

MASTERPIECE

2020



PETER HARRINGTON
LONDON



We would have celebrated our 10th anniversary at Masterpiece this year, having exhibited at the fair since its inaugural edition in 2010. Our catalogue of fifty fine items was conceived especially for Masterpiece 2020. We are sorry we will not be spending several days in the grounds of the Royal Hospital Chelsea this summer with clients and friends, but we hope you enjoy browsing the selection and the wonderful stories associated with each item as much as we have enjoyed curating it.

All the items in the catalogue are featured on our website together with accompanying video presentations.

They are also displayed at Masterpiece Online
www.artsy.net/masterpiece-london

We can easily set up online appointments via Skype, Zoom, or your preferred platform, if you'd like to view and discuss any item in greater detail. You can also call in by appointment to our Dover Street shop, where we're now open with socially distanced measures in place.

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PETER HARRINGTON
L O N D O N

22 TO 28 JUNE 2020
MASTERPIECE
ONLINE

We look forward to seeing you in our shops. The items in this catalogue are on display at our Dover Street branch, which is open with social distancing measures in place, though we recommend booking an appointment. Our Fulham Road branch is open by appointment only

Dover Street opening hours: 10am–6pm Monday–Saturday

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A pro-feminist mirror for princes, of great rarity

1

MARTÍN DE CÓRDOBA, Fray.

Jardin de las nobles donzellas.

Medina del Campo: Juan de Espinosa, 1542

£30,000

[139886]

Small quarto (199 × 138 mm). Dark red calf by Lortic Frères, spine gilt in compartments, gilt-lettered direct and with gilt motifs in compartments, sides with blind frames, gilt tools at corners, gilt inner dentelles, marbled endpapers, gilt edges. Housed in a slipcase by the same binder. 48 unnumbered ff. incl. woodcut title page. Woodcut initials, woodcut device on last leaf verso. Gothic types. Clean throughout, with good margins, retaining several uncut lower edges, an excellent copy.

Goldberg 11; Palau 61878. Harriet Goldberg, *Jardin de nobles donzellas by Fray Martín de Córdoba: A Critical Edition and Study*, 1974.

Rare second edition, effectively the only obtainable printing, of this book of advice for Queen Isabel of Spain, a pro-feminist treatise in the mirror for princes tradition, which instructed and entertained “with references to the popular contemporary controversy of the battle between the sexes” (Goldberg, p. 126).

Fray Martín taught at the University of Salamanca, as well as studying in France. The work was composed after the power struggle between the factions of Isabel and her brother Alfonso, and their half-brother King Enrique IV and his supposedly illegitimate daughter Juana. It was written after Alfonso's death in 1468 but was not published until 1500 at Valladolid, at the height of Isabel's reign and after Fray Martín's death. This is the only later printing known.

Written at a time when the succession to the Spanish throne could only legitimately be claimed by two young princesses, the *Jardín* argues not just that women possess all the characteristics necessary to rule successfully, but that specific, naturally “feminine” traits – compassion, piety, and generosity, for example – are particularly applicable to the role.

The second printing of the *Jardín* is notably rare, with WorldCat finding copies at three locations only: Biblioteca Nacional de España, British Library, and Bibliothèque nationale de France. ISTC locates only a single copy of the first edition, at the Hispanic Society of America, which Goldberg refers to as essentially “unique” (p. 11). No copy of either edition appears in auction records.





E Jardín de las nobles donzellas.



Directions for setting sail for America

2

MEDINA, Pedro de.

Regimiento de navegacion.

Seville: Juan Canalla, 1552

£225,000

[139149]

Small quarto (214 x 155 mm). Contemporary limp vellum, ties, spine sometime hand lettered at head. 44 unpaginated leaves, collates [A]2, a-e8 [-a1, -a2], f4; bound without the third and fourth leaves as often, comprising the letter addressed to Alonso de Chaves and his reply. Printed in red and black. Woodcut title vignette of a ship; double-page map of the Atlantic Ocean with adjacent coasts of North and South America, Europe and Africa; 10 large diagrams (predominantly compasses, sundials, but also including the moon and a display of the goniometric instrument Jacob's staff at work); 6 smaller illustrations (demonstrating how to take astrolabe and cross-staff stellar observations for latitude determination); 6 sectional titles with borders or decorative motifs; smaller in-text illustrations; 12 pp. tables; initials. Small faded red stamp to title page verso (the initial "B" crossed with an unfurled banner, lettering illegible); early ownership signature to same ("Josep[?]"). the occasional early ink annotation and underlining to text (such as c5v and d8v, evidence of having been cropped in the binding process). A little skilful refurbishment to vellum, relined to style; a few small, discreet paper repairs, some faint patches of damp; the contents lightly browned, a couple of tiny wormholes not affecting text; overall a very good and well-preserved copy in an appealing contemporary binding.

BHA 154; *Bibliographia physico-mathematica hispanica* 1528; Picatoste no. 465; Wilkinson 12706.

WATCH VIDEO

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

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

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



de la carta de marear.



¶ Estas rayas de tres colores q̄ esta carta tiene, denotan tres maneras de vientos, que en la nauegacion se practica ocho enteros, señalados con rayas prietas. Ocho medios con rayas verdes, y diez y seys quartas cō rayas coloradas. Esto es para mejor entender el viento con que se nauega: Y estas rayas se llaman rumbos, que es lo mismo que vientos,

Contemptuous outrage at the man who stole his compass

3

GALILEI, Galileo.

Difesa ... Contro alle Calunnie
& imposture di Baldessar
Capra Milanese.

Venice: Presso Tomaso Baglioni, 1607

£175,000

[138789]

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

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

WATCH VIDEO



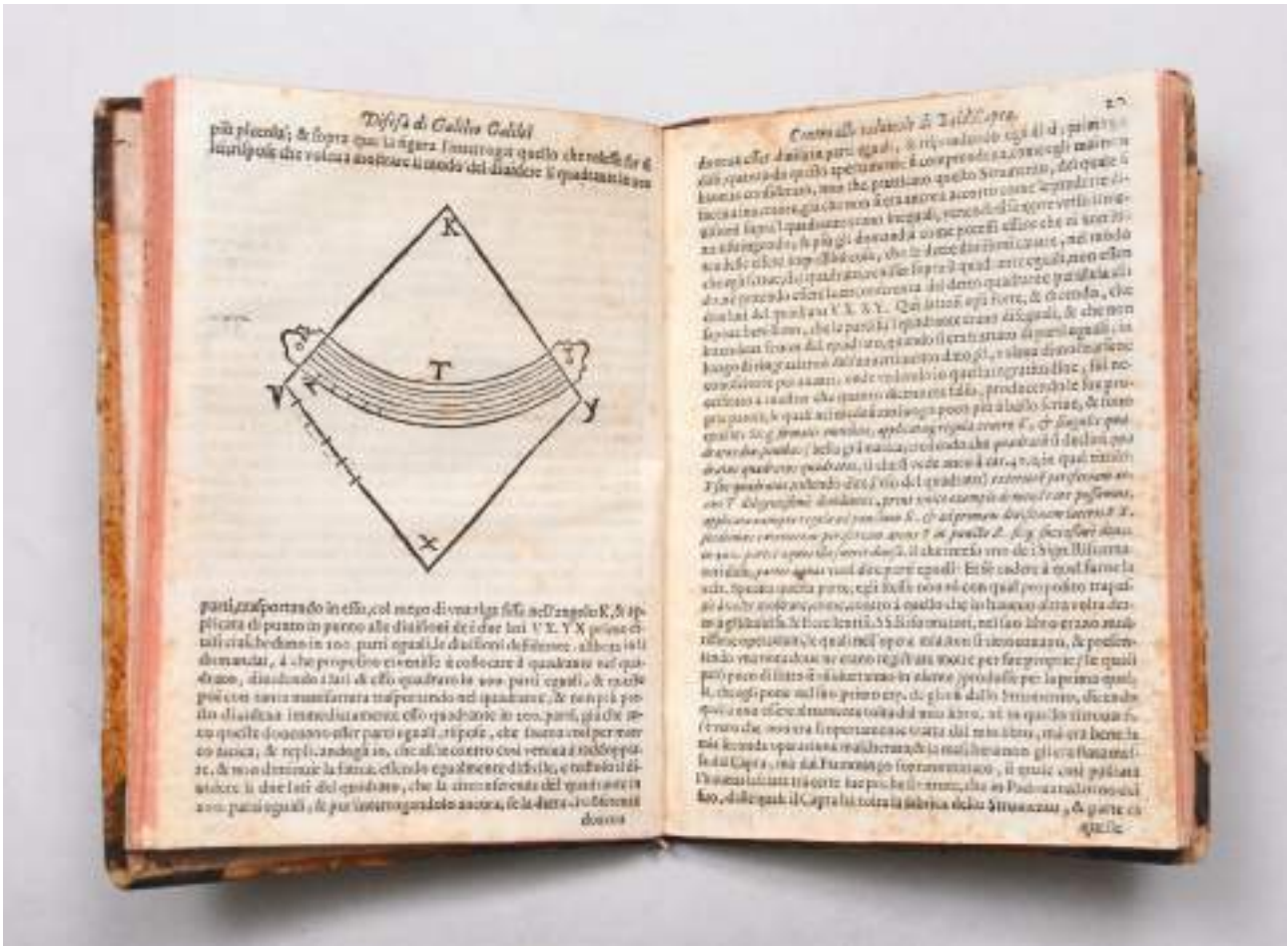
Rare first edition of the second published work of this most famous of 17th-century scientists, in which Galileo glories in his defeat of Baldassar Capra, who had plagiarized his work. He also describes the applications of his compass, his first significant scientific invention.

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

In 1602 Galileo had sold one of his compasses to the father of Baldassar Capra and recommended him to the court of the Duke of Mantua. But in 1607

8

PETER HARRINGTON



Capra published a Latin translation of Galileo's manual under his own name. Impudently, the preface implied that Galileo had stolen the instrument from him. Infuriated, Galileo took legal action that resulted in Capra's expulsion from the University of Padua and an order to seize all the copies of Capra's book.

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



The new world of the new science

4

BACON, Francis.

[*Novum Organum sive indicia vera de interpretatione naturae.*] *Instauratio Magna.*

London: J. Billium, 1620

£65,000

[138351]

Folio (290 × 190 mm). In its first binding of limp vellum, spine titled in manuscript, ties removed. Housed in a custom dark green morocco-backed green cloth slipcase and matching chemise. Engraved title page by Simon de Passe, head- and tailpieces, initials. Endpaper across front pastedown with some loss to centre, perhaps from sometime removal of bookplate, short closed tear to bottom edge of leaf J2, 5 cm tear along gutter from bottom edge of M2, a few small rust holes touching one or two letters but remaining legible (Aa2, a few further spots to pp. 342–46), tiny wormhole from gathering Hh onwards, barely visible and not affecting text. A fine copy, the contents crisp and clean, with generous margins.

Gibson 103b; Grolier/Horblit 8b; Norman I:98; *Printing and the Mind of Man* 119; STC 1163.



First edition of this “monumental work on the philosophy of science, on the systematic organization of knowledge, and on the inductive method” (Grolier/Horblit). Bacon’s *Novum Organum* (a “new instrument” to replace the old *Organon* of Aristotle) had a revolutionary impact on early modern science by laying the foundation of the inductive method.

“Bacon’s insistence on making science experimental and factual, rather than speculative and philosophical, had powerful consequences. He saw clearly the limitations of Aristotelian and scholastic methods and the growing breach between the thinking of his time and that of the Middle Ages is more precisely formulated than in that of, say, Tommaso Campanella or Giordano Bruno. As a philosopher, Bacon’s influence on Locke and through him on subsequent English schools of psychology and ethics was profound. Leibniz, Huygens and particularly Robert Boyle were deeply indebted to him, as were the Encyclopédistes, and Voltaire, who called him ‘le père de la philosophie expérimentale’” (PMM).

Although the engraved allegorical title – with its evocative engraving of a modern explorer’s ship setting confident sail through the Pillars of Hercules, the edge of the world as far as the ancients knew it – gives the title as the “*Instauratio Magna*”, the book constitutes the planned second part of Part II of the *Instauratio* (the first part having already appeared as *De Augmentis* and Book I of *The Advancement of Learning*). Bacon planned the greater whole in six parts, recalling the six days of the Creation (the plan of the whole work is first printed here), but never completed it. The *Novum Organum* remains its most influential part. The *Philosophical Transactions of the Royal Society* were soon to be filled with exactly the kind of “Histories”, careful collections of experimental data, that Bacon here recommends.

As in all but a very few copies, the text is in the second state, with the errata, leaf e3 cancelled, and B. Norton’s name no longer appearing in the colophon. This is a regular paper copy, with the jug watermark, here complete with genuine first and last blanks and the medial blank leaf c4.

B



Cervantes's classic complete in English for the first time

5

CERVANTES SAAVEDRA,
Miguel de.

The History of Don-Quichote.

London: Edward Blount, 1620

£120,000

[139220]

2 volumes bound in 1, small quarto (187 × 138 mm). Early 19th-century russia, sides with wide decorative gilt borders enclosing blind roll, neatly rebacked with label and spine panels laid down, decorative gilt roll to board edges and turn-ins, marbled endpapers, gilt edges. Complete with engraved title in each volume, vol. 1 with no letterpress title as called for, vol. 2 with letterpress title. Bound without initial blank A₁, vol. 1, and terminal blank 2K₄, vol. 2. Vol. 1, marginal spill-burn at foot of H₆ not affecting text, 2 leaves (B_{b1} and I_{ir}) remargined all round, last line at foot of Ee_{4r} faint where failed to print; vol. 2, marginal wormhole from end extending back to Y₁ neatly closed; a few trivial blemishes, a very good copy.

Palau 52462; Pforzheimer 140; STC 4916-4917.

WATCH VIDEO



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

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

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



THE
HISTORY OF
DON-QUICHOTE.

The first parte.

PRINTED FOR J. BLONTE

The greatest work in the history of science

6

NEWTON, Isaac.

Philosophiae Naturalis Principia Mathematica.

London: Jussu Societatis Regiae ac Typis Josephi Streater. Prostat apud plures Bibliopolas, 1687

£450,000

[140746]

Quarto (239 × 184 mm). Contemporary calf, lately rebaked by James Brockman with full gilt spine to style preserving contemporary red morocco label, covers ruled in blind, front cover with blind heraldic device. Folding engraved plate; 208 woodcut diagrams in the text. Bound with the errata leaf, but without the terminal blank 304 (as often). Ownership inscriptions as noted below, another abraded from front free endpaper. Corners restored, front inner hinge neatly reinforced with Japanese tissue; faint darkening at head to outer leaves, marginal paper repairs to L3,4 not affecting text, small repaired burn-hole touching a couple of letters either side of C1, a few minor marginal paper flaws not affecting text (T3, 2C4, 2N1, 2N4, 2X1, ***3, 3O1), others just touching letters (T4, 2T3,4); these flaws minor only, a very good copy, the paper generally clean and strong, with good margins all round.

Horblit 78; Norman 1586; *Printing and the Mind of Man* 161; Todd, "A Bibliography of the *Principia*"; Wing N1048.



First edition, first issue, of the “greatest work in the history of science” (PMM), among the most significant, recognized, and influential books ever published, in which Newton laid out in mathematical terms the principles of gravity, time, force, and motion.

The *Principia* owes its existence to the astronomer Edmond Halley, who recognized the implications of Newton’s discoveries and encouraged him to compose the work. Halley subsequently edited the text and saw it through the press at his own expense, which neither Newton nor the Royal Society had sufficient funds to do. Halley placed copies of the book with various booksellers. A significant portion of the edition he turned over to Samuel Smith for exporting to the continent, with a cancel title page bearing a three-line imprint with his name; this copy has the original first issue title page for the domestic market, uncanceled with a two-line imprint, “considered the earlier of the two” (Horblit) and traditionally more sought after by collectors. There are various minor typographical differences between sheets, and one cancel sometimes found at leaf P4 (as here), “which seem to be randomly distributed throughout the edition and are not thus indicative of any priority” (Norman).

“Copernicus, Galileo, and Kepler had certainly shown the way; but where they describe the phenomena they observed, Newton explained the underlying universal laws. The *Principia* provided the great synthesis of the cosmos, proving finally its physical unity. Newton showed that the important and dramatic aspects of nature that were subject to the gravitation law could be explained, in mathematical terms, within a single physical theory ... The same laws of gravitation and motion rule everywhere; for the first time a single mathematical law could explain the motion of objects on earth as well as the phenomena of the heavens. The whole cosmos is composed of interconnecting parts influencing each other according to these laws. It was this grand conception that produced a general revolution in human thought, equalled perhaps only by that following Darwin’s *Origin of Species*” (PMM).

With an 18th-century note “you foolish dog” (presumably for having paid so much for the book) and 30s. price to the front free endpaper above the early ownership inscription of Thomas Exley; the second front free endpaper with the ownership inscription in Latin of Anthony Marston, St John’s College, Cambridge; more recently in the collection of the Berlin calligrapher, book artist, bibliophile, and anarchist Friedrich Dobe (1885–1954), with his blind heraldic device to front cover, his art nouveau bookplate to the front pastedown, and his 1907 inscription as a student at Friedrich-Wilhelms-Universität Berlin to the second front free endpaper: “Fridericus Dobe, a.d. XII. Id. Mart. MCMVII. Univ. Litter. Friderico-Guilelmiae Berol.”; a few minor pencilled annotations to text.

PHILOSOPHIÆ
NATURALIS
PRINCIPIA
MATHEMATICA.

Autore *J. S. NEWTON*, *Trin. Coll. Cantab. Soc. Matheseos*
Professore Lucafano, & Societatis Regalis Sodali.

IMPRIMATUR.
S. PEPYS, *Reg. Soc. PRÆSES.*
Julii 5. 1686.

LONDINI,

Jussu Societatis Regiæ ac Typis Josephi Streater. Prostat apud
plures Bibliopolas. Anno MDCLXXXVII.

Newton defines colour through mathematics

7

[NEWTON, Isaac.]

Opticks: or, A Treatise of the Reflexions, Refractions, Inflexions, and Colours of Light.

London: Printed for Sam Smith, and Benj. Walford, Printers to the Royal Society, 1704

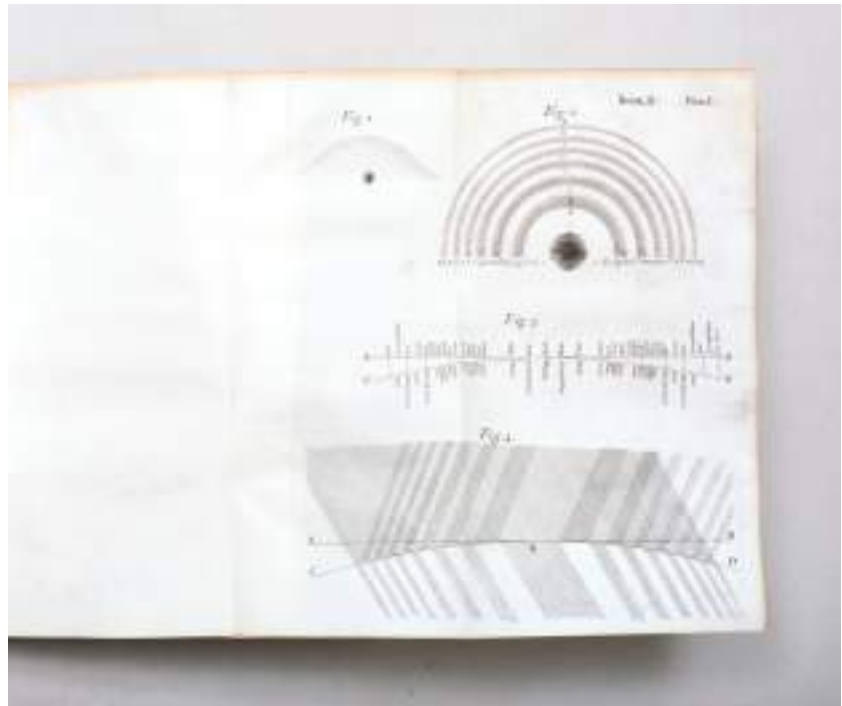
£85,000

[137818]

Quarto (244 × 189 mm). Contemporary panelled calf, skilfully rebacked with fully gilt spine to style, board edges and corners sympathetically restored, red sprinkled edges. With 19 folding plates, title printed in red and black with double-ruled border. Neat contemporary ownership initials to front pastedown. Occasional light foxing to contents, else notably bright; a very good, tall copy, preserving a few deckle edges.

Babson 132 (1); ESTC T82019; Gray 174; Horblit 79b; Norman 1588; *Printing and the Mind of Man* 172.

WATCH VIDEO



First edition, first issue, without Newton's name on the title. Newton's *Opticks* expounds his corpuscular or emission theory of light, and first contains his important optical discoveries in collected form. It also prints two important mathematical treatises (published here for the first time but omitted in later editions) describing his invention of the fluxional calculus, which are the grounds for his claim for priority over Leibniz.

Newton had arrived at most of his unconventional ideas on colour by about 1668; but when he first expressed them (tersely and partially) in public in 1672 and 1675, they had provoked hostile criticism, especially on the continent. The publication of *Opticks*, largely written by 1692, was held over by Newton until his most vociferous critics – especially Robert Hooke – were dead and, unusually for him, was first published in English, perhaps a further defensive measure. Nevertheless, *Opticks* established itself, from about 1715, as a model of the interweaving of theory with quantitative experimentation.

The great achievement of the work was to show that colour was a mathematically definable property. Newton showed that white light was a mixture of infinitely varied coloured rays (manifest in the rainbow and the spectrum), each ray definable by the angle through which it is refracted on entering or leaving a given transparent medium. “Newton's *Opticks* did for light what his *Principia* had done for gravitation, namely place it on a scientific basis” (D. W. Brown, cited in Babson).

OPTICKS:

OR, A

TREATISE

OF THE

REFLEXIONS, REFRACTIONS,
INFLEXIONS and COLOURS

OF

LIGHT.

ALSO

Two TREATISES

OF THE

SPECIES and MAGNITUDE

OF

Curvilinear Figures.

LONDON,

Printed for SAM. SMITH, and BENJ. WALFORD,
Printers to the Royal Society, at the *Printer's Arms* in
St. Paul's Church-yard. MDCCIV.

A major influence on political economy

8

[MANDEVILLE, Bernard.]

The Fable of the Bees: or, Private Vices, Publick Benefits.

London: printed for J. Roberts, 1714

£17,500 [138116]

Duodecimo (153 × 85 mm). Contemporary panelled sheep, neatly rebacked. Engraved head- and tailpieces, initials. Ownership inscription to front free endpaper: "Martha Mill June ye 18th 1742", with the signature of leaf L1 amended in ink to read "MILL". Corners restored, errata corrected in ink and in pencil, with the occasional marginal mark in pencil; scattered light foxing, darker in places, and the odd rust mark; a very pleasing copy in an attractive contemporary binding.

Goldsmiths' 5094; Kaye II, p. 388; Kress 2914 (second issue); Mattioli 2228; Sraffa 3722. Not in Einaudi.



Rare first edition, first issue, of this “celebrated work, which through Adam Smith had an immense influence on political economy” (Foxwell). The work originated in 1705 as a poem titled *The Grumbling Hive* (essentially unobtainable on the market); this is the first edition to contain the twenty “Remarks” which annotate and explain various lines in the verse fable. Highly controversial upon publication, *The Fable of the Bees* “exercised a powerful influence in shaping the intellectual agenda of economists and other social scientists later in the 18th century” (*New Palgrave* III, p. 298).

This first issue has a fleuron on the title, leaf I3 mis-signed I2, and “rejoynig” instead of “rejoicing” on p. 36, line 26. The second issue corrects the error on page 36, has leaf B3 mis-signed B5 as well as I3 mis-signed I2 and is issued with a cancel title page removing the fleuron and adding text in its place: “containing, Several Discourses, to demonstrate, That Human Frailties, during the degeneracy of mankind, may be turn’d to the Advantage of the civil society, and made to supply the Place of Moral Virtues”. The alteration to the title was presumably intended to attract a wider readership, extending the title to explain the moral and philosophical merits of the work.



The bitter north-west passage controversy of the 1740s



Scarce first edition, especially so with the map, of one of the rarest documents in the bitter paper war that erupted between Dobbs and Middleton following the latter's attempt to find the north-west passage, ultimately cutting short his promising career (he was awarded the Royal Society's prestigious Copley Medal in 1742) and forcing his retirement.

Anglo-Irish MP Arthur Dobbs commissioned Christopher Middleton, a captain in the Hudson's Bay Company, to search for the north-west passage in 1741. The ships departed from Port Churchill, in Hudson's Bay, in late June 1741 and headed north. They discovered what is now known as Wager Bay, which had been missed by previous expeditions. Investigating the area, Middleton concluded that the bay did not lead to the north-west passage. "Ice made a journey into the Foxe Basin impossible and an investigation of Repulse Bay left Middleton satisfied that there was no route to the Pacific by heading west, so he set sail for England. Dobbs refused to accept Middleton's findings and accused him of having been bribed to falsify his records by the Hudson's Bay Company, who wanted to keep extra shipping away from their operations. This put in motion a long and bitter dispute between Dobbs and Middleton who both published pamphlets publicly repudiating one another – a dispute that effectively wrecked Middleton's career as one of England's most skilled explorers and navigators" (Royal Museums Greenwich).

Surprisingly it is not among the seven books and pamphlets covering the dispute listed by the National Maritime Museum; five copies only appear on auction records dating back to 1890.

9

DOBBS, Arthur.

Remarks upon Capt. Middleton's Defence: Wherein his Conduct during his late Voyage for discovering a Passage from Hudson's-Bay to the South-Sea is impartially Examined.

London: printed by the Author's appointment, and sold by Jacob Robinson, 1744

£20,000

[138112]

Octavo in fours (222 × 132 mm). Early 20th-century dark blue morocco, spine panelled in gilt and lettered direct, sides with gilt single fillet border. Folding map of "Hudson's Bay and Straights", woodcut chart in the text at p. 145. Scattered foxing. A very good, tall copy with the half-title, handsomely bound.

ESTC T90564; Howgego I M132; NMM, *Voyages & Travel*, 795 & 796; Sabin 20406.

Harrison's determination of longitude, and related pamphlets

10

HARRISON, John.

The Principles of Mr. Harrison's Time-Keeper, with plates of the same. [Bound with three related pamphlets.]

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

£100,000

[138402]

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

Grolier/Horblit 42b; Norman 995.

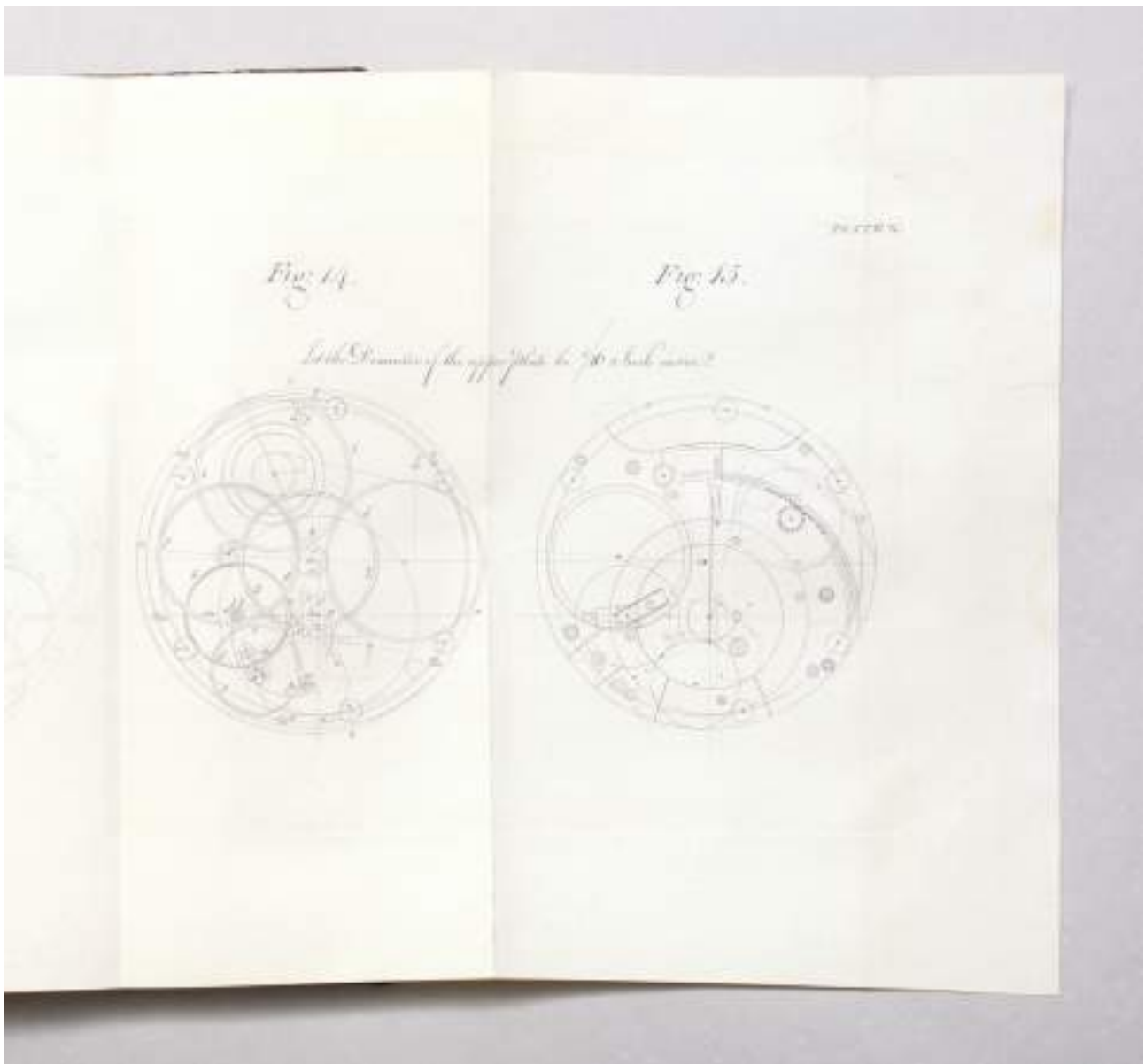
WATCH VIDEO



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

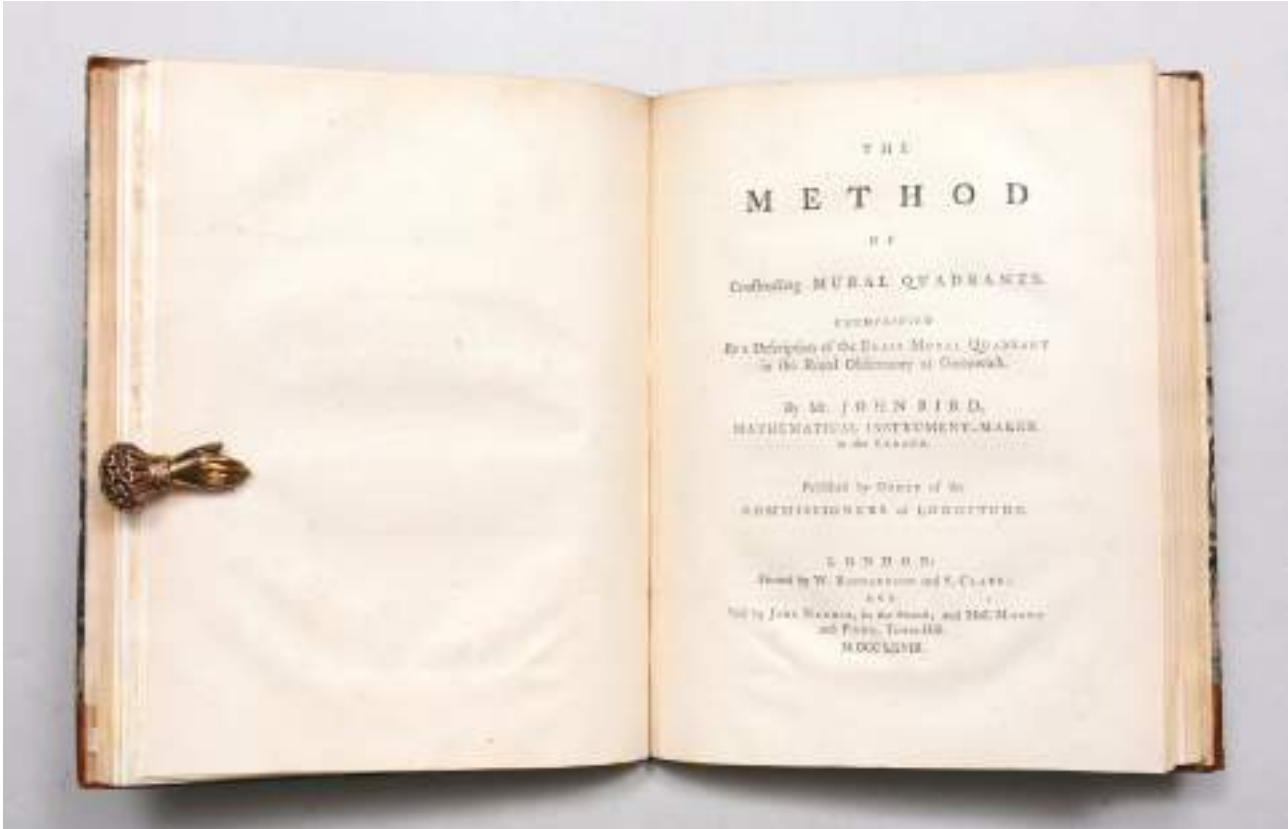
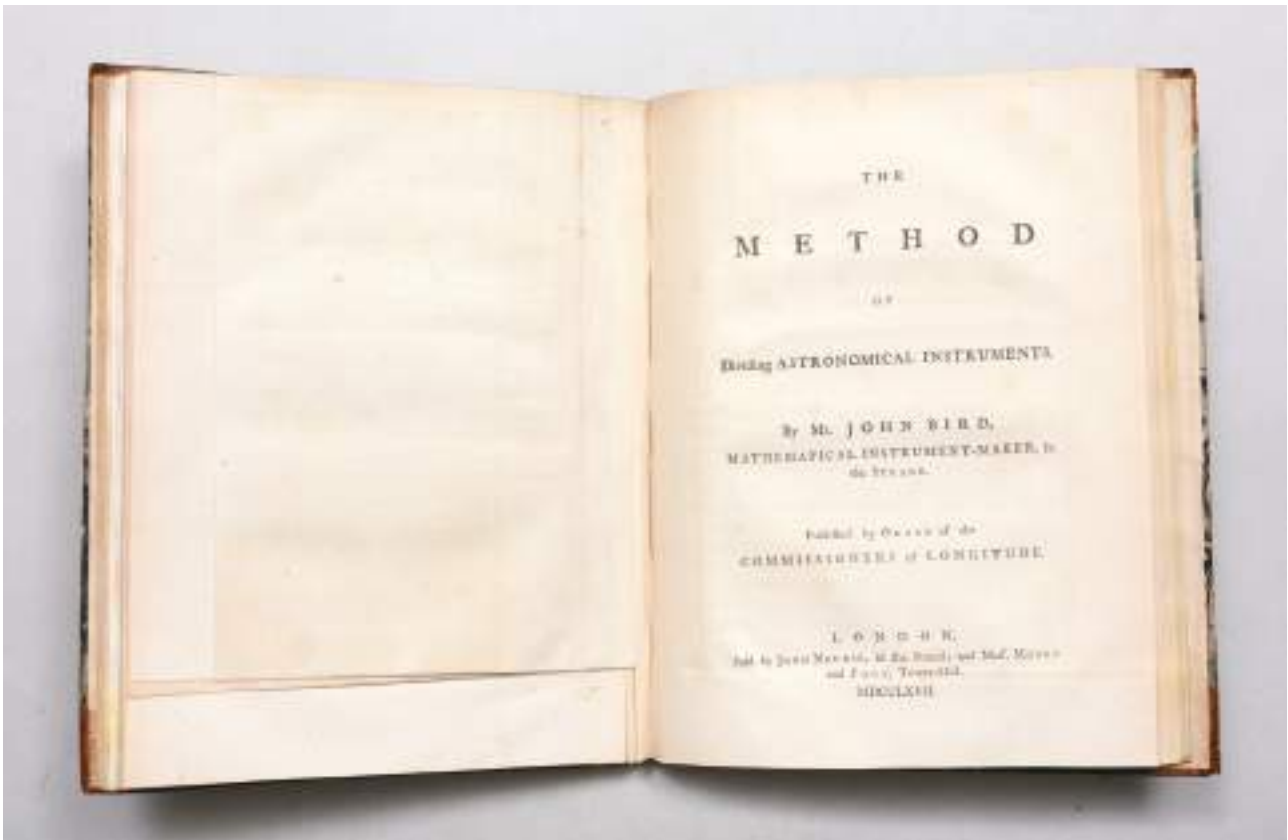
In 1714, the Board of Longitude offered a substantial reward of £20,000 to anyone who could find an accurate method for determining longitude at sea. In 1730, clockmaker John Harrison completed a manuscript describing some of his inventions, including a chronometer “accurate enough to measure time at a steady rate over long periods, thus permitting the measurement of longitude by comparison of local solar time with an established standard time” (Norman). On the strength of his descriptions, Harrison obtained a loan from George Graham, a leading maker of clocks and watches, for the construction of his timekeeper. After numerous attempts involving instruments in several different shapes and sizes, most of which Harrison himself or his son William tested on ocean voyages, Harrison succeeded in constructing a chronometer that was both accurate and convenient in size. The chronometer was successfully tested on two voyages to the West Indies in 1761 and 1764. Following these successful trials Harrison felt that he had a right to the prize, but the Board of Longitude hedged, insisting on a demonstration and full written description of his invention. To that end, a demonstration took place on 22 August 1765, in the presence of the astronomer-royal Nevil Maskelyne and a six-member committee of experts appointed by the Board, and the present work was published. It records the results, along with Harrison's own description of his timekeeper.

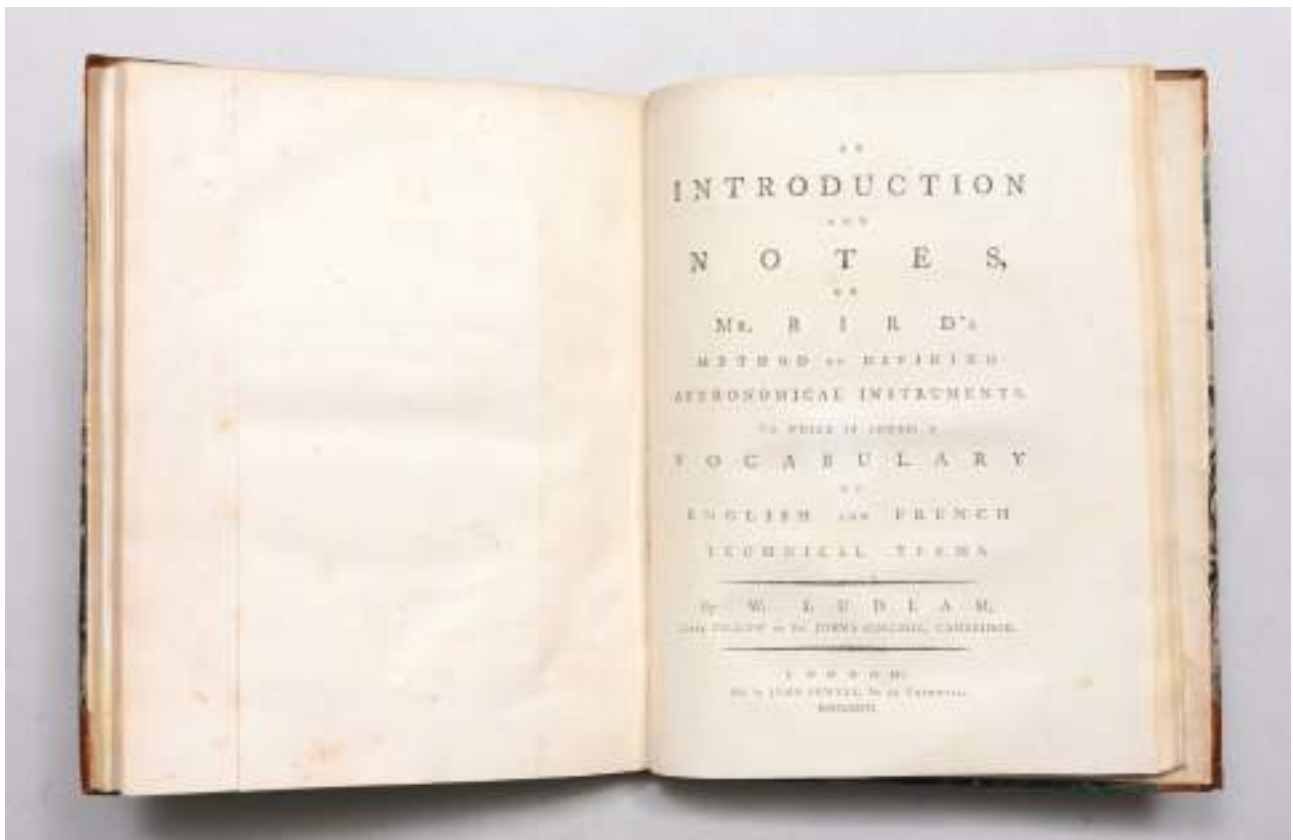
Still unsatisfied, the Board awarded Harrison only half the prize money, and continued to raise obstacles, subjecting his chronometer to extreme and



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

The three works bound with Harrison's relate to Bird's mural quadrant, which was originally constructed to be taken on board the *Endeavour* in 1767. It was not in competition with Harrison's chronometer, but was vital to the entire voyage, as it was to be used to observe the transit of Venus from Tahiti, the original >





> instruction from the Admiralty for Cook's voyage. The first two pamphlets are complementary, as the engraved plans for the quadrant are split between them, plates I–III with the first part, IV with the second, and the last is an essential addendum. The Cambridge mathematician William Ludlam was one of the handful of scientists who attended the Board of Longitude's 1767 interview of Harrison, and who was also present at two interviews of John Bird in 1767 and 1771. Though derided by Harrison as a “parson”, Ludlam was technically competent and ideally suited to explain the technicalities of Bird's work.

- i) **BIRD, John.** The method of dividing astronomical instruments. Published by order of the Commissioners of Longitude. London: sold by John Nourse; and Mess. Mount and Page, 1767 (large paper issue);
- ii) **BIRD, John.** The method of constructing mural quadrants. Exemplified by a description of the brass mural quadrant in the Royal Observatory at Greenwich. London: printed by W. Richardson and S. Clark; and sold by John Nourse; and Mess. Mount and Page, 1768;
- iii) **LUDLAM, William.** An introduction and notes, on Mr. Bird's method of dividing astronomical instruments. To which is added, a vocabulary of English and French technical terms. London: sold by John Sewell, 1786.

The four pamphlets were evidently bound up together in the 1790s, when Sir Christopher Sykes, 2nd Baronet, greatly improved Sledmere, including building two new wings to the house. The famous Long Library at Sledmere has been described as “one of the most beautiful rooms in England”.

“The ablest and most renowned Navigator this or any Country hath produced”



11

COOK, James.

Complete set of the three voyages.

London: W. Strahan and T. Cadell [& others], 1773–85

£39,500

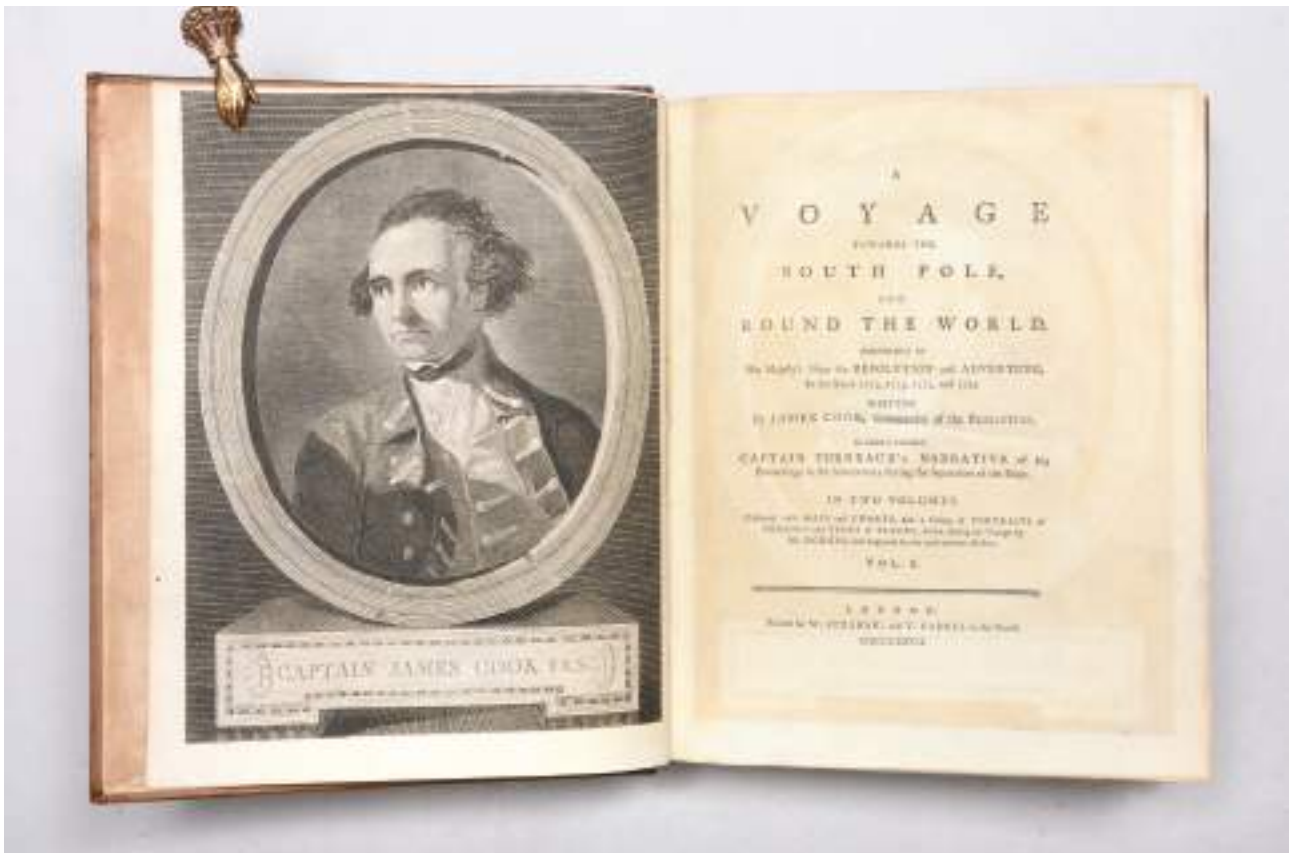
[139237]

3 works in 9 volumes, 8 quarto text volumes (287 × 224 mm) and atlas folio of plates (550 × 410 mm); contemporary speckled calf, professionally rebacked to style, sides with border of paired gilt fillets, yellow edges; the atlas folio rebound to match in half calf, original marbled sides. With all plates, maps, and plans as called for and with a set of 24 duplicate charts, maps, and land profiles

First editions of the second and third voyages, the preferred second edition of the first voyage. An imposing set of the three voyages of Captain Cook, with good, strong impressions of the plates. As is customary, the outsize plates from the third voyage are contained in an atlas folio volume (“Booksellers are cautioned not to have them bound up, with the rest of the Plates”, vol. I, p. xci).

Each quarto volume has the engraved armorial bookplate of Nathaniel Cholmley (1721–1791) of Whitby and Howsham, Yorkshire, MP. Cook had a strong association with Whitby. He was apprenticed to John Walker, a highly respected Quaker shipowner, whose vessels sailed out of Whitby, and an impressive monument to Cook by John Tweed (described by the V&A as the “British Rodin”) stands overlooking the harbour there. The atlas folio has the armorial bookplate of James Beveridge Duncan of Damside (1757–1833). In addition to the usual complement of plates, the atlas includes a duplicate set of the 24 charts, maps, and coastal profiles from the third voyage, not folded or trimmed by the binder; an unusual and attractive manner of presenting these illustrations.

“Captain Cook’s three great voyages form the basis for any collection of Pacific books. In three voyages Cook did more to clarify the geographical knowledge of



the southern hemisphere than all his predecessors had done together. He was the first really scientific navigator and his voyages made great contributions to many fields of knowledge” (Hill). His contributions to the advancement of knowledge were widely recognized in his own time. During his third voyage, when Britain and America were at war, Benjamin Franklin, who had met Cook in London and was then serving as the Colonies’ representative at the court in Paris, wrote a general *laissez passer* for the expedition, requesting that the American and French fleets leave them unmolested. Cook’s many discoveries resulted in British claims in Alaska, British Columbia, Oregon, Australia, New Zealand, and Hawaii, the last of which where he met his death. “He also suggested the existence of Antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century” (PMM). Commodore Sir Hugh Palliser, Cook’s old shipmate, had a monument erected to Cook in the grounds of his country estate bearing a lengthy eulogy inscribed on the four sides of the plinth, beginning with the words “To the Memory of Captain James Cook, The ablest and most renowned Navigator this or any country hath produced”.

bound into the atlas folio. A few light abrasions to covers, occasional offsetting from plates to text, tan burns to title pages of third work, atlas folio with some marginal foxing, plate 15 (boxing match) with marginal stains, two other plates with marginal closed tears. A very good set, clean and wide-margined, presenting most handsomely.

Beddie 648, 1216, 1552; Books on Ice 1.6; Hill 782, 358, 361; Howgego 1 C173-6; NMM, Voyages & Travel, 577, 586; Printing and the Mind of Man 223 (second voyage); Rosove 77.A1 (second voyage); Sabin 16245, 16250. Portrait: Beddie 3380; Parks Collection 109.



Engraved by W. Hoopes.

The Fleet of OTAHEITE assembled at OPA

Published 1777 by Wm. Sturges, New Street, Above Lane, in the City, and by D. Colclough, in the Strand.



Richard Payne Knight's copy of Adam Smith's masterpiece

12

SMITH, Adam.

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

London: Strahan & Cadell, 1776

£250,000

[137336]

2 volumes, quarto (278 × 220 mm). Contemporary polished tree calf, twin red and green morocco spine labels with contrasting numbering pieces, smooth spine elaborately tooled in gilt, marbled endpapers, edges yellow. Housed in a brown cloth slipcase. With the half-title in vol. II (no half-title issued for vol. I) and the errata on title leaf verso of vol. II as called for. Corners very slightly rubbed, some surface abrasion to boards, the occasional gathering faintly spotted. Vol. I: Q1 cancellation stub preserving the upper margin in full length, tiny puncture to margin of 2A3 not affecting text, light offset from small pieces of paper laid-in, like bookmarks, between pp. 238–39 and 434–35. Vol. II: spillburn to fifth spine compartment, headcap delicate and a little fractured. Previous bookseller's description laid in. A fine copy.

WATCH VIDEO



First edition, in fine condition and with a remarkable provenance. Best remembered now as an art collector and classicist, Richard Payne Knight was well-versed in the theories and evidence set forth in the *Wealth of Nations*. Eight years after inscribing this copy he published a long didactic poem called *The Progress of Civil Society* (1796), thoroughly imbued with Smith's theories.

“An encyclopaedic investigation into the history of mankind, progressing from international to national, and personal interrelations between peoples and people”, Knight’s survey of society according to its economic stages drew heavily on Smith’s theory of the four stages of history. So much so, in fact, that a contemporary critic, Thomas Mathias, described it as essentially a “versification” of the *Wealth of Nations*, as well as of Montesquieu’s *Spirit of the Laws* and one or two other milestones of Enlightenment literature.

Knight’s marginalia, numbering perhaps 200 or so and primarily concentrated in Books IV and V, demonstrate his close, thoughtful reading of the text and reveal his keen engagement with Smith’s examination of competing mercantilist and physiocratic models of political economy, and with the history and role of taxation. The majority of Knight’s annotations gloss the text, presumably allowing him to navigate easily to sections of particular interest: “The effects in Spain and Portugal” introduces a paragraph on coinage; short phrases such as “Bank Money”, “course of exchange”, “origin of American Colonies”, “their destructive Administration”, and “Good Effects that would spring from making the Colonies independent” work to similar effect. One or two are a little longer – for example, the final paragraph of chapter II of Book IV, on the taxation of foreign goods and freedom of trade, is closed with the comment: “The Swiss are the richest & most industrious of any inland people & their country the best cultivated – their commerce is free & unburdened with all the World.”

After his grand tour of 1772, Knight immersed himself in the study of all things classical, eventually publishing works on the Greek alphabet (1791) and Homer (1808; 1820), and amassing an unrivalled collection of 1,144 drawings, more than 5,205 coins, and 800 bronzes. Subsequent trips to Europe in 1776 and 1777 cemented his love of Greek architecture and literature. He was renowned for the distinctive design and construction of his house in Herefordshire, known as Downton Castle, which was “a landmark in English 18th-century architecture and set the fashion for castellated buildings” (ODNB). He spent some years serving as MP, first for Leominster and then Ludlow, but the arts remained his primary interest. Knight’s reputation as an arbiter of taste was confirmed by his most successful publication, *An Analytical Inquiry into the Principles of Taste* (1805), though his standing was seriously damaged by his involvement in the Elgin marbles dispute in the following decade.

In *The Wealth of Nations*, Smith “begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement



of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange ... *The Wealth of Nations* ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control” (PMM). “*The Wealth of Nations* had no rival in scope or depth when published and is still one of the few works in its field to have achieved classic status ... it has sustained yet survived repeated reading, critical and adulatory, long after the circumstances which prompted it have become the object of historical enquiry” (ODNB).

Provenance: from the library of art collector and numismatist Richard Payne Knight (1751–1824), with his ownership inscription to the half-title of vol. II, dated 1778, the same vol. with his marginalia inked throughout (with one annotation to vol. I, p. 479).

Goldsmiths' 11392; Grolier, English 57; Kress 7621; *Printing and the Mind of Man* 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3.

Repton's first published book on landscape gardening

13

REPTON, Humphry.

Sketches and Hints on Landscape Gardening. Collected from Designs and Observations now in the Possession of the different Noblemen and Gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.

London: Printed by W. Bulmer and Co., and sold by J. and J. Boydell, and by G. Nicol, [1795]

£19,500

[138558]



First edition of Repton's first book and the work in which he laid out "his claim to the position of a national authority" on landscape gardening (Rogger, p. 12). Handsomely printed by the finest London printer of the age, William Bulmer, the delightful aquatints employ clever overslips to show the transformation of the landscape under Repton's guiding hand.

Publication was delayed as the plates had to be re-engraved to a higher standard and then to allow Repton to reply to attacks on his work by art collector Richard Payne Knight and rural improver Sir Uvedale Price. *Sketches and Hints* lists 57 of the estates on which Repton worked, and the plates derive from his famous "red books" in which he exhibited his plans for patrons. "His influence ... has proved more powerful than that of any of his predecessors, rivals, or successors. The flexibility of his style, applicable to small gardens and large parks, incorporating a variety of architectural and horticultural features, and accommodating informal, domestic social arrangements, has ensured an enduring appeal" (ODNB).

This copy has an intriguing provenance, bearing anonymous continental arms and monogram surmounted by a coronet to head and tail of spine; the binder's blanks carry the watermarks of the Bohemian papermaker Jan Antonín Heller (active 1808–41). ODNB notes that "Repton's reputation spread beyond Britain



Landscape quarto (262 × 355 mm). Early 19th-century Bohemian half sheep, sometime neatly rebacked with the original spine laid down, smooth spine divided by paired gilt fillets enclosing a lozenge-and-circle roll, 12-pointed centre tools (resembling the Vergina Sun or Macedonian Star), orange label, brown paper sides marbled in emulation of tree calf, patterned endpapers printed in blue and dull yellow, blue linen inner hinges. 16 aquatint plates, 10 hand-coloured (4 double-page), 6 plain, all but 2 plates with single or double overslips, wood-engraved tailpiece. Text with undated J Whatman watermarks, plates watermarked J. Taylor, 1794. Ownership stamp to binder's blank at rear of Max H. Behr, American amateur golfer and designer of courses in California, including Rancho Santa Fe and Lakeside Golf Club of Hollywood. A little wear to binding extremities, light craquelure to periphery of sides, paper flaw to lower fore corner of plate opposite p. 46, occasional offsetting from letterpress to plates. A very good copy, clean and well-margined.

Abbey, *Scenery*, 388; Tooley 400. André Rogger, *Landscapes of Taste: The Art of Humphry Repton's Red Books*, 2007.

through influential travellers such as Prince Pückler-Muskau, who observed his works on the ground; his son John Adey was commissioned by Pückler-Muskau during a working trip to Germany and the Netherlands in 1821–2”.



“Where gain is the object ... bring into harbour all the loaded merchantmen you can”

14

(PRIVATEERING.)

Collection of 35 documents relating to Captain John McIver and the privateer *Swallow*.

c.1796–97

£25,000

[133528]

Overall in remarkably good condition.

N. A. M. Rodgers, *The Wooden World: An Anatomy of the Georgian Navy*, 1986; Gomer Williams, *History of the Liverpool Privateers and Letters of Marque with an Account of the Liverpool Slave Trade*, 1897; Rif Winfield, *British Warships in the Age of Sail 1714–1792: Design, Construction, Careers and Fates*, 2007, p. 314.



An outstanding and extraordinarily comprehensive tranche of documents, including impressive original Letters of Marque, relating to the British-built armed brig *Swallow*, a privateer out of Liverpool operating in the Caribbean under the experienced command of prize-master John McIver.

The archive covers in remarkable breadth and detail the purchase, fitting out, commissioning, and employment of a British privateer at this period, giving a superb overview of such an enterprise.

Privateering itself is an area of some confusion. The *Oxford Companion to Ships and the Sea* provides this lucid explanation of a privateer: “a privately owned vessel armed with guns which operated in time of war against the trade of an enemy. The name has come to embrace both the ships and the men who sailed in her. Such vessels were commissioned by letters of marque, which licensed them to take prizes in time of war, and which served both as official letters of reprisal and bonds of good behaviour” (1979, p. 670). Our documents set out this process in uncommon detail.

The accompanying letters sent out to McIver by the *Swallow*'s owners are frequently threaded with a palpable sense of anxiety, reflecting the precarious nature of these operations covering thousands of miles against the backdrop of war. Through the letters a vivid picture emerges of the network of merchants, agents, officials, and mariners involved with the *Swallow*, helping to flesh out the picture of the life of a privateer. It seems that Captain John McIver was the moving force behind the venture, for his kinsmen Iver and Peter McIver,



writing to him at the outset, remark that they purchased the *Swallow* “solely with the View to make a profit [sic] of her by a Resale” (item 4) and that “we are well pleased you have taken the Command” (item 6). The *Swallow* is refitted with “10 New Iron Cannon ... Solid Bore” (item 7) and issued with “Letters of Marque or general Reprisals” against French, Dutch and Spanish vessels (items 1–3). Toward the close of 1796 there is an excited letter from the Liverpool ship owners Samuel McDowall & Co. stressing the urgency of McIver’s sailing for the Caribbean and “the likeliest cruising Ground immediately in search of Spanish Prizes” (item 16).

The correspondence is tempered generally by a note of unease as the English shareholders continually stress the importance of receiving intelligence regarding the privateer’s intentions (“You know the necessity of keeping us constantly informed of your proceedings”). There is repeated uncertainty about the entire venture – whether to continue privateering with the risk this entails or simply to sell the ship (“we think the *Swallow* should sell well in the West Indies”). A full list of the contents with commentary is available on request.

Chinese manners and customs through British eyes

15

STAUNTON, George.

An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China ... Taken chiefly from the papers of ... the Earl of Macartney ...

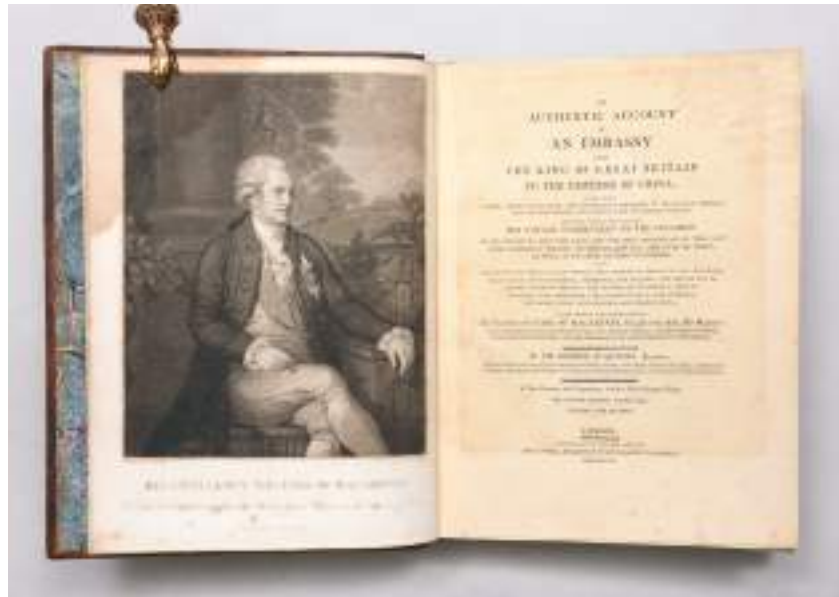
London: Printed by W. Bulmer and Co. for G. Nicol, 1798

£18,500

[129560]

3 volumes: 2 quarto text volumes (288 × 218 mm) and large folio atlas (578 × 423 mm). Text volumes in contemporary tree calf, smooth spines with red morocco lettering-pieces and oval numbering-pieces, compartments formed by gilt floral rolls (naval devices to first, third, fourth, and sixth), gilt roll tool border to sides and edges, marbled endpapers, yellow edges; atlas rebound to style in speckled half calf, decorative gilt smooth spine, dark red morocco labels, marbled sides and edges. Text volumes with engraved portrait frontispiece to each (Emperor Chien-lung or Qianlong by John Collyer after William Alexander; Macartney by John Hall after Thomas Hickey), plate of the *Camellia sasanqua* and 26 vignettes after William Alexander in all (the text leaves with vignettes are on different, heavier paper stock, having a finer and more polished surface to take a crisper impression); atlas with 44 engraved views, plans, plates, maps and charts, including large folding world map, 3 natural history subjects and 25 views. Text volumes skilfully refurbished, dampstain to upper outer corner of portrait of Macartney and vol. II title page, marginal dampstaining and foxing to only a few plates in the atlas, overall a very good set, clean and well-margined.

Goldsmiths' 11392; Grolier, *English* 57; Kress 7621; *Printing and the Mind of Man* 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3.



Second, corrected, edition of the official account of the first official British Embassy to China, headed by George, Earl Macartney; the first edition was published the previous year. The failed embassy marked a historic missed opportunity in the relationship between China and the Western powers.

Macartney was dispatched to Peking in 1792 by a British government “anxious to establish formal diplomatic relations with China and thus open the way for unimpeded trade relations” (Hill). He was accompanied by Staunton and a retinue of suitably impressive size, including Staunton’s 11-year-old son, George Thomas Staunton. It emerged on arrival that the boy was the only one able to speak Chinese, and was therefore the only person who could converse with the Emperor during the Ambassador’s two audiences.

The Embassy “sought to improve commercial relations with China, through Canton, and to establish regular diplomatic relations between the two countries” (Guangzhou). Despite Macartney and Staunton’s audiences with the Emperor, their proposals were rebuffed, and the party returned to Britain in 1794. During the expedition the embassy travelled via Madeira, Tenerife, Rio de Janeiro, the Cape of Good Hope, Indonesia, Macao, and St Helena, accounts of which “of considerable interest” are given in this work (Hill).

Staunton’s son, George Thomas Staunton, became a writer at the HEIC’s Canton factory in 1798, advancing to supercargo in 1804 and chief interpreter in 1808. In 1816 he accompanied Amherst’s ill-fated embassy to Peking as chief of the Canton factory and in 1823 he was involved – along with Henry Thomas Colebrooke – in the founding of the Royal Asiatic Society of Great Britain and Ireland.



The artist William Alexander accompanied the 1792 embassy as junior draughtsman. This “enriching encounter with China” (ODNB) provided a vibrant source of inspiration for Alexander’s future career; in 1808 he was appointed assistant librarian and first keeper of prints and drawings at the British Museum.



One of the most rare and important philosophical works of the 19th century

16

SCHOPENHAUER, Arthur.

Die Welt als Wille und Vorstellung.

Leipzig: F. A. Brockhaus, 1819

£45,000

[136052]

Octavo (210 × 122 mm). Contemporary half sheep, red paper spine label, smooth spine ruled in gilt, marbled paper-covered boards, edges red. Folding table opposite p. 73, several diagrams in text. Very faint pencil marking to front free endpaper, partly obscured library stamp to title page (Fürstl. Bibliothek zu [?]), a few small, tidy manuscript annotations (pp. xvi, 117, 279, 554–55). Binding expertly restored, joints, and extremities, front pastedown and free endpaper renewed, contents browned with occasional soiling, offset from text blocks throughout, front matter a little foxed, else clean; edge of folding table strengthened with paper strip, a few tiny perforations or closed tears due to thinned paper, none affecting text. Overall a very good copy.

Hübscher, *Schopenhauer-Bibliographie* 10; *Printing and the Mind of Man* 279.



First edition of Schopenhauer's principal work, *The World as Will and Idea*, in which he formulates a pessimistic philosophy, that had the greatest influence on modern thinking. This is one of 750 copies printed; as the book had little initial impact, very few copies still exist.

“The notions which had been forming in [Schopenhauer's] mind about man's nature and destiny now found expression, and the conviction that scientific explanation could never do more than systematize and classify the appearances which we call reality led him to assert that it is the will and the passions which are the real determinants of all intellectual life. He was studied by Wagner and Nietzsche, both of whom paid tribute to the influence he had on them; and Herbert Spencer did much to spread the knowledge of his theories” (PMM).

Owen sets out his plans for a new rural community

17

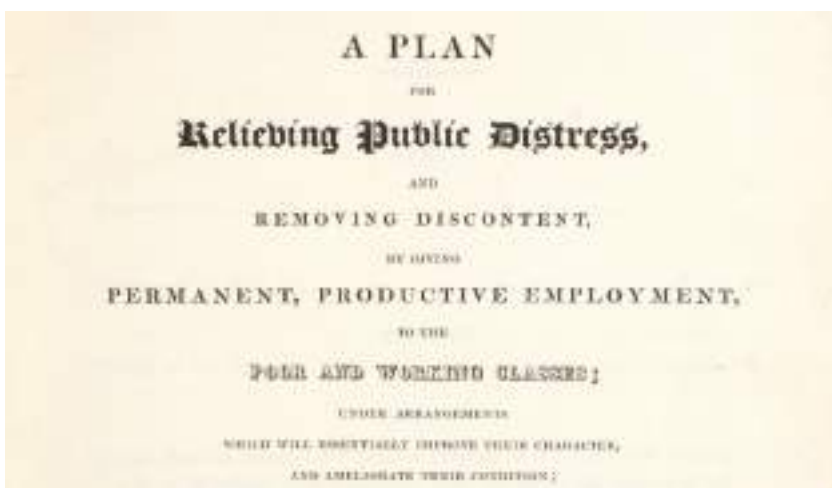
OWEN, Robert.

Report to the County of Lanark, of a Plan for Relieving Public Distress, and Removing Discontent, by giving Permanent, Productive Employment, to the Poor and Working Classes.

Glasgow: Wardlaw and Cuninghame, 1821

£27,500

[134716]



Quarto. Contemporary grey wrappers. Housed in a green cloth box. 2 pp. advertisement for *The Economist*, with the folding engraved plan. Presentation inscription in a secretarial hand (as usual with Owen's presentations) in ink on the initial blank recto. Some small neat wormholes to the plan, advertisement, and rear wrapper without loss, front joint professionally restored. A very good copy.

Amex 342; Foxwell, p. 20; Goldsmiths' 23346; Goldsmiths' Owen Exhibition 43; Harrison, p. 274; Kress C.748; NLW 23.

First edition, presentation copy, inscribed "With Mr. Owens Compliments", of the first full statement of Owen's economic ideas. Owen's solutions to the problems of the poor and unemployed were new methods of husbandry, forms of social institution, and standard of value and medium of exchange, all to be achieved through Villages of Co-operation.

Their principles, organization, and physical plan are here meticulously detailed. Life in the villages was to be idyllic; there was to be no unnatural division of labour. In this new system of society, the desire for individual accumulation would pass away. In the years that followed, community experiments were to become the main preoccupation of the Owenites.

"He expounded his theory that manual labour, rather than gold or silver, is the source of wealth and can, if properly directed, enable Great Britain to support 'an incalculable increase of population'. The most important kind of manual labour he envisaged was spade husbandry" (Goldsmiths' Owen Exhibition). Appended to this Report was Archibald Hamilton's proposal for a community at Motherwell to put these theories into practice. A map of the property which he offered for this purpose accompanied his proposal. It also shows the area occupied by the community financed by him at Orbiston when the Motherwell Scheme failed.

Rare very early and long autograph letter written by the teenaged Charlotte to her closest friend Ellen Nussey

18

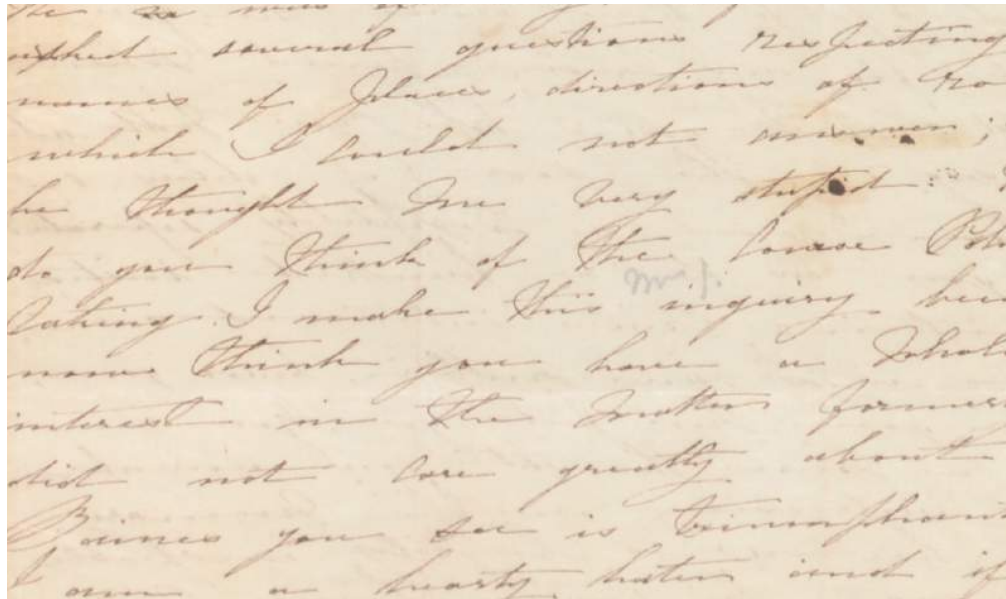
BRONTË, Charlotte.

Autograph letter signed to Ellen Nussey. [Haworth:] 13 March 1835

£65,000 [139244]

Single large sheet (220 × 375 mm), folded to create 4 pages. With manuscript address and dated postmark on address panel. Simply framed with an engraving by John Sartain after the classic portrait of Brontë by George Richmond. Usual folds, a few small chips at edges not affecting text, very good.

Published in Margaret Smith, ed., *The Letters of Charlotte Brontë*, Volume I, 1829–1847, p. 136. There is one sentence (“I hope Mary is quite well ...”) that is not in the printed text. Natasha Walter, “The passionate governess – Charlotte Brontë’s letters reveal a struggle between spirit and obedience”, *The Guardian*, 21 July 1995.



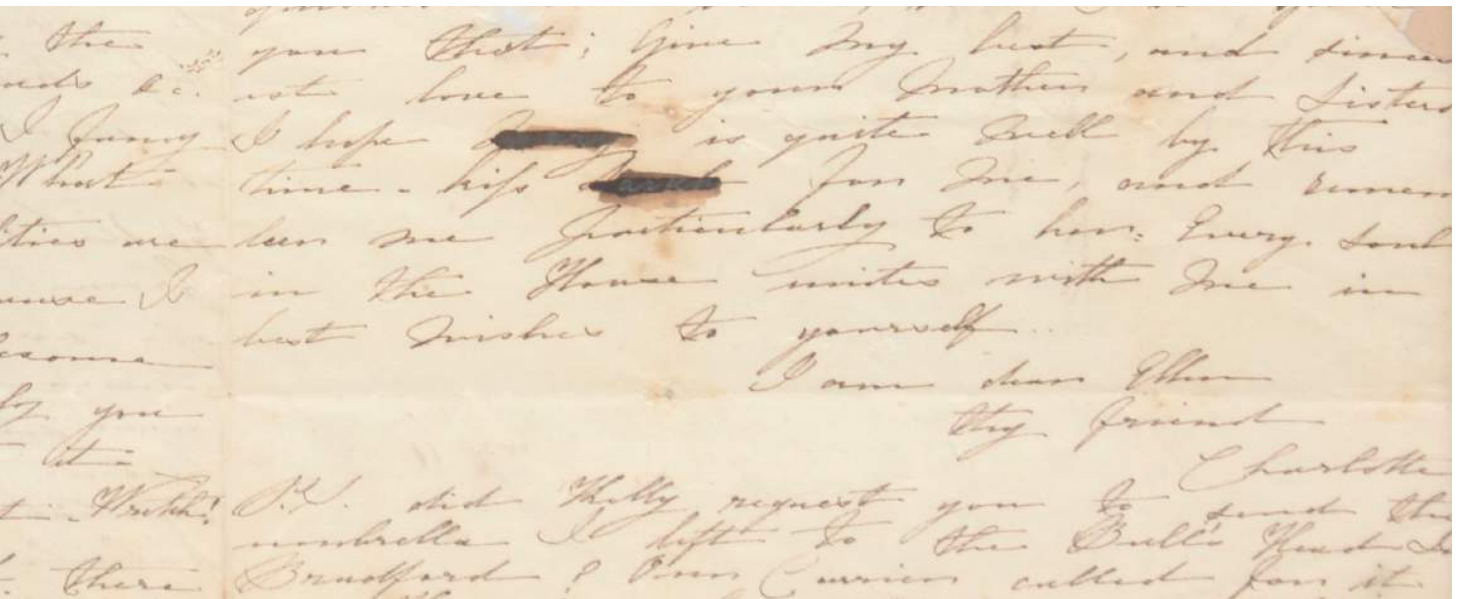
This letter – written when Charlotte was just short of her 19th birthday – is a wonderful harbinger of her mature literary style, beginning with an almost poetic expression of her feelings for Nussey before transitioning to an effective setting of scene and an amusing character study, then moving on to politics, expressing her strong anti-Whig sentiments.

At the time, “Charlotte’s fondness for Ellen Nussey was becoming extreme; Charlotte was desolate when Ellen was away from her home in nearby Birstall, hated to be separated from her, and longed for her return” (Smith). The letter is clearly self-consciously literary and at some level performative, as she explains near the end of the letter: “Now Ellen, laugh heartily at all this rodomontade, but you have brought it on yourself, don’t you remember telling me to write such letters to you as I write to Mary Taylor? Here’s a specimen; hereafter should follow a long disquisition on books, but I’ll spare you that.”

Ellen Nussey and Charlotte Brontë met in January 1831 when both were pupils at Miss Wooler’s school Roe Head, Mirfield. Ellen was 13 and Charlotte 14. During her time at Roe Head, she began a correspondence with Charlotte, which lasted until the end of Charlotte’s life, and is responsible for much of what we know today of Charlotte’s life.

“Ellen’s brother Henry asked Charlotte to marry him in March 1839, but she gracefully refused his suit ... Ellen’s friendship with Charlotte survived her brother’s rejection, and 10 years later she was one of only two friends Charlotte asked to accompany her and Anne on what was to be Anne’s last trip to Scarborough, where she died. Ellen’s presence was a huge comfort to Charlotte at what was an agonisingly difficult time in her life. Charlotte also asked Ellen to





be one of her two witnesses when, in June 1854, she married her father's curate Arthur Bell Nicholls. Ellen was not enthusiastic about the marriage – it is believed she had imagined herself and Charlotte living as spinster friends into old age – yet she did appear as a witness, and remained Charlotte's friend until her death nine months later in March 1855" (The Brontë Society / Brontë Parsonage Museum).

Many of Ellen Nussey's letters were used by Mrs Gaskell as the basis for her biography *The Life of Charlotte Brontë* (1857). Arthur Bell Nicholls asked Ellen to destroy them after Charlotte's death, but Ellen refused. She sold most of Charlotte's letters before her death in 1897.

Charlotte Brontë's early letters offer a "terrifying look of life seen from the inside, as we are confronted by the inability of Charlotte Brontë, the bored, lonely, poverty-stricken victim of 19th-century bourgeois mores, to realize that she was Charlotte Brontë, the self-sufficient writer who fused grand passion with a quiet vernacular. Because she kept that world completely hidden from her main correspondent, her school friend Ellen Nussey, we become keenly aware of the disjunction between her social and inner life" (Natasha Walter). Although Charlotte's letters to Nussey reveal little "of Charlotte's secret world of imagination, shared only with her family ... their style was joyfully experimental and varied, precocious in its forays into rough satire, elaborately picturesque description, or dramatic dialogue, and full of echoes of their reading" (Smith). "Even if much of Charlotte's heart is left out of these letters, what we find instead is a lucid development of style and tone as she creates the peculiar voice that rooted *Jane Eyre* and *Lucy Snowe* so securely in reality" (Walter).

Bringing the Middle East to life for 19th-century Europeans

19

ROBERTS, David.

*The Holy Land, Syria, Idumea,
Arabia, Egypt & Nubia.*

London: F. G. Moon, 1842–44

£57,500 [132530]

3 volumes, large folio (600 × 427 mm). Contemporary green morocco binding by John Adlard of London (his stamp to first front free endpaper), spines lettered in gilt, compartments and covers elaborately blocked in gilt, wide gilt turn-ins, marbled endpapers, gilt edges. Tinted lithograph portrait of Roberts by C. Baugniet, 3 tinted lithographed vignette title pages (one of which is duplicated, see below), and 120 tinted lithographed plates, each with guards. Bindings in fine condition; some light foxing or finger-soiling (mostly marginal) but generally clean. An exceptionally handsome copy.

Abbey *Travel* 385; Blackmer 1432; Tooley 401.
Charles Ramsden, *London Book Binders*, p. 27.



First edition, with the plates in the proof state, of “one of the most important and elaborate ventures of 19th-century publishing ... the apotheosis of the tinted lithograph” (Abbey *Travel*); no publication before this astonishing work had presented so comprehensive a series of views of the monuments, landscape, and people of the region.

The proof issue was sold at the higher price of £1. 11s. 6d per part compared to £1 1s. for the regular issue. The proof plates were printed without captions and with the half-page plates on a separate sheet, resulting in less encumbrance on the artwork.

This copy was almost certainly bound at an early stage: the title page to the third volume and the “Map to Illustrate the Route of David Roberts Esq: RA in the Holy Land, Petrea & Syria” were both issued in 1849, following the issue of the rest of the work in 20 parts between January 1842 and the end of 1845; here the absence of both (the third title here replaced with a duplicate of the first title page) indicates that John Adlard completed the binding in the intervening years prior to the final issue of the third title and map. Despite the series title, *Egypt and Nubia* were issued in three volumes as a completely separate work.



One of the rarest of all children's books

20

HOFFMANN, Heinrich.

The English Struwwelpeter.

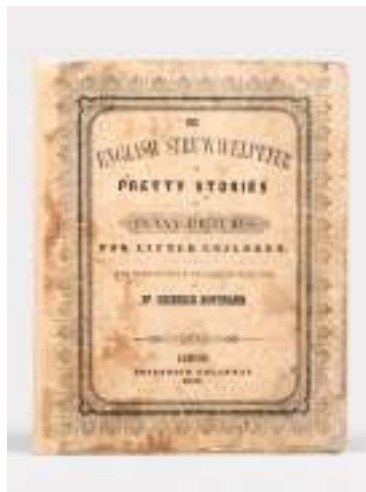
Leipzig: Friedrich Volckmar, 1848

£18,500

[137787]

Small quarto, pp. 24. Original decorative boards printed in black, vignette on rear cover, spine renewed. Housed in a black quarter morocco solander box by the Chelsea Bindery. Illustrations throughout with hand-colour. Board edges worn, endpapers renewed, first leaf apparently sometime cleaned and repaired, paper repairs to p. 24, some signs of handling and spotting throughout. A rare survival of this fragile publication.

Grolier Club, *One Hundred Books Famous in Children's Literature*, 31B; Schiller 135. Jane Brown and Gregory Jones, "The English Struwwelpeter and the Birth of International Copyright", *The Library*, Volume 14, Issue 4, December 2013, pp. 383-427.



Scarce first edition in English of the children's picture book *Der Struwwelpeter*, among the rarest of all children's books, due to the fragility of the publication.

A publishing phenomenon that is still in print today, *The English Struwwelpeter* first appeared as a German children's Christmas picture book, Dr Heinrich Hoffmann's *Lustige Geschichten und drollige Bilder*, of just 15 pages, published in 1845. The book was quickly expanded and renamed, with the character of a slovenly boy named Struwwelpeter accorded eponymous status.

The English Struwwelpeter was produced with a similar binding to the German editions, consisting of strong boards with a flimsy spine, designed to fail quickly, so parents would be forced to buy another copy. "The book was an immediate success, being devoured by its readers to the extent that no copy is to be found in public collections in Britain, with comparatively few successor editions surviving during the whole run of the first version down to 1858" (Grolier).

Taken from the sixth German edition, and most likely translated into English by Alexander Platt (1819–83), it was an exceptionally popular book that played a key role in the history of international copyright. *The English Struwwelpeter* created a niche in the market for children's books, and British publishers soon began producing "Struwwelpetriades" (picture books in *Struwwelpeter* style). The attention that the publishers lavished on protecting the work was most unusual for a children's book. "This children's title was probably the greatest single German beneficiary of the first-ever major international copyright agreement" (Brown and Jones). This was signed at Berlin on 13 May 1846 on behalf of the kingdom of Prussia and the United Kingdom, and became effective on 1 September 1846. It extended British copyright privileges to imported Prussian works, at the same time reducing import duty on them. Within Germany *The English Struwwelpeter* could be obtained direct from the Literarische Anstalt, but the Free City of Frankfurt was located outside the scope of the 1846 Convention, and so the publishers Rütten & Loening were unable to access directly the benefits that British copyright protection would offer it in Britain. Accordingly, they arranged for publication to occur officially via a proxy in Leipzig, Friedrich Volckmar. The 1846 Convention symbol was normally ink-stamped on a publication's title page. "However, *The English Struwwelpeter*, lacking a conventional titlepage, was usually ink-stamped in the lower right quadrant of the front cover, and consequently the impression of the stamp is now often indistinct as a result of years of wear. We have found the stamp only on the first version of the book, prior to the re-drawn 12th edition of 1861. Not all extant copies are stamped but, among the copies of the first version ... the presence of an 1846 Convention stamp tends to correlate with the presence on the front cover of the name of the publishers' London agency, which suggests that unstamped copies were destined for sale outside Britain, for example in the United States or in Germany itself" (Brown & Jones). The present copy is unstamped.



And see! Oh! what a dreadful thing!
The fire has caught her apron-string;
Her apron burns, her arms, her hair;
She burns all over, every where.

Then how the pussy-cats did mew,
What else, poor pussies, could they do?
They scream'd for help, 'twas all in vain!
So then, they said, "we'll scream again;
Make haste, make haste, me-ow, me-o
She'll burn to death,—we told her so."



So she was burnt, with all her clothes,
And arms, and hands, and eyes and nose;
Till she had nothing more to lose
Except her little scarlet shoes;
And nothing else but these was found
Among her ashes on the ground.

And when the good cats sat beside
The smoking ashes, how they cried!
"Me-ow, me-oo, me-ow, me-oo
What will Mamma and Nursy do?"
Their tears ran down their cheeks so fast,
They made a little pond at last.

A fine copy of the notably rare first issue

21

MELVILLE, Herman.

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

London: Richard Bentley, 1850

£60,000

[138349]

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

BAL 13662.



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

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

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

Highly uncommon in the original cloth



22

MELVILLE, Herman.

Moby-Dick; or, The Whale.

New York: Harper & Brothers, 1851

£65,000

[137462]

Octavo. Original brown cloth, spine lettered in gilt with decorative band in gilt at head and foot, covers blocked in blind with central publisher's life-buoy device, orange endpapers. Housed in a black quarter morocco solander box by the Chelsea Bindery. Complete with six pages of publisher's advertisements at rear. Faint early pencil signature of Mrs L. G. Thomson to front free endpaper and title page; morocco bookplate of Paul Francis Webster (Academy Award-winning American lyricist, 1907–1984; his sale, Sotheby's New York, 24 April 1985, lot 64). Light fraying to spine ends, corners just slightly worn and bumped, contents somewhat foxed. A fine copy, sound and unrestored, in the highly uncommon original cloth.

BAL 13664; Grolier American 60; Sadleir, *Excursions in Victorian Bibliography*, p. 229.

First US edition of Melville's greatest work, in the first issue binding (BAL's "A" state). The US edition was the first to appear under the familiar title, and contains some 35 passages and the epilogue omitted from the English edition.

Now universally acclaimed, at the time the novel was a "complete practical failure, misunderstood by the critics and ignored by the public" (DAB) and in 1853 the Harpers' fire destroyed the plates of all his books and most of the copies remaining in stock.

The present copy is in the first binding, BAL's "A" state in grey, with orange endpapers and the publisher's device stamped centrally on the sides. Copies in first issue bindings appear in purple, black, blue, grey, green, red, and slate (no priority stated, as Sadleir notes on p. 221). *Moby-Dick* was originally issued in London earlier the same year, set from the New York sheets and titled *The Whale*.



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

23

LIVINGSTONE, David.

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

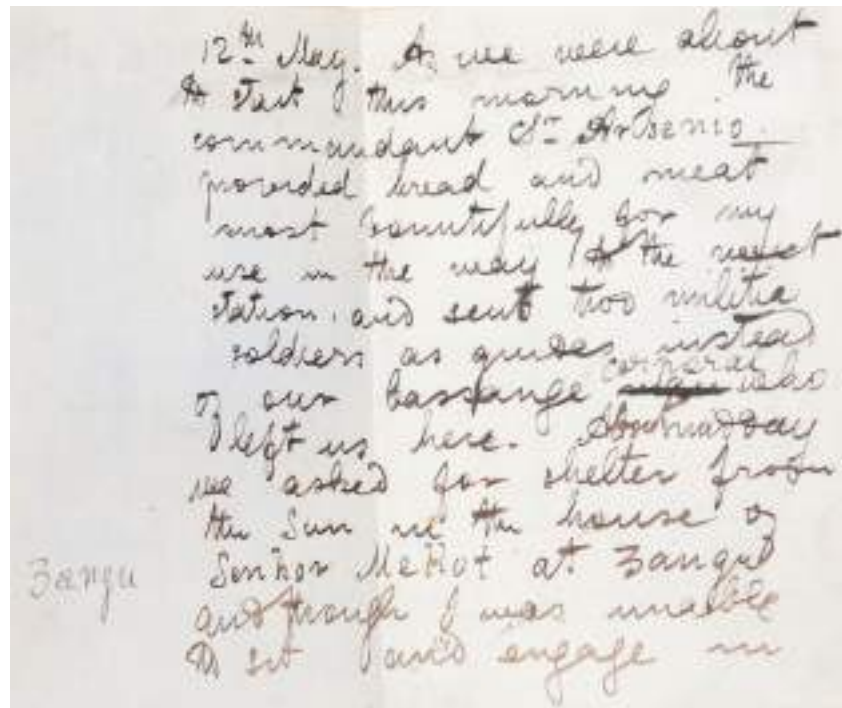
London: John Murray, 1857

£65,000

[139047]

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

Abbey *Travel* 347; Frank R. Bradlow, "The Variants of the 1857 edition ..." in Lloyd, ed., *Livingstone 1873-1973*; Howgego IV L39; Mendelssohn I p. 908; *Printing and the Mind of Man* 341; SABIB III p. 136.



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

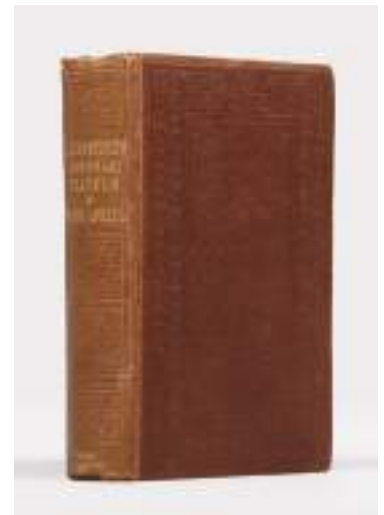
The holograph manuscript is on blue laid paper watermarked "Thomas James", possibly a correction or revision slip, measuring 152 × 197 mm, and reads in full: "12th May. As we were about to start this morning the commandant Sr. Arsenio provided bread and meat most bountifully for my use in the way to the nearest station, and sent too militia soldiers as guides instead of our Cassange corporal who left us here. About midday we asked for shelter from the sun at the house of Senhor Mellot at Zangu and though I was unable to sit and engage in [...]" This 15-line section is published on page 383 of the first edition. The National Library of Scotland confirms that among the papers used in the original manuscript is blue paper watermarked "Thomas James".

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



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

The book itself is a first edition, corresponding to SABIB's variant 7. The frontispiece and plates facing pages 66 and 225 are woodcuts by Whymper and the extra leaf numbered 8* and 8+ is present, corresponding with Bradlow's variant 3. As many as 11 variants of the first edition are known and a reliable order of precedence has never been established. It is now accepted that "the only thing that can be said with certainty is that the issue with the extra leaf numbered 8* and 8+ is not the first issue" (Bradlow). The extra leaf contains information on Moffat's mission at Kuruman and on Livingstone's marriage and the upbringing of his children, and Bradlow could only speculate as to the reasons for the interpolation: "Why did Livingstone decide to have the extra leaf after page 8 inserted? Did he feel that he had neglected his wife by not mentioning her in this way in the first place? All these questions and a host of others will occur to trained bibliographers and it may well be, that, in the future, some indefatigable researcher will find the answers."



Ushering in a new era of thought about the nature of man

24

DARWIN, Charles.

On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life.

London: John Murray, 1859

£225,000

[138146]

Octavo. Original green diagonal-wave-grain cloth (binder's ticket of Edmonds & Remnant to rear pastedown), spine lettered and decorated in gilt, covers ornamentally blocked in blind, pale brown coated endpapers. Housed in a green cloth book-form slipcase and chemise. Folding diagram lithographed by W. West. 32-page publisher's catalogue at rear dated June 1859. Engraved bookplate of Thomas Cope, Huyton, to front pastedown; later ownership inscriptions of George Taylor and Alexander Glass, Darien, CT (the latter dated 4-15-62) to half-title, a few small pencil marks in margins. Cloth lightly marked on front cover, spine ends and inner hinges neatly restored, a little light spotting to early leaves, chiefly marginal, overall a very good copy.

Dibner 199; Freeman 373 (binding variant b, advertisements variant 2, no priority); Garrison-Morton 220; Horblit 23b; Norman 593; *Printing and the Mind of Man* 344b.

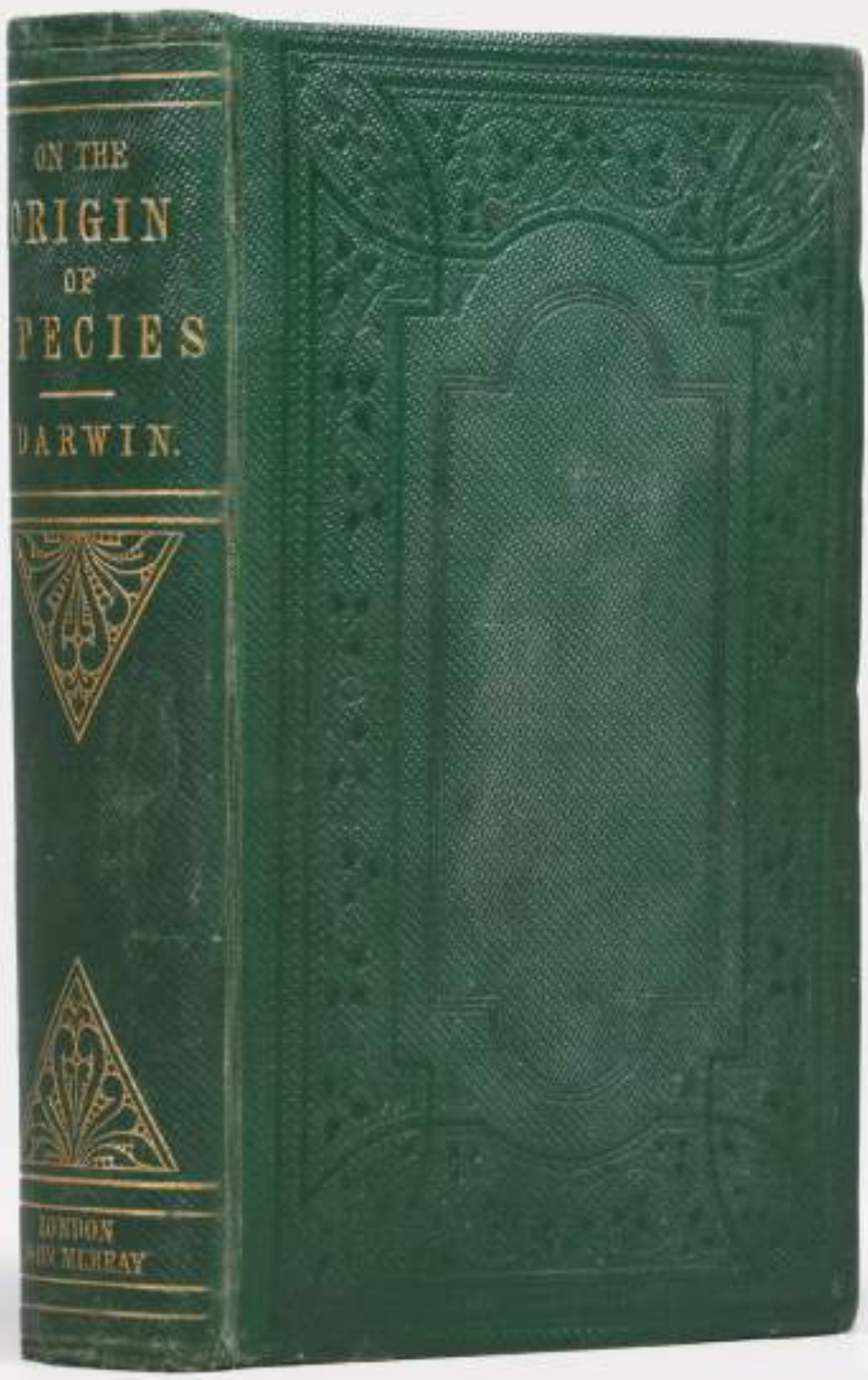


First edition of “the most influential scientific work of the 19th century” (Horblit) and “certainly the most important biological book ever written” (Freeman), in which Darwin explained his concept of evolutionary adaptation through natural selection, which would become the foundation of modern evolutionary theory; 1,250 copies were printed.

“The publication of the *Origin of Species* ushered in a new era in our thinking about the nature of man. The intellectual revolution it caused and the impact it had on man’s concept of himself and the world were greater than those caused by the works of Copernicus, Newton, and the great physicists of more recent times ... Every modern discussion of man’s future, the population explosion, the struggle for existence, the purpose of man and the universe, and man’s place in nature rests on Darwin” (Ernst Mayr).

This copy has the bookplate of Thomas Cope (1827–1884), a prosperous manufacturer of cigars and tobacco products in Liverpool in the mid-19th century. He was the first person in England to hire women to make cigars and was the speaker of the Liverpool Parliamentary debating society.





The prototype of the comic strip

25

BUSCH, Wilhelm.

Max und Moritz: eine
Bubengeschichte in sieben
Streichen.

Munich: Braun und Schneider, [1865]

£45,000

[138250]

Octavo (205 × 132 mm), ff. [2], 53; printed on rectos only. Contemporary dark brown sheep-backed brown patterned paper-covered boards, manuscript titles to yellow spine label, blue speckled edges. Housed in a black quarter morocco solander box by the Chelsea Bindery. With 98 lightly hand-coloured woodcut illustrations in the text by the author (the illustration on leaf 45 signed in the block, "WBusch 65"), xylographic title. Neat contemporary ink ownership inscription of Bruno Lange to front pastedown. Extremities worn, rubbed in place, but the binding firm, small reinforcement to lower inner corner of title verso and "Vorwort" recto, last leaf seemingly reattached, superficial abrasion to leaf 17 with slight loss of image, occasional small edge splits to lower margins, lightly finger-soiled, occasional spotting, else a well-preserved and wide-margined copy.

Vanselow 28 (wrongly counting the number of prints as 99); not in Grolier. Susan Reed, "Two bad boys, seven pranks and one children's classic", BL blogs, 2015.



Rare first edition, first impression, of the book widely regarded as the prototype of the children's comic. The first printing was 4,000 copies, but the nature of the book and the juvenile readership led to a very high attrition rate. This is a remarkably well-preserved copy.

After *Struwwelpeter*, *Max und Moritz* is the best known German children's book. Busch's style, his lively line drawings captioned with rhyming couplets, is generally recognized as the precursor of modern comic strips, particularly influential on German émigrés to America like Rudolph Dirks, whose *Katzenjammer Kids* is a close imitation of *Max und Moritz*. Busch pioneered several elements which have become staples of the medium, such as onomatopoeia and expressive movement lines.





This has the key error “geschroben” for “geschroten” on leaf 52 and Vanselow’s other points: leaf 17 with a full stop after the last word; line 1, leaf 31, slightly indented; leaf 51 with a point and dash after “Bösewichter”; and 7 dashes on the left of the text on leaf 53. The illustrations are first state, strong woodcut impressions on white paper with light colouring as per the artist’s instructions. Only the first four printings have illustrations printed from the original woodblocks by Dr C. Wolf & Sohn; later printings are illustrated by electrotypes.

Outside Germany the book is notably rare: WorldCat does not locate a single copy in North America or elsewhere, while Library Hub locates only one copy in the United Kingdom and Ireland, that at the Taylor Institution Library, Oxford.

Das Kapital.

Kritik der politischen Oekonomie.

Von

Karl Marx.

Erster Band.

Buch I: Der Produktionsprocess des Kapitals.

Das Recht der Uebersetzung wird vorbehalten.

Hamburg

Verlag von Otto Meissner.

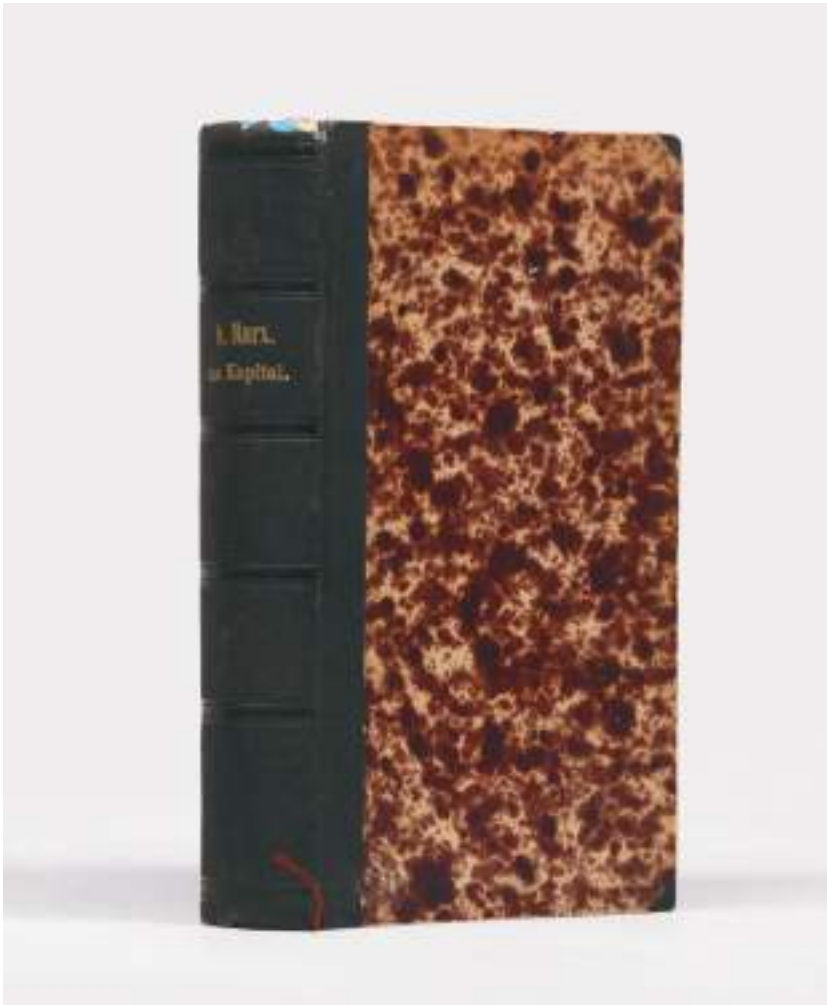
1867.

New-York: L. W. Schmidt, 34 Barclay-Street.

The bible of Marxism

First edition of the first volume of *Das Kapital*, Marx's polemical masterpiece of political economy; an excellent copy in contemporary cloth of the only volume to appear in his lifetime. The culmination of nearly 25 years of research, *Das Kapital* became the bible of Marxist movements and governments. It is the most significant and influential analysis of capitalism ever written.

"The history of the twentieth century is Marx's legacy. Stalin, Mao, Che, Castro – the icons and monsters of the modern age have all presented themselves as his heirs. Whether he would recognize them as such is quite another matter ... Nevertheless, within one hundred years of his death half the world's population was ruled by governments that professed Marxism to be their guiding faith. His ideas have transformed the study of economics, history, geography, sociology and literature. Not since Jesus Christ has an obscure pauper inspired such global devotion – or been so calamitously misinterpreted" (Wheen, p. 1).



26

MARX, Karl.

Das Kapital. Kritik der politischen Oekonomie. Erster Band. Buch I: Der Produktionsprozess des Kapitals.

Hamburg: Otto Meissner, 1867

£100,000

[138113]

Octavo (210 × 134 mm). Contemporary black quarter cloth, spine lettered in gilt, mottled sides and edges. Housed in a custom brown half morocco solander box, spine lettered in gilt, brown cloth sides. Very light wear to spine extremities revealing blue paper spine lining, very minor foxing and finger soiling to initial few leaves, but contents otherwise clean without any notations. An excellent, unrestored copy.

Die Erstdrucke der Werke von Marx und Engels, p. 32; *Printing and the Mind of Man* 359; Rubel 633. Francis Wheen, *Karl Marx*, 1999

[WATCH VIDEO](#)

First editions of his prose works



27

HARDY, Thomas.

Complete set of first editions of the novels and short story collections.

London: Tinsley Brothers; Smith, Elder & Co.; Macmillan and Co.; Osgood, McIlvaine & Co, 1871–97

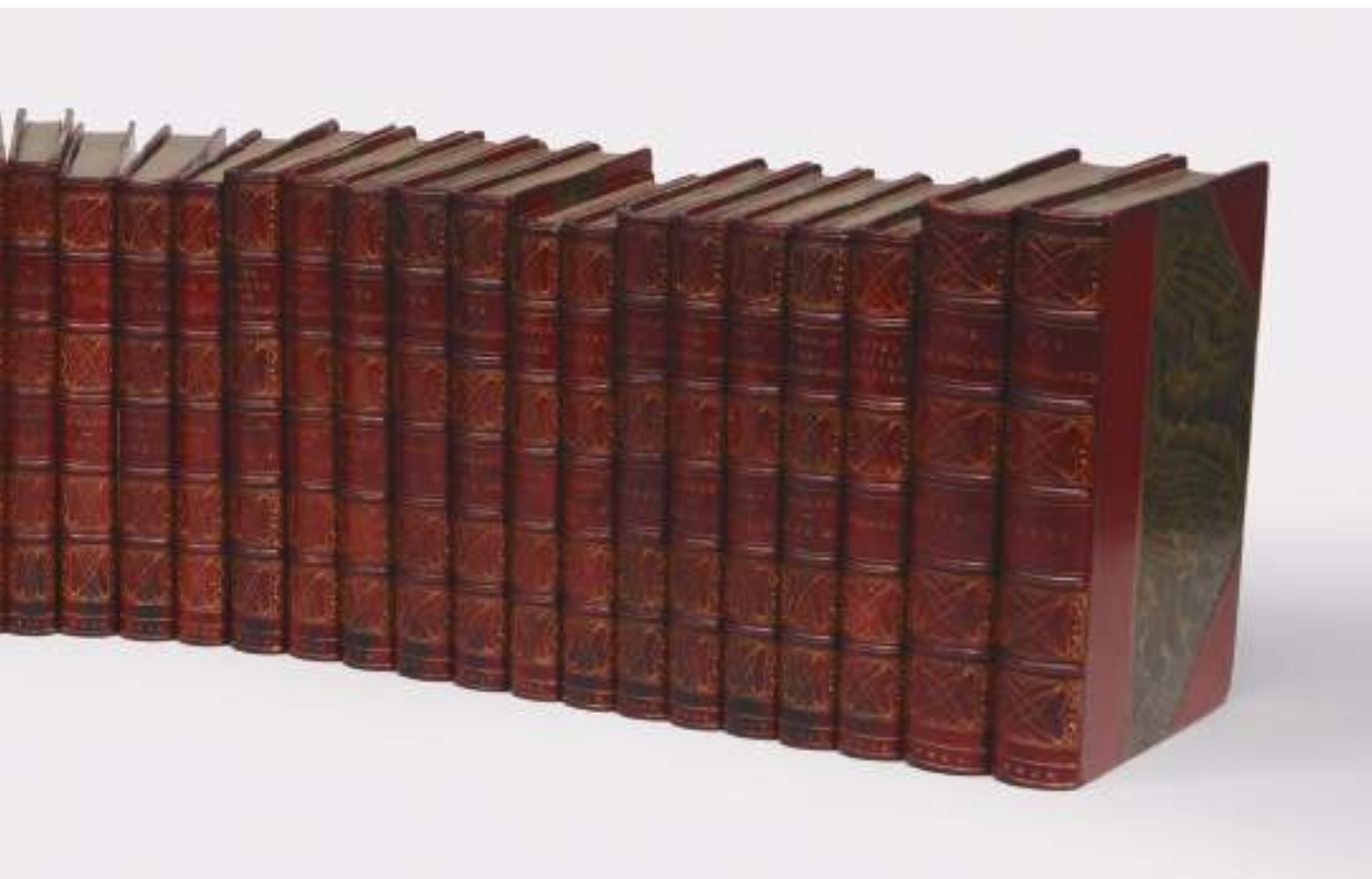
£37,500

[126114]

A set of first editions, finely bound, of Hardy's novels and short story collections, complete from his first novel through to the date of binding.

The entire collection, with all half-titles and illustrations present as called for, comprises the following: *Desperate Remedies* (1871); *Under the Greenwood Tree* (1872); *A Pair of Blue Eyes* (1873); *Far From the Madding Crowd* (1874); *The Hand of Ethelberta* (1876); *The Return of the Native* (1878); *The Trumpet-Major* (1880); *A Laodicean* (1881); *Two on a Tower* (1882); *The Mayor of Casterbridge* (1886); *The Woodlanders* (1887); *Wessex Tales* (1888); *A Group of Noble Dames* (1891); *Tess of the d'Urbervilles* (1891); *Life's Little Ironies* (1894); *Jude the Obscure* (1896 [1895]); *The Well-Beloved* (1897).

Hardy turned to poetry following the publication of *The Well-Beloved* (1897), and published only one further collection of fiction, *A Changed Man and Other Tales* (1913), which postdates the binding of this collection and is thus not included.



Octavo, 17 works in 38 volumes. Finely bound by Tout & Sons in uniform early 20th-century red half morocco, gilt rules to covers, titles to spine in gilt, five low-raised bands tooled in gilt, compartments richly gilt, gilt-ruled marbled boards, marbled endpapers, top edge gilt, red silk book markers. Light rubbing to edges, occasional spotting or toning to text, 1906 gift inscription on binder's blank of *Desperate Remedies* vol. I, small ink stain to bottom edge of *The Hand of Ethelberta* vol. I; in all an attractive, finely bound set.

Purdy, pp. 3–96.

Exquisitely illuminated album commemorating the overturning of a miscarriage of justice

28

(GALLEY, Edmund.) WHITE,
F. Faulkner (illuminator).

The Galley Memento.

[Exeter: 1879]

£15,000

[132619]

Large quarto (365 × 275 mm). Finely bound by H. Harris of Exeter, c.1880, in contemporary red morocco gilt, smooth spine elaborately tooled, triple fillet to boards enclosing striking frame design of brown and vellum onlays, title lettered to brown onlay ceremonial ribbon in central panel of front board, marbled endpapers, board edges, inner dentelles and edges gilt. With a limp red morocco dust jacket. Contents comprising 14 vellum leaves heavily illuminated by F. Faulkner White, each with a tissue guard. Title leaf with small oval albumen photograph of the recipient, Ralph Sanders, mounted; 3-leaf testimonial of appreciation and list of the 12 members of the committee that worked to free Galley; remaining leaves recording the names of the 342 citizens of Exeter; 1 folding printed broadside tipped-in to second blank providing an account of the case and the creation of the *Memento*. Together with a very good copy of the first edition of Richard S. Lambert's *The Innocence of Edmund Galley* (London: Newnes, n.d. but 1936), in the dust jacket. *Memento*: binding discreetly refurbished and inner hinges repaired, binder's ticket to front pastedown, first tissue guard loose with tape repair to verso, a few guards foxed and with some edge wear. A near-fine copy, the dust jacket a rare survival, expertly restored.

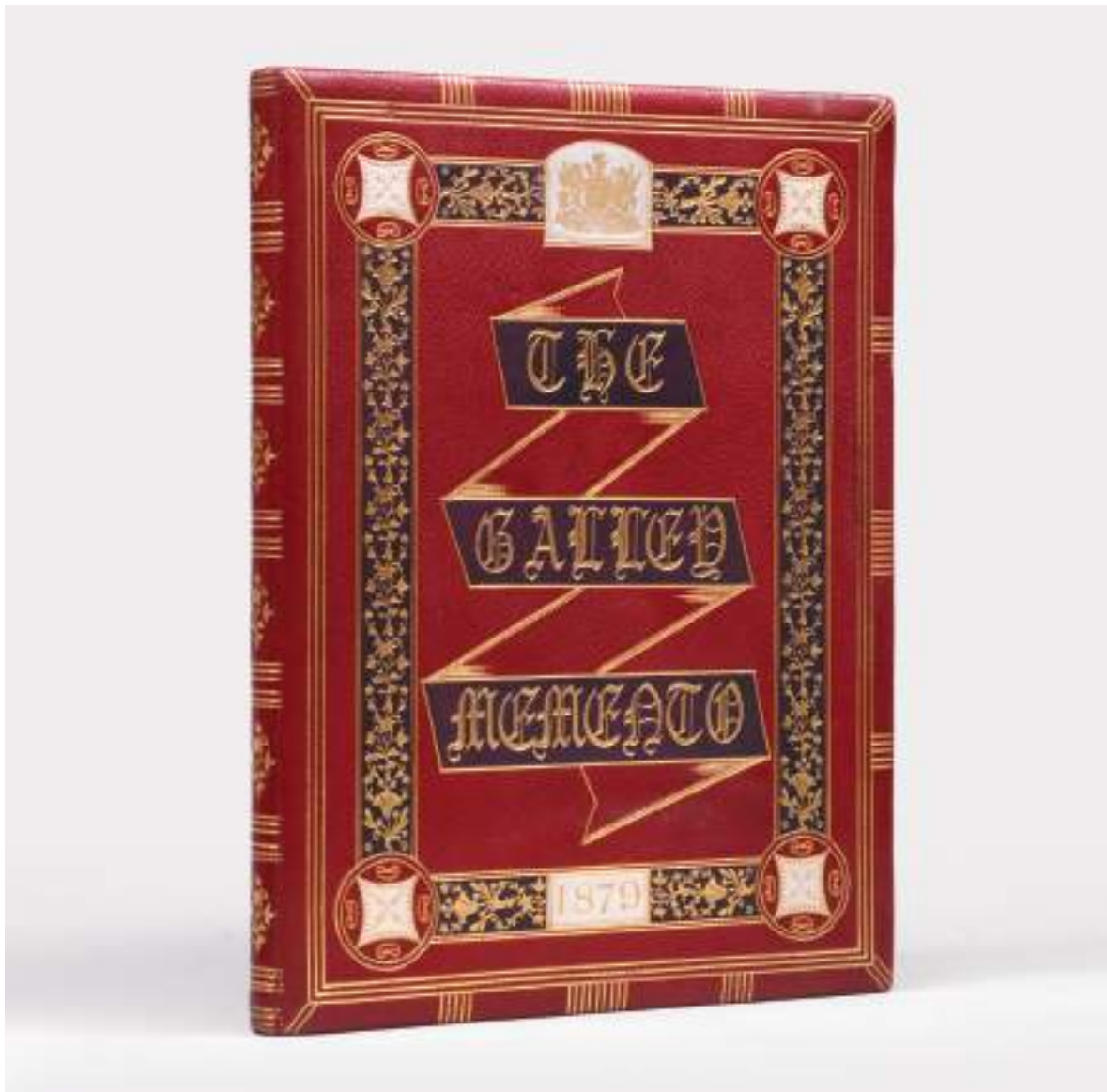
Provenance: from the library of Richard S. Lambert, author of *The Innocence of Edmund Galley*, the work presently offered with the *Memento*.



Handsomely bound and illuminated presentation album, one of just two copies, presented to honour the work of solicitor and county clerk Ralph Sanders, one of two men instrumental in reversing the miscarriage of justice in the case of Edmund Galley, who became an international *cause célèbre* after being wrongfully convicted of murder and transported to Australia in 1836.

On 28 July 1836 Edmund Galley (alias “Dick Turpin”) was tried at the Exeter assizes for the murder of one Jonathan May, a wealthy farmer; Sanders was present at his trial. Convicted through mistaken identity, he was first sentenced to death, but a number of junior barristers convinced of Galley’s innocence succeeded in commuting his sentence to life imprisonment. Galley spent two years incarcerated on the *Ganymede*, a floating prison hulk on the Thames, before being transported to Australia, sailing on 12 May 1839 as one of 240 convicts aboard the *Parkfield*, which docked in Port Jackson, New South Wales on 1 September. Galley served more than 40 years of labour, first as part of a chain gang assigned to work at Cooks River, then as a farm servant. In 1846 he became a ticket-of-leave man – allowed to seek another master on the proviso that he remained within a certain district and reported regularly to the police – and chose to settle in the Southern Tablelands.

Extraordinarily, Galley’s case continued to garner international attention over the decades: newspapers in Australia, New Zealand, and even those in the United States and England advocated his innocence. Galley’s excellent character



meant even his employers agitated in his favour, putting pressure on the English Home Office to revisit the case. In May 1877 Galley sent a letter of petition to the Home Secretary which prompted Sanders and Thomas Latimer, publisher of *The Daily Western Times*, to take up his cause once more. Their efforts culminated in a remarkable example of persistence in the pursuit of justice. Pardoned on 26 July 1879, Galley, aged 80, received £1,000 compensation for his unjust conviction. His free pardon was announced widely in the Australian press.

In acknowledgement of the central part that both Sanders and Latimer played in procuring Galley's pardon, "a number of young men in the city [of Exeter] determined to prepare and sign an Address expressing their appreciation of the efforts of these gentlemen" (*The Daily Western Times*, 30 January 1880). The two albums were beautifully illuminated and handsomely bound, and were presented to Sanders and Latimer at the Athenaeum on Wednesday 28 January 1880, at a meeting of the subscribers.

The first Sherlock Holmes collection, inscribed

29

DOYLE, Arthur Conan.

The Adventures of Sherlock Holmes.

London: George Newnes, 1892

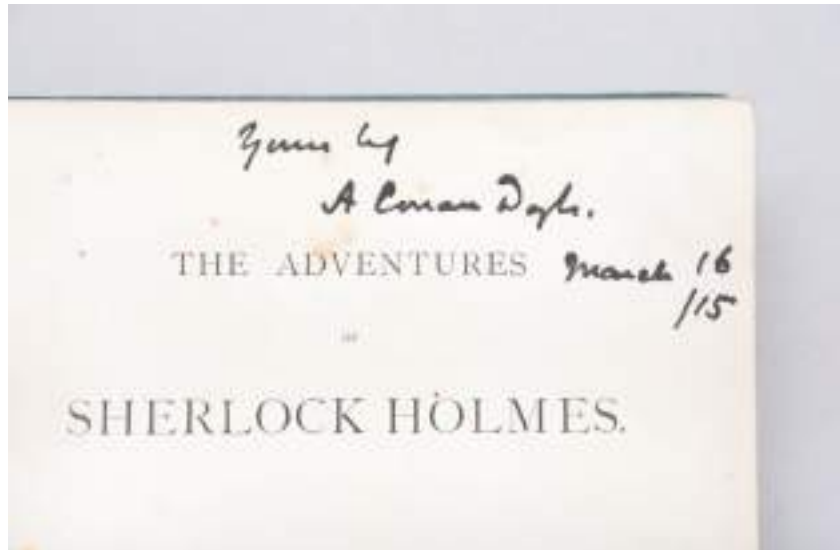
£85,000

[137488]

Quarto. Original pale blue cloth, titles to spine and front cover gilt, pale grey patterned endpapers, edges gilt. Housed in a custom black quarter morocco solander box. Illustrated throughout the text by Sydney Paget. Early ownership signature on half-title. Light shelfwear at extremities and minor foxing to contents; typically encountered in repaired condition, this is an excellent, unrestored, firm copy.

Green & Gibson A10. Clive & Gillian Dunn, *Sunderland in the Great War*, 2014. Brian W. Pugh, *A Chronology of the Life of Sir Arthur Conan Doyle*, 2018.

WATCH VIDEO



First edition, first issue, of the first collection of Sherlock Holmes stories, inscribed by the author on the title page: “Given by A. Conan Doyle March 16/15”. Signed first editions are a great rarity in commerce, and noticeably absent from most of the great collections of detective fiction and English literature.

In 1915 Doyle embarked on a lecture tour to boost morale, beginning at Tunbridge Wells on 20 February and continuing until mid-May. On 16 March, the date this copy was inscribed, Doyle gave his lecture on “The Great Battles of the War” in Sunderland at the Victoria Hall. “The VTC, or Home Guard or Civil Guard, as it had been also known, was started by Sir Arthur Conan Doyle shortly after the commencement of the war and quickly spread throughout the country... By April 1915, the government was starting to organize nationally the various corps into the Volunteer Training Corps (VTC), the first battalion of which was affiliated in Sunderland in November 1914” (Dunn, p. 44).

The first issue is distinguished by the misprint “Miss Violent Hunter” on page 317, and the blank street sign in the vignette to the front cover.

THE
ADVENTURES OF
SHERLOCK HOLMES



BY A. CONAN DOYLE.

ADVENTURES
OF
SHERLOCK
HOLMES

THE STRAND LIBRARY

THE STRAND LIBRARY

To the photographer who took the defining Beardsley portrait

30

BEARDSLEY, Aubrey.

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

[c.1894–97]

£32,500

[139251]

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

BAL 3310. The seven letters from Beardsley to Evans are published in Henry Maas, J. L. Duncan, & W. G. Good, eds., *The Letters of Aubrey Beardsley*, 1970; recorded then as sometime in the private collection of A. E. Wilson, offered for sale by Mr H. T. Jantzen in his catalogue 79, 1968. The three others do not appear to have been published. See *The Gallatin Beardsley Collection in the Princeton University Library: A Catalogue*, 1952; The Met Museum, catalogue entry for accession no. 2005.100.623a, b; National Portrait Gallery, catalogue entry for item no. NPG P114.

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

Significant groupings of Beardsley’s letters are uncommon in commerce, and the present collection is arguably the most comprehensive in its content, and the most personal with regards to its recipient, offering valuable insight into Beardsley’s life and work during the height of his career.

“Until 1898, Evans [1853–1943] owned a bookshop in London where, according to George Bernard Shaw, he was the ideal bookseller, chatting his customers into buying what he thought was right for them. In 1889, Evans befriended the seventeen-year-old Aubrey Beardsley, a clerk in an insurance company who, too poor to make purchases, browsed in the bookshop during lunch hours” (Met). In exchange for books Evans took Beardsley’s drawings, which he reproduced as platinotypes and sold in his shop. From 1891 Evans became interested in portraiture and, in 1894, Beardsley sat for him, the artist then enjoying notoriety for his scandalous *Salomé* and *Yellow Book* illustrations. The result was two photographs, the better-known of which captures Beardsley cradling his head in his hands, adopting the pose of the Notre Dame gargoyle known as ‘Le Stryge’ (‘The Vampire’). Evans’s photographs were the portraits used in early editions of Beardsley’s drawings, and he produced an edition of twenty sets, mounted as a diptych in a folder.

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

Three further letters accompany this group. The first is an autograph letter signed from Beardsley to Marie Belloc Lowndes (1868–1947), thanking her for an interview which “reads splendidly”. The second is an autograph letter signed



from Beardsley's actress sister Mabel to Evans, discussing plans for her and Aubrey's upcoming visit.

In the third and final letter, from Dent to Evans, the publisher politely refuses to grant Evans's request that one of Beardsley's drawings be included in the *Tannhäuser* album. A few weeks before, in September 1896, Beardsley had given Dent a small pen-and-ink drawing, made, in the artist's own words, "as a sort of recognition of his generosity in lending drawings for the album, and in payment of a long-standing debt. I took for my subject *The Return of Tannhäuser to the Venusberg*. It was a very beautiful drawing and Dent gushed over it hugely. I didn't like to ask for permission to bring it out in the album as I did not want him to think I had any *arrière pensée* in doing it for him" (letter to Leonard Smithers, postmarked 4 October 1896, in *Letters*, pp. 177–78). Beardsley did, however, ask others to approach Dent on his behalf; his letter to Evans, present here, pleads with him to "use your influence to get the *Tannhäuser* put in the forthcoming album". Evans did try, but Dent's response was apologetic but firm: "For once I really must beg of you to believe me that I cannot let Beardsley's drawing be reproduced ... One does not have much of this kind of thing in one's life, and to make a thing which has been given to one specially and which one clings to with affection, a mere public affair, I cannot feel I can do. One has not much of their real own in this world and this is one I have absolutely for myself, and you are the only person I care to share it with at all".

The complete writings of the great statesman

31

CHURCHILL, Winston S.

Complete collection of major works, all first editions [The Story of the Malakand Field Force; The River War; Savrola; London to Ladysmith; Ian Hamilton's March; Lord Randolph Churchill; My African Journey; Liberalism and the Social Problem; The People's Rights; The World Crisis; My Early Life; India (together with a second impression copy); Thoughts and Adventures; Marlborough, His Life and Times; Great Contemporaries; Arms and the Covenant; Step by Step; War Speeches; Post-War Speeches; The Second World War; A History of the English Speaking Peoples.]

London: various publishers, 1898–1961

£37,500

[139079]

Together 49 volumes, varying octavo sizes. Uniformly bound by Bayntun of Bath in blue half morocco, spines lettered in gilt, blue cloth sides, marbled endpapers, top edges gilt; two volumes in the original wrappers housed within book-form boxes matching the rest of the set (*People's Rights*, and *India*). Complete with all illustrations. Bookplate of collector Michael Scott to front pastedowns; *Story of the Malakand Field Force* with early ownership inscriptions to frontispiece recto; facsimile autograph letter from Churchill tipped onto the front free endpaper of *Second World War* vol. I; *My African Journey* with original cloth bound at rear. *Savrola* bound without half-title, else all complete. The copies in original wrappers with some fraying and wear, *People's Rights* with large chip to rear cover. The bindings with a little sunning to spines and around extremities, else in fine condition, the contents generally clean and fresh other than light toning and minor foxing to a few volumes. A handsome and desirable set.



First British editions, first impressions throughout, of all of Churchill's major works, in handsome matching bindings by Bayntun of Bath, altogether an imposing and comprehensive collection.

Churchill was a prolific writer in the fields of history, biography, and politics, alongside forays into essays and fiction, with several volumes of his collected speeches also published. He received the Nobel Prize for Literature in 1953 "for

“A new lease of life as a painter” – Churchill consults Sickert on artistic technique

32

(CHURCHILL, Winston S.)

Two-page typed letter signed to the artist Walter Sickert.

Chartwell Manor: 20th September, 1927

[together with:]

CHURCHILL, Clementine.

Two-page typed letter of condolence signed to Thérèse Lessore Sickert, Walter's widow, salutation, subscription and postscript in manuscript on 10 Downing Street Stationery.

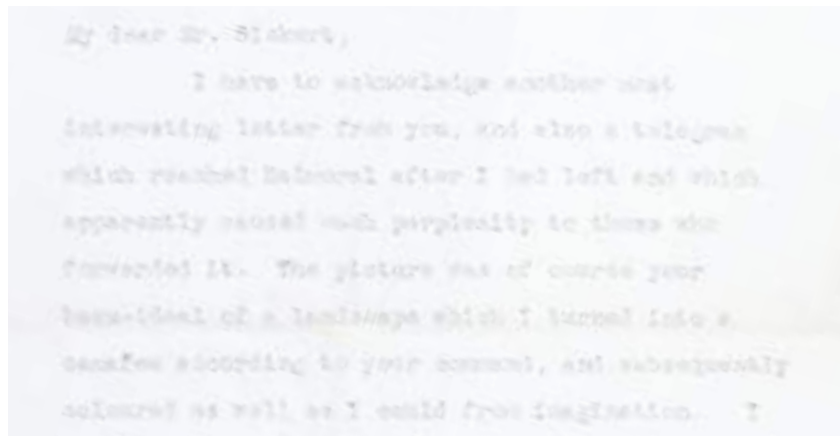
24 January 1942.

£17,500

[135858]

2 leaves, quarto (253 x 200 mm), of laid paper, watermarked Joynson Superfine, rectos only. Creases from old folds into four to both; a little handled, but overall very good.

Wendy Baron, *Sickert*, 1973; Winston S. Churchill, *Painting as a Pastime*, 1948; Martin Gilbert, *Winston S. Churchill, Companion Volume V*, 1982; Mary Soames, *Winston Churchill: His Life as a Painter*, 1990.

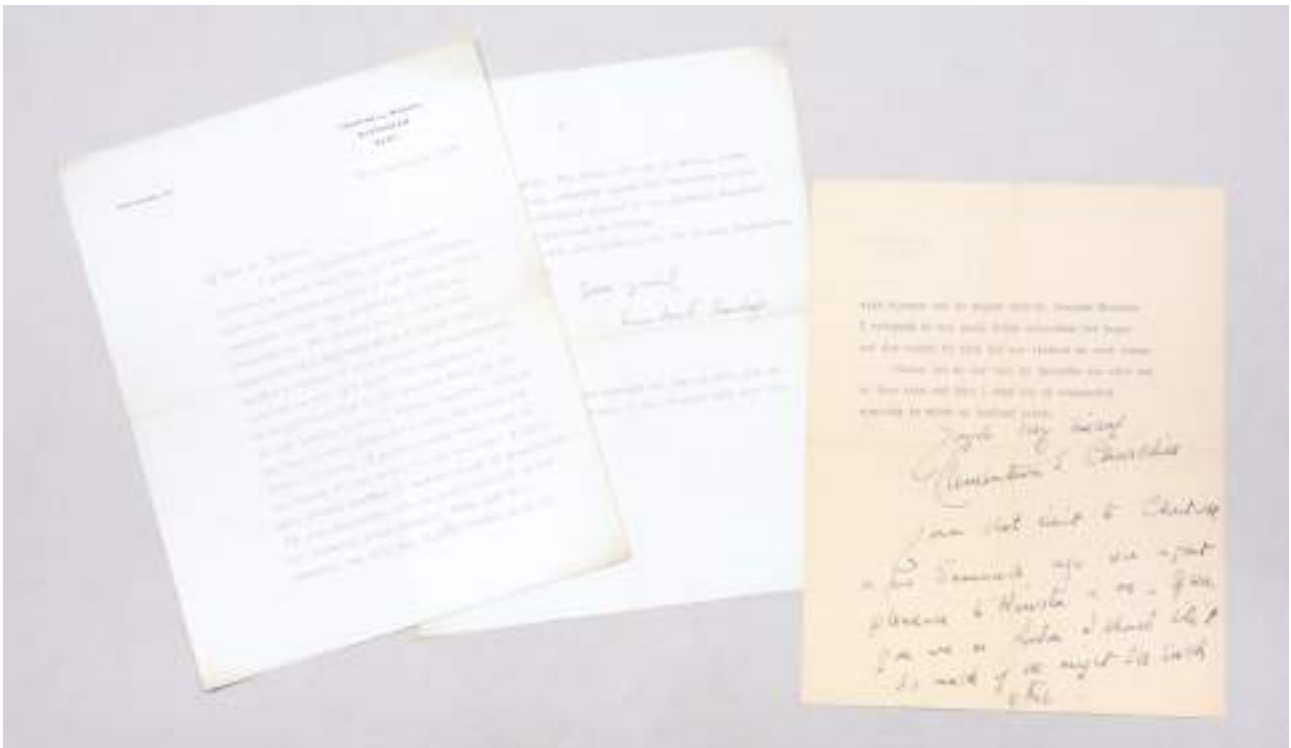


A wonderfully characterful pair of letters from Winston and Clementine relating to their long-term friendships with the great British painter Walter Sickert and his artist wife, Thérèse (née Lessore), strongly suggestive of Churchill's emotional and intellectual investment in the practice of painting.

While Churchill was Chancellor of the Exchequer, he “received in person and by letter an intense course in painting from Sickert” (Baron, p. 520).

In the present letter Churchill acknowledges receipt of “another most interesting letter from you”, explaining that the painting he referred to was “of course your beau ideal of a landscape” which he has “turned into a *camaïeu* according to your command”.

The language is telling: *camaïeu*, a technique of painting “in many thin, superimposed coats of paint, allowing each coat to dry thoroughly before repainting”, was employed by Sickert in his portrait of Churchill, and represents “a practical demonstration of the method Sickert sought to impart in his letters”. At the same time Sickert also advised Churchill on the *panafieu* technique of painting over a black and white photographic image projected on canvas, “to overcome his lack of expertise as a draughtsman” (Soames, p. 72). These were techniques which Churchill then mastered and employed. Churchill goes on to suggest that as Clementine has “been ordered abroad for a rest”, they might have a “further conclave” at Chartwell at the weekend: “I would have several *camaïeus* in various stages of preparation for you inspection, and then you could then show me how the colouring stage proceeds”. The suggested meeting did indeed take place, Winston recounting it to Clementine in his “Chartwell Bulletin”: “Sickert arrived on Friday night and we worked very hard at various paintings and had many discussions ... I see my way to paint far better pictures than I ever thought possible before. He is really giving me a new lease of life as a painter” (Gilbert, p. 1054).



Churchill met Sickert in 1927 through Clementine, whose family had first encountered the painter when wintering in Dieppe in 1900. Churchill had taken up painting in 1915 following his dismissal as First Lord of the Admiralty due to his rôle in the disastrous Gallipoli Campaign. This was perhaps his first encounter with the notorious Black Dog (his bouts of depression): “I still remained a member of the Cabinet and of the War Council. In this position I knew everything and could do nothing. The change from the intense executive activities of each day’s work at the Admiralty to the narrowly measured duties of a counsellor left me gasping ... I had great anxiety and no means of relieving it ... I was forced to remain a spectator of the tragedy, placed cruelly in a front seat” (*Painting as a Pastime*, p. 16). It was at this point that “the Muse of Painting came to my rescue”, as he was watching his sister-in law Goonie, Lady Gwendoline Churchill, painting. She encouraged him to try his hand, and he was immediately utterly smitten, falling for painting with a passion. He subsequently took lessons from artists such as Sir John Lavery, Oswald Birley, and of course Sickert, and was even offered an opportunity to exhibit, anonymously, in France in the 1920s, which he declined.

He never claimed to be a professional artist, and certainly not a great one, but for the rest of his life he looked to painting for solace and as true recreation, finding that painting “is complete as a distraction. I know of nothing which, without exhausting the body, more entirely absorbs the mind. Whatever the worries of the hour or the threats of the future, once the picture has begun to flow along, there is no room for them in the mental screen. They pass out into shadow and darkness. All one’s mental light, such as it is, becomes concentrated on the task” (p. 31).

A remarkable archive of Churchill's correspondence with the editors of the News of the World

33

CHURCHILL, Winston S.

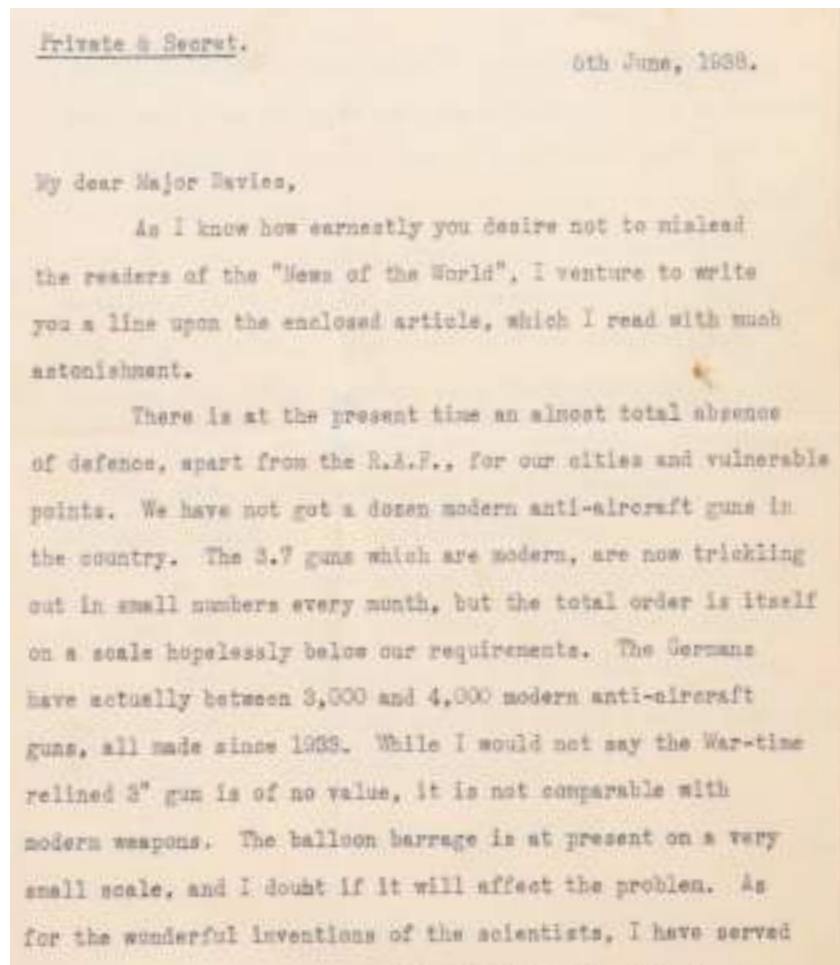
Archive of 29 typed letters signed ("Winston S. Churchill" or "W.S.C.") to Sir Emsley Carr, Major D. Percy Davis, and others, the editors of the *News of the World*.

London & Westerham, Kent:
1934-1951

£75,000

[137844]

Together 29 pages, 4to, on personal, Admiralty, and 10 Downing Street stationery. In very good condition.



A remarkable archive charting Churchill's long relationship with the *News of the World*, which provided a much-needed source of literary income during the early 1930s, but which became an important platform for his warnings about Nazi Germany later in the decade. The archive also contains his summation of how the RAF saved England in 1940: "the 'Battle of Britain' was won because when the enemy Bombers came by daylight ... our Fighters were strong enough to beat the escorts and inflict decisive losses upon the Bombers" (30 March 1941).

Initially contracted to write a series on "Great Men I have Known," Churchill expanded into great figures from the Bible and "Greatest Men of All Time." His thumbnail sketch for the latter series (7 April 1936) is amusingly succinct: "Confucius. Explains China." "Mahomet. Splendid action - the counter-drive to Christianity." "Alcibiades. Alexander. Great Greeks ..." 13 November 1936: "With regard to the Biblical series I should be glad if this could be provisionally settled in writing. My political affairs are still in the uncertainty which lapped them last



year, and it would be convenient to me to have an agreement made as before.”

In December 1937, he joked that with commitments to the paper stretching into 1941, “I shall certainly expect an invitation to the annual outing of the staff.”

Starting in 1938, the Nazi threat dominates the letters. 5 June 1938: “the R.A.F. ... is at present less than one-third of the German Air Force, and the rate of production is at present less than one-third.”

Once war breaks out he writes (20 September 1939): “Emsley Carr has written to me that my contract with the *News of the World* can be suspended until the end of the war ... I am giving my whole time to my work.” 24 September 1939: “During the last three weeks I have not had a minute to think of anything but my task. They are the longest three weeks I have ever lived.”

He continued to write for the paper after the war. In the archive’s final letter (3 November 1951) he tells A. G. Waters: “I look forward to many more years of friendly relations with you and the *News of the World*”.

Conrad and H. G. Wells: the record of a literary friendship

34

CONRAD, Joseph.

Six of his major titles, each one inscribed to his friend and fellow author H. G. Wells.

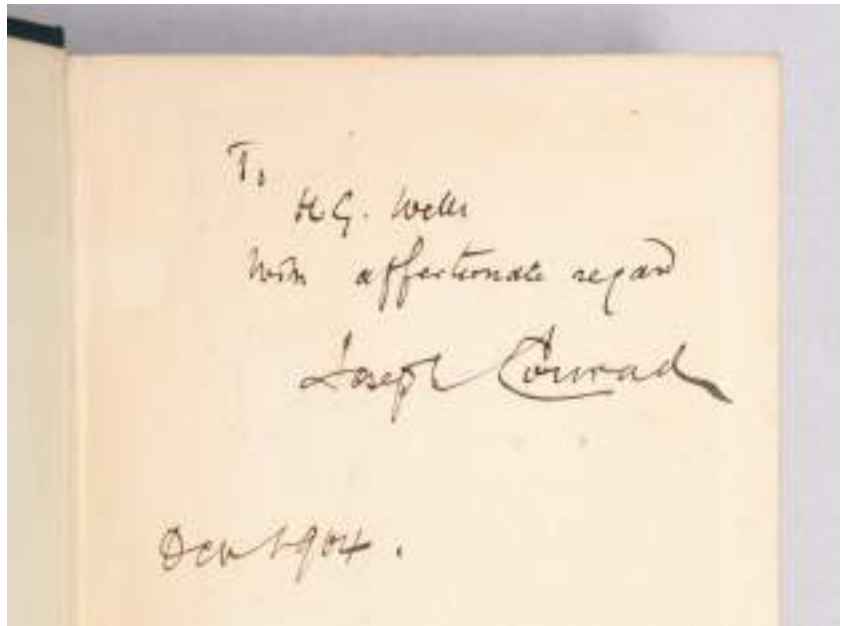
Various places and publishers,
1900–11

£275,000 [136918]

Together 6 separately-published works, octavo. Original cloth. Housed in individual custom morocco-backed slipcases and chemises. *Lord Jim*: spine darkened, some bubbling to cloth, foxing, good. *Youth*: spine darkened and with small ink splash, some foxing, very good. *Typhoon*: cloth bright but slight bubbling, front inner hinge cracked, very good. *Nostromo*: fine. *Mirror of the Sea*: gilt rubbed at foot of spine, front inner hinge cracked, light scattered foxing, very good. *Under Western Eyes*: spine a little darkened, else fine.

Linda Dryden, "H. G. Wells and Joseph Conrad: A Literary Friendship", *The Wellsian*, 28, 2005; & "The Difference between Us": Conrad, Wells, and the English Novel", *Studies in the Novel*, summer 2013. Stape & Knowles, eds., *A Portrait in Letters: Correspondence to and about Conrad*, 1996.

WATCH VIDEO



First editions, presentation copies, each inscribed by the author to his friend and fellow author H. G. Wells; an exceptional association set, a run of books from the major phase of his career showing Conrad at the peak of his powers, and spanning the years of their mutual friendship.

- i) *Lord Jim*. A Tale. Edinburgh & London: William Blackwood and Sons, 1900. First edition, presentation copy.
- ii) *Youth*: A Narrative and two other stories. Edinburgh & London: William Blackwood and Sons, 1902. First edition, presentation copy.
- iii) *Typhoon* And Other Stories. London: William Heinemann, 1903. First English edition, presentation copy.
- iv) *Nostromo* a tale of the seaboard. London & New York: Harper & Brothers, 1904. First edition, presentation copy.
- v) *The Mirror of the Sea*, memories and impressions. London: Methuen & Co., 1906. First edition, presentation copy.
- vi) *Under Western Eyes*. London: Methuen & Co., Ltd, 1911. First edition, presentation copy.

Before the two writers had met, Wells had publicly greeted *An Outcast of the Islands* as perhaps "the finest piece of fiction that has been published this year" (1896), and had spoken similarly highly of its predecessor *Almayer's Folly*. In 1898 the two men were neighbours on the Kent coast and became friends. Conrad's famous novella "The Heart of Darkness" (printed here in *Youth*) was conceived around this time, and betrays several signs of Wells's influence. On 25 November



1898 Conrad had asked to borrow the author's copy of *The Invisible Man* (1897): "Like Griffin, Kurtz sets out with idealistic intentions, only to be corrupted by power and isolation" (Dryden, "The Difference between Us").

The *War of the Worlds* had also made a strong impression on Conrad. Thinking of what may lie in the centre of Africa, Marlowe says that "I believed it in the same way one of you might believe in habitants on the planet Mars. I knew once a Scotch sailmaker who was certain, dead sure, there were people in Mars. If you asked him for some ideas how they looked and behaved he would get shy and mutter something about 'walking on all fours'" (p. 93). "By invoking an alien planet and its supposed inhabitants, Conrad, through Marlow, emphasizes the very 'otherness' of Africa for his contemporary readers: it was as alien an environment as far off Mars, and Kurtz, squatting at its centre, seems as unknowable as an alien being" (Dryden, "A Literary Friendship").

Wells was sufficiently impressed by "The Heart of Darkness" to include it in a library in "When the Sleeper Wakes" (1899), his story set 203 years in the future. Wells continued to read Conrad, but preferred his short-form fiction. In 1904, he wrote to Morley Roberts: "What do you think of Conrad? I began the chorus of praise ten [sic] years ago, but I'm cooling off considerable. Short stories is his game. *Nostromo* is desiccated [sic] conglomerate" (*Correspondence* 58). The presentation copy of *Nostromo* here appears unread.

Yet in September 1906 he wrote enthusiastically to Conrad about *The Mirror of the Sea*: "I've been reading ... your delightful (it's the right word) talks of seas and winds and ships ... I shall for all my life be the wiser for it" (*Correspondence* 53).

Typhoon

To
H.G. Wells
affectionately
for J.C. Conrad
1898.

THE MIRROR OF THE SEA MEMOIRS AND IMPRESSIONS

To
H.G. Wells
affectionately for
J.C. Conrad
1906.

UNDER WESTERN EYES

To
H.G. Wells
with affection
for J.C.
1904.

“The greatest single contribution to logic since Aristotle”

35

WHITEHEAD, Alfred North, & Bertrand Russell.

Principia Mathematica.

Cambridge: at the University Press, 1910–12–13

£100,000

[139071]

3 volumes, large octavo. Original dark blue cloth, spines lettered in gilt and ruled in blind, double fillet border to covers in blind, edges of vol. 1 sprinkled red. Spine ends gently bruised, minor rubbing to extremities, the cloth clean and fresh overall. Vol. 1: later ownership inscription to front free endpaper, “Dolf Mootham Dec. 1990”; Mootham (1933–2015) was chief financial officer of merchant bank Hill Samuel in 1977, and became the finance director of Trustee Savings Bank in 1988. A few tiny marks to front pastedown, some neatly pencilled marginal annotations, predominately to the opening chapters. Vol. 2: bookplate of Royal Holloway College to front pastedown, a few subsequent library markings (evidence of previously affixed labels to cloth and front free endpaper; “withdrawn” stamp to half-title; three further stamps and one unobtrusive pencilled shelfmark). Corners a little worn, tiny hole to top margin of pp. 165–166. Vol. 3: gilt dulled, very faint discolouration to bottom corners of boards, front and rear free endpapers browned. In all a very good set, internally crisp.

Blackwell & Ruja Ag.1a; Church, *Bibliography of Symbolic Logic*, 194.1–3 (one of a handful of works marked by Church as being “of especial interest or importance”); Martin 101.1–3. G.T. Kneebone, *Mathematical Logic*, 1963.



First editions, a rare complete set of Whitehead and Russell’s *Principia Mathematica*. The first volume was printed in 750 copies and, due to the disappointing sales, the publishers reduced the print run of volumes II and III to 500 copies each, so only 500 complete sets in first edition are possible.

Principia Mathematica is the authors’ hugely ambitious attempt to construct “the whole body of mathematical doctrine by logical deduction from the basis of a small number of primitive ideas and a small number of primitive principles of logical inference” (DSB). The belief that mathematics can be derived from logic is not only one of the principal philosophical theories of the foundation of mathematics, it has also provided some of the most important results in the formal analysis of mathematical concepts (cf. Frege, Peano). This belief found its fullest expression in *Principia Mathematica*.

A fourth volume, dealing with the applications to geometry, was planned but never finished, as both men turned their attention away from mathematics and towards philosophy.

WATCH VIDEO



Her feminist utopia, inscribed to a fellow suffragist

36

GILMAN, Charlotte Perkins.

Herland.

In: *The Forerunner. A Monthly Magazine.* Vol. VI. Nos. 1–12.

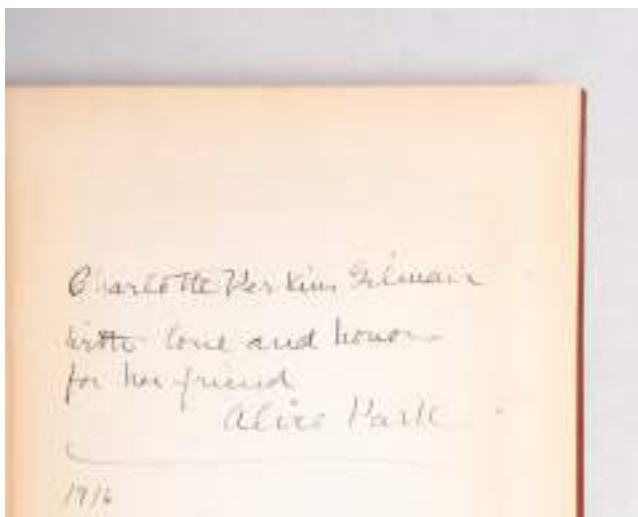
New York: *The Charlton Company,*
January–December 1915

£15,000

[130959]

Tall octavo. Original brick-red pictorial cloth, spine and front board stamped in black. Housed in a black quarter morocco solander box by the Chelsea Bindery. Small ownership stamp of the Alice Park Collection to front pastedown. Spine ends lightly rubbed, faint dampstain to bottom edge of front free endpaper, first leaf, and last third of book block, the occasional crease to leaves, else a tight, near-fine copy.

See Gilman's autobiography, *The Living of Charlotte Perkins Gilman*, first published in 1935, reprinted in 2011.



First edition, the first appearance of Gilman's feminist utopian novel *Herland*, complete in 12 issues of Gilman's magazine *The Forerunner*; this copy warmly inscribed by the author to the American suffragist Alice Locke Park, "Charlotte Perkins Gilman with love and honor for her friend Alice Park", on the front free endpaper.

Park (1861–1961) was a leader of the California suffrage movement and spent her long life actively campaigning for a variety of social issues, including pacifism, prison conditions, education, labour laws, and conservation. Her primary interest, however, was women's rights; she was instrumental in gaining the vote for Californian women in 1911, almost a decade before women's suffrage was recognized at a federal level. Park was also the author of the Equal Guardianship Law in California, adopted in 1913, which granted women equal rights of guardianship over their children, and was appointed delegate to a number of national and international suffrage conventions. After attending one such conference in the Hague in August 1913, Park travelled to England where she picketed Holloway Prison to protest the jailing of Emmeline Pankhurst. Park's papers are at the Huntington Library, and her collection of suffrage posters was donated to the Schlesinger Library at Harvard in 1950.

Herland, a witty novel which follows three young men as they discover an utopia inhabited by an all-female race, first appeared across 12 issues of volume 6 of *The Forerunner*, a magazine launched by Gilman in November 1909 and published monthly until December 1916. Annually it contained one complete novel, one nonfiction book, several short articles, and a number of poems, sermons, news commentary, book reviews, and short stories. In her autobiography Gilman wrote that in *The Forerunner* she "had said, fully and freely, the most important things I had to say" (*The Living of Charlotte Perkins Gilman*, p. 327).



A startling dramatic nude by the Austrian expressionist



Edition of 125, with the “Egon Schiele 1914” signature stamp to the verso upper left. After Schiele’s death, 80 impressions unsold during his lifetime were included in the portfolio, *Das Graphische Werk*, published by Rikola Verlag in 1922. Most of these prints, as in the present example, have the stamp to the verso and are not numbered.

Of the original edition, 100 copies were printed by Albert Berger Verlag on rag paper and 25 on heavy Bütten paper. Those that had been sold during Schiele’s lifetime were hand-numbered and stamped on the recto as they were sold. Only a very few trial proofs were signed by Schiele.

37

SCHIELE, Egon.

Mädchen. (Girl.)

Vienna: Avalun Verlag, 1918

£50,000

[137062]

Crayon lithograph printed in black on cream rag paper. Sheet size: 40 × 54 cm. Tape residue from previous hinging, otherwise in excellent condition. Presented in a dark grey stained frame with conservation acrylic glazing.

Kallir, *Graphics* 17b.

A photographic insight into some of the most important wildlife expeditions of the inter-war years

38

VERNAY, Arthur Stannard.

Collection of 16 photographic albums; [together with:] typescript diary.

[1920s–30s]

£125,000

[133409]

16 volumes landscape quarto, one quarto typescript diary. Approximately 3,300 original silver gelatin prints, some with sepia-finish. A few scuffs and marks to bindings, some leaves loose but overall in remarkably good condition.



An extraordinary personal archive of over 3,000 original photographs assembled by one of the most renowned naturalists and big-game hunters of the inter-war years. Spanning Africa, the Middle East, India, and East Asia, these albums offer an unrivalled insight into some of the most significant scientific expeditions of the period, many undertaken at the behest of the American Museum of Natural History.

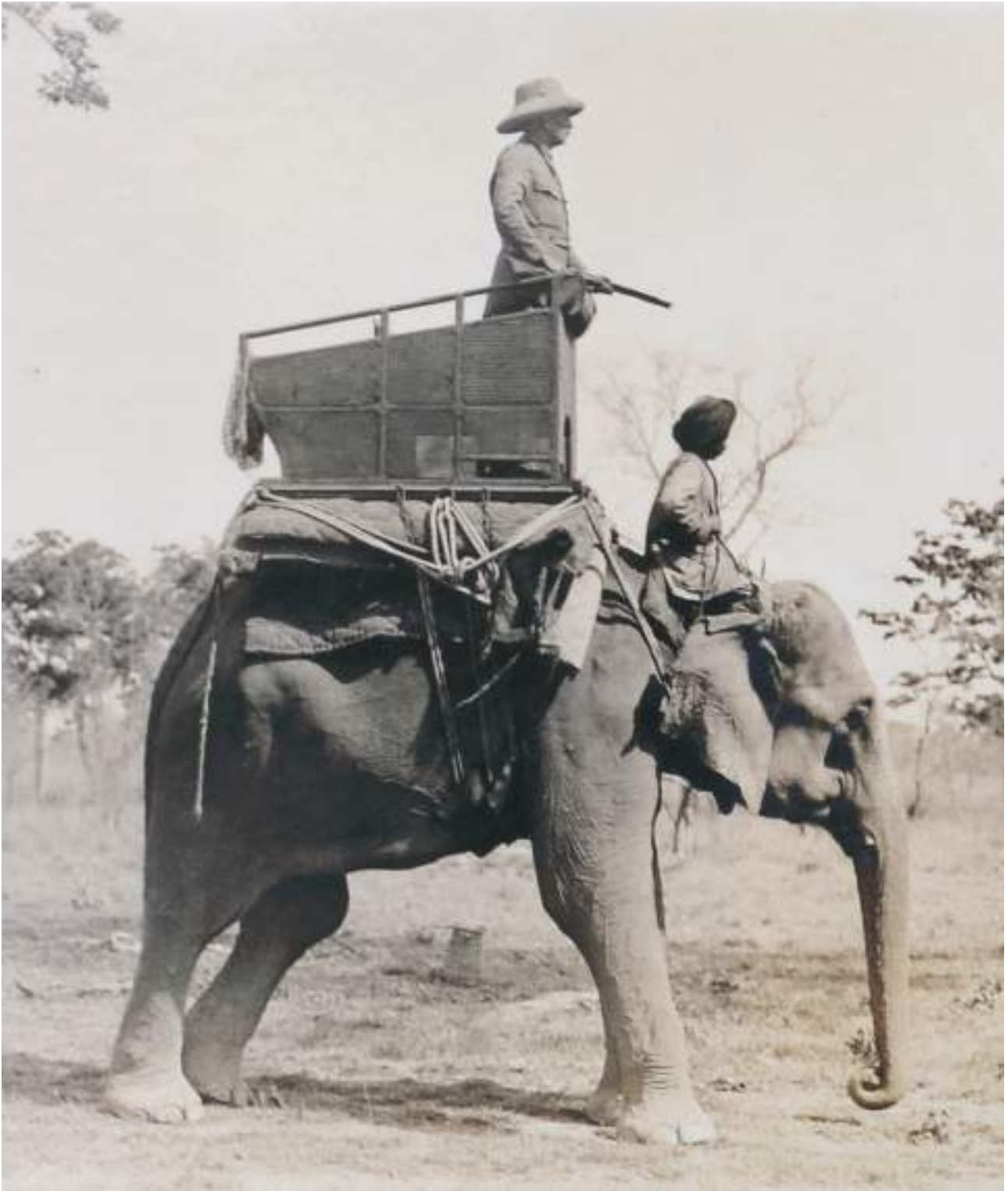
The centrepiece is the four volumes covering the 1924 Vernay-Faunthorpe Expedition to India, the results of which were housed in the “first major hall of mammal habitat dioramas”, the South Asiatic Hall, opened at the AMNH in 1930. “These expeditions were important to the development of the Museum and its collection, providing an estimate of over 1,275 specimens, including 976 bird skins, and 299 mammals. Numerous films and photographs were also added to the Museum collection ... Both Vernay and Faunthorpe were made honorary members of the American Museum of Natural History, and Vernay would go on to organize and fund many other expeditions for the Museum” (AMNH).

The photographs – well preserved and presented across 16 strong, cogently compiled, and extensively captioned albums – reflect Vernay’s cultivated eye, his employment of professional photographers and high-quality apparatus. The images are well composed and printed, displaying good contrast, excellent tonal range, and fine detailing. The approach to photographing wildlife is more forensic, stressing the scientific and taxonomic purpose of these expeditions.

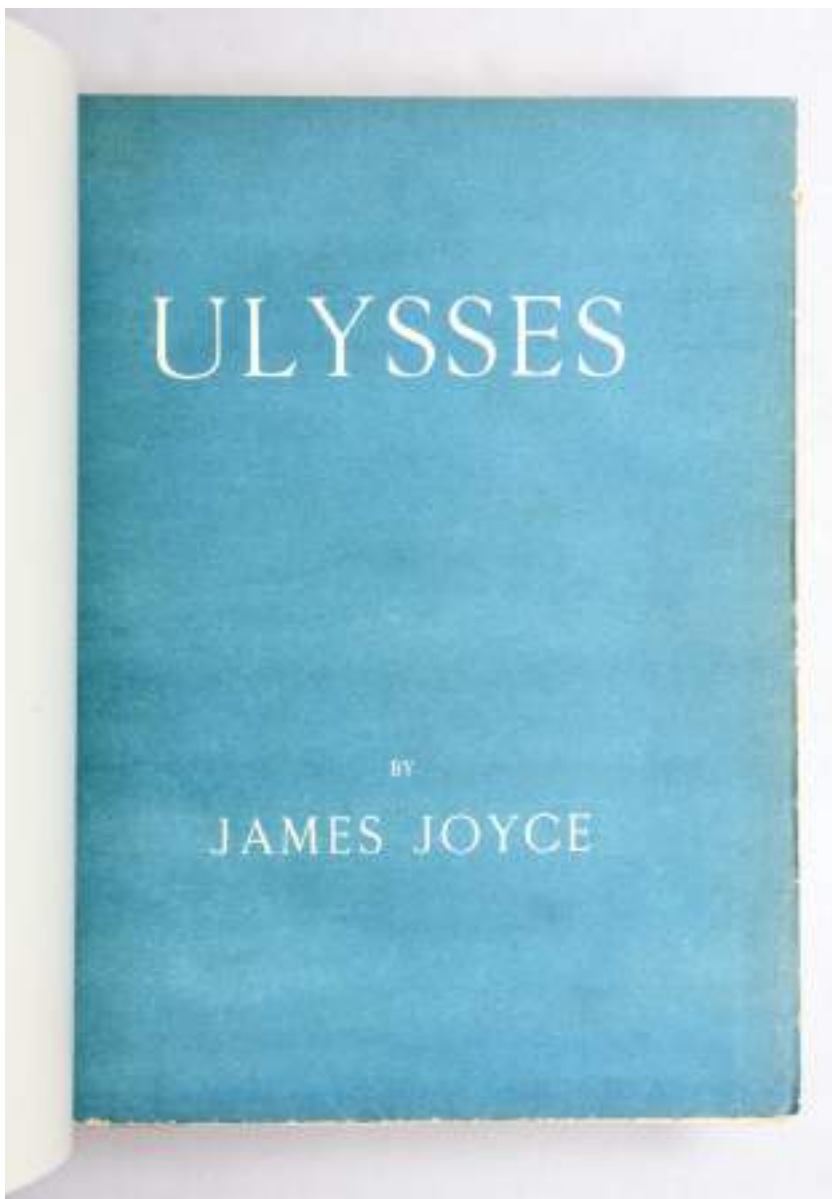
Arthur Stannard Vernay (1877–1960) was a remarkable, multi-faceted man of protean energy and tremendous acumen. He built up one of New York’s premier antique and interior design businesses, numbering among his clients Mrs J. P. Morgan, Consuelo Vanderbilt, Solomon R. Guggenheim, the Waldorf-Astoria and perhaps most importantly Henry Francis du Pont, who worked closely with Vernay in the foundation of the Winterthur Museum, where Vernay’s papers are held.







One of 150 large paper copies



39

JOYCE, James.

Ulysses.

Paris: Shakespeare & Co., 1922

£22,500

[130581]

Quarto in eights (256 × 200 mm). Finely bound by the Chelsea Bindery in greenish blue morocco, titles and decoration to spine gilt, raised bands, twin rule to boards gilt, Greek key to turn-ins gilt, japan vellum doublures, original wrappers bound in at front and back, top edge gilt, others untrimmed. Housed in a matching leather-entry slipcase. Mild partial toning and offsetting to original binder's blanks, an excellent copy.



First edition, first printing, number 228 of 150 large paper copies numbered between 101 and 250. With its generous margins, the large paper format is the most aesthetically pleasing of the three issues.

In imitation of the traditional French manner aimed at both connoisseurs and readers, 100 copies were printed on Dutch handmade paper and signed by Joyce; 150 copies were printed on heavier *vergé d'Arches* to create this large paper format; and the remaining 750 copies formed a small format trade issue, printed on less expensive *vergé à barbes* stock.



One of a handful of copies in private hands

40

JOYCE, James.

Pomes Penyeach. Initial Letters
Designed and Illuminated by
Lucia Joyce.

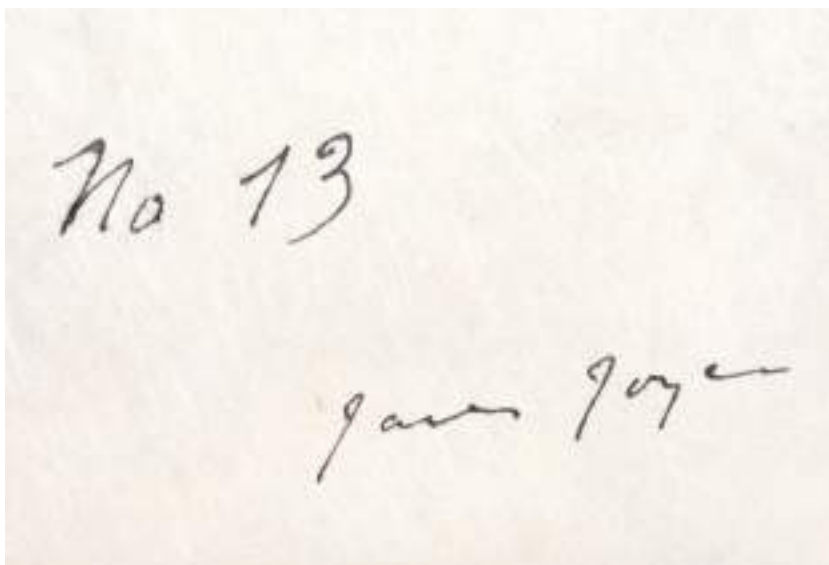
Paris: The Obelisk Press, & Desmond
Harmsworth Ltd, London, 1932

£95,000 [139014]

Oblong folio. 9 folio leaves of Japan nacre paper, folded and laid loosely one within another, edges untrimmed. With the original green watered silk portfolio, front board lettered in gilt, green silk ties. Housed in a dark green quarter morocco solander box and matching chemise by the Chelsea Bindery. Text in facsimile of Joyce's manuscript fair copy to rectos; hand-coloured initials by Lucia Joyce at the beginning of each poem; tissue leaves laid in before each page, each with text of respective poem printed in green to lower left-hand corner. A superb copy.

Neil Pearson, *Obelisk: A History of Jack Kahane and the Obelisk Press*, A-17; Slocum & Cahoon 27.

WATCH VIDEO



First English edition (printed in France), number 13 of 25 copies signed by the author, which, together with 6 *hors de commerce* copies, not for sale and inscribed by Joyce with the name of the recipient, comprised the total edition. This is one of a handful of copies still in private hands.

Pomes Penyeach was first published by Shakespeare & Co. in Paris in 1927; this edition features a facsimile of Joyce's handwritten manuscript of the poems with Lucia Joyce's illuminated initial capitals printed using the pochoir stencil technique. After an unsuccessful attempt at a career as a dancer and her hospitalization for schizophrenia in the first half of 1932, Joyce encouraged Lucia to pursue illustration as an artistic outlet and as a method of therapy. This was the first of Joyce's works for which Lucia produced lettrines. She also illustrated Joyce's *The Mime of Mick, Nick and the Maggies* (1934) and an edition of Chaucer's work published by the Obelisk Press, entitled *Chaucer ABC* (1936). Lucia was later institutionalized for most of her remaining life.

"The rarefied company the 25 copies have kept down the years reinforces the impression that they are more *objets d'art* than books. Customs officers at Dover certainly thought so: in October, the silk casing resulted in ten copies on their way to Harmondsworth being impounded until a luxury tax amounting to a third of their retail value was paid" (Pearson, p. 49). Retailing at Frs. 1000 or £12, its limited print run and price made it all but unobtainable. "Little has changed since 1932. Most copies have never been on open sale, and now reside in institutional libraries, bequeathed to them either by Joyce or by their first owners," observes Pearson, who locates 12 of the 25 numbered copies in institutions and private collections, just 4 of which remain in private collections (not including the present).



went in from
 The post show their borders,
 Imperial, with
 Shifting from lesson, for page print, Rome,
 Like on seeing words,
 Right's instead, same

Location
 The last dark number
 To your left
 In number from each letter, united, time,
 Right when for her and further
 The number

and they are lost
 To night's most appearing,
 A thousand toll
 By the black - except page, blind on hand,
 Verdict from the adoring
 Wrote of gods.

Trust 115



in their and when the things
 The very possible power,
 A path for number and soft
 Through ground show.

The things will not hold
 They are to work this way
 And that the heavily ground, ground
 And they are

And in fact, something
 Between of your above
 And in my hand, how deep, something
 Like of her!

Trust 116

Homeric in mood and compositions

41

MATISSE, Henri.

Six Signed Proofs of Original Etchings [for *Ulysses*].

New York: The Print Club, 1935

£50,000

[137308]

Folio. Loose etchings in folded printed wrappers within brown cloth folding portfolio, as issued. With 6 soft ground etchings printed on Arches vellum paper, each separated by original tissue guard, each signed by Matisse in pencil, numbered and titled in pencil. Spine of portfolio worn, joints tender. Contents clean.

Henri Matisse, *L'oeuvre gravé*, 235–40; Slocum & Cahoon 22. William Goodwin, “A Very Pretty Picture M. Matisse But You Must Not Call It Joyce”: The Making of the Limited Editions Club *Ulysses*”, *Joyce Studies Annual* Vol. 10, Summer 1999, pp. 85–103.



Signed limited portfolio, number 61 of 150 sets of six plates, each of which are signed by the artist, prepared for the first illustrated edition of James Joyce’s *Ulysses*, published that year.

“Homeric in mood and compositions, these etchings were made to serve as illustrations for six episodes in James Joyce’s ‘Ulysses’ which have their counterparts in Homer’s ‘Odyssey’” (title page). The episodes comprise: “The Calypso Episode”; “Aeolus, Cave of the Winds”; “The Cyclops”; “The Episode of Nausicaä”; “The Circle Episode”; and “Symbolic Landscape: Ithaca”.

Within weeks of the lifting of the US ban on the book (6 December 1933), Limited Editions Club impresario George Macy approached Joyce about a special edition of *Ulysses* and by February 1934 he was en route to Paris to



speak to Matisse about illustration. The artist had not read the book and despite being sent a copy of the French translation by Joyce scholar Stuart Gilbert was, according to the artist's neighbour Dorothy Bussy (*née* Strachey, sister of Lytton Strachey) "in a complete fog about it" (Goodwin, p. 91). Bussy lent Matisse a copy of Gilbert's seminal *James Joyce's Ulysses: A Study* (1930), which she thought he would find useful as a guide through the labyrinth. Matisse quickly accepted the commission, saying that he had "spent the night reading the book and had discerned how the eight episodes [although only six were illustrated] in Joyce's *Ulysses* had their impulse in corresponding episodes in Homer's *Odyssey*. Macy accepted the suggestion and Matisse went to work" (Goodwin).

An original drawing by Shepard from The House at Pooh Corner



42

SHEPARD, Ernest H.

An original drawing from
The House at Pooh Corner. 1928

£125,000

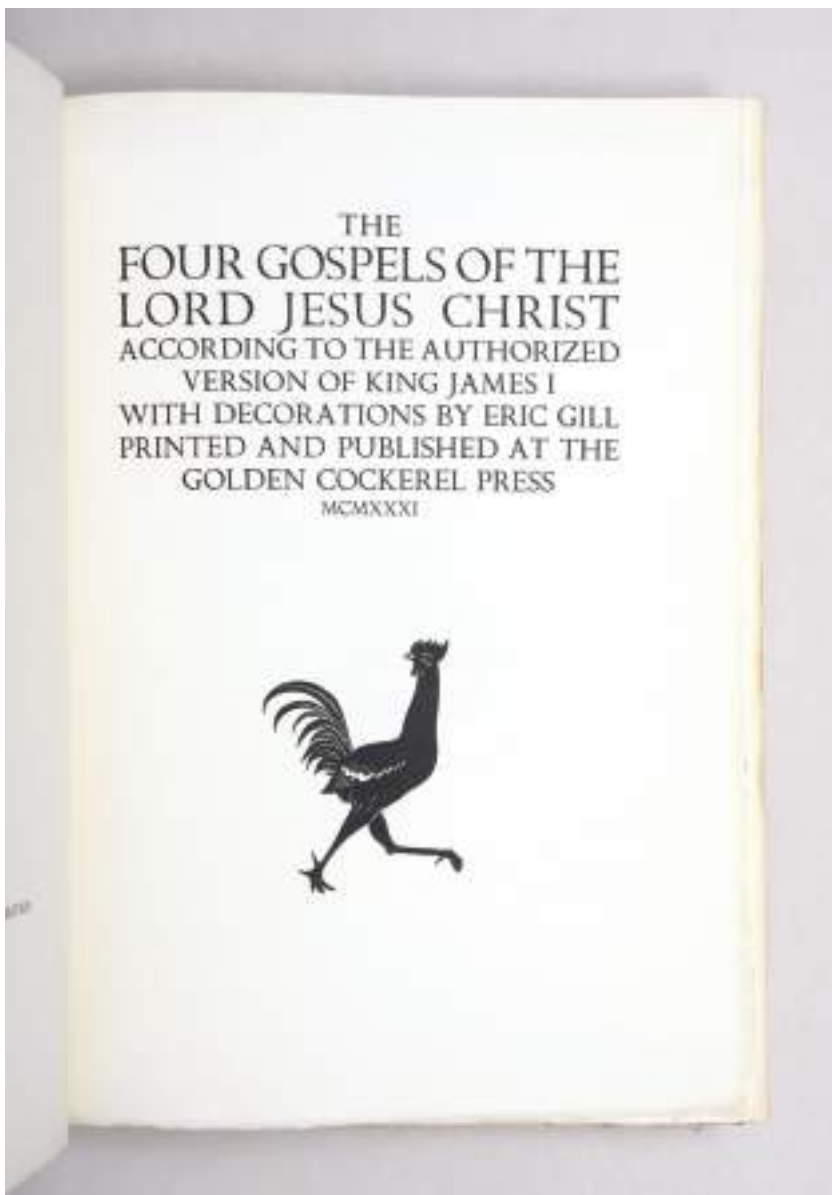
[140785]

Original pen, ink and wash drawing
(19.6 × 22.2 cm). Very faint foxing to the
upper part. In very good condition.

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

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

One of the great private press books of the century



Limited edition, number 412 of 500 copies on paper (12 copies were also issued on vellum), of one of the great private press books of the century, and perhaps Gill's greatest achievement.

"Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books in which Roman type has been best mated with any kind of illustration" (Gill).

43

GILL, Eric.

The Four Gospels of Lord Jesus Christ according to the Authorized Version of King James I.

Waltham St Lawrence: The Golden Cockerel Press, 1931

£17,500

[138545]

Folio. Original white half pigskin by Sangorski & Sutcliffe, gilt lettered and banded spine, gilt cockerel device in fifth compartment, brown buckram sides, top edge gilt, others untrimmed. Printed in 18-point Golden Cockerel type, 65 wood-engraved illustrations by Eric Gill, 4 of which are full-page. An excellent and attractive copy which has benefited from a light clean.

Chanticleer 78; Gill 285; Hutner & Kelly, *A Century for the Century*, 26.



A spectacular portfolio

44

(KLIMT, Gustav.) EISLER, Max.

Gustav Klimt. Dernière gerbe.

Vienna: Osterreichischen
Staatsdruckerei, 1931

£35,000

[140713]

Elephant quarto. Publisher's deluxe binding in golden ripple-textured leather, title in gilt within embossed red background on front board, rebacked in later brown sheep, golden turn-ins, cream watered silk endpapers, untrimmed. Housed in the publisher's red card slipcase with title in red within embossed gilt background on front board. With 30 full-page mounted colotype plates of which 15 are in colour with heightened metallic inks after Klimt. Sheet sizes: 48.3 × 45.7 cm. Slight wear to extremities, covers with very light rubbing, front free endpaper replaced (without silk) and rear free endpaper with the silk split in patches; slipcase rubbed showing blue cloth underneath but with the joints strong. A clean copy, both the exquisite gilt covers and the interior images bright and fresh.





First edition, first printing, number V of 20 “cuir doré” deluxe copies. This spectacular portfolio preserves six of Klimt’s paintings that were destroyed at the end of the Second World War.

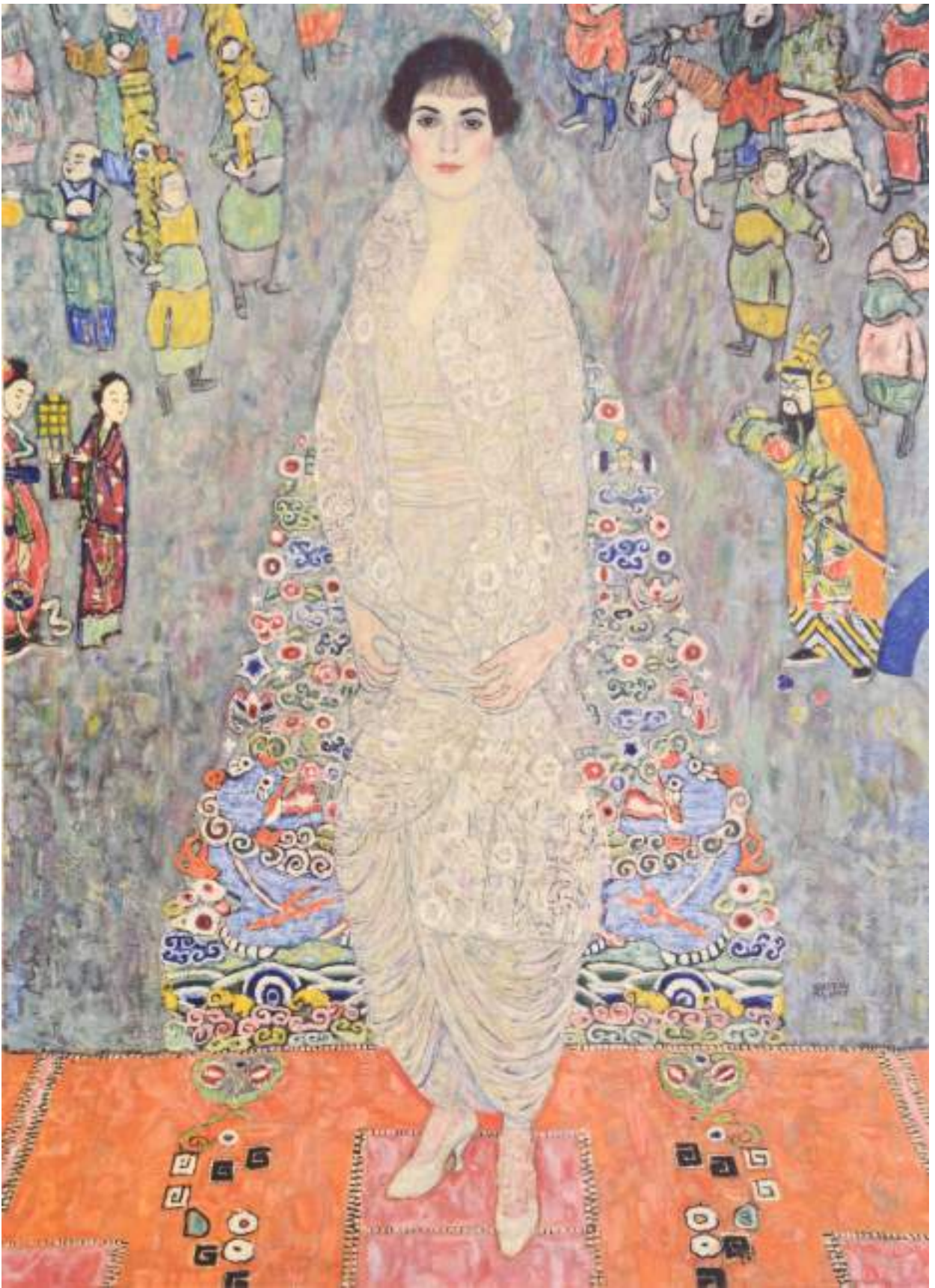
The total edition comprised 500 numbered copies, issued in French, German, and English. Of these, 150 copies were printed in French, as here, of which 20 copies were in a deluxe binding; 200 copies in German under the title *Gustav Klimt: Eine Nachlese*, of which 30 were in a deluxe binding; and 150 copies in English under the title *Gustav Klimt: An Aftermath*, of which 20 were in a deluxe binding.

Six of the original works featured in the portfolio have since been lost, destroyed on 8 May 1945. Several of Klimt’s paintings were in storage in the Schloss Immendorf, a 16th-century castle in Lower Austria, which was set on fire by a retreating tank division of the German army.

Sixteen of Klimt’s works were burned that day, and of these, six are included here. From Klimt’s Faculty Paintings, originally created for the ceiling of the Great Hall of the University of Vienna, “Médecine” and “La Jurisprudence” are reproduced here, while from the famous Lederer collection are “Les Amies” (The Girlfriends), “Malcesine sur le lac de garde” (Malcesine on Lake Garda), “Jardin paysan avec des poules” (Garden Path with Chickens), and “Gastein”.

Max Eisler (1881–1937), the publisher of this portfolio, was an art historian at Vienna University who published the first Klimt monograph in 1920. He intended this portfolio to complement the only folio set produced in Klimt’s lifetime, *Das Werk Gustav Klimts*, which had featured Klimt’s works only up to 1913.





Greene's personal copy, with his annotations towards his screenplay for the lead story

45

GREENE, Graham.

The Basement Room and other stories.

London: The Cresset Press Limited, 1935

£35,000

[139241]

Octavo. Original green cloth, titles to spine gilt. With the previously supplied dust jacket. Annotated by the author in pencil with 10 lines on the front free endpaper; annotations and marks to 7 leaves in pencil; 7 lines on the rear free endpaper in ink and pencil with the titles of five of his short stories. Gilt a little rubbed, couple of spots of wear to edges, faint scent of tobacco. A remarkable copy in a superb example of the striking silver foil dust jacket, just a little chipped at spine ends, vertical crease to flaps, unusually well preserved, as the fragile paper is vulnerable to chipping and the lettering susceptible to wear, and rarely encountered in such lovely condition.

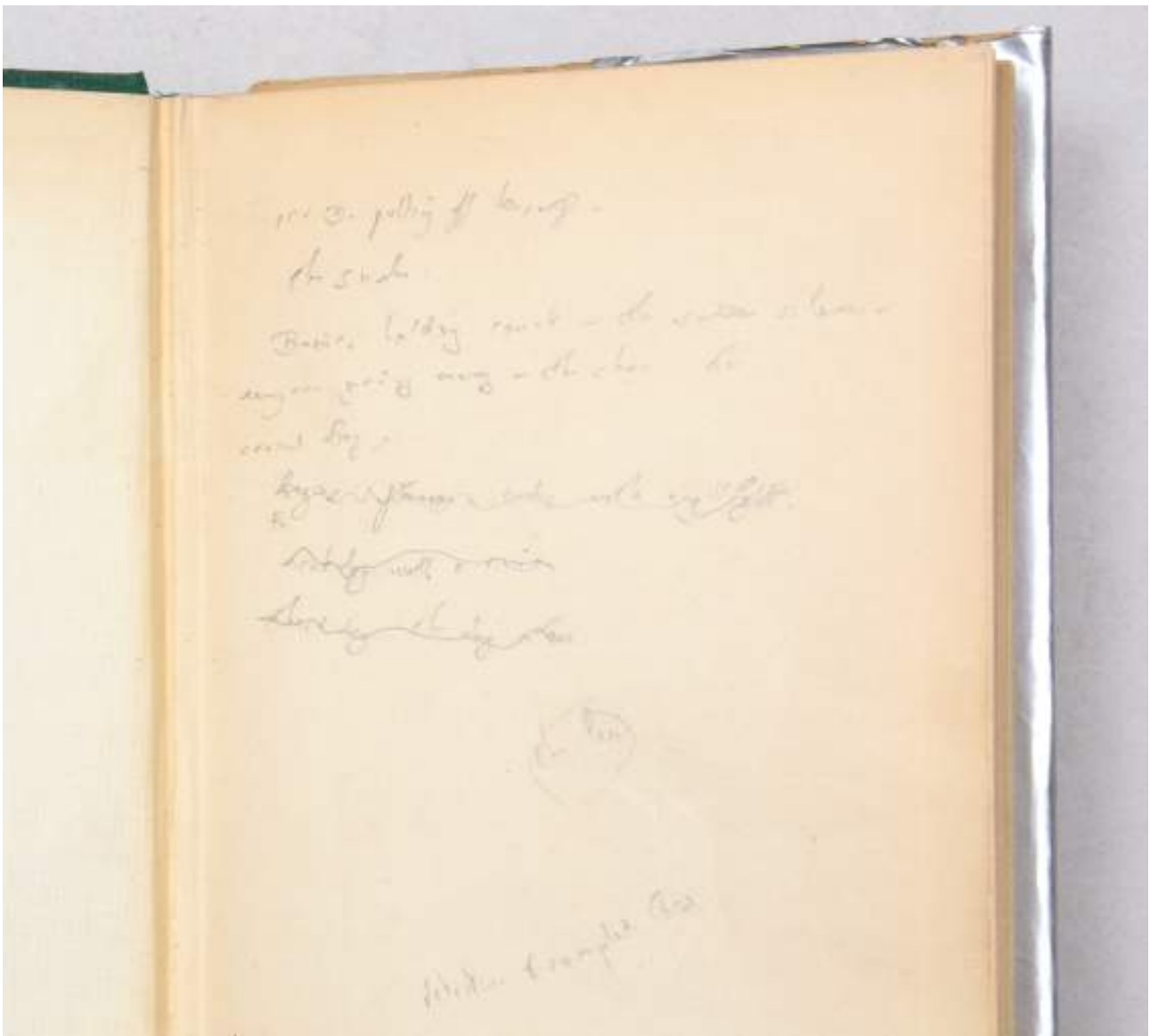
Wobbe A10.



First edition, first impression, a superb association: Greene's personal copy, with his ownership inscription and manuscript annotations towards his screenplay for *The Fallen Idol* (1948), the Carol Reed-directed adaptation of the lead story in this, his first short story collection. Particularly significant is his introduction of a device which became a sub-plot in the film: the pet snake.

Greene later recalled: "It is difficult to remember which of us made which change in the original story except in certain details ... The snake was mine (I have always liked snakes), and for a short while it met with Reed's sympathetic opposition" (Black, p. 695). Greene introduces the snake device twice in this copy, first on the front free endpaper, where he has sketched out the key plot points and chronology of "The Basement Room", and again on p. 9, where he sketches an alteration of a scene to include "dialogue with toy animal or snake in which he takes Baines' part". In the book, Mrs Baines has sent Philip to his nursery, where he ignores his Meccano set, toy soldiers, and trains, and instead broods over her harsh treatment of him and Mr Baines. In the film version, Philip owns a beloved pet garter snake, MacGregor, which Mrs Baines secretly incinerates alive. The idea was recognized by David Lodge as "very effective on several levels – dramatic, symbolic and character-revealing". Greene has annotated p. 17, where Philip meets Mr Baines's lover in the cafe for the first time, with the casting of "Michèle Morgan" in the role. The French actress is best remembered for her "beautifully wistful performance" (NYT, 16 November 1949), which contributed much to the effectiveness of the piece. This is a wonderful evocation of Greene's working processes on perhaps the most successful film adaptation of his work, and his own personal favourite.

In May 1947, Carol Reed approached producer Alexander Korda with the suggestion that they should film Greene's novel *England Made Me*. Korda preferred the author's short story "The Basement Room", and Reed was convinced as soon as he read this "wonderful story". The following day he arranged a lunch with Greene, whose initial reaction was surprise: "because it seemed to me that the subject was unfilmable – a murder committed by the most sympathetic character and an unhappy ending ... However, we went ahead, and in the conferences that ensued the story was quietly changed". Greene and Reed booked into the Hotel Metropole in Brighton, taking three interconnecting rooms, one for each of them with a secretary in the middle. Greene remembered that "it was always I who thought, 'This is hopeless'" but with Reed's persistence and assistance the screenplay began to take shape, shifting as it did so further away from the original plot line. On its release the following year, *The Fallen Idol* received "substantial praise and deserved it. In New York it was spoken of as having subtlety, intelligence, unforced humour and tragedy, and most all as being free from theatrical posturing" (Sherry). While working on the film Greene and Reed "developed a strong professional and personal admiration



for each other” (Sherry), Greene finding in the director “a fine film and literary intelligence”. Their subsequent collaboration produced *The Third Man*, widely recognized as one of the finest ever British-made films.

Greene has made further annotations to this copy around the same period as his notes for the screenplay, but for another project. In September he wrote to his lover Catherine Walston, “O the Greene stock is booming. This *Gun for Hire* revived at the Plaza, reprint of 19 *Stories* announced ... and huge enthusiasm for the script of “*The Basement Room*”, signing off “After this burst of self-advertisement. Love, Graham”. *Nineteen Stories* was a volume of Greene’s short stories, published in July 1947 to fill a gap while he was working on *The Heart of the Matter*: it reprinted all eight stories from *The Basement Room* with the addition of 11 others, the genesis of which can be traced to Greene’s annotations at the rear of this copy. He has listed five titles with word counts, evidently for consideration for inclusion; four of them were included in the published volume.



“It is damn difficult to be modest in your heart”

46

WITTGENSTEIN, Ludwig.

Autograph letter signed, in English, to Alice Ambrose, thanking her for a gift and offering an explanation in answer to an earlier letter.

Trinity College, Cambridge:
8 January 1936

£17,500

[132705]

Single sheet of ruled paper (235 × 170 mm), written on both sides in ink. 39 lines, approximately 180 words, folded for mailing, in excellent condition, together with a fancy embroidered handkerchief (see below).

Ray Monk, *Ludwig Wittgenstein: The Duty of Genius*, 1990.



An unpublished autograph letter by Ludwig Wittgenstein to his student Alice Ambrose, written after her return to America following completion of her second PhD, thanking her for a gift and attempting to offer an explanation in response to a letter of hers, in which he confesses to a lack of modesty. Together with a charming New Year's gift of a fancy embroidered handkerchief and Wittgenstein's friendly sign off, wishing Ambrose "good luck, good thoughts & decent feelings."

An American philosophy student, Alice Ambrose was at Cambridge between 1932 and 1935, studying under both Ludwig Wittgenstein and G. E. Moore. She was one of the preferred students to whom Wittgenstein dictated what later became known as *The Blue and Brown Books*, and she spent considerable time with both him and Frank Skinner. Wittgenstein terminated their association abruptly in 1935, when Ambrose decided, with encouragement from Moore, to publish an article entitled "Finitism in Mathematics" in the philosophical journal *Mind* which was intended to give an account of Wittgenstein's position on the subject.

"The article annoyed Wittgenstein intensely, and he tried hard to persuade her not to publish it. When she and G. E. Moore, who was then editor of the journal, refused to succumb to this pressure, he abruptly ended any association with her. In the letter to Schlick [of 31 July 1935] ... however, he blames not her, but the academics who encouraged her to go ahead with the article. The fault lay primarily, he thought, with the curiosity of academic philosophers to know what his new work was all about before he felt able to publish his results himself. Reluctant as he was to cast pearls before swine, he was nonetheless determined they should not be offered counterfeits" (Monk, p. 346).

Ambrose gives an account of the event in her article "Ludwig Wittgenstein: a portrait", included in *Ludwig Wittgenstein: Philosophy and Language* (1972), co-authored with her husband Morris Lazerowitz. She writes: "I saw him once more, for lunch at my flat on the day I left Cambridge in August, and parted with his blessing. But the magic circle was broken" (p. 24).

In the present letter, Wittgenstein writes to thank her for sending him some American detective magazines that he much enjoyed, no doubt those produced by Street and Smith. He refers to a letter she had sent him the previous year, in which she had presumably re-visited their fall out: "I got your letter about 8 weeks ago but didn't answer it for it seemed to me to be in a sense all wrong, & at the same time I felt that I wd have to write a book to explain why". He then quotes Swift by way of a simple response; "no man ever made an ill figure who understood his own talents, nor a good one who mistook them." He adds, "It is damn difficult to be modest in your heart; I know this, because I lack modesty myself. (Though of course it's easy for me to say a few modest sounding things.)"

Swift's Lines I found quoted
somewhere:

"..... no man ever made
an ill figure who understood
his own talents, nor a
good one who mistook them."

But if an angel came from
Heaven to tell you this, I
wonder if you'd believe him.

It is damn difficult to
be modest ^{in some} ~~in~~ heart, I know
this, because I lack modesty
myself. (Though of course it's
easy for us to say a few
modest sounding things.)

With you lots of good
luck, good thoughts & decent
feelings.

Yours very sincerely
Ludwig Wittgenstein

To his closest American friend, whose doll became the model for the little prince

47

SAINT-EXUPÉRY, Antoine de.

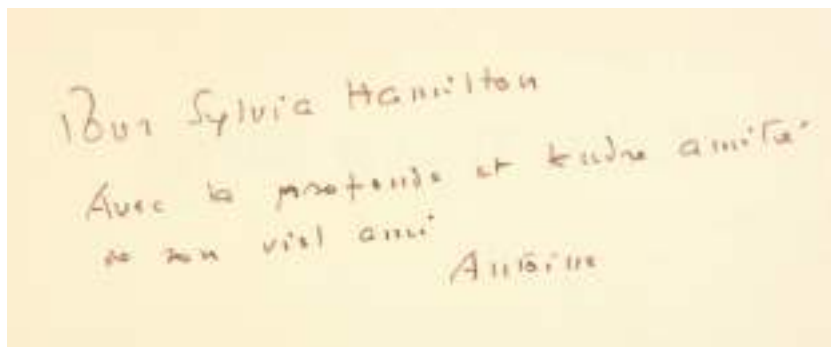
Pilote de guerre.

New York: Éditions de la Maison française, Inc., 1942

£35,000

[139246]

Small quarto. Original brown wrappers printed in black and red, edges untrimmed, pages unopened. Housed in a custom slipcase and chemise by Devachele. Tiny chips at extremities, spine a little rubbed, contents clean. An excellent copy.



First edition, first printing, number 10 of 50 large paper copies on papier Texte, presentation copy to his closest American friend and partial inspiration for *The Little Prince*, inscribed by the author “Pour Sylvia Hamilton, Avec la profonde et tendre amitié de son vieil ami, Antoine”.

Sylvia Hamilton – later Reinhardt – was the inspiration for key aspects of Saint-Exupéry’s writing. Saint-Exupéry wrote his most famous work, *The Little Prince*, while he was living in New York City for two years during the Second World War. The author, who was married, developed a strong bond with Reinhardt, who was divorced, during his time in New York, and wrote some of the book in her apartment. She was the model for the character of Saint-Exupéry’s fox, who utters the book’s oft-quoted line, “What is essential is invisible to the eye.” Her mop-topped doll inspired the little prince, and her black poodle helped him to create the sheep character.

Pilote de guerre relates Exupéry’s experiences fighting in the air against the Germans in the early years of the Second World War. It was first published in New York in February 1942, simultaneously in French by Éditions de la Maison française (as here) and in English by Reynal & Hitchcock under the title *Flight to Arras*. The total French edition was 526 copies, with 26 lettered copies, and a further 450 trade copies on *papier Corsican*. The book reached France towards the end of year 1942 where it was banned for calling Hitler an “imbecile” and then published clandestinely.



ANTOINE DE SAINT EXUPÉRY

**PILOTE
DE
GUERRE**

EDITIONS DE LA MAISON FRANÇAISE, Inc.
New York, N. Y.

ANTOINE
DE
SAINT EXUPÉRY

EDITIONS
DE LA
MAISON
FRANÇAISE
INC.

Signed limited edition in Saint-Exupéry's native French

48

SAINT-EXUPÉRY, Antoine de.

Le Petit Prince.

New York: Reynal & Hitchcock, 1943

£25,000 [139983]

Quarto. Original pale brown cloth, titles and pictorial design to spine and front board in dark red. With the dust jacket. Illustrated throughout by the author. Only mild partial toning to endpapers, the jacket with some minor dust soiling and small stains, and general mild toning with a rectangular patch untoned on the front panel, an excellent copy.

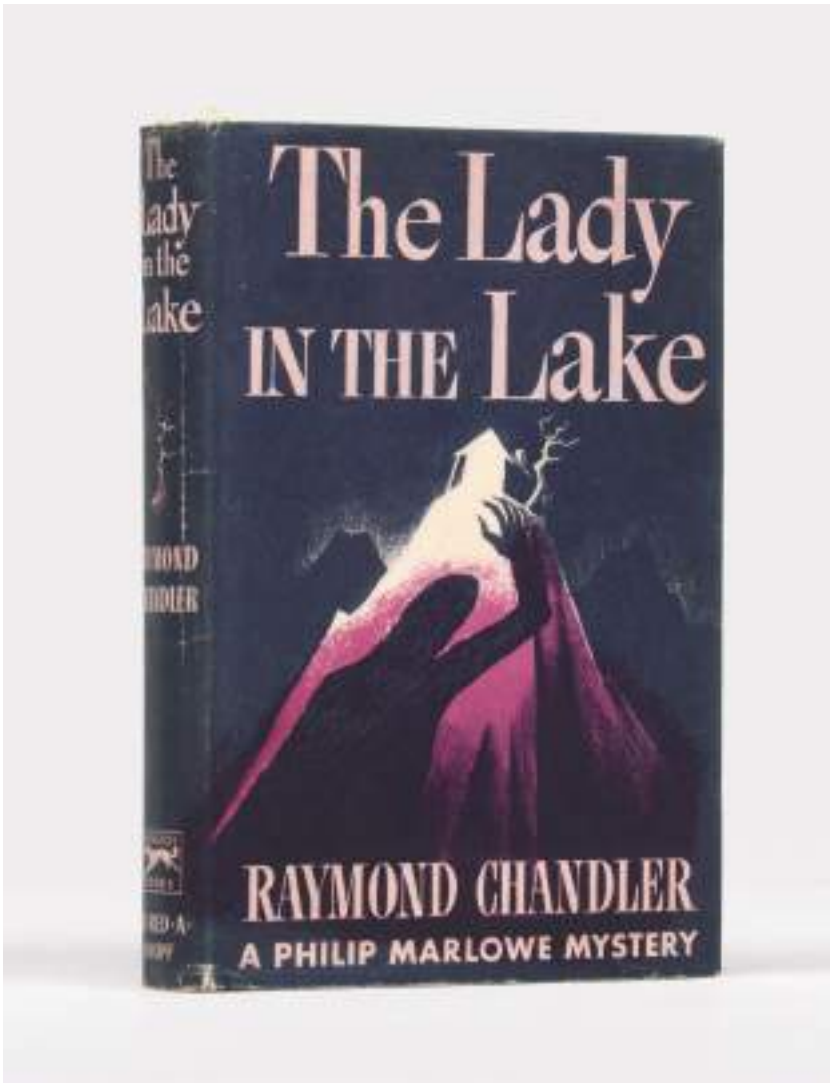
Grolier Club, *One Hundred Books Famous in Children's Literature*, 88.



First edition in French, signed limited issue, number 84 of 260 copies signed by the author, with the corresponding jacket, numbered in manuscript by the publisher at the foot of the spine above the imprint. Due to its smaller limitation than the English edition, *Le Petit Prince* is particularly hard to find in collectable condition.

Although the manuscript was composed in Saint-Exupéry's native French language, it was written and published in both English and French versions, in New York in April 1943. The English version, *The Little Prince*, had a larger limitation of 525 copies, twice as large as the French.

Inscribed by the author to his sometime lover



49

CHANDLER, Raymond.

The Lady in the Lake.

New York: Alfred A. Knopf, 1943

£22,500

[131622]

Octavo. Original green cloth, spine and front cover lettered in green. With the dust jacket. Housed in a brown quarter morocco slipcase and brown cloth chemise. Spine a touch rolled, else a fine copy in the bright jacket, with a little rubbing and a couple of tiny nicks to extremities.

Brucoli A4.1a. Judith Freeman, *The Long Embrace: Raymond Chandler and the Woman He Loved*, 2007; Toby Widdicombe, *A Reader's Guide to Raymond Chandler*, 2001. D. xix.



First edition, first printing, inscribed by the author to his sometime lover, Louise Loughner, on the front free endpaper, “For my sweet and lovely Louise who is not at all like any of the ladies in this book. Ray. La Jolla Sept. 30, 1956”.

Louise Loughner had read in her local newspaper about Chandler’s suicide attempt on 22 February 1955 at his home in La Jolla, and wrote him a letter of sympathy. Chandler had left for London in the meantime, and – though they corresponded – the two did not meet in person until the following year. Chandler returned to US in May 1956 and finally met Loughner, with whom he fell in love, in the summer of 1956. At one point he wrote to “his English solicitor saying that he was thinking of marrying her and wished to change his will in her favor”, although their relationship did not survive the year (Freeman, p. 308).

A complete inscribed set of the James Bond novels

50

FLEMING, Ian.

Complete set of the Bond novels and stories, each lifetime edition a presentation copy inscribed by the author.

London: Jonathan Cape, 1953–66

£500,000

[141010]

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First editions, first impressions, of the complete series of James Bond books, each lifetime edition a presentation copy inscribed by the author. This is a thrilling sequence of inscriptions, showcasing Fleming's wit and flair. *Casino Royale* is simply inscribed "To M, these pages from my memoirs! Ian" – the ideal presentation inscription for any Bond novel, let alone the first.

Several presentations reflect Fleming's gratitude to colleagues in the Kemsley Group of newspapers, who gave him employment and time to write. *Live and Let Die* is inscribed to Clare Blanchard, a sometime girlfriend, Kemsley colleague, and early reader of *Casino Royale*: "To Clare who sheds much light. With love Ian 1954". *Moonraker* is inscribed "To Edith, Cette tranche de vie! Ian 1955" (Edith was Gomer Berry, Viscount Kemsley's second wife) and *Diamonds Are Forever* "To Gomer & Edith To read in the sun! With affection from Ian". Leonard Russell was another Kemsley colleague, features editor at the *Sunday Times*, who persuaded Fleming to take the first of two trips that provided much of the background for *You Only Live Twice* – Fleming has inscribed *From Russia, With Love* for him and his wife, "To Leonard & Dilys with affection. Ian", and *Thunderball* "To Leonard. These thunderballs! from Ian".

Fleming has inscribed *Dr No* "Sarah I'm sure you'll enjoy this Mabel", Sarah Dugdale being one of Fleming's girlfriends whose identity he kept hidden behind a jokey inscription. A different kind of pseudonym is in play in the inscription to *Goldfinger*: "To Alfred & Cecil Blacking on condition they don't sue me for libel! From Ian Fleming". The Blackings in the novel are the professionals





at the golf club where Oddjob shows off his deadly hat trick. In real life they were Albert Whiting and his son Cyril, professionals at the Royal St George's, Sandwich, Fleming's regular golf course.

Fleming pays a debt of gratitude to another newspaper tycoon, Lord Beaverbrook, who bought the rights to adapt James Bond into a strip cartoon for the Daily Express, with his inscription on *For Your Eyes Only*, "Max, An Easter Egg! From Ian".

No James Bond novel after *From Russia, With Love* would be complete without its Dickie Chopping trompe l'oeil dust jacket, and *The Spy Who Loved Me* has Fleming's original letter to Chopping requesting another of his designs. The book itself is inscribed "To Dickie In admiration! from Ian", and Chopping has signed the jacket.

On *Her Majesty's Secret Service* is the only Bond novel to be issued in a signed limited edition. This copy is out-of-series, marked for presentation and signed, and given by Fleming to Amherst Villiers, who painted the limited edition's frontispiece portrait. Famously, Fleming equipped James Bond with an Amherst Villiers-supercharged Blower Bentley as his first car.

Finally, and tantalizingly, *You Only Live Twice* is merely inscribed "To Jonathan from Ian".

The Man with the Golden Gun is present in the rare first issue binding with the gun blocked in gold on the front cover; it is not signed, as it was issued posthumously. *Octopussy and The Living Daylights* completes the set.



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