



# FIFTY FINE ITEMS

PETER HARRINGTON  
LONDON

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L O N D O N

CATALOGUE 170



FIFTY FINE ITEMS

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Front cover illustration from Pedro de Medina's  
*Regimiento de navegacion*, item 7; illustration opposite  
by J. K. Rowling, item 50.

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Dear friends,

With the publication of our first catalogue of the new year, I'd like to say thank you to all our customers for their support throughout 2020 and the challenges that strange year brought – it has been greatly appreciated.

I'm happy to say that those challenges have not prevented us from assembling what we've come to think of as our traditional new year's greeting of a selection of fifty of our finest items.

The selection this year is especially broad, ranging in date from the mid-13th century Bible written and illuminated in Oxford that opens the catalogue, to the charming miniature manuscript of Harry Potter written by J. K. Rowling that closes it.

I'm particularly excited by the Garden copy of Johnson's *Dictionary*, uncut in bookseller's boards; a lovely copy of Whitman's *Leaves of Grass* in the earliest

state of the binding; the gorgeous Sangorski manuscript of Poe's "Annabel Lee" and other poems in a sumptuous jewelled binding by Riviere; and a photograph album of the Soviet Union state visit to China under Chairman Mao, complete with Mao's signature. But there are many other wonderful things, listed in short-title form overleaf.

Should you wish to view any of these items in person, we hope to welcome you to our Mayfair premises, where we have used our time over the lockdown to create a new rare book room, shown above. If Dover Street isn't convenient for you, we can easily arrange viewing in Fulham Road. Otherwise, if the lockdown continues, we are shipping as normal and offer click and collect services.

With best wishes for a safe and prosperous New Year from all of us at Peter Harrington

Pom Harrington

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A 13th-century Bible on parchment illuminated in the style of William de Brailes

1

BIBLE.

Bible, with prologues and the Interpretations of Hebrew Names, illuminated manuscript in Latin.

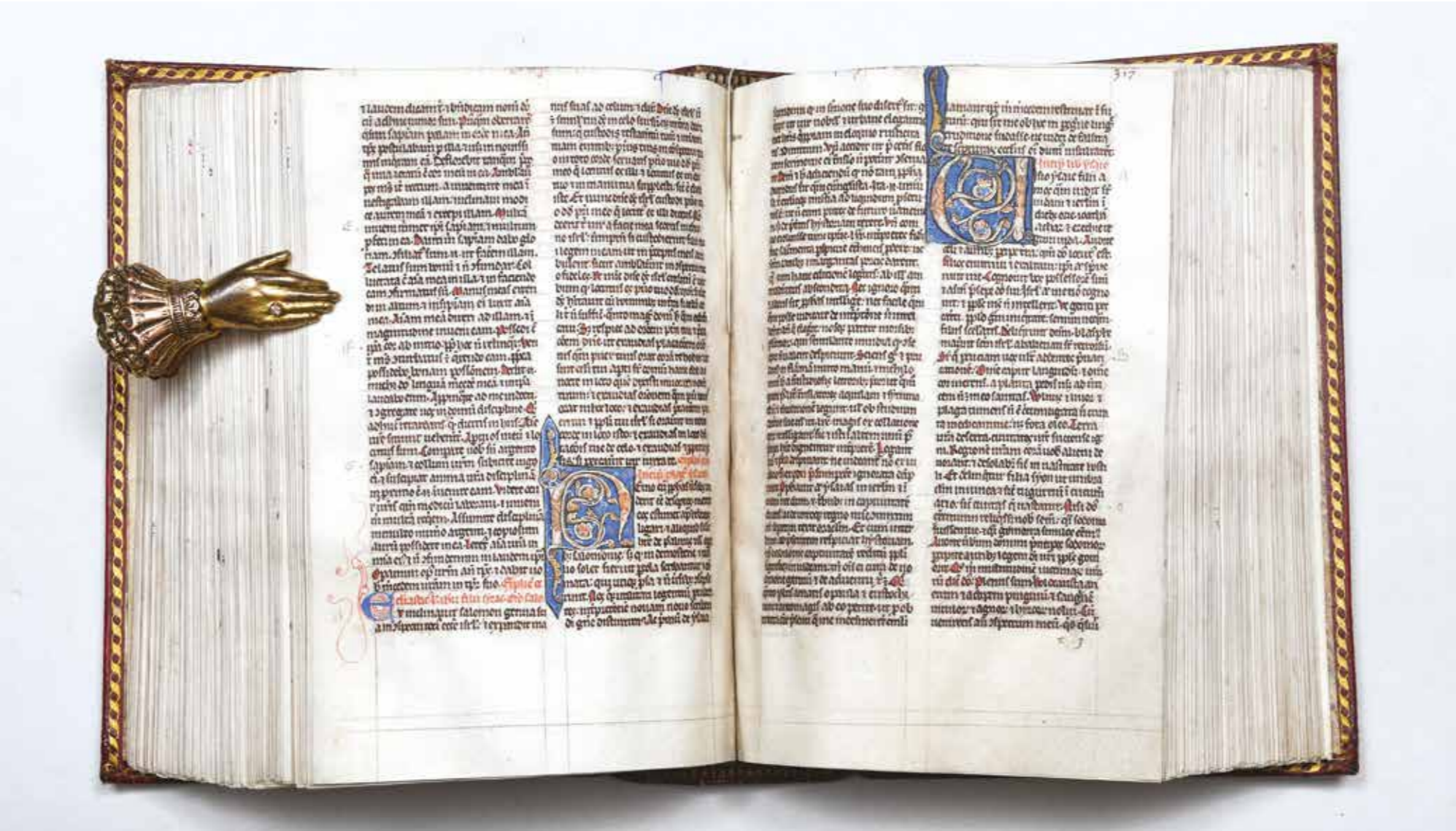
[England, doubtless Oxford: mid-13th century]

£97,500 [144627]



BINDING

English (London?), c.1790: sewn in four bands and bound in red calf over pasteboards, each cover framed with a roll-tooled gold foliate design, the spine more densely gilt, with a black calf title-piece lettered in sloping gilt capitals “BIBLIA | MS IN | MEMBRANIS”, marbled endpapers, edges gilt. The same roll tool is used around the edges of the covers of at least three other manuscripts owned by David Swan (New York, Morgan Library, MS M.519; Oxford, Bodleian Library, MSS Douce 89 and 125), and they have the same style of spine title-piece. With some minor wear, but generally in very good, attractive condition, opening easily and – unlike most small Bibles – a pleasure to handle.



A 13th-century Oxford Bible on parchment illuminated in the style of William de Brailes, the text written in a fine legible English hand; from the 1790s Bibliotheca Swianiana of David Swan.

TEXT

The biblical books are largely the usual selection in the usual medieval order, except that I Esdras (III Ezra) is absent; Lamentations follows instead of precedes Baruch; Laodiceans is present; and the Interpretations of Hebrew Names are the uncommon version from Aaron to Zorobabel (instead of Aaz to Zuzim); the prologues differ in several places from the standard series. A fuller description, including notes of these differences, is available on our website or on request.

PHYSICAL DESCRIPTION

Parchment, c.155 × 110 mm, i (paper) + ii + 582 + ii (paper) leaves, the last blank, foliated in ink in the upper right corner of rectos prior to the current binding, and thus often cropped, jumping from “382” to “393” and thus omitting 383–392, and with “393” and “469” each repeated, most quires of twenty leaves each: 1<sup>8+4</sup> (lacking 1st–4th leaves), 2–11<sup>20</sup>, 12<sup>20+2</sup> (lacking 6th & 12th leaves, a bifolium), 13–22<sup>20</sup>, 23<sup>16</sup>, 24–28<sup>20</sup>, 29–30<sup>16</sup>, original plummet leaf signatures in quires 19 and 22, the leaves missing from the first gathering presumably contained Jerome’s general prologue and prologue to the Pentateuch, the bifolium missing in quire 12 with Tobit 1:3–3:25 and Judith 13:8–15:14, else complete, 18th(?)-century pencil quire numbers on the first recto of each quire, incorrect for quires “2” and “4”, and ink leaf signatures, a–y, A–H, pages ruled in plummet for text in two columns of forty lines written below the top line in a fine legible English hand, the ruled space c.118 × 78 mm, most books starting with a six- or seven-line initial painted in orange, beige, and white, on a blue field with white and orange ornament, more than twenty of them incorporating dragon or animal heads, a few with human heads or figures, many with extensions into the margin, most prologues and lesser texts, including the 8-part divisions of the Psalms, with similar four- or five-line initials, some initial “T”s extending more than half the height of the page, eleven “puzzle” initials in red and blue, from four to fourteen lines high, each chapter with a two-line initial alternately red with blue penwork, or vice versa, Psalm verse initials alternately red or blue, chapter numbers and running titles in letters alternately red and blue, rubrics in red, capitals touched in red. Generally in very good condition but with minor imperfections, and some flaking of pigments; some marginal chapter numbers and many of the running titles cropped by the binder.

PROVENANCE

(1) PROBABLY WRITTEN AND ILLUMINATED IN OXFORD, between c.1240 and c.1260, as suggested by the illumination, text, and layout.

(2) In use in England in the later 13th century when marginal notes, variant readings, etc. were added by more than one reader, one of whom noted below Nahum chapter 2 that the text differs greatly from other copies: “In hic 20 ca(pitul)o . . . magna varietas ab aliis libris” (fol. 425v); still in England when a few later medieval marginal notes were added (e.g. fols. 304r, 307r, 319r).

(3) DAVID SWAN, the enigmatic and unidentified English collector of an interesting and varied library formed in the early 1790s: inscribed in ink “Bibliotheca Swaniana” (fol. iir) and with Swan’s characteristic list of contents (fol. iiir),



and his marginal note “Chap. 3” (fol. 371r); the dispersal of his library presumably took place in the late 1790s or first decade of the 19th century, because this manuscript was next owned by:



(4) JOHN TOWNELEY (1731–1813) (on whom see W. Y. Fletcher, *English Book Collectors* (London, 1902), pp. 226–32), “The library formed by Mr. Towneley was a particularly good one . . . [it] contained some exceedingly rare and valuable manuscripts”, including the Towneley Homer in Greek, the Towneley Mystery Plays in Middle English, and the lavishly-illuminated 12th-century *Life and Miracles of St Edmund* from Bury St Edmunds; with his armorial bookplate on the front pastedown and his(?) shelfmark “A.III.19” in the lower outer corner of the penultimate flyleaf; his sale by Evans, London, part I, 8–15 June 1814, lot 865 (this number in pencil on his bookplate), bought for £3 5s. by:

(5) JOHN NORTH (c.1761–1818), of East Acton, near London (on whom see W. Clarke, *Repertorium Bibliographicum; or, Some Account*



DECORATION

Three initials contain human figures, drawn in ink and partially coloured, against a painted ground: (fol. 428r) Zephaniah, initial “V”: A finely-dressed prince holding a hawk on his gloved hand;

(fol. 560r) I Peter, initial “P”: With the heads of a king and of another male figure; the initial extends the full height of the page, around the base of which a dragon curls;

(fol. 572v) Interpretations of Hebrew Names, initial “A”: A male figure sitting holding one bar of the initial; the other bar is composed of a dragon.

It is curious that these three initials should have been singled out for the most elaborate treatment; nothing in the text of the Zephaniah obviously suggests the subject-matter of its initial. It seems possible that the artist was being paid to execute foliate initials, but decided to include some figurative ones as a way of showcasing his abilities and in the hope of future commissions.



The palette, particularly the somewhat pale milky blue found in some of the major initials (e.g. Psalms, fol. 248v), in addition to the deep blue used for the chapter and verse initials, is characteristic of mid-13th century English manuscripts, when Oxford was the main centre of book-production – thanks in large part to the presence of the university, with its reliably constant demand for books. Similarly, the use of angular blocks of ornament attached to initials or their extensions in the present manuscript is found in Oxford manuscripts, perhaps most famously in the de Brailes Hours in the British Library (on which see the BL website and C. Donovan, *The de Brailes Hours: Shaping the Book of Hours in Thirteenth-Century Oxford*). William de Brailes is well-documented in the middle decades of the 13th century, living in Catte Street (still extant, adjacent to St Mary’s church and about 100 yards from the Bodleian Library) where those involved in book-production were concentrated. It is likely that the present Bible was written and illuminated by his neighbours.

Several features of this manuscript exemplify the changes that took place, both in book making generally, and in the production of Bibles specifically, in the first half of the 13th century. The text of the Bible (its books, and its accessory texts such as prologues and the Interpretations of Hebrew Names) were standardized early in the century, and the books were divided into chapters (probably by Stephen Langton) according to the system that is still in use today. Not only its content, but its small one-volume format, using very fine parchment and very small script, were innovations. This new “edition” of the Bible was disseminated from Paris, becoming increasingly widespread and dominant from the 1230s. The layout of the page underwent a change at almost exactly the same time, with the first line of writing being placed below the top ruled line, whereas before it had sat on top of the top ruled line.

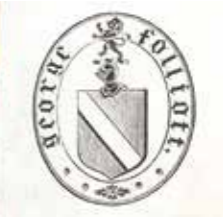
The present Bible has the newer page layout, but has not fully adopted the “Paris” text. Among the uncommon prologues, many are found in a contemporary Oxford Bible (see P. Kidd, “A Franciscan Bible Illuminated in the Style of William de Brailes”, *British Library Journal*, 2007, article 8). Similarly, the chapter divisions are also not always the standard Langton series: the original scribe divided Esther into only nine chapters, for example, and a later 13th-century hand has marked the sixteen modern chapter divisions in the margins in red ink.

The 13th century also saw other developments in tools for using texts as reference books: “paratextual” features such as the division of chapters into sections by the addition of marginal letters “a”–“g”; the use of Arabic instead of Roman numerals; and alphabetization. This volume nicely exemplifies the gradual adoption of such features: in the Interpretations of Hebrew Names the cross-references use the much more efficient Arabic numerals, but a 13th-century reader who added marginal chapter numbers in red ink uses Roman “x” and “xi” between Arabic 9 and 12 (fols. 227r–229v).

The Interpretations of Hebrew Names does not have the rubrics found in some manuscripts, but it is apparent that the names have usually been alphabetized as far as their fourth letter, but not the fifth; the series begins with Aaron, Abba, Abbacuc, Abbana, Abbarim, but then comes Abbadon; full alphabetization was considered unnecessary.

of the *Most Celebrated British Libraries* (London, 1819), pp. 325–31): his sale by Evans, London, part III, 25–28 May 1819, lot 503.

(6) GEORGE FOLLIOTT (1801–1851), of Vicars Cross, Chester: with his armorial bookplate; inscribed in pencil presumably by him “503 North’s Sale Part 3rd” (fol. i verso); by descent to his daughter (d. 1931) and grandson; their sale, Sotheby’s, *Valuable Printed Books, Principally in English Literature, and Fine Illuminated*

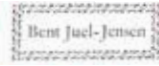


*Manuscripts, Forming Part of the Collections of the Late George Folliott, Esq.*, 12 May 1930, lot 10, bought for £36 by Dixon.

(7) Unidentified owner, perhaps E. Van Dam, bookseller of Lewes, Sussex (as suggested by the flyleaf notes); sale at Sotheby’s, *Catalogue of Important Western and Oriental Illuminated Manuscripts and Miniatures*, 15 June 1959, lot 149, presumably bought by:

(8) Louis W. Bondy (1910–1993), London bookseller: his *Catalogue* 58 (February 1962), no. 28; bought by:

(9) DR BENT JUEL-JENSEN (1922–2006), Oxford physician, bibliophile, and benefactor (on whom see the obituary in *The Independent*, 7 January 2007): with his book label, his pencil notes on



provenance (fol. i verso), and his more detailed notes on provenance loosely inserted, noting that he showed the manuscript to Richard Hunt (1908–1979), Keeper of Western Manuscripts at the Bodleian Library, Oxford, on 5 March 1962, who gave his opinion, “Excellent quality hand, and very fine initials”; deaccessioned or traded for another manuscript in the early 1990s to:

(10) Sam Fogg, London dealer, with his stock number “1003” in pencil on the back flyleaves: his *Catalogue* 16: *Text Manuscripts and Documents from 2200 BC to 1600 AD* (London, 1995), no. 45.

(11) Michel Witmer, New York dealer; from whom acquired by:

(12) John M. (Jack) Templeton Jr. (1940–2015), of Philadelphia, physician and philanthropist:

(13) Acquired privately from the Templeton estate.

# One of the most influential books in the shaping of the modern world

2

PTOLEMAEUS, Claudius.

Cosmographia.

Vicenza: Hermann Liechtenstein, 13 September 1475

£450,000 [142241]

Folio (304 × 205 mm). Contemporary wooden boards, one (of two) original oyster clasps preserved, spine covered in calf, with three raised bands. Housed in a suede-lined black morocco drop-back box by Boichot. Collation: aa<sup>10</sup>, bb<sup>8-1</sup>, a<sup>10</sup>, b–g<sup>8</sup>, h<sup>10</sup>, A–F<sup>8</sup>, G<sup>10</sup>. 142 of [143] leaves, lacking fol. aa1 blank. Text in single column, 39 lines, type: 102R, finely hand-painted initials alternately in red or blue, that on aa8 verso with extension, 7-line blank space on aa1 recto, rubricated in red and blue, capital letters touched with yellow, 4 woodcut diagrams. Early 20th-century French bookseller's typed description to front pastedown. A few wormholes to boards, loss to top corner of front board, head and foot of joints slightly worn; two small wormholes to blank outer margin of first leaf repaired, without any loss, occasional light foxing, front and rear flyleaves both reinforced at an early date with a fragment from a manuscript, rear flyleaf and pastedown more recently renewed, pencilled bibliographical notes on rear pastedown.

HC 13536\*; GW M36388; BMC VII 1035; IGI 8180; Goff P–108; Flodr; Ptolomaeus, 1; Sander 5973.

First edition, an exceptional, unsophisticated copy with wide margins, of the most celebrated geographical treatise of classical antiquity; an edition of the greatest rarity, and a monumental achievement of geographical knowledge and a cornerstone of the European tradition.

The *Cosmographia*, or *Geography*, divided into eight books, was produced by Ptolemy in the second century CE and describes the known inhabited world (*oikoumene*), divided into three continents: Europe, Libye (or Africa), and Asia. Book I provides details for drawing a world map with two different projections (one with linear, the other with curved meridians), while Books II–VII list the longitude and latitude of some 8,000 locations. Book VII concludes with instructions for a perspectival representation of a globe. In Book VIII Ptolemy breaks down the world map into 26 smaller areas and provides useful descriptions for cartographers.

Ptolemy's work was known in the Arab world; Muslim cartographers were using copies of Ptolemy's *Almagest* and *Geography* by the ninth century. But it was forgotten in the West until brought to Italy from Constantinople around 1400. The first translation into Latin was made by Jacopo Angeli (otherwise Angelo da Scarperia) in Florence between 1406 and 1409. He was a pupil of Manuel Chrysoloras (c.1350–1415), the exiled Byzantine scholar who had possibly begun the translation himself, based on a hitherto unidentified Greek manuscript. Angeli's translation is mainly a composite text deriving from two different manuscripts. This volume was edited by Angelus Vadius and Barnabas Picardus. The only illustrations are the three diagrams in chapter xxiv of Book I (fols. bb5v, bb6v, and bb7v), showing the “modus designandi in tabula plana”, and that on fol. F3, depicting the *Polus antarcticus*.

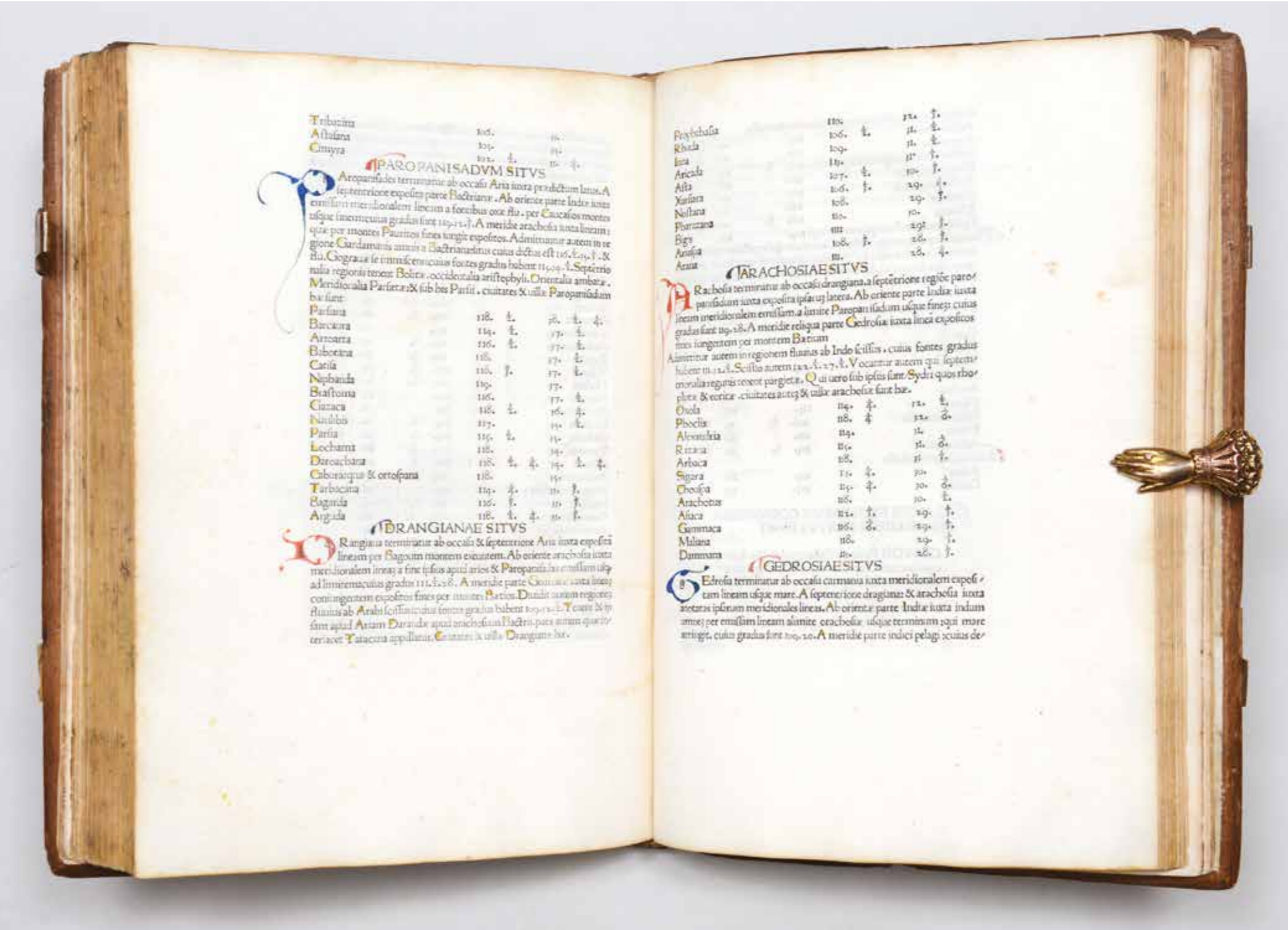
The appearance of Ptolemy's work in print had remarkably fruitful consequences. Once illustrated with maps, as it was in the edition published in Bologna in 1477, with copperplates drawn and engraved by the famous illuminator Taddeo Crivelli, the book would form the first printed atlas. When it was realized, by about 1561 by Gastaldi and others, that maps drawn to replicate Ptolemy's list of places and coordinates were inaccurate, rectification of Ptolemy became a major project in world cartography. Meanwhile, rectification of his *Almagest* sparked the scientific revolution in cosmography.

Given the limitations of his sources, Ptolemy's data was astonishingly accurate. His latitude is quite stable and never exceeds –3° to +2° differences; for his own Hellenistic world his latitude differences vary from –1° to 1°. But in longitude his coordinates show increasing divergence eastwards, a reflection of his gross underestimation of the circumference of the earth, a miscalculation that nevertheless gave Columbus the confidence to believe that he could sail westwards round the world to reach India.



Ptolemy places the name Macoraba in the west of the Arabian Peninsula. There is a long tradition in Orientalist scholarship, traceable back to Samuel Bochart in 1646, that Macoraba is Mecca. If the identification is correct, then this is the first appearance in print of that place.

Ptolemy's *Geographia* is one of the first books printed in Vicenza, where printing had been introduced in spring 1474 by Leonardus Achates, born Leonhard Agtstein in Basel. This first edition was issued from the printing house



established in Vicenza by the German printer Hermann Liechtenstein, a native of Cologne, also known as “Leuilapis”.

The first edition is exceedingly rare in commerce. Only three copies have appeared at auction in the past 20 years. Before that, the last copy shown in auction records was in 1947.

The Latin edition of this landmark geographical text enjoyed wide and enduring popularity. The *editio princeps* in Greek appeared in Basel only in 1533, and the circulation of the Latin text throughout Europe in the 15th century can be said without fear of exaggeration to be one of the most influential factors in the shaping of the modern world.

An unmatched feat of early Greek lexicography

3  
SUIDAS.  
Lexicon graecum [Greek].  
Milan: Johannes Bissolus and  
Benedictus Mangius, for Demetrius  
Chalcondylas, 15 November 1499  
£65,000 [141308]

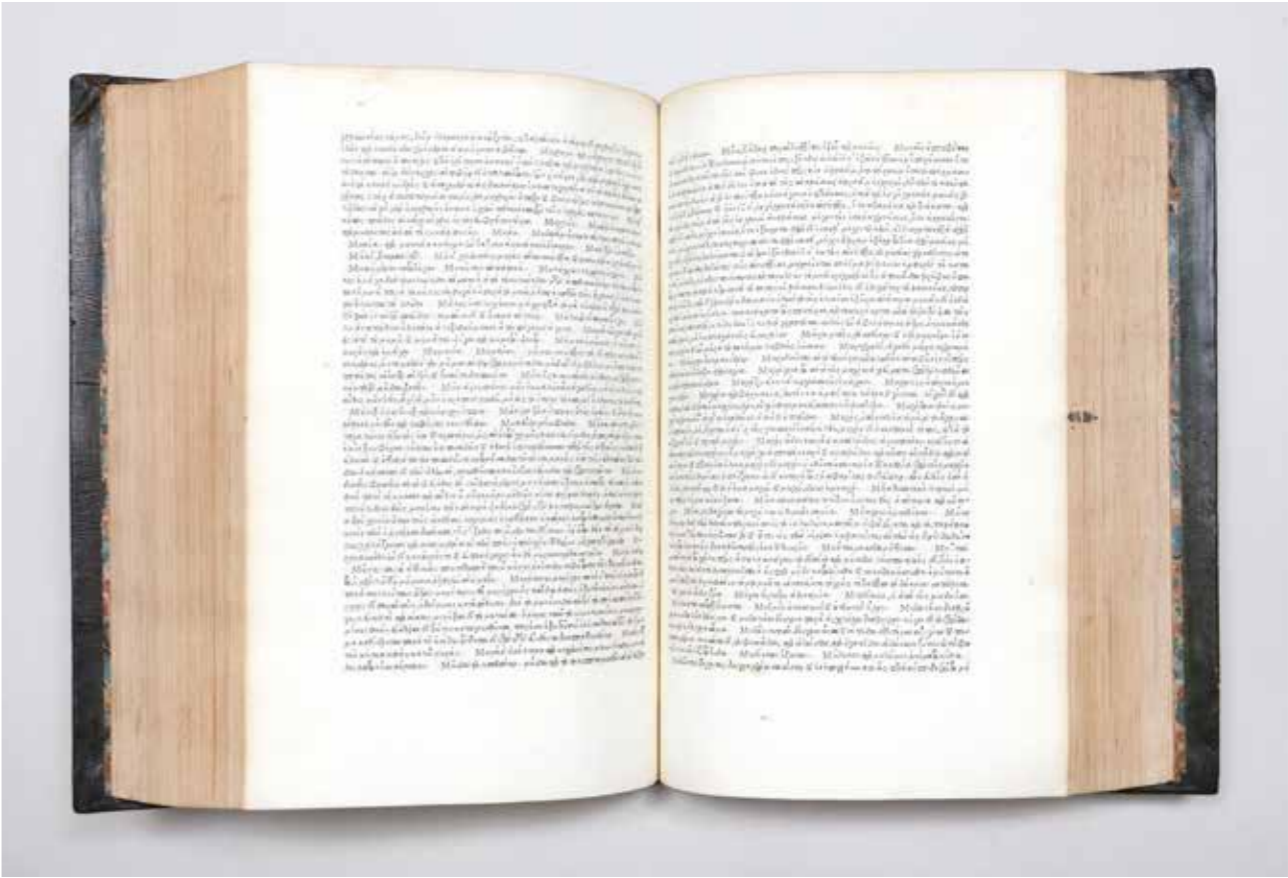
Folio (332 × 225 mm), ff. [516] (complete).  
18th-century English green morocco gilt,  
panelled spine in compartments gilt  
with floral and foliate tools, red morocco  
lettering-piece, ribbon roll-tool borders  
to sides, marbled endpapers, gilt edges.  
45 lines to a page, Greek types 1:138Gr  
(Niger’s dialogue only), 2:109Gk; woodcut  
printer’s device in colophon with Horatian  
motto, 8- and 5-line initial spaces,  
some with printed guide letters. Some  
contemporary Greek marginalia, faded  
and cropped, and further Greek and Latin  
marginalia in another near-contemporary  
hand; 19th-century ownership inscription  
of John Glover (librarian at Trinity College,  
Cambridge, and editor of Shakespeare),  
19th-century armorial bookplate of  
Norman Moore. Some surface rubbing,  
spine faded, front hinge a little weak; a  
very good copy in clear, dark impression,  
two leaves repaired at head with a small  
portion of missing text supplied from  
pasted letterpress cuttings from a later  
edition, occasional light dampstaining  
to upper margins, a few inconsequential  
marginal tears; a handsome copy.



Editio princeps of the archetypal Greek encyclopaedic dictionary, the largest  
Greek book to be printed in the 15th century; the sole extant source for many  
lost texts, the sole bearer of decisive variants for many other texts, and the most  
comprehensive witness to Byzantine culture and scholarship at the end of the  
first millennium. As a printed text of 15th-century Europe, the book is a most  
impressive typographic achievement at a crucial moment in the absorption of  
Greek culture into the Western Renaissance.

Compiled at the end of the tenth century, the Suda (then known under the  
personal name of “Suidas”) was an encyclopaedic dictionary “which despite its  
bulk was often recopied because of its proven value to students of the classics”  
(Wilson, From Byzantium to Italy, p. 38). The text relied on earlier Greek lexica,  
scholia of Homer, Aristophanes, Sophocles, and the Palatine Anthology as well  
as earlier grammatical and historical sources. An unmatched feat of early Greek  
lexicography, it passed into Western Renaissance through the editorship of  
Demetrios Chalcondylas of Athens, the most eminent Greek scholar in the West,  
who had produced the earliest publications of Homer (1488) and Isocrates. In  
fact, the printing and marketing of the 1493 Isocrates had been a business failure  
for the editor-publisher Chalcondylas, which perhaps explains the peculiar  
dialogue between a bookseller and a potential buyer printed here on the first  
page, where the bookseller urges his customer not to be deterred by the price of  
3 gold ducats. Indeed, the commercial success of the Suda turned out to match  
and repay the masterful and dedicated editorship, showing that the West was  
ready – even eager – for a demanding and comprehensive encounter with the  
Greek tradition, as well as ripe, after many editions of Isidore’s Etymologiae, for  
encyclopaedic lexicography.

Chalcondylas applied the most sophisticated editorial care to the completion  
of the task. He states that he collated numerous manuscripts, and inserted  
several words not included in the original text. In partnership with the scholar-  
printer Alexander Minutianus, replaced later by Joannes Maria Cataneus and  
Antonius Motta, he entrusted the printers Giovanni Bissoli and Benedetto  
Dolcibelli with the production on 27 February 1499. Proctor traces the well-  
documented publishing history of the edition. Bissoli and Dolcibelli, possibly  
former employers of Aldus, had printed two Greek books in Venice in 1498 and  
set themselves up as competitors. Aldus determined to extinguish the rival  
enterprise at its root and obtained an injunction against the use of rival Greek  
type on Venetian territory: his rivals were thus forced to leave the city, and to  
change their types. “Thus there was a dissolution of partnership, and a sudden  
flight of the printers, which involved, we must suppose, the withdrawal of the  
privilege granted to them; and the large differences between their type as used  
at the two places suggests, though this may be illusory, that they were forced to  
abandon their stock and could not carry away even the whole of their punches.



What is certain is, that a large proportion of the letters are new in 1499; that a  
new, larger type appears first in the Souidas, and though used only on a single  
page [Neri’s dialogue], and so far as I know never found again, it was clearly a  
complete fount of similar size to the smaller one” (Proctor).

This copy carries the first state of sheet ZZr.8, with the four uncorrected  
misprints in the Latin verses on ZZ8r, and two contracted words on the same  
page, omitted by the compositor, stamped with type in the margin with a  
manuscript mark indicating their place in the text.



BMC VI, 792 (IC. 26913–15); Goff S–829; HC 15135;  
Harvard/Walsh 3163–65; IGI 9189; Oates 2324; Pr  
6077; Proctor, The printing of Greek in the fifteenth  
century, pp. 112–114, 117.

One of the most remarkable travel books of the Renaissance, and the first account of Mecca in print

4

VARTHEMA, Ludovico di.

Ludovici Patritii Romani novum itinerarium Aethiopiae: Aegypti: utriusque Arabiae: Persidis: Siriae: ac Indiae: intra et extra Ganges.

Milan: Joannes Jacobus de Legnano et fratres, [after 25 May 1511]

£150,000 [142207]

Folio (267 × 187 mm). 19th-century vellum-backed boards, red morocco spine label. Collates complete: 2A<sup>4</sup>, 2A<sup>4</sup>, A–B<sup>4</sup>, C<sup>8</sup>, D<sup>6</sup>, E–G<sup>8</sup>, H<sup>6</sup>, I<sup>10</sup>: 70 leaves. Woodcut device on title, woodcut initials. From the library of Jacopo Bannisio, with his contemporary ownership inscription “Jacobus de Bannissis Dalmate” below the colophon; engraved woodcut vignette incorporating the French royal arms perhaps retained from the first binding and mounted on the front board; sold Sotheby’s, 6 June 2000, lot 332 to Bruce McKinney (bookplate), his sale, Bloomsbury, 3 December 2009. A few small, neat repairs, mostly marginal, to closed tears or small holes, light worming and soiling on final leaf, an excellent copy.

Hakluyt Society, *The Travels of Ludovico di Varthema*, pp. xiii–xiv; Howgego V15. See Blackmer II 338 (Milan 1523 ed.). For Bannisio, see Stoyan Gavrilovic, “Documents in the Archives of Ragusa on Magellan’s Voyage”, *The Hispanic American Historical Review*, November 1965, Vol. 45, No. 4, pp. 595–608; and for Bannisio and Carvajal, *Contemporaries of Erasmus*, University of Toronto Press 2003.

Notably rare first Latin edition of Varthema’s influential account of his undercover travel through the Ottoman Empire, Safavid Persia, and India, “one of the most remarkable travel books of the Renaissance” (Blackmer), a copy with significant provenance, from the library of the highly cultured imperial secretary Jacopo Bannisio.

Ludovico Varthema, as famous in his own time as Columbus, posed as a mamluk named Yunus and escorted a pilgrim caravan to Mecca and Medina. The priority of Varthema’s account of Mecca and Medina is remarkable in every respect. It is routinely noted that Varthema’s is the first recorded eyewitness account by a European of the Islamic holy cities. Yet more than that, it is, to the best of our knowledge, the first account of Mecca in print by any author, Muslim or otherwise.

adorat: moxq; ad sedes proprias quisq; remeat. Dum hæc fiunt omnium criminum fide publica ppõitur impunitas: triduiq; spatio unicuiq; licet illo contendere ceu in Asilum nec licet per id tempus alteri de altero ultionẽ sumere: Nusq; gentium mehercle frequentiorẽ uidi populũ: si cum diẽ excipias: quo Mechã inuisi. Sed iã hĩc abeo: totius pfectiõis meę difficultates ac discrimina: quẽ mihi euenerunt seriatim expediturus.

Varthema continued to travel for five years (variously adopting the guises of a merchant trader, a doctor, an ascetic mystic, and a master cannon founder), providing a valuable primary witness for the state of overland travel through Asia, just as the Portuguese sea route was taking supremacy. After escaping imprisonment for being a Christian spy by means of the love of a Yemeni sultana, Varthema’s adventures took him to Somalia, through Persia halfway to Samarkand, and eventually to India. After becoming homesick, he gave himself up to the Portuguese and worked as an interrogator enforcing shipping regulations, living through the siege of Cannanore before being rescued by Tristão da Cunha’s armada. The combination of salacious first-hand detail, personal charisma, and picaresque exotic travels made his book an instant sensation.

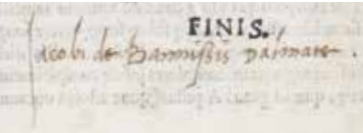
This translation by Archangelo Madrignano was printed in the year following publication of the first edition in Varthema’s native Italian. The translation was made at the request of the Spanish cardinal Bernardino López de Carvajal (1456–1523), an important literary patron. As the introduction indicates, Carvajal wanted the book to be available in the universal language as an inducement for Christendom to deepen its knowledge of the Orient in preparation for the recapture of the territories of Jerusalem, of which Carvajal was the patriarch.

Copies of any of the early editions are very rare in commerce; this is the only copy of the first Latin to have appeared at auction within the last 40 years.



PROVENANCE: The imperial secretary Jacopo Bannisio, in its Latin form Jacobus de Bannissis and in the original Slav form Jakov Banicevic (d.19 November 1532), was a Dalmatian from the island of Curzola, a Catholic cleric and diplomat educated at the universities of Bologna and Padau. His path repeatedly crossed that of Cardinal Carvajal, the book’s sponsor. Bannisio served Maximilian I, both in Germany and in the Caesarean embassy at the papal court in Rome. (Carvajal was twice legate to the German imperial court where he preached a memorable sermon before Maximilian, printed at Rome in 1508. He was later the most prominent ambassador to the Holy See, when Spanish influence was at its height.)

From 1509 Bannisio had special responsibility for the affairs of Flanders and often visited Antwerp. He held the deanery there and met and corresponded with Erasmus, who defended Carvajal in his dispute with Pope Julius II. From 1519 Bannisio was the intimate secretary of Maximilian’s grandson, the Emperor Charles V, the Hapsburg king of Spain. In 1521 he retired to Trent, northern Italy, where he was dean of the cathedral chapter, and is often styled Jacob de Bannissis of Trent on that account. Bannisio was a friend and patron of artists and humanists; Dürer drafted a coat of arms for him and perhaps also a portrait sketch. Bannisio’s special interest in world travel is shown by the personal care he took in 1523 to send detailed dispatches to the Republic of Ragusa, the Eastern Adriatic maritime state he regarded as home, with news of Magellan’s circumnavigation.



The Garden copy, ex-libris Guido Nobili

5

PLATO.

Omnia Platonis opera.

Venice: in the house of Aldus and  
Andrea Torresani, September 1513

£50,000 [142409]

Folio (310 × 192 mm). Bound to period style in modern blind-tooled pigskin by Bernard Middleton (c.1980), two clasps. Housed in brown morocco folding box. Woodcut Aldine device on title page and final verso, text in Greek, blank leaf [n]2 bound after 2/4, with blank leaf ii4. Title lettered across fore edge, a few deckle edges, title leaf slightly stained, a few wormholes at beginning and end, variable light staining at extreme top margin, the paper generally strong and fresh, an excellent copy retaining good margins throughout.

Aldo Manuzio tipografo 116; Edit16 37450;  
Renouard 1513/4; UCLA 113.



**Editio princeps, that is the first edition in the original Greek.** This edition of Plato was just one of many Greek *editiones principes* printed by Aldus, though it can also be viewed in contrast to his Aristotle (printed by Aldus in 1495–8); Aristotle was beloved of scholastic philosophers, and Plato was traditionally seen as an enemy to Christianity. The revival of Platonic study during the Renaissance attempted to align Plato with Christian ideals, particularly visible in the works of Marsilio Ficino, who had produced the first printed translation of Plato in 1484.

The text was prepared by Aldus and Marcus Musurus; the first addressed his preface to the new pope Leo X, making a *supplicatio* for a new Christian Republic and for literature, and the latter composed a verse Hymn to Plato (in Greek). Between the two prefaces is a list in Latin of the treatises include in this volume.

PROVENANCE: 1) Franciscans of Montepulciano, S. Maria di Fontecastello, with inscription and shelfmark (H.1) across the fore edge. See MEI for other similar examples, also owned subsequently by: 2) Guido Nobili (1525–1600), with four armorials and his ownership inscription on the title page; 3) though without ownership mark, subsequently in the library of the notable collector of incunabula and early books Charles W. Clark (1871–1933), of Montana, sold from his estate by Rosenbach, according to the Garden Ltd sale catalogue; 4) the Garden Ltd, monogrammed bookplate, sale, Sotheby’s New York, 9 November 1989, lot 38.

Several other books owned by Nobili are recorded: Richard Heber had a copy of the Aldine Plutarch with Nobili’s armorial (his sale, 1835, lot 3057), the public library in Montepulciano owns his 1550 Aristotle, and there are several manuscripts of classical texts in the Laurentian Library in Florence that were also owned by him. The Laurentian catalogue of manuscripts hypothesizes that he was *cameriere secreto* to Gregory XIII.



Fine Greek printing in black and red; the Macclesfield copy

6

STRABO.

De situ orbis.

Venice: in the house of Aldus and Andrea Torresani, November 1516

£75,000 [142408]

Folio (305 × 209 mm). Bound for the Earls of Macclesfield in 19th-century red hard-grain morocco by Hatton of Manchester, gilt arms on covers, gilt edges. Later leather-entry slipcase, red moire cloth sides. Woodcut Aldine device on title page and final verso, headpieces, initial and titles to each book printed in red, Greek type. First large initial drawn in brown and red ink, a few annotations in Greek. From the library of the Earls of Macclesfield, with armorial bookplate dated 1860; sale, Sotheby's, 15 March 2007, lot 3293. Leaves b6–c5 with some staining, creasing and a few marginal tears, other occasional light soiling, leaf m4 folded in at fore edge to preserve the Greek marginalia, showing the book to have been only lightly trimmed, the paper generally fresh, clean, and strong, an excellent copy.

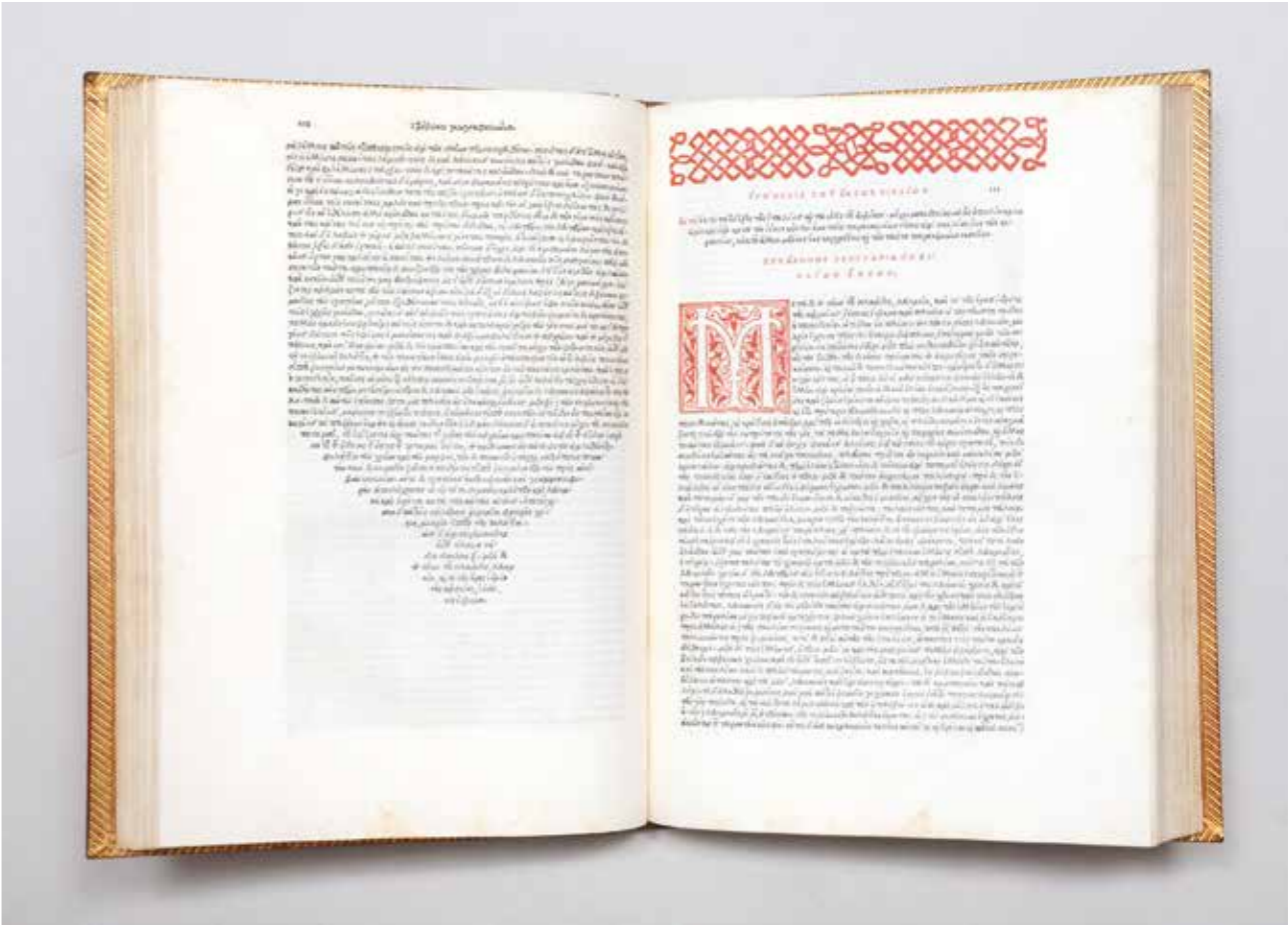
Cataldi Palau 21; Edit16 37553; Renouard 1516/7; UCLA 149. D. Dueck, *Strabo of Amasia, a Greek man of letters in Augustan Rome*, 2014; Jan Retsö, *Arabs in Antiquity*, 2003.



**Editio princeps, that is, the first edition in the original Greek, of the first attempt at a unified treatise of geographical knowledge, which is “by far the most important source for ancient geography, a priceless document of the Augustan age, and a compendium of important material derived from lost authors”** (Oxford Classical Dictionary, p. 1447).

The Greek geographer, philosopher, and historian Strabo (64/63 BCE – c.24 CE) studied philosophy in Nysa and Rome, where he became a Stoic through the influence of Augustus’ teacher Athenodorus, before travelling widely across the Roman Empire. He journeyed to Egypt and Kush, as far west as coastal Tuscany and as far south as Ethiopia in addition to his travels in Asia Minor.

Strabo relied in part on the work of the first systematic geographer, Eratosthenes (third century BCE), whose writings are now lost. Following Eratosthenes, Strabo presented the world as a single ocean-girt landmass on the northern half of a sphere, immobile within a revolving universe. He “devoted much attention to the forces that had formed the oikoumene [inhabited land] . . . Strabo suggested that some islands were torn from the mainland by earthquakes, while others (including Sicily) were thrown up by volcanic action. He gave examples of both local and widespread land subsidence and alluded to the uprising of seabeds with consequent flooding; he further described the silting of rivers that form alluvial plains and deltas” (DSB).



The work was not generally known until the fifth century but came to be the standard geographical reference work during the Middle Ages. The Latin translation of Guarinus Veronensis was first published at Rome in 1469. Strabo’s notion that India could be reached by travelling round the world to the west was put into practice by Christopher Columbus (Dueck, p. 153).

Among other points of interest, Strabo is one of the key witnesses to the history of the Arabs in antiquity, as he preserves material including explicit quotations from books now lost, notably the History of Posidonius of Apamea. Posidonius was a native of Syria and evidently had first-hand information about the Arabs in that country. “The passages in Strabo explicitly and implicitly from Posidonius give a surprisingly detailed picture of the ethnic conditions in Syria and Northern Mesopotamia . . . The information about the Arabs may serve as a suitable basis for conclusions and a summary of the history of the Arabs in the Middle East on the eve of the Roman conquest [of Syria]” (Retsö, p. 351).

Not much is known about Benedictus Tyrrhenus (Benedetto Tirreno), the editor of this *editio princeps*. Marcus Musurus began its preparation; after his departure for Rome in October that year, Tirreno continued the work. His dedication of the edition to Alberto Pio, prince of Carpi, sought to maintain the close links between Carpi and the Aldine Press despite the death of Aldus in 1515.

Directions for setting sail for America

7

MEDINA, Pedro de.

Regimiento de navegacion.

Seville: Juan Canalla, 1552

£225,000 [139149]

Small quarto (214 × 155 mm). Contemporary limp vellum, ties, spine sometime hand-lettered at head. Housed in a black quarter morocco solander box by the Chelsea Bindery. 44 unpaginated leaves, collates [A]<sup>2</sup>, a–e<sup>8</sup> [–a1, –a2], f<sup>4</sup>; bound without the third and fourth leaves as often, comprising the letter addressed to Alonso de Chaves and his reply. Printed in red and black. Woodcut title vignette of a ship; double-page map of the Atlantic Ocean with adjacent coasts of North and South America, Europe and Africa; 10 large diagrams (predominantly compasses, sundials, but also including the moon and a display of the goniometric instrument Jacob’s staff at work); 6 smaller illustrations (demonstrating how to take astrolabe and cross-staff stellar observations for latitude determination); 6 sectional titles with borders or decorative motifs; smaller in-text illustrations; 12 pp. tables; initials. Small faded red stamp to title page verso (the initial “B” crossed with an unfurled banner, lettering illegible); early ownership signature to same (“Josep[?]”); the occasional early ink annotation and underlining to text (such as c5<sup>v</sup> and d8<sup>r</sup>, evidence of having been cropped in the binding process). A little skilful refurbishment to vellum, relined to style; a few small, discreet paper repairs, some faint patches of damp; the contents lightly browned, a couple of tiny wormholes not affecting text; overall a very good, well-preserved copy.

BHA 154; *Bibliographia physico-mathematica hispanica* I 528; Picatoste no. 465; Wilkinson 12706.



**Very rare first edition of Medina’s great navigational treatise, an appealing copy in contemporary vellum.** Praised for its fine woodcuts, among the earliest to depict the use of astrolabes, the *Regimiento* offers the essentials of seamanship in a practical format, and was intended for ship-born pilots; Francis Drake carried a copy during his circumnavigation. It is the natural successor to Medina’s more theoretical *Arte de navegar* (1545).

At the time of publication Pedro de Medina (1493–1567) held the role of royal cosmographer, having previously served as tutor to the ducal house of Medina Sidonia, where he had benefitted from access to the library’s valuable repository of scientific works. The publication of his first book, *Libro de cosmografia* (1538) earned him a pilot’s licence, and his subsequent career was built upon refining the instruments, books, maps, and training relied upon by those voyaging to the New World. His works were as popular as they were innovative; a second edition of the *Regimiento* was printed in Seville by Simón Carpintero in 1563, and the *Arte* circulated in a number of editions and translations.

The *Regimiento* is here bound as often without the two leaves of correspondence with senior cosmographer Alonso de Chaves. We can trace just four institutional copies of the first edition – at the New York Public Library (without the same leaves), Yale, National Library of Scotland, and Universitätsbibliothek Rostock. Four appear in auction records: Christie’s 2007 (Streeter copy); Sotheby’s 1985; Sotheby’s 1951 (described as the “second edition” but dated 1 December 1552, totalling 44 leaves, the same copy appearing at Harmsworth also in 1951); Maggs 1928 (containing, “in facsimile, the two leaves which are usually missing at the beginning of the book, consisting of the text of Medina’s letter to the cosmographer Chaves, and the reply”).





# One of the first comprehensive investigations of the New World



First edition in English of “the most convincing, detailed, and reliable account” (Hill) of the Americas at this time, in a notably attractive contemporary binding. While this influential work is well-held institutionally, it is scarce in commerce, and especially so in a contemporary binding, with only five such copies appearing at auction in the last 30 years.

Acosta’s *De Natura Novi Orbis* was first published in Salamanca in 1588, and expanded in 1590 under the title *Historia Natural y Moral de las Indias*. The translation into English is commonly attributed to Edward Grimeston (d. 1640). Acosta’s work “is one of the most important contributions to Spanish scientific thought and made an immediate impact in Spain, where the educated elite was eager for information about the American colonies” (Speake, p. 2). Based on Acosta’s expeditions during 17 years as a Jesuit missionary in the Americas, this work provides “a more thoughtful and a more thorough account of the Indian world than anything then available” (Pagden, p. 149). While the first four parts of the work demonstrate Acosta’s keen observational eye as a natural scientist, the fifth and sixth parts discussing ‘moral matters’ have “led some critics to identify Acosta as an important precursor of anthropology and ethnography” (Speake, p. 2).

This copy has an 18th-century ownership inscription: “ex libris de Horsey” on the title page, with 26 marginal manuscript annotations in the same hand, dated 1726, commenting on the text and acutely reflecting contemporary interests. By a section discussing the use and merits of tobacco, for example, the owner has noted that “the vertues of tobacco are not worth a fart”, and has neatly illustrated the section discussing bezoars, a prized object in many 18th-century cabinets of curiosities. This copy is in the printing variant without “R.F.” on the title page, with no priority given between the two states.

8  
**ACOSTA, Jose de.**  
 The Naturall and Morall Historie  
 of the East and West Indies.  
 London: Val. Sims for Edward Blount  
 and William Apsley, 1604  
 £18,750 [141468]

Small quarto (180 × 136 mm).  
 Contemporary calf, neatly rebacked  
 with original spine laid down, front  
 endpapers renewed, morocco spine label,  
 raised bands, foliate motif stamped to  
 compartments in gilt, boards ruled in  
 blind, board edges tooled in gilt, edges  
 sprinkled red. Housed in a custom green  
 cloth solander box. Bound without the  
 front and rear blanks. Woodcut head-  
 and tailpieces and initials. Michael  
 Ward bookplate to front pastedown,  
 his ownership inscription to front free  
 endpaper. Leather a little marked and  
 scuffed. Some leaves close-trimmed at  
 upper margin, no loss to text, occasional  
 foxing and faint marking to contents.  
 Printing flaw to pp. 113–4 affecting a couple  
 of letters. Overall a very good, remarkably  
 well-preserved, copy.

Church 328; ESTC S100394; Hill 4; Howgego, I,  
 A7; Anthony Pagden, *The Fall of Natural Man: The  
 American Indian and the Origins of Comparative  
 Ethnology*, 1986; Sabin 131; Jennifer Speake,  
*Literature of Travel and Exploration*, vol. 1, 2003;  
 Streeter Sale 32.



Contemptuous outrage at the man who stole his compass

9

GALILEI, Galileo.

Difesa . . . Contro alle Calunnie & imposture di Baldessar Capra Milanese, Usategli sì nella Considerazione Astronomica sopra la nuova Stella del MDCIII.

Venice: Presso Tomaso Baglioni, 1607

£175,000 [138789]

Quarto (201 × 149 mm), ff. 41, [2]. Recased in 18th-century mottled half calf, pulled-paste paper sides, red edges. Girolamo Polo's woodcut device to title, Roberto Meietti's woodcut device at the end. Paper restoration to lower outer portion of title page, presumably to remove a stamp, with minor skilful penwork restoration to right edge of vignette and the tips of a couple of letters in imprint, a few very faint inkspots to title, a little faint browning and occasional spotting, the margins trimmed, just shaving side-notes on versos A2, B1, B3, otherwise adequate all round, a very good copy of a rare and highly desirable title.

BMC X. 28, col 386; Cinti 19. Peter Harrington are grateful to Nick Wilding for discussing this copy with us.



Rare first edition of the second published work of this most famous of 17th-century scientists, in which Galileo glories in his defeat of Baldassar Capra, who had plagiarized his work. He also describes the applications of his compass, his first significant scientific invention.

Galileo's first published work, *Le Operazioni del compasso geometrico et militare* (1606), had been privately printed in a short run of 60 copies to accompany sales of the instrument. Galileo's compass, invented in Padua in 1597, was a calculating instrument making use of the proportionality between the corresponding sides of two similar triangles, designed for use by soldiers and merchants, which could be used for all sorts of complex calculations, from currency conversion to calculating cannon charge. Galileo instructed several European sovereigns on the use of it; he also gave private lessons to students in his own house, installing an instrument maker there to produce the compass.

In 1602 Galileo had sold one of his compasses to the father of Baldassar Capra and recommended him to the court of the Duke of Mantua. But in 1607 Capra published a Latin translation of Galileo's manual under his own name. Impudently, the preface implied that Galileo had stolen the instrument from him. Infuriated, Galileo took legal action that resulted in Capra's expulsion from the University of Padua and an order to seize all the copies of Capra's offending book.

The *Difesa* has Tommaso Baglioni's name below Girolamo Polo's device (Minerva riding a lion) on the title page, but Baglioni's name and Roberto Meietti's device (two roosters) at the end; most probably, it was printed by Meietti on Polo's press, and distributed by Baglioni. Meietti had been excommunicated the previous year and any printer or bookseller dealing with him faced excommunication, heavy fines, and other punishments; therefore his participation in the publication was disguised. At least 40 copies of the *Difesa* are known, of which about 10 have been seen on the market over the past 100 years.



# Cervantes’s epic complete in English for the first time

10

CERVANTES SAAVEDRA,  
Miguel de.

The History of Don-Quichote.

London: Edward Blount, 1620

£120,000 [139220]

2 volumes bound in 1, small quarto (187 × 138 mm). Early 19th-century russia, sides with wide decorative gilt borders enclosing blind roll, neatly rebacked with spine panels and label laid down, decorative gilt roll to board edges and turn-ins, marbled endpapers, gilt edges. Complete with engraved title in each volume, vol. 1 with no letterpress title as called for, vol. 2 with letterpress title. Bound without initial blank A1, vol. 1, and terminal blank 2K4, vol. 2. Vol. 1, marginal spill-burn at foot of H6 not affecting text, 2 leaves (Bb1 and li1) remargined all round, last line at foot of Ee4r faint where failed to print; vol. 2, marginal wormhole from end extending back to Y1 neatly closed; a few trivial blemishes, a very good copy.

Palau 52462; Pforzheimer 140; STC 4916–4917.

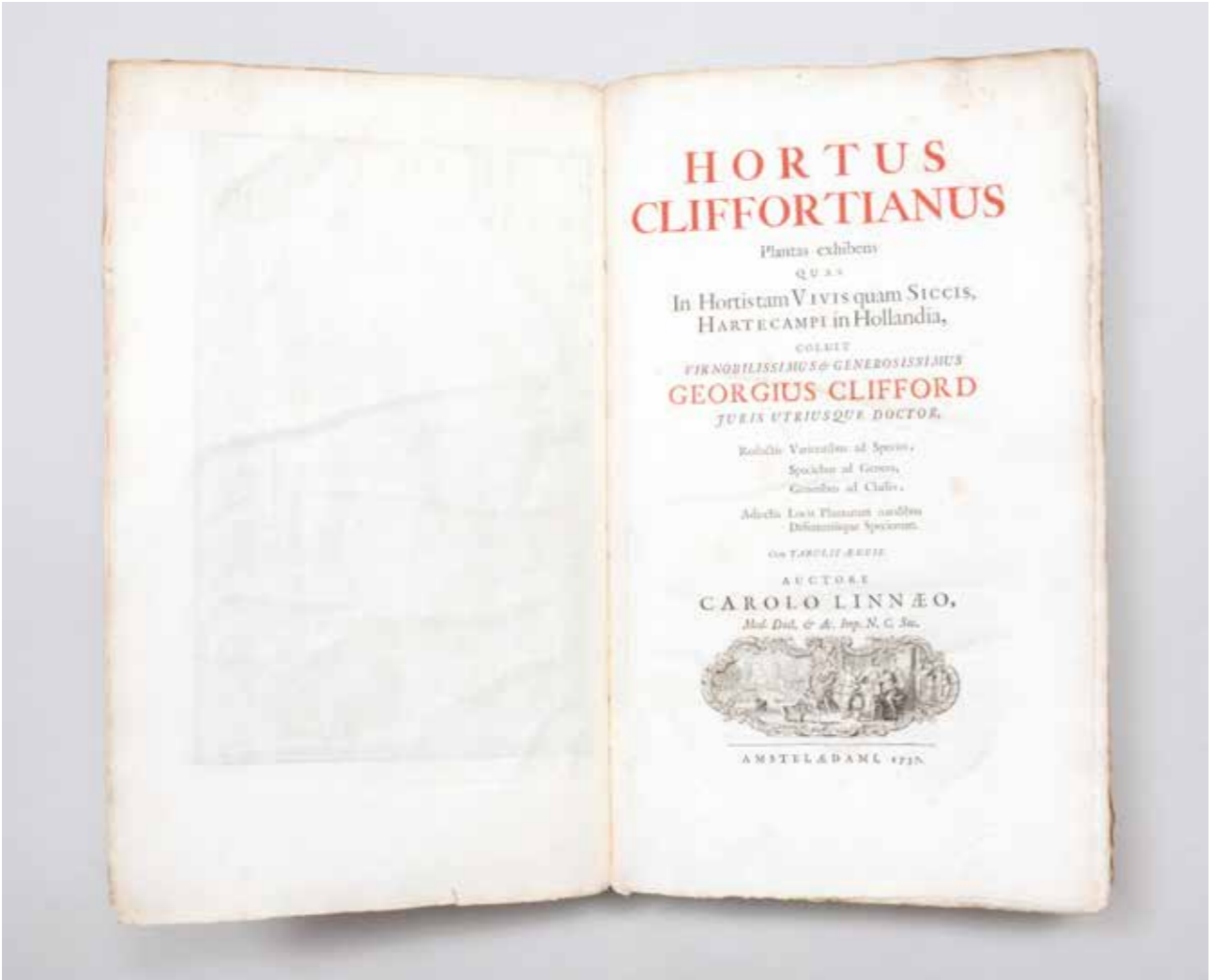


First complete edition in English of the hugely influential prose chivalric romance, which found its greatest popularity outside Spain in England: second edition of the first part, first edition of the second, translated by Dublin-born Thomas Shelton.

“The signs of haste in the translation, which took Shelton only 40 days, do not hide his verve, command of Spanish, and knowledge of Spain . . . James Fitzmaurice-Kelly’s introduction to Shelton’s translation claims that John Fletcher’s Knight of the Burning Pestle was derived from Shelton, as was Cardenio (1613), a lost

play by Shakespeare and Fletcher” (ODNB). The first part was originally published in 1612, entered in the Stationers’ Register on 19 January 1611, though, according to Shelton’s preface, translated some five or six years before that. The second part was published in 1620, having been entered in the Stationers’ Register on 5 December 1615, with the first part reprinted at the same time.

Elaborate botanical descriptions illustrated by Ehret



11  
LINNÆUS, Carolus.  
Hortus Cliffortianus Plantas  
exhibens quas In Hortis tam  
Vivis quam Siccis, Hartecampi in  
Hollandia.  
Amsterdam: 1737  
£19,750 [141326]

First edition of the most sumptuously produced of Linnaeus’s works, a detailed description of the Hartecamp gardens at Heemstede, a masterpiece of early botanical literature. The illustrations are among the earliest works of the renowned German botanical illustrator, Georg Dionysius Ehret (1708–1770), who finished his career in England. It was produced at the expense of George Clifford (1685–1760), a wealthy Dutch banker and director of the Dutch East India Company, who asked Linnaeus to catalogue the plants in the gardens of his summer estate Hartecamp. Besides the plants, Linnaeus also describes Clifford’s extensive botanical library, which contributed greatly to his research.

The work is a helpful adjunct to Linnaeus’s famous *Species Plantarum* (1753), in which he often refers to the more elaborate descriptions found in the *Hortus Cliffortianus*.



Folio (approx 445 × 260 mm). Contemporary sprinkled paper boards, neatly rebacked with black cloth, edges uncut. Engraved frontispiece and 36 numbered engraved plates by Jan Wandelaar after designs by Georg Dionysius Ehret and Wandelaar; title printed in red and black. Board edges a little rubbed, some minor worming in the gutter towards end not affecting plates, one or two minor marks, but a very good copy with uncut edges.  
Dunthorne 186; Hunt 504; Nissen BBI 1215 (coloured); Stafleu & Cowan 4719.

A fine, complete set of this monumental work of natural history



12  
**BUFFON, Georges-Louis Leclerc, Comte de.**  
*Histoire naturelle, générale et particulière, avec la description du Cabinet du Roi.*  
*Paris: Imprimerie Royale, 1749–1804*  
**£65,000** [142558]

44 volumes, quarto (255 × 193 mm). Contemporary French polished calf, twin red and green morocco spine labels to second and third compartments, the rest elaborately tooled in gilt, rope-twist roll in gilt to raised bands, triple fillet border to boards in blind, leaf roll to board edges in gilt, marbled endpapers, edges red, book-markers. With some very minor variations in tooling and labelling to later volumes, explained by the wide publishing range. Complete with 1,262 engraved plates, 12 maps, and 4 folding tables: this includes 2 allegorical plates in vol. I, engraved portrait frontispiece of Buffon by Claude Baron after Jean Germain Drouais in *Supplément*

First edition of this monumental work of natural history, complete with all supplements and continuations, exceptional for its fine condition, contemporary binding, and consecutive assembly. Buffon's *Histoire naturelle* is difficult to find thus; its gradual publication – which spans more than half a century – and partite structure means that complete sets are often comprised of mixed editions or pieced together from disparate sources.

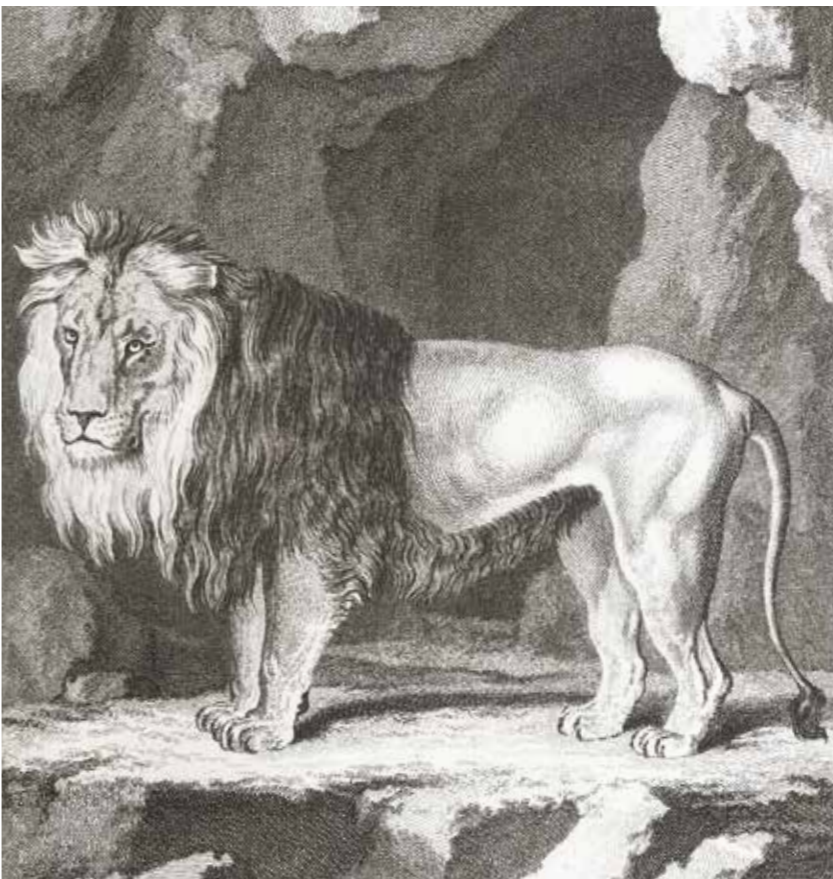
Buffon (1707–1788), the renowned French naturalist and Director of the Jardin du Roi, is best remembered for this, his magnum opus, a collaborative enterprise assembled with the help of his assistant Louis Jean-Marie Daubenton. Thirty-six volumes were published during Buffon's lifetime by the royal printing press of the Louvre and an additional eight volumes were seen through the press after his death by his colleagues. The magnificent plates were engraved by the best artists of the time from drawings mostly by Jacques de Sève *pere et fils* and Francois-Nicolas Martinet; the latter's distinctive bird plates were also later independently published to great acclaim.

The finished work “presented for the first time a complete survey of natural history in a popular form” (PMM). It opens with *Théorie de la terre*, “in which for the first time [Buffon] outlines a satisfactory account of the history of our globe and its development as a fitting home for living things . . . This rejection of a rigid system of classification, to which most biologists of his time adhered, and Buffon's belief in the mutability of species, implied clearly some preparation for the thoughts of Darwin . . . he was the first to present the universe as one complete whole and to find no phenomenon calling for any but a purely scientific explanation” (PMM).

The fifth volume of the *Supplément* contains the *Époques de la nature*, an extension of the *Théorie de la terre* and a major evolutionary text in its own right.

We cannot trace another complete first edition set on the present market in a similarly uniform assembly, acquired and bound at the time of publication.

I, and the polar bear plate (*Supplément III*) which is often missing. Engraved title page vignettes, head- and tailpieces. Contemporary ink inscription to vol. I rear



free endpaper verso, in French, recording purchase prices for various vols; *Cétacés* with sheet of printed paper labels bound in at rear. Bindings handsome and well-preserved, gilt bright, a little rubbed, some chips to spine ends of *Supplément III*; vast majority of contents crisp and clean, with occasional light spotting and foxing, a few instances of faint dampstain, endpapers and some gatherings slightly browned. In all a fine set.

Dibner *Heralds of Science* 193 (33 vols); Nissen ZBI 672; Norman 369 (44 vols and atlas); *Printing and the Mind of Man* 198 (44 vols); Wellcome II, p. 267 (18 vols).



# One of the very few copies surviving uncut and intact in bookseller’s boards

13

**JOHNSON, Samuel.**

A Dictionary of the English Language.

London: by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755

£275,000 [141333]

2 volumes, folio (441 × 270 mm). Uncut in original bookseller's boards of half sheep and comb-marbled boards, spines in seven panels with raised bands, second panel with black calf lettering-piece, the third directly lettered with volume number and division of the alphabet. Housed in brown folding morocco-backed boxes by Sangorski and Sutcliffe. Titles in red and black. Board corners and edges worn, spines rubbed at extremities, vol. I with slight splitting along joints and one corner heavily bumped; occasional light browning and spotting, some light creasing, title to vol. I browned at corners and with inconspicuous holes at inner margin, 6D2 with marginal repair, 23B1 and 29G1 with closed tear touching on text, occasional marginal waterstains in vol. II, mainly affecting 30R1–2 and subsequent leaves.

Alston V 177; Courtney & Smith p. 54; Chapman & Hazen p. 137; Fleeman 55.4D/1a; Henry Hitchings, *Dr. Johnson's Dictionary*, 2005; *Printing and the Mind of Man* 201; Rothschild 1237; Todd, "Variants in Johnson's Dictionary, 1755", *The Book Collector*, vol. 14, no. 2, summer 1965, pp. 212–13; Marshall Waingrow, ed., *Life of Johnson: An Edition of the Original Manuscript*. Vol I: 1709–1765, 1994.

PROVENANCE

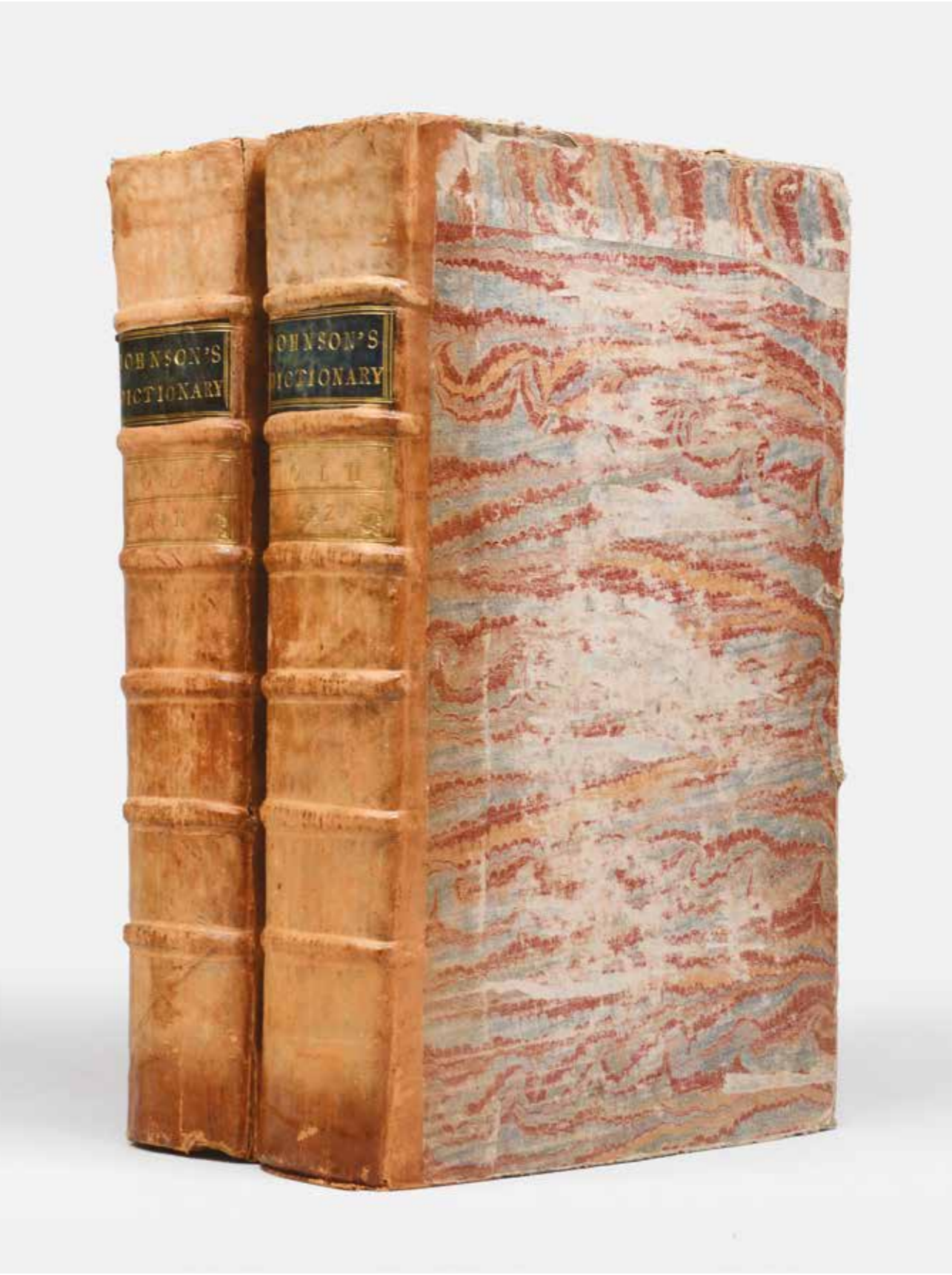
Samuel Stephens Esq. (bookplate); Fletcher (name pencilled on margin of Stephens's bookplate); House of El Dieff, New York, 40th anniversary catalogue (1975), no. 8, \$9,000; Haven O'More (sold Sotheby's New York, the Garden Collection, 9–10 Nov. 1989, lot 148, \$60,000); The Arcana Collection (sold Christie's, Part II, 27 Oct. 2010, lot 43, £157,250/ \$252,000).

**First edition, the superb Garden copy, uncut in original boards.** Although in Fleeman's estimation half of the 2,000 copies printed survive, he adds: "few copies survive in booksellers' boards, and all such have restored spines, for when standing upright, the contents are too heavy for the binding cords". The unrestored state of this copy therefore makes it a key exception.

It is also unusual in having both sheets 19D and 24O in the first setting. Of 13 copies examined by Todd, only one had both settings; 19D, which "occurs very infrequently" in the first setting, has 58 textual variants in the second.

The creation of the dictionary was Johnson's greatest literary labour. Helped by a succession of needy amanuenses who worked in the surprisingly spacious garret of his house in Gough Square, he experienced the death of his wife and underwent agonies of procrastination before finally completing the task in his 46th year. Boswell called it a work of "superior excellence" and "much greater mental labour, than mere Lexicons, or Word Books as the Dutch call them" (Waingrow, p. 213).

"As his use of 114,000 illustrative quotations shows, Johnson clearly intended to combine lexicography with entertainment and instruction; this was the only work he called 'my Book' (Letters I: 71). Since it was now owned by the booksellers who had paid him £1,575 in advance, publication by no means saved him from poverty. Yet it was always to be called 'Johnson's Dictionary' – and was as much his greatest monument as St. Paul's was Christopher Wren's. The national pride taken in the dictionary was expressed by the poet Christopher Smart when he wrote in the *Universel Visitor*: 'I look upon [it] with equal amazement, as I do upon St. Paul's Cathedral; each the work of one man, each the work of an Englishman'" (Hitchings, pp. 199–200).



The most famous biography in any language, in original boards

14

**BOSWELL, James.**

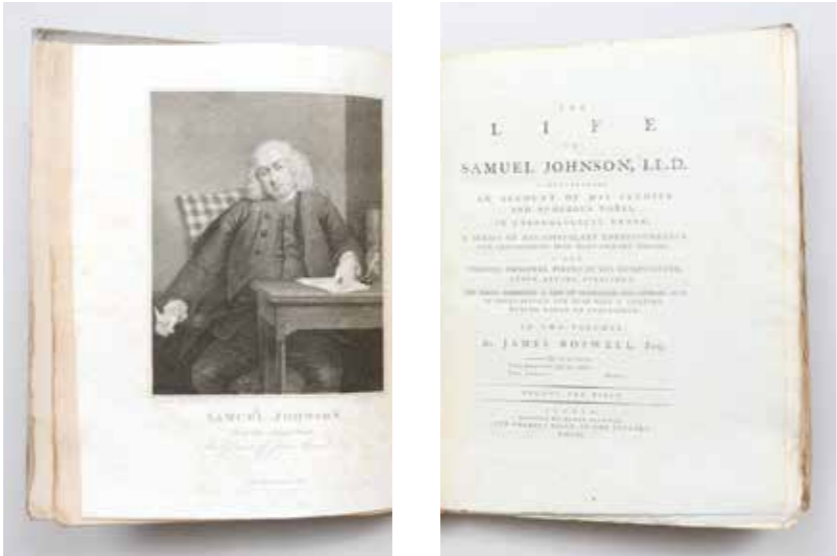
The Life of Samuel Johnson.

London: by Henry Baldwin for Charles Dilly, 1791

£42,500 [141441]

2 volumes, quarto (approx. 295 × 230 mm). Uncut in original blue paper boards backed with buff paper, original printed spine labels. Housed in a black cloth folding case. Portrait frontispiece engraved by James Heath after Sir Joshua Reynolds, 2 engraved facsimile plates by H. Shepherd. Text printed on pale blue paper. Two prelims (pp. ix–xii) intended for vol. I misbound in vol. II immediately after the title leaf. Significant loss of paper to spines, the labels rubbed but largely intact, some stripping of paper sides exposing boards beneath, still a most desirable copy in unrestored original condition.

Courtney 172; Grolier, English 54; Rothschild 463; Pottle 79; Tinker 338.



**First edition, first state, of the most famous biography in any language, uncut in the original boards.**

The immense task of compiling the thousands of notes Boswell had recorded on “the great man’s talk, habits and opinions” was begun after Johnson’s death in 1784. Made up of trifling incidents as well as the significant events in Johnson’s life, the work remains a masterpiece of portraiture. “The Life of Johnson was no single book miraculously produced by an inexperienced author. It was the crowning achievement of an artist who for more than twenty-five years had been deliberately disciplining himself for such a task” (Pottle, p. xxi). “Homer is not more decidedly the first of heroic poets, Shakespeare is not more decidedly the first of dramatists, Demosthenes is not more decidedly the first of orators, than Boswell is the first of biographers” (Macaulay).

This copy has p. 135, vol. 1, in the uncorrected first state, reading “gve”. Some copies were corrected in the press to “give”, and 1,750 copies in either state were available on publication day, 16 May 1791 (800 were sold in the first two weeks).



Complete with the very rare Barrois catalogue identifying Cantillon as the author

15

CANTILLON, Richard.

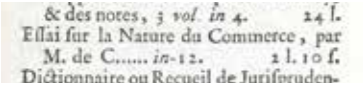
Essai sur la nature du commerce en général. Traduit de l'Anglois.

London: Fletcher Gyles [but Paris: Guillyn,] 1755

£57,500 [142911]

Duodecimo (165 × 95 mm). Contemporary mottled calf, red morocco spine label, gilt floral devices to compartments, marbled endpapers, red edges. Housed in a custom wooden slipcase with sliding panel entrance. Woodcut title page device, head- and tailpieces. Joint ends and corners expertly restored, thus presenting nicely; minor horizontal crease and very light foxing to half-title and title, contents crisp and clean, a single, tiny round wormhole to head of textblock from p. 185 on, just touching text below headline. A very good copy.

Books That Made Europe, p. 140; Cossa 243.1; Einaudi 846; En français dans le texte 159; Goldsmiths' 8989; Higgs 938; INED 933; Kress 5423; Mattioli 552; McCulloch 52; Sraffa 682.



First edition, this copy one of a very small number to contain at the end Barrois's catalogue of publications for sale, which lists Cantillon's work with his initial.

Richard Cantillon (c.1680–1734) was an Irish-born banker and economist, forced to emigrate to continental Europe by the Williamite confiscations. He honed his financial skills working for the British army's paymaster-general during the latter stages of the War of the Spanish Succession. He next proved his understanding of the market by making fortunes speculating against John Law's Mississippi Company and by purchasing put options (the right to sell at a predetermined price) during the height of the South Sea Bubble. His successful speculations reinforced his view that the monetary system must be based on intrinsically valuable metals.

The *Essai*, his only published economic work, carries the imprint of Fletcher Gyles, a leading London bookseller who had died some fourteen years earlier: actually the book was published clandestinely but with a “permission tacite” by Guillyn in Paris. The *Essai* had a significant influence in developing Quesnay's circular flow of income and on Adam Smith's theory of resource allocation in the *Wealth of Nations* (1776). In distinguishing between market price and intrinsic value and showing how resources moved into those sectors where the market price was above intrinsic value, and away from those sectors where market price was below intrinsic value, Cantillon influenced Smith's famous distinction between market price and natural price. He also pre-empted later studies of human population, with a brief but almost complete anticipation of the principles of Malthus.

Smith's first book



16

SMITH, Adam.

The Theory of Moral Sentiments.

London: for A. Millar, and A. Kincaid and J. Bell, in Edinburgh, 1759

£85,000 [143924]

Octavo (205 × 130 mm). Contemporary sprinkled calf, spine ruled gilt in compartments, red morocco label, double gilt rule border to sides, sprinkled edges. Complete with half-title and errata on last leaf; pp. 317–336 omitted, as issued, text and register complete. Light tan burns to the first and last couple of leaves from the leather turn-ins, very slight wear to head of spine; a crisp, clean copy in a splendid and unrestored contemporary binding.

Goldsmiths' 9537; Higgs 1890; Kress 5815; Tribe 1; Vanderblue, p. 38. Sher, *Early Editions of Adam's Smith's Books*, 13.

First edition, published in April 1759 with a recorded print run of 1,000 copies (Sher). Smith's first book and his later *Wealth of Nations* demonstrate “a great unifying principle . . . Smith's ethics and his economics are integrated by the same principle of self-command, or self-reliance, which manifests itself in economics in laissez faire” (Spiegel).

Here, Smith uses the famous phrase that he would repeat in *Wealth of Nations*: that self-seeking men are often “led by an invisible hand . . . without knowing it, without intending it, to advance the interest of the society” (Part IV, Chapter 1). “The fruit of his Glasgow years . . . *The Theory of Moral Sentiments* would be enough to assure the author a respected place among Scottish moral philosophers, and Smith himself ranked it above the *Wealth of Nations* . . . Its central idea is the concept, closely related to conscience, of the impartial spectator who helps man to distinguish right from wrong. For the same purpose, Immanuel Kant invented the categorical imperative and Sigmund Freud the superego” (Niehans, 62).

# Purchased and inscribed within a month of publication by a Scottish customs official on his way to America

17

SMITH, Adam.

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

London: Strahan & Cadell, 1776

£300,000 [136834]

2 volumes, quarto (270 × 215 mm). Contemporary plain calf, twin red and green morocco spine labels to second and fourth compartments, others elaborately tooled in gilt with central floral sprays, scrollwork corners, and delicate alternating dot-and-roll patterns at head and foot, raised bands, edges yellow. Housed together in a matching quarter calf book-form solander box. Complete with the final blank in vol. 1, the half-title in vol. 2 (no half-title issued for vol. 1), and the errata to title leaf verso of vol. 2; with all the usual cancels. Vol. 2 4C2–3 misbound after 4B1. Ownership signatures “Thomas Moffatt MD 1776” in ink to title page of vol. 1 and half-title of vol. 2; later bookplates of Cholmondeley Library to front pastedowns. Binding and inner hinges expertly restored, some light marks to boards; contents markedly crisp and clean, occasionally foxed, a few closed tears to gutters of cancels,



browning to gutters from bookmarkers (green silk bookmark still present in vol. 2, pp. 432–3). Overall a fresh copy in a very handsome contemporary binding.

**First edition, a superb copy by both binding and association: in its first binding – a beautiful and highly finished gilt contemporary calf – purchased and inscribed within a month of publication by Scottish physician and customs official Thomas Moffatt (c.1702–1787), shortly before emigrating from London to America.**

The first edition of the *Wealth of Nations*, “the first and greatest classic of modern economic thought” (PMM), is thought to have had a press run of either 500 or 750 copies (Tribe). The fully gilt calf is a fine example of a high-end trade binding, produced before issue by the retail or wholesale bookseller and made available for purchase on publication day. Trade bookbinding encompassed “the spectrum of options from the simple to the elaborate” (David Pearson, in Bennett, p. 127). The levels of finish ranged from relatively plain, unlettered calf and sheep to more decorative and expensive “extra gilt” options, the present copy being an excellent example of the latter. When referring to the most expensive kinds of trade bindings, which he calls “deluxe bindings” (p. 127), Stuart Bennett cites Alexander Donaldson – brother and business partner of John, whose catalogue is bound into the present copy – as a prime example of a publisher who advertised deluxe bindings made “ready-bound” for retail rather than as bespoke commissions. The offset from the title and half-title to the facing initial blanks (still present) confirms this as its first binding.

The publisher’s catalogue, a smaller quarto-sized gathering at the rear of volume I, was clearly to hand at the time of binding, and points to a fascinating and contentious period in English and Scottish publishing history. John Donaldson of Edinburgh (1737–1801) was brother and sometime associate to the aforementioned Alexander, “London’s chief reprint antagonist” (Brown & McDougall, p. 5). After their partnership was dissolved in June 1773, Alexander moved to St Paul’s Churchyard and John remained at Arundel Street in the Strand. Alexander’s objections to the London booksellers’ monopoly on perpetual copyright famously culminated in the 1774 case of *Donaldson v. Beckett*, “a milestone in publishing history and the marketing of books” (Crawford). Almost all of the titles offered in the catalogue are priced ready-bound, “neatly bound in Calf, and lettered, unless otherwise expressed”. The catalogue is listed separately on ESTC, which locates one copy in the UK (Oxford’s Bodleian) and three in the US (two at Harvard’s Houghton, one at McMaster). The date of issue is proposed as c.1773. This can be further narrowed by the title’s statement of John as “sole proprietor of the shop” (i.e. after June 1773) and the presence of works by Milton and Shakespeare, forbidden as cheap reprints before the 1774 ruling. Donaldson moved premises c.1777–8.

Dr Thomas Moffatt, whose manuscript diary records his cross-Atlantic travels from 1775 to 1777, arrived in London on 7 January 1776. By 4 March he was preparing to return to Boston; Smith’s *Wealth of Nations* was published five

days later. Moffatt departed London on 4 April and sailed from Portsmouth on 23 April. His return journey did not begin until 18 February 1777. For Moffatt to have dated this copy “1776”, he must either have inscribed it soon after purchase – in the short window of time between publication and departure – or taken it



with him to America. We know that he made the voyage with newly purchased books and believed the move to be permanent; if not with him on 23 April, it is plausible that the copy followed with other possessions later in the year. It is certainly reasonable to speculate that Moffatt’s copy of the *Wealth of Nations* may have been one of the earliest to make its way to America. The relevance of the *Wealth of Nations* to someone with Moffatt’s career and experiences in America during the Revolution is clear. Like Smith, Moffatt was

Goldsmiths' 11392; Grolier, English 57; Kress 7621; *Printing and the Mind of Man* 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3. John Donaldson's catalogue: ESTC N5561. Stuart Bennett, *Trade Bookbinding in the British Isles, 1660–1800*, 2004; Stephen W. Brown & Warren McDougall, eds., *The Edinburgh History of the Book in Scotland: Volume 2 Enlightenment and Expansion 1707–1800*, 2012; Robert Crawford, *Scotland's Books: A History of Scottish Literature*, 2009; William Farina, *The Afterlife of Adam Smith: The Influence, Interpretation, and Misinterpretation of His Economic Philosophy, 1760s–2010s*, 2015; C. R. Fay, *Adam Smith: And the Scotland of His Day*, 1956; H. R. Plomer, G. H. Bushnell, & E. R. McC. Dix, *A Dictionary of the Printers and Booksellers Who Were at Work in England Scotland and Ireland from 1726 to 1775, 1932.*

NEW BOOKS,

Printed according to ACT of PARLIAMENT, and sold by

JOHN DONALDSON,

SOLE PROPRIETOR

Of the SHOP, corner of Arundel Street, N<sup>o</sup> 195. Strand,

L O N D O N,

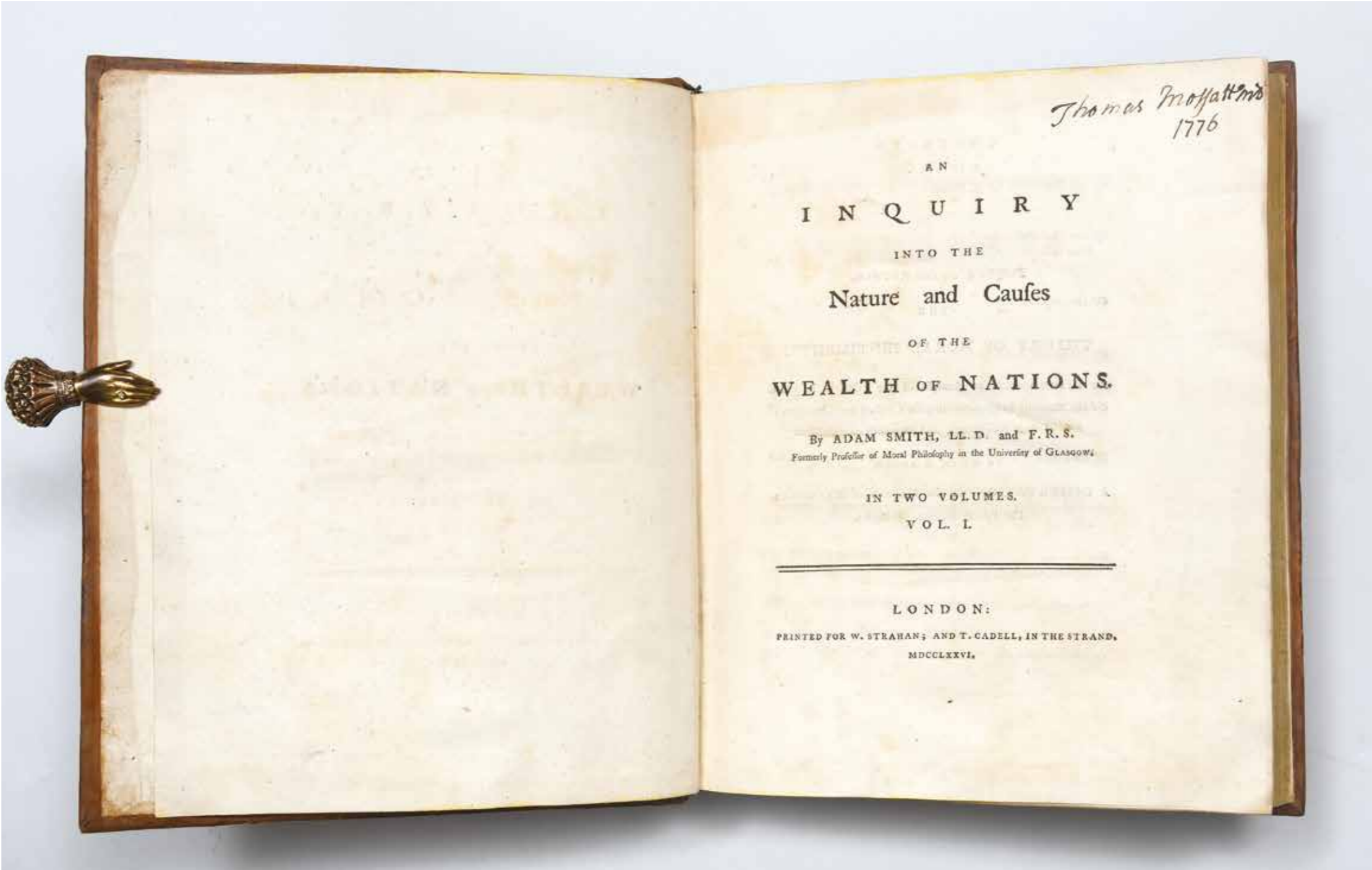
Known by the name of, *The Only Shop for CHEAP BOOKS.*

[The Books are all neatly bound in Calf, and lettered, unless otherwise expressed.]

AS many people are not acquainted with the prices books are commonly sold for, by trading what follows, they will see it their interest to buy at this shop.

DONALDSON'S PRICES.			LOWE'S PRICES.				
L.	s.	d.	L.	s.	d.		
0	18	0	0	18	0		
0	7	0	1	7	0		
0	12	0	1	10	0		
1	7	0	3	3	0		
1	1	0	2	10	0		
1	16	0	4	4	0		
0	3	0	0	6	0		
1	0	0	1	8	0		
1	5	0	2	2	0		
0	15	0	2	1	0		
0	6	0	0	10	0		
0	8	0	0	12	0		
0	3	0	0	6	0		
0	10	0	0	15	0		
0	7	0	0	10	0		
0	11	0	0	18	0		
0	6	0	0	12	0		
0	7	0	0	12	0		
0	2	6	0	9	0		
0	5	0	0	7	0		
0	2	6	0	6	6		
0	2	0	0	5	0		
0	10	0	0	12	0		
0	2	0	0	3	6		
0	4	0	0	2	6		
0	5	0	0	12	0		
L.	13	19	0	L.	27	2	6

a Comptroller of Customs and, like Smith, gained a reputation as an economic advisor on the America question. Much of Moffatt’s time in London was spent in the company of Prime Minister Frederick North (whom he visited soon after his arrival, on 7 February 1776) and Sir Grey Cooper. As William Farina notes, both North and Cooper engaged with Smith’s ideas from an early stage: the former “borrowed several taxation ideas from WN for his beleaguered budget of 1778 to raise money in support of the faltering war effort against the American colonies.



Copies of the second edition of WN (from 1778) had reportedly been given both to North and British Treasury Secretary Grey Cooper. While North did not share Smith’s views of pragmatic accommodation towards the colonies, he was clearly intrigued with the latter’s suggestions regarding potential untapped sources of tax revenue” (p. 26). “America was never far from Adam Smith’s thought. Indeed, in the end it was almost an obsession” (Fay, p. 98). It is fitting that Thomas Moffatt’s copy of the *Wealth of Nations* should, as far as we can tell, succeed at journeying there.

Harrison’s determination of longitude, and related pamphlets



18

**HARRISON, John.**

The Principles of Mr. Harrison’s Time-Keeper; [bound with three related pamphlets.

London: printed by W. Richardson and S. Clarke; and sold by John Nourse, and Mess. Mount and Page, 1767

£100,000 [138402]

First edition of the primary account of the invention of the marine chronometer, which revolutionized the science of navigation. “There was no comparable advance in navigational aids until the development of radar in the twentieth century” (Norman).

In 1714, the Board of Longitude offered a substantial reward of £20,000 to anyone who could find an accurate method for determining longitude at sea. In 1730, clockmaker John Harrison completed a manuscript describing some of his inventions, including a chronometer “accurate enough to measure time at a steady rate over long periods, thus permitting the measurement of longitude by comparison of local solar time with an established standard time” (Norman). After numerous attempts, involving instruments in several different shapes

and sizes, most of which Harrison himself or his son William tested on ocean voyages, Harrison succeeded in constructing a chronometer that was both accurate and convenient in size. The chronometer was successfully tested on two voyages to the West Indies in 1761 and 1764. Following these successful trials Harrison felt that he had a right to the prize, but the Board of Longitude hedged, insisting on a demonstration and full written description of his invention. To that end, a demonstration took place on 22 August 1765, in the presence of the astronomer-royal Nevil Maskelyne and a six-member committee of experts appointed by the Board, and the present work was published. It records the results, along with Harrison’s own description of his timekeeper.

Still unsatisfied, the Board awarded Harrison only half the prize money, and continued to raise obstacles, subjecting his chronometer to extreme and unrealistic tests, and requiring him to build yet two more examples. It was not until 1773, after direct intervention by King George III, that the 80-year old inventor was paid the remainder of the prize money. Several of his earliest chronometers are preserved at the Royal Observatory in Greenwich. Although Harrison’s chronometer was soon supplanted by simpler mechanisms, the timekeeper “revolutionized the science of navigation, as it gave navigators their first means of observing true geographical position at any given moment during a voyage” (Norman).

The three related pamphlets bound with Harrison’s work are:

i) **BIRD, John.** The method of dividing astronomical instruments. Published by order of the Commissioners of Longitude. London: sold by John Nourse; and Mess. Mount and Page, 1767 (large paper issue);

ii) **BIRD, John.** The method of constructing mural quadrants. Exemplified by a description of the brass mural quadrant in the Royal Observatory at Greenwich. London: printed by W. Richardson and S. Clark; and sold by John Nourse; and Mess. Mount and Page, 1768;

iii) **LUDLAM, William.** An introduction and notes, on Mr. Bird’s method of dividing astronomical instruments. To which is added, a vocabulary of English and French technical terms. London: sold by John Sewell, 1786.

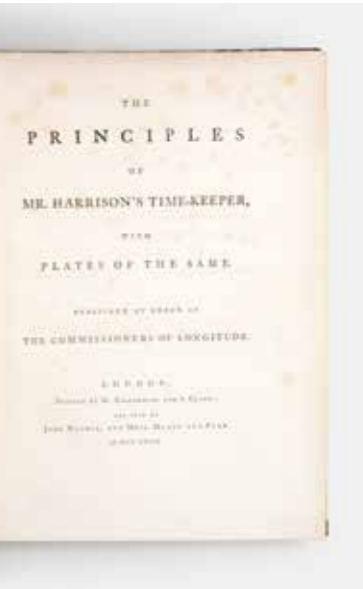
Bird’s mural quadrant was originally constructed to be taken on board the Endeavour in 1767. It was not in competition with Harrison’s chronometer, but was vital to the entire voyage, as it was to be used to observe the transit of Venus from Tahiti, the original instruction from the Admiralty for Cook’s voyage. The two pamphlets here are complementary, as the engraved plans for the quadrant are split between them, plates I–III with the first part, IV with the second. The last work in the volume is an essential addendum to Bird’s work. The Cambridge mathematician William Ludlam was one of the handful of scientists who attended the Board of Longitude’s 1767 interview of Harrison, and who was also present at two interviews of John Bird in 1767 and 1771. Ludlam was technically competent and ideally suited to explain the technicalities of Bird’s work.

The pamphlets were bound up together in the 1790s, when Sir Christopher Sykes, 2nd Baronet, made improvements to Sledmere. The famous Long Library has been described as “one of the most beautiful rooms in England”.



Together 4 works bound in 1 volume, quarto (259 × 201 mm). Near-contemporary half calf (endpapers watermarked 1794), flat spine with gilt rules, green morocco title label and Sledmere House emblem in gilt on a green morocco label at foot, marbled sides. Harrison: 10 folding engraved plates on drawing paper showing the technical details of Harrison’s fourth timekeeper, H4; with the half-title. Bird’s two works with a total of 4 folding engraved plates, the first with half-title as called for; no half-titles called for in third and fourth works in the volume. From the library at Sledmere House in Yorkshire. Extremities rubbed, a faint spray of foxing at head of Harrison half-title and title, the contents otherwise fresh and clean throughout, a handsome volume.

Grolier/Horblit 42b; Norman 995.



The culmination of British economic thought prior to the Wealth of Nations

19

STEUART, Sir James.

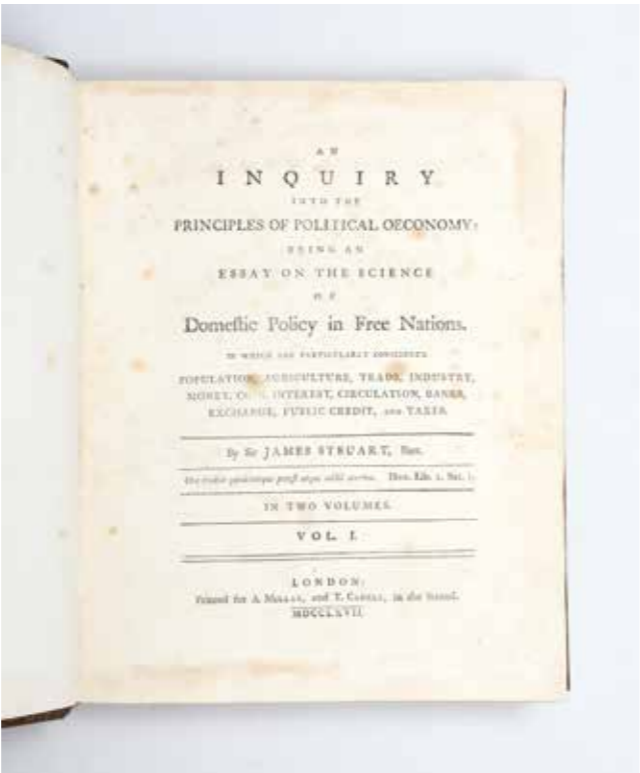
An Inquiry into the Principles of Political Oeconomy.

London: printed for A. Millar, and T. Cadell, 1767

£17,500 [142543]

2 volumes, quarto (285 × 224 mm). Contemporary calf, red and green morocco labels. Housed in a custom brown cloth folding box, brown calf label. With 2 folding letterpress tables. Joints and extremities expertly restored, contents generally clean with occasional light foxing and soiling. An excellent copy.

Blaug, *Great Economists before Keynes*, pp. 241–2; Einaudi 1527; ESTC N797; Goldsmiths’ 10276; Kress 6498; Palgrave III, pp. 475–6; Sabin 91387 (for the first US edition, 1771); Schumpeter, *History of Economic Analysis*, p. 176.



First edition of the author’s masterpiece, marking the culmination of British economic thought before the *Wealth of Nations*.

“Sir James Steuart had the misfortune to be followed by Adam Smith in less than a decade. Otherwise [Steuart’s *Inquiry*] would probably have served as the standard English economic text” (Carpenter). “One authority has noted that ‘until the final decade of the eighteenth century, Sir James Steuart’s *Inquiry* was better known and more frequently cited than Smith’s *Wealth of Nations*’ (Tribe, 133). The admiration of the members of the 19th-century German historical school is now well known. Steuart’s historical and cosmopolitan perspective later attracted the well-documented attention of Marx, while it is known that Hegel spent some three months studying one of the German editions. But perhaps the most intriguing link is with North America . . . The book also attracted the attention of Alexander Hamilton, whose protectionist position was adopted with a view to counterbalancing the competitive advantages of the British economy in the years following the treaty of Paris (1783)” (ODNB).

With the armorial bookplate to front pastedowns of Sir Thomas Munro (1761–1827), British East India Company soldier, governor of Madras from 1819, and the founder of the Ryotwari system of land revenue in British India.



From the library of the hydrographer to the Royal Navy and editor of Cook’s first voyage



Second and best edition of the first voyage, first edition of the second and third voyages. A highly desirable complete set of the official accounts of Cook’s three Pacific voyages in the preferred editions and with an excellent provenance. The atlas folio volume contains an extra suite of “Admiralty” plates from the second voyage in superb early impressions on large paper, and with the rare stipple engraved portraits of Cook and King bound in as frontispieces to the third voyage.

All volumes of the first and second voyages carry the armorial bookplate of William Tennant (1805–1848), Little Aston Hall, Staffordshire, and the unsigned armorial bookplate of the Wharton family. William Tennant died unmarried and the estate passed to his brother, Charles Edward Tennant, a commander in the Royal Navy; the Little Aston Hall library was sold by Sotheby’s in January 1850. The volumes of the third voyage carry the Wharton bookplate alone. Volume I of the second voyage is inscribed below the bookplate: “W. J. L. Wharton 1889” – this is the distinguished naval officer and hydrographer Sir William James Lloyd Wharton (1843–1905). “On 29 January 1880 Wharton was promoted captain, and in February 1882 was appointed to the *Sylvia*, in which he conducted surveys on the coast of South America, and especially in the Strait of Magellan. In 1882 he published his *Hydrographical Surveying: A Description of the Methods Employed in*

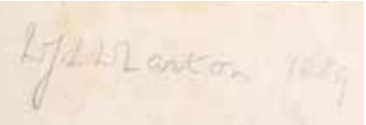
20

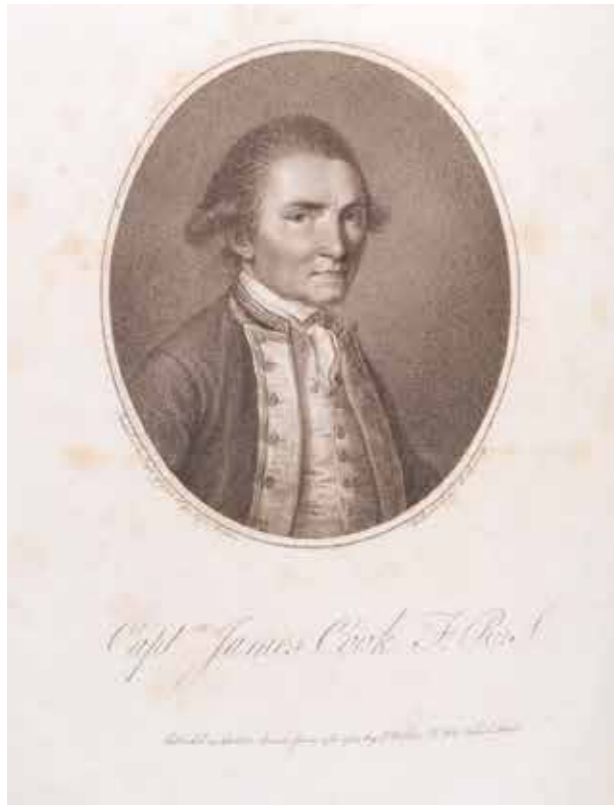
COOK, James.

An Account of the Voyages undertaken by the order of His Present Majesty for making Discoveries in the Southern Hemisphere . . . [together with] A Voyage towards the South Pole, and Round the World . . . [and] A Voyage to the Pacific Ocean.

London: W. Strahan and T. Cadell, 1773–84

£60,000 [141440]





9 volumes: 8 quarto (300 × 247 mm) and folio (570 × 395 mm). First voyage: contemporary speckled calf, spines gilt panelled and tooled on the raised bands, red and green morocco twin labels, yellow edges; second voyage: contemporary speckled calf, spines gilt panelled and tooled on the raised bands, tawny and green morocco twin labels, red speckled edges; third voyage: contemporary half russia, gilt banded spines, olive green and dark green twin labels, marbled sides; all volumes skilfully rebacked with the original spines laid down, folio volume refurbished. With all plates, maps and plans as called for. A few scrapes to bindings, first voyage volume I: small portion torn from lower blank margin at X2, volume II with closed tear across plate at p. 264; second voyage volume I: folding map of the southern hemisphere torn at fold, closed tear across lower blank margin of B1, volume II with old repair at fore-margin of D4; third voyage volume III: small portion torn from foot at 3P4; some occasional spotting, foxing and marginal staining.

Constructing Marine Charts, which at once became the standard textbook. In August 1884 he was appointed hydrographer of the navy in succession to Sir Frederick Evans, and held this post until August 1904, becoming the longest serving hydrographer after Sir Francis Beaufort” (ODNB). Wharton also produced an edition of Cook’s journal (London 1893), the first “authoritative printed account of what Cook himself had to say about his first voyage” (NMM).

This set also includes the two fine stipple engraved portraits of Cook and Captain James King, by Francesco Bartolozzi after John Webber (Beddie 3596: Cook portrait). These were published separately in June 1784 and are rare. They are bound in as the frontispiece to volumes I and III of the third voyage.

The atlas folio volume is very interesting. It contains 102 plates: the 64 plates for the third voyage (their presence in a separate folio volume was intended) but it also includes 36 duplicate plates from the second voyage (the Hodges portrait of Cook, 18 portraits, 17 views: list available on request). These do not have the plate number in the lower right corner, are printed on heavy laid paper with very wide margins, and are quite superbly inked, being rich impressions of these famous images. They carry either the imprint “Publish’d as the Act Directs” and dated 16 July 1776 or that of Strahan and Cadell and dated 1 February 1777. Beddie (1404–1407) lists four similar collections of plates (all in the Dixson Library in New South Wales), each fronted by the Hodges portrait of Cook and comprising between 35 and 63 plates. The plates with the imprint “Publish’d as the Act Directs” are early impressions, those that appear in the book itself have the Strahan and Cadell imprint. In



addition, the plate of the “Ice Islands” has an incomplete working caption: “The Ice Islands, seen . . .”

The second of the Dixson copies is reputed to be one of six sets prepared for persons connected with the Admiralty. Also present here are the famous Death of Captain Cook plate, by Bartolozzi after Webber (published 1 July 1785) in its final version; and an additional plate showing Cook’s ship, the “Resolution”, endangered by water spouts off the coast of New Zealand in May 1773. This appeared in French and Dutch editions (engraved by Bernard and Klauber respectively) and is here “before letters” – bearing neither a caption nor the names of engraver and artist. It did not appear in the London edition.

The National Maritime Museum catalogue points out that the third voyage “was so eagerly awaited by the public that it was sold out on the third day after publication, and although the published price was £4 14s. 6d, as much as 10 guineas was offered by would-be purchasers”.

Beddie 650, 1216, 1543; Hill 783, 358, 361; Howgego I C173–6; National Maritime Museum Catalogue, Voyages & Travel, 577, 586; Printing and the Mind of Man 223 (second voyage); Sabin 16245, 16250.



# The cartographic bible of the American revolution

21

JEFFERYS, Thomas.

The American Atlas: or, A Geographical description of the Whole Continent of America

London: R. Sayer and J. Bennett, 1775

£135,000 [141814]

Folio (558 × 396 mm). Recent half calf period style, marbled sides. Letterpress title and index leaf. 22 engraved maps on 48 sheets (all folding or double-page except for one single-page) by Henry Mouzon, Joshua Fry & Peter Jefferson, William Scull, Thomas Jefferys, Samuel



First edition of this celebrated atlas, “the chief publication used by English and American officers during the American Revolution” (Karpinski) and “one of the most authoritative and comprehensive atlases of America” (Ristow), with large maps of 11 of the 13 colonies, and of French Canada.

As Geographer to the Prince of Wales, and subsequently George III, Jefferys had unparalleled access to the latest surveys of the American colonies and “is remembered in particular for some of the most important eighteenth-century maps of the Americas, a series given cohesion and impetus by the preliminary hostilities and eventual outbreak of the Seven Years’ War” (ODNB). After Jefferys’ death in November 1771, his business passed to Robert Sayer and John Bennett, who, in 1775, issued all of Jefferys’ separately issued maps in atlas form for the first time, under the umbrella title *The American Atlas*. This is considered to be the most important 18th-century atlas for America, described by Walter Ristow as “a geographical description of the whole continent of America, as portrayed in the best available maps in the latter half of the eighteenth century . . . as a major cartographic reference work it was, very likely, consulted by American, English, and French civilian administrators and military officers during the Revolution”. The geographical knowledge of America gathered here was to have impact not only on the strategy of the War of Independence, but also influenced the course of future treaty negotiations.

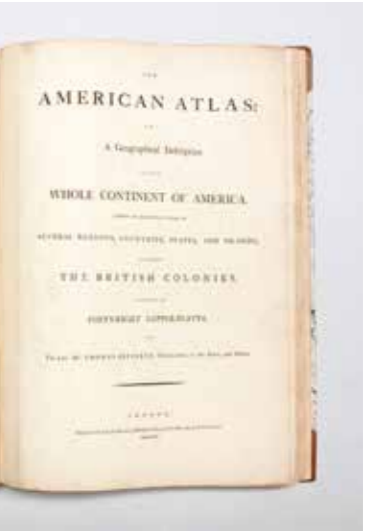
The maps comprise:

- 1, 2, 3: Braddock Mead (alias John Green). “A Chart of North and South America, including the Atlantic and Pacific Oceans . . .” Published 10 June 1775. Six sheets joined into three.
- 4: Imperial Academy of St. Petersburg. “The Russian Discoveries.” Published 2 March 1775. One sheet.
- 5, 6: Emanuel Bowen and John Gibson. “An Accurate Map of North America Describing and distinguishing the British and Spanish Dominions.” Published 2 July 1775. Four sheets joined into two.
- 7: Thomas Jefferys. “North America from the French of Mr. D’Anville.” Published 10 June 1775. One sheet.
- 8: Samuel Dunn. “A Map of the British Empire in North America.” Published 10 January 1774. One sheet.
- 9: Thomas Jefferys. “An Exact Chart of the River St. Laurence from Fort Frontenac to the Island of Anticosti.” Published 25 May 1775. Two sheets joined into one.
- 10: Sayer and Bennett. “A Chart of the Gulf of St. Laurence . . .” Published 25 March 1775. One sheet.
- 11: “A Map of the Island of St. John in the Gulf of St. Laurence.” Published 6 April 1775. One sheet.
- 12: James Cook and Michael Lane. “A General Chart of the Island of Newfoundland.” Published 10 May 1775. One sheet.
- 13: “A Chart of the Banks of Newfoundland.” Published 25 March 1775. One sheet.



- 14: Thomas Jefferys. “A New Map of Nova Scotia and Cape Breton Island with the adjacent parts of New England and Canada.” Published 15 June 1775. One sheet.
- 15, 16: Braddock Mead (alias John Green). “A Map of the Most Inhabited Part of New England.” Published 29 November 1774. Four sheets joined into two.
- 17: Samuel Holland. “The Provinces of New York and New Jersey; with part of Pensilvania, and the Governments of Trois Rivieres, and Montreal.” Published 15 June 1775. Two sheets joined into one.
- 18: Thomas Jefferys. “A general Map of The Middle British Colonies.” Published 15 June 1775. One sheet.
- 19: William Scull. “A Map of Pennsylvania Exhibiting not only the Improved Parts of the Province but also its Extensive Frontiers.” Published 10 June 1775. Two sheets joined into one.
- 20, 21: Joshua Fry and Peter Jefferson. “A Map of the Most Inhabited Part of Virginia containing the whole Province of Maryland with Part of Pensilvania, New Jersey and North Carolina.” Undated. Four sheets joined into two.
- 22, 23: Henry Mouzon. “An Accurate Map of North and South Carolina with their Indian Frontiers.” Published 30 May 1775. Four sheets joined into two.
- 24: Thomas Jefferys. “The Coast of West Florida and Louisiana.” Published 20 February 1775. Two sheets joined into one.
- 25: Lieut. Ross. “Course of the River Mississippi [sic] . . . Taken from the Expedition to Illinois in the latter end of the year 1765.” Published 1 June 1775. Two sheets joined into one.
- 26: Thomas Jefferys. “The Bay of Honduras.” Published 20 February 1775. One sheet.
- 27, 28: J. B. B. D’Anville. “A Map of South America . . .” Published 20 September 1775. Four sheets joined into two.
- 29: Cruz Cano, et al. “A Chart of the Straits of Magellan.” Published 1 July 1775. One sheet.

Holland and others, hand-coloured in outline, each numbered in manuscript at the top corner. Some pale offsetting and occasional dust marking. A very good copy.



# Fine illustrated manuscript of the Royal Navy’s Nelsonian era officer training regime

22

STEUART, Hew.

A Plan of Mathematical Learning taught in the Royal Academy, Portsmouth.

Portsmouth: 1796

£15,000 [134319]

Folio (360 × 350 mm). Contemporary streaked calf, neatly rebacked to style, red morocco label, raised bands, compartments gilt with urn and floral motifs, floral rolled panel to the boards, edges milled gilt. 514 pages manuscript text, brown ink, in a neat and clearly legible hand. Pen and ink frontispiece of the facade of the Academy building, engraved title page completed in manuscript; 25 chapter headpieces of land- and seascapes in watercolour en grisaille or with pale colour washes; navigation section with full-page illustration of a compass rose, full-page chart centred on the Azores, folding map in colours similarly centred and bounded by Newfoundland/Nova Scotia to the north-west, the British Isles to the north-east, Caribbean islands south-west, Cape Verdes south-east, numerous small diagrams and schematics inked to the text; geometry, spherics and astronomy with full-page diagram of the Copernican System en grisaille, and 3 similar spherical projections, numerous diagrams to the text; section on marine surveying with



A nicely finished example of the illustrated manuscript course book required of graduates of the Royal Naval Academy at Portsmouth. These meticulously produced, massive volumes offer excellent insights into the skill-set required of a prospective officer in the Nelsonian Era Royal Navy; this copy was compiled by an officer who saw significant service during the period.

The Academy was established within Portsmouth Dockyard in 1733, in a purpose-built house “for the boarding and teaching of 40 scholars, who were to be the sons of noblemen and gentlemen and to be aged between 13 and 16 years on admission . . . The syllabus . . . encompassed a broad spectrum of the academic and the practical, and stood in marked contrast, not only to the narrow classical curriculum of the eighteenth-century public school, but also to the meagre diet provided by the naval schoolmaster afloat” (Dickinson, p. 19). The Admiralty’s intention for the establishment was to institute proper control of education and training, and over time to make the Academy the sole avenue of entry into the officer corps.

As demonstrated by the present example, the course required a thorough grounding in arithmetic, geometry, spherical geometry, trigonometry, geography, astronomy, navigation, fortification, and gunnery. However, despite the Admiralty’s intentions, the scope and quality of the syllabus and the high calibre of the staff, the Academy failed in its mission to professionalize the Royal Navy. The project foundered on the twin reefs of “interest”, the patronage that allowed senior officers to choose their own entourage, and ultimately their succession, and the profound bias in favour of experience-based learning, encapsulated by Admiral Byam Martin in the statement that the best place for an officer’s education was a “well regulated warship”, or his former captain “Sailor Billy” William IV’s overarching belief that “there was no place superior to the quarterdeck . . . for the education of a gentleman”.

The present manuscript was the work of Hew Steuart (1780–1837), whose career balanced the scholastic input of the Academy with the heft of patronage. The second son of the Lord Provost of Edinburgh, he enrolled at the Academy in 1793. All students of the Academy were obliged to complete a copy of the Plan succeeding variously according to ability and application. Steuart’s copy shows him to have been attentive to his penmanship, and not untalented in the execution of both the technical diagrams and maps and the more artistic watercolours included as chapter headers. One of the latter is a rather wonderful capriccio seascape with a monument to the “Three Captains” – Bayne, Blair and Manners who died at the Battle of the Saintes in 1792 – perched on a rugged rock.

In 1793 Steuart embarked as a middie on Pegasus, 38, Captain Ross Donnelly. By 1797 he was in Bedford, 74, Captain Sir Thomas Byard, where he saw action at Camperdown. Promoted lieutenant June 1799 he was appointed to the sloop Jalouse, whose boats he commanded in 1803 the capture of two French gun-vessels



off Cape Blanc-Nez, Pas de Calais. Transferred to Lord Keith’s flagship, Monarch, (Keith was a kinsman, married to Steuart’s cousin), and in 1804, having been involved in a number of attempts against the French coast, he succeeded in the partial destruction of Fort Rouge in Calais harbour, with Keith reporting to the Admiralty that “the conduct of Lieutenant Hew Steuart, of the Monarch, on this recent occasion, will not fail, I am sure, to excite their lordships’ admiration and praise”. Promoted captain in January 1806, he took command of the brig Mutine, 18, and was “employed in escorting the King’s German Legion to and from the island of Rügen. He was also attached to the inshore squadron off Copenhagen, and frequently engaged with the Danish batteries and gun-boats during the bombardment of that city” (Marshall’s Royal Naval Biography). Appointed to the brig Reynard, 10, in 1809 he accompanied the Walcheren Expedition, afterwards being sent to the Baltic Station, operating a flotilla at Riga under the orders of Byam Martin. Here he worked to prevent the French and Prussian armies under Marshals Macdonald and Yorck from crossing the river: “Captain Steuart continued at Riga until the enemies’ troops were altogether withdrawn from that neighbourhood, when he returned to England in the Reynard, and was promoted to post rank by commission dated Nov. 20, 1812. Previous thereto he had been presented by the Emperor Alexander with the order of St. Wladimir, of the 4th class, as a reward for his zealous co-operation with the Russian commanders”.

Institutionally, the Royal Museums Greenwich retain a good number of Plans from across the date range, but otherwise there is just a scatter of locations. Commercially, copies have made a mere half-dozen appearances at auction since the Second World War, three of these being recurrences of the same example. Steuart’s effort is an excellent example of these rare, visually appealing and historically revelatory artefacts.



numerous small full-colour sketches and other schematics to the text, two half-page and three full-page illustrations in colours; extensively illustrated section on fortification with 9 full-page illustrations of sections in colours; gunnery and mechanics portion with a fine full-page grisaille illustration of a brass cannon and numerous small sketches and diagrams to the text. Skilful restoration to the corners and board edges, ink occasionally a little pallid, but internally clean and sound, overall very good.

Dickinson, “The Portsmouth Naval Academy, 1733–1806” in *The Mariner’s Mirror*, 89: 1, 2003.

A beautiful set with the rare atlas

23

KRUSENSTERN, Adam  
Johann von.

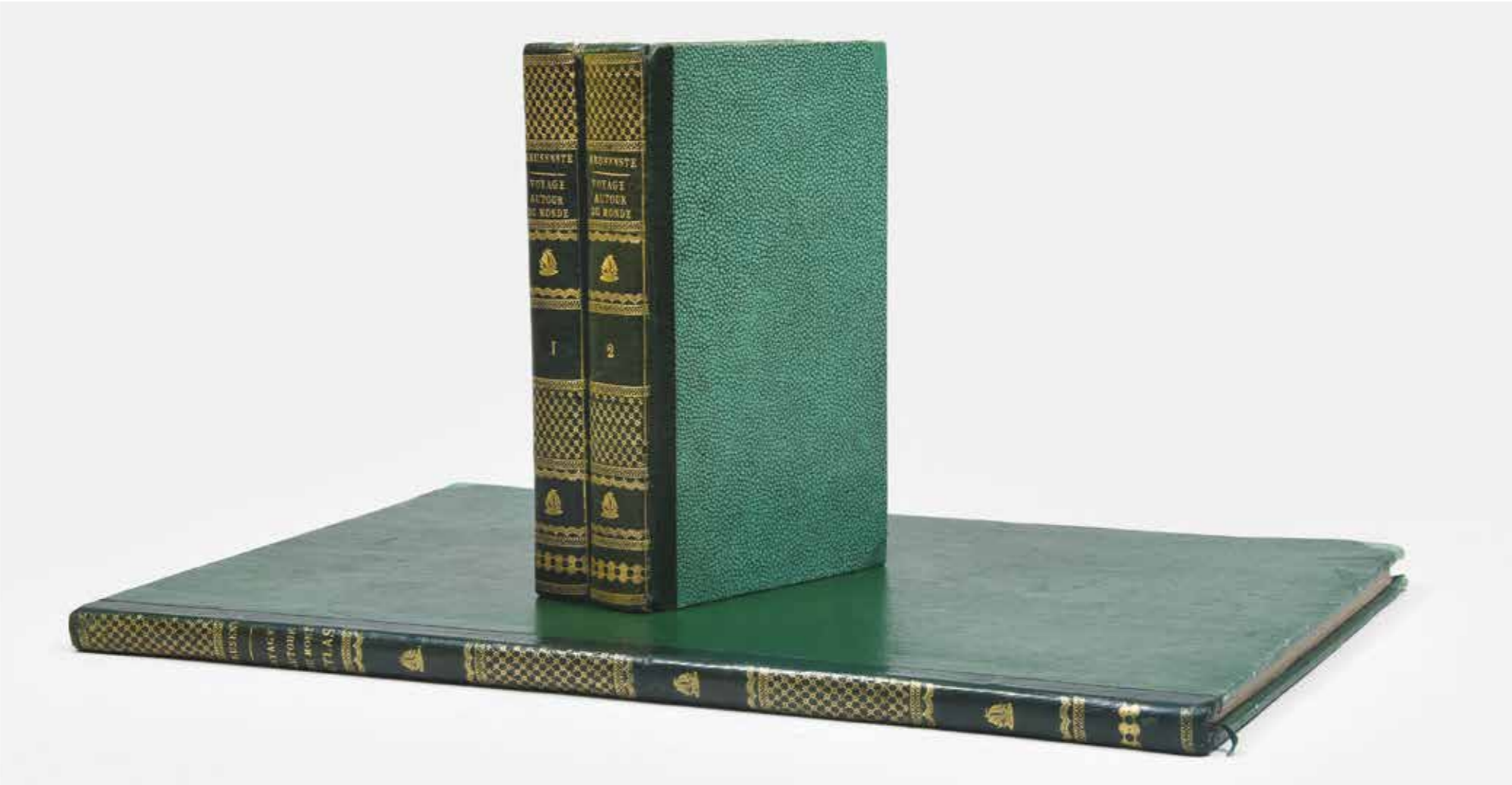
Voyage autour du monde.

Paris: Gide fils, 1821

£25,000 [143059]

2 octavo letterpress volumes (199 × 123 mm), atlas volume of plates (425 × 280 mm). Contemporary dark green half straight-grain calf, flat spines gilt-lettered direct and divided into compartments by zig-zag rolls, two broad panels filled with a reticulated pattern highlighted with a quatrefoil device at the interstices, sailing ship motif in third and sixth compartments, green vellum corner tips, green marbled sides. 30 plates in the atlas, including lithograph portrait of Krusenstern by G. Engelmann after Baptiste, 19 lithograph plates and 10 engraved maps (3 double-page). Vol. I with superficial crack and minor wear at head of front joint, a few light abrasions to spine of atlas, occasional toning and scattered foxing. An excellent set, with the half-titles in the letterpress volumes.

Arctic Bibliography 9377; Forbes 530; Hill 952; Howes K 272; Lada-Mocarski 61 & 62; Nissen, Zool., 2310; Sabin 38332.



**First edition in French of the first Russian circumnavigation, one of the most significant Pacific voyages after Cook, presented here in superior condition in a choice period binding, complete with the rare atlas of plates, “very important and . . . difficult to obtain” (Hill).**

Krusenstern (Ivan Fedorovich Kruzenshtern, 1770–1846) had served in the British Navy between 1793 and 1799. He was given command of the two-ship expedition under “a brilliant corps of officers” (Hill), intended to establish trade with China and Japan, facilitate trade in South America, and examine California for a possible colony. His expedition encompassed the Canary Islands, Brazil, the Marquesas, Kamschatka, Nagasaki, Sakhalin, and Macao. “The voyage made a significant contribution to the knowledge of the hydrography of the Pacific

coast of North America . . . Krusenstern took the first Russian embassy of Nikolai Rezanov to Japan” (Howgego).  
The first edition, published at St Petersburg between 1809 and 1814 with a folio atlas of 105 plates, and issued in both Russian and German, is a signal rarity of

travel literature. Editions in Dutch, English and Italian followed, although none were accompanied by a plate volume, which marks the present first edition in French as being the first edition following the original publication to include an atlas of plates. The translation is by the French geographer Jean-Baptiste Benoît Eyriès (1776–1846), a founder member of the Société de Géographie, a member of the Société Asiatique and Académie des Inscriptions et Belles-Lettres, awarded the Legion of Honour, and in 1841 elected a Foreign Honorary Member of the American Academy of Arts and Sciences. However, he is best remembered for a non-geographical work: his *Fantasmagoriana* (1812), an anthology of German ghost stories, was read by the Byron–Shelley circle during their stay at the Villa Diodati, the most famous outcome of that sojourn being Mary Shelley’s *Frankenstein*.



Rarely found complete with all four volumes contemporarily bound

24

TOCQUEVILLE, Alexis de.

De la démocratie en Amérique.  
Orné d’une carte d’Amérique.

Paris: Charles Gosselin, 1835–40

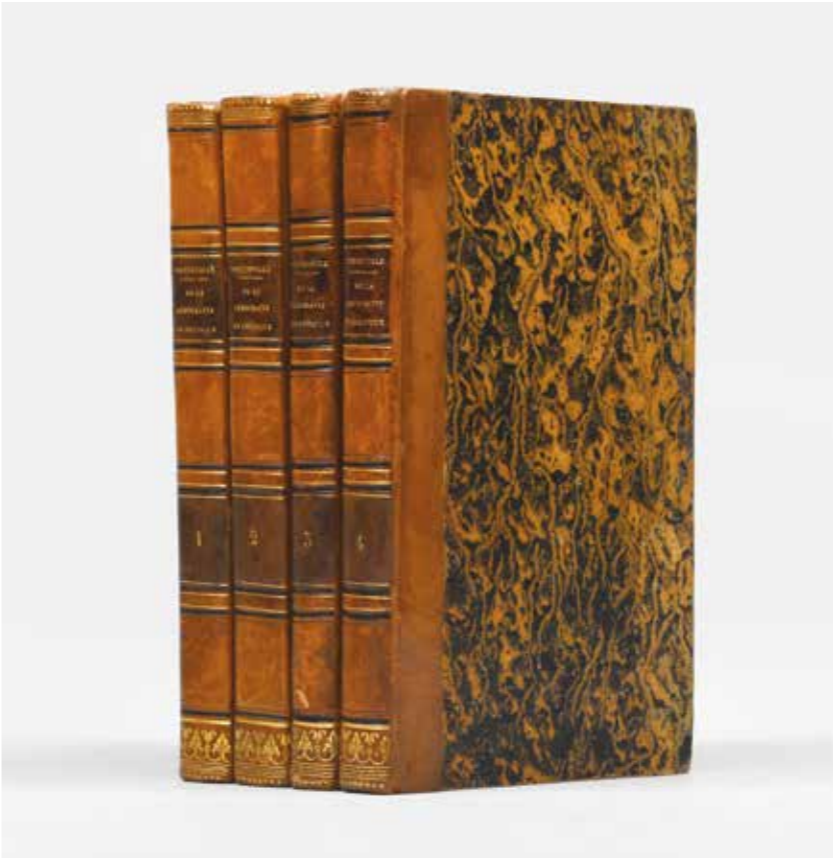
£55,000 [142054]

4 volumes, octavo (203 x 130 mm).  
Contemporary quarter calf, twin brown labels lettered in gilt, marbled sides and endpapers. Hand-coloured lithographic folding map of the United States at rear of first volume, publisher’s device on title pages. Ownership stamp to half-titles “Les Nouettes, Orne, Cte de Ségur”; library label “M6” to front pastedown. Minimal expert restoration to calf and marbled paper at extremities, very minor rubbing to spines; contents with light browning and foxing as usual (less pronounced in latter two volumes, printed on better paper stock), a few pencilled marginal side-rules. A very good copy.



First edition of the author’s magnum opus, a cornerstone of political science and “one of the most significant works ever written on American political and civil life” (*Books that Made Europe*). It is rarely found complete with all four volumes contemporarily bound, as here, owing to its publication over a period of six years. This set has a particularly appealing provenance, being from the library of Russian emigré Sophie Rostopchine, a frequenter of Tocqueville’s favourite Parisian salon.

The half-titles carry the stamps of the library at Château des Nouettes, in the Orne department of Normandy, which was the residence of Sophie Rostopchine (1799–1874), Countess of Ségur from 1821 to 1872. Her father was Count Fyodor Rostopchin, who, in his role as Governor-General of Moscow during the French invasion, allegedly ordered the city to be burned to the ground in September 1812, and gave the same orders for his family estate of Voronovo. While Fyodor’s actions were later recognized as contributing significantly to Napoleon’s defeat, he was strongly criticized by his contemporaries for the destruction. The family went into exile in 1814 and eventually settled in France. Sophie’s mother, Yekaterina Petrovna Rostopchina, a writer and former protégée of Catherine the Great, converted to Catholicism; Sophie followed suit. The Rostopchines held a small but well-liked salon of their own and attended the celebrated Parisian salon of the mystic Madame Sophie Swetchine, a fellow Russian exile. At her salon they met personages like Juliette Récaimier, François-René de Chateaubriand, and Benjamin Constant, and Swetchine introduced Sophie to



her future husband, Eugène Henri Raymond, Count of Ségur. It is possible that in this setting Swetchine also facilitated the meeting of the Rostopchines and de Tocqueville, a close friend and salon regular. Swetchine’s role as his spiritual confidante prompted a highly personal correspondence: “the importance of Tocqueville’s letters to Madame de Swetchine . . . can hardly be exaggerated. They provide one of the best angles for understanding his deepest religious and philosophical convictions” (Craiutu, p. 628).

*Democracy in America* arose out of the 1831–2 tour that de Tocqueville undertook to examine the penitentiary system on behalf of the French government. It was printed in two parts: the first (volumes one and two) appeared in Paris in 1835, in a run of 500 copies, and the second (volumes three and four) was printed in 1840. It ran to thirteen editions by 1850 and each of its parts was translated into English in the same year it was first published.

*Democracy in America* was early recognised not only as a remarkably insightful study of the origins and nature of American society and consequently her unique institutions, but also as a founding document of a new form of social and political science. It was justly praised by John Stuart Mill in the *London Review* in such terms as to guarantee its immediate and continued success: “It has at once taken its rank among the most remarkable productions of our time; and is a book with which, both for its facts and its speculations, all who would understand, or who are called upon to exercise influence over their age, are bound to be familiar. It will contribute to give to the political speculations of our time a new character.”

Passionate and vindictive characters, a moorland setting, casual violence, self-destructive love, and a vengeful theme

25

BRONTË, Emily & Anne, as Ellis & Acton Bell.

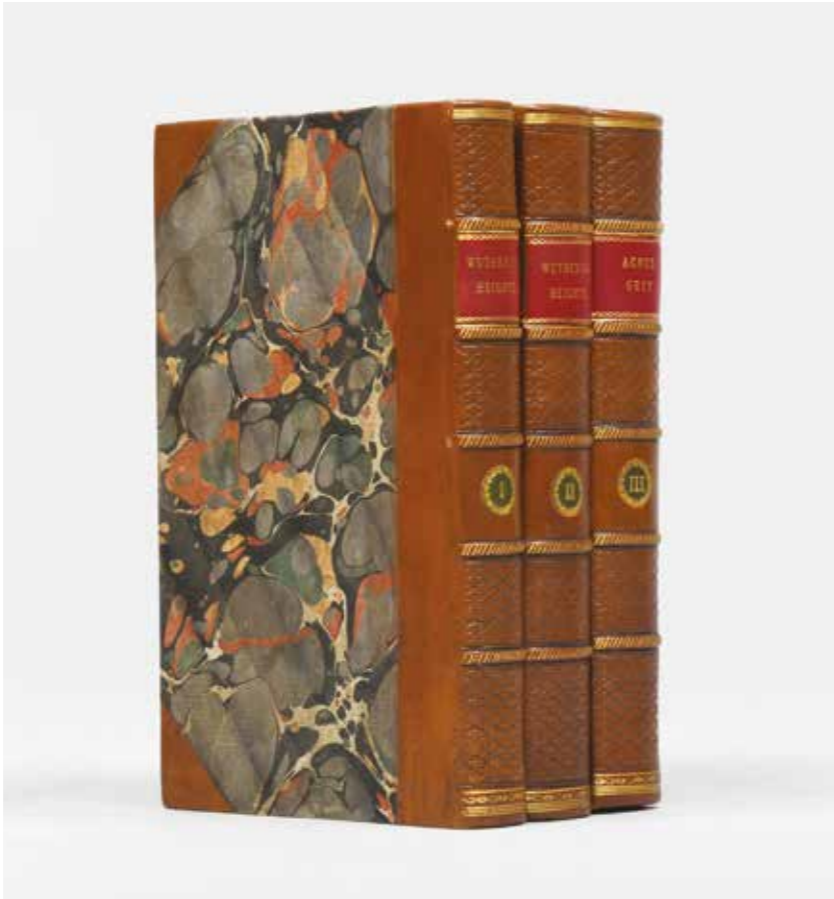
Wuthering Heights; Agnes Grey.

London: Thomas Cautley Newby, 1847

£195,000 [142671]

3 volumes, duodecimo (192 x 115 mm; Agnes Grey 186 x 117 mm). Uniformly bound to style in half calf, red morocco labels, green morocco numbering-pieces, gilt bands, compartments decorated in blind, marbled sides. Occasional faint spots and light old splash marks, small remnants of a letter tipped-in on first title verso, title leaf of Agnes Grey tanned at corners and restored in gutter on verso, a few short marginal tears in the same volume neatly closed, text unaffected; overall, a very good set, presenting well on the shelf.

Parrish 85; Sadleir 350; Smith/Heritage, pp. 60–63.



First edition of the novel that “remains consistently among the top three best-selling of all classic novels in the English language”.

Published as part of a three-decker with Anne Brontë’s Agnes Grey making up the third volume, Wuthering Heights was rushed into the shops on 4 December 1847, hoping to cash in on the unexpected success of Jane Eyre, but attracted only hostile and uncomprehending reviews.

Sales were apparently not even of an order to justify any payment to either author, who had been required by Newby to advance £50 to fund its publication. Most copies ended up in the circulating libraries, where volumes where loaned out singly, and were presumably sold off afterwards into the second-hand trade as two distinct titles. As a result, complete sets are extremely rare to market. Fit to be ranked with Frankenstein and Pride and Prejudice as among the most desirable and collectable 19th-century novels, in commerce Wuthering Heights is much the rarest of the three.



A fine copy of the notably rare first issue

26

MELVILLE, Herman.

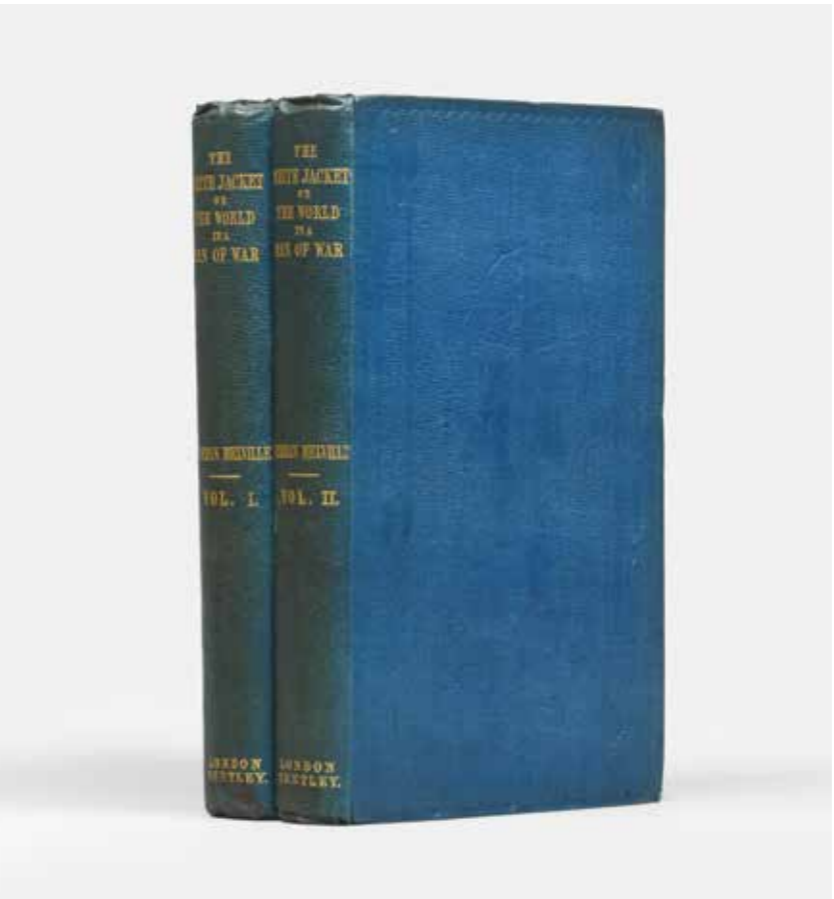
White Jacket; or, the World in a Man-of-War.

London: Richard Bentley, 1850

£60,000 [138349]

2 volumes, octavo. Original blue cloth, spines lettered in gilt, front covers with square-rigged ship decoration in blind, rear covers with anchor in blind, yellow endpapers and pastedowns with publisher’s advertisements. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery. A few faint marks, minor cockling, and a couple of hints of wear to cloth, minor patches of abrasion to pastedowns, contents generally clean. A noted rarity in unrestored, fresh condition, this an exceptional copy.

BAL 13662.

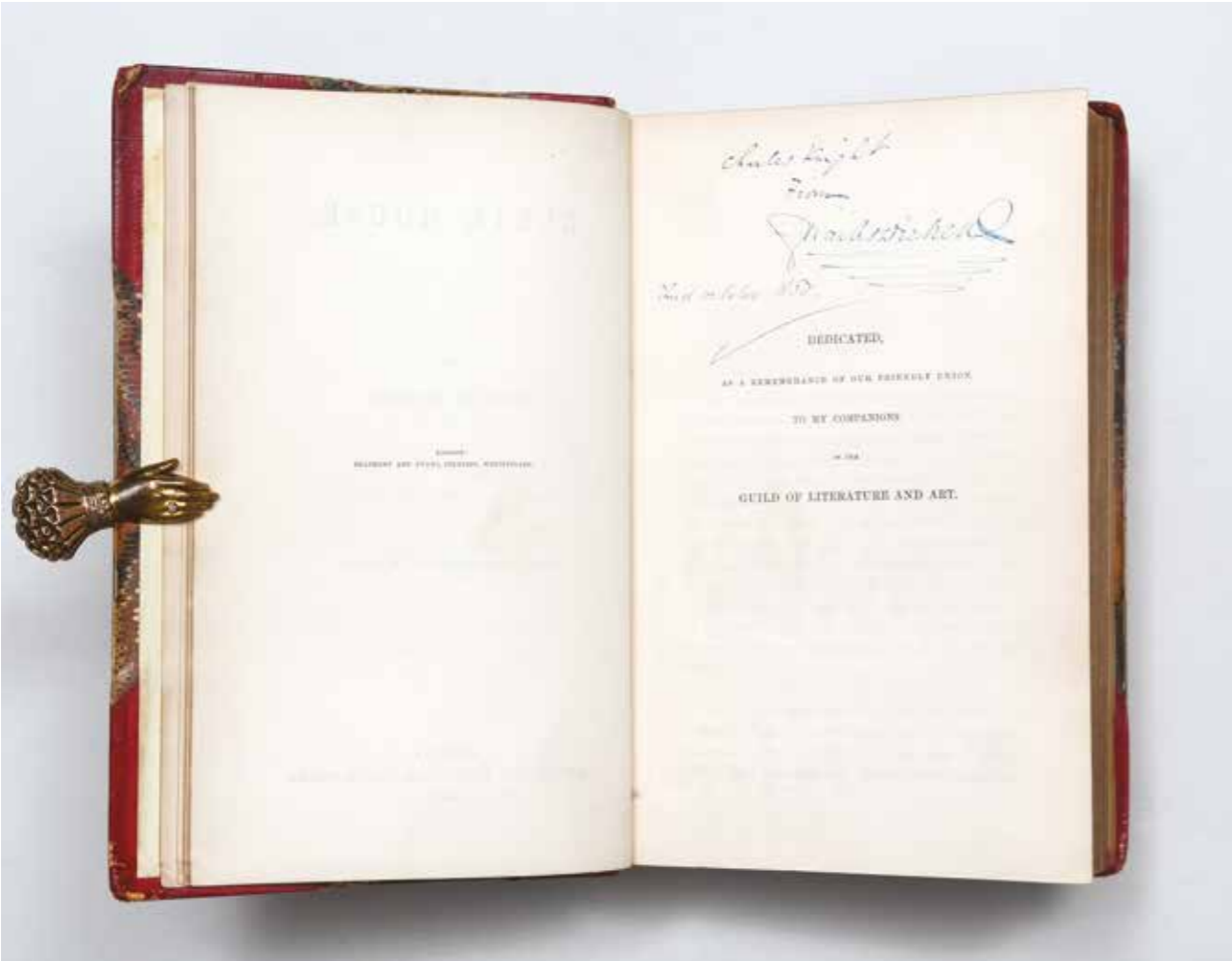


First edition, first issue, of Melville’s emblematic fifth novel, which did much to influence the congressional prohibition of naval flogging in September 1850. Copies of the first issue are notably rare in any state, and exceptionally so with the original cloth in such a fine state of preservation.

The British edition, preceding its American counterpart by some two months, was printed in an edition of 1,000 copies. Despite encouraging reviews, by 1852 it had sold less than 400 copies. The remainder of the edition was reissued with a new title page dated 1853.

“Mr. Melville has performed an excellent service in revealing . . . the indescribable abominations of the naval life, reeking with the rankest corruption, cruelty, and blood. He writes without ill-temper, or prejudice, with no distempered, sentimental philanthropy, but vividly portraying scenes of which he was the constant witness . . . It is not often that an observer of his shrewdness and penetration is admitted behind the scenes, and still less often that the results of personal experience are presented in such high-wrought pictures” (George Ripley, in New York Tribune, 5 April 1850).

A dedication copy to Charles Knight



27  
DICKENS, Charles.  
Bleak House.  
London: Bradbury and Evans, 1853  
£125,000 [143179]

Octavo (215 × 136 mm). Contemporary red half morocco, spine lettered in gilt, marbled sides, light yellow endpapers. Housed in a custom green half morocco slipcase and chemise. Frontispiece, engraved title page, and 38 plates, 10 of which are dark plates, all by H. K. Browne.

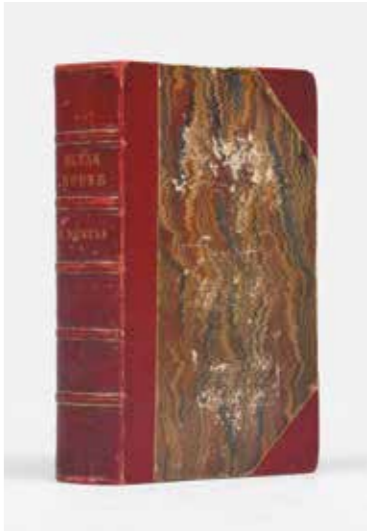
First edition, a dedication copy, inscribed by the author on the dedication page “Charles Knight from Charles Dickens third October 1853”, the recipient being the publisher Charles Knight, a member of the Guild of Literature and Art to whom the book is dedicated: “as a remembrance of our friendly union, to my companions in the Guild of Literature and Art”. The Guild of Literature and Art was founded by Dickens and Edward Bulwer-Lytton to help writers in difficulties with a system of annuities, pensions and the provision of houses on Bulwer-Lytton’s estate. Knight was an initial member, alongside Wilkie Collins, John Forster, Mark Lemon, John Tenniel, and others. This present copy is, therefore, one of a handful of dedication copies; others known (inscribed by Dickens on the same date) include John Tenniel’s copy (Sotheby’s New York, 21 July 1992, lot 49) and Mark Lemon’s copy (Christie’s New York, The William E. Self Family Collection Part I, 2 April 2008, lot 146).

Charles Knight (1791–1873) had a significant influence on Victorian publishing, providing cheap, quality books designed to satisfy the needs of the steadily rising literate population. Dickens seems to have first met Charles Knight in the 1830s when introduced by Macready and Forster to the Shakespeare Club, and they



remained friends for many years following; Knight contributed to the first two volumes of Dickens’s journal *Household Words*. *Bleak House* was first published in serial form between March 1852 and September 1853. “The satire of *Bleak House* focuses on the obfuscations and delays of the court of chancery which result in widespread human misery and suffering, but the novel’s complicated plot and centripetal organization bring into the picture a great cross-section of contemporary English society . . . Writing at the height of his powers, Dickens adopts a virtuoso form of double narration, and the novel has since the middle of the twentieth century been widely acclaimed as his greatest work” (ODNB). The copy originates from three noted Dickens’ collections: that of the Comte Alain de Suzannet (with his bookplate to the front pastedown and inner chemise), sold in his sale at Sotheby’s, 22 November 1971; William E. Self (bookplate to front pastedown), sold in his sale at Christie’s New York, 4 December 2009; and the Lawrence Drizen Collection of Charles Dickens, in his sale at Sotheby’s, 24 September 2019.

A little rubbed, hinges split but holding, plates browned. A very good copy.  
Paul Schlicke (ed.), *The Oxford Companion to Charles Dickens*, 2001; Sadleir 682; Smith I, 10.



Fine in the original cloth

28

THOREAU, Henry D.

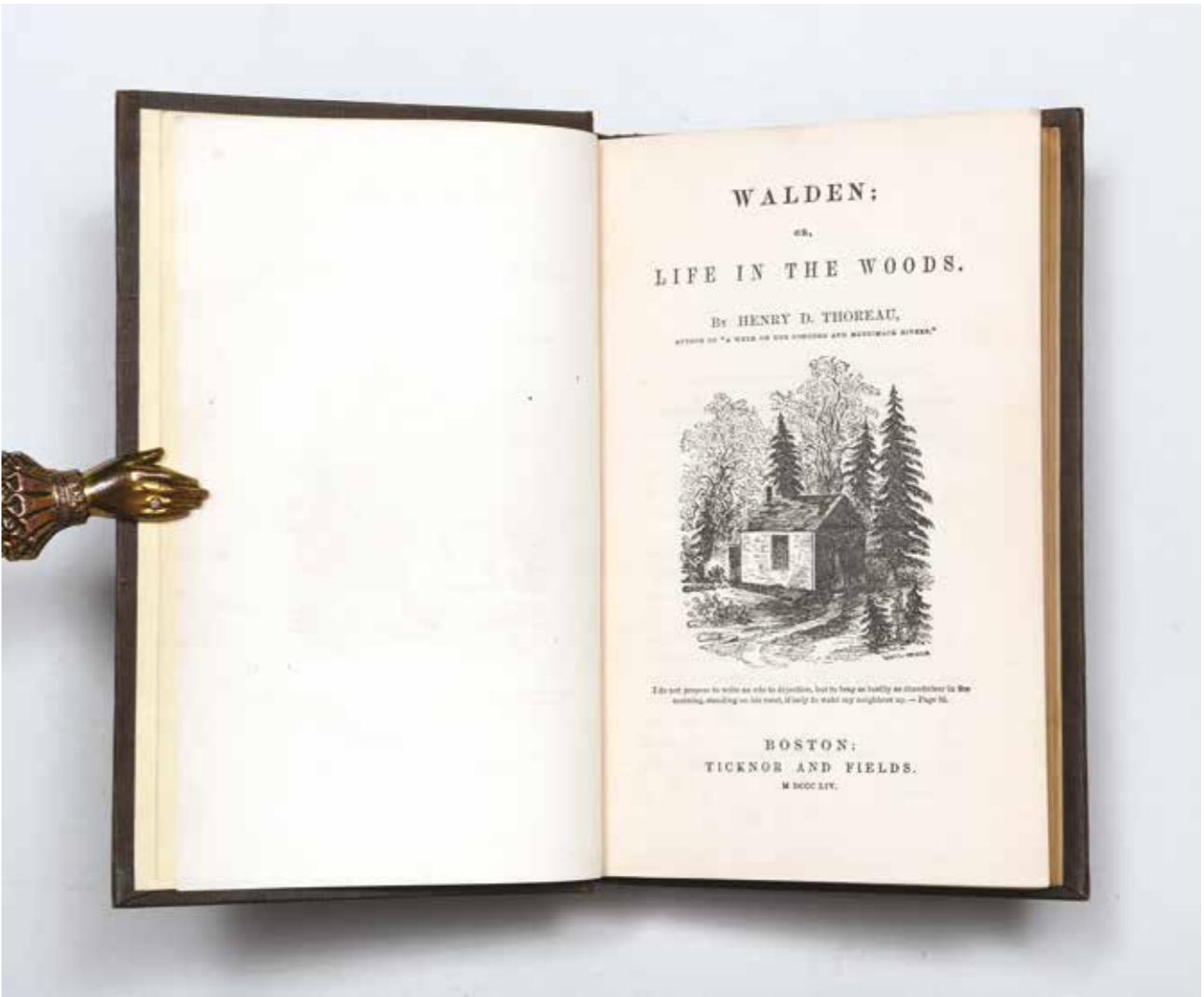
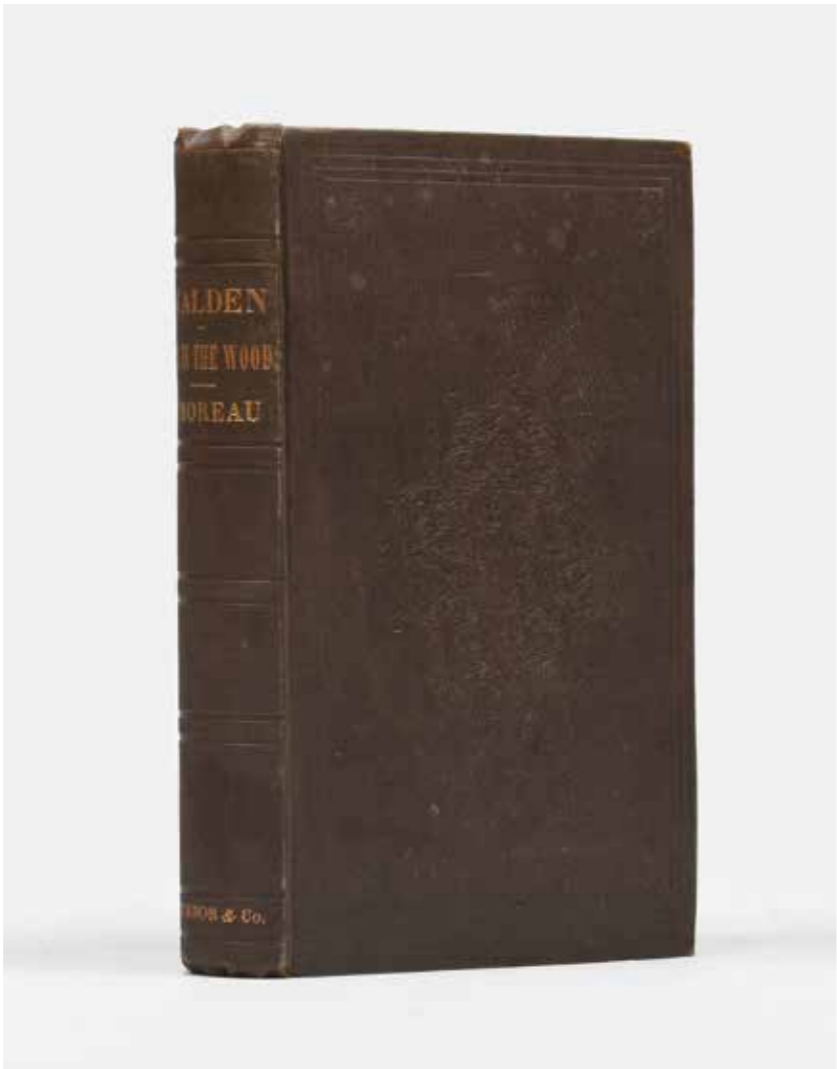
Walden; or, Life in the Woods.

Boston: Ticknor and Fields, 1854

£32,500 [143773]

Octavo. Original brown ribbed cloth, spine lettered in gilt, large decorative device within panels in blind to endpapers, pale yellow endpapers. Housed in a custom green morocco-backed slipcase and matching chemise. Wood-engraved title page vignette of Thoreau’s hut, chart of Walden Pond (with the publisher’s imprint – later state but no priority of issue), and 8-page publisher’s catalogue dated May 1854 bound between the rear endpapers. Without marks of ownership. A truly fine copy, the cloth bright and fresh, in unread state.

BAL 20106; Borst A2.1.a; Grolier American 100, 63.



**First edition.** Following the failure of his first book, *A Week on the Concord and Merrimack Rivers*, *Walden* was not a runaway success. The edition of 2,000 took five years to sell through, but it was from the very first an immensely influential text, and remains so today: “For almost a hundred years an inspiration to nature lovers, to philosophers, to sociologists and to persons who love to read the English language written with clarity” (Grolier). This copy has advertisements dated May 1854. The earliest date of the advertisements is April 1854, but the book was not published until 12 July 1854 and there is no priority of issue. Other advertisements are dated as late as September 1855, although BAL states that these are of “no known bibliographical significance”. Nevertheless, many collectors prefer prepublication advertisements, as here.

# Whitman’s great song of America, in the first and most elaborate state of the delicate binding

29

WHITMAN, Walt.

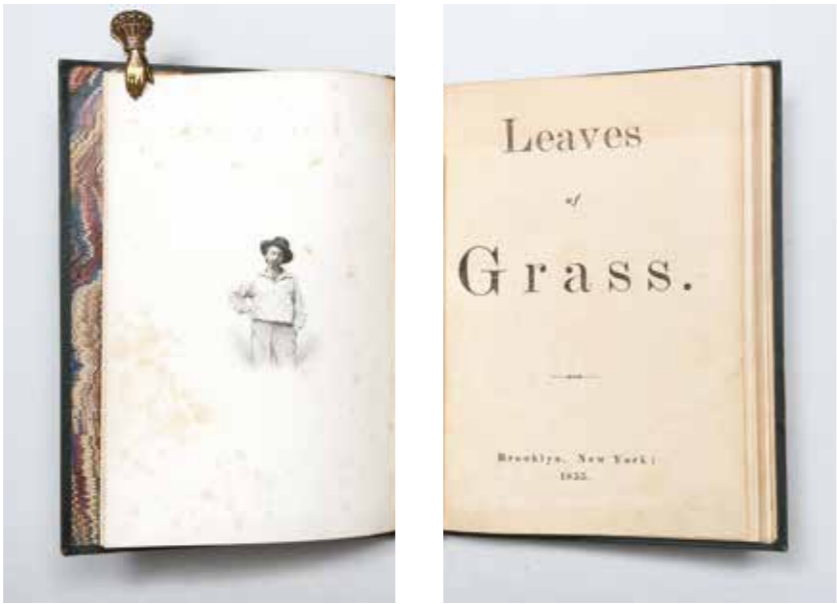
Leaves of Grass.

Brooklyn, NY: [for the Author,] 1855

£250,000 [143598]

Small folio. First state binding (Myerson A) of original dark olive-green coarse ribbed-morocco cloth, spine stamped and lettered in gilt, covers with triple-rule frame in gilt surrounding blindstamped leaf-and-vine designs, front cover with gilt rustic lettering and decoration, marbled endpapers, gilt edges. Housed in a custom green quarter morocco case, cloth chemise. With portrait frontispiece engraved by Samuel Hollyer from a photograph printed on heavy paper. A few early light pencil marks, including the comment “This is d— arrogant”. Collector’s bookplate of Samuel Bancroft, Jr., of Rockford, Wilmington, Delaware. Some small marks to cloth, touch of wear to two tips and spine ends, frontispiece lightly foxed in margins as often, the occasional blemish, still a fine copy undisturbed in the distinctive original binding.

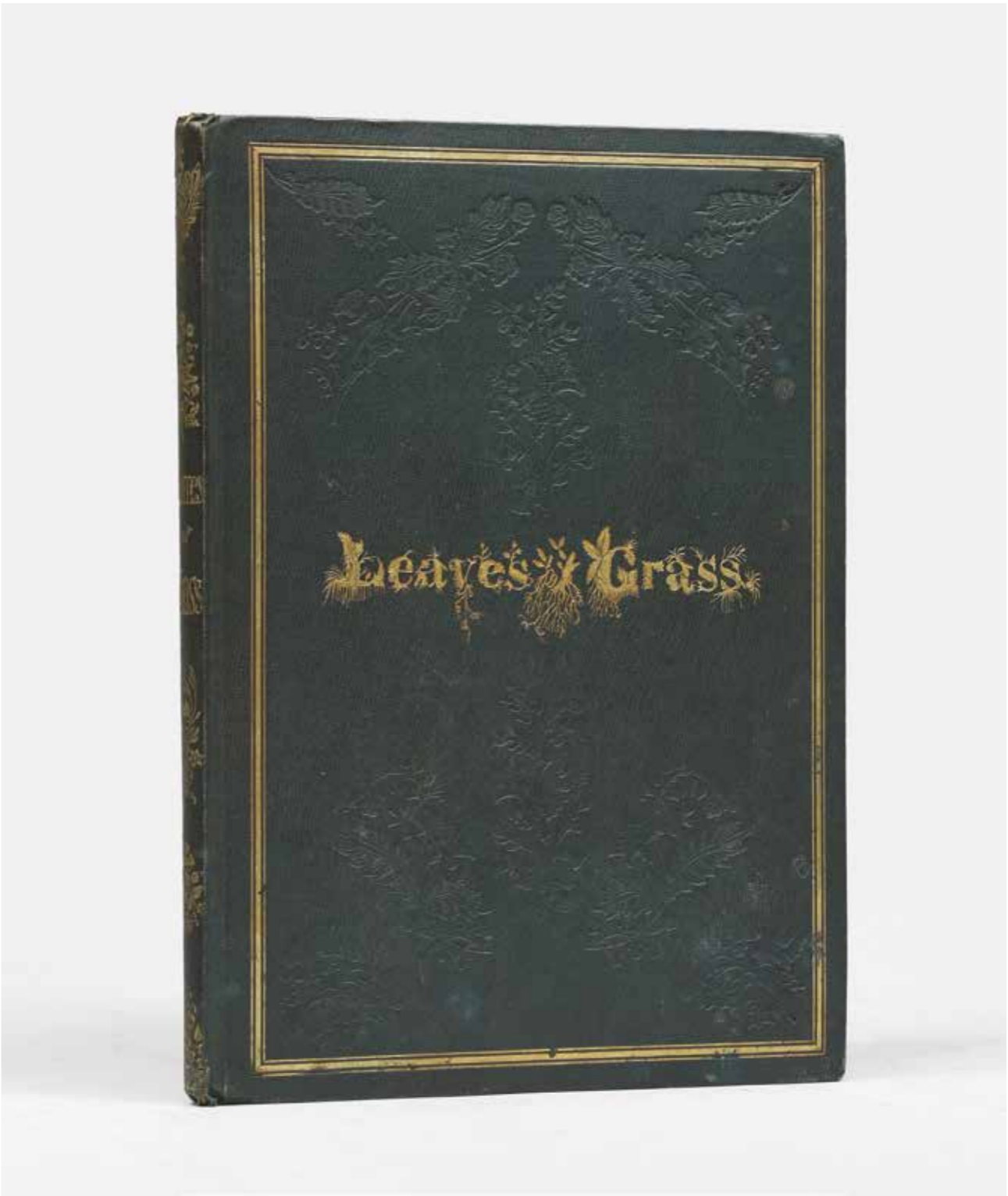
BAL 21395; Grolier American 67; Johnson, High Spots 79; Myerson A.2.1.a1; Printing and the Mind of Man 340.



**First edition, first state binding. The first edition of *Leaves of Grass* was self-published by Whitman. His money ran tight as production continued and the bindings became progressively less elaborate. Only 337 copies were bound in the deluxe first binding with gilt border, edges gilt and marbled endpapers, as here. A total of 795 copies were eventually produced.**

As a former newspaperman and printer, Whitman had an unusually close involvement in the physical aspects of the publication. The type was partially hand-set by the poet himself for printing in the Brooklyn Heights shop of Andrew Rome, assisted by his brother, Tom. Various stop-press revisions within the first printing have been identified, with this copy exhibiting a mix of first and second states as usual. As the hand-set type jostled and occasionally fell off the hand-inlaid, iron-bed press, each copy is arguably unique.

This is a fine copy of this book which, more than any other perhaps, has defined America to itself. “He was and is the poet and prophet of democracy, and the intoxication of his immense affirmative, the fervor of his ‘barbaric yawp,’ are so powerful that the echo of his crude yet rhythmic song rings forever in the American air” (Grolier *One Hundred*). Much has been written of the significance of this first edition – “America’s second Declaration of Independence” to quote PMM. “The slender volume introduced the poet who, celebrating the nation by celebrating himself, has since remained at the heart of America’s cultural memory because in the world of his imagination Americans have learned to recognize and possibly understand their own” (Marki, “*Leaves of Grass*, 1855 edition,” in Walt Whitman, 1998).



A rare fragment of the original manuscript of *Missionary Travels*

30

LIVINGSTONE, David.

A portion of the original manuscript of *Missionary Travels and Researches in South Africa*, together with the autograph letter of transmission from Livingstone’s sister, tipped into a copy of the first edition.

London: John Murray, 1857

£65,000 [139047]

Octavo. Original reddish-brown sand-grain cloth, title gilt to spine, blind panels to spine and boards, brown coated endpapers, binder’s ticket (Edmonds & Remnants) to rear pastedown. Folding wood-engraved frontispiece, steel-engraved portrait of Livingstone by William Holl after Henry Phillips (with tissue guard), 22 further wood-engraved plates, folding geological cross section, 2 folding maps, of which one in end-pocket, wood engravings to the text. Contemporary bookseller’s ticket of Ginder of Canterbury to front pastedown. Spine gently sunned, a little wear to extremities, professional repair to inner hinges, customary scattered foxing. A very good, bright copy, with the 8 pages of publisher’s advertisements dated 1 November 1857 to rear.

Abbey Travel 347; Bradlow, “The Variants of the 1857 edition . . .” in Lloyd (ed.), *Livingstone 1873–1973*; Howgego IV L39; Mendelssohn I, p. 908; *Printing and the Mind of Man* 341; SABIB III, p. 136.



A remarkable fragment, the only portion of the original manuscript of *Missionary Travels* known to remain in private hands. We understand that all other manuscript material is held in the John Murray Archive at the National Library of Scotland. Together with an autograph letter signed from Livingstone’s sister, sending the manuscript fragment, and a copy of the first edition.

The holograph manuscript is on blue laid paper watermarked “Thomas James”, possibly a correction or revision slip, measuring 152 × 197 mm; the text is published on page 383 of the first edition. The National Library of Scotland confirms that among the papers used in the original manuscript is blue paper watermarked “Thomas James”.

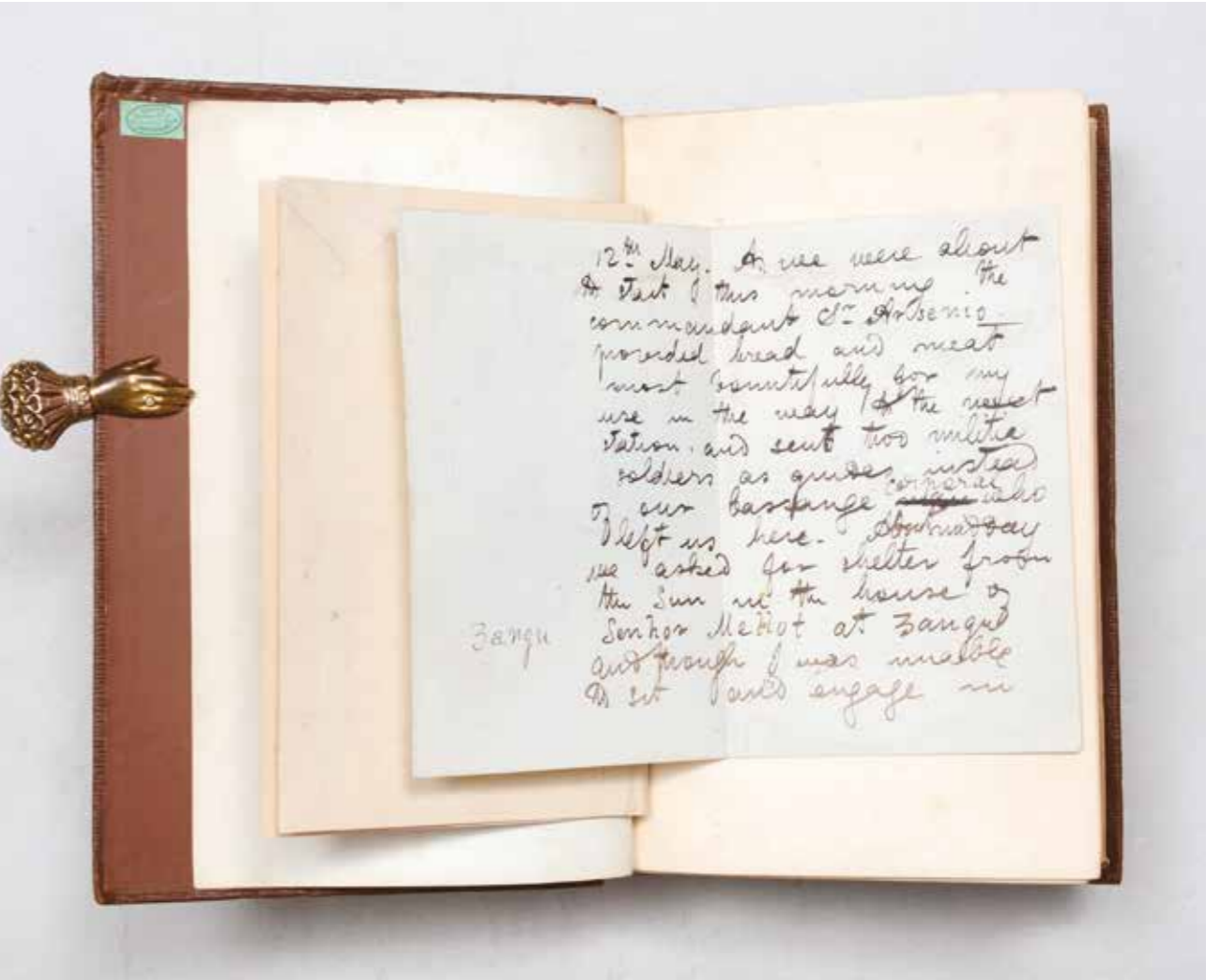
On 12 January 1892, this portion of the manuscript was sent by Livingstone’s sister Janet (1818–1895) to “my dear Mrs Metzler”, with an accompanying 2-page autograph letter signed, addressed from Castle Lodge, Kendal, discussing her health and her meeting with Mrs Metzler at the popular Scottish watering-place of Wemyss Bay. “The bit of manuscript enclosed, for your dear boy, was written by Dr. Livingstone in 1857 for his first book ‘Missionary Travels’”. A full transcript of the letter is available on request.

The recipient of Janet’s letter may be a relative of the German missionary Peter Martin Metzler (1824–1907); if this is the case then Mrs Metzler is probably the wife of one of his four sons. Metzler worked mainly in the Middle East, with a brief sojourn in East Africa in 1851. While in Mombasa he fell seriously ill and by the end of the year had returned to Germany, where the present copy with manuscript emerged.

The book itself is a first edition, corresponding to SABIB’s variant 7. The frontispiece and plates facing pages 66 and 225 are woodcuts by Whymper and the extra leaf numbered 8\* and 8+ is present, corresponding with Bradlow’s variant 3.

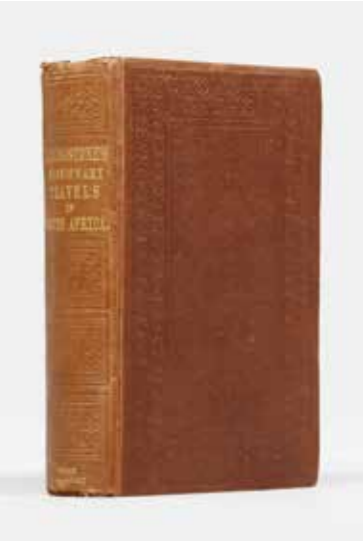
As many as 11 variants of the first edition are known and a reliable order of precedence has never been established. It is now accepted that “the only thing that can be said with certainty is that the issue with the extra leaf numbered 8\* and 8+ is not the first issue” (Bradlow).

The extra leaf contains information on Moffat’s mission at Kuruman and on Livingstone’s marriage and the upbringing of his children, and Bradlow could only speculate as to the reasons for the interpolation: “Why did Livingstone decide to have the extra leaf after page 8 inserted? Did he feel that he had neglected his wife by not mentioning her in this way in the first place? All these questions and a host of others will occur to trained bibliographers and it may well be, that, in the future, some indefatigable researcher will find the answers.”



about a week.  
May 12th.—As we were about to start this morning, the Commandant, Senhor Arsenio, provided bread and meat most bountifully for my use on the way to the next station, and sent two militia soldiers as guides, instead of our Cassange corporal, who left us here. About mid-day we asked for shelter from the sun in the house of Senhor Mellot, at Zangu, and though I was unable to sit and engage in conversation, I found on rising from his couch that he had at once proceeded to cook a fowl for my use.

*Missionary Travels* is one of the emblematic accounts of African exploration in the 19th century and the foundation of the Livingstone legend. It describes the first of his three major expeditions, “in which he followed the Zambezi, discovering Victoria Falls in the process, as well as the Shire and Ruyuma rivers, ranging from Angola in the west to Mozambique in the east . . . During these years he explored vast regions of central Africa, many of which had never been seen by white men before” (PMM).



The Oxford English Dictionary, an extravagant gift between two titans of New York business

31

MURRAY, James A. H.

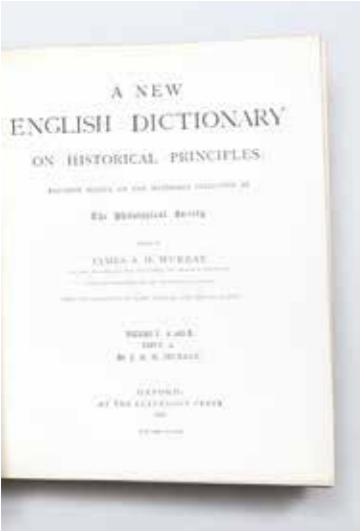
A New English Dictionary on Historical Principles; Founded Mainly on the Materials Collected by The Philological Society. Edited by James A. H. Murray . . . with the assistance of many scholars and men of science.

Oxford: Clarendon Press, 1888–1933

£22,500 [144145]

10 volumes bound in 20, large quarto (320 × 258 mm). Handsomely bound c.1930 in full brown morocco, spines lettered in gilt, concentric gilt rule panelling to covers, gilt rule turn-ins, marbled endpapers, gilt edges. Sporadic light rubbing and minor bumping in a few places, vol. VII part II with a little expert furbishment to spine ends, otherwise in excellent condition, firm in bindings, contents clean. A handsome, imposing set.

Printing and the Mind of Man 371.

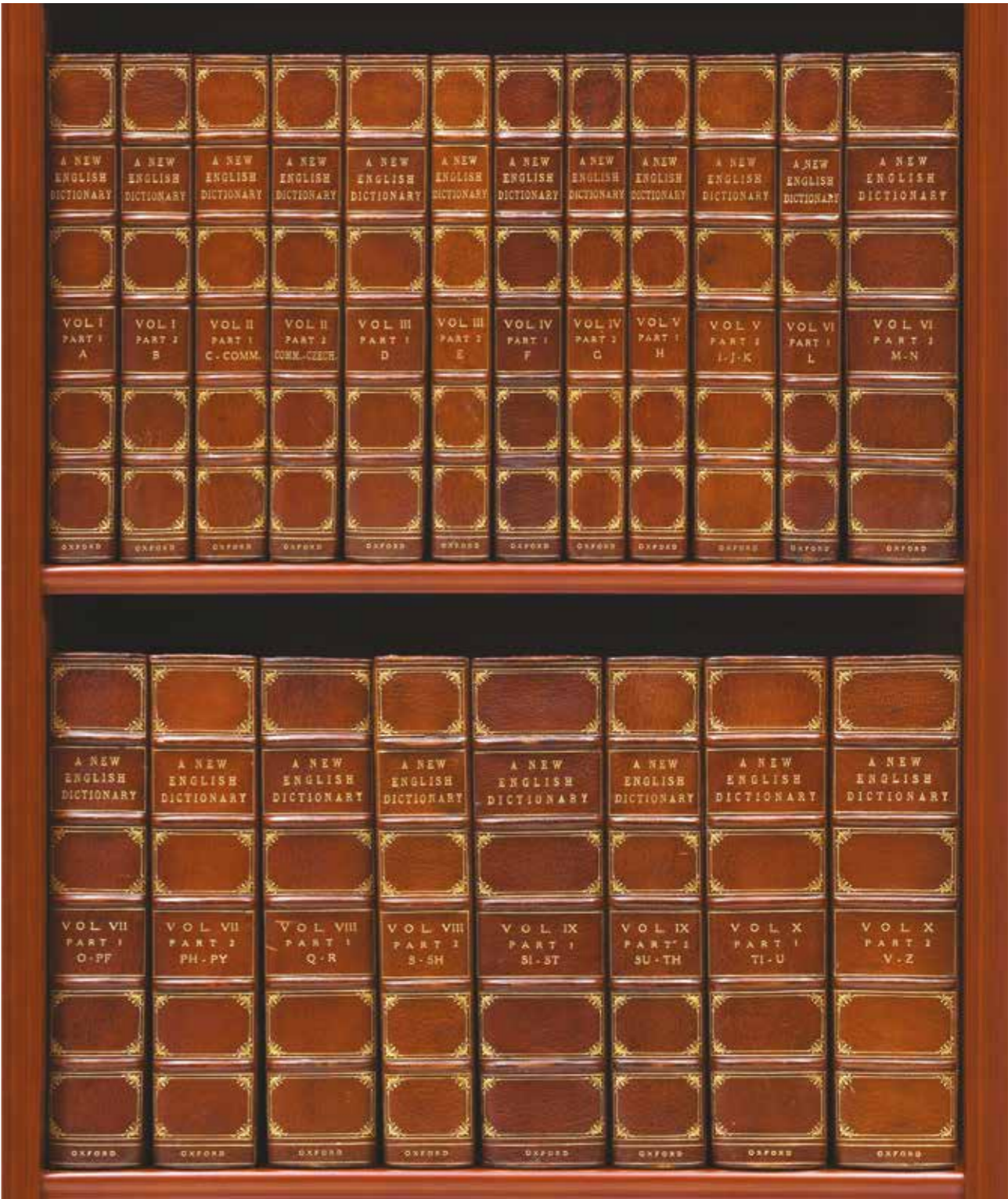


First edition, bound for presentation to the Brooklyn shipbuilder William Henry Todd (1864–1932), from the American businessman John Jakob Raskob (1879–1950), builder of the Empire State Building, with a presentation note to the initial blanks.

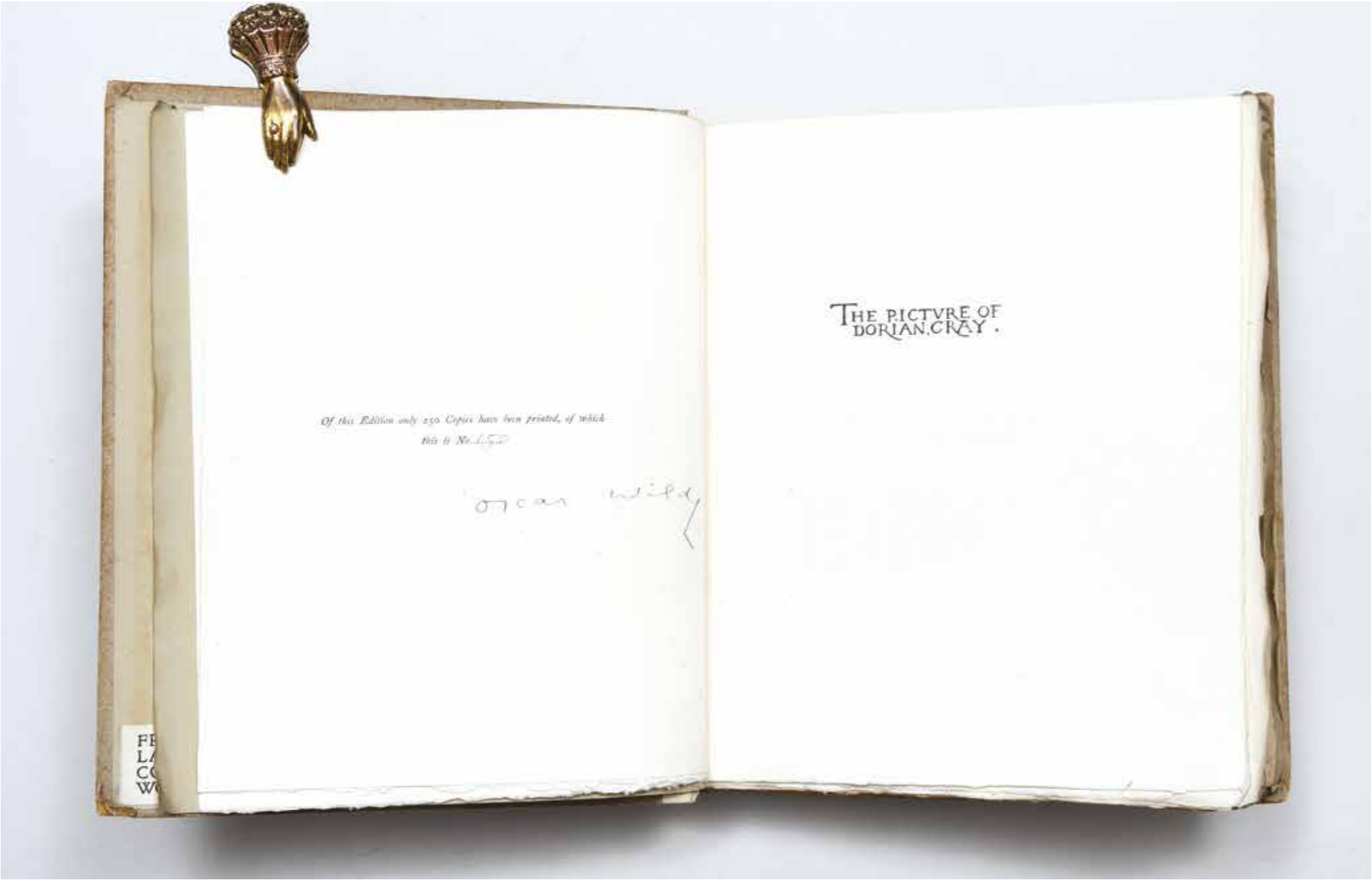
The set, an extravagant gift, presents a nice link between the two titans of New York business, Raskob playing a major role in the expansion of Du Pont and General Motors, William Todd rising from a rivet boy on the Brooklyn docks to owner of the largest shipyard company in America. Both were philanthropists and involved in politics. Raskob served as chairman of the Democratic National Committee from 1928 to 1932, while Todd, though a supporter of the Republicans, was, like Raskob, a major supporter and donor of the Democrat Al Smith, both in Smith’s campaigns for the governorship of New York and for the presidency in 1928. It is likely through their mutual support for Smith that Raskob and Todd became acquainted. The presentation of this set was perhaps a testament to that association, marking Raskob’s respect for Todd’s support of a candidate outside his usual party, and when Todd died not long after in 1932, Raskob attended his funeral.

The New English Dictionary, or the Oxford English Dictionary as it was to become, represents one of the greatest feats of lexicography in human history. It was innovative by being based on historical principles, each word and meaning supported by evidence drawn from works of every kind. The illustrative quotations were drawn from the works of the major names of English literature, but also those of lesser authors, private letters, glossaries and early dictionaries, technical handbooks, newspapers, learned journals, and so on. The dictionary was very much a collaborative effort. A small army of readers was used to supply them, including F. J. Furnivall, the novelist Charlotte Yonge, and the etymologist Professor W. W. Skeat, as well as one particularly prolific contributor, Dr W. C. Minor, who was later discovered to have been confined in the Broadmoor Asylum for the Criminally Insane during the time of his contributions – he had shot and killed a man some years before in an apparently motiveless attack. Other assistants, including members of Murray’s own family, helped with sorting and filing the material as it arrived.

The first fascicle, consisting of words in the range A–Ant, was not published until 1884, and the last one in 1928, 44 years later. (Volume publication, collating the fascicles, also took place over this span of time.) In its final form the dictionary consisted of more than 16,000 pages. After Murray’s death the editing was entrusted to his colleagues Henry Bradley, W. A. Craigie, and C. T. Onions. A one-volume supplement, edited by Craigie and Onions, was published in 1933, this following the binding of this set and the death of its owner and thus not present.



One of 250 signed copies



32  
WILDE, Oscar.  
The Picture of Dorian Gray.  
London: Ward Lock & Co., 1891  
£37,500 [144066]

First edition in book form, signed limited issue, number 150 of 250 copies signed by the author, this copy notably uncommon due to its attractive and well-preserved condition.  
First published in Lippincott's Monthly Magazine, July 1890, the story was substantially revised for book publication, with six new chapters. The misprinted "nd" for "and" on line 23 of page 208 in the trade issue is corrected here.

From the library of the brewer and noted Pre-Raphaelite collector, Laurence W. Hodson (1864–1933), with his Kelmscott Press Golden-type book label to the front pastedown; his sale at Sotheby's, 1906; later purchased by book dealer and theatrical researcher Ifan Kyrle Fletcher, with his pencil note recording the Sotheby's sale on the front pastedown; sold to his former assistant Helen Hambro, née Boyson (1936–2004).



Small quarto. Original parchment-backed grey paper bevelled boards, title to spine and front cover in gilt, design to covers by Charles Ricketts in gilt, green endpapers, top edge gilt, others untrimmed. With a custom brown paper wrapper, titles to spine in manuscript, likely provided by bookseller Ifan Kyrle Fletcher in the 1960s. Spine toned, a couple of faint marks to boards, wear to very tips, tiny spray of foxing to final leaves else contents fresh and clean, a very good copy in lovely condition, in the slightly creased and nicked jacket.

Mason 329.



# Vellucent binding by Cedric Chivers reproducing Beardsley’s illustrations

33

BEARDSLEY, Aubrey (illus.);  
MALORY, Sir Thomas.

The Birth, Life, and Acts of King  
Arthur.

London: J. M. Dent, 1893

£16,500 [140967]

2 volumes, large square octavo (240 × 192 mm). Contemporary green-stained full vellum over bevelled boards by Cedric Chivers of Bath (blind-stamped to binder’s blank in vol. 2), gilt-panelled spines with hand-painted art nouveau-style lettering and scrolling floriate motifs, below which, on a field of gilt dots, an overall pattern of stylised roses and rose leaves (vol. 1) and tulips and tulip leaves (vol. 2), sides with two-line gilt border enclosing a frame of hand-painted intertwining roses and rose leaves (vol. 1) and intertwining tulips and tulip leaves (vol. 2), both on a field of gilt dots, panel on each front cover with a hand-painted scene taken from Beardsley’s designs, back covers with three-line gilt panels, gilt-ruled turn-ins with delicate cornerpieces, marbled endpapers with cream silk gutters, top edges gilt, others untrimmed. Gravure frontispieces, 18 full-page wood engravings (including 5 double-page), numerous text illustrations, and approximately 350 repeated designs for chapter headings and borders, all by Beardsley. Vol. 1 joints starting at both ends, front joint and top edge of rear joint, spines faintly dulled compared to vivid front panels, sound and clean within, excellent condition.

John Lewis, *The Twentieth Century Book*, 1984, pp. 148–9; Barbara Tapa Lupack, *Illustrating Camelot*, 2008; Ray, *The Illustrator and the Book in England from 1790–1914*, Oxford University Press (1976) 314.



**First Beardsley edition of Malory’s Arthurian epic, this copy in a stunning example of Cedric Chivers’s “vellucent” bindings.** This is one of a handful executed in this style for this edition, though of the two others we have handled, neither were distinguished by the present green staining to the usually cream-coloured vellum, making this a particularly choice example. This is one of the 1,500 copies of Beardsley’s edition printed on ordinary paper, aside from 300 produced on handmade paper.

In his catalogue of *Books in Beautiful Bindings* (c.1905), Chivers describes the Beardsley *Morte D’Arthur* as “bound in whole vellucent from a design by the illustrator of the book. A figure panel enclosed in a floral border”. The hand-painted cover illustrations for this set reproduce two of Beardsley’s designs, volume one depicting “How Four Queens Found Launcelot Sleeping” (p. 184) and volume two “The Achieving of the Sangreal” (frontispiece).

Chivers’s binding style is produced by hand-painting the backing sheet of the binding, which is subsequently covered in vellum that has been shaved to transparency, and then tooled in gilt. Chivers patented his vellucent method in 1898 and used it to create some of the most beautiful books of the turn of the century. In his bindery he employed “about forty women for folding, sewing, mending, and collating work, and in addition, five more women worked in a separate department, to design, illuminate, and colour the vellum”, including Dorothy C. Smyth and Jessie M. King (Tidcombe, p. 86). This style influenced, and became closely associated with, the arts and crafts movement.

In 1892, seeking to emulate the books of the Kelmscott Press, John M. Dent commissioned the 20-year-old Beardsley to produce this edition, work that took the young artist 18 months to complete. “In *Le Morte d’Arthur* Beardsley learnt his job, but the result is no bungling student’s work . . . If he had never illustrated another book, this edition of *Morte d’Arthur* could stand as a monument of decorative book illustration” (Lewis, pp. 148–9). The work was first published in twelve monthly magazine instalments between June 1893, and mid-1894. “Aubrey Beardsley’s *Morte Darthur* was one of the most original and certainly one of the most controversial of the nineteenth-century artistic reinterpretations of Malory” which “established Beardsley as the voice of the 1890s” (Tepa Lupack, Chapter 4). “Often shockingly overt in their sexuality and eroticism, the illustrations rejected the aesthetic of the Pre-Raphaelites who were Beardsley’s original mentors and offered a revisionist and parodic treatment of their medievalism. Ultimately, Beardsley went far beyond his original intention to ‘flabbergast the bourgeois’ of his day; he also challenged generations of readers and artists to view Arthurian society through his own modernist lens” (ibid.). *Le Morte Darthur* was an immediate sensation upon publication.



# To the photographer who took the defining Beardsley portrait

34

## BEARDSLEY, Aubrey.

Seven autograph letters signed from Beardsley to Frederick Henry Evans; [with] three related letters, one in Beardsley’s hand, another in his sister’s, and the final from J. M. Dent to Evans.

[c.1894–97]

£32,500

[139251]

Together 9 autograph letters signed and 1 typed letter signed. Varying octavo sizes. Some lightly creased from folding. Overall in fine or near-fine condition.

The seven letters from Beardsley to Evans are published in Henry Maas, J. L. Duncan, & W. G. Good, eds., *The Letters of Aubrey Beardsley*, 1970; recorded then as sometime in the private collection of A. E. Wilson, offered for sale by Mr H. T. Jantzen in his catalogue 79, 1968. The three others do not appear to have been published. See *The Gallatin Beardsley Collection in the Princeton University Library: A Catalogue*, 1952; The Met Museum, catalogue entry for accession no. 2005.100.623a, b; National Portrait Gallery, catalogue entry for item no. NPG P114.

An affectionate and richly detailed set of correspondence with his close friend and patron Frederick Henry Evans, the photographer who took the “defining Beardsley portrait” (NPG) and who, by recommending Beardsley to the publisher John M. Dent, ensured the young artist’s first commission, his masterpiece *Le Morte D’Arthur*, and thus his meteoric rise to fame.

Until 1898, Evans (1853–1943) owned a bookshop in London where, in 1889, he befriended the 17-year-old Aubrey Beardsley, a clerk in an insurance company who, “too poor to make purchases, browsed in the bookshop during lunch hours” (Met). In exchange for books Evans took Beardsley’s drawings, which he reproduced as platinotypes and sold in his shop. From 1891 Evans became interested in portraiture and, in 1894, Beardsley sat for him, the artist then enjoying notoriety for his scandalous *Salomé* and *Yellow Book* illustrations. The result was two photographs, the better-known of which captures Beardsley cradling his head in his hands, adopting the pose of the Notre Dame gargoyle known as “Le Stryge” (“The Vampire”), reproduced lower right on the facing page.

The content of Beardsley’s letters ranges from his delighted reaction to the aforementioned portraits – “I think the photos are splendid, couldn’t be better. I am looking forward much to getting my copies” – to insight into the progress of his many current projects – The *Yellow Book* (“by general consent my best things are in it”), *Venus and Tannhäuser* (“gets on Tortoise fashion but admirably for all that”), *Volpone* (“adorable & astonishing”) – and includes a number of poignant references to his ill health. The letters are confidential in tone, with Beardsley often sketching out the specifics of his as-yet-unannounced artwork – “I am just doing of [sic] picture of Venus feeding her pet unicorns which have garlands of roses round their necks. (By the way don’t tell anyone of this subject)”, which refers to an unrecorded drawing – or asking Evans to keep their communication a secret – “N.B. Please don’t inform anyone of my address & whereabouts”. Beardsley wrote the final letter dated 11 December 1897 from Menton, France, where, three months later, he would die of tuberculosis aged 25 years old. In it he exclaims: “What a life! & how wonderful that one has lived through it all”.

Three further letters accompany this group. The first is an autograph letter signed from Beardsley to Marie Belloc Lowndes (1868–1947), the novelist and journalist, thanking her for an interview which “reads splendidly”. The second is from Beardsley’s actress sister Mabel to Evans, discussing plans for her and Aubrey’s upcoming visit. In the third and final letter, from the publisher J. M. Dent to Evans, Dent politely declines Evans’s request that one of Beardsley’s drawings be included in the *Tannhäuser* album. A few weeks prior to this, in September 1896, Beardsley had given Dent a small pen-and-ink drawing, made, in the artist’s own words, “as a sort of recognition of his generosity in lending drawings for the album, and in payment of a long-standing debt. I took for my subject The Return of *Tannhäuser* to the *Venusberg*. It was a very beautiful drawing and Dent gushed



over it hugely. I didn’t like to ask for permission to bring it out in the album as I did not want him to think I had any *arrière pensée* in doing it for him” (letter to Leonard Smithers, postmarked 4 October 1896, in *Letters*, pp. 177–78). Beardsley did, however, ask others to approach Dent on his behalf; his letter to Evans, present here, pleads with him to “use your influence to get the *Tannhäuser* put in the forthcoming album”. Dent’s response is apologetic but firm: “For once I really must beg of you to believe me that I cannot let Beardsley’s drawing be reproduced . . . One does not have much of this kind of thing in one’s life, and to make a thing which has been given to one specially and which one clings to with affection, a mere public affair, I cannot feel I can do. One has not much of their real own in this world and this is one I have absolutely for myself, and you are the only person I care to share it with at all”.

Significant groupings of Beardsley’s letters are uncommon in commerce, and the present group is arguably the most comprehensive in its content, and the most personal with regards to its recipient, offering valuable insight into Beardsley’s life and work during the height of his career. Three comparable groups appear in auction records: 7 letters to Dent discussing *Le Morte D’Arthur* (last at Sotheby’s 2014, £11,250); 16 letters and 16 drawings to A. W. King, Beardsley’s art teacher (Andersen Galleries 1929, \$950), and 8 letters, notes, and telegrams to William Heinemann (Andersen Galleries 1926). Of correspondence specifically from Beardsley to Evans, we can trace three other instances: a one-page undated letter (Sotheby’s 1999, \$517), a three-page autograph letter signed and dated May 1894, incorporating a small pen-and-ink drawing (Sotheby’s 1955, \$2,530), and a group of ten autograph letters and an autograph postcard dating between 1893 and 1897 (Christie’s 1976, £1,700 before buyer’s premium).

“Le Stryge” by Frederick Henry Evans (not included with this item).



His “musical album”

35  
KANDINSKY, Wassily.  
Klänge.  
Munich: R. Piper & Co., 1913  
£80,000 [142954]

Quarto. Original red boards with brown cloth spine, illustration and titles to spine in gilt. Text and illustrations printed on Van Gelder Zonen cream laid paper. Housed in a red quarter morocco solander box by the Chelsea Bindery. Illustrated with 56 woodcuts of which 12 are in colours. Minimal wear to corners otherwise an excellent, bright copy.  
Roethel 71–4, 85, 95–140, 142–6; Rifkind 1368.



First edition, first printing, one of 300 numbered copies signed in pencil by Kandinsky (there were also 45 hors commerce).  
Klänge (Sounds) consists of 38 prose-poems he wrote between 1909 and 1911 and 56 woodcuts he began in 1907. Kandinsky described Klänge as a “musical album”.



The woodcuts were not merely illustrative, nor were the poems purely verbal descriptions, the meaning was created through the interaction of space between, text and image, sound and meaning, mark and blank space. This is one of three major publications by Kandinsky alongside Über die Geistige in der Kunst and the Blaue Reiter Almanach.  
The coloured woodcuts were printed by F. Bruckmann A. G., Munich, and the text and black and white woodcuts printed by Poeschel & Trepte, Leipzig.

# One of the very first presentation copies, to a young Triestine lady friend

36

JOYCE, James.

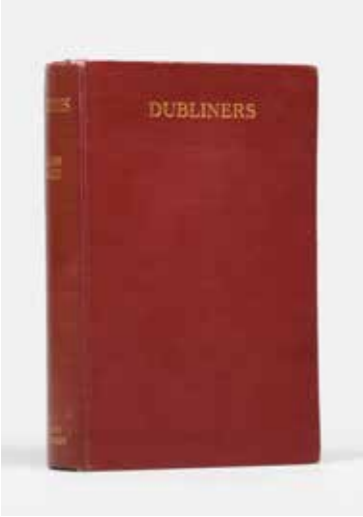
Dubliners.

London: Grant Richards Ltd, 1914

£195,000 [142306]

Octavo. Original red cloth, spine and front cover lettered in gilt. Spine ends and corners bumped and very slightly rubbed, small indentation above imprint on spine and light knock to lower edge of front cover; else a near-fine copy.

Slocum & Cahoon A8. John McCourt, *The Years of Bloom*, 2001.



First edition, first impression, first issue, inscribed by the author on the initial blank, “To Beatrice Randegger James Joyce Trieste 19 June 1914”. The official publication date in London was a few days earlier, Monday 15 June, but Joyce was in Trieste and did not receive the first of the 120 copies he had agreed to buy from Grant Richards until the Friday of that week. The other very few known presentation copies of the earliest date – to Roberto Preziosi, the Italian who had paid excessive attentions to Nora, and to Moses Dlugacz, his Zionist friend – are dated the same day.

This is among the very first presentation copies of the book that Joyce finished composing in Trieste, and a fascinating association. Whether or not the recipient of this copy, born Beatrice Richetti, known to family and friends as Bice, was the alluring, precocious young Jewish lady who inspired the portrait of Joyce’s “dark lady” in his Triestine novella *Giacomo Joyce*, written sometime between 1911 and 1914, must remain open to speculation, but she certainly belonged in that milieu.

Bice was one of the daughters of Ettore Richetti, a prominent lawyer and head of the Jewish community in Trieste. Ettore Richetti owned the building at via Vincezzo Scussa, no. 4–6, the neighbouring property to no. 8, where Joyce and Nora rented a first-floor apartment from 25 April 1909 to 24 August 1910. He was a guardian of the Revoltella school where Joyce taught English and business correspondence from October 1913 until the school’s temporary closure in June 1915, and again in 1919–20. Professor Giorgio Morpurgo, acting director of the Revoltella who surprised Joyce by hiring him to teach there, was a relation of Ettore’s wife, born Clotilde Morpurgo.

In 1914 Bice married Henry Victor Randegger (d. 1930), nephew of Alberto Randegger (1832–1911), the famous composer, conductor, and singing teacher who was born in Trieste but lived in London from 1855 until his death. In Joyce’s earliest days in Trieste, in a postcard to Stanislaus of 27 May 1905, Joyce cites Randegger as proof of the city’s musical credentials. In his long and varied career, Randegger had been professionally associated with an array of people who would become part of Joyce’s fictional world, including Barton McGucken (an inspiration for Bartell D’Arcy in “The Dead”, the climactic story in *Dubliners*), William Ludwig (who would appear in the Eumeaus section of *Ulysses*), and Marie Du Bédar (whose name would form part of the intricate wordplay of *Finnegans Wake*).

In the years before publication of *Dubliners*, Joyce had supported himself by giving private lessons and by teaching in the evening school of the Società degli impiegati civili. Beatrice seems to have been one of his private pupils. “The young Triestine ladies who took English lessons from Joyce were highly educated and independent and showed a range of qualities not always common in women of their age. They studied music, often attended university (in Vienna, Graz, or



Florence); they spoke, in addition to Triestino, at least three languages (Italian, German, and English or French), and were usually widely read . . . They were emancipated young ladies, who showed little or no interest in religion, and who were well aware of the sexual and intellectual attraction they could exercise over a young man such as Joyce” (Mccourt, p. 199). Joyce had previously presented Bice with a copy of the first impression of *Chamber Music*, his inscription dated 25 October 1911.

The first issue of *Dubliners* comprises 746 sets of sheets bound by Grant Richards and issued in London on 15 June 1914. The remaining 504 sets of the 1,250 printed were shipped to Huebsch in New York, where they were not issued until much later, sometime between 15 December 1916 and 1 January 1917.

Inscribed to his fellow author

37

JOYCE, James.

A Portrait of the Artist as a Young Man.

London: The Egoist Ltd, 1916

£100,000 [140235]

Octavo. Original green cloth, titles to spine in gilt and in blind to front cover. Housed in a custom brown morocco-backed slipcase, black morocco labels; with chemises for book and accompanying material (see note). Small area of surface rubbing at centre of front cover, gilt lettering a little faded as often, front inner hinge with superficial crack discreetly refurbished but holding firm. An excellent copy, unusually fresh for an inscribed Joyce.

Slocum & Cahoon A12.



First edition, UK issue, of Joyce’s first novel, inscribed on the front free endpaper to Frederick Britten Austin, with Austin’s note “signed for me F. Britten Austin” followed, in Joyce’s hand, “by James Joyce Paris 1.1.39”.

The English writer Austin (1885–1941) published various short story collections, chiefly on military, maritime, and supernatural themes. He was a friend of Stuart Gilbert (1883–1969), who had befriended Joyce when offering his help with the French rendering of *Ulysses*, and who subsequently published a study of *Ulysses* in 1930; Austin probably solicited Joyce to inscribe the book for him through Gilbert. Joyce inscribed the book in unhappy circumstances, exhausted by illness, and drained by the task of making the final corrections to *Finnegans Wake*. The same day he inscribed the book, he wrote to Livia Svevo in Italian: “I have at last finished finishing my book. For three lustra I have been combing and recombining the locks of Anna Livia” (*Letters* 3:435).

The book is accompanied by three proof pages of the preliminaries for this UK issue (half-title recto, title page recto, and title page verso, each on its own leaf with versos blank). The novel was printed in America by B. W. Huebsch, and first issued under Huebsch’s imprint. Harriet Shaw Weaver, the proprietor of the Egoist Press, purchased “not more than 750” sets of the sheets, and issued them in the UK with these preliminaries, as “English printers would not accept the responsibility of printing it . . . Under English law, unlike American, the printing of immoral writings is as actionable as their publication” (Slocum & Cahoon).

The only editioned set produced during Klimt’s lifetime

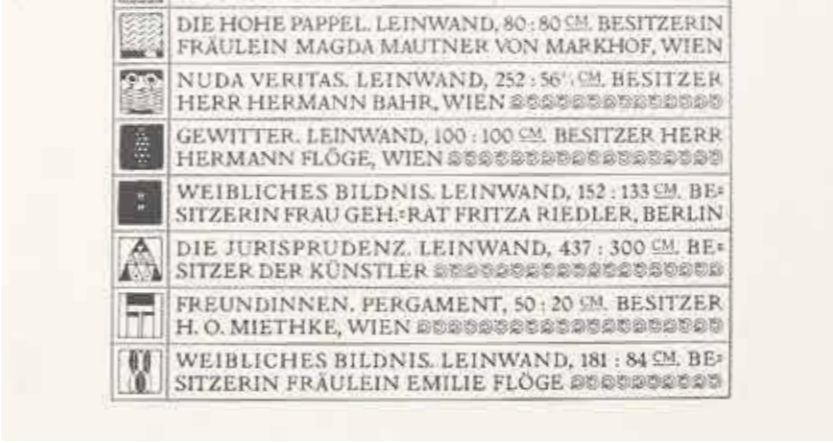
38

KLIMT, Gustav.

Das Werk.

Vienna: H. O. Meithke, 1914

£135,000 [142540]



First edition, one of 300, numbered 53 in blue pen. This portfolio was the only editioned set produced during Klimt’s lifetime and was a collaborative project between himself and the Viennese gallery Miethke. Klimt himself chose what he regarded as his most important works and oversaw the production. The project started in 1908 and the prints were released to subscribers in five groups of ten, including two colour prints, every eighteen months over a period of six years.

A later issue was published in 1918 with a different title page and an altered limitation page stating that the first 35 copies (roman numerals) included an original drawing by Klimt and the title page and coloured plates had his facsimile signature; the second 35 (also roman numerals) had his facsimile signature on the title page only; the rest of the edition was numbered 1–230. The present set is a mixed issue, with the title page dated 1914 and numbered in Arabic numerals, but includes five colour prints with the facsimile signature stamp from the first 35 copies of the 1918 issue.

Fragile collotype plates cannot be reused. This necessitates the completion of a run on the first go and also dictates a limited production number. Printed by hand, the collotypes required deft handling by the printer, K. K. Hof- und Staatsdruckerei – a complicated and lengthy process involving gelatin colloids mixed with dichromates, the creation of 16 colour separation thin glass filters to achieve the light-sensitive internegative images that could faithfully capture all of the painting’s tonal gradations and colours, exposure to actinic light, and delicate chine colle papers to allow for greater colour saturation.

Folio. 14 loose pages, including 5 with plate indexes, and 50 loose plates. All housed in a brown mottled clamshell box with linen spine and marbled sides, with artist’s name and decoration in gilt to front cover, produced by Julius Dratwa, Vienna. 50 full-page plates after Klimt. 31 collotypes printed on chine colle paper laid down on handmade heavy cream wove paper with untrimmed deckled edges, of which 10 are in colour; 3 heightened in metallic gold and silver inks and 6 heightened in metallic gold inks, and 21 in monochrome; printed in black,



blue or sepia inks. 19 heliogravure prints on handmade heavy cream wove paper with untrimmed deckled edges printed in black, green, blue or sepia inks. Each sheet with a unique intaglio signet printed in gold lower middle designed by Klimt to complement each print. Sheet sizes: 47 × 45.5 cm. A few minor scuff marks to the margins of the sheets but not affecting the images, otherwise a bright unfaded set. Clamshell box scuffed with wear to corners and edges, lacking the ties.



GUSTAV  
KLIMT



Wittgenstein’s first published work, the earliest iteration of the Tractatus Logico-Philosophicus, in the rare journal format

39

WITTGENSTEIN, Ludwig.

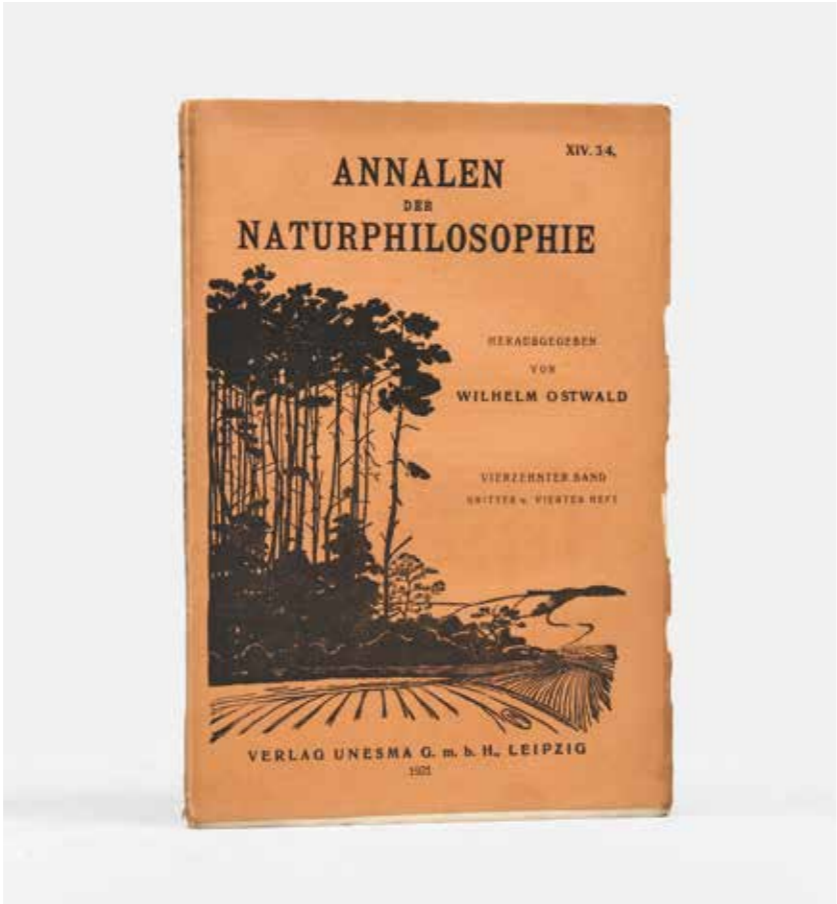
Logisch-Philosophische Abhandlung. [In] Annalen der Naturphilosophie, XIV 3/4, edited by Wilhelm Ostwald.

Leipzig: Unesma G.m.b.H., 1921

£75,000 [143905]

Octavo, the entire issue, paginated 185–308; Wittgenstein’s text, pp. 185–262. Original orange pictorial paper wrappers, sewn as issued, spine and wrappers lettered in black. Housed in a black cloth box with chemise. Spine ends very slightly worn, fore-edge of wrappers minimally chipped, short (10 mm) marginal tear to the last two leaves and rear wrapper; a very well preserved copy, uncut and entirely unopened, as issued.

Fann, p. 405; Ray Monk, Ludwig Wittgenstein: The Duty of Genius, 1990.



First edition, first issue, of the extremely rare German-language journal publication of Wittgenstein’s earliest published work, which was published in book form the following year with parallel English translation by C. K. Ogden and F. P. Ramsey under the title *Tractatus Logico-Philosophicus*, the title by which it remains best known. This original journal issue also includes two works by A. Ölzet-Newin, one by Fritz Dehnow, a review of a new book by Joseph Petzold, and the contents page for the full four-part journal.

Bertrand Russell’s offer to supply the foreword for the journal issue secured the publication of Wittgenstein’s fledgling work. “In any other case I should have declined to accept the article’, Ostwald wrote to [Dorothy Wrinch] on 21 February: ‘But I have such an extremely high regard for Mr Bertrand Russell, both for his researches and for his personality, that I will gladly publish Mr Wittgenstein’s article in my *Annalen der Naturphilosophie*: Mr Bertrand Russell’s Introduction will be particularly welcome”.

An outstanding presentation copy to the financier of this edition, with the rare additional plate



One of the Cranwell or “Subscriber’s” edition, one of only five special copies with the additional Blair Hughes-Stanton wood engraving, this an outstanding presentation copy from Lawrence to his friend and former comrade-in-arms, Colonel Robert Buxton, the “humane banker” who helped finance this edition, on the first blank: “R.V.B.’s own copy, which he specially deserves, having gone to war and helped to do the show, and then having gone to banking and financed all the history of the show – persuading his innocent Bank to stand an unknown and unprecedented risk, continuing for years. T. E. Shaw. December 1926”; with a subsequent addition, also by him: “(and not yet ended, indeed. T.E.S. 1931)”. The additional plate, a wood engraving to illustrate the dedicatory poem, proofed on India paper and mounted to face the title page, is signed and captioned by the artist.

Robert Vere “Robin” Buxton (1883–1953) met Lawrence in Arabia in August 1918, as commander of the Imperial Camel Corps. In a letter home during the latter part of the desert war, Buxton wrote of Lawrence: “He is the most wonderful of fellows and is our guide, philosopher, and friend . . . He always travels in spotless white and in fact reminds one of the Prophet”. Lawrence guided Buxton and the Camel Corps on the first stage of the journey to their successful attack on Mudawara. In Lawrence’s *Seven Pillars*, Buxton was described as “an old Sudan official, speaking Arabic, and understanding nomadic ways; very patient, good-humoured,

40

LAWRENCE, T. E.

Seven Pillars of Wisdom.

[London: privately printed], 1926

£125,000 [144013]

Quarto (250 × 190 mm). Original tan morocco by Sangorski & Sutcliffe, title lettered in gilt to spine and front board, spine with five double bands, compartments gilt, gilt fillet panel to boards with geometric corner tooling in gilt, board edges and turn-ins ruled in gilt, pictorial endpapers by Eric Kennington, edges gilt. Housed in a custom black morocco folding case. Additional plate by Blair Hughes-Stanton inserted before title; 66 plates printed by Whittingham & Griggs, including frontispiece portrait of Feisal by Augustus John, many coloured or tinted, 4 of them double-page, by Eric Kennington, William Roberts, Augustus

John, William Nicholson, Paul Nash and others, 4 folding colour-printed maps, that is 2 maps duplicated, rather than the 3 mistakenly 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. Spine and extremities a little rubbed, small ink stain on front cover, some minor scattered foxing to contents, maps linen-reinforced at folds, frontispiece map creased and curled slightly, these flaws minor only, an excellent copy in an attractively restrained binding.

O’Brien A040. Harold Orlans, T. E. Lawrence: *Biography of a Broken Hero*, 2002; Jeremy Wilson, *Lawrence of Arabia: The Authorised Biography of T. E. Lawrence*, 1989; Michael Yardley, *Backing Into the Limelight: A Biography of T.E. Lawrence*, 1985.



sympathetic” (ch. 99). Buxton played a major role in the campaign which resulted in September 1918 in the cutting of the railway junction at Deraa, ensuring that no trains could run through to Damascus by the Turks.

Buxton was a prominent Lombard Street banker, working at Martins Bank before the First World War where he returned as a director after 1919. After the war he served as Lawrence’s banker, “trying to keep some control on Lawrence’s chaotic finances”. “Though Lawrence’s pay and living expenses were small, his fame, tastes, and excessive generosity kept his finances precarious. At All Souls and the Colonial Office, money passed freely through his hands to friends, artists, and bookdealers” (Orlans, p. 131). Buxton played a key role in the financing of the subscriber’s edition of *Seven Pillars*, and later served as one of the trustees of *Revolt in the Desert*. In a letter to Edward Garnett, critic and adviser to Jonathan Cape with whom, in 1922 Lawrence had abridged *War in the Desert* from *Seven Pillars* (it remained unpublished), Lawrence wrote: “Robin Buxton (a humane banker) suggests 120 copies of *The Seven Pillars*, with all pictures, at perhaps £25 each, if that would cover charges. I feel tempted . . .” (October 1923). The decision to publish a subscription edition was finally taken at a meeting in Oxford on 9 December 1923. “Lawrence wanted the book to be the acme both of literature and of the bookmaker’s craft. The original estimated cost of production, £3,000, turned out to be £10,000 short. To meet the cost, he arranged that a banker and former wartime comrade, Robin Buxton, would finance the book’s manufacture, and Lawrence put up the royalties from the still unpublished abridgement, *Revolt in the Desert*, as security” (Yardley, p. 192). If Lawrence had failed to complete the subscribers’ text, publishing *War in the Desert* would have refunded the advance subscriptions and eventually repaid the loan.

This is an exceptional copy of Lawrence’s sumptuously-produced account of his role in the Arab Revolt, bound by one of the six binders chosen by Lawrence for the subscriber’s edition, and one of the 170 designated complete copies from a total edition of 211 copies, so inscribed by Lawrence on p. XIX, “Complete copy. 1.XII.26 TES”, and with his manuscript correction to the illustration list (a “K” identifying Kennington rather than Roberts as the artist responsible for “The gad-fly”). In a letter to Buxton on 4 January 1926 Lawrence wrote: “one of my dislikes is the bibliophile, and that sort of man makes a fetish of numbers. To defeat him I am not numbering my copies, nor disclosing to anyone quite how many have been printed, nor making any two just alike” (Pateman, p. 27). This copy is in the usual state, with page XV mispaginated as VIII and as often without the two Paul Nash illustrations called for on pages 92 and 208; it also includes the “Prickly Pear” plate, not called for in the list of illustrations. According to O’Brien only five copies are known with are known with the Blair Hughes-Stanton plate, “The Poem”, including George Bernard Shaw’s and the present copy.

Complete copy.  
1.XII.26 TES.

## An original drawing by Shepard from *The House at Pooh Corner*



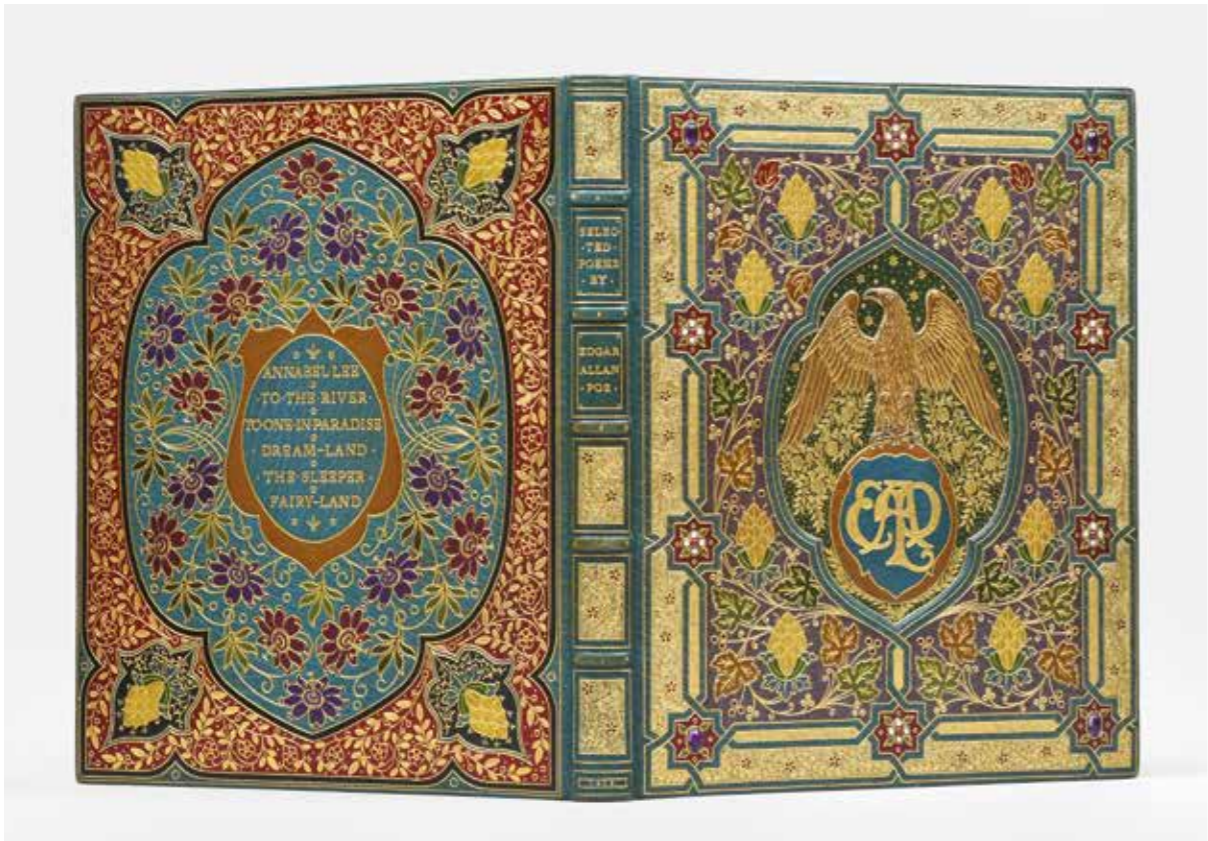
Shepard’s original drawing for *The House at Pooh Corner*, signed by him lower left and with his ownership inscription on the verso, “Ernest H. Shepard Shamley Green Guildford”. The drawing was used in the opening scene of chapter 4 on p. 55 “in which it is shown that Tiggers don’t climb trees”, with Winnie-the-Pooh depicted sitting on a rock in the stream singing.

*The House at Pooh Corner*, the final Pooh book, was published on 11 October 1928. Shepard’s address on the reverse suggests it was completed in early 1927, as he moved from Shamley Green to Long Meadow later that year. The preparatory pencil rough for this drawing is now in the V&A.

In later years, Shepard made copies of some of his Pooh drawings, but original artwork used to illustrate the books is uncommon on the market.

41  
**SHEPARD, Ernest H. (illus.)**  
“So he sat down on the stone in the middle of the stream, and sang another verse of his song, while he wondered what to do”.  
[1927]  
**£125,000** [140785]  
Original pen, ink and wash drawing (196 × 222 mm). Very good condition with some very faint foxing to the upper part.

A unique manuscript and jewelled binding  
of the finest craftsmanship



Manuscript on vellum (252 × 200 mm), 33 pages on 22, all with silk guards, 4 blanks. Magnificently bound by Riviere & Son in turquoise morocco elaborately tooled in gilt, spine in six compartments with five raised bands, title and author in gilt, foliate design against pointillé in gilt, front cover with intersecting strapwork border in gilt inlaid with 35 jewels (4 amethysts at the corners, 4 seed pearls around a small ruby on the sides), enclosing an intricate foliate design in multicoloured morocco and inset with a sunken panel, inlaid with the American Eagle in gilt holding a shield with the author's initials in gilt against a background of roses, dots, and stars, rear cover with intricate foliate border in gilt on red morocco enclosing an oval turquoise morocco panel with floral design in multicoloured morocco and titles of the poems in gilt, doublures of full tan morocco with intertwining onlaid morocco foliate and strapwork border, free endpapers in green watered silk, edges gilt. Housed in a custom green velvet- and watered silk- lined straight-grain green morocco box with brass clasps, titles in gilt to spine, double gilt fillets to boards. Illuminated portrait frontispiece of Poe in a colorful floral border with cherubs at each corner; illuminated title with a portrait of Annabel Lee; 4 full-page illuminations and 3 half-page or smaller illuminations; 16 large initials, some with full borders and others with intricate border extensions in gilt, blue, green, white, and black; 12 similar small initials. Leaves separated by silk guards. Silk endleaves lifting slightly from vellum backing, with a little fraying to edges; notwithstanding this negligible fault, an illuminated manuscript of exceptional quality in superlative condition.

42  
**POE, Edgar Allan.**  
*Annabel Lee and Other Poems.*  
[London:] *Designed, Written Out, and Illuminated by Alberto Sangorski, [no date]*  
**£125,000** [143590]

A sumptuous masterpiece from a golden age of fine book production: a unique illuminated manuscript on vellum by Alberto Sangorski, one of the early 20th century's most highly regarded illuminators, in an exquisite jewelled binding by Riviere & Son.

Alberto Sangorski (1862–1932) was the elder brother of Francis Sangorski, co-founder with George Sutcliffe of the prestigious London binders Sangorski & Sutcliffe. Around 1905, he abandoned his career as secretary to a goldsmith and took up the art of calligraphy, creating sumptuous illuminated manuscripts of the very highest quality. Alberto's skills were called upon when Sangorski & Sutcliffe were commissioned to produce an illuminated Rubáiyát in a fabulous jewelled binding. Finished in 1911, a year later “The Great Omar” was lost forever in the sinking of the Titanic. Meanwhile Alberto had fallen out with his brother, who would not let him sign his manuscripts, and around 1910 left for Sangorski & Sutcliffe's rivals, Riviere & Son, where he was free to sign his own work.

“Annabel Lee” is the last complete poem composed by American author Edgar Allan Poe. This volume contains the title poem and five others: “To the River,” “Dream Land,” “The Sleeper,” “To One in Paradise,” and “Fairy Land”.



FDR’s official White House portfolio, containing official signed stationery and autograph notes

43

ROOSEVELT, Franklin D.

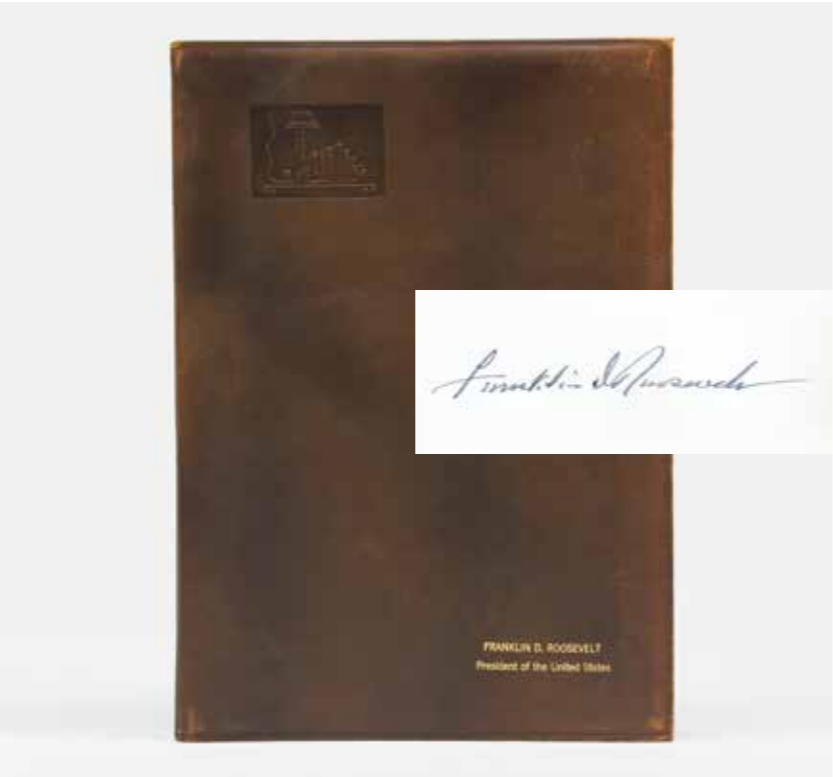
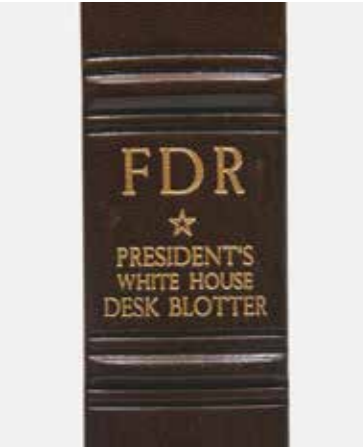
White House portfolio.

Washington, DC: 1942–45

£75,000 [142981]

Folio (360 × 250 mm). Brown leather portfolio, front cover lettered in gilt bottom right, pictorial desk scene stamped in blind top left, interior lined with light brown moiré cloth, inside front cover flap lettered “For Immediate Attention”, 4 divisional panels lettered alphabetically along fore edges. Contents comprising: 5 manilla folders, all annotated in pencil (“Miscellaneous Correspondence & Bob Sherwood Sketches”, “For the President”, “The President / For Reading”, “To Sign”, “Signed”), the last holding 21 leaves of white or cream paper, varying letterheads, some blank, all but one signed “Franklin D. Roosevelt”, two printed proclamations addressed to the Senate. All housed together in a custom brown quarter morocco and cloth slipcase, with matching chemise. Portfolio slightly rubbed, leaves of paper fine, overall in excellent condition.

E. R. Johnson, *American Flying Boats and Amphibious Aircraft: An Illustrated History*, 2009; Don Lawson, *FDR’s New Deal*, 1979.



A superbly evocative memento of the wartime FDR White House: a handsome commercial leather portfolio personalized for Roosevelt’s use and containing some 20 leaves of various White House stationery and printed appointment documents all signed by Roosevelt in preparation for use. Such personal artefacts relating to FDR rarely appear on the open market.

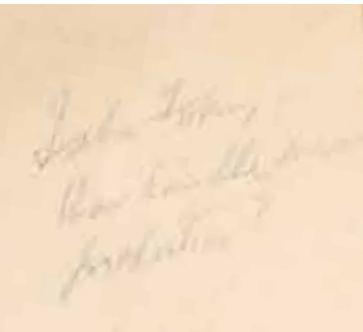
Roosevelt has made autograph notes on three of the folders: “Robert Ford to come Wed or Thurs” (on cover of “To Sign”); “John F(?) – How handle insurance on production?” (on front of “The President / For Reading”); and “support of me – / tie in inflation – / Cash surrender – 4% compound int. from date armistice / \$1,200,000,000” (inside “Miscellaneous Correspondence”). The note “Cash surrender . . . from date Armistice” probably refers to a law passed by Congress in 1924 that would provide “several million veterans” of the First World War with “insurance policies to be paid off for their cash surrender value in 1945” (Lawson, p. 15). The content of the notes indicate that they were written after the United States had entered the war – in particular the first memo regarding Robert Ford. Ford was very likely the captain of the *Pacific Clipper*, a Boeing 314, one of Pan Am’s early trans-oceanic flying boats, which had been forced unexpectedly to make the first around-the-world flight by a commercial airliner. It was a story that made the headlines in the United States. The *Clipper* was near the end of a flight

from San Francisco to New Zealand when the Japanese attacked Pearl Harbor on 7 December 1941. Ford received word from Pan Am to return to the United States by flying westward, over terrain which none of the crew was familiar with, and on their own in securing both gasoline and supplies. The *Pacific Clipper*



eventually flew 31,500 miles over the course of 209 hours – traversing Australia, India, Arabia, Africa, the South Atlantic, and Brazil – before finally landing on the morning of 6 January 1942, at the Marine terminal at LaGuardia Airport in New York City. “After the US entered the war, four of the 314s were pressed into military service with the US Army Air Forces Air Transport Command as the C-98 and one with the Navy . . . The militarized 314s were used primarily to ferry personnel on long distance routes all over the world. One was used to carry President Franklin D. Roosevelt to the Casablanca Conference in 1943, and the BOAC 314As were used on several occasions to transport Prime Minister Winston Churchill” (Johnson, pp. 87–8).

The annotation of “Bob Sherwood” on one of the folders refers to the writer Robert E. Sherwood, an original member of the Algonquin Round Table. His play *Lincoln in Illinois* (1939) led to his introduction to Eleanor Roosevelt and, ultimately, FDR, who he went on to serve as “speechwriter and adviser. Sherwood’s speechwriting did much to make ghost-writing for public figures a respectable practice . . . From his wartime association with Roosevelt came much of the material for *Roosevelt and Hopkins: An Intimate History*”, which won the 1949 Pulitzer Prize for Biography or Autobiography and a 1949 Bancroft Prize (*Encyclopaedia Britannica*).



Two of the earliest printed records of Feynman’s teaching method and a major source for the evolution of his diagrams

44

FEYNMAN, Richard P.

Quantum Electrodynamics and Meson Theories; [bound together with:] High Energy Phenomena and Meson Theories.

[Pasadena: 1950 & 1951]

£22,500 [138520]

2 works in 1 volume, folio (280 × 220 mm), perfect bound. Contemporary black card binding with hidden metal clips, black cloth backstrip, title to front cover in manuscript on a white and red adhesive label. With figures and diagrams in the text. Ownership signature of Robert S. Deverill and “19” at top of first leaf, short pencilled note to final leaf verso. Binding a little rubbed and scuffed, approximately 2.5 cm of edges abraded and chipped, possibly from a clip or rubber band, light creasing affecting the first two leaves. In excellent condition.

James Gleick, *Genius: The Life and Science of Richard Feynman*, 1992; Ari Gross, “Pictures and Pedagogy: The Role of Diagrams in Feynman’s Early Lectures”, *Studies in History and Philosophy of Science Part B*, vol. 43, issue 3, August 2012, pp. 184–94; David Kaiser, Kenji Ito, & Karl Hall, “Spreading the Tools of Theory: Feynman Diagrams in the USA, Japan and the Soviet Union”, *Social Studies of Science*, December 2004; David Kaiser, “Physics and Feynman’s Diagrams”, *American Scientist*, vol. 93, 2005.



A bound volume containing two rare, mimeographed sets of lecture notes made by students of Richard Feynman very early in his academic career, including his first semester at Caltech. Preceding the famous *Lectures on Physics* by a decade, these are two of the three earliest printed records of the great educator’s teaching method, a crucial record of Feynman’s interest in the emerging field of particle physics, and a key source for understanding the early deployment of Feynman diagrams outside of quantum electrodynamics.

Copies of these particular lectures and, indeed, any recorded notes from Feynman’s early career are rare. He had not yet won the Nobel Prize or published a work of popular science, and only those in the know would have been aware of his growing reputation. Copies of such student notes were printed in very small numbers, and most were probably discarded later. We can locate only one set published earlier: *Quantum Electrodynamics*, taken by H. L. Brode at Cornell in autumn 1949, with the only copy we are aware of being in private hands (Kaiser, Ito, & Hall, p. 915) and none in Library Hub or auction records. Of the two lectures in the present volume, there are no copies of *Quantum Electrodynamics and Meson Theories* in Library Hub or auction records, and just one other copy in the trade. This is only the second copy of *High Energy Phenomena and Meson Theories* that we have handled, and Library Hub locates copies at just Stanford and UCLA.

After leaving the Manhattan Project, Feynman’s first teaching position was at Cornell, but he soon chafed at the atmosphere of the university. “He seemed to think that Cornell was alternately too large and too small – an isolated village with only a diffuse interest in science outside the confines of its physics department. Furthermore, Hans Bethe would always be the great man of physics at Cornell” (Gleick, p. 277). Salvation came in the form of Robert Bacher, a colleague from the Manhattan project, who was appointed the administrator of Caltech’s physics department during the late 1940s and sought out Feynman for a position. It seems that Feynman visited during February and March 1950, possibly as part of the recruitment process, which is when he presented the first lecture series in this volume, *Quantum Electrodynamics and Meson Theories*. Feynman officially began his tenure as Caltech’s Richard Chase Tolman Professor of Theoretical Physics at the beginning of 1951, and presented the second course, *High Energy Phenomena and Meson Theories*, between January and March of that year.

Feynman joined Caltech during an important transition for the physics community. High energy physics, using accelerators to study elementary particles and the structure of matter, was emerging as the cutting edge of scientific research. Both of the present lecture series are on particle physics, particularly the search for mesons, and are “aimed at an advanced audience” of graduate students and fellow professors (Gross). Today mesons are defined as particles that are a combination of a quark and an anti-quark, but the term was also previously used to denote any particle that acted as a force carrier or



mediator. These are therefore key documents from the emergence of particle physics, providing insight on how Feynman understood the field in connection with his own quantum electrodynamics.

Of particular interest here is the heavy use of Feynman diagrams, the famous notational system that Feynman developed for quantum electrodynamics, and that he had first presented publicly only a few years before at the 1948 Pocono Conference. Though Feynman diagrams would eventually “redefine physics”, they were not yet fully accepted by the wider community. At the same time they were being adopted by fields distinct from quantum electrodynamics. Indeed, one of the first and most significant of these was high energy physics. “Dozens of new nuclear particles, such as mesons . . . were turning up in the new government-funded particle accelerators of postwar America. Charting the behavior of all these new particles thus became a topic of immense experimental as well as theoretical interest. Yet the diagrams did not have an obvious place in the new studies. Feynman and Dyson had honed their diagrammatic techniques for the case of weakly interacting electrodynamics, but nuclear particles interact strongly . . . Precisely for this reason, Feynman cautioned Enrico Fermi late in 1951, ‘Don’t believe any calculation in meson theory which uses a Feynman diagram!’” (Kaiser, p. 164). These notes are therefore a major historical source for understanding the evolution of Feynman diagrams, in particular how that shift was understood by their own creator.

The graduate students who compiled and published these notes were Carl W. Helstrom, who became one of the pioneers of quantum information theory; Malvin A. Ruderman, now on the faculty of Columbia University, where he specialises in “collapsed objects in astrophysics, especially neutron stars” (Columbia faculty bio); and William Karzas, who later worked with Murray Gell-Mann at the RAND Corporation. We have corresponded with Dr Ruderman, who confirms that he and his colleagues were asked specifically by the department to make notes on these “several connected lectures by Feynman”, due to his growing prominence in the physics community. The ownership inscription in this copy is that of Robert Stanford Deverill, a Caltech chemistry student at the time these lectures were given.

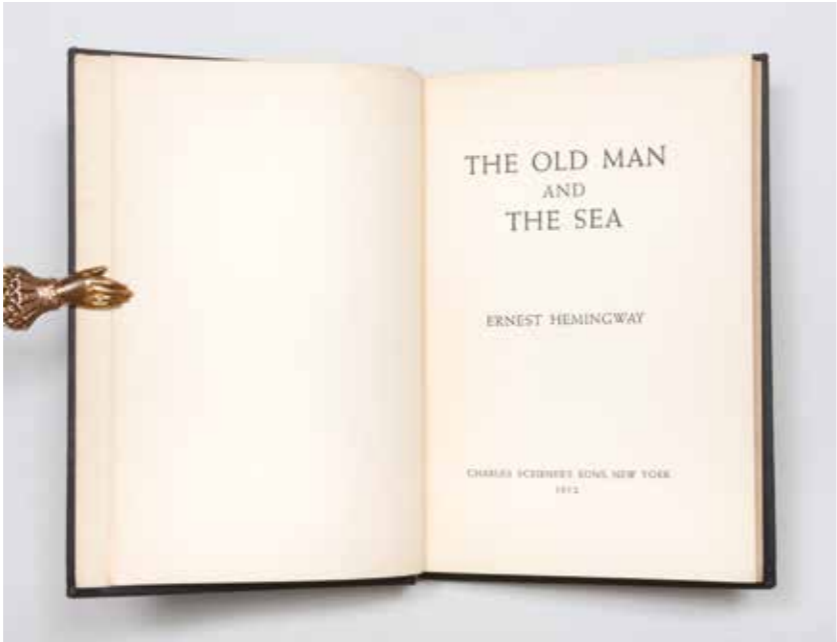


One of 30 copies for presentation

45  
HEMINGWAY, Ernest.  
The Old Man and the Sea.  
New York: Charles Scribner's Sons,  
1952  
£40,000 [140996]

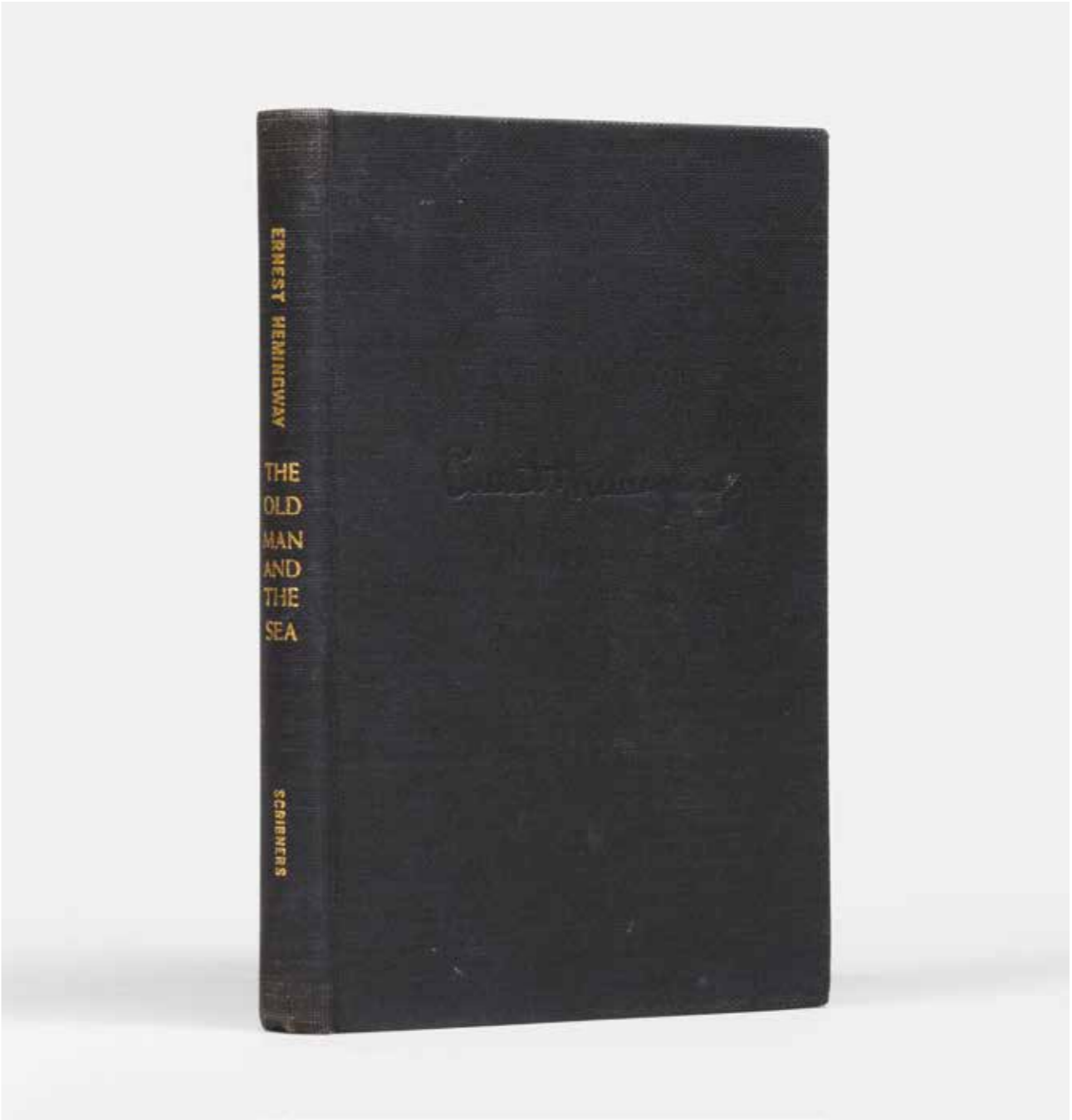
Octavo. Original black cloth, spine lettered in gilt, author's signature to front cover in blind, all edges trimmed, printed on laid paper. Housed in a custom pale blue cloth solander box, dark blue morocco label to spine, front cover blocked with design of fisherman and marlin in relief. Binding with a few very minor markings, slight soiling to fore edge, pp. 8–13, 31–4, and 114–6, and occasionally elsewhere, short closed tear at foot of pp. 23/24 and two nicks at foot of pp. 25/26. A very good copy, square and bright, handsomely presented.

Grissom A24.1a; Hanneman A24a.



**First edition, first printing, pre-publication presentation issue, made up from the first 30 sets of sheets, printed in August 1952, one month before the first edition.** They were bound in a special black calico-grain cloth binding, without a printed dust jacket. Half the copies were distributed by David Randall of Scribners, the rest by Hemingway. Both men inscribed a few copies but left the majority uninscribed. We know of five inscribed by Randall and only three inscribed by Hemingway.

The book was a huge popular and critical success. “*Life* magazine, having paid \$40,000 for the serial rights, published and sold five million copies of its 1 September 1952 issue containing *The Old Man and the Sea* in its entirety. Book-of-the-Month Club bought the novella, and Scribners sold out its 50,000-copy first run. Critics and readers delighted in the simple, moving story of an old fisherman’s losing battle with sharks over the carcass of his giant marlin. In early April 1953 a film crew arrived in Havana to begin filming Hemingway’s pocket-sized epic. In May, Hemingway was awarded the Pulitzer Prize for fiction” (ANB). It also brought him the Nobel Prize in 1954, which had eluded him on three previous occasions, the citation reading, “for his mastery of the art of narrative, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style”.



Six letters from Tolkien to his close friend George Sayer, who convinced him to publish Lord of the Rings

46

TOLKIEN, J. R. R.

Six letters signed to George Sayer.

Oxford, 1953–66

£85,000 [142718]

Together 6 items: 5 autograph letters signed in black ink, all on headed paper from 76 Sandfield Road, Headington, Oxford; 1 typed letter signed, on unheaded paper. A few small closed tears, folded for posting, in excellent condition.

George Sayer, “Recollections of J.R.R. Tolkien,” *Mythlore: A Journal of J.R.R. Tolkien, C.S. Lewis, Charles Williams, and Mythopoeic Literature*: Vol. 21: No. 2, Article 6, 1996.

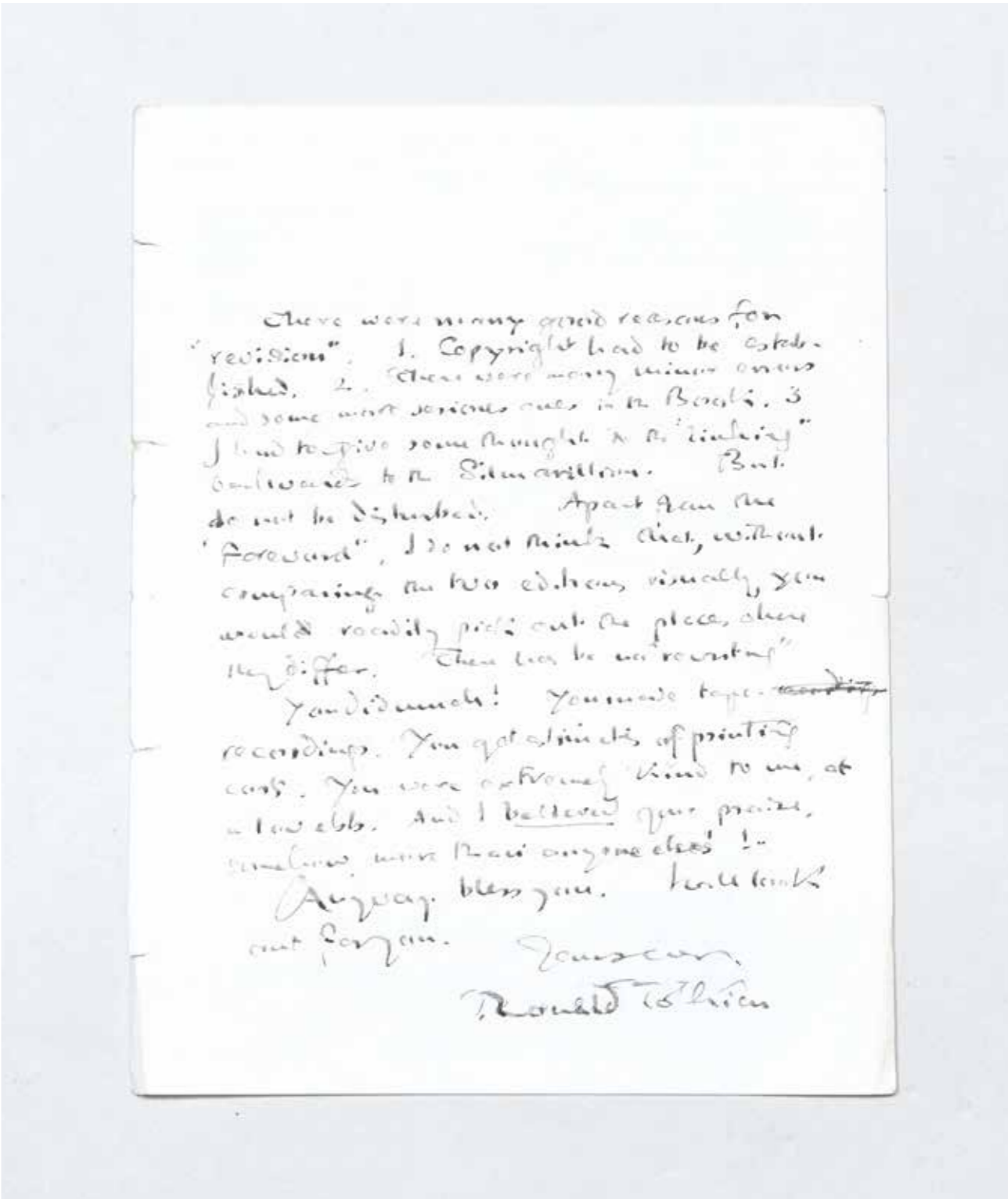
- The letters comprise the following:
- i) 28 April 1953, autograph letter signed, one page, written on both sides, signed “Ronald Tolkien”.
  - ii) 24 June 1953, typed letter signed, one page, typed on both sides, signed “Tollers”. Tolkien writes to arrange a visit to Malvern (“I do hope that the hostile imps that seem busy with my affairs will not succeed in robbing me of the stay in Malvern. I enjoyed it immensely last year”) and is interested in getting a recording device similar to the one Sayer uses: “It might prove more fun, if I got one that was either the same as yours, or interchangeable. I could then, for instance, send you a reel occasionally for your criticism, or your use”. Tolkien closes the letter noting that “I have just paid a visit to my son, a master at the Oratory School, on the occasion of their prize-day; and found him more frayed looking than myself”.
  - iii) 25 April 1957, autograph letter signed, one sheet, written on one side, signed “J.R.R.”. A short note from Tolkien, arranging lunch with Sayer, “Yesterday – in the scullery – I suddenly said to myself: ‘George Sayer. Why haven’t I seen him for ages? My own fault, just write’”.
  - iv) 6 April 1962, autograph letter signed, one sheet, written on both sides, signed “Tollers”. Tolkien’s wife Edith had a bad fall, and he writes to apologise that he will not be able to see Sayer: “Very sorry to have let you down. I am afraid my name must be muddy after the trouble the H.M. took to fit dates for me. I am afraid I have to suffer many disappointments these days – the chastisement is just, but painful”. He goes on to

Six letters signed from J. R. R. Tolkien to his close friend George Sayer, with whom he made the first recorded readings of *The Lord of the Rings* and who was key in giving Tolkien the confidence to publish it after being rejected by nearly every major British publisher, including Tolkien’s own publisher, Collins. This is a highly desirable set of correspondence from Tolkien, all but one written in his unique calligraphic style, of which four refer to *The Lord of the Rings*. Most of Tolkien’s archive is split between the Marquette University special collections and the Bodleian; autograph letters appear sporadically on the market, though rarely with such a close connection.

Sayer (1914–2005), head of the English Department at Malvern College, was introduced to Tolkien through their mutual friend C. S. Lewis on a walking holiday in Malvern in August 1947. Sayer recalled: “Lewis then drew me on one side and said that they would be extremely grateful if I would be willing to walk much of the time with Tolkien, while they went on ahead. ‘He’s a great man, but not our sort of walker. He doesn’t seem able to talk and walk at the same time. He dawdles and then stops completely when he has something interesting to say’ . . . Tolkien seemed glad to be left behind by the Lewis brothers, whom he described to me as ‘ruthless walkers, very ruthless indeed’”.

By August 1952, Tolkien had almost given up hope of getting published when he lent the manuscript to Sayer, and came to stay with him in Malvern. “He had worked for fourteen years on *The Lord of the Rings* and before that for many years on *The Silmarillion*. They really were his life’s work . . . He had now nothing to look forward to except a life of broken health, making do on an inadequate pension. He was so miserable and so little interested in anything except his own troubles that we were seriously worried. What could we do to alleviate his depression? I could walk with him and drive him around during the day, but how were we to get through the evenings?” Sayer’s solution was to introduce Tolkien to a Ferrograph, an early-model tape recorder. To cast out any demon that might be lurking in it, Tolkien first recorded the Lord’s Prayer, before going on to recite some of the poems from *The Lord of the Rings*. “He was delighted with the result . . . He listened carefully and, I thought, nervously, to the play-back. ‘You know,’ he said, ‘they are all wrong. The publishers are wrong, and I am wrong to have lost my faith in my own work. I am sure this is good, really good’” (Sayer, pp. 22–4). Rayner Unwin visited Tolkien in Oxford the following month, and Tolkien gave the manuscript to him shortly after.

In the first letter of this series, dated 28 April 1953, Tolkien writes to Sayer: “eventually I got my first batch (2 books) off on April 11th (17 days late for contract)”, referring to the revised proofs of books 1 and 2 which made up *The Fellowship of the Ring* (his contract stipulated that the manuscript would be delivered ready for the printer by 25 March 1953). Allen & Unwin had also asked Tolkien to supply a description of the book for publicity purposes in fewer than



28 April, 1953

Dear George,

I have been a miserable curmudgeon  
not to thank you for your letter, and your laudatory  
effort; but I got into a dreadful state. Eventually

24 June, 1953.

My dear George,

Excuse type; my hand is giving a bit of trouble, and I'm resting it as much as possible: it seems to mind typing much less. Also excuse the delay since yours of 13 June. It came right in the middle of the writing.

25 April 1957.

My dear George,

We should (of course) be  
delighted to lunch with you. We  
look forward immensely to Sunday

note that he has received the transcripts of his readings, and points out some typographical errors, “no doubt already observed”.

v) 11 March 1966, autograph letter signed, two sheets written on all four sides, signed "JR Ronald Tolkien". Tolkien's writes in gratitude for Sayer's help in getting *Lord of the Rings* published, and offers to send him an edition. "Incidentally the so-called 'pirates' though quite legal (in the sense that the English Government supported Drake) Ace Books have capitulated under pressure of public opinion. They have written to me direct, politely (or fulsomely), and proposed an agreement by which they pay me 3c a copy on all copies of their edition sold and undertake not to reprint it when it is exhausted. I have accepted it". He goes on to invite Sayer to a party in Merton College as part of the Tolkiens' golden wedding celebrations: "Donald Swann who will be coming has offered to accompany William Elvyn (sic!) in singing the Song Cycle from *Lord of the Rings* which he has composed".

100 words. Tolkien, feeling unequal to the task, turned to Sayer, who supplied a blurb of 95 words. Here, Tolkien goes on to thank his friend for his “laudatory” effort: “I went and sent in your effort to A and U with a few more notes, and they replied that the ‘publicity department’ were grateful and would make use of it . . . I am deeply grateful and blushful. It was rather a lot to ask of you: a difficult job; but it got me around an awkward corner”.

In the two letters from 1966, Tolkien writes of his gratitude to Sayer of this time, noting, “you have never had any token of my gratitude to you for your great kindness and generous support and help in the matter of *The L.R.* in the dark days of doubt. I was about to ask A&U to send you a set of the book ‘deluxe’ in the Pauline Baynes panoramic box, when the matter of a new edition arose. There will be a new edition this autumn, incorporating the amendments, corrections, and additions devised for the ‘authorised’ American paperback; also provided with an index. Would you prefer this?” (11 March 1966). Tolkien follows this up a week later, re-affirming Sayer’s importance to him: “You did much! You made tape-recordings. You got estimates of printing costs. You were extremely kind to me, at a low ebb. And I believed your praise, somehow more than anyone else’s” (21 March 1966).

6 April, 1962

Dear George,

This is a sad business. I am  
so sorry. Very sorry to have let you  
down. I am afraid my name must

P. S. Jack (which I arranged)  
 (returning to college) in 1966.  
 Wished that you are away in a hurry -  
 under your paid holiday. Change me  
 back to work, to start in Jan, until the 1st of June. Truly yours,

Dear George,  
 It was (as ever and anon)  
 delightful to see you. After you had  
 gone (I think) the case of my car.

March 21, 1966.

Dear George,

I am delighted to hear that  
you are going on Wednesday. But we

h sign of the hoped for improvement  
life's rheumatic and arthritic con-  
, alas!  
love to you both. It is a trying tim  
ols. I have just paid a visit to my  
master at the Oratory School, om the  
n of their prize-day; and found him  
more frayed than myself.

Yours,  
*Toller*

vi) 21 March 1966, autograph letter signed, one sheet written on both sides, signed "Ronald Tolkien". Tolkien writes with explanations for the need to publish a revised edition of *The Lord of the Rings* and expresses his debt of gratitude to Sayer for his help in the summer of 1952.

# A significant association copy

47  
FLEMING, Ian.  
Casino Royale.  
London: Jonathan Cape, 1953  
£95,000 [142545]

Octavo. Original black cloth, spine lettered in red, heart device to front cover in red. With the supplied dust jacket. Housed in a custom black quarter morocco case, red morocco labels, compartments gilt, front panel with gold and red onlays repeating design from dust jacket. Spine gently cocked, minor marks to covers, book block slightly rippled, foxing to endpapers, contents otherwise clean and unmarked. A very good copy in the jacket, neat repair to joints of flaps, a little repair and colour to head of spine and front fore tip, small chips around extremities, not price-clipped, bright and presenting nicely.

Gilbert A1a (1.1). Donald McCormick, 17F: *The Life of Ian Fleming*, 1993.



**First edition, first impression, in the first issue dust jacket, presentation copy, inscribed by the author, “To Tony, Read & Burn, Ian”.** This is an outstanding association copy: the recipient was his friend Anthony Kemsley (later to become Sir Anthony Berry, 1883–1968), the son of Viscount Kemsley, a significant figure in Fleming’s life. Kemsley, owner of *The Sunday Times* amongst others, offered Fleming a job as foreign news manager of Kemsley Newspapers after the war, and enabled him to write the Bond novels by allowing an unusual clause in Fleming’s contract: Fleming would take January and February as his annual paid leave, during which time he worked on his novels at Goldeneye, on Jamaica’s north shore; *Casino Royale* was completed over this period in 1952.

Fleming sometimes “ordered a correspondent to change his name if he did not like it. His view was that, generally speaking, all foreign correspondents should have British-sounding names. Mario Modiano in Athens became Michael Manning, Mozandi in Tehran became Mostyn, while Geoffrey Bocca in New York one day received a terse cable from Fleming saying: ALLEZ BOCCA AVE BARKER. Once however, Fleming had this trick played back at him. When Anthony Berry, Lord Kemsley’s youngest son, was editing the *Sunday Chronicle*, a story came in from the Gibraltar correspondent on a security issue and a request that his byline should not be used. This occurred shortly after Fleming had his first novel published. “We must have some byline,” said Anthony Berry. “Why not James Bond, Gibraltar?” This byline was duly used” (McCormick, p. 129).



Signed by Mao – an outstanding presentation album marking the first top-level Soviet visit to communist China

48

MAO ZEDONG.

Signed photograph album, a memento of the visit to China by the Soviet delegation headed by Nikita Khrushchev and Nikolai Bulganin.

[China: 1954]

£225,000 [142982]

Oblong folio (285 × 350 mm). Original full red leather, leather tie to spine, front cover with central red-lacquered gilt boss of the National Emblem of the People's Republic of China. Housed in the original maroon cloth solander box with gilt-lettered leather panel on front cover. 32 original silver gelatin photographs (230 × 282 mm; 190 × 260 mm; 190 × 192 mm), each mounted on black card and with tissue guard, preceded by a gilt-printed dedication leaf in Cyrillic presenting the album to Bulganin and signed by Mao. A little wear to box otherwise in excellent condition.

Ray C. Hillam, "Key Issues in the Development of the Sino-Soviet Dispute", *Brigham Young University Studies*, Vol. 7, No. 2, Winter 1966.



**Signed by Mao: a unique and lavishly-produced diplomatic presentation album presented by Mao to Marshal Nikolai Alexandrovich Bulganin (1895–1975), Minister of Defence (1953–5) and Premier of the Soviet Union (1955–8), celebrating the Khrushchev–Bulganin visit of September–October 1954 during the celebrations for the fifth anniversary of the People's Republic.** On 27 September Mao officially became president. Autograph material by Mao rarely comes to market, with fewer than a dozen items appearing on auction records over the last forty years.

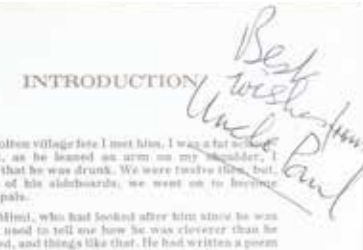
The 32 fine original photographs document the first top level Soviet visit to Communist China. The images include, among the Chinese dignitaries, Liu Shaotsi, Zhou Enlai and, most prominently, Chairman Mao. Nikolai Bulganin, resplendent in his marshal's uniform, naturally features in a number of images, as does premier Nikita Khrushchev. The album opens with an official group photograph, followed by scenes of the Russian delegation at Beijing airport, and Khrushchev making an address in the Great Hall of the People; other images capture key episodes of the visit and show the leaders shaking hands and waving to crowds from the main gate in Tiananmen Square, but also include more informal moments. The album closes with nine images of Chinese theatrical performers as witnessed by the Soviet guests.



September 1954 also marked the First National People's Congress and the passing of the 1954 Constitution, the first socialist constitution in China. An important result of the Khrushchev–Bulganin visit was that the border region of western Xinjiang, seized by the Communists in 1949, and still under Soviet influence due to the existence of joint Sino-Soviet stock companies, came under complete Chinese control when it was agreed that those companies should be liquidated. Following this, "Sino-Soviet relations were generally on the up-swing" (Hillam, p. 97).

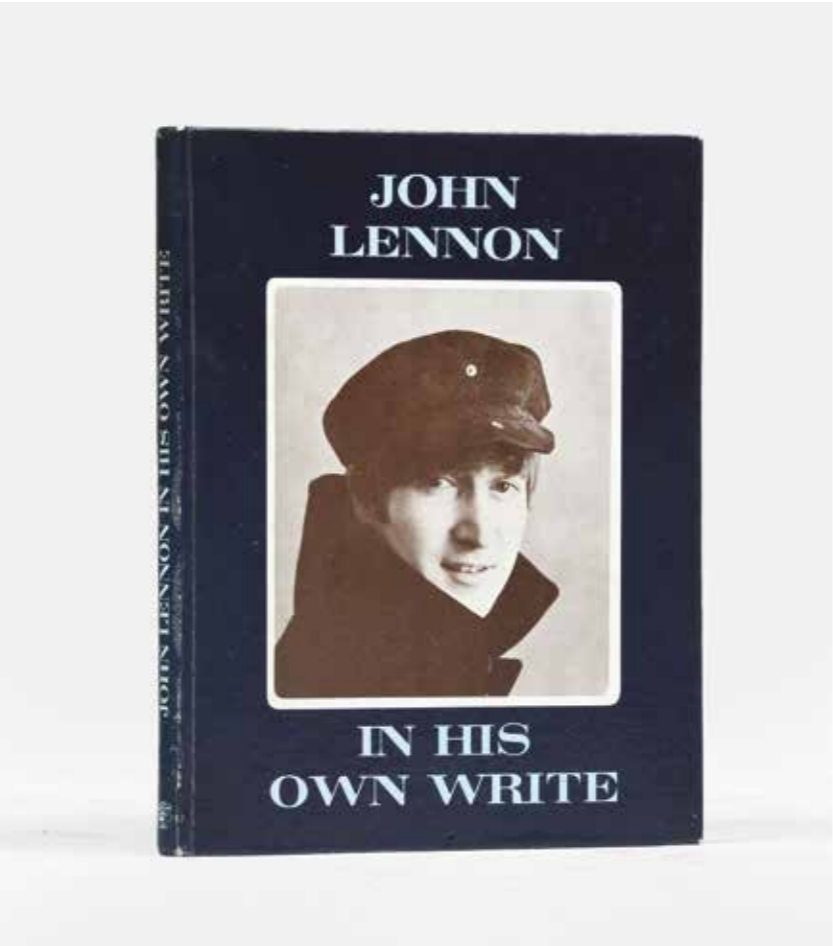


Signed by all four Beatles



49  
**LENNON, John.**  
*In His Own Write. Introduction by Paul McCartney.*  
*London: Jonathan Cape, 1964*  
**£22,500** [144037]

Octavo. Original blue laminated boards, spine and front cover lettered in light blue. No dust jacket issued. Housed in a blue quarter leather clamshell box by the Chelsea Bindery. Illustrated throughout the text by Lennon. Corners and edges of spine lightly rubbed otherwise a bright, tight copy.

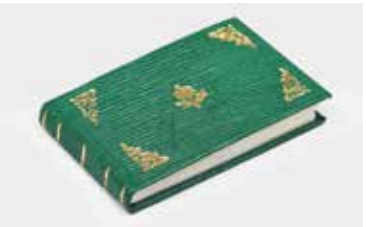


First edition, first printing, signed by all four Beatles: inscribed by the author on the front pastedown, “To Neville Cashbox, good heavens, from, John Lennon”; inscribed by Paul McCartney on his introduction, “Best wishes, from Uncle Paul”; and signed by George Harrison and Ringo Starr on the rear free endpaper.  
Neville Marten worked with Cash Box, a music magazine providing the latest news and charts until 1967. The signing took place at a lunch at Twickenham Film Studios on 7 April 1964 during a break in filming of *A Hard Day's Night*.  
This was Lennon’s first book, and also the first solo project by a member of the Beatles.

A magical unique manuscript



A unique miniature Harry Potter manuscript handwritten and illustrated by J. K. Rowling, signed by her on the title page, and inscribed on the final page by her: “From *Harry Potter and the Philosopher's Stone*, by me.” The manuscript relates to pp. 52–3 in *Harry Potter and the Philosopher's Stone* where Harry and Hagrid go to London to purchase his school supplies for Hogwarts: it features passages on the equipment, uniform, and books required for a Hogwarts first year student (including a reminder to parents that “first years are not allowed their own broomsticks”), and each page is accompanied by an original drawing by Rowling, such as a broomstick, a cauldron, a wand, and a witch’s hat.  
Rowling created this tiny volume for a charity auction in November 2004, alongside 24 other miniature books, all just over one inch tall, which contained manuscripts by artists, politicians, writers, and sports stars, including Madonna, Muhammad Ali, David Beckham, Tracey Emin, Lady Margaret Thatcher, and Sir Paul McCartney. The proceeds went to 999 Club, a homeless charity in Deptford, south London.  
This is the only example of this book ever created. Just one other manuscript by Rowling relating to the Harry Potter books has appeared on the market: a handwritten copy of *The Tales of Beedle the Bard*. Rowling wrote and illustrated six manuscript copies that were finely bound and given to people who had been important in the publication of the Harry Potter books, while the seventh was auctioned to raise funds for her charity, The Children’s High Level Group, and sold for £1.9m (\$2.4m) in 2007.



50  
**ROWLING, J. K.**  
*Original miniature manuscript.*  
[2004]  
**£125,000** [144022]  
Miniature manuscript (400 × 600 mm), pp. 31. Original green leather, gilt decoration to front cover. Housed in a custom quarter red morocco solander box. In fine, unread condition.



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