

PETER HARRINGTON  
LONDON

**NEW YORK**  
A NEW CHAPTER

SHAKESPEARE

THE FIRST

EDITION

1623



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#### NEW YORK

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Not in my wildest dreams, when I joined my father's business in 1994, did I imagine that one day I would open a gallery in New York City. He passed away 22 years ago, but I know he'd be amazed by how far we've come since then. Here we are, in our new home on East 67th Street, a stone's throw from Central Park, adding a third location to our two long-established London shops.

To mark the occasion, we've gathered 50 exceptional books, manuscripts, and original artworks – a selection that reflects both the breadth of our stock and the interests that have shaped my career. In honour of our new home, there's a strong vein of Americana running through the catalogue: Schöner's early naming of "America" (6); the first plan of an American city in Cortés's account of the conquest of Mexico (8); a presentation copy of Jefferson's *Notes on the State of Virginia* (22); and the great age of exploration brought vividly to life in works like de Bry's *Great Voyages* (11) and Hakluyt's *Principal Navigations* (12).

Other highlights range from the monumental – our cover star, Shakespeare's *First Folio* (15), and the magnificent Aldine *Hypnerotomachia Poliphili* (5) – to the personal, such as William Morris's own copy of *Der jüngere Titurel* (3). We have treasures of science, literature, and the arts: Galileo's *Sidereus nuncius* (13); Alan Turing's PhD dissertation, signed (44), Dumas's *Le Comte de Monte-Christo* (27), Joyce's *Ulysses* in wrappers (37), Harper Lee's *To Kill a Mockingbird*, inscribed (48), and Chagall's *Cirque* (49).

If you're in New York, I'd love you to come and see us in our new gallery. Our sales director, Ben Houston, has moved from London to run it, and he's joined by a team of New York booksellers who know the city and share our passion for great books.

POM HARRINGTON

PETER HARRINGTON  
L O N D O N

## NEW YORK A NEW CHAPTER

A CELEBRATION OF THE OPENING  
OF OUR NEW RARE BOOK GALLERY

35 EAST 67TH STREET  
THIRD FLOOR  
NEW YORK, NY 10065

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First edition of Josephus, handsomely illuminated

I Flavius Josephus  
De antiquitate Judaica; De bello Judaico  
[Augsburg:] Johann Schüssler, 1470

CONTENTS: Royal folio (388 × 280 mm), 287 leaves (of 288, lacking initial blank). Two columns, 50 lines, gothic type, rubricated (lombard initials, paragraph marks, underlining). Handsomely illuminated with border on first printed page, book initials in red-blue interlock or in pigments with acanthus moulding, penwork infill and extensions, some with additional colours, instances of early marginalia.

BINDING: Late 18th- or early 19th-century polished marbled sheep, raised bands, red and green labels in two compartments, others gilt, covers with wide gilt border of a single repeated floral tool, spot-marbled endpapers, edges sprinkled red and blue. Housed in custom clam-shell case.

CONDITION: Small repaired gouge on front cover, light surface damage to rear cover, minor rubbing to extremities; first leaf browned, lower margin of c10 repaired, not affecting text, a few other areas of minor and primarily marginal repairs, instances of primarily marginal damp-staining, one or two closed marginal tears.

PROVENANCE: Charles Pierre Joseph Le Candele, baron de Gyseghem, 1761–1830 (bookplate); Dukes of Arenberg (dealer annotation); Albert Natural, Swiss diplomat, 1918–2002 (bookplate); H. P. Kraus, bookseller, 1976 (collation note); Simon Hirsch Rifkind, American district judge and trial lawyer (1901–1995); his gift to the Theological Seminary (bookplate on rear pastedown and small stamp to binder's blank; Sotheby's New York, 19 June 2015, lot 2).

REFERENCES: BMC II 327 (IC.5612); Goff J481; GW M15160; ISTC ij00481000. Franz Blatt, The Latin Josephus I, 1958.



First edition of two of the most important works for understanding first-century Judaism and the early history of Christianity.

Flavius Josephus, a Jewish historian of priestly lineage, wrote chiefly in Greek, though his native tongue was Aramaic. His account of the Jewish war against Rome – an uprising in which he initially took part before defecting to the Roman side – was originally composed in Aramaic or Hebrew after 74 CE and later translated into Greek. His Jewish Antiquities, written in Greek, offers a fuller narrative of Jewish history up to 66 CE, the year he returned to Judaea after a sojourn in Rome. The Latin version of the Antiquities dates from the later sixth century and the circle of Cassiodorus. The Latin translation of the Jewish War appears to be earlier; Cassiodorus noted it had been variously attributed to Jerome, Rufinus, or Ambrose (d. 397). The Greek editio princeps was not published until 1544.

\$400,000 / £325,000

[183232]





# The first printed world map in a book

## Isidorus Hispalensis Etymologiae

[Augsburg:] Günther Zainer, 19 Nov. 1472

CONTENTS: Folio (288 × 205 mm): [a<sup>+</sup> b<sup>10+1</sup> c–n<sup>10</sup> o<sup>8+1</sup> p–z<sup>10</sup> A<sup>10</sup> B<sup>8</sup> C<sup>10</sup> D<sup>10+2</sup>]; 264 leaves, unnumbered. 38 lines per page and table in double column. Type: 3:107R. With small woodcut T–O map, 3 full-page woodcuts, numerous woodcut mathematical and lunar symbols in text.

BINDING: Early 18th-century German calf, spine tooled in gold, joints reinforced. Housed in a burgundy quarter morocco solander box by the Chelsea Bindery.

CONDITION: Fully rubricated in red in a contemporary hand, initials on first leaf in green and blue. Occasional marginal notes; ms. note following colophon. Repairs in outer margin of prelims, not affecting text; one woodcut cropped (as often); reinforcement in gutter to a single leaf; blank verso of colophon leaf backed. Overall, an unusually fresh copy, excellent.

PROVENANCE: R. David Parsons, 1939–2014 (discreet posthumous book label).

REFERENCES: BMC II.317; BSB-Ink. I.627; CIBN I.67; H9273\*, Harvard/Walsh 500; ISTC ii00181000; *Printing and the Mind of Man* 9; Schramm II.24; Schreiber 4266; Goff I r81; Stillwell VI–850. Map: Campbell, *The Earliest Printed Maps 1472–1500*, 1; Shirley I. Stephen A. Barney, W. J. Lewis, J. A. Beach, & Oliver Berghof, eds, *The Etymologies of Isidore of Seville*, 2006; Valerie Flint, *The Imaginative Landscape of Christopher Columbus*, pp. 139 & 173.



First edition of Isidore of Seville’s encyclopaedia, “of infinitely greater importance” (PMM) than other incunable encyclopaedias. A foundational source for natural philosophers, geographers, and Renaissance navigators, it was “arguably the most influential book, after the Bible, in the learned world of the Latin West for nearly a thousand years” (Barney, p. 3).

Isidore (c.560–636), a towering figure of early medieval scholarship, compiled his encyclopaedia from over 150 Latin sources, including Horace, Pliny, Augustine, and Suetonius’ now-lost *Prata*. He believed that etymology revealed the “true sense” of things. His encyclopaedia “is a storehouse . . . but it also provides a reasonably sequential general education” and served as “a little library for Christians without access to a rich store of books” (Barney, p. 19).

Scientific sources include Lucretius, then considered heretical. Isidore’s work covered mathematics, astronomy, medicine, and more. “If he was no Aristotle,” notes the *Dictionary of Scientific Biography*, “he was a great improvement on Pliny.”

His influence spanned Europe – Dante placed him in *Paradiso*; Chaucer quoted him. “Isidore thus became the chief authority of the Middle Ages” (PMM). The book was rapidly reprinted across Europe after its first publication.

The *Etymologiae* includes the first printed world map: a circular “T–O” mappa mundi depicting Asia, Europe, and Africa. Book XIV (“De terra et partibus”) was a key medieval source on geography, frequently cited for details like “the fiery wall round paradise” and the biblical rivers (Flint). Isidore’s authority persisted into



the age of European expansion, cited in d’Ailly’s *Imago Mundi*, Behaim’s writings, and Columbus’s 1498 letter to Santangel: “San Isidro y Beda y Damasceno y Estrabon . . . y todos los sacros teologos todos conciertan quel Parayso terrenal es en fin de oriente” (Flint, p. 10).

\$450,000 / £335,000

[170919]



William Morris’s copy of a renowned Arthurian Grail narrative

3

Wolfram von Eschenbach (attrib.) but Albrecht von Scharfenberg  
Der jüngere Titurel

[Strassburg: Johann Mentelin,] 1477

CONTENTS: Chancery folio (276 × 199 mm): [a–o<sup>o</sup> p<sup>u</sup> q–F<sup>10</sup> G<sup>8</sup> H<sup>10</sup>]; 307 (of 309) leaves, unnumbered, bound without last two blanks as often. Roman letter, double column, 3- to 5-line spaces for capitals, additional spaces left for illustrations.

BINDING: Nineteenth-century dark brown morocco by Thompson blind-tooled reminiscent of gothic design, rebacked, spine lettered in gilt, raised bands, gilt edges.

CONDITION: A few early ink corrections to text, later pencil foliation and collation in margins, strophes numbered in pencil throughout, stub between ff. 144–5 (found in most copies) annotated in German. Binding sturdy, front free endpaper chipped, contents variably browned and spotted, occasional marginal damp stain, a handful of paper flaws, small worm holes, and ink splashes, erosion from gall of one of latter affecting a few words on f. 69<sup>rv</sup>, marginal paper repair to f. 193. A very good copy.



First edition, William Morris’s copy of one of the most celebrated Arthurian romances recounting the quest for the Holy Grail. The Grail legend was a profound influence on Morris and, through him, on the arts and crafts movement. Scenes from Grail literature appear repeatedly in his designs for tapestries, stained glass, and decorative arts, and in his prose and poetry.

This copy was given to him by his friend, F. S. Ellis (1830–1901), the bookseller, author, official buyer for the British Museum, and a friend and publisher of Rossetti and Ruskin. Ellis edited Morris’s Kelmscott editions of Caxton’s Golden Legend (1892) and Cavendish’s Life of Wolsey (1893).

The text was wrongly ascribed in the Middle Ages to the great epic poet Wolfram von Eschenbach, but the true author is Albrecht von Scharfenberg. It continues the story of Wolfram’s Parzival, not as a strict sequel but by reworking and expanding on Wolfram’s unfinished Titurel fragments. The author, who names himself “Albrecht” toward the end of the work, acknowledges his debt to Wolfram and develops the master’s Titurel verse form, his strophe, on a much larger scale. Presumably owing to their length, Albrecht’s strophes are set not in verse lines but in paragraphs with the line endings punctuated. It is sometimes bound with Parzival, printed by Mentelin also in 1477.

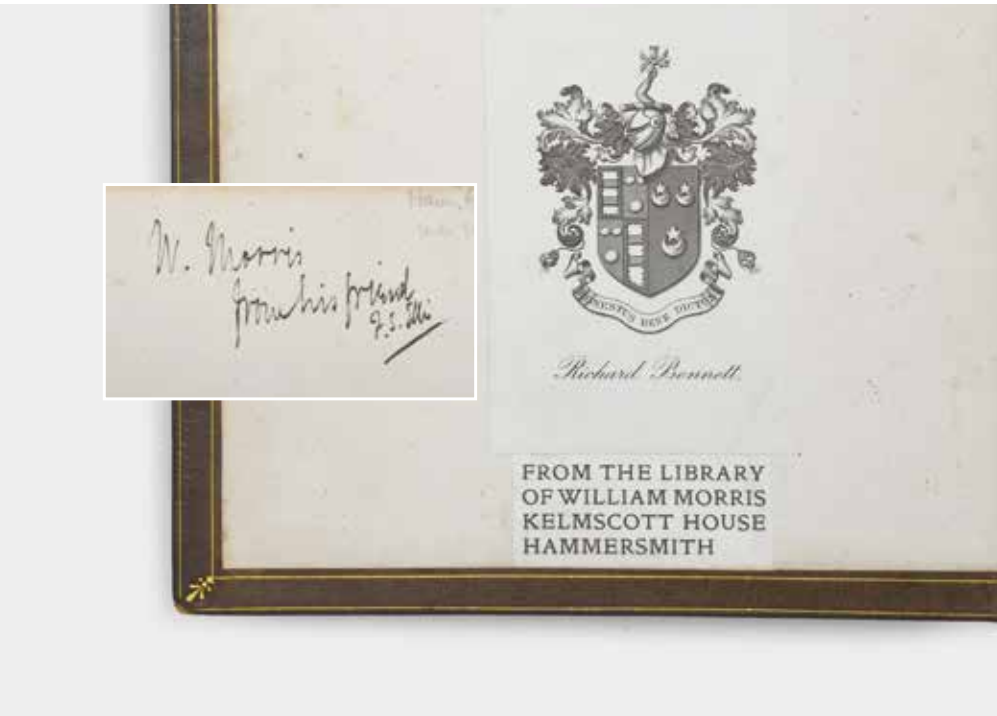
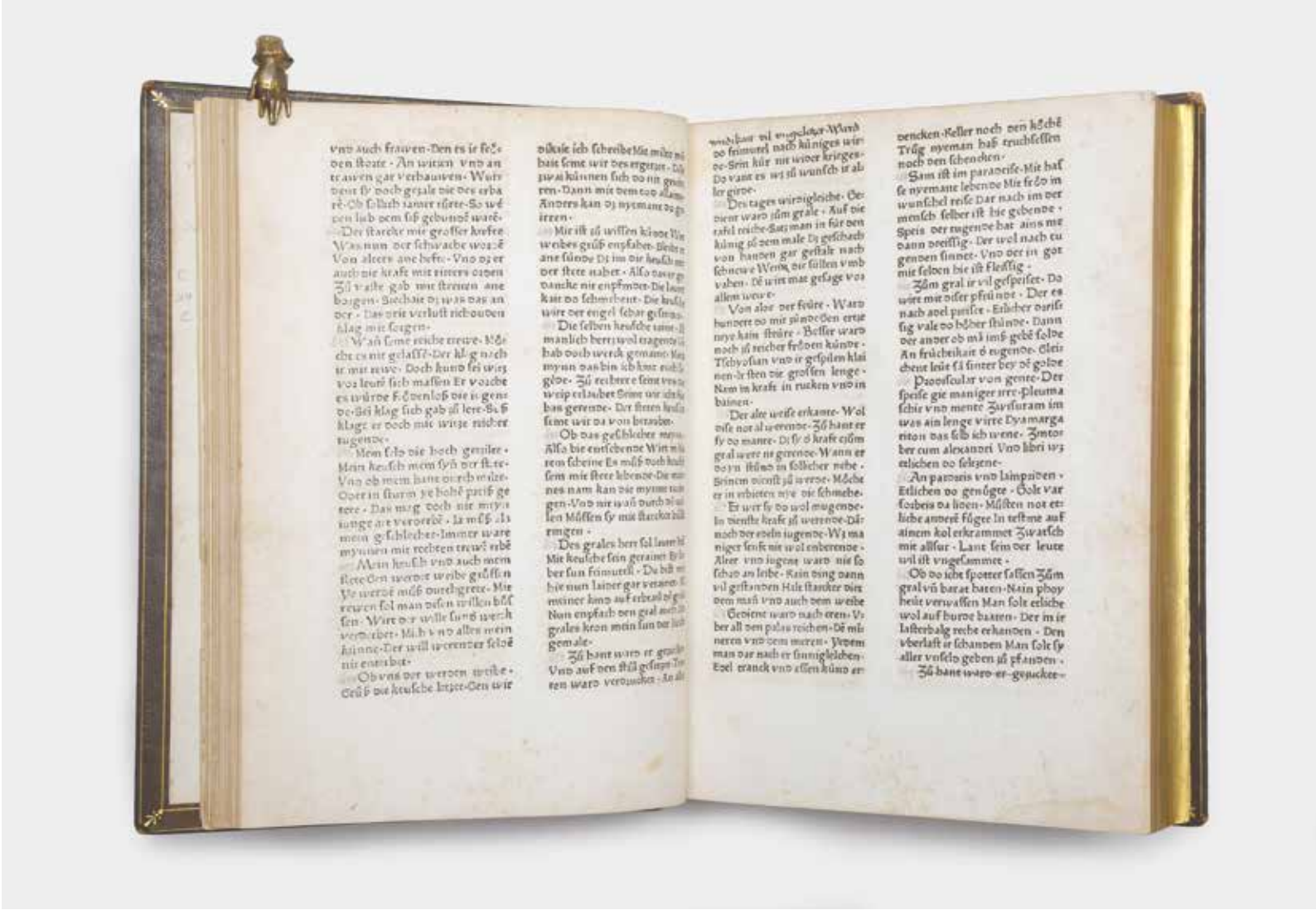
Providing backstories for several major characters in the Parzival story, Der jüngere Titurel narrates the courtly love of the knight Schionatulander for Parzival’s cousin Sigune, describing chivalric festivities, travels in the Middle East, and the origin of the Grail, among other subjects. Composed in the 13th century, its popularity endured through the 15th century. Unlike Wolfram’s fragment, which is concise and allusive, Albrecht’s version elaborates richly, adding descriptions, side plots, and extended monologues. Its description of the Grail Temple is considered the most important architectural description of the German Middle Ages, and it influenced the design of the chapel at Karlstein and the Wenceslaus Chapel in St Vitus’s Cathedral at Prague.

The present copy has f. 33 in the first state: the first line of text is omitted in type and filled in by a contemporary hand, and the last line of text is printed but crossed out. This state is also in the second copy at the Germanisches Museum, Nuremberg, but it is more commonly corrected with the first line (“wirdikait vil ungeletzet. Ward”) added in type and the last line omitted.

It is rare on the market: only three copies are recorded on Rare Book Hub.

\$270,000 / £200,000

[184169]



PROVENANCE: Berlin, Royal Library (stamp and cancellation stamp on first leaf); Frederick Startridge Ellis (1830–1901; gift inscription “W. Morris, from his friend F. S. Ellis”); William Morris (1834–1896; Kelmscott House book label); Richard Bennett (1849–after 1911; armorial bookplate, his 1900 catalogue no. 238; sold en bloc in 1902 to); John Pierpont Morgan (1837–1913; leather book label, Morgan Library notes on front pastedown, his catalogue I, 48); by descent to his son and then donated in 1924 to; The Pierpont Morgan Library (sold, Sotheby’s, 8 June 1971, lot 28); W. Senn-Dürck, Basel-Riehen (1904–2001; book label); by descent.

REFERENCES: BMC I, 59; Bod-inc A-151A; BSB-Ink A-224; Goff W70; GW M51786; ISTC iw00070000.



The earliest printed book with geometrical figures

4

Euclid  
Elementa geometriae

Venice: Erhard Ratdolt, 1482

CONTENTS: Chancery folio (285 × 204 mm): a<sup>o</sup> b–r<sup>o</sup>; 137 leaves (of 138, lacks final blank). Line 45 of o8r in corrected setting (see Bühler). Three-quarter woodcut border (Redgrave border 3) and red printed incipit on a2r, large and small woodcut initials, more than 500 geometric typemetal marginal diagrams throughout.

BINDING: Modern vellum, unlettered. Housed in custom brown morocco folding box and chemise.

CONDITION: Boards slightly bowed, washed, and pressed, repairs to lower outer corners of first 11 leaves (a1–b1) and inner margin of a1, half a dozen marginal diagrams slightly shaved, light worming to first and last few leaves just touching a few letters and diagrams, single small wormhole continuing through quire i, faint damp stains to lower edge of last quire, bifolia m3.6 and m4.5 misbound. A very good, wide-margined copy.

PROVENANCE: Annotated throughout in a 16th-century hand with textual corrections, diagrams, calculations, and formulas (especially to the first five books). Partly effaced 16th-century inscription and partly cropped 17th-century ink ownership inscription (seemingly from the Dominican order of Perugia, Italy) to A2r; Philip C. Duschnes (ticket).

REFERENCES: Bod-inc. E-036; BMC V 285; BSB-Ink. E-106; Dibner 100; Goff E-113; GW 9428; HC 6693\*; Horblit 27; ISTC ie00113000; Kelly, *One Hundred Books Famous in Typography* 4; Klebs 383.1; Norman 729; *Printing and the Mind of Man* 25; Proctor 4383\*; Redgrave 26; Sander 2605; Thomas-Stanford 1a. Curt M. Bühler, “A typographical error in the editio princeps of Euclid”, *Gb Jb*, 1966, p. 102–4; Benjamin Wardhaugh, *Encounters with Euclid*, 2021.

First edition of “the oldest textbook in the history of science” (Norman), “a monument of typography” (Kelly), and “an outstandingly fine piece of printing” (PMM).

Ratdolt’s Euclid remains one of his most technically advanced and accomplished productions. His dedication to Giovanni Mocenigo, the doge of Venice, raises the question why, amid a flood of works by both ancient and modern authors, so few works in the field of mathematics had been published in that great city. Ratdolt reasoned that the means had not yet been devised to print the geometrical figures necessary to illustrate such works.

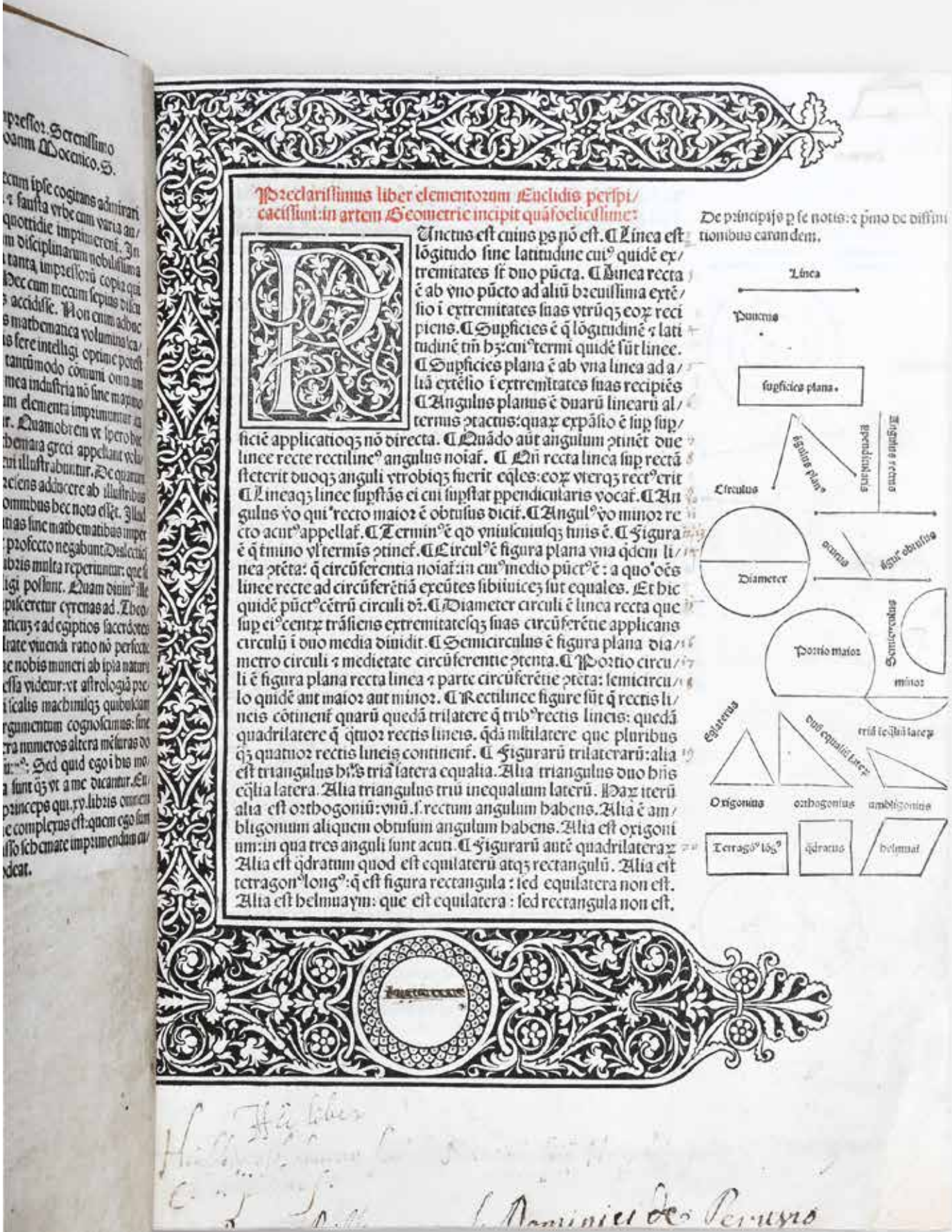
“Since this alone stood in the way of their full benefit to all, I resolved – by my own invention and not without much labour – to contrive a method whereby geometrical figures might be printed with the same ease as letters.”

Ratdolt does not explain exactly how he solved this technical difficulty. His diagrams were traditionally identified as woodcuts (BMC, GW), but it seems much more probable that they were cast in typemetal.

“For twenty-three centuries the *Elements of Geometry* has been changing the world. A compendium of facts about space and its properties – lines and shapes, numbers and ratios – it has drawn countless readers into its limitless world of abstract beauties and pure ideas” (Wardhaugh). The *Elements* organizes all geometric knowledge from the time of Pythagoras “into a consistent system so that each theorem follows logically from its predecessor; and in this simplicity lies the secret of its success” (PMM).

\$340,000 / £250,000

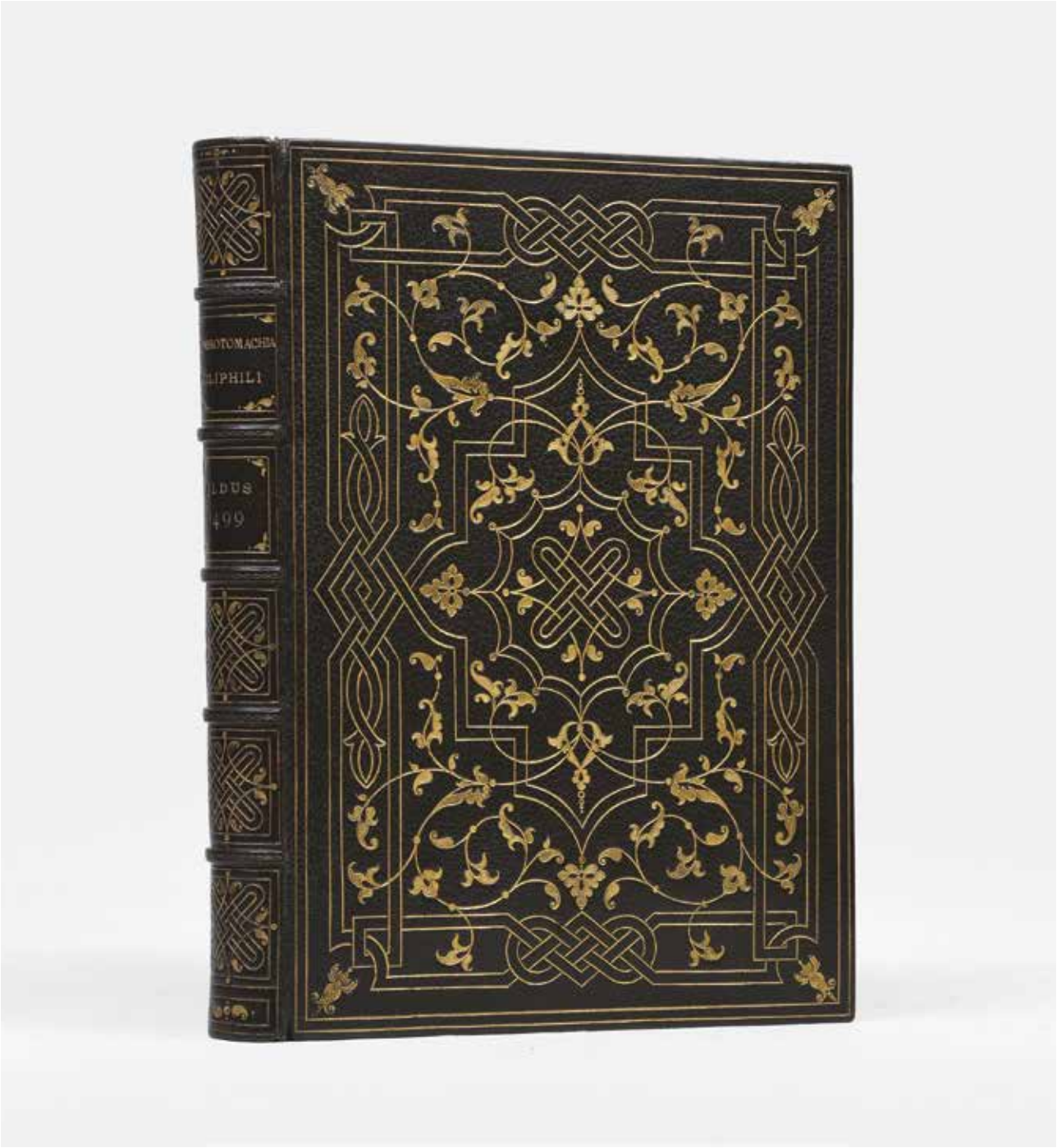
[171828]





One of the supreme masterpieces of the art of printing

5 Francesco Colonna  
Hypnerotomachia Poliphili  
Venice: Aldus Manutius [for Leonardus Crassus], Dec. 1499



First edition of this highly prized incunable, referred to as the most beautiful illustrated book of the Renaissance, the epitome of Aldine design, and one of two “supreme masterpieces of the art of printing” alongside the Gutenberg Bible (George Painter, quoted in Barolini, p. 6). This copy is in the first state, with the nine sheets as described by Harris all in the original setting. The Priapus woodcut is unexpurgated, despite being censored in the vast majority of copies.

The typeface used here, based on ancient Roman inscriptions, was created by Aldus’s type designer, Francesco Griffo of Bologna, especially for this book. Its typographical innovations include escaping the confines of traditional text layout, the chapter endings tapered into graceful goblet-like shapes.

The striking anonymous illustrations were drawn and cut specifically for this edition and never used elsewhere. They reveal a careful study of ancient art, as well as an interest in the new science of one-point linear perspective. Their beauty has led scholars, through the years, to associate the designs with such famous artists as Andrea Mantegna, Gentile Bellini, and the young Raphael.

This copy is in a fine Grolieresque binding by Francis Bedford (1799–1883), the intricate strapwork and foliate tooling paying homage to 16th-century French fashion. “Bedford was considered the leading English bookbinder of his time . . . Many of his best bindings are imitations of the work of the French bookbinders of the sixteenth, seventeenth, and eighteenth centuries” (ODNB).

\$370,000 / £275,000 [178276]

CONTENTS: Folio (287 × 202 mm): ii<sup>4</sup> a–y<sup>8</sup> z<sup>10</sup> A–E<sup>8</sup> F<sup>4</sup>; 234 leaves, unnumbered. With 172 woodcuts, 11 of which full-page (the Priapus cut uncensored), now usually attributed to Benedetto Bordone, c.1455/60–1530, active mainly in Venice from 1488; 39 woodcut initials. Roman, Greek, Hebrew, and Arabic types. Stop press corrections on p. A1 recto (end of “SANEQUAM”), Z6 recto (end of “diasprea”).

BINDING: Nineteenth-century black morocco by Francis Bedford in a Grolieresque style, spine with gilt-tooled raised bands, lettering and gilt decoration in compartments, covers elaborately gilt with interlacing borders of strapwork and leafy tendrils, board edges and turn-ins ruled in gilt, vellum endpapers, edges gilt.

CONDITION: Endleaves sometime lifted from paper pastedowns, cleaned at the time of binding, neat paper repairs to margin of last few leaves, trivial damp stain at head of C4–5, subtle worm trail from D8 through to the end (not affecting legibility). A superb copy, handsomely bound.

PROVENANCE: Early inscription (possibly a library ownership mark, faded) at head of title page; manuscript corrections in a 17th- or early 18th-century hand on many pages following errata leaf, which has also been underlined; early doodle on page b7 verso; Maurizio Petta (gilt ownership stamp on front pastedown, with motto “pur zitto ei ama”); Clarence S. Bement, 1843–1923 (armorial bookplate).

REFERENCES: Aldinen-Slg. Berlin 49 & 50; BMC V, 561; Essling 1198; Goff C-767; GW 7223; HC \*5501; IDL 1353; IGI 3062; ISTC ic00767000; Renouard Alde 21.5; Sander 2056. Helen Barolini, *Aldus and his Dream Book: An Illustrated Essay*, 1992; N. Harris, “Nine Reset Sheets in the Aldine ‘Hypnerotomachia Poliphili’ (1499)”, *Gutenberg-Jahrbuch*, 2006.



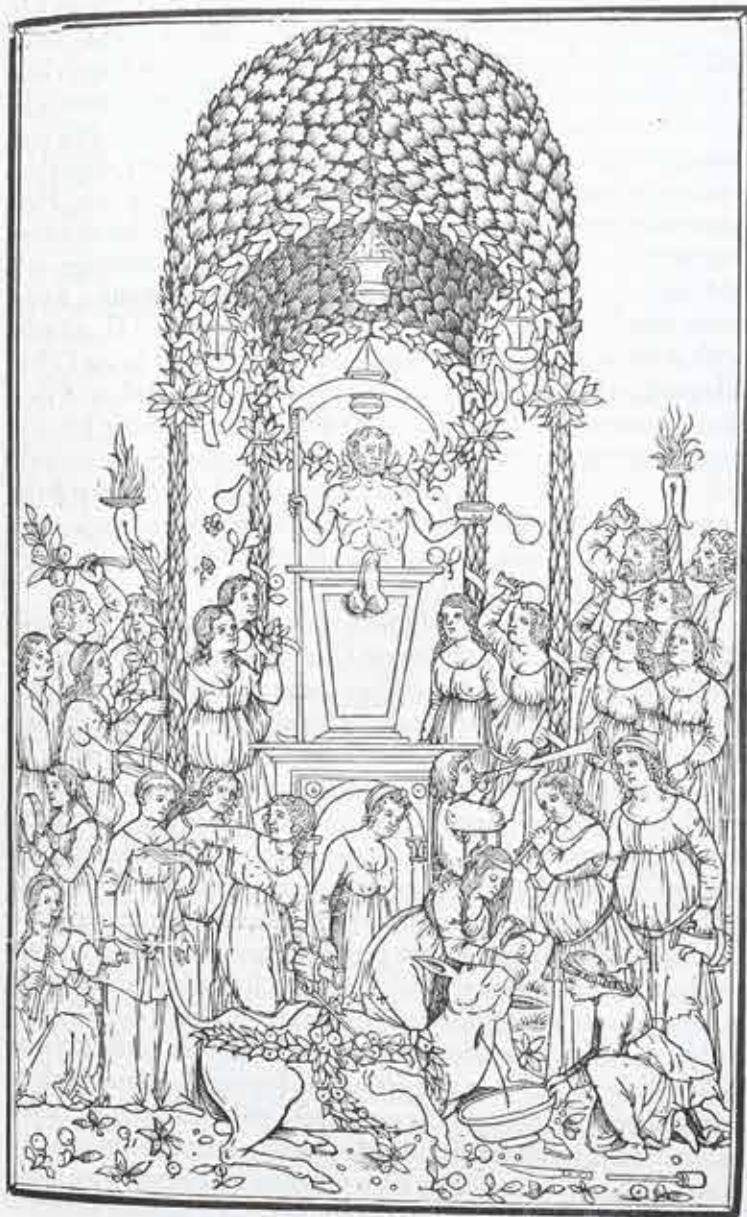


HYEMI AEOLIAE.S.

ma religione & prisco rito rurale & pastorale alcune amole, o uero ampul  
le uitree cum spumate cruore del immolato Afello, & cum caldo lacte  
scintillante Mero spargendo rumpeuano, & cum fructi. fiori. fronde  
sta, & gioie libauano, Hora dietro a questo glorioso Triumpho, conde  
uano, cum antiqua & siluatica cerimonia illaqueato el feniculo la  
no, de reffe & trece intorte di multiplici fiori, cantanti cami  
ni ruralméte Talassii, Hymænei, & Fescennii, & istru  
menti rurestricum suprema latitia & gloria, cele  
bremente exultanti, & cum solenni plausi sal  
tanti, & uoce femelle altifone, Per laquale  
cosa nò manco piacere & dilecto cum  
stupore quiui tali solenni riti &  
celebre festeme inuase, che  
la admiratione de  
gli præceden  
ti trium  
phi.

\*

Ad questo nobile figmento el prestan  
te artifice, electo solertemente el marmo  
ro hauea, che oltra la candidectia sua era ue  
nato (al requisito loco) de nigro, ad expo  
nere el tenebroso aere illumino, & netu  
loso cum cadente grandine. Sopra la pla  
na della dicta ueneranda, Ara rigidamen  
te rigoroso pmineua el rude simulachro  
del hortulano custode, cum tutti gli suoi de  
centi & propriati insignii. Laquale myste  
riosa Ara tegeua uno cupulato umbracu  
lo, sopra quatro pali nel solo infixi affi  
mato & sustentato. Gli quali pali dilige  
tamente erano inuestiti di fructea, & flori  
frondatura, Et el culmo tutto intecto de  
multiplici fiori, & tra ciascuno palo nel  
lymbo dellapertura, o uero hiato del um  
braculo affixo pendeuua una ardente lam  
pada, & in circuito ornatamente bracie  
doro dalle fresche & uerifere aure incoo  
stante uexate, & cum metallici crepitulio  
nante, nelquale simulachro, cum maxi





A quartet that made exploration of the New World possible

6

Johann Schöner & Abraham Zacuto  
Four geographical and astronomical works

Nuremberg: Johann Stuchs, 1515, 1517, 1518; Venice: Petrus Liechtenstein for Lucilius Santiritter, 1498

CONTENTS: Four works bound in a single vol., quarto (210 × 150 mm). For individual works, see over the page.

BINDING: Contemporary blind-stamped quarter pigskin, spine with raised bands, later manuscript paper label in first compartment, wooden boards, brass clasps, anchor- and catchplates, relined.

CONDITION: Occasional early marginalia in different hands. A little worming to binding mainly on rear cover, short superficial cracks near edge of wooden boards, one sometime stabilised with vellum, small circular stamp removed from first title page causing light abrasion of three words, contents intermittently toned and foxed, minor worming in second and last work occasionally touching text on final gatherings, closed tear with creasing to leaf N1 in fourth work, last three leaves spotted, lower portion of final leaf restored (loss to bottom rule on recto). A very good copy.

PROVENANCE: R. David Parsons, 1939–2014 (discreet posthumous book label).

This remarkable volume, attractively bound in a well-preserved contemporary German binding, gathers four first editions demonstrating the scientific advances that made possible the European expansion of the early 16th century. It includes one of the earliest books to name America, the first to describe and illustrate a celestial globe, and the crucial set of astronomical tables used by both Vasco da Gama and Columbus.

The three Schöner titles likely formed a set, though are nowadays rarely found together, which offers a concise introduction to contemporary geography and astronomy. Schöner (1477–1547), celebrated as the greatest globe-maker of his age, made the second globe to show America (1515) and the first to trace Magellan’s circumnavigation (1524). His close connection to the German cartographer Martin Waldseemüller is underscored by the fact that the only known copies of Waldseemüller’s Carta Marina and world map were found in a volume from his personal library.

The first work in the volume, *Luculentissima* (1515), a geographical description of the world, includes a chapter titled “De America” (ff. 60–62), adopting and promoting the name from Waldseemüller’s 1507 map. It is the third printed work to use the term America to designate the New World. It was written to accompany Schöner’s terrestrial globe, extant in a single example in Frankfurt.

The second and third titles are closely related, published a year apart. *Solidi Sphaerica corporis* (1517) describes the different functions of Schöner’s celestial globe. Several early chapters are dedicated to the sun, for example, how to calculate its altitude above the horizon or the time of sunrise and sunset. Knowing and predicting the position of the sun was key to daytime navigation. The text also outlines the globe’s practical applications in astrology, such as identifying ascendants and astrological houses.

The *Appendices* (1518) is a more concise manual of the celestial globe, providing additional practical instructions for operating the instrument and printing a woodcut that is the first illustration of a celestial globe. The illustration shows the globe enclosed within its brass stand, comprising a series of concentric rings supported by an ornate pedestal. The horizon ring represents the observer’s horizon. Mounted vertically and diagonally to it are two arcs, the “quarta altitudinum” and the “circulus positionis”, used to measure the altitude of celestial objects above the horizon and to determine their position on the sphere. Attached at the pole’s pivot is an arrow that, as the globe rotates, indicates the hours of the day marked on a circular ring surrounding it.



The last work in the volume, *Ephemerides sive Almanach perpetuum*, is a set of tables, including the first accurate table of solar declination, a crucial advance in navigation. Using these tables in conjunction with the new metal nautical astrolabe, European navigators could reckon their position by the sun instead of the Pole Star, which was not visible near the equator. Although long mis-attributed to Regiomontanus, the tables were the work of the Sephardic Jewish astronomer Abraham Zacuto (1452–c.1515), who served as royal astronomer to King John II of Portugal. Vasco da Gama made use of Zacuto’s tables and the astrolabe on his maiden trip to India in 1497; Zacuto is supposed to have met him to give him advice before his voyage. Columbus took a copy on his fourth voyage and used its prediction of the lunar eclipse of 29 February 1504 to frighten the hostile natives in Jamaica into submission.

\$200,000 / £150,000 [171517]





1. SCHÖNER, Johann. Luculentissima quaedam terrae totius descriptio. Nuremberg: Johann Stuchs, 1515. Signatures: a<sup>8</sup> b<sup>6</sup> A–B<sup>8</sup> C–G<sup>4</sup> H<sup>8</sup> I–K<sup>8</sup> L<sup>6</sup>; ff. [15], 65. Woodcut engraved arms of dedicatee on verso of title and full-page woodcut of a globe, full-page woodcut of an armillary sphere, full-page woodcut of a globe of the world (viewed as a map, and not a repeat of Schöner's globe), errata slip, and numerous white-on-black initials. Adams S-682; Church 37; European Americana 515/16; Harris (BAV) 80 (requiring 2 fewer preliminary leaves); Kraus, Americana Vetustissima, cat. 185, 20; Sabin 77804; Stevenson I.82-3.2)

2. SCHÖNER, Johann. Solidi Sphaerici corporis. Nuremberg: Johann Stuchs, Calends of August 1517. Signatures: A<sup>8</sup> B<sup>8</sup> C<sup>8</sup>; 22 leaves, unnumbered. Repeat of woodcut arms on verso of title. Not in Church or European Americana, but mentioned in their entry for Appendices; Panzer VII, p. 458, no. 128; Sabin 77808 (erroneously calling for 23 leaves, not having seen a copy).

3. SCHÖNER, Johann. Appendices in opusculum Globi Astriferi nuper eodem editum. Nuremberg: Johann Stuchs, 1518. Signatures: A<sup>6</sup>; 6 leaves, unnumbered. Full-page woodcut of a celestial globe, repeated on verso of last leaf. European Americana 518/13; Sabin 77798. Not in Church.

4. ZACUTO, Abraham. Ephemerides sive Almanach perpetuum. Venice: Petrus Liechtenstein for Lucilius Santiritter, 1498. Signatures: 2A<sup>8</sup> 2B<sup>3</sup> A–O<sup>8</sup>; 122 leaves, unnumbered. Goff R-110; BMC V.578; Graesse IV.587; Zinner, Regiomontanus, p. 365, n. 304; Stillwell, Science Awakening I.102.



The earliest obtainable map to name America

Caius Julius Solinus; Petrus Apianus  
Joannis Camertis ... in C. Julii Solini Polyhistoria [Greek letters] Enarrationes

Vienna: Joannis Singrenius, 1520

CONTENTS: Folio (313 × 210 mm): π<sup>12</sup> a<sup>4</sup> b–z<sup>6</sup> A–E<sup>6</sup> F<sup>4</sup> 2a–2b<sup>6</sup> 2c<sup>4</sup>; pp. [xvi], 336, [36] (including terminal blank). Double-page folding woodcut map.

BINDING: Recased in contemporary half pigskin and bevelled wooden boards, re-backed with the original spine laid down, early brass clasps, endpapers renewed.

CONDITION: Boards a bit rubbed and soiled, pale waterstain in gutter of a few signatures. Map trimmed at top and bottom outside the woodcut border but affecting the words “Septentrio” and “Meridies” in the upper and lower margin; creases from old fold with minor discolouration in right margin.

PROVENANCE: Old ownership note in upper margin of title (very faded); early manuscript note on front board; R. David Parsons, 1939–2014 (discreet posthumous book label)

REFERENCES: Adams S–1391; Borba II.818; Burden 11; Church 45; European Americana 520/25; HARRISSE (BVA) 108; HARRISSE, Notes on Columbus, p.175; Hutch Catalogue 1372; JCB (3) I:77; LeClerc (Supplement) 2686; Rosenbach 20:716; Sabin 86390; Shirley 45. See Donald L. McGuirk, The Forgotten “First Map with the Name of America”, *The Portolan* (2010).

Solinus’ Polyhistor contains the famous double-page cordiform map by Peter Apianus, a cornerstone of American cartography and “the earliest obtainable map to name America” (Burden).

Apianus’s world map was issued bound into the 1520 Camertius edition of Solinus’ Polyhistor, a classical work of geographical history largely based on works by Pliny and Pomponius Mela. The map depicts two large land masses west of Africa: the little-known North American coast, here simply called “Terra incognita,” and the larger, more detailed South American continent, with the region’s new name prominently displayed within a statement praising the voyager who discovered it – “Anno d 1497 haec terra cum adjacentibus insulis inventa est per Columbum Januensem ex mandato Regis Castellae AMERICA provincia.”

The map was modelled by Apianus after Waldseemüller’s original cordiform wall-map of 1507 – known in a single copy acquired in 2002 to great acclaim by the Library of Congress – which was the first cartographic work to identify the new continent with the place-name “America.” Though Waldseemüller first suggested the term in his pamphlet *Cosmographiae Introductio*, which accompanied his 1507 map, controversy soon arose regarding Vespucci’s actual achievements, and Waldseemüller did not use it in his two 1513 atlas maps, nor in his Carta Marina wall map of 1516. The term’s re-adoption was doubtless facilitated by Apianus’s prestige as a scholar and cartographer. His protégé Laurent Fries, whose initials appear in the map’s lower-left corner and who is credited by Shirley as its co-draftsman or wood-engraver, published his own edition of the 1513 Waldseemüller atlas in 1522, restoring the name “America” to its first world map. The Apianus map also reappeared in a 1522 edition of Mela’s *De Situ Orbis* with the name intact.

Apianus’s map follows Waldseemüller’s almost exactly – it is, in fact, the first obtainable derivative of his 12-sheet map of 1507 – yet the two differ strikingly in their portrayal of South America. Waldseemüller omits the continent’s southern portion, reflecting the prevailing belief that South America merged with a vast, unknown Southern Continent. Apianus, by contrast, ends the land-mass well short of the south polar regions. Although the navigable gap he portrays was not confirmed until Magellan’s circumnavigation – still underway in 1520 – it may stem from Apianus’ reliance on a medieval geographic model that sought a balance of land-masses, implying a natural correspondence between the southern limits of South America and Africa.

\$125,000 / £92,500 [171647]





IP ORBIS VNIVERSALS IVXTA PTOLOMEI COSMGRAPHI TRADITIONEM ET AME  
RICI VSPVCII ALIORQVE LVSTRATIONES A PETRO APIANO LEYSNIO ELICBRA  
ANDO: M.DXX





With the inordinately rare first plan of an American city

Hernán Cortés & Pietro Martire d’Anghiera (Peter Martyr)  
Praeclara . . . de Nova maris oceani Hispania narratio [and] De rebus, et insulis noviter repertis  
[bound with] Tertia in Nova maris oceani Hispania praeclara narratio

Nuremberg: Friedrich Peypus, 1524

CONTENTS: Two works bound in one vol., folio (302 × 195 mm): ff. [4], XLIX, [1], [4], XII; ff. LI, [1]. Together, 122 leaves plus folding map. Martyr’s *De Rebus* bound in after title page and preliminaries of third letter. Title of second letter within historiated woodcut border, imperial Hapsburg arms on verso of title, woodcut portrait of Pope Clement VII on verso of fourth preliminary leaf (not found with all copies), title page of third letter with woodcut border and portrait of Charles V, woodcut initials throughout.

BINDING: Nineteenth-century red crushed morocco by Lortie, covers ruled in gilt, spine elaborately gilt with raised bands, gilt inner dentelles, all edges gilt. Housed in a red quarter morocco solander box by the Chelsea Bindery.

CONDITION: Pages washed, terminal blank of first part supplied, very light scattered foxing.

REFERENCES: Burden 5; Church 53–4; European Americana 524/5, 524/8; Harrissee (BVA) 125–6; JCB (3) 1:90–91; Medina (BHA) 70–71; Palau 63190–1; Sabin 16947–8; Sanz 933–4; Streeter Sale 190; Streeter, Americana Beginnings 7.



First Latin editions of Cortés’s second and third letters, this copy complete with the important map of Tenochtitlan and the Gulf of Mexico, which is nearly always lacking. Besides including the first plan of an American city, it is the first map to name Florida and the first map to depict any portion of the Mississippi, here named Rio del Spiritisancto.

Although the Latin editions of the two letters were issued in the same year by the same printer and are often found together, they are separate works, the third letter being the scarcer. With Peter Martyr’s *De rebus, et insulis noviter repertis* standing in for Cortés’s lost first letter, this combined volume offers the best available firsthand narrative of the Spanish conquest of New Spain.

Cortés’s second letter, dated 30 October 1520, provides a vivid account of the people he encountered en route to Tenochtitlan, painting a picture of an impressive empire centred around a great city. He relates his conflict with his rival Velazquez and describes the buildings, institutions, and court at Tenochtitlan.

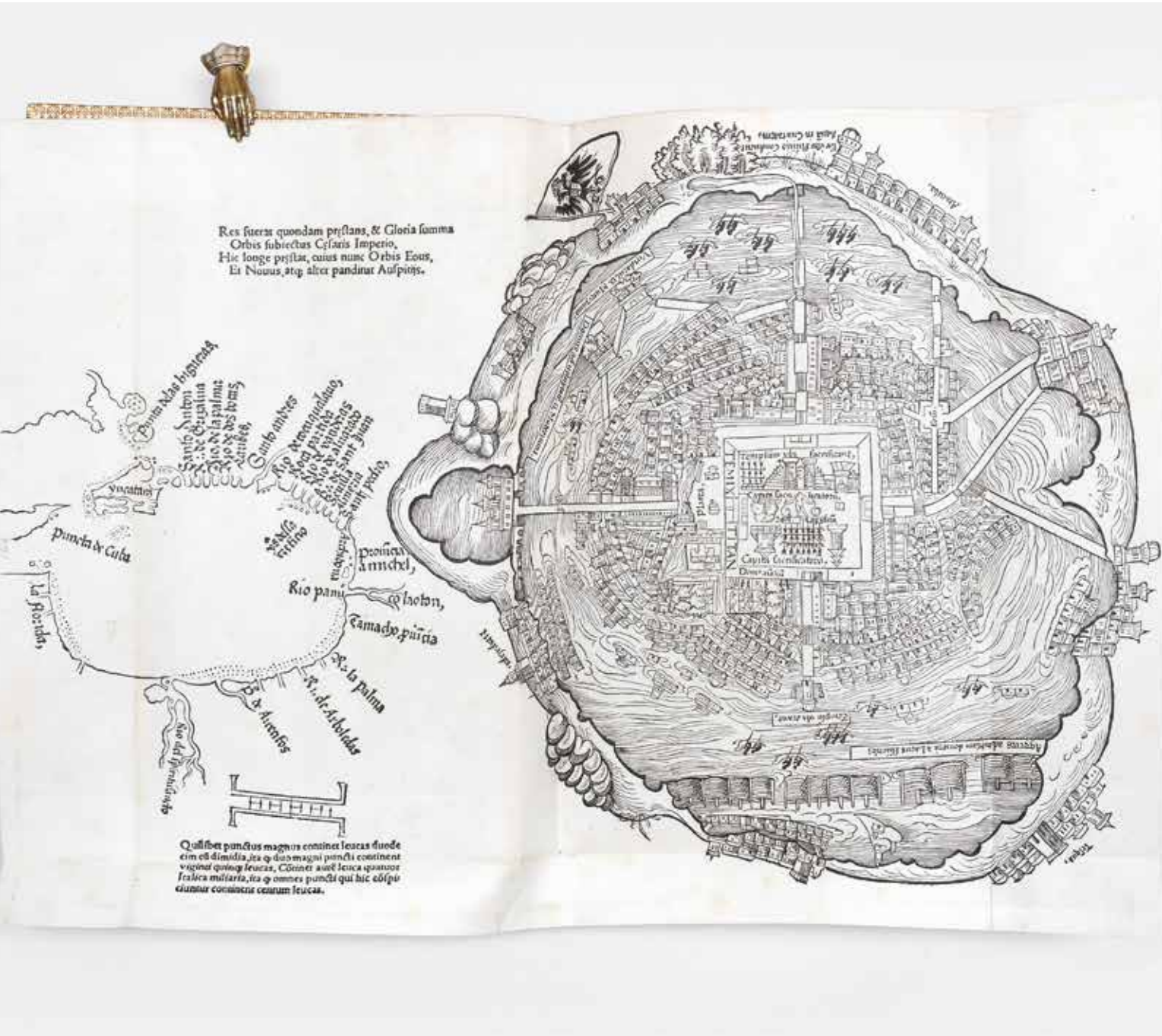
In it, Cortés refers to his first letter, supposedly composed at Vera Cruz on 10 July 1520, now lost, which would have described his voyage from Cuba across the Gulf of Mexico and first landfall on the Yucatán Peninsula. Including information from that first letter, Peter Martyr’s *De rebus, et insulis noviter repertis* offers a substantial account of the first three expeditions to Mexico and the discovery of the Mayan and Aztec civilizations, including the preliminary explorations by Cordova and Grijalva that preceded Cortés.

This volume adds the first Latin edition of Cortés’s third letter, recounting the events following the “Noche Triste” of 30 June 1520. It culminates in his harrowing account of the capture and destruction of Tlatelolco and Tenochtitlan, and the surrender of Cuauhtémoc – an episode that marked the fall of the Aztec Empire and the beginning of firm Spanish rule in Mexico and Central America, which Cortés named “New Spain.”

Cortés wrote the third letter at Coyoacan, dating it 15 May 1522. It reached Europe by November 1522, though news of his victory had arrived in March, before he had even penned this account. Emperor Charles V, whose woodcut portrait and arms appear on the title page, had meanwhile named Cortés Commander-in-Chief, Governor, and Captain-General of New Spain, and these ranks accompany Cortés’s name in the title. Pietro Savorgnano, secretary to the Bishop of Vienna, translated the now unobtainable first Spanish edition of 1523 into Latin.

\$650,000 / £475,000

[171601]





Pre-Copernicus, post-Columbus

9

Petrus Apianus  
Cosmographicus liber mathematico studiose collectus

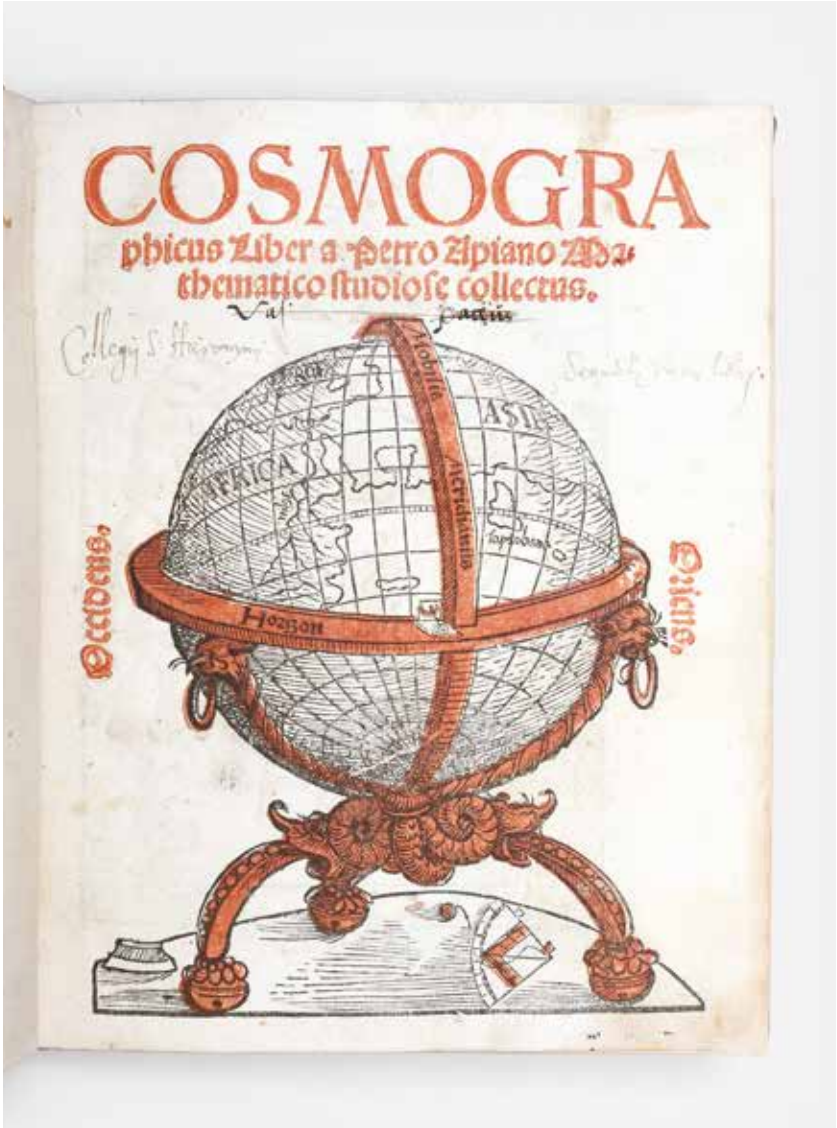
Landshut: Johann Weissenburger for Petrus Apianus, 1524

CONTENTS: Small quarto (190 × 155 mm), pp. [viii], 104, [8]. Bound with final blank. With 4 woodcut volvelles (one with lead-weighted plumb line), 13 full-page woodcut illustrations, one printed in red and black, woodcut diagram to title page in red and black, woodcut coat of arms of Matthäus Lang von Wellenburg (1469–1540), Archbishop of Salzburg, on p. 2 in red and black, extensive woodcut illustrations and tables in text, title page and pp. [v–vii] printed in red and black.

BINDING: Early 17th-century vellum, spine lettered in manuscript. Housed in custom orange quarter morocco clam-shell case.

CONDITION: Contemporary ownership signature of one Val. Pacaeus, possibly the German Renaissance humanist (1502–1558) who translated the epistles of St Ignatius into Greek, to title page. Near-contemporary red and black ink annotations to contents. Light bumping and rubbing, slight splitting and damp staining to front pastedown, infrequent minor foxing and finger soiling to otherwise crisp contents, short closed tear to outer margin of third volvelle, not touching text: a very good copy indeed.

REFERENCES: Alden & Landis 524/2; Borba de Moraes I, pp. 41–2; HARRISSE (BAV) 127; Sabin I 1738; Shirley 51; USTC 625636.

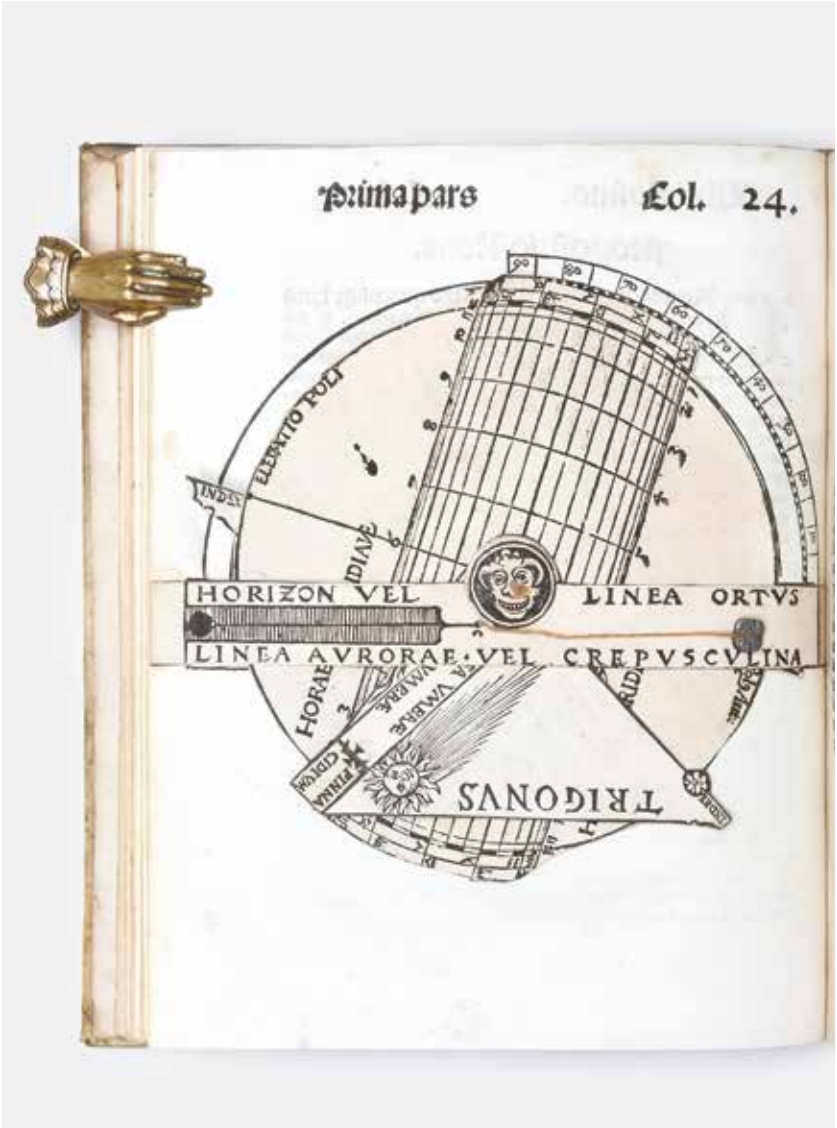


First edition, including four well-preserved volvelles, of this influential hybrid of text and instrument, among the final developments of the pre-Copernican universe and one of the earliest books to print a world map with the Americas.

Petrus Apianus (1495–1552) made several prominent contributions to cosmography – a discipline attempting to provide a mathematical description of the Earth and the Ptolemaic cosmos.

The *Cosmographicus* is both a theoretical text and a practical device, including a series of paper instruments for the reader. This copy includes volvelles on pages 17, 24, 63, and page 2 of the appendix. That at page 24 retains the extremely scarce plumb line, not mentioned in any previous copies in commerce.

Apianus’s volume also contains two of the earliest printed depictions of the New World in a book. Coming two years after Magellan’s circumnavigation, the *Cosmographicus* includes a map of the globe on page 2 and a stenographic projection

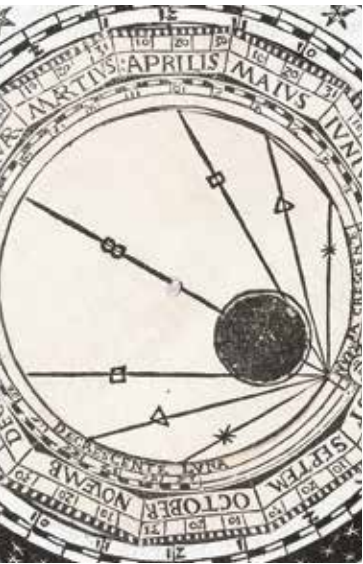


in the volvelle at page 63, both explicitly naming America. Shirley notes of the latter projection that it “is a rather more detailed rendering than the simple stereographic net printed in Reisch’s Margarita Philosophica of 1512” (p. 57).

The *Cosmographicus*’s system of cartographic projection was to influence such figures as Ortelius, Gemma Frisius, and, through the latter, Mercator.

\$130,000 / £97,500

[182850]





The earliest book on algebra in English

Robert Recorde  
The Whetstone of Witte

London: John Kyngston, 1557

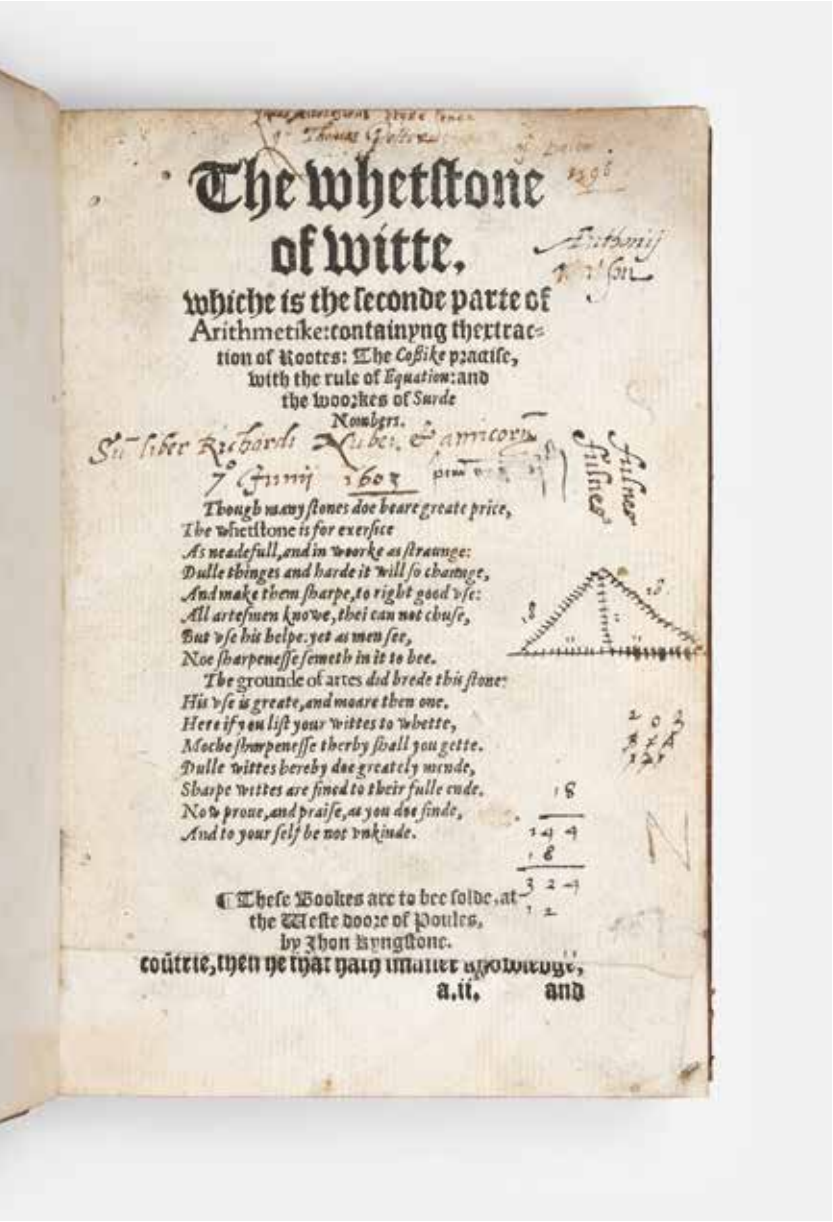
CONTENTS: Quarto (178 × 126 mm), a–b<sup>4</sup> A–P<sup>4</sup> R<sup>1</sup> Q<sup>4</sup> S–Z<sup>4</sup> Aa–Cc<sup>4</sup> Dd<sup>5</sup> Ee–Rr<sup>4</sup>; pp. [328]; 2 folding letterpress tables (table Rr bound in error before Qr; Dd3 with old repairs to verso); woodcut initials, woodcut tables and diagrams throughout.

BINDING: Nineteenth- or early 20th-century marbled sheep, spine gilt-ruled in compartments, green morocco label, red edges.

CONDITION: Manuscript diagram with initials “H.W.” dated 7 May 1593 to verso of second folding table, early ownership inscriptions and diagrams to title page (see note), long contemporary annotation to blank a4 v describing two mathematical games, with a diagram, recent shelf label to front pastedown. Light wear to spine and extremities; foot of title cut away below imprint, paper flaw to I4 affecting three characters, wormholes to upper inner margin (old repairs at rear of volume), scattered damp stains to last five quires; overall, a good copy.

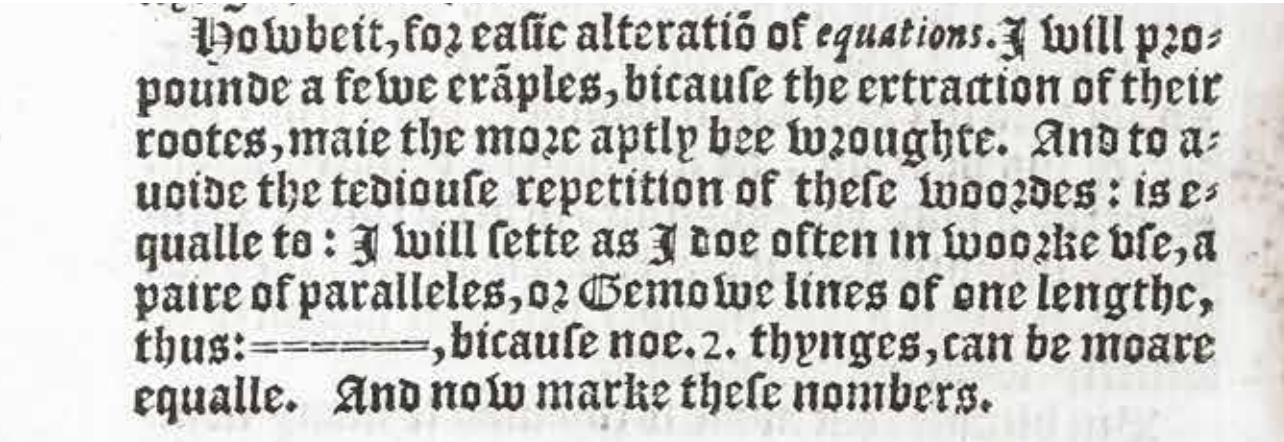
PROVENANCE: Thomas Potter (ownership inscription to title, dated 3 December 1596, with the motto “Quaere adolescens, utere senex”), possibly the Potter who matriculated at Queen’s College, Oxford, in 1592, BA 1593–4, MA 1597; Richard Newby (?) (inscription “Su[m] liber Richardi Nubei & amicoru[m] 7 junii 1603”); Anthony Watson (early ownership inscription).

REFERENCES: Dibner, *Heralds of Science* 104, note; ESTC S110599; STC 20820; Norman 1808; Smith, *Rara Arithmetica*, p. 286; Tomash & Williams R44.



Rare first edition, introducing the plus (+) and minus (–) signs to an English readership, and the first work in any language to use the modern equals sign (=). This copy bears several early ownership inscriptions and includes a contemporary manuscript note describing two mathematical games.

In this sequel to his *Ground of Artes* (1543), *Recorde* sets out the principles of the “Cossike Arte” (from the Italian *cosa*, meaning “thing” or unknown quantity), the name by which algebra first became known in England. The book’s most significant original contribution to science appears in the chapter titled “The rule of equation”: “And to avoid the tediousse repetition of these words : is equal to : I will sette as I doe often in woorke use, a paire of paralleles, or Gemowe lines of one length, thus: =====, because noe 2. thynges, can be moare equalle” (2Fiv).”



The *Whetstone of Witte* – the only one of *Recorde*’s books not to go into a second edition – was less immediately practical for London craftsmen than his earlier works. It covered elementary algebra up to quadratics, drawing on German sources such as Scheubel and Stifel. Using German cossic notation, *Recorde*’s system became fully symbolic with his introduction of the equals sign. Notable features include the use of zero coefficients, checking algebraic operations by arbitrary numbers, and a structured approach to quadratics – though he rejected negative roots, he allowed negative coefficients.

The book was dedicated to the Muscovy Company, to whom *Recorde* pledged a future work on navigation, focused on the “Northlie Navigations” and a route to the “Northe Easte Indies”, a promise unfulfilled due to his death in poverty the following year.

*Recorde*’s aim was to make mathematics accessible, favouring English dialogue over Latin exposition. His books laid the foundation for the vernacular tradition in English mathematics and influenced generations of mathematicians and practitioners.

This copy bears several early ownership inscriptions. The long annotation on a4v is in the earliest hand, likely contemporary; it outlines a mathematical game very similar to one described by Humfrey Baker in his *Well Sprynge of Sciences* (1562): “Dobble the number of the p[er]sons. Add to yt 7 or any odd number. Multiplie all by 5. Put therto the number of the finger. Multiplie that by 10. Add therto the number of the joynte and multiplie all by 10 ...” (etc.). Using this method, one can determine on which joint of which finger someone in the company is wearing a ring. The second game involves a set of 24 counters.

\$135,000 / £100,000

[181442]



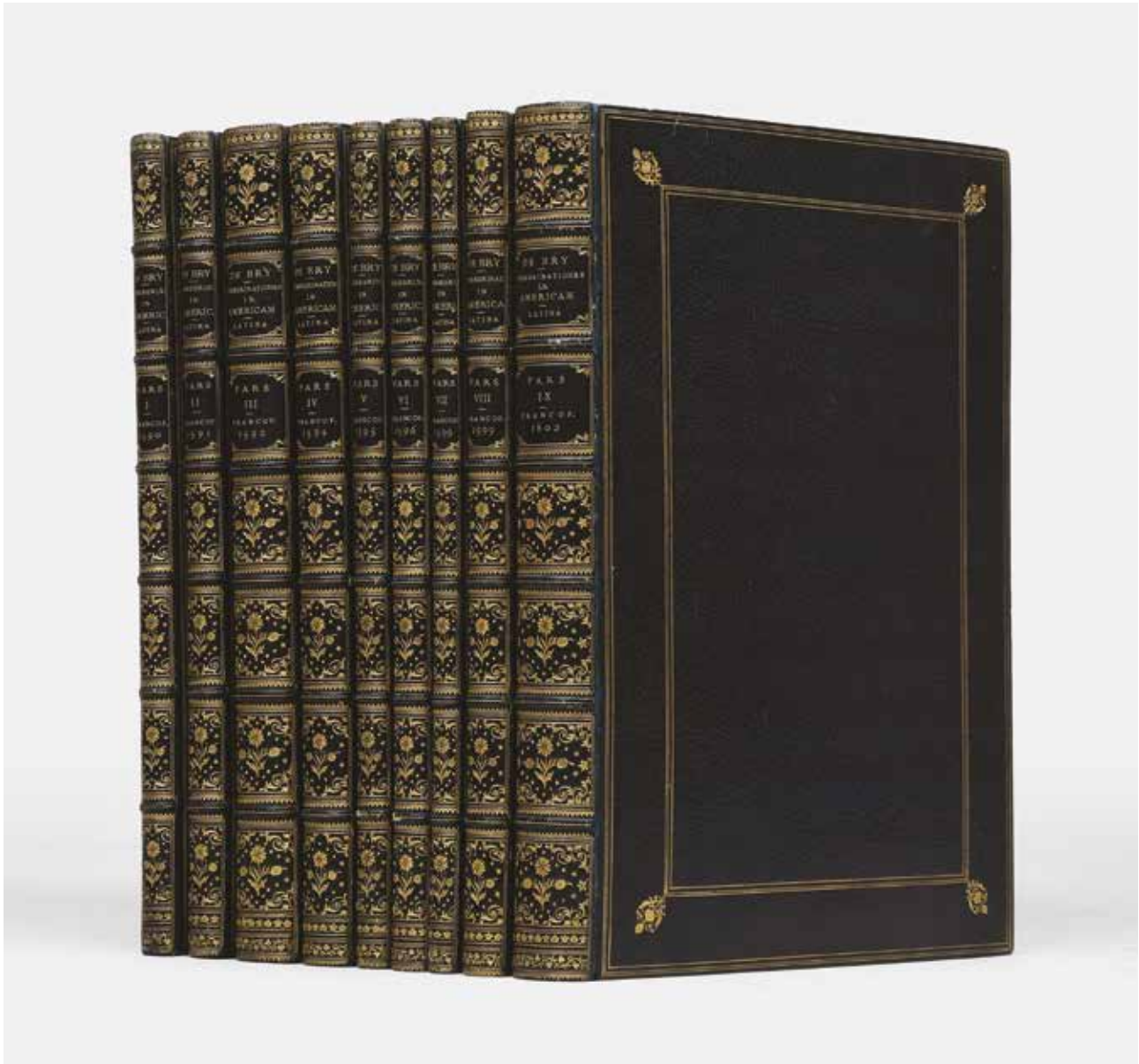


The Menzies–Drexel–Penrose set

II

Theodor de Bry  
The Great Voyages, Parts I–IX, in Latin

Frankfurt: de Bry, 1590–1602



CONTENTS: 9 vols, folio (336 × 235 mm). Complete with all plates and maps as called for; extra-illustrated with variant states of titles and plates and with autograph note tipped to vol. 1 endpaper

The celebrated first Latin editions of the initial nine parts of de Bry’s *Great Voyages*, one of the greatest voyage collections published during the age of European exploration.

Central to the set are six voyages by English navigators: three by Francis Drake, one by Thomas Cavendish, and two by Walter Raleigh and Lawrence Keymis. To challenge Spanish and Portuguese commercial dominance, Elizabeth I authorized Drake’s voyage around the world from 1577 to 1580, making him the first captain to complete a circumnavigation and live to tell the tale. De Bry’s is one of the first published narratives of Drake’s journey and it is based on the report of Nuno de Silva, a Portuguese pilot captured by Drake. Concerning Drake’s West

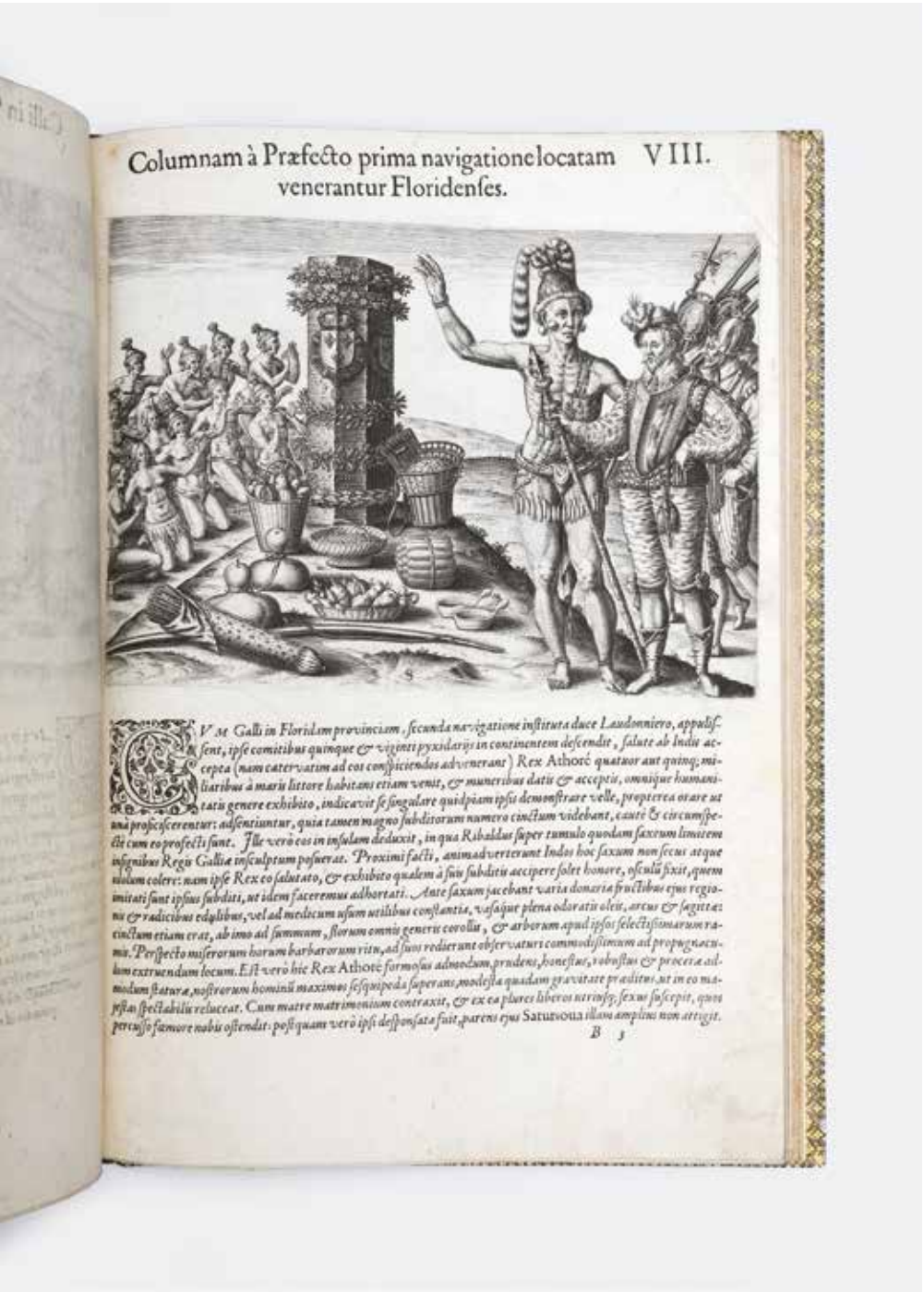
by Charles A. Cutter (librarian at the Boston Athenaeum, bibliographer of De Bry for the entry in Sabin), detailing the insertions.

BINDING: Late 19th-century dark blue morocco by Bedford, spines with six raised bands, gilt-lettered direct in second and third compartments, others richly gilt, sides with concentric panels of gilt French fillets, inner panel with corner fleurons, gilt foliate turn-ins, swirled Nonpareil-pattern marbled endpapers, gilt edges.

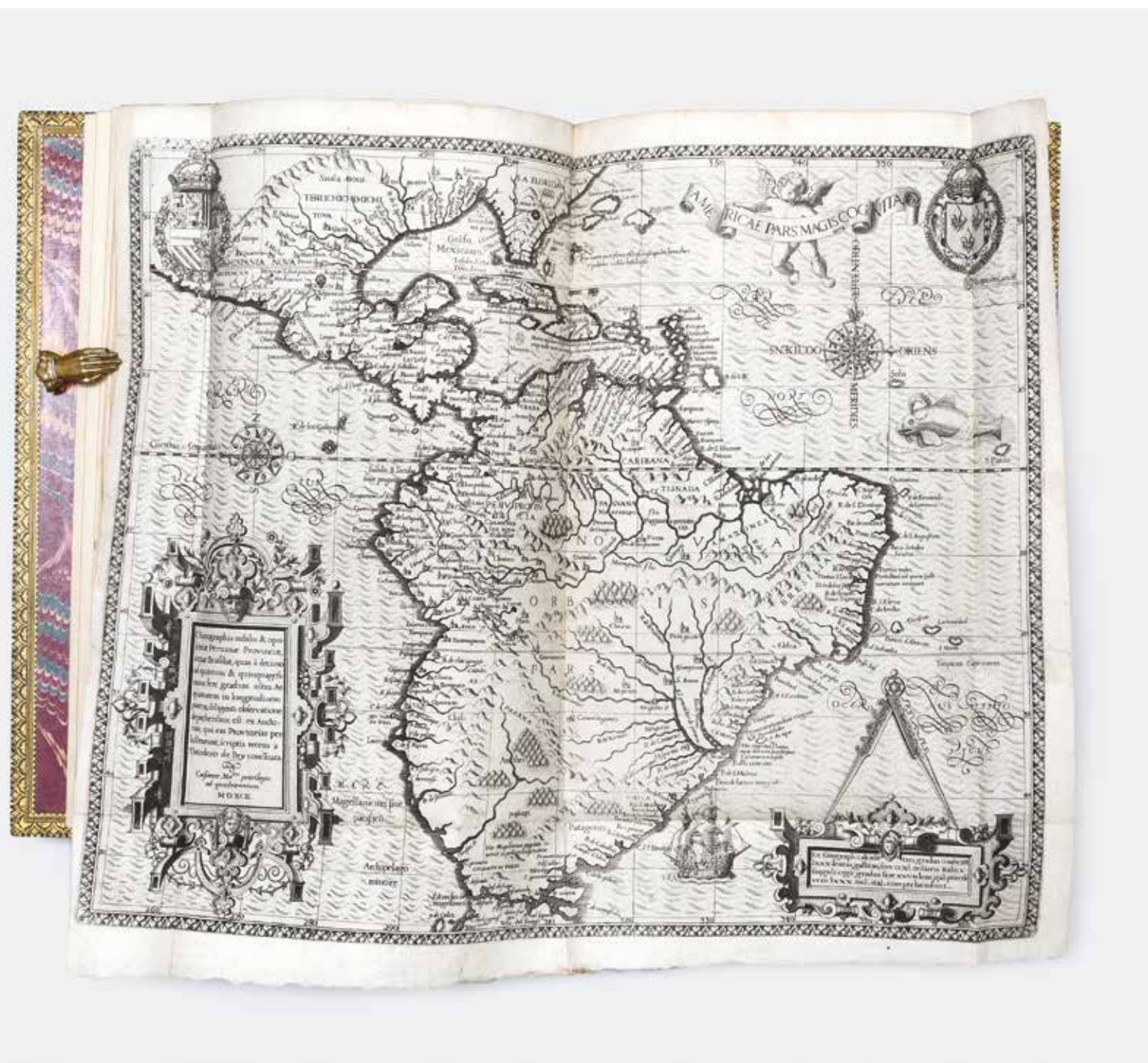
CONDITION: In exceptional condition throughout.

PROVENANCE: William Menzies (Catalogue of the Books, Manuscripts and Engravings belonging to William Menzies . . . Prepared by Joseph Sabin, 1875, lot 244; Joseph W. Drexel, Lucy Wharton Drexel, Boies Penrose, and Boies Penrose II.

REFERENCES: Church 141, 145, 148, 153, 156, 158, 161, 163 & 168; Sabin 8784.







Indian voyage of 1585–6, de Bry enriches the account with a view of St Augustine, Florida – one of the earliest engravings of any American city. The third voyage (1595–6) was directed against the Spanish in Panama.

Alongside Drake's achievements, *Great Voyages* describes the circumnavigation of Cavendish and the adventures of Raleigh. An homage to Drake, Cavendish's expedition completed the crossing in two years and forty-nine days, nine months faster than his predecessor. Raleigh's first voyage (1595) was a pioneering expedition to Guiana in search of "El Dorado" and the legendary "Golden City of



Manoa". De Bry also includes a second voyage to Guiana in 1596 under Lawrence Keymis, a member of Raleigh's former crew.

De Bry's scope extends well beyond English navigational triumphs. Part IX includes important accounts relating to Latin America and the Pacific, including the work of José de Acosta and the Pacific voyages of Oliver Van Noort and Sebald De Weert. In 1601, Noort, a pirate, became the first Dutchman to circumnavigate the globe. Although he returned to Holland penniless in one ship, his voyage hastened the founding of the Dutch East India Company only months later. Weert, although he never reached Asia, accurately plotted the Falkland Islands.

Other parts chronicle the European discovery of the Americas. The first comprises the first work devoted to Virginia and the Carolinas and provides the best account of early English colonization of the New World. The engravings represent the best pictorial record of Native Americans before the 19th century, while the map is the first detailed depiction of the Carolina capes and coast.

Part II collects accounts of the attempted settlement of Florida by French Protestants in the 1560s, and part III is made up of two accounts related to Brazil. Girolamo Benzoni's *Historia de Mondo Nuovo* (1565), an important history of the Spanish conquest of the West Indies, forms parts IV, V, and VI. Part VII comprises Ulrich Schmidel's travels to Brazil and Paraguay between 1535 and 1553.

De Bry (1528–1598) fled the Spanish persecution of Flemish Protestants and lived in Strasbourg from 1570 to 1578 and then in Frankfurt am Main, where he established an engraving and publishing business. He twice visited London, where he executed several engraving commissions. A meeting with the great English geographer Richard Hakluyt, then preparing his famous *Principal Navigations* (1598), sparked de Bry's interest, and upon his return home he began his series.

\$475,000 / £350,000

[167859]



Exceptionally rare complete with the world map

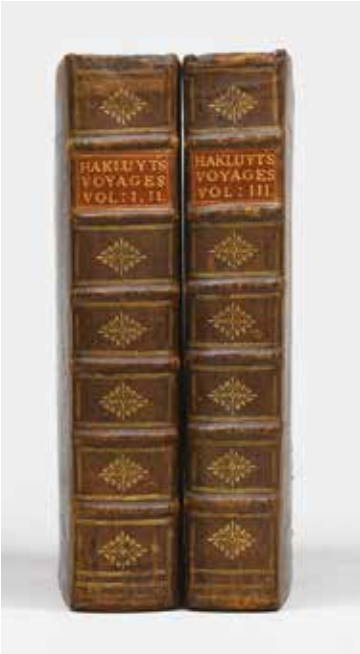
12 Richard Hakluyt  
The Principal Navigations

London: George Bishop, Ralph Newberie, and Robert Barker, 1599–1600

CONTENTS: 3 vols bound in 2, folio (286 × 181 mm). Complete with the rare Wright-Molyneux world map. binding: Mid-18th-century calf, recent red morocco labels to style, neat restoration at extremities, covers panelled in blind, light red speckled edges.

CONDITION: Lightly rubbed, map carefully trimmed to the neatline, with repaired closed tear and light restoration around folds; vol. I sig. 16 with chip to fore edge just grazing shoulder note, a few leaves in same volume with very minor peripheral damp staining; vol. III sig. 15 with text misaligned with consequent slight shaving of shoulder note; contents generally clean and fresh, an excellent copy.

PROVENANCE: With 18th-century bookplate of John Seale of Mount Boon, Devon, to front pastedown of second volume. REFERENCES: ESTC S106753; Printing

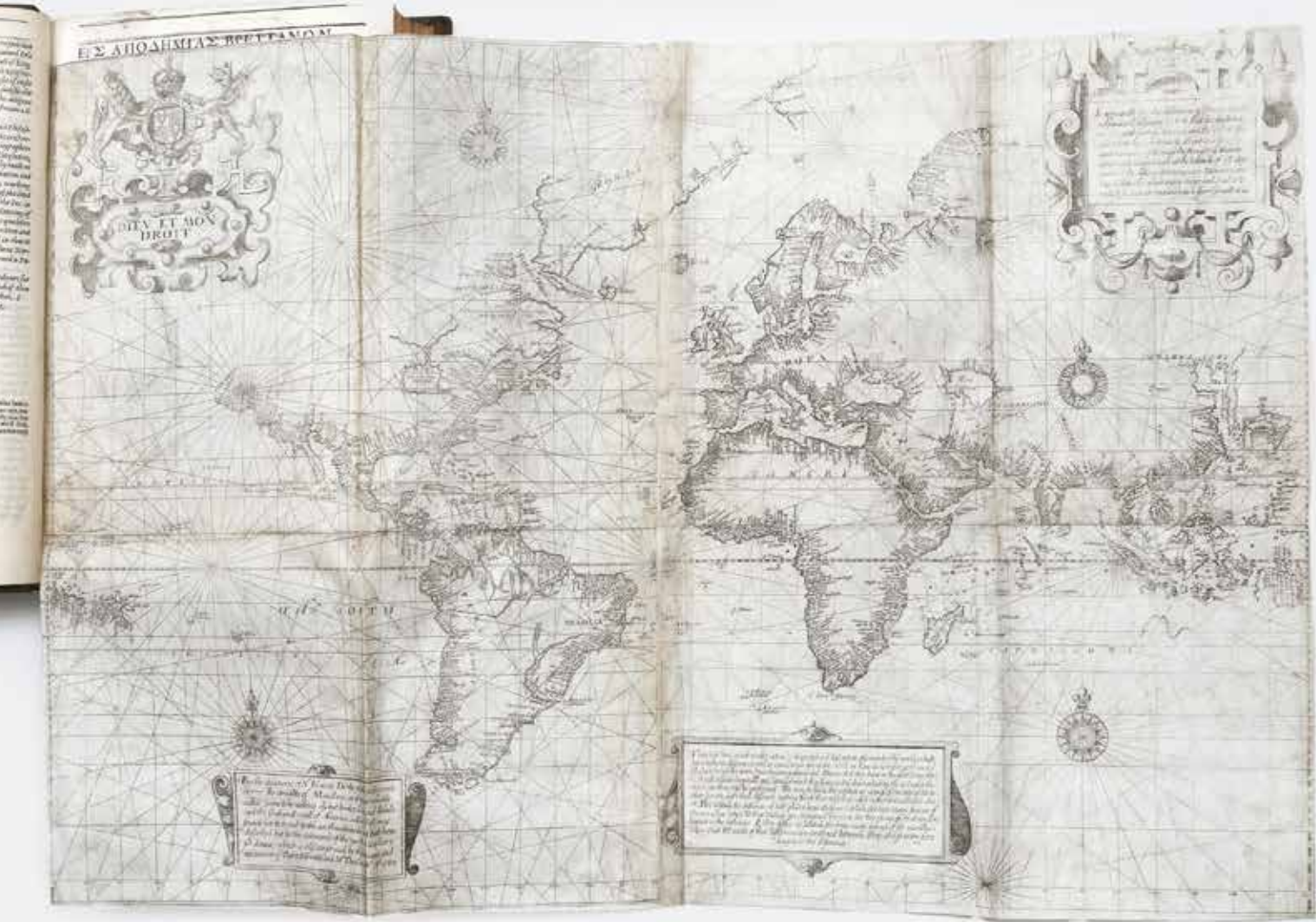


Second and substantially expanded edition, complete with the Wright–Molyneux two-sheet world map, which is found in very few copies. The map is the first world map produced in England and the first since Gerardus Mercator’s original 1569 map to use the Mercator projection, which enabled navigators to plot courses as straight lines. The map was created by the English mathematician Edward Wright based on Emery Molyneux’s globe of 1592 and Wright’s own enhancements of the Mercator projection. Mercator had not explained the underlying mathematics used in the construction of his map, and it was Wright who published this important information in *Certain Errors in Navigation Detected and Corrected* (1599).

The map is in the second state, with a cartouche in the lower left-hand side describing the discoveries of Sir Francis Drake. Neville-Sington & Payne’s census gives verified information for 108 first issue and 121 second issue copies, that is 229 in total. Of these, the map is present in only 12 copies of the first issue and 13 of the second issue, 25 in total. All but one of these are in institutional holdings. Neville-Sington & Payne locate 32 non-institutional copies, divided exactly equally between first and second issue copies. The only one of these with a map is the Grenville–Crawford–Rosebery copy, bound in early 19th-century red morocco, which lacked the map until a supplied copy was inserted sometime between its sale at auction by Sotheby’s in 1933 and its reappearance in the Franklin Brooke-Hitching sale, Sotheby’s, 30 Sept. 2014, lot 579. That is the only copy with the map other than the present to have appeared in open commerce in the past half century.

Hakluyt’s use of the Wright–Molyneux map, which replaced the Ortelius world map used in the first edition, was to show “so much of the world as hath beene hetherto discovered, and is comme to our knowledge”. *The Principal Navigations* positioned itself as one of the major prestige publications of the Tudor state, seeking to do for English exploration what Holinshed’s *Chronicles* had done for the nation’s history, a key work in promoting overseas ventures. Hakluyt himself never travelled further afield than France, but he met or corresponded with many of the great explorers, navigators, and cartographers including Drake, Raleigh, Gilbert, Frobisher, Ortelius, and Mercator. Besides long and significant descriptions of the Americas in the third volume, the work also contains accounts of Russia, Scandinavia, the Mediterranean, Turkey, Middle East, Persia, India, south-east Asia, and Africa.

Hakluyt owed a good deal to Sir Francis Walsingham’s support and probably gathered intelligence for him in Paris; the first edition was both dedicated to and licensed for publication by him. After Walsingham’s death in 1590, the patronage of Sir Robert Cecil was increasingly important to Hakluyt. Volume I of the second



edition of the *Principal Navigations* was dedicated to the lord admiral, Lord Howard of Effingham, but the other two were dedicated to Cecil.

This copy is the second issue of the second edition with volume I dated 1599. The first issue is dated 1598, and its title page refers to the Earl of Essex’s voyage to Cadiz, which was probably withdrawn to avoid giving offence to Elizabeth, who was angered by Essex’s status as a popular hero of the war against Spain. However, the printed leaves detailing the voyage to Cadiz, pp. 607–19, which might also have been suppressed, are here present in their original uncanceled state.

\$1,000,000 / £750,000 [153636]

and the Mind of Man 105; Sabin 29595–97–98; STC 12626. P. A. Neville-Sington & Anthony Payne, *An Interim Census of Surviving Copies of Hakluyt’s Divers Voyages and Principal Navigations*, Hakluyt Society, 1997 (this copy not traced).





The first eyewitness confirmation of Copernican theory

13

Galileo Galilei  
Sidereus nuncius magna

Venice: Tommaso Baglioni, 1610

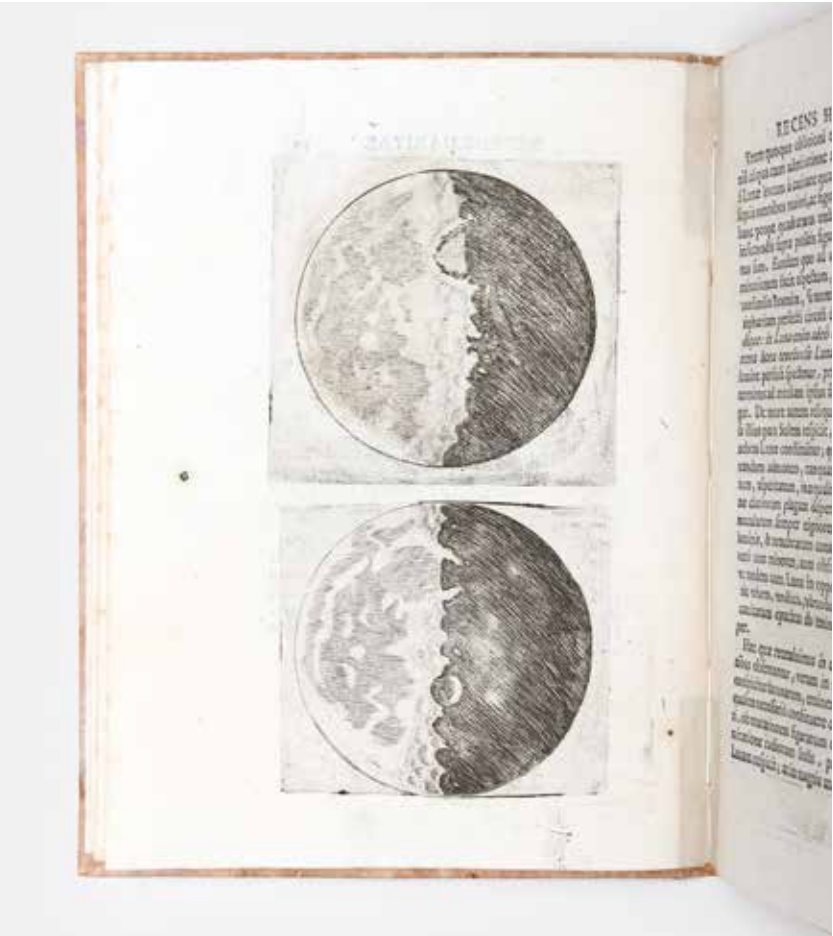
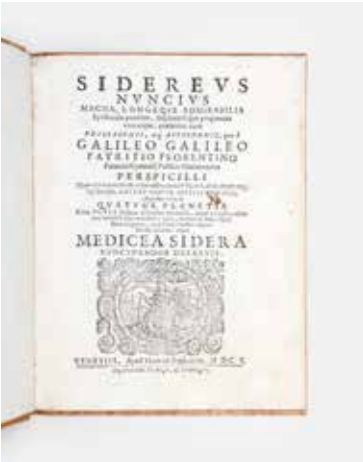
CONTENTS: Quarto (219 × 169 mm), ff. 1–16, [2], 17–28. With 5 engravings, 3 woodcut diagrams, 3 woodcut star maps (one full-page), woodcut star in margin of D2, 65 typographical diagrams in text, woodcut printer’s device on title page, headpieces, and initials.

BINDING: Modern red-washed paper boards. Housed in a custom matching slipcase.

CONDITION: Pencil inscription “Glisenti” partially removed from head of title page, circular stamp spot cleaned at foot. Title page with couple of small paper restorations in lower margin and minor stain in between lines, several gatherings rehinged and with quire guards, three tiny worm holes on D3, intermittent and mainly marginal foxing. A crisp and well-margined copy.

PROVENANCE: Giancarlo Beltrame (his sale, Christie’s London, 13 July 2016, lot 41, £314,500).

REFERENCES: Cinti 26; Dibner, *Heralds of Science* 7; Grolier/Horblit 35; Norman 855; *Printing and the Mind of Man* 113.



First edition, one of 550 copies, announcing the first astronomical discoveries made through a telescope. Sidereus Nuncius describes the rough and mountainous surface of the Moon, the clusters of stars composing the Milky Way, and the satellites of Jupiter. A cornerstone of the Scientific Revolution, it provided the first concrete evidence that the Ptolemaic system of the universe was inaccurate.

Galileo built his first telescope in early 1609, improving Hans Lippershey’s model. By August of that year, he had refined the magnification to 30 times, and around November or December he turned the instrument to the night sky. Sidereus Nuncius was rushed through print in March 1610 and caused a sensation in the European learned community. Two other editions appeared later in the same year: an octavo reprint in Frankfurt by Kepler (a major supporter of Galileo) and an unauthorized edition in Florence.

Observing the Moon, Galileo discovered that it was neither smooth nor perfect, contrary to Aristotle’s description of heavenly bodies. By studying the terminator – the line dividing lunar day from night – he estimated the heights and depths of the satellite’s surface features. The lunar engravings, based on his original drawings, are the first printed realistic images of the satellite, breaking with the prevailing tradition in astronomical illustration, which relied on diagrams. Galileo detected at least ten times more stars than are visible to the naked eye, finding that the “nebulous stars” described by Ptolemy were groups of densely gathered stars rather than a singular “cloudy” entity. The woodcuts at leaves D5–6 depict the Orion and Pleiades constellations, distinguishing between stars seen with the telescope and without (respectively larger and smaller). Galileo describes four previously unknown objects orbiting Jupiter, which he named “Medicean Stars” in honour of the four royal Medici brothers.

Although Galileo never explicitly endorses heliocentrism in *Starry Messenger*, the book demonstrated that Earth is not the only centre of motion in the universe, lending support to Copernicus’s model. It faced opposition from the Catholic Church, which declared heliocentrism heretical in 1616 and issued an injunction forbidding Galileo from promoting Copernican ideas. Despite this, he continued to publish his findings, culminating in the *Dialogo* in 1632. Galileo was tried in 1633, found guilty, and sentenced to house arrest.

This copy is without the cancel slip correcting “Cosmica” to “Medicea” in the heading of the dedication on leaf Br’. In his census of 83 copies, Paul Needham found this amendment is generally absent in early copies disseminated north of the Alps.

\$875,000 / £650,000 [183231]





“They get their knowledge by books, I mine by melancholizing”

14

Robert Burton  
The Anatomy of Melancholy, What it is

Oxford: Printed by John Lichfield and James Short, for Henry Cripps, 1621

CONTENTS: Octavo (196 × 143 mm): a–e<sup>8</sup> f<sup>4</sup> A–3C<sup>8</sup> 3D<sup>4</sup>; 440 leaves.

BINDING: Contemporary calf, rebacked with the original spine laid down, later red morocco label, spine and covers ruled and decorated in blind, relined. Housed in a custom brown leather slipcase and chemise.

CONDITION: Corners lightly worn, outer leaves faintly soiled, faded contemporary annotations to verso of title page, contents remarkably clean. A very good copy.

PROVENANCE: Early 20th-century ownership signature to front free endpaper verso; Jean Hersholt, 1886–1956, silent film and early television actor (bookplate).

REFERENCES: ESTC S122275; Grolier English 100, 18; Grolier, Langland to Wither, 30; Jordan-Smith, pp. 80–1; Pforzheimer 119; Printing and the Mind of Man 120.

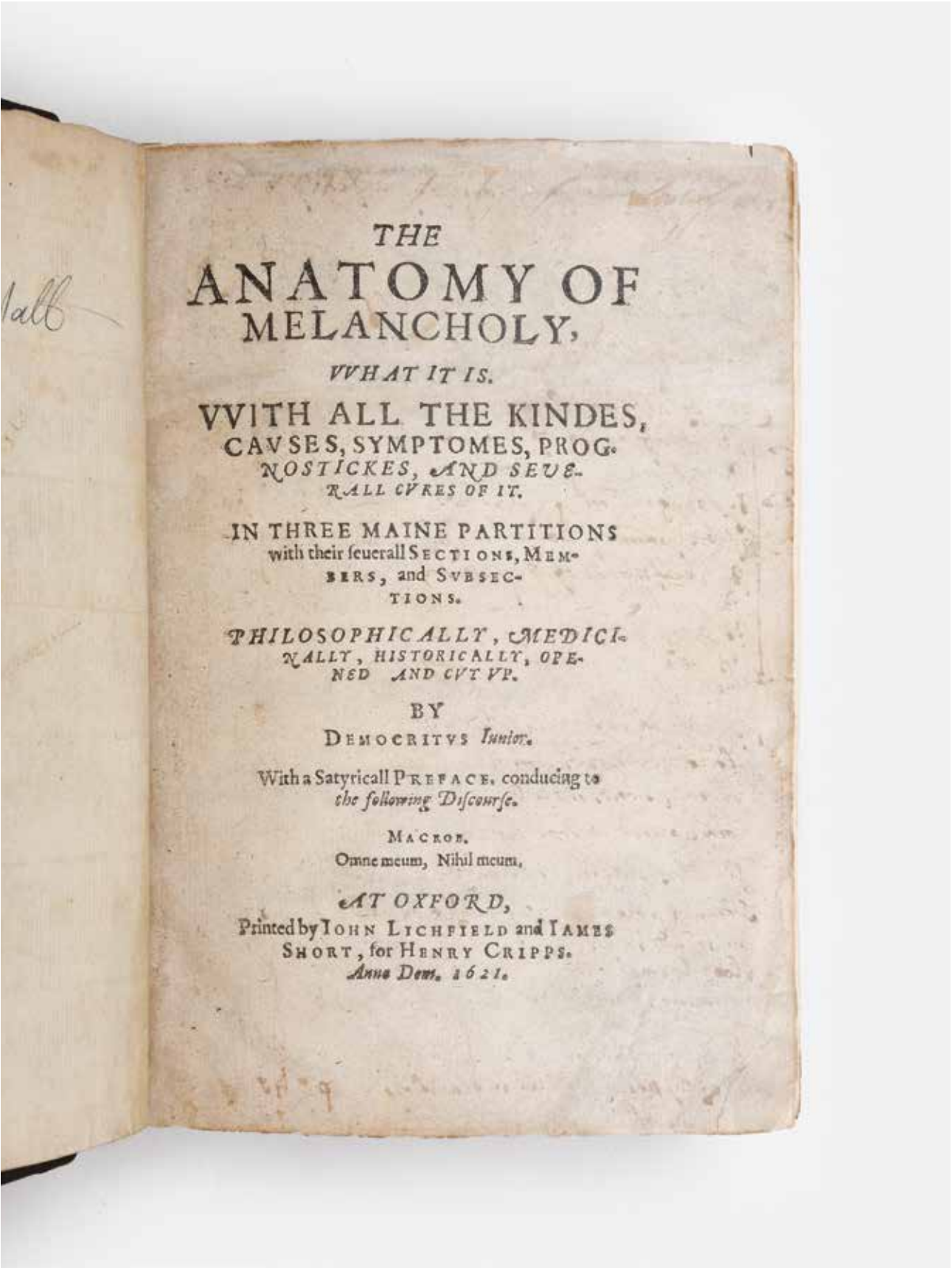


First edition of the author’s lively, exhaustive study of “morbid psychology”, rare in contemporary calf, preserving the errata leaf. The eclectic, eccentric work is emblematic of “the new curiosity in the Renaissance about the workings of the human mind” (ODNB).

Written as an encyclopaedic medical study and vigorously read by Burton’s contemporaries, the *Anatomy* fell into obscurity before it was revitalized as a literary compendium by Samuel Johnson: it was, in Boswell’s words, “the only book that ever took him out of bed two hours sooner than he wished to rise”. Since Johnson, the book has had several literary admirers: Laurence Sterne borrowed from it, notoriously, in *Tristram Shandy*; Charles Lamb wrote of Burton affectionately as “that fantastic old great man”; and John Keats read the work while writing his “Ode on Melancholy” (his annotated copy is held at the Keats–Shelley Memorial House in Hampstead). In the last century, Virginia Woolf described how, in the *Anatomy*, Burton “sees through a thousand green shades what lies immediately before him – the unhappy heart of man”.

\$87,500 / £65,000

[180392]





# The First Folio

William Shakespeare

Comedies, Histories, & Tragedies. Published according to the true originall copies

London: Isaac Jaggard, and Ed. Blount (printed at the charges of W. Jaggard, Ed. Blount, I. Smithweeke and W. Aspley), 1623

CONTENTS: Folio (306 × 201 mm), 445 leaves (of 454, lacking all preliminary leaves).

BINDING: Bound by Roger Payne circa 1795 in red straight-grain morocco gilt, sides panelled with single fillets with flower head at inner corners, spine elegantly tooled with foliate, floral, crescent and star tools, lettered “SHAKESPEARE / THE FIRST EDITION / 1623”, turn-ins with double single-fillet frame, floral tools at corners, light olive endpapers, wove and laid paper endleaves, one water-marked 1795, green headbands and silk ribbon marker.

CONDITION: Small paper repairs to 9 leaves with several words supplied in pen-and-ink facsimile; holes (some repaired) with minor loss to 10 leaves; ink spots obscuring letters on 9 pages; paper repairs obscuring text on 3 leaves; numerous leaves slightly short, occasionally with rule at head just shaved, and 16 bifolia disjunct; paper repairs not affecting text to 41 leaves, two small tears unrepaired, last leaf with minor repairs and mounted on verso. Contents unwashed, with minor staining and occasional light ink marks.

REFERENCES: Arber IV, 107; Bartlett 119; Gregg III, p. 1109; Jaggard p. 495; Pforzheimer 905; STC 22273. Shakespeare Census 5187 (not in Rasmussen–West).

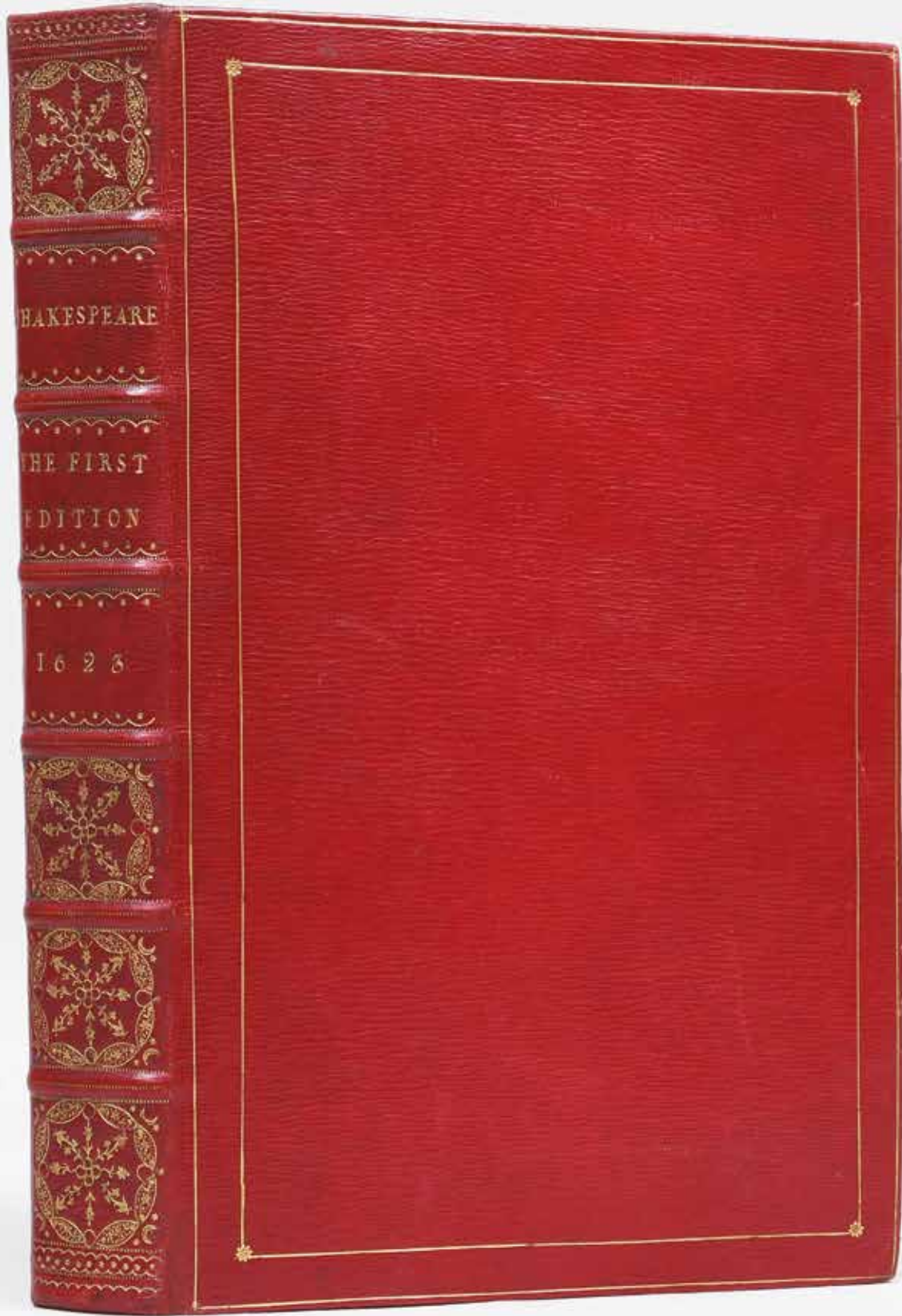
**The First Folio, the first collected edition of Shakespeare’s plays, the most important book in English literature, and one of the greatest books in the world.** Rare in private hands, this is the Shuckburgh copy, not recorded in the last major census, in a splendid red morocco binding by Roger Payne.

Of all early modern English books, along with the King James Bible, the First Folio is the most liable to damage, restoration, and sophistication with supplied leaves or facsimiles. This copy has the complete text of Shakespeare’s plays, from *The Tempest* through to *Cymbeline*. The First Folio contains 36 of Shakespeare’s plays, printing 18 of them for the first time. Without the Folio, the following plays may well have been lost forever: *All’s Well that Ends Well*, *Antony and Cleopatra*, *As You Like It*, *The Comedy of Errors*, *Coriolanus*, *Cymbeline*, *Henry VI Part One*, *Henry VIII*, *Julius Caesar*, *King John*, *Macbeth*, *Measure for Measure*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *The Winter’s Tale*.

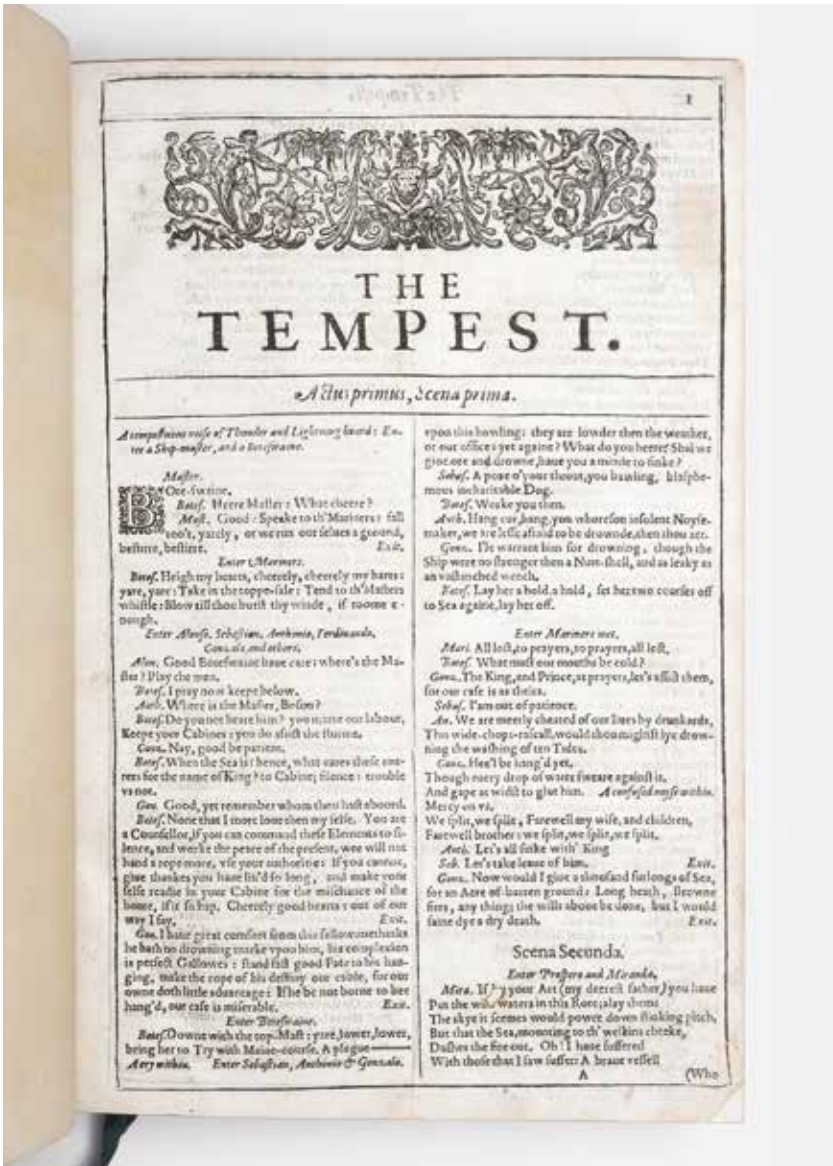
The First Folio thus provides the only early text for half of Shakespeare’s plays, as well as offering versions of the other plays that vary, in small and larger details, from their previous single-play publication. The three folios published later in the 17th century all derive their text from the First Folio, which still provides the copy or “control” text for 27 of the plays in recent scholarly editions, such as the Oxford Edition (see Stanley Wells and Gary Taylor, *William Shakespeare, A Textual Companion*, pp. 145–7 and p. 70).

The First Folio is not intrinsically a rare book by the usual standards, but it is demonstrably rare in private hands. The 2012 census lists 232 copies extant, to which this copy should be added. Most are in institutional holdings, notably in the USA, where many copies went from the 1850s onwards, including to Henry Clay Folger, whose extraordinary accumulation of 82 copies is the crowning glory of the Folger Shakespeare Library in Washington, DC. The 2012 census locates only twenty-seven copies in private hands worldwide: fourteen copies in the UK, ten in the US, one in Europe, one in Japan, and one “location unknown”. This copy reemerged after the publication of that census.

The First Folio was already the target of serious collectors by the 18th century, many of whom did not hesitate to rebind copies found in unremarkable or broken bindings. The binding on this copy is red morocco by the bookbinder Roger Payne (1738–1797), who served many distinguished book collectors of the time, such as Topham Beauclerck, William Beckford, John Dent MP, Colonel Stanley, Sir Richard Colt Hoare, and Earl Spencer, whose library is now in the John Rylands University Library, Manchester. The Rasmussen–West census identifies 12 copies of the First Folio bound by Roger Payne.







The earliest mark of ownership in this copy is the ink inscription on tr, apparently 18th-century and lightly deleted, of Robert Edwards; nothing is known of him. It then formed part of the magnificent collection assembled by Sir George Augustus William Shuckburgh-Evelyn (1751–1804), Baronet, Member of Parliament, mathematician, astronomer, and Fellow of the Royal Society (flyleaf inscription dated 1800; pencilled inscriptions attributing the binding to Payne and giving the price as £15-15-0).

Sir George made significant contributions to meteorology and statistics, and was a pioneer in the collation of price indexes; the Shuckburgh crater on the moon is named after him. In addition, Shuckburgh was a passionate bibliophile whose collection ranked with those of Spencer, Roxburghe, Blandford, Devonshire, and Cracherode. If less well known today, this is owing to Shuckburgh's discretion in his own lifetime (his library went unremarked in his obituary in the *Gentleman's*

*Magazine*) and to the fact that the collection remained in the hands of his descendants, with only occasional sales of small selections of books across the centuries disguising the extent of the whole. His library contained not only the Folios of Shakespeare but a copy of the Gutenberg Bible (now at the Gutenberg Museum, Mainz), other monuments of early printing, including the 1488 Florence Homer, and fine illuminated manuscripts.

Shuckburgh's notes tucked into his copy of the First Folio attest to his studiousness and sophistication as a collector. They were made at the time of his purchase of the First Folio either from Thomas Payne, "a bookseller of the very first reputation" (Dibdin *Decameron* III, pp 435–7) and the close associate of Roger Payne as binder, or his son who succeeded him in the 1790s. One note describes the contents of the present copy as "Mr Payne's Shakespeare said to be the 1st Edn of 1623". It is accompanied by "Memoranda from the 1st, 2d, & 3d Editions of Shakespeare in the Kings Library at Buckingham House in 1798", which gives the contents of copies in what is now the British Library.

At his death in 1804, his collection was inherited by his daughter Julia and passed by descent: on Julia's death in 1814 it passed to her husband, Charles Jenkinson (1784–1851, later third Earl of Liverpool); then to Lady Selina Jenkinson (1812–1883), Lord Liverpool's second daughter, whose first marriage was to William Charles Wentworth-Fitzwilliam, Viscount Milton (1812–1835); Lady Mary Selina Charlotte Wentworth-Fitzwilliam (1833–1899), only daughter of the above, who married William Henry Berkeley, second Viscount Portman (1829–1919); Henry Berkeley, third Viscount Portman (1860–1923), whose wife Emma Andalusia Frere Kennedy (1861–1929) was the widow of Lionel George Henry Seymour Dawson-Damer, fifth Earl of Portarlington (1858–1900); and continued by descent until sold to a private collector at Christie's London, 25 May 2016, lot 101. The copy therefore escaped notice in the 2012 Census.

\$6,000,000 / £4,500,000

[181665]





## The exceptionally fine Shuckburgh Third Folio

William Shakespeare

Comedies, Histories, and Tragedies. Published according to the true Original Copies. The third Impression. And unto this Impression is added seven Playes, never before Printed in Folio

London: Printed for Philip Chetwind, 1664

CONTENTS: Folio (330 × 219 mm), 517 leaves (including additional A1), complete. Engraved portrait of Shakespeare by Martin Droeshout in third state.

BINDING: Mid- to late 18th-century polished calf gilt, single-fillet border on sides, flat spine tooled in compartments, red leather label, yellow edges.

CONDITION: Tiny hole in about a dozen leaves, occasionally affecting a few letters, paper flaw into text without loss in P5 neatly closed, short marginal worm-track in Lll2–5, occasional small stain or faint spotting, small wax spot on a few leaves, but in splendid bibliophile condition, tall and exceptionally fresh; a fine copy.

PROVENANCE: Sir George Augustus William Shuckburgh-Evelyn, 1751–1804, Baronet, Member of Parliament, mathematician, astronomer, and Fellow of the Royal Society (signature dated 1800 on flyleaf, along with a note “Third edit. Much scarcer than the 2d, no. 5628” on pastedown). See previous item for full descent. Sold Christie’s London, 25 May 2016, lot 103, to a private collector.

REFERENCES: Bartlett 122; Gregg III, pp. 1116–19; Pforzheimer 909; Wing S-2914.

**The Third Folio, the preferred second issue, complete with *Pericles* and the other added plays.** The traditional estimate of the Third Folio as the rarest of the 17th-century folios is upheld by the online Shakespeare Census maintained by Adam G. Hooks and Zachary Lesser, which locates 184 extant copies, plus 54 fragments.

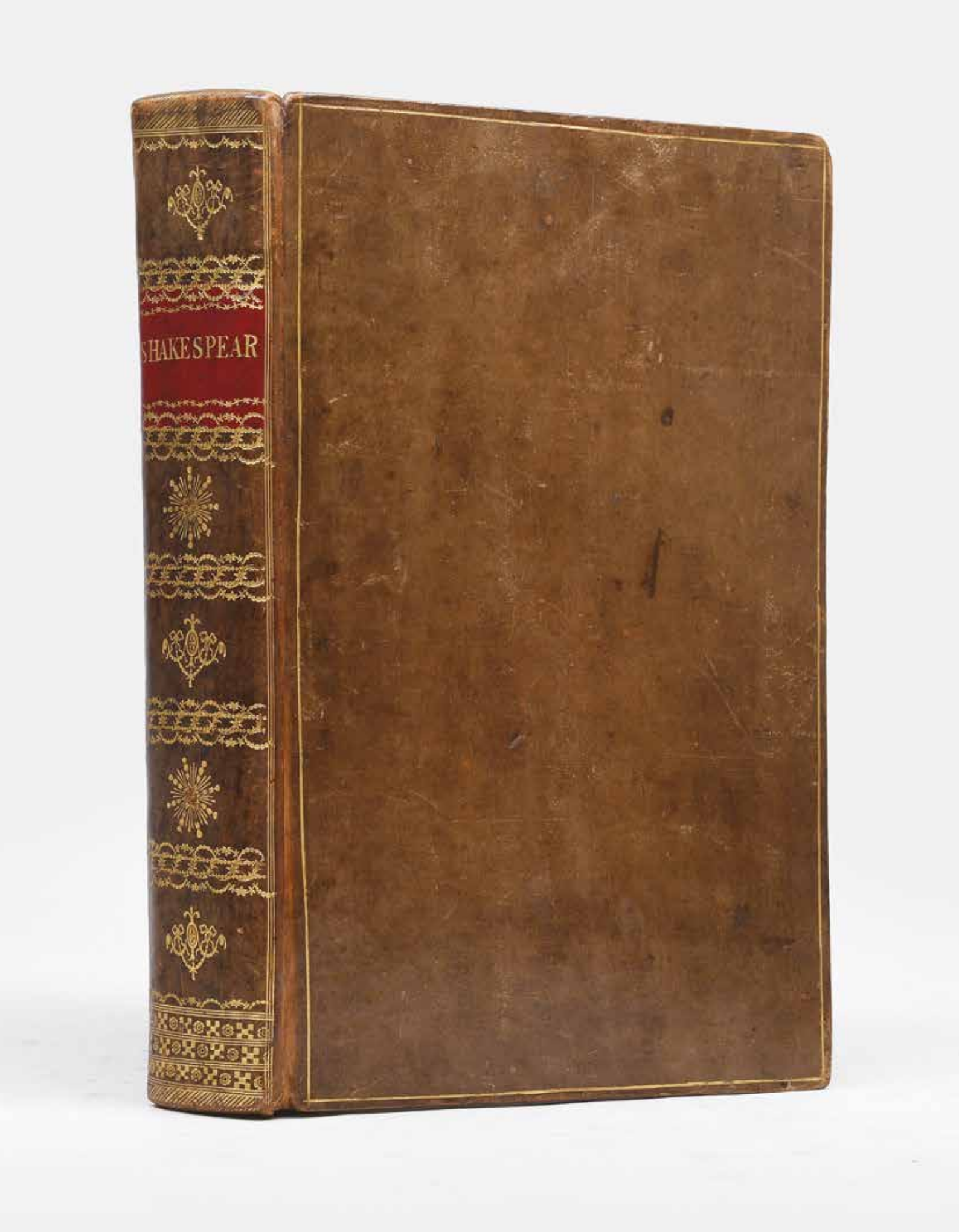
Soon after the printing was completed in 1663, the publisher Philip Chetwind (d. about 1682) learned that seven additional “Shakespeare” plays were available. Realizing these would enhance the appeal of his edition, he had several hundred copies printed of a new title page and the additional plays. He re-issued the book with the portrait of Shakespeare placed above Ben Jonson’s verse and the title page expanded to list the added plays and dated 1664. This is how Chetwind finally intended the book to be marketed. It is the issue usually met with, although Chetwind also offered the additional matter for previous buyers of the 1663 issue to insert themselves, so that a few copies that have both states of the title, with or without the additional plays.

Chetwind was originally a clothworker, not a member of the Company of Stationers. When he married Mary, the widow of Robert Allot (d. 1635) – chief rights-holder in the Second Folio – he had to jump through various legal hoops to inherit her husband’s copyrights, which, according to the company’s usual practices, ought to have lapsed on her husband’s death. He also secured rights to Ben Jonson plays, which were utilized in the second folio of Jonson’s works (1640/1), published by Richard Meighen.

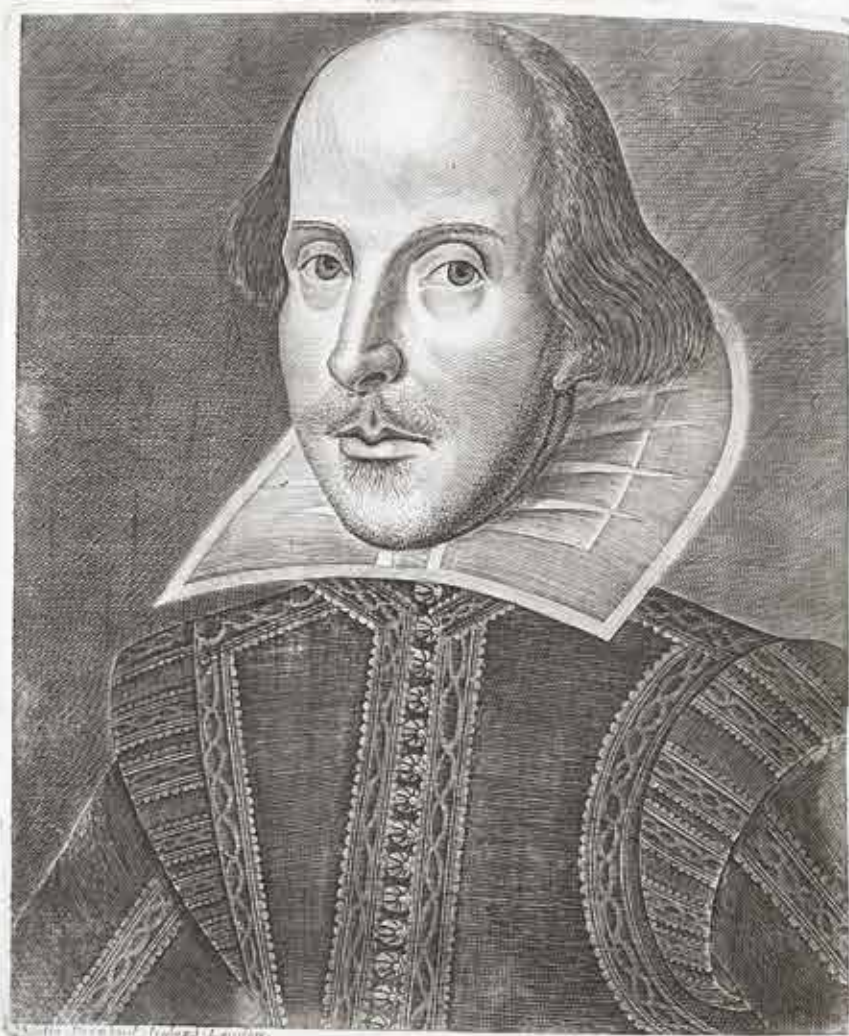
London booksellers and their stock clustered together in St Paul’s churchyard, the centre of the book trade in England, operating from stalls and small shops erected between the buttresses. When the old cathedral went up in flames in the Great Fire of London of 1666, it took with it a significant portion of unsold books stored in the churchyard. Book historians have always thought this to be the principal reason for the signal rarity of the Third Folio.

Although Chetwind’s name alone appears on the title page, other proprietors were Eleanor Cotes, Miles Flesher, William Leake, John Martin, Gabriel Bedell, Thomas Collins, and Alice Warren. The printing itself was divided between Roger Daniel, a second shop (perhaps that of John Hayes or Thomas Ratcliffe), and Alice Warren.

\$1,350,000 / £1,000,000 [181669]







*To the Reader,*

This *Figure*, that thou here seest put,  
It was for gentle *Shakespeare* cut;  
Wherein the *Graver* had a strife  
With *Nature*, to out-doe the *Life*:  
O, could he but have drawn his *Wit*  
As well in *Brasse*, as he has hit  
His *Face*; the *Print* would then surpasse  
All, that was ever writ in *Brasse*.  
But since he cannot, *Reader*, look  
Not on his *Picture*, but his *Book*.

*B. J.*

# MR. WILLIAM SHAKESPEAR'S

Comedies, Histories, and Tragedies.

Published according to the true Original Copies.

*The third Impression.*

And unto this Impression is added seven Playes, never  
before Printed in Folio.

*viz.*

*Pericles Prince of Tyre.*  
*The London Prodigall.*  
*The History of Thomas L<sup>d</sup> Cromwell.*  
*Sir John Oldcastle Lord Cobham.*  
*The Puritan Widow.*  
*A York-shire Tragedy.*  
*The Tragedy of Locrine.*



LONDON, Printed for P. C. 1664.



One of the fullest and most important collections of voyages in English

17

Samuel Purchas (ed.)  
Purchas his Pilgrimes; Purchas his Pilgrimage

London: William Stansby for Henrie Fetherstone, 1625–26

CONTENTS: Together, 5 vols (*Pilgrimage* comprising the fifth vol.), folio (322 × 205 mm). Engraved additional title page to vol. I, 88 engraved maps (7 double-page or folding; the Virginia map in vol. IV, mounted on a stub, in Verner’s state 10; 81 half-page maps in text), numerous illustrations, mostly woodcut but some engraved.

BINDING: Late 19th-century dark green morocco by Francis Bedford (gilt-stamped on front turn-ins), spines with six raised bands, lettered and numbered in gilt in second and third compartments, remaining compartments framed with gilt paired fillets and dog-tooth rolls, enclosing scrolling cornerpieces and foliate lozenges comprising multiple tools including roses and thistles, sides with border and panel of gilt French fillets, the latter with foliate cornerpieces, gilt paired fillets to edges, gilt turn-ins, French Curl marbled endpapers, gilt edges.

CONDITION: Without the first blanks in Vols I and III, but with the medial blank R4 in Vol. I; skilful marginal repairs to leaves M6 and 4G5–6 in Vol. I, 4O1 and 4O5 in Vol. III, and 5S1 and verso of Virginia map in Vol. IV; the odd rust mark but overall a very good set.

PROVENANCE: John Naylor, 1813–1889, banker, of Leighton Hall, Powys, Wales (wood-engraved armorial bookplates).

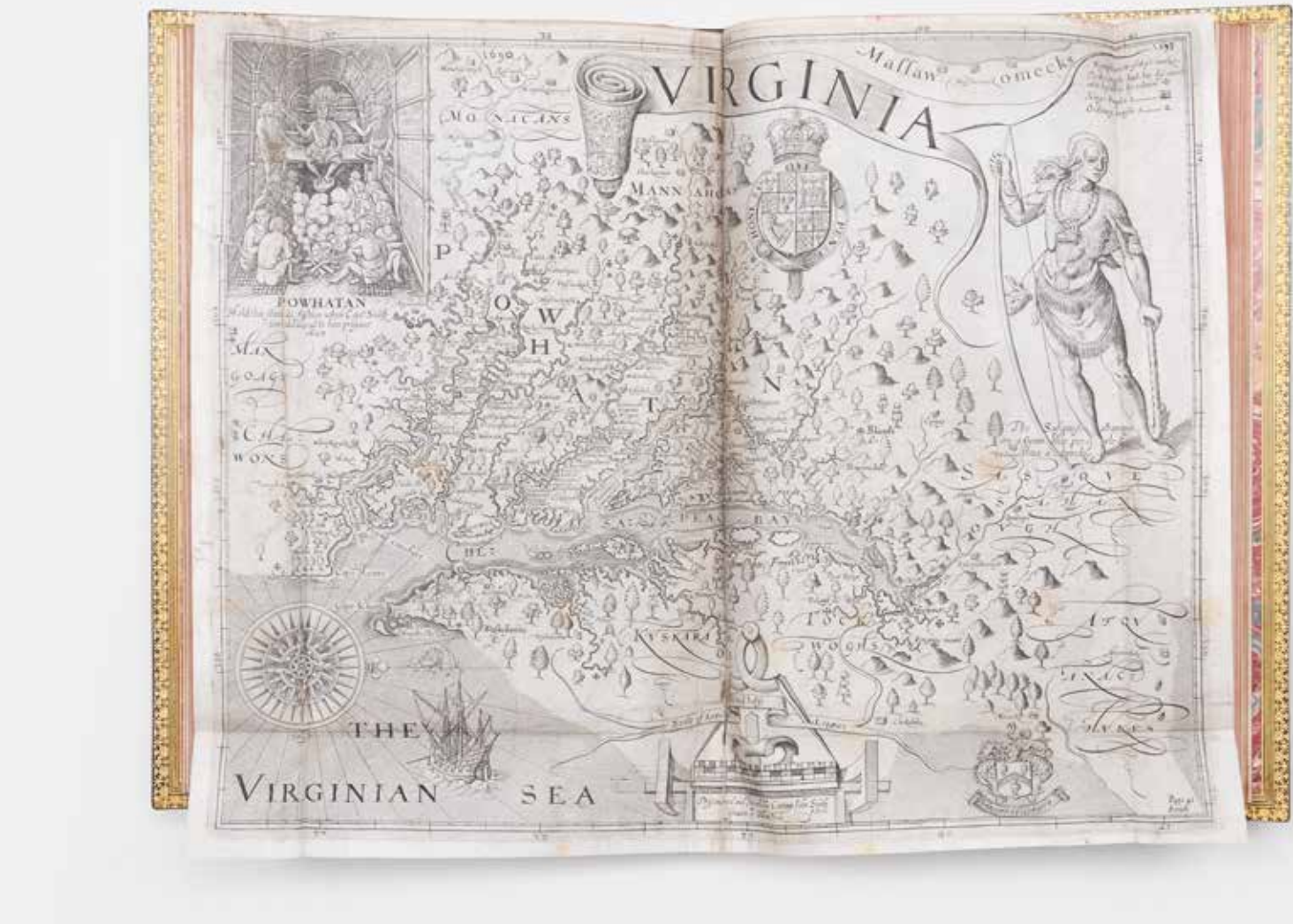
REFERENCES: Alden & Landis 625/173; Borba de Moraes II, pp. 692–3; Church 401A; Hill 1403; Sabin 66682–6; STC 20509 & 20508.5; Streeter I 36. James William Kelly in Speake, ed., *Literature of Travel and Exploration*, 2003; Coolie Verner, “The First Maps of Virginia, 1590–1673”, *The Virginia Magazine of History and Biography*, vol. 58, no. 1, Jan. 1950.



First edition of *Purchas his Pilgrimes*, with the preferred, greatly enlarged, fourth edition of the *Pilgrimage*. Together, this is the desired state of one of the great collections of travel narratives. This handsome complete set was bound by Francis Bedford, considered the leading English bookbinder of his time.

Purchas conceived the *Pilgrimes* as a continuation of the work of Richard Hakluyt, his distinguished predecessor in preserving English travel narratives. Around 1620 he acquired Hakluyt’s remaining manuscripts and, building on this foundation, spent nearly 20 years gathering oral and written accounts of journeys in Europe, Asia, Africa, and the Americas. The result spans from antiquity to the recent reports of Virginia by John Smith. “Unlike Hakluyt, Purchas attempted to construct an argument upon geographical and historical evidence that was cosmopolitan, pan-European, global, and transhistorical . . . John Locke even-handedly advised in 1703 that for ‘books of travel . . . the collections made by our countrymen, Hakluyt and Purchas, are very good’” (ODNB).

“Today, *Pilgrimes* remains an indispensable resource for geographers, anthropologists, and historians alike, providing, among other things, prime



sources for the early history of the Jamestown colony, and perhaps the best defence ever composed to justify England’s claims to North America” (Kelly, p. 985).

The four-volume folio took over three years to print. At the time of publication, it was the largest book ever seen through the English press and was entrusted to the highly experienced William Stansby, whose establishment was probably the second largest in London after the royal printing house. Stansby was responsible for a number of works by leading figures of the age, including Ben Jonson’s *Workes* (1616) and books by John Donne, Sir Walter Raleigh, and Sir Francis Bacon.

The map of Virginia in Volume IV is in Verner’s tenth state. The *Pilgrimage* is the fourth edition, issued concurrently as a supplement, and it has the points for the usual issue: the first quire reset, the title beginning “Purchas” (the other setting has “Purchase”), and the added dedication to King Charles.

First published in 1613, the *Pilgrimage* gives Purchas’s account of the various religions encountered throughout the world, but in this edition it includes Sir Jerome Horsey’s account of Russia, William Methold’s “A Relation of Golconda”, a “brilliant account of that part of India” (ODNB), and the translation by Thomas van Erpe (Erpenius) of a history of the Saracens by the 13th-century Christian Coptic historian Jirjis al-Makin Ibn al-’Amid (anglicized here as George Elmacin).

\$170,000 / £125,000

[179374]



“I think, therefore, I am”

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

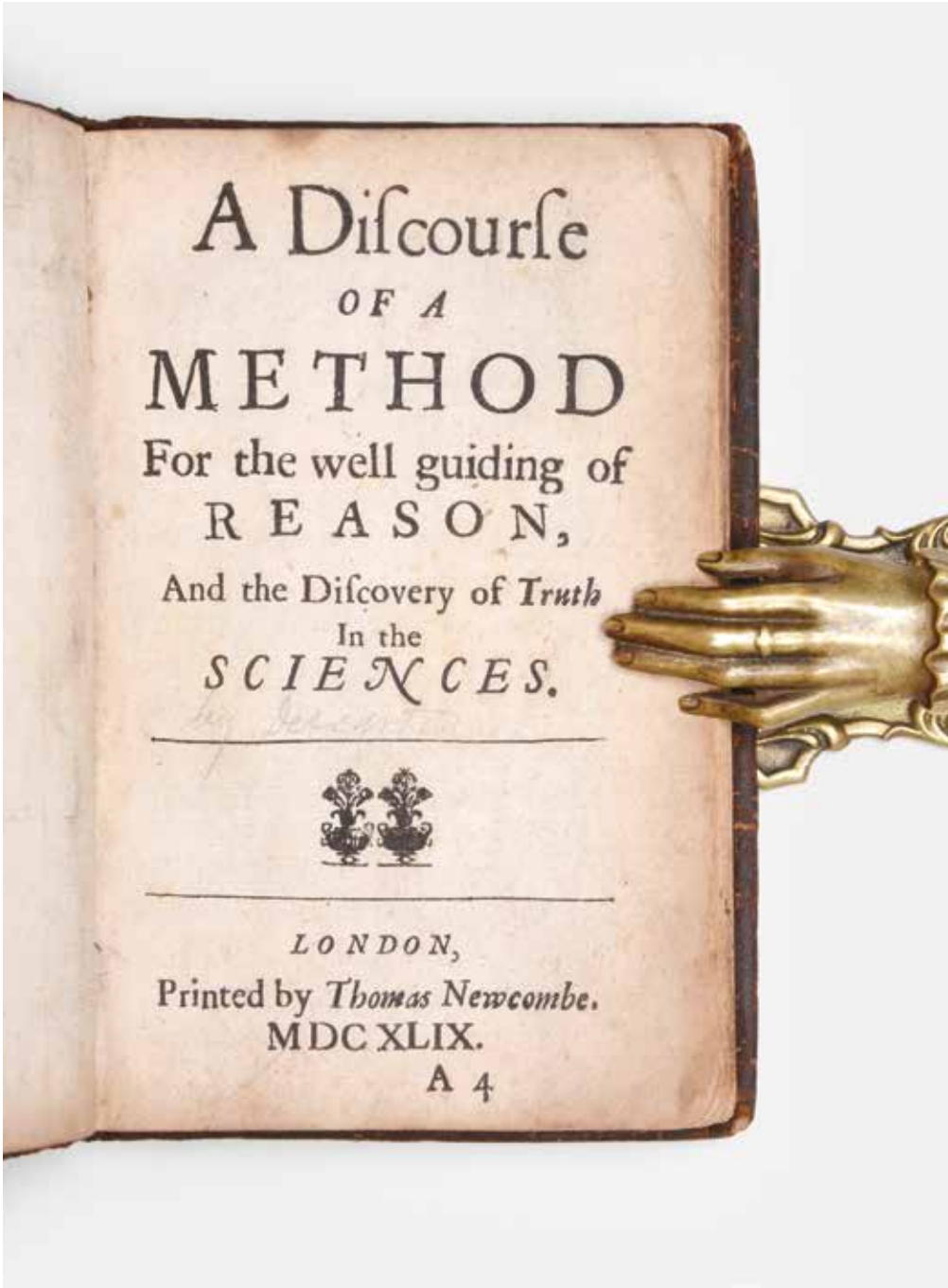
London: Printed by Thomas Newcombe, 1649

CONTENTS: Small octavo (141 × 92 mm):  
A–I<sup>8</sup>; pp. [xvi], 127, [1] (complete, including the three initial blanks).

BINDING: Contemporary ruled sheep.  
Housed in a brown quarter morocco  
solander box by the Chelsea Bindery.

CONDITION: Joints and extremities  
neatly restored. Slight ring stain to front  
cover and a few marks to sheep; contents  
lightly browned, early and terminal leaves  
browned from turn-ins, small chip to fore  
edge of A7. A very good copy.

REFERENCES: ESTC R174613; Norman  
624; Wing D1129. See *Printing and the Mind  
of Man* 129 for first French edition.

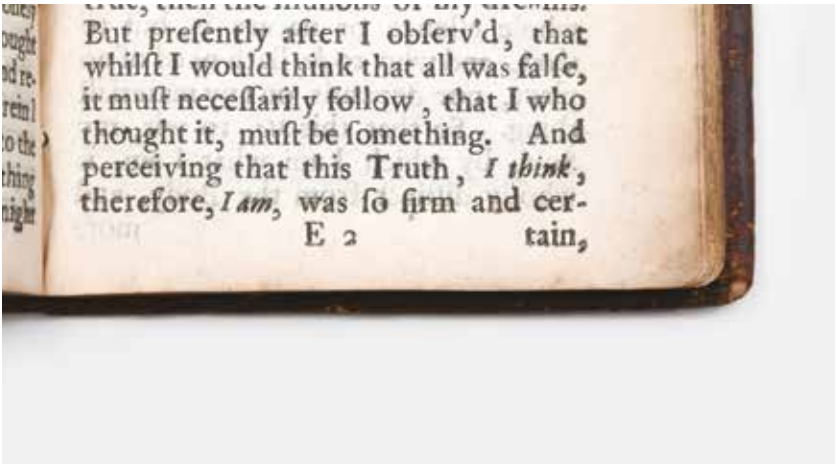


First edition in English of Descartes’s first and most enduring work, in which the most famous phrase in western philosophy, “I think, therefore, I am”, appears for the first time in English (on p. 51). First published in French in 1637, *Discours de la Methode* heralded a revolution in modern thought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

The original included three short treatises – “La dioptrique”, “Les météores”, and “La géométrie” – to which the *Discours* was intended as an introduction, though they are not necessary to its philosophical argument, and the anonymous English translator omits them. The translation is made from the original French, not the Latin version of 1644. There are multiple variant title pages with different publisher imprints; this issue, only identifying the printer and no other publisher, is identified by Norman as “probably first issue”. All are rare in commerce.

“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 was to find the simple indestructible 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).

\$130,000 / £95,000 [178481]





Pirates of the Caribbean: the original rogues gallery

19 Alexandre Olivier Esquemelin  
De Americaensche Zee-Roovers  
Amsterdam: Jan ten Hoorn, 1678

CONTENTS: Small quarto (196 × 153 mm), pp. [vi], 186, [2] adverts. Additional engraved title page, 12 engraved plates (4 double-page).

BINDING: Nineteenth-century red morocco by Rivière, spine gilt, sides panelled in gilt, gilt inner dentelles, marbled endpapers, gilt edges. Custom red morocco clamshell box, felt-lined, richly gilt.

CONDITION: Extremities and front joint repaired, light toning to text leaves and occasional offsetting from plates, some leaves washed, a very good copy.

REFERENCES: Howgego E39; Sabin 23468; USTC 1814458.



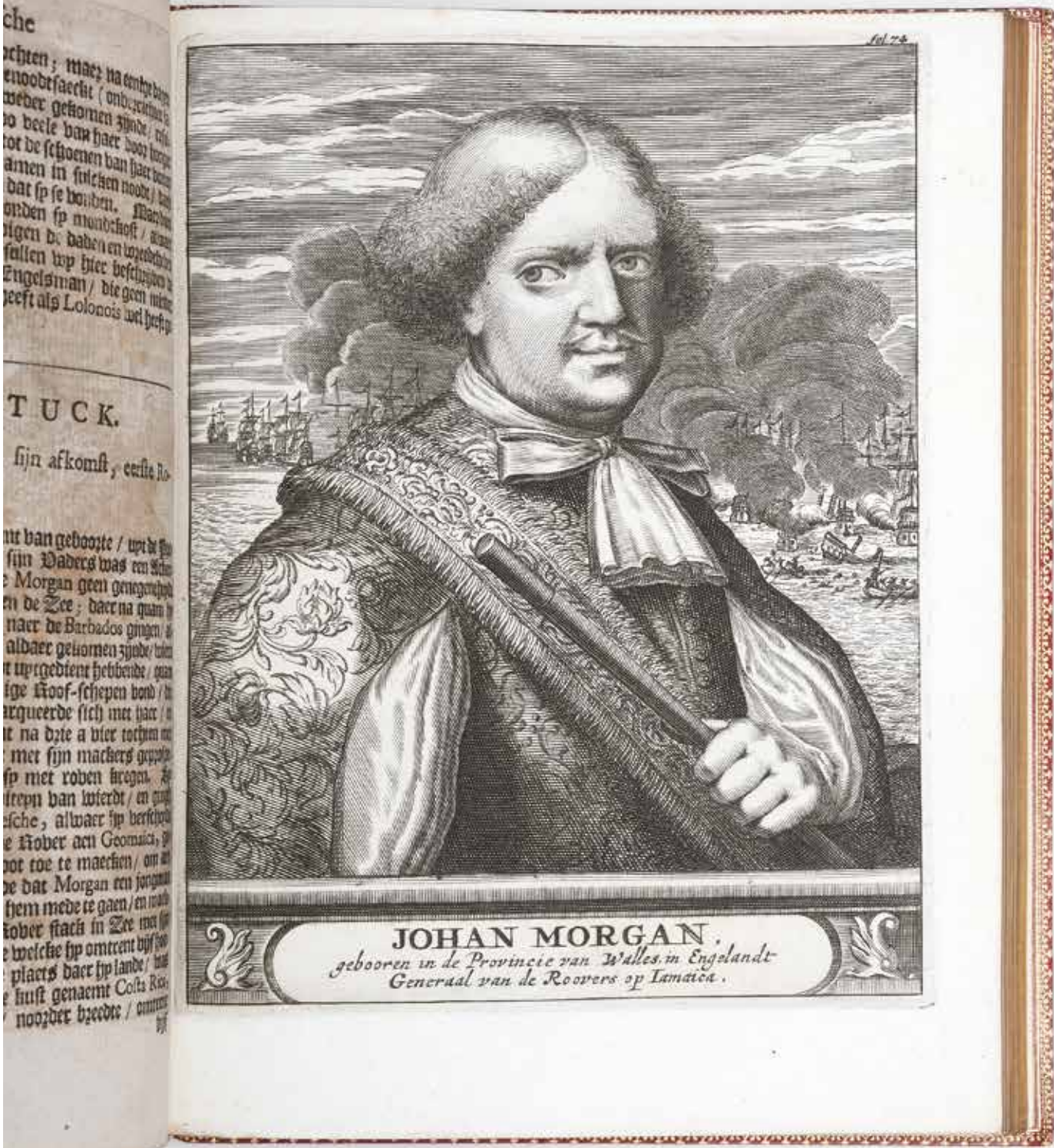
Rare first edition of the original account of swashbuckling pirate exploits in the Caribbean. Known in English as the *Buccaneers of America*, the book has 12 engravings that bring the fearsome pirate captains to life, and unflinching descriptions of violence and plunder that both horrified and fascinated readers.

Perhaps the most notorious figure in the book is the privateer Henry Morgan (1635–1688). As Morgan’s confidante and barber-surgeon, the author Alexandre Olivier Esquemelin (c.1645–1707, also spelled Exquemelin, Esquemeling, Exquemeling, or Oexmelin) had an onboard view of some of the most audacious raids in pirate history, including Morgan’s sack of Maracaibo in 1669 and the daring assault on Panama in 1671 (both depicted in the plates). Esquemelin paints a complex portrait of Morgan – as a brilliant tactician and fearless leader, but also a man capable of great cruelty. Following the publication of the English translation in 1684, which accused Morgan of torture and the use of nuns and monks as a human shield, Morgan took steps to discredit the book and successfully brought a libel suit against the book’s English publishers William Crooke and Thomas Malthus.

“Perhaps no book in any other language was ever the parent of so many imitations” (Sabin) and it became the cornerstone of pirate literature for centuries to come, Esquemelin’s vivid prose and intimate knowledge of buccaneer life captivating readers across Europe. From this edition, it was translated into German (1679), Spanish (1681), English (1684), and French (1686).

First editions are of “extreme rarity” (Sabin); we have traced no other complete copy at auction since 1894 (Bangs, 25 April 1894, lot 301), and an earlier record in 1884 (Leavitt & Co., 3 March 1884, 909a). Only six copies have been traced in institutions (USTC).

\$170,000 / £125,000 [178178]





A family presentation copy from the editor

20

Isaac Newton; William Jones (ed.)  
**Analysis per quantitatum series, fluxiones, ac differentias: cum enumeratione linearum tertii ordinis**  
London: Pearson, 1711

CONTENTS: Quarto (238 × 180 mm), pp. [xiv], 101, [1]. With 2 double-page engraved tables by John Senex, engraved title page vignette by Joseph Nutting, head- and tailpieces, historiated initials, diagrams within text, woodcut typographical ornaments.

BINDING: Contemporary English pan-elled speckled calf, red morocco spine label, compartments tooled in gilt, raised bands, red sprinkled edges.

CONDITION: Worn, cords reattached, spine ends and label chipped, joints split but holding, contents crisp and clean, with occasional light spotting and creasing: a very well-preserved copy in a strictly contemporary binding.

REFERENCES: Babson 207; Grolier/Horblit 66b; Norman 1590; Wallis 293.

**First edition, inscribed elaborately in ink on the front free endpaper, “To my much esteemed cousin Mr William Griffith this Book is humbly presented by Wm: Jones”.** The first major collection of Newton’s mathematical papers, it includes his first independent treatise on higher mathematics – outlining his discovery of the differential calculus – and the earliest printed account of his binomial theorem.

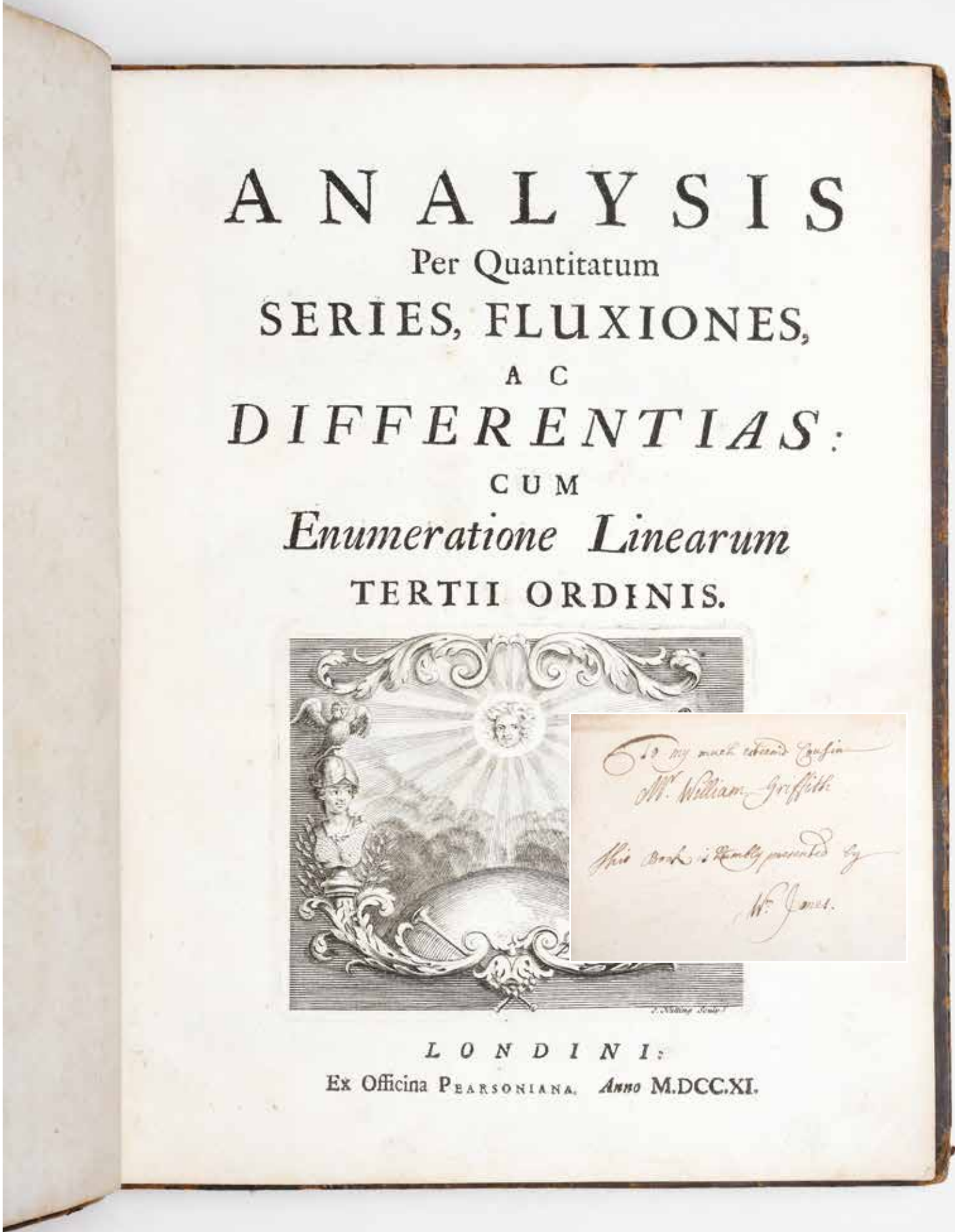
Newton is widely acknowledged as the first to have developed calculus, but he and Leibniz initially fought over the claim. In 1708, the Welsh mathematician William Jones acquired the papers of John Collins, among which were some unpublished mathematical works by Newton. “With the priority dispute showing no signs of dying away, it was clearly to Newton’s advantage to have some of his earlier mathematical writings in print for all to see the justice of his claim” (Gjertsen, p. 282). He permitted Jones to publish this collection under his direction.

The main text comprises four tracts: the first appearances in print of “De analysi per aequationes numero terminorum infinitas” (written in 1669) and “Methodus differentialis” (written in 1676), plus reprints of two works on quadrature and cubics, first published in *Opticks* (1704). It is supplemented by Jones’s preface and four extracts from Newton’s correspondence with Collins, Oldenburg, and Wallis. The book itself is handsomely printed and incorporates many classical engravings, including an allegorical title page vignette by Joseph Nutting.

We trace five other presentation or association copies on the market in the past century. The Macclesfield sale at Sotheby’s London in 2005 included two examples: the first a presentation copy to Sir Thomas Parker, Lord Chief Justice, and the second Jones’s own copy in red morocco. The Norman sale at Christie’s New York in 1998 included Jones’s presentation copy to Richard Waller, secretary of the Royal Society. Two other presentation copies are recorded, selling at Sotheby’s London in 1965 and 1937 respectively.

\$235,000 / £175,000

[174685]





The earliest known examples of Nelson’s signature to be offered for sale

21

Horatio Nelson (his copy)  
C. Julii Caesaris quae extant

London: Jacob Tonson, 1720



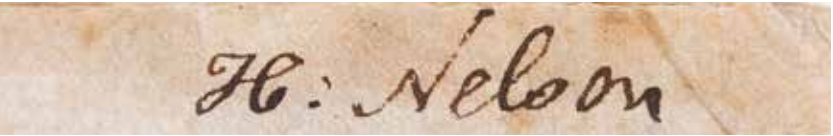
Nelson’s schoolboy copy of Caesar, signed by him twice, one signature dating from the year of his first departure to sea. The work offers intimations of martial glory to come, and this copy has an unbroken provenance to the present day.

Clarke’s famous edition of Caesar was first published in 1712 in a lavishly illustrated folio; this is the second edition. The work of the theologian and philosopher Samuel Clarke, friend and champion of Newton, it ran to four large editions by 1778 and became a popular schoolroom text.

Here, Horatio, aged 12, signed the first and second blanks, the latter dated “March 4th 1771”. The first signature is in a small plain hand as “H: Nelson”, the dated example in more elaborated style, “Horatio Nelson.” There are also contemporary annotations to 10 pages in a juvenile hand less developed than, but congruent with,

examples of Nelson’s early mature hand (for example his earliest recorded letter BL Add. MSS. 34988, f.1, 20 Feb. 1777), comprising trial translations totalling some 83 words, a comical ownership inscription as “Marc Antony” on the title page, and a large flourished “N” pencilled on the rear pastedown.

The earliest known example of Nelson’s signature is his witness in the Burnham Thorpe marriage register, 13 March 1769, which he signed as Horace, the name by which he was known at home (corrected by his father, the rector, to the formal Horatio). We know of only one comparable volume: an edition of Virgil signed by Nelson at various dates between 11 and 14 March 1771, which came to auction at the bicentenary of his death. It was suggested the Virgil had been used by Nelson at Sir William Paston’s School at North Walsham and was passed to his brother and fellow student William, probably remaining there when he left and subsequently seeing “heavy use as a school-book . . . [and] heavily annotated in a number of hands.” The present volume has only Nelson’s ownership inscriptions



and neat marginal and interlinear annotations in what has every appearance of being his youthful hand; it did not stay at school but went to sea with him.

At the beginning of the Falkland Crisis in the autumn of 1770, Nelson’s uncle Maurice Suckling was appointed to command the *Raisonable*, 64 guns. On 24 April 1771, he was joined by his nephew, who took with him his recently acquired copy of Caesar as the foundation of his ship-board library. The pastedowns have remnants of sealing-wax probably used to attach a paper jacket to protect the book from the rigours of ship-board life. An older hand would have known that sail-cloth was a more durable solution. The jacket is long gone, and the pitting and craquelure of the boards is entirely consistent with what we have seen of the effect of sea-service. In the event, the crisis with Spain was averted and the Navy stood down, and Nelson was sent off to garner experience on a cruise to the West Indies on a merchantman, returning the following July to join his “sea daddy” Suckling on his new command, *Triumph*, 74-guns. After a slight false start, the career of Britain’s greatest naval hero had begun.

\$87,500 / £65,000

[178762]

CONTENTS: Octavo (195 × 119 mm), pp. [xiv], 512, [xx]. Engraved portrait frontispiece of Caesar by Van der Gucht, 3 folding engraved maps, folding plate of bridges, woodcut head- and tailpieces; title page printed in red and black, with woodcut vignette.

BINDING: Contemporary panelled calf, sometime neatly rebaced with original decorative gilt spine laid down, red speckled edges. Housed in a red morocco solander box.

CONDITION: Slightly rubbed, old ink smear to frontispiece, lightly browned, some off-setting from the maps, but overall a very good copy.

PROVENANCE: Horatio Nelson, Viscount Nelson, 1758–1805 (ownership inscriptions); his brother, Rev. William Nelson, Earl Nelson, 1757–1835; bequeathed by him to Henry Crowe, 1769–1851, vicar of Buckingham; by family descent to William Bulkeley Glasse, 1806–1892 (his note on provenance); gifted at his death by his daughter to W. S. Owen; his son, Capt. William Owen of the Oxford Light Infantry; gifted by him to the Army and Navy Club in 1913 (bookplate); disposed of by the club in the 1950s to Francis Edwards, bookseller; private collection.

REFERENCES: ESTC T136433.

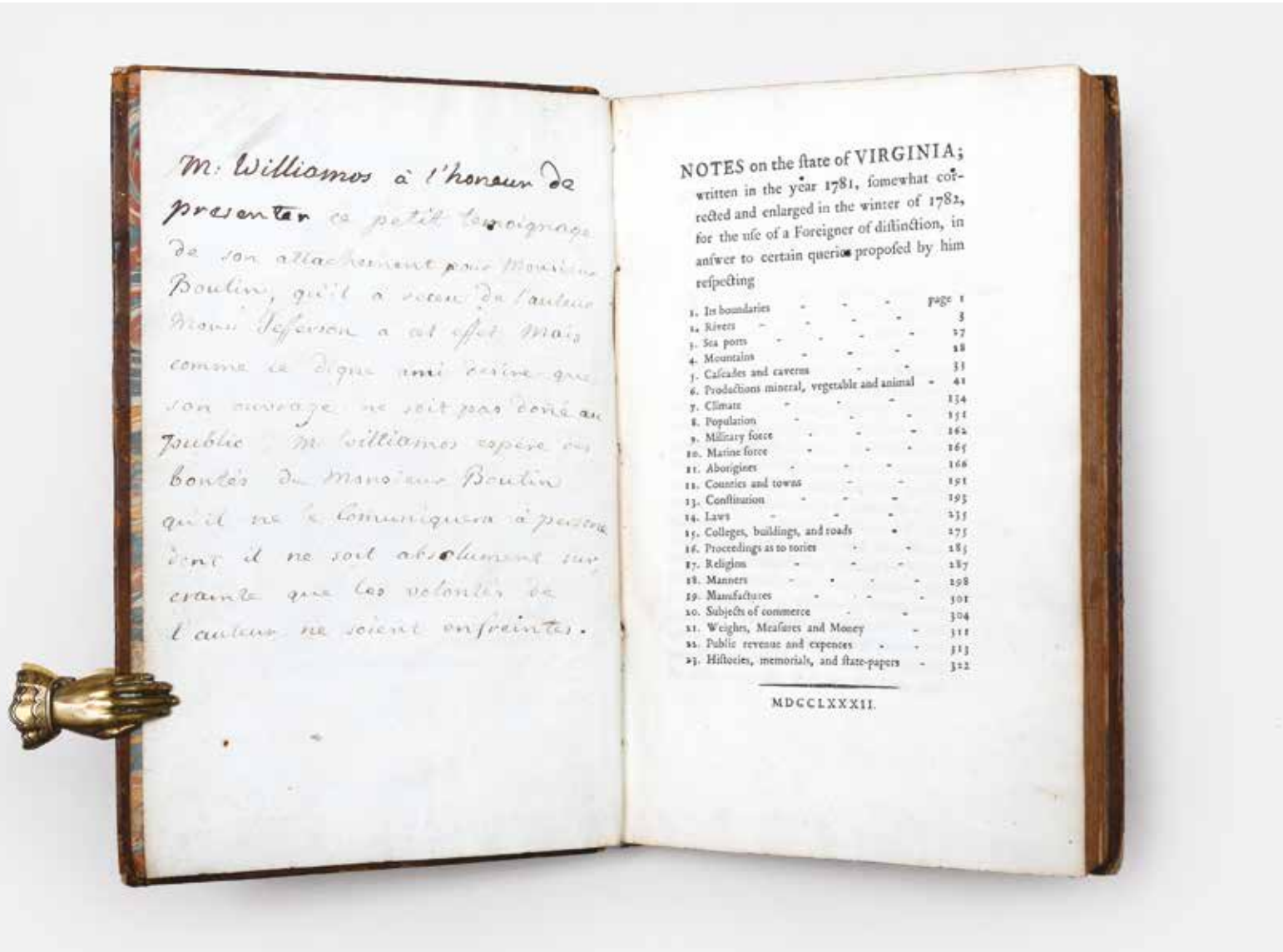


A unique and intriguing presentation copy

Thomas Jefferson

Notes on the state of Virginia

[Paris: Philippe-Denis Pierres for the author,] 1782 [i.e. 1785]



CONTENTS: Octavo (199 × 127 mm), pp. [2], 391, [1]. Folding table bound between pp. 168 and 169, full-page woodcut of Madison's Cave on page [35]. Without the three additional pamphlets that Jefferson had printed and bound up with later copies.

The extremely rare privately printed first edition of the only book-length work of Jefferson's published in his lifetime. Jefferson presented this, one of the earliest copies, to his close friend and confidant, Charles Williamos, for re-presentation to Simon Gabriel Boutin (1720–1794), a noteworthy collector of natural history and the creator of the Folie Boutin, a spectacular garden and park in Paris.

Jefferson wrote the Notes in response to a questionnaire sent to him and other American notables by François Barbé-Marbois. He began them in 1781 and significantly enlarged them over the course of the next three years. When Jefferson arrived in France as the minister plenipotentiary, he contracted with a reputable Parisian printer for a private printing of 200 copies, which were off the press by 10 May 1785. Jefferson distributed a portion directly to friends and shipped copies to James Madison and George Wythe in Virginia to distribute for him there; the book was only obtainable directly from Jefferson, Madison, or Wythe. All these copies were prefaced by individually tailored, handwritten, polite prohibitions on publication, the wording of the inscriptions varying among them. Jefferson had several complicated reasons for maintaining the impression that the work was not intended for public circulation.

This is the only recorded copy of Notes with a contemporary presentation inscription that is not by those three. Jefferson entrusted it to Charles Williamos for re-presentation to Simon Boutin. The inscription is in Williamos's hand, echoing Jefferson's usual warning not to let the contents be made public. This is ironic, as Williamos is the very person Jefferson accused, in a letter to Madison of February 1786, of having let the Notes fall into the hands of the Paris bookseller, Pierre-Théophile Barrois. This was supposedly the breach of trust that led to the publication of the French translation, though in fact Jefferson worked closely with the translator, André Morellet, and certainly approved its publication, despite his protestations.

The Swiss-born Charles Williamos probably befriended Jefferson when both men were in Williamsburg in July 1766. Williamos was then in British service. From 1768 to 1772, he was collector of customs in Jamaica, but failed to find another colonial post after that. He passed the years of the Revolution in England without performing military service because, he claimed, “it did not suit my principles”. Arriving in Paris in autumn 1784, he soon became embedded in Jefferson's household, dining with him every day.

However, Jefferson broke with him on 7 July 1785, perhaps because he suspected Williamos was a British spy. Williamos never recovered Jefferson's confidence and died suddenly that November. Jefferson must have presented this copy to Williamos sometime between 10 May and 7 July; Williamos was therefore one of the first recipients of it. Williamos's unexpected death made him a convenient scapegoat to explain how the work came to be published by Barrois.

It may be that Jefferson gave Williamos two copies, one for himself, another to pass on to Boutin. This copy was still in Boutin's possession in 1787, but no copy was found among Williamos's effects after he died.

As befits the early presentation date, the copy is in the earliest state, with leaves D2–3 uncanceled, the monetary figures uncorrected on pages 315–18, and “above the mouth of the Appomatox” crossed out in ink on page 5 (presumably by Jefferson).

\$490,000 / £365,000 [168864]

BINDING: Contemporary French cat's paw calf, spine richly tooled in gilt, gilt morocco label. Housed in a calf-backed folding case.

CONDITION: Light shelf wear, joints split but holding, spine rubbed, chipped at spine ends. Internally fine. A few words crossed out in ink (presumably by Jefferson) on p. 5.

PROVENANCE: Charles Williamos (d. 1785); Simon Gabriel Boutin, 1720–1794 (presentation inscription); Wilberforce Eames, Americanist and bibliographer, 1855–1937 (his sale, Anderson Galleries, 1910, \$200); Thomas Jefferson Coolidge, Jr., 1863–1912, direct descendent of the author (bookplate); by descent from him, until sold at Christie's NY, 7 Dec. 2012, lot 47, \$314,500.

REFERENCES: Church 1189; Howes J–78; Reese, *Federal Hundred* 6; Sabin 35894; Sowerby, *Catalogue of the Library of Thomas Jefferson*, 4167; Streeter Sale 1722; Vail 728; Verner, *A Further Checklist of the Separate Editions of Jefferson's Notes on the State of Virginia*, p. 5.





Doctor Johnson returns to his native city

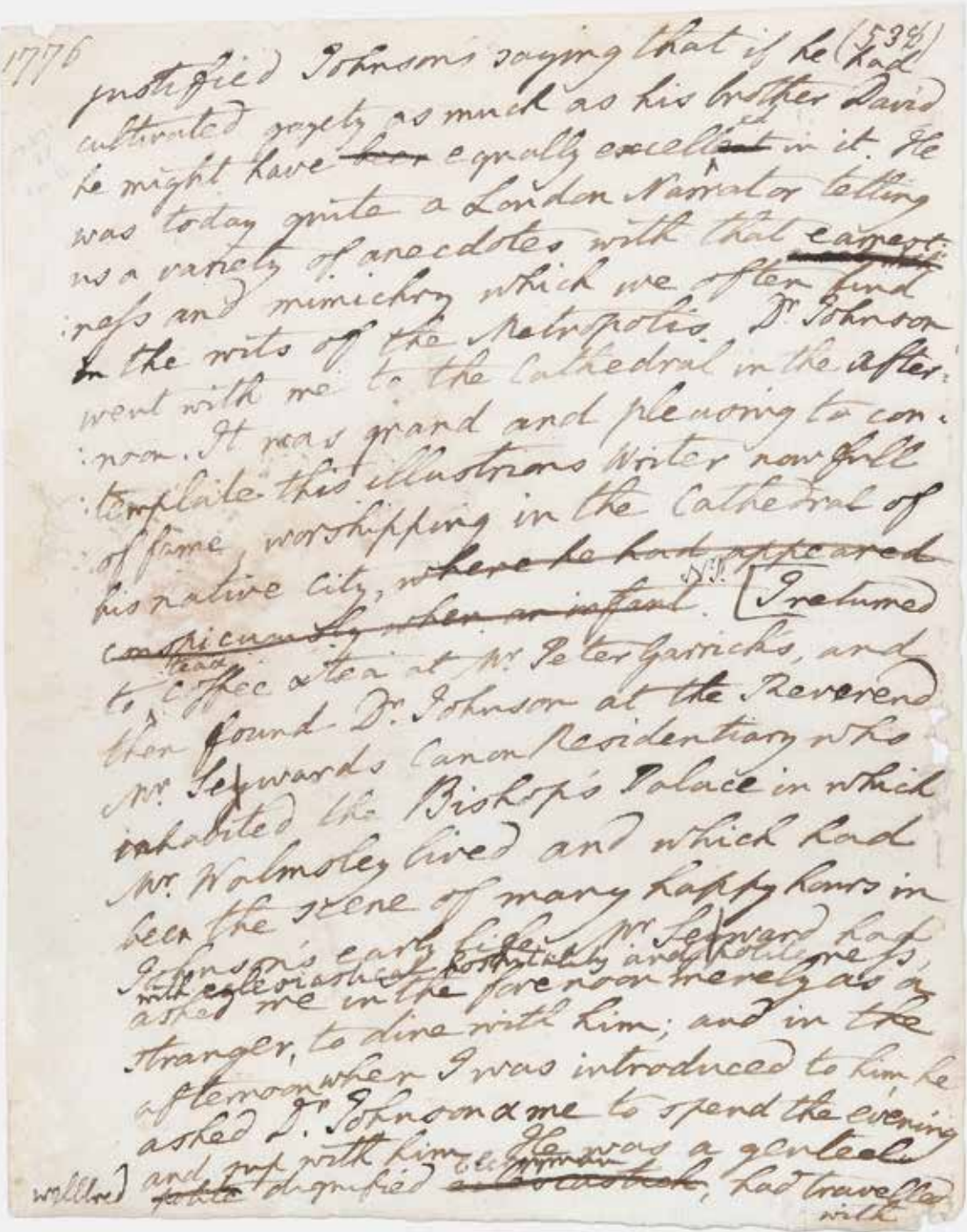
James Boswell  
Autograph page from the original manuscript of *The Life of Samuel Johnson*  
No place, 1785–90

CONTENTS: Single leaf, quarto, fore- and lower margins with deckle edges preserved.  
Written on one side only. Marked “1776” at the top left-hand corner; foliated “538” by Boswell in the opposite corner.  
CONDITION: Small areas of insect damage to both margins about midway down the leaf, not affecting text, sometime silked on verso, the silking now removed, otherwise very good condition.

The page exhibits some 18 deletions and word substitutions by the author. The text appears on page 37 in Volume II of the first edition (London, 1791), a passage relating a visit made by Johnson and Boswell to Lichfield on Sunday 24 March 1776. Johnson and Boswell dine with David Garrick’s brother, Peter, who is in particularly good humour. Peter “verified Johnson’s saying, that if he had cultivated gaiety as much as his brother David, he might have equally excelled in it. He was to-day quite a London narrator, telling us a variety of anecdotes with that earnestness and attempt at mimicry which we usually find in the wits of the metropolis.” Afterwards, they visit the cathedral, where Boswell is pleased to witness Johnson “worshipping in ‘the solemn temple’ of his native city”. Boswell returns to tea with Peter Garrick, then meets up with Johnson at “the Reverend Mr. Seward’s, Canon Residentiary, who inhabited the Bishop’s palace, in which Mr. Walmsley lived, and which had been the scene of many happy hours in Johnson’s early life.” Boswell finds him “a genteel well-bred dignified clergyman”.

Of the 1,046 leaves which made up the manuscript of the most celebrated English-language biography, most are in Yale and Harvard University libraries, a few are owned by the Rosenbach Museum in Philadelphia, and only two leaves, including this, remain in private hands. The last example was sold at auction at Christie’s New York, 17 May 1989, when it brought \$44,000.

\$300,000 / £225,000 [172160]





# Cook’s fatal voyage in vivid colour

James Cook

Scitzirte Gemahlde zu Jacob Cooks letzten Reisen um die Welt

[Brno:] 1805

**CONTENTS:** Together, 49 original watercolours (280 × 178 m) by Franz Richter, each in cream mount.

**BINDING:** Housed in a custom koa wood cabinet by the Hawaiian furniture-maker Shaun Fleming.

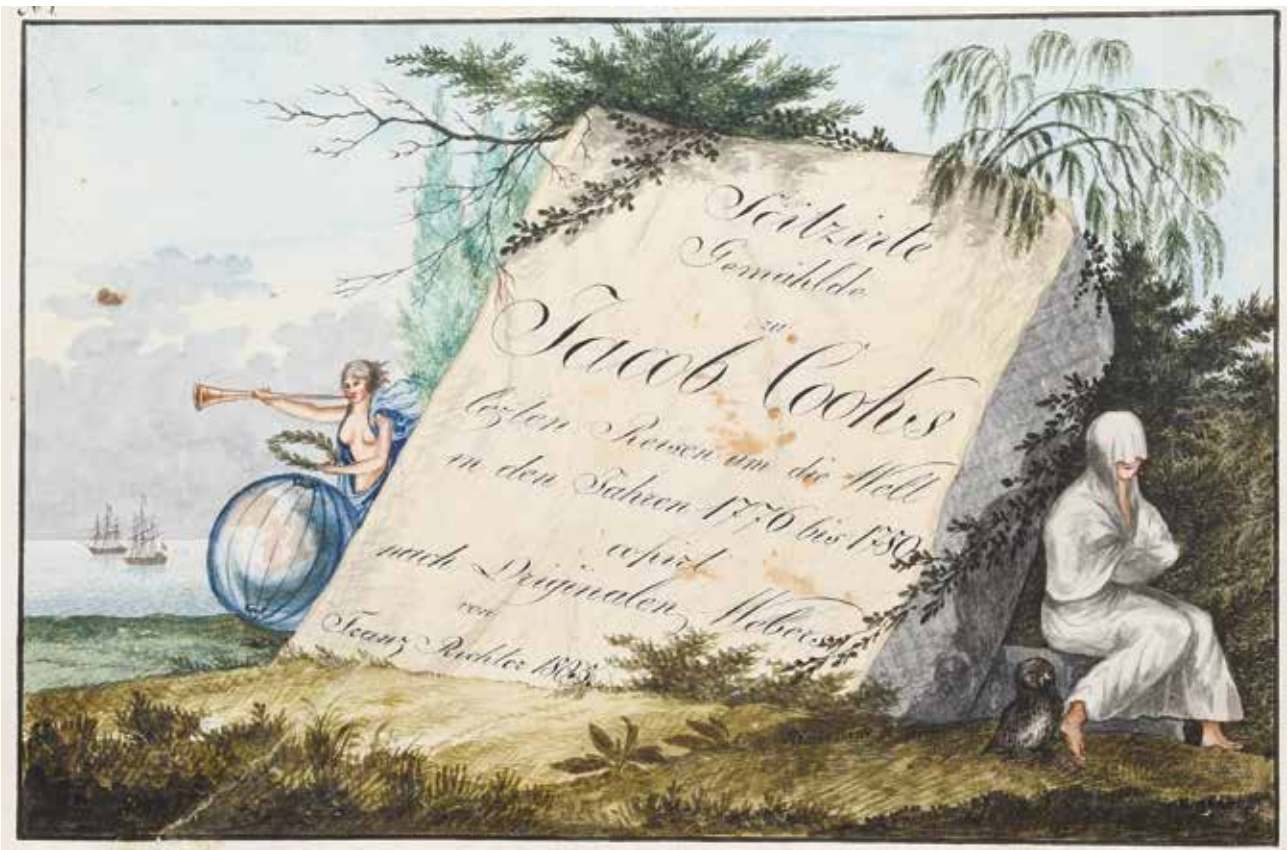
**CONDITION:** Title page with repaired tear, occasional finger-soiling, foxing, and browning; overall remarkably well-preserved.

**REFERENCES:** See Beddie 1543 & 1561. Wilhelm Schram, “Der Brünner Maler Franz Richter”, *Zeitschrift des Mährischen Landesmuseums*, 1914; Bernard Smith, *European Vision and the South Pacific*, 1960.

**An attractive suite of watercolours, among the earliest colour representations of Cook’s third voyage:** 31 designs are derived from the 1784 published engravings (after the original drawings of the expedition’s official artist, John Webber), and 18 are taken from other pictorial representations of the voyage and original designs, such as the illustrated title page.

Between 1788 and 1792, Webber issued, in a small edition, a suite of 16 soft-ground etchings, *Views in the South Seas*, which were etched and coloured by Webber himself. In 1808, under the same title, they were published as hand-coloured aquatints.

Franz Richter (1774–1860) trained as a military surgeon and was self-taught as a landscape artist and portraitist. He was born in Brno, Moravia (now part of Czechia), and in 1815 established an art school there. In 1829 he published his sole book, a lithographic portfolio of views of Brno’s most important buildings. The

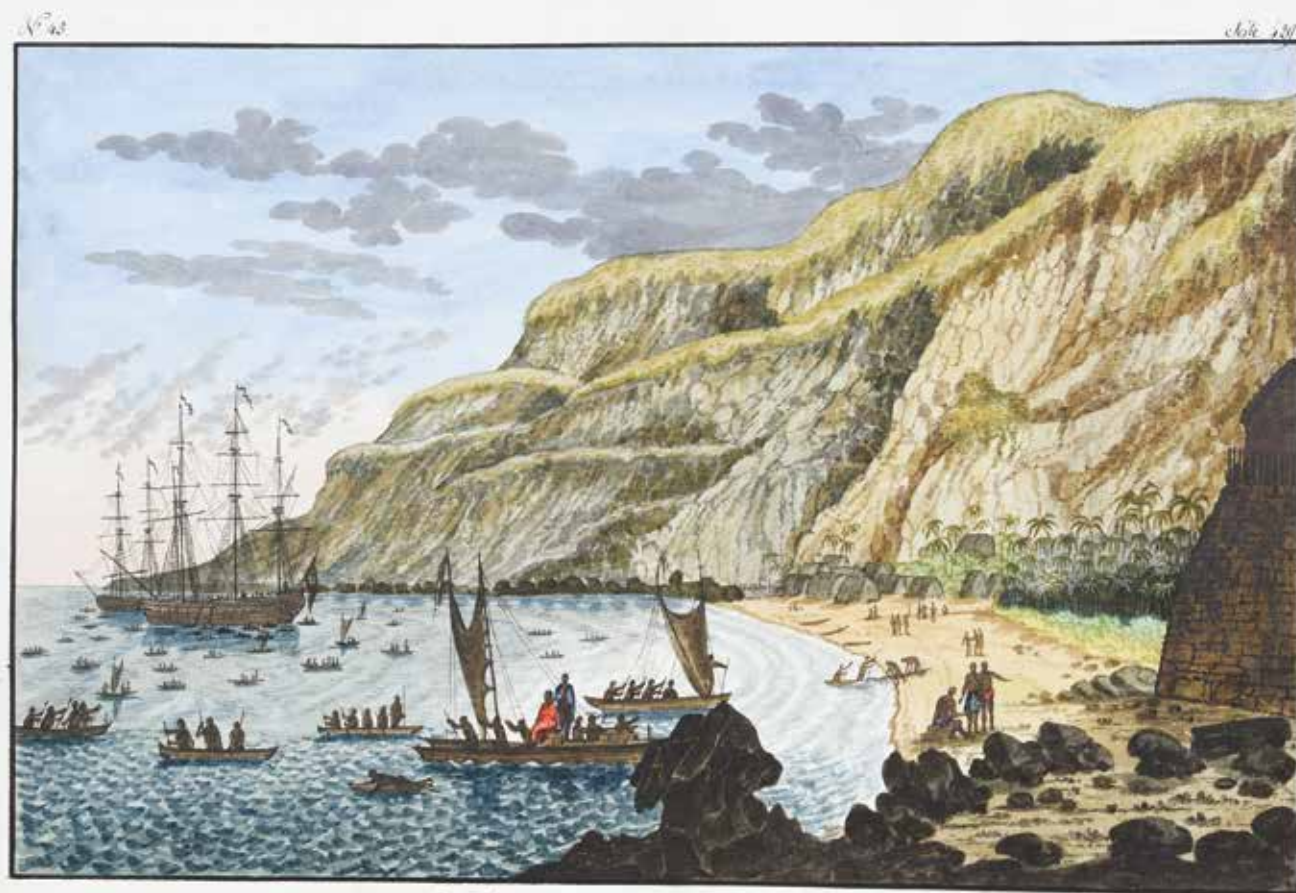


present celebration of Cook’s third voyage is unrecorded in the slim scholarship published on his life and works, suggesting it was probably a private project (Richter received no formal training and “educated himself with engravings”) or a commission undertaken for a local patron (Schram, p. 3).

Richter probably encountered Webber’s illustrations in the first German edition of the official account (1786) or in Georg Forster’s *Des Capitain Jacob Cook dritte Entdeckungs-Reise in die Südsee und nach dem Nordpol*, published with Webber’s illustrations in 1789. These were expensive productions, which gives weight to the idea that Richter was given access to them by a wealthy patron who wished to see the images reproduced in colour. Webber’s illustrations were key to the account’s popularity: “no voyage undertaken in the days before photography ever returned so well documented with pictorial illustrations” (Smith, p. 109).

Richter’s dedication to the project is evident in the detailed rendering of the images. His interpretations of Webber’s originals are occasionally enlivened with extra characters added for dramatic effect, enhanced details such as the blood added to the tusks of a walrus, and the expanded perspective of certain scenes. He often incorporates elements from several of Webber’s illustrations in one image. The portrait serving as the frontispiece is based on the famous likeness executed by Nathaniel Dance in 1775–6 and engraved by John Sherwin in 1784.





*Karacacca Bay*

Included is the famous image *The Death of Captain Cook* (*Cooks Tod*), based on Webber's depiction of the scene, the original engraving of which was issued separately in 1784. Richter's version exemplifies his tendency to reinterpret. He alters the landscape and portrays Cook – incorrectly dressed in a British officer's red coat – standing alone on the shore, gesturing towards boats that Richter places further out to sea, thereby heightening Cook's isolation at the moment of his death. The violent chaos of Webber's original is subdued into a more static composition, though Richter adds a theatrical touch: a raised club above the



*Cooks Tod*

stabbing hand of Cook's attacker, while redcoats on a distant hilltop fire a volley at the islanders.

David Forbes, the bibliographer of Hawai'i, described the suite in private correspondence with the bookseller Lou Weinstein as "completely unknown".

\$340,000 / £250,000

[172090]



Both parts presented to the work’s first reviewer

Alexis de Tocqueville  
De la démocratie en Amérique  
Paris: Charles Gosselin, 1835–40

CONTENTS: 4 vols, octavo (208 × 128 mm). Without the hand-coloured litho-graphic folding map of the United States, likely as received by the recipient (see note); a modern copy on antique paper is bound in.

BINDING: Contemporary purple quarter calf, mottled sides, green vellum corners, marbled endpapers, edges speckled brown; the latter two vols with minor variation, reflecting the episodic publication.

CONDITION: Minor discolouration to calf, slight browning and spotting to contents as usual, light damp-staining at foot of covers and concomitant staining and rippling to contents: a very good copy.

REFERENCES: Books that Made Europe, p. 206; En français dans le texte 253; Howes T278; Sabin 96060/1. André Jardin, *Tocqueville: a Biography*, 1988; M. C. M. Simpson, *Correspondence & Conversations of Alexis de Tocqueville with Nassau William Senior from 1834 to 1859*, Volume I, 1872.

**First edition, presentation copy, inscribed by the author in both parts to the first reviewer of the work:** on the half-title of Volume I, “M. Léon Faucher, hommage de l’auteur”, and that of Volume III, “à Monsieur Léon Faucher, Temoignage d’une ancienne et sincere affection”, both initialled. Due to the episodic publication, it is exceptionally rare to have both parts of the book inscribed.

Faucher (1803–1854) was spurred by the revolution of 1830 to take up his pen as a liberal journalist. In the 1830s and early 1840s, he worked and edited many French journals, becoming closely linked to literary and political circles. He moved towards conservatism over the 1840s and, after the 1848 revolution, entered the constituent assembly. Under the presidency of Louis Napoleon, Faucher served as minister of public works and of the interior, before becoming prime minister in 1851. He retired that year due to Napoleon’s coup and died suddenly of illness three years later.

*De la démocratie en Amérique* is now acclaimed both as “one of the most significant works ever written on American political and civil life” (*Books that Made Europe*). Yet, when Volumes I and II were published together on 21 January 1835, the edition was only 500 copies.

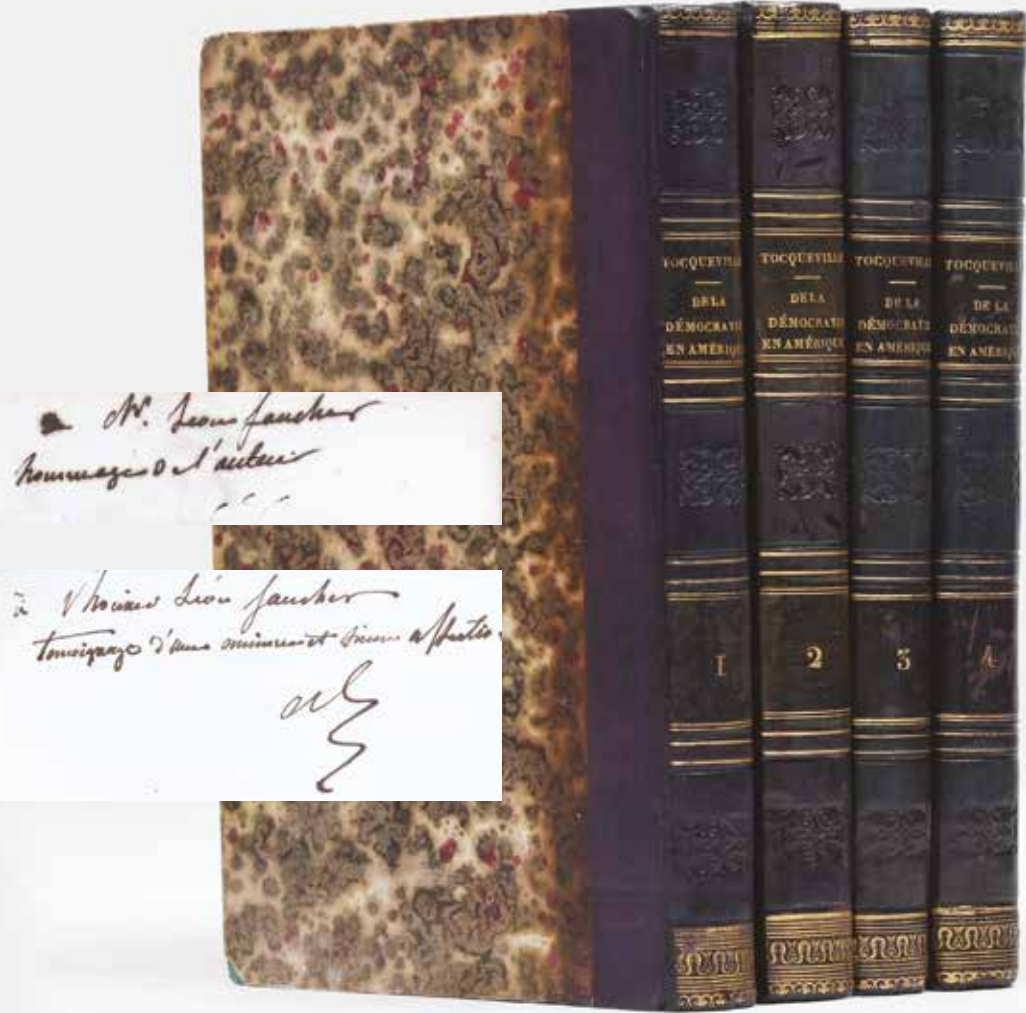
This copy was surely that used for the first review of the book. “The book had been launched in the way that was usual at the time: a descriptive notice in the principal newspapers, and a prepublication article to arouse curiosity. The article was written by Léon Faucher and published in *Le Courrier français* on Christmas Eve, 1834. It was a clear and solid review, but Faucher, a born polemicist and an envious man, was stingy in his praise and concluded the piece with an attack on Tocqueville’s concept of the tyranny of the majority” (Jardin, p. 225). Nevertheless, Faucher acknowledged, “This book seems destined for great success, taking into account the importance of the subject and the novelty as well as the evidence of its insights. It will come to its readers as a revelation”. When the copy was sent to Faucher ahead of publication, it almost certainly did not include the map, either as the map was not yet printed or as it would have been an unnecessary expense for a review copy. A recent owner has supplied an excellent facsimile of the map.

The work was soon widely praised and went through seven editions by the time Volumes III and IV were published together in an edition of 2,500 copies on 24 April 1840. Faucher also reviewed these volumes in *Le Courrier français* on 20 January 1841. He has made pencilled comments in the margins of these volumes, likely in aid of the review.

Tocqueville was not a supporter of Faucher as he rose to high office. In 1851, when Faucher was prime minister, Tocqueville said of him, “Faucher is a man

of great honesty, great courage, and great knowledge – except the knowledge of men. He is active, obstinate, and injudicious. Such men are the ruin of a ministry, indeed of a party” (cited in Simpson, p. 252).

\$135,000 / £100,000 [180826]





The inspiration for John Wemmick in Great Expectations

26

Charles Dickens

Oliver Twist; or, the Parish Boy's Progress

London: Richard Bentley, 1838



**First edition, presentation copy, inscribed by Dickens to his confidante and solicitor on the title page of the first volume, “Thomas Mitton Esquire, From his old friend, Charles Dickens”.** We have traced only four other presentation copies of the first edition: those to Thomas Talfourd (Read), William Harrison Ainsworth (Self), Thomas Beard (Suzannet), and Fanny Dickens (Peter Harrington). Dickens did not date his inscription in any of these presentations, a habit he appears to have adopted only after this publication.

Born in the same year, Mitton (1812–1878) and Dickens were childhood neighbours. Mitton and Dickens “each had their ways to make in the world. Eager conversationalists, they were youthful allies in a world in which companionship helped to alleviate some of the anxieties of work, family, and future . . . It was the first of many sustained friendships that helped him [Dickens] establish a community of support and security” (Kaplan, p. 48). Mitton proved a steadfast ally for the emerging author both professionally and personally, often loaning Dickens money to support his literary career through times of financial hardship and helping him navigate his strained relationship with his father, John Dickens.

Alongside John Forster and William Harrison Ainsworth, Mitton was among those indispensable early friends who helped Dickens negotiate his resignation as editor of Bentley’s Miscellany while Oliver Twist was still being serialized in early 1839. Though Dickens agreed to provide Bentley with one last novel, Barnaby Rudge (1841), he was freed from his “Bentleian bonds” after Mitton carried out his instructions of cancelling the deal, ensuring that Oliver Twist was the last Dickens title Bentley published. Mitton made the first draft of Dickens’s will at the same time. Dickens later presented Mitton with the manuscript of A Christmas Carol (1843), now held at the Morgan Library.

Dickens consulted Mitton regarding his next publisher, Chapman & Hall, before hiring Frederic Ouvry as his new solicitor. Decades later, Dickens used Mitton as the basis of John Wemmick, the legal clerk in Great Expectations (1861) noted for his sentimental domestic life and ruthlessness in business. Mitton’s sister, Mary Ann Cooper (1813–1913), a playmate of the child Dickens, has long been credited as the basis of Little Dorrit.

The first issue has “Boz” title pages and the “Fireside” plate. This copy also has the second issue “Church” plate, despite it normally replacing the “Fireside” plate when present. It is bound in the publisher’s fine-diaper-grain cloth.

\$500,000 / £375,000

[173580]

**CONTENTS:** 3 vols, octavo. With 25 etched plates by George Cruikshank, being one more plate than usual, as this set includes both the “Fireside” plate and its intended replacement, the “Church” plate. Half-titles in vols I–II, as issued. Complete with the list of illustrations leaf, not issued in all copies. Publisher’s 4-page ads at end of vol. I and 2-page ads at front of vol. III, as called for.

**BINDING:** Original reddish brown fine-diaper cloth, spines lettered and ruled in gilt, covers stamped in blind with arabesque cartouche, yellow coated endpapers. All housed in a custom green cloth chemise and tan calf pull-off box by Riviere and Son.

**CONDITION:** Spines a little cocked and toned, gilt remaining bright, light general wear to cloth, usual spotting of plates, text generally clean. A near-fine set.

**PROVENANCE:** Nineteenth-century bookplate sometime removed from paste-downs; newspaper clipping reporting the 50th anniversary of publication mounted on vol. I front pastedown; Elton A. Hoyt II, 1888–1955, American steel executive (bookplates in vols II–III, evidently omitted in vol. I to avoid obscuring the newspaper clipping).

**REFERENCES:** Eckel, pp. 59–62; Smith I, pp. 30–7. Fred Kaplan, Dickens: A Biography, 1988.



The finest known copy in a contemporary binding

27

Alexandre Dumas  
Le Comte de Monte-Christo

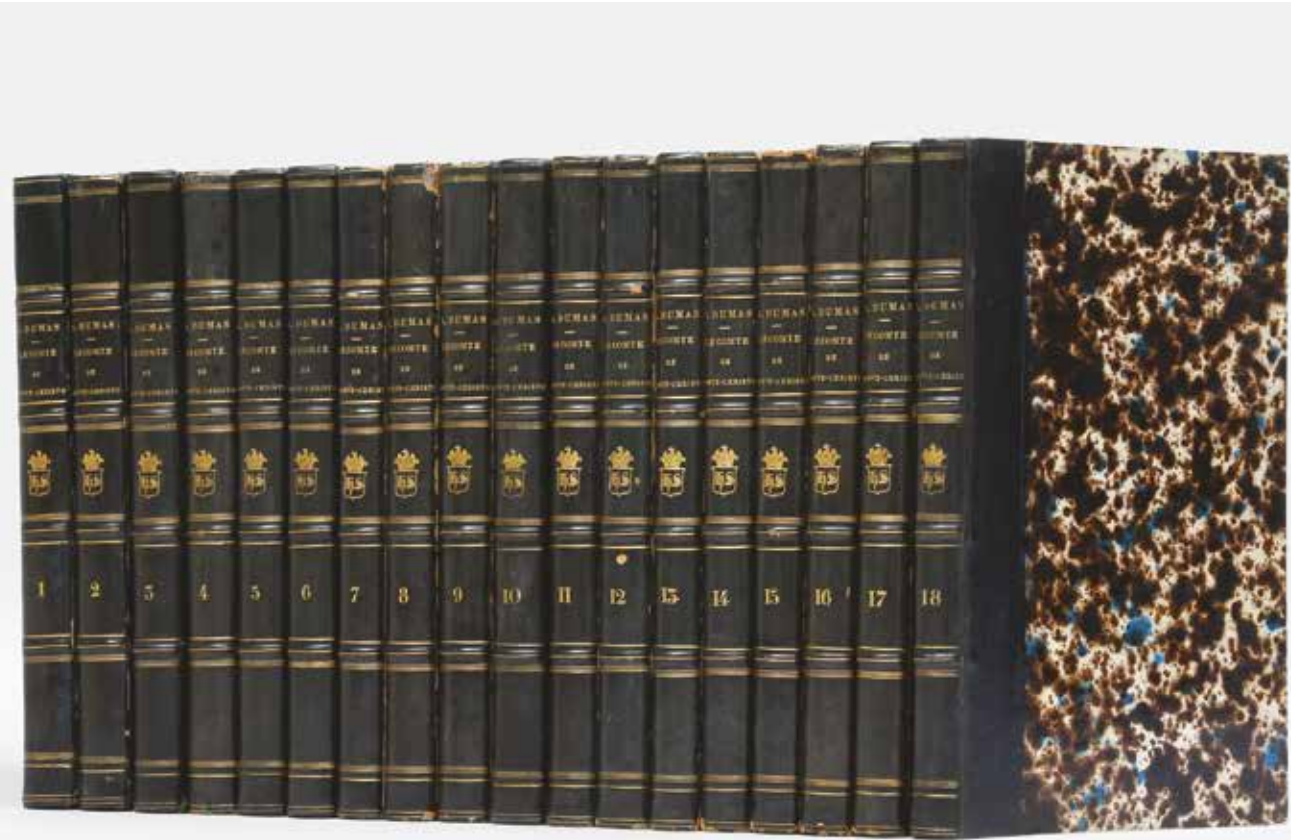
Paris: printed by Béthune and Plon (vols 1–8) and A. Henry (vols 9–18) for Baudry (vols 1–14) and Pétion (vols 15–18), 1845

CONTENTS: 18 vols, octavo (208 × 124 mm). Each volume complete with half-title and a final table of contents. Contents leaf to vol. 2 supplied from another printing, with Cosson imprint (as usual; see note).

BINDING: Contemporary dark blue quarter calf for Lord Henry Seymour, stamp-signed by Simier in the last vol. only, spines lettered and numbered in gilt, central compartments with Lord Seymour’s gilt cypher, brown and blue

First edition in book form, of exceptional rarity as a complete set with all volumes dated 1845 and preserved in contemporary bindings. This copy has a distinguished provenance, the spines bearing the cypher of the Parisian dandy Lord Henry Seymour (1805–1859). As such, it stands among the most coveted éditions originales of any 19th-century French novel.

The contemporary binding by Simier is especially noteworthy: despite Dumas’s popularity, his novels did not immediately command the canonical status required by most French bibliophiles, so such sets are rarely found. But the eccentric Lord Henry Seymour did not fit the typical profile of a studious book collector. A prominent member of the aristocratic society of Paris, he was remarkably fond of embarrassing practical jokes and horses, until he suddenly



quit the turf in 1842. He was, however, fond of popular literature, buying up both Dumas and Balzac, among others, on publication, and he had the funds to have them finely bound by René Simier, whose stamp here declares himself “Simier R[elieur] du Roi,” binder to the king. His collection was dispersed at Hôtel Drouot in Paris on 13–14 February 1860.

Because of the novel’s complex publishing history, complete sets are exceedingly scarce. The volumes were issued sequentially with either the Baudry or Pétion imprint, neither taking precedence. In this set, volumes 1–14 are by Baudry and the rest by Pétion, all dated 1845.

The only complete set we can trace in UK institutional holdings is at the National Library of Scotland, preserved in the original yellow wrappers with uniform 1845 Pétion title pages. In that copy, the contents leaf of volume 2 forms the inside rear wrapper, accounting for the need to supply that leaf in the present copy (as in the only other example we have handled). The Bibliothèque nationale de France holds only one complete set, bound in nine volumes to suit French collectors’ taste, acquired at the Daniel Sickles sale in 1989. That copy contains 1845 Pétion titles throughout, except for volume 16, which bears a Baudry title dated 1846.

Le Comte de Monte-Cristo (spelled “Christo” only in its earliest form) was born of a suggestion by Maximilien Béthune, Henri Plon’s publishing partner of ten years, that Dumas emulate the sensational success of Eugène Sue’s *Les Mystères de Paris*, then running in the *Journal des Débats*. That same newspaper serialized Monte-Christo as a feuilleton from 28 August 1844 to 15 January 1846. Béthune also brokered the sale of book rights to two publishers: Pétion, who held the rights to Sue’s collected works, and Baudry, publisher of *Les Trois Mousquetaires*. Despite his close involvement in Dumas’s greatest triumphs, Béthune quickly went bankrupt – claiming to have lost 52,000 francs on Monte-Christo and *Les Trois Mousquetaires* – and was therefore obliged to resign as printer on 28 February 1845. Plon subsequently restructured the business with his brothers. Pirated editions appeared rapidly in Brussels, printed on inferior paper and in a smaller format, closely shadowing the *Journal des Débats* serialization.

The staggering popularity of Monte-Cristo followed hard on the heels of *Les Trois Mousquetaires*, published by Baudry in 1844. Though both novels remain Dumas’s most celebrated works, *Le Comte de Monte-Cristo* is much the rarer prize for collectors.

\$650,000 / £475,000

[182853]



Papier Tourniquet marbled sides, green tips, brown Shell pattern marbled endpapers, edges speckled brown, green silk bookmarks.

CONDITION: Book label of Michel Bolloré in vol. I. Small chip at the head of vol. 8, a few trivial spots or marks, else a fine set.

REFERENCES: Carteret Romantique I, 236; Clouzot, p. 99 (“Très rare, très recherché. De toute rareté en belle condition d’époque”).



Goya’s anguished war protest

28 | Francisco José de Goya y Lucientes  
Los Desastres de la Guerra

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



CONTENTS: Oblong folio (248 × 338 mm). Complete with 80 etchings with burnished aquatint, drypoint, and engraving, printed in sepia ink on heavy, absorbent wove paper, many with a J.G.O. or Palmette watermark. Second issue, with captions corrected: plate 9 “quiren” to “quieren”; plate 32 “qué” with the added accent; plate 33 “Qué” with the added accent; plate 34 “nabaja” to “navaja”; plate 35 “qué” with the added accent; plate 36 letters “Tam”

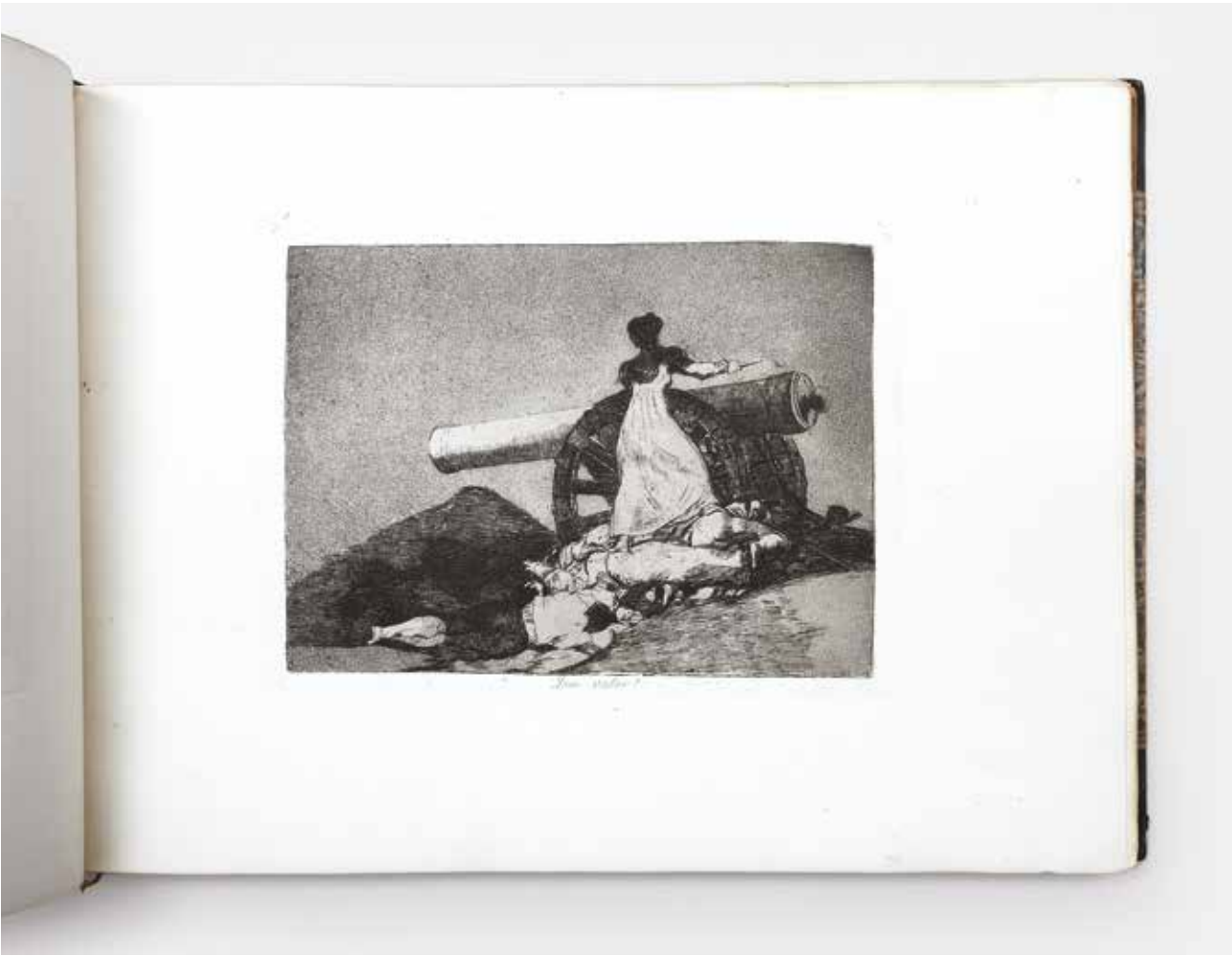
**First edition, one of 500 copies of Goya’s impassioned “Disasters of War”,** cataloguing the brutality and fatal consequences of war in a stark, confrontational, and unflinching manner, a series of plates regarded by many as the greatest war art ever created.

Although not published until 1863, the series dates from the second decade of the 19th century. Goya was then a celebrated artist with a reputation as a brilliant court painter, who professed neutrality in political affairs. Privately, he began documenting the disturbing events following Napoleon’s brutal invasion of Spain. Goya’s handwritten title on an album of proofs given to a friend reads: “Fatales consecuencias de la sangrienta guerra en España con Buonaparte, Y

otros caprichos enfáticos” (“Fatal Consequences of Spain’s Bloody War with Bonaparte, and Other Emphatic Caprices”). Goya must have hoped that he would live to see the publication of his *Disasters*, but the despotic rule of Ferdinand VII made this impossible. It was not until 35 years after his death that the first prints were pulled at the Royal Academy of Fine Arts of San Fernando, where, in 1780, Goya had served as director.

re-engraved, in impressions before the alteration the letter “m” is written in pen over an erasure. The title was originally engraved “Tan poco”; plate 39 the addition of two exclamation marks and “con” to “Con”; plate 47 with the added accent on “Así”.

BINDING: Later 19th- or early 20th-century purple straight-grain half morocco, spine



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

**\$175,000 / £130,000** [162643]

gilt-lettered direct, decorated in gilt and in blind, marbled sides and endpapers.

CONDITION: Blank leaf preceding title re-attached at inner margin and a little nicked at edges. The plates in fine condition.

PROVENANCE: C. C. Zeverijn, presumably Christiaan Cornelis Zeverijn, 1866–1940 (ownership inscription to blank leaf preceding title).

REFERENCES: Tomás Harris 1.b.



“Government of the people, by the people, and for the people”

29

Abraham Lincoln  
An Oration Delivered on the Battlefield of Gettysburg

New York: Baker & Goodwin, 1863

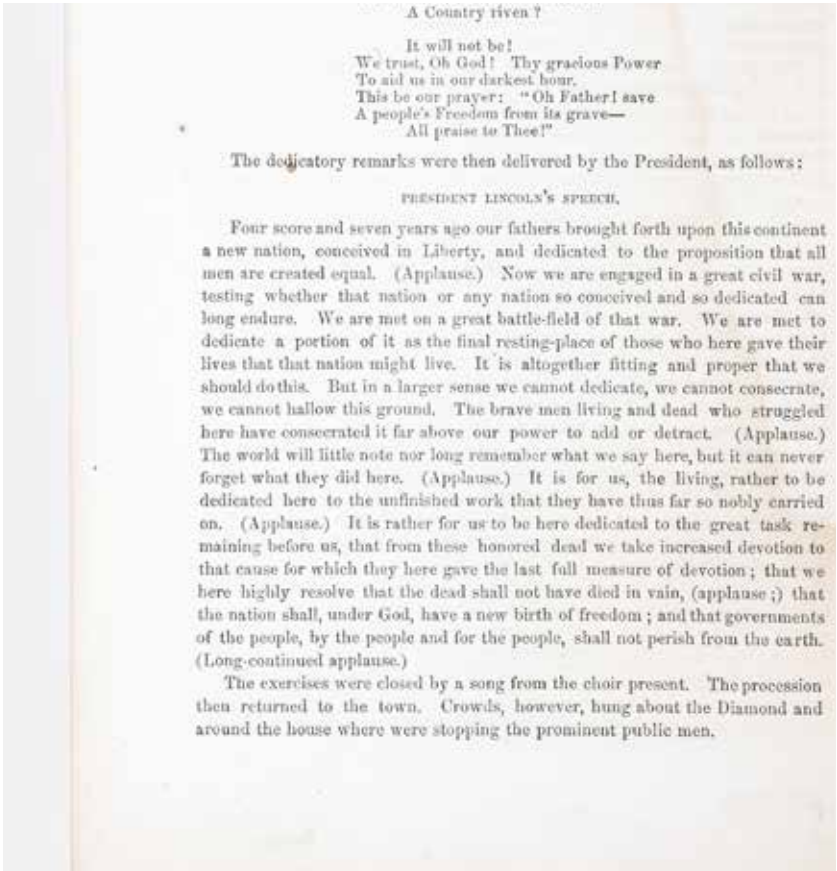
CONTENTS: Octavo.

BINDING: Original brown wrappers, neatly rebacked, printed in black. Housed in a red morocco solander box.

CONDITION: Lightly stained throughout, still a very good copy of a fragile publication.

PROVENANCE: C. C. Hazewill (contemporary ownership signature at the head of the front wrapper, “Mr C. C. Hazewill [to/from?] Miss A. Williams”). Hazewill was the author of a monograph on Lincoln, “The Hour and the Man”, published in *The Atlantic Monthly*, November 1862 (p. 623), in which he defends Lincoln and compares his role to leaders in the English Civil War.

REFERENCES: Howes E233; Monaghan 193; *Printing and the Mind of Man* 351 (referenced); Sabin 23263; Streeter 1747.



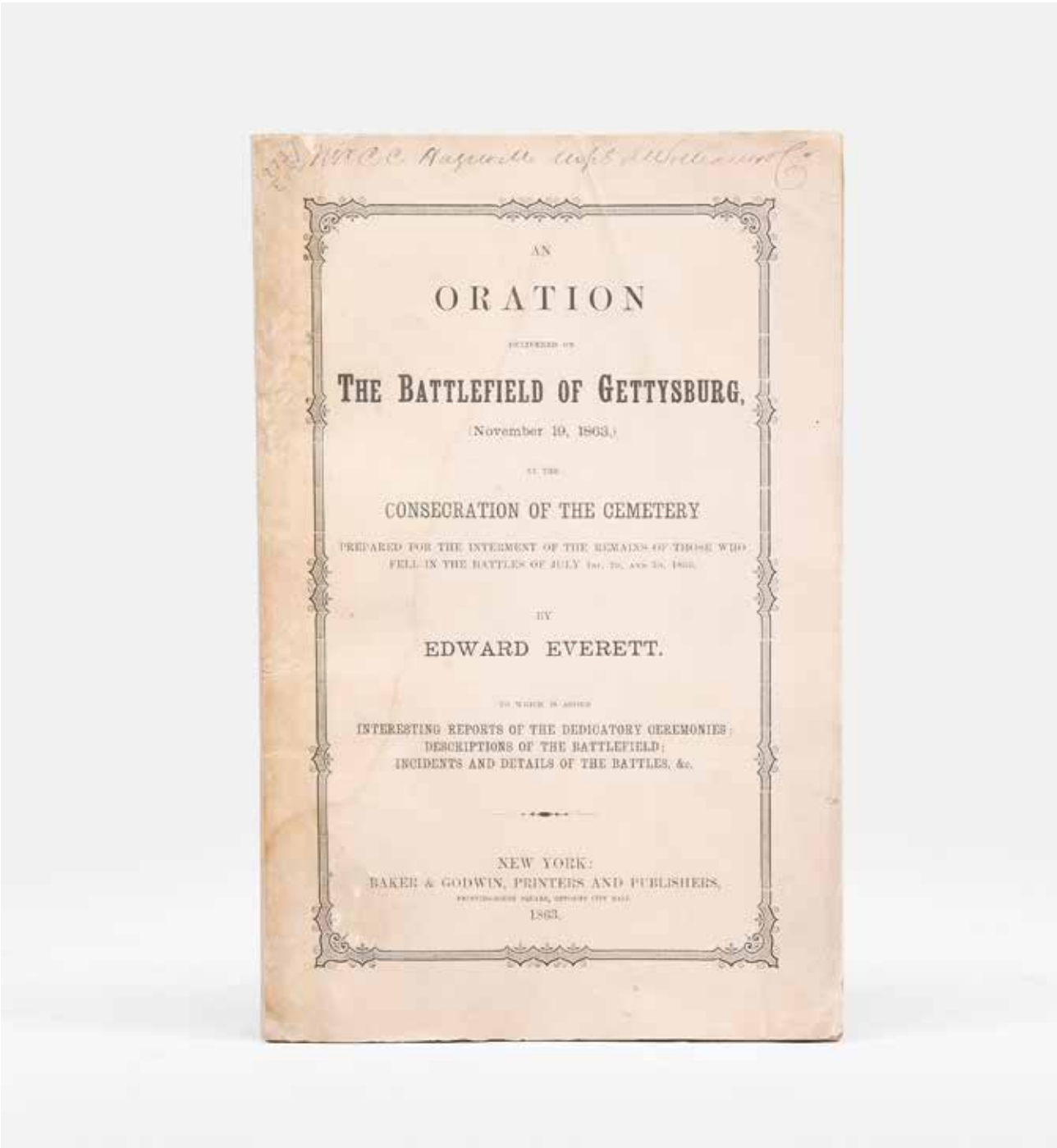
First edition in book form of Lincoln’s Gettysburg Address – “one of the supreme utterances of the principles of democratic freedom” (PMM). Delivered in just a few minutes, the address is now hailed as the ultimate expression of American ideals and the sacrifices essential to preserving liberty and freedom.

Lincoln made his speech at the dedication of a cemetery on the Gettysburg battlefield some four months after the bloody battle that turned the tide of the Civil War. His speech was preceded by a 90-minute address by Edward Everett, the most famous orator of the day. Everett’s oration, printed here in full, is now largely forgotten. Lincoln’s speech is printed on page 40, alongside other reports of the ceremony.

This publication of the address was preceded only by newspaper printings and an extremely rare pamphlet issue, which survives in only three known copies.

\$40,000 / £30,000

[175539]





Oscar Wilde

**The Duchess of Padua: A Tragedy of the XVI Century**

[London:] privately printed, [1883]

CONTENTS: Octavo. Title page printed in red and black.

BINDING: Original unprinted wrappers. Housed in a custom purple quarter morocco slipcase and chemise.

CONDITION: Book label of J. O. Edwards on verso of front wrapper. Spine and edges of wrappers restored, small faint stains to front wrapper and page edges, minor paper repairs to outer corners of first and last few leaves, title page lightly foxed, else clean.

REFERENCES: Mason 312. Robert Sherard, *The Real Oscar Wilde*, 1917; Oscar Wilde, *The Complete Letters*, ed. by Merlin Holland and Rupert Hart-Davis, 2000.

**First edition of Wilde’s exceptionally rare early play, inscribed by him on the title page to the American theatrical visionary he hoped would direct the production: “To Steele Mackaye, from his friend, Oscar Wilde”.** Wilde has also inscribed the rear wrapper with his mother’s address where he was staying in 1883, “116 Park Street, Grosvenor Square, London”. No other presentation copy has been traced.

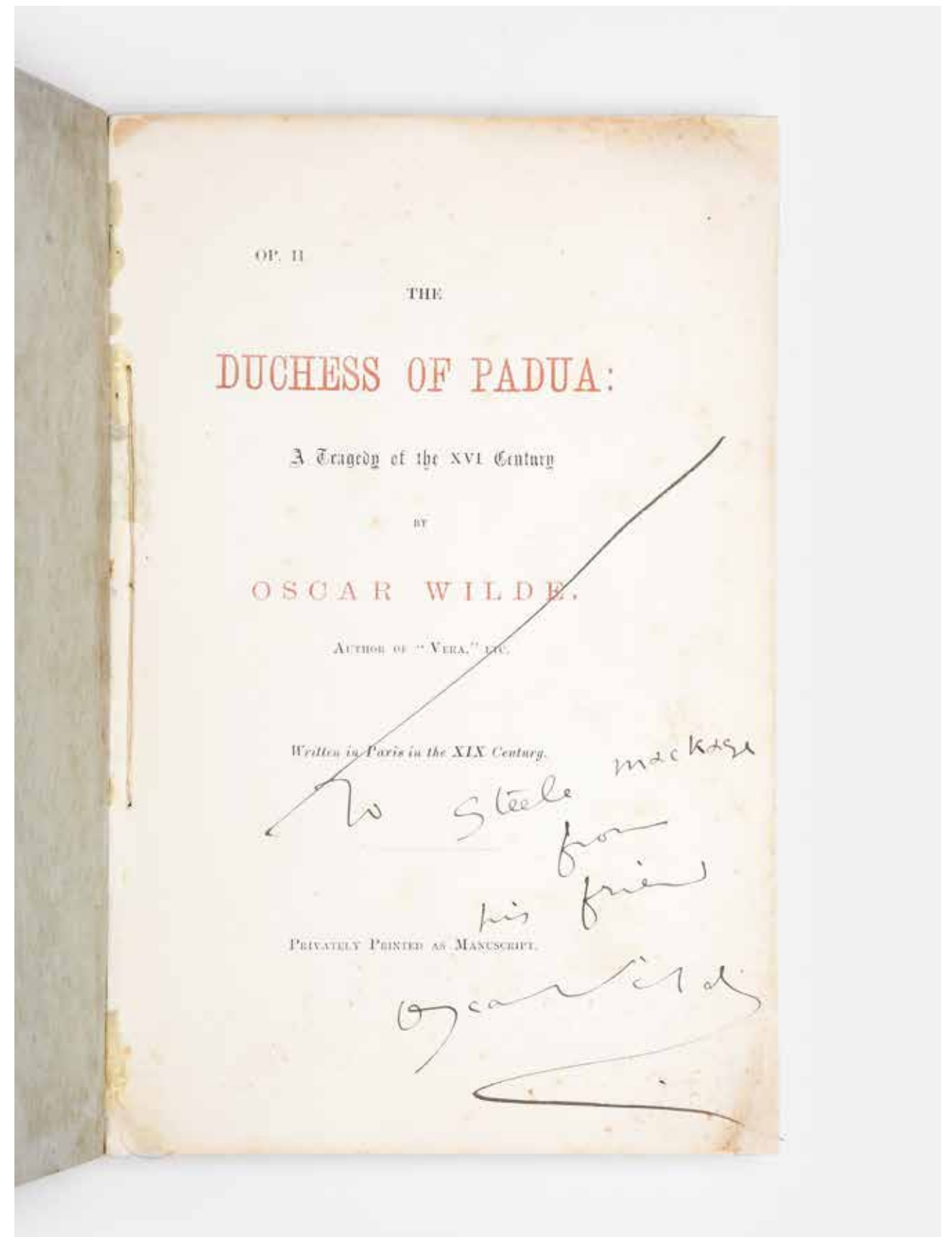
Wilde began writing the play while living in Paris in 1882. From the earliest stages, he was in discussions with the director and designer James Morrison Steele Mackaye (1842–1894), who invented the safety curtain, folding seats, and a movable double stage. The two met during Wilde’s 1882 tour of America, and Mackaye was involved in the production of Wilde’s first play, *Vera*. Wilde hoped that the actress Mary Anderson would star, writing to her in September that year: “Mr Steele Mackaye has written to me estimating the cost of production at 10,000 dollars: you will appear in a more gorgeous frame than any woman of our day” (*Letters*, p. 181).

Wilde signed an agreement with Anderson to write a tragedy for her to perform exclusively. He sent her a copy of the completed manuscript; however, as he began arranging for printed copies, Anderson cabled to decline the play. Robert Sherard recorded his reaction to the dispatch: “Wilde opened it and read the disappointing news without giving the slightest sign of chagrin or annoyance. He tore a tiny strip off the blue form, rolled it up into a pellet, and put it into his mouth. Then he passed the cable over to me and said: ‘Robert, this is very tedious’” (Sherard, p. 236). Anderson’s refusal dealt Wilde a financial blow that led to his retreat from Paris to his mother’s home in London. The play was not produced on Broadway until January 1891, by which point Mackaye was no longer attached to the production, and it had been retitled *Guido Ferranti*.

Merlin Holland and Rupert Hart-Davis note that “less than a dozen copies are thought to have survived” (*Letters*, note to p. 186). Wilde’s bibliographer Stuart Mason was able to locate only four, including Wilde’s own corrected copy now in the British Library; the present copy was unknown to him. Although the British Library suggests the book was printed in New York, it is now understood to have been printed by William Arliss Andrews in London, in late May or early June 1883. A pencil note on the manuscript in Andrews’s hand records that just 20 copies were printed. Several are thought to have remained in the author’s home in Tite Street and were stolen or lost when the house was ransacked after his arrest in 1895.

**\$170,000 / £125,000**

[183645]

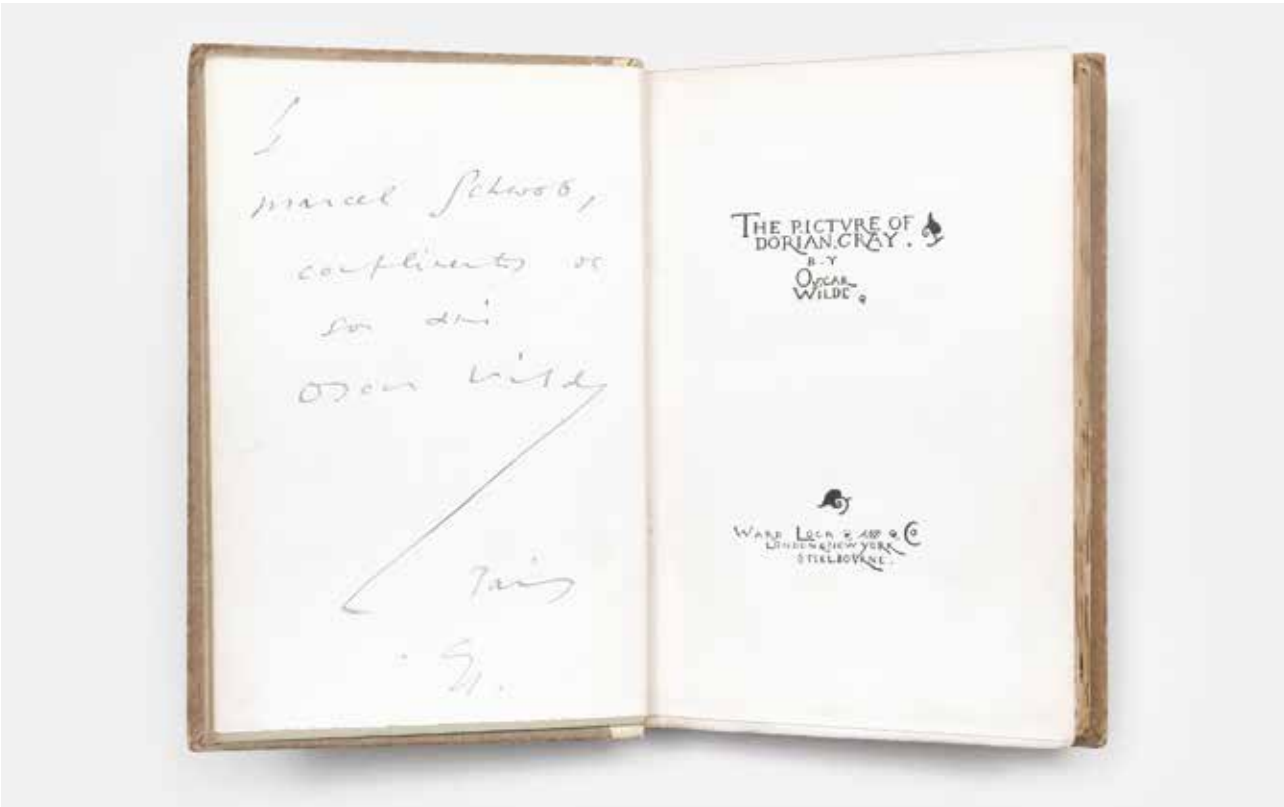




A suitable gift for his guide to the delights of Paris

31

Oscar Wilde  
The Picture of Dorian Gray  
[London:] privately printed, [1883]



CONTENTS: Octavo.

BINDING: Original quarter parchment, grey paper-covered bevelled boards, spine and covers lettered and decorated after designs by Charles Ricketts, pale green endpapers, top edge gilt, others untrimmed. Housed in an early French quarter morocco slipcase and chemise and later purple quarter morocco slipcase and chemise.

CONDITION: Small surface abrasions to spine and neat repair to head, boards rubbed, contents clean. A very good copy.

REFERENCES: Mason 328. Regenia Gagnier, *Idylls of the Marketplace*: Oscar Wilde and the Victorian Public, 1986.

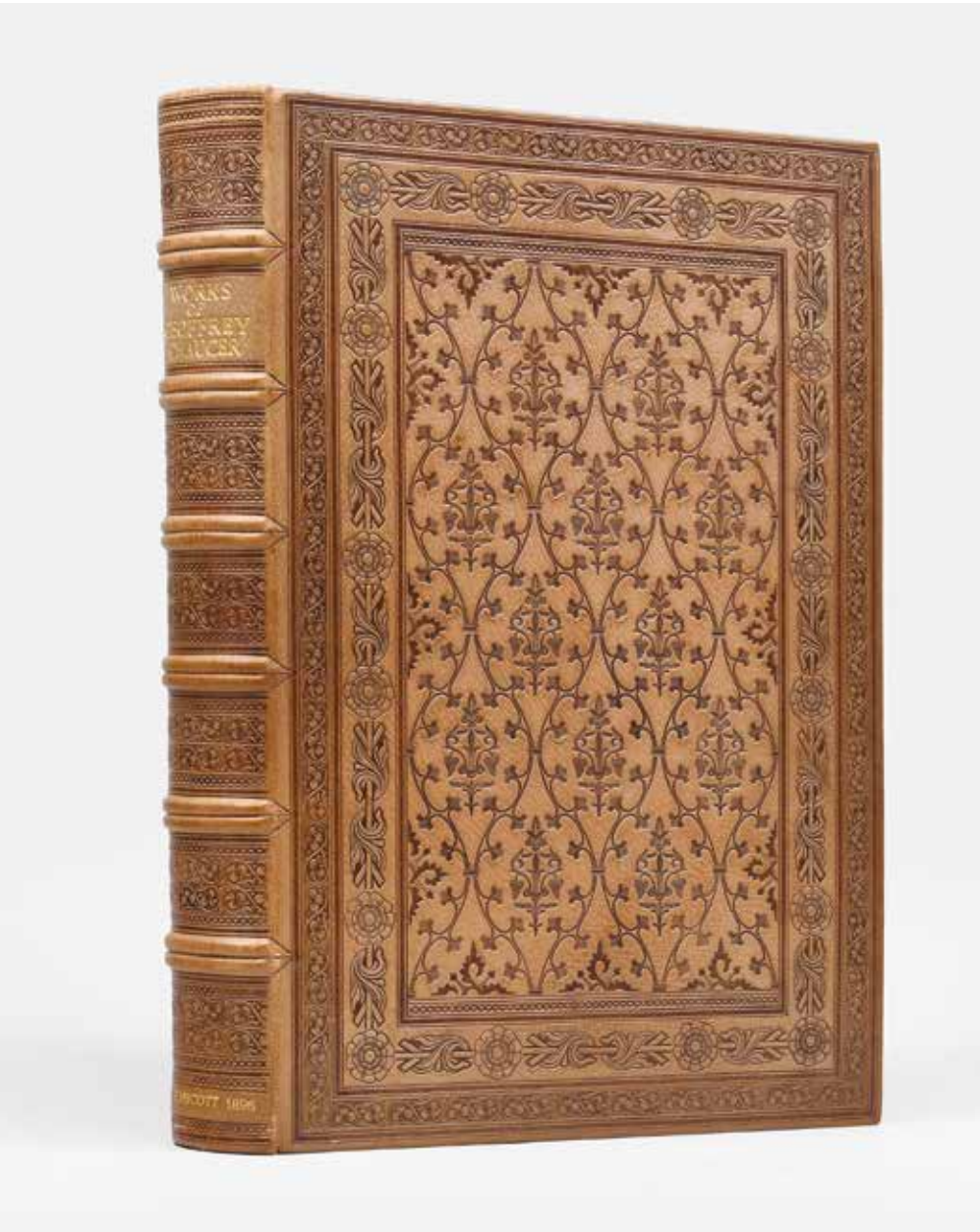
First edition in book form, presentation copy, inscribed by the author on the half-title verso, “à Marcel Schwob, compliments de son ami, Oscar Wilde. Paris, 91”. The French symbolist poet was Wilde’s chaperone during the author’s two-month stay in Paris in 1891–2, after which the two men became close friends.

Through Schwob, a well-connected member of Paris’s literary salons, Wilde met the symbolists Jean Lorrain, Pierre Louÿs, and André Gide, who influenced his prose poetry. Schwob in particular shaped Wilde’s writing: he translated Wilde’s story “The Selfish Giant” into French, and corrected the final proofs of *Salomé*. He dedicated his story “Le Pays bleu” to Wilde, and in return Wilde dedicated *The Sphinx* to Schwob, “in friendship and in admiration”. Regenia Gagnier provocatively suggests that Wilde published the poem in an effort to seduce Schwob (see Gagnier, p. 45). Following Wilde’s arrest in 1895, Schwob disavowed any connection to the author, and challenged a journalist to a duel for claiming that he was one of Wilde’s “familiers”.

\$100,000 / £75,000 [183651]

“The most beautiful of all printed books”, in a Rivière pigskin binding

Kelmscott Press  
The Works of Geoffrey Chaucer, now newly imprinted  
Hammersmith: The Kelmscott Press, 1896



First Kelmscott edition, one of 425 copies on paper; a splendid copy of William Morris’s masterpiece in an attractive Renaissance-style binding by Rivière, unrecorded in the published census.

CONTENTS: Folio (422 × 282 mm), preliminary and rear blanks included (ar, az, and 2n6). Ornamental woodcut title, 14 large borders, 18 different frames round the illustrations, 26 initials designed by William Morris and 87 woodcut illustrations designed by Sir Edward Burne-Jones and engraved by W. H. Hooper. Shoulder and side titles printed in red and the whole printed in two columns in Chaucer type designed by William Morris.

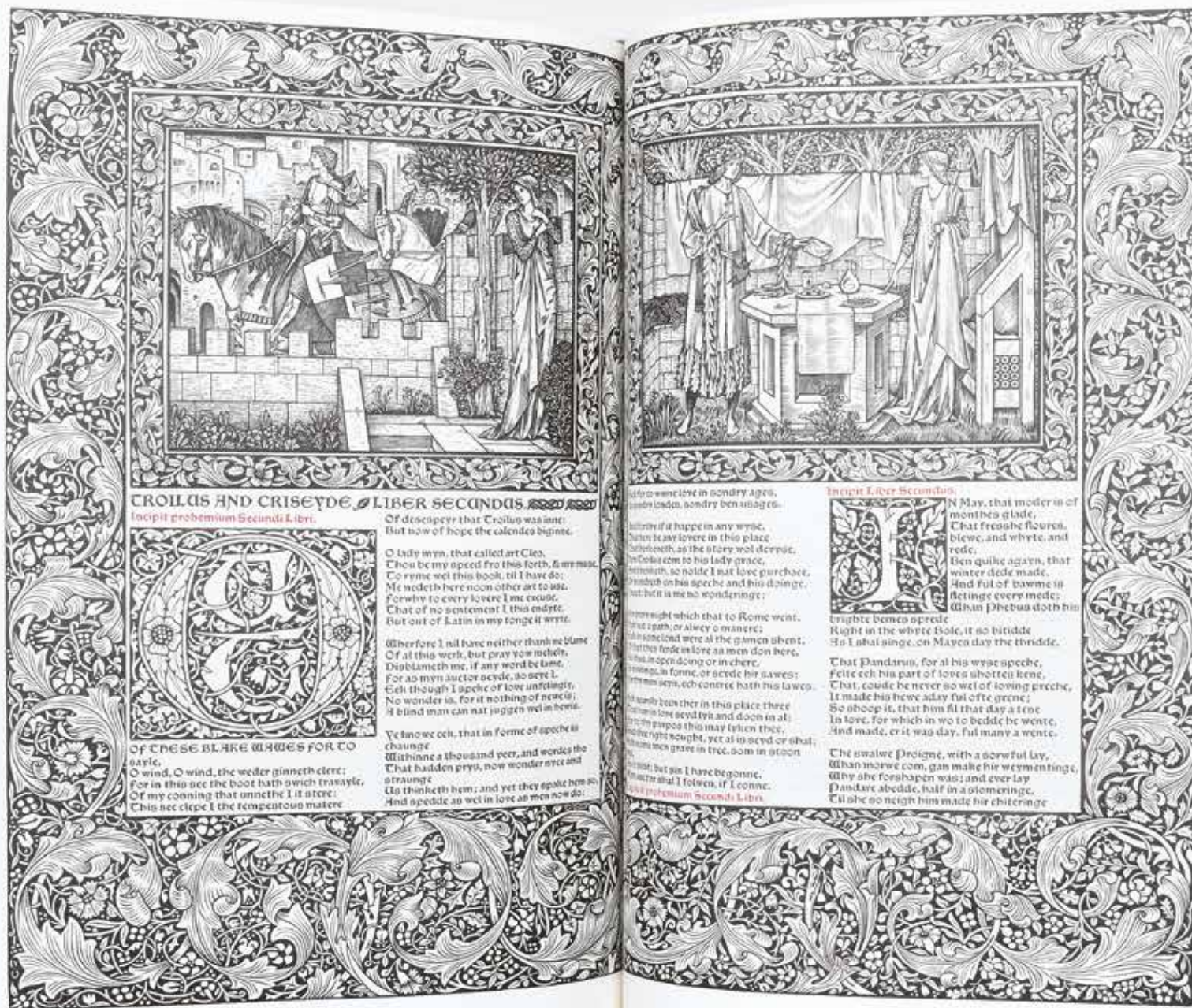
BINDING: Contemporary brown crushed pigskin by Rivière and Son in a German Renaissance style, spine with raised bands, second and last compartment lettered in gilt, others elaborately tooled in blind, covers tooled in blind with two concentric frames of scrolling leaves and roses enclosing central panel of interlacing tendrils and flowers, board edges and turn ins with matching designs, marbled paper doublures and free endpapers, binder’s blanks with watermark dated 1904, top edge gilt, others untrimmed.

CONDITION: A fine copy.

REFERENCES: 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. William S. & Sylvia Holton Peterson, *The Kelmscott Chaucer: a Census*.

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In their census, the Petersons locate three paper copies in Rivière bindings, none of them pigskin: “red crushed levant morocco” at the New York Public Library, “crimson levant” at the Rochester Institute of Technology, and “tooled brown morocco” at Vassar College. Among their unlocated copies are two in pigskin bindings by Rivière (“blind-tooled white pigskin” offered by Maggs in 1930 and “full white blind-tooled pigskin”), but there is no mention in their census of a copy in pale brown pigskin as here. The use of brown pigskin recalls the magnificent Cobden-Sanderson bindings of the Kelmscott Chaucer executed at the Doves Bindery.

The Kelmscott Chaucer was the product of close collaboration between Morris and Burne-Jones over four years. Morris designed the watermark for the paper, which was copied from an Italian incunable in his own 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 his Sundays 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 it “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.”

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

\$250,000 / £187,500

[179174]



The earliest known Churchill dust jacket

Winston S. Churchill  
**Savrola: A Tale of the Revolution in Laurania**

London: Longmans, Green, and Co., 1900

CONTENTS: Octavo.

BINDING: Original green cloth, spine lettered in gilt, title and facsimile signature in gilt to front cover within blind frame, black endpapers. With dust jacket. Housed in red half morocco solander box.

CONDITION: Contents spotted, foot of front cover slightly rubbed and bumped; jacket laid down onto card, spine panel chipped with some loss, slight wear elsewhere: a near-fine copy in good jacket.

PROVENANCE: “E. C. England” (contemporary inscription, perhaps not a name); Carl Eric Bechhofer Roberts (bookplate), writer, whose *Winston Churchill* (1927) was “one of the earliest biographies of Churchill, concluding during his service as Chancellor of the Exchequer; a fascinating view of Churchill in midcareer, with some novel predictions” (Zoller A11). Roberts correlated Churchill’s life with the story of *Savrola* – each chapter in his biography is headed by lines from the novel – and he notes *Savrola* is “certainly made in the image of his creator” (p. 258).

REFERENCES: Cohen A3.2.a (first state); Woods A3(b). Richard Langworth, *A Connoisseur’s Guide to the Books of Sir Winston Churchill*, 1998; Curt Zoller, *Annotated Bibliography of Works About Sir Winston S. Churchill*, 2002.

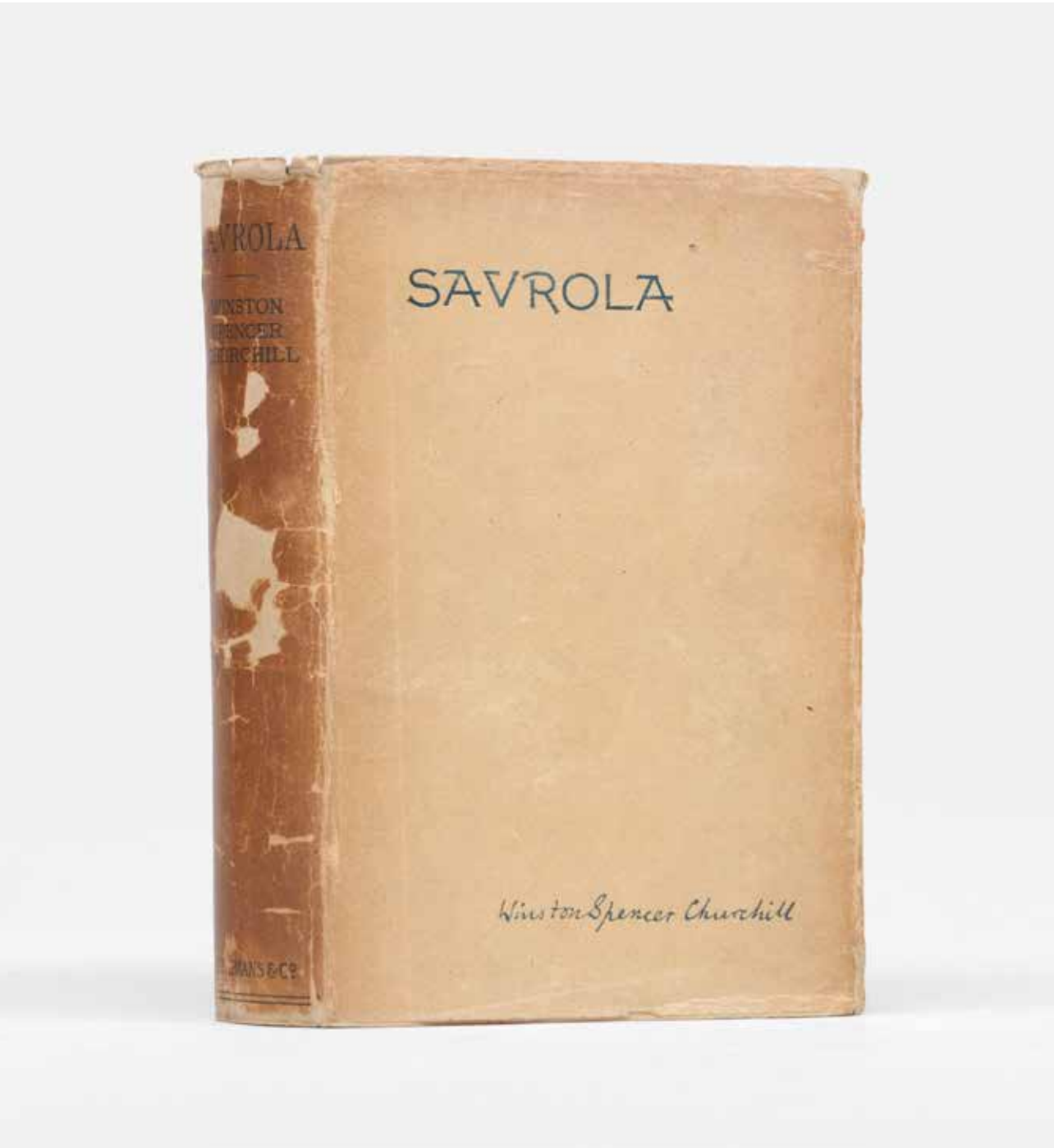
**First British edition, in the earliest known surviving example of a dust jacket on any Churchill first edition.** Cohen was not aware of this copy when writing his Churchill bibliography. The copy has newly emerged from the collection of Steve Forbes, chairman of *Forbes Magazine* and presidential candidate in the 1996 and 2000 US elections.

Langworth recorded that “a dust jacket for this edition is reported but not described in the famous Mortlake catalogue, and has not been traced” (p. 41). The reference is to item 6 in the 1969 Harold Mortlake Churchill catalogue, in fact a second printing, acquired at Sotheby’s in 1966. Cohen located that copy at the University of Illinois (who bought the Mortlake collection), reporting it as “the only copy in a dust jacket known to me” (p. 74). The jacket design is identical to this. Cohen’s bibliography cites a report of a surviving jacket on the New York edition of *Savrola*, but he confirmed to us recently that he never found physical evidence of its existence.

*Savrola* was Churchill’s third book. The first, *The Story of the Malakand Field Force* (1898), has no known surviving jackets. The second, *The River War*, has no surviving jackets for the first impression and only a single jacketed example of the third impression (which was sold by Peter Harrington, priced £75,000). At the time of publication, dust jackets were routinely discarded at point of sale.

Churchill’s only novel, a melodramatic tale of liberal revolution in an autocratic Mediterranean state, was originally serialized in *Macmillan’s Magazine* between May and December 1899. It was first published in book form in New York on 1 February 1900; this British edition appeared on 12 February. “Whether they deem it a key indication of Churchill’s innermost philosophy and political morality or just a yarn, *Savrola* continues to exert a grip on devotees of the canon” (Langworth, p. 39).

**\$100,000 / £75,000** [179721]





Majestically bound, owned by a celebrated American collector

34

Cosway binding – J. J. Foster  
Concerning the True Portraiture of Mary, Queen of Scots

London: Dickinsons, 1904

CONTENTS: Folio (435 × 335 mm). Colour frontispiece, with tissue guard, 56 plates.

BINDING: Cosway binding of dark green crushed morocco by Rivière, spine lettered in gilt, raised bands, compartments and front cover richly decorated in gilt with leafy sprays incorporating thistles, bows, and Mary's monogram on a pointille background, front cover set with 13 miniature portraits on ivory by Caroline Billin Currie, gilt borders to compartments and covers, twin gilt fillet to board edges, gilt rules, dots, and thistle tools to turn-ins, red silk doublures and endpapers, top edge gilt, others untrimmed. Housed in an early crimson morocco pull-off case.

CONDITION: Light rubbing to extremities, faint scratches to rear cover and small bump to foot, contents lightly foxed; notwithstanding, an excellent copy.

PROVENANCE: Phoebe A. D. Boyle (d. 1922), pioneering Brooklyn collector of fine bindings, described by George Sutcliffe as "rivalling the Medici in her patronage of the production of beautiful books" (Shepherd, p. 63) (bookplate); her sale, Anderson Galleries, 19 Nov. 1923, lot 112.

DECLARATION: This item has been registered with the UK government's ivory declaration service.

REFERENCES: Rob Shepherd, *The Cinderella of the Arts: A Short History of Sangorski & Sutcliffe*, 2015.

**First edition, in a magnificent Cosway binding featuring 13 portrait miniatures, including depictions of Mary herself, her father James V, her mother Mary of Guise, and her husbands, Lord Darnley and François II.**

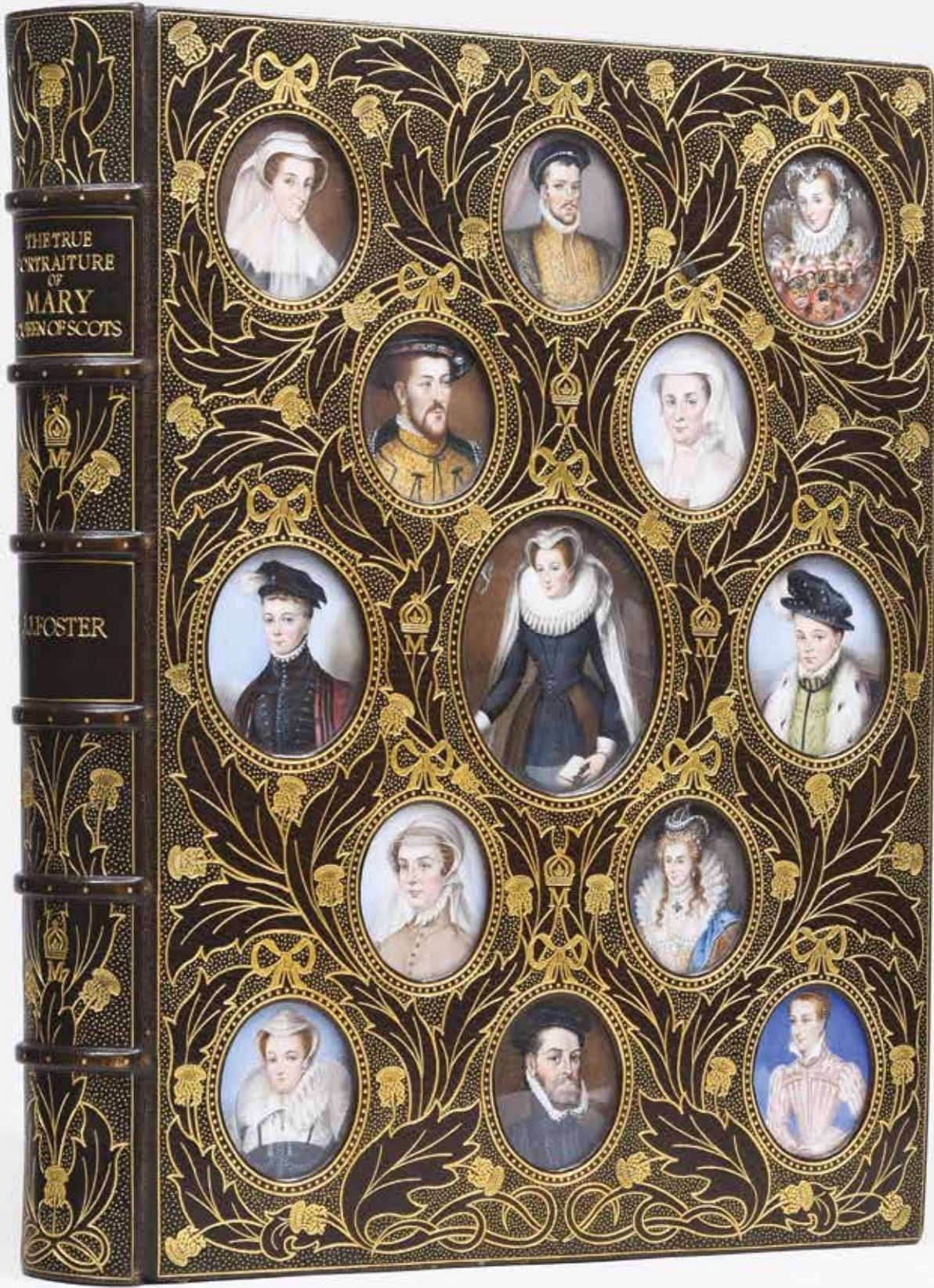
John Harrison Stonehouse (1864–1937), the managing director of Henry Sotheran's, devised Cosway bindings in the first decade of the 20th century, naming them after the Regency miniaturist Richard Cosway. The style, in which beautiful miniature paintings are inset into fine leather bindings, was often imitated by other leading bookbinders around the turn of the century, but original Cosways by Stonehouse and Currie remain the most prized. This is an early, unusually large, and particularly impressive example.

The book is number 34 of 175 copies signed by the author and is an apt subject for such deluxe treatment. Joshua James Foster (1847–1923) trained with Agnew's before purchasing the London art business of Messrs Dickinson on New Bond Street around 1875. His interest in miniature painting led him to visit numerous collections both in Britain and abroad. In 1912, he served as a member of the British Committee for the International Exhibition of Miniatures. Foster wrote extensively on the history of art, with a particular focus on miniature painting. Among his contributions was a dictionary of miniature painters, later published posthumously by his daughter. He was honorary secretary of the Folk-lore Society from 1885 to 1892.

The book contains a chapter by the French art historian Louis Dimier (1865–1943) on French court painters of the 16th century.

\$85,000 / £62,500

[180384]







Bought by his  
publisher

Arthur Rackham  
Original watercolour for  
*Peter Pan*  
in *Kensington Gardens*  
1906

35

DRAWING: Original drawing (175 × 272 mm) on artist's board with "O.W. Paper & Arts Co: Ld. London" printed on reverse (195 × 272 mm). Drawn in ink and watercolour, signed and dated lower right ("Arthur Rackham 06"), additionally signed with early version of signature lower right below mount, with "Peter Pan. Return to A. Rackham" in pencil on reverse.

FRAMING: Mounted, framed, and glazed (framed size 420 × 510 mm). New back-board retains remnants of original Leicester Galleries label and purchaser label.

CONDITION: Pin holes and pencil lines below mount: a fine and unfaded watercolour.

PROVENANCE: Leicester Galleries, December 1906, no. 39; William Heinemann; Sotheby's, 3 June 1974; private collector; thence by family descent.

Exhibited at the December 1906 Leicester Galleries Exhibition, this original drawing was purchased there by Rackham's publisher, William Heinemann (1863–1920). *Peter Pan in Kensington Gardens* was published by J. M. Barrie's publisher, Hodder & Stoughton, yet Heinemann's purchase shows the strength of the relationship between Rackham and his primary publisher.

Rackham was among the first book illustrators to realize the commercial potential of original artwork. The Leicester Galleries exhibition was a major success for him. J. M. Barrie wrote to Rackham afterwards that it had "entranced me . . . I am always your debtor" (Hamilton, pp. 73–4).

\$60,000 / £45,000

[181713]



# The Garden copy of the most ambitious effort of the Press

Ashendene Press  
**Tutte le Opere di Dante**  
 Chelsea: Ashendene Press, 1909

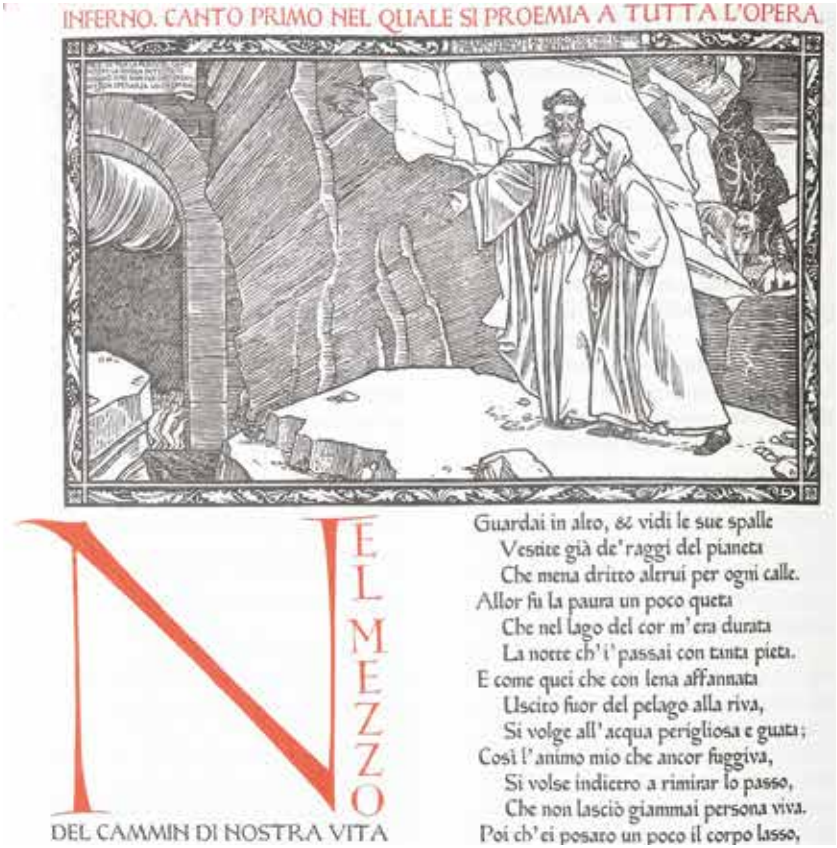
**CONTENTS:** Folio. With 6 woodcut illustrations by W. H. Hooper after Charles M. Gere, initial letters and chapter openings designed by Grally Hewitt, printed in black and red.

**BINDING:** Original holland-backed blue paper boards, paper lettering piece printed in black, fore and lower edges uncut. Housed in a collector's blue cloth folding box.

**CONDITION:** Head and foot of spine a little bumped, minor loss to top corner of spine lettering piece, lower corners a little worn, minor abrasions to boards, occasional light foxing and browning: a very good copy.

**PROVENANCE:** The Collection of The Garden Ltd (Sotheby's New York, 9 November 1989, lot 245).

**REFERENCES:** Hornby XXIV. Alan G. Thomas, *Fine Books*, 1967.



**First Ashendene edition, one of 105 copies on paper, of the one of the three outstanding books – the Holy Trinity – of the English Private Presses: the Kelmscott Chaucer, the Doves Bible, and the Ashendene Dante.**

The Ashendene Press was founded by C. H. St John Hornby in 1895. Activities were paused from 1915 to 1920, and the press closed in 1935. “Aldus’s motto, ‘Hasten Slowly’, might well have been Hornby’s; the Kelmscott Press lasted less than a decade, the Doves less than two, yet in forty years Hornby printed fewer books than either, about forty in all, excluding minor pieces. But his books illustrate the virtues of slow work and small output” (Thomas, p. 112).

When Hornby spoke to the Double Crown Club in 1931, he recounted that, in 1906, he “started upon what was for me an ‘opus magnum’ and was in fact a considerable work for a single handpress and one pressman. It was *Tutte le Opere di Dante*. I believe that no edition of all the works of Dante existed in one volume except that printed in very small type by the Oxford University Press, the text of



which was prepared by Dr Edward Moore. I got permission to use this text in my edition. I decided upon a folio size with the pages printed in double column as best befitting the majesty of Dante . . . This book took me three years to print. It was issued in 1909 and brought me a certain amount of fame. Looking back at it now, after twenty years, I still feel that it is a good bit of work and not unworthy of the ‘altissimo poeta’” (Ritchie, pp. 158–9).

A contemporary review in the *Times Literary Supplement* commented “not perhaps since Boccaccio made with his own hand a copy of the ‘Divina Comedia,’ as a present for Petrarch, has such a labour of love been lavished on the works of Dante as in the sumptuous edition . . . which has just been issued from the Ashendene Press. This work . . . is a thing of beauty in every sense of the term”.

\$130,000 / £95,000 [183603]



Bold experiment or antihumanist nihilism?

37 | James Joyce  
Ulysses  
Paris: Shakespeare and Company, 1922

CONTENTS: Small quarto.  
BINDING: Original blue wrappers, front cover lettered in white. Housed in a custom blue cloth folding box.  
CONDITION: Wrappers bright and unrepai- red, only faintly toned and creased, minimal rubbing to extremities, contents unopened. A near-fine copy.  
PROVENANCE: Margaret Storm Jameson (1891–1986).  
REFERENCES: Horowitz, p. 127; Slocum & Cahoon A17. David Hayman, ed., *Finnegans Wake: A Facsimile of Buffalo Notebooks*, 1978; Storm Jameson, *Journey from the North: A Memoir*, 2025; Jane Lidderdale & Mary Nicholson, *Dear Miss Weaver: Harriet Shaw Weaver, 1970*; Elizabeth Maslen, *Life in the Writings of Storm Jameson: A Biography*, 2014.

**First edition, number 494 of 750 copies on handmade paper**, the distinctive blue wrappers here bright and well-preserved. Sylvia Beach’s ledger records that this copy was bought on 14 March 1922 by the English author and journalist Storm Jameson. Joyce counted Jameson as an important contact, listing her name twice alongside Mina Loy and other writers in his 1926 notebook for *Finnegans Wake* (see Hayman, pp. 190–1).

Margaret Storm Jameson (1891–1986) was an important figure in London’s avant garde literary scene in the 1910s and was close to Joyce’s patron Harriet Shaw Weaver. A fellow journalist, Beaumont Wadsworth, recalled discussing Joyce in Weaver’s apartment with the bohemian Jameson, “the spirit of youth wrapped in a decorative long dark blue cloak” (quoted in Lidderdale & Nicholson, p. 183).

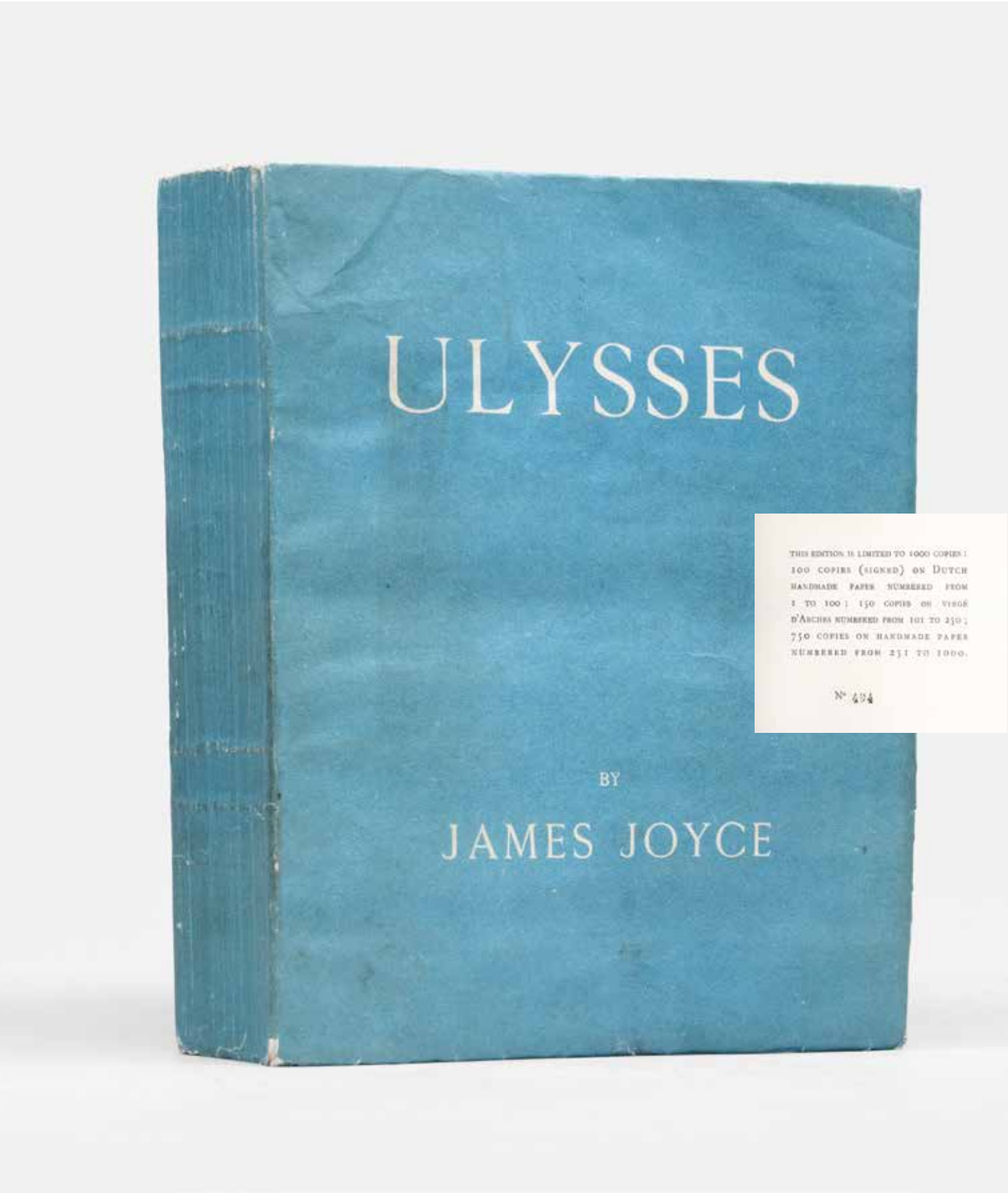
Jameson contributed polemical articles and reviews to Weaver’s literary magazine, *The Egoist*, throughout its run from 1914 to 1919. Her contrarianism sometimes missed the mark: in a survey of contemporary literature for the New Commonwealth in April 1920, she dismissed Virginia Woolf’s *Night and Day* as “humourless” and its characters as “dull dogs”, and praised Michael Sadleir as the finest novelist of the day. She was, however, a cautious advocate for the early stylistic experiments of Joyce, Wyndham Lewis, and Dorothy Richardson.

In her autobiography, Jameson records her initial reaction to reading *Ulysses* in serial form. “The fragments of *Ulysses* I had read in *The Egoist* struck me as de la blague sérieuse [‘of the serious joke’]. I read them with pleasure only because, in the absence of a living ‘great novelist’, la blague sérieuse was infinitely preferable to the swill of stock reflections and counterfeit emotions that go to make the bladdernovel, that great modern industry” (Jameson, pp. 228–9).

In later years, her evaluation of the novel remained fiercely ambivalent: “With one half of my mind I admire Joyce as the bold experimenter, the other half sees him as the nihilist, the antihumanist, the atomizer of meaning” (quoted in Maslen, p. 437). Nevertheless, she signed her name to Sylvia Beach’s petition against Samuel Roth’s 1928 pirate edition, and the campaign against the novel’s international censorship influenced her work for English PEN, of which she served as president from 1938 to 1944. She alludes to Joyce’s work in the title of her 1958 novel *A Ulysses Too Many*.

The first edition of *Ulysses* was published on 2 February 1922, the edition divided in three formats after the French manner aimed at both collectors and readers: 100 signed copies on Dutch handmade paper, 150 large paper copies printed on heavier vergé d’Arches, and 750 copies on vergé à barbes.

\$130,000 / £95,000 [179766]





Warmly inscribed to his influential literary agent

A. A. Milne  
When We Were Very Young; Winnie-the-Pooh; Now We Are Six; The House at Pooh Corner  
London: Methuen & Co. Ltd, 1924–28

CONTENTS: Four works, octavo. Illustrations throughout by E. H. Shepard.

BINDING: Original blue, green, red, or pink cloth, spines lettered in gilt, front covers with pictorial designs and ruled borders in gilt, top edges gilt. With dust jackets. Housed in a custom light brown cloth chemise and dark brown morocco-backed slipcase.

CONDITION: Corners very slightly worn, some browning to endpapers (as usual), bubbling to front fixed endpaper of When We Were Very Young; spines of jackets to When We Were Very Young and Winnie-the-Pooh toned, minor loss to head of spine of supplied jacket to When We Were Very Young, spines with integral prices: a near-fine set in very good jackets.

PROVENANCE: Duncan Cranford of Brooklyn, d. 1985 (When We Were Very Young only). Cranford’s collection was formed in the 1930s and 1940s, and was especially strong in works by Stevenson, Conrad, Maugham, and Milne. His Maugham collection was donated to Williams College in 1986.

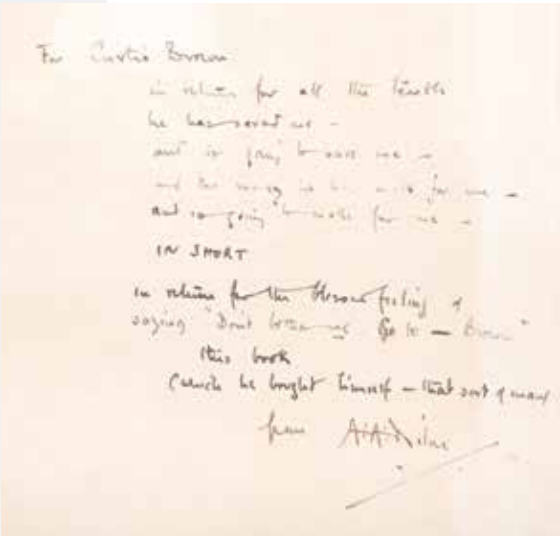
REFERENCES: Payne IA, IIA, IIIA, IVA. Ann Thwaite, A. A. Milne: His Life, 1990.



First editions. When We Were Very Young inscribed on the front free endpaper to Curtis Brown, who made both Milne and Winnie-the-Pooh international successes. Milne’s inscription uses his distinctive phrase for a superlative individual and appears to predate the description of Winnie-the-Pooh as “that sort of Bear” in the first chapter of Winnie-the-Pooh. This inscription is exceptional and records the importance of Curtis Brown to Milne, together with author’s respect: “To Curtis Brown, in return for all the trouble he has saved me – and is going to

save me – and the money he has made for me – and is going to make for me – in short, in return for the blessed feeling of saying ‘Don’t bother me. Go to Brown’. This book (which he bought himself – that sort of man) from A. A. Milne”.

Albert Curtis Brown (1866–1945), an American journalist, founded his literary agency in 1899. Milne’s biographer notes that by November 1917 Brown had become Milne’s agent (see Thwaite, p. 185), and the agency continues to represent the Milne Estate.



When We Were Very Young is in the first state of the first impression without the page number ix in the preliminaries. The dust jacket for Winnie-the-Pooh is in the first state with “117th Thousand” on the rear flap.

\$60,000 / £45,000 [180119]



From *The House at Pooh Corner*

39

A. A. Milne – Ernest H. Shepherd  
“‘Good Morning, Christopher Robin’, he said . . . ‘Are we alone?’”

1928

CONTENTS: Original drawing in ink (130 × 168 mm) on artist’s board (170 × 221 mm), signed lower right (“EH Shep-ard”), with caption below mount (“Good morning Christopher Robin he said Are We Alone?”).

FRAMING: Mounted, framed, and glazed with conservation acrylic.

CONDITION: Acidic board backing re-moved, some light browning and surface abrasions, pencil caption slightly erased: a near-fine drawing.

REFERENCES: *The Times*, 17 December 1928, p. 9.

The original illustration for chapter 9 of *The House at Pooh Corner* (“In Which Eeyore finds the Wolery and Owl Moves Into It”) published on page 157 of the 1928 Methuen edition.

The drawing illustrates the moment that Eeyore joins the search to find a new house for Owl. Ignoring the presence of everyone except Christopher Robin, Eeyore sits down on Owl’s newly created name sign and asks “Are we alone?”. The revelation is soon to come that Eeyore has found a new home for Owl, although it happens to belong to Piglet.

Shepard sold his original drawings for *The House at Pooh Corner* at an exhibition held at the Sporting Gallery, Covent Garden, in December 1928. A review of the exhibition in *The Times* noted that “In the illustrations to Mr A. A. Milne’s stories Mr Shepard shows a remarkable aptitude in giving a human expression to animals, and his . . . animals are, if possible, even more expressive than the children which accompany them”.

\$130,000 / £95,000

[169760]



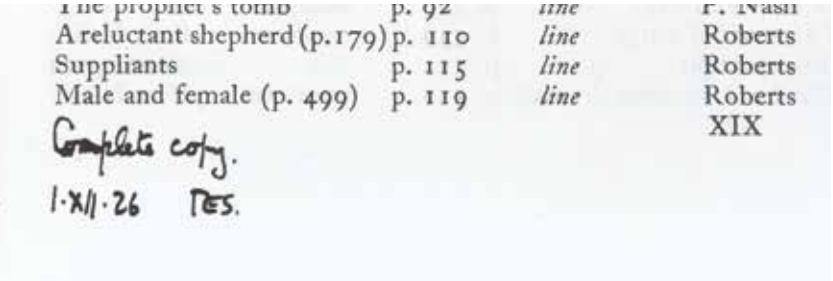
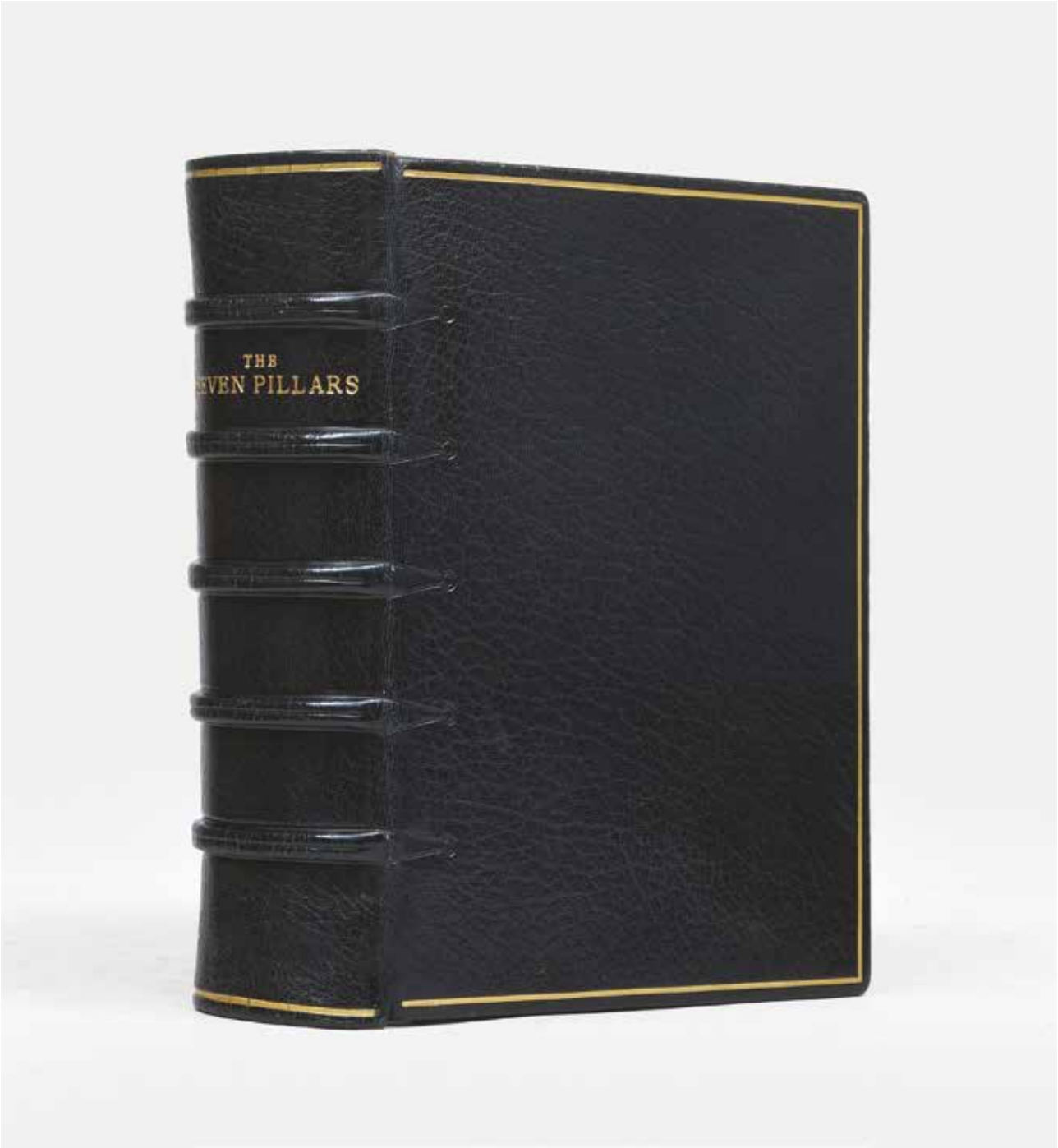


The Kermit Roosevelt copy

T. E. Lawrence

Seven Pillars of Wisdom

[London: privately printed by Manning Pike and C. J. Hodgson,] 1926



The Cranwell or “Subscriber’s” edition, one of 170 designated complete copies from the total edition of 211, this copy from the library of Kermit Roosevelt (1889–1943), the son of President Theodore Roosevelt.

As usual, Lawrence has annotated page XIX, “Complete copy. 1·XII·26 TES.” and corrected the list of illustrations with the letter “K”, identifying Kennington rather than Roberts as the artist of “The gad-fly”.

Roosevelt served as an honorary captain with British forces in the Mesopotamia Campaign and was awarded the Military Cross in 1918. Fluent in written and spoken Arabic, he was attached to the 14th Light Armoured Motor Battery of the Machine Gun Corps, but the British High Command decided they could not risk his life and so made him an officer in charge of transport (Ford Model T cars). In Egypt in 1918, he met Lawrence, “a man about whom I had heard much, a man whose career was unsurpassed in interest and in the amount accomplished by the individual”. He recounts their meeting in his memoir *War in the Garden of Eden* (1919). “Lawrence told me that he couldn’t last much longer, things had broken altogether too well for him, and they could not continue to do so . . . I remember well one of the stories which he told me. It was, I believe, when he was on a long raid in the course of which he went right into the outskirts of Damascus – then miles behind the Turkish lines. They halted at a ruined palace in the desert. The Arabs led him through the various rooms, explaining that each was scented with a different perfume. Although Lawrence could smell nothing, they claimed that one room had the odor of ambergris – another of roses – and a third of jasmine – at length they came to a large and particularly ruinous room. ‘This,’ they said, ‘has the finest scent of all – the smell of the wind and the sun.’” Roosevelt met Lawrence again at the Paris Peace Conference the following year.

The Cranwell edition is the earliest obtainable. Writing in 1929 to William Yale, a professor of history at the University of New Hampshire, Lawrence self-deprecatingly remarked on the book’s rarity, particularly in America. “You say you want to read *The Seven Pillars*. It is a rotten book, a dull book, hysterical, egotistical and long. It is also (God be praised) rare. As I said, I can’t borrow a copy, here, for my own reference in writing you. I believe some copies did go to U.S.A . . . Mrs Lamont had one; Doubleday the elder had one; also Kermit Roosevelt” (*Letters*, p. 672). An abridged edition, *Revolt in the Desert*, was published in 1927. The work was not published in an unabridged trade edition until 1935.

\$130,000 / £95,000

[182203]

CONTENTS: Quarto. With 66 plates printed by Whittingham & Griggs, including frontispiece portrait of Feisal by Augustus John, many coloured or tinted and 4 double-page, by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash, and others; 4 folding colour maps (reinforced with silk as issued), 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: Original dark blue crushed morocco by Sangorski & Sutcliffe, spine with five raised bands, each decorated with blind fillet and enclosed by blind fillets extending to the covers in a “hinge” decoration, gilt-lettered direct to second compartment, single gilt fillet rule to head and tail of spine, spine ends decorated with seven gilt dots, single gilt fillet to covers, board edges, and turn-ins, illustrated endpapers by Kennington, edges gilt. Housed in a black quarter morocco folding box by the Chelsea Bindery.

CONDITION: Minimal rubbing to spine ends, a couple of marks to prelims, nonetheless a fine copy.

PROVENANCE: Kermit Roosevelt (1889–1943), son of President Theodore Roosevelt, with a letter of provenance from his grandson loosely inserted.

REFERENCES: O’Brien Ao40. David Garnett (ed.), T. E. Lawrence, *The Letters*, 1938.



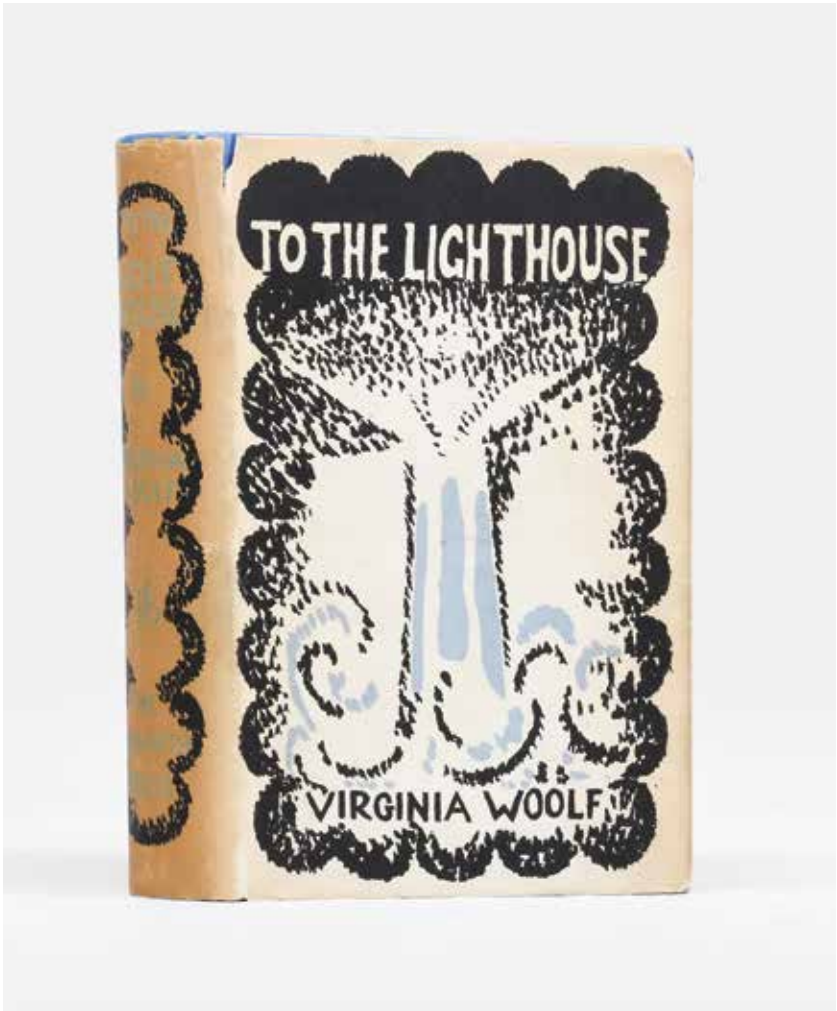


The height of her luminous Impressionist vision

41

Virginia Woolf  
To the Lighthouse  
London: Hogarth Press, 1927

CONTENTS: Octavo.  
BINDING: Original blue cloth, spine lettered in gilt, top edge yellow. With dust jacket, designed by Vanessa Bell.  
CONDITION: Cloth bright, hint of sunning to spine, extremities minimally bumped and rubbed; jacket rubbed, spine and folds toned, small spots of wear to extremities, pale stain to head of rear spine fold, flaps without price as issued: a near-fine copy in very good jacket.  
PROVENANCE: Christopher Clark Geest 1936–2023, Virginian bibliophile and historian (bookplate); New York bookseller's ticket to rear pastedown.  
REFERENCES: Connolly, *The Modern Movement*, 54; Kirkpatrick Aro; Woolmer 154. Margaret Drabble, ed., *The Oxford Companion to English Literature*, 1987.



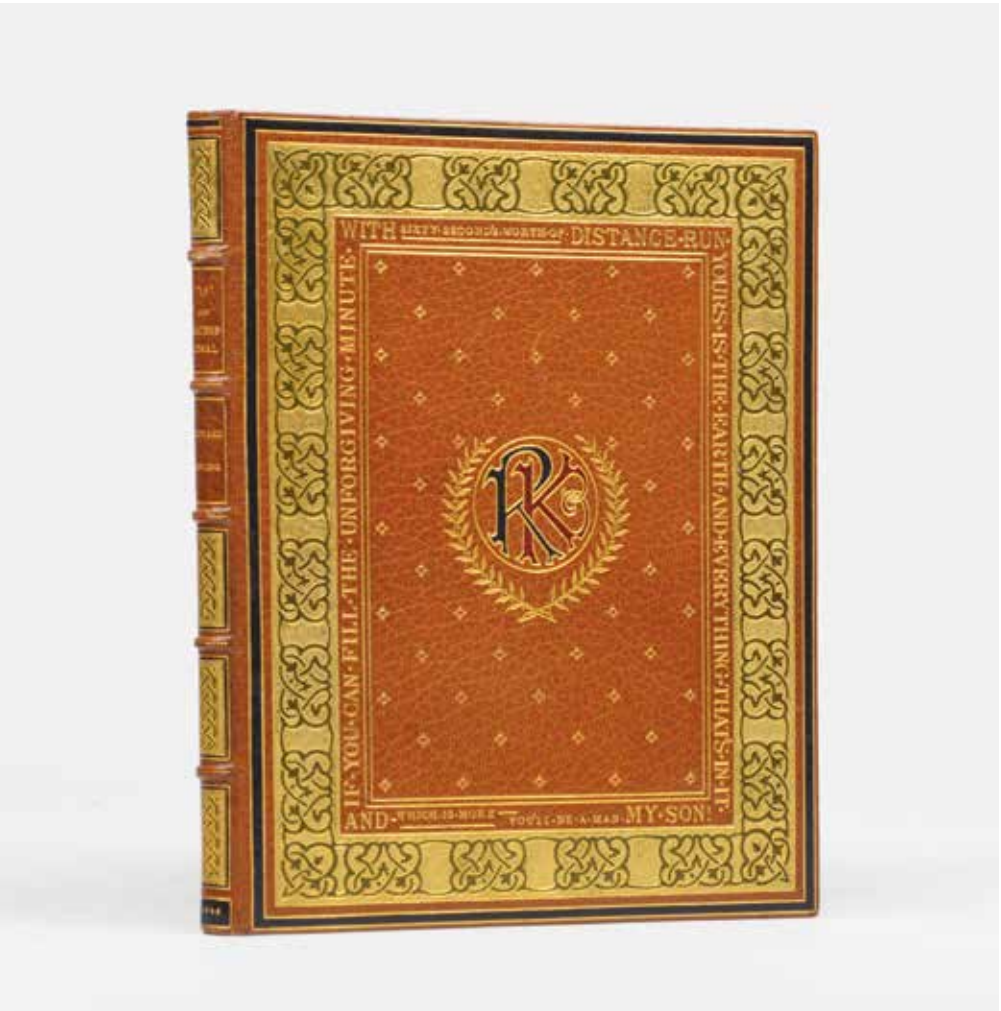
First edition, in the bright, bold jacket designed by the author’s sister, Vanessa Bell.  
Woolf wrote *To the Lighthouse* “at the height of her luminous Impressionist vision . . . It is the sunniest of her books and shows the obsession with rendering the passage of time which dominated her later work” (Connolly). The novel “displays Woolf’s technique of narrating through stream of consciousness and imagery at its most assured, rich, and suggestive” (Drabble, p. 990).

\$47,500 / £35,000 [180677]

“Yours is the earth and everything that’s in it”

42

Alberto Sangorski (illuminator) – Rudyard Kipling  
“If” and “Recessional”  
London: 1928



CONTENTS: Quarto (245 × 193 mm). With 7 leaves, plus 2 blank, mounted on silk guards concurrent with the miniatures. Fully illuminated title page with border, portrait frontispiece of Kipling with textured gilt border and another full-page miniature of a knight kneeling before an altar, pp. 5–8 and 11–15 with calligraphic text with illuminated initials and borders.  
BINDING: Original tan crushed morocco by Rivière, spine lettered in gilt with raised bands, black morocco onlaid borders to spine ends and boards, dark green morocco onlaid panels with strapwork design on studded gilt ground to spine compartments and boards, the last two couplets of “If” gilt-lettered as an inner border to front board, central panels of boards with repeated gilt tool, Kipling’s monogram in black and red morocco onlays to front board encircled by gilt wreath, tan calf doublures with black onlaid borders and wide ornately patterned panel of black, brown, and green onlays, pale orange moiré silk flyleaves. With original black morocco box, lined with silk and velour.  
CONDITION: A resplendent example.

Kipling’s triumphant verse rendered in a unique illuminated manuscript on vellum and emblazoned in gilt on a sumptuous binding. This masterpiece of book production represents the collaboration of two leading purveyors of luxury volumes, whose work was collected by the industrialist and politician Frederick Stanhope Peck (1868–1947). His armorial bookplate is on the verso of the front flyleaf.  
The illuminator, Alberto Sangorski (1862–1932), belonged to the family firm of London binders, Sangorski & Sutcliffe. Around 1905, Alberto took up the art of calligraphy, producing manuscripts of the highest quality. He subsequently fell out with his brother, who would not let him sign his manuscripts. Around 1910 he





# IF—



If you can keep your  
head when all  
about you  
Are losing theirs and  
blaming it  
on you ;  
If you can trust yourself when  
all men doubt you,  
But make allowance for their  
doubting too ;  
If you can wait and not be tired  
by waiting,  
Or being lied about, don't  
deal in lies,  
Or being hated don't give way  
to hating,  
And yet don't look too good,  
nor talk too  
wise.



took his talents to Sangorski & Sutcliffe's rivals, the prestigious bindery Rivière & Son. Together, Alberto and the master craftsmen of Rivière created lavish pieces.

Having inherited the family wool business founded by his grandfather, Peck became a leading figure in Rhode Island commerce and politics, where he was the first (and only) state finance commissioner. His collection of Americana was particularly notable, but he also acquired several Rivière-bound Sangorski manuscripts, including a calligraphic copy of Poe's *The Raven*.

The certification leaf at the end reads: "This manuscript "If" and "Recessional" by Rudyard Kipling was designed, written out, and illuminated by – Alberto Sangorski. This manuscript will not be duplicated." Sangorski adds his signature at the foot.

\$100,000 / £75,000

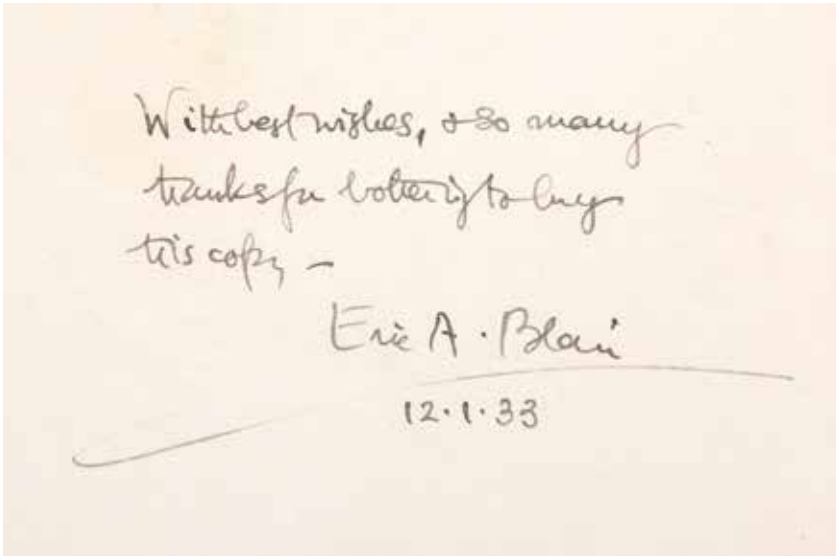
[180300]



His first book, inscribed to his secret lover

George Orwell  
**Down and Out in Paris and London**  
London: Victor Gollancz Ltd, 1933

CONTENTS: Octavo.  
BINDING: Original black cloth, spine lettered in green. Housed in a black quarter morocco folding box by the Chelsea Bindery.  
CONDITION: Cloth marked and slightly mottled, small spots of wear to extremities, a very good copy.  
PROVENANCE: The Collings family, by descent, sold at Bonhams London, 24 March 2009, lot 177, to Peter Harrington; private collection.  
REFERENCES: Fenwick A.ra. Audrey Coppard & Bernard Crick, *Orwell Remembered*, 1984.



First edition, inscribed by the author on the front free endpaper three days after publication, “With best wishes, & so many thanks for bothering to buy this copy – Eric A. Blair, 12.1.33”. The book was owned by Dennis Collings and Eleanor Jaques, Orwell’s close friends from his years in Southwold. The author shared one of his longest friendships with Dennis but had a secret affair with Dennis’s girlfriend Eleanor in the early 1930s.

Orwell first met Collings (1905–2001) after leaving Eton and moving to Southwold, Suffolk, in 1921. He left for Burma the following year, but the two renewed their friendship on his return in 1927. That year, Orwell began tramping – and writing. He first experimented with life as a “down and out” in London and made subsequent trips around Kent and Paris. While on the road, he kept up a near-constant correspondence with Dennis and, during his long stays in Southwold, he showed his friend drafts of his writing. The two often went on long walks with Eleanor Jaques (1906–1962), whom Dennis was courting, and Brenda Salkeld.

The exact nature of the author’s relationship with Eleanor was unclear until 2009, when a clutch of correspondence from Orwell to Eleanor was discovered in a handbag in the Collings family shed, in an envelope Eleanor marked “letters to be destroyed”. These letters revealed a hidden romance between the pair between 1930 and 1933, Orwell often writing to Eleanor to arrange secret meetings away from Southwold and Dennis. In one evocative letter from September 1932, around the time he signed his contract for *Down and Out* with Gollancz, Orwell recalls

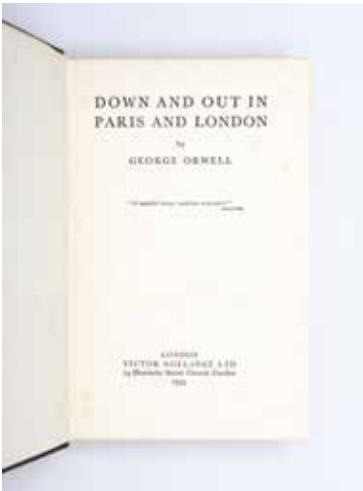
one of their country walks. “I cannot remember when I have ever enjoyed any expeditions so much as I did those with you. Especially that day in the woods along past Blythburgh Lodge – you remember, where the deep beds of moss were – I shall always remember that, & your nice white body in the dark green moss.” The image anticipates Winston and Julia’s clandestine tryst in the countryside in *Nineteen Eighty-Four* (“her body gleamed white in the sun”). It was on one of his walks with Eleanor along the River Orwell, when *Down and Out* was in its proof stages, that the aspiring author settled on his pen name: he told her “I’m going to call myself George Orwell, because it’s a good round English name” (quoted in Taylor, p. 169).

Their passionate affair seems to have waned after the summer of 1932, though Orwell continued to write fervently to her until winter 1933. A letter sent in October 1932 strikes a melancholic note: “It was so nice of you to say that you looked back to your days with me with pleasure. I hope you will let me make love to you again sometime, but if you don’t it doesn’t matter. I shall always be grateful to your kindness to me.” Eleanor demurred: she and Dennis married in 1934 and left Southwold for Singapore, where Dennis had been appointed curator of the Raffles Museum. Though Orwell continued to send the couple occasional letters in the 1940s, he and Dennis did not see each other again after the outbreak of the Second World War.

Following the deaths of Orwell in 1950 and Eleanor in 1962, Dennis was asked about this copy in an interview with the BBC journalist Nigel Williams: “‘Dennis Collings, there’s an edition of *Down and Out in Paris and London* in your bookshelf inscribed with many thanks for buying this book. Did you buy it?’ ‘I don’t really know, yet I must have done it if says so. Either I did or my wife did, I can’t remember which’” (quoted in Coppard & Crick, p. 76).

We are aware of only three inscribed copies of this title, two of which we handled and another listed in auction records.

\$135,000 / £100,000 [182205]





# His signed copy of his doctoral thesis

Alan Turing  
Systems of Logic Based on Ordinals

London: printed by C. F. Hodgson & Son, Ltd, 1939

CONTENTS: Together, two items.  
Offprint, octavo, pp. 161–228. Letter, addressed from 6 Waterden Road, Guildford, and dated 16 May 1956: two sheets of plain Basildon Bond paper (176 × 136 mm), written on four sides in blue ink.

BINDING: Original dark green printed wrappers, stapled as issued.

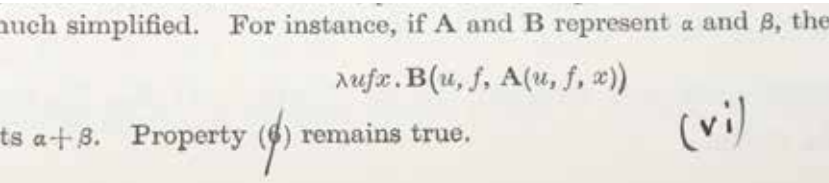
CONDITION: A little split along spine neatly secured, chip at lower outer corner of front cover, a couple of small splash marks, internally clean and bright, a few light handling marks, including finger-soiling to lower margin of p. 163, rusting from staples at inner margins of pp. 226–7: a very good copy.

PROVENANCE: Alan Turing (1912–1954); Ethel Sara Turing (1881–1976); Norman Arthur Routledge (1928–2013); by descent in the Routledge family.

REFERENCES: Tomash-Williams T65; Turing Archive AMT/B/15. B. J. Copeland, ed., The Essential Turing, 2004; Solomon Feferman, “Turing’s Thesis”, in Andrew W. Appel, ed., Alan Turing’s Systems of Logic: The Princeton Thesis, 2012; Andrew Hodges, Alan Turing: The Enigma, 1983.

The author’s own copy of his PhD dissertation, with his signature, “A. M. Turing”, on the front cover, subsequently presented by Turing’s mother to Norman Routledge, her son’s close friend and colleague. The letter of transmission, in which Sara Turing discusses her son’s premature death and legacy, accompanies the offprint.

Page 181 of the dissertation has an ink annotation, possibly in Turing’s hand, amending an Arabic numeral in a footnote to lowercase Roman.



King’s College, Cambridge, has the same correction, as does one other recorded in commerce.

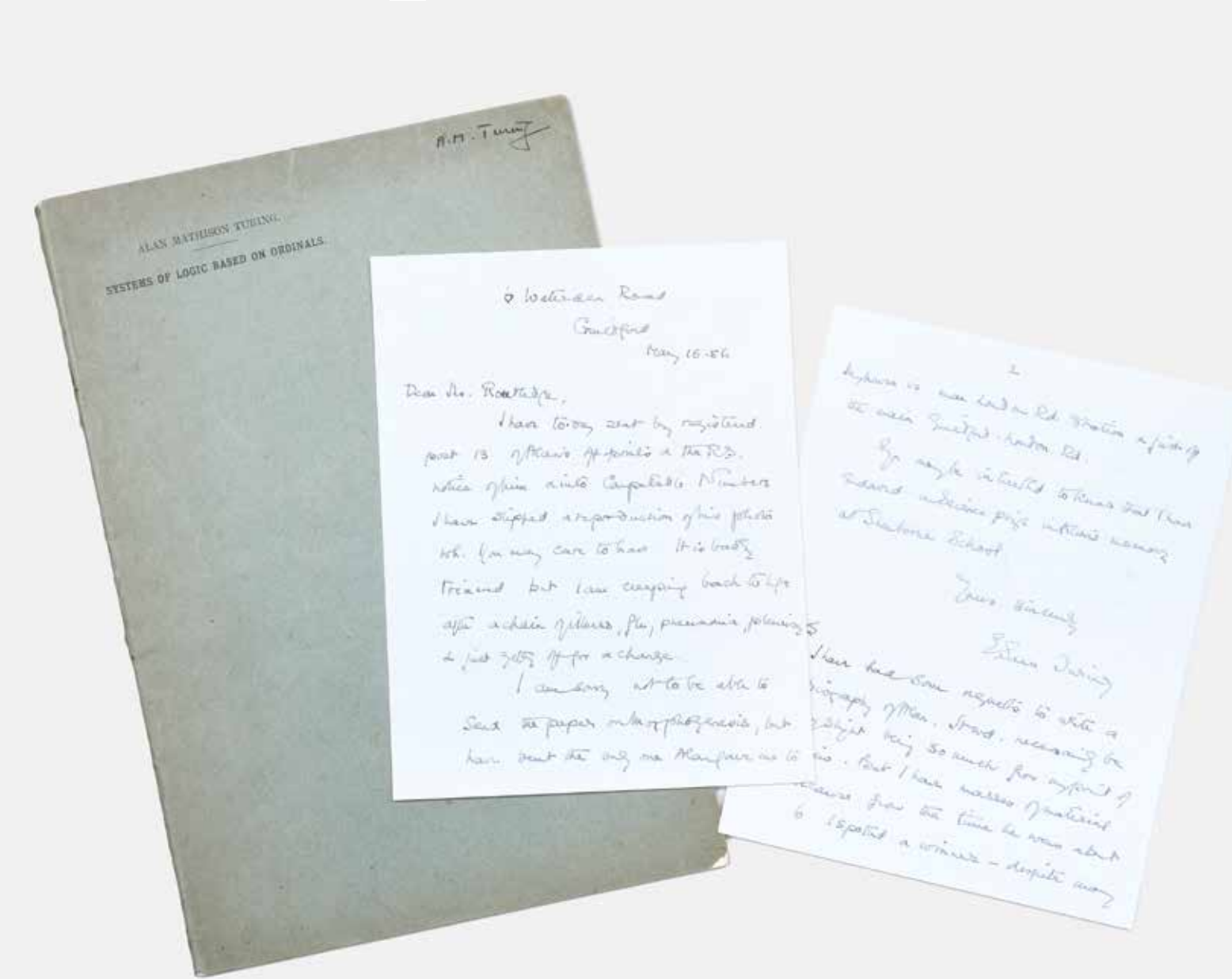
When Turing’s library was dispersed following his death in 1954, Sara sent 13 offprints to Norman Routledge, including this copy. In the accompanying letter, dated 16 May 1956, Sara writes: “I am very glad you should have the off-prints & hope they will be useful”. Of those she sent, this was the only offprint signed by its author.

Like Turing, Routledge studied mathematics at King’s College, Cambridge, and later became a fellow there. Turing’s letters to Routledge are among his most candid, particularly about his sexuality, which he knew Routledge would understand – Routledge himself later lived openly as a gay man. In a 1952 letter, Turing addressed to Routledge his now-famous syllogism: “Turing believes machines think / Turing lies with men / Therefore machines do not think / Yours in distress, Alan.”

In her postscript, Sara asks Routledge’s opinion of whether she should write a biography of her son, published as Alan M. Turing in 1959. In it, she contests the inquest’s verdict of suicide, an attitude already clear in this letter. “I don’t know what people in Cambridge thought of the manner of Alan’s death. I am convinced it was accidental.” She explains the cyanide poisoning as the consequence of a carelessly conducted electrolysis experiment: “I feel sure he got some of this on his fingers and so on to the apple he customarily ate in bed. Everything was found at his house quite normal and acceptances of invitations were there ready for post, new socks &c. just bought.” Routledge reviewed her book for the Cambridge Review in 1960.

Between inventing the concept of a universal computer in 1936 and breaking the Enigma code during the Second World War, Turing spent two years as a graduate at Princeton. He wrote his doctoral thesis under the supervision of Alonzo Church. “He . . . worked on showing that his definition of computability coincided with that of Church, and on an extension of these logical ideas for a PhD. This, his deepest and most difficult work, investigated the structure of uncomputable functions, with a suggestion that these were related to human intuition” (ODNB). It is “a profound work of first-rank importance. Among its achievements are the exploration of a means of circumventing Gödel’s incompleteness theorems; the introduction of the concept of an ‘oracle machine’, thereby opening the field of relative computability; and . . . an analysis of the place of intuition in mathematics and logic” (Copeland, p. 126).

\$400,000 / £300,000 [182794]





Rare inscribed copy for his American host

45

Albert Camus  
The Stranger

New York: Alfred A. Knopf, 1946

CONTENTS: Octavo. Title page printed in red and black.

BINDING: Original cream cloth, spine lettered and decorated in red, publisher’s device on rear cover in red, top edge red, fore and bottom edges untrimmed. With dust jacket.

CONDITION: Spine ends frayed, damp stain to lower edge of rear cover, corners worn, superficial split to ends of front inner hinge; jacket bright and unclipped, edges rubbed, with small chips and tears, two pieces of tape reinforcement on verso: a very good copy in like jacket.

REFERENCES: Herbert R. Lottman, *Albert Camus: A Biography*, 1979; *University Record* [of Columbia], vol. 6, no. 26, 17 April 1981, p. 8.

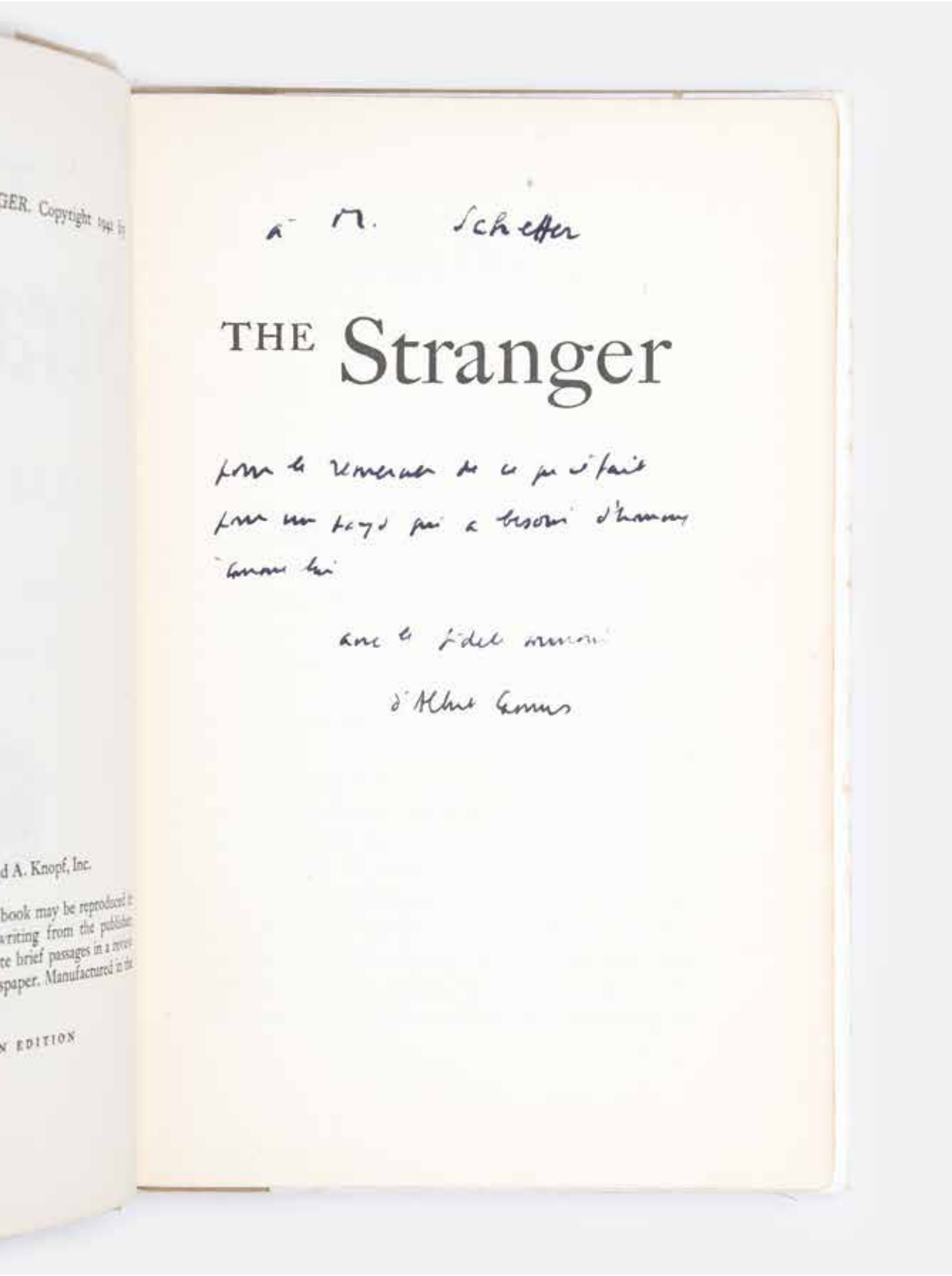
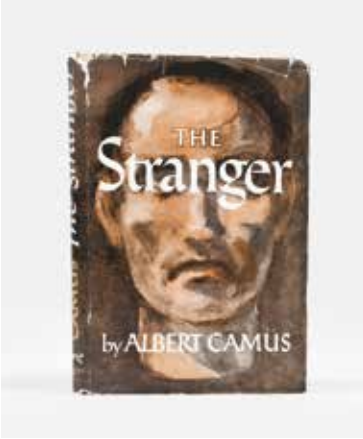
First US edition, presentation copy, inscribed by the author on the fly title, “À M. Scheffer [sic], pour le remercier de ce qu’il fait pour un pays qui a besoin d’hommes comme lui, avec le fidèle souvenir d’Albert Camus” (“To Mr Scheffer, to thank him for what he does for a country that needs men like him, with the kind regards of Albert Camus”).

The recipient was Dr Eugene Jay Sheffer (1904–1981), who welcomed Camus to America in 1946 as the director of the Columbia Maison Française. “Camus had telephoned its director, Eugene Sheffer, at the suggestion of a former student of Sheffer’s . . . to say that he would like to meet American students. Sheffer set up the meeting in the salon of the Maison Française, invited some fifty Columbia undergraduates and a few of his fellow teachers. Camus walked in, and his boyish grin put them all at ease at once. He asked his listeners to sit on the floor, and then he proceeded to ask questions” (Lottman, p. 383). While still exploring New York, Camus later invited Sheffer to the bar Sammy’s Bowery Follies. “Sheffer remembered Camus saying that his curiosity had been aroused by advertising for the establishment. Was Sheffer then the witness to Camus’ introduction to the Walpurgisnacht of lower Manhattan? Sheffer recalled an incredible show [and] noticed that Camus got a great kick out of it. What Camus was feeling, as he told in his journal, was that here at last was the concrete” (Lottman, pp. 386–8).

According to Sheffer, “The Maison was the first institution in America to receive Sartre, Camus, and Vercors, three leading members of the French Resistance movement . . . Sartre visited here in connection with the opening of an exhibit on Resistance literature” (University Record). Sheffer was professor of French literature at Columbia, and in 1960 he received a Knight’s Cross of the Legion of Honour from the French government for his lifetime of service towards Franco-American cultural exchange.

Camus’s classic work was originally published as *L’Étranger* (1942). This translation by Stuart Gilbert was the first in English. It was initially published in Britain as *The Outsider*, then in America as *The Stranger*, both in 1946. Inscribed copies of any of these editions are rare, and we have traced only one inscribed copy of the American edition in auction records.

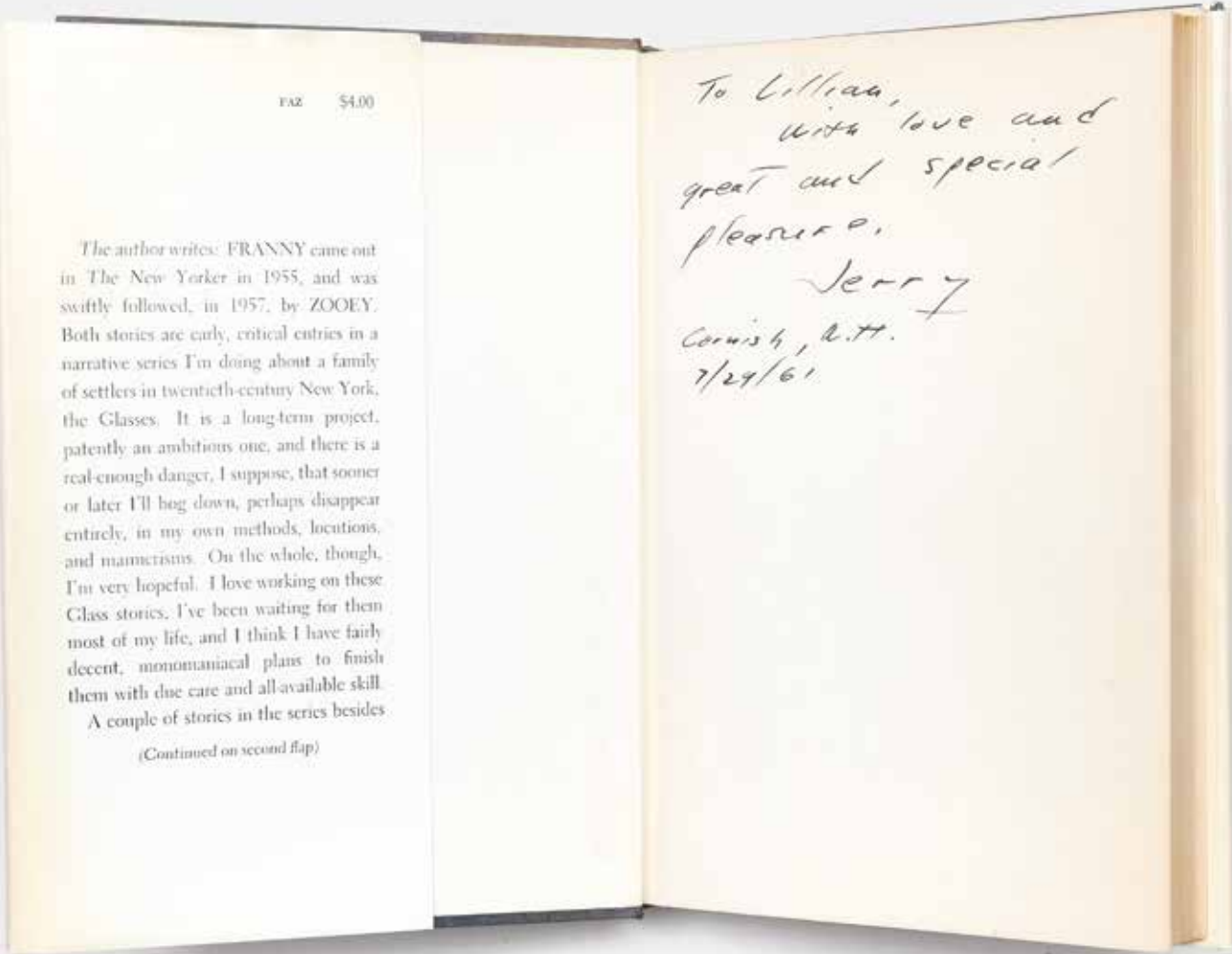
\$47,500 / £35,000 [181399]





Warmly inscribed to a pioneering literary journalist

J. D. Salinger  
Franny and Zooey  
Boston: Little, Brown and Company, 1961



First edition, presentation copy to Lillian Ross (1918–2017), inscribed by the reclusive author on the front free endpaper: “To Lillian, With love and great and special pleasure, Jerry. Cornish, N.H. 7/29/61.” Presentation copies of any of Salinger’s few published works are famously rare, and only two inscribed copies of this title have appeared at auction.

Ross and Salinger met at the *New Yorker*. They were introduced by the editor William Shawn, the dedicatee of *Franny and Zooey*, with whom Ross had a long affair. A staff writer at the magazine for seven decades, Ross developed a novelistic reporting style in the 1950s that became an important influence on the *New Journalism*. She and Salinger began a correspondence in 1957: Ross sent Salinger a letter praising “Zooey”, and Salinger replied praising Ross’s profile of Ernest Hemingway. They soon became close friends. When Ross applied to adopt a child in 1965, Salinger wrote a recommendation, and he and Shawn became godfathers to her son Erik. Ross later wrote that “When it comes to writing, along with what Bill taught me, I’ve learned the most from Salinger. He’s one of the best we’ve ever had”.

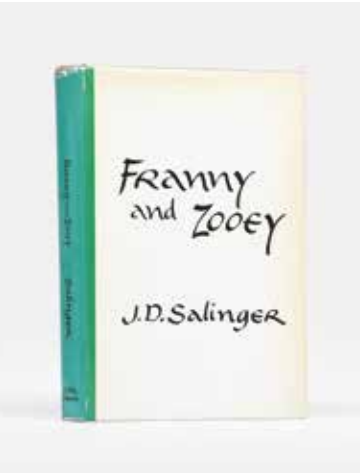
Following Salinger’s presentation, Ross wrote enthusiastically to the author: “I’ve been carrying the book all over town with me since it arrived this morning. It’s perfect, naturally, inside and out . . . The jacket looks terrific – there’s no way of talking about it; it’s too good. What you say on it should hold a lot of people up for a long time, even if ‘distinguished’ fellows here and there try to put a little carbon monoxide back into the fresh air. I cherish the inscription. In fact, things are looking up all over, it makes it seem, now that the book is here. I’m going now to read it backwards. Thank you and bless you and love, Lillian.”

Following Salinger’s death in 2009, Ross memorialized her friend in the pages of the *New Yorker*, publishing several photographs of their two families together alongside her eulogy. “Salinger was one of a kind. His writing was his and his alone, and his way of life was only what he chose to follow” (28 January 2010). This copy remained in Ross’s family until 2025.

\$150,000 / £110,000

[180660]

CONTENTS: Octavo.  
BINDING: Original grey cloth, spine lettered in gilt. With dust jacket. Housed in a custom blue quarter morocco folding box and chemise.  
CONDITION: Cloth lightly sunned at extremities, foot of spine and a couple of corners lightly frayed; jacket unclipped, lightly toned and rubbed, a little loss to head of spine panel: a very good copy in very good jacket.  
REFERENCES: Lillian Ross, *Here But Not Here: A Love Story*, 1998.





## Racing to the press with a major work of Southern Gothic literature

### Flannery O'Connor The Violent Bear It Away

1959

CONTENTS: 4 items, with 12 leaves of other material, approx. 552 leaves altogether.

TYPESCRIPT: 224 leaves, of which 10 are publisher's prelims and dividing leaves, 4 printed on Farrar, Straus, & Cudahy letterhead; prelims and first and final two leaves of typescript creased at edges with a few chips, rear leaf with a few tears and larger chips, not affecting text, body of typescript in excellent condition, a few contemporary fingerprints, lower margin of p. 84 a little crumpled with two nicks.

AUTHOR'S PROOF, 23 SEPTEMBER 1959: 81 leaves, running text, 158 × 640 mm, first page with Giroux's handwritten "Ok as corrected RG 10/14/59" in pencil; each page ink-stamped in blue "Sept 16 1959" and "Sept 23 59"; first leaf a little creased and soiled, edges lightly creased and nicked, few short closed tears at rear.

AUTHOR'S PROOF, 23 OCTOBER 1959: 156 leaves, set in pages rather than running text, 158 × 640 mm, first page with Giroux's handwritten "Ok as corrected RG 11/2/59" in pencil; each page ink stamped in blue "Oct 22 1959" and "Oct 23 1959", many pages ink-stamped in blue, "This page 1 line short"; first leaf creased and toned with a few marks, edges chipped, one tiny to chip first paragraph, second leaf similarly creased, edges creased with a few short closed tears.

PLATE PROOF: 85 leaves, 158 × 640 mm, Giroux's handwritten "OK RG 11/19" on first page in pencil; each page ink-stamped in black at head "Plate Proof", uncorrected aside from page numbers in red pencil; first leaf a little creased with adhesive mark at head, closed tear and chip to fold, third leaf with large loss, only bottom 295 mm remaining from 640 mm, else largely fresh condition.

**The author's final typescript for her second novel and her last lifetime publication.** Accompanying the typescript are two author's proofs, the first dated September/October and the second dated October/November, which incorporate over 200 authorial corrections made by Flannery in absentia. Also present is a plate proof of the entire novel.

Rather than a single corrected proof, these materials together make up the final typescript of the novel. They show O'Connor's unusual working method and her careful and close collaboration with her friend and editor, Robert Giroux, a decade-long creative process that culminated in the publication of this landmark of Southern Gothic literature.

*The Violent Bear It Away* charts the spiritual awakening of young Mason Tarwater, torn between his great-uncle's evangelical faith and his Uncle Rayber's atheism. O'Connor was devoutly Catholic, and Giroux, himself from a Roman Catholic background, was a sensitive editor for her fierce vision of religion. Giroux edited O'Connor's three lifetime books and remained her editor and friend until her death in 1964.

O'Connor was working on the book as early as 1952, "writing myself ragged on a novel that died a natural death after the first chapter when it ceased to be a

OTHER MATERIAL: 6 leaves various galley proofs, 3 an undated galley (640 × 330 mm, comprising pp. 91–110 and pp. 149–157), 3 Author's Proof 27 Oct. 1959 (title page and dedication, 158 × 640 mm, half-title, 270 × 325 mm); envelope titled "VBI Away MS" in black ink (370 × 290 mm); fold creases, a few chips.

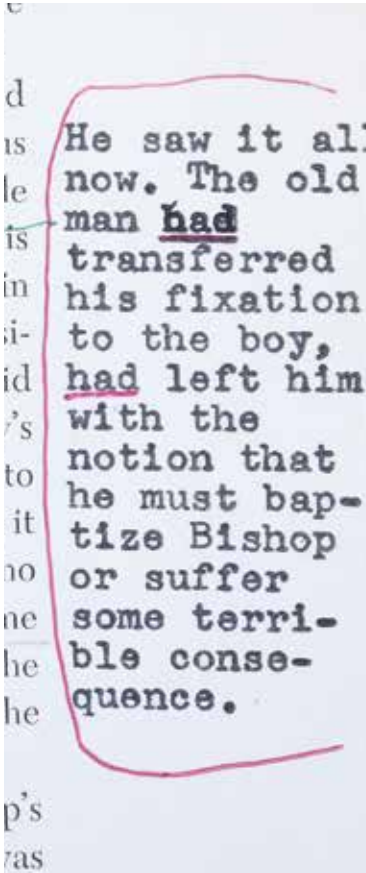
PROVENANCE: Robert Giroux (1914–2008).

REFERENCES: Sally Fitzgerald, ed., *The Habit of Being: Letters of Flannery O'Connor*, 1979; Patrick Samway, S.J., *Flannery O'Connor and Robert Giroux, A Publishing Partnership*, 2018.





Harper Lee  
To Kill a Mockingbird  
Philadelphia: J. B. Lippincott Company, 1960



short story” (Fitzgerald). She finished her first significant draft in January 1959 but continued tinkering with it for months. After struggling with the story for seven years, “she had no intention of finishing it quickly” (Samway, p. 191). By the end of September, O’Connor sent her completed typescript to Giroux, which is uncorrected aside from a handful of editorial marks.

The arrival of O’Connor’s typescript set off a frantic editing process. Giroux allowed O’Connor the freedom to make changes to the galleys and proofs right up to publication, provided she covered the resulting costs – her last-minute edits to this novel cost her more than \$300. To manage the pace and volume of her revisions, O’Connor proposed Giroux transfer her corrections directly to galleys, rather than wait for her to send fully re-edited proofs. Both sets of author’s proofs bear evidence of editorial hands making changes on her behalf.

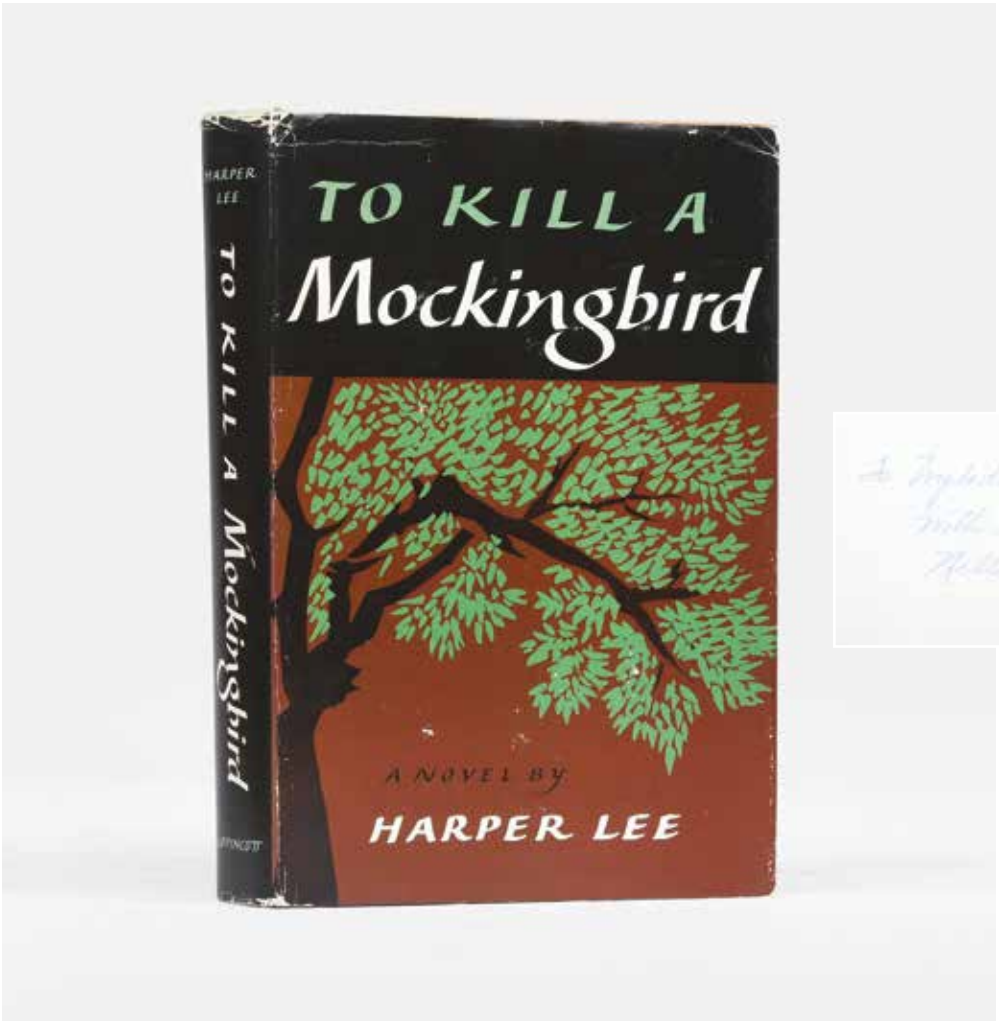
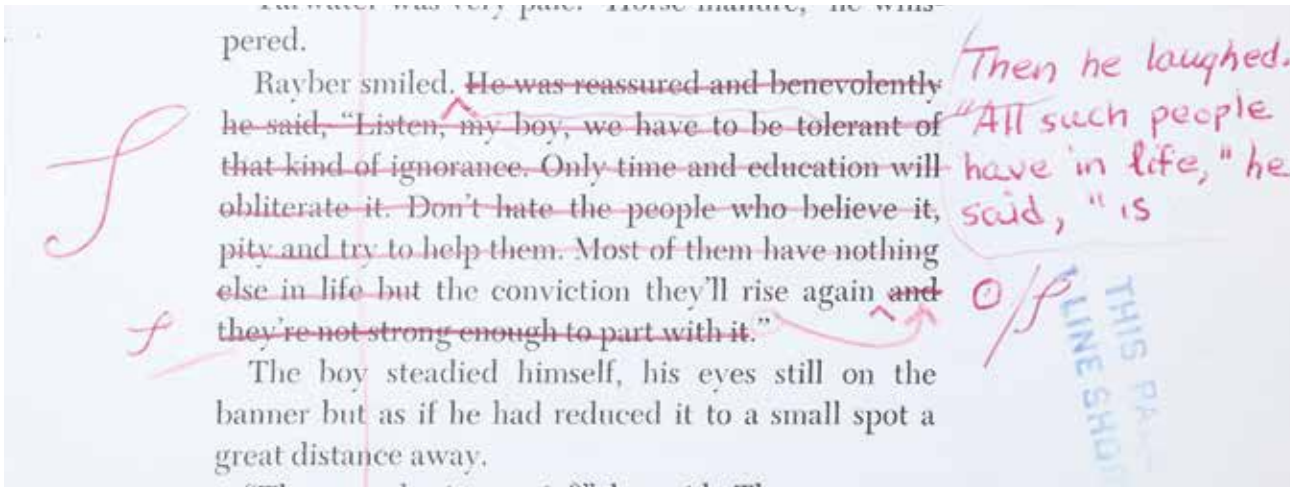
Giroux marks approximately 50 significant corrections in the September/October proofs, and a second editorial hand, writing in red ink, makes a similar number of obviously authorial corrections. There is also one lengthy typescript addition to the outer margin of page 50, which may have been O’Connor feeding the page through her typewriter - she occasionally sent individual galley sheets to Giroux to be incorporated into the proof. The insertion is of two sentences expanding on Rayber’s thoughts as he first realizes Tarwater intends to baptize his nephew Bishop.

The galleys of the October/November proof are also heavily corrected. This proof appears to be the final version: each page is lightly struck through in red pencil, and Giroux has made only one annotation, “OK as corrected RG 11/02/59”. The red editorial hand has made approximately 148 obviously authorial edits, including substantial changes to the text.

O’Connor was still making extensive edits as the printer’s deadline approached. She held back significant decisions to the last minute, including regarding Rayber’s appearance; whether to cast him in as a sympathetic uncle or to make him arrogant and aloof; how to describe the scene when Tarwater first returns to his great-uncle’s grave; and whether to show Tarwater and his nephew Bishop as similar souls or to leave Tarwater’s character isolated from his family.

\$200,000 / £150,000

[173046]



First edition, inscribed by the reclusive author on the front free endpaper, “To Wylodine Paustian, with my best wishes, Nelle Harper Lee”. Inscribed copies are rare, especially so signed by Lee with her first name. The recipient was one of the administrative staff at the University of Alabama, Lee’s alma mater.

Lee’s debut novel became an immediate best-seller and won the 1961 Pulitzer Prize for Fiction. This copy is in the first issue jacket, printing Truman Capote’s review in green on the front flap and with Jonathan Daniels’s review and no mention of subsequent printings on the rear flap.

\$90,000 / £67,500

[182204]

CONTENTS: Octavo.  
BINDING: Original green quarter cloth, spine lettered in brown, brown paper-covered sides. With dust jacket. Housed in a green quarter morocco folding box by the Chelsea Bindery.  
CONDITION: Spine ends just lightly bumped; jacket minimally rubbed but nonetheless exceptional: a fine copy in like, unclipped dust jacket.



A masterpiece of colour lithography

49

Marc Chagall  
Cirque

Paris: Tériade Éditeur, 1967

CONTENTS: Folio. Complete with 38 original lithographs, including 23 in colours on vélin d'Arches paper, 3 double-page. Sheet sizes: 42.5 × 32.5 cm or 42.5 × 65 cm. Text in French.

BINDING: Original cream wrappers covered in glassine, lettering to front cover in black, sheets loose as issued. All housed in the original cream cloth chemise with slipcase, lettering to spine gilt.

CONDITION: A couple of light marks to the slipcase, otherwise a fine copy.

REFERENCES: Cramer Books 68; Mourlot 490–527. Alexander Sidney, *Marc Chagall: A Biography*, 1978; J. Baal-Teshuva, ed., *Chagall: A Retrospective*, 1995.

First edition, number 239 of 250 copies signed by the artist; a complete copy of one of the most beautiful illustrated books of the late 20th century.

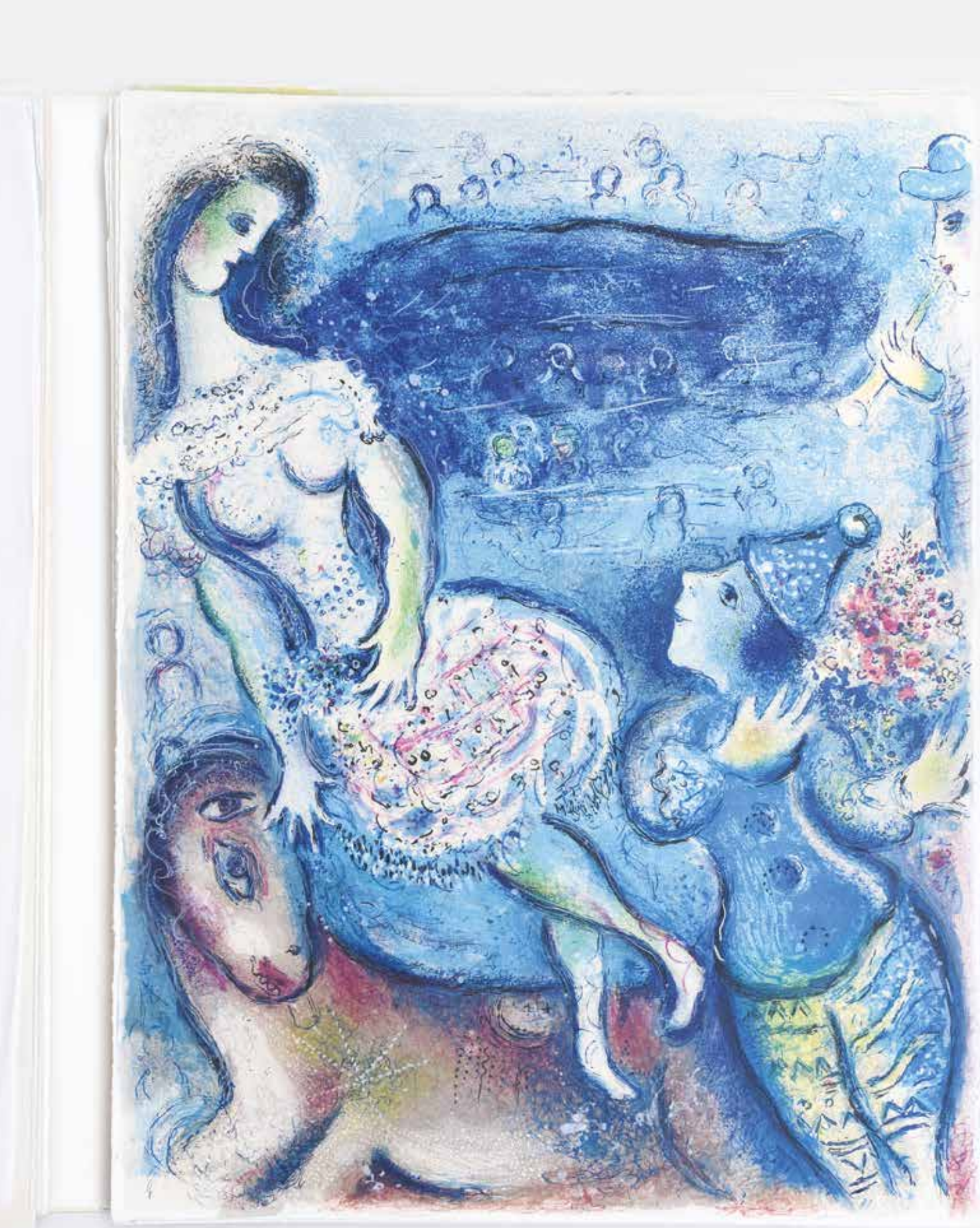
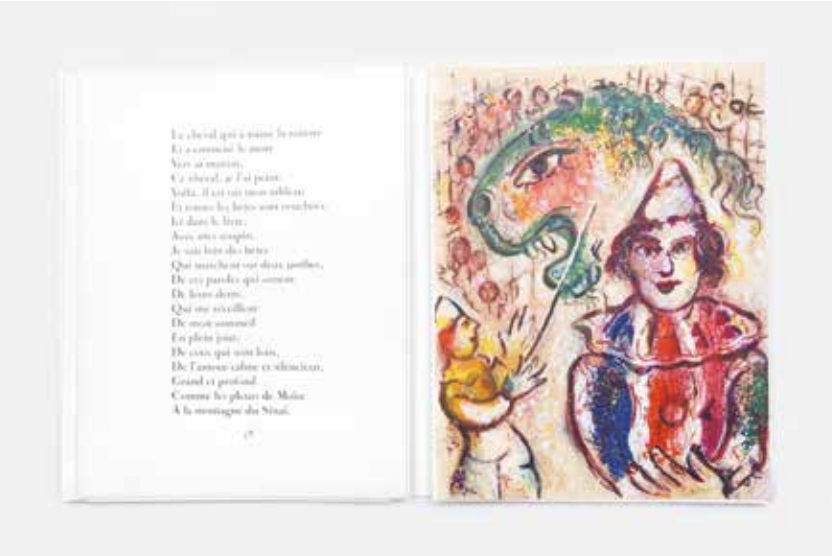
The spectacle of the circus was central to Chagall's personal mythology. "A circus is disturbing. It is profound", he wrote. "A timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art" (quoted in Baal-Teshuva).

Chagall first produced a suite of circus artworks at the behest of his publisher, Ambroise Vollard, himself a great aficionado of the circus. Vollard offered Chagall the use of his personal box at the Cirque d'Hiver in Paris and Chagall was "childishly delighted" with the experience. "The distortions, the violations of normalcy, the clowns . . . the equilibrists, flying angels, pathetic monsters - all these creatures seemed to have crept out of Chagall's pictures into the ring. They were naturally Chagallian" (Sidney, p. 292).

The 19 gouaches produced for Vollard formed the basis of *Cirque*, a masterpiece of colour lithography with text written by Chagall, published by Efstratios Eleftheriades, one of Paris's premier tastemakers. "These clowns, bareback riders and acrobats have themselves at home in my visions", reminisced Chagall. "Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colours and make-up, I can dream of painting new psychic distortions" (quoted in Baal-Teshuva).

\$235,000 / £175,000

[180480]





An immaculate example of John Lennon’s iconic portfolio

50 | John Lennon  
Bag One  
New York: Cinnamon Press, 1970

CONTENTS: Portfolio. Title page, A–Z poem lithograph, 6 black lithographs, 7 sepia lithographs and statement of limitation page all on BFK Rives paper with two edges untrimmed. Sheet sizes 58.4 × 76 cm.

BINDING: All held in the original brown paper band and housed in the original brown card folder with blue moire silk spine. Entire contents housed 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.

CONDITION: Bag lightly marked, otherwise a complete set in excellent condition with the original internal packing.



First edition, one of 300 sets, the title page, poem, and 13 images 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 either iteration are rare in commerce.

This set remained in the possession of the original purchaser and has rarely been opened since publication. 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 (often missing) for the golden zip-lock.

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 which time they gave interviews publicizing their peace message and promoting “Bagism”, a satire of prejudice 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 in 1969: the earliest depict the public events of their marriage and honeymoon; the others are more personal images showing Lennon and Ono in various sexual positions. The portfolio’s title punningly riffs on Bagism, the Hindu term “Bhagwan”, and the fact of its presentation in a bag.

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.

\$150,000 / £110,000 [152421]



Front cover image of Shakespeare’s first folio, item 13. Design: Nigel Bents, Connor Donnelly, & Abbie Ingleby. Photography: Ruth Segarra. Back cover photograph by Matt Harrington.

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