

THE TREASURE HOUSE FAIR

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London is at its most vibrant in summer, and we are delighted to welcome you to the newest and much-hailed entrant to the London summer fair calendar, The Treasure House Fair. We look forward to meeting friends, both old and new, at what we anticipate will be a thoughtfully curated show that celebrates collectable treasures in their many shapes and forms.

Robert Dudley, like many Tudor mariners, first set out to sea with treasure in mind, but he found employment in Florence, where he produced arguably the most sumptuous sea atlas, here in the improved second edition. Such opulence was anathema to George Washington, first President of the United States, who was more concerned with the improvement of American agriculture. We have a rare, signed volume from his Mount Vernon library, originally presented to him by a Caribbean sympathizer together with a packet of rhubarb seeds.

This year we celebrate the 400th anniversary of the first publication of Shakespeare's *Comedies, Histories, and Tragedies*, the fabled First Folio of 1623. We have two fine Shakespeare items: a complete copy of the Second Folio, issued only nine years after the First, and a stunning Sangorski manuscript of Shakespeare's love poems. The latter sits jewel-like alongside two near-contemporary masterpieces of the private press movement: the Kelmscott Chaucer, in a lavish pigskin binding, and the Cranach Press Hamlet, displaying Edward Craig Gordon's mastery of stage design rendered in woodcut.

The plot of Wilkie Collins's masterpiece, *The Moonstone*, hinges on the theft of a fabulous yellow diamond: we have here Collins's own copy of the stage adaptation, uniquely annotated by him. In another extraordinary glimpse of the authorial working process, we also have Ian Fleming's

notebook from a 1961 scouting trip to Tokyo, brimming with details to use in future Bond books. Like Wilkie Collins, J. K. Rowling also turned to a legendary gem for the plot of *Harry Potter and the Philosopher's Stone*; a highly sought-after inscribed hardback copy is featured here.

Treasures that embody a unique tale worth preserving include a scarce hunger strike medal, "the crowning achievement" for a suffragette, awarded to Elsie Wolff van Sandau after her arrest in 1912. We also have a first edition *Catcher in the Rye*, inscribed by the notoriously private author to the young son of his childhood friend, a family heirloom that would later become the most elusive prize in 20th-century literature.

A remarkable rarity that has defied the ravages of war is a set of photographs taken by Bill Brandt during the Second World War and not developed for fifty years; alongside this is a rare first edition of Goya's *Los Desastres de la Guerra*, perhaps the greatest war art ever produced; and a unique album of over 500 signatories, including Churchill, Lloyd George, and Mussolini, gathered between 1922 and 1923 to raise money for the fledgling British Legion.

On the walls we have a fine display of artwork – Banksy's *Kate Moss*, a nod to Andy Warhol's iconic Marilyn Monroe suite, is featured alongside Warhol's own work, his famous cats, painted in jewel tones.

The catalogue is presented in date order, and you will find an index overleaf. We hope you enjoy browsing it and look forward to welcoming you to the fair. If you would like to receive complimentary tickets to The Treasure House Fair, please drop Ben a line and he'll be delighted to assist.

Pom Harrington, owner: pom@peterharrington.co.uk
Ben Houston, sales director: ben@peterharrington.co.uk

Front cover image from Robert Dudley's *Dell'arcano del Mare*, item 8.

Design: Nigel Bents & Abbie Ingleby

Photography: Ruth Segarra & Abbie Ingleby

Back cover image of Pom Harrington by Diandra Galia

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PETER HARRINGTON
LONDON

THE TREASURE HOUSE FAIR 2023

STAND 122

PREVIEW DAY

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FRIDAY 23 JUNE 11:00–20:00

SATURDAY 24 JUNE 11:00–20:00

SUNDAY 25 JUNE 11:00–20:00

MONDAY 26 JUNE 11:00–20:00

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The first Greek text published in the new Aldine portable format

1

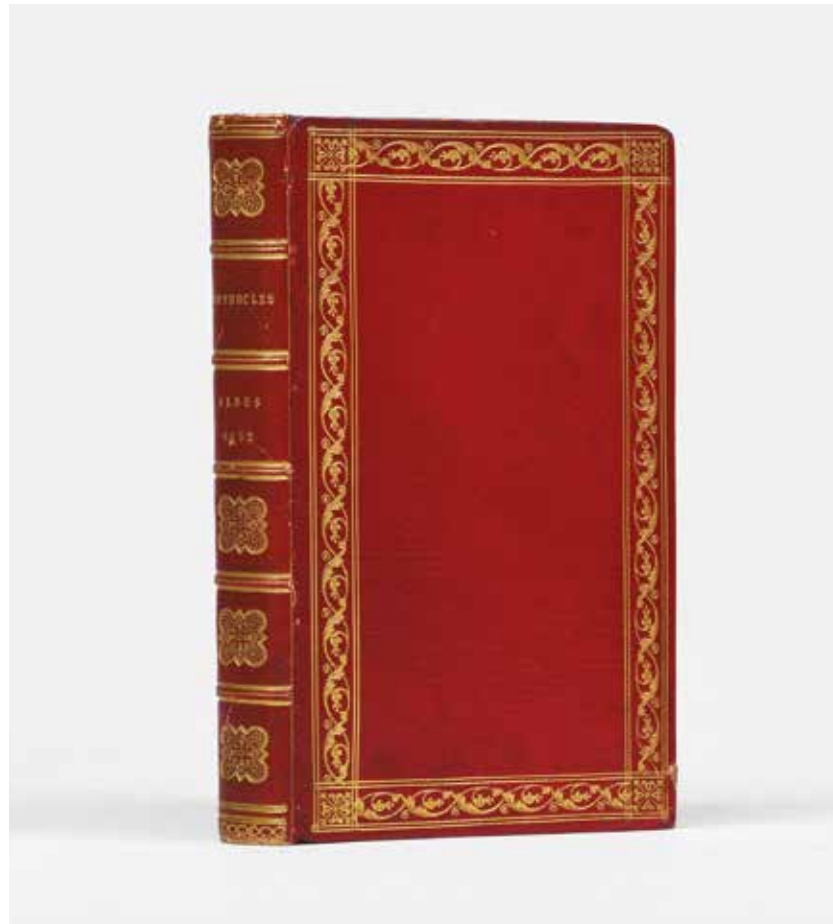
SOPHOCLES.

Tragaediae septem, in Greek.

Venice: Aldus Manutius, August 1502

£25,000 [160477]

Octavo (158 × 97 mm). Early 19th-century English red straight-grain morocco, spine lettered in gilt in two compartments, others tooled with flower heads in quatrefoils infilled with dots and circlets, floral gilt border roll to covers with ornaments in corners, turn-ins with gilt Greek key roll, marbled endpapers, gilt edges, unsigned but quality work. Housed in a custom red cloth slipcase and chemise by James Macdonald Co., New York. Types 1:80 italic, 4:79 Greek, cut by Francesco Griffo. General title, Latin dedication to Janus Lascaris, epigrams of Simonides, Erucius, and Dioscorides the Alexandrian from the Anthology, 6 divisional titles, woodcut dolphin and anchor device (Fletcher no. 2) on verso of last leaf present. Bookplate of Henry Labouchere, 1st Baron Taunton (1798–1869). Some manuscript annotations and highlighting in red ink, earlier marginalia



Editio princeps, the first of Aldus's Greek texts to appear in his new octavo format. Aldus's small Greek cursive appears here for the first time. Francesco Griffo's fourth type, the most delicate of the Aldine Greek types, it was modelled on Aldus's own Greek hand. Later in 1502 Griffo left Aldus's employ, and no new fonts were cut after this.

The commentaries listed on the title page were not in fact included in this edition and were later published in 1518 by the Gymnasium Mediceum, the Greek college in Rome whose press was established by Janus Lascaris, the dedicatee of this edition. This is also the first book in which Aldus's Greek Academy is mentioned, in both the preface and the colophon: "in Aldi Romani Academia". Aldus's preface describes a fire-lit meeting of the academy, where Greek alone was spoken.

The desire to promote Greek studies was one of the main reasons behind Aldus's decision to establish his press in 1494. He chose Venice because of its vibrant community of Greek immigrants, and he surrounded himself with Greek assistants and scholars. His new "portatile" octavo format printed the texts unencumbered by commentary, to meet the needs of an educated but non-scholarly public.

and ownership inscription on half-title spot-cleaned, occasionally leaving pale brown stains. Extremities lightly rubbed, binder's blank before half-title excised, small single wormhole in lower outer corner never touching text from end running back to Xi8, occasionally filled, still a very good copy.

Adams S-1438; Ahmanson-Murphy 48; Renouard 34.6.

The early years of geometry at Oxford

2

EUCLID.

Elementorum Geometricorum.

Basel: Johannes Herwagen, 1537

£20,000 [157914]

Folio (309 × 194 mm). Contemporary Oxford binding of calf over quarter sawn beech boards, panelled in blind with two decorative rolls enclosing a large central cross, neatly rebaked to style. Housed in a dark brown cloth flat-back box by the Chelsea Bindery. Woodcut title vignette, woodcut initials, woodcut device on final leaf verso, geometric diagrams in the text throughout. Bookplate of C. W. Turner presenting the book to Keele University in 1968 (sold by Keele about 1998). Lacks clasps, small holes at foot of front board where previously chained, tear at foot of title leaf neatly closed, touching imprint date but without loss, small stain in gutter to first few text leaves, contents otherwise generally clean and fresh, an excellent copy.

Adams E-974; Riccardi 1537; Steck III.33. J. Basil Oldham, *English Blind-Stamped Bindings*, 1952; David Pearson & Neil Ripley Ker, *Oxford Bookbinding 1500-1640*, 2000.

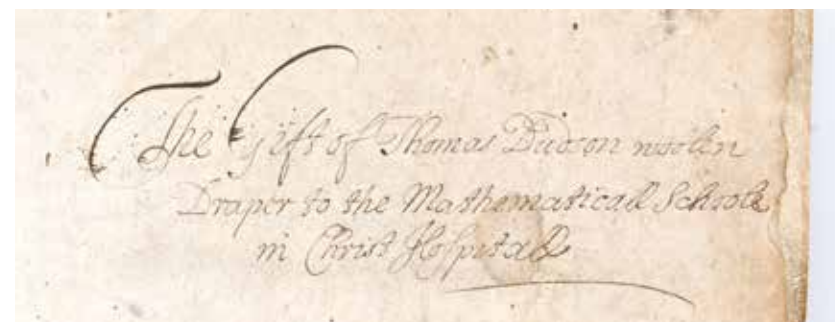
First Latin edition published by Herwagen, in a strictly contemporary binding from an Oxford workshop, interesting at a date when the teaching of geometry at Oxford was still perfunctory, later gifted to the Royal Mathematical School at Christ's Hospital.

In September 1533, Herwagen had been the publisher of the editio princeps, which was the first of any of the very numerous editions of Euclid to print the geometrical diagrams within the text, and he repeated that innovation in his Latin edition. The text, edited by Christian Herlinus, is the celebrated synoptic edition of Campano and Zamberti, with a comparison of their respective systems of principles. The prefatory matter is new, a brief epistle of Herwagen to the reader and a longer address "Studiosis adolescentibus" by Philipp Melanchthon. The unattributed translation of the fragment *De levi et ponderoso* is the first printed edition of that work.

According to I. W. Busbridge's lecture recounting the history of mathematics at Oxford, geometry was taught at Oxford from its foundation as part of the Quadrivium. "Geometry included geography and a little Euclid, and even as late as 1550 few students progressed beyond the fifth proposition of Euclid, Book 1: 'The angles at the base of an isosceles triangle are equal.' This is the so-called *pons asinorum*."

Following Oldham (p. 23) the tools are HM a (1) (n.770, incorporating the initials G.F., 1538-44), used with RC c (1), here dated 1537 (n.888, also Gibson VII) and DI a (5) (n.775, 1520-45), with the saltire design found on four other bindings from the same workshop. Pearson (p. 66) dates these rolls late 1530s to late 1540s, and he describes the bindings as "generally handsomely made with mid to dark brown calf". Pearson and Ker attribute the bindings to Garbrand Harkes [later Herks Garbrand] (fl. 1539-1590), one of the two leading booksellers in the town, who fled from religious persecution in the Netherlands and settled in Oxford, in which case the GF of the roll may be the roll-cutter's initials.

Provenance: inscribed on the front flyleaf "The Gift of Thomas Dudson woollen Draper to the Mathematicall Schoole in Christ Hospital", that is, Thomas Dudson (1648-1678), woollen-draper, of St Benet's, Gracechurch Street, London.



The Gift of Thomas Dudson woollen
Draper to the Mathematicall Schoole
in Christ Hospital



Founded in November 1552 as a charity school for the education of poor children, Christ's Hospital was first located in the old conventual buildings of the Greyfriars' monastery by Newgate, but these were largely destroyed in the Great Fire of London. Reconstruction of the school was begun by Sir Christopher Wren. It is possible that this book was an inaugural gift for the foundation in November 1673 of the Royal Mathematical School (RMS) within Christ's Hospital, which trained pupils for service at sea. RMS boys were taught the mathematics needed for navigation and then took seven-year apprenticeships with ships' masters. The RMS received its Royal Charter from Charles II, with Samuel Pepys and Sir John Flamsteed being influential figures in its early years. Isaac Newton became involved in 1694, when he suggested a revised syllabus.



The only known large paper copy, with contemporary colour, in a remarkable Parisian binding

3

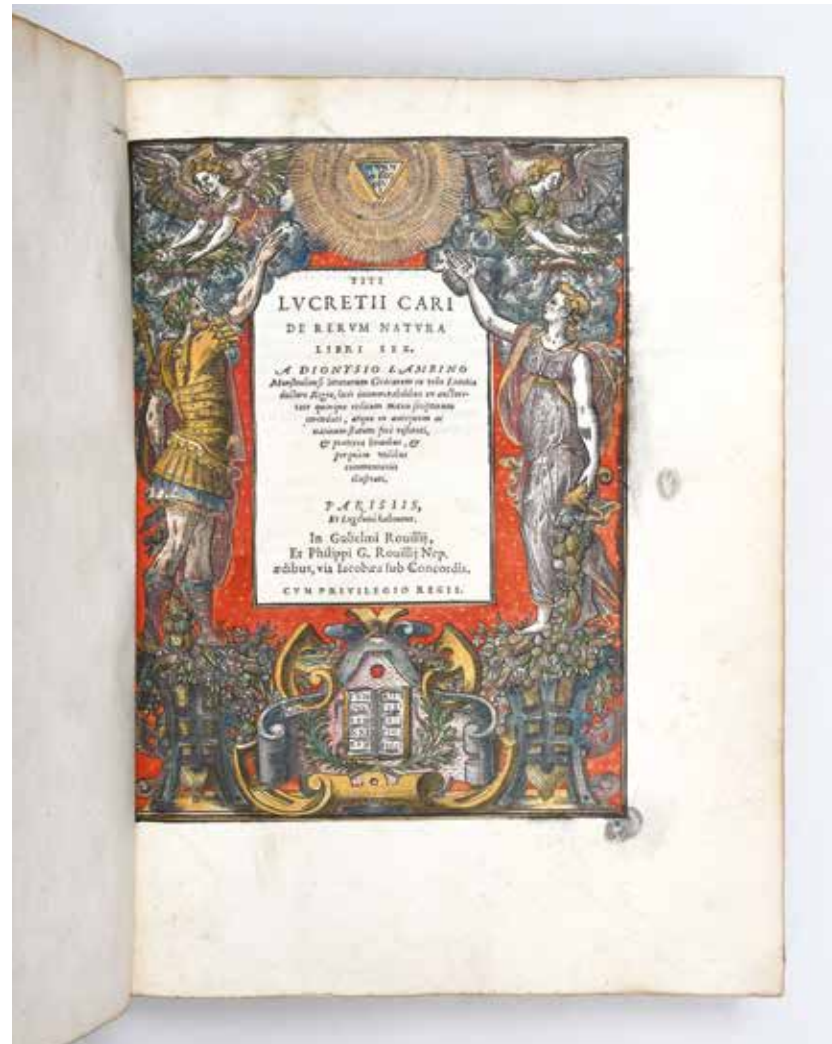
LUCRETIUS CARUS, Titus.

De rerum natura.

Paris: for Guillaume Rouillé, Lyon, and his nephew Philippe Gautier Rouillé, Paris, 1563

£65,000 [159872]

Quarto (252 × 185 mm). Contemporary olive-green morocco over pasteboard, tooled in gold with fillets, gouges and lines, spine with five gilt-ruled raised bands and six compartments with gilt fleurons and leaf sprays, blue and yellow headbands, board edges with two-line gilt rule and hatched sections, turn-ins unruled, white endpapers, edges gilt and gauffered; title lettering in gold within central oval on upper cover added at a later date. Housed in a custom olive morocco fleece-lined folding case. Title within large woodcut historiated border, woodcut headpieces and initials, all with fine contemporary hand-colouring heightened with gold. Discreet small repair to front joint at head, two spots to title page, else internally fresh and clean, a fine copy.

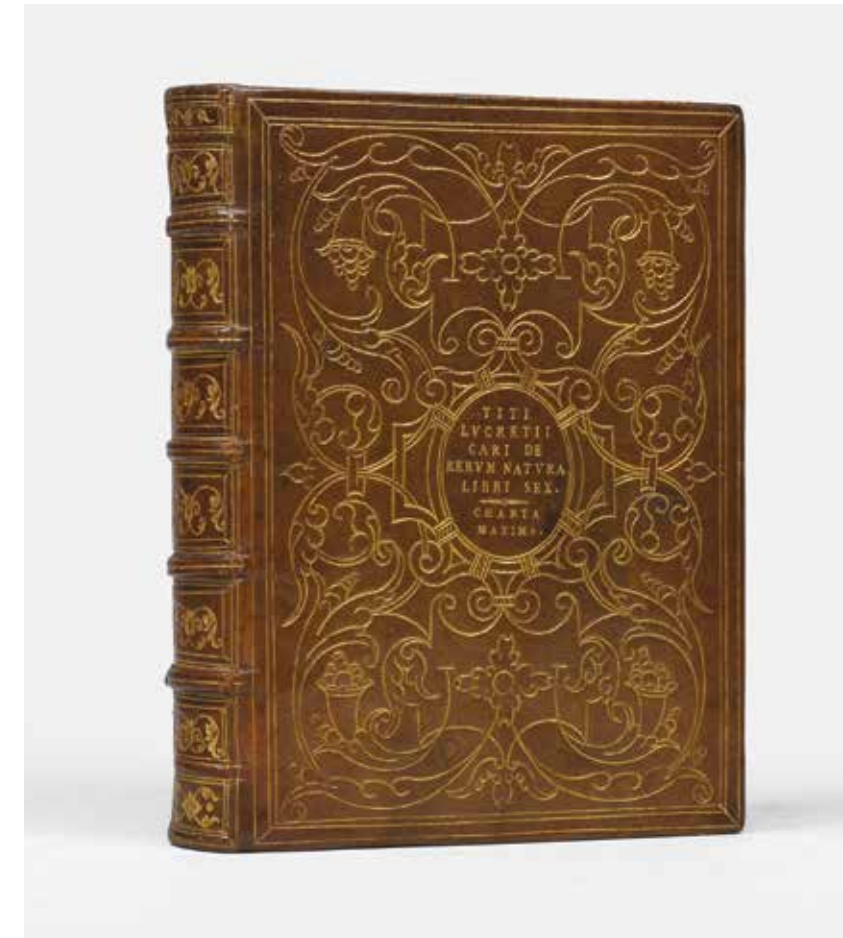


First Lambin edition, large paper copy, 3 cm larger in both dimensions than copies on regular paper and uniquely, according to Brunet, with contemporary colouring, in a splendid Parisian gold-tooled morocco binding of the period.

The French classical scholar and philologist Denys Lambin (1516–1572) was one of the greatest critical editors of his time; his “editorial work expresses a deep sympathy for his subject and the prefaces and notes are a monument of erudition and fine vigorous Latinity” (PMM). The edition was likely initiated by Guillaume Rouillé, the prodigious merchant-publisher of Lyon, and published in short-term partnership with his nephew in Paris, as a means of getting him established there.

This is the edition of Lucretius cited in *Printing and the Mind of Man*, where it is described as “one of the grandest and most moving poems in the Latin

language”. “Of very few languages can it be said that the first surviving major poem in it is an exposition of a philosophical system of considerable subtlety, but first or last, Lucretius’s ‘On the Nature of Things’ would have been a unique contribution to any literature. In it the atomic theory, the most vivid and tender



depictions of nature, and a sense of the beauty and rhythm of words which triumphs over the early unsophisticated form of the Latin Hexameter, all those combine in the most astonishing way to produce one of the grandest and most moving poems in the Latin language.”

The pattern of gold-tooling on this sumptuous binding was popular in Paris in the 1560s and 70s and several binders used variations on it, such as the binders who worked for Francis II and Charles IX, and for Thomas Mahieu and others. As styles are easy to copy and similar designs were often embellished with tools belonging to different binders, attribution to a specific binder or atelier is impossible in this case. For example, one of the tools is closely similar to a tool used by Wotton’s Binder III, but it is not identical and so this binding cannot be attributed to that workshop. Henry Davis Gift II, 14, illustrates a copy of Pausanias, 1551, bound for Thomas Mahieu with similar but again not identical tooling. Nevertheless, the binding exhibits the characteristic craftsmanship of the most accomplished Parisian binders of the period.

Provenance: John Dent (1760–1826), his sale, London 1827, lot 694 (“This is one of the most beautiful books in Mr. Dent’s Library”); Bibliothèque Henri Bérardi (1849–1931), Paris, 1934, Première partie, no. 20; Maurice Burrus (1882–1959), with his bookplate; Thierry de Maigret Vente aux Enchères, Drouot 27 Nov. 2013, lot 86. Brunet writes of «cette première édition estimée du Lucrèce de Lambin» and describes at length this unique copy, on large paper, with contemporary colouring: «Un exemplaire de l’édition de 1563, en Grand Papier (avec les capitales du commencement de chaque livre enluminées), et relié en maroquin olive à compartiments, a été vendu 15 liv. chez M. Dent, qui, selon le Repertorium bibliogr., 246, l’avait payé 40 liv. Jusque-là on ne connaissait point le Grand Papier de cette édition estimée.»

Adams L1659; *Printing and the Mind of Man* 87.

With intelligent contemporary annotations

4

SCOT, Reginald.

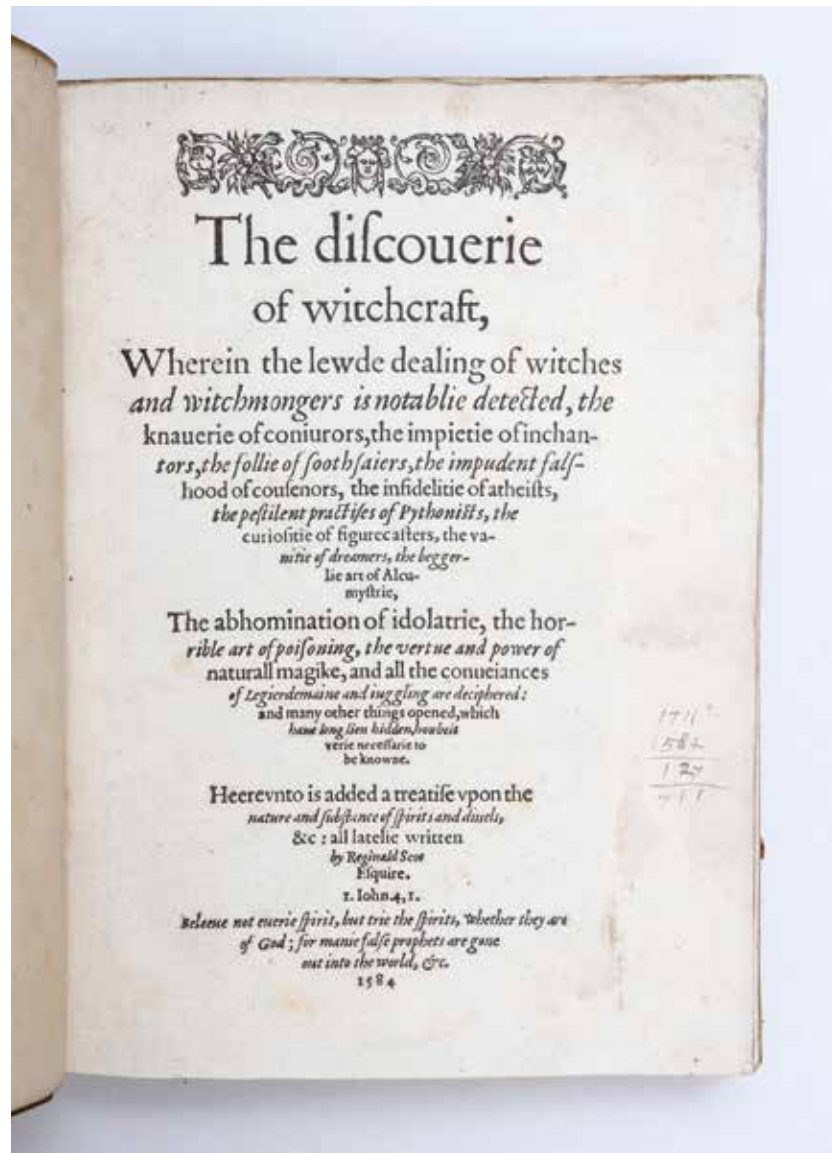
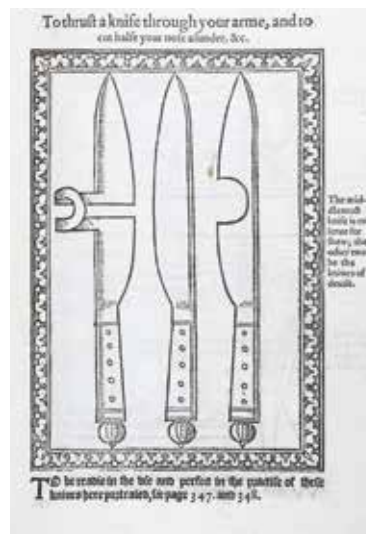
The discoverie of witchcraft.

[London: William Brome,] 1584

£125,000

[161682]

Small quarto (192 × 138 mm). Early 19th-century smooth calf blind-tooled in period style, gilt lettering on spine. Woodcut headpiece to title, large historiated initials to dedication and the first book, numerous other decorated initials and ornaments, 4 full-page woodcut illustrations, 7 tables, black-letter text throughout with rubrics and shoulder-notes in roman type. From the library



First edition of one of the most important works on witchcraft in the English language, with annotations by an early owner reflecting a close and knowledgeable reading of the text. Often found defective or made-up, this is a superior copy, complete, clean, and unsophisticated.

Scot's book famously denies the reality of witchcraft and asserts that all those executed for it were innocent. He offers a socioeconomic explanation for the origin of witch-accusations: they arose when older women begged for alms and cursed their neighbours when turned away empty-handed. Any ailments that later befell the uncharitable neighbour, Scot suggests, were then blamed

on witchcraft. Scot describes those who confessed to being witches as either deluded or the victims of torture. He refutes the claims of biblical sanction for the execution of witches, showing that none of the terms translated as “witch” held that meaning in the original languages.

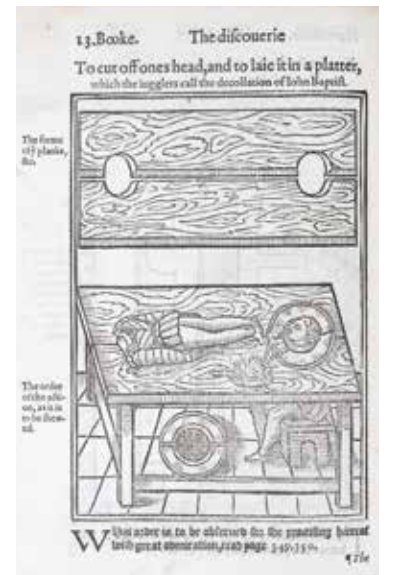
Scot details procedures for conjuring demons so that he may debunk them. He lists various demons, their aliases, and their characteristics (a marginal note next to the list remarks, “these diuels with aliases, are all bastards”). The 13th section in the book is the first significant practical manual of the tricks of conjurers, again listed to show the duplicity of magicians. This chapter was extracted and republished as *The Art of Juggling* (1612), reworked as *Hocus Pocus Junior* in 1634, in which guise it was frequently used as the basis of manuals on legerdemain into the 20th century.

Scot's work was controversial and extensively attacked, most notably by James VI of Scotland in his *Daemonologie* (1597). Its influence was felt in secular literature; echoes of Scot's work are heard in Shakespeare in the three witches of *Macbeth*, the mock trial of *King Lear*, and Bottom's transformation and the hobgoblin-esque character of Puck in *A Midsummer Night's Dream*.

This copy has annotations to around 55 pages in two distinct inks. The first hand, using a paler ink, is evident on 28 pages and has been partly erased. The second hand, writing in both English and Latin using a darker ink, remains both legible and extensive. This hand appears Elizabethan. There is no identification, but we can deduce that the annotator was university-educated, well-read in contemporary demonology, and knew London. The annotator was clearly familiar with Johannes Weyer's *De praestigiis daemonum* (1563), a Dutch work printed in Latin (within decades translated into French and German, but not English until 1991). Weyer's work is often compared to Scot's as a similar sceptical analysis of witchcraft, and the annotator notes close parallels: “all this part almost verbatim out of Wier's 5 book” (p. 45), “Wier sayeth this point and all that above” (p. 52), “Wier alledgeth it likewise” (p. 160), “Wier cap 18 tab 5 with the rest & more” (p. 246).

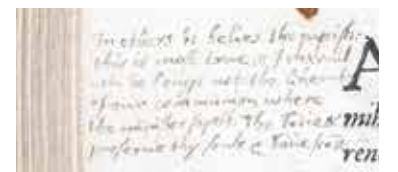
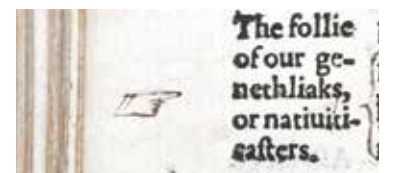
There are four manicules among the annotations, the first pointing to a passage on page 80 concerning love spells: “the party bewitched must make a jakes [toilet] of the lover's shoe. And to enforce a man, how proper so ever he be, to love an old hag, she giveth unto him to eat (among other meats) her own dung”.

The final “Discourse on devils and spirits” suggests Scot saw the idea of such supernatural beings as purely a metaphor for an individual's internal leanings towards good or evil, and that he was neither a Trinitarian nor believed that the account of the fall in *Genesis* referred to a historical event. The annotator's beliefs are different: Scot's proposal on page 104 that miracles described in the Bible were “done in a vision, and not in veritie of action” is described by the annotator as “Absurd”, whereas the annotator has put an affirmation by Scot's assertion that modern miracles are not real.



of George Granville Leveson-Gower, 1st Duke of Sutherland (1758–1833), once the wealthiest man in Britain, his gilt armorial stamp on the front pastedown and pencil note to front free endpaper: “mentioned in Hallam History of Literature”; in the Sotheby's sale of his seat, Trentham Hall, 23 November 1906, lot 1,501. Extremities very slightly rubbed and scuffed, slight flaking to front joint, marginal tidemarks, small rust-hole in Dd1, generally clean, fresh, and firm, a very good copy of a book usually found in compromised condition, here handsomely bound.

Bartlett 230; Graesse, p. 58; Norman 1915; STC 21864.



The Second Folio, in seventeenth-century calf

5

SHAKESPEARE, William.

Mr. William Shakespeares Comedies, Histories, and Tragedies. Published according to the true Originall Copies. The second Impression.

London: printed by Tho. Cotes, for Robert Allot, and are to be fold [sic] at the signe of the Blacke Beare in Pauls Church-yard, 1632

£460,000 [164370]

Folio (329 × 218 mm). Seventeenth-century dark calf, sides decorated in blind with a central two-line frame enclosing a narrow floral roll, vase of flowers tool at corners, two-line outer rule. Expertly rebaked by Sangorski & Sutcliffe with original spine laid down, old red morocco label, leather restorations to upper and lower spine compartments, lower outer corner of front board, and smaller repairs to other corners, endpapers replaced. Housed in a custom brown morocco folding case, spine lettered and decorated in gilt. 454 leaves, complete. Title incorporating large engraved portrait of Shakespeare by Martin Droeshout, woodcut head- and tailpieces and initials. Early ownership inscription of James Harrison cropped at head of L1r, a few marginal corrections supplied in ink. "To the Reader" leaf supplied from another copy and restored at blank upper outer margin, title page mounted and repaired (some restoration affecting a few letters), a few scattered spill burns or rust holes touching letters, G3 with clean marginal tear into text neatly mended without loss, small hole in M3 with loss of one letter on recto, paper flaw in q4 affecting a few letters on three lines either side of the leaf, some mild scattered staining, including water, foodstuffs, and ink (all minor, except at the foot of q44 recto, *Hamlet*, where an effort has been made to block out six lines on the recto, with small loss to one line



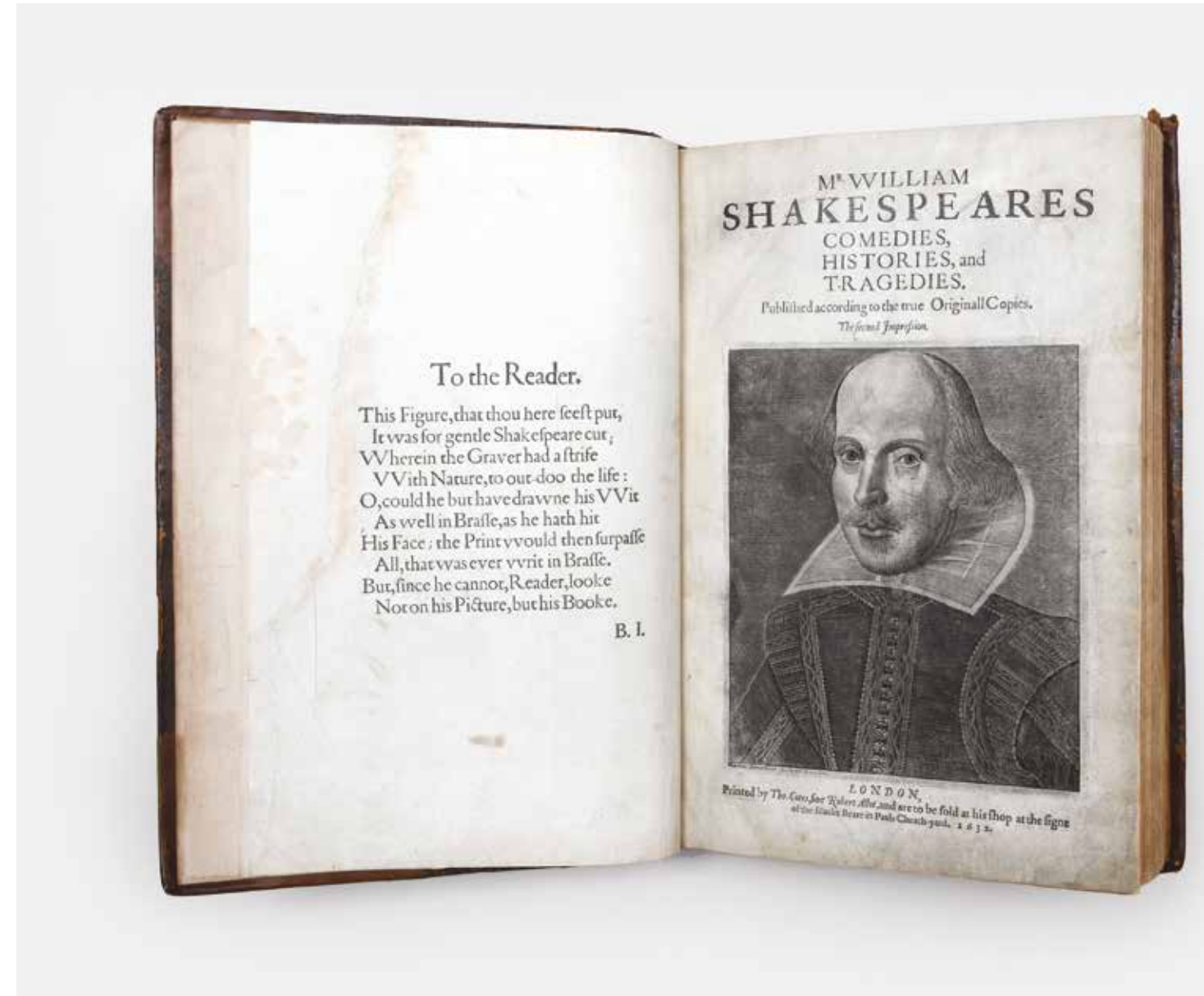
The Second Folio, first issue, the edition that the Puritan scold William Prynne complained was printed on best crown paper. The Second Folio is notable for containing the first appearance in print of the 24-year-old John Milton, his lines ("What needs my Shakespeare for his honour'd Bones . . .") printed anonymously on the Effigies leaf.

The original edition was probably 1,000 copies, shared between the five publishers listed in the colophon. Copies were allocated between them according to the number of rights held. An entry in the Stationers' Register dated 16 November 1630 transferred the rights to 16 Shakespearean plays from Edward Blount to Robert Allot; these were 16 of the 18 plays in the First Folio that had not been previously published in quarto playbooks. Possession of the rights to those 16 plays made Allot the "principal publisher" of the Second Folio, and he received the lion's share of copies.

This copy is one of those printed for him, in Todd's first issue, with the Effigies leaf in Smith's state C (initial "S" against a filigreed background). As Todd showed in 1953, copies of the first issue of the Second Folio were printed and sold in the manner stated on the title page in 1632; later issues, although still dated 1632, have the title and conjugate Effigies leaf on thicker paper and were sold by Allot's successors in 1641 and after.

An early reader has taken exception to the innuendo-laden dialogue about "country matters" between Hamlet and Ophelia (Act 3, Scene 2 in modern editions) and has censored six lines at the foot of the left-hand column with ink,

on the verso), last leaf (ddd4) repaired and restored at lower outer corner with portion of printed frame supplied, text not affected. Overall, a very good copy.



as well as rubbing hard enough at the paper to create a hole with loss of four letters to the line "Come, some musicke" on the verso.

From the library of the noted physician and book collector Bent Juel Jensen (1922–2006), acquired by him from Maggs Bros. in 1952, with his pencilled note to that effect on the rear pastedown. In 1953 he bought another *To the Reader* leaf and later commissioned Sangorski & Sutcliffe to restore it and use it to replace the original; their invoice for the work, dated 27 April 1961, is laid in.

ESTC S11233; Pforzheimer 906; STC 22274. William B. Todd, "The Issues and States of the Second Folio and Milton's Epitaph on Shakespeare", *Studies in Bibliography*, vol. 5, pp. 81–108.

“It is better to be feared than loved”

6

MACHIAVELLI, Niccolò.

Nicholas Machiavel's Prince.

London: R. Bishop for William Hils,
to be sold by Daniel Pakeman, 1640

£75,000 [162250]

Duodecimo (143 × 81 mm). Rebound to style in later sheep, neatly rebacked and relined. Housed in a brown cloth flat-back box by the Chelsea Bindery. Title laid down and discreetly remargined with some loss to border supplied in skilful pen facsimile, small rust hole in margin of M12, minor peripheral paper flaw to N2 and O5 (the latter glancing text), a couple of light stains to fore edge. A very good copy.

ESTC S111853; *Printing and the Mind of Man* 63 (first edition); STC 17168.

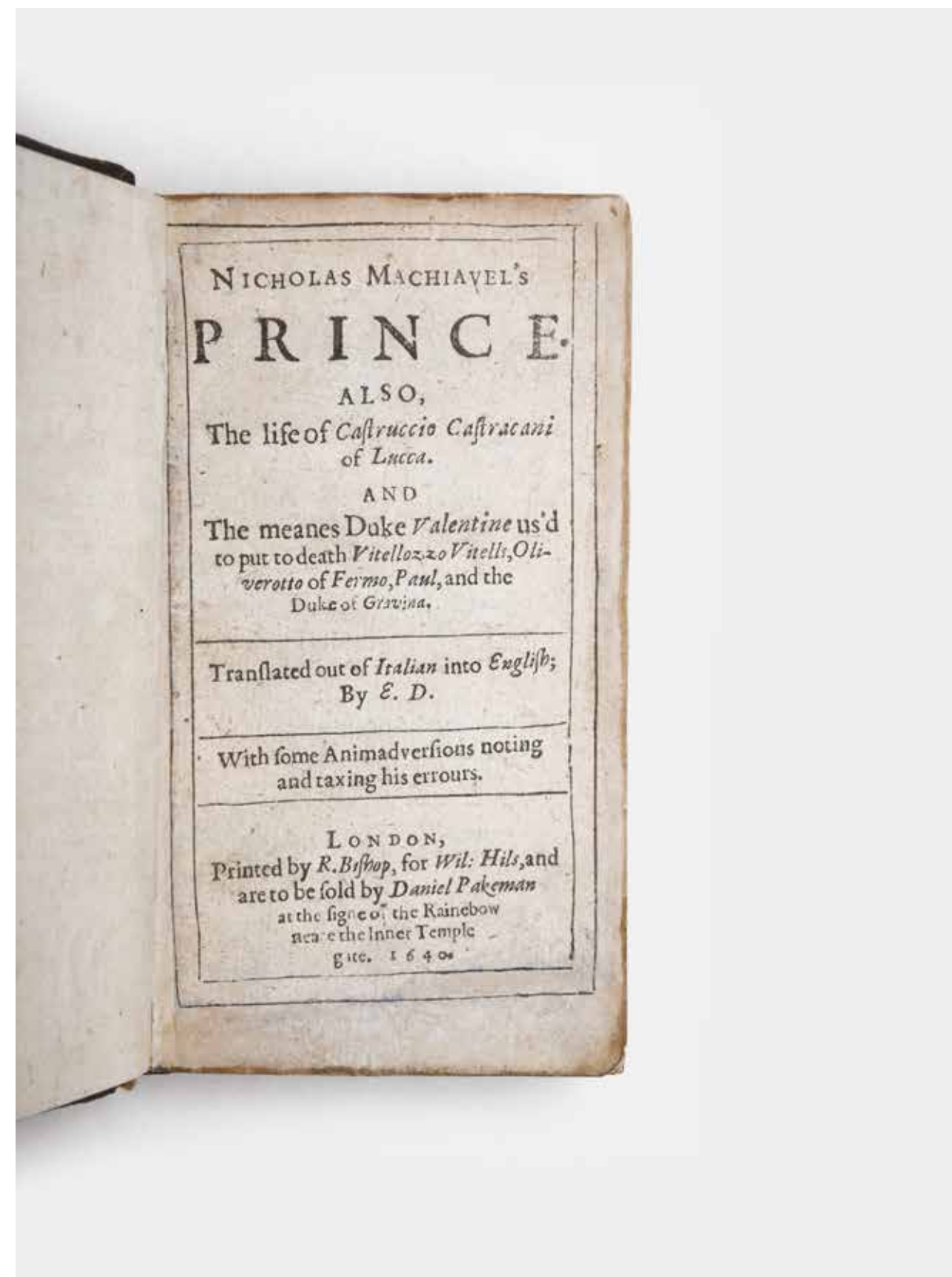
First edition in English of the defining and best-known manual for leadership, an influence on generations of rulers, the classical expression of the moral justification that the end justifies the means, and a refutation of centuries of Christian mirrors for princes which emphasized the primacy of truth, religion, and morality.

Composed in Italian, *The Prince* was first distributed in manuscript in 1513 and first published in Rome in 1532.

The Prince appears to have been banned from publication in England during the Elizabethan period, though translations circulated in manuscript. It was so controversial that it had to wait for over a century and was the last of Machiavelli's great works to be published in English. Even then, the translator Edward Dacres found it politic to frame the book with moral reservations or “animadversions”, though he did not allow them to seep into his text as did later translators Nevile and Farnsworth; he also resisted more than they did the temptation to improve on Machiavelli's style by rhetorical embellishments.

“Hitherto political speculation had tended to be a rhetorical exercise based on the implicit assumption of Church or Empire. Machiavelli founded the science of modern politics on the study of mankind . . . Politics was a science to be divorced entirely from ethics, and nothing must stand in the way of its machinery. Many of the remedies he proposed for the rescue of Italy were eventually applied. His concept of the qualities demanded from a ruler and the absolute need of a national militia came to fruition in the monarchies of the seventeenth century and their national armies” (PMM).

Machiavelli viewed *The Prince* as an objective description of political reality. Because he viewed human nature as venal, grasping, and thoroughly self-serving, he suggested that ruthless cunning is appropriate to the conduct of government. Though admired for its incisive brilliance, the book also has been widely condemned as cynical and amoral, and “Machiavellian” has come to mean deceitful, unscrupulous, and manipulative.



Two European diplomats struggle with English politics

7

HOBBS, Thomas.

*Leviathan, or the Matter, Forme,
& Power of a Common-wealth
Ecclesiasticall and Civill.*

London: for Andrew Crooke, 1651

£35,000 [160186]

Folio (290 × 183 mm). Contemporary ruled calf, neatly rebacked, recornered, and relined to style, red morocco label, red speckled edges. Engraved title page, ornament of winged head on letterpress title page, folding printed table. A few splash marks to calf, engraved title page discreetly guarded, contents with light browning and spotting as usual, short closed tear (not affecting text) at head of E2, slight offsetting from old insert to P1-2, a few trivial nicks, short closed tears, and patches of very faint soiling or staining, still overall crisp and generally clean: a handsome copy, with the engraved title page, often faded, in a bold impression.

ESTC R17253; Macdonald & Hargreaves 42; *Printing and the Mind of Man* 138; Wing H2246. Peter Barber, *Diplomacy: The World of the Honest Spy*, 1979; Carl Brinkmann, "The Relations between England and Germany, 1660-1688", *The English Historical Review*, vol. 24, no. 94, 1909.



True first edition, with the winged head ornament on the title page, of one of the foundational works in the field of political theory; this copy from the library of two 17th-century diplomats, each sent to London in the latter half of the century to negotiate balance-of-power politics between the European states.

The letterpress title page has the ownership inscription, "Lucas von Achen me possidet", that is, Lucas von Achen (baptized 1632), secretary of Frederick William, the "Great Elector" of Brandenburg. In February 1666, Frederick William renewed his defensive league with Holland against England in the Second Anglo-Dutch War. Achen was sent to London to justify Frederick William's attitude. "His mission was an act of courtesy, and the proposition he bought of a mediation between Holland and England might have seemed to deserve the latter's attention. But the English government observed with anger and anxiety the effect that the influence of Brandenburg produced in the Dutch scale . . . Achen was therefore not admitted into the presence of the king at all, but left London on 7/17 March 1666 with a somewhat questionable assurance from the chancellor, that the elector would have served his own advantage better by joining the English side" (Brinkmann, p. 258).

This copy has the later armorial bookplate (skilfully transposed when the book was relined) of "Ioachim Heinrich Lib. Baro de Bülow". In November 1677, Joachim Heinrich Bülow (1650-1724) was sent on a special mission to London to win admission to the congresses of Nijmegen for his master, George William, Duke of Brunswick-Lüneburg (Barber, p. 157). The treaties signed at Nijmegen ended various European wars. Bülow was later the most trusted advisor of Sophie Amalie of Brunswick-Calenberg, Queen Dowager of Denmark and Norway, serving her as *gehejmeråd* (privy counsellor) and *overhofmarskal* (court marshal). After her death in 1685, Bülow was accused of continuing to serve Hanover, embezzling the queen's funds and transferring them to the duke of Hanover. He fled to Sweden and thence returned to Hanover, where he became prime minister. He left a library of 9,000 volumes, bequeathed to the newly built University in Göttingen (see his entry in *Dansk Biografisk Leksikon*).

There are three editions of *Leviathan* with imprints dated 1651. This, with a winged head ornament on the title page, is indisputably the first edition. The date on the other two editions is fictitious, and both were printed in Amsterdam much later: the edition with a bear ornament was printed around 1670, and that with a triangular type ornament around 1695-1702.



The first sea atlas of the world

This sea atlas, “arguably the most sumptuous ever produced” (Burden), first published in 1646 when its author, Robert Dudley, was 73, was not only the first sea atlas of the world but also the first to use Mercator’s projection, the earliest to show magnetic deviation, the first to show currents and prevailing winds, the first to expound the advantages of “Great Circle Sailing” (the shortest distance between two points on a globe), and “the first sea-atlas to be compiled by an Englishman, albeit abroad in Italy” (Wardington). The book is a superb marriage of Dudley’s navigational expertise and cartographic excellence, with beautifully engraved charts by Antonio Francesco Lucini.

Robert Dudley (1574–1649) was the illegitimate son of Robert Dudley, earl of Leicester, erstwhile favourite of Elizabeth I. His early career as explorer and navigator bears some comparison with Sir Walter Raleigh, whose path crossed his at various points. He left England in 1605, converted to Catholicism, and settled in Florence, where he styled himself duke of Northumberland and earl of Warwick. He designed and built warships for the arsenal of Livorno and became a naval advisor to Ferdinand I, Grand Duke of Tuscany, of the Medici family.

“In the early 1640s he retired to the Villa di Castello and devoted himself to writing on naval matters, drawing on his experience to compose the encyclopaedic *Dell’arcano del mare* (1646–7), dedicated to Grand Duke Ferdinand II. The first of its six books dealt with methods of calculating longitude, including those of his own invention; the second contained charts and sailing directions. The third contained much of the material in the earlier *‘Direttorio marittimo’*, plus proposals for the creation of a navy; the fourth book, concerned with shipbuilding and fortifications, recalled his practical experience at Leghorn. Book five built on the work of the Portuguese navigator Pedro Nunez. The final book was an atlas of 127 maps, the first to employ Mercator’s projections” (ODNB).

The first edition of 1646–7 was assembled in three volumes of different formats, folio, small folio, and quarto; several charts had to be folded multiple times to fit, which made the book difficult to handle. The three volumes were often shelved apart and therefore easily separated and lost. This second edition was improved in several ways, published in two uniform folio volumes, with the charts supplied with sequence numbers in the cartouches for ease of use. It is rare in commerce, with only two complete sets recorded at auction in the last 20 years, none of them in such exceptionally bright and clean condition.

Provenance: Sir John Temple Leader (1879–1903), British politician and art connoisseur; Member of Parliament from 1835. Leader was interested in Italian history and archaeology. The book was originally in the library of his Italian residences, first at Villa Maiano, near Florence, and later at the Castello di Vincigliata, near Fiesole. Thence by descent to the British soldier and peer, Richard Luttrell Pilkington Bethell, 3rd Baron Westbury (1903–1917), Leader’s grandnephew.

8

DUDLEY, Robert.

Dell’arcano del Mare.

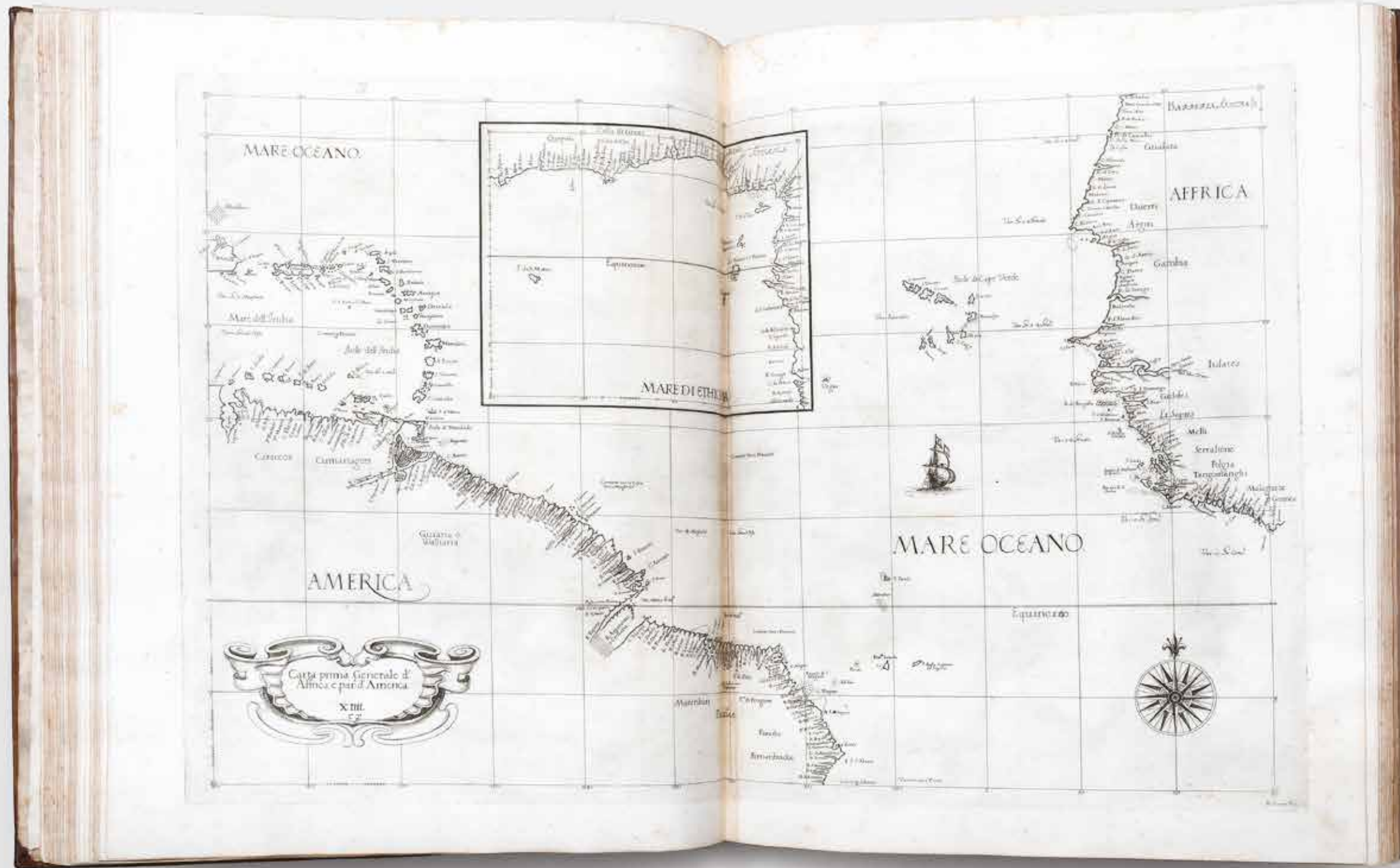
Florence: Giuseppe Cocchini, 1661

£950,000 [162852]

Folio. 6 parts in 2 volumes (550 × 425 mm). Contemporary sheep, spines with raised bands, early ink lettering and blind tooling in compartments, covers elaborately panelled in blind with blind foliate corner- and centrepieces, red sprinkled edges. Two printed titles with engraved vignettes (mounted in vol. I), 362 engravings on 292 sheets (67 engravings with volvelles and 7 with string), and double-page plate of the author’s patent of nobility. Elaborate woodcut initials, head- and tailpieces. Some maps in vol. II numbered in pen in cartouche. Bindings expertly and judiciously refurbished, traces of the removal of library stamps from the title pages, vol. II with plate 16 silked at gutter, and 20 cut out and mounted. An unusually clean and well-preserved set.

Phillips, *Atlases* 457, 458 (first edition) and 3428; Phillip D. Burden, “The Mapping of North America”, 196; cf. Shirley, BL, M.DUD–1a–1e.; see Lord Wardington, “Sir Robert Dudley and the *Arcano del Mare*”, *The Book Collector* 52, 2003, pp. 199–211.





1641. Breviario. 1640.

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A 15 12 6	A 15 12 39
A 15 25 48	A 15 26 21
S 15 11 19	S 15 11 53
S 15 24 48	S 15 25 22
D 15 11 5	D 15 11 58
D 15 24 25	D 15 24 58
L 15 9 38	L 15 10 11
L 15 22 58	L 15 23 31
A 15 9 11	A 15 9 44
A 15 22 37	A 15 23 10
S 15 9 2	S 15 9 35
S 15 22 40	S 15 23 13
O 15 8 23	O 15 8 56
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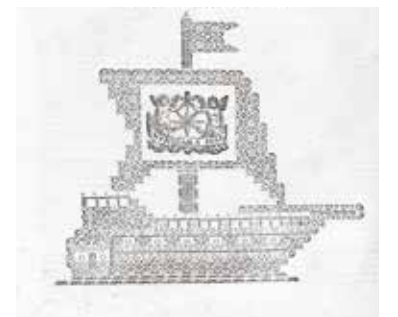
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14. Cy. 7. Ad. 18. Cy. 8. Au. 9. Cy. 9. Au. 8. G. 8.

Numero Aureo Cyclus Solis.



Proposing a European union

9

SAINT-PIERRE, Charles Irénée Castel de.

Projet pour rendre la paix perpétuelle en Europe; [together with:] Projet de traité pour rendre la paix perpétuelle entre les souverains Chrétiens, pour maintenir toujours le commerce libre entre les nations.

Utrecht: Antoine Schouten, 1713 & 1717

£15,000 [161151]

2 works in 3 volumes, duodecimo in 8s and 4s (160 × 91 mm). Contemporary sheep, morocco labels, gilt in compartments, red speckled edges, supplement volume with marbled pastedowns and with slight binding variation likely reflecting the later publication date. First work with woodcut map of Europe to title pages, engraved frontispiece and portrait allegorical plate; supplement with 3 engraved portraits and folding allegorical plate. Contemporary ownership signature to title pages of first work (“Bauderon, curé de Lenase”). Spines with a couple of chips at ends and a few wormholes, a few gatherings lightly browned, some type offsetting in first volume, supplement leaf R4 with short closed tear in fore margin slightly affecting text. A very good set.

Goldsmiths' 5071; Einaudi 933; *En français dans le texte* 137. Tomaz Mastnak, “Abbé de Saint-Pierre: European Union and the Turk”, in *History of Political Thought*, Vol. 19, No. 4, 1998, pp. 570–98.



First edition of the finalized text of Saint-Pierre's project for perpetual peace in Europe, one of the first proposals for a form of European union and of international organization as the means to achieve peace, complete with the 1717 supplement.

The edition was preceded only by three “draft editions” (“ébauches imprimées” – *En français dans le texte*) printed in small numbers (two issued in 1712, the third in 1713) in single volumes without illustrations.

In 1712 Saint-Pierre became a member of the French delegation at the negotiations in Utrecht to end the War of the Spanish Succession. Based on this experience, and the study of the Swiss and German Confederations, Saint-Pierre formulated his plan to end the near-continuous warfare between the European powers. Influenced by Hobbes, Saint-Pierre viewed the European states as in a “state of nature” of violence and struggle. His solution was to establish a sovereign power above the constituent parts, which would have means to enforce peace and to settle disputes – presciently called a European Union, “Union européenne”.



“His most famous project was that for European union, and because the new political order he imagined was meant to establish perpetual peace in Europe, Saint-Pierre has been celebrated as the greatest ‘pacifist’ of the eighteenth century. He has been characterised as ‘the first great propagandist of the peace idea’ who succeeded in ‘popularizing, or even ‘democratizing’, the idea of peace” (Mastnak, pp. 570). Rousseau later published an abridgement of the work. Kant, who published his own proposal for perpetual peace through an international organization, extensively cited Saint-Pierre.

Completely untrimmed, with manuscript corrections

10

VICO, Giambattista.

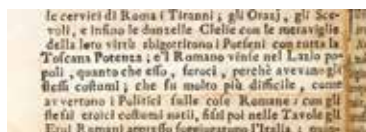
Principj di una scienza nuova intorno alla natura delle nazioni.

Naples: Felice Mosca, 1725

£97,500 [152197]

Duodecimo (165 × 105 mm). Uncut in contemporary interim paper boards, manuscript title at head of spine. Housed in a custom blue paper-covered flat-back box. Woodcut head- and tailpieces, initials. Manuscript corrections to pp. 35, 46, 59, 60, 61, 108, 142, 173, 249, 267; 3-line paper slip pasted on verso of the last page of text. Contents foxed and browned due to the poor quality of the paper, but a very fine copy, completely untrimmed.

Brunet V, 1175; Croce I, p. 1; Nicolini, *Bibliografia Vichiana* I, p. 37ff; Nicolini, *Opere* III, p. 335ff.; *Printing and the Mind of Man* 184. Marino Parenti, *Notizia bibliografica sulle edizioni originali della 'Scienza Nuova'*, G. C. Sansoni, c.1950.



Exceptionally rare first edition of Vico's *New Science*, an unusually fine copy, fresh and untrimmed in interim boards, and with manuscript corrections to the text made by Vico or on his instruction. A seminal historiographical work, the *New Science* was “the vehicle by which the concept of historical development at last entered the thought of western Europe” (PMM).

“Working in virtual isolation [Vico] laid the foundations of our modern concept of sociology. He boldly attacked the widely accepted theories of Descartes that mathematical proof was the one criterion of truth in every sphere of thought. Natural phenomena, he maintained, are the works of God; mathematics is an arbitrary human invention and there is no reason to suppose that God observes its principles. Vico believed that a genuine if limited knowledge of the external world was possible to man and he did not despise the use of mathematical method; but the Cartesian idea that full and perfect knowledge of the universe awaited only the perfection of geometrical knowledge was quite unacceptable to him. Human knowledge of the universe could never be perfect, owing to the imperfection of our nature and our limited powers of observation. Only to God was perfect knowledge possible . . . Vico was the first to recognize the importance of language, myth and tradition as a source for understanding the primitive stages of man's history, before intellectual and historical consciousness developed. Poetry, for example, enshrines much early history, and historical facts can be deduced from philology” (PMM).

The book had originally been conceived as two monumental quarto volumes, to be printed in Florence at Cardinal Lorenzo Corsini's expense. But when Vico's manuscript was ready, the prelate decided he could not meet the printing costs. Faced with the prospect of a self-financed publication that would mean compressing his text to a quarter of its original size, Vico reorganized his material in a way that ultimately seemed to him to be more cogent than the initial version. He had 1,000 copies printed in a miniscule typeface on low-quality paper, plus 12 copies on fine paper with large margins. Nicolini states that Vico signed, dedicated, and annotated several copies before sending them to friends and libraries. The extensiveness of the annotation varies from around 200 (mostly typographical corrections) to just a few, recorded by Nicolini. This copy carries annotations to ten pages, made by or on Vico's instruction.

“This first edition is very scarce; in 1729, four years after its publication, its rarity was renowned” (Parenti 11). It was reprinted and enlarged in 1730 and 1744. ICCU lists four copies of the first edition in Italian libraries and WorldCat lists copies at four US institutions (Harvard, Yale, University of Michigan, and Burndy Library) and one apiece in the UK (British Library), Germany (Herzog-August Bibliothek), and Australia (Australian National University). No copy has sold at auction in the last 65 years.



The key critique of the foundations of early calculus

11

BERKELEY, George.

The Analyst; or, a Discourse Addressed to an Infidel Mathematician.

London: for J. Tonson, 1734

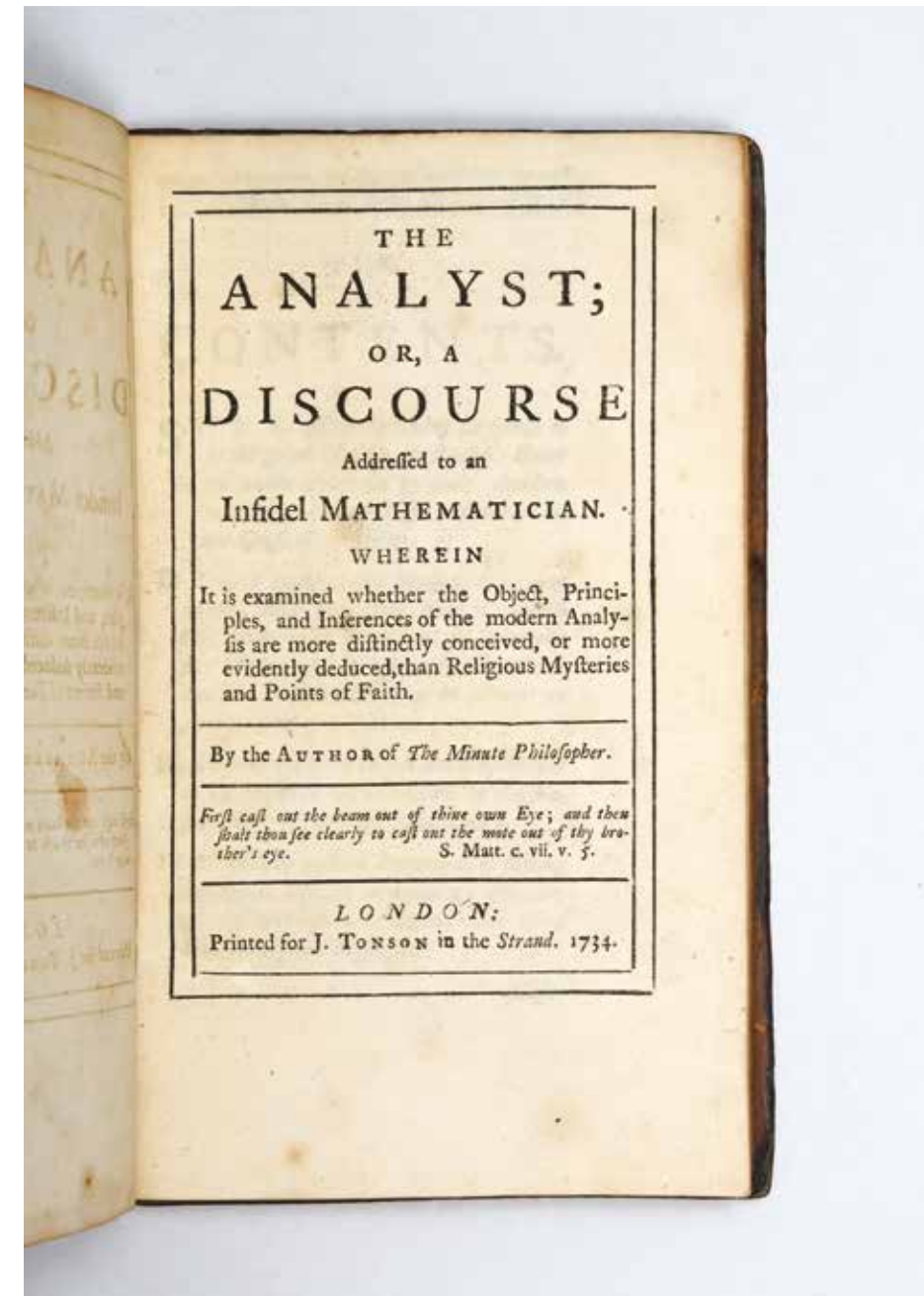
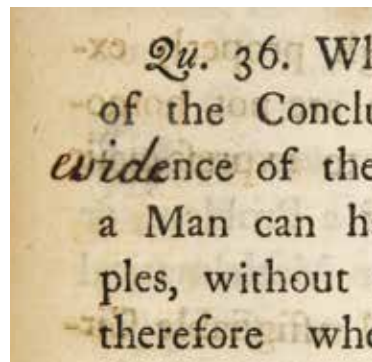
£18,500 [152636]

Octavo (200 × 120 mm). Contemporary speckled calf, spine unlettered, compartments panelled in gilt with floral centre motifs, raised bands, covers bordered with double fillets in gilt, edges sprinkled red. Housed in a custom black cloth flat-back box. Woodcut head- and tailpieces, initials, diagrams to text. Without errata leaf and final blank, but with interesting fragment of binder's scrap (showing ghost of part of the title page) and partial blank bound in at rear. With two manuscript corrections on p. 85 (see note on Keynes's variants). Repairs to spine, joints, and corners, some marks to covers, endpapers browned from turn-ins, but occasional foxing the contents crisp and generally very clean. Overall a very good copy of a rare work.

Babson 174; ESTC T21863; Jessop 138a; Keynes 32; Parkinson, p. 151; Poggendorff I, col. 153; Wallis 245.42. Florian Cajori, *A History of the Conception of Limits and Fluxions in Britain*, 1919; D. M. Jesseph, "George Berkeley, *The Analyst* (1734)", in I. Grattan-Guinness, ed., *Landmark Writings in Western Mathematics 1640–1940*, 2005.

First edition of Berkeley's famous attack on the logical foundations of calculus. Described as "the most spectacular event of the century in the history of British mathematics", Berkeley claimed that the use of infinitesimals, which was fundamental to calculus as developed by Newton and Leibniz, could not be justified (Cajori, p. 57). His "powerful objections provoked numerous responses, and the task of replying to them set the agenda for much of British mathematics in the 1730s and 1740s" (Jesseph, p. 121).

The work was written in response to the "Infidel Mathematician" Edmund Halley. Berkeley's objection to both Newton and Leibniz's foundations of differential calculus is that they present "a sequence that is imagined to continue indefinitely, yet at the same time is conceived as suddenly ending. This difficulty formed the starting point of many discussions of the foundations of mathematics that continued in England until the nineteenth century . . . Berkeley does not impugn the employment of the differential calculus for 'practical' purposes; his objection is to the quasi-existential positing of the 'differential' entities involved . . . At a more technical level Berkeley developed an ingenious theory of compensating errors that was meant to explain the 'correct' results of the calculus of fluxions, whose 'faulty' foundations alone he deplored" (DSB).



Keynes discusses the "curious typographical variation in Query 36, p. 85", in which two misprints of "Science" are intended to read as "evidence". The manuscript corrections in this copy match Keynes's first listed variant, in which "two words printed as evidence in the Works 1784 have been left uncompleted by the compositor as ence, leaving room for three letters and have been filled in as evidence in a formal hand". Keynes refers to a copy inscribed on the fly-leaf in Berkeley's hand "From ye Author", "thus leaving no doubt that evidence was what he intended". The other three variants show both words printed as Science in full, left uncorrected (variant 2), or corrected in two different manners (variants 3 and 4).

The new science of economics

12

MIRABEAU, Victor Riquetti, marquis de, & François Quesnay.

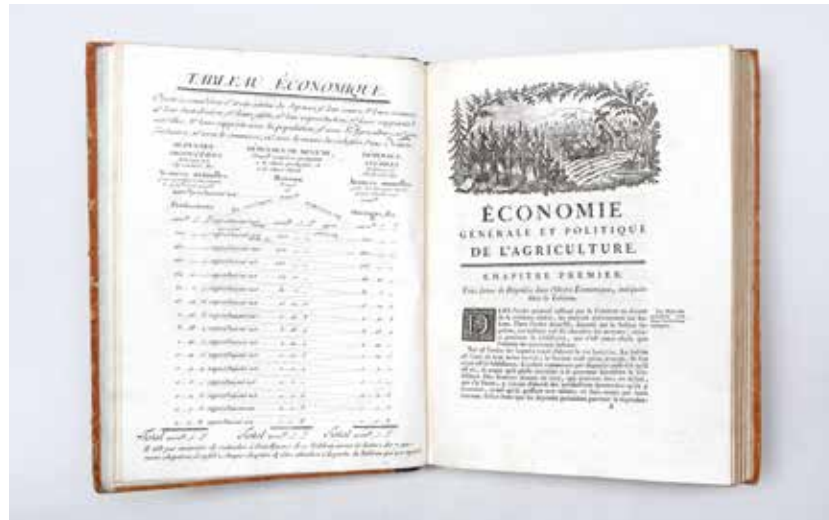
Philosophie rurale, ou Économie générale et politique de l'agriculture.

Amsterdam: Chez les Libraires Associés, 1763

£22,500 [153616]

Quarto (260 × 192 mm). Contemporary quarter marbled sheep, orange paste paper sides, light blue endpapers. Housed in a black cloth flat-back box by the Chelsea Bindery. With 3 engraved plates, including the *Tableau économique*. Neatly restored at extremities, insect abrasion to spine, slight cockling to paste paper sides, contents clean and fresh. A very good copy.

Goldsmiths' 9836; Higgs 2881; INED 3204; Kress 6120; Mattioli 2435.

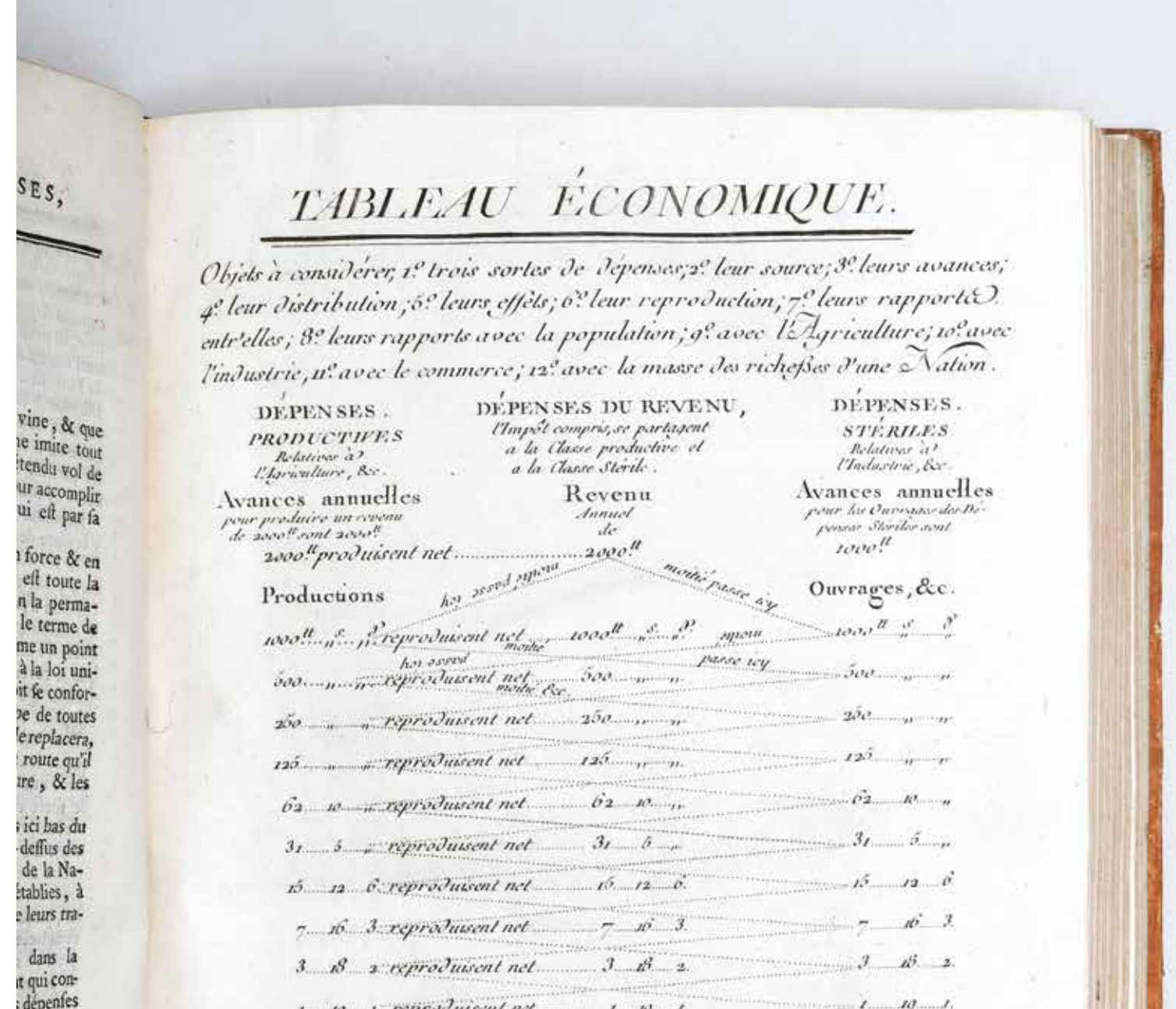


Rare first edition, presenting “perhaps the most complete and magisterial account of the views of the Physiocratic school” (Higgs).

“Quesnay collaborated very substantially in preparing this last major work, contributing the final chapter with further explanations and manipulations of his *Tableau économique* analysis” (*The New Palgrave*). Schumpeter calls the work “the first of the four textbooks of physiocrat orthodoxy” (p. 225). It contains, for the first time, Quesnay’s masterful explanation of his *Tableau économique*, “one of those works in the history of economics which have often been regarded as an anticipation of modern theories” (Schumpeter, p. 242).

Originally printed as a pamphlet of 16 pages in 1758 in a minute number of copies, Quesnay’s *Tableau économique* was first revealed to the public as the final part of Mirabeau’s *L’Ami des Hommes*, in 1760. In the *Philosophie rurale*, Quesnay for the first time gives a full explanation of his system. The *Tableau économique* is credited as the “first precise formulation” of interdependent systems in economics and the origin of the theory of the multiplier in economics. An analogous table is used in the theory of money creation under fractional-reserve banking by relending of deposits, leading to the money multiplier. In a letter to Mirabeau written late in 1758, Quesnay remarks: “J’ai tâché de faire un tableau fondamental de l’ordre économique pour y représenter les dépenses et les produits sous un aspect facile à saisir et pour juger clairement des arrangements et des dérangements que le gouvernement peut y causer” (translated: “I have tried to make a fundamental table of the economic order in order to represent the expenses and the products in an aspect easy to grasp and to judge clearly of the arrangements and disturbances that the government can cause there”).

“A most remarkable analysis of the economic condition of his country” (Palgrave), the *Tableau économique* “is the most important and famous work of



Physiocracy and has often been regarded as a summary of the entire corpus of Physiocratic economics . . . The *Tableau* has also been regarded as the analytical synthesis of the logical structure of Quesnay’s economics, or at least as its most relevant aspect . . . The *Tableau économique* is one of those works in the history of economics which have often been regarded as an anticipation of modern theories. The *Tableau* has been considered a first rough presentation of Keynes’s multiplier and as a sort of general equilibrium system of a Walrasian type . . . For others, the *Tableau* is an input-output table . . . Because of the *Tableau*, Quesnay has been regarded as an early econometrician. The *Tableau* has also been interpreted as the first classical system of price determination, thus anticipating Marx’s reproduction schemes and Sraffa’s price system” (Giovanni Vaggi in *The New Palgrave*).



Captain Cook's three voyages, a splendid untrimmed set

13

COOK, James.

An Account of the Voyages . . . for Making Discoveries in the Southern Hemisphere . . . ; A Voyage towards the South Pole, and Round the World . . . ; A Voyage to the Pacific Ocean . . . ; **KIPPIS, Andrew.** The Life of Captain James Cook.

London: for W. Strahan; and T. Cadell [First & Second Voyages]; for G. Nicol; and T. Cadell [Third Voyage]; for G. Nicol; and G. G. J. and J. Robinson [Kippis's Life]; 1773–88

£95,000 [162338]

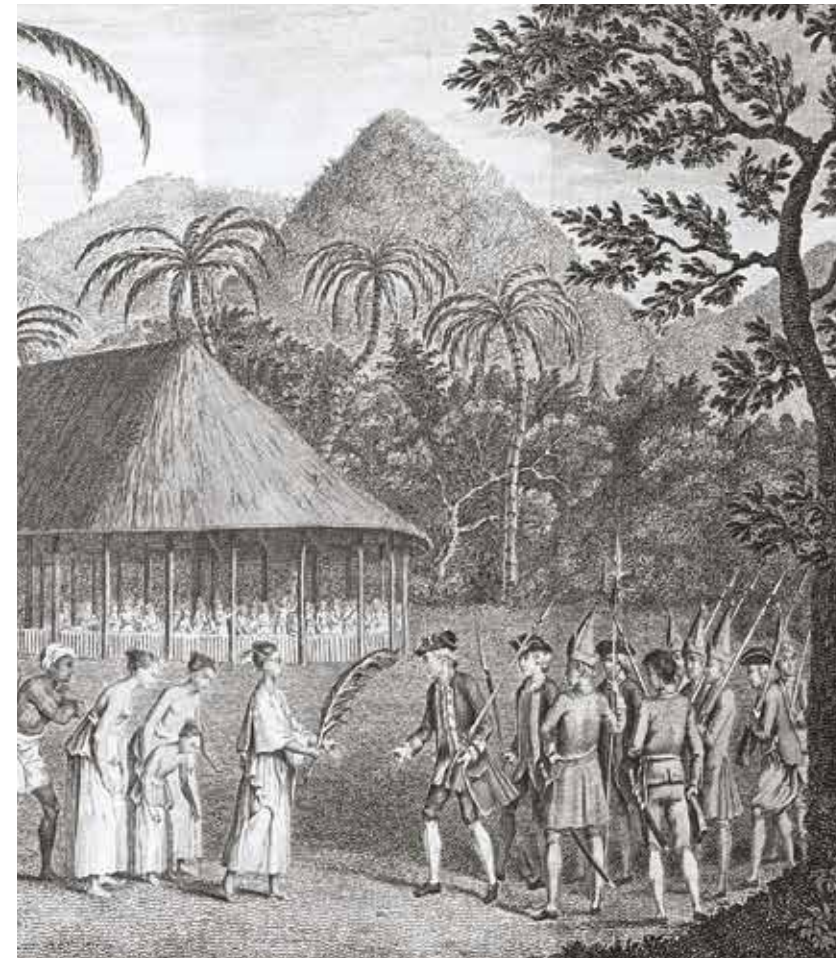
Together 10 volumes: 9 quarto text volumes and folio atlas. The text volumes uniformly bound and consecutively numbered in English Regency half calf, spines gilt-lettered direct in two compartments, others decorated in blind with central gilt devices, marbled sides, edges untrimmed; the atlas volume in strictly contemporary half calf, red morocco label, gilt rules either side of raised bands, marbled sides. Housed in four full leather book-form solander cases, red morocco labels. Kippis, Life of Cook, with engraved frontispiece by Heath; numbered as the first volume in the set. First Voyage: 3 vols., second ed.; with 52 plates, maps & charts (mostly double-page or folding); vol. I with initial gathering from the first edition and

Second–first–third editions of the three voyages, traditionally considered the best edition for each; the largest possible copies of the text volumes, with edges entirely untrimmed, and the atlas to the third voyage in exceptional state.

The set was evidently bound up about 1816 from unsold sheets and has been “improved” by the addition of first edition title pages throughout, with a fine disregard for modern bibliographical niceties. Hawkesworth’s defensive preface to the second edition of the first voyage has not been bound in, though the chart of the Straits of Magellan not found in the earliest issues is included.

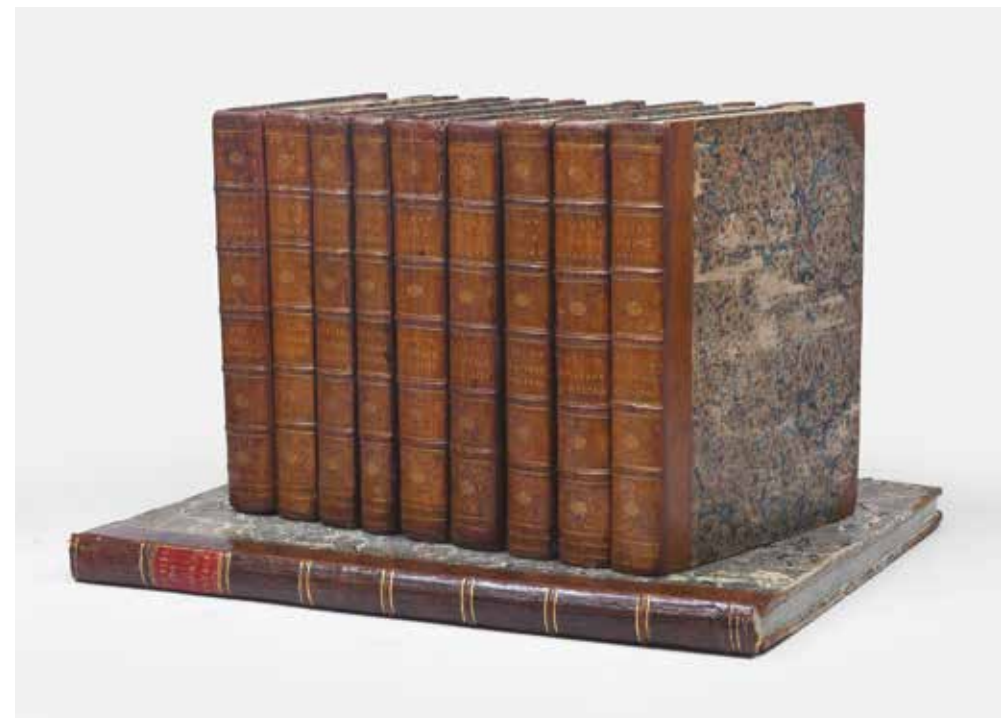
The volume designated first in this set – Kippis’s *Life* – bears on its title page the ownership inscription of the history painter and diarist B. R. Haydon, dated 1816, and his small inkstamp. Haydon (1786–1846), who had a lifelong habit of buying books without being able to afford them, is best remembered as a friend of John Keats, and host of the “immortal” dinner party he gave for Wordsworth, Keats, Lamb, and Thomas Monkhouse in December 1817.

“In his three voyages to the Pacific, Cook disproved the existence of a great southern continent, completed the outlines of Australia and New Zealand, charted the Society Islands, the New Hebrides, New Caledonia, and the Hawaiian Islands, and depicted accurately for the first time the north-west coast of America, leaving no major discoveries for his successors. In addition the scientific discoveries in the fields of natural history and ethnology were considerable and the drawings made by the artists were of great significance” (ODNB).



without preface to the second edition, vols. II and III with title leaves from the first edition. *Second Voyage*: 2 vols., first ed.; with the copperplate portrait of Cook (with imprint uncropped, unusual in this state), 63 plates, maps and charts (some double-page or folding), folding printed table. *Third Voyage*: 3 vols. and folio atlas, third ed.; with 87 plates, maps and charts (several folding), with no lists of errata and with supplement, “A Defence of the Arguments Advanced, in the Introduction to Captain Cook’s last Voyage, Against the Existence of Cape Circumcision,” by William Wales, in vol. III, with first edition title pages inserted. Bookplates removed from Kippis’s *Life* and the atlas volume; 1816 ownership inscription of B. R. Haydon to Kippis’s *Life* title (see note). Skilful restoration to extremities, some joints a little tender, occasional light spotting, but an excellent set, the contents generally clean and fresh, and entirely untrimmed.

National Maritime Museum Catalogue, *Voyages & Travel*, 565, 577, 586; *Printing and the Mind of Man* 223 (describing the first edition of the second voyage); Sabin 30934, 16245, 16250.



“The first and greatest classic of modern economic thought”

14

SMITH, Adam.

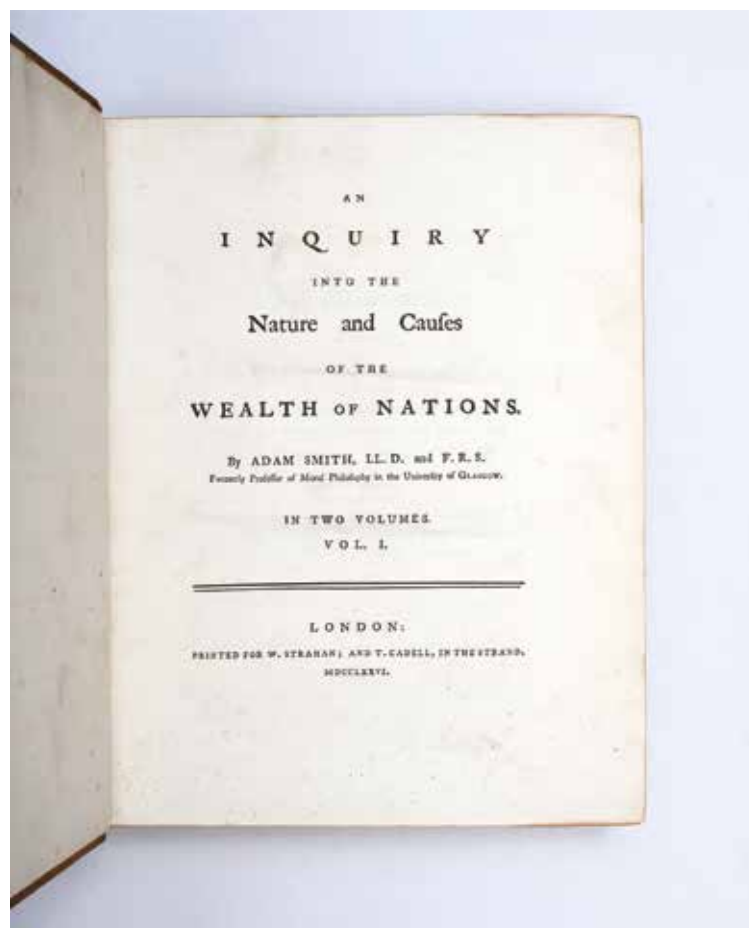
An Inquiry into the Nature and Causes of the Wealth of Nations.

London: printed for W. Strahan; and T. Cadell, 1776

£275,000 [164050]

2 volumes, quarto (273 × 208 mm). Contemporary sprinkled calf, red and green morocco spine labels, raised bands and spine ends edged with gilt rules, sprinkled edges. Housed in custom morocco and marbled paper book-form boxes. Complete with the half-title to volume two but without the terminal blank leaf in volume one. Engraved armorial bookplate of James Edmondstone Esq of Newtown to each front pastedown. Joints rubbed and professionally refurbished, spine ends and corners restored, covers with some light surface wear and corners a little bruised. Very occasional light spotting, one or two gatherings more heavily spotted as often, the odd marginal ink spot or chip, one leaf with a vertical tear professionally mended. A crisp, clean copy in an attractive contemporary binding.

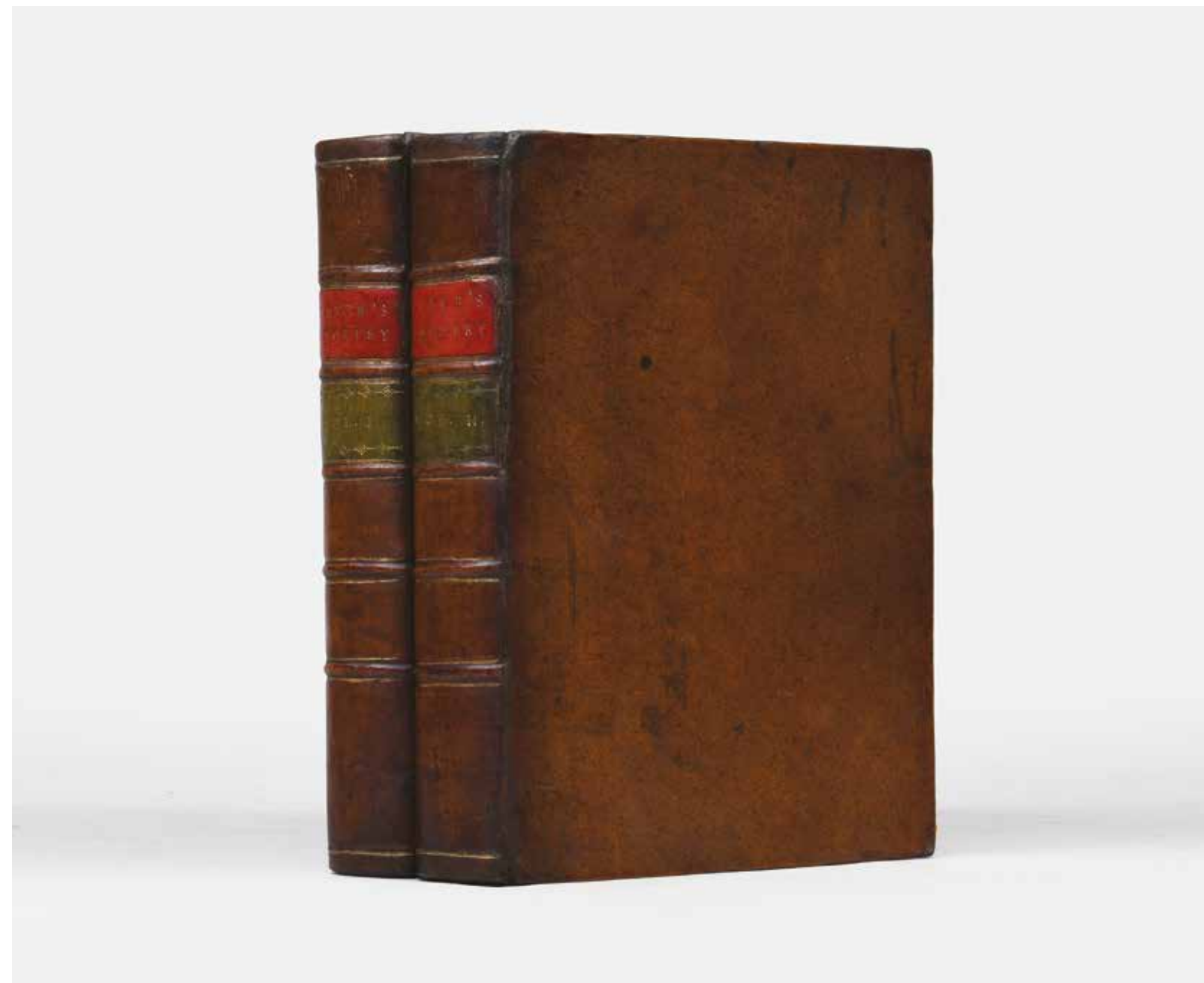
Einaudi 5328; Goldsmiths' 11392; Grolier, English 57; Kress 7621; Printing and the Mind of Man 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3. Ernest Campbell Mossner, *The Life of David Hume*, 1980.



First edition of the *Wealth of Nations*, one of an estimated 500 or 750 copies (Tribe), in a contemporary binding, with splendid provenance.

“Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work. The *Wealth of Nations* is not a system, but as a provisional analysis it is completely convincing” (PMM). It “had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status, meaning simply that it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry” (ODNB).

Provenance: from the library of James Edmonstone of Newton, a close friend of the philosopher David Hume, both of whom were founding members of the Royal Society of Edinburgh in 1783. The younger brother of Sir Archibald Edmonstone, 1st Baronet of Duntreath and Newton, James followed a military career, entering the army in 1739 and rising to be Lieutenant Colonel in 1762 before



resigning in 1770. He had been a companion of Hume’s on the L’Orient expedition of 1746: “As a captain in Brittany James Edmonstone of Newton had distinguished himself for bravery and military skill in holding a rearward post under severe attack. He spent a long and undistinguished career in the Army, and, though a cousin of Lord Bute’s, never rose higher than Lieutenant Colonel. Yet he was the lifelong friend of Hume; and thanks to his constant moves from post to post in the army, we owe the many charming letters from David to his ‘Guidelianus.’ Edmonstone was to be one of those devoted friends who have left accounts of the deathbed scene” (Mossner). Adam Smith refers on several occasions to Edmonstone in his correspondence.



The scarcer issue, printed on thick paper, a constitutional lawyer's copy

15

HAMILTON, Alexander; James Madison; John Jay.

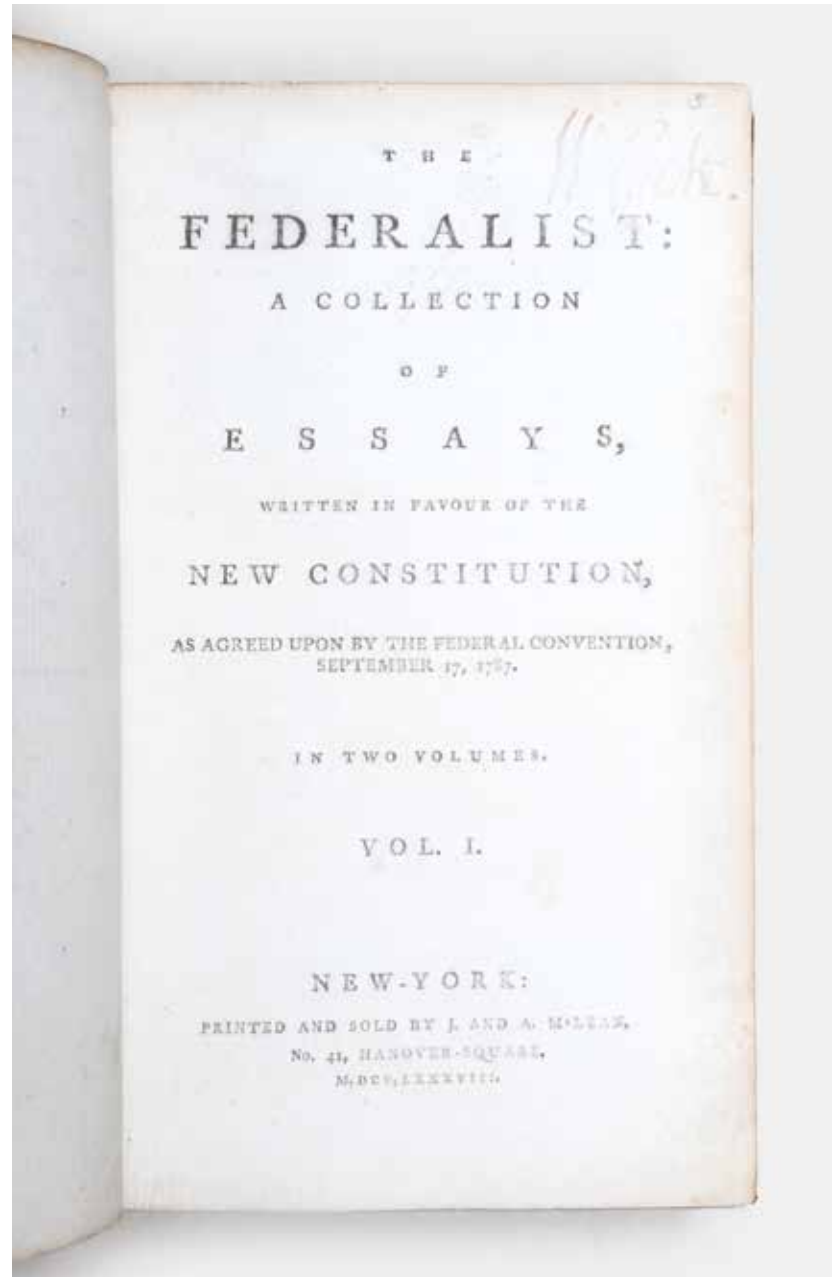
The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed Upon by the Federal Convention, September 17, 1787.

New York: J. and A. McLean, 1788

£315,000 [162912]

2 volumes, duodecimo (160 × 95 mm). Modern brown half morocco, spines with six compartments, gilt-lettered in one, edges gilt, by Stikeman. Housed in a custom clamshell case. Repaired closed tear to vol. 2, A6 and a couple of others; a little staining to edges in E gathering of vol. 1, washed, a few pencil marks.

Church 1230; ESTC W5416; Grolier, American, 19; Grolier, English, 55; Howes H114; Printing and the Mind of Man 234; Sabin 23979.



Rare thick paper issue of the first edition. This copy was originally owned by William Cocke, who around this time was drafting the constitution for the proposed State of Franklin. *The Federalist Papers* are the “most famous and influential American political work” (Howes), and “one of the new nation’s most important contributions to the theory of government” (PMM).

William Cocke was a pioneer lawyer who “lived a long and colorful life on the frontier of the Old Southwest” (DAB). Born in Virginia, he moved to frontier east Tennessee, served as a captain of militia during Lord Dunmore’s War and fought in the Revolution before moving to Kentucky in 1775 with Daniel Boone. He held various offices, and when a new State of Franklin (present-day eastern Tennessee) was proposed in 1784–8, Cocke helped form its constitution. He was a leader in Franklin’s movement for separate statehood, not only working on the constitution but also serving in its legislature and its Council of State, negotiating in its name with the Cherokee, and travelling to Congress as an unseated delegate. As late as 17 June 1788, Alexander Hamilton referred in Congress to the likelihood of Franklin’s statehood, along with Vermont and Kentucky.

Only 500 copies of the first volume were printed, and because of the size difference between volumes I and II, most sets include a second volume that has been trimmed down to match the first. It was printed in two issues, one on regular thin paper and a smaller number on thick paper, as here, resulting in volumes about 50 per cent thicker than the standard issue. Publisher’s advertisements reveal that “a few copies” were printed on “superfine royal writing paper” imported from Europe at a higher price. Although available for purchase, these copies were largely reserved for presentation or for distribution to distinguished original owners (such as George Washington’s copy, sold in the Bradley Martin sale and now in the Chapin Library at Williams College). In the census of first editions conducted by William Reese and Michael Zinman, about 20 per cent of known copies were on thick paper (22 of 107), suggesting that Hamilton and Madison had a special use in mind for them. It is certainly the more desirable issue of the book.

The collection of 85 essays that came to be known as the *Federalist Papers* originated in the drive to ratify the Constitution, which was intended to replace the Articles of Confederation and create a more powerful and stable federal government. Ratification occurred on a state-by-state basis, and the essays were conceived by Alexander Hamilton as propaganda in support of the Constitution within New York State. The majority were written by Hamilton, later to become Secretary of the Treasury, and James Madison, “the father of the Constitution”, who served as secretary of state under Jefferson and as president between 1809 and 1817. Published under the pseudonym Publius, the first essay in the series appeared on 27 October 1787 in the *Independent Journal* and continued in that and three other newspapers until 2 April the following year. The first 36 essays were published in book form on 22 March 1788, with the second volume appearing on 28 May, so that essays 78–85 were published as a book before their appearance in the press. *The Federalist Papers* have profoundly influenced the interpretation of the Constitution and have been described by historian Richard B. Morris as an “incomparable exposition of the Constitution, a classic in political science unsurpassed in both breadth and depth by the product of any later American writer” (*The Forging of the Union*, p. 309).

Provenance: William Cock (or Cocke), 1747–1828 (faint signature “W. Cock” on each title page); an early ink inscription on a preliminary blank quotes an article in the *The Portfolio* regarding Hamilton’s attribution of the various papers (slightly tattered); William Lamb of Norfolk, Virginia, 1835–1909 (his sale, Merwin-Clayton, 2–3 February 1910, lot 206); Charles Walker Andrews, 1861–1946 (bookplates); Sotheby’s New York, 31 October 1985, lot 238; Kenneth Nebenzahl, 1927–2020 (bookplates; his sale, Christie’s New York, 10 April 2012, lot 23); William S. Reese, 1955–2018 (bookplates).



A superlative folio with brilliant impressions

16

HOGARTH, William.

Works.

London: Jane Hogarth, before 1789

£50,000 [154487]

Elephant folio (approx. 580 × 470 mm). Contemporary quarter sheep, corners added during the late 19th century, spine lettered in gilt inside dogtooth roll in one compartment, Papier Tourniquet pattern marbled paper boards. With 85 etched and engraved plates by William Hogarth (55 full-page, 30 of them smaller and mounted two, three or four to the page), interleaved with contemporary paper guards. Binding professionally refurbished, a little stripping to spine, inner hinges restored with linen, free endpapers sometime renewed, vertical crease to left margin of the portrait; the contents clean and crisp throughout with superb dark impressions of the plates; overall an exceptional copy.

Clare Brant & George Rousseau, eds, *Fame and Fortune: Sir John Hill and London Life in the 1750s*, 2018; Ronald Paulson, *Hogarth's Graphic Works*, revised edition, 1970; Frederick George Stephens & Edward Hawkins, *Catalogue of Prints and Drawings in the British Museum*, Vol. III, Part 1, 1877.



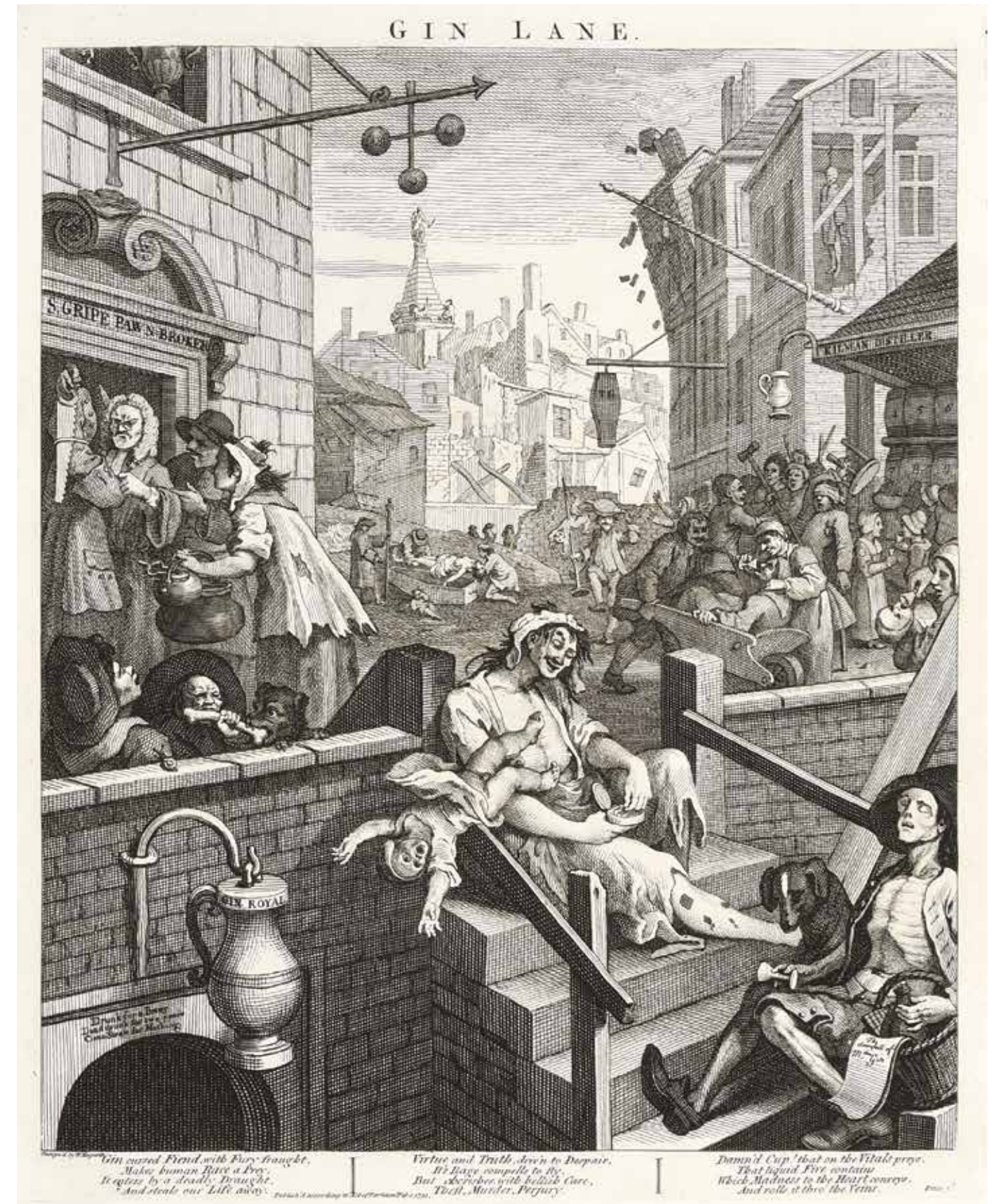
A desirable rare folio as sold by Hogarth's widow, Jane, with 85 engravings and etchings by and after Hogarth, issued sometime between Hogarth's death in 1764 and Jane's death in 1789, comprising all the prints which Hogarth himself included in his oeuvre. All are exceptional contemporary impressions, beautifully inked, on French heavy laid paper, in a contemporary binding.

This set comprises all the prints executed by Hogarth to market himself, and includes all the major series and single plates, before any posthumous rework and changes, and before many prices were removed. The small plates are mounted, as always with the early folios. The plates for *A Harlot's Progress* are in the second state, with the "black Latin cross" below the image, added by Hogarth during his lifetime to distinguish them from the original issue for subscribers, as noted by Stephens and Hawkins.

On the rare occasions when this collection appears on the market, it is almost invariably found incomplete or in a later binding. Collections earlier than the Boydells' printing of 1790 have no title or letterpress and no precise collation. This collection should not be confused with the inferior restrikes and "improved" plates later marketed by Boydell, Heath, and others.

The term "Hogarthian" has become a byword for our vision of 18th-century England; as the distinguished historian Robert Hughes remarked in *The Fatal Shore*, "modern squalor is squalid but Georgian squalor is 'Hogarthian,' an art form in itself". Viewing these oft-reproduced images in this stunning folio is to see them afresh.

Provenance: with the armorial bookplate of the owners of Mestral Castle, also known as Château de Saint Saphorin-sur-Morges, Vaud, Switzerland, with the ownership inscription of George de Mestral, perhaps identical with, or an ancestor of, the Swiss engineer George de Mestral (1907–1990), the inventor of Velcro, who inherited the chateau on his father's death in 1966.



The first published version of Faust

17

GOETHE, Johann Wolfgang von.

Faust. Ein Fragment. Ächte Ausgabe.

Leipzig: Georg Joachim Göschen, 1790

£25,000 [164257]

Small octavo (152 × 94 mm). Contemporary German Bradel binding, light brown marbled boards, red paper label, decorative gilt bands at head and tail of spine. Housed in a custom dark red leather pull-off case. Front free endpaper renewed, with printed ownership label of H. C. Bingmann clipped and mounted; discreet BM inkstamp (Bernard Malle) to rear pastedown. Some foxing, a very good copy.

Goedeke IV, 3, 611; Hagen 204; *Printing and the Mind of Man* 298 (the completed text); for a detailed discussion of the different issue points, see "Early Editions of Goethe, Schiller, and Wagner" by D. M. Sutherland in *The Bodleian Library Record*, vol. IX, no. 1, Feb. 1973.



First edition of the *Faustfragment*, Goethe's first published version of *Faust*, the separate issue (*Einzeldruck*), the preferred state. The *Faustfragment* was first published in April 1790 in volume 7 of the authorized complete edition of his works, *Goethe's Schriften*, of which 4,000 copies were printed. Simultaneously and from the same setting of type, Göschen agreed to issue 1,000 of these as *Einzeldrucke*, i.e. individual works, distinguishable by a special title page bearing the words "Ächte Ausgabe", meaning "real" or authorized edition.

The subject of *Faust* preoccupied Goethe for most of his life. He began a play on the theme as early as 1773, at first probably concentrated mainly on *Faust's* disgust with academic learning and on the shallowness of university life. He worked it up into the love tragedy (the so-called *Urfaust*) in which *Faust*, with Mephisto's aid, gains the heart of a good and virtuous girl (*Gretchen*), and forsakes her, driving her to an infanticide for which she is condemned to death. The *Urfaust* remained unpublished until after its chance discovery in 1887; it contains *Faust's* opening monologue, the summoning of the Earth Spirit, *Faust's* interview with Wagner, Mephisto's mocking scene with the first-year student, the wine magic of Auerbach's cellar, and then the long series of short scenes which make up *Gretchen's* tragedy. Most of the play is in the irregular 16th-century metre of *Knittelverse*, but Auerbach's Keller and the final scene, Kerker, are in prose. In the late 1780s Goethe added the scenes *Hexenküche* and *Wald und Höhle*, turned the prose of Auerbach's Keller into verse, and cut off the last scenes so that the play breaks off at the end of *Dom*. This is the text published here.



From this *Faustfragment*, Goethe subsequently elaborated *Faust: Erster Teil* (1808), the *Helena Zwischenspeil* (1827) and *Faust: Zweiter Teil* (completed in January 1832, published posthumously later that year), with a combined text appearing in 1834.

There are several variants within the first edition, as errors were corrected in the press: this copy has folio *Dr* signed "D" instead of "Goethe's W7.B.", as is distinctive for the *Einzeldruck*, but does not have the three repeated lines on pp. 144 and 145; errors are corrected on pp. 89 ("lesen" for "leseni"), 98 ("Margrethlein" for "Wargrethlein"), 106 ("Mephistopheles" for "Margarethe"), and 128 ("Verzweiflung" for "Verzweislung"). Later reissues of unsold sheets from the *Schriften* with special title pages are distinguishable by the title signature "Goethe's W.I.-8.B." and the spelling "Aechte".

“This magnificent work” – Holbein stipple-engraved by Bartolozzi

18

HOLBEIN, Hans.

Imitations of Original Drawings by Hans Holbein in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. With Biographical Tracts.

London: W. Bulmer and Co., Shakespeare Printing-Office, 1792–1800

£16,500 [160199]

Folio (543 × 400 mm). Contemporary red straight-grain morocco gilt, spine with seven pairs of raised bands, gilt lettered direct in second compartment and at foot, each compartment filled with decorative blind tooling, sides with intersecting gilt frames enclosing blind panels comprising interlocking drawer-handle tools and anthemion rolls, 12-point corner rosettes, gilt chain-link edge roll, gilt rope-twist turn-ins, drab bluish green surface-paper endpapers, gilt edges. With 84 colour-printed stipple engravings on 83 sheets, all but four by Francesco Bartolozzi after Holbein, on white or pink paper, some on pink paper mounted on card. Binding professionally refurbished, a few old



First edition of this superlative folio, “in every way a splendid book” (Abbey); “this magnificent work is surely the finest early example of English colour printing” (Ray).

“During his second stay in England (1532–43), Hans Holbein made a series of drawings of sitters connected with the court of Henry VIII that ranks among his finest achievements. Most of these were discovered as a group pasted into an album in a bureau at Kensington Palace by Queen Caroline in 1728, and the majority are now in the Royal Collection, Windsor” (Oliver & others, p. 168). The sitters include Anne Boleyn, Edward VI, Sir Thomas Eliot, Catherine Howard, Sir Thomas More, Jane Seymour, Henry Howard, earl of Surrey, and Sir Thomas Wyatt.

The album had a chequered history, passing through several royal and noble hands – Charles I swapped it for a single painting by Raphael – before finding its way into the celebrated collection of Thomas Howard, 14th earl of Arundel, who “amassed what stands as the first major British art collection” (British Library). It then returned to royal ownership, a reunion that was recorded in Alexander Browne’s *Ars Pictoria* (1675): “this book has been long a Wanderer, but is now most happily fallen into the King’s Collection”. It then lay undisturbed until Queen Caroline’s discovery.

A native of Florence, Francesco Bartolozzi (1728–1815) had by the early 1760s established himself as one of the finest engravers in Italy. An invitation to London in 1764 led to his employment to make prints after drawings by Guercino which entered the Royal Collection. He became engraver to the king and was a founder member

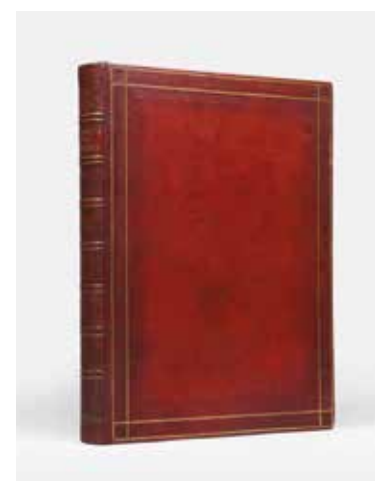


of the Royal Academy. His imprimatur on an engraving was in high demand and he established “a vogue for dotted prints or ‘stipples’, and this became his characteristic manner” (ODNB). The book was published under the auspices of the antiquary John Chamberlaine, Keeper of George III’s drawings, with biographical notices provided by Edmund Lodge. The admirable presswork was by the best London printer of the day, William Bulmer.

“Published in parts during the years 1792 to 1800 . . . the book evidently had a very considerable success, for the plates appear in several states” (Abbey). The present copy includes hand-coloured plates on white paper, pink paper, and trimmed pink paper mounted to white sheets with a double-border in wash.

abrasions to binding, front leaves creased, one mounted plate with repaired closed tear, some foxing to plates on white paper, a few captions shaved, rear free endpaper sympathetically renewed. A handsome copy.

Abbey, *Life*, 205 (the plates accord with Abbey’s states 2, 3, and, although not examined by him, possibly 5); Lowndes I, p. 405; Ray, *The Illustrator and the Book in England from 1790 to 1914*, 1991, 19. Lois Oliver et al, “New evidence towards an attribution to Holbein of a drawing in the Victoria and Albert Museum”, *The Burlington Magazine*, Vol. 148, No. 1236, March 2006.



Given to George Washington by the philanthropic friend of his favourite architect

19

WASHINGTON, George –
HAWES, William (ed.)

Transactions of the Royal Humane Society from 1774 to 1784: with an appendix of miscellaneous observations on suspended animation, to the year 1794.

London: Printed by Jno. Nichols and Sold for the Society by Rivingtons, Dilly, Johnson & Hookham, 1795

£700,000

[164367]

Octavo (200 × 127 mm). Contemporary red straight-grain morocco, presumably for presentation, spine lettered in gilt, gilt rules, gilt rope-roll to turn-ins, marbled endpapers, gilt edges. Engraved portrait of George III and 2 engraved plates. Binding rubbed, spine with small scuffs, internally clean, very good condition.

Listed in the official inventory of Washington's personal property at Mount Vernon taken by appraisers upon his death (see p. 426 in *The Estate of George Washington, Deceased, 1927*); Griffin, *Catalogue of the Washington Collection*, 554. The heir to the library was Bushrod Washington (1762–1829). After Bushrod's death, the remainder of the original Mount Vernon library passed to his two nephews. George Corbin Washington sold his portion in two tranches, which eventually found their way to the Library of Congress and the Boston Athenaeum. This book was in the other half, inherited by John Augustine Washington II, sold at auction on 28 November 1876 by Thomas Birch's Sons in Philadelphia. It was purchased by John R. Baker, one of the sale's largest buyers. Baker's collection was resold 11–12 February 1891, again at Birch's Sons, where it was purchased by American philanthropist, Phoebe Apperson Hearst, wife of Senator George Hearst and mother of newspaper magnate William Randolph Hearst. The book was then either sold by Phoebe before her death in 1919 or bequeathed to her son William, although it does not appear in the catalogue for the sale of his library at Sotheby's in 1963. It turns up again in 1972 at Charles Hamilton Galleries in New York and has remained in private hands until this year.

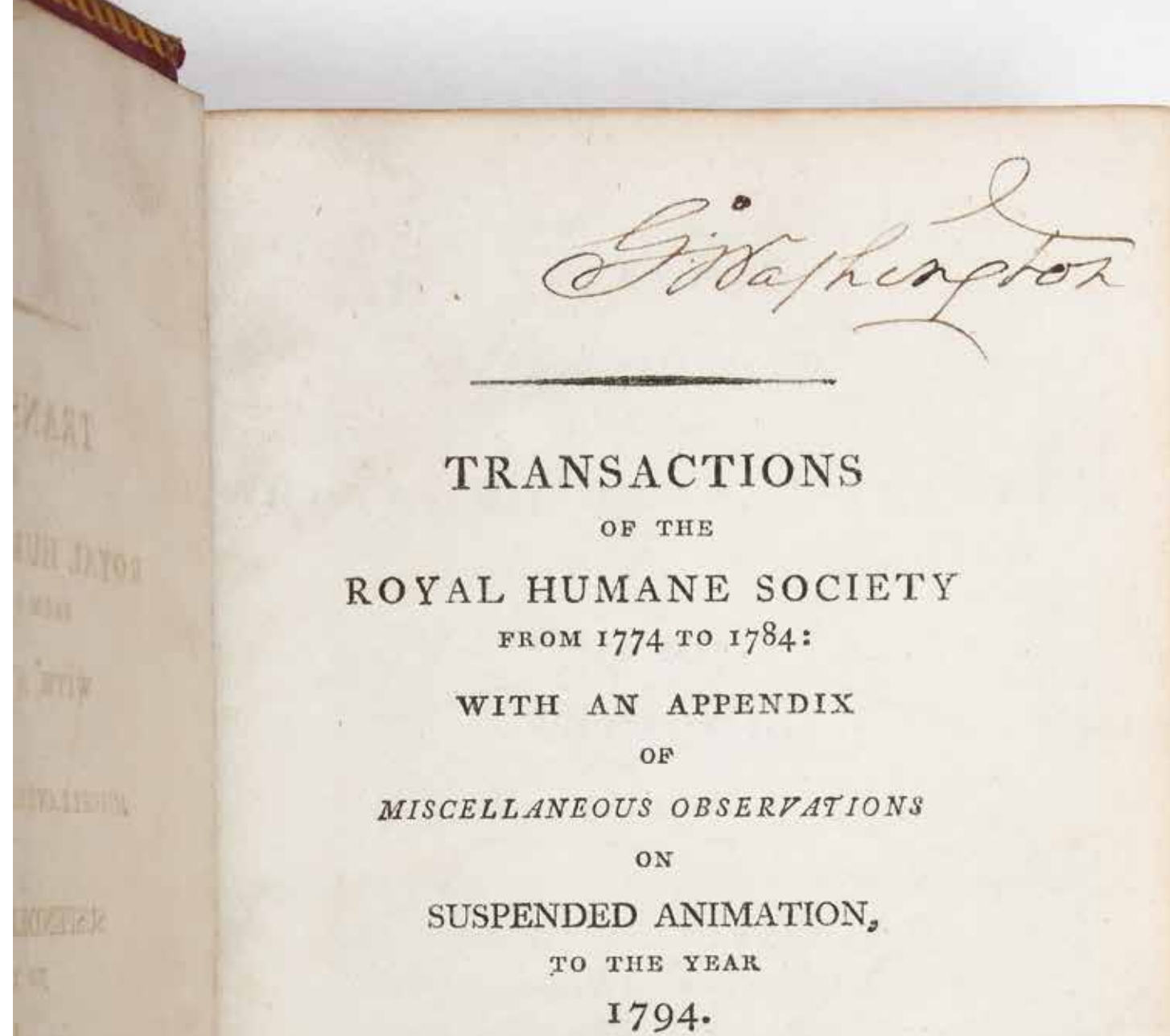
From the library of President George Washington, with his bold signature on the half-title. The volume was presented to Washington, accompanied by a letter dated 15 July 1795, by the English physician Dr John Coakley Lettsom (1744–1815), and remained in his library until his death.

Lettsom's letter makes mention of his own American sympathies and shows that he is aware of Washington's lifelong devotion to the improvement of American agriculture: "Having been born an American, and early imbibed principles of liberty as established on that continent, I have probably received a stronger disposition, to promote, its prosperity, and particularly its agriculture, and the knowledge of its natural history and mineralogy." Along with the book, Lettsom enclosed some rhubarb seeds for Washington's use.

Although they never met, the President and Lettsom had a mutual friend in William Thornton (1759–1828), best known in American history as the architect of the Capitol building. Thornton had moved to the new federal capital the year before this presentation, when President Washington appointed him one of the fledgling city's commissioners. Lettsom and Thornton were born in what is now the British Virgin Islands, both were Quakers appalled by slavery, and both studied medicine. Thornton revered Lettsom as his mentor, but while Lettsom set up a medical practice in London and built a distinguished career there, Thornton became an American citizen. When Thornton prepared to go to America in 1784, it was Lettsom who wrote an introductory letter to Benjamin Franklin.

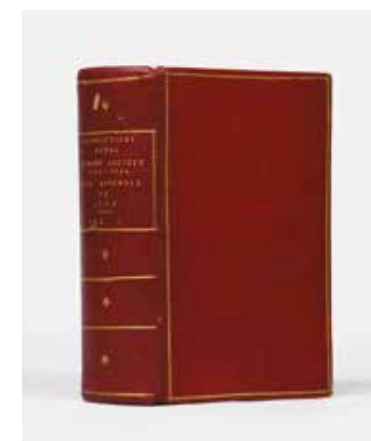
Among Lettsom's many philanthropic achievements in London was assisting William Hawes in the foundation of the Royal Humane Society, of which Thornton was also a member. The Society's aim was to resuscitate anyone in a state of "suspended animation", such as the near-drowned or attempted suicides. The Society promoted novel resuscitative techniques, such as CPR and electric stimulation. They offered rewards to those who successfully resuscitated persons, organized rapid response teams to render first aid, and published reports on successful cases. The present volume documents hundreds of such cases and includes essays and letters from RHS members.

The work of the RHS was addressing a widespread, potent fear of premature burial, a fear genuinely felt by George Washington. Shortly before he died in December 1799, he requested his secretary, Tobias Lear, to "have me decently buried; and do not let my body be put into the Vault in less than three days after I am dead". As he lay dying, a family member invited Thornton to Mount Vernon to see if he could use his medical training to help. Thornton was grief-stricken to find that he had arrived too late, finding his hero's body frozen stiff. Remembering the experimental techniques of the RHS, Thornton proposed to reanimate Washington, first by thawing him in cool water, then gradually warming him, giving him a tracheotomy and a transfusion of lamb's



blood. To Thornton's consternation, Washington's family refused to sanction the attempt.

George Washington's Mount Vernon library comprised only about 900 books, with pamphlets and other publications taking it to a total of more than 1,200 titles. Books from Mount Vernon command notably high prices in commerce. On 22 June 2012 at Christie's New York, Washington's annotated copy of the Constitution and Bill of Rights set a then world auction record for an American book or historical document of \$9,826,500. His copy of *The Federalist* presented by two of the authors and with his signature and bookplate in each volume was sold at auction at Sotheby's New York in 1990 for \$1,430,000. Even odd or incomplete volumes bring substantial prices: for example, the mixed lot of volumes from Mount Vernon sold for \$1,205,000 at Sotheby's New York in 2013.



A remarkably attractive set

20

AUSTEN, Jane.

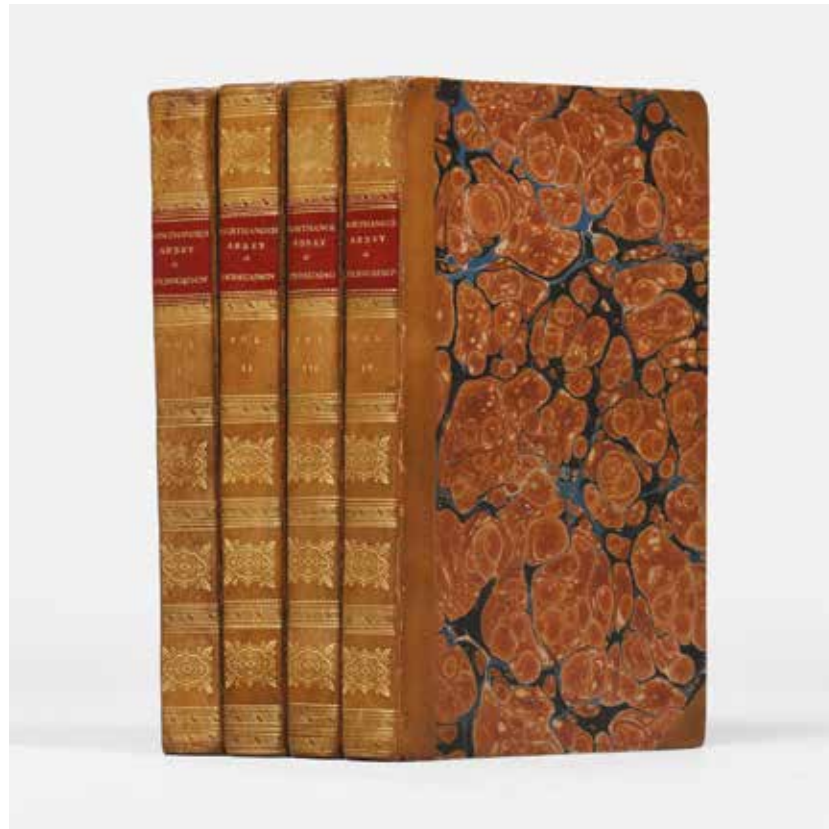
Northanger Abbey: and
Persuasion.

London: John Murray, 1818

£35,000 [163676]

4 volumes, duodecimo (175 × 104 mm). Contemporary brown half calf, flat spines divided by gilt rolls, gilt ornaments in compartments, red morocco labels, shell pattern marbled sides, edges sprinkled red. With all half-titles, vol. IV lacking blank P8. Intermittent light foxing, otherwise a fine set.

Gilson Ag; Keynes 9.



First edition of Austen's final published work, pairing *Northanger Abbey*, probably the first full-length novel she wrote, with *Persuasion*, her last completed novel. This copy is in an attractive and unrestored contemporary binding, with the early watermark "1817" on the rear endpapers of volumes I and III.

Northanger Abbey was written around 1798–9; *Persuasion* was written around 1815–16. Both novels were still unpublished at her death in 1817, after which her brother and sister arranged with John Murray the publication of this edition, presenting the two novels together in four volumes. Her brother Henry's biographical notice, dated 13 December 1817, is the first acknowledgement in print of Jane Austen as the author of her six novels.

Gilson established from Murray's ledgers the print run was 1,750 copies, of which 1,409 were sold before the end of the year.

Provenance: neat ownership inscription to front pastedowns of "Bradford CB", perhaps the Peninsular veteran Sir Thomas Bradford (1777–1853), who was made Knight Commander of the Order of the Bath (KCB) in 1815; Bradford took part in the Buenos Aires Expedition (1806) and served with distinction in the Peninsular War.

Shelley's lament for Keats, beautifully bound

21

SHELLEY, Percy Bysshe.

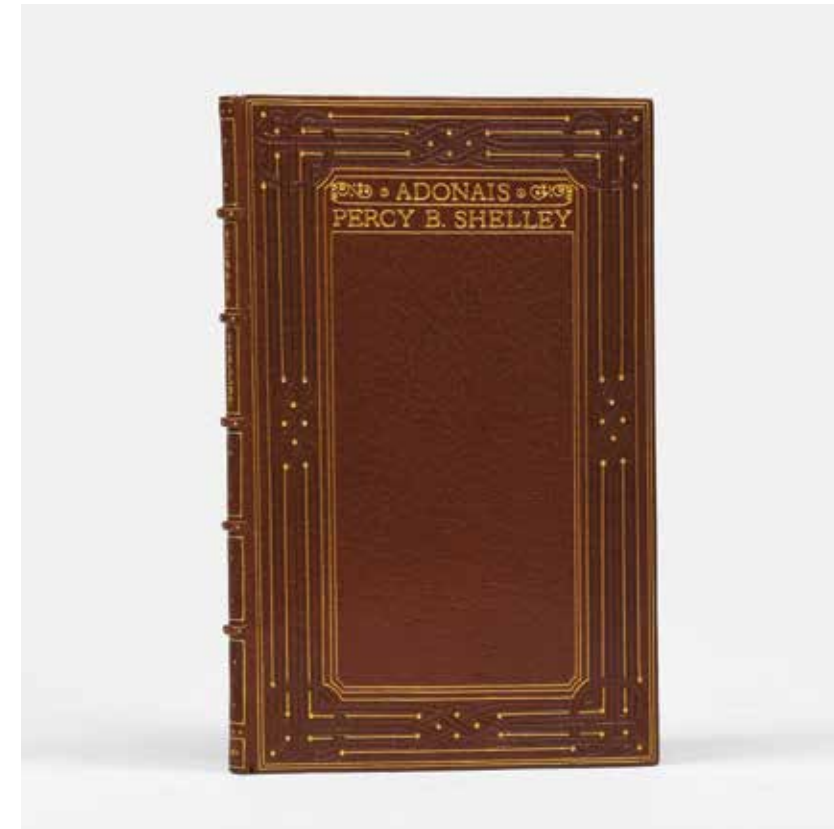
Adonais. An Elegy on the
Death of John Keats, Author of
Endymion, Hyperion Etc.

Pisa: with the types of Didot, 1821

£37,500 [160200]

Quarto (208 × 130mm). Early 20th-century full brown morocco by Sangorski & Sutcliffe, covers with strapwork borders in blind, gilt-rules and gilt dots, spine similarly decorated in blind and gilt in six compartments with raised bands, board edges gilt-ruled, turn-ins with double gilt rule and blind-stamped and gilt floral cornerpieces, all edges gilt. Housed in custom fleece-lined clamshell box. Some light spotting, mostly at start, outer margin trimmed, the binding fresh and sound, excellent condition.

Granniss 66–8; Grolier, English 100, 73; Hayward 229; Wise, Shelley, pp. 59–60.



First edition of Shelley's finest poem, an elegy which ranks with "Lycidas", *In Memoriam*, and Gray's *Elegy* as the greatest elegiac poems in English. Keats died at Rome of consumption in his 24th year, on 23 February 1821, and by June Shelley had completed *Adonais* in Pisa, where it was beautifully printed in an edition of perhaps 250 copies. Shelley himself called it the "least imperfect" of his works.

The preface contains the famous condemnation of the critics whose adverse comments on *Endymion* were thought by Shelley to have caused the breakdown of Keats's health.

The first complete edition in Arabic and the first printed in the Arab world

22

THE ARABIAN NIGHTS.

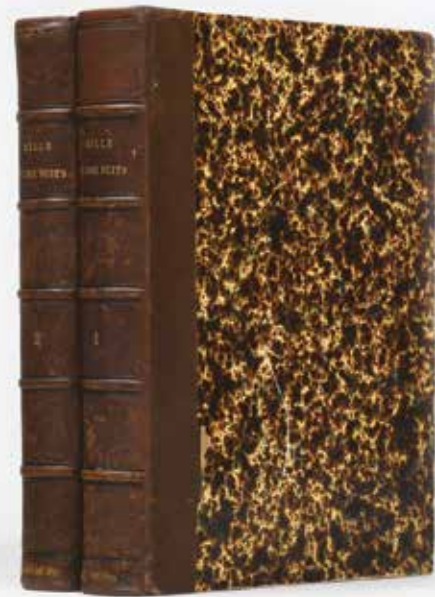
Kitab Alf layla wa-layla (One Thousand and One Nights).

Bulaq: al-Matba'ah al-kubra, 1835

£250,000 [150543]

2 volumes, royal octavo (262 × 194 mm), pp. 710; 620. Later 19th-century brown hard-grain quarter morocco, spines lettered in gilt, place and date at foot, Papier Tourniquet sides, green paper tips, Schrottel pattern marbled endpapers. Housed in a custom black cloth sliding case, unlettered. Printed in Arabic throughout, woodcut floral *sarlawh* at head of text in each volume, text within two-line frame throughout, titles in *nasta'liq* types. Manuscript table of contents in ink and pencil, probably in Barbier de Meynard's hand, laid into each volume; a few marginal notes in Arabic and French in pen and pencil throughout; typed title slips in English mounted on each front endpaper; shelf-mark in pencil on endpaper of vol. 1; Barbier de Meynard's inkstamp in lower margin of first and last page in each volume. Bindings lightly rubbed, professional restoration to spine ends and lower joint of vol. 2, a single tiny hole throughout at upper inner corner of printed frame, a little worming in lower margin of first 10 leaves, vol. 2, one leaf (pp. 13/14) in same volume with faint stain at lower fore edge, a few other minor blemishes but generally clean and firm; overall, a very good copy.

Brunet III, 1715; Chauvin IV, 18, 20K; Graesse IV, 523. Heinz Grotzfeld, "Neglected Conclusions of the 'Arabian Nights': Gleanings in Forgotten and Overlooked Recensions", *Journal of Arabic Literature*, 1985, vol. 16, pp. 73–87; Eva Hanebutt-Benz, Dagmar Glass, Geoffrey Roper, eds, *Middle Eastern languages and the print revolution: a cross-cultural encounter*, 2002, p. 184; Robert Irwin, *The Arabian Nights: A Companion*, 2012; Allen Kent & others, eds., *Encyclopaedia of Library and Information Science*, vol. 24, 1968; Ulrich Marzolph, *The Arabian Nights*

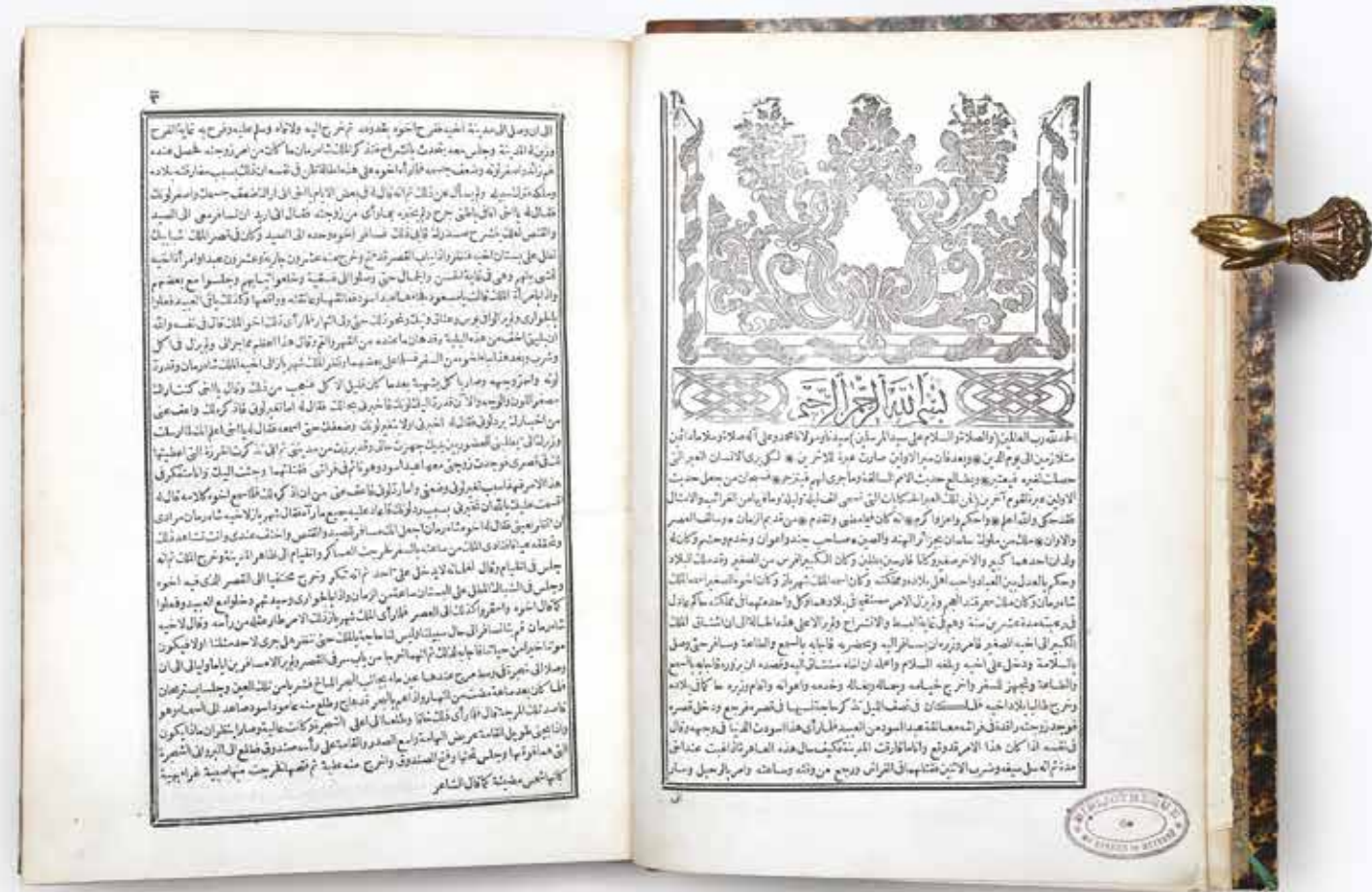


First complete edition in Arabic of the *Thousand and One Nights*, the first edition printed in the Arab world; from the collection of the French oriental scholar Charles Barbier de Meynard; exceedingly rare in commerce and with fewer than a dozen complete copies located in libraries worldwide.

The Bulaq edition was prepared by one 'Abd al-Rahman al-Sifti al-Sharqawi, probably from a single manuscript that is now lost. The Bulaq edition proved "more correct than the garbled and semi-colloquial renderings given by the manuscripts used in [other early] compilations", and helped to stabilize the *Thousand and One Nights* corpus (Irwin, p. 44). It was the primary source for Edward Lane's pioneering English translation (1838–41).

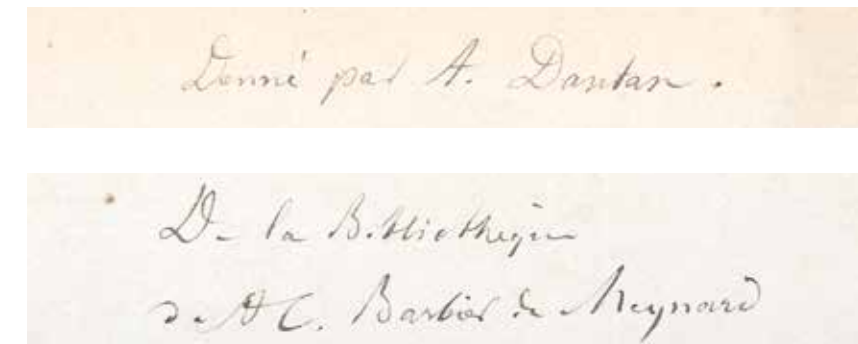
The printing press at Bulaq, Cairo, founded in 1821 by Muhammad 'Ali Pasha was the first indigenous press in Egypt and one of the first anywhere in the Arab world. "In 1826 Muhammad 'Ali sent a delegation to Europe to study printing, and by the 1830s printing had reached a good technical level at Bulaq" (Kent, p. 63). The present edition exhibits those high standards, with the main text composed in authentic and legible *naskh*-style types, interspersed with attractive headings in *nasta'liq*.

Provenance: from the collection of the French oriental scholar Charles Barbier de Meynard (1826–1906) with his stamp and ownership inscription "Bibliothèque de Mr Barbier de Meynard" in both volumes. A member of the Société Asiatique and editor of *Dictionnaire Géographique de la Perse*, Barbier de



Meynard published several books and articles and co-translated the 9-volume "Moruj al-dahab" ("Les prairies d'or") of Al-Masudi (Paris, 1861–77). His inscription "Donné par A. Dantan" in the first volume probably refers to Antoine Dantan, a member of the renowned French dragoman dynasty.

Reader, 2006; Ulrich Marzolph, ed., *The Arabian nights in transnational perspective*, 2007; Fawzi M. Tadrus, "Printing in the Arab World with emphasis on the Bulaq press in Egypt", *Bulletin of the Faculty of Humanities and Social Sciences*, no. 5, 1982, p. 64.



“Religion is the opium of the masses”

23

MARX, Karl, & Arnold Ruge
(editors & contributors).

Deutsch-Französische
Jahrbücher.

Paris: Bureau der Jahrbücher, 1844

£57,500 [162596]

Octavo (218 × 146 mm). Contemporary green ribbed cloth, spine lettered in gilt, edges marbled red. Housed in a green quarter morocco box and chemise by the Chelsea Bindery. Complete with half-title, errata and contents. Some neat pencil marginal annotations, primarily to Marx and Engels's contributions, and one or two instances of faint blue and red pencil underlining. Extremities rubbed, spine lightly sunned, boards a little marked, contents toned and foxed, else in very good condition.

Goldsmiths' 34030; not in Kress (but there is a copy at the Houghton Library); no locations given in WorldCat; RLIN cites a copy at the International Institute of Social History in Amsterdam. Francis Wheen, *Karl Marx*, 1999.

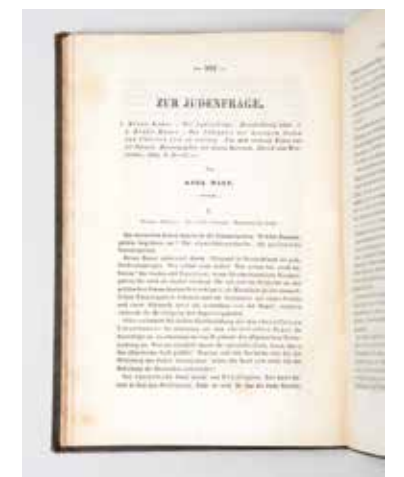
Very rare first and only issue, of enormous consequence, a double number which contains the first appearance of both Marx's first major work, containing his famous remark that religion is “das Opium des Volks”, and Engels's first work on economics, “of real importance in the formation of a distinctively Marxian stance towards political economy” (New Palgrave).

These works, Marx's *Zur Kritik der Hegel'schen Rechtsphilosophie* (Introduction to a Critique of the Hegelian Philosophy of Law) and Engels's *Umriss zu einer Kritik der Nationalökonomie* (Outlines of a Critique of Political Economy) are crucial texts in the Marxist canon. Marx described the latter as “a work of genius” (Wheen, p. 75). Also included are two further important early articles: Marx's *Zur Judenfrage*, his essay on the Jewish question, and Engels's *Die Lage Englands*, his review of Carlyle's *Past and Present*.

The *Deutsch-Französische Jahrbücher* was created in reaction to the Prussian suppression of the *Rheinische Zeitung*, which was published from 1842 to 1843 and edited by Marx. Marx and Arnold Ruge intended the *Jahrbücher* as a way of reuniting German and French socialists. Marx also had his own, more aggressive agenda: he wanted the journal to offer “relentless criticism of the existing world order” and serve as a theoretical basis for practical action. In the event, Ruge fell ill shortly after his arrival in Paris and Marx did most of the editorial work. The publication collected an impressive array of German contributors: apart from Marx and Ruge, there were Feuerbach, Heine, Herwegh, and Johann Jacoby, and less well-known figures such as Moses Hess and a young lawyer from the Palatinate named F. C. Bernays, as well as Friedrich Engels. The Russian future anarchist Bakunin also contributed.

The *Jahrbücher* is noteworthy as the publication which brought Marx and Engels together, leading to future collaboration and a friendship which was to last the rest of their lives. The two men had met once before, in 1842 during a visit by Engels to the office of the *Rheinische Zeitung*, when it had been “a cool and unmemorable encounter” (Wheen, p. 75). But in the afterglow of the *Jahrbücher* they met again in August 1844, Marx's attitude having changed from mistrust to respectful curiosity. They spent ten days together at Marx's apartment, at the end of which they pledged undying friendship. Engels later wrote: “When I visited Marx in Paris in the summer of 1844, our complete agreement in all theoretical fields became evident and our joint work dates from that time” (cited in *ibid.*, p. 76). As Wheen comments, “one would hardly guess from his brisk summary that Engels's stopover in Paris might be justly described as ten days that shook the world” (*ibid.*).

Engels's contribution is of key importance in the formation of Marxist thought. “In 1859 in his own *Critique of Political Economy*, Marx acknowledged this sketch as ‘brilliant’ and its impact is discernible in Marx's 1844 writings [the so-called *Paris Manuscripts*, Marx's first writings as a communist, not published until 1932]. The



Umriss represented the first systematic confrontation between the ‘communist’ strand of Young Hegelianism and political economy. The communist aspiration was expressed in Feuerbachian language, while the mode of analysis was Hegelian. But, as has recently been demonstrated, the content of Engels's critique was first and foremost a product of his early stay in Manchester” (New Palgrave).

The *Jahrbücher* was first planned to be based in Strasbourg, but was ultimately published in Paris, the then centre of socialist thought, in February 1844. Around 1,000 copies were printed of this first (and only) double number, but 800 were soon confiscated by German police. The publication's radicalism was quickly recognized by the authorities; by April 1844 the Prussian government had charged Marx with “high treason and lèse majesté”, and issued a warrant for his arrest should he set foot on Prussian soil. The publication was discontinued because of Marx's differences in principle with Ruge and the difficulty of smuggling the periodical into Germany.

der herzlosen Welt, wi
das Opium des Volks.
Die Aufhebung der Rel

The virtues of the simple life

24

THOREAU, Henry David.

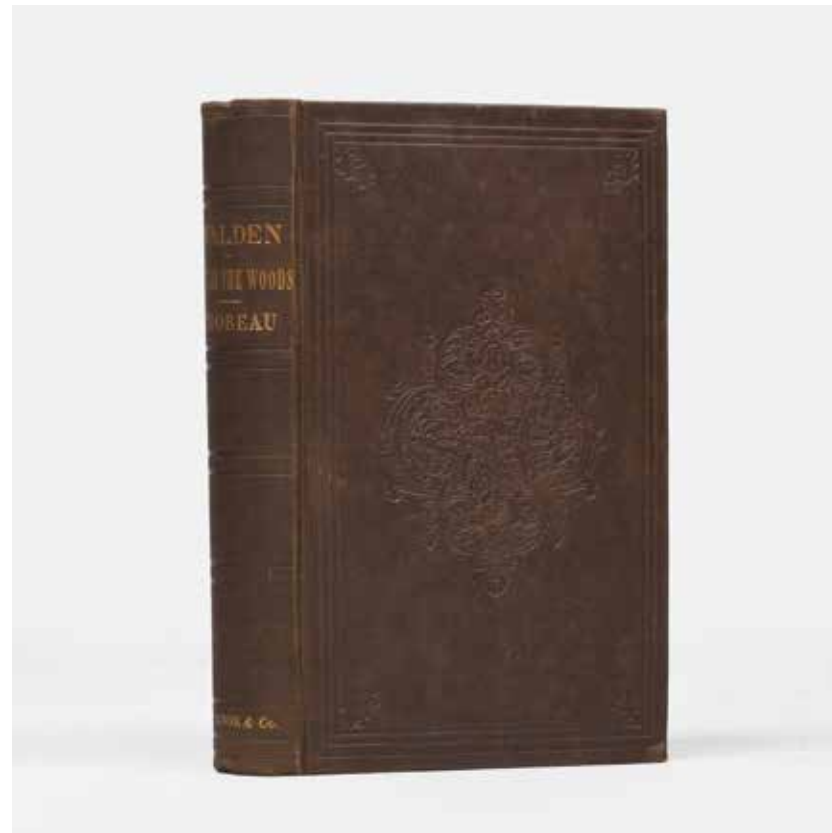
Walden; or, Life in the Woods.

Boston: Ticknor and Fields, 1854

£35,000 [164272]

Octavo. Original brown ribbed cloth, spine lettered in gilt, large decorative device within panels in blind to covers, pale yellow endpapers, 8-page publisher's catalogue, dated June 1854, bound between rear endpapers. Housed in a custom brown quarter morocco slipcase and chemise. Wood-engraved title page vignette of Thoreau's hut, chart of Walden Pond facing p. 307 (later state, with the publisher's imprint, issued without priority). Neat pencilled ownership inscription to first blank. Minimal bumping to spine ends, very faint marks to front cover, but the cloth still exceptionally fresh, contents clean and crisp. A fine copy.

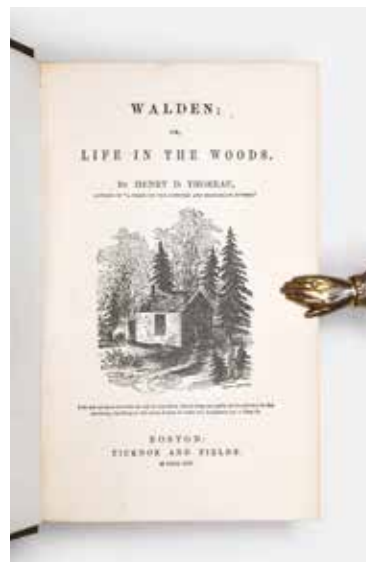
BAL 20106; Borst A2.1.a; Grolier American 100, 63. David M. Robinson, "Henry David Thoreau", Oxford Bibliographies, available online.



First edition of this pivotal work of American nature writing, a back-to-nature classic which made Thoreau one of the prophets of the early American environmental movement; one of 2,000 copies printed. This is a lovely copy in the original cloth.

"The recent discovery that Thoreau's seasonal records could serve as a source for the scientific measurement of climate change has brought a new attention to the value of his later natural history investigations, showing him as a naturalist fully in step with the developments of 19th-century science" (Robinson).

This copy has advertisements dated June 1854. The earliest date of advertisements is April 1854, but the book was not published until 12 July 1854 and there is no priority of issue; other advertisements are dated as late as September 1855, although BAL states that these are of "no known bibliographical significance". Nevertheless, many collectors prefer copies with the pre-publication advertisements, as here.



50

THE TREASURE HOUSE FAIR 2023

The rarest and most valuable of his works

25

DICKENS, Charles.

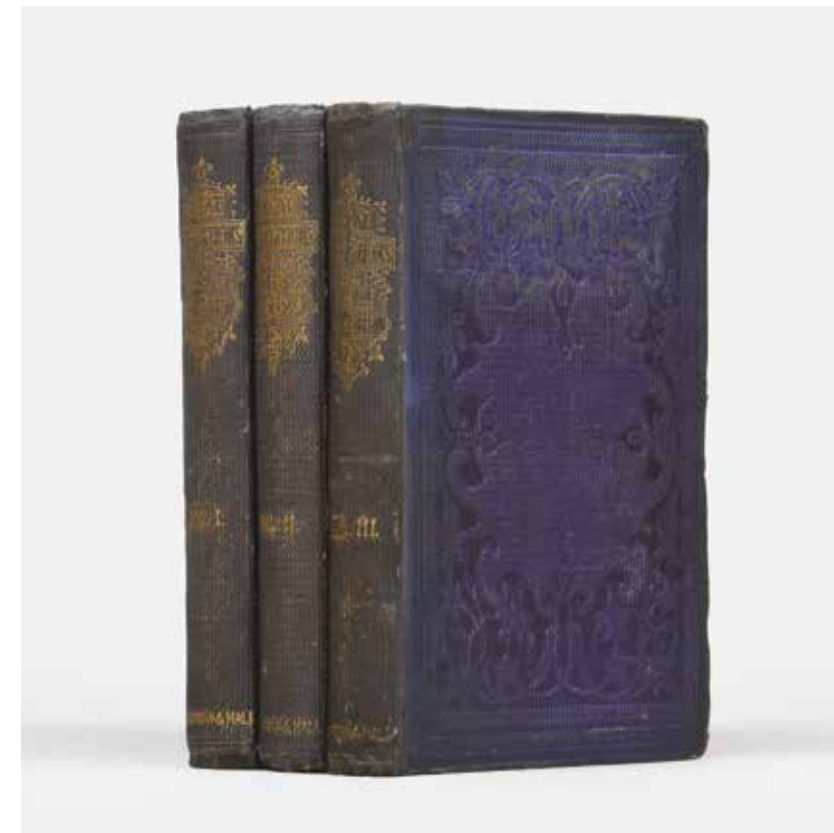
Great Expectations.

London: Chapman and Hall, 1861

£85,000 [160211]

3 volumes, octavo. Original violet wavy-grain cloth, spines lettered in gilt, covers with floral decoration within linear border stamped in blind, cream endpapers. Housed in a custom blue cloth folding box. Vol. III bound without 32 pp. catalogue. Monogram bookplates, "P.H.G." (or "H.P.G."); afterwards in the library of Sir Brent Gration-Maxfield, his ownership inscriptions dated 1974, his sale, Sotheby Parke Bernet, 9-10 Feb. 1981, lot 72. Some expert repairs at foot of spines, relined at an early date with matching yellow contemporary paper, rubbing and slight staining to cloth, faint shadow of removed labels to front covers, spines and edges darkened, some minor spotting at ends, closed marginal tear at vol. II, N6, corner repair to vol. III, I2.

Sadleir 688; Smith I, 14 (but superseded by Clarendon); Wolff 1799. Robert L. Patten, *Charles Dickens and His Publishers*, 1978.



First edition, first impression, published on 6 July 1861. Copies in the original cloth are particularly desirable.

Five impressions of the first edition were printed, each of the latter four with a new edition statement on the title page. The modern bibliographical authority is the table given in Appendix D to the Clarendon edition, 1993, in which Margaret Cardwell shows that the impressions were sequential and minor corrections can be shown across the five impressions, allowing the first impression to be identified even when the title page is doctored or absent.

Patten states that 1,000 copies of the first impression were printed and that probably most were purchased by Mudie's, where, as circulating library copies, they inevitably suffered a high rate of attrition, leading to their renowned rarity.

This copy contains the earliest state of every point. The third volume here contains the numeral "3" in the pagination on p. 103, and the "i" in "inflexible" on p. 193, which are sometimes missing in copies of the first impression of the third volume, indicating that the present copy is among the earlier printings of the first impression. This copy also has the early reading of vol. 3, p. 192, with "himself" and "very carefully" on separate lines.

All items are fully described and photographed at peterharrington.co.uk

51

The finest illustrated work on British birds

First edition of “the most sumptuous and costly of the British bird books” (Mullens & Swann), the work of which Gould was most proud; Richard Bowdler Sharp, a close friend and curator of birds at the British Museum, declared that “such beautiful illustrations as those of the *Birds of Great Britain* scarcely existed before and are not likely to be surpassed”. This is an exceptionally handsome set with a fine provenance.

The work was issued in 25 parts and was very well received. Gould’s illustrations were all painstakingly coloured by hand, as he states in his Preface: “Many of the public are quite unaware how the colouring of these large plates is accomplished; and not a few believe that they are produced by some mechanical process or by chromo-lithography. This, however, is not the case; every sky with its varied tints and every feather of each bird were coloured by hand; and when it is considered that nearly two hundred and eighty thousand illustrations in the present work have been so treated, it will most likely cause some astonishment to those who give the subject a thought”. The lithographic stone used for the Snowy Owl plate (vol. I) broke at an early stage in the printing. Later issues of this plate show evidence of this, and the early issue, present here – which was printed before the accident – is considered more desirable.

The finished work was seen, “perhaps partly because its subject was British, as the culmination of Gould’s . . . genius” (Tree, p. 207). The text is more extensive, and the illustrations depict many more chicks, nests, and eggs than in his other grand folios. “There was an opportunity of greatly enriching the work by giving figures of the young of many of the species of various genera – a thing hitherto almost entirely neglected by authors” (Gould’s preface). Wolf, who drew 57 of the plates and accompanied Gould on an ornithological tour of Scandinavia in 1856, persuaded Gould and Richter to adopt a livelier treatment of the subject.

Provenance: from the library of the noted ornithologist Cecil George Savile Foljambe, first Earl of Liverpool (1846–1907), Liberal politician, known as The Lord Hawkesbury from 1893 to 1905, with his armorial bookplate; his half-brother, Francis John Savile Foljambe (1830–1917) of Osberton, Nottinghamshire, and MP for the county, appears on the list of subscribers. Their father, George Savile Foljambe (1800–1869), was a close friend of Gould, took a keen interest in natural history, and owned a magnificent complete set of the Gould folios. The present set was purchased by the Carnegie Library in 1910 and has their bookplate.

26

GOULD, John.

The Birds of Great Britain.

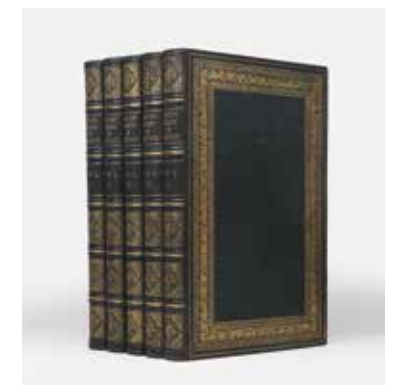
London: Printed by Taylor and Francis . . . Published by the Author, [1862–]73

£85,000

[161676]

5 volumes, folio (542 × 348 mm). Contemporary dark green morocco by Tuckett (his stamp at foot of front free endpaper verso), spines with five pairs of raised bands, gilt lettered direct in second and third compartments, others richly gilt tooled with triple fillet panels enclosing oak leaves, acorns, and foliate lozenges, sides with concentric panels of fillets, scrolling foliate rolls and oak leaves and acorns, board edges with gilt triple fillets, richly gilt turn-ins, pale primrose coated endpapers trimmed with a blind foliate roll, gilt edges. With 367 hand-coloured lithograph plates, many heightened with gum arabic, by Henry Constantine Richter and William Matthew Hart after Gould and Joseph Wolf, printed by Walter or Cohn. Minor shelf wear to edges, a little rubbed and colour skillfully retouched, occasional scuffs to edges of book block. An excellent set.

Fine Bird Books, p. 102; Mullens & Swann, p. 240; Nissen IVB 371; Sauer 23; Wood, p. 365 (“a magnificent work”); Zimmer, p. 261. *Isabella Tree, The Ruling Passion of John Gould, 1991.*



PICUS MINOR, Zinn

The senseless brutality of war

27

GOYA Y LUCIENTES, Francisco José de.

Los Desastres de la Guerra.

Madrid: Real Academia de Nobles Artes de San Fernando, 1863

£135,000 [162643]

Oblong folio (248 × 338 mm). Later 19th- or early 20th-century purple straight-grain half morocco, spine gilt-lettered direct, decorated in gilt and in blind, marbled sides and endpapers. Complete with 80 etchings with burnished aquatint, drypoint, and engraving, printed in sepia ink on heavy, absorbent wove paper with a J.G.O. or Palmette watermark (some without watermark). Ownership inscription of C. C. Zeverijn [presumably Christiaan Cornelis Zeverijn (1866–1940)] to blank leaf preceding title, that blank leaf reattached at inner margin and a little nicked at edges. The plates in fine condition.

Tomás Harris 1.b.

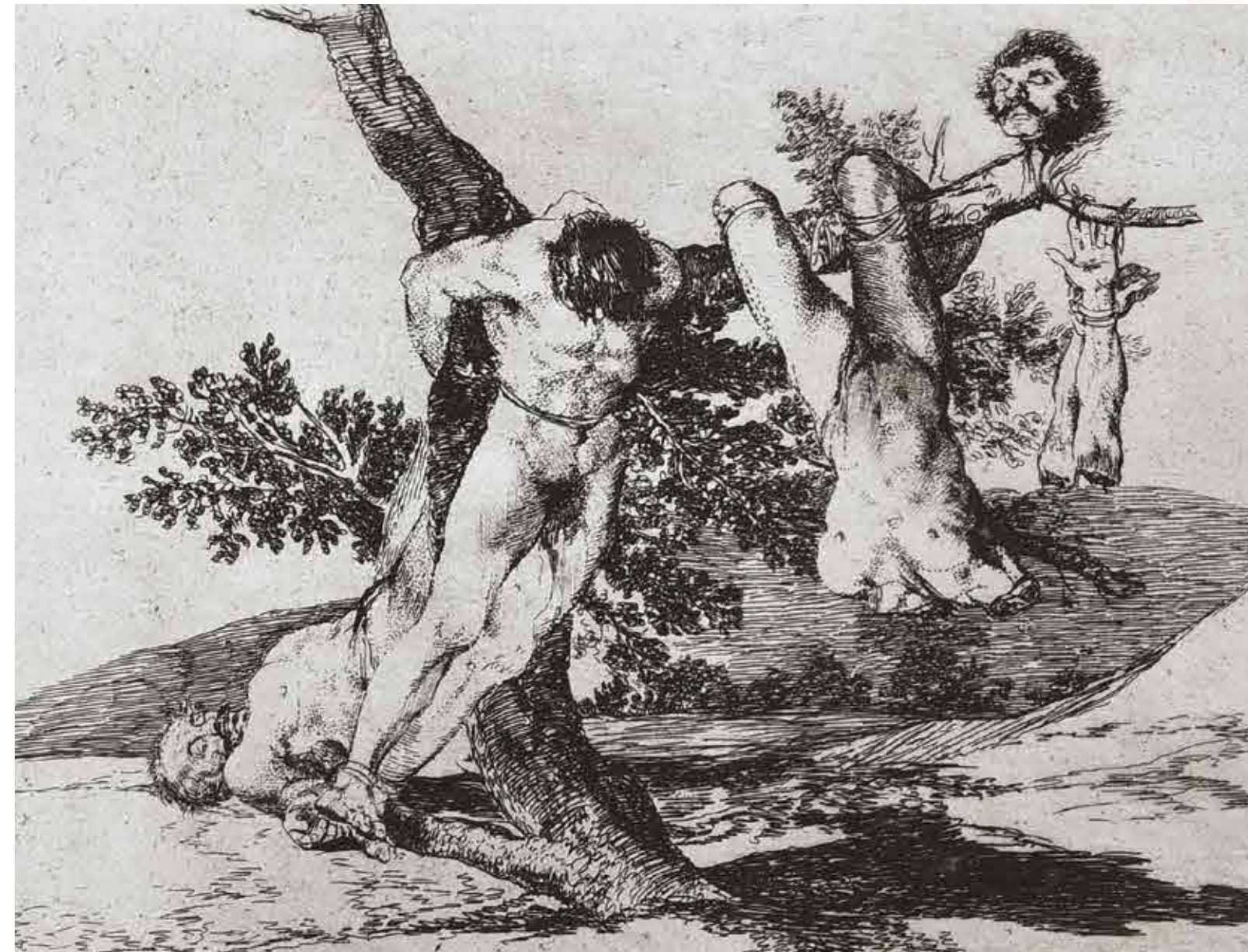


First edition, one of 500 copies of Goya's impassioned "Disasters of War", in which he catalogues the brutality and fatal consequences of war in a stark, confrontational, and unflinching manner, a series of plates regarded by many as the greatest war art ever created.

Although not published until 1863, the series dates from the second decade of the 19th century. Goya was then a celebrated artist with a reputation as a brilliant court painter, who professed neutrality in political affairs. Privately, he began documenting the disturbing events following Napoleon's brutal invasion of Spain. Goya's handwritten title on an album of proofs given to a friend reads: "Fatales consecuencias de la sangrienta guerra en España con Buonaparte, Y otros caprichos enfáticos" ("Fatal Consequences of Spain's Bloody War with Bonaparte, and Other Emphatic Caprices"). Goya must have hoped that he would live to see the publication of his *Desastres*, but the despotic rule of Ferdinand VII made this impossible. It was not until 35 years after his death that the first prints were pulled at the Royal Academy of Fine Arts of San Fernando where, in 1780, Goya had served as director.

The series is divided into three groups: prints of wartime "disasters" responding to the Napoleonic invasion of Spain; a record of the famine in Madrid of 1811–12, in which more than 20,000 people died; and a final "chapter" of so-called allegorical *caprichos* lampooning the repressive government of Ferdinand VII, who returned to Spain as king in 1814.

This is the second issue of the first edition, with captions corrected: plate 9 "quiren" to "quieren"; plate 32 "qué" with the added accent; plate 33 "Qué" with



the added accent; plate 34 "nabaja" to "navaja"; plate 35 "qué" with the added accent; plate 36 letters "Tam" re-engraved (in impressions before the alteration the letter "m" is written in pen over an erasure). The title was originally engraved "Tan poco"; plate 39 the addition of two exclamation marks and "con" to "Con"; plate 47 with the added accent on "Así".

In exceptional condition

28

RIMBAUD, Arthur.

Une saison en enfer.

Brussels: Alliance Typographique
(M.-J. Poot et Compagnie), 1873

£25,000 [163370]

Duodecimo. Original printed wrappers, front wrapper lettered in black and red, edges untrimmed. Housed in a custom brown morocco-backed slipcase and chemise. Slightest hint of foxing to wrappers, else sharp, fresh, and unfaded. A fine copy.



First edition of this legendary publication. Rimbaud's hallucinogenic prose poem was finished in a frenzy after the break-up of his relationship with Paul Verlaine, who shot Rimbaud with a revolver in the summer of 1873. It was printed in a small edition at Rimbaud's expense but was snubbed by the Parisian literary scene, which sided with the more established Verlaine.

Apart from a bare handful of copies distributed by Rimbaud, the entire edition was thought to have been destroyed by the author himself, along with his manuscripts, which he burned in a rage following the poor reception of the book. In 1901, however, a Belgian bibliophile named Léon Losseau discovered the undistributed print run in the archives of the printer, thus providing collectors an opportunity to possess copies of this edition, which for over a quarter of a century had been thought consigned to the catalogue of the great lost books.

His heavily revised dramatization of his most successful novel

29

COLLINS, Wilkie.

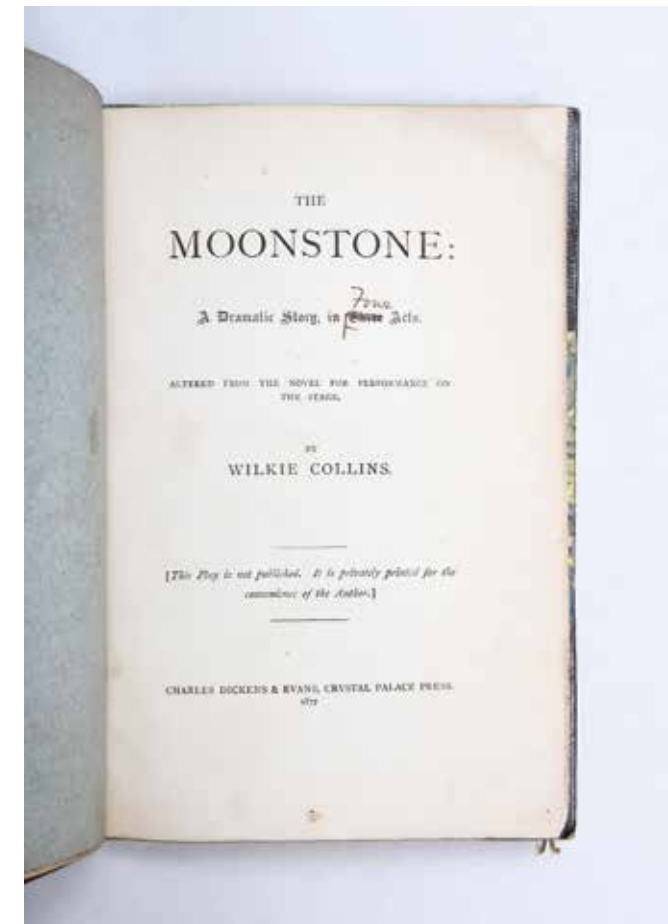
The Moonstone: A Dramatic Story, in Three Acts.

[London:] Charles Dickens & Evans,
Crystal Palace Press, 1877

£100,000 [161307]

Octavo (182 x 120 mm). Near-contemporary pebble-grain half morocco by Tout, marbled paper-covered boards, spine with semi-raised bands in six compartments, second and third gilt lettered, others with gilt rules, marbled endpapers, top edge gilt. Original plain blue wrappers bound in, the front wrapper signed with Collins's name and Portman Square address. Housed in a custom red morocco solander box. Pp. 88, printed recto only, extensively annotated by the author in sepia ink and pencil, a couple of annotations in a second unidentified hand, leaf of annotated note paper tipped in between p. 33 and p. 34, p. 84 excised with a replacement leaf of note paper pasted to verso of p. 83. Marginal chip affecting a few letters of manuscript annotation to p. 83, several, primarily marginal, closed tears sometime repaired with tape slightly affecting annotations, final leaf backed with paper stabilizing tears, rear wrapper backed with paper stabilizing some loss. Extremities gently rubbed, slight wear to corners, handsomely bound, soiling and chipping to front wrapper, some minor fingersoiling and offsetting to contents, a very good copy.

Parrish and Miller, p. 75.



The author's own copy, extensively annotated by him throughout and with his ownership inscription on the preserved front wrapper. It offers an extraordinary glimpse into Collins's perceptions of his most celebrated and enduring work, as well as an insight into his working process. Such material by one of the major Victorian novelists rarely appears on the market.

The Moonstone was originally serialized in Charles Dickens's *All the Year Round* magazine between 4 January and 8 August 1868 and published in book form in July 1868, just before the final four serial numbers appeared. The first edition was an immediate hit and sold out within two months.

The stage version was performed at the Royal Olympic Theatre from 17 September to 17 November 1877. The production failed to match the novel's success, and both Henry Neville (playing Franklin Blake) and Laura Seymour (playing Miss Clack) left the cast before the end of the run. Had the stage production won over the critics, it is possible the changes in these closely



written annotations would have been incorporated into a final version for trade printing.

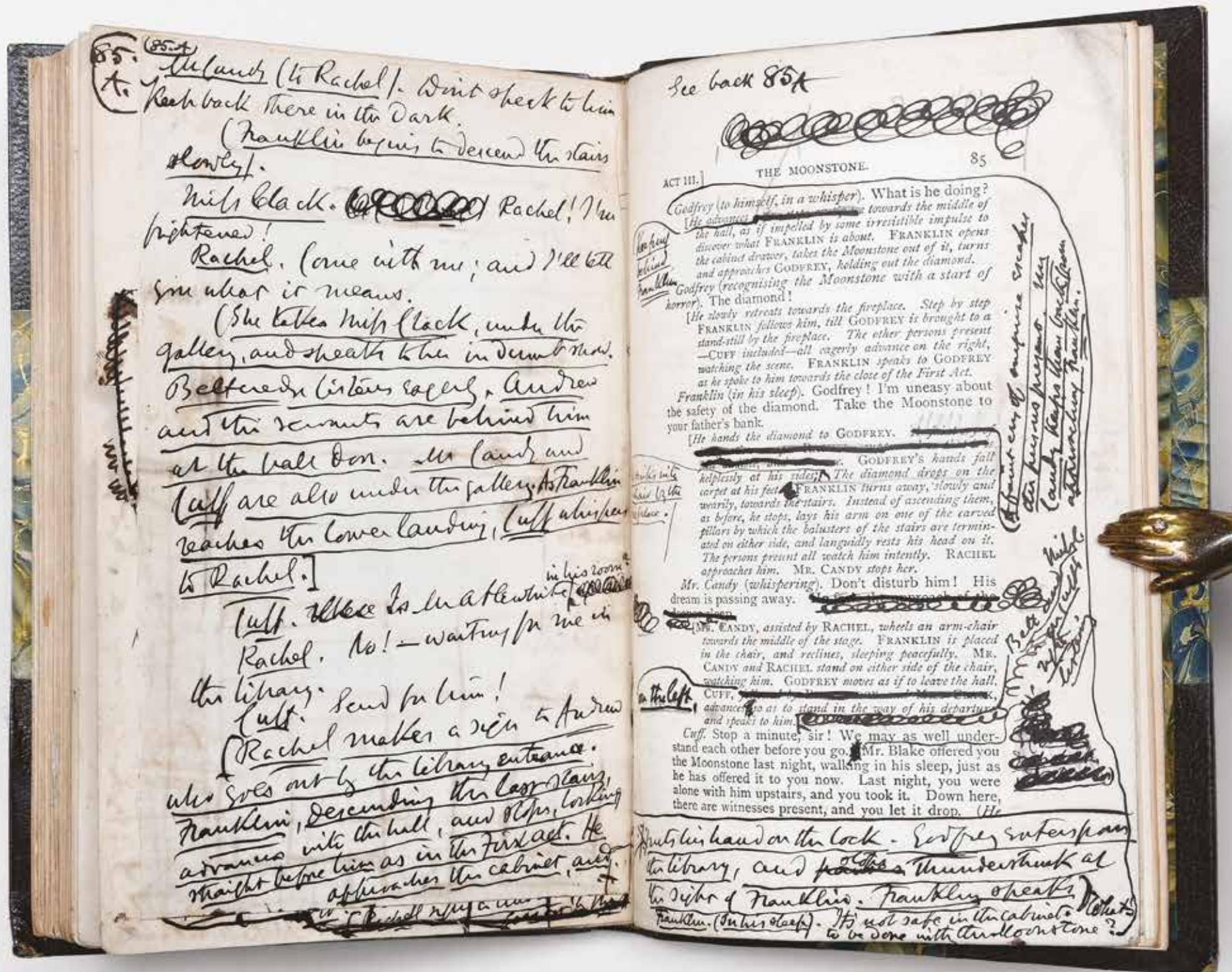
Collins simplified the novel for the stage, omitting the characters of Rosanna Spearman, Ezra Jennings, and the Indian jugglers (three Hindu Brahmins in disguise, determined to recover the diamond at the centre of the plot). He also restricted the action to a 24-hour period at Rachel Verinder's country house in Kent.

This copy shows the author's creative energy and working process, with his methods for restructuring consistent and clear throughout. Collins routinely took part in dramatic performances and had a keen understanding of the process from drafting to acting. "Collins's fascination with the stage, encouraged by his association with Dickens's amateur acting company, led him to write his first play, *The Lighthouse* (1855), given several performances at Tavistock House, Dickens's home, and professionally produced, with great success, at the Olympic Theatre in 1857" (ODNB).

The annotations are extensive, on some pages filling the margins. They range from relatively minor edits (striking through sentences, altering single words, sometimes multiple times, and eliding a couple of lines with his distinctive box blocking) to substantive revisions of entire scenes. Collins altered the structure from three to four acts, requiring a major revision at the head of page 52, where he begins the new Act III, functionally rewriting the end of Act II and titling it "The Third Act" at the upper margin, adding: "The time has advanced by a few minutes only. Franklin is discovered seated, on the night. Betteredge and Cuff stand near him". The dialogue is then further altered to reflect these changes in timing, with some passages and stage direction fully excised. Collins completely reworked pages 57-59 and 83-85, with new dialogue and direction in his hand on the blank versos of the text leaves.

The nearest comparable items to this are a partial manuscript for the printed work, offered at auction but not sold in 1972, and a single manuscript leaf of the same in 2017. The privately printed edition is anyway uncommon: six copies have been traced at auction since 1915 and two confirmed copies are known institutionally in the UK. Parrish and Miller give no estimate of the print run, though it is unlikely to have been large.

The copy is finely bound by London bookbinder Samuel Tout and preserves the original paper wrappers. From 1868 through to 1879, Tout (1841-1902) operated in Nassau Street in Soho, London. He then worked in a bindery in Whitechapel with William Coward, continuing on his own after 1880 and swiftly becoming a highly regarded binder. Tout was also a member of the early staff of Karlake's Hampstead Bindery, which opened in Charing Cross in 1898.



“When you have excluded the impossible, whatever remains, however improbable, must be the truth”

30

DOYLE, Arthur Conan.

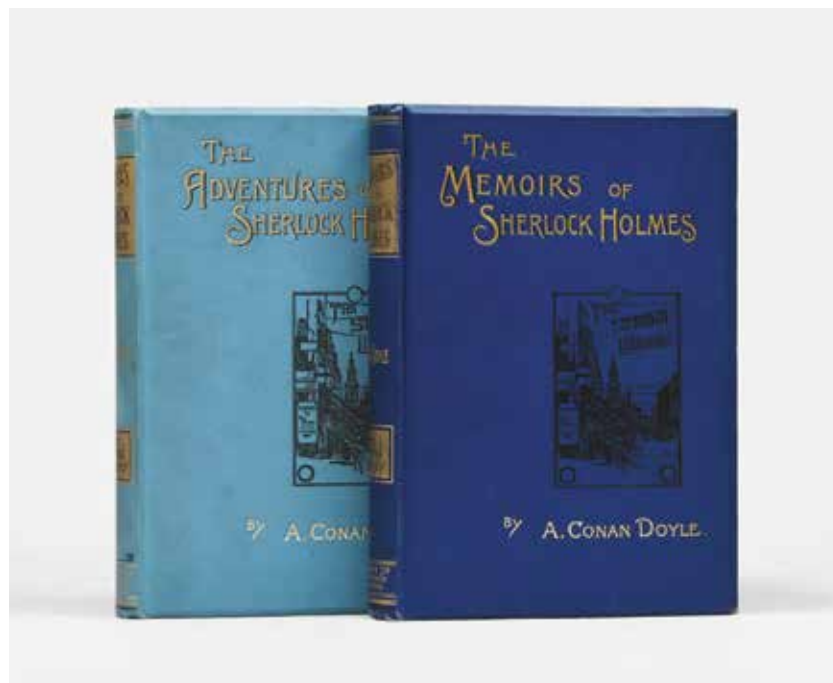
The Adventures of Sherlock Holmes; The Memoirs of Sherlock Holmes.

London: George Newnes Ltd, 1892 & 1894

£17,500 [160859]

2 volumes, royal octavo. Original pale and dark blue cloth over bevelled boards, spines lettered in gilt and black, front covers lettered in gilt with black detail and stamped with publisher's vignette in black, endpapers patterned with flowers in *Adventures* and peacock feathers in *Memoirs*, edges gilt. Housed in a dark blue cloth flat-back box by the Chelsea Bindery. Frontispiece in *Memoirs* illustrating Holmes's apparent death at Reichenbach Falls; both works prolifically illustrated in the text by Sidney Paget. Small cataloguing note loosely inserted. Spines negligibly toned, slight rubbing to extremities, occasional hint of soiling to cloth, superficial splits to inner hinges as usual, remaining firm, contents intermittently foxed. A very good set indeed, the front cover of *Memoirs* particularly bright.

Green & Gibson A10, A14. Wendy Moonan, "A Trove of Americana from a Well-Stocked Attic Goes on the Block", *New York Times*, 6 Jan. 2006.



First editions, first impressions, of the first two great collections of Sherlock Holmes stories. This is an attractive set from the library of the noted American collector and bibliophile Natalie Knowlton Blair, with her Blairhame leather book label on the front pastedown.

These tales were gathered from their original appearances in *Strand Magazine* by its proprietor George Newnes; the front covers feature a vignette after the *Strand's* cover design. The *Adventures* has the misprint "Miss Violent Hunter" on p. 317 and the blank street sign in the cover vignette, as called for. The textual error continued through all three impressions, while in the second (1893) and third (1894) impressions the street sign was corrected to read "Southampton Street". There are no corresponding points for the *Memoirs*.

Blair (1887–1951) was "the earliest woman collector of Americana of the first rank" (Moonan). She had converted the attic of her Manhattan mansion into a series of museum rooms where she displayed a wealth of American and European antiques.

A spectacular exhibition binding by Zaehnsdorf

31

KELMSCOTT PRESS: KEATS, John.

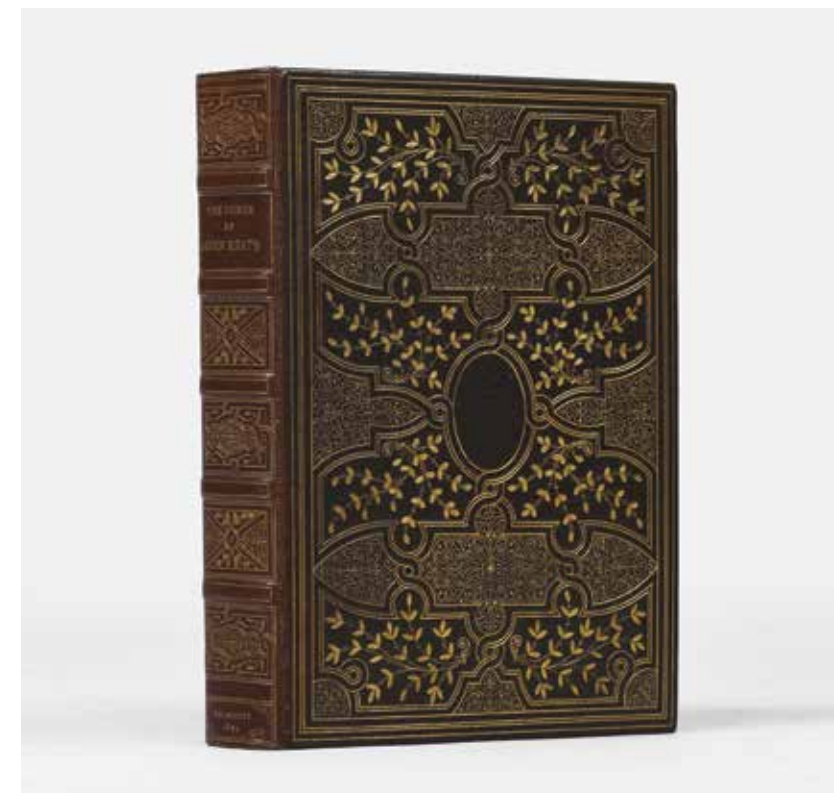
The Poems.

Hammersmith: Kelmscott Press, 1894

£14,500 [162810]

Octavo (204 × 137 mm). Bound by Zaehnsdorf in full olive crushed morocco, signed and dated on front doublure, spine lettered in gilt with decoration in compartments, spine with raised bands, covers with extravagant design in gilt, top edge gilt, other edges gilt on the rough, crushed morocco doublures and endpapers, all with design in gilt, Zaehnsdorf oval exhibition stamp at rear. Housed in a custom cloth slipcase. Engraved title page, ornamental woodcut borders and initials. Printed in red and black in Golden type. Bookplate of M. C. D. Borden. Spine slightly toned, browning from bookplate, minor wear at head of front hinge: a near-fine copy.

Peterson A24; Sparling, *The Kelmscott Press and William Morris*, 1924, p. 157.



First Kelmscott edition, one of 300 copies printed on paper from a total edition of 307. The Kelmscott Keats has been described as “the most sought after of all the smaller Kelmscott Press books” (Sparling).

F. S. Ellis, William Morris's textual editor at the Kelmscott Press, described the book in May 1893, noting that "Morris is printing at the Kelmscott Press a small edition of certain Poems of Keats – all those which he considers worth printing" (Peterson). Peterson states that the book was issued on 8 May 1894, and that it "was popular and went out of print very quickly".

This copy has the bookplate of Matthew Chaloner Durfee Borden (1842–1912), a banker and textile manufacturer, known as "the Calico King". Borden's Kelmscott Press books were "bound in full crushed levant morocco, by Zaehnsdorf, in his best style and finish, selected skins having been employed, of great variety of colors and shadings. The edges are all gilt on the rough, by a new process, and the books are the full size as issued from the press. In accordance with the wishes of Mr. Morris, none of these volumes have been pressed, he feeling that pressure deprived the paper of its crispness, and that the type and colour were deadened."



A fine contemporary binding by Paul Claessens

32

**KELMSCOTT PRESS:
CHAUCER, Geoffrey.**

The Works, now newly imprinted.

Hammersmith: The Kelmscott Press,
1896

£225,000 [148314]

Folio (425 × 285 mm). Contemporary white pigskin by Paul Claessens (binder's name stamped in gilt on front dentelle), covers with floral design in light brown morocco inlays and gilt enclosed by triple fillet border in gilt, front cover with "Geoffrey Chaucer" and "Kelmscott Press" in gilt, spine in compartments with designs in light brown morocco inlays and gilt, vellum pastedowns, preliminary and rear blanks included (a1, a2, and 2n6). Housed in a morocco-backed solander box, text printed in red and black. Ornamental woodcut title, 14 large borders, 18 different frames around the illustrations, 26 initials designed by William Morris and 87 wood-engraved illustrations designed by Sir Edward Burne-Jones and engraved by W. H. Hooper. Shoulder and side titles printed in red and the whole printed in two columns in Chaucer type designed by William Morris. An exceptional copy. Minimal natural discolouration to vellum pastedowns, additional inserted blank between first and second gatherings creased with short tear, minor 9 mm closed tear to o5, very minor foxing to lower margins of r3 and r6, else a fine copy. Provenance: Théophile Charles André, Vicomte de Lantsheere (sold American Art Association, 16 December 1929) [Peterson 4.254]; Joseph William Walton (sold National Art Galleries, 24 February 1933) [Peterson 4.292]; Gabriel Wells [reported in *New York Times*, 25 February 1933]; Duschnes, 1956; Temple University, Philadelphia; Charles Sessler, 1971; Colin Franklin, c.1978; Dr

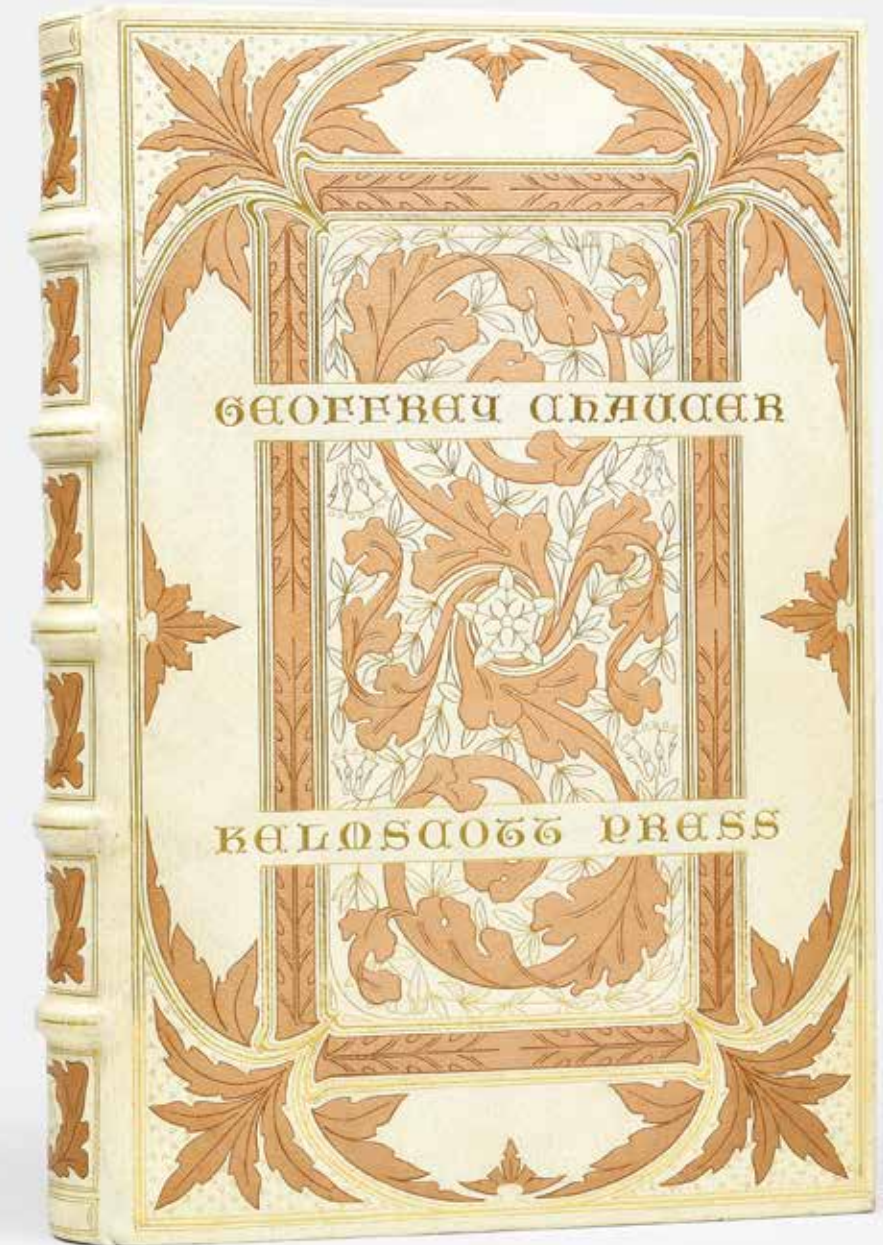


Limited edition, one of 425 copies on paper. A magnificent copy of Morris's masterpiece in a fine and entirely appropriate contemporary pigskin binding, recorded as "unlocated" in the census.

The first owner was the Belgian politician and banker, Théophile Charles André de Lantsheere (1833–1918), who commissioned the distinguished bookbinder Paul Claessens (1861–1909) to bind this copy in an appropriate design. Claessens operated from 43 rue des Comédiens, Brussels, a city which was then a focal point for the arts and crafts movement. The archives for the Claessens firm are held by Bibliotheca Wittockiana, the museum of book arts and bookbinding in Brussels, and include two drawings carrying the number 598 relating to this design.

His use of pigskin recalls the magnificent Cobden-Sanderson bindings of the Kelmscott Chaucer executed at the Doves Bindery. Indeed, the grandeur of this binding finds an obvious comparison in Cobden-Sanderson's own copy, sold to the Duke of Marlborough, later part of The Garden Collection and acquired by Sir J. Paul Getty in 1989 for his Wormsley Library. Colin Franklin noted in 1978 that the present binding was "an entirely appropriate binding for the Kelmscott Chaucer, a rare event indeed, by a binder of great distinction . . . I would say that this is an art nouveau binding absolutely in sympathy with Burne-Jones's illustrations and the Morris borders."

This copy was first offered for sale at auction in December 1929. From that catalogue description, "a complete set of Kelmscott Press books including



a magnificent 'Chaucer' is a special white pigskin binding, the property of Vicomte de Lantsheere"; we know Lantsheere was a dedicated collector of Kelmscott books.

W. B. Yeats described the Kelmscott Chaucer as "the most beautiful of all printed books" and F. S. Ellis, the editor, stated it was "the grandest book that has issued from the press since the invention of typography". "The Kelmscott Chaucer is not only the most important of the Kelmscott Press's productions; it is also one of the great books of the world. Its splendour can hardly be matched among the books of the time" (Ray, *The Illustrator and the Book in England*).

B. N. Beirman, 1978. Noted in William S. Peterson & Sylvia Holton Peterson's *The Kelmscott Chaucer: A Census*, 2011 as an "Unlocated Copy" (see Peterson 3.120).

Clark Library, *Kelmscott and Doves*, pp. 46–48; *The Artist & the Book* 45; Peterson A40; Peterson, *The Kelmscott Chaucer: a Census*, 3.120. Ransom, *Private Presses*, p. 329, no. 40; Ray, *The Illustrator and the Book in England*, 258; Sparling 40; Tomkinson, p. 117, no. 40; Walsdorf 40.

Entertaining themselves in the Antarctic winter

33

SCOTT, Robert F.; E. H. Shackleton; R. W. Skelton; L. Bernacchi; A. G. B. Cherry-Garrard.

The South Polar Times.

London: Smith, Elder, & Co.,
1907-14

£17,500 [162837]

3 volumes, quarto. Original dark blue cloth, spines and front covers lettered in gilt, inset coloured pictorial decoration on front covers within gilt rope-twist borders, all edges gilt. Housed in custom dark blue fleece-lined slipcases. Profusely illustrated with full-page illustrations, including a number from Ponting photographs, and a folding map, numerous illustrations in the text. Primarily offsetting from first illustration in vols I and II, occasional foxing, mostly to endpapers in vols I and III, neat paper repair to front pastedown of vol. III. The contents generally clean, sound and unshaken, the gutta-percha binding remaining solid. An excellent set.

Books on Ice 77; *Rosove* 287 and 291.A2.; *Spence* 1090 (prospectus) and 1094 (books); *Taurus* 42 & 79.

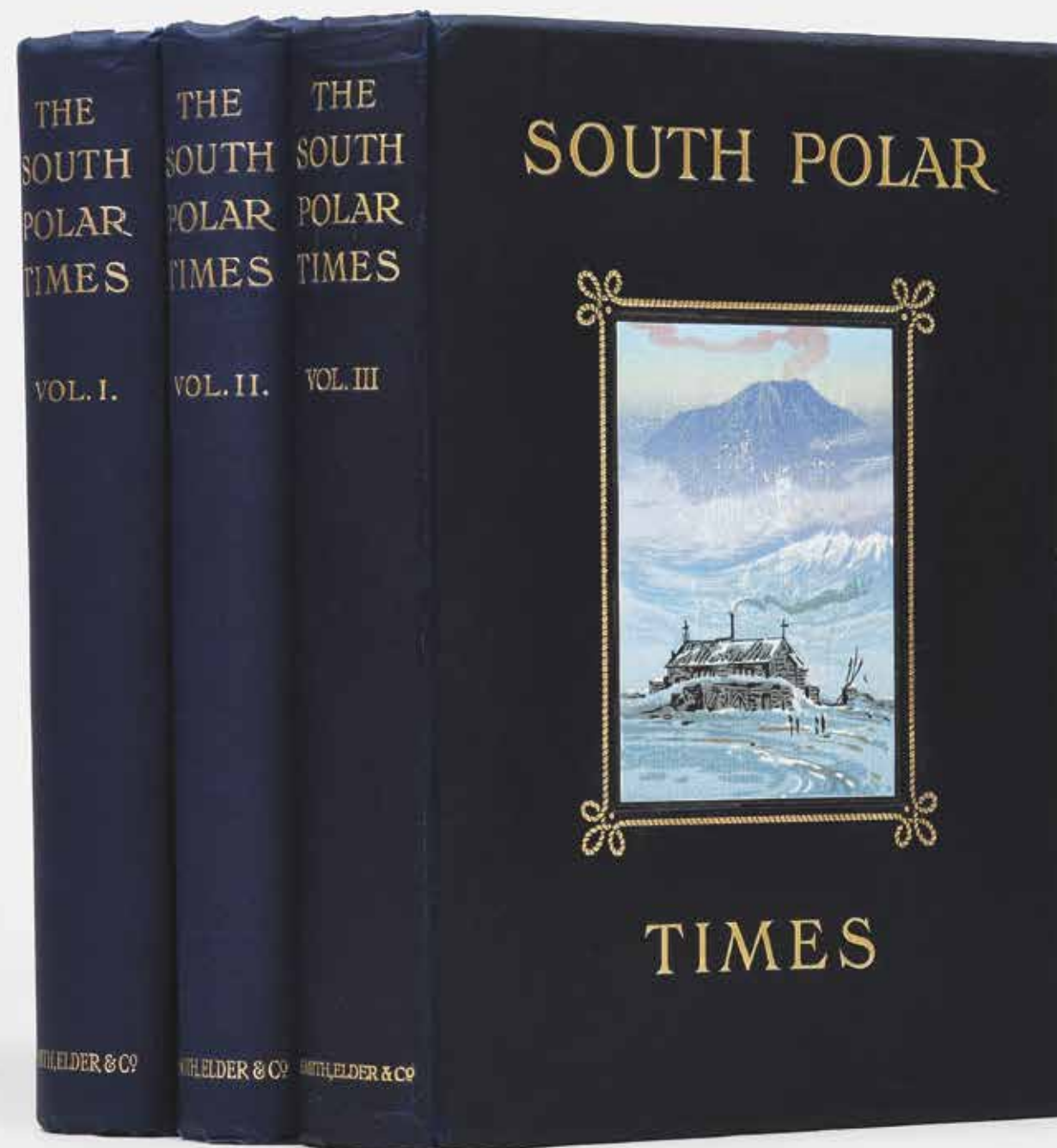


First collected edition of the most important contemporary record of everyday life during the heroic age of polar exploration. Volumes I and II are both number 207 of 250 copies only, volume III number 149 of 350 copies only. The scarce original letterpress broadside prospectus accompanies this set.

“A visually exact reproduction of *The South Polar Times* originally issued during the Antarctic expeditions of Robert F. Scott, the first two volumes were published in 1907 with a preface by Scott. The original had been edited and printed by Ernest Shackleton who produced five issues between April and August 1902, each in a single typewritten copy. After Scott sent Shackleton home in March 1903 the next volume was edited by Louis Bernacchi, from April to August. Edward Wilson was the principal illustrator, though contributions and illustrations came from both officers and crew” (*Books on Ice*).

The last volume was edited by Apsley Cherry-Garrard during Scott’s last expedition of 1911 and published in 1914. Together they form what is perhaps the most personal of the printed documents to have come out of the heroic age of Antarctic exploration, revealing the often-contradictory aspects of the participant’s personalities. As Scott explained in his preface, publication was proposed in “March 1902 [when] we were busily preparing for our first Antarctic winter as we watched the sun sinking towards its long rest. We knew that daylight would shortly disappear for four whole months, and our thoughts turned naturally to the long dark period before us and the means by which we could lighten its monotony”. The expedition scientists were to “write luminously on their special subjects, and to record scientific events of general interest”, while “lighter matter” indulging “any shy vein of sentiment or humour that might exist among us” was encouraged under “the cloak of anonymity”. The exercise certainly seems to have achieved its aim, as Scott recounts: “I can see again a row of heads bent over a fresh monthly number to scan the latest efforts of our artists, and I can hear the hearty laughter at the sallies of our humorists and the general chaff when some sly allusion found its way home.”

Bright, handleable sets are distinctly uncommon. The weight of the book blocks, which would tax even traditionally bound volumes, has in most cases proved too much for the gutta percha, which is “now mostly perished” (*Taurus*). In this set, the offsetting from the chromolithographs is minimal and the handsome bindings, with finely coloured printed scenes and striking gilt-work, remain free of scratching and scuffing.



Surf's up!



34

GURREY, Alfred Richard.

The Surf Riders of Hawaii.

Honolulu: Alfred Richard Gurrey, Jr., Ltd, 1910–14

£36,000

[162957]

Square octavo. Original grey patterned paper wrappers, title in black within decorative frame on front cover, stab-stitched with light brown ribbon, 6 leaves of grey and light brown paper with 8 mounted gelatin-silver photographs. Minor toning and rubbing to edges, nicks to spine ends, pages and photographs with light toning, light ripple to paper, a very good copy, notably well-preserved.

George R. Carter, *The Preliminary Catalogue of Hawaiiana*, 1915; Tim DeLaVega, *200 Years of Surfing Literature*, 2004; Joel T. Smith & Sandra Kimberly Hall, "A.R. Gurrey, Jr.: The Genesis of Surf Photography", 2005, on *The Surf Riders of Hawaii Blog*, accessible online.

First and only edition of this important handmade booklet, a noted rarity with fewer than ten copies known, self-published by the father of surf photography, A. R. Gurrey. This is the first known book dedicated entirely to surfing, which inspired the genre of surf photography. "This photo compilation doesn't just document wave riding, it endows the sport with an almost ethereal sense of splendour" (Smith & Hall).

The photos evince Gurrey's passion for surfing and include two of the most famous images of his close friend and favourite subject, Duke Kahanamoku. The first, showing Duke surfing with his arms outstretched and facing directly towards the viewer, is arguably the best-known image of the renowned surfer. The second, showing Diamond Head in the background, was used in several early promotional brochures for the islands, including the first issue of *The Mid-Pacific Magazine* in January 1911, and has been credited as key to the boom in Hawaiian tourism in the early 20th century. Duke Paoa Kahinu Mokeo Hulikohola Kahanamoku (1890–1968) popularized the sport of surfing and was a founding member of the Hui Nalu surf club, of which Gurrey was an avid active member. Gurrey's photographs are the earliest known photos of Duke surfing, taken before Duke's first Olympics in 1912.

Gurrey was also a member of the Kilohana Art League, Honolulu's first art association, and became vice-president in 1901. In 1902, he established his photography gallery, A. R. Gurrey, Jr., and in the following year married Caroline Gurrey, a talented photographer specializing in studio photography.

Although never formally trained in photography, Alfred quickly became noted for his skill, especially in outdoor and action shots such as those depicted in this booklet. In 1908, the Gurreys bought out the Hawaiian Photo Supply Co. and a year later Gurrey Ltd opened as the Hawaiian agent for Ansco films and



cameras and Cyco printing paper. Soon after, Gurrey won the contract to handle all the photographing, developing, and printing for the US Naval Yard at Pearl Harbor. The gallery closed in 1923, having been hit by both a fire and a flood in which it is believed that all the original negatives for both Alfred and Caroline's photographs were lost, making examples of their photography uncommon.

Gurrey was an adherent of the Roycrofters arts and crafts movement (his gallery being described as "the home of the Hawaiian Roycrofts" in *The Mid-Pacific Magazine* in 1912), and his artisan aesthetic can be clearly seen in the production of this elegant brochure, both in its design and handmade nature. Tim DeLaVega, in his *200 Years of Surfing Literature*, notes two bindings variants: the present grey card and a "taupe" card. Two other copies in the grey binding are recorded: that listed by George R. Carter in his *Catalogue of Hawaiiana* (now held in the Mission House Museum in Honolulu), and that purchased by the Spanish Counsel Ignacio de Arana, who arrived in Honolulu in September 1911 and left in 1912, now held at the Maritime Museum of Bilbao. A copy in the taupe binding at the Bishop Museum completes the three copies held institutionally worldwide. Besides the present copy, we know of five other privately owned copies (four complete), all in the taupe binding, bringing the total of extant copies to nine.

Provenance: from the estate of Carol Illner of Ohio, who acquired it in a collection of books from a direct descendant of Arthur Douglas Baldwin, son of Maui entrepreneur Henry Perrine Baldwin.



“The crowning achievement” for a suffragette

35

WOMEN'S SOCIAL AND POLITICAL UNION.

Hunger strike medal awarded to Elsie Wolff van Sandau.

London: Toye, March 1912

£27,500 [134407]

Original hunger strike medal (approximately 75 × 40 mm), comprising silver pin bar engraved “For Valour”, hanging length of ribbon in green, white and purple, second silver bar engraved “March 4th 1912” with circular silver pendant hanging beneath, “Hunger Strike” engraved on recto, “Elsie Wolff van Sandau” on verso. With the original dark purple skiver presentation box, push-button metal fastener, green velvet lining, inner lid padded with cream silk lettered in gilt. Housed in a blue quarter morocco solander box by the Chelsea Bindery. In very good condition, the presentation box particularly so, with the inside silk dedication remaining integral (sometimes seen detached). Metal a little tarnished, without the pin to attach, a little light wear to the box.

Kenneth Florey, *Women's Suffrage Memorabilia: An Illustrated Historical Study*, 2013; Florey, “English suffrage badges and the marketing of the campaign” in Miranda Garrett & Zoë Thomas, eds, *Suffrage and the Arts*, 2019; BBC 4 interview with Fiona Toye, “Hidden Histories: Britain's Oldest Family Businesses”, 21 January 2014; Margaret Makepeace, “Solving a suffragette mystery – who was Miss Wolff van Sandau?”, British Library's Untold Lives blog, 22 June 2020.



A scarce medal honouring the suffragette activism of Elsie Wolff van Sandau, complete with the original presentation box.

Heeding Emmeline Pankhurst's call to arms on 4 March 1912, about 150 women attacked the shops and offices of Covent Garden with hammers and stones. In the aftermath, over 126 women were committed for trial; the sentences meted out ranged from fourteen days to six months. The National Archives record the arrest of “Sandau – Van Elsie Wolf” and committal at Bow Street on 12 March 1912.

Elsie Wolff van Sandau was one of several variant names used by Elise Eugenie Mathilde Wolff, who was born in Dresden in 1843. Her grandfather Reverend Dr Ernst Schwabe was minister of the German Lutheran Church in Goodman's Fields, instructed Queen Victoria in the German language, and was private chaplain to the Duchess of Kent. In the 1880s and 1890s Elise/Matilde taught piano in London, while espousing vegetarianism and women's chess. She was arrested for suffragette protests on 14 February 1907 and 19 November 1910. In 1911, the census-taker recorded her as simply ‘Miss Wolfe – Suffragette’. She died in a Putney nursing home on 29 August 1926, aged 83, and was buried in Putney Vale Cemetery as Matilda Wolff.

First commissioned by the WSPU in 1909, the Medal for Valour, or Hunger Strike Medal, was “the crowning achievement” for a suffragette to earn (Florey 2019, p. 148). It was manufactured by London regalia and medal-makers Toye and Company of 57 Theobalds Road, who sold them to the WSPU for £1 each. If the medal's ribbon terminated in a silver bar (as Elsie's does), this indicated the date of arrest; if it terminated in a three-colour enamelled bar, the engraved date was the day the recipient was force-fed.

Hunger strike medals are scarce on the market. A handful of examples have emerged in commerce since 2018, no doubt drawn by the 100th anniversary of women being given the right to vote in Great Britain. Unsurprisingly, most examples are now housed in institutions.



His masterpiece, complete

36

PROUST, Marcel.

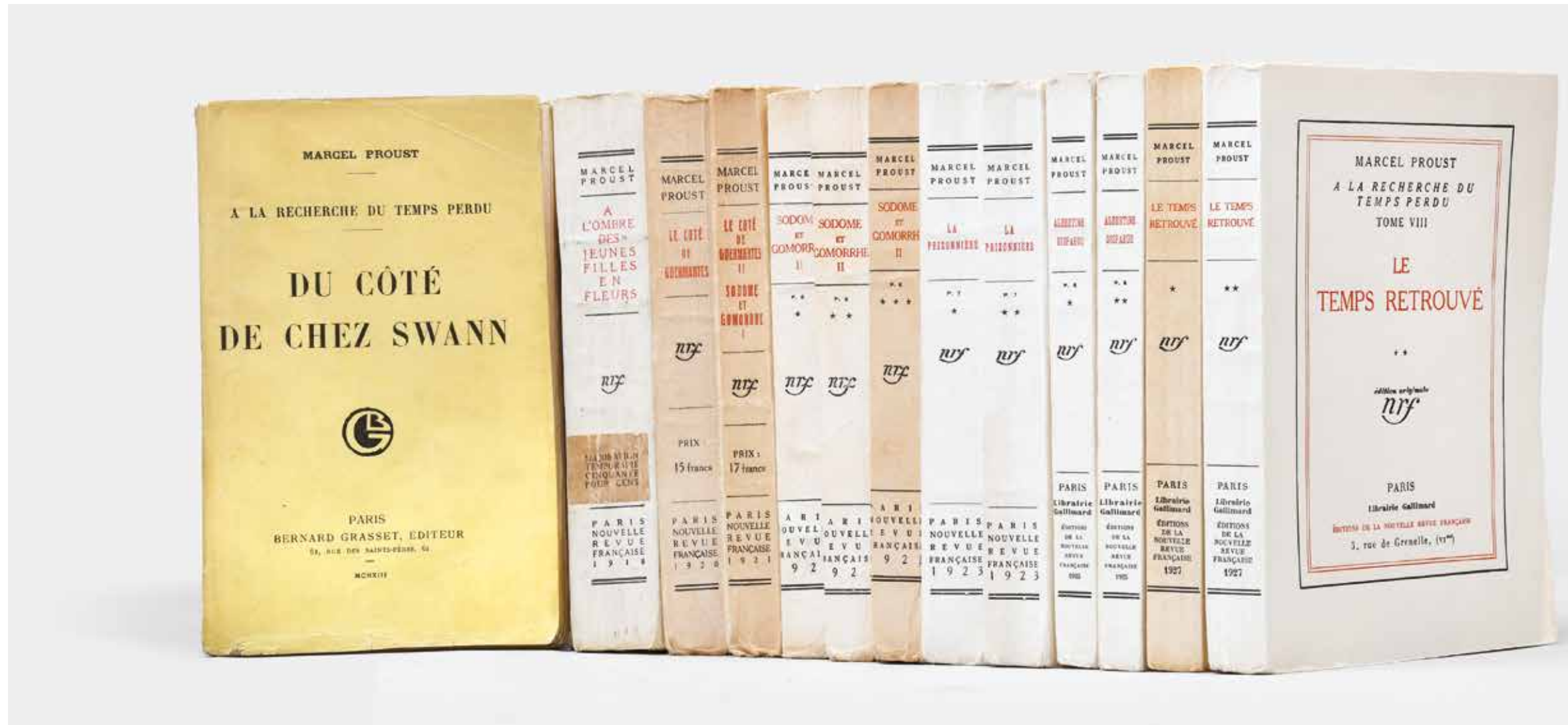
À la recherche du temps perdu. Du côté de chez Swann (1913); À l'ombre des jeunes filles en fleurs (1918); Le Côté de Guermantes (1920–1); Sodome et Gomorrhe (1920–1); La Prisonnière (1923); Albertine disparue (1925); Le Temps retrouvé (1927).

Paris: Bernard Grasset, Editeur, & Nouvelle Revue Française, Gallimard, 1913–27

£37,500 [164263]

13 volumes, octavo. Original yellow and cream printed wrappers, printed in black and red, top edges trimmed, fore and bottom edges untrimmed. Swann preserving a contemporary, perhaps original, glassine, and housed in a purple morocco slipcase and chemise. Swann complete with four-leaf publisher's advertisement at the end, *Le Côté de Guermantes I* with two-leaf errata slip loosely inserted. Price increase slip to spine of *À l'ombre des jeunes filles en fleurs*. Swann in bright wrappers, tiny chip and couple of nicks to edges, internally clean; the set overall sharp, faint vertical creases to occasionally toned spines, front wrapper of *Côté de Guermantes I* just starting, wrappers remaining firmly attached, small mark to margin of a couple of leaves in *À l'ombre*, contents otherwise notably bright and clean throughout. An excellent, fresh set.

Max Brun, «Contribution à l'étude des premiers tirages de l'édition originale de *Du côté de chez Swann*», *Le Livre et l'estampe*, nos. 45–46, 1966; Connolly, *100 Key Books of the Modern Movement*, 23; Mireille Pastoureau, *En français dans le texte*, p. 342.



First editions, first issues, a superb set of Proust's massive roman-fleuve which has been judged by many to be the major novel of the 20th century. The first volume is here in a well-preserved and unrestored example of the scarce original wrappers.

Proust at first could not find a publisher willing to take a chance on such a substantial work and so published the first volume at his own expense with Grasset. That first volume, *Du côté de chez Swann*, is the first printing, first issue with the requisite points: the wrappers dated MCMXIII, the title page dated 1914, the intrusive printer's slug in the publisher's name, p. [524] with the imprint dated "le huit novembre mil neuf cent treize", and no table of contents. Gallimard's *Nouvelle Revue Française*, which had rejected the book on the basis

of a hasty reading by André Gide, swiftly realised the error and came to an agreement with Proust to publish the rest of the work. *Du côté de chez Swann* was later famously praised by Conrad: "It appeals to our sense of wonder and gains

our homage by its veiled greatness. I don't think there ever has been in the whole of literature such an example of the power of analysis" (quoted in Connolly).

À l'ombre des jeunes filles en fleurs is the first issue with the 30 November 1918 imprint on the final leaf. The other 11 volumes are each of a limited edition, with varying limitation sizes and numbers between works: *Le Côté de Guermantes I*, *Le Côté de Guermantes II* [*Sodome et Gomorrhe I*], *Sodome et Gomorrhe II* (3 volumes), and *La prisonnière*, all number 636 of 800 copies "reserves aux amis de l'édition originale" (*La prisonnière*, vol. II, retaining publisher's limitation slip); *Albertine disparue*: 2 volumes, both 1,041 of 1,200 copies "reserves aux amis de l'édition originale"; *Le Temps retrouvé*: 2 volumes, each number 60 of 1,200 copies "destinés aux amis de l'édition originale".

Shakespeare in love

37

SANGORSKI, Alberto
(calligrapher & illuminator);
SHAKESPEARE, William.

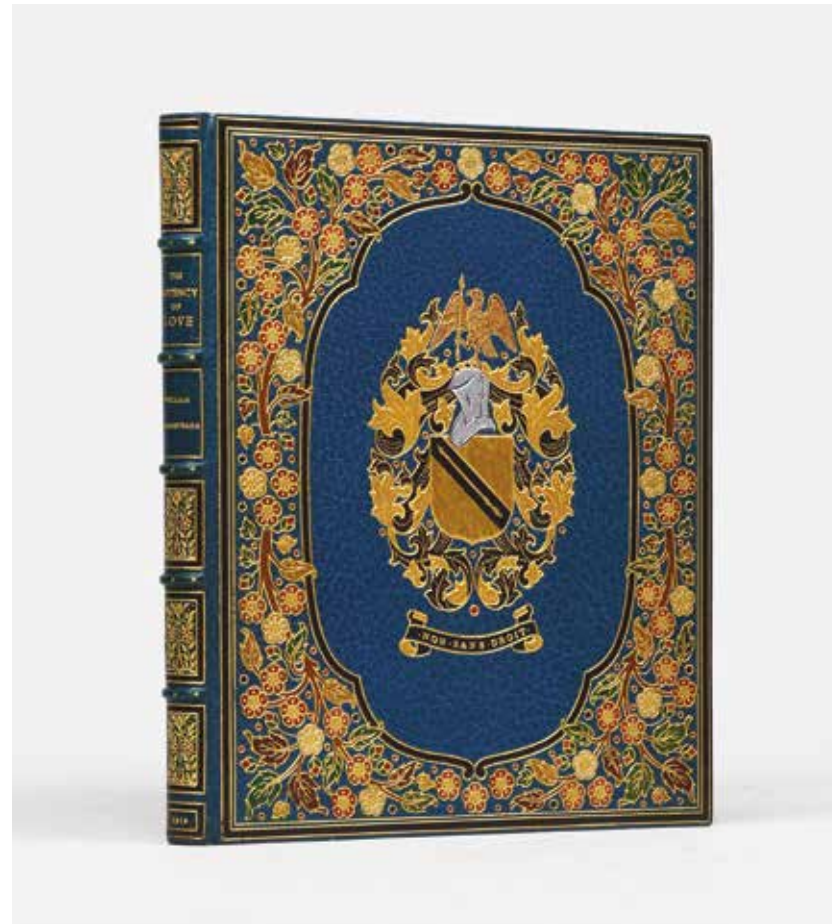
The Potency of Love. An
Anthology.

[London, 1918–21]

£75,000

[160230]

Quarto (260 × 205mm). Contemporary full crushed blue pictorial morocco gilt binding by Rivière & Son, cream silk doublures and flyleaves, all edges gilt. Front cover with a central cartouche with Shakespeare's achievement of arms onlaid in brown, black, citron, silvered and gilt morocco, surrounded by a floral border incorporating stems, leaves, and flowers onlaid in citron, red, tan, and green morocco and two black morocco onlaid frames. Rear cover also richly decorated with morocco onlays; a central design of a love heart with bow and arrows and olive branch, surrounded by a branch border with leaves and hearts, a double frame of dark blue morocco filled with onlaid red morocco hearts and dots. Spine gilt in six compartments with raised bands, gilt-lettered in two, a repeated gilt-decorated floral panel with onlaid strapwork in the remaining; board edges with double-gilt rule; turn-ins bordered in similar design to the rear cover. Full morocco box lined with silk and velvet, metal clasps. Illuminated manuscript on vellum, 21 leaves, plus 2 blank vellum leaves (a touch of finger-soiling to blanks), mounted on guards. Title in shaded red calligraphy on richly gilt ground, surrounded by a full border of colours and gold incorporating a portrait of Shakespeare signed in monogram and dated 1919; full-page frontispiece miniature after a painting by Bouguereau with similar full border; the text of the poems on pp. 5–17 richly illuminated with frequent large illuminated initials and full-page borders which incorporate 5



A masterpiece of fine book production: an illuminated manuscript on vellum by Alberto Sangorski, one of the early 20th century's most highly regarded illuminators, with 14 large miniatures depicting scenes of women and putti, views of Stratford-upon-Avon, and portraits of Shakespeare, executed in a colour scheme of predominately rich purples, dark greens and blues, the borders frequently incorporating jewel shapes and hearts.

The calligraphic certification leaf at the end reads: "The Potency of Love. An Anthology by William Shakespeare and 'Tributes of Three Centuries' a Monograph written by Sir Sidney Lee on the occasion of the Tercentenary of the death of the poet April 1916. This manuscript was designed, written out, and illuminated by Alberto Sangorski. This manuscript will not be duplicated," and signed by Sangorski.

Alberto Sangorski (1862–1932) was the elder brother of Francis Sangorski, co-founder with George Sutcliffe of the prestigious London binders Sangorski & Sutcliffe. Around 1905, Alberto abandoned his career as secretary to a goldsmith



and took up the art of calligraphy, creating sumptuous illuminated manuscripts of the very highest quality. Alberto's skills were called upon when Sangorski & Sutcliffe were commissioned to produce an illuminated *Rubáiyát* in a fabulous jewelled binding. Finished in 1911, "The Great Omar" (as it is now known) sunk without trace a year later when in transit to America aboard the *Titanic*. Alberto subsequently fell out with his brother, who would not let him sign his manuscripts, and around 1910 took his talents to Sangorski & Sutcliffe's rivals, Rivière & Son, where he was free to sign his own work.

The exquisite binding displays the craftsmanship of Rivière & Son at its finest, with an intricate and richly detailed design, representing countless hours of highly skilled labour and a vast assemblage of binder's tools, lavishly gilt around a structure of variously coloured morocco onlays.

additional miniatures; tailpiece miniature with putto; section title with a portrait of Shakespeare and his achievement of arms; text of biography on pp. 21–37 with illuminated initials and partial borders in a different style and incorporating 6 miniature views of Stratford-upon-Avon buildings and monuments, one initial inhabited and held by a devil; leaf with Milton's epitaph in red calligraphy. From the collection of Frederick S. Peck (1868–1947), with his bookplate; sold at auction, Christie's 25 June 1997, lot 215. Silk flyleaves slightly rubbed and frayed along outer margin, else fine condition.

“The world’s most notable collection of autographs”

38

BRITISH LEGION.

The British Legion Album in aid of Field-Marshal Earl Haig’s appeal for ex-service men of all ranks.

1922–23

£125,000

[153684]

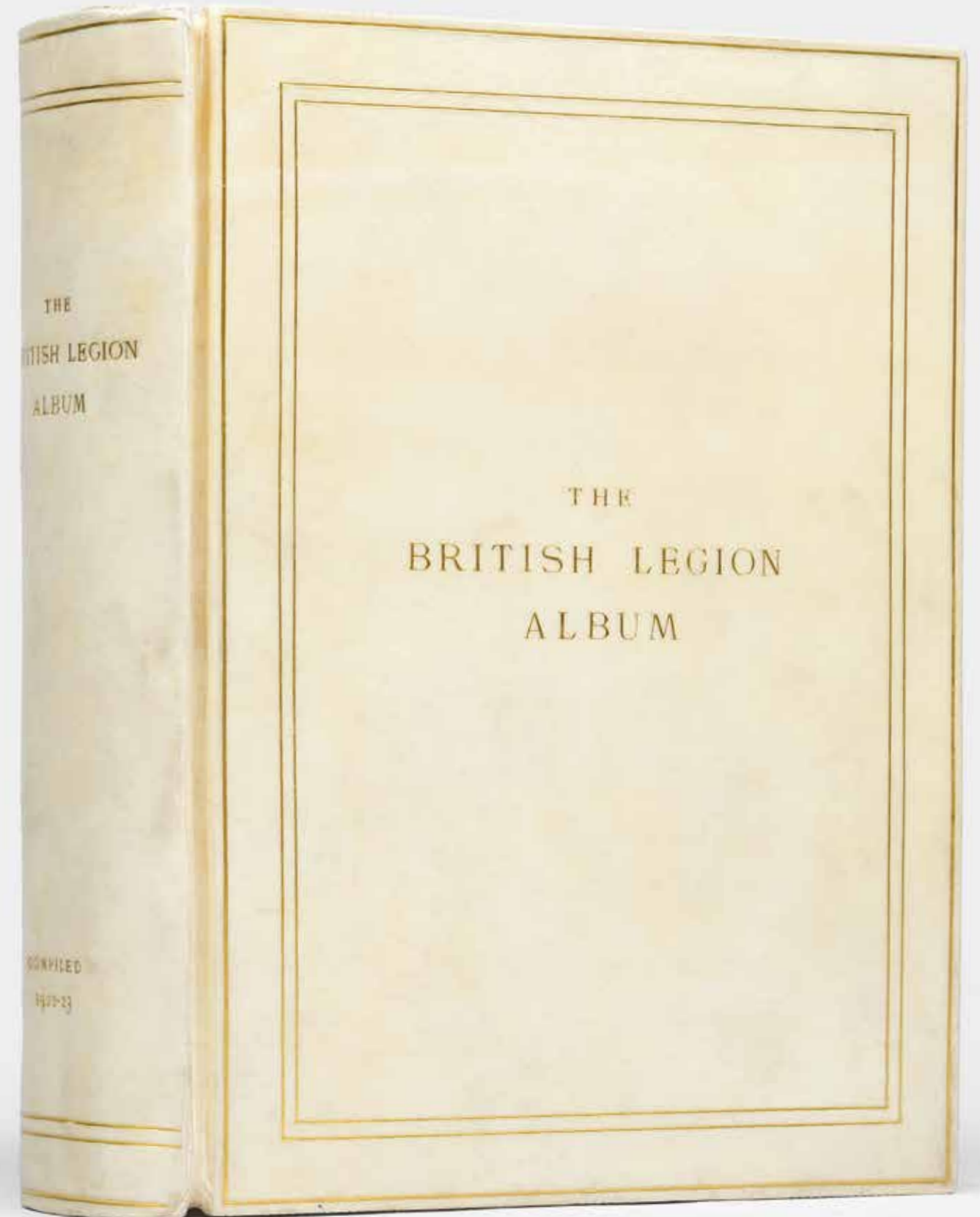
Large quarto (311 × 238 mm). Original vellum by Zaehnsdorf, spine and front cover lettered in gilt, top edge gilt, others uncut; in original blue cloth jacket and blue folding morocco box, lettered in gilt. With 136 leaves of autographs, each with facing leaf of names and titles, most with tissue guards. In fine condition.



An extraordinary, unique, and unequalled album of autographs from hundreds of the leading political, military, and cultural figures of the early 20th century, a vast project assembled to raise money for the young British Legion, encompassing signatories as diverse as Churchill, Lloyd George, Mussolini, Elgar, Jan Smuts, Kipling, Yeats, Baden Powell, Gustav Holst, Vaughan Williams, and A. A. Milne.

The British Legion was founded in 1921 to support former servicemen, under the presidency of Field Marshal Haig. The project was undertaken by the autograph collector E. Lonsdale Deighton to raise funds for the charity, in the tradition of autograph sales to support the Red Cross which had occurred during the war. Deighton spent about 18 months soliciting contributions. The album was specially bound by the leading British bookbinder Zaehnsdorf. Haig handwrote a lengthy foreword noting that each signature represents “the depth and the sincerity of their respect, and gratitude, towards the dead; towards fallen comrades of ours, who dying left homes and dear ones destitute; towards those gallant lads who fell on the threshold of life”.

Funds were raised for the Legion firstly through a facsimile edition of the album published by Cassell & Company and sold for five shillings, and afterwards through the album’s raffle in a ballot, where it was advertised as “the world’s most notable collection of autographs” and was said to be insured for £25,000 (over a million pounds in today’s money). The winner of the ballot was Fred Hotine, an accountant from Watford, who soon afterwards consigned it for sale at Sotheby’s, promising a portion of the proceeds as a further donation to the British Legion.



One of the copies distributed by Harriet Shaw Weaver

39

JOYCE, James.

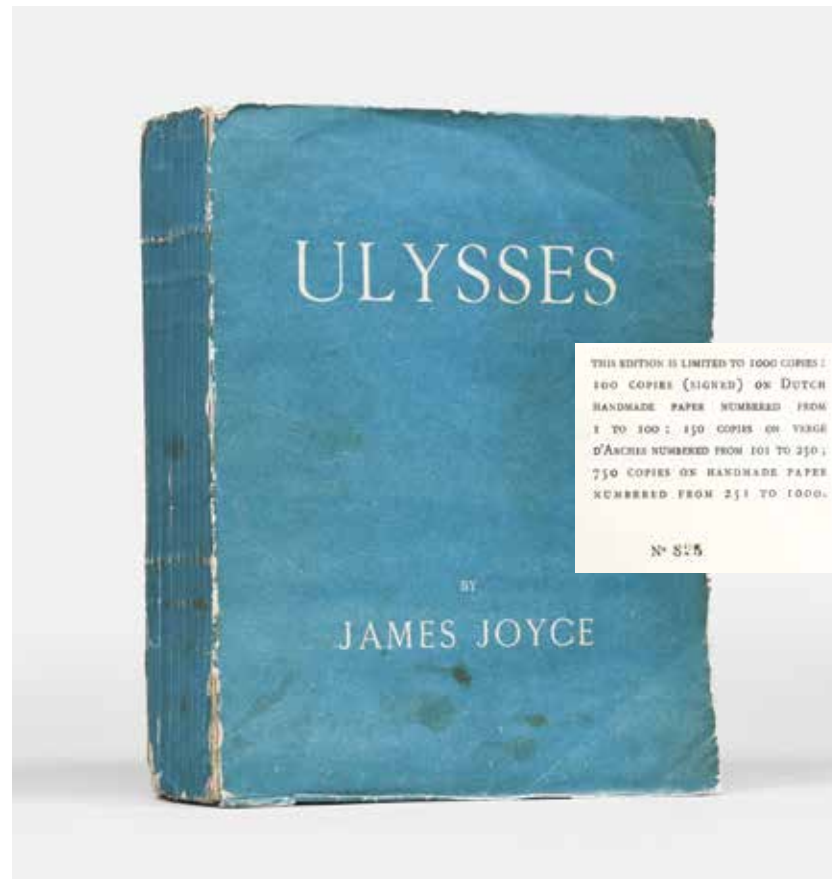
Ulysses.

Paris: Shakespeare and Company,
1922

£55,000 [153854]

Small quarto. Original blue wrappers, front cover lettered in white. Housed in a custom dark blue leather-backed book-form box. Pencil ownership inscription to first blank of the veterinarian and James Joyce collector, Alfred T. Cowie (1916–2003), dated 1954. Mild rubbing to extremities with some loss to wrappers around spine corners, some light soiling but the whole still fresh and attractive, and entirely untouched by restoration, very few trivial spots within, a very good copy indeed.

Horowitz, Censur, p. 131; Slocum & Cahoon A17.



First edition, number 825 of 750 copies on handmade paper numbered 251 to 1,000. Sylvia Beach's notebook records this copy as one of two dozen sold to "Miss Weaver (on sale)". Harriet Shaw Weaver was Joyce's indispensable patron, without whose munificent backing *Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake* might never have been published. As a measure of Weaver's paramount importance to Joyce, he inscribed copy number 1 of *Ulysses* to her.

Ulysses was published in imitation of the traditional three-tiered French format aimed at both connoisseurs and readers: 100 signed copies on Dutch handmade paper; 150 large-paper copies printed on heavier vergé d'Arches, and 750 copies on vergé à barbes forming the smaller trade issue. The novel was published on 2 February 1922.

Widely recognized as the key book of 20th-century English literature, *Ulysses* is among the major works in the modernist canon, and its creator one of the great geniuses of all literature: "Joyce, not to mince words, is Ireland's Shakespeare, its Goethe, its Racine, its Tolstoy" (John Sutherland).

One of the most beautiful private press books of the century



First Cranach edition, number 85 of 230 copies from a total edition of 255. The total edition comprised 8 lettered copies on vellum, 17 numbered copies on Japanese paper, and 230 copies on handmade paper. An English edition was published in 1930 in a larger limitation, comprising 322 copies in total.

The Cranach Press was founded by Count Harry Graf Kessler (1868–1937) to print the finest possible editions of the world's greatest literature in new and important German translations. Kessler employed printers and illustrators of outstanding ability and commissioned the renowned poet Gerhart Hauptmann to produce a new and "definitive" translation of Shakespeare's greatest tragedy. Originally intended for publication in 1928, the work was not finished until 1929. The delay was largely due to Hauptmann's desire for perfection.

40

CRANACH PRESS:
SHAKESPEARE, William.

Die Tragische Geschichte von
Hamlet Prinzen von Daenemark.
In deutscher Sprache.

Weimar: Cranach Presse, 1928 [1929]

£25,000 [154055]

Folio. Full red crushed morocco by Otto Dorfner (signed on rear turn-in), spine lettered in gilt, five raised bands, single border to covers ruled in gilt, cover edges and turn-ins ruled in gilt, top edge gilt. Housed in a contemporary red cloth folding box. Text printed in red and black. Half-title cut by Eric Gill, 74 wood-engraved illustrations designed and cut by Edward Gordon Craig. Some offsetting from turn-ins to free endpapers, as usual; a fine and notably clean copy. Box somewhat worn with foxing to interior cloth.

Fletcher and Rood C25(c). Bablet, *The Theatre of Edward Gordon Craig*, 1981; Newman, ed., *The Correspondence of Edward Gordon Craig and Count Harry Kessler*, 1995.



The translation is framed by three of Shakespeare's source texts: François de Belleforest's *Histoires tragiques*, the anonymous *Hystorie of Hamblet*, and Saxo Grammaticus's *Historiae Danicae*. These are followed by translations into German of the first two texts by Kessler and of the Grammaticus by Max von Moltke and Robert Gereicke. The texts are printed in the margins in French, English, and Latin, respectively.

Edward Gordon Craig's illustrations are his greatest achievement in book illustration. Their genesis can be found in the 1908 designs he called his "black figures", which he developed into designs for the Moscow Art Theatre production. First performed on 5 January 1912, this collaboration with Konstantin Stanislavski was "one of the most famous and passionately discussed productions in the history of the modern stage" (Bablet).

Part of the technical brilliance of this book is the extraordinary printing of the same plate in distinct tones. This was achieved through the laborious layering of precisely cut tissue and the use of different pressures during the printing process. In the court scene of Act 1, scene 2, Hamlet appears as a darker figure in the middle of the assembled court (see p. 12) and in Act 2, scene 2 the mask of the Player King is exaggerated and enhanced (see pages 72 and 98). The Cranach Press *Hamlet* was instantly recognized as a supreme achievement. In January 1930, the painter William Rothenstein wrote to Kessler hailing the book as "a triumph" and noting "it is one of the great books . . . to my mind easily the most important book since Morris's Chaucer".

This copy is from the library of Paul Hirsch (1881–1951) and his wife Olga (1889–1968). In 1916 Hirsch inherited the Frankfurt iron manufacturing business of his father. He was an avid collector of printed and manuscript music, which eventually comprised around 18,000 volumes.

Loosely inserted is an autograph letter signed from Edward Gordon Craig to Paul Hirsch, dated 6 July 1939 from Saint-Germain-en-Laye. Craig thanks Hirsch for "the jolly round-robin" and recalls the arts and craft architect, jeweller, gold- and silversmith John Paul Cooper (1869–1933), whom Craig describes as "my oldest friend and my best friend". Also loosely inserted is a typed letter signed from Brooke Crutchley, printer to the University of Cambridge, to Hirsch, dated 9 March 1951 from Cambridge University Press. Crutchley writes regarding the scholar and publisher Thomas Balston (1883–1967) who was "anxious to glean information" about Kessler. A carbon copy of Hirsch's reply, dated 10 March 1951, expresses concern "as I fear I cannot tell Mr Balston much about Count Harry Kessler which he does not yet know". In the letter, Hirsch refers to the present copy of *Hamlet* noting: "Of the four publications of the Cranach Press which I once had, three are now with my daughters in Zurich and Kenya. All that remains here is the folio *Hamlet*". Four cuttings from *The Times* are loosely inserted which include details of Edward Gordon Craig's 90th birthday celebrations in January 1962.

Hirsch fled Germany in 1936 accompanied by his library, and the music portion was sold to the British Library in 1946. This volume was later part of the private press and bindings collection of A. J. Karter.

HAMLET



Reminiscences of a Stock Operator



41

LEFÈVRE, Edwin.

Reminiscences of a Stock Operator. Serialized within: The Saturday Evening Post.

Philadelphia: The Saturday Evening Post, 1922–23

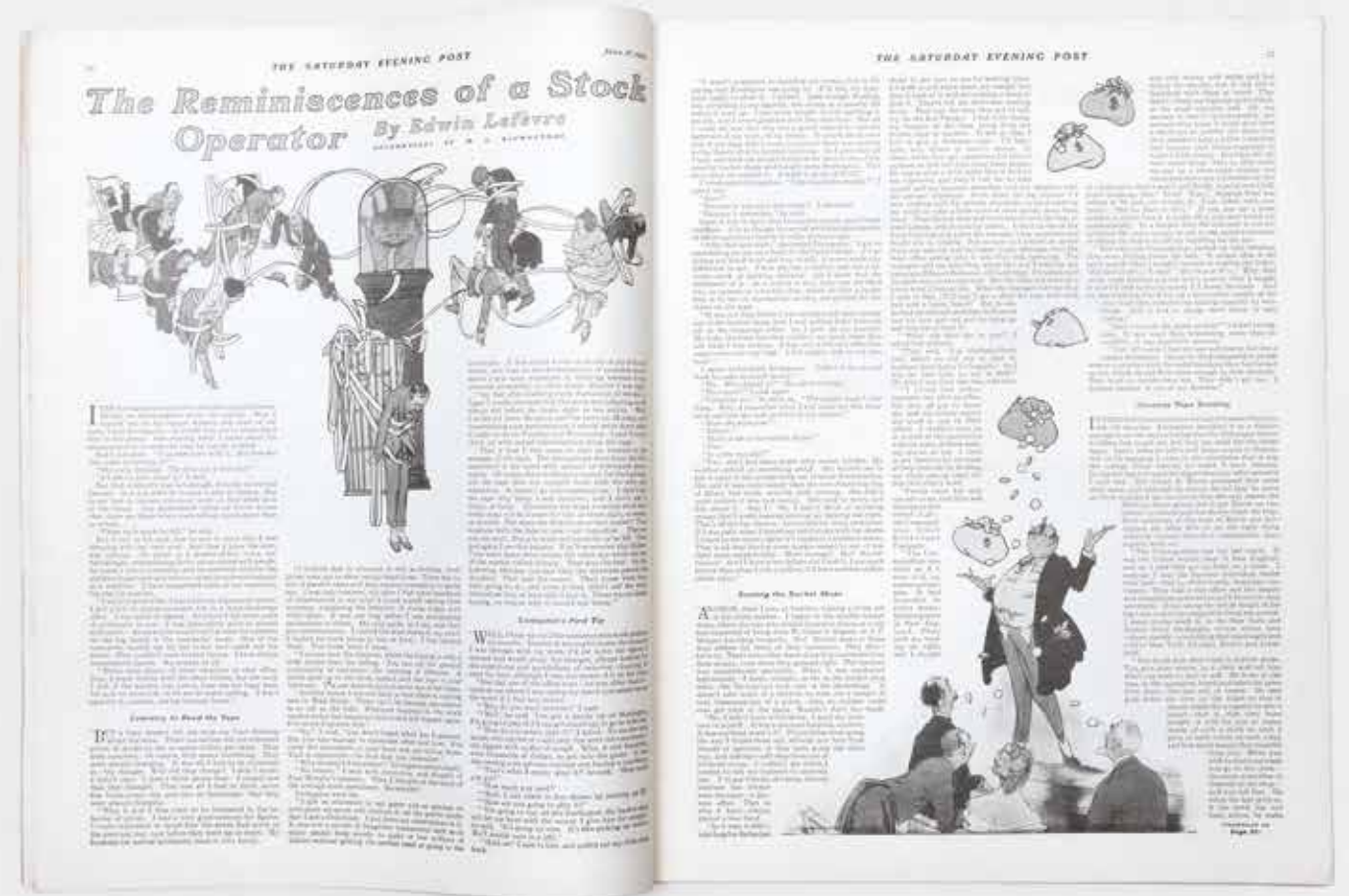
£17,500

[158878]

First appearance in print of this Wall Street classic, pre-dating the first book edition, published later in 1923.

Presented as the supposedly fictional “Reminiscences” of a stock operator, the work is in fact the result of a series of interviews made by Edwin Lefèvre, a Wall Street journalist, with the renowned stockbroker Jesse Livermore, whose own manual of stockbroking, *How to Trade in Stocks*, was not published until 1940, the year of his suicide. Livermore built a vast fortune by cornering markets, short selling at panics, and using heavy leverage. His fluctuating wealth saw him at one point one of the richest men in the world, but he also went bankrupt three times. He is often seen as an example of Wall Street excess in the lightly regulated financial markets preceding the Wall Street Crash (which, through taking short positions, is cited as netting him one hundred million dollars).

“More than any other Wall Street writer, Edwin Lefèvre provided America with a peek at what really makes Wall Street tick – human nature . . . Described as being ‘equipped with a genius for speculation – plus the brains not to pursue it’,



Lefèvre chose to educate his public about the stock market over some 40 years of financial writing, some fiction and some non-fiction. One point of praise about Lefèvre is that it was always hard to tell fiction from fact. With pointed, logical views about how the market runs its course, he did his best to describe its function and technological mumbo-jumbo, leaving the biggest decision – whether or not to invest – up to his readers . . . Lefèvre was a great source for juicy Wall Street gossip, presenting a wonderful, insider’s account of the wild life of wild speculator Jesse Livermore in his book *Reminiscences of a Stock Operator*. This book is one of my all-time favourites, and I don’t think anyone should invest money he deems important without first having read it” (Fisher, p. 53).

12 folio parts, the complete serial issue, as published from 10 June 1922 to 26 May 1923. Colour pictorial wrappers, wire-stitched as issued. Preserved in an archival box. Marginal dampstain to head of 2 September issue; wrappers of 19 May issue reinforced with tape and spine split and chipped with minor loss; front wrapper of 26 May 1923 issue torn and repaired with small chip to rear wrapper. Otherwise generally well-preserved copies, notwithstanding the odd nick or chip, in much better state than usually found: a very good complete run.

Dennistoun & Goodman 626 (for the book edition); Larson 4857; Zerden, pp. 102–5. Ken Fisher, *100 Minds That Made the Market*, 2007.

Hidden from the censor under a plain paper wrapper

42

LAWRENCE, D. H.

Lady Chatterley's Lover.

Florence: privately printed by the Tipografia Giuntina, directed by L. Franceschini, 1928

£19,500 [159831]

Octavo. Original pinkish-brown paper-covered boards, paper spine label, Lawrence's phoenix device blocked in black on front cover, fore and bottom edges uncut, leaves unopened. With original plain cream dust jacket. Housed in custom brown cloth flat-back box with internal suede lining. Minor wear at spine foot, tiny surface split at upper joints, trivial mark at head of front cover, affecting jacket, an exceedingly fresh, near-fine copy in well-preserved dust jacket.

Roberts & Poplawski A42a (not mentioning the existence of the dust jacket).



First edition, number 903 of 1,000 copies signed and numbered by the author, here retaining the plain paper dust jacket. It was printed abroad by a small avant-garde publisher to circumvent British obscenity laws. The uncensored text first legally appeared in the UK in the 1960 Penguin edition, resulting in the liberalization of British publishing and influencing the permissive social attitudes of the 1960s.

“*Lady Chatterley's Lover* – written in the astonishing time of just five weeks, in one of Lawrence's last great bursts of creative energy – also sustained him, as he overcame the difficulties lying in the way of an individual publishing and distributing his own book. With the help of the Florentine bookseller Pino Orioli, the handsome volume was printed in and distributed from Florence, and made Lawrence more money than he had ever imagined” (ODNB).



The first book in the classic children's adventure series

43

RANSOME, Arthur.

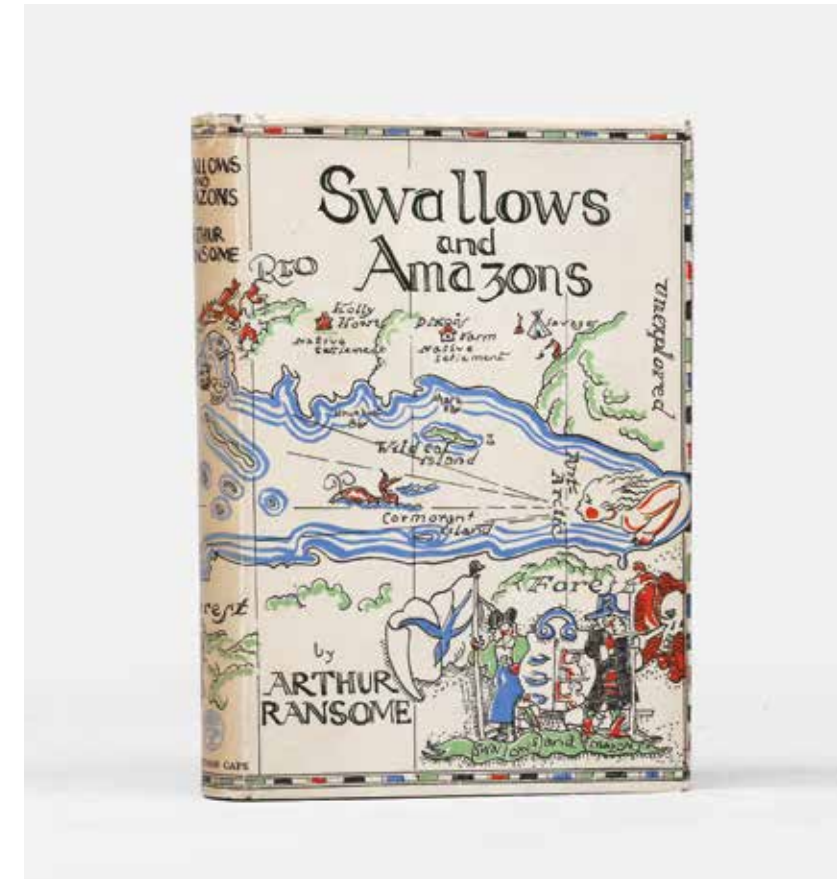
Swallows and Amazons.

London: Jonathan Cape, 1930

£17,500 [164284]

Octavo. Original green cloth, spine and front cover lettered in gilt, publisher's device on rear cover in blind, map endpapers. With dust jacket. Housed in a custom green cloth slipcase. Frontispiece and title page vignette by Stephen Spurrier. Irregular slight fading to cloth, light spotting on edges, internally clean; jacket mildly toned, colours bright, small nicks to fold ends, not price-clipped: a near-fine copy in like jacket.

Hammond A25(a). Peter Hunt, *Approaching Arthur Ransome*, 1992.



First edition, first impression, one of 2,000 copies. This is the first instalment in the series that “changed British children's literature, affected a whole generation's view of holidays, helped to create the national image of the English Lake District, and added Arthur Ransome's name to the select list of classic British children's authors” (Hunt, p. 13).

As noted by Wayne G. Hammond, “*Swallows and Amazons* sold slowly at first, taking two years to earn its advance of £100, but eventually its sales at home and abroad, and the sales of its sequels, repaid Cape's investment many times over. The Autumn 1948 number of *Now & Then*, the house journal of Jonathan Cape, announced that the one millionth copy, of the total copies printed of the twelve books in the ‘Swallows and Amazons’ series, would soon be on sale.”

Cape commissioned Steven Spurrier for the illustrations, but Ransome disliked his drawings and only Spurrier's designs for the jacket, endpapers, frontispiece, and title page vignette were used. After Ransome successfully illustrated *Peter Duck* (1932), the third book in the series, he did his own drawings for the rest of the books, including later impressions of those already published.

“More of a talisman than a book” – inscribed to Peggy Guggenheim

à Peggy Guggenheim
avec la grande amitié d'Alice Paalen
le 14 janvier 1939

«Seins délivrés qui volent et chantent,
à l'inverse de la pie qui se remplit de son chant»

First and signed limited edition, one of 75 copies only, signed and numbered by the author, presentation copy from Alice Rahon to Peggy Guggenheim, inscribed by the author on the front free endpaper, “à Peggy Guggenheim, avec le grande amitié d’Alice Paalen, le 14 Janvier 1939”. At the foot of the page she has inscribed two lines from her poem «Muttra» («Seins délivrés qui volent et chantent, à l'inverse de la pie qui se remplit de son chant») and on the rear free endpaper, «On ne mettra jamais le feu à cette grange . . . ». The frontispiece is signed and numbered 17/75 in pencil by Miró.

This is the second of the three books of poetry by surrealist poet turned painter Alice Rahon, which she published under her married name, Paalen. Upon publication, it was praised by André Breton, who considered it to be “more of a talisman than a book” (MOCA, p. 7). Rahon was born in France, moving to Paris in her twenties and arriving at the height of the avant-garde. Rahon’s work was included in two exhibitions at Art of This Century, Guggenheim’s New York gallery: *31 Women* (1943) and *The Women* (1945), which emphasized the role of female artists in the modern avant-garde. In 1945 the San Francisco Museum of Art presented the first of two solo exhibitions of her work.

Rahon’s first husband was the Austrian-Mexican artist Wolfgang Paalen: in 1939, the year this copy was inscribed, he had an exhibition at Peggy Guggenheim’s recently opened Guggenheim Jeune Gallery in London. Rahon’s work has gained new acclaim in recent years following major Surrealist survey shows such as *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* (2012) at LACMA, and *Fantastic Women* (2020).

Rahon exhibited regularly in prominent galleries across the United States and Mexico, as well as Paris and London. Her and her husband’s circle of friends included André Breton, Paul Éluard, Anaïs Nin, Pablo Picasso (with whom Rahon had a love affair), Leonora Carrington, Man Ray, Joan Miró, Diego Rivera, and Frida Kahlo. She later settled permanently in Mexico, becoming a citizen and a leading member of Mexico’s avant-garde community. After her divorce, she re-established herself under her mother’s maiden name, Rahon.

44

RAHON, Alice; MIRÓ, Joan (illus.)

Sablier couché (Hourglass Lying Down).

Paris: Editions Sagesse, 1938

£22,500

[150750]

Octavo. Original wrappers bound in a decorative vellum, with black and orange calf onlay binding on yellow calf by Georges Leroux after a design by Miró, dated 1985, spine lettered in red and black, reversed calf doublures and endpapers. Housed in a custom yellow quarter calf chemise with grey boards and reversed calf lining, all housed in a yellow calf entry slipcase with grey cloth boards. Frontispiece etching printed in red on a yellow paper cutout pasted down on Arches laid paper, lower edge untrimmed (sheet size: 16 × 20.5 cm). A fine copy.

Malet-Cramer, No. 5. Museum of Contemporary Art, Alice Rahon: Poetic Invocations, 2019.



Domestic wartime Britain rediscovered

45

BRANDT, Bill.

Homes Fit for Heroes [with a complete set of 66 photographs commissioned by the Bournville Village Trust].

Birmingham: photographs printed 1995; book published, 2004

£42,500 [151812]

Total 84 items, comprising 66 silver gelatin prints on Ilford Multigrade fibre-based paper, together with 14 duplicate and 4 triplicate proofs. Sheet sizes: 40.2 x 30.3 cm. Together with a copy of Homes Fit for Heroes. All in excellent condition.

Paul Delany, Bill Brandt: A Life, 2004; Liam Kennedy, ed., Remaking Birmingham: The Visual Culture of Urban Regeneration, 2004.



One of only two complete sets printed from the original negatives of Brandt's photographs, taken between 1939 and 1943, together with a first edition of Brandt's book, *Homes Fit for Heroes* (2004), in which the full set of images was published for the first time.

Bill Brandt (1904–1983) was commissioned by the Bournville Village Trust to record wartime domestic life in working class Birmingham. He recorded life in 19th-century back-to-backs and modern homes, as well as a few images from Campden Hill, London, close to where he lived. Although some of the images were used for Bournville's publication *When We Build Again* (1941), the rest were left to languish in the BVT archive, and it was not until 1993 that they were rediscovered.

Richard Sadler (1927–2020), a photographer, journal editor and teacher at the Derby College of Art, developed all the images. He made two sets, comprising 66 photographs from 74 negatives (8 were unusable): one for the BVT, who retain the negatives, and this set, kept by Sadler and used for the exhibitions "Rebuilding the Homefront" at the Birmingham Central Library, February–March 1996, and later at Parkfields Gallery in Pontshill, Herefordshire.



Accompanying the images are five manuscript letters signed from Brandt to Sadler, dated 10 March 1977, 10 July 1977, and 27 September 1980 (referring to his "Nudes" exhibition in Paris and a forthcoming book with the same title), and 18 March 1981 (thanking Sadler for sending a print), and an undated letter, mentioning forwarding an album to Brassai.



The author's own copy

46

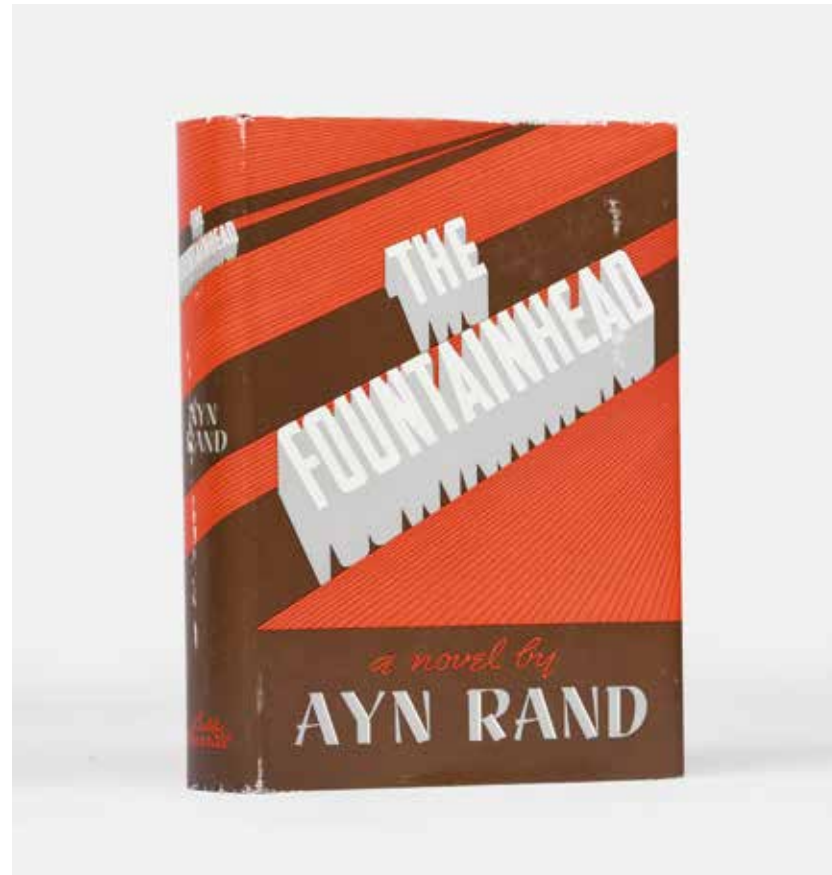
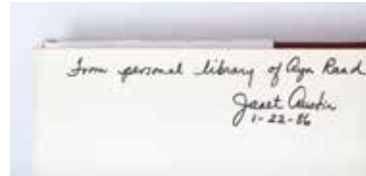
RAND, Ayn.

The Fountainhead.

Indianapolis: Bobbs-Merrill, 1943

£65,000 [164089]

Octavo. Original red cloth, spine and front cover lettered in gilt, top edge red, others untrimmed. With dust jacket. Housed in a custom brown morocco-backed folding box (some minor marks). Foot of spine very slightly bumped, minor marks to top edge; extremities of jacket slightly worn, abrasions to spine and front panel, short closed tear to one fold, not price-clipped: a fine copy in near-fine jacket.



First edition, first printing, first issue, of the author's breakthrough novel. With a handwritten note, signed and dated by Janet Austin on 22 January 1986 stating that this copy is "From Personal Library of Ayn Rand" on the rear free endpaper.

Together with *Atlas Shrugged*, *The Fountainhead* is one of the foundational fictional texts of Objectivism, Rand's philosophy of uncompromising individualism: "the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute" (Rand, *Atlas Shrugged*).

This copy has all the points of first issue: the first issue red cloth with top edge dyed red, and the first state dust jacket, with no author photo on the rear panel.

This was a wartime production. The size is slightly larger than the average novel, it was printed on dense paper, and the jacket was printed in colours that fade easily. All this means the book is often found in poor condition. This copy, however, appears unread and remains fresh.

"The most beautiful things in the world cannot be seen or touched, they are felt with the heart"

47

SAINT-EXUPÉRY, Antoine de.

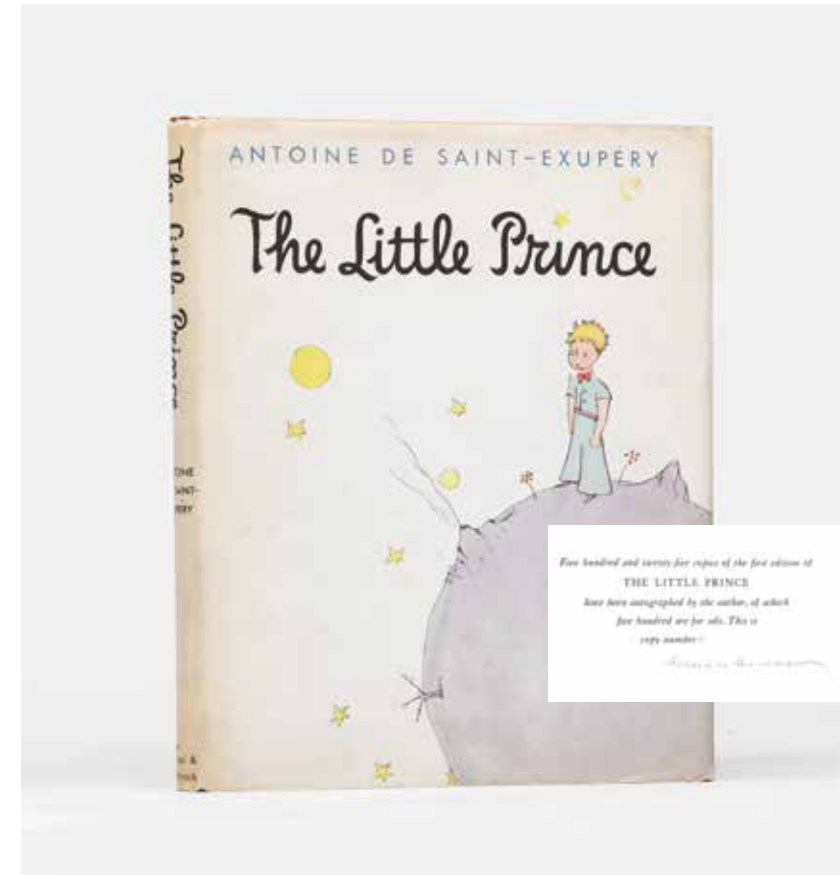
The Little Prince.

New York: Reynal & Hitchcock, 1943

£35,000 [164261]

Quarto. Original pale brown cloth, spine and front cover lettered in dark red, front cover with pictorial design in red. With dust jacket. Housed in a custom red morocco-backed box with marbled sides. Illustrated throughout by the author. A crisp and bright example. Extremities very slightly bumped; head and foot of jacket spine slightly worn, minor closed tears to rear panel, slightly toned, price-clipped: a near-fine copy in like jacket.

Grolier Children's 100, 88.



First edition in English, signed limited issue, number 61 of 525 copies signed by the author, of which 500 copies were for sale, and with the matching numbered jacket, numbered in manuscript at the foot of the spine above the imprint.

Although the manuscript was composed in Saint-Exupéry's native French language, it was written and published in both English and French versions, in New York in April 1943.

The Grolier Club's *One Hundred Books Famous in Children's Literature* exhibition catalogue notes that in France *The Little Prince* was "voted the best book of the twentieth century" and that "it has inspired public art monuments in Japan . . . , South Korea, Denmark, and Spain, and the story has been translated into well over two hundred languages or dialects".

Inside Number 10, with the signatures to prove it

48

**CHURCHILL, Winston S. –
JAMESON, Egon.**

10 Downing Street: the Romance
of a House.

London: Francis Aldor, 1946

£25,000 [161062]

Octavo. Original blue cloth, spine lettered in gilt. With dust jacket. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery. With 4 black and white photographic plates. Light rubbing at extremities, slight lean, light offsetting to early leaves from tipped-in letter, else contents clean; jacket rather worn and spotted with light tape residue on verso: a very good copy in good jacket.

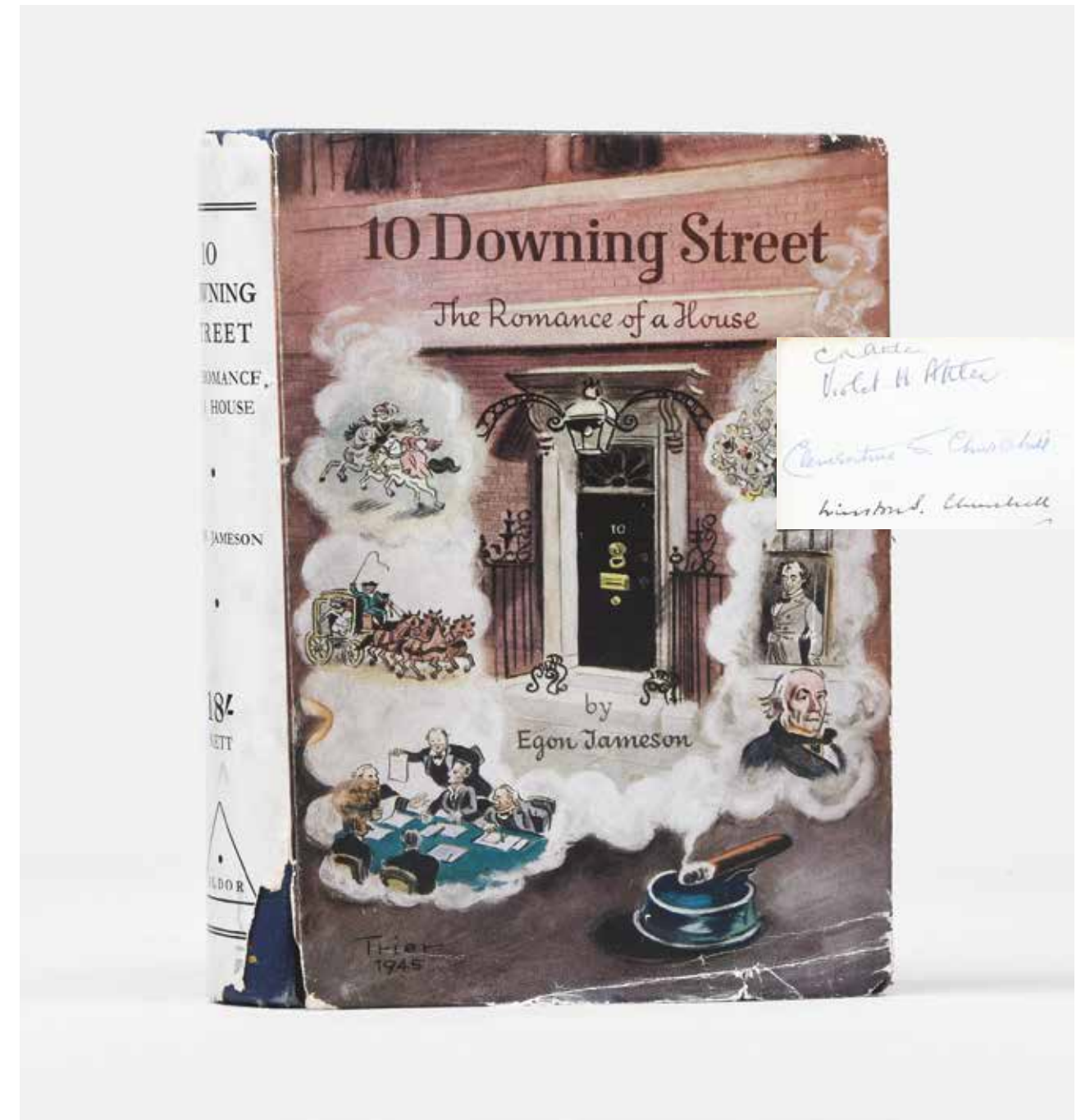


A unique memento of 10 Downing Street in the Second World War, signed by the two surviving wartime Prime Ministers Winston Churchill and Clement Attlee, their respective wives, and forty-eight others, most members of Downing Street's wartime staff.

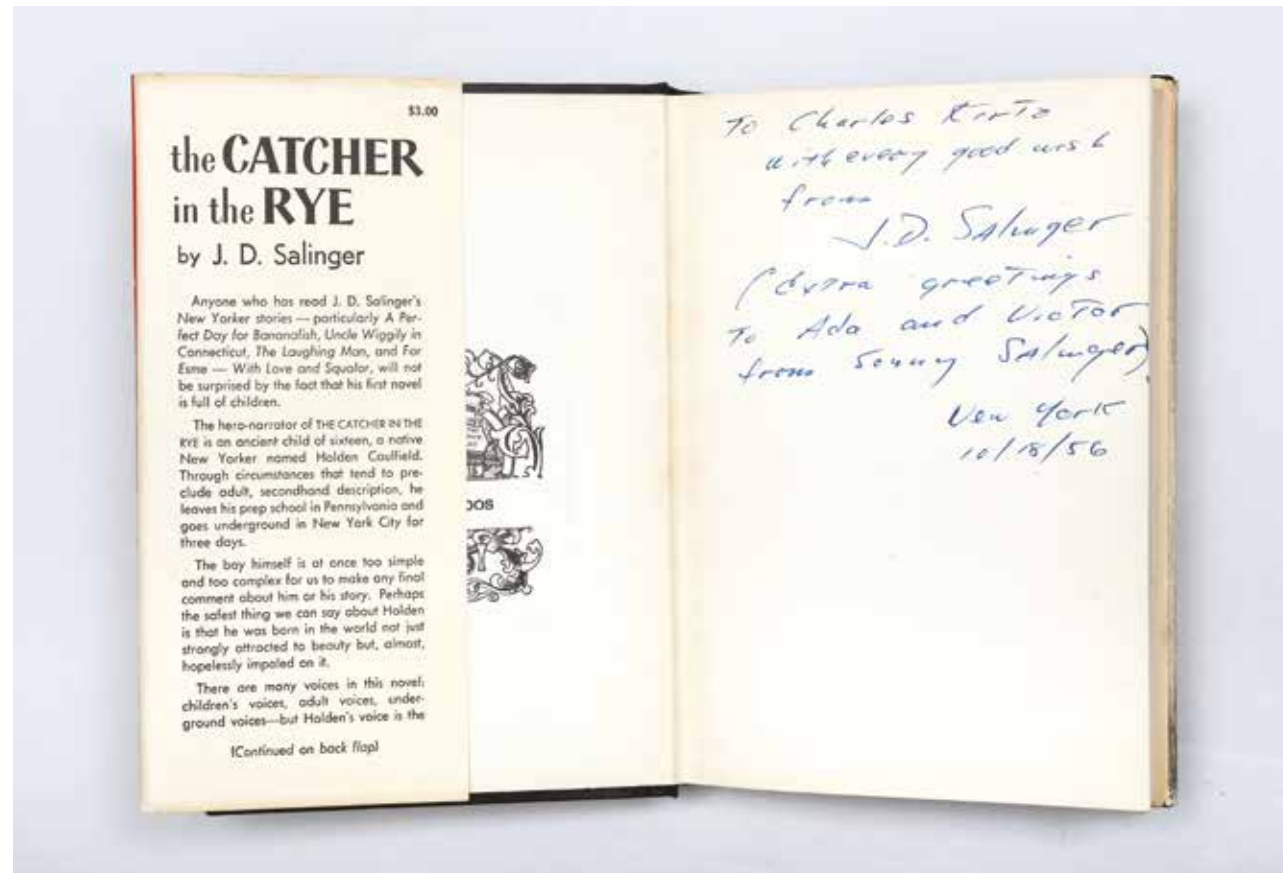
A tipped-in autograph note signed by Churchill's wartime principal private secretary John Martin, dated 25 July 1946, reveals that the book was collectively signed as a gift for Number 10's wartime switchboard operator, Miss Rand: "I am very glad to have a chance to sign this. We all owe a great deal to Miss Rand for what has been the most efficient switchboard in Whitehall". One signature has the pencilled date of 23 April 1946, showing it probably took close to a year to gather all the signatures.

This is the second impression (following the first of 1945) of a romanticized popular account of the history of 10 Downing Street, presenting it as the heart of the nation and central to its history: "the life of a house, which in time became the centre of a country, an empire, and at last of the whole world" (jacket). The German author (1895–1969) was a noted Weimar journalist, born Egon Jacobsohn. He worked for the Ullstein publishing house, first at the Berliner Morgenpost, then as editor of the local section of B.Z. am Mittag. As the publisher's star reporter, he interviewed local celebrities like silent film actors Asta Nielsen and Henny Porten, and international luminaries such as Arthur Conan Doyle and Albert Einstein. Perhaps one of his major claims to fame is his encouragement of a young stringer called Samuel Wilder, a contributor to the crime and sports pages, who found fame as one of Hollywood's greatest screenwriter-director-producers under his childhood nickname of "Billy". Jacobsohn was much admired as a pioneer of undercover journalism, adopting a wide range of disguises – waiter, croupier, tramp, sausage vendor, barrel-organ player, fireman, and even burglar – to document Berlin's hectic rise as a cosmopolitan city. The rise of the Nazis put an end to this. As a prominent Jewish newspaperman, he was forced to flee Germany, escaping to London where he adopted the surname Jameson, and where he remained until his death.

The 52 signatures appear on the front and final free endpapers. It is noteworthy how many of these appear to be the signatures of women, whose contributions were as vital as they were often unsung and unrecorded.



The reclusive author makes a rare presentation to the teenage son of his childhood friend



49

SALINGER, J. D.

The Catcher in the Rye.

Boston: Little, Brown and Company, 1951

£225,000 [158632]

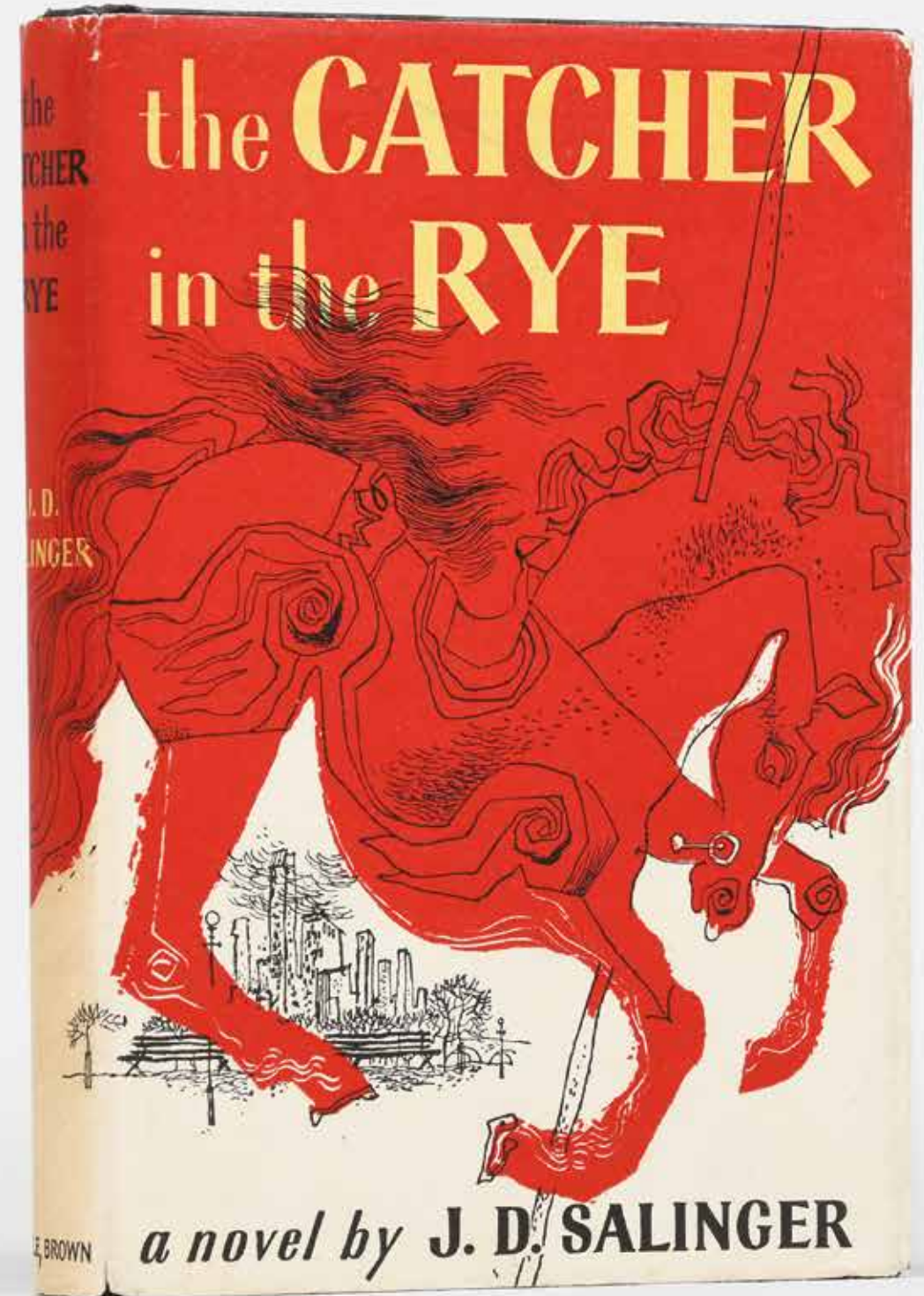
Octavo. Original black cloth, spine lettered in gilt. With dust jacket, designed by Michael Mitchell. Housed in a red quarter morocco solander box by the Chelsea Bindery. A fine copy, in a lovely example of the dust jacket, spine panel mildly toned, extremities lightly rubbed and nicked, not price-clipped, the notoriously fugitive red exceptionally bright and fresh.

First edition, first printing, extremely rare presentation copy, inscribed by the author to the teenage son of his childhood friend Ada on the front free endpaper: "To Charles Kirtz with every good wish from J. D. Salinger (extra greetings to Ada and Victor from Sonny Salinger) New York 10/18/56".

This is an exceptional rarity: signed or inscribed copies by the reclusive author are notoriously scarce. The informal sign-off, "Sonny", was the nickname given to Salinger by his parents when he was born.

Salinger, who grew up alongside Ada and her brother Victor in the same New York apartment house, presented Ada's sons, Charles (then around the same age as Holden Caulfield) and William, each with an inscribed first edition. He passed on the copies to the boys via Ada's mother, Ann, whose bookplate is on the front pastedown.

An inscribed copy of *Catcher in the Rye* is perhaps the most elusive prize in 20th-century literature. Auction records show only one appearance of an inscribed first edition (at Doyle in 2010).



“Get out of the office kid and write, because you can”

50

FLEMING, Ian.

Casino Royale.

London: Jonathan Cape, 1953

£125,000

[155473]

Octavo. Original black cloth, spine lettered in red, heart device to front cover in red. With dust jacket. Edges and endpapers foxed, else bright and sharp; dust jacket a trifle rubbed, couple of spots of foxing to flaps, not price-clipped: a very good copy in a remarkably fresh and bright example of the jacket.

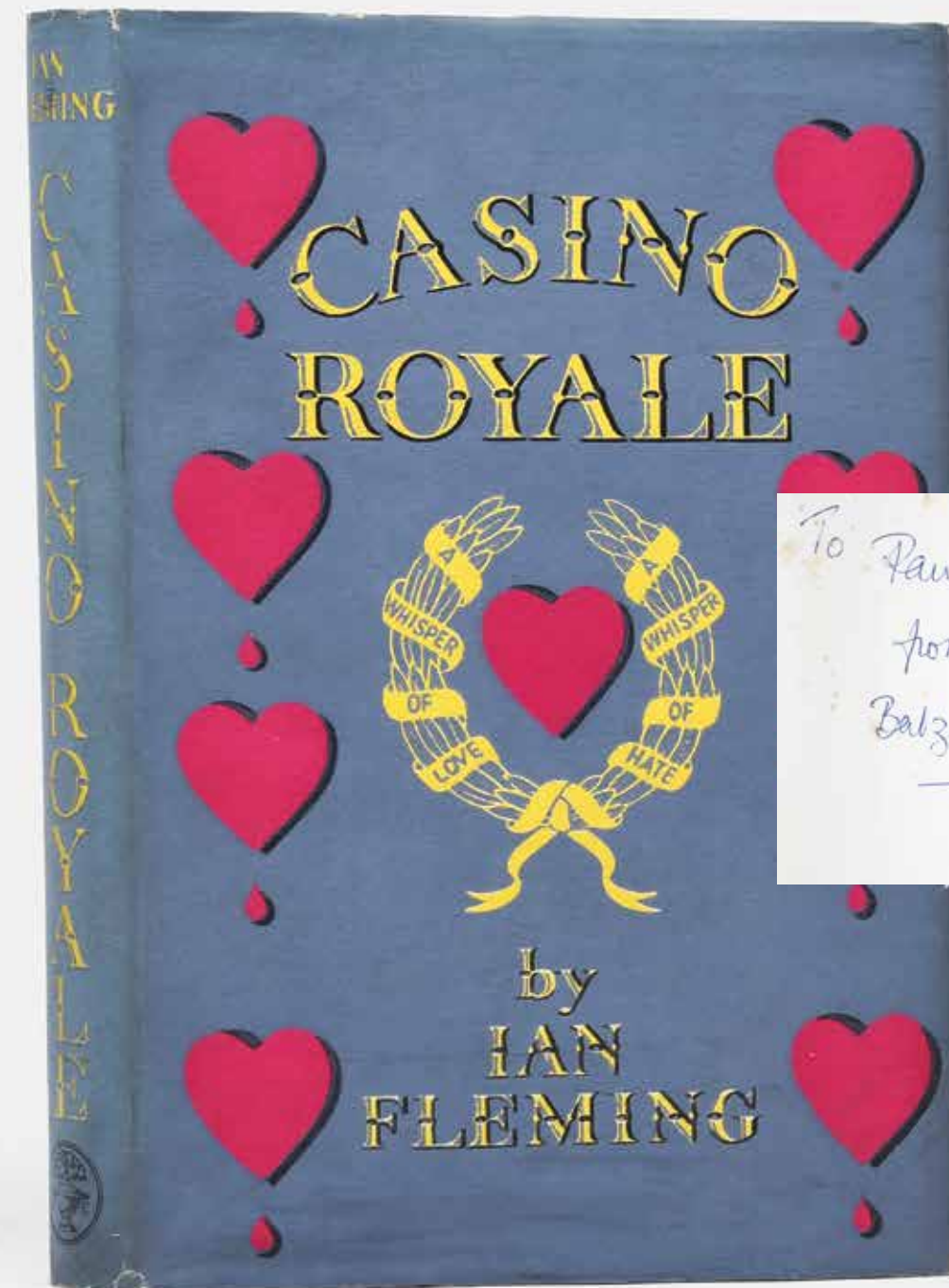
Gilbert A1a (1.1). John Pearson, *The Life of Ian Fleming*, 1966.

First edition, first impression, first state dust jacket (without the *Sunday Times* review on the inner front flap), presentation copy inscribed by the author to his friend and fellow writer Paul Gallico: “To Paul from Balzache. 1953”.

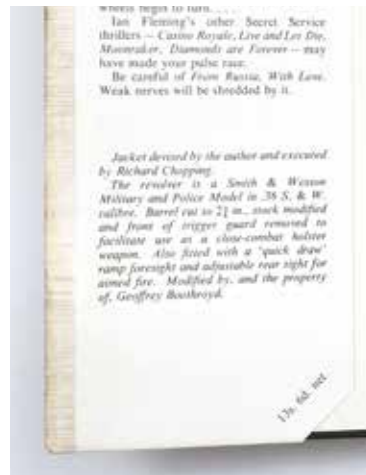
Shortly before acceptance for publication by Jonathan Cape, Fleming sent the typescript of *Casino Royale* to Gallico for comment. Gallico wrote back full of encouragement: “The book is a knock-out. I thought I had written a couple of pretty fair torture scenes in my day, but yours beats everything I have ever read. Wow! It goes in for frankness and details far beyond any American-type thriller and could have a big sale . . . Get out of the office kid and write, because you can.” The soubriquet “Balzache” was an in-joke Fleming shared with his closest friends – a play on the name of the French author, “balls-ache” (meaning boring), and a reference to the famous torture scene which made such an impression on Gallico. He also inscribed presentation copies of *Casino Royale* to John Hayward and Robert Harling as from “Balzache”.

In the 1940s, Fleming had commissioned Gallico to write a series of articles on America. When they met, the two struck up an immediate friendship. “Gallico was the sort of writer Fleming could get on with – genial, amused and ready to enter at once into that ‘joking relationship’ which Fleming liked to maintain with his close friends” (Pearson). Gallico was a popular author of slick thrillers and pulp fiction in the Fleming style, with titles such as *Thief is an Ugly Word* and *Dames Mean Trouble*. He emerged as a talented sportswriter and shared Fleming’s interests in golf and fencing and in the 1960s wrote an introduction to *Gilt-Edged Bonds* (1961), the first James Bond omnibus.

“According to the Cape archives, 4,760 sets of sheets of the first printing were delivered, but only 4,728 copies were bound up. Many of these went to public libraries and we believe that less than half of the first printing was sold to the public. The jacket is genuinely rare in fresh condition” (Biondi & Pickard, 40).



Presented to Bond's "appointed armourer"



51

FLEMING, Ian.

From Russia, With Love.

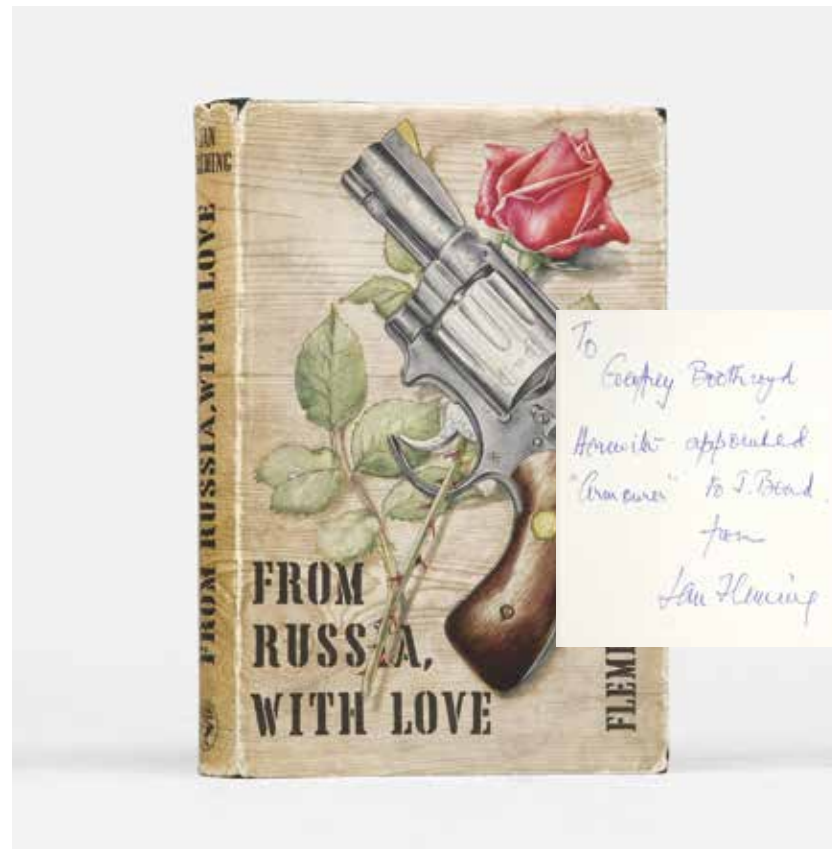
London: Jonathan Cape, 1957

£75,000

[157381]

Octavo. Original black boards (Gilbert's A binding, no priority), red and silver lettering on spine and revolver and rose motif on front cover. With dust jacket. Housed in a custom black quarter morocco solander box. Some stray spotting to top edge otherwise a clean copy, with the jacket somewhat dust soiled, and worn at ends and corners, very good condition overall.

Gilbert Aşa(1.1).

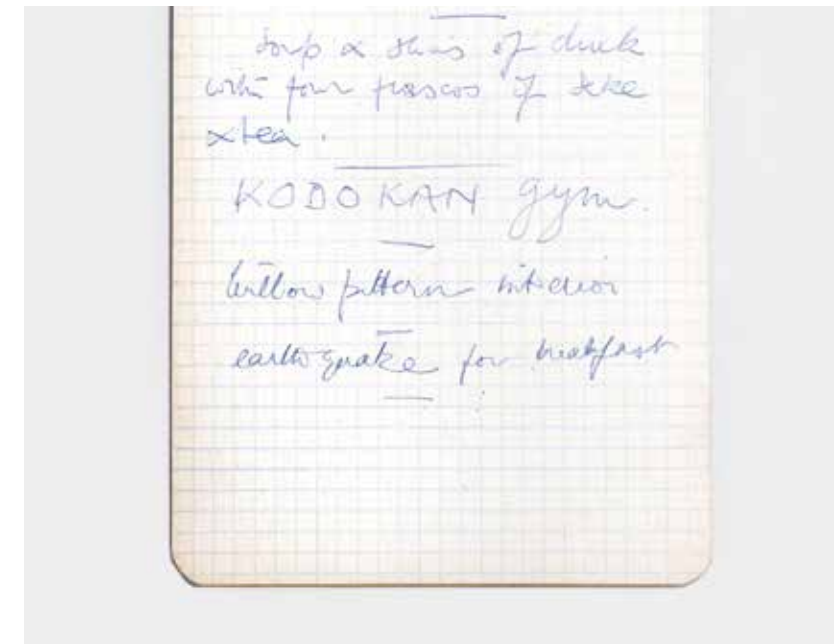


First edition, first impression, inscribed "To Geoffrey Boothroyd, Herewith appointed 'Armourer' to J. Bond, from Ian Fleming". From Russia, With Love, along with For Your Eyes Only, is one of the most difficult James Bond first editions to find inscribed, and this is a superlative association.

Geoffrey Boothroyd (1925–2001) was a British firearms expert. He first contacted Fleming by letter in 1956, voicing concerns over Bond's choice of the .25 calibre Beretta as a side-arm: "I have, by now, got rather fond of James Bond. I like most things about him, with the exception of his rather deplorable taste in firearms. In particular, I dislike a man who comes into contact with all sorts of formidable people using a .25 Beretta. This sort of gun is really a lady's gun, and not a really nice lady at that."

Boothroyd and Fleming eventually settled on the Walther PPK, which first appeared in *Dr No* (1958), as well as the MI6 armourer, Major Boothroyd, introduced to Bond as "the greatest small-arms expert in the world". Boothroyd proofread *From Russia, With Love* as a technical consultant and supplied the Smith & Wesson revolver illustrated on the dust jacket by Richard Chopping.

"Earthquake for breakfast"

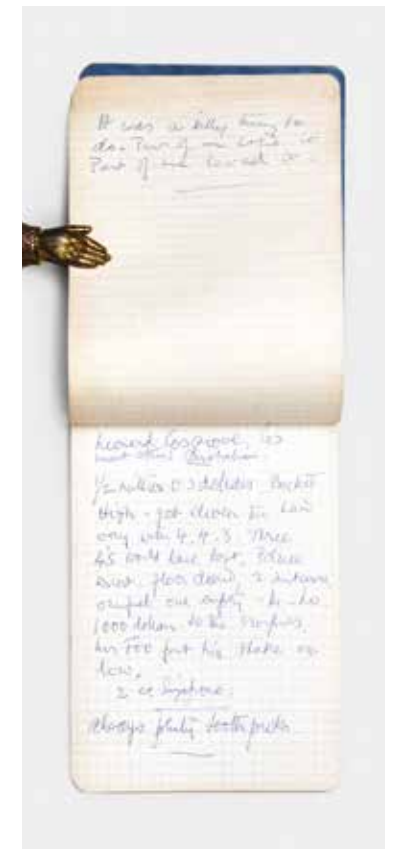


Undoubtedly one of the last pieces of significant Fleming manuscript outside the Lilly Library's collection, this notepad comprises notes from Fleming's trip to Japan in 1961, scouting for details for Bond stories.

Fleming wrote to his friend Richard Hughes in advance with a list of all the things he wanted to see: "After a couple of days in Tokyo, I would like us to take the most luxurious modern train down south to the inland sea . . . I would also like to see pearl girls diving – my heroine will be a beautiful girl who has learned to speak English working on an underwater film in Hollywood – and hot baths, a live volcano for suicides, and any terrifying manifestation of the horrific Japan" (Pearson).

Besides hotel and restaurant addresses, phone numbers, and simple Japanese phrases, the notebook contains several longer prose passages, including several that would eventually form the basis of episodes in *You Only Live Twice*. Various of his notes and observations on the culture of Japan reappear in his published work, first in *Thrilling Cities*, then in *You Only Live Twice*.

Fleming manuscript material is notably scarce and very few items of any significance have appeared in commerce. Another notebook for *You Only Live Twice*, similar in format but shorter (39 pages), was sold at auction at Sotheby's London, 20 July 1989, lot 174. A 120-page typescript, Fleming's working notebook of ideas for various Bond novels, kept from July 1957 to January 1964, was sold at Sotheby's London, 15 December 1992, lot 296. Besides these, the finished typescripts of *Diamonds Are Forever* and *The Man With the Golden Gun*, a few scattered notes for *From Russia, with Love*, and his article, "Bang, Bang. Kiss, Kiss", no other significant Fleming manuscript material has appeared in commerce in 50 years.



52

FLEMING, Ian.

Manuscript notebook, including material used in *You Only Live Twice*.

1962

£95,000

[145643]

Oblong duodecimo. Contemporary French notepad with grid-ruled pages, cloth-backed boards. Housed in a custom red cloth chemise and a red morocco-backed slipcase. 54 leaves and 7 blanks, written mostly on rectos, the first leaf neatly excised. In superb condition.

John Pearson, *The Life of Ian Fleming*, 1966.

Inscribed to Churchill's successor during the Suez Crisis

53

CHURCHILL, Winston S.

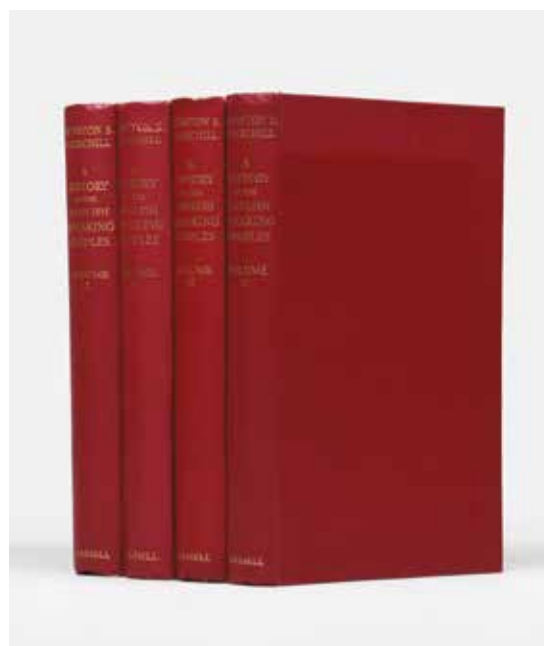
A History of the English-Speaking Peoples.

London: Cassell and Company Ltd, 1956–58

£85,000 [160330]

4 volumes, octavo. Original red cloth, spines lettered in gilt, top edges red. Each volume housed in a burgundy quarter morocco solander box by the Chelsea Bindery. All volumes illustrated with maps and genealogical tables. Light rubbing at extremities, vol. II with small paper fault chip at foot of pp. 12–14 and a bump to top edge, slight sunning at head of front cover of vol. IV. A very good set.

Cohen A267:1(I)–(IV). Martin Gilbert & Larry P. Arnn, *The Churchill Documents*, vol. XXIII, 2019.



First editions, first impressions, each volume inscribed by Churchill to Anthony Eden, British prime minister and Churchill's wartime foreign secretary.

The first volume was published on 23 April 1956; Churchill's presentation on 7 March precedes this by six weeks. Churchill inscribed the next two volumes in the month of publication, the fourth the month following publication.

Few individuals could equal Eden in importance as a recipient of this book. During Churchill's wilderness years in the 1930s, Eden was one of the few leading Conservatives who opposed appeasement and the Munich Agreement, resigning as foreign secretary over the issue. Eden was re-appointed foreign secretary by Churchill in the wartime government. After the war, he served under Churchill as deputy leader of the Conservative Party, returned as foreign secretary in Churchill's second government, and on the great man's retirement succeeded him as prime minister and party leader.

Eden was perhaps the last British politician to share Churchill's vision of Great Britain as a viable imperial power and the shared destiny of the English-speaking peoples as a vital force for progress and civilization. It is this romantic notion which is the central thesis of *A History of the English-Speaking Peoples*. It is poignant, therefore, that Eden's fall following the Suez Crisis in 1956 marked the effective end of Britain's imperial reach. The inscriptions here straddle the Suez moment, the first volume preceding it, the second in the month of, and the latter two following the crisis.



Signed by all four creators of the show that redefined Broadway

54

LAURENTS, Arthur.

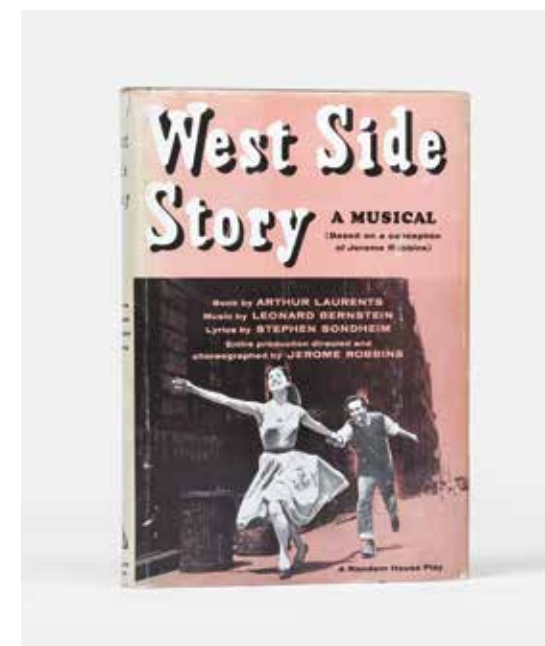
West Side Story. A Musical. Based on a Conception of Jerome Robbins. Music by Leonard Bernstein. Lyrics by Stephen Sondheim. Entire Production Directed and Choreographed by Jerome Robbins.

New York: Random House, 1958

£15,000 [163185]

Octavo. Original grey boards, spine and front cover lettered in gilt, black ground on spine and front cover containing gilt titles and publisher's emblem, front cover with five black frames enclosing mounted half-tone, replicating jacket design, top edge pink. With dust jacket (priced at \$2.95 and with code "3/58" at foot of front flap). Housed in a custom black cloth folding box. Double-page half-tone as frontispiece and 2 further half-tones after photographs of the original production by Fred Fehl. A crisp copy. Ownership signature and date, together with bookseller's label to front pastedown. Extremities slightly rubbed, one corner bumped, minor marks to free endpapers, abrasion to verso of front free endpaper; extremities of unclipped jacket worn with several closed tears and minor loss, spine sunned, some light abrasions and soiling, marks to reverse; a very good copy in a good jacket.

Brooks Atkinson, "West Side Story. Moving Music Drama on Callous Theme", *The New York Times*, 6 October 1957, section 2, p. 1.



First edition, first printing, inscribed "To Clive Hirschhorn, Best wishes, Arthur Laurents", "and Leonard Bernstein '86", "To Clive Hirschhorn, with best wishes, Jerome Robbins 1958" on the front free endpaper, and signed "Stephen Sondheim" on the half-title. We can trace no other copy signed by all four creators.

It was the choreographer Jerome Robbins (1918–1998) who first proposed a collaboration on a contemporary musical adaptation of *Romeo and Juliet* with composer Leonard Bernstein (1918–1990) and playwright Arthur Laurents (1917–2011) in 1949. The project was slow to progress; Stephen Sondheim (1930–2021) joined the creative team only when Bernstein's first choices of lyricists were unavailable.

The Broadway premiere took place at the Winter Garden Theatre on 26 September 1957. It ran for 732 performances and won Jerome Robbins the Tony Award for Best Choreographer (*West Side Story* included more dancing than any previous Broadway show). Random House published the book in their series of "Recent Broadway Hits" six months after the premiere.

The theatre and film critic for the *Sunday Express*, Clive Hirschhorn (b. 1940), bought this copy in 1958 in his hometown of Johannesburg. He later solicited the autographs of the four creators, with Robbins adding his inscription in the year of his death. Sondheim has frequently been critical of his own work on *West Side Story* and, famously, the *New York Times* review failed to mention his name. It is tempting to suggest that Sondheim's signature is intentionally not on the same page as the others.

Both works inscribed to his daughters' schoolteacher

55

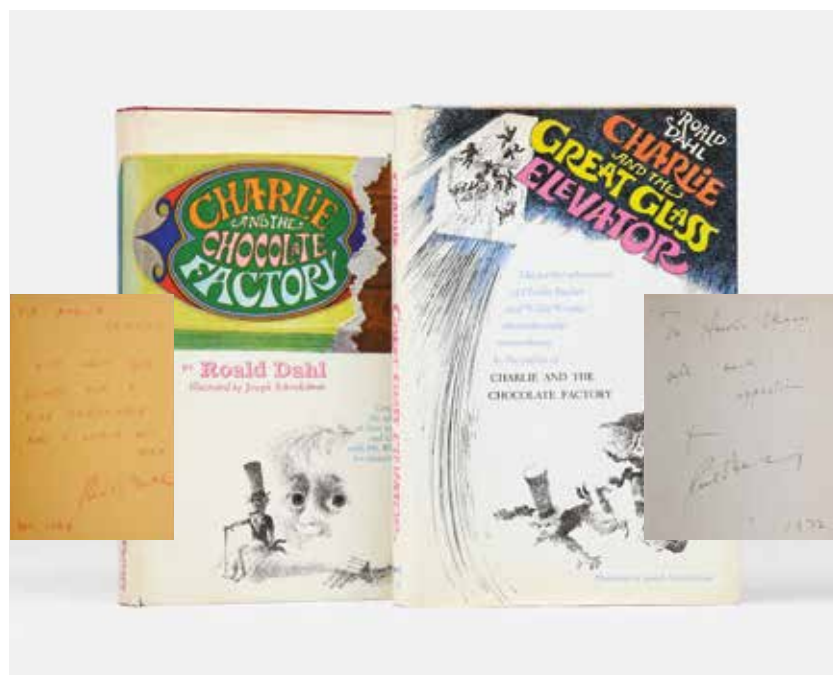
DAHL, Roald.

Charlie and the Chocolate Factory; [together with:] Charlie and the Great Glass Elevator.

New York: Alfred A. Knopf, 1964 & 1972

£25,000 [164056]

2 volumes, octavo. Original red cloth or blue cloth-backed grey boards, spines lettered in gilt or pink, front covers with design in blind or blue, yellow or grey endpapers, top edge of *Charlie and the Chocolate Factory* in purple. With dust jackets. Together with an autograph note signed from Dahl to Miss Skinner, 1 leaf (126 × 102 mm), dated by the recipient "Sept 1972". Housed in a custom red and blue morocco-backed folding box by the Chelsea Bindery. Both illustrated throughout by Joseph Schindelman. Extremities slightly bumped, *Chocolate Factory* slightly skewed and with minor marks to covers, *Great Glass Elevator* with slight sunning at extremities; dust jackets slightly toned, jacket for *Chocolate Factory* slightly frayed at head and foot of spine, not price-clipped; very good copies in very good dust jackets.

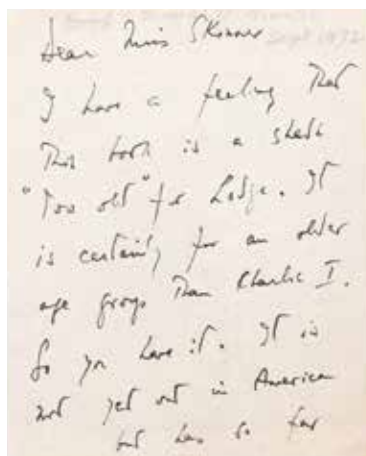


First editions, first printings, presentation copies, inscribed by the author to a schoolteacher, together with an autograph note of presentation for the second volume. Sets of both Charlie books inscribed to the same recipient are extremely rare.

Charlie and the Chocolate Factory is inscribed "For Amelia Skinner, With many good wishes for a fine Christmas and a lovely New Year, Roald Dahl, Dec. 1964". *Charlie and the Great Glass Elevator* is inscribed "To Amelia Skinner with much affection from Roald Dahl, 1972". Both are inscribed on the front free endpaper.

Amelia Skinner taught at Godstowe School in High Wycombe, which Dahl's daughters attended. Godstowe Lodge was opened in 1963 as a pre-prep department for pupils aged four to seven. The autograph enclosure with *Charlie and the Great Glass Elevator* states Dahl's "feeling that this book is a shade 'too old' for Lodge. It is certainly for an older age group than *Charlie I*". He also notes that "it is not yet out in America but has so far sold out it's [sic] first printing of 100,000 copies to bookshops", showing that this is a republication copy. Belying Dahl's concern, the dust jacket notes *Charlie and the Great Glass Elevator* as a title suitable for "all ages".

The first title is the first issue, distinguished by six lines of printing information on the last page, which was cut to five in subsequent issues. The dust jacket is first state, without an ISBN number on the lower cover.



The Little Red Book

56

MAO ZEDONG.

Mao zhuxi yulu ("Quotations from Chairman Mao").

Beijing: Zhongguo renmin jiefangjun zong zhengzhi bu, 1964

£22,500 [160602]



First edition, first printing, in the most collectible state with the uncorrected text error, erratum slip, and superfluous brushstroke on the calligraphic endorsement leaf. While first editions were issued in several states, "it is believed that copies with the text error . . . represent the earliest printed version" (Schiller, p. 37).

The first edition, compiled for use within the People's Liberation Army two years before the Cultural Revolution, was issued in either red vinyl plastic or paper wrappers. According to the editor in charge, those in paper wrappers were issued first for the use of high-ranking officers, while those in vinyl, which took longer to produce, were intended for brigades of up to eight men. All contain the error of an extra brush stroke in one of the characters in Lin Biao's calligraphy. Additionally, some red vinyl copies see two characters similar in appearance transposed between pages 82 and 83, and a subset of these were issued with an erratum slip highlighting the mistake.

By late 1966, red vinyl had become the sole acceptable way of packaging the Quotations in Chinese and other languages. When held aloft by participants at political rallies, the binding created a striking sea of red, a metaphor for society's saturation in the language and ideology of Maoism.

Duodecimo. Original red vinyl, title and five-pointed star to front cover in blind. With erratum slip in rear pocket addressing a typesetting error on pp. 82–3. Housed in a red quarter morocco solander box by the Chelsea Bindery. Tissue-guarded sepia portrait frontispiece of Mao, sepia facsimile of Lin Biao's calligraphy, epigraph leaf and title page printed in colour. Vinyl bright, couple of small red marks on edges, blank first and last leaves foxed with couple of old stains, text clean with just occasional spotting. A near-fine copy.

Justin Schiller, *Quotations of Chairman Mao 1964–2014: A Short Bibliographical Study*, 2014; Yan Jiaqi & Gao Gao, *Turbulent Decade: A History of the Cultural Revolution*, 1996.

The Beautiful People

57

BAILEY, David.

Box of Pin-Ups. Notes by Francis Wyndham. Designed by Mark Boxer and David Hillman.

London: Weidenfeld and Nicolson, [1965]

£20,000 [161188]

Original card clamshell box (38 × 33 cm), containing 36 loose prints; each a full-page half-tone photographic portrait with biographical details of the sitters on the verso. With a loose sheet of brown paper and a piece of corrugated cardboard packaging as issued. A few brown marks to lid of the box, edges lightly rubbed and corners split; still an extremely bright copy in original condition, and much better than usually encountered, all prints in excellent condition.



First edition of this seminal collection of portraits by Bailey, and one of the great iconic representations of the Swinging Sixties in London. The subjects typify the new social elite, ranging from The Beatles and The Rolling Stones through minor royalty and fashion-conscious aristocrats to film stars, couturiers, and gangsters.

Each photographic portrait is accompanied with a note by Francis Wyndham, then-editor of *Queen* magazine.

The mode of publication also hints at a new democratization. The printing is of high quality but photomechanical which allowed the original publication cost to be kept modest.

This is the sole printing: there was no American edition, largely due to the influence of Lord Snowdon, who objected to the inclusion of the portrait of the notorious Kray twins. Complete sets of the publication in the original box with both packing inserts are scarce.

This copy also includes the Gallery Guide to the Barbican Art Gallery's exhibition of Bailey's work entitled "David Bailey – Birth of the Cool". The exhibition ran 15 April – 27 June 1999. Inscribed aside from the edition of 5.



“I wrote all these songs for you . . . “

58

COHEN, Leonard.

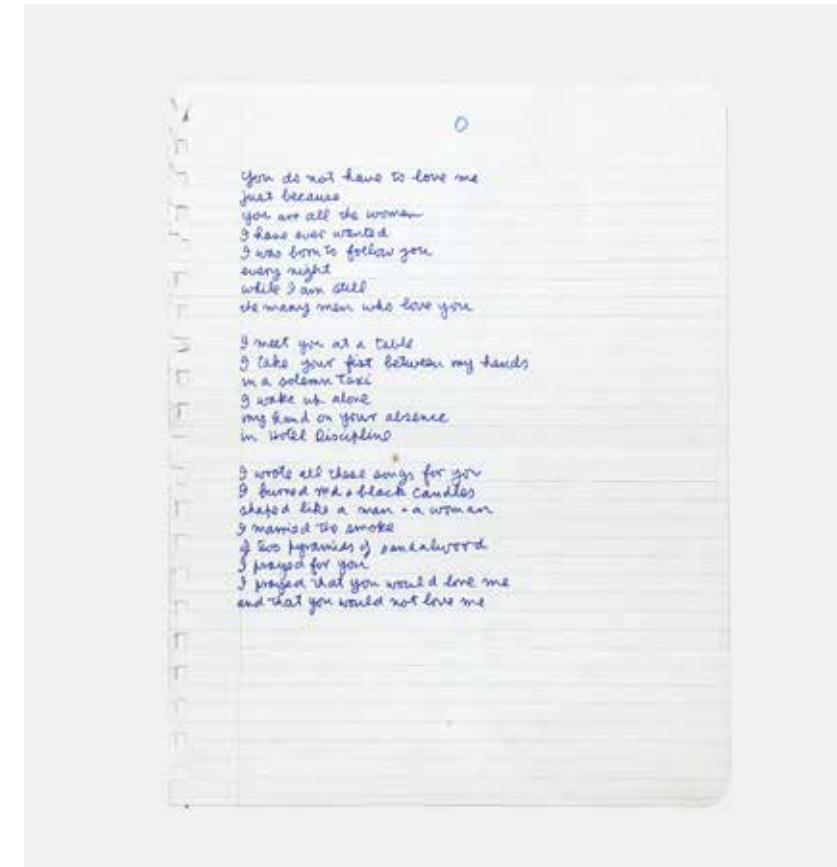
You do not have to love me.

[c.1968]

£25,000 [159215]

Manuscript in blue fibre-tip pen on single sheet of lined paper (279 × 215 mm) extracted from a spiral-bound notebook. Very good.

Jiri Mesic, *Leonard Cohen, the Modern Troubadour*, 2020.



Leonard Cohen's holographic manuscript for his poem "You do not have to love me" which was first published as one of the "new poems" in *Selected Poems 1956–1968* (Viking, 1968). The object of the poem, and of Cohen's unrequited infatuation, was the singer-songwriter Nico, who was "idealized by Cohen and made a subject of his worship" (Mesic, p. 91). It appeared alongside several other poems that reference Nico. To Cohen, who was still early in his music career, "Nico represented all the women he had ever wanted and the more she rejected him, the more the poet suffered for the image of the Virgin" (*ibid.*, p. 92).

"You do not have to love me" was published as a standalone piece by the Sore Dove Press in 2008, with an illustration by Soyehl Dahi.

Original manuscript material of this calibre from Leonard Cohen is rare, as the penurious poet realized at an early date that he could raise money selling his drafts to the Fisher Library in Toronto. This example comes from the archive of Cohen's Viking editor Corlies "Cork" Smith (1929–2004), a New York based editor who in a 50-year career published many important writers, including Thomas Pynchon, Jimmy Breslin, and Calvin Trillin.

“One of my favourite names”

59

ROWLING, J. K.

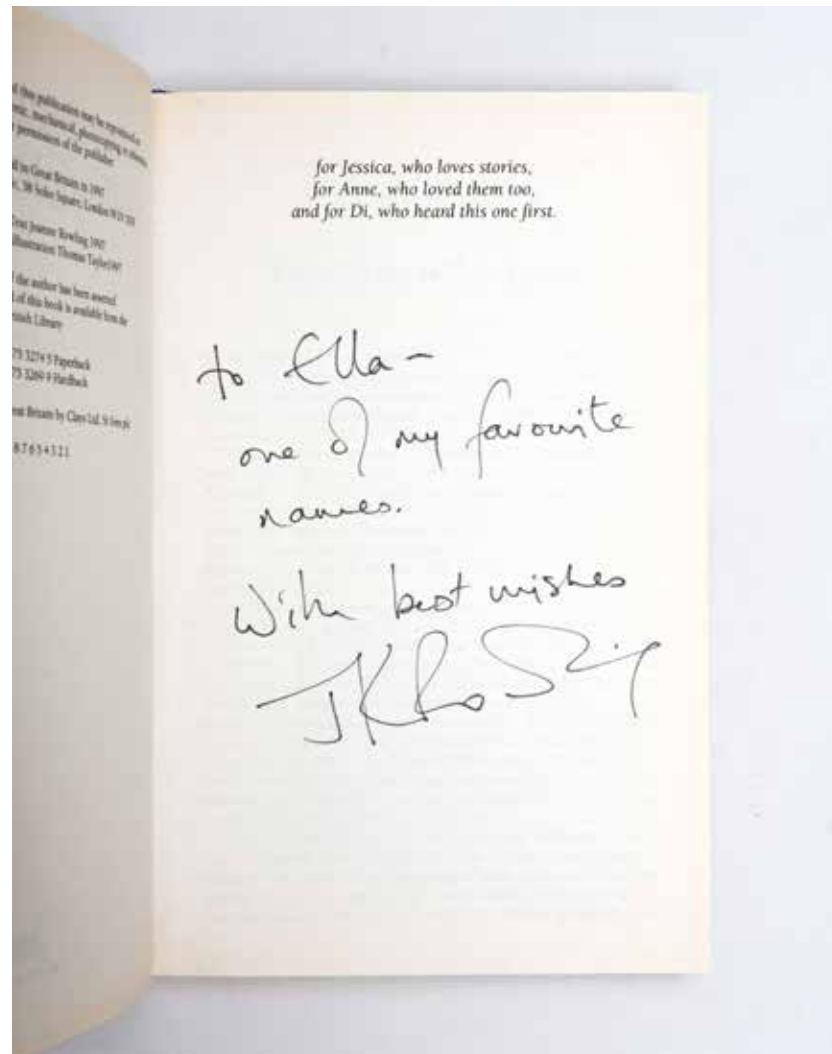
Harry Potter and the
Philosopher's Stone.

London: Bloomsbury, 1997

£225,000 [160437]

Octavo. Original matt laminated printed paper boards, spine and front cover lettered in white, yellow, dark green and black. Without the dust jacket, as issued. Housed in a custom purple morocco-backed folding box. Foot of spine very slightly bumped, corners slightly rubbed; a fine and notably fresh copy.

Errington A1(a); Grolier Children's 100, 100.



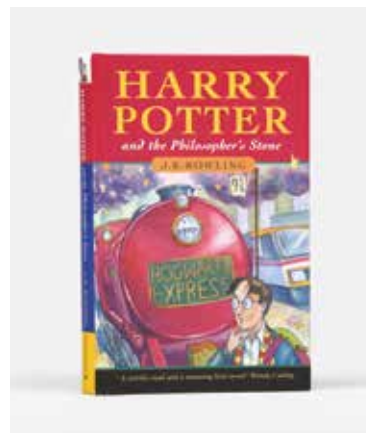
First edition, first impression, hardback issue, inscribed by the author “to Ella – one of my favourite names. With best wishes, JK Rowling” on the dedication leaf.

Rowling inscribed the book for Ella Burke at the Cheltenham Literary Festival in 1998; she had bought the book the previous year, and Rowling signed it for her, together with a copy of *Harry Potter and the Chamber of Secrets*.

With all the required points of the first printing: Bloomsbury imprint, 10-down-to-1 number line, the list of equipment on p. 53 with “1 wand” appearing twice in the list, and the misprint “Philospher’s” on the back cover.

Both paperback and hardback issues of the first impression were published on 26 June 1997, although the hardback issue (500 copies) is preferred to the paperback issue (5,150 copies).

ORIGINAL ARTWORKS





60

POTTER, Beatrix.

Original artwork: "At this point, old Mrs. Rabbit's voice was heard inside the rabbit hole . . ."

c.1904

£17,500

[164027]

Beatrix Potter's recreation on linen of an illustration published in *The Tale of Benjamin Bunny*, showing Peter Rabbit "dressed in a red cotton pocket-handkerchief" together with his cousin, Benjamin Bunny. The artist is known to have redrawn several of her illustrations on linen.

Original drawing (80 × 72 mm) on linen with stitched hem (148 × 153 mm), watercolour, unsigned, mounted. Unfaded and bright, some patches of browning and occasional foxing; very good condition.

Hobbs & Whalley, Beatrix Potter, The V&A Collection, 1985.



61

WARHOL, Andy.

Sam. [Orange cat with red eyes sitting.]

New York: *The Artist*, 1954

£10,000

[163444]

Edition of 190. One plate from the book *25 Cats Name Sam and One Blue Pussy*, printed by Seymour Berlin. The calligraphy was added by Julia Warhol, Andy's mother.

Offset lithograph hand-coloured by Warhol and friends with Dr Martin's aniline watercolor dye on wove paper. Sheet size: 22.9 × 15 cm. Framed size: 43 × 34 cm. Excellent condition. Presented in a handmade white gold frame with acrylic glazing.

Feldman & Schellmann IV.61.



62

WARHOL, Andy.

Ladies and Gentlemen (II.136).

Milan: Luciano Anselmino, 1975

£25,000

[163419]

Edition of 125, signed, numbered and dated '75 in pencil lower left on verso by the artist. To create the *Ladies and Gentlemen* series, Warhol took over 500 Polaroid photographs of 14 different Black and Latin American drag queens and trans women recruited by his friends.

Screenprint on Arches paper. Sheet size: 111 × 73.5 cm. Excellent condition.

Feldman & Schellmann II.136.



63

PICASSO, Pablo.

Buste de femme à la queue de cheval: Jacqueline.

Paris: Galerie Louise Leires, 1955

£65,000

[147884]

Edition of 50, signed in pencil lower right by Picasso, numbered lower left.

Aquatint and drypoint on vélin d'Arches watermarked wove paper, all edges untrimmed. Plate size: 64.6 × 49.7 cm. Sheet size: 76.5 × 57 cm. Framed size: 105 × 88 cm. Paper toned, hinging tape to upper edge and corners of verso, otherwise bright. Presented in a white gold frame with conservation acrylic glazing.

Bloch 771; Baer 927.



64

MIRÓ, Joan.

Tres Joan.

Barcelona: Polígrafa, 1978

£15,000

[162786]

Hors Commerce copy aside from the edition of 99, signed in pencil lower right by the artist, HC lower left. The title "Three Joans" was named after the Barcelona gallery owner Joan Prats, the poet Joan Brossa, and Joan Miró.

Etching and aquatint with intaglio on Arches wove paper. Image size: 52.5 × 107 cm. Sheet size: 75.1 × 121.2 cm. Framed size: 86.5 × 125.5 cm. Excellent condition. Presented in a handmade white gold leaf frame.

Dupin 1034.



65

MAPPLETHORPE, Robert.

Green Amaryllis.

1987

£15,000

[136511]

A printer's proof aside from the edition of 25, signed in pencil lower right by the artist, marked PP lower left. One of 10 plates from the *Flowers* portfolio.

Toned photogravure on Arches wove paper, all edges untrimmed. Image size: 48.5 × 48.4 cm. Sheet size: 91 × 63 cm. Framed size: 97.6 × 69.5 cm. Excellent condition. Presented in a dark brown stained oak frame with conservation acrylic glazing.

Mapplethorpe: *Flora, The Complete Flowers*, p. 263; Mapplethorpe: *Pistils*, pl. 156.



66

**STEADMAN, Ralph –
THOMPSON, Hunter S.**

The Sheriff. [Hunter S. Thompson.]

Lexington, KT: Petro III Graphics, 1995

£12,500

[158514]

Artist's proof aside from the edition of 77, signed in pencil lower right by Steadman, AP and title lower left, and signed lower middle by Hunter S. Thompson. The image was a reworking by Steadman of an original photograph by David Hiser from the Freak Power campaign. In 1970, Hunter S. Thompson ran for sheriff of Pitkin County, Colorado, and came within 300 votes of winning.

Five-colour screenprint on white wove paper. Sheet size: 100.5 × 76.2 cm. Framed size: 126.5 × 91 cm. Excellent condition. Presented in a black and gilt ornate frame.



67

BANKSY.

Kate Moss: Original Colourway.

London: Self published, 2005

£1,250,000

[160604]

Inscribed by Banksy aside from the edition of 5, signed, dated and dedicated lower right "2005 For Simon x Banksy", together with a certificate of authenticity from Pest Control. The recipient, Simon Durban, was an accountant for Banksy and a director for Pictures on Walls, Lazinc, Pest Control, Paranoid Pictures, and Gross Domestic Product, all companies associated with Banksy.

Screenprint on canvas. Image size: 52.8 × 52.8 cm. Sheet size: 80 × 80 cm. Framed size: 104.5 × 104.5 cm. Craquelure to black ink as usual, otherwise in excellent condition. Presented in a white wooden frame with conservation acrylic glazing.

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