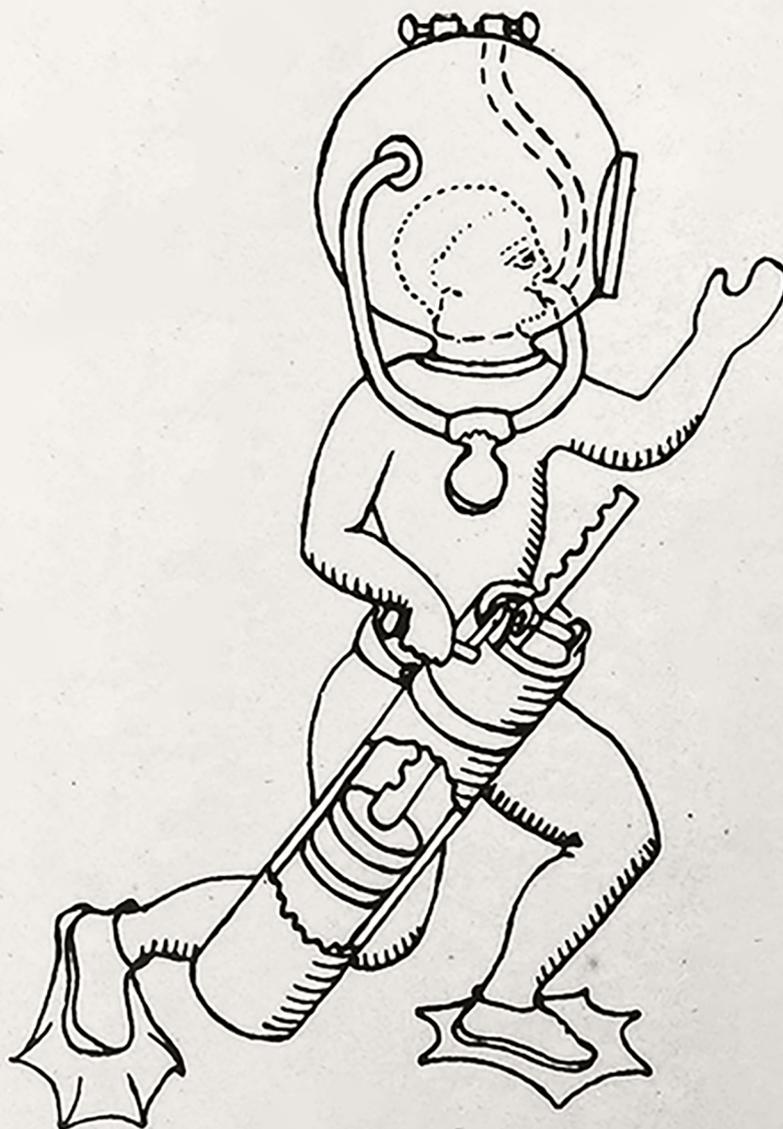



KEEL R_W BOOKS

Edinburgh Book Fair 2026

Highlights



Stand 38

1 The first English book on architectural practice.

Serlio, Sebastiano. *The First [to Fifth] Booke of Architecture, Made by Sebastian Serly, Entreating of Geometrie. Translated out of Italian into Dutch, and out of Dutch into English.* London: printed [by Simon Stafford and Thomas Snodham] for Robert Peake, 1611.

£2850

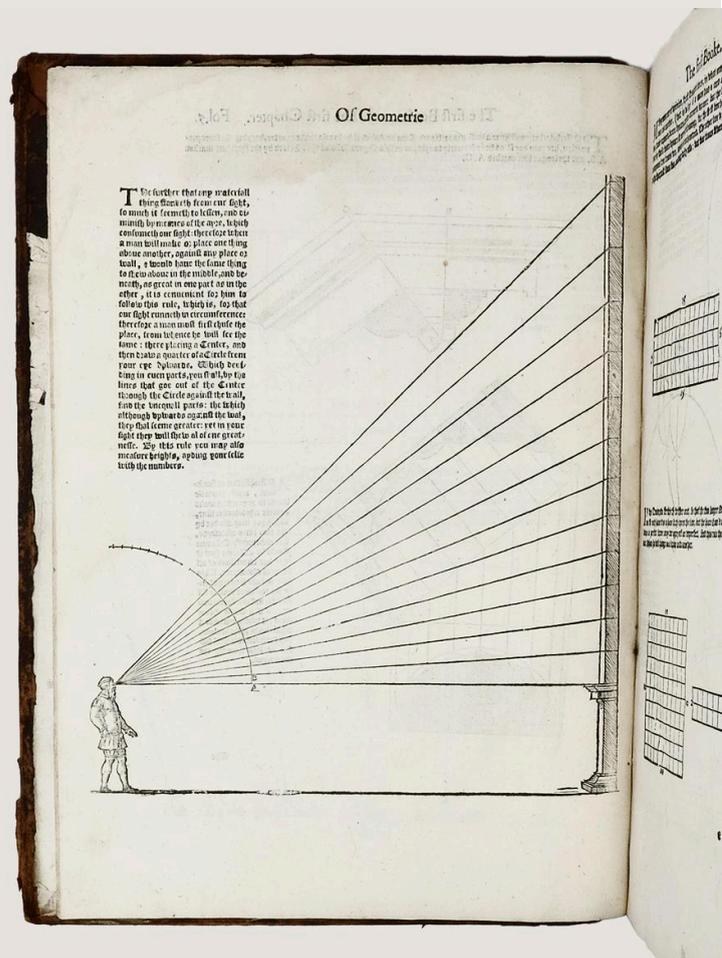
First English edition. Folio, five books in one volume, foliated and signed independently, each with title-page, ff., [1]–13; [I], 26, [1] blank; [I], [1]–73; [2]–69, [3]; [1]–16. sig. [A²] (-A1=H2) B–H² (-H2); A–N²; A–P² Q–2B⁴ 2C²; A–S⁴; A–D⁴. Lacks π1 (i.e. title-page of book one), otherwise complete. Large, captioned diagrams and illustrations printed to each page, some double-page in books three and four. Serlian woodcut borders and illustrations to title-pages. Contemporary calf; spine on five bands, gilt tooling to compartments; edges sprinkled red. Wear to board edges, minor loss to leather. Water damage to corner of a few leaves, occasional spotting and soiling within, nicks, tears, and fraying to some corners, end-papers torn with substantial loss.

The first English translation of Sebastian Serlio's (1475-1554) Tutte l'opere d'architettura (1537), which is the first practical guide to architecture. This book's precedents: First and Chief Grounds of Architecture (1563) and a translation of Quinque columnarum exacta descriptio (1601), also derived from Serlio. Serlio's work had a profound impact on Renaissance architecture across Europe, as the author provided practical advice on the construction of houses in urban and rural settings, as well as for different social and economic classes. This volume comprises five books, often published as one, on geometry, perspective, antiquities, masonry, and temples. Serlio provides guidance on the design and construction of buildings on Classical principles. The illustrations within are lavish and extensive, providing

demonstrations of visual perspective, measurement, floor-plans, architectural views, geometric and aesthetic principles, architectural terms, and varieties of ornamentation. The book is superbly presented, the title-page border blocks were originally used for the 1553 Antwerp edition, shipped to Amsterdam to the 1606 Dutch edition, to Basel for the 1608 German edition, and finally to London for the first English edition. 'The most substantial work on English architecture of its day' (RIBA).

RIBA 2976. ESTC S117091.

[ref: 14899]



2 A Utopian novel with a false imprint.

[Flournois, Gédéon]. *Les entretiens des voyageurs sur la mer*. Cologne [i.e. London?]; Chez Pierre Marteau, & se vend à Londres, chez Henri Ribboteau, Libraries dan le Stand où l'on trouve un assortiment general de Musique, 1715.

£1250

The first illustrated edition, the first in four volumes, and the first published in England. Four volumes. Duodecimo, pp., 352, frontispiece and 4 engraved plates within pagination; 472, frontispiece and 16 plates; 335, [1], frontispiece and 7 plates; 324, frontispiece and 7 plates. Sig. A–O¹² P⁸; A–T¹² V⁶; A–O¹²; A–N¹² O⁶. Collated and complete. Titled in red and black, engraved vignette to title-pages by ‘Sluijter’ (perhaps Pieter Sluyter (1675–1713)); woodcut ornaments throughout. Uniform contemporary vellum, titled and numbered in ink to spines, all edges sprinkled red. Faint ‘129’ in red ink to upper board of first volume, ‘F:B 1862’ in pencil to front free end-paper. Light soiling to boards, corners bumped, top edges dusty. Three plates offset to facing pages, but contents otherwise clean, bright, and rather fresh. An excellent set.

A satirical, anti-Catholic novel depicting a diverse group of religious people shipwrecked on a desert island. In twenty-four dialogues, a group of religiously diverse individuals including Calvinists, Lutherans, Anabaptists, a Jewish individual, and two Jesuits in disguise debate Protestantism while stranded in South Africa. The thirty-four plates within are bombastic and imaginative illustrations of Reformation polemic. They include images of bishops firing cannons, Catholics burning books in a pyre, sword fights between debaters, storms blown by perfidious priests, and the characters stranded on a shore with a leopard.

The notorious false imprint ‘Pierre Marteau’ and false locator ‘Cologne’ signal the book’s controversial content, while disguising its true place of printing (Hoftijzer, ‘Pierre Marteau’). The book’s publisher, Henri Ribboteau (fl. 1695-1719) was the son of a French Protestant exile from Saumur, who fled following the Revocation of the Edict of Nantes in 1685 (Shaw, 7). Ribboteau was part of a community of Huguenot book-trade professionals who operated businesses around the Strand. This book rails against the Catholic oppression of Protestants in France, and the reign of Louis XIV, who died the year this book was published. A scarce work of illustrated satire from the hotbed of the clandestine Huguenot press.

This edition not in the British Library (we locate the 1704 two-volume edition, and a later 1740 edition only) or in ESTC, or USTC. We locate three UK copies: NLS, Newcastle, and Christ Church (Oxford); two European copies: Koninlinke Bibliotheek and Paris Mazarine; three US copies: UCLA, Harvard, and Yale. We locate one auction record for a complete set since 1910.

David J. Shaw, *French émigrés in the London book trade to 1850*; Paul Hoftijzer, ‘Marteau, Pierre’, in *The Oxford Companion to the Book*.

[ref: 14842]

*Fous et aveugles, pensez-vous anéantir
la Verité' en faisant brûler les Livres?*



3 Amatory fiction by the ‘grandmother’ of the English novel.

Aulnoy, Madame d’ (Marie-Catherine). *The Prince of Carency; a Novel. Written in French by the Countess D'Aunois Author of the Lady's Travels into Spain. Translated into English.* London; W. Wilkins, for J. Peele, at Locke’s-Head, between the Two Temple-Gates in Fleet-Street, 1719.

£950

First English edition. Octavo, pp., [iv], 382. sig., [A4] B-2A8. Contemporary Cambridge-style panel calf; spine on five bands. Head- and tail-pieces within text. Contemporary ownership inscription, obliterated, to front paste-down, pencil notes to end. Joints and hinges cracked, upper board a little loose but spine holding well. Spotting and toning to contents, mostly affecting margins. A used but serviceable copy.

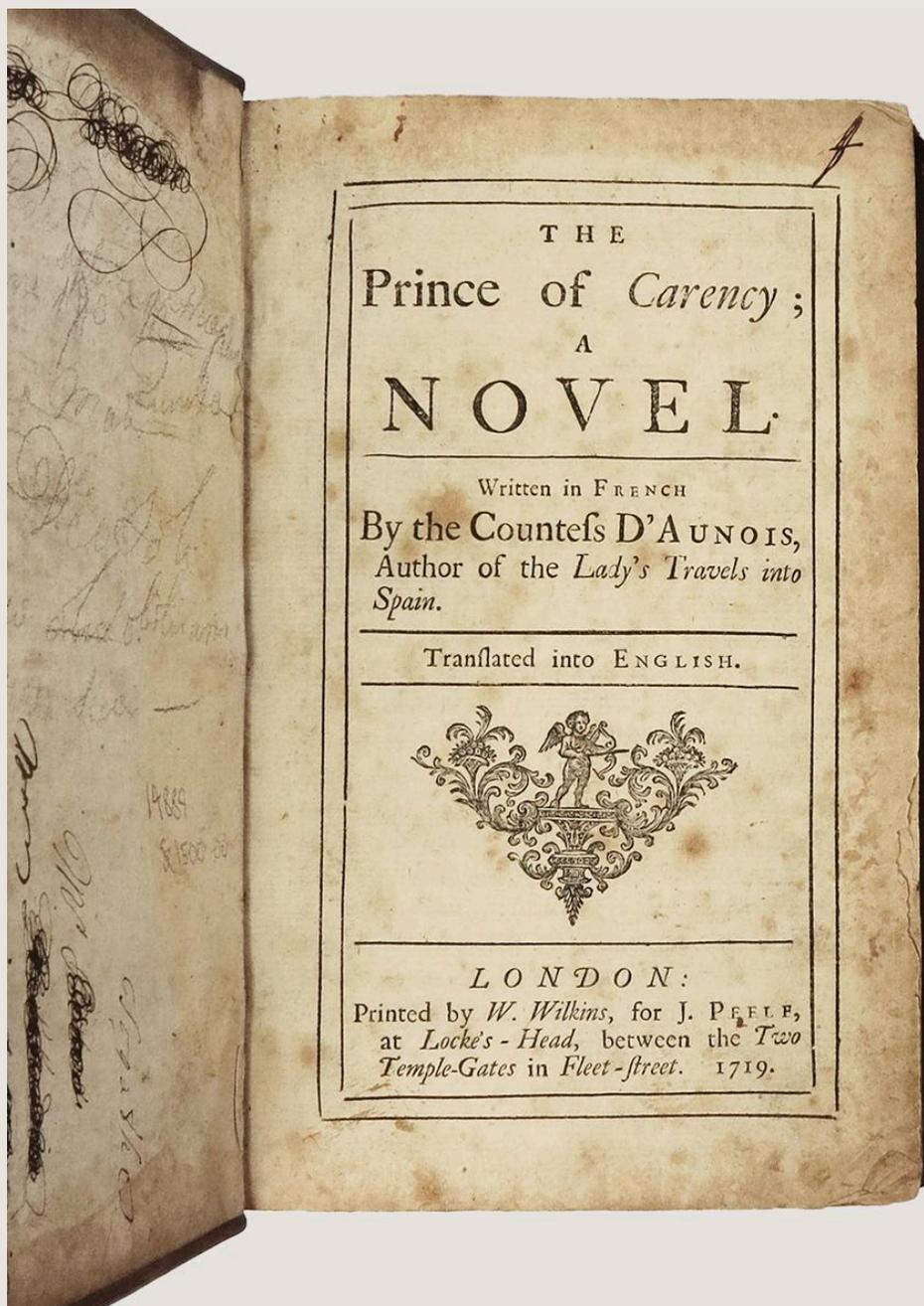


*The first English edition of D’Aulnoy’s (1650 or 1651–1705) last novel. Set in the late fourteenth-century, the book deals with real historical events, while telling a narrative of romance and adventure. The novel focuses on the travails of the fictive Leonida de Velasco and the real Prince de Carency (1378–1457). Set between Spain, France, Italy, Turkey, North Africa, and the Mediterranean sea, the story features dramatic separations, disguises, storms, and a kidnapping by Barbary Corsairs. Originally published in French as *Historie de Jean de Bourbon, Prince de Carency* (1692), this volume was translated anonymously, and significantly transformed into a sentimental novel with a happy ending. As one critic notes ‘Carency is better in English than in French’ (Palmer, 246). D’Aulnoy was a significant figure for the development of the English novel who was long overlooked. Writing originally in French in the mid-seventeenth century, D’Aulnoy was an author of fictive ‘memoirs’ which claimed to reveal sex scandals at the courts of European monarchs, including the court of Charles II, as well as a writer of fairy tales (she originated the term). Her epistolary works were recognised as novels by her contemporaries, as Lady Mary Wortley Montagu noted ‘Would you have me write nouvelles like the countess D’Anois? and is it not better to tell the plain truth?’ (Complete Letters, I.293). She was long regarded as a peddler in false gossip and hoaxes, and was only reappraised in the latter half of the twentieth century as a precedent to the English novel. As the first scholarly*

treatment of D'Aulnoy argues 'she was indeed moving towards [Samuel] Richardson: Pamela's grandmothers were women like Mme D'Aulnoy's Julia of Warwick, Leonida of Velasco, the Countess of Devonshire, and Doña de Castro' (Palmer, 247). Her influence on professional women writers was profound. Delarivier Manley explicitly referenced D'Aulnoy as a 'heroine', and D'Aulnoy's narratives of sex and scandal provided the 'aesthetic ground' for Aphra Behn and Eliza Haywood (Ballaster, 42). A rare work of romantic fiction by one of the great influences on the development of the early English novel.

We locate four copies only in the UK: Blackie House; BL; Cambridge UL; Bodleian. We locate no records of the book at auction since 1989.

ESTC N39499; Ros Ballaster, *Seductive Forms*; Melvin D. Palmer, 'Madame D'Aulnoy in England'; Mary Wortley Montagu, *The Complete Letters*. [ref: 14889]



4 A ghost hunter, a madman, and a scorned lover.

Various. *The History of Apparitions [...] [Bound with:] The Intention [...] of Keeping the Old and New Sabbath [And:] Yarico to Inkle. [A sammelband of three scarce and eccentric pamphlets of the mid-eighteenth century]*. London and Glasgow; Various, 1750-1762.

£650

Octavo. Early nineteenth century quarter-calf over marbled paper boards, titled in gilt to red leather spine label. Lower joint cracked but holding well, shelf-wear to extremities with slight loss to corners and spine-tips, scuffs and soiling to boards. Rectangle cut from front free end-paper approximately 20 x 50 mm. 'History of Apparitions' lacks the half-title. Spots of toning internally but generally clean and neat. A well-preserved sammelband.

[Three imprints:]

'A Clergyman'. *The History of Apparitions, Ghosts, Spirits or Spectres; Consisting of Variety of remarkable Stories of Apparitions, affected by People of undoubted Veracity*. London; printed for J. Simpson, 1762. Ostensibly first edition thus (The similarly rare ESTC T111610, issued anonymously in 1758, is a very similar title). pp., vi, 70. ESTC T126575. We locate five copies. (UK): British Library; Cambridge UL. (US): Cornell; Brown; Massachusetts Historical Society.

[Bound with:]

[Cooke, Adam Moses Emmanuel (a.k.a Thomas)]. *The Intention, Manner and Obligation of Keeping Holy Both the Old and New Sabbath*. London; 'printed for the Good of the Publick', 1754. First and only edition. pp., [4], 17-32 [17-32 missigned 25-40]. ESTC T193264. We locate four copies, at Cambridge and Oxford only: Pembroke College, Cambridge; Queen's College, Oxford; St. Edmund Hall, Oxford; Bodleian.

[And:]

[Moore, Edward]. *The Epistle of Yarico to Inkle. A Poem*. Glasgow; printed for John Ross [by the Foulis Press], 1750. First edition thus. pp., 32. Gaskell, 'Foulis Press', 157. ESTC T73799.

The History of Apparitions is an anthology of ghost stories, which claims to be taken from a network of clergymen across the country including 'a reverend of Wiltshire'. The publication dramatises the spiritual and moral principles of religious life, while relating unusual and sometimes gruesome stories of spectral murderers, squires, and duchesses. The author goes on to discuss dreams, clairvoyance, the summoning of spirits, the behaviour and personality of ghosts, malevolent hauntings, demons, and their theory of ghosts: 'the surfaces of all bodies are perpetually flying off from their respective bodies [...] like the coats of an onion, [and] are sometimes seen entire when they are separated from it; by which we often behold the shapes and shadows of persons, who are either dead, or absent'. Eighteenth-century anthologies of ghost stories are rare.

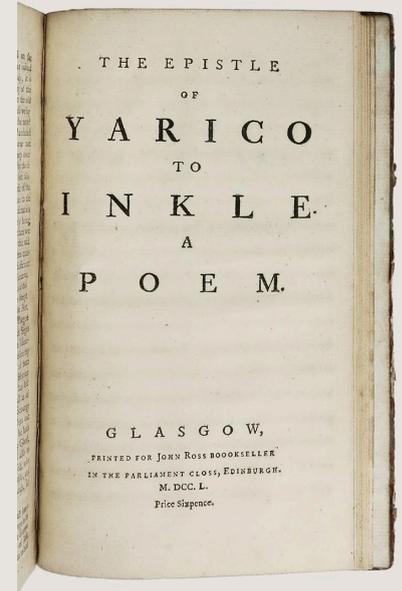
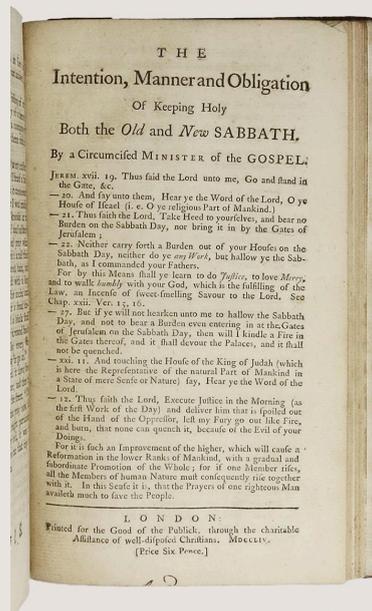
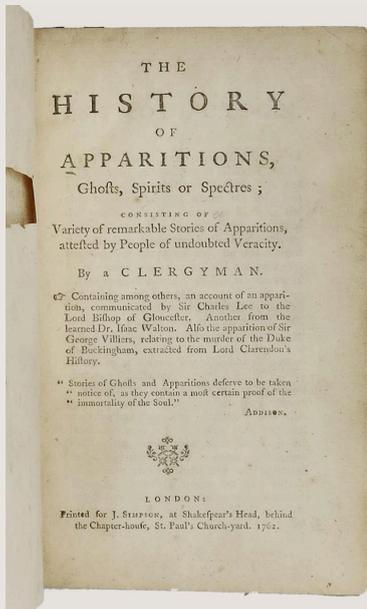
The Intention [...] of Keeping Both Old and New Sabbath is a scarce work by the eccentric divine Adam Moses Emmanuel/Thomas Cooke. Cooke was born in Hexham and was appointed curate of

Northumberland, but his radical positions, including advocating for adult circumcision of Christians, brought him notoriety. Deprived of his curacy, Cooke preached on the London street, and wrote tracts advocating for a universal world church. Cooke's pamphlets sold very poorly, and he was confined to Bedlam for three years.

The Epistle of Yarico to Inkle is a sorrowful lament written in the voice of an indigenous American woman who saved the life of, and fell in love with, the English merchant Thomas Inkle, who then sold her into slavery in the West Indies. The story was first related in *The True and Exact History of the Island of Barbadoes* (1657), and became hugely popular, inspiring poetry, drama, and opera across the English-speaking world. It was printed at the Foulis Press in Glasgow, known as the 'Scottish Elseviers'.



[ref: 14607]



5 The first published anthology of Conan Doyle's short stories.

Doyle, Arthur Conan. *Mysteries and Adventures*. London; Walter Scott, 24 Warwick Lane, Paternoster Row, [1889].

£3000

First edition, first impression. Square octavo, pp., 249, [1], [2] blank. Publisher's original dark green cloth over bevelled boards, ornamental devices in blind to corners and joints; spine blocked and titled in gilt; all edges gilt; mauve end-papers. Ownership inscription of one 'A. R. Galley, Grey House Farm, East Boldon, Sunderland' in contemporary hand to half-title and rear free end-paper. Hinges cracked but holding firm, some soiling (teacup?) to upper board, with a few spots to lower board, light shelf-wear to edges. Contents clean. A very good copy.

The first published anthology of Conan Doyle's short stories. Doyle had sought publication for his short stories for years but was told 'he needed to make his name known with a novel'. Published as part of the Novocastrian Series many of the stories herein had been printed in periodicals; James Hogg, editor of London Society gathered together all those stories which he had already published as Mysteries and Adventures. Doyle regarded the publication as a piracy and was furious with Hogg as the collection competed with his own volume published by Longmans: The Captain of the 'Pole-star' (1890), stating in the Birmingham Weekly Mercury 'the less reviewed or read they are the better' (Green and Gibson, 27-8).

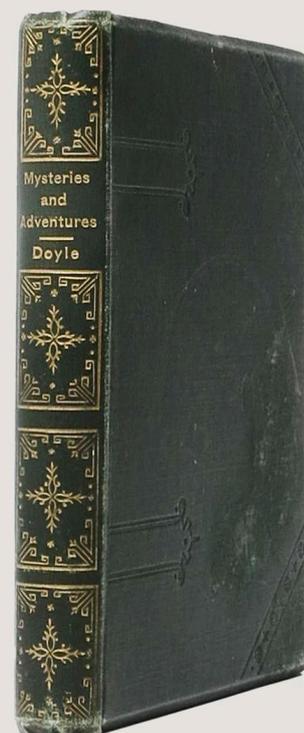
Walter Scott (1826-1910) was a Newcastle builder and publisher, responsible for erecting The Tyne Theater, Byker Bridge, the portico at Central Station, and for restoring St. Nicholas' Cathedral. Scott acquired The Tyne Publishing Co. in 1882 and published hundreds of classic works of fiction in reprint series. Between 1889-92, Scott

published fourteen stories by Doyle, beginning with Mysteries and Adventures.

There were 1000 copies printed of the first issue, in two states (one in paper wraps with six pages of advertisements, and this state, in cloth without advertisements). The anthology proved to be a slow seller, and a portion of the unsold sheets were reissued with 'The Gully of Bluemansdyke' in 1892 (Green and Gibson, A4b).

A rare book indeed. We locate no copies of the first issue in libraries world-wide. We locate four auction records since 1977, only one of which was in the original cloth.

Green and Gibson, A4a.
[ref: 14853]



6 A rare 18th c. pocket book containing a Durham woman's manuscript poetry in cipher.

[Ward, Elizabeth]. *The Ladies' Complete Pocket-Book; or Memorandum Repository. For the Year 1778. Designed as a Useful Register for Business and Amusement.* Newcastle upon Tyne; Printed by T. Saint, for M.Vesey and J. Whitfield, [1777].

£750

Duodecimo in half-sheets, pp., [12] prelims, [107], 38, [2] publisher's catalogue. Original brown full sheep with double-ruled border in blind and card pockets to verso of front and back board. Notes in ink dated 1817 to front free-endpaper, date to title-page crossed-out and dated '1817' in manuscript. Entries throughout volume in legible hand. Manuscript love poem in a curious but solvable cipher to end, signed 'Elizabeth Ward hir [sic] book Edmondbyers May the 15 1778'. Covers worn to edge with loss to head and tail of spine, 1 cm split to lower edge of front joint. Insect damage to front-free end-paper, light foxing to 'L' gathering only. Ostensibly lacks four leaves to front, but there is no evidence these leaves were integral to the book. A well-preserved copy.

A rare edition of a Newcastle memorandum book, owned by two rural County Durham book owners, both of whom made significant additions to the volume in manuscript. The printed book supplies diary pages, tables for calculating interest, essays, short guides to dances, 'aenigmas', and poetry ascribed to authors across the North of England. These literary contributions are signed anonymously, pseudonymously and with initialisms from towns and villages such as Cambo, Morpeth, Stamfordham and Capheaton, as well as the metropolitan centres of Newcastle and Leeds. As a printed volume, this book is a container for the original works of otherwise obscure, rural Northern English writers of the middling and labouring classes.

This book contains two very different kinds of manuscript addition. The first, largely contained to the end-papers, is a curious example of love poetry written in a pictorial cipher signed by one 'Elizabeth Ward' of the hamlet of Edmondbyers, County Durham in 1778. The second, likely by the same annotator who supplied the '1817' manuscript date to the title, is more mundane. This later annotator fills many of the diary pages with their concerns as an agricultural worker in County Durham, supplying information about day-to-day finances, livestock, and the business of farming.

A rare survival preserving the under-researched literary output of rural Northern-English writers.

We locate one substantially defective copy only, formerly owned by Thomas Bewick, at Newcastle Central Library, which lacks 23 diary leaves. ESTC locates one copy of the 1780 edition at the Bodleian, but we locate no further copies of any edition of this publication from this publisher (the title was generically used for a variety of publications).

ESTC T205416, T300938 (1780 ed.).
[ref: 7372]

Elizabeth Ward
her Book. Edmondbyers
May the 15 1798

A 1000 Grieps will sink into
my D. to C U x my Love
Without Disart. u have a
D. a @ I fear. to B a x a
* a @ forbear. to be^a x * I
C. to B a x. and to x none
But me

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7 Animal rights for juvenile readers.

Pratt, Samuel Jackson; Pilkington, Laetitia. *Pity's gift: a Collection of Interesting Tales, to Excite the Compassion of Youth for the Animal Creation. Ornamented with Vignettes. From the Writings of Mr. Pratt. Selected by a lady.* London; T.N. Longman, Paternoster-Row; and E. Newbery, 1798.

£200

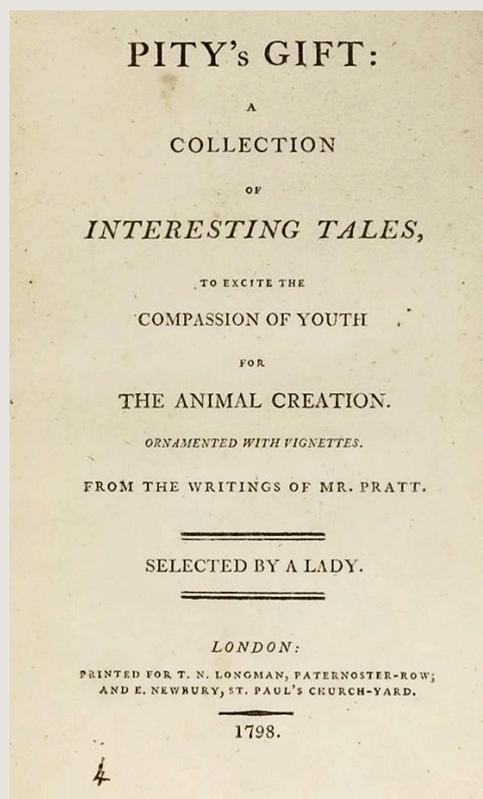
First edition. Duodecimo, pp., viii, 147, [1]. Illustrated with fifteen wood engravings often erroneously attributed to John Bewick. Bound in later full polished calf with Etruscan-style meander borders in blind to boards; spine on five raised bands; titles and amphorae ornaments in gilt to spine. Calf rubbed at spine joint with a small crack to upper joint and minor loss (2cm) to foot of leaf C4. Text-block square, tight, secure and clean and free of inscriptions or annotations. A very good copy.

Scarce first edition of this collection of stories by the scandalous vicar, poet, stage actor and early animal rights advocate, Samuel Jackson Pratt (1749–1814). This early pedagogical

approach to animal welfare provides insight into eighteenth-century attitudes to the natural world, animals, childhood, and the concepts of sympathy and cruelty. ESTC suggests that "The Lady" responsible for the compilation and introduction is Laetitia Pilkington (1709–50), proto-feminist author, no stranger to scandal herself, whom Virginia Woolf described as 'a very extraordinary cross between Moll Flanders and Lady Ritchie'.

We locate 5 copies in the UK: British Library; Bodleian; Reading; Royal College of Physicians, England. Hugo, 122.

Tattersfield, John Bewick, Engraver on Wood. ESTC T85824.
[[ref: 9585]



8 'Eat me, drink me, love me'.

Rossetti, Christina **Goblin Market and other poems**. London and Cambridge: Macmillan and Co., 1862.

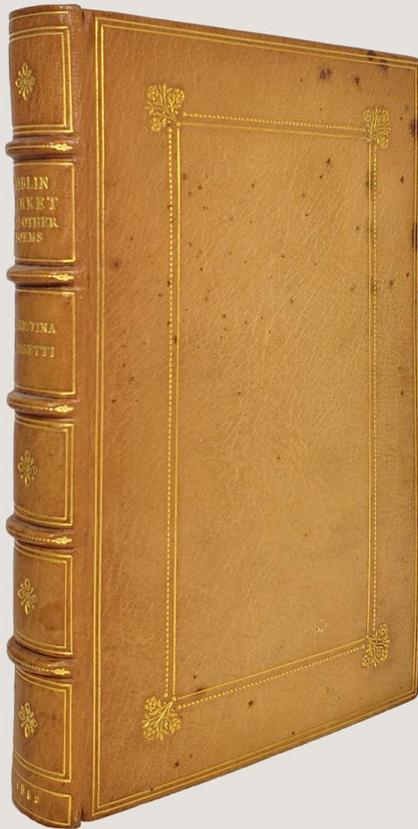
£2250

First Edition. Octavo, pp. vii, [1], 192, 16 Catalogue. Frontispiece with tissue guard and title-page by Dante Gabriel Rossetti (1828–82). Bound in superb full camel morocco by Sangorski & Sutcliffe, with five raised bands, gilt titles to spine and floral motifs to compartments; gilt fillets and decoration to both boards and gilt fillets to dentelles; top edge gilt; yellow silk endpapers. Second state, with "anguish" corrected to "aguish" at line 17, p. 26. Spine and board edges lightly toned; some natural spotting to leather. Clean and bright with no annotation or inscriptions. A near-fine copy in a very handsome binding.

A sparkling copy of Rossetti's dark, sensuous and critically contested masterpiece. Printed with Pre-Raphaelite illustrations by the poet's brother, Dante Gabriel, and bound by one of the most celebrated binderies of the twentieth century.

[ref: 12402]



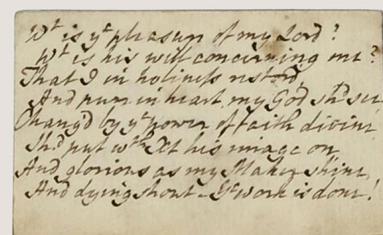
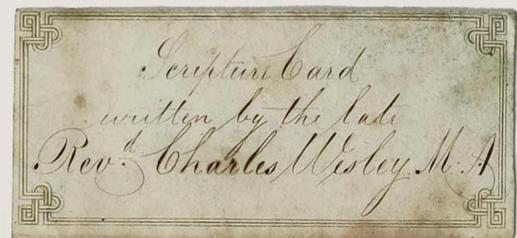


9 Trading scripture with Charles Wesley.

Wesley, Charles. [Manuscript scripture card in Wesley's hand, in a Victorian souvenir envelope].

£125

A delicate and rather sweet example of manuscript ephemera from Charles Wesley (1707-88). Scripture cards were used as a form of religious entertainment. Cards would be chosen at random from a numbered set (this is card 82), and read aloud. Charles' brother, John Wesley (1703-91) believed the cards were a form of superstition, and disapproved of their use. Single card on thick, laid paper with partial watermark; 2 Thessalonians 1.11 in Wesley's hand to front, continued to verso. Envelope 40 x 90 mm, printed with gold scrollwork. 'Scripture Card written by the late Revd Charles Wesley M. A.' to front panel in nineteenth-century hand; 'from the missionary bazaar July 29th 1842' to back flap. Light soiling to envelope. A well-preserved example.



[ref: 14870]

10 Annotated throughout by a contemporary critic: ‘These naturalists are dirty in both thought and conduct’.

Darwin, Charles. *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life*. London: John Murray, Albemarle Street, 1860.

£8500

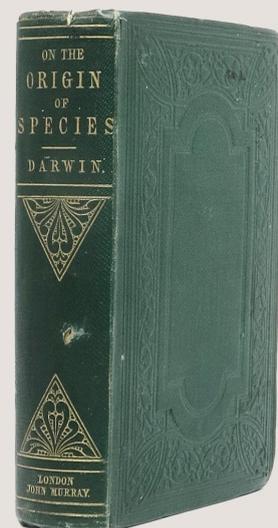
Second edition, fifth thousand. Duodecimo, pp., ix, [1], 502, 32 of publisher’s advertisements dated January 1860 to end, plus folding lithographic chart facing p. 117. Collated and complete. Publisher’s forest green wavy-grain cloth, blind-stamped geometric floral design to boards; titled in gilt to spine, binding variant ‘A’ with the imprint letters 3mm high (Freeman 44, n. 113); light brown endpapers, binder’s ticket of Edmonds and Remnants to rear paste-down. Detailed annotations beginning in chapter vii and then throughout by a highly critical contemporary reader in pencil (and very occasionally ink), legibility variable as a result of a previous owner trying (and failing) to erase them, with some annotations highly legible, some partly erased but readable. Lower hinge cracked, corners bumped, very minor spots of soiling to boards, shelf-wear to spine-tips, cloth rubbed through in one 5mm square spot to spine and 5mm closed tear to head. Slight nick to margin of p. 3 but contents otherwise clean. A solid, very well-preserved copy.

On The Origin of Species has been appraised as ‘certainly the most important biological book ever written’ (Freeman, 49) which ‘revolutionized our methods of thinking and our outlook on the natural order of things’ (PMM, 344). The former owner of this copy of the second edition, published two months after the initial run of 1250 copies rapidly sold out, thought quite the opposite. Beginning in Chapter VII, which presented Darwin’s views on geological deep time, the contemporary annotator has supplied

voluminous and disparaging commentary on the scientific, theological, moral, stylistic and scatological failings of the eminent naturalist. Many of the criticisms of Darwin’s theory are recognisable: Darwin was roundly criticised in the scientific press for his understanding of geology, and the challenge that the theory of natural selection posed to creationist Christians is well-documented. Unusually, this annotator takes particular umbrage with Darwin’s ‘carnality’ and his ‘bawdy mind’, commenting frequently on instances where Darwin discusses sex. This annotator supplies their full name to the rear end-paper, but this bookseller has been unable to decipher it. An extensively annotated copy by a so-far unidentified contemporary critic of Darwin, which warrants further research. A full list of the annotations is available upon request.

Freeman, 44; PMM, 344 (ref).

[ref: 14738]



11 An apparently unrecorded biographical sketch of Charles Darwin.

Marshall, William C. *Reminiscences of Charles Darwin*. [Staffordshire?]; [1916].

£750

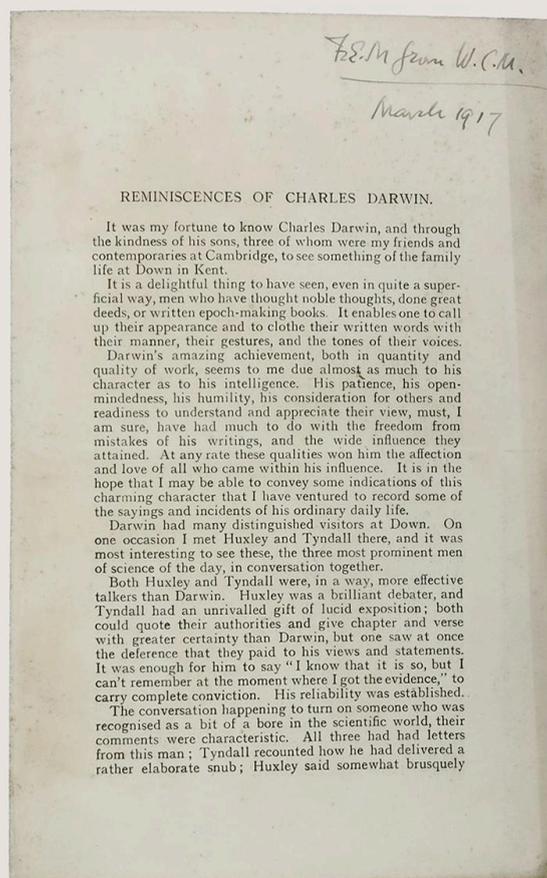
Octavo pamphlet, pp., 7, [1] blank. Two sections: 'Reminiscences' 1-5, 'A Note on the Habits of *sesia bembeciformis*' 6-7. Inscribed in ink from the author to his brother Francis Edward Marshall on the first page: 'F. E. M. from W. C. M. March 1917'. Spots of toning to outer leaves; central horizontal fold to final leaves. A very well preserved copy.

William C. Marshall (1849–1921) was an architect and tennis player who was runner-up at the first Wimbledon tournament in 1877. Perhaps Marshall's lesser claim to fame was that he was responsible for the extension to Down House for Charles Darwin in 1876. Marshall was a friend and contemporary of Darwin's sons at Cambridge. An amateur naturalist, during the course of the design and build he became a friend and later a correspondent of Darwin. This exceedingly rare pamphlet is the only printed record known to us of Marshall's remarks on his lifelong friendship with Darwin. The format of the pamphlet and the fold to its middle, as well as the note within the text that 'The species was determined for me by Mr. F. E. Kitchener, one of the founders of this Natural History Society [...]' suggests that this work is the text of a public lecture to a Staffordshire natural history society. The pamphlet provides intimate insights into Darwin's character and opinions as Marshall warmly recounts anecdotes about Darwin and his dog, Polly; a failed attempt at capturing a bombardier beetle by placing it in his mouth; and being party to joint conversations between Huxley, Tyndall and Darwin. This brief pamphlet provides a fresh biographical sketch of the eminent naturalist as a kind-hearted, humble, yet brilliant intellect.

We locate no copies of these remarks in any form world-wide. Francis Darwin (1848–1925) recalled some of the details of Marshall's 'recollections' in a letter now held at Cambridge University Library.

CUL-DAR112.B1-B2.

[ref: 14890]



12 The first major work of zoogeography.

Wallace, Alfred Russel. *Island Life: or, the Phenomena and Causes of Insular Faunas and Floras, being, a Revision and Attempted Solution of the Problem of Geological Climates*. London: MacMillan and Co., 1880.

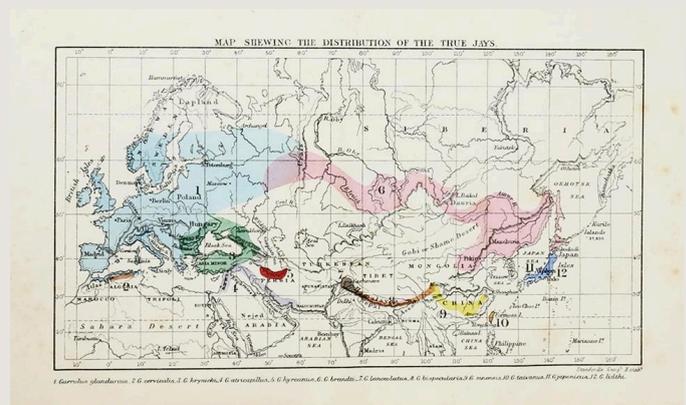
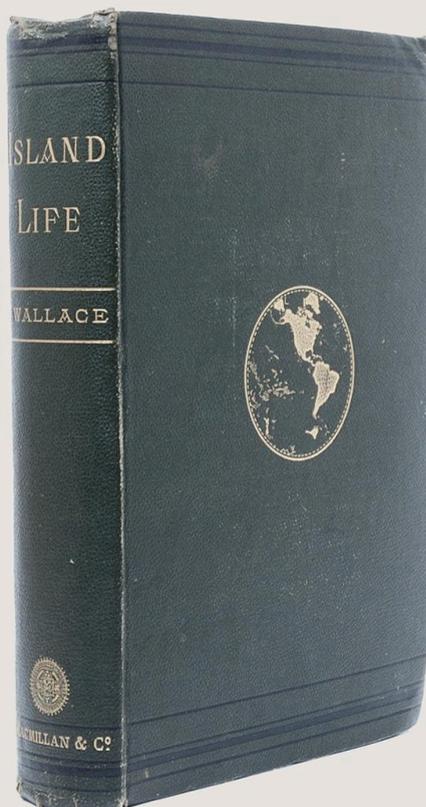
£500

First edition. Octavo, pp., xvii, [3], 526, [2] of publisher's advertisements, plus tissue-guarded frontispiece and two duo-tone map plates, numerous illustrations within text. Collated and complete. Original pebbled green cloth; titled in gilt to spine; vignette of the Americas in gilt to upper board; publisher's roundel stamped in black to lower board. Fore-edge uncut. Ownership inscription and book stamp of Frank E. Marshall to half-title. Occasional annotations in pencil within text. Corners bumped, shelf-wear to spine-tips. Occasional spotting but contents generally clean and neat. A very good copy.

The first edition of one of Wallace's major works, which describes the first theory of intercontinental glaciation. Wallace (1823–1913) developed the theory of natural selection alongside Darwin, and is now recognised as the father of zoogeography. In preparation for this volume, Wallace undertook extensive fieldwork on islands and archipelagos from the Galapagos to Madagascar. The descriptions of flora and fauna within comprise a global survey of island life.

The former owner Frank E. Marshall was the brother of William Cecil Marshall (1849–1921), a lifelong friend and correspondent of Charles Darwin who designed the extension to the naturalist's home at Down House.

[ref: 14891]



13 From the library of Cherry Kearton, the first major wildlife photographer.

Melville, Herman; Kent, Rockwell (illus.). *Moby Dick or the Whale* [Cherry Kearton's copy]. London; Cassell & Company, Limited, 1930.

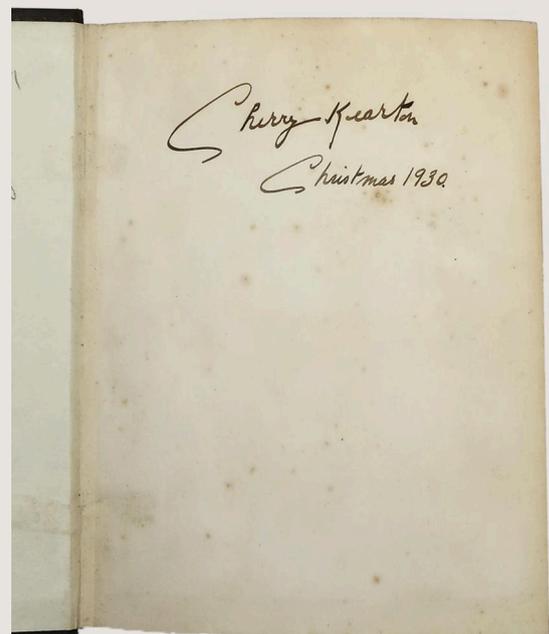
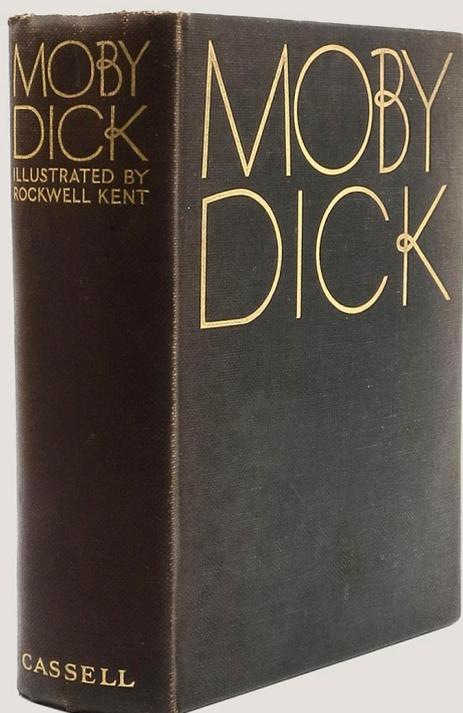
£380

First British trade edition of the celebrated Lakeside Press edition. Square octavo, pp., xxxi, [1], 822, [6] of epilogue. Art Deco woodcut illustrations and ornaments by Rockwell Kent throughout. Publisher's original chocolate cloth, titled in gilt to spine and upper board. Gift inscription to Cherry Kearton, dated Christmas 1930, in ink to front free end-paper. Very slight shelf-wear to spine-tips, the slightest of rubbing to joints, cloth otherwise bright and fresh. Contents evenly toned, clean and neat. A near-fine copy.

Originally commissioned for the Lakeside Press's 'Four American Books' series in 1930, the Lakeside edition of Moby Dick first appeared in three volumes, complete with original woodcuts by Rockwell Kent (1882–1972). The trade edition was published in the same year, reproducing the Kent illustrations in a smaller format.

Cherry Kearton (1871–1940) along with his brother, Richard (1862–1928) published the first book illustrated solely by photographs of wild animals in 1895. Kearton was the first to photograph a bird's nest with eggs in 1892, to make a phonograph recording of a nightingale's song in 1900, and the first to develop naturalistic hollow photography hides in the shape of oxen and sheep.

[ref: 14741]



14 The photographic record of a fine Edinburgh house in full pre-war grandeur.

[Lewis, Thomas]. [8 Moray Place]. [Edinburgh]; c. 1914.

£480

Landscape folio photograph album. Olive-green cloth, lettered in gilt to upper board. Forty-nine large black-and-white carbon prints mounted to card. 'Thomas Lewis, Stratford Road, Birmingham' embossed in blind to corner of some photographs. Art-deco bookplate of one P. J. Ford to front paste-down. Sympathetically re-cased. Minor shelf-wear to edges, corners bumped. Contents clean and neat. Very well-preserved.

An album of professionally shot and arranged photographs of the interiors of 8 Moray Place, Edinburgh. The high-quality photographs record the house's distinctive Art Nouveau fan windows, classical plasterwork, and original fixtures, fittings and furnishings. The elegantly set-dressed spaces: from drawing rooms, to bedrooms, to bathrooms, to the billiard room are resplendent with period furnishings. Moray Place is a circular street, built as part of the Moray Estate in Edinburgh's New Town between 1822 and 1831. When first constructed, Moray Place was the most prestigious street in Edinburgh, houses were priced at ten times even the most affluent New Town properties. Home to Scotland's elite for 200 years, residents have included cabinet ministers, judges, artists, authors, professional golfers, scientists, architects, university provosts, and captains of industry. 8 Moray Place was temporarily converted into the Edinburgh Auxiliary Hospital during the First World War, and a survey of the house's contents was conducted. This album is highly likely to have been the last photographic record before that survey. The property was later

converted into five units, and is now a Category A listed building.

A substantial photographic record of the interior of a great Edinburgh house at the height of its elegance.

Historic Scotland 551 118/HR56/1.
[ref: 14852]





15 A foundational document of the Pop Art movement.

Hamilton, Richard. *Man Machine and Motion*. Durham: Hatton Gallery, 1955.

£2500

First edition, one of 1000 copies only. Octavo, stapled pamphlet., pp., 46, [4]. Grey pictorial wraps. Catalogue designed and typewritten on off-white and grey paper by Anthony Froshaug for the titular exhibition by Hamilton at the Hatton Gallery, King's College, Durham (now Newcastle University), later the ICA, London. With 222 items described, pictured throughout. Catalogue notes by Reyner Banham, preface by Laurence Gowing and Hamilton. Staples rusted as usual, light spots of soiling to lower cover. Slight creasing to upper right corner of first twenty leaves or so. Contents clean and neat. A near-fine copy.

Known as the father of Pop Art Richard Hamilton (1922–2011) was one of the most influential artists of the 20th century. Man, Machine, and Motion was an installation of 176 printed black and white photographs on 54 dibond panels, supported by a steel structure, originally mounted at the Hatton Gallery, and later the ICA in London, it is now installed at the Museo Nacional Centro de Arte Reina Sofia, Madrid. The whole exhibition was conceived by Hamilton when he was lecturing in fine art at King's College, Newcastle, this catalogue accompanied the exhibition and was produced in house at the University. Hamilton viewed the installation as 'a visual study of man's relationship with moving machines'. Heavily influenced by Cubism, Dadaism, Futurism, and the cinema, the year after this pamphlets publication saw Hamilton, as part of the Independent Group, exhibit as part of Group 2 in the This is Tomorrow exhibition at the Whitechapel Art Gallery. A watershed in post-war art Hamilton's collage "Just what is it that makes today's homes so different, so appealing?" is credited as the first iconic Pop

Art image. This catalogue is one of Hamilton's earliest appearances in print (possibly his first) and provides both descriptive and creative responses to the installation, adding glosses to the machines depicted.





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Further photographs of any item can be sent upon request.

Descriptions by Anthony Smithson and Sam Bailey. Photography and Production Design by Anna Bridson and Alice Laverty.

Front cover image from Richard Hamilton, *Man Machine and Motion*, [Item 15].

