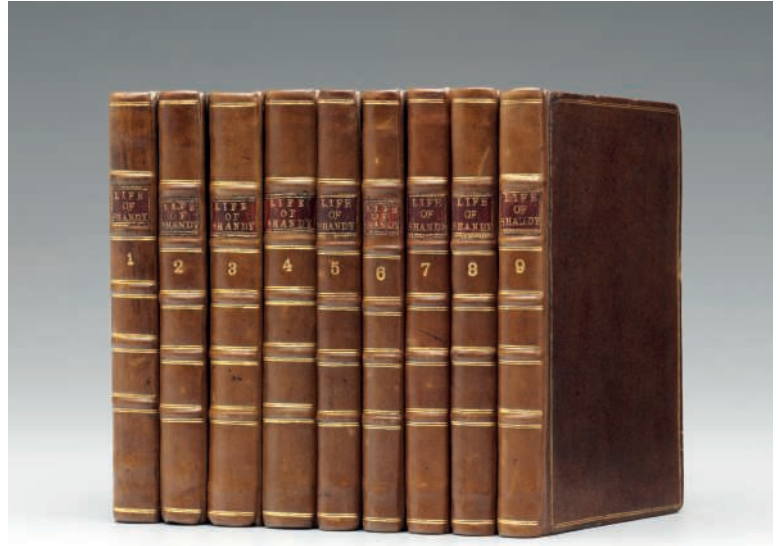
159

[STERNE, Laurence.] *The Gentlemen's Magazine*. January–November 1743. London: E. Cave, 1743.

11 issues in one volume, 8° (205 x 127 mm). Contemporary half calf and marbled boards (some light rubbing).

The Gentlemen's Magazine for July 1743 contains on page 376 Laurence Sterne's poem "The Unknown World," its first appearance in print. This is probably Sterne's first literary work in print (Cross suggested that it may have been printed first in a York or London Newspaper, but no example has been discovered), and one of his earliest printed publications, only a few political articles had appeared in York papers. In the same volume five poems by Samuel Johnson appear for the first time: "Friendship" (p. 376); "The Young Author" (p. 378); "To Laura" (p. 378); a translation of a Horace Odes (p. 380); and a translation of Pope's verses on his Grotto at Twickenham (p. 550). Cross II, p.266.

\$1,500-2,000



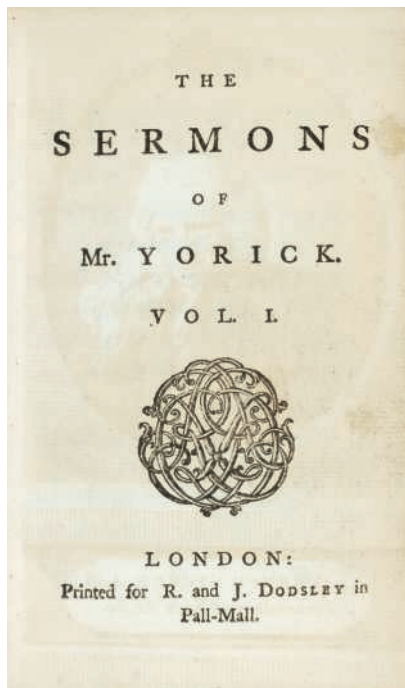
160

STERNE, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. [York] and London: [volumes III-IV: R. and J. Dodsley], [volumes V-IX: T. Becket and P.A. Dehondt], 1760-1767.

9 volumes, 8° (154 x 97 mm). Half-titles in volumes IV, V VI (lacking) and IX. Volume I with black leaf E5, volume III with engraved plate after Hogarth and marbled leaf between L4 and L5, volume VII in first state with errata on title verso, volume IX with variant (a) of “posteriori” between pages v and vi. (Small hole in vol. 9 G1 affecting collation mark and 2 letters on verso, two old booksellers descriptions pasted to front free endpaper of vol. I.) Contemporary calf (skilfully rebacked with old gilt lettering pieces laid down, a few corners rubbed). *Provenance*: unidentified armorial bookplate.

FIRST EDITION, FIRST STATE with Sterne’s signature in ink, as usual, inscribed at the head of first chapters in vols. V, VII and IX. Volumes I-II were rejected by Dodsley when Sterne offered him the manuscript for £50 in the autumn of 1759. As an alternative, he had a small edition of probably no more than 300 copies printed by John Hinxman in York, the shame of its provincial origin was concealed from the imprint, and Dodsley agreed to act as London agent “with many misgivings.” Publication on 1 January 1760 brought Sterne instant recognition. Although Johnson, Goldsmith, Richardson, Horace Walpole, and Richard Farmer were among those who disliked the book, Sterne went to London to be feted by society, invited to court and have his portrait painted by Reynolds. He was less popular among local readers who charged him with vilifying his neighbors, alive and dead, and who easily recognized parson Yorick’s large parish as Sterne’s own parish of Sutton-in-the-Forest. In the same year, 1760, he was presented with a third Yorkshire living, that of Coxwold, where he settled into “Shandy Hall” and continued with his unashamedly egocentric, sometimes salacious novel. Four more volumes quickly appeared, 1761-1762, and the author’s popularity was undiminished, although Dodsley’s involvement ceased after volume IV, and it was Garrick’s opinion that Sterne had “degenerated in London like an ill-transplanted shrub; the incense of the great spoiled his head as their ragouts had done his stomach” (Horace Walpole, *Letters*, III, 298). In 1762, his deteriorating health necessitated a trip to France with his estranged wife and only daughter. His family were to settle in France permanently, and Sterne returned alone to England to publish volumes VII-VIII in 1765. The final volume appeared in January 1767, just over a year before his death. Ashley V, p.204; Cross II, p. 268; Rothschild 1970; Tinker 1973.

\$5,000-7,000



161



162

161

STERNE, Laurence. *The Sermons of Mr. Yorick*. [Volumes 1-4, and:] *Sermons by the late Rev. Mr. Sterne* [Volumes 5-7.] London: Printed for R. & J. Dodsley, [1760] [volumes 1 and 2], T. Becket and P. A. De Hondt, 1766 [volumes 3 and 4], W. Strahan; T. Cadell, Successor to M. Millar; and T. Beckett and Co. [volumes 5-7], 1769.

7 volumes bound in 3, 8° (153 x 96 mm), engraved portrait frontispiece, title pages in each volume, list of subscribers in volumes 1, 3 and 5 (some light browning, some occasional light marginal staining). Contemporary calf (rebacked, old spines laid down, endpapers of first volume renewed). *Provenance*: Edward Frewen (fellow St. John's College University of Cambridge), (contemporary ownership inscriptions dated 1760, 1766 and 1769 on first leaves of volumes 1, 3, and 5, armorial bookplates, manuscript indices on front free endpapers).

FIRST EDITION and during his lifetime probably Sterne's most popular work, comprising 45 sermons including: "Inquiry after Happiness," "Vindication of Human Nature" "The Shortness and Troubles of Life" "Pride" "Humility" "On Enthusiasm" and many others. Cross II, p.269; Tinker 1977.

\$800-1,200

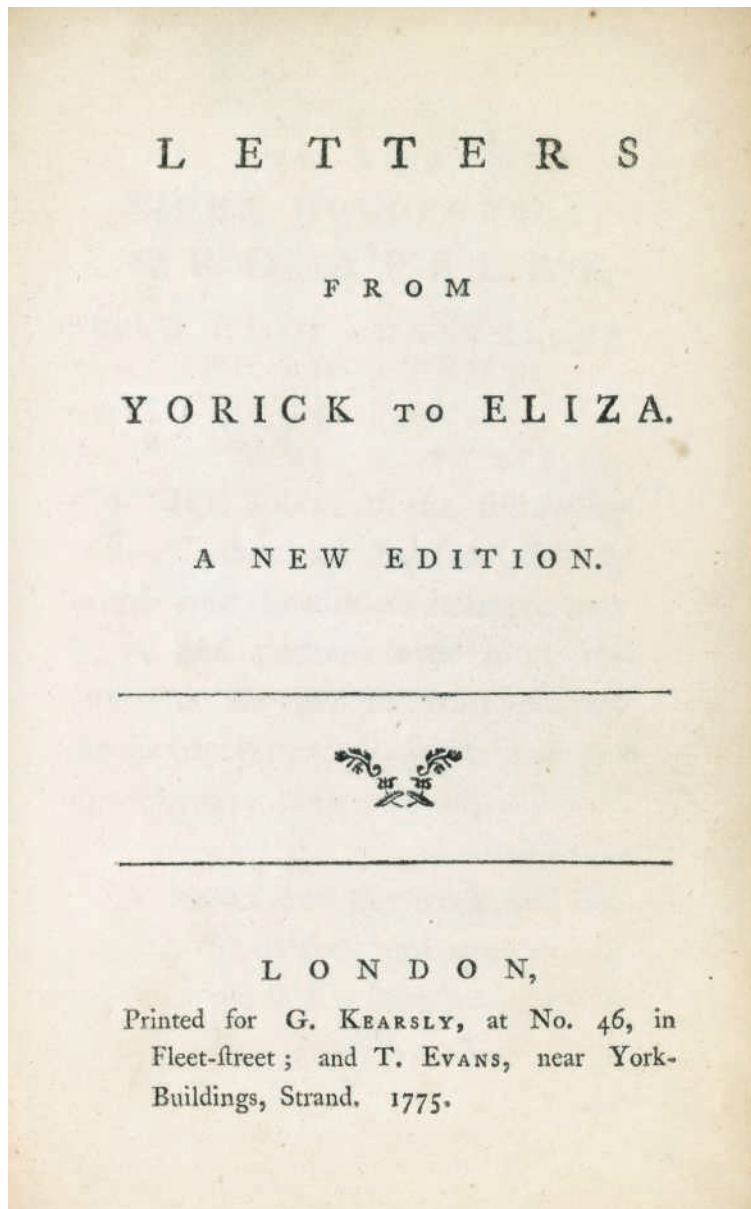
162

STERNE, Laurence. *A Sentimental Journey through France and Italy. By Mr. Yorick*. London: T. Becket and P.A. De Hondt, 1768.

2 volumes, 8° (168 x 107 mm). Half-titles, 16-page list of subscribers, Sterne's engraved coat-of-arms on D3v of vol. II. Original wrappers, uncut (some chipping to spines, lower cover of vol. II detached); green morocco folding case, spine gilt. *Provenance*: B. Quaritch (collation note date 1924).

FIRST EDITION, with Rothschild's variant (2), Vol. I, p. 150 and variant (1), vol. II, page 133. Sterne barely lived to see his work in print. "The real journey immortalized in the story was made in October, 1765," states Grolier, "in December, 1767, two volumes were completed, and on February 27, the work was published... On the eighteenth of March, Sterne died." Although it was certainly a more sentimental book than *Tristram Shandy*, the presiding spirit of the author was otherwise the same. "Yorick in *Tristram Shandy*, was represented as an Englishman, descended from the Yorick of Shakespeare, 'a fellow of infinite jest, of most excellent fancy.' Sterne also used the pseudonym in his *Sermon by Mr. Yorick*, published in 1760, so that the authorship of this book was probably never in doubt. 'The lively, witty, sensitive and heedless parson,' was, as Sir Walter Scott says, 'the well-known personification of Sterne himself.'" Without the advertisement leaf "slipped inside Vol.I" (Rothschild) found in some copies. Ashley V, p.206; Cross II, p.271; Grolier *English* 54; Rothschild 1971; Tinker 1978.

\$5,000-7,000



163

STERNE, Laurence. *Letters from Yorick to Eliza*. London: G. Kearsly and T. Evans, 1775. 8° (147 x 95 mm). Contemporary mottled calf (upper cover detached, some wear). *Provenance*: John Elderton, Trinity College, Oxford (erased ownership inscription); W. Laws, (owners name dated August 1, 1844); Viscount Birkenhead (armorial bookplate). Second edition. First published in 1773 the work contains letters written by Sterne to Mrs Elisabeth Draper early in 1767 shortly before she sailed from England to rejoin her husband in India. Cross II, p.274; See Rothschild 1973. — [Bound with:] *Sterne's Letters to his Friends on various occasions*. London, G. Kearsly and J. Johnson, 1775. 8°. FIRST EDITION. Cross II, p.275.

[With:]

STERNE, Laurence. *Letters ... to his most intimate Friends, Published by his daughter Mrs. Medalle*, London: T. Becket, 1775. 3 volumes, 8° (155 x 98 mm). Engraved frontispiece. Contemporary calf, spines gilt (worn). FIRST EDITION. Cross II, p.276; Rothschild 1974.

(4)

\$1,000-1,500

JONATHAN SWIFT (1667-1745)

(LOTS 164-214)

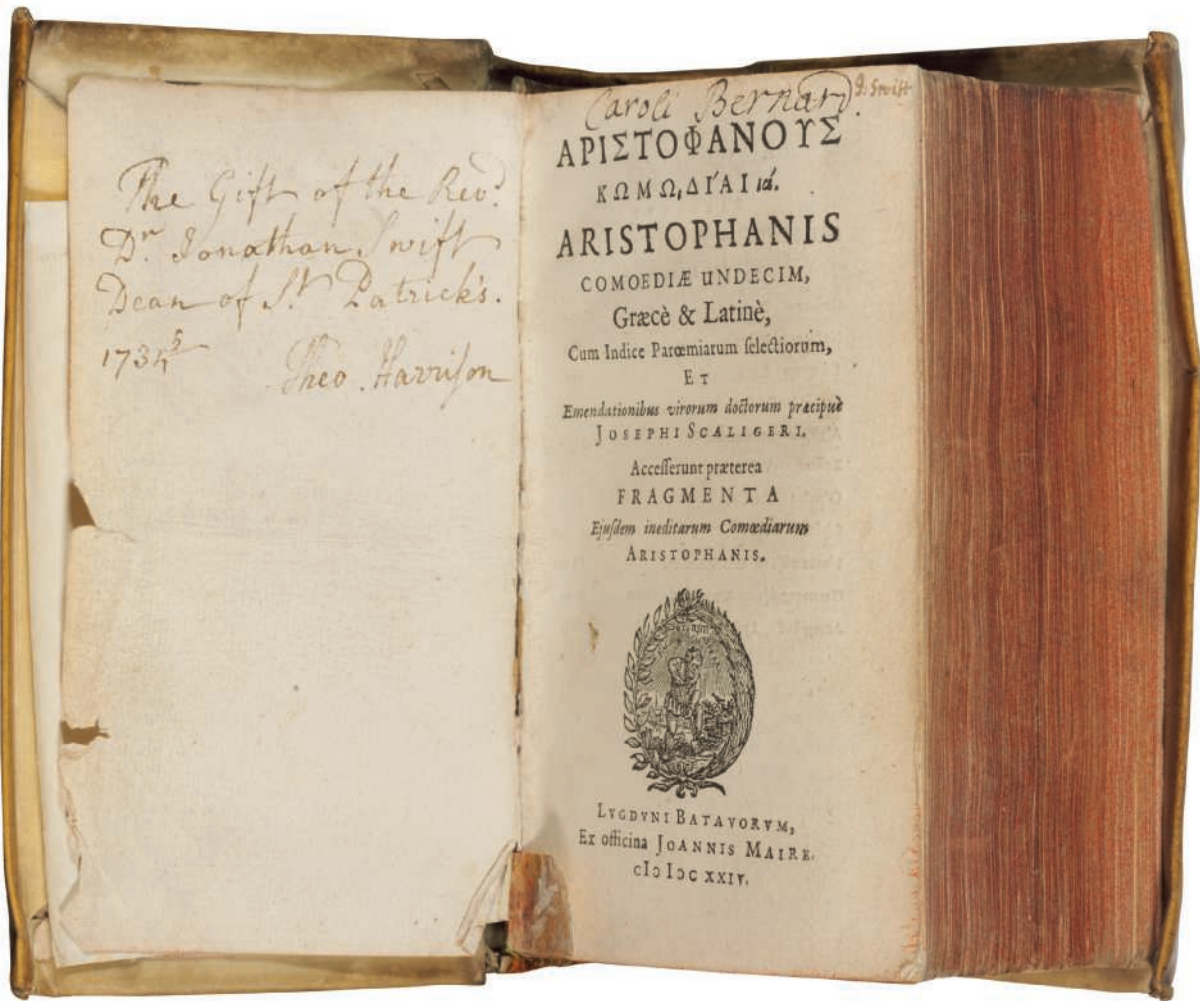


Highlights in this section include several holograph letters of Swift (247-249) and Swift's copy of Aristophanes (250). There are numerous first and other important early editions of works by Swift and his contemporaries—friends and enemies—including first editions of *Gulliver's Travels* (277) and *A Tale of a Tub* (302). Separately published poems include three rare half-sheets (254, 255, 300) and a unique copy of Swift's *An Answer to a Scandalous Poem* (268). There are also poetical miscellanies (260, 282, 285) and poems by the Dublin poets James Arbuckle, Patrick Delany, and Matthew Pilkington (290, 304, 398). Rounding out this group is an extensive range of political pamphlets from Queen Anne's reign (253, 257, 259, 265, 271, 296, 297, 306, 313, and 314, as well as a bound volume of these pamphlets, 313).

- James Woolley, Frank Lee and Edna M. Smith Professor Emeritus, English Department, Lafayette College

Opportunities to buy all but the most common of Swift's works are few. This is by far the most extensive collection to reach the open market in modern times, outshining the Hollick and Slater sales of 1980 and 1982, while containing a number of the same copies. Its centre-piece is rightly *Gulliver's Travels*, a fine first edition in contemporary calf, a book universally admired. However, Swift loved authorship. He wrote so much else in both prose and verse demonstrating the same skills of impersonation, and those same qualities of originality and wit; even his congratulatory letters on an engagement are given their twist of fictitious humour. Like *Gulliver* itself, much of the Swift canon was clandestinely published, much was ephemeral, few of his publications bore their author's name and some that did were not by him; it would therefore be hard to over-state the rarity, as well as the range of interest, of this unrivalled collection.

- Rupert Neelands



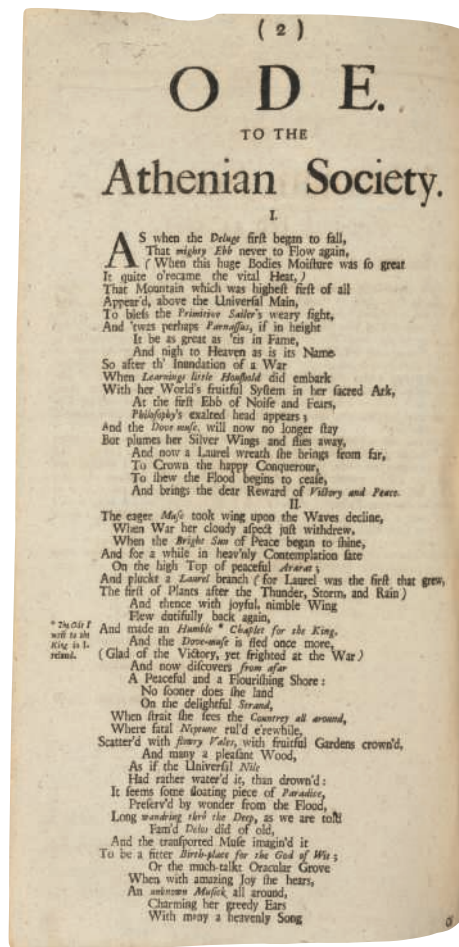
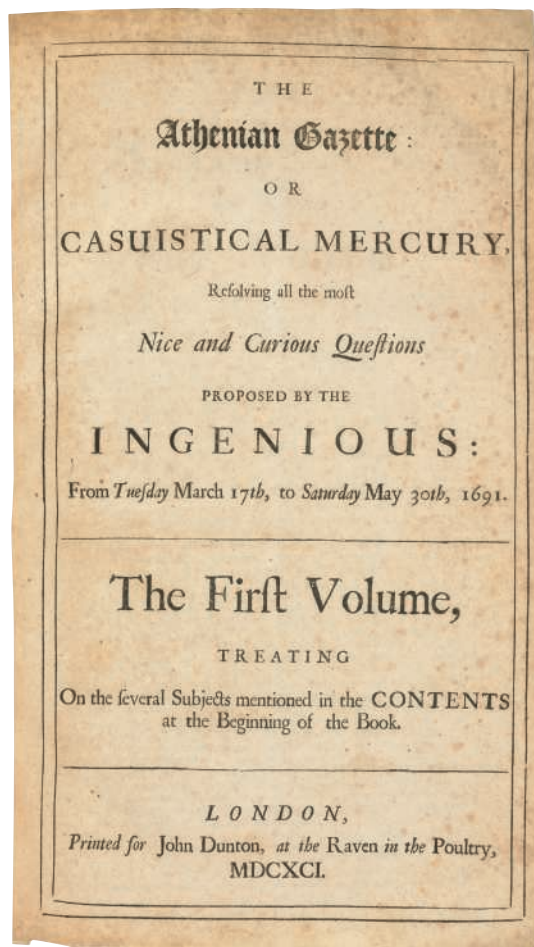
164

SWIFT, Jonathan (1667-1745) – ARISTOPHANES (c. 448-c. 380BC). *Comoediae undecim, Graecè et Latine*, edited by Joseph Scaliger. Leyden: Joanne Maire, 1624.

12° (132 x 74mm). Contemporary vellum with yapp edges, red page edges, manuscript title on spine. *Provenance*: “Ex bibliotheca Helhana” (inscription on recto of front free endpaper); Charles Bernard (signature at head of title); J. Swift (signature in right hand corner of title; his gift to:) Theophilus Harrison (his signed inscription: “The gift of the Revd. Dr. Jonathan Swift Dean of St. Patrick’s. 1734/5 Theo Harrison” on verso of front free endpaper); C.W.H. Sotheby (armorial bookplate loosely inserted; shelf mark N55 on front pastedown). According to Dirk F. Passmann and Heinz J. Vienken, *The Library and Reading of Jonathan Swift*, 4 vols. (2003), the volume “was sold at Bloomsbury Book Auctions, 22 September 1988, and is now in a private collection in Ireland” (i. 82).

SWIFT’S COPY OF ARISTOPHANES, the great Athenian comic poet. It was bought at the C. Bernard sale, April 1711, “Libri classici 12mo”, lot 301. In his *Journal to Stella* for 11 April 1711, Swift describes how “I and Patrick went into the city by water, where I dined, and then I went to the auction of Charles Bernard’s books, but the good ones were so monstrous dear, I could not reach them . . .” A similar excursion was made on the 16th: “I went with Ford into the city today, and dined with Stratford, and drank tockay, and then we went to the auction; but I did not lay out above twelve shillings”. The book was recorded in his 1715 library catalogue at a price of “2s”. Passmann and Vienken affirm that he was “well acquainted” with the works of the Greek dramatist (i. 82). Theophilus Harrison, to whom the Dean gave his copy of Aristophanes in 1735, was the eldest son of Mrs Whiteway; born Martha Swift, she was the last child of Swift’s youngest uncle, Adam. Ehrenpreis notes that the “innocent disposition” of Theophilus, “studious and well-behaved – deeply attracted Swift. According to Dr Sheridan, the young man was ‘every day growing more and more into a friend and companion’ for the old dean” (*Swift*. iii. 826). However, Theophilus died on 23 February 1736. Swift told Thomas Sheridan on 2 March: “We have lost that poor young man Mr. Harrison to my infinite sorrow and disappointment, and to the very near breaking of his Mother’s heart” (*Corr.* iv. 270). Le Fanu, *A Catalogue of Books belonging to Dr. Jonathan Swift*, 12 and 55 (line 203).

\$8,000-12,000

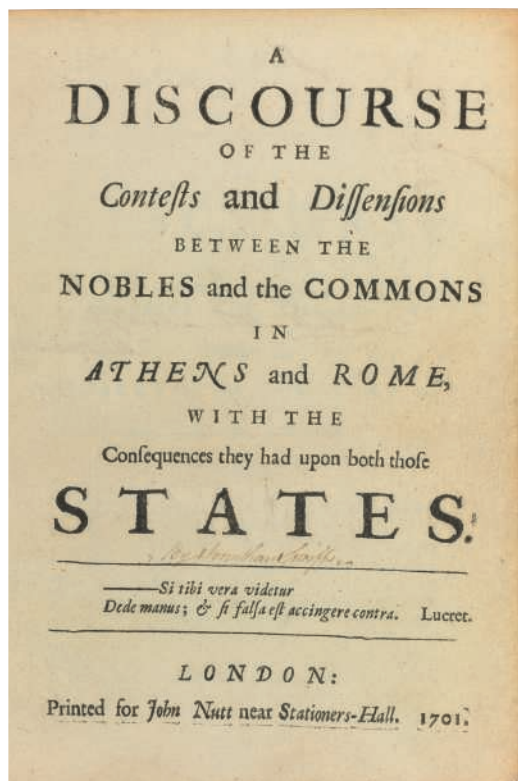


165

SWIFT, Jonathan (contributor) — DUNTON, John (1659-1732, editor and publisher). *The Athenian Gazette: or Casuistical Mercury, resolving all the most nice and curious questions proposed by the ingenious*. London: John Dunton, 17 March 1690 [i.e. 1691]–8 February 1696. 19 volumes in one. [Bound after:] [GILDON, Charles (1665-1724)]. *The History of the Athenian Society, for the resolving all nice and curious questions. By a gentleman, who got secret intelligence of their whole proceedings*. London: James Dowley, [1692].

2 works in one volume, 2° (311 x 180mm). (Both works browned, Dunton's *Gazette* with occasional cropping of text, lacking no. 25 in vol. XVII, Gildon's *History* lacks the frontispiece, some headlines shaved.) Contemporary panelled calf (rebacked, preserving old label).

SWIFT'S FIRST APPEARANCE IN PRINT is marked by the "Ode to the Athenian Society," one of his few acknowledged works. Both the poem and prefatory letter from Moor Park are signed. They are found in the supplement to the fifth volume of the *Gazette*, published early in 1692. John Dunton's question-and-answer periodical, which provides much cultural insight into issues on the minds of ordinary people, especially female readers, flourished until 14 June 1697. The supplements to volumes I-V and various proposals, one being for "a Royal Academy here in town" at the end of vol. XVII, are included in this exceptionally long run. Readers were invited to send their queries on any subject to an anonymous club of learned men, the self-styled "Athenian Society" who met at Smith's Coffee House. As is now known, its chief members were Dunton, owner of the *Gazette*, and his two brothers-in-law, Samuel Wesley, father of John, and Richard Sault. Dr. John Norris was a more occasional contributor. It is unlikely that Swift would have contributed his ode, had this not been an educational publication which his patron, Sir William Temple, approved of. "Through twelve diffuse stanzas, composed in nine days, Swift congratulates the nameless subjects of his adoration (actually a book seller and some hack assistants) upon their great part in reviving learning after the wars of 1688-91 ... while he is delighted by their skill in refining philosophy ... he reproves them for their compliments to women, which have turned the heads of the female sex" (Ehrenpreis, *Swift*. i. 115). According to Samuel Johnson's apocryphal anecdote, this was the composition which led Dryden to observe, "Cousin Swift, you will never be a poet." Fortunately, he was to write far better verse once free from Temple's shadow. Sold as a periodical not subject to return. Rogers 603; Teerink 467; Williams 13.



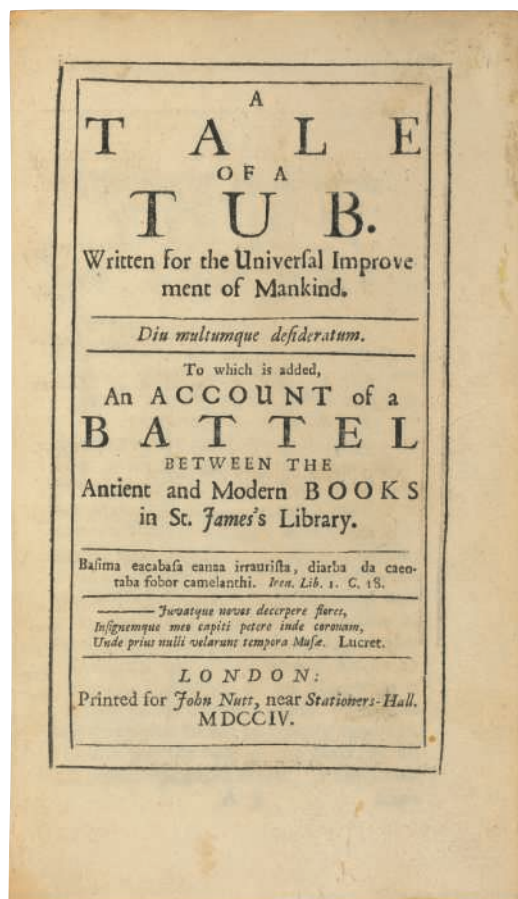
166

[SWIFT, Jonathan]. *A Discourse of the Contests and Dissensions between the Nobles and Commons in Athens and Rome, with the consequences they had upon both those states.* London: John Nutt, 1701.

4° (192 x 149mm). Final blank. (Waterstaining at inner margins, final blank with pieces torn away.) Disbound; modern grey paper folder with title label. Provenance: J.G. Wigg (early identification of the author on title and two-line signed bibliographical note on title verso).

FIRST EDITION, SECOND (CORRECTED) IMPRESSION, OF SWIFT'S FIRST POLITICAL TRACT, a defence of the Whig Lords, Somers, Orford, Halifax and Portland, who had been impeached by the House of Commons over the partition treaties concerning the Spanish empire. Ross and Woolley consider it belongs to that end of the spectrum of Swift's writing occupied by the *Tale of a Tub*. Making "free use" of historical allegory, it appeals "to his literate audience's sense of reading as a game, and finds similarities and parallels in ancient history for a bewildering array of details and figures on the contemporary political scene" (Swift, *J. Major Works*, ed. A. Ross and D. Woolley (Oxford, 2008) 612n). Teerink in *Library*, 5th series, IV, 1949, 201 distinguishes two issues of the first edition, *x* and *w*, printed mainly but not entirely from different settings of type; and concludes that *w* was the later impression, partly reset to meet an unexpected demand. Frank H. Ellis, in his 1967 edition of the work, shows that this second impression "corrects a dozen errors" present in the first (p. 184). Rothschild 1991; Teerink 478.

\$1,500–2,500



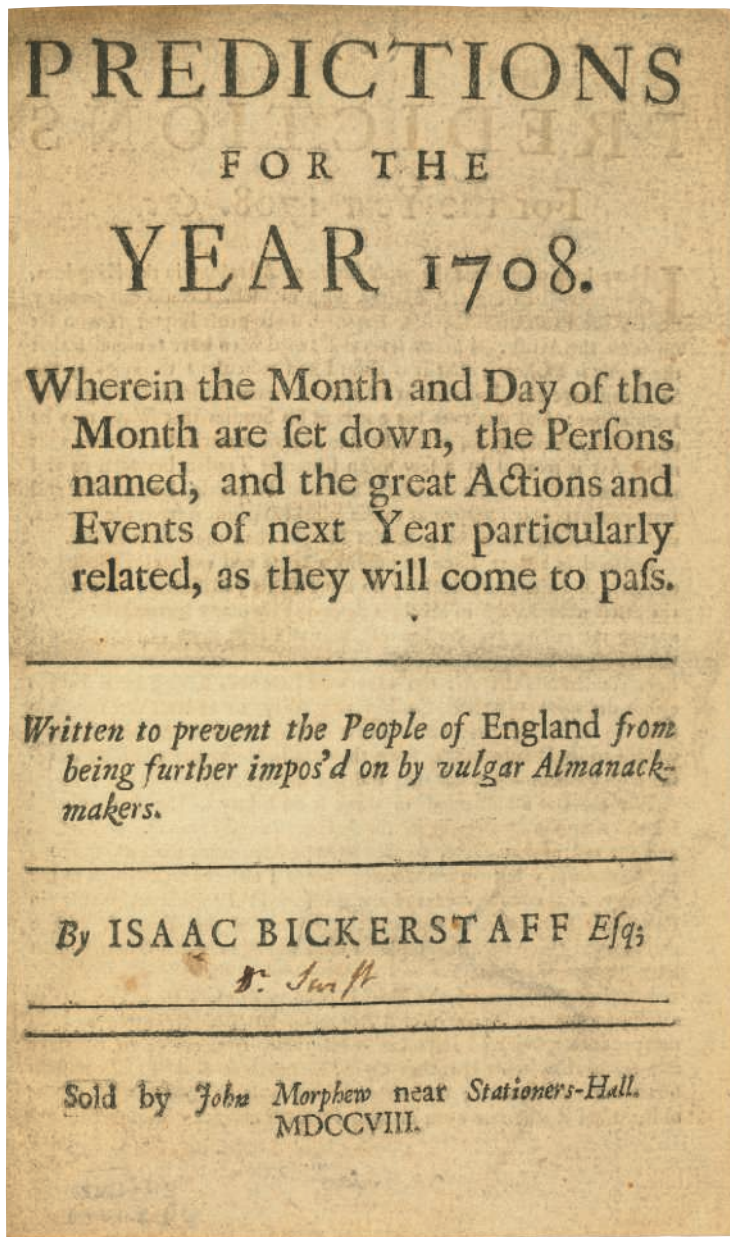
167

[SWIFT, Jonathan]. *A Tale of a Tub. Written for the universal improvement of mankind. To which is added, An Account of a Battel between the Antient and Modern Books in St. James's Library.* London: John Nutt, 1704.

Three works as issued in one volume, 8° (187 x 111mm). With front advertisement leaf and final blank. (Title and facing advertisement slightly discoloured, occasional light all-over browning, a few small soil marks.) Red morocco gilt by Riviere and Son, gilt edges (rebacked, preserving old spine compartments).

FIRST EDITION, published 10 May 1704. Second state with blank after "furor" p. 320, line 10, completed in manuscript to read "furor uterinus". "A Full and True Account of the Battle" and "A Discourse concerning the Mechanical Operation of the Spirit" each have a separate dated title-page. Ross and Woolley describe "Swift's four-shilling volume of 1704" as "the masterpiece of his early life, balancing and matching *Gulliver's Travels*, the imaginative crown of his later years". By somewhat questionable tradition the composition of the *Tale of a Tub* goes back to Swift's university days, but the bulk of the writing certainly dates from 1689, the beginning of his employment by Sir William Temple at Moore Park; the *Battle of the Books* is given a specific date of composition of 1697 in the opening address of "The Bookseller to the Reader." The modern editors point out the enormous stimulation Swift must have obtained from constant access to Temple's library, "since so much of the satire in the volume is focused on books and reading" (*A Tale of a Tub*, ed. A. Ross and D. Woolley (Oxford, 2008) ix). Rothschild 1992; Teerink 217.

\$2,000–3,000



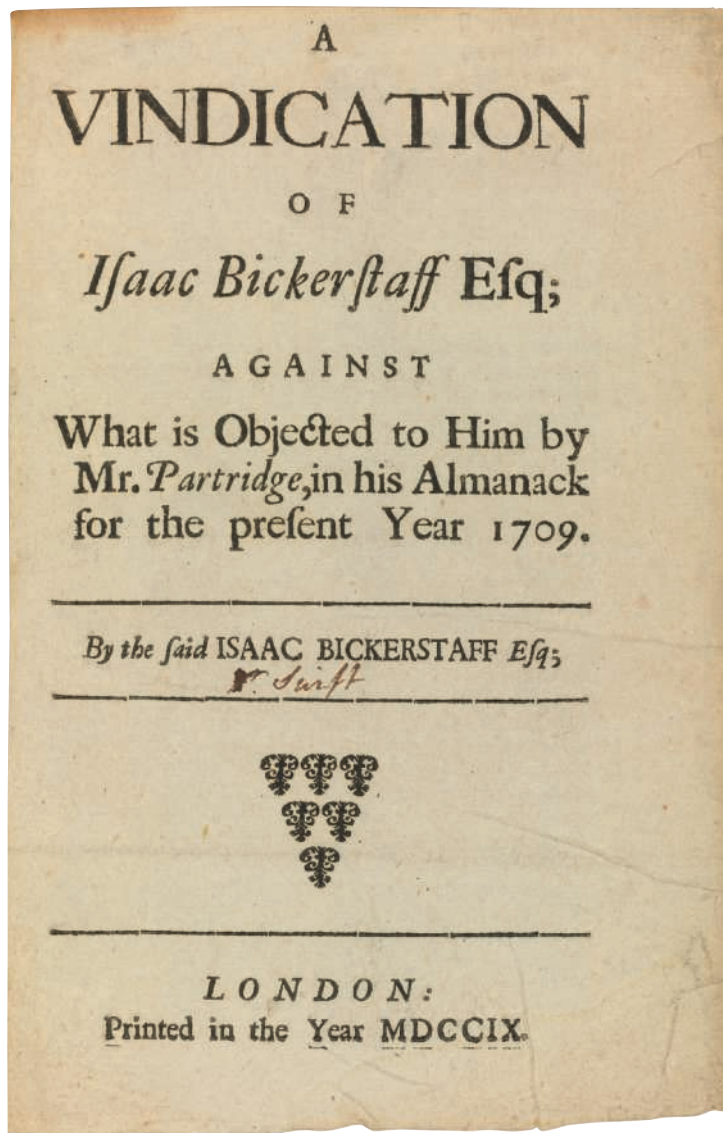
168

[SWIFT, Jonathan]. *Predictions for the year 1708* *Written to prevent the people of England from being further impos'd on by vulgar almanack-makers.* By Isaac Bickerstaff Esq. [London]: John Morphew, 1708.

8° (187 x 112mm). (Title slightly soiled.) Modern green straight-grained quarter morocco.

FIRST EDITION of the first of Swift's Bickerstaff pamphlets, published at the end of January 1708. John Partridge was responsible for the poor grammar and syntax of the long-running almanac *Merlinus Liberatus*, and had likewise offended Swift by his Nonconformity and aggressive claims to prognostic power. Ehrenpreis notes that "One year he boasted he had exactly foretold a particular death" (*Swift*. ii. 199). Bickerstaff is not just a pseudonym, but the persona of an astrologer who is superior to "the common Dealers in it, the Students in Astrology, the Philomaths, and the rest of that Tribe." He wonders at the credulity of country gentlemen "poring in Partridge's Almanack, to find out the events of the year." Instead he offers his own predictions, the first "trifle" being the announcement that Partridge the almanack-maker "will infallibly dye upon the 29th of March next, about Eleven at night, of a raging fever." AN IMPORTANT AND ELUSIVE TRACT. Although there were seven editions, no auction sale of any edition has been recorded since 1980. Rothschild 1995; Rumbold, *Parodies, Hoaxes, Mock Treatises* 37-40, 642-47; Teerink 483.

\$5,000-8,000



169

[SWIFT, Jonathan]. *A Vindication of Isaac Bickerstaff Esq; against what is objected to him by Mr. Partridge, in his Almanack for the present Year 1709.* By the said Isaac Bickerstaff Esq. London: [s.n.], 1709.

8° (180 x 113mm). (Some light dust marks.) Modern quarter green morocco and marbled boards, uncut.

FIRST EDITION. The first of the Bickerstaff tracts, *Predictions for the Year 1708* (end of January 1708), made a series of astrological predictions, the first of which was that Partridge, for long the author of the almanac *Merlinus Libertus*, would “infallibly die upon the 29th of March next, about eleven at night, of a raging fever.” The next published tract announced *The Accomplishment of the first of Mr. Bickerstaff's Predictions. Being an Account of the Death of Mr. Partridge, the Almanack-Maker, upon the 29th instant* (30 March 1708). The *Vindication* is referred to in the *Tatler* of 12 April, 1709. While it “abandons any real attempt to maintain the hoax,” it expounds an absurd situation with great reasonableness. “Ostensibly, the matter of the pamphlet is a demonstration that Partridge is dead. Instead of treating the astrologer as a corpse, however, Swift from the start alludes to him as alive, and yet continues to insist on the proofs of his decease” (Ehrenpreis, *Swift*. ii. 207). ALMOST UNKNOWN ON THE MARKET. The databases record only one auction sale in 1980. Rothschild 2001; Rumbold, *Parodies, Hoaxes, Mock Treatises*, 66, 654; Teerink 498.

\$3,000–5,000

170

[SWIFT, Jonathan]. *A Famous Prediction of Merlin, the British wizard; written above a thousand years ago, and relating to this present year. With explanatory notes.* By T. N. Philomath. London: A. Baldwin, 1709.

Folio broadsheet. Drop-head title and woodcut portrait, inscribed “Merlinus Verax”. The verse in black letter, accompanied by a prose preface and interpretations. (Inner margin with blank section cut away, soiling at edges.) Unbound; modern marbled paper portfolio with morocco label on cover.

PROBABLE FIRST EDITION of “Swift’s last contribution to the Partridge practical joke” (Williams). Valerie Rumbold in her edition of Swift’s *Parodies, Hoaxes, Mock Treatises* (Cambridge University Press, 2013), intending to take the first edition as her copy text, has adopted this one, while noting that as between it and Foxon S850, the “priority [is] unclear” (p. 657). The work, printed on both sides of a half sheet, contains twenty lines of verse prophecy, printed in black letter. The writer claims to have found the verses “in an old edition of Merlin’s prophecies; imprinted at London . . . in the year 1530, pag. 39.” The use of archaic language and typography, coupled with mock antiquarian scholarship, “gave the hoax enough verisimilitude to deceive not only the innocent Samuel Johnson but some historians of printing as well” (Ehrenpreis, *Swift*. ii. 344–5). Rumbold notes the apparently deliberate reuse here of a woodcut portrait that Partridge himself had used to represent his enemy the almanac-maker John Gadbury (78–79). The poem’s predictions take on a political character, serving to praise Marlborough [“herdie Chiftan”], favour the union with Scotland and accept the ministry’s plans in Spain, while remaining credible as a “prophecy made in the reign of Henry VII.” Foxon lists a total of five editions; the tract was also reprinted in Swift’s *Miscellanies*, 1711. ALL EDITIONS ARE RARE. ESTC locates only 9 copies of the first edition. Foxon S849; Rogers 645; Teerink 499; Kress S.2460; Rothschild 2002; Williams 101.

\$5,000–8,000

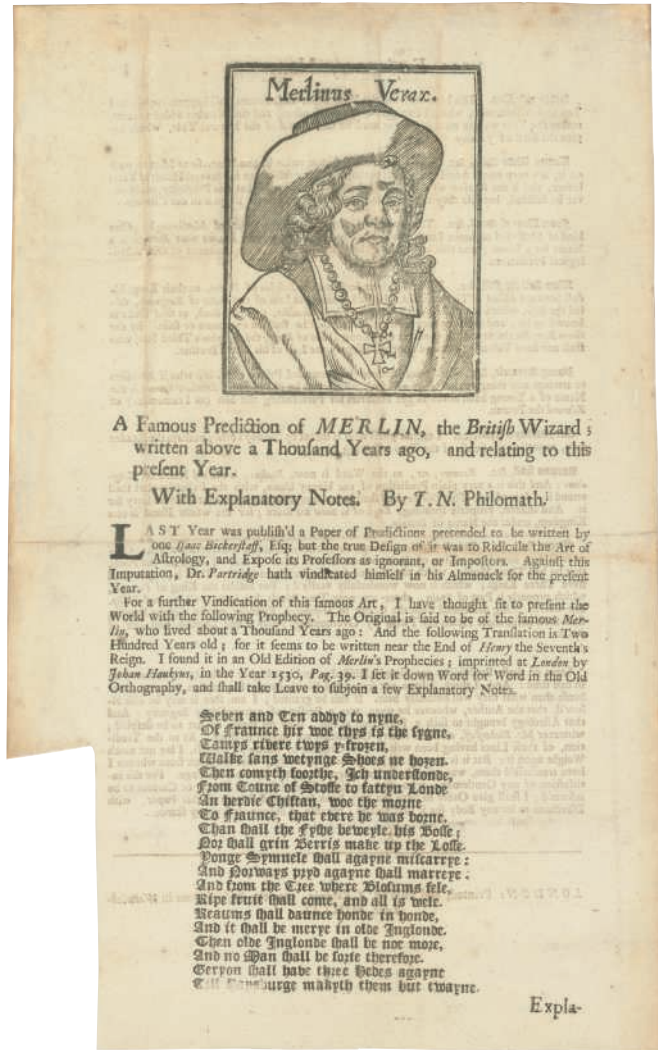
171

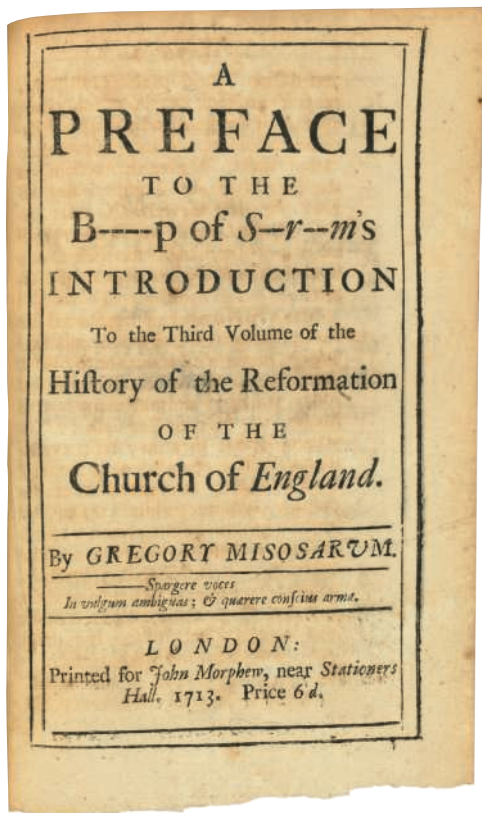
[SWIFT, Jonathan]. *The Examiner. Or, Remarks upon Papers and Occurrences.* Dublin: Cornelius Carter, 14 August 1710–15 August 1711.

Numbers 1–52 in one volume, 4° (200 x 146mm). Calligraphic title-page. (Many margins restored, repaired tears, some through text, nos. 32, 33, 39 and 40 soiled with minor loss of text, some headlines shaved.) Brown morocco gilt by Birdsall of Northampton and London, multiple fillets on sides, gilt spine panels directly lettered, gilt turn-ins, top edge gilt, others uncut. *Provenance*: G.D. Smith, December 1918 (pencil inscription at rear); Gerald E. Slater (his sale, Christie’s New York, 12 February 1982, lot 177).

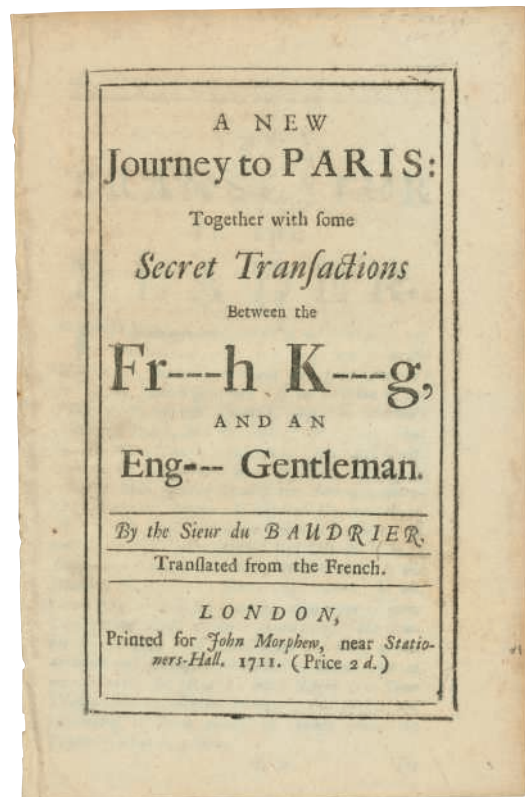
A COMPLETE SET OF THE FIRST VOLUME OF SWIFT’S *EXAMINER* AS REPRINTED IN DUBLIN, SLATER COPY. Nos. 1–13 of the pro-Tory newspaper were supervised by Dr. William King with assistance from St. John, Matthew Prior, Atterbury and Dr. Freind; Swift was solely responsible for nos. 14–46; nos. 47–52 were the work of Mrs. Manley. Swift’s contributions included a graphic account of the attempt by the Frenchman, Guiscard, to assassinate the Chancellor, Harley (no. 33, 22 March 1711). However, Swift surprisingly believed the totally false claim of Secretary St. John that he rather than Harley had been the assassin’s intended target (see L. Damrosch, *Jonathan Swift* 203). The significance of these Dublin reprints was assessed for the first time by Ian Gadd in “‘At four shillings per year, paying one quarter in hand’: Reprinting Swift’s *Examiner* in Dublin”, *Reading Swift* (2013), 75–93. Gadd’s census of copies reports only five complete runs of the first 52 numbers. Teerink 526 (variant).

\$1,500–2,500





172



173

172

SWIFT, Jonathan, and other authors. A COLLECTION OF TRACTS, DATED 1711-1714, IN ONE VOLUME:

[NEWTON, William (d. 1744)]. *The Principles of the Low-Church-Men*. London: J. Phillips, 1714 — *The University Miscellany: or, More Burning Work for the Ox -F—d Convocation*. London: A. Baldwin, 1713. Half-title — BURNET, Gilbert (1643-1715). *An Introduction to the Third Volume of the History of the Reformation of the Church of England*. London: John Churchill, 1714 — [SWIFT, Jonathan]. *A Preface to the B—p of S—r—m's Introduction to the Third Volume of the History of the Reformation of the Church of England*. By Gregory Misosarum. London: John Morphew, 1713. Rothschild 2049; Teerink 592 — *An Alarm to the People of England: sounded in an Oration from the top of St. Paul's Cathedral*. London: J. Roberts, [1713] — *Antidotum Sarisburiense: or, a free expostulation with the Bishop of Sarum*. London: John Morphew, 1713 — [PARIS, John (b. 1682)]. *A True and Impartial Account of the present differences between the Master and Fellows of Trinity College in Cambridge*. London: John Morphew, 1711 — *An Answer to some Objections that have been made to the Conduct of Dr. B. together with a dialogue between a Whigg and Tory, concerning the present state of the case of Trinity College*. London: John Morphew, 1713. Dr. B = Richard Bentley — R.E. *Double Deliverance a Double Blessing: exemplified, in a discourse suited to the V. of November*. London: J. Lawrence and T. Harrison, 1713 — *An Exact List of the Lords Spiritual and Temporal*. London: A. Baldwin, 1713 — *Honour retriv'd from Faction: in a dialogue between Smith and Johnson*. London: J. Baker, 1713. Goldsmiths' 5079 — *The Case of the Catalans consider'd*. London: J. Baker, 1714. Sometimes attributed to Daniel Defoe — [DODD, Charles (1672-1743)]. *The History of the English College at Doway*. London: Bernard Lintott, 1713. Half-title — BURNET, G. *A Collection of Speeches, Prefaces, Letters, . with a description of Geneva and Holland*. London: [s.n.], 1713. Half-title. One of two editions published in the same year, this with 110pp. — *Reflections upon the Humour of the British Nation in Religion and Politics*. London: John Baker, 1713. Goldsmiths' 5086 — *A Full and Faithful Account of the Intrigue between Mr Noble and Mrs Sayer*. London: A. Baldwin, 1713.

16 tracts on one volume, 8° (185 x 109mm). (Some browning and spotting.) Contemporary calf (rubbed, spine cracked).

FIRST EDITION OF SWIFT'S PREFACE AND MOST OTHER TRACTS. Burnet's *History of the Reformation* was not a new work, but the bishop was intent on bringing out a new folio edition; his "introduction" to the third volume was less a matter of history than a terrified glance into the future, treating Popery as the deadliest of evils, and suggesting that within the Church of England only the Whig bishops could resist it. The *Examiner* had already attacked both Burnet's *History* and his *Introduction*. In his reply here Swift "makes the church his real theme ... abandons impersonation; and if there are some playful fantasies and much sarcasm among his provisions, they are kept subordinate to the dignity of the main essay. Swift here writes with a grave, self-conscious intensity" (Ehrenpreis, *Swift*. ii. 694). No auction sale of Swift's *Preface* recorded since 1980.

\$3,000-5,000

173

[SWIFT, Jonathan]. *A New Journey to Paris: Together with some Secret Transactions between the Fr—h K—g, and an Eng—- Gentleman. By the Sieur du Baudrier. Translated from the French.* London: John Morphew, [1711].

8° (188 x 121mm). Disbound; modern grey paper folder with title label.

FIRST EDITION, CLEAN COPY. Swift's fictitious account of Matthew Prior's secret journey to Paris to negotiate peace was published on 11 September, no more than a fortnight after composition began; its aim was to emphasise Prior's strengths as a negotiator, calm political anxieties and prevent Whig indignation. Two personas are used; one that of the Sieur du Baudrier, the French valet who reports on what he sees or hears in a letter to another Frenchman, the other that of the letter's francophobic translator. Goldsmiths' 4843; Rothschild 2021; Teerink 536.

\$800-1,200

174

[SWIFT, Jonathan]. *Miscellanies in Prose and Verse.* London: John Morphew, 1711.

8° (215 x 131mm). (Title lightly soiled and stained at corners, some light spotting and occasional soil marks.) Contemporary half calf and marbled boards (rubbed, spine chipped and upper joints cracked).

FIRST EDITION, SECOND STATE, LARGE PAPER COPY, including the "Meditation upon a Broom-Stick," one of Swift's rarest works. The notorious Curll had first published the *Meditation upon a Broomstick and Somewhat Beside of the same Author's* about 6 April 1710. To combat this piracy, Swift authorised its inclusion in Morphew's *Miscellanies*, a volume of twenty-five short works, all his own, published 27 February, 1711; several of the twenty-five were first published here. Several Bickerstaff tracts, and two celebrated poems from the *Tatler*, "A Description of the Morning" and "A Description of a City Shower," are also among the contents. G6-7 have been cancelled and replaced by A8. Teerink 2 (1) (b).

\$2,000-3,000

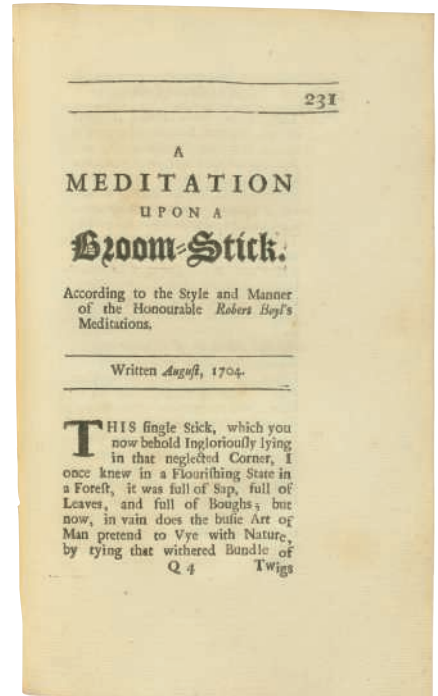
175

SWIFT, Jonathan [and Edmund CURLL (1675-1747)]. *Miscellanies by Dr. Jonathan Swift. Viz. I. A Meditation upon a Broom-stick . . . II. Baucis and Philemon, imitated from the VIII. book of Ovid. III. To . . . the Lords Justices of Ireland - The Humble Petition of Frances Harris . . . IV. To Mrs. Biddy Floyd. V. The History of Vanbrugh's House. To all which is prefix'd, A Complete Key to the Tale of a Tub.* London: E. Curll, 1711.

2 parts in one volume, 8° (207 x 138mm). (Staining to B3-C1 of part 2, some creasing of corners, occasional soiling.) Uncut and stitched as issued, with the final blank leaf folded round to form an upper wrapper; modern blue cloth box with morocco label.

UNCUT COPY OF CURLL'S MADE-UP BOOK, FIRST EDITION IN THIS FORM. Curll had first published the *Meditation upon a Broomstick and Somewhat Beside of the same Author's*, without Swift's authority, about 6 April 1710. The first authorised printing of the "Meditation" appeared in Morphew's *Miscellanies*, a volume of short works intended to overcome the ill effects of the piracy, published 27 February 1711 (see previous lot). However, this gave Curll another opportunity to offend. He produced a miscellany of Swift's works which included sheets from his pirated edition of a *Meditation*, and sheets of the first printing of *A Complete Key*, a work of his own published to coincide with the appearance of the annotated fifth edition of a *Tale of a Tub* (1710). By cancelling the title leaf of the latter, he passed it off as a piece by Swift, giving his miscellany the same title as Morphew's, and going further by publishing it under Swift's name. The work is unquestionably rare. ESTC records only four copies of the first edition. It marks the first and almost the only appearance of Swift's name on the title-page of one of his works. Teerink 3; cf. Rothschild 2008.

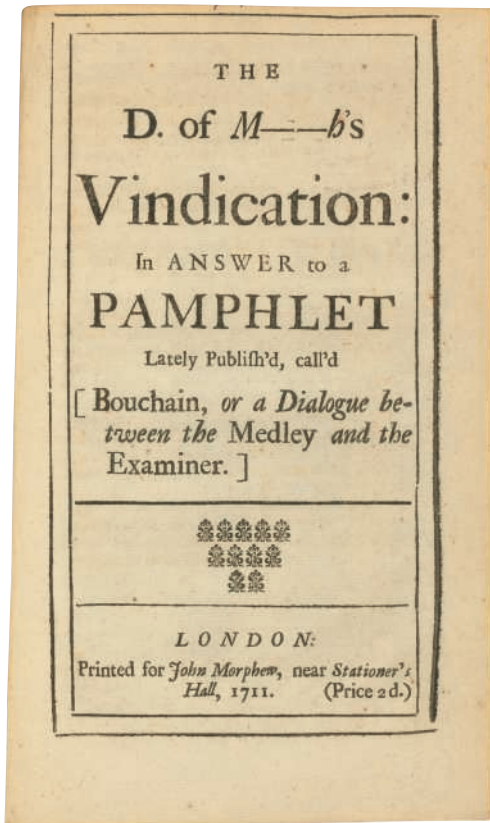
\$4,000-6,000



174



175



176

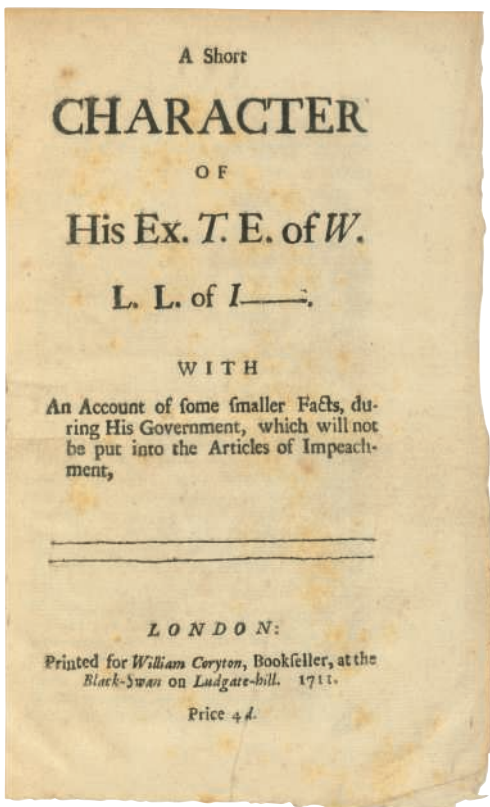
[SWIFT, Jonathan, contributor]. — [HARE, Francis (1671-1740)]. *Bouchain: in a Dialogue between the Late Medley and Examiner*. London: A. Baldwin, 1711. [Bound with:] [MANLEY, Delarivier (1663-1724)]. *The D. of M—h's Vindication in answer to a pamphlet ... call'd Bouchain*. London: John Morphew, 1711. 2 works in one volume, 8° (189 x 115mm). Modern buff wrappers with manuscript title. *Provenance*: T.A. Hollick (pencil attribution; sold Sotheby's London, 19-20 May 1980, part lot 24).

FIRST EDITIONS, HOLLICK COPIES. Hare's tract, printed by William Bowyer for Bernard Lintot, was critical of the *Examiner*, the "ultra-Tory" journal begun by Henry St. John et al., whose editor and major contributor during most of 1711 was Jonathan Swift. Hare, who later became bishop of Chichester, also answered Swift's *Conduct of the Allies* (1711). The second tract by Mrs Manley is a satire on John Churchill, Duke of Marlborough; she was one of the writers who worked for Swift at this period when he was the chief political writer for the Earl of Oxford's ministry. Goldsmiths' 4827; Teerink 1034A and 852.

The Duke of M—h's Vindication. In answer to a pamphlet falsely so called. London: A. Baldwin, 1712. 8° (188 x 109mm). (Staining and soiling to final leaf.) Late 19th-century half calf (rubbed and chipped). *Provenance*: T.A. Hollick (pencil attribution; sold Sotheby's London, 19-20 May 1980, part lot 24). The more common of two editions published in 1712, a reply to Delarivier Manley, sometimes attributed to Francis Hare. HOLLICK COPY. Goldsmiths' 4955; Teerink 852A.

(2)

\$1,000-1,500



177

[SWIFT, Jonathan]. *A Short Character of His Ex. T. E. of W. L. L. of I—*. London: William Coryton, 1711 [but 1710]. 8° (180 x 110mm). Final blank. (Light spotting on title and final leaf.) Early 20th-century quarter green roan, top edge gilt, others uncut (joints rubbed). *Provenance*: T.A. Hollick (pencil attribution; sold Sotheby's London, 19-20 May 1980, lot 286).

FIRST EDITION, HOLLICK COPY, third issue, published in December, 1710. T. E. of W. = Thomas Wharton, Earl of Wharton (1648-1715). A founder of the Whig party, Wharton lost his offices on the accession of Queen Anne, but served as Lord Lieutenant of Ireland 1708-1710 with Addison as Chief Secretary. In the *Examiner* no. 18, 30 November 1710, Swift attacked him under the name of Verres for his misgovernment of the country. A few days later he published this pamphlet which is considered to be "among the most brilliant pieces of vituperation written by Swift ... the analysis of Wharton becomes merely a specific, if the most outrageous, instance of a long chain of abominations" (Ehrenpreis, *Swift*. ii. 443). Rothschild 2011; Teerink 529.

[SWIFT, Jonathan]. *Some Remarks on the Barrier Treaty, between Her Majesty and the States-General*. London: John Morphew, 1712. 8° (210 x 138mm). (Some soiling.) Stitched and uncut; red cloth folding case. FIRST EDITION of this eloquent and strongly anti-Dutch pamphlet. "The moral and social chaos which Swift came to identify with Whiggism he always saw brazenly exalted in the United Provinces" (*Swift*. ii. 542). Teerink 559; Goldsmiths' 4973.

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\$800-1,200

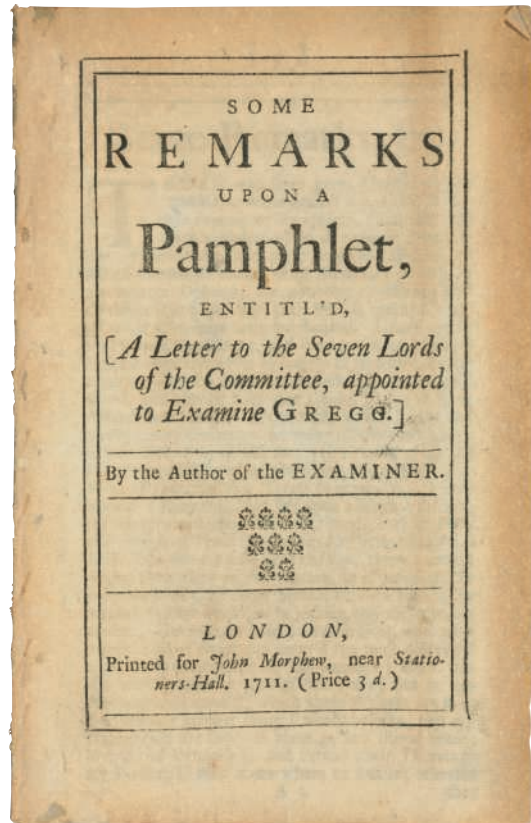
178

[SWIFT, Jonathan]. *Some Remarks upon a pamphlet, entitl'd, A Letter to the Seven Lords of the Committee, appointed to examine Gregg.* By the author of the *Examiner*. London: John Morphew, 1711.

8° (187 x 118mm). (Margins browned, more heavily on title.)
Disbound.

FIRST EDITION. John Oldmixon's *Letter to Seven Lords* had reproached the Tories for their suspicion of the Whig peers appointed to examine Gregg, one of Harley's clerks, arrested for spying for the French. By associating these lords with the previous Godolphin ministry, Swift's reply "makes an easy transition to the broad contrast between the Whig leaders and the Tories" (Ehrenpreis, *Swift*. ii. 472). Teerink 534; Rothschild 2019.

\$600-1,000



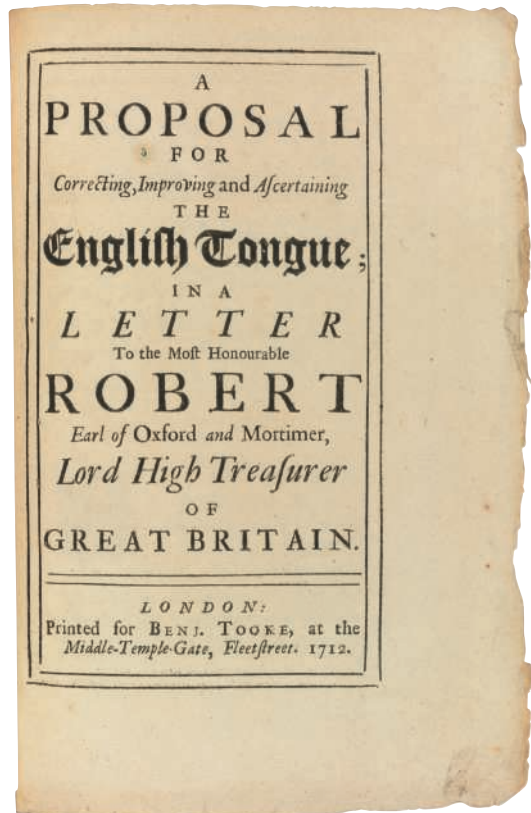
179

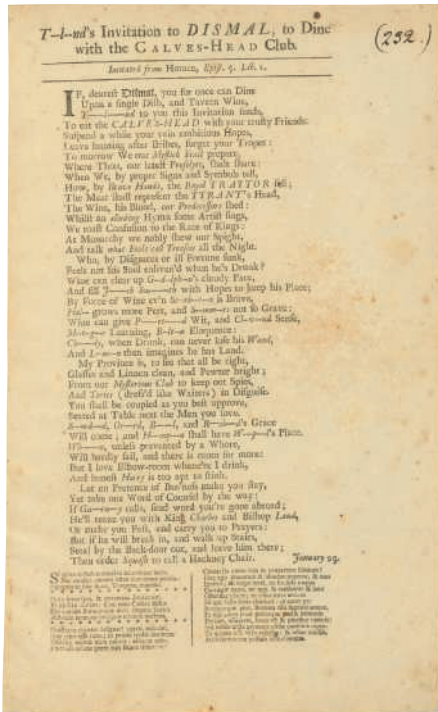
[SWIFT, Jonathan]. *A Proposal for correcting, improving and ascertaining the English Tongue; in a letter to the Most Honourable Robert Earl of Oxford and Mortimer, Lord High Treasurer of Great Britain.* London: Benj. Tooke, 1712.

8° (196 x 125mm). Half-title. Modern green quarter morocco, spine gilt, uncut.

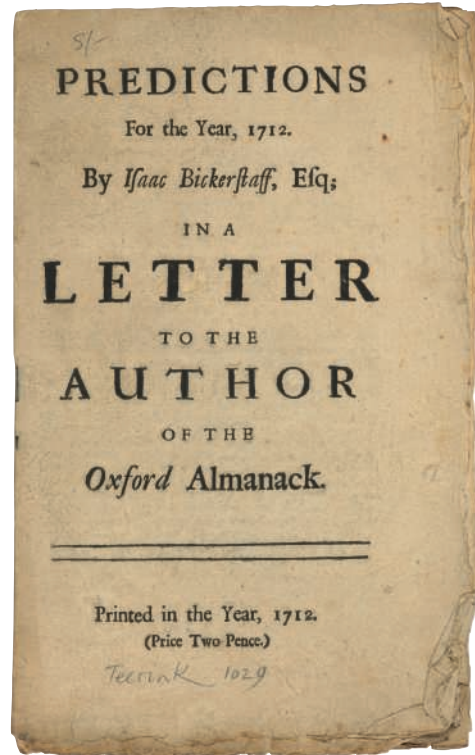
FIRST EDITION, published soon after 17 May. Swift wanted the language to be controlled by a select group of grammarians – and thus to achieve fixity. This would have the important consequence that older books in the language would always remain intelligible. "I would have our language, after it is duly correct, always to last; I do not mean that it should never be enlarged: Provided that no Word which a Society shall give a sanction to, be afterwards antiquated and exploded, they may have liberty to receive whatever new ones they shall find occasion for: Because then the old Books will be always valuable, according to their intrinsic Worth, and not thrown aside on account of unintelligible Words and Phrases." This was one of very few publications to which Swift attached his name. He wrote to Stella, 10 May 1712: "I suffer my name to be put at the End of it, wch I nevr did before in my Life". Valerie Rumbold remarks that this printing "adopt[s] a formal typographical style appropriate to the rhetoric of Swift's public staging of his familiar access to a great man", Lord Treasurer Oxford (*Parodies, Hoaxes, Mock Treatises* 669-74). Goldsmiths' 4983; Rothschild 2032; Teerink 577.

\$1,500-2,500





180



181

180

[SWIFT, Jonathan]. *T—l—nd's Invitation to Dismal, to dine with the Calves-Head Club. Imitated from Horace, Epist. 5. Lib. 1.* [London: s.n., 1712].

Folio broadside (325 x 200mm). "Dismal" in line one in gothic letter. (Light browning, old fold mark.) Early 20th-century brown half morocco (spine rubbed). *Provenance*: numeration "232" in upper corner; Edmund William Gosse (1849–1928; bookplate); Gerald E. Slater (his sale, Christie's New York, 12 February 1982, lot 180).

FIRST EDITION OF SWIFT'S VERSE LAMPOON, GOSSE-SLATER COPY. Advertised as "Lately publish'd" in Swift's *Examiner* for 26 June 1712; issued on a half sheet. John Toland (1670–1722) was a deist and active Whig pamphleteer. Swift adopts his persona to issue a dinner invitation to Daniel Finch, Earl of Nottingham, who had recently deserted the church party for the whig junto. The meeting place at the Calves-Head Club is significant since the annual dinner on 30 January was to commemorate the beheading of Charles I; the description of the drunken, godless king-killers by one of their number reveals the true awfulness of Nottingham's change of allegiance. Another Whig dining club, the Kit-Cat, popular with Walpole and other politicians mentioned in the poem, is damned by association. OF GREAT RARITY. Foxon S911; Rogers 654; Rothschild 2040; Teerink 580; Williams 161.

\$5,000–8,000

181

SWIFT IMITATION. *Predictions for the year, 1712. By Isaac Bickerstaff, Esq; in a letter to the author of the Oxford Almanack.* London: [s.n.], 1712.

8° (200 x 125mm). Unbound and uncut.

FIRST AND ONLY EDITION. Before the name "Isaac Bickerstaff" was used in the first number of Steele's *Tatler*, 12 April 1709, Bickerstaff had already become familiar to London readers as the name of a participant in the elaborate literary hoax of the year before invented and pursued by Swift, who had supposedly adopted the name from a locksmith's sign. The writer of this tract, claiming to be the real Bickerstaff, accuses Bickerstaff the astrologer of being as much an impostor as Partridge. "I can't but express my Resentment against a gentleman who personated me in a Paper call'd Mr. Bickerstaff's Vindication. I'm griev'd to find the Times should be so very wicked, that one impostor should set up to Reprove another, and that a false Bickerstaff should write against an imaginary Partridge." A RARITY ON THE MARKET. Teerink 1029.

\$2,000–3,000

182

[?SWIFT, Jonathan]. *A Letter of Thanks from my Lord W[harto]n to the Lord Bp of S. Asaph, in the name of the Kit-Cat-Club.* [London?]: [s.n.], 1712. 8°. Half-title and final advertisement leaf. (Half-title browned, some spotting to title and other leaves.) Red half morocco by Boston Bookbinding (a little rubbed and stained). *Provenance:* the Swift editor Temple Scott (bookplate) – Gerald E. Slater (his sale, Christie’s New York, 12 February 1982, lot 179).

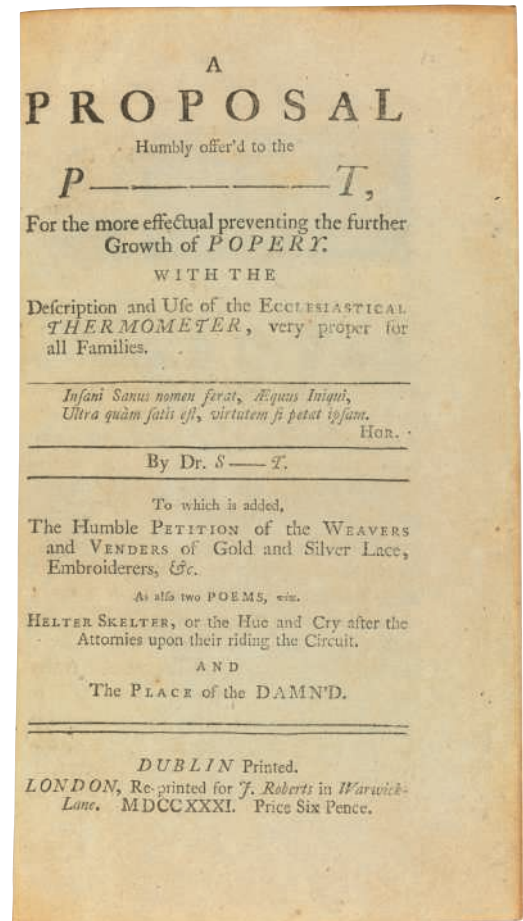
FIRST EDITION, SCOTT-SLATER COPY. The mockingly condescending *Letter of Thanks* from the pseudo-Wharton to the ambitious Whig bishop, William Fleetwood, is generally attributed to Jonathan Swift, except by David Woolley who has strongly questioned that attribution in “The Canon of Swift’s Pamphleteering, 1710-1714,” *Swift Studies*, vol. 3, 1988, 105-06. Its publication was undoubtedly prompted by the preface which the bishop had attached to his publication of *Four Sermons* in 1712, directly attacking Harley’s administration. Teerink 585A; Rothschild 2042.

[?SWIFT, J. *A proposal humbly offer’d to the P——t, for the more effectual preventing the further growth of Popery. With the description and use of the ecclesiastical thermometer, very proper for all families. By Dr. S——T. To which is added the humble petition of the weavers As also two poems* [London]: Dublin printed. London, re-printed for J. Roberts, 1731. 8° (191 x 100mm). Modern maroon half morocco.

FIRST LONDON EDITION. Attributed to Swift by Teerink, and with his name on the title, although in fact only the “The Place of the Damn’d,” one of two poems at the end, is certainly his work; it was first issued as a broadside, [Dublin?] 1731. Rogers regards the other poem, “Helter Skelter,” as “a very dubious attribution.” The two poems were only included in the London editions. Rogers 843; Williams 572 and 575; Teerink 37.

(2)

\$1,000-1,500



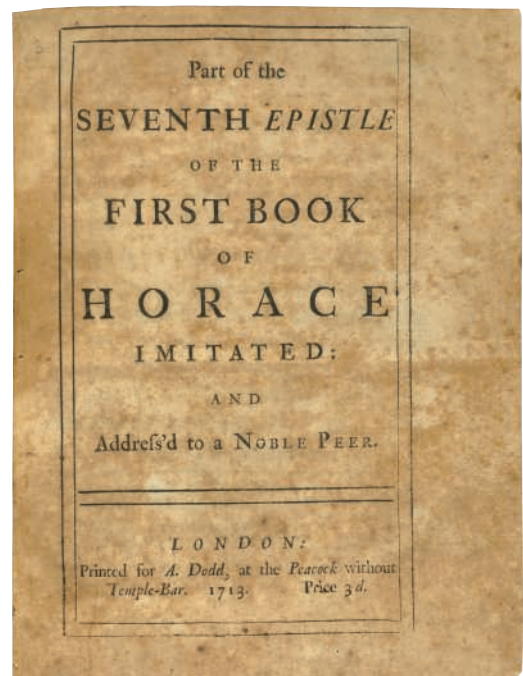
183

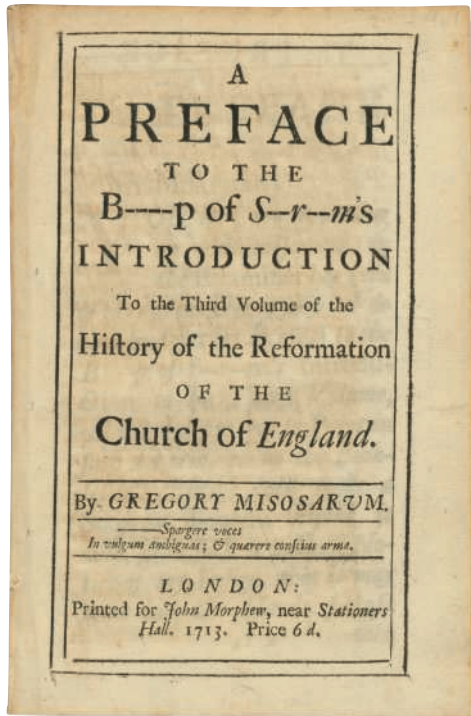
[SWIFT, Jonathan]. *Part of the Seventh Epistle of the First Book of Horace imitated: and address'd to a Noble Peer.* London: A. Dodd, 1713.

4° (212 x 162mm). (Browned.) Modern quarter calf.

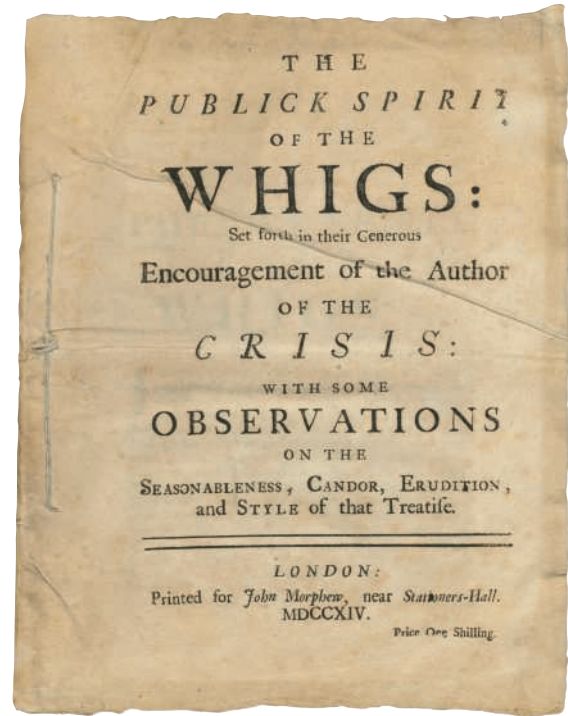
FIRST EDITION. An ambivalent account of Swift’s friendship with Lord Oxford, the poem was written after Swift’s installation as Dean of St. Patrick’s, and published in England 23 October 1713. The narrative begins when Harley, preoccupied by “Publick Cares,” happens to see “A Parson near Whitehall,/ Cheapning old Authors on a Stall”. Having the “easie, careless Mien” of “A perfect Stranger to the Spleen,” the parson becomes the subject of a practical joke. It is discovered that he is Swift, and that he longs to be a canon at Windsor, but Oxford determines he shall be a dean. “You need but cross the Irish seas,/ To live in Plenty, Power and Ease,” he is promised. In practice, Swift experiences so many vexations and financial losses when he goes to Dublin that he quickly returns to Harley, looking “so dirty, pale and thin” that the porter “would hardly let him in”. When Harley comments on his “lean” appearance, Swift begs for respite from the raillery and for a return to his former position as a humble parson free to walk the London streets — events which were “largely imaginary” and “only fitfully tied to the original epistle by Horace, addressed to Maecenas” (Rogers). VERY UNCOMMON. No sale in on-line records since 1980. Foxon S891; Rogers 663; Rothschild 2047; Teerink 589; Williams 169.

\$800-1,200





184



185

184

SWIFT, Jonathan. *A Preface to the B—p of S—r—m's Introduction to the Third Volume of the History of the Reformation of the Church of England.* By Gregory Misosarum. London: John Morphew, 1713. 8° (172 x 112mm). (Spotted.) Disbound; modern grey paper folder with title label.

FIRST EDITION of Swift's reply to Gilbert Burnet, Bishop of Sarum, published at 6d, 7 December 1713. There was a second London edition that year, and a Dublin edition in 1714. "He makes the church his real theme ... abandons impersonation; and if there are some playful fantasies and much sarcasm among his provisions, they are kept subordinate to the dignity of the main essay. Swift here writes with a grave, self-conscious intensity" (Ehrenpreis, *Swift*. ii. 694). RARE. No auction sale in on-line records since 1980. Rothschild 2049; Teerink 592.

BURNET, Gilbert. *An Introduction to the third volume of the History of the Reformation of the Church of England.* London: John Churchill, 1714. 8° (171 x 112mm). Disbound (first quire detached from block). Burnet's tract was first published about mid-October 1713 (see Ehrenpreis, *Swift*. ii. 693n).

(2)

\$1,000–1,500

185

[SWIFT, Jonathan] *The Publick Spirit of the Whigs: set forth in their generous encouragement of the author of the Crisis.* London: John Morphew, 1714.

8° (232 x 180mm). (Some light browning and soiling.) Stitched and uncut. *Provenance:* T.A. Hollick (bookseller's pencil note; sold Sotheby's London, 19–20 May 1980, lot 279).

FIRST EDITION, UNCENSORED ISSUE of Swift's rejoinder to Steele's *Crisis*; it is his final defence of the Oxford ministry and "one of his finest works" in Ehrenpreis's view. "'The voice throughout is the true author's ... he does not assume a character or recommend opinions that he does not hold'" (*Swift*. ii. 706). HOLICK COPY. Teerink 596; Rothschild 2054.

\$800–1,200

IRELAND — *The Conduct of the Purse of Ireland: in a Letter to a Member of the late Oxford Convocation. Occasioned by their having conferr'd the degree of doctor upon Sir C—— P——.* London: J. Roberts, 1714. 8° (189 x 113mm). Modern red patterned boards.

FIRST EDITION, printed by William Bowyer for Bernard Lintot. A Dublin edition appeared in the same year. Sometimes attributed to Swift, but not in Teerink and not in Herbert Davis's edition of Swift's *Prose Works*. Sir C—— P—— = the former Irish Lord Chancellor, Sir Constantine Phipps. Kress 2934.

SWIFT, Jonathan. *The Wonderfull Wonder of Wonders; being an accurate description of the birth, education, manner of living, religion, politicks, learning, of mine a—se. By Dr. Sw-ft.* London: printed from the original copy from Dublin, and sold by T. Bickerton, 1721. 8° (192 x 117mm). Half-title. (Light browning, half-title slightly soiled.) 19th-century blind-tooled brown morocco (rebacked, preserving old spine). *Provenance*: Gerald E. Slater (his sale, Christie's New York, 12 February 1982, lot 182).

SLATER COPY OF THE SECOND EDITION, the first to carry Swift's name on the title. This whimsical scatological tract, possibly concerning the proposal to establish a Bank, is in Teerink, and Ehrenpreis accepts it as "probably" Swift's. Williams questioned whether such a coarse piece could be his, and ESTC states categorically that it is "in fact not by Swift, but possibly by Thomas Sheridan." However, in his edition of Swift's *Prose Works*, Herbert Davis finds that the evidence for this and a similarly titled pamphlet, *The Wonder of All the Wonders*, being Swift's work is "very strong. They were printed in *Miscellanies, the Third Volume*, 1732, and in Swift's own copy there are several slight corrections made in his own hand. Each of the titles is marked with the same sign that he used to mark his other contributions to this volume. These two pieces were also reprinted again in the first volume of the *Collected Works*, (Faulkner), 1735" (vol. 9, p. xvii). An undeniably rare tract, the databases not recording any sale since 1982. Ehrenpreis, *Swift*. iii. 163; Teerink 906; Williams 213n; see Rothschild 2225n.

(2)

\$1,200–1,800

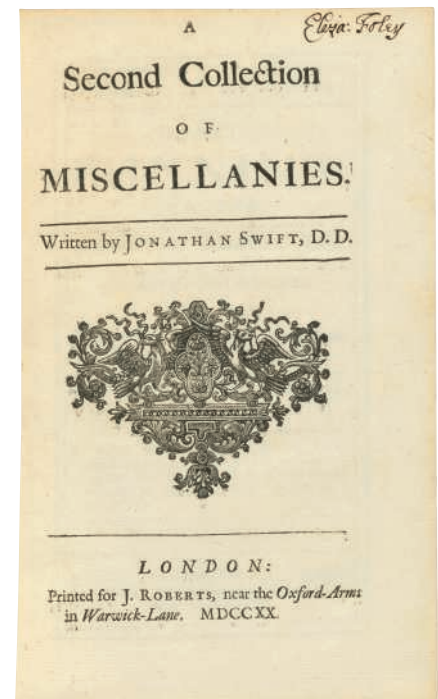
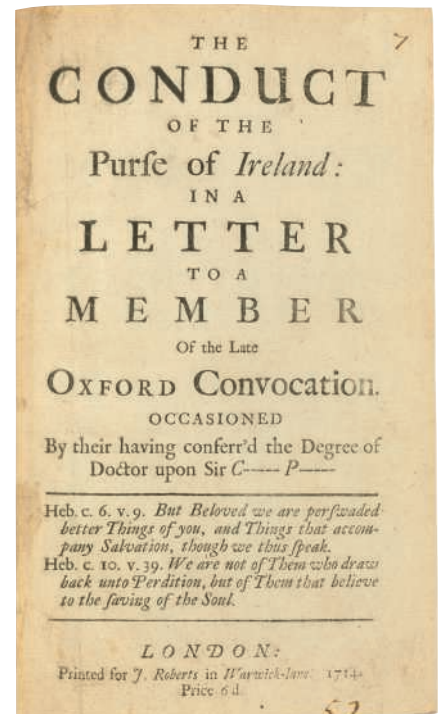
187

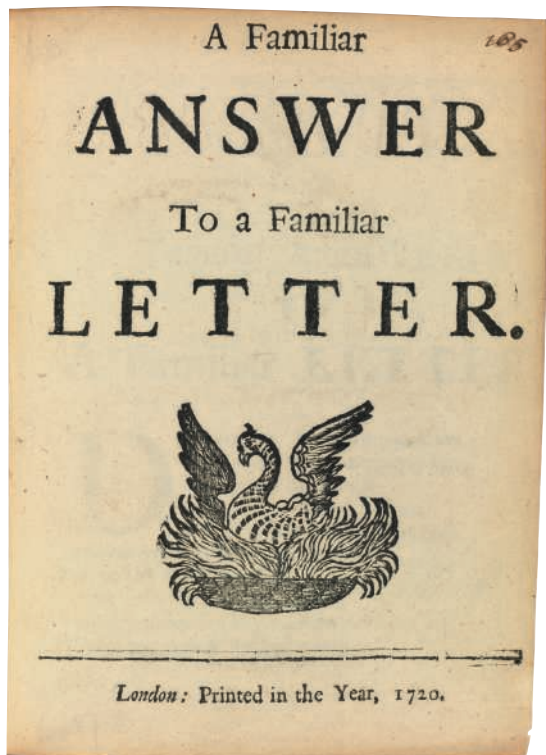
SWIFT, Jonathan. *A Second Collection of Miscellanies.* London: J. Roberts, 1720.

5 parts in one volume, 8° (195 x 115mm). (Paper faults in A4, some browning, D1-2 of the Swearer's Bank misbound, without the end advertisement leaves.) Contemporary panelled calf (upper cover chipped). *Provenance*: Eliza Foley (signature on title) – J.H. Hodgetts Foley (bookplate) – T.A. Hollick (sold Sotheby's, 19 May 1980, lot 283, bought by Freeman) – Gerald E. Slater (his sale, Christie's New York, 12 February 1982, lot 181).

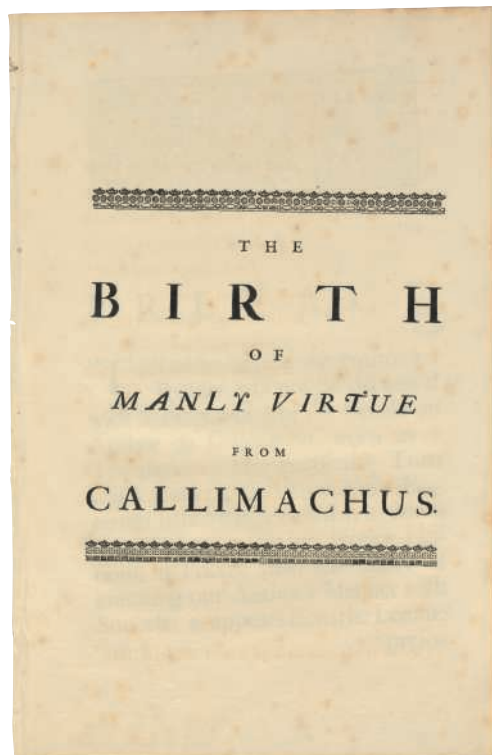
HOLLICK-SLATER COPY. An unauthorised reissue of five pamphlets, only the last with Curll's name in the imprint, the others with imprint of J. Roberts, but all effectively published by Curll and here re-assembled by him with a general half-title and title. The five pamphlets are: (1) [SHERIDAN, Thomas and perhaps SWIFT]. *The Art of Punning*. London: 1719, third edition. Teerink 895; (2) *The Right of Precedence between Physicians and Civilians enquir'd into*. London: 1720, second London issue. Teerink 899 (attribution to Swift "very doubtful"); (3) *A Defence of English Commodities*, London: 1720, first London edition. Teerink 614; (4) *The Swearer's Bank*, London: 1720, first London edition. Teerink 616; (5) *Letters, Poems, and Tales: Amorous, Satyirical and Gallant*. London: E. Curll, 1718, first edition. Teerink 610. ESTC notes that the contents of this made-up volume may vary and may be bound in varied order. Like the Bodleian and Harvard copies, the present copy is without the eight advertisement leaves at end. RARE. Only nine copies located in ESTC. No auction sale recorded on the price databases since 1982. Case 316; Rothschild 2070; Teerink 16.

\$3,000–5,000





188



189

188

[?SWIFT, Jonathan]. *A Familiar Answer to a Familiar Letter*. London [but probably Dublin]: [s.n.], 1720.

4° (185 x 133mm). Woodcut phoenix device on title. (Outer margin of A2 shaved affecting a few letters.) Red morocco gilt by Sangorski and Sutcliffe. *Sale*: Sotheby's London, 21-22 July 1983, lot 156.

FIRST AND ONLY EDITION of this verse satire, a reply to [Jonathan Smedley] *A Familiar Epistle to his Excellency Charles Earl of Sunderland*. Swift's authorship of the 7-page pamphlet is not certain. Herbert Davis, in a loosely inserted copy of a typed letter, Oxford, 31 January 1967 [evidently to Peter Murray Hill], comments: "I have found the text of the *Answer*, by itself, quite unreadable, and such nonsense that I could not believe that Swift had anything to do with it ... But when you read the two pieces together and note the burlesquing of Smedley's words and phrases, you can't help being reminded of the tricks Swift plays upon him in *His Grace's Answer to Jonathan* ... I would therefore agree that the verses may well be attributed to Swift." Foxon (not attributing the piece to Swift) observes that the "The possibility of Swift's authorship is suggested in Murray Hill cat. 109 (1969) 46," which in turn quotes from Herbert Davis's letter. RARE. ESTC locates only two copies (BL and Princeton). Foxon F53.

\$1,500-2,500

189

[DELANY, Patrick (1685?-1768)]. *The Birth of Manly Virtue from Callimachus*. [colophon: Dublin, George Grierson], [1725].

2° (347 x 224mm). (Light spotting to title and preface leaf.) Disbound; modern grey paper folder with title label.

FIRST EDITION. Patrick Delany, a don at Trinity College, Dublin, and an assiduous patronage-seeker, used this poem to praise John, Lord Carteret, the Irish Lord Lieutenant. By the standards of the Dublin book trade, it is printed in a high style. Delany was in turn praised, perhaps by Mary Barber, in the poem *To His Excellency Lord Carteret, Occasion'd by Seeing a Poem Intituled, The Birth of Manly Virtue* (1725) and in the anonymous *Poem Inscrib'd to the Author of the Birth of Manly Virtue* (1725). Formerly *The Birth of Manly Virtue* was attributed to Swift; in 1993, James Woolley attributed it to Delany ("The Canon of Swift's Poems," in *Reading Swift* (Munich: Wilhelm Fink) 255-56). Robert Hogan and Donald C. Mell include it in their edition of *The Poems of Patrick Delany* (University of Delaware Press, 2006), 94-101; they summarize the attributional issues and consider Woolley's arguments "irrefutable." VERY RARE. ESTC locates only 4 copies. No sale recorded of either this or the octavo edition in on-line records. Foxon B221; Rothschild 2097; Teerink 653A; Williams 381.

\$1,000-1,500

190

[ARBUTHNOT, John (1667-1735)]. *It cannot rain but it pours: or, London strow'd with Rarities. Being, An Account of the Arrival of a White Bear, at the House of Mr. Ratcliff in Bishopsgate-Street: As also of the Faustina, the celebrated Italian Singing Woman; And of the Copper-Farthing Dean from Ireland. And Lastly, Of the wonderful Wild Man that was nursed in the Woods of Germany by a Wild Beast . . .* London: J. Roberts, 1726.

4° (191 x 153mm). Pagination: 10,[2]. (Some browning.) Disbound.

FIRST EDITION, one of two issues by Roberts. This Scriblerian account of “the wonderful Wild Man,” the Yahoo-like boy named Peter who “expresseth his joy most commonly by Neighing” and “takes vast pleasure in conversation with horses,” came out in the same year as *Gulliver’s Travels*. Swift wrote to Thomas Tickell in Dublin, 16 April 1726, reporting: “This Night I saw the wild Boy, whose arrival here hath been the subject of half our Talk this fortnight. He is in the keeping of Dr. Arbuthnot, but the King and Court were so entertained with him, that the Princess could not get him till now. I can hardly think him wild in the Sense they reports him” (*Corr.* ii. 637). This anonymous tract on his peculiarities appeared in the third volume of *Miscellanies* (1732) [Teerink 25 (4)], sanctioned by Pope. In a later edition of the same volume, published under Pope’s supervision by Charles Bathurst in 1742 [Teerink 66], it was listed with other works in the contents as “by Dr. Arbuthnot.” Lester Beattie takes the view that Arbuthnot began a sketch which was later completed or rewritten by another hand (*John Arbuthnot* (Cambridge, Mass., 1935), 305-06). However, David Woolley observes that “the tumbling succession of ideas” in this eight-page account is characteristic of Arbuthnot, “and very likely incorporates some hearsay about the contents of Swift’s unpublished *Travels*” (*Corr.* ii. 638n). Alexander Pettit assigns the authorship to Arbuthnot “*et al.*” in his note on the authorship of items in the Swift-Pope *Miscellanies* (*Miscellanies in Prose and Verse* (London: Pickering & Chatto, 2002) vol. 1, p. xxvi).

Disappointingly, the other “Rarities” promised on the title-page receive no mention in the text. A tract which is ALMOST UNKNOWN ON THE OPEN MARKET. No auction sale in on-line records since 1980. Rothschild 50.

\$1,500-2,500

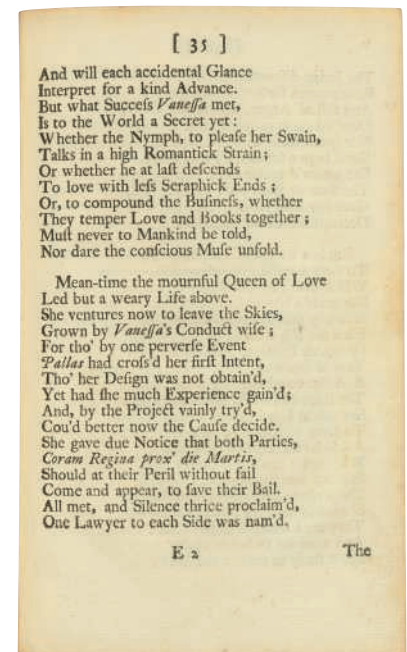
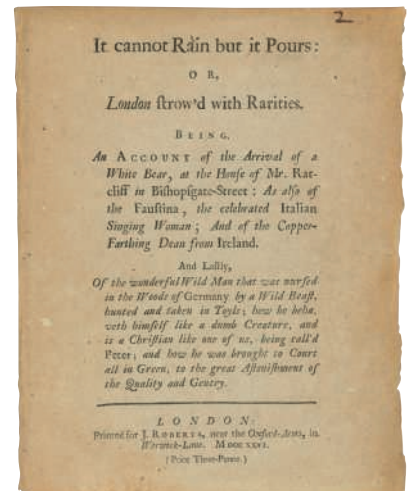
191

[SWIFT, Jonathan]. *Cadenus and Vanessa. A Poem.* London: J. Roberts, 1726.

8° (191 x 116mm). Half-title. (Catch-letter on half-title in facsimile, without final blank.) Contemporary comb-marbled wrappers, red edges; early 20th-century buckram case. *Provenance:* Gerald E. Slater (his sale, Christie’s New York, 12 February 1982, lot 183).

FIRST LONDON EDITION OF SWIFT’S LONGEST POEM, SLATER COPY. RARE. No auction sale of any edition is recorded since the previous sale of this copy in 1982. As Swift’s allegorized account of his friendship with the much younger Vanessa or Esther Vanhomrigh (1687-1723), it is a poem of great autobiographical importance. Swift assigned its composition to Windsor in 1712 (*Corr.* iii. 130, 137). Since Cadenus is an obvious anagram of Decanus, it seems unlikely that it was finished before his installation as Dean of St. Patrick’s in 1713. What is presented as a teacher-pupil relationship had begun some years before – the reference to Vanessa as “not in years a score” putting its start in 1707 or 1708. Written explicitly for her, the poem was not intended for publication. At her death on 2 June 1723, one or more manuscript copies were found among her papers. Other copies began to circulate afterwards, to such an extent that the author dismissively wrote: “I am very indifferent what is done with it, for printing cannot make it more common than it is” (*Corr.* iii. 305-6). This was on 19 April 1726, only a month before this unauthorised edition appeared on 29 May, when Swift was visiting England for the first time since 1714. The published editions were printed from two manuscripts chiefly differing in the presence or absence of the “cryptic lines” 818-27 (beginning: “But what success Vanessa met,/ Is to the world a Secret yet”). These lines were first printed in Robert’s first London edition, omitted from his second edition, and reintroduced in the third. FINE COPY IN CONTEMPORARY WRAPPERS. FOXON S816; Hayward 152; Rogers 658; Teerink 659; Williams 683.

\$3,000-5,000



[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World. In four parts. By Lemuel Gulliver.* London: Benj. Motte, 1726.

2 volumes, 8° (199 x 121mm). Engraved frontispiece portrait by Sheppard after Sturt, first state. 6 engraved plates. (Some generally light spotting, waterstaining to quires I-L at end of vol. 1, also to quires A-C and one map at beginning of vol. 2, D8 of vol. 2 holed at margin.) Contemporary calf, covers with blind fillet and blind roll border (rebacked, preserving gilt compartments of old spine, some staining to covers); late 19th-century calf solander case. *Provenance*: "Proprus se vindicat armis" (legend on spine, surrounding a centaur); Charles Fairfax Murray (1849-1919; booklabel and inscription); Beverly Chew (1850-1924; booklabel); Harry Glemby (booklabel); Carl H. Pforzheimer Library; Gerald E. Slater (his sale, Christie's New York, 12 February, 1982, lot 185).

FIRST EDITION OF SWIFT'S MASTERPIECE, published 28 October 1726. The clandestine business of getting it into print was managed chiefly by Pope, with the assistance of John Gay and Erasmus Lewis. Unauthorised deletions and insertions were made by Andrew Tooke, and five printing houses were used to rush it into print and avoid piracy. The work was sold out within a week, a favourite with everyone "from the Cabinet-council to the Nursery" (Letter from Gay to Swift, 7 November 1726, *Corr.* iii. 728). No other English prose work is so multi-faceted. Of its time and timeless, it succeeds as a Scriblerian satire, burlesque travelogue, moral fable, anti-novel, adventure in science fiction, a uniquely loved children's book, and personal psychodrama. One of its great qualities is the kind of verisimilitude normally associated with Defoe. In contrast to Defoe, however, the world which Swift makes believable is one of exalted fantasy. On 17 November, 1726, he wrote to Pope from Dublin about the public response to *Gulliver*, mentioning that "A Bishop here said, that book was full of improbable lies, and for his part, he hardly believed a word of it" (*Corr.* iii. 56). The work remains "absolutely original, unequalled, unexampled", words which Pope, in a letter to Lord Orrery, applied to all of Swift's writings (A. Pope, *Corr.* iv. 59). This is Teerink's A edition, with the portrait in first state, G6 and 2E8 in vol. II cancels as usual, pt. 1 p. 35 with "Subsidies" correctly spelt, pt. 3 with chapter VII misnumbered V, and p. 74 misnumbered 44, pt. 4 p. 52 with "buth is" not "but his". AN UNWASHED COPY IN A CONTEMPORARY BINDING, OF GREATLY DISTINGUISHED PROVENANCE. Grolier/English 42; PMM 185; Rothschild 2104; Teerink 289.

\$50,000-80,000



T R A V E L S
I N T O S E V E R A L
R e m o t e N A T I O N S
O F T H E
W O R L D .

I n F O U R P A R T S .

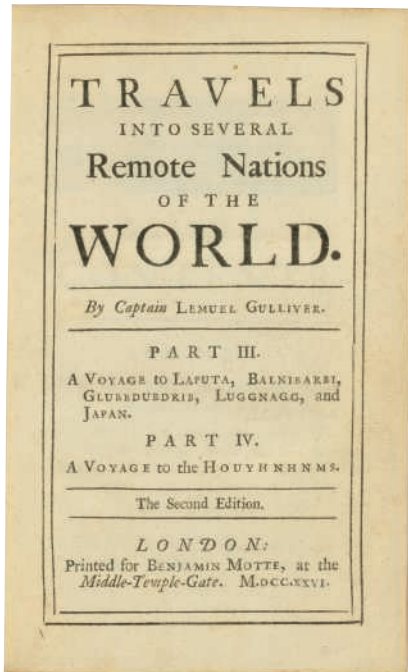
By *LEMUEL GULLIVER*,
First a SURGEON, and then a CAP-
TAIN of several SHIPS.

V O L . I .

L O N D O N :

Printed for BENJ. MOTTE, at the
Middle Temple-Gate in Fleet-street.
M D C C X X V I .





193

[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World. In four parts. By Lemuel Gulliver. The second edition.* London: Benj. Motte, 1727-1726.

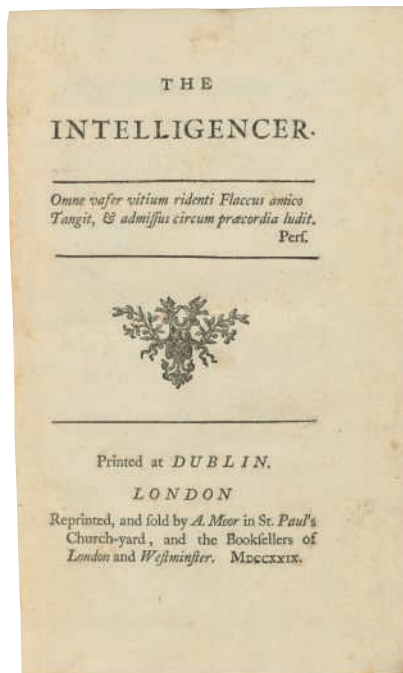
2 volumes, 8° (188 x 114mm). Engraved frontispiece portrait by Sheppard after Sturt, second state. 6 engraved plates. (Portrait and 2 plates in vol. 1 washed and slightly discoloured, final leaf of vol. 1 also washed, occasional browning, G1r in vol. 2, pt. 4, slightly soiled.) Gilt speckled calf by Riviere and Son, gilt edges (upper cover of vol. 1 detached, vol. 2 rebounded preserving old spine, both spines rubbed and chipped with loss to one label).

MOTTE'S "SECOND EDITION", Teerink's fourth edition, the first to include the *Verses* by Pope. There were either four poems of 20pp. or more rarely, as here, five poems of 24pp., the added fifth poem being "The Words of the King of Brobdingnag". Volume 2 of this copy is very unusual in being an intermediate state of the edition. The title-page is dated 1726, not 1727, and states "Second edition". Teerink does not record this variant title. Pt. 3 collates as for Teerink 290 and 291 (his "AA" and "B" editions). Griffith 190; Teerink 293 (variant).

Travels into Several Remote Nations of the world. By Capt. Lemuel Gulliver. Vol. III. London: [s.n.], 1727. 8°. Engraved frontispiece. (Frontispiece and title spotted.) Contemporary panelled calf (rubbed). The spurious third volume. Teerink 292.

(3)

\$1,200-1,800



194

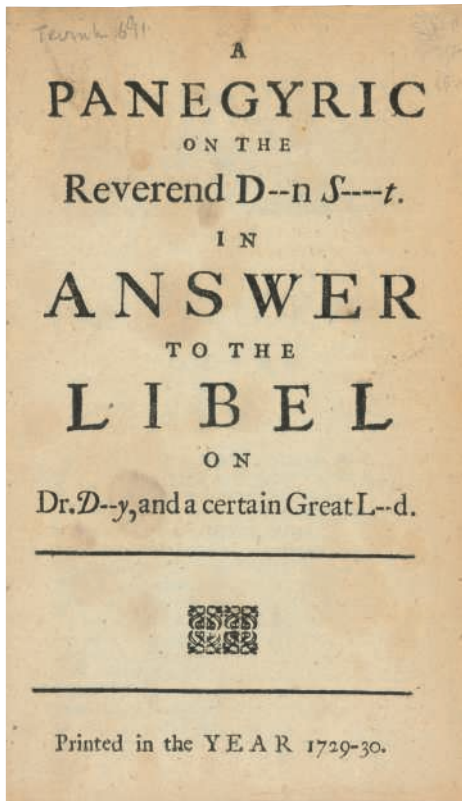
[SWIFT, Jonathan and Thomas SHERIDAN]. *The Intelligencer.* [London]: Printed at Dublin. London reprinted, and sold by A. Moor, 1729. 8° (191 x 110mm). (Some marginal stains, F2 with tear into text, G5 with marginal tear.) Contemporary calf with red morocco spine label (rubbed, upper joints cracked, front free endpaper partially detached). *Provenance:* Tho. Gibbon 1730; Wm. Sanby Christ College Cambridge, 1770 (inscriptions on front free endpaper).

FIRST COLLECTED EDITION published 21 May 1729. Swift wrote to Pope, 12 June 1732, saying this weekly paper "was the work of only two, my self and Dr. Sheridan In the Volume you saw, (to answer your questions) the 1, 3, 5, 7, were mine. Of the 8th I write only the Verses (very uncorrect, but against a fellow we all hated) the 9th mine, the 10th only the Verses, and of those not the four last slovenly lines; the 15th is a pamphlet of mine printed before with Dr. Sh—n's Preface, merely for laziness not to disappoint the town; and so was the 19th, which contains only a parcel of facts relating purely to the miseries of Ireland, and wholly useless and unentertaining" (*Corr.* iii. 489). No 3 was a defence of Gay's *Beggar's Opera*. The name "A. Moor" is fictitious. William Bowyer printed 1000 copies for Charles Davis and Stephen Austin. Rothschild 2115; Teerink 34; *The Intelligencer*, ed. James Woolley (Oxford: Clarendon Press, 1992) 289-92.

[SWIFT, J.] *The Hibernian Patriot: Being a Collection of the Drapier's Letters to the People of Ireland, concerning Mr. Wood's Brass Half-Pence.* [London]: Printed at Dublin. London: reprinted and sold by A. Moor, 1730. 8° (192 x 118mm). Contemporary panelled calf (rubbed). Another edition of *Fraud detected: or, the Hibernian Patriot* (Dublin, 1725), a collected edition of the *Drapier's Letters*. Printed by William Bowyer whose records show 750 copies printed. Teerink 22.

(2)

\$800-1,200



195

195

[ARBUCKLE, James (1700-1734?).] *A Panegyric on the Reverend D—n S—t. In answer to the Libel; on Dr. D—y, and a certain great L—d.* [No imprint], 1729-30.

8° (150 x 95mm). Disbound.

FIRST EDITION. An ingeniously hostile verse attack on Swift by the Dublin poet and journalist James Arbuckle, excoriating Swift's *Libel on Dr. Delany* and accusing him of perverse fondness for horses in *Gulliver's Travels*. The poem was attributed to Arbuckle by Faulkner in 1768, then subsequently attributed to Swift by Elrington Ball in his edition of the *Correspondence* and by Williams. Both Foxon and Rogers favour the original attribution to Arbuckle, the latter noting that "some of the more damaging passages echo contemporary criticism of Swift by others." The attribution to Arbuckle was confirmed by James Woolley ("Arbuckle's 'Panegyric' and Swift's Scrub Libel: The Documentary Evidence", in *Contemporary Studies of Swift's Poetry*, ed. John Irwin Fischer and Donald C. Mell (University of Delaware Press, 1981) 191-209); see also James Arbuckle, *Selected Works*, ed. Richard Holmes (Bucknell University Press, 2014) 151-58. ESTC lists only 12 copies. Foxon P36; Rogers 810; Rothschild 2121; Teerink 691; Williams 491.

\$3,000-5,000

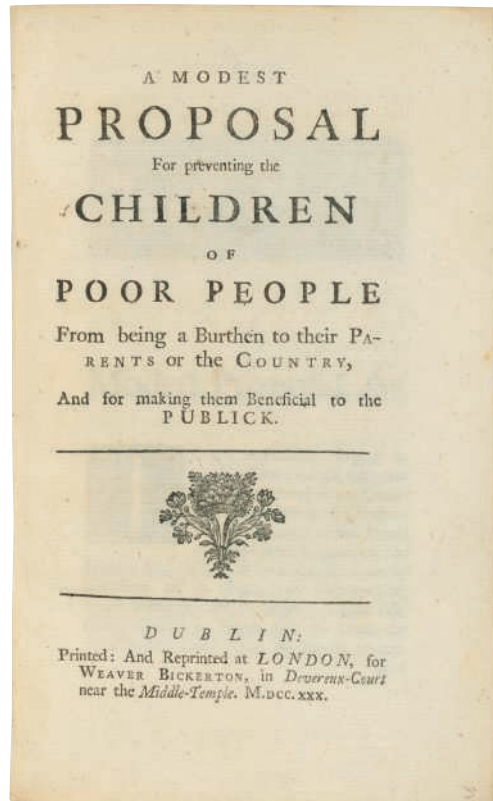
196

[SWIFT, Jonathan]. *A Modest Proposal for preventing the children of poor people from being a burthen to their parents or the country, and for making them beneficial to the publick.* [London]: Dublin, printed: and reprinted at London for Weaver Bickerton, 1730.

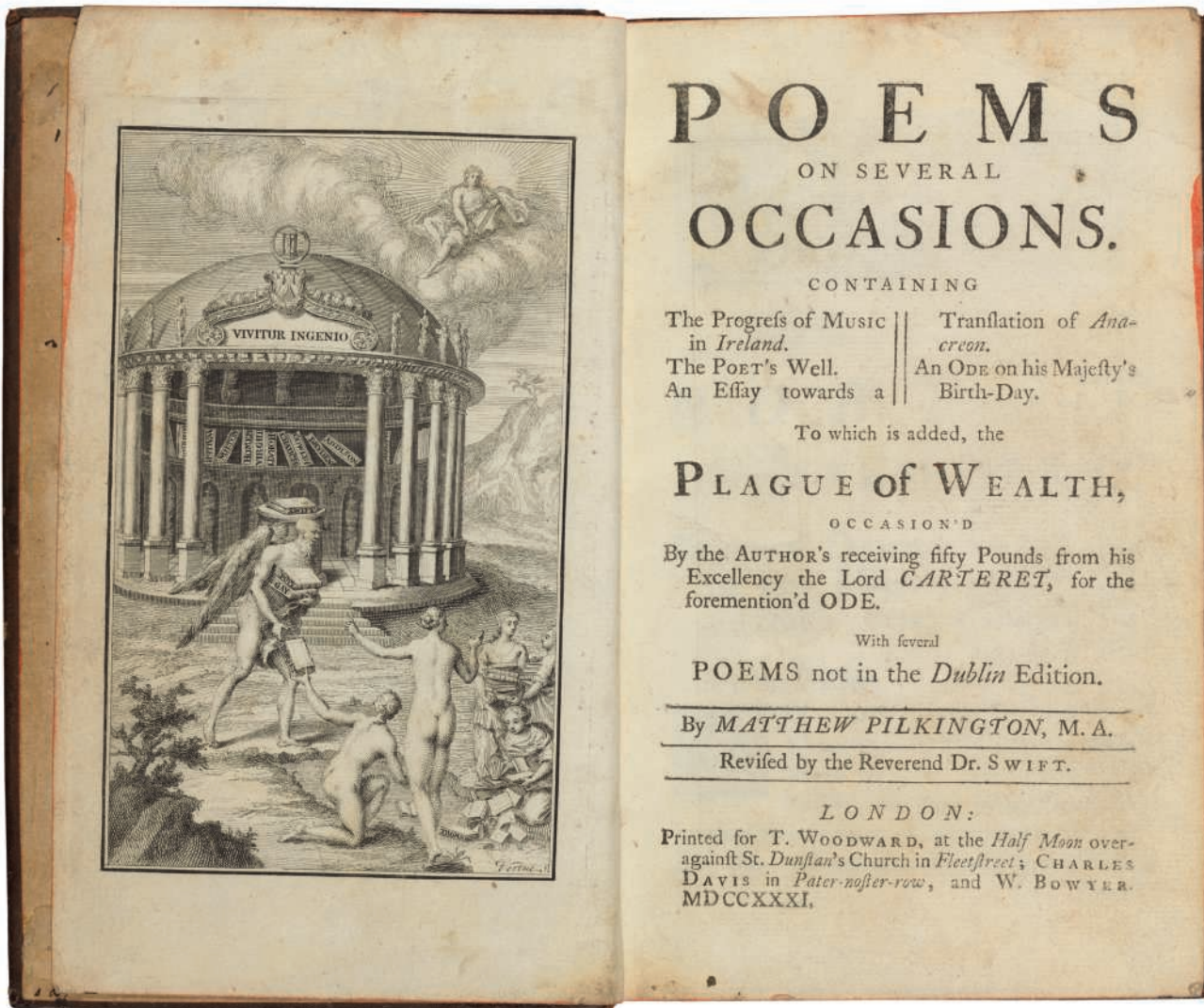
8° (196 x 124mm). Half-title. Modern half calf, red morocco cover label. *Sale*: Sotheby's London, 21 July 1983, lot 157, purchased by Quaritch (pencil note on half-title).

THIRD EDITION OF THIS FAMOUS AND INDUBITABLY RARE ANGLO-IRISH TRACT, the second published in London. The work was written during the late summer of 1729 and first published by Mrs Harding in Dublin in October 1729. J. Roberts was the publisher of the first London edition in the same year. Ross and Woolley call it "the satirical obverse of Swift's straightforward economic and social comment on the ills of Ireland ... A scornful attack on most of the Anglo-Irish political nation, only sympathetic with the native Irish on the grounds of common humanity, natural feeling, and hatred of tyranny, the piece deals the shrewdest blow to the English reader, and indeed the hypocritical reader of any age or culture, whose slow, complacent, and dishonest responses are savaged by the cannibal joke" (Swift, *Major Works* 679n). Teerink 678.

\$5,000-8,000



196



197

SWIFT, Jonathan – PILKINGTON, Matthew. *Poems on Several Occasions ... with several poems not in the Dublin edition. Revised by the Reverend Dr. Swift.* London: T. Woodward, Charles Davis and W. Bowyer, 1731.

8° (196 x 118mm). Engraved frontispiece by Vertue. (Occasional light soiling.) Contemporary mottled calf, covers with double gilt fillets, gilt spine panels and morocco label, red edges (label chipped, spine slightly chipped at head, upper joints cracked but firm). *Provenance*: Sir James Colquhoun of Luss (bookplate).

FIRST LONDON EDITION, printed by William Bowyer; his records show 750 copies printed. A “diminutive and poor Irish parson”, Pilkington married the notorious Laetitia in 1729, whose memoirs throw some light on Swift’s later years. His ingratiating preface formally thanks “the admired Doctor Swift” for correcting his poems, one of which was an “Ode” for the Birthday of George II, 30 October 1729. Swift’s mockery of this effusion, “Direction for a Birth-day Song, October 30, 1729,” is described by Ehrenpreis as “unfit for publication in his lifetime, but one of his most forthright, powerful lampoons” (*Swift*. iii. 640-1) Teerink 703; cf. Williams 459.

\$1,000–1,500

198

[SWIFT, Jonathan]. *A Soldier and a Scholar: or the lady's judgement upon those two characters in the persons of Captain — and D—n S—T.* London: J. Roberts, 1732.

4° (239 x 173mm). (Some browning and spotting, slight tears to upper margin of A2.) Modern dark blue morocco, spine directly lettered in gilt. *Provenance*: William Rees-Mogg (1928–2012).

FIRST EDITION, unauthorised, published 22 January 1732, composed in September 1728 during Swift's stay with the Achesons at Market Hill. The majority of lines are spoken by Hannah, Lady Acheson's maid, who thinks the great advantage of turning a disused "bawn" into a barracks will be the arrival of an army officer, "daubed in gold lace". Hannah relives a dream in which a finely-dressed Captain fulfills all expectations and usurps Swift's privileged place next to Lady Acheson at dinner. His physical charms are so great that his aversion to study, his attempt to seduce his teacher's wife, and his robbery of a parson on the highway, all revealed in his dinner time conversation, are treated as matters of "so much wit." Swift, the usual provider of humour, cannot hope to compete, and the "merciless Hannah" ends her account by telling Lady Acheson, "Madam, I laughed till I thought I should split." Bowyer's ledger reveals that there was an initial impression of 500 copies, of which 300 were used for the first and 200 for the "second" London edition. Third and fourth quarto editions quickly followed. There was also a Dublin printing under the alternative title: *The Grand Question Debated: Whether Hamilton's Bawn should be turn'd into a Barrack or a Malt-House* (see next lot). Foxon S904; Rothschild 218-9; Teerink 713; Williams 863.

\$1,500-2,500

199

[SWIFT, Jonathan]. *The Grand Question debated: whether Hamilton's Bawn should be turn'd into a barrack, or a malt-house. According to the London edition, with notes.* [Dublin]: London printed by A. Moore. And, Dublin re-printed by George Faulkner, 1732.

8° (212 x 130mm). Final advertisement leaf. (Fore-margins frayed, title somewhat soiled and creased, soiling to page edges and final verso.) Stitched in contemporary blue wrappers, uncut; modern grey paper folder with title label.

FIRST DUBLIN EDITION published mid January 1732. The name A. Moore in the imprint is a subterfuge to avoid copyright difficulties. The approximately simultaneous London edition by J. Roberts was published under the different title of *A Soldier and a Scholar* (see previous lot); the two versions are thought to have been copied from different manuscripts. This Dublin edition preserves some Hiberno-English phonetic spellings not found in the London edition. Swift wrote the poem in September, 1728, during his stay with the Achesons at Market Hill, co. Armagh. Williams (847) observes that his intense two year friendship with Sir Arthur and Lady Acheson "was productive of some of his best verse." This poem expresses the thought that Lady Acheson is tiring of him. Her maid is only too happy to imagine his place as her privileged guest being taken by a finely dressed, book averse army officer, arriving at the head of a column of troops. Foxon S908; Rogers 796; Rothschild 2130 and 2271 (holograph MS of this version); Teerink 714; Williams 863.

\$1,000-1,500

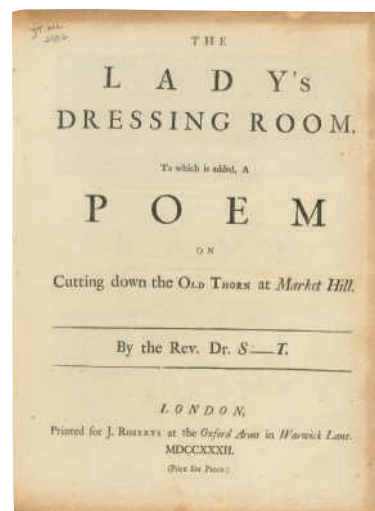
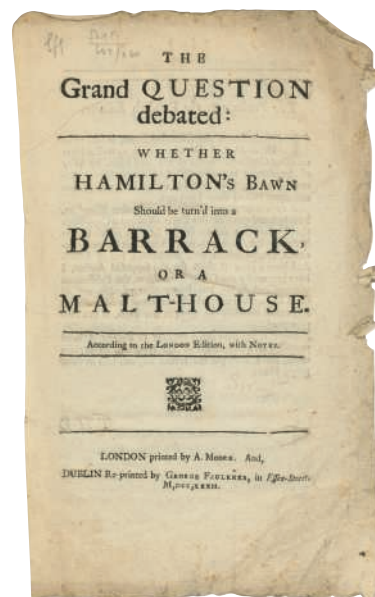
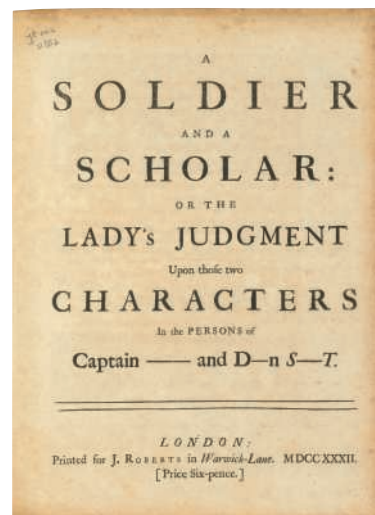
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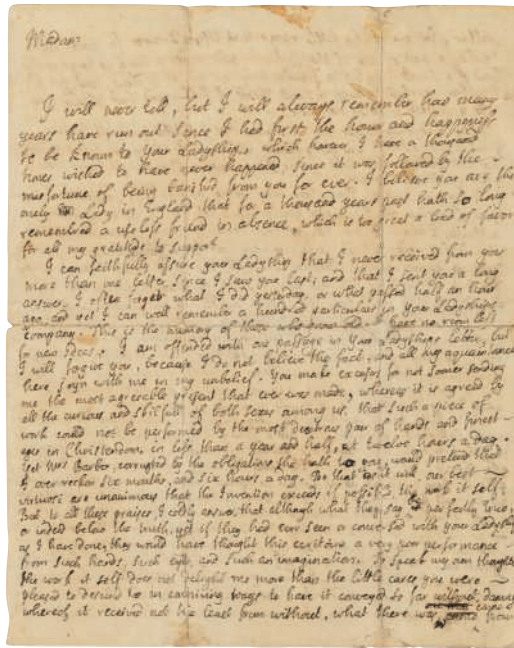
SWIFT, Jonathan. *The Lady's Dressing Room. To which is added, A Poem on cutting down the Old Thorn at Market Hill.* By the Rev. Dr. S-T. London: J. Roberts, 1732.

4° (238 x 175mm). (Margins browned.) Modern black morocco, spine lettered longitudinally in gilt.

FIRST EDITION of both poems, printed by William Bowyer whose records show a run of 750 copies. "The Lady's Dressing Room," the first of Swift's directly excremental poems, has been regarded as a burlesque of Belinda's toilet in the *Rape of the Lock*. However provocative, it was one of the most popular poems he wrote; many other editions followed, and also replies such as *The Gentleman's Study in Answer to the Lady's Dressing Room* (1732) and Lady Mary Wortley Montagu's *The Dean's Provocation for writing the Lady's Dressing Room* (1734). The mock heroic poem on "Cutting down the Old Thorn," written 14 September 1728, the product of his friendship with Sir Arthur and Lady Acheson, is also first printed here. UNCOMMON. ESTC locates only 11 copies of this first edition. Foxon S869; Rogers 827 and 782; Rothschild 2132-3; Teerink 720; Williams 524 and 847.

\$1,500-2,500





201

SWIFT, Jonathan. Autograph letter signed (“Jonath: Swift”) to Frances, Lady Worsley *née* Thynne (“Madam”), Dublin, 4 November 1732, 4 pages, 4° (197 x 158mm), on a bifolium (laminated repairs at fold lines); modern grey paper portfolio. *Salé*: Sotheby’s London, 6 December 1984, lot 75.

While full of banter, Swift gives a very thoughtful, even grave response to Lady Worsley’s flirtatious letter of 6 August 1732. She insists that being a great grandmother does not stop her distinguishing “yr Merit from all the rest of the World.” He matches her hyperbole, wishing that he had never enjoyed the honour of knowing her in England since it was followed “by the misfortune of being banished from you for ever”. Despite the long period of absence, his memories of her are strong. “I often forget what I did yesterday, or what passed half an hour ago; and yet I can well remember a hundred particulars in your Ladyships company. This is the memory of those who grow old.” The “escritoire” which she has sent him is “the most agreeable present that ever was made.” However, this present has had to compete with a box of tea sent by her daughter, Lady Carteret, acting more generously: “she filled the Chest with Tea, whereas you did not send me a single pen, a stick of wax, or a drop of ink.” Another banter — suggesting a higher appreciation of “My Lady Carterets Box (as you disdainfully call it)” — is that it’s “oftener used ... whereas my Escritoire never stirs out of my closet”.

In her letter to Swift, Lady Worsley had claimed to be more deserving of a place in his heart than “all those flirting Girls you Coquett with. I will not yield (even) to dirty Patty, whom I was the most jealous of when you were last here.” This slighting reference to Pope’s friend, Martha Blount, makes Swift affirm: “As for Patty Blount, you wrong her very much. She was a neighbors child, a good Catholick, an honest Girl, and a tolerable Courtier at Richmond. I deny that she was dirty, but a little careless, and sometimes wore a ragged gown” As opposed to being one among many, he insists that “she was the onely girl I coquetted in the whole half year that I lived with Mr Pope in Twitenham.” Thoughts of their common old age recur with the question: “Are you not weary, Madam? Have you patience to read all this? I am bringing back past times; I imagine myself talking with you as I used to do; but on a sudden I recollect where I am sitting, banished to a country of Slaves and beggars; my blood soured, my Spirits sunk, fighting with Beasts like St Paul, not at Ephesus, but in Ireland.”

The post-script, dated 8 January 1732, explains that the letter, written two months ago, was to have been sent “by Mrs Barber”. However, “she falling ill of the gout and I deferring from day to day expecting her to mend” the letter was delayed.

Frances, Lady Worsley (c. 1673-1750), to whom Swift writes, was the daughter of Thomas 1st Viscount Weymouth of Longleat, Wiltshire; she married Sir Robert Worsley in 1690. Their daughter Frances Worsley (1694-1743) married John 2nd Baron Carteret at Longleat, 17 October 1710. Between 1710 and 1713 Swift called on or dined with Lady Worsley on her occasional visits to London. There had been a more recent personal encounter in 1727. According to an endorsement by Swift, the present of the escritoire or writing box was “japanned by her self” (*Corr.* ii. 521n). This remarkable letter of thanks, in part bantering and in part expressive of profound regret, is the final one in their correspondence. Published in *Correspondence*, ed. D. Woolley. iii. 551.

\$15,000-20,000

within, for one of the little rings that fits a Drawer for wax, hath
fractured a part of one of the ^{knives} and made a mark as large as the
head of a small pin, but it touches only an end of a clod, and yet I
have been careful to twist a small thread of lill yowd that wicked ring,
who growseth to do so no more.

Your Ladyship wangs me in saying that I twisted you with being a
great grandmoller. I was too prudent and carefull of my own credit to offer
the last hint upon that head, while I was conscious that I might have been
great grandfather to you.

I beg you Madam that there may be no quarrells of jealousy between
your Ladyship and my Lady Carteret's. I set her at work by the
authentic I claym'd over her as your daughter; the young woman
shew'd her readiness and performed very well for a ^{new} young beginner, and
deserves encouragement. Besides she fills the Chest with Tea, whereas
you did not send me a single pen, a stick of wax, or a drop of Guck,
for all which I must bear the charge out of my own pocket. And as to
it if your ^{box} Dublin were not for I would say that my Lady Carteret's
box (as you ^{very} delicately call it, instead of a Tea-chest) is a most
beautiful piece of work, and is often us'd than yours, because it is brought
down so tea after dinner among Ladies, whereas my box doine never stir
out of my closet, but when it is carry'd brought for a fight. Therefore I
again desire there may be no family quarrells upon my account.

As to Betty Blount, you wrong her very much. She was a neighborly child,
a good Calligrapher, an honest girl, and a tolerable Counter at Richmond. I
deny the war-duly, but a ^{good} little, careful, and sometime more a ragged grey,
when she and I took long walks. She said her money in summer only to be
able to keep a Phoebe at London in winter, that is the worst you can say,
and she might have a whole coat to her back if her good nature did not make her
a fool to her mother and sanctified Sister Teresa. And she was the only girl I
consulted in the whole half year that I lodg'd with Mr. Pop in Tottenham.
Whatever evil tongue might have inform'd your Ladyship, in hopes to set you
against me. And as this usage is accept the Archbishop of Canterbury
from your Ladyship's hands, I think you ought to acknowledge it as a favor.

Are you not weary Madam? Have you patience to read all this? I am
goinging back your times, I imagine my self talking with you as I

used to do; but on a sudden I recollect where I am sitting, banish'd
to a country of Slaves and beggars; my blood souer'd, my spirits sunk;
fighting with Beasts like St. Paul, not at Ephesus but in Ireland.
I am not of your opinion, that the flock (in either Kingdom) want better
Shepherds, for as the French say a bels beler bel pasteur, and God be
thanked that I have no flock at all, so that I neither can corrupt nor be
corrupted.

I never ^{was} any person so full of acknowledg'ment as Mr. Barlow is
for your Ladyship's continued favors, nor have known any person
of a more humble and great grateful spirit than he, or who know
better how to distinguish the person from whom he is favored,
but I will not honor my self so far, or dishonor you so much, as
to think I can add the least weight to your own natural goodness
and generosity.

Your most obedient servant, Present my humble respects
to my Lord and Lady Carteret, and my Lord's secret, and
to Sr Robert Worsley

I am, and shall be ever with the truest respect esteem
and gratitude

Madam

Your Ladyship's most obedient
and most humble servant

Saml. Swift.

Dublin.

Nov. 4th
1732

I know not where my old friend Harry
Worsley is, but I am his most humble
servant.

202

[SWIFT, Jonathan]. *An Epistle to a Lady, who desired the author to make verses on her, in the heroick stile. Also a poem, occasion'd by reading Dr. Young's satires, called the Universal Passion.* [London]: Dublin, printed: and reprinted at London for J. Wilford, 1734 [but 1733].

2° (345 x 223mm). (Light browning to title.) Modern cream wrappers, front cover with title in manuscript.

FIRST AND ONLY SEPARATE EDITION, published 15 November 1733 and addressed to Lady Acheson. No copy of a Dublin edition is known. In this poem about his role as a poet, Swift and his hostess conduct a dialogue in which she begs him to give up his “poultry Burlesque Stile ... Turning all to Ridicule.” Instead she wishes him to “Sing my Praise in Strain sublime.” Swift is gentleman enough to admit that some praises are due, but after urging her to be a fairer conversationalist and give all her guests equal attention, he insists on remaining a satirist. He can more easily “encounter Vice with Mirth./ Wicked Ministers of State/ I can easier scorn than hate.” As if proving the point, the epistle ends with a satire on Walpole which led to several arrests once Swift’s *Rapsody* on poetry had also been published on 31 December. Matthew Pilkington, through whose agency the poem had been printed in London, is thought to have informed on Swift, and the reaction of the authorities probably made Swift abandon a planned last visit to England. Foxon S841; Rogers 866; Rothschild 2146; Teerink 745; Williams 628; John Irwin Fischer, “The Government’s Response to Swift’s *An Epistle to a Lady*,” *Philological Quarterly* 65 (1986): 39–59.

\$800–1,200

203

[SWIFT, Jonathan]. *On Poetry: a Rapsody.* [London]: printed at Dublin, and re-printed at London, sold by J. Huggonson, 1733.

2° (313 x 205mm). (Title rather soiled and a little frayed at edges, some soiling to first two text leaves and final verso, short repaired tears to final leaf.) Disbound. *Provenance*: “11 Jany. 173¾” (date of either publication or purchase given in a contemporary hand on title).

FIRST EDITION, published 31 December 1733 according to Foxon. This poem about the Grubstreet poets who write “the vilest Doggrel” also culminated in a satire on Sir Robert Walpole, “Thou great Viceregent of the King.” Williams relates how the appearance of two satires in such close conjunction as this and the only slightly earlier *Epistle to a Lady* “exasperated” Walpole. However, he is said to have refrained from issuing a warrant for the author’s arrest “upon being told that an army of no less than ten thousand men would be necessary for the arrest of the Dean in Ireland.” Pilkington was generally adjudged to have informed against Swift over the publication of the two poems, and a storm of execration broke out against him. Foxon S888; Hayward 153; Rogers 869; Rothschild 2147; Teerink 741; Williams 639.

\$600–1,000

204

SWIFT, Jonathan. *The Life and Genuine Character of Doctor Swift. Written by himself.* London: [Benjamin Motte for] J. Roberts, 1733. 2° (335 x 205mm). Half-title. (Repairs at inner margins, light crease marks.) Modern marbled wrappers (repairs at inner margins, light crease marks).

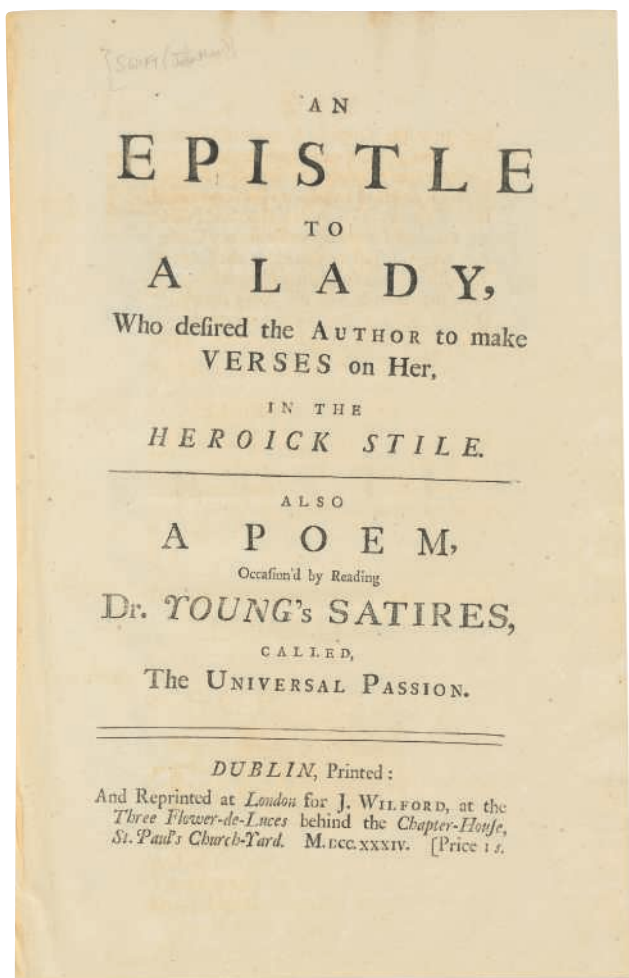
FIRST EDITION. The dedication to Pope is signed “L.M.” (generally felt to denote Matthew Pilkington) and dated 1 April, 1733, an indication that the poem was an April Fool’s joke. Although Swift disclaimed the poem, it has strong resemblances to his *Verses on the Death of Dr. Swift* (1739), starting from the same maxim by Rochefoucauld, and using short, spoken statements in a similar way. The printer Benjamin Motte wrote to him on 31 July 1735 to say that the copy had come to him through Pilkington: “not by his own hands, yet by his means ... I could not imagine he would have suffered your name to be put to it, if it had not been genuine” (*Corr.* iv. 151). Foxon S884; Teerink 727; Rogers 844; Rothschild 2143; Williams 541.

SWIFT, J. *Verses on the Death of Doctor Swift. Written by himself: Nov. 1731.* London: C. Bathurst, 1739. 2° (337 x 212mm). (Title and final leaf rubbed and slightly torn along horizontal fold mark, title with some creases and stains, ink smudges to lower margin of C2r and D1r, occasional spots.) Modern blue wrappers; folding green cloth case.

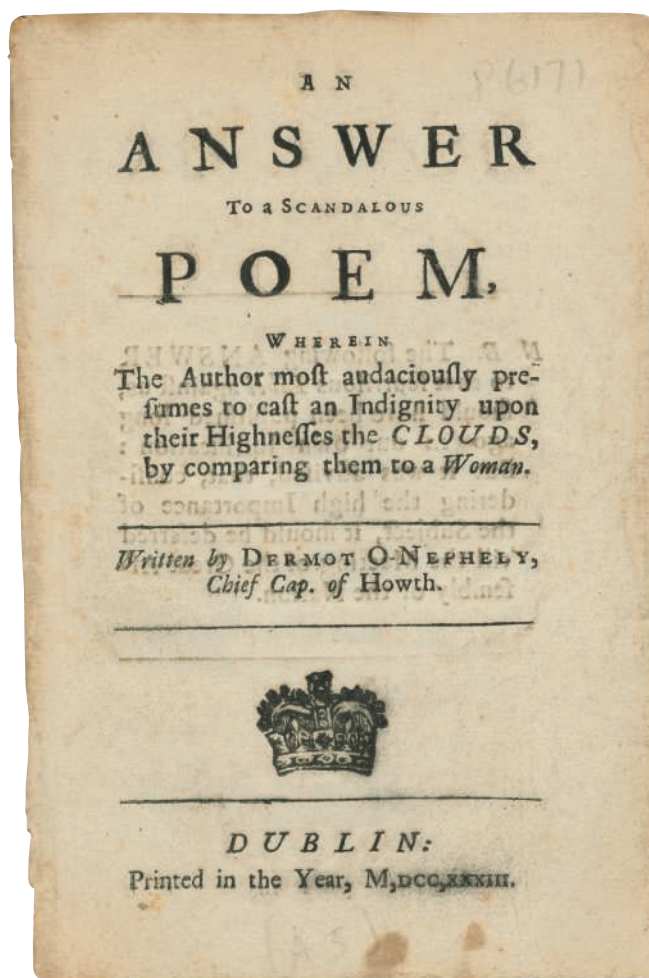
FIRST EDITION OF SWIFT’S MOST FAMOUS POEM, darkly witty yet strongly self-affirmative. Dr. William King, Principal of St. Mary Hall, Oxford, who had been entrusted with the manuscript, took editorial advice from Pope “who omitted almost a third of the poem as well as the accompanying notes, on the grounds of literary tact, because there were inaccuracies of fact in the text, and to prevent Swift from giving further offence to the Queen and the ministers, and appearing too vain” (*Major Works*, ed. A. Ross and D. Woolley, 681–2n). King and Pope filled up some of the deleted passages with lines spliced in from the *Life and Genuine Character*. Although King’s letter of 23 January 1739 assured Swift that none of his works had “been better received by the public than this poem” (*Corr.* vi. 109), the 381-line abridgement was not what he had been expecting, and he arranged for publication of the full version of 484 lines in Dublin. Foxon S920; Rogers 846; Rothschild 2166; Teerink 771; Williams 551.

(2)

\$1,000–1,500



202



205

205

[SHERIDAN, Thomas (1687-1738) and Jonathan SWIFT. *A New Simile for the Ladies ... An Answer to a Scandalous Poem* Dublin: 1733].

8° (152 x 99mm). 6 leaves only (of 8?), containing two poems, Thomas Sheridan's "A New Simile" and Swift's "Answer". Crown woodcut on part title to Swift's "Answer". (Lacks the first title and the final leaf, the part title to Swift's "Answer" bound in as title-page, the final leaf of Sheridan's "New Simile" misbound as the final leaf of Swift's "Answer".) Disbound, uncut; modern grey paper folder with title label.

FIRST EDITION OF SWIFT'S POEM. AN IMPERFECT BUT UNIQUE COPY, known to Teerink and Foxon only through the description of Harold Williams, not seen by Pat Rogers. Sheridan's poem had first appeared as an octavo pamphlet the previous year. The part title to Swift's reply, used here as a general title, reads: *An Answer to a Scandalous Poem wherein the author presumes to cast an indignity upon their highnesses the clouds, by comparing them to a woman. Written by Dermot O'Nephely*. That this was the copy seen by Williams is evident from the fact that his notes are still preserved with it in the form of an 8-leaf page reconstruction. The approximate date of composition is August 1732, a first draft survives showing that the published poem, so teasing to women, had been extensively revised. Both poems were reprinted, probably from a copy of the pamphlet, in *Works* vi (1738). Foxon S795; Teerink 1615; Williams 612; not in ESTC.

\$3,000-5,000



206

SWIFT, Jonathan. *Miscellanies. Consisting chiefly of original pieces in prose and verse.* [London]: Dublin printed. London: re-printed for A. Moore, 1734. 8° (192 x 122mm). (Margins waterstained.) Disbound; modern grey paper folder with title label.

FIRST EDITION, claiming to be the reprint of an edition which does not exist. There are five verse pieces. “An Apology to Lady Carteret” is attributed to Patrick Delany in contemporary manuscript texts, and James Woolley has “comprehensively demonstrated” this to be correct (*Münster Proceedings*. ii. 1993, 248–57). “An Epistle to his Excellency John Lord Carteret” is also a poem by Delany, seeking preferment. Swift’s responses to the whole subject of patronage, “An Epistle upon an Epistle” and “A Libel on Dr. Delany and a Certain Great Lord” were first issued late 1729–30; the latter contains an 18-line panegyric on Pope, who is placed “Above the Reach of Want” by his translation of Homer. “A Copy of Verses upon two Celebrated Modern Poets” [Edward Young and Andrew Philips] is here attributed to Swift for the first time (Curll had earlier attributed it to James Moore Smythe). Of the three prose pieces, only “A Proposal for an Act of Parliament, to sell the Bishops Lands” is by Swift. Rogers 754, 805, 807, 753; Williams 374, 470, 479, 393; Teerink 40.

Miscellaneous poems, original and translated, by several hands. Viz. Dean Swift, Mr. Parnel, Dr. Delany, Mr. Brown, Mr. Ward, Mr. Sterling, Mr. Concanen, and others. Edited by Matthew Concanen. London: J. Peele, 1724. 8° (230 x 132mm). (Lacks A8, an advertisement/ errata leaf, some soiling.) Contemporary panelled calf (spine worn at head). FIRST EDITION, WIDE-MARGINED COPY. PERHAPS THE MOST IMPORTANT COLLECTION OF NEW WORK BY 18TH-CENTURY DUBLIN POETS. Swift’s “Apollo to Dean

Swift” is here first printed; “The Bubble” [or “Upon the South Sea Project”], a highly popular poem, was first issued as a separate piece in 1721. Case 332; Rogers 707, 696; Williams 262, 248; Teerink 20.

[SWIFT, J.] *Political Tracts.* London: C. Davis, 1738. 2 volumes, 8°. Early 20th-century brown half morocco, top edge gilt (lightly rubbed). A late reprint of the 2-volume *Miscellanies in Prose and Verse*, 1727. Volumes supplementing the London Swift–Pope *Miscellanies* and including, for the most part, pieces that Faulkner had published in his Dublin edition of Swift *Works* in 1737–38. This set is however the first edition of Swift’s works to include his vituperative poem *The Legion Club* (1736). Teerink 25 (6–7).

(4)

\$1,000–1,500

207

SWIFT, Jonathan. Autograph letter signed (“J. Swift”) to John Boyle, 5th Earl of Orrery (“My Dear Lord”), Deanry-House, 23 May 1738, 2 pages, 12° (152 x 93mm), with integral blank. Swift pretends a fierce rivalry with Orrery for the hand of Margaret Hamilton: “You have robbed me of my mistress. I appeal to her self, whether I was not her Lover before your Lordship, and that she made me Advances.” He mentions his long-standing affliction. “My Giddyness is of late somewhat tolerable, but my deafness is not mended a pepper-corn.” Then undertakes to “write to Mrs Hamilton before she changes her name, that you shall not marry her before you give security to live half the year in Ireland, and half in England, and She shall chuse the Season.”

SWIFT, J. Autograph letter signed (“Jonath: Swift”) to Margaret Hamilton (“Madam”), Deanry-house, 8 June 1738, 2 pages, 12° (150 x 93mm), with integral blank. He continues in the pose of a rejected suitor taken aback by news of her coming wedding to Lord Orrery: “I reproached His Lordship for his Presumption in pretending to take a Lady from me who had made so many Advances, and confessed herself to be nobody’s Goddess but mine. However he had the Boldness to tell me that he had your consent to take him for a Husband.” The conceit is brilliantly continued in the post-script, he lacks the appropriate writing-paper and does not know which paper would properly reflect his emotions: “I have neither mourning Paper nor gilt at this Time, and if I had, I could not tell which I ought to Choose.”

Both letters neatly repaired at fore-margin. Contained together in a modern quarter red morocco case and grey cloth chemise. *Provenance:* Arthur A. Houghton, Jr. (part 2 of his sale, Christie’s London, 11–12 June, 1980, part lot 488).

The second marriage of John Boyle, fifth earl of Cork and fifth earl of Orrery (1707–1762) took place on 30 June 1738 at Caledon, which had been Miss Hamilton’s home in county Tyrone prior to the death of her parents. Orrery was then 31 and his bride 27. Their engagement had been short. Swift sent his congratulations to Orrery on 23 May, the same day that the earl made the 35-mile return journey from Dublin to Lowtown, the home of Margaret’s uncle and guardian, Anthony Dopping, in order to “fling himself at her feet”. The Dean’s affection for him, and by extension for his bride, emerges clearly in the wit both letters display. His praise of a woman, so genuinely admired by her husband, and most likely known to him through her maternal uncles Samuel and Anthony Dopping, was no mere formality. Besides being “a most agreeable lady,” she possessed a fortune of £3000 a year, and shortly after the wedding pledged her diamonds as security for her husband’s debts. Published in *Correspondence*, ed. David. Woolley. iv. 518 and 521.

\$10,000–15,000

My Dear Lord.

Hamilton 455

A strange Event! even Mrs White
has learnt for once to be a true ~
News-monger. But My Lord you have
done me a high Injury; you have robbed
me of my mistress. I appeal to her ~
self, whether I was not her Lover before
your Lordship, and that she made me
Advances. I doubt you are disaffected; for
all loyal Subjects have gone into second
mourning, and your Paper is in deep. I
wonder you shew your Extravagance in
Paper, before you are sure of your Lady.
I had rather you would chuse to call -
here to morrow at Dinner, where Mrs
White way will attend you. My Giddyness
is of late somewhat tolerable, but my
deafness is not mended a pepper-corn.
I will write to Mrs Hamilton before she
changes her name, that you shall not

marry her before you give security
to live half the year in Ireland, and
half in England, and she shall chuse
the Season. Pray God long preserve -
you in Health and Hapyness. And I
command you to present my most humble
Services to your future Lady

I am with the highest Esteem and
respect, My Dear Lord, Your most
obedient humble
Dearyy-House
May 27 1738
Servant & Gift

Well; for once I have written
a whole letter without one
Blunder.

Madam.
 Your Ladyship see how
 I am reduced to a gilded
 Scrap of Paper by the
 Avarice of Your Lord, who
 made ^{me} a Present of severall
 quires, of the same size,
 for fear I should make him
 jealous with a long love-
 letter. However, since this
 Affair is past remedy,
 and that you are already
 almost a whole Week
 marryed, I will act a most

you above all the young
 Ladyes I ever knew or
 heard of. One thing I
 grieve at, that neither
 you nor my happy Rival
 have yet given me the
 least Encouragement to
 hope that you will give
 this poor Kingdom the
 least share of your
 Presence. However I will
 always continue to pray
 for the Happiness and
 health of you both; and

I command you to be my
 constant Correspondent
 when you are fixed in
 England: I desire you
 will present my best
 Service to my Rival.
 I am Dear Madam, with
 the utmost respects and
 highest Esteem, your
 most obedient, ~~most~~ and
 most gratefull humble
 Dublin Servant
 June 17
 1738. J. Swift

208

SWIFT, Jonathan. Two autograph letters signed ("J. Swift") to Margaret Hamilton, later Lady Orrery ("Madam"), Dublin, 17 June 1738 and 3 July 1738, 6 pages, 24° (73 x 48mm), on two gilt-edged miniature bifolia. Modern quarter red morocco slipcase with chemise. Provenance: the earlier letter "erroneously catalogued" in the Orrery sale of 1905, lot 733 — Arthur A. Houghton, Jnr. (part 2 of his sale, Christie's London, 11-12 June 1980, part lot 488).

Writing on 17 June, shortly before her marriage to Lord Orrery, Swift says "I am now making my Court to you in the properest manner" [i.e. on the gilt-edged paper of a suitor]. "Six Quires of this Paper" have been given to him "by the very Person to whom you will soon sacrifice me. Though I had never the honour to see you, yet you have given me the best Reasons for esteeming You above all the young Ladyes I ever knew or heard of." He does "grieve" at not having not "the least Encouragement to hope" that the couple will settle in Ireland, and he commands Orrery's bride "to be my constant Correspondent when You are fixed in England."

On 3 July, after the marriage has taken place, Swift complains of having to write on "a gilded Scrap of Paper" which allows him no space. This, he maintains, is owing to the "avarice of your Lord, who made me a Present of severall quires, of the same size for fear I should make him jealous with a long Love-letter." He is ready to give up his claims, assuring her that as "you are already almost a whole Week marryed, I will act a most generous Part, by congratulating with you both." Despite never having met her, he makes a more serious claim to knowing Margaret "better" than her husband, "with whom my Acquaintance is not much above a dozen years Standing, but, You I have known from your Infancy without ever seeing You"

The Dean's second letter is written on a Monday, following the wedding of Lord Orrery and Margaret Hamilton on 30 June, the previous Friday. His great esteem for a woman he had yet to meet, expressed in both letters, presumably derives from her Irish background. Woolley observes that she "certainly would have known of Dean Swift through his friendship with her maternal uncles Samuel and Anthony Dopping. Her mother *née* Lucy Dopping had married John Hamilton, a landed gentleman seated at Caledon in southern co. Tyrone, which he inherited from estates forfeited by Sir Phelim O'Neill" (iv. 519n2). Despite Swift's fears, the newly-weds spent late July and most of August at Caledon, then a mere twelve months in England, before returning in August 1739 to reside in Ireland. As Woolley records, Arthur Houghton used to display Swift's pair of miniature letters to the bride "in a glass case with his superb collection of miniature books". Both are published in *Correspondence*, ed. D. Woolley. iv. 523 and 524.

\$12,000-18,000

209

SWIFT, Jonathan. *The Beasts Confession to the Priest, on observing how most men mistake their own talents.* By J. S. D.S.P. [London]: Dublin, printed: London, re-printed: and sold by T. Cooper, 1738.

8° (211 x 135mm). Half-title and final blank. (Half-title slightly soiled, light browning to C1v and C2r.) Contemporary half calf and marbled boards (rebacked and recorned). *Provenance:* J.O. Edwards (booklabel).

FIRST LONDON EDITION OF THIS RARE POETIC FABLE about the limits of self-knowledge. Five beasts, the wolf, the ass, the swine, the ape and the goat, make a disingenuous confession of their faults, but their confessions are still less self-deceptive than those of five men: the lawyer who “never squeezed a needy client”; the chaplain who claims he “Would rise by Merit to Promotion;/ Alas! a meer Chymerick Notion”; the doctor who turns to prayers when medicine fails (“He cannot help it from his Heart/ Sometimes to act the Parson’s Part”); the statesman who believes he is a patriot (“The Nation’s Good, his Master’s glory,/ Without regard to Whig or Tory,/ Were all the Schemes he had in view”); and finally the card sharper who disassociates himself from the “Club of Cheats/ Who had contriv’d a thousand Feats”. The final line, “Beasts may degen’rate into Men” has an appended note reading “Vide Gulliver in his Account of the Houyhnhnms”. Rogers observes that “the satire on doctors, lawyers and politicians recalls *Gulliver’s Travels*; whilst the Preface (assuredly Swift’s own) has links stretching right back to *A Tale of a Tub*.” No auction sale of any edition has been recorded since 1980. EDWARDS COPY. Foxon S806; Rogers 865; Teerink 759; Williams 599.

\$2,500–3,500

210

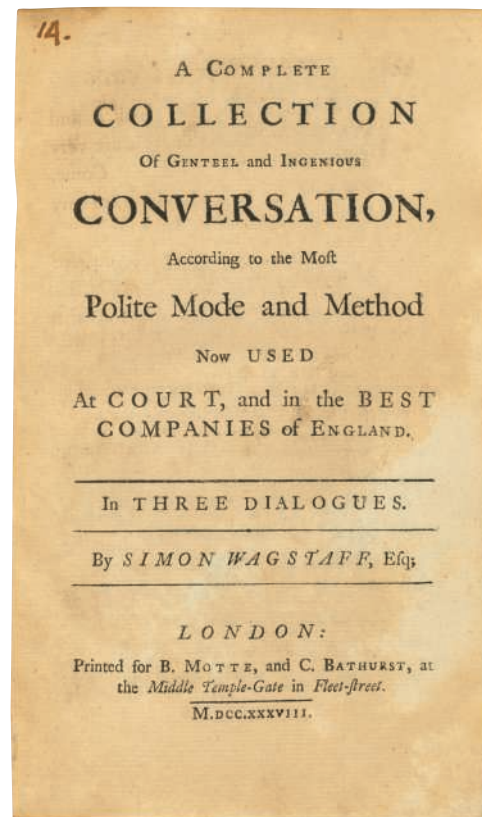
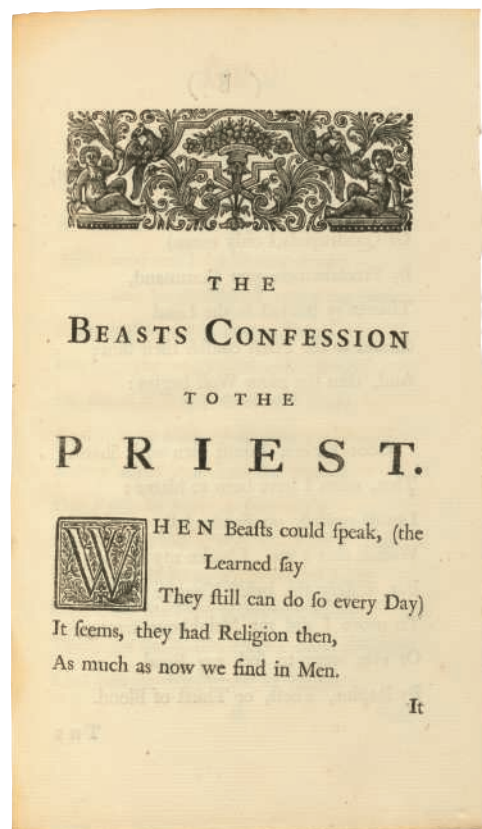
[SWIFT, Jonathan]. *A Complete Collection of Genteel and Ingenious Conversation* By Simon Wagstaff. London: [S. Richardson for] R. Motte and C. Bathurst, 1738. 8° (195 x 116mm). Neptune headpiece on page 1. (Browning to A1 advertisement leaf and title, staining to O4–6.) *Provenance:* University of Illinois (stamp at margin of D2r). Modern calf-backed boards.

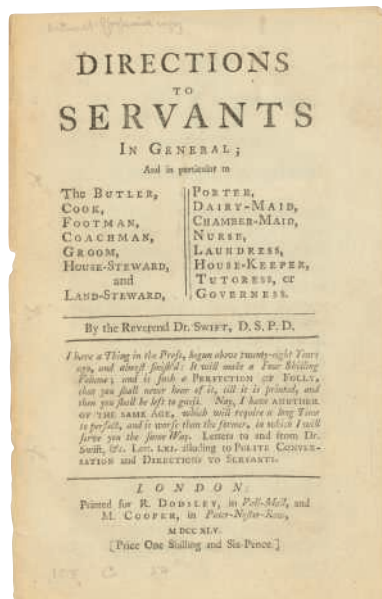
FIRST LONDON EDITION? Like *Directions to Servants*, this was very much an open-ended work. Writing to Pope, 12 June 1732, Swift mentioned that his “thing in prose, begun above twenty-eight years ago” was “almost finish’d.” He anticipated it being “a four shilling Volume,” but had no intention of putting his name to the title-page, calling it “such a perfection of folly, that you shall never hear of it till it is printed, and then you shall be left to guess” (*Corr.* iii 291). Mary Barber arranged for publication in London, and the work was printed by Samuel Richardson. There were two London editions in 1738, distinguishable by either the Neptune headpiece or the flower basket headpiece on page 1. Teerink 761; Rothschild 2158.

SWIFT, J. *Three Sermons. I. On Mutual Subjection. II. On Conscience. III. On the Trinity.* London: R. Dodsley and M. Cooper, 1744. 4° (185 x 138mm). (Title soiled and repaired on verso, title, early leaves and end leaves repaired along inner margins, some browning, final verso soiled.) Early 20th-century quarter brown morocco (spine rubbed). FIRST EDITION with misprint “Subordination” in last line of p.34. SELDOM SEEN. Teerink 70.

(2)

\$1,000–1,500





211

211

[SWIFT, Jonathan]. *Directions to Servants*. London: R. Dodsley and M. Cooper, 1745.

8° (190 x 124mm). (Title slightly soiled, first quire loose.) Disbound; red cloth case. *Provenance*: Britwell-Pforzheimer copy (according to a pencil note at head of title).

FIRST LONDON EDITION of Swift's ironic rule book for servants. Written at intervals from 1704 onwards, his work remained unfinished. His speaker consistently recommends examples of bad conduct, behaviour which Swift clearly detested and yet somewhat obsessively collected over so many years. Ehrenpreis notes that "he considered naming the book *The Whole Duty of Servants*, which would have created a sardonic parallel to *The Whole Duty of Man*" (Swift. iii. 834). Rothschild 2178; Teerink 785.

\$1,500–2,500

212

SWIFT, Jonathan — *Emendations on an Appeal from the late Dean Swift. Or Right Hon. Earl of Orrery vindicated*. London: M. Cooper, 1752. 4° (225 x 169mm). In verse. Modern wrappers.

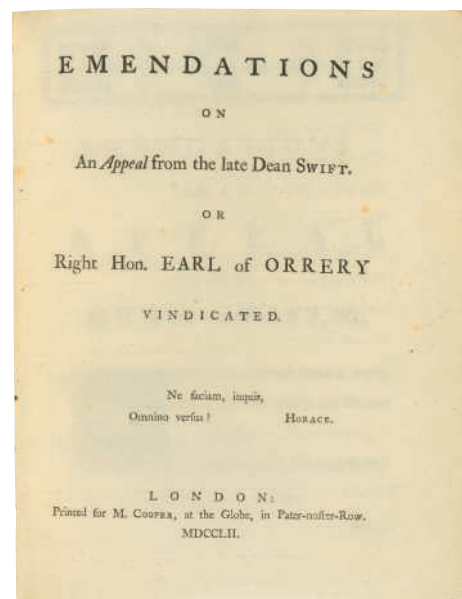
FIRST AND ONLY EDITION. An apparent reply to *A Candid Appeal from the late Dean Swift to the Right Hon. the Earl of O--y* (London 1752), which purported to be from Jonathan Swift to John Boyle, Earl of Orrery. The author, who is a poor imitator of Swift's burlesque style, argues that Orrery has wrongly protected the Dean's reputation (in his *Remarks on the Life*). He is scurrilous enough to ask "Shall truth be lost in Friendship's Name, / To hide Vanessa's wretched Shame?" And to demand "The world must know the Dean grows old, / Impaired in health and lost in Mind." EXCEEDINGLY RARE. ESTC locates 2 copies only (BL and Folger).

[L.] *A Comment on a Late Extraordinary Letter from the E[arl] of C[lanicarde] to the D[uke] of B[edford] lately handed about in London; in which an union between the two kingdoms is impartially considered. By a nobleman*. London: [s.n.], 1760. [Bound with:] *An Answer to the Comments on a Letter from the E[arl] of C[lanicard]e, to the D[uke] of B[edford]d. With some occasional thoughts upon the remarks relative to an union between the two kingdoms*. Dublin: [s.n.], 1761. 2 works in one volume, 8° (202 x 120mm). (C2 of 2nd work torn at bottom margin.) 20th-century quarter red morocco. *Provenance*: Phi. Lovinge (signature on both titles, the first dated 1760; dashes in titles filled in).

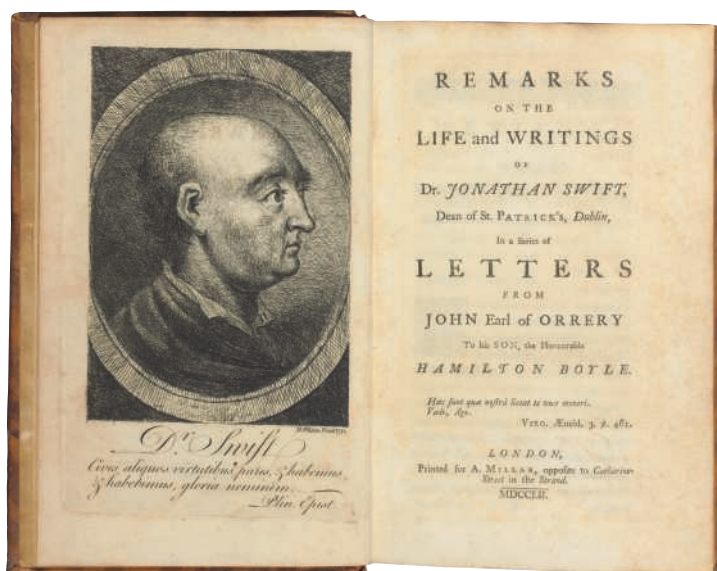
The first work appeared in two London editions and a Dublin edition of 1760, the second only in the Dublin edition above (14 copies listed in ESTC). Both anonymous pamphlets mention Swift, the first to demean him as "the chieftain of the accidental, and false patriots ... Had Swift been preferred in England according to his wishes, who would have ever heard of the *Drapier* and his anti-ministerial achievement?" The reply defends Swift equally warmly. "To the Accident then of England not being able to distinguish, or willing to reward the Merits of that great Man, we owe the Blessing of his Talents!"

(2)

\$1,200–1,800



212



213

213

SWIFT, Jonathan — ORRERY, John Boyle, Earl of (1707–1762). *Remarks on the Life and Writings of Dr. Jonathan Swift ... in a series of letters ... to his son, the Honourable Hamilton Boyle*. London: A. Millar, 1752. 8° (196 x 121mm). Etched frontispiece portrait after B. Wilson. (Title lightly browned, staining at fore-margin.) Contemporary speckled calf (extremities rubbed, spine a little chipped, upper joints cracked).

FIRST EDITION, popular enough to reach five London and two Dublin editions in the year of publication, and be translated into German and French. Orrery's acquaintance with his subject began in 1732. "Though *Remarks* elicited hostile contemporary criticism modern studies applaud Orrery's reasoned objectivity, his creative innovation in utilizing the epistolary method in biography, and his judicious consultation of reliable, first-hand sources, which compensated for his limited acquaintance with Swift" (Lawrence B. Smith, *ODNB*). Leaves K4 and L7 are cancels. Teerink 1333.

[DELANY, Patrick (1685 or 1686–1768)]. *Observations upon Lord Orrery's Remarks on the Life and Writings of Dr. Jonathan Swift*. London: W. Reeve and A. Linde, 1754. 8° (198 x 114mm). Contemporary speckled calf. FIRST EDITION. Rothschild 789; Teerink 1343 & 1623.

Together with: Swift's *Letters*, edited by John Hawkesworth (1756). 3 volumes, 8° (202 x 110mm). Contemporary calf (spines chipped). Teerink 88; and *Swiftiana*, edited by C.H. Wilson (1804). 2 volumes, 12° (166 x 99mm). Engraved titles. (Titles browned.) Contemporary grey boards backed in green cloth, paper spine labels. Teerink 1373.

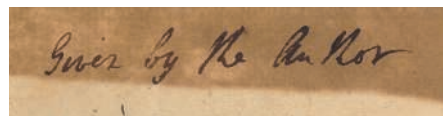
(7)

\$800–1,200

214

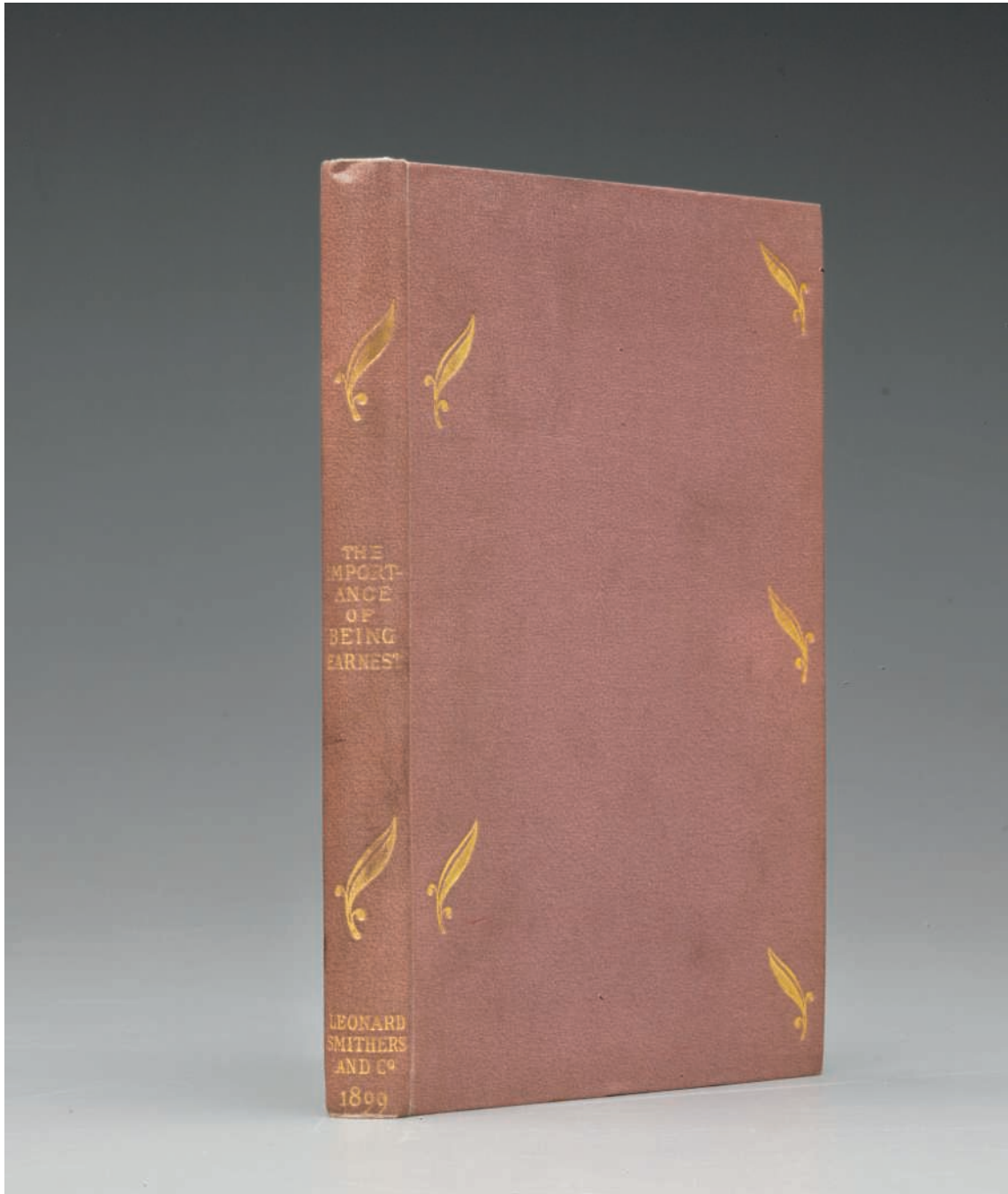
SWIFT, Jonathan — [DELANY, Patrick (1685?–1768)]. *Observations upon Lord Orrery's Remarks on the life and writings of Dr. Jonathan Swift*. London: W. Reeve and A. Linde, 1754.

8° (199 x 116mm). (Some light browning, scattered spots.) Contemporary gilt-ruled calf, speckled edges (spine rubbed and a little darkened, joints slightly split, staining to edges of endpapers). *Provenance*: "Given by the author" (recipient's inscription at head of front free endpaper) – R. Wingfield (early 19th-century signature on front pastedown).



FIRST EDITION, PRESENTATION COPY. Delany enjoyed a reputation as the foremost tutor in Trinity College, Dublin, and one of the city's best preachers; in 1724 he was appointed professor of oratory and history. The backing of Swift and the lord lieutenant, Carteret, enabled him to receive the chancellorship of Christ Church Cathedral in 1728. Within two years he added the chancellorship of Dublin's second cathedral, St Patrick's. Friendly with Swift, even before this formal link, Delany turned his hand to verse and periodic journalism as well as to sermons; he eventually became the person to defend "that great Genius, and the most deservedly celebrated Stella" in this rejoinder to Orrery's biography of Swift. At the end are two previously unpublished pieces by Swift, "On Good Manners" and "To a Friend ... much abused in many inveterate Libels". Rothschild 789; Teerink 1343 & 1623.

\$800–1,200



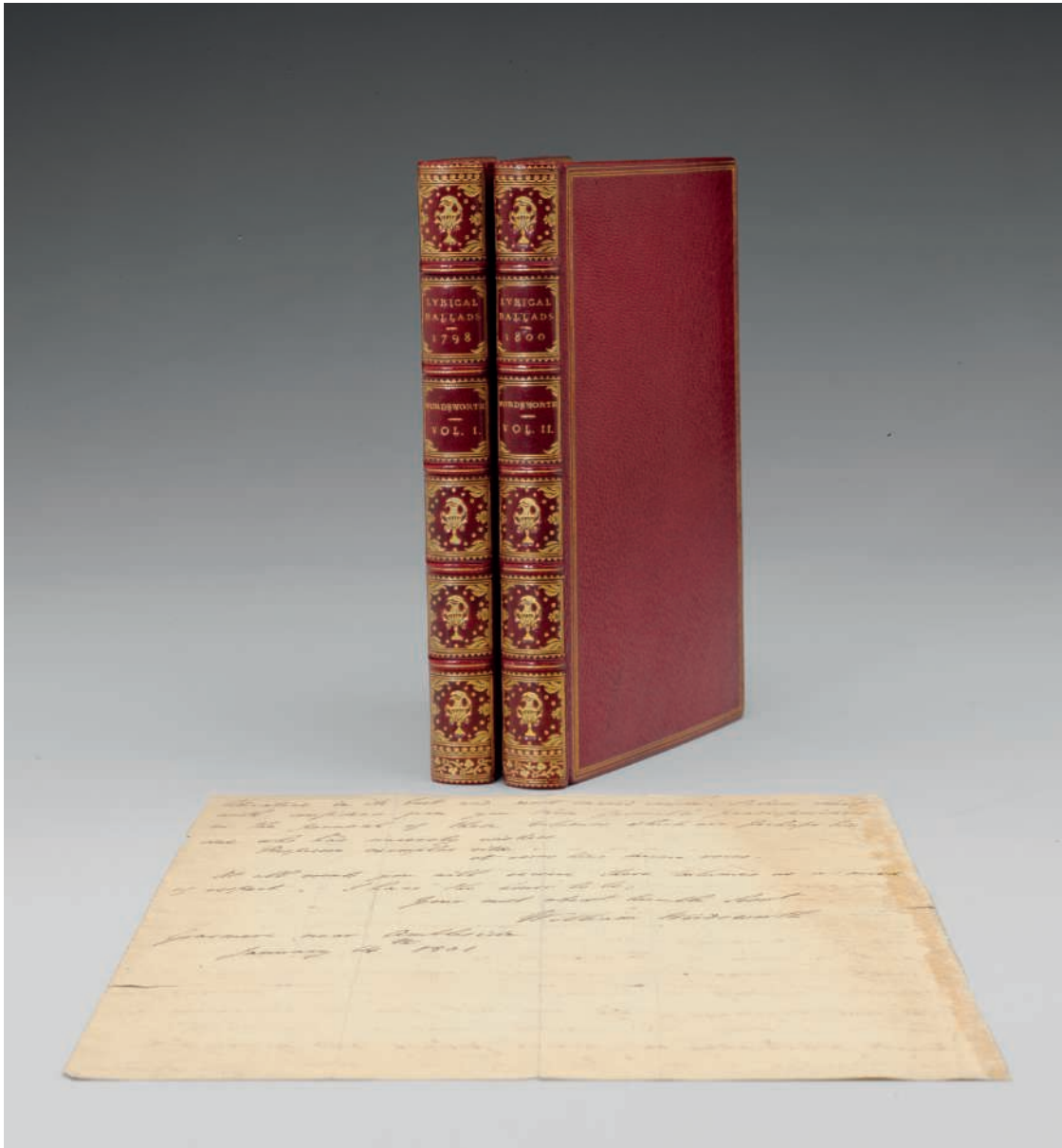
215

WILDE, Oscar (1854-1900). *The Importance of Being Earnest*. London: Leonard Smithers, 1899.

Small 4°. Original rose cloth, covers with gilt ornaments after Charles Shannon, gilt-lettered on spine, uncut; purple morocco slipcase.

FIRST EDITION, LIMITED ISSUE, one of 1,000 copies, this copy unnumbered, of Wilde's "last and greatest play" (Ellman, *Oscar Wilde*, p.412). Mason 381. A FINE COPY.

\$1,000-1,500



216

[WORDSWORTH, William and Samuel Taylor COLERIDGE]. *Lyrical Ballads, with a Few Other Poems*. London: for J. & A. Arch, 1798. – *Lyrical Ballads, with Other Poems. In Two Volumes*. London: printed for T.N. Longman and O. Rees, 1800.

2 volumes, 8° (162 x 104 mm). Errata leaf at end of volume I. Wove paper, watermarked “LLOYD 1795.” (Lacking 2-page publisher’s advertisements at end of volume I, a few marginal tears skillfully mended just touching one letter.) Modern red levant gilt, spines gilt, board edges and turn-ins gilt, top edge gilt, others uncut by F. Bedford; green morocco folding-case gilt. *Provenance*: Harold Greenhill (bookplate on pastedown); H. Bradley Martin (his sale, Sotheby’s New York, 1 May 1990, lot 3333).

FIRST EDITION, second (London) issue of volume I; FIRST EDITION, FIRST ISSUE of volume II. Coleridge’s “Lewti” was suppressed in the first volume prior to publication and is located only in a very few copies of the first (Bristol) issue. Wise’s specious description of the priority of the cancelled and uncanceled states of G1 in volume I is based on his own sophistication of his copy. Here, G1 is uncanceled in volume I and O1-2 and P2 are uncanceled in volume II, with p.210 containing 10 lines. The following points are present: Vol. I: page 19 reads “Ofi” in line 10; page 204 reads “woods” (with the final “s” and comma) in line 15 and “thought” (with the final “t” and comma) in line 17. Vol. II: O1-2 are uncanceled; page 64 reads “Ofi had I” in line 1 and “wide Moor” in line 6; page 83 has a comma after “last days” in line 6; page 92 reads “He” (capitalized) in line 2; and page 129 has “when they please” properly spaced in line 11.

continued

I feel as if I were exerting some degree of courage in thus offering the accompanying volumes to you. Our local residences, and of course, the objects presented to us must necessarily have produced a certain difference in our modes of contemplating society, and in our notions respecting the means of affecting it favorably. Yet I am assured that by a mind so acute as yours in the detection of the ludicrous and the gross, it cannot have remained unnoticed with what alarming rapidity our written language has been receding from the real language of life and that from the increasing circulation of books this practice must act powerfully towards adulterating our moral feelings and of necessity the language of real life itself, thus poisoning our future

literature in its best and most sacred source. I claim therefore with confidence from you those favorable predispositions in the perusal of these volumes which are perhaps his due who has sincerely wished
Respicere exemplar vitae
et veras hinc ducere voces.
 At all events you will receive these volumes as a mark of respect. I have the honor to be,
 Your most obed^t humble Serv^t
 William Wordsworth
 Grasmere near Ambleside
 January 14th 1801

Lyrical Ballads, a collaboration between Wordsworth and Coleridge, is arguably the most important work of the Romantic period, and the work which signaled the beginning of a literary revolution. Volume I contains the first printing of Coleridge's "Rime of the Ancient Mariner" and, among other works, Wordsworth's "Lines written a few miles above Tintern Abbey." In his *Advertisement* for the work, Wordsworth introduces the intention of the work with a disclaimer of sorts, noting that "the majority of the following poems are to be considered as experiments...written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure" (p. i in this copy). Wordsworth develops these ideas in his "Preface to *Lyrical Ballads*," written to accompany the second edition published in 1800, and expanded to accompany the 1802 edition: "The principal object, then, which I proposed to myself in these poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible, in a selection of language really used by men; and, at the same time, to throw over them a certain colouring of imagination. ...Low and rustic life was generally chosen, because in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language. ...[In] that condition our elementary feelings co-exist in a state of greater simplicity...[and] the passions of men are incorporated with the beautiful and permanent forms of nature. ...For all good poetry is the spontaneous overflow of powerful feelings." Ashley VII, pp.5-8; Hayward 202 (Bristol imprint); Grolier *English* 66; *PMM* 256 (the second edition, the "Manifesto of the Romantic Movement"); Rothschild 2603, 2604; Wise *Wordsworth* 4, 5.

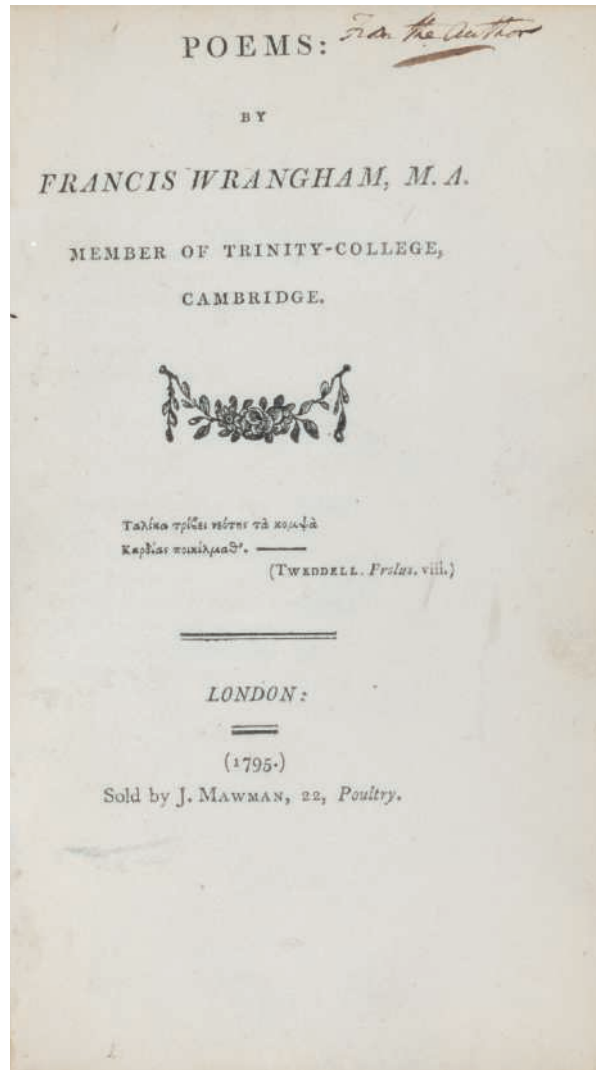
[With:]

A LETTER FROM WORDSWORTH PRESENTING A SET OF LYRICAL BALLADS, probably to Matthew Gregory Lewis. Autograph letter signed ("William Wordsworth") to "Sir," [January 14th 1801]. 2pp., 4to.

"I feel as if I were exerting some degree of courage in thus offering the accompanying volumes to you. Our local residences...must necessarily have produced a certain difference in our modes of contemplating society. ...I am assured that by a mind so acute...it cannot have remained unnoticed with what alarming rapidity our written language has been receding from the real language of life and that from the increasing circulation of books this practice must act powerfully towards adulterating our moral feelings and of necessity the language of real life itself, thus poisoning our future literature in its best and most sacred source. I claim therefore with confidence from you those favorable predispositions in the perusal of these volumes which are perhaps his due who has sincerely wished *Respicere exemplar vitae* _____ et veras hinc ducere voces."

Apparently dictated by Samuel Taylor Coleridge, most likely with Wordsworth by his side and written out by Dorothy Wordsworth over her brother's name, this letter is one of a number of presentation letters for *Lyrical Ballads*, all of which were written in this manner at Keswick (though signed from Grasmere near Ambleside) on 14 January 1801. Others were addressed to the Duchess of Devonshire, Mrs. Jordan, William Wilberforce, John Taylor, and probably Mrs. Barbauld and Charles Lamb. The likely recipient, Matthew Gregory "Monk" Lewis, an English novelist and playwright, is known for his supernatural ballads and Gothic dramas and novels. (See Reed, *Wordsworth: The Chronology of the Middle Years*, 1800-1815, 1975, no. 1801.6n; cf. Lamb *Letters*, ed. Marris, 1975-, 1, no. 98).

\$50,000-70,000



217

WRANGHAM, Francis (1769-1842). *Poems*. London: Sold by J. Mawman, 1795 [but published ca. 1802].

8° (174 x 108 mm). Contemporary calf gilt (rebacked partly preserving original spine, front joint cracked, covers worn). *Provenance*: inscribed "From the author" on title (not in Wrangham's hand); George Lillie Craik (bookplate); Arthur A. Houghton (bookplate; his sale Christie's London, 12 June 1980, lot 550).

FIRST PUBLISHED EDITION, A COLERIDGE AND WORDSWORTH ASSOCIATION. This contains poems by Coleridge and Wordsworth and is of the highest interest, as being apparently their earliest association in print, an association which was to culminate, three years later, in *Lyrical Ballads*.

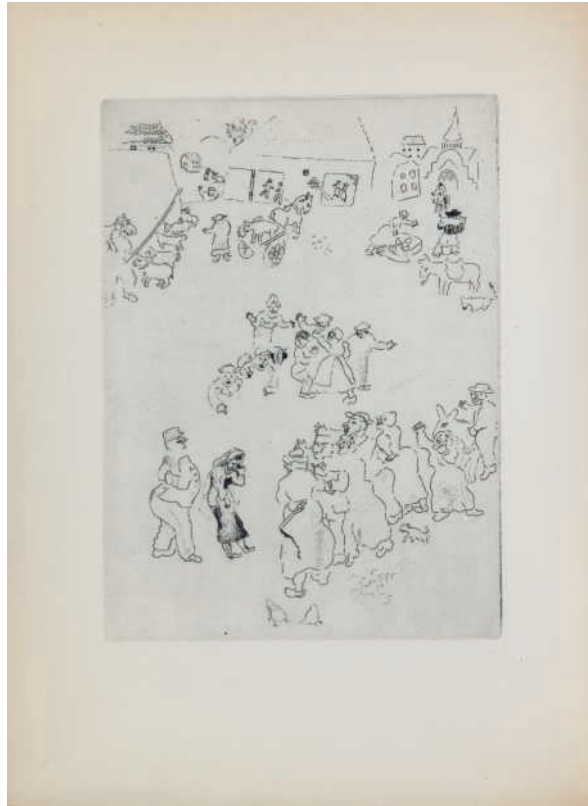
A translation by Wordsworth is included on p.111 "Of innocence the garb she took," and Coleridge's translation of "Hendecasyllabi in Bruntonam" appears on p.78-84.

Although this book was not actually published until 1802, for reasons given in the Preface, all except the preliminary leaves were printed in 1795. Wrangham was a well-known scholar and writer, and a friend of Coleridge's at Cambridge. Sadlier, *Archdeacon Wrangham*, 7(b).

[Bound with:] WRANGHAM. *The Raising of Jairus' Daughter: A Poem... To Which is Annexed a Short Memoir Interspersed with a Few Poetical Productions, of the late Caroline Symmons*. London: J. Mawman, et al, 1804. 8°. (Lacks frontispiece.) *Provenance*: inscribed "From the author" on title (not in Wrangham's hand). FIRST EDITION. Sadlier, *Archdeacon Wrangham*, 13.

\$2,000-3,000

AMERICAN AND CONTINENTAL LITERATURE (LOTS 218-239)



218

[CHAGALL, Marc (1887-1985)] — ARLAND, Marcel (1899-1986). *Maternité. Récit orné de cinq gravures hors texte de Marc Chagall*. Paris: Au Sans Pareil, 1926.

4°. 5 etched plates with drypoint after Chagall. Original blue printed wrappers; original glassine.

LIMITED EDITION, number 207 of 765 copies on Lafuma de Voiron of the fifth book illustrated by Chagall. Cramer, *Marc Chagall: The Illustrated Books*, 5.

\$1,000-1,500

219

COOPER, James Fenimore (1789-1851). *The Last of the Mohicans; A Narrative of 1757*. Philadelphia: H.C. Carey & I. Lea, 1826.

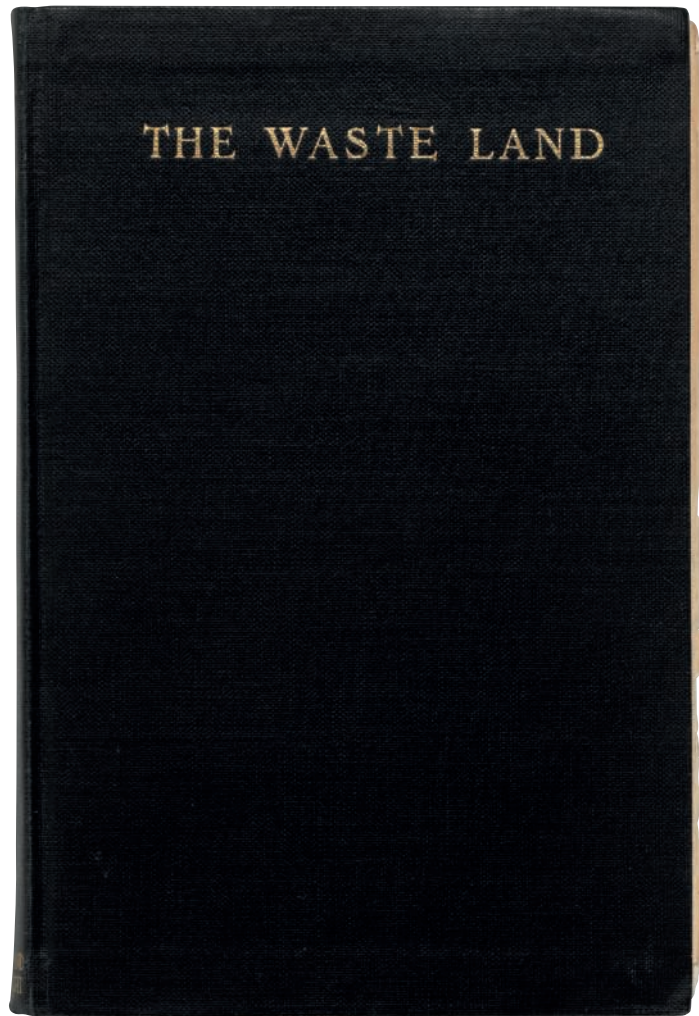
2 volumes, 12° (196 x 112 mm). (Vol. 1 title with small section of lower margin renewed, vol. 2 title with section of upper margin renewed, just touching one letter, titles with a few closed tears crossing text repaired, some browning and spotting as usual.) Original tan paper boards uncut, skillful early paper rebacking (some overall rubbing and wear); red quarter morocco slipcase. *Provenance*: C.H. Pendleton (early ownership inscription on title-page vol. I).

FIRST EDITION IN ORIGINAL BOARDS, with the following points: volume one: pagination present on p. 71, p.89 misnumbered 93, p.243 reads "XIV" for "XVI", last "i" is present in pagination on p. vii. The copyright notices read "a Book" in both volumes and the blank conjugate of the title-leaf in volume 2 and the terminal blanks in each volume are present. Although it was published first, *The Last of the Mohicans* is the second story in Fenimore Cooper's Leatherstocking series. BAL 3833.

\$12,000-18,000

THE LAST
OF THE
MOHICANS
VOL. I

THE LAST
OF THE
MOHICANS
VOL. II



220

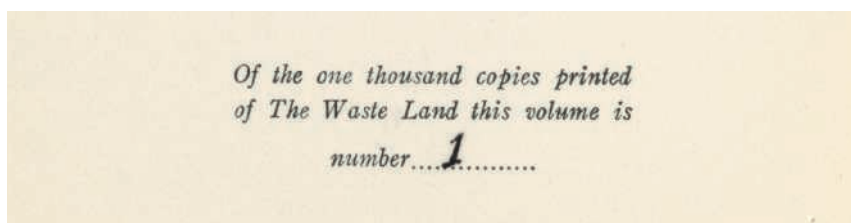
ELIOT, T.S. (1888-1965). *The Waste Land*. New York: Boni and Liveright, 1922.

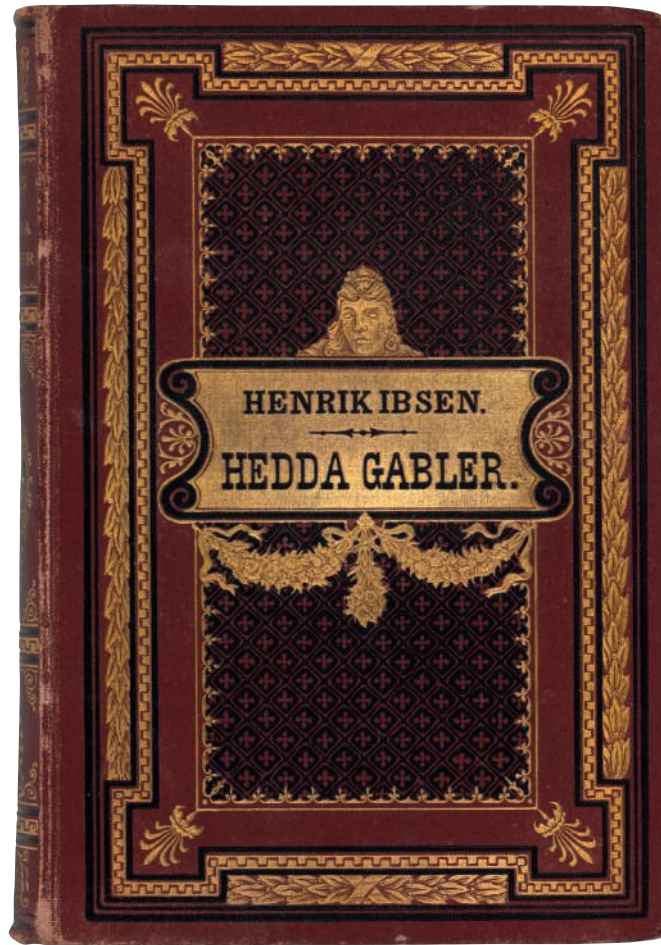
8°. Original gold-stamped flexible cloth. *Provenance*: Josephine & Leslie Schwabacher (bookplate on pastedown).

FIRST EDITION, FIRST ISSUE, NUMBER 1 OF 1,000 COPIES, with “mountain” spelled correctly on p.41 and with the number on the colophon measuring 5mm tall.

Cyril Connolly gives arguably the best summation of the work: “Becoming as hard to obtain as ‘Prufrock’... Of *The Waste Land* I will say nothing but that we should read it every April. It is the breviary of post-war disillusion, ‘the hope only of empty men’, written in Switzerland after a near break-down, pruned of some connecting passages (including a ship-wreck) by Pound, and as Adrienne Monnier wrote to Pelléas, hard to listen to without tears—’si mystérieusement émouvante’. ‘Eliot’s *Waste Land* is I think the justification of the modern experiment since 1900’ (Pound)” (Connolly, *The Modern Movement*, p.36). Gallup A6a. A FINE COPY.

\$10,000-15,000





222

221

[FROST, Robert (1874-1963)]. A group of works by Frost, comprising: [MONROE, Harriet, editor]. *Poetry. A Magazine of Verse*. Chicago: Harriet Monroe, 1914. 8°. Original printed wrappers. – [Various Authors]. *War Poems from the Yale Review*. New Haven: Yale University Press, 1918. Original cloth-backed boards. – [Various Authors]. *American & British Verse from The Yale Review*. New Haven: Yale University Press, 1920. – *West-Running Brook*. New York: Henry Holt and Company, 1928. 8°. Original blue cloth-backed boards, gold vignette affixed to upper cover. – *A Witness Tree*. New York: Henry Holt and Company, 1942. 8°. Original blue publisher's cloth, gilt. – *In the Clearing*. New York: Holt, Rinehart and Winston, 1962. 8°. Original slate gray publisher's cloth; original dust jacket. *Provenance*: Fred and Ruth Black (presentation inscription from the author). – Together, 6 works in 6 volumes, condition generally fine.

(6)

\$1,500-2,500

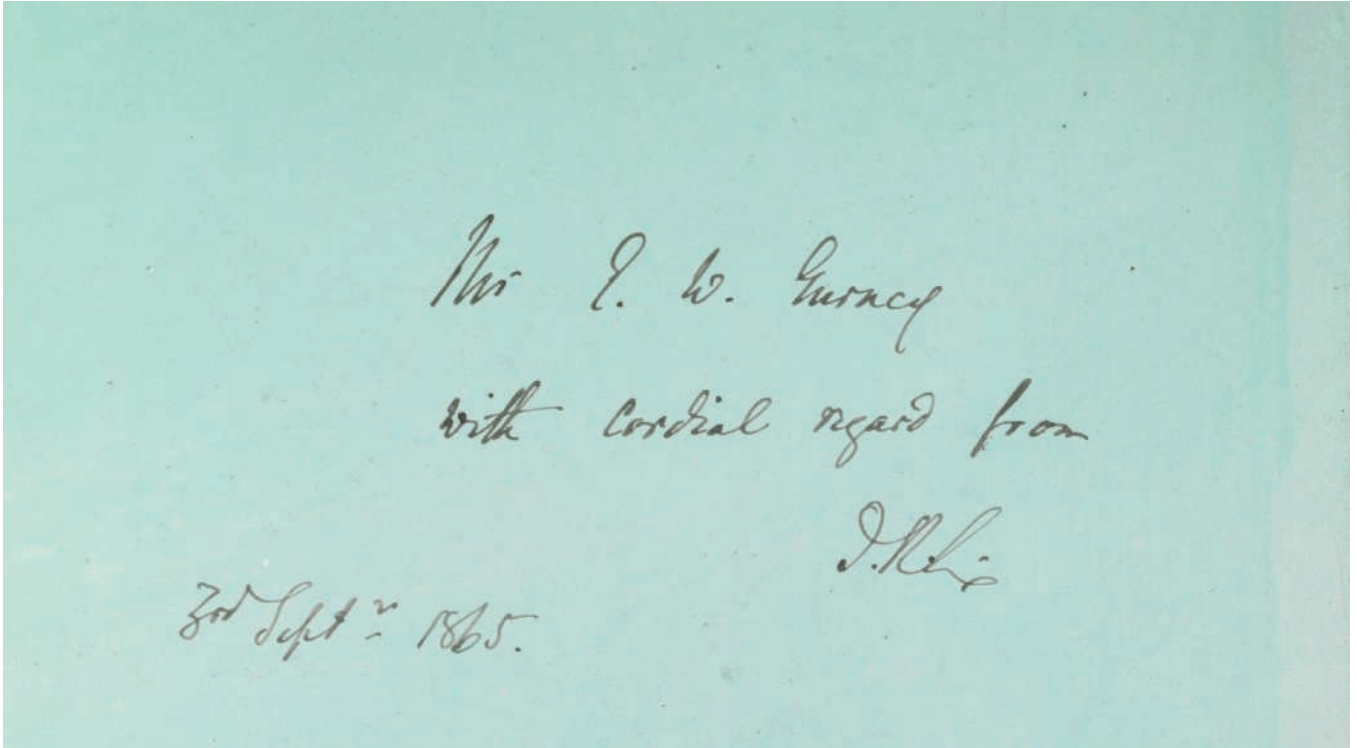
222

IBSEN, Henrik (1828-1906). *Hedda Gabler*. Copenhagen: Gyldendalske Boghandels Forlag, 1890.

8°. Original printed wrappers, uncut (corners slightly bumped, some light wear to joints).

FIRST PUBLISHED EDITION. *Hedda Gabler* is Ibsen's "most frequently performed play in the modern theatre. Ibsen's influence on the whole course of modern drama may be indicated by the inclusion of his plays in the repertoire of every *avant-garde* theatre of his day...Ibsen's revolutionary technique has now become firmly established" (*PMM* 375).

\$1,500-2,500



(detail)

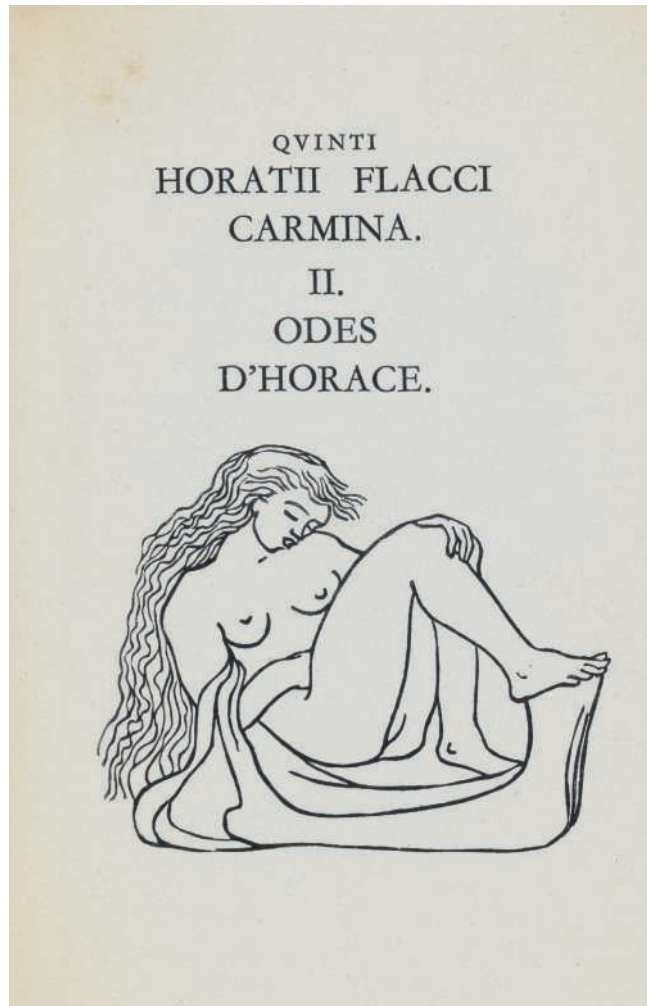
223

LOWELL, James Russell (1819-1891). *Ode Recited at the Commemoration of the Living and Dead Soldiers of Harvard University, July 21, 1865*. Cambridge: Privately Printed, 1865.

4° (245 x 174 mm). Title printed in red and black. Original boards, printed paper label on upper cover (some wear and chipping to extremities, hinges starting); red morocco folding case gilt. *Provenance*: E[phraim] W[hitney] Gurney (presentation inscription from Lowell; sold Sotheby's New York, 23 April 1986, Lot 216).

LIMITED EDITION, number 37 of 50 copies. PRESENTATION COPY, INSCRIBED BY LOWELL: "Mr. E.W. Gurney with cordial regard from J.R.L. 3rd Sept 1865." Gurney, who graduated from Harvard in 1852, was a professor of philosophy and history, and he served as the first Dean of the Faculty of Harvard College. From 1868 until about 1870, Gurney and Lowell were co-editors of the *North American Review*, at which point, they transferred the editorship on to Henry Adams (Gurney's brother-in-law). BAL 13 120; Streeter sale VII:4204.

\$5,000-7,000



224

MAILLOL, Aristide, artist. HORACE. *Odes. Texte Latin et traduction en vers par le baron Delort.* Paris: Philippe Gonin, 1939.

8°. 118 woodcut illustrations after Maillol. (A few pale stains.) Loose as issued in printed wrappers; slipcase and chemise (spines browned, a few stains).

LIMITED EDITION, number 247 of 350 copies on hemp and linen paper.

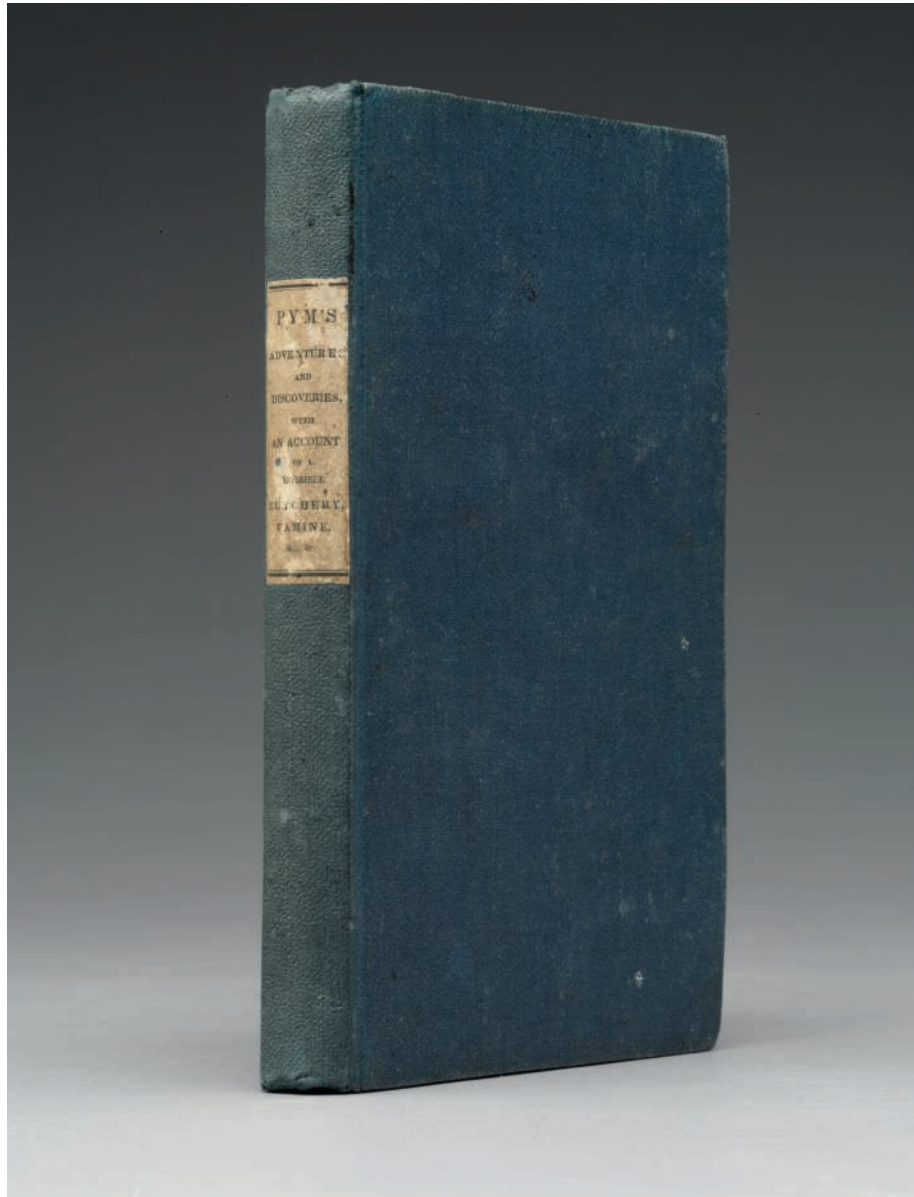
\$1,000-1,500

225

[MODERN ILLUSTRATED BOOKS]. A group of modern illustrated books, comprising: DUFY, Raoul, illustrator. MALLARMÉ, Stéphane. *Madrigaux.* Paris: Éditions de la Sirène, 1920. 4°. Hand-colored illustrations. Original blue printed wrappers; original glassine. LIMITED EDITION, number 801 of 1110 copies on Lafuma de Voiron. – TOURTE, Suzanne, illustrator. LONGUS. *Daphnis et Chloé.* Paris: Jourde et Allard, 1949. 4°. Numerous illustrations. Original printed wrappers; original glassine; original slipcase and chemise. LIMITED EDITION, one of 1810 with an EXTRA SUITE OF PLATES, AND WITH THREE ORIGINAL PENCIL DRAWINGS mounted to a card laid in. – CHAGALL, Marc, illustrator. ELUARD, Paul. *Le Dur Désir de Durer.* Philadelphia: The Grey Falcon Press, and London: The Trianon Press, 1950. 4°. Numerous illustrations. Original printed wrappers; original glassine. LIMITED EDITION, number 1317 of 750 copies reserved for the Grey Falcon Press from a total edition of 1500. – LÉGER, Fernand, illustrator. MAUROIS, Andre. *La Figure dans l'Oeuvre de Léger. Mon Ami Léger... Comment je conçois la Figure.* Paris: Louis Carré, 1952. 4°. Numerous illustrations, many in color. Original printed wrappers; original printed glassine. LIMITED EDITION, one of 1,000 unnumbered copies on Vélín d'Arches. – Together 4 works in 4 volumes, condition generally fine.

(4)

\$800-1,200



226

POE, Edgar Allan (1809-1849). *The Narrative of Arthur Gordon Pym. Of Nantucket*. New York: Harper & Brothers, 1838.

12°. 2-page publisher's advertisement at beginning and 14-page advertisement at end. (Occasional minor pale spotting or staining.) Original blue p-cloth, paper spine label (a few minor stains, spine slightly sunned, corners just bumped, tiny hole in paper label); quarter morocco slipcase.

FIRST EDITION OF POE'S FIRST BOOK OF PROSE, AND HIS ONLY NOVEL. Two serialized installments of *The Narrative of Arthur Gordon Pym* were first published in the *Southern Literary Messenger* in January and February of 1837. When Poe left the magazine its publication ceased until the complete text of the novel was published by Harper's in July of 1838. *Pym* gained immediate notoriety, both because of its sensational subject matter and because it appeared to some to be a true account of perilous and fantastic voyage. Although Poe himself later called it "a very silly book," it nevertheless became an influential work, notably for Herman Melville and Jules Verne. *Pym* is often considered one of most fantastic short novels of the 19th-century. Science fiction author H. G. Wells noted, "*Pym* tells what a very intelligent mind could imagine about the south polar region a century ago." BAL 16128; Bleiler (1978), p. 159; Heartman & Canny, pp. 38-40; Wright (I) 2052. A FINE COPY OF THIS SCARCE AND FRAGILE VOLUME.

\$5,000-7,000

The following 12 lots constitute a rare opportunity to acquire a majority of the collected works of Wallace Stevens, an author whose oeuvre is difficult to collect in full. The two letters of rich literary content are equally as scarce in the market.

227

STEVENS, Wallace. Typed letter signed (“Wallace Stevens”) to Charles Henri Ford (1908–2002), Hartford, 19 December 1939. *One page, 4to, on Hartford Accident and Indemnity Company stationery, with original envelope.*

Stevens writes to Ford, thanking him for a recent note that included a poem: “The stream-of-the-unconscious poem has its points, but there are one or two little New England touches that don’t seem to belong, as for example: ‘Bridges, furniture of roads, / test our superiority to toads.’ You will admit, I suppose that this sounds a little like Jonathan Edwards.” Not published in *Letters*, ed. Holly Stevens (New York, 1966).

29-years his junior, Charles Henri Ford represented a more overtly abstract strain of 20th-century verse, and was especially aligned with the Surrealists. Ford’s ambitions as a writer and literary magazine editor brought him into contact with a host of writers, from William Carlos Williams and Stevens, to Jean Cocteau and Djuna Barnes (whose *Nightwood* manuscript he typed while visiting Paul and Jane Bowles). His first book of poems, *The Garden of Disorder*, had been published the previous year, with an introduction by William Carlos Williams. It is therefore interesting that Stevens picks up on the rather old-fashioned nature of the quatrain in Ford’s poem. The following year, Ford’s interview with Stevens, titled “Verlaine in Hartford,” was published in *View* (September 1940). Not published in *Letters*, ed. Holly Stevens (New York, 1966). Letters by Stevens are scarce on the market, especially those with literary content such as this and the following lot.

\$2,500–3,500

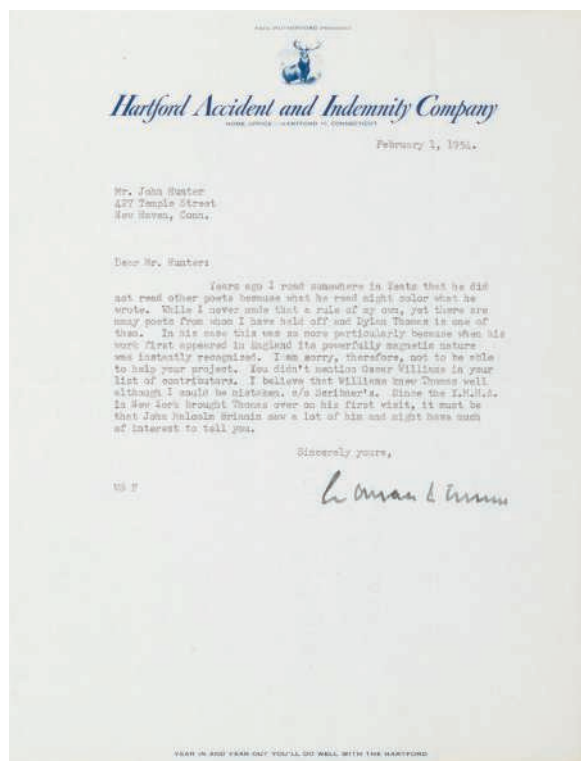
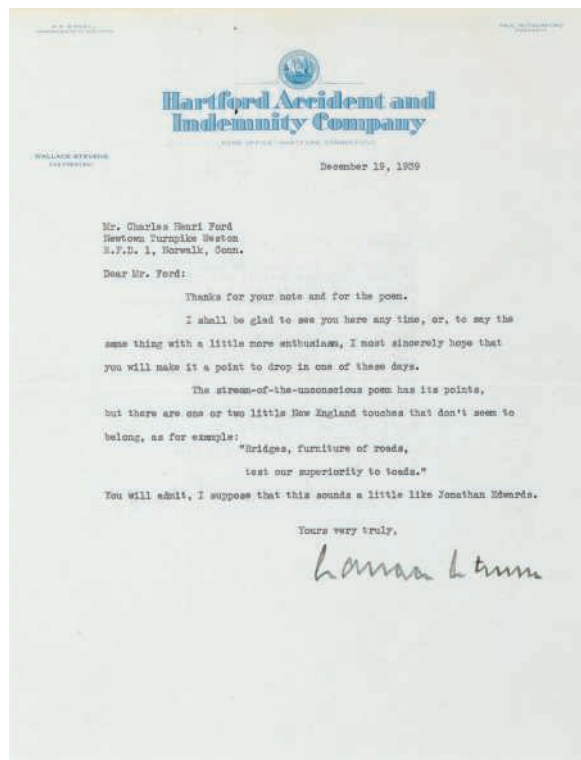
228

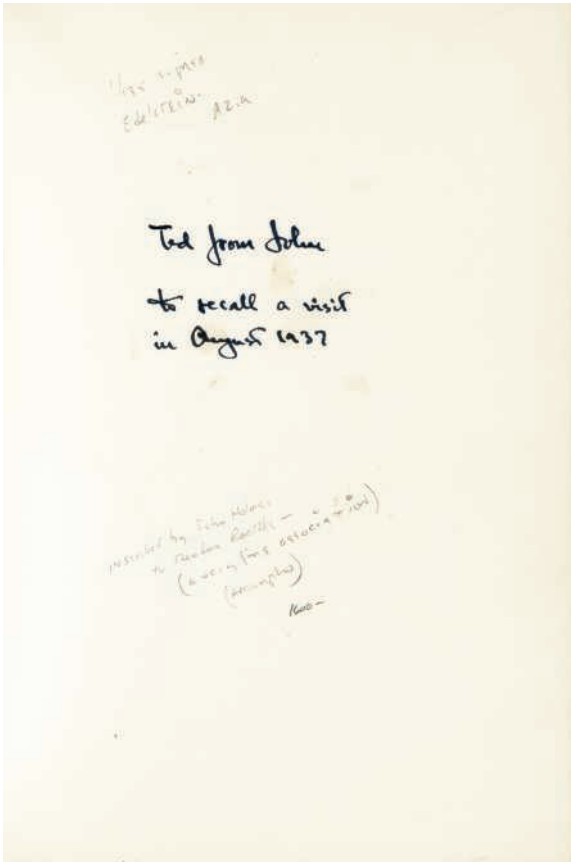
STEVENS, Wallace. Typed letter signed (“Wallace Stevens”) to John Hunter, Hartford, 1 February 1954. *One page, 4to, on Hartford Accident and Indemnity Company stationery, with original envelope.*

STEVENS REFLECTS ON DYLAN THOMAS

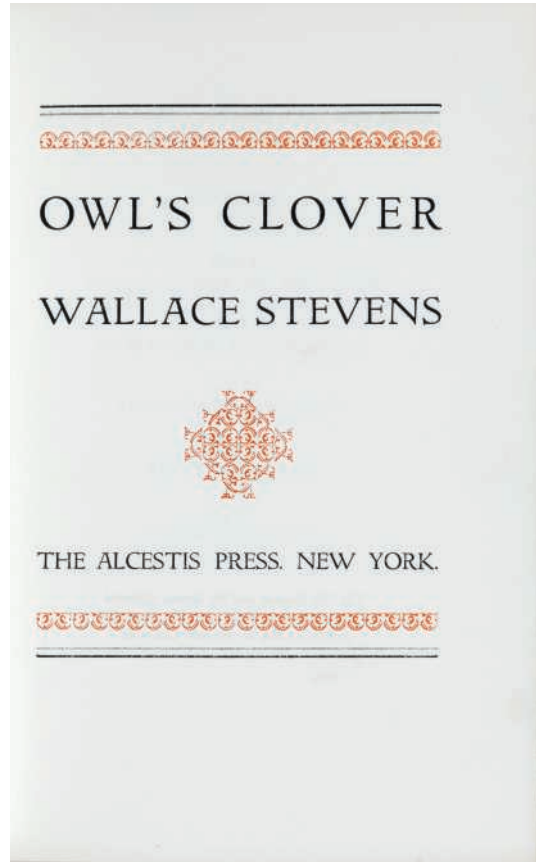
A revealing letter with excellent literary content: “Years ago I read somewhere in Yeats that he did not read other poets because what he read might color what he wrote. While I never made that a rule of my own, yet there are many poets from whom I have held off and Dylan Thomas is one of them. In his case this was so more particularly because when his work first appeared in England its powerfully magnetic nature was instantly recognized. I am sorry, therefore, not to be able to help your project. You didn’t mention Oscar Williams in your list of contributors. I believe that Williams knew Thomas well although I could be mistaken. Escribner’s. Since the Y.M.H.A. in New York brought Thomas over on his first visit, it must be that John Malcolm Brinnin saw a lot of him and might have much of interest to tell you.” Brinnin (1916–1998) was the first to bring Thomas to America, and recounted this in his 1955 book *Dylan Thomas in America*. Not published in *Letters*, ed. Holly Stevens (New York, 1966).

\$3,000–5,000





229



230

229

STEVENS, Wallace. *Ideas of Order*. New York: The Alcestis Press, 1935.

Tall 8°. Original printed wrappers (a few spots on inner front wrapper); original glassine (a few chips at edges, slightly toned). *Provenance*: John Holmes (1904-1962), American poet and critic (gift inscription to:) Ted Roethke (1908-1963), American poet.

FIRST EDITION, LIMITED ISSUE, number 116 of 135 copies signed by Stevens from an edition of 165. A FINE ASSOCIATION COPY, inscribed by the poet and critic John Holmes to the poet Ted Roethke on the front free endpaper: "Ted from John / to recall a visit in August 1937." Holmes and Roethke became friends while students at Harvard, and later both taught at Tufts in the 1930s. The title poem "The Idea of Order at Key West" is one of Stevens' most celebrated works. A FINE ASSOCIATION COPY, CONNECTING THREE 20TH-CENTURY AMERICAN POETS: Roethke would receive the Pulitzer Prize in poetry in 1954 for *The Waking*, one year before Stevens won for his *Collected Poems*. Holmes is known for his lyrical verse, and for having taught the poet Anne Sexton at Tufts. Edelstein A2.a.

\$2,500-3,500

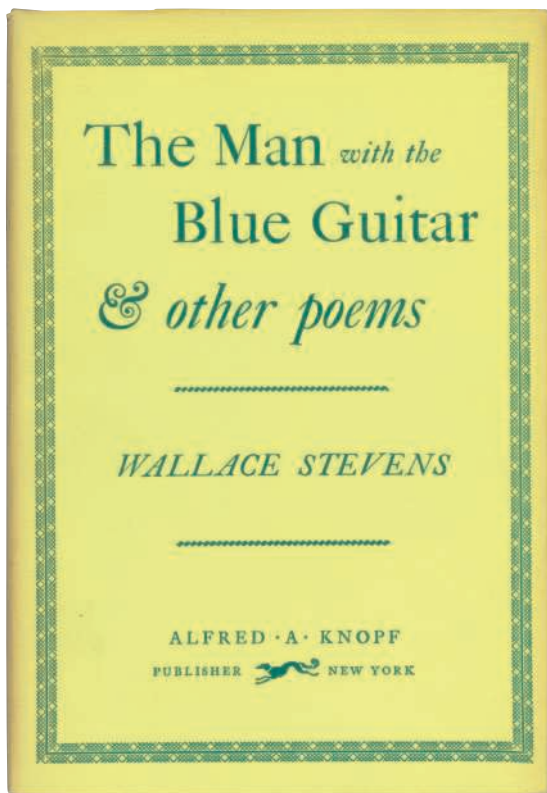
230

STEVENS, Wallace. *Owl's Clover*. New York: The Alcestis Press, 1936.

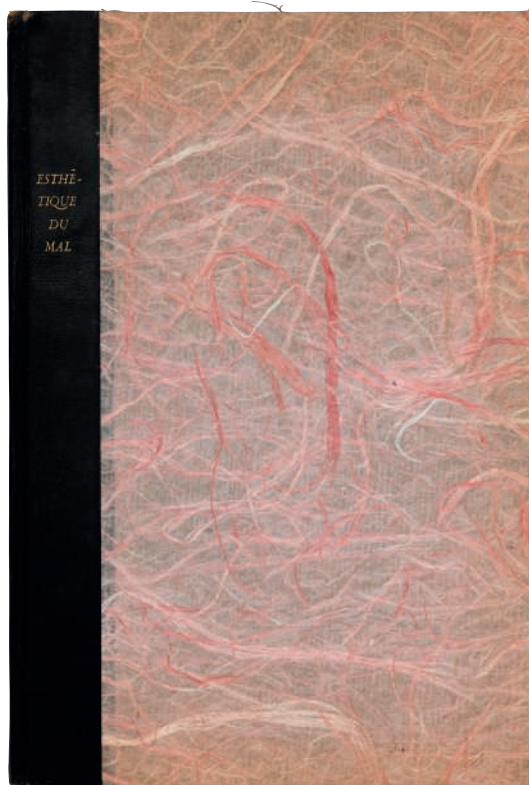
Tall 8°. Original printed wrappers; publisher's board slipcase (lacking spine panel).

FIRST EDITION, LIMITED ISSUE, number 20 of 85 copies signed by Stevens from an edition of 105. Stevens wrote "The title is merely a phrase of my own. What I mean by it is that the reader may at last hope to find here and there the pleasure of poetry, if not exactly the pleasure of thought. To combine those two things is one of the jobs that lies ahead" (*Letters*, p. 312, to Latimer, 26 October 1936, quoted in Edelstein). Edelstein A3.

\$2,000-3,000



231



232

231

STEVENS, Wallace. *The Man with the Blue Guitar & Other Poems*. New York: Alfred A. Knopf, 1937.

8°. Original yellow cloth (some pale mottled toning); printed yellow dust jacket (spine panel lightly toned).

FIRST EDITION, published in an edition of 1,000 copies, with the second issue dust jacket (“conjunctioning” corrected to “conjunctions”). “Owl’s Clover” is extensively revised in this edition (see previous lot). Edelstein A4.a.

\$1,500–2,000

232

STEVENS, Wallace. *Esthétique du Mal*. Cummington, Mass.: The Cummington Press, 1945.

Tall 8°. Illustrated by Wightman Williams. Original rose “Natsume” straw-paper-covered boards, black morocco gilt-lettered spine (slightest rubbing to ends of spine); publisher’s plain glassine. *Provenance*: Ruth (1913–2010) & Mark Schorer (1908–1977), American critic and scholar (bookplate).

FIRST EDITION, LIMITED ISSUE, number 282 of 300 numbered copies from an edition of 340. IN THE VERY SCARCE BINDING VARIANT, with rose-colored boards (rather than green), known in only a few copies, including Wallace Stevens’ own. Stevens mentions in a letter to Harry Duncan “Five [other copies] will be mailed to you on Monday. One of these is covered in rose paper, not with green... Only a few copies have it, all the available green paper not quite being enough for the entire edition.” Edelstein A10.

\$1,500–2,000



233

STEVENS, Wallace. *Three Academic Pieces*. Cummington, Mass.: The Cummington Press, 1947.

8°. Unbound, unopened gatherings; green cloth folding case.

COPY NUMBER 1

FIRST EDITION, LIMITED ISSUE, copy number "i" of 17 roman-numbered copies from an edition of 246. The 17 copies in this unsigned issue were bound in light blue paper-covered boards by Arno Werner. This first copy was preserved unbound and unopened, a state apparently unseen by Edelstein. Edelstein A12.

\$2,000-3,000

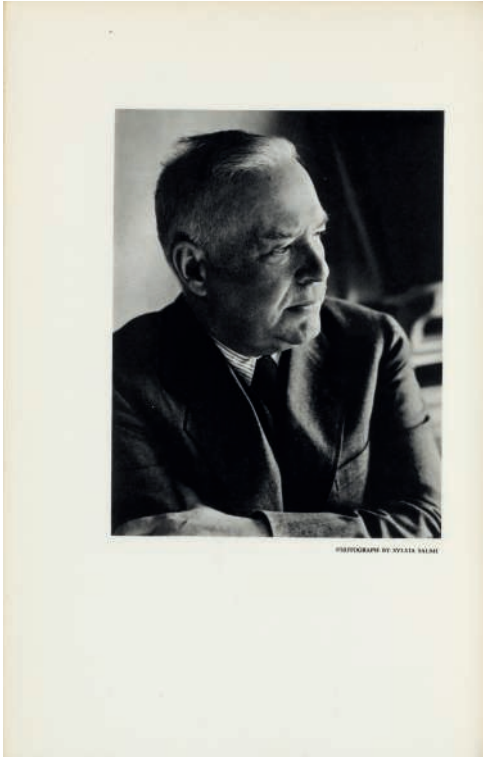
234

STEVENS, Wallace. *A Primitive like an Orb*. New York: the Banyan Press for The Gotham Book Mart, 1949.

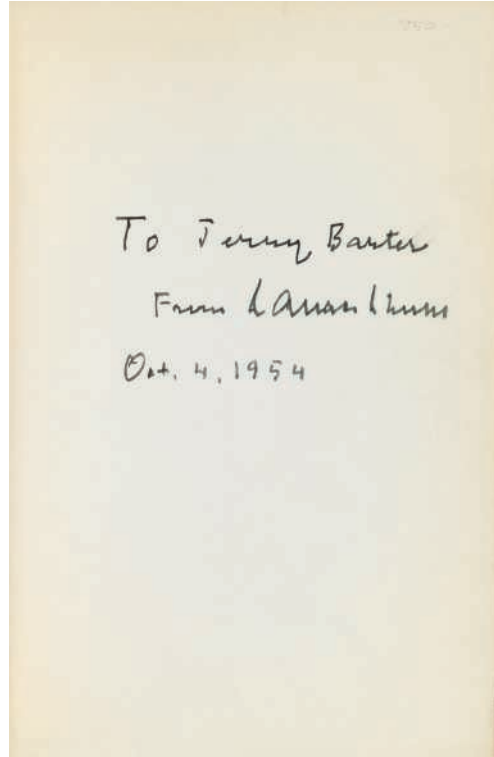
Tall 8°. Illustrations by Kurt Seligmann. Original printed wrappers.

FIRST EDITION, LIMITED ISSUE, one of 500 copies. One of Stevens's scarcer titles due to its fragility. Edelstein A13.

\$800-1,200



235



236

235

STEVENS, Wallace. *Selected Poems*. Edited by Dennis Williamson. London: The Fortune Press, [1952].

8°. Black paper-covered boards, grained in imitation of alligator belly, gilt-lettered on spine, unopened.

FIRST EDITION OF THIS SCARCE UNAUTHORIZED AND SUPPRESSED PUBLICATION. It was received for deposit in the British Museum on 31 December 1952. It is unknown how many copies were printed, as it was withdrawn before publication. Alfred Knopf had made a contract with the Fortune Press which he eventually cancelling in favor of an agreement with Faber & Faber to publish a selection of Stevens' verse. "to our consternation we later heard that Fortune Press, despite the cancellation of the contract, was proceeding to publish... When simple suasion failed, we had a firm of barristers take the matter in hand... the barristers had some trouble locating the proprietor. At least, he agreed to withdraw the book and destroy all copies of it except a few that had already gone out to reviewers" (unpublished letter from Knopf to Stevens, quoted in Edelstein, p.100). RARE: the only copy to appear at auction in the last 50 years was sold at Swann, 2 December 1982. Edelstein A18.

\$2,000-3,000

236

STEVENS, Wallace. *The Collected Poems*. New York: Alfred A. Knopf, 1954.

8°. Original maroon cloth; pictorial dust jacket (chip at head of front panel with loss of several letters, toned). *Provenance*: Jerry Baxter (presentation inscription from the author).

FIRST EDITION, number 390 of 2,500 copies. PRESENTATION COPY, INSCRIBED BY STEVENS on the front free endpaper: "To Jerry Baxter from Wallace Stevens Oct. 4, 1954." Stevens inscribed this copy three days after its publication on October 1, and 2 days after his 75th birthday, the occasion for its publication. With the exception of six poems, the poems in the section "The Rock" appear here for the first time. Edelstein A23.a.I.

\$1,000-1,500

237

STEVENS, Wallace. *Ideas of Order*. New York: Alfred A. Knopf, 1936. 8°. Original cloth; printed dust jacket. Second edition. Edelstein A2.b. — *The Man with the Blue Guitar & Other Poems*. New York: Alfred A. Knopf, 1945. 8°. Original cloth; printed dust jacket. Second edition. Edelstein A4.b. — *Parts of a World*. New York: Alfred A. Knopf, 1942. 8°. Original cloth; printed dust jacket. Arguably the scarcest of Stevens' trade editions. Edelstein A5.a.1. — *Transport to Summer*. New York: Alfred A. Knopf, 1947. 8°. Original cloth; printed dust jacket. Edelstein A11.a.1. — *The Auroras of Autumn*. New York: Alfred A. Knopf, 1950. 8°. Original cloth; printed dust jacket. Edelstein A14. — *The Necessary Angel*. New York: Alfred A. Knopf, 1951. 8°. Original cloth; printed dust jacket. Edelstein A17.1.I. — *Letters*. Edited by Holly Stevens. New York: Alfred A. Knopf, 1966. 8°. Original cloth; printed dust jacket. Edelstein A29.a.1. Together 8 volumes, all in generally fine condition, all FIRST EDITIONS except where noted.

(8)

\$2,500–3,500

238

STEVENS, Wallace. Three works with contributions by Stevens, comprising: *Verses from the Harvard Advocate*. Third Series 1886–1906. Cambridge: the Harvard Advocate, 1906. 8°. Original crimson cloth; grey cloth slipcase. The first publication in book form of the poems “Song” (“She loves me or loves me not”); “Song (“A yes! beyond these barren walls”); “Street Songs” and “Outside the Hospital”. The final poem included, “Sonnet”, had originally appeared in the 1903 edition of *Cap and Gown*. Edelstein B4. — *Yale Poetry Review*. Spring 1946. 8°. Original printed wrappers. Contains four poems by Stevens. Edelstein C163. — HALL, Donald, editor. *The Harvard Advocate*. New York: Twayne, 1950. 8°. Original cloth; printed dust jacket. Contains 14 poems by Stevens. Edelstein B45.0

(3)

\$1,000–1,500

239

VERLAINE, Paul (1844–1896). Autograph manuscript, ‘Simon, ah j’oubliais, il est mort ...’, a draft of the opening lines of his uncompleted verse drama *Vive le Roy!*, n.d. 14 lines, including a number of cancellations and emendations, on one page, 8vo, on the verso of a leaf, the recto bearing a manuscript poem by Gabriel Drageon, a sonnet (‘Celle qui m’aime’) inscribed ‘A mon cher maître Paul Verlaine. Hommage de profonde admiration’ (Drageon’s poem lightly cancelled, later inscription at lower margin below Verlaine’s manuscript).

Vive le Roy, published posthumously in *La Plume* (Paris, 1897) as a ‘Fragment inédit et complet d’un drame inachevé de Paul Verlaine’, takes the form of a soliloquy by the imprisoned boy-king Louis XVII in his cell in the Temple prison in Paris. The ‘Simon’ referred to is Louis’s sometime guardian, the shoemaker Antoine Simon, who was guillotined on 28 July 1794, barely a year before the death of the ten-year old Louis. The first 6 ½ lines of the present draft show a number of differences from the published version, whilst the remaining lines are apparently unpublished.

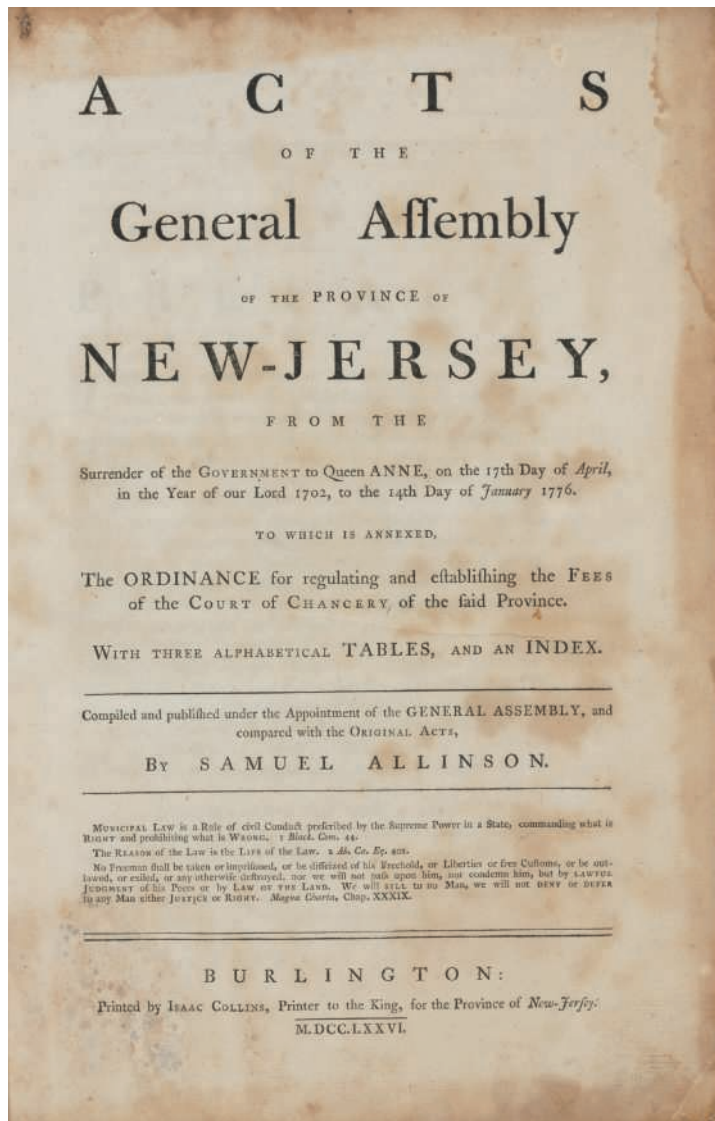
\$5,000–8,000

Simon, ah j'oubliais, il est mort,
 Il l'ont guillotiné ^{Heureux lui!} comme on dit
 C'était un méchant homme ^{aujourd'hui} à savoir
 Il avait le regard d'un bourgeois Philippe
 Et quand il me fixait par ses
^{Simon} ~~Il~~ n'était pas si bon ^{en peur j'crois,} et ne savait
^{mais} Le roi! - le roi! - Simon ^{le roi -}
 Abominable, comme un bête féroce, ^{est trop vrai}
^{Mais} Du moins était quelques, ^{ful atme} je n'étais pas
 Comme aujourd'hui, toujours tout seul ^{tout seul}
 L'orphelin des siens ^{un orphelin,} qu'a pris la
^{mort avare}
 Bel, et pire, moi pauvre enfant qui
 De si grand et des petit ^{si barbare} a fait ainsi
 Le plus infortuné des uns de cet ici!

published in:

La Plume - n° 191 - 1^{er} avril 1897.

HISTORICAL AMERICANA (LOTS 240-256)



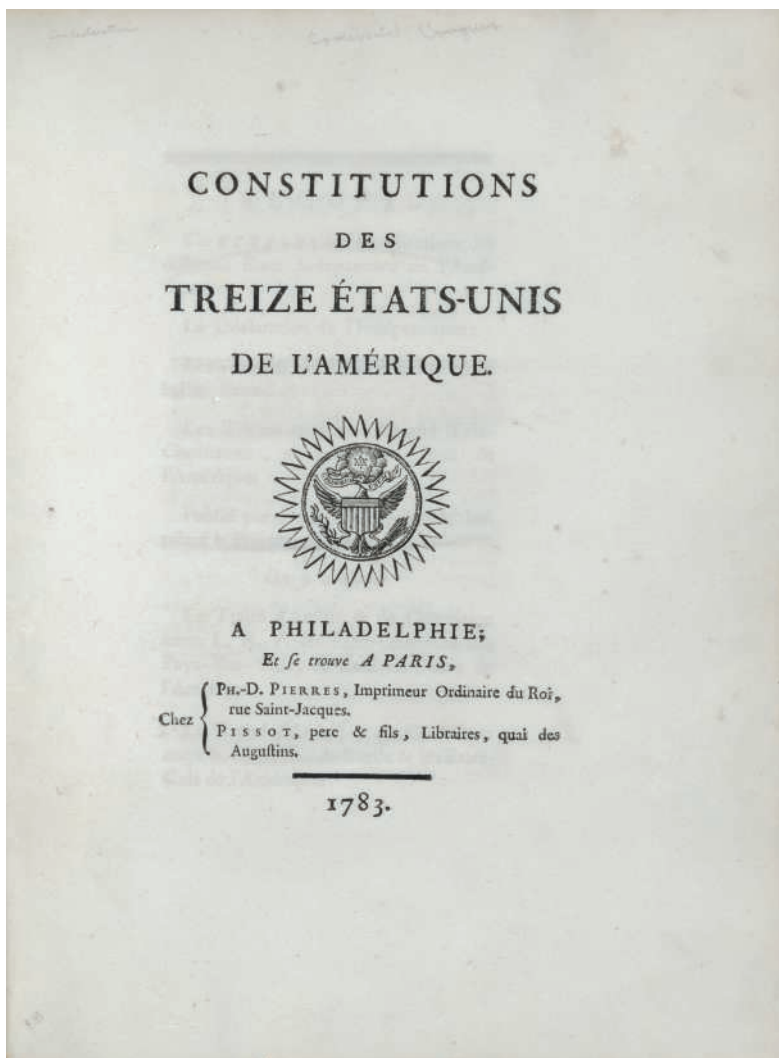
240

ALLINSON, Samuel (1739-1791). *Acts of the General Assembly of the Province of New-Jersey from the surrender of the Government to Queen Anne, on the 17th Day of April. 1702, to the 14th of January 1776.* Burlington: Isaac Collins, 1776.

2° (332 x 230 mm). (Browning, marginal dampstains). Sheep, covers with blind rules, red morocco gilt-lettered spine label (worn, joint cracked, corners worn). *Provenance:* Early inscription on fly-leaf: "This book is the property of Abraham Staats, and lent to me in the 4th Day of August 1786, Peter D. Vroom."

The third compilation of the laws of New Jersey and the last of the colonial series, ending during the tenure of Governor William Franklin. With the few ink text correction as detailed by Felcone. Evans 41911; Felcone 214.

\$300-500



241

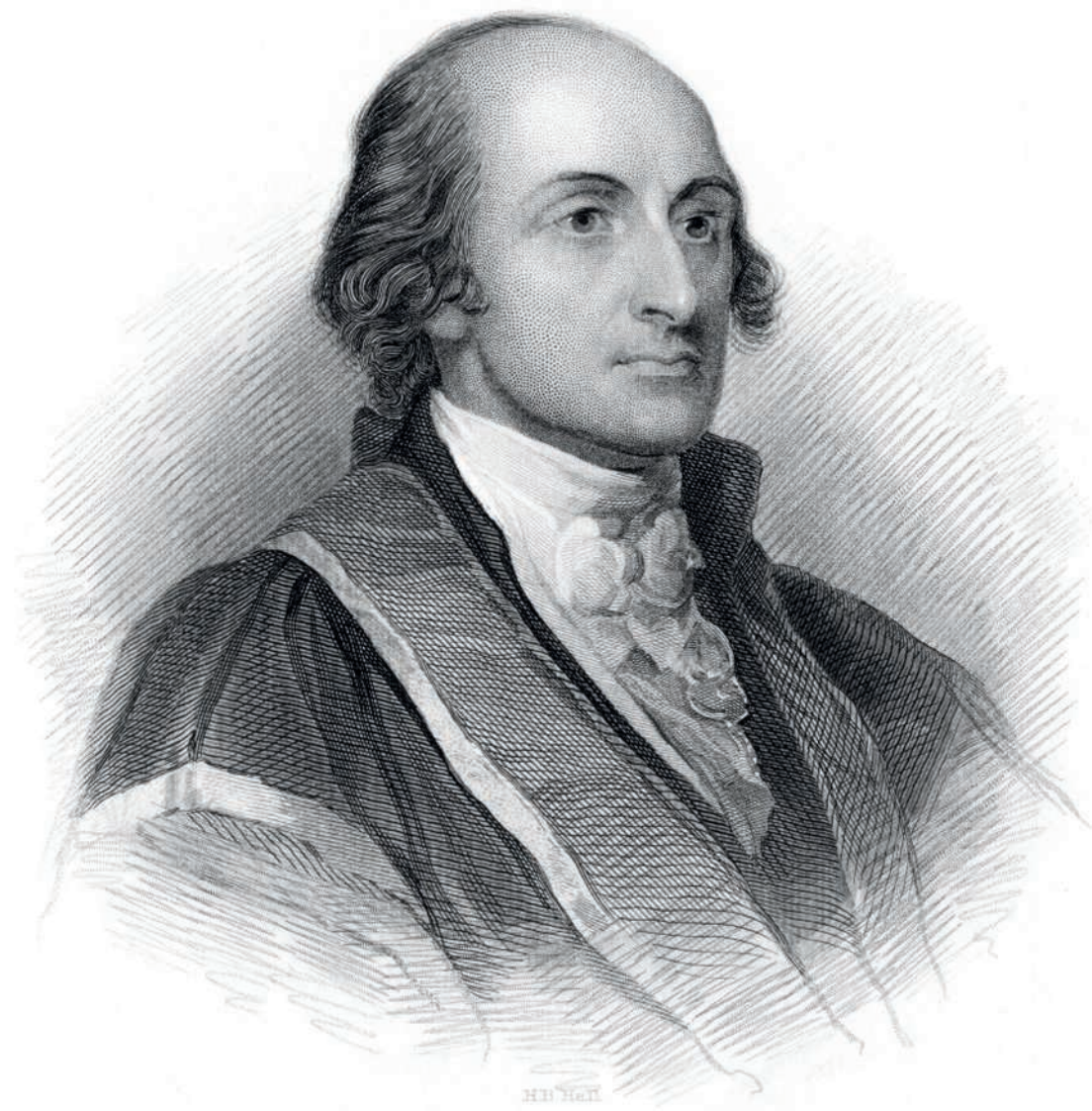
[FRANKLIN, Benjamin.] *Constitutions des Treize États-Unis de L'Amérique*. Philadelphia and Paris: [Printed for Franklin by] Ph.-D. Pierres and Pissot, Father and Sons, 1783.

4° (244 x 188mm.), large-paper copy (occasional foxing and spotting throughout). Half-title. Title-page with circular woodcut Great Seal of the United States (its first use in a printed book). Marbled endpapers. Contemporary mottled calf, inner and outer dentelles, spine in gilt (corners rubbed), red leather label; shelf label at foot of spine. *Provenance*: Thomas W. Streeter (bookplate).

FIRST EDITION IN FRENCH OF THE CONSTITUTION OF THE UNITED STATES. The rare large paper edition, one of 100 copies printed. A note on verso of half-title reads: "Cet Exemplaire est tire sur papier-Vélin, de la Frabrique de M. Réveillon, á Courtalin, en Brie."

Translated by the Duc de la Rochefoucault at Franklin's suggestion, probably incorporating many footnotes by Franklin and printed for Franklin. The collection comprises, besides each of the 13 state constitutions, the Declaration of Independence (pp.419-425, with all Signers named), the Articles of Confederation and treaties with France, the Netherlands and Sweden. Franklin's aims in publishing the edition were expressed in a letter to Thomas Mifflin of 25 December 1783: "The extravagant Misrepresentations of our Political State in foreign Countries, made it appear necessary to give them better Information, which I thought could not be more efectually and authentically done, than by publishing a Translation into French...." The obverse of the Great Seal, designed by Secretary of Congress Charles Thomson, makes its first appearance in a book on this titlepage. Howes C-716; Livingston, Franklin and His Press at Passy, pp.181-188; Sabin 16118; Streeter sale 111:1035.

\$4,000-6,000



242

FEDERALIST PAPERS. — JAY, John (1745-1829). Autograph draft manuscript of *Federalist* Number Four [ca. 7 November 1787]. 6pp., folio, foxed, some soiling. Extensive emendations and interlineations throughout in Jay's hand. Wear at edges and creases catching portions of a few words.

THE ONLY SURVIVING MANUSCRIPT OF THE FEDERALIST PAPERS IN PRIVATE HANDS, Jay's draft of Number Four, urging national unity under the Constitution "split into three or four independent and probably discordant republics or confederacies...what a poor, pitiful figure will America make!"

This document gives us a unique and fascinating view into the composition of the most famous piece of advocacy in American history: one of the 85 essays penned by Alexander Hamilton, John Jay and James Madison in support of the ratification of the new Constitution that emerged from the secret convention in Philadelphia in the summer of 1787. This essay, number four in the series, is one of only four that survives, and the only one of that four not housed in a private institution.

continued

~~Others without~~
~~and circumstances~~
are Reveals in
markets cheaper
standing than
other on their own
us we are reveals
~~and our~~
~~standing things~~
we think will require
or we interfere
of other nation
~~drawings~~
which they
and as we thereby
less which we
own
in our Vessels
we who possess
or ~~near~~ ~~near~~ ~~near~~
a sense and excellence
as added to the
~~commercial~~
quested with
a greater
in ~~some~~ share
Porterones afford
such than consist
of their respective
to stand the
Kds, and
St. Lawrence
either of them
to ~~they~~ permit
them and
at intercourse
considerations which
acted, it is easy to
noses so may
gradually

gradually slide into the minds and Cabins of other
nations; and that ~~there are some among them~~
~~who will not~~ regard our advancement in Union in
Power and Consequence by Land & by Sea, with an
eye of Indifference and Composure.

The People of America are aware ^{that} Inducements to
war may arise out of these circumstances, and that
when ~~thus~~ whenever such Inducements may find
fit Time and Opportunity for Operations, Preludes
to colour and justify them will not be wanting
truly therefore ~~unwisely~~ ^{as well as from other} ~~disregarding~~ ^{at present}
union is a ~~good~~ national Government necessary to put
them in such a situation as instead of involving
~~affairs~~ ^{war} ~~may~~ ^{will} rather tend to repress the Effects of
Latin Jealousy, and discourage it - That
situation consists in the best possible State of Disposal
and necessary ~~calls~~ ^{is} ~~into~~ ^{depends on} ~~the~~ Government. The
arms and the Resources of the Country -

~~That~~ as the safety of the whole is the Interest
of the whole, and cannot be provided for without
Government, either one or more or many; let
~~us inquire whether~~ ^{in inquire whether} ~~any sensible man~~ ^{can} ~~judge whether~~ ^{one} ~~is~~ ^{is}
is not relative to the Object in Discussion, more
competent than any given ~~single~~ ^{other} Number
Whichever -

one Government ^{can} collect and avail itself of the
~~wisdom~~ ^{wisdom} and Experience of the ablest men, in whatever
part of the Union they may be found - it moves on
uniform Principles of Policy - ^{can} ~~it~~ ^{can} harmonize
~~interests~~ ^{stimulates} and protects ~~the~~ ^{the} several Parts of
members, ~~equal~~ ^{equal} Regulations, and extends
the Benefits of its ^{wealth} ~~wealth~~ and Precautions ~~to each~~ ^{to each} - In the
Formation of Treaties ^{will} ~~it~~ ^{will} regard the Interest
of the whole, and the particular Interest of
the Part as connected with the whole. It
can apply the Resources and Power of the whole
to the Defence of any particular Part; ^{which} ~~and~~
more easily & expeditiously than the State

^{or separate Confederacies}
Government can properly do for want of Consent
and unity of System - it can place the militia
under one Plan of Discipline, and by ^{putting} having all
their Officers placed in a proper Line of Subordination
to the chief Magistrate will ^{as it were} render ~~them~~ ^{rendered for}
them ~~and~~ ^{render} into one Corps, ^{render} ~~render~~ ^{render}
more efficient than they ^{would be} if
divided into thirteen or into three or four
distinct & independent Bodies -

What ^{would} the militia of Brittain be if
the English militia obeyed ^{the King} the King of England,
if the Scotch militia obeyed ^{the King} a King of Scotland
and if the Welch militia obeyed ^{the King} a King of
Wales? Suppose an Invasion, would these
three ^{ever} King (if they agreed at all) be able with
all their respective Forces to operate against
the Enemy as effectually as ^{the single Gov^t} a King of great
Brittain would -

We have heard much of the Fleets of
Brittain, and the Time may come, when
the Fleet of America may engage Attention.
But if one national Gov^t had not regulated
the Navigation of Brittain as to make it
a Nursery for Seamen - if one national
Government had not called forth all the
^{national} Means and Materials for forming Fleet
then prowess and Honour would never
have been celebrated - let England have
the Navigation and Fleet - let Scotland have
the Navigation and Fleet, let Wales have the
Navigation and Fleet, let Ireland have the
Navigation, or let those four constituent
Parts of the British Empire ~~be~~ ^{be} rendered
four independent Gov^ts and it is easy to
perceive how soon they would each dwindle
into comparative Insignificance -

Apply these Facts to our own Case - ^{let} ~~let~~ ^{let}
America divided into thirteen or if you please

diplomatic and judiciary capacities, first as a delegate to the First and Second Continental Congresses where he sided with John Dickinson in seeking conciliation with Britain. But once Independence came he wholeheartedly supported it. When the Declaration was read out in New York City on 9 July, Jay, by then serving in the New York state legislature, drafted an eloquent response: “While we lament the cruel necessity which has rendered that measure unavoidable, we approve the same, and will, at the risk of our lives and fortunes, join with the other colonies in supporting it.” During the war, he helped draft New York’s new constitution; ran a spy ring in occupied New York City; helped bring cannon from Connecticut to Washington’s army in White Plains; served as chief justice of New York State’s Supreme Court in Kingston; and for nine months he was president of the Continental Congress before being dispatched to Madrid as America’s ambassador. In 1782 he joined Franklin in Paris to negotiate the Treaty of Peace with Britain.

In the difficult years of the mid-1780s, Jay was one of many leading Americans urging a revision of the nation’s governing compact. He had first-hand experience of its defects. When Britain refused to evacuate western forts under the terms of the 1783 Peace Treaty, they claimed the Americans breached the treaty first by their refusal to abide by the provisions for indemnifying loyalists. Jay investigated the charge, and found it to be true. In fact, he reported to Congress, New York and South Carolina were violating numerous provisions of the Treaty by prosecuting Tories and confiscating their property. There was nothing the Continental Congress could do about these State disruptions of the nation’s foreign affairs. “Our affairs seem to lead to some crisis,” he wrote George Washington on 27 June 1786, “some Revolution—something I cannot foresee, or conjecture.” Americans had pulled together during the Revolution because the common object was clear. But “the case is now altered—we are going and doing wrong” (*Papers of George Washington, Confederation Series*, 4:130–131).

On 17 January 1787 he also offered Washington his notion of how the government should be changed. Like Madison and many others who would meet four months later at the Constitutional Convention, he had a three-part structure in mind: a Congress, a “Governor General” and a national judiciary. He thought the national government should have considerable powers, “the more the better,” relative to the States. But he was crystal clear about the authority for all these changes: “No alterations in the Government should I think be made, nor if attempted will easily take place, unless deducible from the only source of just authority—the *People*” (*Ibid.*, 502–504).

Jay’s diplomatic experiences schooled him both in the cynical arts of diplomacy and the need for American strength. These lessons bore fruit in his clear-eyed analyses in the *Federalist* about America’s need to unify, speak with one voice abroad, and fortify against great power threats to their own shores. His first four essays all bore the title, “Concerning Dangers from Foreign Force and Influence.” A common theme running through all four is that America was already united geographically and culturally, and any political fracturing would be unnatural as well as ill-advised. “Providence has been pleased to give this one connected country to one united people,” he writes in Number 2, and it “should never be split into a number of unsocial, jealous and alien sovereignties.” Number 2 also contains a vigorous defense of the Constitutional Convention. Number 3 argues how a strong Union will not only protect America from the threat of “foreign arms and influence,” but remove the likelihood that individual States could provoke unnecessary and unjust wars that would needlessly endanger their fellow Americans. In Number 5 he would examine the historical precedents of Britain and Spain and how internal divisions damaged both nations. Later, in Number 64, he would expound upon the Senate’s powers regarding treaty ratification.

Jay’s *Federalist* No. 4

Here, in Number 4, Jay turns to the immediate threats of war on America’s frontiers. He shows how a united nation under the Constitution will better allow the American people to deal with the great European powers and conduct a strong and consistent diplomacy. He begins by reminding his readers that America exists as a lone republic in a world of dangerous and volatile monarchies. “Nations in general,” he writes, “will make war whenever they have a prospect of getting anything by it; nay, absolute monarchs will often make war when their nations are to get nothing by it, but for the purposes and objects merely personal, such as thirst for military glory, revenge for personal affronts, ambition, or private compacts to aggrandize or support their particular families or partisans. These and a variety of other motives, which affect only the mind of the sovereign, often lead him to engage in wars not sanctified by justice or the voice and interests of his people.”

American economic expansion into the Great Lakes and Mississippi Valley could provoke violent conflict with not just one but three European powers, Britain, France and Spain. “With them and with most other European nations we are rivals in navigation and the carrying trade; and we shall deceive ourselves if we suppose that any of them will rejoice to see it flourish; for, as our carrying trade cannot increase without in some degree diminishing theirs, it is more their interest, and will be more their policy, to restrain than to promote it.” If the 13 states remained separate, uncooperative entities, wouldn’t that just invite aggressive meddling on the part of the Europeans? “Wisely, therefore,” the framers and supporters of the Constitution, “consider union and a good national government as necessary to put and keep them in such a situation as, instead of inviting war, will tend to repress and discourage it. That situation consists in the best possible state of defense, and necessarily depends on the government, the arms, and the resources of the country.”

continued

If war came, a strong Union could wage it better than a weak confederacy. “One government can collect and avail itself of the talents and experience of the ablest men, in whatever part of the Union they may be found. It can move on uniform principles of policy. It can harmonize, assimilate, and protect the several parts and members, and extend the benefit of its foresight and precautions to each. In the formation of treaties, it will regard the interest of the whole, and the particular interests of the parts as connected with that of the whole. It can apply the resources and power of the whole to the defense of any particular part, and that more easily and expeditiously than State governments or separate confederacies can possibly do, for want of concert and unity of system.” It can organize the armed forces under “one plan of discipline, and, by putting their officers in a proper line of subordination to the Chief Magistrate...consolidate them into one corps, and thereby render them more efficient than if divided into thirteen or into three or four distinct independent companies.”

He cites the example of Great Britain and asks us to imagine how much poorer their strength and reach would be if England, Scotland, Wales and Ireland, each pursued their own separate diplomatic and military course. Reaching further back into history he notes the unhappy fate of the divided and weak Greek city states. In a stirring and powerful summation, Jay points out that if foreign rivals “see that our national government is efficient and well administered, our trade prudently regulated, our militia properly organized and disciplined, our resources and finances discreetly managed, our credit re-established, our people free, contented, and united, they will be much more disposed to cultivate our friendship than provoke our resentment.” If instead “they find us either destitute of an effectual government (each State doing right or wrong, as to its rulers may seem convenient), or split into three or four independent and probably discordant republics or confederacies, one inclining to Britain, another to France, and a third to Spain, and perhaps played off against each other by the three, what a poor, pitiful figure will America make in their eyes! How liable would she become not only to their contempt but to their outrage, and how soon would dear-bought experience proclaim that when a people or family so divide, it never fails to be against themselves.”

Monarchies, Factions and Divisions: What Jay chose to cut from his essay

This draft manuscript reveals what Jay chose not to say in print. On the first page, there are heavily reworked variations on the differences between monarchies and republics on matters of war and peace. One such deleted passage reads: “Monarchs are frequently influenced to war by insidious favorites and artful mistresses employed by other powers to practice upon them. Republics on the contrary being governed by many men, and by many men in rotation, are not liable to be precipitated into war by any such causes...” In his final paragraph of the essay we see another important theme which he ultimately chose to leave out of the published version: the danger of foreign powers stirring up parties, factions and geographic divisions on the American continent. Jay initially wrote: “as to the *governing party* may seem convenient...” But crossed it out and changed it to “as to its rulers may seem convenient.” Where he writes “split into three or four independent and probably discordant Republics,” his initial preference was to say “split into *factions*...” Drawing on the same Biblical language that Abraham Lincoln would employ in 1860, Jay wrote—but then struck out—“What a Pity it would be that such a House and Family should be so divided; for if divided, great reason is there to fear that it would soon be against itself.” This important theme of factions and parties would be taken up by Madison in Number 10.

Provenance and Census

Jay was a meticulous record-keeper and he passed his papers, including all five *Federalist* manuscripts, to his two sons, Peter Augustus and William. His grandson, John Jay II, however, began selling off portions of the papers in the mid-19th century. The five *Federalist* manuscripts were still in his possession as of 1860. By the turn of the 20th century, and especially after the 1906 sale of the Jay home at Rye, New York, the family sold off or gave away much of the manuscript collection. “At various times individuals disposed of Jay family papers through Forrest Sweet, a rare book and manuscript dealer of Battle Creek, Michigan, and numerous Jay items are found in Sweet’s catalogues for the years of the 1930’s running down to nearly the fifties” (Robert Morris, *John Jay, The Making of a Revolutionary*, 6). The manuscript for Number 2 has been lost. Number 3 is at the Newberry Library, Chicago, Illinois. Number 5 is in the Jay Papers, Columbia University, New York. Number 64 is in the New York Historical Society. The present manuscript was part of the Elsie O. and Philip D. Sang Collection, sold at Sotheby’s 26 April 1978, lot 138, where it was purchased by the present owner.

THIS SALE REPRESENTS THE ONLY OPPORTUNITY TO ACQUIRE AN ORIGINAL MANUSCRIPT OF *THE FEDERALIST* ESSAYS.

EXHIBITED: This manuscript, the first edition and the first French edition that follow were exhibited in “Documenting the Constitution: A Manuscript History” at the Supreme Court, May 1987–May 1988. This exhibit was compiled and coordinated by the Supreme Court and the Manuscript Society as part of the nation’s celebration of the two hundredth anniversary of the creation of the Constitution. We have been able to trace no other public exhibition of loaned materials to the Supreme Court.

\$600,000–800,000



243

[THE FEDERALIST PAPERS]. — [HAMILTON, Alexander (1739-1802), James MADISON (1751-1836) and John JAY (1745-1829)]. *The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed Upon by the Federal Convention, September 17, 1787*. New York: John and Andrew M'Lean, 1788.

2 volumes, 12mo: Vol.1: 173 x 110mm; Vol.2: 185 x 110 mm. PRINTED ON THICK PAPER, AS ISSUED, IN PUBLISHER'S GRAY PAPER BOARDS, UNCUT, with deckle edges preserved. Vol.1: Paper flaw at gutter e4; Vol.2: M2 and M3 with mended tears. Both vols with light browning and occasional spotting. Spines worn and chipped, volume numbers ink-stamped on spines. Green morocco pull-off case. *Provenance*: An unknown early reader has added several words or brief text corrections. Alfred M. Kahn, sale, Christie's, 11 April 1980, lot 153 (engraved bookplate in each volume).

“ONE OF THE NEW NATION'S MOST IMPORTANT CONTRIBUTIONS TO THE THEORY OF GOVERNMENT” (*Printing and the Mind of Man*)

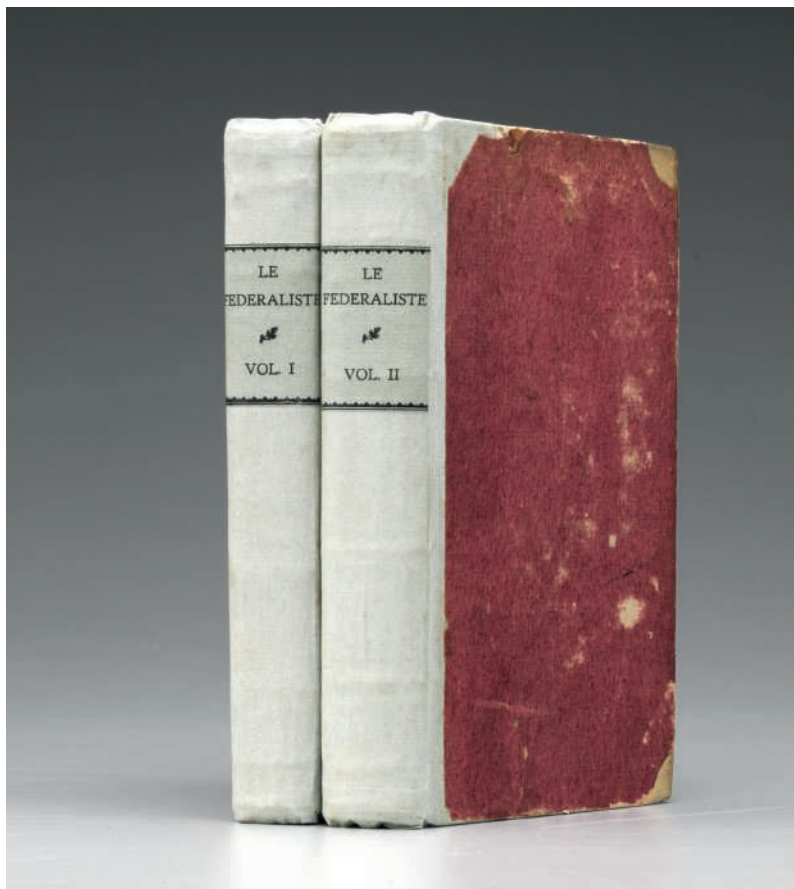
FIRST EDITION, collecting all 85 seminal essays written in defense of the newly drafted Constitution and published under the pseudonym “Publius” in various New York newspapers, together constituting “the most thorough and brilliant explication of the Federal Constitution (or any other constitution) ever written” (Page Smith, *The Constitution: A Documentary and Narrative History*, pp.263-264). Added here is the complete text of the Constitution, headed “Articles of the New Constitution,” with the accompanying resolutions of the Constitutional Convention (vol.2, pp.[367]-384). Essays 78 to 85 were first printed here and were subsequently published in the newspapers, timed to coincide with the New York State Convention in Albany.



A series of essays is “justly recognized as a classic exposition of the principles of republican government” (R.B. Bernstein, *Are We to be a Nation? The Making of the Constitution*, 1987, p.242). *The Federalist Papers* grew out of the heated pamphlet wars engendered by the tumultuous debate over ratification of the Constitution. Concerned that the state of New York might refuse to ratify, Hamilton enlisted John Jay and James Madison to collaborate on a series of interpretive essays supporting the new plan of government and refuting point by point the objections of its many detractors. “Hamilton wrote the first piece in October 1787 on a sloop returning from Albany...He finished many pieces while the printer waited in a hall for the completed copy” (R. Brookhiser, *Alexander Hamilton: American*, 1999, pp.68-69). Due to Jay’s illness and Madison’s return to Virginia, the bulk of the 85 essays, in the end, were written by Hamilton. “Despite the hurried pace at which they worked—they ground out four articles nearly every week—what began as a propaganda tract, aimed only at winning the election for delegates to New York’s state ratifying convention, evolved into the classic commentary upon the American Federal system” (F. McDonald, *Alexander Hamilton*, p.107). Washington, the former President of the Constitutional Convention, precisely spelled out the work’s importance when he wrote that *The Federalist* “will merit the Notice of Posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will always be interesting to mankind.”

COPIES IN BOARDS ARE OF THE UTMOST RARITY, especially in unsophisticated condition. According to *American Book Prices Current*, the only other fine, unsophisticated copy sold at auction in at least the last 35 years was The Garden copy, sold Sotheby’s New York, 9 November 1989, lot 164. Church 1230; Evans 21127; Grolier/American 19; PMM 234; Sabin 23979.

\$300,000–500,000



244

[THE FEDERALIST PAPERS]. *Le Fédéraliste, ou Collection de quelques Écrits en faveur de la Constitution propose aux Etats-Unis de l'Amérique, par la Convention convoquée en 1787*. Paris: Chez Buisson, 1792.

2 volumes, 8° (194 x 119 mm). Half-titles. (Some pale spotting or stains.) Contemporary pasteboards, paper spines and title-labels renewed, vellum corners (some light wear).

FIRST FRENCH EDITION of Hamilton, Madison and Jay's series of essays representing "the anxieties of men of property...show[ing] an underlying distrust of popular democracy" (*PMM*). With the incorrect spelling of "Jay" on the title-page (here spelled "Gay"), and with 511 pages in volume two (512 blank), though Sabin calls for only 506. Sabin 23993.

\$2,000-3,000

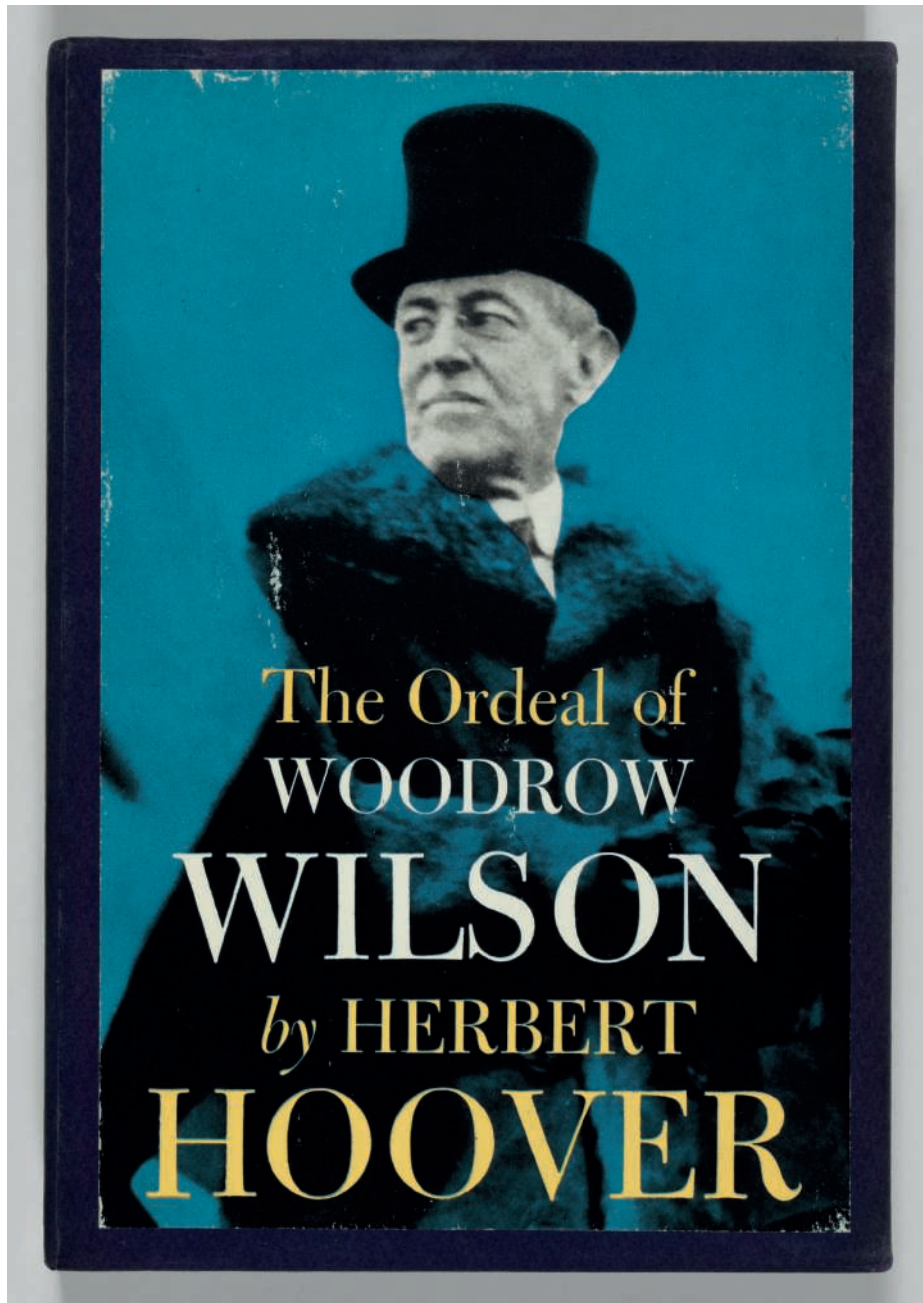
245

HALE, Edward Everett. *The Man without a Country*. Published in *The Atlantic Monthly*. December, 1863, Volume XII, Number 74. Boston: Ticknor and Fields, pp.665-679.

8° wrappers (edges chipped). In a cloth folding case.

First appearance in print of this classic tale of U.S. Naval Lieutenant Philip Nolan, who is tried as an accomplice to Aaron Burr's treason. When the accused shouts angrily in court, "I wish I may never hear of the United States again!" the judge grants his wish and condemns him to roaming the seas, forbidden to set foot again on American soil or to hear it discussed by his shipmates. A powerful Civil war allegory.

\$300-500



246

HOOVER, Herbert. *The Ordeal of Woodrow Wilson*. New York: McGraw-Hill Book Company, 1958.

8°. Half-title. Original gray cloth boards, spine with gilt lettering on blue morocco compartment, upper cover with gilt signature of Hoover against blue morocco background. With publisher's original illustrated slipcase.

Limited edition, one of 500. This copy no. 312. Signed ("Herbert Hoover") on colophon. Still the only instance of a former U.S. President writing a book about another former President (Wilson wrote about George Washington as a Princeton professor, before entering the White House). Hoover served in the Wilson administration as Food Administrator during World War I. This work praises Wilson's ill-fated diplomacy and peace making efforts. He initially thought of titling the book, "The Crucifixion of Woodrow Wilson at Versailles."

\$700-1,000

LINCOLN, Abraham (1809–1865), *President*. Autograph letter signed (“A. Lincoln”), as President, to Henry J. Raymond, Washington, 15 August 1864. 1 page, 4to, *Executive Mansion stationery; mat burn and slight age-toning*.

LINCOLN SETS THE RECORD STRAIGHT ABOUT HIS AND GREELEY’S ROLE IN THE NIAGARA AFFAIR

“I have proposed to Mr. Greeley,” Lincoln writes to the editor of the administration-friendly *New York Times*, “that the Niagara correspondence be published, suppressing only the parts of his letter over which the red pencil is drawn in the copy which I herewith send [not included]. He declines giving his consent to the publication of his letters, unless these parts be published with the rest. I have concluded that it is better for *me* to submit, for the time, to the consequences of the false position of which I consider he has placed me, than to subject the *country* to the consequences of publishing these discouraging and injurious parts. I send you this, and the accompanying copy, not for publication, but merely to explain to you, and that you may preserve them until their proper time shall come.”

A self-appointed peace-maker, W. C. Jewett (the *New York World* called him “a dancing windbag of popinjay conceit”), wrote Greeley on 5 July 1864, telling him that three Confederate emissaries, “with full and complete powers for a peace,” were on the Canadian side of Niagara Falls, and willing to meet with Greeley there, or to come to Washington, should Lincoln guarantee their protection. Greeley urged Lincoln to treat with them, saying “our bleeding, bankrupt, almost dying country also longs for peace.” Lincoln was too savvy to fall for this gambit. Unlike Greeley, he recognized this as a piece of political espionage, designed solely to embarrass him and thus damage his prospects for re-election. If he refused to talk peace he risked alienating pro-peace, Copperhead Democrats; if he did, he would inflame his Radical flank within the Republican Party. But if the Confederates were trying to use Greeley and the pages of his paper against Lincoln, the canny President would play the vain and volatile editor back against them. “Greeley kept abusing me for not entering into peace negotiations,” Lincoln later told Senator Harlan, so “I just thought I would let him go up and crack that nut for himself.” He told Greeley on 9 July, “If you can find any person anywhere professing to have any proposition of Jefferson Davis, in writing, for peace, embracing the restoration of the Union and abandonment of slavery...he may come to me with you...”

Greeley wrote Lincoln again on 13 July saying “that two persons duly commissioned and empowered to negotiate for peace are at this moment not far from Niagara Falls...” Lincoln chided Greeley two days later: “I was not expecting you to send me a letter, but to bring me a man or men...I am disappointed that you have not already reached here with those commissioners...I not only intend a sincere effort for peace, but I intend that you shall be a personal witness that it is made.” Lincoln sent an unequivocal statement of his position on 18 July by the hand of his secretary, John Hay, who got a glimpse of these Richmond agents in the Clifton House hotel. One of them, George Sanders, he described as “a seedy-looking Rebel, with grizzled whiskers and a flavor of old clo’.” Another, James Holcombe, was “a false-looking man, with false teeth, false eyes, and false hair.” Lincoln’s letter “to Whom it May Concern” said he would entertain “any proposition which embraces the restoration of peace, the integrity of the whole Union, and the abandonment of slavery, and which comes by and with an authority that can control the armies now at war against the United States.”

That same day, 18 July, the Confederates admitted finally to Greeley that they were “not accredited” by the Richmond government, but were in its “confidential employment...and are entirely familiar with its wishes and opinions.” Greeley, cognizant at last that he had been made a fool of by both the Rebels and by Lincoln—hurried home from Niagara. His enemies in the press, such as *Times* editor Henry Raymond, happily pointed out his foolishness for being gulled by the Rebels. His 4 August attack on Greeley in the pages of the *Times* prompted Greeley to say that *Lincoln* had blundered by changing the terms on which he would meet the Confederate emissaries. But, of course, it was Greeley, who failed to communicate Lincoln’s clear instructions of 9 July that he would only treat with negotiators officially empowered to make peace.

Both Greeley and Lincoln wanted to publish their correspondence about the affair, and the President invited the editor to the White House to discuss it. In reply, Greeley sent Lincoln a scorching attack on 8 August, blaming him for prolonging the war and predicting his defeat in November. Lincoln took no notice of this and suggested that they publish the correspondence, excising some of Greeley’s overheated, doomsday rhetoric—“our bleeding, bankrupt, almost dying country”—and removing any references to upcoming elections. Greeley refused. Lincoln then turns here to Raymond, to insure that a friendly editor had access to the complete correspondence should the need to publish it ever arise. The letters were not, in fact, made public until after Lincoln’s death.

As for Greeley, he kept peppering the President with unsolicited advice and acted as if they were still on good terms. But Lincoln had had enough of the flighty editor and his mercurial ways. Shortly after sending this letter to Raymond he told the Cabinet, “Greeley is an old shoe—good for nothing now...Greeley is so rotten that nothing can be done with him. He is not truthful; the stiches all tear out.” Published in Basler 7:494. *Provenance*: Sotheby’s 24 November 1980, lot 203.

NO OTHER LINCOLN LETTER ABOUT THE NIAGARA AFFAIR HAS APPEARED AT AUCTION IN THE PAST 40 YEARS.

\$50,000–70,000

Executive Mansion,

Washington, August 15. 1864.

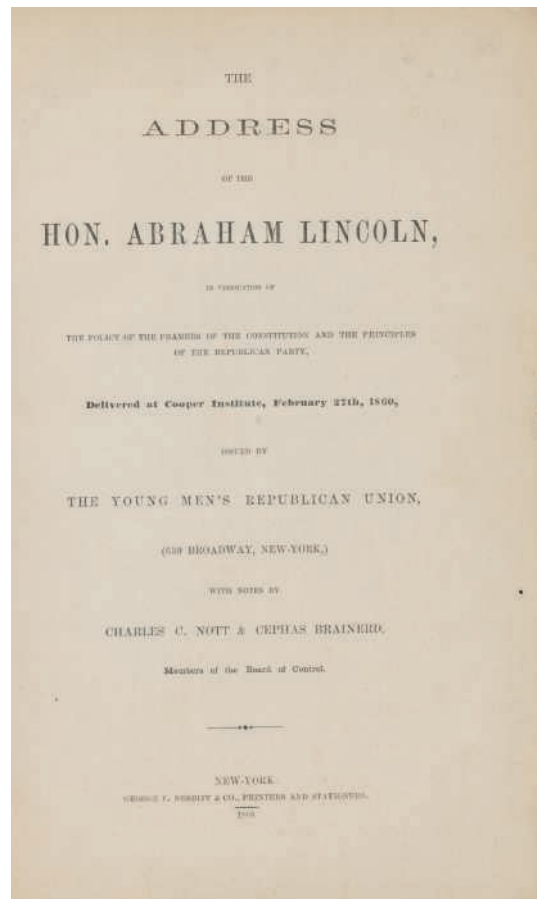
Hon. Henry J. Raymond

My dear Sir

I have proposed to Mr. Greeley that the Niagara correspondence be published, suppressing only the parts of his letters over which the red pencil is drawn in the copy which I herewith send. He declines ^{giving} ~~to give~~ his consent to the publication of his letters, unless these parts be published with the rest. I have concluded that it is better for me to submit, for the time, to the consequences of the false position in which I consider he has placed me, than to subject the country to the consequences of publishing these discouraging and injurious parts. I send you this, and the accompanying copy, not for publication, but merely to explain to you, and that you may preserve them until a better time shall come,

Yours truly

A. Lincoln



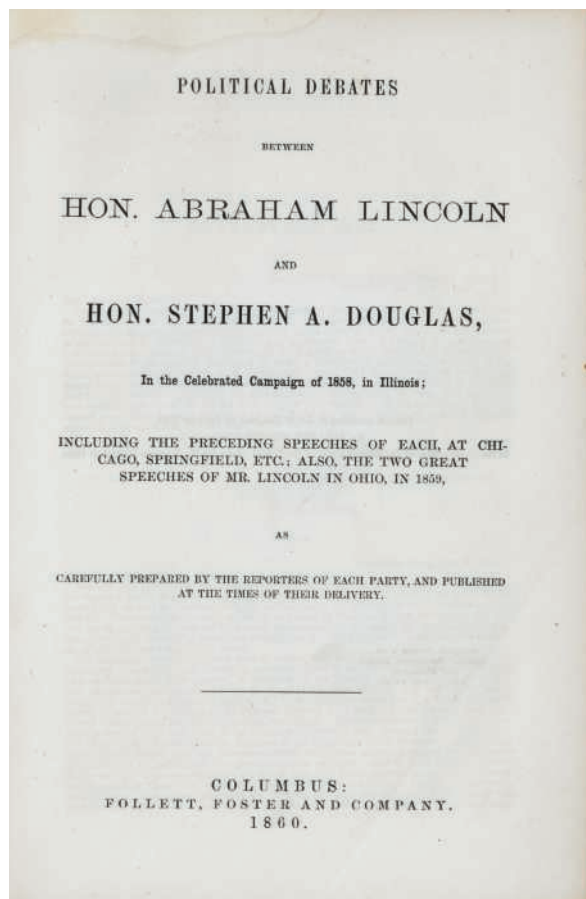
248

LINCOLN, Abraham. *Speech of Abraham Lincoln of Illinois, Delivered at the Cooper Institute, Monday, Feb. 27, 1860.* New York: New York Tribune, Tribune Tracts, No. 4, 1860.

16pp., 8° (8 7/8 x 5 3/4in.), wrappers (light foxing); printed in two-column format, Lincoln's speech comprising pp. 1-11; New York Tribune advertisements and subscription terms on back cover. *Provenance:* George Hambrecht (pencil signature on back cover).

First edition of the speech that launched Lincoln's Presidential bid. This first appearance in print of the Cooper Union Address was supervised by Lincoln in proofs, and distributed widely. Three other New York papers would print the entire text, but Greeley's printing turned Lincoln's speech from a local to a national event. *The Chicago Press and Tribune* and *The Detroit Tribune* also put out pamphlets. For the Northern public, Lincoln struck just the right note of standing firm against slavery, while seeming more moderate than many of the leading Republican contenders. He demolishes Stephen Douglas's claim that the Framers and the Constitution granted no Federal authority to check slavery's expansion into western territories. That was precisely what the Northwest Ordinance did, Lincoln points out. But at the same time, he denies any Republican Party involvement in John Brown's raid, calling it "malicious slander." He attacks the Dred Scott ruling of Roger Taney but admits there is no Federal power to emancipate slaves in existing States—a view he would change under wartime pressure. But then he gets to the nub of the problem between Southerners and Northerners, which is the simple choice of whether slavery is right or wrong. "Their thinking it right, and our thinking it wrong, is the precise fact upon which depends the whole controversy." In his stirring conclusion he said, "Let us have faith that right makes might, and in that faith, let us, to the end, dare to do our duty as we understand it." Monahan 50. [With:] LINCOLN. *The Address of the Hon. Abraham Lincoln... delivered at Cooper Institute, February 27, 1860.* New York: George F. Nesbitt & Co., 1860 [1907 reprint.] 20th century facsimile of the 1860 edition issued by Young Men's Republican Union. 32pp., 8vo, glazed wrappers; in 20th century blue cloth binding.

\$1,000-1,500



249

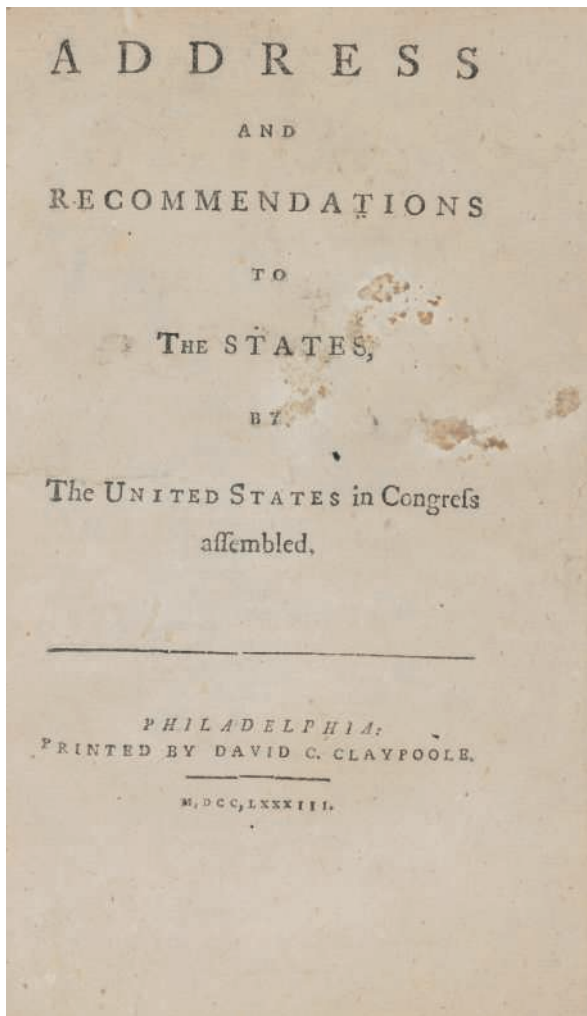
LINCOLN, Abraham. *Political Debates between Hon. Abraham Lincoln and Hon. Stephen A. Douglas*. Columbus: Follett, Foster and Company, 1860.

8° (some dampstaining along top edge); original brown cloth stamped in blind (corners and edges rubbed). *Provenance*: D. E. Wogen (signature on front pastedown).

First edition, first issue. The first published version of the famous forensic clash between Lincoln and Douglas for the U.S. Senate in 1858. Lincoln realized their effectiveness as campaign material. He had preserved a scrapbook of reports and transcriptions of the debates published by the Chicago Press and Tribune and the Chicago Times, and turned the scrapbook over to an Ohio Republican activist, Oran Follett, whose Columbus firm, Follett Foster & Co., put out the debates (and would later publish Lincoln's campaign biography). Stephen Douglas was apoplectic, and complained that "Mr. Lincoln's speeches have been refined, corrected, and improved...while mine have been mutilated and in some instances the meaning changed." (Douglas to Follett, Foster & Co., 9 June 1860, Lincoln Papers, LOC).

[*With*:] LINCOLN. A collection of political pamphlets and newspapers, comprising: *Speech of Mr. Lincoln, of Illinois, on the Reference of the President's Message, in the House of Representatives. Wednesday, January 14, 1848*. Washington: J. & G.S. Gideon, 1848. 16pp., 8vo wrappers (unopened). — *The Campaign in Illinois. Last Joint Debate. Douglas and Lincoln at Alton, Illinois*. Washington: Lemuel Towers, 1858. 32pp., 8vo wrappers; in a 20th century blue cloth binding. The first separate printing of one of the Lincoln-Douglas debates. Monaghan 10. — [LINCOLN.] *Proceedings of the Republican National Convention, Held at Chicago, May 16th, 17th & 18th, 1860. For President of the United States, Abraham Lincoln, of Illinois. For Vice-president, Hannibal Hamlin, of Maine*. Chicago: Chicago Press & Tribune, May 21, 1860. 44pp., 8vo wrappers. *Provenance*: George Schneider, an Illinois delegate (signature on upper cover). — [LINCOLN-DOUGLAS DEBATES.] *Chicago Daily Press and Tribune*, 17 September 1858, Vol. 12, No. 66 "Great Debate Between Lincoln and Douglas at Jonesboro." 4pp., broadsheet, printed in 9-columns. Debate transcript on all of page 1 and continued on p.4.

\$3,000-5,000



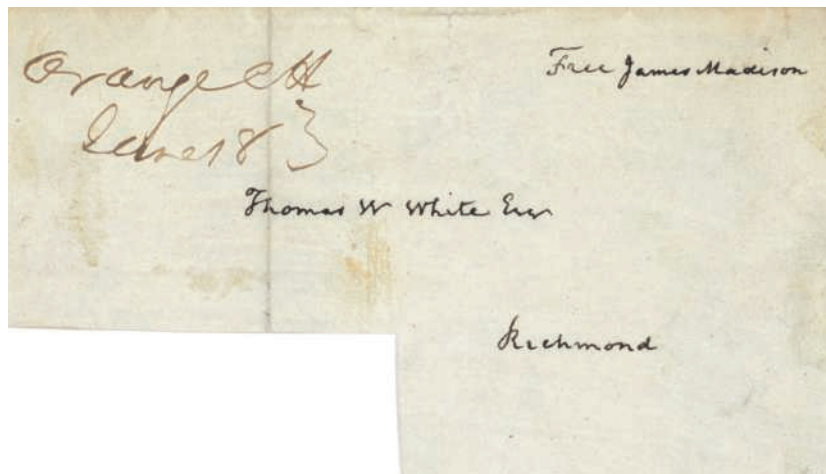
250

[MADISON, James.] *Address and Recommendations to the States by the United States in Congress Assembled.* Philadelphia: David C. Claypoole, 1783.

8°, (A-H4, I3) stain on title page, all edges mustard yellow. In a 19th century paneled calf binding (rubbed), marbled endpapers, dentelles, covers and spine gilt.

An exceptionally rare essay by Madison on the mode for paying the new nation's post-Revolutionary war debts, which totaled some \$42 million. He proposed creating a fund for interest payments, and "for the discharge of the principal...we rely on the natural encrease of the revenue from commerce, on requisitions to be made from time to time for that purpose...and on the prospect of vacant territory... Let it be remembered finally, that it has ever been the pride and boast of America, that the rights for which she contended, were the rights of human nature...In this view the citizens of the United States are responsible for the greatest trust ever confided to a political society." His 14-page Address is followed by the texts of eight documents referred to in the course of his essay, including Washington's report on the Newburgh conspiracy: "An Estimate of the National Debt," (1p.); "By the United States in Congress Assembled," (9pp.); "An Estimate of the Produce of the Impost on Imported Articles," (1p.); Extract of a Letter from the Honourable B. Franklin..." (4pp.); "The United States in Congress Assembled," (6pp.) "The Contract entered into by the Honourable J. Adams, in behalf of the United States, with Sundries for a loan of four millions of florins," (5pp.); "To the United States in Congress Assembled. The Address and Petition of the Officers of the Army of the United States," (4pp.); "Extract of a Letter from his Excellency George Washington...March 12, 1783," (26pp.). Evans 18224. Howes A76. rare. Only later boston and hartford editions have appeared at auction in the last 40 years.

\$3,000-4,000



251

MADISON, James. Autograph address leaf and free frank signed ("James Madison"), Orange Court House, 18 June, n.y. 1 page, irregular oblong (2 3/4 x 4 1/4 in.), lower left corner cut away, tipped to another sheet. An address leaf addressed to Thomas White, Esq., of Richmond, Virginia.

\$800-1,200



253

252

MADISON, James. *The Papers of James Madison*. Henry D. Gilpin, ed. New York: J. & H. G. Langley, 1841.

3 volumes, 8° (title-pages foxed, light spotting throughout). Original calf boards, spine in five compartments, gilt on black morocco labels (rubbed, chipped at heads of spines). *Provenance*: C. Comstock (signature on front fly leaves).

First edition. In addition to his correspondence, these volumes print the text of Jefferson's manuscript (which he gifted to Madison) summarizing the Independence debate in the Continental Congress in 1776, and the text of original draft of the Declaration with Congress's alterations and expurgations. Volumes II and II print Madison's own great contribution to the historical record: his notes on the Debates of the Federal Convention in 1787.

\$400-600

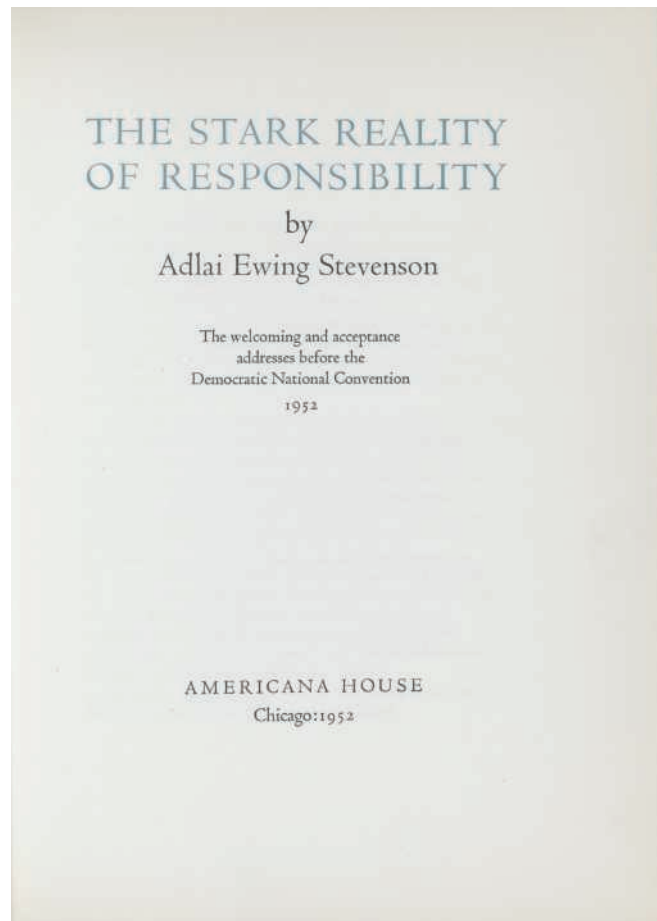
253

PARKMAN, Francis, Jr. (1823-1893). *The California and Oregon Trail: Being Sketches of Prairie and Rocky Mountain Life*. New York: George P. Putnam, 1849.

12° (188 x 123 mm). Additional tinted engraved pictorial title-page and tinted engraved frontispiece after Darley by Childs. (Some foxing, a few short marginal tears or creases.) Original grey-blue blindstamped cloth, gilt-lettered on spine (overall wear, particularly to the extremities, hinges starting, recased). *Provenance*: Thomas W. Streeter (bookplate; his sale part III, Parke-Bernet, 24 October 1967, lot 1815); with John Fleming (his notes laid in).

THE STREETER COPY OF THE FIRST EDITION, second printing of Parkman's first book, with no advertisements on pages 1-2, terminal catalogue paged 1-6, 8, and with battered type on the left and right side of pages [436] and 437, respectively. Parkman's sister Caroline worked as his chief copyist for this work due to his failing eyesight. Parkman traveled the Oregon Trail in 1846 to recover his health. This resulting account of the Indians and settlers he encountered is "the classic account of the emigrant journey to the Rockies" (*Grolier American* 58). BAL 15446; Cowan p. 474; Field 1177; Flake 3277; Graff 3201; *Grolier American* 58; Holliday 853; Howes P-97; Larned 2062; Mintz 359; Rader 2608; Rittenhouse 450; Sabin 58801; Streeter sale III:1815 (this copy); Wagner-Camp-Becker 170:1b, Walsh, James E. "The California and Oregon Trail: A Bibliographical Study." *The New Colophon*. Volume III, 1950. Pp. 279-85.

\$2,500-3,500



254

STEVENSON, Adlai E. *The Stark Reality of Responsibility. The welcoming and acceptance addresses before the Democratic National Convention.* Chicago: Americana House, 1952.

4°, blue cloth boards, upper cover and spine gilt.

Limited edition, 1,000 copies. The colophon states the work was produced “under the direction of” David H. Annan and legendary bookseller Ralph G. Newman, “as a tribute to a friend and a great American.” *Two copies.*

\$500–700

255

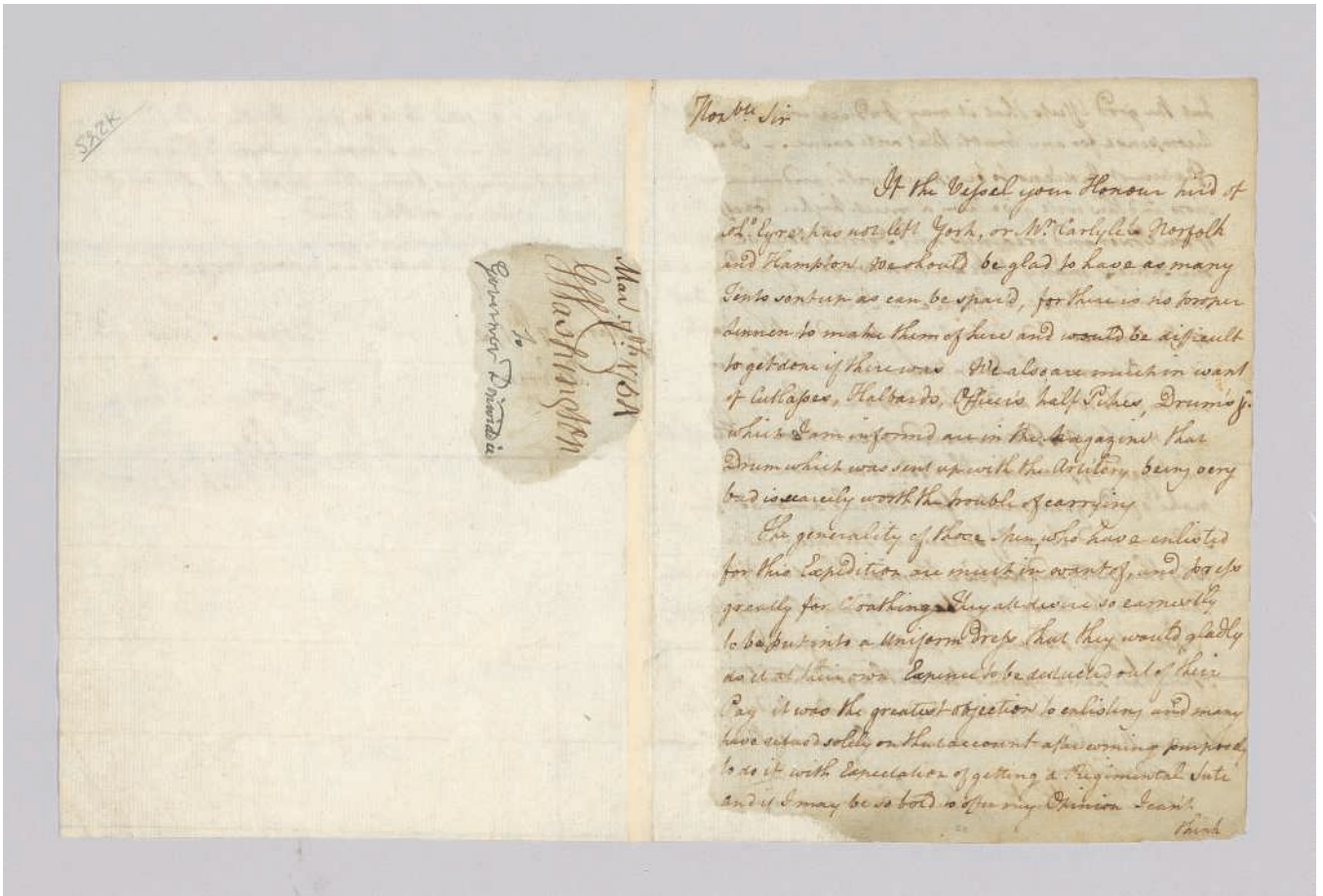
STEVENSON, Adlai E. *Major Campaign Speeches of Adlai E. Stevenson, 1952.* New York: Random House, 1953.

8°. Half-title. Illustrated frontispiece. Original blue cloth, spine and upper cover stamped in gilt. With original slipcase.

Limited edition, copy number 449 of 1,000. Signed on the colophon: Adlai E. Stevenson.

The topics Stevenson addressed include Korea, the Hiss case, War and Peace, Franklin Delano Roosevelt, Faith in Liberalism, and—a fitting motto for his campaign—The Good Fight. Stevenson lost to Dwight Eisenhower both in 1952 and again in 1956.

\$100–200



256

256

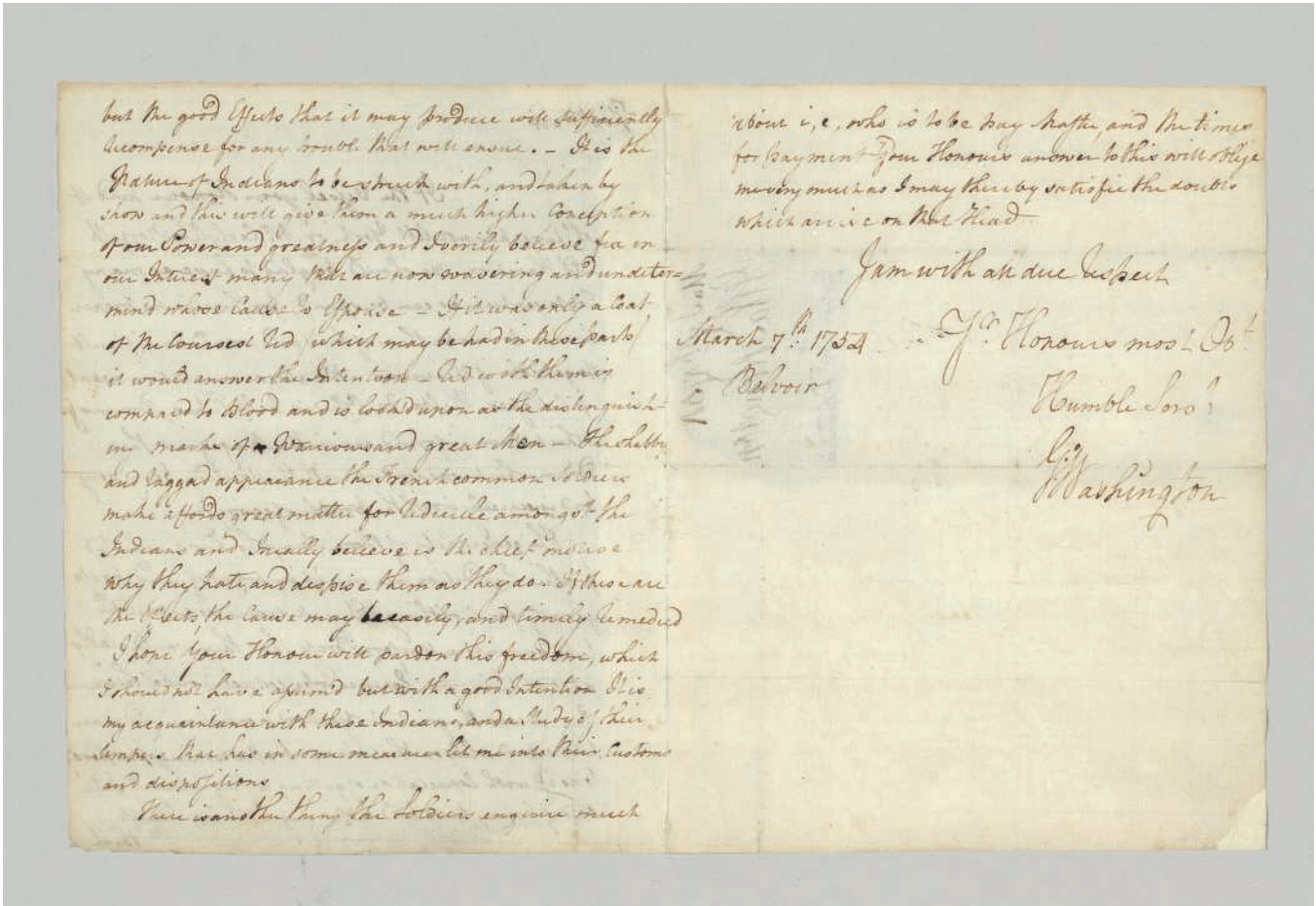
WASHINGTON, George (1732-1799), *President*. Autograph letter signed (“G: Washington”) to Robert Dinwiddie (1693-1770), Belvoir, 7 March 1754. 3 pages, folio (backed and silked).

“Red with them is compar'd to Blood and is look'd upon as the distinguishing marks of Warriours and great Men”

An early Washington letter (only one earlier exists in private hands), that vividly reveals his character as a leader. Twenty-two year old Lt. Col. Washington prepares for the expedition to the forks of the Allegheny, Ohio and Monongahela Rivers, and the clash with French forces that would launch him on to the world stage. He addresses Lieutenant-Governor Dinwiddie about the supplies needed by his 160-man force—displaying the self-assurance and the decorous formality characteristic of his later correspondence as commander-in-chief and president. He notes the need for tent linens, “Cutlasses, Halbarde, Officer's half Pikes, Drum's &cca” and asks clarification over the “time for payment” of the men (these concerns uncannily presage many of his Revolutionary War problems).

Washington particularly stresses to Dinwiddie the need for blood-red uniforms (original spelling preserved): “It is the Nature of Indians to be struck with, and taken by show and this will give them a much higher Conception of our Power and greatness and I verily believe fix in our Interest many that are now wavering and undetermin'd whose Cause to Espouse – If it was only a Coat of the Coarsest red which may be had in these parts it would answer the Intention – red with them is compar'd to Blood and is look'd upon as the distinguishing marks of Warriours and

continued



great Men.” The “shabby and ragged appearance [of] the French common Soldiers” inspired only “ridicule amongst the Indians,” he asserts, “and I really believe is the chief motive why they hate and despise them as they do...” His local knowledge of the Indians leaves him certain about what needs to be done. “I hope Your honour will pardon this freedom, which I should not have assum’d but with a good Intention. It is my acquaintance with these Indians, and a Study of their Tempers that has in some measure let me into their Customs and dispositions.” This too prefigures coming events, as Washington would famously pit his knowledge of Indian fighting against Braddock’s disastrous insistence on European methods in the ill-fated 1755 expedition.

The young Lt. Col. led his 160 man contingent of Virginians and Indians northward in April. Along the way he learned that the French had captured a separate band of Virginians sent by Dinwiddie to construct a fort at the fork. The French were in the process of expanding the structure into what would become Fort Duquesne and the commander sent a detachment under Joseph Coulon de Jumonville to deliver an ultimatum to Washington to desist and turn back. Washington encountered Jumonville’s force on 28 May and a firefight ensued—his first time hearing “the bullets whistle” in combat. Jumonville died, along with about a dozen of his men. The killings were likely perpetrated by the Indians under Washington’s control during a pause in the fighting as Jumonville attempted to read his ultimatum. In his report to Dinwiddie, Washington simply noted the deaths—and scalplings—of the French without elaboration. The French inflated the episode into the “assassination” of an officer on a diplomatic mission, putting Washington at the center of an international incident—but raising his reputation for boldness and valor among his fellow Virginians. A remarkable, early expression of Washington’s character as a soldier and a leader.

Only one earlier Washington letter has appeared at auction, the 10 June 1752 letter in which Washington requested a commission from Dinwiddie (sold at Sotheby’s New York, 1 May 1985, lot 81; and again in the Malcolm S. Forbes Collection, Christie’s, New York, 27 March 2002, lot 11). Only two earlier letters are known: 5 May 1749 to his brother Lawrence and 20 May 1752 to Wm. Fauntleroy (in the Rosenbach Library and U. of Virginia, respectively). Retained copies of 8 earlier letters from 1749-50 survive in one of Washington’s notebooks. But the present letter is second earliest letter still in private hands. Provenance: Sang sale, Sotheby’s, New York, 14 November 1978, lot 587. Published in *Papers of George Washington*, Colonial Series, W.W. Abbot, ed., 1:71-73.

\$100,000-150,000

BIBLIOGRAPHY

(LOTS 257-259)

257

BIBLIOGRAPHY – COLERIDGE, Samuel Taylor. A collection of biographical and bibliographical works relating to Pope, comprising COLERIDGE, *Collected Letters*, ed. Griggs; COLERIDGE, *Selected Poetry and Prose* (Modern Library ed.); COLERIDGE, *Poetry and Prose*, ed. Garrod; COLERIDGE, *The Notebooks*; WISE, *A Bibliography of... Samuel Taylor Coleridge and Coleridgeana... A Supplement*; CHAMBERS, *Samuel Taylor Coleridge A Biographical Study; Life of Coleridge*, ed. Eric S. Roberts; COBURN, *In Pursuit of Coleridge*; WISE, *Two Lake Poets*; with: *William Wordsworth and the Age of English Romanticism*, ed. J. Wordsworth, MC. Jaye and Robert Woof.

\$500-700

258

BIBLIOGRAPHY – POPE, Alexander. A collection of biographical and bibliographical works relating to Pope, comprising GRIFFITH, *Alexander Pope, a bibliography*; WISE, *A Pope Library*; GUERINOT, *Pamphlet Attacks on Alexander Pope 1711-1744*; POPE, *Poetical Works*. DAVIS, ed.; VANDER MEULEN, *Pope's Dunciad of 1728. A History and Facsimile*.

\$500-700

259

BIBLIOGRAPHY – A collection of reference and books about books, including: TEERINK, *A Bibliography of the Writings of Jonathan Swift*; LESLIE, *The Script of Jonathan Swift*; CROSS, *The History of Henry Fielding; The Rothschild Library*; HORBLIT, *One Hundred Books Famous in Science*; MORTIMER/HARVARD, *French Sixteenth Century Books*; LORING, *Decorated Book Papers; The Artist & the Book 1860-1960*; CASE, *A Bibliography of English Poetical Miscellanies*; A.E. NEWTON, *The Amenities of Book-Collecting*; EDELSTEIN, *Wallace Stevens A Descriptive Bibliography*; CARTER, *Taste and Technique in Book-Collecting*; FOXON, *English Verse*.

\$400-600

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

1 BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade

but may make the gemstone less strong and/or require special care over time.

- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
 - As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
 - Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
- Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism

financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating tax rates prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from

a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Cashiers' Department,
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- Endangered and protected species**
lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be

responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin “works of conventional craftsmanship” (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie’s indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as ‘gold’ and may be refused import into those countries as ‘gold’.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie’s will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie’s may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller’s **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie’s LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie’s Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie’s LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie’s Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON

WWW.CHRESTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer’s premium** and do not reflect costs, financing fees, or application of buyer’s or seller’s credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer’s premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice. **Christie’s Group:** Christie’s International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1 (a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of ‘special’, ‘incidental’ or ‘consequential’ under local law.

purchase price: has the meaning given to it in paragraph F1 (a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

If this catalogue has a Glossary, certain of the terms used in the catalogue are further explained therein. Any term that is stated in the Glossary to represent a qualified opinion is not subject to the warranty contained herein. The benefits of this warranty are not assignable and shall be applicable only to the original buyer of the **lot** and not subsequent assigns, purchasers, heirs, owners or others who

have or may acquire an interest in the purchased **lot**. This warranty is conditioned upon the buyer returning the **lot** in the same condition as at the time of sale.

The buyer’s sole remedy under this warranty shall be the rescission of the sale and the refund of the original purchase price paid for the property. This remedy shall be exclusive and in lieu of any other remedy which might otherwise be available to the buyer as a matter of law, and neither Christie’s nor the consignor shall be liable for any consequential damages, including without limitations, loss of profits. Except as specifically provided, all property is sold “as is” and neither Christie’s, the consignor’s agent, nor the consignor makes any express or implied warranty or representation of any kind or nature with respect to the property. In no event shall Christie’s or the consignor be responsible for the correctness of, or be deemed to have made, any representation or warranty of merchantability, fitness for purpose, description, genuineness, attribution, quality, rarity, importance, provenance, exhibition history, literature, historical relevance, or condition concerning the property, and no statement set forth in this catalogue or made at the sale or in the bill of sale or invoice or elsewhere, whether oral or written, shall be deemed such a warranty or representation or an assumption of liability. Christie’s and the consignor make no warranty or representation, express or implied, that the buyer of any work of art or other property will acquire any copyright or reproduction rights thereto.

It is Christie’s general policy, and Christie’s shall have the right to have the buyer obtain, at the buyer’s expense, the opinion of two recognised experts in the field, mutually acceptable to Christie’s and the buyer, before Christie’s determines whether to rescind a sale under the above warranty. If the buyer requests, Christie’s will provide buyer with the names of experts acceptable to it.

Christie’s Limited Warranty does not apply to: (i) authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists; (ii) any **lot** as to which the catalogue description, or saleroom notice specifically mentions that there is a conflict of scholarly or specialist opinion as to authorship; and (iii) identification of the period or dates of the execution of any property which may be proven inaccurate by means of a scientific process which was not generally accepted for use until after the date of the auction, unreasonably expensive or impractical to use or likely to have caused damage to the property.

IMPORTANT NOTICE

Lots containing more than one title, letter or manuscript are sold not subject to return.

7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie’s relating to a **lot** including the contents of this catalogue, is and shall remain at all times the property of Christie’s and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie’s and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

8. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

9. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie’s, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

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02/09/15

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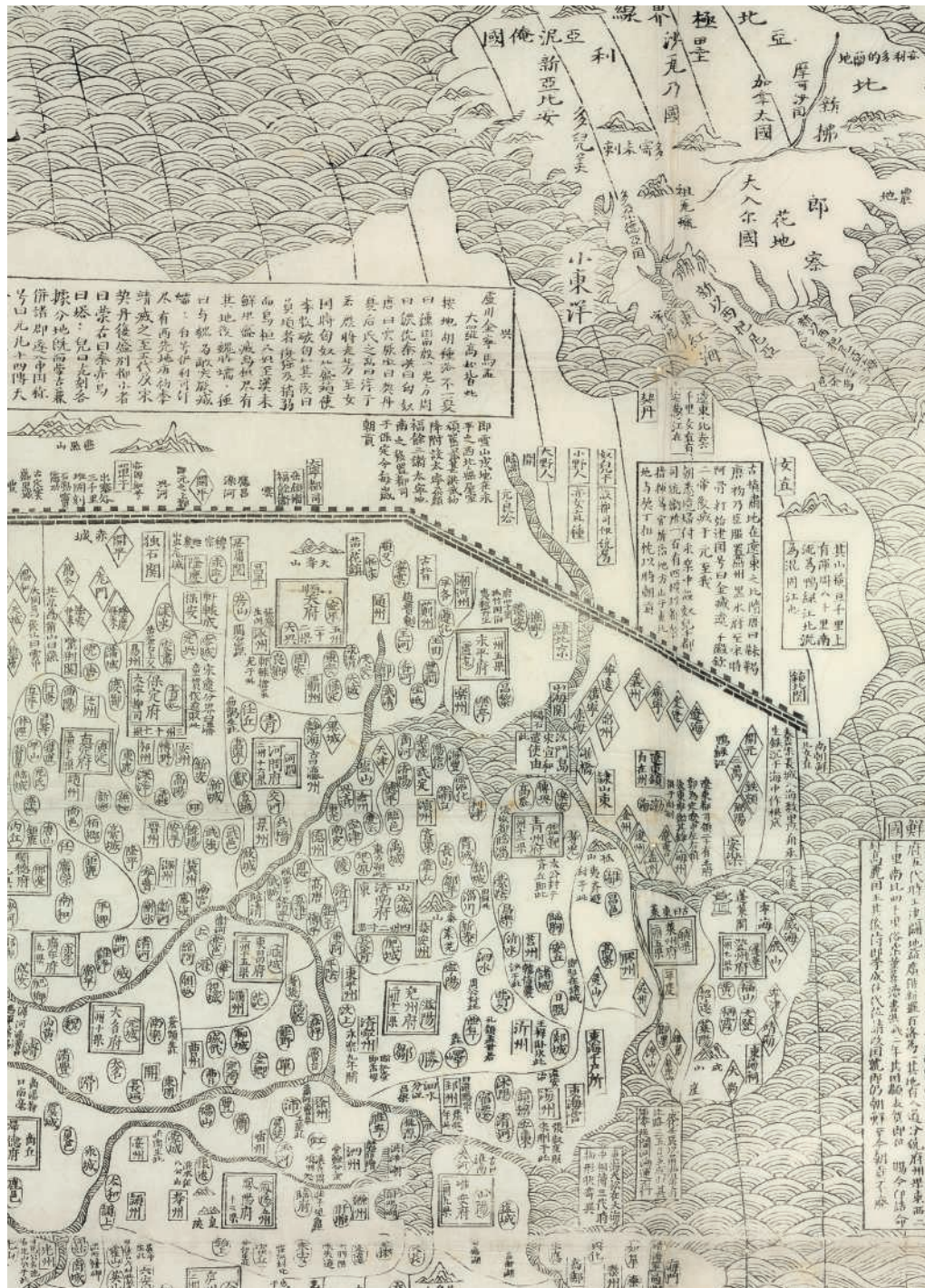
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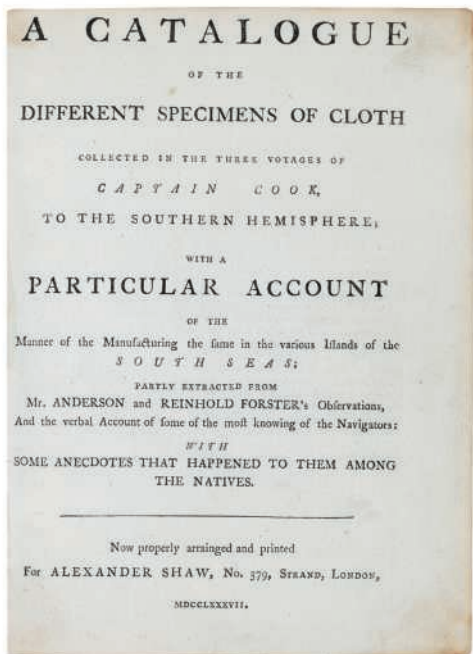
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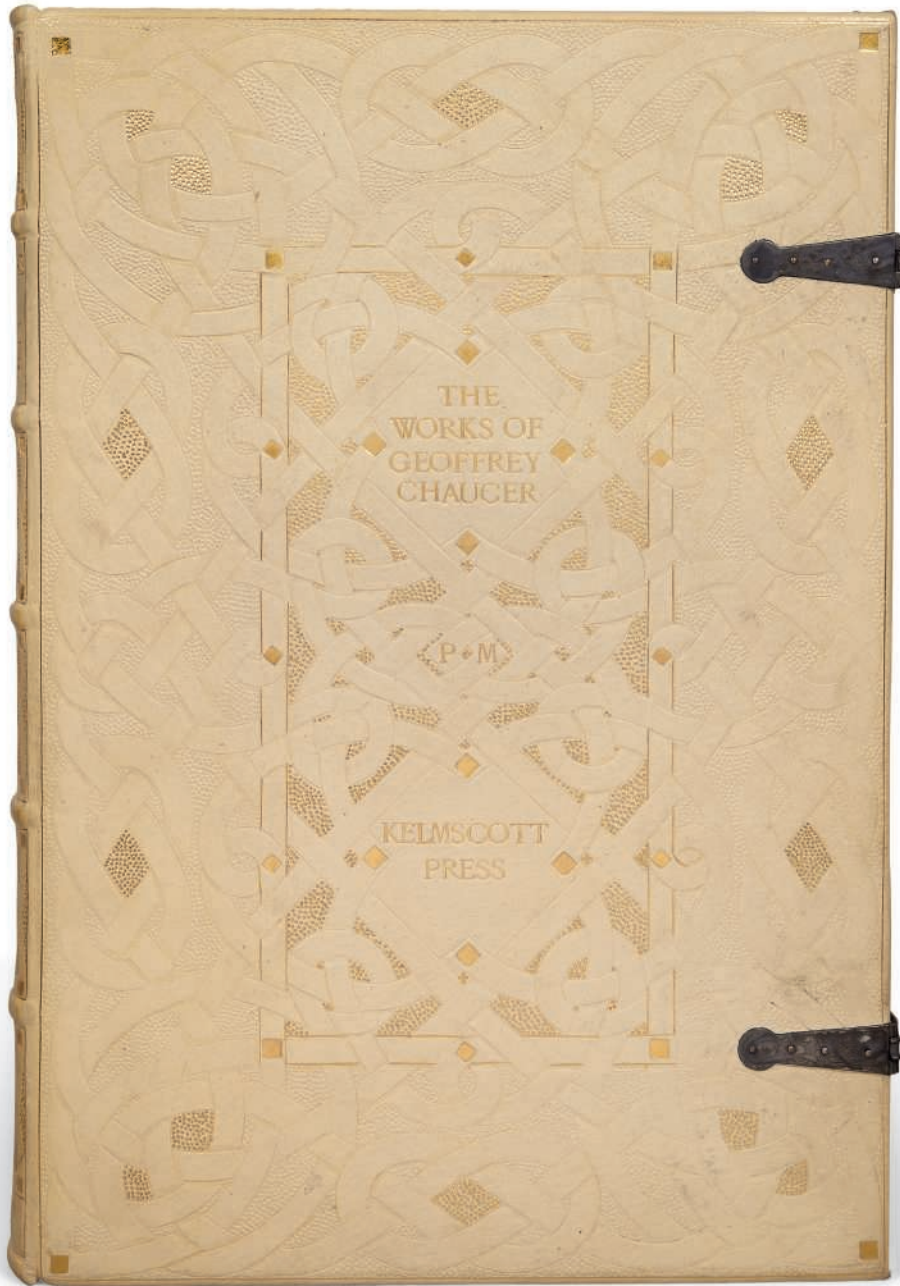
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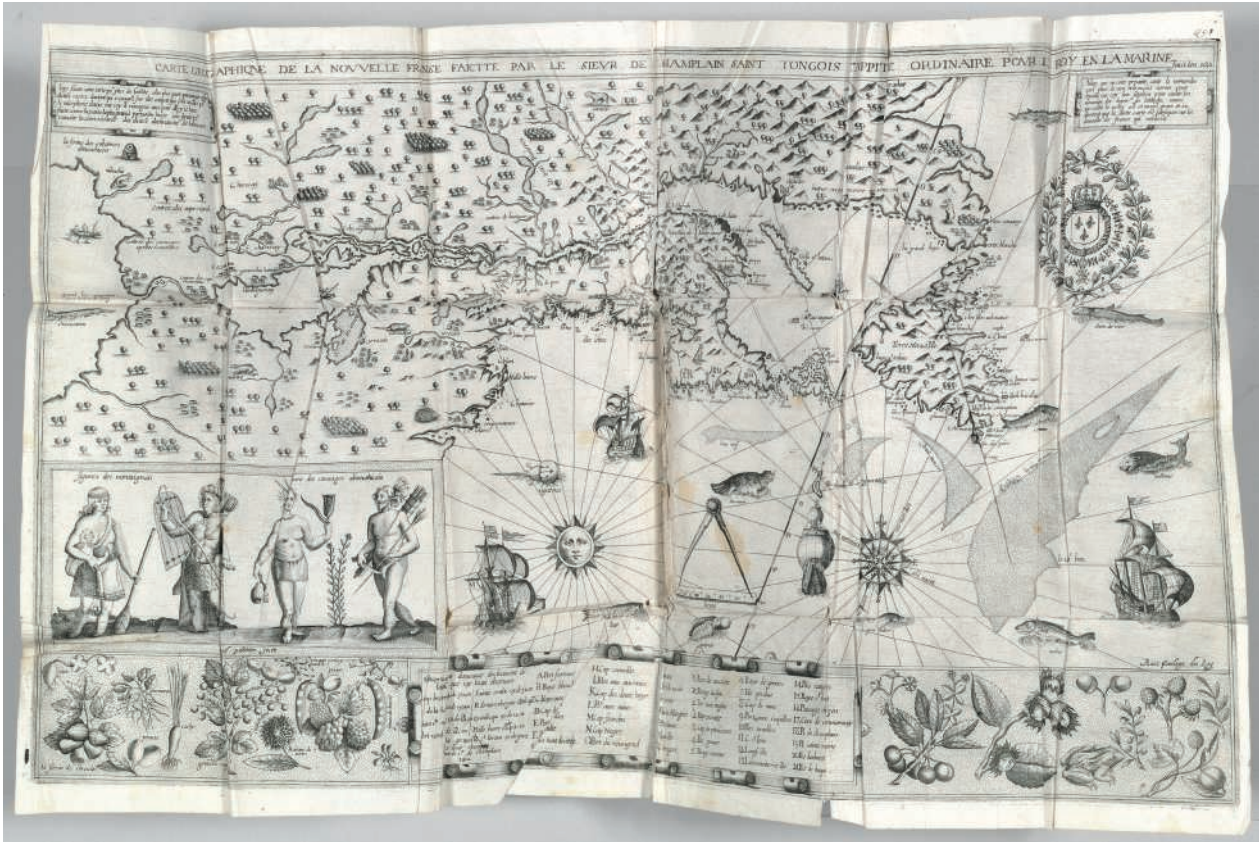
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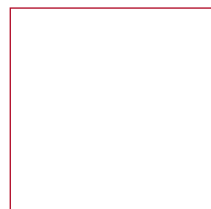
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The Parties and Divisions among us many several ways being directed
upon our Country, at the same time that our united force w^d secure us ag^t.
all attempts of a foreign Enemy addition

safety of

In my last Paper assigned several Reasons why the
People ^{w^d} be best secured by Union against the Dangers
it may exposed to ^{by} just Causes of War given to other Nations
and those Reasons shew that such Causes ^{w^d} not only
be more easily given, but ^{w^d} also be more easily ^{circumvented} ~~by~~
~~exploited~~ ^{by a national Government} ^{than either} ~~by any other~~
~~particular~~ ~~over~~ the State Governments or the proposed
little Confederacies -

~~But~~ But the safety of the People of America
depends ~~not~~ against Dangers from foreign force, depends
not only on their forbearing to give just cause of ^{war} offence
to ~~foreign~~ other Nations, but also on their ~~not~~
~~their~~ placing and continuing themselves in such
a ~~state~~ situation as not to ^{or insult} ~~invite~~ ~~insult~~ ~~and~~ ~~Hostility~~
for it need not be observed that there are preluded
as well as just Causes of war.

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It is too true however disgraceful it may be
to human nature, that Nations ^{in general} ~~particular~~
~~whenever~~ ~~they~~ ~~have~~ ~~a~~ ~~proper~~
~~motivation~~ will make war