

The background of the cover features several zodiac constellations rendered in a traditional, hand-drawn style. In the upper left, a centaur (Sagittarius) is shown in a dynamic pose, holding a bow and arrow, with a circular band of stars around his waist. In the upper right, a scorpion (Scorpio) is depicted with its long, segmented body and pincers. In the lower left, a figure (Aquarius) is shown pouring water from a vessel, with a stream of stars trailing behind the liquid. In the lower right, a goat-headed creature (Capricorn) is shown in a rearing position. The entire scene is set against a dark, textured background.

FINE BOOKS AND MANUSCRIPTS

PETER HARRINGTON
LONDON

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Oakland Marriott City Center

Oakland, San Francisco

21–24 Apr

NEW YORK

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29–30 Apr

CHELSEA

Chelsea Antiquarian Book Fair (ABA)

Chelsea Old Town Hall, London

30 Jun – 6 Jul

MASTERPIECE

Masterpiece London

South Grounds, The Royal Hospital

Chelsea Embankment, London

15–18 Sep

FIRSTS LONDON

Firsts London (ABA)

Saatchi Gallery

Sloane Square, London

Front cover illustration from Pedro de Medina's
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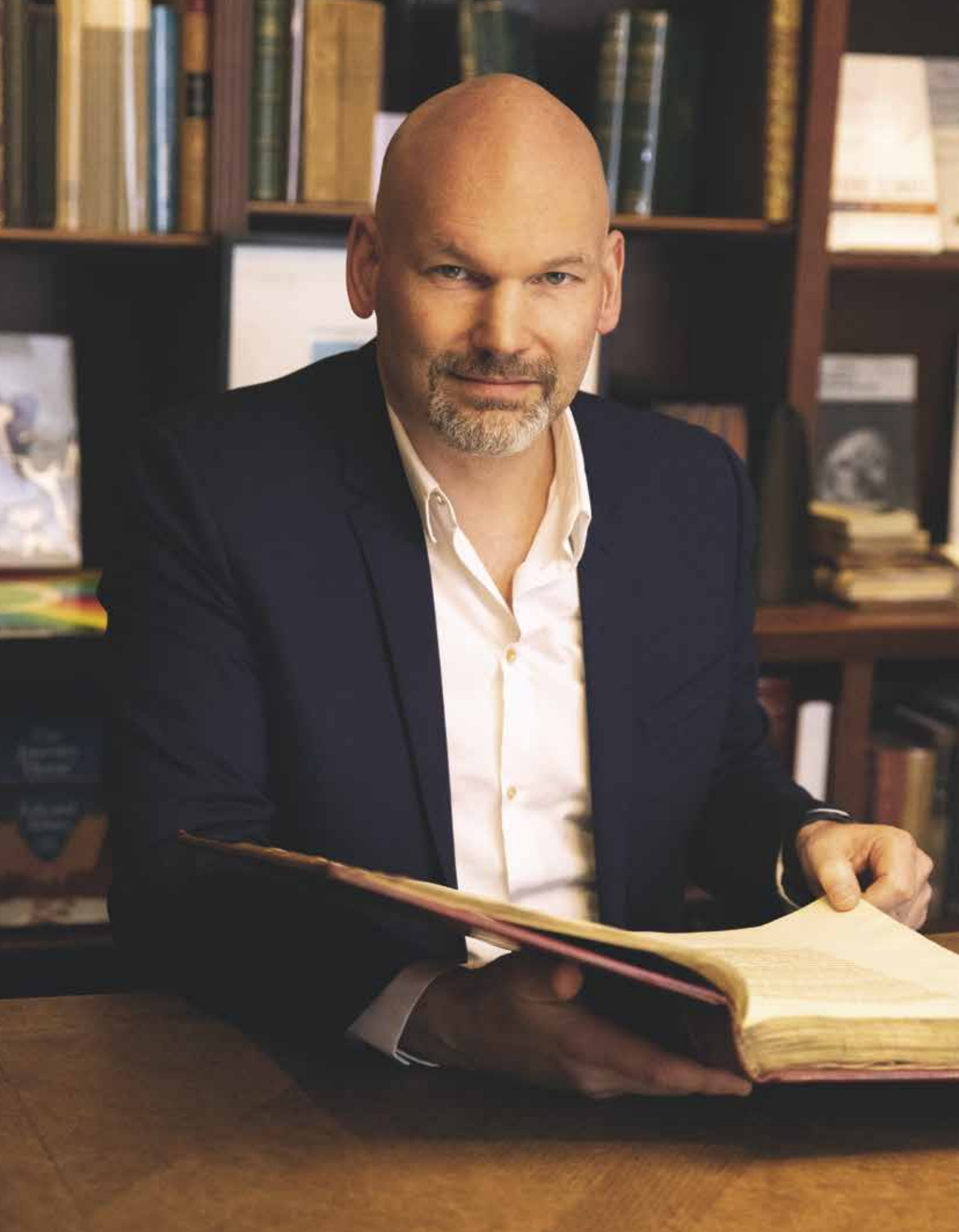
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The start of a new year offers the perfect opportunity to look both back and forward, and I am happy to say 2021 brought many bright moments for us at Peter Harrington.

Perhaps the brightest of them all was that we were able to welcome our customers in person once again – at our shops and at the successful return of physical book fairs at Firsts London, which moved to our well-received new home at Saatchi Gallery. It was exciting to be able to share again our discoveries and new acquisitions with collectors and fellow dealers face to face. We look forward to meeting many more of our customers in person in 2022 – at home, in America, and around the world.

This catalogue finds us poised at the start of a new year that has yet to reveal what it will bring. While the world we live in continues to change at an incredible speed, with everyone constantly challenged to embrace the unknown, it is fitting that many of the highlights of this catalogue celebrate a spirit of discovery and exploration.

Some are among the best-known journeys ever made, like Pigafetta's eyewitness account of Magellan's first circumnavigation or Captain Cook's explorations (here alongside Bayly's *Astronomical Observations* made on Cook's Pacific voyage). Others, like the ship's journal kept by George Melcher on a voyage to Hawaii at a delicate time in the history of those islands, are more obscure.

But the catalogue is by no means limited to travel and exploration. There is a wide range, anything from a spectacular King James Bible, Daniel Defoe's rarest major novel, *Moll Flanders*, a family presentation copy of Grimm's *Kinder und Hausmärchen*, or John Lennon's *Bag One* in splendid condition. The catalogue is arranged in date order. You will find an index overleaf.

The *One Hundred Seconds to Midnight* collection which opens the catalogue charts the history of climate change, surely the major issue of our times. It explores how we have caused and grappled with environmental change over the centuries, and how vital the act of record-keeping and capturing emotional reaction to change is to understand problems and seek solutions. We plan to exhibit highlights from the collection at the California book fair this February.

We hope we have many more opportunities to discover fine books and manuscripts together in the year to come.

With best wishes for a brighter, safer, and prosperous new year from all of us at Peter Harrington.

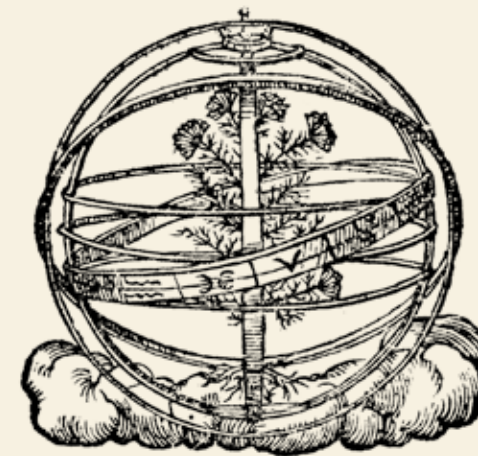
Pom Harrington

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A museum-quality collection charting the history of climate change and environmentalism

1

CLIMATE CHANGE.

One Hundred Seconds to Midnight: Sounding the Alarm for Climate Change.

1485 – present day

£1,650,000 [151676]

Offered as a collection. Together, more than 800 items, principally printed books and journals. The works featured in the collection are overwhelmingly in first edition and in excellent condition. Full documentation is available on request. The curation of this exceptional offering is documented in a ten-minute film specially commissioned by Peter Harrington and directed by multi award-winning wildlife documentary producer John Ruthven.

Presented on the eve of the 2021 United Nations Climate Change Conference, One Hundred Seconds to Midnight is an unparalleled collection of original books, maps, manuscripts, photographs, ephemera, and art chronicling the long history of climate change and environmentalism.

In 2015 the World Health Organization declared climate change “the greatest threat to global health in the twenty-first century”. This collection traces the long journey that has brought us to our current, pivotal moment.

This remarkably comprehensive collection documents over 2,000 years of human thought and experimentation, curiosity and anxiety, action and inaction. Featuring more than 800 works from the 15th century to the present day by the world’s greatest scientists, writers, artists, and activists, it comprises rare first editions, signed and association copies, and iconic visual materials. The title refers to the current position of the hands of the Doomsday Clock, a symbol representing the likelihood of a man-made global catastrophe. Maintained since 1947 by members of the *Bulletin of the Atomic Scientists*, the clock was most recently updated on 27 January 2021. It is now closer to midnight than it has ever been.

Books are the ideal prism through which to examine our shared history with the climate: how we have understood, measured, recorded, and changed it. As scientists explored the planet and better understood the complexities of the natural world, they announced their discoveries in print. Concepts such as “greenhouse effect”, “global warming”, and “climate change” now dominate our news cycles, but were first used much earlier than we realize. This collection charts the earliest appearances of those key ideas and phrases which define the climate change and environmental lexicon as we know it.

At the core of *One Hundred Seconds to Midnight* is an outstanding assemblage of works of 19th- and 20th-century climate science, the fruits of a decade of

rigorous curation by the distinguished collector David L. Wenner. David’s exceptional focus has resulted in an unrepeatable group of original documents. Paired with the literature and art made in response to these scientific discoveries, the collection encapsulates the slow accumulation of human knowledge against an escalating crisis.

Today, that crisis is upon us. We live in a world of rising temperatures, melting ice caps, extreme weather events, and reduced biodiversity caused by our addition of carbon dioxide to the atmosphere. Whether or not these effects can be reversed, this collection tells the story of how we arrived here, at precisely one hundred seconds to midnight.

From Aristotle to Attenborough

Humans have been studying the climate for nearly 2,500 years. Aristotle, the first natural scientist, wrote *Meteorologica* as long ago as 350 BCE. The invention of the printing press saw the publication of a flurry of works on weather forecasting, as both science and folklore tried to explain the reasons behind local and global climate changes. When a new wave of research into the Earth’s mechanisms swept the world, methods and tools for predicting natural phenomena were fine-tuned.

A slowly growing awareness of environmental problems heralded a new language of environmental conservation. Various authors in the 17th century tackled air pollution, deforestation, and the difficulties of sustainable wildlife management. Simultaneously, fossil fuel extraction started to transform the landscape.

Vast quantities of experimental research established the field of climatology and proved that humans could and were impacting the climate. Major voyages of discovery by leading naturalists produced floods of new data. Spectacular early polar photography revealed a world of glaciers that is no longer present today.

The collection brings to life some of the famous and forgotten personalities behind climate science, from the father of the environmental movement, Alexander von Humboldt, to the “First Lady” of climatology, Eunice Newton Foote. The majority of our knowledge of climate science can be traced back to the 19th century, when scientists began to identify the principal drivers of climate



change: continental drift, plate tectonics, seafloor spreading, variations in solar luminosity, giant impacts, the greenhouse effect, and Milankovitch cycles.

This scientific focus was intensified by the increased grit and smog caused by the Industrial Revolution, which became a matter of concern for legislators. Environmental reforms questioned the wisdom of relying too heavily on finite resources such as coal. Novelists, poets, and artists grappled with what they saw as the death knell of nature and made remarkable contributions to the literature of ecology as a result.

The iconic texts of the modern environmental movement appeared from the mid-20th-century, joined by "Earthrise", the most influential environmental photograph ever taken. International and regional protest movements saw organizations and individuals fight to halt the consequences of landfill and nuclear waste, overpopulation, and the oil industry.

In recent years contemporary art has criticized the public's indifference to climate change. Activism and philanthropy continue to play a large role in stimulating real change. The popular consciousness is also stirred by legendary natural historians, such as Sir David Attenborough, who advocate a more harmonious balance between human beings and nature.

These culminated in the Reports of the Intergovernmental Panel on Climate Change, which provided the impetus for the creation of the United Nations Framework Convention on Climate Change (UNFCCC), the Kyoto Protocol, and the Paris Agreement.

Attractive contemporary Italian binding

2

JOSEPHUS, Flavius.

De antiquitate Judaica. De bello Judaico.

Verona: Petrus Maufer de Maliferis, for Innocens Ziletus, 25 Dec. 1480

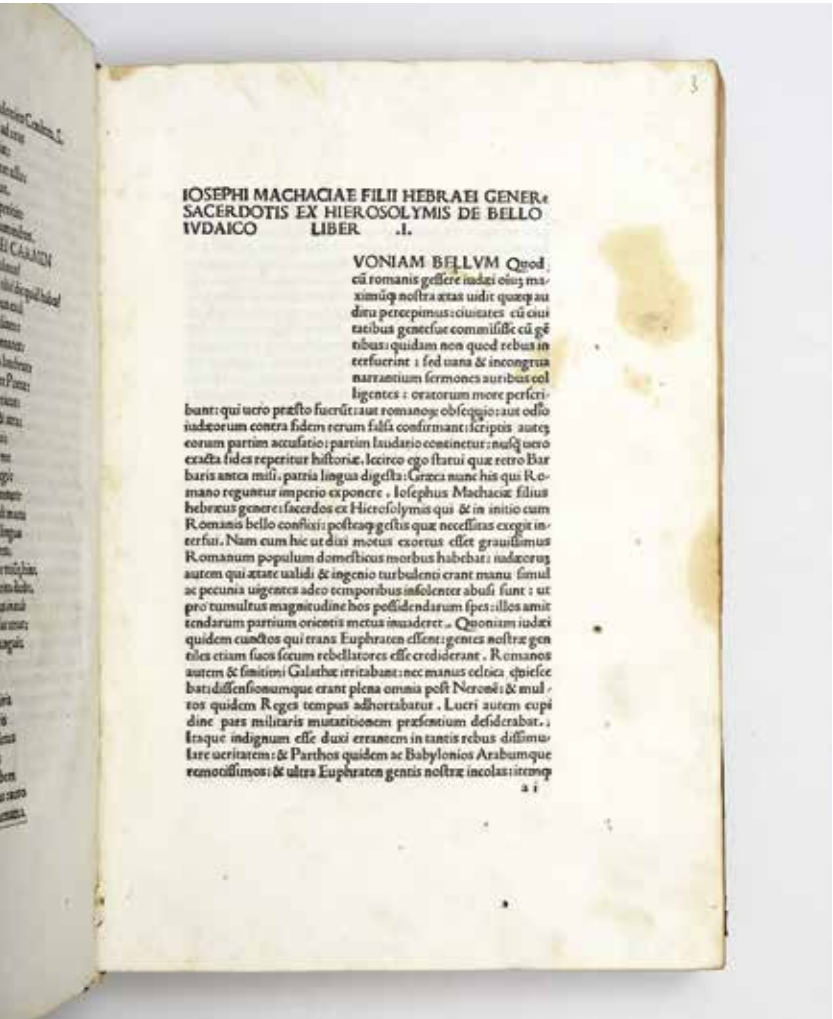
£27,500 [148859]

Chancery folio (305 × 202mm). Contemporary Italian blindstamped goatskin over wooden boards, paper label on spine, remains of gilt-stamped author's name at head of spine. 214 leaves, complete. Initial spaces left blank. Provenance: Rosenberg collection, acquired from Bernard M. Rosenthal, New York, 3 March 1958. Early marginalia throughout. Metal furniture removed from binding, studs remaining; corners worn. Contents with occasional marks and some worm, principally a single hole in the lower margin below the text throughout and a wider scatter of holes to early leaves, chiefly marginal, resolving to a very small single hole in the fore margin running to O3. Overall, a very good copy in an attractive contemporary binding.

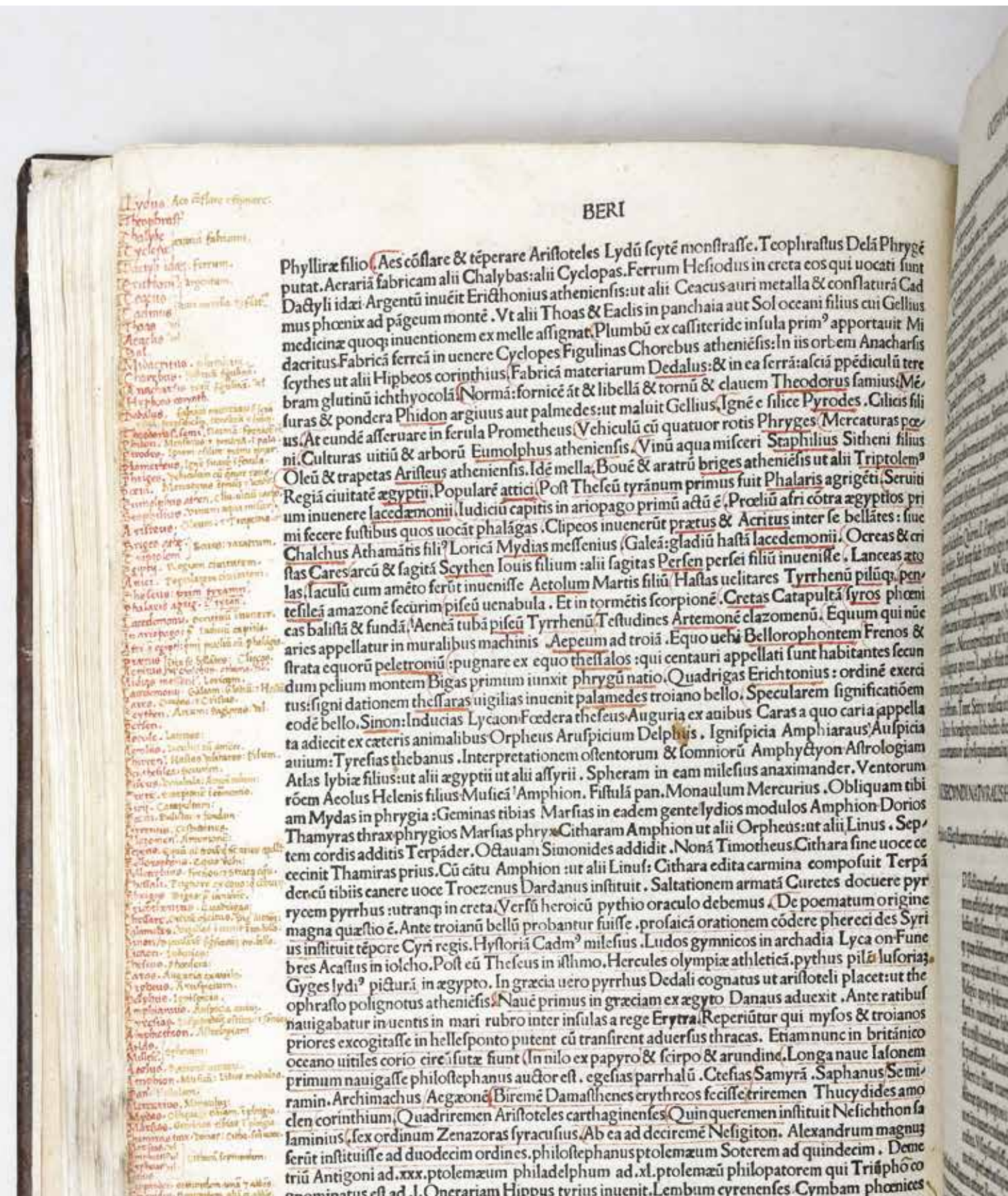
BMC VII 951; BSB-Ink I-621; Bod-inc J-221; IGI 5388; Goff J-484; HC 9452*; ISTC ij00484000.

First edition printed in Italy, fourth overall, of one of the most important works of Jewish historiography, in a contemporary Italian binding.

Josephus led the Jewish forces in Galilee during the Great Jewish Revolt, but was captured by the Romans. His life was spared when he prophesied that Vespasian would become emperor, and he was then enslaved until his prediction was fulfilled in 69. Originally written in either Hebrew or Aramaic, *De bello Judaico* is a history of the conflict informed by Josephus's eyewitness experiences of the war. The second text here, *De antiquitate Judaica contra Apionem*, is a defence against anti-semitism, establishing the antiquity and philosophical rigour of Judaism alongside other ancient religions. Josephus's works were much read in the Renaissance, both in Greek and Latin as well as in vernacular translations. This early edition is the only book signed from Verona by Maufer, who also ran presses in Padua and Venice.



The Boies Penrose copy of a book of “exceptional importance in the tradition and diffusion of culture”



An attractive copy of this incunable edition of Pliny’s *Natural History*, in the original Latin. Pliny’s text, written in the first century and comprising the largest surviving survey of Roman knowledge of the world, was an enduring influence on medieval and renaissance thought.

The *Natural History* gives a mathematical and physical description of the known world, discussing geography, ethnography and anthropology, human physiology, botany and zoology, mineralogy, sculpture, and painting. As “a purveyor of information both scientific and nonscientific, Pliny holds a place of exceptional importance in the tradition and diffusion of culture” (DSB). The work and its structure provided a model for encyclopaedias and surveys of knowledge throughout the Roman, medieval, and Renaissance periods. His writings still form an important source for historians of the Roman Empire and its neighbours in the first century. Among other things, Pliny gives by far the most detailed account of the Arabian Peninsula and its peoples to survive from antiquity.

The *Natural History* was first printed in 1469. It proved extraordinarily popular for a large and by no means cheap volume; 39 editions appeared before the turn of the 16th century. All these were printed in northern Italy for circulation round the continent, with Venice as the epicentre publishing 21 of them, including the present edition by resident Frenchman Marinus Saracenus in the recension of Philippus Beroaldus, humanist scholar at the University of Bologna. The colophon is here dated May 1487, presumably preceding the variant dated June 1487.

This edition is well represented in international institutions, yet less so in the UK, ISTC listing only one perfect copy in the British Library and three imperfect at Cambridge University, Liverpool University, and the Bodleian. On the market the book is uncommon, with six sales at auction over the last half century.

The manuscript leaf bound at rear is from a 12th-century Tuscan decorated antiphonary, in Latin on vellum. The text includes the Christmas morning mass “Puer natus est”, with a large initial in red ink, interlace strapwork designs in compartments and foliage terminals, blind-ruled for up to 15 lines of text and music on three-line staves, the music in pre-square notation, derived from Beneventan.

This copy comes from the celebrated collection of Boies Penrose II (1902–1976) with his armorial bookplate to the front pastedown. Penrose’s library was chiefly formed in the favourable years of the 1930s, when various major collections came on the market at a time of depressed prices, allowing him to acquire exceptional copies of important books relating to travel and discovery in the Renaissance, a subject on which he wrote a celebrated book, published in 1952. His collection was sold at auction by Sotheby’s over two sales in 1971.

3
PLINIUS SECUNDUS, Gaius.
Historia naturalis.
Venice: Marinus Saracenus, May 1487
£20,000 [150153]

Chancery folio (298 × 198 mm). Sixteenth-century sheep over pasteboard, covers ornately panelled in blind. Printed in roman type, 56 lines plus headline per page, initial spaces with printed guides. With some neat early annotations in red and brown ink. Obscured inscription dated 1680 to first page, late 19th-century bookplate of Comte Revedin to front pastedown alongside that of Boies Penrose II. Book block re sewn, preserving earlier vellum manuscript sewing supports, 12th-century manuscript leaf at rear, rebaked in sheep to style with twin paper labels, board edges neatly restored, later pastedowns and front free endpaper using old paper. Light rubbing and stripping, binding otherwise firm and intact. First 30 leaves with infilled wormholes with some minor loss to lettering and neat restoration at margins, further repair to small burn- or wormholes to f4, g5, i2, i7, m7–n5, t1–u4, F1–G6 (some with minor loss to couple of letters) and repaired 6 cm tear to G5 (not affecting lettering), terminal leaf remargined; occasional faint staining or foxing around margins, contents still generally crisp and clean; overall, very good.

BMC V 413–14; Goff P795; Hain 13096; ISTC ip00795000.



The Otto Schaefer copy of two scarce astronomical texts

4

REGIOMONTANUS (Johann Müller).

Tabulae Directionum et Profectionum. Tabella sinus recti.

Augsburg: Erhard Ratdolt, 2 Jan. 1490;

[bound with:]

ANGELUS, Johannes.

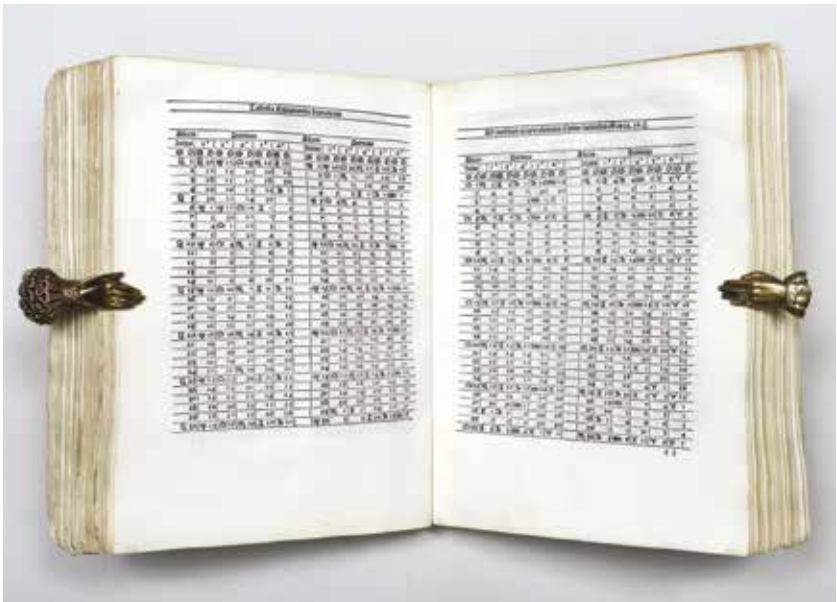
Astrolabium planum in Tabulis ascendens.

Augsburg: Erhard Ratdolt, 27 Nov. [or 6 Oct.] 1488

£87,500 [153335]

2 works bound in 1 vol., chancery quarto (221 × 160 mm). Contemporary vellum wrappers attached to spine with two sets of six twisted vellum ties sewn through two leather patches, title in ink on front cover, remains of paper label on spine. Housed in a custom green morocco-backed slipcase and chemise. Regiomontanus, 156 leaves (some gatherings unopened, *Tabella sinus recti* bound at beginning instead of end as usual); *Angelus*, 176 leaves. Full-page woodcut of Ratdolt's device hand-coloured in red at end of Regiomontanus, many woodcuts in text, woodcut initials. First few leaves a little dustsoiled, some light dampstains at ends, small puncture in gutter occasionally touching a letter, still very good, a most appealing volume.

Regiomontanus: HC 13801* (incl H 15206*); BMC II 383; BSB-Ink R-82; Bod-inc R-041; Goff R112; ISTC i00012000; Klebs 834.1; Stillwell Science 217. *Angelus*. H 1100*; BMC II 382; BSB-Ink E-63; GW 1900; Bod-inc A-283; Klebs 375.1; Goff A711; ISTC ia00711000.382; BSB-Ink E-63; GW 1900; Bod-inc A-283; Goff A711; ISTC ia00711000; Klebs 375.1.



First editions of both works, each printed by Erhard Ratdolt, bound together in a contemporary vellum wrapper.

Ratdolt was the greatest scientific printer of the incunable period, producing elegant and accurate texts of the most important astronomers and mathematicians of his time. The first text here is by Regiomontanus, early practitioner of modern observational astronomy and influence on Copernicus, who owned a copy of this book. It is a series of tables for calculating the positions of celestial bodies, a major advance in accuracy over earlier attempts such as the Alfonsine Tables.

The Regiomontanus was edited by his former pupil Johannes Angelus (Johann Engel), who had studied under him in Vienna. He is also the author of the second work here, a profusely illustrated guide to the composition of horoscopes which functions as a visual dictionary of astrological symbolism. Drawing significantly from the earlier works of Julius Firmicus Maternus and Pietro d'Abano, the *Astrolabium* associates each ascending degree of the zodiac with an image representing a human quality.

Both books are conspicuously rare in commerce, though well-held institutionally. This is the only copy of this edition of Regiomontanus to appear in auction records going back to 1975. In the same period only one other copy of Angelus's *Astrolabium* appears, lacking one quire.



The earliest obtainable edition of Pigafetta’s account of Magellan's circumnavigation

5

PIGAFETTA, Francisco Antonio, & Maximilianus Transylvanus.

Il viaggio fatto da gli spagnivoli a torno a'l mondo.

[Venice:] 1536

£125,000 [151854]

Small quarto (204 × 143 mm). Skilfully recased to style in old vellum. 52 unnumbered leaves, complete; collates A⁴, A–M⁴. Early ink manuscript notes to blank verso of final leaf. A tiny amount of paper restoration and two reinforcements in gutter at centre of quire H not affecting text, a few trivial marks; generally a very good, well-margined copy, the paper fresh and strong.

Borba de Moraes, pp. 547–48; British Museum (Italian) 428; Church 74; European Americana 536/14; Harrisse (Bav) 215; Howgego M17; JCB (3) 1:120; Palau 158777, 225741; *Printing and the Mind of Man* 57 (ref.); Sabin 47042.



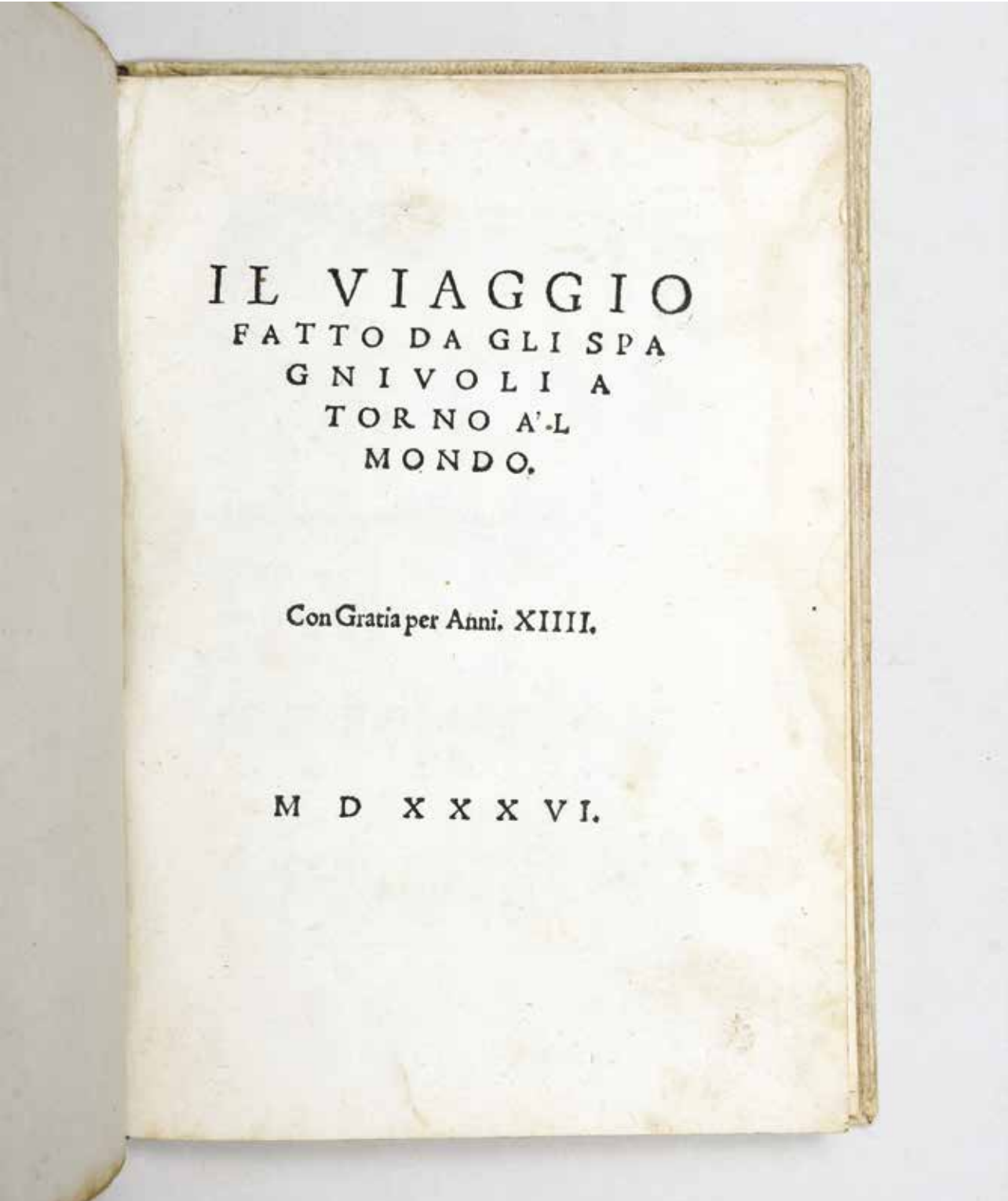
Second edition, the first practically obtainable edition of Pigafetta’s famous narrative of Magellan’s circumnavigation, supplemented by an early edition of Maximilianus Transylvanus’s account of Magellan, the first combined appearance of the two, and the two most authoritative descriptions of that voyage.

Ferdinand Magellan (1480–1521) was born in Portugal and served his country in East Asia and Africa. In 1517 he offered his services to King Charles V of Spain, arguing that the Moluccas were within the region of discovery assigned to Spain by Pope Alexander VI. Magellan and 265 sailors aboard five ships left Spain in August 1519, sailing through the straits off the southern coast of South America that now bear his name and into the Pacific Ocean, which Magellan himself named due to its tranquil nature. He sailed across the uncharted Pacific with equipment consisting only of a compass, an hourglass, and an astrolabe, relying on the sun for his calculations of latitude, and with no knowledge of longitude. He arrived at the Philippines (which he had visited earlier while sailing from west to east), where he was killed by natives in April 1521. The command of the voyage devolved to Sebastiano del Cano, who led the remaining ships and crew across the Indian Ocean, around the Cape of Good Hope, and back to Spain. They arrived at Seville in September 1522 with only one ship, Victoria, and with 18 sailors still alive. “To many the first circumnavigation of the globe, which unfolded to the world the vastness of the Pacific and a new conception of geography, is as great an event as the discovery of America” (Streeter, *Americana Beginnings*).

The earliest account of Magellan’s voyage was written by Maximilianus Transylvanus, the son of the Archbishop of Salzburg, and a student of the great chronicler of discoveries, Peter Martyr. When the survivors of the voyage went to Valladolid to report to the Emperor, Martyr instructed Maximilianus to interview the sailors and to write out an account of the voyage in Latin. The first edition was published in 1523, followed by three other editions in 1523 and 1524. This 1536 printing is the fifth edition of Maximilianus’s account, which occupies the first 12 leaves of the text.

One of the sailors interviewed by Maximilianus was Francisco Pigafetta, an Italian nobleman who accompanied Magellan and who was one of the few survivors of the voyage. Pigafetta kept a journal while at sea, which he expanded into a fuller account upon his return to Italy. An abridgement of that account was published in French c.1525, which is known in only a handful of copies. At the Streeter sale in 1966 the French edition realized \$56,000 and was the second most expensive book in the sale. The present work is the second edition overall (and first Italian edition) of Pigafetta’s account, translated from the earlier French version. Only two copies have appeared on the market in the past half-century, the last in 1979. Pigafetta’s first-hand account makes up the final 35 leaves of the work. While Maximilianus is a consolidated account

based on his interviews, Pigafetta’s narrative is a direct chronicle of personal experience. Together the two narratives are the basic sources for one of the most monumental achievements in human history.



The legal foundations of the English Reformation



A collection of English statutes issued during the reigns of Henry VIII, Mary I, and Elizabeth I, all published in London in the 16th century, in very good condition, some published in the same year as the issue of the statutes. Numerous Acts have annotations in English in a contemporary hand.

6

TUDOR STATUTES.

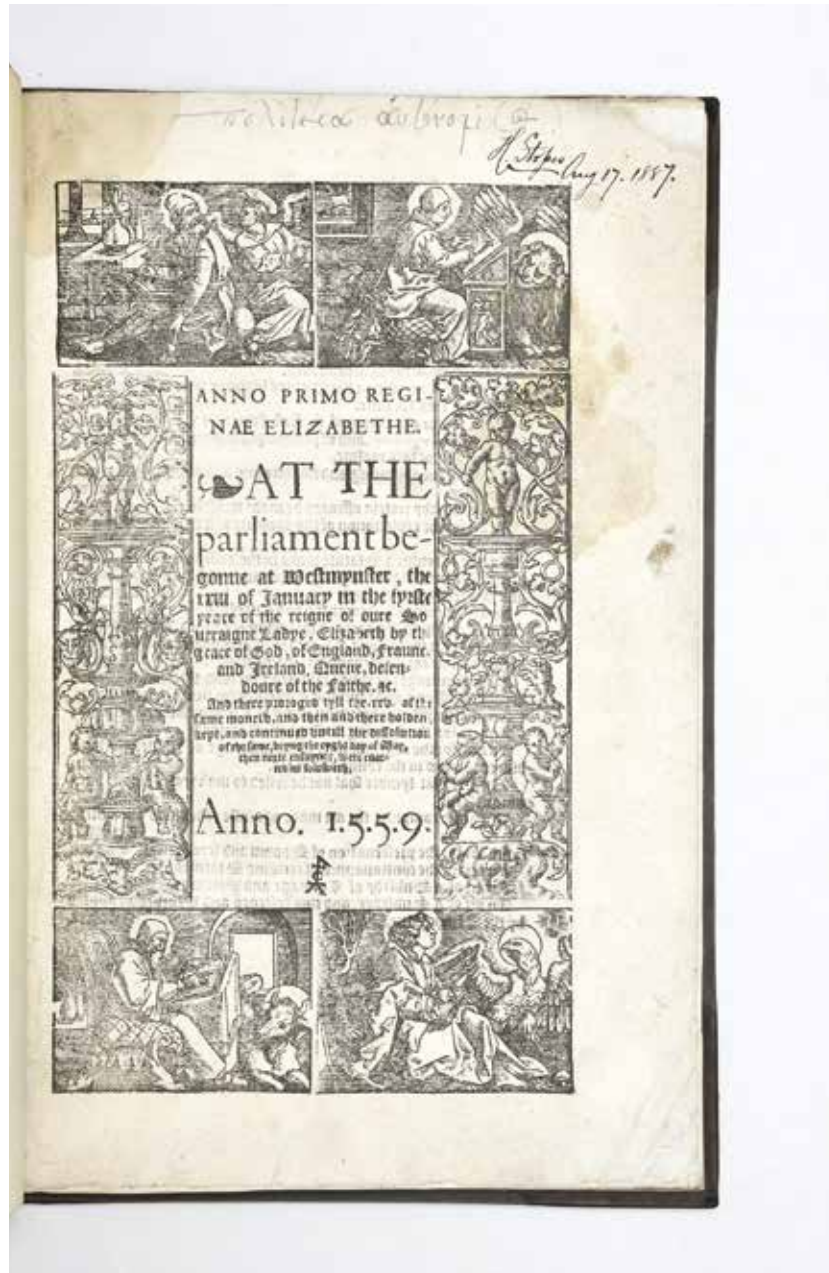
Collection of English statutes from the reigns of Henry VIII, Mary I, and Elizabeth I.

1538–1593

£22,500 [149313]

Together 14 volumes, folio (dimensions vary, c. 28 × 19 cm). All in late 19th- or early 20th-century half goatskin or calf with paper sides, spines lettered in gilt. Bindings with minor rubbing and wear skilfully retouched, all holding firm with joints and inner hinges intact, five volumes with bookseller's ticket of Arthur H. Clark to front pastedown; specific interior condition reports available for each; overall, a fresh set, each year complete.





The Acts include some of the most significant moments in Tudor and British history – the Act establishing Henry VIII as head of the Church of England, the Act dissolving all remaining monasteries, the Treason Act by which Thomas More was executed, the Act re-establishing Elizabeth as head of the Church following Mary's reversal and that reintroducing the Anglican Prayer Book. This significant collection aptly illustrates the political and religious turmoil of the time, from the beginning to the conclusion of the English Reformation.

The whole collection originates from the library, with his bookplate to each separate volume, of Ohioan judge Willis Vickery (1857–1932), sold in his sale at Anderson Galleries in 1933 (lot 348). A Shakespeare scholar and collector of



the Tudor age, Vickery's noted collection included many of the great works of English literature and the four Shakespeare folios. His sale in the doldrums of the Depression raised a disappointing amount, realizing a fraction of the prices achieved for similar books in the Jerome Kern sale of four years earlier.

The statutes are those for the years 1511, 1523, 1532, 1534, 1536, 1539–42 and 1545, in Henry's reign; 1554 and 1555 in Mary's; and 1558 and 1592–3 in Elizabeth's. All are in 16th-century printings, mostly somewhat later, but those for 1539, 1554, 1559, and 1593 are printed in the same year and are therefore perhaps first printings, though information on priority is scant.

A detailed list of the statutes is available on request.



Copernicus’s heliocentric cosmology, for the first time together with the Narratio prima

7
COPERNICUS, Nicolaus.
De revolutionibus orbium
coelestium.
Basel: Sebastian Henricpetri, 1566
£125,000 [149635]

Small folio (285 x 190 mm). Skilfully rebound to style in blindstamped pigskin over oak boards, metal clasps and catches, old red edges. Collates complete: [4]⁶, a–z⁶, A–Z⁶, Aa–Ff⁶, Gg⁶, final leaf blank but for printer’s device and present in this copy; woodcut printer’s device to title, illustrated with woodcut text diagrams. Early acquisition price of 8s. 2d. to front free endpaper recto, pencilled note of acquisition from Rosenbach dated 26 August 1939 on verso, early ownership inscriptions removed from title at foot, early marginalia spot-washed in a few places, some still legible. Title leaf skilfully repaired at foot not affecting text, lower margins of r3,4 neatly extended, small tear closed at foot of z1, some browning and light spotting, a few light stains, still a very good copy presenting well in an excellent contemporary-style binding.



Second edition of Copernicus’s revolutionary work, first published in 1543. This edition adds Rheticus’s Narratio prima, in which Rheticus, Copernicus’s only pupil, introduces the concepts of his mentor’s heliocentric model. The Narratio prima was published separately in 1540 and was not included in the first edition of De revolutionibus.

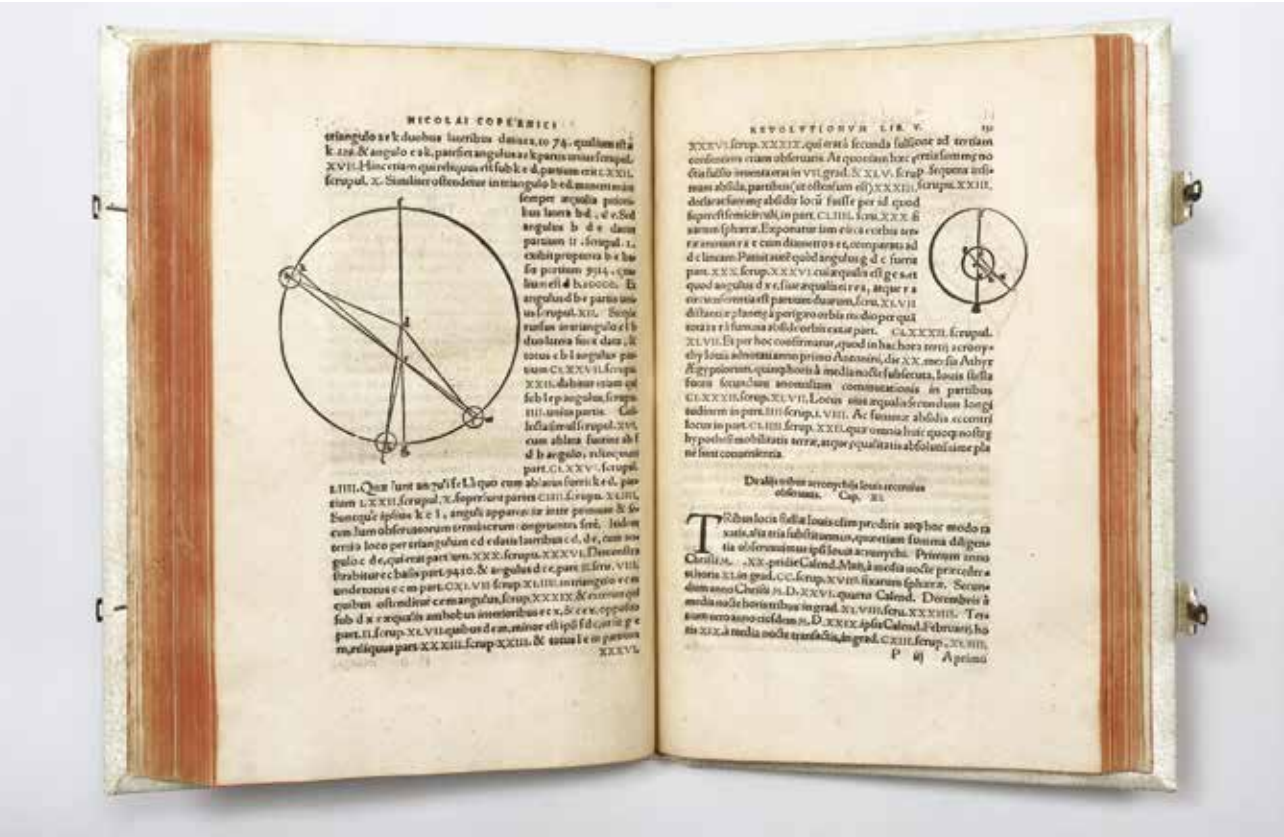
Although it proved to be the most important scientific work published in the 16th century and a “landmark in human thought” (PMM), De revolutionibus orbium coelestium libri vi (“Six books concerning the revolutions of the heavenly orbs”) was not widely recognised at first. Copernicus had delayed publication of his major astronomical work since its completion in 1530 and only allowed it to be published in the year of his death.

Its publication was due to the prompting of the young mathematician and astronomer, Georg Joachim Rheticus (1514–1574), who became the chief advocate of Copernicus’s new theory. Rheticus persuaded Copernicus to allow him to publish the Narratio prima to test the waters. Already familiar with the scientific publishing of Johann Petreius at Nuremberg, Rheticus delivered Copernicus’s manuscript to Petreius in 1542 and acted as the book’s editor and proof-reader.

This second edition was published in Basel in the famous printing shop owned by Henricus Petrus in an edition of between 500 and 600 copies. It follows the Nuremberg edition closely in terms of format, typography, font, and initials used. It has the same title, although the design of the title page, featuring an ornamental, almost baroque, woodcut, is more elaborate. The text of Rheticus’s Narratio prima is preceded by an introductory letter, written by Achilles Gasser (1505–1577), in which the mathematician recommends Narratio prima to his friend, the philosopher and physician Georg Vogelin of Konstanz.

There was to be no other printing until the third edition of 1617, published in Amsterdam, by which time the persecution of Giordano Bruno and Galileo had shown the church’s opposition to the spread of Copernicus’s dangerous cosmology.

Provenance: sold by English physicist and poet Edward Neville da Costa Andrade (1887–1971) at Sotheby’s 1 August 1939, lot 692; purchased by Rosenbach; sold to William Marshall Bullitt (1873–1957) of Louisville Kentucky on 26 August 1939 (Bullitt collection pencil manuscript annotation mentioning the date and Rosenbach on front free endpaper, confirmed by Rosenbach records).



Shakespeare’s key source for his English Histories

8

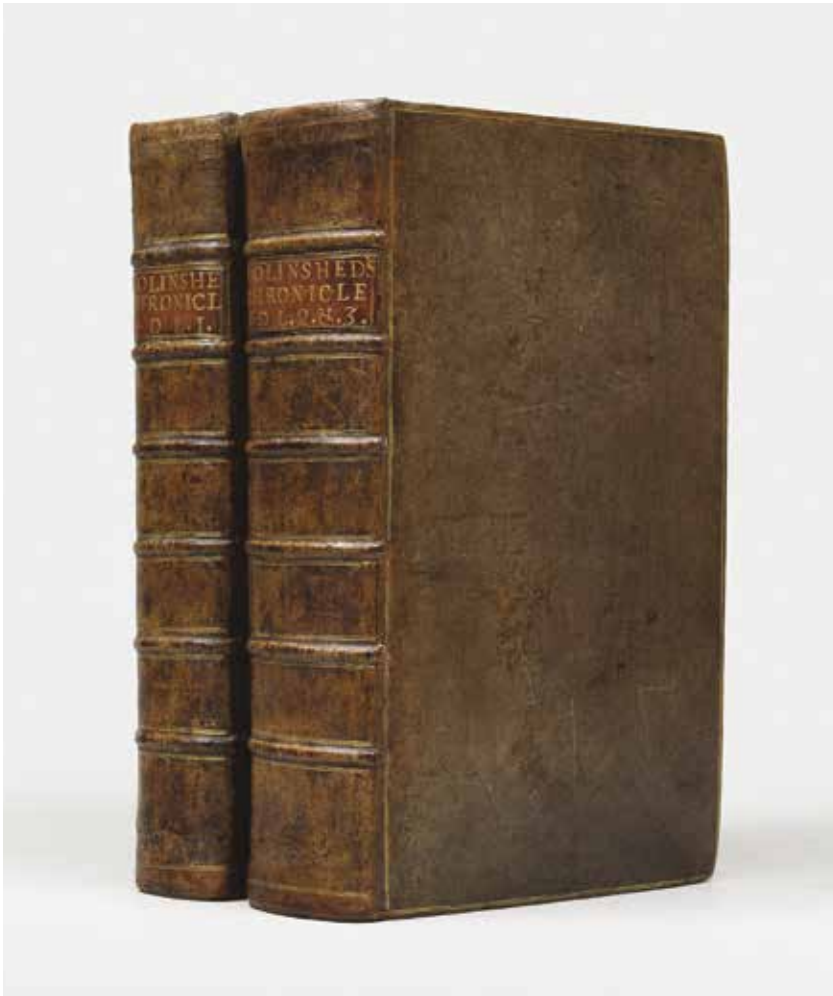
HOLINSHED, Raphael.

The first and second Volumes of
Chronicles [& The Third Volume].

London: [by Henry Denham, 1587]

£22,500 [150909]

3 volumes bound in 2, folio (374 × 236 mm).
18th-century calf, orange morocco labels
(mislabelled – vols. I and II are bound in
first volume, III in second volume, labels
I for first, I–II for second), red speckled
edges. Black letter in double columns,
7 title-pages within woodcut borders,
woodcut printer’s device, numerous
ornamental initials, head- and tail-pieces.
Bound without the blanks at the beginning
of vol. I (that at end of vol. I present)
and the end of vols. II and III and blank
preceding index in vol. III. Of the leaves
ordered to be cancelled by the Privy
Council (the so-called “castrated” leaves),
this copy has all the cancels printed in 1587
to comply with the order, except for vol. III,
6M3–4 (the trial and execution of Edmund
Campion and the Duke of Anjou’s progress
from London to Antwerp) where the



Second, heavily revised and augmented edition of one of the most important
English books of the Elizabethan era. Vastly expanded and a huge improvement
on the first edition, the second is the preferred edition of the book, not least as
a Shakespeare source text. The ODNB describes it as “a secular equivalent to John
Foxe’s Acts and Monuments”.

The importance of this edition has long been predicated on its value as
a Shakespeare source – all the conventional English histories, as well as King
Lear, Macbeth, and Cymbeline demonstrably depend upon this specific edition –
but modern scholars also recognise the book as a key product of the emergent
English nationalism at the end of the 16th century. Published under royal
privilege, and produced with extraordinary care by the best printers and editors
available, with contributors including Abraham Fleming, Francis Thynne, and
John Stow, it was seen as a national project to reflect English prestige.



The publication of this second edition was brought to the attention of Queen
Elizabeth by the Privy Council and certain sections which she felt harmful were
ordered removed. These passages dealt chiefly with Anglo-Scottish relations, the
Babington plot, and Leicester’s campaign in the Low Countries. On 1 February
1587, the Archbishop of Canterbury was ordered to recall and reform the book, the
result being numerous cancels in the second and third volumes. Between 1723 and
1728, various publishing concerns produced at least three separate sets of facsimile
reprints of the cancelled passages for sale to collectors who wished to “complete”
their expurgated copies. Many copies are found with these reprints inserted to
supplement the cancelled sections, as here: leaves 2S2–5, 2Q3–4 and 2R3–4 in vol.
II and 6M3–4, 6V–7I, 7L–7M in vol. III.

originals survive. Leaves 2Q3–4 in vol. II are
lacking and provided in the 18th-century
reprint only (see note), all the other
supplied reprinted leaves complement
original leaves. A large number of reprinted
leaves in vol. III are together, preceding the
“third table for the Chronicles”, the rest are
in situ. Bookplate to front pastedown of
first volume and front free endpaper verso
of second of George Kenyon of Peel, Esq.
(1666–1728), MP and a prominent figure in
the Lancashire Tory political scene in the
1690s through to the 1710s. A little expert
restoration to ends and extremities, small
repair to label of vol. I, contents generally
crisp and clean. Running wormhole in
gutter of vol. I throughout not affecting
text (going through original and reprinted
leaves alike), another entering from the
fore edge and affecting text from sigs.
A–2Q in History of Scotland in vol. II (only
affecting original leaves), slight staining to
2O–2P of vol. II and 4C–4D of vol. III, a few
cases of peripheral paper faults or tears not
affecting text, title of vol. III slightly soiled
with 8cm closed tear at foot and with pencil
markings on verso. In all, a nice copy of a
book often found severely defective.

ESTC S122178; STC 13569. K. I. D. Maslen, “Three
eighteenth-century reprints of the castrated
sheets in Holinshed’s Chronicles”, *The Library*, Vol.
XIII, no. 2, 1958, pp. 120–4.



The “She Bible”

9

BIBLE; English; Authorized version.

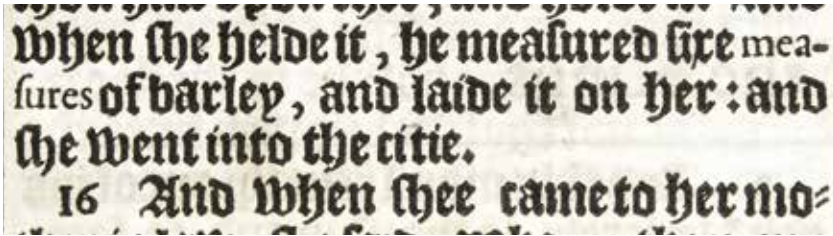
The Holy Bible.

London: Imprinted by Robert Barker, Printer to the Kings most excellent Maijestie, 1613–11

£195,000 [152153]

Folio (417 × 275 mm). Regency red-straight grain morocco preserving the original calf cover panels inset into covers, spine lettered in gilt and richly gilt in compartments, calf panels with elaborate gilt centrepiece and cornerpieces with initials of “BH”, outer morocco frame gilt, blue marbled endpapers, gilt edges. Complete: 1,504 pages, including letterpress with woodcut border title page and divisional title page in New Testament, and with the often wanting More-Speed 1611 double-page map of Canaan. Printed in double columns, 59 lines to each, within ruled border. Minor restoration at joints and extremities and retouching to colour and gilt, light scratches and patch of loss to gilt on earlier calf panels, binding fine and fresh; minor intermittent staining towards rear in New Testament, else contents unusually clean without the browning often seen, title page with central crease and neatly reinforced in gutter verso, contents otherwise without any repairs or sophisticated leaves, short nick at foot of A2, small burn hole affecting lettering to Matthew XII. A superb copy: wide-margined and tall, contents clean, elegant bound, and in very fresh condition.

ESTC S124527; Herbert 319; Pforzheimer 62 & 63; *Printing and the Mind of Man* 114; STC 2224. See Walter E. Smith, “The Great ‘She’ Bible”, *The Library*, vol. I, 1890.

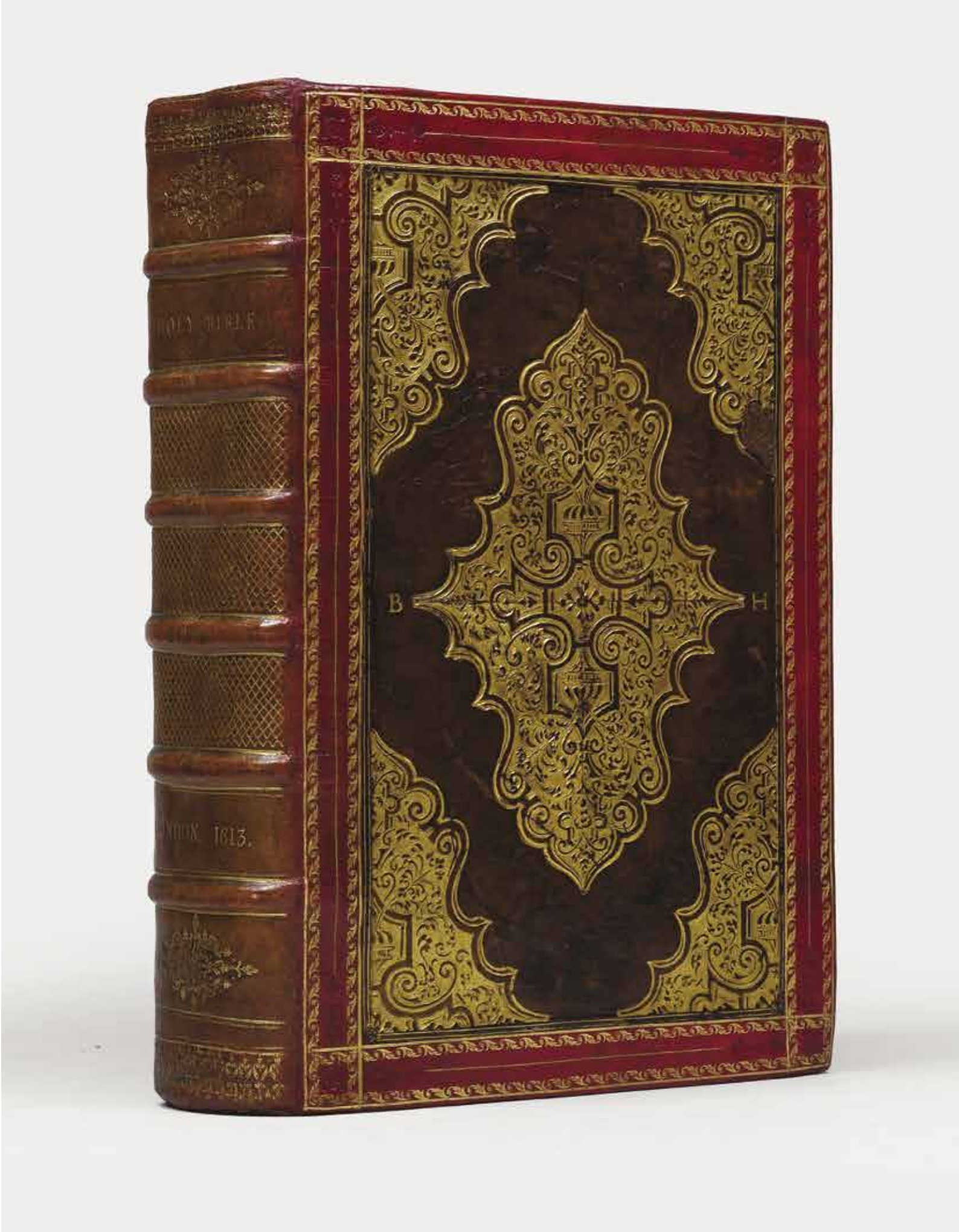


The “She Bible”, the second folio edition of the King James Bible. A most attractive copy, the finest to come on the market for many years, splendidly bound around the turn of the 19th century preserving the contemporary gilt-tooled calf cover panels, and clean and fresh internally, without any supplied or facsimile leaves.

The “She Bible” is so named because of the reading “and she went into the citie” at Ruth 3:15 – hence the “She” Bible, distinguishing it from the first folio edition, named the “He Bible” for the same reason. This edition has the unfortunate error of “Judas” for “Jesus” at Matthew 26:36, which is here corrected by a pasted slip (sometimes corrected in a contemporary hand). It is believed that most of this edition was printed in 1611, but publication was delayed until 1613 (copies occasionally have a 1611 general title but more commonly a 1613 title, as here; the New Testament title is always dated 1611). About one third of the sheets exist in two different states, suggesting that Barker engaged in a significant amount of reprinting between 1611 and final publication. The reason for this has not been established. Copies always contain a mix of the two states of sheets.

The King James Bible is often described as the greatest literary work created by a committee. The work was divided between 50 or so scholars divided into six groups, two each at Westminster, Cambridge, and Oxford respectively. The companies seem to have been intentionally composed of men not only with diverse qualifications but also of varying religious convictions. The stately rhythms and simple but elevated prose style of this translation, somewhat archaic from the outset, have permanently imbued the English language with gravitas and a rich stock of universally recognisable phrases. Thomas Babington Macaulay in 1828 famously called it “a book which, if everything else in our language should perish, would alone suffice to show the whole extent of its beauty and power”.

Provenance: with the 19th-century bookplate of the Gaddesden Library to the front pastedown, and with their pencilled shelfmarks to the front free endpaper verso. The bulk of the library was compiled by Thomas Henshaw (1618–1700), one of the founders of the Royal Society, a noted alchemist, and tutor of John Evelyn. This volume was surely that of his father Benjamin Henshaw (1585–1631), given the “BH” initials on the contemporary calf covers.



Elizabethan political intrigue: two manuscripts by the Feathery Scribe

10

ELIZABETH I, queen of England and Ireland.

Two tracts about Elizabeth I:
i) **George Puttenham, An Apology or True Defence of Her Majesty’s Honourable and Good Renown;**
ii) **Sir Philip Sidney, A Letter to Queen Elizabeth touching her Marriage with Monsieur.**

[No place: c.1630s?]

£30,000 **[149173]**

Folio volume, containing two manuscripts both in the hand of the professional scrivener known as the Feathery Scribe, together 60 leaves (283 × 185 mm). Later half vellum. Puttenham: copy, headed “Queene Elizabeth’s Apologie ffor hir Proceedinges against the Queene of Scottes, anno 1587”, with comments on the treatise at the end in a different hand, on 100 folio pages. Sidney: copy, headed “A Letter written by Sir Phillip Sidney unto Queene Elizabeth touching hir Marriage with Mounseer”, 19 folio pages. Headings in italic, the texts in secretary hand, written



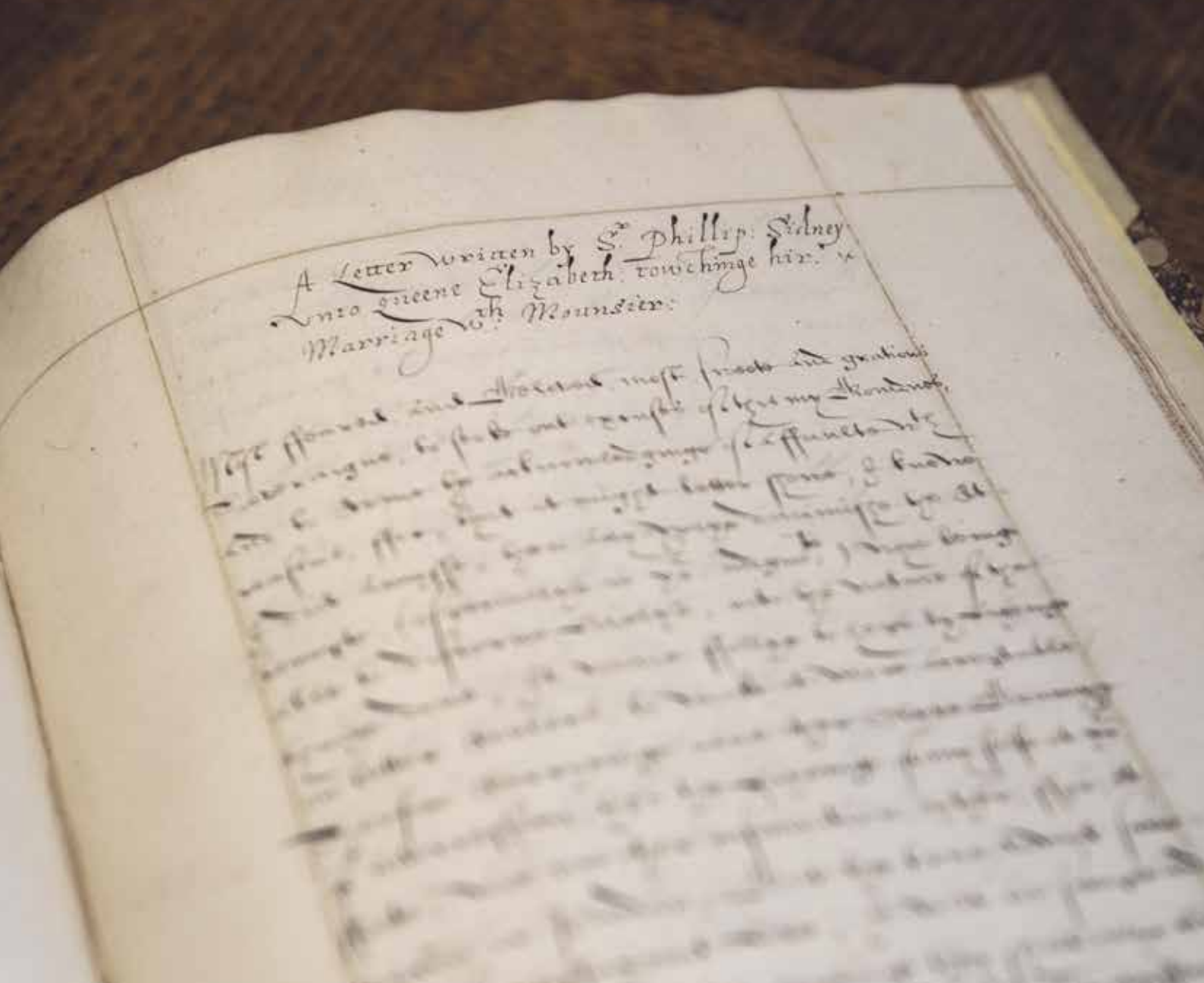
A handsome manuscript containing two tracts on Elizabethan political controversies, last seen in commerce in 1933, when it was described as written “in a very neat old Court Hand”, now identifiable as the distinctive and highly attractive hand of the prolific 17th-century scrivener known as the Feathery Scribe, who flourished particularly in the period 1625–40.

Although these texts are Elizabethan and written mostly in the secretary hand of that era, the Feathery Scribe was at his most prolific during the 11-year period of Charles I’s personal rule. These and similar tracts were disseminated in that period of political turmoil with a view to establishing historical precedents. The second treatise here, in which Sir Philip Sidney respectfully petitions his monarch Elizabeth to abandon her proposed marriage to François, duc d’Alençon (who had become duc d’Anjou). It had sharp relevance in the Stuart period, especially after Charles’s marriage in 1625 to the French Catholic Henrietta Maria. It remained unprinted until *Scrinia Caeciliana: Mysteries of State & Government* (London, 1663) and in *Cabala: sive Scrinia Sacra* (London, 1663).

Sidney’s work and its textual transmission is discussed, with facsimile examples, in Peter Beal, *In Praise of Scribes*, Chapter 4, pp. 109–46 (with most MSS catalogued as Nos 1–37, with comments on their textual tradition, in Appendix IV, pp. 274–80). In this copy the text concludes with Sidney’s original ending and a final spiralling flourish of the pen, rather than the additional valedictory coda discussed by Beal, p. 137.

The first tract is George Puttenham’s treatise on the execution of Mary Queen of Scots, beginning “There hath not happened since the memorie of man . . .”. “This prose defence of Mary’s execution presents sophisticated legal and political arguments in support of the government’s decision to condemn Mary to death. The tract . . . is assigned to Puttenham in two contemporary manuscripts (BL, Add. MS 48027, Harley 831), and there are no conflicting attributions” (ODNB). George Puttenham (1529–1590/91) is generally acknowledged to have been the author of *The Arte of English Poesie*, published anonymously in 1589. The tract circulated widely in manuscript but was not printed until 1867, as “A Justification of Queene Elizabeth in relation to the Affaire of Mary Queene of Scottes”, in *Accounts and Papers relating to Mary Queen of Scots*, ed. Allan J. Crosby and John Bruce, Camden Society, 93, pp. 67–134.

The manuscript has comments on the Puttenham treatise at the end in a different hand (presumably a 17th-century reader who was a lawyer): “This apology in the reading answered not my expectation: it mainly insists on the lawfullnesse of detaining the Queene of Scots prisoner. But as for her crimes, it gives the world noe satisfaction on that point, and a maine one is that shee twice designed to bee married. The manner of her Triall is pitifully defended and some



ignorance shewed of our proceedings at law in cases of Triall; and (which is worst of all) it uses the great massacre of the Protestants in ffrance as a medium to justify the execution of the Scottish Queene.”

This manuscript was formerly Mostyn MS 261, from the library of Mostyn Hall, near Holywell, Flintshire, Wales, seat of Sir Thomas Mostyn, second Baronet (c.1651–1700?) and of Sir Roger Mostyn, third Baronet (1675–1739); with the armorial bookplate of Sir Thomas Mostyn, fourth Baronet (1704–1758), inscribed with his name, the date of 1744, and “no 55”; in addition, the book label of his library at Gloddaeth, Carnarvon and numbered “MS. No. 261” (inside front cover). Recorded in Great Britain Royal Commission on Historical Manuscripts, 4th Report (1874), Appendix, p. 361. The third Lord Mostyn’s sale, Sotheby’s, 13 July 1920, lot 35, to Maggs. Maggs’s sale catalogues Nos 423 (1922), item 1127, and 550 (1931), item 987.

within ruled margins, with catchwords, obscured word (a name?) at end below the final flourish. Watermark of a pair of pillars surmounted by a bunch of grapes with a cross-bar bearing the letters GAD, similar to Heawood 3494, a watermark Heawood dates 1633. Excellent condition.

CELM PtG 5 & SiP 215, listed under “Untraced, miscellaneous”; the volume mentioned in Woudhuysen, *Sir Philip Sidney and the Circulation of Manuscripts, 1558–1640*, pp. 151–2. Sidney: Peter Beal, *In Praise of Scribes: Manuscripts and their Makers in Seventeenth-Century England*, Oxford, 1998, No. 37; Duncan-Jones & Van Dorsten, pp. 46–57; Feuillerat, III, 51–60.

“Gather ye rosebuds while ye may”

11

HERRICK, Robert.

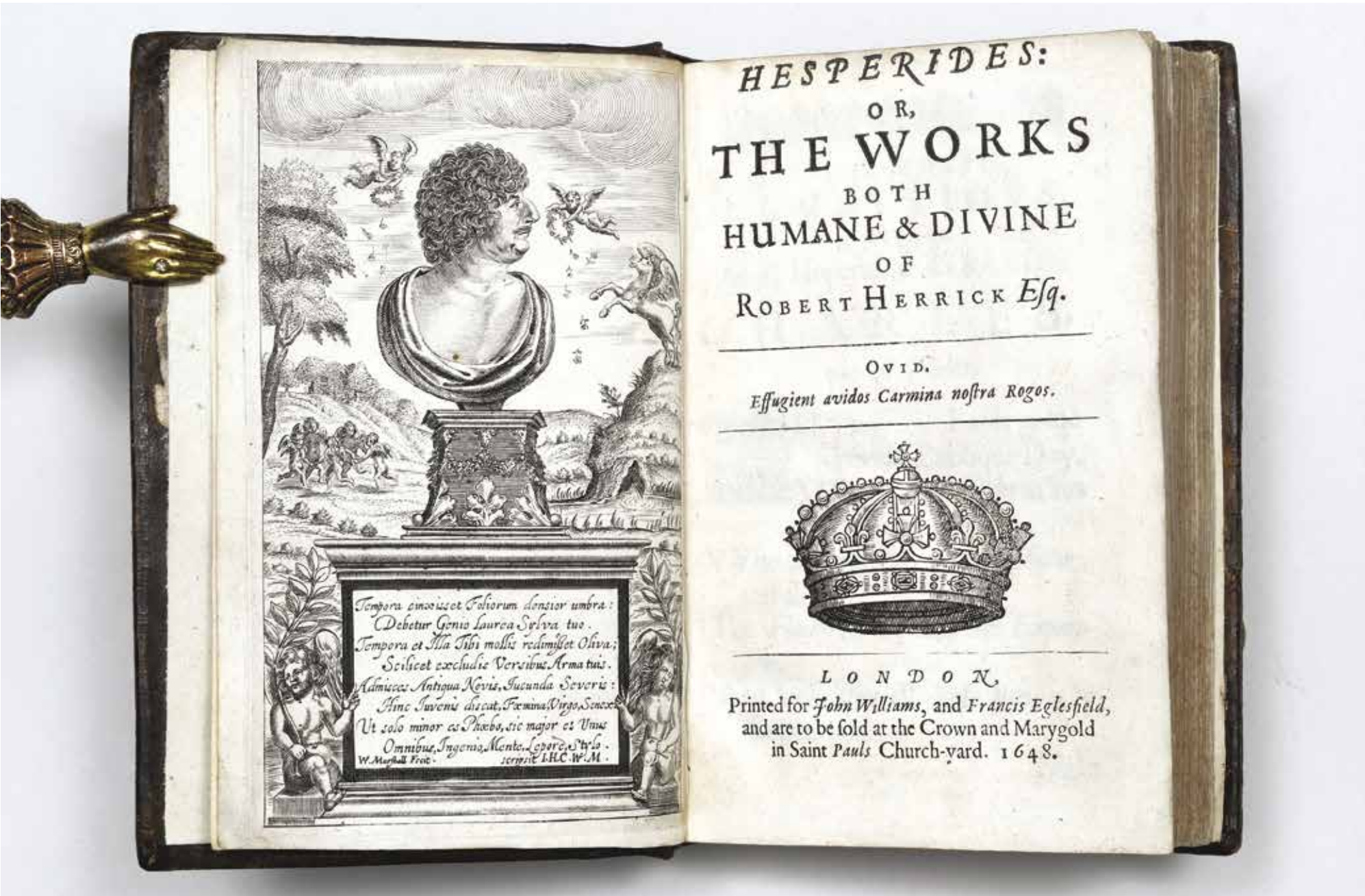
Hesperides: or, The Works both Humane & Divine.

London: printed for John Williams, and Francis Eglesfield, 1648

£22,500 [148523]

Octavo (167 × 108 mm). Contemporary calf, neatly rebacked to style, red speckled edges. Housed in custom blue morocco slipcase with cloth chemise. Engraved frontispiece portrait of Herrick by William Marshall, woodcut device of crown on title-page, with the scarce errata leaf, separate title-page, pagination, and signatures to His Noble Numbers: or, His Pious Pieces, C7, M8, and O8 cancelled as usual. Contemporary hand-written verse couplet at end. Superficial cracquelure to boards, upper outer corner of O3 torn away without affecting text, pagination in top margin just shaved in a very few instances, very light patch of staining at head of a few gatherings, but contents generally notably clean, crisp, and fresh: an excellent copy.

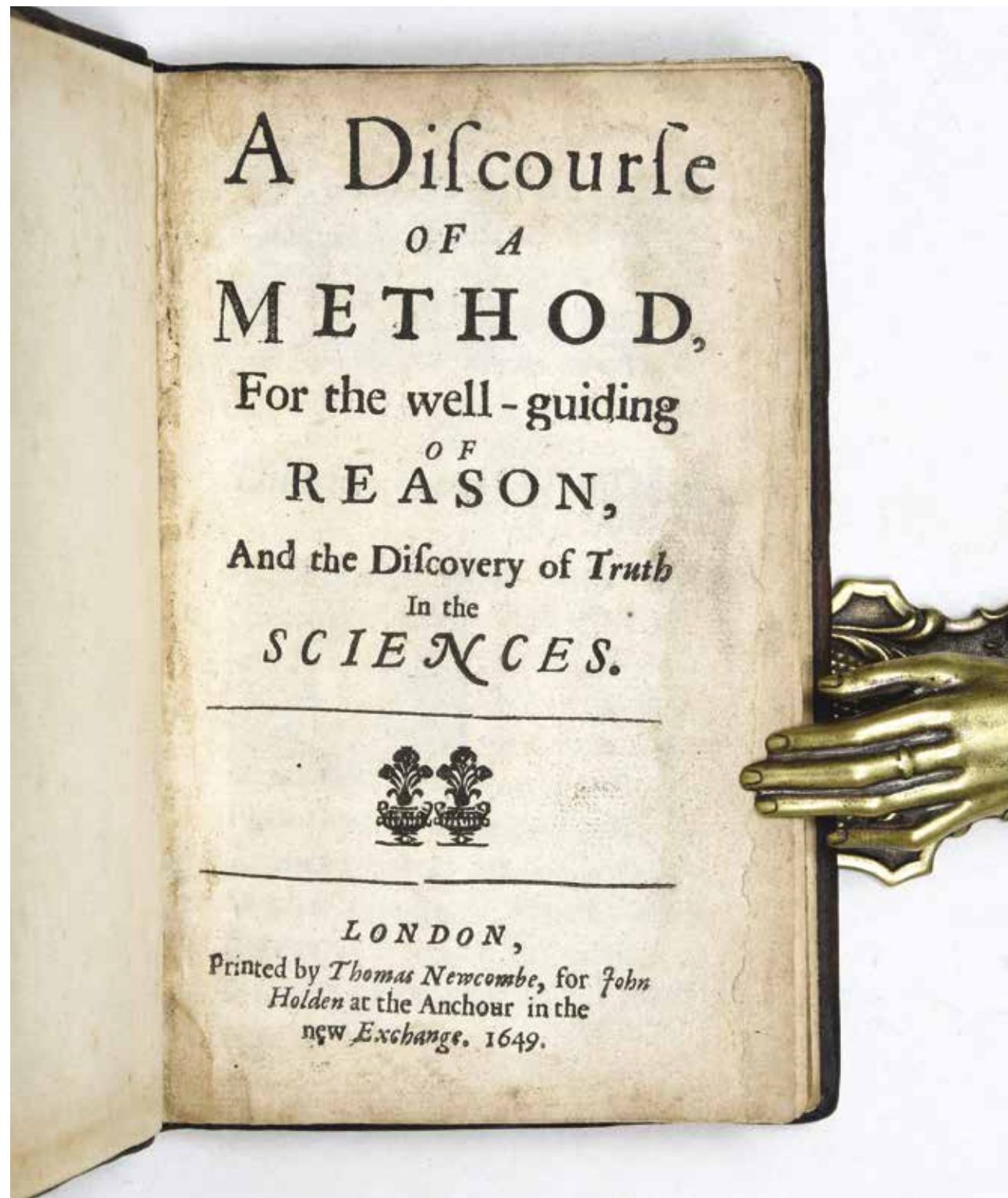
ESTC R37415; Grolier English 59; Pforzheimer 468; Wing H1595.



First edition of the cavalier poet’s magnum opus, the collection he saw as his “definitive life’s work” (ODNB), and one of the great works of 17th-century English lyric poetry, including “Gather ye rosebuds while ye may”, “Upon Julia’s Clothes” and “Corinna’s Going a-Maying”; a very commendable copy in contemporary calf without internal repair, rarely found in commerce in such state.

Provenance: with the armorial bookplate of the English naturalist and Conservative politician Edward William Vernon Harcourt (1825–1891), this copy listed in his Catalogue of the library of E. W. Harcourt, Esq., M.P. , at Nuneham Park, Oxfordshire, 1883, p. 133, and with the mid-20th-century bookseller’s note of James F. Drake of New York laid in.

“Cogito, ergo sum”



First edition in English of Descartes's first and most enduring work, in which the most famous phrase in philosophy, “I think, therefore, I am”, appears for the first time in English (on p. 51). First published in French in 1637, Descartes's *Discours de la méthode* heralded a revolution in modern philosophy, and founded the Cartesian system.

“It is no exaggeration to say that Descartes was the first of modern philosophers and one of the first of modern scientists . . . Descartes's purpose [in the *Discours*] was to find the simple indestructable proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus *cogito, ergo sum*), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement. From these central propositions in logic, metaphysics and physics came the subsequent enquiries of Locke, Leibniz and Newton; from them stem all modern scientific and philosophic thought” (PMM 129, 1st ed.)

The original French edition appended three short treatises – “La dioptrique”, “Les météores”, and “La géométrie” – to which the *Discours* was presented as an introduction, though they are not necessary to its philosophical argument, and the anonymous English translator omits them. The translation is taken from the original French, not the Latin version of 1644. The English title page appears with at least three variant bookseller imprints, reflecting changes in the book's distribution; this copy agrees with the Macclesfield copy.

The English edition is very scarce in commerce, with no appearances at auction for over a decade.

12

DESCARTES, René.

A Discourse of a Method, For the well-guiding of Reason, And the Discovery of Truth In the Sciences.

London: Printed by Thomas Newcombe, for John Holden at the Anchor in the new Exchange, 1649

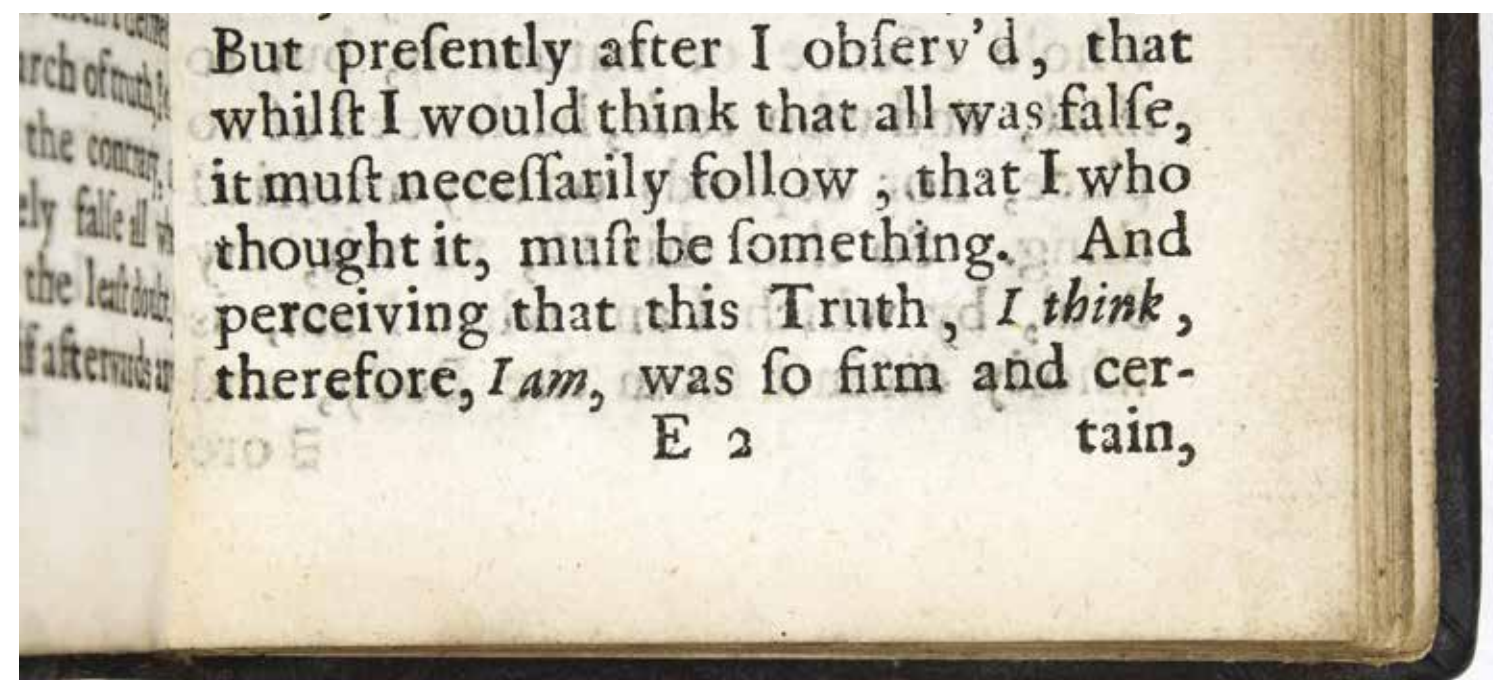
£95,000

[153162]

Small octavo (145 × 87 mm).

Contemporary sheep, sympathetically and plainly rebaked, two-line rules in blind to covers. Housed in a custom black cloth solander box by the Chelsea Bindery. Without the three initial blanks called for by Norman for their issue; the Macclesfield copy of this issue had one initial blank, ESTC does not call for any for this issue. The front pastedown here is possibly a conjugate blank, as with the Norman copy. Skilful restoration to extremities, free endpapers renewed to style, the title a cancel (as per this issue) and a little shorter at untrimmed fore-edge margin (as first bound), sig. C2 with tiny paper repair to upper outer corner well above the text, an excellent copy in a contemporary binding, the paper fresh and strong.

ESTC R209910; Norman 624; Wing D1129.



The Macclesfield copy, annotated by the mathematician John Pell

13

WALLIS, John.

Operum mathematicorum pars prima; [bound with:] Operum mathematicorum pars altera; [and:] commercium epistolicum; [and:] Tractatus duo. Prior, de cycloide et corporibus inde gentis.

Oxford: Lichfield, for Thomas Robinson, 1657, 1656, 1658, 1659

£50,000 [153286]

4 works in 2 volumes, small quarto (186 × 144 mm). Contemporary calf, rebaked with new orange morocco label, covers ruled in blind, striped red edges. With folding plate in *pars altera*, and 3 folding plates in *Tractatus duo*. A few patches of very minor rubbing, light toning from turn-ins and occasional browning including to title edges, else contents crisp, staining to 3G4 of *pars prima* with small chip, staining at head of second volume, a few page corners with minor peripheral chips, folding plate in *pars altera* with repaired closed tear, *Tractatus duo* with chip and closed tear slightly affecting text to H3. Very good copies.



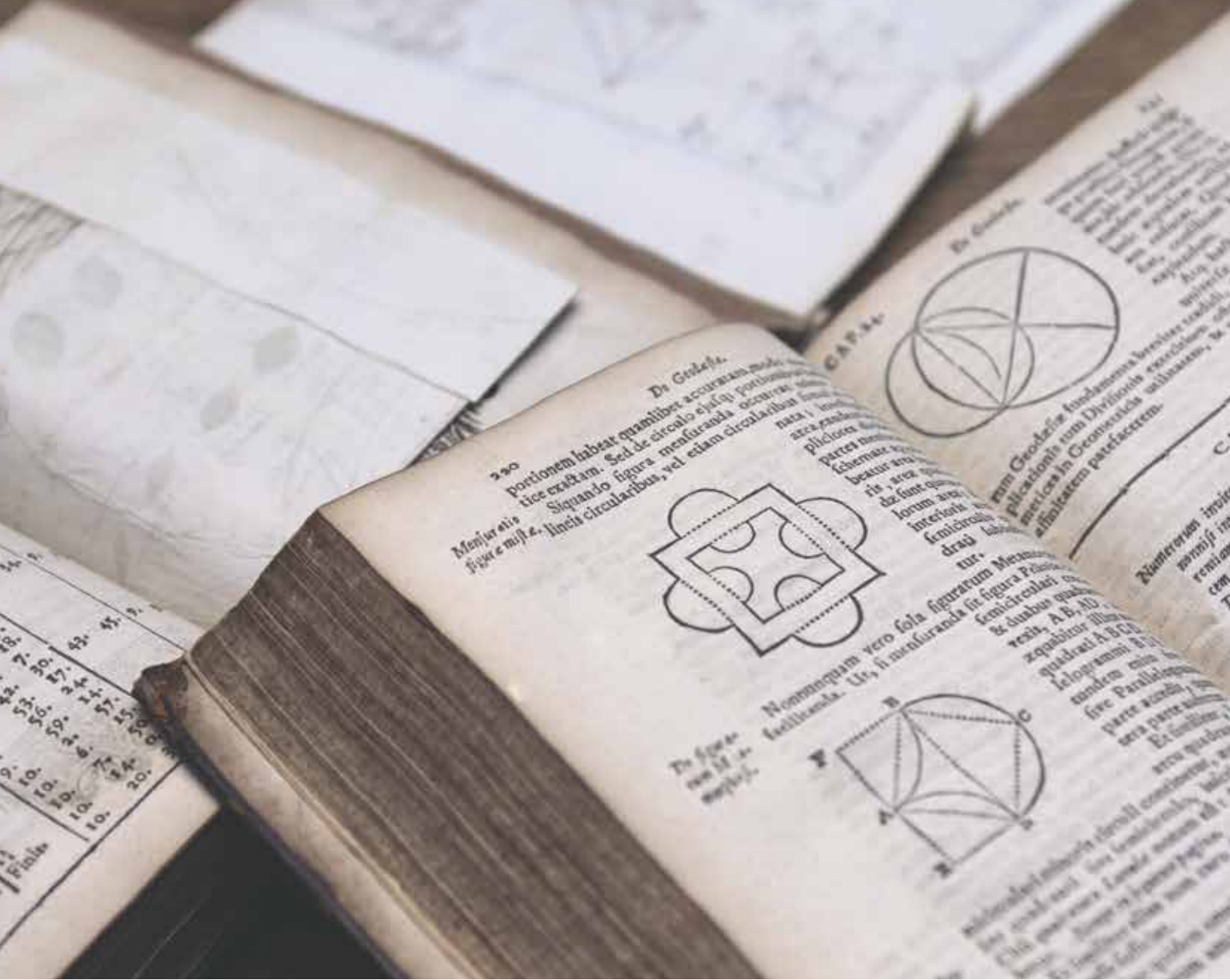
First editions of four works by John Wallis bound together, the Macclesfield copy, with annotations by the mathematician John Pell. The volumes include Wallis’s *Arithmetica infinitorum*, which laid the foundations for Newton’s calculus and the discovery of the binomial theorem.

Wallis was the greatest English mathematician of the 17th century prior to Newton. The *Operum mathematicorum*, in two parts, collects seven separate works, each with their own pagination and title page, although there is no evidence that they were ever published separately.

By far the most important of these is the *Arithmetica infinitorum*, which “exerted a singularly important effect on Newton when he studied it in the winter of 1664–1665” (DSB). Also contained are his *Oratio inauguralis* upon being appointed Savilian professor of geometry at Oxford in 1649; *Mathesis universalis*, which embodies the substance of Wallis’s Oxford lectures and includes a historical survey of systems of notation and symbolism; *Adversus Meibomii*, a criticism of the mathematics of Marcus Meibom’s attempted quadrature of the circle; *De angulo contactis*, concerned with the controversy over the angle of contact, which involved Viète, Peletier, Clavius, Buteo, and others; *De sectionibus conicis*, a major work which subjected conic sections to the analytic treatment introduced by Descartes, rather than the traditional synthetic approach – it also first introduced the sign of infinity; and *Eclipsis solaris*, the final tract, a treatise on solar eclipses.

The *Commercium epistolicum* is a collection of mathematical correspondence among Wallis, Fermat, Frenicle de Bessy, William Brouncker, and Kenelm Digby, concerning problems in number theory posed by Fermat. Fermat published almost nothing in his lifetime; indeed, except for a brief tract addressed to Frenicle, apparently known in only a single copy, these letters of Fermat represent the only work of Fermat on number theory published in his lifetime. The *Tractatus duo* is Wallis’ work on cycloids and cissoid arcs, “inspired by a competition held by Pascal in 1658, asking for quadratures, cubatures and centers of gravity of certain figures inscribed by cycloidal arcs. Wallis used analytical methods, particularly interpolation, a method to which he had given the name in his *Arithmetica infinitorum* (1656)” (Norman, 2180).

The mathematician John Pell (1611–1685) owned and annotated the volumes. His corrections and notes are on several pages of *De sectionibus conicis*, the *Arithmetica infinitorum*, and especially to the *Commercium epistolicum*, including a pasted-in slip of calculations. The corrections made are far more than those listed in the errata. Comparison of the manuscript corrections found in this volume and those in Macclesfield lot 1706 – Johann Heinrich Rahn’s *Introduction to Algebra* – show marked similarities. Additionally, the use of red ink, as intermittently used here, was used for the list of errata compiled by Pell for that volume. There was a connection, and collaboration, between Pell and Wallis,



and many other books deriving from Pell were to be found in the Macclesfield collection. Wallis notes in the appendix to the *Commercium* that he was away during printing and could not oversee the work, resulting in a number of errors. It is possible that Pell’s corrections and emendations were communicated to him by Wallis, given the close connection of the two.

Pell’s first scientific publication was his *Idea of Mathematics*, which won him “a great deal of repute both at home and abroad” (DSB) and “his fame was enhanced by his *Controversiae de vera circuli mensura*” (ibid.), of 1647. He proposed the establishment of a public library for mathematical books. His work on the measurement of the circle was admired by Cavalieri, Descartes and others.

The Macclesfield library ranked as one of the finest country house libraries in Britain, with both the first and second Earls of Macclesfield acquiring books from a vast range of subjects. The books were still in a remarkably fresh state of preservation when the library was eventually dispersed in the early years of the 21st century in a series of celebrated sales at Sotheby’s.



Inscribed to the founding father of the Royal Society

14

EVELYN, John.

Sylva, Or A Discourse on Forest-Trees, and the Propagation of Timber in His Majesty's Dominions.

London: Printed by Jo. Martyn and Ja. Allestry, 1664

£27,500 [151489]

Folio (304 × 195 mm). Contemporary blind-ruled calf, rebaked probably in the 19th century, relined, old red edges. Housed in a purple cloth slipcase. Title printed in red and black. Engraved armorial bookplates of James Gordon (?1758–1822), of Moor Place, Much Hadham, Herts., and Philip Duncombe Pauncefort-Duncombe (1784–1849) of Brickhill Manor, Buckinghamshire; 18th- or perhaps 19th-century notes on the book tipped in before the licence leaf; bookseller's typed description of James F. Drake, Inc. of New York laid in; bookplate of Doris Louise Benz (1907–1984) of Lynn, Massachusetts. Licence leaf skilfully extended at margins, a few scattered marks, the paper generally clean and strong, very good.

ESTC R12326; Henrey 132; Keynes 40–52–57; Wing E-3508 & 3516. Linda Williams, "The Anthropocene and the long seventeenth century: 1550–1750", in Tom Bristow & Thomas H. Ford, eds., A Cultural History of Climate Change, 2016.



First edition, presentation copy, inscribed by the author to Sir Robert Moray, one of the founding fellows and first acting president of the Royal Society, whose first publication this was; with Evelyn's autograph presentation inscription "For the ho[norab]le S[i]r Rob: Morray, from his most humble servant JEvelyn" at the head of the licence leaf.

This is a superb association. The Scottish statesman Sir Robert Moray FRS (1608/9?–1673) had a long and tumultuous career throughout a dangerous era, during which his deep interest in science – such as his correspondence with Kircher and his experiments in chemistry – of necessity took a back seat to soldiering and politics. After the Restoration, as one of Charles II's advisers, Moray was one of the 12 founders of the Royal Society who met on 28 November 1660 at Gresham College, London. He was chosen to preside at many of the early gatherings and oversaw its royal incorporation from Charles II in 1662. At that meeting Lord Brouncker was officially declared the first president of the Royal

Society, but Moray is considered by many to have preceded him, as he presided over all but one of its meetings from its foundation.

The first book to be printed by order of the Royal Society, Sylva is "the first western publication on forest conservation" (Williams, p. 89). Evelyn appealed for a concerted campaign of reforestation, ostensibly because fresh supplies of timber were urgently needed for the Royal Navy. Yet many of the trees he describes here in detail were unsuitable for shipbuilding materials, and his enthusiasm was clearly both aesthetic and environmental. His 1661 publication, Fumifugium, had condemned "aer and smoak" pollution from coal fires in London and argued for the mass plantation of trees, shrubs, and herbs as a means of improving the city's air quality.

Presentation copies of this title are rare. Only three appear in auction records over the past century: inscribed to Sir Walter Blount, Norman sale, Christie's New York, 15 Jun. 1998; this copy, to Sir Robert Moray, Frank Irving Fletcher sale, Anderson Galleries, 20–21 Apr. 1932; and to Thomas Chiffing (Chiffinch), Anderson Galleries, 17–19 Feb. 1919. CELM notes the existence of another four presentations, those to Sir Edmund Bowyer, Dr Jasper Needham, Sir George Carteret, and Lord Chesterfield. Keynes records (p. 132) two other exempla presented to Sir Thomas Browne (lost) and to John Hopkins.



A fine, crisp, and large copy in contemporary calf

15
HOOKE, Robert.
Micrographia.
London: John Martyn and James
Allestry for the Royal Society, 1665
£120,000 [152749]

Folio (296 × 199 mm). Contemporary calf,
red morocco label. Title-page printed
in red and black with engraved arms of
the Royal Society, 38 engraved plates
of which 37 are folding by and after the
author and possibly Christopher Wren,
woodcut headpieces and 5-line initials.
Contemporary drawing of a Gregorian
reflecting telescope on the front free
endpaper and another diagram (the
Gregorian telescope was described in
James Gregory's *Optica promota*, 1663,
two years before the *Micrographia* was
published); signature of Nathaniel Matthew
on title and pen trials on rear free endpaper
dated 1732, and note of purchase price of 17
shillings on rear pastedown. Foot of spine
with discreet repair, four plates with tears
repaired, not affecting image, a fine, crisp,
and large copy, with the plates untrimmed
and with several pages retaining the deckle
on their outer edges.

Dibner 18; Garrison-Morton 262; Grolier/Horblit
50; Heirs of Hippocrates 599; Keynes Hooke 6;
Krivatsy 5958; Norman 1092; *Printing and the Mind
of Man* 147; Wellcome III, 269; Wing H262o.

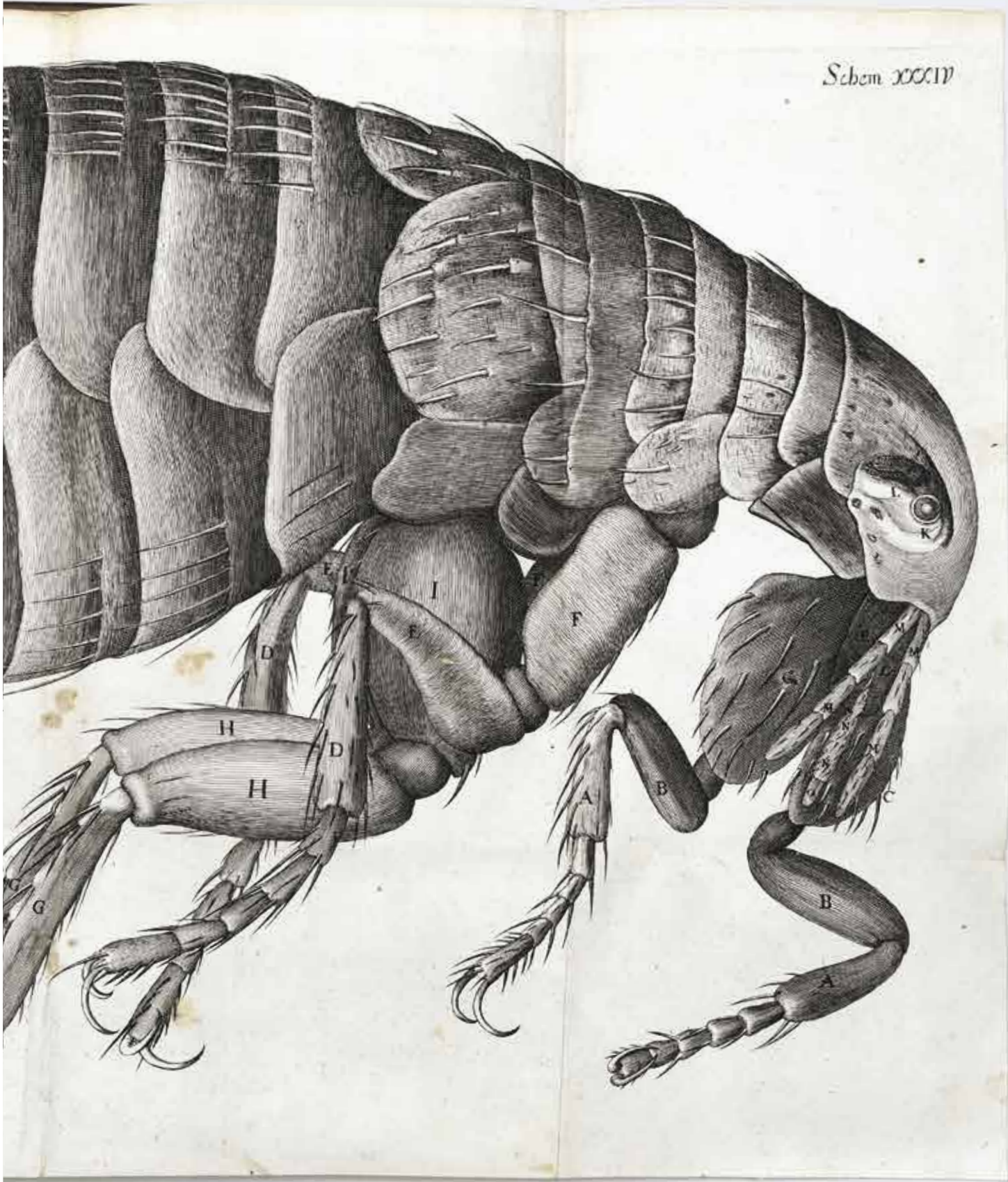


First edition, first issue, of this “early landmark in microscopy, containing
the first illustration of cells” (Horblit). Published under the aegis of the Royal
Society, Hooke’s observations were the first to be carried out with an improved
compound microscope, and the first to describe the microscopic structure of
tissue with the term “cell”.

The book reproduces the almost frantic series of observations made by
Hooke in 1663 and 1664 as the young scientist (he was still in his twenties)
peered through the lenses of his new microscope at anything he could find. His
text ranges widely, finding space for discussion of microscopic fungi, the life
cycle of the mosquito, the origin of lunar craters, as well as the origin of fossils
(Hooke’s proposal is the first sensible one in print). There is also the discussion
of light and colour which led to his bitter dispute with Newton.

The extent of Hooke’s investigation and the precision of his account entirely
devoted to microscopical examination made Hooke’s work “probably the most
influential book in the entire history of microscopy” (Norman). But it is the
justly famous series of plates, engraved mostly from Hooke’s drawings with
some probably by Sir Christopher Wren, which ultimately distinguishes the
book, made it a contemporary bestseller, and kept Pepys up all night staring
at it in amazement. Here are the tiny, unregarded components of everyday life
– a stinging nettle, for example, a louse, or the famous flea – blown up with a
startling degree of detail and exactness not to be equalled until the age of the
electron microscope.

This discovery of a new world-within-a-world had a profound influence on
contemporary perceptions of the everyday world. The disorientating effect of
the new perspective is memorably captured in Swift’s descriptions of Lilliput and
Brobdingnag in *Gulliver’s Travels*.



The father of the modern theory of numbers

16

FERMAT, Pierre de.

Varia opera mathematica.

Toulouse: Jean Pech, 1679

£175,000 [153271]

Folio (428 × 276 mm). Contemporary catspaw sheep, spine lettered in gilt, gilt in compartments, red speckled edges; very skilfully rebacked with the original spine and label laid down, the gilt retouched, slight restoration at extremities, and later blind ruling to covers. Engraved portrait of Fermat, engraved vignette on title, 5 engraved folding plates. Light residue of removed bookplate to front pastedown and of removed label to front free endpaper. Bound without blank leaf 2D2. Light browning, light staining at upper margin of sig. A and around terminal endpapers and the facing plate, slight loss to corner of 2B1 not near text, paper reinforcements to plate folds. An excellent, wide-margined copy.

Dibner 108; En français dans le texte 115; Horblit 30; Norman 778.

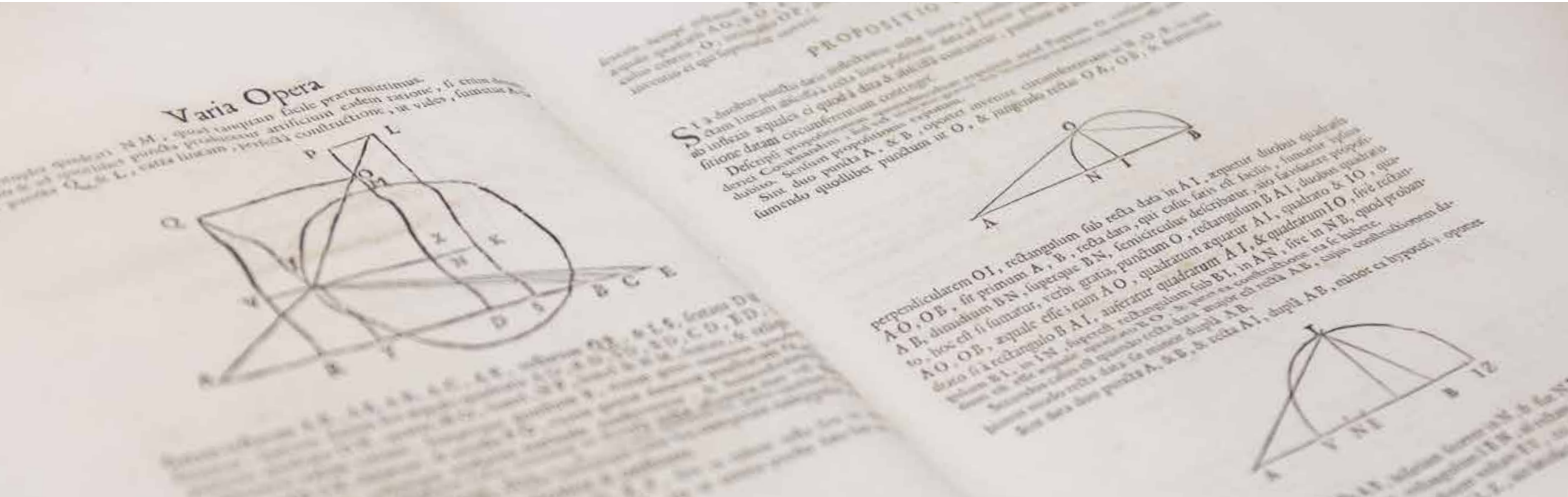


First edition, large paper copy, including the engraved portrait of Fermat not present in all copies, and with the first state of the title page and leaves â2 and ê2. Rare in any form, this collection marks the first publication of the majority of Fermat’s mathematical papers.

The first state leaves can be identified with an engraved rather than woodcut vignette on the title, the same for the headpiece on ê2, and the presence of a headpiece on â2 which is absent on the second state. This is one of a small number of large paper copies, much scarcer than the regular paper issue – the measurements of c. 43 × 28 cm can be compared to the Macclesfield copy of 35 × 22 cm. No large paper copy is traceable in auction records. It has been speculated that the portrait is only found in large paper copies.

“Fermat is considered the father of the modern theory of numbers, and herald of differential calculus and analytical geometry” (Horblit). “For reasons that are still not clear, Fermat never wrote for publication, but restricted himself to circulating his ideas via letter and manuscript, and insisted on complete anonymity for the few works of his that made it into print during his lifetime” (Norman). This publication, published posthumously, consequently marks the first printing of most of his works – the only item Fermat published in his lifetime was the treatise *De linearum curvarum cum lineis rectis comparatione*. This collection also includes his correspondence with contemporary mathematicians including Meresenne, Roberval, Pascal, and Gassendi.

“Fermat shares with Descartes the innovation of analytical geometry by applying algebra to geometry. He, independently, represented a curve by an equation defining its characteristic properties. He published little but, in the manner of his times, announced his discoveries in letters to other mathematicians. Among his discoveries was a general method of solving questions of maxima and minima, a method he used in 1629 and one in use today. He contributed basic concepts in the theory of numbers and probability” (Dibner).



One of the great rarities of English literature

17

DEFOE, Daniel.

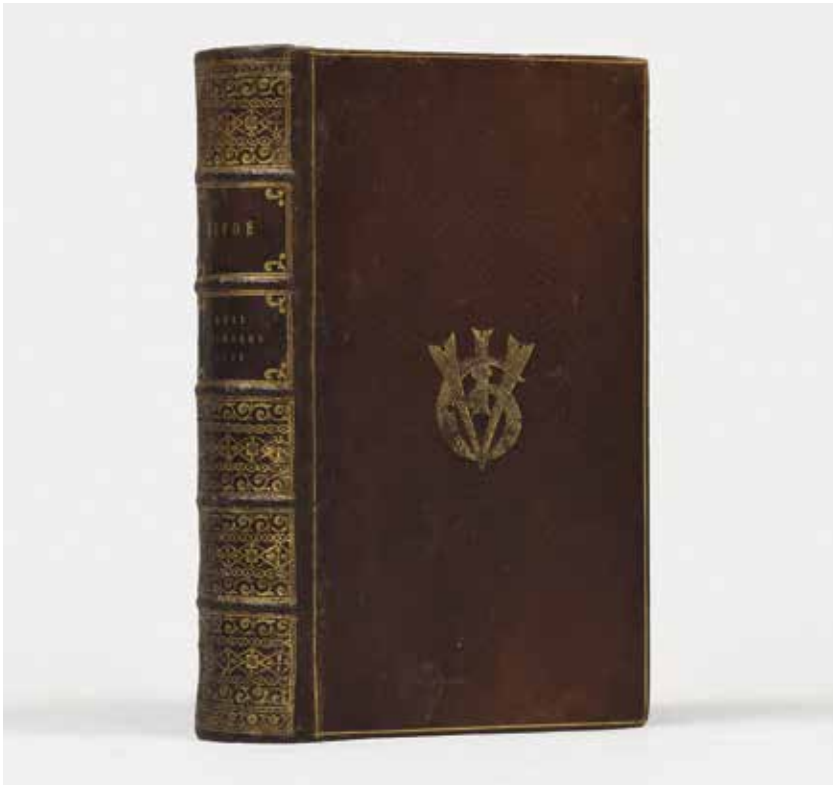
The Fortunes and Misfortunes Of the Famous Moll Flanders.

London: printed for, and sold by W. Chetwood, at Cato's-Head, in Russel-Street, Covent-Garden; and T. Edling, at the Prince's-Arms over-against Exerter-Change [sic] in the Strand, MDDCXXI. [sic, for 1722]

£97,500 [151099]

Octavo (186 × 112 mm). Early 19th-century russia, rebacked with original spine laid down, spine lettered in two compartments, others richly gilt with a variety of ornamental rolls, single gilt rule frame to sides, monogram in gilt at centre, decorative gilt roll to board-edges and turn-ins, spot-marbled endpapers, red edges. Without medial blank A8, as usual. All leaves window-mounted, restoration at foot of A2 slightly obscuring signature, paper generally evenly toned, with a few occasional blemishes; a well-restored copy, convenient and pleasant to handle, of a signal rarity.

Furbank & Owens 213; Moore 446; Rothschild 777; Sabin 19278.



First edition, one of the rarest first editions of the few enduringly popular novels of the 18th century, missing from many significant collections. The first edition was published – despite the garbled date given in the imprint – on 27 January 1722. Two more editions followed in the same year. In Moll Flanders and his later “fortunate mistress” Roxana “indisputably Defoe has created two of the strongest and most important women characters in the history of literature” (ODNB).

This copy has the distinctive leather book label of Edward Vernon Utterson (1776–1856), an original member of the Roxburghe Club, whose library was sold by Sotheby's in 1852 and 1857. The sides are stamped with the earlier gilt monogram (GJV) of George John Venables-Vernon (1803–1866), who assumed the surname Warren in 1837 when he was elevated to the peerage as fifth Baron Vernon. Lord Vernon amassed a fine library of books and manuscripts, some of which were sold about 1839, when Utterson had opportunity to buy the book. The window-mounting of leaves, presumably done for Lord Vernon, is an expensive restoration usually reserved for the most precious and fragile books in libraries of that era, but hardly ever for a novel, which suggests the significance and rarity already accorded by bibliophiles to Defoe's creation.

Utterson, whose middle name was bestowed in gratitude to Admiral Sir Edward Vernon, may have been attracted to Vernon's sale by the coincidence

of the name, though “Old Grog” was from the Cheshire branch of the Vernon family. Utterson's own binding monogram bears some resemblance to that of Vernon and was perhaps modelled on it.



A fine copy, completely untrimmed, with manuscript corrections

18

VICO, Giambattista.

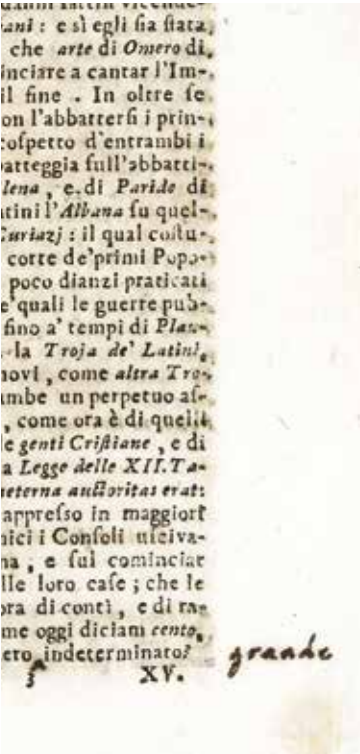
Principj di una scienza nuova
intorno alla natura delle nazioni.

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"*, c.1950.



Exceptionally rare first edition 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 groundbreaking historiographical work, the *New Science* has justly been called “the vehicle by which the concept of historical development at last entered the thought of western Europe” (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 necessitated cutting his text to a quarter of its original size, Vico reorganised 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.

“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).



Swift's masterpiece – with the portrait in the rare first state

19

SWIFT, Jonathan.

Travels into Several Remote Nations of the World.

London: Printed for Benj. Motte, 1726

£135,000 [152487]

2 volumes, octavo (193 × 121 mm). Near uniform contemporary panelled calf, spines with 5 raised bands, dark red morocco labels, gilt edge roll to each, red speckled edges. Housed in custom red silk chemises and red morocco pull-off case. Engraved portrait frontispiece of Gulliver (first state), 4 maps and 2 plans, wood-engraved head and tail-pieces and initials. Spine ends and upper corners of vol. I and head of spine of vol. II sometime professionally repaired, one or two other judiciously discreet repairs, portrait of Gulliver with a few minor repairs along gutter margin, scattered foxing and occasional toning. An impressive set.

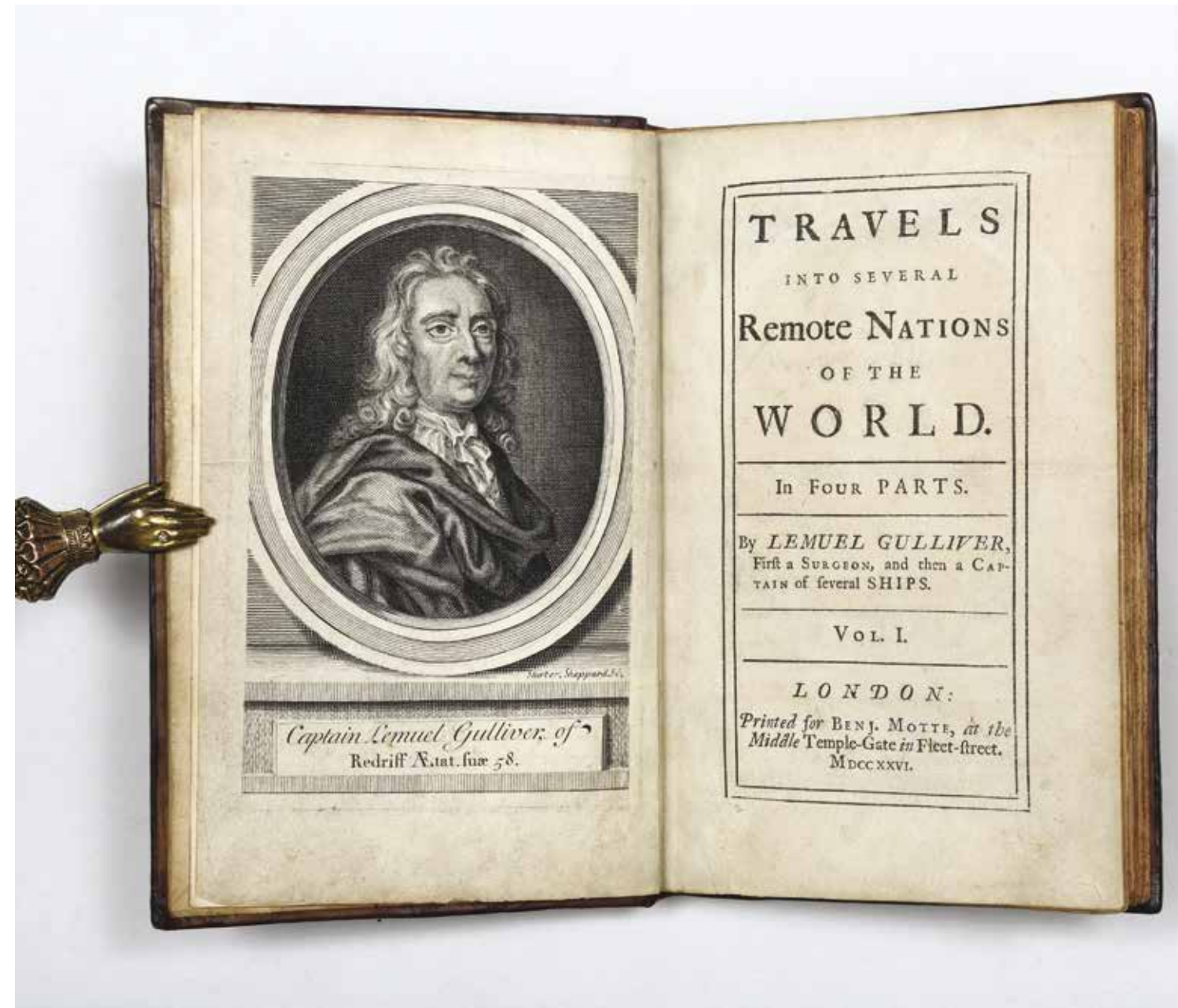
Printing and the Mind of Man 185; *Rothschild* 2104; *Teerink* 289 ("A edition").

The true first edition of Swift's masterpiece, Teerink's A edition, and with the portrait of Gulliver in the rare first state. The first state has the inscription beneath the portrait, which in the second state was placed around the portrait; a third state is a retouched version of the second.

The first edition was published on 28 October 1726. Two superficially similar but distinct octavo editions followed in quick succession: the second (eccentrically designated AA by Teerink) sometime in the middle of November, and the third edition (Teerink B) in December.

Swift was safely in Ireland at publication date. "The clandestine business of getting into print a pseudonymous and satirically explosive political satire entitled *Travels into Several Remote Nations of the World* (known from the start by its more popular title, *Gulliver's Travels*) was managed chiefly by Pope, with the assistance of John Gay and Erasmus Lewis. For speed, and to counter the risk of piracy, Motte used five printing houses (those of Edward Say, Henry Woodfall, James Bettenham, William Pearson, and, for the greatest share, that of Jane Ilive). The first edition appeared on 28 October 1726 in two octavo volumes at the price of 8s. 6d., but with unauthorized deletions and insertions by Andrew Tooke (the brother of Benjamin Tooke jun.), and sold out within a week. Gay wrote: 'From the highest to the lowest it is universally read, from the Cabinet-council to the Nursery' . . . Swift received from Motte £200 and possibly more from the sales of the book, largely due to Pope's effort at instilling into his friend the principles of 'prudent management' . . . *Gulliver's Travels* is the book by which Swift is chiefly remembered" (ODNB).

Provenance: contemporary ownership inscription to front free endpaper of vol. I, "Peony Luce, ad [17]59"; sold by John F. Fleming, New York, 11 April 1973, to: Abel E. Berland (with discreet book label, his sale Christie's New York, 8 October 2001, lot 113).



The earlier version of book III of the Principia, printed from Newton’s manuscript

20

NEWTON, Isaac.

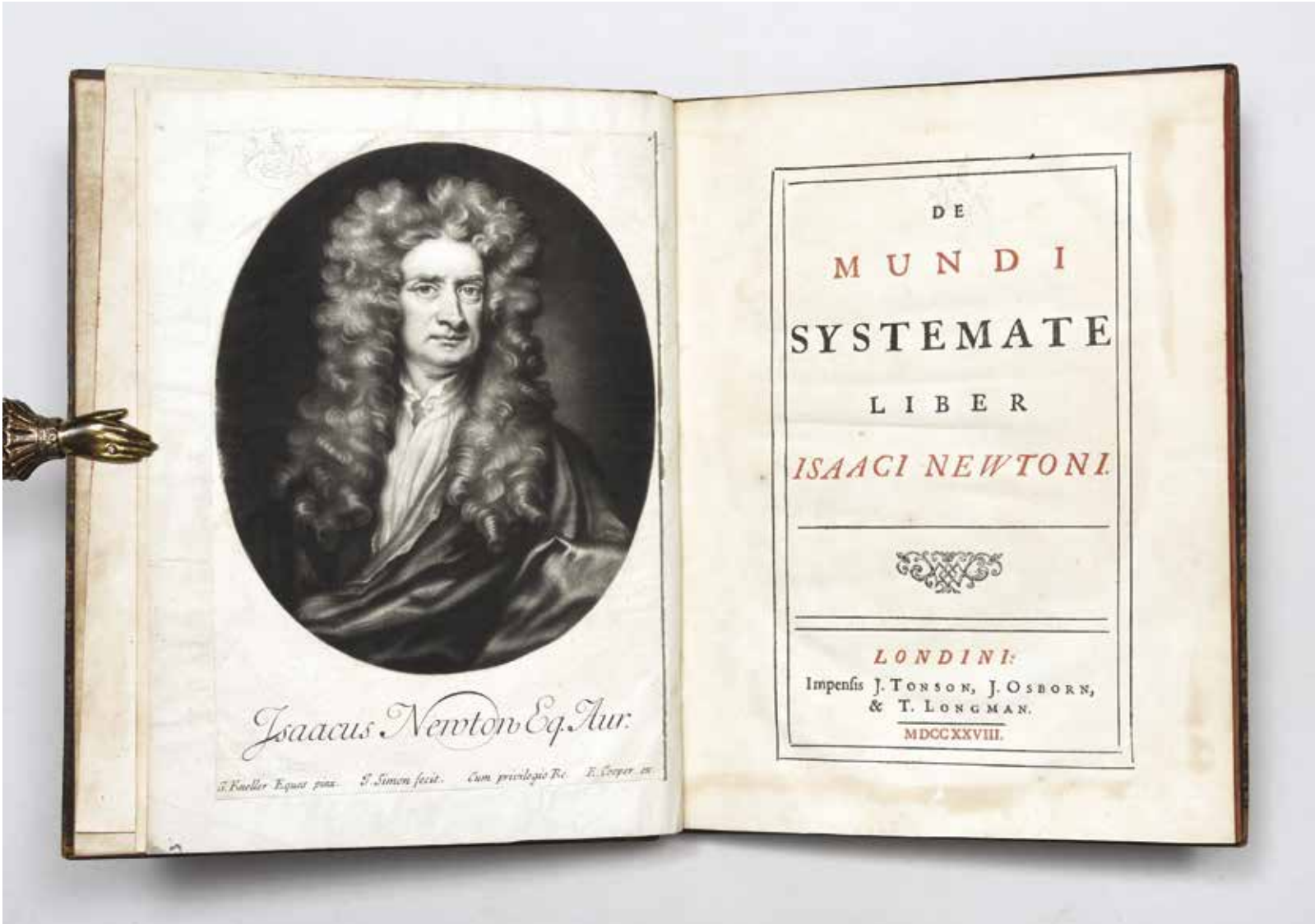
De mundi systemate liber.

London: [printed for] J. Tonson, J. Osborn, & T. Longman, 1728

£40,000 [143933]

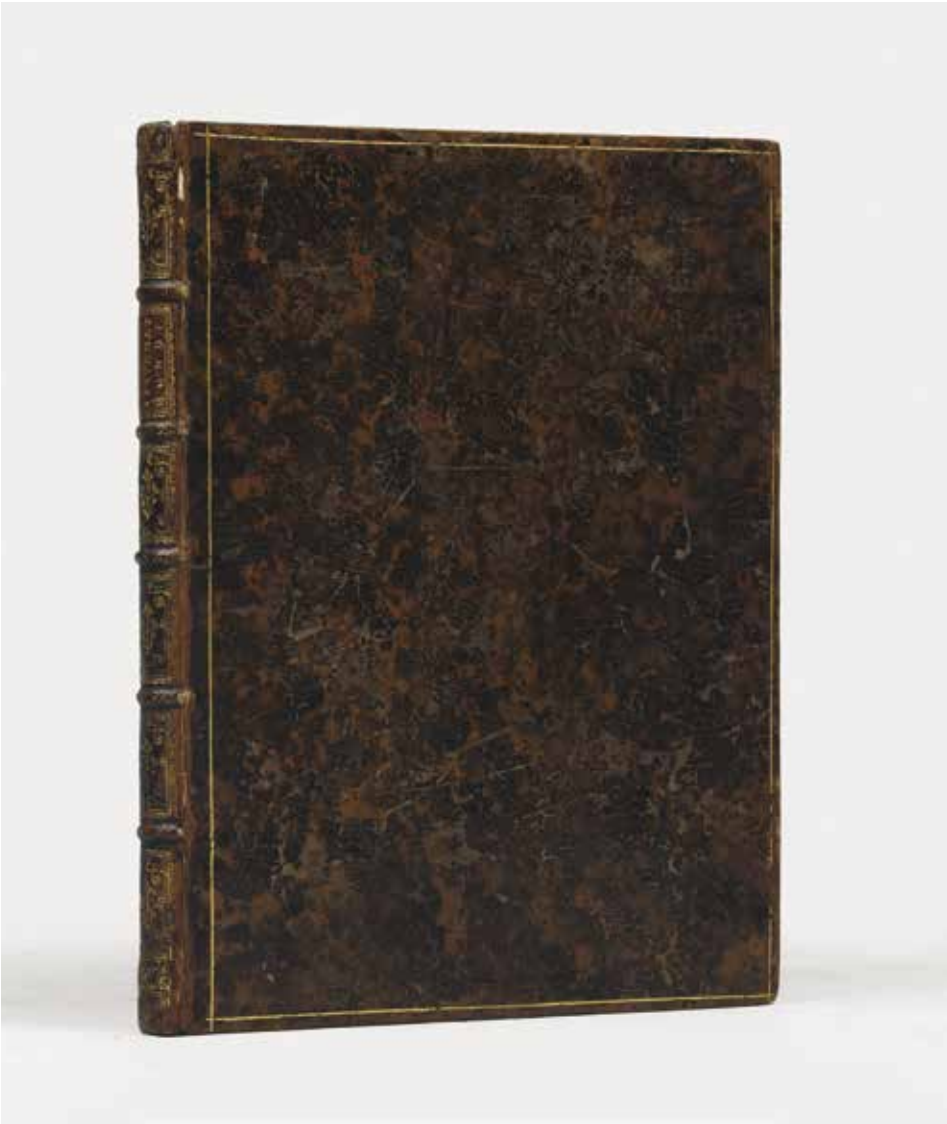
Quarto (238 × 182 mm). Contemporary mottled calf, red morocco spine label, compartments decoratively tooled in gilt, raised bands, single gilt fillet border to boards, edges red. Title page printed in red and black, decorative device. 2 folding plates at rear. Additional mezzotint frontispiece portrait of Newton by John Simon after Sir Godfrey Kneller cropped and pasted to blank opposite title page (not called for). Engraved armorial bookplate of the Earls of Macclesfield to front pastedown (press mark given as 181.S.11) with their armorial blind stamp to portrait, title leaf, and A2; contemporary shelfmark “11/9/20” handwritten in ink above. Extremities rubbed, front joint cracked, endpapers and title page lightly browned in places, small neat pencil annotation to p. 13, barring the occasional spot or smudge a remarkably bright and crisp copy in an attractive contemporary binding.

Babson 16; Wallis 19. See Gray 19 (1731 Latin edition only) & Gray 30 (1728 first English translation). James E. Force, “The Newtonians and Deism”, in Force & Richard H. Popkin (eds.), *Essays on the Context, Nature, and Influence of Isaac Newton’s Theology*, 1990.



First edition in Latin, the Macclesfield copy. This edition was produced by John Conduitt, husband to Newton’s niece and Newton’s successor at the Mint. Cohen believes it was Conduitt who gave it the title *De mundi systemate*. “There can be no doubt that the Latin version published by Conduitt was printed from Newton’s manuscript” (Cohen, p. xii). Written sometime before autumn 1685, “this separate treatise was intended to be the second book in Newton’s original conception of the *Principia* in two books. When he decided in the summer of 1685 to expand the *Principia* to three books, he also decided to change the nature of Book III and to shift it from the open accessibility of his original ‘System of the World’ to a treatise for mathematicians.

He therefore wrote an entirely new Bk. III at this time and entitled it ‘System of the World (In Mathematical Treatment)’” (Force, p. 70). “De Morgan unjustifiably questioned Newton’s authorship of this work, although the manuscript is in Trinity College Library, partly in the handwriting of Roger Cotes” (Babson).



The final *Principia* contains three books: *De motu corporum liber primus*, *De motu corporum liber secundus*, and *Liber tertius: De mundi systemate*, a recast version of that first *De motu corporum*. After Newton’s death, English and Latin versions of the earlier and discarded *liber secundus* were published under the titles *A Treatise of the System of the World* and *De mundi systemate liber*, both dated 1728. Priority between the Latin and English editions of 1728 is debated: Force claims English was published first, Cohen suggests Latin. The English version is undeniably secondary insofar as it is an anonymous translation (not by Andrew Motte, Cohen argues) of the Latin text printed here for the first time.

The basis for the Wedgwood style, which also helped to establish modern archaeological discourse

21

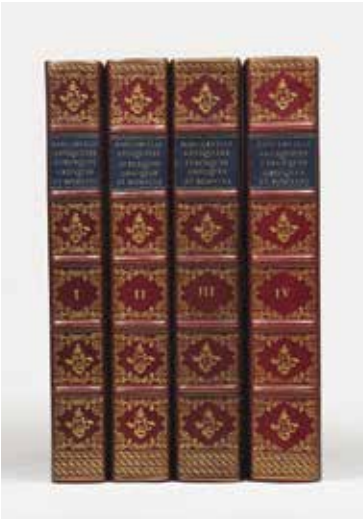
HAMILTON, Sir William.

Collection of Etruscan, Greek, and Roman Antiquities.

Naples: Morelli, 1766–67 [actually 1767–76]

£125,000 [142633]

4 volumes, folio (466 × 370 mm). Modern red morocco to style by Aquarius of London, teal morocco spine labels, raised bands, compartments elaborately tooled in gilt, covers with similarly ornate gilt panelling, gilt dentelles, marbled endpapers. Parallel English and French text in vols 1 and 2, “Avertissement” in vol. 2, “Avant Propos” in vol. 4. 8 hand-coloured engraved titles, 5 engraved dedication leaves, etched initials and head- and tailpieces (printed in colours in vol. 4), 437 etched and engraved plates (184 hand-coloured, 77 double-page or folding), many with tissue guards. Ink ownership stamps of Countess Anna Laetitia Pecci-Blunt (1885–1971) at beginning and end of vols. Vol. 1: neat early ink annotation to p. 145 (correcting place name). Vol. 2: small marginal loss to lower corner of first title leaf, short closed tear to fore edge of second title,



First edition, in fine condition, of this magnificent and notably rare work, of which only 100 complete sets were produced, a publication which had an enormous influence on contemporary taste; this set formerly from the “Roma Sparita” collection of esteemed Italian collector Anna Laetitia “Mimi” Pecci-Blunt.

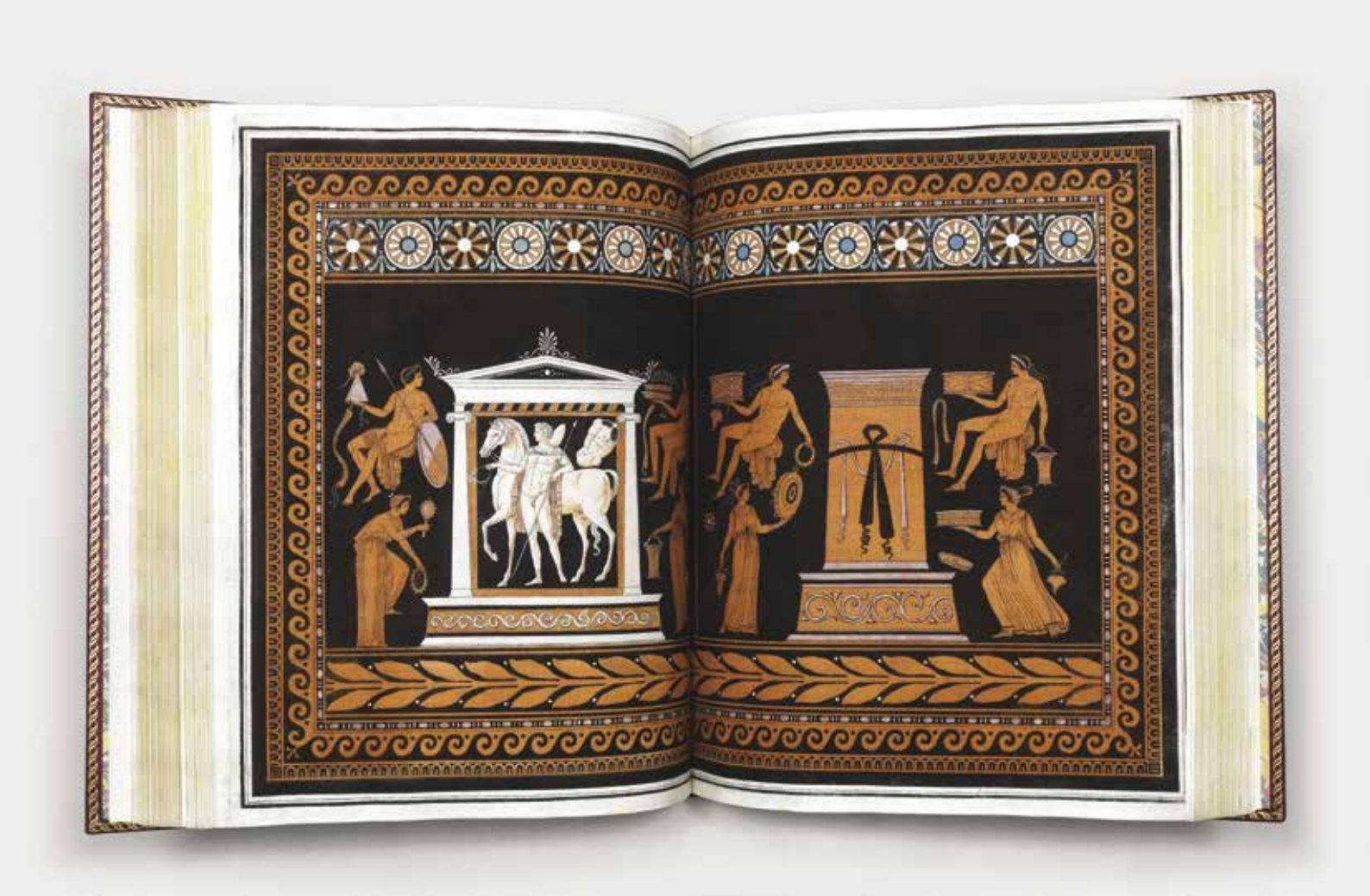
Sir William Hamilton (1731–1803), diplomatist and art collector, was appointed British envoy-extraordinary to the Spanish court at Naples in 1764, during that city’s Golden Age under the rule of the Spanish Bourbons. An avid antiquarian, Hamilton assembled one of the world’s finest collections of Greek and Roman antiquities. The core of his collection was bought en bloc from the Porcinari family, to whom he had been introduced by the buccaneering connoisseur and amateur art dealer Pierre-François Hugues (who styled himself Baron d’Hancarville). Hamilton added several more choice items before selling the entire collection to the British Museum in 1772 for £8,400, where it became one of the main collections in the department of Greek and Roman antiquities.

Before the collection was shipped to England, Hamilton arranged for Hancarville to oversee the cataloguing and drawing of every item. Under Hancarville’s direction, the artists who worked on the execution of the large-format plates, along with the unusually elaborate initials and vignettes often based on Piranesi originals, included the draughtsmen Edmondo Beaulieu, Giovanni Battista Tierce, and Giuseppe Bracci, and the engravers Filippo de Grado, Carlo Nolli, Tommaso Piroli, Antoine Alexandre Joseph Cardon, Antonio Lamberti, and Carmine Pignatari. Giuseppe Bracci developed a new printing process specifically for the plates. The final published work stands as a triumph of book production, one of the most influential art publications of the 18th century, and one of the most beautiful books ever printed.

“Antiquités étrusques, grecques et romaines spread the vogue throughout Europe for the ‘antique’ in furnishings, porcelain, wall coverings, and interior decoration in general. Within barely a year of the publication of the first volume Josiah Wedgwood had opened his pottery works, Etruria, in Staffordshire, and thrown six black basalt ‘first day vases’ based on vases in Hamilton’s publication. Countless other subsequent Wedgwood articles and designs were inspired by the work” (ODNB).

“Collectors, such as Sir William Hamilton, the British envoy to Naples, vied with the king in commissioning publications of their own large collections of antique vases . . . [The present work] ranks among the most lavish books produced in the eighteenth century. These folios, along with many others, provided a wealth of images that enjoyed an astonishing popularity at the end of the eighteenth and beginning of the nineteenth century. Perhaps even more importantly, they also helped to establish modern archaeological discourse” (Marandel, p. 7).

Vols. I and II were printed in an edition of 500 copies, but only 100 copies were printed of vols. III and IV. Although the two pairs of volumes are dated 1766



and 1767, in fact vol. I was delayed until the end of 1767 and vol. II was published in 1769. Hancarville’s financial problems led him to forfeit the finished plates for the final volumes to Florentine creditors in 1773; Hamilton’s intervention and additional funding led to those two volumes being published in 1776.

Anna Laetitia “Mimi” Pecci-Blunt, grand-niece of Pope Leo XIII, was an influential art collector and patron based initially in Paris, where she dedicated herself to cultivating artistic and intellectual circles, counting Georges Braque, Jean Cocteau, Salvador Dalí, and Paul Valéry among her friends. From 1929 onwards she and her husband, the New York banker Cecil Blunt, spent part of each year in Rome, where they purchased and renovated a 16th-century Roman palazzo in Piazza d’Aracoeli designed by Giacomo della Porta. As in Paris, their residence became a cross-cultural hub. During this period Pecci-Blunt started to acquire prints, books, drawings, and paintings, all centred around the theme of Rome; the collection became known as the “Roma Sparita” as a result of its nostalgic focus. Additionally, she founded the annual Concerti di Primavera music series and opened the Galleria della Cometa in April 1935, though political circumstances resulted in its closure three years later. In 1960 and 1964 Pecci-Blunt was recognized for her artistic patronage and philanthropy with a *Medaglia d’oro per l’arte e la cultura* and a *Légion d’honneur* respectively. After her death in 1971, her collection of drawings, watercolours, and paintings were donated to the Museo di Roma, while her collection of prints and published works was sold and dispersed.

which is itself slightly shorter at the fore margin, light patch of discolouration to fore edge margins of last few plates. Vol. 3: paper repairs to English engraved title, dedication leaf creased vertically, small loss and worm tracks to last folding plate. Vol. 4: as with other vols, some light pencil annotation to plate margins regarding placement and subject matter. Overwhelmingly crisp and clean, a few plates slightly shaved, with occasional spotting, finger smudges, or offsetting, and some trivial punctures to margins. A fine set overall.

Berlin Katalog 890; Blackmer 845 (“this sumptuous work”); Brunet I, 321 (“ouvrage précieux, exécuté avec beaucoup de luxe”); Cohen-de Ricci 474; Lowndes II, p. 989 (“a splendid work”); Vinet 1528. J. Patrice Marandel, *Museum of Modern Art: Europe in the Age of the Enlightenment and Revolution*, 1987

The observational astronomy of Cook’s final voyage

22

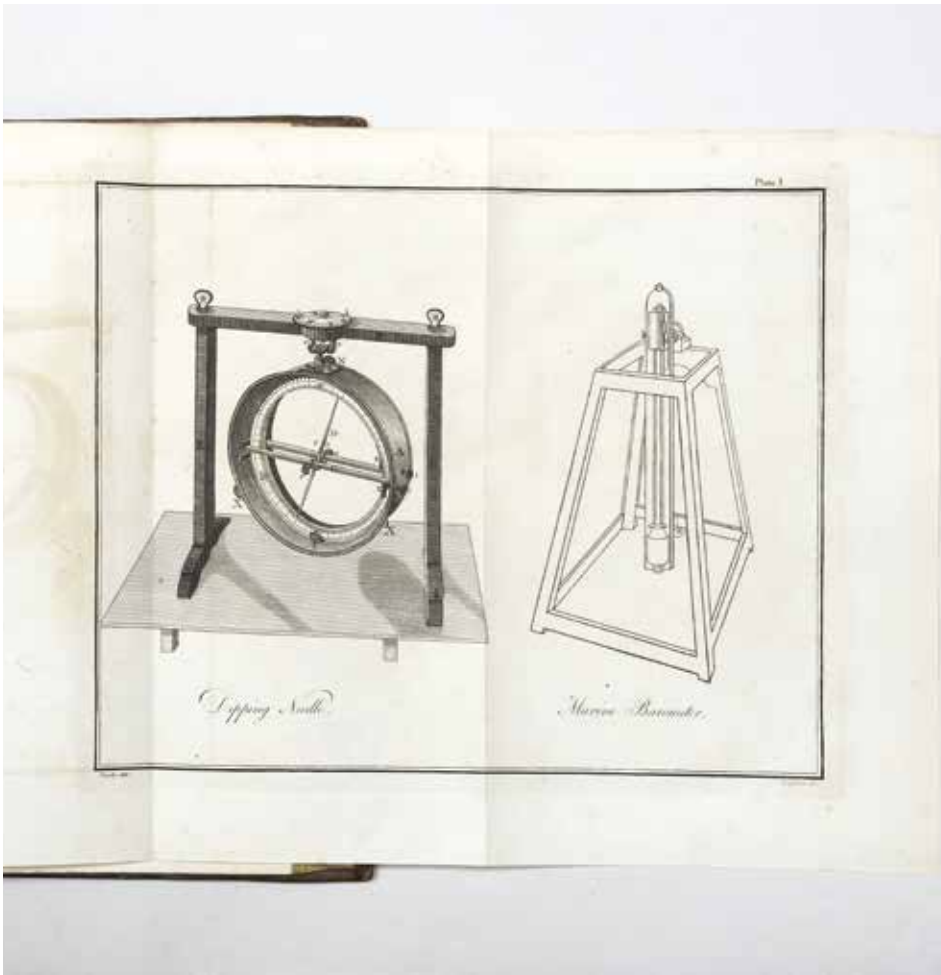
BAYLY, William.

The Original Astronomical Observations made In the course of a voyage to the northern Pacific Ocean, for the discovery of a North East or North West Passage.

London: by William Richardson; and sold by P. Emsley; and Mess. Mount and Page, 1782

£37,500 [149485]

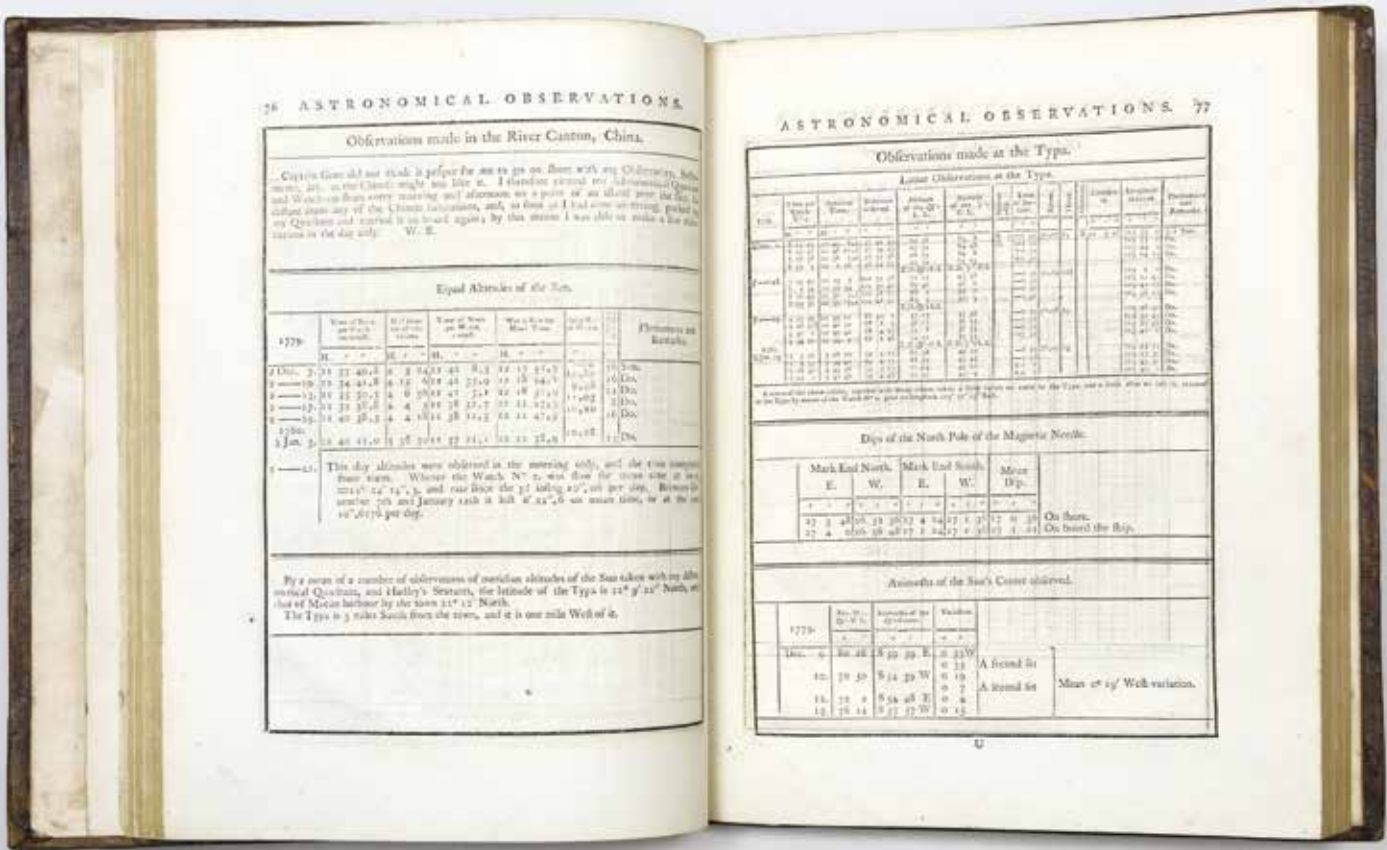
Small folio (290 × 222 mm). Contemporary tree calf sometime neatly rebacked with the original smooth spine laid down, the latter prettily gilt decorated with urns and neoclassical motifs, dark red label, sides with border of paired blind fillets, gilt foliate edge roll. Engraved folding plate showing the dipping needle and marine barometer, by James Basire after Bayly. Fine armorial bookplate of Matthew White, second Viscount Ridley (1874–1916), by the distinguished bookplate engraver Allan Wyon; modern collector’s bookplate to facing page of Lt.-Cmdr. Andrew David, hydrographer and chief editor of the Hakluyt Society’s *Charts and Coastal Views of Captain Cook’s Voyages*. Corners refurbished, a little wear to board edges, minor paper flaw at foot of 4E2; Maggs Bros. receipt laid in (dated 1989). A handsome copy.



Extremely rare astronomical records of Cook’s third voyage, with only this and the Brooke-Hitching copy (Sotheby’s, 27 March 2014) having appeared in commerce in the past 50 years; this a well-margined copy in an attractive period binding.

Bayly (1738–1810) was the son of a Wiltshire small farmer. “Much of his boyhood was spent at the plough, but he took advantage of the offer of an exciseman from a neighbouring village to teach him the elements of mathematics, and was also helped later by a Mr Kingston of Bath . . . On 14 November 1766 Bayly was appointed assistant to the astronomer royal Nevil Maskelyne at the Royal Observatory, Greenwich. Already well versed in mathematics, he now acquired the skills of observational astronomy so well that Maskelyne recommended that he should be one of the Royal Society’s observers of the forthcoming transit of Venus” (ODNB).

Bayly accompanied Jeremiah Dixon on the *Emerald* and made a successful observation of the transit at Nordkapp in Norway. He was next appointed as one of two astronomers on Cook’s second voyage, sailing with Captain Furneaux on



the *Adventure*. Following the success of this he went with Captain Charles Clerke on the *Discovery*, on Cook’s third voyage.

After Cook was killed in Hawaii on 14 February 1779 Clerke briefly took command of the expedition before his own death. James King, who had been second lieutenant in *Resolution* and its astronomer, then took command of the *Discovery*, and Bayly transferred to the *Resolution*. He finally left her at Stromness, Orkney, on 8 September 1780, and was commissioned by the board to produce the present work based on Cook’s, King’s, and his own journals.

In his introduction, Bayly notes that “we were furnished with a proper Apparatus of Instruments of the best kind, and made by the best Artists”. He gives a schedule of the instruments used, comprising those by Shelton, Arnold, Bird, Dollond, Ramsden, Nairne, and Adams. Bayly was afterwards appointed headmaster of the Royal Naval Academy at Portsmouth, a post he held from 1785 until 1807.

One of only a small number of copies printed on fine paper and bound in red morocco



23
COOK, James, & James King.
A Voyage to the Pacific Ocean.
London: Printed by H. Hughs for G.
Nicol & T. Cadell, 1785
£37,500 [139133]

Second and preferred edition of Cook’s fatal third voyage, this set one of a small number with the text volumes printed on fine paper, burnished to give a more silken finish, and presented in a particularly attractive contemporary morocco binding, in this regard highly uncommon: the last set in such a binding appearing at auction in 1992.

Another particularly desirable feature of this copy is that the atlas folio is in a matching – and unrestored – binding. Plate 13, “View at Annamooka,” is a proof before letters. Interestingly, the copy of the second edition owned by the celebrated book collector and politician John Dent (1761–1826) was also on fine paper. “Dent was a voracious book collector, and at considerable cost assembled one of the finest private libraries of his day” (ODNB).

The second edition, following the first of the preceding year, has medallic vignettes of Cook’s Royal Society medal (obverse vol. I, reverse vol. II) added to the title pages, and a portrait medal of Captain King after the distinguished miniaturist Samuel Shelley. The text was entirely reset, Forbes pointing out that the edition was always considered “typographically superior” to the first. Thirty-five years after publication, Cook’s widow sent a copy to her doctor with an inscription noting that “the second edition [is] much superior to the first both in paper & letter press”. George III’s copy, held at the British Library, is also a second edition.

Cook’s final voyage was an attempt to find a north-west passage, during which he “discovered” Oahu and Kauai at the western end of the Hawaiian Islands, and, more importantly, “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. There are numerous statues and monuments to Cook in many parts of the world . . . but the best memorial to him is the present-day map of the Pacific, which he did so much to shape” (ODNB).

The brilliance of the illustrations, based on the work of the official artist on this voyage, John Webber, cannot be over-emphasized. His sensitive portraits, spectacular landscapes, and detailed studies of the material culture of the peoples encountered captured the European imagination more than any other record of of the expedition, and shaped European perceptions of the Pacific world for many years to come: “no voyage undertaken in the days before photography ever returned so well documented with pictorial illustrations” (Smith, p. 109).

The voyage culminated in tragedy with Cook’s death in a meaningless skirmish on a Hawaiian beach, but the Hawaiian survey was completed in spite of this. Clerke then sailed once more for the Arctic in an unsuccessful attempt to complete Cook’s instructions, in spite of the fact that he was dying of tuberculosis. Clerke died in sight of Kamchatka and it was left to John Gore to bring the expedition safely back to England.

Interest in the story of Cook’s astounding discoveries and his tragic death meant that the first edition sold out within three days, despite being priced at £4 14s 6d, perhaps equivalent to around £6,000 today. On the secondary market they had soon reached 10 guineas.

4 volumes complete, 3 text volumes, quarto (307 × 231 mm) and atlas folio of plates (548 × 393 mm). Text volumes bound in contemporary red morocco, spines with five raised bands, gilt lettered direct in the second compartment (volume numbers at foot), gilt banding, compartments with alternating three-masted ship and dolphin motifs, each framed by a spray of stylised grain tied with a ribbon, sides framed with intersecting gilt single fillets, gilt fillet edge roll, gilt Greek-key roll to turn-ins, Antique Spot pattern marbled endpapers, gilt edges; atlas folio bound in contemporary red half morocco, spine with seven raised bands, gilt lettered direct in the second compartment, gilt banding either side of raised bands, swirled Antique Spot pattern marbled sides. Text volumes with medallic engravings to title pages, 24 maps, charts and coastal elevations (14 folding), folding letterpress table; folio atlas with 2 maps (one folding the other double-page), and 61 copper-engraved plates. Bindings just a little rubbed, a few minor scuffs, scattered foxing to text volumes, marginal light damp-staining at foot of a number of plates in the folio, plate 13 with closed tear



across lower margin (within the plate mark but not affecting image). An excellent, imposing set.

Beddie 1552; Forbes 85; Hill 361; Holmes 48; Howgego, I, C175; NMM, I, 586; *Printing and the Mind of Man* 223; Sabin 16250. *A Catalogue of the Library of John Dent, Esq., 1825*, p. 65 Bernard Smith, *European Vision and the South Pacific, 1768–1850*, 1960.

An eyewitness account of the complexities of Pacific maritime commerce and early Hawaiian trade

24

MELCHER, George.

Original manuscript ship’s journal, predominantly for the Bostonian trading ship the *Avon*.

1815–19

£30,000 [144909]

Folio. Original calf-backed marbled boards, sewn into a sailcloth jacket, text neatly written in manuscript in black ink over 224 pages. Housed in custom blue solander box. Small photograph of George Melcher loosely inserted. Water-stained and showing candle grease throughout, some pages age fading, most troublesome in March 1817, a couple of instances of subtle paper restoration, mostly at late August 1816, with leaves lost between 26 August to 14 September 1816, 18 September until 12 December, 1816, 11 July 1817 until 14 February 1818, and 30 June 1818 to 25 January 1819; remaining a remarkably well-preserved example.

J. L. Dillard, *A History of American English*, Taylor & Francis, 2014; F. W. Howay, *A list of trading vessels in the maritime fur trade: 1805–1814*, Royal Society of Canada, 1932; Mary Malloy, “Boston Men” on the Northwest Coast: *The American Maritime Fur Trade 1788–1844*, Limestone Press, 1998.



A fascinating manuscript journal covering service on board three ships between 1815 and 1819, offering insight into the economy of the Pacific, its trading routes, and relations within the international trading community. Melcher records travels to Australia, Hawaii, along the north-west coast of America, Chile, Guangzhou, and Europe. Of particular interest is the considerable portion of the journal relating to trading in Hawaii at a tumultuous period in the islands’ opening up to foreign trade.

The journal is unsigned but can be ascribed with a fair degree of confidence to George Melcher (1797–1877), of Portsmouth, New Hampshire. Melcher is variously recorded in his later years as a sea captain and ship’s master in Hingham, Massachusetts. Loosely inserted is a carte-de-visite portrait of Melcher from this time, identified in manuscript on the verso. Aged around 18, Melcher starts his journal as purser aboard the *Avon*, a Boston-based trading ship. Commanded by Captain Isaac Whittemore, she left Boston on her first voyage on 27 December 1815, bound for Botany Bay.

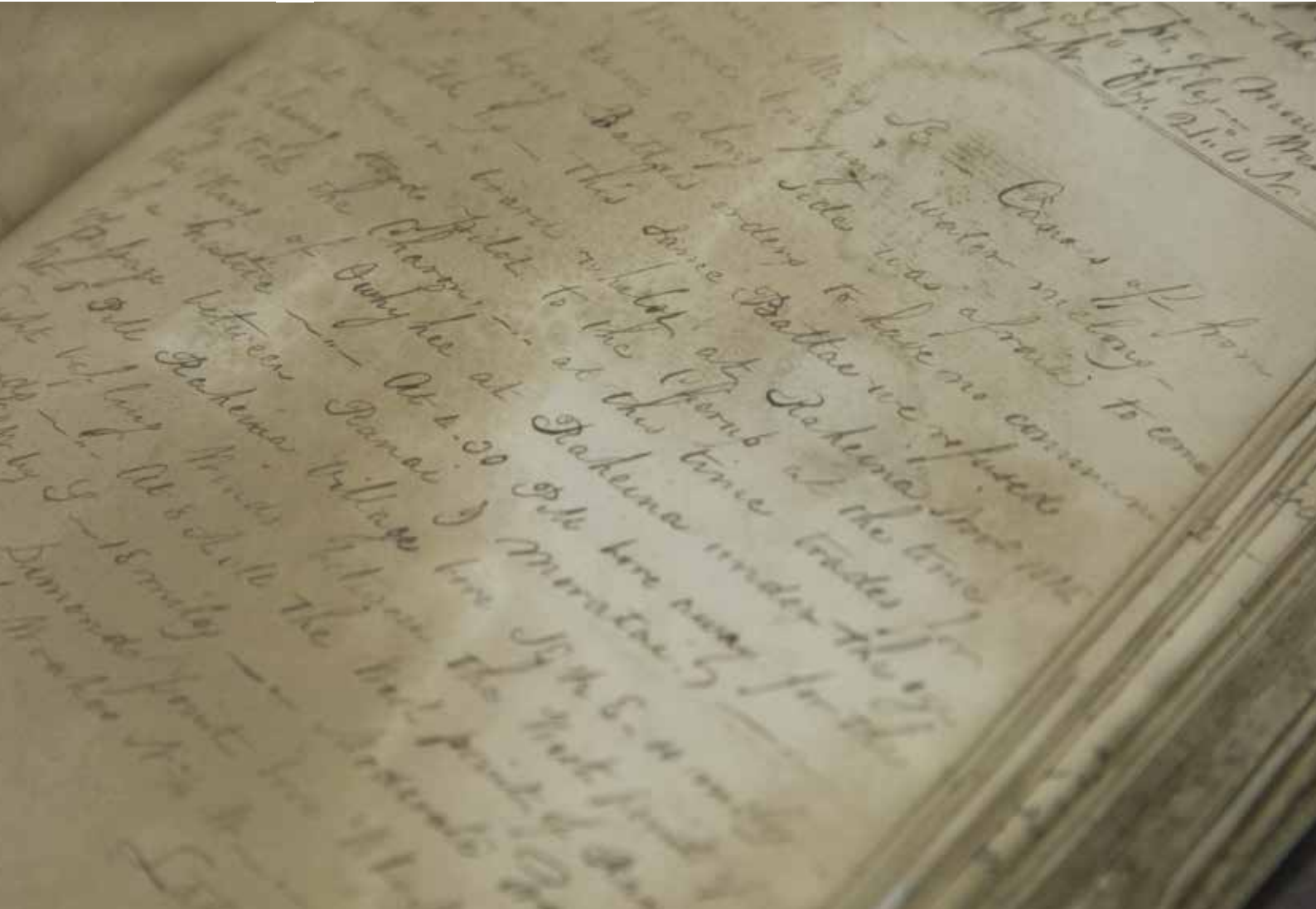
The purser was responsible for providing rations to the crew and the state of goods stored on board, as well as disciplining the crew. At sea Melcher follows the form for a ship’s log, listing headings, winds, and coordinates, but in port he expands his remarks to include more general observations, recording the ship’s trading and other activities onshore, writing in a colloquial language common among the international trading community. He incorporates pidgin phrases, such as *canackies* for Tahitian and Hawaiian natives. Herman Melville notes in his influential *Typee: A Peep at Polynesian Life* (1846) that “Kanakanā” is “universally used in the South Seas by Europeans to designate the islanders”.

The *Avon* stops in Hawaii from 9 August 1816 until late September, anchoring first in Karakakua Bay, the site of Captain Cook’s death less than 40 years previously – Melcher makes note of the crew “getting guns in order” for the three days prior to arrival. During this stop the ship became enmeshed in the Schaffer Affair, a key example of the complex and changing nature of trade with these newly opened islands. Doctor G. A. Schaffer, an employee of the Russian-American Company (RAC), was tasked with asserting a monopoly in the trade of Hawaiian sandalwood. Receiving a lukewarm reception from King Kamehameha I, Schaffer travelled aboard the *Avon* to pursue negotiations with Kaumuali’i, king of Kaua’i and Ni’ihau. Kaua’i had come under the rule of Kamehameha I in 1810, and Schaffer proposed that the RAC would help Kaumuali’i regain independence in return for the sandalwood monopoly. Schaffer arranged for the RAC to purchase the *Avon* from Whittemore for 200,000 piastres, payable in Sitka, where the RAC was headquartered. Kaumuali’i, in exchange for the protection and power the *Avon* would afford him, agreed to compensate the RAC with three cargoes of sandalwood. On 6 September the *Avon* sailed for Sitka to conclude the purchase. However, on arrival the whole transaction

was repudiated by the governor of the RAC. The *Avon* turned south and by the following year was “principally occupied in poaching and smuggling on the coast of California” (Howay, p. 118). Melcher’s notes from this time reference “scraping the mould off the seal skins and packing them in bundles” to be stowed in the main hold.

When the *Avon* returned to Hawaii in 17 May 1817, Melcher records a visit on board the ship from Kaumuali’i (written out as Tomoree) and his entourage, the reactions of Hawaiians to their presence, the trading which takes place (“Canoes off from the near side of Mowee bringing water melons”), and taboos on certain days, which paused negotiations and trade. Melcher’s notes also hint at the darker side of these interactions, on 12 June writing that they were “troubled with drunken chiefs & canoes with Rum to sell”. Alcoholism among native Hawaiians was rife, caused by the introduction of rum by European traders. Melcher also records a deterioration in relations between the Hawaiians and the Russians, noting on 23 May 1817 that many Russians had been “drove from the shore by the natives”. The *Avon*’s final trip was to Coquimbo, Chile, where Melcher spends five days unloading goods for the market, all painstakingly inventoried.

Upon Whittemore’s death in Chile in March 1818, Melcher transfers to the *Ida* in the same capacity, under Captain Dorr. At some point between 30 June 1818 and 25 January 1819 Melcher transfers again to the *True American*, where he stays until arrival in Germany on 19 June 1819, at which point the log ends.



Her first published acknowledgement as the author of Frankenstein

25

SHELLEY, Mary.

Frankenstein, ou Le Prométhée Moderne.

Paris: chez Corréard, 1821

£97,500 [153469]

3 volumes, duodecimo in eights and fours. Uncut in original pale reddish-brown glazed paper wrappers, printed paper spine labels, wrappers lined with printer's waste including, inside rear wrapper of vol. 2, a set of spine labels for this title. Housed in a black morocco solander box by Lobstein-Laurenchet. With the half-titles. French collector's small book label inside front wrapper of vol. 1. A few trivial spots to rear wrapper of vol. 1, scattered patches of very faint browning internally, a superb copy in an exceptional state of preservation.

M. A. Jall, "Le Miroir des spectacles, des lettres, des mœurs et des arts", 2 July 1821, p. 4; Marc-Antoine Jullien, review of *Frankenstein, Ou le Prométhée Moderne*, by Mary Shelley, "La Revue Encyclopédique", 11, 1821, pp. 191–2; Anne Rouhette, "Jules Saladin's 1821 translation of *Frankenstein*", 2018, available online.



First edition in French of Mary Shelley's masterpiece, the second edition overall, a notably rare edition in any state but especially so in the original paper wrappers.

The title page of this edition contains the first public acknowledgement of Mary Shelley as its author – a feature often mistakenly claimed for the English second edition of 1823. Though Mary's surname is misspelled and her relationship to her father William Godwin mischaracterized, this unauthorized public acknowledgement was nonetheless unique for Mary during the lifetime of her husband Percy Bysshe.

This translation by Jules Saladin "remains to this day the only French translation of the 1818 text" (Rouhette). It was the first translation in any language and the sole translation produced in the 19th century. Saladin was interested in the English Romantic circle and knew Thomas Medwin during his Paris sojourn in 1824, when Medwin was writing his *Conversations of Lord Byron*.

Saladin did not make wholesale changes to the text, although he succumbed to the appeal of "magification", in line with prevailing Gothic tastes, rendering "chemistry" as "alchimie" and supplying "un fantôme" where Shelley describes the Creature as "a figure". Similarly, where "Shelley carefully distinguishes between natural, unnatural and supernatural elements in her story, the word 'unnatural' is systematically translated by Saladin as 'surnaturel', a word also used, correctly this time, for 'supernatural', so that the difference between the two disappears" (Rouhette).

Like the 1818 original, the French publication was met with negative reviews, *La Revue Encyclopédique* calling it a "bizarre production from a diseased imagination" and its story "revolting and hideous".

The publisher Alexandre Corréard (1788–1857) was famous for escaping the *Medusa* shipwreck and collaborating with Géricault when he was painting his famous masterpiece, begun the same year that *Frankenstein* was first published. Géricault's preparatory "Anatomical pieces", gruesome paintings depicting severed body parts borrowed from morgues, have an obvious thematic connection with Mary Shelley's novel.

Corréard's involvement in the *Medusa* controversy made him a thorn in the side of the French establishment. He had already been incarcerated for allegedly publishing seditious works and his bookshop was under constant police surveillance. In September 1822 the government revoked his bookseller's patent and seized his entire stock of 8,000 unsold books, which perhaps helps explain the rarity of his 1821 edition of *Frankenstein*. We have been able to trace copies held at Paris, Lille, Yale, and Munich, and know of only two other copies in commerce in the past 50 years, neither of which was in its original wrappers.



A highly important expedition both scientifically and artistically

26

LAPLACE, Cyrille Pierre Théodore.

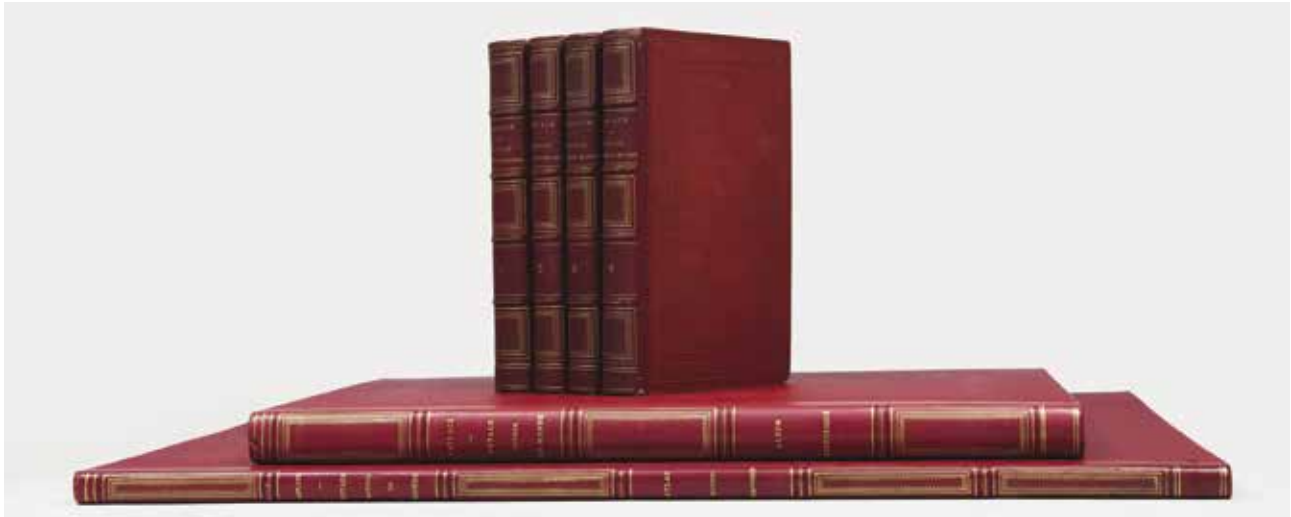
Voyage autour du monde par les mers de l’Inde et de Chine.

Paris: Imprimerie Royale, 1833–5

£32,500 [151837]

4 text volumes, octavo (230 × 146 mm), 2 atlas folio volumes. Text volumes in contemporary red quarter morocco, spines with four raised bands, gilt lettered direct in the second and fourth compartments, other compartments with panels of gilt fillets and dots, red pebble-grain cloth sides panelled in blind, Spanish on Turkish marbled endpapers, sanguine speckled edges; folios volumes uniformly bound to style by Atelier Laurenchet. Atlas hydrographique: 11 engraved maps (9 double-page); Atlas historique: 72 sepia-toned aquatint plates of views, costume, and maritime scenery, printed on papier de chine, press-mounted onto larger sheets, with tissue guards; text volumes with wood-engraved vignettes. A little wear to corners, couple of old ink stains to front cover of vol. III, scattered foxing throughout. A very attractive set.

Hill 980; Sabin 38985.



First edition of Laplace’s comprehensive first voyage to the Pacific.

“This valuable work, full of important scientific information, was published by order of the French government. It is accompanied by an Atlas historique . . . [of] seventy-two beautiful plates, proof impressions on India paper, which are perhaps the finest series of plates to any of the picturesque voyages” (Sabin).

In December 1829 Laplace (1793–1875) was commissioned to take an expedition to India, the East Indies, and south-east Asia on the 680-ton corvette La Favorite, “and then if he chose to do so, proceed through the South Pacific” (Howgego). “The purpose of this voyage was to show the French flag in eastern and other waters, in order to re-establish French influence over Indo-China and the Pacific. The voyage was also very successful scientifically . . . The hydrographic work was thorough and reliable, the work done in the Anamba and Natuna groups of Malaysia was valuable, and a good collection of natural history specimens was brought back. Laplace visited Singapore, Manila, Canton, Batavia, Chile, and other ports” (Hill). Remarkably, Laplace lost just twenty-one men across his 482 days at sea, and there had been no desertions, “a tribute to Laplace’s popularity and sensible leadership” (Howgego).

Two volumes covering the zoology of the expedition were issued later, in 1839, comprising text and plates; these are rarely found and are, in fact, not mentioned in the catalogue of the celebrated Hill Collection of Pacific voyages. The beautiful aquatint plates are by the Swiss-born printmaker Sigismond Himely, principally after the naval officers Barthélémy Lauvergne, who later accompanied Vaillant on his circumnavigation, François-Edmond Pâris, and Louis Auguste Sainson. These are really exquisitely executed and fully warrant Sabin’s glowing encomium.



Likely the only surviving family copy of Grimm’s tales, warmly inscribed by Jacob Grimm to his niece

27

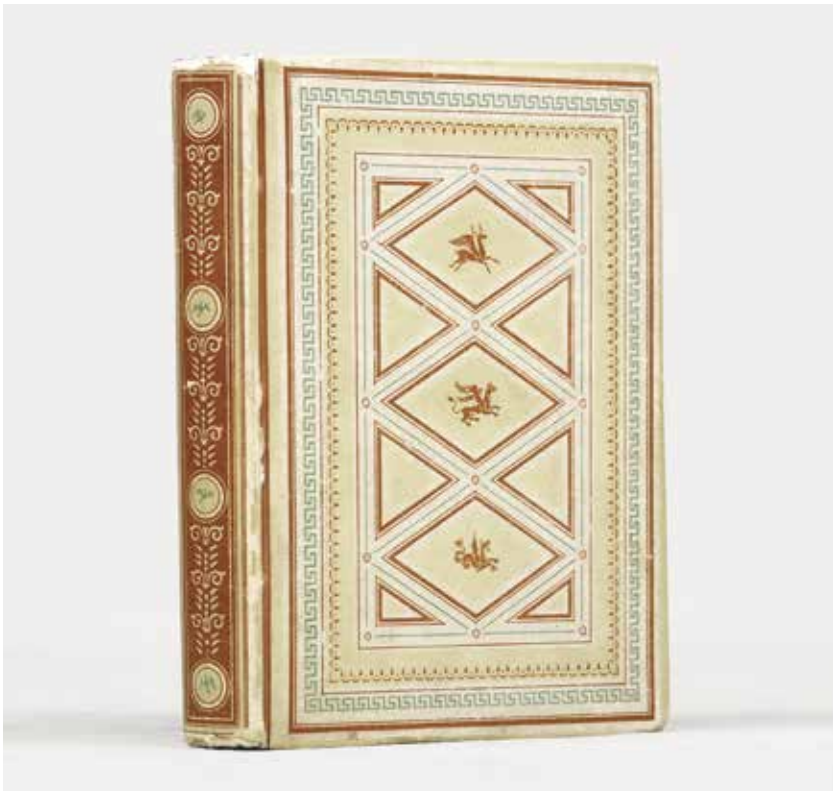
GRIMM, Jacob & Wilhelm.

Kinder und Hausmärchen.

Berlin: G. Reimer, 1836

£175,000 [153333]

Small octavo. Original decorative paper-covered boards, printed in brown and green. Housed in a custom brown cloth jacket and grey card slipcase. Chromolithographic title-page in red, green, and gilt by H. Asmus, 7 copperplate illustrations. Slight rubbing to paper on binding, text fine; a beautiful copy in a remarkable state of preservation.

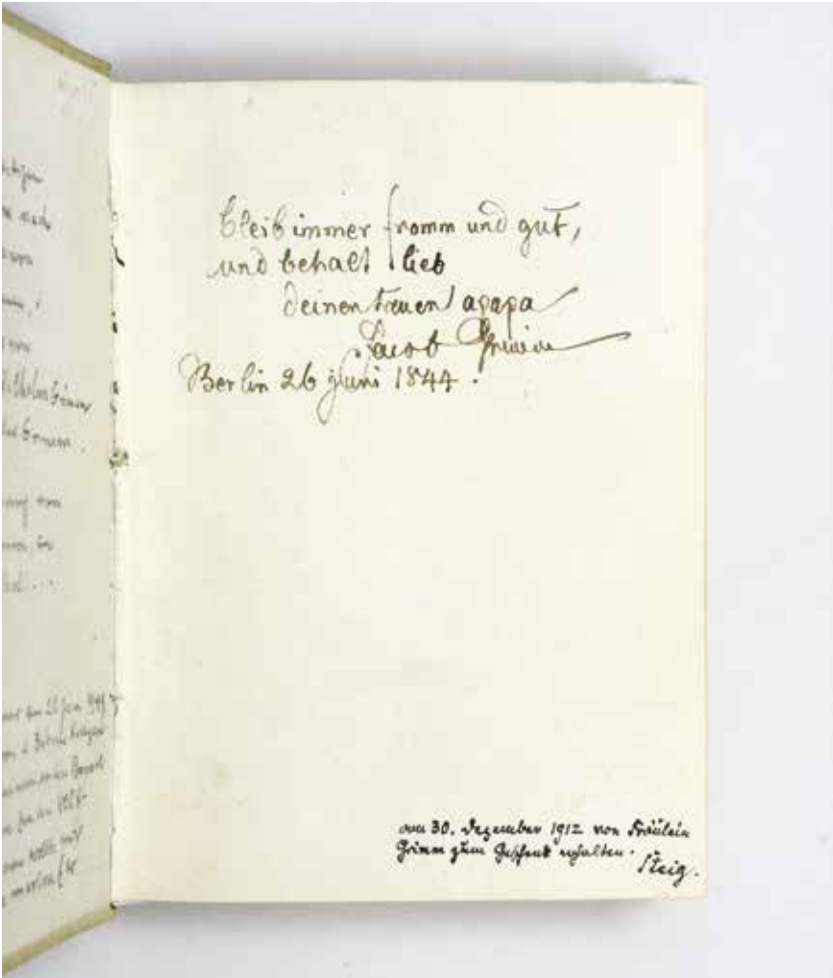


Family presentation copy, inscribed by Jacob Grimm on the front free endpaper: “Bleib immer fromm und gut, und behalt lieb / deinen treuen apapa / Jacob Grimm / Berlin 26 Juni 1844” (“Always remain pious and good and stay sweet, your faithful apapa [sic] / Jacob Grimm / Berlin 26 June 1844”).

Jacob Grimm, who had no children of his own, became a second father to Wilhelm’s children; the children affectionately called him “Apapa” (using an alpha privative, i.e. “not papa”).

The quotation “Bleib immer fromm und gut, und behalt lieb” is from Aschenputtel, the Grimms’ version of Cinderella, echoing the last words the girl’s dying mother speaks to her. The nature and date of the inscription, together with Steig’s note recording his acquisition of the book from Fräulein Grimm (see below), firmly identifies the inscription as being from Jacob to Wilhelm’s only daughter, Auguste (1832–1919), who was aged 12 at the time of the inscription.

Wilhelm’s son, Herman, recalled the close nature of the family in his description of a typical afternoon at the Grimm household: “Silence was their real element . . . I remember how as a child I would walk about in the studies of my father and ‘Apapa,’ as we children called Jacob Grimm. All you could hear was the scratching of their pens, and sometimes Jacob’s frequent little coughs. When



writing, he bent down close over the paper, the ends of his quills were cut off short, and he wrote quickly and with excitement . . . My father left the the goose quills unpicked, and he wrote more deliberately. The facial features of both were in constant motion: their eyebrows would move up and down, at times they stared into space. Often they would get up, take out a book and turn the pages. I cannot imagine that anyone would dare interrupt this sacred silence” (Herman Grimm, quoted in Maria Tatar, ed. *The Annotated Brothers Grimm*, 1994).

All early editions of Grimm’s *Tales* are rare (the first edition of 1812 legendarily so) and there is great variation among the editions, with tales added and subtracted. This is the 1836 “small edition” (the third edition thus), a collection of 50 more popular stories selected to appeal to children – a particularly appropriate edition for Jacob to present to his young niece.

Beneath the inscription by Jacob Grimm is a note in ink by Reinhold Steig indicating that this volume was given to him as a gift by Fräulein Grimm on 30 December 1912. Steig was an important Grimm scholar who was appointed by Herman Grimm as the literary executor for the work of the Brothers Grimm. On the front pastedown are notes by the antiquarian and book dealer Willy Heimann indicating that he acquired the book on 22 June 1949; since by family descent.



Presentation copy to Lady Holland in one of the most luxurious formats executed by Dickens’s favourite binder

28

DICKENS, Charles.

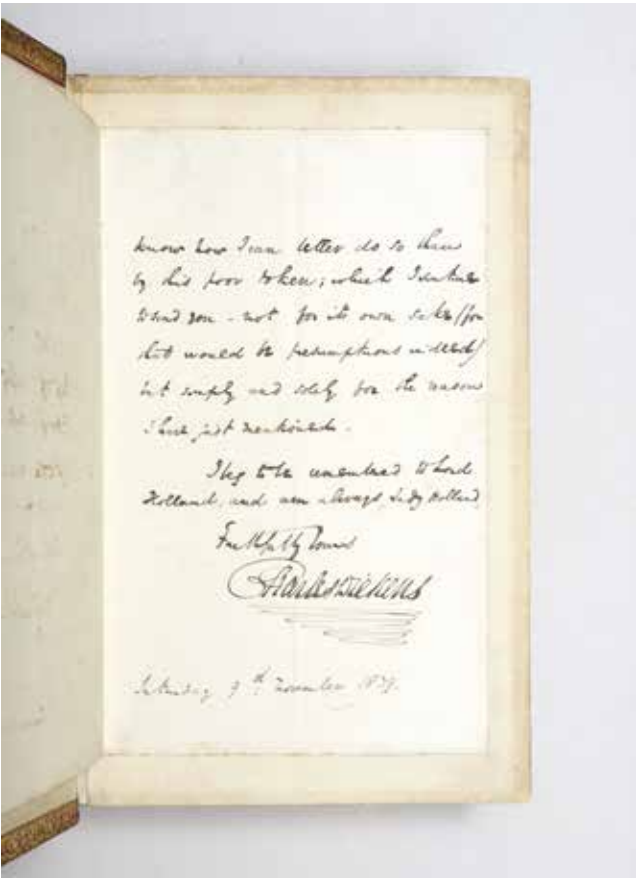
The Life and Adventures of
Nicholas Nickleby.

London: Chapman and Hall, 1839

£100,000 [143166]

Octavo (208 × 133 mm). Original publisher’s presentation binding of red hard-grain morocco gilt, sides with waisted urn on a plinth in gilt surrounded by gilt whorls and spirals, some terminating in small flowers, others with pendants; spine with similar designs enclosing title and author’s name, imprint at heel, all in gilt, gilt board-edges and turn-ins, pale yellow endpapers, gilt edges, unsigned but by James Hayday for Chapman & Hall, with their name stamp-signed at upper edge of front pastedown. Housed in a red morocco backed folding case. Engraved portrait frontispiece, 39 engraved plates by Phiz, with plain paper guards, all plates except the frontispiece without the imprint of Chapman and Hall. Armorial bookplate of Holland House, shelf location added in blue pencil. Some skilful repair to joints, very neat restoration to leather at head of spine with a touch of added gilt, minor oxidisation at plate edges, very good.

Eckel pp. 64–5; Smith I, 5. Ruari McLean, *Victorian Book Design & Colour Printing*, 1972.

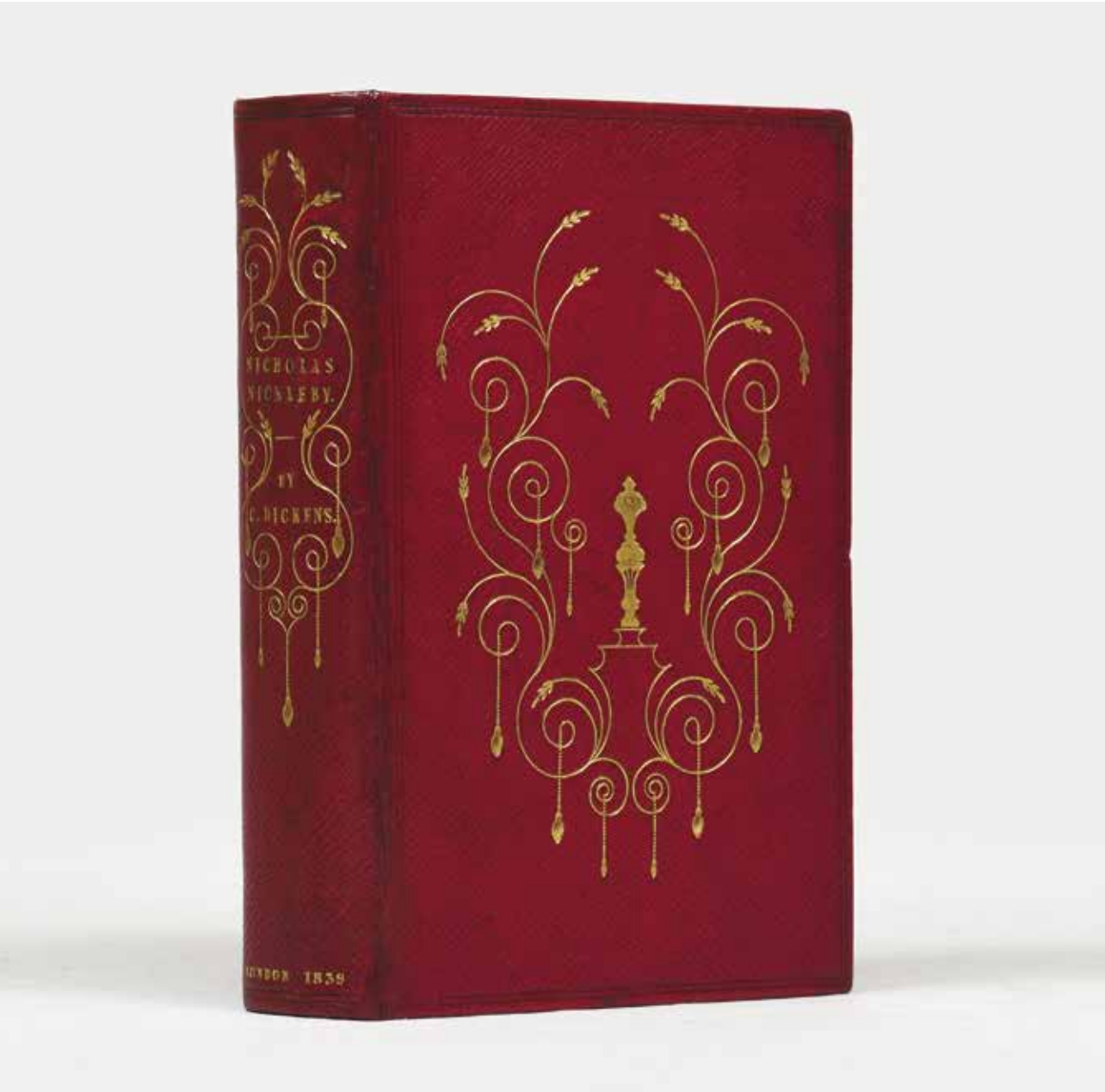


First edition, presentation copy from the author to Lady Holland in the publisher’s presentation binding of red morocco gilt, together with Dickens’s original autograph letter signed accompanying the presentation, mounted to the front free endpaper.

This luxurious binding belongs to the earliest period of Dickens’s presentation bindings, which were executed by the fashionable London binder James Hayday (1796–1872), who “produced extremely fine leather bindings which must be among the very best of the nineteenth century” (McLean, p. 224). From 1840 on, perhaps because the expense was too great but also in response to changing tastes, Hayday’s presentation bindings for Dickens became more restrained, with calf increasingly replacing morocco and the covers no longer decorated with elaborate gilt designs.

Lady Holland was one of the last great Whig hostesses, central to the brilliant social circle in which Dickens’s friend and mentor William Harrison Ainsworth was an accepted literary lion. Dickens had first met Lady Holland on 12 August 1839, she having first checked with Bulwer “if Boz was presentable”. After he had

visited Holland House that day with Thomas Talfourd, it was agreed that he was socially acceptable. Dickens later corresponded with her when he was in America and relied on her knowledge of Italy when deciding to visit Genoa.



Nicholas Nickleby was published in book form on 23 October 1839. In his letter dated 9 November 1839, Dickens begs Lady Holland “to accept from me a copy of Nickleby in a dress which will wear better than his every-day clothes . . . I wish to have the gratification of acknowledging your great kindness, and I do not know how I can better do so than by this poor token . . .”.

Inscribed to the American author of *Two Years Before the Mast*

29

DICKENS, Charles.

American Notes for General Circulation. In two volumes.

London: Chapman and Hall, 1842

£65,000 [145528]

2 volumes, octavo. Original dark reddish brown vertically-ribbed cloth, spines lettered in gilt, sides blocked in blind, pale yellow coated endpapers, binder's ticket to front pastedown in vol. I, edges untrimmed. Housed in a red quarter morocco solander box by the Chelsea Bindery. Page xvi paginated in vol. I; 6pp. publisher's ads at end of vol. II. With a holograph transmittal letter by Dana's granddaughter Elizabeth Ellery Dana: "I wish this book (in two volumes) to go to my nephew Richard H. Dana and to be left by him to his sons", dated 1931. Expertly rebacked by James Brockman with original spines laid down, one or two minor blemishes but an excellent copy.

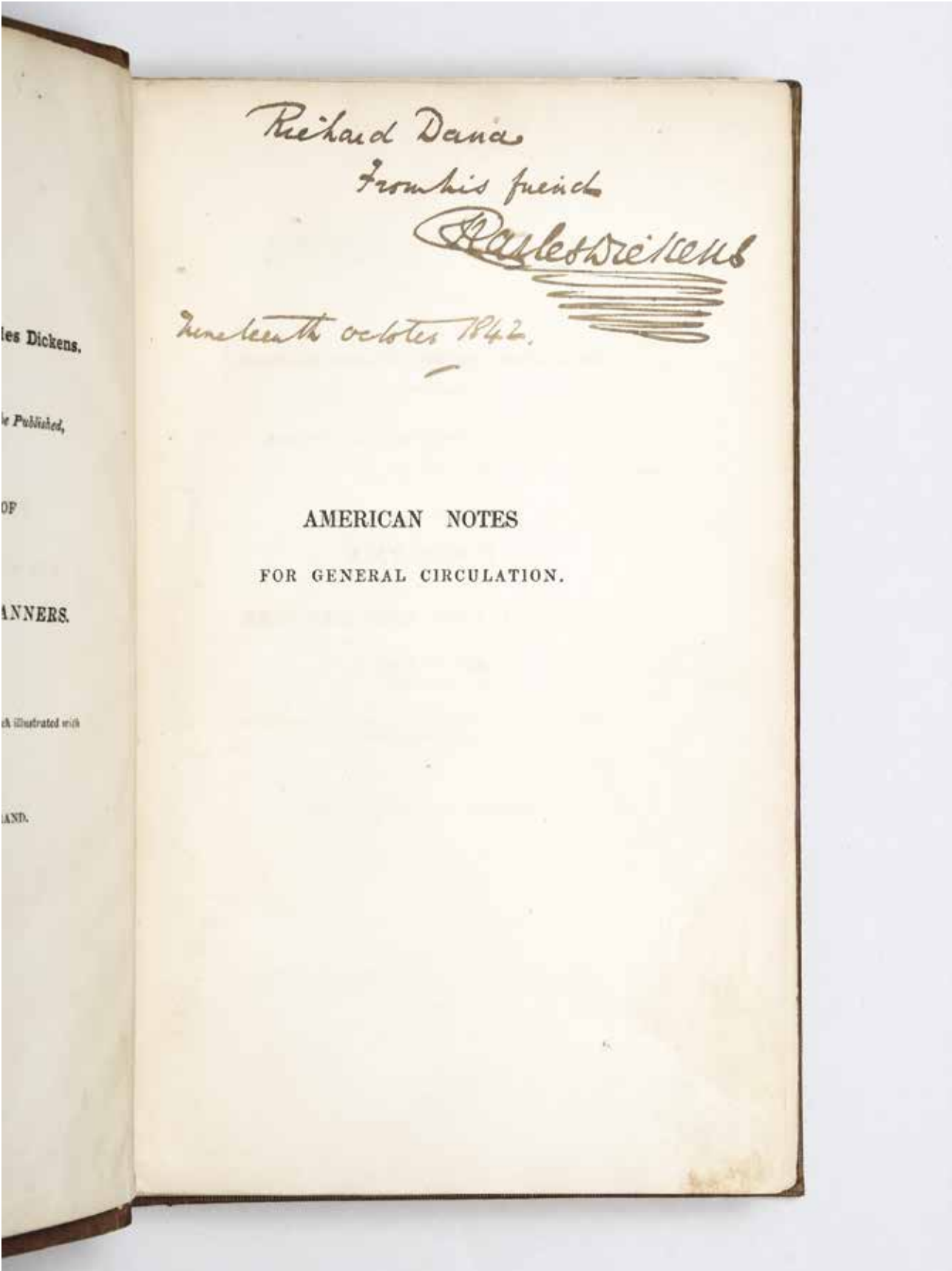
Eckel, pp. 108–9; Smith II, 3; Yale/Gimbel A66.



First edition, first issue, a superb literary association, an authorial presentation copy from Dickens's first American tour, inscribed to Richard Henry Dana, Jr. the day after publication ("Richard Dana From his friend Charles Dickens, Nineteenth October, 1842") on the half-title in the first volume; additionally signed by Dana on the front pastedowns.

Shortly after Dickens arrived in Boston, a dinner was held in his honour on 1 February 1842 at Papanti's Dancing Academy on Tremont Row, which was to be the public climax of Dickens's reception in Boston. Richard Dana, still basking in the favourable reviews accorded his *Two Years Before the Mast* on its publication in September 1840, was among the local literati gathered to meet Dickens. Others included Josiah Quincy, Oliver Wendell Holmes, and Washington Allston. A survey of Rare Book Hub and American Book Prices Current yields four similar copies inscribed by Dickens on or about the present date, including one other copy inscribed to an attendee at the same dinner (Josiah Quincy).

"Not one of Dickens' books was the subject of so much adverse criticism as the book he wrote after his return from America in 1842" (Eckel). Although complimentary of the United States in many ways, Dickens antagonized much of his readership by his criticisms of the penal system, the lack of copyright and consequent pirating of English works, and the whole system of slavery.



A magnificently illustrated work, with rare original watercolours by a senior crewmember

30

DU PETIT-THOUARS, Abel Aubert.

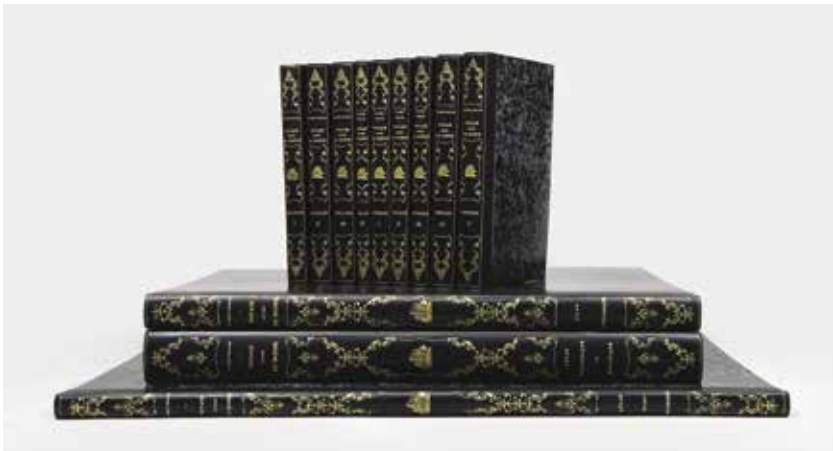
Voyage autour du monde sur la frégate Vénus, pendant les années 1836–1839.

Paris: Gide, 1840–46

£50,000 [151836]

9 text volumes, octavo (240 × 146 mm); 3 atlas folio volumes of plates and maps. Finely and uniformly rebound to style in dark blue quarter calf by Atelier Laurenchet, decorative gilt smooth spines incorporating gilt block of a three-masted ship in full sail, Italian pattern marbled sides. Atlas pittoresque: folding map of the world with route of the expedition, 68 lithographic plates, including a plan of Sydney, and 50 lithographs of costumes and customs on china paper with contemporary hand-colouring. Atlas hydrographique: engraved title and 19 maps on 16 sheets, 6 double-page. Atlas zoologique & botanique: 77 engraved plates (of 79, lacking plates 7 and 8 of fish), 70 of them hand-coloured, of mammals, birds, fish, shells, etc., 28 line-engraved botanical plates; all folding letterpress tables present in text volumes. Half-title to first text vol. torn and repaired, zoological and botanical plates professionally cleaned (except for the bird section which is browned and the paper a little brittle), tidemark to top right corner of most of the views in the Atlas pittoresque, touching the image on around a dozen but not affecting the costume plates. A most handsome set.

Hill 518; Forbes 1198, 1333, 1526, 1586, 1588; Howes P267; Howgego, II D38; Nissen, BBI 561; Nissen, IVB 281; Sabin 21354 (“this fine work”); Zimmer, p. 490. Roger Collins, *New Zealand Seen by the French: 1769–1846*, Wellington, National Library of New Zealand, 2009; Marion Minson, “Early French Views of the Antipodes: Two recent additions to the Alexander Turnbull Library’s Drawings and Prints Collection”, *Stout Centre Review*, June 1994.

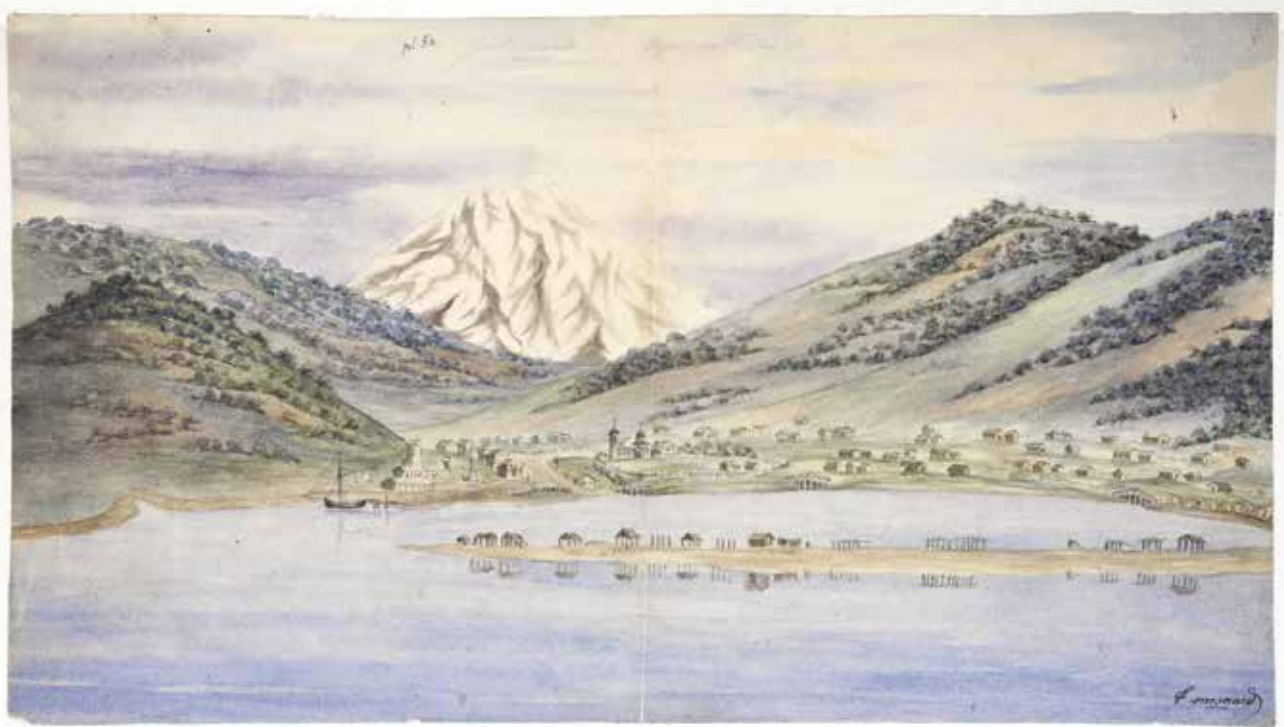


First edition of this superb work, “noted for its magnificent panoramic views of ports and anchorages” (Forbes). Hill describes it as “one of the most important and complete records of the Mexican period in California”. This set is accompanied by a pair of rare signed original watercolours by Theodore-Romuald-Georges Mesnard, one of the two artist-officers on the expedition, both on-the-spot views of Kamchatka.

Mesnard (1814–1844) came from a naval family in Cherbourg and had been in the service for five years when he embarked aboard the *Vénus* in 1836 under the command of Abel du Petit-Thouars. “He is not thought to have had any official standing as an artist aboard the *Vénus*, but he was one of two juniors whose drawings were used as a basis for the lithographs published in 1841, in the *Atlas pittoresque* accompanying du Petit-Thouars’ account . . . Du Petit-Thouars returned to France with the *Vénus*, presumably with Mesnard aboard, in 1839, but the artist must have come back to the Pacific again, since he was killed in a duel in Tahiti in 1844, aged only 29” (Minson, p. 19).

The two watercolours, both views of Kamchatka, were evidently made from the deck of the *Vénus*, which was the first French ship since that of La Perouse in 1786 to visit the area; they are tipped to stubs overlaying the relevant lithographic plates in the *Atlas pittoresque*: “Basse des Trois-Frères et pointe de phare, a l’entrée de la baie d’Avatscha (Kamtschatka)” and “Vue de Petropawlovski (Kamtschatka)”. Both retain their vibrant colouring and, although manifestly the work of an amateur draughtsman, are nevertheless quite accomplished, capturing strongly the atmosphere of time and place.

The rarity of Mesnard’s original artwork is highlighted by Minson, writing in 1994: “The Kororareka watercolour [in the National Library of New Zealand] is the only known example of Mesnard’s original work in existence”. By coincidence, in the mid-1990s a small number of original watercolours from the *Vénus* expedition appeared at auction, most notably a group of 16 that went



through the rooms of Rouillac-Vendôme on 7 February 1993, misleadingly attributed to François Mesnard, making £22,230. Another single image, a view of Acapulco, made £3,000 at Christie’s, London, 15 July 1994, and was similarly attributed. Since then, no other original artwork has appeared at auction. The confusion over Mesnard’s first name appears to arise from the fact that he combines his three forenames in a complex monogram resembling an “F”.

“A goal of the voyage was to assert French presence in the Pacific; scientific investigations were also fully provided for and carried out. In the course of the voyage Captain du Petit-Thouars undertook to obtain accurate charts of imperfectly surveyed harbours where his ships anchored. These included Valparaiso, Chile; Callao, Peru; Honolulu; the bay of Avatcha, Kamchatka; Magdalena Bay, Baja California; Acapulco, Mexico; the Galapagos Islands; and the Bay of Islands, New Zealand . . . [After stopping at Kamchatka] the *Vénus* continued to the California coast, then to Mazatlan, Acapulco, Chile and Peru, and the Galapagos and Easter Islands. Sailing across the Pacific, they stopped at New Zealand, Sydney, and Tahiti. The *Vénus* returned to France via the Cape of Good Hope, anchoring June 24, 1839” (Forbes).

The *Atlas zoologique* is described by Forbes as “a major scientific publication . . . with plates of outstanding quality”. Of the *Atlas hydrographique* he remarks, “a magnificent, and very rare, atlas of Pacific maps. All of these include profile land views at the top or bottom of each sheet”.

Published at a considerably later date were two text volumes, *Zoologique* (1855) and *Botanique* (1864); these are not present here and are rarely found with sets. The celebrated Hill collection of Pacific voyages had only the four volumes of the *Relation* and the *Atlas pittoresque*, “essentially the historical narrative”.



Ancient Egypt depicted in sensational hand-coloured lithographs

31

ROBERTS, David.

Egypt & Nubia.

London: F. G. Moon, 1846–49

£150,000

[152459]

3 volumes, large folio (600 × 430 mm). Contemporary red half morocco by M. Ogle & Son of Glasgow, spines with 6 raised bands, each decorated with triple gilt fillets, compartments richly gilt and lettered direct, sides and corners trimmed with quadruple gilt fillets, Placard pattern marbled sides, pale primrose surface-paper endpapers, gilt edges. 124 tinted lithographed plates, 3 vignette-titles and 121 plates, in the scarcest form, with original hand-colour, cut to the edge of the image and mounted on card in imitation of watercolours, as issued, mounted on guards throughout. Bindings professionally refurbished, plates and letterpress clean and bright. A most handsome copy.

Abbey, Travel, 272; Blackmer 1432; Tooley 401–2.

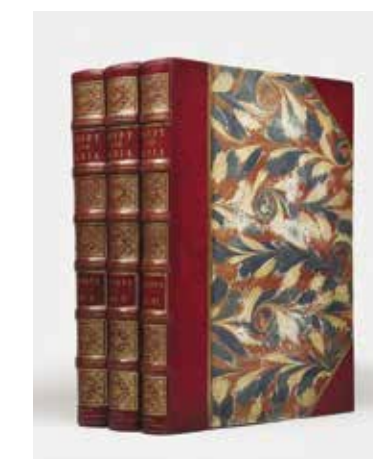


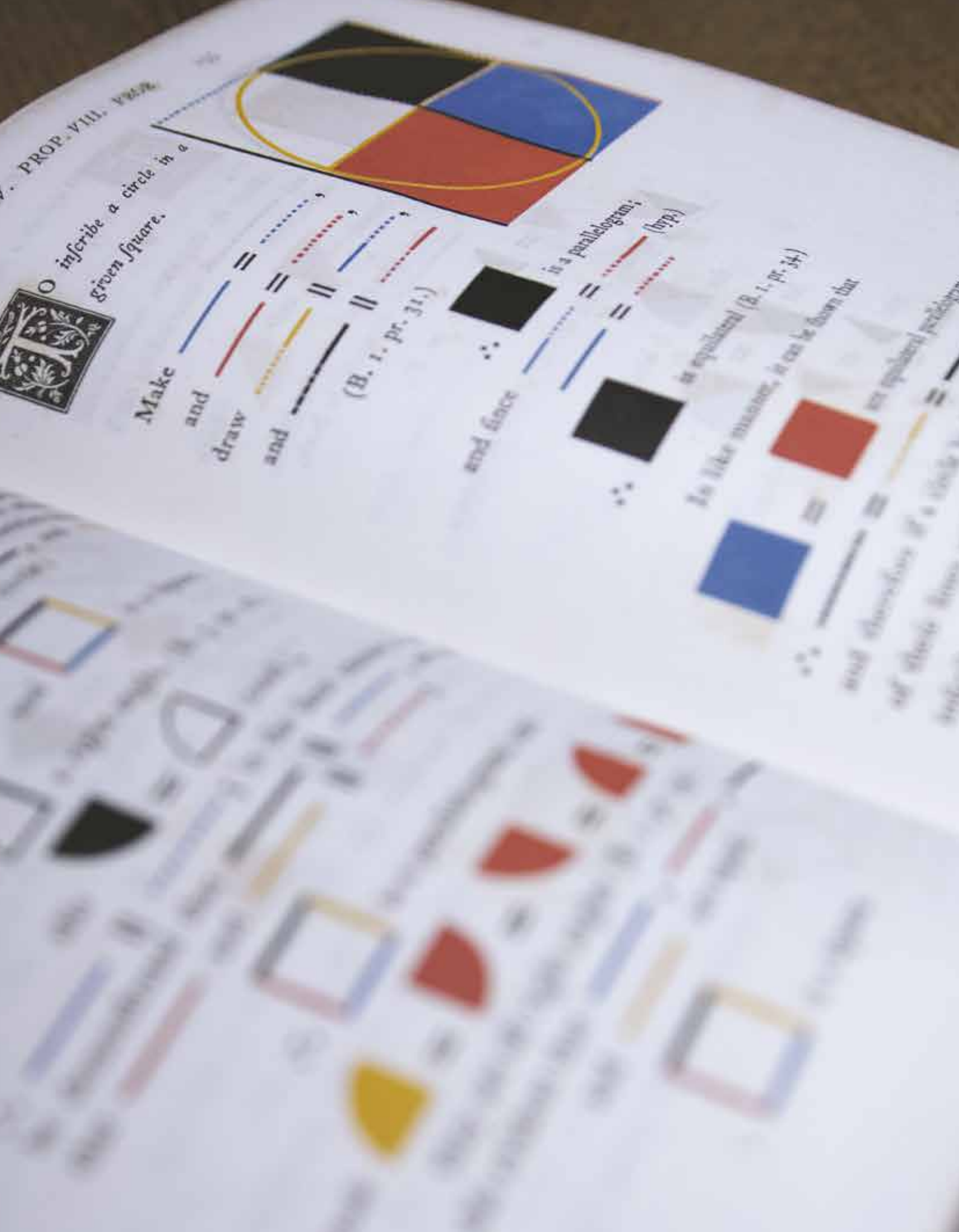
First edition, in the preferred deluxe format with exquisite hand-colouring, of “one of the most important and elaborate ventures of 19th-century publishing . . . the apotheosis of the tinted lithograph” (*Abbey Travel*). Roberts’s work was published in three formats, with this issue offered at triple the price of the simplest format. This is the only format which reproduces the images as full watercolour drawings.

David Roberts, RA (1796–1864) began his carefully planned itinerary in Alexandria in August 1838. Leaving Cairo, he sailed up the Nile to record the monuments represented here, travelling as far as Wadi Halfa and the Second Cataract. The whole project, familiarly known as Roberts’s Holy Land, comprised two separate publications: *The Holy Land, Syria, Idumea, and Arabia and Egypt and Nubia*.

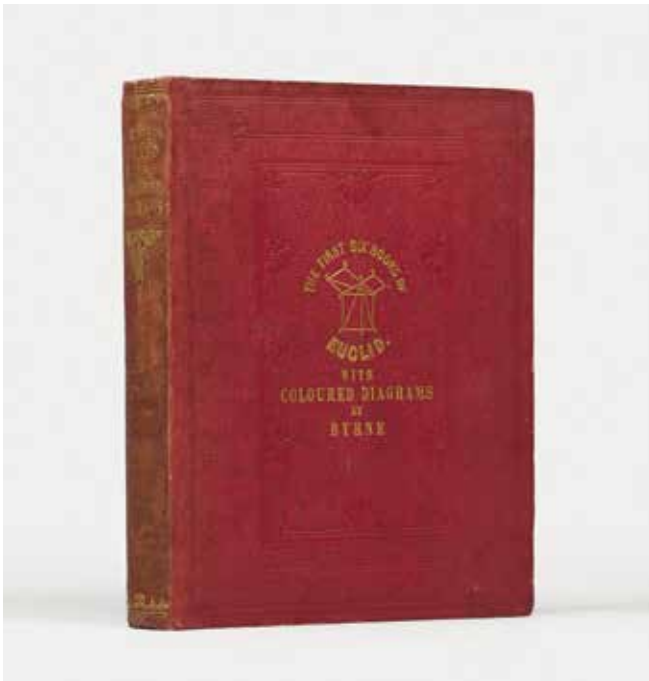
It was the dramatic plates in the *Egypt and Nubia* section that excited the most widespread enthusiasm at the time, and they remain some of the best known images of ancient Egypt. In his youth Roberts had been a painter of stage scenery, and he retained a theatrical ability to evoke mystery and an impression of immense and impenetrable antiquity.

An exhibition of the original drawings opened in London in 1840 and subsequently toured the country, creating a considerable stir and eliciting praise from Ruskin who described them as “faithful and laborious beyond any outlines from nature I have ever seen.” The exhibition catalogue also served as a prospectus for the projected work, and was successful in bringing forward subscribers, without whom any work of this size would have been doomed.





The Mondrian of mathematics



First edition, rare in the original cloth, of this celebrated book, “one of the oddest and most beautiful books of the whole century” (McLean). The use of colour is its most striking feature, with equal angles, lines, or polygonal regions assigned one of the three artistic primaries, red, yellow, and blue.

Byrne (1810–1880) was a self-educated Irish mathematician and engineer who “considered that it might be easier to learn geometry if colours were substituted for the letters usually used to designate the angles and lines of geometric figures. Instead of referring to, say, ‘angle ABC’, Byrne’s text substituted a blue or yellow or red section equivalent to similarly coloured sections in the theorem’s main diagram” (Friedman). His style remarkably prefigures the modernist experiments of the Bauhaus and De Stijl movements.

Exhibited at the Great Exhibition in London 1851, the book was praised for the beauty and artistry of the printing. However, the selling price of 25 shillings was almost five times the typical price for a Euclidean textbook of the time, placing it out of the reach of educators who were supposed to make use of this new way of teaching geometry. The technical difficulty of keeping the coloured shapes in register greatly increased production costs, and it was consequently never a viable book for cheap mass-production, effectively preventing Byrne’s method from becoming widespread or effecting any major change in the teaching of geometry. Even so, its beauty and innovation ensure it remains among the most desirable of illustrated books from the Victorian period.

32

BYRNE, Oliver.

The first six books of The Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners.

London: William Pickering, 1847

£22,500 [151310]

Quarto. Original red straight-grain cloth, expertly rebacked preserving the original gilt-tooled spine, covers with ornamental blind panelling, front with gilt tooling, pale yellow endpapers, gilt edges. Geometric diagrams printed in red, yellow, and blue; printed in Caslon old-face type with ornamental initials by C. Whittingham of Chiswick. Bookseller’s blindstamp (G. W. Holdich, Hull) to front free endpaper. Extremities gently rubbed, spine darkened, corners and inner hinges professionally restored, foxing and offsetting to contents as usual, the diagrams sharp and bright. Rare in such attractive condition.

Friedman, *Color Printing in England* 43; Keynes, *Pickering*, pp. 37, 65; McLean, *Victorian Book Design*, p. 70.

The Mellstock Quire

33
HARDY, Thomas.
Under the Greenwood Tree.
London: Tinsley Brothers, 1872
£22,500 [152529]

2 volumes, octavo. Original green cloth, lettering to spines in gilt, covers ruled in black. Housed in custom black morocco-backed folding box. Extremities rubbed and slightly soiled, but cloth still bright, some minor internal foxing and browning; a very good set indeed.

Purdy, pp. 6–8.



First edition, first impression, an unusually fresh copy without restoration or repair. *Under the Greenwood Tree* was published by Tinsley on 15 June 1872 in an edition of 500 copies, Hardy’s name not appearing on the title page.

His second published novel, it is the first of his Wessex novels, originally titled *The Mellstock Quire*, the story inspired by a conflict between his grandfather’s “string choir” of viols and voices in Stinsford church and a new vicar who was determined to replace the choir with an organ. Although distinguished among all his fiction for its relative happiness and amiability, it is an important precursor to his major works.

Reviews of the novel were good, but the edition did not immediately sell through and there were remainder bindings. However, it impressed Leslie Stephen sufficiently for him to ask Hardy for a similar story for the *Cornhill Magazine*, which turned out to be *Far From the Madding Crowd*, Hardy’s first major literary success.

Remarkable photographic record of the Nares expedition into the Arctic

A spectacular, evocatively presented album of original photographs from the 1875–6 British Arctic Expedition led by George Nares, containing over twice the number of images as the album that passed by descent through Nares’s own family. From the library of Fourth Lieutenant Reginald Baldwin Fulford of the *Discovery*, one of the two ships on the expedition, this is an early and genuinely exceptional visual document of Arctic exploration.

The 1875–6 British Arctic Expedition was an extraordinary show of strength on the part of the Royal Navy. No expense was spared in outfitting the two ships *Discovery* and *Alert* with state-of-the-art equipment and technology. Prior to the expedition, George White, assistant engineer on the *Alert*, and Thomas Mitchell, paymaster for the *Discovery*, were sent to the Army School of Photography at Chatham for training. Belying their brief tutelage, these two amateurs succeeded in capturing images of extraordinary quality. Expedition photography was still in its infancy in 1875, with the first properly documented mission being that of the Royal Engineer Corps in Abyssinia in 1868. Though a few previous Arctic explorers had made use of the technology, with the notable exception of William Bradford’s purely aesthetic voyage of 1869, these images represent the fullest photographic record for a scientific expedition to the Arctic up to that date. Their success could be seen to have paved the way for the professional photographers, such as Herbert Ponting and Frank Hurley, who were routinely recruited for polar expeditions in the decades that followed. Many of the present images are signed Thomas Mitchell or “TM” in the negative.

Led by the experienced George Nares, the expedition was ostensibly intended to support an attempt on the north pole by a small party, with other surveying and scientific objectives to keep the remaining men busy for up to three full years in the high Arctic. A less tangible objective was articulated by the prime minister, Benjamin Disraeli: “to encourage that spirit of enterprise which had ever distinguished the British people”. His government provided funding for the expedition to the tune of £150,000. The *Discovery* set a new record for most northerly winter quarters at 82° 27’ N. “After wintering at their bases of Floeberg Beach and Discovery Harbour, three separate sledge journeys set out in April 1876 but within a month men in each group showed serious signs of scurvy. By July nearly half of the 122 men of the expedition were ill, and a number had died. Nares reluctantly turned back, freed his two ships from the ice, and returned embarrassed if not disgraced to England on September 9, 1876. Despite the many difficulties faced by the expedition, it did produce some important scientific results, including a study of Inuit dog disease, and a volume of physical observations. The Nares Expedition is one of the best-documented of British endeavours in the Arctic” (*Books on Ice*).

The public interest in the expedition made the photographic record all the more important. The images in this album document the duties and activities

34
BRITISH ARCTIC EXPEDITION.
Photograph album of the expedition under the command of George Nares; photographer Thomas Mitchell, compiler Reginald Baldwin Fulford.

Ellesmere Island and elsewhere, 1875–76
£150,000 [152533]

Quarto (290 × 230 mm), 60 original albumen prints (155 × 190 mm) laid down in a contemporary diced leather album sewn into a sailcloth wrapper, original tissue guards to most, all with inked captions. Photographs just a little faded, but largely retaining excellent contrast and definition, guards often slightly crumpled and a little spotted, but overall wonderfully preserved in unrestored contemporary condition, the sailcloth “wrapper” just through at corners, but having performed its task.

Books on Ice 8.3.





of the two ships' crews. There are fascinating shots of scientific measurements being taken, of the tide gauge instrument, the pendulum, and thermometer and declinometer houses. Sledging parties, dogs, and hunting activities are documented, as well as many memorable images of the two ships. Among the opening images are scenes of the Greenlandic Inuit people (referred to in the captions as "Arctic Highlanders") encountered on the voyage out, as well as a candid image of expedition recruit Hans Christian Hendrik, an Inuuk hunter who had previously accompanied the Kane, Hayes, and Hall expeditions, showing his son and daughter visiting the ship.

Upon the expedition's return these images were exhibited at the Photographic Society of Great Britain, and three are reproduced photographically in Nares's own official account *Narrative of a Voyage to the Polar Sea* (1877), with many more forming the basis of the engraved illustrations. Commemorative photographic albums were assembled by individual crew members and naturally the content of each album differed. Remarkably, this album contains over twice as many images as the one passed by direct descent

through the Nares family, which contains only 28 images. Nares presented another album to Queen Victoria, now held at the Royal Collections Trust.

Reginald Baldwin Fulford (1851–1886) entered the Royal Navy in 1864, serving off the west coast of Africa 1865–6 and on the *North America* and *West Indies* stations 1867–9. In 1875 he was appointed fourth Lieutenant of the *Discovery* and commanded that ship's only dog-sledge, *Faith*, for the 1876 spring travelling. On 12 May, with sledge crew members Dr Richard Copping and Hans Hendrik, Fulford crossed the frozen Kennedy Channel from winter quarters at Discovery Harbour, Ellesmere Island, to Polaris Bay (Hall Basin) off the coast of Greenland. From there they explored the Petermann Fjord. Returning to Polaris Bay on 7 June, they discovered Lieutenant Beaumont's party, which had been exploring the north coast of Greenland, badly affected by scurvy. Hans Hendrik was able to provide them with fresh seal meat, which, alongside the medical care of Dr Copping, saved the lives of several of Beaumont's party. Fulford's expedition papers are held at the Scott Polar Research Institute Archives, University of Cambridge, and his journal at the Royal Museums Greenwich.



The only inscribed English Capital to appear in commerce:
presentation copy to William Morris from the editor and translator

35
MARX, Karl.
Capital: A Critical Analysis of
Capitalist Production.
London: Swan Sonnenschein,
Lowrey, & Co., 1887
£275,000 [153238]

2 volumes, octavo. Original dark red cloth, spines ruled and lettered in gilt, covers panelled in blind, dark brown endpapers. Housed in a custom dark red morocco-backed book-form box with marbled paper sides and matching chemise. Continuously paginated between volumes. Engraved publisher's device to title pages. Pencilled marginal markers to pp. 145, 151, 155, 366, 374, 385, 473 (this with a neat two-word annotation, “*nationals (corruptions)”). Extremities worn, spine ends and corners bumped, the former professionally repaired, cloth cockled in places with a few shallow knocks to upper edges of covers, spine of vol. 2 somewhat flattened; expertly relined and recased, securing free endpapers; internally clean with the occasional minor spot or finger smudge, short closed tear to upper edge of vol. 1 half-title not touching the inscription. Overall a good copy, its condition indicative of the thorough manner in which Morris read Capital.

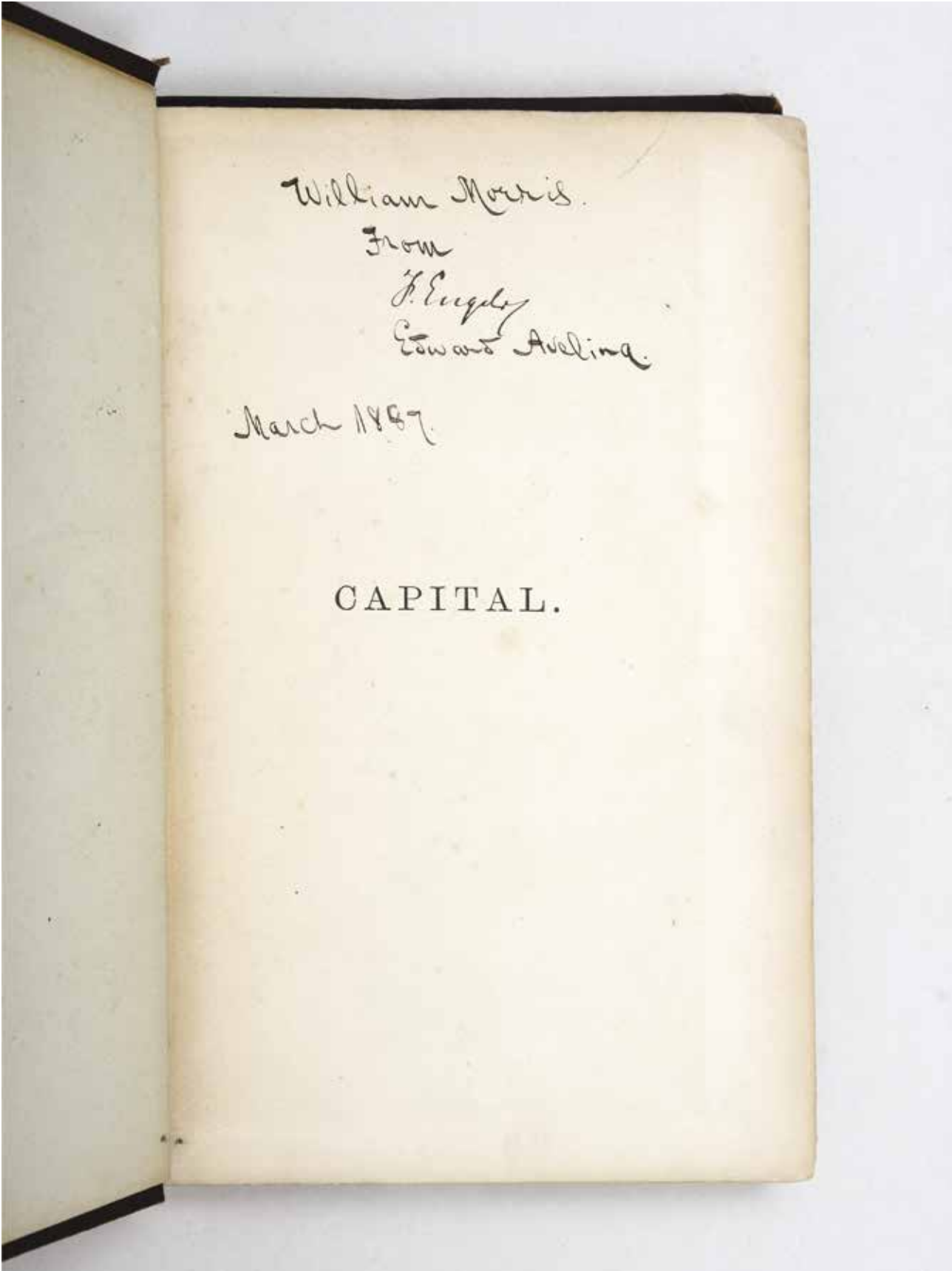
Die Erstdrucke der Werke von Marx und Engels, p. 33; Draper M129 & ST/M5; Rubel 633; Sraffa 3873. W. O. Henderson, The Life of Friedrich Engels, vol. 2, 1976; Fiona MacCarthy, William Morris, 1995; Gustav Mayer, Friedrich Engels: A Biography, 1969; Nicholas Salmon, The William Morris Chronology, 1996.

A superb presentation copy of the first edition in English of *Das Kapital*, inscribed by Edward Aveling in ink on the half-title of the first volume, “William Morris from Edward Aveling March 1887”, with Engels adding his name in his own hand within the inscription. It is, to our knowledge, the only inscribed English *Capital* to have appeared on the market. This is the first issue, one of 500 copies printed, gifted to Morris in the month that the first edition sold out.

William Morris (1834–1896) embraced Marxism during the period 1878–96 to become a committed libertarian socialist. Prior to this, “he had ‘never so much as opened Adam Smith, or heard of Ricardo, or of Karl Marx’. He began to remedy this by reading *Das Kapital*, in the French version, in the early months of 1882 . . . He did not find Marx easy. He later confessed that though he thoroughly enjoyed the historical sections, the chapters on pure economics caused him ‘agonies of confusion of the brain’ . . . But he persevered, and the following year was still carving out time from his onerous lecture tours and Socialist committees to study Marx’s theories of work and wages” (MacCarthy, pp. 467–8). In January 1883 Morris joined Henry Mayers Hyndman’s Social Democratic Federation (SDF). After two years of membership Morris seceded from the group in December 1884 to found the Socialist League alongside Eleanor Marx (also a close friend of his daughter May), Edward Aveling, and Belfort Bax. He continued to disseminate Marx’s message, arranging and introducing Aveling’s weekly lecture series on *Das Kapital* in 1885. Engels met regularly with the new group and was supportive of their decision to split from the SDF, but remained critical of Morris’s leadership and his leanings towards anarchism.

When Moore and Aveling’s English translation, *Capital*, was published in January 1887, Morris was delivering numerous lectures in London, Norwich, and Merton, as well as beginning his short-lived *Socialist Diary*. The inscription in this copy is dated March 1887, the month by which the first edition had almost entirely sold out.

Despite the differences that grew between Morris and Engels, the former remained faithful to Marxism and clearly prized *Capital*, a text which Morris had diligently struggled through, first in French and then English. One of T. J. Cobden-Sanderson’s earliest commissions was Morris’s personal copy of the French edition, which “‘had been worn to loose sections by his own constant study of it’. He bound the book in a deep turquoise leather with elaborate gilt tooled decoration of buds and spots and stars” (MacCarthy, p. 592). Morris’s *Le Capital* sold at Sotheby’s in 1932 (lot 31, £62 to Maggs), and is now in the library of Sir John Paul Getty at Wormsley. It is the only other copy of Marx’s magnum opus, in any iteration, that we can trace in commerce with an association with Morris, making this twice-inscribed copy a remarkable survival.



Wilde and the theatre

36

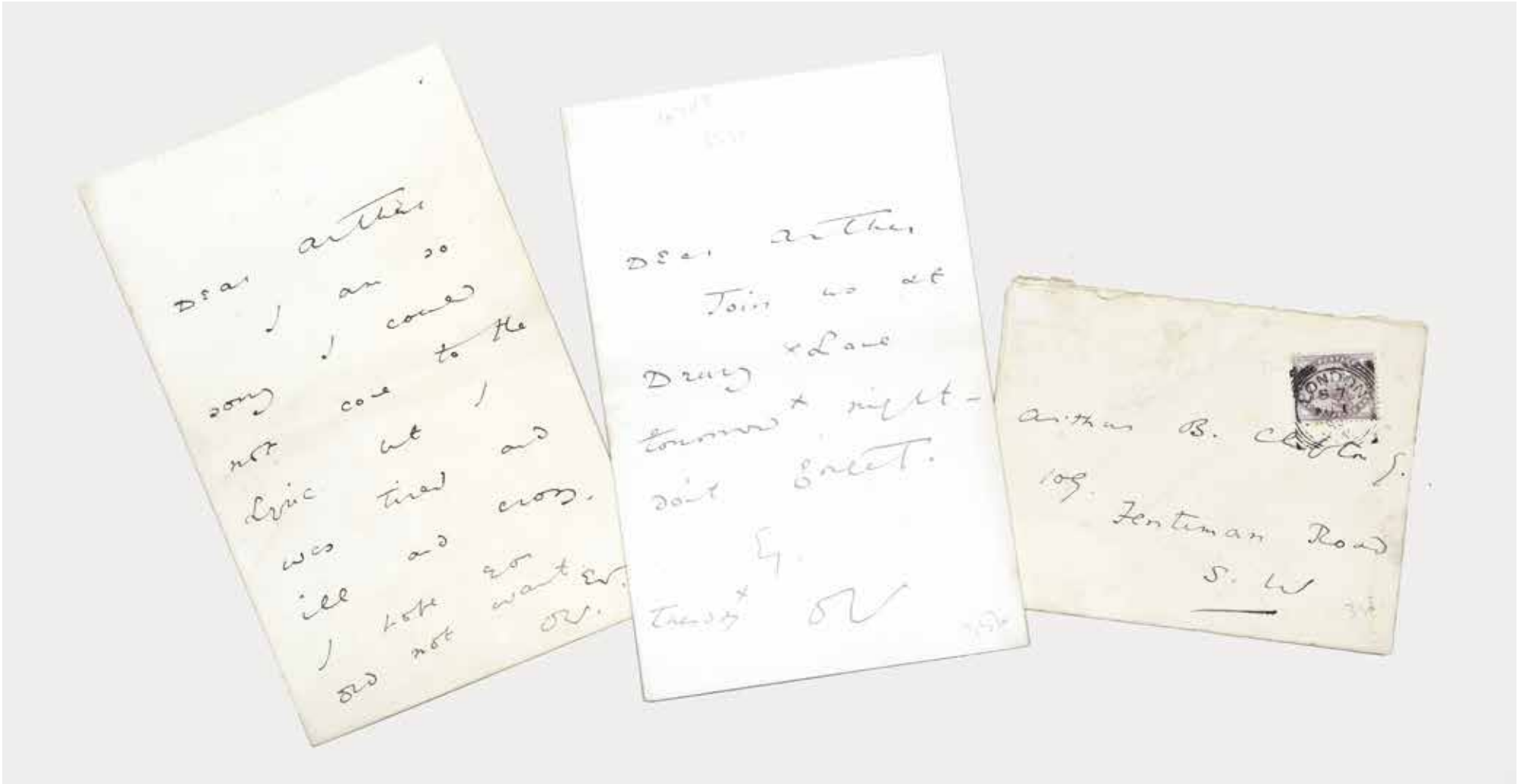
WILDE, Oscar.

Two autograph letters signed to his close friend Arthur Clifton.

1 August 1887; second letter n.d.

£15,000 [144930]

Together 2 pages octavo, integral blanks, the first letter with an autograph envelope postmarked 1 August 1887. Traces of former mounting to first letter and slight soiling to envelope, general light age toning. In very good condition overall.



Two autograph letters from Wilde, both signed with his initials “OW”, to Arthur Bellamy Clifton, one of his closest and oldest friends, inviting Clifton to, and apologizing for missing, the theatre. Both letters, the first sprightly and the latter depressed, are characterful and apparently unpublished.

The first letter arranges to meet the following evening at a theatre in Drury Lane, retaining the original envelope made out in Wilde’s hand; the second, which is undated, apologises for failing to meet him at the Lyric Theatre, writing he “was tired and ill and cross”.

Arthur Bellamy Clifton (1862–1932), solicitor and art dealer, was the son of Robert Bellamy Clifton, Oxford Professor of Experimental Philosophy. He was a friend of Robbie Ross, and, like Ross, remained a lifelong friend of Wilde and also of his wife Constance. Wilde lent him £120 to get married to his first

wife, Marjorie, and published a poem of his in the March 1889 issue of *Woman’s World*. In *De Profundis* Wilde names him, with Ross, More Adey, Robert Sherard, and Frank Harris, as one of a few loyal friends who gave him “comfort, help, affection, sympathy, and the like”. He is similarly named on the funeral wreath

at the time of Wilde’s death among the small group “who had shown kindness to him during or after his imprisonment” (*Letters* 856).

Clifton, having supported Wilde during his hearings, became his solicitor and bankruptcy trustee, and continued to help Wilde with his financial and legal affairs until his death. He was co-trustee with Carlos Blacker of Constance Wilde’s marriage settlement.

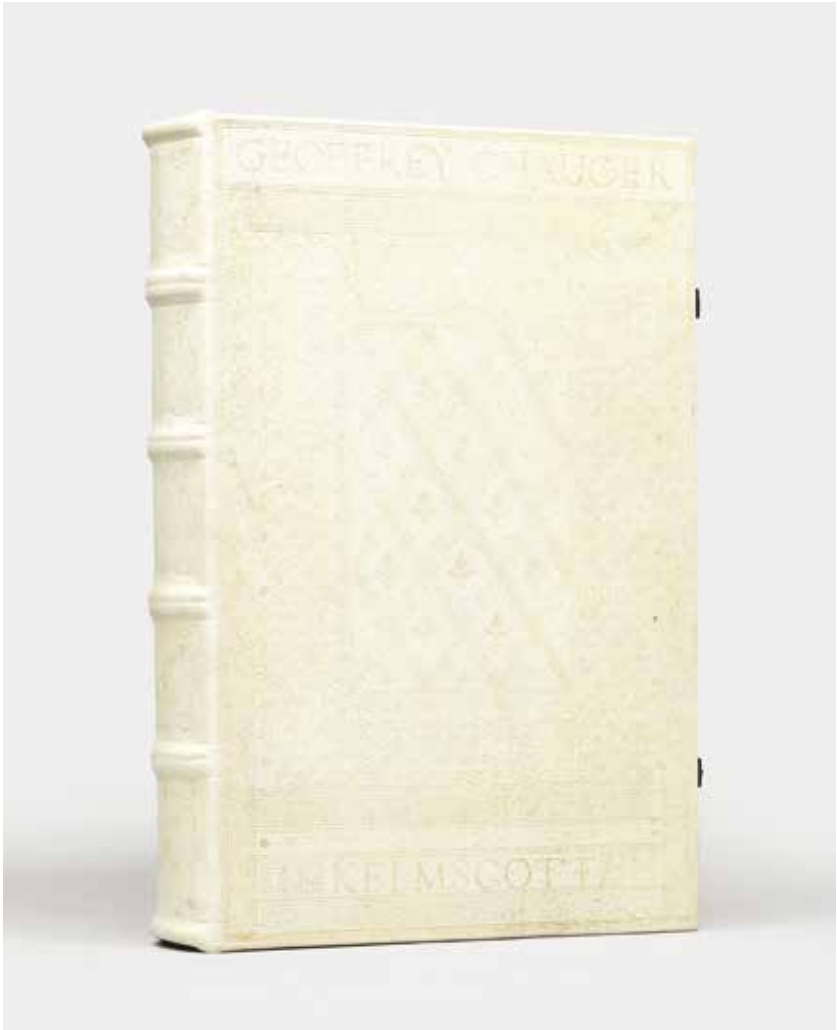
After Wilde’s death he was a successful art dealer (for some time in partnership with Robbie Ross) with the Carfax Gallery in St James’s, where several important exhibitions were held, notably those of the caricatures of Max Beerbohm, the paintings of Roger Fry and, in 1911, the first exhibition of the Camden Town Group.

One of the great books of the world

37
KELMSCOTT PRESS: CHAUCER, Geoffrey.
The Works, now newly imprinted.
Hammersmith: The Kelmscott Press, 1896
£95,000 [149818]

Folio (423 × 285 mm). Lately bound to style in full white pigskin over oak boards, covers blind-tooled in neo-Gothic style, front cover lettered in blind, spine blind-tooled in compartments between raised bands, metal clasps and catches, edges untrimmed. Ornamental woodcut title, 14 large borders, 18 different frames round the illustrations, 26 initials designed by William Morris and 87 wood cut illustrations designed by Sir Edward Burne-Jones 87 text illustrations by Edward Burne-Jones, redrawn in ink by R. Catterson-Smith 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. A fine copy.

Clark Library, Kelmscott and Doves, pp. 46–48; The Artist & the Book 45; Peterson A40; 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.



Limited edition, one of 425 copies on paper. The book was originally issued in either the standard Kelmscott binding of quarter holland boards or in full pigskin by the Doves Bindery. The quarter holland boards were essentially too flimsy for this, the most ambitious and magnificent book of the Press, and many copies were subsequently put into commissioned pigskin or morocco bindings.

“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*).

Morris and Burne-Jones collaborated closely on the book for four years. Morris designed the watermark for the paper, which was copied from an Italian incunable in Morris’s collection and made entirely of linen by Batchelor. It took

several requests before the Clarendon Press granted permission to use Skeat’s new edition of Chaucer for the text. Burne-Jones spent every Sunday on the book’s 87 illustrations, working long hours in fear that Morris, whose health deteriorated alarmingly, might die before the project was finished. Burne-Jones’s



delicate pencil drawings were photographed by Emery Walker’s firm and the young Birmingham artist Robert Catterson-Smith worked over them in Chinese white and Indian ink, rendering them more like woodcuts. The designs were then transferred to wooden blocks and engraved by William Harcourt Hooper. The book was completed just before Morris’s death. Burne-Jones called the book “a pocket cathedral it is so full of design”, and “the finest book ever printed; if W.M. had done nothing else it would be enough.”

“The only jacket known to me”

38

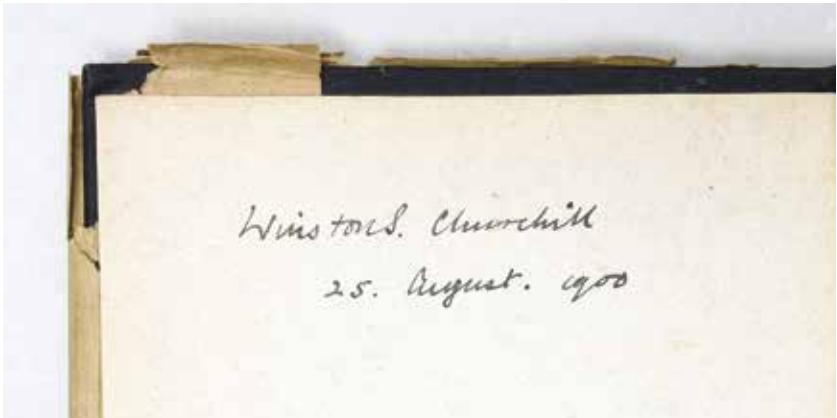
CHURCHILL, Winston S. The River War.

London, New York and Bombay: Longmans, Green & Co., 1899

£75,000 [151327]

2 volumes, octavo. Original dark blue cloth, titles and pictorial decoration gilt to spines and front boards, black endpapers, top edges rough-trimmed. With dust jackets. Photogravure portrait frontispiece to each volume, 5 similar plates, one full-page photogravure to the text, 50 wood-engravings to the text by Angus Neil, 23 colour maps and battle plans, all but 3 folding, 11 maps to the text of which 2 full-page. Inevitable chips, tears and creasing to jackets, spine panels toned, but both remaining intact and substantially complete; lower corner of vol. I just lightly bumped, inner hinge of same volume cracked at half-title but firm (along the gutter the half-title has lifted some of the surface of the facing endpaper which carries Churchill's inscription), touch of foxing to edges of book blocks, bindings bright, sharp and square. An exceptional copy.

Cohen A2.1.d; Langworth pp. 27–29; Woods A2(a).



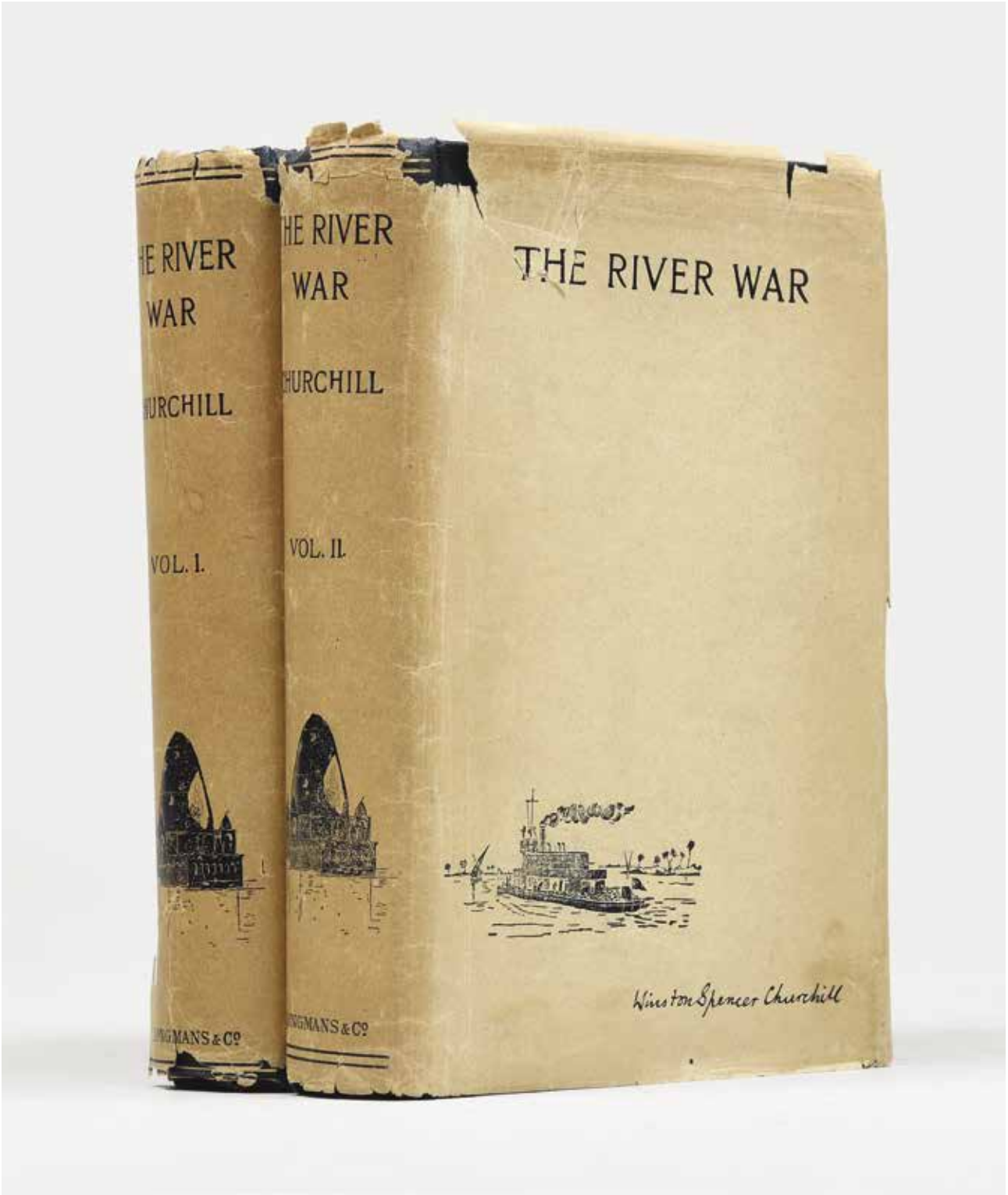
The only recorded copy complete with original dust jackets, and the earliest Churchill work for which dust jackets have survived, also inscribed on the front free endpaper of volume I, “Winston S. Churchill, 25. August. 1900”. A genuinely extraordinary survival, from the collection of Churchill's bibliographer, Ronald I. Cohen, who confirms this as “the only jacket known to me”.

Churchill's inscription dates from the midpoint between his return from the Boer War and his first election to Parliament. During August he pitched into campaigning in the Lancashire cotton town of Oldham with typical vigour and commitment. On 1 October he carried the seat. It is probable that Churchill signed this copy while on the campaign trail that launched his political career.

The set is the first edition, third impression. “Only 140 copies of the third printing were ever made available . . . it is far and away the scarcest of the first-edition printings” (Cohen). At the time of publication dust jackets were routinely discarded by booksellers and purchasers alike. In the case of *The River War* the jackets are rather too large for the books themselves, exacerbating wear and the likelihood of them being simply thrown away. As Cohen notes, the jackets were “likely to be identical to that used to wrap first-printing copies, which were printed only eight or nine months before”. That they have survived at all is frankly astonishing.

This was Churchill's second book, after *The Story of the Malakand Field Force* (1898). “Overcoming the objections of Kitchener, the commander-in-chief of the expeditionary force, Churchill obtained a temporary posting with the 21st lancers, and arrived in the Sudan in time to take part in the celebrated cavalry charge at the battle of Omdurman (2 September 1898), in which the regiment galloped by accident into a hidden ravine crammed with armed men. Churchill, who shot and killed at least three of the enemy with his Mauser pistol, was cool and courageous but lucky to survive a bout of hand-to-hand fighting in

which 22 British officers and men were killed . . . [In *The River War*] the story of the campaign is firmly embedded in a remarkably sympathetic history of the Sudanese revolt against Egyptian rule” (ODNB). Churchill himself graphically described his account as “a tale of blood and war”.



“To the last he was a gambler” – Bram Stoker’s working manuscript for his study of John Law

39

STOKER, Bram.

Original holograph manuscript of “John Law. The Mississippi Scheme and its fore Antecedent”, forming Chapter 4 of *Famous Impostors*.

1910

£32,500 [142880]

12 leaves, small quarto (229 × 176 mm). Handwritten in black ink across one side per leaf (alternating recto and verso, paginated by hand at top corners), interleaved with blanks, occasional blue pencil markings. Disbound, partly held along spine, front and last leaves loose. Housed in a dark red leatherette folder. Light vertical crease where folded, slight signs of handling, small ink smudge to p. 10 not obscuring legibility of text; in very good condition.

Phyllis A. Roth, *Bram Stoker*, 1982.

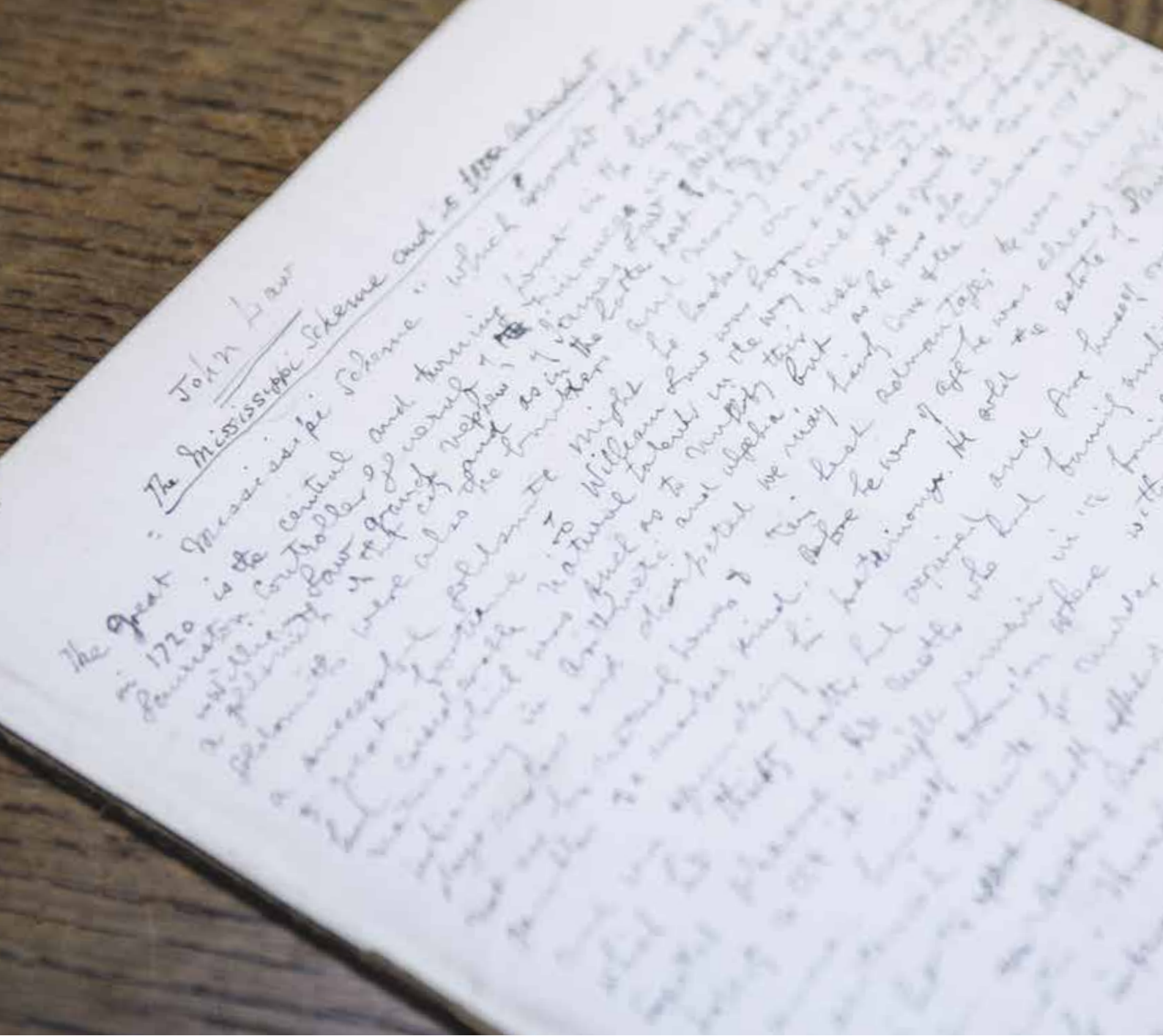
A fine working manuscript, entirely in Stoker’s hand, of his essay on John Law, the fourth chapter of *Famous Impostors* (1910), the author’s curious study of duplicitous behaviour and fraudulent schemes throughout history.

Scottish economist John Law (1671–1729) is for Stoker the archetypal swindler; the many textual emendations and excisions demonstrate how Stoker reworks the facts to build his case against the notorious economist. Law, France’s Controller General of Finances in 1720, is infamous as the architect of the Mississippi Bubble, occasioned by the collapse of his Banque Générale (later Banque Royale). Though several of Law’s forward-thinking ventures were immediately successful, earning him a reputation as a financial genius, the speculative mania which they inevitably prompted led to disastrous repercussions. Stoker was not alone in being fascinated by Law’s legend: Washington Irving, Charles Mackay, Adam Smith, and Voltaire also wrote accounts of his life and the Mississippi Scheme.

A witty pseudohistorical survey and Stoker’s most popular work of nonfiction, *Famous Impostors* was published simultaneously in late 1910 by Sidgwick & Jackson in London and by Sturgis & Walton in New York. The chapters examine hoaxes and expose the schemes of various “Pretenders” and “Practitioners of Magic”, historical and mythological alike. Law stands alongside the likes of Perkin Warbeck, Paracelsus, La Voisin, Mother Damnable, Hannah Snell, and Le Maupin. “The materials and subjects for the study were probably both accumulated and researched throughout the years, in the British Museum and over midnight suppers in the Beefsteak Room at the Lyceum. Anecdotal in format, most of the accounts systematically detail the historical and familial events precipitating and facilitating the imposture, clarifying the nature and extent both of the deceptions and of human gullibility” (Roth, p. 129).

In Stoker’s spidery but quite legible handwriting, the manuscript is headed “John Law. The Mississippi Scheme and its fore Antecedent” and dated at the top “13/6/10”, with running dates in the left margins illustrative of when Stoker was at work (final date given “16/6”). The first seven pages present a largely objective biography of Law; the following five set out Stoker’s argument for Law as the ultimate financial impostor, detailing Law’s schemes and their consequences.

Of note are striking descriptions of the “narrow street Quincampoix . . . a seething mass day and night of spectators in a hurry to buy shares” (p. 3) and a comparison of Law with Aladdin’s genie in the *Arabian Nights*: “he brought the whole structure tumbling about his ears. So it was with John Law and the egregious Mississippi Scheme. His idea was complete and perfect. But the high sun when it reaches its meridional splendour begins from that instant its downward course” (p. 4). On the whole the printed text follows faithfully the shape and content of the manuscript, though there are significant amendments and exclusions. Smaller deletions curtail unnecessary tangents, while many of the corrections,



made within the manuscript itself and between it and the printed version, refine phrasing and make simple vocabulary substitutions. A handful of markings in blue pencil are suggestive of editorial amendments for publication.

Stoker manuscript material is uncommon on the open market, the most conspicuous items on record being the autograph manuscript of *Lady of the Shroud* (auctioned in 1924 and 1997) and the re-appearance of the long-lost *Dracula* manuscript in 2002. The Law chapter was not in the July 1913 Sotheby, Wilkinson & Hodge sale of Stoker’s library, which included the original manuscript of five books (lots 177–181) and “Notes and Data” for *Dracula* (lot 182). It was sold disbound, alongside the *Famous Impostors* chapters on witchcraft, Cagliostro, and Mesmer, at Phillips in 1988 (lot 111).

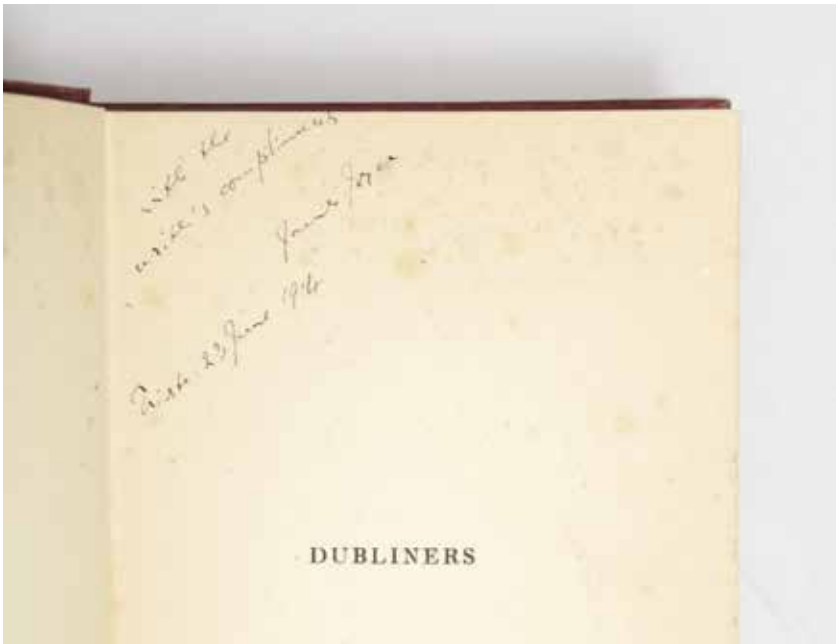


Inscribed by Joyce in Trieste from his first parcel of books

40
JOYCE, James.
Dubliners.
London: Grant Richards Ltd, 1914
£275,000 [152605]

Octavo. Original red cloth, spine and front cover lettered in gilt. Housed in a custom red quarter morocco and cloth slipcase, with matching chemise. Spine slightly faded, small white mark to centre of spine, light foxing to contents. A very good copy.

Slocum & Cahoon 8.

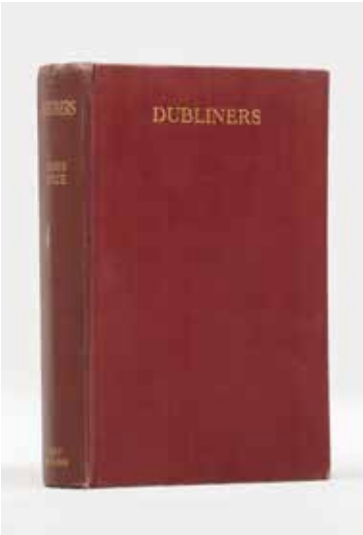


First edition, first impression, first issue, presentation copy, inscribed by the author in the month of publication on the half-title, “With the writer’s compliments James Joyce Trieste 23 June 1914”. This is among the earliest presentation copies of the book that Joyce finished composing in Trieste.

The official publication date of *Dubliners* in London was Monday, 15 June, but Joyce did not receive the first of the 120 copies he had agreed to buy from Grant Richards until Friday of that week. Joyce inscribed very few copies that first Friday – to Roberto Preziosi, the Italian who had paid excessive attentions to Nora, to Moses Dlugacz, his Zionist friend, and to Bice Randegger, the model for Beatrice in *Exiles* and the “dark lady” of his Triestine prose-poem *Giacomo Joyce*. This copy is dated the following Tuesday, 23 June. Joyce’s Triestine friend Ettore Schmitz (Italo Svevo) seems to have been sent his copy around the same date, to judge from his letter of thanks, which is dated 26 June.

In the years leading up to publication, Joyce had supported himself in Trieste by giving private lessons and by teaching English and business correspondence. The form of words used in the inscription here – “with the writer’s compliments” – suggests that Joyce inscribed it for one of his pupils, or perhaps one of their wealthy parents, whom he hoped to impress with evidence of his writerly craft.

The first issue of *Dubliners* comprises 746 sets of sheets bound by Grant Richards and issued in London. The remaining 504 sets of the 1,250 printed were shipped to Huebsch in New York, where they were not issued until much later, sometime between 15 December 1916 and 1 January 1917.

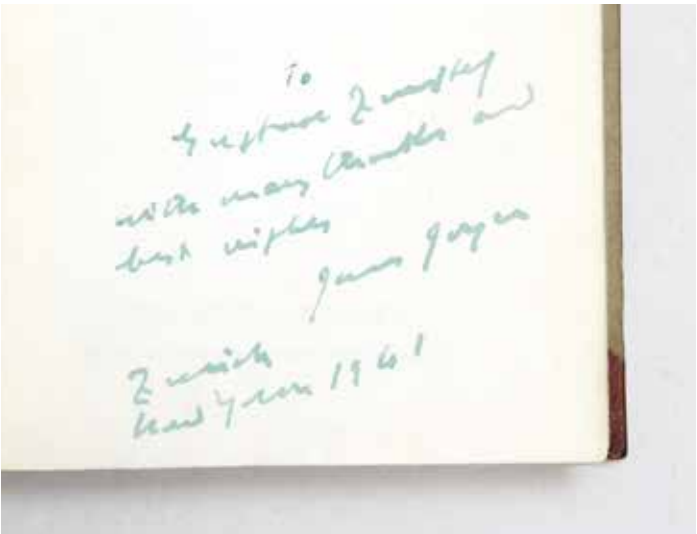


One of the very last books inscribed by him

41
JOYCE, James.
Ulysses.
Hamburg: The Odyssey Press, 1932
£35,000 [146805]

2 volumes, octavo (177 × 106 mm). Contemporary half roan over paper-covered boards, titles to spines in gilt, cream endpapers, top edges gilt. Extremities somewhat rubbed, else clean and bright. A very good copy indeed.

Slocum & Cahoon A20.

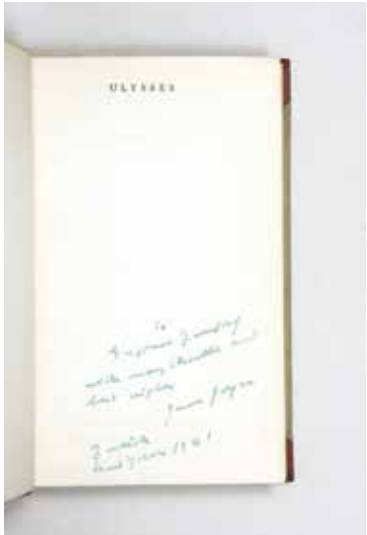


First *Odyssey* edition, first printing, two-volume issue, inscribed by the author on the half-title, just a few days before he died: “To Gustav Zumsteg, with many thanks and best wishes, James Joyce. Zurich New Year 1941”. His friend Gustav Zumsteg (1915–2005) was the son of Hulda Zumsteg, the owner of the Kronenhalle, Joyce’s favourite restaurant in Zurich.

In 1931 Gustav joined a silk trading company, Ludwig Abraham and Co., as an apprentice. He eventually became the company’s chief designer and lived in Paris from 1936 to 1943, heading Abraham’s Paris subsidiary from 1941. Writing from Paris in September 1940, Joyce sought Zumsteg’s help in speeding up his application to the Swiss Consulate for permission to enter Switzerland; Zumsteg also offered Joyce financial assistance which Joyce gratefully accepted. The two continued to correspond in the following months regarding the trip, and Zumsteg and his mother both assisted Joyce further in December with the arrangements for entering Switzerland.

On 17 December 1940 the family arrived in Zurich. Joyce, however, had “arrived broken and sick, prematurely aged”. Ellmann notes that on 8 January 1941 Joyce “had dinner, as often, at the Kronenhalle, where the Zumstegs had often been kind to him, and afterwards he remarked casually to Frau Zumsteg over a bottle of Mont Benet, ‘Perhaps I won’t be here much longer’ . . . Two days later, on Friday, January 10, he came again to the restaurant”. At home afterwards he was overcome with stomach cramps; he underwent an operation the following day for a perforated ulcer, but died on 13 January.

There are three recorded books that Joyce inscribed for Gustav Zumsteg in January 1941: the present copy; *Dubliners* (Zurich, 4. 7. [sic] 1941); and *A Portrait of the Artist as a Young Man* (Zurich, 4. 1. 1491 [sic]). These are, surely, the last books he inscribed.



Deluxe edition with signed etching “returning to the trenches”

42

NEVINSON, C. R. W.

Modern War Paintings.

London: Grant Richards Limited, 1917

£85,000 [151079]

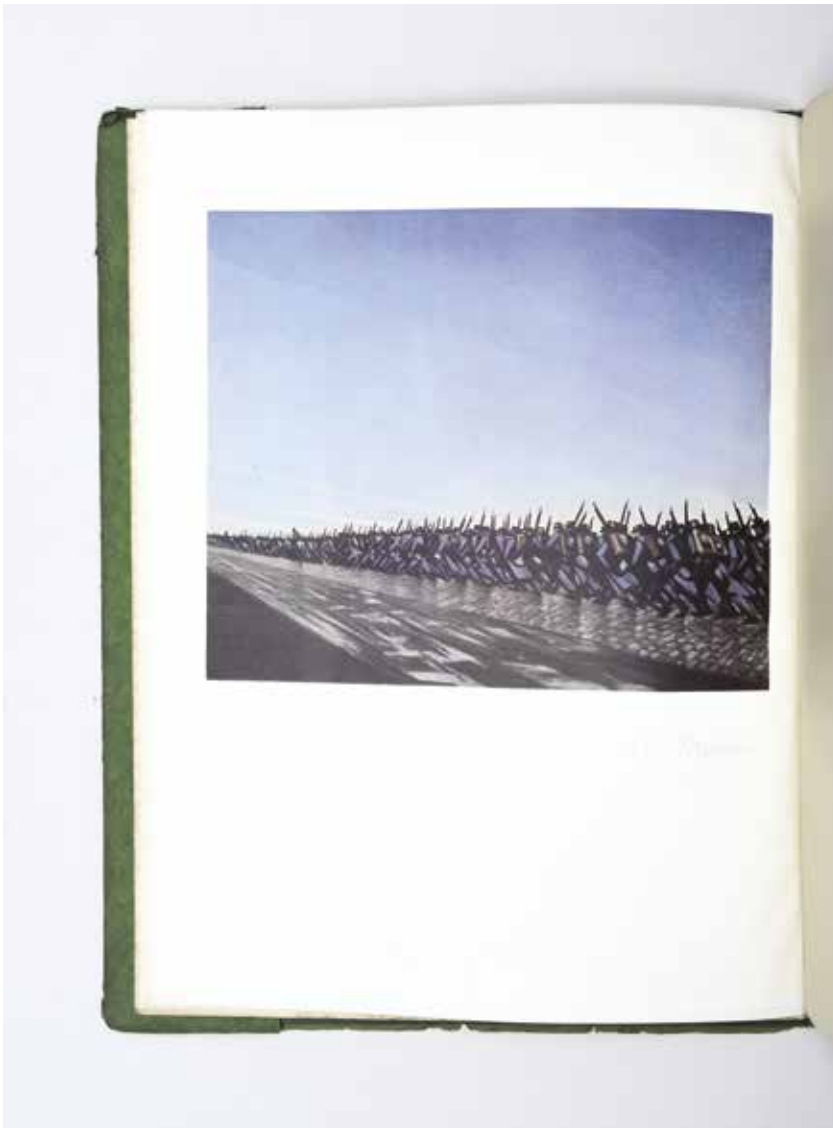
Quarto. Original green boards, paper label to spine and front cover with titles in black. With dust jacket. Colour frontispiece with captioned tissue guard titled “Column on the March”, 24 monochrome plates, and a loose drypoint etching on partially watermarked F. J. Head & Co. laid paper placed in a pocket on the back pastedown titled “Returning to the Trenches”. Image size: 15 × 20 cm. Sheet size: 21.5 × 28.2 cm. Head of spine lightly browned, corners rubbed. Dust jacket in two halves, split at the spine with small loss to the head of the spine. Etching toned to the lower margin consistent with the opening of the pocket in the book, not affecting the image, otherwise in excellent condition.

Jonathan Black g.



First edition, first impression, deluxe issue, signed by the artist in pencil lower right on the colour frontispiece and by the publisher on the limitation page, accompanied by an original etching limited to 75 copies, signed and dated 1916 in pencil lower right on the etching.

The deluxe edition was issued at 31/6d compared to the trade edition at 10/6d. In the etching Nevinson portrays a French platoon almost as a machine, pressing forward en masse with urgent determination, an effect amplified by the faceted forms that convey a sense of endless, repetitive movement. “Having gone to France with the Red Cross and been invalided home soon afterwards, he announced that he would be using ‘Futurist technique’ to express the reality of



war in his new work. In subsequent paintings Nevinson confirmed that he saw the Great War essentially as a tragic event. Bleak, outspoken and often angry, his paintings of 1915–16 are among the masterpieces of his career, bravely opposing the prevailing jingoistic tendency” (Tate online).

It is genuinely rare to find the etching and book together; we have traced no other copy at sale.

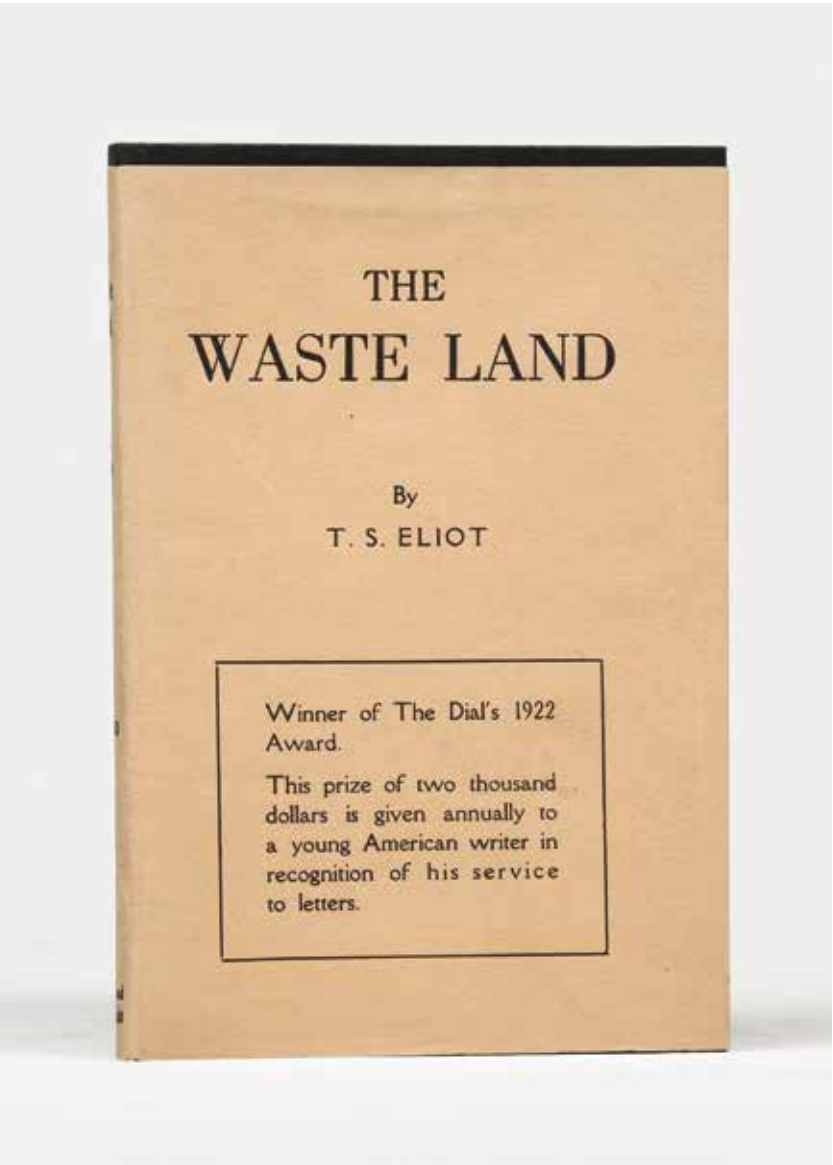


A beautiful copy complete with dust jacket and original glassine

43
ELIOT, T. S.
The Waste Land.
New York: Boni & Liveright, 1922
£125,000 [152808]

Octavo. Original black cloth, spine and front cover lettered in gilt, edges untrimmed. With dust jacket and publisher's glassine. Housed in a custom chemise and black morocco slipcase. Extremities of glassine frayed as usual. Spine of dust jacket slightly off centre and with mild toning, head and foot of spine with very minor nicks; else a superb example. Slight browning to front endpapers; else a crisp copy with unopened gatherings. Overall, near-fine.

Gallup A6a.



First edition in book form, first printing, number 83 of 1,000 copies. Rare with the dust jacket and publisher's glassine. With unopened gatherings, this is a near-fine example. Arguably the most significant poem of the 20th century, The Waste Land was first published in The Criterion in October 1922, a couple of months before book publication.

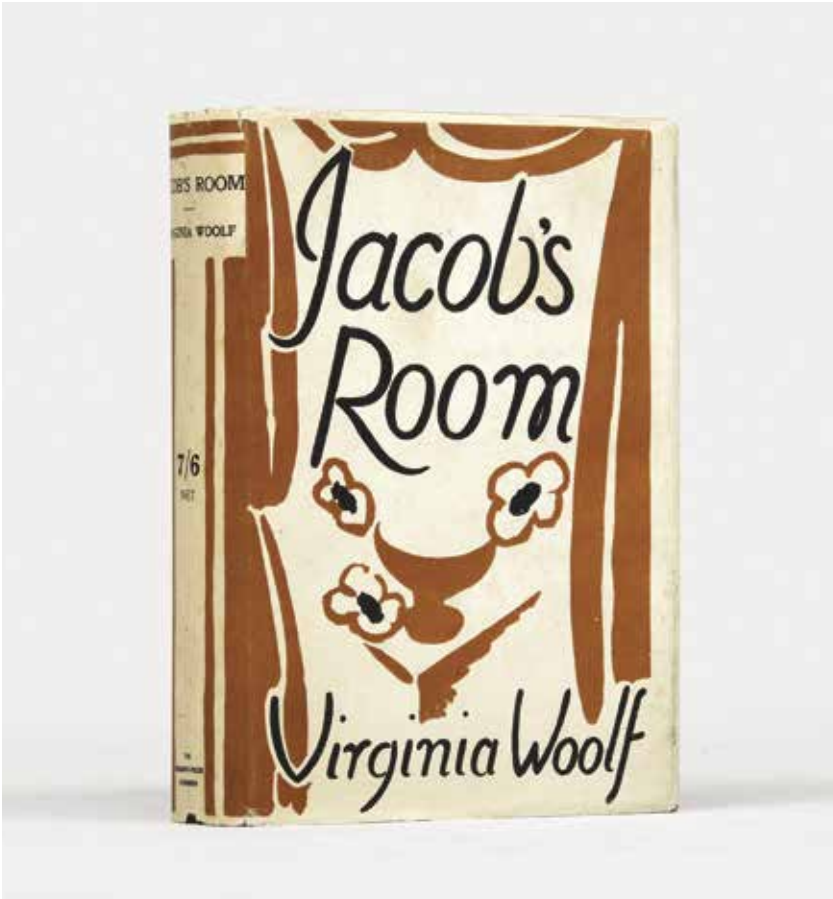
This copy is from the first issue in the flexible cloth and with the stamped numbers in the colophon 5 mm high, one of approximately the first 500 copies bound. Line 339 on page 41 has “mountain” with dropped text, though this is not indicative of priority of issue.

An exceptionally bright example of Vanessa Bell's dust jacket

44
WOOLF, Virginia.
Jacob's Room
London: The Hogarth Press, 1922
£60,000 [152579]

Octavo. Original yellow cloth, printed paper label on spine. With supplied dust jacket. Housed in a green morocco folding case. 14-page publisher's catalogue at rear. Head and foot of spine slightly bumped, light soiling to cloth, browning to endpapers; a very good and internally clean copy, in a superlative dust jacket, extremities slightly frayed with small closed tears and minor loss, some uniform soiling, but an exceptionally bright example untouched by restoration.

Kirkpatrick A6a.



First edition, first impression, of the first Woolf novel printed by the Hogarth Press, in a superb example of the rare dust jacket designed by her sister Vanessa Bell. Jacob's Room was Woolf's breakthrough third novel, about the life of Jacob Flanders and his death in the First World War.

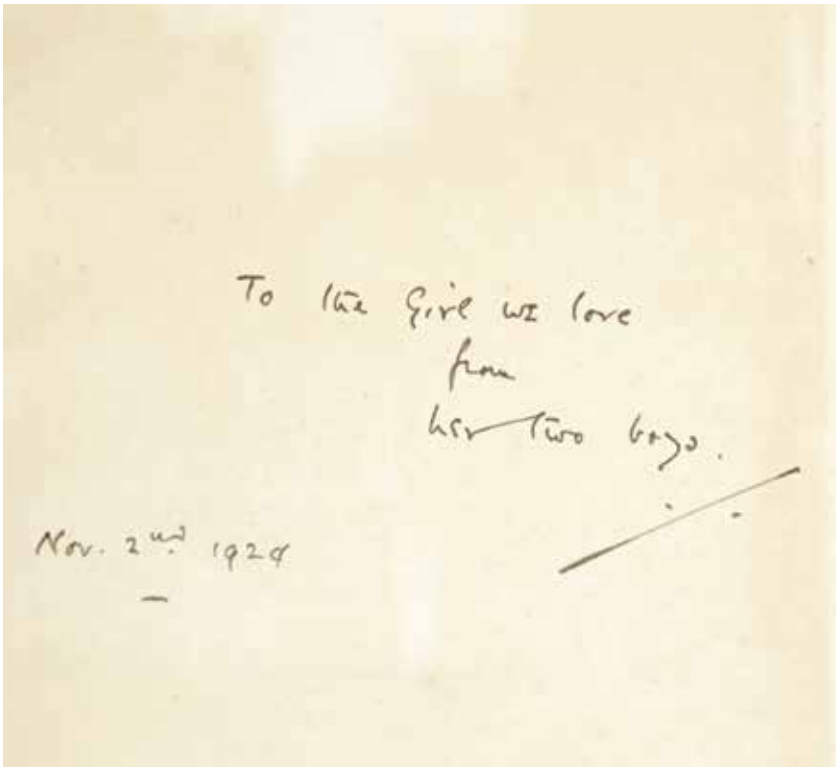
The work was “recognized, in its stunningly mischievous ellipses and its often absent protagonist, as a new development in the art of fiction; it was hailed by friends such as T. S. Eliot (‘you have freed yourself from any compromise between the traditional novel and your original gift’) and attacked by, for example, John Middleton Murry for its lack of plot . . . From this time onwards Woolf was regarded as one of the principal exponents of modernism” (Oxford Companion to English Literature).

The publication of Jacob's Room marks the point at which Leonard and Virginia Woolf decided to take the Hogarth Press forward as a serious publishing venture. Kirkpatrick records that around 1,200 copies were printed. Of these, those surviving in jacket are very scarce indeed, and those presenting Bell's design in its original brightness are rare indeed.

To the girl we love

45
MILNE, A. A.
When We Were Very Young.
London: Methuen, 1924
£57,500 [149885]

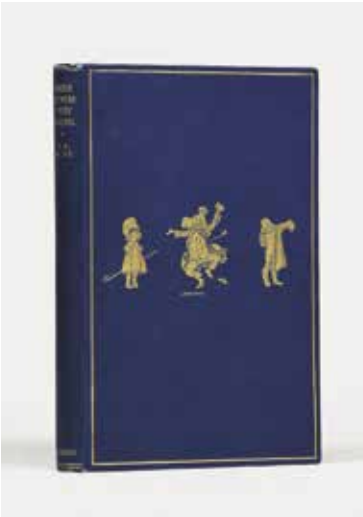
Octavo. Original blue cloth, titles to spine and decorations to front cover in gilt. Illustrated by Ernest H. Shepard. Peripheral rubbing, light cockling to front pastedown, endpapers a little toned, still a near-fine, bright and clean copy.



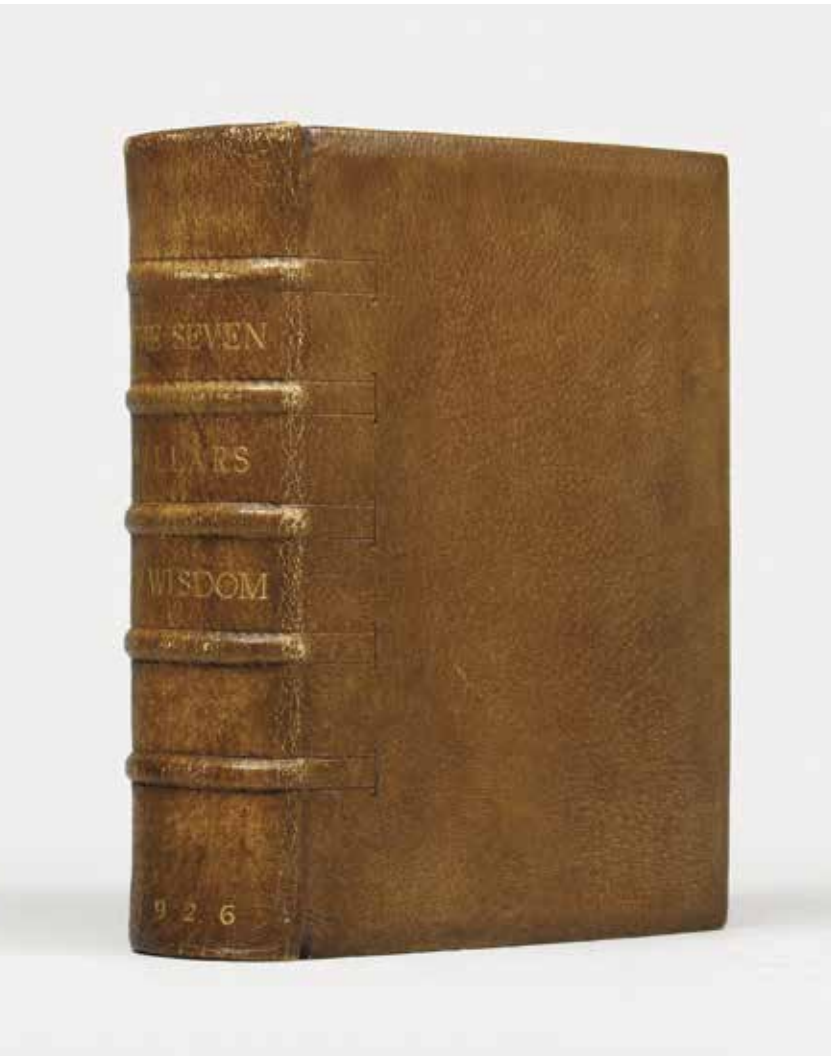
First edition, an extraordinary presentation copy, inscribed by the author to his wife Daphne on the front free endpaper: “To the girl we love from her two boys. Nov 2, 1924”. Her two boys are of course Milne himself, and their son Christopher Robin Milne, the dedicatee of this work and the model for the young boy of the Pooh books.

When We Were Very Young was the first of the Pooh books, introducing the two iconic literary childhood figures of Christopher Robin and Winnie-the-Pooh. The only copy of comparable importance to this is the dedication copy, inscribed to Christopher Milne (“Billy’s own book from his loving Blue. Nov: 1924”), which was sold at Sotheby’s, 12 December 2002, lot 463, realising £53,775. Both copies were almost certainly inscribed at the same time, on 2 November 1924, preceding the book’s general publication by four days.

Alan and Daphne first met in January 1913 while buying ski boots – coincidentally they were headed for the same slopes in Switzerland, Diablerets, and were both staying at the same hotel, the Grand. After a brief courtship, they announced their engagement that same month, and were married six months later.



The famous Cranwell edition



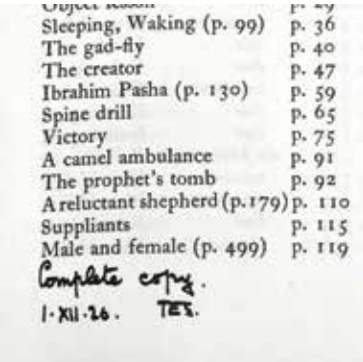
One of the Cranwell or “Subscriber’s” edition of 211 copies, one of 170 designated complete copies, inscribed by Lawrence on p. XIX “Complete copy. 1.XII.26 TES”, with one manuscript correction to the illustration list (a “K” identifying Kennington rather than Roberts as the artist responsible for “The gad-fly”).

An imposing copy of Lawrence’s sumptuously produced account of his role in the Arab Revolt, his “big book”, presented here in an attractively demure binding by Bumpus of Oxford Street, who, O’Brien notes, bound 20 copies of Seven Pillars. The proprietor of Bumpus was John G. Wilson, described by Basil Blackwell in ODNB as “the most famous English bookseller of his time”. Wilson was instrumental in managing subscriptions for the book, corresponding with Lawrence as they came in (see Wilson, pp. 738 and 745).

46
LAWRENCE, T. E.
Seven Pillars of Wisdom.
[London: privately printed by Manning Pike and C. J. Hodgson,] 1926
£85,000 [152493]

Quarto (254 × 184 mm). Original tan pigskin by Bumpus of Oxford Street, spine with five raised bands, gilt lettered direct, blind “hinge” device extending to sides from each raised band, gilt edges, original pictorial endpapers by Eric Kennington. Housed in a custom moderate brown cloth solander box. 66 plates printed by Whittingham & Griggs, including frontispiece portrait of Feisal by Augustus John, many coloured or tinted, 4 of them double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding colour-printed maps, that is 2 maps duplicated, rather than the 3 called for by O’Brien, 58 illustrations in text, one coloured, by Roberts, Nash, Kennington, Blair Hughes-Stanton, Gertrude Hermes and others. Historiated initials by Edward Wadsworth printed in red and black. Binding just a little rubbed at extremities, mild toning to pasetdowns. An excellent copy.

O’Brien Ao40; Jeremy Wilson, Lawrence of Arabia: The Authorised Biography of T. E. Lawrence, Heinemann, 1989.



“The last word in atrocity, cynicism, and horror”, in a superb example of the first issue jacket

47
HAMMETT, Dashiell.
Red Harvest.
New York: Alfred A. Knopf, 1929
£97,500 [152811]

Octavo. Original red cloth, spine decoratively stamped in yellow and black with publisher's name lettered in yellow, single-line border to front cover in black with skull-and-crossbones ornament in yellow, rear cover with publisher's device in black, top edge green. With dust jacket. Housed in a custom black morocco-backed folding box. Title page printed in orange and black with skull-and-crossbones vignette in orange. Spine tips slightly bumped, small mark to front cover, very minor browning; a near-fine copy. Some light foxing and browning to dust jacket with extremities slightly frayed and occasional closed tears; a vibrant and very good example.

Layman A1.1.a.



First edition of the author’s landmark first book, with the earliest issue of the dust jacket with the plot summary on the rear panel. The earliest issue is so rare that Richard Layman describes only a later issue with reviews from *The Bookman*, *The Outlook* and *The Chicago Post*.

Red Harvest, which was originally published in four issues of *Black Mask* from November 1927 to February 1928, is acclaimed as the foundational text in the hardboiled detective genre, giving a darker cynical twist to the classic great detective figure exemplified by Sherlock Holmes. Drawing from his personal experiences as an operative with the Pinkerton Detective Agency, Hammett portrayed a seedy, violent milieu inhabited by gangsters, corrupt cops, and flawed detectives hired to clean up the place. André Gide called *Red Harvest* “a remarkable achievement, the last word in atrocity, cynicism, and horror.”

“Hammett took murder out of the Venetian vase and dropped it into the alley . . . He wrote at first (and almost to the end) for people with a sharp, aggressive attitude to life. They were not afraid of the seamy side of things; they lived there. Violence did not dismay them; it was right down their street” (Raymond Chandler, “The Simple Art of Murder”).

Rayographs as advertising



First edition, number 147 from an edition of 500, with each rayograph signed in the negative by the artist.

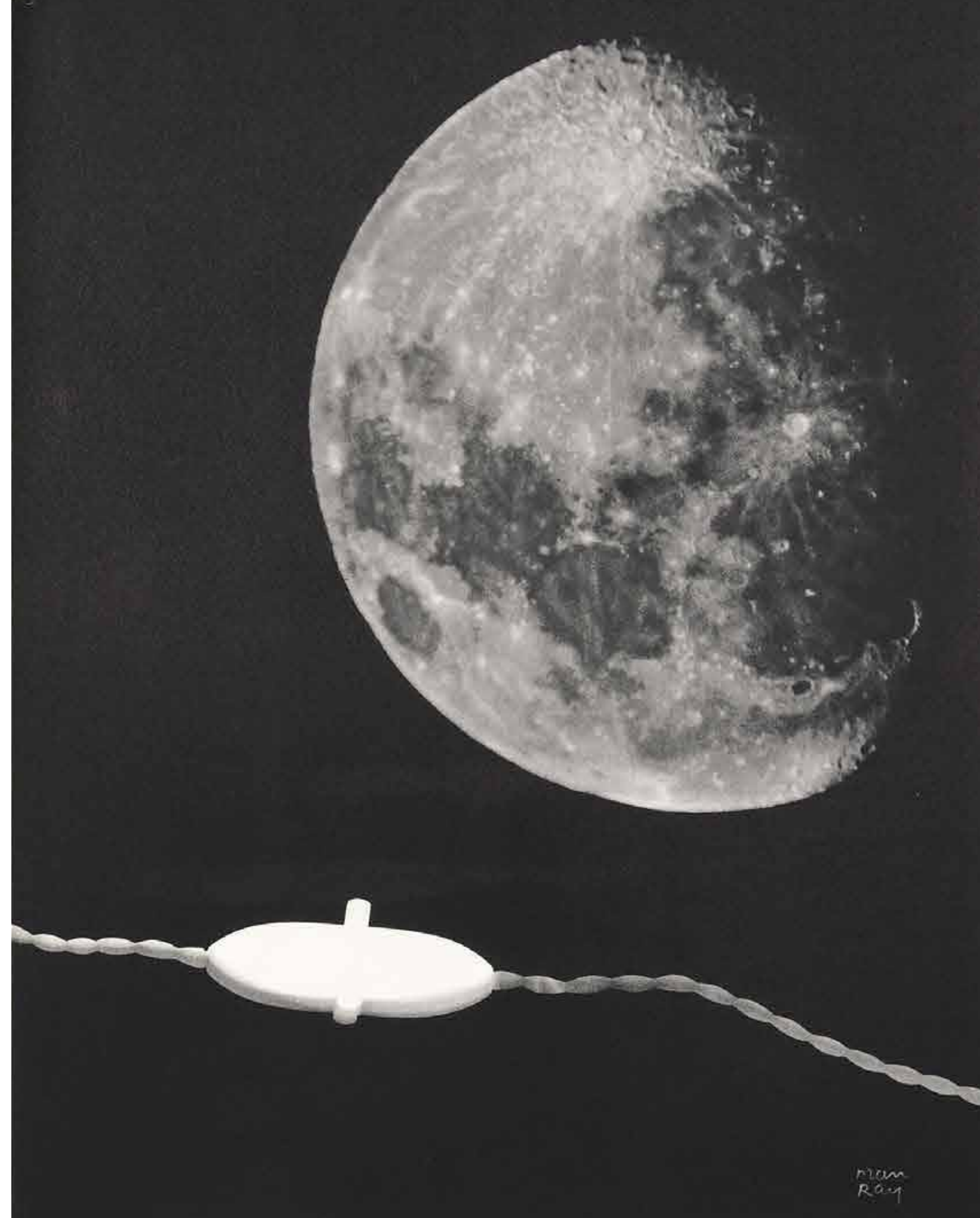
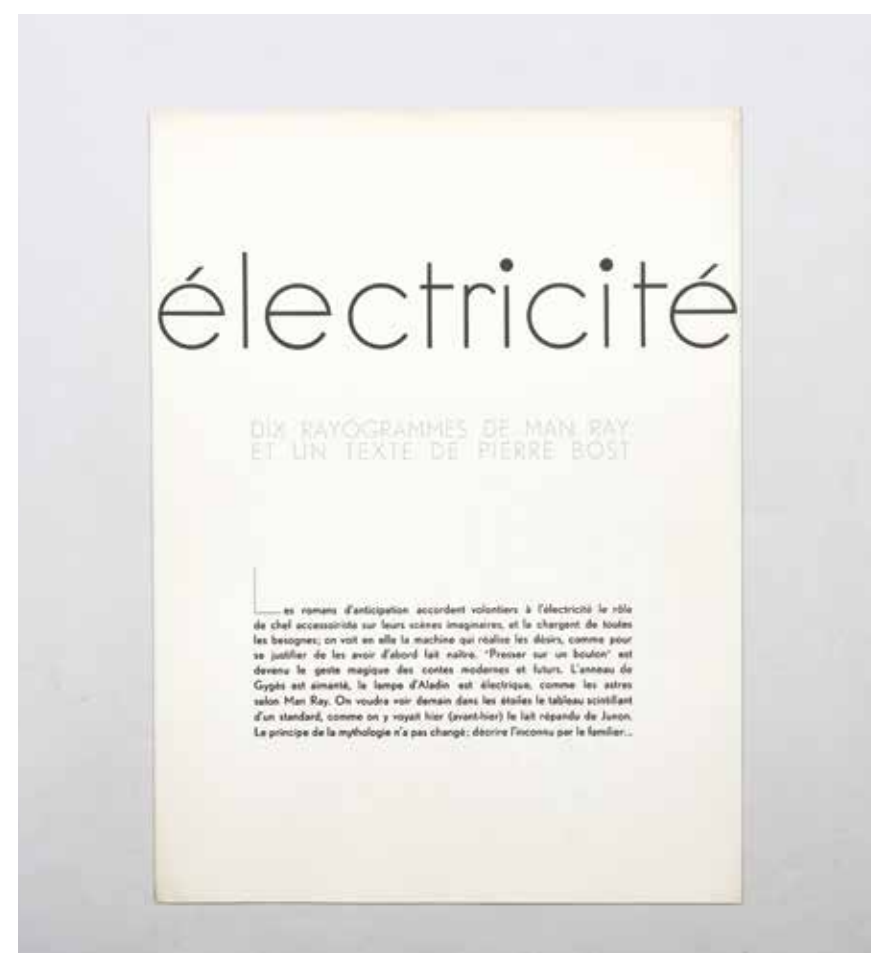
The technique of creating photographic prints without using a camera (photograms) was not new, but Man Ray personalized the technique to such an extent that his pieces became known as rayographs. The poet Tristan Tzara proclaimed them “dada” and wrote that the photographer “had invented the force of tender and fresh lightning.” *Électricité* is among the most acclaimed works made by this method.

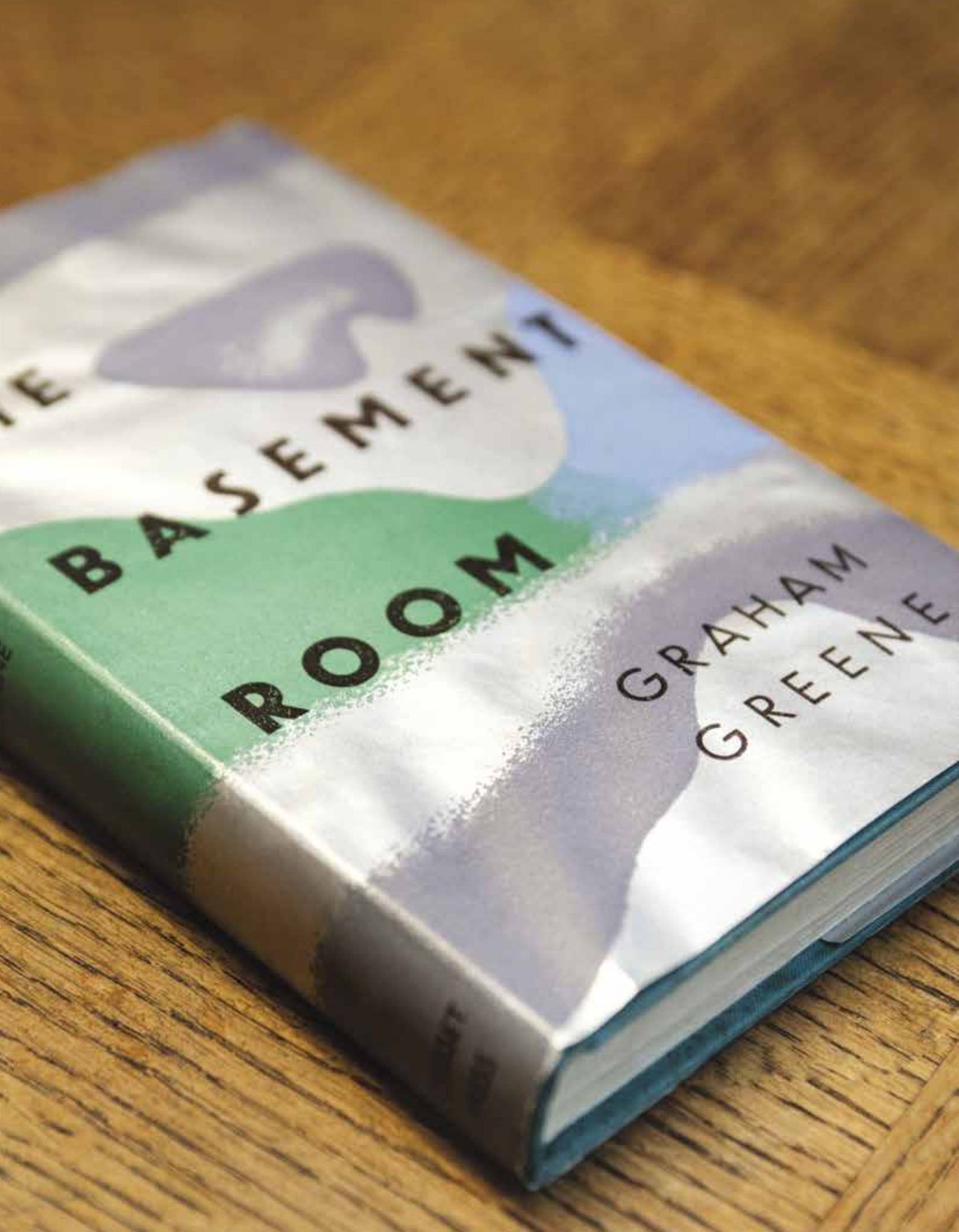
Man Ray produced the book as a commission for La Compagnie Parisienne de Distribution d’Électricité (CPDE), a private power company wishing to promote domestic consumption of electricity, at a time when most French homes used natural gas, wood, or coal for fuel. Man Ray used electric light to cast the images of various electrical appliances onto photographic paper. He added shadows of power cords and heating coils and incorporated a number of his own photographic nudes and other found images. The edition of 500 copies was published for distribution to executives and top customers of CPDE.

CET OUVRAGE A ÉTÉ TIRÉ SUR PAPIER DE RIVES A 500 EXEMPLAIRES NUMEROTES POUR LE COMPTE DE LA COMPAGNIE PARISIENNE DE DISTRIBUTION D'ÉLECTRICITÉ
EXEMPLAIRE N° 147

48
MAN RAY.
Électricité.
Paris: La Compagnie Parisienne de Distribution d’Électricité, 1931
£42,500 [145648]

Folio. Booklet and 10 rayographs tipped onto paper mounts as issued with titles printed on the protective glassine guards, all housed in a cardboard folding case, with a glassine cover. Housed in a black cloth flat-back box by the Chelsea Bindery. 10 photogravures after rayographs. Sheet sizes: 37.5 × 27.6 cm. Covers lightly rubbed and toned to edges, glassine cover chipped and torn with some loss, front flap loose, all contents in excellent condition.





A superb example of the fragile foil dust jacket

First edition, first impression, in the first issue green cloth binding.

This is Greene's first collection of short stories, with "The Basement Room", "I Spy", "A Chance For Mr Lever", and "Proof Positive" seeing their first publication in any form. The title story is recognised as Greene's most successful short story, and was adapted by Greene in 1948 into the Oscar nominated film *The Fallen Idol*, directed by Carol Reed.

The Cresset Press was founded as an independent press in 1927 by Dennis Cohen, and in its early years producing a number of handsome deluxe editions, of which the best known today is *Gulliver's Travels* decorated by Rex Whistler (1930). By the mid-thirties the market for such books had collapsed, and the Cresset Press turned to general publishing, while retaining an eye for good design.

The dust jacket is made of a paper-backed foil over which is printed the design and lettering. The effect is quite striking, but the thinness of the paper means that the jacket is particularly fragile and thus rarely encountered. When it is, it is usually badly chipped or with the lettering worn away.

49

GREENE, Graham.

The Basement Room and other stories.

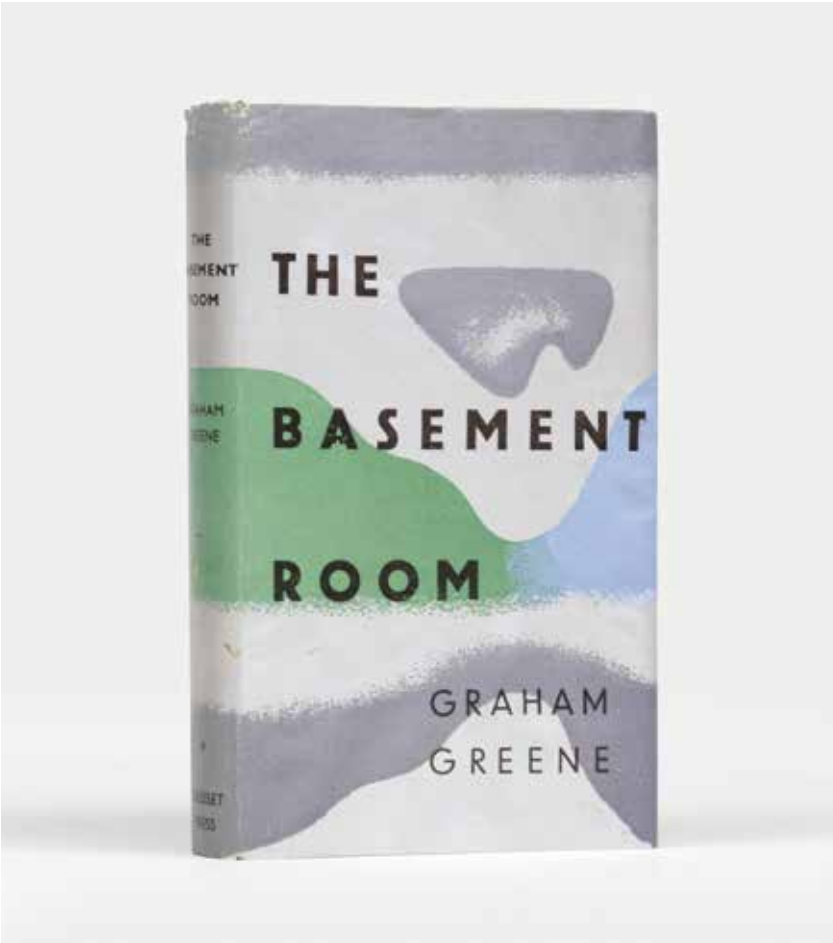
London: The Cresset Press Limited, 1935

£17,500

[140783]

Octavo. Original green cloth, titles to spine gilt. With dust jacket. Housed in a custom brown box. A near-fine copy, lettering slightly dulled, in the very good jacket indeed, is bright and crisp with just a small chip at the head of the spine and very light cockling.

Miller 15; Wise & Hill A9, Wobbe A10.



“Among the most beautiful of books that the hand of man has produced”

50

SZYK, Artur (illus.); ROTH, Cecil (ed.)

Passover Haggadah.

London: Beaconsfield Press, [1939]

£35,000 [145891]

Large quarto, comprised of 118 french-fold leaves. Original blue morocco by Sangorski & Sutcliffe, titles and crown motif in gilt to spine within 7 compartments with raised bands, large emblem of high priest holding the matzoh and Passover wine blocked in gilt to covers within triple rule frame in gilt, board edges and turn-ins tooled in gilt, doublures of mounted cream silk satin illustrated with Moses supporting the Ten Commandments. Housed in the original velvet-lined blue half morocco solander box, blue morocco label with lion's head emblem in gilt to front board. Text in Hebrew and English. Printed in black, purple, blue, red, and green on vellum. With 14 full-page



plates and numerous vignettes and border decorations printed in colour, all by Szyk. Previous bookseller's cataloguing loosely inserted. A beautiful copy, negligible scuff to leather on front board, the spine, often found sunned, is bright, slight ripple to vellum leaves, faint marginal offsetting to free endpapers, contents clean; an

parallel between the contemporary policies of Nazi Germany and the genocidal tactics of the biblical pharaoh. The publishing house Beaconsfield Press was founded in London in 1937 for the express purpose of publishing this book. Even

exceptional copy in near-fine condition in the lightly sunned solander box with a couple of shallow marks.



First Szyk edition, number 112 of 125 copies printed on vellum and signed by Szyk and Roth released for sale in the British Empire, with a further 125 copies issued for America. Szyk's masterpiece, this is the most sumptuous of modern printed editions of the Haggadah.

Artur Szyk (1894–1951) began work on the illustrations in 1934. In 1937 he left Poland and settled in London, where he sought to publish the book. European publishers were wary of publishing this work that drew such a direct

then, although Szyk had originally included swastikas in several images, making the anti-Nazi analogy explicit, he removed them prior to publication.

The text was edited by the Anglo-Jewish scholar Cecil Roth (1899–1970), who had a traditional religious education and learned Hebrew from the Cairo genizah scholar Jacob Mann, and the book is dedicated to King George VI of England, who received one of the first copies. The Times hailed it as “worthy to be placed among the most beautiful of books that the hand of man has produced”.



Presentation copy from FDR to his Secretary of War

51

ROOSEVELT, Franklin D., & Winston S. Churchill.

Addresses.

Washington, DC: The White House, Christmastide, 1942

£47,500 [151061]

Small folio. Original quarter vellum, blue spine label lettered in gilt, marbled



boards, top edge gilt, others deckle-edged. Original acetate jacket. In blue card slipcase, as issued. Printed in three colours throughout, with folding facsimile broadside. Acetate worn, tiny indentation to spine and mark to front cover, very light spotting to endleaves, slight running mark of discolouration in margin of pp. 35–46, notwithstanding a near-fine copy in like slipcase, gentle rubbing at extremities.



(From left) Stimson, Franklin D. Roosevelt, Major General Alexander D. Surles, Dwight Eisenhower.

First edition, number 6 of 100 copies only, presentation copy, inscribed by Roosevelt to his Secretary of War on the front free endpaper: “For Henry L. Stimson with the affectionate regards of his old friend Franklin D. Roosevelt Christmas 1942”.

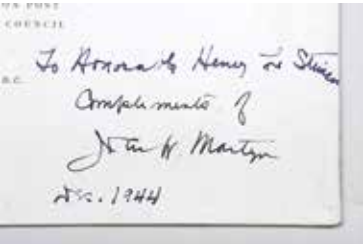
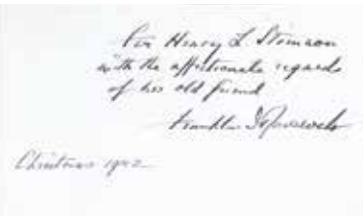
A better presentation copy can hardly be imagined – Henry L. Stimson (1867–1950) served as US Secretary of War from 1940 to 1945, the whole period of US involvement in the Second World War, under both Roosevelt and Truman. In a very long career, he had also served as Secretary of War under President Taft from 1911 to 1913, and as Secretary of State from 1929 to 1933 under President Hoover. A lifelong Republican, Stimson was appointed to the position to strengthen bipartisan support for Roosevelt’s foreign policy and preparation for war. The pair had a strong working relationship despite their political differences.

Stimson’s overall impact on the course of the war was profound. Of key importance were his oversight of the Manhattan Project and, despite his strong ethical reservations, his advocacy of the use atomic bombs against the civilian population of Japan, his opposition to the Morgenthau Plan to de-industrialize Germany, and his insistence on an international tribunal for the Nazi war criminals which led to the Nuremberg Trials.

The volume, a select compendium of Roosevelt and Churchill’s early war speeches, was specially collated and printed as a holiday gift for White House staff members in December 1942. Beginning with Roosevelt’s famous address to Congress the day after Japan’s attack on Pearl Harbor, this slim volume includes

three other Roosevelt orations: his broadcast to the nation on 9 December 1941, his 11 December request to Congress for a declaration of war against Germany and Italy, and his 6 January 1942 State of the Union address. It also includes his joint Christmas 1941 radio greetings with Churchill from the south portico of the White House, and Churchill’s famous “What kind of a people do they think we are?” address to a joint meeting of Congress of 26 December 1941, with a fold-out broadside facsimile of the 1 January 1942 United Nations declaration formalizing the anti-Axis alliance, the basis of the eventual formation of the United Nations.

- Also included are:
- i) a note of provenance, on diary paper dated 8 January 1987, detailing how Stimson gifted the book to Kenneth Gray, who worked with him, then on to “Graijo” [?] then to Donald Cameron Douglas; afterwards sold to a private collector and now new to market.
 - ii) two photographs, both with a censor’s stamp to verso and dated 18 July 1944, of Stimson paying his respects at the grave of Theodore Roosevelt’s son, General Theodore “Ted” Roosevelt, in France (stamped 18 July 1944), and of a press conference with Stimson, Dwight Eisenhower, and Major General Alexander D. Surles.
 - iii) *The Pentagon*, published by The Pentagon Post, Washington DC, 1944, inscribed in December 1944 to Stimson by John W. Montagu. The book comprises photographs and information of the new Pentagon building, including two photographs of Stimson.



The final revised draft of Diamonds Are Forever

52

FLEMING, Ian.

The final revised typescript of *Diamonds Are Forever*, with Fleming’s autograph revisions throughout, also marked up by the copy-editor for publication.

London: [1955–56]

£350,000 [145630]

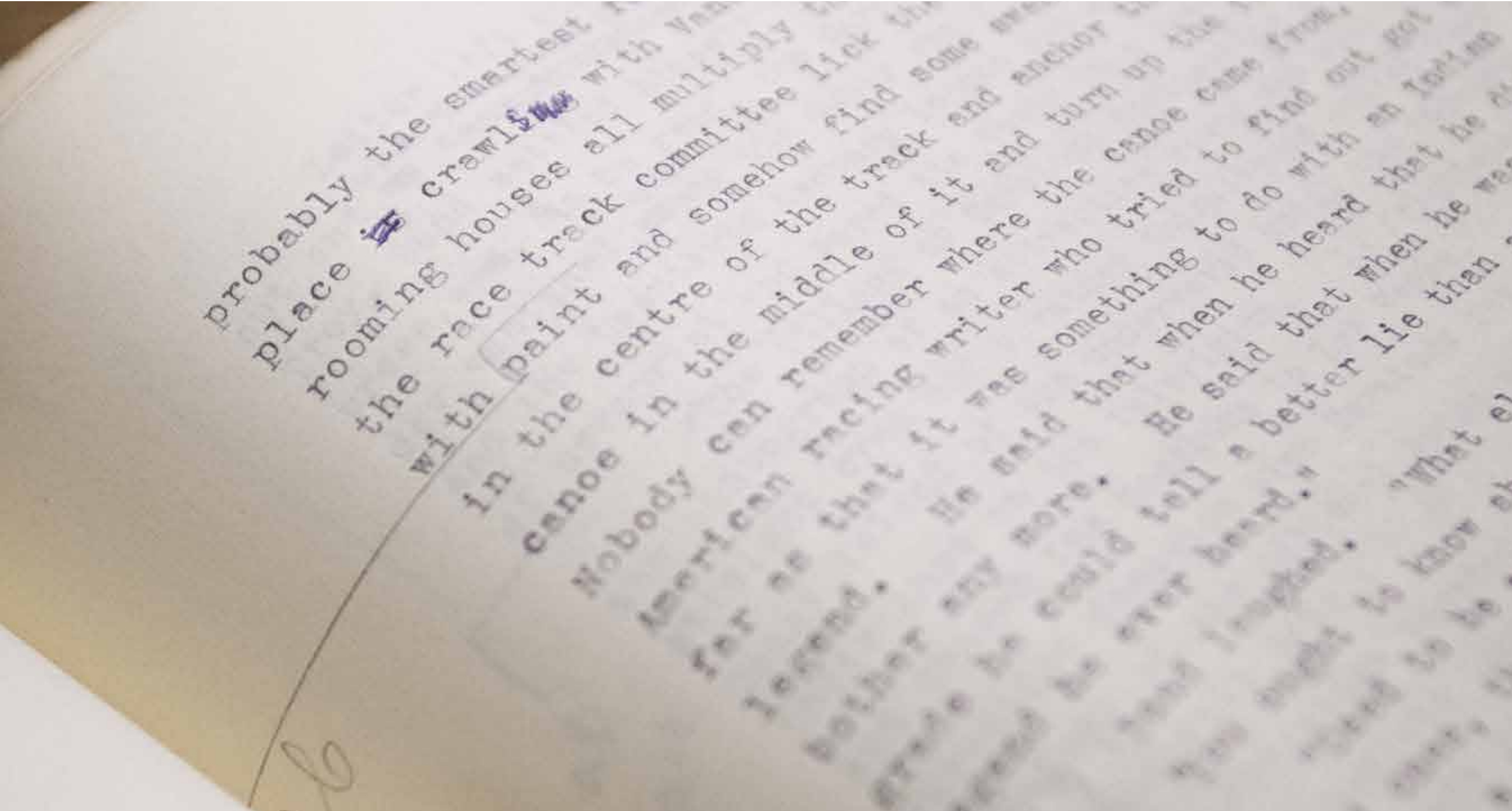
The typescript: quarto, 277 leaves, numbered to 265, with 11 supernumerary leaves, plus two preliminaries, the penultimate leaf (264) lacking, on typing paper, loose in an “Interscrew” ring binder. Marked on the first leaf “To be returned to author for final revision” and containing autograph revisions throughout, marked up by the copy-editor for publication with type-sizes and similar annotations, with “?Libel” struck through to confirm that it has been read for libel, and copy for the back of the title-page added (“by the same Author | Casino Royale | Live And Let Die | Moonraker | First Published 1956”). Housed in a black quarter morocco box by the Chelsea Bindery. Expected signs of use with minor creasing and peripheral nicking to some leaves and gentle rubbing around extremities of binder; in very good condition.

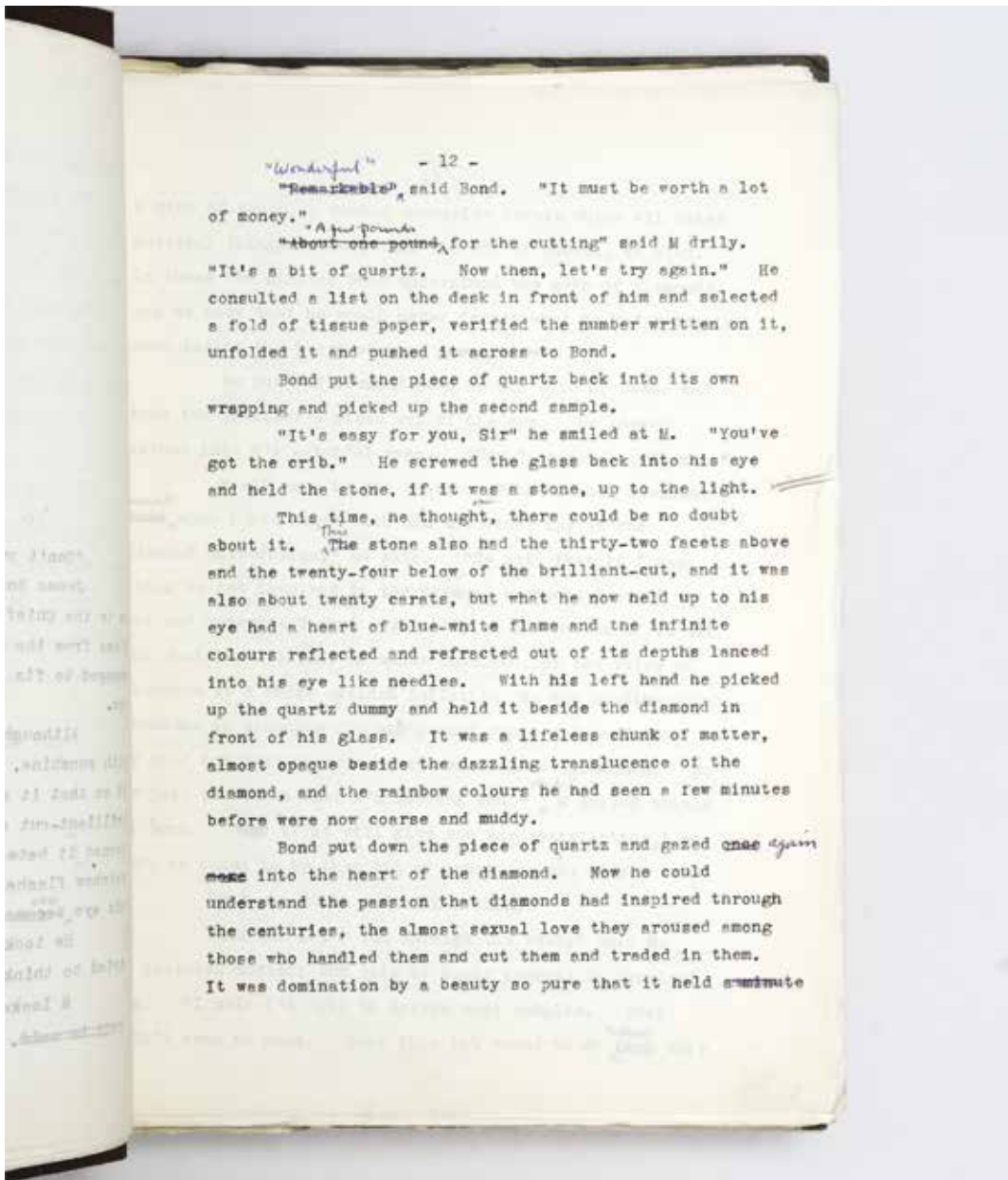


Ian Fleming’s revised typescript of *Diamonds are Forever*, with numerous autograph additions, revealing Fleming’s working practices as he honed the fourth Bond novel into its final shape. Original manuscripts and typescripts of Fleming’s major works are extremely rare on the market.

The typescript is peppered throughout with authorial tweaks, written in Fleming’s characteristic blue ballpoint. Many tauten the plot, while some are apparently minor: a telephone number, for example, gets altered from Wisconsin 9.00456 to Wisconsin 7.3697. Others add vigour to the prose: when

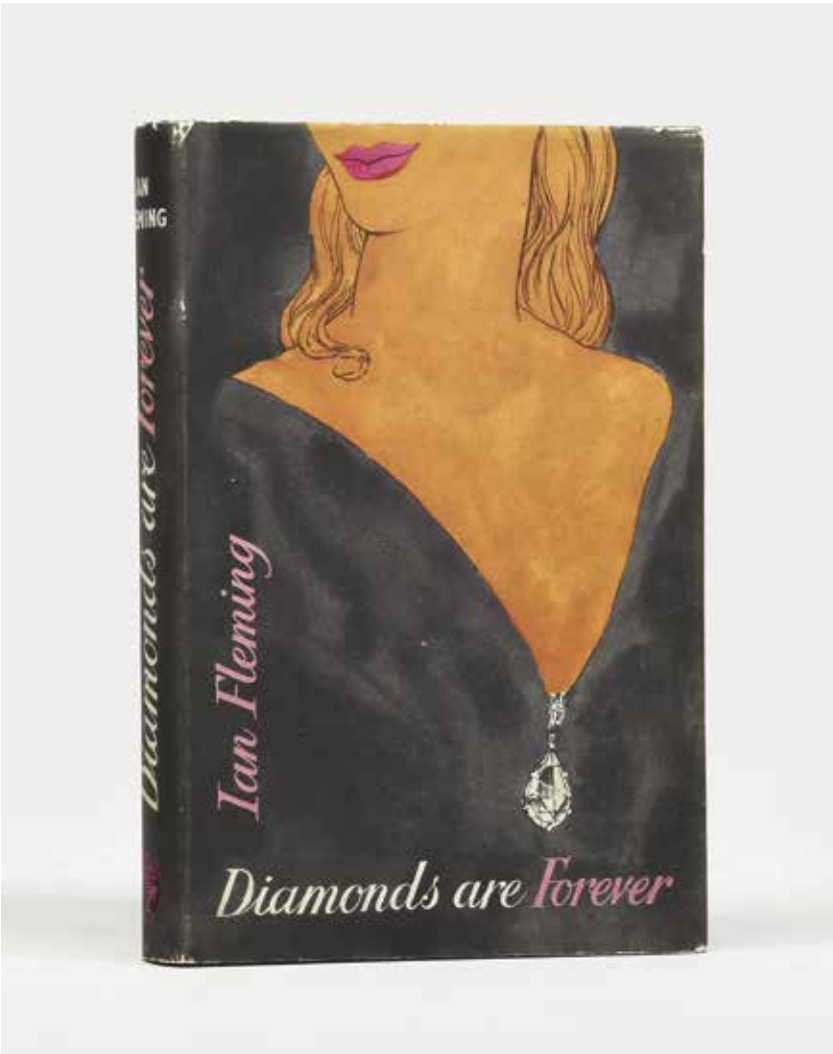
Bond checks himself into the Hotel Astor it was originally “in front of an elderly woman”; now it is “before a hatchet-faced woman with a bosom like a sandbag”. Or, at page 88, “too many expense-account customers” becomes “too much expense-account aristocracy”. While most pages contain one or two alterations, more substantial additions appear in eight places: at pages 23 (Bill Tanner’s disquisition on American gambling), 79 (Felix Leiter on “night eye” calluses), 111 (the auctioneer’s patter), 119 (a racing announcement), 120 (ditto), 194 (Spang gives Bond a grilling), 221 (Bond receives Tiffany’s message), and 263 (the Captain’s remarks to Bond). Chapter 17 was originally called “Bond Forces the Race” but becomes “Thanks for the Ride”. Every now and then the nagging voice of the publisher’s reader can be heard, protesting at one point “but surely the world’s diamond centre is Amsterdam?”





This final draft was typed by Fleming's secretary Ulrica Knowles. The book had originally been typed by Fleming at Goldeneye early in 1955, both the top copy and carbon of the original version being now at the Lilly Library at the University of Indiana. The present draft was typed by Knowles from the Goldeneye typescript, her top copy going first to the publisher's reader and then to Fleming, with his revisions then being entered onto the carbon. This top copy is marked "To be returned to author for final revision" (with this struck through to show it had been done). The carbon copy was sold by Sotheby's on 12 December 2002, lot 332. The carbon was marked up by the copy-editor, but had only "two annotations . . . apparently in the author's own hand".

Inscribed to his Sunday Times colleague, "on whose back I ride"



First edition, first impression, presentation copy, inscribed by the author to his friend and colleague Leonard Russell: "To Leonard, on whose back I ride, with affection from Ian".

The recipient was Leonard Russell (1906–1974), features editor and Fleming's colleague on the *The Sunday Times*. Fleming's contract with the newspaper allowed him to take a holiday of three months each winter, which he spent in Jamaica, where he wrote his Bond books. This generous arrangement is likely what Fleming refers to in the inscription. It was Russell who persuaded Fleming to take the first of two trips that provided the material for *Thrilling Cities* (1963) and much of the background for *You Only Live Twice* (1964).

Diamonds are Forever was the fourth Bond novel, adapted into the film starring Sean Connery in 1971.

53

FLEMING, Ian.

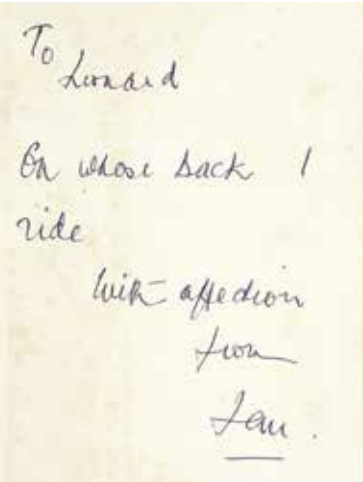
Diamonds are Forever.

London: Jonathan Cape, 1956

£45,000 [151670]

Octavo. Original black cloth, spine lettered in silver, silver diamond motif on front cover. With dust jacket. Covers ever so slightly bowed, endpapers and edges a little spotted, a near-fine copy in very good jacket, price-clipped with loss to front flap text, some rubbing and soiling, still with little wear and without restoration.

Gilbert A4a (1.1) – Gilbert notes this presentation copy on p. 127.



Two corrected drafts for an original short story

54

GARCÍA MÁRQUEZ, Gabriel.

“Rosas Artificiales”, two draft typescripts, with corrections, for the short story.

[c.1955–60]

£45,000

[146429]

Two original corrected typescripts for an early short story by Gabriel García Márquez, offering insights into his working methods, with numerous deletions, insertions, and emendations in the author’s hand.

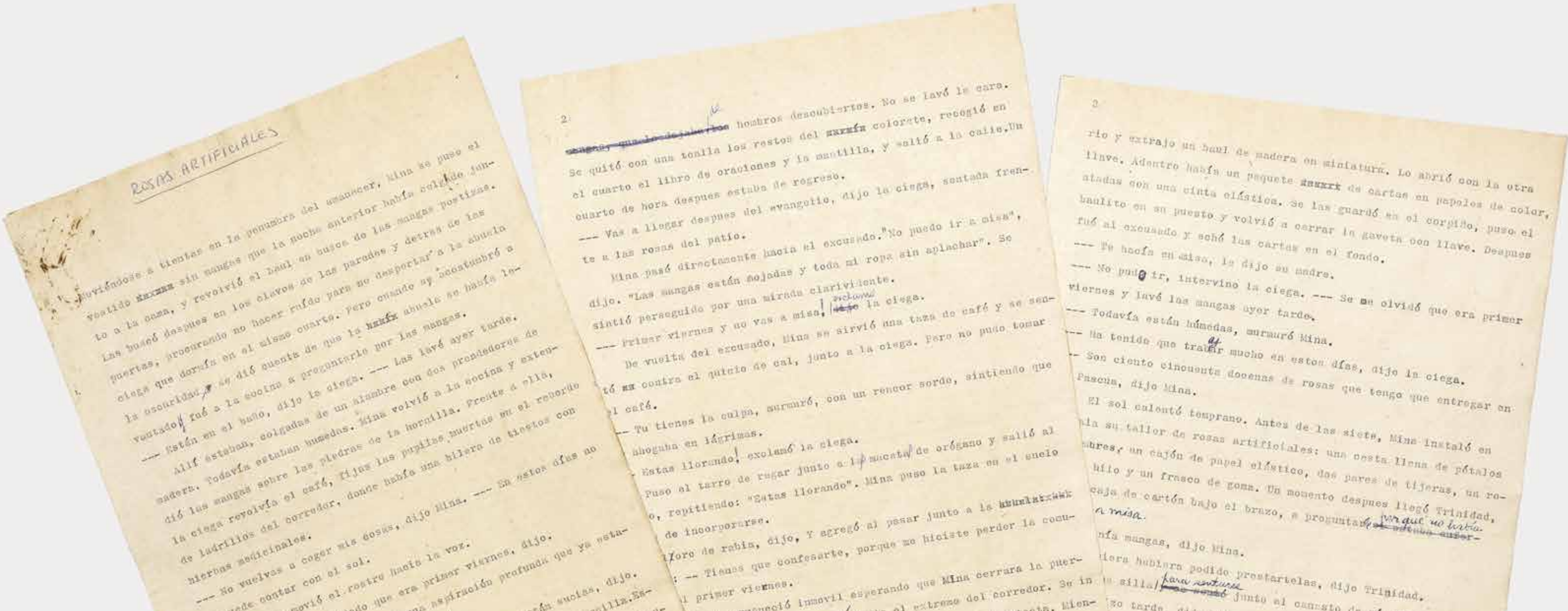
The typescripts were most likely produced in the late 1950s in Caracas, where García Márquez worked as a journalist. The story, “Rosas Artificiales”, was eventually published in his third short story collection, *Los funerales de la Mamá Grande*, in Mexico City in 1962. The story dramatizes a conversation between Mina, who makes and sells artificial roses, and her blind

grandmother. Mina has been jilted by her lover and has thrown his letters down a hole in the outhouse; she tries to hide this from her grandmother who, despite her blindness, sees everything.

The two typescripts differ from each other and from the final story in several ways. Most notably, the protagonist’s name, Claudia in the first typescript, is changed to Mina in the second and in the final story. The extensive handwritten corrections to the first draft are generally incorporated into the text of the second, and similarly the lines of dialogue obscured by García Márquez in the first are removed for the second, and for the eventual printed text.

Creative draft typescripts for García Márquez’s stories are rare on the market, with the majority of his papers held in the García Márquez Archive at the Harry Ransom Centre in Texas. The typescripts offer an important insight into his creative process at a still-early stage of his career, as well as shedding light on the evolution of the short story.

Two typescripts, the first draft, 6 pp. (312 × 194 mm), the second, 7 pp. (278 × 194 mm). Housed in custom grey cloth-backed grey album, title to front cover in grey, enclosed within a custom cream quarter calf folding box. Typescripts lightly tanned, one or two marks, otherwise excellent condition.



“We must brace ourselves for every slight or hitch in our fortunes”

55

PLATH, Sylvia.

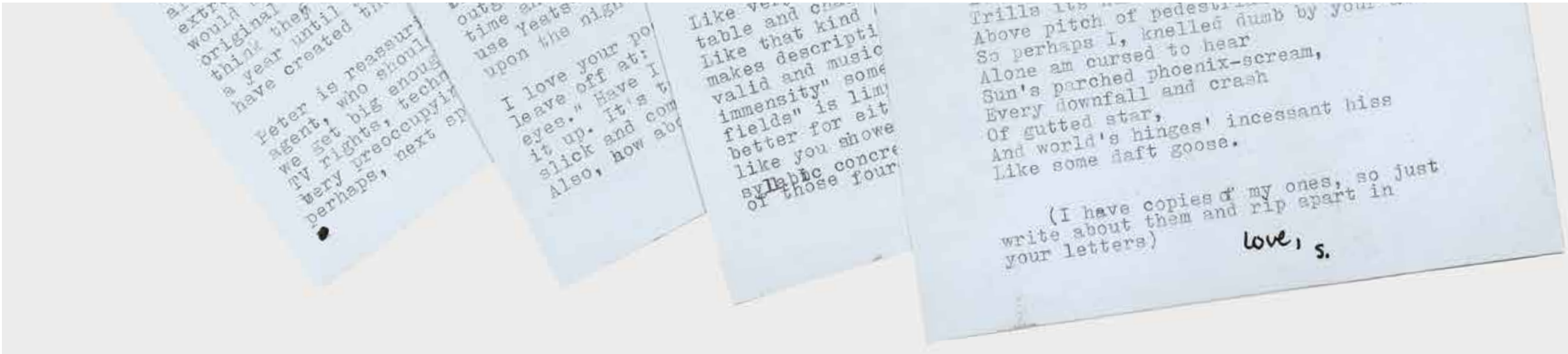
Typed letter signed, to Ted Hughes, with a typed draft of “Street Song”.

6 October 1956

£65,000 [151418]

8 pp. of typescript covering 4 sheets of blue letter paper typed on both sides, approximately 1,900 words. Slight central crease from folding for postage, occasional ink blots to margins; well-preserved in near-fine condition.

Christopher Reid (ed.), *The Letters of Ted Hughes*, Faber & Faber, 2011. This letter is published in Karen Kukil & Peter K. Steinberg (eds.), *The Letters of Sylvia Plath*, Vol. 1, 2017.



An exceptional, long letter from Sylvia Plath to Ted Hughes showing in great detail their collaborative creative processes, and predicting their shared future as great poets. Plath has typed out her poem “Street Song” overleaf for Hughes’s criticism, adding at the end “(I have copies of my ones, so just write about them and rip apart in your letters)” and signing it “love, S.”

Plath opens with news of a letter from *The Atlantic*’s Peter Davison, to whom she had written a week before to introduce Ted’s work and to ask for advice about literary affairs. She asks Ted to not “get too optimistic (I say this, for it’s hard for me not to, and one of us must keep that icy head if all things we handle are fire-and-icily)”. Nevertheless, “peter’s letter was like a plum-cake of helps, hints and interest for both of us,” and they were interested in both Ted’s poems and his children’s fables. Plath resolves to “take out two whole days and type your fables and then Off to Mr. Davison”.

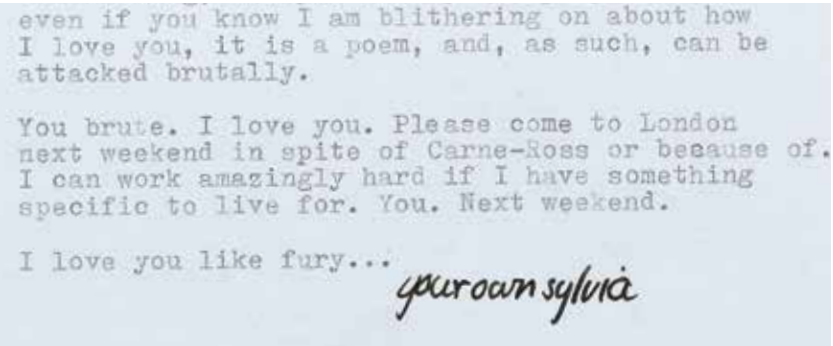
She then describes her workload, the study of Chaucer and St Augustine, and the need to “keep a hard head, not panicking at the seemingly endless stacks of reading”. She also suggests that her first collection of poems be titled *Firesong*, with an epigraph by Yeats.

In addition to acting as Ted’s agent and typist, her role as an essential critic of his work is shown by the rest of the letter. Particular attention is given to a poem Plath calls “Horses of the Sun”, described by Christopher Reid as an early version of “The Horses”, which appeared in *The Hawk in the Rain*. Plath’s suggested revisions drastically altered the poem from those sections quoted in this letter. Plath’s detailed and astute criticism was acknowledged and appreciated by Ted, who had written to his brother earlier that year: “As a result

of her influence I have written continually and every day better since I met her. She is a very fine critic of my work, and abuses just those parts of it that I daren’t confess to myself are unworthy” (Reid, p. 47).

Perhaps Plath’s most insightful note is on complexity: “you must, wicked one, help the reader (probably I will be your most niggling demanding one) to read, because you know, your syntax is very difficult; as you admit yourself, your poems are damn hard to read, they are so complex, and so you must be careful to the death not to let any mere mechanical complexity – punctuation, grammar – obstruct”. Plath is just as observant on what she admires in his work, such as his “athletic inwoven metaphor which makes description both realistic, psychologically valid and musical”.

Plath too, sought critiques from her husband on her work, enclosing with this letter a typed draft of “Street Song”, which she writes may be “attacked brutally”, but Ted found no fault in it in his reply: “The movement is very good – firm, discreet, passionate. And the statement open, not tortoiséd in imagery” (Reid, p. 65).



“He came to our aid not in pity but in solidarity” – Mandela, Canon Collins, and the treason trial

56

MANDELA, Nelson.

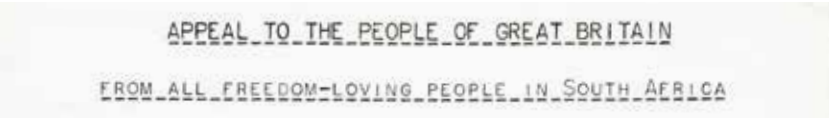
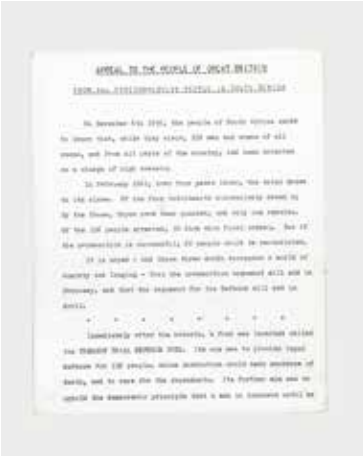
Appeal to the People of Great Britain from All Freedom-Loving People in South Africa.

South Africa: 1960–61

£18,750 [153456]

3-page typed document (204 x 164 mm). Touch of creasing to top outer corner, light signs of handling. In remarkably fresh condition.

Denis Herbstein, *White Lies: Canon Collins and the Secret War Against Apartheid*, 2004; Helen Joseph, *If This Be Treason*, 1998.



A rare and extraordinary survival and a signal document in the history of modern South Africa, relating to the sensational four-year treason trial of anti-apartheid campaigners following a gathering at Kliptown, Johannesburg, in 1956. It is signed by 24 leaders of the struggle, including Nelson Mandela, Walter Sisulu, and Lillian Ngoyi. Very few copies of this highly ephemeral piece are known to have survived.

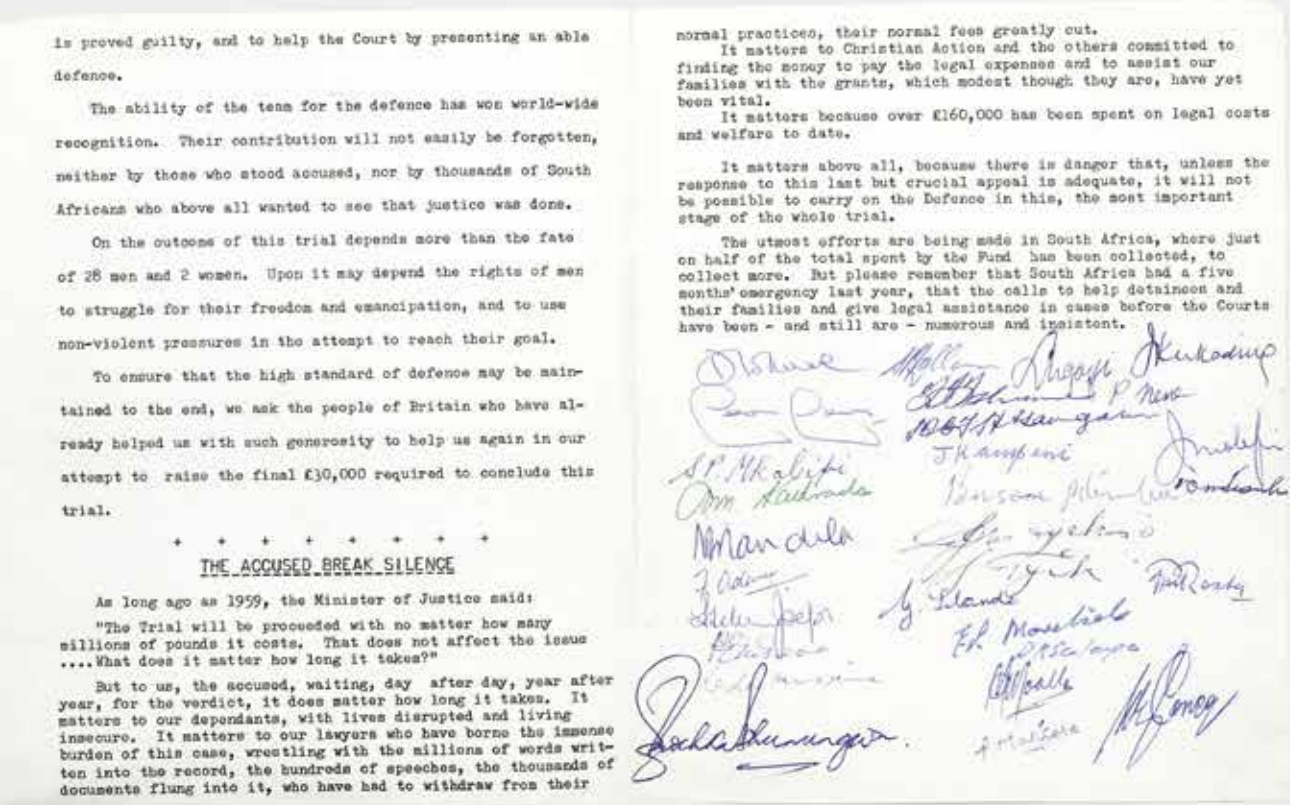
“The core of the treason charge related to a momentous – and for the government, disconcerting – event at Kliptown, on the outskirts of Johannesburg, on 25–26 June 1955. Huddleston likened the two days of the Congress of the People to a bank holiday on Hampstead Heath . . . All this masked an event of high political purpose. The delegates were drawn from the ranks of the Congress Alliance, a coalition of race-based anti-apartheid groups – the ANC (still Africans only), the Indian Congresses, the Coloured People’s Congress and the white mix of communists and non-communists. They had come together to draw up the country’s first democratic constitution. Almost all those charged with treason had been at Kliptown or could be shown to be in sympathy with its aims. Though technically they not been there, Mandela and Sisulu had been on the fringes of the great gathering because they were banned under the Suppression of Communism Act – a banning order that made participation in politics a serious offence. Out of the deliberations came the endorsement of a Freedom Charter, which to western eyes was an unexceptionable statement of democratic principles and equal rights, owing something to the UN Charter but virtually nothing to the Communist Manifesto . . . In the context of apartheid, of course, the across-the-board pursuit of equal rights by subordinate racial groups smacked of subversion. More, and worse, was to follow. In a society possibly as male chauvinistic as its Afrikaner counterpart, urban black women now asserted themselves . . . Rarely in the history of treason trials can a more comprehensively successful defence have been mounted. John Collins was the financial enabler, although accounts of the period accord him less credit than he deserves, and in some cases none at all” (Herbstein, pp. 28–9).

By 1961, with the trial in its fourth year, three of the indictments had been quashed. However, if prosecution of the fourth indictment were to succeed, it would open a further 60 individuals to re-indictment and a possible death penalty. Drafted just months before the end of the trial this remarkable document appeals for support towards legal expenses and help for the detainees and their families. As it transpired, the trial was concluded on 29 March 1961 with the acquittal of the remaining defendants.

Mandela, in *Long Walk to Freedom*, describes the last months of the trial as “in many ways . . . the glory days for the accused, for our own people were on the stand fearlessly enunciating ANC policy”. Oliver Tambo remarked memorably that, “When the racist regime arrested and charged with high treason 156 leaders of our democratic movement in 1956, it hoped that it would destroy that movement and create a situation in which it would expand and entrench the apartheid system without opposition. John Collins took the side of those on trial . . . He came to our aid not in pity but in solidarity”.

In the words of Nobel laureate and president of the ANC, Inkosi Albert Luthuli, “The treason trial must occupy a special place in South African history. That grim pre-dawn raid, deliberately calculated to strike terror into hesitant minds and impress upon the entire nation the determination of the governing clique to stifle all opposition, made one hundred and fifty-six of us, belonging to all the races of our land, into a group of accused facing one of the most serious charges in any legal system” (cited in Joseph).

The signatories comprise Stanley Lollan, Duma Nokwe, Simon Mkalipi, Ahmed Kathrada, Nelson Mandela, Farid Adams, Helen Joseph, Gert Sibande, Leslie Massina, Phenas Nene, Moodsie Johannes, Philemon Mathole, Bonakele Milner Ntsangeni, Dr Wilson Conco, J. Nkampeni, Benson Thembile, Simon Tiyki, Joseph Morolong, Joseph Molefi, Walter Sisulu, Peter Selepe, Robert Resha, Mohammed “Mosie” Moolla, and Lillian Ngoyi.



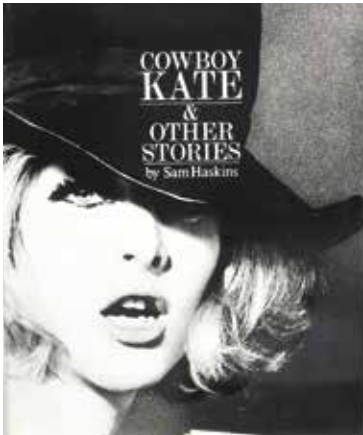
The photographer’s own maquette of his most influential photobook

57
HASKINS, Sam.
Original first draft maquette for
Cowboy Kate and Other Stories.
London: Bodley Head, 1964
£30,000 [149675]

One of four original draft maquettes made by Haskins, this the photographer’s retained copy. The other three were used as presentation and sales tools to show to potential publishers and as a reference for technical production meetings with plate-makers and printers.
Haskins’s artistic estate is now owned and managed by his son Ludwig, who noted of the maquettes, “Each one was a huge labour of love – Sam made all the

silver prints, designed the books and assembled each maquette personally – so you can imagine that put an upper limit on the quantity.” Two of the images found in this maquette were not used in the final production of the book, to which a few, not present here, were added.
Cowboy Kate was one of the first photobooks to present a purely fictional narrative and is regarded by many as a benchmark in the history of photobooks. It was highly influential at the time, sold roughly a million copies worldwide and won the Prix Nadar in France in the year of its publication. It continues to influence contemporary photographers, film makers, fashion designers and make-up artists. In 2005, it was included by the International Center of Photography in New York in their exhibition The Open Book: A History of the Photographic Book from 1878 to the Present.

Quarto. Silver gelatin prints and dummy text pages collated with brown paper. 56 double page spreads made up of one or more silver gelatin prints taped together or to brown paper, in varying sizes, bound as a book. Photographic images in various condition, all annotated with page numbers, some with other notes. Overall, in very good condition.



Virtually unopened since purchase, with all the original materials



58
LENNON, John.
Bag One.
New York: Cinnamon Press, 1970
£110,000 [152421]

First edition, first printing, one of 300 sets, the 13 prints uniformly signed in pencil lower right by Lennon and numbered lower left. The first edition was issued in 300 portfolios numbered in Arabic numerals in a vinyl bag and 45 hors-commerce sets lettered in Roman numerals without the bag.
Complete sets of any iteration of Bag One are extremely rare in commerce. This set has stayed in the possession of the original purchaser until now and has rarely been opened since publication. Unusually, it retains all its original



packaging, including the unbroken paper wraparound band holding the lithographs together, the interior cardboard bag linings, and the small metal key for the golden zip-lock that is often missing.
John and Yoko married on 20 March 1969. Their honeymoon was devoted to a “bed-in for peace” lasting seven days in the Amsterdam Hilton Hotel. During this time, they gave interviews publicising their peace message and promoting “Bagism”, a satire of prejudice which had first been launched in late 1968 with their joint “appearance” inside a large bag at London’s Royal Albert Hall.
The drawings were created by Lennon in two bursts of artistic inspiration in 1969: the earliest images depict the public events of their marriage and honeymoon; the others are more personal images showing Lennon and Ono in various sexual positions. With typical Lennon wit, the portfolio’s title punningly references Bagism, the Hindu term bhagwan, and the fact of its presentation in a bag. The design recalls both the simplicity of Richard Hamilton’s sleeve design for the White Album and the iconic white outfits worn by John and Yoko for their wedding in Gibraltar.

Portfolio. Title page, A–Z poem, 7 black portrait lithographs, 6 erotic sepia lithographs and statement of limitation page all on BFK Rives paper with two edges untrimmed. Sheet sizes 58.4 × 76 cm. All held in a brown paper band and housed in a brown card folder with blue moire silk spine. Entire contents collected in the publisher’s white vinyl carrying case with titles to front in black, lined in blue moire silk with two internal buckled straps, lockable zip with key and owner’s name tag attached. Bag lightly marked, otherwise a complete set in excellent condition with the original internal packing.



Publication of *Bag One* was simultaneous with the first exhibition of the lithographs, at the London Arts Gallery in New Bond Street in January 1970. The show was disrupted by Scotland Yard, who seized eight of the lithographs on display and attempted to prosecute the gallery and its American owner Eugene Schuster on the grounds of obscenity. The lithographs were subsequently exhibited



at Lee Nordness Galleries, New York City, in February 1970. The New York opening night was a showy affair, packed with celebrities, including Salvador Dalí with his pet ocelot on a leash. The lithographs were on view in a specially created environment where spectators were asked to remove their shoes.

One of only two complete sets of the original photographs

59

BRANDT, Bill.

Sixty-six photographs
commissioned by the Bournville
Village Trust, 1993;

[together with:] *Homes Fit for
Heroes.*

London: Dewi Lewis publishing in
association with Birmingham Library
Services, 2004

£42,500 [151812]

66 silver gelatin prints on Ilford
Multigrade fibre based material. Together
with 14 duplicate and 4 triplicate proofs.
Total 84. Sheet sizes: 40.2 × 30.3 cm. All in
excellent condition.



One of only two complete sets of Brandt’s original set of prints, taken between 1939 and 1943, together with a first edition of *Homes Fit for Heroes*, Brandt’s wartime photographs of domestic life in Birmingham, in which the full set of images was published for the first time.

During the Second World War, Brandt was commissioned by the Bournville Village Trust to record domestic life in working class Birmingham. He recorded life in 19th-century back-to-back housing and modern 1930s homes, as well as a few images from Campden Hill, London, close to where he lived. Although some images were used for Bournville’s publication *When We Build Again* (1941), the rest were left languishing in the trust’s archive, and it was not until 1993 that they were rediscovered.

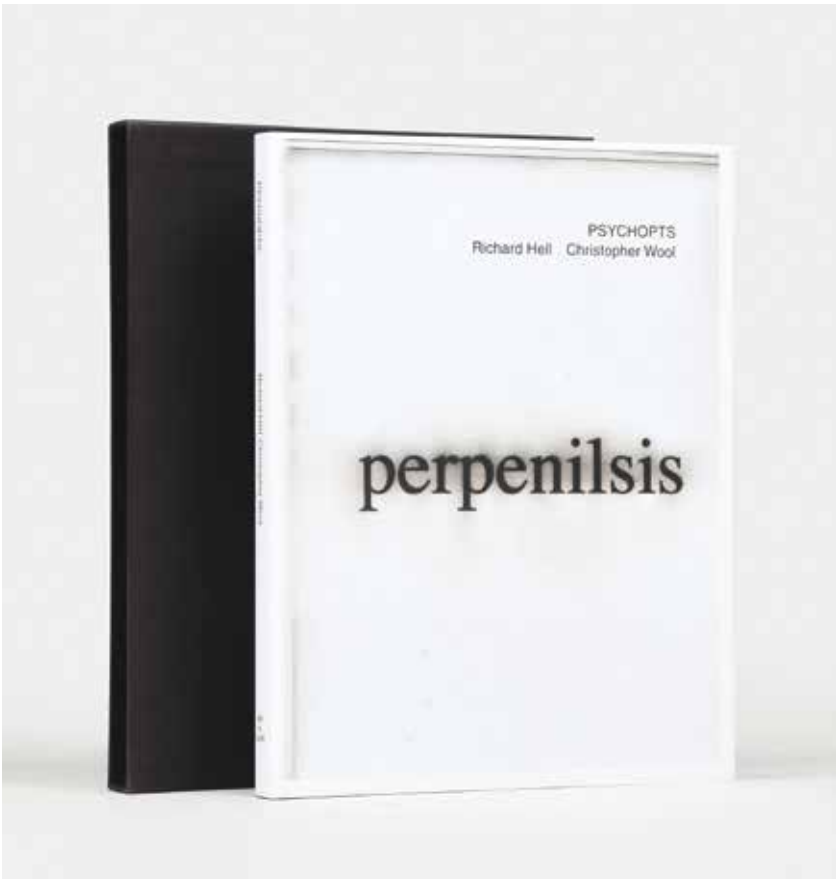
Richard Sadler (1927–2020), a photographer, journal editor and teacher at the Derby College of Art, developed all the images. Two sets were made, comprising 66 photographs from 74 negatives (8 were unusable): one for Cadbury’s Bournville Village Trust, who retain the negatives, and this set, retained by Sadler and used for the exhibition “Rebuilding the Homefront” at the Birmingham Central Library, February–March 1996, and later at Parkfields Gallery in Pontshill, Herefordshire.

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

With original artwork

60
HELL, Richard, & Christopher Wool.
Psychopts.
New York: JMC & GHB Editions,
2008
£17,500 [147584]

Quarto. Original black cloth. With dust
jacket. Illustrated throughout with full-
page text drawings. Fine in fine dust
jacket.



First edition, first printing, letter P of 26 lettered copies signed by the artists, with an original text drawing “perils/penis”, also signed by the artists, and accompanied by a set of unbound proofs and loose sheets with two test drawings of “perils/penis” and six versions of the word “perils”.
The project emerged out of Hell and Wool’s mutual interest in experiences associated with reading. The punk rock musician and writer Richard Hell, an avid reader, had for some time been assembling two-word groupings drawn from personal reading experiences. Using a selection of these pairs he and Wool worked together making visual combinations of the word-couples. They settled on 57 separate designs which appear in this book, the total edition of which comprised 76 hardbacks and 1,500 paperbacks.



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