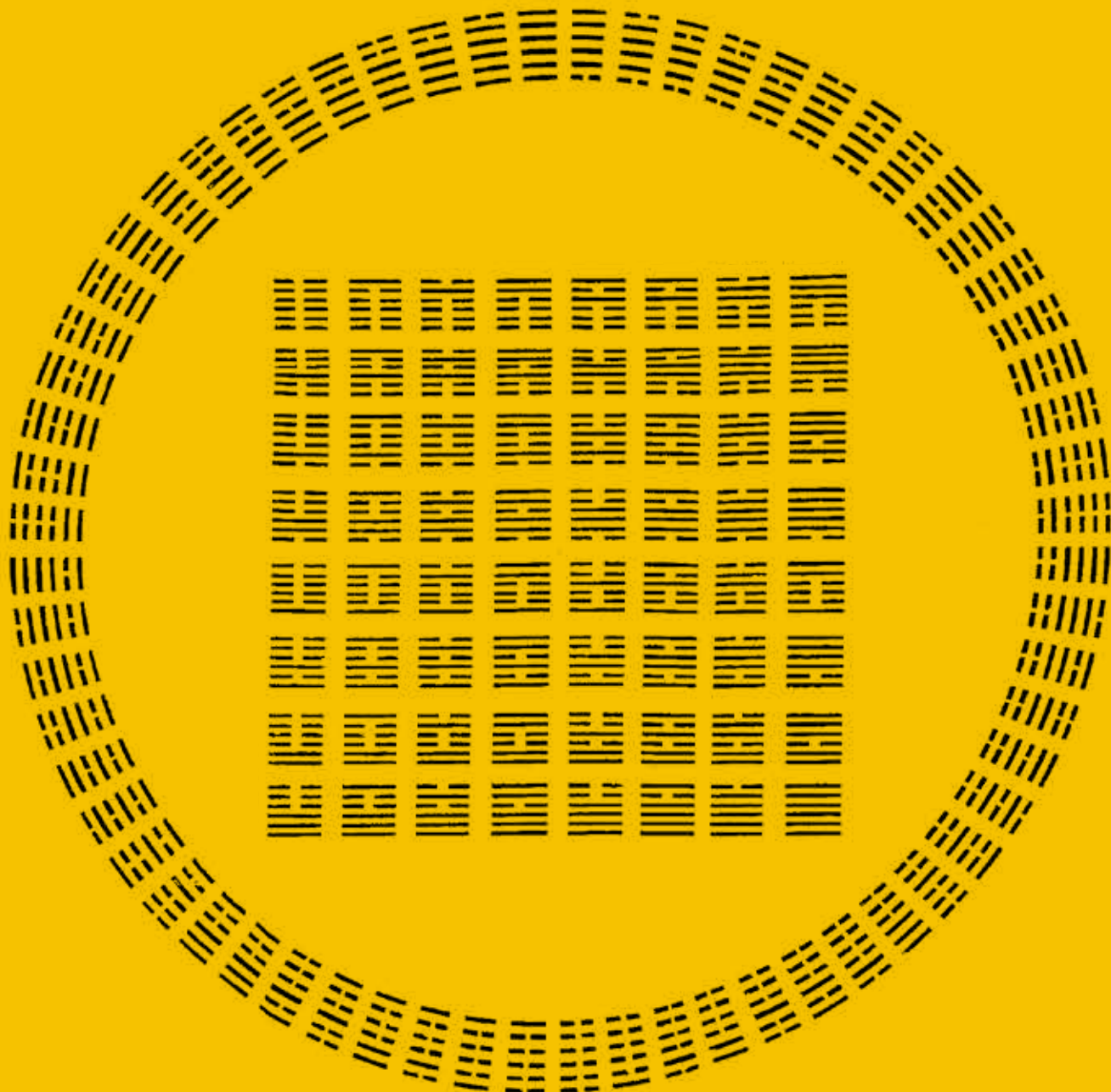


Transitions



PETER HARRINGTON
LONDON

Frieze Masters

Gloucester Green, The Regent's Park, London NW1 4HA

Wed 12 Oct	11am – 7pm (invitation only)
Thu 13 Oct	11am – 7pm (preview)
Fri 14 Oct	11am – 7pm
Sat 15 Oct	11am – 7pm
Sun 16 Oct	11am – 6pm

www.frieze.com/fairs/frieze-masters

Design: Nigel Bents & Abbie Ingleby
Photography: Ruth Segarra
Rear cover image of Pom Harrington, owner
Cover images from Y-King (The Book of
Changes), translated by Jean-Baptiste Régis

VAT no. GB 701 5578 50
Peter Harrington Limited. Registered office:
WSM Services Limited, Connect House,
133–137 Alexandra Road, London SW19 7JY
Registered in England and Wales No: 3609982

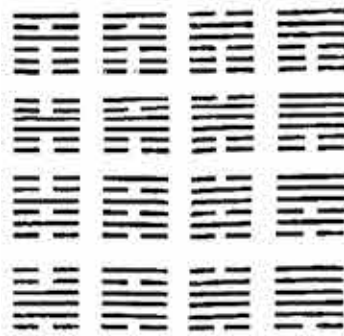


WORLD
LAND
TRUST™

www.carbonbalancedpaper.com
CBP014816

PETER HARRINGTON
L O N D O N

Transitions



AN EXHIBITION DISPLAYED AT

Frieze Masters

THE REGENT'S PARK, LONDON
12–16 OCTOBER 2022

MAYFAIR
PETER HARRINGTON
43 DOVER STREET
LONDON W1S 4FF

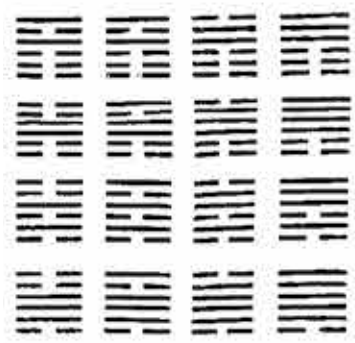
UK 020 3763 3220
EU 00 44 20 3763 3220
USA 011 44 20 3763 3220

www.peterharrington.co.uk

CHELSEA
PETER HARRINGTON
100 FULHAM ROAD
LONDON SW3 6HS

UK 020 7591 0220
EU 00 44 20 7591 0220
USA 011 44 20 7591 0220

Transitions



Our exhibition for Frieze Masters this year explores cross-cultural connections arising from 800 years of encounters between East and West. It begins with the famous adventures of Marco Polo and ends with the geopolitical and postcolonial realignments of the post-1945 period. We include landmark literature, travel narratives, and scientific writing from the European, Islamic, and Asian worlds, as well as material richly illustrated with plates and photographs.

The written word was a powerful medium for recording and disseminating the new knowledge produced by interchanges. Manuscripts and early printed books shaped the worldviews of rulers, aristocrats, and the lettered, while commercial and technological developments changed the landscape of East–West relations in print.

Some connections unfolded slowly and steadily, built up via movements through space and time, while others manifested as a series of sudden meetings, and sometimes collisions, between different cultures. These two-way flows bequeathed the modern world as we know it today.

For Europeans, contacts with other societies also offered opportunities to explore their own identity. From 17th-century treatises on the Chinese language to Victorian renditions of the *Arabian Nights*, our exhibition offers a way of seeing these encounters in motion.

Dr Matt Wills
Peter Harrington

Contents

Mapping the unknown

PAGES 6–15

POLO, Marco. Manuscript leaves on vellum, containing seven chapters of *Il Milione*, including his description of Tibet. [c.1350]

MEDINA, Pedro de. *Regimiento de navegacion*. Seville: Juan Canalla, 1552

REGIOMONTANUS (Johann Müller). *Tabulae directionum et profectionum*. Augsburg: Erhard Ratdolt, 2 Jan. 1490; [bound with] **ANGELUS, Johannes.** *Astrolabium planum in Tabulis ascendens*. Augsburg: Erhard Ratdolt, 27 Nov. (or 6 Oct.?) 1488

PIGAFETTA, Francisco Antonio, & Maximilianus Transylvanus. *Il viaggio fatto da gli spagnivoli a torno a'l mondo*. [Venice:] 1536

HAKLUYT, Richard. *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*. London: George Bishop, Ralph Newberie, and Robert Barker, 1599–1600

PURCHAS, Samuel. *Purchas his Pilgrimes; [together with] Purchas his Pilgrimage*. London: William Stansby for Henrie Fetherstone, 1625 & 1626

SHAKESPEARE, William. *Comedies, Histories, and Tragedies*. London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop, 1632

Islamic interactions

PAGES 16–17

IBN ZUHR (AVENZOAR); IBN RUSHD (AVERROES). *Liber Teisir, sive Rectificatio medicationis et regiminis* [&] *Colliget*; [with] **ZIMARA, Marcantonio.** *Theoremata seu memorabilium propositionum limitationes noviter impressa*; [and with] **BONET, Nicolas.** *Metaphysicam videlicet naturalem philosophiam, praedicamenta, necnon theologiam naturalem*. Venice: Octavianus Scotus; Heirs of Octavianus Scotus; 1496–1531–05

TIMUR; historically known as Tamerlane – AHMAD IBN 'ARABSHAH. *Vitae & rerum gestarum Timuri, qui vulgo Tamerlanes dicitur, Historia*. Leiden: Elsevier, 1636

Digging up the past

PAGES 18–21

PTOLEMAEUS, Claudius. *Cosmographia*. Vicenza: Hermann Liechtenstein, 13 Sep. 1475

STRABO. *De situ orbis*. Venice: in the house of Aldus and Andrea Torresani, Nov. 1516

THUCYDIDES. *De bello Peloponnesiaco*, in Greek. Venice: Aldus Manutius, May 1502

SCHLIEMANN, Heinrich. Five large original photographs of excavations at Troy, Mycenae and Samothrace, with his holograph annotations. Troy, Mycenae, Samothrace [present day western Turkey and Greece: c.1879]

VICO, Giambattista. *Principj di una scienza nuova intorno alla natura delle nazioni*. Naples: Felice Mosca, 1725

Empire of signs

PAGES 22–25

GONZALES DE MENDOZA, Juan. *The Historie of the great and mightie kingdome of China*. London: Printed by I. Wolfe for Edward White, 1588

WEBB, John. *An Historical Essay Endeavoring a Probability That the Language Of the Empire of China is the Primitive Language*. London: for Nath. Brook, 1669

CONFUCIUS. *Confucius Sinarum Philosophus*. Paris: [Andreas Cramoisy] for Daniel Horthemels, 1687

RÉGIS, Jean-Baptiste; MOHL, Julius von (ed.) *Y-King*. Stuttgart & Tübingen: J. G. Cotta, 1834 & 1839

Exotic dreamlands

PAGES 26–31

DANTE ALIGHIERI. *La Commedia*. [Venice:] Vindelino de Spira, 1477

CERVANTES, Miguel de. *El ingenioso hidalgo Don Quixote de la Mancha*. Madrid: Juan de la Cuesta, for Francisco de Robles, 160

SWIFT, Jonathan. *Travels into Several Remote Nations of the World*. London: Printed for Benj. Motte, 1726

HENTY, G. A. *Rujub, the Juggler*. London: Chatto & Windus, 1893

ALF LAYLA WA-LAYLA. *One thousand and one nights*. Bulaq: al-Matba'ah al-kubra, 1835

BURTON, Richard F. The Book of the Thousand Nights and a Night; [issued with] Supplemental Nights . . . with Notes Anthropological and Explanatory. [Boston:] Privately Printed in the USA for the Burton Club, [c.1903]

JOYCE, James. Ulysses. Paris: Shakespeare and Company, 1922

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

Picture this

PAGES 32–37

COOK, James. Complete set of the three voyages. London: W. Strahan and T. Cadell, 1773–84

MASON, George Henry, and others. The Costume of China; The Punishments of China; The Costume of the Russian Empire; The Costume of Turkey; The Costume of Great Britain; The Costumes and Customs of Modern India. London: William Miller, & Edward Orme, [c.1820s]

ROBERTS, David. The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia. London: F. G. Moon, 1842–49

DU CAMP, Maxime. Égypte, Nubie, Palestine et Syrie. Paris: Gide et J. Baudry, 1852

BIGGS, Thomas; Theodore C. Hope; James Fergusson. Architecture at Ahmedabad. London: John Murray, 1866

DRU, Léon & Saint-Just, & Louis-Georges Mulot. “Matériels & Outils de Sondages pour les mines & les colonies.” Paris: Paulin Arrault Ingr. E.C.P., successeur; Bureaux & Ateliers de Construction, [c.1890]

VERNAY, Arthur Stannard. Collection of 16 photographic albums and his typescript diary. [1920s–30s]

Sacred time and place

PAGES 38–41

BOOK OF HOURS; use of Paris. Les presentes heures a l'usage de Paris toutes au long sans tiens requerir. Paris: Yolande Bonhomme, veuve de Thielman Kerver, 1530 (with additions, 1545)

QUR'AN. Magnificent Qajar Qur'an in a dated Zand lacquer binding [Zand and Qajar Iran,] binding dated 1171 AH (1757/8 CE), copied by an anonymous scribe in the 19th century.

Breaking borders

PAGES 42–43

BURKE, Thomas. Limehouse Nights: Tales of Chinatown. London: Grant Richards Limited, 1916

PASTERNAK, Boris. Doctor Zhivago. Milano [The Hague]: Feltrinelli [Mouton], 1958

CAVAFY, C. P. Poemata 1919–1932. Alexandria: Typographica Katastematika Kasimate & Iona, [printed 1926–32, assembled and issued 1932]

Writing back

PAGES 44–45

CUNARD, Nancy, ed. Negro Anthology. London: Wishart & Co., 1934

ACHEBE, Chinua. Things Fall Apart; No Longer at Ease. London: Heinemann, 1958 & 1960

Wonderings and wanderings

PAGES 46–49

BRINKLEY, Francis. Oriental Series: Japan and China. Boston and Tokyo: J. B. Millet Company, 1901–02

FLEMING, Ian. Collection of original James Bond screenplays, film scripts, and storyboards. 1962–2014

Massed lines

PAGES 50–54

WILSON, J. M. Two architect's rendering drawings of Baghdad Railway Station. J. M. Wilson & H. C. Mason Partners, 1947

CHINESE RAILWAYS. Ligne de Pékin-Hankow, Années 1899–1905. China: Compagnie Impériale des Chemins de Fer Chinois et Société d'Etude de Chemins de Fer en Chine, [c.1906]

MAO, Zedong. Kangri youji zhanzheng de yiban wenti (“Common Problems in the Anti-Japanese Guerrilla War”); [Together with] Lun chi jiu zhan (“On Protracted Warfare”). Yan'an: Jiefang chubanshe, 1938

MAO, Zedong. Banquet menu signed by Mao, five senior Chinese politicians, and Pakistani Prime Minister Huseyn Shaheed Suhrawardy. Beijing: 19 October 1956

MAO, Zedong. Mao zhuxi yulu (“Quotations From Chairman Mao”). Beijing: Zhongguo renmin jiefangjun zong zhengzhi bu, 1964

FULL CATALOGUE AND PRICE LIST FROM PAGE 55

Mapping the unknown

In May 1275, two Venetian jewel merchants reached Shangdu, the Yuan dynasty's summer capital located just north of Beijing. Their arrival marked the end of a 5,600-mile overland journey from Europe through Persia and along the Silk Road, taking in locations such as Acre, Kashgar, Lanzhou, and Ningxia. Accompanying the merchants was one of their sons, an adventurous 21-year-old who quickly became a favourite of the emperor, Kublai Khan. This young man was Marco Polo (1254–1324).



Trade routes had existed across Eurasia since Roman times. Marco Polo, however, was the first European to produce a detailed written account of the sights, sounds, and societies he encountered during his 24 years of travelling – an account which took readers from Armenia to Ethiopia, Siberia to Sumatra, and Zanzibar to the Sea of Japan.

Il Milione, committed to paper in 1298 with the help of Rusticiano of Pisa, was soon copied and translated into almost every European language, including Catalan and Irish. A printed edition appeared in 1477 shortly after Gutenberg had mastered movable type. Before the “discovery” of America, Polo’s was indisputably the key text through which European monarchs, scholars, and explorers – including one Christopher Columbus – imagined the far-off places of the world.

POLO, Marco. Manuscript leaves on vellum, containing seven chapters of *Il Milione*, including his description of Tibet. [c.1350]

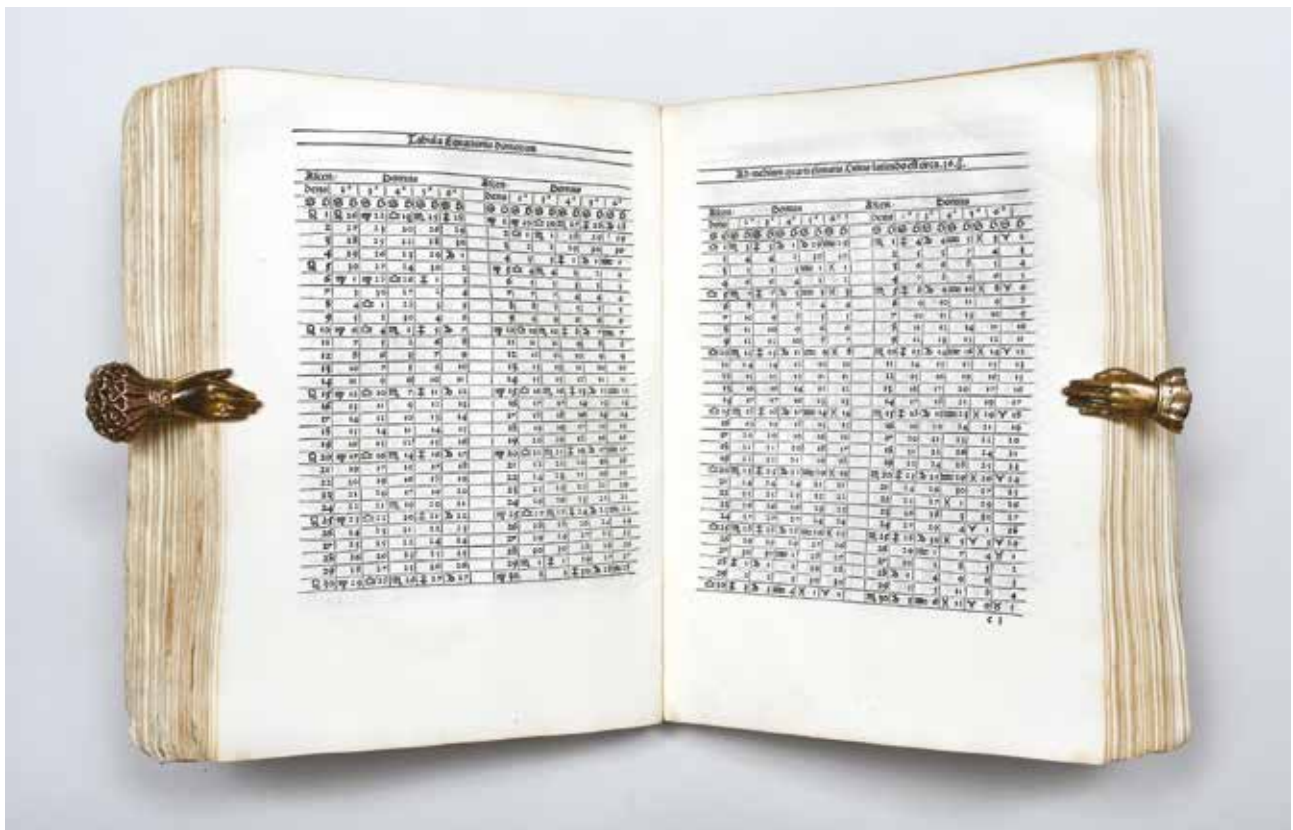




REGIMIENTO DE
NAVEGACION.

En que se cõtienen las reglas, declaraciones
y auisos del libro del arte de nauegar. Fe-
cho por el maestro Pedro de Medina

vezino de Seuilla.
Con priuilegio real.



MEDINA, Pedro de. Regimiento de navegacion . . . Seville: Juan Canalla, 1552



REGIOMONTANUS (Johann Müller). Tabulae directionum et profectionum; [bound with] ANGELUS, Johannes. Astrolabium planum in Tabulis ascendens. Augsburg: Erhard Ratdolt, 2 Jan. 1490 & 27 Nov. (or 6 Oct.?) 1488

Polo's account ignited vigorous debate about its truthfulness, and the doubts raised by his detractors betray how his words captivated and troubled in equal measure. Tales of a levitating church column in Samarkand or Indian birds of prey hunting for diamonds did not perturb medieval readers steeped in tales of the fantastical. Much more unsettling were his descriptions of huge eastern cities, economies built on paper currencies, and feats of canal engineering able to conquer the power of nature. By comparison, Europe looked decidedly primitive and peripheral.

Overland travel was slow and difficult in the medieval world. Shared advances in seaborne navigation in the 16th century, as outlined in Pedro de Medina's (1493–1567) influential *Regimiento de navegacion* (1552), enabled more ambitious voyages. Francis Drake carried Medina's handbook with him during his 1577–80 circumnavigation. The astronomical investigations of Regiomontanus (1436–1476), first printed two years before Columbus made landfall in Guanahani, were an important influence on Copernicus, while Regiomontanus himself was one of the first Europeans to produce armillary spheres, a device used to great effect by the Portuguese and other powers to train navigators. Struggles for wealth and power among Europe's rulers in this age of exploration birthed geographic and cultural notions of "East" and "West".

Et pronominaua il tutto nella gola.
 101 **P** Arole che fano li habitatori dell'Isola de Tidore

Dio	Ala
Christian	Naceran
Turco	Rumno
Moro	Mofeliman
Gentil	Cafre
Loro preti	Maulana
Huomo	Horan
Huomo faulo	Horan pandita
Padre	Bapa
Madre	Mama abui
Loro chiesa	Mefchie
Figliuol	Anach
Fratello	Sandala
Suo auo	Mini
Suo focero	Mintuha
Suo genero	Minante
Moglie	Porampuan
Capella	Lambur
Capo	Capala
Fronte	Dai
Occhio	Matha
Supercilli	Chilai
Palpebre	Chenla
Naso	Idon
Bocca	Malut
Labra	Vebere
Denti	Giggi
Gingula	Ilii
Lingua	Lada
Palato	Langhi
Mento	Agai
Barba	langhi
Mascella	Pipi
Orecchia	Talinga
Gola	Iaher
Collo	Vidan
Spalle	Balacan
Petto	Dada
	Atti

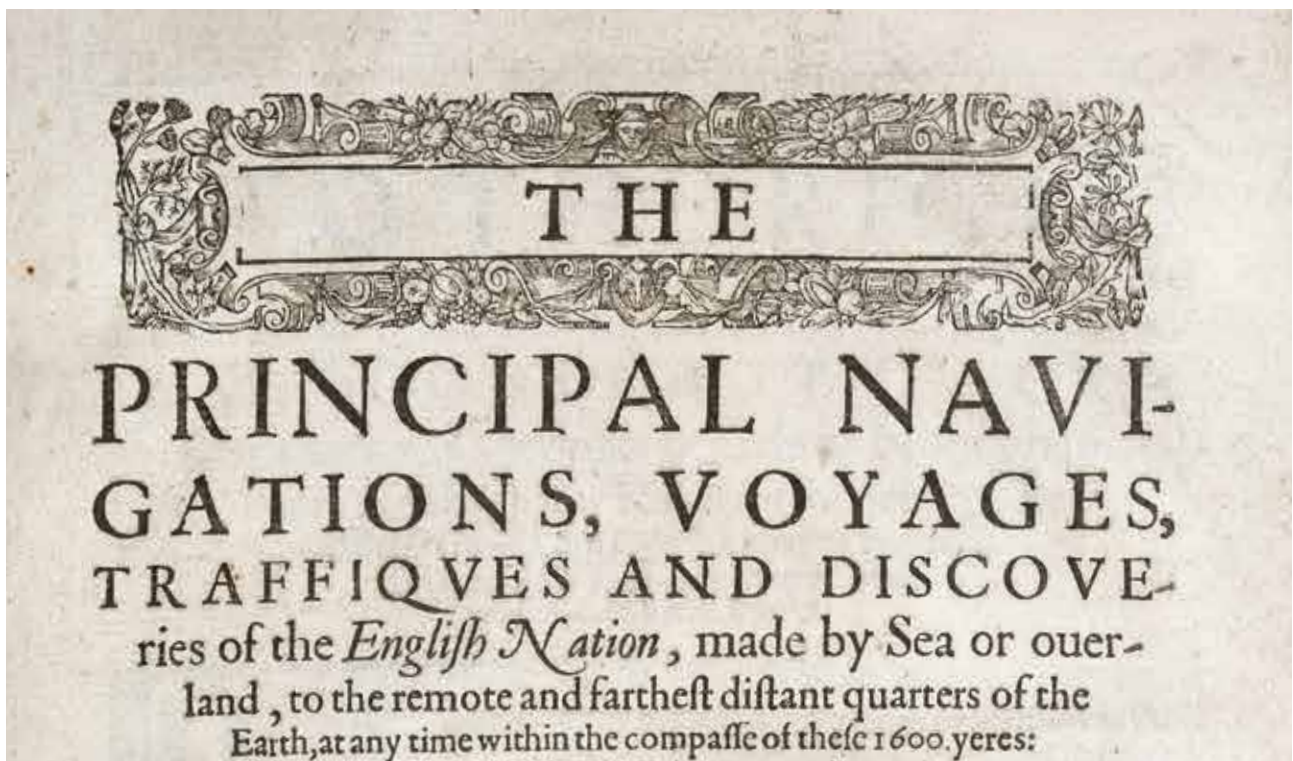


PIGAFETTA, Francisco Antonio, & Maximilianus Transylvanus. *Il viaggio fatto da gli spagnivoli a torno a'l mondo.* [Venice:] 1536

Reports of Magellan's landmark 1519–22 voyage show print's role in helping tales of fantastical exotic locales take root. The official narrative by Magellan's co-voyager Francisco Pigafetta (1491–c.1531), first published in 1525 as a French abridgement and then in full as *Il viaggio fatto da gli spagnivoli a torno a'l mondo* (1536), thrilled readers with mentions of Patagonian giants and pearls as big as a hen's egg, as well as vocabulary lists for indigenous languages such as Malay, and descriptions of bounteous and salubrious lands.

Pigafetta's account circulated alongside another by his contemporary, Maximilianus Transylvanus (c.1490–1538). Transylvanus, a secretary to the Emperor Charles V and a student of the chronicler Peter Martyr, interviewed survivors from Magellan's crew shortly after they returned to Spain, combining his findings into a prose account written as a letter to his father, the Cardinal Archbishop of Salzburg. The proud patriarch had the letter published in print in 1523 as *De Moluccis Insulis*, giving others the chance to read his son's descriptions of faraway people "of extraordinary height, that is to say, about ten spans", encounters with heathen religious practices, and lands rich in pearls, oysters, and spices.

Between 1523 and 1536, Transylvanus's letter went through five editions, while Pigafetta's narrative reappeared in compendia of travel writing such as Richard Eden's *The Decades of the New World, or West India* (1555), a work laced with images of savages, cannibals, and tropical paradises. Expeditions in the footsteps of Magellan became opportunities not only to fill in the contours

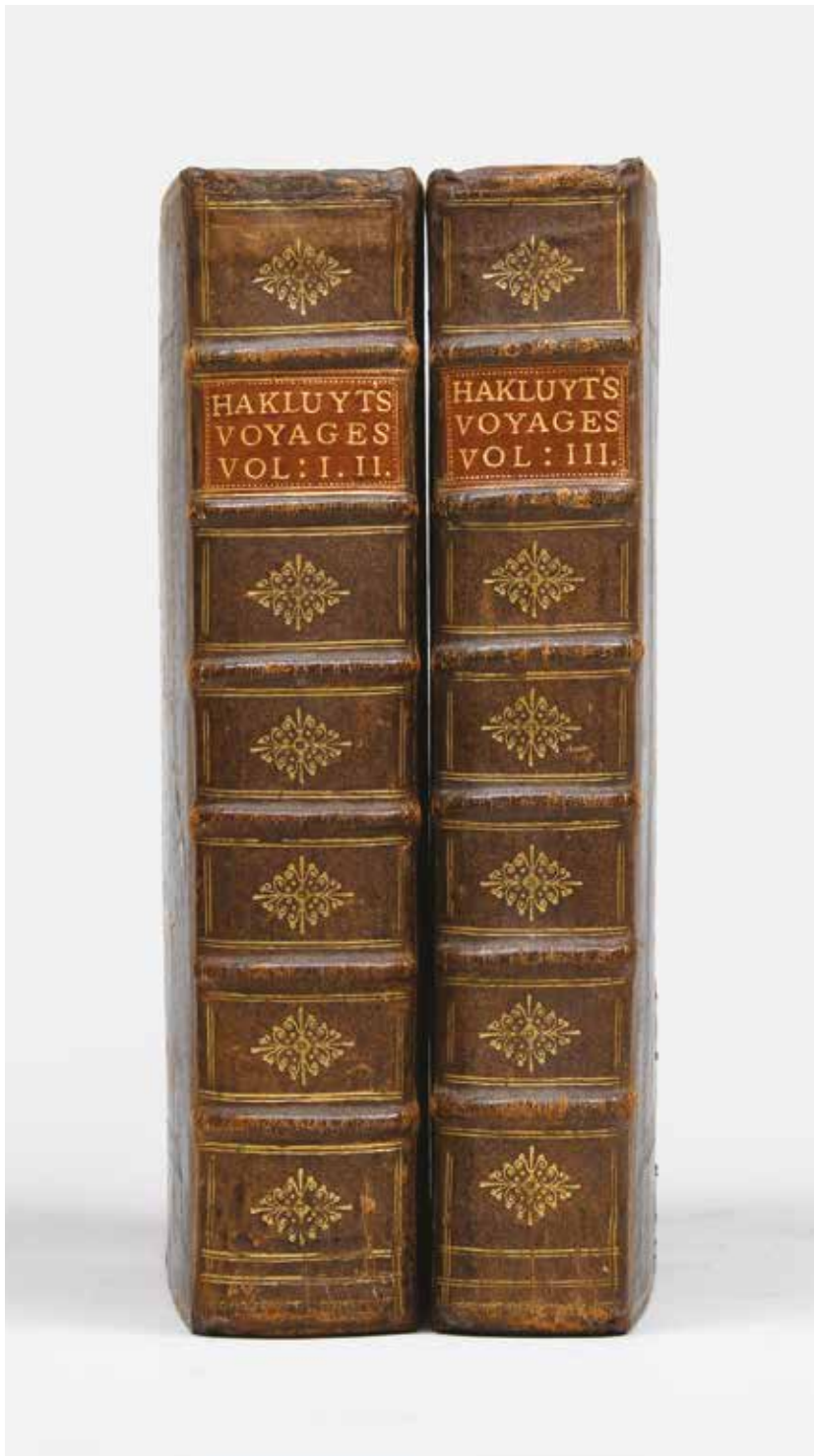


of the European world map but also affirm preconceived ideas of what explorers expected to find.

Richard Hakluyt's (1553–1616) *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation, Made by Sea or Over-land* (first published 1589; greatly expanded in 1598–1600) gathered reports of expeditions by Drake, Raleigh, Frobisher, and others, providing readers with descriptions of Russia, Turkey, Persia, Africa, South-East Asia, and, of course, the Americas. The first edition was licensed by and dedicated to Queen Elizabeth's leading counsellor Sir Francis Walsingham, while the second enjoyed the support of Sir Robert Cecil and the lord admiral, Lord Howard of Effingham. Hakluyt's efforts marked the denouement of a century in which many literate Europeans came to view the peripheries of their world as arenas for expansion and conquest.

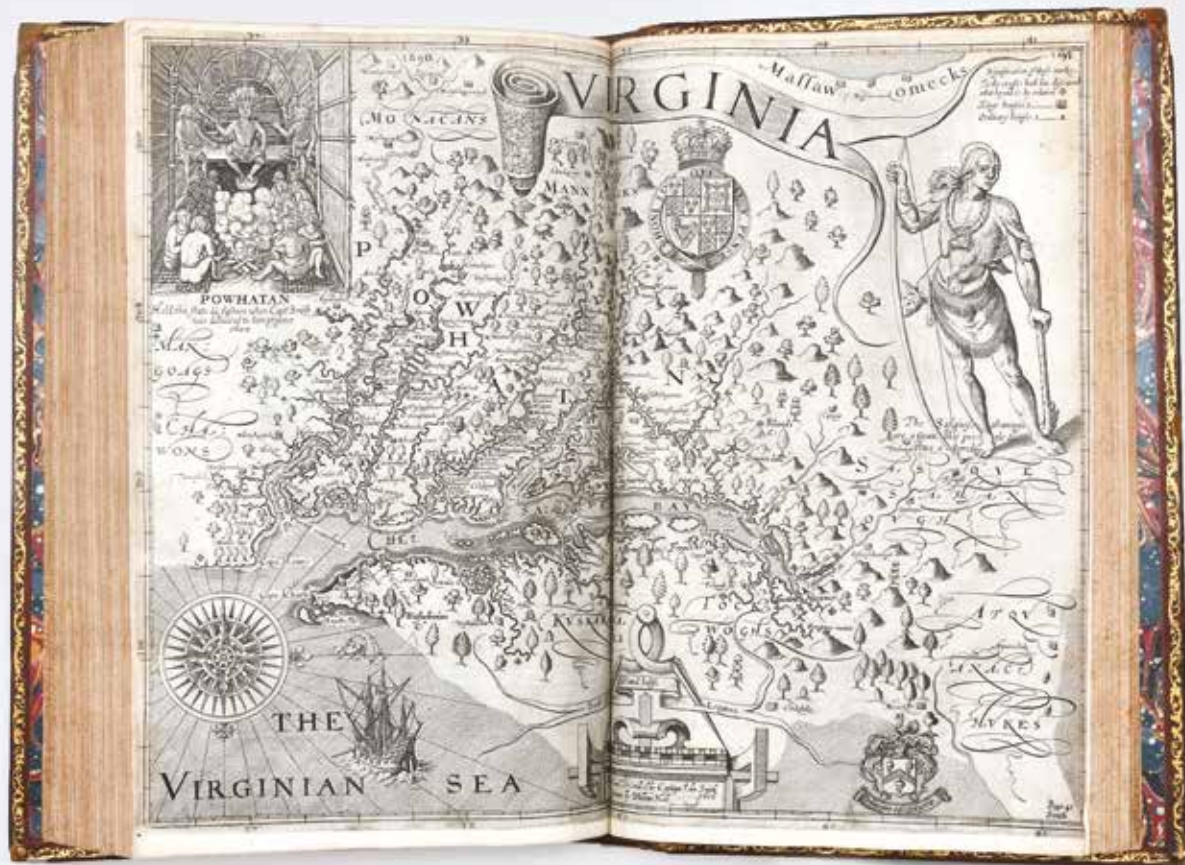
Maps serve as potent tools of domination, making physical spaces comprehensible and governable, while also feeding the assumptions on which such domination rests. The Wright–Molyneux map, issued with the second edition of Hakluyt, was the first world map produced in England. Created by the English mathematician Edward Wright (1561–1615) using Emery Molyneux's globe of 1592, the map displayed the vast hinterlands and coasts seemingly awaiting the arrival of Western explorers. With map in hand, adventurers could plot new voyages, rulers carve up the known and unknown world into empires, and scholarly readers play out cultural encounters in their minds.

HAKLUYT, Richard. *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation.* London: George Bishop, Ralph Newberie, and Robert Barker, 1599–1600



Wright's creation depicts the world as a European centre with many peripheries. It makes early use of the Mercator projection, favoured here for its navigational benefits, which exaggerates the size of landmasses in the northern hemisphere relative to the southern. This distortion would later become a hallmark of colonial cartography.



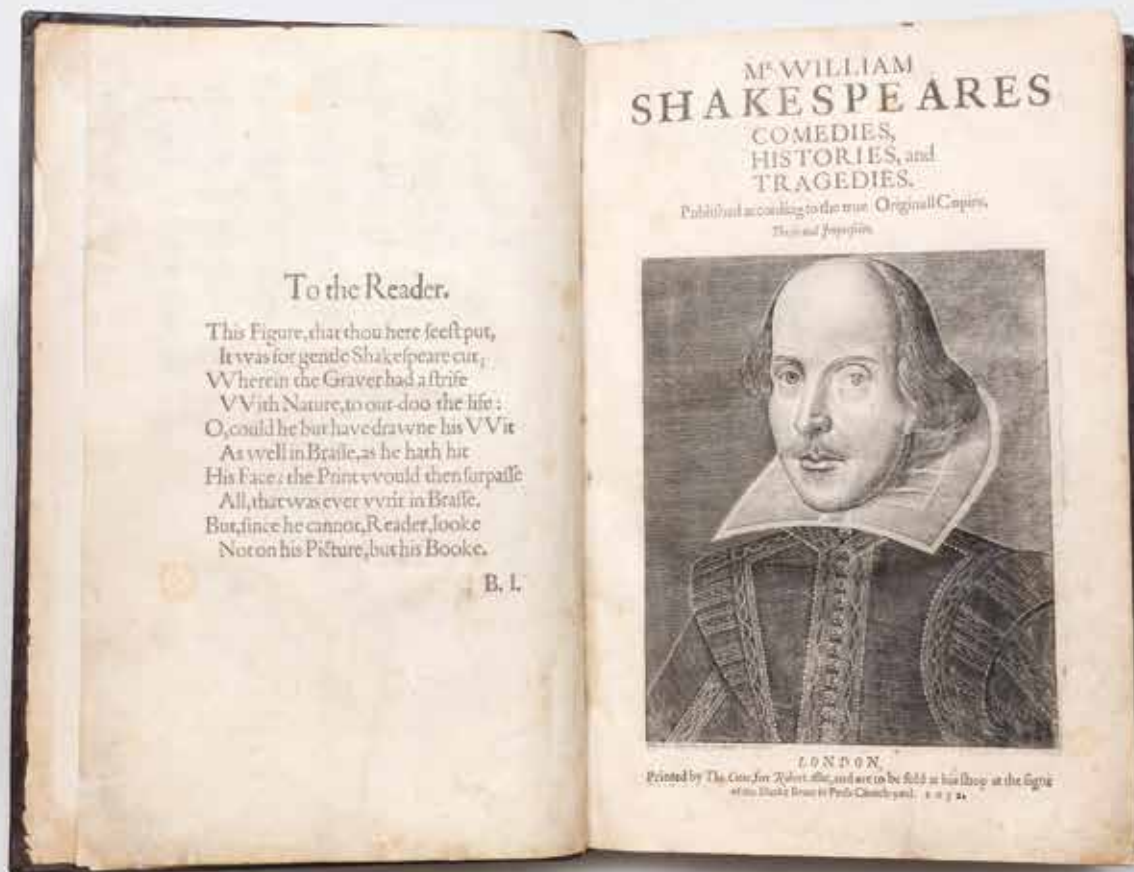


PURCHAS, Samuel. Purchas his Pilgrimes; [together with] Purchas his Pilgrimage. London: William Stansby for Henrie Fetherstone, 1625 & 1626

The pace of European mapmaking was such that, by the mid-1620s, Samuel Purchas's (c.1577–1626) *Purchas his Pilgrimes*, then the largest book ever printed in England, offered readers not a single world map, but 88 maps of different parts of the globe with significant geographic and topographic detail. Like Hakluyt's *Principal Navigations*, the work made explicit the connection between exploration and political power, in Purchas's case through a dedication to the Prince of Wales. Alongside its famous map of Virginia, other maps of China, the Holy Land, Asia, and the Turkish empire offer hitherto unseen detail, coherence, and completeness, supported by an expansive body of textual accounts.

The impact of Purchas on European perceptions of other places is hard to overstate. It brought an English translation of Matteo Ricci's writings from China into print for the first time, while its descriptions of the Mughal court written by Sir Thomas Roe, the English ambassador in India between 1615 and 1618, and his chaplain Edward Terry established the supposed superiority of European civilization to the despotic, uncivilized Mughal monarchy. The work's appeal endured long after its author's death: it





stimulated John Milton's chorographic *A Brief History of Moscovia and of Other Less-known Countries Lying Eastward of Russia as Far as Cathay* (1682) and, two centuries later, inspired Samuel Taylor Coleridge's poetic portrayal of "Kubla Khan" (1816).

In 1609, a violent storm scattered the fleet headed for the English colony of Jamestown, Virginia, established two years earlier. The gales rose into a hurricane and the scattered ships found themselves marooned on Bermuda, an archipelago 600 miles off the mainland. On 1 November 1611, Shakespeare's new romantic tragicomedy opened with a very similar shipwreck. Scholars have presumed that *The Tempest* is the first and most carefully edited play in the iconic folio edition of Shakespeare's *Comedies, Histories, and Tragedies* because it was the last solo work he wrote. Whether that is true, it was certainly his most topical play. In conjuring up his fantasy isle, Shakespeare draws on Pigafetta's account of the Magellan circumnavigation, and refers to distant lands including China and Africa, as well as the brave new world of the Americas.

SHAKESPEARE, William. *Comedies, Histories, and Tragedies.* London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop, 1632



Islamic interactions

IBN ZUHR (AVENZOAR); IBN RUSHD (AVERROES). *Liber Teisir, sive Rectificatio medicationis et regiminis* [&] *Colliget*; [with] **ZIMARA, Marcantonio.** *Theoremata seu memorabilium propositionum limitationes noviter impressa*; [and with] **BONET, Nicolas.** *Metaphysicam videlicet naturalem phylosophiam, praedicamenta, necnon theologiam naturalem.* Venice: Octavianus Scotus; *Heirs of Octavianus Scotus*; 1496–1531–05

Europeans needed no arduous sea voyage to contact the Arab world. During its 700 years duration, al-Andalus, the Muslim-ruled area of the Iberian Peninsula, became a major educational centre for Europe and a conduit for cultural and scientific exchange.

In the medical field, commercially minded European printers catered to demand for important Arab treatises, both philosophical and empirical. *Liber Teisir, sive Rectificatio medicationis et regiminis* [&] *Colliget*, published in Venice in 1496, includes translations of medical works by Ibn Rushd (1126–1198) and Ibn Zuhr (1094–1162), two influential 12th-century Arab scholars who made major contributions to the development of medical thought.

Ibn Rushd, known to Europeans under his Latinized name of Averroes, wrote his medical encyclopaedia, the *Kitab al-Kulliyat fi'l-Tibb* (Latin: *Colliget*,



Abhomeron Abynzohar
Colliget Auerroys

“Book of Generalities about Medicine”), in the 1160s as an attempt to establish a system of medicine upon Aristotelian philosophy. It is largely theoretical. Despite some notable practical contributions, for example first identifying the retina as the part of the eye responsible for sight, its seven books outlining the principles of medicine, anatomy, symptomology, and pathology draw heavily from his wide reading of philosophers including Galen, Hippocrates, and Ibn Sina (Avicenna). True to Aristotelian form, Ibn Rushd views medicine as comprising four principles of causation: material (anatomy), formal (pathology and physiology), efficient (medication and food), and final (measures to protect health).

In Seville, the polymath Ibn Rushd became acquainted with Ibn Zuhr (Avenzoar), Muslim Spain’s most esteemed physician, who may have contributed to his medical training. Ibn Zuhr’s *Kitab al-Taysir fimudawat wa’l-tadbir* (Latin: *Liber Teisir*, “Book to Facilitate Therapeutics and Regimen”) is a treatise on pathology and therapy which places a premium on knowledge derived from experience and experimentation. While practicing, Ibn Zuhr

made significant experimental progress in the identification and treatment of intestinal tumours, ear inflammation, and pharyngeal paralysis. His work also describes the preparation of medicines, the clinical identification of mediastinal abscess, and operations on the eyes, as well as listing medicinal herbs found in Europe, Persia, North Africa, and even South-East Asia.

In 1490, the Venetian printer Gregorius de Gregoriis published Latin translations of these two texts in a single volume as a comprehensive medical manual. For the 1496 second edition, the editor Hieronymus Surianus delved into Europe's rich history of engagement with the works, using Paravicinus Patavinus's translation of Ibn Zuhr from Jacobus Haebreus's Hebrew version, as well as Jacob Bonacosa's translation of Ibn Rushd from the original Arabic. Once available in printed form, the *Kulliyat* and *Tasir* remained in use for centuries.

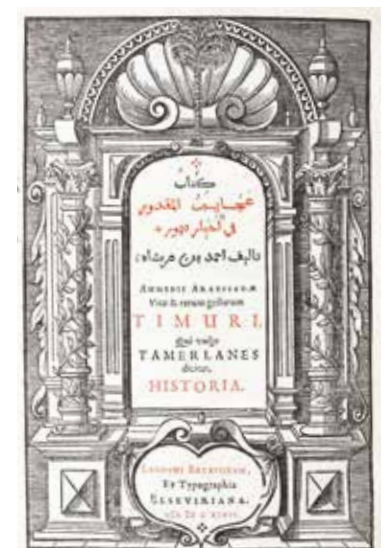
For Renaissance philosophers rediscovering Aristotle, such as Marcantonio Zimara (c.1460–1532), Ibn Rushd's doctrines also provided significant intellectual stimulation: Zimara's *Theoremata seu memorabilium propositionum limitationes noviter impressa* was a milestone in pre-Galilean science.

Arab scholarship also reached Europe via the overland route from the Middle East. In 1636, the Leiden-based Elsevier produced the first printed edition of Ibn 'Arabshah's (1392–1450) remarkable account of the conquests and court of Timur, its publication directed by the Dutch Arabist Jacob Golius (1596–1667). Golius had acquired a single manuscript of the work during his travels in Syria and around Constantinople in the 1620s, and Elsevier's edition promised to further Golius's efforts to make Leiden the centre of European Arabic studies.

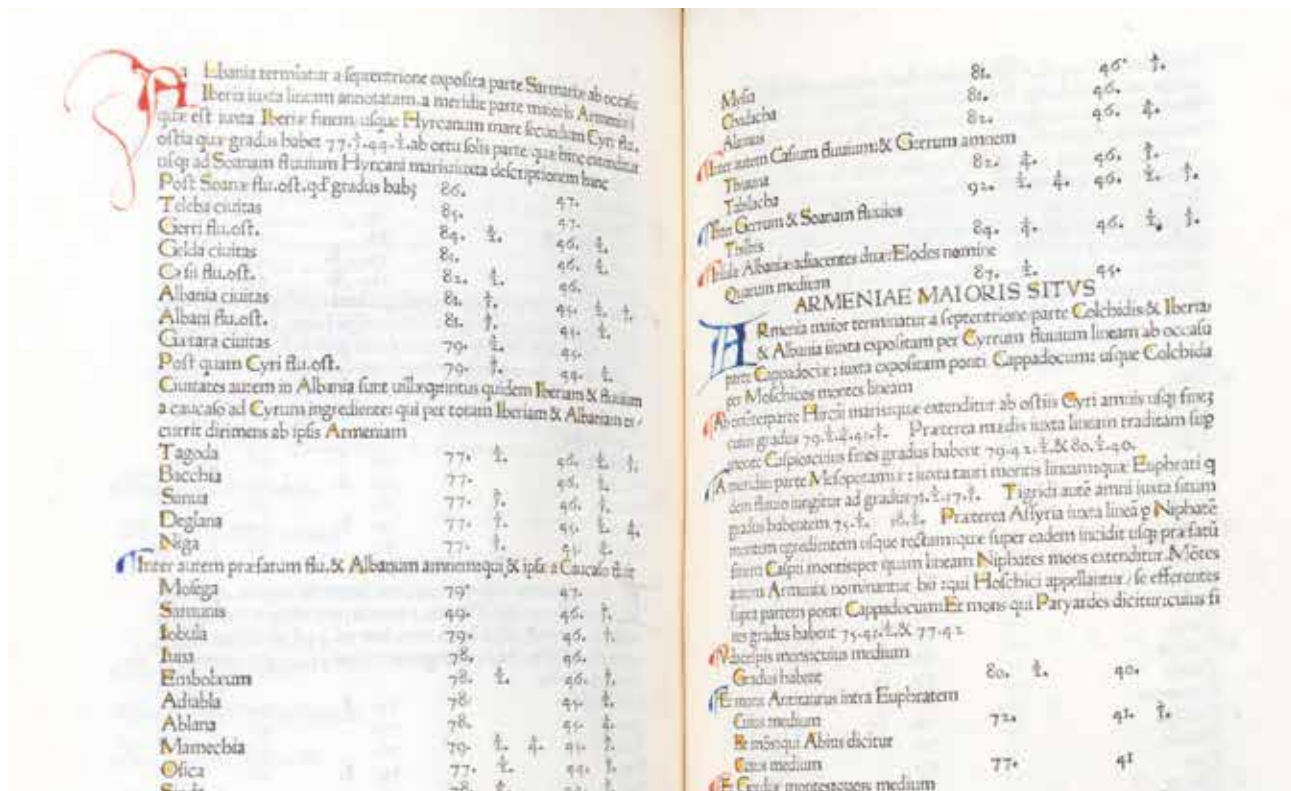
As a young boy, Ibn 'Arabshah was deported to Samarkand following Timur's conquest of his home city of Damascus around 1400. There, he trained as a court secretary and studied under the eminent scholars of Central Asia, learning Persian, Turkish, and Mongol. Travelling through the Crimea, he stopped at Adrianople, where he entered the service of the Ottoman sultan Mehmed. In 1435, having returned to Damascus, he completed his famous *'Aja'ib al-maqdur fi-nawa'ib Taymur* ("The Wonders of Destiny Concerning the Ravages of Timur"). The themes of the work, especially its colourful portrayal of the atmosphere of Timur's court at Samarkand, percolated European literature even before the production of the Leiden edition: Christopher Marlowe's *Tamburlaine* (1590) is based on Western sources likely derived from Ibn 'Arabshah's account.



TIMUR; historically known as Tamerlane – AHMAD IBN 'ARABSHAH. *Vitae & rerum gestarum Timuri, qui vulgo Tamerlanes dicitur, Historia.* Leiden: Elsevier, 1636



Digging up the past

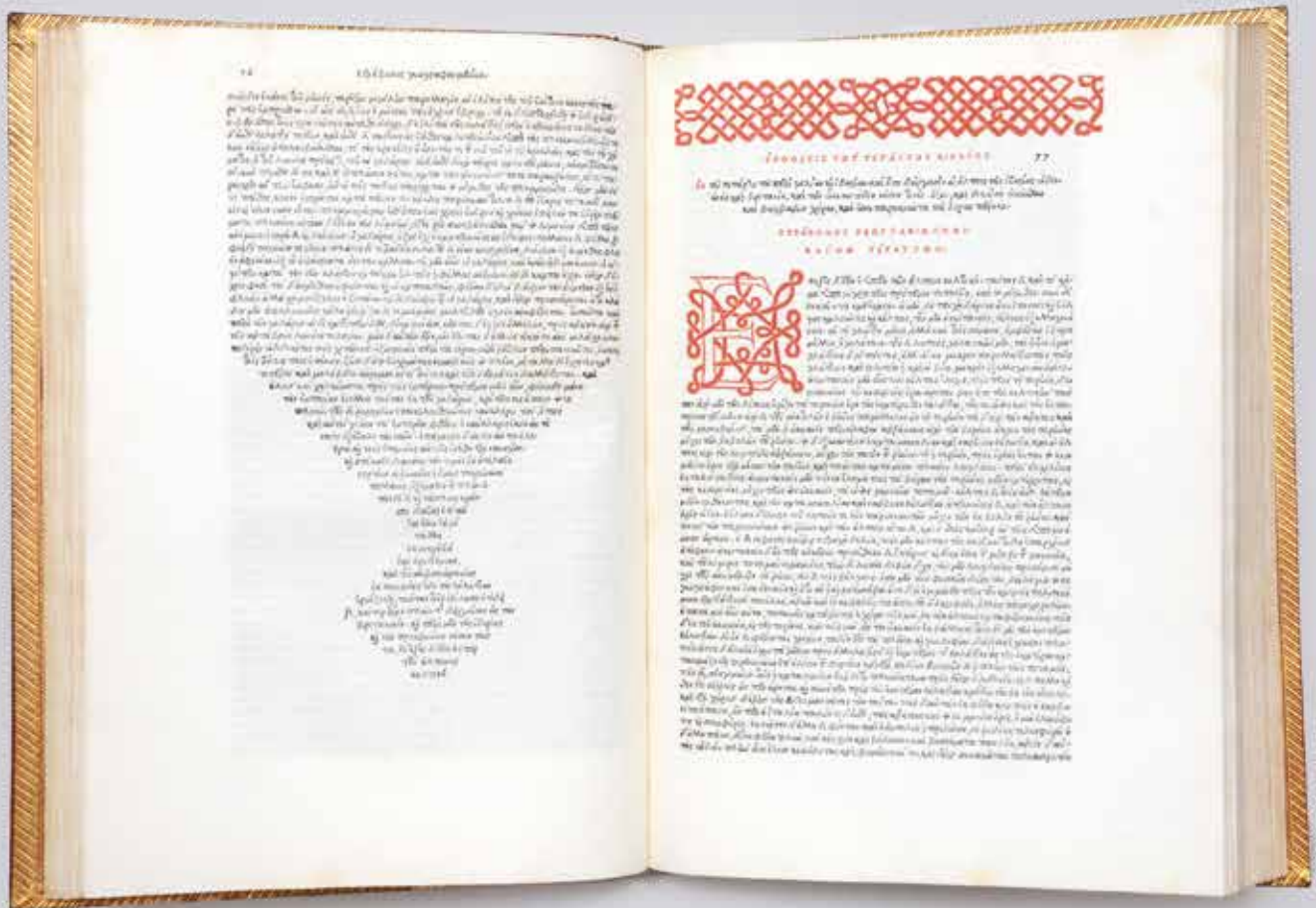


PTOLEMAEUS, Claudius. *Cosmographia*.
Vincenza: Hermann Liechtenstein, 13 September
1475



The age of European discovery broadly coincided with the Renaissance, a rediscovery of the classical past, in which information was unearthed and recirculated in print, often with new respect for fidelity to the original text. European scholars could travel in time, as well as space, and compare the ancient world with the foreign cultures discussed in expedition narratives.

The rediscovery of Ptolemy's *Cosmographia* established a new direction for geographical investigation. Written in Alexandria in the second century, Ptolemy's treatise, which listed places and coordinates around the globe, was used by Muslim cartographers but forgotten in the West until brought to Italy from Constantinople around 1400. The *Cosmographia*'s first appearance in print in 1475 established the text as a cornerstone of the European tradition. Columbus's misplaced confidence that he could reach China by sailing westwards rested on Ptolemy's underestimate of the earth's circumference. Rectifying Ptolemy's errors in light of the latest geographical data became a major project in European cartography and exploration. Once



illustrated with maps, in the 1477 Bologna edition, Ptolemy's book formed the first printed atlas.

The great Venetian printer Aldo Manuzio (Aldus Manutius) is sometimes acclaimed as the inventor of the modern book. His original intention was to spread Greek language and philosophy to a wider public, and he published a valuable series of first editions of Greek writers and philosophers, including Strabo's *De situ orbis* (1516). The first-century work had become a standard geographical reference during the Middle Ages in Latin translation, but was now re-edited and published in the original Greek. For Renaissance geographers, Strabo represented an example to be emulated: the Portuguese humanist João de Barros drew extensively on the text for his three volumes of *Décadas da Ásia* (1552–63).

Classical history too was ripe for reappraisal in Aldine editions. *De bello Peloponnesiaco* by Thucydides (1502), one of the earliest works of historical writing, tells the story of the long struggle for dominance between the warring city-states of Athens and Sparta.

STRABO. *De situ orbis.* Venice: in the house of Aldus and Andrea Torresani, November 1516

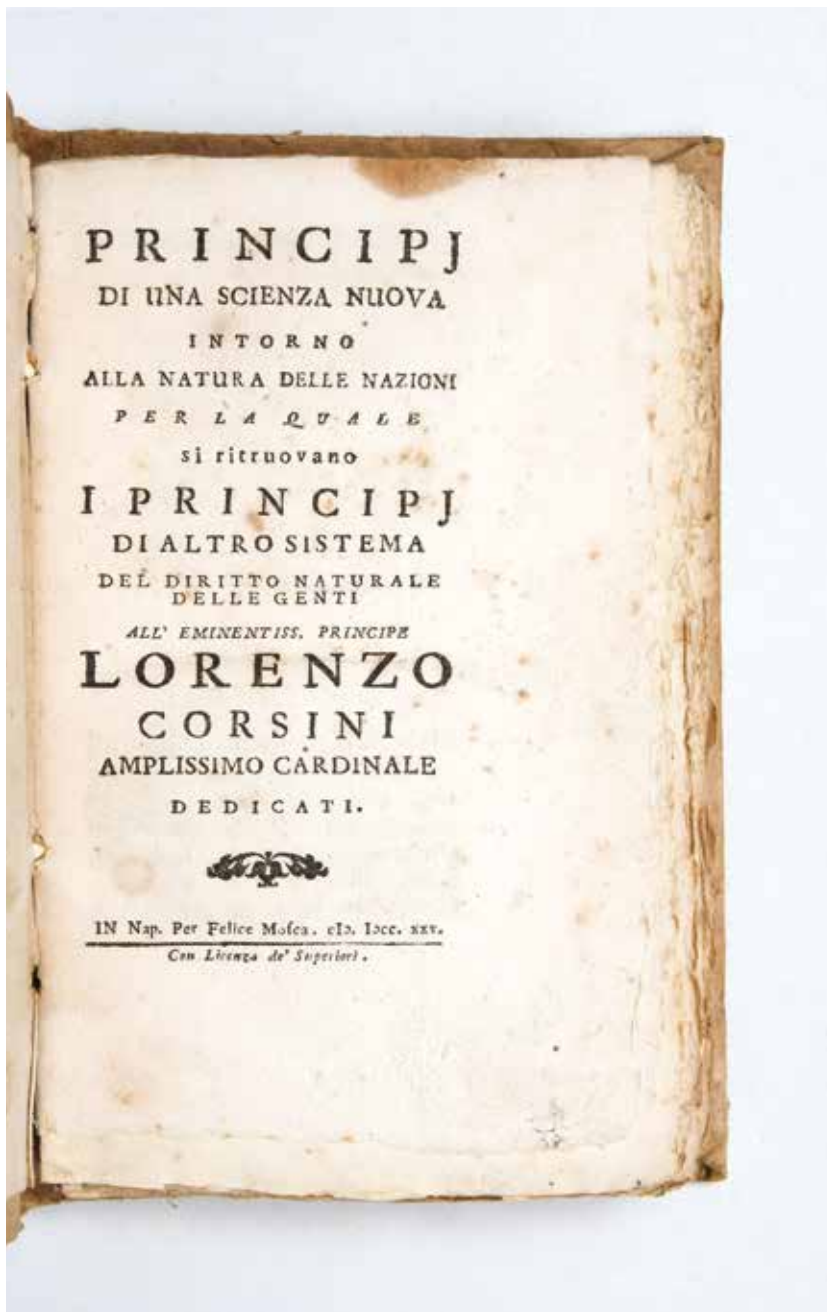
THUCYDIDES. *De bello Peloponnesiaco,* in Greek. Venice: Aldus Manutius, May 1502





Mykene - Eingang (Löwen) ins Innere der Stadt
(für - Grotte des Agamemnon)

(Gruppe des Minotaurus d. 1. J. v. Chr. 120000 kg.)



Enthusiasm for the classical past remained strong centuries later, when archaeologists like Heinrich Schliemann (1822–1890) cast their eyes towards the fabled lost cities of Mycenae and Troy.

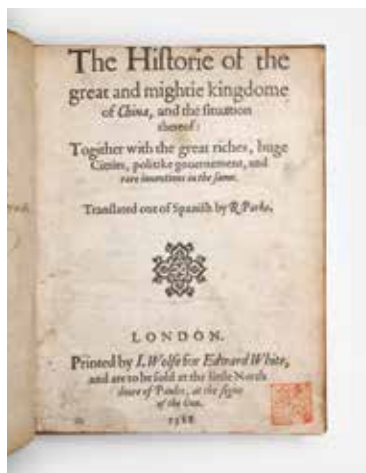
In the West, the Italian Giambattista Vico (1668–1744) first appreciated the role of language, tradition, and myth in historical understanding, as well as the benefits of philology. *Principj di una scienza nuova intorno alla natura delle nazioni* (1725) conceived the principles underlying modern sociology, and argued that humans could never achieve a perfect, complete knowledge of the universe.

SCHLIEMANN, Heinrich. Five large original photographs of excavations at Troy, Mycenae and Samothrace, with his holograph annotations. Troy, Mycenae, Samothrace [present day western Turkey and Greece]: c.1879

VICO, Giambattista. *Principj di una scienza nuova intorno alla natura delle nazioni.* Naples: Felice Mosca, 1725

Empire of signs

GONZALES DE MENDOZA, Juan. *The Historie of the great and mightie kingdome of China*. London: Printed by I. Wolfe for Edward White, 1588

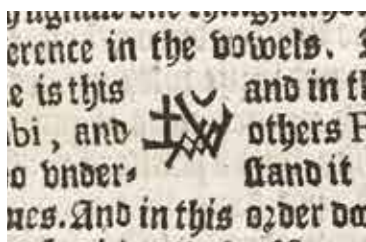


Of all the places described by Marco Polo, China loomed largest in the 16th-century European imagination as an enigma, vaguely comprehended through stories of a lost Christian paradise in Asia ruled by Prester John. The arrival of Portuguese ships off China's south coast in the 1510s set the stage for expanded interactions between Europeans and the Chinese imperium, spearheaded by Matteo Ricci and other Jesuits.

In 1585, the Spanish cleric and explorer Gonzales de Mendoza (1545–1618) published his *La Historia de las Cosas más Notables, Ritos y Costumbres del Gran Reyno de China*, a landmark collection of information gleaned from missionary sources, which established an awareness of the Ming empire among a European readership. Mendoza surveyed China's architecture, religious beliefs and ceremonies, agriculture, military organization, and antiquities, and his observations became so widely accepted that future works on China had to recycle them or risk being considered unreliable. The work was a breakthrough in Western understanding of the Chinese language, featuring the first woodcut characters appearing in a European book. It was also the consummate early modern bestseller: it ran through seven translations and some thirty-three editions between 1585 and 1613, including an English translation first published in 1588. Mendoza's work offered exciting new clues in the search for a north-west passage; the translator dedicated the English edition to the prominent explorer Thomas Cavendish.

Interpretations of China for European audiences typically took the superiority of Christendom for granted. John Webb (1611–1672), writing the first significant Western study of the Chinese language, hoped that it shed light on biblical history. An *Historical Essay Endeavoring a Probability that the Language of the Empire of China is the Primitive Language* (1669), illustrated with an updated version of the China map from Purchas his *Pilgrimes*, invoked the ideas of the Jesuit polymath and Hermeticist Athanasius Kircher to argue that Noah's Ark had grounded in China and bequeathed to that region the original *lingua humana*, the language of Adam. According to Webb, this survived in the Ming court's written language.

Assuming China to be a historically insular society, Webb argued past rulers had preserved the *lingua humana* through legal restrictions on inbound and outbound merchants, as well as a zero-tolerance attitude to most foreign visitors. In Webb's view, China had avoided the interactions that had progressively sapped and corrupted English identity. He admired how





Chinese culture had sinicized invaders such as the Mongols to preserve its essence, in contrast to the eradication of old Anglo-Saxon traditions by the Norman invasion of 1066. Webb's Essay was an argument for limits on trade and the virtues of cultural uniformity. In subsequent centuries, however, as individualism became a pillar of Englishness for John Stuart Mill and other philosophers, China's supposed homogeneity became a cautionary lesson to be studied and avoided.

WEBB, John. An Historical Essay Endeavoring a Probability That the Language Of the Empire of China is the Primitive Language. London: for Nath. Brook, 1669



孔夫子 CVM TV SU sine CONFUCIUS, qui et honoris gratia 尼 CHYM NIHJ dicitur; Philosophorum Sinarum Princeps; Oriundus fuit ex
 KIO FEV Provincia XAN TVM, Patrem habuit XO LEAM HE Praefectum CEV ditionis, Matrem CHIM ditionis e procreata fuit
 Natus est autem Imperantis LIM VAM (qui fuit e tertio CHEV domo Imperiali Princeps 25) anno primo et vigesimo, et ante Christum 551
 pulos numeravit sex mille, quos inter eminebant duo et 70, et hos inter rursus decem selectioni, quorum nomina sui tabelli descripta, Vivunt in
 gymnasio, post irritos sonitus et labores desperata temporum suorum et principum reformatione, migravit e vita anno cet. 73 et LIM VAM deservit
 25^{to} anno 49^{to} huius procapia non interrupta serie propagata, hoc anno 1687, quo Nepos ordine 6^{to} in natali Confucij Sede cum Bursi trade re
 Computat annos 4238.

A Paris. Chez Nolin Rue S. Jacques A l'enseigne de la Place des Viergees. Avec Privilège du Roy.

PHILOSOP
 P
 CO

UM F
 Philosoph
 co potin
 lem hab
 um da. iur) in pag
 Kio feu pervinet; b
 4^{to} anno 21. Imperat
 imilita, seu domo
 illi; secundo item
 Regem Lu obtineb
 milia secundam, an
 milia praemobili Yen
 ordina Magistratu
 delitae fuit illustris
 stantur, et tabula g
 cer) ex 27. fove p
 matus est Confuciu
 mox amiss; sed Ma
 vivunt, conjuge in
 su praematura quad
 illas nunquam crisi
 pso ritu, qui
 avum quendam a
 erudit, et rejecti

The first wave of Jesuit Sinology peaked with the publication of *Confucius Sinarum Philosophus* (1687), the first translation into a European language of the *Analects* and two other key works of Confucianism (the *Great Learning* and the *Doctrine of the Mean*). Dedicated to Louis XIV, it justified the Jesuit mission in China and excited significant commentary: a review in the leading *Journal des Sçavans* occupied seven times more space than that devoted to reviewing Newton's *Principia Mathematica* in the same year.

CONFUCIUS. Confucius Sinarum Philosophus. Paris: [Andreas Cramoisy] for Daniel Horthemels, 1687

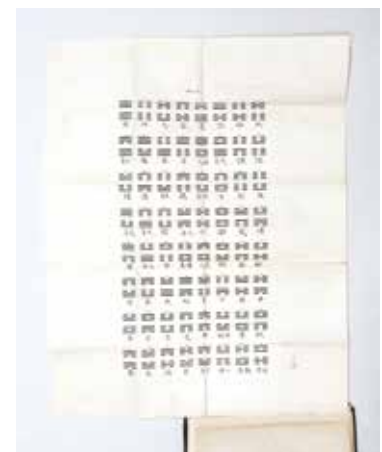
The *Confucius Sinarum* presented Confucianism sympathetically, arguing that it supported Christian teachings, including charity and honourable conduct. In addition, it intervened in the Chinese Rites Controversy, the Jesuits suggesting, contrary to other religious opinion, that Chinese ancestral rites were only meaningful socially and morally, and therefore did not conflict with Christian monotheism. Notably, the work contained the first image of Confucius to be circulated in the West. This engraving depicts him in an idealized manner steeped in the styles of European portraiture, more philosopher than religious icon.

Through their translations, the Jesuits brought works from the furthest margins of the European world to major cultural centres such as Rome and Paris. The *Confucius Sinarum* was read and studied by the likes of Leibniz and Voltaire, with the former's *Novissima Sinica* (1697) expressing his admiration for "practical philosophy . . . that is, the precepts of ethics and politics".

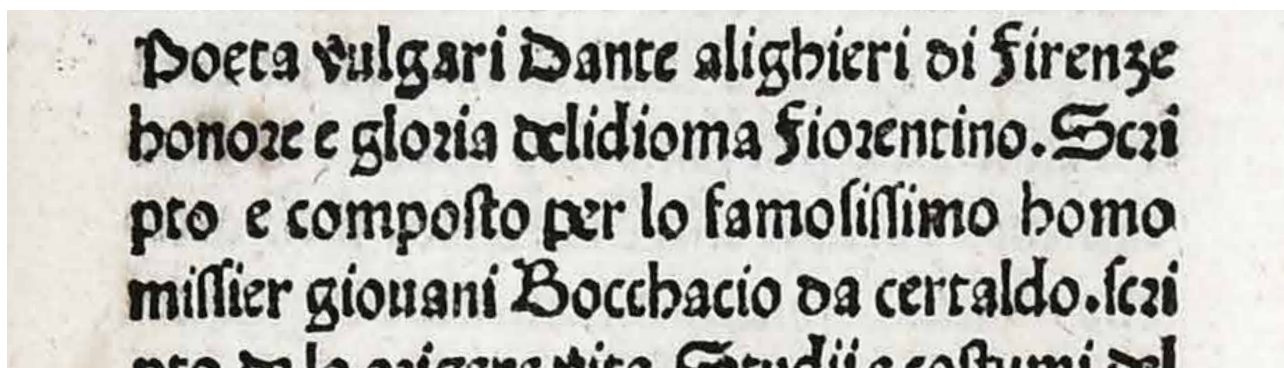
RÉGIS, Jean-Baptiste; MOHL, Julius von (ed.) Y-King ("Book of Changes"). Stuttgart & Tübingen: J. G. Cotta, 1834 & 1839



Nor was it the only Chinese work to influence the great polymath. In correspondence with a Jesuit missionary between 1700 and 1702, Leibniz learnt of the similarities between his revolutionary ideas on binary theory and the hexagrams found in the ancient Chinese *Yijing* (*Book of Changes*). In the coming decades, the first full European-language translation of the *Changes* was prepared by three other Jesuits and eventually published in the 1830s under the editorship of Julius von Mohl (1800–1876). Mohl's efforts marked the beginning of intense European interest in the *Changes* and its intellectual applications. In the 20th century, it has been used in Jungian psychology and therapeutics, 1960s spiritualism, and scientific understanding of the DNA double helix.



Exotic dreamlands



DANTE ALIGHIERI. *La Commedia*. [Venice:] Vindelinus de Spira, 1477

Widely acknowledged as one of the greatest works of world literature, the *Divina Commedia*, the Italian narrative poem by Dante Alighieri (1265–1321), is imbued with Christian orthodoxy. The poem's imaginative vision of the afterlife is a perfect reflection of the medieval worldview as it had developed in the Western Church by the 14th century.

Yet, particularly over the last century, scholars have picked up frequent references to Islamic topics, characters, and images in the text. After the Norman Conquest of Sicily in about 1091, elements of Islamic culture such as clothing, music, and poetry were incorporated into the new, hybridized Sicilian court culture. The question how Dante could have been directly familiar with some of the Islamic texts thought to be echoed in the *Divina Commedia* is perhaps unanswerable, but the poem certainly exhibits intertextual and intercultural richness.

The Western novel was an inventive new genre in which cross-cultural influences were not only drivers of plot or sources of humour, but sometimes embedded in the novel's fabric. *El ingenioso hidalgo don Quijote de la Mancha* (Pt 1, 1605; Pt 2 1615) by Miguel de Cervantes (1547–1616) is usually cited as the first modern novel. The author's father came from Córdoba, the Andalusian city which under Muslim rule had been the largest in Europe and one of the leading cultural and economic centres of the Western world. Cervantes himself spent five years in captivity in Muslim lands, at least part of which he spent labouring in Istanbul.

With his personal history, Cervantes's vision of the Arab world was hardly likely to be any more positive than Dante's. And yet at one point the narrator claims the story is a Spanish translation from an Arabic text written by one of La Mancha's moors, Cide Hamete Benengeli. The original would

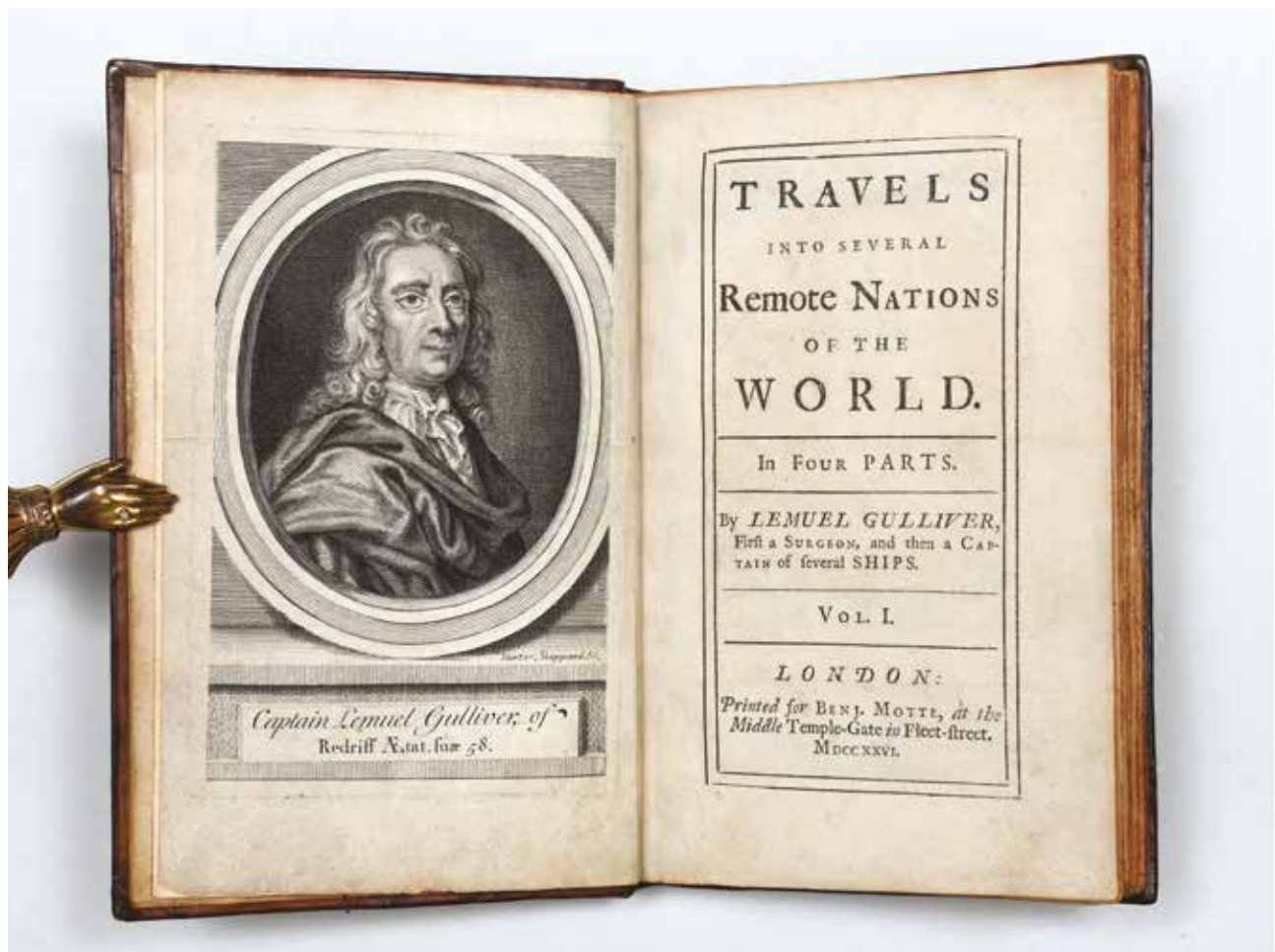
CERVANTES, Miguel de. *El ingenioso hidalgo Don Quixote de la Mancha*. Madrid: Juan de la Cuesta, for Francisco de Robles, 1608

not be true Arabic, but Aljamiado, a Romance language spoken by the converted Arabs of Spain. Aljamiado literature ceased with the expulsion of the Moriscos in 1609, but the stories and tropes of that literature, drawn from a vast geography that includes China, India, Persia, Iraq, Egypt, and North Africa, find many echoes in *Don Quixote*.

Don Quixote parodied chivalric romance. *Travel Into Several Remote Nations of the World* (1726), the brainchild of Jonathan Swift (1667–1745), parodied travel literature. The generic title, together with the engraved frontispiece of the brave explorer and six maps placing Swift's invented lands within conventional geography, led unwary readers to expect the usual tales of faraway places. Instead, they were plunged into accounts of societies fantastical even by the standards of medieval travellers like Marco Polo. Swift's inventions appealed to readers of all kinds, "from the cabinet-council to the nursery", though his misanthropic conclusion (Gulliver returns to England from the land of the rational horses unable to tolerate human company) might suggest that too much contact with the "other" leads only to disconnection and insanity.



SWIFT, Jonathan. *Travels into Several Remote Nations of the World*. London: Printed for Benj. Motte, 1726



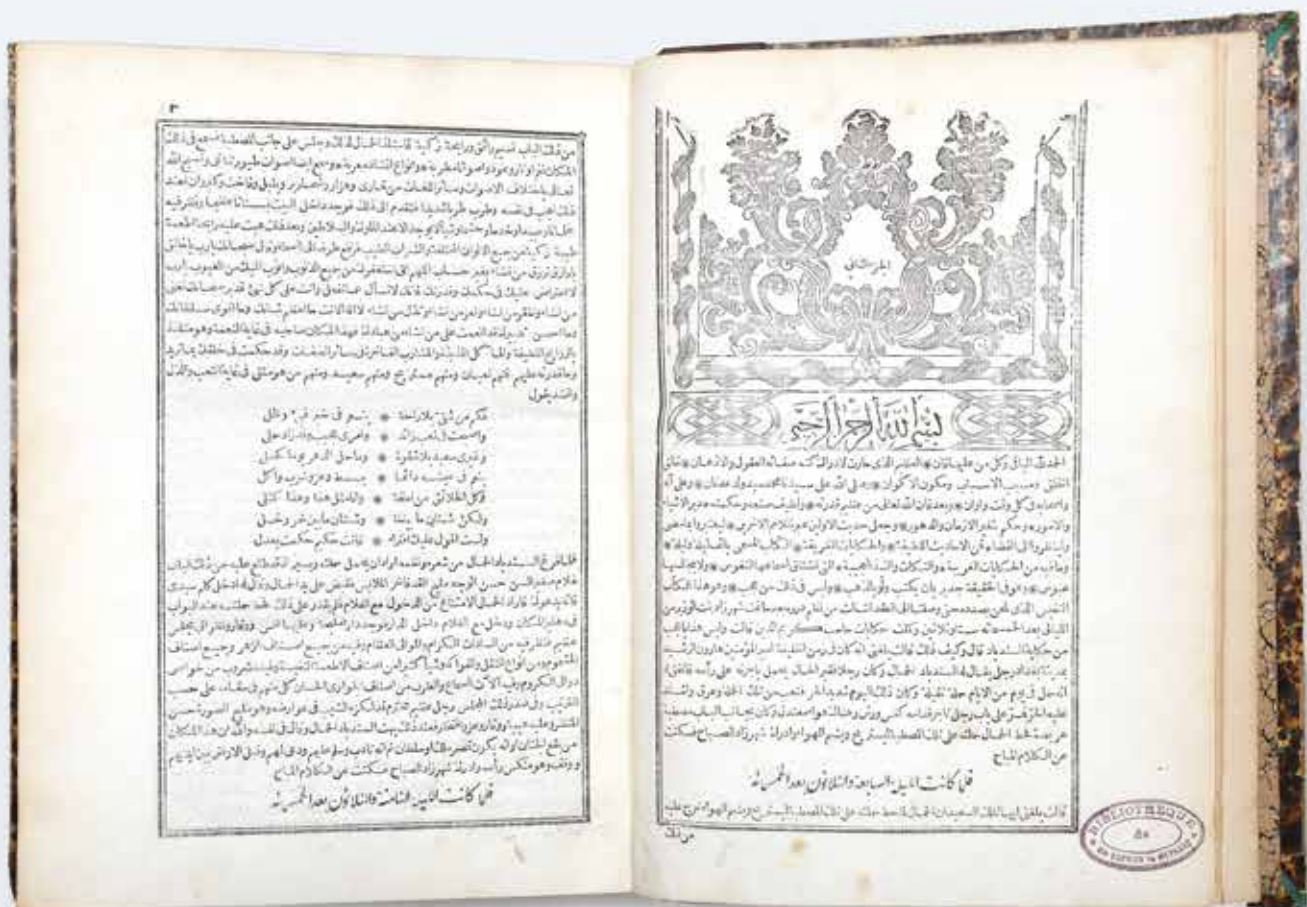
HENTY, G. A. Rujub, the Juggler. London: Chatto & Windus, 1893

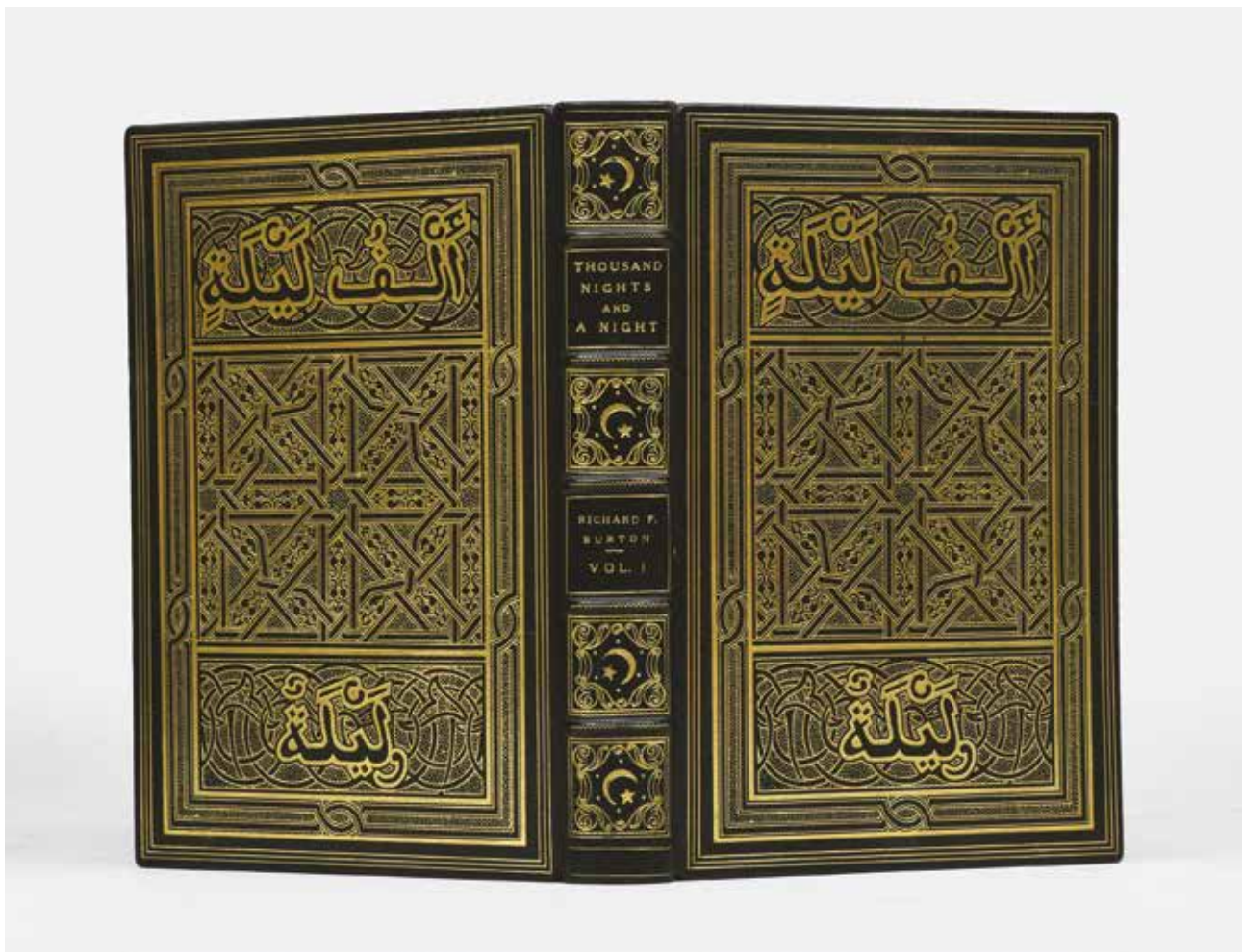


ALF LAYLA WA-LAYLA. (One thousand and one nights.) Bulaq: al-Matba'ah al-kubra, 1835

In the high period of British imperialism, novels reflected empire's ramifications for the Victorian psyche. George Henty's (1832–1902) *Rujub, the Juggler*, published in America as *In the Days of the Mutiny*, still feels the traumatic shock of the Indian Rebellion nearly 40 years after the event. A popular work, selling 11,000 copies in its first few years, *Rujub* tells the story of Ralph Bathurst, an atypical “wounded” hero who suffers from a physiological aversion to gunfire. The novel's nuanced exploration of serious themes, including shame, suicide, and rape, distinguishes it from Henty's other historical adventures, which glorify British imperialism.

Another work that lies somewhere behind *Don Quixote*'s structure of shifting narrators and frame-stories is the famous assembly of tales known as *Alf Layla wa-Layla*, the *Thousand and One Nights* (or more frequently in English, the *Arabian Nights*). The work remains the most famous piece of Arab literature in the West. After a rich tradition of circulation in manuscript form (the earliest fragmentary manuscript dates from 879 CE), the first complete printed edition produced in the Arab world, at Bulaq,



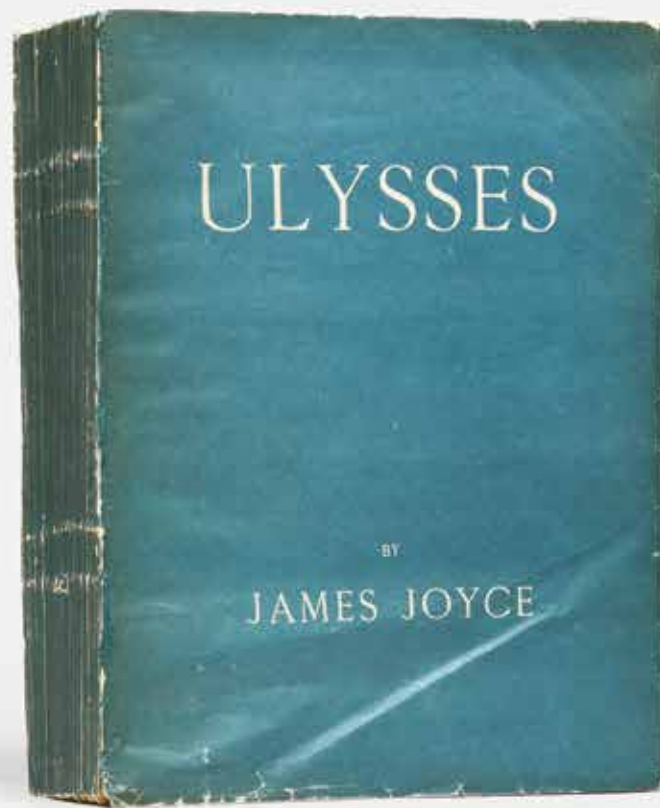


Cairo in 1835, provided an authoritative, stable form of the text and a foundation for the key Western translations.

In his version, Richard Burton (1821–1890), the most important British interpreter of the Middle East for Victorians, adopted deliberately archaic diction with Chaucerian and Elizabethan echoes. Burton also brought to the text the same fervently Orientalist perspective found in his popular travel narratives. In a departure from his predecessors, Burton presented the sexual content of the *Arabian Nights* in a manner which both jarred with Victorian sensibilities and reinforced notions of Eastern “weakness” undergirding Western colonialism.

BURTON, Richard F. *The Book of the Thousand Nights and a Night; [issued with] Supplemental Nights . . . with Notes Anthropological and Explanatory.* [Boston:] Privately Printed in the USA for the Burton Club, [c.1903]





JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

Burton's final resting place was Trieste, where he was the British consul. A few years later, James Joyce arrived in the city to teach English, give lectures on Shakespeare, and write. A paperback Italian translation of the *Thousand and One Nights* was in his library there. When he lived in Paris in the 1920s, and could afford it, he owned all 17 volumes of Burton's English translation. For Joyce, the *Arabian Nights* provided a radical model of storytelling with proliferating narratives and narrators. Allusions to many of its various translations and iterations recur throughout *Ulysses*. The narrator of "Ithica" reveals that Bloom once worked on a tune intended for a Christmas pantomime about Sinbad. Stephen dreams of Haroun al Raschid the night before the novel begins, and Bloom appears to assume the famous caliph's costume to escape Nighttown. Of all the texts lying behind Joyce's famously intertextual work, even including the *Odyssey* of Homer, the *Nights* is the most omnipresent.

LAWRENCE, T. E. *Seven Pillars of Wisdom*. [London: privately printed by Manning Pike and C. J. Hodgson,] 1926

The myth of T. E. Lawrence (1888–1935) fed on the romantic idea of an Englishman in full Arab dress taking a central role in a revolt of Arabian tribesmen against the might of the Ottoman empire, warfare seemingly a world away from the muddy stalemate of the Western Front. Lawrence



recognized the allure of the desert. In 1909, while reading Charles Doughty's *Travels in Arabia Deserta* – a text much beloved of modernists for its portrayal of the desert as a transcendent space – he observed the ways in which Arabia had made Doughty “the man he is, more than all his careful preparation before or since”. As a young man, Lawrence dreamed “of hustling into form, while I lived, the new Asia which time was inexorably bringing upon us”, and *Seven Pillars of Wisdom* (1926) dramatizes such ambition: recycling familiar Western tropes concerning the Middle East and its inhabitants, packaged in his undeniable flair for literary description, ensured a strong and enduring readership back home.

The publication history of the text, however, reveals the extent to which Lawrence differed from Burton. For Burton, the East was a career: he leaned into the fame of his achievements, engaging actively in public life, and dominating his publisher's list in the 1880s. Lawrence was a reluctant hero, disavowing the honours of warfare and, famously, returning to the ranks. The legend of “Lawrence of Arabia” remains an important touchpoint for British views of the Middle East, but the full impact of *Seven Pillars* would only be realized in the trade editions finally released following his untimely death.



Picture this

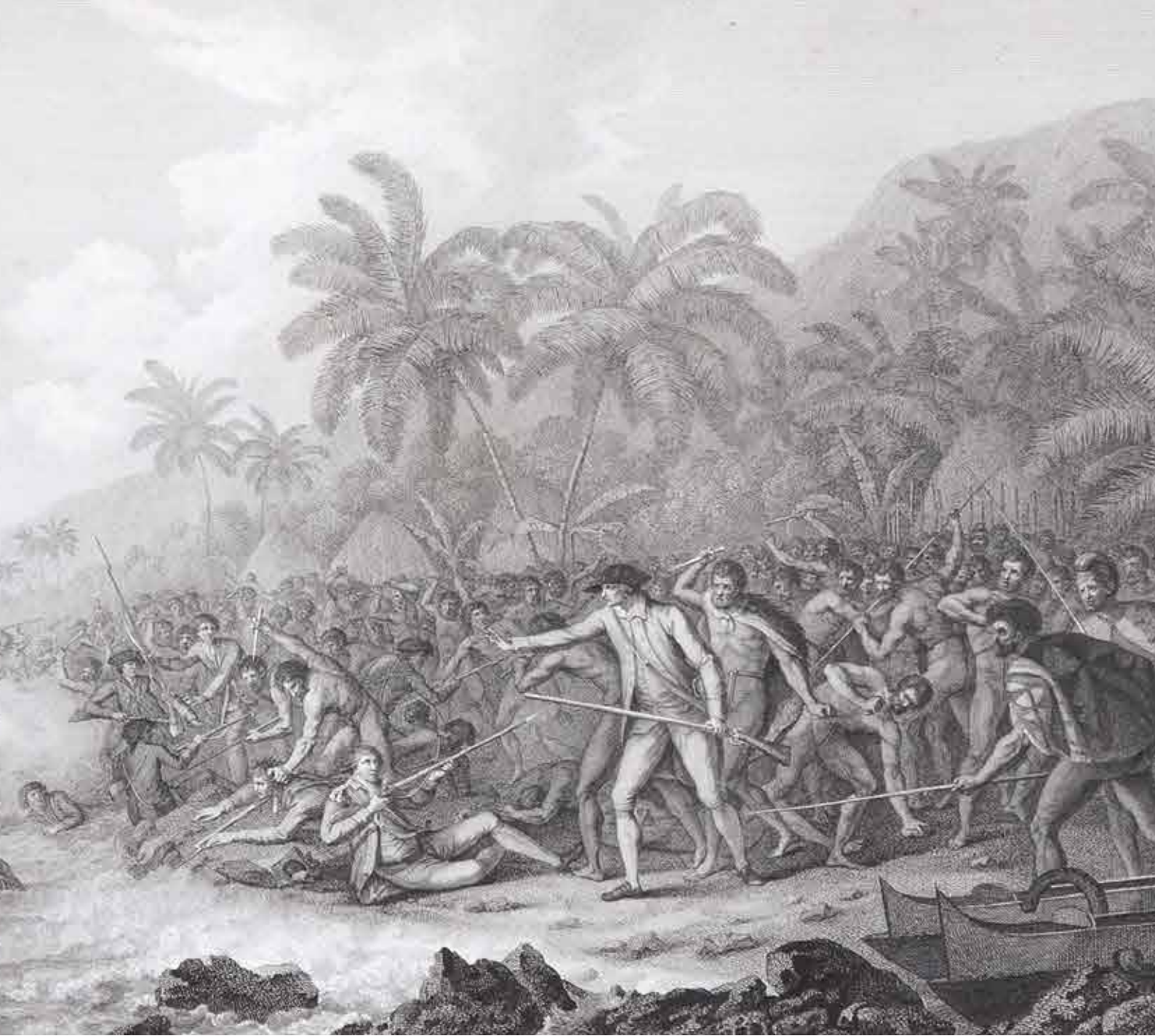
Descriptions of distant lands in printed books were lent immediacy by increasingly detailed illustrations, facilitated by speedier and cheaper platemaking. The authorized accounts of the three voyages of Captain Cook, published in book form from 1773 to 1784, boast maps and charts but also a panoply of engravings of indigenous peoples, ceremonies, and artefacts, both within the text and bound in separate atlas volumes, capped with John Webber's famous illustration of the moment of Cook's death.

A famous series of plate volumes issued by two of the most fashionable publishers of the early 19th century, William Miller and Edward Orme, illustrate the costumes, customs, and social typecasts of China, Turkey, India, and Russia in hand-coloured aquatint or stipple-engraved plates, many of them based on drawings made by artists as they journeyed through these locales. An accompanying volume offered a vision of life in Great Britain in the same manner.

COOK, James. Complete set of the three voyages. London: W. Strahan and T. Cadell, 1773–84

MASON, George Henry; ALEXANDER, William; DALVIMART, Octavien; PYNE, William Henry; D'OYLY, Charles & Thomas Williamson. The Costume of China; The Punishments of China; The Costume of the Russian Empire; The Costume of Turkey; The Costume of Great Britain; The Costumes and Customs of Modern India. London: William Miller, [& Edward Orme for Modern India], [c.1820s]







ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia.* London: F. G. Moon, 1842–49

DU CAMP, Maxime. *Égypte, Nubie, Palestine et Syrie.* Paris: Gide et J. Baudry, 1852



The most expressive pre-photographic technique was the tinted colour lithograph, a medium that reached its zenith in David Roberts's (1796–1864) spectacular *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia* (1842–9). With over 200 colour plates, each based on “drawings made on the spot”, the work could claim to be an accurate representation of the Middle East.

Only a few years after Roberts's masterpiece, Maxim Du Camp (1822–1894) published *Égypte, Nubie, Palestine et Syrie* (1852), the first archaeological survey extensively illustrated with photographs. Du Camp ventured east, camera in hand, in the company of Flaubert, whose writings, including novels, letters, and field notes, conceived of the Middle East as mysterious and exciting – the foil to monotonous, abjectly ordinary France.

On the Indian subcontinent, one of the pioneers of photography was Colonel Thomas Biggs (1822–1905), who made images of Gujarat's magnificent Islamic architecture. His appointment in 1854 as the first official government photographer for the newly established Archaeological Survey



of India represents the adoption of travel photography into the apparatus of domination and control which European nations held over their empires in the 19th century.

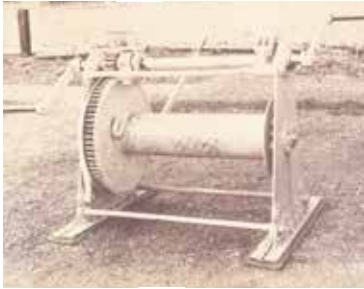
In 1866, 120 of his photographs were included in *Architecture at Ahmedabad*, issued by the leading travel literature publisher John Murray in an edition of 40 copies only. There, his images are presented as a record of the architectural heritage which survived the destabilizing “wantonness or malice” of the Maratha Empire and now enjoys protection under Britain’s guiding hand. The expensive book circulated among a small group of elite individuals, but, in the year of publication, 200 of Biggs’s photographs used in this and two other Murray monographs were presented in an exhibition at the South Kensington Museum (later the V&A) and again at the Paris International Exhibition.

BIGGS, Thomas; Theodore C. Hope; James Fergusson. *Architecture at Ahmedabad*. London: John Murray, 1866



DRU, Léon & Saint-Just, & Louis-Georges Mulot. “Matériels & Outils de Sondages pour les mines & les colonies” [title from patch label on front cover]. Paris: Paulin Arrault Ingr. E.C.P., successeur; Bureaux & Ateliers de Construction, [c.1890]

VERNAY, Arthur Stannard. Collection of 16 photographic albums and his typescript diary. [1920s–30s]



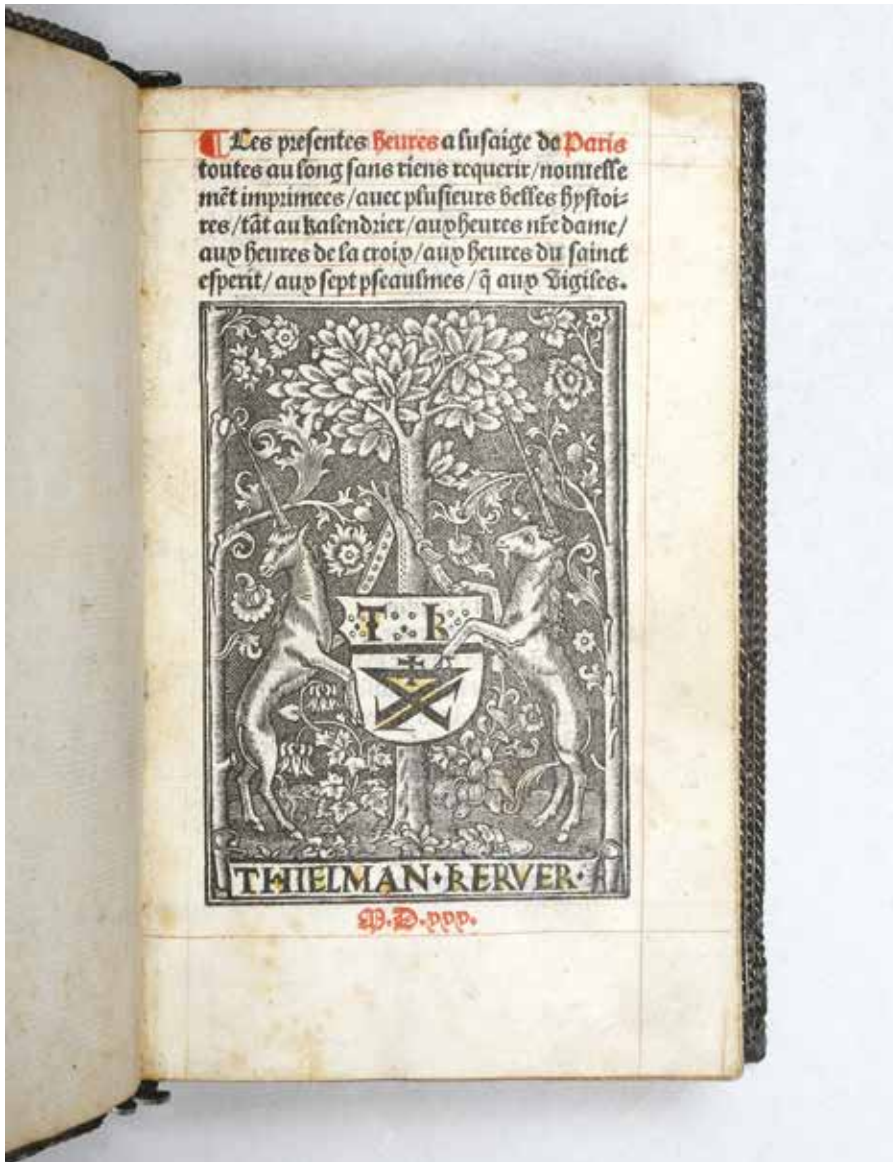
Around 1890, one of the leading French engineering concerns of the 19th century, Mulot & Dru, sponsored an album to celebrate the breadth and reach of its operations. The 21 albumen prints show test rigs being put through their paces at the company’s headquarters, machines used in the field, and operational rigs in Algeria, Tunisia, Senegal, and Russia. One photograph shows the “Mission of Commandant Roudaire in the Chotts”, a reference to an ambitious plan to construct a 120-mile canal linking the chotts of Algeria and Tunisia with the Gulf of Gabès, thereby transforming the Sahara Desert into a fertile sea. Besides exemplifying the ambition and hubris of the Gilded Age, the plan had a secondary goal: to isolate, quell, and control southern Tunisia’s rebellious tribes.

The invention of Kodak’s portable roll-film hand camera in 1888 opened the door to explorers documenting their journeys in unparalleled detail, such as the naturalist and big-game hunter Arthur Vernay (1877–1960). His archive of over 3,000 images taken while travelling in Africa, the Middle East, India, and East Asia presents a cross-section of how he saw the world. The photographs place a premium on the remarkable or the unusual, on antiquity, on local inhabitants, and on the fusion of modernity and tradition. Arguably, these remain the concepts through which Western encounters with other cultures are mediated.





Sacred time and place

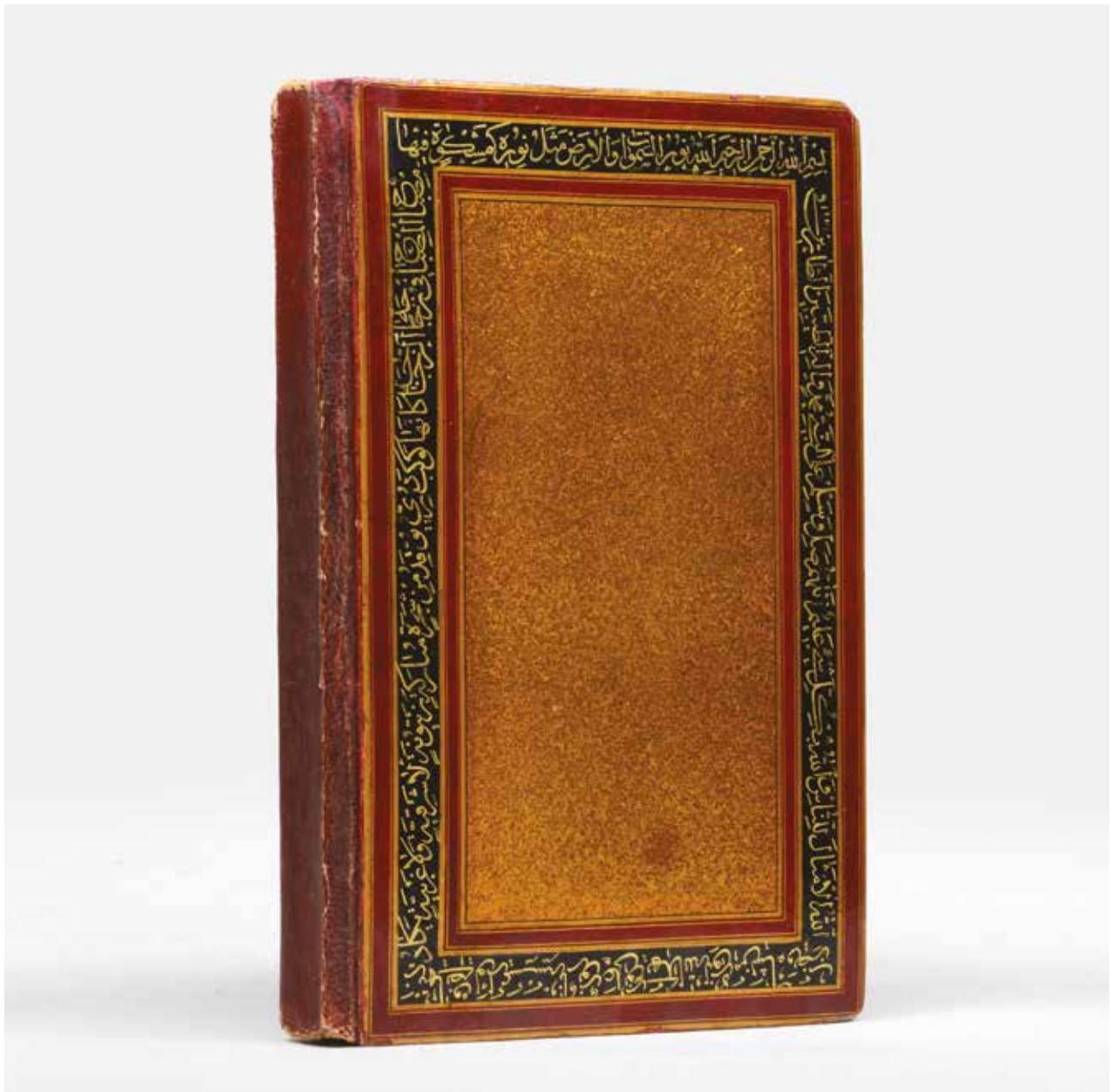


BOOK OF HOURS; use of Paris. Les presentes heures a l'usage de Paris toutes au long sans tiens requérir. Paris: Yolande Bonhomme, veuve de Thielman Kerver, 1530 (with additions, 1545)



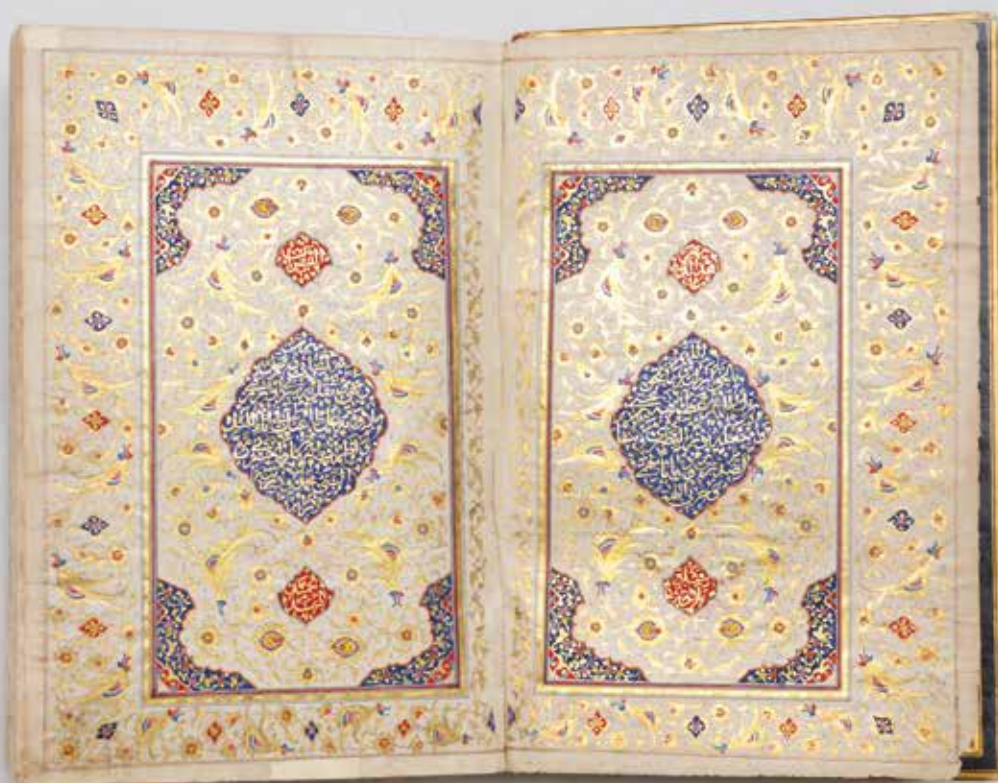
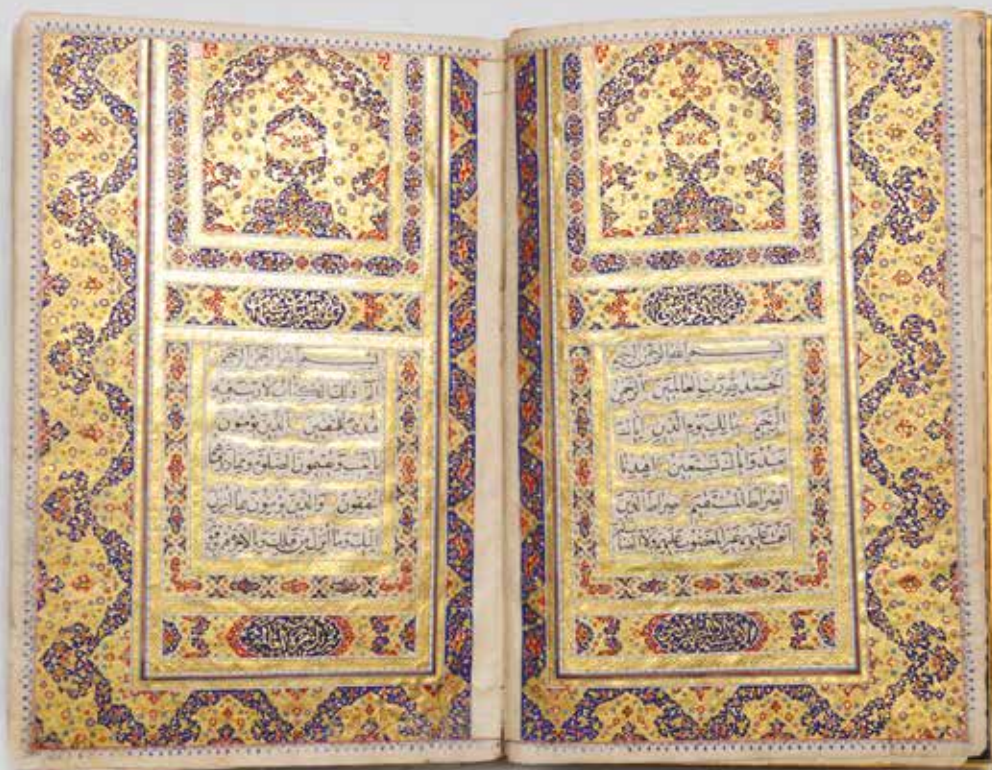


Cross-cultural contact does not require great distance to give it significance. The fine silver filigree binding found on a Paris printed *Book of Hours* of 1530 shows a subtle interplay of religious and national cultures. Such bindings are notoriously difficult to date, but this is probably late 17th century and Dutch. There were plentiful French speakers in the Netherlands in the 17th century, where the language had cachet among the classes rich enough to afford bindings like this, which were carried as part of the church-going attire of the well-to-do.



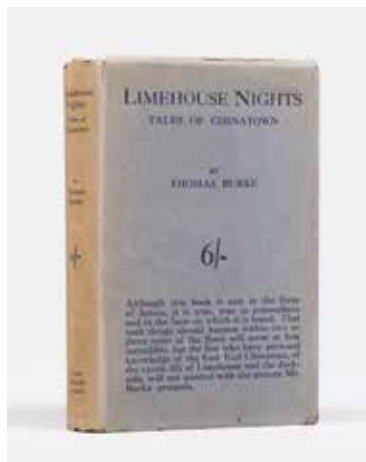
QUR'AN. Magnificent Qajar Qur'an in a dated Zand lacquer binding [Zand and Qajar Iran,] binding dated 1171 AH (1757/8 CE), copied by an anonymous scribe in the 19th century.

Another exquisite marriage between sacred text and prized binding is a magnificent Qur'an, copied in the bold Iranian naskh associated with the Safavid calligrapher Ahmad al-Nayrizi. The illumination is extensive and elaborate, alive with colour and luxuriously decorated. Particularly noticeable is the sheer diversity of form displayed by the manuscript's numerous marginal markers, dripping with petals of pink and blue, deep blue penwork elaborations, and carefully burnished gold. The manuscript was almost certainly commissioned by a Qajar bibliophile to fit the fine calligraphic lacquer binding, which pre-dates the manuscript by a century, its gilt-speckled central panels glittering like a mosaic in miniature.



Breaking borders

BURKE, Thomas. *Limehouse Nights: Tales of Chinatown.* London: Grant Richards Limited, 1916



CAVAFY, C. P. *Poemata [Poems] 1919–1932.* Alexandria: Typographica Katastemata Kasimate & Iona, [printed 1926–32, assembled and issued 1932]

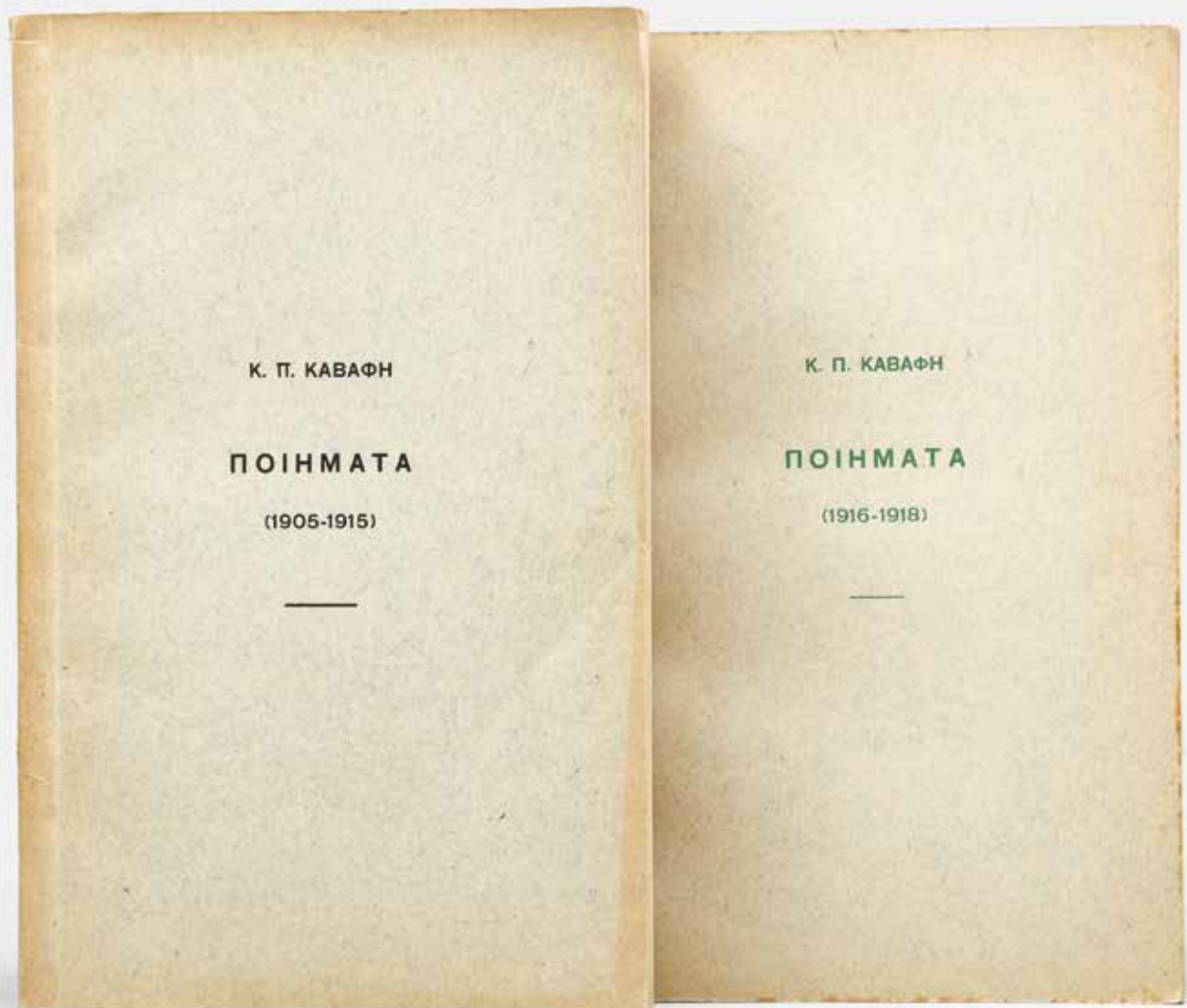
PASTERNAK, Boris. *Doctor Zhivago.* Milano [the Hague]: Feltrinelli [Mouton], 1958



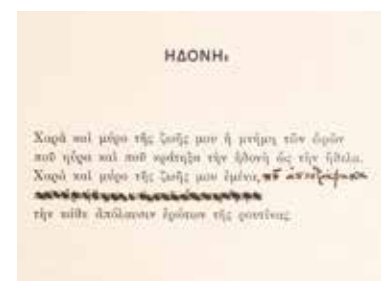
With the boom in seaborne traffic between Britain and Asia after 1850, London's Limehouse district emerged as the centre of the city's first Chinatown, inhabited by people who had travelled to Britain on merchant ships. Their many shops, restaurants, and service businesses catered to sailors on shore leave. Chinatown became the subject of *Limehouse Nights* (1916), a short story collection widely rejected before finally being accepted by the publisher of Bernard Shaw and James Joyce. By tapping widespread anxieties, amplified by wartime, concerning immigrants in Britain, Thomas Burke (1886–1945) became an overnight success. The opening story, “The Chink and the Child”, describes the love of a Chinese man for a white woman, earning the author the opprobrium of those who worried about encouraging such miscegenation. D. W. Griffith used the story as the basis for his enormously successful silent film *Broken Blossoms* (1919). *Limehouse Nights* eschewed the coarse xenophobia of Sax Rohmer’s “Yellow Peril” Fu Manchu stories, indulging instead portrayals centred on romance, sex, and mystery. The book opened British eyes to a long-lasting consequence of imperialism – empire returning home.

Geopolitical blurring runs through the lyrics of C. P. Cavafy (1863–1933), the most significant Greek poet of the 20th century. The cosmopolitan citizenry of his birthplace of Alexandria, combined with his “exiled” lifestyle there and his pride in his Phanariot descent, all shaped his cross-cultural corpus. Although spurned by the contemporary Athenian literary world, Cavafy was much admired by E. M. Forster, whose essay “The Poetry of C. P. Cavafy” (1918) did much to establish his reputation as the creator of some of the most celebrated sensual poems in Western literature. Early privately printed collections of his poems feature such masterpieces as “The City”, Cavafy’s reflections on Alexandria, the quintessential cultural melting-pot of the modern age. Later collections evidence the depth of the poet’s fascination with obscure figures of the late-Hellenic world, conveying the porous interrelations between Western classical culture and the Levant.

The transnational circumstances of Cavafy’s poems are echoed, for very different reasons, in the 1958 first edition in Russian of *Доктор Живаго* (*Doctor Zhivago*). The small edition was printed as part of a covert CIA propaganda program for distributing ideologically subversive material to the Soviet Union and Eastern Europe. The black-market books were ready by early September, just in time for the Brussels Universal and International

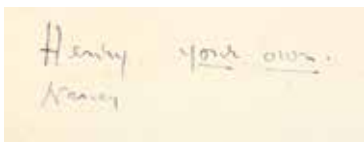
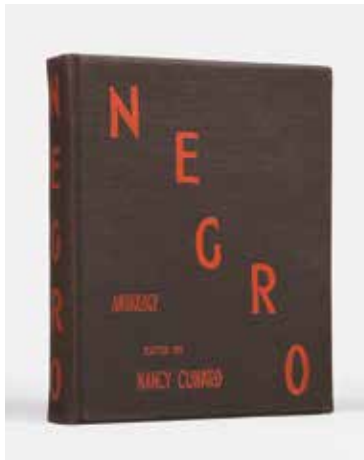


Exposition, where 365 copies were slipped to Soviet visitors through a backroom at the Vatican pavilion. Some ripped off the covers to evade the prying eyes of Soviet officialdom. Other copies went to CIA stations and assets in Western Europe, and 200 copies reached CIA headquarters in Washington. Pasternak (1890–1960) received, but was forced to renounce, the 1958 Nobel Prize in Literature, and an officially sanctioned edition of *Doctor Zhivago* only appeared in Russia three decades later.



Writing back

CUNARD, Nancy (ed.) *Negro Anthology*.
London: Wishart & Co., 1934



A few famous works of the 20th century provide long overdue interrogations of the enduring consequences of imperialism and racism, as well as stressing the need for new, progressive forms of cross-cultural interrelationships. Among these is *Negro Anthology*, edited by the British political activist Nancy Cunard (1896–1965) with the involvement of the American jazz musician Henry Crowder (1890–1955), to whom the work is dedicated.

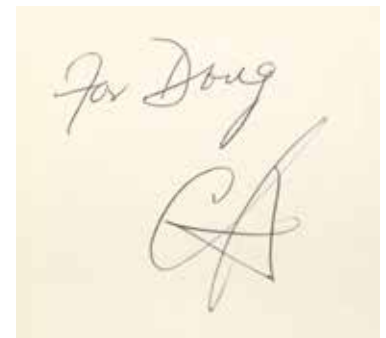
Four years in the making, its 855 pages encompass almost 250 pieces by 150 mostly Black contributors (including Louis Armstrong, W. E. B. DuBois, and Langston Hughes), together with nearly 400 illustrations. The contents form a detailed introduction to Black history, cultural achievements, and socio-political issues, serving as a manifesto for an end to racial discrimination and the recognition of the achievements of the African diaspora. Topics addressed include race relations, emancipation, music, art, artefacts, folklore, poetry, journalism, and historical sources on Black histories in the Americas, the West Indies, Europe, and Africa. When Cunard could not find a publisher, she had the book printed at her own expense, overseeing every aspect of production.





The reception given to *Negro Anthology* points to the complexity of Cunard's role. Black presses and groups spurned it. Her stated goal of recording "all the indignities and injustices done to the race" and showing "the beauty and ingenuity of African art" has been read as the essentializing and appropriation of Black culture common to interwar white avant-garde negrophilia. In public, Crowder scorned the work as a "big drum that has little inside . . . hollow and empty", but praised her in private: "Nancy you have done well. You have made the name Cunard stand for more than ships. Your deep sympathy for the Negro breathes through the pages."

Things Fall Apart (1958), the archetypal African postcolonial novel written by Chinua Achebe (1930–2013), is unquestionably the most important challenge to the reductive, denigrating views of African culture and society long propagated in Western literature, travel writing, and visual culture. His portrayal through the story of Okonkwo of the intricacies of life in Umuofia village, including the complex responses to the threat posed by the white man, restores agency and humanity to colonization's victims and highlights the advanced cultures destroyed by European colonizers. Having sold millions of copies in over 50 languages, the novel remains a potent commentary on the legacies of colonialism in today's world. As Achebe himself observed, "I would be quite satisfied if my novels (especially the ones I set in the past) did no more than teach my readers that their past – with all its imperfections – was not one long night of savagery from which the first Europeans acting on God's behalf delivered them".

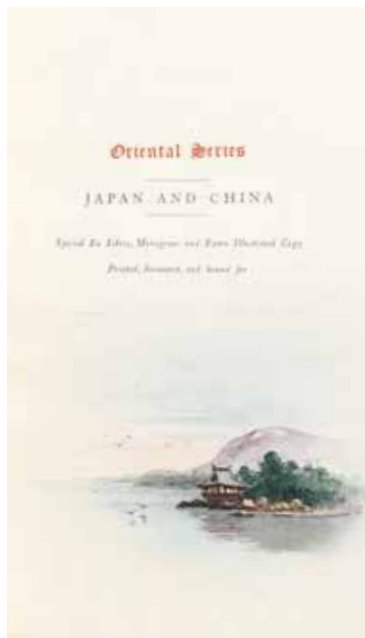


ACHEBE, Chinua. *Things Fall Apart*; *No Longer at Ease*. London: Heinemann, 1958 & 1960

Wonderings and wanderings

BRINKLEY, Francis. *Oriental Series: Japan and China.* Boston and Tokyo: J. B. Millet Company, 1901–02

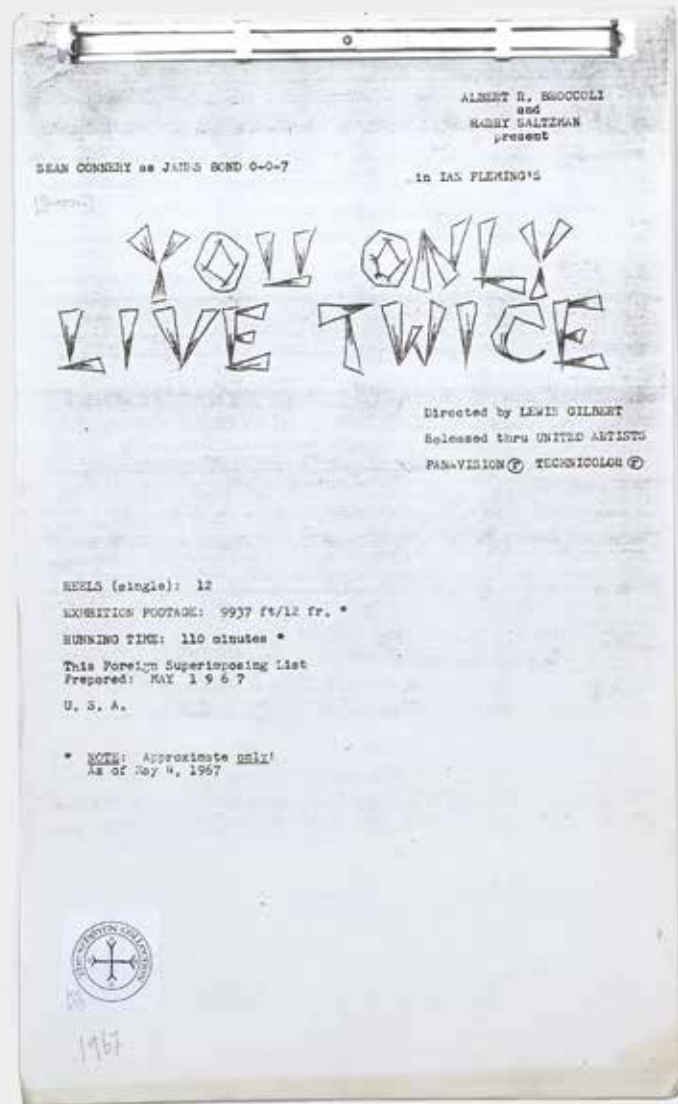
The extraordinary success of Frank Brinkley's (1841–1912) *Japan and China: History, Arts and Literature*, published in several beautiful turn-of-the-century editions, attests to the long-lasting impact of Chinoiserie on the Western aesthetic mindset. Based on his experiences working in Asia as a soldier, educator, and journalist, Brinkley's monumental work introduced a greater understanding of East Asian political, economic, and sociocultural history at a time of growing tourism and commercial connections.





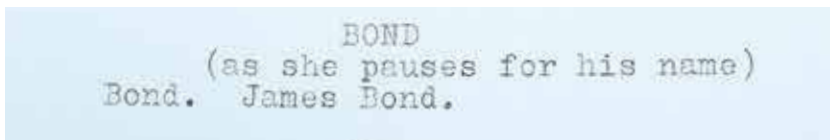
Only the richest subscribers could secure copies of the extraordinary extra-illustrated edition (1901–02), embellished with over 600 original watercolours and paintings on silk, lacquer, and cut velvet, and some 350 prints, photographs, and plates. This remarkable ensemble, furnished by a team of handpicked artists and photographers, including the influential Ogawa Kazumasa (1860–1929), deploys a wide range of themes and motifs central to Western conceptions of East Asian culture. These include farmers, geishas, and scholars, as well as lakes and mountains, fish and birds, and flowers and blossoms.





FLEMING, Ian. Collection of original James Bond screenplays, film scripts, and storyboards. 1962–2014

For the creator of James Bond, Ian Fleming (1908–1964), the non-Western world represented a canvas onto which the exploits of his spy hero, the symbol of British power in an increasingly post-imperial world, could be vividly painted. Bond's adventures take place in exoticized locales, such as Japan, the Caribbean, and Turkey, where villains plot to destroy the fabric of Western society. These settings were ripe with opportunities for Fleming to indulge his passion for recycling Kipling-esque commentaries and reaffirm Western civilization. Small wonder they were enjoyed by at least one director of the CIA.



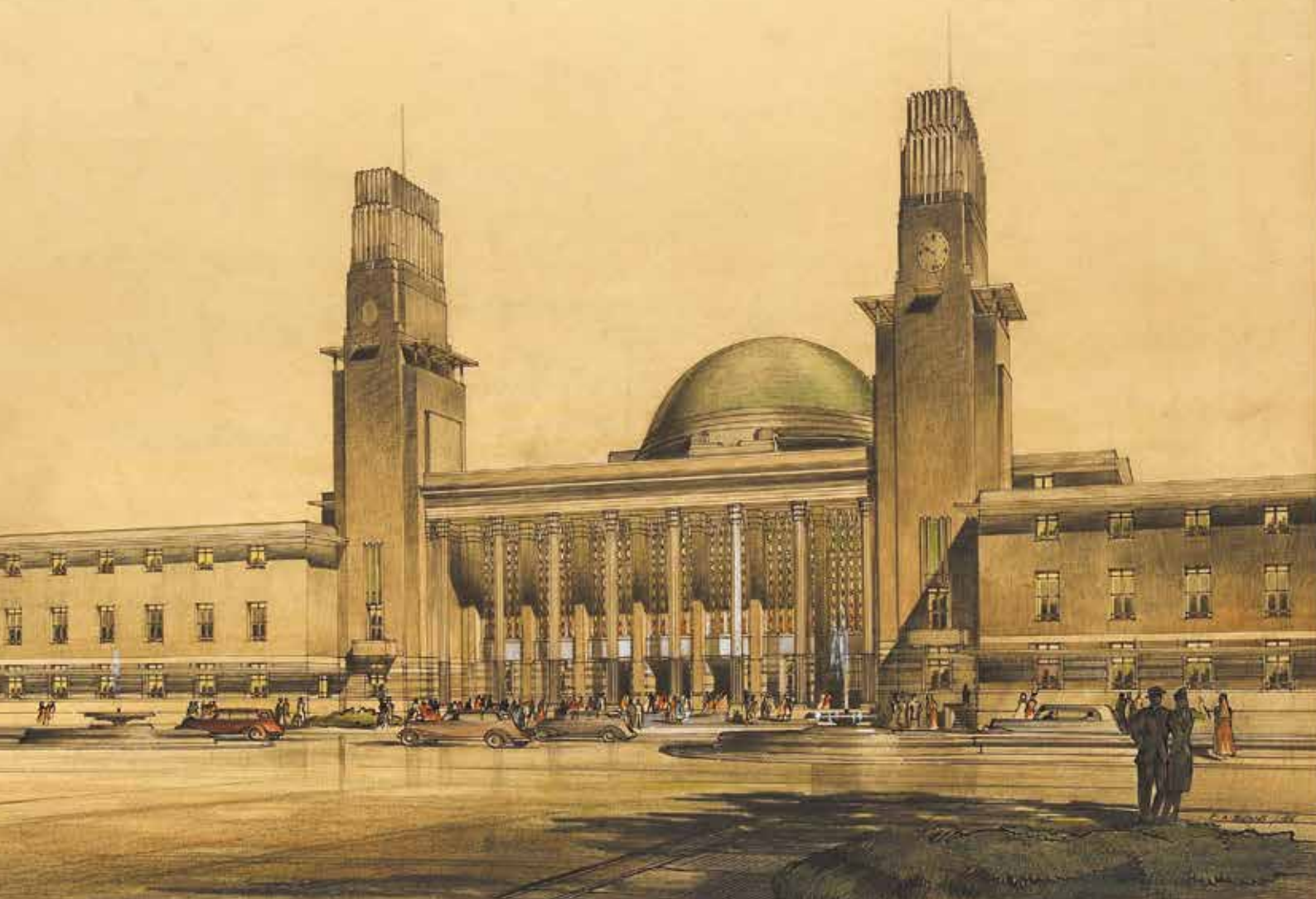
The Orientalism running through the Bond canon and the resulting films is rooted in Fleming's encounters with other countries and cultures while working as a journalist with the Kemsley newspaper group, owner of *The Sunday Times*. Fleming worked as the foreign manager, responsible for its worldwide network of correspondents, taking annual winter holidays in the Caribbean to write the Bond books.

Fleming had written seven Bond novels when he was approached with a plum journalistic assignment: a five-week, all-expenses-paid trip to the world's most exciting cities. His journey took in Hong Kong, Macao, and Tokyo, then Honolulu, and home via the US. His *Thrilling Cities* became a popular newspaper series and a bestselling guidebook, while also furnishing much of the backdrop and research for the Bond novels and short stories that would follow.

In 1961, Fleming returned to Japan looking for inspiration for another Bond book. He wrote in advance to his friend Richard "Dikko" Hughes, the "Far East" correspondent for *The Sunday Times*, with a detailed wish list: "After a couple of days in Tokyo, I would like us to take the most luxurious modern train down south to the inland sea . . . I would also like to see pearl girls diving – my heroine will be a beautiful girl who has learned to speak English working on an underwater film in Hollywood – and hot baths, a live volcano for suicides, and any terrifying manifestation of the horrific Japan." Fleming's notes, scribbled down while jaunting across Japan with Hughes, formed the basis of many episodes in *You Only Live Twice*.



Massed lines



WILSON, J. M. Two architect's rendering drawings of Baghdad Railway Station. J. M. Wilson & H. C. Mason Partners, 1947

Railways, so emblematic of Western expansion, recur as focal points of cross-cultural encounters throughout the modern world, for example in the 1947 architectural vision of James Mollison Wilson (1887–1965) for the Baghdad Railway Station, incorporating facets of Islamic culture within a Western aesthetic.

The same applies for China. Although the 20th century began with the Boxer Rebellion against outside incursions into Chinese affairs, the interests of the Qing court in its final years remained closely aligned with those of colonial powers and overseas capital. This alliance, uneasy at it was, is commemorated in the exceptionally rare album issued circa 1906 to celebrate the completion of China's first long-distance railroad from Peking to Hankow. The 1,500-mile line was built between 1898 and 1906



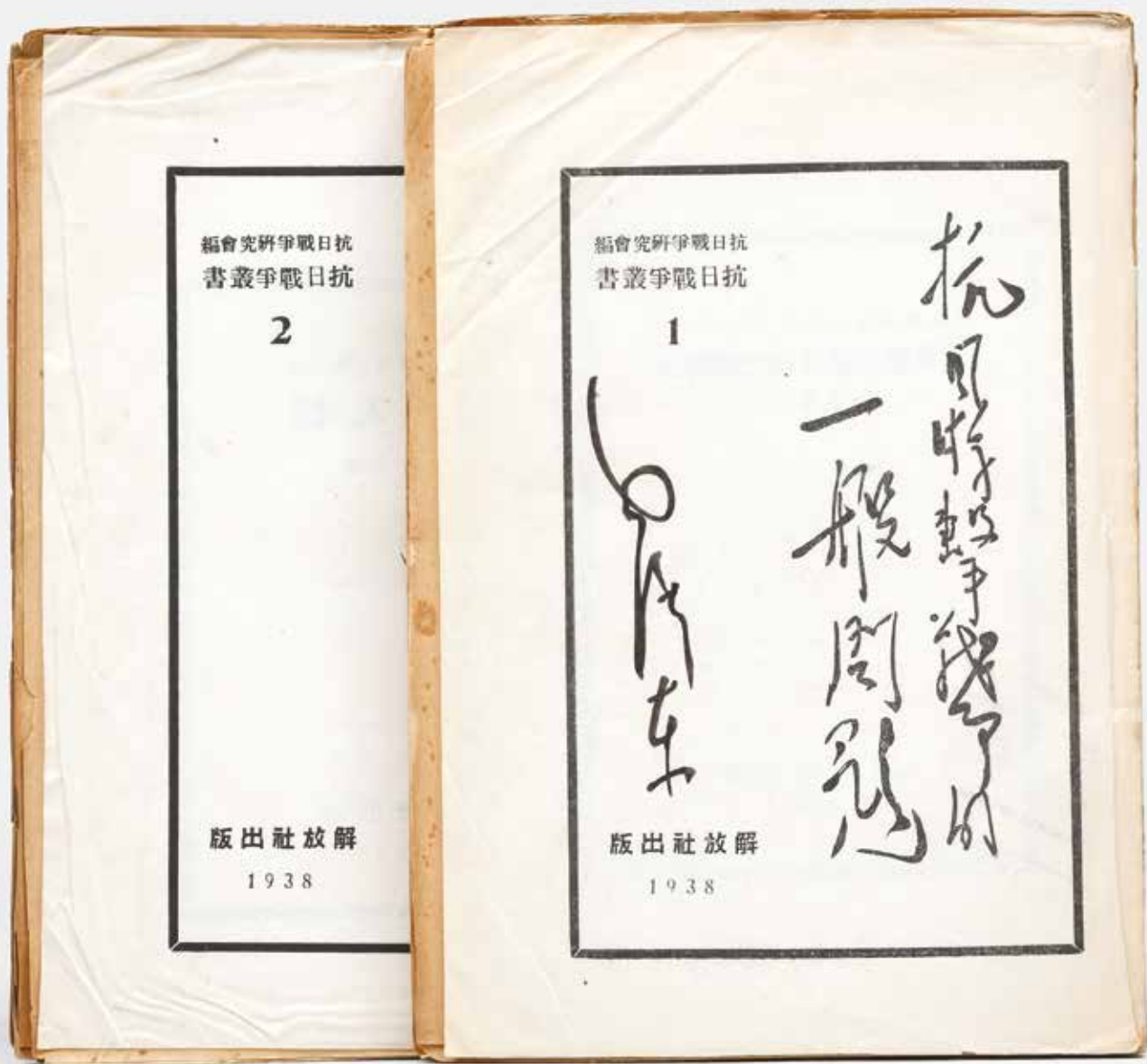
GARE DE TCHANG-SIN-TIEN

as a co-operative venture between the Imperial Chinese Railway Company and the Belgian China Railway Survey Company, with 112 million francs of investment raised from French financiers through bond issues.

The album's stunning binding deploys Qing imperial iconography within an overall Westernized design. The gilt and white metal decorations reference the Azure Dragon, the Manchu royal emblem and the centrepiece of the Yellow Dragon Flag, the first Chinese national flag. Inside, the 50 detailed, expertly composed photographs including views of iron bridges, modern intermediary stations, and the splendid Peking terminus near the Forbidden City.

CHINESE RAILWAYS. Ligne de Pékin-Hankow, Années 1899–1905. China: Compagnie Impériale des Chemins de Fer Chinois et Société d'Etude de Chemins de Fer en Chine, [c.1906]





MAO, Zedong. Kangri youji zhanzheng de yiban wenti ("Common Problems in the Anti-Japanese Guerrilla War"); [Together with] Lun chi jiu zhan ("On Protracted Warfare"). Yan'an: Jiefang chubanshe, 1938

The fall of the Qing in 1911 electrified nationalist political movements and signalled the beginning of the end for Western extra-territoriality. Amid changing global geopolitics, Sun Yat-sen, Chiang Kai-shek, and Mao Zedong (1893–1976) sought new relations with Western powers and cultivated links with sympathetic voices abroad. During the 1930s and 1940s, Mao's wartime base of Yan'an played host to overseas journalists, politicians, and military officers who were treated to a diplomatic charm offensive and sometimes



given signed souvenirs of their visit. After coming to power in 1949, Mao and his comrades became key players in the emerging Cold War, advertising their credentials as symbols of an anti-colonial, anti-capitalist alternative to the West. The diplomacy of the Yan'an period proved equally successful in navigating the uncertainties of the 1950s, as seen in a banquet menu from the 1956 first Pakistani state visit to Beijing. Signed by Mao, Premier Zhou Enlai, four other senior Chinese leaders and Pakistani Prime Minister Huseyn Shaheed Suhrawardy, the piece encapsulates Mao's determination to build strategically beneficial relations with other Asian nations and counteract American influence in Asia. At talks held during the visit, Zhou spoke of China's commitment to peace and prosperity, in opposition to what he regarded as quintessential Western values.

MAO, Zedong. Banquet menu signed by Mao, five senior Chinese politicians, and Pakistani Prime Minister Huseyn Shaheed Suhrawardy. Beijing: 19 October 1956



MAO, Zedong. Mao zhuxi yulu
("Quotations From Chairman Mao").
Beijing: Zhongguo renmin jiefangjun zong
zhengzhi bu, 1964

A decade later, amidst social crises in Europe and the United States, 毛主席语录 (the "Little Red Book") became a global symbol of opposition to the socioeconomic underpinnings of Western society, bought and read across the world from Beijing to Berlin and from New Delhi to Nairobi. The first edition, published in 1964, introduced themes that defined the domestic and international Maoist movement, including anti-imperialism, transnational unity, and mass action. The work's distinctive red vinyl design, also adopted for the many translations into foreign languages, gave the modern world one of its most recognizable political emblems.

Catalogue and price list



PAGE 45

ACHEBE, Chinua. *Things Fall Apart; No Longer at Ease*. London: Heinemann, 1958 & 1960

EDITION: First editions.

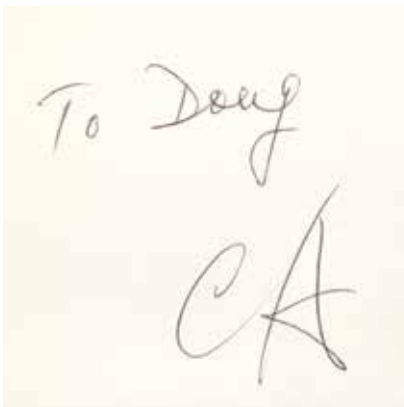
PROVENANCE: Both copies inscribed by the author to writer Doug Moore on the front free endpapers, "For [and "To"] Doug, C.A.", at an event held in Achebe's honour moderated by Bradford Morrow. Also included are Moore's ticket for the event, the programme (signed by Morrow), and the seating plan showing Moore seated not far from Mr and Mrs Achebe. Morrow befriended Achebe in 1991, when they first met for an interview.

BINDING: Two works, octavo. Original red cloth, spines lettered respectively in gilt and white. With illustrated dust jackets, that for *Things Fall Apart* supplied. Housed in custom slipcases; related ephemera housed in a matching envelope.

CONDITION: *Things Fall Apart* with cloth somewhat mottled and some very minor spotting to page edges, both jackets retaining vivid colouring, with a few small closed tears and mild soiling to white portions, *No Longer at Ease* price-clipped, spine panel notably unfaded, in generally excellent condition.

£17,500

[155634]



PAGE 28

ALF LAYLA WA-LAYLA. *One thousand and one nights*. Bulaq: al-Matba'ah al-kubra, 1835

EDITION: First complete edition in Arabic, the first edition printed in the Arab world.

PROVENANCE: From the collection of the French oriental scholar Charles Barbier de Meynard (1826–1906); manuscript table of contents in ink and pencil, probably in Meynard's hand, laid into each vol.; marginal notes in Arabic and French in pen and pencil throughout.

CONTENTS & BINDING: Printed in Arabic, woodcut floral *sarlawh* at head of text in each vol., text within two-line frame throughout, titles in *nasta'liq* types. 2 vols., royal octavo (262 × 194 mm), pp. 710; 620. Late 19th-century brown hard-grain quarter morocco, spines lettered in gilt, place and date at foot, Papier Tourniquet sides, green paper tips, Schrottell pattern marbled endpapers. Housed in a custom black cloth sliding case, unlettered.

CONDITION: Bindings lightly rubbed, professional restoration to spine ends and lower joint of vol. 2, a single tiny hole throughout at upper inner corner of printed frame, a little worming in lower margin of first 10 leaves, vol. 2, one leaf (pp. 13/14) in same vol. with faint stain at lower fore edge, a few other minor blemishes but generally clean; overall, a very good copy.

LITERATURE: Brunet III, 1715; Chauvin IV, 18, 20K; Graesse IV, 523.

£250,000

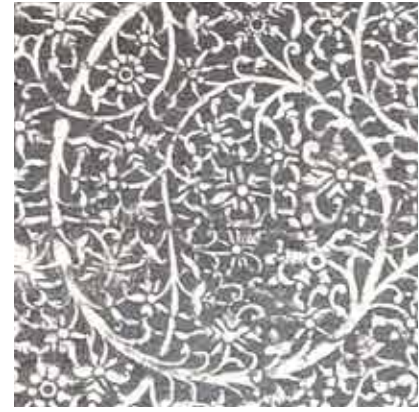
[150543]

PAGE 35

BIGGS, Thomas; Theodore C. Hope; James Fergusson. *Architecture at Ahmedabad*. London: John Murray, 1866

EDITION: First and sole contemporary edition.

CONTENTS & BINDING: 120 original albumen prints (each approximately 190 × 140 mm, within printed red ruled borders, title and plate number on the mount), engraved map of Gujerat, plan of Ahmedabad, wood-engraved frontispiece (cut down and mounted) and illustrations in the text. Quarto (280 × 208 mm). Rebound to style in half



calf, decorative gilt spine, black morocco twin labels, marbled sides, all edges gilt.

CONDITION: Frontispiece trimmed and laid down, old library pressmark stamp on title verso, first few leaves and map with old tape repairs, recent archival tape repair to first leaf of contents, edges of final mount chipped at edges. A good copy.

LITERATURE: Gernsheim, *Incunabula*, 332.

£15,000

[129348]

PAGE 38

BOOK OF HOURS; use of Paris. *Les presentes heures a l'usage de Paris toutes au long sans tiens requierir*. Paris: Yolande Bonhomme, veuve de Thielman Kerver, 1530 (with additions, 1545)

EDITION: Printed in two parts, the Book of Hours dated 1530 both on the title page and in the colophon, the second part an assembly of additional devotional pieces, with two colophons dated 1545.

PROVENANCE: Maggs catalogue no. 456, 1924, item 211; with typed bookseller's description of James F. Drake, Inc., New York, c.1930s, laid in.

CONTENTS & BINDING: Printed in black with some red printing, ruled in red. Thielman Kerver's woodcut device to title and last leaf verso, woodcuts in the text. Octavo (171 × 103 mm). Encased in a silver filigree book binding, probably





Dutch, late 17th century, with clasps, elegant filigree finials at head and tail of spine, white silk over wooden boards, pale blue silk-covered endpapers (endpapers perhaps a later addition), gilt and gauffered edges (perhaps French from a previous binding). Housed in a black morocco-backed folding case, spine lettered in silver, by J. & S. Brockman.

CONDITION: Two small pieces of filigree lost at foot of rear cover and lower edge split in same place, in excellent condition overall.

LITERATURE: Bohatta 336; *Catalogue de la librairie A. Fontaine 1878-1879*, 17, no. 54; Renouard, ICP, III, 2133.

£25,000

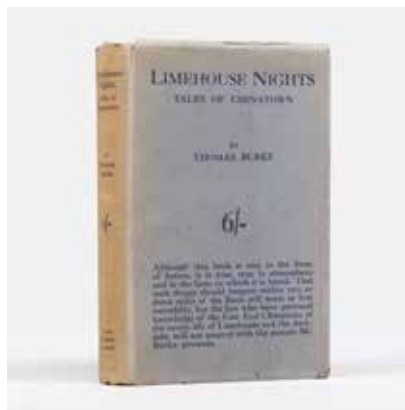
[151483]

PAGE 46

BRINKLEY, Francis. *Oriental Series: Japan and China. Boston and Tokyo: J. B. Millet Company, 1901-02*

EDITION: One of a very few sets specially bound and extra-illustrated for subscribers only.

PROVENANCE: Bound for the distinguished Gilded Age American bookseller Charles Emelius Lauriat (1874-1937), a noted collector of rare editions, who subscribed to one or more sets for his bookshop. The first buyer was likely Annie Ederly Thayer (1870-1957), whose bookplate is in vol. I.



CONTENTS & BINDING: Original colour paintings on silk bound before and after text in every vol.; 75 watercolours on paper; 25 paintings in lacquer; 29 paintings on silk; and 17 paintings on cut velvet. Pages adorned in margins with 540 original watercolours; accompanying these are 371 other illustrations, many tinted and hand-coloured, including prints, photographs, and plates. Many of the extra illustrations are window-mounted with tissue or mulberry paper guards; a folding map of East Asia and the Pacific completes this spectacular ensemble. 15 vols., large octavo (231 × 155 mm). Finely bound by Riviere & Son for Charles E. Lauriat Co., Boston in red full crushed morocco, spines lettered in gilt with five raised bands, board edges tooled with paired gilt fillets, gilt-panelled citron and blue morocco doublures, turn-ins bordered with paired gilt fillets enclosing a Greek-key frame divided by stylized gilt chrysanthemums, red silk-coated free endpapers, top edges gilt, other edges untrimmed.

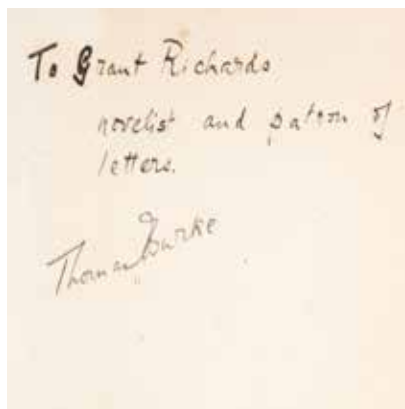
CONDITION: Contents notably fresh, trivial rubbing to a few vols., tiny split to foot of front joint of vol. XII, else in fine condition.

£25,000

[153388]

PAGE 42

BURKE, Thomas. *Limehouse Nights: Tales of Chinatown. London: Grant Richards Limited, 1916*



EDITION: First edition.

PROVENANCE: Presentation copy from the author to the publisher, inscribed "To Grant Richards, novelist and patron of letters. Thomas Burke".

BINDING: Octavo. Original terracotta cloth, spine and front board lettered in brown. With dust jacket. Housed in a dark blue quarter morocco solander box by the Chelsea Bindery.

CONDITION: Jacket sunned at spine and flap folds, some nicks, chips and tears, spine of binding a little cocked and just lightly rumpled, top edge dusty, touch of foxing to endpapers. A very good copy, tight and sharp-cornered.

£20,000

[136021]

PAGE 29

BURTON, Richard F. *The Book of the Thousand Nights and a Night; [issued with] Supplemental Nights ... with Notes Anthropological and Explanatory. [Boston:] Privately Printed in the USA for the Burton Club, [c.1903]*

EDITION: The Manuscript Edition, number 50 of 150 sets.

ADDITIONAL MATERIAL: With autograph letter signed from Burton to James Hain Friswell, the dedicatee of Burton's *Stone Talk* (1865); Friswell helped to see the book through the press.

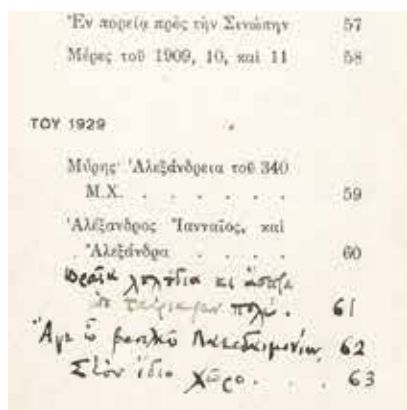
CONTENTS & BINDING: Photogravure frontispieces and plates, including frontispiece portrait in vol. I in two states (coloured and uncoloured) after the portrait by Sir Frederick Leighton; captioned tissue guards. 16 vols., large octavo. Original green morocco, spines lettered in gilt, richly gilt in spine compartments within raised bands, elaborate arabesque gilt design to covers incorporating Burton's name in Arabic, gilt concentric rules to turn-ins, marbled endpapers, top edges gilt.

CONDITION: Very light rubbing at extremities and toning to endpapers, an excellent set, the gilt bright, contents clean and partly unopened.

LITERATURE: Penzer, p. 126 et seq. for Burton Club editions.

£20,000

[155161]



PAGE 42

CAVAFY, C. P. *Poemata 1919–1932. Alexandria: Typographica Katastematika Kasimate & Iona, [printed 1926–32, assembled and issued 1932]*

EDITION: One of Cavafy's self-assembled poetry collections, privately printed at his expense and arranged by the poet himself. This collection, assembled in the year before Cavafy's death, focusses on the mature stage of his oeuvre, with 70 poems in all, omitting any composed before 1919. Cavafy has made hand corrections to his poems in three places (a typographical error to "Of Demetrios Soter", p. 6; the alteration of a word to "Sophist Leaving Syria", p. 43; and "Days of 1896" with an entire line changed and a new line added, p. 46), added the titles of nine extra poems to the table of contents on the rear wrapper, and made many corrections to the pagination throughout.

PROVENANCE: The Belgian writer Alexis Curvers (1906–1992) of Liege, who was married to the hellenist Marie Delcourt, and who lived and worked in Alexandria, 1931–2, teaching in a Greek school. He likely received this copy direct from Cavafy, as was Cavafy's practice.

CONTENTS & BINDING: Booklet of 84 loose text leaves (250 × 160 mm) and larger blank leaf, split pin to top left corner, loosely held in plain wrappers with titles and contents printed in black on both sides. Manuscript corrections to contents on rear cover. Some dust soiling and slight mustiness, occasional spotting, oversize rear blank leaf rather creased, otherwise very good condition, with the wrappers well preserved.

LITERATURE: Despina Charalambidou-Solomi, "Gender Dualism in Cavafy's Erotic Poetry", *Journal of Modern Greek Studies*, vol. 21 no. 1, 2003, p. 113–25; Edmund Keeley, "The Cavafy Rare Book Collection in Firestone Library", *The Princeton University Library Chronicle*, Vol. 67, No. 1, Autumn 2005, pp. 140–5.

£17,500

[159205]



PAGE 26

CERVANTES, Miguel de. *El ingenioso hidalgo Don Quixote de la Mancha. Madrid: Juan de la Cuesta, for Francisco de Robles, 1608*

EDITION: Third Madrid edition, the best printed by Cuesta.

PROVENANCE: a) Kirkman Daniel Hodgson (1814–1879), British banker, partner in the mercantile firm Baring Brothers and Co. (Barings Bank), then governor of the Bank of England and MP, with his bookplate; b) inscribed from "R.K.H.", likely Daniel's son Robert Kirkman Hodgson (c.1850–1924), to "J.B.", presumably John Baring, second Baron Ravelstoke (1863–1929); c) The Newberry Library, with bookplate and deaccession label; d) Karl Tilden Keller (1872–1955), American businessman and *Don Quixote* collector, with his bookplate; e) donated by him to Harvard College Library, with bookplate and subsequent deaccession stamp.

BINDING: Large octavo (181 × 134 mm). Mid-19th-century red morocco signed E. Niédree of Paris, spine with blind ruled raised bands, compartments panelled in blind, gilt lettering to second and third, covers framed with a double blind rule, inner dentelles richly gilt, marbled endpapers, edges gilt and marbled, green silk bookmark.

CONDITION: Tiny spot to front cover, joints very slightly rubbed, glue traces to verso of front free endpaper, title page and last leaf dusty, small hole to one leaf due to paper flaw affecting three words,



crease to one lower outer corner also due to a paper flaw causing minor offset of a few words on three lines, short closed tear to one outer margin skilfully repaired, small ink stain to two leaves, occasional unobtrusive spotting, contents thoroughly washed. A superb copy.

LITERATURE: Palau 51982; Ruis 8; Salva 1549.

£225,000

[155187]

PAGE 51

CHINESE RAILWAYS. *Ligne de Pékin-Hankow, Années 1899–1905. China: Compagnie Impériale des Chemins de Fer Chinois et Société d'Etude de Chemins de Fer en Chine, [c.1906]*

EDITION: Commemorative album celebrating the completion of the Peking to Hankow railroad, China's first long-distance railway line.

CONTENTS & BINDING: Printed title page, 50 original albumen prints (262 × 340 mm). Landscape folio (375 × 531 mm). 29 stiff card and 2 paper leaves mounted on yellow silk stubs in nickel-plated post binder, first and last leaf faced with cream moiré silk, edges gilt. Housed in black diced roan portfolio, spine tooled with imperial Azure Dragon and art nouveau decoration in gilt, front and back covered with padded saffron moiré silk, front with white metal Azure Dragon central plaque and cornerpieces with dragons on Chinese fretwork plaques, board edges and turn-ins gilt-tooled, cream moiré silk doublures. Housed in a custom black chemise and carrying case.

CONDITION: Portfolio bright, light wear to padded silk and tips, red marking to bottom right of front cover, rear cover slightly soiled, damp staining and tidemarks to cream silk, light foxing and staining to card mounts, photographs well-preserved, a few minor instances of wear along bottom edges, a little silver mirroring and pigmentation. A very good example indeed.

£50,000

[156389]



PAGE 25

CONFUCIUS. *Confucius Sinarum Philosophus.* Paris: [Andreas Cramoisy] for Daniel Horthemels, 1687
EDITION: First edition.

PROVENANCE: Ownership signature of Hans Karl Leopold von der Gabelentz (1778–1831); 1914 bookplate of the family library at their seat, Poschwitz castle.

CONTENTS & BINDING: Engraved portrait of Confucius and engraved map of China, both for Jean Nolin; engraved French royal arms on title page and at head of dedication, wood-engraved head- and tailpieces. Folio (320 × 208 mm). Eighteenth-century French tree calf, gilt-lettered brown spine label, remaining compartments fully tooled in gilt with large central floral tool, diagonally paired floral corner tools and dotted roll borders, raised bands and spine ends tooled with gilt flowers, gilt rolls to board edges, marbled endpapers and edges.

CONDITION: Pencilled annotations at foot of chronological tables on leaf 12. Some judicious restoration to spine, joints and corners, light retouching of colour to boards and gilding, spots of ink on top edge, faint tidemarks at head of first 3 leaves, occasional light foxing and faint stains internally, map shaved at fore edge when bound with loss of 1.3 cm to printed area. A very good copy indeed in a handsome binding.

LITERATURE: *China on Paper* 17; Cordier, pp. 1389–93; Lust 724.

£20,000

[155868]

PAGE 32

COOK, James. *Complete set of the three voyages.* London: W. Strahan and T. Cadell, 1773–84

EDITION: Second and best edition of the first voyage, first edition of the second and third voyages.

PROVENANCE: Armorial bookplate of William Tennant (1805–1848) and armorial bookplate of the Wharton family to all vols. of the first and second voyages; the third voyage has Wharton bookplates alone. Vol. I of the second voyage is inscribed below the bookplate, “W. J. L. Wharton 1889”, i.e., the



distinguished naval officer and hydrographer Sir William James Lloyd Wharton (1843–1905).

CONTENTS & BINDING: With all plates, maps and plans as called for. Includes the two rare fine stipple engraved portraits of Cook and Captain James King, by Francesco Bartolozzi after John Webber, published separately in June 1784, as frontispieces to vols. I and III of the third voyage. Atlas folio contains 102 plates: the 64 plates for the third voyage (their presence in a separate folio vol. was intended) and 36 duplicate plates from the second voyage. 9 vols.: 8 quarto (300 × 247 mm) and one 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, pale brown and green morocco twin labels, red speckled edges; third voyage: contemporary half russia, gilt banded spines, contrasting green twin labels, marbled sides.

CONDITION: All vols. skilfully rebaked with the original spines laid down, folio vol. refurbished. First voyage, vol. I: small portion torn from lower blank margin at X2, vol. II: closed tear across plate at p. 264; second voyage, vol. I: folding map of the southern hemisphere torn at fold, closed tear across lower blank margin of B1, vol. II: old repair at outer margin of D4; third voyage, vol. III: small portion torn from foot at 3P4. A few scrapes to



bindings, some occasional spotting, foxing and marginal staining.

LITERATURE: 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.

£60,000

[141440]

PAGE 44

CUNARD, Nancy (ed.) *Negro Anthology.* London: Wishart & Co., 1934

EDITION: First edition.

PROVENANCE: The dedication copy, inscribed by Cunard on the first blank: “Henry your own Nancy”. The printed dedication reads, “Dedicated to Henry Crowder my first Negro friend”. Crowder inspired and worked with Cunard on this compendious collection of writings celebrating Blackness and Harlem just as its Renaissance was ending; he contributed the score to a Walter Lowenfels piece called “Creed”.

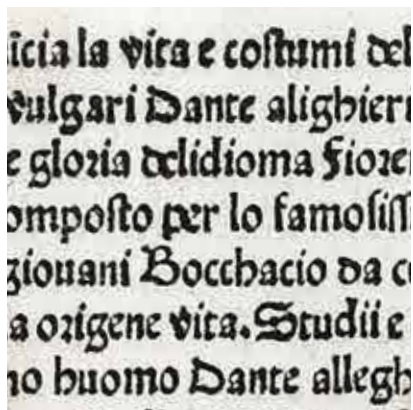
CONTENTS & BINDING: Illustrations throughout. Quarto. Original black cloth, spine and front board lettered in red, map of the Black Belt of America on rear cover. Housed in a custom red cloth solander box.

CONDITION: A fresh, bright copy, remarkably clean and well preserved.

£75,000

[155290]





PAGE 26

DANTE ALIGHIERI. *La Commedia.* [Venice:] Vindelino de Spira, 1477

EDITION: First edition with commentary and the first to contain Boccaccio's *Vita di Dante*, the fifth overall.

PROVENANCE: a) Sir Thomas David Gibson-Carmichael (1859–1926), 11th baronet, of Castle Craig, Peeblesshire, with his armorial bookplates; he was governor of Victoria 1908–11, Madras 1911–12 and Bengal 1912–17; his sale at Sotheby's Wilkinson & Hodge, 23 March 1903, lot 269; b) Robert Hoe (1839–1909), American bibliophile and collector, first president of the Grolier Club, with his gilt bookplate; his sale at Anderson Auction Co., 24 April 1911, lot 960; c) Giuseppe Martini (1870–1944), Italian book dealer and learned bibliographer, with his bookplate and loosely inserted copy of his manuscript note concerning this vol.; his sale at Hoepli, Lucerne, 27–29 August 1934, lot 70; d) Luigi and Sandra Morandi, Italian book collectors, with bookplate; their sale at Sotheby's Milan, 26 June 2007.

CONTENTS & BINDING: 374 (of 376) leaves, with a1 blank but without the first and final blank; 45–50 lines, gothic text in 2 columns, blank initial spaces with initials supplied in manuscript. Early manuscript 2-line annotation to an initial blank leaf apparently preserved from the first binding. Some leaves misbound: n5 and n6 in gathering y, x5 and x6 in gathering t, and y5 and y6 in gathering x. Folio (337 × 233 mm). Finely bound in reddish brown crushed goatskin by Francis Bedford (1800–1884), the leading English bookbinder of his time, presumably for the Castle Craig library. The design on the covers imitates the style of Venetian bindings of the 15th century, with concentric frames with two-line gilt and thick black rules enclosing decorative rolls, two medallions decorated with interlaced motifs at centre, board edges ruled in gilt, turn-ins with gilt rule either side of blind rule, vellum endleaves, gilt edges. Housed in a red roan folding case.

CONDITION: Joints very slightly rubbed, intermittent light spotting or foxing mainly to blank margins, repaired tears to blank margins of leaves c3 and p1, tiny hole to blank margin of leaves y and



y3 repaired, small paper loss due to paper flaw in upper outer corner of leaf gg8, text unaffected. A fine, clean, and wide-margined copy on thick paper, some stripping to case.

LITERATURE: BMC V 248; C. de Batines, *Bibliografia Dantesca* I, 1845, 23; Gamba, *Serie dei testi di lingua*, 1839, no. 382; Goff D-27; GW 7964; Hain 5942*; ISTC id00027000; Leg 382; G. Martini, *Catalogo della Libreria, Parte Prima, Incunaboli*, 1934–35, no. 144.

£175,000

[155450]

PAGE 36

DRU, Léon & Saint-Just, & Louis-Georges Mulot. "Matériels & Outils de Sondages pour les mines & les colonies" [title from patch label on front cover]. Paris: Paulin Arrault Ingr. E.C.P., successeur; Bureaux & Ateliers de Construction, [c.1890]

EDITION: Apparently unique album.

PROVENANCE: Assembled for one of the leading French engineering firms of the period, Mulot & Dru, perhaps presented to a senior member of the firm or their successor, Paulin Arrault, celebrating their achievement.

CONTENTS & BINDING: 21 original albumen prints (largest 213 × 291 mm, smallest 150 × 212 mm, average in the range 160 × 215 mm) mounted on linen-hinged heavy card mounts, all fully captioned



in manuscript, and each with the company wet-stamp for Léon Dru beneath. Folio (430 × 335 mm). Contemporary presentation binding of brown half morocco, gilt-lettered spine, marbled sides, patch label on front cover, marbled endpapers.

CONDITION: A few scrapes and light abrasions, minor restoration to spine, front free endpaper chipped at fore edge, mounts lightly browned and with some marginal finger-soiling, a few prints slightly faded, but the majority retaining good tone and definition.

£12,750

[123046]

PAGE 34

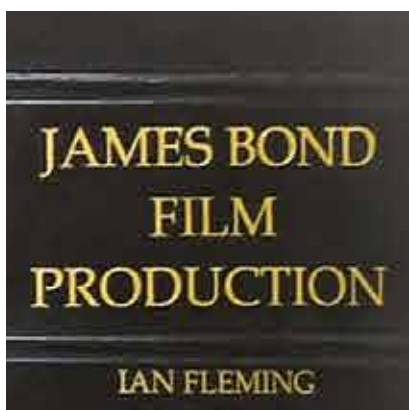
DU CAMP, Maxime. *Égypte, Nubie, Palestine et Syrie.* Paris: Gide et J. Baudry, 1852

EDITION: First edition.

CONTENTS & BINDING: 125 mounted original salt-prints, letterpress captions to mounting leaves and tissue guards, 3 small engravings to the introductory text, double-page engraved plan of Karnak, single-page plans of Medinet-Habu and the island of Philae. Folio (447 × 315 mm). Original brown hard-grain half morocco, original leather spine laid down, title gilt direct, low flat bands with dotted roll gilt, double fillet panels to compartments, marbled sides, new endpapers, original marbled free endpapers retained.

CONDITION: Skilfully rebaced and recorned with brown cloth spine and corners. Soundly bound,





presenting well on the shelf, front inner hinge slightly cracked towards head at the first blank, some foxing throughout, varying from light to moderately heavy but the prints themselves fairly lightly touched when at all, remains very good.

£300,000

[124632]

PAGE 48

FLEMING, Ian. Collection of original James Bond screenplays, film scripts, and storyboards. 1962–2014

PROVENANCE: From the collection of Martin Schøyen (b. 1940), with his bookplate.

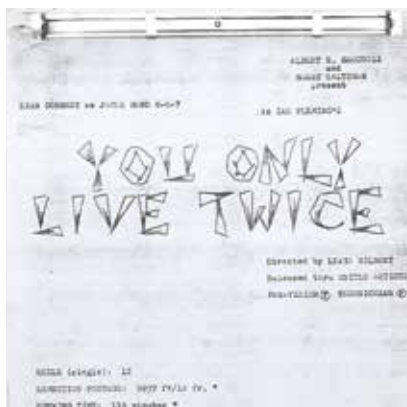
CONTENTS: Together, 119 items, comprising film scripts, screenplays, manuscripts, storyboards, costume designs, publicity material, production notes, etc.

BINDING: Various bindings including original wrappers, many with split pin fastenings or staples, several spiral bound. Many housed in custom blue morocco-backed folding boxes, card folders, etc.

LITERATURE: The Schøyen Collection No. 438–556, 591–2.

£375,000

[156267]



PAGE 22

GONZALES DE MENDOZA, Juan. The Historie of the great and mightie kingdome of China. London: Printed by I. Wolfe for Edward White, 1588

EDITION: First edition in English.

PROVENANCE: From the library of the historian Sir Charles Ralph Boxer, with his distinctive red seal on the title page. Boxer made extensive use of this account in his research, citing it in his *South China in the Sixteenth Century* (1953).

CONTENTS & BINDING: With 3 woodcut Chinese characters in text at pp. 92–3. Octavo (164 × 123 mm). Recent speckled calf to 18th-century style by Aquarius, spine gilt in compartments, red morocco twin labels, sides with gilt single fillet border enclosing dog-tooth frame, gilt milled roll to edges and turn-ins, Stormont pattern marbled endpapers, gilt edges. Housed in a custom red calf solander box.

CONDITION: Without final blank 2C6, title page a little soiled, T4 with small rust hole in text and loss of a few letters, text block shaved with loss to side-notes, headlines, pagination and signatures. A very good copy.

LITERATURE: Alden & Landis 588/39; *China on Paper* 1; Church 134; Cordier 13; ESTC S103230; Löwendahl 21; Palau 105513; Sabin 27783 (“so rare that we have never seen it”).

£50,000

[155781]



PAGE 11

HAKLUYT, Richard. The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation. London: George Bishop, Ralph Newberie, and Robert Barker, 1599–1600

EDITION: Second and greatly expanded edition.

PROVENANCE: With 18th-century bookplate of John Seale of Mount Boon, Devon, to vol. II.

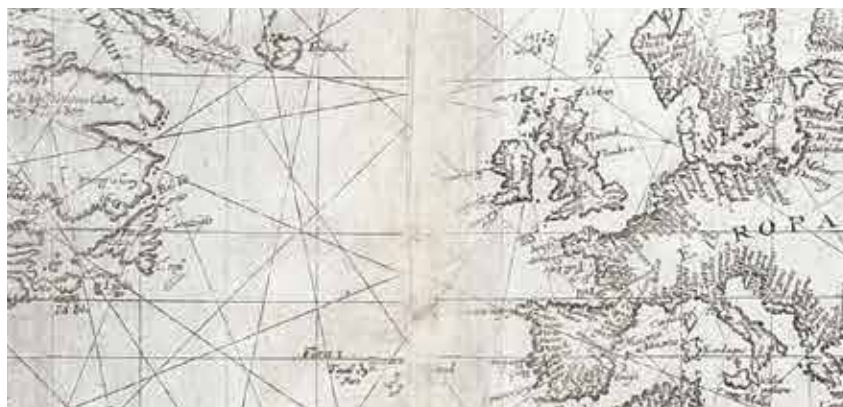
CONTENTS & BINDING: Complete with the rare Wright–Molyneux two-sheet world map. 3 works bound in 2 vols., folio (286 × 181 mm). Mid-18th-century calf, recent red morocco labels to style, neat restoration at extremities, covers panelled in blind, light red speckled edges.

CONDITION: Lightly rubbed, both vols. with discreet professional restoration at head of spine, vol. II also at foot; map carefully trimmed to the neatline, with repaired closed tear and light restoration around folds; vol. I sig. I6 with chip to fore edge just grazing shoulder note, a few leaves in same vol. with very minor peripheral damp staining; vol. III sig. I5 with text misaligned with consequent slight shaving of shoulder note; contents generally very clean and fresh, an excellent copy.

LITERATURE: ESTC S106753; *Printing and the Mind of Man* 105; Sabin 29595–97–98; STC 12626. P. A. Neville-Sington & Anthony Payne, *An Interim Census of Surviving Copies of Hakluyt's Divers Voyages and Principal Navigations*, 1997 (this copy not traced).

£800,000

[153636]





PAGE 28

HENTY, G. A. *Rujub, the Juggler*. London: Chatto & Windus, 1893

EDITION: First edition.

BINDING: 3 vols., octavo. Original blue morocco-grain cloth, titles to spines gilt, floral designs to boards in copper, pale brown-on-white floral endpapers. Housed in a dark blue cloth solander box by the Chelsea Bindery.

CONDITION: A little very light rubbing to extremities, spines a touch sunned, minor spotting to edges. Otherwise, an excellent set with the decorative cloth fresh and bright.

LITERATURE: Dartt, pp. 114–15; Newbolt 56.1; Wolff 3164 (“a book almost never to be seen”).

£12,500

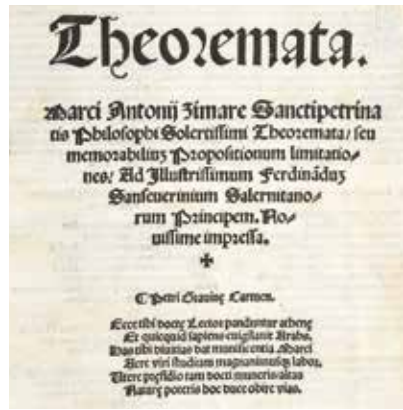
[46919]

PAGE 16

IBN ZUHR (AVENZOAR); IBN RUSHD (AVERROES). *Liber Teisir, sive Rectificatio medicationis et regiminis* [&] *Colliget*; [with] **ZIMARA, Marcantonio.** *Theoremata seu memorabilium propositionum limitationes noviter impressa*; [and with] **BONET, Nicolas.** *Metaphysicam videlicet naturalem phylosophiam, praedicamenta, necnon theologiam naturalem*. Venice: Octavianus Scotus; Heirs of Octavianus Scotus; 1496–1531–05

EDITION: First Scotus editions of the first two works, the second editions overall; first edition of Bonet.

CONTENTS & BINDING: Printer’s device to title page of second work and to colophon leaf of all works, Gothic text in two columns, woodcut ornate initials with floral motifs, human characters and animals. Stubs from a 16th-century manuscript with calendrical information, early Latin marginalia in different hands to first and second work, one in Italian paraphrasing a Petrarchan verse at p. 44 in first work, loosely inserted paper with 25-line 16th-century manuscript text, copied in part from Ibn Rushd’s commentary to Aristotle’s *On Length and Shortness of Life*. 3 works bound in 1 vol., first work in two parts with continuous pagination, folio (316 × 217 mm). Early 16th-century limp vellum, traces



of ties, blue edges now faded, but suggestive of differential colouring to distinguish the three works.

CONDITION: Binding stained and creased with some loss of vellum to cover edges, but holding, occasional worming to lower margins at gutter (no loss of text), intermittent damp-stains and soiling to contents mainly to second work, early repair to title page of third work, edges dusty, otherwise internally clean. An unsophisticated copy with wide margins.

LITERATURE: 1) ISTC iao1409000; USTC 997364; BM STC It. 16th century, p. 2; Goff A1409; Morton 47 (1490 ed.); this ed not in Durling. 2) USTC 864366; EDIT 16 CNCE 33335; this ed. not in Adams or BM STC It. 16th century. 3) USTC 816175; EDIT 16 CNCE 6951; Adams B2414; BM STC It. 16th century, p. 119.

£30,000

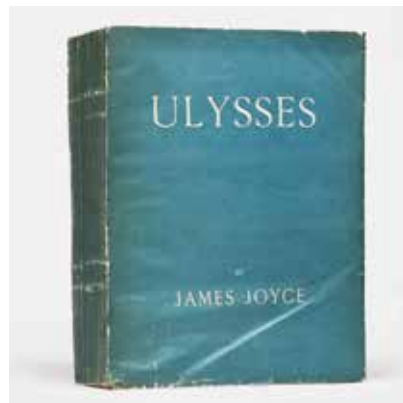
[151005]

PAGE 30

JOYCE, James. *Ulysses*. Paris: Shakespeare and Company, 1922

EDITION: First edition, one of 750 copies on handmade paper.

PROVENANCE: The original purchaser of this copy, as recorded by Sylvia Beach, was André Gide, the French author and Nobel Prize winner. Modern book label of Pierre Bergé (loose).



CONDITION AND BINDING: Minor creases to front wrapper, extremities slightly frayed as usual, some minor repairs to joints, crease to preliminary blank, some light browning; a crisp and near-fine copy. Small quarto. Original blue wrappers, front wrapper lettered in white. Housed in a custom blue morocco-backed folding box.

LITERATURE: Slocum & Cahoon A17; Horowitz, *Census*, p. 127.

£60,000

[158166]

PAGE 50

IRAQ; BAGHDAD – WILSON, J. M. *Two architect’s rendering drawings of Baghdad Railway Station*. J. M. Wilson & H. C. Mason Partners, 1947

ITEM: Pair of architect’s drawings of designs for Baghdad Railway Station, executed by Frank A. Evans from designs by the distinguished Scottish architect J. M. Wilson, a pupil of Sir Edwin Lutyens, an important figure in the inter-war rebuilding of Baghdad.

PRESENTATION: “Baghdad Railway Station – Main Entrance”: mounted size: 690 × 776 mm; visible image size: 554 × 647 mm; overall 826 × 888 mm. “Baghdad Railway Station for Iraqi State Railways” (interior of main hall) drawn by Frank A. Evans: mounted size: 724 × 653 mm; visible image size:





575 × 503 mm; overall 819 × 735 mm. Both framed and glazed.

CONDITION: Overall in excellent condition.

£10,000

[149250]

PAGE 30

LAWRENCE, T. E. *Seven Pillars of Wisdom*. [London: privately printed by Manning Pike and C. J. Hodgson,] 1926

EDITION: One of the Cranwell or "Subscriber's" edition of 211 copies, one of 170 copies designated complete.

PROVENANCE: Inscribed by Lawrence on p. XIX "Complete copy. 1.XII.26 TES", with one manuscript correction by him to the illustration list.

CONTENTS & BINDING: With 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 three 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. Quarto (254 × 184 mm). Original tan pigskin by Bumpus of Oxford Street, spine lettered in gilt with five raised bands,



blind "hinge" device extending to sides from each raised band, original pictorial endpapers by Eric Kennington, gilt edges. Housed in custom brown cloth solander box.

CONDITION: Binding just a little rubbed at extremities, mild toning to pastedowns. An excellent copy.

LITERATURE: O'Brien A040.

£85,000

[152493]

PAGE 52

MAO, Zedong. *Kangri youji zhanzheng de yiban wenti* ("Common Problems in the Anti-Japanese Guerrilla War"); [Together with] *Lun chi jiu zhan* ("On Protracted Warfare"). *Yan'an: Jiefang chubanshe, 1938*

EDITION: First edition.

PROVENANCE: Signed by Mao Zedong, dateable by style to the early 1940s. With a typed letter signed, dated 22 February 1950, from the secretary of Jack Woddis, the International Secretary of the Communist Party of Great Britain, to Ronald Gray, owner of the left-wing Hammersmith Bookshop, enclosing this copy. It remained in private hands until 2004, when it was sold by Roy Davids, former head of Sotheby's book department, to American bookseller Justin G. Schiller, a leading bibliographer of Mao's "Little Red Book".

CONTENTS & BINDING: With 5 folding tables. 2 works, octavo. Original white wrappers, spines and front covers lettered in black with facsimiles of titles in Mao's calligraphy. Housed in a near-contemporary green card box with typed title label.

CONDITION: Wrappers very well-preserved with minor creasing, light foxing and browning internally with a little chipping. Near-fine copies, rare in this condition with most gatherings uncut.

£375,000

[157657]



PAGE 53

MAO, Zedong. *Banquet menu signed by Mao, five senior Chinese politicians, and Pakistani Prime Minister Huseyn Shaheed Suhrawardy.* *Beijing: 19 October 1956*

ITEM: Autographed menu, signed by Mao; Zhou Enlai (1898–1976), Mao's right-hand man in foreign affairs; Huseyn Shaheed Suhrawardy (1892–1963), the newly appointed Pakistani premier; Zhu De (1886–1976), China's leading general and the architect together with Mao of the communist victory in the Chinese civil war; Chen Yun (1905–1995), vice chairman of the party's Central Committee and one of the pioneers of the economic reform and opening up of the 1980s; Peng Zhen (1902–1997), mayor of Beijing and later one of the "Eight Immortals" under Deng Xiaoping; and Huang Yanpei (1878–1965), vice chairman of the National People's Congress.

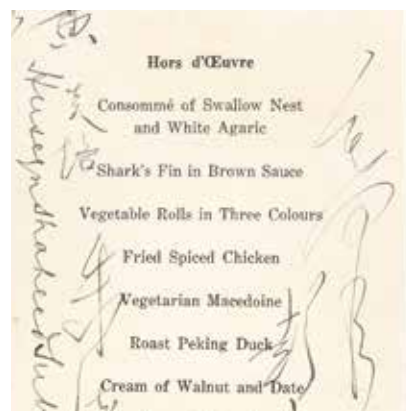
PROVENANCE: In private hands until 2001; sold at J. A. Stargardt, Berlin, to a private German collector, remaining in their collection for 20 years.

BINDING: Menu card (217 × 115 mm), text printed in black, steel-engraved red emblem of the People's Republic of China at head. Mounted, framed, and glazed.

CONDITION: Recto a little sunned with faint outline of matting at edges, verso with slight adhesive discolouration at head.

£250,000

[156973]





PAGE 54

MAO, Zedong. *Mao zhuxi yulu* ("Quotations From Chairman Mao"). Beijing: *Zhongguo renmin jiefangjun zong zhengzhi bu*, 1964

EDITION: First edition.

CONTENTS & BINDING: Tissue-guarded brown frontispiece portrait of Mao, epigraph leaf and title page printed in colour. In the corrected text state, with Lin Biao's calligraphic endorsement leaf removed and 2-page preface excised in the early 1970s by a previous owner. Duodecimo. Original red vinyl, title and five-pointed star on front cover in blind. Housed in a red quarter morocco solander box by the Chelsea Bindery.

CONDITION: Vinyl bright, frontispiece presenting well, slight marginal finger soiling to title page, edges and rear free endpaper lightly foxed, text clean and still sharp. A near-fine copy.

£13,000

[150556]

PAGE 32

MASON, George Henry; ALEXANDER, William; DALVIMART, Octavien; PYNE, William Henry; D'OYLY, Charles & Thomas Williamson. *The Costume of China; The Punishments of China; The Costume of the Russian Empire; The Costume of Turkey; The Costume of Great Britain; The Costumes and Customs of Modern India.* London: *William Miller, [& Edward Orme for Modern India]*, [c.1820s]

EDITION: Later issues.

PROVENANCE: Samuel James, Baron Waring (1860–1940), businessman and promoter of the decorative arts, founder of Waring & Gillow furniture manufacturers, with his armorial bookplates.

CONTENTS & BINDING: 295 hand-coloured aquatint or stipple-engraved plates as follows (one plate used as frontispiece in each vol. other than India): *China*, 60 plates by John Dadley after Pu-Qua of Canton; *Punishments of China*, 22 plates by Dadley; *Russian Empire*, 73 plates by Dadley; *Turkey*, title vignette and 60 plates by Dalvimart; *Great Britain*, title vignette and 60 plates by William Pyne; *India*, 20 plates by J. H. Clark and C. Dubourg after Charles D'Oyly.



6 works, folio (360 × 253 mm). Contemporary dark red straight-grain morocco, spines with five low raised bands, gilt-lettered direct in second compartments, other compartments richly gilt, sides with frames of paired gilt fillets enclosing a panel of crisply tooled foliate decoration and blind anthemion rolls, paired gilt fillets to edges and turn-ins, Spanish on Italian pattern marbled endpapers, gilt edges; *Modern India* in a closely matching but not uniform contemporary binding.

CONDITION: Colour at extremities of bindings expertly retouched, a few patches of darkening to morocco, minor foxing to endpapers, some offsetting and trivial finger-soiling to contents, plate XVII of *Punishments* with 8 cm closed tear not affecting image. An excellent set.

LITERATURE: Abbey 533; 532; 244; 370; 430 (Life); 440 (the Abbey copies often later editions, but collation and plate counts the same).

£17,500

[145507]

PAGE 9

MEDINA, Pedro de. *Regimiento de navegacion* . . . Seville: *Juan Canalla*, 1552

EDITION: First edition.

CONTENTS & BINDING: 44 unpaginated leaves, 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; 10 large diagrams (predominantly compasses, sundials, but also including the moon and a display of the goniometric instrument Jacob's staff in use); 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 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.

CONDITION: Small faded red stamp to title page verso (the initial "B" crossed with an unfurled banner, lettering illegible); early ownership signature to same; occasional early ink annotation and underlining to text. 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.

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

£225,000

[139149]





PAGE 42

PASTERNAK, Boris. *Doctor Zhivago.* Milano [the Hague]: Feltrinelli [Mouton], 1958

EDITION: True first edition in Russian, one of 1,160 copies

BINDING: Octavo. Original blue cloth, spine lettered in gilt. Without jacket, as issued. Text in Russian.

CONDITION: Spine slightly dulled and cocked, margins toned, contents otherwise clean. A very good copy.

£17,500

[159211]

PAGE 10

PIGAFETTA, Francisco Antonio, & Maximilianus Transylvanus. *Il viaggio fatto dagli spagnuoli a torno a'l mondo.* [Venice:] 1536

EDITION: Second edition, the first practically obtainable.

CONTENTS & BINDING: 52 unnumbered leaves, complete; collates A4, A-M4. Small quarto (204 × 143 mm). Skilfully recased to style in old vellum. Housed in a black quarter morocco solander box by the Chelsea Bindery.

CONDITION: Early ink manuscript notes to blank verso of final leaf. A tiny amount of paper restoration and two reinforcements in gutter at centre of quire H not affecting text, a few trivial marks; generally



a very good, well-margined copy, the paper fresh and strong.

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

£125,000

[151854]

PAGE 7

POLO, Marco. *Manuscript leaves on vellum, containing seven chapters of Il Milione, including his description of Tibet.* [c.1350]

ITEM: Manuscript fragment written within a generation of Marco Polo's death, containing the text that most closely corresponds to the now-lost original manuscript.

PROVENANCE: The leaves survived as pastedowns in an unrelated binding.

CONTENTS: Two folio vellum leaves (approx. 340 × 240 mm), a total of four pages, a contiguous extract. Each page with manuscript text in two columns, each column containing fifty-two lines of text in a Franco-Italic script in neat Gothic hand. With 6 decorated two-colour initials (one for the first letter of each chapter start), each more than three lines in height.

CONDITION: Glue residue on both leaves recto where previously used as pastedowns in another vol., resulting abrasions in a few places, marginal closed tears, old stab holes along left edges, about 75 words of text affected by burn holes and worming. Very good examples.

LITERATURE: Howgego I P124-P126.

£200,000

[159156]



PAGE 18

PTOLEMAEUS, Claudius. *Cosmographia.* Vicenza: Hermann Liechtenstein, 13 September 1475

EDITION: First edition.

CONTENTS & BINDING: 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 aa2 recto, rubricated in red and blue, capital letters touched with yellow, 4 woodcut diagrams. 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 custom suede-lined black morocco drop-back box by Boichot.

CONDITION: Early 20th-century French bookseller's typed description on front pastedown. A few wormholes to covers, loss to top corner of upper cover, 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.

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

£450,000

[142241]





PAGE 14

PURCHAS, Samuel. *Purchas his Pilgrimes; [together with] Purchas his Pilgrimage.* London: William Stansby for Henrie Fetherstone, 1625 & 1626

EDITION: First edition of *Pilgrimes*, with the preferred, greatly enlarged, fourth edition of the *Pilgrimage*.

PROVENANCE: a) distinguished book collector Colonel Thomas Stanley (1749–1818), whose collection was sold in 1813; b) Roxburghe Club member Harry Drury (1778–1841), master at Harrow where he tutored Lord Byron to whom he later became a close friend; with his elegant ink note of the cost of £50.8.0 in the Stanley sale on the first flyleaf and his collation dated 1820; c) Lancelot Holland (1781?–1859), his sale, S. Leigh Sotheby & John Wilkinson, 1859; d) Henry Hucks Gibbs (1819–1907), 1st Baron Aldenham, noted bibliophile, with armorial bookplates in every vol. and his ownership inscriptions in pencil.

CONTENTS & BINDING: Engraved additional title to vol. I (second state, dated 1625; usually absent), 88 engraved maps (7 double-page or folding: the Virginia map in vol. IV in Verner's state 7; 81 half-page in the text), numerous illustrations, mostly woodcut, but some engraved; additionally with 5 engraved portraits of the dedicatee of each vol. inlaid and bound in before the dedication in each vol. Together 5 vols. (the supplemental *Pilgrimage*



comprising the fifth vol.), folio (340 × 212 mm). 18th-century diced russia boards, single gilt rules, rebacked in morocco and relined with spot-marbled endpapers c.1859 in the manner of Francis Bedford, old red sprinkled edges.

CONDITION: Lacking the first blanks in all but vol. II. Some wear to corners generally and board-edges of vol. III; slightly foxed, mainly in the margins; the map of Virginia trimmed to the plate mark and remargined in the lower margin, the first of the two maps of China slightly trimmed and rehinged, 10 or so text leaves with restored defects in margins or corners not affecting text, a few minor marginal tears not affecting text, the colophon leaf of vol. II mounted, 1 text leaf (2A5) in *Pilgrimage* shorter at foot and presumably supplied, these minor restorations skilfully done, the text not washed or pressed. Overall, a notably tall set, only sparingly trimmed by the first binder, retaining several uncut deckle edges at foot, very good.

LITERATURE: Alden & Landis 625/173; Borba de Moraes II, pp. 692–3; Church 401A; Hill 1403; Sabin 66682–6; STC 20509 & 20508.5.

£125,000

[146860]

PAGE 40

QUR'AN. *Magnificent Qajar Qur'an in a dated Zand lacquer binding. Zand and Qajar Iran, binding dated 1171 AH (1757/8 CE), copied by an anonymous scribe in the 19th century*

PROVENANCE: Qajar export stamps on f. 1r and 275v, completed and dated 1312 AH (1895/6 CE) in manuscript.

CONTENTS & BINDING: Arabic manuscript on polished, laid paper, ff. 275, [1, blank]; 15 lines of black naskh per page, fully vowelled with small gilt verse makers, catchwords at bottom, triple-framed with outer thin and inner thick then thin gilt rules; f.1v–2r with central calligraphic roundels, gold text on blue ground, with smaller calligraphic roundels above and below, gold text on red ground, on a floreated ground in gilt, blue, and pink, inset illuminated cornerpieces and elaborately illuminated floral borders; ff.2v–3r with opening text set within fully illuminated carpet pages; sura headings in



illuminated, gilt cartouches, with text in blue, pink, or white *thuluth*, some cartouches divided in two to accommodate final line of preceding text; juz', hizb, nisf, and *sajda* denoted by marginal markers imitating a floral sprig in gilt, partially illuminated, with blue penwork elongations at top and bottom. Small quarto (250 × 170 mm), bound in an 18th-century Iranian painted lacquer binding, with 19th-century red morocco spine and headbands, boards each with central gilt-flecked panel, inner gold and red frame, band of text in *thuluth*, yellow on black ground, and outer gold and red frame; doublures each with central bright red panel, inner gold and black frame, band of text in *thuluth*, purple on green ground, and outer gold and black frame. Rear board dated 1171 AH at top in text band. Housed in a black quarter morocco solander box by the Chelsea Bindery.

CONDITION: English bookseller's inscriptions on f.1r in pen and ink. Single small chip to front board's central panel, top and bottom of spine worn, and inner hinges discreetly reinforced, with a small leather repair to the lower joint. A handful of marginal paper repairs to initial folios, f. 1 loose but holding, but contents otherwise in excellent condition, illumination bright and text clean.

£27,500

[142205]

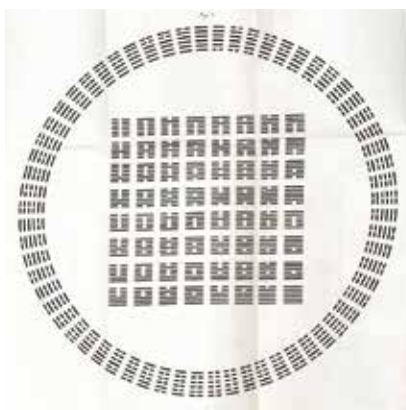
PAGE 9

REGIOMONTANUS (Johann Müller). *Tabulae directionum et profctionum; [bound with] ANGELUS, Johannes.* *Astrolabium planum in Tabulis ascendens.* Augsburg: Erhard Ratdolt, 2 Jan. 1490 & 27 Nov. (or 6 Oct.?) 1488

EDITION: First editions of both works.

PROVENANCE: From the collection of German-Canadian doctor Otto Schaefer (1919–2009), a pioneer of Arctic medicine.

CONTENTS & BINDING: Regiomontanus, 156 leaves (some gatherings unopened, *Tabella sinus recti* bound at beginning instead of end as usual); Angelus, 176 leaves. Full-page woodcut of Ratdolt's device hand-coloured in red at end of Regiomontanus, many woodcuts in text, woodcut initials. 2 works bound in 1 vol., chancery quarto



(221 × 160 mm). Contemporary vellum wrappers attached to spine with two sets of six twisted vellum ties sewn through two leather patches, title in ink on front cover, remains of paper label on spine. Custom green morocco-backed book-form slipcase and chemise.

CONDITION: First few leaves a little dustsoiled, some light dampstains at ends, small puncture in gutter occasionally touching a letter, still very good, a most appealing vol..

LITERATURE: Regiomontanus: HC 13801* (incl H 15206*); BMC II 383; BSB-Ink R-82; Bod-inc R-041; Klebs 834.1; Goff R112; ISTC iro0112000; Stillwell Science 217. Angelus: H 1100*; BMC II 382; BSB-Ink E-63; GW 1900; Bod-inc A-283; Klebs 375.1; Goff A711; ISTC ia00711000.

£87,500

[153335]

PAGE 25

RÉGIS, Jean-Baptiste; MOHL, Julius von (ed.) Y-King ("Book of Changes"). Stuttgart & Tübingen: J. G. Cotta, 1834 & 1839

EDITION: First edition of the first full European-language translation.

CONTENTS & BINDING: With 4 folding diagrams, illustrations in text. Bound without the half-title called for by Cordier, as with most existing copies. 2 vols. bound as one, octavo (193 × 117 mm). Contemporary black quarter roan on blue marbled boards with red pebble-grain cloth tips, spine lettered in gilt, edges sprinkled blue.

CONDITION: Gilt bright, spine and extremities rubbed, corners worn, contents moderately foxed, occasional ink marks, loss to corner of vol. II p. 308 not affecting text, plates sharp. A very good copy indeed.

LITERATURE: Cordier 1372.

£35,000

[152531]



PAGE 34

ROBERTS, David. The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia. London: F. G. Moon, 1842-49

EDITION: First edition.

PROVENANCE: Peter Carthew (1808-1870), of 15A Kensington Palace Gardens, with his bookplate, presumably bought at publication; subsequently his daughter Alice Grace Elizabeth Carthew (1867-1940), a noted collector of William Blake prints and antiquities.

CONTENTS & BINDING: 6 lithographed pictorial titles, 121 tinted lithographed plates, 120 half-page tinted lithographs by Louis Haghe after Roberts, lithographed portrait of the author by C. Baugnet on India paper, 2 engraved maps. 6 vols. bound in 4, large folio (613 × 430 mm). Publisher's dark purple half morocco, gilt blocked arms of Jerusalem on front covers, gilt panelled spines, gilt edges.

CONDITION: Some skilful restoration to spines and corners, some spotting, chiefly marginal; a very good copy.

LITERATURE: Abbey Travel 385 & 272; Blackmer 1432; Tooley 401-2.

£65,000

[132004]



PAGE 21

SCHLIEMANN, Heinrich. Five large original photographs of excavations at Troy, Mycenae and Samothrace, with his holograph annotations. Troy, Mycenae, Samothrace [present day western Turkey and Greece]: c.1879

PROVENANCE: The images may be retained photographs from Schliemann's private collection; the group photograph taken at Mycenae is signed in the negative "Priv. 211" – presumably meaning "Privatgelände" or "Private", accompanied by a catalogue number.

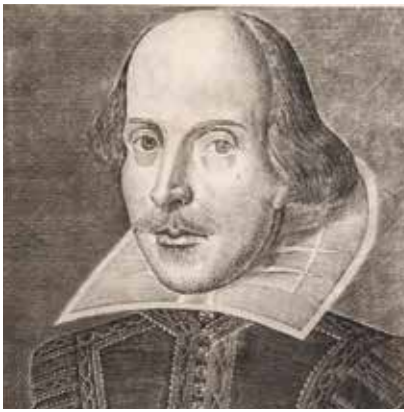
CONTENTS: Five original silver albumen prints: Troy (all landscape format: 170 × 232 mm), Mycenae (portrait format: 228 × 170 mm), Samothrace (landscape format: 170 × 228 mm), each with holograph captions by Schliemann. Mounted on thick card stock leaves (243 × 328 mm).

CONDITION: Very mild toning, periphery of mounts showing light signs of handling and occasional minor staining but the prints themselves remarkably well preserved.

£25,000

[121338]





PAGE 15

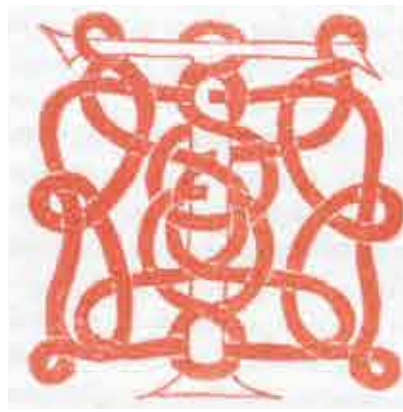
SHAKESPEARE, William. *Comedies, Histories, and Tragedies.* London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop, 1632

EDITION: Second edition.

PROVENANCE: a) early pen-trials on blank recto of the To the Reader leaf including the date 1708; some early pen marks to the Effigies leaf recto, not affecting text, at foot of last leaf of text of "The Tempest" (B4r), including the name Thomas Thorp, and at the end of the *Comedies*, Z6r, with the names Joanna White and Richard Carrington; b) engraved bookplate of Sir Christopher Willoughby, Bart (1748–1808), perhaps the owner who commissioned the binding; c) sold at auction, Swann Galleries, 19 May 1977, lot 217, \$9,500 hammer, corner of N2 torn off, bought by Dr Kevin Harrington (no relation) of Mill Valley, California; d) restored by James Brockman and sold by Peter Harrington on behalf of Dr Harrington to its last owner in December 2003.

CONTENTS & BINDING: Title incorporating large engraved portrait of Shakespeare by Martin Droeshout, woodcut head- and tailpieces and initials. Folio (324 × 219 mm), 454 leaves, complete. 18th-century English panelled calf, red morocco spine label lettered in gilt and with gilt leaf sprays, circlets, etc., raised bands, pale red sprinkled edges. Housed in a dark red morocco backed folding case and chemise.

CONDITION: Early pen-trials as noted; a scatter of tiny ink blots to B2 recto; a small marginal ink cross on D1r. Extremities skilfully restored, front free endpaper extended in head margin. To the Reader leaf with very minor repair to short tear at lower outer corner; short closed tear at foot of title leaf not affecting text; K3 and K4 with short closed tears at foot; N2 torn across lower outer corner, affecting 19 lines in outer column, neatly supplied from another genuine copy; short closed tear at head of d2 just touching headline; longer tear at foot of d6, affecting 26 lines but without loss, partly stitched and with old paper reinforcement on verso below the text; small marginal paper flaw in h3; small hole in ee4 affecting a couple of letters either side of the leaf; small tear across upper outer corner of ss3, outer corner of frame supplied in facsimile; very minor paper restoration at head of



ccc3–4; minor restoration in gutter of final leaf; some minor spots or small stains, but generally clean and fresh, a very good copy, tall and well-margined, in a handsome early panelled calf binding.

LITERATURE: Pforzheimer 906; STC 22274.

£450,000

[155003]

PAGE 19

STRABO. *De situ orbis.* Venice: in the house of Aldus and Andrea Torresani, November 1516

EDITION: Editio princeps.

PROVENANCE: From the library of the Earls of Macclesfield, with armorial bookplate dated 1860; sale, Sotheby's, 15 March 2007, lot 3293.

CONTENTS & BINDING: 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. Folio (305 × 209 mm). Bound for the Macclesfield library 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.

CONDITION: 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.

LITERATURE: Editio 37553; Renouard 1516/7; UCLA 149.

£75,000

[142408]

PAGE 27

SWIFT, Jonathan. *Travels into Several Remote Nations of the World.* London: Printed for Benj. Motte, 1726

EDITION: First edition.

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



CONTENTS & BINDING: Engraved portrait frontispiece of Gulliver (first state), 4 maps and 2 plans, wood-engraved head- and tailpieces and initials. 2 vols., octavo (193 × 121 mm). Near-uniform contemporary panelled calf, spines with 5 raised bands, dark red morocco labels, gilt edge roll to each, red speckled edges. Housed in a custom red morocco pull-off case and red silk chemises.

CONDITION: Spine ends and upper corners of vol. I and head of spine of vol. II sometime professionally repaired, one or two other judiciously discreet repairs, portrait of Gulliver with a few minor repairs along gutter margin, scattered foxing and occasional toning. An impressive set.

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

£135,000

[152487]

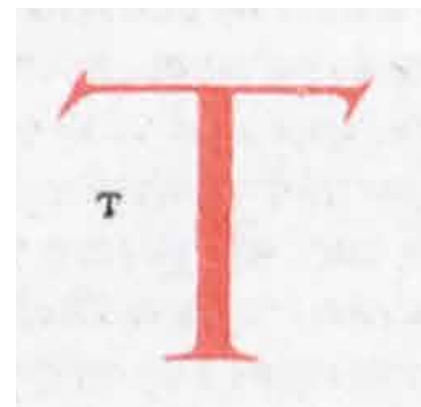
PAGE 19

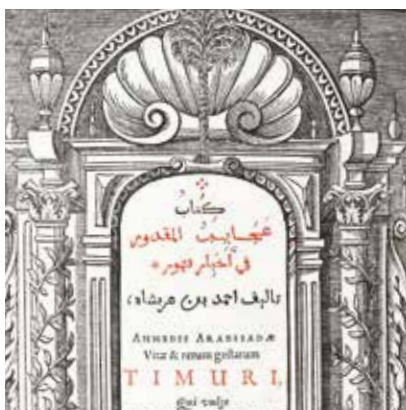
THUCYDIDES. *De bello Peloponnesiaco, in Greek.* Venice: Aldus Manutius, May 1502

EDITION: Editio princeps.

PROVENANCE: 18th-century engraved bookplate of an English collector, Michael Smith, on the front pastedown.

CONTENTS & BINDING: 122 leaves, without blank A8 and terminal blank P4. Text in Greek and Latin. Large red initials in first chapters. Folio (290 × 198





mm). 18th-century red morocco, spine with gilt decorations and title, gilt border on covers, comb-marbled endpapers, red sprinkled edges. Housed in a red quarter morocco solander box by the Chelsea Bindery.

CONDITION: Extremities lightly rubbed, few marks to rear cover, a little light soiling and staining internally, but generally very good, with a few marginal annotations in Greek

LITERATURE: Ahmanson-Murphy 57; Hoffman III, 747; Isaac 12777; Laurenziana 60; *Printing and the Mind of Man* 102; Renouard Alde, 33:4; Sansoviniana 60.

£35,000

[103257]

PAGE 17

TIMUR; historically known as Tamerlane – AHMAD IBN 'ARABSHAH. *Vitae & rerum gestarum Timuri, qui vulgo Tamerlanes dicitur, Historia.* Leiden: Elsevier, 1636

EDITION: Editio princeps.

PROVENANCE: Extensively annotated in Arabic, Latin, and English in several different hands, some pages with meticulous interlinear Latin manuscript translation. 17th- and 18th-century ink and pencil annotations throughout, with 12 slips of heavily annotated note paper laid-in, 2 of which held together by a pin. A 20th-century note suggests that some of the annotations are the work of English astronomer and antiquarian John Greaves (1602–1652), one of the leading European scholars of oriental sciences at the time. With 19th-century engraved armorial bookplate of the Cope family of Drumilly, Armagh, on rear pastedown.

CONTENTS & BINDING: Printed in Arabic with prefatory matter in Latin. Half-title bound in, it and title page printed in red and black, title page with woodcut architectural border, first leaf of introduction with headline in red and black and decorative headpiece in blue. Small quarto (200 × 156 mm). Near-contemporary mottled calf, red morocco spine label, compartments gilt-ruled and with floriate motifs in gilt, raised bands, covers panelled in blind with scrollwork cornerpieces, edges sprinkled red.



CONDITION: Binding presenting handsomely, corners bumped; red pencilled library shelfmark on half-title verso, small patch of discolouration at lower corners of gathering B and leaf C1, occasional damp stain to fore and lower margins, minor loss at lower corner of Aaa2, 4 cm closed tear to Kkk1 within text block (not affecting legibility of text), burn mark from fore edge of gathering Ggg onward, not impinging on printed text. A very good copy overall, contents markedly crisp and bright.

LITERATURE: Burrell 31; Fück 81–2; Irwin, p. 103; Schnurrer 166; Smitskamp 313; STCN 840508719; Willems 434.

£35,000

[154205]

PAGE 36

VERNAY, Arthur Stannard. *Collection of 16 photographic albums and his typescript diary.* [19205–305]

PROVENANCE: a) Arthur Stannard Vernay, one of the most renowned naturalists and big-game hunters of the inter-war years; b) Stephen J. Jussel (1898–1981), Vernay's business partner and long-time associate, to whom Vernay left many of his possessions, including these albums; c) thence by descent.

CONTENTS & BINDING: Approximately 3,300 original silver gelatin prints, some with sepia-finish. 16 vols., landscape quarto, one quarto typescript diary.

CONDITION: A few scuffs and marks to bindings, some leaves loose but in remarkably good condition overall.

£125,000

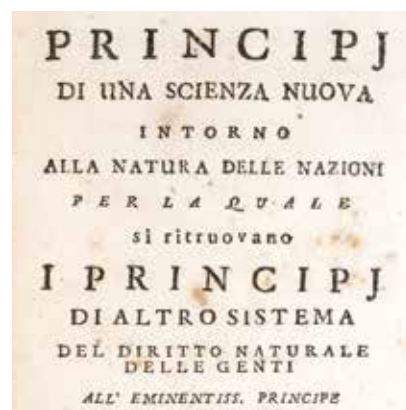
[133409]

PAGE 21

VICO, Giambattista. *Principj di una scienza nuova intorno alla natura delle nazioni.* Naples: Felice Mosca, 1725

EDITION: First edition.

CONTENTS & BINDING: Woodcut head- and tailpieces, initials. Manuscript corrections to the text made by Vico or on his instruction to pp. 35, 46, 59, 60, 61, 108, 142, 173, 249, 267; 3-line paper slip pasted on verso of the last page of text. Duodecimo (165 × 105 mm). Uncut in contemporary interim paper



boards, manuscript title at head of spine. Housed in a custom blue paper-covered flat-back box.

CONDITION: Contents foxed and browned due to the poor quality of the paper, but a very fine copy, completely untrimmed.

LITERATURE: Brunet V, 1175; Croce I, p. 1; Nicolini *Bibliografia Vichiana* I, p. 37ff; Nicolini *Opere* III, p. 335ff.; *Printing and the Mind of Man* 184.

£97,500

[152197]

PAGE 23

WEBB, John. *An Historical Essay Endeavoring a Probability That the Language Of the Empire of China is the Primitive Language.* London: for Nath. Brook, 1669

EDITION: First edition.

PROVENANCE: Foxe Point bookplate.

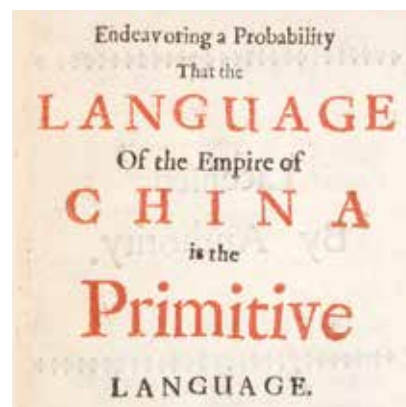
CONTENTS & BINDING: Large folding engraved map of China, title printed in red and black. With the errata leaf p. 3 at end but without final blank. Octavo (169 × 105 mm). Modern half calf to style, morocco label, marbled sides.


CONDITION: A couple of early leaves creased and dusty at upper outer corner where turned down as place markers, a very good copy.

LITERATURE: Alston III 781; Wing W1202.

£13,750

[128767]





WHERE
RARE
BOOKS
LIVE

PETER HARRINGTON
LONDON

MAYFAIR
43 DOVER STREET
LONDON W1S 4FF

www.peterharrington.co.uk

CHELSEA
100 FULHAM ROAD
LONDON SW3 6HS